

RARE BOOKS IN WOODSTOCK

16–22 December 2024

Pop-up Shop

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'This December, Woodstock will be welcoming a Pop-Up Shop with a difference: three leading international rare book dealers will be bringing a selection of their stock and setting up shop for the week of 16th-22nd December in 14 Market Place.

In a world where antiquarian bookshops are fast disappearing from the high street, remind yourself of that smell of old books and the pleasures of browsing among old volumes'

(Woodstock & Bladon Gazette, 12 xii 2024)

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RARE BOOKS IN WOODSTOCK

14, Market Place, Woodstock, Oxfordshire, OX20 1TA

1. The Window Display 1 - 16
2. The Cabinet 17 - 29
3. The Wall Display 30 - 33
4. The Vitrine 34 - 43
5. The Display Table 44 - 51
6. Open Shelves: Literature 52 - 77
7. Open Shelves: General 78 - 101

We will be welcoming visitors from 16th-22nd December 2024 and would love to see you there. If you are not able to make it in person, I hope that you find something of interest in this catalogue.

Please send enquiries to amanda@amandahall.co.uk and we will get back to you as quickly as possible.



1. THE WINDOW DISPLAY

3. [ALPHABET TOY TILES.]

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

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

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



Le Diner de cérémonie.



Ne jouez jamais avec le feu.

2. [ABECEDAIRE.]

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

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

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

Le Men, *Abécédaires*, 45.



3. [BECKFORD.]. BAKER, Anna.

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

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

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

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

£1400

A delightful set of hand-painted plates, signed by Ann Baker and depicting landscape scenes and gothic architecture in the midlands and south west of England. Of most interest is the plate depicting the south west view of Beckford's magnificent but ill-fated Fonthill Abbey in Wiltshire. Contemporary paintings and engravings of Fonthill Abbey abounded as the fame of Beckford and his architectural marvel spread.

The view that Anna Baker has chosen to paint is of the south west fronts, a popular angle for artists, taken from the direction of the the Beacon Terrace, and used both in Rutter's *Delineations of Fonthill Abbey*, London, 1823 (as the unnumbered fourteenth plate) and in Storer's *A Description of Fonthill Abbey, Wiltshire*, London, 1812, where the view is used both for the frontispiece and a later more detailed, close-up, view. While it is a pleasant thought to imagine a young Anna Baker picking up her skirts and scaling the walls of the Fonthill Estate with her blank porcelain and box of paints, it is most likely that she sat quietly at home recreating Fonthill Abbey from a copy of Thomas Higham's engraving after John Rutter, 1823, placing it in an autumnal landscape under an evening sunset. That said, the October date inscribed on the verso of the plate would fit well with the autumnal colouring.

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

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

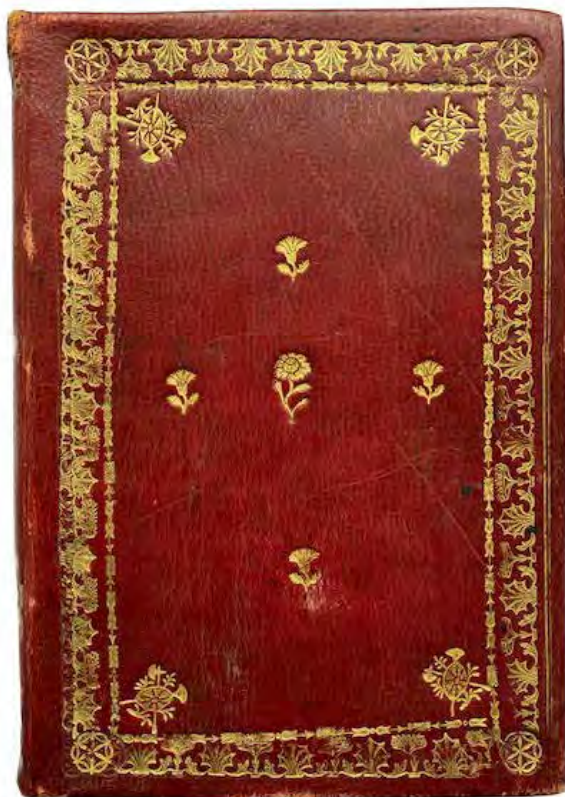


4. [BLANK BOOK.]

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.



5. [BLANK BOOK.

Libro de Notes para el uso de Joaq.^m Armett. 1832.

4to (184 x 120 mm), pp. [1], [142] blank pages, [2] accounts, [108] blank pages, penultimate page torn away, in an attractive Spanish binding, red morocco, covers gilt with floral tooling and an elaborate border, flat spine decorated in gilt, bright marbled endpapers, gilt edges.

£600

A delightful monument to brave new resolutions, this is a very attractive blank book of some 250 pages, with merely three pages of accounts meticulously filled in. Housekeeping consigned to mere oblivion.



6. [BOOK FURNITURE.]

Binding transformed to include a secret compartment. 1807.

Landscape (122 x 194 mm), the text block pasted together, an internal rectangle (88 x 155 mm) cut away, the revealed compartment, bottom and side, as well as the recto of the upper leaf then covered in marbled paper, with an extra flap of the same marbled paper, pasted onto a thicker paper, used as a cover to the contents of the compartment, the flap secured at the foot of the left compartment wall, with a green silk ribbon attached at the gutter and threaded through to the centre of the flap so that it lifts the flap easily, the compartment containing eight leaves of blank paper, cut to size, each with gilt edges, all blank, in an eighteenth century green morocco binding, single fillet and dotted roll along the edges with an elaborate decorative border with swags, sunbursts and corner floral urns, in the centre a red morocco inlay in a spheroid shape,

gilt border of chevrons, gilt flowers, sunbursts and geometrical patterns decorating the lettering which reads: 'Ignace Mehl fils d'Hagenau', the rear board plain green but with a central date '1807' surrounded by chevrons, in gilt, the spine in red morocco, ruled in compartments with geometrical patterns in gilt, marbled endleaves, gilt edges, preserved in a slipcase covered in marbled paper to match the marbled endpapers. **£950**

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



7. [COMMONPLACE BOOK.] SMYTH, A.M.

Manuscript commonplace book beginning 'Verses by a Young Lady'.
March 9th, 1801 - 1826.

Manuscript in ink. 4to (225 x 175 mm), pp. [124], [19] blank, [9], [24] blank; [4] upside down, viz. written from the other end of the volume; written in brown ink, in a neat hand throughout, closely written text, stanzas usually with fairly small gaps between, most titles written simply in the same hand in the centre of the line above the verses but some of the titles written in fancy calligraphic text with swirls and decorative notes, in contemporary calf, spine simply ruled in gilt, spine rather chipped and worn, especially at head and foot, central panel on the front board in red morocco, gilt tooling on the edge of the inset and outside it on the calf, corner fleurons in gilt, the morocco label lettered in gilt 'A.M. Smyth', the recto of the front free endpaper (passing for a title page?) calligraphically lettered 'A.M. Fosbery'. **£900**

A charming manuscript commonplace by a young lady which appears to span the date of her marriage: the volume bears a rather nice red morocco label on the front cover which is lettered 'A.M. Smyth' and on the top corner of the front pastedown the compiler has written 'March 9th 1801'. Following this is the name 'A.M. Fosbery' written in an elaborate calligraphic hand on the recto of the front free endpaper, rather as a title to the work. However, I would suggest that this name was added later: it is on the front endpaper, which would not be an obvious place to inscribe a name if it were being used as the heading to the work - whereas it would provide a useful blank space to update the name given on the front cover at some point after the volume had been begun. Furthermore, this calligraphic style that this second name is written in is also used in the text, but only in the latter part of the text, suggesting that Miss A.M. Smyth, later Mrs Fosberg, only took up calligraphy after her marriage. The contents of the earlier part of the volume include 'Verses written by a young Lady', 'On the receipt of a nosegay on Christmas Eve' (and another on the joy of hearing bells on Christmas Eve), 'Ode to the Evening Star',

‘Definition of a Book’ and poems by Charles Fox. Later in the volume the American poet, Lucretia Maria Davidson (1808-1825) features with her ‘Lines written on Moore’s Farewell to his Harp’ and there is poetry by Keats (‘The Swan’) and Felicia Hemans. Some French poetry is also included, ‘Idylle aux Violettes’, ascribed to the comtesse de Beaufort (1763-1837), followed by an English version of the poem ‘translated by Mrs. L-’ and ‘Le Ruisseau’ by Mme Deshoulières (1638-1694).

‘My album is a garden plot,
Where all my friends may sow,
Where thorns & thistles flourish not
But flowers alone will grow
With smiles for sunshine tears for showers
I’ll water, warm & watch these flowers’.





**8. BEAUCLERK, Lady Diana (1734-1808), illustrator.
DRYDEN, John (1631-1700).**

The Fables of John Dryden, ornamented with Engravings from the pencil of the Right Hon. Lady Diana Beauclerc. London, T. Bensley for J. Edwards, 1797.

**[with:] BEAUCLERC, Lady Diana (1734-1808), illustrator.
BÜRGER, Gottfried August (1747-1794).**

Leonora. Translated from the German of Gottfried Augustus Bürger, by W. R. Spencer, Esq. With Designs by the Right Honourable Lady Diana Beauclerc. London: printed by T. Bensley; for J. Edwards, and E. and S. Harding, Pall Mall. 1796.

First Editions. *Folio*, (370 x 257mm), pp. [iv], xviii, 241, with nine engraved plates and fourteen part page engravings; engraved frontispiece and pp. [vii], [i], 35, [1], with four further engraved plates and four part page engravings, in parallel text, most of the paper guards still present at the plates, in a contemporary Irish black goatskin binding, gilt border to covers, spine gilt in compartments, lettered in gilt, extremities rubbed, contemporary inscription on the title page 'W. Maguire', the binding by George Mullen of Dublin, with his ticket. **£800**

A good copy in an Irish binding of these two works lavishly illustrated by Lady Diana Beauclerk. The daughter of Charles Spencer, 3rd Duke of Marlborough, Lady Di, as she was known, suffered two miserable marriages, the first to Frederick St. John, 2nd Viscount Bolingbroke, during which they were both notoriously unfaithful, and the second to Topham Beauclerk (1739-1780), the great-grandson of Nell Gwyn and Charles II. Beauclerk was a close friend of Dr. Johnson and was known for his brilliant conversation, but he was also famous for his ill-humour and lack of personal hygiene: Fanny Burney recorded Edmund Burke's reaction to the death of Beauclerk: 'I never, myself, so much enjoyed the sight of happiness in another, as in that woman when I first saw her after the death of her husband'.



‘During [the years following her divorce] Lady Diana’s artistic talents became particularly evident: she practised portraiture, and her enormous output of small drawings of fat cupids entangled in branches of grapes and little girls wearing mob caps gave place to larger and more ambitious groups of peasantry introduced into landscaped backgrounds. She worked chiefly in pen and ink, pastel, and watercolour. Essentially a designer, she successfully executed seven large panels in ‘soot ink’ (black wash), mounted on Indian blue damask and illustrating Horace Walpole’s tragedy *The Mysterious Mother*. Apt to overrate her skills, Walpole placed these at Strawberry Hill in a specially designed hexagonal room named the Beauclerc closet. At the same time he opined absurdly that ‘Salvator Rosa and Guido could not surpass their expression and beauty’ (*Anecdotes of Painting*, 24.524). Lady Diana also enjoyed the patronage of Josiah Wedgwood, probably from 1785, when her designs, mostly those of laughing bacchanalian boys, were translated as bas-reliefs onto jasper ornaments, plates, and jugs; they proved to be enormously popular. In 1796 she illustrated the English translation of G. A. Burger’s ballad *Leonora* and in 1797 *The Fables of John Dryden*; in both cases her illustrations were engraved mostly by Francesco Bartolozzi’ (*ODNB*). The other engravings in the Dryden are by Vandenberg, Cheeseman and Gardiner.

ESTC t128162; t93829.

‘one of the original writers on the sport’

9. CHETHAM, James (1640-1692).

The Angler’s Vade Mecum: Or, a Compendious, yet full, discourse of Angling: Discovering the aptest Methods and Ways, exactest Rules, properest Baits, and choicest Experiments for the catching all manner of fresh Water Fish. Together with a brief Discourse of Fish-ponds, and not only the easiest, but most Palatable ways of dressing of all sorts of Fish, Whether belonging to Rivers, or Ponds; and the Laws concerning Angling, and the Preservation of such Fish. The Third Edition, Illustrated with Sculptures: and very much Enlarged. London, William Battersby, 1700.

Printed for William Battersby at Tharvis Inn Gate near St. Andrews Church in Holborn

Pike pag: 58

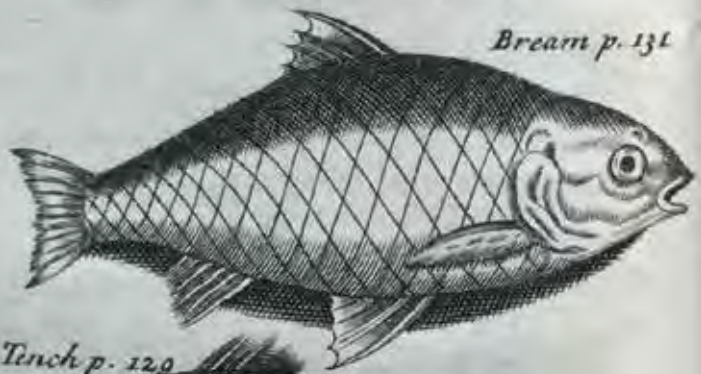


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Carp p. 126



Bream p. 131



Tench p. 120



Loach p. 153



Gudgeon p. 123



Eel p. 141



Perch p. 115



Grayling



Third Edition, 'Very Much Enlarged'; issue (a) with phrase 'illustrated with sculptures'. 8vo, (157 x 94mm), pp. [viii], 326, [10], with the two engraved plates, bound facing each other after the preface, tears through text on B3 and B7, with no loss but rather fragile, the chapter on ponds (Chapter 38, pp. 243-251) marked up by an early owner, in contemporary panelled calf, plain spine, foot of spine chipped, sprinkled edges, with the later booklabel of Commander E.R. Lewes. **£500**

An attractive copy in an elegant, contemporary binding, of this important early fishing manual. First published anonymously in 1681, Chetham's detailed account of the art of fly-fishing reveals a wealth of personal experience and skill and is written in a clear, concise and frequently witty manner. Chetham's study covers all aspects of the sport, including observations on the most commonly encountered fish, the different lines to be used, descriptions of the dub-flies to be used each month and instructions on protecting the fish and their habitats. Chetham also includes instructions for the dressing of different types of fish as well as numerous recipes for the baking, roasting, frying, broiling and stewing of the catch, together with instructions for such delights as 'eel pye' and the recipe for 'an excellent French bread to eat fish with'.

'Chetham's prefaces are in Diogenes' vein, curt and caustic; he escapes from the category of manual makers, and takes rank as one of the original writers on the sport. He is indebted, indeed, to his forerunners, but acknowledges it; he improves on their systems, and calls attention to the fact. He is never servile, nor plagiaristic, always honest, sometimes a little surly' (Westwood & Satchell p. 60).

One of two editions of 1700, this is a paginary reprint of the second edition of 1689. This issue has the phrase 'illustrated with sculptures' on the title-page and has the two engraved plates, each with six fishes and carrying the imprint 'Printed for William Battersby at Thavies Inn Gate near St. Andrews Church in Holborn'. Seven of the fourteen errors listed in the errata of the second edition have been corrected. Copies of this work are seldom found in such good condition but are frequently rebaked or rebound and wanting one or both of the plates. Other than a couple of small tears, this is an excellent copy internally and externally.

Wing C3791; Westwood and Satchell, *Bibliotheca Piscatoria*, pp. 59-60.



'Always speak respectfully of booksellers, never forgetting that the puppets do not dance of themselves'

10. EVANS, Arthur Benoni (1781-1854).

The Cutter, in Five Lectures upon the Art and Practice of Cutting Friends, Acquaintances, and Relations. London, J. Carpenter, 1808.

First Edition. *12mo (166 x 90 mm), hand-coloured engraved frontispiece by J.A. Atkinson and pp. [viii], 104, with five further, plates, each folding and hand-coloured, some browning in text and occasional foxing, a couple of manuscript annotations, in contemporary red roan backed boards over marbled boards, with red roan tips, spine and edging of marbled boards ruled in gilt, spine lettered in gilt, with the later printed booklabel of Peter Steward Young of Tillingham.* **£350**

A delightful and spirited humorous work on the art of cutting friends, acquaintances and family. Illustrated with a frontispiece and five folding satirical plates, hand-coloured and illustrating episodes from each of the five chapters. The text is prefaced with a section of nine 'Hints to Authors', subtitled 'To Cut a Reviewer' and beginning 'Write your book in that happy strain of mediocrity, which is a certain passport to the dust and cobwebs'.

The sixth piece of advice advocates as follows: 'If it be possible, write of matters inaccessible to young-gentlemen-critics, explaining the true angle of the mouth in pronouncing the proparoxutonos, determining teh three great questions in sciomachiology, or illustrating the neglected biography of Darapti, Felapton, Disamis, Datisi, Bocardo, Ferison'.

A short introductory chapter then follows, offering definitions of cutting and of those to be cut. Three main sections then address each of the types of cuttee - Friends, Acquaintances and Relations - with a discussion of the subtle differences in the manner of cutting. The final chapter in the work offers 'First Lines to the Ladies', remarking that 'it would be an unpardonable omission to bring these Lectures to a conclusion without recommending the Art of Cutting to the study of the fair sex. Helpless

and bashful as they are by nature, it must be a very desirable acquisition, to obtain the means of disheartening the insolent, of rebuffing the vulgar, and of evading the obtrusive’.



The plates are engraved by J. A. Atkinson after his own designs. Popular in America, it was reprinted in Boston and New York in the same year, although no English reprint appears to have been published.



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

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

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



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

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

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

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

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

[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.

13. 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.

'in fair round belly with good capon lin'd'

14. MENON, active 18th century.

The Professed Cook or the modern art of cookery, pastry, and confectionary, made plain and easy. Consisting of the most approved methods in the French as well as English cookery. In which the French Names of all the different Dishes are given and explained, whereby every Bill of Fare becomes intelligible and familiar. Containing I. Of Soups, Gravy, Cullis and Broths II. Of Sauces III. The different Ways of Dressing Beef, Veal, Mutton, Pork, Lamb, &c. IV. Of First Course Dishes

V. Of Dressing Poultry VI. Of Venison Vii. Of Game of all Sorts Viii. Of Ragouts, Collops and Fries IX. Of Dressing all Kinds of Fish X. Of Pastry of different Kinds XI. Of Entremets, or Last Course Dishes XII. Of Omelets XIII. Pastes of different Sorts XIV. Dried Conserves XV. Cakes, Wafers and Biscuits XVI. Of Almonds and Pistachias made in different Ways XVII. Marmalades XVIII. Jellies XIX. Liquid and Dried Sweetmeats XX. Syrups and Brandy Fruits XXI. Ices, Ice Creams and Ice Fruits XXII. Ratafias, and other Cordials, &c. &c. Translated from *Les soupers de la cour*; with the Addition of the best Receipts which have ever appear'd in the French Language. And adapted to the London markets by the editor, who has been many Years Clerk of the Kitchen in some of the first Families in this Kingdom. The Second Edition. London, R. Davis and T. Caslon, 1769.

Second Edition. 8vo (210 x 125 mm), pp. xvi, [xxiv], 286; [2] blank, [ii], 289-588, some light browning in text, in contemporary calf, single filet gilt to covers, plain spine with raised bands ruled in gilt, spine worn with vertical cracking, restoration to spine and corners, rather a workaday bit of repair work tending to solidity rather than beauty, with the early ownership inscription of M. Findlater on the front endpaper. **£2000**

First published as *Soupers de la cour* in 1755, Menon's work first appeared in English in 1767 in a translation by Bernard Clermont under the title *The Art of Modern Cookery Displayed, Consisting of the most approved methods of cookery* [&c.], London, printed for the translator, 1767. This is its first appearance under the new title which was to be retained for the third edition of 1776, in which the translator's name appears on the title-page. With a six-page 'Translator's Apology' in addition to the 'Author's Advertisement'. In his fascinating apology, Clermont reveals many of the concerns of the eighteenth century chef, while pointing to some of the key differences between English and French cuisine. He also writes about the challenges of translation: 'This Book was published in four small Volumes. I thought it too full of Words and of Repetitions, and that the Sense of the Author could be explained, without all the volubility of the French Language, which I have (as much as I was capable) supplied with the Expressiveness of the English' (p. vi).

‘Menon’s book covers menus, hors d’oeuvres, entrées, and some deserts. An entire chapter is devoted to sherbets or ices and ice cream. Like Marin that other great contemporary of Menon’s, both placed emphasis on their sauces. Menon’s recipes were surprisingly varied, coming not only from France but Italy, Germany, Ceylon and Flanders and used in everything from hors d’oeuvres to deserts’ (Harrison, *Une Affaire du Gout*, 1983).

See Harrison, *Une Affaire du Gout, A Selection of Cookbooks, 1475-1873*, 91.

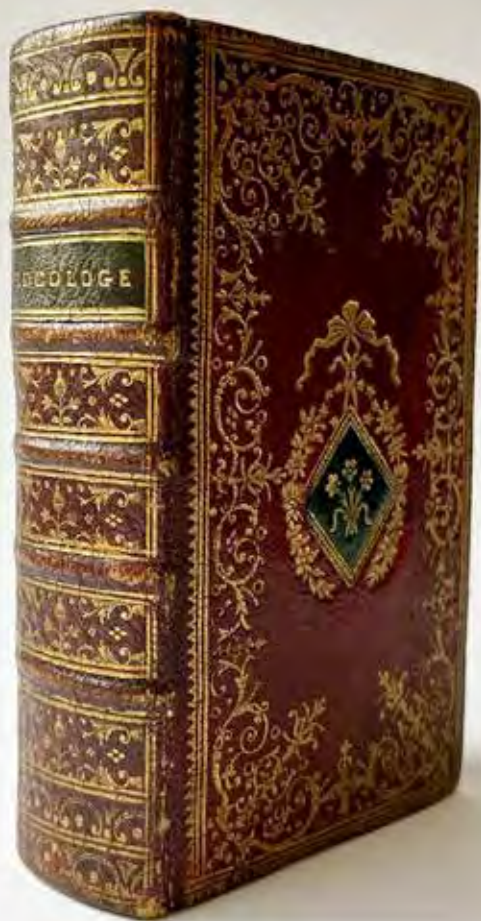
... PROPER in Sauce.
with any Sorts of Ragouts ;
Cock’s-comb ; wipe it very
put the Ragout in the Dish

. With Sweet-herbs.

Turbots very clean, then
Hour in Oil, the Juice of
Shallots, Mushrooms,
arse Pepper ; then lay them
able, with all their Season-
Put

Boi
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it ;
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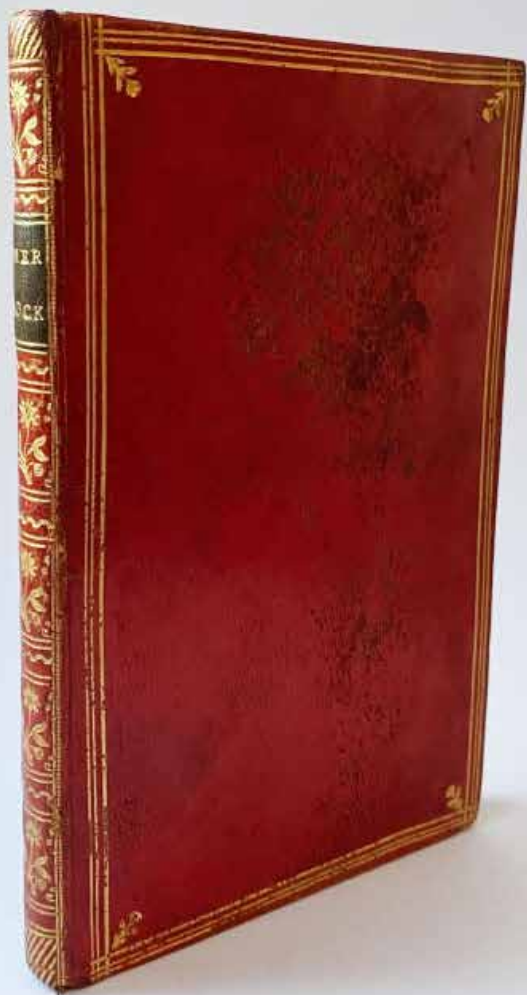
15. [MISSAL.]

Eucologe ou Livre d'Eglise à l'Usage de Paris, contenant l'Office des Dimanches & des Fêtes. En Latin et en François. Imprimé par ordre de Monseigneur l'Archevêque. Paris, les Libraires Associés, for the use of the Diocese, 1777.

12mo (137 x 78 mm), pp. 512; 288; small hole on A5 with minimal loss of text, lightly browned throughout, a few corners a little creased, in contemporary red morocco, gilt, with triple filet border to both covers and an elaborate border composed of corner and edge fleurons around a central diamond inlaid with green morocco gilt with triple flowers bouquet, surrounded by gilt flower tooling and surmounted by a bow and ribbons, plain blue endpapers and blue edges, with the later presentation inscription on the front free endpaper, 'Thomas Llewellyn to Mary Ann Winnock, 1803'. £850

A delightful copy of a scarce missal in a contemporary wedding binding in red morocco, elaborately gilt with green morocco inlay and floral decoration. The inscription presentation of 'Thomas Llewellyn to Mary Ann Winnock, 1803' suggests that it may have been a wedding gift from the groom to his bride, possibly Mary Ann Winnock of Colchester in Essex (1776-1873). A scarce edition printed in parallel text, in French and Latin, this densely packed volume contains all the basic Sunday liturgies as well as the liturgy and prayers for all the individual feasts of the saints throughout the liturgical year.

OCLC lists BN, the General Theological Seminary and McGill only.



'I am Voltaire's friend and enemy' - The King of Hanover's copy

16. SHERLOCK, Martin (ca. 1750-1797).

Lettres d'un Voyageur Anglois. Geneva, 1779.

First Edition. 8vo (175 x 108 mm) pp. [vi], [7]-133, on p. 85 the title 'Vienne' is corrected in manuscript to 'Naples' and on p. 109 there is a small manuscript correction, in contemporary red goatskin, triple gilt fillet borders to the covers with small flowers in the corners, flat spine divided into compartments and gilt with a flower tool, black goatskin label lettered in gilt, surface abrasion on the front cover, with the red inkstamp on the verso of the title of Ernst August, King of Hanover. **£1200**

Sherlock was an ambitious Irish cleric from Kilkenny who attached himself to Frederick Augustus Hervey, fourth Earl of Bristol, in the hopes of rising high both in the church and in literary circles. He was appointed his chaplain in 1777 and under his patronage travelled extensively in Germany, Switzerland and Italy, meeting some of the greatest names in Europe including Frederick the Great and Voltaire. During his travels, he wrote some 200 letters and this volume is the first appearance of any of them in print. There are 27 letters in this first selection are they dated from The Hague, Berlin, Dresden, Vienna, Rome, Naples, the Alps and Ferney, where he visited Voltaire in April 1776. An English translation by the Rev. John Duncombe was published in London in 1780. A further 44 letters were later published in 1780 under the title *Nouvelles lettres*, which were then translated into English by Sherlock himself, who apologised for his style, by then made affected by his constant writing in French and Italian.

Provenance: From the library of Ernst August, King of Hanover (1771-1851), the fifth son of George III and Queen Charlotte. Born at Buckingham House (now palace), he studied at the University of Gottingen and in 1790 joined the 9th Hanoverian hussars, losing his left eye at Tournai. He was created Duke of Cumberland in April 1799 and after his marriage to his cousin, Friederik, lived in voluntary exile in Berlin until he succeeded his brother, William IV, as King of Hanover, making a triumphant entry into the city on 28th June 1837.

RÈGLEMENS
POUR LES
DAMES

DE LA CHARITÉ DE CHAUMONT-
EN-BASSIGNY.



A CHAUMONT,
Chez CL. ANT. BOUCHARD, Im-
primeur-Libraire de la Ville &
du College.

M. DCC. LXIX.

2. THE CABINET

scarce record of charitable lay women

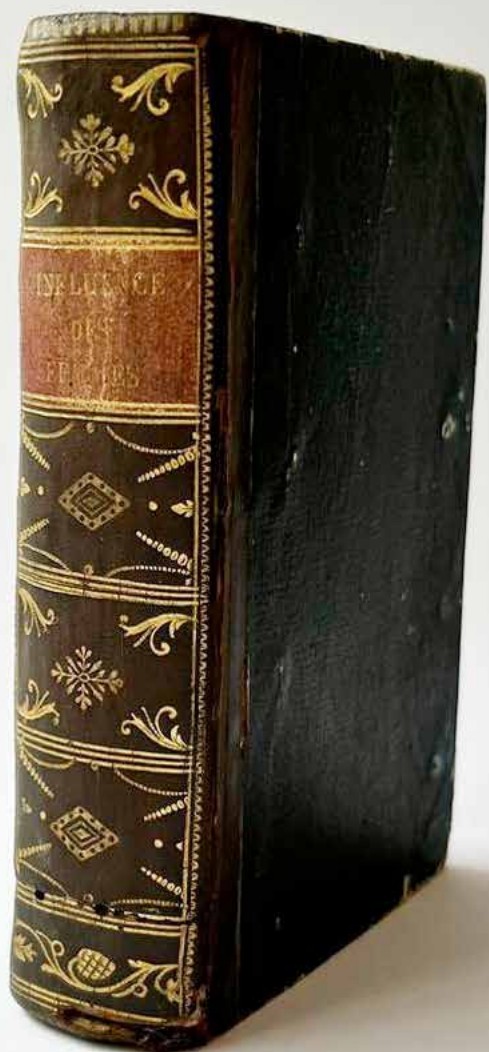
17. [DAMES DE LA CHARITÉ.]

Réglemens pour les Dames de la Charité de Chaumont-en-Bassigny.
Chaumont, Anto. Bouchard, 1769.

First Edition. *12mo in 8s and 4s (140 x 80 mm), pp. 72, some light marginal staining in the first gathering, in contemporary plain wrappers, stitched as issued, some light wear to extremities and wrappers a little dusty.* **£850**

A scarce set of rules for the charitable confraternity of the Dames de Charité which was established in Chaumont in the Haute-Marne in 1666 in order to provide relief for the poor and sick of the town. Composed of lay women, ‘de Dames & Filles vertueuses, lesquelles ne sont reçues que du consentement de leurs Maris & de leurs Peres & Meres’, those affiliated to the order undertook to bring two forms of help to the needy of the neighbourhood, both spiritual, in terms of visiting the sick, a Christian duty, and material, in terms of distributing food, clothing, firewood and medicines for those in need.

The aim of the present volume is to bring together for the sake of the members, all the rules and guidelines for operating under the auspices of the confraternity, both the original rules and those added later. Also covered in this work are the specific roles of the officers: the director, the superior, the treasurer, the physician and the surgeon. Visiting the poor is given a high priority and frequent visits are encouraged ‘pour mieux connoître leurs besoins, leur situation, & leur conduite’. Membership also involved an undertaking in terms of religious observance, and these obligations are set out in the final chapters, along with details of the privileges granted to the confraternity by Clement IX, and a number of prayers and litanies for personal use.



The women's contribution to the poor of the town since the founding of the Dames de Charité is also mentioned, with the observation that the confraternity had survived for a century with no fixed income or external financial support, and had provided significant care to the poor and sick of the parish simply through almsgiving. Despite this, the women are noted as having provided crucial help in preventing many who otherwise would have 'perished from misery', without having been able to get to hospital or to have been unable to have been treated due to risk of contagion. These rules provide a wealth of detail about the day-to-day charity work of lay women in rural France.

Not in OCLC; CCFr records a single copy, at the Bibliothèque municipale de Chaumont.

a young English widow instructs her military French admirer

18. DAMOURS, Louis (d. 1788).

Lettres de Miladi***, sur l'influence que les Femmes pourroient avoir dans l'éducation des Hommes. Première [-Seconde] Partie. Amsterdam & Paris, la veuve Duchesne, 1784.

First Edition? *Two volumes in one, 12mo, (133 x 75 mm), pp. [iv], 216; [ii], 265 (ie 263), some light browning and dampstaining in text but generally good, in contemporary blue boards, tiny vellum tips, flat spine gilt in compartments, orange morocco label lettered in gilt, with red edges and plain endpapers.* **£850**

A very scarce fictional correspondence (one-way) between a twenty-three year old English 'Miladi', a widow, and her admirer, a twenty year old French soldier. The title suggests something rather more philosophical and focused: a treatise on the influence of women in education, while the editor's preface tells us that the work was written originally for the young military and, despite the inclusion of some anecdotes and descriptions to lighten what he calls the didactic style, it has been considerably abridged for publication. What in fact presents itself here is a much more flighty series of letters to a young admirer, who first met her at a masked ball

LETTRES

DE

MILADI^{***},

Sur l'influence que les Femmes
pourraient avoir dans
l'éducation des Hommes.

PREMIERE PARTIE.

par Dambouris.



A AMSTERDAM,

Et se trouve à PARIS,

Chez la Citoyenne DUCLOS, rue
S. Jacques, au Temple du Goût.

M. DCC. LXXXIV.

(‘une aventure de bal’), sought eagerly to discover her identity only to find her removed to the country the next day and, shortly afterwards on the death of her husband, to London. Two years later, ‘le hazard’ brings them together again, only to separate them, as he is sent to join his regiment. Accordingly, she sets out to guide him through life’s tricky ways, answering his questions by letter and hoping that each should learn something from each of their two different countries’ education.

Written in an engaging style, the moral precepts are illustrated with stories, quotations, letters and consequences. She is quick to assure her friend that her morality is pure, but simple, and unclouded by the desire to seem virtuous. ‘Je suis bien éloignée de croire... que la raison est incompatible avec la gaieté’ (p. 10). Subjects covered include the theatre (‘de notre Schakespaer & de votre Corneille), sexual morality (such as the unfortunate Cécile, the femme-de-chambre who bears the young master’s child and is left abandoned), breast-feeding and the different attitudes to education found amongst women of different classes.

‘Je conviens, M. le Comte, que notre aventure a un peu l’air romanesque. Après deux ans d’absence, j’arrive de Londres à Paris, la veille du jour où vous avez ordre de rejoindre votre régiment... L’air froid & mélancolique des Anglois peut avoir, à cet égard, quelque désavantage. Aussi ai-je souvent pensé que mes compatriotes des deux sexes, après avoir reçu l’éducation solide qu’on leur donne, devraient venir à Paris prendre ces dehors prévenans, cette aménité, qui gagnent les coeurs & font aimer les qualités estimables. Et les François, qui ont reçu d’abord les graces de l’extérieur, devraient peut-être aller à Londres, pour y finir leur éducation par où nous l’avons commencée’ (pp. 10-11).

Damours, a lawyer by profession, also published a couple of legal texts and an appeal to move the abattoirs out of central Paris. He is sometimes credited with *Lettres de Ninon de Lenclos au marquis de Sévigné*, 1750, which is more often attributed to Crébillon fils. This is one of two editions of 1784, with the same imprint but different pagination. A second edition of the present work followed in 1788.

OCLC lists BN, Augsburg, Sächsische Landesbibliothek, the Bodleian and Minnesota only.

Cioranescu 22170; Gay II 826; not in MMF.

VERITAS
IN LUCEM PROLATA
ADVERSUS
HUIUS ÆTATIS
PSEUDO-PHILOSOPHOS
ET
INCREDULOS.



ROMÆ MDCCLXXX.
Ex Typographia Pauli Junchii, Provisoris
Librorum Bibliothecæ Vaticanæ.

SUPERIORIBUS APPROBANTIBUS.

19. DE MUSSON, Sigismondo, Capuchin friar.

Veritas in Lucem Prolata adversus hujus aetatis Pseudo-Philosophos et Incredulos.

First Edition. 8vo (188 x 125 mm), pp. xxviii, 384, the engraved arms of Henry Stuart, Cardinal Duke of York on the verso of a3, numerous woodcut initials and head- and tail-pieces throughout the text, offsetting from printing on p. 267, a few gatherings a little browned but largely a clean and fresh copy, in carta rustica, manuscript title directly onto spine, later shelf-label at head of spine, some wear to extremities but generally good. **£750**

First edition of this scarce attack on the deism of the Enlightenment with detailed refutations of the writings of Voltaire and Rousseau. De Musson takes issue with the arguments of many of the *philosophes*, with some detailed passages on Rousseau and the *Encyclopédie*, but it is to Voltaire that most of the work is devoted, referring to many of his works notably his *Philosophie de l'histoire* and of course the *Dictionnaire philosophique*. The work is divided into three sections: natural theology, the Old Testament and the New Testament. In the first section he discusses God as Creator, the origins of humanity and the nature of rational beings, free will and natural law, citing the works of authors such as La Mettrie, Helvétius, Rousseau and Hobbes. The second part examines miracles and discusses revealed religion and toleration before discussing the deists' treatment of the Old Testament. Finally, De Musson discusses the Incarnation, the existence of Christ and the Apostles and goes on to a discussion of Christ's miracles, the resurrection and the history and role of the Catholic Church.

Outside Continental Europe, OCLC lists the V&A, St. Bonaventure University, Princeton and Bogota.



20. FOURNIER, Antoine, (1735-1797), publisher.

Le Nain. Magheroel [ie Paris], 1762.

[bound after:]. LA HARPE, Jean-François de (1739-1803).

L'Aléthophile, ou l'Ami de la verité. Amsterdam [ie Paris], 1758.

[with:] GOUDAR, Ange (1708-1791).

Testament politique de Louis Mandrin, généralissime des troupes des contrebandiers: écrit par lui-même dans sa prison. Geneva, 1755.

First Edition. 12mo (140 x 75 mm), engraved frontispiece and pp. vi, [7]-60; *L'Aléthophile*: [iv], [5]-33, [1], cut close and the text snug on the page but with no loss, one page number almost shaved; Goudar: pp. v, 67, with some errors in pagination, in contemporary mottled calf, blind rule to covers, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers (some very slight wear to pastedown possibly representing a lost bookplate), red edges, with an ownership inscription on the verso of the frontispiece to *Le Nain*, crossed through very thoroughly in brown ink. **£2400**

A scarce and very eccentric work presented as a stream of consciousness monologue by an unknown author in the guise of a dwarf. The editor - possibly Fournier - provides a brief 'Bavardage' by way of a preface, introducing the 'very little' author as 'un Petit fou', gleeful in his appreciation of life and indifferent to the reception of his work: if the public likes it, he will giggle and offer them a second work; if they do not like it, he will giggle the more so and offer them a second work. The frontispiece shows the hero sitting on a chair with his hat placed on the floor in front of him and this is the format for the monologue: he talks to his hat! He covers numerous different topics, some serious, some frivolous, and none the least bit connected with the last, hence 'Rouge', 'L'Escalier', 'Le Vent', 'Moustache', 'Tabac', 'Courtisane' and 'Pantoufles' (slippers). He appears to meet all the vicissitudes of the world with laughter and the well known refrain, 'Turelure tanta' from Béranger's song, meaning essentially, Who Cares!

L'ALÉTHOPHILE

OU

L'AMI DE LA VÉRITÉ.

Des Protégés si bas , der Protecteurs si bêtes.
GRESSET. *Le Méch.*

par La Harpe



A AMSTERDAM.

M. D. CC. LVIII.

Paul Lacroix failed to pierce the anonymity of this work, despite his evident admiration for it: ‘J’avoue que j’ai cherché longtemps quel pouvoit être cet auteur anonyme qui gravoit si bien à la pointe et qui écrivoit si bien sur tant de choses: je n’ai pas réussi à lui ôter son masque de nain... Ce charmant et spirituel opuscule a paru à l’époque où Bachaumont commençoit à rédiger ses mémoires secrets; mais Bachaumont n’en parle pas, quoiqu’il se fit un point d’honneur de mentionner les publications faites, comme celle-ci, sous le manteau’ (*Bulletin du bibliophile*, 1858). Le Nain is bound after two other works, both interesting in their own right. The opening work in the volume is La Harpe’s first successful published work, *L’Aléthophile, ou l’Ami de la vérité*, 1758. This was a flamboyant arrival on the literary scene for the young La Harpe, an orphan who had been educated by the Sisters of Charity and at the Collège d’Harcourt, where he had won a scholarship. At the age of 19, he had been imprisoned for satirising his benefactors at the college, although he always denied having done so. In this his début, he sought and won the attention of Voltaire and the *philosophes*, by writing a vitriolic attack on their most prominent adversaries, in particular Palissot and Fréron.

Also bound in this volume is a scarce work by Ange Goudar, adventurer, government agent, writer, gambler, swindler and friend of Casanova. Written in the Vaucluse, near Avignon, while hiding from the long arm of the law, the *Testament Politique de Louis Mandrin* is an impassioned attack on the *Ferme générale*, the tax collecting agency of the *ancien régime*. Goudar highlights the abuses committed in the name of the king while romanticising the life of Louis Mandrin (1725-1755), the famous highwayman and France’s answer to Robin Hood, robbing the rich to give to the poor. This is a work of considerable interest to modern scholarship, at least if one may judge from the vast proliferation of modern editions of this work. Two editions were published in 1755, this ‘Geneve’, edition listed by Cioranescu, and a ‘Valence’ edition (Valence is a small town to the north of Avignon); there was one other lifetime edition published in 1789.

An English edition appeared in 1755 under the title *Authentic memoirs of the remarkable life and surprising exploits of Mandrin, captain-general of the French smugglers who for the space of nine months resolutely stood in defiance of the whole army of France: with the copy*



of an intercepted letter, from one chief to another, relating some curious particulars, concerning the taking of Mandrin : translated from the French : to which is added, a geographical description of those cities, towns and castles on the frontiers of Savoy and Switzerland, and... France, which were the principal scenes of action, London, M. Cooper, 1755. The work has sometimes been attributed to Voltaire. The second part of the work includes Mandrin's funeral oration by R.P. Gaspariy, his final confessor, and a final epitaph by Joseph Terrier de Cleron.

Le Nain: OCLC lists BN, the Royal Danish Library and Düsseldorf.

La Harpe: Cioranescu 35829; Quérard IV, 434. OCLC lists BN, Mazarine, five copies in Switzerland, Oxford, Cambridge; Fordham, Newberry, Boston PL, Wisconsin-Madison and McGill.

Goudar: Cioranescu 31475; OCLC lists BN, Geneva, Randolph-Macon and Auckland only.

Jacobite manuscript covering the Punic Wars...

Andrew Lumisden's copy

21. LAFFREY, Mr.

Abrege de l'histoire ancienne avec des reflexions philosophiques & politiques par Mr. Laffrey. [Rome? the Old Pretender's Retinue? 1760s.]

Manuscript in ink. 8vo (200 x 130 mm), pp. [iv] title-page and dedication, 120, [2] index, [36], blank pages with no manuscript text but with the original engraved borders, written in a neat hand in brown ink within typographical borders, the page numbers given in ink outside the borders, title written in the same hand in ink within a more elaborate engraved border and accompanied by an engraved vignette, in contemporary green morocco, some light wear to extremities, decorative floral border to covers, spine gilt in compartments with red morocco label (slightly chipped) lettered in gilt, marbled endpapers and gilt edges, with the contemporary engraved bookplate of 'An^w Lumisden' by R. Strange to the front pastedown and the modern pictorial bookplate of Jacques Laget to the front endpaper. **£1800**

abrégé
De l'histoire ancienne
avec
Des Reflexions Philosophiques
& Politiques

Par M^r. Laffrey.



A charming manuscript summary of ancient military and political history written by a Mr Laffrey for a 'Mademoiselle de Bellew'. Laffrey's *Abrégé* covers key historical events of the Carthaginians, from the Punic Wars with Rome, the stories of Hannibal and Masinissa and their conquests, as well as their government, trade and arts and sciences, and of the Egyptians, with details of their rulers, religion, priesthood, customs and education.

The identity of the 'Mr. Laffrey' given on the title-page remains unknown, but a possible author is the historian Arnoux Laffrey (1735-1794), remembered for his *Vie privée de Louis XV*, 1796. The dedicatee, 'Mademoiselle De Bellew' is likely to have been related to the Irish peer, John Bellew, fourth Baron of Duleek (1702-1770), whose first wife, Lady Anne Maxwell, served in Rome as a maid of honour to Maria Clementina, the wife of the Old Pretender, James Francis Edward Stuart.

The Jacobite connection of this manuscript is strengthened by the presence of the handsome bookplate of Andrew Lumisden (1720-1801). Lumisden was a Scottish Jacobite who was secretary to Charles Edward Stuart, Bonnie Prince Charlie, and had fought with him at Culloden. On the eve of the battle, the prince's *aide-de-camp* had written to Ewen MacPherson of Cluny tasking him with taking particular care of Lumisden and Thomas Sheridan, 'as they carry the sinews of war'. After the battle, Lumisden spent four months as a fugitive in the Scottish Highlands before escaping to London and onwards to Rome where he became secretary to the Old Pretender. Lumisden was later pardoned by the British Crown after he procured a collection of rare books in Paris for the future George IV. He returned to Edinburgh and was one of the founding members of the Royal Society in Edinburgh.

Lumisden's bookplate was engraved by his brother-in-law, the artist Sir Robert Strange (1721-1792). A fellow Jacobite, Strange also served with Bonnie Prince Charlie in Culloden and was later responsible for the designs for a Jacobite currency.



L. B. - 1848 my eye



22. LASHFOOLS, T.

A Few Serious Words from the Hon. T. Lashfools to his Friends.
[Edinburgh, P. Neill, circa 1820.]

First Edition. 8vo (206 x 130 mm), engraved frontispiece and pp. iv, 36, printed entirely in blue ink in a small panel in the centre of each page with wide margins, some creasing in the text, sewn into the original publisher's light green wrappers, fairly heavily stained and chipped, both wrappers pulling away from the text block with resultant small tears, with the armorial bookplate of Sir William Purves Hume Campbell on the inside front wrapper. **£850**

A rare survival of the sole edition of this facetious discussion - 'a few serious words' - on the subject of dancing. The pseudonymous author, posing as a fashionable young man about town, lampoons the prevailing mania for waltzes and quadrilles. The text is printed entirely in blue within a distinctively tiny text block, set in wide margins. The engraved frontispiece depicts numerous caricatures of dancing gentlemen.

'No sooner had they given me the customary embrace, than they were all attacked with symptoms of lunacy: they twisted their bodies, sang, skipped about, and at last danced a measure to one of our Scottish airs...they twirled about one another till my head spun;- they grasped one another by the hands, waist and shoulders. Becoming alarmed at the horrid contortions of my relatives...I dispatched the servant for Dr. Ladyman Gilliflower, a dandy leech...On questioning the Dr Gilliflower as to the nature of the alarming disease, the effects of which had just fallen under my observation, he told me that it was termed by the faculty Waltzmania, and that it, together with another complaint denominated Quadrillmania, had become prevalent in many parts of Scotland, and was at that time raging as an epidemic in the metropolis.'

OCLC and COPAC record only three copies: BL, Glasgow and NLS.



LES GALANTRIES DE
MONSIEUR LE DAUPHIN.

23. [LIBERTINE NOVEL.]

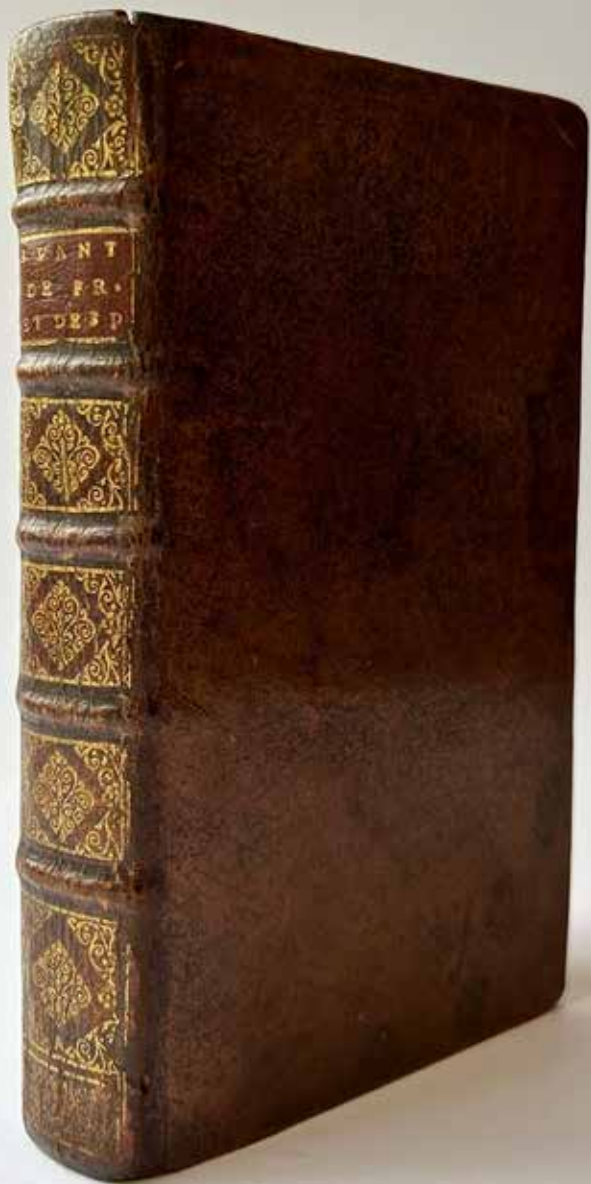
Les Galanteries de Monseigneur le Dauphin et de la Comtesse du Roure. Cologne, '****', 1696.

First Edition. 12mo (152 x 88 mm), engraved frontispiece and pp. [3]-178, some light staining in the text, in contemporary calf, gilt filet rules to covers, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, red silk marker, modern pictorial bookplate. **£1800**

Scarce fictionalised account of the liaison between the Grand Dauphin, son of Louis XIV and Maria Teresa of Spain, with Mademoiselle Louise-Victoire de Caumont de la Force, Comtesse du Roure (1665-1722). The Dauphin's first mistress after the cracks in his marriage began to show, his wife tried to break them up by arranging the marriage between Louise-Victoire and the Comte de Roure, but she did not succeed. When both were widowed in 1690, the Grand Dauphin assumed that the relationship could be conducted more publicly, but he reckoned without his father, who exiled Louise-Victoire to Montpellier and refused to recognise their only child, Louise-Emilie de Vautedar.

Gay-Lemonnyer II, 376; Sauvy, *Livres Saisies à Paris entre 1678 et 1701*, no. 758, p. 283; not in Lever, *La Fiction Narrative en Prose au XVII^e Siècle*; not in Williams, *Bibliography of the Seventeenth Century Novel in France*.

Outside Continental Europe, OCLC lists UCLA, DLC, Georgia and Harvard.



EANT
DE PR.
ST DES P

24. MAILLY, Louis, chevalier de (1657-1724).

Diverses Aventures de France et d'Espagne, Nouvelles Galantes & Historiques. Paris, Henry Charpentier, 1707.

First Edition, Charpentier issue. *12mo (165 x 90 mm), pp. [x], 472, some browning in text, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, with a modern pictorial bookplate.* **£2400**

A very scarce collection of romantic adventure stories written by the illegitimate chevalier de Mailly, godson of Louis XIV and author of fairy tales, popular novels, imaginary voyages and romances. Included in the volume are the following short stories: 'Les Aventures du comte de Merincourt et de Mlle de Méronville'; 'Aventures de Mélandre et de Céphalie'; 'de Clidamire et de Mlle de Lenancourt'; 'de Palamede et de Mélindre'; 'de D. Léandre'; 'du Chevalier de Bettemonte et de Mlle Tussay'; 'de Mediane et d'Elvire' and 'du Chevalier d'Armanville et de Céline'.

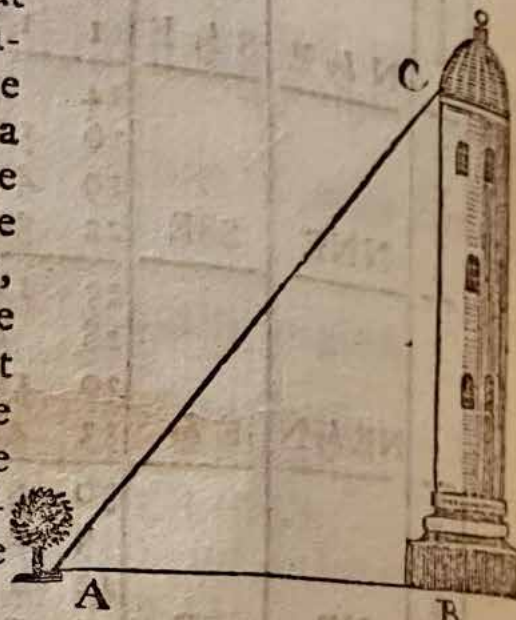
A joint publication between a number of booksellers, this scarce collection of tales can be found with varying imprints: Henry Charpentier, as here, veuve Chastelain, Guillaume Cavelier and P. Ribou. It is Ribou to whom the 'privilège' was ceded. The BN has copies of all these issues, but the only other copy listed in OCLC is in New Zealand, issue not specified. A classic example of finding multiple copies in national libraries of very scarce books.

Cioranescu XVII, 44388; Jones, *A List of French Prose Fiction from 1700 to 1750*, p. 13 (Ribou issue); Gay-Lemonnier I, coll. 18.

OCLC lists BN and University of Canterbury, N.Z. only.

Longimetry, or Measuring Heights, Depths, &c.

The Scheme adjoin'd, shows a Person at the Tree at A, looking with a Quadrant the Height of the Tower BC; or a Person on the Top of the Tree at C, taking the Angle of the Tower to the Botom B, or the Angle of the Tree at A, either of these is very plain there form'd the Right-plain Triangle



h } AB is the Distance of the Tower and Tree.
 } BC is the Height of the Tower.
 } A is the Angle of Altitude.
 } C is the Angle of the Distance of the Tree to the Tower; so that if any two of these be given, the third are known by the foregoing Analogies of Right-plain Triangles. Pag. 49.

Longimetry, of Mensuration of Distances.

Let a Person at A measure the Distance between the House and Spire D; first, let be taken of A, and then



BAC are
 House from
 In the same man
 AD and BD becom
 the Spire D from A
 Again, in either
 two Sides DB, CB,
 B or A, all given;
 House and Spire is
 the Solution of Obl.



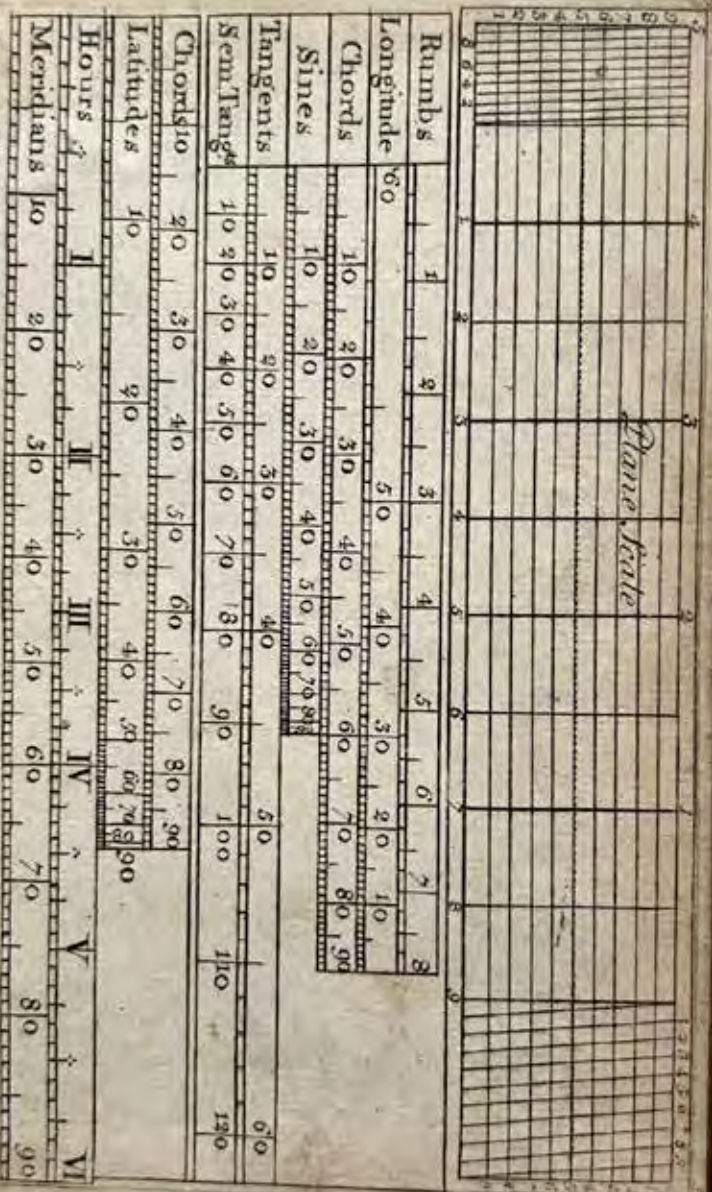
WXZ is a Plot
 a Per
 The Ramp
 ON The Curta
 NFGHT A
 NE

25. MARTIN, Benjamin (1705-1782).

The Young Student's Memorial Book, or Pocket Library: Containing, I. The Rudiments of logarithms, decimals, and algebra... II. A very large Collection of theorems and canons for solving questions and problems in the various parts of arithmetic, algebra, and fluxions. III. Rules, theorems and canons, resolving all the useful and common problems in the mathematical and mechanical arts and sciences... IV. A large collection of mathematical tables... with a perpetual almanack, adjusted to the present year, 1735. V. An apparatus of the common mathematical lines, for the operation of any question or problem, as is perform'd by the plain scale, &c. By Benjamin Martin. London, J. Noon, 1736.

First Edition. *12mo (165 x 95 mm), pp. viii, 210 [ie. 120], [4] advertisements, woodcut diagrams throughout the text, woodcut initials and head- and tail-pieces, a folding engraved plate showing the orders of columns, with an old repair to the verso along the fold, the engraved plate depicting scales laid down on rear pastedown, a short tear through the table on K2, the outer edge of which is folded in to preserve the full table, some browning and staining in the text, a few pages a little dog-eared, in contemporary calf, corners bumped and a little worn in part, a couple of scuffs on the rear cover, double fillet border to covers, spine with raised bands simply ruled in gilt, contemporary inscription 'J.G.' to front endpaper and occasional, apparently contemporary, annotations and calculations in the margins of the text.* **£1000**

A charming and well-illustrated schoolbook covering a wide variety of subjects principally in the fields of mathematics and physics but expanding into practical applications such as architecture and military uses including gunnery. Benjamin Martin was a self-taught schoolmaster and educator based in Chichester who became widely influential for his work in the popularisation of science and mathematics. According to DNB, he began to write 'with the avowed intention of bringing down



Paste this on the Cover against the last Page

212

the price of books, especially for the benefit of those who were trying to educate themselves as he had done'. He is also significant for being an early champion of Newton and in the present work devotes Sections 25-26 to 'Sir Isaac Newton's Universal Theorem' and 'Fluxions'. The DSB calls Martin 'one of the great popularizers of science in the mid-eighteenth century'.

'My chief study', writes Martin in the Preface, 'has been Usefulness and Brevity; and I have corrected this small Piece with so great Care, that the Truth of every Theorem and Figure in the Tables may be depended on... If these my good Intentions shall be of Service to any, and favourably receive'd, I have my End'.

ESTC n14390.

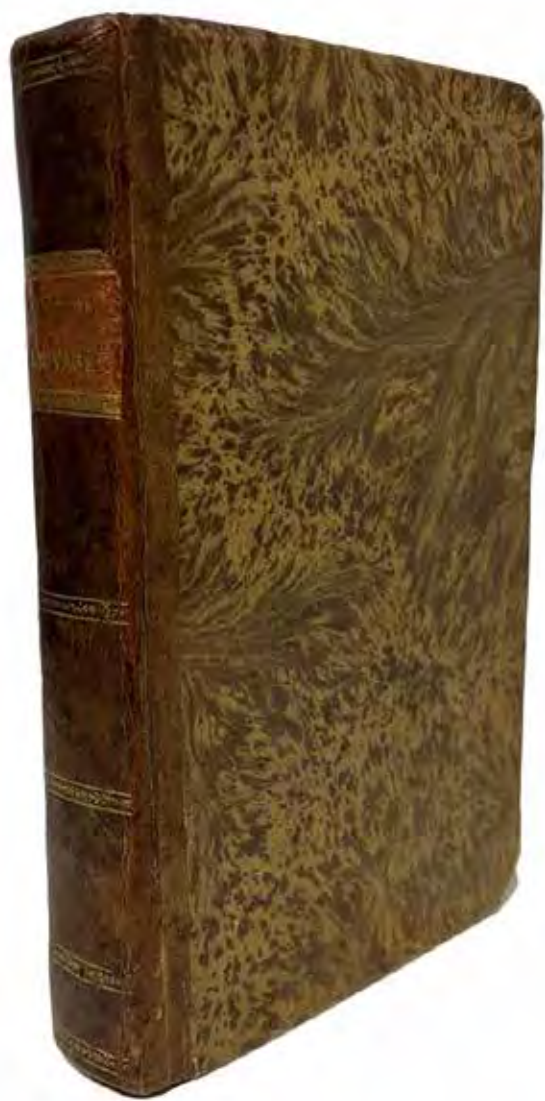
noble savage in America

26. MERCIER, Louis Sebastien (1740-1814).

L'Homme Sauvage, Histoire traduite de... Par M. Mercier. Amsterdam, Zacharie, 1767.

Second Edition. 12mo (162 x 94 mm), pp. [iv], [7]-309, [1], with the half-title but lacking the front blank, marginal wormholes on the final two leaves of each gathering (viz. A11/12, B11/12 etc - M11/12, also N11 and N12, the final blank), the lower corner torn from C2 (pp. 51/2), with partial loss of signature and no loss of text, some dampstaining in final part of text, in contemporary quarter calf over mottled free-style tree-calf patterned boards, corners bumped, flat spine ruled in compartments in gilt, orange morocco label lettered in gilt. **£1600**

A significant work in the Mercier canon treating of the concept of the noble savage and following the adventures of two children born and raised - 'élèves dans la nature' - in Peru. This is an important work in the French utopian tradition, representing Mercier's early treatment



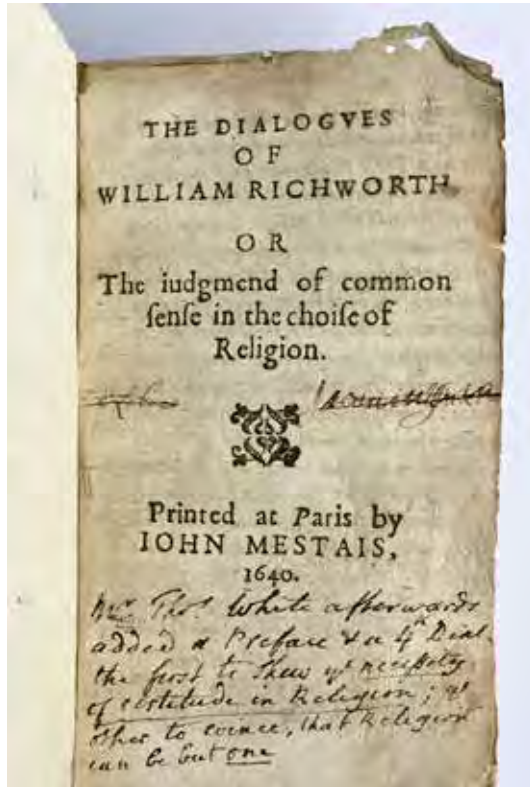
of the theme that came to fruition in his *L'An Deux Mille Quatre Cent Quarante*, 1771, the work which led to his being dubbed 'the father of the modern utopia'. It also shows how much Mercier was influenced by Rousseau, perhaps earning him one of his less flattering sobriquets, 'le singe de Jean-Jacques'.

The novel is largely told in the first person by the noble savage of the title, Zidzem, who lives in an idealised society in Peru. Zidzem's adventures with his sister are the focus of the novel, against a backdrop of the Chébutois' resistance against the Spanish colonisation of Peru, as they are forced to fight or escape to surrounding territories. Inspired by Rousseau, it presents a sharp contrast between the brave and loyal natives and the violent and rapacious European invaders: 'Je suis né parmi les Chébutois, peuple du sud de l'Amérique; peuple long-tems illustre & vainqueur'.

Despite being banned on publication, *L'Homme Sauvage* was an immediate publishing triumph, with three editions in the first year alone and some fifteen editions before the end of the century. The first edition was published by the widow Duchesne and although this has the same pagination, it has been entirely reset.

'This novel is little remembered today, accessible only in the rare book collections of a few limited libraries. During its time, however, it made something of a splash in Europe - it was edited in French, German, and Dutch between 1767 and 1787 - and bears significant links to the writings of Rousseau, Prévost, and Chateaubriand' (Prasad, 'Colonialism', p.76). Based in part on Johann Gottlieb Benjamin Pfeil's utopian novel *Der Wildeman*, it was for years catalogued under Pfeil, but it is now generally accepted that most of the work is Mercier's own (see Winfried Engler, 'Merciers Abhängigkeit von Pfeil und Wieland', *Arcadia*, III, 1968, 251-261, and T.E. Annandale, 'Johann Gottlob Benjamin Pfeil and Louis-Sébastien Mercier', *Revue de litt. comparée*, 44. année, no. 4, oc-déc, 1970, 444-459).

MMF 67:42; Cioranescu 44548; Higgs, *Bib. of Economics*, 4232; Palau 165160.



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

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

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

First Edition. 12mo (145 x 75 mm), pp. [vi], 133, 136-582, bound without the initial blank, the first and last leaves considerably browned, title-page also a little frayed, tears from margin in A3, close to text but without loss, several edges chipped and numerous corners folded, upper margin dampstained through the first four or five gatherings, in old vellum with a later rather shiny calf spine, the title page with an early *ex libris* inscription, written over and crossed through, with the additional early manuscript note at the

foot of the title: 'Mr Thos White afterwards added a Preface and a 4th Dialogue, the first to show the necessity of certitude; ye other to evince, that Religion can be but one'. **£1800**

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

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

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

STC (2nd edition) 21454.



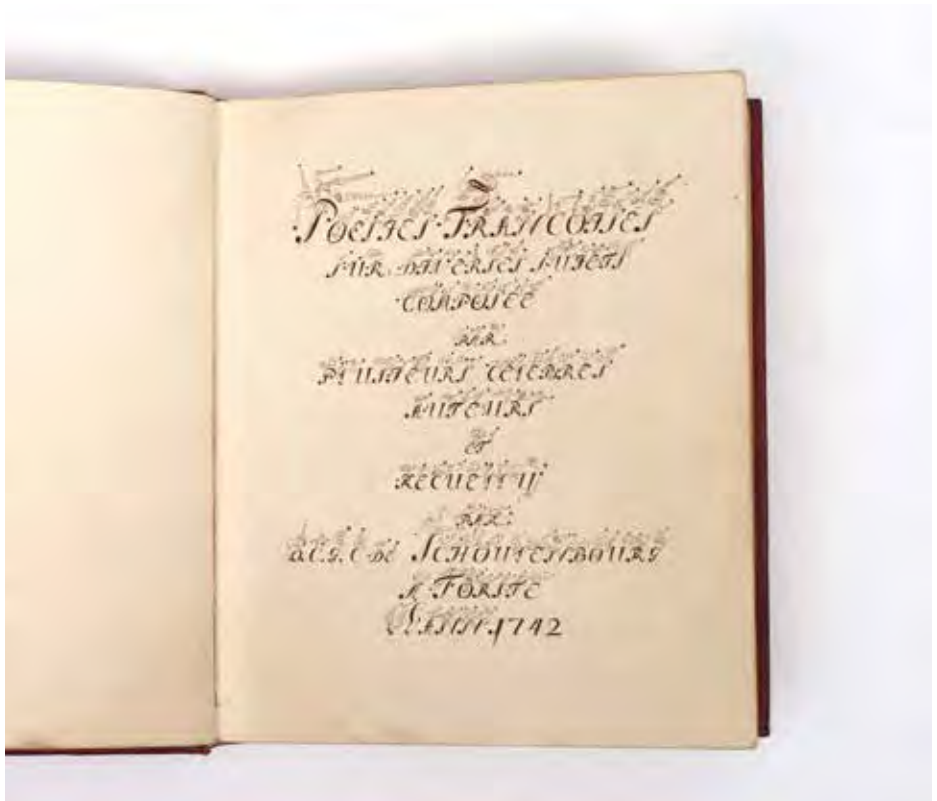
Prussian love poems with sumptuous endpapers

28. SCHULENBURG, Graf von der, compiler.

Poesies francoises sur divers sujets composée par plusieurs celebres auteurs et recueilly par D.C.G. C. de Schoulenbourg à Förste. Förste, 1742.

Manuscript in ink. 16mo (130 x 110 mm), four blank leaves followed by pp. [ii], 160, [9] index, [1], [4] blank, neatly written in a tiny hand with numerous calligraphic flourishes to titles and headings, approximately 20 lines to each page, in contemporary red morocco, gilt tooled border with gilt centrepiece to covers, gorgeous Dutch floral gilt and orange endpapers, binding a little rubbed, preserved in a contemporary slip case lined on the inside with marbled paper and on the outside with orange paper with a floral design, originally matching the endpapers but now with the gilt sadly faded. **£2000**

A delightful and exquisitely executed calligraphic manuscript written in a miniscule hand and comprising a selection of French verse by various authors. According to the attractive title-page, the compiler was a member of the aristocratic von der Schulenburg family and this charming manuscript was put together in Förste in South Lower Saxony. A Prussian family of some eminence, the von der Schulenburgs worked in the service of the Electors of Brandenburg and the Kings of Prussia. It is hard to be certain from the initials given on the title page, but one credible compiler is Christian Günther von der Schulenburg. Other notable members of the family include Melusine, Duchess of Kendal (1667-1743), mistress of George I and Johann Matthias von der Schulenburg (1661-1747), a notable art collector and soldier. More recently, Friedrich Werner von der Schulenburg (1875-1944) was one of the conspirators who attempted the assassination of Hitler on 20th July 1944.





3. THE WALL DISPLAY

29. [CAUSE CÉLÈBRE]. SALMON, Marie-Françoise Victoire (1756-1827).

L'Innocence reconnue. Dédiée et présentée à Madame la Marquise de Sillery, cy-devant Comtesse de Genlis. Paris, Maillet, [1786].

Folio engraving, (404 x 284 mm), a large illustration (292 x 236) above the caption title, heraldic vignette and text, with the imprint below reading 'A Paris Chez Maillet Graveur, Rue St. Jacques, no. 45', an early crease within the plate mark and along the lower section of text, in a temporary mount. **£850**

A striking illustrated broadside commemorating the exoneration of Marie Victoire Salmon, who was accused of murder and achieved national celebrity status as victim of a miscarriage of justice. While she narrowly escaped execution on two occasions - on the first occasion by announcing that she was pregnant - she spent five years in prison during the judicial process which ran from 1781-1786. This was one of a number of important trials in the pre-Revolutionary period which highlighted the inequality of the French legal system for the working classes, in this case championing the rights of a servant girl.

Fortunately for the young Salmon, her very public near-execution - some 5000 spectators had gathered to see her burnt at the stake - had caught the attention of père Lambert and the Abbé Gardé who contacted an influential and forward-thinking young lawyer from Rouen, Pierre-Noel Lecauchois, who petitioned successfully for a retrial. When the case reached the Parlement in Paris, Lecauchois and his colleague Jean-François Fournel faced violent opposition and they decided to use public opinion to lend power to their case. Lecauchois published two of his depositions, *Mémoire pour Marie-François Victoire Salmon*, Paris, 1784 and *Justification de Marie-Françoise Victoire Salmon*, Paris, 1786. To these, Fournel added his own *Consultation*, Paris, 1786.

While all three publications were ostensibly the proceedings of a legal trial, they were also highly emotive attempts to rally popular opinion, especially Lecauchois' *Mémoire*, which was written in the first person as a direct and emotional appeal to the reader. Self-consciously written with the Lawyer-Writer as Enlightened Champion of the Poor, implicit to all three works was a call for legal reform, where minimum standards of evidence and proper rules for defence of the victim should be established.

On 23rd May 1786, Salmon was triumphantly acquitted and Lecauchois accompanied her outside the Palais de Justice where huge crowds awaited the ruling. This engraving, which includes a verse tribute to Lecauchois, after this case nicknamed the 'Voltaire from Rouen', is dedicated to Madame de Genlis, at this time governess to the children of Philippe d'Orleans, duc de Chartres. Genlis had persuaded the Duke and Duchess to take an interest in the case and to act in Salmon's favour. After Salmon was acquitted, Madame de Genlis arranged her marriage with Jean-Louis Savary; Genlis' husband, the Marquis de Sillery, gave them an endowment and the Duke de Chartres offered Savary employment.

Various different engravings appeared in celebration of this emotive courtcase. The BN holds one published by Campion with this quatrain beneath the illustration: *Sous le titre, un quatrain : "Un coeur généreux fut touché de mes peines ; // Au pied du Trône il porta la voix = // Un monarque juste brisa mes chaînes, // Et mon innocence triompha par Le Cauchois."* A song in celebration of her subsequent marriage - to her childhood sweetheart, arranged by Madame de Genlis - was also published in broadside form illustrated with a picture of her marriage, as well as numerous engraved portraits of Salmon which circulated in Paris. The engraving is by C.F. Maillet (active 1786-1787) after Louis Binet (1744-1800), under the direction of Charles Emmanuel Patas (1744-1802), who was the director of the studio at the time.

30. CHARLES II (1630-1685).

By the King. A Proclamation for Prising of Wines. Given at our Court at Whitehall the Twenty second day of January 1675/6. In the Seven and twentieth year of Our Reign. God save the King. 1675/6

Large folio broadside (330 x 500 mm), two sheets joined to make one, the royal arms at the top, drophead title, folded and a little worn and crumpled around the edges, some dust-soiling, particularly along the folds and at the head, damp-stained at the foot. **£450**

A scarce proclamation for the year 1676 setting out the fixed prices for all kinds of wines. The different kinds of wine are all listed with the set price above which it is illegal to charge without penalty. The wines specified in the text are 'Canary Wines, Allecants and Muscadels, Sacks and Malagaes, French wines and Rhenish Wines'. In each case the wholesale as well as the retail price is given, so that, for example, 'that Sacks and Malagaes, be not sold in Gross at above Thirty pounds the Butt, and Ten pence the Pint by Retail'. Allowances are made for the pricing of wines that have to be transported more than ten miles from the port of entry.

ESTC r216705, listing eleven copies in the British Isles and Folger, Harvard, Huntington and Yale in North America.

Wing C3370; Steele 3627; Goldsmiths 2160.





Changes Colin to Harlequin & the Squire to Clown.



The Clown's drollery at Vauxhall.



31. DIBDIN, Thomas (1771-1841).

Mother Goose or the Golden Egg. Pr. 1s. [London, 1806?].

Printed slip (317 x 95 mm), bearing six hand-coloured engraved scenes, each with text captions beneath, arranged vertically, the edges of the paper a little worn in part and slightly browned, the whole at one point cut into six pieces and later reunited and laid down, with evidence of this early reconstruction on the verso, otherwise an excellent survival with clear impressions and nice hand-colouring. **£4000**

A wonderful survival of this scarce playgoer's engraved pictorial souvenir depicting six scenes from Thomas Dibdin's pantomime, Harlequin and Mother Goose, or the Golden Egg. First performed at the Theatre Royal, Drury Lane during the Christmas season of 1806, Joseph Grimaldi's performance as the clown ushered in a new era for the pantomime genre, realising its full comic potential. It was a hugely successful show and took literary and theatre going London by storm. Souvenirs such as the present one were an easy profit for the booksellers, who produced engravings, writing sheets and board games to sell to a willing public. The present engraved sheet was probably sold by a street seller during the run of the pantomime. The fact that it was at some point divided into its six parts is a fascinating part of its story, as the parts were presumably used either in some sort of parlour game or with a view to trading cards, or perhaps even with a performative element incorporated into a charade style activity. At what point the cards were reassembled and restored into a single sheet also remains a mystery, but given the stains and wear on the verso of the sheet, it was clearly done some time ago.

The first five engravings are captioned with a single line beneath the engraving: 'Mother Goose brought before Squire Bugle, Colin rescues her'; 'She gives Colin the Goose which lays the Golden Egg'; 'Changes Colin to Harlequin & the Squire to Clown'; 'The Clown's drollery at Vauxhall'; 'The Clowns elevation at Supper'. The final illustration in the sequence bears a four line stanza for a caption: 'Ye Patrons kind who deign to view / The sport we'd fail produce, / Accept our wish to pleasure you, / And laugh at Mother Goose'.



**32. HAMILTON, William RA (1751-1801), after.
DALL'ACQUA, Giuseppe (1760-circa 1829), engraver.**

[The Four Elements.] Earth. Wind. Fire. Water. Northern Italy, 1787.

Four sheets, (362 x 260 mm), stipple-engraved prints, platemarks measuring 246 x 177 mm, the images presented in elegant slim ovals (198 x 98 mm), double ruled, each plate bearing an English title of one of the elements and signed 'W. Hamilton delinet' and 'Giuseppe dall'Acqua di Cristoforo scul. 1787', the first print (Earth) also with 'no. 343', two pin-holes at the top of each sheet, with very light creasing and soiling but generally a very fresh, clean set with generous margins.

£2000

A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market. The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version.

The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's History of England and Thomas Macklin's Bible, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time



and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

'[Hamilton's] pleasantly plump and youthful figures were better suited to the less pretentious format of book illustration than that of history painting. His attractive romantic scenes appear in many editions of 18th century poets... Hamilton was capable of being an accomplished draughtsman in a variety of styles; his album of drawings (London, V&A) includes work reminiscent of Henry Fuseli and Angelica Kauffman as well as more distinctive compositions nervously constructed with repeated, scratchy strokes of the pen' (Geoffrey Ashton in Grove Dictionary of Art, online).

We have traced only one copy of these prints, a coloured and framed set appearing at auction in Rome, 28 October 2014. In addition to the V&A album cited above, the Huntington Library has another sketchbook of drawings by Hamilton.



...y...
...y...
...y...

Decline improper company.

Endeavour to avoid contention.

Fervent prayer avails much.

Fr. Strickland

G. BRADSHAW'S
CLERKS,
PUBLISHED BY CHARLES PENNY & SON,
37, NEW LANE, LONDON.

4. THE VITRINE

33. [ALPHABET CALLIGRAPHY BOOK.]. BRADSHAW, G.

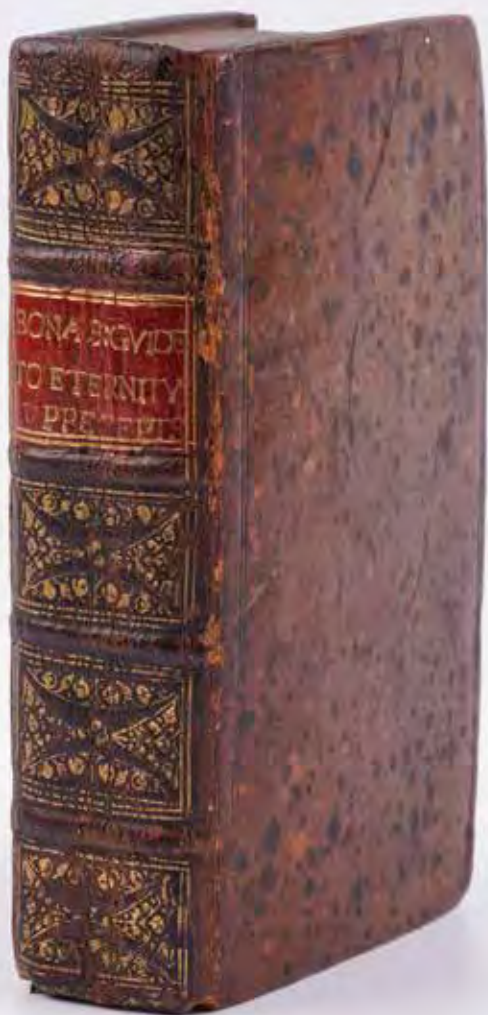
G. Bradshaw's Round Hand Copies. London, Charles Penny, circa 1840.

First Edition. *Oblong 12mo (86 x 217), ff. [9] engraved leaves, each engraved on one side only, the first and last leaf pasted down to the wrappers, in the original plain wrappers, slightly dusty and worn, chipped at spine, with the original yellow printed label on the front wrapper, and the contemporary ownership inscription of 'Fr. Strickland' on the front wrapper.* **£400**

A delightful engraved alphabet copy-book using the 'Round Hand' to help children with their calligraphic skills while inculcating suitable morals in their young minds. Arranged as a moral alphabet, each of the pages comprises three lines, with each line a pithy aphorism. Nine threes make 27 so there is one line too many for the alphabet: the extra line is given over to a repeat aphorism for the letter 'Z': 'Zeal misguided is dangerous' is followed by 'Zealously promote virtue'.

The engraver, G. Bradshaw, may have been George Bradshaw (1801-1853), better known for his cartographic and railway timetable productions, or some other Bradshaw of the same initial, but the work is scarce enough for him to be easily identified. This is one of three versions of Bradshaw's engravings, published by Charles Penny from 37, Bow Lane. Penny later moved to premises in Cannon Street, so this is likely to have been produced in the earlier part of his career. The other publishers involved in the work were the London firm of Shepherd and Sutton and John and Charles Mozley in Derby; both of these published a shorter version of six engraved leaves.

OCLC lists a shorter version, published by Shepherd and Sutton, at Columbia only and an edition published by Charles Mozley, at Melbourne; no copy of this edition located.



**34. BONA, Giovanni (1609-1674).
L'ESTRANGE, Roger, Sir, (1616-1704), translator.**

A Guide to Eternity: Extracted out of the Writings of the Holy Fathers, and Ancient Philosophers. Written originally in Latine, by John Bona: and now done into English, by Roger L'Estrange Esq; the Second Edition. London, Henry Brome, 1680.

[with:] BONA, Giovanni (1609-1674). BEAULIEU, Luke (1644/5 - 1723), translator.

Precepts and practical rules for a truly Christian life. Being a summary of excellent directions to follow the narrow way to bliss. In two parts. Written originally in Latin by John Bona. Englished by L.B. London, M. Clark [Pt. 2: A.C.] for H. Brome, 1678.

Second [First] Edition in English. *12mo (133 x 67 mm), pp. [xii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvi], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate.* **£1200**

Two scarce English translations of Italian devotional works, bound together in an attractive seventeenth century binding. Giovanni Bona was a Cistercian cardinal from Northern Italy known for his scholarship and simple manner of life. The first work in this volume is his *Manuductio ad coelum*, first published in 1658 and first translated into English in 1672. It has often been compared to Thomas a Kempis' *Imitation of Christ*, on account of the simplicity of the style in which the doctrine is explained. It was a hugely popular work, seeing a dozen editions by the end of the century and being translated into Italian, French, German, Armenian and Spanish as well as English.



The second work in the volume is a translation of Bona's *Principia et documenta vitae Christianae*, a comparable work which focuses on the principles of Christian conduct. The translation is usually ascribed to Luke Beaulieu.

The first work has an additional title-page, engraved, 'Manuductio ad coelum, or a guide to eternity', by Frederick Hendrick van Hove (1629?-1698). The second work has an engraved frontispiece depicting Christ during his passion, also by F. H. van Hove.

Guide to Eternity: Wing B3545; ESTC r23243, at BL, CUL, Bodleian, King's Lynn; Harvard, Huntington, Union Theological, Illinois and Yale. Precepts: Wing B3553; ESTC r17339, at BL, CUL, Downside, Bodleian and Sion College; Columbia, Folger, Huntington, Union Theological, Clark, Illinois and Yale.

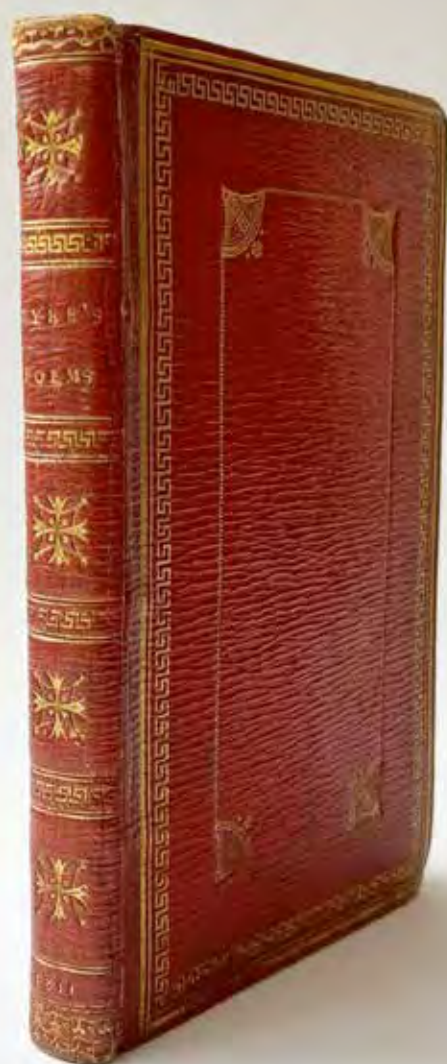
35. [CHILDREN IN THE WOOD.]

The Interesting Story of the Children in the Wood. An Historical Ballad; and the Story of Farmer Wilkins. Banbury, Rusher, circa 1820.

32mo (108 x 70 mm), pp. 16, typographical rule on the title-page, Price One Penny, with a landscape woodcut frontispiece facing the title, the recto of the frontispiece with two small woodcuts and verses, 6 further woodcuts in the text, evenly browned throughout, in the original printed wrappers, woodcut vignette, title and imprint to front wrapper and landscape woodcut vignette with couplet on lower wrapper, advertisements on the inside of front and rear wrappers, sewn as issued. **£100**

A charming unsophisticated copy of this provincial chapbook, sewn as issued. One of Rusher's earlier titles, this is an attractively illustrated chapbook version of the *Children in the Wood*, with the prose anecdote 'Farmer Wilkins' printed on the last three pages, accompanied by two woodcuts. The original printed wrappers have a shortened title on the front, woodcuts on front and back, and bookseller's advertisements on the inside covers.

Osborne I, 23; not in Cotsen catalogue.



36. DYKE, Thomas Webb, barrister at Lincoln's Inn.

Verses and Impromptus on Various and Occasional Subjects. By T. Webb Dyke, Esq. Barrister of Lincoln's Inn. London, Budd, Kirby [&c.], 1811.

First Edition. *12mo (150 x 92 mm), pp. xi, [iii], 167, including the errata leaf, bound after the contents, in contemporary red straight-grained morocco, Greek key border to covers, with central panel in gilt with unusual corner tooling, flat spine lettered, tooled and decorated in gilt, with gilt edges, with the inscription on an initial blank 'Eliza Bird, Brook Green, Hammersmith'.* **£600**

First and only edition of the author's sole publication, a collection of some 35 poems written in different genres and on various subjects. The one unifying characteristic, the author tells us in the preface, is that they were all - with the exception of the verses on the death of his sister-in-law, which were written some years previously - composed 'impromptu', written on the spur of the moment in a short period of time and in reaction to occasional subjects as they presented themselves to his notice. The longest poem, the reader is informed, did not take as many as twelve hours to write, and none of the others took longer than two!

This being his only work, we have been able to discover little of the life of Thomas Webb Dyke, other than his professional attachment to Lincoln's Inn as a barrister. He dedicates this work to Lady Catherine Tylney Long, a wealthy heiress who, in October 1722, the date of the dedication, was still single. This copy is in a surprisingly elegant binding and has the feel of a book that was bound for presentation; it is tempting to think that it might have been the dedication copy, presented by Dyke to Lady Catherine Tylney Long, although the lack of substantiating inscription renders this thought pure whimsy. Six months later, she married Wellington's nephew, the Hon. William Pole Wellesley, 'surely onf of the most odious men ever to sit in Parliament' (History of Parliament) - and it is a wide field! Within ten years, Wellesley had spent through Catherine's vast fortune, Wanstead House, the family home on which much of the money had been lavished, was sold for demolition and Catherine and the children had been abandoned.

OCLC lists Durham, Indiana and UC Davis; Copac adds BL and Bodleian. Jackson, *Annals of English Verse*, p. 355.

LES
GALANTRIES
DE
MONSEIGNEUR
LE
DAUPHIN
ET DE LA
COMTESSE
DU ROURE.



A COLOGNE,

Chez * * * *

M. DC. XCVI.

TERIES DE
R. LE DAUPHIN.

37. [LIBERTINE NOVEL.]

Les Galantries de Monseigneur le Dauphin et de la Comtesse du Roure. Cologne, '****', 1696.

First Edition. 12mo (152 x 88 mm), engraved frontispiece and pp. [3]-178, some light staining in the text, in contemporary calf, gilt filet rules to covers, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, red silk marker, modern pictorial bookplate. **£1800**

Scarce fictionalised account of the liaison between the Grand Dauphin, son of Louis XIV and Maria Teresa of Spain, with Mademoiselle Louise-Victoire de Caumont de la Force, Comtesse du Roure (1665-1722). The Dauphin's first mistress after the cracks in his marriage began to show, his wife tried to break them up by arranging the marriage between Louise-Victoire and the Comte de Roure, but she did not succeed. When both were widowed in 1690, the Grand Dauphin assumed that the relationship could be conducted more publicly, but he reckoned without his father, who exiled Louise-Victoire to Montpellier and refused to recognise their only child, Louise-Emilie de Vautedar.

Gay-Lemonnyer II, 376; Sauvy, *Livres Saisies à Paris entre 1678 et 1701*, no. 758, p. 283; not in Lever, *La Fiction Narrative en Prose au XVII^e Siècle*; not in Williams, *Bibliography of the Seventeenth Century Novel in France*.

Outside Continental Europe, OCLC lists UCLA, DLC, Georgia and Harvard.

38. RYLAND, John (1753-1825).

Christianae militiae Viaticum: or, a Brief Directory for Evangelical Ministers. Bristol, J. Rose, and sold by W. Button, London, 1795.



First Edition. 32mo (74 x 42 mm), pp. 96, numerous page corners creased from being turned down, text a little darkened with a few stains, especially the title-page, the final page torn at the gutter with loss (small fragment of the gutter pasted down to the margin of the previous page), just touching text with minimal loss and none to sense (shaving edge of letters), without free endpapers and with fairly stained and rubbed pastedowns, in plain contemporary calf, lightly rubbed and well-used but entirely sound, the front endpaper dated 'August 16th/'99 M.M?' and the verso of the title inscribed 'Mary Fallarm (?) Newark'. **£1200**

A remarkably scarce survival of this compendium of evangelical thought compiled by John Ryland, Baptist minister and theologian. Given its diminutive size, the volume contains an impressive amount of material, incorporating extracts from a number of influential Calvinist thinkers. Ryland's basic plan for holy living is taken largely from *Manductio ad Ministerium* by Cotton Mather (1663-1728), while a large section is devoted to John Rogers (1572-1636), with his 'Sixty Memorials for a Godly Life, found Among the Private Papers of the Rev. John Rogers, of Dedham, in Essex, a most Eminent Puritan Minister' (from p. 30). The American Presbyterian minister, David Brainerd (1718-1747), is also represented along with the remarks on his works by Jonathan Edwards (1703-1758): 'But from no uninspired volume has the Collector of this little Directory found greatest Benefit, than from the Life and Journal of the Reverend Brainerd; and the judicious remarks on the same by the Rev. Jonathan Edwards, afterwards president of New Jersey College' (pp. 21-22). John Owen (1616-1683) is also represented, with extracts from his modern sounding *Spiritual Mindedness*.

A second edition with the inverse imprint (printed in London by Button and sold by James in Bristol) was published in 1799 (BL only in ESTC/OCLC) and an American edition was published in Philadelphia, by S.C. Ustick, in 1798.

ESTC t224633, listing BL and Yale only.



**39. SANDER [or SANDERS], Nicholas (circa 1530-1581).
RISHTON, Edward (1550-1586).
PARSONS, Robert (1546-1610).**

De origine ac progressu schismatis Anglicani. Libri Tres. Quibus historia continetur maximè ecclesiastica, annorum circiter sexaginta, lectu dignissima, nimirum, ab anno 21. regni Henrici Octavi, quo primum cogitare coepit de repudianda legitima vxore serenissima Catharina, vsque ad hunc vigesimum octauum Elizabethae quae vltima est eiusdem Henrici soboles. Aucti per Edouardum Rishtonum, & impressi primum in Germania, nunc iterum locupletius & castigatius editi. Cuiusq, libri argumenta, pagella versa monstrabit. Cum Priuilegio, & Licentia Superiorum. Rome, Bartholomaei Bonfadini, 1586.

Second Edition, expanded. 8vo (168 x 105 mm), pp. [viii], 178, 177-500, [35], *some dampstaining, mainly marginal and slightly more pronounced in the preliminary leaves, in contemporary vellum, very slightly bumped, cords largely missing, author and title lettered on spine in ink, with the following inscriptions on the title page: (?) 'Camille D sanctis', 'Colleoni' and 'Milerius eginius Hibernus Archieps Juanensis donavit'.* **£1800**

A good, clean copy of the best edition of the standard recusant Catholic history of the English Reformation. Written in Madrid in 1576, where the author was petitioning the Spanish for help against the English crown, the work was left unfinished at Sander's death. It was edited and continued from the accession of Elizabeth to 1585 by his fellow priest, Edward Rishton, although William Allen is also thought to have had some hand in its composition. This edition also incorporates additional material by Robert Parsons, who saw it through the press at Rome, as well as John Hart's chronological account of known Catholic priests and faithful imprisoned in the Tower of London from June 1580 to June 1585.

Although the precise details of its composition remain unclear, the message of the work is a very simple one: that Henry VIII's desire for a divorce led to the Reformation. In demonstrating that Henry's marriage to Katherine of Aragon was entirely valid and consequently his marriage



to Anne Boleyn equally invalid, Sander argues that Elizabeth, in consequence, was illegitimate and therefore her reign itself unjustifiable. Sander's work was extremely popular and ran to numerous editions, three in Ingolstadt, in 1586, 1587 and 1588 and two more in Cologne, in 1610 and 1628, as well as being translated into French (two editions by 1587), German, 1594 and later translations into Spanish, Italian and Polish. It is a major recusant work which has been highly influential in studies of the Reformation and Catholic historiography.

Allison & Rogers, *English Counter-Reformation*, i:973; Brunet V, 120 ' [cette édition] présente des grandes différences dans le texte'.

40. [SHOOTING.]

The Cockney Sportsmen; or, the Adventures of Mr. Jonquil and his friend Jay. Embellished with Sixteen Coloured Engravings. London, E. Marshall, 1824.

First Edition, Second Issue. 8vo (179 x 98), ff. [16], printed on one side only, the top half of each page illustrated with an engraving, hand-coloured, and with the bottom half containing verses, the title page with a central hand-coloured engraving, the first page of the poem bound to face the title as a frontispiece, some browning in text but the engravings brightly coloured, in contemporary Dutch floral wrappers. **£1400**

A delightfully illustrated verse tale of the misadventures of two London friends who set off from the Barbican with loaded guns in search of some sport. Everything that could possibly go wrong, does go wrong: they mistake a weathercock for a pheasant, get turned away by an angry farmer, fall into a ditch, run away from some geese and get attacked by a pig. At the end of the day, they take their guns and their game, 'and their feet very lame', and return to London. The final page shows them in front of Marshall's bookshop hobbling home; it is not a very flattering portrait of them:

THE
COCKNEY SPORTSMEN;
OR, THE
ADVENTURES
OF,
MR. JONQUIL AND HIS FRIEND JAY.



Embellished with Sixteen Coloured Engravings.

London:
PRINTED AND SOLD BY
E. MARSHALL,
140, FLEET STREET,
From Aldermary Church-Yard.

1824.

PRICE 1s. 6d.

uil and Jay,
neys, one day,
went out a sporting,
n of the Hat,
ed a cat,
rom its home out a countie

thought it a hare,
ome little care
ogs out of the mas;
had escap'd,
quite wak'd;
little Jessy and Puff.

‘After all their disasters,
They find they want plasters,
To cure all their bruises and pains;
But the doctor with pill,
And his most profound skill,
Will never recover their brains’.

First issued in 1822 by John Marshall, the ‘children’s printer’, this is a reissue with a new title-page and the imprint citing E. Marshall from the same address, but dated 1824. John Marshall died in 1824, so this is an interesting example of his widow, Eleanor Marshall (or possibly his daughter, Eleanor Elizabeth Marshall) generating profits for the business from earlier publications. John Marshall’s original printing was published in a speckled wrapper with a printed label, whereas this issue, with its new title-page, is a rather charming object bound in the Dutch floral wrappers. Typical of the smaller format children’s books of a previous generation, this suggests that as well as reissuing the sheets of an earlier publication, Eleanor was also using up binding supplies from a back drawer somewhere.

OCLC lists three copies: 1822 at BL, 1824 at Morgan and an undated edition at Indiana.

41. [THUMB BIBLE.]

The Bible in Miniature; or, a Concise History of the Old & New Testaments London, no publisher, circa 1775.

64mo (40 x 30 x 18 mm), pp. 126, [2] fly-title, 129-220, title within black ruled border; no full stop at the end of the title, ‘A Concise History of the New Testament’ has a separate title-page, the pagination and register are continuous, with seven engraved plates not included in the pagination and no imprint at the end of the text, in the original publisher’s calf, flat spine ruled in gilt, board edges gilt, a little rubbed at extremities, central cracking along the spine with small wormhole to the foot of the spine, but joints and binding still sound, with the later ownership inscription ‘Lizzie Pinchin, Christmas Day, 1875. E.F.C.’.

£1200

An open antique book is shown from a three-quarter perspective. The left page is a plain, aged, cream-colored paper with a faint rectangular border. The right page is the title page, featuring a black rectangular border around the text. The text is printed in a classic serif font. Below the title page, a large, circular, gold-colored coin is placed on the surface to provide a sense of scale. The book's spine and the edges of its pages are visible on the right side. The background is a plain, light-colored surface.

THE
BIBLE
IN
MINIATURE;
Or, A Concise
HISTORY
OF THE
OLD & NEW
TESTAMENTS
London Printed.

The first miniature abbreviated Bible for children appeared in England as *Biblia, or a Practical Summary of ye Old & New Testaments*, London, R. Wilkin, 1727. The preface, which began ‘t is a Melancholy Reflection that in a country, where all have the Bible in their hands, so many should be ignorant of the first Principles of God’ remained in use pretty much unaltered in most later editions, including the present where it is slightly reworded. The next appearance of the thumb bible in England was printed by W. Harris in 1771, 1774 and 1775 and this gradually morphed into the many editions published by Elizabeth Newbery, which, presumably because of the family’s dominance in the market of children’s books, were overwhelmingly successful. Copies vary in size and binding with this copy coming in pretty close to the average size of 40 x 27 mm (just very slightly wider pages). The Newbery editions were issued in plain calf, as here, or in crimson morocco with gilt tooling and a central onlay in black or dark green, with the sacred monogram and in green morocco with gilt tooling and crimson central onlay.

We have not been able to trace another copy of the present edition and it may be that it is a piracy riding on the back of the popularity of the Newbery editions. At first sight it appears to be ESTC t226013, given by ESTC as circa 1775 and held at the BL and the Morgan only; however, we have not been able to trace this edition either in the BL catalogue or in Corsair. It is not to be confused with the Morgan’s Harris printing of 1775 which has pp. 256 and 13 leaves of plates (ESTC t217679), nor with the British Library’s two Harris printings (1778 edition, with pp. 256 and ‘plates’; 1805 edition, pp. [2], 254, [2], with 15 leaves of plates). The details of this edition are as follows: title within black ruled border, no full stop at the end of the title, ‘A Concise History of the New Testament’ has a separate title-page, the pagination and register are continuous, with seven engraved plates not included in the pagination and no imprint at the end of the text. The Preface reads: ‘It is a melancholy reflection that in a country where all have the BIBLE in their hands, so many should be ignorant of the first principles of the oracles of God.’

ESTC t226013, listing BL and Morgan only (but not found in their catalogues); see Bondy, *Miniature Books*, pp. 33-38 (this edition not listed).

Zany.



Laugh at that strange and foolish face
For such there are, and many :
And be assur'd, each naughty boy
Is nothing but a ZANY.

42. [TOM THUMB.]

Tom Thumb's Folio; or, a new Penny Play-Thing for Little Giants: to which is prefixed an Abstract of The Life of Mr. Thumb, and an Historical Account of the Wonderful deeds he Performed. York, Kendrew, [circa 1825].

32mo (96 x 64 mm), pp. 32, including pastedowns, woodcut illustrations, first and last leaves pasted to wrappers as issued, in the original rust coloured printed wrappers, 'Zany' woodcut on the front wrapper and 'Xerxes' on the rear. **£250**

A delightful copy, beautifully illustrated, of a charming provincial edition of Tom Thumb's adventures. The first and last leaves have been pasted down to the wrappers, as in Cotsen's copy, but where their copy is in light blue decorated wrappers with advertisements on the rear wrapper for penny books, this copy is bound in red wrappers with alphabet illustrations and verses. The front wrapper is lettered 'Zany', with a woodcut of a fool and a four line verse beneath, while the back cover shows a very impressive Xerxes accompanied by the cautionary verse: 'What Xerxes was, 'tis hard to say, / And yet, to say what's true; - / Be what he might, 'tis past a doubt / That he is nothing now'. While we have found 'Zany' in an 1825 Newcastle printing of *Tom Thumb's Play-Book*, it is accompanied by 'X' for 'Expensive', and neither the Zany verse nor woodcut are as ours. It does however seem likely that the design of the present wrappers were taken from an edition of *Tom Thumb's Play-Book*, and printed on red paper.

See Cotsen 36915 (Catalogue no. 5733); not in Osborne catalogue.



eurs.



Garde (Impériale).

5. THE DISPLAY TABLE

43. [ABC.] COSTUME PANORAMA.

Na-po-lé-on. No date or imprint, but probably Paris, circa 1838.

12mo (135 x 70 mm), 24 panels lithographed by Dambour, Metz, showing military figures, folding out as a panorama (1760 x 144 mm), approximately half the illustrations hand-coloured or partly hand-coloured, each figure accompanied by a caption given in syllables, the pastedowns giving three tables of syllabaries and a final section of phrases, some of the hand-colouring a little clumsy suggestive of a child's work, some browning in the panels and the pastedowns, in the original green paper-covered boards, rather tatty and spine splitting, boards rubbed, with a duplicate panel of Napoleon, not coloured, on the front cover, rather dusty and browned. £850

A scarce educational military costume book used as an ABC for older children, with the military figures labelled by syllabaries rather than single letters. Folding out as a panorama, this charming work depicts a variety of different bellicose figures, starting with Napoleon, who is featured on the cover and returns for the letter 'N', and including a Bedouin, a Scot, an Imperial Guard, fencers, a Japanese warrior, 'Quarrellers', a Russian and an Uzbek soldier.

The letter 'W' is omitted as usual and 'X' and 'Y' share a single panel. One of the illustrations is signed 'L.S. 1838'.

Not traced.



44. [ALPHABET TOY CYLINDER.]

Picture Alphabet. No imprint or date but circa 1840.

A turned cylinder made from polished wood (70 mm diameter at base, 90 mm at top x 82 mm high when closed), screw-on lid bearing engraved paper label, hand-coloured, a small chip (max 20 x 10 mm) to one edge of the label with loss of 'A' and partial loss of 'LP' of the word 'Alphabet', the title is given in circular form along two thirds of the edge, enclosing an illustration of a group of children being taught to read with the letters from the cylinder, also depicted, outside this label the top is stained red with a thick black and thin red circular line, the underside of the lid with black and red stripes, the cylinder containing 35 card discs (50 mm diameter): 26 alphabet cards with a large black letter on one side and a hand-coloured illustration on the other, with accompanying letter and caption, and 9 text-only cards, both alphabetical and numerical, with 3 or 4 large letters on one face, or 6 numbers (and signs: & and £) in bold and various alphabets or letter combinations on the other side, a few chips and bumps to the wooden surface of the cylinder sides, a few marks and scratches, but otherwise in very good condition. £3000

A delightful children's alphabet contained in its original polished wooden cylinder. The screw on lid has the original hand-coloured paper label, which depicts an educational scene of young children being taught to read at a Dame school. The picture shows the cylinder itself on a table while one of the young children holds up the disk showing the letter 'S'. The cylinder is complete with the original 35 card discs, each printed on both sides, with 9 alphabet and numerical cards containing just letters or numbers, in bold on one face and giving smaller letters with the whole alphabet on the other face. The alphabet is reproduced in full, without omitting 'U' or 'V' and without any shared letters, such as 'I' and 'J', as was frequently the practice in children's alphabets, for economy of space. The individual letter cards bear a single letter on one side and an illustration, hand coloured, on the other. The pictures have captions giving the letter and the definition. So we have A-ark, B-bell, C-cock. D-duck and so on, through eagle, fish, gate, hog, inn, jug, key, lamp, mug, nag, orange, peacock, queen, rabbit, sack, top, umbrella, van, watch, 'X' (a funny man standing in the shape of an X, yew and zany).



VIGNAROLA

ONNINO

45. [COSTUMES.]

Costumes of Rome. No imprint or date, but Italian, mid-nineteenth century.

12mo (120 x 85 mm), a concertina panorama of costume plates, comprising 30 hand-coloured engraved panels (106 x 72 mm), extending to 2170 mm when opened out), each of the plates labelled at the foot, preserved in the original decorative red embossed covers, colour faded around thumb-pull where it has been exposed to the light, some slight surface wear along the joints, preserved in the original matching slipcase, cracked along one seam, rubbed at extremities.

£750

A delightful survival of this pocket-sized guide to the fashions and clothing of Italian men and women from different walks of life, largely featuring Romans and figures to be seen visiting Rome. Specific costumes of women from the different districts of Rome are included, as are a number of other parts of Italy such as Sonnino and Frascati, and figures such as 'the country sister', to be observed as visitors in the city. Alongside the dashing figure of the 'Eminente Romano', with his pipe and swagger, figures include a pilgrim, a hermit, sellers of wines and liqueurs, a fisherman, a shepherd and a 'Mosciarellaro', or Mozzarella Seller. Also illustrated are a couple of 'Pifferari': these were musicians from southern Italy who travelled to Rome each Christmas with their instruments, similar to oboes, and played at wayside shrines of Our Lady throughout the city.

A wide selection of costumes and occupations, in different attitudes and many bearing the tools of their trades, these engravings are brightly hand-coloured and presented in concertina form, which when opened provides a vivid glimpse into mid-nineteenth century Rome. A charming and scarce pocket costume book.

THE COTTAGE OF CONTENT; OR,

THE COTTAGE OF

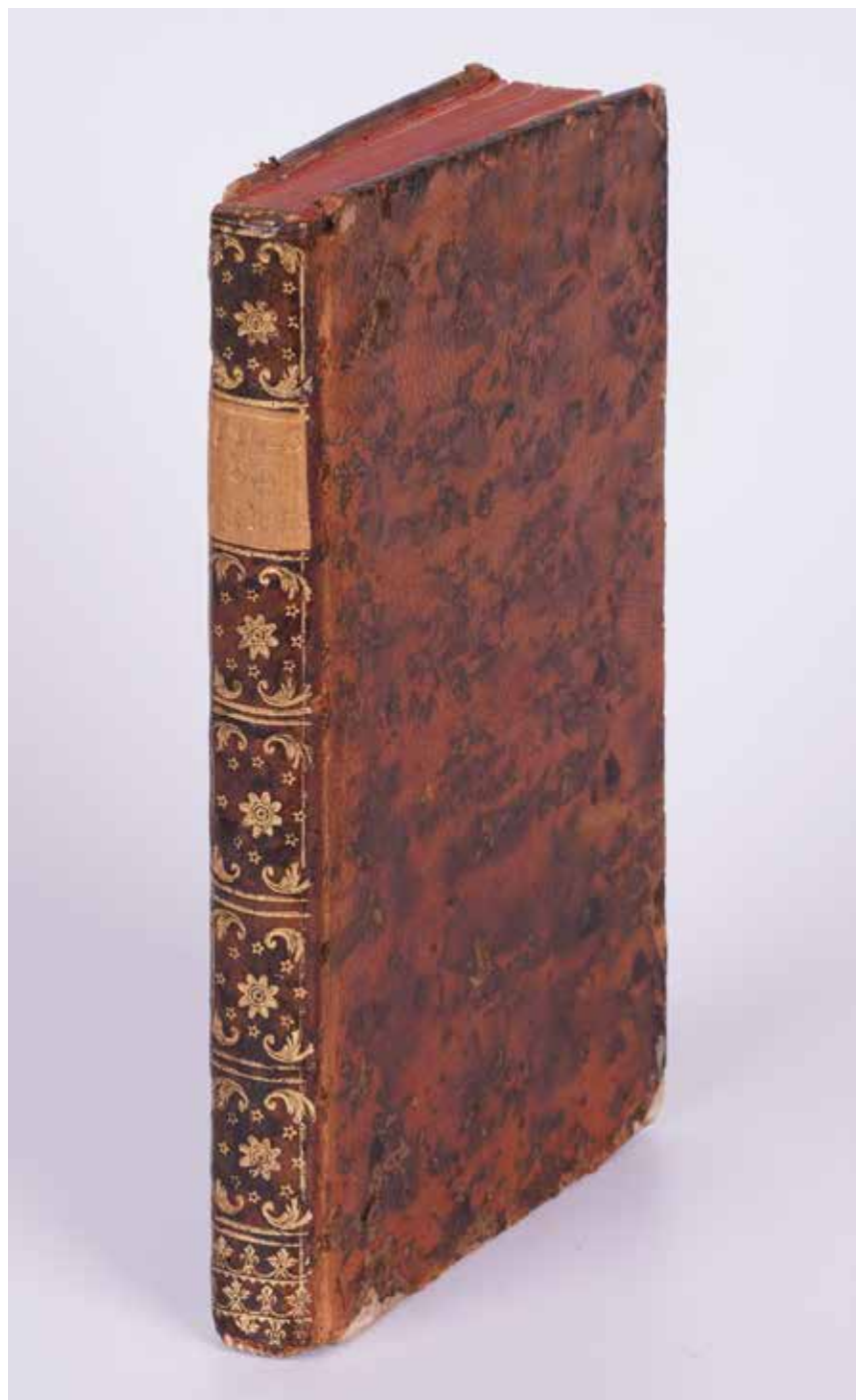


46. [EDUCATIONAL GAME.] SPOONER, William.

The Cottage of Content; or Right Roads and Wrong Ways. A Game. London, William Spooner, 1848.

First Edition. *Hand coloured lithograph mounted on linen, comprising 9 sections (190 x 140 mm), some wear and minor chips along folds, the whole folding out to make a boardgame (57 x 42 mm), depicting a pastoral scene with scenes and pathways, when folded bound in the original publisher's cloth boards, with pictorial label in black and white on the upper board, with 'Pub. 1848 added in manuscript', rather darkened and a little worn, some staining, the printed rules given pasted onto the inside front cover, rear cover decoratively blocked in blind, a little faded along the spine and chipped at the gutter, with the original pink ribbons, a little frayed, complete with two original teetotums, in the original publisher's wooden box, with printed label and sliding lid (a little worn and possibly wanting a front section below the lid), without the bone counters.* **£3500**

A charming survival of a scarce educational toy, a moral maze presented as a board game. The hand-coloured lithograph board depicts a pastoral scene with the 'Cottage of Content' at the top of the board in the centre. The object of the game is clearly to reach this pinnacle of human felicity, but the ways are dangerous and temptations abound. An elaborate system of roads, waterways and a railway covers the landscape, the roads an allegory for life's travails, with names such as 'Punishment Path', 'Conceit Corner', 'Lonesome Lane' and 'Bad Boy's Road'. Circles are placed at the intersection of four roads, where the players take turns to spin the teetotum, which is marked 'F', 'R', 'L' and 'B', for forward, right, left and back, moving their counter according to where the teetotum lands. The roads are randomly marked with rewards or forfeits, according to the paths travelled, so if a player proceeds along 'Welcomers' Walk', he or she is instructed to 'Take 2 for a Hearty Welcome', whereas venturing down 'Rifleman Road', where the player is accosted by a highwayman, the penalty is given out as 'Pay 3 to get away'. The dinky little train in the central panel traverses 'Rattle away Road', where the player must 'Pay 2 for special train'.



Scarce in any condition, it is particularly rare to find this game with the teetotums housed in their original box with printed sliding lid. OCLC lists a single copy held by Toronto Public Library (Osborne Collection) with both the counters and teetotums, but with no mention of the charming box and its printed lid. One other copy, at the V&A, is accompanied by the box and counters, but not the teetotums. In all, OCLC lists a further five copies, all without the box, teetotums or counters, at BL, Chicago, Morgan, Princeton, and Yale.

47. FALLE, Philip (1656-1742).

LE ROUGE, Georges-Louis (1712-1790), translator.

Histoire Détaillée Des Isles De Jersey Et Guernsey, Traduite De L' Anglois Par Mr. Le Rouge, Ingénieur Géographe du Roi & de S.A.S. M. le Comte de Clermont. Paris, la Veuve Delaguette & Duchesne, 1757.

First Edition in French. *12mo (158 x 90 mm), pp. [ii], iv, [ii], 181, [3], including one whole page woodcut diagram and two part page woodcuts in text, two large folding maps (330 x 225 mm and 315 x 425 mm), two small wormholes at the head of the first three leaves, in contemporary mottled sheepskin, corners and headcaps chipped, smooth spine divided into six panels with gilt compartments, lettered in the second on a tan label, the others tooled with a flower, stars and sprigs, edges of the boards tooled with a gilt roll, plain endleaves, red edges, preserved in a recent quarter red goatskin box, spine lettered in gilt.* **£1400**

A delightful copy of this scarce French translation of Philip Falle's historical account of the Channel Islands, translated by Le Rouge, who also supplied the folding map of the islands and commends the map by Dumaresq as 'sans contredit la meilleur jusqu'à présent'. Born on Jersey, Falle's *An Account of the Isle of Jersey, the Greatest of those Islands that are now the only Remainder of the English Dominions in France*, London, John Newton, 1694, was the printed first account of the island. Falle also supplied the description of the Channel Islands for Bishop Gibson's 1722 translation of Camden's *Britannia*, and in 1734 he published an enlarged version of his history of Jersey.

OCLC lists four copies in continental Europe and Cambridge, Leeds, Dartmouth (UK), Bodleian, Harvard and Goucher.

25 over head and ears in debt,
26 full of sin
27 to keep his
28 between
29 not able,
30 because it
31 she cuts
32 any to
33 way
34 have
35 you,
36 look

J. P. ...
... of you

104
A riddle that dawns of ships,
To be long first, all lumbermen,
But dawns in the life,
Attention lead,Then look with

105
Begin with truth, hands in perfection,
Why is a ... like a ... ?
106
Why is a ... heavier than ... ?

48. [MANUSCRIPT RIDDLES.]

Set of 24 manuscript riddles, with index.

23 [of 24] thick coloured cards (115 x 77 mm), yellow, blue and pink, bearing numbered manuscript riddles, 1-182, the sequence starting on the verso of each card (1 - 103) and continuing on the versos, the cards lettered A to Z, without letters J and U (not included) but wanting Card X, written in ink in a neat hand, in landscape, typically three or four riddles per page, with an accompanying answer sheet, closely written in four sections on both sides of a single sheet (232 x 156 mm), folded in four to match the size of the question cards, with some answers not filled in. **£450**

A charming set of nineteenth century manuscript riddles. Compiled presumably for personal entertainment, these neatly written and carefully indexed cards provide inspiration for all of us newly becoming accustomed to providing our own entertainment in Lockdown. Turn off Netflix and compile a card index system of riddles!

21. Why is a Fender like Westminster Abbey? - It contains the ashes of the Great.

25. Why is a Man who has not paid for his wig, like a spendthrift? ‘Over head and ears in debt’.

The original work included a total of 182 riddles but in this set set Card X is missing, which would have had riddles 94-98 on the verso and 109-111 on the recto. This leaves a total of 174 riddles to entertain and instruct the reader. The answers to each of the missing riddles is present in the original answer sheet, so the challenge to our readers is to complete the set.

The answers to the missing Riddles are as follows:

94. ‘It can a tail unfold’

95. ‘Murmur’

96. ‘B. R. and G.’

97. ‘He has been kidnapping’

109. ‘Misfortune’

110. ‘Blush’

111. ‘Equal’

Provenance, by repute, Lathbury, Suffolk.

THE CONSULTATION.

Page 6.



*He having consulted a reverend Seer,
Dandelson who augured the wedding this year,
Moved to give his opinion by breath of perfume.*

49. TAYLOR, Ann Gilbert (1782-1866).

The Wedding among the Flowers. By one of the Authors of Original Poems, Rhymes for the Nursery, etc. London, Darton and Harvey, 1808.

First Edition. *Small 8vo (120 x 94 mm), engraved frontispiece and pp. 16, with five further engraved plates, the final two plates pasted together as the final leaf, text a little browned and stained in part, with some offsetting from the plates, in the original pictorial wrappers, rather dusty, small corner missing from the upper cover, rear cover a little dampstained, spine expertly repaired, with the contemporary ownership inscription of 'Augusta Louisa Banks, 1826' on the inside front cover, along with a second attempt and a large ink blot.* **£850**

A delightful illustrated book of verse, this is a scarce spin-off from the publishing blockbuster of the previous year, the Butterfly's Ball. Ann Taylor Gilbert was an enormously popular writer of juvenile verse, much of which was written in collaboration with her sister, Jane. The Original Poems, referred to on the title page here, was first published in 1804, and contained poems by both sisters and Adelaide O'Keefe. It was enormously popular and was followed two years later by Rhymes for the Nursery, the two works giving the sisters an unchallenged authority in the field of juvenile verse. The verse in this festive survey of flora is a little contrived, but the illustrations are really delightful. Drawn and engraved by the author's brother, Isaac Taylor (1787-1865), the engravings take up the large part of the page but leave room for a verse caption underneath each one, as well as title, page number and, on the final plate, a sub-title. Interestingly, the printed wrappers bear a slightly different title to the main one, using the word 'of' in place of 'among', a small change but a significant one.

Osborne Collection, p. 640; Darton G383.



50. [TRADES.]. Davies, G.

What Trade Shall I Be? A Familiar Introduction to the Arts of Life and Society. In the form of Dialogues. London, Edward Lacey, circa 1835-40.

First Edition? *12mo (138 x 86 mm), engraved frontispiece and pp. [ii], 72, with three further engraved plates, the frontispiece and one of the plates landscape, text a little browned in part with some foxing, in the original quarter green roan over pictorial boards, a little worn and dusty, spine expertly repaired.* **£600**

A scarce travel novella for children in which a devout Methodist family travels to Canada in search of a better life. The title of the work is taken from the question asked by the eldest son of a London shopkeeper which prompted the journey. His father found himself unable to answer his son's question and, reduced to tears at the thought of his son's poor prospects, more likely to be decided by the parish clerk than by any personal preference or talents, as the family was on the threshold of being reduced to the workhouse. At the son's suggestion, the whole family embarks for Quebec in search of work. During the long voyage, the mother undertakes to educate her own children and any other children on board with daily lessons.

Charmingly illustrated with four engravings showing the Menai bridge, Meeting for Conversation on Deck, The Disappointed Spaniards and Philip collecting shrubs and roots. The final three pages contain 'Filiall Affection. A Fragment' by John Clare, the Northamptonshire poet.

Scarce: OCLC lists BL, Bodleian, NYPL, Toronto, Princeton and Winterthur.



6. OPEN SHELVES: LITERATURE

51. 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.

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

52. 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 viciously 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.

53. BERINGTON, Simon (1680-1755).

The Adventures of Sig. Gaudentio Di Lucca; Being the Substance of his Examination Before the Fathers of the Inquisition at Bologna in Italy: Giving An Account of an Unknown Country in the Deserts of Africa, The Origin and Antiquity of the People, Their Religion, Customs and Laws, Copied from the original manuscript in St. Mark's Library at Venice; with critical Notes of the learned Sig. Rhedi. To which is prefixed, A Letter of the Secretary of the Inquisition, showing the Reasons of Signor Gaudentio's being apprehended, and the Manner of it. London, T. Pridden, 1776.

12mo (160 x 110 mm), pp. [viii], [9]-245, in contemporary plain calf, rather a shiny reback, sturdy but not sympathetic, corners restored, covers stained and surface of lower board a little cracking, spine ruled in gilt with red morocco label lettered in gilt, with notes by in a slightly later hand, and the contemporary heraldic bookplate of Fullerton of Carstairs. **£100**

This well-known utopian novel was for many years believed to be by Bishop Berkeley, an incorrect assumption that much increased its popularity and profile. The novel went through numerous editions and was translated into French, German and Italian. First published in 1737, the tale follows the journey undertaken by a prisoner of the inquisition named Gaudentio de Lucca to a country in Africa called Mezzorania. This patriarchal society is fundamentally an experiment in socialism, the citizens have equal rights and property and are governed with an overarching principle of community. Mezzorania has its ancestry in the society of the Ancient Egyptians, marking the tale as an early example of a Lost Race novel.

This copy of the 1776 edition - in a contemporary binding marred by a sturdy reback - contains the following notes by a previous owner: 'An ingenious novel falsely imparted to Bishop Berkely, the author reputed to be Dr Samuel Scoale of Huntingdon G.M. [Gentleman's Magazine] 1785 fol. 376', below which is inscribed: 'In G.M. Oct 1785 fol. 759 it is attributed to one Barrington, a Catholic priest who had chambers in

Gray's inn and was keeper of a library for the use of the Romish clergy - he was author of several pamphlets chiefly anonymous particularly on the controversy with Julius Bate on Elohim. Classed by Dunlop in his History of Fiction with Robinson Crusoe and Gullivers Travels'. Opposite this extended note, on the front pastedown, is pasted a bookseller's description quoting Lowndes, describing 'this admirable work [as] partly a romance and partly a scheme of patriarchal government; the incidents are well contrived and most agreeably related' (The Bibliographer's Manual of English Literature 868). The note describes Berington as 'belonging to the well-known Roman Catholic family of that time'. The pastedown also bears the contemporary heraldic bookplate of Fullerton of Carstairs. At the time, the novel 'attained a rank and dignity comparable to that of the Republic of Plato, the Utopia of Sir Thomas More, and the New Atlantis of Lord Bacon' (Gove, P.B. The Imaginary Voyage in Prose Fiction), partly because of the esteemed Bishop Berkeley's supposed sponsorship. It was not until 1785, proposed by 'WH' in the Gentleman's Magazine, LV (1785), that Berington began to be associated with the work. Berington's Mezzorania emerged during a period where exploration was expanding towards far corners of the earth, and was taken up with enthusiasm by a reading public eager to contemplate new lands and other societies. Compared with its utopian predecessors, the idea of this foreign society was no longer an alien, new idea, but instead a credible representation of what might lie beyond British seas.

ESTC n4268; Gove p. 297 (see also pp. 295-300).

54. CAREY, William Paulet (1759-1839).

Critical Description of the Procession of Chaucer's Pilgrims to Canterbury, painted by Thomas Stothard, Esq. R.A. Respectfully addressed, by permission, to John Leigh Philips, Esq. By William Carey. 1808.

First Edition. *12mo, (153 x 93mm), pp. 77, [3] advertisements; in contemporary tree calf, plain flat spine with remnants of gilt ruling, extremities slightly worn.* **£400**

First edition of this account of Stothard's paintings of Chaucer's Canterbury pilgrims by the eccentric critic and art dealer William Carey, brother of the Philadelphia bookseller Mathew Carey. The project of a picture of Chaucer's pilgrims had first been suggested by William Blake, but the publisher Robert Cromek was put off by the severity of Blake's style and commissioned Stothard instead. 'It is but justice to note', writes Carey in defence of Cromek, 'that we are indebted to Mr. Cromek for the first intention of employing Mr. Stothard to paint the picture of the Procession of Chaucer's Pilgrims. The same spirit conceived the idea of employing that extraordinary artist, Blake, to compose his grand designs for Blair's Grave' (footnote, pp. 10-11). Three pages of advertisements follow the work, including a page and a half dedicated to Blake's illustrations of Blair: 'A few copies remain unsold, printed on a large elephant quarto paper, with Proof Impressions of the plates on French paper'.

Bentley, *Blake Books*, 1338.

55. 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.

56. [FLORENTINE.]

Les Aventures de l'Infortuné Florentin, ou l'Histoire de Marco Mario Brufalini. Avec Figures. Tome Premier [-Second]. Amsterdam, Pierre Mortier, 1729.

First Edition. *Two volumes, 12mo (140 x 78 mm), engraved frontispiece to the first volume and pp. [xxvi, 203; [vi], 191, with a total of six additional engraved plates, three in each volume, but without the repeated frontispiece in the second volume, in contemporary mottled calf, flat spines attractively gilt in compartments, red and green morocco labels lettered and numbered in gilt, with marbled endpapers, red edges and green silk markers.* **£500**

An early adventure novel told in the first person and beginning with the author's birth, the consequent death of his mother, his education, the assiduous care of his father and the early days of his gilded youth where, blessed with his father's rank and benevolence, he 'swam in all the pleasures'. Of course, it was not long before he fell in with bad company, a particularly charming man of the world who introduced him to women, gambling and other vices, while his father remonstrated with him and reduced his allowance. Breaking free from his family restraints, he marries and soon afterwards attaches himself to the retinue of a prince with whom he sets out to see the world. He encounters numerous adventures, both amorous and dangerous, avoids assassination but does have all his money stolen, attempts to rebuild his fortunes, is disgraced, imprisoned in the Bastille, is released and again disgraced. The final part of the novel deals with his two daughters, their marriages and issue.

This copy does not include the repeated frontispiece in the second volume, although it does have the frontispiece present in the first volume. The frontispiece is allegorical in nature, entitled 'l'Inconstance attire le Malheur et la Fortune', whereas the six plates are action shots, depicting scenes from the novel itself. Ergo, this copy is technically incomplete, but it is only missing a second copy of the existing frontispiece. Unusually, the first volume contains 13 pages of booksellers' advertisements bound between the contents (the first page of which is printed on the verso of the final contents leaf, so this is not an error of binding) and the first page of the text.

The work was sufficiently popular for a second edition under the same imprint to be issued in the following year, but its popularity appears to have been short-lived and we can find no evidence of any translations or foreign editions.

OCLC lists copies at BN, BL, Cambridge, Bodleian, Illinois, Penn and Toronto.

Jones p. 41; Conlon, *Siècle des Lumières*, 29:26; not in Cohen-de Ricci.

57. FLORIAN, Louis-Pierre Claris de (1755-1794).

Estelle, Roman Pastoral. Par M. de Florian, Capitaine de Dragons, et Gentilhomme de S.A.S. Monseigneur le Duc de Penthièvre, des Académies de Madrid, de Florence, de Lyon, de Nismes, d'Angers, &c... Paris, l'Imprimerie de Monsieur, Debure, 1788.

Third Edition; Same Year and Imprint as First Edition. 8vo, (119 x 115mm), pp. [ii], 235, [1], library stamp on the title page but otherwise an excellent copy, sumptuously bound in contemporary or slightly later red morocco, floral border within rules to both covers, flat spine simply gilt in compartments with black morocco label lettered in gilt, silk endpapers, gilt dentelles, binding probably contemporary with the presentation inscription on the front free endpaper 'à Père Charvin aîné, de Lyon... 1815'. **£450**

A charming copy of one of the most important pastoral novels in French literature, including Florian's introductory essay on the pastoral form. Inspired by *Daphnis and Chloe* and set at the end of the fifteenth century, the novel tells of the love of the shepherd Némorin for the beautiful Estelle. She returns his love but out of duty and gratitude is obliged to marry another shepherd, Méril, after he rescues her father. Némorin despairs but is saved by Méril's heroic sacrifice of his own life in battle, a sacrifice made so that the lovers might be united. Estelle is thought to be a rather magnificent heroine, of whom the elderly Buffon remarked: 'la douce, l'aimable, l'intéressante Estelle a suspendu mes maux'.

'Dans les pastorales comme dans les arlequinades de Florian, toujours le ciel est bleu, l'amour loyal, les femmes chastes; la vertu, qui est spontanée et facile, est infailliblement récompensée. Mais l'auteur n'est pas dupe. Mainteneur fidèle de la tradition arcadienne et utopique immanente à tout le classicisme, il propose au lecteur un pèlerinage aux siècles d'or, un retour anticipé au paradis perdu. Et il est permis de rester sensible encore à la fluidité mélodique de sa prose et de ses vers' (*DLF* 487).

Set in the Cévennes, the author's birthplace, this work is also celebrated for its description of the local topography, the mountains, landscapes and flora of the region. 'Je veux célébrer ma patrie', he wrote of *Estelle*, 'ces beaux climats ou la verte olive, la mure vermeille, la grappe dorée croissent ensemble sous un ciel toujours d'azur'. To augment the local feeling of the work, Florian gives the Provençal translation for a number of the shepherdess' rhymes in the footnotes. The importance of Florian's works to the local community was witnessed in the early twentieth century by the Felibrige revival movement in Provence, which paid an annual tribute to him.

An enormously popular novel, several editions were published within the first year, at least five bearing the present imprint ('de l'imprimerie de Monsieur', ie the brother of Louis XVI who reigned from 1815 as Louis XVIII). Cioranescu gives the present edition as the first, but MMF demote it to third place.

Cioranescu 28777; MMF 88.53.

58. GRAVES, Richard (1715-1804).

Euphrosyne: or, Amusements on the Road of Life. By the author of The Spiritual Quixote. London, Dodsley, 1776 -1780.

First Editions. *Two volumes, 8vo, (178 x 112mm), engraved frontispiece to each volume (v. I Collyer after C.W.B.; v. II C. Grignion after W. Hoare) and pp. [iv], viii, [viii], 308; xvii, [i], [x], 211, two further engraved vignettes in the text to volume one by Collyer, engraved tail-pieces on the last page of both volumes (v. I by 'J.W.'; v. II by C. Grignion), small tear on the last leaf of volume two, without loss and not touching text, final leaves rather browned, in contemporary calf, spines gilt in compartments with red morocco labels lettered in gilt, and second red labels numbered in gilt, with a later Crichton Stuart heraldic bookplate.* **£400**

An attractive set of this elegant poetical compilation by Richard Graves, author of the highly successful picaresque novel, *The Spiritual Quixote*, 1773. The two volumes were published four years apart, and the second volume is more commonly found with the second edition of the first volume which was brought out with it. The first volume is dedicated to Lady Head, wife of Sir Thomas Head, of Langley in Berkshire, and the second volume is dedicated to Mrs Warburton 'as a slender tribute of gratitude for many and important favours received from the family at Prior-Park'. The first volume begins with an eight page Apology - 'some apology is undoubtedly requisite for publishing at this time of day Madrigals in form' - in which Graves gives an account of his poetical development, charting influences from Voltaire to his friend William Shenstone. He concludes by stating that, if any of his poems had been immoral, he would sooner have consigned them 'to eternal oblivion' than have printed them, even though he fears their destination to humble: 'to be exposed on stalls... or to encrease the trash of circulating libraries'. The preface to the second volume explains that much of the contents were written for a poetical society at 'B- E-n', viz. the literary salon hosted by Anna Miller at her house in Batheaston. Although a number of important writers attended the salon, including David Garrick and Anna Seward,

its pretentious customs and Miller's own mediocre poetry caused it to be widely mocked. 'This society, I am aware', writes Graves, 'has been exposed to the undeserved insults of envy and disappointment: and even to the affected sneers of some fastidious critics of a more respectable character', by which he probably means Dr. Johnson.

The volumes are attractively illustrated, with engraved frontispieces, vignettes and tail-pieces. The frontispiece to volume one depicts a bucolic scene illustrating a quotation from Virgil, engraved by Joseph Collyer (1748-1827); the two further engraved vignettes in the text are also by Collyer. The frontispiece to volume two, featuring another bucolic scene, is by Charles Grignion (1721-1810). This shows a flighty lady playing the tamborine (possibly Euphrosyne herself, the goddess of mirth and one of the three graces) with three ladies dancing in the background. The half-page engraving on the final leaf (also by Grignion, after C.W.B.) depicts an antique urn decorated with laurels: presumably this refers to the vase used at the Batheaston salon, which was a key feature in the lambasting of the society. Purchased by Anna Miller after it was dug up at Frascati in 1759, the vase was decorated with laurels and placed on an altar, where guests were invited to approach, in order to place their poetical compositions in the vase.

ESTC t146430; t126154.

59. HAYLEY, William (1745-1820).

A Philosophical, Historical and Moral Essay on Old Maids; By a Friend to the Sisterhood. Dublin, William Porter for White &c., 1786.

First Dublin Edition. *3 Volumes, 12 mo (170 x 100 mm) pp. [xx] 280, 283, 277, with half-titles, with William Barker bookplates in each vol, (the imprint in volumes 2 and 3 omits William Porter), some light foxing but generally in very good condition, bound in contemporary tree calf with gilt-embellishment on bindings and and beautiful spines, if a little rubbed.*

£350

A fascinating and influential work on spinsterhood, female sexuality and the role of the unmarried woman in society. Although Hayley - whose friends included notable women writers such as Elizabeth Carter, Anna Seward and Charlotte Brooke as well as leading male literary figures such as Blake, Cowper and Southey - refers to himself as 'a Friend to the Sisterhood' and sets out to defend 'Old Maids', yet his work is consistently derogatory, leaving the archetypal figure of the crabby maiden aunt reinforced by his faint praise. 'It is my intention', he writes, 'to redress all the wrongs of the autumnal maiden, and to place her, if possible, in a state of honour, content, and comfort' (Introduction, p. xvi). However, his intention falls far short of the mark as he unwittingly recommends unmarried women to a servile and self-effacing role, presumes a strict correlation between virginity and the unmarried state and generally implies them to be an inferior subsection of an already subservient sex. First published by Thomas Cadell in 1785, this was a widely read work, with second and third editions following in 1786 and 1793. This is the only Dublin edition. It is an important source for contemporary attitudes to a host of interesting minor characters in the fiction of the age.

ESTC t72880 lists BL, Cambridge, Oxford, NLI, Royal Irish Academy, Toulouse; Yale, California, McMaster and New York Society Library.

60. 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 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 Richardson's children varies as the book progresses, such as when Mary is prevented by her earlier idleness from joining her father and brother on their tour of Lambeth Palace and learns a valuable lesson through her grief at being left behind. The Lambeth Palace chapter is particularly interesting for its information about the library, its origins in 1610, the deposit of the books at Cambridge during the Civil War and the extensive collection in the manuscripts library. Other chapters focus on musicians, beggars, a virtuous poor woman, the importance of needlework and hard work as set against the dangers of idleness and the indulgence of bad character in children. Other visits include Greenwich, the Tower of London, St. Paul's Cathedral and the Royal Exchange. As is hoped will be the effect on Mrs Helme's readers, Mr Richardson's children grow in understanding, charity and virtue as a result of their father's tour and their discussions with him.

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

61. 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.

62. HURDIS, James, the Reverend (1763-1801).

The Favorite Village A Poem. 1800.

First Edition. 4to (260 x 200 mm), pp. [vi], 210, in contemporary full calf, flat spine elaborately gilt in compartments, black morocco label lettered in gilt, some slight splitting to joints but generally a handsome copy, with the contemporary armorial bookplate of Henry Studdy and the later decorative booklabel of John Rayner. **£900**

A lovely copy of this privately printed poem by a Sussex clergyman, who was a professor of poetry at Oxford and a fellow of Magdalen College. Hurdis set up his own printing press at his house in Bishopstone, near Seaford in Sussex, in 1796, from where he printed selections from his own lectures and poems. *The Favorite Village* is thought to be his best work and is a panegyric to Bishopstone, the village where he was born and where he eventually became the vicar. It is a nostalgic eulogy to the village, set within the framework of nature and the seasons and much influenced by the poetry of Cowper and Thomson.

ESTC t35451; Jackson p. 242.

63. KNOX, Vicesimus (1752 - 1821).

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

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

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

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

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

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

ESTC t92823.

64. LE SAGE, Alain René (1668-1747).

Le Bachelier de Salamanque, ou les Memoires de D. Cherubin de la Ronda, tirés d'un Manuscrit Espagnol, par Monsieur Le Sage. Paris, Valleyre, 1736.

First Edition. *12mo, (155 x 84mm), pp. [viii], 378, [5], with three engraved plates, one to accompany each section, outer corner of text dampstained in the last few leaves and some light browning to the prelims, in contemporary or slightly later free-style tree calf with an attractive simple gilt border on the covers, the spine stained green, gilt in compartments with gilt lettering, marbled endpapers, Chiswick bookplate.*

£250

A handsome copy of the first part, containing the first three books, of one of the most popular picaresque novels of the French eighteenth century. Although it is stated on p. 378, 'Fin du troisième & dernier Livre', a second volume appeared two years later, containing books four to six (La Haye, Pierre Gosse, 1738).

Although not in quite the same league as his *Gil Blas*, Le Sage's *Bachelier de Salamanque* shares many of the same features, from the successful formula of the hero's many adventures loosely bound together to the enduringly popular Spanish theme common to many of Le Sage's novels. There were numerous editions throughout the century and beyond. 'He was a writer for his time, an artisan of letters, and a supporter of the *modernes* in the Qu'érelle. He wrote for a broad public, and *Gil Blas* in particular was much appreciated by readers of many countries for two centuries. Critics have sometimes viewed him rather more patronisingly, condemning the diffuse nature of his narratives and the banality or superficiality of his morality and his psychology. Yet he is in many ways a fascinating witness of his period. His writing is sharp and up to date, he has a gift for the dramatic scene and a keen eye for the masks and pretences of a corrupt society. While reusing old literary material, he nevertheless gives us a strong sense of life in a real, unidealized world' (Peter France in the *New Oxford Companion to Literature in French*).

Jones p. 59; Cioranescu 39528 (giving p. 383); Cohen-de Ricci c. 635; Tchermazine VII, 206.

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

65. LOCKHART, John Gibson (1794-1854).

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

First Edition. (*though 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 bookplates of Westport House (Co. Mayo). £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.

66. MACPHERSON, James (1736-1796).

BAOUR LORMIAN, Pierre-Marie-François-Louis (1770-1854), translator.

Ossian, Barde du III^e 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.

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

See Cioranescu 9341.

early edition not in ESTC

**67. 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 Vol. I.* **£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.

*Telling Tales in Ethelinda's Drawing Room:
Lydia Tongue-Pad and Henrietta of Bellgrave*

68. PERCIVALL, Grace (1695-1763), possible attribution.

The Lady's Drawing Room Being a Faithful Picture of the Great World. In which the various Humours of both Sexes are display'd. Drawn from the Life: and Interspers'd with entertaining and affecting Novels. The Second Edition. Revised and Corrected by the Author. London, Millar, 1748.

Second Edition, 'Revised and Corrected by the Author'. *12mo (160 x 92 mm), pp. [ii], iv, 329, [1] advertisements, in contemporary calf, heavily rubbed but sound, double fillet border to covers, spine with five raised bands, ruled in gilt.* **£400**

'There is no Place whatever, in which the Ladies have so much the Opportunity of shewing themselves to Advantage, as in their own Drawing Rooms'. So begins this beguiling work which boasts the inclusion of love stories, adventure stories, imaginary voyages and eastern mystique, all

narrated from the excellent Ethelinda's drawing room. 'An 'assembly' collection of brief amorous novels, imaginary voyages, and moral *histories*, told to each other by the daily visitors to the drawing room of the beautiful Ethelinda, who has banished cards and gossip in favour of the edifying art of storytelling' (Beasley). The work is divided into six 'days', each with an introduction, describing those present and setting the drawing room in the wider context of society (guests coming on from dinner; balls thrown for all the assembled company), the narration of a short story by one of the guests and a final open discussion of the issues raised in the story.

The six novellas included are 'The History of Rodomond, and the Beautiful Indian' (pp. 13-42); 'The Fair Unfortunate, a true Secret History' (pp. 50-77); 'The True History of Henrietta de Bellgrave. A Woman born only for Calamities: a distres'd Virgin, unhappy Wife, and most afflicted Mother', Wrote by herself for the Use of her Daughter' (pp. 101-174); 'The Adventures of Marilla' (pp. 212-232); 'The Story of Berinthia' (pp. 238-254) & 'The History of Adrastus, Semanthe, and Apamia' (pp. 257-268); 'The History of Clyamon and Constantia, or the Force of Love and Jealousy' (pp. 289-328). In addition to the main short stories in each part there are numerous anecdotes, amusing incidents such as amorous verses accidentally falling out of pockets, a mock proposal to parliament for reforming taxes and many other such whimsical conversation pieces, making the cement with which these stories are held together every bit as interesting as the texts themselves. The third novella, 'The True History of Henrietta of Bellgrave', is an imaginary voyage to the East Indies first published in 1744; it was frequently reprinted as a chapbook in the eighteenth and nineteenth centuries.

The first edition was published in 1744 (ESTC t80582 Feb '03 lists BL, Cambridge, NLS, Glasgow, McMaster, Yale, Clark, Folger, Newberry, Minnesota & Harvard) and a Dublin edition appeared in 1746. It was reprinted under the title *The Memoirs of Lydia Tongue-Pad* in 1768 and later selections were published, particularly of 'The True History of Henrietta of Bellgrave' (see above) and continuations. A Russian translation, by Daniil Petrov, was published under the title *Zhenskaia ubornaia komnata*, Moskva 1781. More recently, it was published by Garland as part of the *The Flowering of the Novel* series, New York 1974.

It has sometimes been attributed to Grace Percivall and E.W. Stackhouse but it is generally given as anonymous.

ESTC t65815, at BL, Clark, Bancroft, Lilly, Newberry, Chicago and Illinois only.

Gove p. 308; see Hardy 97.

69. POINSINET DE SIVRY, Louis (1733-1804).

La Berlue. 'Londres', i.e. Paris, 1759.

First Edition? 18mo (124 x 70 mm), pp. x, 166, marginal tear to A2, with loss of upper margin, repaired, just touching the 'R' of 'Epitre' on the verso, title-page printed in red and black within decorative border, with central bird ornament, in later quarter vellum over patterned boards, spine neatly lettered in red ink. £400

A scarce edition, possibly the first, of this *jeux d'esprit* by Poinset de Sivry. The phrase 'j'ai la berlue' translates roughly as 'I must be seeing things'; the title here serves to introduce the piercing sight of the author. Born in the middle of the night and kept in a darkened room for the first three weeks of his life, the author is free from that false sight which characterises most human beings. Therefore, in an age of telescopes, lunettes and microscopes, he alone possesses unimpeded natural sight. 'Les uns cherchent dans la lune des habitans qui n'y sont pas, les autres croient dans une mouche des beautés que le microscope y met; les Egyptiens trouvent Dieu dans un oignon; les Romains prennent l'amour-propre pour la vertu; les Zulins, le libertinage pour la liberté, la débauche pour la volupté. Le monde a-t-il les yeux bien clarifiés?' (pp. 13-14). The dedication (signed 'XRDGISKNPMBF') is to the 'illustrious eagle', king of airy space whose vision pierces the clouds.

ESTC lists three different 'Londres 1759' editions. Priority has not been established, but the old adage of the greater number of pages would suggest this to be the first. Cioranescu gives priority to ESTC t200360 (pp. x, 124) which is held at the Tylorian, Texas and four copies at the

BN. ESTC t230225 (pp. [vi], 160) is the scarcest of the three, with only two copies listed, at the Sorbonne and Toronto. The present edition, ESTC t128931 (pp. x, 166), is at the BL, Cambridge, Bodleian, Taylorian; two copies at the BN, four copies in Poland and Wisconsin-Madison, UCLA and Maryland only in America. The work later appeared as *La Berlue, ou Nouvelles découvertes sur l'optique*, Londres, 1760.

See Cioranescu 50761; Gay I 376.

70. POTTER, T., Surgeon.

The Moralist; or Portraits of the Human Mind, exhibited in a Series of Novelettes, Partly Original and Partly Compiled, by the late T. Potter, Surgeon, at North Shields, Near Newcastle-upon-Tyne. Vol. I [-II]. London, for the Author, 1785.

First Edition. *Two volumes, 12mo (175 x 95 mm), pp. [iv], [v]-xv, ie xvi, list of subscribers, erratically paginated, [iv], additional list, [iv] contents, 212; [iv], 228, without the portrait, some wear along front gutter, possibly suggesting its removal, with half-titles to both volumes, dampstaining on the lower part of gatherings N-P in Vol. I and some scattered dampstaining and other markings in Vol. II, in contemporary free-style tree-calf, single gilt filet to covers, flat spines glit in compartments with red morocco labels lettered in gilt, green morocco labels with central red morocco ovals numbered in gilt, ownership inscriptions carefully erased from both titles, leaving paper rather thin in part, but not very visibly.* **£600**

A scarce collection of short stories written by a surgeon from Newcastle and intended to shed light on the psychology of the human mind in both men and women. The first volume is heavily influenced by the vogue for orientalism, with stories such as 'Asem the Man-Hater', 'Choang and Hansi, a Chinese Tale', 'The Hermit of Lebanon' and 'An Eastern Sage's Advice to his Son'. The second volume contains tales of sensibility largely set in Europe, including 'The Orphan', 'Female Heroism, Illustrated' and 'The Story of an unfortunate Young Lady'.

The preface argues for the celebration, and pecuniary recognition, of the writer for his role in educating the masses: ‘In proportion as society refines, new books must ever become more necessary... In a polite age, almost every person becomes a reader, and receives more instruction from the press than the pulpit. The preaching Bonse may instruct the illiterate peasant; but nothing less than the insinuating address of fine writing can win its way to an heart already relaxed in all the effeminacy of refinement... Instead, therefore, of thinking the number of new publications too great, I could wish it still greater, as they are the most useful instruments of reformation... Instead, therefore, of complaining that writers are overpaid, when their works procure them a bare subsistence, I should imagine it the duty of a state, not only to encourage their numbers, but their industry. A Bonse is rewarded with immense riches for instructing only a few, even of the most ignorant, of the people; and sure the poor scholar should not beg his bread, who is capable of instructing a million’ (Introduction, pp. 1-3).

This copy, in its rather attractive binding, does not have the portrait. The copy in the British Library does have a portrait, although there is no evidence of its being conjugate, and the Chicago copy does have a portrait, but it is tipped in. The digitised copy at Northwestern does not have a portrait, though interestingly the preliminary leaves of Vol. I, including the list of subscribers, and the entire text of Vol. II, have been entirely reset. It is hard to know in a book of this scarcity whether all copies were issued with a frontispiece or not and the internal evidence, while suggestive of a possible removal, is not conclusive.

The list of subscribers, together with the ‘additional list’, includes some 275 names. This is one of several editions, all published posthumously and all very scarce. Another edition was published in a single volume in 1785 under the title ‘Novellettes moral and sentimental partly original and partly compiled by the late T. Potter, Surgeon at North Shields, near Newcastle upon Tyne’ (ESTC t73606, at BL, Harvard, Illinois and Penn). A second edition, also published in two volumes, followed in 1786 (‘London, printed by the editor, by J.P. Cooke’, ESTC n4109, at Newberry and Minnesota only), with two further London editions following, one printed ‘at the Mary-le-Bone printing-office, Great Titchfield-street’, in 1786-1787 (ESTC n4108, at UCLA only) and the other printed under

the title ‘The moralist, or tales of instruction, and entertainment, partly original and partly compiled, by the late T. Potter’, London, ‘printed for the editor’, circa 1785 (ESTC t67320). This final edition has a list of subscribers, with the first volume containing the same tales as the previous editions, but with entirely different contents in the second volume.

See Garside, Raven & Schöwerling 1785:43 (*Novellettes*, no mention of this title).

ESTC t55923, listing BL, Chicago and University of Victoria only.

Written for Madame de Maintenon’s young ladies

71. 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.

72. RICHARDSON, William (1743-1814).

A Philosophical Analysis and Illustration of some of Shakespeare’s Remarkable Characters. By W. Richardson, Esq. Professor of Humanity in the University of Glasgow. The Third Edition, Corrected. London, Murray, 1784.

[with:] ibid - Essays on Shakespeare’s Dramatic Characters of Richard the Third, King Lear, and Timon of Athens. To which are added, an Essay on the Faults of Shakespeare; and Additional Observations on the Character of Hamlet. By Mr. Richardson.... London: printed for J. Murray, no. 32 Fleet-Street. 1784.

‘Third Edition, Corrected: a reissue of the ‘New Edition Corrected’, London 1780, with a cancel title-page; First Edition. *Two volumes, 8vo, Philosophical Analysis: pp. 207, [1]; Essays on Shakespeare’s Dramatic Characters: [6], vi, [1], 4-170, [4], with half-title, two final advertisement leaves, an errata slip pasted to the foot of p. 170, the title-page in the state with a hyphen in ‘Fleet-Street’ in the imprint; the two works uniformly bound in contemporary calf, flat spines ruled in gilt with red and black morocco labels, lettered and numbered in gilt, with the bookplate of the Marquess of Headfort in each volume.* **£800**

A very attractive pair of critical texts on Shakespeare’s characters, uniformly bound (numbered as volumes one and two) and in very fresh condition, from the library of the Marquess of Headfort.

ESTC t136698; t136684.

73. SANDERSON, Thomas (1759-1829).

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

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

First edition, provincially printed, of this collection of verse 'written in a sequestered village in the north of Cumberland'. Sanderson was a schoolmaster from the lakes, a close friend of fellow poets Robert Anderson and Josiah Relph, an elegy to whom appears in this volume. Sanderson also wrote a memoir of Relph and compiled *A Companion to the Lakes in Lancashire, Westmoreland and Cumberland*, Carlisle 1807. The list of subscribers for the present work - a lengthy list filling some fifteen pages - includes a number of local literary and artistic figures, most notably Robert Southey and John Bewick.

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

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

74. 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.

75. 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.

76. 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.

Arnold
Auirhead



The Art
of
Knowing Ones Self

THE
ART
OF
Knowing Ones Self:
OR A
DILIGENT SEARCH
AFTER
The Springs of Morality.

By the Author
of the
PIERRE BOHEA
Translated by
J. P. H.
LONDON
Printed by J. P. H. at the
Printers Office, No. 10, St. Dunstons
Church Lane, London, W. 1.



7. OPEN SHELVES: GENERAL

77. ABBADIE, Jacques (1654-1727).

HANBURY, P, translator.

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

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

The first work by Jaques Abbadie, Calvinist preacher and soldier, prolific writer of religious, political and courtesy books. Written at the Battle of the Boyne, where Abbadie was serving in William of Orange's retinue, it became a hugely popular text and was published numerous times, in several languages and across the Continent. Published originally in French as *L'Art de se connoître soi-même*, 1692, the English translation was first published in Oxford by Leonard Lichfield for Henry Clements and John Howell, 1695. Interestingly, Wing lists many of Abbadie's works both in their original French and in their English translations, although this work is listed only in English, albeit in several editions. Abbadie accompanied Marshal Schomberg to England in 1688 and settled in London, becoming minister of the French church of the Savoy in 1689. He failed in the preferment which he sought in the English church, despite the patronage of William III, and spent his time between England and Ireland, where

he was finally appointed Dean of Killaloe. This popular work is an accessible guide to Christian morality, with reference to Natural Law and the Gospel. The final six chapters of this work are devoted to the sin of Pride, which Abbadie classifies into five types: love of Esteem, Presumption, Vanity, Ambition and Fierceness, or Arrogance.

Wing A46; ESTC r19244.

78. 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.

79. [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.

80. BECKFORD, William (1759-1844).

Italy, with Sketches of Spain and Portugal. By William Beckford, Esq. London, Richard Bentley, 1834.

First edition. *Two volumes, 8vo (210 x 130 mm), pp. [iv], xvi, 371; xv, [i], 381, [1], both volumes a little sprung in places, gathering B in Vol. I loose, cracking at gathering E in Vol. II, some foxing in text, in contemporary or slightly later quarter green calf over green marbled boards, spines gilt.* **£300**

First edition of Beckford's wonderful letters from the Continent, written 'in the bloom and heyday of youthful spirits and youthful confidence' (Advertisement). The first volume focuses on his two visits to Italy, in a total of 31 letters, but it also contains thoughts on visits to Germany and the Low Countries, as well as to the French Alps, including a brief description of the Carthusian monastery la Grande Chartreuse. The second volume has 34 letters about Portugal and 18 letters about Spain. 'Had it been published as intended in 1783, instead of as late as 1834 in a revised version under the title *Italy, with Sketches of Spain and Portugal*, it would have been hailed as an ice-breaker, preparing the way for the nineteenth century's stylistic eclecticism' (Timothy Mowl, *William Beckford, Composing for Mozart*, 1998, p. 92).

Chapman, *Bibliography of William Beckford*, p. 65.

81. BECKFORD, William (1759-1844).

Recollections of an Excursion to the Monasteries of Alcobaça and Batalha. By the author of "Vathek". London, Bentley, 1835.

First Edition. 8vo, (213 x 128mm), frontispiece portrait and pp. [iii]-xi, [i], 228, bound without the half title, text a little foxed and browned, in slightly later half calf over marbled boards, spine lettered in gilt. **£400**

One of Beckford's most readable and entertaining works, his *Recollections of an Excursion to the Monasteries of Alcobaça and Batalha* is an idealised compression of several visits to Portugal into one single twelve-day journey, based on diary notes made during a visit in 1794 - a trip during which he did not actually visit Batalha at all. However, it was his visits to Batalha which enchanted him and which inspired him in his designs for Fonthill Abbey, even though his impressions were not published until so many years after the event.

‘[Beckford’s] *Recollections of an Excursion to the Monasteries of Alcoabaça and Batalha* is a charming, heavily humorous concoction... some biographers rate this short piece as his finest writing, and it is indeed a delightful evocation of a lost world, authentic in detail even if contrived in construction’ (Timothy Mowl, *William Beckford: Composing for Mozart*, 1998, pp. 217-300).

82. BOUDIER DE VILLEMERT, Pierre Joseph (b. 1716?).

L’Ami des femmes. Paris, 1759.

12mo, pp. 182, [1], in contemporary English speckled calf, ruled border to covers, spine ruled in gilt with red morocco label lettered in gilt. **£200**

An attractive copy of this Rousseau inspired handbook for young women. First published in 1758 and a best-seller in France, Boudier de Villemert’s text discusses women’s rank in society and suggests possible reforms to this. Neatly arranged in chapters by subject, it discusses the education of girls and their suitable occupations; it talks of luxury and dress, love, gallantry and marriage, condemning idleness and cosmetics and advocating maternal breast-feeding. It was published in English as *The Ladies Friend*, but not until 1766, which explains the English binding on this considerably earlier French edition.

‘Ce n’est ici ni une parodie, ni une imitation de l’Ami des Hommes. Cet Ouvrage a un caractère particulier, qui pourroit bien ne faire que de mauvais Copistes; mais il m’a fourni l’idée d’adresser aux Femmes quelques avis, & de discuter avec elles leurs propres intérêts. Il convenoit de prendre un ton moins haut, & d’aller, pour ainsi dire, terre à terre avec nos belles Philosophes... Je souhaite que ces idées de réforme ne leur déplaisent pas’ (Avertissement).

See Cioranescu 13039-13043.

the rise, union, power, progressions, separations & corruptions of poetry

83. BROWN, John (1715-1766).

The History of the Rise and Progress of Poetry, through its several Species. Written by Dr. Brown.

[with:] Thoughts on Civil Liberty, on Licentiousness, and Faction. By the Author of Essays on the Characteristics, &c. Newcastle upon Tyne, White & Saint, 1765. Newcastle, White & Saint for Davis and Reymers, 1764-1765.

Second (Abridged) Edition; First Edition. *Two works in one volume, 8vo, (203 x 115mm), pp. History: vii, [i], [9]-266, [2] advertisements; Thoughts: 167, [1], in contemporary speckled calf, foot of spine chipped, some light surface wear to spine and extremities, red morocco label lettered in gilt.* **£600**

First edition of a wide-ranging discussion of civil liberty by John Brown, an Episcopalian moralist whose father had been ordained by a nonjuring Scottish bishop. Born in Northumberland, the family moved to Cumberland shortly after his birth when his father was presented with the living at Wigton. Educated at the grammar school there, Brown was admitted to St. John's, Cambridge in 1732 where his contemporaries included Soame Jenyns, John Gay and David Hartley. Brown rose to fame with *An Estimate of the Manners and Principles of the Times*, 1757, an outspoken attack on the 'vain, luxurious and selfish EFFEMINACY' of England's ruling class, which ran to numerous editions and gained him the sobriquet 'Estimate Brown'.

These two works were written towards the end of Brown's life, when he was vicar of St. Nicholas, Newcastle upon Tyne. The first work is an abridged version, without the section on music, of his *A dissertation on the rise, union and power, the progressions, separations and corruptions of poetry and music*, 1763, described by ODNB as 'a pioneering work of conjectural history reminiscent of the *Scienza nuova*, though it is doubtful that Brown was familiar with Vico's work'. Starting with a discussion

of melody, dance and poetry 'in the savage state', Brown goes on to explore the origins of Hebrew, Indian, Chinese and Peruvian poetry and discusses at some length the development of various kinds of poetry in ancient Greece as well as in other European countries. An advertisement leaf after the title informs the reader: 'It is thought proper to inform the Purchasers of the 'Dissertation on the Rise, Union, &c. of Poetry and Music,' that the Substance of *this* Volume is contained in *That*; which is now thrown into the present Form, for the Sake of such classical Readers as are not particularly conversant with Music'.

In his *Thoughts on Civil Liberty*, Brown compares Great Britain with Sparta, Athens and Rome. His remarks on education, principally in using the example of Sparta as a justification for state-funded education, infuriated Joseph Priestly, who published two attacks on Brown's work: *An essay on a course of liberal education for civil and active life. With plans of lectures on I. The Study of History and general Policy. II. The History of England. III. The Constitution and Laws of England. To which are added, remarks on a code of education, proposed by Dr. Brown, in a late treatise, intituled, Thoughts on Civil Liberty*, London 1765 and, a couple of years later, *An Essay on the First Principles of Government*, London 1768.

ESTC t101765 & t789.

84. CHEVRIER, François-Antoine de (1721-1762).

Testament Politique du Maréchal duc de Belle-Isle. Paris, aux dépens des Libraires associés, 1762.

Small 8vo, (154 x 87mm), pp. v [ie viii], 184, in contemporary Germany speckled calf, spine gilt in compartments with black morocco label lettered in gilt, covers gilt with heraldic arms and lettered 'AWGVDS', with the elegant heraldic bookplate of Achatz Wilhelm, ReichsGraff von der Schulenburg, marbled endpapers; a handsome copy.

£500

An attractive copy in a German heraldic binding of these popular apocryphal memoirs, first published in Amsterdam in 1761. Charles Louis Auguste Fouquet, duc de Belle-Isle (1684-1761) was the grandson of the famous finance minister to Louis XIV. Chevrier's work was hugely popular, running to many editions in French and being translated into English as *The Political Testament of the Marshal Duke of Belle Isle*, London 1762. The subjects covered include taxation, commerce, law, imports, the celibacy of priests and luxury. Chapter Five (pp. 97-101) is about the history of the young pretender and the Stuarts. 'Je vois, avec douleur, que tous les Princes de la Maison de Stuard ont mérité l'horreur de leur situation par foiblesse, ou par nonchalance, & je pense qu'il faut regarder cette Maison comme éteinte, par le découragement de celui qui seul peut la relever' (p. 102).

OCLC lists BL, Cambridge, NLS, Yale, College of the Holy Cross, Princeton and Syracuse.

See Cioranescu 19479; Einaudi, 1076; Goldsmiths, 9713; INED, 379; Higgs, 2627

85. CHRISTOVÃO, Prince of Portugal (1573-1638).

Briefve et sommaire description de la vie et mort de Dom Antoine, Premier du nom, & dix-huictiesme Roy de Portugal. Avec plusieurs Lettres seruantes à l'histoire du Temps.

Paris, Gervais Alliot, 1629.

First edition. 8vo (170 x 110mm), pp. [xvi], 302, [2], *engraved arms of the King of Portugal to title, woodcut initial and headpiece, slight yellowing, upper edge a bit dusty, in contemporary vellum, spine painted in black, with six compartments marked by gilt tooling where the raised bands would be, five of the compartments with central gilt monogram DG within decorative gilt cornerpieces, the sixth compartment with orange morocco label lettered in gilt, blind filet along sides of spine, gilt edges, with the later bookplate of Annibal Fernandes Thomaz and an early manuscript number, possibly shelfmark, on the rear pastedown.* **£1200**

Christopher, Prince of Portugal's biographical portrait of his father, Antonio, Prior de Crato (1531-1595), illegitimate son of Prince Louis, Duke of Beja and claimant to the Portuguese throne. Antonio - who glories in such names as 'The Determined', 'The Fighter', 'The Independentist' and 'The Resistant' - was proclaimed King of Portugal on 19th July 1580 but was defeated on 25th August at the Battle of Ancântara by the armies of rival claimant Philip II of Spain, led by Fernando Álvarez de Toldedo, Duke of Alba. After his defeat, Antonio fled to the Azores where he minted coin, organised resistance to Philip's rule and established an opposition government that lasted until 1783.

As a Knight of Malta, Antonio never married but is thought to have fathered ten illegitimate children. One of these, Christopher, author of the present work, was born in Tangier in April 1573. Always an ardent champion of his father's claims, he continued to fight his father's cause long after his death in 1595. This biography of his father contains several interesting documents relating to Dom Antonio's applications for foreign help in fighting Philip II and regaining the throne, most notably to the court of Elizabeth I. This work is very much part of a political campaign: it contains a lengthy dedication to the young Louis XIII of France, discussing the role of his parents in Antonio's struggle, and an *Avertissement au lecteur* in which Christopher makes a plea for French involvement, pointing out that the royal line of Portugal is in direct descent from the French royal family.

OCLC lists BL, Harvard, Johns Hopkins, Catholic University of America and Kansas.

86. 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.

87. DODINGTON, George Bubb, Baron of Melcombe Regis (1691-1762).

WYNDHAM, Henry Penruddocke, editor (1736-1819).

The Diary of the late George Bubb Dodington, Baron of Melcombe Regis: from March 8, 1748-9, to February 6, 1761. With an Appendix, containing some Curious and Interesting Papers; Which are either referred to, or alluded to, in the Diary. Now first published from his Lordship's original manuscripts. By Henry Penruddocke Wyndham. Dublin, William Porter, 1784.

First Dublin Edition. *12mo, xiv, 346, in contemporary calf, joints cracking at head of spine, red morocco label lettered in gilt, with the contemporary heraldic bookplate of John Wallis.* **£120**

Dodington left all his property to his cousin, Thomas Wyndham of Hammersmith, who in turn left it all to Henry Penruddocke Wyndham. In addition to the diary, it included a vast collection of Dodington's private correspondence. Wyndham, a native of Compton Chamberlayne near Salisbury, also published a translation of the entries for Wiltshire in the Domesday Book, hoping that it might pave the way for a more general history of Wiltshire, for which he put up some money.

ESTC t144754.

88. 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 filet 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.

89. 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 with raised bands, simply gilt in compartments with red morocco label lettered in gilt, with the contemporary heraldic bookplate of Inglis of Cramond and the manuscript shelfmark 'Calder House 7.E.' on the front pastedown and the ownership inscription '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 notes another issue (t193481), with 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.

ESTC t114020.

90. GRANT, Anne MacVicar (1755-1838).

Letters from the Mountains; being the real Correspondence of a Lady, between the Years 1773 and 1807. In three volumes. Vol. I [-III]. The Second Edition. London, Longman, Hurst, Rees, & Orme, 1807.

Second Edition, Enlarged. *Three volumes, 12mo (176 x 102 mm), pp. [iii]-xii, 216; [ii], 280; [ii], 224, apparently wanting the half-titles, paper fault II, K2, in contemporary half calf over pink marbled boards, some light wear to the bindings most notably two small defects to the spines of vols. I and II, flat spines ruled and numbered in gilt, Downshire monogram in the upper compartment, red morocco label lettered in gilt.* **£1200**

A fascinating account in epistolary form of a woman's life after she returns to rural Scotland following her father's army career. It makes for a particularly interesting read as Grant spent all her early childhood in America, firstly in New York and then in Vermont after her father left Scotland on obtaining a commission in the 77th foot regiment during the Seven Years War. By the time the family returned to Scotland because of her father's ill-health in 1768, Anne was a teenage girl who identified herself as an American: her memoirs were published under the title *Memoirs of an American Lady*, London 1808 and thoughts of America weave through the present text, whether as thoughts of travelling there or of comparisons, for example where Fort Augustus is described as 'a miniature of New York'. Her father's death in 1801 left Grant struggling with poverty and she turned to writing to raise money, firstly a volume of poems published in 1803 and then this collection of letters, spanning from her early youth to the date of publication, which were edited with the assistance of the antiquary George Chalmers.

Having been educated almost entirely by her mother while in America, Grant remains a conservative in matters of female education. 'I have seen Mary Woolstonecroft's book', she writes, 'which is so run after here, that there is no keeping it long enough to read it leisurely, though one had leisure. It has produced no other conviction in my mind, but that of the author's possessing considerable abilities, and greatly misapplying

them... Nothing can be more specious and plausible, for nothing can delight Misses more than to tell them they are as wise as their Masters. Though, after all, they will in every emergency be like Trinculo in the storm, when he crept under Caliban's gaberdine for shelter. I consider this work as every way dangerous. First, because the author to considerable powers adds feeling, and I dare say a degree of rectitude of intention. She speaks from conviction on her own part, and has completely imposed on herself before she attempts to mislead you (Letter LI, To Miss Ourry, Glasgow, Jan. 2, 1794, II, 263).

Although the reviewers either ignored or condemned Grant's work - the *Critical Review* making fun of her enthusiasm for Ossian, for example - it did achieve considerable success, running to some seven editions by 1845. In February 1807, Jane Austen wrote to her sister Cassandra that although she had not read the letters herself, a friend of hers 'speaks of them as a new and much admired work, & as one which has pleased her highly'. This second edition includes a new preface in which she thanks the supporters of her literary efforts: 'With what delight, were it permitted me, or could my voice confer distinction, should I enumerate my patrons; but more especially my patronesses. Cheered by their applause, exalted by their liberality, it would be a proud triumph indeed, were I at liberty to name those virtuous, elegant, and enlightened females, of whom it is not enough to say, that they do honour to England, as they are indeed an ornament to human nature' (I, xi).

91. HEATHCOTE, Ralph (1721-1795).

The Irenarch: or, Justice of the Peace's Manual. Addressed to the Gentlemen in the Commission of the Peace for the County of Leicester. By a Gentleman of the Commission. To which is prefixed, a Dedication to Lord Mansfield, by Another Hand. London, 1774.

Second Edition. 8vo, (210 x 125mm), pp. [ii], lxxv, [i], 82, *stabbing marks still visible throughout the margin from an earlier temporary binding, in contemporary quarter calf over marbled boards, plain spine with raised bands.* **£350**

A scarce history of the office of Justice of the Peace, with remarks on the duties of a justice, the importance of his office and the qualities needed to discharge it. It was first published, in a briefer form and without the dedication, in Leicester in 1771, although that edition is now particularly scarce (ESTC lists the Jesus, Cambridge and the Bodleian only). A further, expanded, edition was published in 1781.

The dedication to Lord Mansfield, said on the title-page to be by another hand, takes up almost half of the work. The author addresses what he perceives as the country's present degenerate state of manners: 'The English, my Lord, are not what they were, in the days of their old honest plainness and simplicity: they are become very licentious and very unprincipled people: and it is not only in our Towns, but even in our Villages, that the more Vulgar are with difficulty kept within any reasonable bounds of subjection and order' (p. ii).

ESTC t104398, at BL, CUL, Glasgow, LSE, Rylands; Columbia, Harvard, Huntington and Macalester College.

92. JOHNSTONE, James de, Chevalier (1719-1800).

Memoirs of the Rebellion in 1745 and 1746. By the Chevalier de Johnstone... Containing a Narrative of the Progress of the Rebellion, from its commencement to the Battle of Culloden; the Characters of the Principal Persons in it, and Anecdotes respecting them; and various important particulars relating to that contest, hitherto either unknown or imperfectly understood. With an Account of the Sufferings and Privations experienced by the Author after the Battle of Culloden, before he effected his escape to the Continent, &c. &c. Translated from a French MS. originally deposited in the Scots College at Paris, and now in the hands of the publishers. Second Edition, with additional notes, &c. London, Longman, 1821.

Second Edition. 8vo, *engraved folding map and pp. lxxii, 456, two engraved portraits, in contemporary half calf over marbled boards, slightly worn, extremities and head and foot of spine a little bumped, spine simply ruled and lettered in gilt, with the bookplate of Montgomery Burnett.* **£200**

First published in 1820, this is the second of several editions of this important account of the '45 by the aide-de-camp to the Young Pretender. James Johnstone, known as the Chevalier de Johnstone, joined the Jacobite Army in Perth shortly after the raising of the standard at Glenfinnan in 1745. He was twenty-six years old and 'as proud of his kinship with Scots nobility as any Highlander' (John Prebble). He served as aide-de-camp both to Lord George Murray and to Prince Charles Edward, and fought with the Jacobites through the remainder of the campaign. After Culloden, Johnstone had a number of narrow escapes, hid in Edinburgh and London, and finally made his way to Holland disguised as a maidservant to Lady Jean Douglas.

'A very interesting work, written under the influence of disappointment and ill-humour, and therefore to be read with caution. Some of the stories narrated are altogether fictitious' (Lowndes).

including extracts from Swift

93. KENNETT, White (1660-1728).

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

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

A retrospective of political and religious controversies during the last years of Queen Anne's reign, printed in two columns presenting the 'One Side' on the left and 'And t'Other' on the right. Swift makes several appearances, with mention of his *Miscellanies*, April 1711, and his only

signed work, *A Proposal for correcting, improving, and ascertaining the English Tongue*, February 1712, with extracts accompanied by Oldmixon's *Reflections* in reply (pp. 193-198). Numerous other authors and works are cited, including letters, newspapers (and gossip columns) and printed works. Despite the clear attempt at providing a balanced argument, Kennett's Whig sympathies are clearly set out: 'the One Side [the Tories]... were Agents or Tools in supplanting a good Ministry, abusing a good Queen, and inflaming a rash Clergy', while 't'Other side', or the Whigs, were 'for the most Part, a good old Sort of Sober Sensible Men, who were all along for the Honour of the Monarchy, the Peace of the Church, and the true Interest of their Country'.

ESTC t52588.

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

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

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

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

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

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

ESTC t90913, at BL and Harvard only.

95. QUATTREHOMME, Louis.

Discours en forme de comparaison sur les vies de Moyse & d'Homere, où sont incidemment faits quelques essais sur diverses matieres. Paris, Jean Gesselin, 1604.

First Edition. *12mo (135 x 75 mm), pp. [ii], 329, [1], wanting the preface, some dampstaining in text, some corners folded, occasional staining, in contemporary vellum with a rather clumsy, but early (18th century?) and charming, sheep spine, lettered and tooled in gilt, the front gutter cracked and front free endpaper missing, the front pastedown loose, revealing use of printer's waste in the binding: altogether an indestructible but very charming look. £800*

A charming copy of this scarce and somewhat eccentric work in which the lives of Moses and Homer are compared in an attempt to demonstrate the divine inspiration of Homer. Quattrehomme's argument is essentially that Homer, with his exquisitely tuned mental capacity and a moral sense not found in other men, must have had a divinity about him. As he could not have had access to the Pentateuch, it follows that he must have been descended from one of the Jews who had received the manna, and therefore had a direct line to that physical manifestation of divinity. He argues furthermore that there was an astrological connection between the two men, even though the absence of an available horoscope prevents his

proving that they were born under the same astrological configuration. 'Pour [Quatrehomme], il n'y a pas de relation historique entre ses deux héros, la second n'a rien connu du premier, mais par un mystérieux décret de la Providence, il s'est trouvé présenter des similitudes frappantes avec lui. 'Suivant en ce la commune opinion', écrit il, 'nous croirons qu'Homère n'a eu aucune notion des livres de Moïse, le Pentateuque de ce temps-là étant inviolablement gardé par les Hébreux'. Cependant, pour expliquer l'esprit et les moeurs affinés d'Homère, ses 'sentimens mieux assaisonnés' et son 'cerveau mieux timbré', que chez les autres hommes, notre auteur se 'persuade que quelques Hébreux par succession de temps étant retournés en Egypte, eurent affaire à quelques Egyptienne, duquel accoupiement enfin vint Homère'. Notons que c'est au pouvoir de la manne qu'est attribuée la supériorité des Hébreux et, par voie de conséquence, celle d'Homère. Et à l'appuie de sa thèse sur la similitude de Moïse et d'Homère, cet imaginaire assez plaisant invoque l'astrologie: si l'on pouvait dresser l'horoscope de Moïse, conjecture-t-il, on le verrait soumis qux mêmes configurations astrales que celui d'Homère' (Noémi Hepp, 'Les Interprétations religieuses d'Homère', in *Revue des sciences religieuses*, 1957, p. 37).

This copy, although it collates as the British Library copy (online at <https://dds.crl.edu/page/download/12115/2>), does appear to lack the preface. Of the copies listed on OCLC, those at the BN and Trinity College, Cambridge are catalogued as having the preface (BN: 'In-12, préface, 330p; Trinity College: pp. [6], 329); the copies at the Bibliothèque Mazarine and Princeton make no mention of the preface but may have it (both are catalogued simply as pp. 329) and the Lyon copy notes that it lacks the preface.

The catalogue of Trinity College Library, Cambridge notes that their copy has an extra copy of pp. 241-242 and pp. 263-264 bound in at the end, with the text of the second version of p. 263 having been reset, with the last characters of the first four lines in superscript. This latter piece of information suggests that there must have been two printings of this text, leading one to surmise that the preface may have been suppressed. Internal evidence in this copy suggests that something has been removed and perhaps the title reattached in the manner of a cancel title. Further research into the limited copies available might yield some answers.

OCLC lists BN and Bibliothèques Mazarine (catalogue gives 330p.), and Saint-Geneviève, Lyon (without the preface), BL (without the preface), Trinity College, Cambridge and Princeton (catalogue gives 329p.). Cioranescu 55884.

96. RAYNAL, Guillaume Thomas François (1713-1796).

Revolution de l'Amerique. Par M. l'Abbé Raynal, auteur de l'Histoire Philosophique et Politique des Etablissemens, et du Commerce des Européans dans les deux Indes. Londres, 1781.

Same year as the first edition. 8vo, pp. viii, 173, [3], D2 cut along the margin with loss, but nowhere near text, contemporary ownership inscription of 'B.Imbert fils' on the title page, in contemporary mottled calf, flat spine gilt in compartments with green morocco label lettered in gilt, some slight erosion to boards but generally an attractive copy. **£300**

A scarce pirated edition of the Abbé Raynal's popular work which ran to several editions in 1781, many of which bear the 'Londres' imprint. In the present case, the Londres imprint is probably false; ESTC suggests a French or Dutch printing.

ESTC n12895, at the BL, Cambridge, Reading, Amsterdam, American Philosophical Society, Brown, Gonzaga, Harvard, Lehigh, Princeton, San Antonio College and the Lilly Library.

See Cioranescu 52363 and 52364; Sabin 68103.

97. SAVARY, Claude Etienne (1750-1788).

Letters on Greece; Being a Sequel to Letters on Egypt, and containing Travels through Rhodes, Crete, and other Islands of the Archipelago; with Comparative Remarks on their Ancient and Present State, and Observations on the Government, Character, and Manners of the Turks, and Modern Greeks. Translated from the French of M. Savary. London, G.G.J. and J. Robinson, 1788.

First Edition in English. 8vo (208 x 120 mm), pp. [iv], 407, [1], [8] index, with the half title, folding engraved map as frontispiece and folding engraved plan of the labyrinth, in nineteenth century quarter calf over marbled boards, calf tips, spine ruled in gilt, black morocco label lettered in gilt, with the heraldic bookplate of Snelston Hall. **£400**

An epistolary account of Savary's travels through Greece, translated into English here in the same year as the original French edition. Written in 42 letters addressed to Madame Le Monnier, Savary gives details on all aspects of modern Greece, from politics and the government of the different islands, to the customs of the natives of each island. He goes into particular detail on the islands of Crete and Rhodes. The work is accompanied by a map of 'Part of Asia Minor and the Grecian Islands' and a folding engraved plate depicting the 'Plan of the Labyrinth of Cnossus from an Antique Gem'.

ESTC t12194; see Blackmer 1493.

98. TOTT, François, Baron de (1733-1793).

Memoirs of the Baron de Tott; On The Turks and The Tartars. Translated From The French, By An English Gentleman At Paris, Under The Immediate Inspection Of The Baron. In three volumes. Vol. I [-III]. Dublin, L. White, J. Cash and R. Marchbank, 1785.

First Dublin Edition. *Three volumes, 12mo (165 x 110 mm), pp. [xxii], [i], 250; [iv], 255; [ii], [3]-356, [14] index, with the half-title to the second volume only, in contemporary polished calf, spines with raised bands, ruled and numbered in gilt, red morocco labels lettered in gilt, slightly worn at extremities with a little surface abrasion to the boards, with the contemporary ownership inscription of Richard Chearnley on the title-page of each volume.* **£750**

An attractive copy of this fascinating political memoir in which the Hungarian born diplomat, François de Tott, explores the intricacies of eighteenth century Ottoman despotism from the viewpoint of Western diplomacy. A huge success at the time of publication, this eyewitness account fed the public's insatiable fascination with the 'Oriental other' and challenged the insouciance of Western government. The memoirs follow the Turkish state's metamorphosis from an agrarian society to a military power, a transformation overseen by Tott, who was highly involved in these military reforms.

A military engineer as well as a diplomat, Tott began writing his memoirs in 1767, the year he became the French consul to the Crimean Tatar Khan. Tott was the most influential of the many self-appointed Western 'cultural mediators' that flooded to Istanbul as part of the *clan interventionniste* in the late eighteenth century. Many Europeans acted as agents or double agents during the conflict, Tott included. His explicit mission was to relay information on the French Trading posts, whilst in secret his task was to encourage the Ottomans to go to war with Russia over Poland. It is clear that Tott felt a sympathy towards the Ottomans, so much so that Voltaire described him as the 'protector of Moustapha and the Koran'. Nonetheless, Tott was popular among the French as his memoirs were both informative and very entertaining. He had initially travelled east to defend the Dardanelles but he remained to teach the Ottomans how to use artillery and his involvement was crucial in the country's militarisation.

A nineteenth century biographer, J.C.F Hofer credits him with 'dispelling with exactitude, and often with impartiality, the European Myths of the Ottoman empire'. These memoirs were the first eye witness account to be published on the Ottomans, and the conflict over ideology and governance that Tott explores was not only fascinating to the French populus, but also contradictory to the staunch 'studied ignorance' of European government. At the time, William Pitt the Younger remained seemingly unbothered by the events of the Ottoman empire despite the despotism that had enveloped it, mainly because of the decline in the Levant trade and the pro-Russian party that resided there.

'Tott abhorred what he described as the stupidity and cupidity of the Ottoman officer corps, and was contemptuous of the quality of the rank

and file... Tott's Memoirs were a phenomenal success partly because such adventures suited the tastes of a rapidly expanding reading public in Europe. They cap a century of fictional fascination with the East' (Virginia Aksan, 'Breaking the Spell of the Baron de Tott: Reframing the Question of Military Reform in the Ottoman Empire, 1760-1830', in *The International History Reform*, Vol. 24, no. 2, June 2002, pp. 253-277). First published by the Robinsons in London in 1785 with a second London edition in the following year (see ESTC t121379 and t110203).

ESTC t131597 at BL, Cambridge, NLI, Oxford, Bristol, Cleveland, New York Historical Society and Washington University.

Starhenberg copy of the first French biography of Lorenzo the Magnificent

99. VALORI, Nicholas.

GOUJET, Claude Pierre, l'Abbé, translator.

La Vie de Laurent de Medicis, surnommé le Grand, et le Père des Lettres, Chef de la République de Florence; Adressée au Pape Léon X: Traduite du Latin de Nicolas Valori, son Contemporain. Avec des Notes, & quelques Pièces anciennes qui ont rapport au même sujet. Paris, Nyon, 1761.

First Edition in French. *12mo, pp. xxiv, 346, [2], small marginal hole on p. 65, in contemporary northern European mottled calf, flat spine gilt in continuous diced pattern, orange morocco label lettered in gilt, brightly patterned black and white endpapers, all edges red, from the Starhenberg library at Schloss Eferding, though not so designated.* **£300**

The first French translation of the first biography of Lorenzo 'The Magnificent' (circa 1449-1492), great patron of the arts, poet, collector and founder of the great Laurentian Library. This biography, originally written in Latin by Nicolas Valori, is addressed to Pope Leo X, the son of Lorenzo de Medici. It was Leo X who, after the family's expulsion from Florence, later bought the Laurentian Library back from the monks of S. Marco and continued to enlarge it in Rome.

Provenance: Prince Starhenberg, Austrian Ambassador to Versailles 1756-1766. During his stay in France he amassed a considerable library, mostly bound in this distinctive style and surviving in very good condition today. He married a Princess de Salm, a German cousin of the Princesse de Soubisme, wife of the great book collector and friend of Louis XV.

Cioranescu 31682.

'That no Lady or Gentleman be permitted to dance in coloured gloves'

100. [WEYMOUTH.]

The Weymouth Guide: exhibiting the Ancient and Present State of Weymouth and Melcombe Regis; with a Description of Lulworth Castle, the Island of Portland, and other Places Worthy the Attention of Strangers who visit Weymouth. To which is added, an Account of the Mineral Water of Nottingham, about two Miles distant. Weymouth, for the Author, [1785].

First Edition. 8vo (210 x 128 mm), pp. iv, [5]-96, in contemporary marbled wrappers, a little dusty with some slight dampstaining to the top edge of upper cover and a small hole, corners slightly dog-eared, spine a little chipped: an unsophisticated copy, internally fresh. **£650**

A scarce provincially printed tourist guide to the seaside town of Weymouth and surrounding areas, published in response to 'repeated enquiries' from visitors for a guide to the locality. The editor's advertisement explains that much of the material is taken from Hutchins' *History of Dorset*, but that Hutchins' work, being not only scarce but also bulky, would not be suitable to the tourist on a short visit. In addition to the history of the town and its environs (extending as far as Sherborne and Guernsey), the author gives the principal buildings of the town, including the Assembly Rooms, the Town Hall, the Theatre and the Circulating Library, in St. Thomas' Street. The latter has been enlarged and runs to several thousand volumes;

a footnote explains ‘This Library is rather calculated as a collection of books of elegant amusement than a selection for the use of the learned; it is proper, however, to add, that nothing licentious or immoral is admitted’ (p. 59).

An interesting section of the work discusses the origins of Weymouth as a fashionable resort and lists the ‘Rules and Orders’ to be observed in the public rooms. These include some charming anachronisms, such as: ‘I. That Gentlemen are not to appear in the Rooms on Tuesday or Friday Evenings, in *boots*, or Ladies in *riding habits*... IV. That no Lady or Gentleman be permitted to dance in *coloured gloves*... VII. That Gentlemen will be pleased to leave their *swords* at the door’, and, regrettably, ‘VIII. That no *dogs* are admitted’ (pp. 61-62. A second, enlarged, edition followed in 1789, with the addition of plates, and a third in 1792, both now scarce.

ESTC t66351, at Brighton, BL, Guildhall, Bodleian and Somerset; NYPL, Illinois, Penn and Yale Center for British Art.



NUMBER 14

