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STAND 709



**THE 53RD CALIFORNIA  
INTERNATIONAL ANTIQUARIAN  
BOOK FAIR**

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PASADENA CONVENTION CENTER  
STAND 709**



## F A B. XLI.

*De la* GRENOUILLE,  
 & *du* BOEUF.

## F A B. XLI.

*Of the* FROG, and  
 the OX.



**U**NE Grenouille ayant  
 vu un Bœuf dans un  
 pré,

Imagina qu'elle devien-  
 droit aussi grosse que lui,  
 si elle enflait les rides de sa  
 peau.

Elle s'efforça aussi-tôt  
 de le faire, demandant à

**A** Frog having seen an  
 Ox in a Meadow,

Imagined she would be-  
 come as big as he, if she  
 swelled the Wrinkles of her  
 Skin.

She endeavoured immediate-  
 ly to do it, asking her Compa-  
 nes

## 1. AESOP (c. 620-560 BC).

Sixty Amusing and Instructive Fables, in French and English. Divided into Sections, and the Two Languages answering almost verbatim, for the Greater Convenience of Learners. The Whole adorned with Cuts. Designed principally for Schools. The Fifth Edition, Carefully Corrected and Improved. London, Johnson, 1773.

FIFTH EDITION. *12mo (162 x 108 mm), pp. [iv], 139, [1] advertisements, with 60 part-page woodcut illustrations throughout the text, printed in two columns in English and French, uncut throughout in the original plain paper covered boards, some light staining but sound.* **\$2700**

A delightful children's edition of sixty of Aesop's fables, printed in parallel text in English and French, with woodcut engravings throughout. The woodcuts, one to accompany each fable, are mostly unsigned, but a good number bear the initials 'JE' or 'WP'. This selection was first published in 1732 as *Amusing and instructive fables in French and English*, and all earlier editions are scarce. The 1732 edition is not in ESTC but OCLC lists a copy at Trinity College Dublin; both OCLC and ESTC lists one copy only of the 1738 'second edition' (second volume dated 1736), at the National Library of Scotland. ESTC also lists two copies of the 1747 second edition of Vol II and the 'third edition' of Vol I (both at BL and Bodleian only). This title was first used in the 1760 edition, located in OCLC at Princeton only and not listed in ESTC.

'It was thought necessary to adorn these Fables with Cuts, as daily experience shews, that young People are fond of pictures; and that many Children, who would never look into books, were they unadorned, are thereby often allured, and invited to turn them over. The delight Cuts give to the eye, makes young People attend with pleasure to the explanation of them; and by this means they imbibe, at an age when they are most susceptible of impression, many solid and rational principles, which are of use ever after' (Preface, pp. iii-iv).

ESTC n23674, at BL, Bodleian, Toronto, Trinity College (Watkinson Library) and UCLA; OCLC adds Creighton University.

Not in Osborne.

## 2. ALMANAC.

The Polite Repository or Pocket Companion, Containing with an Almanac the Births &c. of the Sovereign Princes of Europe. Lists of both Houses of Parliament, Officers of State, New Etiquette at Bath; and Ruled Pages for Occurrences, &d. &c. &c. To be Continued Annually. London, Peacock, 1781.

FIRST EDITION. 12mo (115 x 70 mm), pp. 88, comprising: engraved frontispiece, [ii] title-page with contents on verso, [5] memorandum pages, blank within floral frame, [24] monthly pages each in double page spread, also within border, with the month in a scroll on the left hand page and the number of days in the month in a scroll on the facing, right-hand, page, [7] memorandum pages, blank within floral frame, all engraved, 41-88 printed almanac, densely filled with information in one, two, three or four columns, the memorandum leaves unused, several leaves trimmed close with loss of some of the floral and scroll borders, in a stunning contemporary binding of red morocco with elaborate onlays of dark blue and cream leather, covers with double border using hounds tooth and foliate roll on the outer red and inner black leather, the coloured leathers making an internal pattern of oval surrounds, with leaf and flower sprays, dog tools and central cornucopia, vibrantly gilt, three lines of verse pencilled in on a final blank and the note 'Hammond's Elegies' in pencil on the final endpaper, marbled endpapers, gilt edges, preserved in a matching slipcase, which is predictably a little duller by comparison and a little rubbed. **\$2500**

A suitably stunning copy of a very rare almanac listing the Great and the Good in every walk of society life. The text, in addition to the standard almanac, gives the births, deaths and marriages of all the sovereigns of Europe, the order of precedence in English society, the King's Privy Council, the House of Peers, with their dates of creation, the Knights of the Garter, law officers, Lord Lieutenants, officers in the army, Fencibles in Great Britain, members of the House of Commons, with their seat and town of residence and a list of the Bankers in London. Brief light relief is provided in Necessary Information for such Persons who,

for Health or Pleasure, may have occasion to visit Bath'. The final page gives 'A Table of Weights and Measures'. The interactive part of this delightful volume precedes the main text and includes pages for notes and a calendar, all of which are engraved. Each month is given a double spread, with lines for the days across the two pages and the number of days in each month given in a scroll at the top. Either side of this are bound a number of unassigned memorandum pages which are blank within elaborate borders.

ESTC t231784 and OCLC list National Library of Wales only.



**3. ARCHENHOLZ, Johann Wilhelm von (1743-1812).  
BILDERBECK, Ludwig Benedict Franz von (1764?-1856?), translator.**

Tableau de l'Angleterre et de l'Italie, par M. d'Archenholz, ancien capitaine au service de S. M. le Roi de Prusse. Traduit de l'Allemand. De l'Angleterre. Tome Premier [-Tome Second]. De l'Italie [Tome III though not so designated]. Strasbourg, J.G. Treuttel, 1788.

FIRST EDITION IN FRENCH? *Three volumes, 12mo, (190 x 125 mm), pp. xii, 288; [ü], 326; [ü], 376, marginal dampstaining throughout volume I, pagination erratic in volume I between p. 97 and p. 121, tear to III Z3 (p. 269) across the text but with no loss, uncut throughout in the original brightly coloured printed wrappers, blue and red spotted, spines faded and chipped at head and foot.* **\$900**

An attractive, unsophisticated copy in contemporary decorative wrappers of this Prussian officer's account of England and Italy. A professor of history with an interest in contemporary European politics, Archenholz wrote widely on current events. From 1791 he lived in France and ran a German language newspaper, *Minerva*, which reported the events of the French Revolution. His initial enthusiasm for the Revolution was challenged by its increasing violence and in 1792 the opinions expressed in his paper forced him to flee France in order to escape the guillotine.



The present work was originally published as *England und Italien*, Leipzig 1785. It was a very popular work which saw many editions and was translated into French and English. This is one of several editions of this French translation by the poet and dramatist, Ludwig von Bilderbeck. A two volume edition of the first part of the work only, that on England, was printed in Brussels by le Francq as *Tableau de l'Angleterre, contenant des anecdotes curieuses et intéressantes*, 1788. In the same year, there was a Gotha edition printed by Ettinger, including both parts on England and Italy and also a two volume Paris edition printed by Volland, including both English and Italian parts. Both parts were also translated into English, the first two volumes as *A picture of England, containing a description of the laws, customs and manners of England*, London 1789 and the final volume as *A picture of Italy*, London 1791.

'La Grande-Bretagne, cette reine des îles, est si différente de tous les autres Etats de l'Europe, par la forme de son gouvernement, par ses loix, ses usages, ses mœurs et la manière d'agir et de penser de ses habitans, qu'elle paraît plutôt appartenir à un autre globe qu'à celui où nous vivons. Le contraste est sur-tout frappant lorsqu'on passe de France en Angleterre. On se croit transporté dans une autre planète' (I pp. 1-2).

OCLC lists copies at BN, Lyon, Yverdon, Institut Catholique de Paris, Yale, Newberry and Queens University Library.

#### **4. ASTLEY, Francis Dukinfield (1781-1825).**

Hints to Planters; Collected from various authors of esteemed authority, and from actual observation. Manchester, R. & W. Dean, 1807.

FIRST EDITION. 8vo (185 x 110mm), pp. [vi], [7]-63, [1], with errata slip, in the original publisher's red quarter morocco over marbled boards, covers and spine worn, extremities bumped, spine ruled and lettered in gilt, faded, with the contemporary ownership inscription of Tho. Moore. **\$750**

A delightful guide to the care of English trees written by a young landowner who only a few years previously, at the age of 21, had won a medal for planting 40,000 trees on his recently inherited estate in Cheshire. The work is presented in 24 chapters on different varieties of deciduous and evergreen trees, followed by an appendix on raising trees from seed. Dedicated to 'the president and gentlemen' of the Manchester Agricultural Society and with a short preface in which Astley states that his work includes the opinions of authors 'esteemed for their knowledge of the various species of trees' and offers this work in the hope that 'these gleanings and humble hints may be of some trifling service'.

Francis Astley seems to have been an interesting character: as well as being an enlightened landlord, he was an amateur artist and a poet, author a number of poems including *Varnishando*:

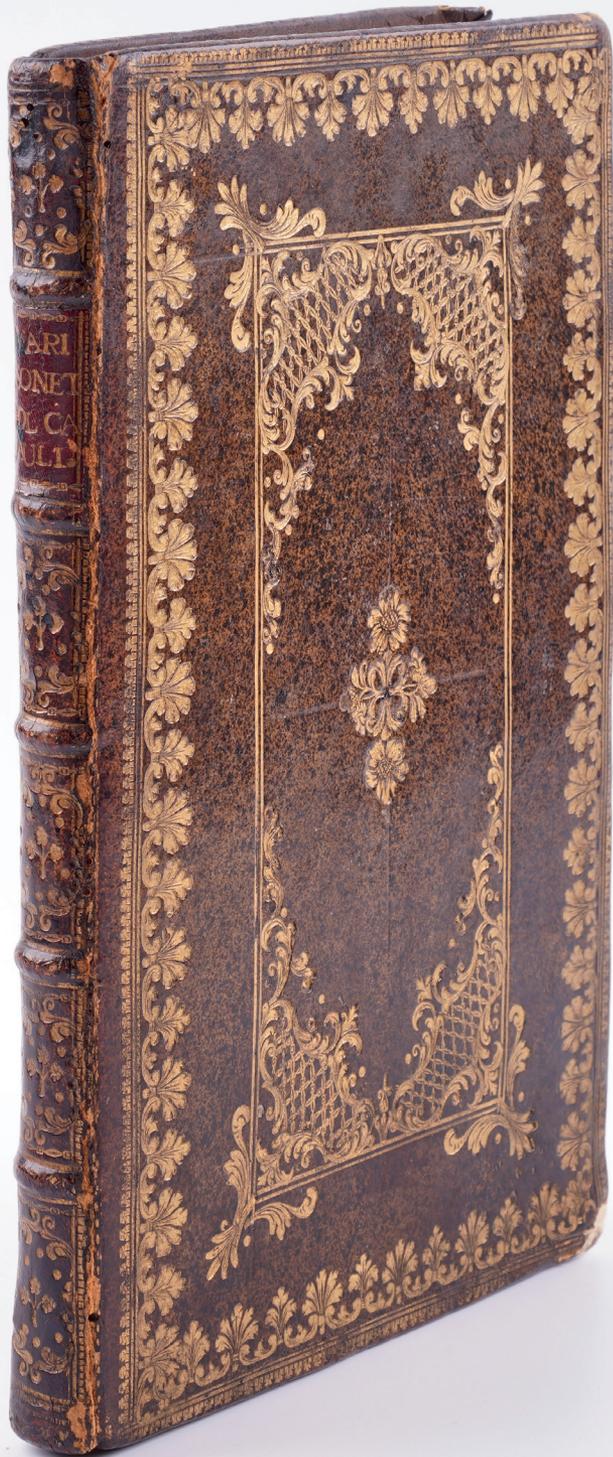
*a serio-comic poem*, 1809 and *The Graphomania: an epistle to John Harden*, London 1809. He appears, however, to have been dogged by ill-fortune throughout his adult life, losing his first born child in a tragic accident. He was declared bankrupt in 1817 and the books from his library at Dunkinfield Lodge were sold at auction in Liverpool later that year. Scandal surrounded his death and there were accusations of murder as recounted in this biographical sketch:

John Astley died in 1787 leaving as his heir his young son, Francis Dukinfield Astley (1781-1825). In 1793 his widow married again, but the family continued to live at Dukinfield Lodge, and Francis seems to have taken up his responsibilities as landowner before coming of age, since as early as 1802, when he was 21, he was awarded a medal for planting 40,000 trees. Francis was a young man of great promise: he was rich, relatively good looking, artistic (he was a published poet and amateur artist), and had a deep concern for the welfare of his tenantry and estate. In 1812 he married and the following year he bought the Fell Foot estate in the Lake District, where he could enjoy fabulous views over Windermere. But tragedy was never far away. His first born son died when just a few weeks old from a fall from a window, and in his efforts to develop his estate and protect his tenants from the worst effects of the depression in trade occasioned by war with France he over-reached himself financially, and in 1817 he was declared bankrupt. However, the discovery of coal on his estate restored his fortunes without the loss of his property, and after many barren years his wife presented him with a son and heir in 1825. But just a few months later he died in his sleep while visiting his brother-in-law, Thomas Gisborne, in Derbyshire. There were accusations of murder, made in a scandalously public way at Astley's funeral, but an independent inquiry which Gisborne instigated to clear his name found no evidence of foul play and declared the death to be 'by visitation of God'. Some doubt must remain, however, as there seems to have been no autopsy, and because just a year later Gisborne married Astley's widow, his deceased wife's sister' (Nicholas Kinglsey, 'Landed Families' blog).

OCLC lists BL, Cardiff, Manchester, Delaware, Cornell, Harvard, UC Berkeley and Chicago Botanic Garden.

## **5. AULLA DI PISA, Bartolommeo-Gaetano (1705-1764).**

Maria Sonetti Del Cavaliere; Tra gli Arcadi Mitrindo Collide Pro-Vice-Custode della Colonia Alfea Dedicati Alla Santita Di Benedetto XIV. Felicemente Regnante. Pisa, Giovanni Domenico Carotti, 1754.



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FIRST EDITION. 8vo (201 × 135mm), pp. [xx], 104, engraved printer's device on title-page, engraved initial, slight mainly marginal foxing, ink splash from fore-edge towards outer blank margin, extending to text on last gathering, in a contemporary Italian binding, in speckled calf, double gilt ruled to a dentelled border with gilt roll of palmettes, centre panel with gilt cross-hatched and fleurs-de-lis tools to corners, gilt centrepiece with sunflower tool, raised bands, spine gilt with gilt-lettered morocco label, marbled pastedowns (wanting free endpapers), joints, one corner, head and foot of spine a bit rubbed, small paper label to front pastedown, ownership inscription C.S. Brown 1936 to upper outer corner of title-page. **\$1600**

Bartolomeo Gaetano Aulla, poet and scholar from Pisa, was a member of the intellectual academy of the Colonia Alfea. Acquainted with other contemporary scholars like Lodovico Muratori, he published his first poetic florilegium - a cycle of sonnets concerning the greatness and goodness of God - in 1752; the present collection of 100 sonnets was composed as a companion volume to celebrate the Virgin Mary, each of the poems being inspired by a quotation from the Scriptures. This copy is in an exquisite, remarkably well-preserved eighteenth-century binding, probably from provincial Tuscany.

OCLC lists one copy in Italy and one at Harvard. Not in Brunet.

## **6. AULNOY, Marie-Catherine Le Jumel de Barnville, comtesse d' (c. 1650-1705).**

A Collection of Novels and Tales of the Fairies. Written by that Celebrated Wit of France, the Countess d'Anois. In three volumes. Vol. I [-III]. The Fifth Edition. Translated from the best Edition of the Original French, by several Hands. London, J. Brotherton [&c.], 1766.

FIFTH EDITION. Three volumes, 12mo, (162 × 92 mm), pp. ix, [iii] advertisements, 288; [ii], [3]-275, [1] advertisements; [ii], [3]-239, [1] advertisements, marginal damp-staining in the second and third volumes, in contemporary tree calf, triple gilt filet to covers with corner floral tooling, joints rubbed but sound, spines elaborately gilt in compartments with red and black labels lettered and numbered in gilt, with the later pencil ownership inscription of W.K. Leslie. **\$3500**

An attractive copy of a scarce English edition of the complete fairy tales by Madame d'Aulnoy. First published in 1697 as *Contes des Fées*, with another volume appearing in 1698 under the title *Les Contes nouveau*, she wrote some thirty stories in all, some of which, like 'L'Oiseau bleu' and 'Le Chatte blanche' have become classics. Numerous editions of her works have been published since with varying degrees of completeness.

All eighteenth century editions in French and English (as of course the original late seventeenth century French editions) are now pretty scarce and as they were well read, they are seldom found in good condition. Despite a few minor scuffs, this is a handsome copy in contemporary tree calf.

‘Comment concilier l’aventureuse existence de cette virago sans scrupules’, asks René Herval, ‘avec le délicieux talent de l’auteur des Contes de Fées ... car il est indéniable que le même esprit qui médita la perte du baron d’Aulnoy a créé une oeuvre qui l’emporte même sur celle de Perrault’ (qv. *Dictionnaire des Lettres Françaises XVII*, pp. 86-87).

There were a number of early editions of the English text of Aulnoy’s *Contes des fées*, which was first published in English in 1721 (ESTC lists NLW, Bodleian, Harvard, Miami and Clark). Editions followed in 1722 (Bodleian, Penn); 1728 (BL, Worcester Oxford, Newberry, Illinois, Michigan, Penn, Yale and National Library of Australia); 1737 (Edinburgh University, NLW, Harvard and New York University); 1749 (Cleveland Public, Harvard, Princeton, Stanford, UCLA and Clark); 1749 (Princeton, Alberta, UCLA).

ESTC t82647, at BL, Cambridge, Louisiana State, Newberry and UCLA only.

**7. BABIÉ DE BERCENAY, François.**  
**SULPICE IMBERT, Comte de la Platière (1723-1809).**  
**WILLIAMS, Helen Maria (1762-1827)**

The Political and Confidential Correspondence of Lewis the Sixteenth; with Observations on each Letter. By Helen Maria Williams. In three volumes. Vol. I [-III]. London, G. and J. Robinson, 1803.

FIRST EDITION. *Three volumes, 8vo, (205 x 126 mm), pp. [iii]-xxxiv, 267, [1]; [ii], 355; [ii], 328, marginal tear to I, 119 (with loss but not touching text), pre-binding tear and fold on III, 233 and 235 through text but without loss, a couple of pages a little sprung, some dust-soiled along the edges, bound without the half-titles, in contemporary mottled calf, some acid erosion to covers but not badly so, spines gilt in compartments, a little worn, green morocco labels lettered in gilt, with the Fasque bookplate.* **\$800**

Helen Maria Williams’ most overtly political translation and her single most controversial work. The letters of Louis XVI were obtained in good faith by Williams, who hoped to use her translation and commentary for the transmission of her own revolutionary beliefs. The enterprise turned out to be a massive error of judgement on her part as the public reaction was overwhelmingly that of sympathy for the unjustly treated king, quite the opposite to the effect she had intended.

Worse than this, however, was the public and official outcry that greeted its publication. Almost immediately people began to doubt the authenticity of the letters and Williams was subject to a barrage of humiliating attacks. The first blow was that the work was confiscated by the authorities for fear of its royalist sympathies and this was followed by endless attacks, most notably a full-length vitriolic tirade by Bertrand de Moleville, *A Refutation of the Libel on the Memory of the late King of France, published by Helen Maria Williams under the title of Political and Confidential Correspondence of Louis XVI translated from the original manuscript by R. C. Dallas*, London, 1804. Bertrand de Moleville was unrestrained in his criticism both of the present and other works and of Williams herself, whom he famously described as ‘a woman whose lips and pen distil venom’.

After years of suspicion and controversy, it transpired that the letters were indeed forgeries. Williams had purchased them from François Babié de Bercenay and Sulpice Imbert, Comte de la Platière and had herself been convinced that they were genuine. In 1822, however, Babié de Bercenay revealed in a letter that he had written the letters at the suggestion of his friend Sulpice Imbert. Williams, the innocent translator, had unwittingly been implicated in a literary hoax. Such was the humiliation she suffered after the publication that Williams retired from literary life and very little is heard of her over the next ten years.

‘Were it not for Babié’s revelation in 1820, we may never have known the actual history of Williams’s set of the Louis XVI letters. With its historical (mis)representation deriving from a non-original (in a sense) original, does Williams’s text prove an ambiguous artefact? However, the work exists as a testament to the importance of her translational oeuvre in its position in the canon as a contribution to her revolutionary communication and, in a secondary sense, as an intriguing example of the pseudotranslational subgenre’ (Paul Hague, *Helen Maria Williams: the purpose and practice of translation, 1789-1827*, 2015, pp. 126).

The letters are given in French and English but Williams’ commentary is given only in English. An edition was published in New York in the same year, published by Caritat. This copy comes from the Fasque library in Scotland, which was put together by Gladstone’s father. It has the Fasque bookplate in each volume.

*uncut lending library copy in the original boards*

## **8. BAGE, Robert (1728-1801).**

Man as He Is. A Novel. In four volumes. Volume I [-IV]. London, William Lane at the Minerva Press, 1792.

FIRST EDITION. *Four Volumes, 12mo (c. 190 × 100-115 mm) pp. [iv], vii, [i], 288; [iv], 243, [1] advertisements; [iv], 275, [1] advertisements; [iv], 272, with the half-titles, small tear on I, 9, just touching text but with no*



loss, light dampstain in Vol. III, gathering B and some of C, small marginal tear without loss III, 275, uncut throughout in the original publisher's boards with white paper backstrip, the blue boards fairly dusty, the spines considerably chipped but with enough remnants of spine to preserve most of the original ink numbering, some of the covers, particularly to Vol. IV, precariously attached, but holding, the front pastedowns all with a printed lending library slip as pastedown, completed in ink in a contemporary hand, with an early, possibly eighteenth century, playing card (9 of hearts) marking the page at IV, 153. **\$7500**

A delightful copy of what is generally considered to be Bage's most accomplished novel. Uncut throughout and in the original boards, this copy comes from the English reading society in Groningen. Each volume has for its front pastedown the printed lending library slip which reads, 'No. \_\_\_ / Sending Bill / of the English reading Society / Groningen the \_\_\_ 17\_\_'. A contemporary hand has completed as follows: 'Man as he is Vol. 1 [-IV]. [No.] 23 Turn of Books. [the] 20th Jan [17]96'.

The first of Bage's two great novels, less well known than *Hermstrong; or, Man as he is not*, 1796 but thought by many (such as Tompkins, who calls it simply 'Bage's best book') to be the better of the two. Bage, 'the most distinguished novelist ever connected with the Minerva Press', was a paper manufacturer from the midlands who wrote six novels, three of which were printed at the Minerva Press. Influenced by the ideas of the French revolution, his novels are satirical and revolutionary in tone and are reminiscent of the writings of William Godwin and Thomas Holcroft. Apart from his incisive satire of the social follies of the time, Bage must also be noted for the brilliant lightness of his perceptions of character, for 'that half-acid, half-tolerant revelation of the permanent foibles of human nature in which Bage anticipated Jane Austen' (Blakey p. 64).

According to the publisher's advertisement in *The Star*, June 26, 1792, *Man as He Is* 'has been pronounced the first-rate novel in the English language'. However, although three of Bage's earlier novels were included by Scott in Balantyne's Novelists' Library, he included neither *Man as He Is* nor *Hermstrong*, objecting mainly to 'the mad philosophy'. Bage's political opinions were too extreme for Scott who objected to his tendency to locate virtue and generosity too exclusively in the lower classes. Bage also applied equal standards to men and women and his heroines enjoy a measure of sexual as well as intellectual freedom. All of which made the novels too subversive for Scott, whose censorial selection procedures may have done their bit to keep Bage out of the main-stream.

'In their keen perception of the absurdities of society, and their shrewd strokes of character, Bage's novels are far superior to the common run of Minerva publications. The whole tone of his work, also, is particularly refreshing after the inflated sentiment or perfervid horrors of young ladies and their 'first literary attempts', for Bage had a vigorous and original mind, packed only with first-hand knowledge of men and affairs. Yet it is not only by contrast that he holds a distinguished place. His sound judgement of character, and the pleasing irony of his style, give him at least a place in the company of Fielding, Austen and Thackeray' (Blakey, p. 65).

‘What Bage brought to the novel was a great increase of intellectual content. His active, liberal and independant mind had ranged through a variety of subjects, and his books are full of thought... Bage’s tolerance, his readiness to live and let live, is marked in all his books. It is the necessary and far from exhorbitant price paid by a man in order that he may enjoy to the full the company of his fellow-beings’ (Tompkins, p. 203).

Garside, Raven & Schöwerling 1792:29; Blakey p. 159; see also pp. 62-65; J.M.S. Tompkins, *The Popular Novel in England, 1770-1800*, pp. 196-197.

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

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

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

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

FIRST EDITIONS. *Folio*, (370 × 257mm), pp. [iv], xviii, 241, with nine engraved plates and fourteen part page engravings; engraved frontispiece and pp. [vii], [i], 35, [1], with four further engraved plates and four part page engravings, in parallel text, most of the paper guards still present at the plates, in a contemporary Irish black goatskin binding, gilt border to covers, spine gilt in compartments, lettered in gilt, extremities rubbed, contemporary inscription on the title page ‘W. Maguire’, the binding by George Mullen of Dublin, with his ticket. **\$900**

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

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

ESTC t128162; t93829.

*first appearance of poems by Aphra Behn and Congreve*

**10. BEHN, Aphra (1640-1689), contributor.**

**CONGREVE, William (1670-1729), contributor.**

**GILDON, Charles (1665-1724), editor and contributor.**

Miscellany Poems upon Several Occasions: Consisting of Original Poems, by the late Duke of Buckingham, Mr. Cowley, Mr. Milton, Mr. Prior, Mrs. Behn, Mr. Tho. Brown, &c. And the Translations from Horace, Persius, Petronius Arbiter, &c. With an Essay on Satyr, by the famous Mr. Dacier. Licens’d May 21. 1692. London, Peter Buck, 1692.

FIRST EDITION. 8vo, (172 × 100mm), pp. [xxxii], 112, in contemporary red morocco, double filet border to covers, central panel gilt, with gilt fleurons at the corners and small oval floral tooling at the mid-point of the panels, some rubbing, unlettered spine simply ruled in gilt, with the booklabel of J.O. Edwards. **\$6000**

A handsome copy in red morocco of one of the most interesting poetical miscellanies of the late seventeenth century. This collection marks the poetical debut of William Congreve, at the age of twenty-two. His contributions include two imitations of Horace, a Pindaric ode called ‘Upon a Lady’s Singing’, addressed to the well-known soprano, Arabella Hunt, and two songs, ‘The Message’ and ‘The Decay’, signed only with initials. Also of particular interest are three

poems by Aphra Behn, all printed here for the first time: 'On a Conventicle', 'Venus and Cupid' and 'Verses design'd by Mrs. A. Behn, to be sent to a fair lady, that desir'd she would absent herself, to cure her love', the last one being 'left unfinished'.

This is one of the earliest productions of Charles Gildon, at the start of his long and productive, if sometimes controversial, literary career. His own contributions include the translation from Dacier, two poems addressed 'To Syliva', an imitation of Perseus and a ten-page dedication to Cardell Goodman, a prominent and wealthy actor, who Gildon clearly had in his sights as a patron. 'As to the book, Sir, I present you with, I am extremely satisfy'd to know, that it is a present worth your acceptance; for I may say that there has scarce been a collection which visited the world, with fewer trifling verses in it. I except my own, which I had the more encouragement to print now, since I had so good an opportunity of making so large an attonement, with the wit of others for my dulness, and that I hope will chiefly excuse them to you, as well as convince the world of the real value I have for you, when it sees me prefix your name to no vulgar book, of my own composing, but to one that ows [sic] its excellence to the generous contributions of my friends of undoubted wit' (Epistle Dedicatory, p. xi).

ESTC r21564, predictably common in England, especially in Oxford and Cambridge, but fairly scarce in America: Folger, Harvard, Huntington, Newberry, Clark, Kansas, Texas and Yale. Wing G733A; Case 197; O'Donnell, *Aphra Behn*, BB20.

### **11. BONA, Giovanni (1609-1674).**

**L'ESTRANGE, Roger, Sir, (1616-1704), translator.**

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

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

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

SECOND EDITION IN ENGLISH. *12mo (133 × 67 mm), pp. [xii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvii], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate.* **\$1600**

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

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

Guide to Eternity: Wing B3545; ESTC r23243, at BL, CUL, Bodleian, King's Lynn; Harvard, Huntington, Union Theological, Illinois and Yale.

Precepts: Wing B3553; ESTC r17339, at BL, CUL, Downside, Bodleian and Sion College; Columbia, Folger, Huntington, Union Theological, Clark, Illinois and Yale.

## **12. BOUTET, Claude (fl. 1674-1708), attributed.**

The Art of Painting in Miniature: Teaching the speedy and perfect Acquisition of that Art without a Master. Done from the Original French. London, G. Smith [&c], 1729.

FIRST EDITION IN ENGLISH. *8vo (170 x 100 mm), pp. [x], 100, [6], ornamental head- and tail-pieces, final pages a little creased, in contemporary unlettered panelled calf, some light wear, with the contemporary booklabel of Anna Maria Powell.* **\$2600**

A delightful guide to painting for the amateur artist, including detailed instructions on the preparation of colours, techniques for painting draperies, flowers, trees, landscapes and portraits. First published as *Traité de la peinture en miniature*, Paris, Christophe Ballard, 1674, it rapidly became one of the most influential painting manuals of the age. This is its first appearance in English. It was extremely popular and was reprinted in 1730, 1739, 1750 and 1752, all early editions now being very scarce.

'And 'tis certain, there are Thousands of Persons in Great Britain, as well as in other Nations, who have a greater Passion for this Art than they have Opportunity to cultivate it. THE Country affords but few Painters, whose Instructions are of any Value; and good Pieces of this kind are very rare among us; while great Numbers of both Sexes, of Fortune and Leisure, who with a

Genius for Painting are devoted to a Country-Life, languish away many a heavy Hour for want of some Intelligence in this Art, which they might pass very agreeably with a little Skill in it: And, perhaps, a rural Life, or a Recess in the Country, cannot be sweeten'd by a more elegant Amusement' (The Preface of the Translator, pp. viii-ix).

ESTC n29989, at BL, Cambridge, Glasgow, Huntington and Clark only; OCLC adds V&A.

*Brantôme's women*

**13. BRANTOME, Pierre de Bourdeille, seigneur de (1540-1614).**

Mémoires de Messire Pierre de Bourdeille, Seigneur de Brantome, contenans les Vies des Dames Illustres de France de son temps. Leiden, Jean Sambix, 1665.

FIRST EDITION. *12mo, (127 x 75mm), pp. [vi], [ii] blank, 407, [1]; small marginal tear on p. 363, just touching the text but with no loss, in contemporary vellum, sturdy but a little spotted and browned, slightly spine lettered in ink.* **\$750**

The first and most famous of Brantôme's *Mémoires*, this volume includes the outspoken *Vies des Dames Illustres*. Written after his retirement from public life in 1589, Brantôme had left instructions that his *Mémoires* should be published, but it was not until 1665 that this first volume appeared. Written in a frank, conversational manner, Brantôme describes his years at the centre of the glittering court and gives detailed and highly personal accounts of his contemporaries. His accounts give a highly colourful picture of court life and his descriptions of the sex lives of the ladies of the court are striking because of his ability to present graphic detail in a straightforward and almost bland style, as if he were talking about the weather.

OCLC lists BN, Sainte-Geneviève, Oxford, Cambridge, Aberdeen, Harvard, Princeton, Suny, Lutheran Theological Seminary, Penn and James Munroe Museum.  
Tchemerzine, II, pp. 110-111.

*scarce provincial novel in unusual format*

#### **14. BRISCOE, C.W.**

Clerimont, or, Memoirs of the Life and Adventures of Mr. B\*\*\*\*\*. (Written by Himself.) Interspersed with Original Anecdotes of Living Characters. Liverpool, Charles Wosencroft, 1786.

FIRST EDITION. *8vo in fours (208 x 120 mm), pp. vi, [7]-351, in contemporary sheep, front joint weak, some general wear to binding, red morocco label lettered in gilt.* **\$5000**

A scarce provincially printed novel charting the life and adventures of a feckless but charming rogue. Printed in Liverpool, in an unusual format for a novel, it tantalisingly combines an arch style with the possibility that its claims to being a factual account - that old turkey - might in this case actually be true. Whatever the answer to that tricky question, the romps and romantic escapades of the hero make for a very good read as we follow him through Manchester, Dublin and Liverpool to London.

With a humorous dedication 'To his most Potent, Puissant, High and Mighty Serene Highness, The Lord Oblivion' which begins, 'Voracious Sir, Without leave, I presume to dedicate the following labors of my pen to you, not like a number of my contemporary brethren, whose works involuntarily fall to your share; no, revered sir, I step out of the common tract of writers, who pretend to consign their works to immortal fame, which, only mistaking, are in reallity [sic] meant for you; but as a benefit, if conferred with an ill grace, loses much of its intrinsic value, so these, my lucubrations, [as no doubt all revolving time will give them into your possession] will come with a much better appearance, presented to you, thus freely, from myself'.

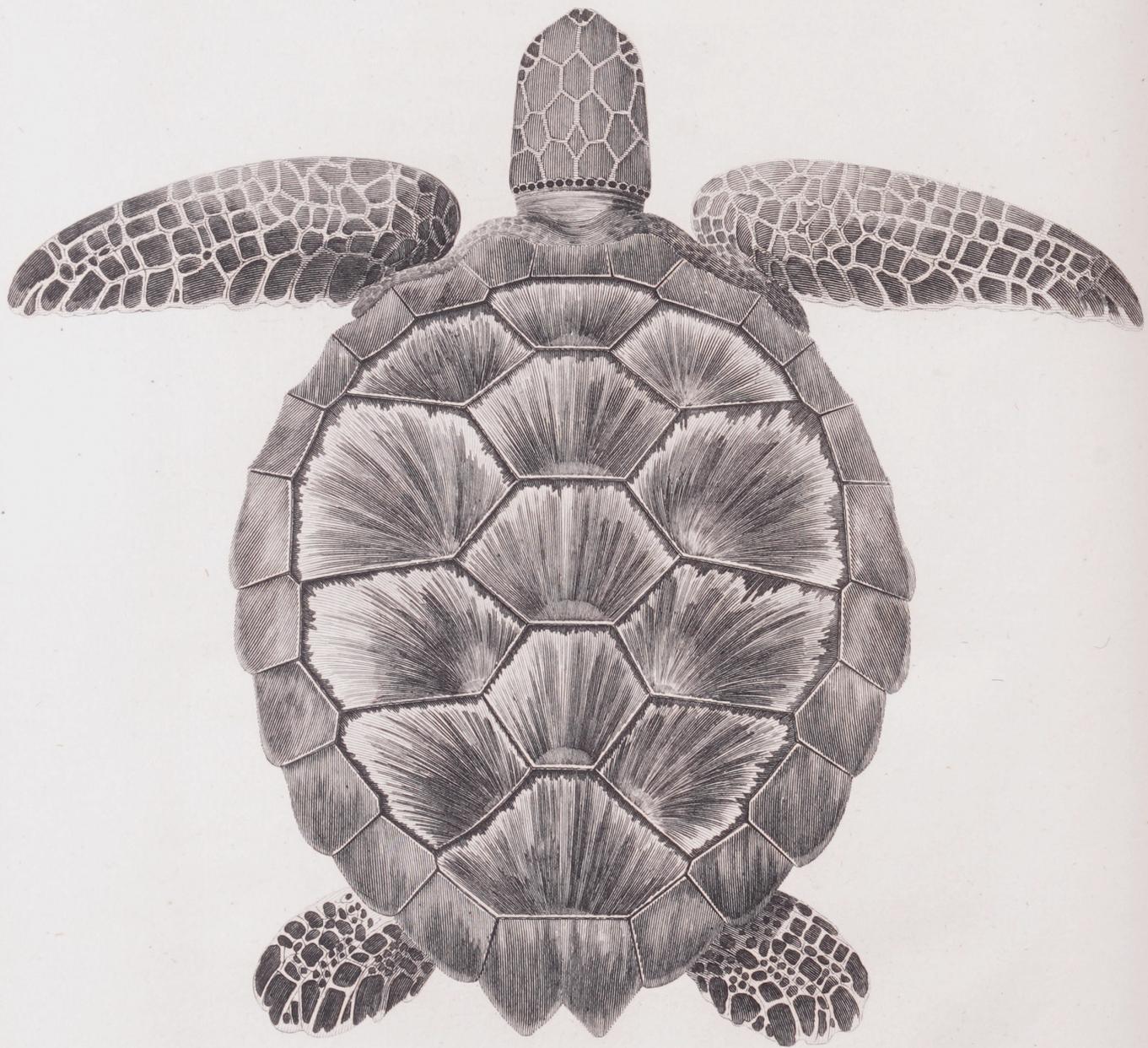
ESTC t68953, listing two copies at the BL, Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill. Garside, Raven & Schöwerling 1786:19.

*'One of the most splendid narratives in the literature of African exploration'*  
(Robin Hallett).

#### **15. BRUCE, James of Kinnaid (1730-94),**

Travels to discover the source of the Nile: in the years 1768, 1769, 1770, 1771, 1772, and 1773. Edinburgh, Ruthwen and Robinson, 1790.

FIRST EDITION. *Five volumes, large 4to (290 x 225 mm), pp. [xii], lxxxiii, [1], 400, [8], 401-535, [1] + 8*



*Tortoise*

*engraved plates; Vol. II: pp. [iv], viii, 718; Vol. III: pp. [iv], viii, 759, [1] + 4 engraved plates; Vol. IV: pp. [iv], viii, 695, [1] + 3 engraved plates; Vol. V: pp. [iv], i-ii, vii-viii, xiv, 230, [12] + 43 engraved plates and 3 large folding maps, engraved vignette to titles, occasional very slight foxing, small tear to outer blank margin of a handful of leaves, Vol. I: the odd small tear to lower blank margin, occasional marginal ink splashes, two lower outer blank corners torn, Vol. II: small tear to outer blank margin of one leaf, Vol. III: small paper flaw to lower outer blank corner of one leaf, small tear from lower edge toward blank margin, Vol. V: with two leaves of table of contents of from Vol. IV bound in, wanting another two leaves, adhesive repair to one leaf, large map a bit dampstained, a little offsetting from plates, in contemporary mottled calf, marbled endpapers, double gilt ruled, outer border decorated with red pigment with a centre panel surrounded by single gilt fillet with rosettes, decorated with green pigment, spines gilt, morocco labels lettered in gilt, all edges red, stencilled to a floral pattern, rubbed, joints slightly cracked, with a little expert repair, with the nineteenth-century bookplates of J. Talbot Clifton of Kildalton and Sir John Benjamin Stone, Erdington; with a contemporary manuscript note on the author's death tipped in and a couple of other early manuscript annotations.* **\$4250**

‘One of the great travel accounts of the eighteenth century... Few books of equal compass are equally entertaining; and few such monuments exist of the energy and enterprise of a single traveller’ (DNB).

A clean, fresh copy of James Bruce of Kinnaird's famed and magnificently illustrated account of his voyages in Egypt, Arabia, Abyssinia and Nubia. In 1763, Bruce took on a post as British consul in Algiers, whence he travelled to Tunis, Tripoli, Cyprus, Crete and the Levant. While he was there he devoted himself to the study of the ancient remains in North Africa and the Middle East. In 1768, he embarked in an expedition to discover the source of the Nile, travelling from Alexandria, through the Red Sea, to Ethiopia, where he thought it was located. Though the source had already been described by Jesuits in the 17th century, Bruce was the first European to witness where the two main tributaries, the Blue Nile and the White Nile, meet. Bruce made a great impression during his visit to the Court of Negus in Gondar in Ethiopia, not least because of his large physique on account of which the locals are said to have felt great sympathy for the horse he rode. This account of his travels was not well received by a sceptical audience back home and he retired to his estate in Scotland where he died. In this copy, a tipped in note in a contemporary hand reads ‘Mr. Bruce was killed by falling down stairs, at his paternal residence in Scotland’.

The first four volumes of Bruce's account narrate his adventures in the years 1768 - 1773 and it was some of these stories, which he famously recounted in an interview with James Boswell upon his return, were not believed in Britain. The fifth volume, with its separate title, ‘Select Specimens of Natural History’, includes 43 handsome full-page engravings (each with its separate imprint) of the plants and animals he saw during his travels, including papyrus, the Binny fish and birds like the Abou Hannes. This copy wants the contents leaves to Vol. V as the result of an original binder's error in that two pages of contents leaves from Vol. IV have been duplicated in place of those for the final volume. It does have the list of plates at the back of Vol. V, which are often missing.

Provenance: the British travel photographer Sir John Benjamin Stone (1838-1914) and the English traveller John Talbot Clifton (1868-1928). Latterly, from the collection of Sir Ewen Fergusson (1932-2017), British diplomat and rugby International who served as British Ambassador to South Africa between 1982 and 1984.

ESTC T51608; Gay 44; Blackmer 221; see also Robin Hallett, *Africa to 1875*, p. 110.



## 16. [CATHOLIC CHURCH].

Uffizio della B.V. Maria. Per tutti i tempi dell'anno coll'uffizio de' morti, della SS. Croce, e dello Spirito Santo: e co i Sette Salmi Penitenziali, ed altre divotissime Orazioni. Rome, Vatican Press [Giovanni Maria Salvioni], 1725.

*Two parts in one volume, 8vo (198 x 128 mm), second with separate title-page and continuous pagination, engraved frontispiece by Arnold Westerhout after Joseph Passarus and pp. [32], 336, [xxxviii], [2], printed in red and black throughout, engraved printer's device on title-pages, 14 engraved plates by Jo. Hieronymus Frezza after Joseph Passarus, engraved tailpieces and woodcut initials, slight browning and light marginal dampstaining to first four gatherings and a handful of other leaves, including blank margins of frontispiece and first plate, verso of last leaf a bit soiled, in crimson morocco, covers bordered with gilt chain roll and feather and star roll, with gilt urns to corners, spine gilt in compartments, pink and blue marbled endpapers, all edges gilt, gaufered and painted in red and green to a floral pattern, green silk marker, extremities a little bumped, a trifle dusty, ownership inscription of Tammaro de Marinis pencilled on front endpaper.* **\$3200**

An exquisitely bound copy of the 'horae' of the Virgin Mary, once in the library of the great Neapolitan collector, bibliophile, bookseller and bookbinding scholar, Tammaro de Marinis (1878-1969).

It was printed by Giovanni Maria Salvioni (1676-1755), who was in charge of the Vatican Press from 1717. The elegant binding was probably produced after the style of the Salvioni workshop, known for its use of painted edges - 'a revival of a form of decoration unknown in Rome since the reign of Pius V', who died in 1572 (Hobson, *French and Italian Collectors and Their Bindings*, p.190). In it, the gilt and lavishness of the Roman fashion merges with the charming modesty of provincial workshops.

The 'Uffizio' includes a calendar of mobile feasts and saints' days, instructions on recitation, the psalm, readings and hymns for each hour of the day during the liturgical year, followed by the Office of the Dead, the Seven Penitential Psalms and others prayers and orations. Although it was originally intended for the religious, lay people were also encouraged to devote part of their day to the recitation of the 'horae' to the Virgin Mary. The handsome engraved illustrations in this edition, both delightful and useful as *aides-mémoire*, were produced by Arnold Westerhout, Joseph Passarus and J. Hieronymus Frezza. They portray key scenes from the Old Testament, such as Adam and Eve being banned from Eden (in the frontispiece), and scenes from the life of the Virgin.

OCLC lists a handful of copies in Italy, and V&A, Harvard and Brown.



**17. CAVENDISH-BRADSHAW, The Hon. Mary Anne Jeffreys (PARLANTE, Priscilla, pseud.), (1758-1849).**

Memoirs of Maria, Countess d'Alva: being neither Novel nor Romance, but appertaining to both. Interspersed with Historic Facts & Comic Incidents; in the Course of which are introduced, Fragments & Circumstances, not altogether inapplicable to the events of this Distracted Age, and to the Measures of the Fore-sighted Defenders of Our Holy Faith. In Two Volumes. By Priscilla Parlante. Vol. I [-II]. 1808.

FIRST EDITION. 2 vols, 8vo (228 x 135 mm), I: pp. [xvi], 384; II: [iv], 494, [ii], last leaf blank, engraved frontispiece to each volume designed by the author and a third plate bound facing p. 268 of vol. I, uncut throughout, some offsetting from plates, small paper flaw to lower blank margin of one leaf, edges dusty, slight browning, occasional minor spotting, in the original drab boards, white paper spine, printed paper labels on spines, the label to Vol. II chipped with loss of one letter of title, spines a little dusty, with the contemporary ownership inscription of M. Meath on the first page of text in each volume. **\$6750**

A scarce and rather unusual gothic novel, uncut and in the original boards, with three striking plates, in fine and strong impression, after designs by the author. Mary Anne Jeffreys Cavendish, the author of two novels, came to public notice after the 'criminal conversation' proceedings (and later divorce) filed against her by her former husband, the Earl of Westmeath, after her adultery with Augustus Cavendish-Bradshaw. The preface of the present novel includes ironic comments on the 'helpless and defenceless state of our miserable sex' in addition to references to the 'absurdities and quaintness of old style', which she had abandoned in favour of 'those elegancies, with which the present enlightened and improved state of literature abounds'. The critics praised her 'marvellous and exuberant fancy' and narrative skills ('The British Critic', 1809, p. 300), whilst remaining unconvinced by the length of the work and the characters.

'There is considerable degree of ingenuity in this production; which, though carried on to a great length, is, generally speaking, supported throughout with vigour, and, to the conclusion, maintains a fast hold of the Reader's mind. The plan, though complicated, is neither deficient nor perplexed; the characters, though numerous, are sufficiently distinct, and well supported. The heroine and the other principal figures are never obscured by an injudicious mixture of interests; and there runs through the whole such a knowledge of the workings of the human mind, such a discrimination of the moral and active qualities of human nature, as we should hardly have expected from a female writer, for such, from the title-page, we are to presume is the case, though the name is evidently fictitious. The chief error into which Madam Priscilla appears to have fallen is, a redundancy of epithets, and too much amplification in some passages, chiefly descriptive. The work, however, is interesting, and will be very useful to the Playwrights and Melo-dramatists of the present day' (*The Gentleman's Magazine*, Vol. 78, 1808, Part 2, pp. 921-922).

Garside, Raven & Schöwerling 1808:36; Summers p. 410; not in Block.

**18. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Lévis, comte de (1692-1765).**

Les Etrennes de la Saint-Jean. Seconde Edition, Revûë, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit. Troyes, la Veuve Oudot [ie Paris, Duchesne], 1742.

FIRST EDITION, LARGE PAPER COPY (SATIRICALLY DESIGNATED 'SECONDE EDITION, REVÛË, CORRIGÉE & AUGMENTÉE'). 12mo, (175 × 100 mm), pp. xii, 264, frontispiece woodcut portrait of the printer, 'Mr. ou Me. Oudot' printed in blue with the caption and verse in black, title page and printed in blue and black, with the vignette of books, 'Au Livre Bleu', printed in blue; a large paper copy printed on papier vélin, in contemporary diced calf by Bozerian Jeune, single gilt fillet to covers with gilt garland of circles, spine gilt in compartments with simple tooling and rules, lettered in gilt, signed 'Bozerian Jeune' at the foot of the spine, marbled endpapers, paper shelf mark label, gilt edges: headcap and upper joints skillfully restored, some wear to extremities, from the library of Claude Lebedel. **\$2000**

A handsome copy in a Bozerian jeune binding of one of the few copies of Caylus' *jeu d'esprit* to be printed on large paper. The frontispiece portrait, the 'blue books' vignette of the title page, the false imprint and the false edition statement are all part of an elaborate parody of the *Bibliothèque bleue* printed by Oudot in Troyes. A note on the verso of the frontispiece facetiously explains the inclusion of the portrait in a wonderful sentence rife with double meanings about counterfeit texts: 'L'Imprimeur étant contrefait, il a jugé à propos de se faire graver, afin que son Livre ne soit pas de lui, quand il n'y sera pas'.

Another dig at the commercial success of the Oudot family is printed on the verso of the title-page, facing the preface: 'L'attention que je me donne pour satisfaire le gré du Public, ne m'empêche point de penser à mes petits intérêts; c'est la raison pourquoi, pour satisfaire à la curiosité d'aucuns parmi les Curieux, on a tiré queuques [sic] Exemplaires sur de grand & gros papier; ça me coûte fort peu, & ça se vend un tiers de plus, c'est la maniere'.

These humorous works contain a variety of *contes galantes*, facetious anecdotes, short stories, little fictional vignettes, imaginary correspondence, short plays, poems and dialogues, with settings which take the reader from the fashionable east to the more disreputable parts of Paris. With the famous satirical frontispiece illustrating the printer, 'Monsieur ou Madame Oudot', here printed in blue. Also containing 'Lettre Persanne d'un Monsieur de Paris, à un Gentilhomme Turc de ses Amis' (pp. 21-28) and the reply 'Reponse pour le Gentilhomme Turc, à la Lettre Persanne de Paris' (pp. 28-32); 'Dialogue en forme de Questions, sur le Mariage' (pp. 37-45), 'Le Ballet des Dindons' (pp. 84-91), 'Le Prince Bel-Esprit, & la Reine Toute-Belle' (pp. 96-104) and the *conte philosophique* 'Les Epreuves d'Amour dans les quatre Elémens, histoire nouvelle', with its continuation (pp. 106-175). Written in collaboration with a number of Caylus' friends, including Crébillon fils, Duclos, Vadé, Maurepas, Moncrif, Collé, Voisenon and the redoubtable

bibliophile the Comtesse de Verrue. These were the key players in a literary *société badine* which centred around the actress and comedian Jeanne-Françoise Quinault. The society would meet for exuberant dinners during the course of which they would these tales and satirical pieces would be composed.

Gioranescu 16247; Cohen-de Ricci 209; Gay I 182; Jones p. 79.

### **18. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Lévis, comte de (1692-1765).**

Les Etrennes de la Saint-Jean. Troisième Edition, Revûe, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit qui n'ont point encore paru. 1751 (altered in manuscript to 1752).

[with:] Les Ecosseuses, ou les Oeufs de Pasques; Suivi de l'histoire du Porteur d'Eau, ou les Amours de la Ravaudeuse, Comédie. Seconde Partie des Etrennes de la Saint-Jean. Seconde Edition, revûe & augmentée. A Troyes, Chez la Veuve Oudot; Et se trouvent à Paris, Chez Duchesne, Libraire, rue Saint Jacques au Temple du Goût. [1742]

“THIRD EDITION; SECOND EDITION, ‘REVUE & AUGMENTÉE’. 12mo, (150 × 85mm), pp. xvi, 197, neat and probably contemporary alteration of the date on the title page to 1752 (MDCCLII, viz., one ‘T’ added) in dark brown ink in a contemporary hand; with the woodcut portrait of the printer, ‘Monsieur ou Madame Oudot’, title page and woodcut page printed in green and black; pp. 166, [4], including woodcut frontispiece printed in brown, title page printed in brown and black with woodcut peapod vignette, in contemporary red morocco, triple fillet border to covers, flat spine simply gilt in compartments, yellow morocco label lettered in gilt, pink and gilt embossed endpapers, gilt edges, with the bookplate of Henry B. H. Beaufoy. **\$800**

A later edition of the same work, in a handsome binding in contemporary red morocco, possibly by Derome jeune, bound with another of Caylus’ celebrated *œuvres badines*. With the famous coloured frontispiece here printed in green. *Les Ecosseuses, ou les Oeufs de Pasques*, intended as a sequel to *Les Etrennes de la Saint-Jean*, has the frontispiece and part of the title printed in brown. This selection begins with the short story, ‘Le Oui & le Non, mal placés’ (pp. 13-36) and includes a number of short stories with or without dialogue, such as the ‘Histoire Veritable d’un beau Bal dansé après soupé, dans un Fauxbourg de Paris (pp. 69-74). It also includes the short comedy, ‘Le Porteur d’Iau, ou les Amours de la Ravaudeuse’ (pp. 75-142).

OCLC: *Les Etrennes de la Saint-Jean*: University of Connecticut, DLC, Maryland, Princeton, Pennsylvania State, Vanderbilt and Göttingen; *Les Ecosseuses*: Ohio State only.

**20. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Vévy, comte de (1692-1765).**

Contes Orientaux; Tirés des Manuscrits de la Bibliothèque du Roy de France. Ornés de Figures en Taille douce. The Hague, 1743.

FIRST EDITION. 2 vols, 8vo (145 x 95mm), pp. [8], 312, [8], with 4 engraved plates; [2], 331, [1], with 4 engraved plates, some browning and spotting, occasional ink smudges, scattered dampstaining and light offsetting from plates, in contemporary red morocco, triple gilt filet with rosettes to corners, flat spines simply gilt, lettered and ruled in gilt, marbled endpapers, gilt edges, silk bookmarks, lower board of Vol. 2 very slightly bumped to upper edge, with the ownership inscription of C. Charles d'Esclignac 1803 on both titles. **\$4000**

An elegant set, beautifully illustrated by the author, of this collection of fairy tales by the the Comte de Caylus, self-styled aristocratic dilettante, great collector of art and antiquities, scholar, connoisseur, patron of contemporary artists, himself also an engraver and a painter whose major work of scholarship, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, is increasingly recognised for its significant importance in the development of modern archeology. He published numerous collections of short stories, fairy tales and 'contes orientaux' such as the present, always with a little twist by presentation, such as the present collection, which is said to be based on manuscripts in the king's library that were translated by children who were being trained for diplomatic careers by learning to translate tales from the Arabic, the Turkish and the Persian.

Gioranescu 13257; Jones p.81; Cohen-de Ricci 209.

*'one of the original writers on the sport'*

**21. CHETHAM, James (1640-1692).**

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

THIRD EDITION, 'VERY MUCH ENLARGED'; ISSUE (A) WITH PHRASE 'ILLUSTRATED WITH SCULPTURES'. 8vo, (157 x 94mm), pp. [viii], 326, [10], with the two engraved plates, bound facing each other after the preface, tears through text on B3 and B7, with no loss but rather fragile, the chapter on ponds (Chapter 38, pp. 243-251) marked up by an early owner, in contemporary panelled calf, plain spine, foot of spine chipped, sprinkled edges, with the later booklabel of Commander E.R. Lewes. **\$600**

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

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

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

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

*'a familiar source for book illustration'*

## **22. CIPRIANI, Giovanni Battista (1727-1785).**

Rudiments of Drawing; engraved by F. Bartolozzi. London, G. Bartolozzi and Mariano Bovi, 1786-93.

*Landscape oblong folio album, (385 × 268 mm), 18 stipple engraved plates (including the title-page), some spotting and soiling but the plates generally clean, plate mark 208 × 303 mm, in contemporary or slightly later roan backed marbled boards with worn edges, spine chipped at head and foot, extremities bumped, wanting the front endpaper.* **\$3500**

A composite album of engravings showing various life drawing studies. This is a similar collection to *Elements for drawing, designed and engraved by Francis Bartolozzi, Esq. R.A. The originals in the possession of M. Bovi*, London 1792 (ESTC n9122, at Glasgow, Yale and the Getty). That collection also included a letterpress title (not present here) and further engravings by Bartolozzi of his own works. Composite albums like this one would have been bound up to order, depending on the availability of the prints at the time. The present album contains eight plates after Cipriani and ten by Bartolozzi after originals in the collection of Mariano Bovi. Single plates with multiple images are dedicated to eyes, noses, ears and there are five plates of hands (adult and baby hands), and three of feet. The final six engraved plates are figurative studies including portraits of young men and women, children, cherubs and other heavenly beings.

‘Cipriani’s classical designs, well drawn and restrained in colour, became particularly associated with the neo-classical interiors created by Robert Adam and William Chambers... Rudiments of Drawing, engraved by Bartolozzi, was published posthumously in 1786-92, to become a familiar source for book illustration’ (ODNB).

ESTC n9122, at Glasgow, Getty Center and Yale University Center for British Art.

*heroine finds true love after smallpox*

### **23. COLLET, John, attributed.**

Chit-Chat: Or Natural Characters; And the Manners of Real Life, represented in a Series of interesting Adventures. Dublin, Henry Saunders, 1755.

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 × 100 mm), pp. [ii], 222, including a final page of advertisements, woodcut vignettes on title-pages, initials and head-pieces, bound in contemporary plain calf, a little worn at extremities, contemporary ownership inscription of Isabella Monck on the title-page, woodcut titles, initials and head-pieces.* **\$2200**

A scarce Dublin reprint of a scarce novel designated as, and printed in, two ‘volumes’ and four parts, but with continuous pagination and register and bound in one volume. The first

volume concludes on p. 107, 'The End of the Second Book', there is a separate title-page to 'Vol. II' and then the story continues with 'Book the Third' on p. 111. The novel concludes on p. 221 with 'The End of the Fourth and Last Book' and there is a final page of bookseller's advertisements on p. 222. First published by Dodsley earlier in the same year (ESTC t70728, at BL, CUL, Bodleian, Duke, Huntington, Indiana, Chicago, Penn and Yale), this is often listed as anonymous but has been attributed to John Collet, an attribution followed by James Raven and based on that of the British Library copy.

Charlotte Byersley is nineteen when the novel opens and has just lost her mother. She has been brought up quietly by her parents and although she has had a reasonable education, she knows little of the ways of the world. Her father, anxious to supply her with a woman's care, naturally chooses very badly and finds her a companion in the giddy and superficial Miss Arabella Seward, whose 'outward behaviour was polish'd, specious and insincere' and who had 'no other aim but to secure a rich husband'. Shortly after Arabella's arrival, Charlotte meets the son of her father's friend, young Welford, recently down from Cambridge but the course of true love does not, of course, run smoothly. All is resolved in time, however, after a series of adventures involving them and many other characters. One unusual incident is that the heroine develops smallpox, is extremely ill with the disease but recovers fully except for the loss of her complexion. This she mourns greatly on her recovery as she assumes that with her lost looks, she has also lost all hopes of being loved by Welford. Abandoned in her illness by the worldly Arabella, Charlotte finds a new confidante and nurse in Mrs Bootle, who persuades her to believe that Welford 'had too much good sense to place his affection merely on a set of features, or fine complexion' (p. 111).

'To say the best of this performance, it contains nothing indecent or offensive to the chaste and modest ear; but, at the same time, it must be confessed, the reader of taste will here find nothing to excite and keep up his curiosity, engage his attention, or interest his heart. The author has involved about half a dozen couple of insipids, in certain *uninteresting* adventures and difficulties, out of which they are extricated at last; -- and all is conducted in the modern way, without energy, humour, or spirit' (*The Monthly Review*, XII, April 1755, p. 388).

ESTC n44248, at BL, Newberry and Yale only.  
See Block p. 40; Raven 307.

## **25. ELLIOTT, Miss, novelist.**

The Masqued Weddings: A Novel. In a Series of Letters. 1781, Dublin.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 100 mm), pp. 148; 148, occasional light foxing, two slim volumes in contemporary tree calf with simple gilt roll-tooled border on covers, flat spines gilt in compartments,*

*red and black morocco labels lettered and numbered in gilt, some wear to extremities, foot of Vol. II spine chipped and rubbed along the lower corner of the front board, small wormholes on the corner of front board of Vol. I, with the contemporary heraldic bookplate of William French in each volume, bold marbled endpapers and green edges.* **\$8500**

A scarce epistolary novel by an obscure but fairly prolific novelist 'in genteel life', who is thought to have been the sister of another novelist, Mrs. Hall. This is a lively and readable novel with likeable and well-drawn characters: 'plenty of action, even fighting; heroine and confidante nicely combine dash with moralizing' (Feminist Companion, p. 336).

Samuel Badcock, usually the most acerbic of critics, gave a fairly favourable review: 'The Letters are written with spirit and vivacity. The rapidity of the language hurries on the reader too fast, and scarcely leaves him a resting-place on which to sit down and draw breath. But the lovers of novels will find entertainment in these volumes'. The pace of the narrative was also noted by the writer in the Critical Review, who commented 'Whether this novel was written in haste, we know not; but from the uninterrupted flow of the language, it must be read with precipitation. To compensate this inconvenience, however, it abounds with vivacity, and cannot fail of affording entertainment'. Perhaps Miss Elliott was indeed in a hurry to get her work published: this is one of two novels that appeared in 1781 and five of her six novels were published between 1780 and 1783.

This is a scarce novel known only in the first London and Dublin editions. For some reason the first edition is not listed in ESTC, although OCLC gives copies at Harvard, Library of Congress and Rice. The author's name is given in Worldcat as Gertrude Elliott Espenscheid, though this seems likely to be an error as the latter was an illustrator of children's books active in the 1950s. We have kept to the attribution to 'Miss Elliott, novelist', as given in ESTC. Raven, Garside & Schöwerling, while noting the Worldcat attribution, stick with 'Miss Elliott'.

ESTC t205932 listing National Library of Ireland and Ohio State University; OCLC adds Minnesota. Raven, Garside & Schöwerling 1781:19; Block p. 67; Summers p. 404.

## **26. FALLE, Philip (1656-1742).**

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

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

FIRST EDITION IN FRENCH. *12mo (158 x 90 mm), pp. [ii], iv, [ii], 181, [3], including one whole page woodcut diagram and two part page woodcuts in text, two large folding maps (330 x 225 mm and 315 x 425 mm), two*

*small wormholes at the head of the first three leaves, in contemporary mottled sheepskin, corners and headcaps chipped, smooth spine divided into six panels with gilt compartments, lettered in the second on a tan label, the others tooled with a flower, stars and sprigs, edges of the boards tooled with a gilt roll, plain endleaves, red edges, preserved in a recent quarter red goatskin box, spine lettered in gilt.* **\$1900**

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

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

## **27. FAUQUES DE LA CÉPEDE, Marianne-Agnès Pillement, Madame Falques, dite Mlle. (ca. 1720-1777).**

Le Triomphe de l'Amitié; Ouvrage traduit du Grec, par Mademoiselle de \*\*... Londres, Bauche, 1751.

FIRST EDITION. *Two volumes in one, 12mo (165 x 95 mm), pp. [iv], 170, [1] errata; [iv], 200, with the half-titles, engraved vignette with ship, mermaid and merman in the first volume, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges.* **\$1200**

A handsome copy of Mademoiselle Fauques' scarce first novel. Purporting to be a translation from the Greek, it is in fact an original work by a controversial nun turned novelist who at this stage was living in Paris and supporting herself entirely on the proceeds from her novels. Set in Greece and featuring a heroine called Aspasia, the novel is a romantic tale narrated in the first person and narrating the numerous voyages and exciting adventures that befall the feisty heroine.

MMF 51.25, suggesting that Gay III 1256 is in error in suggesting an earlier edition of 1750; Cioranescu 28204.

ESTC t149492 at Taylorian, Göttingen, Berlin, Corvey, McMaster and Harvard. OCLC adds Amsterdam & Texas.

*'the Whole interspersed with several striking Examples of Female  
Virtue and Heroic Love'*

**28. FAUQUES DE LA CÉPEDE, Marianne-Agnès Pillement, Madame Falques, dite Mlle. (ca. 1720-1777).**

The Vizirs: Or, The Enchanted Labyrinth. An Oriental Tale. By Made. Fauques de Vacluse. Vol. I [-III]. London, Riley, 1774

FIRST EDITION. *Three volumes, 12mo (160 × 100 mm), pp. [w], 6, [v]-xix, [1], 224; [iv], 5, [1], 266; [iv], 2, 274, [2] advertisements, final page giving verse and pictorial representation of Youth (the letter Y from an alphabet book), with engraved title vignettes in each volume, with the half titles, with separately paginated glossaries at the start of each volume, titles printed on thick paper, (page 125 has shape cut out), Vol. I B6 and B7 shaved close to text at outside edge, without loss, B6 with small marginal tear touching 'Vol. II', III, C3 part of margin excised, just into text with loss of six letters, sense unaffected, in contemporary mottled calf, plain spines with raised bands, ruled in gilt, red morocco labels lettered in gilt, with the contemporary heraldic bookplate of William Barker in each volume.* **\$4000**

A scarce oriental novel by a defrocked nun, émigrée, governess, novelist and writer of a notorious *libelle*. Although many of her novels were translated into English - and some into German - this is the first and only novel that Mademoiselle Fauques wrote in English. 'I must request the indulgence of my readers for this is my first attempt to write in the English tongue, and if, in some parts of my work, I have deviated from that simplicity, which forms the chief beauty of the language, let it be remembered, that the oriental style, which I profess to imitate, cannot subsist without continual metaphors and allegories' (Preface, p. xix).

Sent into a convent against her wishes at an early age, after ten years Fauques managed to have her vows annulled and was allowed to leave the convent. After reconciliation with her family, she went to live in Paris where she started to write novels for a living. She published some ten works, mainly fiction, and seems to have become a fairly popular novelist. While in Paris she was wooed by an Englishman, 'un grand seigneur anglais', brought to England and then abandoned by him. She began writing again, under the name Madame de Vacluse. Lady Craven, the future margrave d'Anspach, employed her to give French lessons to her children. Her *Histoire de Madame de Pompadour*, published by Hooper in London in 1759, was a 'success de scandale' and was immediately translated into English and German. Voltaire much admired the work, praising the author's audacity and spirited independence. The French authorities were appalled by Fauques' portrayal of corruption at the heart of the French court and one of Louis XV's ministers, the comte d'Affry, was charged with finding and destroying as many copies as possible.

In its three small duodecimo volumes, this is a delightful production, with thick paper title pages illustrated with charming vignettes and with the unusual addition of pages of glossary before the text in each volume, which help to augment the verisimilitude of the narrative. A fascinating preface (I, v-xix) sheds light on the author's education as well as giving her thoughts on the role and varieties of fiction and its readership. An original advertisement for the work provided the following continuation of the title: 'In which are displayed the Characters of a good, and of a bad Minister; the former of whom, by a noble, intrepid and wise Conduct, causes a rash Monarch to become the Glory of his People; while the other, by his crafty and oppressive Administration, having alienated the Hearts of the Subjects, involves his peaceful, Sovereign, in a Maze of Difficulties. The Whole interspersed with several striking Examples of Female Virtue and Heroic Love' (*SJC*, 26-28 April 1774).

The *Monthly Review* praised the author's ability as a writer but disdained her choice of the fashionable east as the setting and subject matter for her novel: 'Mademoiselle de Vaucluse is a genius, and would certainly succeed in novel-writing, if, following Nature, and copying the living manners of those nations with which she has been personally conversant, she could totally divest herself of the Oriental ideas which she has collected from d'Herbelot... and from the imitators of Eastern sublimity' (*Monthly Review*, 51: 401 (November 1774)).

ESTC t71893, at BL, NLS, Bodleian, St. Andrews, Duke, Harvard, Princeton and California; Worldcat adds the Wellcome.

Garside, Raven & Schöwerling 1774:26; Block p. 72.

## **29. FIELDING, Henry (1707-1754).**

The History of Tom Jones, a Foundling. Abridged from the Works of Henry Fielding, Esq. London, E. Newbery, 1784.

FIRST ELIZABETH NEWBERY EDITION. *16mo (116 x 70 mm), engraved frontispiece signed J. Lodge sculp.' and pp. [vi], 194, [13] advertisements, with five extra engraved plates, some browning in text, in the original Dutch floral boards, the spine partly chipped away but the central section holding, the last leaf of advertisements used as final pastedown.* **\$5000**

A delightful illustrated juvenile edition of Fielding's *Tom Jones* published by Elizabeth Newbery. This abridged text was first published by Francis Newbery in 1769 and then in 1771. This is the first edition under Elizabeth's name; another followed in 1795. This is an excellent example of the middle ground of children's literature, where juvenile fiction intersects with and borrows from mainstream literature. Charminglly illustrated with six copper-engraved plates by John Lodge, this edition has very much the feel of a book: it is chunky, but it fits easily into a pocket,

and, crucially, is bound in Dutch floral boards, the trademark binding of younger juveniles. The final section of bookseller's advertisements also bridges the gap. Addressed first 'to Parents, Guardians, and Governesses', it lists 23 titles for children (of which this is no. 19), 'published for the advantage of the rising Generation'. Following this is given a shorter list of books 'in plain or elegant bindings', for the more sophisticated reader, including such works as *The Complete English Farmer*, Franklin's *Experiments and Observations on Electricity*, a couple of editions of Shakespeare and *A New and Complete Dictionary of Arts and Sciences*.

The Newbery editions of *Tom Jones* are all scarce: ESTC lists the 1769 edition (n66415) at Toronto and the National Library of Wales; the 1771 edition (n17172) at Morgan only; 1778 edition (not in ESTC, OCLC lists Yale and Princeton); this apparently first edition under the Elizabeth Newbery imprint (see below) and the 1795 Elizabeth Newbery edition (n493395) at Bodleian only.

ESTC n2592, at Bodleian, UCLA and Morgan (2 copies) only; OCLC adds Leiden.  
Roscoe J132 (2); not in the Osborne catalogue.

### **30. FIELDING, Henry (1707-1754).**

The History of the Adventures of Joseph Andrews, and his friend Mr. Abraham Adams. By Henry Fielding, Esq. London, Newbery & Dublin, Walker, 1776.

FIRST DUBLIN JUVENILE EDITION. *16mo, (122 × 72 mm), engraved frontispiece (shaved at head) and pp. [xii], 166, many pages cut very close at the top, shaving a couple of headlines and page numbers, text generally grubby with a few pages particularly dog-eared, in the original Dutch floral boards, sometime rebacked (not very sensitively) with Dutch floral paper; internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper 'Mr[s] Dealy oner [sic] of this Book... (?) June the 13th 1816' and with contemporary manuscript accounts on the rear pastedown.* **\$5000**

A scarce Dublin printed abridgement of Joseph Andrews aimed at the children's market. Francis Newbery first published an abridged version of Joseph Andrews in 1769, accompanied by a frontispiece and five other engraved plates, an edition that Gumuchian describes as 'excessively rare'. Further Newbery editions appeared in 1784, 1793, both with the illustrations and in 1799, without. This Dublin printed juvenile edition probably has nothing to do with the Newbery family, save the respectability of the borrowed name on the title-page.

ESTC has five entries for actual Newbery printings of this title:

i. London, F. Newbery, 1769 (Roscoe J131 (1), pp. xii, 149, [1], plates) ESTC t89898, at BL only. Cotsen also has an imperfect copy.

ii. London, F. Newbery, 1769 (not in Roscoe), pp. x, 176 (ie. 196), plates) ESTC n4293, at Harvard only.

iii. London, E. Newbery, 1784 (Roscoe J131 (2), pp. x, 163, [1], plates) ESTC t89899, at BL, Harvard, Morgan (2 copies), Toronto and Yale. Cotsen also has a copy, wanting two of the plates.

iv. London, E. Newbery, 1793 (Roscoe J131 (3), pp. 180, plates) ESTC n17521, at Morgan only.

v. London, E. Newbery, 1799 (Roscoe J131 (4), pp. 136, [8], frontispiece) ESTC n6990, at BL, Cambridge and UCLA.

Not in Roscoe, but see J131; see also Gumuchian 2522 (Elizabeth Newbery's 1784 edition, 'excessively rare') and 2523.

ESTC t225861, at the British Library only.

### 31. GIOVIO, Paolo (1483-1552).

[Opera]. Elogia doctorum virorum ab avorum memoria publicatis ingenij monumentis illustrium. [with] Descriptiones, quotquot extant, regionum atque locorum. [with] Moschouia, in qua situs regionis antiquis incognitus, religio gentis, mores, &c. fidelissime referuntur. Basel, [Henricus Petrus and Petrus Perna,] 1561.

FIRST COLLECTED EDITION. *Three parts in one volume, 8vo (146 x 100 mm), pp. [xvi], 310, [x]; [xvi], 237, [i]; 180, [vi], separate title-page to each part, woodcut initials, intermittent traces of light dampstaining to upper and outer blank margins, slightly heavier to a handful of leaves, in a contemporary South German pigskin binding over bevelled wooden boards, stamped to a double blind ruled panel design, outer border with blind-stamped crucifixion, snake wrapped around the cross and St Peter, lozenge-shaped ornaments on the central panels, bordered with blind stamps of rosettes and stars, two brass clasps (one wanting hook), raised bands, titles inked to spine and upper margin of upper board, extremities a little rubbed, traces of old bookplate on front pastedown, a few near contemporary marginalia to the third work.* **\$2500**

A scarce edition, in three parts, of five major works by the Italian physician, historian and biographer Paolo Giovio, including his account of Muscovy and his history of Britain.

The first part features the 'Elogia doctorum virorum' of 1546 - an encyclopaedia of early humanism celebrating with short biographies important scholars of the time including Trapetuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his 'Descriptiones Britanniae, Scotiae, Hyberniae & Orchadum' of 1548, devoted to the history and ethnography of the British Isles, followed by 'elogia' of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century

Europe, with sections on its history, customs, religion and language. His first and less famous 'De Romanis Piscibus libellus' of 1524 is also included, an account of all the kinds of fish which could be caught in the River Tiber, as well as 'Descriptio Larii Lacus', a topographical account of Lake Como, near which Giovio lived.

In a fine contemporary binding, probably from southern Germany: the blind stamps of the Crucifixion, with the snake wrapped around the Cross and St Peter is typical of sixteenth century bindings from Bavaria and Saxony.

Graesse III, 490 only mentions the 1578 Basel edition; not in Brunet.  
OCLC locates Yale only.

### **32. GOTHER, John (d. 1704).**

Instructions and Devotions for the Afflicted and Sick, With some Help for Prisoners, Such especially as are to be Tried for Life. London? 1705.

SECOND EDITION. *12mo (130 x 75 mm), pp. [iv], 274, title printed within double rule, text fairly browned, in contemporary speckled sheep, blind double fillet border to covers, spine in compartments with raised bands, with an old manuscript paper label (probably later than the binding) in the second compartment over stained red edges, joints cracked, corners bumped, with an early inscription on the front endpaper 'The Infirmary'. \$1400*

A delightful and scarce prayer book for those in time of need, particularly the sick and those in prison. The first section gives the instructions for the afflicted, which is followed by 'Prayers in particular Occasions (from p. 84) which include 'In any Publick Calamity' and 'In time of Thunder, Lightening, Storms'. The final section, 'Instructions and Devotions for Prisoners (pp.242-274) is particularly addressed to 'those who are condemn'd to die'. Gotther warns: 'First, in avoiding, as much as may be, the common Contagion of Prisons, that is, ill Company, by which many, who have gone in Innocent, have come out Corrupt and Vicious... Secondly, in avoiding that too general Practice of Intemperance, which has many Time the Authority of Men of Principles to recommend it. The Spirit in Confinement is desirous of Relief against all manner of Dejection, which for want of Employment or Diversion, is there too apt to seize it. Society is the obvious Remedy that presents itself, and wretched Custom persuading Men there's no maintaining this without drinking; hence this is usher'd in under the Cover of Necessity, or Convenience, and one Evil is made the Remedy of another... Thus by Degrees the Life of a Prison becomes a Life of continual Dissipation, of Intemperance, and of very unbecoming Entertainments... There follows a series of prayers, invocations and instructions for those condemned to death, ending at the place of execution and the final words: "O God, be merciful to me a Sinner; O God, be merciful to me a Sinner; Lord Jesus, into thy Hands I

commit my Spirit; Lord Jesus, receive my Soul". Finis'.

ESTC lists *Instructions [sic] and devotions*, 1697 (Wing G1329dA) at the BL, Downside, Bodleian and Society of Jesus Library; another and Folger and OCLC adds Newberry and Durham (ESTC r177558). A variant title with the correct spelling is not listed in Wing but is recorded in ESTC (r223703) at BL and Folger. ESTC t139558 lists this edition at the BL and Downside only. Further editions were published in 1712 and 1725.

ESTC t139558, at BL and Downside only.

*'les livres de Goudar sont aussi rares qu'il fut auteur fécond'* (Mars)

### 33. GOUDAR, Pierre Ange (1720-1791).

L'Espion François à Londres; ou Observations Critiques sur l'Angleterre et sur les Anglois. Par Mr. le Chevalier de Goudar. Ouvrage destiné à servir de Suite à l'Espion Chinois du même Auteur. Premier [-Second] Volume. 'Londres, aux dépens de l'Auteur', 1780.

SECOND EXTANT EDITION. *Two volumes in one, 12mo, (166 x 98 mm), pp. xii, 286; xii, 314, with half titles and table of contents to each volume, in contemporary calf, gilt tooled border to covers, spine elaborately gilt in continuous pattern with black morocco label lettered in gilt, marbled endpapers and edges.* **\$1800**

A scarce satirical portrait of England by Ange Goudar, adventurer, government agent, writer, gambler, swindler and friend of Casanova. Intended as a sequel to his successful *L'Espion chinois: ou, l'envoyé secret de la cour de Pékin*, 1764, which exposed the corruption at the heart of the *ancien régime* in France, Goudar's *L'Espion français à Londres*, subjects English society, commerce and government to ruthless scrutiny. Alongside the biting satire comes a grudging admiration of some things English, in particular the promotion of industry, the recognition of the importance of America and the English Constitution, which he describes as 'un superbe édifice' (I, 47).

*L'Espion français à Londres* first appeared in London, where it was published in instalments between 1778 and 1779, but no copies of this original periodical appear to have survived. The first book edition followed in 1779, printed in France under a false 'Londres' imprint, as here. It is very rare, with only a handful of known copies in institutions and no copies of either that or the present edition in auction records for the past thirty years. Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to do with the printing of one or other of these editions. A contemporary account of the original London printing, which talks of Goudar's 'goût de terroir', shows that the extant editions vary considerably from the original English printing.

UN CONTE PAR JOUR,  
ou la Semaine du Grand Papa.



Le petit Scribeur



Mars, *Ange Goudar, Cet Inconnu*, Nice 1966, no. 138; see also Darnton, *The Corpus of Clandestine Literature in France 1769-1789*, no. 207; Cioranescu 31501.

ESTC t97973, at BL, Cambridge, Bodleian, Taylorian, Rylands; several copies in Poland and two in France; Harvard, Queen's University, Stanford and Clark.

### 34. [GRANDFATHER.]

Un Conte par Jour ou La semaine du grand-papa. Paris, Mercilly, circa 1825.

FIRST EDITION. *Seven Volumes, oblong 12mo, pp. vii, [i], 24; [25]-40; [41]-56; [57]-80; [81]-96; [97]-120; [121]-150, [i], each volume with hand-coloured frontispiece, bound in the original brightly coloured embossed boards, title to upper cover, preserved in the original gilt and embossed box with hand-coloured title label to lid, box minimally worn.* **\$3400**

A delightful set of these seven handsomely produced children's books, presented in their own a gift box. Each includes a moralised story told by the elderly M. de Luxeuil to his three grandchildren, in the garden of the family house at Sully. The stories are 'Le petit boiteux' (set in Ludlow, England), 'L'homme rouge' (with a meeting with the 'Red Man' of the title, during a trip in Ohio), 'Durer et son chien' (set in Germany), 'La bourse' (set in Asia), 'L'oiseau à aigrette de pourpre', 'Le prince noir' (concerning a sea voyage) and 'L'orage'.

Gamuchian 5690.

*'to tingle a harpsichord, and play quadrille, includes the whole of female education'*

### 35. GUNNING, Susannah, née Minifie (1740?-1800).

Family Pictures, A Novel. Containing Curious and Interesting Memoirs of several Persons of Fashion in W-re. By a Lady. In Two Volumes. Vol. I [-II]. London, W. Nicoll, 1764.

FIRST EDITION. *Two volumes, 12mo (168 x 90 mm), pp. xii, 179; [ii], 214, small marginal stain I, 97-104, show through from the pastedowns affecting several leaves of both volumes, in contemporary speckled calf, single gilt fillet to covers, plain spines with raised bands, numbered in gilt.* **\$6750**

A handsome copy of the scarce first edition of Susannah Gunning's first independent novel, preceded by the collaborative *Histories of Lady Frances S --- and Lady Susananah S ---*, 1763, which was written with her sister, Margaret, and published by subscription. Set in Worcestershire, *Family Pictures* focusses on middle-class life and morality and is written partly as an epistolary

novel. It contains an interesting preface which ‘blasts inadequate female education’ (Feminist Companion) and talks of novels and circulating libraries as the inevitable refuge of ‘illiterate sisters’ trying to keep up with their ‘pedant’ brothers.

‘It has been, indeed, the custom of the world in general, and consequently of England, to be negligent and backward in training up female minds to literature, the distaff or domestick concerns being allotted them as their proper and most natural province... it is evident, that the generality of mothers instruct their daughters, or cause them to be instructed, merely in such particulars, as are not only useless to society, but likewise highly pernicious. Should Miss be handsome, she is early taught to hold her person in the greatest admiration... She must not learn to write, for fear of becoming round-shouldered, or work, lest she impair her fine eyes. Therefore a little imperfect French, an easy (and too frequently an insufferable) assurance, to tingle a harpsichord, and play quadrille, includes the whole of female education’ (pp. vi-viii). Susannah Minifie married the unsavoury Captain John Gunning in 1768 and was the mother of the novelist and translator, Elizabeth Gunning. A scandal ensued when Elizabeth opposed her father’s choice of husband. Dubbed the ‘Gunninghiad’ by Walpole, it embroiled the family in years of shameful revelations concerning John Gunning’s behaviour with reputed forgeries, adulteries and accusations of criminal behaviour.

‘SG was most pungent when she was fictionalizing her personal experiences, but her rather innocent novels do not truly reflect the lurid complications attendant on marriage to John Dunning. In her most dramatic scenes, SG tends toward hyperbole, a habit for which Lady Harcourt coined the word ‘minific’... Yet SG’s satirically treated characters often speak with compressed vigor’ (Janice Thaddeus, *A Dictionary of British and American Women Writers 1660-1800*, p. 144).

ESTC t125378, at BL, Rylands, Bristol and Penn only.  
Raven 854.

*prints for British tourists in Italy*

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

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

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

**\$3600**

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

The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings. Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

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

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

**37. HAYS, Mary (1760-1843).**

Female Biography; or, Memoirs of Illustrious and Celebrated Women, of all ages and countries. Alphabetically arranged. By Mary Hays. In Six Volumes. Vol. I [-VI]. London, Richard Phillips, 1803.

FIRST EDITION. *Six volumes, 12mo (175 x 95 mm), pp. xxvi, 238, \*169-\*238, 239-316; [ii], 404; [ii], 444; [ii], 504; [ii], 527; [ii], 476, [4] advertisements, tear on II, 135, against text but with no loss, in contemporary half calf over marbled boards, spines and corners ruled in gilt, spines lettered and numbered in gilt, a little wear to extremities and surface of boards but generally a sound and attractive set.* **\$4000**

First edition of this impressive work of early female biography, written by Mary Hays, radical novelist, friend of Mary Wollstonecraft and important early feminist. Hays includes biographies of 294 women across different countries and from different centuries. Her preface is notable as an early call to arms for women's education and emancipation, putting a persuasive case for the superiority of women.

'My pen has been taken up in the cause and for the benefit of my own sex. For their improvement, and to their entertainment, my labours have been devote... I have at heart the happiness of my sex, and their advancement in the grand scale of rational and social existence. I perceive, with mingled concern and indignation, the follies and vices by which they suffer themselves to be degraded. If, through prudence or policy, the generous contention between the sexes for intellectual equality must be waved, be not, my amiable country-women, poorly content with the destination of the slave of an Eastern haram, with whom the season of youth forms the whole life! A woman who to the graces and gentleness of her own sex, adds the knowledge and fortitude of the other, exhibits the most perfect combination of human excellence. Let not the cold sarcasms of the pedant stifle your generous ardour in pursuit of what is praise-worthy: substitute, as they fade, for the evanescent graces of youth, the more durable attractions of a cultivated mind; that, to the intoxicating homage of admiration and love, may succeed the calmer and not less gratifying tribute of friendship and esteem. To her who, sacrificing at the shrine of fashion, wastes her bloom in frivolity; who, trained but for the purposes of vanity and voluptuousness, and contemning the characteristic delicacy of her sex, dauntless obtrudes her charms on the public eye, the jest of the licentious, and the contempt of the severe; dreadful must be the approach of age, that season of collected thought and of repose to the passions, that will rob her of her only claim to distinction and regard. To excite a worthier emulation, the following memorial of those women, whose endowments, or whose conduct, have reflected lustre upon the sex, is presented more especially to the rising generation, who have not grown old in folly, whose hearts have not been seared by fashion, and whose minds prejudice has not yet warped' (Preface, pp. iii-vi).

Mary Hays wrote several novels: her most famous, *Memoirs of Emma Courtney*, London 1796, included letters from William Godwin, this was followed by the overtly feminist *The Victim of Prejudice*, London 1799 and later by *Harry Clinton*, London 1804 and *Family Annals*, London 1817. The reception of her first novel, with its notorious approval of sexual freedom, and the radical stance of her later novels did much to limit critical approval of Hay's works in her lifetime and, although the present work brought her some financial stability, it was not until the twentieth century that she saw real acclaim.

### 38. HECKLE, Augustin (d. 1770).

Bowles's Drawing Book for Ladies; or Complete Florist: being an Extensive and Curious Collection of the most Beautiful Flowers, All drawn after Nature by A. Heckle. With a Short Introduction to Drawing, and Directions for Mixing and Using of Colours. Also Several Proper and Easy Examples. The Whole adapted for the Improvement of Ladies in Needle-Work. London, Carrington Bowles, after 1764.

SECOND EDITION. *Landscape folio (200 x 325 mm), pp. [vi], 24 engraved plates of flowers, Plate I uncoloured, Plates II-IV part-coloured and Plates V-XXIV entirely hand-coloured, title-page and preliminary text leaves fairly browned, the plates slightly browned with some spotting and creasing, the corners a little dog-eared, small tear from the corner of Plate 4 with loss of outer margin, in contemporary marbled wrappers, considerably worn, lower corner of front wrapper torn away, other corners chipped, spine no longer (if ever) present, with the contemporary ownership inscription of Mildred Clark on the title-page and the front free endpaper and the additional ownership inscription on the title-page of Juliana B. Clark.* **\$10,800**

A delightful, unsophisticated and partly coloured copy of this scarce botanical drawing book, first published by Thomas Bowles as *The Lady's Drawing Book* in 1755. Carrington Bowles had been working in partnership with his father, Thomas Bowles, since 1753, but it was not until 1764, a few years before his father's death, that he took over the map- and print-selling business in St. Paul's Church Yard, which he continued to run until his own death in 1793.

Although similar in purpose to Bowles' *The Florist*, published in collaboration with Robert Sayer, circa 1760, this work is a completely different work, with new plates. The chosen landscape format for the present work allows for the grouping of a number of flowers on each plate, where *The Florist*, with its octavo format, presents a larger single image on each plate. The present work focusses more on instruction in the basic principles of drawing. The first plate gives simple design tips, from basic shapes to lines and curves, building up to typical leaf structures. The next three plates continue to illustrate the process of drawing, giving the basic shapes in simple line drawings, then a detailed line drawing, both uncoloured, and finally

the completed, coloured drawing. The remaining 20 plates show between four and six flowers, meticulously hand-coloured and each labelled.

The preliminary leaves give 'Directions to be observed in Drawing', with a brief introduction, rules for practitioners, the proper materials for drawing and tips on executing lights and shadows. Another section is devoted to Colours, 'with Directions for their various Mixtures'. An index of flowers gives the plate number where each flower is to be found. The colouring of the plates, which corresponds to that described by Blanche Henrey, suggests that the colouring was executed prior to sale and is an intrinsic part of the work, in demonstrating to the amateur artist how the colouring should be achieved.

Blanche Henrey noted only single copies of both this and the 1755 edition, both at the British Library. ESTC adds a copy of the first edition (ESTC t117565) at the Winterthur Museum but lists the present edition only at the BL.

ESTC t117556, at BL only.

Henrey III, 795.

### **39. HELME, Elizabeth (fl. 1787-1814).**

St. Margaret's Cave: or, the Nun's Story. An Ancient Legend. In four volumes. By Elizabeth Helme, author of *Albert, Farmer of Inglewood Forest, Louisa, &c. &c.* Vol. I [-IV]. London, Earle and Hemet, 1801.

FIRST EDITION. *Four volumes, 12mo, (168 x 101mm), pp. xxviii, [2], [3]-260; [iv], 294; [iv], 296; [iv], 320, with the half-titles, in contemporary green half calf over pink mottled boards, flat spines divided into compartments with triple gilt rules, lettered and numbered in gilt directly onto the spine, corners bumped and extremities a little worn, the top of the front board of vol. IV slightly crushed and upper compartment of spine a little dented, some sun bleaching to the colour on the boards, probably bound on the continent, from the Starbrenberg library.*

**\$6000**

A very attractive copy of a scarce gothic novel by Elizabeth Helme, said by Janet Todd to be her most successful romance. A leading Minerva novelist, Helme didn't write predominantly in the gothic genre, but in this tale she experiments with it and follows Ann Radcliffe into the middle ages. The narrative is presented as an ancient manuscript chronicle of events that took place in fifteenth century Northumberland, Bremen and Denmark. At the centre of the plot is the attempt to establish Margaret as the legitimate daughter and rightful heir of Sir William Fitzwalter. This is eventually achieved through the help of the Austin, the Franciscan hermit who lives in St. Margaret's cave, which is connected to Castle Fitzwalter by secret subterranean passages.

Following the triumphant success of Helme's *Louisa, or the Cottage on the Moor*, 1787, which was a best-seller in England and on the continent, *St. Margaret's Cave* was published in French as *La Caverne de Sainte-Marguerite*, Paris 1803 and in German as *Die Margarethenhöhle oder die Nonnenerzählung*, Berlin 1803. A second edition was published by the Minerva Press in 1819.

As well as the obvious influence of Ann Radcliffe, it is interesting that Janet Todd also speaks of the influence of Restif de la Bretonne's narratives and William Godwin's philosophy. 'Although derivative of other writers, such as Radcliffe and Marivaux, she tells her tales well and smoothly, and her conventional plots, of fair maids, noble sons, hidden identities and aristocratic property rights, hold the reader's interest without much recourse to suspense and horror' (Janet Todd, *Dictionary of British and American Women Writers*, p. 160).

'[Elizabeth Helme's] interest centres in personal morality and its relationship with class and wealth; her women are often spirited and independent-minded' (*Feminist Companion to Literature in English*).

Garside, Raven & Schöwerling 1801: 32; Summers p. 493; Block, p. 101.

*in green morocco by Thomas Van Os*

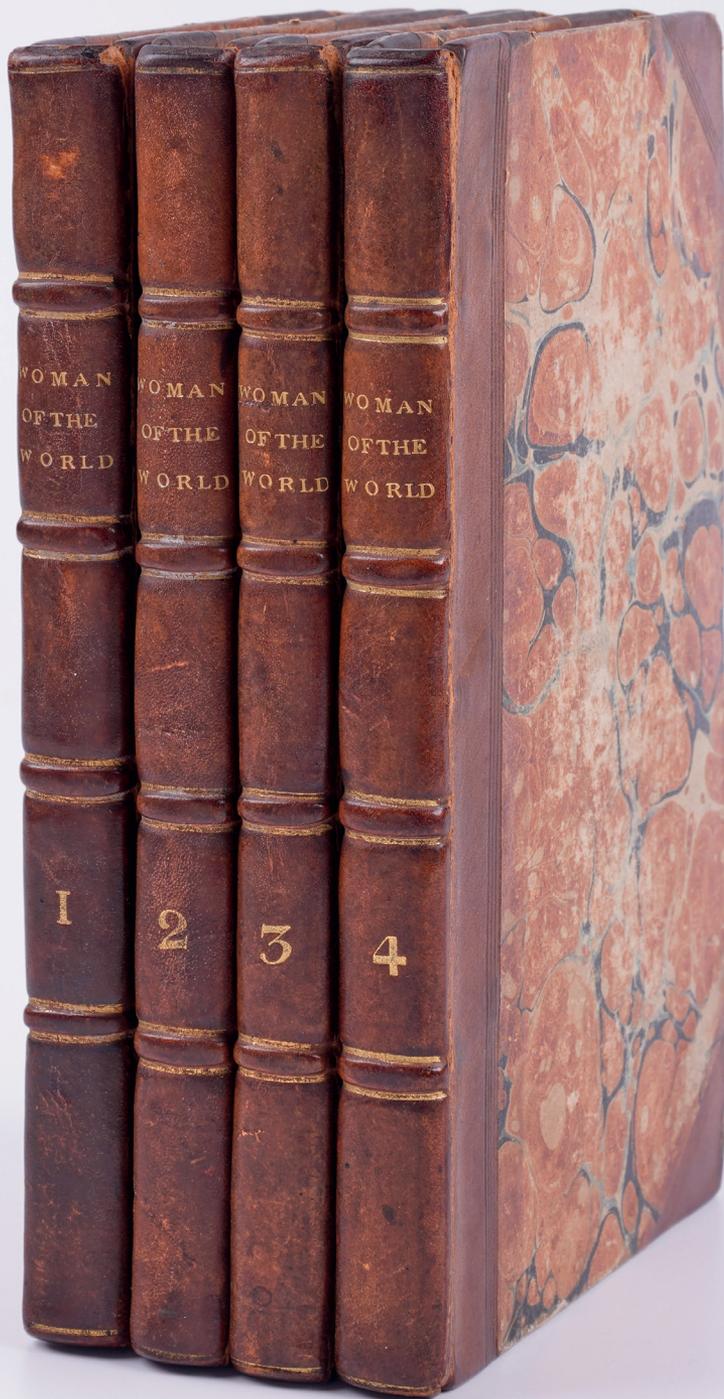
#### **40. HEMSTERHUIS, Frans (1721-1790).**

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

FIRST EDITION. *12mo*, (162 x 94), pp. x, 208, preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges. **\$2000**

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

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



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

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

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

#### 41. HOLSTEIN, Anthony Frederick.

*L'Intriguante; or, the Woman of the World.* By Anthony Frederick Holstein, Author of *Isadora of Milan, Miseries of an Heiress, Bouverie, or the Pupil of the World, &c.* In Four Volumes. Vol. I [-IV]. London, Henry Colburn, 1813.

FIRST EDITION. *Four volumes, 12mo (174 x 95 mm), pp. [iii]-ix, [i], 216; [ii], 202; [iv], 200; [iv], 208, tears or uncut edges to several pages, with lost strip along edge of margin but not touching text (Vol II, pp. 19 & 23 and Vol. IV, pp. 23, 167 & 183), with loss but not touching text, with half-titles to Vols. III and IV only, in contemporary half calf over marbled boards, spines lettered and numbered in gilt, with the contemporary heraldic bookplate of William Kemmis in each volume.* **\$6000**

'The fertile brain and active fingers of Mr. Anthony Frederick Holstein are never idle. One production follows so quick upon another, that he is a host in himself; and we know not how the circulating libraries could go on, if it were not for his indefatigable industry and heroic perseverance. *L'Intriguante; or, the Woman of the World*, cannot fail to please those readers who delight to revel in horrors; and in this novel they make pick and choose among the dismal, so happily and so plentifully are they scattered over the whole' (*Critical Review*, 1813, Vol. 4, p. 556). The novel opens with a gallows scene where a young, handsome and sincere Arnold Rutledge

speaks touchingly of his repentance before being executed for the murder of his patron. A strange start to a novel, where the sympathy of the reader is entirely excited on behalf of a convicted felon, who is dead within seven pages. This is followed by a mysterious assassination, a fatal mugging, the killing of babies using opium and other random acts of cruelty and murder, culminating in the burning to death of one of the principal female characters. Add to this a gloomy dingle, near a priory and haunted by the terrifying figure of a nun, a young wife running mad for the love of another man and a series of concerts and society balls interspersed with violence and murder, and we have all the ingredients for a splendid gothic novel.

‘What Miss - or what Maudlin, listless wife’, asked the reviewer in *The Critical Review*, ‘does not glow with admiration when she meets with such language as the following:- His ardent gaze, rose-blighted (much virtue in rose blighted) adored lover, convulsive start, voice soft, musical, emphatic, pangs of jealousy iceing the streamts of love, glowing beneath the gaze of his ardent eyes... What lady of modern sensibility can read the above, without heaving a thousand soft sighs of sympathy? And with this sort of diction Mr. Holstein’s work abounds. This is the inebriating language, these are the senseless rhapsodies that turn our girls’ heads, and make them imagine themselves lovely unfortunates, and interesting angels. It is this flowing, flowering accumulation of prettinesses that makes the Miss of fifteen toss up her nose in the wind, at the plain sense and wholesome admonition of her parents and guardians’ (*Critical Review*, 1813, Vol. 4, p. 557).

Garside, Raven and Schöwerling 1813:33; Block p. 112; Summers p. 366.

OCLC lists Bodleian, Bristol and Yale.

## 42. [ILLUSTRATIONS.]

Original pencil drawings of mammals and birds.

*37 leaves, (250 x 165 mm), pencil drawings on recto only, drawn on single sheets of strong paper, some sheets with single images and some with multiple illustrations on one sheet, a few of the designs only drawn to a rough sketch, most of the figures drawn in detail against a lightly sketched landscape background, some images with plate numbering, occasional minor marginal notes, the sheets unbound and preserved in unmarked stiff grey wrappers.*

**\$2400**

A wonderful collection of accomplished pencil drawings by an anonymous German artist. The drawings seem to have been prepared as illustrations for a popular natural history book which may not have been published: at least, we have been unable to trace any published version of these images, although they are evidently inspired by publications such as those of Gould. The animals represented, either separately or in group formation, include the mole, the platypus,

the polar bear, the zebra, the lion, the porcupine, the hippopotamus, the lemur, the fox, the hedgehog and numerous others, including many pages of birds and some aquatic creatures. The drawings of the mammals and birds are detailed and meticulously executed, mostly as part of a composition placing them against a shadowy landscape background. A number of the sheets contain several species grouped together, though some sheets have a single picture, or a single species in different stances.

The drawings are very much a work in progress, with some parts missing and some sheets left incomplete, with preliminary sketches alongside completed pictures. There are two separate sequences, both numbered in pencil in the top right hand corner, one sequence labelled according to the illustration, with either one or two numbers, presumably corresponding to a point in the text, and the other sequence intended as plates and labelled as such. The individual images in the first sequence are numbered from 1 - 47 on 21 sheets, without numbers 7, 8, 11, 16, 17, 27-30 and 40-41. The plates are labelled 'Tab. I - XXVI', without numbers 4, 6, 11-15, 17-18 and 21-25. In addition there are four unlabelled sheets, two of which are completed and two showing work in progress. A number of the plates also contain brief pencil annotations or titles in German.



### 43. JUNG, Philippe.

Guide d'Oxford; avec un Catalogue de tout ce qu'il y a de plus remarquable dans toute la Province d'Oxford. Avec la Route de Douvres à Oxford, et les objets remarquables, que l'on y apperçoit. Seconde Edition. Par Philippe Jung. Oxford, Slatter and Munday, 1805.

SECOND EDITION. *12mo, (165 x 100 mm), pp. [vi], [7]-124, with 25 engraved plates of costumes, with captions in ink, some feint and written over in manuscript in ink, small holes on pp. 37 and 71, with loss of one letter on p. 37, otherwise clear of the text, in the original drab boards, ink lettering on spine, later paper shelf mark at foot of spine, headcap chipped (with loss of 7 x 9 mm), top of front joint just splitting, boards slightly grubby but sound, spine darkened, internally binding a little sprung, later pencil notes in German on the endpapers and short red crayon rule on title-page.* **\$2700**

The first illustrated edition of this scarce French language guide to the university and town of Oxford, a shorter version of which was first published in 1789. With a dedication to the University of Oxford and a Preface dated Oxford, le 10 Octobre, 1804, in which Jung explains his reasons for publishing this guide and for doing so in French.

‘Comme la langue Française fait une partie de la bonne education, et qu'il y a fort peu d'étrangers, qui ne la parlent pas, j'ai crû, qu'une description semblable de l'Université d'Oxford ne pourroit pas manquer d'être de grande utilité à ceux, qui souhaitent de la visiter' (Preface).

This is a detailed guide to the university, describing the major buildings, the libraries, the botanical garden and the colleges, with detailed information such as catalogues of paintings in the Ashmolean and of statues, busts and marbles in the Bodleian. There is also a list of the incumbent Masters of the Colleges and Officers of the University. The information on the university itself concludes with specific dates for the four terms: Carême, Pâques, Acte and St. Michael. Following this are brief details about the surrounding attractions and the routes from Dover to Oxford, via London.

OCLC lists V&A, Cambridge and Yale; Copac adds BL and Bodleian.

### 44. KELLY, Hugh (1739-1777).

The Tutor; or, The History of George Wilson and Lady Fanny Melfont. London, T. Vernor, 1771.

FIRST EDITION. *Two volumes, 12mo (175 x 110 mm), pp. [ii], in, 211; [ii], 235, a few small tears, notably I, 59 and II, 45, through text but with no loss, marginal tear on II, 95, with loss of a small portion of margin and very close to the catchword and last word on page but without actual textual loss, text slightly browned, in contemporary plain calf, spines with raised bands, red morocco labels lettered and numbered in gilt, slightly worn*

at extremities and some rubbing to the boards, but generally an excellent copy, contemporary shelfmark on the pastedown of the first volume, 'Mr Moncrieffe' written upside down on the verso of the first title-page, slightly cropped. **\$4500**

A scarce epistolary novel by the Irish born dramatist and poet from Killarney, County Kerry. The son of a Dublin publican whose financial problems caused Kelly to be removed from school and apprenticed to a staymaker. In 1760, he left Ireland for London where, after various manual and clerical jobs, he turned his hand to writing. His earliest attempts were small pieces for newspapers and pamphlets commissioned by booksellers, but in 1766, he published *Thespis, or, a Critical Examination into the Merits of all the Principle Performers belonging to Drury Lane*, a long poem in heroic couplets about prominent members of the acting profession which included harsh criticism of many of the leading actors of the day. The poem brought him success and some notoriety, sufficiently to encourage a second part in which he satirised the actors of Covent Garden. This was followed by his first novel, *Memoirs of a Magdalene*, 1767, on which William Kenrick based his play, *The Widowed Wife*, which was staged the same year. In the following year, Kelly's own play, *False Delicacy*, was produced by Garrick at Drury Lane. A moral and sentimental comedy in prose, *False Delicacy* was extremely popular and was translated into several languages. The French and Portuguese versions were performed to great acclaim in Paris and Lisbon.

'The benevolent and virtuous sentiments which abound in this performance are a great recommendation of it. They soften the brow of the critic; and, while they induce him to respect the heart of its Author, they excite in him a regret, that he cannot express the highest admiration of his genius', wrote Gilbert Stuart in the *Monthly Review* 45:332, October 1771.

A Dublin edition was published ten years later, a slightly unusual delay in republishing what is now a very scarce novel, probably explained by the Irish nationality of the author. The Dublin edition has a slightly different title, reading 'Lady Frances Melfont' in place of the original 'Lady Fanny Melfont' and, more significantly, adds the phrase 'By the Author of False delicacy, Louisa Mildmay, The Trial, and History of Lord Stanton', which reveals the identity of the author as Hugh Kelly. The Dublin edition is similarly scarce, ESTC (t209247) listing copies at NLI and Illinois only.

ESTC n24384 lists copies at Chicago and Yale Universities; OCLC adds Tilburg University. Garside, Raven & Schöwerling 1771:42.

#### 45. KILNER, Dorothy (1755-1836).

The Histories of More Children than One; or, Goodness better than Beauty. London, John Marshall, 1777.

FIRST EDITION. 16mo (105 x 85 mm), wood-engraved frontispiece and pp. [v]-viii, 9-69, [2] advertisements, with 17 part-page woodcuts in the text, some very light browning in text, the second leaf of advertisements used as a final pastedown, four line rhyme on title-page, in the original Dutch floral boards, some wear to extremities particularly the spine, but generally an excellent copy, with a near contemporary ownership inscription of Miss Ellen Parker Her Book 1800' on the recto of the frontispiece, with two short verses in manuscript in the same hand. **\$9000**

An excellent copy of the rare first edition of this series of moral tales for children by Dorothy Kilner. This is the genuine first edition, dated to 1777 by an ownership inscription on a copy sold at auction in 1993, making this a very early John Marshall imprint. Later editions are signed 'M.P.' [M. Pelham], which identifies the author, being the initials of the pseudonym used by Dorothy Kilner. It was a very popular work, with a total of seven editions identified by ESTC, all of which are rare and mostly known in single copies. This first edition has two final leaves of advertisements 'Publications for the instructions and entertainment of young minds: printed and sold by John Marshall', the second leaf being used as a pastedown. The text is in three chapters, each of which contain moral tales from the childhood experiences of John and Mary Strictum, the son and daughter of Joseph and Mary Strictum. A fourth chapter was later added along with four further engravings. In the first chapter, John refuses to spell the word 'thought' and gets cross when his mother asks him again, so she leads him by his hand through the house into the garden, where she ties him to a tree until he repents. Two of the 'splendid woodcuts' (Gumuchian) show young John tied to a tree with a very fine house and formal garden in the background. John's experience is contrasted with that of young Thomas, whose mother, Mrs Pleasant, is prevailed upon to allow a horse into the dining room, with a disastrous outcome. The near contemporary ownership inscription on the recto of the frontispiece adds the following two rhymes: 'When this you see remember me / And keep me in your mind / Let all the world say what the [sic] will / Speak of me as you find' and 'A friend to some. A foe to none / Remember me when I am gone'. Also with a series of numbers partly written alongside two lines of verse.

'The little book now presented to the public, has no other merit to boast, than that of being calculated to engage the attention of children, at the same time that it is totally free from the prejudicial nonsense of *Witches, Fairies, Fortune-Tellers, Love, and Marriage*, which too many are loaded with; and as far more unintelligible, are consequently, less interesting to the infant reader than incidents relating to a child, a plum-cake, or a rattle; which as they have all been seen and felt, can be much better understood' (Advertisement, pp. vii-viii).

The total locations for all the editions listed in ESTC and OCLC, most of which are known in one or two copies only, are BL, Cambridge, Bodleian, UCLA, Morgan, North Carolina at Greensboro, Newberry, Princeton, Minnesota, Cleveland Public Library and Toronto.

Gumuchian, *Livres de l'enfance*, 4183 & Plate 74 (the Morgan copy); not in Osborne Collection; *The Marjorie Moon Collection of Early English Children's Books*, Christie's, 28 June 1995, lot 38 (second edition).

ESTC t300808, at Bodleian only.

*The Rosebery copy*

**47. LA GUESNERIE, Charlotte Marie Anne Charbonnier de (1710-1785).**

Mémoires de Miledi B... Par Madame R., Première [-Quatrième] Partie. Amsterdam, Cuissart, 1760.

FIRST EDITION. *Four parts in two volumes, 12mo (134 x 70 mm), pp. [iv], 152; [ii], 119; [ü], 130; [ü], 159, in contemporary green goatskin, gilt triple fillet to covers, spines gilt in compartments with red goatskin labels lettered in gilt, marbled endpapers, gilt edges, with the contemporary booklabel of the 'Bibliothèque de Madame de la Borde', the gilt orange leather Rosebery booklabel, with Rosebery's purchase note and auction slip pasted to front endpaper and the Mentmore stamp on the first title page in each volume (parts 1 and 3).*      **\$2250**

A scarce sentimental novel about a young lady brought up in Scotland by her widowed father with the help of a faithful governess and servant. His final instructions to her before dying is that she should leave the country of her birth and go to France to live with an aunt in Paris. A romanticised portrait of the heroine's solitary upbringing in the wilds of Scotland is contrasted with the whirl of Paris where she is introduced into high society and becomes something of a sensation: 'Elevée dans une grotte, loin du commerce des hommes, je devins singulière, aussi curieuse à voir qu'un Siamois ou un Persan... Je devins donc une mode, une fantaisie qu'il falloit voir, louer & admirer' (IV, 49-50). Welcomed by the suitably named 'Monsieur de Villebrun' and the oddly named 'Milord Workinscheton', the plot gives a colourful background to discussions of class, identity and innocence.

This novel has often been attributed to Madame Riccoboni because of the misleading 'Avis du Libraire' in the first volume, in which Riccoboni's best selling novels are cited: 'L'Accueil que le Public a fait aux Lettres de Mistris Fanni, &c. & à celle de Miladi Juliette, m'ont engagé à lui présenter les Mémoires de Miledi B... Je serai satisfait s'il les reçoit avec autant d'empressement. Dans peu j'espère mettre au jour un autre Ouvrage du même Auteur'. A popular novel, it ran to a second edition in the same year and was reprinted in 1761 and 1764. A Polish translation was also published, *Kalwinka Na Pustyni Wychowana Albo Pamietnik Miledy B\*\*\**, W Supraslu [Drukarnia Bazylianów], 1788.

This is a delightful copy from the libraries of James T. Gibson Craig and the Earl of Rosebery, with the additional early female provenance of Madame de la Borde. An ink inscription by the Earl of Rosebery on the front endpaper notes ‘Gibson Craig sale 1887. Lot 1471’ and the 1887 auction slip is pasted in. Archibald Primrose, 5th Earl of Rosebery (1847-1929) was British Prime Minister from March 1894 until June 1895.

Gioranescu 35809 & 53044; MMF 60:20; Gay III, 142: ‘Roman intéressant et bien écrit’.  
OCLC lists BN, Sainte-Geneviève and Augsburg.

#### **48. LA SOLLE, Henri Francois, Marquis de (d. 1761).**

Amusemens des eaux de Passy par M. Lasolle, Auteur des Mémoires de Versorand. Tome Premier [-Troisième]. Paris, Poinçot, 1787.

FIRST EDITION. *Three volumes, 12mo, (178 x 110 mm), pp. [xx], 368 (final leaves misbound), [4] contents, approbation & privilege, 4 advertisements; [iv], 514; [iv]; 423; advertisements printed on verso of half-title of volume one, uncut throughout, a lovely unsophisticated copy in the original (faded) blue paper wrappers, printer's waste used as pastedowns, pages a little dog-eared, faded white paper labels on spines, lettered in ink, small shelfmark labels at foot of spines.* **\$1600**

A lovely copy of La Solle's loosely entwined collection of short stories. A fairly traditional construct, La Solle's ‘novel’ features three friends, one of whom is sent there for his health, rent a house at Passy and occupy themselves by telling each other stories. There is, however, a particular piquancy in the juxtaposition of the three characters: the narrator, the patient and the patient's wife. The patient, Monsieur Dursilly, is a distinguished soldier of fifty-two who has been sent to Passy because of health problems caused by thirty-five years of soldiering and six months of marriage. His wife is young and pretty. The narrator is invited to Passy by the husband and persuaded to go by the wife. ‘Je connoissois tous mes torts. J'avois vu les défauts de Madame Dursilly en même tems que sa beauté. Je voulois en faire ma maitresse, & non pas mon amie’ (p. 77).

The first tale to be narrated is found in a heap of papers by the roadside and picked up by the narrator. It is a Conte Moral, with the legend: ‘Quand on a perdu sans ressource l'objet d'une passion heureuse & constante, il ne faut plus prétendre aux vrais plaisirs ni au bonheur’, (I, 9-73). Other stories follow, some narrated by the many new acquaintances made in Passy, some by our three central characters. There are also short fictions by way of essays on different subjects, such as: ‘Question Galante. Doit-on préférer la mort de l'objet aimé à son infidélité?’ (II, 273-292), ‘Pensées sur les Plaisirs’ (III, 38-102) and ‘Comme quoi une jeune personne entre dans le monde par la mauvaise porte’ (II, 396-435).

Based on the more famous *Amusemens des Eaux de Spa*, La Solle has made a few changes, such as limiting the geographical descriptions before they become boring: ‘Il est juste de faire connoître ses acteurs, & le lieu de la Scene; mais ces fortes de détails ne doivent être que préliminaires; quand ils reviennent dans le cours de l’action principale, ils en dérangent la marche, & réfroïdissent les événemens...’ (p. ix).

La Solle’s novel mentioned on the title-page, *Mémoires de Versorand*, was translated into English by John Hill as *Memoirs of a Man of Pleasure*, London 1751. He also wrote the rather enticingly titled novel, *Bok et Zulba, histoire allegorique traduite du portugais de Don Aurel Eniner*, 1740. Another edition of the present novel was published in Paris & Lausanne, 1789. La Solle committed suicide in Paris in 1761.

OCLC lists BN, BL, Cambridge, Zurich and the Harold B. Lee Library.  
MMF 87.51; Cioranescu 37327.

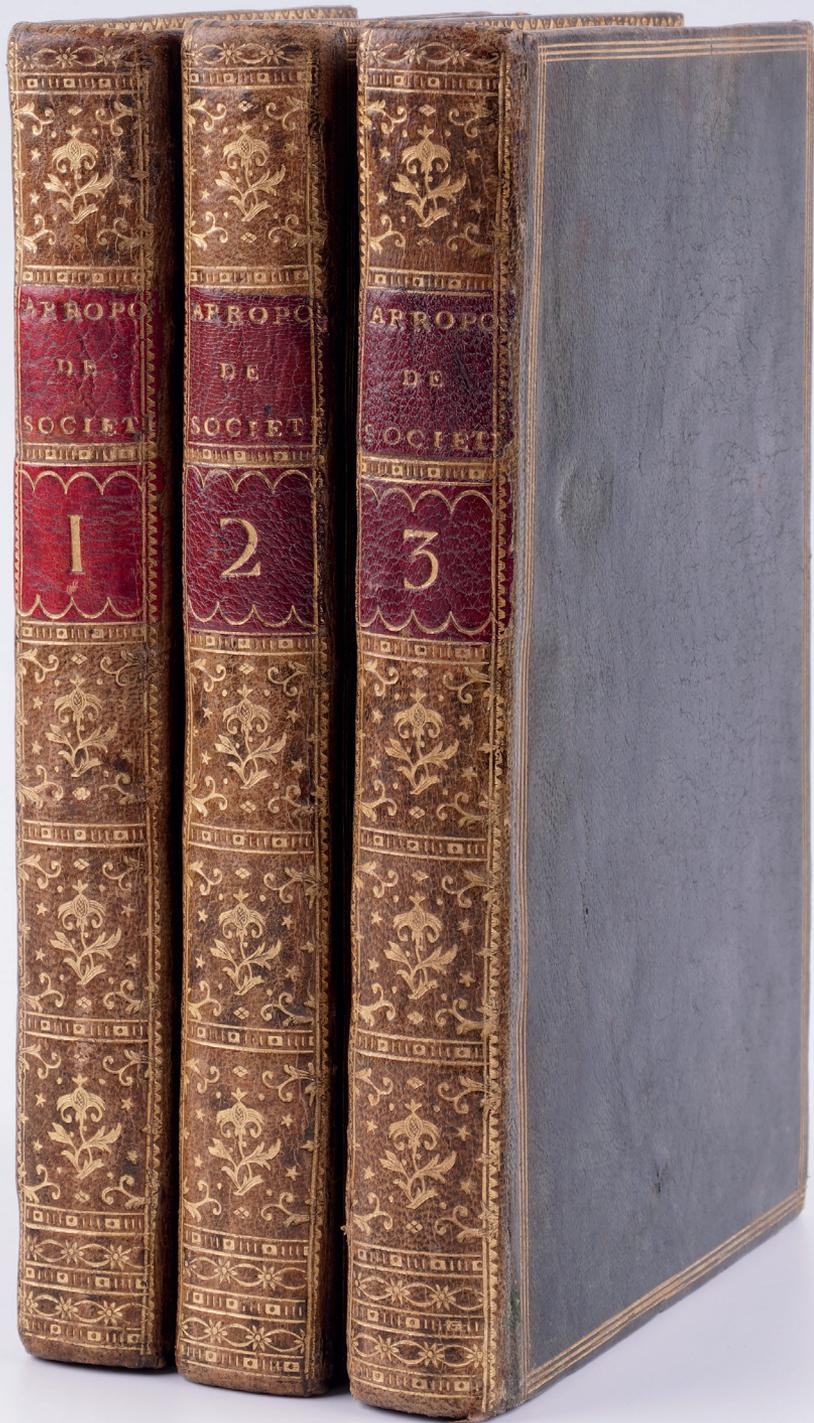
#### 49. [LADY.]

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

SECOND EDITION, ‘REVISED AND CORRECTED BY THE AUTHOR’. *12mo, pp. [ii], iv, 329, [1] advertisements, in contemporary calf, rubbed but sound, double fillet border to covers, spine with raised bands, ruled in gilt. \$500*

‘There is no Place whatever, in which the Ladies have so much the Opportunity of shewing themselves to Advantage, as in their own Drawing Rooms’. So begins this beguiling work which boasts the inclusion of love stories, adventure stories, imaginary voyages and eastern mystique, all narrated from the excellent Ethelinda’s drawing room. ‘An ‘assembly’ collection of brief amorous novels, imaginary voyages, and moral *histories*, told to each other by the daily visitors to the drawing room of the beautiful Ethelinda, who has banished cards and gossip in favour of the edifying art of storytelling’ (Beasley). The work is divided into six ‘days’, each with an introduction, describing those present and setting the drawing room in the wider context of society (guests coming on from dinner; balls thrown for all the assembled company), the narration of a short story by one of the guests and a final open discussion of the issues raised in the story.

The six novellas included are ‘The History of Rodomond, and the Beautiful Indian’ (pp. 13-42); ‘The Fair Unfortunate, a true Secret History’ (pp. 50-77); ‘The True History of Henrietta de Bellgrave. A Woman born only for Calamities: a distres’d Virgin, unhappy Wife, and most



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afflicted Mother', Wrote by herself for the Use of her Daughter' (pp. 101-174); 'The Adventures of Marilla' (pp. 212-232); 'The Story of Berinthia' (pp. 238-254) & 'The History of Adrastus, Semanthe, and Apamia' (pp. 257-268); 'The History of Clyamon and Constantia, or the Force of Love and Jealousy' (pp. 289-328). In addition to the main short stories in each part there are numerous anecdotes, amusing incidents such as amorous verses accidentally falling out of pockets, a mock proposal to parliament for reforming taxes and many other such whimsical conversation pieces, making the cement with which these stories are held together every bit as interesting as the texts themselves. The third novella, 'The True History of Henrietta of Bellgrave', is an imaginary voyage to the East Indies; it was frequently reprinted as a chapbook in the eighteenth and nineteenth centuries.

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

ESTC t65815, at BL, Clark, Bancroft, Lilly, Newberry, Chicago and Illinois only.  
Gove p. 308; see Hardy 97

*de Goncourt's copy in contemporary green morocco*

## **50. LAUJON, Pierre (1727-1811).**

### **MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

Les A Propos de Societé ou Chansons de M. L\*\*\*\*. Tome I [-II]. Paris, 1776.

[with:] Les A Propos de la Folie ou Chansons Grotesques, Grivoises et Annonces de Parade. 1776.

FIRST EDITIONS. *Three volumes, 8vo, (180 x 105 mm), engraved frontispiece and engraved title-page to each volume and pp. [iii]-x, 302; 316; [iii]-vi, 319, [1] errata, each volume with additional engraved head- and tail-piece, all by Moreau, engraved by Launay, Simonett, Duclos and Martini, additional vignettes throughout the text, in contemporary green morocco, triple gilt fillet to covers, spines gilt in compartments, two red morocco labels on each spine, lettered and numbered in gilt, marbled endpapers, gilt edges, with the ex libris of Henri Bonnasse and an unidentified one with the monogram 'CC' (?) on the front pastedown and the bookplate of the Goncourt brothers, designed by Gavarni and engraved by Jules de Goncourt, on the front endpaper of the first volume, with the inscription in red ink, 'Une des plus delicates illustrations de Moreau, de Goncourt', from the library of Claude Lebedel.*

**\$5000**

Edmond and Jules de Goncourt's copy of this popular French song book, elegantly printed with fabulous illustrations by Moreau. Pierre Laujon was a celebrated society host, who organised *soirées* and entertainments for a select few, at which his songs and ballads would be performed. His ballets, operas and verse were moderately popular and, eventually, at the advanced age of eighty, gained him his place in the *Académie française*. This collection contains the melodies and lyrics to 264 songs and ballads. Mostly written in a lively and humorous style, the songs celebrate love and drunkenness, birth and marriage, the follies of old age and the daily social whirl and pastimes of the *ancien régime*. Moreau's illustrations are particularly evocative of Laujon's world of aristocratic entertainment, as shown in the vignette in the second volume which depicts a magic lantern show and its enraptured audience.

This is a stunning copy from the library of the brothers Edmond de Goncourt (1822-1896) and Jules de Goncourt (1830-1870), bibliophiles, literary partners, models of *bon goût* and novelists, mostly remembered today for the Prix Goncourt which is probably the most important literary prize in French literature. The brothers' passion was the literature, art and culture of the eighteenth century and their many collaborative works were based on meticulous collections of books, engravings and documents of the era. One of their principal enthusiasms was the work of Jean-Michel Moreau whose life and works the brothers wrote about extensively (including *Les vignettistes*, Eisen, Moreau, Paris, Dentu, 1870; *L'art du dix-huitième siècle*, Paris, 1880-1882).

Altogether the three volumes include three elegant engraved title-pages by Moreau (that of the first volume is used again in the second, with only the volume number changed), a frontispiece by Moreau, engraved by Launay, Simonet and Martini and three engraved head-pieces by Moreau, engraved by Duclos and Martini and three tail-pieces by Moreau, engraved by de Launay (vols 1 & 2) and by Moreau himself (vol. 3). The text itself is elegantly printed with abundant decoration, typographical ornaments and small vignettes. The third volume, which is usually found with the first two, has the title 'Les A Propos de la Folie, ou Chancons Grotesques, Grivoises et Annonces de Parade'.

'Les illustrations sont d'une grâce ravissante et comptent parmi les meilleures de Moreau' (Cohen-de Ricci coll. 604).

Provenance: Jules and Edmond de Goncourt, with their bookplate, and the manuscript note 'Une des plus délicates illustrations de Moreau', signed 'de Goncourt'.

Cioranescu 37506 and 37505; Cohen-de Ricci 604; *Bibliothèque des Goncourt*, 391: 'Bel exemplaire. Les illustrations par Moreau de ces deux ouvrages sont très remarquables'.

**51. LAVERGNE DE GUILLERAGUES, Gabriel Joseph de (1628-1684).**

New Miscellaneous Poems; With Five Love-Letters From A Nun to a Cavalier. Done into Verse. The Sixth Edition, according to the Original Copy, with Additions. London, Bettesworth, 1725.

SIXTH EDITION. *Two parts in one volume, 12mo (120 × 75mm), engraved frontispiece and pp. [ii], [xii], 132; [viii], 136, woodcut initials and ornaments, title a bit dusty, slight browning, minor marginal foxing to first and last couple of leaves, in later crimson straight-grained morocco, probably circa 1800, elaborately gilt with double filet, bordered with chain roll, large arabesque cornerpieces, centrepiece with gilt urn standing on pedestal, spine gilt with raised bands, black morocco label lettered in gilt, marbled endpapers, gilt edges, joints and extremities a trifle rubbed, with the bookplate of James Maidment on the front pastedown, bookplate of Lord Gray to front endpaper, extra folding page with manuscript lines from the work in a neat early 19th-century hand, short bibliographical annotation in the same hand to another preliminary blank.* **\$3800**

A delightful copy of this popular collection of amorous letters in verse, first translated into English in 1713. The 'Five Love-Letters', said to be from a Portuguese nun to a cavalier, are translated from *Lettres portugaises*, first published in French in 1669 and ascribed to the politician and diplomat, Gabriel Joseph de Lavergne, Vicomte de Guilleragues. The English title is much more tantalising than the original French, as the work purports to reveal the illicit love correspondence between a cavalier and a nun. The latter is portrayed in the frontispiece, sitting pensively as she writes: 'Nor can I think I'm kindly used by you / False as I am, why don't I die for Shame, / And so convince you of my raging Flame?'

It was an immensely popular collection which was reprinted countless times and translated into numerous languages. ESTC lists seven editions between 1713 and 1731, each known in only a couple or at most a handful of copies. The second part has a separate title page reading 'New Miscellaneous Poems, with the Cavalier's Answers to the Nun's Five Love-Letters. In Verse. London, Printed for A. Bettesworth, at the Red Lyon in Pater-Noster Row, 1725'.

Provenance: This is a charming copy in an elaborate binding possibly intended for presentation. With the bookplates of Lord Gray and of the British antiquary and bibliophile James Maidment (1793-1879).

This edition not in ESTC; OCLC lists BL; Foxon, p.505 (second part only).

## 52. LE MAISTRE, John Gustavus (d. 1840).

Frederic Latimer: or, the History of a Young Man of Fashion... In three volumes. Vol. I [-III]. London, Luke Hansard for T. Cadell, 1799.

FIRST EDITION. *Three volumes, 8vo (160 x 88 mm), pp. [iv], 169; [ii], 235; [ii], 187, in contemporary half calf over marbled boards, flat spines ruled and numbered in gilt, with gilt monogram and coronet in top compartment, red morocco labels lettered in gilt, with the contemporary ownership inscription of M. Downshire on the second and third title pages.* **\$3400**

A handsome copy of a highly readable novel, with a nice contemporary female provenance. The story tells of the early life of Frederic Latimer, from his infancy, the death of his father, who was a naval hero and a son of the Earl of Cressy, the remarriage of his mother to the elderly Duke of Annan and her subsequent neglect of him, his school days when he was ‘the best scholar, the best cricketer and the best boxer of Westminster School’ (p. 68), his life at the house of his tutor, Mr. Darewell, and his falling in love with Charlotte, Mr. Darewell’s daughter. In alarm at this inappropriate match, the tutor sends Frederic to Oxford, where the fellows’ social life of stale political jokes, sixpenny whist, ale and smoking does little to cure his heart ache. Innocent and trusting by nature, it is not long before he falls into bad company and in one night of gambling and rather too much wine he ‘exchanged a situation of ease and independence for one of debt and embarrassment’. The debt takes him to London where he has further adventures and begins to wise up a bit. He enlists in the guards, finds more genuine friends, resists a profitable marriage, is posted to the West Indies, succeeds to the peerage on his return and is finally united in marriage to the faithful Charlotte.

This is Le Maistre’s first work, with the following apology by way of preface: ‘The Author of the following trifle has concealed his name, because, unknown in the literary world, its disclosure would have increased his anxiety, without contributing to his success. He has dedicated this little work to no individual; because the Public is the only patron whom he is ambitious of pleasing; and he adds this Preface, merely to solicit for “Frederic Latimer” that indulgence which is usually shewn to a first attempt’. The author’s hope seems to have been gratified, for the novel was well received by the reviewers. The Critical Review commended it as a good first work in which ‘The follies and absurdities of fashion are well satirised’ whilst Thomas Wallace in the Monthly Review wrote: ‘In these volumes, the reader will find the vices and follies of the woman of fashion, the frauds of the gambler, the arts of the coquette, the levity and generosity of youth, and the dignity of worth and wisdom, described with considerable judgment, in the course of a story of which the plot is interesting, and, except one or two incidents towards the denouement, sufficiently natural’.

Provenance: Mary Hill, Marchioness of Downshire, Baroness Sandys (1774-1836), with her crested monogram in the upper section of each spine, and her ownership inscription on two of the three volumes.

Garside, Raven & Schowering 1799:65; Summers p. 331; Block (under De Maistre) p. 57.  
ESTC t71898.

### **53. LEFANU, Alicia (1791-1826).**

The Flowers; or, the Sylphid Queen: a Fairy Tale. In Verse. Illustrated with elegant engravings. London, J. Harris, 1809.

FIRST EDITION. *engraved frontispiece and pp. [iv], 52, with five further engraved plates, some with marginal dampstaining, in red quarter roan over marbled boards, printed paper label on the front board, extremities worn, spine ruled in gilt.* **\$800**

A delightfully illustrated verse fairy tale by Alicia Lefanu, Irish novelist, biographer and poet, member of the literary clan that included Frances, Thomas and Richard Brinsley Sheridan. This is Lefanu's first published work, in which she introduces a number of strong female characters. Her subsequent works included fables for young girls, Byronic romances and historical novels as well as an important biography of Frances Sheridan.

'In The Flowers... Lefanu adopts the romantic quest narrative of fairy tale and fantasy in order to grant her child audience sufficient independence to make moral judgments on their own. The texts do this by demonstrating the inculcation of self-governance in [its] protagonists, as well as tasking the reader to make an objective analysis of the stories' moral decision-making. Subsequently, Lefanu's texts stretch the reader's ability to empathize with, and make relevant to the real world, the stories' various fantastic difficulties of the heart... Moreover, Lefanu's strategic literary device allows her subtly to champion alternative and non-traditional female role models for young children, as well as resist the literary patterning of male transcendence usually associated with the romantic quest narrative' (Jamison, Annie, *Children's Susceptible Minds: Alicia Lefanu and the "Reasoned Imagination" in Georgian Children's Literature* in *Studies in Romanticism*, Vol. 52, 2013, p. 587).

Well received by contemporary readers, the *Gentleman's Magazine* commented, 'Much credit is due to the fair Author of this neat little Poem; whose harmonious numbers strongly inculcate an excellent moral' (GM, March 1810).

Cotsen Catalogue 3444.; Moon, *John Harris's Books for Youth, 1801-1843*, 477.

*including Arthurian legend*

**54. LEGRAND D'AUSSY, Pierre Jean Baptiste (1737-1800).**

Tales of the Twelfth and Thirteenth Centuries. From the French of Mr. Le Grand. Vol. I [-II]. London, Egerton, Hookham, Kearsley, Robinson, Bew and Sewel, 1786.

FIRST EDITION IN ENGLISH. *Two volumes. 12mo, (167 x 90 mm), pp. [iv] xxxii, 239; [ü], [5]-8 advertisements, 240, small stains intermittently, Vol. II's last leaf has small hole and missing a letter on each side, possibly wanting the half-titles, contemporary half calf, lettering pieces red and green with remaining compartments gilt, final 2 Tales with manuscript notes by a contemporary reader (The Physician of Brai identified in the latter as the source of Fielding's The Mock Doctor), slightly cropped inscription.* **\$3500**

The scarce first English edition of *Fabliaux ou contes du XIIe et du XIIIe siècle*, Paris 1779, compiled and edited by Legrand d'Aussy, conservator of French manuscripts in the Bibliothèque nationale. The work consists of 37 'original stories, serious and comic' taken from French legends and, as such, presenting a very different impression on the English reader, who would have been introduced for the first time to many of the tales (although some, notably the Arthurian tales, would have been well enough known). The work is prefaced by a longish essay by the anonymous translator on the origin and nature of legend and fables. The tales are accompanied by explanations of what is known about each story and where it has been reworked: 'with an account of the imitations and uses that have since been made of them, by Bocasse [Boccaccio], Molière, Bossuet, La Fontaine, Racine, Corneille, Voltaire, Rousseau, and other modern authors' (advertisement).

Samuel Badcock wrote in the *Monthly Review*: 'These Tales shock probability. We cannot realise many of the incidents, yet they discover a vigorous and wild imagination. They awaken curiosity; and as they are generally short, they are seldom tedious: and we easily suffer ourselves to be carried away by the pleasing illusion into the land of enchantment [sic]' (MR 76 p. 61).

ESTC t160021, at BL, NLW, Columbia and Rice; OCLC adds Yale, Claremont and Ohio.  
MMF 1786:31.

**55. LEINSTEIN, Madame (fl. 1823-1840).**

Mamma's Tales; or, Pleasing Stories of Childhood, Adapted to the Infant Mind. London, A.K. Newman, ca. 1826.

FIRST EDITION. 12mo (170 x 100 mm), hand-coloured engraved frontispiece and pp. [5]-34, blank leaves at beginning and end used as paste-downs, with 13 half-page coloured engravings in the text, slightly browned throughout with occasional light stains, in the original printed pink paper wrappers with printed title within decorative vignette and outer border on the front wrapper and advertisements on the back wrapper, the pink faded and both covers a little dampstained, spine and extremities chipped, with the contemporary ownership inscription in ink on the front pastedown: 'Emmeline Cole, a gift from her dear Mama, June 4th'. **\$2000**

First edition of this delightful book of moral tales for children, accompanied by a series of attractive hand-coloured engravings. Essentially cautionary tales, though with a focus on the rewards of virtue rather than the perils of waywardness, each of Madame Leinstein's tales draw together a particularly good child or group of children and contrasts them with the anti-hero in a short story in which the mean-minded (or vain, or timid, or bullying, or messy) child manages by good fortune to avoid disaster while the good child reaps the rewards for his or her actions. In each case, witnessing the benefits of the virtuous deed is sufficient to bring the other child to the path of virtue and both henceforth become firm friends. In one of the tales, the unfortunate hero is a young robin, whose nest is in 'a pretty garden, where no bad boys ever came', in the middle of a beautiful rose bush. Although his parents lavished great care on him and the young bird wanted for nothing, he longed to fly about in the air like his parents and so he left the nest, only to fall, wounded, into a nearby field. Contrary to the usual laws of nature, his parents discover him, build him a field-side nest all of his own where he recuperates, learns the folly of his ways and grows into a sensible, and chastened, adult bird.

Madame Leinstein was the author of a couple of very successful schoolbooks for younger children, *Punctuation in Verse, or the Good Child's Book of Stops*, 1835 and *The Rudiments of Grammar in Verse or a Party to the Fair*, ca. 1823. In both of these works, the text is accompanied by coloured engravings in a similar style to the present. She is also known to have translated children's literature from the German, such as *Unlucky John and his lump of silver*, 1825, although there is no evidence to suggest that the present tales are a translation. A couple of American editions were published, one in Massachusetts by Nathaniel Simpkins, Barnstable, circa 1832 and one by Davis Porter in Philadelphia, circa 1840.

OCLC lists Florida and Morgan Library; COPAC adds Bodleian and the V&A. Cotsen Catalogue 30114.



## 56. LONGUEVILLE, Peter (fl. 1727).

The English Hermit or, the Adventures of Philip Quarll, who was lately discovered by Mr. Dorrington, a Bristol Merchant, upon an uninhabited Island; where he has lived above fifty Years, without any human Assistance, still continues to reside, an [sic] will not come away. Adorned with Cuts, and a Map of the Island. London, John Marshall, circa 1790.

*24mo, (118 x 75 mm), wood-engraved frontispiece and pp. [3]-90, with 24 part-page woodcut illustrations throughout the text and a full-page woodcut map of the island, woodcut from another work used (wrong way up) as the final pastedown, in the original pink and gilt patterned (gilt faded) paper-covered boards, foot of spine splitting and joints fairly weak, surface of rear board rubbed and extremities a little worn, otherwise a good copy, with the booklabel of Nigel Temple.* **\$4000**

A lovely copy of a rare edition of this famous imaginary voyage, first published in 1727. Considered to be one of the best of the English imitations of Robinson Crusoe, *The English Hermit* was staggeringly popular, in England, throughout Europe and in America. Alternately attributed to Edward Dorrington and Alexander Bicknell, the identity of the author remained unknown until Arundell Esdaile discovered a rare edition in which the dedication was signed 'Peter Longueville'. His hypothesis was that Longueville, angered by the publishers' alteration of his original and their invention of Edward Dorrington, privately published his own edition in which he denounced the false changes.

Dottin described this once seminal work as a 'genre hybride - à mi-chemin entre le récit d'aventures philosophiques et le conte de fées'. Its popularity as an adventure story is woven into the fabric of literature: George Crabbe ranked it with the Bible and *Pilgrim's Progress* as books to be found in rural homes, while Dickens, Thomas Day and Charles Lamb all wrote about it. The number of editions published - in many languages - is impressive. Marshall evidently recognised the strength of its appeal to a child's imagination and published numerous editions.

See Gumuchian 2415; Osborne I 277; Gove pp. 262-268.  
ESTC n6966, at Indiana and UCLA only.

## 57. LYTTLETON, Mr.

The Lottery of Life, or the Romance of a Summer. In three volumes. By Mr. Lyttleton, the Author of Isabel. Vol. I [-III]. London, Minerva Press, 1802.

FIRST EDITION. *Three volumes, 12mo, (174 x 98mm), pp. [iv], 270, [2] advertisements; [iv], 276; [iv], 243, [1], some browning in text, at times quite heavy, in contemporary pink half calf over pink mottled boards, the spines simply ruled, lettered and numbered in gilt.* **\$4500**

A scarce novel by a popular Minerva Press author, who wrote several titles, all published at the Minerva Press and all now scarce: *Isabel, or the orphan of Valdarno*, London 1802; *The German Sorceress*, London 1803; *La Belle Sauvage*, London 1803 and *Fiesco, count of Lavagne*, London 1805. Despite the number of his productions and his evident popularity, it has proved very hard to establish anything about Mr. Lyttleton himself.

A sentimental novel set partly in London and partly at the castle and country estate of the hero, Sir Bevil Grimston, in Yorkshire in the north of England. The novel focuses largely on courtship and romance, with the country setting juxtaposed with the fashionable antics, 'and all the sumptuous luxury and pleasures', of London. After a series of disasters, much weeping and talk of elopements, along with the opposition of key characters and the prejudice of society itself, the course of true love eventually runs smooth and obstacles of class are swept aside in the happy union.

'It is generally allowed to be more difficult to describe happiness than misery; the sagacious reader will instantly see the reason of this to be, that with the former but few are acquainted - with the latter, almost all. We will not, therefore, enlarge on the felicity of Bevil and Jessy, but leave it wholly to the imagination of our readers' (III, 242).

The novel received a generally positive review from the normally acerbic *Critical Review*: 'This is a performance which has a fair claim to a mediocrity of praise. Where the authour pursues the thread of his history, and relates the adventures of his principal characters, his manner is simple and impressive; yet, in his digressions, he is vague and languid. Mr. Lyttleton's thoughts on seduction are both just and pathetic: but we hope he will another time avoid the ridiculous affectation of quoting Latin scraps, in a work that is read by that class of persons only who are not likely to understand them' (*Critical Review*, May 1803, p. 115).

Blakey p. 202; Garside, Raven and Schöwerling 1802:38; Summers, *A Gothic Bibliography*, p. 391. OCLC lists Corvey, Quincy, Harvard, St. Charles Borromeo Seminary and University of Virginia.

*dedicated to the 'noble lords... and adventurers' of the Virginia plantation*

## **58. MARKHAM, Gervase (1568?-1637).**

Hungers Prevention: or, The whole art of Fovvling by Water and Land. Containing all the secrets belonging to that art, and brought into a true forme or method, by which the most ignorant may know how to take any kind of fowle, either by land or water. Also, exceeding necessary and profitable for all such as travell by sea, and come into uninhabited places: especially, all those that have anything to doe with New Plantations. By Gervase Markham. London, Francis Grove for Martha Harrison, 1655.

SECOND EDITION. 8vo (135 × 85 mm), pp. [xvi] including the woodcut frontispiece, 285, [1], woodcut initials and pictures throughout the text, some browning in text, in contemporary sheep, later spine label lettered

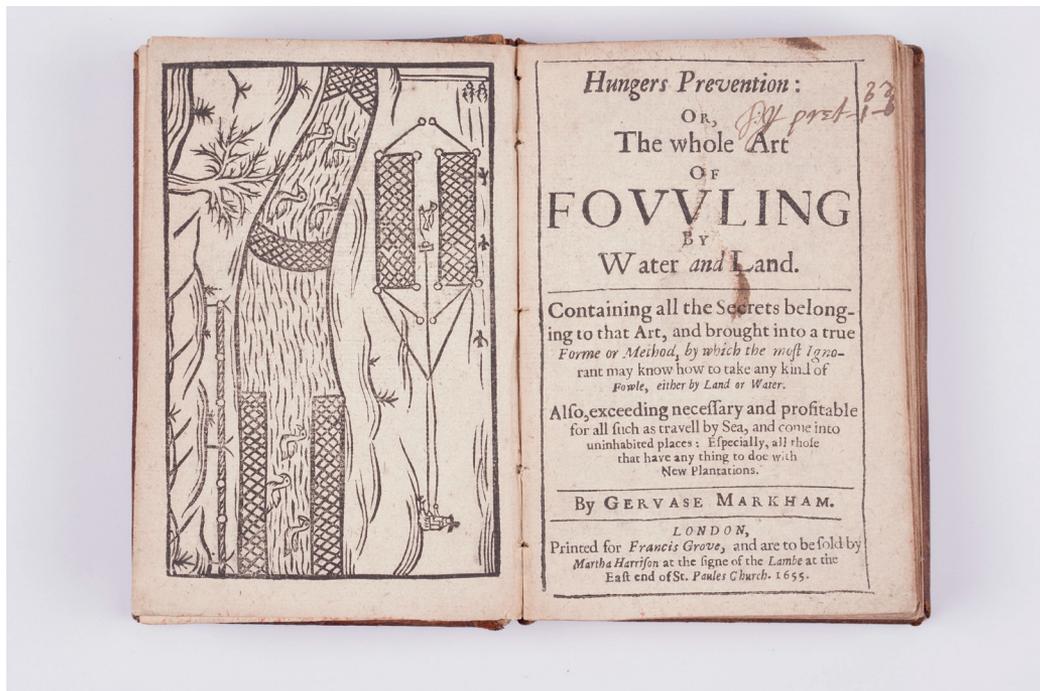
*Fowling*, slightly rubbed with some small worm damage and rubbing to boards and extremities, contemporary annotation, possibly shelf mark, to title-page, both pastedowns sprung but still present, with the early ownership inscription of 'J. Cooke Gaiborough' to the verso of the upper board. **\$5400**

A lovely unsophisticated copy in a contemporary binding of an important seventeenth century title, first published in 1621. Extensively illustrated with woodcuts, this is the first English treatise devoted to bird-catching and contains descriptions and illustrations of the necessary equipment, including nets, springs, hounds and guns. Particular details are given on decoys, elaborate water-fowl traps and the training and grooming of hounds and 'water doggs', as well as on the different kinds of nets etc used to trap each species. Chapter XII, 'Of the taking of Hawkes of all kindes and all Ages', contains striking woodcut illustrations of the Haggard Falcon and the Goshawke (pp. 182-183).

As mentioned on the title-page, the work was published both for use at home and in the newly established colonies of America. The second dedication is addressed 'To all the most Worthy and Noble Lords, Knights, Gentlement, and Merchants, Counsellors, and adventurers for the blessed plantation of Virginia'.

A hands-on volume, with step-by-step practical tips, this is a work that would have been widely used in the field and as such is more commonly found heavily restored or in modern bindings. This is a delightful survival in a simple, seventeenth century binding.

Wing M657; ESTC r12445; Swerd, *Hunting, Hawking and Shooting*, II, 12; F. Poynter, *A Bibliography of Gervase Markham*, p. 135.



*'Le Temps present est gros de l'Avenir. LEIBNITZ':  
the first Utopia to be set in the future.*

**59. MERCIER, Louis Sebastien (1740-1814).**

Memoirs of The Year Two Thousand Five Hundred. Translated from the French by W. Hooper, M.D. In two volumes. Vol. I [-II]. Dublin, W. Wilson, 1772.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 105 mm), pp. [vi], iii, [i], [5]-184, [iv], 200, some scattered browning in the text, in contemporary mottled calf, plain spines with raised bands, red morocco labels lettered and ruled in gilt, some wear to extremities, with early shelfmark labels on the pastedowns.*      **\$2440**

A handsome copy of the scarce first Irish edition of one of the most important utopian novels of the French eighteenth century. Set in Paris in the twenty-fifth century (in the French original the year is 2440), the novel is a direct critique of the establishment through the familiar device of an imaginary society. First published in 1770, it ran to enormous numbers of editions in France and was amongst the best-sellers of underground literature. Trusson called Mercier 'the father of the modern utopia', because his was the first utopia set in future time.

Mercier calls for "that blissful period, when man shall have regained his courage, his liberty, his independence, and his virtue!" He adopts the now-familiar technique of having his hero fall asleep and awaken many years in a different society. The twenty-fifth century is very different from the tyrannical, class-ridden eighteenth: revolution has occurred - in this case through the efforts of a benevolent prince; a new, rational civilisation has been developed. Although society is basically agricultural, great stress is placed upon scientific knowledge and the development of more advanced technology. Scientific invention and discovery are regarded as taking advantage of the supreme power's gift to mankind. Two aspects of this otherwise enlightened society have long troubled liberal thinkers: the first of these is that all knowledge has been condensed into a very small number of books and all books not on the approved list have been consigned to the flames; the second is that little imagination is required to see the censorship that removes from history 'those reigns where there was nothing to be seen but wars and cruelties' becoming the kind of alteration of history one finds in such dystopian works as Nineteen Eighty-Four. Nonetheless, one can see the ideas of Montesquieu, Rousseau, Locke, and Voltaire in this happy society of the future, and the limitations placed on human activity are not greater than those in many utopias, both earlier and later' (Lewis pp. 121-122).

The English translation, first published by Robinson in 1772, is by William Hooper, a minor literary figure who translated several works into English and was the author of *Rational Recreations*, 1774. Despite having altered the title, his translation of *L'An 2440* is a fairly faithful one. He states that, as there was no particular reason that any given year should be chosen,

it seemed better to him that a round number should be used, adding, 'that this is the only alteration made by the translator' (I, iii). He adds that his own notes are printed in italics to distinguish them from Mercier's original footnotes. In these notes, he clarifies some of the French terms, gives some historical background for the allusions, and adds his own opinions on Mercier's utopian ideals. 'His honesty as a translator', says Willkie, 'is admirable' (Willkie, p. 358). 'The earliest of Mercier's works which is still read for enjoyment and stimulation is L'An 2440 (1770), a work of political radicalism which - springing from a novel conjunction of past experience, present observation, and prophetic extrapolation - is the only genuinely creative contribution to Utopian literature in the eighteenth century' (John Renwick in *The New Oxford Companion to French Literature*, 1995).

ESTC n4081; Everett C. Wilkie, *Mercier's L'An 2440: Its Publishing History during the Author's Lifetime*, Part II: Bibliography, 1772.7; not in Gove; this edition not in Lewis, *Penn State Utopian Literature*, which lists five editions altogether, three in English; see Darnton 30.

## 60. [MINIATURE ALMANACH.]

Amour et Gloire. Paris, Marcilly, 1827.

*128mo, (27 x 19 mm), pp. 63, [1], engraved frontispiece on the verso of the title-page, seven further engraved plates included in the pagination, in contemporary red morocco, single filet gilt with inner roll-tool border and central design of a single flower stem with two flowers in the centre of each cover, gilt stars on the spine, gilt edges.*

**\$900**

A delightful microscopic almanac published by Marcilly, one of the leading publishers of miniature almanacs in Paris from the 1790s well into the nineteenth century. It is in the typical format, comprising pp. 64, including the calendar, and containing a number of sentimental songs with fine engraved plates to accompany the songs. The name of the tune to which the song is to be sung is also given. Songs include 'L'Ingenu', 'L'Absence' and 'L'Orage'. The eight engraved plates are absolutely charming.

Gumuchian notes that Georges Salomon had an issue with the name of E. Jourdan in place of Marcilly.

Grand-Carteret 2060; Gumuchian 4056; not in Bondy.  
Not in OCLC.

## 61. MOREAU, Pierre (c. 1599-1648).

Les Saintes Prieres de l'ame Chrestienne. Escrits et grauées apres le naturel de la plume. Paris, chez l'auteur, 1644.

SECOND EDITION. *12mo (145 x 90mm), ff. [106], lavishly engraved with text within decorated border, including 29 pages with illustrations and no text, very lightly browned throughout with scattered foxing, but generally a pretty clean copy in late seventeenth century red morocco, triple gilt ruled, with gilt fleurons to corners, traces of clasps, raised bands to spine, gilt in compartments, faded, marbled endpapers, gilt edges, joints and extremities a little rubbed, with two 17th-century engraved plates pasted to flyleaves, one bound in on a separate sheet with the inscription 'Robertus Le Fevre In arte Scribendi Magister 1697'.* **\$4400**

An excellent copy in red morocco of this masterpiece of seventeenth-century calligraphy, from the library of the calligrapher Robert Le Fevre, whose beautiful engraved bookplate, dated 1697, is bound before the title. Pierre Moreau was a printer, engraver and calligrapher in Paris. First published in 1632 and engraved throughout, this was a very popular devotional book which ran to at least five editions. The illustrations are particularly charming: each prayer is presented inside an elaborate ornamental border comprised of tendrils, urns, flowers, fruits, grotesques, birds, cherubs and mermaids. Moreau further displays his skills in using two forms of Italian hand and several sizes of Batarde. Accompanying the text of the prayers, are extra meditational engravings with images of Christ, the Virgin and of the Seven Deadly Sins.

This copy includes two additional engraved plates pasted, perhaps by Le Fevre, to the flyleaves, one with God holding the tablets of the Ten Commandments, the other with a prayer to the Virgin Mary, both written in handsome calligraphy and enclosed within roundels. Robert Lefevre's own engraved plate, dated 1697, an elaborate piece of work which was probably used as a business card as well as a bookplate, is bound before the title.

OCLC lists Morgan, Stanford, DLC, Newberry, Harvard, Carnegie Mellon, Southern Methodist University and Virginia.

Bonacini *Bibliografia delle arti scritte e della calligrafia*, 1228; Brunet III p. 117.

## 62. NATTER, Johann Joseph (b.1797).

Katholisches Gebet und Erbauungsbuch im Geiste der Religion Jesu: verfasst von J.J. Natter. Prague, 1814.

*8vo (170 x 98 mm), pp. [iv], vi, [2], 284, frontispiece with steel engraving of Virgin and Child, occasional very minor toning, slight foxing to frontispiece and title-page, in contemporary freestyle sheepskin, single gilt fillet*

*bordered with gilt stylised floral roll, small gilt stylised clovers to corners, spine gilt, red striped endpapers, a.e.g., preserved in original marbled and floral paper slipcase, leather surface a bit creased, joints, head and foot of spine minimally rubbed.*

**\$800**

A successful German work of Catechism and moral edification, in an exquisite eighteenth-century Czech binding. First published in 1800, it was written by the Prague-born theologian Johann Joseph Natter, a talented author of devotional handbooks which were less heavily concentrated on the Scriptures, instead focussed on encouraging charity and a peaceful state of mind. The present work features prayers and meditations for each day of the week as well as for specific religious occasions, such as Communion. As a contemporary German periodical wrote of a later edition, 'the form and the content justify the favourable reception it has obtained everywhere' (*Allgemeine Zeitung Munchen*, 1830, 19).

OCLC lists this edition at Freiburg, Cologne and the National Libraries of Poland and the Czech Republic.

### **63. NUSSE, Jean-Francois (1741-1798).**

L'Ecclésiastique Citoyen; ou Lettres sur les moyens de rendre les personnes, les établissemens & les biens de l'Eglise encore plus utiles à l'Etat & meme à la Religion. Londres, 1785.

FIRST EDITION. *12mo (185 x 110 mm), pp. [iv], xx, 4 [ie. 21-24], 25-480; uncut throughout, in contemporary blue and orange patterned wrappers, paper signed 'A Orleans chez Letourmi', wrappers a little frayed in places, chipped along the lower part of the joints, original paper label, hand lettered, generally some wear but a lovely, unsophisticated copy.*

**\$2400**

A fascinating analysis of the priest as citizen written in the period immediately before the French Revolution. Nusse, who gained some notoriety for his criticism of senior clerics, was both parish priest and mayor for the town of Chavignon, north-east of Paris. In this work, he discusses the relationship between Church and State and the mutual duties and links between them. His central tenet is that the churchman, because of his love of humanity, makes the perfect citizen, but that it is necessary for the individual priest to take a stand against the abuses within the church. The work comprises seventeen extended letters discussing the current role of the Church, the division of Church property, the role of the parish priest, including his duties and his relationship with his parishioners, the roles and statutes governing curés and canons and the inequalities among priests, with the problems caused by the extremes either of wealth or poverty. He also discusses the religious orders and communities, suggesting that

these would be more profitably used as centres of education. Nusse then proposes a series of reforms at a parish level, for the maintenance of church fabric, religious houses and education of children, integrating church affairs and the parish priest more into the wider community. Conlon: 85: 247; see R. Attal and A. Blanchard, 'Le clergé du Soissonnais pendant la Révolution', Fédération des sociétés d'histoire et d'archéologie de l'Aisne, Mémoires, XXXIV, 1989, p. 189.

ESTC n28874, listing BN and Harvard only; OCLC adds Berlin and NLS.

*with a manuscript copy of an unpublished prize poem*

#### 64. [OXFORD UNIVERSITY.]

Oxford Prize Poems: Being a Collection of such English Poems as have at Various Times obtained Prizes in the University of Oxford. Oxford, J. Parker [&c.], 1807.

FIRST COLLECTED EDITION. *12mo (157 × 90 mm), pp. [vi], 106, [3]-22, [30] manuscript poem, written in ink in a contemporary hand on the recto of the pages only, the title written in portrait and the rest of the poem written in landscape across the pages, with a half title 'Oxford Prize Poems', bound in contemporary red straight-grained morocco, quadruple gilt filet border, the inner two being dotted lines with interleaved curves at the centre of each side, spine gilt in compartments, lettered in gilt, dark green silk moire endpapers, gilt edges, with the later ownership inscription (in purple crayon) of J. Raymond Barker of Fairford Park in Gloucestershire, with a loosely inserted newspaper cutting of a poem, 'Stonehenge', by Thomas Stokes Salmon of Brasenose College.*

**\$1000**

A delightful copy in red morocco of this collection of seven Oxford University prize poems, together with a manuscript copy of an eighth prize poem. *Oxford Prize Poems* includes 'The conquest of Quebec: a prize poem, recited in the theatre, Oxford, in the year MDCCLXVIII' by Middleton Howard of Wadham College; 'The love of our country: a prize poem, recited in the theatre, Oxford, in the year MDCCLXXI' by Christopher Butson of New College; 'Beneficial effects of inoculation: a prize poem, recited in the theatre, Oxford, in the year MDCCLXXII' by William Lipscomb of Corpus Christi College; 'The aboriginal Britons: a prize poem, recited in the theatre, Oxford, in the year MDCCXCI' by George Richards of Oriel College; 'Palestine: a prize poem, recited in the theatre, Oxford, in the year MDCCCIII' by Reginald Heber of Brazen-Nose College and 'A recommendation of the study of the remains of ancient Grecian and Roman architecture, sculpture, and painting: a prize poem, recited in the theatre, Oxford, in the year MDCCCVI' by John Wilson of Magdalen College. Bound

after the work is another printed prize poem, separately issued and frequently but not always found with this collection: *Moses, under the direction of Divine Providence, conducting the Children of Israel from Egypt to the Promised Land; a Prize Poem, recited in the Theatre, Oxford, in the Year MDCCCVII*, by Matthew Rolleston (1788?-1817) of University College.

The volume concludes with a manuscript copy of a 'Travels of Discovery into the interior of Africa. A Prize Poem recited in the Theatre, Oxford, in the year 1806, by Henry Allen Johnson, of Christ Church. Following the manuscript title, which is given in portrait, the poem is written in landscape format, across the page. It is written in iambic pentameter and begins, 'Afric, to thee, while bursting from on high / Hope pours her radiance on thy tear full eye; / To thee I sing.' The poem is known in other manuscript copies but does not appear to have been published.

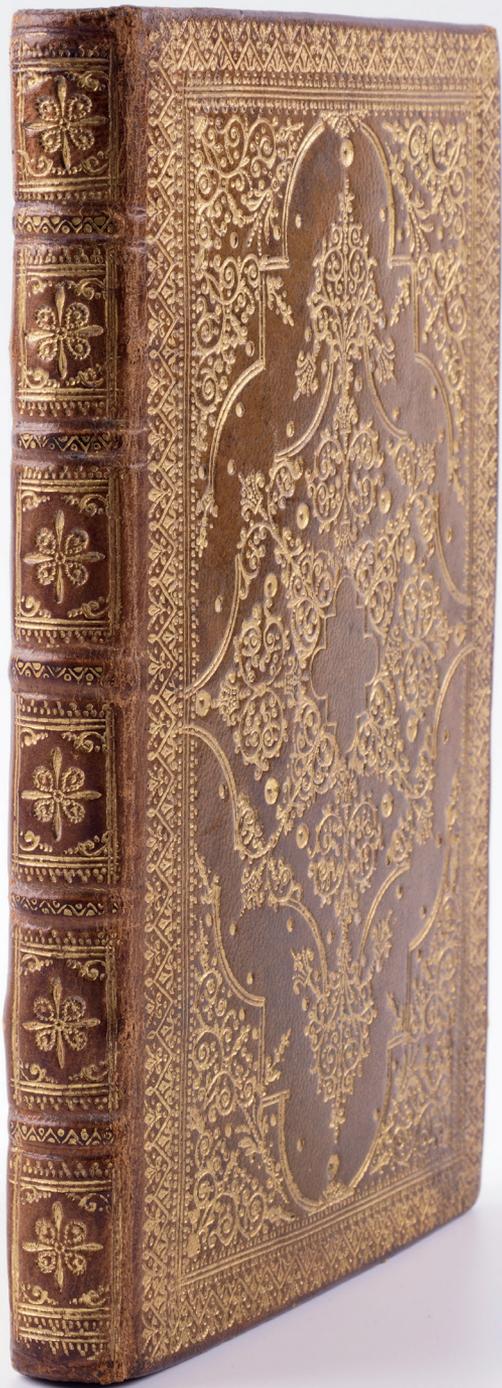
## **65. PASQUALONI, Benedetto.**

Emo et Rmo Principi Domino Johanni Carolo Boschi Cardinali Amplissimo Majori S. Sedis Apostolicae Penitentiario, Benedictus Pasqualoni Romanus In Novo Calasancio Scholarum Piarum Collegio Philosophiae, & Matheseos Auditor, Se, Suamque Academicam De Homine Exercitationem D.D.D. Rome, J. Zempel, 1788.

FIRST EDITION. *8vo (202 x 140mm), pp. 115, [1], woodcut vignette to title-page, woodcut initials, head- and tailpieces, on thick, high-quality paper, title-page and a handful of other leaves a trifle yellowed, occasional offsetting from woodcut tailpieces, text block minimally loose, in a contemporary sheep binding, gilt triple ruled panel design, bordered with a gilt chain roll and dentelles, centre panel with gilt cross-hatched cornerpieces, feather tools, stars and fleurons, raised bands, spine gilt, marbled endpapers, gilt edges, joints and edges a little rubbed, minor worming to lower cover and at head and foot of spine, with an eighteenth-century manuscript bibliographical note pasted to fly leaf and the ownership inscription of 'C.S. Brown, 1936'. \$2700*

A fine copy, on thick, high-quality paper, of this philosophical essay on the composition and substance of man, with references to Descartes and Leibniz. Composed by Benedetto Pasqualoni, a pupil attending courses on philosophy and mathematics at the new Piarist Calasanzio, a college for poor children in Rome which belonged to an organisation of similar schools whose founder, St. Joseph Calasanz, was a friend of Galileo. Pasqualoni dedicates the work to his patron, Cardinal Giovanni Carlo Boschi.

Beginning with a philosophical investigation into what makes a human being, Pasqualoni discusses Descartes' dictum 'I think therefore I am' as well as the writings about consciousness by the Geneva philosopher Charles Bonnet (1720-1793). This section is followed by an



examination of sensory and mental faculties, followed by a chapter on the body. The final part of the work is devoted to the natural and civic state of humanity, in which the author discusses works by Rousseau, Hobbes, Georges-Louis Leclerc, the Comte de Buffon and James Cook. A particularly interesting section uses Cook's observations on a society he found in Australia to extrapolate on natural law and the route to an ideal society.

In an elegant, probably Piedmontese, binding which may have been bound for presentation. Similar bindings can be seen in Malaguzzi, 'Legatori e legature del Settecento in Piemonte', particularly numbers 16 and 18. This copy has a contemporary manuscript bookseller's slip tipped in which states 'one vol, 8vo, leather, on blue paper'. This is a bit of a stretch, but if one is determined to find a blue hue in the paper, it is just about there. Definitely 'bleuâtre' rather than 'bleu'.

Not in OCLC or Copac.

## 66. PICAULT, Gabriel.

Les Fleurs de Devotion, contenant diverses prieres à Dieu, à la Vierge, au Saints. Et avtres oraisons pour dire devant & apres la Sainte Communion. Avec vn Traicté de la Resination à la volonté de Dieu. Paris, Martin Collect, 1644.

FIRST EDITION. *Small 8vo (168 × 100 mm), pp. [vi], 175, [1], wanting first leaf (half-title or blank), slight browning, minimal spotting to title-page and verso of last leaf, upper edge dusty, in contemporary citron goatskin, elaborately gilt, the covers tooled in gilt with a wide double border comprising a zig-zag roll and fillets, with dots and fleurons, stepped-corners filled with fleurons, scrolls and dots around a large centrepiece within stretches of curved fillets, with fleurons, scrolls and roundels around a central blank compartment, with dots of varying sizes, spine divided into six gilt panels with flower ornaments and sprigs, board edges tooled with a dotted roll, marbled endpapers and gilt edges.* **\$6000**

A delightful copy of a very scarce devotional work, with prayers to God, the Virgin and the Saints, in an elaborate contemporary binding of citron goatskin. The binding is unsigned but skilfully tooled and probably Parisian in origin, with detectable Flemish influence. With a dedication to 'La Reyne Regente' signed by Gabriel Picault.

OCLC lists one copy only, in Lucerne (Zentral-und Hochschulbibliothek Luzern Standort Sempacherstrasse).

## 67. PORTER, Jane

The Pastor's Fire-Side, a Novel, in Four Volumes. By Miss Jane Porter, author of Thaddeus of Warsaw, Sidney's Aphorisms, and the Scottish Chiefs. Vol. I [-IV]. London, Longman &c., 1817.

FIRST EDITION. *Four volumes, 12mo (168 x 94 mm), pp. [ii], 323; [ii], 405; [ii], 403; [ii], 500, lacking the half-titles, in contemporary red half-morocco over red and blue marbled boards, flat spines ruled, lettered and numbered in gilt, marbled edges, with an early ownership inscription partly cropped from the title-pages and a small heraldic booklabel lettered 'M.A.' in each volume.* **\$850**

An attractive copy of this popular historical romance by Jane Porter, set in the eighteenth century in Lindisfarne and following the fortunes of the members of the royal house of Stuart. The villain in *The Pastor's Fire-Side*, Duke Wharton, is said to have been based on Lord Byron. Thomas McLean, in his essay 'Jane Porter and the Wonder of Lord Byron', describes Wharton as having 'an unmistakably Byronic shadow'.

'This novel shows a more than usually acute sense of local colour in its delineation of the area around Lindisfarne, of which Porter may have refreshed her early acquaintance when she went in 1804 to nurse her friend the man of letters Percival Stockdale' (Dorothy McMillan in ODNB). The Porters lived around Bamburgh and Lindisfarne during Jane's youth.

Garside, Raven & Schöwerling 1817:49.

## 68. POUGENS, Charles (1755-1833).

Jocko, Anecdote Détachée des Lettres Inédites sur l'Instinct des Animaux. Par Charles Pougens. Paris, Persan, 1824

FIRST EDITION. *12mo (168 x 95 mm), pp. [iv], 176, some foxing and staining particularly in the final leaves, in contemporary quarter sheep over pink marbled boards, spine simply ruled and decorated in gilt with green morocco label lettered in gilt.* **\$3400**

A fascinating and whimsical work of natural history, presented as an 'Anecdote détachée' and focusing on the philosophical question as to whether animals have souls. In the introduction, the author, lexicographer and man of letters, Charles Pougens, advertises his forthcoming essay 'Lettres Inédites sur l'Instinct des Animaux'. Whilst awaiting the latter's publication, he decided to publish this shorter work - allegedly 'translated from a Portuguese manuscript given to me by a colleague of the Royal Academy of Science in Lisbon, who received it from an old Indian

lady kept in great repute for her character and honesty by the inhabitants of Belem' (p.5). The fictional author of this manuscript recounts his observation of sundry types of monkeys (jockos, orang-utans, pongos), noticing very human behaviour such as the burial of their mates. He focuses especially on one, whom he names Jocko and with whom he strikes an unusual friendship; her feelings, customs and very human reactions are the subject of the account, until the sad farewell, as the narrator cannot take her back to Europe with him.

This essay-novella was much praised both for its narrative technique, and scientific and philosophical stance. 'Not many are capable of teaching whilst entertaining. Monsieur Pougens has succeeded in moving us to tears in reading a chapter of natural history' ('Le Mercure', 1824, IV, p.441). It was translated into Swedish in 1825.

OCLC lists BN, National Library of Spain and Tübingen.

*with an unrecorded advertisement leaf*

## 69. [PRIMROSE PRETTYFACE.]

The Renowned History of Primrose Prettyface, who by her Sweetness of Temper, & Love of Learning, was raised from being the Daughter of a poor Cottager, to great Riches, and the Dignity of Lady of the Manor. Set forth for the Benefit & Imitation of those pretty little Boys & Girls, Who by learning their Books, & obliging Mankind, Would to Beauty of Body, and Beauty of Mind. London, J. Marshall, 1788?

*24mo, (120 × 75 mm), pp. 88, [5] advertisements, including the engraved title-page and engraved frontispiece, with 31 woodcut illustrations in the text, final leaf pasted down, in contemporary Dutch floral boards, skilfully rebacked.*

**\$3000**

A scarce rags-to-riches story in the manner of *Little Goody Two-Shoes*, in which the heroine rises from working class to the aristocracy by virtue both of her moral uprightness and of her scholarship. It is particularly interesting theme, that social mobility should be open to a young lady through attentiveness to her education, but it was not a theme that was universally approved. Mrs Trimmer clearly saw this little children's book as dangerously revolutionary in content: 'It is certainly very wrong to teach girls of the lower order to aspire to marriages with persons in stations so far superior to their own, or to put into the heads of young gentlemen, at an early age, an idea, that when they grow up they may, without impropriety, marry servant-maids' (in *Guardian of Education*, volume I, see Osborne I, p. 260).

During the narrative of Primrose's education and elevation, her marriage to a baronet and the

happy ever after ending ('Sir William and his beauteous bride now live as an example to the great, the comfort of the poor, and the admiration of all'), there are numerous digressions and poems, some of which, such as 'Eudoxus and Leontine', reinforce the message of social mobility and the importance of study and education. The poems, which are unattributed, include Richard Jago's 'Elegy on a Black-Bird shot on Valentine's Day' and Isaac Watts' 'Love between Brothers and Sisters'.

This is one of three undated editions, probably the last as it adds Marshall's Cheapside premises at 17 Queen Street to the imprint. The other two editions have the following wording in the imprint: 'printed in the year when all little boys and girls should be good': ESTC n64918, pp. 104, lists Toronto only; ESTC n47830, pp. 98, lists Bodleian, Indiana and Toronto.

This copy has an unrecorded singleton as the rear pastedown, advertising *The Juvenile Magazine*. This gives a total of five terminal pages of advertisements where ESTC calls for four. The present edition is dated by ESTC to 1789. However, the presence of this advertisement leaf, which describes *The Juvenile Magazine*, which ran from January to December 1788, as a 'New Publication', suggests that it was issued in 1788.

See Osborne II, p. 927, for an edition of [1785], pp. 98 (imperfect) and an edition of 1804 with cuts by Bewick.

ESTC t120222, at BL, Cambridge, Free Library of Philadelphia, Indiana, Morgan, UCLA and Wayne State.

## **70. RICCOBONI, Marie Jeanne Laboras de Mézières, Madame (1713-1792).**

Histoire de M. le Marquis de Cressy, Traduite de l'Anglois par Madame de \*\*\*. Amsterdam, 1758.

FIRST EDITION. *12mo in eights and fours, (162 x 92mm), pp. [ii], 176, 3 errata, text a little browned and creased in part, in contemporary mottled calf, slightly rubbed, head and tail of spine slightly chipped, marbled endpapers, red edges, with the contemporary ownership inscription of Ernest d'Aumont.* **\$800**

First edition of one of Riccoboni's scarcer early novels. Written in the third person, as against the epistolary form that came to be her preferred genre (although some ten letters are given in the body of the text and those mostly in the first half), *Histoire de M. le Marquis de Cressy* is an analytical sentimental novel in which the egotistical and ambitious Cressy seeks, Valmont-like, to forward his career and his fortune through a series of well-placed seductions. Riccoboni's interest, as always, lies in the collateral damage done to the female characters through their involvement with the hero and it is in the subtlety and astuteness of Riccoboni's psychological analysis that the strength of the novel lies.

‘The best [of Riccoboni’s novels] is her *Histoire de M. le marquis de Cressy* (1758), in which the conflict of motive happens to be in the mind of a man. The middle-aged marquis has engaged the affections of a young girl, and for a moment hesitates between the charm of her youth and the worldly advantages of marriage with a beautiful widow who will second his ambitions. He writes one of those sophisticated letters in which Madame Riccoboni excelled, explaining to the unfortunate girl that although his heart burns for her he must sacrifice his dreams of happiness. She feels that life for her is over, and takes the veil, bidding her perfidious lover adieu. She loves him yet, though she knows now that she has loved an illusion: it is not the lover that is most regretted, but the sentiment, the enchantment that has flown, the bliss of loving. That is the consolation of the sentimentalist’ (Ernest Albert Baker, *The History of the English Novel*, v.1 p. 137).

This was a very popular novel, with several other editions of the French text following in 1758 and subsequent years. An English translation was published in 1765 under the title *The History of the Marquis of Cressy. Translated from the French* (Block p. 197).

OCLC lists BN, BL, Göttingen, London Library, British Columbia, UCLA, Yale and Williams College. MMF 58:17; Cioranescu 53041.

*scarce Icelandic saga*

## 72. [SAGA OF NJALS.]

Sagan af Niali Þorgeirssyni ok sonum hans; Utgefin efter gaumlum skinnbokum. [The Story of Burnt Njáll.] Copenhagen, Thiele, 1772.

EDITIO PRINCEPS. *Small 4to (210 × 170mm), pp. [vi] 282, woodcut vignette to title, woodcut initial and headpieces, very slight browning and light water stain at lower gutter of last few gatherings, the odd marginal ink splash, in contemporary half calf over marbled boards, spine gilt and gilt-lettered, boards and corners a bit rubbed, with the later ownership inscription ‘H. Rank Oct 1837’ to the front endpaper.* **\$2700**

The ‘editio princeps’ of the anonymous Saga of Njals - one of the masterpieces of medieval Icelandic literature. With two main semi-historical characters - the lawyer and wise man, Njáll Þorgeirsson, and the warrior, Gunnar Hámundarson - it narrates the unfolding of a long blood feud in Iceland, started by Gunnar’s wife. This scarce Danish imprint was issued by Johan Rudolph Thiele (1736-1815), owner of a successful printing business in Copenhagen. The text was edited by Ólafur Ólafsson, who signed the preface, from three main manuscript sources: ‘Reykjabók’ in primis, with mentions of the ‘Kálfalækjabók’ and ‘Möðruvallabók’.

*Bib. Danica* 633.

*translated in prison by Helen Maria Williams; printed by her lover*

**73. SAINT-PIERRE, Jacques Henri Bernardin de (1737-1814).**

**WILLIAMS, Helen Maria (1762-1827).**

**DUTAILLY (fl. 1810-1812), illustrator.**

Paul and Virginia. Translated from the French of Bernardin Saint-Pierre; by Helen Maria Williams, author of Letters on the French Revolution, Julia a Novel, Poems, &c. Paris, John Hurford Stone, 1795.

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges. **\$4000**

An elegant if slightly damaged copy of the scarce first edition of Helen Maria Williams' translation of Saint-Pierre's best-selling *Paul et Virginie*. This English translation was also to prove enormously popular, with many printings in England, but this first appearance, thought to have been printed in Paris at the English press of Williams' lover, John Hurford Stone, is scarce. Additionally, this copy includes the suite of six engraved plates, found only in a few copies.

In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist circle but also for a large number of British, American and Irish radicals, writers and public figures, including Mary Wollstonecraft, Thomas Paine, Joel Barlow and Charles James Fox. It was at this time that she became involved with John Hurford Stone (1763-1818), a radical English coal dealer who was working as a printer in Paris. Their involvement caused huge scandal in England, as Stone was married. He divorced his wife in 1794 and it may be that he was married to Williams in the same year. On October 11th, 1793, during tea with Bernardin de Saint-Pierre, Williams had learnt that all British citizens in France were to be arrested, following the French defeat at Toulon. The next day she and her family were taken to the Luxembourg prison where they stayed until 26th October, when they were moved to the English Conceptionist Convent, otherwise known as the Couvent des Anglaises. It was here that Williams began this translation. She was released in April of the following year on the condition that she left Paris: she and Stone went together to Switzerland until they were able to return to Paris in 1795, when Stone printed the completed work.

Of the copies listed in ESTC, only three copies, Virginia, Morgan and Penn have the plates, although the BN copy also has the plates. Of the Morgan copy, John Bidwell writes in their catalogue: ‘Given the French origins of the paper, type, plates, and binding, and the quality of the typesetting, this edition was printed in Paris, almost certainly at the English press of the expatriate radical John Hurford Stone, who was living with Helen Maria Williams at the time. Cf. Madeleine B. Stern, “The English Press in Paris and its successors,” PBSA 74 (1980): 307-89’. Adding another level to the interchange of nationalities in this edition, although French, the type was of English origin, being cast from Baskerville’s punches by the Dépôt des caractères de Baskerville in Paris, established by Beaumarchais in 1791 and closed c.1795–6. Beaumarchais, a great admirer of Baskerville, purchased the bulk of the Birmingham printer’s punches from his widow after his death (John Dreyfus, ‘The Baskerville punches 1750–1950’, The Library, 5th series 5 (1951), 26–48).

‘The following translation of Paul and Virginia was written at Paris, amidst the horrors of Robespierre’s tyranny. During that gloomy epocha, it was difficult to find occupations which might cheat the days of calamity of their weary length... In this situation I gave myself the task of employing a few hours every day in translating the charming little novel... and I found the most soothing relief in wandering from my own gloomy reflections to those enchanting scenes of the Mauritius, which he has so admirably described... the public will perhaps receive with indulgence a work written under such peculiar circumstances; not composed in the calm of literary leisure, or in pursuit of literary fame; but amidst the turbulence of the most cruel sensations, and in order to escape from overwhelming misery’ (Preface, signed Helen Maria Williams, Paris, June, 1795).

ESTC t131741, listing BL, Bodleian, Wisbech; Cornell, Harvard, Morgan, Penn, Princeton, Smith College, Toronto, UCLA, Chicago, Illinois, Virginia and Yale.

Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW’s translation in 1788:71.

## **75. SCHELLENBERG, Johann Rudolph (1740-1806).**

Studien für geübtere Anfänger. Ein Duzend neue abwechselnde Gegenden in Winterthur. Winterthur, 1782.

FIRST EDITION, PRIVATELY DISTRIBUTED. *4to*, (235 × 175 mm), engraved pictorial title page and 11 further numbered engraved plates, (plate marks between 157 and 151 × 112), the first plate with two landscape engravings one above the other, all the others single portrait landscapes, in contemporary olive green boards, worn at extremities, spine chipped.

**\$4700**

Studien  
für Geübtere Anfänger

Ein Duzend  
neue abwechselnde  
Gegenden

von  
J. Rod. Schellenberg  
in  
Winterthur.

1782



A delightful suite of plates for young children which appears to have been produced for private distribution by the artist to friends, pupils or patrons. Evidently intended for presentation over a period of years, the title-page is dated '178-', with the final digit left blank to be completed in manuscript: in this copy it has been filled in as '1782'. Lonchamp cites only examples filled in as '1783' and '1784', making this a fairly early presentation, though there is a known copy dated '1781' (and one undated example, with the title-page left blank).

The title page depicts a woodland scene with a little boy hard at work with his drawing board, accompanied by a thoughtful older girl, who looks out at the reader with a penetrating gaze. The first of the plates includes two scenes, both landscape format, one above the other, and both depicting water scenes with no figures. The other eleven plates are all portrait landscapes, depicting scenes around Winterthur, with mountains, dizzy ravines, farm scenes, rivers and waterfalls. All of these include figures relating in different ways to the landscape, such as little boys playing a game on a bridge over a river, an elegant figure gazing in awe at a distant waterfall and a naked girl who, sitting on a rock in the shallows of a lake, appears to be washing her feet. This collection, specifically intended for children, may have been born out of the success of Schellenberg's twelve leaf folio collection of Swiss views, published in 1779. In 1786, the present suite was reprinted in a commercial edition in Augsburg under the direction of Annert. Lonchamp, *Manuel du bibliophile suisse* 2633; Rümman, *Die illustrierten deutschen Bücher des 18. Jahrhunderts* 1016.

No copies traced in America.

*'her fiction is didactic with touches of humour, reasonable with touches of sentiment'*  
(*Feminist Companion*).

## 76. SCOTT, Sarah (1720-95)

The History of Cornelia. Dublin, John Smith, 1750.

FIRST DUBLIN EDITION. 12mo (175 x 110mm), pp. [iv], 271, [1] advertisements, small marginal tear to the final leaf, advertisements a little obscured by staining, some intermittent browning, bound in contemporary mottled calf, some surface abrasion to both covers, more noticeable on the front cover, plain spine with raised bands and red morocco label lettered and ruled in gilt, with the contemporary ownership inscription of 'Hen Moore 1750' on the front pastedown. **\$2250**

The scarce first Dublin edition of Sarah Scott's first novel, written shortly before her marriage and nine years after she had contracted smallpox. At the time, smallpox was regarded as disastrous for a woman on account of its harmful effect on physical beauty which would lower a woman's value in the marriage market. The illness had had a life-changing impact on Scott and

her literary output as it directed her away from a life of 'social success... towards a life dedicated to writing, domestic female friendship and Christian philanthropy'. The circumstances of Scott's disastrous marriage and its abrupt end have never been revealed, but in 1752, her family intervened and removed her from her husband's home, after which she went to Bath to live with her earlier companion, Lady Barbara Montagu (c. 1722-1765). Here they established a small community, offering a basic education in literacy, numeracy and needlework to poor children, particularly to young girls. Scott started writing again in order to help with the expenses of their philanthropic projects. It was this community, and its underlying philosophy, that was to inspire her most well-known work, the utopian *A Description of Millenium Hall and the Country Adjacent*, 1778.

ESTC t68564, BL and National Library of Ireland only.  
Raven 39; see Block p. 209.

**77. SCOTT, Sarah Robinson (1720-1795), translator.  
LA PLACE, Pierre Antoine de (1707-1793).**

Agreeable Ugliness; or The Triumph of the Graces. Exemplified In the Real Life and Fortunes of a Young Lady of Distinction. c.1769?

SECOND DUBLIN EDITION. *12mo (160 × 100 mm), pp. [iii]-viii, [9]-213, [3] advertisements, portrait vignette on title, in contemporary calf, rather worn, extremities rubbed, headcap chipped, spine ruled in gilt with red morocco label lettered in gilt.* **\$1850**

A scarce Dublin reprint of this English translation by Sarah Scott of La Place's novel, *La Laideur Aimable, et les Dangers de la Beauté*, first published under a false 'Londres' imprint in 1752. There were two distinct issues of the original French novel, the first published with the subtitle 'Histoire Véritable' (ESTC t130379, at BL, Taylorian, Clark and Gdansk) and the second bearing the slightly altered title with the clause 'Pièce trouvée dans les Papiers de Mlle \*\*\* Auteur de la Cécile'. Presumably this latter clause was deemed to help sales on the back of his other novel, *Mémoires de Cécile* (Cioranescu 36937), also published in 1752, perhaps after the first appearance of this less successful work. Sarah Scott's reworking of the title is particularly interesting as she turns the negative into a positive and leaves out altogether the phrase 'the dangers of beauty', but that she leaves in the - presumably fictitious - claim to verisimilitude as being the 'real life and fortunes of a young lady of distinction', not quite the same as finding the story in the papers of Mademoiselle \*\*\*, but tending to the same illusion.

It would be interesting to compare nuances of translation as the female translator handles the tricky subject of female ugliness in the eighteenth century as described by a male writer: very much an unfashionable idea and perhaps one reason the novel itself does not seem to have been very popular in either language. This English translation - with the 'Dedication to those Ladies who are ignominiously distinguished under the Denomination of Ugly' - was first published in 1754 and was for some time taken for an original work by Sarah Scott.

ESTC t164831 lists National Library of Ireland only; OCLC adds Oakland University.

*satirical utopia based on Gulliver's Travels*

**78. SERIMAN, Zaccaria (1708-1784).**

**GUZMAN Y MANRIQUE, Joaquin de, fl. 1769.**

Viagi de Enrique Wanton alle Terre incognite Australi, ed al Paese delle Scimie. Ne'quali si spiegano il carattere li costumi le Scienze; e la Polizia di quegli straordinarii Abitanti. Tradotti da un manoscritto Inglese, con Figure in Rame. Venice, Giovanni Tagier, 1749.

FIRST EDITION, SECOND ISSUE. *Two volumes, 8vo (185 x 118 mm), pp. [xiv], 231, [1] information for the binder; [ii], 308 (without A3 in vol.1, as called for, no loss of text, the title page is a cancel); each volume with engraved frontispiece, the one to vol. 2 printed in green, and in all 22 folding plates, those in volumes 2 printed in various tints; some light foxing and browning due to paper stock; and some off-setting from the colour-printed plates; some marginal damp-staining through the final third of Vol. I, an old paper repair to lower outer corner of title page (30 x 40mm), not touching text, paper fault to II, F3 with loss of 4 letters and to foot of K3, touching a couple of letters; bound in contemporary full vellum over boards, gilt-lettered spine labels, edges sprinkled in red; a very good copy.*

**\$20,000**

The scarce first edition of this extraordinary utopian imaginary voyage, one of the great rarities of the genre. Extravagantly illustrated, with two frontispieces and twenty-two folding plates depicting the inhabitants of the Kingdom of the Monkeys in Australia against a backdrop of glorious landscapes and architecture: a striking Renaissance version of the Planet of the Apes. In the second volume of this copy, the frontispiece and ten of the plates are stunningly printed in colour, in green, sepia, red, orange and brown. Fashioned as a translation from the English, it is an original Italian composition modelled on *Gulliver's Travels* and satirising eighteenth century Venetian society. Beginning and ending in London, the narrative follows the adventures of an Englishman, Enrico Wanton and his companion Roberto, as they voyage



to the uncharted regions of Australia and discover societies of monkey people and dog-faced people. In discussing the customs, economy, architecture, education and structure of society, Seriman is of course providing a satire on the excesses and corruption of the Venetian society of his day: the plates certainly show an extravagance of costume and architecture to rival any modern European city.

The remarkable plates - eleven of which in this copy are printed in colour - are by Giorgio Fossati (1706-1778), the Swiss-born architect, artist and engraver who worked on the Venetian editions of Palladio in the 1740s and published his own *Storia dell'architettura* in 1747. A comparison of the very few copies of the *Viaggi di Enrico Wanton* in Worldcat shows that none is fully printed in colour: Harvard's copy has the frontispieces in colour, the remainder of the plates in black and white and the other copies listed either have plates printed in black and white or lack the plates entirely.

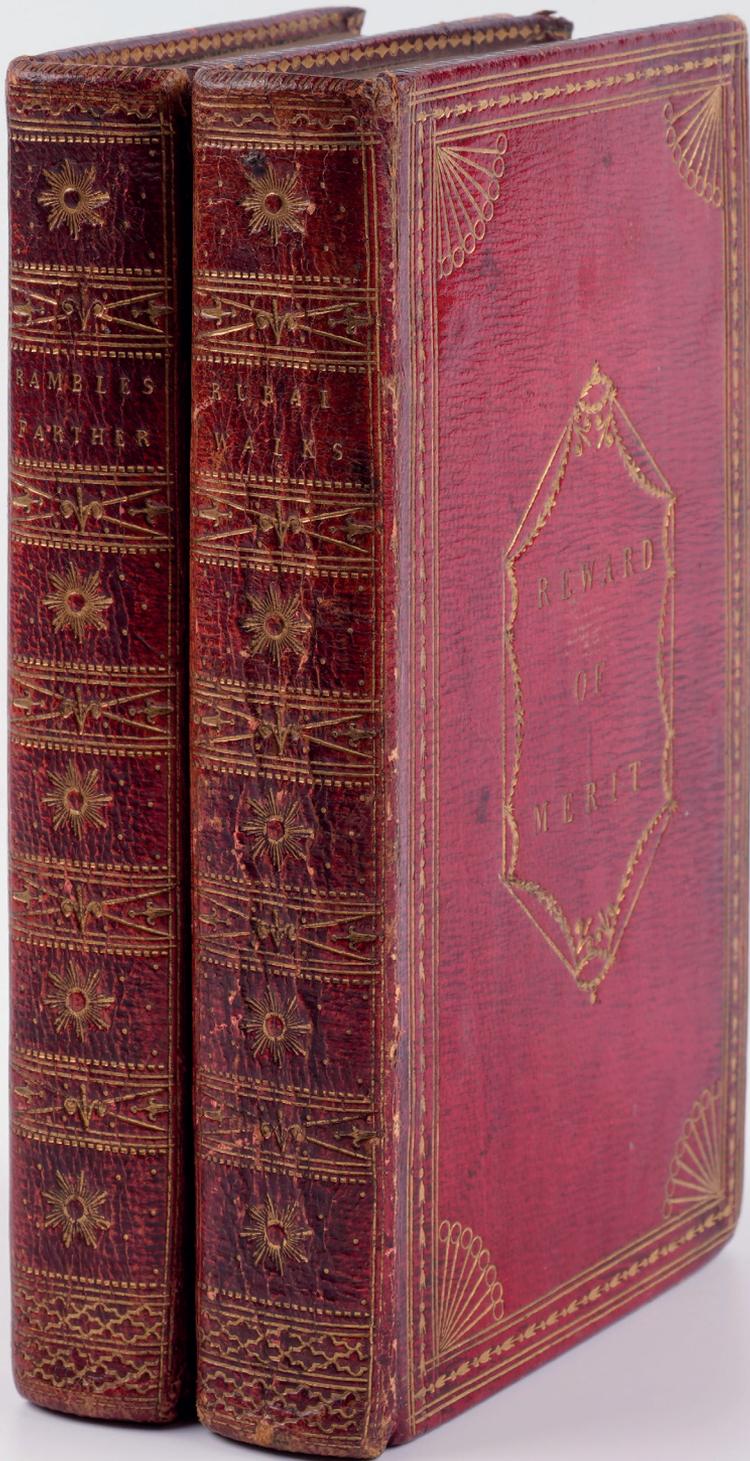
There are two issues of the first edition, not distinguished by the main bibliographical sources: one with the title-page in volume one dated 1748 and a second issue, as here, with this title-page cancelled and dated 1749. The bibliographers list this 1749 issue without comment and the only copies we have traced with the 1748 title-page are the Harvard and Yale copies (the latter lacking all plates). Two further editions followed, in 1756 and 1764, with additional text and plates.

OCLC lists a total of seven copies, only four of which are complete: Harvard (1748 issue, frontispieces in colour, folding plates in black); Yale (1748 issue, lacking all plates); State Library of New South Wales (1749 issue, plates in black); BSB Munich (1749 issue, plates in black); BN Spain (1749 issue, lacking all plates); NLS (1749 issue, vol. I only, plates in black); Miami University (1749 issue, plates in black). With thanks to Justin Croft for his research into these copies.

'It may be claimed a place both in an Australian library and in a collection of aeronautica, and, in addition, it forms an important item in any collection of imaginary voyages' (TLS, February 15th, 1923, p. 112, as cited by Gove). The natives of Australia are described and depicted in the plates as having the faces of monkeys. There are also plates of a circus and a bullfight.

'An imaginary voyage of great importance to Australiana collectors... Despite the fact that it is the imaginary voyage of an Englishman to Australia... it never appeared in English... Exceedingly rare and very seldom catalogued, any edition is worth adding to a collection, even at the high price which any good copy would now command' (Davidson, *A Book Collector's Notes on items relating to the Discovery of Australia*, 1970, pp. 44-5).

Maxwell White, *Zaccaria Seriman*, 1961, p. 141, edition A; Welcher, J. K. *An annotated List of Gulliveriana, 1721-1800*, 1749.5; Parenti, *Un Romanzo italiano del Settecento*, 1948; Parenti, *Luoghi di stampa falsi*, p. 38; Lewis, *Utopian Literature*, p. 175-6; Gove, *The Imaginary Voyage in Prose Fiction*, pp. 314-16; Gibson & Patrick, 'Utopias and Dystopias, 1500-1750' in Gibson, *St. Thomas More: A Preliminary Bibliography*, 1961, 769; Negley, *Utopian Literature: A Bibliography* 1021; Sabin 79229-79232.



RAMBLES  
FATHER

RURAL  
WALKS

REWARD  
OF  
MERIT

## 79. SMITH, Charlotte Turner (1749-1806).

Rural Walks: in Dialogues. Intended for the use of Young Persons. By Charlotte Smith. In two volumes. Vol. I [II]. The Fourth Edition. London, Strachan for Cadell, 1800.

[with:] Rambles Farther: a Continuation of Rural Walks: in Dialogues. Intended for the use of Young Persons. By Charlotte Smith. In two volumes. Vol. I [II]. The Second Edition. London, Strachan for Cadell, 1800.

FOURTH EDITION; SECOND EDITION. *12mo (145 × 80 mm), pp. vi, [ii], 174; [iv], 183, [1], in contemporary red morocco, elaborately gilt with front board lettered in gilt 'Reward of Merit' and back cover lettered 'Anna Maria Wigley 1806', both lettering inside hexagonal fillets with internal scroll, outer border of covers also elaborately gilt, spine lettered and gilt in compartments, marbled endpapers, gilt edges; 12mo (145 × 80 mm), pp. v, [iii], 156; [iv], 152, [3] advertisements, in contemporary red morocco, bound matching (but not identical to) the volume above, elaborately gilt with front board lettered in gilt 'Reward of Merit' and back cover lettered 'Edmund Wigley 1806', both lettering inside hexagonal fillets with internal scroll, outer border of covers also elaborately gilt, spine lettered and gilt in compartments, marbled endpapers, gilt edges.* **\$2700**

A delightful pair of presentation bindings on these selections of short stories for young people. Charlotte Smith's *Rural Walks* was first published in 1795 and was extremely popular, running to a number of editions and prompting the sequel, *Rambles Farther*, which was first published in 1796. All editions are fairly scarce, these particularly so. These two almost matching bindings provide a delightful example of familial presentation to a brother and sister.

Rural Walks: ESTC t165740, at BL, NLS, Private Collection and Yale.

Rambles Farther: ESTC t98235, at BL only.

## 80. SMOLLETT, Tobias George (1721-1771).

The Adventures of Ferdinand Count Fathom. By the Author of Roderick Random... In two volumes. Vol. I. [-II]. London, Johnston, 1753.

FIRST EDITION. *Two volumes, 12mo, (164 × 95 mm), pp. [ii], 262; [ii], viii, 315, the dedication misbound at the start of the second volume, in contemporary speckled calf, double filet gilt to boards, spines attractively gilt in compartments, red morocco labels lettered in gilt, numbered in gilt on the spines, red speckled edges, with Thomas Salwey's armorial bookplate in both volumes.* **\$2000**

A handsome copy of Smollett's popular romance about the dastardly villain and self-styled count, Ferdinand. This is one of two 1753 editions, the other with 'T.' Johnson in the imprint, also 'at the Golden Ball in St. Paul's Church-Yard'. This is not a rare book, but it is uncommon in this fresh condition.

Raven 192; ESTC t55294.



*Swinging.*



*Foot Ball.*

*recreations and exercise even for the children of the poor  
contains the first picture of football printed in America*

## 81. [SPORTS.]

Youthful Recreations. Philadelphia, J. Johnson, circa 1816-1818.

UNAUTHORISED EDITION. 32mp, (95 × 58 mm), pp. [32], wood-engraved vignette on title-page, including fifteen full-page wood-engravings, in the original gilt-speckled yellow wrappers, old repairs to spine and foot of wrappers. **\$3000**

“All work and no play, makes *Jack* a dull boy.’ Who this *Jack* was, we never heard, but we assent to the principle; and it must be confessed, that youth is the time to obtain a stock of health, and that is best promoted by moderate exercise.”

A scarce American piracy of this delightful book of children’s pastimes, illustrated with a wood-engraved vignette on the title-page of a boy in a barrow and 15 charming full-page wood engravings depicting different children’s games, with a caption title to identify each plate. Each page has an illustration on one side and text on the other, where details of the particular sports or games are described. The woodcuts depict Battledoor & Shuttlecock, Trap Ball, Hop Scotch, a Rocking Horse, Marbles, Trundling a Hoop, ‘Have a ride in my chair’, Swinging, Foot Ball, Flying a Kite, Bow and Arrow, ‘I Spie! Hi!’, Blind Man’s Buff, Skipping along rope and Bait the Bear.

‘To prevent bodily weakness and infirmity, exercise is necessary, and one physician has said, that ‘he did not know which was most necessary to the human frame, food or motion’. To play with battledore and shuttlecock or with trap and ball, is good exercise; and if we had it in our power to grant, not only the children of the affluent, but even such of the poor as are impelled by necessity to pick cotton, card wool, to sit and spin or reel all day, should have at least one hour, morning and evening, for some youthful recreations’ (pp. 6-7).

This title was first issued by Darton and Harvey in London in 1801 when it formed part of ‘The Infant’s Own Book-Case’, a boxed library set for children. OCLC lists the original Darton edition at the V&A, Princeton, Indiana and UCLA. This book has continued to catch the popular imagination and has been reprinted in modern times including an edition published in 1986 with a preface by Justin Schiller. The date estimate for this edition is taken from the OCLC McGill entry which cites the publisher’s address at No. 147 Market Street as noted in the 19th century American children’s book trade directory WWW site. Another OCLC entry gives [1810] and lists copies at Dartmouth, Connecticut Historical Society, Yale, Syracuse, NYPL and Winterthur. Princeton date their copy to 1801.

See Darton G1072 for the original London, Darton and Harvey, 1801.

**82. STELLA, Jacques (1596-1657).**

**BOUZONNET-STELLA, Claudine (1636-1697).**

Les Jeux et Plaisirs de l'Enfance, d'après Jacques Stella; terminés par Chaponnier. Paris, Chaise, c. 1806.

*Oblong 8vo (230 × 155mm). ff. 25: [ii], [13] of facing text (with typographical border) and 12 sheets of plates, the odd thumb mark, occasional very minor offsetting from plates, contemporary tree sheep, single blind ruled, spine gilt, gilt-lettered morocco label, marbled endpapers, extremities slightly rubbed, small scattered worm holes or trails to upper cover.* **\$5400**

A delightful illustrated celebration of the delights of childhood games, depicting naked cherubs at play. Each plate is accompanied by facing text, providing an explanation of the game and a short verse. First published with fifty plates in 1657, this work was originally produced 'à la poupée' by the celebrated Lyonnaise printmaker Claudine Bouzonnet-Stella after designs by her uncle, Jacques Stella. Here reprinted in a selection of 12 plates by Alexandre Chaponnier after the originals, it features an explanatory text for each plate on the process and rules of each game including dice, ball and others more obscure or no longer remembered. Printed on thick, high-quality paper and preserving the original tissue guards, this charming work makes a wonderful addition to any study of childhood.

Joseph Strutt wrote about Claudien Bouzonnet-Stella's work: 'If they be not executed with that precision and neatness, which are found in the best French masters, they possess such beauties as overbalance all defects of that nature. The naked parts of the figures are exceedingly well-drawn; and the characters of the heads are finely expressed. She delineated the other extremities with great taste and correctness' (Strutt, *A Biographical Dictionary*, 1786, p. 337).

OCLC locates one copy at Princeton; Brunet V, 529 (1657 ed.).

**83. STENNETT, Joseph (1663-1713).**

A Version of Solomon's Song of Songs; Together with The XLV. Psalm. By Joseph Stennett. London, Daniel Brown, 1700.

FIRST EDITION. *Small 8vo, (162 × 94 mm), pp. xxiv, 40, some staining in text, endleaves heavily stained, in contemporary red panelled morocco, gilt, spine decorated in gilt, a little rubbed, beadcap and upper joints chipped, marbled endpapers, gilt edges.* **\$2400**

A scarce verse rendering of the Song of Solomon by the schoolmaster and Seventh-day Baptist preacher, Joseph Stennett, who is now chiefly remembered as a hymn-writer. The work is dominated by its extensive preface, with learned footnotes by the author including biblical references in English and Hebrew. This is followed by the dedicatory poem, 'To Mr. Joseph Stennett, on his Excellent Version of hte Book of Canticles' (pp. xxiii-xxiv) which is signed by Joseph Collet.

ESTC r212810 at Trinity College Cambridge, Bodleian, Colgate, Harvard, Huntington and New York Public Library.

Wing B2633AC.

*Qu'est-ce qu'une femme?*

#### **84. THOMAS, Antoine-Leonard (1732-1767).**

Essai sur le Caractère, les Mœurs et l'Esprit des Femmes dans les différens siecles, par M. Thomas, de l'Académie Française. Paris, Moutard, 1772.

FIRST EDITION. *Four works in one volume, 8vo (188 x 115 mm), engraved frontispiece by Cochin and pp. [iv], 210, [2]; Boufflers: pp. 26; Voltaire: pp. 12; Voltaire: pp. 11, [1], in contemporary plain calf, triple gilt filet to covers, flat spine gilt in compartments, morocco label lettered in gilt, marbled blue endpapers and matching blue marbled edges, with the contemporary heraldic bookplate and printed booklabel of M. Ch. Millon de Montherlant.* **\$1200**

A good copy of the first edition of 'Thomas' popular and wide-ranging study of women. He gives the history of concubines, the heroines of Sparta, Athenian prostitutes and famous women of the modern era. He examines the influence on women of Christianity and chivalry and compares the different abilities of women and men. Even though in general women he deems women not to be very talented or capable of serious study, nonetheless he does endow them with some qualities. Translated into English as *An Essay on the Character, Manners and Genius of Women in different Ages*, London 1773, by a Mr. Russell. Another English translation, by Mrs. Kindersley, followed in 1781. More recently, a scholarly edition has been published under the title *Qu'est-ce qu'une femme?*, Paris, 1989, with commentaries by Diderot and Madame d'Épinay and a preface by Élisabeth Badinter.

Bound after Thomas' famous essay are three scarce pamphlets:

**1. BOUFFLERS, Stanislas-Jean de (1738-1815).**

*Lettres de M. le Chevalier de Boufflers, pendant son voyage en Suisse, à Madame sa Mère.* En Suisse, 1772.  
Second edition of this scarce pamphlet first published in 1771.

OCLC lists BN, Geneva, Cornell (and BN only of the 1771 edition).

**2. VOLTAIRE, François Marie Arouet de (1694-1778).**

*Lettre de M. de V... Sur un écrit anonyme.* [s.l. probably Paris or Lyon], 1772.

A scarce edition of Voltaire's reply to an anonymous pamphlet entitled *Réflexions sur la jalousie, pour servir de commentaire aux derniers ouvrages de M. de Voltaire*, Amsterdam 1772. The author of the pamphlet has been identified as Charles Georges Leroy. The first edition of Voltaire's riposte was published 'à Ferney 20 avril 1772'. With one or two small differences, the text of this edition matches that published in the *Mercure* in June 1772.

OCLC lists BN, Institut et Musée Voltaire, Toronto and Yale.

BN *Voltaire Catalogue* 4283; not in Bengesco.

**3. VOLTAIRE, François Marie Arouet de (1694-1778).**

*La Béguenule. Conte Moral.* [Paris], 1772.

First Edition of Voltaire's satirical verse conte in which his heroine, bored by her life of luxury, takes a lover to add spice to her life. Famously, this tale contains the first appearance of Voltaire's phrase 'le mieux est l'ennemi du bien'.

OCLC lists BL, Institut et Musée Voltaire, NYPL, Yale, Cambridge, Wake Forest and National Library of Australia.

BN *Voltaire Catalogue* 2082; Bengesco 653.

Cioranescu, 61765; Gay: II: 167.

**85. THOMSON, James, Rev. (fl. 1790-1816).**

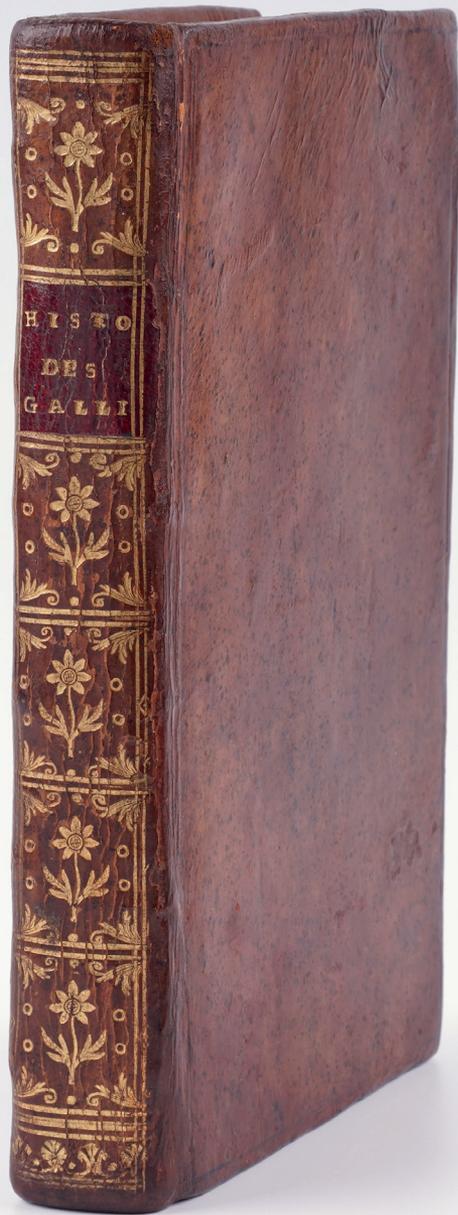
*Major Piper; or the Adventures of a Musical Drone. A Novel.* In two Volumes. By the Rev. J. Thomson. Vol. I [-II]. Dublin, P. Wogan [&c.], 1794.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 100 mm), pp. [iv], 312; [ii], 307, some browning and creasing in text, a couple of gatherings very slightly sprung, in contemporary mottled calf, flat spines pressed out a little where the lower raised band would have been, spines ruled in gilt with red morocco labels lettered in gilt, rubbed at extremities with the front joint of Vol. I slightly cracked, but generally a handsome copy. \$4000*

A scarce comic novel by an obscure cleric from the Lake District whose literary output seems to have been confined to three novels which have all but disappeared. He is known to have lived in Westmoreland, where he supported a large family on the proceeds of a small curacy and a school, but whether his income was notably supplemented by the success of his writings is unknown. His first publication was *The Denial; or, the Happy Retreat*, London 1790, which was sufficiently popular to run both to a Dublin and a second London printing (each of which is listed in ESTC in a couple of copies). The present novel, originally published in London in the previous year by the Robinsons, is a substantial work of fiction which first appeared in the unusual format of five volumes. The first edition is similarly scarce, with ESTC (n4436) listing copies in the BL, Bodleian (ESTC appears to have listed the five volumes as five copies) and Minnesota (OCLC adds Berkeley). A second edition was published by Lane and Newman (though not designated as the Minerva Press) in 1803. Thomson's third and final novel, *Winifred, a tale of wonder*, only survives in a London edition of 1803 (not in ESTC, though the BL has a copy).

In the brief preface, Thomson describes the 'two principle motives' of fiction as being to amuse and instruct, suggesting that in combining the two in the present work, the more intelligent reader is likely to find but an 'insipid entertainment' in the 'succession of incidents, and the narration of improbabilities, however surprizing, or however brilliant' whereas he fears that other readers may find the moral reflections to be insipid. Contemporary reviewers seem to have focussed on the bizarre narrative structure and the humour rather than the moral and didactic passages. 'He has published some novels of more ingenuity than morality' concluded *A Biographical Dictionary of Living Authors* in 1816, whereas an earlier reviewer objected to the style of humour, comparing it to the less successful parts of Smollett's writings: 'Manners mistaken and misrepresented: conduct ridiculously absurd in characters laboured with the greatest care: adventures too improbable to amuse, and a vein of broad grotesque humour, of outré description, which Smollett introduced, and which his masterly hand could scarcely wield without exciting, at times, disgust. Under Mr. Thomson's management, it is intolerable' (*Critical Review*, 10: 472, April 1794).

See Garside, Raven & Schöwerling 1793:40; Block p. 235; not in Hardy.  
ESTC t135341, at BL, Harvard & Library Company; OCLC adds NLS.



HISTO  
DES  
GALLI

## 86. TIPHAIGNE DE LA ROCHE, Charles-François (1722-1774).

Histoire des Galligènes, ou Mémoires de Duncan. Première [-Seconde] Partie. Amsterdam, Arkstée & Merkus, 1765.

FIRST EDITION. *Two parts in one volume, 12mo, (164 x 93 mm), pp. [iv], 165, [1] blank; [iv], 136, with the half titles, in contemporary speckled calf, covers bumped, with some careful restoration to the joints, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges.* **\$11,500**

A legendary rarity among utopias and Tiphaigne de la Roche's most brilliant work. Once thought to be by Diderot, this is a socialist utopia where during the course of the novel the author questions the viability of an ideal society. The traveller, Duncan, is shipwrecked in the tropics, only to find himself warmly welcomed by a people speaking an ancient dialect of French. It turns out that the islanders are descended from a Frenchman who had been shipwrecked with his two children and had set about populating the island (which rose out of the sea at the moment of the shipwreck) and building it into a peaceful republic. Equal education for both sexes, no distinctions of rank or private ownership, no priests or organised religion, the islanders even have no concept of individual families, as the children are removed at birth from their mother, as all are deemed to be brothers and the republic to be the mother of all. As the novel progresses, the ideal nature of the island society - or rather of humanity's ability to achieve utopia - is increasingly questioned and by its conclusion, Tiphaigne de la Roche's underlying pessimism is tipping the balance from utopia to dystopia.

'Peut-être un exemple d'une compréhension de Swift rare au XVIIIe siècle... Tiphaigne de la Roche dépeint une société qui a eu toutes les chances d'atteindre à la perfection, mais qui, parce que ses membres sont des mortels avec les caractéristiques innées de la race humaine, se révèle à l'époque où le voyageur européen fait naufrage sur leurs côtes, encore loin d'un état de bonheur complet' (Goulding, quoted in Gove, p. 354).

'Lichtenberger considère que ce roman utopique est très supérieur à la moyenne du genre. Son originalité réside dans le fait que l'auteur n'a pas une idée statique de l'Etat utopique: il peut y avoir révolte, cet Etat étant enclin à se dégrader comme tout autre système. "Pour son pessimisme ironique et résigné, l'auteur mérite peut-être un souvenir, non seulement parmi les communistes, mais parmi les littérateurs secondaires de son temps"' (Hartig, p. 58).

The work was reprinted five years after its first appearance under the longer title *Histoire naturelle civile et politique des Galligenes antipodes de la nation française, dont ils tirent leur origine; où l'on développe le naissance, les progrès, les moeurs & les vertus singulieres de ces insulaires. Les révolutions & les productions merveilleuses de leur isle, avec l'histoire de leur fondateur*, Geneve, Cramer, 1770 (OCLC lists Poitiers, Newberry and Duke only). There were also two reprints in the late twentieth century, by EDHIS and Slatkine. At the time, the only known copy of the work had been in the Bibliothèque Nationale, but it had disappeared (and is still catalogued as 'indisponible : absence

constatée (après récolement)’) and the reprint was only made possible when a copy was found in a private collection.

OCLC lists copies at BL, the European University Institute, Gotha and Princeton.

MMF 65.50; Cioranescu 61982; Gove, *The Imaginary Voyage in Prose Fiction*, p. 354; Hartig p. 58.

## 87. VAIRASSE (or Veiras d’Allais), Denis (circa 1630-1696).

Histoire des Sevarambes, Peuples qui habitent une Partie du troisième Continent, communément appellé La Terre Australe. Contenant une Relation du Gouvernement, des Mœurs, de la Religion, & du Langage de cette Nation, inconnuë jusqu’à present aux Peuples de l’Europe. Tome Premier [-Second]. Nouvelle Edition, corrigée & augmentée. Amsterdam, Pierre Mortier, 1715.

NEW EDITION, CORRECTED AND ENLARGED. *Two volumes in one, 12mo, (156 x 84mm), pp. xviii, 273; [ii], 247, title page to the first volume laid down, early tears and weakness still visible, outer edges of I, xviii and II, 21 & 23 reinforced, in contemporary green morocco, spine faded, gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges.* **\$2400**

A handsome copy of this important early utopia set in Australia, said to be the most complex and accomplished of all fictional utopias. Denis de Vairasse was a French Huguenot living in London which explains why the first part of the work saw publication in an English translation by A. Roberts, *The history of the Sevarites or Sevarambi: a nation inhabiting part of the third continent, commonly called, Terræ australes incognitæ*, London, 1675, prior to its first appearance in French. This followed some two years later, when a rather spicier second part was added (for the French market) and it was published in four volumes by Barbin in Paris, 1677-1679. All early editions are scarce.

‘Denis Veiras, ou Vairasse, obscur soldat et avocat sans causes qui s’autoproclame, sous l’anagramme de Sévarias, législateur génial et fondateur d’utopie. L’Histoire des Sévarambes et la plus achevée des utopies romanesques. C’est le paradigme de “l’utopie narrative”, selon l’expression de Jean-Michel Racaut, dans un habile équilibre entre la statistique fictive et le voyage imaginaire. Des cinq parties de l’ouvrage, la première raconte une aventure maritime avec naufrage dans les terres australes et robinsonnade, la seconde l’habituel épisode du tourisme utopique et l’installation de Siden (anagramme de Denis) et de ses compagnons chez les Sévarambes pour une quinzaine d’années; les trois dernières sont consacrées à l’histoire et aux moeurs des Sévarambes’ (*Utopie, la quête de la société idéale en Occident*, p. 179).

OCLC lists Glasgow, three copies in Paris and UCLA, Delaware, Michigan and Ohio State.

See Hartig pp. 34 -35 (not listing this edition).

## 88. VAN LAAR, Gijsbert (1767-1829).

Magazijn van tuin-sieraaden. Of verzameling van modellen van aanleg en sieraad, voor groote en kleine lust-hoven, voornamelijk van dezulke die, met weinig kosten, te maaken zijn. Nieuwe uitgave, etc. Zalt-Bommel, Noman & Zoon, 1819.

SECOND EDITION. 24 volumes, large 4to (29 x 23cm), comprising a total of pp. 100 text and 190 engraved hand-coloured plates: 1: [4], [iv], pl. I-VIII, 1-8pp.; 2: 9-12pp., pl. IV-XVI; 3: 22-26pp., pl. XVII-XXIV; 4: 17-20pp., pl. XXV-XXXII; 5: 21-24pp., pl. XXXIII-XL; 6: 25-28pp., pl. XLI-XLVIII; 7: 29-32pp., pl. XLIX-LVI; 8: 33-36pp., pl. LVII-LXIV; 9: 37-40pp., LXV-LXXII; 10: 41-44pp., pl. LXXIII-LXXX; 11: 45-48pp., LXXXI-LXXXVIII; 12: 49-52pp., pl. LXXXIX-XCVI; 13: 53-56pp., XCVII-CIV; 14: 57-60pp., pl. CV-CXII; 15: 61-64pp., CXIII-CXX; 16: 65-68pp., pl. CXXI-CXXVIII; 17: 69-72pp., pl. CXXIX-CXXXVI; 18: 73-76pp., CXXXVII-CXLIV; 19: 77-80pp., pl. CXLV-CLII; 20: 81-84pp., CLIII-CLX [CLV repeated]; 21: 85-88pp., CLXL-CLXV; 22: 89-92pp., CLXIX-CLXXVI; 23: 93-96pp., CLXXVII-CLXXXIV; 24: 97-100pp., CLXXXV-CXC, the edges of the text leaves uncut and sometimes dusty, in the original blue printed wrappers, spines occasionally rubbed, edges of wrappers of Vol. I a bit dampstained, with the contemporary autograph of W.J. Beijerinck to all front free endpapers. **\$10,800**

An exceptional copy of the second edition of this classic work on garden architecture. Lavishly illustrated with 190 hand-coloured plates, this copy is remarkably preserved in the original wrappers showing the 24 original instalments. A fresh, clean copy of the deluxe coloured version of this work.

First published by Allart in Amsterdam between 1802 and 1809, this is the first real theorisation of landscape gardening in the Netherlands, written by the gardener and garden designer Gijsbert Van Laar. Inspired by the English garden, it is addressed not to the wealthy nobility but to the middle classes, for whom it provided elegant and enjoyable, but cheaper, alternatives to the complex patterns of stately grounds: 'For what is more suitable for the hard-working Dutchman than that he should have rest from his labours in the calm retreat of his garden'. Each instalment of the 'Storehouse of Garden Ornaments' provides two garden plans, usually graced with ponds, and scattered with letters marking bridges, pagodas, columns and other such ornaments, all illustrated in colour in the remaining plates.

'Van Laar's compendium distinguishes itself [...] from [...] earlier Dutch works by an unusual request to its readers in the preface to take part in the information-gathering and design process. Each reader is invited to send his own designs of garden plans and ornaments for discussion and publication so that an open exchange of ideas on garden art might develop to the benefit of all' (Sellers, *The Romantic Landscape*, p.5).

*'the perfect realization of the age of enlightenment'* (Soboul)  
*'un ouvrage très étonnant'* (Versins)

## 89. VILLENEUVE, Daniel de, pseud. LISTONAI.

Le Voyageur Philosophe dans un Pais inconnu aux habitans de la Terre. Par Mr. de Listonai. Tome Premier [-Second]. Amsterdam, aux dépens de l'Editeur, 1761.

FIRST EDITION. *Two volumes, 12mo, (182 x 105mm), pp. xxiv, 339, [1] errata; vi, 384, title pages in red and black, as often with this book, some of the gatherings were printed on cheaper paper and are consequently browned (Vol I, F & N, Vol. 2, N), in contemporary mottled calf, spines gilt in compartments, brown and black morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* **\$3000**

An extraordinary philosophical voyage in the form of a dream sequence to the land of the Sélénites on the moon. The voyage is made by means of one of the earliest fictional aeronautical devices, a complex interplanetary flying machine which takes passengers across the hyperboric region 'à force d'x et d'y' and is flown by a specialist pilot, 'intrépide calculateur de l'infini'. In addition to their flying machines, the Sélénites have a technologically advanced society, with running water in all the houses and air conditioning in the hospitals. There is no concept of ownership, of 'mien' and 'tien', and so there is no crime. In the education of children Villeneuve has a particularly radical outlook, with all the children brought up to be ambidextrous and both sexes educated to the same extent. The Sélénites have also managed to preserve some works that have been lost on earth, including Cicero's *Republic* and considerable fragments from the library of Alexandria.

Hartig criticises some of Villeneuve's fictional devices as being unoriginal, such as the hero's transportation from Rome to Paris in 48 minutes, or to Japan in 16 or 17 hours, achieved by the author's being suspended in air while the earth rotates. This apparently was an idea first advanced by Fontenelle in 1686 and subsequently refuted. For all that, it is a nice conceit and, scientific accuracy apart, it makes for good fantasy. Hartig further condemns the work for its second volume, which contains only philosophical digressions, 'd'intérêt médiocre'. But Versins devotes a considerable amount of time to the work, which he hails as 'très étonnant' in many aspects, in being pre-Mercier as a utopia set in future time and in being pre-Tiphaigne de la Roche in its communications theories and in its ground-breaking introduction of the astronaut. Hartig adds that the work was severely criticised in the *Journal encyclopédique*, 1761. Albert Soboul, in his *Utopies aux Siècle des Lumières*, calls this work 'the perfect realization of the age of enlightenment' (see Lewis, p. 195).

Hartig p. 57; not in Gove; Lewis, *Utopian Literature in the Pennsylvania State University Libraries*, p. 195; see Versins p. 540.

## 90. [VIRTUOUS.]

The Virtuous Criminal; or, the History of Lord Stanley. Translated from the French. In two volumes. Vol. I [-II]. London, F. and J. Noble, 1759.

FIRST EDITION. *Two volumes, 12mo (162 x 90 mm), pp. xi, [i], 204; [2] advertisements, [ü], 200, a lovely copy in contemporary plain unlettered calf, spines simply ruled and numbered in gilt, slightly rubbed at extremities.* **\$9000**

A scarce and very dark gothic novel rippling with murders, abductions and incest; with mistaken identities, forgeries and treacherous servants; with corridor creeping, midnight flights to convents, ambushed carriages, forced marriages and a series of blood baths where, under cover of darkness, characters accidentally stab their own fathers, daughters, wives or best friends. The unlucky hero, young Lord Stanley, is a party to most of these dire events which begin in London and take him to Gibraltar, Spain, California and Mexico. The *Monthly Review* of January 1759 commented simply 'Absurdity throughout!' (*Monthly Review*, xx 81 Jan 1759). This is the first and only edition, purportedly translated from the French, although we have been unable to identify any French original.

The style of the narrative is set early when young Stanley finds that his passion for Lord Milton's beautiful daughter, Charlotte, is opposed by his father on the grounds of jealousy. The dutiful Charlotte follows her father's wishes rather than her own inclination and marries the father. Tragedy then ensues when the young people meet late at night to say a sorrowful goodbye and are discovered in the summer house by Stanley's father. In his fury, the father draws his sword and slays Charlotte, while young Stanley draws on the intruder and kills him, realising only minutes later that it his own father who lies at his feet bleeding to death. Stanley flees England and goes to live in Gibraltar, where he rescues two beautiful young ladies from brigands. They invite him back to their castle in Spain where he stays for long enough to form a firm friendship with one of the brothers, Don Cesar, and to fall foul of the other, Don Lopez. Predictably, he falls in love with one of the sisters, Seraphina, who returns his love, but less conveniently, so does her sister, Victoria. When the latter, realising that Stanley loves her sister and wishing to escape the advances of an unpleasant suitor, escapes under cover of darkness to go to a convent, the wicked suitor, Don Alvar, 'inhuman Ravisher', intercepts her carriage and takes her to his castle. Stanley and Don Cesar gallop to her rescue only to see her murdered in front of their eyes by the hateful Spaniard.

All of this is complicated enough without the next revelation, which is that Don Lopez has evil designs on his own sister which he hopes to realise by arranging and intercepting a forced elopement with his friend, Don Ramir. Stanley and Don Cesar are badly wounded trying to protect Seraphina, but although Don Lopez is killed, Don Ramir manages to abduct Seraphina. Stanley and Don Cesar pursue the pair all the way to Santa Cruz in California and on into Mexico where Don Ramir is a guest of the Viceroy. Don Ramir turns out to be the most treacherous yet of a pretty wicked set of villains and more bloodshed follows, as forged letters, night time trysts and disguises result in another backfiring crime of passion as the Viceroy's daughter meets her death. Finally, with corpses littering the way, Stanley bears the wounded Seraphina back to Santa Cruz and so to Spain, where they are married and live happily ever after.

ESTC t179092 and OCLC both list Rylands and Harvard only.

Raven 476; not in Block or Summers.

## 91. VOLTAIRE, François Marie Arouet de (1694-1778).

*Candide, ou l'Optimisme*. Traduit de l'Allemand. de Mr. le Docteur Ralph. [Italy:] 1759.

FIRST ITALIAN EDITION. 8vo, (157 x 92mm), pp. 190, [2] blank, p. 160 misnumbered '60', title page and A2 a little browned, in contemporary half sheep over mottled pink boards, spine gilt in compartments, yellow morocco label lettered in gilt, with the stamp of W.G. Thun on the title-page and the Tetschner Bibliothek library stamp in red on the verso. **\$3000**

One of the scarcer of the seventeen known editions of *Candide* to be published in 1759, this is thought to be the first Italian edition. Believed to have been printed towards the end of 1759 as it is sometimes found with an edition of Thorel de Campigneulles' continuation, dated 1760. 'D'après Wade... l'impression elle-même est italienne et la traduction italienne de 1759 a été faite d'après cette même édition' (*BN Voltaire Catalogue*, 2634).

OCLC lists Cambridge, Bodleian, Yale, Chicago, Princeton, NYPL and Texas.

*BN Voltaire Catalogue* 2635; not in Bengesco.

## 92. VOLTAIRE, François Marie Arouet de (1694-1778).

Hurone eine wahre Geschichte. Berlin & Leipzig, 1784.

FIRST EDITION IN GERMAN. *12mo, (158 x 90 mm), pp. [ii], [3]-159, engraved full-length portrait of Voltaire on the title-page, in contemporary half calf over speckled boards, spine gilt in compartments with yellow morocco label lettered in gilt, some worm damage to upper joint, initials 'VVP' stamped at the foot of the title-page, the front endpaper inscribed in a contemporary hand 'Egeres oberforfer'.* **\$1800**

The scarce first German edition of Voltaire's *L'Ingénu*, one of Voltaire's most important fictional works, first published in Geneva in 1767. Voltaire himself thought it a superior work to *Candide*, because it was more realistic: a young Frenchman brought up among the Hurons returns to a corrupt France, to be met by false imprisonment, religious intolerance and a tragic ending.

OCLC lists Munich, Berlin, Göttingen and Princeton.  
BN Voltaire Catalogue 2862.

## 93. WIELAND, Christian Martin (1733-1813).

**ELRINGTON, John Battersby, translator.**

Confessions in Elysium; or the Adventures of a Platonic Philosopher; taken from the German of C.M. Wieland; by John Battersby Elrington, Esq. Vol. I [-III]. London, Minerva Press, Lane, Newman & Co., 1804.

FIRST EDITION, MINERVA PRESS (SECOND) ISSUE. *Three volumes, 12mo (170x 96 mm), pp. viii, xvi, 200; [iv], 223; [iv], 228, upper corner of I B2 torn away (wear creased along fold), not touching text, rectangular tear from half title of volume III, with loss but not touching text, in contemporary half calf over marbled boards, spines ruled and numbered in gilt, red morocco labels lettered in gilt, surface wear to front joint of volume I, otherwise the bindings slightly tight and the spines a little bright and probably touched up, with the contemporary heraldic bookplate of John Congreve in each volume.* **\$4800**

A scarce translation of a philosophical novel by Wieland, *Gebeime Geschichte des Philosophen Peregrinus Proteus*, first published in Leipzig in 1790-91. Wieland adapts the classical Greek setting by placing it within a quasi dream sequence - the narrator has the ability to listen to the souls the dead - where he is able to examine the life and spiritual development of the hero, the Cynic philosopher, Peregrine Proteus as he looks back on his life after his famous public suicide. The narrator recounts a conversation between Peregrinus and Lucian which takes place in Elysium. The novel owes much to Wieland's earlier *Geschichte des Agathon*, 1767, which is celebrated as the first *Bildungsroman* or coming of age novel.

‘The original author treads with unequal, and sometimes unsteady, steps, in the track of the abbé Barthelemi, and attempts to describe Grecian manners and Grecian systems. The ancient veil, however, imperfectly covers modern ideas; and, though a part is antique, modern decorations often expose the fallacy. The confessions, as the title imports, are in Elysium. Peregrine Proteus (not the son of Neptune) meets Lucian in Elysium, and recounts a series of adventures, scarcely probably, with descriptions neither antique, appropriate, nor always decent. In short, the English reader would have lost little had the Confessions retained their original Teutonic garb. The Agathon of Wieland is again introduced: he should have been condemned to everlasting oblivion’ (*Critical Review*, November 1804, pp. 359-360).

With a dedication to Prince William Frederick of Gloucester [sic], signed I.B. Elrington and a note to the subscribers, signed ‘The Translator’, although no subscribers list is known. A four page preface, ‘To the World’, printed in italics, is signed ‘I.B.E.’ and dated London, March 1st 1804. This scarce translation was first published by Bell; this is a remainder issue published by the Minerva Press, with new half-titles and title-pages. An earlier translation of Wieland’s novel, by William Tooke, was published under the title *Private History of Peregrinus Proteus the Philosopher*, London, Joseph Johnson, 1796.

Both issues of this novel are very scarce. OCLC lists the Bell issue at Cambridge and London University only and this Minerva Press issue at Yale, New York Society Library and Penn only.

Blakey, *The Minerva Press*, p. 211; Garside, Raven & Schöwerling 1804:71.

#### **94. WILD, Robert (1609-1679).**

*Iter Boreale*, with large Additions of several other Poems being an Exact Collection of all hitherto Extant. Never before Published together. The Author R. Wild, D.D. London, for the Booksellers in London, 1668.

FOURTH EDITION; FIRST COMPLETE EDITION. *Small 8vo, (140 x 87mm), pp. [3]-122, [4] table, in contemporary sheep, blind-ruled, early manuscript paper label, with the ownership inscription of John Drinkwater, dated 1920, on a preliminary blank, with later booklabel of Michael Curtis Phillips, wanting the pastedowns and the endpapers but with the initial and final blank leaves (A1 and O8 ‘blank and genuine’), some light scuffing on boards but a lovely copy.*

**\$4000**

A wonderfully fresh copy in a well-preserved contemporary binding: from the collection of Richard Jennings, whose books were noted for their spectacular condition.

Robert Wild was a Puritan divine and a royalist, whose occasional licentious tone and reputation for 'irregular wit' was said to have so worried Wild's friend Richard Baxter that he paid his friend a special visit with the intention of rebuking him, only to be reassured after listening to Wild's thoroughly sound, puritan sermon. The title poem of this collection was hugely popular, first published on St. George's day in the year of Charles II's Restoration, under the title *Iter Boreale, attempting something upon the Successful and Matchless March of the Lord General Lord Monck from Scotland to London*, London 1660 as 'By a rural pen'. Dryden, who in contrast called Wild 'the Wither of the City', described the excitement with which the poem was received in London: 'I have seen them reading it in the midst of 'Change so vehemently that they lost their bargains by their candles' ends'.

Other poems included here are 'The Norfolk and Wisbech Cock-Fight', 'Upon some Bottles of Sack and Claret', a satire on the politics of Nathaniel Lee, 'The Recantation of a Penitent Proteus; or the Changling', 'The Fair Quarrel, by way of Letter, between Mr. Wanley, a Son of the Church; and Dr. Wilde, a Non-conformist' and a number of ballads and elegies. Not an uncommon book, fairly well-held institutionally, though the new edition of Wing does not locate copies in the British Library, Yale or Harvard (although each of these does have a variant, with pp. 120 of text as opposed to pp. 122 as here). This is a fabulous copy in a modest contemporary binding from the library of Richard Jennings: the copy exhibited in the Hayward's 1947 exhibition.

Hayward, *English Poetry*, no. 121 (this copy); Grolier 976; Wing W2136.

## 95. WRIGHT, William

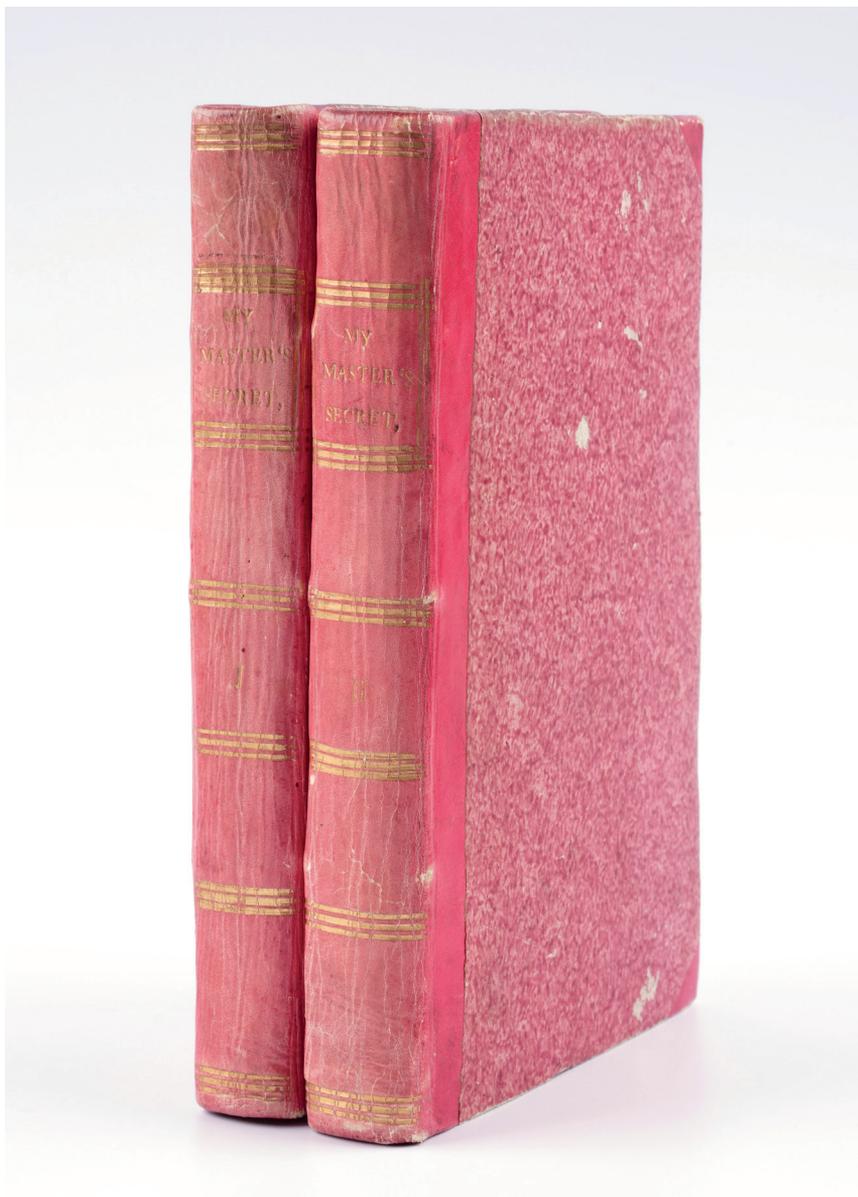
Ideas for Rustic Furniture; proper for Garden Seats, Summer Houses, Hermitages, Cottages, &c. on 25 plates. London, I. & J. Taylor, the Architectural Library, circa 1800.

FIRST EDITION. *8vo*, (235 x 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in slightly later marbled wrappers, binding sprung and partly broken, possibly the result of an early and not very successful restoration project, consequently several of the plates are loose, yellow edges. **\$2400**

A delightful suite of plates showing designs for rustic furniture to be used either in the garden or inside modest country dwellings or cottages. Fourteen designs for chairs are included on the first seven plates, two long stools, four sofas (decorative but perhaps rather uncomfortable), three tables, one bason [sic] stand, six mirrors on three plates and three large chimney pieces. The title-page and final leaf, both unnumbered, are captioned 'Frontispiece' and represent decorative entrances and exits to a garden.

Wright is mostly remembered for his very popular *Grotesque Architecture*, which was first published in 1767 and ran to numerous editions. A much larger work than the present, it included a number of rustic seats as well as architectural and garden plans.

ESTC t146494, at BL, RIBA, The National Trust, V & A and Massachusetts Institute of Technology only; the Met also has a copy.



## 96. YORKE, Mrs. R.M.P.

My Master's Secret; or, the Troublesome Stranger. In Two Volumes. Vol. I [- II]. London, Minerva Press, 1805.

FIRST EDITION. *Two volumes, 12mo (175 × 92 mm), pp. [vi], 268; [iv], 312, small marginal tear II, 67 with loss not touching text, text very slightly sprung, in contemporary pink half calf over pink marbled boards, from the Starhemberg Library at Schloss Eferding.* **\$8500**

A delightful copy of a scarce Minerva Press novel, from the Starhemberg Library at Schloss Eferding, in the distinctive pink half morocco of much of the English fiction from that collection. The dedication is to 'Her Grace the Duchess of Bedford' and is signed 'The Editor'. The novel itself is a gothic tale which takes place in a country house in England that is haunted during the months of May and June, reputedly by the devil himself.

The author is known to have published at least three other novels, the first, *Valley of Collares, or the Cavern of Horrors, A Romance, translated from the Portuguese*, London, 1800, was printed at the Minerva press with the qualifying 'printed for the Author' inserted into the imprint. This was an unusual practice at the Minerva press, with only some half a dozen examples found in their list. Whether Mrs Yorke came to this arrangement with William Lane because she did not care to release the copyright, or whether Lane himself felt the novel was unlikely to sell but allowed it to be printed at the author's expense, is hard to say. One might conjecture that it was the latter, as Mrs Yorke then takes her next two novels to other printers - perhaps in high dudgeon - before returning to the Minerva Press for this, apparently her final novel, where it is published as a standard Minerva Press novel, presumably at Lane's expense. Mrs Yorke's two other novels are equally gothic sounding, *The Romance of Smyrna, or, the Prediction Fulfilled!!!*, (note the triple exclamation mark), London, Earle and Hemet, 1801 and *The Haunted Palace; or, the Horrors of Ventoliene, a Romance*, London, Stower, 1801.

Garside, Raven and Schöwerling 1805:73; Blakey p. 212; Block p. 257.  
OCLC lists Berlin and Harvard only.

*seaside circulating library*

## 97. [YOUNG.]

A Young Christian's Soliloquy, on Scripture Characters, in the Old Testament. London, J. and E. Wallis, circa 1830.

FIRST EDITION. 16mo, (144 x 115 mm), engraved and hand-coloured frontispiece, pp. [2], 15 plates, bound to face one another, [1] poem, some foxing to the plates and paper slightly crumpled, in the original grey printed wrappers, typographical border to both covers, advertisements on the back wrapper, covers dust-soiled and slightly sprung, with the ownership inscription 'David Stewart Gibson 30th October 1818'. **\$1400**

A delightful juvenile picture book of characters from the Old Testament. Each hand-coloured plate bears a full-page oval engraving depicting a scene featuring a well-known character from the bible, with a prayer or affirmation (hence the 'soliloquy') in the form of a couplet, at the top and bottom of the picture. The emphasis is on heroic examples and how to emulate them, such as the patience of Job and the trustfulness of Elijah. The bible reference is also given to each plate, presumably to facilitate further study.

This issue was printed for 'J. and E. Wallis' in London and also for John Wallis' Marine Library in Sidmouth in Devon. This was a circulating library set up in 1809 in the seaside town to take advantage of the new fashion for sea bathing. The choice of these brightly coloured pictorial representations of biblical figures, with a prayerful couplet to each picture, makes the perfect seaside easy-reading, while gently reminding the child of his or her Christian duties. Presumably it was also intended to engross the young child for hours of happy reflection leaving the parents free to enjoy the benefits of the seaside.

This is of one two issues of this text, with slightly different imprints which are dated by OCLC and Copac to between 1819 and 1830. The other issue lists just 'E. Wallis' in the imprint and is usually listed as the earlier of the two issues. However, internal evidence on this copy dates this issue to 1818.

OCLC lists Princeton and Indiana (E. Wallis edition, dated 1819-1823) and BL (J. and E. Wallis, dated [1830?]); Copac adds Bodlican (E. Wallis edition, suggested date given as 1824). Not in Osborne Collection.



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