

# EARLY BRITISH DEPARTMENT



NEW ACQUISITIONS

SUMMER 2023

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Front cover: item 10, *The Suffolk Wonder*

Back cover: item 7, *Mrs Everitt and her son*

MAGGS BROS. LTD.

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# 1

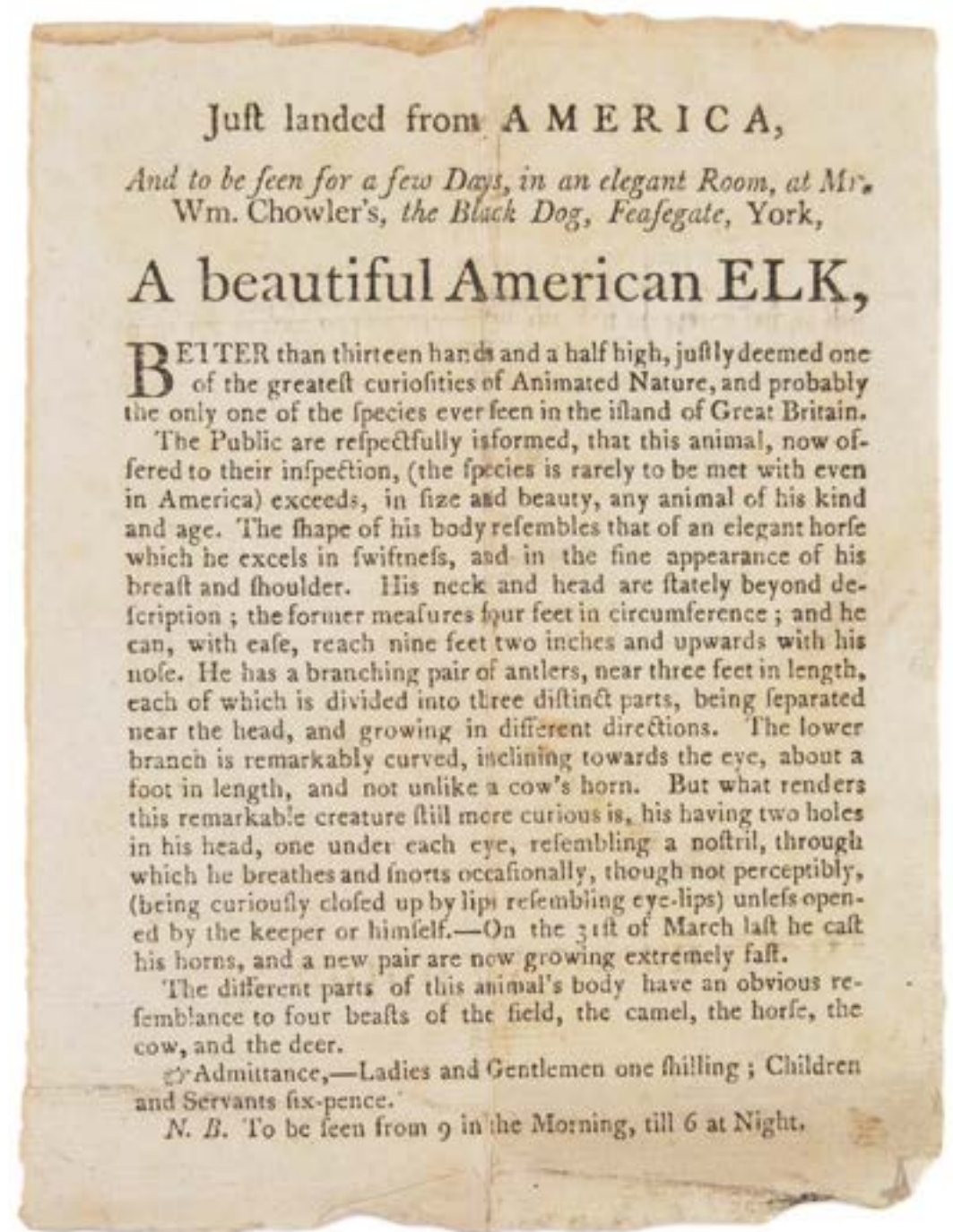
## BEWICK'S AMERICAN ELK ON TOUR

[AMERICAN ELK]. Just landed from America ... a beautiful American Elk.

Single sheet advertisement (176 x 135mm). Neat fold line down the centre of the sheet, a few very small holes in places and some light spotting but otherwise fine and with uncut edges. [?York: no publisher, 1790]. £1,500

Very Rare. Only a single copy of this advertisement is recorded in ESTC in the Douce collection at Bodley. OCLC records a single copy at Johns Hopkins of the advertisement for the elk when it was later displayed in London [see below] with the title, *Just Arrived from America ... the wonderful American Elk* (dated erroneously 1792). At the Houghton Library, Harvard there is a volume of Thomas Bewick manuscripts which contains, at the end, a handbill for the elk when it was displayed in Newcastle ("at Mr Corner's, the Black Bull Inn, High-bridge, Newcastle".) We are grateful to Nigel Tattersfeld for this information.

A provincial advertisement for a "beautiful American Elk", shipped by, "an American Loyalist" to Newcastle in 1790 – where it was drawn by Thomas Bewick for last minute inclusion in his *General History of Quadrupeds* before travelling down the country (via York) to London where "Ladies feed him with their own hands" at the Lyceum.



The elk is described as, “Better than thirteen hands and a half high, justly deemed one of the greatest curiosities of Animated Nature, and probably the only one of the species ever seen in the island of Great Britain.” The advertisement continues comparing the elk to an “elegant horse” with a “branching pair of antlers, near three feet in length.” It also states that, “what renders this remarkable creature still more curious is, his having two holes in his head, one under each eye, resembling a nostril, through which he breathes and snorts occasionally, though not perceptibly (being curiously closed up by lips resembling eye-lips) unless opened by the keeper or himself.”

The public are informed that the elk can be seen “from 9 in the Morning, till 6 at Night” and that ladies and gentlemen are charged one shilling and children and servants six pence. The elk was on display at York in William Chowler’s “elegant room” at the Black Dog on Feasegate.

As Nigel Tattersfield has noted in his *Complete Works* of Thomas Bewick, English artists often found it easier to locate live specimens of exotic animals than they did native species due to the abundance of travelling shows, menageries and the royal collection of animals kept at the Tower of London (that included rhinoceros, cheetah and porcupine.) Bewick clearly felt that it was worth taking the opportunity of sketching the American elk that had arrived in Newcastle in 1790 and added it at the last minute to his addenda in the first edition of *Quadrupeds* that was published in the same year.

The first mention of this particular elk appears to be in the *Public Advertiser* of April 15th 1790:

“We hear that an American Loyalist lately arrived at Newcastle, has bought with him a beautiful American Elk, which he intends to present to his Majesty. — This we believe is the only animal of the species ever brought to England. Though he has not yet attained his full height, he measures nearly fourteen hands at the shoulder, and his horns are nearly three feet in length”.

This is followed by repeated advertisements from July 19th 1790 onwards:

“Just landed from America, And to be seen at the Front Shop of the Lyceum, in the Strand ... the Wonderful American Elk [the text in the newspaper advertisement is largely similar to that in the present handbill, but continues] The animal is very pleasing in countenance, perfectly inoffensive, and is to be sold”. The advertisement ends (ominously), “Ladies and Gentlemen may be assured, that every line inserted in this Advertisement is strictly true”.

The elk was still being advertised at the Lyceum three months later with the following added to the text:

“N.B. The Elk is so remarkably docile, that Ladies feed him with their own hands, and he is the admiration of numbers every day ... the Elk is absolutely sold, consequently, the public cannot be gratified with a sight of him for more than a very few days longer; they are therefore earnestly entreated, not to delay the only opportunity of seeing this most wonderful Animal” (*The World* 14th October 1790).

Thomas Bewick accompanied his woodcut of the American Elk in his *General History of Quadrupeds* with the following note:

“We have given a faithful portrait of this animal, from a living one lately brought from the interior parts of America. It seems to be very different from that generally described under the name of the *Elk*, or *Moose-Deer*, to which it has very little resemblance. It seems, indeed, to belong to a distinct species, and is probably the *Elk* or Original of Canada and the northern parts of America ... we were told by the owner of this very rare and beautiful animal, that it does not attain its full growth till twenty years old ...”.

# 2

“THE TRANSLATOR GENERAL IN HIS AGE”

**AMMIANUS MARCELLINUS**, c.330–c.391–400 CE.  
**HOLLAND** (Philemon), translator. **The Roman Historie**, containing such Acts and occurents as passed under Constantius, Julianus, Jovianus, Valentinianus, and Valens, Emperours. Digested into 18 Bookes, the remains of 31. and written first in Latine by Ammianus Marcellinus: now translated newly into English ... Done by Philemon Hollands of the Cittie of Coventrie, Doctor of Physicke.

First Edition of this translation. Small Folio (290 x 175mm). [4], 432, [76] pp. Title-page, first text leaf and the verso of the final leaf dusty, a few minor marks in places and with the tables at the end slightly shaved at the fore-edge but otherwise a very clean and crisp copy. Early 18th-century sprinkled calf, covers pannelled in gilt, marbled endleaves, red sprinkled edges (rebacked with the old spine very neatly laid down, old spine tooled in gilt and with two green morocco and gilt labels, bands and joints very slightly rubbed).

London: printed by Adam Islip, 1609.

£2,850

STC 17311.

Philemon Holland's (1552–1637) translation of the surviving books (14–31 of 31) of Ammianus Marcellinus's history of the late Roman empire from, “The horrible acts of Caesar Gallus [Constantius Gallus, deputy-emperor and brother-in-law of Constantius II], through his wives instigation committed in the East parts” to the death of Valens at the Battle of Adrianople (353 to 378 BCE).

# THE ROMAN HISTORIE, CON- taining such Acts and occurrents as passed under Constantius, Julianus, Iovianus, Valentinianus, and Valens, Emperours.

Digested into 18. Bookes, the remains of 31.  
and written first in Latine by *Ammianus Mar-*  
*cellinus*: Now translated newly into English.

*Wherunto is annexed the Chronologie, serving in stead of a briefe  
supplement of those former 14. Bookes, which by the iniurie of Time are  
lost: Together with compendious Annotations and Coniectures upon  
such hard places as occur in the said Historie.*

Done by PHILEMON HOLLAND of the Cittie of Coventrie,  
Doctor of Physicke.



LONDON,

Printed by Adam Islip. An. 1609.

which colour, as it spreadeth more abroad, turneth into blew and greene. Other are of opinion, That the forme of a raine bow then appeareth to things here beneath in the world, when the beames of the sunne infused deeply into a thicke cloud carried up on high, have cast a cleere light into it: the which not finding issue, winding round into it selfe, with much fretting and striking therupon, shineth, and those colours verily which come neereft unto white, it taketh from the Sunne that is aloft; but such as are greenish, from the resemblance of the cloud next over it; as usually it falleth out in the sea, where the waves be white that beat upon the shore and sea banks, but those farther within the sea, be without any mixture blew or azure. And because it is a signe of change of weather (as we have said) namely after a cleere aire gathering heapes of clouds, or contrariwise, after thicke aire making a change to faire and pleasant weather, therefore we read often in Poets, that *Iris*, the Raine-bow, is sent from heaven, when there is an alteration toward of the present state. There be many others, and those fundrie opinions, which now it were a superfluous thing to reckon up, considering that my narration hasteneth to returne whence it hath digressed. With these and such like objects the Emperour was tossed betwene hope and feare, whiles the Winter came on apace, and grew to be hard, whiles he suspected also to be forelaide in those deserts and wild tracts, and withall, he feared likewise some mutinie of the souldiers that were discontented and angrie. Over and besides all this, it vexed his perplexed mind, that having now the doore set open (as it were) into a rich mans house, he was to returne, without effecting his purpose, with emptie hand. For which causes, giving over his vaine enterprize, he returneth into Syria, minding to Winter in Antiock, after he had endured a labourious and most dangerous Summer, and the same a long time to be lamented. For, thus it fell out, as if some fatall constellation so ruled divers events, that evermore when *Constantius* himselfe in person warred with the Persians, some adverse and crosse fortune attended upon him: whereupon he wisht, if it might nor otherwise be, to win by the conduct of his captaines; a thing that we remember sometimes hapned in deed.

THE



## THE XXI. BOOKE.

## CHAP. I.

*Iulian* purposeth first to begin with *Constantius*, and to set upon him, conjecting his death by sundrie presaging tokens, dreames, and such like devices: as touching which *Ammianus Marcellinus* setteth downe his owne judgement.



Hides *Constantius* was held occupied with this hard fortune of wars beyond the river Euphrates, *Iulian* making his abode at Vienna, bestowed both dayes and nights in laying plots against future accidents and afterclaps, bearing himselfe aloft (so farre forth as his weake and poore estate would permit) but alwayes standing in doubt, whether he should by all meanes draw *Constantius* to reconciliation and concord, or to strike a terror, begin first to provoke him by warre: which as he carefully revolved in his mind, he feared him both wayes, as well a bloudie minded friend, as an adversarie in civile troubles oftentimes superiour: but most of all, the fresh example of his brother *Gallus*, held his restless mind in suspence, whom his owne negligence, and the deceitfull slights of some, mixed with perjuries had betrayed. Howbeit, he took courage otherwhiles, and addressed his mind to many & those urgent affaires, supposing it most safe for his estate, to shew himselfe a professed enemy unto him, whose passions he guessed by the times past, as he was a wise prince, but that through fained friendships he was deceived by secret traynes. When hee heard therefore, and understood what *Constantius* had written by *Leonas*, he took small regard thercof, but admitting none of those that by his pleasure and appointment were promoted to offices (save onely *Nelivianus*) himselfe being now *Augustus* and Emperour, did set forth the Quinquenniall games and solemnities, and wore a rich and sumptuous diademe set with shining pretious stones, whereas in the beginning of his raigne he took a garland of small value to goe about his head, like unto a Master of the wrestling gallerie, apparelled in purple. In which time he sent unto Rome the funerall reliques of *Helena* his wife deceased, to be entered in a manner or possession of his, upon the high-way Nomentana, neere unto the cite, where the wife also of *Gallus*, *Constantina*, her sister, was sometimes buried. Now, it took him in the head, and incensed was his desires (seeing *Gauls* now quierced) to set first upon *Constantius*, guessing by many presages of Prophecies (wherein he was right skillfull) as also by dreames that he would shortly depart this life. And for as much as malicious folke lay an imputation unto this learned prince,

and

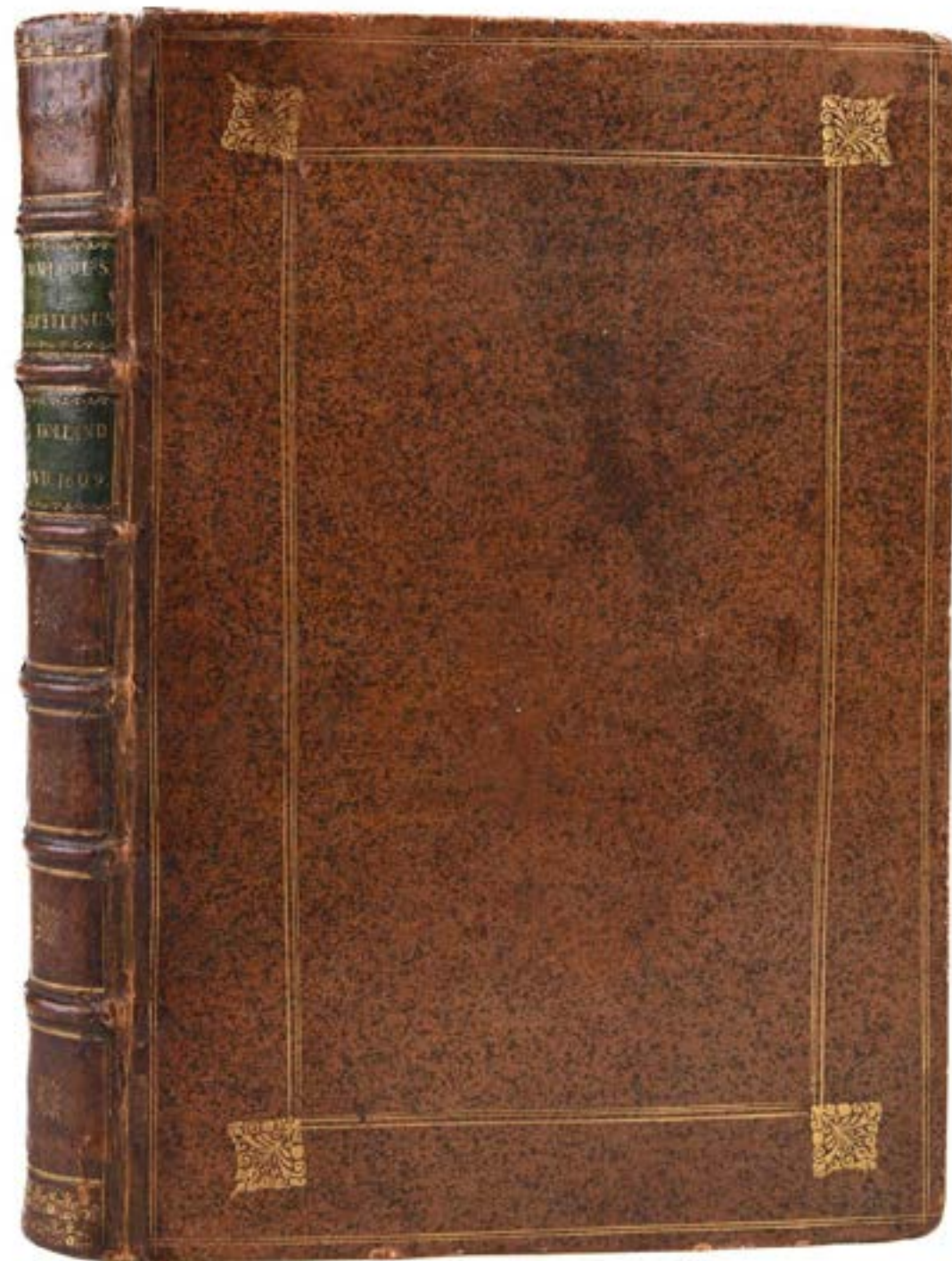
Ammianus Marcellinus, a former soldier but not noted for his literary style, was the principal source for much that is known of the Roman Empire in the third quarter of Fourth Century and Edward Gibbon considered him “an accurate and faithful guide, who composed the history of his own times, without indulging the prejudices and passions, which usually affect the mind of a contemporary.” (*The History of the Decline and Fall of the Roman Empire*, Vol. II, 1781, p. 627).

As Holland explained in his dedication to the Mayor and Aldermen of Coventry, where he was a schoolmaster-physician, this translation of Ammianus Marcellinus followed his translation of Livy (1600) and Suetonius (1605) to “present unto my deare countrymen a continued narrative of Roman affaires, from the first infancie to the venerable old age and declining daies (that I may use Marcellinus his owne words) of that eternall Citie.”

Thomas Fuller wrote of Holland in his *History of the Worthies of England*:

**“He was the Translator Generall in his Age, so that those Books alone of his turning into English will make a Country Gentleman a competent Library for Historians ...”**

**Provenance:** No early signs of provenance but nonetheless a very nice copy in a binding which was no doubt part of a handsome library.



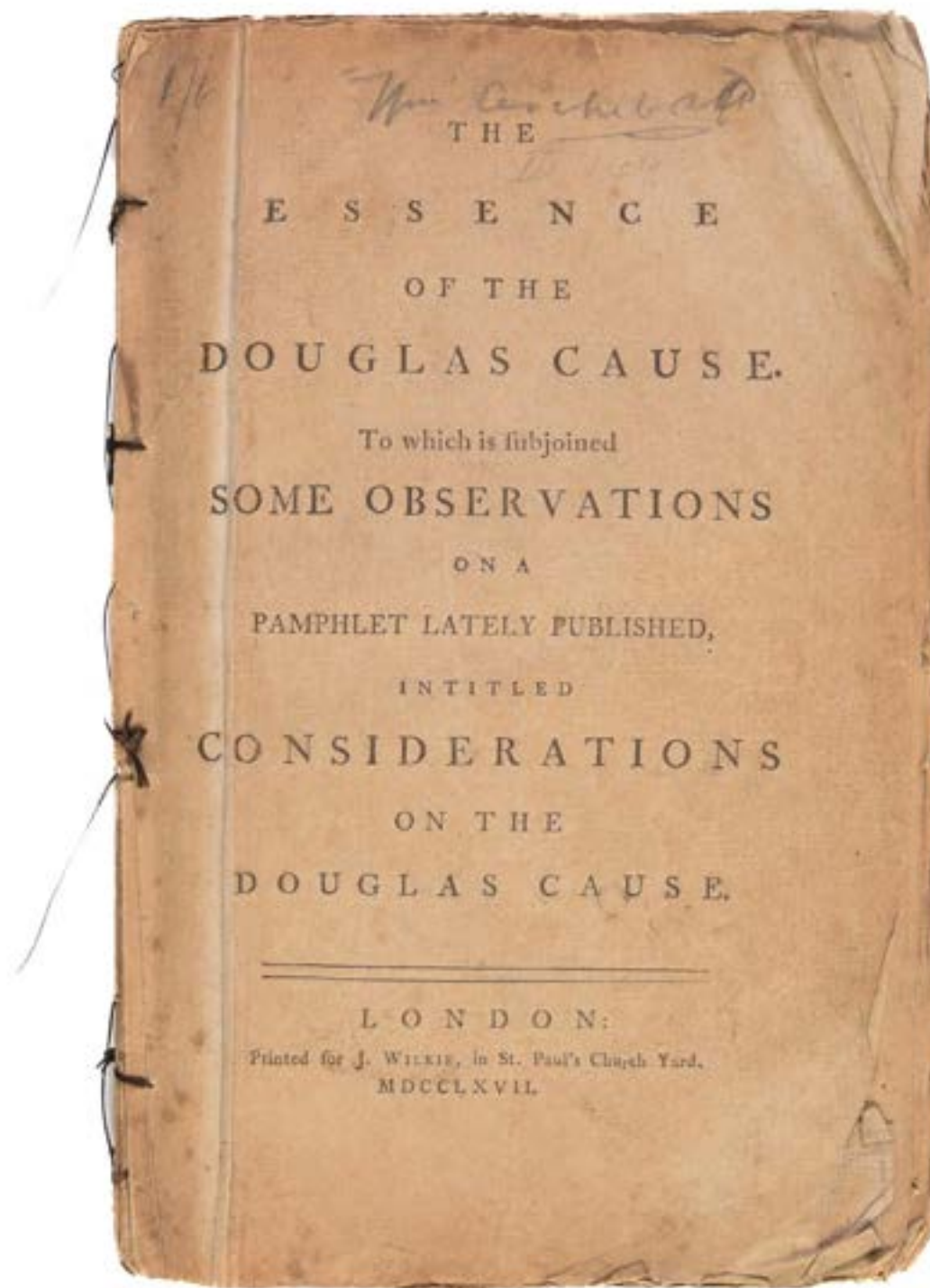
# 3

“A CHEAP AND HURRIED PIRACY GOT OUT TO  
UNDERSELL THE GENUINE EDITION”

**BOSWELL** (James). **The Essence of the Douglas Cause.** To which is subjoined Some Observations on a Pamphlet Lately Published intituled Considerations on the Douglas Cause.

Second (Pirated) Edition. 8vo (215 x 140mm). [4], 77, [3, blank] pp. Title-page dusty, crumpled and dog-eared in places with a pencil signature in the upper blank margin, some minor staining in places but otherwise, internally, a good clean copy, verso of final blank leaf a little browned and grubby, old scrubbed-out library stamp in the blank lower portion of the final leaf of text (almost entirely obliterated, even under a UV light). Uncut and seemingly never bound, old stitching replaced with new. London [?Edinburgh]: for J. Wilkie [?Francis Robertson], 1767. £1,250

Not in ESTC. Pottle 20. First published by Wilkie in the same year, although the *Observations* are advertised on the title-page they were removed shortly after publication by Boswell (Pottle only knew of the Harvard copy that preserved them). A second issue of this pirated edition was printed in 1769 (see Pottle).





ticle *Fluratl* had been superinduced by the plaintiffs agents. This suspicion was indeed removed. But when the book was produced, it shewed why the plaintiffs agents had kept it locked up, and why they had brought forth a man to swear to its contents.

The shameful perjury of Duruisseau. Upon examining the book, what a shameful figure does this *Duruisseau* make ! for it appears, that the article *Fluratl* is posterior to an article of the 12th July : that there was no *Visa* of the *Inspecteur*, as sworn to by *Duruisseau* : that there were several other articles on the same and preceding page, of the same hand-writing with that of *Fluratl*.—*Michelle* positively swears, he never told this man that the article was written by *Fluratl* himself, but always said it was written by the maid of the house. And though this man swears that he never saw *Michelle's livre du Commissaire* for the 1748, yet that book was afterwards recovered ; and it appears that this very *Duruisseau* had written in it a very few days before his examination.

Observations on this glaring fact. From this glaring fact a few obvious reflections arise.

The

The plaintiffs French agents had seen this book, and examined it with care. Can they therefore deny that they were in the knowledge of *Duruisseau's* perjury ?

The plaintiffs French agents having examined *Michelle's* book, must have been in the knowledge of *Duruisseau's* perjury.

It is an old maxim, *nemo gratis malus*, no body will be wicked for nothing. It is not then to be believed, that *Duruisseau* submitted to prostitute himself to this shameful perjury, without being rewarded. We are therefore well warranted to infer, that the plaintiffs French agents have been guilty of subornation of perjury.

It is therefore to be inferred, that the plaintiffs French agents have been guilty of subornation of perjury.

I ask then, what lengths would not these French agents go in the prosecution of their cause? And I desire to know, if any credit can be given to the proofs which they have reared up ?

The plaintiffs French agents would go any length, and can bear no credit.

As this is only the Essence of the *Douglas* cause, I do not mention various perjuries, which appear in the plaintiff's proof, particularly that of *Mignon*. But it is certain and established law, that if a party shall be proved to have suborned even one witness to perjure himself, this vitiates and contaminates the whole of his proof; for no man can rely upon it.

If a party is proved to have suborned even one witness, it must contaminate the whole of his proof.

It

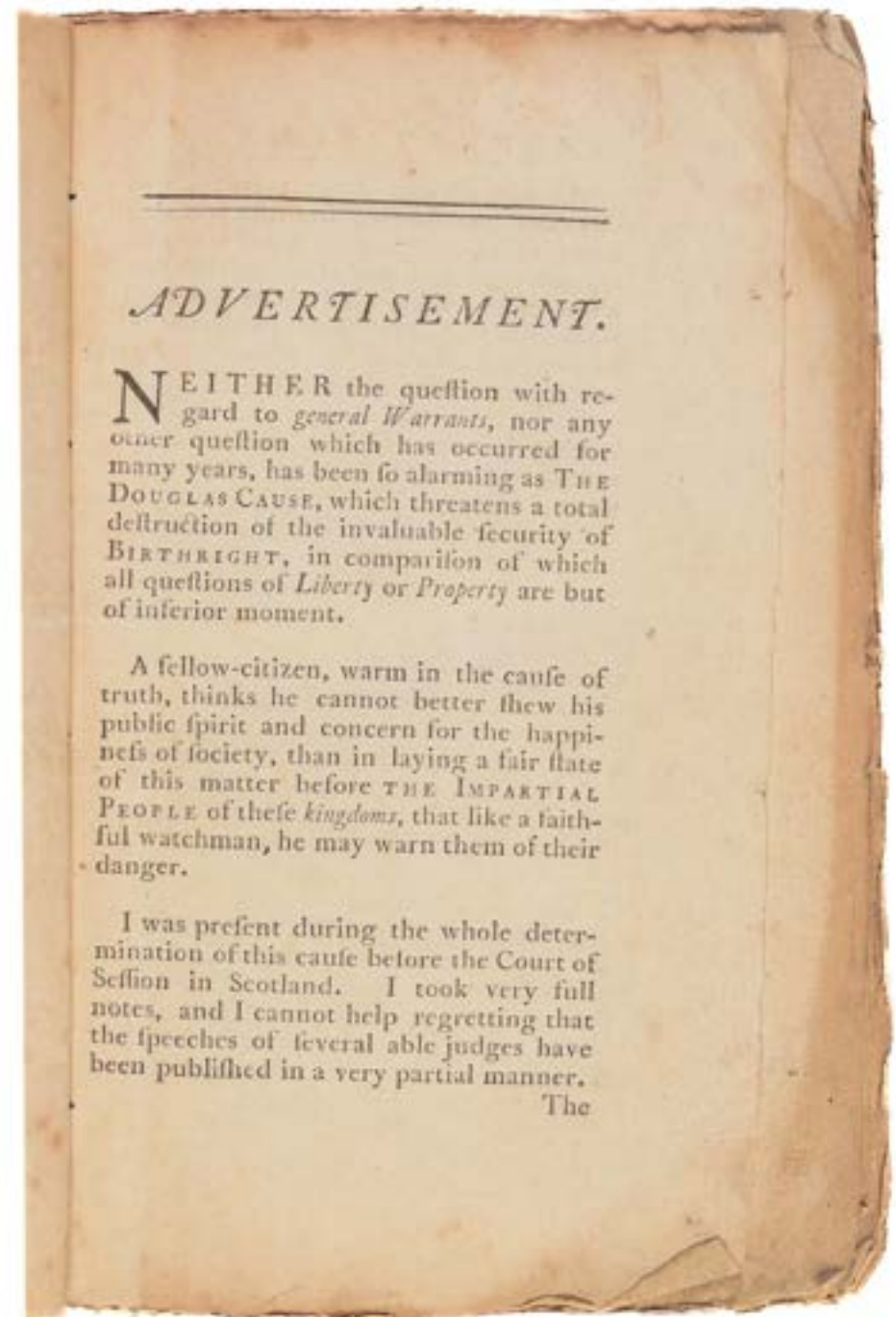
“The book is practically a page for page reprint of the first edition but the division of words and lines is not identical. There are also changes in spelling and punctuation. The printing is very poorly done and swarms with broken letters and typographical errors, the most noticeable of which are the frequent substitutions of ‘u’ for ‘n’ and ‘n’ for ‘u’: iunkeeper (p.24, 3rd line from bottom); pompony (p. 25, l.4 from bottom); Flratl (p.27, l.8); Inspecteur (p28, l. 12) etc. The presence of the blank leaf at the end following a blank page shows that this edition never really contained the *Observations* mentioned on the title-page at all, but that the printer set it up from a copy of the first edition from which the *Observations* had been removed, and had not sense enough to alter the title-page accordingly.” (Pottle, p.42)

One of the most immediately noticeable differences is the dropped “r” in “Church” in the imprint.

Pottle notes that there is a copy of this edition in the Bodleian Library but that it lacks the final blank leaf (which is present here).

“In spite of the imprint, **everything points to the fact that this was a pirated edition, probably made by some Scots publisher.** If Wilkie had been reprinting the pamphlet, he would certainly have altered the title-page. It is incredible that after publishing Boswell’s furious note and after having gone to the expense of cancelling the *Observations* he should still have printed another edition with the old title-page, although the *Observations* were actually not contained in the book. The omission of the price on the title-page and the generally inferior appearance of the book indicate that it was a cheap and hurried piracy got out to undersell the genuine edition. That such a piracy was feared is indicated by the advertisement of the *Essence* in *Caledon Merc.* 30 Dec. 1767, which adds ‘As the above pamphlet is entered in the Stationers-hall, it is hoped no person will presume to reprint or vend the same, or they shall be prosecuted according to law’. The piracy probably appeared at about the time of this advertisement.”

Pottle suggests that the Edinburgh printer Francis Robertson may have been responsible for this piracy.



## ADVERTISEMENT.

NEITHER the question with regard to *general Warrants*, nor any other question which has occurred for many years, has been so alarming as THE DOUGLAS CAUSE, which threatens a total destruction of the invaluable security of BIRTHRIGHT, in comparison of which all questions of *Liberty or Property* are but of inferior moment.

A fellow-citizen, warm in the cause of truth, thinks he cannot better shew his public spirit and concern for the happiness of society, than in laying a fair state of this matter before THE IMPARTIAL PEOPLE of these kingdoms, that like a faithful watchman, he may warn them of their danger.

I was present during the whole determination of this cause before the Court of Session in Scotland. I took very full notes, and I cannot help regretting that the speeches of several able judges have been published in a very partial manner.

The

# 4

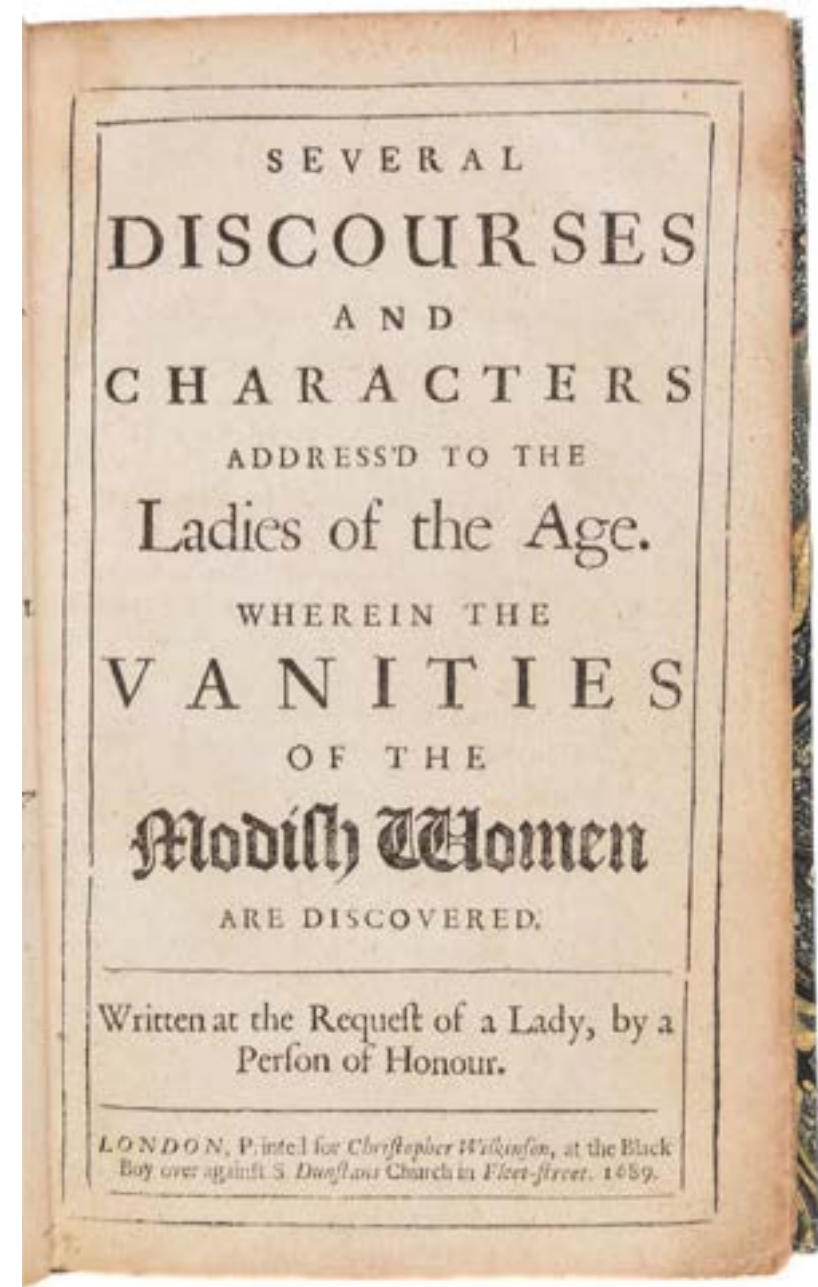
“THIRTY IS THE STALE YEAR OF A MAID,  
AND THE WORST AGE OF A WIFE”

**BOYLE** (Francis, Viscount Shannon).  
**Several Discourses and Characters address'd to  
the Ladies of the Age. Wherein the Vanities of  
the Modish Women are discovered.** Written at  
the Request of a Lady, by a Person of Honour.

First Edition. 8vo (172 x 110mm). [16], 199pp., with the initial  
imprimatur leaf. Slightly browned at the edges but otherwise  
very clean, small repair to the blank fore-corner of the impri-  
matur leaf and a small paper-flaw to the upper corner of C6  
(touching a couple of lines of text but not obscuring the mean-  
ing). Modern calf-backed marbled boards, red leather spine label,  
old red sprinkled edges.

London: for Christopher Wilkinson, at the Black Boy,  
1689. £3,750

ESTC records two settings of the title-page, the present and another  
with “and are to be sold by Thomas Salusbury ...” in the imprint. ESTC  
seems to be confused by the two title-pages and records duplicate copies.  
Copies are held at BL, National Library of Ireland, Bodley and Hull in  
the UK; Folger, Harvard, Huntington, University of Wisconsin-Madison,  
Newberry, Illinois and University of Pennsylvania, Clark Library UCLA  
and Chicago in the USA.



Re-published (with additions) in 1696 as part 1 of Discourses and essays  
useful for the vain modish ladies and their gallants with Boyle given as  
the author on the title-page and dedicated to Elizabeth Percy, Countess  
of Northumberland (1646–90). The last copy recorded on Rare Book  
Hub was sold at Sotheby's in 1988.

**A vicious misogynistic attack on the supposed offences of “modish” women lambasting their pride, vanity and inconstancy and the “vain idleness” of their leisure time. Intended to be dedicated to the Countess of Northumberland and written anonymously by Francis Boyle who had himself been cuckolded by Charles II.**

In his “Epistle to the Modish Ladies of the Age”, the author, Francis Boyle, 1st Viscount Shannon (1623–1699), writes that having abandoned, “the idle follies, and pastimes of a vain London life” and “being displaced from my Military Command”, he decided to write a guide for women (and men) on the supposed vanities, pride and inconstancy of women. Boyle sets out in twelve chapters his thoughts on men marrying “young handsome ladies”, the problems of female power, “the inconstancy of most ladies, especially such as are cried up Beauties”, issues surrounding marriage, the selection of an appropriate wife (for both men and the families of men who wish to arrange a marriage), the “inequality of many marriages”, his belief that widows should not marry, the follies of female fashion and his objections to men keeping mistresses. Despite his deeply misogynistic views, Boyle writes with a very distinctive style and repeatedly uses metaphor to describe his point — he describes how, “one Inch of the Worlds Map serves to set out all Englands confines, but a hundred sheets of Paper cannot half describe the extraordinary bounds of Womens usurping power” (p.22), or describes how, “... so rare and strange a thing is this thing call’d Wife obedience, as many believe ’tis only to be found at John Tredescins [John Tradescant (1608–1662), English antiquary and naturalist], among his Collections of Antiquities” [which would later form the basis of the Ashmolean Museum] (p.40).

Boyle writes of women:

“I cannot deny but that young Womens Company may be very advantageous, as well as agreeable to young Men, as being very useful to whet their wit, to Civilize their behaviour, and to Polish their Discourses; but yet they ought still to remember, that the Conversation of these vain young gay Ladies, is to be us’d but like Sawce [sauce] to Meat, good to quicken the Stomack, but bad to make a meal on, being to

be taken like strong Cordials, not too much, not too often, and therefore to make their visits so moderate, as not to keep longer in their Company than just to refresh and fit their minds for better employment. ...” (p.42).

He warns men to carefully select a wife: “there are of Wives, as of most other things, two sorts, the good and the bad, the good presents the Husband with much happiness, and great Content; and the bad creates as much misery and dissatisfaction.” (p.52).

Boyle is particularly concerned with the problem of husbands and wives being of different ages:

“... for an old Man is to his young Wifes Bed, but like juice of Orange to her Stomack; it may create in her an Appetite, but of it self can never satisfie it; such an old Man being not only unsuitable, undecent but unwholesom too. ...” (p.73).

He continues:

“Therefore I shall advise all such Women, to be so prudent as to yield to the seasons of Age, as they must to that of the Year, and not hope to turn Winter into Summer, or Autumn into Spring; but instead of striving for what’s impossible, yield to what’s reasonable, and submit to these true Measures, That Eighteen is the gay sprightly blossom age that a young Womans Life shines out of its brightest splendor and beauty; That Thirty is the stale year of a Maid, and the worst age of a Wife, (I mean that’s an ill one,) because a Wife at Thirty is old enough to be ugly and young enough to live long; but a Woman that is so far advanced in years as the frigid Zone of Sixty, ought in all reason to banish all vain Love thoughts, as to the youthful pleasures of this world, and to fix them on the other, so as to live only in order to die. ...” (p.77–8).

The work ends with a section attacking the way that women spend their free time:

“So many hours for Dressing, so many hours for receiving and returning Visits, so many for the Play, and the Park, so many hours for Dining at this friends house, Supping with that, and playing late at Cards at t’others, or being at a publick Ball or Dancing at anothers, so many hours to sleep a Bed to satisfie Nature, so many more to lie a Bed, to continue their full Face, and good Looks; besides hours for going to Court, to see new fashions, and ransacking Shops, to buy new-fashioned Silks and fineries, besides other times of vain idleness and prodigality of excess and folly; as such a great part of the Year for a pretended Disease, or rather diversion at the Bath, such a season for an infirmity, or recreation at the Wells of Tunbridge, or Epsom, to raffle away it may be our time and money, to be profuse, and game at publick Lotteries. ...” (p.178).

Boyle also attacks the reading of Romances and watching plays:

“Indeed the vain flashy Wit of Plays and romances, is but like sweet Flowers, or a fine delightful Voice; they can only for a little time, recreate and refresh the Senses, but can never benefit the Soul, or satisfie the neccessities of the Body. ...” (p.127).

Boyle’s obvious anger and resentment which he clearly feels towards women may well be due to his wife, Elizabeth Killigrew (sister of Thomas Killigrew) having had an illegitimate daughter (Charlotte Jemima FitzRoy) with Charles II.

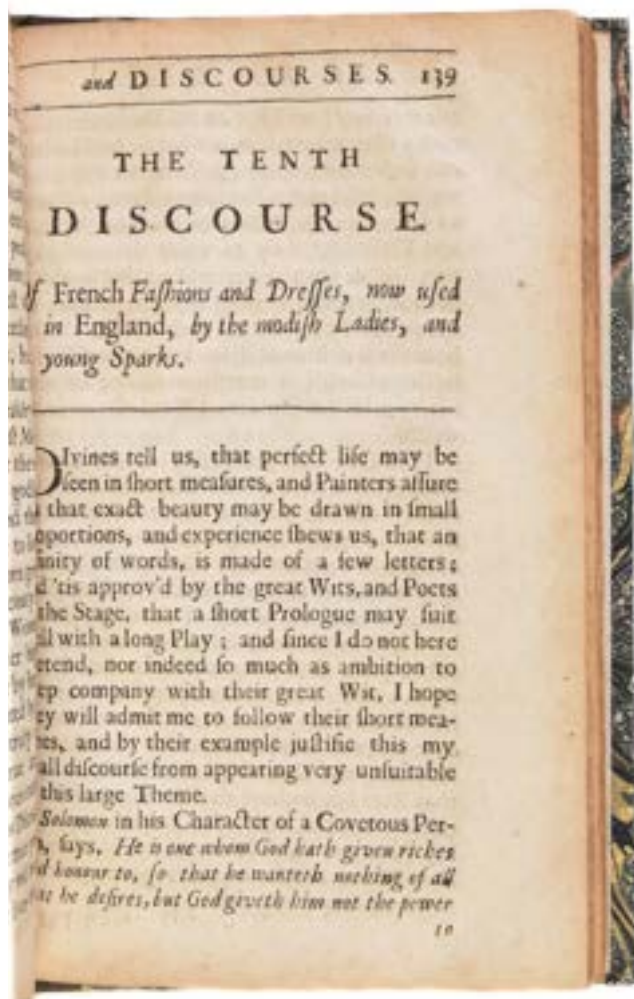
Boyle writes in his opening epistle that he was moved to write this book:

“... by the Importunities of a Lady, to whom I had some time ago presented some of these Discourses, as they were indeed justly due to her, whose discourse of your vanities (Ladies) gave the first birth to this unhappy off-spring, and was the occasion of my rambling thoughts upon this

Subject, never design’d by me to appear abroad, had not this Lady first, unknown to me, sent a Copy to the Printer, of which afterwards giving me some kind of Inclination, I was obliged, (in my own right) to review the Original, and so to publish it under the Character that you now receive it, since I found, that I could not call it in (as I designed) wholly to suppress it ...” (A4r-v).

Boyle explains to the Countess of Northumberland in the preface to the 1696 edition of this book why her name was not included, “in the front of this little Book, when it was Printed some few Years before, without any Name to it at all” (Discourse and essays, useful for the vain modish ladies and their gallants, 1696).

“... When my Lady P-- acquainted me you desired to see it [the book], she in a Rallying manner, bid me send it you with a fine Epistle Dedicatory; and I, in a like Rallying manner, told her I would; and presently writ thus far of this Letter; but upon my word, Madam, without any thought or design, that it should ever come to your sight, much less to publick view: For as soon as I had writ it, I resolved never to shew it, or look on it more: but being to buy the second part [Moral essays and discourses (1690)] of this Book to send a Friend, whose Servant stay’d purposely for it, after I had given it him, and he was gone, talking with the Book-Binder, he told me, he had very near sold all my Books; upon which I promised him one, but it seems I had unfortunately forgot that I had left this Letter in the Book which I ordered to be carried to him; and he finding this Letter dedicated to your Ladyship, knowing the high Honour and great Esteem all have for you, concluded, That your name in the Front of this book, must needs stamp a Value on it, and breed a Curiosity in many for it, and so Printed this Letter and placed my Name to it, considering only his own profit by Printing it, not your trouble in reading it, or my discredit in owning it. As soon as I heard of it, I went immediately much



troubled and surpris'd, to the Book-binder, who desired me not to be so much concern'd, for there were very few if any, of the Books were sold that had this Letter Dedicatory to your Ladyship Printed to them, they being just come out of the Press, and that for paying his Charges for Printing them, he would deliver them all, which I readily consented to, and came a few days after to receive them; but this Book-binder was gone out of the World, and by his Death my book was dispersed in it, past all possibility of recalling it."

# 5

“THE HAZARDOUS DIE”  
A PLAY ON THE VICE OF GAMBLING — BY A  
CONCEALED FEMALE DRAMATIST

[CENTLIVRE (Susanna)]. **The Gamester:**  
**A Comedy.** As it is Acted at the New-Theatre in  
Lincolns-Inn-Fields, by Her Majesty's Servants.

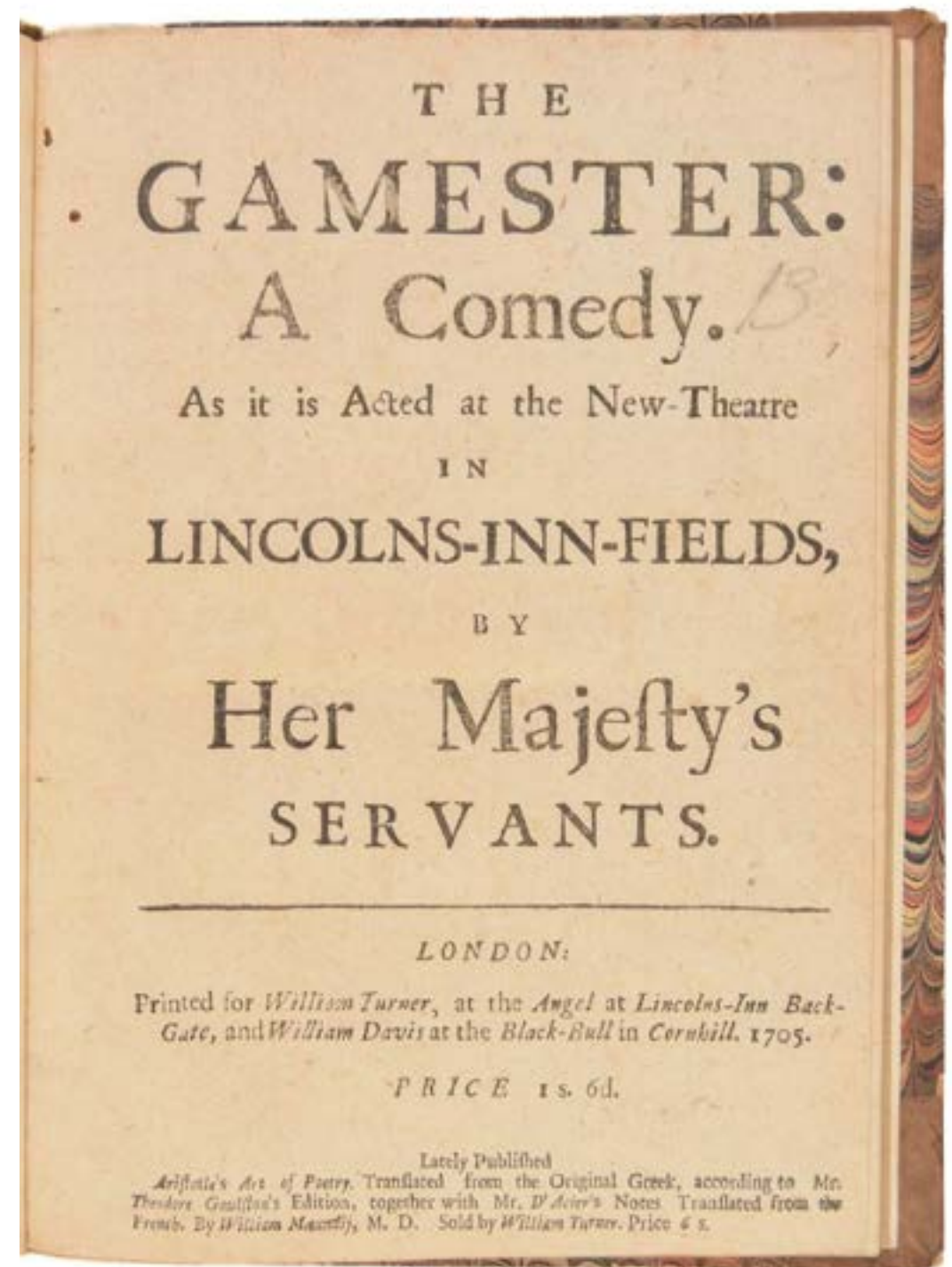
First Edition. Small 4to (200 x 145mm). [6 (of 8)], 70, [2]pp.,  
without the half-title. Evenly browned throughout, a couple  
of very small worm holes in the inner margin, headlines occa-  
sionally cut into, a few edges slightly shorter at the foot. Late  
19th-century vellum-backed marbled boards, lettered in gilt to  
spine (vellum a little dirty but otherwise fine).

London: for William Turner ... and William Davis,  
1705.

£3,500

Based on the play *Le joueur* by Jean François Regnard. The first edition  
was published anonymously but by 1724 Centlivre's play *A Bickerstaff's  
Burying; or, Work for the Upholders* has “Written by Mrs. Susanna  
Centlivre: Author of *The Gamester*, a Comedy” on the title-page, and  
the Dublin edition of *The Gamester* published in 1725 has Centlivre's  
name on the title-page as does the fourth London edition of 1734.

A play on the evils of gambling in English society by Susanna Centlivre,  
an actor, turned playwright – with, “a greater inclination to wear the  
Britches, than the Petticoat” – who was painfully forced to conceal  
her female identity to ensure the success of her plays.



Susanna Centlivre [née Freeman, then Carroll,] is thought to have been born around 1669, her origins are obscure but it is most likely that she was self-educated and may have joined a band of strolling players where she is said to have had, “a greater inclination to wear the Britches, than the Petticoat” (John Wilson Bowyer, *The celebrated Mrs Centlivre* (1952), p.11)

Her first play, *The perjur'd husband: or, The adventures of Venice* (1700), was published under her own name — “S. Carroll” — her married name by her first husband [see Bowyer], she married Joseph Centlivre in 1707. The *Gamester* was her greatest success and was performed and re-printed throughout the 18th century. The success was tinged with regret for Centlivre though as she decided (or was forced by her publisher) to publish the book anonymously and disguise her female identity.

In her dedication to George Earl of Huntingdon, Centlivre notes:

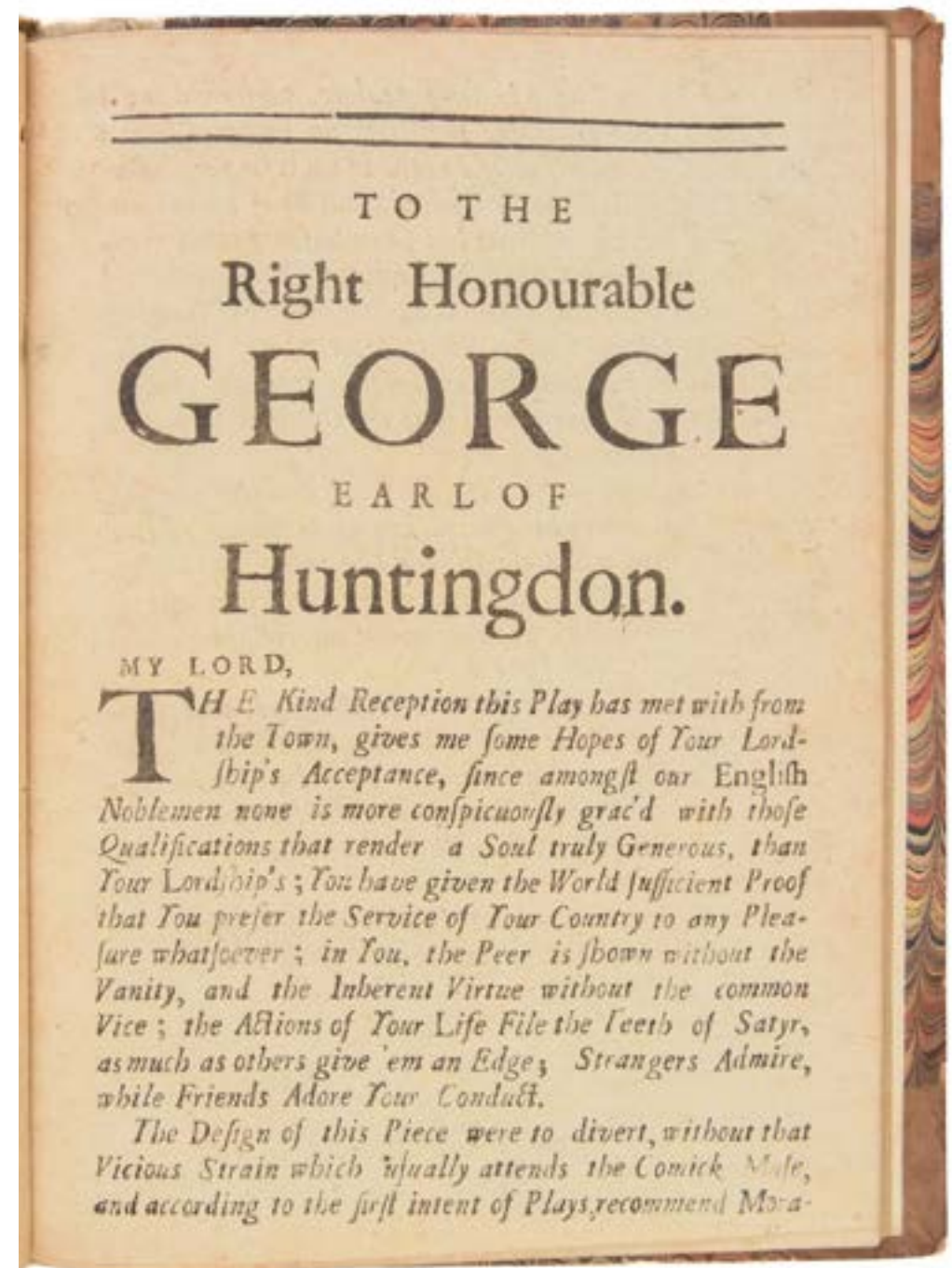
“You, My Lord pursue a Nobler End, and have chose rather to stain the Field with the Blood of Your Nation’s Enemies, than encrease Your Fortune by another’s Ruin; or expose Your Own to the Hazardous Die ...”

She also states that the character of the Gamester who is “intirely ruin’d” in the French version of the play is here “reclaim’d” after he is made aware of the “ill Consequence of Gaming” (see Dedication).

Bowyer states that despite Centlivre openly, “trying to reform one of the reigning vices of England ... the realistic scenes in *The Gamester* probably proved more attractive than the reformation of the gambler, who, as it turns out, eats his cake and has it too”..” (p.60)

Despite Centlivre being forced to conceal her female identity, by 1707 she was able to preface her play *The Platonick Lady* (“by the Author of the Gamester”) with an address titled, “To all the Generous Encouragers of Female Ingenuity, this Play is Humbly Dedicated”. In the address she passionately defends female authorship:

“A play secretly introduc’d to the House, whilst the Author remains unknown, is approv’d by every Body: The Actors

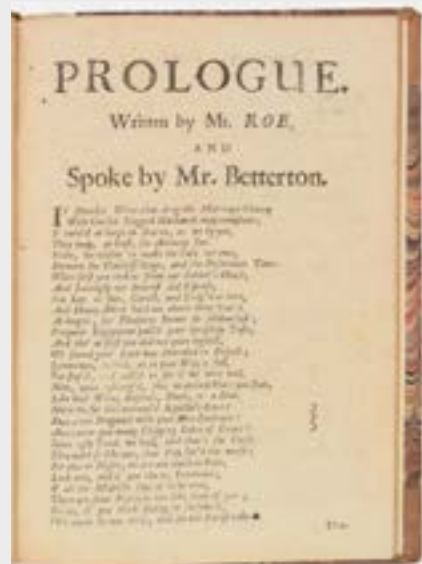




cry it up, and are in expectation of a great Run; the Bookseller of a Second Edition, and the Scribler of a Sixth Night: But if by chance the Plot's discover'd, and the Brat found Fatherless, immediately it flags in the Opinion of those that extoll'd it before, and the Bookseller falls in his Price, with this Reason only, **It is a Woman's**. Thus they alter their Judgement, by the Esteem they have for the Author, tho' the Play is still the same. They ne'er reflect, that we have had some Male-Productions of this kind, void of Plot and Wit, and full as insipid as ever a Woman's of us all”

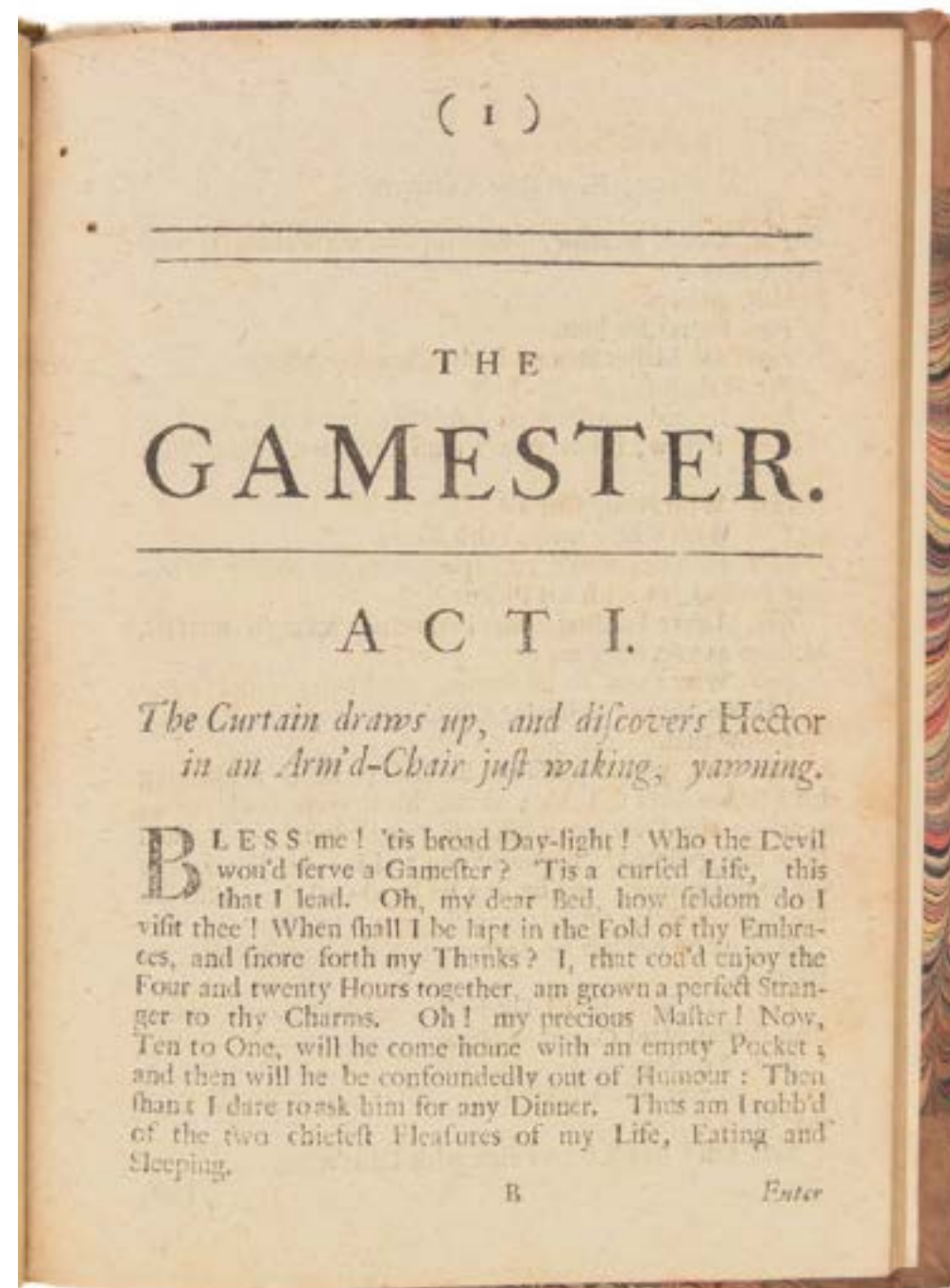
She goes on to recount an anecdote concerning the present play:

“I can't forbear inserting a Story which my Bookseller, that printed my Gamester, told me, of a Spark that had seen my Gamester three or four times, and lik'd it extremely: Having bought one of the Books, ask'd who the Author was; and being told a Woman, threw down the Book, and put up his Money, saying, he had spent too much after it already, and was sure if the Town had known that, it would never have run ten days.”



The first edition is widely held institutionally but the last copy recorded on Rare Book Hub was in 2018 (as part of a small group lot of books on gaming (“lacking covers, fair”) and before that at Sotheby's in 1982 (“browned, first and last leaves soiled, disbound”).

**Provenance:** no obvious signs of any early provenance. With the later green bookseller's ticket of Thomas Connolly of Dublin.



**B**LESS me! 'tis broad Day-light! Who the Devil would serve a Gamester? 'Tis a curst Life, this that I lead. Oh, my dear Bed, how seldom do I visit thee! When shall I be lapt in the Fold of thy Embraces, and snore forth my Thanks? I, that cou'd enjoy the Four and twenty Hours together, am grown a perfect Stranger to thy Charms. Oh! my precious Master! Now, Ten to One, will he come home with an empty Pocket, and then will he be confoundedly out of Humour: Then shant I dare to ask him for any Dinner. Thus am I robb'd of the two chiefest Pleasures of my Life, Eating and Sleeping.

B Enter

# 6

## “CONDUCTIVE TO MIRTH AND RECREATION” A VOLUME OF RARE ENGLISH CHAP BOOKS

[CHAPBOOKS]. Fourteen late 18th and early 19th-century chapbooks bound together in a single volume.

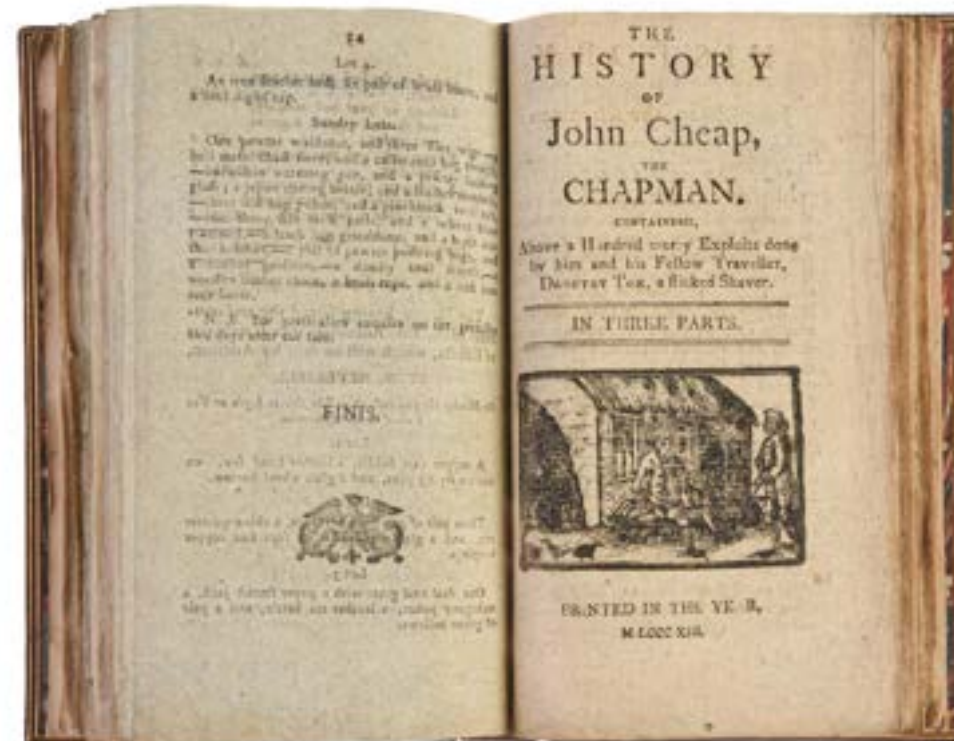
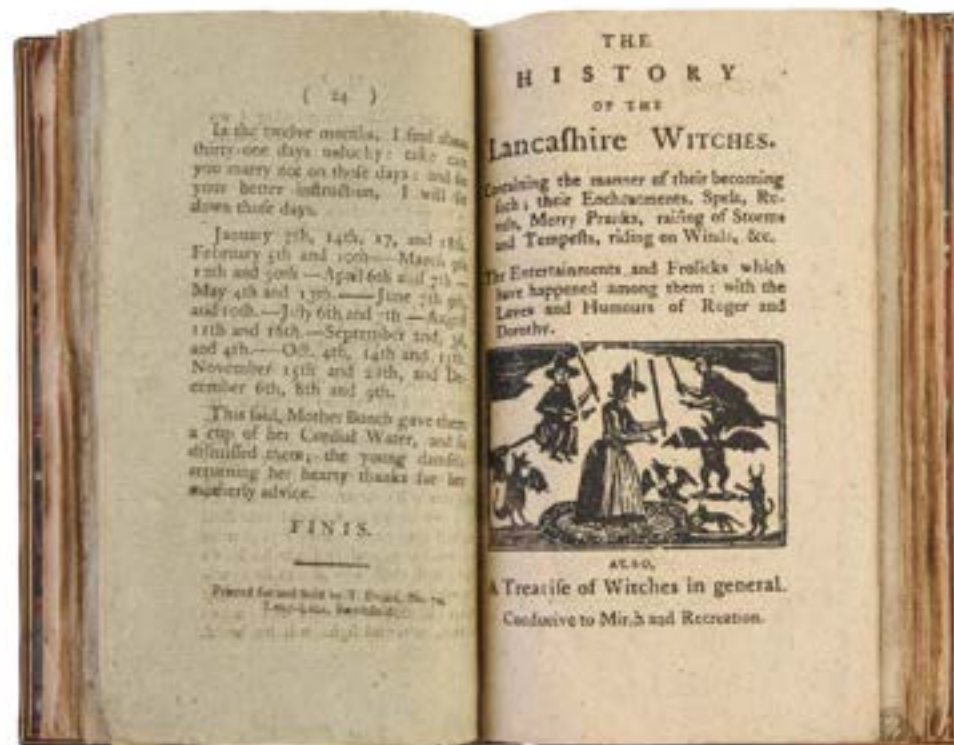
1. *The History of the Seven Wise Masters of Rome*. 12mo. 24pp. A very clean copy. London: for the Company of Walking Stationers, [?1800]. ESTC records BL (x3), National Library of Scotland (x2), Bodley and John Rylands (x2); OCLC adds University of Kentucky and Toronto Public Library only in the USA.

Published in many editions from as early as 1576 — *The history of the seven wise maisters of Rome* (London: Thomas Purfoote, 1576).

2. *The First Book of the Gospel of Nicodemus, translated from the Original Hebrew*. 12mo. 24pp., woodcut ornament on the title-page and the final leaf. Title-page slightly dusty. “Printed and Sold in London”, [c.?1790]. ESTC records Bodley and Private Collection (Scotland) only; no copies in the USA.

ESTC suggests a date of c.1750 but concedes this is a guess. It is unlikely they are that early.

3. *The Second Book of the Gospel of Nicodemus*. 12mo. 24pp., woodcut ornament on the title-page and final leaf. A little dusty in places, small hole (caused by a paper flaw) in the blank lower margin of the first couple of leaves. “Printed and Sold in London, [c.?1790]. Not in ESTC (which lists unique copies of two other editions).



4. *The Life and Prophecies of the Celebrated Robert Nixon. The Cheshire Prophet.* 12mo. 24pp., woodcut ornament on the title-page. A very good clean copy. London: by J. Davenport, and sold by C. Sheppard, 1797. **Not in ESTC (which lists many other chapbook editions).** According to the British Museum Catalogue, C. Sheppard operated from 74 Little Britain between 1796–8. Sheppard also sold cheap prints.

The supposed prophecies of Robert Nixon, an invented character dated variously to the late 15th to early 17th centuries (see *ODNB*). Such as “It will be good in these days for a man to sell his goods, and keep close at home” (p.19) — were reprinted in various forms throughout the 18th century.

5. *Dreams and Moles, with their Interpretation and Signification ... to which is added, a Collection of Choice and Valuable Receipts concerning Love and Marria[ge].* 12mo. 22pp., woodcut ornament on the title-page and one in the text. A good clean copy. [London:] for and sold by T. Evans, [c.1800–1815]. **Not in OCLC. ESTC lists 6 apparently earlier editions.** Thomas Evans operated from Long Lane, Smithfield between c.1803–1815 according to *The British Book Trade Index*.

Includes “How to know a Female to be a pure Virgin” (p.22) and a supposed interpretation of the significance of the position of moles on the body: “Moles on both sides of the neck, opposite to each other, threaten the person with the loss of life.” (p.18).

6. *Mother Bunche’s Cabinet newly Broke Open containing rare Secrets of Art and Nature. First and Second Parts.* 12mo. 24pp., woodcut ornament on the title-page. A little dusty in places. [London:] by T. Evans, [c.1803–1815]. **Not in OCLC. ESTC lists many apparently earlier editions.** Thomas Evans operated from Long Lane, Smithfield between c.1803–1815.

An undated edition of this “printed and sold by G. Thompson” of Smithfield is recorded at Bodley and BL. The book is a fanciful manual teaching, “Men and Maids ... how to get good Wives and Husbands.”

7. *The History of the Lancashire Witches.* 12mo. 24pp., numerous woodcut ornaments and illustrations on the title-page and in the text. [?London: ?c.1785]. ESTC lists 14 chapbook editions of which this is located at BL (x2), King’s College London, John Rylands; Illinois only in the USA.

Differentiated from some of the other editions by the misspelling of “spels” in the title. The woodcuts are rather worn but no less charming. The illustration on the title-page shows a witch in the centre of a magic circle while two other witches fly round her on broom sticks. The woodcuts in the text include witches holding hands in a circle with devils, a Doctor Faustus character summoning a devil in his study and a “Lapland Witch” that take “delight in nothing more than raising of storms and tempests.” (p.23).

8. *A strange and wonderful Relation of the Old Woman who was Drowned at Ratcliffe Highway, a Fortnight Ago. The Two Parts in One.* 12mo. 24pp., woodcut ornament on the title-page. Small piece missing from the blank upper margin of the title-page (probably a paper flaw); printed on slightly blue/grey paper. London: by and for Jennings, [c.1802–1809]. **Not in OCLC. ESTC records numerous chapbook editions (the earliest dated 1660).** John Jennings traded between 1802–1809.

9. *An Oration on the Virtues of the Old Women, and the Pride of the Young.* 12mo. 8pp. A little dusty in places but otherwise clean. Penrith: “Printed in this Present Year” [?c.1800]. **This edition not in ESTC or OCLC.** Various editions (all printed in Scotland and all rare) are recorded in ESTC dated (in the imprints) between 1788 and 1796.

Supposed to be “dictated by Janet Clinker and written by Humphray Clinker.”

10. *The Feast of Wit, being a choice collection of the most brilliant and humorous Jestes ... by Ben Johnson, and others ... to which is added a Curious Doctor’s Bill.* 12mo. 24pp. A single spot in the text but otherwise a good clean copy. Prescott: [near Liverpool] for the Travelling Stationers, [?c.1804]. **Not in ESTC or OCLC but there is a copy at Chetham’s Library.**

Consists of short silly “jokes”: “A certain lady finding her husband too familiar with her chambermaid turned her away immediately. Hussy, said she, I have no occasion for such sluts as you, only to do what work I chuse not to do myself.” (p.4–5). Includes a number of Englishman/Irishman/Scotsman jokes. The surgeon’s bill at the end (dated 1804) includes: “Mending your skull, putting in some asses brains, altering your face, and repairing you nose — £5 – 13 – 7.” (p.22).

11. [GRAHAM (Dougal)]. *The History of John Cheap the Chapman. In Three Parts.* 12mo. 24pp., woodcut illustration on the title-page. A little dusty in places and with the upper margin closely cropped (but not touching the pagination). [?Falkirk] 1813. OCLC records **National Library of Scotland** only (who suggest the Falkirk printing), there is also a copy at **Chetham’s Library**. ESTC records 9 printings of this work as early as 1772 (with some perhaps even earlier). Thought to be by Dougal Graham (bap. 1721–d.1779), “identified posthumously as author of nearly two dozen classic chapbooks.” (ODNB).

12. [?GRAHAM (Dougal)]. *The Wonderful Exploits of Wise Willie & Witty Eppie, the Ale Wife ...* 12mo. 24pp., woodcut illustration on the title-page. Title-page woodcut lightly inked, upper margin closely cropped (but not touching the pagination). [?Falkirk] “Printed this Present Year 1813”. OCLC records **National Library of Scotland** only. ESTC records various printings under similar titles from as early as 1782, all are very rare.

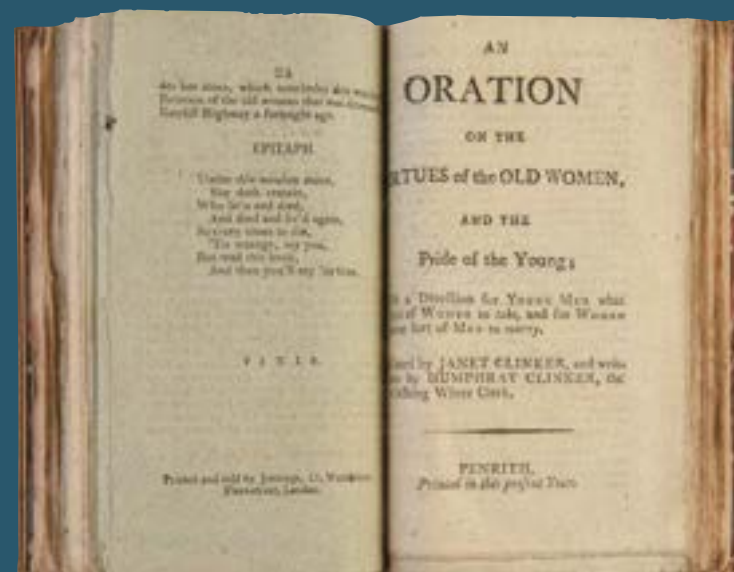
13. RAMSAY (Allan). *A Collection of Scots Proverbs.* 12mo. 24pp., title-page with woodcut border, a little browned in places, short tear to the upper margin of p.7 (caused by a paper flaw, touching a line of text but not obscuring the meaning), pagination cut into in the upper margin. Falkirk: by T. Johnston, 1807. OCLC records this edition at **Trinity College Cambridge** only. First published in Edinburgh in 1737 (ESTC lists that and 4 other editions). An alphabetical list of proverbs, such as: “A black hen lays a white egg” and “Cut your cloak according to your claith [cloth]”. The title-page border is curious — as though the printer was imitating the title-page of the Kilmarnock edition of Burns’ *Poems* (1786).

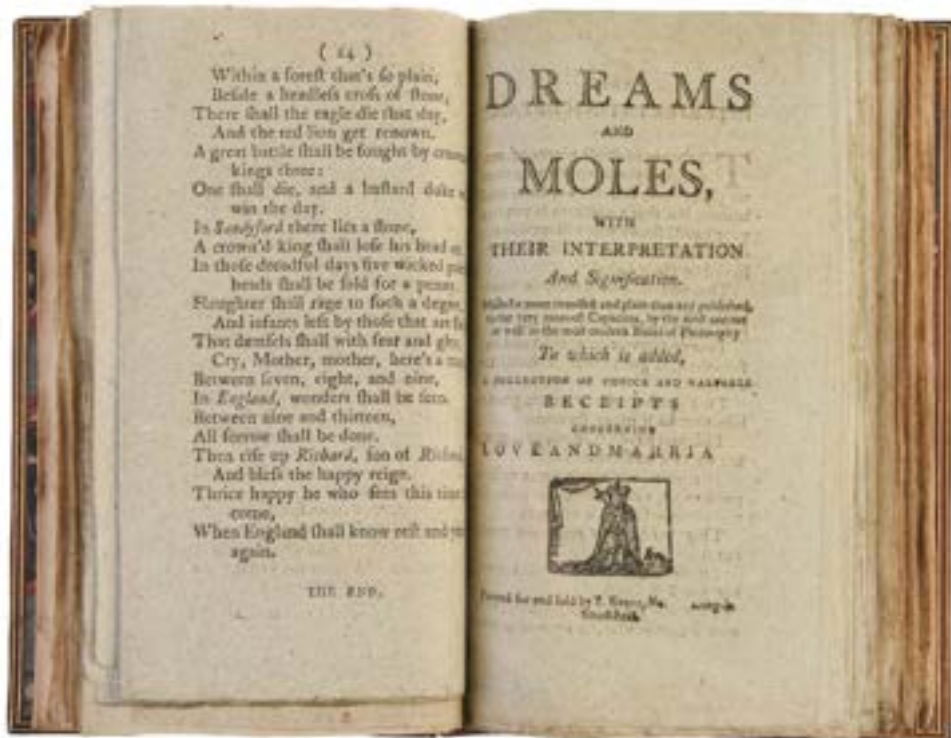
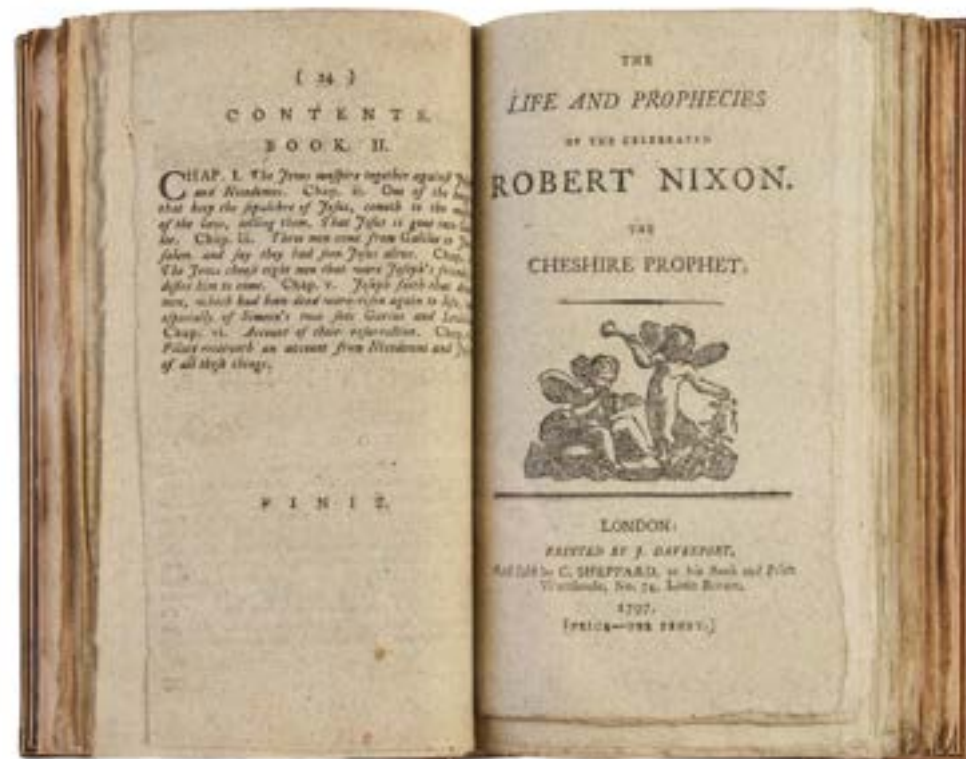
14. [PERRAULT (Charles)]. *The Sleeping Beauty in the Wood. A Tale.* 12mo. 24pp., woodcut illustration on the title-page and the verso of the final leaf. Slight crease to the upper margin of the title-page. [?Nottingham:] Plant, 1796. ESTC records BL, National Library of Scotland (x2), Nottinghamshire County Library; Princeton and UCLA only in the USA. *The British Book Trade Index* suggests that [?James] Plant was a printer and bookseller in Nottingham and also possibly Lichfield and Macclesfield. ESTC records numerous chapbook editions.

BINDING: Neatly bound in plain brown calf by Francis Bedford, covers with a single gilt filet, spine ruled in gilt and lettered in the second panel “PROSE / CHAP BOOKS”, marbled endleaves, gilt top edge (very slightly rubbed but otherwise fine).

CONDITION: All of the chapbooks have been very carefully preserved in the new binding and are crisp and largely uncut at the fore and lower edges. £6,000

**A handsome collection of rare chapbooks – uncut as issued and with various woodcut illustrations – sold by the so-called “flying” or “walking” stationers of the English and Scottish provinces and on various subjects including witchcraft, proverbs, the significance of moles, finding a husband or wife and comical stories.**

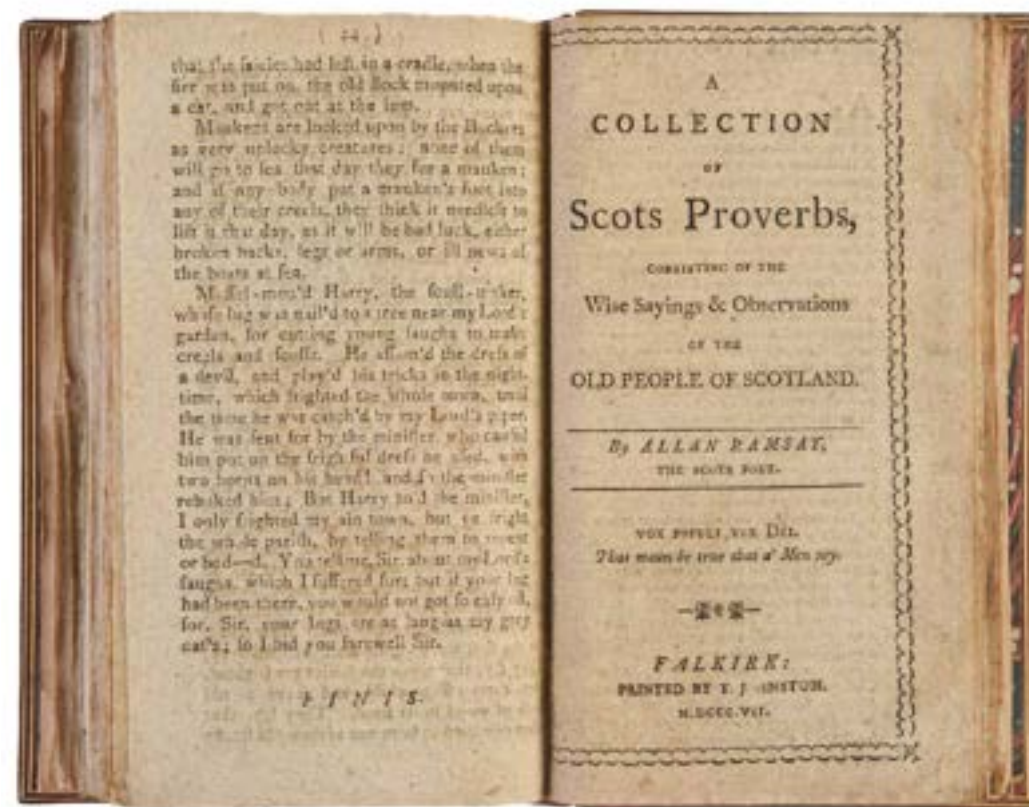




“At least since Elizabethan times, certain types of books manufactured in London were sent to distribution points round the country, where they were sold to chapmen, who then carried them physically on their backs, or on a pack animal, until they were able to sell them to the final buyers. Similar chapman networks existed in Scotland, Ireland, and English-speaking North America, as well as in many other European countries. In addition to the print sold by the English chapmen, the ‘walking stationers’ and ‘mercuries’, many of whom were women, ran through the streets, crying and selling the latest ballad or broadside to passers-by. The printed accounts of the latest fatal accidents, crimes, mysteries, and judicial executions, the street literature of the urban poor, were hurriedly written and printed and sold week by week.”

“Chapmen, pedlars, packmen, hawkers — the words have often been used, more or less interchangeably, with varying degrees of distaste and condescensions. In some modern writings it is implied that chapmen were casual vagrants, alongside whom they tended to be classified in statistical surveys, and such direct information as we have confirms that many lived in conditions of near poverty. Some drank, stank, were not too honest, and were unwelcome visitors. In the country areas, however, chapmen were as much a part of the rural economy as blacksmiths, carpenters, or carriers, and they enjoyed traditional rights and privileges, such as a barn roof over their head for the night and the right to lick the porridge pot. It would be a mistake, too, to regard chapmen as near the lowest strata of society. Book chapmen could read and write, skills which were by no means universal. Many young men joined the trade in hopes of becoming rich and at least some succeeded. To become a chapman could be a sign of ambition, a determination to escape the stultifying monotony of an agricultural worker immobilised in the village of his birth.” (William St Clair, *The Reading Nation in the Romantic Period*, Cambridge, 2004).

“Chapbooks formed the staple secular reading matter of the common people of Scotland until well into the nineteenth century. They were published in pamphlet form on coarse paper, adorned with crude illustrations, and were sold in country districts by pedlars of the lower sort and in the cities by professional ‘patterers’. They covered a wide range of matter: popular history and biography, manuals of instruction,



almanacs, devotional works, and imaginative literature including poems, tales, jokes, and songs. Piracy was universal, and anonymity the rule, so that attribution is uncertain.” (ODNB).

**Provenance:** William Horatio Crawford, brewer and philanthropist, armorial bookplate on the front pastedown. Crawford’s fine library was sold at Sotheby’s in March 1891 “The Lakelands Library.”

# 7

“HE IS OF A PRODIGIOUS WEIGHT”

[CHILDHOOD OBESITY].

Mrs Everitt and her Son. The Gigantic Infant.

Engraving with stipple (300 x 210mm). Some very minor spotting around the edges but otherwise a very nice impression. Preserved in a modern mount.

London: by W. Richardson, 21st Jan<sup>y</sup>, 1780. £1,250

The British Museum has two impressions of this print — one with the imprint scratched out and another with the same date but the publisher's name changed to “M. A. Rigg ... Hatton Street, Holborn”. Beneath the Rigg impression is a manuscript note: “on the 26th of Nov 1779 a letter was read to the Royal Society announcing this remarkable infant with several dimensions of him which may be seen on the Guard works of the Society”.

A tragic image of Thomas Hills Everitt who was born an average size but quickly increased until by 9 months he was said to be the size of a 7 year old. Everitt was displayed as a “wonder” in London but died by the time he was 18 months old.



M<sup>rs</sup> EVERITT and her SON, — The GIGANTIC INFANT;

*Born 7<sup>th</sup> Feb<sup>r</sup> 1779, at Enfield Paper Mills, Middlesex;*

*whose true dimensions at the Age of Eleven Months, were as follows:*

His height 3<sup>h</sup> 3<sup>l</sup> — Round his Breast 2<sup>h</sup> 6<sup>l</sup> — Loins 2<sup>h</sup> 1<sup>l</sup> — Thigh 1<sup>h</sup> 9<sup>l</sup> — Leg 1<sup>h</sup> 7<sup>l</sup> — Arm 0<sup>h</sup> 11<sup>l</sup> — Wrist 0<sup>h</sup> 9<sup>l</sup>

*He is of a prodigious weight, lives entirely on the Breast, is healthy, and very good natured; was not remarkably large when born; but since the Age of five or six weeks, has increased to the amazing size he is now of.*

*London, Published at the Art-Gallery at Jan<sup>y</sup> 1780, by W. Richardson and Son, N<sup>o</sup> 21 Strand.*

In the image Mrs Everitt is shown holding her naked son on her knee and he is holding an apple.

Daniel Lysons in his entry for Enfield in his *Environs of London* noted:

“His extraordinary size tempted the parents to carry him to London, and exhibit him to the public. I saw him myself in April 1780; and recollect hearing that he died soon after. The dimensions of the child, as given in the hand-bills distributed at the place of exhibition, and under a print of Mrs. Everitt and her son, published in January 1780, were taken when he was eleven months old ... Children of remarkably large growth have frequently been exhibited to the public, but generally at the age of five or six years.” (p.213).

The engraving proudly states beneath the image:

“He is of a prodigious weight, lives entirely on the Breast, is healthy, and very good natur’d; was not remarkably large when born, but since the Age of five or six weeks, has increased to the amazing size he is now of.”

The image had a long life with a version, clearly copying the present, engraved by “R. Cooper” and published at J. Robin’s Albion Press in 1822 (see Wellcome).



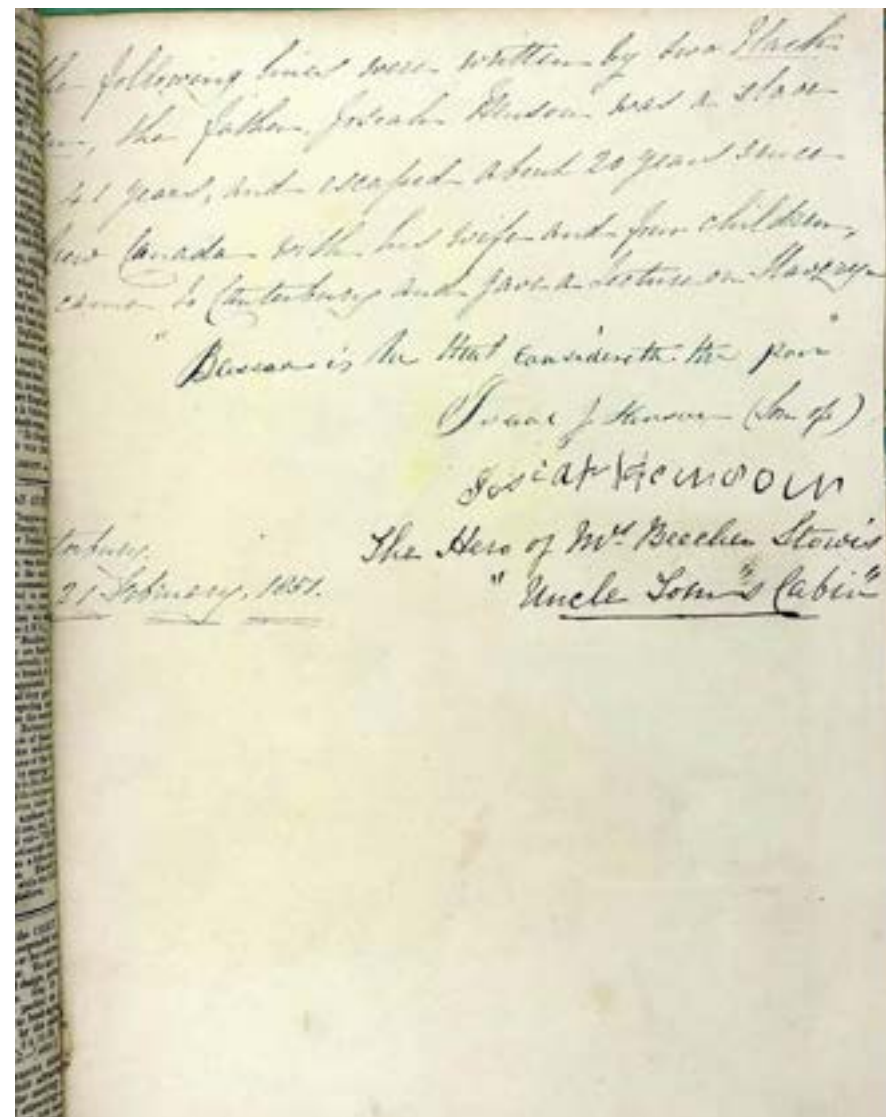
## 8

WITH THE SIGNATURE OF JOSIAH HENSON  
— THE INSPIRATION FOR UNCLE TOM'S CABIN

[COZENS (Sarah Ann)]. **Autograph album and scrapbook belonging to the missionary Sarah Ann Cozens (1823–1903) which includes the signature of Josiah Henson, the inspiration for the eponymous character in Uncle Tom's Cabin.**

Quarto (270 x 225mm). Embossed title-page completed in elaborate manuscript: "Miss Cozens / the / City / of her / Beloved / Parents / March 19th / 1843". Approx 100 leaves of mixed coloured album paper with occasional sheets of writing paper (some watermarked 1847); with numerous prints, drawings and cuttings tipped-in and numerous manuscript verses and reminiscences by Cozen's' friends and acquaintances throughout the album. Dusty and marked in places throughout, edges of the leaves chipped and torn in places and many of the leaves now loose, some of the prints and insertions have come loose and are now loosely inserted, a few appear to be missing. Mid-19th century green/brown boards by J Ashton of Canterbury, tooled in gilt and blind with "S.A. COZENS / CANTERBURY" in gilt on the upper cover, yellow endpapers (heavily worn and broken binding with the spine entirely missing, covers rubbed and faded, corners bumped; contained in a folding cover and cloth box).

£7,500

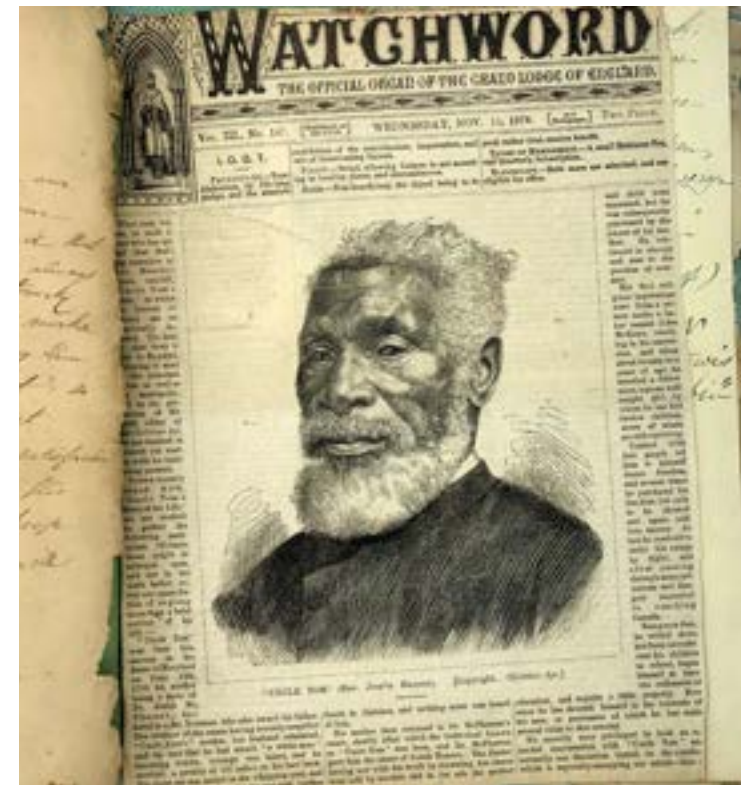


A remarkable autograph album presented to the 20 year old Sarah Ann Cozens – presumably by her home congregation in Canterbury – with numerous manuscript verses, notes and remembrances inscribed by various Wesleyan-Methodist preachers, her family and friends around the South East of England. The album had a much longer life though and accompanied Sarah as she travelled as a newly married missionary wife to the Caribbean. In addition the album also contains the distinctive signature of Josiah Henson (the inspiration for the title character in *Uncle Tom's Cabin*) – inscribed when he visited Canterbury in 1851.

Many of the early verses in the album appear to have been written by the local Wesleyan-Methodist congregation in Canterbury. Due to the travelling circuit of Methodist preachers there are also many other entries from preachers from across the South East of England and beyond. Of particular note is the (semi-literate) signature of Josiah Henson, the person to whom Harriet Beecher Stowe attributed the inspiration for her character Tom in *Uncle Tom's Cabin*. The barely-literate signature of Henson (and a short autograph note "Blessed is he that considereth the poor" signed by his son Isaac J. Henson are dated 21st January 1851 at Canterbury. This was Henson's second visit to England and coincided with the Great Exhibition where he exhibited some of his carpentry work (he was the only Black person to exhibit at the Exhibition). Henson returned to England in 1877 when he met Queen Victoria. Henson used these visits to England to promote the abolitionist cause and raise awareness about the plight of enslaved people in America. On his visit in 1851 Henson met the Archbishop of Canterbury and was also invited to a private party given by the Prime Minister, Lord John Russell (see *African American Lives* (2004)).

Josiah Henson (1789–1883) was born into slavery in Maryland, and after being cruelly cheated in an attempt to purchase his own freedom from his master, he escaped with his wife and four children to Canada in 1830. Once settled in Ontario amongst a free Black community he helped to found, he established enough financial security to send his eldest son to school. His son, in turn, taught his father to read. Henson would go on to become a Methodist minister, and leading figure in the fugitive slave and abolition movements. His autobiography *The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada, as Narrated by Himself* was first published in Boston in 1849.

After the massive success of Harriett Beecher Stowe's novel *Uncle Tom's Cabin*, first serialised in *The National Era* in 1851, she published a second work entitled *A Key to Uncle Tom's Cabin* (1854). Intended to contextualise the fiction of her abolitionist novel amongst the factual narratives of slavery and emancipation from which she drew inspiration, she directly credits Henson as an important source: "A last instance parallel with that of Uncle Tom, is to be found in the published memoirs of the venerable Josiah Henson, now [...] a clergyman in Canada."



(Stowe, p.42). Henson's 1851 visit to England coincided with the first London edition of his book, but predates *Uncle Tom*. As such, Cozens met him just as his story was about to be retold in the bestselling novel of the nineteenth century, one which many consider to have provoked the outbreak of the American Civil War.

Touchingly, a couple of the verses are inscribed by Sarah's parents such as, "A Night Thought | by Leigh Hunt" copied in by Sarah's father, Thomas Finch Cozens (dated Canterbury July 28th 1845) and later in the album there is a long poem "To Sarah Ann" signed by Cozen's mother, Elizabeth. A number of poems, like this, appear to have been written specifically for Sarah such as "To S A C" which begins "I cannot forget thee | If long we be parted ..." signed with initials "J M". "Where Shall I Spend Eternity?" is quite possibly by Sarah's future husband Walter Garry (dated 5th January 1849 — they seem to have married c.1852).

Sarah's husband, Walter Garry, is described in 1851:

“At the close of January, Mr. Walter Garry and Mr. Frederick Hart sailed from London, for the Western Coast of Africa, as Wesleyan missionaries. The former was appointed to Sierra-Leone, and the latter to the Gold-Coast district; and they arrived at their respective places of destination in the month of March. Mr Garry, like Mr. Wharton, is a native of Grenada in the West Indies; and is the fruit of missionary labour in those islands. Having passed his examinations as a candidate for the ministry at the district-meeting in Barbadoes, and being very young, he was sent to the Theological Institution at Richmond [London], where he continued his studies with great advantage for three years, at the expiration of which he received his appointment to Sierra-Leone ...” (William Fox, *A Brief History of the Wesleyan Missions on the West Coast of Africa*, 1851).

One sheet contains a long prose reminiscence of Sarah and her husband by an anonymous person who had first met the “recently married” couple on board a ship setting sail from Southampton *en route* to Antigua (in September 1852). The reminiscence is dated four years later and written at the Mardenbrough estate on St Kitts in the Caribbean. The writers remarks the many changes that have taken place for the couple including the addition of “two pledges of conjugal love”. The account ends abruptly with “her husband has ...” and it seems that the following sheet has been deliberately removed.

The numerous prints including in the album may also have been chosen to remind Sarah of home when she was overseas, there are many prints of notable landmarks in Canterbury including the Westgate, the Hospital the Missionary College of St Augustine. Some of these have come unstuck and are now loosely inserted. A couple are possibly missing — such as a portrait of Mary Willes Cozens (the caption remains but the picture has been removed from the mount).

Many of the poems have been written in by prominent Methodist preachers at the time such as Jabez B. Waterhouse (1821–1891) who



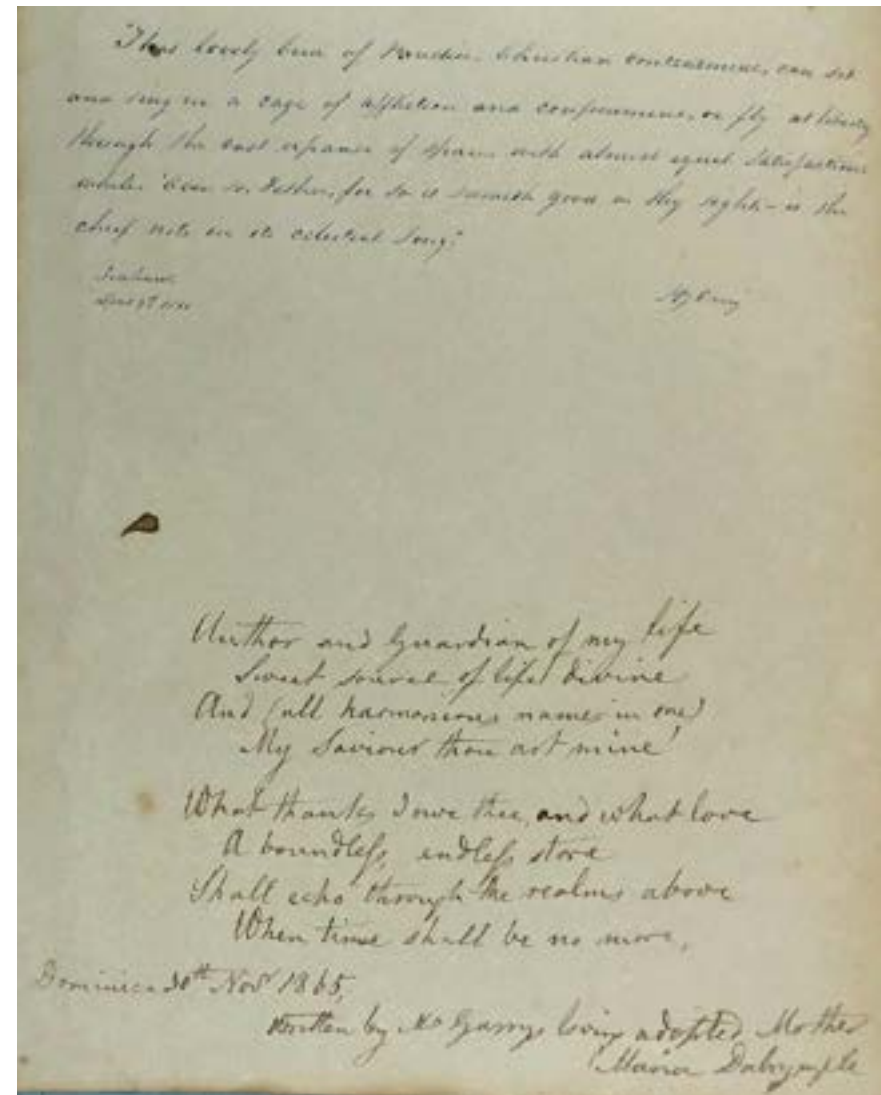
took up a Methodist Mission in Australia. (an engraved portrait of Waterhouse by J. Cochran is loosely inserted in the album). “The Christian Friend’s Farewell” inscribed by Elizabeth Young who notes that she is “Daughter of Mr Young | on the other side” with a pointing hand to the adjacent sheet with an inscription by Samuel Young a Wesleyan missionary.

Later in the album we get a joint inscription for Sarah and her new husband Walter Garry marking the beginning of their marriage and the start of their foreign missionary work: “A Parting Memento | For our Dear Friends Rev<sup>d</sup> Walter Gregory & his dear Wife” (dated St John’s Antigua | February 1st 1853) from Joseph and Fanny B Biggs (fellow Wesleyan Missionaries in Antigua in 1852, see *Methodist Magazine* vol 75 1853). There is a second poem “Farewell” on the verso (signed with a shorthand signature at St John’s Antigua in the same year). Many of the later verses in the album were written in the Caribbean at Antigua (in 1853) and Port of Spain Trinidad (in 1877) and provide a portrait of the missionary communities in those places in the period. A short biographical note (“I was born in Bermuda on 3rd July 1804 ...”) has been included by James Cox (Superintendent of the Wesleyan Missions at Antigua).

Poignantly, there is a verse inscribed by Sarah herself (dated 1852) “That Time I am Afraid | I will Trust in thee”.

There are also deeply troubling aspects to the album such as: “the N\*\*\*\*s Comic Song” [asterisks inserted by the cataloguer] which is a straightforwardly racist song in mock African/West Indian patois inscribed “Respectfully dedicated to the London Wesleyan and Baptist Missionary Society by Harman Collins who appears to have been a Canterbury Methodist.” The inclusion here raises questions about how Sarah Cozens may have felt about this being written in her book, but also adds an ambiguous tone to the rest of the missionary material in the album.

The album ends with a manuscript of two four-line verses beginning “Author and Guardian of my Life | Sweet source of life divine” (Being the last two verses of John Newton and William Cowper’s Hymn XLV “Retirement” in *Olney Hymns*, 1779, and much reprinted) written on the island of Dominica, where she ran a boarding house from c. 1840,



by Maria Dalrymple (described in a contemporary account as a “colored Methodist matron, whom, not without good cause, they and many others in the place are accustomed to call their ‘mother’.” — Joseph John Gurney, *A Winter in the West Indies*, 1840, p. 73–4). She signs the verses as “Written by Mrs Garrys loving adopted Mother Maria Dalrymple”, dated 30th November 1865.

Maria Dalrymple is described in an earlier book on missionary life:

“Another devoted friend of the Missionaries, among the many matronly Christians of whom Dominica can boast, is Mrs. Maria Dalrymple, at whose house in Roseau the Missionaries and their families have been for a series of years entertained with a generous hospitality and kindness. None but those who have been wont to perform many and delicate deeds of disinterested benevolence, with an unwearied patience, gentleness, and gracefulness which nothing but Christianity could prompt, can understand the nature and the variety of Mrs. Dalrymple’s acts of courteousness, her consideration in anticipating the necessities of others, and her readiness by day and by night to serve and oblige. She has literally been a servant of the church; her cultivated mind, her polished address, her genuine piety, her influence, and her pecuniary means, have all been employed for, and devoted to, the interests of the Wesleyan Church, in facilitating the labours of its Ministers, and in promoting their comfort. This honoured woman still lives; and her demise, whenever that event shall occur, will be a severe loss to the Roseau branch of the Dominica Wesleyan Society.” (John Horsford, *A Voice from the West Indies* (1856), p. 248).

This album provides an important insight into the life of a female missionary in the middle of the 19th-century. Sarah Ann Cozens, who for the first part of her life was safely ensconced in the large Methodist community in the South East of England is here shown marrying a man who had been born over 4000 miles away in the West Indies. Her marriage then took her to the Caribbean as a supporting missionary wife. We see her — through this album — have children and develop close relationships with people of colour (such as Maria Dalrymple) but at the same time the entries here question the validity of missionary work and — in some of the more troubling racist verses — calls into question the true motivation of the missionaries themselves. This album, carried by Sarah across the globe, is a compact account of an early Trans-Atlantic life.

Stowe, Harriet Beecher. *A Key to Uncle Tom’s Cabin*. Boston, 1854.



Another voice distinct and clear  
Announced the advent of another year.  
And thus it spake, its brow unclouded  
Its form erect, its face unshrouded: -

"I latest born of Time's fair progeny  
My future sealed, unknown my destiny,  
Hear to the measures of the ages past  
My riches boundless at thy feet I cast;  
And bid thee my deep mine explore  
And freely gather from its store.

I bring thee happiness and pleasure.  
Glad expectations without measure;  
Hope's flattering prospects open to thee  
And visions of bright days I see;  
No thunder-cloud obscures the sky,  
No lightning's flash my eyes deceay;  
No gathering storm of bitter sorrow  
No sad forebodings of tomorrow;  
All to my Fancy's eye is sunshine  
And all this happiness is thine."

The voice ceased, - but now there seemed to be  
A third voice speaking, speaking still to me.  
Whispered and in accents tender  
It bade me thankfully to render

To Ann who fronts me length of days  
The ceaseless sacrifice of praise;  
To learn from past years chequered seasons  
Of joy and sorrow, painful seasons  
While wisely numbering up my years  
Not to indulge in needless fears;  
Nor yet presumptuously to cherish  
False, flatt'ring hopes, doomed soon to perish;  
But gladly taking from my Father's hand  
Whate'er is sent to me at His command  
Pure life's journey through another year  
With Providence to bless, and Hope to cheer.

David S. Arnold.

January 1<sup>st</sup> 1877.

Port of Spain, Trinidad

# 9

“FOR WHAT COULD BE A HIGHER FLIGHT OF AFFECTION, THAN TO PROPOSE A RE-MARRIAGE TO THE SAME WIFE?”

**DUNTON** (John). **The Case is Alter'd: or, Dunton's re-marriage to the same wife.** Being the first instance of that nature that has been in England. To which is added, the tender letters that pass'd between this new bride and bridegroom; the history of their courtship, &c. As also the articles agreed on for the ruling a wife, &c. With a poem on the re-marriage. Sent (in letters) to those two ladies who publish'd Dialogues concerning the management of husbands. Dedicated to Madam Jane Nicholas of St. Albans.

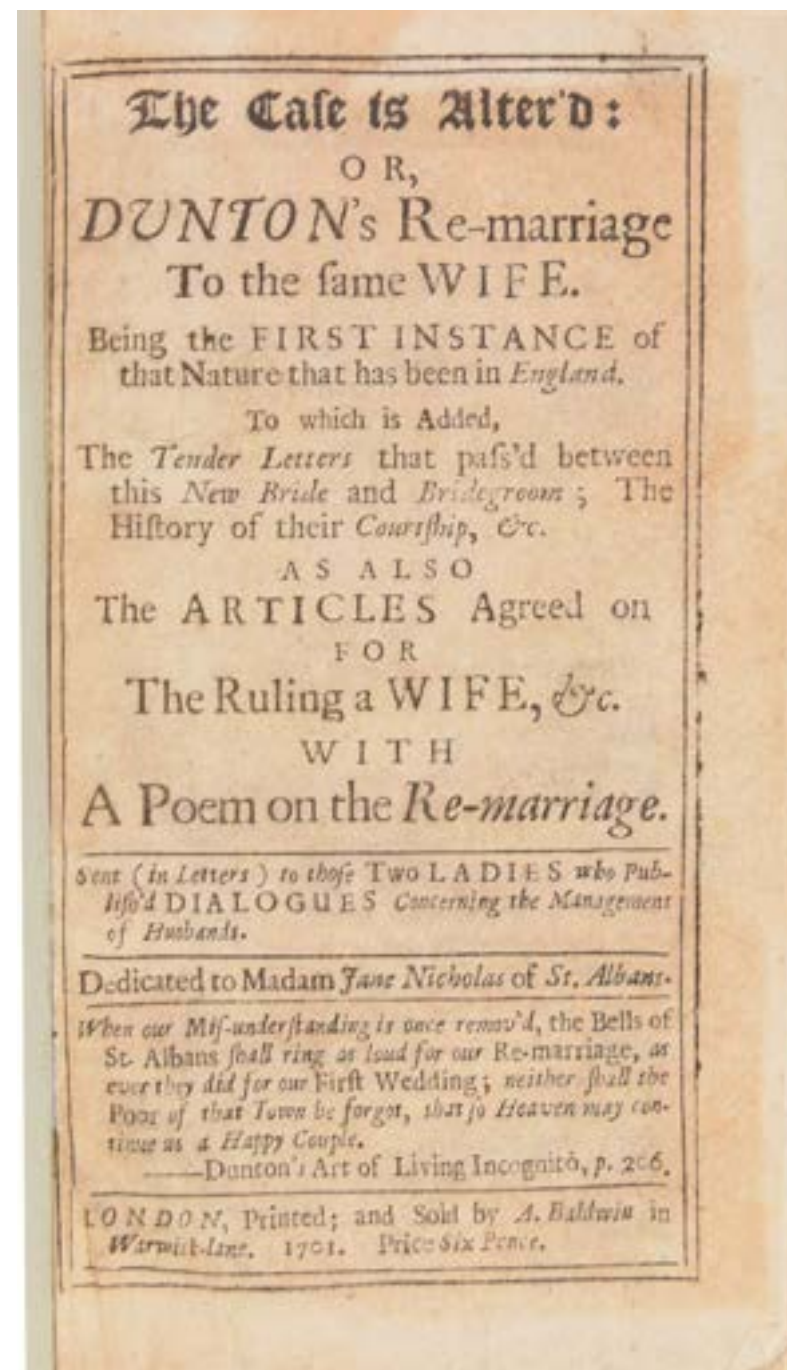
First Edition. Small 8vo (165mm x 100mm). [20] 56pp. A little browned in places and with a few spots but otherwise fine. Modern (ugly) brown cloth-backed marbled boards, spine lettered in gilt.

London: A. Baldwin, 1701.

£3,500

Rare. ESTC records three copies: BL, Bodley and UCLA. No copies recorded on Rare Book Hub.

A series of odd letters by the bookseller John Dunton on his efforts to 're-marry' his second wife, who had seized his bookshop and left him in crushing debt.



The Date is Alter'd :

O R

DUNTON'S Re-marriage  
To the same WIFE.

Being the FIRST INSTANCE of  
that Nature that has been in England  
To which is added  
The Whole Amour that pass'd between  
the said Duke and Duchess ; And  
History of their Courtship.

A S A L S O

The ARTICLES Agreed on  
FOR  
The King's WIFE  
WITH  
A Poem on the Re-marriage.

By  
MADAM JANE NICHOLAS,  
Of ST. ALBANS.

LONDON,  
Printed by J. DODD, in Strand, near St. Dunstons Church.

TO HIS  
Honoured Mother-in-Law,  
Madam JANE NICHOLAS,  
Of ST. ALBANS.

MADAM,

**T**HE Design of this Essay is to  
make good Acquaintance;  
that is, Humbly to shew my  
DUTY to your Self, my  
LOVE to your Daughter,  
(For what can be a higher Flight of Af-  
fection, than to propose *A Re-marriage to  
the same Wife?*) and to Please my SELF:  
And therefore, if the *Case is but alter'd* so  
far, as that it meets with your Smiles, let  
the rest of the World *go whistle!* For as  
to that sort of Creature call'd a Critick, I  
perfectly despise him; For (as the *Post-  
Angel* (a) observes) "*with your right Cri-*

(a) *The Post Angel is the Name of a Journal that is  
Publish'd every Month, and is A Universal Entertain-  
ment for the Ingenious.*



John Dunton (1659–1732) was an eccentric publisher and bookseller who conceived the innovative periodical *The Athenian Gazette*, which encouraged readers to submit questions to a panel of learned men termed the ‘Athenian Society’.

From the late 1690s onwards, however, Dunton’s fortunes began to decline. In May 1697, his wife Elizabeth died, and in October he married Sarah Nicholas of St Albans. His desire for a swift resolution appears to have been motivated primarily by Dunton’s awareness of Nicholas’s wealthy mother, Jane. Elizabeth, who seems to have checked many of Dunton’s more eccentric business decisions or to settle his debts, and in the years after her death, his publishing business began to lose money. Following the new marriage, however, Dunton’s new mother-in-law refused to cover his losses, and his new wife exerted a compelling claim over his remaining property (see J. Paul Hunter, *The Insistent I* (1979), p.29). The union quickly disintegrated, the couple separated, and Dunton issued several vitriolic pamphlets against his wife and her mother. (ODNB; Hunter, p.31).

**By 1701, however, his position had clearly changed. In this volume, Dunton collects various documents in support of his proposed ‘re-marriage’ to Sarah Nicholas.** As they were separated and not formally divorced, he presumably means a reconciliation. The volume begins with a lengthy dedication to his former mother-in-law, in which Dunton solicits her blessing for the remarriage. The bulk of the volume, however, consists of two addresses to “Those two ladies who publish’d dialogues concerning the management of husbands.” In these letters, Dunton outlines his marriage to Sarah Nicholas, its dissolution, and his fresh efforts to court her, before supplying his analysis of the duties and techniques for spousal control within a marriage. These addresses also, ostensibly, reproduce correspondence between Dunton and his second wife, while the first section of the dedication similarly reproduces a vicar’s letter to Jane Nicholas in support of Dunton. Finally, the volume also contains a poem entitled “The Conjugal Amour.”

This volume is consciously framed as a sequel to Dunton’s earlier pamphlet *The Case of John Dunton*, published in 1700. In that tract, Dunton made his grievances public in the dubious hope of humiliating his wife and her mother into paying what he believed he was owed.

The contrast in approach between the two volumes is considerable, and attests to Dunton’s rather tenuous grasp of reality — or, at least, the reality which he sought to depict in print. J. Paul Hunter has identified the letter from a concerned well-wisher in the 1700 pamphlet as written by Dunton himself, and, given the breakdown in their relationship up to that point, the gushing letters from Sarah Nicholas in the present volume are highly suspect (Hunter, p. 31). The response of the Nicholas’s to Dunton’s volume, if any, has not survived — but, unsurprisingly, no reconciliation or re-marriage was forthcoming.

In recent years, Dunton has received steady attention from scholars of seventeenth and eighteenth-century publishing. In these studies, Dunton’s significance lies in his innovative approach not only to literary genres, but to literary presentation within these genres. It is in connection with literary presentation that the present volume is of interest. *The Case is Alter’d* is a vivid example of what Robert Adams Day has called ‘I-Think’ — “authentically subjective self-expression, unmediated by the elaborate strategies of rhetoric” — made possible by the rise of cheap and (relatively) uncensored publishing (Day, *Richard Bentley and John Dunton: Brothers under the Skin* (1987), p.128). In the analysis of Day, J. Paul Hunter, and Peter M. Briggs, Dunton relied on his publications to live a better life through print than he was able to in reality — as, presumably, with the letters from Sarah Nicholas in the present volume. The result of this is a naked foregrounding of personal experience, and language which is exuberant, colloquial, embarrassingly frank and breathlessly intimate — all of which runs throughout *The Case is Alter’d*.

Consequently, *The Case is Alter’d* is of interest as an early and imperfect example of the individualism and subjectivity that would come to define the eighteenth-century novel.

Equally, it is vivid and exuberant evidence of the personal and emotional life of a leading late-seventeenth-century London bookseller.

10

“THIS SURPRISING LITTLE MAN ...  
IS REALLY THE WONDER OF THE WORLD”

[DWARFISM]. The Suffolk Wonder: or, the Pleasant, Facetious, and Merry Dwarf of Bottesdale.

Single sheet (approx 380 x 278mm)., woodcut illustration with letterpress text. Sheet a little browned and dusty but otherwise fine. Preserved in a modern mount.  
[?Ipswich: no printer, c.1755]. £2,250

Very Rare. ESTC records BL and Society of Antiquaries only; no copies recorded in the USA. There are also two copies in the British Museum. Aside from the present there are no records of any other copies offered for sale on Rare Book Hub.

A remarkable broadside which describes Christopher Bullock, a Suffolk watch and clock-maker who, “measures but three Feet and six Inches from the Sole of his Foot to the crown of his head.” The broadside compares Bullock to other notably short people (both contemporary and historical) before giving details of the market town of Botesdale (Bullock’s home). The broadside is compromised by the fact that the striking woodcut image is in fact an image of another man, Jacob Powell.

The Suffolk W O N D E R:  
OR, THE Pleasant, Facetious, and Merry DWARF of Bottesdale.

THIS Surprising Little Man exceeds by far the remarkable and wondrous Mr. Edw. Bright, of Much-Waltham in Essex, both in Activity, and also in Bulk, considering his Height; for although he measures but three Feet and six Inches from the Sole of his Foot to the Crown of his Head in Height, yet is he no less than seven Feet round in his Body: His Limbs are all proportionably thick, yet he moves with as much Activity, and as light, as any Man of his Age, which is this Year Forty-seven. He has had by his Wife (who was born at ~~Wymondham near Norwich~~, and is a small, but hale, and thick, strong Woman) four Children, three of which are now living. He was born at a Village called ~~Lavenham~~, in the County of ~~Norfolk~~, and is really the Wonder of the World. When he came of a fit Age, he chose for himself the Trade of a Clock and Watch-maker, by which he maintains his Wife and Family in a genteel and creditable Manner, and is esteem'd, employ'd, and well respected by all the Gentlemen round him.

his County is not only remarkable at the above living Dwarf and his Wife, as well as for one Miss ~~Hotchell of Ditch~~, no more than three Feet high, but also for the many Noblemen and Gentlemen of Learning and other most excellent Achievements, born within the same; but must be remember'd to the latest Days of Time for the gallant Exploit of ~~John Gonsalves~~, Esq; who, in the Reign of ~~Richard the Second~~, ~~Ann~~ 1381, when the insidious Rebel, ~~Wat Tyler~~, play'd the King in ~~London~~, and being angry that Sir ~~John Newton~~, Sword-Bearer to the King, (then in Presence in ~~Southfield~~) deavouring his Distance, and not making his Approaches manfully enough unto him, much Bawling arising thereupon, Sir ~~William Palmarsh~~, Lord Mayor of ~~London~~, arrested ~~Wat Tyler~~, and with his Dagger wounded him, who being well stricken in Years, wanted not Valour, but Strength and Vigour, to dispatch him quite, was Succeded by this Gentleman, who mortally wounded him. Hereupon the Arms of ~~London~~ were augmented with a Dagger; and, to divide the Honour of this over-grown Rebel's Destruction equally betwixt them, to ~~Palmarsh~~ belong'd the Haft, and to ~~Crosby~~ the Blade and Point. ----- As also for ~~Thomas Gilt~~, Knight, and Sir ~~William Chesell~~, Knight, the first born at ~~Lavenham~~, the other at ~~Stile Newland~~, both Natives and Neighbours of this County, and both Lord Mayors of ~~London~~, and, by God's Blessing on their Industry, attain'd great Estates. The latter is reported to have made a sumptuous Entertainment for King ~~Henry the Seventh~~, and making a large Fire, burnt many Bushes, of which the King took Surety (a



sweet Perfume, no doubt, to fit thirty a Price) and at another Time drank a dissolved Pearl, of many hundred Pounds Value, in an Health to the King.

The Road to Bottesdale, although but a small Market Town in itself, carries you from London through many beautiful Towns of Note, and Trade, and is as good, if not the best Road in England, for the Number of Miles; and brings you to the famous Sea-Port Town of ~~Yarmouth~~, so remarkable all over Europe for the Beauty and Safety of its fine Key.

The following is a Description of the meafur'd Miles and Market Days.

From London to	M.	M.D.	From	M.	M.D.
Romford	12	W	Bury St. Edmund	72	W.
Brentwood	18	Th.	Ipswich	75	F.
Ingolds	25	W.	Bottesdale	87	Th.
Chesham	29	F.	Schub-Inn	98	
Brainree	40	W.	Harleston	101	W.
Halsford	47	F.	Bungay	108	Th.
Sudbury	50	S.	Bovis	114	S.
			Yarmouth	128	W. S.

The letterpress text begins:

“This Surprising Little Man exceeds by far the remarkable and weighty Mr. Edw. Bright of Much-Waltham in Essex, both in activity and also in Bulk, considering his height; for although he measures but three feet and six inches from the sole of his Foot to the Crown of his Head in Height, yet is he no less than seven Feet round in his Body. His limbs are all proportionately thick; yet he moves with as much Activity, and as light, as any Man of his Age...”

Bullock is also compared to a Miss Butcher of Diss (“no more than three feet high”) and people of restricted height from history including John Cavendish (“Anno 1381”.) The text ends with a description of the “Measured Miles and Market Days” of the principal towns on the road between Botesdale and London which suggests that the sheet was intended more as a tourist advertisement for the Suffolk town than an account of Christopher Bullock.

The striking woodcut illustration purports to show Bullock dressed smartly in a jacket and breeches removing his wig and mopping his brow with a handkerchief. **In fact, Sheila O’Connell has demonstrated that the woodcut is in fact a crude copy of a mezzotint of Jacob Powell** (of which there are many examples in the British Museum) which was published the year before the present.

A copy of this broadside was presented to the Society of Antiquaries by John Gough Nichols on 10 May 1855 (*Proceedings*, Vol. III (1856), p. 189).

Christopher Bullock was buried on 18 April 1758 at St Mary’s, Rickingham Inferior, Mid-Suffolk (the next village to Botesdale). He had a son, John, whose apprenticeship indenture (“son of Christopher Bullock late of Bottisdale, clockmaker”), to John Leeder of North Lopham [South Norfolk], linen weaver in 1765 is in Norfolk Record Office.

**Provenance:** Ricky Jay (1946–2018), magician, actor and collector.

# 11

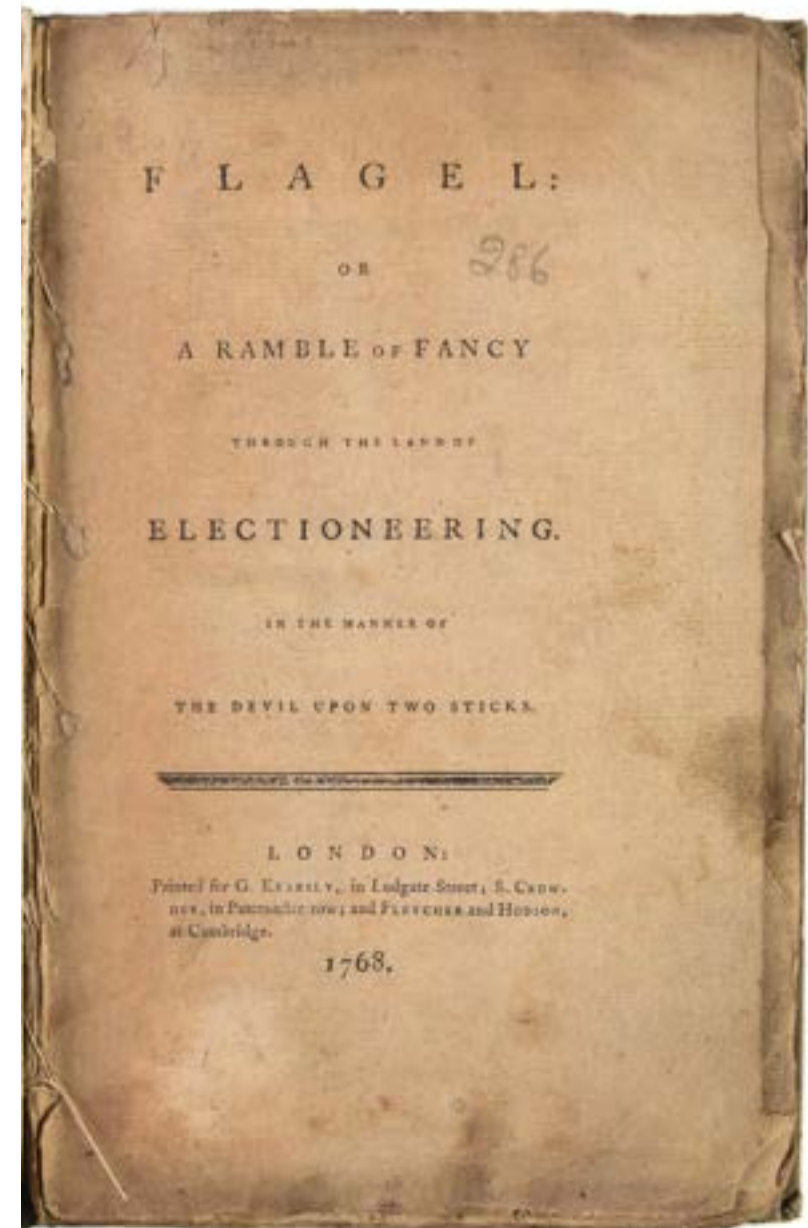
“SHORT CHAPTERS, ABRUPT DIGRESSIONS,  
ZIGZAG WRITING, LOW PHRASES”

[ELECTIONEERING NOVEL]. **Flagel: or a  
Ramble of Fancy through the land of Electioneering.**  
In the manner of *The Devil Upon Two Sticks*.

First Edition. 8vo (225 x 140mm). [2 (of 4, lacking the half-title)], 96pp. Title-page and verso of final leaf rather browed and dusty, tear in the inner margin between two of the old stab-stitching holes, marked and spotted in places throughout, uncut edges a little chipped and torn in places, old stab-stitching holes in the inner margin, old ink signature scrubbed out of the upper section of the title-page, ink shelf marks and ?acquisition date “Jan 1920” to the blank verso of the title-page, pencil drawing of two heads in the blank margin of p.55. Loosely stitched into later boards, cloth spine, printed paper label to the upper cover (a little marked and grubby).

London: for G. Kearsly [and] S. Crowder ... and Fletcher and Hodson, at Cambridge, 1768. £2,500

Rare. ESTC records two copies at Bodley only in the UK; Harvard, Library Company of Philadelphia (not in the online catalogue), McGill, UCLA and University of Pennsylvania only in the USA. OCLC adds Lafayette College only. No copies recorded on Rare Book Hub.



A highly unusual political dream-novel – inspired by Le Sage’s *Le Diable Boiteux* – in which the protagonist is led by the Devil around various rotten boroughs, witnessing the debased state of English politics with various digressions on the state of novel writing and the influence of the press. Published during the General Election of March–May 1768.

H2 712

Jan 1920

(1)

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F L A G E L :

O R

A R A M B L E O F F A N C Y, &c.

C H A P. I.

**A**MUSING myself one evening with *The Devil upon Two Sticks*, my thoughts received a strange tincture from the perusal of some chapters of that humorous novel. It left a magic upon my mind, of which I could, by no means, disenchant myself; a thousand diverting stories played upon my imagination, and kept it in a quick successive motion; till sinking back in my elbow chair, I fell into a gentle sleep: my fancy was still awake, and the same busy illusions played

B upon

speech in Punch's mouth, tending to reflect upon the credit and character of the candidates, which soon reached the ears of their friends assembled in the next room; and if we had been only a few minutes sooner, we should have been present when they entered the room to call Punch to an account for his insolent reflections. As it is, they have cried havoc, and let slip the dogs of war; what bloody work they have made! let us stop one moment to estimate the mischief done.—Punch tore limb from limb by the offended party.—The king of Prussia set upon by nine journeymen taylor, but most heroically rescued with the loss of his nose by two zealous coblers, who accompanied him all the last war in his marches and battles.—Empress queen deposed by a journeyman weaver.—The king of the two Sicilies in the hands of a young surgeon,

geon, who hath already dissected him. ---Several other European powers entirely discomfited by the action of this night.—The Shew-man down upon his knees asking pardon for the affront given, and assuring them, in behalf of the mangled hero of his drama, that the facetious demolished gentleman had not the least intention of affronting the friends of any of the company.—His wife swearing to arraign them for high treason, and calling them all a pack of king-killing rascals.—The monkey got loose, chattering on the highest pinnacle of the scaffold:—In short, a scene of bloodshed and confusion. But its just the humour of these kind of people, and if the most respectable characters in Europe had in person said as much as Punch did, they would not have far'd much better if they had fallen into their hands. The zeal of this kind of people

This short anonymous novel begins with the protagonist reading “The Devil upon Two Sticks” (Alain-René Le Sage’s novel of 1707, first published in English the following year). The narrator remarks:

“It left a magic upon my mind, of which I could, by no means, disenchant myself; a thousand diverting stories played upon my imagination, and kept it in a quick successive motion; till sinking back in my elbow chair, I fell into a gentle sleep: my fancy was still awake, and the same busy illusions played upon it as before, till growing more and more forgetive, it presented me with the appearance of a devil no less frightful than that which I had been reading of.” (p.2).

The devil (named Flagel) boasts:

“It is I, that set men upon spending their fortunes to get a seat in P---t, and then send them into the South of France to repair it. It is I, that issue out writs to the Mayors of Corporations, have a hand in all returns that are made, and preside in an invisible shape ... I am a friend to corrupt ministers, and an enemy to good ones. I can make wholesome laws unpopular; and am the adviser of such as are good, when they serve to bring an odium upon the party that proposes them ... I make men patriots only for the pleasure of unmaking them again ...” (p.3–4).

Flagel shows the protagonist how voters are swayed by bribes of money, food and alcohol and how parliamentary representatives care little for their constituencies which they visit “once in seven years.” (p.10).

As well as the references to Le Sage’s novel, the author also alludes to *Don Quixote* and quotes from Shakespeare’s *Romeo and Juliet*, Butler’s *Hudibras*, Milton and refers to “uncle Toby” (from *Tristram Shandy*) “whistling lullabilero in his elbow chair.” (p.26)

Flagel also conveys the narrator to a house where they see a novelist, “fabricating the shell of a novel upon a new-constructed plan.” (p.57). Flagel remarks on the state of novel writing:

“The best writers in that way used to draw their characters from real life, and a perfect acquaintance with the social and polite world; but there are many now-a-days that will spin you a novel out of their own brains, without being beholden to nature or a knowledge in the world. The first thing is to fix upon some sort of names for the characters of the piece. The heroine of the tale must be a Charlotte or a Louisa, susceptible of all the tender feelings of her sex, and the idea of an accomplished woman ...” (p.58).

Flagel goes on to discuss further the inadequacies of the modern novel including an attack on the clichés of unrequited love, love letters, visits to fashionable spots such as Bath and the “putting out the coals of his love, and then blowing them up again.” (p.58).

Flagel and the narrator also visit a printing house where a newspaper is being produced and this spoof publication is reproduced with spurious information on various subjects including “Letters from Corsica ... that the Pascal Paoli was coming over to England on a visit to the Rev. Mr. B---, the noted S---K Clergyman, in order to frame a codex of laws ...” (p.78). **This is almost certainly a contemporary reference to James Boswell’s *An Account of Corsica* which was published in the same year.**

The novel was reviewed — rather lukewarmly — in the *Monthly Review* for April 1768:

“As to Mr. Flagel, if the circumstances of taking a devil for his guide be sufficient to stamp the resemblance, the Writer will rank with the ingenious author of *Le Diable Boiteau*; if short chapters, abrupt digressions, zigzag writing, low phrases, and a loose innuendo pointed out by two of three asterisks, be all that are required to constitute a Tristram Shandy, Flagel may be the man.” (p.332).

The *Critical Review* was even more dismissive:

“We are, however, of the opinion, that if old Asmodeus, or the Devil upon two Sticks, was to catch hold of him, he would serve him as one of his relations did St. Dunstan, for presuming to make free with his name in a publication void of sense, wit, or humour.” (*The Critical Review*, 1768).

# 12

WITH AN EARLY QUOTATION FROM COLERIDGE

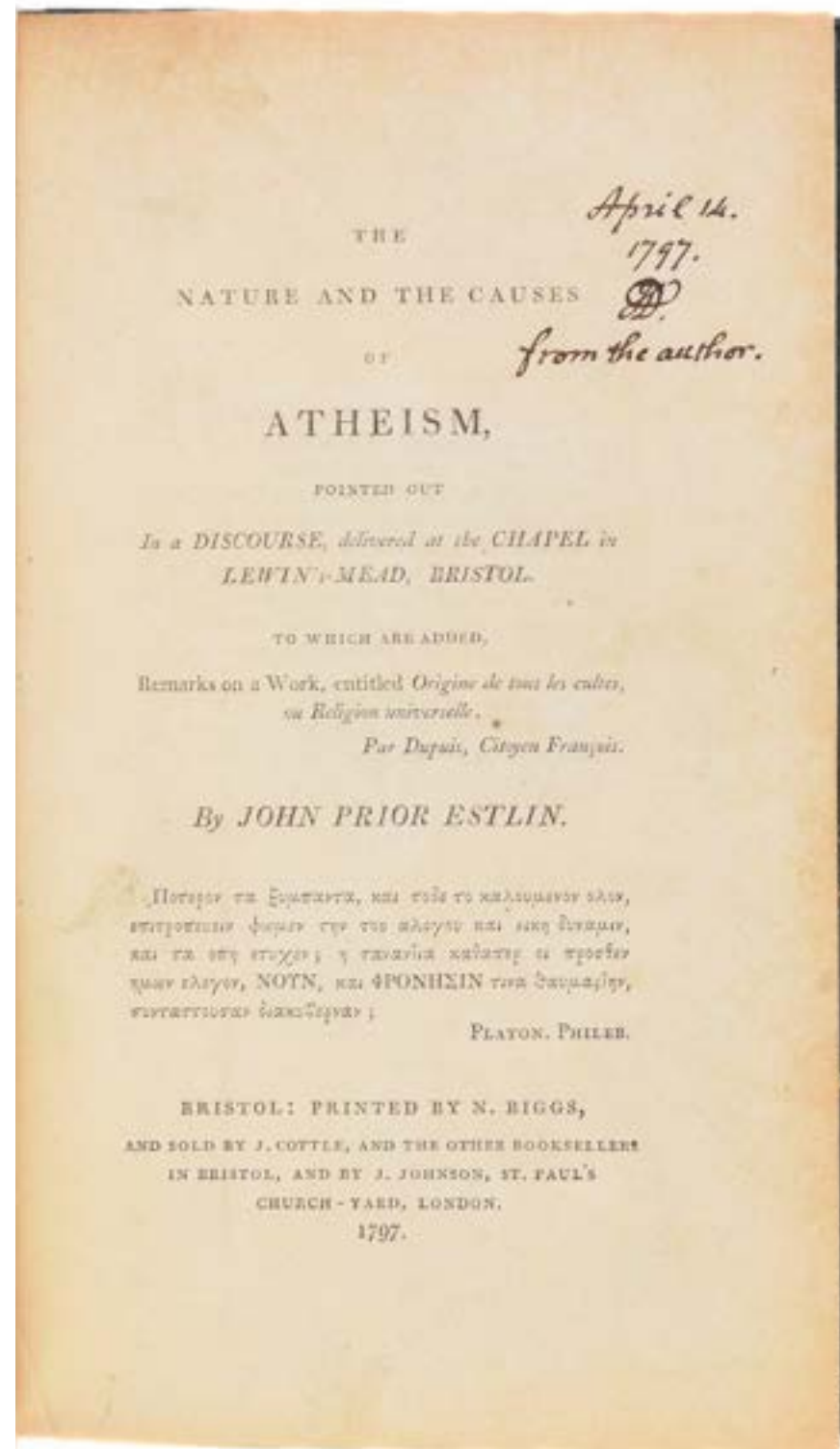
**ESTLIN** (Rev. John Prior). **The Nature and Causes of Atheism**, pointed out in a Discourse, delivered at the Chapel in Lewin's-Mead, Bristol. To which are added, Remarks on a Work, entitled *Origine de tous les cultes ou Religion universelle* Par Dupuis, Citoyen François.

First Edition. 8vo (215 x 130mm). 85, [1]pp. Evenly browned throughout, mark in the inner margin of D2v–D3r where an old ribbon marker (now removed) has left a stain but otherwise a good copy on **thick and large paper** [see below]. Modern calf-backed marbled boards, leather spine label.

Bristol: by N. Biggs, and sold by J. Cottle ..., 1797. £2,500

ESTC records Boston Athenaeum, Rutgers, Missouri, Toronto and Yale only in the USA. No copies recorded on Rare Book Hub. Inscribed in the upper fore-corner of the title-page "April 14. / 1797. / JD [John Disney] / from the author".

A presentation copy – on thick and large paper – of Estlin's argument against atheism. With quotations from poems by Estlin's friends, Samuel Taylor Coleridge and Anna Laetitia Barbauld and dedicated to her husband the Rev. Rochemont Barbauld, a fellow Unitarian Minister of Huguenot descent.





For what is Freedom, but the unfeet'd use  
Of all the Powers which God for use has given?  
But chiefly this, with holiest habitude  
Of constant Faith, him First, him Last to view  
Tho' meaner powers and secondary things,  
Effulgent as tho' clouds that veil his blaze.

But some there are, who deem themselves most free  
When they within this gross and visible sphere  
Chain down the winged thought, scoffing ascent,  
Proud in their meanness: and themselves they cheat  
With noisy emptiness of learned phrase,  
Their subtle fluids, impaits, essences,  
Self-working<sup>d</sup> Tools, uncaus'd Effects, and all  
Those blind Omniscients, those Almighty Slaves,  
Creation dispossessing of its God.

COLERIDGE.

TO THE REVEREND  
*ROCHEMONT BARBAULD,*  
THE  
BELOVED COMPANION  
OF HIS  
YOUTHFUL STUDIES,  
THE STEADY FRIEND OF HIS  
RIPER YEARS,

THIS DISCOURSE,  
IN TESTIMONY  
OF HIGH RESPECT  
FOR INTELLECTUAL EXCELLENCE,  
OF ARDENT ESTEEM  
FOR TRIED INTEGRITY,  
AND OF CORDIAL AFFECTION  
For every AMIABLE QUALITY of the HEART,  
IS INSCRIBED.

BY

*The AUTHOR.*

BRISTOL, Feb. 16, 1797.

little ability to discover that a great part of what has been called *religion*, has no foundation, but in the weakness or wickedness of mankind. But it requires some comprehension of mind to distinguish between *superstition* and *religion*, and to discover, that although the *former* is irrational and absurd, and the source of some of the greatest evils in life, the *latter* is founded on the surest principles of reason, and is the greatest friend to human happiness. *Practical* atheism, or a total disregard to God, although his existence and perfections are acknowledged, has its seat more in the *heart* than in the *head*. It argues in general, and particularly in those who have been educated with just sentiments of the divine benevolence, a total want of all the finer feelings, of which the human heart is susceptible—a depraved taste, a low, coarse and vulgar mind, an insensibility to the beauties of nature, and even the charms of the sublimer species of poetry,

poetry, and often a character, the distinguishing traits of which, are selfishness and sensuality. Would a MILTON, would a THOMSON, would an AKENSIDE have composed those works which will render their names immortal, if they had been Atheists? Is a person who is a stranger to the feelings of devotion, capable of the glow of affection, and the ardour and disinterestedness of friendship? "Oh my soul, come not thou into their secret, unto their assembly, mine honour, be not thou united!" While there is one religious character existing—one human being, whose heart, in unison with nature, vibrates to the praise of nature's God, may he be selected as the object of my particular confidence! This unfeeling—this irrational spirit, which I have been describing, I fear, my friends, will prevail. The seeds of it are sown, and continue to be sown with an unsparing hand; and where there is *ignorance*, *prejudice*, or *vice*, particularly where there is *conceit*, there is a soil favourable to their

D                      growth.

John Prior Estlin (1747–1817) was a Unitarian minister and school teacher who settled in Bristol where he became associated with many of the most notable characters there at the end of the 18th century including Mrs Barbauld, Robert Southey and Samuel Taylor-Coleridge. Barbauld's poem "An Summer Evening's Meditation" is quoted from at the end of this work (and the work is dedicated to her husband) and on the verso of the title-page is an excerpt from Coleridge's "The Destiny of Nations", a section of which was first published in Southey's *The Vision of the Maid of Orleans* (1796). The complete version was included in *Sibylline Leaves* (1817).

Estlin questions the true definition of atheism before arguing that man requires "not merely a belief in the existence of God, but an internal relish for the pleasures of devotion". He continues:

"... those emotions of gratitude, love, reverence, and resignation, which are due to a Being of all possible perfection, who sustains the nearest relation to us, and upon whom we entirely depend for all which we hope to enjoy, both for time and for eternity. It is this sense which constitutes the sublime of character — which elevates man to the true dignity of his nature — which is the only permanent spring of every thing which is excellent and praise-worthy, and which imparts a kind and degree of happiness, which all the events of a fleeting, imperfect, and uncertain life can not affect." (p.23).

Southey wrote to Estlin on the publication of this book:

"Your work will not in all probability be read by those who are decidedly Atheistical. they are in general self-satisfied, & no man likes to have his settled opinions shaken but it will fall into the hands of many whose scepticism inclines that way, & there I think & hope it will be useful ..." (9th April 1797).

Estlin's arguments about the "external senses" and the "reflexive or

subsequent senses" and "the finer powers of perception in the human mind" that bind Mankind to a "veneration and love" of some Supreme Being (p. 21) almost seem to meet their antithesis in Percy Bysshe Shelley's short and notorious pamphlet, *The Necessity of Atheism* (1811), which caused his expulsion from Oxford, in which he noted the absence of any proofs for such senses. No connection between the two works seems to have been made.

Charles-François Dupuis (1742–1809) was a lawyer, mathematician, astronomer and member of the revolutionary Convention. His monumental study of comparative religions and universal creation and astronomical myths, *Origine de tous les Cultes, ou la Réligion Universelle* (1795) argued for a pantheistic or universal God and a denial of the historic Christ.

Robert Southey also wrote to his publisher Joseph Cottle in May 1797 asking that the second edition of his *Poems* be printed on "large paper of the very best quality — like Estlins sermon" — and later that he wished for a, "dozen copies upon large paper — such as the presentation copies of Estlins sermon" — the present copy is clearly one of those that Southey was referring to.

In 2013 Bonhams sold a pair of silver spoons given by Estlin as a present to Coleridge on his wedding to Sara Fricker in Bristol on 4th October 1797. The spoons are engraved "JPE to STC" and include Estlin's monogram (similar to the monogram on the title-page here).

**Provenance:** John Disney, D.D. (1746–1816), unitarian minister and author. Inscription — with the cipher "JD" — on the title-page noting that the book was presented to Disney by Estlin on April 14th 1797. The cipher is the same as that found on Disney's engraved bookplate. In 1804 Disney inherited the library of Thomas Hollis via Thomas Brand Hollis. The Hollis library is most famous for the distinctive books bound in morocco (usually, but not always, red) and decorated with emblematic tools. Disney's library were sold by Sotheby's in April 1817 (the present book was probably separated from one of the larger pamphlet volumes in the sale). Later in the library of David Arthur Pailin, with his bookplate on the recent pastedown (with an acquisition date of February 1985).

## THE EXECUTION OF A YOUNG MAN IN SCOTLAND

**[EXECUTION].** Some account of Alexander Robertson who was executed in front of the Prison, at Glasgow, on Wednesday the 7<sup>th</sup> of April, 1819. Pursuant to his sentence, for the crime of Shopbreaking and Theft.

Single sheet handbill, printed on the recto only (243 x 160). A few very minor spots in places and a couple of small holes in the paper (not affecting the text) but otherwise fine.  
Glasgow: for Wm Anderson, [1819]. £450

Unrecorded. Not in OCLC or Copac.

## A tragic account of the criminal life of the young Alexander Robertson.

The handbill reports that the 22 year-old Robertson was from a good family and educated in a "genteel" manner, but fell in with "bad company" and spiralled into a life of theft and robbery. He is said — "as far back as 1816" — to have robbed a man of his gold watch in the street. Robertson was repeatedly caught but escaped conviction before being charged with stealing silk handkerchiefs for which he was sent to the Bridewell in Glasgow. Later, in Dumbartonshire, "while drinking" he was accused of theft again and captured but managed to escape from prison. On returning to Glasgow Robertson, "continued to keep company with his old acquaintances, and with girls of loose character" before being re-arrested for his escape from jail. When he was finally returned to Glasgow Jail he was found to have a knife "neatly sewed under the cape of his coat, and a silver tooth-pick under his tongue". The account ends by noting:



"From the time he was informed there was no hope of his sentence being altered, he became more serious, and listened with attention to the instructions of the Rev. Dr. Lockhart, by whom he was frequently attended, as he also was by several other pious gentlemen, whose counsel contributed much to bring him to a sense of his awful situation".

# 14

“THE TRUTH OF WOMANKIND IS ALL A CHEAT”

[FEMALE CHASTITY]. Female  
Chastity, Truth and Sanctity: A Satire.

First Edition. Folio (334 x 225mm). 18pp. Lightly foxed and browned throughout but otherwise fine. Disbound from a larger volume, preserved in a modern brown cloth folder.

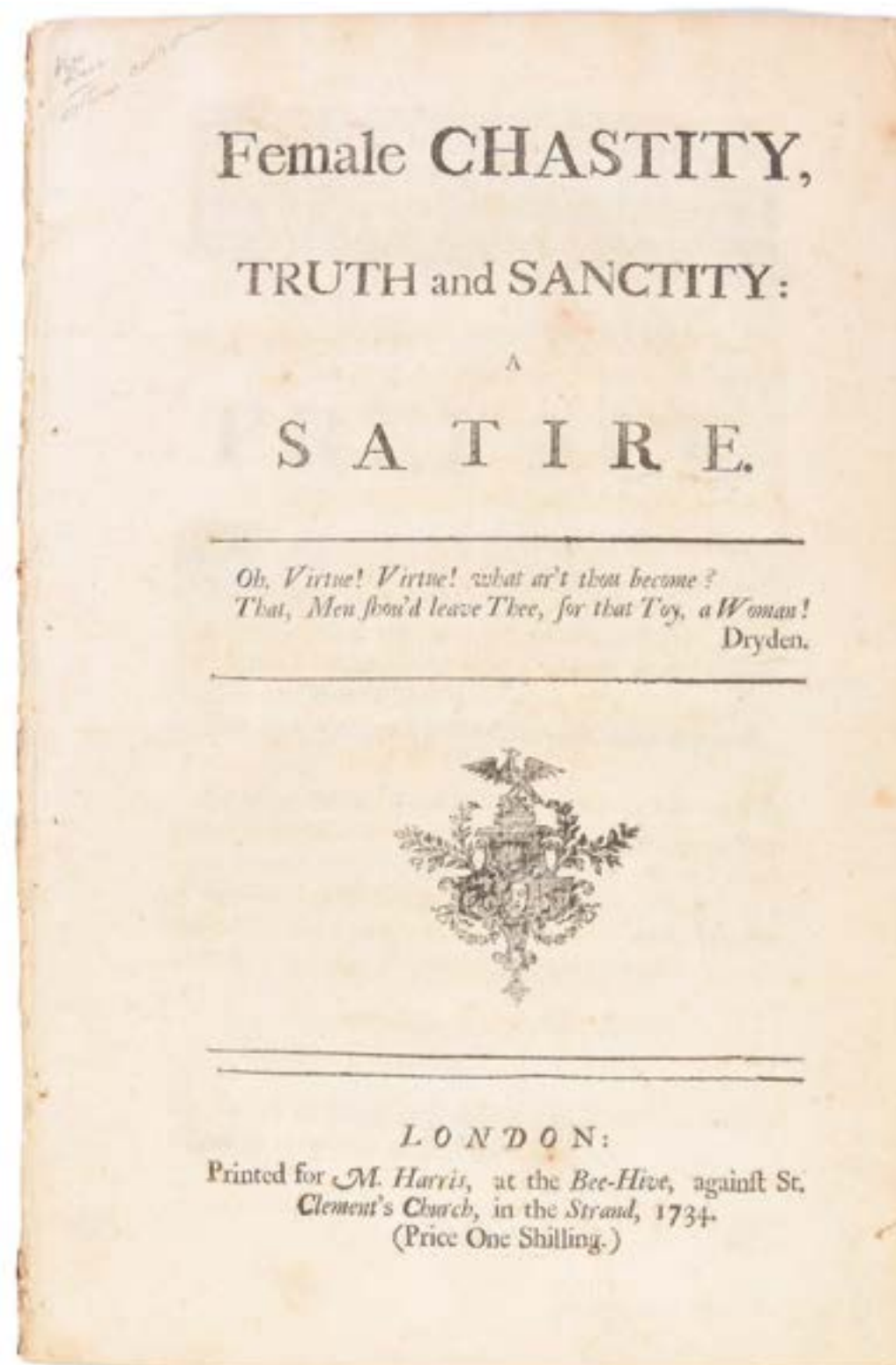
London: for M. Harris, 1734.

£4,000

Rare. Foxon F88. BL only in the UK; Huntington and Texas (Wrenn copy) in the USA. ESTC adds a defective copy at the Turnbull Library (lacking a leaf). OCLC adds California State Library Sutro and National Library of Scotland. The Huntington copy has the date altered to 1735. No copies are recorded on Rare Book Hub. Advertised in *The Gentleman's Magazine, Or, Monthly Intelligencer* in December 1734. An enlarged version titled *Woman unmask'd, and dissected; a satire* was published in 1740 (Bodley and Folger only).

The Truth of Womankind is all a Cheat,  
Their Chastity, or Sanctity; Deceit;  
A Bait, Pretence, or necessary Tool,  
To catch the fond and unexperenc'd Fool.

A curious satire on the supposed inconstancy and deviousness of women – including those who travel to the Colonies to find husbands.





T H E  
P R E F A C E.

**A**S the genuin Aim of Satire is the Redress of Evils; this Sort of Writing is particularly allow'd to be bold, impartial, and severe: bold! that it may attack All who are the proper Objects of its Indignation; impartial! that it may do them compleat Justice; and severe! that it may deter them from persisting in their Practices, and Others from falling into the same.

For the Liberty I have taken, I hope I may be excus'd, at least among the truly Experienc'd and Unbias'd of my own Sex; not only for the Reasonableness of It; but by Virtue of some celebrated Examples of this Kind: Juvenal and Boileau having treated this Subject, with as much, or more Severity; and even the polite and elegant Virgil's

varium, et mutabile, semper  
Femina

Is, I think as Sharp an Invektive against the female Sex, as can be compriz'd in so small a Compass.

The P R E F A C E.

Nevertheless, I presume the most Deserving of Woman-kind, have no Cause of Disfast; not only as They are above Censure, and may therefore bid Desfiance to It; but because an Explod the Degenerate, is the best Foil, to render opposite Excellence, the more distinguishably-eminent!

P R E F A C E



varium, et mutabile, semper  
Femina

Is, I think as Sharp an Invektive against the female Sex, as can be compriz'd in so small a Compass.

Observe their Actions there, nor think it strange;  
That there alike untam'd Desires shou'd range;  
Not Clime and Distance, Inclination change;

\* A Lady fair, to wealthy *India's* Shore,  
Herself and Reputation carry'd o'er  
Unfoil'd; was Proof to All that Man cou'd do!  
Dely'd the Captain, and his boisterous Crew;  
This valiant Dame (engag'd in solemn Vows)  
Became a splendid Merchant's virtuous Spouse;  
Then, cast her seeming Modesty aside,  
And chang'd her Carriage like the Wind or Tide;  
Resolv'd (of a *Commodity* possess'd)  
To traffick there as freely as the best;  
As they sought Riches, she pursu'd Delight,  
And came not thither to resign her Right;  
Op'ning her Ware-house, yellow, black, and brown;  
Goods of all Colour, Sort and Size, went down:  
Her *Husband*, finding Nothing wou'd reclaim,  
In her own Way, indulg'd the lib'ral Dame;  
Yielded to her extraordinary Will,  
And vow'd he'd give her (if he cou'd) her Fill;

To

\* A Story well known at *Madras* in the *East Indies*.

To this Intent, he brought a dozen *Blacks*;  
Furnish'd with brawny *Limbs* and vig'rous *Backs*;  
Ships strongly built, well-masted, large and tall;  
And her extended Port receiv'd them all!

How far is stretch'd thy circulating Fame?  
Oh! rampant and triumphant *British* Dame!  
Confess'd by All, on *Cormandella's* Shore,  
The freest Trader! and substantial Whore!

He who wou'd know what *Women* truly are,  
Must read them backward, like a *Witch's* Pray'r;  
They're found the very opposite Extream  
Of what they pass for, and wou'd fainly seem:  
Here Nature juggling shews her slight of Hand;  
Which, who admires, must little understand!  
This makes them fond of Fools, and loath at Heart,  
All Men of Understanding and Desert:  
Like *Bats* and *Owls*, they chuse the Gloom of Night,  
And fly from *Reason's* well discov'ring Light.

Now let us take a short and gen'ral View  
Of what They in religious Matters do;  
When free from private Aim, or public Fear,  
Unvail'd, or undisguis'd, their Practices appear:

Moff

The anonymous author explains in the preface that:

“... the genuine Aim of Satire is the Redress of Evils; this Sort of Writing is particularly allow'd to be bold, impartial, and severe: bold! that it may attack All who are the proper Objects of its Indignation; impartial! that it may do them compleat Justice; and severe! that it may deter them from persisting in their Practices, and Others from falling into the same” (A2r).

This is followed by a long poem in which the author attacks the “deceit” of women who outwardly appear to be chaste but conceal a darker side. The argument begins by invoking classical women such as Jezebel and Messalina (“Each well-recorded, bare-fac'd brazen Whore” (p.6)) This continues with a discussion of Lucretia and Susanna (from the Book of Daniel). The author then turns their attention to women “a-cross the Main [Sea], Where Ladies errant rove, for Love, or Gain ...” (p.9). This is followed by an extraordinary story (supposedly — according to a footnote — “well known at Maderas in the East Indies”) in which it is claimed a woman travelled abroad to find a rich husband but was not satisfied by him sexually and had various affairs before her husband arranged for “a dozen Blacks” to attend to her:

A Lady fair, to wealthy *India's* Shore,  
Herself and Reputation carry'd o'er  
Unsoil'd; was Proof to All that Man cou'd do!  
Defy'd the Captain, and his boist'rous Crew;  
This valiant Dame (engag'd in solemn Vows)  
Became a splendid Merchant's virtuous Spouse;  
Then, cast her seeming Modesty aside,  
And chang'd her Carriage like the Wind or Tide;  
Resolv'd (of a *Commodity* possess'd)  
To traffick there as freely as the best;  
As they sought Riches, she pursu'd Delight  
And came not thither to resign her Right;  
Op'ning her Ware-house, yellow, black, and brown;

Goods of all Colour, Sort and Size, went down:  
Her *Husband*, finding Nothing wou'd reclaim,  
In her own Way, indulg'd the lib'ral Dame;  
Yielded to her extraordinary Will,  
And vow'd he'd give her (if he cou'd) her Fill;  
To this Intent, he bought a dozen *Blacks*;  
Furnish'd with brawny *Limbs* and vig'rous *Backs*;  
Ships strongly built, well-masted, large and tall;  
And her extended Port receiv'd them all!” (p.10–11).

This is followed by a discussion of how the Church disguises female sin and how even “The Ancient British Nuns” found “secret Ways” to gratify their sexual desires: “The hooded Monk, and eke the cowled Friar / often accommodated her Desire” (p.14).

The poem ends by returning to the idea of men “trading” for women:

“But, as a Merchant (who designs for Gain,  
To trust Himself, and Treasure, to the Main)  
First, ponders well what proper Course to steer,  
And be from Rocks and Sands, securely clear;  
Most circumspect behoves the Man to be,  
Who trusts *Himself* to this uncertain Sea;  
Let *Him*, Faculties of Mind awake,  
His reason use, and strict *Enquiries* make,  
To shun the *dreadful Woes*, attending his Mistake.” (p.18).

The 1740 *Woman unmask'd, and dissected; a satire* contains most of the text of the present version but has an entirely different preface and a number of interspersed sections on various other supposed vices of women including the “Mercenary W--re” and extends the attacks on foreign women to include “Indian wives” and the “Hottentots”.

**Provenance:** pencil note in the upper inner margin of the title-page “Very Rare / Lothian Collection”.



# 15

## A PORTRAIT OF THE “FEMALE HUSBAND” JAMES ALLEN — PUBLISHED SEPARATELY ONLY WEEKS AFTER THE DEATH OF THE SUBJECT

[GENDER NONCONFORMITY],  
[ALLEN (James)]. **Portrait of the Female Husband!**

Lithograph (230 x 320 mm). Sheet a little dusty and browned, small hole in the blank lower right-hand corner, a couple of closed tears to the edges. Preserved in a modern mount.

[London]: J. S. Thomas, 2 York Street, Covent Garden,  
[1829]

£2,500

Rare. The image was used as an illustration for a rare contemporary account of Allen titled *An Authentic Narrative of the Extraordinary Career of James Allen, the Female Husband* (1829) but was first issued separately — as here — before the publication of the text [see below]. There is a copy in the British Museum and at Yale.



A remarkable survival: the first portrait of James Allen – “The Female Husband” – published just days after his death and the shocking public disclosure that Allen was biologically female at birth but and had lived as a man for over twenty years. The text goes on to state that he concealed this fact from everyone, including his wife Abigail (who is also shown here).

This publication was the first in a frenzied outpouring of cheap publications, news stories and gossip which fascinated London and abroad and sought to understand how Allen could have passed for so long as a man, the extent to which Abigail was aware of it (and if she was in fact a man) and the rights of the widow to claim life insurance for someone who had lived what was considered to be a deceptive life. The interest in the case led to Allen’s body being placed under guard to prevent it being stolen by curious body snatchers.

James Allen was killed by a piece of falling timber in a saw-yard near Bermondsey on 13 January 1829. It was only at the post-mortem that it was revealed that Allen was in fact biologically female. In this print Allen is shown on the right wearing trousers and a short jacket, his hair is closely cropped and he holds a top hat in his hand. To Allen’s left is his wife Abigail, who is shown wearing a dress, apron and bonnet, the text reads: “... she resided with her Associate for more than 21 Years, ignorant of her real Sex! and what is more astonishing, kept the secret of her injuries inviolable to the last — proving, incontestibly [sic], that a Woman can keep a secret.”

Only twelve days after the death and eight days after the story had first broken in the newspapers, the publisher J. S. Thomas announced:

“A correct portrait of James Allen, the Female Husband; and also Abigail his Wife; in one Print, coloured, 1s. 6d. each, will be published by J.S. Thomas ... who is also preparing for the press, an authentic Memoir of this very extraordinary individual, proving her to have been one of the most singular beings that ever existed. ...” (*The Examiner* — Sunday 25 January 1829).

The “authentic Memoir” was soon being promised as containing, “a variety of Anecdotes and Facts hitherto unknown to the public, which will



Portrait of  
**ABIGAIL ALLEN**

*Wife who pretended James Allen, she resided with her Associate for more than 21 Years, ignorant of her real Son! and what is more astonishing but the secret of her injuries invisible to the last, proving incontrovertibly that a Woman can keep a Secret.*



Portrait of  
**THE FEMALE HUSBAND!**

*who, under the assumed name of James Allen was married for 21 Years without once disclosing her sex — she resided and earned her living as a lawyer at Redrife, where she was killed, Jan 15<sup>th</sup> 1829*

*Medical*

prove her to have been one of the most extraordinary beings that ever existed in any age or country.” (Morning Herald, 5th February 1829) Just over two weeks later The Globe announced *An Authentic Narrative of the Extraordinary Career of James Allen, the Female Husband* is “just published ... with portrait” and available “printed on fine paper, price 1s”, Thomas also claimed that his was “the only account of this extraordinary woman that can be depended upon, containing a variety of Facts and Anecdotes hitherto unknown to the public.” The levity of the publication is undermined by the final line of the advertisement: “The humorous print of the Selected Vestry of Monkeys ... is also ready” (The *Globe*, 16th February 1829).

The newspaper coverage quickly became sensational: “It has been ascertained, upon a post mortem inspection that the pretended James Allen (the female husband) had suckled a child; and two surgeons out of three were of opinion that she had given birth to a child, which, upon opening the body, with the consent of the widow, proved to have been the fact. A son of James Allen’s is now said to be alive, and twenty years of age.” (*Saunders’s News-Letter* — Saturday 07 February 1829) The fall-out from the case is told in detail by Jen Manion in *Female Husbands: A Trans History* (2020) where Manion traces the story through the contemporary newspaper reports as questions begin to arise as to how Allen’s wife could have been unaware (Abigail supposedly said that on their wedding night Allen had been taken unwell) and initially the life insurance scheme that Allen had paid into (as a working man) refused to pay out on the grounds that Allen had been living a deceptive life. There were even fears that Allen’s body might be taken by body snatchers and so the coroner ordered that the body be kept in a secure private mortuary where it would be safer.

“There was interest in getting to the bottom of what compelled Allen to this course of life. For unknown reasons, the coverage of Allen’s life did not use a simple popular explanation: that Allen lived as a man to make more money. Rather, the unverified “conjecture” that was reprinted numerous times was that Allen lived as a man because they “had been violated when a child.” Those who examined Allen’s body explicitly refuted this claim. It suggested that a life of gender transing was compelled by some terrible and/or extreme situation. ...” (Manion,, p.116)

By the end of February Abigail announced in a newspaper advertisement:

“... the Relict of the supposed James Allen, the Female Husband, begs leave to announce, that, in consequence of the intense curiosity evinced by all classes to see her, whereby the streets in the neighbourhood in which she resided were much crowded, she has taken Apartments, No. 4 George Terrace, Commercial-road, adjoining the Tall Americans and Lilliputian King, where she may be seen and conversed with from Eleven in the morning till Nine at night.” (*Morning Advertiser* Monday 23 February 1829.)

**Manion notes that it was vitally important for, “legal, financial and social reasons” for Abigail to publicly confirm her ignorance of Allen’s biological sex. Abigail even swore a legal affidavit in front of a magistrate to verify that she was unaware that Allen was not male at birth.**

# 16

## REMEMBERING IRELAND IN CEYLON

[**GIFFARD** (Sir Ambrose Hardinge)]. **Verses.**

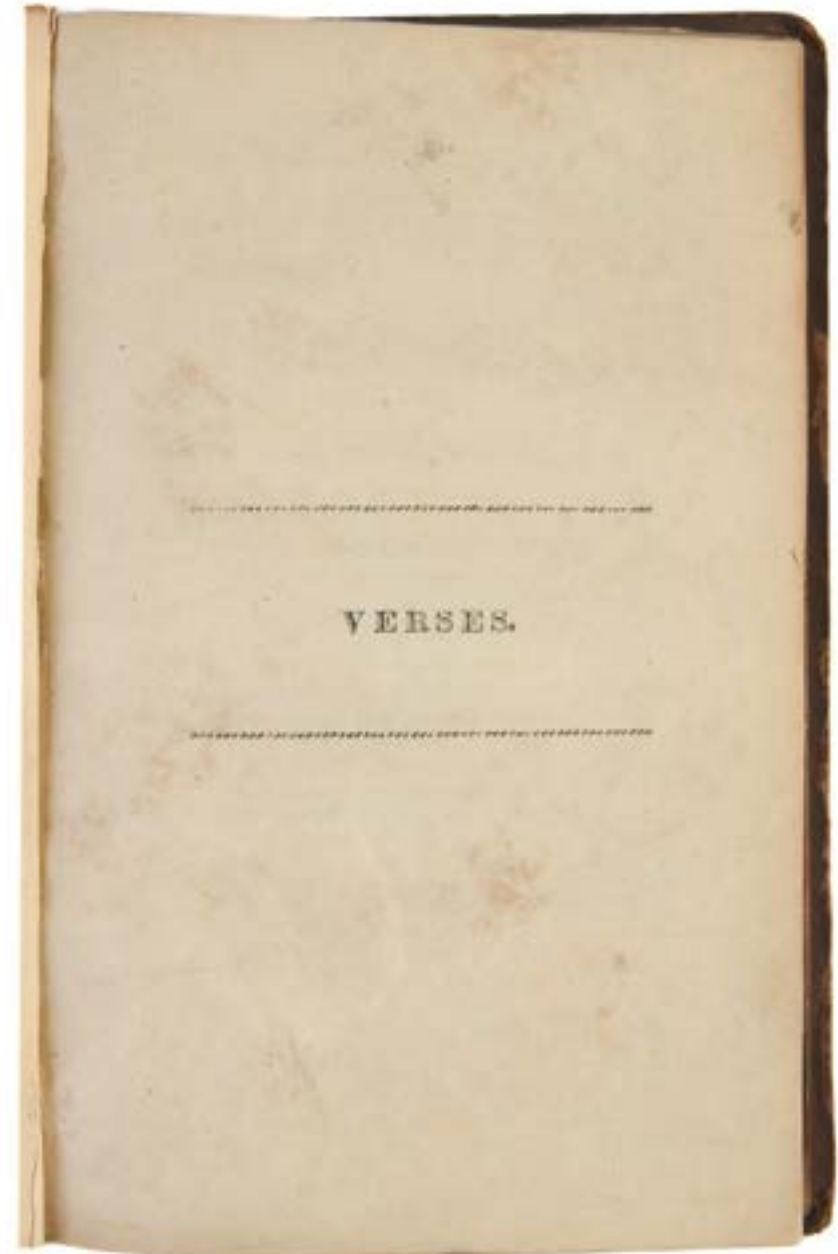
First Edition. 12mo (180 x 110mm). [2], 62, [2, blank]. Title-page a little dusty and marked, a few minor marks in places, original old stab-stitching holes in the blank inner margin. Mid 19th-century pebbled cloth-backed drab boards, spine label "PAMPHLETS" (a little rubbed and worn at the joints, boards slightly scuffed).

[Ceylon]: Printed at the Wesleyan Mission Press, [c.1822].

£2,500

Very Rare. Only a single copy appears to survive at the **British Library** — a presentation copy inscribed: "To Mrs Croker / in grateful recollection of her kindness, from Hardinge Giffard / Colombo July 20th 1822". A manuscript copy of some of these poems "written in three early nineteenth century hands ... Copied by M. L. Giffard" was sold at Sotheby's in 1973 and bought by Hodges Figgis & Co and now appears to be in the National Library of Ireland (MS 19,313).

**A rare collection of verse – with many of the poems written in Ireland – printed in Ceylon at the Wesleyan Mission Press ("our only printers here") by the colonial Chief Justice of the island.**



---

 TO ELIZA.

1797.

SAY, lovely Maid, for pity's sake declare,  
 Why, with averted eye, and look unkind,  
 You chill the fondest visions of my mind?  
 Ah why so merciless, or why so fair?

Oh, by that Angel-soul which, blest above,  
 Looks down with pity on this world of care,  
 Which saw the first dawn of my infant love,  
 And by her smile forbade me to despair,

Oh by that soul which shared ELIZA's heart,  
 Whilst it inspired the lovely CAROLINE,  
 Tell me what sad unpardoned fault is mine,  
 For her sweet sake, thy cause of hate impart.

For her sake to mine anxious prayer incline,  
 Nor let me longer thus in doubt and anguish pine

---

 ON BEING IN KILDARE

IN OCTOBER, 1798.

WHY did I leave my home so fair,  
 Where once I roved with lighsome glee:  
 Ye fatal plains of cursed KILTOAKE,  
 What charms, alas, have ye for me.

Why did I leave my woodbine bower,  
 To trace those horrid fields of blood,  
 Where fell, in Treason's dreadful hour,  
 The brave, the loyal, and the good.

Ah, let me seek my healthy hill,  
 The scene of many a happier day:  
 That scene my troubled breast may still,  
 Though pleasure must be far away.

Giffard (1771–1827) was born in Dublin but the family had ancient roots in Devon (remembered in one of the poems here “On Visiting the Ruins of Brightley, in Devonshire”). Giffard was appointed Advocate-Fiscal of Ceylon in 1811 and made Chief Justice in 1819. The *ODNB* notes that Giffard’s leisure “was devoted to literature”. The final poem in this collection sees Giffard and his wife longing to return to “Britain’s shore” (the poem is dated 23rd July 1821 (p.62)) but Giffard would die in April 1827 on the homeward journey from Ceylon.

Many of the poems are dated significantly earlier and were most likely written in Ireland. These include verses such as “Invasion of Ireland / Christmas, 1796”, “On Being in Kildare in October, 1798”, “The Pilgrim, Delivered in the character of a pilgrim, at a Masquerade given in Dublin ... 1802”, “On Leaving Dundrum, Co. Dublin, March 1810” (in which Giffard remembers his childhood in Ireland and promises himself that he will recall these scenes to “calm” his “agonizing breast” when he is “beneath a burning sun, / or fanned by India’s fragrant gales” (p.23).

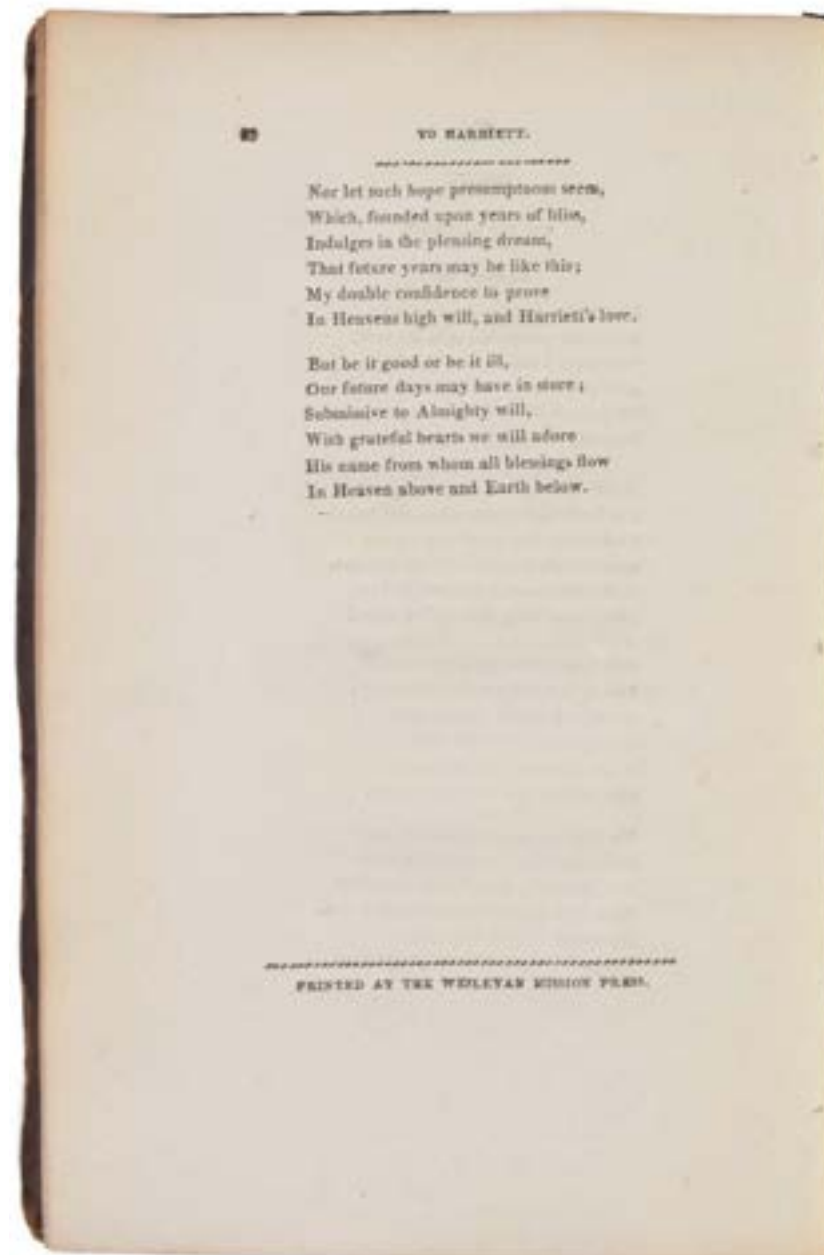
His poem “Kandi” describes the difficult journey from Colombo to Kandy before the construction of a proper road.

J. P. Lewis wrote a short account of Giffard’s poetry in the *The Ceylon Antiquary* (Vol 8, 1923 p.6) in which he describes this “modest little book” which has “no title page — the books seems to have been published without one — and is headed simple ‘Verses’” (p.7). Lewis notes that Giffard also sent a copy to the Rev. J. Polwhele of which only the accompanying letter seems to have survived. Giffard writes in the letter, “Allow me to offer you a collection of my verses, which I had lately printed by the Wesleyan Missionaries (our only printers here).”

The paper used is English and watermarked “Snelgrove & Son, 1819”.

[Bound before]: *Psalms translated by Francis and Christopher Davison* [London, 1826] and [Coleridge (Samuel Taylor) *The Devil’s Walk; a Poem. By Professor Porson* London, [1830].

**Provenance:** Sir (Nicholas) Harris Nicolas (1799–1848), antiquary, engraved armorial bookplate on the front pastedown with manuscript note “Miscellaneous Tracts Vol XI”.



# 17

## PLANTING TREES IN SCOTLAND

**HADDINGTON** (Thomas, Earl of Hamilton).

**A Treatise on the Manner of Raising Forest Trees, &c.**

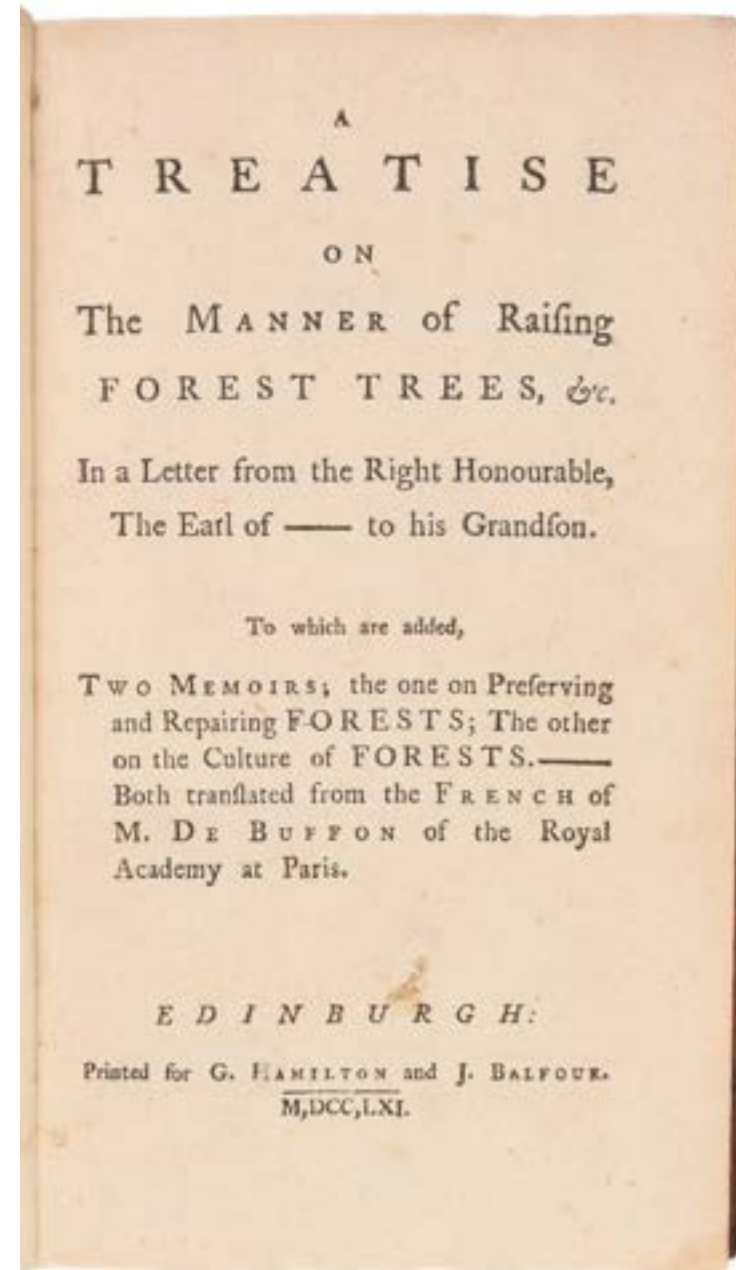
In a Letter from the Right Honourable, The Earl of --- to his Grandson. To which are added, Two Memoirs; the one on Preserving and Repairing Forests; The other on the Culture of Forests. --- Both translated from the French of M. De Buffon of the Royal Academy in Paris.

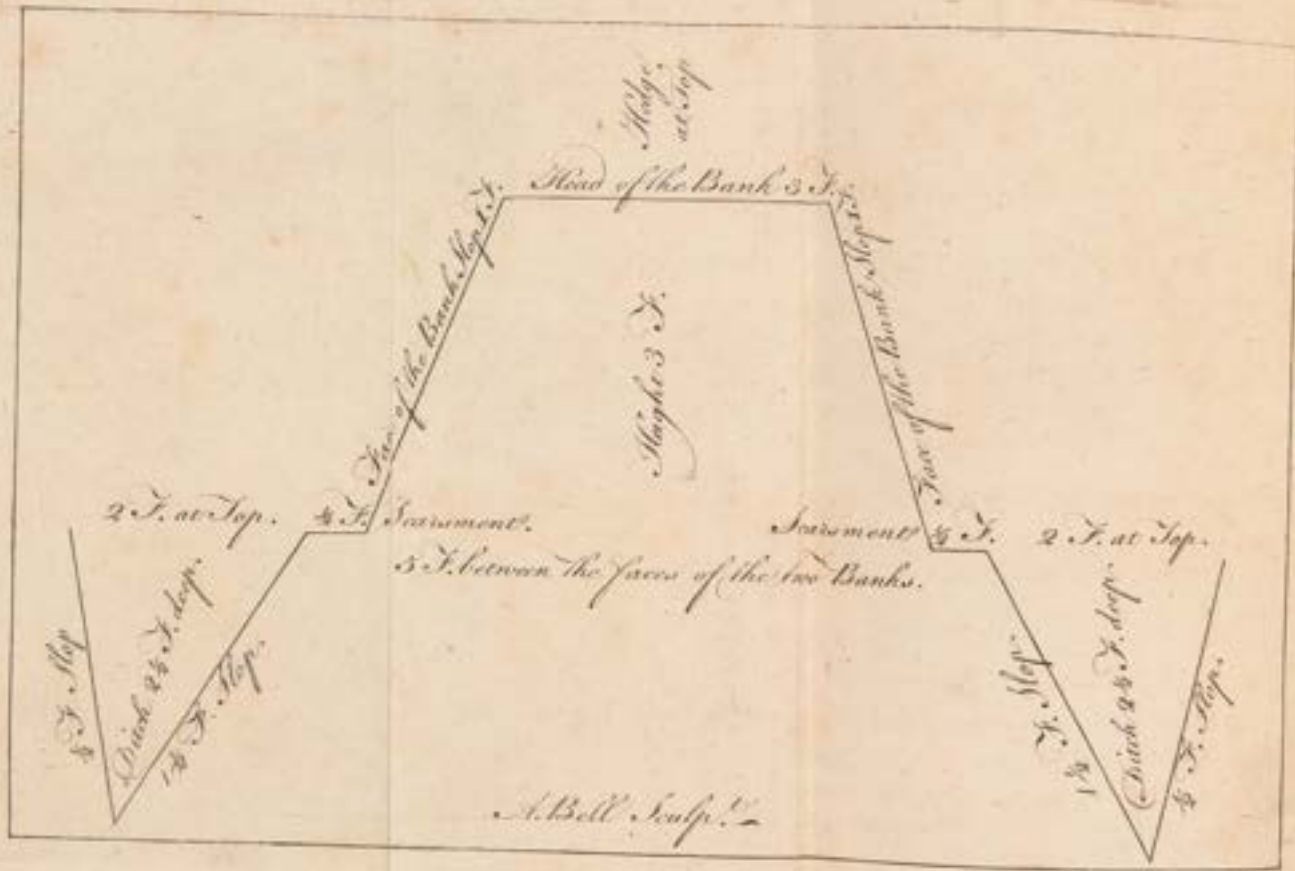
First Complete Edition. 12mo (173 x 100). [2], 129pp., with the folding plate. Small mark to the title-page, a little browned in places, some very minor spotting. 19th-century calf, covers tooled with a blind border, spine lettered in gilt, plain endpapers, old speckled edges (a little rubbed at the edges but otherwise fine, headcap slightly torn).

Edinburgh: for G. Hamilton and J. Balfour, 1761.      £750

First published in part in 1756 as *A short treatise on forest-trees* and in the same year as part of John Reid's *The Scots Gardiner*.

**A charming book by the sixth Earl of Haddington addressed to his grandson on the rejuvenation of the grounds and the planting of trees at Tynningame House in East Lothian.**







Thomas Hamilton, sixth Earl of Haddington (1680–1735) explains in this book that in his youth he was distracted by London life and, “took pleasure in sports, dogs, and horses”, but later was persuaded by his wife (“your grandmother”) to begin experimenting with planting and rearranging the ground of Tynninghame House on the mouth of the River Tyne (the Scottish one that joins the North Sea north of Dunbar). Hamilton explains:

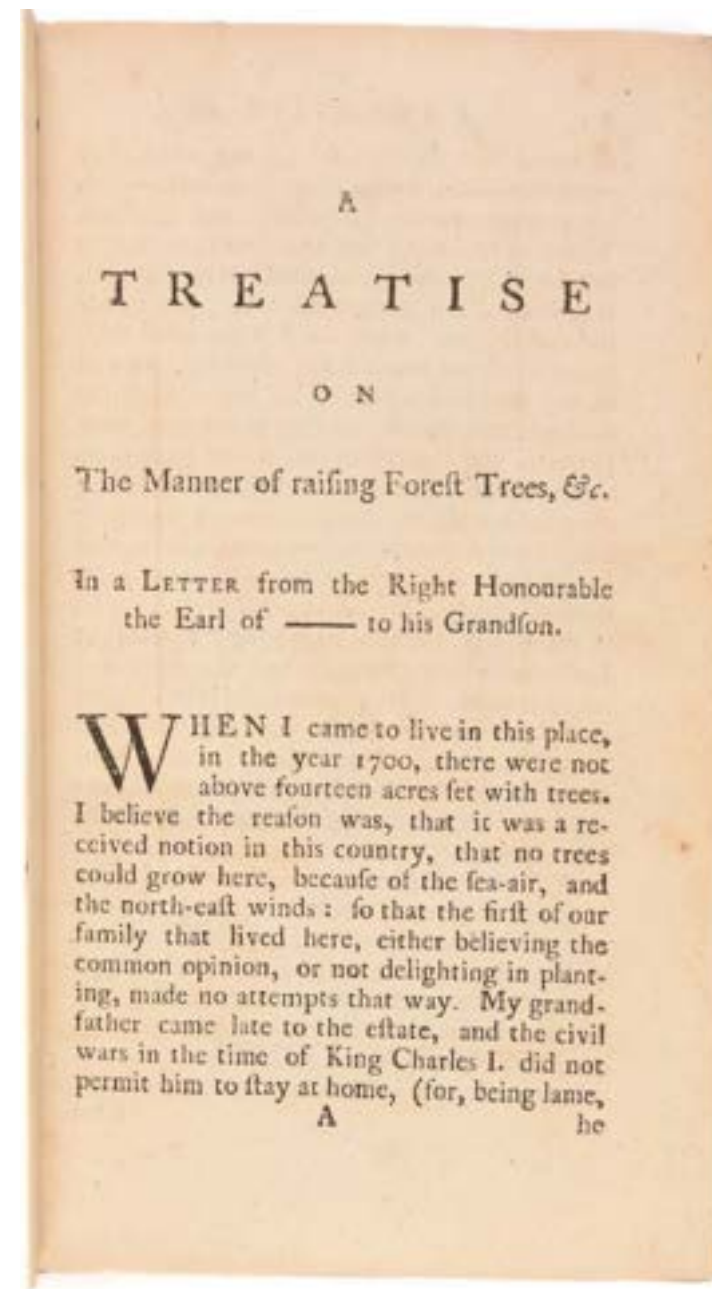
“When I came to live in this place, in the year 1700, there were not above fourteen acres set with trees. I believe the reason was, that it was a received notion in this country, that no trees could grow here, because of the sea-air, and the north-east winds ...” (p.1).

The book discusses the planting and care of oak, beech, elm, ash, walnut, chestnut, horse chestnut, plane, maple, lime and hazel trees.

At the end of the work (dated 22nd December 1733) he writes:

“And now, my dear child, I have kept my promise with you, and told you all that I thought necessary for you to know upon these heads. Whenever I learn anymore of what may be for your pleasure or profit you may lay your account with being informed.” (p.77).

**Provenance:** Neat signature of David Anderson of St Germain, East Lothian, dated “1831.



# 18

## A SPOOF BANK NOTE

**[HAIRDRESSING] MONEY** (J[ohn]). **Bank of Fashion 1823. Promise to cut any Lady or Gentleman's hair Superior to any man in Europe, or forfeit on Demand the Sum of one hundred Pounds. 1823**  
Oct<sup>r</sup>.24, London, 24, Oct<sup>r</sup>. 1823. For Self and Comp<sup>a</sup>. 49 Threadneedle St. and 13 Fleet St. J. Money.

Engraved Imitation Bank Note (192 x 130mm)., mock Royal crest in the upper left-hand corner "Hair Cutting & Dressing 1 Shilling / English & Foreign Perfumery Warehouse / Patent Perukes Wholesale & for Exportation"; Vale "One hundred" in lower left-hand corner and over-stamped "No.49 twice". A few small spots and marks, trimmed to the plate mark at the upper edge, carefully tipped onto a piece of blue album paper.  
[London: no printer, c. 1823]. £250

OCLC records a similar example at Yale.

**An amusing spoof bank note advertising a London hairdresser, part of a spate of similar advertising campaigns that resulted in one hairdresser being arrested for issuing counterfeit money.**

The hairdresser and perfumer advertised here is the appropriately named John Money (or Mooney) who operated at several different premises and with a number of different business partners. He is listed, four years after issuing this advertisement, in a debtors' prison due to appear at "The Court for the Relief of Insolvent Debtors" (see *London Gazette* for 1827, p.684).

"A hairdresser, named Arthur Gardener, was brought before alderman Thorpe, on warrant charging him, under the act of the 52<sup>nd</sup> of Geo. 3<sup>rd</sup>, cap.138, sec. 5, with having feloniously uttered an imitation of a Bank of England note... It appeared in the course of the investigation, that, some time since, a fashionable hairdresser in the city, instead of sending forth ordinary cards, hit upon the expedient of putting in circulation a well-executed imitation of a 50l. note, setting forth his claims to pre-eminence, and giving a challenge to cut hair better than any man in England, or forfeit 50l. He gave one of these notes to each individual who made trial of his skill; and the novelty had such success, that not only the professors of that liberal art, but other professors also, circulated their promises, in the shape of bank-notes, to perform particular services; they doubtless were not aware, that by imitating any part of a bank-note, or circulating such imitations, they rendered themselves liable to be transported for 14 years ..." (*Annual Register* Dec 1821 p.193).

The article goes on to state that one of these spoof bank notes had fooled a man "who could not read" and that they were made use of by "swindlers, who displayed them in order to obtain credit." Gardener, the hairdresser, stated that he was reluctant to withdraw the notes as "he had, since he commenced, had a great run upon him for them" and believed he had circulated over a 1000 copies.

The article concludes by noting that Gardener was freed and the Bank of England did not press charges on the promise that the engraved plate and the remaining notes were handed over.



Bank of Fashion 1823

N<sup>o</sup> 49 to cut any Lady or Gentleman's hair  
Superior to any man in Europe; or forfeit  
on Demand the Sum of one Hundred Pounds.

1823 Oct. 24. London. 24. Oct. 1823.

One Hundred

For Self and Comp<sup>a</sup>  
49, Threadneedle St.  
and 13, Fleet St.  
J. Money.

# 19

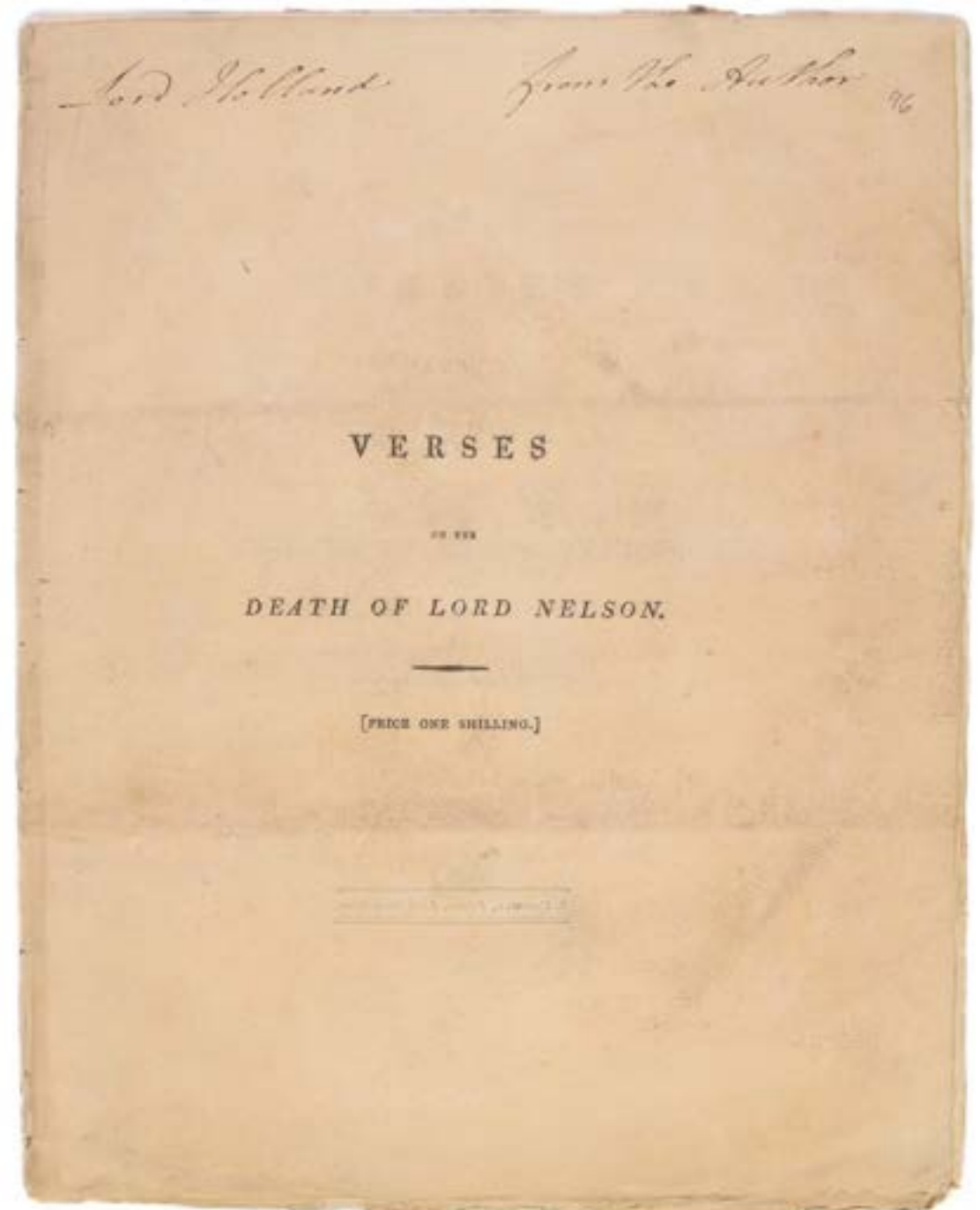
BY BYRON'S "PARALYTIC PULING" GUARDIAN  
A PRESENTATION COPY TO LORD HOLLAND

[HOWARD (Frederick, fifth Earl of Carlisle)].  
**Verses on the Death of Lord Nelson.**

First Edition. 4to (250 x 195mm). 9, [3 (bookseller's advertisement)]pp., with the half-title. First and final leaves a little grubby and dusty, two neat fold lines, uncut and stitched as issued. Preserved in a cloth folder, lettered in gilt on the spine. London: for William Clarke, 1806. £1,250

Rare. OCLC records BL and Huntington [presentation copy to Revd. Mr Louis Dutens] only. Included in the second expanded edition of Howard's *Poems* (London, 1807). No copies recorded on Rare Book Hub except for the present.

"Nelson is no more": An elegy on the death of England's most famous naval leader by Frederick Howard, guardian of Lord Byron and object of Byron's wrath in *English Bards and Scotch Reviewers*.



Lord Nelson was killed on 21st October 1805 and this poem was most likely published (anonymously) around the beginning of February 1806 (the Morgan library has a letter from George Canning to Lord Richard Wellesley dated 12th Feb 1806 in which Canning encloses a copy of the poem (MA 854.11).

One of a slew of poems on the death of Nelson, neatly summarised by the *The Monthly Mirror*:

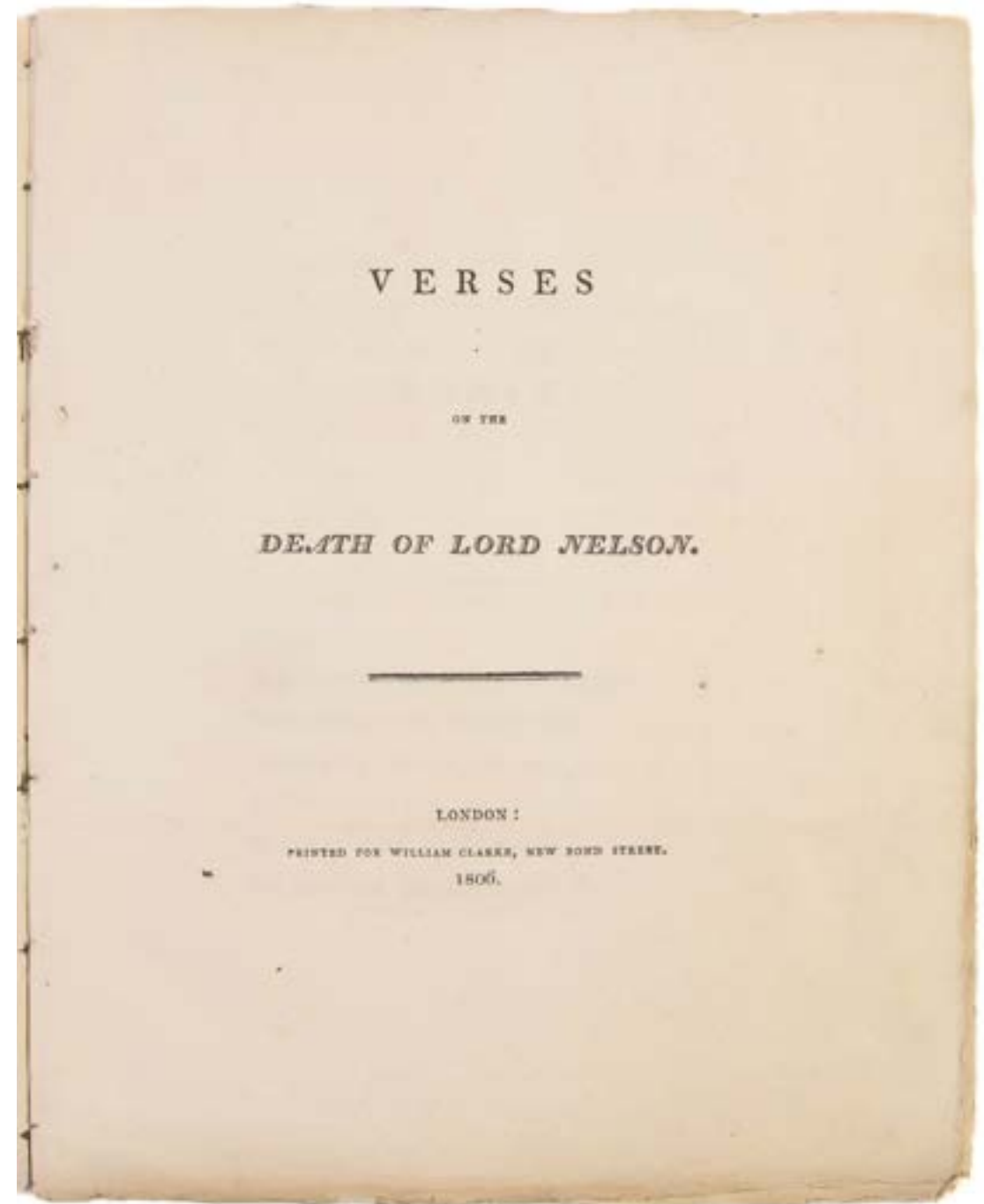
“All we can say of this publication, is to repeat the title; as thus — Here are ‘Verses on the Death of Lord Nelson,’ in nine pages, and you may buy them of Mr. Clarke for one shilling”. The next poem reviewed is another elegy on Nelson treated as such: “Another shilling’s worth! the title page is worth the money. Six more pages than in the last.” (*The Monthly Mirror* (1806) p.176).

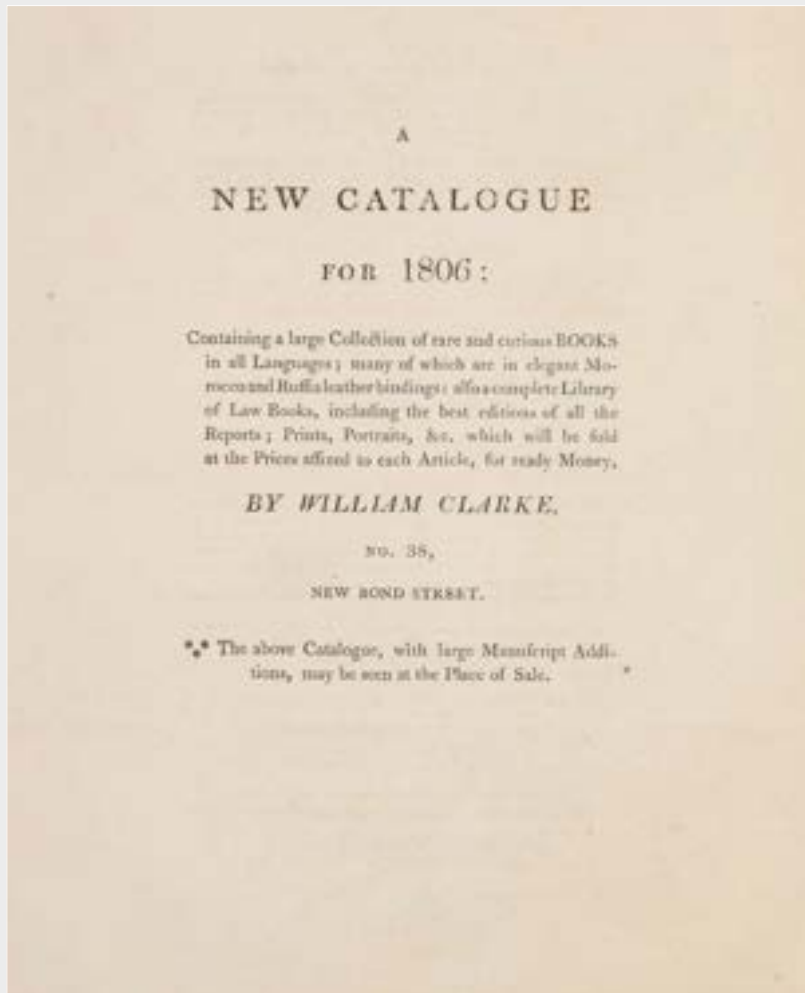
The poetry is not exactly ground-breaking, but as the *ODNB* notes, Howard, “**achieved lasting literary fame only through the works of his ward, Lord Byron**”. Howard was made guardian of the eleven-year-old Byron in 1799. Byron praised Howard in the preface to *Hours of Idleness* and dedicated the second edition of that work to him but the pair became estranged when Howard was called upon to prove Byron’s ancestry in order to allow him to enter the Lords. Byron was furious and removed a couplet in praise of Howard from the first edition of *English Bards and Scotch Reviewers* and replaced it with: “No muse will cheer with renovating smile / The paralytic puling of Carlisle”.

The feud continued for many years **despite the attempts of the recipient of this book**, Henry Fox, third Lord Holland (1773–1840), to repair the relationship. Fox was the centre of the Holland House set, a circle of politicians and writers centred around Holland House in Kensington.

With a note at the end announcing “A New Catalogue for 1806” by William Clarke of 38 New Bond Street:

“Containing a large Collection of rare and curious Books in all Languages; any of which are in elegant Morocco and





Russia leather bindings ... The above Catalogue, with large Manuscript Additions, may be seen at the Place of Sale”.

**Provenance:** Henry Fox, third Lord Holland (1773–1840), presentation copy inscribed at the head of the half-title, “Lord Holland from the Author”. Later in the collection of Ron Fiske of Morningthorpe Manor who had a notable collection of Nelsoniana; his book label on the inside of the upper cover of the cloth folder.

# 20

## FUNERARY SERMON

### “BESIEGED IN SABLE-COLOURED MELANCHOLY”

**KING (Henry). A Sermon Preached at the Funeral of the R’Reverend Father in God Bryan, Lord Bp. Of Winchester. At the Abby Church in Westminster. April 24. 1662.**

4to (215 x 163mm). [2], 44pp., memento mori skull and crossbones woodcut border on title page. Bound in contemporary limp vellum, stained funerary black. Corners slightly bumped and scuffed; some curling to front fore-edge. Two pairs of black silk ties renewed, plain endpapers, all edges stained black (some infrequent browning, but otherwise a very clean copy).

London: Henry Herringman, 1662.

£850

Wing: K505. Keynes, *Henry King*, 57. ESTC records 15 copies in the UK and 9 in the US.

**A printed funerary sermon for Brian Duppa, late Bishop of Winchester and long-time tutor to Charles II – bound in contemporary limp vellum, stained funerary black, literally “besieged in sable-coloured melancholy” (Shakespeare, *Love’s Labour’s Lost*).**

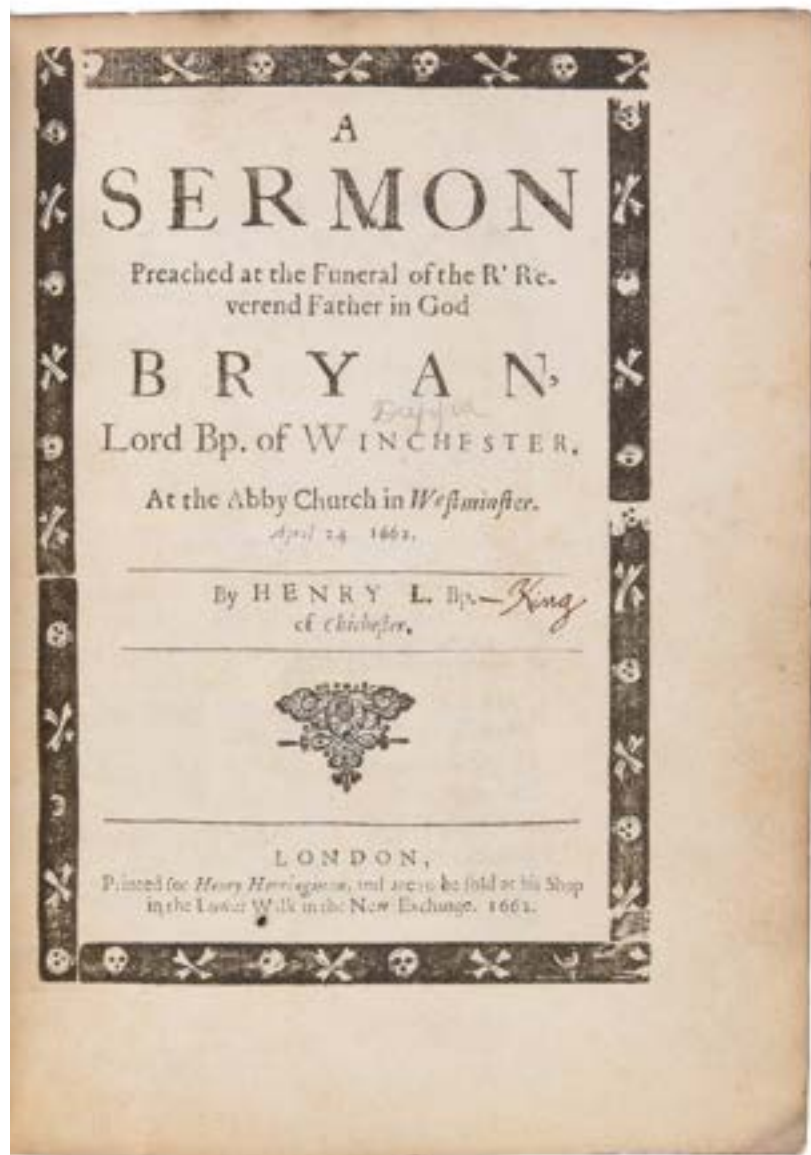
Brian [Bryan] Duppa, Lord Bishop of Winchester, was an English churchman who served as Charles I’s personal chaplain, and tutor to both the future Charles II and James II. He was elected Bishop of Chichester in 1638 and Bishop of Salisbury in 1641. Following the Civil War, he survived the Interregnum, living inconspicuously in Richmond when the see of Salisbury was abolished. Following the Restoration, he was made Bishop of Winchester, an office he held until his death in March 1662.

Duppa’s funeral was held at Westminster Abbey in April; his funeral sermon was preached by his old friend Henry King, the Bishop of Chichester (*ODNB*). Perhaps unsurprisingly, King spends most of the sermon musing on death and its significance for the faithful, before discussing Duppa’s life and achievements. The popularity of printed funerary sermons increased steadily throughout the Seventeenth Century. They were designed to serve an exemplary function for their readers, and in this respect it is perhaps significant that Charles II himself is known to have seen Duppa as an exemplary mentor — going so far as to beg a deathbed blessing on his knees before the aged churchman (*ODNB*).

This copy is bound in its original limp vellum binding — which has, appropriately, been stained a sombre black to reflect the text’s funerary purpose.

#### Provenance:

1. Occasional pencil marks throughout. The Bala Theological College: From the Library of the Late Principal, the Rev. T. Charles. Edwards. May, 1900. Welsh congregational college, closed in 1989. Purple ink stamp on lower left of front endpaper and partial stamp on the lower margin of p.13.
2. Maggs Bros — June 1989, cost code on lower right of rear pastedown.
3. John R.B. Brett-Smith, sale, Sotheby’s, May 2004, lot 319, £1080.
4. Bernard Quaritch, collation on the rear pastedown.
5. Robert S Pirie (1934–2015), with his bookplate, sale, Sotheby’s, New York, December 2015 (Lot 505, as part of a collection of first-edition sermons).





# 21

## GERARD LANGBAINE'S COMPREHENSIVE CATALOGUE OF ALL PLAYS ISSUED IN ENGLISH

LANGBAINE (Gerard). **Momus Triumphans:**  
or, **The Plagiaries of the English Stage; Exposed in**  
**a Catalogue of all the Comedies, Tragi-Comedies,**  
**Masques, Tragedies, Operas, Pastorals, Interludes, &c.**

First Edition. 4to (190 x 140mm). [14], 32, [8]pp. Closely cropped  
in places occasionally cutting into the running-titles, some mar-  
ginal repairs in places throughout, a little browned in places, old  
ink blot to the title-page. 20th-century brown morocco backed  
marbled boards, spine lettered in gilt (some minor bumping and  
scuffing to corners).

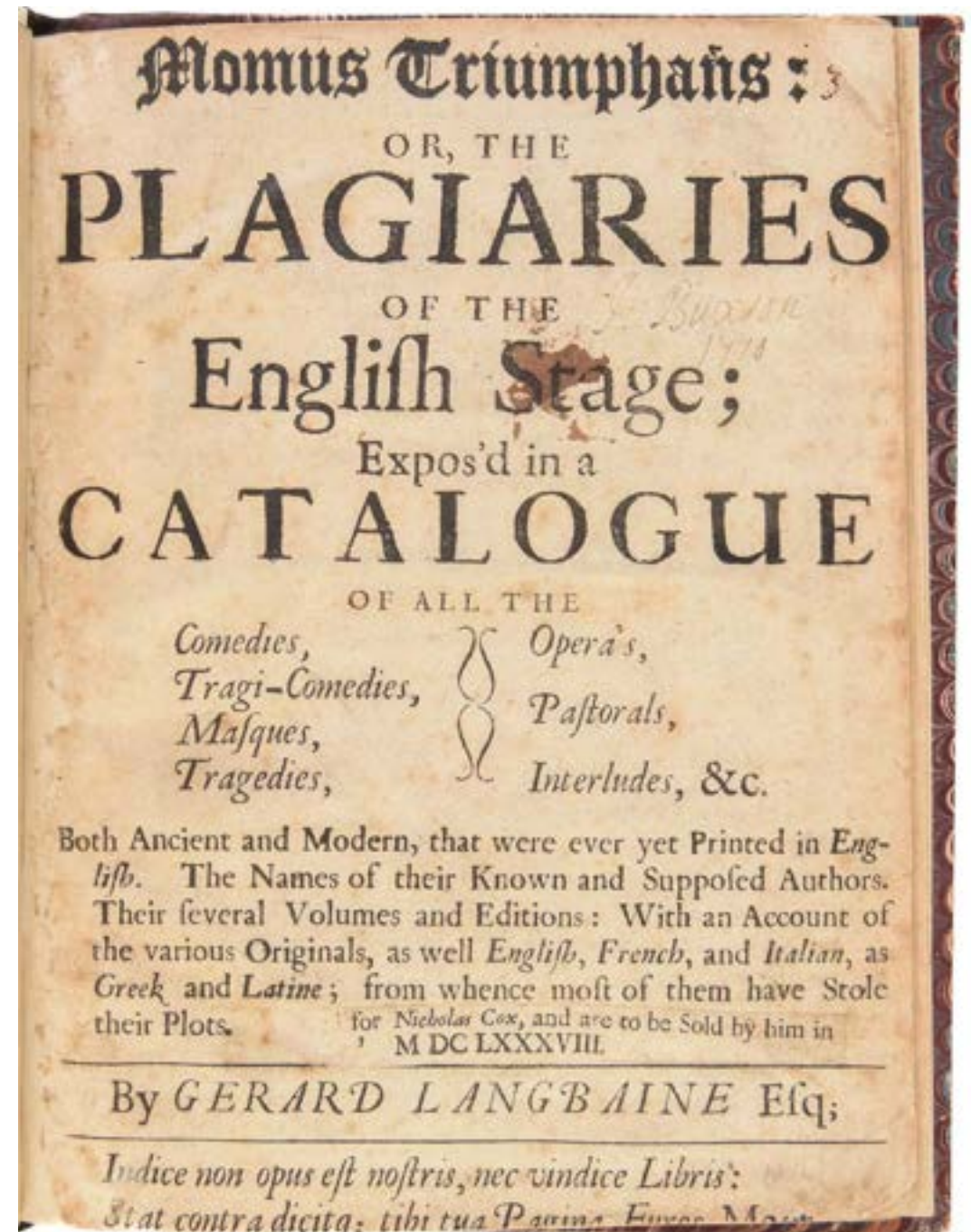
London: by Nicholas Cox in Oxford, 1687

[should be 1688].

£2,500

First issue with the unauthorised title for sale in Oxford. Wing L377A.

A ground-breaking work of dramatic scholarship: Gerard Langbaine's  
critical catalogue of all the plays issued in English up to the late 17th  
century including entries for Shakespeare, Marlowe and Dekker.



(a) Madam Fickle	C. 4°	Custom of the Country	T. C. Fol.
Siege of Memphis	T. 4°	(b) Chances	C. Fol.
(b) Squire Old Sapp	C. 4°	Captain	C. Fol.
Royallist	C. 4°	Coxcomb	C. Fol.
(c) Sir Barnaby Whigg	C. 4°	Cupid's Revenge	C. Fol.
(d) Trick for Trick	C. 4°	Coronation	T. C. Fol.
Virtuous Wife	C. 4°	Double Marriage	T. C. Fol.

*Tho. Duffet.*

Mock-Tempest	F. 4°
Spanish Rogue	C. 4°

*Sir George Ethelrige.*

Love in a Tub	C. 4°
Man of Mode, or Sir Fopling Flatter	C. 4°
She wou'd if she cou'd	C. 4°

*Edward Eccleston.*

(e) Noah's Flood	O. 4°
------------------	-------

*\* John Fletcher, and  
Francis Beaumont.*

Beggars Bush	C. Fol.
(f) Bonduca	T. Fol.
(g) Bloody Brother, or Rollo D. of Normandy	T. Fol.

- (a) Part from the *Antiquary*. Quarto.  
 (b) Part from *Francion's Romances*. Fol.  
 (c) Part of it from the *Fine Companion*,  
*Quarta*. And Part from the *Double-  
 Cuckold*, a Novel, *Ollava*.  
 (d) From *Menselur Thomas*.  
 (e) *Foundation on Sacred Writ*.  
 \* All Beaumont and Fletcher's Plays  
 Printed together in one Volume, *Folio*,  
 London, 1679.  
 (f) Part from Tacitus's *Annals*, Book 14.  
 (g) Part from *Herodiani Historix*.

Elder Brother	C. Fol.
Falſe One	T. Fol.
Four Plays in One	T. C. Fol.
Faithful Shepherdes	P. Fol.
Fair Maid of the Inn	C. Fol.
Honest Man's Fortune	C. Fol.
Humerous Lieutenant	T. C. Fol.
(*) Island Princeſs	T. C. Fol.
King and no King	T. C. Fol.
Knight of the Burning Peſtle	C. Fol.
Knight of Malta	T. C. Fol.
(i) Little French Lawyer	C. Fol.
Loyal Subject	T. C. Fol.
Laws of Candy	C. Fol.
(k) Lovers Progreſs	T. C. Fol.
Loves Cure	C. Fol.
(l) Loves Pilgrimage	C. Fol.
Mad Lover	C. Fol.
(m) Maid in the Mill	C. Fol.
Maſque of Grays-Inn Gent.	M. Fol.
Monticur Thomas	C. Fol.

- (h) Altered by the Duke of Buckingham,  
 and Printed in *Quarta*. Lond. 1682.  
 The Plot from *Lady Cornelia*, is Exem-  
 plary Novels, *Folio*.  
 (\*) Lateſt Reprinted with Alterations,  
 by Nat. Tate. Lond. 1687.  
 (i) Part from *Gulman's Don Lewis de  
 Caſtro*, and *Don Roderigo de Montalvo*.  
 (k) Part, *Lyſander and Calista*.  
 (l) Part of it from *Johnſon's New Inn*,  
*Ollava*, and the Plot from *Exemplary  
 Novels*, *Two Damſels*.  
 (m) Serious Plot from *Gerardo*, p. 350. 8°.  
 Maids

Maids Tragedy	T. Fol.	Fancies	C. 4°
Noble Gentleman	C. Fol.	Lovers Melancholy	T. 4°
Nice Valour	T. C. Fol.	Loves Sacrifice	T. 4°
Night Walker	C. Fol.	Ladies Tryal	T. 4°
Prophetes	T. C. Fol.	(d) Perkin Warbeck	H. 4°
Pilgrim	T. C. Fol.	Pity ſhe's a Whore	T. 4°
Philaſter	T. C. Fol.	(e) Sun's Darling	C. 4°
Queen of Corinth	T. C. Fol.		
Rule a Wife, and have a Wife	C. Fol.		

*Thomas Ford.*

(f) Loves Labyrinth	T. C. 4°
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*Abraham Fraunce.*

Counteſs of Pembroke's Ivy Church, 2 Parts	P. 4°
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*Richard Flecknoe.*

(a) Spaniſh Curate	C. Fol.
Sea Voyage	T. C. Fol.
Scornful Lady	C. Fol.
(b) Thierry and Theodoret	T. Fol. & 4°
Two Noble Kinſmen	T. C. Fol.
(c) Valentinian	T. Fol. & 4°
Womans Prize	C. Fol.
Women plea'd	C. Fol.
Wife for a Month	C. Fol.
Wit at ſeveral Weapons	C. Fol.
Wild-goofe Chace	C. Fol.
Woman Hater	C. Fol.
Wit without Money	C. Fol.

(g) Damoyſelles a-la-mode	C. 8°
Erminia	T. C. 8°
(b) Loves Kingdom	T. C. 8°
(b) Loves Dominion	P. 8°
Marriage of Oceanus and Britannia	M.

*Ulpian Fulwell.*

Amends for Ladies	C. 4°
Womans a Weather-cock	C. 4°

Like will to like, quoth the Devil to the Collier	C. 4°
--	-------

*John Ford. v. Decker.*

Broken Heart	T. 4°
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Reward of Virtue	C. 4°
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- (a) From *Gerardo's Leandro*, p. 214. 8°.  
 (b) Part from the *French Chronicle*, in  
 the Reign of *Clotaire the Second*. Imper-  
 ſect in the *Folio* Edition, but right in  
 the *Quarta*.  
 (c) Part, *Procopius Caſarienſis Hiſtorix*:  
 Altered by the Lord *Rochelleſer*. Printed  
*Quarta*, 1686.

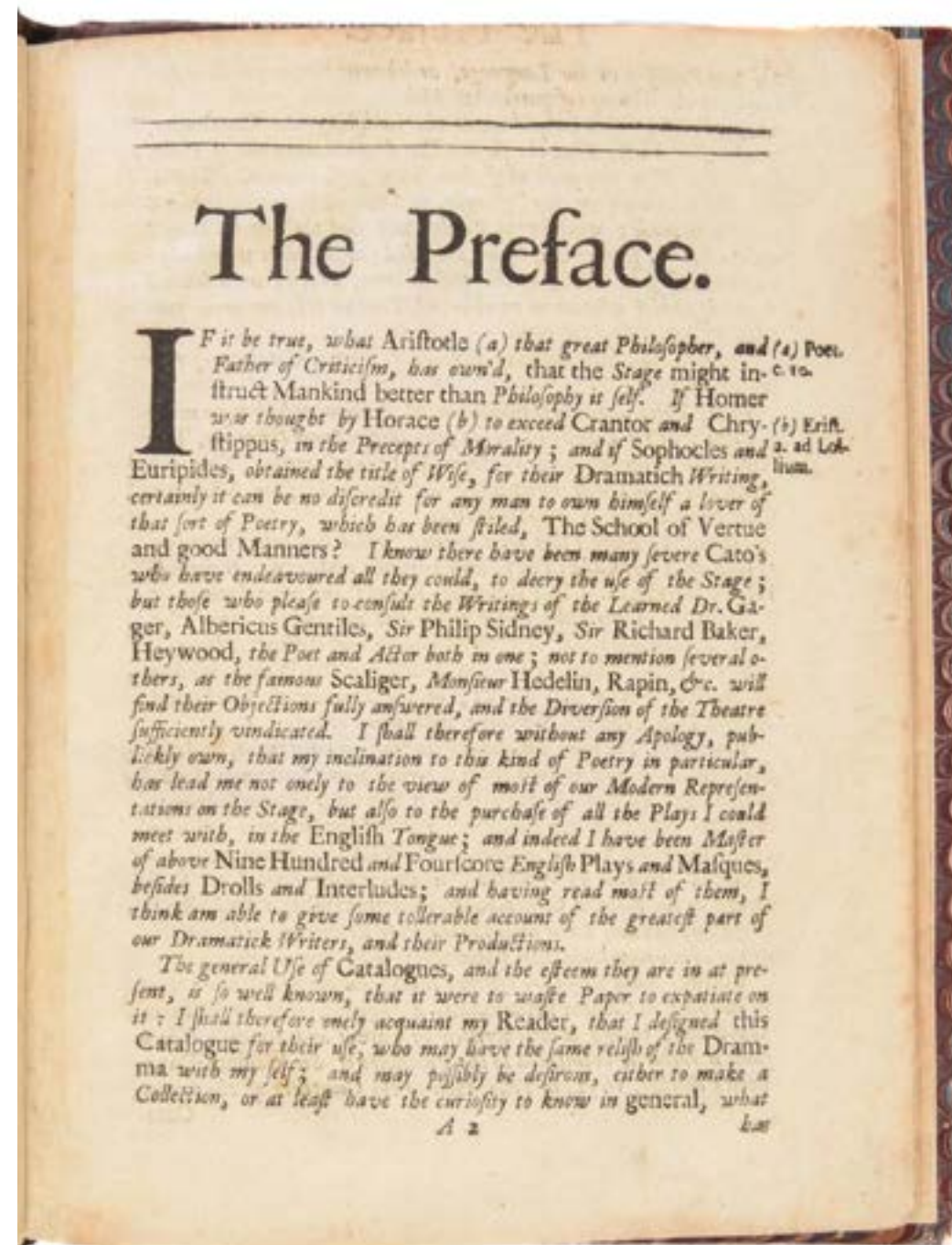
- (d) Part from *Gainsford's Hiſtory*, 4°.  
 (e) *Ford and Decker*.  
 (f) Printed with his *Works*, *Ollava*. Lon-  
 don, 1661.  
 (g) Borrowed from *Molliere's Preceueſes  
 Medicules*. *Ollava*.  
 (h) Theſe two almoſt the ſame.

C

Sir

Langbaine's comprehensive catalogue of English plays was originally issued in November 1687 (though dated 1688) by the Oxford bookseller Nicholas Cox with the title *Momus Triumphans* which Langbaine had not authorised and which drew attention to his claims in the text of widespread plagiarism among contemporary playwrights. Cox produced two variant title-pages with different imprints: one (as here) for sale by Cox in Oxford and the other for sale by Sam. Holford in London. Of the two, the Oxford variant is the scarcer (ESTC lists 4 copies in the UK and 5 in the USA).

By the time Langbaine discovered the imposition 500 copies had been sold. Nonetheless, he forced Cox to reissue the text with a new title, *A New catalogue of English Plays ...* and an additional leaf in which he claimed that the more aggressive title of the first issue was inserted without his knowledge. (Wing L377B, 3 copies in the UK and 4 in the USA). He thought that either Dryden or some of his friends were responsible for the imposition as Dryden comes in for particular criticism as a plagiarist. No evidence has been found to support his claims and it is possible the change was forced on him by objectors. Wing L377B, 3 copies in the UK and 4 in the USA).



# 22

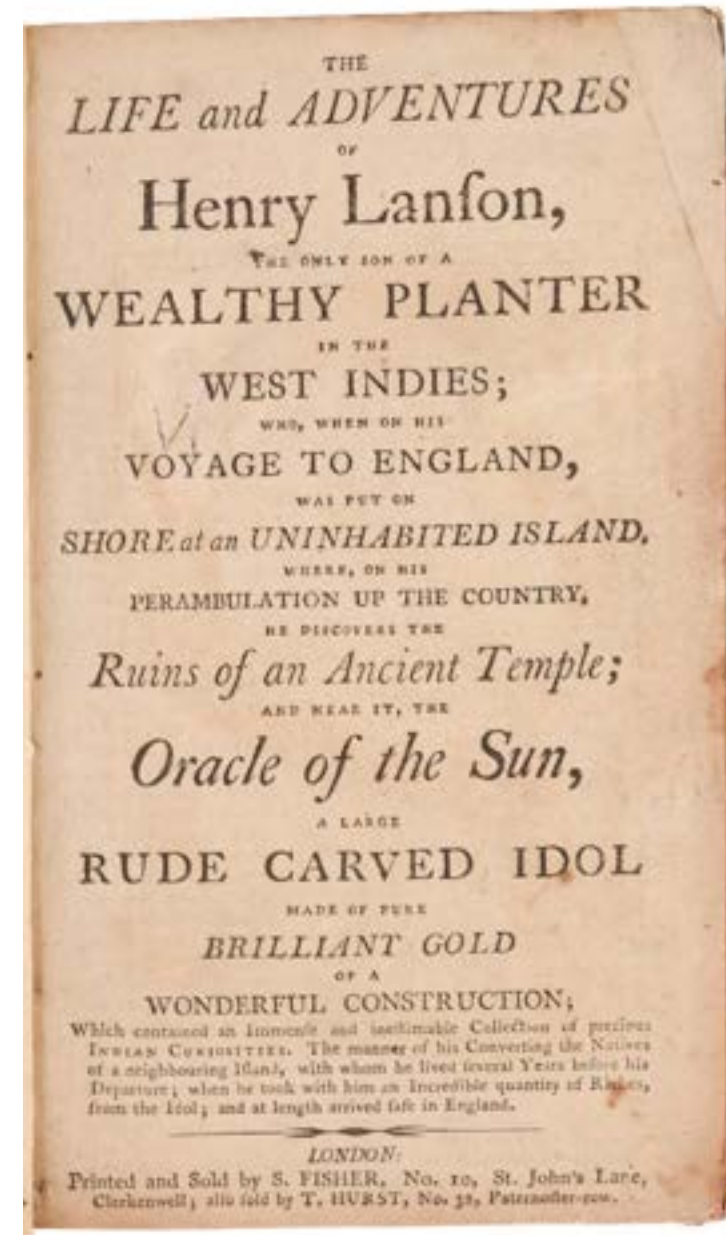
“A WRETCHED FICTION” PURPORTED TO BE BY  
THE SON OF A VIRGINIA PLANTER

**LANSON (Henry).** *The Life and Adventures of Henry Lanson.* The only son of a Wealthy Planter in the West Indies; who, when on his Voyage to England, was put on shore at an Uninhabited Island ...

First Edition thus. 12mo (166 x 100mm). 42pp., with the engraved frontispiece. Browned and a little dusty throughout, some minor ink blotting to the frontispiece, old stab-stitch holes in the blank inner margin. Later peach paper wrappers, title in manuscript to the upper wrapper, preserved in a handsome brown cloth folding case and crushed morocco-backed slipcase, slipcase lettered in gilt.

London: by S. Fisher ... also sold by T. Hurst, 1801.      £850

Sabin 38942. Loosely based on a novel by Henri Lemaire (*Le Gil-Blas françois: ou, Aventures de Henri Lançon*, 1790) which was translated into English and published — in four volumes — as *The French Gil Bas; or, adventures of Henry Lanson* (ESTC records copies at BL, Glasgow, Bodley and St Andrews in the UK; UCLA in the USA). The sheets were apparently re-issued in 1794 (Yale only). The present is a popular chap book edition, the frontispiece is dated October 1st 1801. Another edition of this version exists with an entirely different frontispiece dated 1805 (see a copy offered for sale online). The 1801 edition appears to be rare — a handful of institutional copies are recorded and the last one recorded on Rare Book Hub was in a group lot in 1988.



A breathless tale of kidnap, marooning and life with the native “Indian” people.

London, Published October 1<sup>st</sup> 1801, by S. Fisher.

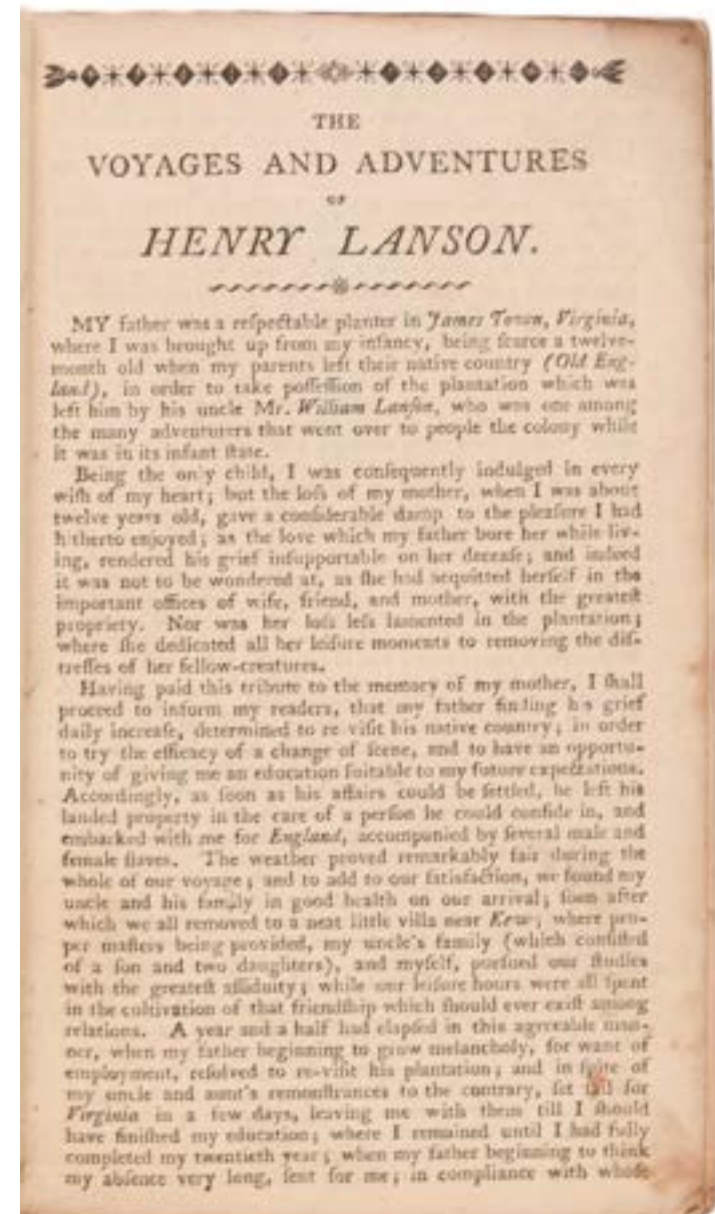


The Ship's Crew in consternation, on being shot at by  
Indians from the trunk of a large hollow Tree.

Page 37.

The narrator, Henry Lanson, begins his narrative by informing the reader “My father was a respectable planter in James Town, Virginia”. Lanson plans to leave his native England for Virginia but while he is onboard ship he is taken hostage by the captain. Lanson’s “slaves” attempt to rescue him but he is marooned on an island where he lives a Crusoe-like existence. Lanson is soon visited by the native people from another island — the “Indians” — and Lanson is able to communicate with them “as I had attained a competent knowledge of the Indian language during my residence in Virginia” (p.15). Later Lanson translates the Bible and Common Prayer into the “Indian” language and he begins to instruct them and protects the native inhabitants of the island from a band of white pirates that they encounter. Lanson also discovers a large gold idol during his adventure.

Sabin notes: “Mr Field pronounces this ‘a wretched fiction’”.



# 23

“A PLAY THAT BREATHES ARABIAN SPICERIE”  
INFLUENCED BY MARLOWE’S *TAMBURLAINE* AND  
WITH EVIDENCE OF EARLY FEMALE OWNERSHIP

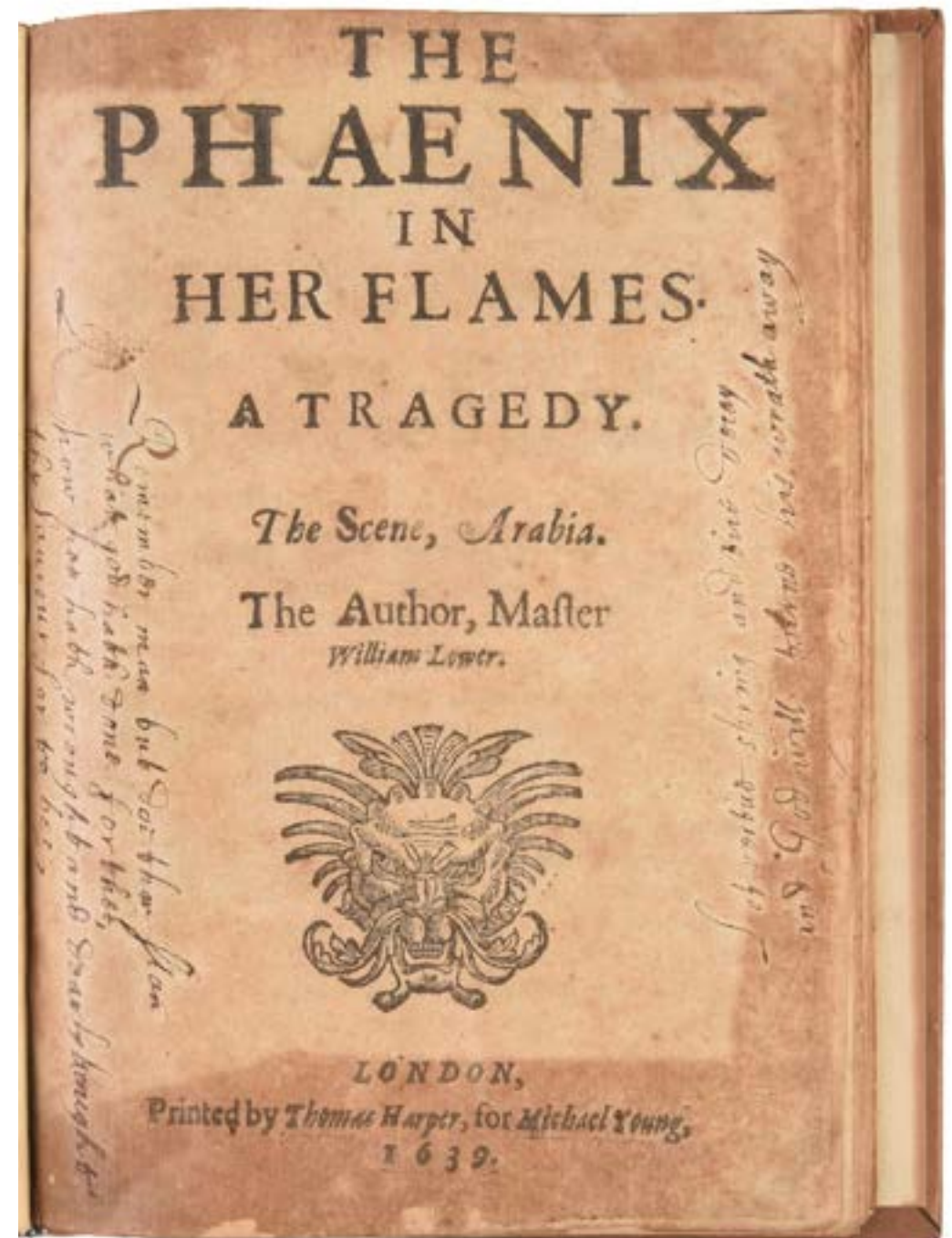
**LOWER** (Sir William). **The Phaenix in  
her Flames. A Tragedy.** The Scene, Arabia.  
The Author, Master William Lower.

First Edition. Small 4to (176 x 124mm). [96]pp. Title-page heavily browned at the edges by the old turn-ins, foxed and browned in places throughout, lower margins of gathering I and K wormed (touching a few lines of text in places but not obscuring the text — some careful repair work to the worst of the worming), leaves a little unevenly cropped in places with a few a little shorter at the fore and lower margin. Modern calf, red leather spine label, later gilt edges, plain endleaves.

London: by Thomas Harper, for Michael Young, 1639. £3,750

STC 16873 recording 10 locations in the UK (two at the National Library of Scotland, four at Oxford); ten locations in the US (two copies at Folger). The last copy recorded on Rare Book Hub (before the present) was in Maggs Catalogue 786 (1949) “the rarest and liveliest of Lower’s printed works.” Subsequently, the Kenneth D. Rappoport copy was sold at Swann in New York in 2023.

Lower’s first play, set in Arabia, “The garden of the world.”



rather as a bold and experienced Martialist under your  
Colours, runne resolutely on up to the Canons mouth of  
the most carping and most malicious Critick whatsoever,  
needing no other fortification then your protection, which  
is a sufficient guard and defence against their strongest in-  
vasion. Cherish this innocent bird that styes into your bo-  
some for sanctuary, respect her for her rarity, though shee  
can plead no other merit, and in lieu of such noble fa-  
vour, she hath vow'd (when she expires) to make her selfe  
in her flames your sacrifice, as I

Your servant,

WILLIAM LOWE.



Prologue.

THIS aire shall be perfum'd, and every sence  
Delighted with sweet-smelling frankincense  
And aromatick fumes: for please you know,  
Gentle Spectators, from our Sceane doth grow  
Abundance of such fragrant stuffe, you'll see  
A Play that breathes Arabian spicerie,  
And such a dolefull story as may take  
Your minds to see a Prince and Princeesse fate  
Presented, and their hard adventures showne,  
Yea make you weepe, and think they are your own:  
Our Poet feares none but the common wits,  
Who think a Sceane's not good unles it fits  
Their merry humours with some apish toys,  
And peevish jeasts fancied by girles and boyes,  
Despis'd by abler judgements, who desire  
A sad and solid matter, such a fire  
Is kindled for you heere; we feare no blame  
Shall brand our *Phenix* in her Funerall flame.



*The Phoenix in her flames.*

*Rapin* dare to offer violence  
Vnto your chastity, or threat your death  
Vnlesse you yeeld unto him? I will soone  
(So much I'm oblig'd unto your goodnesse)  
Finde out a way to send that fiend to hell,  
Although I suffer for it twenty deaths,  
If this procure your feare.

*Lucinda* This is the least,  
(Although I know not well how to avoid him)  
Of what I suffer.

*Amand.* Let me know it then:  
Your life and liberty endangered?  
In need too of a cure, and not that way?  
Strange mystery, unfold it? beseech you,  
That if it lye in my poore power, I may  
Make knowne how much I love and honour you.

*Lucinda* Sir, 'tis a secret, and requires to be  
Spoken to you in private all alone.  
Should I not be unmannerly to crave  
Your friends retirement for a little space?

*Consol.* Madame, there needs no ceremony in  
Your Ladiships commands to us your vassals. *Exeunt.*

*Lucind.* Now you can help me by an easie way  
Without your hurt, for know I am your Patient,  
But am asham'd to lay to you ope my wound:  
Imagine in what nature 'tis by these  
My teares, my blushes, my abrupted sighes,  
My broken speeches, my dejected eyes,  
My strange unwonted passions: more, I am  
Your prisoner too by the commanding power  
Of all subduing love, now 'tis in you  
To cure me, 'tis in you to give me life  
And liberty at once: O be not cruell  
Faire Prince, but help a poor distressed Lady,  
Who craves but love, and in that suit your best  
Consolation: take it not in the worst sence,  
Nor thinke me ought immodest, though I have  
Open'd my sore which was procured by

Your

*The Phoenix in her flames.*

Your most majesticke carriage.

*Amand.* Heavens defend  
So great a Princesse, and so beautifull,  
Of such imperiall fortunes, should descend  
So low in thought, to looke on such a wretch  
As I am, being the map of misery,  
Griefes Embleme, yea the tennis ball of fortune,  
Toss'd by her angry Racket evermore  
Beneath the line, into a thousand hazards  
For her desport, I love you better Lady  
Then so, to worke your downfall, and should ill  
Requite your favours that way: you that may  
For beauty, birth, or fortune, match with any  
The greatest Prince of the terrestriall orbe.  
'Twere sinne in me not to be pardoned,  
To wrong you with my love in way of marriage,  
Who can assure you nothing for a dower  
But sorrow and affliction,

*Lucind.* Sure you cannot,  
Although you would, conceale your selfe from me,  
Whose love discerning eyes have found you out  
To be admir'd *Amandus*, and survey'd  
Each lineament a part, with such regard  
As Painters use in limming of a piece,  
You'r drawne within my heart, from head to foot.

*Amand.* I grant it Madam, that I was that Prince  
You pleas'd to name, but now have nothing left me  
But the bare title, but that ayery name,  
Poore echo of *Damascus*, would I might  
Looke that and life, the shadow with the substance,  
Then I were happy, but my fates alas  
I feare reserve me for more misery.  
If possible, then I have tasted yet:

Therefore let all avoid me as the plague,  
Lest they should be infected with my griefe.

*Lucind.* Doe not suppose your pleading poverty,  
Or ought you can alledge, to wrong your selfe,  
Hath power to turne the streame of my affection

G

Another

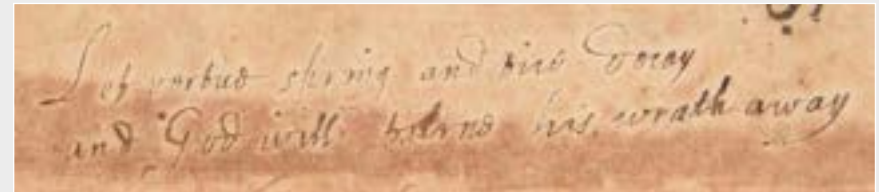
Sir William Lower (c.1610–1662), playwright and translator, was born in Cornwall to a family of minor landowners, but his early years are obscure and cannot be traced before the publication of this, his first play (though he refers to military experience in the dedication to his cousin Thomas Lower). Aside from his service during the Civil War in the Royalist army (for which he was later knighted), Lower appears to have pursued an entirely literary career. From the 1650s onwards, he produced a series of translations of French works, including prose polemics, plays, and contemporary reportage, in addition to a further original play: *The Enchanted Lovers* (1658).

His first play is thus of interest not only as the origin of this literary career, but also as a marker in a little-documented life. It centres on two similarly doomed romances — the first between Perseus, Prince of Persia, and Lucinda, Princess of Egypt, and the second between Amandus, an unjustly exiled Prince of Damascus, and Phoenicia, daughter of the King of Arabia. The latter relationship is considerably stronger than the former: over the course of the play, Lucinda comes to pursue Amandus, and Perseus comes to pursue Phoenicia — resulting in a duel which kills both Amandus and Perseus. **Phoenicia then commits suicide in a flamboyant act of self-immolation — the phoenix of the title:**

“I smell a heavenly vapour  
Assaulting my weak breath, now Prince I come,  
Beloved Prince thy dear Phaenicia comes,  
Be ready to receive her, for her spirit  
Ascends up in this smoaky sacrifice.” (M2r–v).

Marlowe’s *Tamburlaine* (c.1587) is often cited, as by Colleen Kennedy, as an influence on Lower’s play (ODNB): particularly in Perseus’ opening rampage across Arabia in pursuit of Lucinda: “Perseus’ lofty ambitions, martial speeches, and choleric temperament would remind viewers of familiar Oriental characters and their histrionics, such as Marlowe’s *Tamburlaine* or the medieval depictions of Herod” (Kennedy, *Perfuming and Performing on the Early Modern Stage: A Study of William Lower’s The Phoenix in Her Flames* (2013), p.13). Nonetheless, Kennedy subsequently claims not only *Tamburlaine*, but also **Shakespeare’s Hotspur** as a similarly choleric antecedent (*ibid.*, pp.17–18).

Lower has received very little scholarly attention and is primarily known, if at all, for his translations of other authors’ work. Indeed, although the consistency of the stage directions suggests that it was not intended to be a closet drama, there is no evidence that Lower’s *Phaenix* was ever staged, in his lifetime or since (*ibid.*, p.12). Nonetheless, in recent years Colleen Kennedy and Philip Major have each published papers on Lower’s life and dramatic ability, and his work is thus coming gradually to be re-integrated into prevailing scholarly analyses of Caroline drama.



This particular copy has two vertical contemporary ink inscriptions on the title page. That in the right margin reads: “Let vertue spring and vice decay and God will burne his wrath away”, while that in the left reads: “Remember man but doe thou [slan?] what God hath done for thee, how hee hath wrought and dearly bought thy saviour for to bee”. “Let virtue spring, and vice decay” appears on the *Union First Line Index of English Verse*, originally in an almanac of 1614 — while the other inscription, though unlisted, is probably similarly proverbial.

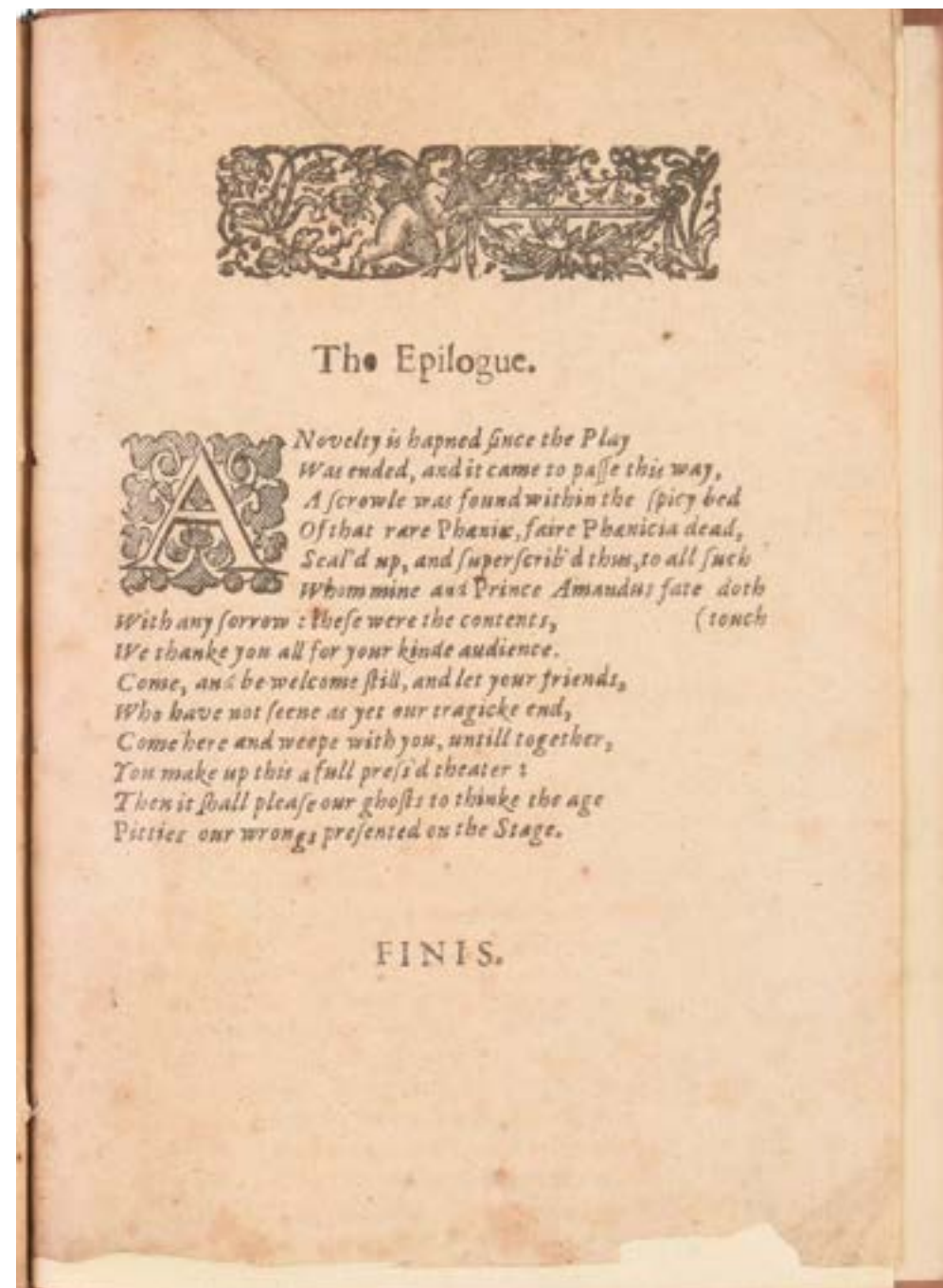


**Early Provenance:** Manuscript inscriptions on the title-page in an early hand [as noted above]. **Two female names written in the blank margin of the prelims in a semi-literate early hand:** “Abgll [Abigail] winn [--] illburg Buck[inghamshire?] ffranceis blak”.

**Provenance:**

1. Brogyntyn [or Porkington], Oswestry, Shropshire, seat of the Ormsby-

Gore family, Barons Harlech. Porkington Library case-label on the front pastedown. The Brogyntyn estate descended through the heirs of John Owen, Secretary to Sir Francis Walsingham, who married by 15 September 1599 Elin Morris, granddaughter through her mother of John Wyn Lacon of Brogyntyn to Mary Jane Ormsby who married in 1811 William Gore (later Ormsby-Gore), of Woodford, Co. Leitrim, a descendant of Capt. Paul Gore, of Magherrabeg, Co. Donegal, Commander of a troop of horse in Ireland at the end of Elizabeth's reign who was created a baronet in 1622 and his second son Col. Arthur Gore, of Newtown, Co. Mayo, who was created a baronet in 1662; their son John Ralph Ormsby-Gore was created Baron Harlech in 1876; by descent to (William) David Ormsby-Gore, 5th Baron Harlech (1918–85). 2. Fox Pointe Manor, Anaheim, California, home of Dr and Mrs Howard R. Knohl, their armorial bookplate on the front pastedown. Sold at Forum Auctions in October 2021.



# 24

A GRUESOME DREAM-TRIAL IN WHICH A WOMAN IS ACCUSED OF INFECTING A MAN WITH VENEREAL DISEASE AND CONDEMNED TO A SLOW DEATH

**MISOMASTROPUS. The Bawds Tryal and Execution:** also, a Short Account of her whole Life & Travels. Written by Misomastropus. With Allowance.

First Edition. Small Folio (approx 285 x 195mm). [2], 6pp. Upper fore-corner of the final leaf very neatly repaired but otherwise a largely uncut and clean copy carefully disbound from a larger volume. Preserved in a high quality custom-made red cloth folder and morocco-backed slip case by James Macdonald of New York, lettered in gilt on slipcase (very lightly rubbed at the edges). London: for L.C., 1679. £6,000

Rare. Wing B1166 recording BL, Bodley (x2) only in the UK; Harvard ("Narcissus Luttrell's copy, priced in his autograph: 2d. Ms. Correction on p. 3"), Clark Library UCLA and Yale only in the USA.

A rare, harrowing and deeply gruesome dream narrative in which a gentleman ravaged by venereal disease ("the French Commodity") imagines a woman put on trial so her supposed "hidden" crimes might be exposed to the public. The man imagines the woman ("the Lewd Criminal") ravaged by time and ill-health being cross-examined over details of her "wicked" life before eventually being found guilty and having the judge condemn her to a hideously slow and painful death: "For 'tis not to dye, but to be dying, that makes death a Torment."

THE  
BAWDS  
TRYAL  
AND  
EXECUTION:

ALSO,  
A Short Account of her whole Life & Travels.

---

Written by  
MISOMASTROPUS.

---

With ALLOWANCE.

---

L O N D O N,  
Printed for L. C. M D C L X X I X.

He Fancied that he lay in a strong Castle, whose Walls were proof against the Still Artillery of *Venus's* Eyes, and *Cupid's* Lascivious Shot, whose Torch that makes those different Climates, the torrid, temperate and the frigid *Zones* in Loves fantastick World, could not keep lighted in this cold Region. The place was guarded by the circumspect *Sotomarchus*, and weary *Aidor*, and Victualled by the alfeimious *Sophrosimarchus*, with a sufficient plenty of *Lucheries* cold Wine, and *Pleromiss* unbought Meats: (an admirable Antidote against the Lascivious payson) for it made all the Inhabitants *Venus*-proof, and kept that Animal the Body, free from all frolicking, or getting head of Reason, just in case to carry the Soul smoothly. Of such a temper above the rest, was the chief Judge of this Court *Philagetas*, before whom (in a costly Dress, bought at the immense price of Soul and Honour) stood the guilty Punk grown decrepit with her Crimes that hung more heavy on her head than the ponderous weight of Three-score Years. Her old Eyes, (those loathsome muffs of Lascivious lights) were sunk deep into the skuffe, but still endeavoured to cast forth from the bottom of the socket an amorous glimmering, that ravished just as much as the twinkling Relique of an expiring Candle, that burns, but stinks, and smokes, and now and then glances a dull offensive light upon the Nauseating Beholders: Her Lips, which she ever made the Whetstones of her Lust, were worn to thin with a multitude of sharpening Kisses, that they served no longer as a Screen to hide her rotten Teeth; for those *Ecne-Charcoales* burnt almost to dust with the liquid Fire of hot Drinks, appeared through her Tiffany Lips as black as Night, or her own *Tibetian* Soul: Her Skin was as rivell'd as a sheet of Parchment that had been too hastily dry'd after taking wet, which she endeavoured to put a Youth upon with the borrow'd Complexion of a Paint; so her old Bones were caled with a new varnish cover, like the Skeleton of a decrepit Chair clad in a new Skin of Painted Leather: Old age like a Cold Winter, had dicst her Head with a Hoary-Frost of Gray-Hairs, which made this Cynder'd hump of Lust look like the Burning *Ains*, which in spight of his continual Flames has his Head Powder'd with a Cold Snow: Her Breath (the Venemous Vapour exhald out of the Common-shore) infected so the Air, that a Toad could scarce live in it; 'twas too strong a Stench to proceed from a common Corruption, 'twas certainly her Ulcerated Soul that stunk through her Body to that rate, that the whole Assembly had Drunk up Poison through their Nostrills, had not the Infectious Exhalation been countermin'd by the Perfumed Breath of the fair *Parthenia*, her inveterate enemy, who stood ready to accuse her to the Judge, and turn her inside out, that her hidden Crimes might appear to every Vulgar Eye. The very Person of that Chaste Virgin did plead against her, her Looks were Words; her Gestures, Arguments; her Modest Countenance, Silent Retorick; that all accused her Lawdness to the Judge equally, as much as her Tongue, which thus decypher'd her.

My

My Lord (said she) to search into this wicked womans Life, is to Drive in a Jaques; To Paint her in her proper Colours, is to draw a Picture to be Sear'd with: Like some Tumerous Painter, that with a lucky hand, Copies the Devil so well, that he Trembles at the Spirit which his Majestick Pencil rais'd; no less than a Young Conjuror at the unruly Fiend which his Charms summon'd into his Circle: Yet I cannot but think it just, that we rather suffer our own Stomach to be turn'd with stirring this Filth, than let Vice go without the grand punishment of being publish'd.

Before she had quite shaken off the womans Curb, (her Modesty,) she laboured to be wicked, never offended without a Contract: But when she had gazed away all shame with unguarded looks, and with a loose Tongue banish'd from her Face the blush which (where it ebs and flows) does keep our actions all in awe, and makes our hearts not dare to think a sin for fear of being discovered; that Writes us guilty in our Faces, speaks our Minds, truer then our Tongue, reviles our Actions, checks our Designs, rebukes our Thoughts, and makes us publish our own Ignominy to the World; And when we endeavour to conceal it, gives our Tongue the lye: when this was gone, she strain'd, and reach'd, to cast up all remorse, which for a time kept her Conscience in such a temper, that the Crimes she swallow'd now and then, rejolted; But when she had purg'd her self of that, she sinn'd at quiet, free from the clamorous Dums of Conscience. And then became as impudent as the Winds that Kiss all they meet, as lewd as a naked Statue that shews it self to all that will look upon it, as common as the Earth her self, that will lye under any thing that will cast it self upon her. She daily sent out Lascivious Glances, Lewd Gestures, and Obscene Words to Forrage for her Lust, and bring her home some unwary Prey for that Breast-wool; a Disease now grown almost incurable, to feed upon: She would make love unto a Bull, beg round the Town to sin, and Court all the met with to Damn her. Thus did she Tun in Luxury by full Bowls, but like to those that Drink off Frozen Liquors that so benum the Pallet, that after the third Swallow, they Taste no more, but still Drink on, because 'twas once a pleasure; for at last she sinn'd past all Delight, and then play'd the Glutton that Eats, when Eating is a Torment; and thinking on't a Pain. By this time she had out-done *Seduce* and *Gomorrah*; so that there was nothing left to Rival her but Hell, and that too you would think she emulated, when you look upon the wickedness of her later Years, which did out-do her former Actions, as much as those, the Crimes of other Mortals. For when old Age had made her Loathsome to man, even in the hottest Feaver-fit of Lust, or Extasie of Wine and her Jaded Body tir'd under her, and left her to the dry delight of wulbes and desires; she sat her down to a nasty Feast, to Chew the Cod, and Feed on Meats she had already Eat, but brought up again with a ruminating reach of Fancy to Chew over the second time. Thus would she sin, and sin her whole life over a Thought, double all her Crimes in an Hour, by committing

B

them

The dream trial takes place in the Court of Princess Agnotes [Purity] where the “pox-blasted” man imagines the judge Philagnotus presiding over the case of the “guilty Punk grown decrepit with her Crimes that hung more heavy on her head than the ponderous weight of Threescore Years” (p.2). The decayed appearance of the woman is described in horrific detail:

“Her old Eyes (those loathsome snuffs of Lascivious lights) were sunk deep into the skonse, but still endeavoured to cast forth from the bottom of the socket an amorous glimmering that ravished just as much as the twinkling Relique of an expiring Candle, that burns but stinks, and smokes, and now and then glances a dull offensive light upon the Nauseating Beholders. ...” (p.2).

The woman is accused by “fair Parthenia”, a “Chaste Virgin” who addresses the judge and states that she wishes to “turn her [the accused] inside out that her hidden Crimes might appear to every Vulgar Eye.” (p.2):

“... to search into this wicked womans Life, is to Dive in a Jaques [toilet]; To Paint her in her proper Colours, is to draw a Picture to be Scar’d with: Like some Timerous Painter, that with a lucky hand, Copies the Devil so well, that he Trembles at the Spirit which his Majestick Pencil rais’d; no less than a Young Conjurer the unruly Fiend which his Charms summon’d into this Circle: Yet I cannot but think it just, that we rather suffer our own Stomach to be turn’d with stirring this Filth, than let Vice go without the grand punishment of being publish’d.” (p.3).

The woman’s supposed crimes are described in detail, culminating in her continuing to pursue her “vices” in later life:

“For when old Age had made her Loathsome to man, even in the hottest Fever-fit of Lust, or Extasie of Wine and her

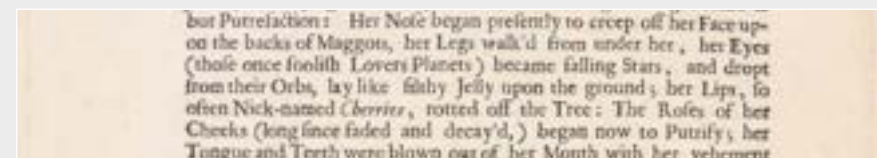
Jaded Body tir’d under her and left her to the dry delight of wishes and desires; she sat her down to a nasty Feast to Chew the Cud, and Feed on Meats she had already Eat, but brought up again with a ruminating reach of Fancy to Chew over the second time.” (p.3).

The man is also allowed to speak to the court with his own decrepit and diseased state said to be the living embodiment of her crimes, “**by shewing the ruines of a Manly Fabrick, brought to this decay by that wicked Womans unjust practices ...**” (p.4).

The woman is unsurprisingly found guilty and condemned to have her body rot and, “creep unto its ruine Limb after Limb” on the basis that “tis not to dye, but to be dying, that makes death a Torment.” (p.6).

The punishment is described in gruesome detail:

“... already infected with the contagious Disease that began to spread over her whole body, faster than a Water-Circle over the surface of a dead Pool, and Eat more Hungrely than Aquafortis, destroying all the way it went, and leaving nothing behind it but Putrefaction: Her Nose began presently to creep off her Face upon the backs of Maggots, and Legs walk’d from under her, her Eyes (those once foolish Lovers Planets) became falling Stars, and dropt from their Orbs, lay like filthy Jelly upon the ground; her Lips, so often Nick-named Cherries, rotted off the Tree: The Roses of her Cheeks (long since faded and decay’d,) began now to Putrify; her Tongue and Teeth were blown out of her Mouth with her vehement Sighs, and her Flesh fell from her Bone all round her, like melting Snow from the Boughs of an over burthen’d Tree, and as it dropt, away from her, lothing the Monstrous Soul from whom ’twas got loose. ...” (p.6).



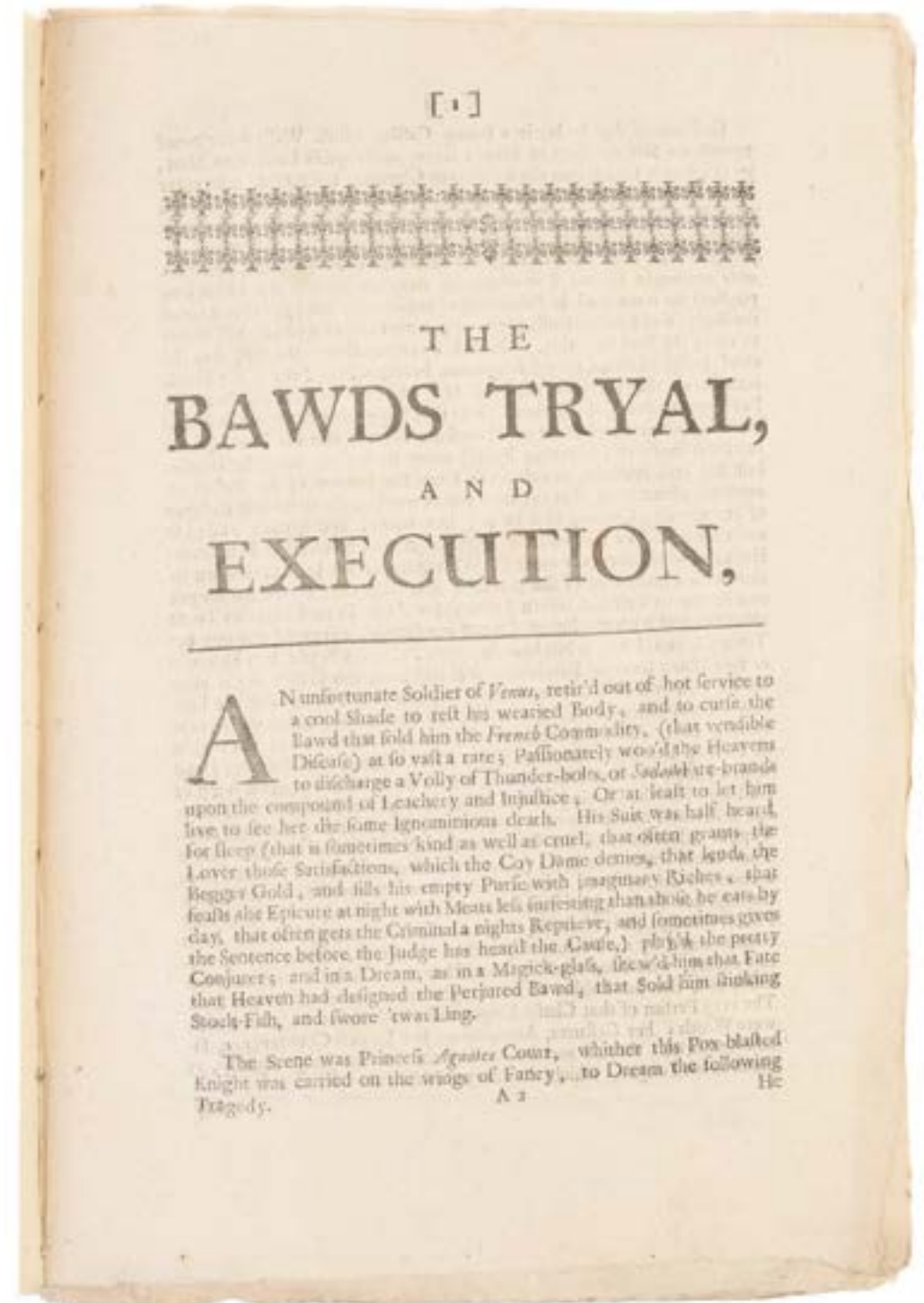
Sighs, and her Flesh fell from her Bones all round her, like melting Snow from the Boughs of an over burthen'd Tree, and as it dropt, (imitating the original of *Scotch B. macles*.) became Vermine, and run away from her, loathing the Monstrous Soul from whom 'twas got loose. So have I seen a Carrion when 'twas grown too coarse a dish for Ravens, and too stinking Diet for the hungriest Curs of the Town, lye and rot away into Magotts, and then walk about the Field into ano-

The man awakes from his dream in an “Acclamation of Joy” and, “... fancied ‘twas something more than a Dream, and so concluded when he consider’d, that Sleep was sometimes Prophetick as well as Fabulous, and had its true Visions, as well as Phantoms.” (p.6).

This pamphlet is listed in *A General Catalogue of all the stitch'd Books and Single Sheets ... printed the last two years, commencing from the first discovery of the Popish Plot* (London 1680). This may be because the “L.C.” found in the imprint has been attributed to the “vehement Whig propagandist” Langley Curtis, a trade publisher active during the period of the Plot. The initials appear on c.8 publications in the period 1678–1683, including *The Anti-Roman paquet: or, Memoirs of popes and popery, for the conviction of papists, and satisfaction of Protestants* (1680), *The condemnation, behaviour, last dying words and execution of Algernon Sidney* (1683) and *The happy return, or An account of his Grace the Duke of Monmouth's surrendring himself* (1683).

Melissa M. Mowry sees satirical works such as the present playing, “to the nation’s fears of social and political instability”, which were exacerbated by the Exclusion Crisis and the Popish Plot (*The Bawdy Politic in Stuart England, 1660–1714: political pornography and prostitution* (2004), p. 93). Mowry goes on to note that the punishment imposed on the woman, “chillingly mimics the punishment for high treason, usually reserved for male traitors ... The bawd’s dismemberment is compensatory, but it is also disciplinary ... the judicial authority that hands down her punishment exposes the bawd for what she is. Identity for her is purely punitive.” (*ibid.*, p.93–4).

**Provenance:** Small indecipherable red circular ink stamp on the folding case. Clipped catalogue description of the [Cyril Hackett] Wilkinson copy pasted to the folding case noting “only four copies of this lurid pamphlet are recorded”.



# 25

## HOMER, MILTON AND “ORDINARY NOVELS”

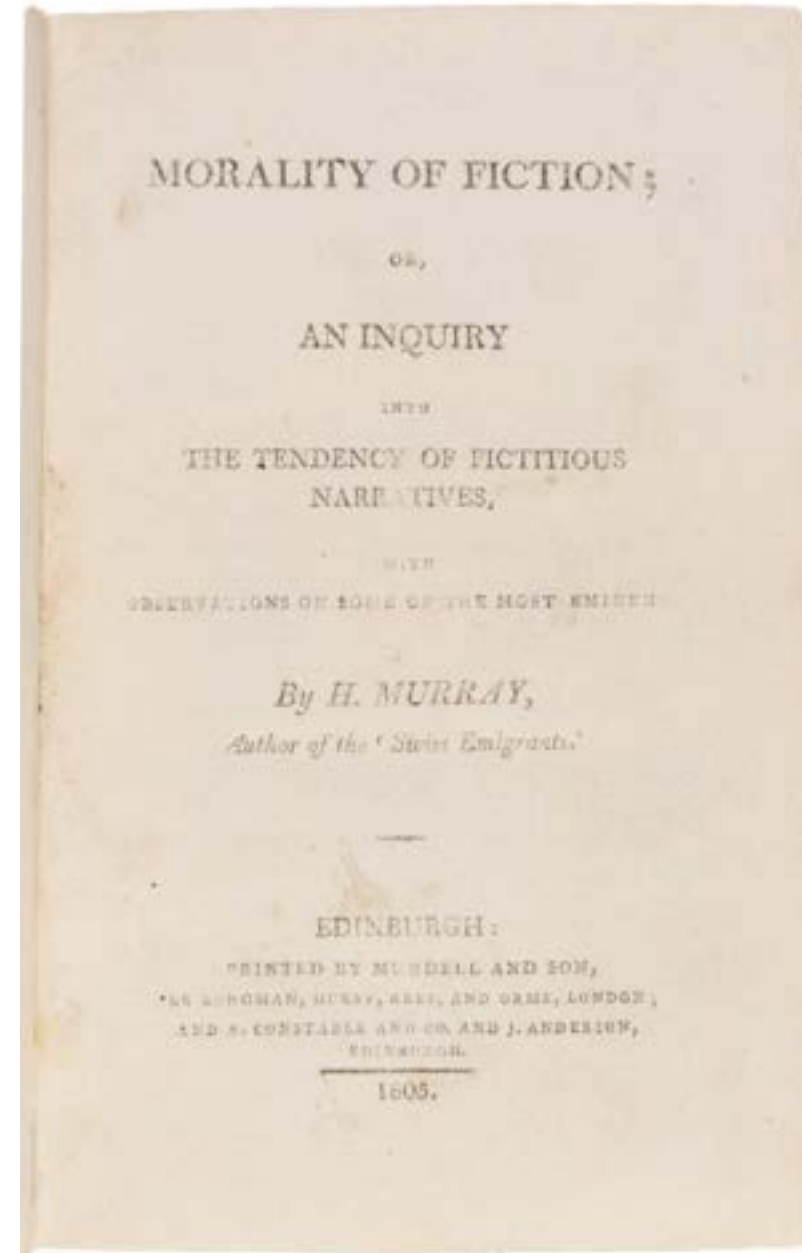
**MURRAY** (Hugh). **Morality of Fiction**; or, an inquiry into the tendency of fictitious narratives, with observations on some of the most eminent. By H. Murray, Author of the ‘Swiss Emigrants.’

First Edition. 12mo (155 x 98mm). [vi], 171pp. Title-page lightly inked with the text slightly faint, a few ink blots and a couple of marks in places but otherwise clean. Contemporary calf-backed marbled boards, spine ruled in gilt, red leather and gilt label, sprinkled edges (small hole in the upper joint, a little rubbed at the edges).

Edinburgh: Mundell and Son, 1805.

£450

An assessment of the state and purpose of literature which begins with Homer and covers numerous English and European writers. as well as popular fiction, before assessing writers such as Charlotte Smith, “the only writer among this numerous class with whom I can boast any intimate acquaintance.”





into this Homer was naturally led by the spirit of the times, which regarded these appearances as no way uncommon or unnatural. Virgil has here, as in many other particulars, trod in the footsteps of Homer. I cannot agree with Lord Kaimes, in looking upon this circumstance as a blemish; since it has given occasion to the most sublime passages which occur in both of these poets.\* But if it has improved them in a poetical, it certainly has not in a moral, point of view. The divine personages are still less fit than the human, to be held up as models for imitation. They seem, indeed, to consider their Deity as absolving them from every moral obligation, and as a licence to commit, without blame, every species of enormity.

## MILTON.

The *Paradise Lost* differs from both these poems in one respect; that whereas supernatural beings are there only occasional and

\* Il. l. 528, 530. XIII, 15, 30. XX, 56, 65. Virg. *Geor.* l. 328, 332. *Æn.* VII, 698, 706.

auxiliary, they are here the leading and principal agents. This circumstance has probably, not a little, contributed to make sublimity so strongly the characteristic of Milton's genius. At the same time, it renders his poem not very well fitted for conveying any practical impression. So far, however, as human beings are introduced, his subject not only admitted of, but required, the representation of perfect characters; and this he has performed in a manner which must charm every reader of taste. He was necessarily confined, indeed, to a very narrow sphere. The only virtues which our first parents could have an opportunity of practising were piety and conjugal affection; of which last, in particular, Milton has given the finest picture imaginable.

## OSSIAN.

Most of the other epic poems have been formed, with a few variations, after the model of Homer and Virgil. Those of Ossian must be excepted; productions highly in-

Hugh Murray (1779–1846) was born in North Berwick and experimented with writing fiction in his youth.

In this work Murray assesses the merits of fiction and its usefulness as a moral education tool. Of Samuel Johnson's *Rasselas*, he praises the "richness of imagination, together with a pomp and magnificence of language, hardly to be paralleled." (p.92).

In Richardson's *Pamela* he notes that it: "... affords an example of steadiness and virtue in a very trying situation, and amid dangers to which young females in her rank of life are not infrequently exposed. To such, therefore, should it fall into their hands, it may afford often a very useful lesson. I cannot approve however of the rewards which this conduct received in a marriage with her rich and profligate master ... Both in *Pamela* and *Clarissa*, a number of indelicate scenes are introduced, and are described with a minuteness of detail which does not tend very much to the edification of the reader." (p.100–1).

Murray singles out Fielding as, "a writer certainly of a very extraordinary genius" (p.101) and also discusses Smollett, Burney and his friends Charlotte Smith and Anne Radcliffe. He also examines "the more ordinary novels, which are poured forth in such multitudes" (p.113).

A very nice copy of a book which is frequently referred to in studies of 18th-century literature.

**Provenance:** 19th-century armorial bookplate on the front pastedown ("S&B" with a coronet) of the Earl of Suffolk & Berkshire.

# 26

“O MY BOY, MY DARLING BOY”

UNRECORDED MEMORIAL VERSES FOR A YOUNG SON  
— PRINTED IN TRINIDAD

**MURRAY** (Hon. Henry), editor and contributor.  
**A Tribute of Affection to the Memory of a  
Dearly-beloved and most Excellent Son.**

First Edition. 8vo (201 x 120mm). 16pp., title-page with black mourning border. Some water marking in the upper margin throughout but otherwise fine. Contemporary ?Trinidadian binding of dark purple cloth, covers panelled and tooled in blind, spine tooled in blind, lighter purple endpapers, dark stained edges (binding a little rubbed and watermarked on the endleaves).

Trinidad [Jamaica]: by H. J. Mills, 1837. £2,850

Unrecorded. Not in OCLC, COPAC or the British Library catalogue. No copies recorded in Rare Book Hub.

**A privately printed collection of memorial verse for the 23-year-old James Murray who died “of fever” on the island of Trinidad in 1837. The verses are by Murray’s friends and family including the Trinidadian writer, Edward Lanza Joseph. This unique copy includes deeply felt manuscript verse on the endleaves by the boy’s father.**

A re-printed extract from the *Port of Spain Gazette* before the main text explains:

“On Saturday the 21<sup>st</sup> October, 1837, at Woodbrook, of fever, James Murray, Esq., aged 23 years, Son of the Hon. Henry Murray. — Mr. James Murray was acting Registrar of Deeds, and Secretary and Treasurer of the Board of Cabildo.” (p.3).

The report goes on to describe the merits of the young man. This is followed by four separate verses. The first, “Lines on the Death of a Friend” is by Henry Bradfield (1805–1852) a colonial officer and author who was appointed a magistrate in Trinidad in May 1836. Bradfield later quarrelled with the governor of Trinidad in 1839 and was eventually recalled from his post. His final years were spent in England where he relied on, “his moderate literary talent”, but was reduced to near beggary and killed himself by swallowing prussic acid in 1852. (see *ODNB*).

The second poem “To the Hon. Henry Murray and Family” is by George Beard a Wesleyan missionary at Port-of-Spain. Beard also provided a short acrostic poem, later in the volume, based on Murray’s name.

The third poem “Reflections on the Death of a Friend” is by Edward Lanza Joseph (c.1792–1838), the so-called “Bard of Trinidad” who settled there around 1815 and wrote a number of plays and provided verse for the local newspapers; he also published a novel, *Warner Arundell: The Adventures of a Creole* (1838).

The final verse is: “In Memory of a Most Affectionate Brother”, printed from, “a private manuscript”. This verse has a single ink correction in the text.

**The most affecting poems though, are those written by Henry Murray on the front and rear endleaves of the volume. The rear end leaf contains the following:**

Oh my Boy, My darling Boy,  
The Almighty and heavenly  
Father alone knows the  
sister brought you were to  
be lamented by, has  
entailed on your un-  
fortunate and afflicted  
relations and Father -  
H Murray.

A  
TRIBUTE OF AFFECTION

TO

THE MEMORY OF

A  
Dearly-beloved and most Excellent

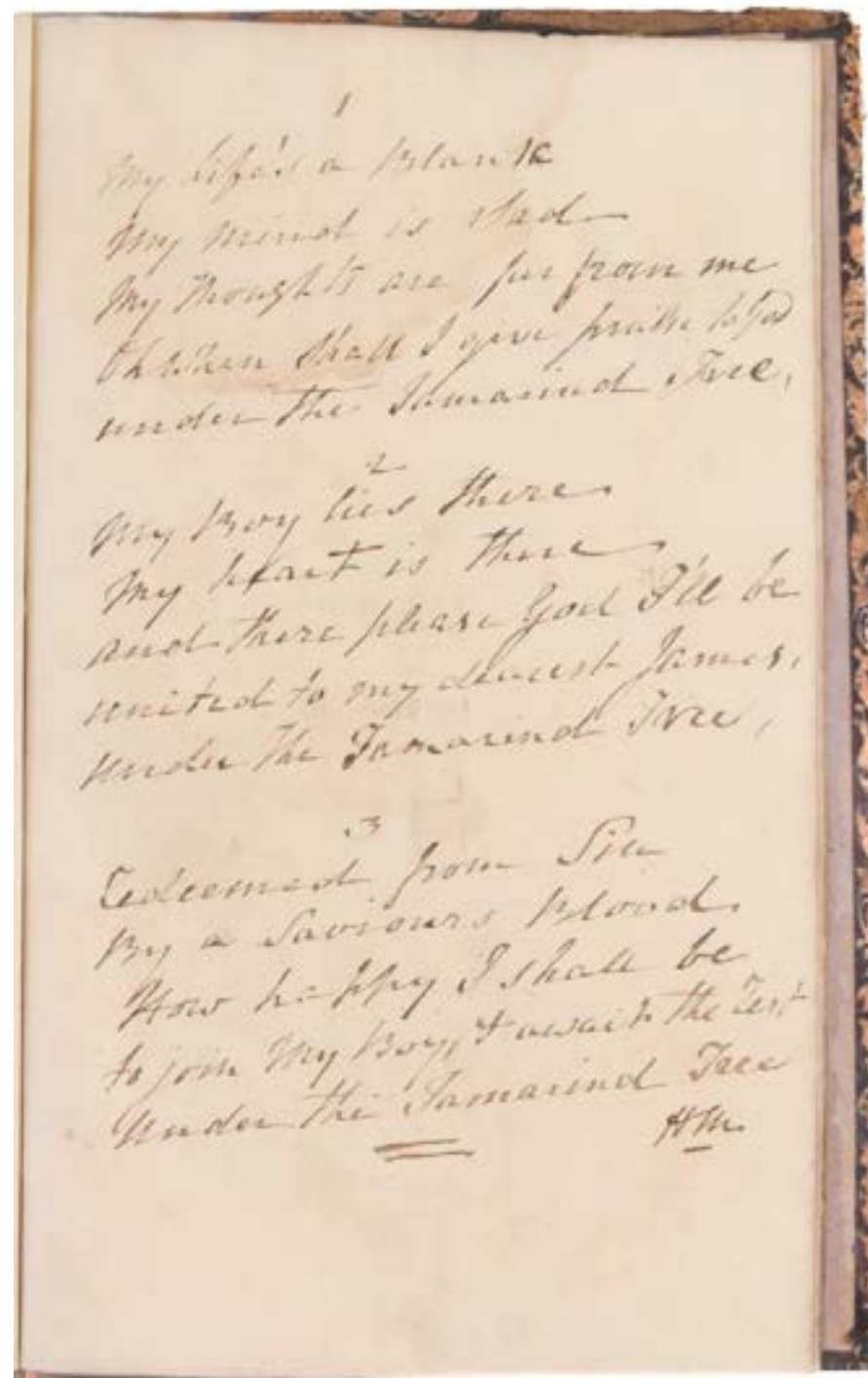
SON.

—  
1837.

“My Life’s a Blank  
My mind is sad  
My thoughts are far from me  
Oh when shall I give praise to God  
Under the Tamarind Tree,  
My Boy lies there  
My infant is thine  
And there please God I’ll be  
United to my dearest James,  
Under the Tamarind Tree  
Redemed from Sin  
By a Saviours Blood  
How happy I shall be  
To Join My Boy & await the Test  
Under the Tamarind Tree  
[signed] HM”

All of the above is clouded and complicated by the knowledge that in 1812 Henry Murray was appointed registrar of slaves on the island of Trinidad. The chaotic circumstances surrounding Murray’s appointment as registrar and the complications that followed are carefully told in A. Meredith John’s “The Smuggled Slaves of Trinidad 1813” (*The Historical Journal*, Vol. 31, No. 2, June 1988 p.365–375). It is one of the most challenging aspects of human nature that someone who was capable of such an emotional outpouring of grief, as found in the manuscript poems in this volume, was also capable of registering 25,000 slaves in a single year in two account books specially imported from London — with his primary concern being that in order to take on the role of registrar he had been forced to sell his own estate at Woodbrook and slaves at a commercial loss.

**Provenance:** No obvious signs of any provenance although there is one manuscript correction to the verse by Murray’s brother and the manuscript verses by Henry Murray perhaps suggest this was a family copy of a very small edition.



# 27

## POETRY FOR CHILDREN

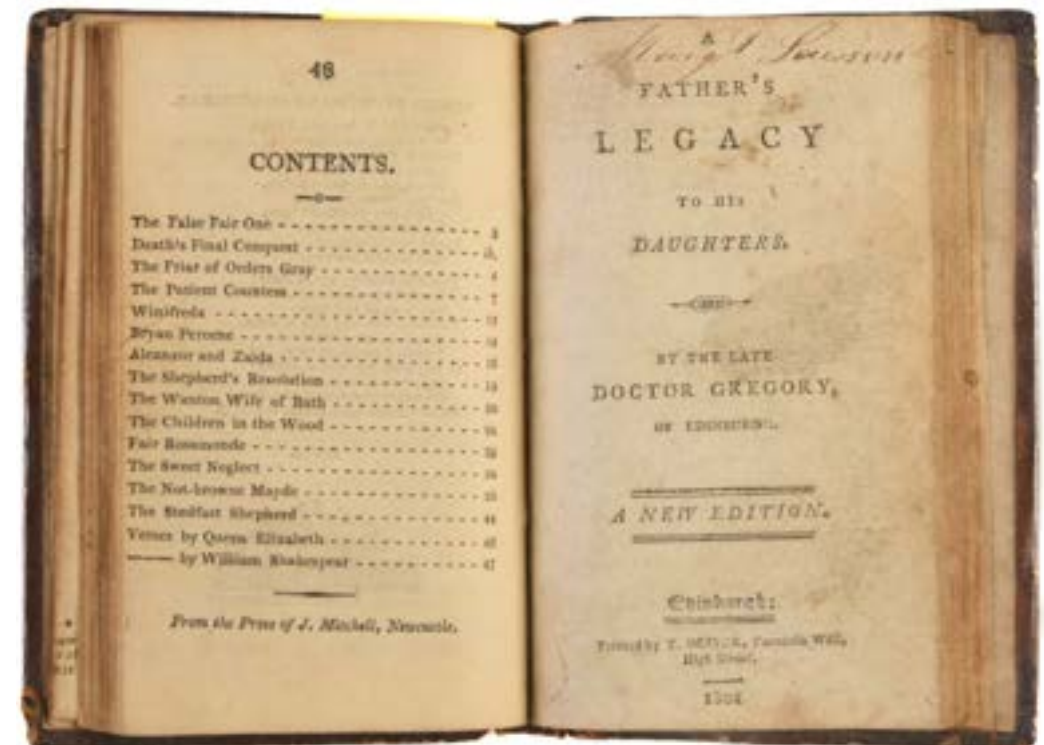
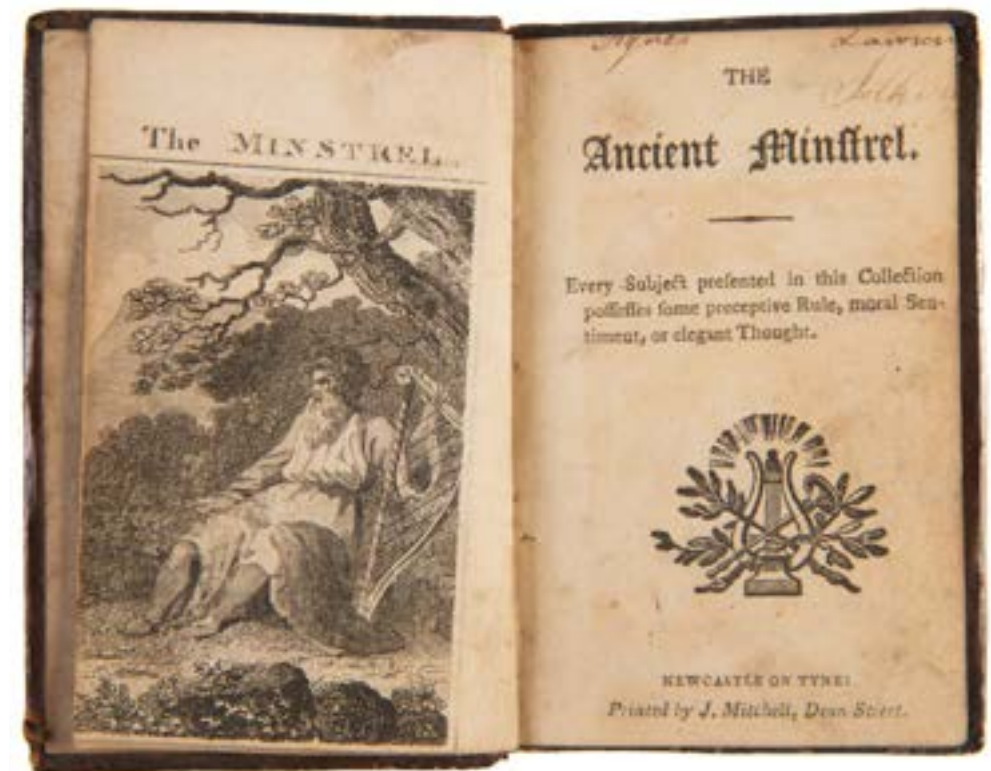
### [POETRY MISCELLANY FOR CHILDREN].

**The Ancient Minstrel.** Every Subject presented in this Collection possesses some preceptive Rule, moral Sentiment, or Elegant Thought.

First Edition. 18mo (92 x 69mm). 48pp., with an engraved frontispiece. Closely cropped by the binder in places (touching, but not obscuring, the text, a little browned and dusty in places. Contemporary sheep, spine ruled in gilt (corners and edges a little rubbed, joints just starting to split at the head and foot). Newcastle: by J[ohn] Mitchell, [1801–1809]. £450

Very Rare. OCLC records only a single copy at Bodley.

A rare and intriguing provincially printed collection of verse including works by Beaumont and Fletcher, George Wither, Ben Jonson and Shakespeare.



This small collection of verse was presumably — given the size and the other title bound in the volume — intended for children and includes verse such as “The False Fair One” by Beaumont and Fletcher, “the Shepherd’s Resolution” by George Wither and “Verses by William Shakespeare” — in fact “Crabbed age and youth cannot live together” — a poem often attributed to Shakespeare but as Colin Burrow notes in his edition of Shakespeare’s *Complete Sonnets and Poems*, “There are no grounds for the attribution” other than it was included in Jaggard’s *Passionate Pilgrim* (London, 1599).

Many of the verses are taken, and include explanatory excerpts, from Thomas Percy’s *Reliques of Ancient English Poetry* (first published in 1765).

*The Ancient Minstrel* was printed by John Mitchell (1772–1819) who was born in Ayr and served his apprenticeship under John Wilson, who is most famous for having printed the Kilmarnock edition of Robert Burns’ *Poems*. Mitchell — who knew Burns personally — first set up as a bookseller and later printer in Carlisle before moving to Newcastle, where he operated at a number of addresses. He was active at Dean St between 1801–9. Mitchell was also famous for founding and running the successful radical newspaper the *Tyne Mercury* (first issued in June 1802). See Christopher John Hunt, *The Book Trade in Northumberland and Durham to 1860* (1975).

[bound with]:

**GREGORY** (John). *A Father’s Legacy to his Daughters*. A New Edition. Edinburgh, by T. Oliver, 1801. A little dusty in places and closely cropped at the upper edge in places. **Unrecorded** in OCLC and COPAC. Gregory’s popular conduct book for young women was first published after his death in 1774. The work ran through multitudinous editions in both England and America and was translated into a variety of languages.

**Provenance:** Early signature of Margaret and Agnes Dawson on the title-pages and flyleaves.

## EARLIEST SURVIVING ISSUE OF THIS “ODD” SONGBOOK

[POPULAR SONGS]. **The Odd Fellows Song-Book and Rum Casket of Mirth for 1804:** containing a numerous collection of Original, New, and Fashionable, Songs, now singing and lately sung at the Theatres, Vauxhall, Royal Circus, Astley’s Amphitheatre, &c. Including Collin’s Celebrated Song of Shakespeare’s Seven Ages ... to which are added, A Variety of Sentimental and Odd Toasts and Sentiments, written expressly for this work.

?First Edition. Tall 8vo (185 x 105mm). 47, [1]pp., with a folding frontispiece illustration by Isaac Cruickshank. Rather browned and dusty throughout, some uncut edges. Original blue printed paper covers (covers dusty, grubby and a little torn in places, remains of an old sticker on the upper cover, carefully repaired and preserved in brown cloth boards, upper cover labelled in gilt).

London: published by John Fairburn, 146 Minories, [1804].

£850

Rare. Unrecorded. No copies of this edition found in either OCLC or Copac. This is the earliest surviving edition (and possibly the first edition) of Fairburn’s collection of songs (the next is the 1806 edition — one copy only at the American Antiquarian Society and after that the 1808 edition — one copy only at Indiana University).

**A mad-cap annual compendium of popular songs from the London theatres, including many by Charles Dibdin as well as John Collins’ “Shakespeare’s seven ages”.**

At the end of the book is a list of “Toasts and Sentiments” (p.46) which includes 39 drinking toasts — such as “Printing in sheets, and the pleasure of a first impression”. An announcement at the end reads:

“As we propose to publish the Odd Fellow’s Song-Book annually and wishing to make it peculiarly appropriate to these Sons of Conviviality; we shall be particularly obliged for any New Songs or Sentiments, which may be written for this United Society, and to be sent to the Publisher before October next; and, as we wish to reward the Genius, and stimulate the young Poet to honourable exertion, we here offer a reward of half-a-dozen New Song-Books for the best comic Song or Medley, applicable to the Odd Fellow’s Society.” (p.46).

In the present collection the song “Glee” is addressed “To Mr. Fairburn, Minories” from a reader “W.B. Britannia-Lodge, St. George’s in the East” (p.24).

“My earliest career was, however, of the humblest kind, and was rather editorial than original. A sixpenny pamphlet called ‘The Thespian Olio,’ with frontispiece, was the first. Next appeared ‘The Odd Fellows’ Song-Book,’ price 1s., with an engraved title-page, and a frontispiece from a drawing by my friend Mr. Satchwell. This was a daring speculation, as it involved the risk of nearly fifteen pounds, for paper, printing, engraving, &c, a sum I had never possessed at any one time. I printed 500 copies, and sold them all, with a trifling profit. At that time I became acquainted with John Fairburn, a print and bookseller in the Minories, a warm-hearted man, who, though diligent and laboriously industrious, was a bad manager, and consequently was always struggling with



FRONTISPIECE TO THE ODD FELLOWS SONG-BOOK for 1804



The Odd Landlord and the Odd Cobler, restoring the lost Odd Calf to the Odd Butcher.

Engraved by J. G. Smith, from a drawing by J. G. Smith.

See the Odd Adventure in the Introduction.

THE  
ODD FELLOWS  
SONG-BOOK  
AND  
*Rum Casket of Mirth*  
FOR 1804:

CONTAINING A NUMEROUS COLLECTION OF  
ORIGINAL, NEW, AND FASHIONABLE,  
SONGS,

WHICH WERE AND LATELY WERE AT THE  
THEATRES, FAUXHALL, ROYAL CIRCUS,  
ASTLEY'S AMPHITHEATRE, &c.

INCLUDING  
*Collins's Celebrated Song of Shakespeare's Seven Ages:*  
AND AN ORIGINAL

ODD EPISTLE OF AN ODD ADVENTURE,  
FROM AN ODD FELLOW, MEMBER OF AN ODD CLUB,  
TO THE ODD FELLOWS OF ALL CLUBS:

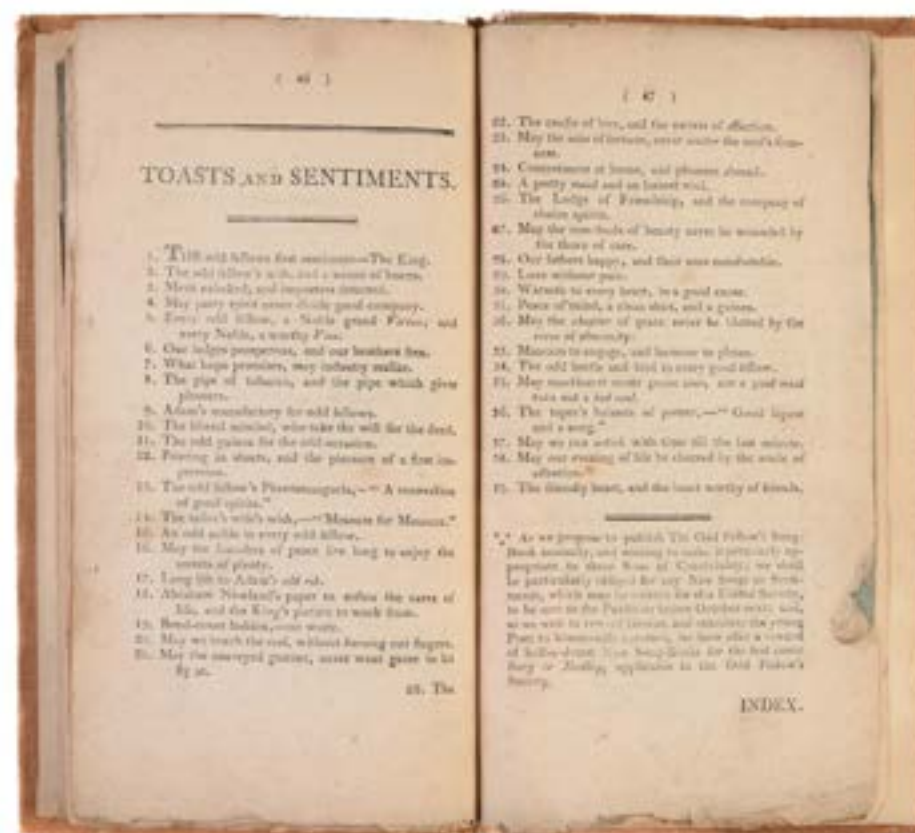
TO WHICH ARE ADDED,  
A VARIETY OF SENTIMENTAL AND  
ODD TOASTS AND SENTIMENTS,  
WRITTEN EXPRESSLY FOR THIS WORK.

Embellished with an Elegant Frontispiece, representing the Odd  
Butcher, the Odd Calf, the Odd Landlord, and the Odd Cobler.

WRITTEN, SELECTED, AND COMPILED,  
By TIMOTHY QUINNUNG, P.O.N.O.F. of Odd Lodge,

LONDON:  
Published by JOHN FAIRBURN, 146, MARK LANE.

[PRICE SEEPENCE.]



pecuniary difficulties. His connections were chiefly with seafaring persons and sea-ports. For him I compiled several annual song-books, which consisted of ballads &c., entirely applicable to the sailor's life and pursuits. The father of the present justly eminent George Cruickshank made designs for the frontispieces, which were unlike and very inferior to the popular and expressive designs and etchings by the latter. Fearless of prosecutions by the Dibdins for infringing their copyrights, our annual budget was made up almost entirely from their prolific and popular writings. The amount of my labour and care consisted in selecting the pieces, seeing them through the press, writing a preface, and preparing a series of toasts and sentiments adapted for

convivial meetings. Believing that these annual song-books cannot be found in Signor Panizzi's never-to-be-finished Catalogue of the British Museum Library, I will venture to preserve the short extracts from the prefaces of two of them, not as arrogating any claim to literary merit, but as indicative of some dramatic powers ..." *The Autobiography of John Britton* (1850).

Aside from the present copy which turned up in a provincial Connecticut auction — "Property from a Northwest Connecticut collection" — and made practically nothing, there are no other copies of this edition recorded on Rare Book Hub for over seventy years, none of which are earlier than our example.

# 29

“SURELY THERE NEVER WAS AN INDUSTRY SO  
BE-LAWED AND STATUTE-BOOKED  
IN THE WORLD BEFORE”

**RADCLIFFE (William).** *A Complete abstract of the Law, relating to The Growers of Wool, and to the Manufacturers and Dealers in all sorts of Woollen Commodities ... compiled from the latest Authorities, and adapted to familiar use, by William Radcliffe, Esq. A.B. of Oriel College, Oxford and Student of the Middle Temple.*

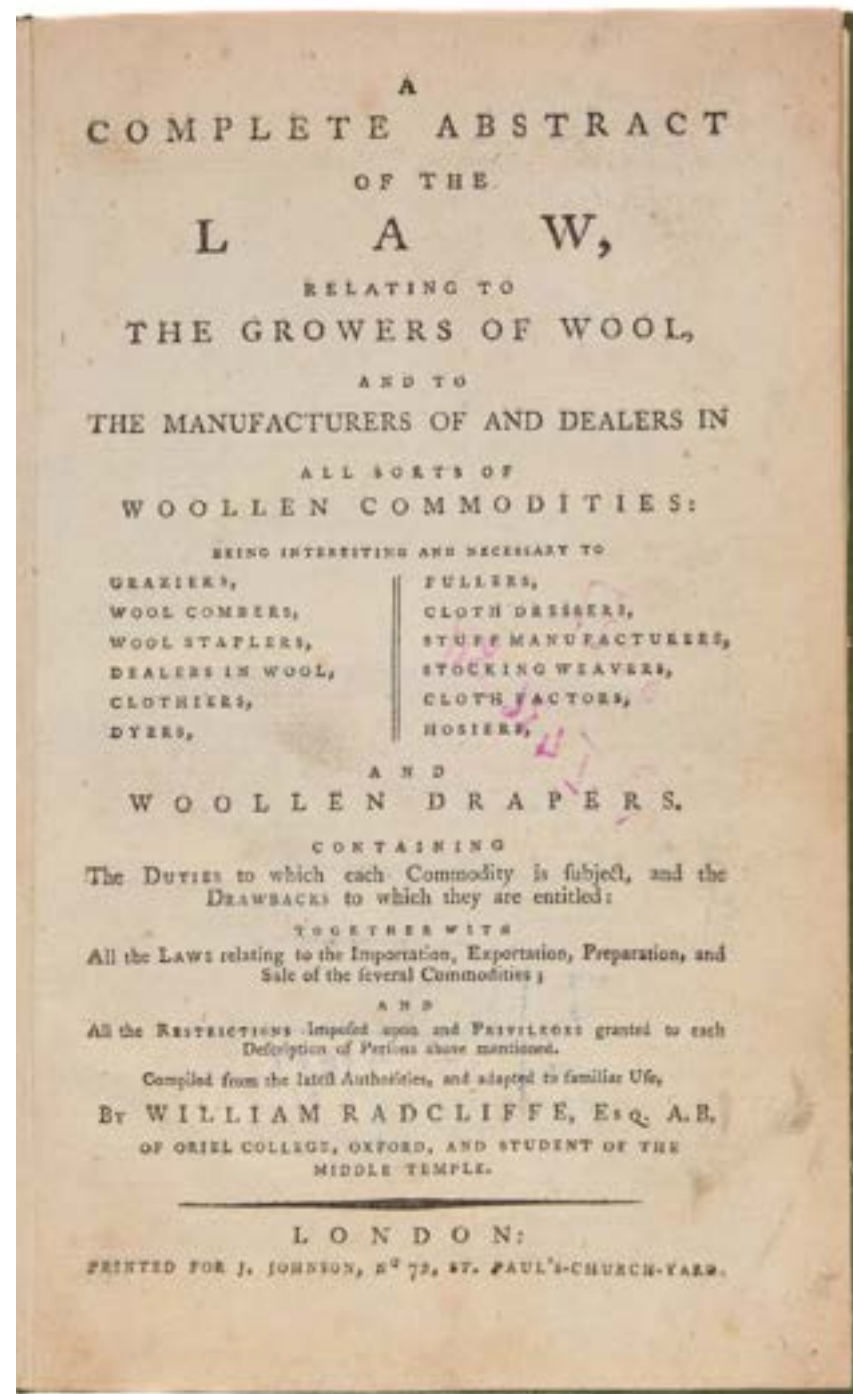
First Edition. 8vo (196 x 127mm). [8], 127, [3]pp. Title-page carefully guarded on a stub in the inner margin, library blind-stamp to title-page and following few leaves, ugly modern ink stamps and shelfmarks to the blank verso of the title, a few minor spots in places but otherwise clean. Modern green pebbled cloth, spine lettered in gilt, new endpapers (a little grubby but otherwise functional and fine).

London: for J. Johnson, [?1792].

£2,800

Unrecorded. Not in ESTC or COPAC.

An entirely unrecorded handbook of laws concerning the British wool trade during the early years of the Industrial Revolution.



continue in force.—Wool Bill, 28 Geo. 3. c. 38. f. 22.

31.

AND in case of the return of any such wool, unfold, to the house, or place from whence the same shall have been taken, the same shall become subject and liable to the same rules, restrictions, and laws, as it would have been, in case the same had never been moved, or taken to any fair as aforesaid.—Wool Bill, 28 Geo. 3. c. 38. f. 23.

32.

If any person shall counterfeit, or in any wise alter any certificate or acknowledgement in the the said act mentioned, (see No. 29, 30, &c.) or any licence, certificate, or instrument hereby directed to be made or given, (see No. 24, 25, &c.) or shall cause either of the same to be counterfeited, forged, or altered in any respect, or shall knowingly make use of any counterfeited or altered licence, certificate, or acknowledgement, such person shall forfeit the sum of twenty pounds to any person suing for the same.—Wool Bill, 28 Geo. 3. c. 38. f. 24. (See No. 69, 70, &c.)

33.

No wool, or any other the aforesaid woollen or worsted articles, shall be removed or carried towards the sea, within five miles of the sea-coast of any part of the kingdom of Great-Britain, upon any pretence, between sun-setting and sun-rising, upon pain of the same being forfeited, together with any horses or carriage in and by which the same were conveying, for the benefit of the person seizing the same; and the driver of every such carriage knowing thereof, and being thereof convicted, shall be committed to the house of correction for the space of one month.—Wool Bill, 28 Geo. 3. c. 38. f. 25

34.

BUT nothing in the last clause shall extend to prevent any grower of wool from removing, at any time after sun-setting, such wool as shall have been shorn that day,  
from

from the place or places of shearing the same, to the dwelling-house or storehouse of such grower of wool, although such removal shall be towards the sea, and within five miles of the coast thereof.—Wool Bill, 28 Geo. 3. c. 38. f. 26.

35.

AND nothing in this act shall hinder any person or persons from carrying and conveying, at any time, any parcels of woollen or worsted yarn twilled, of two or more threads, and manufactured and prepared for knitting, so as each parcel be *bona fide* directed to, and carrying for and to, the residence or shop of some retailer of such woollen or worsted yarn, and so as there be not more than fourteen pounds directed to and carrying for any one person at the same time; and so as such parcel be marked according to the directions of the Acts of Parliament requiring the marking thereof.—Wool Bill, 28 Geo. 3. c. 38. f. 27. (See No. 36, 37.)

36.

No wool, woollens, mortlings, shortlings, woolsocks, worsted bay, or woollen yarn, shall be packed up in any other package otherwise than packs or trusses of leather or canvas, commonly called *pack-cloths*, or in linen or woollen; and all such packs or trusses of leather, canvas, linen, or woollen, shall be stamped or marked on the outside thereof with the word *wool*, in large characters, not less than three inches in length, on forfeiture of all such wool, or other the aforesaid articles, to the person or persons seizing the same, and also upon forfeiture, by the person or persons to whom such wool, or other the aforesaid articles shall belong, of any sum or sums of money not exceeding one shilling for every pound of such wool, or other the aforesaid articles so seized, to the person or persons seizing the same, as the court or justices, before whom such wool or other articles shall be condemned, shall direct:— Provided that nothing herein contained shall extend to prevent any person from packing any woollen or worsted yarn in paper, so that such paper is fairly directed to  
C the

The book re-prints hundreds of laws related to the wool trade with a useful table of contents for speedy reference. Each law is described in a synopsis and references to the statutes are given at the end. The laws include those on taxes and duties, importation and exportation, the sale of wool, the employment of wool workers, bribing officers, transportation of wool by sea, the employment of journeymen and punishments for the stealing of cloth.

The book does not appear to be held by any library but there are a couple of references to it in 19th-century literature regarding the wool trade. Charles Vickerman, for example, in 1894, notes, “in the year 1792 an abstract was published ‘of laws relating to the growers of wool, and to the manufacturers of, and dealers in, all sorts of woollen commodities,’ and that abstract enumerates and gives the titles of 311 laws on those subjects then on the statute-book.” (*Woollen Spinning — A Text-book for Students in Technical Schools and Colleges, and for Skillful Practical Men in Woollen Mills* (1894) p.15). As Vickerman notes, **an abstract was highly useful as numerous laws existed governing the industry and much of the legislation was centuries old:**

“Surely there never was an industry so be-lawed and statute-booked in the world before; and such was the depressing and retarding effects of all this meddling, that, incredible as it may appear at this day, the same machines and implements were used for carding and spinning in the early years of George III’s reign as were used during the reign of Edward III, which in all probability were similar to those of the ancient Romans ...” (p.16).

The wool trade was vitally important to the British economy (especially the economy of the north of England) and — as Vickerman notes — a power loom had been invented by Edmund Cartwright in 1784 but the implementation of technology was to some extent stalled by the legal complexities governing the wool trade. When machinery did begin to automate the industry it led to rioting, vandalism and social unrest as workers protested at the loss of jobs.

As though alluding to these social problems, the final entry in the “Appendix” to this work notes:

“If any person shall, by day or by night, enter by force into any shop, house or place, with an intent to cut or destroy any frame-work-knitted pieces ... or upon any machine or engine thereunto ... [they] shall be transported to some of his majesty’s dominions beyond seas, for a term not exceeding fourteen nor less than seven years ...”

According to the title-page this abstract was compiled by William Radcliffe (1763–1830), a journalist and “brilliant linguist with a formidable memory and a flair for reporting parliamentary business” (*ODNB*) who was married to the novelist Ann Radcliffe (1764–1823), most famous for *The Mysteries of Udolpho* (1794). After their marriage in 1787 William translated a number of works into English to support himself and this book may well have been a task born out of necessity for a young married lawyer.

The printer of this book, Joseph Johnson (1738–1809) was a central figure in the 18th-century book trade and the publisher of Mary Wollstonecraft. Johnson seems to have attempted a small line in these legal abstracts — ESTC records *A complete abstract of the statute law, as it now stands, relating to tobacco and snuff* (Johnson, 1789 — University of Liverpool only).

See also James Bischoff: *A Comprehensive History of the Woollen and Worsted Manufactures* (1842) which lists this book (dating it 1791).

**Provenance:** Rochdale Public Library, blind-stamp and ink shelfmarks. Old Rochdale Public Library “Extracts from Rules” on the front paste-down beginning — before the subject of readers’ tickets or catalogues is discussed — “No person who is in a state of intoxication, or is uncleanly in person or dress or who is suffering from an infectious or offensive disease ... shall be admitted or allowed to remain in the Library”.

# 30

## TWO ANGRY DISSENTING SERMONS ON “WITHHOLDING CORN IN A TIME OF SCARCITY”

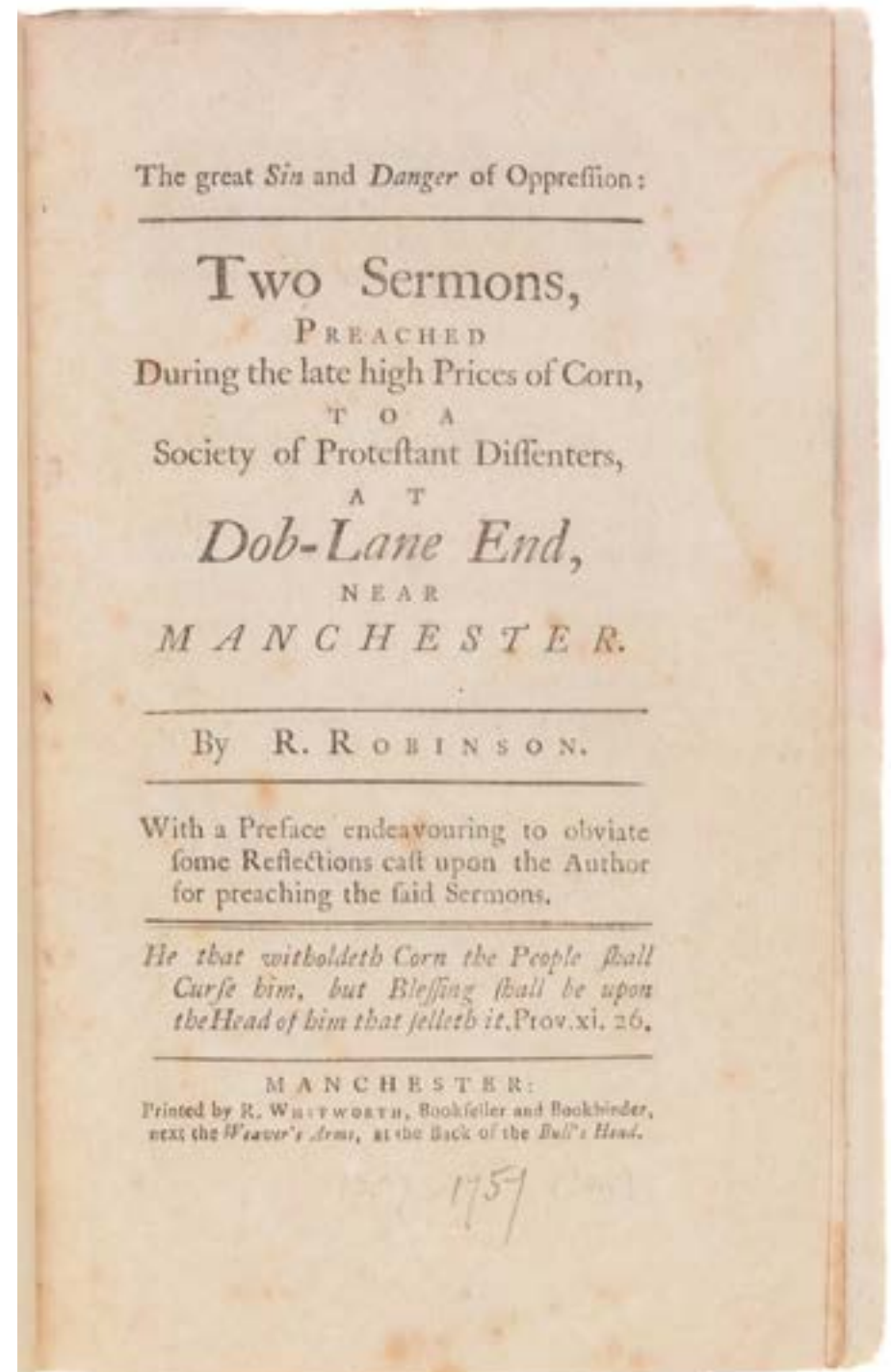
**ROBINSON** (Robert). **The great Sin and Danger of Oppression: Two Sermons, Preached During the late high Prices of Corn, to a Society of Protestant Dissenters, at Dob-Lane End, near Manchester.** With a Preface endeavouring to obviate some Reflections cast upon the Author for preaching the said Sermons.

First Edition. 8vo (206 x 125mm). 66, [2, advertisement] pp. Lightly foxed in places throughout, small semi-circular water mark to the blank fore-margins, pink ink spotting to the last couple of leaves. Modern marbled paper wrappers (a little crumpled at the edges).

Manchester: by R. Whitworth, [1757]. £950

Rare. ESTC records BL, Congregational Library, Chetham's Library and John Rylands only — no copies recorded in the US.

Two rare and powerful sermons on the horrors of poverty and hunger in Manchester by the fiery dissenting minister Robert Robinson.



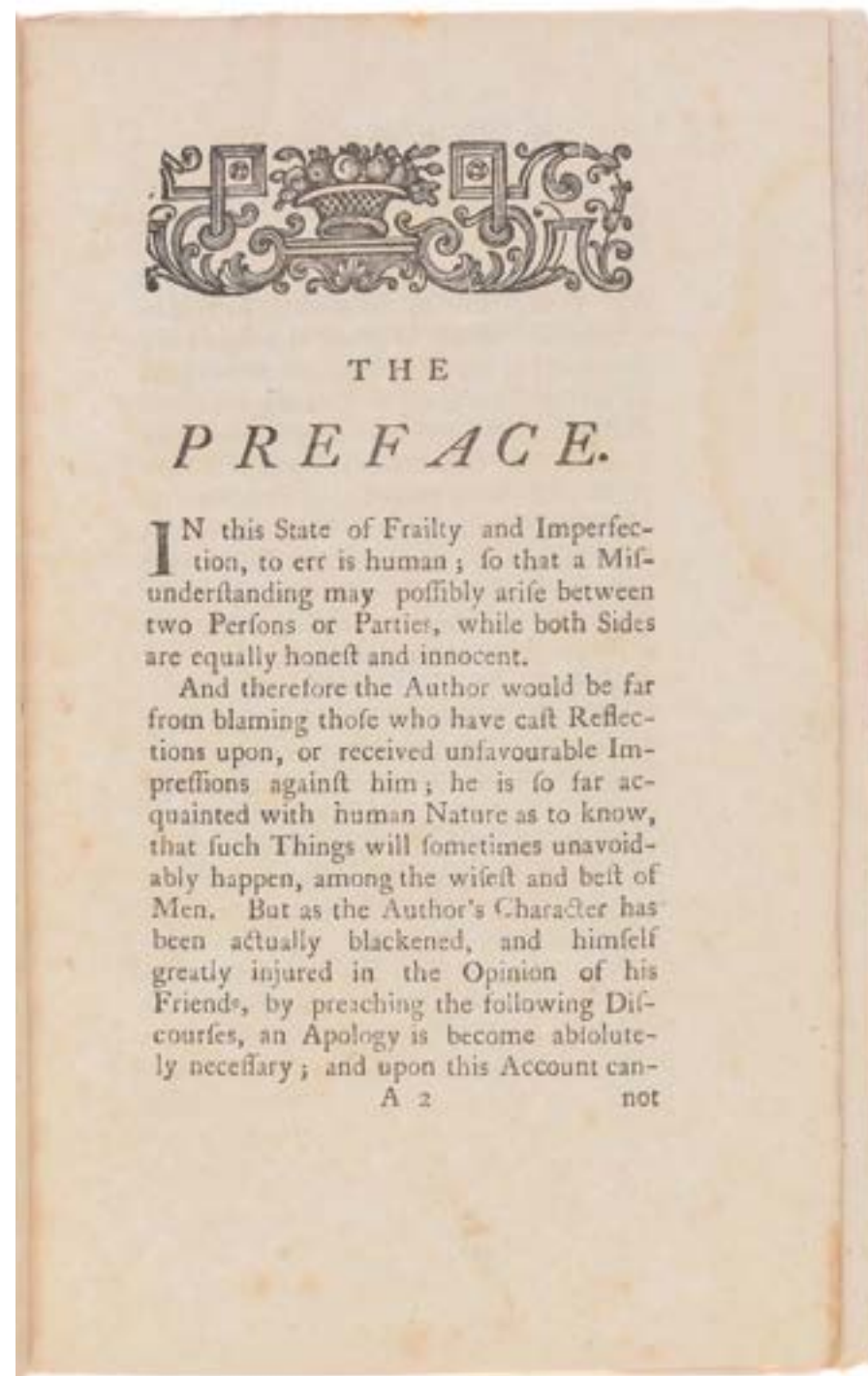
Robert Robinson (1726/7–1791) was educated in London and was later minister at dissenting chapels in Cheshire. Notorious for his “uncertain temper”, Robinson is said to have had a beggar whipped by the constable of Dukinfield which led to him being ejected and appointed as minister at Dob Lane Chapel in Failsworth near Manchester.

“At first he carried out his duties conscientiously. The chapel accounts record that the sacrament was regularly administered at monthly intervals between April and November each year until November 1764, when records cease. However, his political views and his orthodox Trinitarian theology, as well as his short temper, appear to have alienated his congregation. In 1774 members of his congregation sought legal advice on the possibility of dismissing him for refusal to baptize and administer the sacrament. The root of the dispute seems to have been financial. Prior to Robinson’s incumbency, fees and collections were donated to the poor. Robinson, however, used the fees to repair his house, only grudgingly allowing small donations to the poor. Legal opinion was that, although Robinson had ‘a mean and avaricious temper which he shews on all occasions’, he had committed no moral offence. Robinson retaliated by locking out his congregation.” (ODNB).

In the preface, Robinson explains that his character (somewhat justifiably, if the above is to be believed) has been “blackened, and ... injured” by attacks on him. He states:

“... there are some dishonest People in every branch of Business, Persons who have not the Fear of God before their Eyes; who pay no Regard to Reason, Duty, Conscience, Gratitude or Obedience; who will not scruple to violate the Laws of God and their Country, in Order to carry on and promote their own secular Interest and Advantage ...”.

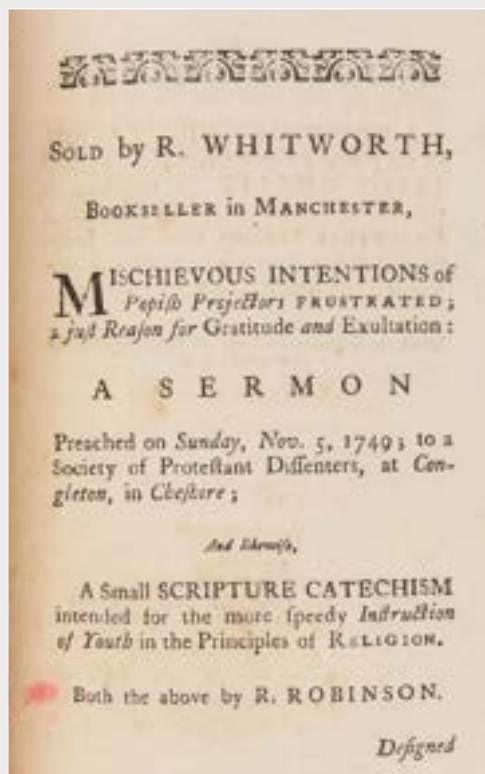
“The Cornfactors, &c. we may suppose, are not such a righteous Set of People, as to have no Unrighteousness among them; for when they have people at a Pinch, some of them, I apprehend, will squeeze and screw up their Neighbours, as is common among unfair Dealers in every other Profession.”



“In places at a Distance, I have been told that Flour was dear but good; in Manchester it was generally allow’d there was both good and bad; be that as it will, I have seen Meal or Flour in the Country adulterated beyond all Description; for indeed I can scarce tell what it was, only I was told it was intended to be Bread for the poor ...”

The adulteration of bread in Manchester during the food shortages of 1757 led to rioting and resulted in the Making of Bread Act which protected the making of bread and punished those who adulterated it.

The two sermons are taken from Proverbs: “The righteous considereth the Cause of the Poor, but the wicked regardeth not to know it” (xxxix, 7) and “He that oppreseth the poor reproacheth his Maker but be that honoureth him hath Mercy on the poor” (xiv, 31). Robinson writes in the second sermon:



“Every Man in Distress should not be treated as a Beggar; nor every charitable Action performed with the Air of giving an Alms. To assist People of Parts and Education, especially those who have been in good Circumstances, in a rough and overbearing Manner, is very unbecoming. Use every Person in a Manner suitable to his Condition ... (p.62).

At the end of the text is an advertisement for two other works by Robinson published by Whitworth and a further work “designed for the Press”. According to the ODNB Robinson, after resigning from his position at Dob Lane Chapel, is said to have worked for Whitworth.



Prov. xxix, 7. *The righteous considereth the Cause of the Poor, but the wicked regardeth not to know it.*

**T**O do as you would be done unto was the Advice of our blessed Saviour, and was long before likewise the Doctrine of the wise King Solomon; and if this Rule was carefully observed, it would rectify many Particulars in civil Life, and put Things upon a different Footing to what they generally are; for it is owing to the Want of this, that Kingdoms, Cities and private Societies are often unhinged, and every Thing appears in wild Disorder and Confusion; for wherever it happens that Persons invested with Power exert it in a Manifestation of their Authority, rather than in doing Justice and shewing Mercy to Mankind, they forfeit the good Opinion of the wise and virtuous and acquire the Character of wicked and ungodly Men. It is a vain  
Imagination



# 31

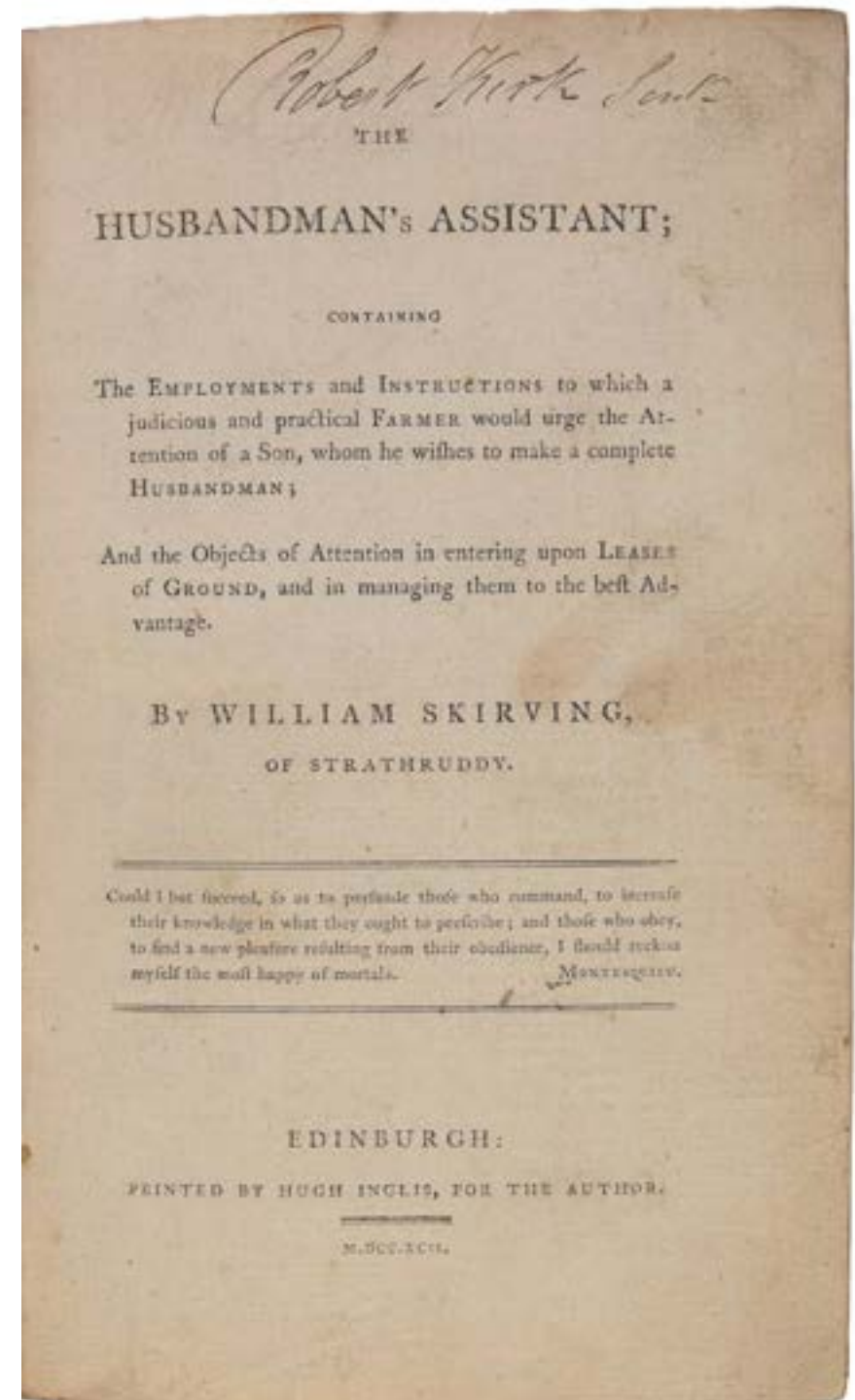
## RADICAL HUSBANDRY BY A FUTURE TRANSPORTEE TO AUSTRALIA

**SKIRVING** (William). **The Husbandman's Assistant:** The Employments and Instructions to which a judicious and practical Farmer would urge the Attention of a Son, whom he wishes to make a complete Husbandman; and the objects of Attention in entering upon Leases of Ground, and in managing them to the best Advantage.

First Edition. 8vo (207 x 130mm). [xxvii], 29–446pp, with an engraved plate of a plough. Title-page lightly browned and dusty, some spotting in places, a few chips and closed tears to the edges of a few leaves (not touching the text). Early 19th-century calf-backed marbled boards, spine ruled in gilt, black leather and gilt label, plain endpapers (upper headcap torn and ragged, joints split but holding firm, rubbed and bumped at the corners and edges).

Edinburgh: by Hugh Inglis, for the Author, 1792.      £2,500

Very Rare. Edinburgh University and National Library of Scotland only in the UK; University of Kansas and Toronto only in the USA. OCLC adds a copy at the BL and University of Reading and New York Public Library. A second volume is mentioned throughout the book (and was clearly written) but it was never published as the author was transported to Australia in 1794.



A wide-ranging practical husbandry manual specifically addressed to younger farm labourers (“this most useful class of men”) who were not from the land-owning classes and with a view to revolutionising Scottish agricultural practices. The author became embroiled in the widespread fears of uprising in the United Kingdom after the Revolution in France and the publication of Thomas Paine’s *Rights of Man* and was found guilty of distributing a radical pamphlet. He was transported to Australia, where he died of dysentery in 1796.

This book shows the strong influence of Skirving’s father, also William, and argues that it is essential for young people to learn practical agricultural skills, “to guide and determine the tender shoot of reason in the opening breast.” (p. ix). Skirving’s book is particularly targeted at the sons of poorer farmers rather than, “young farmers, whose parents are opulent.” (p. xi). Skirving had studied at the University of Edinburgh before leasing a farm at Damhead in Haddingtonshire: this failed but he later inherited his father-in-law’s property, including a farm at Strathruddie.

Skirving notes:

“I have observed, that labouring people read little or none: that nevertheless they were very intelligent in such matters as were taught them in youth ... for whatever the mind receives in youth, it embraces with affection ... and hence also I concluded, that agriculture could only be forwarded towards perfection, by interesting the affections of those who are engaged in its labours; and that it was therefore of the greatest importance, to engage the heart, while young and tender, to those principles of science, the application of which, in practice, would open their minds to the reason of things.” (p. xvii).

The main body of the manual contains instructions on herding and driving cattle, managing the plough and sewing and reaping.

We begin though, at the end of the volume, to see the emergence of Skirving’s revolutionary feelings when he turns to the management of



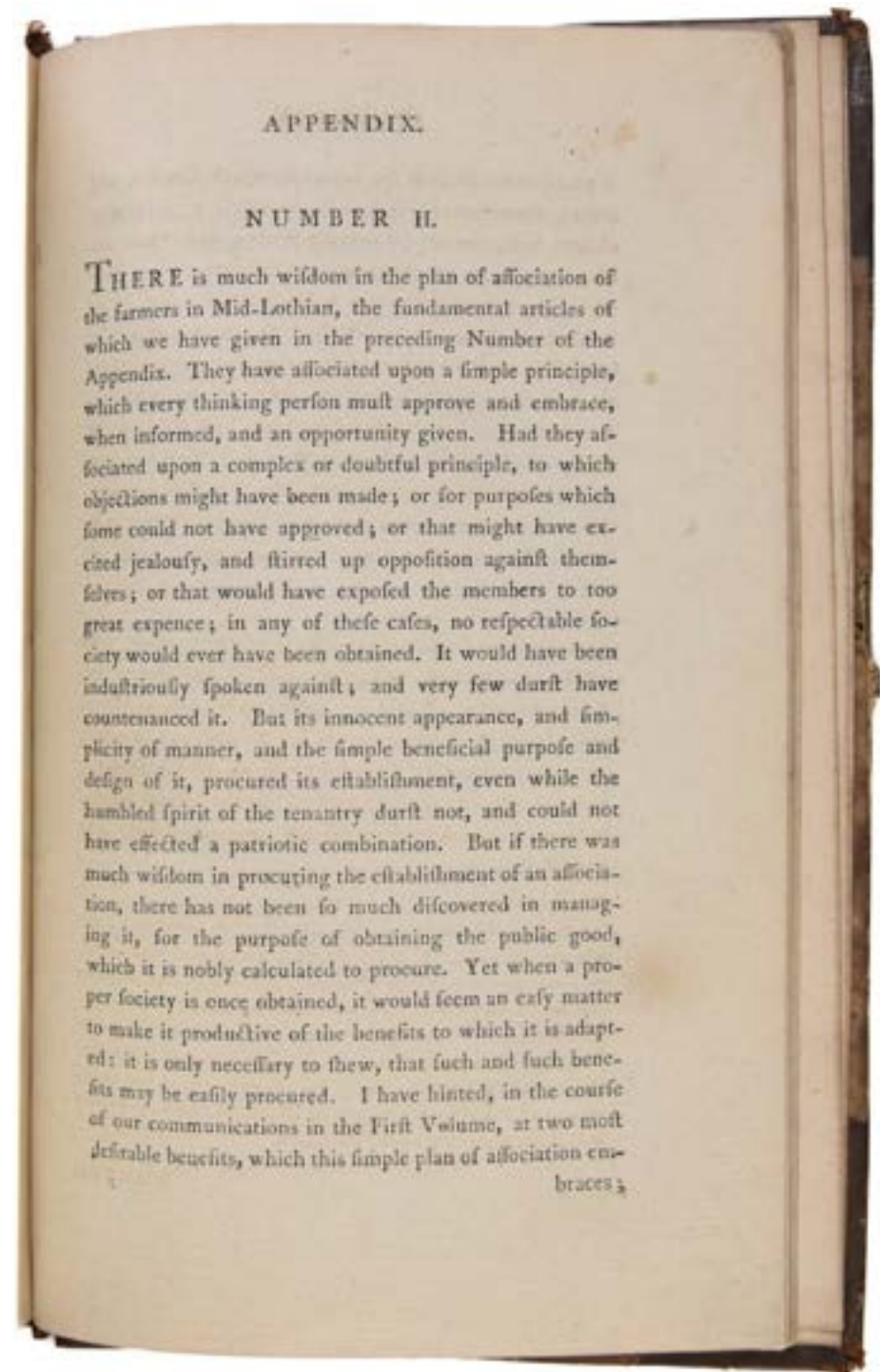
farm workers: in a long footnote on the “Duties of Upper Servants” [*i.e.* farm managers], he writes:

“The moral evil system has not failed to take advantage of the benefit of representation. Hence it is, that we find the patterns of the leading principles in those governments kept up ... **The principle of despotic government is fear;** and accordingly, as Montesquieu has demonstrated, the perfection of such governments depends upon **the greater terror with which the magistrate clothes himself.** Here they take care to keep the instruments of torture and death always in view, and in continual operation ... We, in Britain, are especially to blame ... **while our constitution admits to a distinguished and enviable place in he commonwealth the patterns of virtue and goodness, we suffer these sacred feats to be profaned with the most corrupt and the vilest examples.”**

The final pages of the *Appendix* also begin to draw close to the fears surrounding public meetings that dominated the prosecutions around this time:

“There is much wisdom in the plan of association of the farmers in Mid-Lothian ... Brethren, we are justly esteemed the most steady, and the most moderate class of inhabitants in every kingdom. Let us, conscious of our patient, submissive, and moderate general disposition, step forth, and be prepared to aid the wise and the good ... If, there, there are but three in a parish attentive to the good of mankind, let them form themselves into a permanent society; let them join with, was it but two parishes, and send up a noble triumvirate to the country town ...”

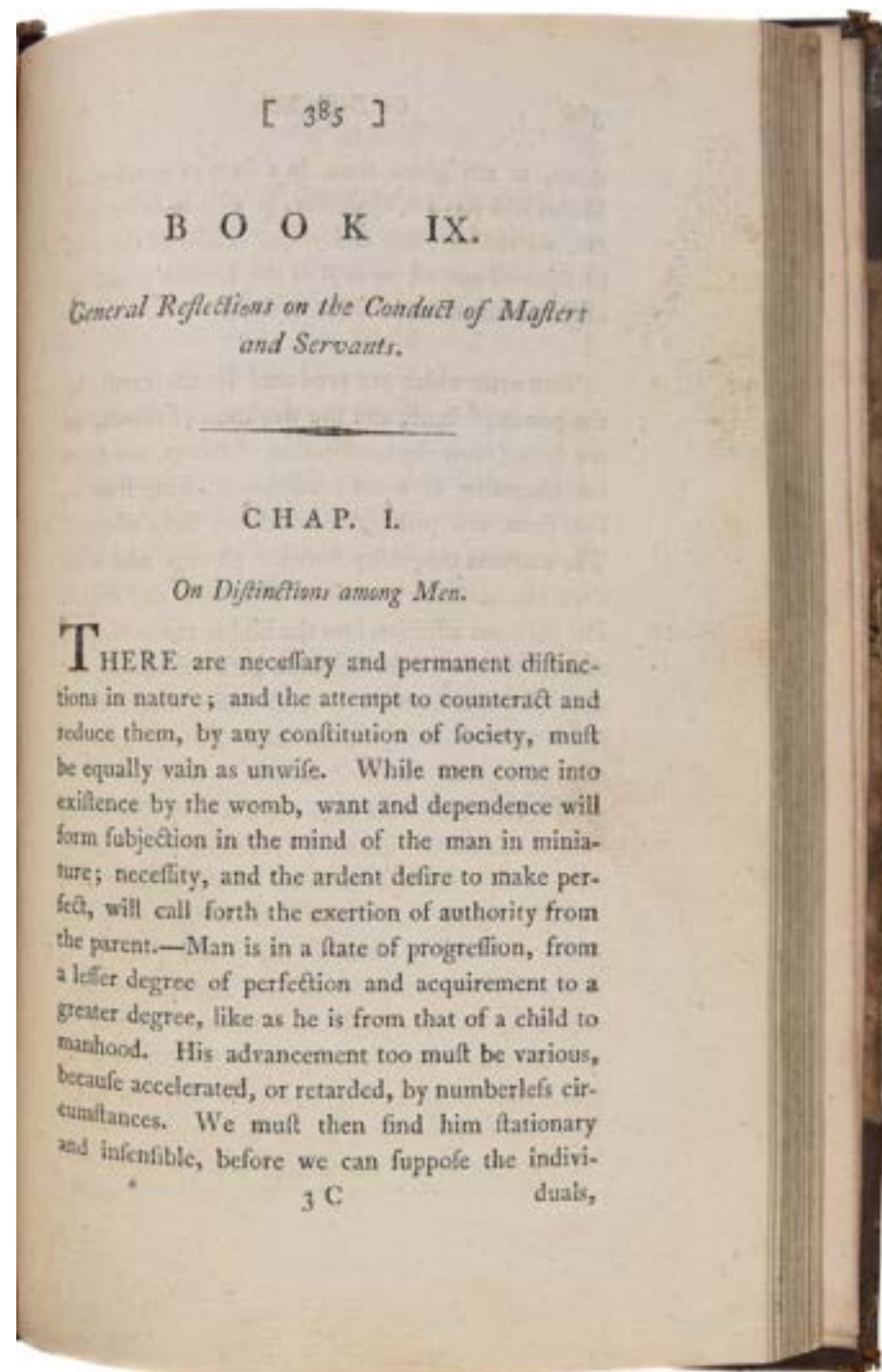
Skirving’s entry in the *ODNB* states that: “The final stages of work on this publication [*The Husbandman’s Assistant*] had brought the Skirvings to Edinburgh amid mounting enthusiasm for political reform



inspired by the French Revolution.” It is clear though from a closer reading of the text that Skirving was already beginning to hold emerging radical views that would only have been strengthened when he reached Edinburgh”.

“It was not long before Skirving suffered for his political activities in the alarmist conservative climate of Edinburgh during the French Revolution. He was first arrested in August 1793 for distributing copies of a radical pamphlet written by George Mealmaker of Dundee and printed by Thomas Fyssh Palmer, who was transported for his action ... Skirving was tried before the high court in Edinburgh on 6 and 7 January 1794, and bravely or unwisely insisted on conducting his own defence. He was sentenced to fourteen years’ transportation. After a short period of imprisonment in the Edinburgh tollbooth, he was transferred to Newgate, London. The transport, the *Surprise*, left St Helen’s on 1 May 1794, carrying Skirving, Palmer, Margarot, and Thomas Muir, and it arrived at Port Jackson, New South Wales, on 25 October. Skirving bought a small farm shortly after his arrival and named it New Strathruddie in memory of his wife. He died from dysentery in Port Jackson on 19 March 1796 and was buried on the same day at St Philip’s Church, Sydney.” (ODNB).

**Provenance:** Robert Kirk, contemporary signature in the upper blank margin of the title-page.



DAY-TO-DAY ACCOUNT OF SLAVES  
ON AN ESTATE IN GRENADA

[SLAVERY] [TURNBULL (Robert)], estate manager. **A Journal of Work and other Transactions done upon Montreuil Estate Grenada July 1783.**

Single Oblong Sheet (320 x 395mm), tabulated by hand in ink and completed in manuscript. A little browned in places and previously folded and docketed on the verso, some slight tearing at the folds which does not affect the text.

[Grenada, c.1783].

£4,500

**A sobering day-by-day account of a month on a Grenada slave estate**

This sheet lists each day of the month and records the number of slaves (128) and their duties on each particular day including those “about ye house”, “about ye works” and “Negroes of ye field”. There are also columns for more specific jobs such as watchman, coopers, carpenters and masons. **The sheet also records the number of children of slaves on the estate and the sick and lame** (which usually accounts for about 20% of the number of slaves on the estate, a brutal indicator of the appalling living conditions). Recorded in the same dispassionate way as the human lives is information on the weather and the numbers of cattle as well as general notes about what occurred each day. **The column marked “Runaway” is entirely blank for this month.**

The additional notes include details of the duties on the estate such as weeding and cleaning out the cattle but also provides insights into the

lives of the slaves such as “**Betty brought to Bed [gave birth] of a Boy**” and “an old unfortunate Negro Call’d ?Rasscin died this day.”

The spartan life on the estate is reflected in comments such as “gave the Negros 6 Herrings a piece” (this seems to have been done weekly).

When folded-up this manuscript would have been one of hundreds carefully filed with similar documents with a simple docket title “Montreuil Monthly Journal ...”. **Unfolded it is a powerful visual representation of the complete annihilation of individual human identity that the slave trade inflicted on countless people.**

**These records are also now the only information we have for many of the individual lives obliterated by the slave trade.**

Caitlin Rosenthal has also stressed the vital importance of this type of document in proving that the day-to-day operations of the slave trade were not confined to the West Indies and Africa but seeped into life in England where estate owners were acutely aware of the way in which their slaves were being treated:

**“Written records tied the whole system together.** From the attorney’s desk — or the proprietor’s across the Atlantic — a hierarchy of reports made many layers of managers and labourers easily visible. **Proprietors and attorneys who never encountered individual slaves nonetheless knew about them.** They could reflect on each day’s labor from the comfort of an office, or query a chain of managers about the success or failure of day-to-day operations.” (Caitlin Rosenthal: *Accounting for Slavery: Masters and Management* Harvard UP (2019), p.45).

The invaluable *Records in the Centre for the Study of the Legacies of British Slavery* (coordinated by UCL) states that in 1783 the Montreuil Estate was owned by three Glasgow merchants: John Cross, Robert Bogle and John Baird. In 1788 Baird purchased the entire estate from his co-owners. The docket title notes that included with the original packet was “also [a] letter from Mr Turnbull Manager to ?Mr [George] [Osw]ald” [the letter is now missing] but suggests that the accounts were drawn up by a Robert Turnbull who also signed a letter from the Montreuil Estate in March 1791 to William Cross in Glasgow reporting on the “old and infirm” slaves on the estate (this letter was offered by Grosvenor auctions in London in 2003). George Oswald was most likely the son of James Oswald MP who held a mortgage on the estate.

A Journal of Work and other Transactions Done upon Montwell Estate Grand July 1773

Day of the Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Weather	Notes
July 1	33	3	4	2	-	4	2	1	3	-	1	3	31	4	31	121	Clear	Welding Piece A	Males 11 - Hens 11 - Cattle 2 - Sheep 4 - Horses 3 - Cows 2														
July 2	33	3	4	2	-	4	4	1	3	-	1	3	31	4	31	122	Very Rainy	Employed as above															
July 3	34	3	4	2	-	4	4	1	3	-	1	3	31	4	31	123	Shower in Day	As above															
July 4	34	3	4	2	-	4	4	1	3	-	1	3	31	4	31	124	Fair	The Same															
July 5	35	3	4	2	-	4	4	1	3	-	1	3	31	4	31	125	-	Do do															
July 6	35	3	4	2	-	4	4	1	3	-	1	3	31	4	31	126	-	Do do															
July 7	35	3	4	2	-	4	4	1	3	-	1	3	31	4	31	127	2 Heavy	Given an allowance of 6 Hens to the															
July 8	37	3	4	2	-	4	4	1	3	-	1	3	31	4	31	128	2 Heavy	Finished Welding the above Piece															
July 9	37	3	4	2	-	4	4	1	3	-	1	3	31	4	31	129	Clear	Welding Piece C No 2															
July 10	37	3	4	2	-	4	4	1	3	-	1	3	31	4	31	130	Clear	As above															
July 11	37	3	4	2	-	4	4	1	3	-	1	3	31	4	31	131	Clear	Employed as above															
July 12	37	3	4	2	-	4	4	1	3	-	1	3	31	4	31	132	Very Rainy	Do do															
July 13	38	3	4	2	-	4	4	1	3	-	1	3	31	4	31	133	Very Rainy	Finished the above Piece															
July 14	38	3	4	2	-	4	4	1	3	-	1	3	31	4	31	134	Rainy	Given the Negroes 6 Hens to spare															
July 15	42	3	1	2	-	4	2	1	3	-	1	3	26	4	31	135	Clear	Welding Piece B No 2															
July 16	43	3	1	2	-	4	2	1	3	-	1	3	26	4	31	136	Heavy Rain	Clearing out the Cattle Pens															
July 17	43	3	1	2	-	4	2	1	3	-	1	3	25	4	31	137	Do do	Employed as above - Betty Brought to Bed of a Boy															
July 18	43	3	1	2	-	4	2	1	3	-	1	3	26	4	32	138	Shower	Welding Piece C No 1															
July 19	43	3	1	2	-	4	2	1	3	-	1	3	26	4	32	139	Fair	As above	an old Indigo man who says he will sell his Indigo this Day														
July 20	43	3	1	2	-	4	2	1	3	-	1	3	25	4	32	140	Very Heavy Rain	Finished the above Piece	Finished the above Piece														
July 21	43	3	1	2	-	4	2	1	3	-	1	3	26	4	32	141	Fair	Given the Negroes an allowance of Hens															
July 22	43	3	1	2	-	4	2	1	3	-	1	3	24	5	32	142	2	Welding Piece B No 1															
July 23	43	3	1	2	-	4	2	1	3	-	1	3	24	5	32	143	Fair	Welding Piece A															
July 24	43	3	1	2	-	4	2	1	3	-	1	3	24	5	32	144	Do do	Employed as yesterday in the Cotton - Offered some Hens to the Negroes															
July 25	43	3	1	2	-	4	2	1	3	-	1	3	24	5	32	145	Clear	Welding Piece C No 3															
July 26	45	3	1	2	-	4	2	1	3	-	1	3	23	5	32	146	2	2 <sup>d</sup> Piece C No 2															
July 27	45	3	1	2	-	4	2	1	3	-	1	3	23	5	32	147	Fair 10 <sup>o</sup>	Employed as yesterday															
July 28	45	3	1	2	-	4	2	1	3	-	1	3	23	5	32	148	Clear	Given an allowance of 6 Hens to the															
July 29	45	3	1	2	-	4	2	1	3	-	1	3	24	5	32	149	Fair	Welding same piece															
July 30	45	3	1	2	-	4	2	1	3	-	1	3	24	5	32	150	-	As above															
July 31	45	3	1	2	-	4	2	1	3	-	1	3	23	5	32	151	Rainy	Welding Piece E No 1															

# 33

“I AM RUNNING A RACE WITH THE PRINTERS AGAIN ...”

**SOUTHEY (Robert). Largely unpublished ALS from Southey to his publisher Joseph Cottle, 5th April 1797.**

62 lines written over three sides of a folded quarto leaf (225 x 186mm), integral address “For / Mr Cottle / High Street / Bristol” and signed “Robert Southey”, folded for postage, London postage stamps.

Condition: Remarkably clean and fresh on paper watermarked 1794; guarded at the inner margin where it has been tipped into an album, small tear to a blank portion of the sheet where the wax seal has been opened, partial remains of the sealing wax, address panel.

[London]: No 20 Prospect Place, 1797.

£4,800 + VAT in the UK

A detailed and largely unpublished early letter on literary business by Southey to his publisher Joseph Cottle. Southey – living temporarily and unhappily in London after his marriage – describes “running a race with the printers” to complete his translation of Necker’s account of the French Revolution and his unhappiness with the “incorrect & inelegant” errors in the first edition of his *Letters written during a short residence in Spain and Portugal*. Southey also discusses reviews of his recently published *Poems* and enquires about his literary friends such as Coleridge and the mysterious Bristol poet, William Gilbert.

Southey begins the main section of his letter by discussing the recent publication of *Letters written during a short residence in Spain and Portugal in 1797* which was published by Cottle in Bristol in 1797 and printed by Robert Rosser and William Bulgin. Southey complains:

“The copy on fine paper which I sent to Ld Carysfort [John Joshua Proby, 1st Earl of Carysford (1751–1828)] wants the cancel 39–40 & one of the common ones 87–88. I am afraid the omissions are numerous my finding two within the small circle of my own acquaintance”. I heartily wish the edition was sold, that I may make some alterations & additions myself, & reserve the Bristol presses from the disgrace of sending out a book so completely incorrect & inelegant.” [a second edition was not published until 1799].

Southey then discusses the recent reviews of his *Poems*, which was also published in Bristol in 1797. Southey notes that he has not seen the two reviews in the *Critical & Monthly Reviews* but understands that one of them was by George Dyer (the author and political reformer).

Southey’s main concern is with his translation of Jacques Necker’s account of the French Revolution (published in 1797 as *On the French Revolution. By M. Necker*). Southey states that he is “running a race with the Printers again translating a work from the French (Necker on the Revolution) of which Dr Aikin & his son translated the first volume.” Southey returns to the pressure placed on him by this project towards the end of his letter: “my time is now wholly employed by the Race — for I run at the rate of 16 pages a day — as hard going as 16 miles an hour for a hack horse.”

Southey also enquires of Cottle: “How comes on Achmed Arebeili & Coleridge second edition?” This refers to a volume of poetry *Aks-i partaw. A Series of Poems, containing the complaints, consolations, and delights of Achmed Ardebeili, a Persian exile* published by Cottle in 1797 (admired by Wordsworth and Coleridge) and presumably to the volume of poetry by Coleridge (and Charles Lamb and Charles Lloyd) also published that year by Cottle. At the end of the letter Southey informs Cottle that Friedrich Schiller’s play *Kabale und Liebe* is about to be, “rescued

22 by 74

Wednesday April 3<sup>rd</sup> 1797

N<sup>o</sup> 20 Prospect Place

I have been in daily expectation of the parcel among the last three weeks - but Mr Koser some times seems to be converted in his management of my poor letter & so nothing is to be said to.

The copy on fine paper which I sent to Dr Carey for want of the cancel 39-40. & one of the comma no 87-88. I am afraid these omissions are necessary to prevent the ~~copy~~ within the small circle of my own acquaintance. I heartily wish the edition was sold, that I may make some alterations & alter myself. & remove the British names from the prospect of sending out a book so completely incorrect & unequal.

I have not yet seen the Critical & Monthly Reviews. He Critique was written by George Dyer. if he likewise reviews the letter I shall beg leave to point out a few questions myself. Mr Peacock tells me many more copies will be wanted in his edition.

Will you be good enough to ask Perry Brown for my two books - the Spanish Language & Society Review. I am you can only bring a letter of recommendation, my Nativity (if possible) may come with the parcel. I shall have a valuable addition to my

Mr. Carey  
Black Street  
Bristol  
Single



Handwritten text, possibly a date or reference number, partially obscured by a white patch.





Below is an account of the college of surgery at Oxford, & the history of the founder of that, only certain, science in Spain.

I am running a race with the printer again. Translating & editing from the French (Stoker on the Revolution) of which I have a few in hand the first volume.

My books we must still claim your hospitality. one being so not sent us - & there is no necessity for my sending in London till the close of the autumn. Therefore after keeping the next term, which may be kept the first week in May, I intend to go into the country for five months, probably near the sea, at the distance of one days journey from London for the convenience of coming up to help the Trinity term. This will not increase my expenses, tho' it will give us all the pleasure of winter shall London can contribute.

Bill Coates was here on Sunday. has to give us a touch when I could have written this.

How come on Richard Boscawen & Colledge record edition?

I am going out to dine at half past five - a less rather stay at home. This is an emergency which I never intend to when I can help it.

Remember me to all friends. my time is now wholly expended by the Race - for I run at the rate of 16 pages a day.

as long from as 16 miles in hour for a hack horse. This was (I think 16 days more or less completed) I shall write again to Bristol. in the mean time remember me to your son / only for -  
-timberly - & to Gilbert.

Schiller's Cabal & Love is about to be revised from the degree of its present English dress. a new translation by the author of the Monk is in the Press.

Do not forget the interlinear edition as I have something to expunge - & more to add.

Farewell  
God bless you

Yours affectionately

Robert Boyle

from the disgrace of it present English dress”, as, “a new translation by the Author of the Monk is in the Press.” This refers to the new translation of the play by Matthew “Monk” Lewis, published as *The Minister: A Tragedy* in 1797.

Southey reminds Cottle to “Remember to all friends ... particularly to Gilbert.” Gilbert is William Gilbert (?1763–c.1825) — the Antigua-born insane son of a plantation owner who believed that African spiritual power had been transferred to America via the slave trade — who published the extraordinary poem *The Hurricane* in 1796 before later disappearing. Southey described Gilbert as “the most insane person I have ever known at large, and his insanity smothered his genius.”

This letter is recorded as “untraced” in the online collected letters of Robert Southey (see [romantic-circles.org](http://romantic-circles.org)) which reproduces only a small portion of the letter (taken from Cottle’s *Reminiscences of Samuel Taylor Coleridge and Robert Southey* (London, 1847.)) Even the portion which is reproduced is deeply inaccurate: the paragraph in which Southey describes “running a race with the printers again” is faithfully transcribed but this is followed by a paragraph related to Southey’s desire to move away from London, which Cottle places in the wrong position. The vast majority of this letter does not appear to have ever been published and would be required for any new edition of Southey’s letters.

# 34

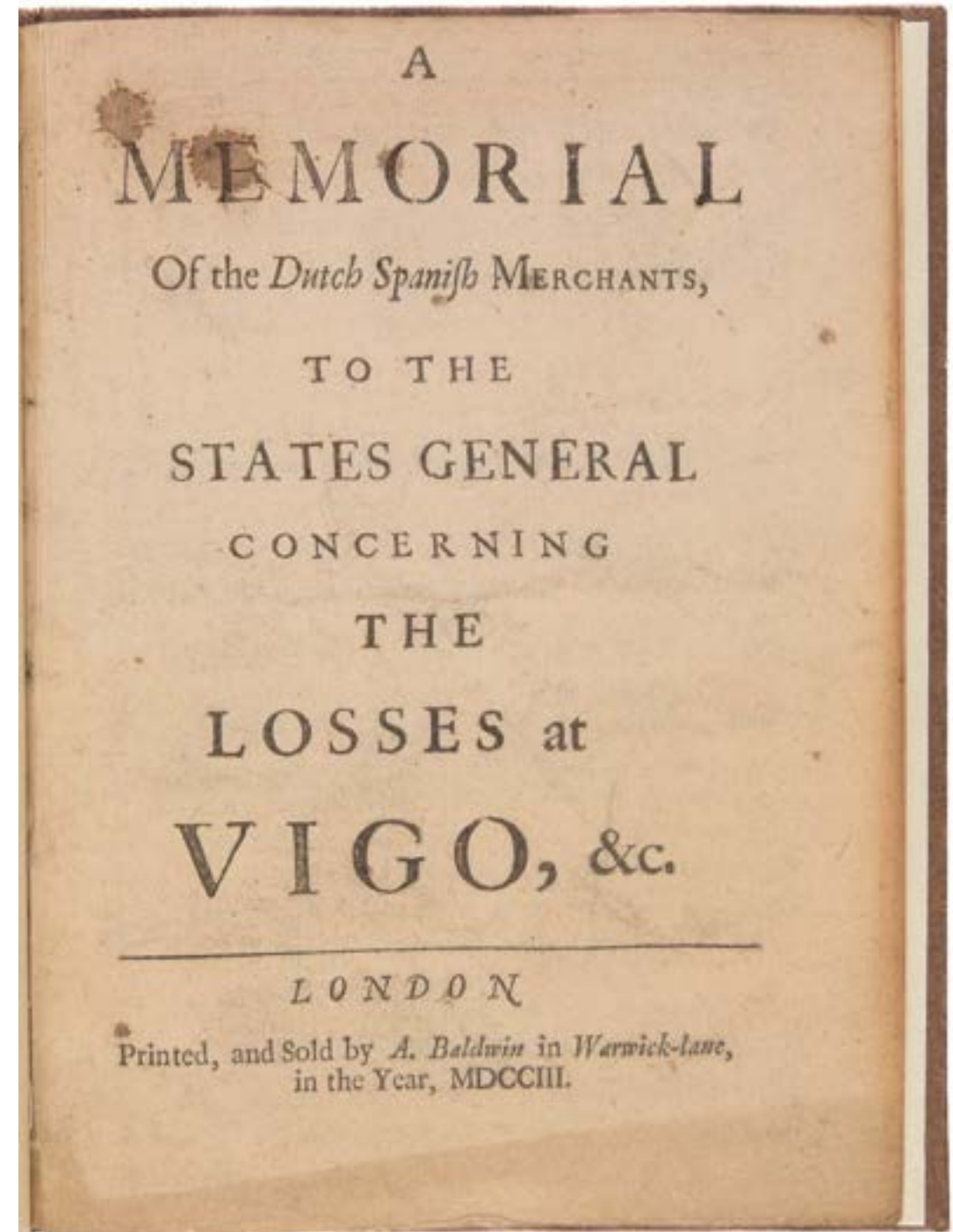
## GOLD AND SILVER TREASURE FROM THE WEST INDIES

[SPANISH PRIZES]. [BEAVIS (Richard)]  
translator. **A Memorial of the Dutch  
Spanish Merchants, to the States General  
Concerning the Losses at Vigo, &c.**

First Edition. Small 4to (190 x 139mm). 24pp. Title-page a little dusty and with two circular ink blots, headlines and pagination cut into in places by the binder but otherwise fine. Modern brown boards, red leather and gilt spine label.  
London: printed and sold by A. Baldwin, 1703. £1,250

Rare. ESTC records BL only in the UK; Columbia, Huntington, New York Public Library in the USA and University of Sydney. No copies recorded on Rare Book Hub.

**An English translation of a petition from Dutch merchant sailors for reparations following an Anglo-Dutch/Spanish naval battle.**



51. By reason that the Lading was ordered in a Time of Peace with *England*,

52. The same is also so conceived in the like Case, hapned short after the Expiration of the Twelve Years Truce.

53. When there was restored to the Subjects of this State the Goods to them belonging.

54. And Laden in four *Portuegeses*, being then Enemies Ships, who departed before the expiration of the Truce.

55. And after the Expiration thereof, taken and brought up by Privateers of this State.

56. Which is, more at large, to be seen in the History of Mountains in the Lives of the Princes, *Maurice* and *Frederick*, for the Year 1621. Fol. 390.

57. The reason of such Dispositions, and the Arguments of the said Lawyers, before all things have taken place in such a free State as this.

58. In which the Subjects have the happiness to enjoy what is essential in a free Republick.

59. Namely, that every Person not acting against the Laws, shall be sure of his Life and Goods, and safe against all Confiscations.

60. Now it is evident, and it is not alledged otherwise by any Person, Neither by, or on the Behalf of the Captors.

61. But that the said Interested have done Nothing whereby they might have incurred the least Displeasure of the *States*.

62. Neither can they be said to have acted with Imprudence.

63. And

63. And in respect of the Returns found in the Ships at *Vigo*, it ought particularly to be considered further.

64. First, That the Goods, for whose Returns those Commodities were sent, have been sent from hence long before the Declaration of the War, and most of them some Years before.

65. And Secondly, that also in that short time between the said Declaration of War, and the sailing of the Spanish Fleet from the *West-Indies*,

66. No means could have been used by the interested Subjects of these Countries,

67. To hinder the bringing over of those Returns from the *West-Indies* to *Spain*.

68. As also that part of the Voyage of the said Fleet from the Spanish *West-Indies* to *Spain* was made before the Declaration of the War.

69. Which Circumstances are quite otherwise than those of the taking of the Spanish Plate-Fleet under Admiral *Peter Peterfszim*.

70. When the War some Years before was kindled anew upon the Expiration of the Truce,

71. So that the example is wrongfully produced upon the taking of the Spanish Fleet in the Bay of *Vigo*.

72. The matter about the last mentioned Accident being quite of another nature.

73. All the Circumstances whereof, are so favourable to the said Interested, as perhaps ever any case of that nature hath been.

74. The

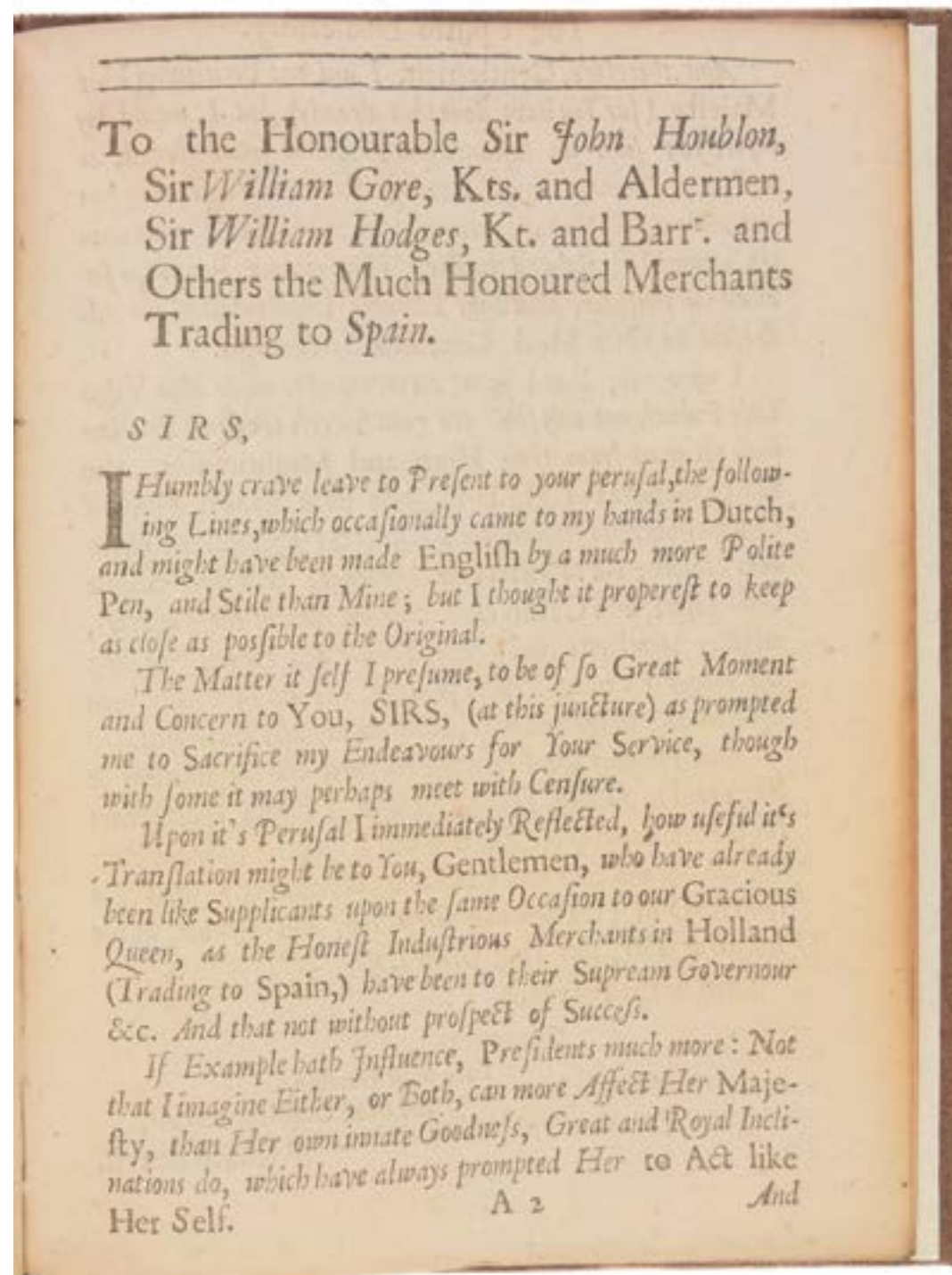
The Battle of Vigo Bay was fought on 23rd October 1703, in the early years of the War of the Spanish Succession, when an Anglo-Dutch fleet — frustrated at failing to capture Cadiz — instead attacked a fleet of Spanish ships containing gold and silver from the West Indies. The present work reproduces a supposed petition by the — “Honest Industrious Merchants in Holland” — for reparations due to goods lost in the attack. In the preface to the petition the Dutch call on the English to return “very considerable Effects, as well in Silver as Cocheneal [Cochineal — a valuable insect used in the dying process] and other Goods of Value.”

The translator, Richard Beavis, dedicates this book to Sir John Houblon (1632–1712), Sir William Gore (1644–1707) and Sir William Hodges (1645–1714), “merchants trading to Spain” and claims that it came, “to my hands in Dutch” and that he has translated it quickly, “to keep as close as possible to the Original.” (A2r). Houblon, Gore and Hodges were successful merchants but also closely associated with the Bank of England.

The victory was an enormous coup for the Anglo-Dutch navy. To celebrate the victory Queen Anne wrote to Isaac Newton (then Master of the Royal Mint):

“Whereas wee are Informed that a considerable quantity of Gold and Silver has been taken by Our Royall fleet at the Late Expedition at Vigo, Our Will and pleasure is, and Wee do hereby require and Authorise you to cause to be coyned all such Gold and Silver as shall be brought into Our Mint, and delivered unto you in the Name of Vigo, In small letters under Our Effigies, which we Intent as a marke of distinction from the rest of our Gold and Silver Moneys, and to continue to posterity the remembrance of that glorious Action, And for so doing this shall be your Warrant.” (see Newton Project Online).

The victory was more problematic for the private traders in West Indies gold and silver, and with the Dutch, and perhaps suggests why this translation of the Dutch petition was dedicated to three men who while being powerful figures at court were also themselves successful traders who had a vested interest in stabilising the relationship with a major trading partner.



# 35

“THE IMPRISONED, PLUNDERED,  
EXILED MINISTER OF GODS WORD”

**STAMPE (William).** *A Treatise of Spiritual Infatuation*, being the present visible disease of the English Nation. Delivered in severall Sermons, at the Hague in Holland in the Yeare 1650. By William Stampe, D.D. the imprisoned, plundered, exilde Minister of Gods word at Stepney nere London.

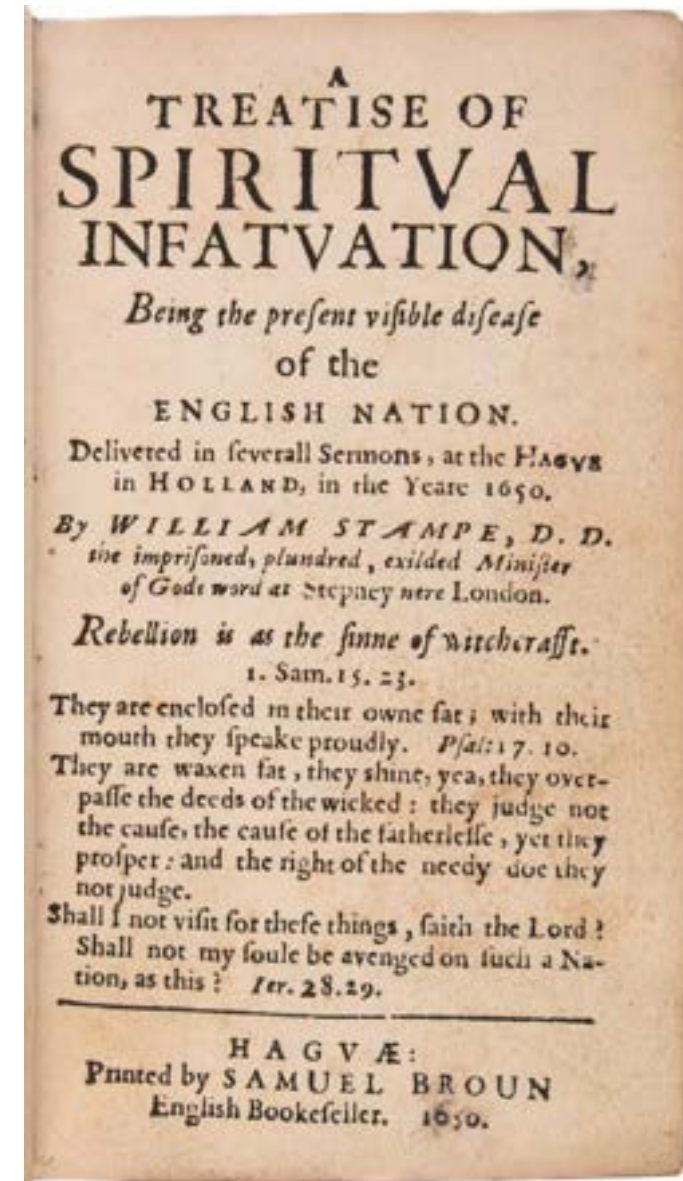
First Edition. 12mo (128 x 75mm). [66], 242, [4 (errata)] pp. A little dusty and browned in places, errata leaves carefully laid down on thicker paper. Contemporary black morocco, covers ruled in gilt and with a central gilt panel with fleur-de-lys and thistle tools at each corner and a central elaborately tooled lozenge, smooth spine tooled in gilt, gilt edges (carefully rebacked with the majority of the old spine neatly laid down, a little rubbed and worn in places, missing two pairs of ties).

Hague: by Samuel Broun English Bookseller, 1650 [i.e. 1651].

£1,500

ESTC records six locations in North America. The work was re-printed in 1653, 1662 and 1716.

**Stampe's most substantial treatise: a bitter analysis of the Civil War by Charles II's personal chaplain.**



William Stampe (c.1610/11– c.1654) was a clergyman and supporter of the Royalist cause in the Civil War. Following the Parliamentary victory, Stampe followed the Royal Court into Continental exile, where he became **chaplain to the future Charles II and his Aunt Elizabeth, Queen of Bohemia**. Such was his situation when composing this treatise.

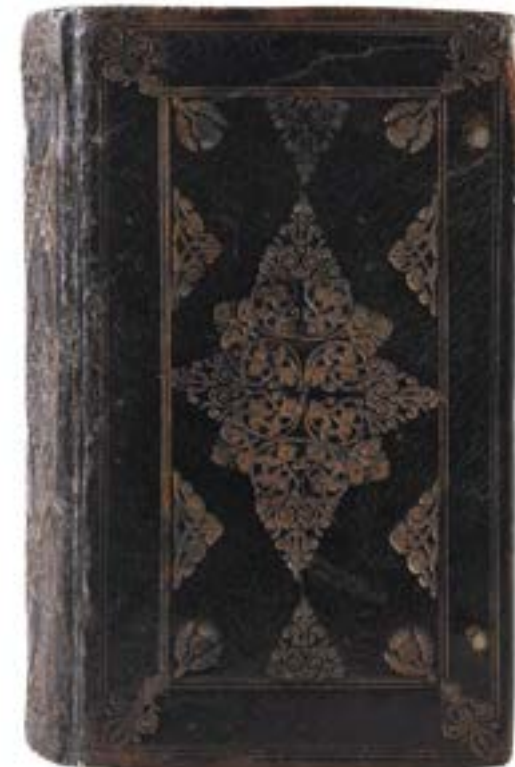
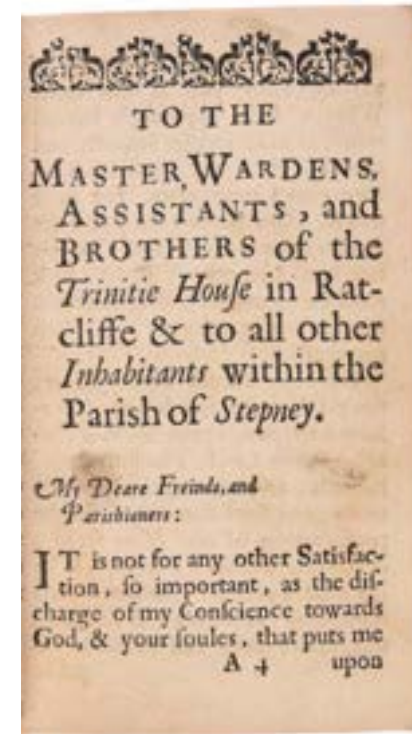
Although an energetic preacher, with the exception of a sermon printed in 1643, this treatise is **Stampe's only published work**. The dedication (dated 5th January 1650[1]) is to the exiled royalist courtier and soldier Thomas Wentworth, Earl of Cleveland, who had been patron of Stampe's former parish of Stepney. The long (60pp) address is to **Stampe's former parishioners in Stepney**, but particularly the Warden, Master and Brethren of the Corporation of Trinity House — then, as now, charged with maritime navigational aids.

In this lengthy treatise, Stampe criticises the spiritual pride which, in his estimation, had sparked the religious conflicts of the 1640s. Unsurprisingly, he reminds his former parishioners of the excellence of regal government, and accuses them of guilt, albeit passive, in the recent troubles between church and state.

The treatise was printed by Samuel Broun/Brown (c.1611–1665), an English bookseller based in the Netherlands. Like Stampe, Brown had gone into exile following the Civil War, where he had established himself “**as the most important distributor of royalist news and propaganda within the exile community on the continent.**” (ODNB). Brown issued a second edition in 1653, again from The Hague.

Stampe himself did not live to witness the Restoration, dying in The Hague around 1653. Wentworth, his patron, returned to the Royalist army in 1660, and died in 1667.

**Provenance:** No obvious signs of any early provenance. Most likely the copy sold at Sotheby's in April 1918, from the library of the editor of Pepys' diary and bibliographer, Henry Benjamin Wheatley (1838–1917).



# 36

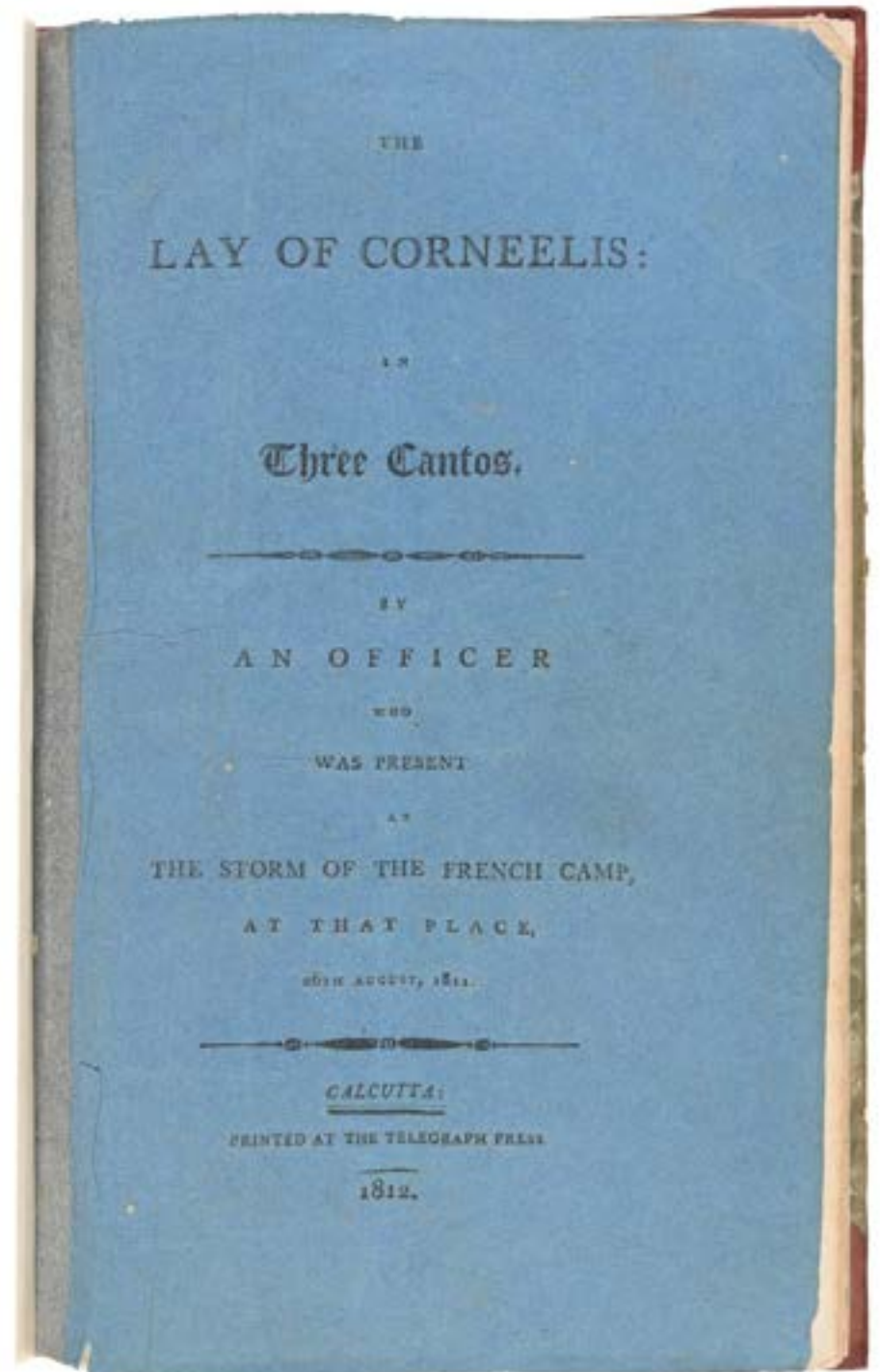
## PRESENTATION COPY (WITH ADDITIONAL MANUSCRIPT MATERIAL) OF A CALCUTTA-PRINTED POEM ON THE TAKING OF FORT CORNELIS IN JAVA

[TAYLOR (Thomas William)] attributed to.  
**The Lay of Corneelis:** in Three Cantos. By an Officer who was present at The Storm of the French Camp, at that place 26th August, 1811.

First Edition. 8vo (236 x 147mm). [4], 64pp. Very lightly browned in places, folded (possibly for postage), a few minor spots but otherwise clean. Original blue printed paper wrappers (wrappers neatly re-attached in the inner margin with later paper (not touching any of the text), a little creased and marked). Bound in modern patterned boards, calf spine lettered in gilt.  
Calcutta: at the Telegraph Press, 1812. £4,500

Rare. OCLC records BL and Bodley [with MS corrections by the author — Lord Minto's (?presentation) copy] in the UK and Harvard only in the US. Only one copy (the present copy) recorded on Rare Book Hub. The presentation inscription reads: "To / R[ichard] Strachey Esq / from W Taylor".

**A first-hand poetic description – printed in Calcutta – of the important Siege of Fort Cornelis on the island of Java.**





The first evening the 3 Batteries marched on the Parade & after the Battery for some time at last retired on a storm which was effected by a detachment under Col. Galt & Col. Galt by leaving the road a short way from our 3 Batteries and crossing the country to our left, although it was most impracticable from marsh & jungle. The detachment moved close to Redoubt No 3 a little before daylight. Major Miller with one company went forward & captured the enemy's picket & put them all to the sword, when he was seen & joined & attacked Redoubt No 3 which he carried - He by this broke & discovered our column to the enemy who opened a tremendous fire from all the redoubts, Batteries & from the Park of artillery of 30 pieces of cannon - Under this fire our men crossed the bridge, Col. Galt firing towards the left stormed & carried No 4 Col. Galt to the right stormed No 1 which he carried but which was ruined & blown up immediately on its being taken. We lost many lives at this time. Col. Galt proceeded to No 2 which his party stormed & carried, the Col. being killed in the assault. The whole detachment then proceeded to attack

Corniche & the remaining part of the morning. Spring then entered over the wall in the enemy's front - They attacked charged the Park of artillery but met with a check, on charging a second time after rallying they carried both Park & Corniche at the same time whilst the 14th Regt took Redoubt No 5. The enemy were then driven to their own redoubts which fell after a short resistance & they retreated along the road beyond the rear wall - 400 of the 14th Regt followed the enemy, consisting of 2000 men for several miles when their cavalry ~~was sent~~ charging our small force, at this moment the 9th Dragoons arrived & the 14th Spring right & left they passed through & completely routed the enemy at the first charge - In the morning at daylight the fortified camp

of Corubia was defended by two forward  
troops in a high state of discipline &  
well found in every thing. All the ditch  
of the lines & outworks were filled & stockaded.  
& 250 pieces of ordnance were taken in  
the works. The whole was in our possession  
by sunrise having been stormed & taken  
by 5000 men, partly Europeans partly  
Seyoys.

Corubia was supposed impregnable  
by the people at Botavia & had it not  
been for the bridge which the heavy fire  
ruined them from making a draw  
bridge it would have been next to im-  
possible to take it. As it is every one  
says it is the strongest place they ever  
saw.

[From the Honble S. E. Elliot.]



The British forces captured Fort Cornelis from the Dutch and French forces during the Napoleonic Wars on 26th August 1811. The storming of the fort was a crucial victory but came at a cost of over 600 casualties.

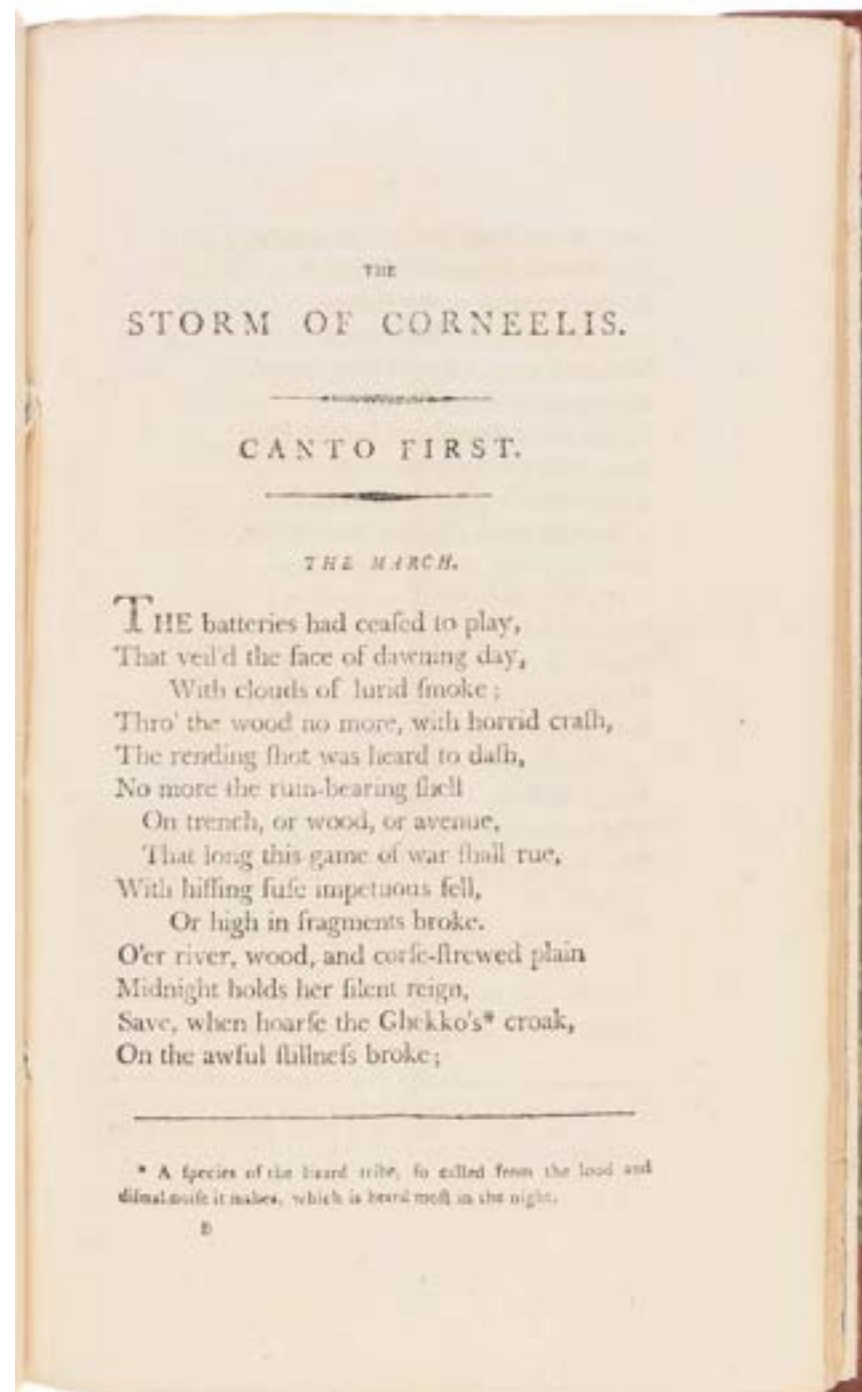
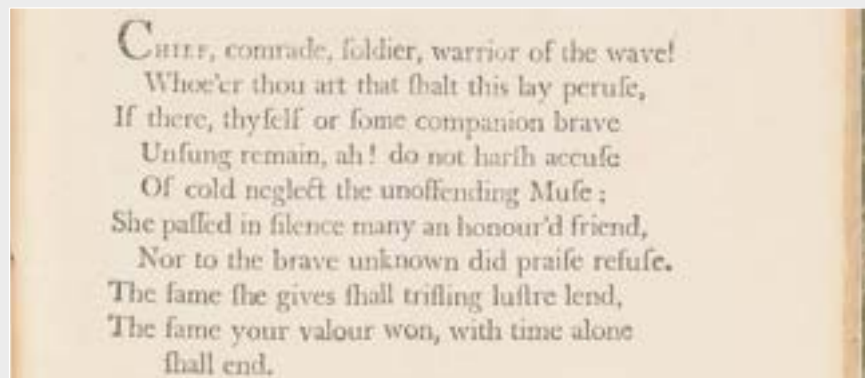
**Thomas William Taylor (1782–1854) was a Captain in the 24th Light Dragoons and Lord Minto's military secretary, later a Major-General.**

This copy of the poem was presented by the author to Richard Strachey (1781–1847) of Ashwick Grove, Shepton Mallet (near Bath). Strachey was the third son of Lord Clive's (of India) private secretary, Sir Henry Strachey (1736–1810).

**Tipped into this copy is a manuscript errata list (most likely in the author's hand) which corresponds with the corrections made in the text in the Minto copy at Bodley [the errata is on paper watermarked 1809].**

**The present copy also contains a loosely inserted manuscript document which includes additional first-hand information about the siege and a carefully annotated manuscript plan.** The manuscript note is signed (in a different hand) "From the Honble J. E. Elliot" [Hon. John Edmund Elliot (1788–1862), 3rd son of the 1st Earl of Minto, private secretary to his father, Governor-General of Bengal, 1806–13, who took personal command of the expedition to Java] and includes a lengthy account of the siege, including the actions of Colonel Gillespie who is honoured in the present poem [see below]. The paper is watermarked "1809" and the information may well have been used in the preparation of the poem.

In his address to the reader, Taylor directs his verse specifically to "**Chief, comrade, soldier, warrior of the wave!**" suggesting that the poem was specifically written and printed for his fellow comrades.



The verse includes numerous footnotes explaining specifics about military tactics, foreign words, and identifying comrades.

In the footnotes Taylor positions himself in the action, noting at one point “The column was again advancing before I came up” (p.7).

He describes:

The Riflemen of aim approved:

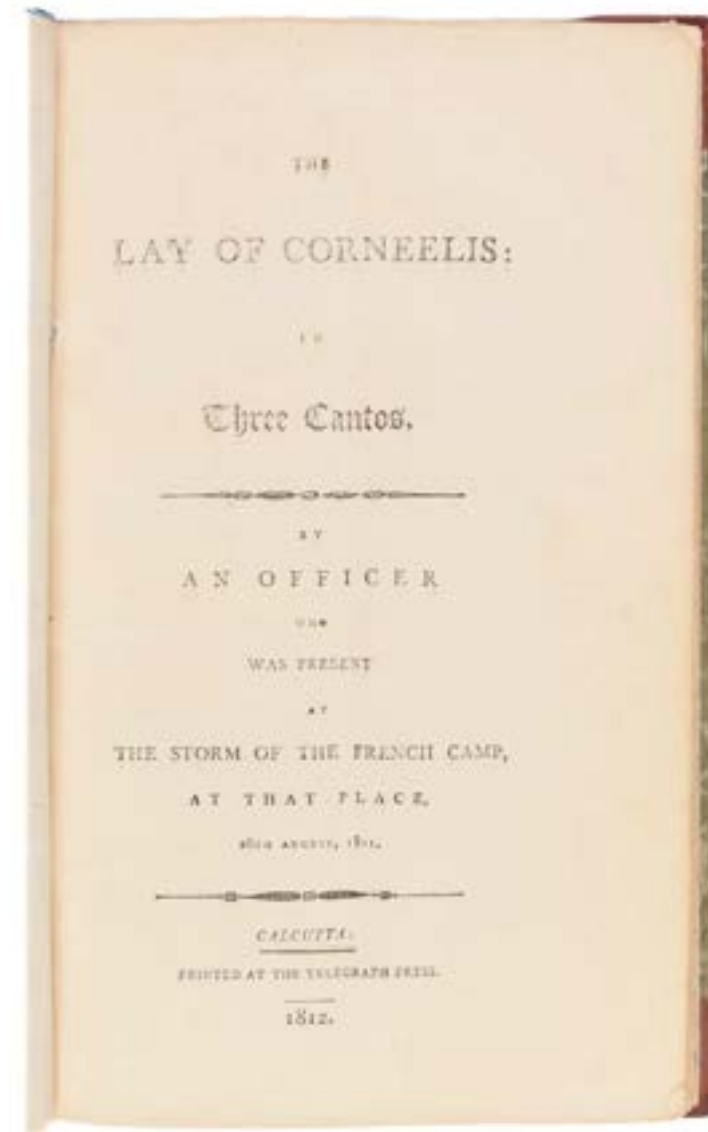
“All clad in dusky green;  
Black were their belts with pouch of ball,  
And loading horn, and wooden mall;  
With these they load, when their foemen fall  
From hands by them unseen:  
But when the battle rages nigher,  
With cartouch quick they load and fire,  
Or sabre on the muzzle fix,  
And hand to hand in combat mix.  
Then comes the soldier few can peer,  
Britain’s dauntless grenadier;  
High his stature, muscles firm,  
His it is to mount the berm,  
And, amid the deadly breach,  
His, the opposing foe to teach  
How firm the heart, how strong the hand,  
Nurtured on our sea-beat strand.  
He, prepared for open war ...” (p.8).

The first canto ends with the death of Colonel Rollo Gillespie who is celebrated in a separate “Dirge”:

“Adieu! then, for ever, and calm be your slumbers.  
May the sod on this island lie light on your breast!  
Nor scorn, gallant warriors, a soldier’s rough numbers,  
If faintly they reach the abode of your rest” (p.38).

The second canto celebrates great military leaders such as Wolfe, Abercromby and Nelson.

Towards the end of the poem Taylor describes the drunken celebrations (he writes of “liquid topaz” — explaining in the footnote, “If Claret, or red Wine, is liquid ruby, why should not Madeira, which this was, be liquid topaz”). Taylor notes that he personally saw soldiers drinking “whole casks of tempting liquor.” (p.44).



# 37

“VANITY, THE GREAT SOURCE OF ERROR,  
NOT ONLY IN WOMEN, BUT IN MANKIND”

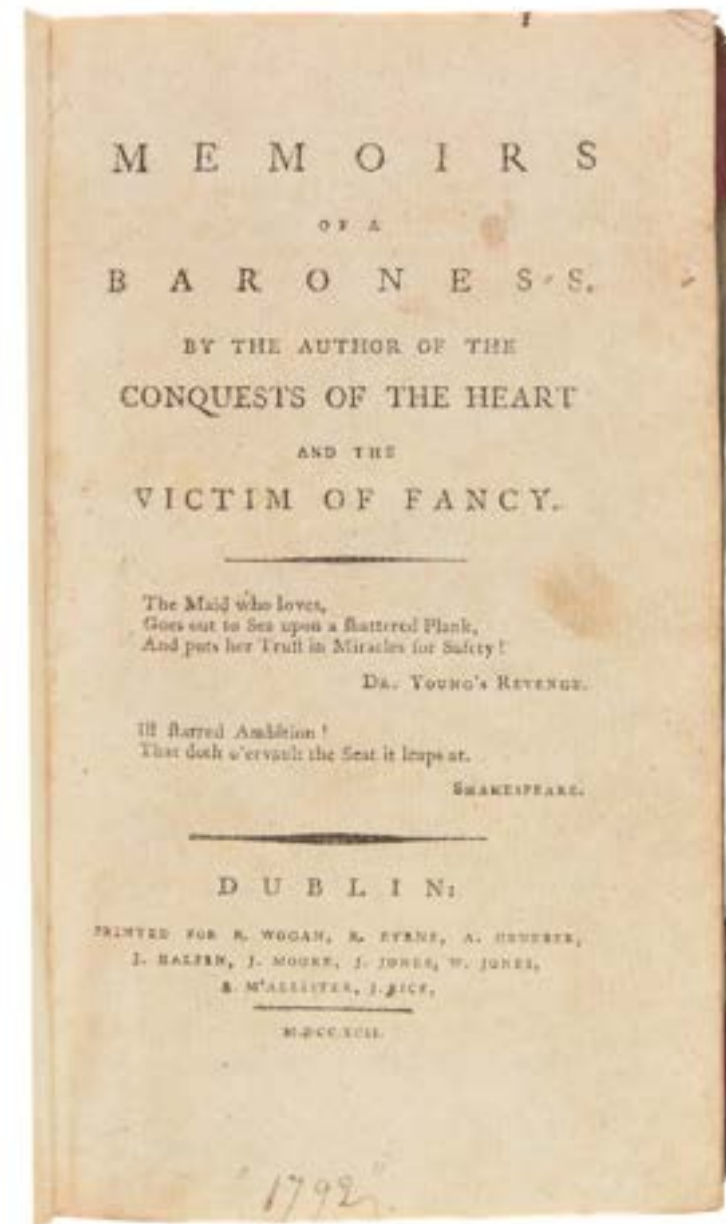
**TOMLINS** (Elizabeth Sophia). **Memoirs of a Baroness. By the author of the Conquests of the Heart and the Victim of Fancy.**

First Dublin Edition. 12mo (165 x 97mm). [vi], 295, [3] pp. Title-page a little dusty and with some occasional light foxing and browning, but generally a good, clean copy. Contemporary half red straight-grained sheep, over green/grey paper boards, smooth spine ruled and tooled in gilt (small hole in the leather over lower band onto the front board, some minor abrasions to paper covering of rear board, corners bumped and scuffed).

Dublin: for R. Wogan, R. Byrne, A. Grueber, etc, 1792. £2,600

Rare. ESTC records four copies, at Marsh's Library and Trinity College Dublin in Ireland, and the New York Society Library and University of Minnesota in the US. The London edition was published in the same year: ESTC records BL only. Rare Book Hub records a single copy (rather tatty with some torn leaves) of the Dublin edition at Forum Auctions in 2019.

**The Dublin edition of an early novel by a young female author, examining women's struggles as they make their way in the public sphere of the world.**



Elizabeth Sophia Tomlins (1763–1828) was a novelist, poet and translator who spent much of her life on the periphery of the literary scene in late-eighteenth-century London (*ODNB*). Born to a comfortable and well-connected family, she remained with that family her whole life. Prior to the *Memoirs of a Baroness*, which she published at the age of 29, Tomlins had written two other novels, and many shorter poems, including a collection published jointly with her brother.

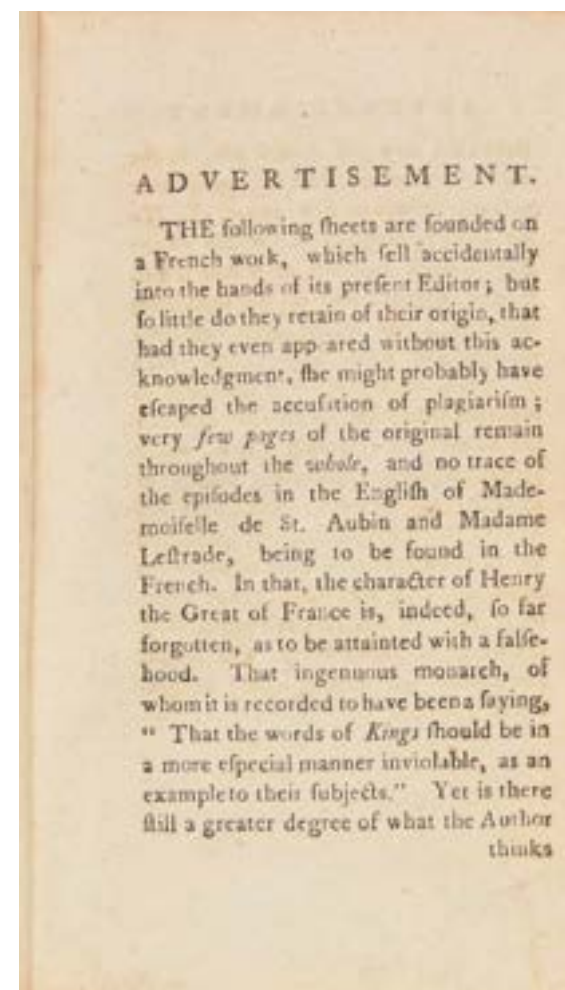
The *Memoirs* is set in the court of Henry IV of France. Interestingly, the preliminary ‘Advertisement’ presents the novel as an extensively edited and re-worked translation of a French original, although no evidence of any such original has ever been found. The story centres on the struggles of a ‘good but not noble’ orphan, whose beauty led to a deeply unhappy marriage with the Baron D’Alantun. The new Baroness endures imprisonment, abduction and ambush as she struggles to establish her own role within the highest echelons of French society — before eventually finding happiness with her cousin, the Marquis de Montmelian. Tomlins’ fiction often focusses on female protagonists dealing with adversity as they strive to make their way in the public sphere, and the *Memoirs* is, in this respect, strongly representative of her wider work.

The novel tends towards what has been called Tomlins’ early “sentimentalism and didacticism” (*ODNB*). Tomlins employs the French period setting to derive a broader moral lesson: she concludes the novel by noting that “To those whom the foregoing pages have interested, it now only remains to trace the source from which the distresses they endeavour to delineate first arose, and from **Vanity, the great source of error, not only in women, but in mankind, they will be found to flow.** By this the Baroness was induced to consent to a union injurious to her happiness and dangerous to her principles ... This the error of our nature is, to speak in chymical language, the universal dissolvent, before which all that is good and great disappears; to watch over and to regulate this, should be therefore one great endeavour of our lives, as we would cherish the ennobling wish of being serviceable to others, or as we aspire to being estimable in ourselves.” (p.294–295).

Compared with many of her fellow female authors in late-eighteenth-century England, Elizabeth Tomlins has received little scholarly attention. Similarly, the *Memoirs of a Baroness* appears to have received little critical attention, either at the time or since.

The *Monthly Review* of 1792 opined that “The writer seems more capable of representing the external expressions of passion, than of clothing its sentiments in suitable language, and when she ought to be unfolding a character, we find her describing the person, attitude, or dress; — a failing very common with some adventurers in novel-writing;— for this obvious reason, that it is easier to observe the exterior form, than to read the language of the heart.” (p.461).

Nonetheless, Tomlins’ novel is a rare and understudied example of the ever-increasing work of female authors in late-eighteenth-century England. Her novel is particularly interesting in light of these authors’ broader use of the novel to further the “creation and examination of a female public role” in eighteenth-century society (Jane Spencer, *Women Writers and the Eighteenth-Century Novel* (2006), p.233).



## THE “WHOREISH” CATHOLIC FAITH

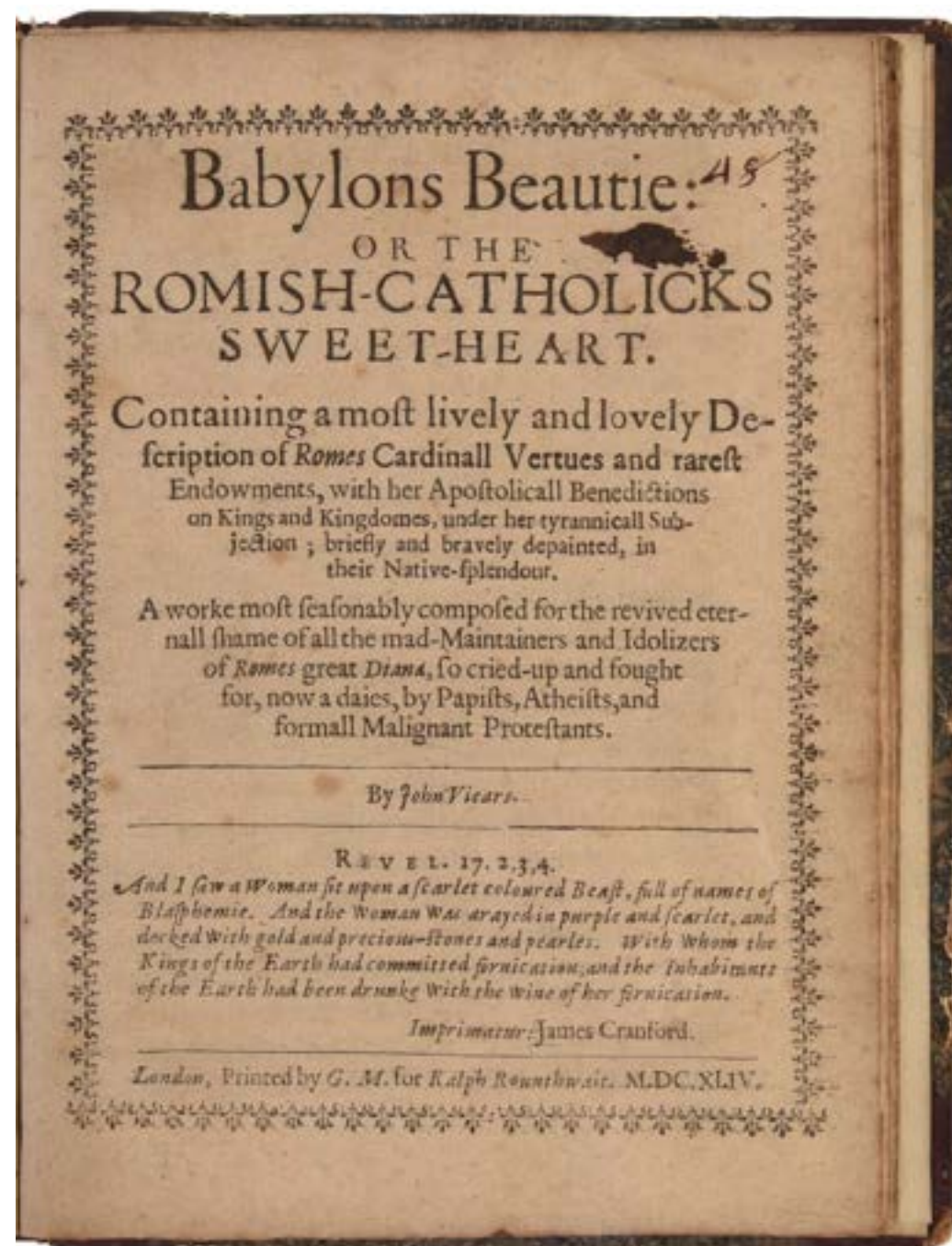
**VICARS (John).** *Babylons Beautie: or the Romish-Catholicks Sweet-Heart.* Containing a most lively and lovely Description of Romes Cardinall Vertues and rarest endowments ... A worke most seasonably composed for the revived eternall shame of all the mad-Maintainers and Idolizers of Romes great Diana, so cried-up and fought for, now a daies, by Papiſts, Atheiſts, and formall Malignant Protestants.

First Edition. Small 4to (190 x 136mm). [6], 30pp. A little browned in places, old ink blot to the title-page, some light foxing in places, most likely removed from a larger tract volume (old ink number 48 on the title-page). 19th-century red roan-backed marbled boards, spine lettered in gilt (rubbed and bumped, covers scratched).

London: by G.M. for Ralph Rounthwait, 1644. £1,500

Wing V293 recording Huntington, New York Public Library, Union Theological Seminary and Yale only in the USA. Six locations in the UK.

A powerful anti-Catholic polemic in which the Pope and the Catholic faith are described using derogatory feminine descriptive language.



To the Reader.

tians from truth and holinesse, wherein men and Women do so degenerously look-back at, and like and long for the stinking Garlick and Onions of Romish Egypt, even to the eternall hazarding of all they have, of all they are, both bodies and soules. And, this (good Reader) I have the rather now done; first, because of the conveniencie of this Worke, to these present times, whereby I have a most just occasion to cast a little of her owne dung into the face of that impudent Whore of Rome, yea now, I say, when she is so foolishly adored, admired and desired, by many Malignant or Atheisticall Protestants, forsooth, and all under the specious vizard of any beggarly Peace, Unity and Conformity. Secondly, to ease the Reader of much pains to see and search out these things in other Authours, both ancient and moderne, which are both various and voluminous, and, so very hard to be found by them without much tediousnesse and trouble. Thirdly, to ease poore mens purses and expences hereabout, who cannot be at the charge (if at least they have a desire to see or know these things) to buy or procure the great volumes wherein these matters are scatteringly contained. Farre much more, I acknowledge, may be said on this subject, even enough to fill great volumes and to tyre and terrifie the most patient inquisition for them; but this may suffice, I hope, to stop the mouths of pernicious Papists and their left-hand-Brothers our mischievous Malignants, profane Protestants at large, whom any Religion, or no Religion, will better content, than the true Religion, which so presses the practise of the power of Godlinesse, the main thing they so mightily maligne and desperately despise, scorne and scoffe at. Whom, therefore, leaving to their great and most righteous Master, to whom they must either stand or fall; hoping these few and faithfull collections will give much seasonable content and satisfaction to all truly religious Christians and pious Protestants, I rest,

Thine in the Lord

John Vicars.



BABYLONS BEAVTIE.  
O R,  
The Romish-Catholicks Sweet-heart.

**H**is faithlesse, faulting and backsliding world, hath now for about 14 or 1500 years been hauling and staggering between not only 2 but many distracted opinions, both touching the true God, as it was between the heathens and primitive Christians; and also (as now it is and long hath been between Protestants, Papists and other Sectaries) Concerning the pure and sincere worship of the true God, whether Christ or Antichrist, Simple, plaine and pure worship, or miserably mixed idolatry and superstition should stand or fall, be loved or disliked. And from this ground and bottome, have all the flames of Contention and bloody broyles, over the whole Christian World (even for these many hundred yeares) been raised and blazed abroad, even to the utter depopulation and ruine of many Countries and Kingdomes. And although the Lord God of Heaven and Earth may be said to have taken that most wise Course, which once he himselfe dictated and directed to his Zealous and pious prophet *Elijah* (inspired with heavenly wisdom and Courage) to prove and clearly demonstrate, to his apostatizing faithlesse and faulting Israelites, in wicked *Ahabs* time, the true God from false and abusive *Baal*, even by miraculous fire from heaven; And as the false god *Baal* was most notably discovered by his false-prophets (notwithstanding their vehement calling and crying on their blockish god, yea and that with curtings and slashings of their flesh, to move him to heare them and to answer them by fire also, which hee could not) to be a false-

B

god

Christendomes  
grand-quarrell.

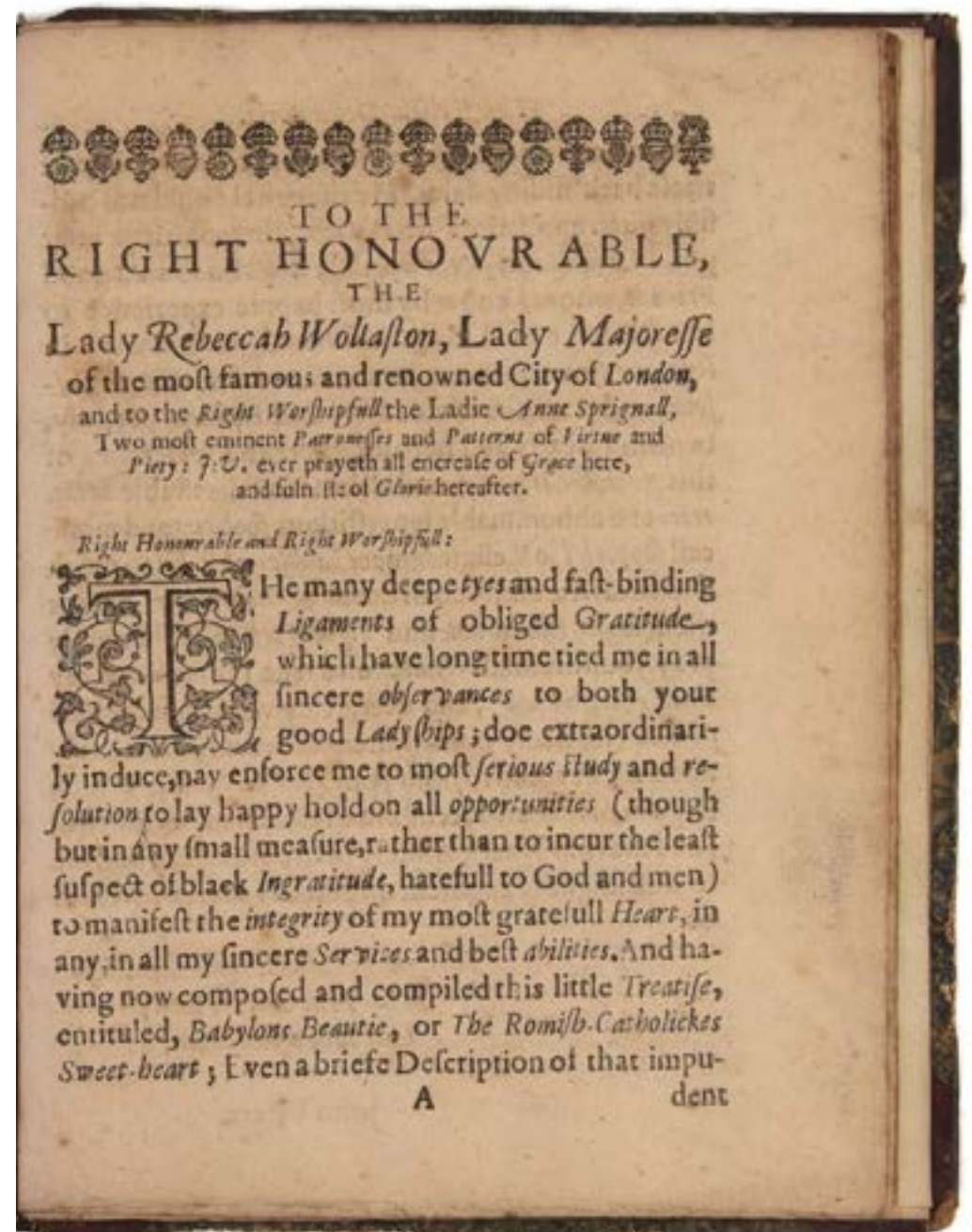
Whither God  
or Baal, Christ  
or Anti-christ  
shall raigne,  
1 King. 18, 24.



The pamphlet is dedicated by Vicars to two women: Rebecca Woolaston (1591–1660) the wife of Sir John Wollaston (1585/6–1658), Lord Mayor of London between 1643–4 and Anne Sprignall, wife of Sir Richard Sprignall (1599–1659):

“I could not possibly pitch upon more fit Patrons thereof, than your good Ladships, my ever worthily most honoured good Friends, whom I know by most happie experience to be two most eminently gracious and grave Matrons in this our Israel; two most fruitful and faithfull Professours and practisers of true Piety and Holines; yea, I say, two most hearty and heroick haters and contemners of this Romish-Strumpet, and all her most detestable Idolatries, and adominable superstitious fooleries and mimicall fopperies in Religion, meer baubles of Babel to mock and cheat the children of error and disobedience ...”.

Vicars sets his two female dedicatees against the supposed “whorish” behaviour of the Catholic Church, describing the Pope as “Babylon’s Beautie” and the “Romish-Catholicks Sweet-Heart.” Vicars describes a supposed long history of Catholic association with supposed fallen women including how many Popes raised a “mightie masse of money” by licensing brothels (p.8.) and Pope Joan is described as “an English woman, a right Whore of Rome ... committed reall and carnall Whoredome with a slave which she kept and put much trust in, for such filthy and loathsome secrets.” (p.9).



# 39

“IN QUEST OF PLEASURE MEN HAVE BLINDLY STRAY’D”

[VIRTUE]. **The Female Moralist. A Poem.**

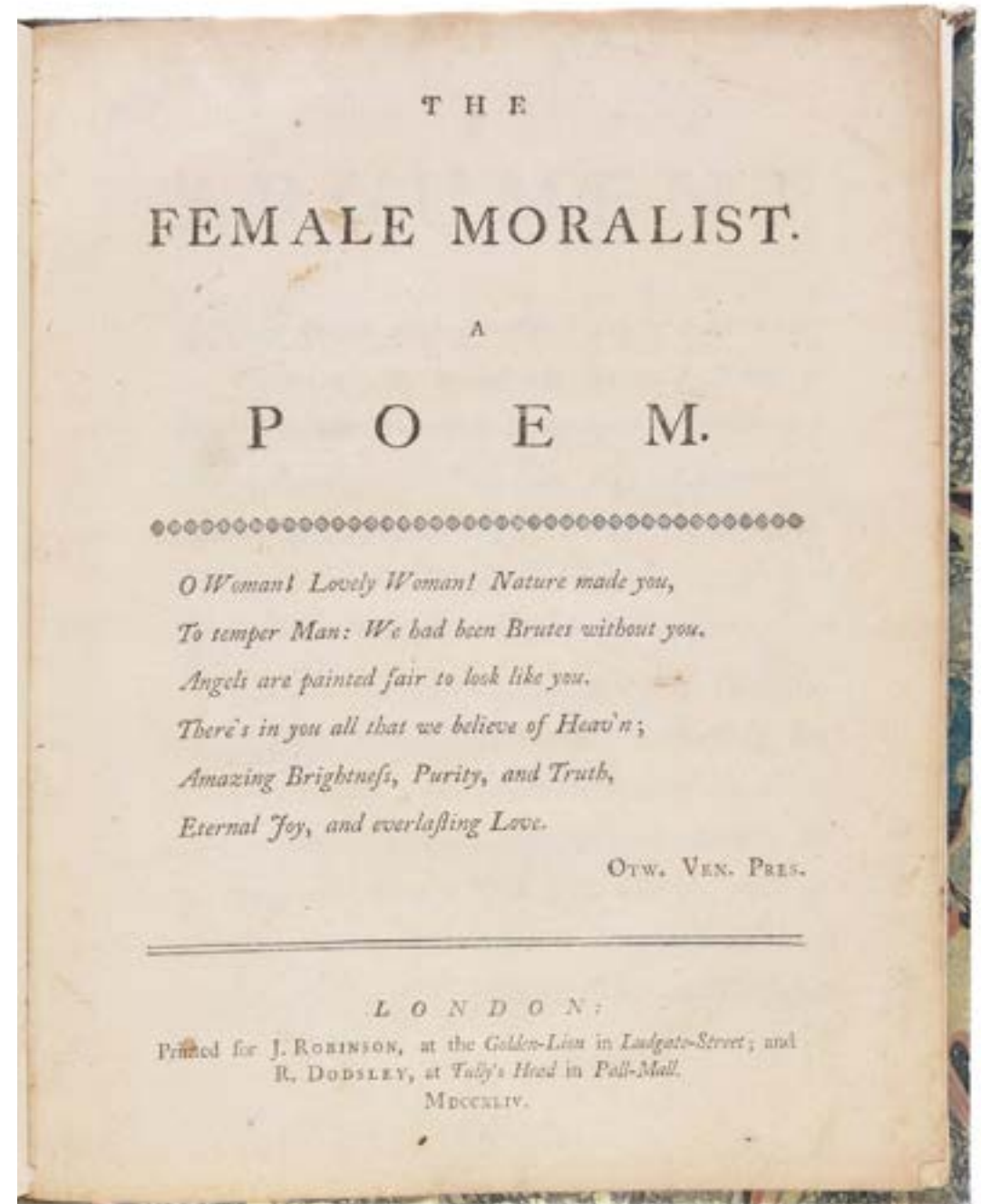
First Edition. 4to (245 x 195mm). [2 of 4], 22pp., without the half-title. Title page very lightly dust, a few small marks in places but otherwise fine. Modern calf-backed marbled boards.

London: for J. Robinson ... and R. Dodsey, 1744. £1,500

Foxon F98. **Rare.** BL (x3 — two copies without the half-title), Trinity College Cambridge and Bodley (without half-title); Rice, Library of Congress, Cincinnati (electronic copy) and Virginia (without the half-title) only in ESTC. Last copy recorded on Rare Book was offered by Bangs in January 1900.

**A curious poem in which the anonymous author encourages a young man “supposed to reside in a foreign country” to live a good and fulfilling life and not be waylaid by the trappings of riches, fame or status. The author of the poem styles himself as “Pylades”, evoking the homoerotic relationship between Pylades and Orestes.**

The title-page includes a six line quotation (“O Woman! Lovely Woman! Nature made you ...”) from Thomas Otway’s *Venice Preserved* (1682).



In an "Argument" before the text the anonymous author states:

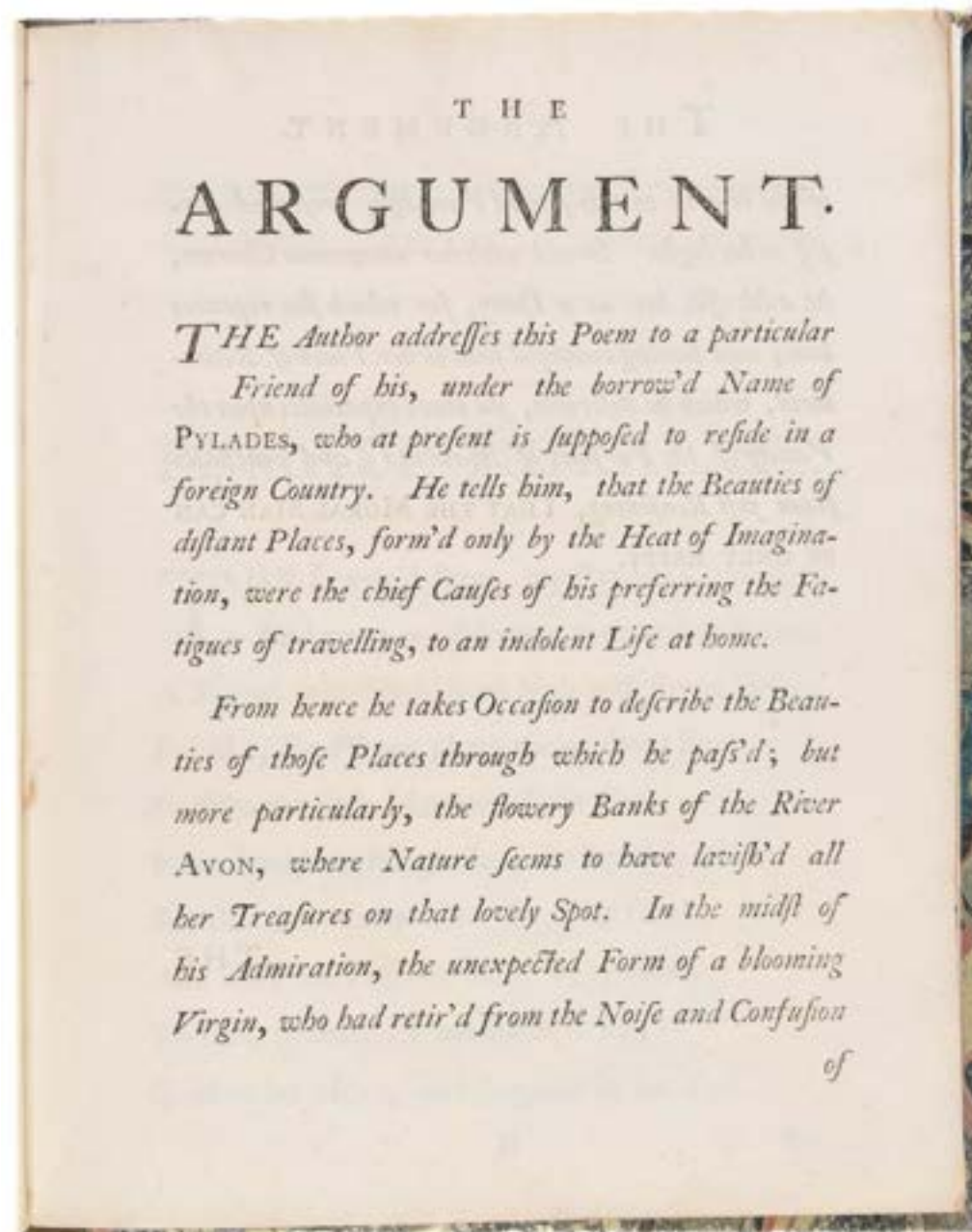
"The Author addresses this Poem to a particular Friend of his, under the borrow'd Name of PYLADES, who at present is supposed to reside in a foreign country. He tells him, that the Beauties of distant Places, form'd only by the Heat of Imagination, were the chief Causes of his preferring the Fatigues of travelling to an indolent Life at home."

"The who is happy? Who can justly say?  
These few, these golden Words, I LIV'D TO-DAY?  
To LIVE, is not to draw the vital Air,  
Or Fortune's bounteous Favours largely share:  
'Tis to be VIRTUOUS, 'tis to keep within  
The soul, the nobler Organ, free from Sin;  
To pay due Homage to th' Almighty Pow'r,  
And wait intrepid for the Solemn Hour:  
That, when the wounded Marble shall declare  
Your mortal Part to be intomb'd there  
It my this golden Truth with Justice say,  
Here lies the Form of one, WHO LIV'D A DAY." (p.17).

The author continues by reminding the recipient of the poem about the beauties of places at home, including "the flowery Banks of the River Avon" and evokes a woman in this setting, "struck with uncommon Charms."

Advertised as published "on this day" 1<sup>st</sup> September 1744 (Price 1s, see *Daily Advertiser*).

A rare poem which appears to have escaped any critical attention whatsoever.



# 40

“THE HIGHEST CLASS IN DESIGN AND EXECUTION”

[WALLPAPER]. A roll of eighteenth-century English wallpaper left over from the 1769 decoration of the Old Manor, Bourton-on-the-Water, Gloucestershire.

A single roll of wallpaper. Over 3 meters in length and 575mm wide. Six sections of paper with a repeated architectural design incorporating Greek pillars with a vase of flowers in the foreground and festoons of flowers in the central arch, block-printed in four colours on a yellow ground. Tax stamps to the verso. In remarkably good condition.

[?London c.1769].

£8,500 + VAT in the UK

Charles Oman, *Wallpapers: an international history and illustrated survey from the Victoria and Albert Museum* (1982) no.99. The V & A has a single section of this design acquired in 1926 from the same source (on display in the British Galleries) — E.964–1926

A roll of English wallpaper of “the highest class in design and execution” – unused and left over from the 1769 decoration of the Old Manor in Bourton-on-the-Water, Gloucestershire. A remarkable survival incorporating a classical architectural design against a vivid (“sheer delight”) yellow ground. An unusual English design and more often found in American houses of this period.





“Several circumstances combined to make the 18th century a period that saw wallpaper take its assured place in domestic interior decoration. The progress made in the manufacture of paper during the reigns of the Stuarts, the rapid spread of material wealth among the trading, as well as the land-owning classes, the national instinct towards a mode of living removed alike from the austerities of the Puritan period and from the libertinism of the Courts of Charles II and James II, and the stimulus given to artistic taste by contact with the treasures of the Far East, all played their part in bringing wallpaper into common use. And yet not too common for the famous diarists and letter-writers of the period to ignore it. Indeed, it is from some of these entreating gossips, such as Horace Walpole, the poet Gray, Mrs. Delany, Mrs. Montagu, and Mrs. Powys, that we draw on most vivid impressions of the importance wallpapers attained in the domestic amenities of the time” (Alan Victor Sugden & John Ludlam Edmondson, *A History of English Wallpaper 1509–1914* (1925), p.41).

Sugden and Edmondson describe this wallpaper as preserving the “original freshness in texture and colour in a remarkable manner” noting that the present example is a “striking” design where “the clever effect obtained by means so simple as the quiet tones of the detail against the yellow background testifies to the possession of high artistic sense on the part of the producer”. The design had originally been attributed to the paper maker Jackson — Sugden and Edmondson note this is unlikely but it certainly is English (proved by the G.R Excise stamps on the blank verso of the sheets) and, “in all probability came from one of the leading paper-stainers of the period; as good a guess as any would be Bromwich, of Ludgate Hill, or Spinnage, of Cockspur Street.” (p.68–9).

“Until the late 18th century, London was the centre of the wallpaper trade. Wallpapers manufactured in London were sold throughout the country, and exported to France and other parts of Continental Europe. From the 1750s English wallpapers were also sent out to America. In 1754 a Boston newspaper advertised ‘Printed Paper for Rooms lately imported from London’. The pillar and arch style of wallpaper decoration was particularly popular in America. English wallpapers fell out of favour after the War of Independence (1776–1783), when America severed its political links with Britain, and American customers began to



prefer French styles. At the same time an American wallpaper industry was being established...”

“**Pillar and arch pattern wallpapers were not widely used in Britain**, but this unused piece was left over from the re-decoration in 1769 of the Manor House at Bourton-on-the-Water, Gloucestershire. **Similar patterns survive in a number of American houses.** This particular design has been reproduced specifically for the refurbishment of an historic house museum — Gunston Hall, in Lorton, Virginia — where it has been hung in the entrance hall. In the 18th and 19th centuries most makers and sellers of paper-hangings (as wallpapers were then called) specified that the bold design of pillar and arch patterns were best suited to halls and stair-wells.” (from the V&A catalogue).

The Manor House was most likely redecorated by William Snooke (d. 1793) shortly after his 2nd marriage to Anne Snooke (licensed 4th June 1767). His unpublished diaries for 1768, 1769, 1774, and 1775, are in the Gloucestershire Record Office (R.O.L. G3).

**Provenance:** Surviving examples are left over from the redecoration of the Old Manor House in 1769 and passed to Mrs. Mary Gladys Waller (Stenson) Simpson-Hayward (1881–1955), of nearby Icomb Manor, near Stow-on-the-Wold, daughter of William Snooke Stenson (1817–88) and granddaughter of Nathaniel Stenson and Eliza Snooke.

# 41

“LIBERTIE AND PRIVILEGE ... IS,  
AS DUE UNTO YOU, AS THE AYRE YOU BREATH IN”

**WALWYN (William). Englands Lamentable Slaverie.** proceeding from the arbitrarie will, severitie, and injustnes of kings, negligence, corruption, and unfaithfulnesse of parliaments, coveteousnesse, ambition. and variableness of priests, and simplicitie, carelesnesse, and cowardlinesse of people ...

First Edition. Small 4to (179 x 130mm). 8pp., drop-head title. A little grubby in places but otherwise fine. Disbound from a larger pamphlet volume with the old pagination in the upper fore-corner of each leaf. Modern brown morocco-backed cloth boards, spine lettered in gilt.

[London: by Thomas Paine for Richard Overton, 1645].

£6,500

**Rare.** Wing W681C. ESTC lists seven copies in the UK and three in the US — **Huntington** (Bridgewater copy), **Union Theological Seminary** (lacking final two leaves), and **Yale**. Although ESTC lists one of the seven UK copies as being held in the V&A's National Art Gallery, the corresponding catalogue entry states that this is in fact an electronic copy. Only a single copy recorded on Rare Book Hub in a pamphlet volume, offered by Scribner in 1963.

[Bound with]:

**LILBURNE (John).** A Copie of a letter, Written by Iohn Lilburne Leut. Collonell. To Mr. William *Prinne* Esq. (upon the coming ovt of his last booke intituled *Truth triumphing over Falshood, Antiquity over Novelty*) In which he laies down five Propositions, which he desires to discuss with the said Mr. *Prinne*.

One of two printings. Small 4to. 7, [1]pp., drop-head title. Lightly browned and a little dusty in places, some old ink underlining throughout the text, old pagination from an earlier tract volume. [London, 1645].

**Very Rare.** Wing L2092 (not distinguishing the two printings). ESTC lists two separate editions in 1645, distinguished by the spelling of the author's name (Iohn/John) and the spelling 'intittled' / 'intituled' on the drop-head title. The two editions match page-for-page (but not quite line-for-line) and there are differing spellings, e.g. "dayes" / "daies" throughout. Generally, the present printing seems better, e.g. p.5, line 9 "suffered" / "suffvred" but one line has been omitted in the present printing (p.5, line 19) which suggests that this printing was set from a copy of the other and the compositor suffered a line-skip.

The present printing has for p.5, lines 18–19:

“them, for that which they have done done unto them already in this particular Prerogative of Jesus Chrsit alone to bee King of his Saints,”

The other has, for p.5, lines 18–20:

“them, for that which they have done unto them already in this particular, *Rev.18.ch.8* 19.1.2. For Sir, let me tell you, it is the incommunicable Prerogative of Jesus Chrit alone to be King of his Saints,”

This (Iohn) edition is considerably rarer. ESTC lists Bodley and Durham in the UK; and Huntington only in the USA; the copy at Union Theological Seminary is a photostat.

**Two rare and important connected pamphlets: “The first Libertarian”, John Lilburne’s provocative argument for freedom of conscience and his attack on William Prynne, and William Walwyn’s “striking” and impassioned defence of the recently imprisoned Lilburne in which Walwyn argues for the recognition of individual liberties. Part of a “well-orchestrated and concerted propaganda campaign” in the autumn of 1645.**

1645  
ENGLANDS LAMENTABLE SLAVERIE;

Proceeding from the Arbitrarie will, severitie, and Injustnes of Kings, Negligence, corruption, and unfaithfulness of Parliaments, Covetousnesse, ambition, and variablenesse of Ptiests, and simplicitie, carelesnesse, and cowardlinesse of People.

Which slaverie, with the Remedie may be easily observe d.

By the scope of a modest & smooth Letter, written by a true Lover of his Countrey and a faithfull friend to that Worshy Instrument of Englands Freedome, Lieuten. Collonell Lilburne, now unjustlie imprisoned in Newgate.

Being committed first, by Order and Vote of Parliamene without cause shewed, and then secondly for refusing to answer upon Interrogatories to their Committee of Examinations, Contrarie to

1. The Great Charter of England.
2. The very words of the Petition of right.
3. The Act made this present Parliament; for the abolishing the Star-Chamber.
4. The Solomne Protestation of this Kingdome.
5. And to the great Vow and Covenant for uniting the two Kingdomes together.

The Copie of which Letter (with the Supercription thereof) hereafter followeth.

A private Letter of publique use, to the constant maintainer of the Just Liberties of the People of England, Lieuten. Coll. John Lilburne Prisoner in Newgate by command of Parliament.

SIR,



the People.

Although there is some difference between you and mee in matters of Religion, yet, that hath no white abated in me, that great love and respect justly due unto you, for your constant zealous affection to the Common Wealth, and for your undaunted resolution in defence of the common freedome of

A

The



A COPIE

OF A

LETTER,

Written by John Lilburne Leut. Collonell.  
To Mr William Prinne Esq.

(UPON THE COMING OVT OF HIS LAST BOOKE, intitled Truth triumphing over Falshood, Antiquity over Novelty.)  
In which he laies down five Propositions, which he desires to discusse with the said Mr. Prinne.

1645  
Sir,  
YOV and I have both been Sufferes, by the hands of the Prelates, the common and open enemies of Christs Kingdome; and the eyes of the people of God are therefore the more upon us, and are subject with lesse jealousy to receive those things that come from us for truth, nor imitating the noble Beccaus, who dayly searched the Scripture, to see whether those things they heard were according therunto or no, Acts 17. 11. the Law and the testimony of Christs being the streight Rule, by which wee are to walke especially in matters of worship, and whosoever he be that practices and speaks not according to this Rule, it is because there is not light of truth in him, Esa. 20. I have seen some of your late writings,

A

tings,



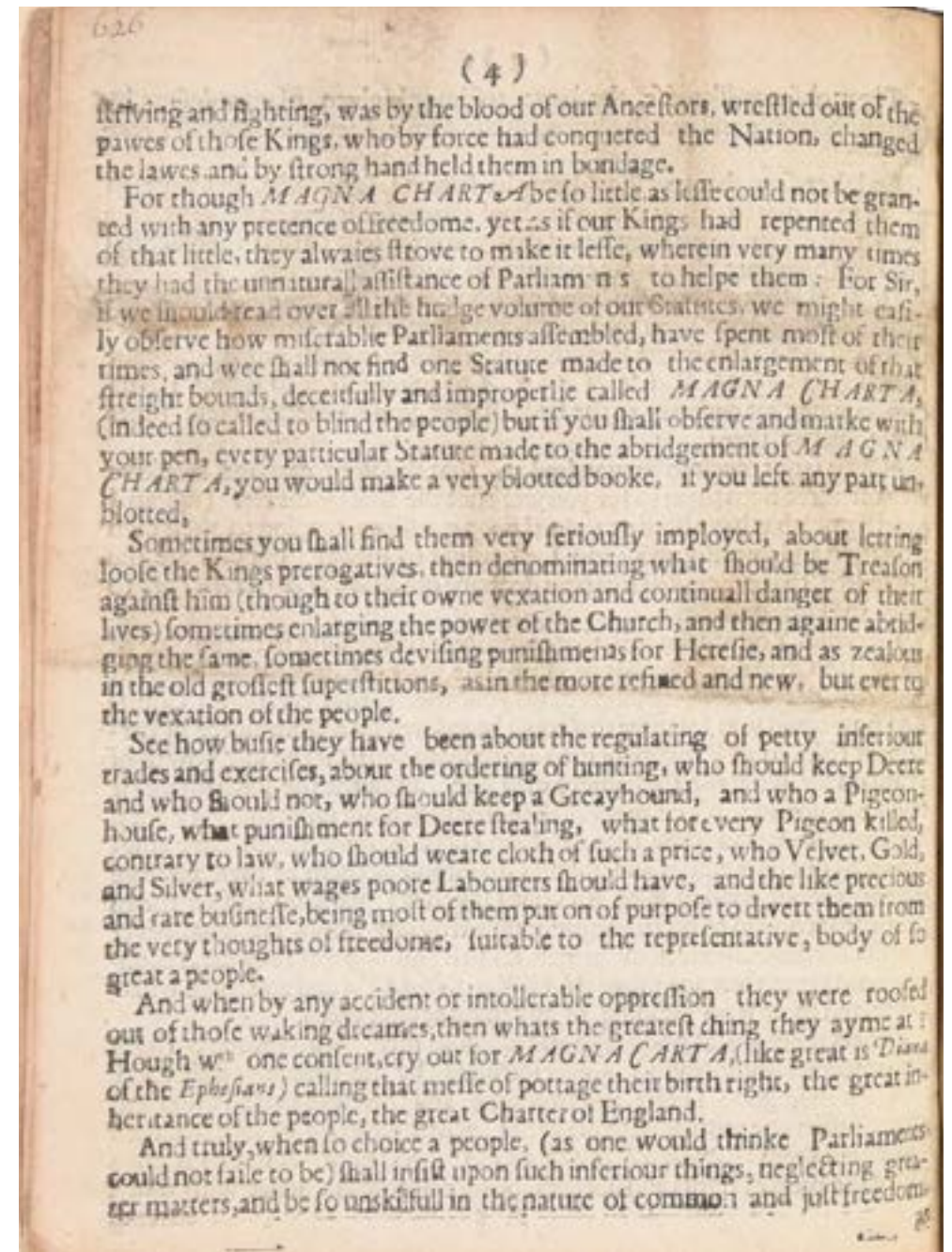
*Englands Lamentable Slaverie* is a typographically crude pamphlet containing a letter to the radical pamphleteer, John Lilburne (c.1615–1657) by “a true Lover of his countrey and a faithfull friend” — identified as William Walwyn (1600–1681). In mid-1645, Lilburne was being held in Newgate Prison awaiting trial on charges of slandering the speaker of the House of Commons. *England’s Lamentable Slaverie* is Walwyn’s defence and analysis of Lilburne’s conflict with Parliament at the end of the first English Civil War. Lilburne, on being questioned by the Committee of Examinations (a wartime Parliamentary committee with a broad and vaguely defined judicial remit), had invoked *Magna Carta*’s precedent against arbitrary imprisonment to undermine the Committee’s authority over him.

As Walwyn writes:

“It should seeme, that you being questioned by the Committee of Examinations, stood upon your old guard, **alledging it to be against your liberty, as you were a free borne Englishman, to answer to questions against your selfe, urging MAGNA CHARTA to justifie your so doing;** And complaining that contrary to the said Charter, you had beene divers times imprisoned by them.”

The pamphlet concludes with an “**incendiary epistle from the printer**” (David Como, *An Unattributed Pamphlet by William Walwyn: New Light on the Prehistory of the Leveller Movement* (2006), p.370) to the reader which outlines a slightly different summary of Walwyn’s argument: a summary which has been termed “an exceedingly radical diagnosis of the English political order ... as a system of organised enslavement.” (ibid., p.368): ‘the States and Clergie of this Kingdome have pittifully abused the people, even our ancient predicestors for many ages, both in Church and Common wealth. First, In bringing them with a high hand, **under heavie thraldome and great bondage, and then keeping them in lamentable slaverie** for many hundreds of yeares, as still their Successors the States men and Clergie of our dayes, doe.’

Como argues that Walwyn’s tract thus outlines ‘a radical, indeed innovative, argument against arbitrary imprisonment’ (ibid., p.367) and



striking and fighting, was by the blood of our Ancestors, wrestled out of the paws of those Kings, who by force had conquered the Nation, changed the lawes and by strong hand held them in bondage.

For though *MAGNA CHARTA* be so little as lesse could not be granted with any pretence of freedom, yet as if our Kings had repented them of that little, they alwaies strove to make it lesse, wherein very many times they had the unnatural assistance of Parliaments to helpe them: For Sir, if we should read over all the huge volume of our Statutes, we might easily observe how miserable Parliaments assembled, have spent most of their times, and wee shall not find one Statute made to the enlargement of that streight bounds, deceitfully and impropertie called *MAGNA CHARTA*, (indeed so called to blind the people) but if you shall observe and marke with your pen, every particular Statute made to the abridgement of *MAGNA CHARTA*, you would make a very blotted booke, if you left any part unblotted.

Sometimes you shall find them very seriously imployed, about letting loose the Kings prerogatives, then denominating what should be Treason against him (though to their owne vexation and continuall danger of their lives) sometimes enlarging the power of the Church, and then againe abridging the same, sometimes devising punishments for Heresie, and as zealous in the old grossest superstitions, as in the more refined and new, but ever to the vexation of the people.

See how busie they have been about the regulating of petty inferiour trades and exercises, about the ordering of hunting, who should keep Deere and who should not, who should keep a Greyhound, and who a Pigeon-house, what punishment for Deere stealing, what for every Pigeon killed, contrary to law, who should weare cloth of such a price, who Velvet, Gold, and Silver, what wages poore Labourers should have, and the like precious and rare businesse, being most of them put on of purpose to divert them from the very thoughts of freedom, suitable to the representative, body of so great a people.

And when by any accident or intollerable oppression they were rooked out of those waking dreames, then whats the greatest thing they ayme at? Hough w<sup>th</sup> one consent, cry out for *MAGNA CHARTA*, (like great is *Diana* of the *Ephesians*) calling that messie of pottage their birth right, the great inheritance of the people, the great Charter of England.

And truly, when to choise a people, (as one would thinke Parliaments could not faile to be) shall insist upon such inferiour things, neglecting greater matters, and be so unskillfull in the nature of common and just freedom,

as to call bondage libertie, and the grants of Conquerours their Birth-rights, no marvaile such a people make so little use of the greatest advantages; and when they might have made a newer and better Charter, have saine to patching the old.

Nor are you to blame others for extolling it, that are tainted therewith your selfe, (saying only that its the best we have) *Magna Charta* hath been more precious in your esteeme than it deserveth, for it may be made good to the people, and yet in many particulars, they may remaine under intollerable oppressions, as I could easily instance: And if there be any necessity on your behalfe, it shall not faile (with Gods grace) to be effected, let who so will be offended, but if there be not a necessity, I conceive it better (for this present age) to be concealed, then any wise divulged.

But in this point you are very cleare, that the parliament ought to preserve you in the Freedomes and liberties contained in *Magna Charta* at the least, and they are not to permit any authority or Jurisdiction whatsoever to abridge you or any man thereof, much lesse may they be the doers thereof themselves: Something may be done through misinformation, but believe it, upon consideration, they are to make a mends. *Humanius est errare.*

But as *Abraham* reasoning with God, was bold to say to that Almighty power, Shall not the Judge of all the earth doe right? Much more may I in this your case be bold to say, shall not the Supream Jucatory of the Common Wealth doe right? God forbid.

That libertie and priviledge which you claime is, as due unto you, as the ayre you breathe in; for a man to be examined in criminall cases against himselfe, and to be urged to accuse himselfe is as unnaturall and unreasonnable, as to urge a man to kill himselfe, for though it be not so high a degree of wickednesse, yet it is as really wicked.

And for any man to be imprisoned without cause declared, and witnessed (by more then one appearing face to face) is not only unjust, because expresse against *Magna Charta* (both of Heaven and Earth) but also against all reason, sense, and the common Law of equitie and justice.

Now in such cases as these, no authoritie in the world can over-rule without palpable sinne; It is not in these cases, as it is in other things contained in *Magna Charta*, such as are the freedomes of the Church therein mentioned, for some doe argue that their power must be above *Magna Charta*, or otherwise they would not justlie alter the Government of the Church, by Arch Bishops and Bishops, who have their foundation in *Magna Charta*.

But such are to consider, that the Government of the Church, is a thing disputable

the influence of such tracts has been traced far beyond their immediate context: “The pamphlets and petitions of John Lilburne, Richard Overton, William Walwyn, and a few others of the 1600s were among the numerous political and revolutionary writings known to George Mason. Those writings were based on the experience of Englishmen. **The Virginia Declaration of Rights and hence the Federal Bill of Rights harken back to the anonymous writings of those men.**” (*American Bar Association Journal*, June 1956).

David Como has described Walwyn as “perhaps the most original and effective of the Leveller propagandists” but notes that because most of Walwyn’s published work was anonymous and illegal, it has been very difficult for scholars to determine an accurate list of his writings. Indeed, Como’s recent work has led to a re-evaluation of this particular tract’s publication history. Although the tract was issued without imprint, scholars have generally concluded that Walwyn himself caused the work to be printed at the presses of Thomas Paine. Typographical evidence sustains the identification of Paine as the printer: the text’s distinctive Roman Pica typeface recurs on many of the tracts issued by Paine during the 1640s, while the cracked, decorative ‘A’ on the first page appears identical to that used by the printer from whom Paine inherited many of his tools and materials (*ibid.*, p.372). Evidence of Paine’s presswork is, incidentally, apparent in the slanted setting of the text itself, and in the mis-placing of individual text blocks (see, for instance, the inverted ‘v’ on the verso of C1).

Como suggests that Paine’s presses were actually operating at the behest of Richard Overton, Walwyn’s fellow radical, as a commercial publishing interest. Como notes that postscripts from ‘The Printer’ typically came from a work’s publisher — *i.e.* not from Paine — and, consequently, it is interesting to observe that this tract’s postscript prompts the reader to “**read a late Printed Booke intituled, Englands birthright justified.**” This work, which is known to have been produced by Overton, was dated by George Thomason to the 10th of October 1645 — that is, one day before *Slaverie* was issued. Given that one day is certainly not enough time for references to *Birthright* to be added from scratch to the latter work, the publisher of *Slaverie* must have been both intimately involved with, and eager to advertise, the illegal and highly secret

production of *Birthright* (*ibid.*, p.368; David Adams, *The Secret Printing and Publishing Career of Richard Overton the Leveller, 1644–1646* (2010), p.64–65). While this does not necessarily rule Walwyn out, it does nonetheless leave Overton as the more obvious candidate.

Lilburne, who had been confined to Newgate since the 11th of August, was released without trial on the 14th of October, three days after Overton and Paine issued Walwyn’s defence. From 1646 onwards, Walwyn would collaborate with Lilburne and Overton to organise what would come to be known as the Leveller movement — in which *Slaverie*’s defence of inalienable individual rights was expanded to a broader platform of popular sovereignty and comprehensive equality before the law. “From this point on, it would appear, Walwyn devoted his very special talents to Lilburne’s cause, each man serving as a foil to the other. Lilburne’s gift was for taking the center of the stage and focusing attention upon himself as representative and spokesman for his audience. Walwyn’s preference was to stay behind the scenes, direct the play, writes the lines, and prompt the actors” (William Haller, *Liberty and reformation in the Puritan Revolution* (1955) p.282–3).

In March 1649, the new Commonwealth arrested the ringleaders of the Leveller movement — including Lilburne and Walwyn. By the time they were released in November, Walwyn’s radical energies appear to have dissipated entirely. On leaving the Tower, he affirmed his loyalty to the Commonwealth, and never again challenged the prevailing political order that *Slaverie* had so passionately critiqued.

#### **A copie of a letter, written by Iohn Lilburne:**

Lilburne’s pamphlet takes the form of an extraordinary letter written to William Prynne. In this letter, Lilburne challenges Prynne to a debate: setting out five propositions ‘upon which I will dispute with you, hand to hand before any Auditory in and about the City of London when and where you will chuse’. By so doing, Lilburne advocates a near-total freedom of religious conscience, entirely uncurbed by press censorship or centrally-imposed orthodoxy.

# 42

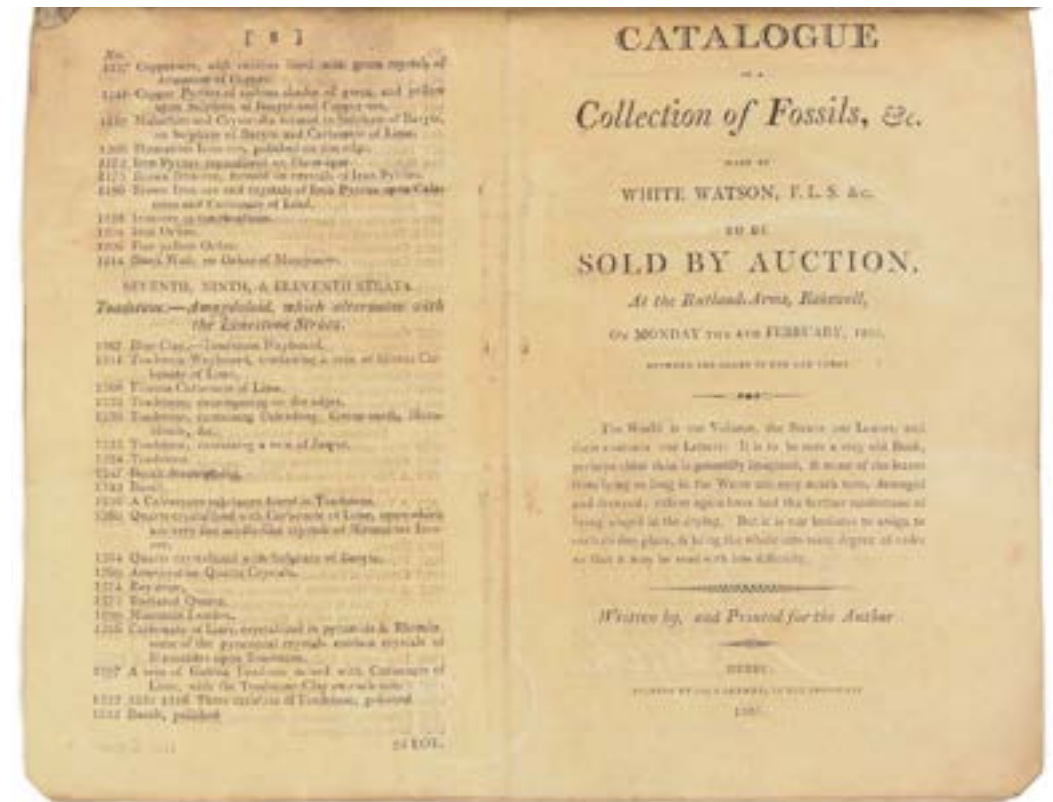
## WITH RARE UNRECORDED PROVINCIAL ENGLISH PRINTS

**WATSON (White).** **Catalogue of a Collection of Fossils, &c. made by White Watson, F.L.S. &c.** To be Sold by Auction, at the Rutland-Arms, Bakewell, on Monday the 4th February, 1805, between the hours of one and three. Written by, and Printed for the Author.

First Edition. 8vo but bound as unfolded sheets to form a 4to booklet (242 x 200mm) and partly repurposed as a scrap/pattern book. 88pp. A little dusty and browned in places, some leaves have prints pasted to them entirely obscuring the text (although they could easily be removed if required). Early 19th-century buff paper wrappers, old piece of thicker paper crudely forming a spine (wrappers a little worn, marked and dog-eared in places). Derby: by John Drewry, 1805. £2,200

The fossil catalogue is very rare: OCLC records a single copy (priced in MS, according to the online catalogue) at the Natural History Museum.

**This rare fossil catalogue has been re-purposed as a scrap album with 48 individual (often quite rare) prints pasted directly onto the sheets of the book, possibly to form a rudimentary artist's pattern book.**



409. Corundum.—Corundum.  
 410. Hornstone.  
 411. Peitoid Oak wood, Siliceous.—Dorobaria.



[ 54 ]

[ 56 ]

20th LOT.

PETRIEFACTIORS from the 6th, 8th, 10th, and 12th  
 STEVIA.

Limestone.

No. 391 Madrepore in Limestone, on the surface the Limestone is destroyed leaving the Madrepore raised which is be-

come Siliceous.

380 Tobacco, Siliceous, having its branches varnished with crystals

of Amorphous Fluor-spar, Carbonate of Lime and Sulphate of Barytes.

403 Limestone containing a Madrepore, the branches of which on the surface are detached from the Matrix and are cellular like an honey-comb, and are Sil-

iceous.

382 A Siliceous Madrepore.

381 A Cellular Siliceous Madrepore.

380 A Madrepore in Limestone with Quartz crystals.

403 A singular petrification in Petroselin.

371 372 373 375 Four Varieties of Madrepore, Siliceous.

372 376 A Madrepore with Quartz crystals.

377 378 A Madrepore in Limestone.

398 A calcareous Madrepore in Petroselin.

399 Detached Corallines.

399 a. Corallines from Rotterdam.

395 A Madrepore in Limestone and Petroselin, partaking of the nature of both.

423 424 Limestone abounding with Kirtschel of Beckstein and on Examina, which on the surface are raised, the matrix being decomposed and gone.

425 Detached tubercle strings, showing the inward structure which is frequently prismatic.

447 Detached Tubercle in Limestone.

422 Tubercle in Limestone, raised on the surface.

420 A tubercle Tubercle.

418 Tubercle.

419 Studded Tubercle.

407 Tubercle in Petroselin, the central parts of which are only remaining, and are Siliceous in the form of

white.

408 Straws Tubercle detached.

409 A singular petrification.

435 436



The Execution of Mary Queen of Scotland.

[ 44 ]

[ 49 ]

No. 697 Ruby Copper-ore in combination with native Copper and Quartz.—Cornwall.

720 Crystallized Green Copper-ore.—Cornwall.

729 Black Copper-ore.—Cornwall.

Zinc.

864 Oxygenated Tin, crystallized in four sided prisms with quadrangular pyramids.—Cornwall.

896 Oxygenated Brown Tin Crystallized.—Cornwall.

807 Tin Zincite.—Germany.

Zinc.

1009 Red Ironite crystallized in crystals of Rhombic form.—

Dorobaria.

781 Black Ironite crystallized, their surface Irregular, with Galena that appears as if it had been formed on hexagonal pyramidal crystals of Galena of Linnæus, upon which crystals they are placed.—Dorobaria.

1100 Brown Ironite with Carbonate of Lime, on Copper-ore, Erica Mine.

1131 A variety of Ironite mixed with Galena and Calciferous Earth.

1112 Calciferous in divergent radii crystallized in thin Twists upon Ironite.—Dorobaria.

1114 Galena in the form of a Cup.—Dorobaria.

1113 A nodule of Galena containing black dendrite.—Dorobaria.

1118 Galena.—Dorobaria.

Iron.

910 Hematite.—Germany.

1174 & 1176 Ferruginous decomposing in Brown Ironite.—Dorobaria.

1180 Iron-pyrites in natural cupreous crystals, on Galena.—Dorobaria.

1177 Iron-pyrites crystallized with Bismuth, Galena & Fluor-spar.—Dorobaria.

1178 Iron-pyrites crystallized on Galena.—Dorobaria.

1104 Yellow hematite.—Dorobaria.

Antimony.

1121 Grey Antimony-ore in slender needles the crystals yellow variegated. Mine, purple, green, and pale.

1028 Grey Antimony-ore crystallized in long hexagonal prisms with Quartz.—Germany.

1026 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1027 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1028 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1029 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1030 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1031 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1032 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1033 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1034 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1035 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1036 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1037 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1038 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1039 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1040 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.

1041 Red Antimony-ore, with Quartz pyrites and Bismuth.—Germany.



Printed by S. TOMPKIN Sheffield.



A WHITE BEAR  
Printed by S. TOMPKIN Sheffield.



A STRIPED TIGER  
Printed by S. TOMPKIN Sheffield.



30

31



Printed by S. TOMPKIN Sheffield.



Printed by S. TOMPKIN Sheffield.



North View of COCKERMOUTH CASTLE.



Calceolus  
urn in Whit-

Calceolus

White Watson (1760–1835) was an English geologist who was born in Sheffield but spent the majority of his life in nearby Derbyshire where he collected and recorded samples of the local rocks and minerals. Watson formed a number of collections of fossils (such as the present) which he sold to collectors. The specimens include many collected from around the Derbyshire area but also examples from Iceland, Ceylon, Hungary, Siberia, Bohemia, Africa, Brazil, Bavaria, Vesuvius and North America.

Watson spent most of his life at the Bath House in Bakewell, Derbyshire, where he kept a museum and reading room, while his wife ran the natural warm baths.

**The catalogue has been used (presumably at an early date) as a makeshift scrap/pattern book for a variety of different prints.**

The prints include six (of 12) from *Seymour's twelve prints of hunters & running horses: taken in various actions* (London: for Carington Bowles, ?1771–1775) which survives in only a **single copy at Yale Center for British Art.**

There are also seven engravings (five signed) by S[amuel] Tompkin of Sheffield [trading c.1792–1800, he appears later to have been joined by his son, according to the British Book Trade Index] which appear to be **entirely unrecorded.** The plates include “A White Bear” (which looks more like a stout stoat), “A Striped Tiger” and a curious figure of a long-haired man (?a hermit) wearing a long cloak with shells and playing cards attached and with straw appearing from the top of his hat. **We have been unable to trace any other surviving work by Tompkin.**

A Samuel Tompkin described as “general engraver, copperplate and lithographic [*sic*] printer” at “18 High street — residence and 20 Harvest Lane” is listed in *A New, General & Commercial Directory of Sheffield* (1825) along with a Christiana Tompkin “fancy stationer” at the same High Street address.

There is also a bookplate pasted into the book for the local, Anthony Lax Maynard (?1742–1825) of Chesterfield, Derbyshire.

Eight of the plates are from a drawing book produced by William Darling (trading 1771–1799) at Great Newport St, Long Acre, London. **We have been unable to trace this drawing book.**

There is also pasted in a piece from an engraved trade card (“Fine Hyson Tea”), a portrait of Oliver Cromwell, the frontispiece from Mary



Anne Radcliffe's *The Secret Oath: Or Blood-stained Dagger* (1802), a leaf from a herbal or botanical book, an engraving of the execution of Mary Queen of Scots and a watercolour and ink drawing of a peacock.

**Provenance:** Joseph Camm, signature in ink on the inside of the upper wrapper. A Joseph Camm is listed as apprenticed to Thomas Billam in 1767 in Sheffield [see British Book Trade Index], it may be that Camm used this book as a makeshift engraver's pattern book.

# 43

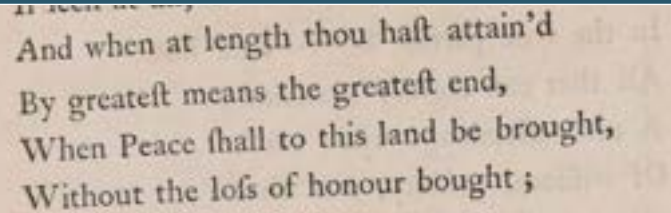
“THE FEMALE CHARACTER, ‘TIS KNOWN,  
| HAS MIGHTY INFLUENCE ON OUR OWN”

[WOMEN]. **A New Plan to Save the State.**  
**Addressed to the Ladies.** By a Gentleman  
of the University of Cambridge.

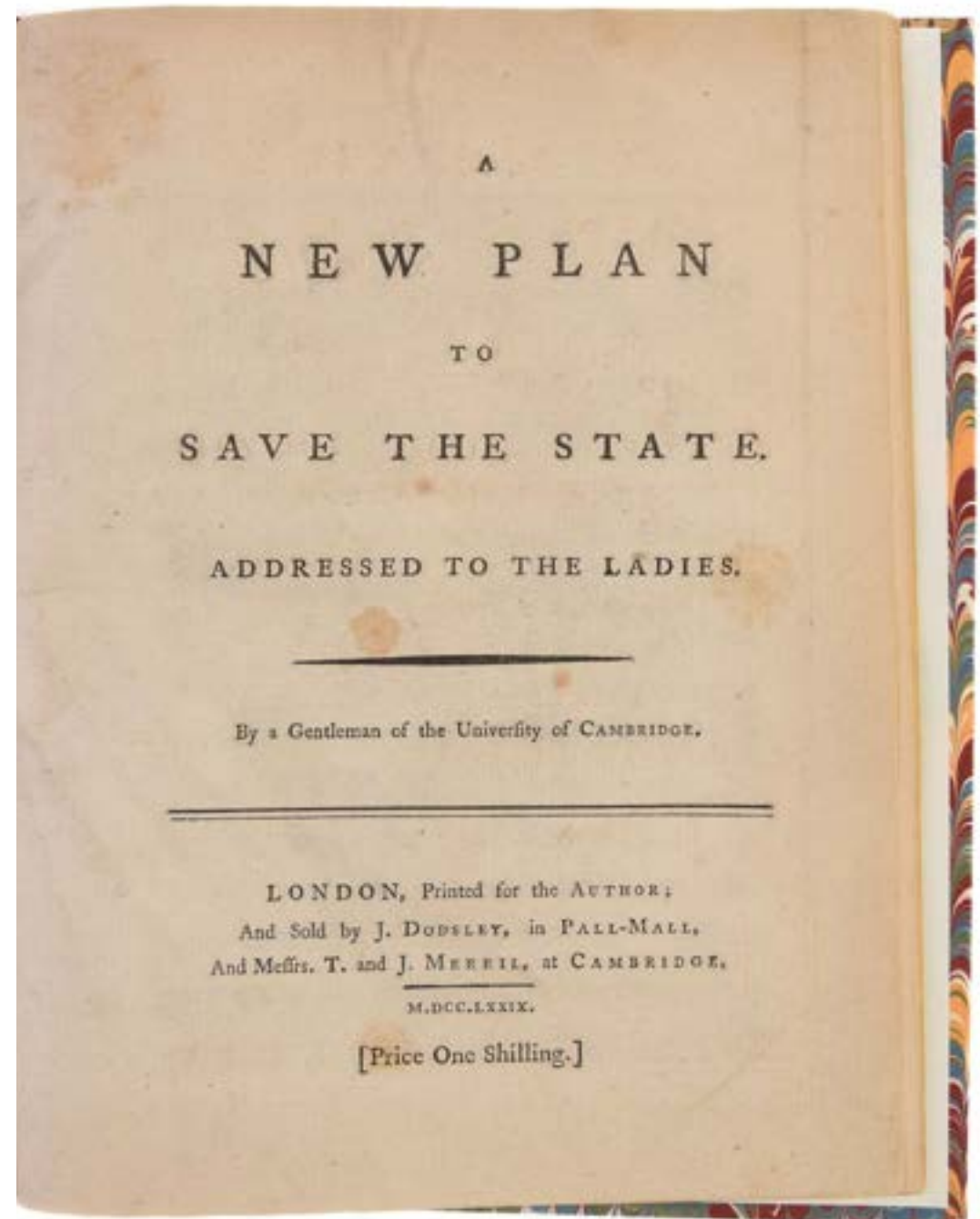
First Edition. 4to (260 x 200mm). 20pp. A little dusty and with  
a couple of spots throughout. Modern marbled boards, paper  
label to the spine, old yellow edges.  
London: for the Author; and sold by J. Dodsley ... Messrs. T.  
and J. Merrill, at Cambridge, 1779. £1,250

Rare. Yale and Huntington only in the USA; BL, Cambridge and Rylands  
in the UK.

An anonymous privately printed student poem written against the  
turmoil of the American War of Independence and the war with Spain,  
calling on the nation to follow the example of women and not be  
diverted by gaming, pleasure gardens and other “foppish” pastimes.



And when at length thou hast attain'd  
By greatest means the greatest end,  
When Peace shall to this land be brought,  
Without the loss of honour bought ;





## DEDICATION.

courts her through no mercenary motives, but solely through love, that if they will not grant his suit, they will at least not despise it; and although he may at present be unable to boast the *bonnes Fortunes* of an ——— or a ——— yet at some future period, he may be happy in possessing her.

To drop the allegory; the Writer begs this first effort to be considered as (what it really is) a refuge only from more important and severer study.

A N E W

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## NEW PLAN, &c.

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**I**N these sad days, when Fashion's laws  
Alone can give or gain applause;  
When Thought seems banish'd from our creed,  
And Dissipation reigns instead;  
When Virtue is turn'd out of place,  
And Ruin stares us in the face;  
Fain would the Muse some counsel give,  
Fain our lost honour would retrieve.  
*Nemo*, as a fam'd Bard has writ,  
*Turpissimus repente fit*—

A

Yet

A long poem by a Cambridge University student which calls on women to set an example to the men of the country and lead them away from vice and “foppish arts” in order to secure national security and ensure that, “So shall Iberia dread afar | The terrors of a British war; / So shall we ride the stormy sea, | The scourge of Gallic perfidy.” (p.20).

The young poet calls for an end to baseless social pleasures, calling on women to ensure their men: “No more to meet at Play, or Bach’s | Divine Festino, or Almack’s: | From Ranelagh to be debarr’d, Nor suffer’d e’en to touch a card.” (p.8–9).

The poem is full of easily identifiable censored names attacking, for example, John Montagu, 4th Earl of Sandwich (1718–1792) for his supposed failures as First Lord of the Admiralty, and Lord North’s handling of the American War of Independence.

A clue to the identity of the author might be found in the praise for George John Spencer, second Earl Spencer (1758–1834), then styled Viscount Althorp, the future politician and famous bibliophile, who had graduated (with a nobleman’s MA) from Trinity College, Cambridge in 1778:

“While A--th--pe bids the Spencer name  
Stand foremost in the list of Fame,  
Instructed on the noblest plan,  
The scholar, gentleman, and man.”(p.13).

The anonymous poet calls on the reviewers in his preface to this work not to “despise” the poem, but the notice in the *Monthly Review* was less than glowing:

“This rhyming planner has attempted what, we apprehend, his strength is no way equal to. His project will not be much regarded by those to whom it is addressed, and the poetry will not greatly recommend it.” (*Monthly Review*, June 1779).

