

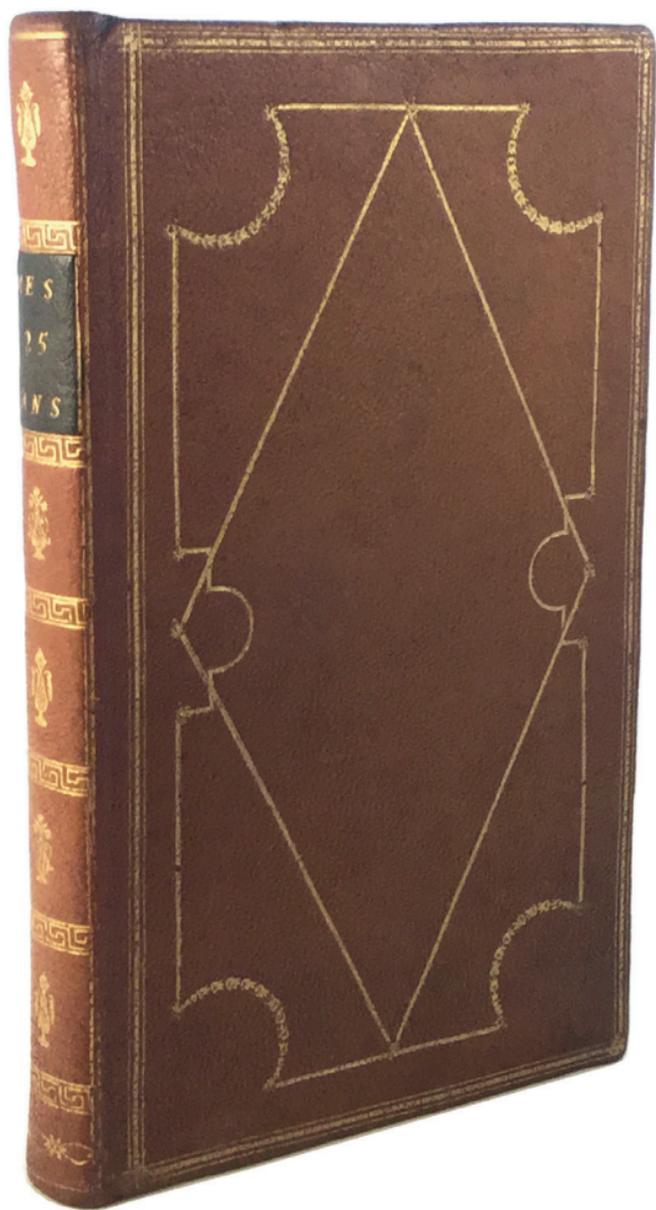
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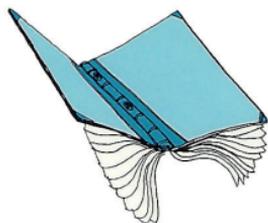
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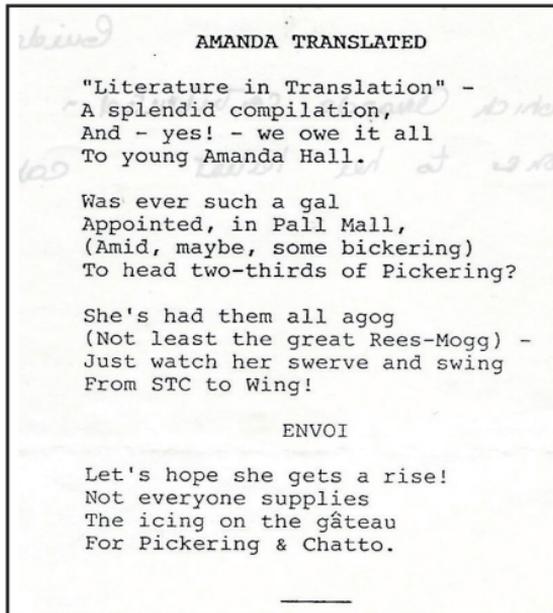
TO THE READER

THE FIRST EIGHTEENTH CENTURY BOOK that I remember holding was a copy of *Tristram Shandy*. Geoffrey Day, then a Cambridge don, had been teaching us the English novel. When it came to Sterne, he invited us to his house for the supervision and we sat cocooned by early editions of Sterne, feeling them, touching them, reading them. My delight in the quirky spirit of Sterne became fused with the physical object. Though I didn't know it at the time, a life-long obsession with the eighteenth century English novel had begun: **THE EPIPHANY**.

THE FIRST ANTIQUARIAN BOOKSHOP that I went into was Maggs. Arrived in London with rent to pay and no job, I was perilously close to accepting a dull clerical job at Christie's when I saw someone from my school at the front desk. In the course of our conversation, I mentioned that I liked old books and she said she had been at Oxford with someone who liked old books. She gave me Edward Bayntun Coward's number and twenty-four hours later, after spending most of the day at Maggs with Ed and Mr. John, I knew what I was going to do with my life: **SERENDIPITY**.

MY FIRST LESSONS IN BIBLIOGRAPHY were received from Leo Bernard. Leaving Maggs that transformative day, I had taken a No. 19 bus along the King's Road to Chelsea Rare Books where they offered me a job there and then. I can see Leo now in his burgundy cardigan,

sitting at his large desk in the depths of the shop, with his reference library all around him, teaching me the basic principles of our trade. He was delighted when I got a job at Pickering & Chatto and, as can be seen from his poem, below, he followed my career there with indulgent interest: **FRATERNITY**.



MY FIRST FULL-TIME JOB was at Pickering and Chatto, then owned by William Rees-Mogg. When Christopher Edwards left a couple of years later, I found myself running English Literature before 1800. This meant big challenges, risk-taking, travel and having enough rope to hang myself. Amazingly, I escaped the noose, had the most exciting time, met encouragement in every quarter and in 1997 was ready to set up on my own: **THE PRELUDE**.

MY FIRST DECISION was to branch out from English Literature. ‘Diversify - diversify - diversify’, advocated Roger Stoddard, when I first told him I was going solo and I can still hear him saying it. I also realised that I could not stay in my expensive Kensington flat as every penny would now have to go on books. So I took a *chambre de bonne* in Paris (tiny, really tiny) and turned up with a borrowed laptop, a mobile phone and four empty credit cards. A friend met me off the Eurostar with a kettle and I was all set up. Six months later I was back in London with some good sales under my belt and with more books than I could possibly afford: I was a bookseller: **LIBERTY**.

THESE FIRST 21 YEARS have been a charmed existence and I owe thanks to many people. Firstly, to my husband Ralph, not only for his years of bookcase-making, box-shifting, proof-reading and, lately, office-building, but also for his creative input and unfailing support. Thanks also to my parents, for getting me to the starting point with all the tools I needed, for backing my reckless decisions and always believing in me. My mother was still alive for all the years represented in this first volume and is at the heart of it.

And thanks to my three wonderful daughters, for submitting to years of benign neglect, for all my good luck cards and happy homecomings, for their infant catalogue stuffing and label making, for all their involvement with catalogues, photography and book fairs, for their delight in books and their confidence in me, for their constant interest, excitement, advice, humour and fun.

MY GRATITUDE goes to friends and colleagues worldwide for their overwhelming support over the years. Like some dream sequence in one of my imaginary voyages, help has arrived from unexpected quarters and opportunities have fallen in my lap. Along the way I have met many wonderful people, have been made welcome throughout Europe and America, and have forged life-long friendships with librarians, booksellers and collectors.

The business would be nothing without the loyal support of my customers since the early days. Those wonderful librarians and collectors who respond immediately to catalogues, who have generously shared their scholarship with me over the years and have brightened so many trips and book fairs with their fellowship.

Since my first solo visit to America, when Bruce McKittrick inspired me with his brilliance and his kindness, through the white knuckle ride of the early years, where Roger Gaskell's unwavering encouragement helped me to build the business, alongside other great booksellers such as Stephen Weissman and Chris Johnson, who taught me to believe in myself, to more recent adventures with my 'fellow graces', Susanne Schulz-Falster and Deborah Coltham, with whom I collaborated on my first joint catalogue last year, I have unceasingly found friendship, inspiration and assistance throughout the world of rare books. My 21 Years have been made possible only by the extraordinary generosity of my colleagues:

THE DEBT OF GRATITUDE.

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‘ They order, said I, this matter better in France -’

CHAP. I

Amanda Translated:

*Her Birth as a Bookseller and successive Advancements in the Firm of Sir William Rees-Mogg in Pell-mell. The independent spirit asserts itself and Amanda embarks on a solo bookselling adventure. Takes modest lodgings in Paris where she buys French editions of Sterne by the basketful. The first book she sells is a French **translation** of Helen Maria Williams, who remains a favourite author.*

a hoax in two languages

1. 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. London, G. and J. Robinson, 1803.

FIRST EDITION. Three volumes, 8vo, (205 × 126 mm), pp. [iii]-xxxix, 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. **£600**

THE
POLITICAL AND CONFIDENTIAL
CORRESPONDENCE
OF
LEWIS THE SIXTEENTH;
WITH
OBSERVATIONS ON EACH LETTER.

BY HELEN MARIA WILLIAMS.

IN THREE VOLUMES.

VOL. I.

LONDON:
PRINTED FOR G. AND J. ROBINSON, PATERNOSTER-ROW.

1803.

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 themselves 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.

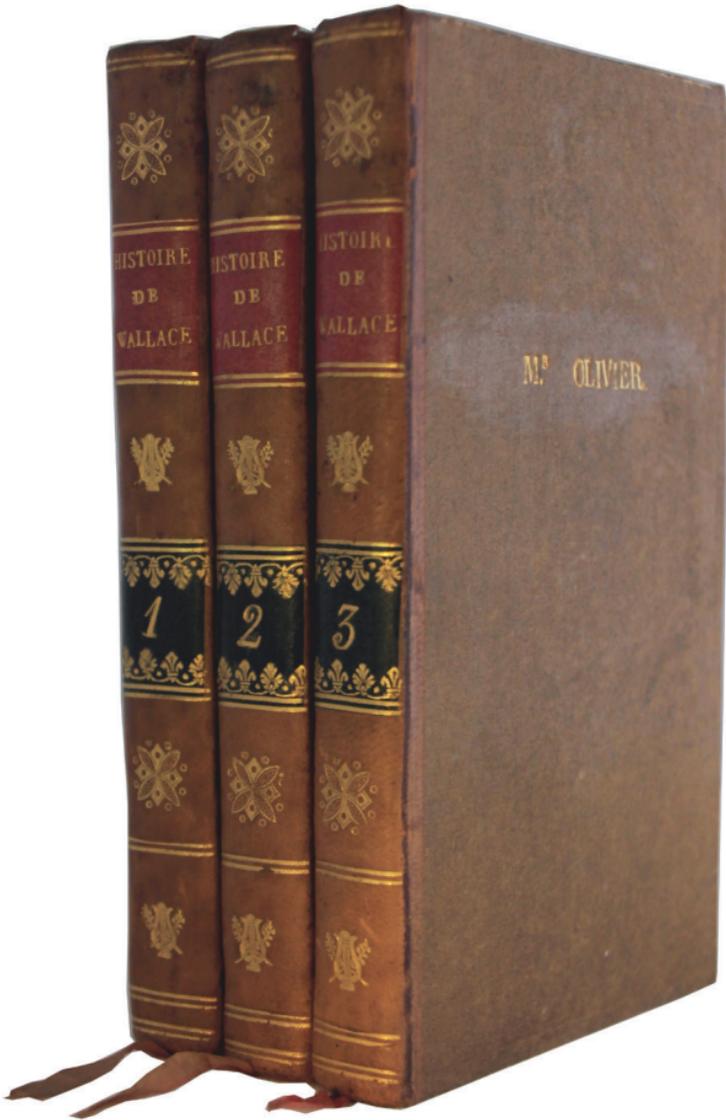
'undoubtedly the most distinguished novelist ever connected with the Minerva Press' (Blakey).

2. BAGE, Robert (1728-1801).

La Constance dans l'Adversité, ou Histoire de James Wallace, traduite de l'Anglois. Brussels and Paris, Dujardin & Defer, 1789.

FIRST EDITION IN FRENCH. *Three volumes, 12mo, (168 × 95 mm), engraved frontispiece to each volume and pp. [ii], [3]-296; [ii], [3]-292; [ii], [3]-286, tear on III, 101, through text but with no loss, text slightly browned, particularly the first volume, in contemporary calf backed ochre boards, flat spines attractively gilt in compartments, red and black stained labels lettered and numbered in gilt, with the ownership stamp of Mr Olivier gilt on all front covers, some very light wear but otherwise a delightful copy.* £2250

A charming copy of the scarce first French edition of Bage's *James Wallace*, first published by the Minerva Press in 1788. This is a radical novel in which the eponymous hero, a virtuous footman, wins the heart of the fair heroine. A well-drawn cast of minor characters - Madame Gamidge, the wife of a wealthy oil-man, Sir Anthony Havelly, the dandy scientist and Squire Thurl, the old order - gather for philosophical and political discussions. Unusually for a Minerva author, all of Bage's six novels were published in translations on the continent. *Barham Downs*, 1784 and *The Fair Syrian*, 1787, saw editions both in French and German but *Man As He Is*, 1792 and *Hermesprong*, 1796, were only translated into German. James Wallace appeared only in French; MMF note another edition of this translation in 1790.



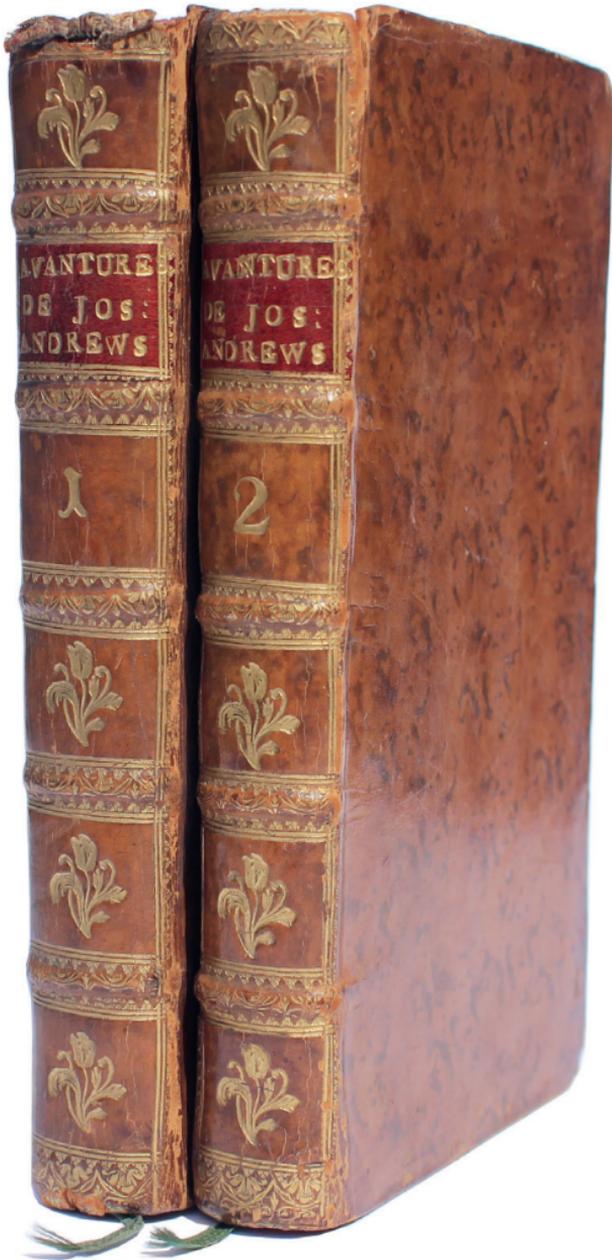
Robert Bage was a paper manufacturer from the Midlands who turned to writing at the age of 53 as a distraction from the anxiety of a failing business. He had a brilliant mind and a nice comic touch and his six novels, three of which were published by William Lane at the Minerva Press, all contain flashes of genius and an astute perception of human nature. 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).

'What Bage brought to the novel was a great increase of intellectual content. His active, liberal and independent 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 exorbitant price paid by a man in order that he may enjoy to the full the company of his fellow-beings' (Tompkins, p. 203).

This is one of three of Bage's novels to be included by Scott in Ballantyne's *Novelist's Library*, alongside the same author's *Mount Henneth* and *Barham Downs*. His more famous *Man as He Is*, Minerva Press 1792 and *Hermpsrong*, Minerva Press, 1796, were excluded on the grounds of their 'mad philosophy'.

MMF 89:31; see Blakey p.143 (see also pp. 62-650); Garside, Raven and Schöwerling 1788:42; J.M.S. Tompkins, *The Popular Novel in England, 1770-1800*, pp. 196-197.

OCLC list two copies in Germany; Copac adds Leeds only.



translated by 'une dame angloise'

3. FIELDING, Henry (1707-1754). DESFONTAINES, Pierre François Guyot, abbé (1685-1745).

Les aventures de Joseph Andrews, et du Ministre Abraham Adams, publiées en Anglois, en 1742. Par M... Fielding; et Traduites en François, à Londres, par une Dame Angloise, sur la troisième Edition. London, A. Millar, 1743.

SECOND EDITION IN FRENCH. *Two volumes, 12mo in eights and fours, (162 x 88mm), pp. xxiv, 328; [viii], 348, text very lightly browned in part, in contemporary mottled calf, panelled spines gilt in compartments using attractive tulip tool, spines numbered in gilt, red morocco labels lettered in gilt, the head of spine in volume one chipped with slight loss exposing the headband, some other slight wear to extremities, marbled endpapers with later Italian shelfmark labels, red edges, green silk marker.* **£800**

One of two very scarce French editions of *Joseph Andrews* to appear under a false 'Londres' imprint in 1743. Hugh Amory, in his *New Books by Fielding*, describes this as a concealed edition and suggests that it may be the later of the two. 'The presumption of priority goes to the more complex collation (it's easier to achieve a regular structure from a printed copy than from a manuscript)'. The translation is of course not by the 'Dame Angloise' as claimed on the title page, but by that indefatigable Anglophile, the Abbé Desfontaines.

ESTC n15028; Amory, *New Books by Fielding*, Cambridge, Houghton Library, 1987, item 53; Rochedieu p. 107.

See also item 50.



13

‘If we can’t stamp out literature
in the country, we can at least stop it
being brought in from outside.’

CHAP. II

Paris to London:

*Amanda returns to London
and moves back to Kelso Place,
laden with books.*

She exhibits at the Café Royal Book Fair.

*Is overwhelmed by the support of her
colleagues: apparently eighteenth century
French novels now all the rage: a sell-out.*

4. LA SOLLE, Henri Francois, Marquis de (d. 1761).

Amusemens des eaux de Passy par M. Lasolle, Auteur
des Mémoires de Versorand. Paris, Poinçot, 1787.

FIRST EDITION. *Three volumes, 12mo, (178 x 110 mm), pp. [xxx], 368 (final leaves misbound), [4], 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.* **£1200**

Ostensibly, La Solle’s loosely entwined collection of short stories is a fairly traditional construct: three friends 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).

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.

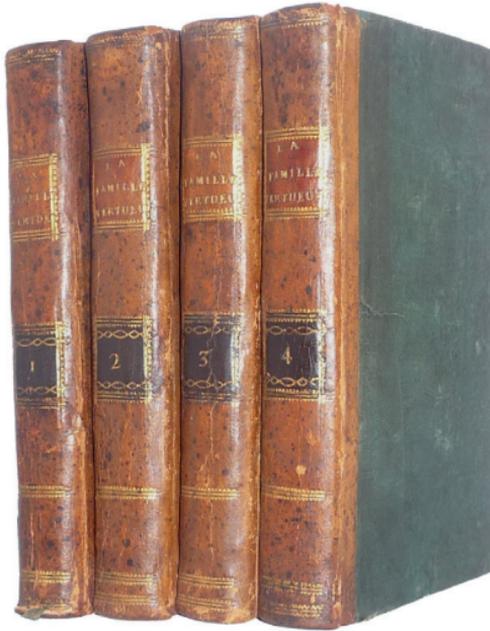
Restif's first book

5. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866).

La Famille Vertueuse. Lettres traduites de l'Anglais. Par M. de la Bretonne. Paris, la veuve Duchesne, 1767.

FIRST EDITION. *Four volumes, 12mo in eights and fours, (162 x 90mm), pp. xxxvi, 251; [iv], [5]-288 (A7 and D1-4 misbound); [iv], [5]-300; [iv], [5]-299, [13] table, the title pages within the usual ornamental borders, tear III 109-112, touching text but with no loss, repaired, in contemporary sheep-backed green boards, brown and black morocco labels lettered and numbered in gilt, simply gilt rules to the foot of the spines, red edges.*

£1800



The first edition of Restif's first published work, an epistolary novel in four volumes. It is not a translation from the English, as claimed on the title-page in fashionable style, but is an original work about an aristocratic family and their adventures in France and England. It is printed by Quilleau, for whom Restif worked as a proof-reader and compositor, and is the first of several novels that Restif managed to get printed during his time there. It made him a profit of 765 livres and it was on the strength of this that he left the printing house and started writing professionally.

The epistle is addressed 'Aus [sic] Jeunes Beautés' and is followed by a prefatory 'Lettre de Mistress Eleanor à Miss Bridget' (xv-xxxvi) in which Eleanor explains how she came by the letters. Travelling between Kent and Hampton Court, her father was set upon by some vagabonds and would have perished but for the intervention of Lord B*.

As usually follows in these situations, Eleanor's simple delight at her father's safety delighted Lord B* who suggests that she become a companion for his daughter, Miss Cecily. Cecily is a descendant of the comte de Lisse, one of the main protagonists in the unhappy story that follows and Cecily, enraptured by her new friend, gives her all the letters with a view to her arranging and publishing them.

The title pages are set within the typical Restif ornamental printed borders. Rives Childs (197-198) states that 2000 copies were printed - an impressive number for a first work and a sure sign of Restif's involvement in the printing process - nonetheless the novel is now hard to come by and is comparatively scarce.

OCLC lists Lyon, BL, Cambridge, Leeds; McGill, Bancroft, Chicago, Harvard, Walters Art Museum, Princeton and Yale.

Cioranescu 52652; MMF 67.43; Gay II 231-232; Rives Childs 197-198.

see cover & frontispiece illustration

6. ROSNY, Antoine-Joseph-Nicolas de (1771-1814).

Mes Vingt-Cinq Ans, ou Mémoires d'un Jeune-Homme, Fidèlement rédigés et recueillis par lui-même. Paris, A.J. Rosny, 1796.

FIRST EDITION. 12mo, (160 x 90 mm), pp. [vi], [5]-189, a small text block in wide margins, in contemporary olive morocco with gilt filet in a geometric design rules on the covers, pink silk endpapers, gilt dentelles, spine gilt in compartments, black morocco labels lettered in gilt.

SOLD

M E S
VINGT-CINQ ANS,
O U
M É M O I R E S
D'UN JEUNE-HOMME,
Fidèlement rédigés et recueillis
par lui-même.

A P A R I S,
Chez A. J. ROSNY, Libraire, rue
Neuve Roch.

AN IV. [1796 v. st.]

A scarce epistolary novel and one of the earliest works by Joseph Rosny, a fascinating literary figure of the revolutionary period. His output was extraordinary for its variety and although he has fallen into obscurity, Rosny is becoming more interesting to modern scholarship for what his writings tell us of the writer during revolution. This novel, written by Rosny at the age of 26 and presented as the memoirs of a 26 year old, is an interesting example of where memoir meets fiction. Printed by the author for private circulation, it is extremely rare and this is a beautiful copy in an elegant binding of the Directory period.

‘En étudiant la trajectoire complexe de Joseph Rosny, il s’agit de s’interroger sur la position complexe de l’homme de lettres en Révolution et sur les différentes actions d’écriture dont ce que l’on a coutume de classer sous la notion de littérature n’est qu’un aspect particulier. Parce que Rosny ne peut être réduit au seul statut « d’écrivain », il permet de mieux comprendre la place des activités d’écriture dans des stratégies qui dépassent largement les contours du seul « espace littéraire ». Il ne s’agit pas de rajouter le nom d’un écrivain inconnu au Panthéon littéraire, mais au final de mieux comprendre les processus à partir desquels des écrivains particulièrement productifs pendant la période révolutionnaire ont pu être progressivement marginalisés et « oubliés » par une histoire littéraire qui, en forgeant des archétypes, ont exclu de fait les acteurs aux identités polymorphes’ (Jean-Luc Chappey, *Les Tribulations de Joseph Rosny*).

Not in Cioranescu; MMF 95.53; Gay III 210 ‘Imprimé à très petit nombre pour être distribué à quelques intimes’.

OCLC lists BN, Munich and BL.



7. SCUDERY, Madeleine de, (1607-1701).

Célinde. Nouvelle Première. Paris, Augustin Courbé, 1661.

FIRST EDITION. 8vo, (170 × 105 mm), engraved frontispiece by François Chauveau and pp. [iv], 394 [ie 412], engraved printer's device on title-page, numerous errors in pagination, some light damp-staining on the title-page and preliminary leaves, marginal damp-stain to lower corner of last few gatherings, touching the text, in a contemporary armorial binding, in speckled calf, triple gilt fillet to covers, spine gilt in compartments with red morocco label lettered in gilt, with coat of arms gilt in the centre of front and back covers, marbled endpapers, speckled edges, with the later illustrated bookplate of Dr. François Yung. £5000

The scarce first edition of this sentimental adventure novel by Madeleine de Scudéry, a much shorter novel than her previous best-sellers, reflecting the changing trends in popular literature.

Not only was this novel published anonymously, rather than under her brother's name (as she chose to publish *Artamine ou le grand Cyrus*, which appeared in ten volumes between 1649 and 1653) but the work is preceded by a note from the bookseller to the reader, drawing attention to the anonymity of the novel in a rather arch manner: 'Ne t'informe point trop curieusement, Lecteur, de l'Autheur de cette nouvelle. Il m'est défendu de t'en dire le nom, mais tu le devineras aisément pour peu que tu sois du monde, ou que tu aye connoissance des fameux Ouvrages de cette nature' (Le Libraire au Lecteur, p. iii).

The novel was an immediate success and the hidden authorship only allowed for a brief moment of anonymity.

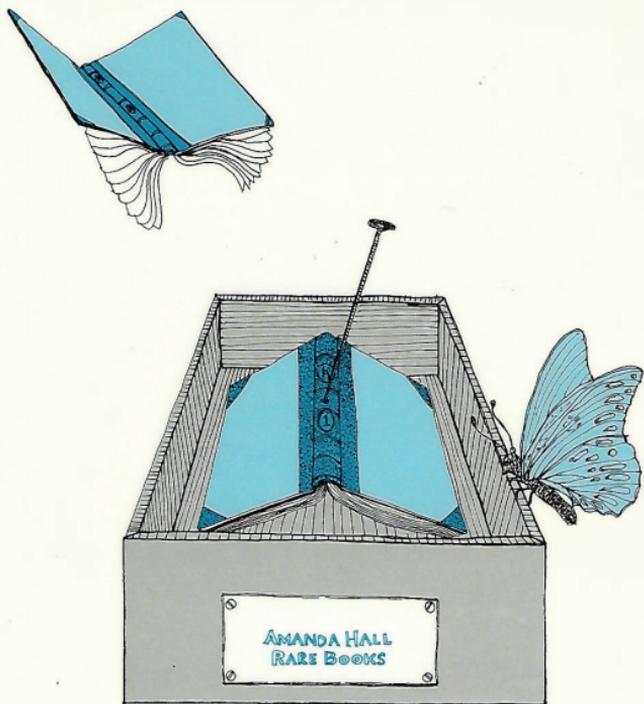


CELINTE.

In 1664, Charles Sorel wrote of *Célinde* as ‘a serious and most beautiful novel, believed to be from the pen of one of the most excellent women ever to have written, and that is Mademoiselle de Scudery’ (Sorel, *Bibliothèque française*, 1667).

Provenance: Jean-Joseph de Bouguignon-Bussière, marquis de la Mure, born at Marseille in 1721, made a Knight of the Order of Saint-Louis in 1751, he was aide-de-camp to the Duke of Richelieu at the Siege of Mahon. In 1758 he married Charlotte-Philippine de Chastres de Cangé and soon afterwards abandoned his military career to concentrate on building his library and art collections.

OCLC lists BN, Herzog August, Berlin, Coburg, Erlangen-Nürnberg and Gottfried Wilhelm Leibniz Bibliothek. Cioranescu 62121; Tchemerzine X, 285; Williams p. 185.



CATALOGUE ONE

‘Our Black bird the enchantment broke;
 Flourish’d a sprightly air between,
 And whistled the Black Joke.
 This lively unexpected motion,
 Set nature in a gayer light;
 Quite over-turn’d the Monks devotion,
 And scatter’d all the gloom of night.’

CHAP. III

Catalogue One:

Ralph comes on the scene, with a love of old books and a workshop for making bookshelves. Amanda settles down to the business of bookselling in Kelso Place.

Catalogue One is published.

*Amanda’s obsession with condition is parodied in Ralph’s cover design.
 100 books, illustrated in black and white.*

Some still favourite authors: Edmund Campion, Eustace Budgell, the Comte de Caylus, Louis Sebastien Mercier.

*The first book is a scarce edition of Aesop’s **Fables** in boards.*

8. BEAUCLERK, Lady Diana (1734-1808), John DRYDEN (1631-1700) & Gottfried August BÜRGER (1747-1794).

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.



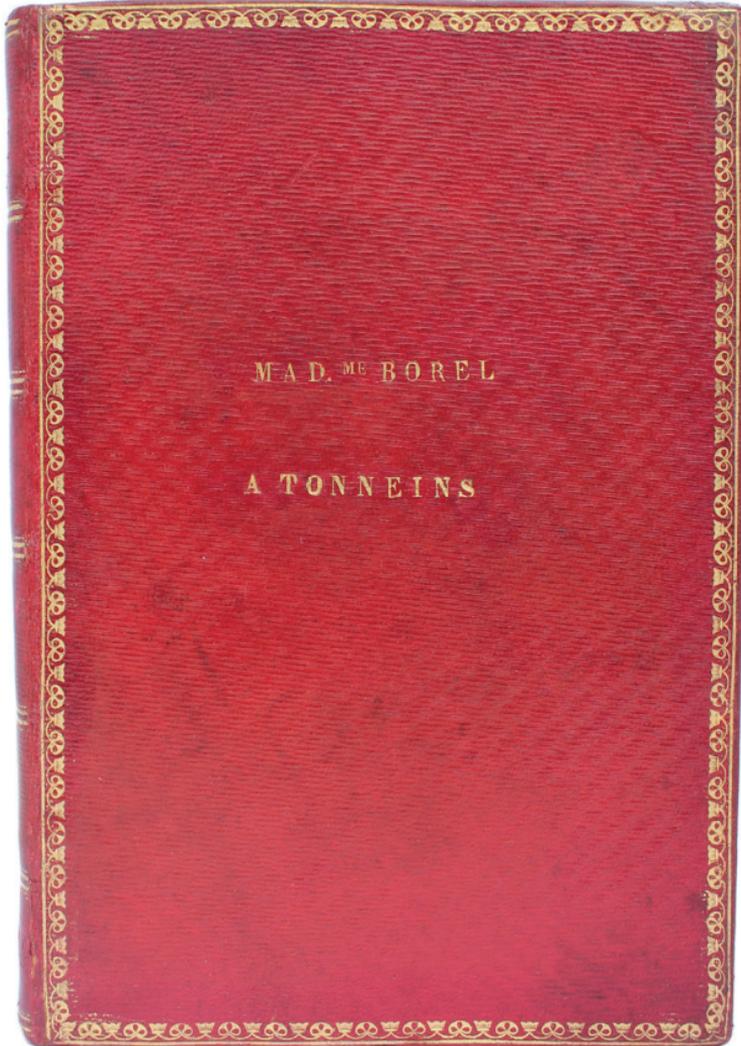
[WITH:] Leonora. Translated from the German of Gottfried Augustus Burgher, by W. R. Spencer, Esq. With designs by the Right Honourable Lady Diana Beauclerc. London, T. Bensley for J. Edwards, 1796.

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. **£1200**

A good copy in an Irish binding of these two works lavishly illustrated by Lady Diana Beauclerc. 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 Beauclerc (1739-1780), the great-grandson of Nell Gwyn and Charles II. Beauclerc 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 Beauclerc: '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'.

The other engravings in the Dryden are by Vandenberg, Cheeseman and Gardiner.

ESTC t128162; t93829.



*dedication copy of La Fontaine in Creole***9. CHRESTIEN, Jean-François, of Port Louis, Mauritius (b. 1767).**

Les Essais d'un Bobre Africain, Seconde Edition, Augmentée de près de double, et dédié à Madame Borel Jeune, par F. Christien. Mauritius, G. Deroullède, 1831.

SECOND EDITION. 12mo, (175 x 115), pp. 79, engraved vignette on the title-page depicting Mauritian children with bobres, with manuscript annotations on four pages of text and 16 lines of notes on the final blank, text slightly browned throughout, in contemporary red morocco, covers with gilt roll-tooled border, with the upper cover lettered in gilt 'Mad.me Borel A Tonneins', spine simply ruled in gilt, marbled endpapers, gilt edges. **£6000**

The dedication copy of this rare Mauritius printed collection of poems, songs and fables, with authorial additions and a manuscript key. A smaller collection first appeared in 1822 but it was considerably expanded for this edition. The fables are adapted from La Fontaine and are here translated into Creole by Chrestien.

Born in Mauritius, Jean-François Chrestien was a stockbroker by profession. He was a member of a local literary academy which was known as the 'Table Ovale'. A wistful dedication, signed 'F. Chrestien, Port Louis, Ile Maurice, le 15 Août 1831', is addressed to Madame Borel jeune (whose copy this is), à Tonneins (a town in south-west France): 'Séparé de vous par l'immensité des mers et probablement pour jamais, mais toujours pénétré des marques de bonté et de bienveillance que, dans les tems malheureusement passés... c'est sous vos auspices que j'ai osé faire paroître cette seconde édition de mes poésies créoles' (p. iii).

peut être bien aise de savoir le nom
 de l'homme auquel on s'est adressé
 quelque pièce de ce petit recueil je
 lui en envoie par la note suivante.

pag. 68 Le Cimetière à cette charmante mat.^{re}

Delafaye, ma cousine, morte il y
 a près d'un an.

pag. 68 Aux Serins de Mad.^{me} Clémence

Bouquet - jeune personne très
 intéressante

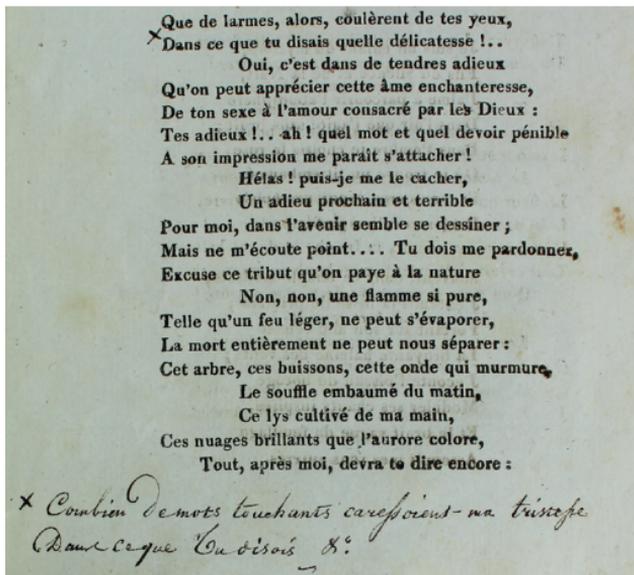
pag. 69. À M.^r Loquet auteur du Dictionnaire de
 Napoléon et poète de mérite

pag. 76. Le Sylphe adressée à Mad.^{lle} Alexandrine

Morin vers madame Borel pour
 de rappeler la simplicité &
 l'amabilité

This is a delightful copy in red morocco with the dedicatee's name in gilt on the front cover. Two of the poems have manuscript additions of an extra line, given in a neat hand - presumably the author's - at the foot of p. 70 and p. 75. The final poem ends with the lines 'Quand vous serez à quelque fête / Buvez, au moins, à ma santé?', underneath which the author has added in manuscript, 'Comme Madame Borel seras peut-être'. The final page contains a further sixteen lines of manuscript notes in the same hand, identifying the names of the people addressed in the poems, who are hidden (as 'Madame D*****', 'Mademoiselle C***** B*****' etc) in the printed text.

OCLC lists the British Library copy only.





10. LA FONTAINE, Jean de (1621-1695).
THOMSON, Robert, 'professeur d'anglais'.

La Fontaine's Fables. Now first translated from the French; With Elegant Engraved Figures. By Robert Thomson. Paris, G. Doyen, 1806.

FIRST EDITION IN ENGLISH. *Four volumes, 8vo, (205 × 130 mm), engraved frontispiece to each volume and pp. [iv], 32, 105, [3]; [iv], 133, [2], 138-139, [1]; [iv], 147, [1]; [iv], 128, pagination erratic in places, with half-title to each volume, uncut throughout in the original publisher's salmon pink paper wrappers, printed paper lettering-pieces, slightly chipped, printer's waste for some of the pastedowns, some staining but generally an excellent set. £800*

A wonderful survival, in original state, of this elegantly printed verse rendition of La Fontaine, printed in English in Paris. Of the translator of this edition, Robert Thomson, little is known: he is described in OCLC simply as a 'professeur d'anglais', which would tie in with this French printed English publication, but we have managed to trace no other works by him. This is a charming copy of what appears to be a very scarce edition, uncut in its original wrappers with four striking plates by Perdoux.

OCLC lists BN and BL; Copac adds Glasgow, Bodleian and V&A.





‘Love and Scandal are the best sweeteners of tea.’

CHAP. IV

Catalogue Two:

In full swing:

- *California in the spring* -

- *Paris every six weeks* -

what's not to like ...

Travel - Buying Books - Collating Books

Cataloguing - Selling - Packing

Amanda indulges her passion for

eighteenth century English novels:

Robert Bage, all time favourite,

and a flurry of sentimental curates,

misguided heroines, gothic horror,

imaginary voyages and imagined societies,

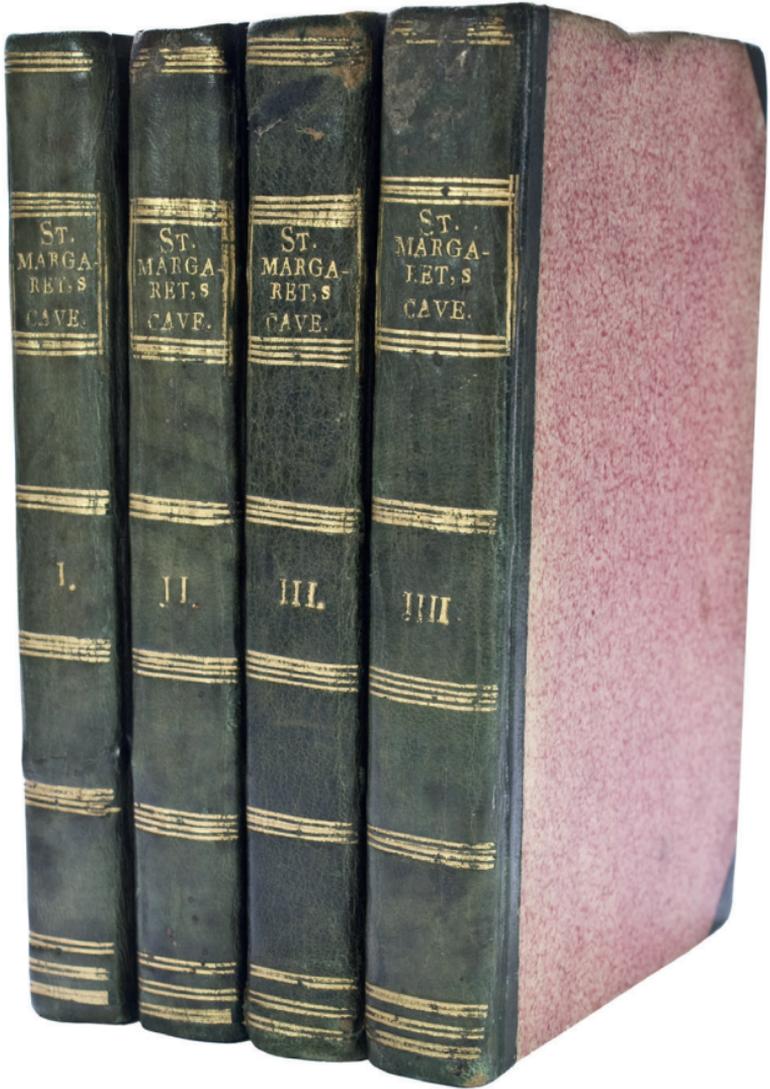
pistols at dawn and forbidden love.

11. HELME, Elizabeth (fl. 1787-1814).

St. Margaret's Cave: or, the Nun's Story. An Ancient Legend. In four volumes. London, Earle & 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 northern European green half calf over pink mottled boards, flat spines in compartments with triple gilt filets, lettered and numbered in gilt on the spine, extremities a little worn, the top of the front board of vol. IV slightly crushed and upper compartment of spine a little dented, slight sun bleaching to the colour on the boards, from the Starbrenberg library.*

£4800



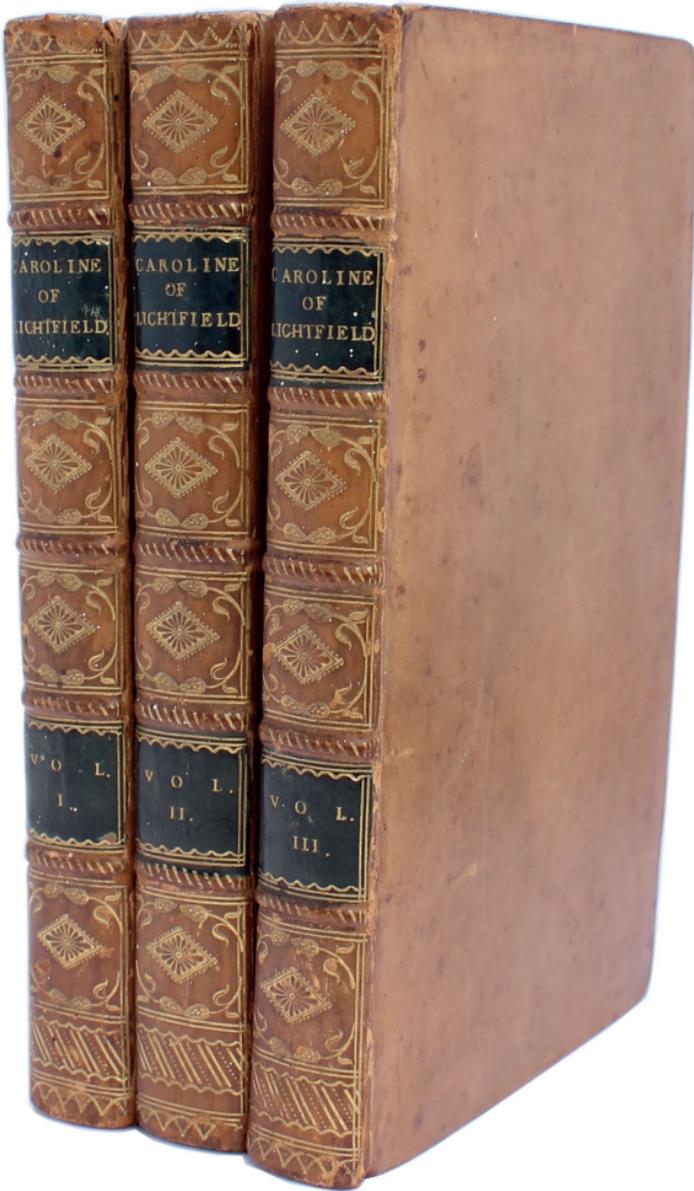
A very attractive copy of Elizabeth Helme's most successful romance. A leading Minerva novelist, this is Helme's first gothic novel. The narrative is presented as a chronicle of events in fifteenth century Northumberland, Bremen and Denmark, taken from an ancient manuscript. Central to the plot is an attempt to establish Margaret as the legitimate daughter and rightful heir of Sir William Fitzwalter. This is eventually achieved through the help of Austin, a Franciscan hermit who lives in St. Margaret's cave, linked to Castle Fitzwalter by subterranean passages.

Following the triumphant success of Helme's *Louisa*, 1787, which was a best-seller in England and abroad, *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. The Minerva Press published a second edition 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.



'a new era in literature... the author of Caroline has started from vulgar bounds'

12. MONTOLIEU, Jeanne Isabelle Pauline Polier de Bottens, dame de Coussaz, baronne de (1751-1832) & Thomas HOLCROFT (1745-1809).

Caroline of Lichtfield; A Novel. Translated from the French. London, Robinson, 1786.

FIRST EDITION IN ENGLISH. *Three volumes, 12mo, (176 x 100mm), pp. [iv], 298; [iv], 301; [iv], 293, with half-titles, marginal tear to III, 85, with loss but not touching text, in contemporary tan calf, spines gilt in compartments with twin black morocco labels, lettered and numbered in gilt, very slightly worn at extremities, with the contemporary armorial bookplate of Sir Edmund Antrobus in each volume, with small manuscript shelf mark.* **£2000**

The first edition of Holcroft's magnificent translation of Isabelle de Montolieu's best-seller. Holcroft was a correspondent for the *Morning Herald* in Paris, where he was commissioned by Rivington to find new French works suitable for translation into English, many of which he ended up translating himself. Holcroft's version of Montolieu's novel was hugely popular in England and America with some half a dozen reprints into the early nineteenth century including one by the Minerva Press. Montolieu's novel is based on 'Albertine', a short story adapted from the German by Nicolas Bonneville and originally published in French in his *Choix des petits romans, imités de l'allemand*, 1786. The novel was triumphantly received in England. Samuel Badcock in the *Monthly Review* called it 'this beautiful and interesting novel' and the *Critical Review* singled it out still further: 'A Romance

which differs, in its progress and its events, from the volumes which crowd and disgrace a circulating library, forms a new era in literature... the author of *Caroline* has started from vulgar bounds and her narrative is natural, interesting, and in some degree new' (*Critical Review*, p. 199).

Holcroft's prose does nothing to dun down the heightened state of excitement and the gentle humour sustained throughout Montolieu's original. Mary Russell Mitford remarked that 'if ever one happens to take up an English version of a French or a German book of the period (1785-1810) and if that version have in it the zest and savour of original writing, we shall be sure to find the name [or not, for many of his translations are anonymous] of Thomas Holcroft on the title-page'. Here is the famous passage where *Caroline* meets her bridegroom for the first time: 'The Count of Walstein was, in fact, little more than thirty; but an enormous scar on one cheek, a countenance excessively meagre and of a livid yellow, round shoulders, and, instead of hair, a perriwig, made him appear at least fifty. His large black eye was fine; but, alas! it was single... He had one very good leg; but this husband, who was to dance from morning to night, and aid *Caroline* to catch butterflies, walked with difficulty, and limped exceedingly on the other' (I, 21-22).

ESTC t129168 at BL, Rylands; Columbia, Cornell, Harvard, NYU, Stanford, Illinois, North Carolina, Penn, Texas and Wayne State.

Garside, Raven & Schöwerling 1786:34.

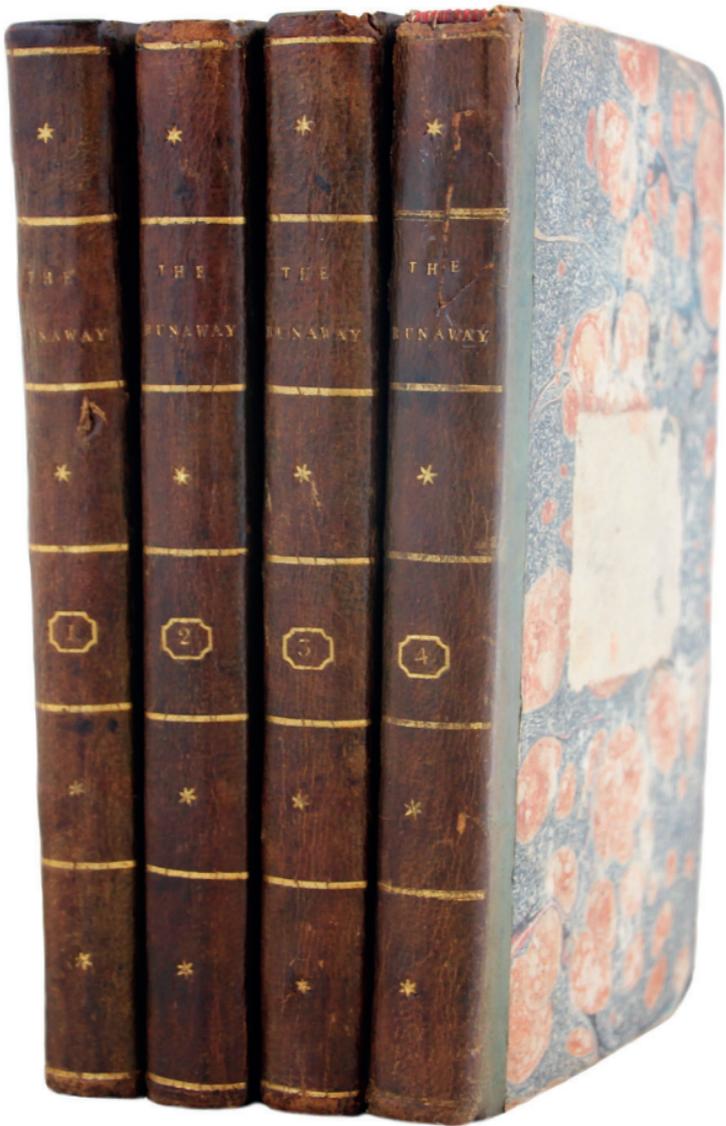
13. SMITH, Horace (1779-1849).

The Runaway; or, the Seat of Benevolence. A Novel. London, Crosby and Letterman, 1800.

FIRST EDITION. *Four volumes, 12mo, (170 x 95 mm), pp. [ii], 255; [ii] 247; [ii] 267, [1], [4] advertisements; [ii] 261, printed in part on slightly blueish paper, endpaper of Vol. I torn with loss, occasional spotting but generally clean, in contemporary half green roan over marbled boards, spine simply gilt in compartments, lettered in gilt directly on the spine, numbered in gilt within gilt box, slightly worn at extremities, headcap to Vol. IV chipped, central section of each cover torn away, leaving small traces of gilding around the edges (suggesting the removal of an armorial or decorative bookplate), contemporary ownership inscription also erased from three of four pastedowns, but fortunately Vol. IV retaining the ownership inscription of Harriet Holland, later ownership inscription of Ursula R C Moss, 1949 in Vol. I and the tiny bookseller's ticket of 'E. Upham, Bookseller, Fore Street, Exeter' on each pastedown.* **£6000**

A scarce early novel by Horace Smith, prolific novelist, poet, humourist, stockbroker and friend of Shelley. *The Runaway; or, the Seat of Benevolence* was preceded only by *A Family Story*, London 1800 which was also published by Crosby. Smith's early publications were novels of contemporary manners, notable for their deft characterisation and lively dialogue. His novels were well received but it was not until 1812, when he collaborated with his brother James in a volume of spoof poetry, *Rejected Addresses, or the New Theatrum poetarum*, 1812, that Smith shot to literary fame.

Horace Smith's other great claim to fame lies in his competition with Shelley to compose a sonnet on the figure of Rameses II in the British Museum, the result of which was Shelley's 'Ozymandias'. Smith's own poem



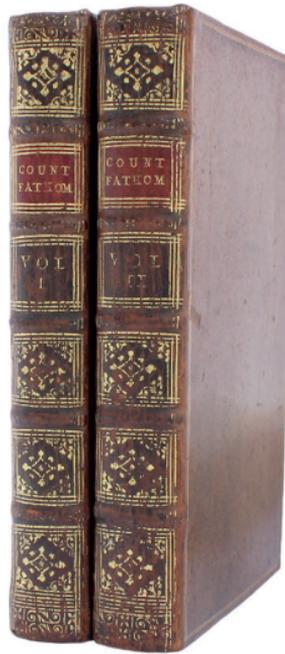
was originally published a month after Shelley's under the same title, but he later changed the title to 'On a Stupendous Leg of Granite, Discovered Standing by Itself in the Deserts of Egypt' under which title it was included in his collection, *Amaryunthus*.

Smith was an intimate of the circle surrounding Shelley and Leigh Hunt and appears to have been universally liked: 'A finer nature than Horace Smith's, except in the single instance of Shelley, I never met with in man... Shelley himself had the highest regard for Horace Smith, as may be seen by the following verses, the initials in which the reader has here the pleasure of filling up: 'Wit and sense, / Virtue and human knowledge, all that might / Make this dull world a business of delight / All are combined in H.S.' (Leigh Hunt in 'Recollections of Eminent Men', *Harpers New Monthly Magazine*, 1850, p. 186).

'One excellence of Horace Smith is, that he is advantageously opposed to those writers who are perpetually thrusting themselves into their stories, to the utter discomfiture of the *dramatis personae*. His views of human nature, and his speculations on systems of morality, philosophy, and politics, are embodied in his delineation of character and his relation of events. You must gather what he thinks from what his heroes think, or from the spirit and purpose of his fictions! It is always easy to see that his opinions and sympathies are on the side of the oppressed, the suffering, the struggling..' (*The New Monthly Magazine and Literary Journal*, vol. 44, p. 350).

Garside, Raven & Schöwerling 1800:71; Summers p.490; Block p. 221.

ESTC t196606, at BL and Bodleian only; not in OCLC.



14. SMOLLETT, Tobias George (1721-1771).

The Adventures of Ferdinand Count Fathom. 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.* **£1800**

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.

*Portsmouth printing of naval agent's only novel***15. YEO, James (d. 1825).**

Omar and Zemira: an Eastern Tale. Founded on the Piety of the Asiatics. The Second Edition. Portsmouth, Walter Mowbray, 1791.

SECOND EDITION, FIRST AUTHORISED EDITION. 8vo, (178 x 110 mm), engraved frontispiece and pp. iv, [5]-155, one further engraved plate, by Strongitbarm after J. Pollard, some browning and foxing in text, in contemporary speckled calf, flat spine ruled in gilt, red morocco label lettered in gilt. **£3600**

A scarce oriental romance by James Yeo, a naval victualling agent in Minorca and father of Sir James Lucas Yeo (1782-1818), a hero of the Anglo-American War of 1812-14 and one of the models for C.S. Forester's Horatio Hornblower. This is James Yeo's only known publication. The dedication, in which he avows that he is 'not professedly a candidate for literary fame', is addressed to Mrs Roddam, the second wife of Vice Admiral Roddam, who offered Yeo's son employment as his secretary.

Yeo's novel was first published in two volumes in 1782 by H. Goldney in Paternoster-Row, in an unauthorised edition with significant changes. These changes the author now corrects for this edition in which the text is presented for the first time as originally intended by him. He explains the circumstances of publication in the dedication to Mrs Roddam: 'When you first did me the honor of placing Omar and Zemira on the list of your acquaintance, it was my intention to have presented them to you drest, as they left my hands, in the native and simple habits of their country. Called, as you recollect I

was, by the Admiral's patronage from town, a gentleman, not unknown in the literary world, undertook to see it thro' the press; but presuming too much on his own abilities, or the peculiar complexion of my fortune at the time, took the liberty of giving it those embellishments which, in this second edition of the work, I have stript it of, as not properly belonging to, or intended for it' (p. iii).

This pared down edition did not impress the reviewers, whose chief criticism was that Yeo displayed an ignorance of eastern manners and customs, adding that 'we have seldom met with a performance of this kind below the level of the present production, whether we consider the expression or arrangement of the narration' (*English Review* 21: 226-7).

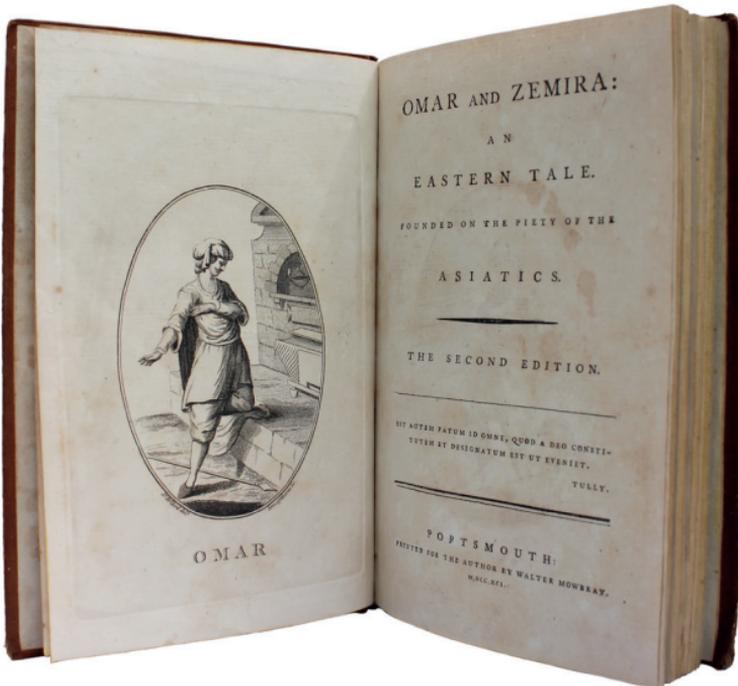
Despite the criticism of the reviews, Yeo has evidently tried to make a convincing picture of the orient and his text is full of detailed geographical references and descriptions of religious observances as well as being peopled by Moguls, the 'Dalia Lamah', 'dervices' and nabobs. For a text that has been clad 'in native and simple habits' with its embellishments discarded, it makes quite a read: 'Lost in the animating prospect, I wandered amidst the odours of spontaneous productions, confused and enraptured in the objects of imagination. The glowing and fatiguing head of the day; the benign influence of the dying breeze, sinking in the placid arms of Zephyr, composed me, and I reclined my wearied frame on the couch of a mossy bank, while my senses were lost in unsuspecting slumbers' (p. 100).

With two attractive engraved plates, depicting Omar and Zemira in sentimental poses and fine eastern garb, engraved by Strongitbarm after J. Pollard.

The first edition of 1782 is very scarce: ESTC t108018 lists BL and Princeton only. Similarly scarce, this Portsmouth edition was printed for the author by Walter Mowbray and is the only book printed by him to be listed in ESTC.

ESTC n10412, at BL, Princeton and Minnesota only; Copac adds NLS.

See Garside, Raven & Schöwerling 1782:22; not in Block or Summers.





‘O Cupid! prince of God and men’

CHAP. V

Nuptials:

*The bookseller and the architect:
as pictured on Ralph's Thames catamaran.
Celebration of the **nuptials** in Hertfordshire.
The happy couple embark on a haphazard
voyage from Ithaca to Troy.
A state of felicity is enjoyed.*

rather too racy for Maria Edgeworth

16. EDGEWORTH, Mrs (fl. 1806-1810), pseud.?

The Wife; or, a Model for Women. A Tale, in three volumes. By Mrs. Edgeworth. London, Hughes, 1810.

FIRST EDITION. *Three volumes, 12mo, (172 x 100 mm), pp. [ii], 201, [3] ads; [ii], 239; [ii], 223, [1], internally very stained, numerous signs of frequent use, in contemporary half calf, surface very worn, extremities bumped, spines ruled and lettered in blind, with the ownership inscription, 'Mary Crofft, Nov. 28 1832', with manuscript inspirational quotes in each volume.* **£4600**

A gripping tale of secret trysts, betrayal, madness and murder set around Oxford and Gloucestershire. The aristocratic Henry Melmoth is a dissipated ‘young dog’ at the university whose only real friend is Charles Dormer, son of a worthy clergyman and brother to the beautiful Caroline. Aware that he could not introduce a known rake to his home, Charles agrees to deceive his family and introduces a ‘Mr Devereux’ to his father and, crucially, his young and innocent sister.



Henry is genuinely smitten with Caroline and would have married her had his father not died leaving large debts, necessitating a wealthy alliance. Caroline is abandoned, Henry kills Charles in a duel and the consequences of Henry's perfidy haunt his second marriage and keep the reader in suspense through three volumes.

Fittingly for a novel whose plot centres on the use of a false identity, the author has assumed a false name, using 'Mrs Edgeworth' to cash in on the reputation and popularity of Maria Edgeworth's novels. This is one of a number of novels using this spurious name that caused significant annoyance to Maria Edgeworth and her family. In a note in her *Tales of fashionable life*, London, 1812, the real Mrs Edgeworth wrote: 'It is painful to be obliged to address the public in a manner that has at first sight the appearance of a mean art to attract notice. But as certain books have been published under the name of Miss Edgeworth, Mrs Edgeworth, and Maria Edgeworth, some of which have not that moral tendency that alone can justify a female for appearing as an author; her father thinks it due for his daughter... to request that the public will not consider any work under the name of Edgeworth that is not published by Messrs. Johnson & Co., Paul's Churchyard, London, as the production of any of his family'.

Block lists this novel as well as two others by 'Mrs Edgeworth': *Adelaide; or, the Chateau of St. Pierre, a tale of the sixteenth century*, 1806 and *The Ballad Singer, or Memoirs of the Bristol Family*, A.K. Newman, 1814. He gives it as a Minerva press publication (based on an advertisement in the *Monthly Magazine*). Loeber adds *The Match girl*, 1808 and *Fatherless Fanny, or the memoirs of a little mendicant, and her benefactors, a modern novel*, 1811.

A French translation of *The Wife, or a Model for Women* was published as *Le Modèle des femmes*, 1813 (held at the British Library, where it is catalogued under Maria Edgeworth).

Garside, Raven & Schöwerling 1810:41; Loeber E12; Block p. 65; OCLC lists Leipzig and Alberta only.



the book of rings

17. [GAME.]

Libro degli anelli. C:º S:º M:º P:º Italy, 1810.



MANUSCRIPT IN INK. 16mo, (130 × 88 mm), pp. [iv], [75], [20], the title-page in attractive decorated capitals in black and red ink, ruled in pencil, a small engraving of flowers in a basket pasted in at the foot of the title, the page opposite the title a part-coloured illustration depicting rings, with a four line poem on the verso of the front free endpaper, the body of the text ruled in red into columns, three per page, titled 'a', 'b' and 'g', printed capital letters pasted in to some of the sections, most of the text comprising numbers in columns, with headings, with attractive part title, the final section, which still has the red ruled columns, consisting of colourful illustrations interspersed with some blank pages: 12 of the pages are illustrated, light staining, wormhole on front pastedown continuing through front endpaper and first two preliminary leaves, not touching the title, another, smaller, wormhole at rear touching the blank space of the last three leaves, in contemporary vellum, a few tiny wormholes, the centre of the manuscript standing a bit proud of the binding, worn but sound, with marbled edges.

£1200 (+ VAT)

A delightful Italian manuscript that appears to be a guide, or key, to a child's game, complete with scores and illustrations. Called 'The Book of Rings', the frontispiece (p. iv) depicts five rings, the central one, in colour, reading 'anelli ed orecchini di peli', or 'rings and ears of hair'. The body of the text comprises pages of numbers, each divided into three columns with red rules, the first part in sections in alphabetical order, ending with accents, commas and full stops. The second section 'Lavori', is divided into 36 sections, with headings such as 'on the black', 'the eagle', 'the cross', 'the right hand', 'heart with lance' and 'star'.

The final section includes a number of delightful coloured pictures and designs: three circular or elliptical designs, five vases with flowers, two soldiers with dogs,



depicted facing each other across the pages in mirror image, and a double page illustration of a monastery with trees, gardens, birds and two figures in the foreground.

There appear to have been a number of games in early nineteenth century Italy that were known as ‘the game of rings’. This particular game also has a theme of hair running through it. The four pages that precede the title-page include verses that combine the themes of hair and rings. The initial four line stanza that faces the text is a riddle that warns the reader against getting lost in the shapeless world of the game:

‘Signor non si smarrite
In questa massa informe
Tuttè che non capite
Ciocchè s’intende què.’



THE
CONDUCT
OF A
MARRIED LIFE.

Laid down in a
SERIES of LETTERS,

Written by the HONOURABLE

JULIANA-SUSANNAH SEYMOUR,

TO A

YOUNG LADY, her RELATION,
Lately Married.



L O N D O N :

Printed for R. BALDWIN, in Pater-noster Row.
M D C C L I I I .

'Pimp! Poet! Paffer! 'Pothecary! Player!'

18. HILL, John (1714?-1775).

The conduct of a married life. Laid down in a series of Letters written by the honourable Juliana-Susannah Seymour, to a Young Lady, her Relation, lately Married. London, Baldwin, 1753.

FIRST EDITION. *12mo, (155 × 95 mm), pp. vi, 257, [1] advertisements, nine leaves (*H1-9) have been inserted, the text continuous, in contemporary speckled calf, wanting the label, a little rubbed at extremities, red edges, but otherwise a nice copy.* £1600

The unscrupulous but prolific John Hill had a great nose for what the reading public wanted. In 1753, controversy raged over Lord Hardwicke's Marriage Act, so Hill diverted from his recent literary pursuits and tried his hand at cultural commentary. He was also newly married and so had plenty of material from his own courtship and marriage to Henrietta Jones that he was able to use. This is the first of Hill's works to be published by Robert Baldwin, principally a publisher of scientific material, who was to become Hill's principal printer-publisher for his numerous and varied output. One of Baldwin's stipulations in publishing this first work was that Hill should conceal his identity.

The identity Hill adopted was that of a minor young female aristocrat, the honourable Juliana-Susannah Seymour (a nod to his almost aristocratic wife, using one of her names), who sets out her advice on the marriage state in a series of letters to her young, unmarried cousin. This conceit - along with the appropriateness to the

subject matter of the softer female gender - makes for an interesting blend of genres, where fiction, courtesy book and autobiography are interchangeable. There are nineteen letters altogether in which Hill analyses the major aspects of marriage: appropriate treatment of spouses, disputes on trivial occasions, quarrels and resolutions, the disposition of wives and husbands, visitors of ceremony, intimate acquaintance, inconstancy, confidence and secrets, conformity of tempers, the management of conversation and the management of a family. Letter XVI concerns 'Of being in public and in private in an Husband's company'. A sequel was published by Baldwin in the following year, *On the Management and Education of Children*, 1754.

'No single label or prototype adequately explained [Hill] to his contemporaries, or unfolds his life for us today. Existing historical models can capture Hill the quack, Hill the apothecary, Hill the botanist, Hill the hack; Hill the adventurer, the man-about-town, the rascal, and so forth; but not the flesh-and-blood composite Hill who was the amalgam of these as he lived his life, day to day, year in and year out over six decades' (Rousseau, *The Notorious Sir John Hill*, 2012, p. xiii).

'Hill was a versatile man of unscrupulous character, with considerable abilities, great perseverance, and unlimited impudence' (George Fisher Russell Barker in the ODNB).

ESTC t119297.

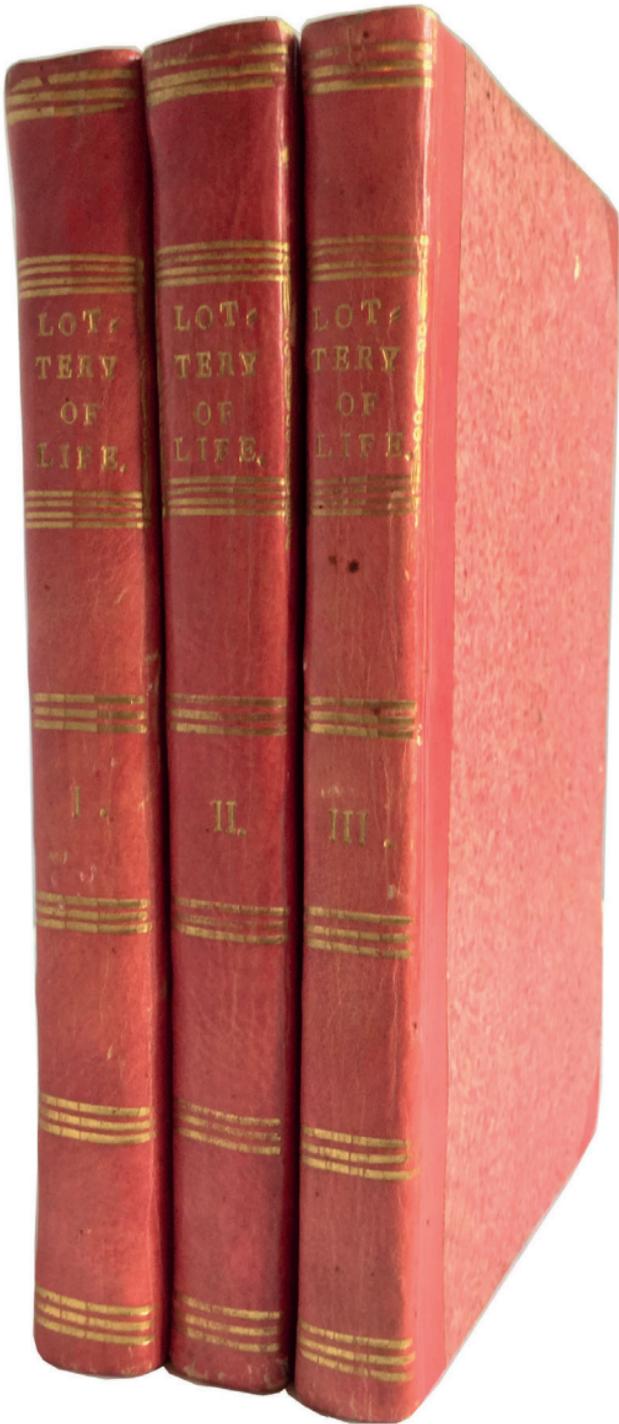
19. LYTTLETON, Mr.

The Lottery of Life, or the Romance of a Summer. In three volumes. By Mr. Lyttleton, the Author of Isabel. London, Minerva Press, 1802.

FIRST EDITION. *Three volumes, 12mo, (174 × 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.* **£4000**

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 *Fiasco, 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.

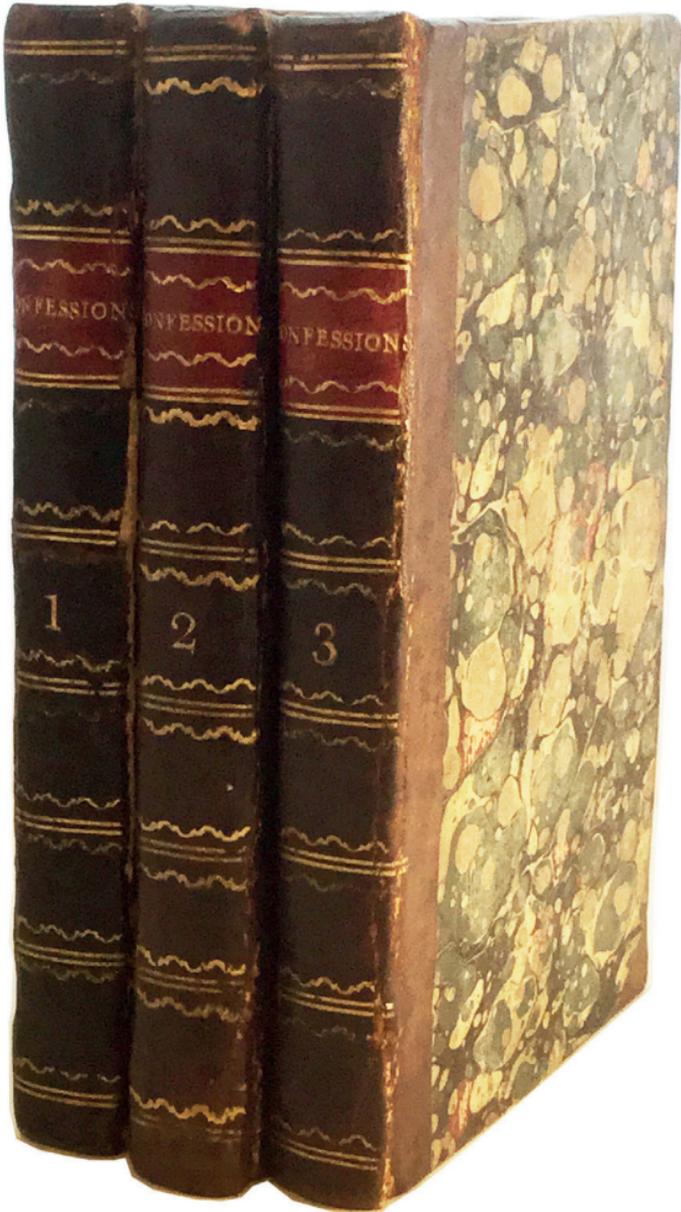


‘It is generally allowed to be more difficult to describe happiness than misery; the sagacious reader will instantly see the reason of this to be, that with the former but few are acquainted - with the latter, almost all. We will not, therefore, enlarge on the felicity of Bevil and Jessy, but leave it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



**20. 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. London, Minerva Press, Lane, Newman & Co., 1804.

FIRST EDITION, MINERVA PRESS 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, surace wear to front joint of vol. I, otherwise the bindings slightly tight and the spines a little bright, possibly restored, with the contemporary heraldic bookplate of John Congreve in each volume.* **£4000**

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 of 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 Peregrine 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.

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

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.

'the father of English architectural history'

21. WREN, Christopher (1645-1747).

Parentalia: or, Memoirs of the Family of the Wrens; viz. of Mathew Bishop of Ely, Christopher Dean of Windsor, &c. But chiefly of Sir Christopher Wren, late Surveyor-General of the Royal Buildings, President of the Royal Society, &c. &c. In which is contained, besides his Works, a great Number of Original Papers and Records; on Religion, Politicks, Anatomy, Mathematics, Architecture, Antiquities; and most Branches of Polite Literature. Compiled by his Son Christopher; Now published by his Grandson, Stephen Wren, Esq; With the Care of Joseph Ames, F.R.S. and Secretary to the Society of Antiquaries, London. London, T. Osborn, 1750.

FIRST EDITION. Folio, (305 x 212mm), mezzotint frontispiece portrait of Christopher Wren (the son, compiler of Parentalia) by John Faber and pp. [ii], xii, ii, [iv], 120, 125-159, [1], 181-368, [3] index, [1] directions to the bookbinder, title-page printed in red and black, three further engraved portraits and eight engraved plates, final plate slightly cropped at the foot, three half page engravings and a final engraved tail-piece, marginal wormholing in the preliminary leaves, in contemporary calf, rather worn, plain spine simply ruled in compartments, brown morocco label lettered in gilt, covers and extremities scuffed, joints cracking, head of spine and upper joints badly chipped, with the contemporary Dacre bookplate and later 'GBS' bookplate, early manuscript shelf mark and scribbles. £2500

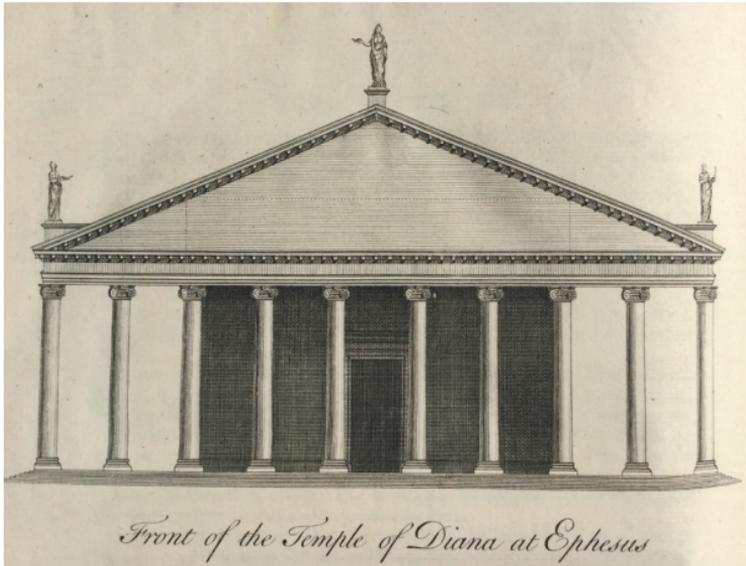
One of the earliest biographies of Sir Christopher Wren and a chief source of information about his life and work, gathered from the family papers.

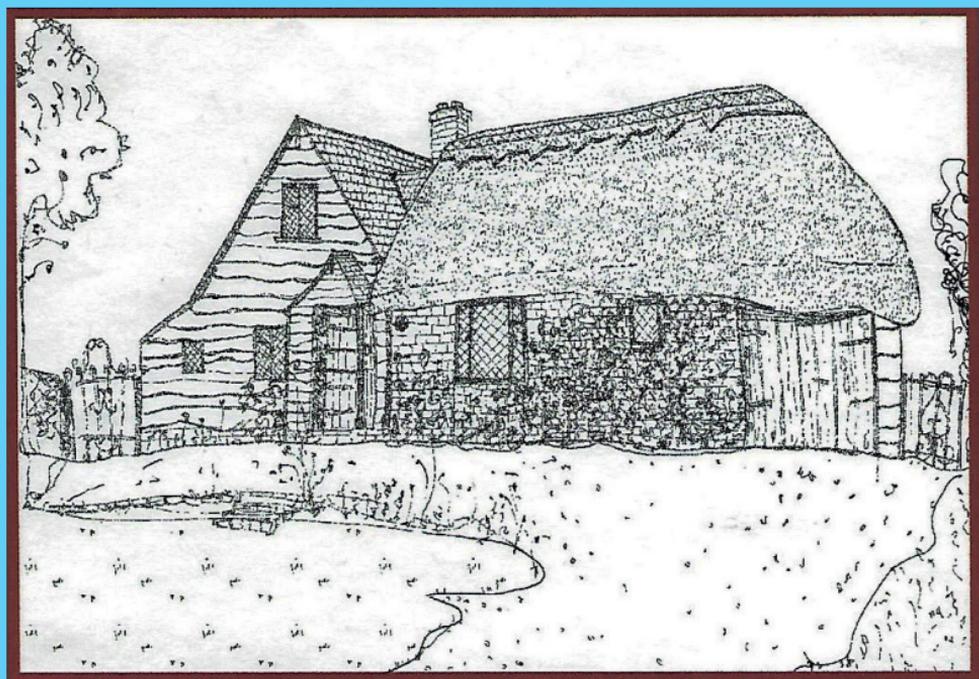
Originally written by his son, also Christopher Wren, who had died before completing it, the work was finally published after his death by Wren's grandson. The largest section of the work is dedicated to the life and achievements of Sir Christopher Wren, but the earlier parts give details of his forebears, Matthew Wren (pp. 1-134) and Christopher Wren (pp. 135-159). *Parentalia* also lists Wren's inventions before 1660: 'Devices for surveying, musical and acoustical instruments, developments in fishing, underwater construction and submarine navigation, and experiments in printmaking; he experimented with, but did not invent, the mezzotint technique, which Prince Rupert demonstrated to the Royal Society in 1661' (*DNB*). The Appendix contains material from some rough draughts under the title 'Of Architecture; and Observations on Antique Temples, &c.' (pp. 351-368). With a mezzotint portrait of Christopher Wren by John Faber, 1750, and other plates by Thorowgood, G. Vandergucht, and J. Mynde. The plates of the Sheldonian theatre and Temple of Diana drawn by H. Flitcroft and the tail-piece engraved by J. Pine.

While as a biographer [Wren] is demonstrably inaccurate, his accuracy in transcribing Wren's 'blotted and interlin'd' manuscripts is impossible to assess owing to the loss of the originals. He was at pains to point out that these were 'only the First rough Draughts, not perfected, nor intended by him for the Press' and perhaps for that reason felt free to make interpolations and marginal notes to the 'Tracts'... As a biography of an English architect, *Parentalia* is preceded only by the 'Memoirs Relating to the Life and Writings of Inigo

Jones, Esq. prefixed to the second edition of *Stone Heng Restored*, (1725). *Parentalia* must however be granted the distinction of being *the father* of English architectural history and was described as such in the late eighteenth by James Essex' (Harris p. 504).

Harris 949.





'Il faut cultiver notre jardin.'

CHAP. VI

Waney Edge:

*Adventures across America
and bookselling in the shires:
from central London to bucolic bliss.
Amanda enjoys the luxury of a large book
room opening onto the cottage garden.
Building a collection of French belles lettres;
visits from collectors and booksellers.
Bicycle rides, fruit cages and cream teas:
the perfect English **country life**.*

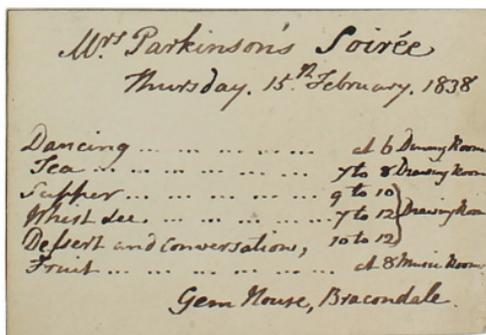
'poet-laureate of farmers'

22. PARKERSON, James.

Poetical Works, by J. Parkerson, Jun. Comprising Elegies, Sketches from Life, Pathetic, and Extempore Pieces. Norwich, Lake and Walker & the Author, 1806.

FIRST EDITION. *12mo, (158 x 95 mm), pp. [ii], 30, uncut, sewn as issued, in original blue wrappers, with later pictorial bookplate of Ron Fiske and his loosely inserted notes, with a visiting card of 'Mrs Parkinson's Soirée', in a recent buckram folding box.* **£500**

A scarce provincially printed collection of poems by the Norfolk poet, James Parkerson, who was immortalised by George Borrow in the character of 'Parkinson' in his *Lavengro*, 1851. William Knapp describes him, in the notes to *Lavengro*, as 'poet-laureate of farmers, corn-merchants, drovers and publicans, selling his muse to the highest bidder'.



This copy has loosely inserted a visiting card with manuscript notes giving details of a dinner at 'Mrs Parkinson's Soirée', with presumably some family connection to the poet.

The volume opens with two poems on the theme of financial distress: 'The Bankrupt' and 'An Address to the Insolvent', possibly intimations of the difficulty of earning money through verse. It also includes a seven stanza poem 'On the Death of Lord Nelson'.

OCLC lists Yale only. Not in Jackson or Johnson.

Pastoral poems in dialect

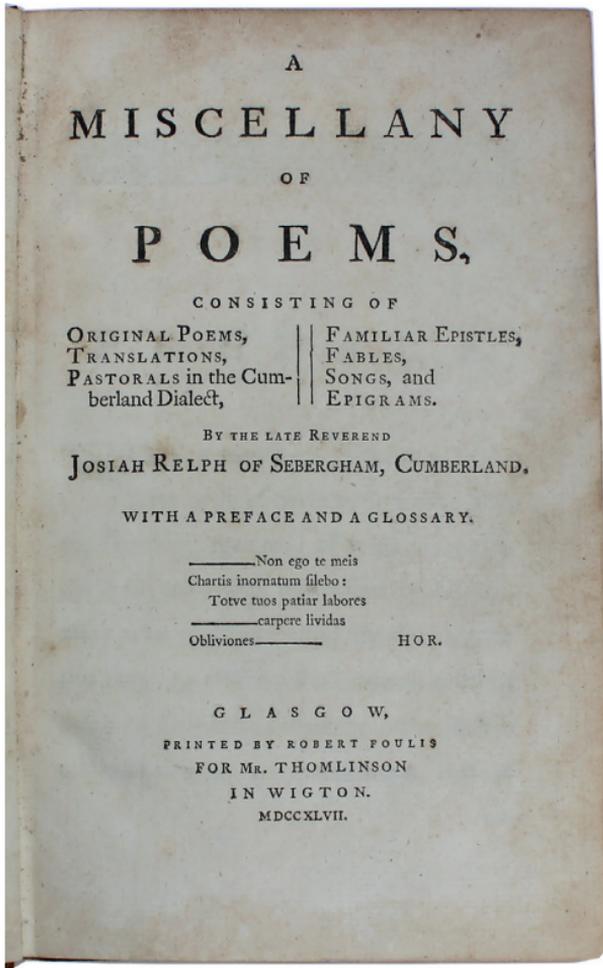
23. RELPH, Josiah (1712-1743).

A Miscellany of Poems, Consisting of Original Poems, Translations, Pastorals in the Cumberland Dialect, Familiar Epistles, Fables, Songs, and Epigrams. By the late Revered Josiah Relph of Sebergham, Cumberland. With a Preface and a Glossary. Glasgow, Robert Foulis for Mr. Thomlinson, 1747.

FIRST EDITION. 8vo, (250 x 120mm), pp. [xlix], 157, a few slightly browned pages and worming towards the end, touching some letters of the glossary and contents, but without serious loss, in the original sheep, single gilt fillet to covers, spine with raised bands, ruled in gilt, red morocco label lettered in gilt, joints cracked but firm and corners slightly worn.

£800

The first appearance of the collected poems of Josiah Relph, including his poems in the Cumberland dialect. The collection was posthumously published and was edited by Thomas Sanderson, who supplied the biography of Relph in the preface (pp. viii-xvi). A lengthy glossary is also included as well as a contents leaf at the end. With a long list of over 30 pages of subscribers, including a final page listing 'Names of Subscribers come to hand since printing the above List'.



‘Relph’s poetical works were published posthumously in 1747 and 1798. A wider, national circulation of a few of his poems was achieved by their inclusion in Thomas West’s *A Guide to the Lakes*, 1784, which was read by Wordsworth, Southey, and early nineteenth century poets. Similarly, in the twentieth century, his dialect poetry is included in anthologies of Lakeland verse, such as those of the poet Norman Nicholson (*The Lake District: an anthology*, 1977). Relph’s best verses are in the dialect of his native county; they are on pastoral subjects, with classical allusions’ (ODNB).

ESTC t109779.

24. WRIGHT, William

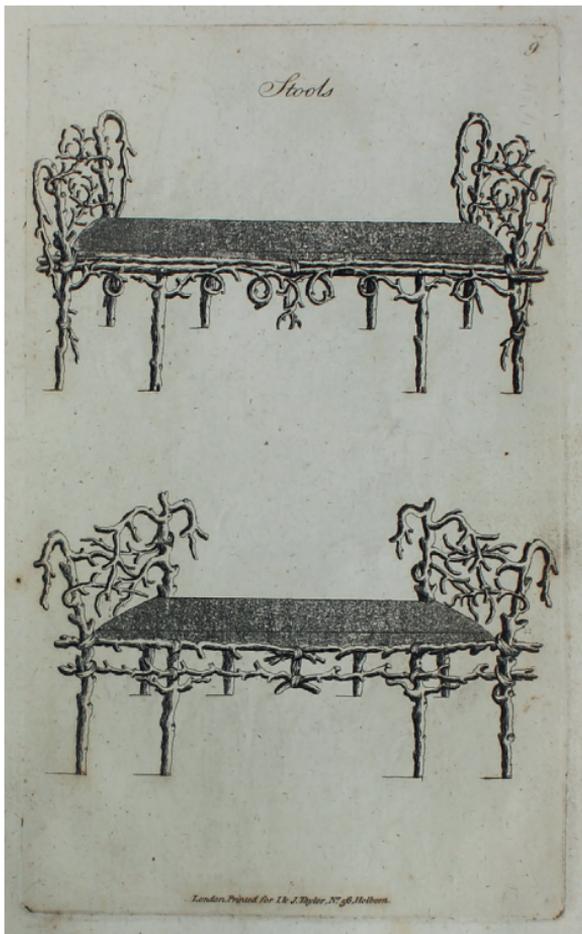
Ideas for Rustic Furniture; proper for Garden Seats, Summer Houses, Hermitages, Cottages, &c. on 25 plates. London, I. & J. Taylor, the Architectural Library, circa 1800.

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. **£2000**

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.





CATALOGUE THREE

'Oh! 'tis the time for serenades!
When the moon peeps thro' orange shades.'

CHAP. VII

Catalogue Three:

*Turning to **English poetry.**
Always in search of interesting copies:
the scarce, the inscribed, the annotated ...
copies from great collections;
the uncut in boards and
the glamorous in red morocco.
Women poets; popular ballads;
privately printed verse;
great literature.*

25. BAYLY, Nathaniel Thomas Haynes (1797-1839).

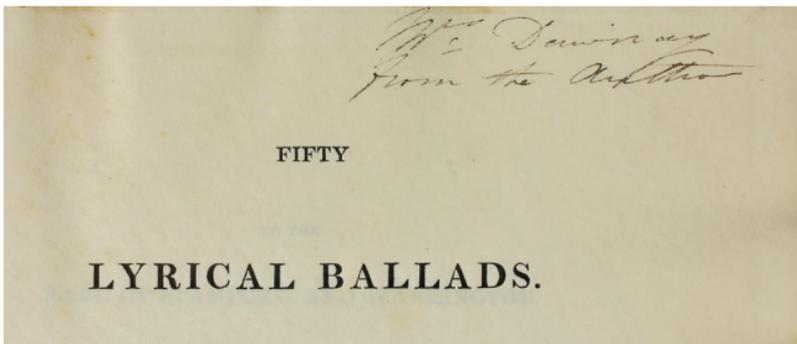
Fifty Lyrical Ballads. By Thomas Haynes Bayly. 1829.

FIRST EDITION. 4to, (238 x 190 mm), pp. [iv], 80, entirely untrimmed, in the original drab boards, worn at extremities with spine delicate, most of the printed paper label still present, foxing to endleaves but the text generally very clean, inscribed on the title-page 'Mrs D... (?) From the Author'. **£350**

A presentation copy of this attractively produced volume of songs printed by Mary Mayler, who ran one of Bath's most successful bookshops, lending libraries and publishing houses. A note on the verso of the title-page states that the volume was privately printed: 'These songs are all published with Music, but being the Property of various Persons, the Author has not the power of publishing them collectively. This Volume has therefore been printed for private circulation'.

Produced at the height of Bayly's fame when his reputation as lyric poet and songwriter made him a popular feature at fashionable soirées in Bath, at one of which he met his future wife, Helena Beecher Hayes. This privately produced volume was evidently intended as a gracious compliment for favours received: this presentation copy is one of a number of presentation copies extant (unfortunately the inscription on the title-page is hard to read: Mrs Davison? Mrs Davinay?).

The volume includes many of his most famous songs, such as 'I'd be a butterfly born in a bower' (p. 28), composed on his wedding journey at Lord Ashdown's villa near Southampton. The notes at the end of this work include a Latin version of that song composed by Francis Wrangham. 1829 also marked the year that Bayly moved to London and embarked on his theatrical career, one at which he enjoyed a fair success and which saw him through financially when the combined blow of loss of income from his Irish estates and the collapse of his coalmining investments hit him in 1831 and it became necessary for him to support his family by writing.



Congreve and Aphra Behn

26. GILDON, Charles (1665-1724); William CONGREVE (1670-1729) & Aphra BEHN, (1640-1689).

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 Arbitr, &c. With an Essay on Satyr, by the famous Mr. Dacier. 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. **£5000**

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 Sylvia', 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 owes [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.

27. [ROBIN HOOD.]

Robin Hood's Garland. Being a Complete History of all the Notable and Merry Exploits perform'd by Him and his Men on divers Occasions. To which is added, a Preface, giving a more full and particular Account of his Birth, &c. than any hitherto published. Adorn'd with Twenty-Seven neat and curious Cuts, proper to the Subject of each Song. London, Marshall, circa 1770.

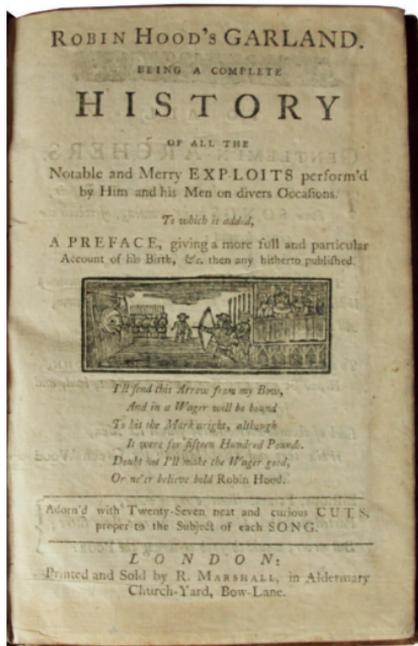
UNRECORDED VARIANT EDITION. 8vo, (177 × 110 mm), pp. 91, *title-page woodcut vignette and twenty-eight woodcuts in the text, some repeated, with numerous woodcut vignettes and typographical rules between poems or sections, several pages shaved, touching a number of headlines, printed on poor quality paper and consequently browned, in contemporary polished calf, spine gilt in compartments, inner joints cracked, extremities slightly worn but binding sound: an attractive, slim volume, with the contemporary engraved booklabel of William Peacock and the later pictorial bookplate of Marjorie Moon.* £950

A scarce illustrated edition of this popular verse account of Robin Hood's exploits, first published in the 1680s and frequently published under this or various other titles such as *The English Archer* and *The Adventures of Robert Earl of Huntington*. The number of songs varies according to the edition, but each song celebrates a tale of derring-do and was meant to be sung to well-known tunes of the time. This edition includes the extended text, with 27 songs, as listed in the final table, Robin Hood's epitaph and, on the final page, 'A New Robin Hood Song, Sng by Mr. Beard'. There are 29 woodcuts in all, including one on the title-page and a final one of Robin Hood's skeleton. Seven of the woodcuts are repeats.

A prefatory poem, on the verso of the title-page, addresses 'All Gentlemen Archers':

‘This Garland has been long out of Repair,
 Some SONGS being wanting, of which we give Account;
 For now at last, by true industrious Care,
 The Sixteen Songs to Twenty-seven we mount;
 Which large Addition needs must please, I know,
 All the Ingenious Yeomen of the Bow’.

This variant is not in ESTC, which lists two R. Marshall editions with the same collation: t228055, in which the final page, p. 91, is misnumbered ‘59’ and in which there are apostrophes in ‘perform’d’ and ‘Adorn’d’ in the title and ESTC t60856, in which there are no apostrophes in ‘perform’d’ and ‘Adorn’d’ in the title but in which p. 91 is correctly numbered. In the present edition, we have the apostrophes and we have the correctly numbered p. 91.



Not in ESTC which has Marshall editions of the same date at Senate House Library and UC Irvine (ESTC t228055) and BL, Bodleian, Chillicothe, Harvard, Newberry, Princeton and Yale (ESTC t60856).

See Osborne I, 13 (London 1789 and 1805); Gumuchian 4791 (London, E. Midwinter, circa 1800).

28. STAPLETON, Sir Robert (d. 1699).

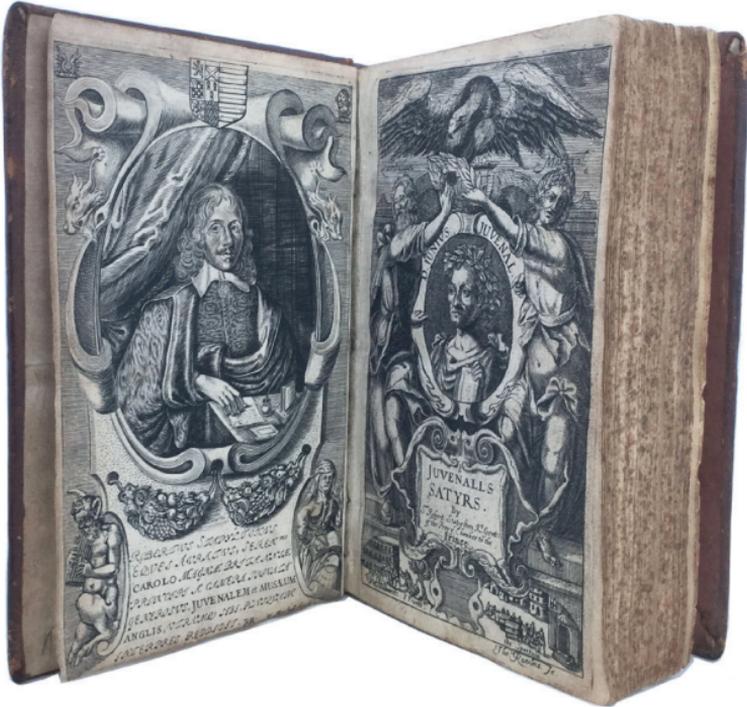
Juvenal's Sixteen Satyrs or, a survey of the Manners and Actions of Mankind. With Arguments, Marginall Notes, and Annotations clearing the obscure places out of the History, Lawes and Ceremonies of the Romans. By Robert Stapylton Knight, Gent. in Ordinary of the Privy Chamber to the Prince. London, Humphrey Moseley, 1647.

FIRST EDITION. 8vo, (164 × 100 mm), engraved portrait frontispiece signed *W. Marshall* and extra engraved title signed *Tho. Rawlins*, pp. [xvi], [ii], 287, [1]; [8], with the errata leaf bound after *A8*, the state where line two starts 'P.50.v.', in contemporary blind-ruled sheep, very slight wear to extremities and front joint, some staining to boards and three small wormholes to foot of spine, with the later bookplate of Douglas Cleverdon and the the early ownership inscriptions 'John Tofsel' and 'John Tofsel Johnson's E. Coll: exon: Oxon e dono Johannis Tofsel' on the front free endpaper. **£1500**

A lovely unspoilt contemporary copy of the first complete English translation of Juvenal into English by Sir Robert Stapleton, dramatist and translator. Stapleton had translated the first six of the satyrs during the civil war, in 1644, but here they are revised and reprinted along with new translations of all the known works of Juvenal.

Bound after this is *Courteous Reader, These Books followed are Printed for Humphrey Moseley, and are to be sold at his shop at the Princes Armes in St Pauls Church-yard*. This is listed by Greg as Moseley's Separate List II, dated 1650 and beginning '1. The History of the Banished Virgin, a Ro-'. The books are listed in three sections, 'Various Histories', Poems and Sermons.

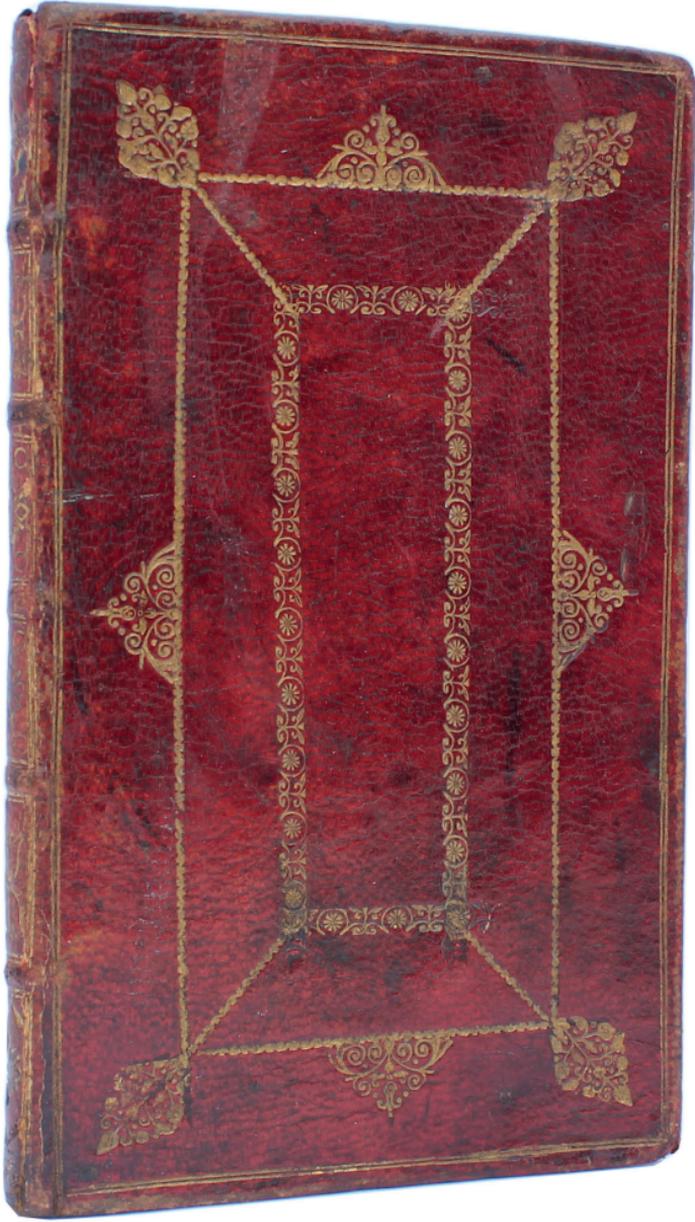
Wing J1291; ESTC r13292; Grolier, Wither to Prior, 816.
 Moseley: Greg III, p. 1173-74; ESTC r226387, at NLW,
 Oxford (3 copies); Folger (2 copies), Huntington (2 copies)
 and Newberry.



29. 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, headcap and upper joints chipped, marbled endpapers, gilt edges.* **£1800**



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.

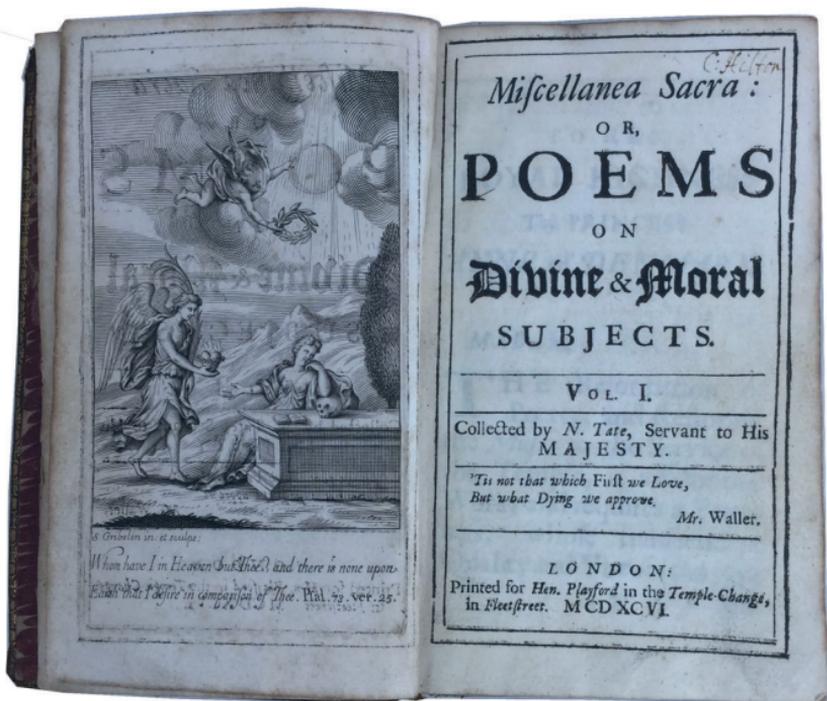
30. TATE, Nahum (1652-1715).

Miscellanea Sacra: or, poems on Divine & Moral subjects. Vol. I [all published]. Collected by N. Tate, Servant to his Majesty. London, Henry Playford, 1696.

FIRST EDITION. 8vo, (162 x96 mm), engraved frontispiece and pp. [xvi], 140, [4] contents, in contemporary black panelled morocco, considerably worn, corners bumped, head and tail of spine chipped, some surface abrasion, spine gilt in compartments, marbled endpapers, long faded gilt edges, with the ownership inscriptions 'C. Hilton' on the title page and 'Jane Dendy Her Book 1790' on the front free endpaper and the later bookplate of Christopher Rowe. £1400

First edition of an important poetical miscellany containing some of the earliest published poetry of Anne Finch (1661-1720) as well as poems by George Herbert, Jeremy Taylor, Charles I and Edmund Arwaker.

Tate began this undertaking with the intention of making it an annual publication, but although a second volume got as far as the planning stage, it never materialized. By the second edition, which was published in 1698, the designation 'Vol. I' had been quietly dropped from the title-page. Finally, the compilation was revised and extended by Samuel Phillips in 1705.



Tate's collection includes the first appearance of Herbert's 'The Convert' (p. 51), several poems attributed to 'a Young Lady' and the following poems by Anne Finch: 'On Easter Day', 'A Preparation to Prayer', 'Gold is try'd in the fire', 'On Affliction', 'Psalm the 137th' and 'The second chapter of the Wisdom of Solomon'.

This was once a very elegant copy in its attractively gilt black morocco binding. It has clearly been much read and happily retains evidence of at least two early owners.

ESTC r22340, listing all the usual places in the UK but only Harvard, Newberry, Union Theological Seminary, Clark, Texas and Yale in North America.

Wing T195; Case, *Poetical Miscellanies*, 207.

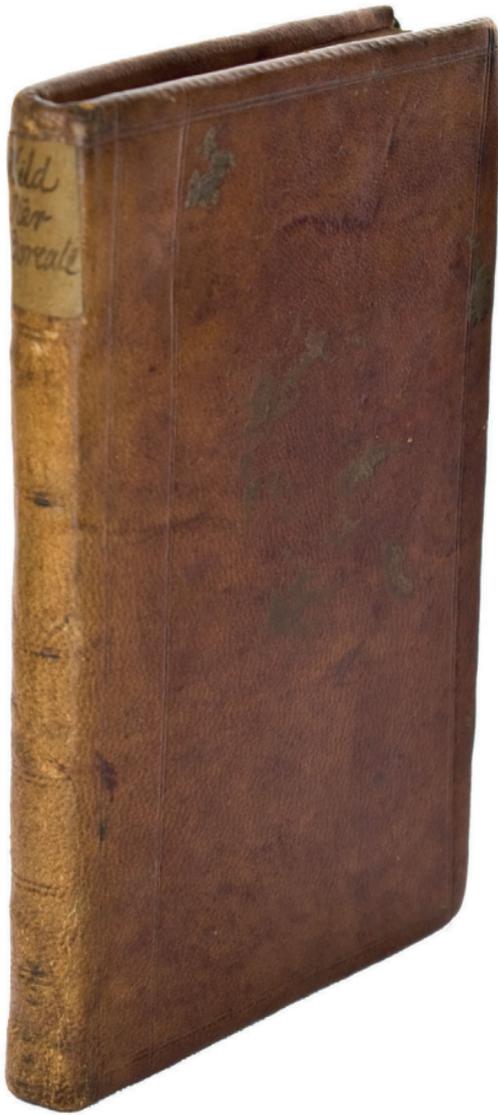
the Richard Jennings copy

31. 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 × 87mm), pp. [3]-122, [4] table, in contemporary sheep, blind-ruled, early manuscript paper label, with the ownership inscription of John Drinkwater, 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. **£3500**

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.



‘If the soul it self be out of tune,
 outward things will do us no more good
 than a fair shoe to a gouty foot.’

CHAP. VIII

Three Hands Cottage:

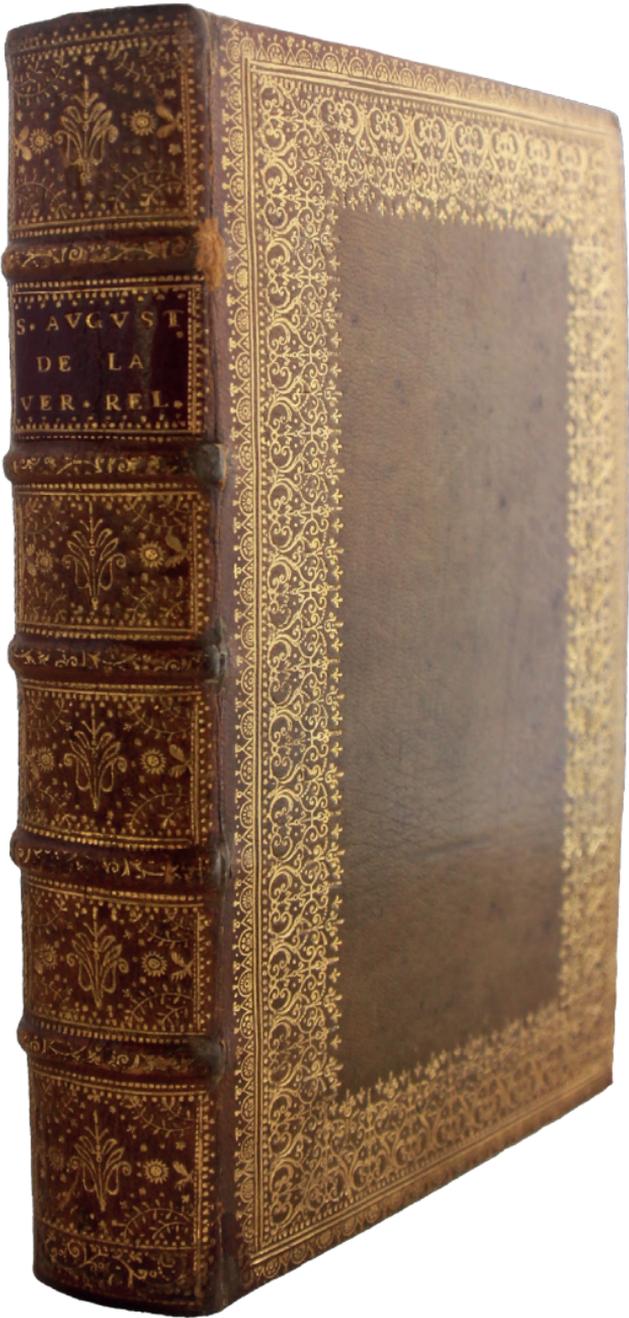
*The move to Teffont Evias, with a
 chalk stream flowing through the garden;
 brown trout and watervoles; a barn owl and
 swallows over a meadow of wild flowers.
 Ralph the cabinet maker builds another
 bookcase and it fills up very quickly.
 Preparing for family life seems like a good
 moment to introduce **devotional works**.*

*A badly timed winter storm
 brings a flood warning ... and damaged
 thatch ... Amanda and Ralph carry the
 books upstairs before heading out
 through the storm
 to the maternity hospital.*

*given by Louis XIV's brother
 to the King's mistress*

32. AUGUSTINE, Saint (354 - 430). Philippe Goibaud DU BOIS, (circa 1626-1694), translator.

Les Deux Livres, De la Veritable Religion, et des Moeurs de l'Eglise Catholique. Traduits en François, sur l'Edition Latine des Peres Benedictins de la Congregation de S. Maur. Avec des Notes, & de nouveaux Sommaires des Chapitres. Paris, the widow of Jean Baptiste Coignard and her son, 1690.



FIRST EDITION. 8vo, (182 x 115 mm), pp. lxxiv, [v], [i], 336, [18], x, 188, [11], engraved headpieces to each part, engraved initials and engraved Coignard title device, the title and text ruled in red, in contemporary richly gilt olive green morocco, elaborate border to covers comprising an outer geometric roll, double rules, larger foliage volute roll with tiny lilies (2.5 mm) in the gaps, spine compartments also elaborately gilt with sun faces, still smaller lilies (1.5 mm), olive branches, palm fronds and dots around a central tulip ornament, red morocco label lettered in gilt, gilt turn-ins with foliage roll, gold printed endpapers, all edges gilt, pink silk marker, with the later bookplates of Lucius Wilmerding and Cornelius Hauck. **£3000**

A stunning copy of this rare translation of Saint Augustine by the violinist, tutor and dancing master, Philippe Goibaud Du Bois.

This copy bears the royal sun faces - the 'Roi Soleil' - and the fleur de lys associated with books from the collection of Louise de la Vallière, mistress of Louis XIV. This volume appears to have been presented to her by 'Monsieur', the King's brother, after she had retired to the convent of Sainte-Marie de Chaillot. The front endpaper bears the following inscription: 'Ce livre est du Monastere de la visitation Ste. marie de chaillot Donné par M. Le Duc D'orleans - de la Bibtiotecque de Son A.R.'

The Wilmerding catalogue has this note on the present volume: 'The back has the small tool of the Roi Soleil, the sides the border of small fleurs de lis which were the only signs of possession the Mlle de La Vallière used in her books'.

See Wilmerding Sale Catalogue III, (1951), 54.
Cioranescu 33498.



Handwritten text on the spine, likely in a medieval script, possibly Latin or Old French. The text is partially obscured by wear and the texture of the leather.

Handwritten text on the spine, likely in a medieval script, possibly Latin or Old French. The text is partially obscured by wear and the texture of the leather.

L.
59.

33. BOURCHIER, Thomas (d. circa 1586).

Historia Ecclesiastica; de Martyrio Fratrum Ordinis minorum divi Francisci, de observantia, qui partim in anglia sub Henrico IIX. Rge, partim in Belgio sub Prinicipе Auriaco, partim & in Hybernia tempore Elizabethae regnantis Reginae. Ingolstadt, Eder, 1583.

[BOUND WITH:] LEYDANUS, Florent van Oyen.

Historia Passionis novorum in germaniae inferioris provincia constantissinorum Martyrum Ordinis sancti Francisci ex observantia. Ingolstadt, Eder, 1582.

Second Edition; First Edition. 12mo, (124 x 70 mm), ff. [xxx], 178, [2]; pp. 95, [1], upper section of the title-page slightly worn, with paper fault or perhaps very early restoration, in contemporary blind-stamped pig-skin over wooden boards, with the original metal clasps, different devotional scenes blind stamped on each board, spine lettered in ink, slightly darkened, with later library shelf-mark at foot of spine in red ink, with a later Jesuit bookplate and the booklabels of 'Gulielmi O'Brien' and Milltown Park Library on the front pastedown, the Buxhelm library stamp on A2 and the manuscript inscriptions of 'Cart. Bux.' (the Carthusian monastery of Buxhelm) and 'Sebastianus Balsmaylor' (?) on the title-page. **£2000**

An excellent copy of this scarce chronicle of Catholic Martyrs executed during the reigns of Henry VIII and Elizabeth I. This is the second edition, published a year after the first of Paris, 1782. An important work, it was widely published and translated: a German abridgement was published in 1584, a Dutch edition also in 1584, two further Paris editions in the 1560s and an Italian abridgement in 1607. It is bound with a companion volume by Florent van Oyen Leydanus, who according to Allison and Rogers supplied the account of the Belgian martyrs for Bouchier's work.

Bourchier was for some time attached to Magdalen College Oxford before joining the Franciscans during the reign of Queen Mary in the restored convent of Greenwich. When Elizabeth expelled the community, Bourchier left England and went to Paris where he studied theology at the Sorbonne and spent some time staying with Bishop Patrick O’Healy and Conn O’Rourke, two of the Irish martyrs whose lives and deaths are recounted in this work. After completing his studies in Paris, Bourchier went to Rome and joined the great Franciscan community there, the Ara Coeli. He was subsequently appointed a penitentiary of St. John Lateran’s. He was a learned and very pious man who is said to have written many books, although only three titles are recorded (see *Bibliographical Dictionary of the English Catholics*, I, 277).

Bourchier’s work is an important source of information and was the first published account of the lives and persecutions of many of these martyrs. He includes the stories of Catholic martyrs from the Netherlands and the Spanish Netherlands, the martyrs of Flanders, the two Irish martyrs mentioned above and the English Observant Franciscans, narrating events that took place between 1536 and 1582. Having provided graphic accounts of the persecution, capture, trials and tortures endured, as well as of miracles attributed to some of the martyrs, Bourchier concludes with a passionate disavowal of oppression and an examination into the nature of martyrdom and its legacy. Full of first-hand information, this is an invaluable and gripping record of sixteenth century Catholic persecution.

Bourchier: Adams B2595; Allison & Rogers 107.

Leydanus: Adams L613.

34. DE VOS, Maarten, the elder (1532-1603); Johann SADELER, (1550-1600) & Raphael SADELER, (1560-1628), engravers.

Solitudo sive Vitae Patrum Eremiticolarum per antiquissimu Patre D. Hieronymu corunde primaru olim conscripta: iam vero aneis laminis, idqz Io. Turpin et Phls Thomassinus Socii excudebant. Rome, 1606.

Landscape 4to, (205 × 275 mm), engraved title-page and 29 numbered copper engraved plates (plate mark 167 × 209 mm), plate 23 torn along the impression and repaired, title-page dust-soiled and a little damp-stained, further dampstaining to several of the other plates but it is mainly marginal, some browning and creasing to many of the plates, in later continental quarter vellum over brown marbled boards, vellum tips, spine ruled in gilt with orange label (chipped) lettered in gilt, with the small booklabel of James Pope-Hennessy: not a pristine copy, but a clear impression of the plates. £1200

A beautiful suite of copper engraved devotional plates depicting 29 hermits, male and female, in a variety of urban, rustic and wilderness scenes. The plates were first engraved by the brothers Johann and Raphael Sadeler in 1585-87, while Jan Sadeler was a citizen of Frankfurt am Main, and were probably printed by Ægidius Sadeler (1568-1629). A popular and evocative subject, the Sadelers published five books of engravings celebrating the desert fathers, all after Maarten de Vos' original drawings. The present series, along with the companion works, *Trophaeum vitae solitariae*, *Oraculum anachoreticum*, *Sylvae sacrae* and *Solitudo, sive vitae foeminarum anachoritarum*, 1594-1600, remained popular for some years and was reprinted a number of times. *Solitudo, sive vitae foeminarum anachoritarum*, the final work in the series, was devoted to female hermits.



na *HIERONYMVS*, oris
titus *facundia*,

Arcta Patrum secta
Vitas eorum p

These engravings were an important inspiration for the interest in hermits and hermitages as part of the picturesque and romantic movements in the eighteenth century. Horace Walpole suggested that the hermitage at Hagley Park in Worcestershire was reminiscent of one of those depicted in Sadeler's prints.

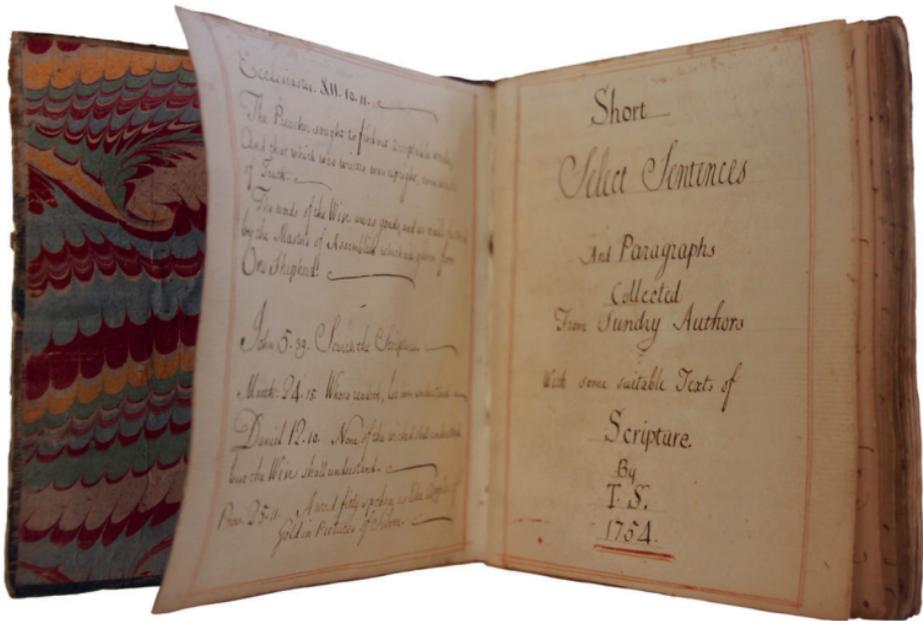
Grässe, v. 6, p. 211; see Hollstein, F.W.H., *Dutch and Flemish etchings, engravings and woodcuts, ca. 1450-1700*, v. 21, p. 147-149 (nos 377-406).

34. STRATTON, Thomas, 'the Transcriber'. JOHN OWEN, (1616-1683), JAMES JANEWAY (1636-1674) & others.

Short Select Sentences and Paragraphs Collected from Sundry Authors. With some suitable Texts of Scripture. By T.S. Ponder's End, 1754.

MANUSCRIPT IN INK. *Square '12mo', (127 × 124 mm), pp. [1], [iv], 89, text written in a neat hand in brown ink, ruled in red, sewn in a single gathering, in the original decorative boards, covered with an engraving of Liverpool, marbled endpapers, some wear to spine and extremities but an unusual and engaging object. £3500 (+ VAT)*

A delightful pocket compilation, in manuscript, of favourite sayings put together by Thomas Stratton of Ponder's End. Following the title-page is a three page preface in which Stratton explains that he has been putting together these passages for over almost forty years for private and family use but now feels they may benefit a wider readership.



It is possible that this is a fair copy of his notebook intended to be lent among friends - 'those very few friends who might come to have a sight of them' - but it is also possible that this was a version prepared by him for publication. The preface to this manuscript is signed 'Ponder's End, Octo. 1754' but the first printed edition did not appear until fourteen years later, in 1768, where the preface is signed 'Tho. Stratton, Ponder's End, March 12, 1761'. It is an interesting book in that it appears to have had a slow-burn popularity, starting perhaps with this privately circulated manuscript in 1754 and then appearing in print in 1768, 1791 (a reissue of the sheets with a new title-page, a copy of which is offered with this manuscript for comparison), 1806, 1839 and 1854.

This is a charming manuscript, the text closely but neatly written, with each quotation separately ruled in

sections in red ink. Quotations written on the verso of the front free endpaper face the title-page: ‘The Preacher sought to find out acceptable words’. The manuscript has been bound in a single, chunky gathering, which is sewn through the central section. It is in its original binding of boards covered with an engraved view of Liverpool from the River Mersey, complete with ships in the foreground. The engraving is a reduced and reworked version of an original engraving by Samuel and Nathaniel Buck, called ‘The South West Prospect of Liverpool, in the County Palatine of Lancaster’, first produced in 1728.

This is very much a work in progress and the final printed version differs considerably from the present manuscript. The printed preface is essentially different although it includes many passages used in this earlier manuscript, with slight differences in wording. So, for example, the manuscript preface reads: ‘My first view herein was only for my own private use and my family, But upon a frequent perusal they seem’d to me so Excellent, that I judged they could not but be acceptable to those very few friends who might come to have a sight of them, and whose hearts are in the ways of them’ whereas the printed version reads ‘My first view, in my labour herein, was for my own private use; afterwards I thought they might be of use to my own family; and then, upon frequent perusal of them, they appeared to me so excellent, so strong and striking, that I could not but judge they might be acceptable and useful to those very few of my Christian friends and acquaintance into whose hands they might come, and in whose hearts are the ways of them’ (*Aureæ Sententiæ*, London 1791, p. vi). This manuscript contains 218 numbered quotations and

passages as compared with 377 in the printed version, with the extra sayings inserted throughout the text rather than simply added onto the end.

The only other work we can trace to this author is a religious poem entitled *The Dying Saint: a poem*, circa 1770s, written 'by my late worthy and much Honour'd Father, Mr. Thomas Stratton of Ponders End'. This is known only in the manuscript copy held at the Beinecke Library. The author may have been the bookseller Thomas Stratton who had premises in Tottenham Court Road and was involved in the publication of *The Friendly Monitor; or Advice to a Young Man coming out of his Apprenticeship*, London 1795, written by 'R. L, master at the Orphan Working School'. The final leaf of the printed version of this manuscript contains Stratton's epitaph in which he is described as a citizen of London. The first edition appears to have been published in 1768, although the preliminary address 'to the reader' is signed 'Tho. Stratton, Ponder's End, March 12, 1761'. OCLC lists an edition of 1758 but this is presumably an error for 1768, given the date on the author's address of 1761. This is listed in a sole copy at Indiana State Library. This was followed by an unrecorded 1791 reissue of the sheets of the 1768 edition with a new title page, after which the text was reprinted in Boston, 'by True and Ball for B. Pike', in 1806, and in London in 1839 and 1854, under the title *The Truth and Witnesses: or, Gems from Owen, Leighton, Janeway and others*, London, Weymouth Printed, John Wesley and Co, 1854. An unrecorded reissue of Stratton's non-conformist compendium, using the sheets of the 1768 edition with a new title page.

This manuscript is offered for sale with a copy of the printed text for comparison: *Aureæ Sententiæ, Select Sentences transcribed from Sundry Eminent Divines, and other Writers: with some suitable texts of Scripture.* By T.S., London, 1791. 12mo in sixes, (92 x 158mm), pp. vii, [i], 221, [3], in contemporary mottled calf, flat spine gilt in compartments with black morocco label lettered in gilt.

Not in ESTC, OCLC or Copac.





35. STREICHER, Ignatius

Tagliche Pflicht Des Menschen; den Allerhochsten Gott anzu-betten, zuloben, und zudancken Zum Gebrauch der hochgebohmen frauen Maria Walburga. 1774.

MANUSCRIPT IN INK. *Small 8vo, (142 × 85 mm), with engraved frontispiece, finely executed ink drawing on the verso of the title-page and pp. [ii], 224 with twenty further engraved plates throughout the text and with six detailed part-page pen and ink drawings, the manuscript finely executed within engraved foliate borders throughout, including the title-page, calligraphic titles in red and occasional yellow ink, with half a dozen calligraphic designs at the end of sections, including a final bird with red foliation, exquisitely bound in contemporary German red morocco, covers elaborately gilt with a border composed of a leaf roll, dotted roll and floral border, with large black flowers and drawer-handle tooling in the corners, enclosing a centre piece with flowers, volutes, crowned faces and extensive tooling, highlighted with black paint, around central lettering 'IHS' on the front and 'RAM' (?) on the back, the spine gilt in compartments, also with black paint, decorative bright blue pastedowns, the edges gilt and subtly gaufered at the corners, preserved in the original pull-off slipcase, internally of blue patterned paste paper boards (to match the endpapers) and externally of contemporary mottled calf, gilt with dotted roll and corner fleurons, spine gilt in compartments, edges mottled, the slipcase a little rubbed.* **£2500 (+ VAT)**

A fabulously bound German Catholic calligraphic devotional volume, lavishly illustrated throughout. Each page is deftly executed within an elaborate engraved border and there is also a full-page pen-and-ink frontispiece and six delightful pen-and-ink vignette section headings. The artwork on the verso of the title-page and the final calligraphic twirl (in the form of a bird) are both signed 'Ignatius Streicher fec. 1774'. Twenty engraved plates

by various artists accompany the text. The presence of the devotional plates, as well as the uniform engraved border throughout, suggest that this delightful object was published blank in this format ready to be used to create a manuscript work of devotion.



36. VOGEL, Matthäus (1695-1766).

La Pratique du Chrétien, Sanctifiée par la Prière.
Heidelberg, ie Mannheim, Hæner, 1738.

FIRST EDITION. 8vo, (203 x 135 mm), pp. xvi; ff. 36; pp. 37-80; 76, including 35 beautiful full-page engravings by P.A. Kilian after Schlichten, in contemporary green morocco, with elaborate gilt border comprising scroll tool, triple gilt filet, corner fleurons and inner foliate scroll, spine gilt in compartments, red morocco label lettered in gilt 'M.J.R.', marbled endpapers, gilt edges, a cup mark on the front board but otherwise an exceptionally clean copy, preserved in a contemporary pull-off slipcase with red and green papier dominoté interior and speckled calf exterior, plain spine, blind ruled borders to front and back of upper and lower sections. **£3000**

A stunning copy of this magnificent and sumptuously illustrated devotional work. The principal part of the work, 'Tableaux de la Sainte Messe avec des prières choisies', takes the faithful through the mass in simple stages, each double page spread focussing on one stage of the mass. The 'Tableaux' comprise 35 really detailed and exquisite plates, each of which is accompanied by a prayer. The plates all depict a priest and server (the latter dressed in elegant contemporary fashion) at an altar engaged in some part of the mass. Each plate bears a caption at the foot relating to the section of the mass and what the priest is doing, such as 'au lavabo' or 'Quand le Prêtre fait l'oblation de l'Hostie'. Additionally, each picture contains paintings above the altar which reflect a key moment in the life of Christ, beginning when Christ goes to the garden of olives. This incorporates an extended Stations of the Cross into the devotion of the mass, providing a focus for meditation, with each



plate also bearing a caption describing the scene from the gospels depicted.

The 'Tableaux' section is foliated and bears the imprint on the sectional title, 'Imprimés à Mannheim dans l'Imprimerie Electorale 1738'. The other sections of the work are paginated, with morning and evening prayers given in the preliminary leaves, and further prayers, for confession, communion, vespers etc., given in the section following the 'Tableaux' (ie on pp. 37-80). This is followed by a final part under the title 'La Journée du Chrétien, sanctifiée par la prière' (pp. 76) which gives further extended prayers for morning, evening, during mass and for confession.

Attributed to the Jesuit Matthäus Vogel, who was attached to the Jesuit college in Mannheim. In 1720, the court of the Elector Palatine, Charles III, had been transferred from Heidelberg to Mannheim. Charles III's Catholicism - in a largely protestant population - would have made it likely that the official press was made available to the Jesuits for their publications; it would also explain the double imprint of this work, in both Mannheim and Heidelberg.

This copy is in a contemporary green morocco binding that, thanks to its preservation in a contemporary leather slipcase, has retained a remarkable freshness. The gilding and the leather are as new and, apart from a small stain where a previous owner has used it as a coaster, it appears much in the same pristine condition as it would have done when first purchased.

OCLC lists the Baden State Library and Hamburg only (both without the final section); not in CCFr.



'Though I have not had as yet much experience in life,
yet I have learned many things from Mrs. Newbery's little books.'

CHAP. IX

Cecily:

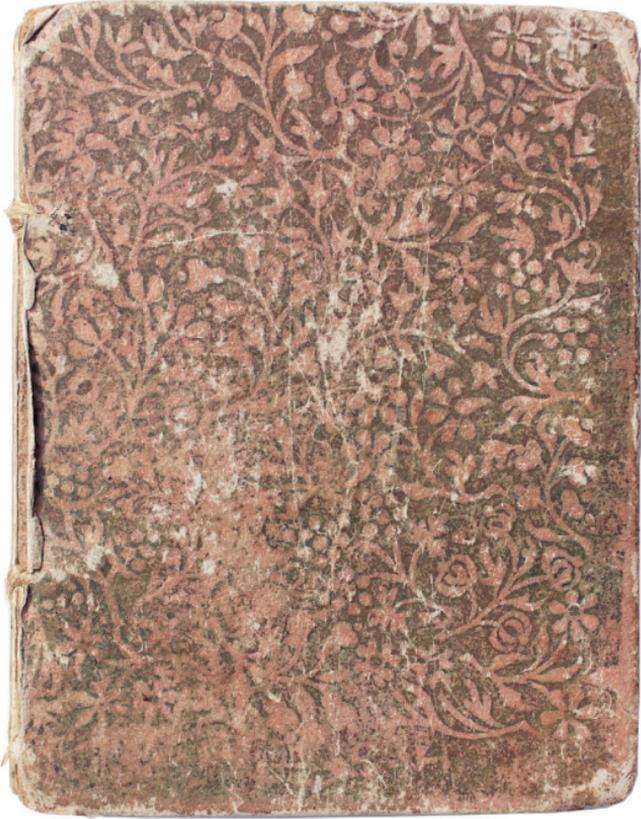
*Producing babies and catalogues:
an initiation into the art of multi-tasking.
Ozalids and obstetrics at Odstock Hospital.
Life blissfully changes gear
with the arrival of Cecily,
but the business of bookselling continues
with barely a pause.
Discovering the joy of the bed-time story,
from Homer to the Famous Five
by way of The Toy Shop and other delights
in Dutch floral boards,
Amanda delves into **children's books.***

37. [GOODVILLE FAMILY.]

The History of the Goodville Family; or, the Rewards of Virtue and Filial Duty. London, A. Millar &c., 1792?

FIRST EDITION. 24mo, (110 × 85 mm), woodcut frontispiece and pp. [3]-94, title page woodcut vignette, sixteen further woodcuts in the text, F8 (final leaf) torn at gutter, appearing as a stub to F1 which is the section title for 'Letters for the amusement and instruction of youth', in the original pink coloured decorative floral paper-covered boards, lacking all paper to spine, extremities a little worn, with evidence on both pastedowns of removal of something, with a hard red substance, possibly sealing wax and remnants of paper, with the ownership inscription to front and rear endpapers of 'Charlotte Falck, Falmouth Feby 8th 1792'.

£4000



A delightful copy of this scarce adaptation of the popular children's book *The Happy Family, or Memoirs of Mr. and Mrs. Norton*, first published by Marshall in ca. 1786. This undated London edition is not in ESTC, which records two York editions dated as circa 1800 from internal evidence in the Morgan copy. Internal evidence in this copy gives a date of 1792 or before, from the ownership inscriptions 'Charlotte Falck Falmouth Feby 8th 1792'.

This tale is a blatant plagiarism, representing a tremendous cheek on the part of the publishers, faintly disguising and recasting a previously published and extremely successful work. Sometimes attributed to Mrs. Kilner, *The Happy Family or Memoirs of Mr. and Mrs. Norton* was first published by Marshall in 1786 and ran to at least nine editions by the end of the century. The disguise is not an elaborate one: where the original text begins 'Mr. Norton was a gentleman of easy fortune, who lived upon his own estate in the country', our text kicks off with 'Mr. Goodville was a gentleman of handsome fortune, and resided upon his own estate in the country'.

ESTC clearly states that this is an adaptation of *The Happy Family, or memoirs of Mr. and Mrs. Norton*, and also refers to Osborne II, p. 299 for 'The Happy Family'. This is given as *The Happy Family: or Winter evenings' employment*, 1801 (first published 1800). Osborne notes that in the original edition, the author's preface acknowledges that the book is enriched with passages from *Strictures on the modern system of education* by Hannah More. The original edition consists of readings and conversations, in seven parts, while the present work consists of thirteen chapters and does not have a preface. It does however have a total of eighteen delightful woodcut illustrations by John Bewick.

ESTC lists two York editions of this text: ESTC t98206, York, printed for T. Wilson and R. Spence, [1800?], pp. 80, [2], with a final advertisement leaf, at BL, National Trust, York Minster Library and McMaster. ESTC n47184, York, printed for T. Wilson and R. Spence, [1800?], pp. 94, [2], with a final advertisement leaf, at Morgan only. The only copy we have been able to find of this edition is at the V&A and it collates as ours (ie. with no advertisement leaf).

Not in Osborne (but see Osborne II, 893 for *The Happy Family*).
Not in ESTC; OCLC lists the V&A copy only.



'It was the very foundation of the Moral Tale'
(F.J. Harvey Darton).

38. [GOODY TWO-SHOES.]

The History of Little Goody Two-Shoes; otherwise called Mrs Margery Two-Shoes. With the Means by which she acquired her Learning and Wisdom, and in Consequence thereof, her Estate. See the original manuscript in the Vatican at Rome, and the Cuts by Michael Angelo; illustrated with the Comments of our great modern Critics. London, 1796.

32mo, (103 x 60 mm), wood-engraved frontispiece and pp. [3]-128, with 32 woodcuts in the text, sometime attributed to Bewick, very clear impressions, in early nineteenth century dark green morocco, double gilt fillet to covers with corner fleurons, central olive wreath gilt on both covers, spine lettered with the title, date and 'Bewick Cuts', decorated in gilt, marbled endpapers, gilt edges. **£2800**

A scarce edition of this classic of children's literature and John Newbery's most famous book, first published by him in 1765. Variouslly attributed to Giles Jones, 'an intimate friend of John Newbery' and his brother Griffith Jones, Oliver Goldsmith and John Newbery itself, this was a much-loved tale for generations, with over 200 editions published well into the twentieth century.

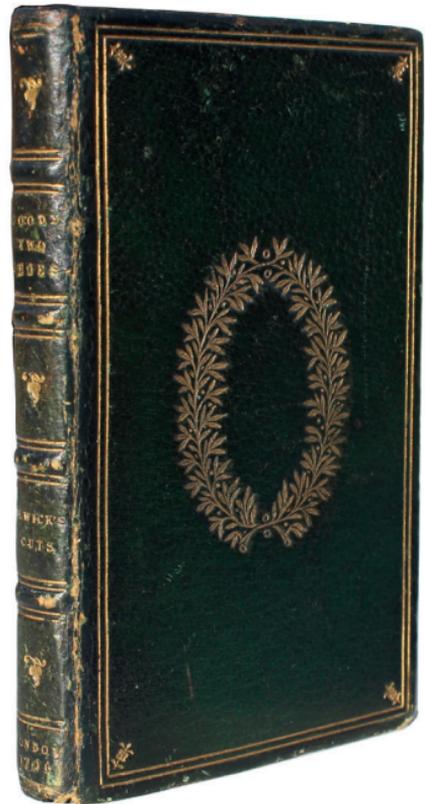
'The publication by which Newbery's name is best known, however, is not far off being a great one. Its spaciousness lies in what its author unconsciously put into it, not in what he meant it to be. Goody Two-Shoes is an extraordinary picture of rural England painted by, so to speak, a sentimental democratic conservative. As a children's book, it is utterly dead, and but for its one-time



repute would be forgotten. It had no virtue of survival in its ideas, in its events, in its characters, or in its style. But great and lovable men praised it and remembered it' (most notably Coleridge) '- through the mist of years. And it was almost the first piece of original English fiction deliberately written to amuse children only' (F.J. Harvey Darton, *Children's Books in England*, 1958, p. 130). The dedication, signed Jan. 12, 1796, is addressed 'To all Young Gentleman and Ladies who are Good, or intend to be good' and signed 'their old Friend, the editor', where in the earlier Newbery editions it was signed 'their old friend in St. Paul's Churchyard'. This is a handsome copy, in a slightly later, but very attractive morocco binding.

This edition not in Osborne; see pp. 889-891 for other editions; see Roscoe J167 for an extensive list of Newbery editions; see Grolier, *One Hundred Books Famous in Children's Literature*, 15; Alderson & de Marz Oyens; *Be Merry and Wise*, 73.

OCLC lists Bristol University only.





intended chiefly for young Gentlemen

39. KILNER, Mary Ann (1753-1831).

Memoirs of a Peg-Top. By the author of Adventures of a Pin-Cushion. York, Wilson, Spence and Mawman, circa 1797.

FIRST YORK EDITION. 16mo, (112 x 84 mm), woodcut frontispiece and pp. [iii-v], vi, [7]-94, [2] advertisements, with 27 part page woodcut illustrations in the text, in the original Dutch floral boards, reinforced along the spine with old patterned paper, joints a little weak, particularly at the front, lower section of spine (30 mm) missing, text good and clean with crisp impressions of the woodcuts, ownership inscription on the front pastedown 'George Tudor's Book. 1801'.

£1500

A scarce provincial printing of one of Mary Ann Kilner's most popular tales for children, an it-novel that tells of the adventures of a spinning-top. Following the great success of Mary Anne Kilner's *The Adventures of a Pin-Cushion*, circa 1783, also published by Marshall, this is naturally an attempt to capitalise on a ready market. It is also, however, aimed specifically at boys in the way that *The Adventures of a Pin-Cushion* captured the market of young female readers. In the frontispiece, the figure of a girl is included but although she appears to be engrossed in the game, she is very much a spectator not a player.

'The indulgent attention with which the *Adventures of a Pincushion* have been honoured, flattered the writer with an opinion, that a work like the present might meet with equal success; as the aim in both has been to promote the cause of *virtue*, and to blend the hints of instruction with incidents of an amusing nature. The former work was designed chiefly for the use of young Ladies; this is evidently calculated for young Gentlemen: for although the laws of justice, probity, and truth are of *general* obligation, yet, it was imagined, that by consulting *different amusements* and *pursuits*, and recommending the accomplishments *separately*, in which each sex were more particularly concerned, the subjects would become more interesting to those readers to whom they were immediately addressed, and have, in consequence, a better chance for approbation' (pp. v-vi).

Originally published by John Marshall, in at least three undated editions of circa 1785, this is the first of two York printings by Wilson and Spence, with another appearing about three years later, circa 1800 (ESTC n35179, at Bodleian, Toronto and DLC). There was

a Dublin printing by Pat. Byrne which ESTC dates as 1780? (only Trinity College copy listed). Isaiah Thomas also produced an edition in Worcester, Massachusetts, in 1788. 'Illustrated with a frontispiece and 27 most charming woodcuts, well impressed' (Gumuchian). The Morgan entry on OCLC suggests that these may be by Bewick.

Despite the evident popularity of the work and the number of early editions, this remains a scarce text. Of the three original Marshall editions, ESTC records a total of a dozen copies in ten locations: BL, Bodleian, Cambridge, NT; Lilly, Morgan, UCLA, Free Library of Philadelphia, Yale and Melbourne.

Gumuchian 3510 (under Dorothy Kilner); not in the Osborne catalogue.

ESTC n10967, at Columbia and Morgan only; OCLC adds Groningen.



40. [MASTER TOMMY AND NANCY GOODWILL.] JOHNSON, Richard, attributed.

Letters between Master Tommy and Nancy Goodwill; Containing the History of their Holiday Amusements. Embellished with Cuts. London, Thomas Carnan, 1786.

Small 12mo in sixes, (115 x 75 mm), pp. [iv], 92, with 14 woodcut illustrations in the text in contemporary pink Dutch floral boards, old marbled paper repair to spine, chipped and worn, with the contemporary ownership inscription of Eliz^r Eamonsen. £2000

A scarce edition of this strikingly illustrated and very popular children's book, substantially revised by the author for this edition. According to Weedon, the work is 'partly borrowed' from Sarah Fielding's *Governess*, the classic children's novel first published in 1749.

Johnson was one of the most prolific authors associated with the Newbery family. In 1787, almost the entire list of publications by Elizabeth Newbery, apart from only five titles, were written by Richard Johnson. The present work, first published in 1770, is his first known collaboration with Thomas Carnan, John Newbery's stepson, for whom Johnson he went on to write numerous children's books. It was the most successful of all their joint ventures and saw several editions. Johnson was paid to revise it in 1775 and a 'third edition, corrected', appeared in 1776. According to Roscoe, this fifth edition was also substantially revised before publication. Interestingly, the text was shortened, comprising 14 instead of 18 letters, omitting the contents list and including only 14 of the original 19 woodcuts used in the first edition.



Roscoe notes that the five excised woodcuts included elements that would have been deemed unsuitable by parents of that era (they are those at pp. 18, 29, 49, 70 and 96 in the 1770 edition). Curiously, the death-bed scene and that showing the figure of Death about to plunge his dart into a praying man (admittedly, Providence relieves him, but it is still a shocking image) have been retained. Also included is the story of the shepherd Thyrsis next to his lover's tomb, idly chopping up worms to pass the time when a voice warns him that the worms are his beloved. He opens the tomb and 'shoals' of worms come out, with a voice warning him 'that what Amarante is at present, Thyrsis must one Day be'. Cheerful stuff.

‘The very favourable Manner in which this little work has been received, has induced the Editor of it carefully to revise the Whole, to alter many passages, and expunge such Parts of it as did not appear altogether properly adapted to the Improvement and Entertainment of little Masters and Misses’ (Advertisement).

Despite the work’s popularity and numerous reprints, all the early editions are now scarce, with more surviving copies of the first edition than any other. ESTC lists only three editions: ESTC t90612, London, 1770, Roscoe J214 (1), at BL, Birmingham, Bodleian, Columbia, Free Library of Philadelphia and Harvard; ESTC n46604, London, 1776, ‘third edition’, Roscoe J214 (2), at Chillicothe and Ross only; ESTC n11477, London 1779, (Roscoe J214 (3), at Morgan only.

This edition not in ESTC; OCLC lists the BL only.
Roscoe J214 (4).





41. [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, rebacked. £2500

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 a 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.

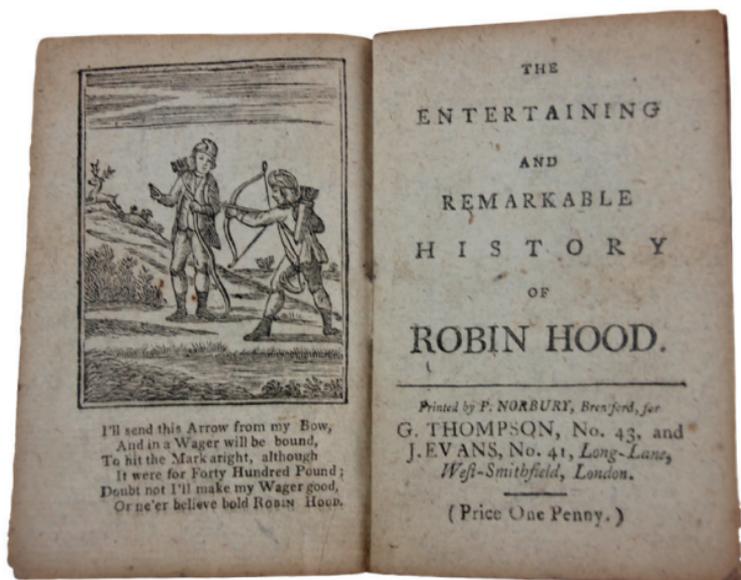


42. [ROBIN HOOD.]

The Entertaining and Remarkable History of Robin Hood. London, G. Thompson etc, circa 1800.

24mo, (100 × 65 mm), wood-engraved frontispiece as pastedown and pp. [3]-31, with four additional part-page woodcuts in the second half of the text, slightly browned throughout, ink faded or faintly printed on part of p. 13, a couple of leaves cut close at the edge, in the original Dutch floral wrappers. **£1400**

An unrecorded edition of this scarce little history of bold Robin Hood, with an attractive woodcut frontispiece depicting him as an archer, with accompanying verse. The text is made up of a series of little tales using a combination of prose, verse and woodcut illustrations. At the end is included 'A Robin Hood Song'.



The only work under this title recorded in ESTC is an edition printed 'by assignment of' Thomas Carnan, circa 1785, also printed by Philip Norbury of Brentford (ESTC n6904, at UCLA only; OCLC adds Princeton) although Roscoe suggests that it is likely that Carnan himself also put out an edition. OCLC adds an edition of London, printed for T. Evans, circa 1806, listed the Library of Congress only. The Morgan has a copy of a later edition printed in London by J. Pitts, circa 1820-1844.

Not in ESTC or OCLC.

See Roscoe J102A.

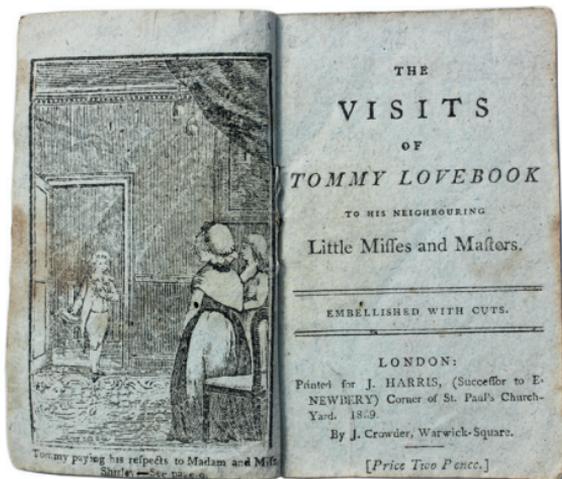
43. [TOMMY LOVEBOOK.] JOHNSON, Richard.

The Visits of Tommy Lovebook to his neighbouring Little Misses and Masters. Embellished with Cuts. London, J. Harris, 1809.

THIRD EDITION. *32mo, (97 x 62 mm), wood-engraved frontispiece (as pastedown) and pp. [3]-64, with 12 woodcut illustrations by John Bewick in the text, in the original plain yellow wrappers, dust-soiled and bumped, wanting the spine, with the ownership inscription 'Mary Kelso (?) her book' and Marjorie Moon's bookplate on the rear inside cover.* **£750**

Young Tommy Lovebook is described as bookish from his babyhood, when he was pacified not by his coral as most babies are, but always by one of Mrs. Newbery's little books, leading the midwife and the nurses to believe that he would one day become a great scholar, a promise that he lived up to in his later childhood. 'Even

young as he was, he had collected a little library, which consisted of all the gilt books sold at the corner of St. Paul's Church yard from one penny value to a shilling. Indeed he had done more than merely collect them; for he had read them all, and could tell such a variety of pretty tales and stories, that every young person was fond of his company. You see him here amusing himself in the principal scene of his delight' (pp. 7-8).



This is a scarce edition of this delightful work, written by Richard Johnson in 1791 and first published by Elizabeth Newbery in 1792. Harris published his first edition in 1804, meeting with sufficient success to reprint in 1806 and here in 1809, with a further edition in 1815. Richard Johnson records in his *Day-book*: '1791 Oct. Mr Badcock - To writing *The Visits of Tommy Lovebook* - £2.2s' (see Roscoe p. 268).

Not in OCLC, which lists the a single, later edition, London, J. Harris, 1815, at BL, Morgan, Free Library of Philadelphia and Oregon. Moon 958 (3); see Roscoe J372 (1792 edition only); not in Osborne or Gumuchian.



Chick Lit

44. [WREN.]

The Wren; or, the Fairy of the Green-House, consisting of Song, Story, and Dialogue. Founded upon actual Incidents, and put together for the Amusement and Instruction of three little Boys during the Confinement of their Mother. London, John Marshall, circa 1790.

SECOND EDITION? *18mo, (102 × 84 mm), frontispiece wood engraving by John Lee, pp. [3]-79, with twelve part-page oval woodcut illustrations in text, including three final pages of bookseller's advertisements, the recto of the first leaf (frontispiece) and the verso of the final leaf (advertisements, p. 79) are pasted down, text fairly dust-soiled and browned, small tear on A4, mainly marginal but just touching text, with no loss, in the original Dutch floral papers, some careful restoration to spine, with the ownership inscription 'Eliza Croxton's book' at the foot of the frontispiece.* **£3000**

A scarce reprint of this charming series of moral stories for children in verse, first published by Marshall in 1787. Three little boys, Harry, George and Jerry, are kept entertained during their mother's confinement by the little wren who lives in the green-house.

This little bird acts as their moral guide, either rewarding them or punishing them (with the assistance of their father) for their behaviour. They are given 'good' or 'naughty' cards according to their due, the good bearing a picture of the little wren, who will bring a plum and sing her prettiest song for the child who has behaved well and the naughty card bearing the picture of pig: 'He does nothing he's told, / Will fret, quarrel and scold, / And Pig's company must be his cure'. The wren guides the children with stories, such as the boy who loses his kite in the trees:

'By what happen'd to your Kite
 Learn the ills you would derive,
 If, like it, in luckless plight,
 You were left at large to drive.'

The text is accompanied by a frontispiece and a dozen oval illustrations in the text, engraved on wood by John Lee (d. 1804). Most of these are scenes depict the three little boys in action, flying a kite, setting a mouse-trap and climbing the mulberry-tree without consent to scoff the ripe fruit. Below the imprint the two available prices for the book are given: four-pence in gilt paper, as here, or seven pence bound in red leather. The final advertisement leaves are dominated by works by Dorothy and Mary Kilner, John Marshall's best-selling children's authors. A note in the Osborne catalogue says that the work was reprinted in 1843 with a preface by the author's son, but it does not give the author's name.

ESTC has three entries for this title, four printed by Marshall, all scarce and with minor variations and one Dublin edition printed by Graisberry and Campbell, 1795:

- i. ESTC t120217, London, John Marshall, 1787, at BL, Bodleian (x2), Indiana and Melbourne.
- ii. ESTC n25506, London, John Marshall, between 1790 and 1800, pp. 79, [1], at Cleveland Public Library, Morgan, Toronto and Melbourne.
- iii. ESTC t212618, Dublin, Graisberry and Campbell, 1795?, pp. 63, [1], at NLS only.
- iv. ESTC t177732, London, John Marshall, (without Queen's Street in the imprint), between 1796 and 1800, pp. 76, at Cambridge only.

v. ESTC t188762, London, John Marshall, (without Queen's Street in the imprint), between 1799 and 1801, pp. 69 (ie 79), at Birmingham and UCLA.

Not in ESTC, though it is similar to ESTC n25506 (no. ii in the list above). It differs in that the price below the imprint, which reads the same, is not in square brackets.

See Osborne I, p. 87.





CATALOGUE FOUR

'If, when I was a school-boy, I could not hear a drum beat,
but my heart beat with it - was it my fault?'

CHAP. X

Catalogue Four:

*Onwards and upwards ...
Collate when the baby sleeps.
Military Campaign or Circus Act?
Cometh the hour, cometh the runners:
books continue to flow to Teffont.
First catalogue with colour illustrations:
red books, white books, green books,
books in papiers dominotés ...
Channel Crossings,
women writers, picaresque novels,
card playing and **military books** ...*

author's interleaved copy

45. BULWER, William Earle (1757-1807).

The Standing Orders for the Norwich; or, Hundred and Sixth Regiment, collected by W. Earle Bulwer, Lieutenant Colonel Commandant, 106th Regiment. Waterford, James Ramsey jun., 1795.

FIRST EDITION. 8vo, (180 × 110 mm), pp. 75, gathering C misbound, interleaved throughout with blank pages and some double blank pages, in contemporary mottled calf, erosion to the covers, upper front joint splitting, generally a little worn but sound, with the author's armorial bookplate and the later bookplate of R.C. Fiske, with loosely inserted newspaper cuttings and later manuscript notes, a pencil note on the pastedown reads "Rare. Author's interleaved copy from Bryan Hall's Banningham Library."

£1200



Bulwer's own copy, interleaved throughout, of the Standing Orders for the regiment raised at his expense. In 1794, Bulwer, a school fellow of Nelson who rose to the rank of Brigadier-General, was invited to raise a regiment, to be called the Norwich, or the 106th Regiment of the Line.

The recruiting notice called for '300 men for the above Regiment now raising to protect Old England from the threatened vengeance of those bloody-minded French Tyrants'. A payment of 10 guineas was offered to each healthy man over 5ft 4in in height and not over the age of 35. The recruiting was a huge success and Bulwer's Norwich Corps swiftly grew to be 1000 strong.

In 1795, the Regiment was dispatched to Ireland, which accounts for the Irish printing of this compendium of regimental rules. Later that year, the Norwich was sent to the West Indies where yellow fever wiped out half the men. Soon after this the regiment was disbanded and remaining soldiers drafted into other regiments.

This work sets out not only the rules and regulations of the regiment but is imbued with its defining philosophy. The regimental attitude to marriage, for example, is set out very clearly: ‘Marriage is to be discouraged in the Regiment as much as possible’. Guidelines for unavoidable wives are set out and provision made to ensure the husbands are not consequently led into debt.

Provenance: bearing the armorial bookplate of the author, William Earle Bulwer of Heydon in Norfolk. A loosely inserted manuscript note states ‘The compiler’s own copy with his book plate. Unrecorded by J. J. Colman in ‘Bibliotheca Norfolkensis’, 1896. Bought Hunts, Oxford Hall, Norwich, 6th Sept 1947. Bryan Hall’. A manuscript note on the front pastedown also records ‘Author’s interleaved copy from Bryan Hall’s Banningham Library’. Bryan Hall was a noted bibliophile whose library was dispersed by Bonhams in 2004. Also with the later bookplate of R.C. Fiske, another Norfolk bibliophile.

ESTC t112159, at the British Library only.



ESSAI
SUR LES QUALITES
ET LES
CONNOISSANCES
NECESSAIRES
A UN GENERAL D'ARMEE
OU
DISSERTATION PRELIMINAIRE
AUX CAMPAGNES
DE JULES CESAR
DANS LES GAULES.



A MILAN MDCCLVIII.

CHEZ JOSEPH MARELLI
AVEC PERMISSION DES SUPERIEURS
ET PRIVILEGE.

46. [ESSAI.]

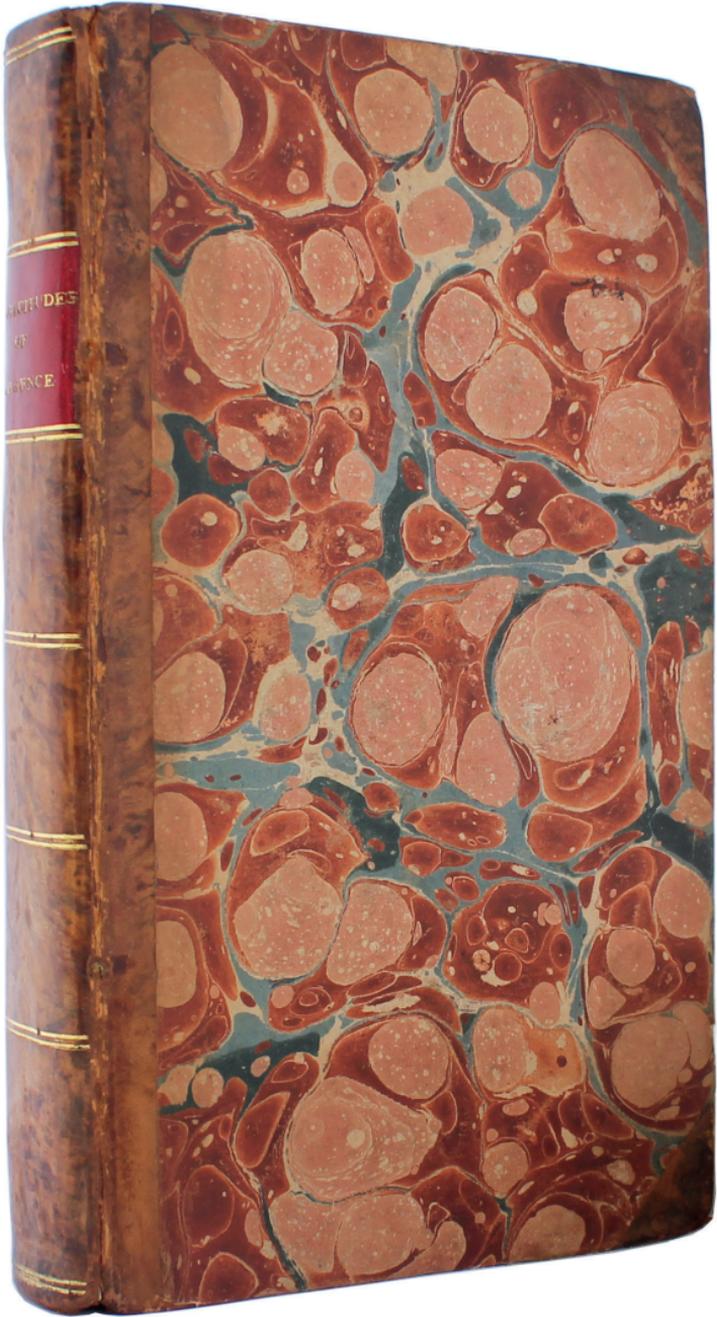
Essai sur les Qualités et les Connaissances nécessaires à un Général d'Armée; ou, Dissertation préliminaire aux campagnes de Jules César dans les Gaules. Milan, J. Marelli, 1758.

FIRST EDITION. *4to*, (270 x 195 mm), pp.[iv], 116, a lovely copy with generous margins, uncut throughout in the original brown speckled wrappers, spine chipped in places, shelf-mark label at foot of spine. **£500**

A scarce Milan printed essay on the qualities of leadership necessary in commanding an army. The author proposes the specific qualities that are needed and then demonstrates their use in the light of Caesar's campaigns, while extending the discussion to more general military science. Among the qualities singled out for detailed attention are genius, greatness of soul, the ability to seize natural advantages, the understanding of different nations and of the human heart, the readiness to adopt the help of the Sciences and the Arts, a knowledge of the locality and an understanding of one's own forces and those of the enemy, familiarity with the different systems for conducting a war and a thorough understanding of Military Discipline and Military Science.

Elegantly printed in quarto, an unusual format for this type of work, this copy is uncut throughout, preserving the generous margins, and is bound in simple wrappers. We have not been able to trace an author of this treatise.

OCLC lists Chicago only.



*fiction or faction:
campaigning naval surgeon's memoirs*

47. RENWICK, William, (1740-1815).

The Solicitudes of Absence. A Genuine Tale. London, for the author & C. Forster, 1788.

FIRST EDITION. 12mo, (175 x 98 mm), pp. [xvi], 306, A3 and A4 misbound, small hole (paper flaw) on F10 touching three letters on the verso but with no loss of sense, in contemporary polished quarter-calf over marbled boards, spine ruled in gilt, red morocco label lettered in gilt, very slightly worn at extremities, slightly dusty, with the bookplates of John Thomas Brooks and Robert J. Hayhurst to front endpapers. £3000

The scarce first edition of these heart-rending naval memoirs, traditionally described as fiction but actually a genuine memoir based on the author's own sufferings and experiences. William Renwick was a naval surgeon and veteran of two wars who, disillusioned with the standards of medical care in the navy and with the government's apparent disregard for those in the forces, used his published writings to further the cause he felt so strongly about and to expose the privations suffered by his fellow seamen. *The Solicitudes of Absence* mainly comprises the correspondence of Renwick with his wife, friends and family during the time that he spent on board ship. It is full of incident and provides a wealth of information about the voyages but is also a very touching picture of man in exile facing intolerable conditions. Also included in the volume is a considerable amount of Renwick's own poetry, which was well reviewed: 'His language is elegant; his poetry pleasing, tender and pathetic' (*Critical Review*, 65:484, June 1788).

Renwick began his career as a surgeon's mate in 1760 and served in the navy until the peace of 1763. Thereafter, his life fell into a pattern of active service followed by penury, interspersed by long periods on half-pay, a practice he condemns in the present volume. Several attempts to set up a medical practice in peace time had failed due to lack of financial support and he was forced to resort to earning a living as a journeyman apothecary. In October 1778 Renwick served on board the 23-gun ship, the Countess of Scarborough and was captured off Flamborough Head by a Franco-American squadron led by the privateer John Paul Jones. Following exchange he served in the West Indies and Newfoundland before returning to Europe where he was part of Howe's expedition to relieve Gibraltar.

Renwick put his experiences to good use and was an active campaigner for better conditions for those serving in the navy and better provision for their families. He published several pamphlets on naval health and the restrictive conditions of those working on board as surgeons. The present work is dedicated to the Duchess of Rutland and has a nine-page address to the British Parliament about the lack of medical provision within the navy.

'Every humane reader must wish success to Mr. Renwick's exertions in favour of seamen, navy-surgeons, and their widows. The zealous author here points out, more fully than in his two former addresses, the bad state of surgery on board our ships of war' (*Monthly Review*, as quoted on p. xi).

ESTC t70701 at BL, Cambridge, St. Andrews, Harvard, Huntington, Missouri, Pennsylvania and Yale.

Garside, Raven & Schöwerling 1788:69; Block p. 196.





‘Oh! did you not hear in the nursery,
 The tale that the gossips tell,
 Of the two young Girls that came to drink
 At a certain Fairy well?’

CHAP. XI

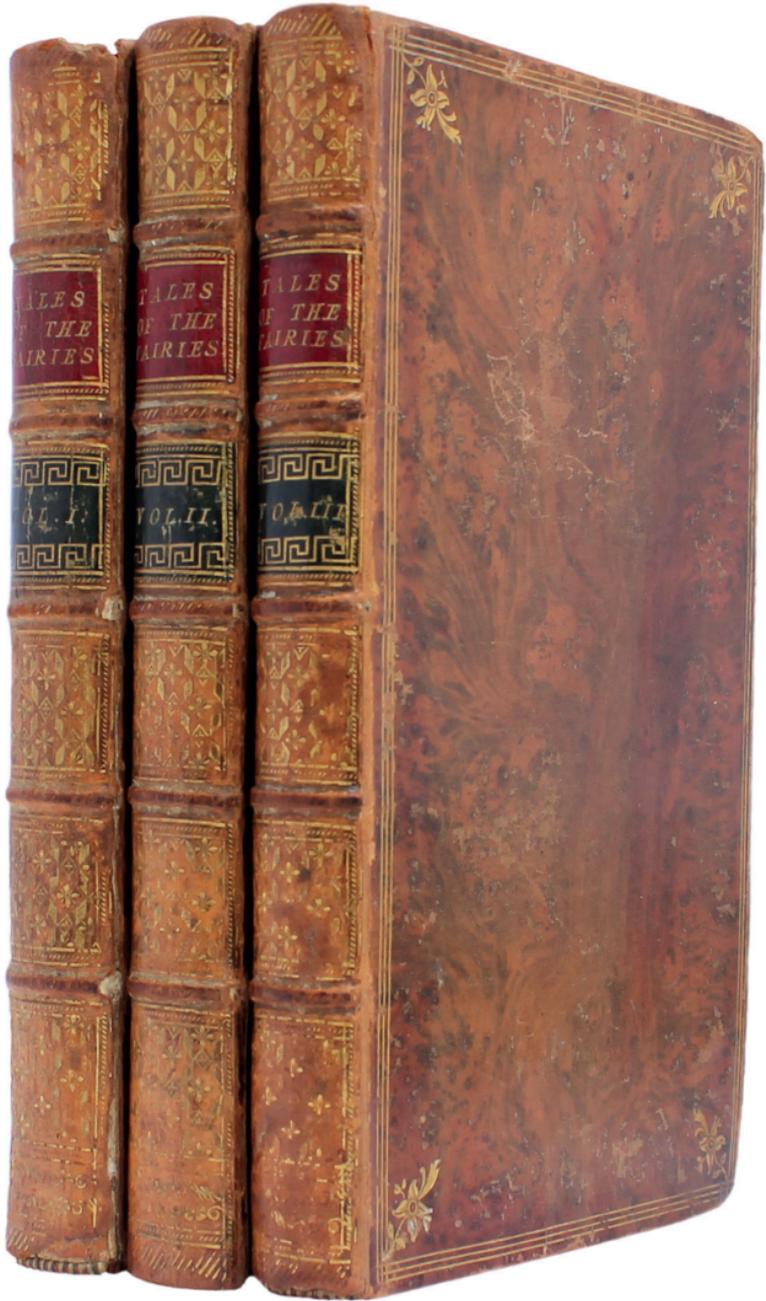
Agnes:

*‘Indeed, my lord, it follow’d hard upon.’
 Jubilation greets the birth of Agnes.
 Amanda juggles books and babies:
 researching eighteenth century authors
 while nursing one baby
 and entertaining the other with toys,
 auction catalogues,
 bubble wrap,
 putty rubbers ...
 and the promise of **storytime**:
 The Crowded Hour
 of Double Infancy begins.*

48. 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. London, J. Brotherton [&c.], 1766.

FIFTH EDITION. *Three volumes, 12mo, (162 x 92 mm), pp. ix, [iii] advertisements, 288; [ii], [3]-275, [1] advertisements; [ii], [3]-239, [1] advertisements, some marginal damp-staining, in contemporary tree calf, joints rubbed but sound, spines elaborately gilt in compartments with red and black labels lettered and numbered in gilt, with the later ownership inscription of W.K. Leslie. £2750*



An attractive copy of a scarce English edition of the complete fairy tales by Madame d'Aulnoy, the undisputed queen of the genre in France. 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.



'printed for the Inhabitants of his Island'

49. DEFOE, Daniel (1661-1731).

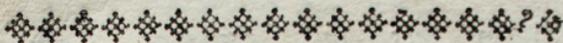
The Wonderful Life and Surprising Adventures of that Renowned Hero, Robinson Crusoe: Who lived Twenty-Eight Years on an Uninhabited Island, Which he afterwards colonised. London, 'for the Inhabitants of his Island', by Thomas Carnan, 1784.

32mo, (100 × 64 mm), wood-engraved frontispiece and pp. [3]-160, with six full-page woodcut illustrations included in the text, some browning throughout, binding slightly sprung, in contemporary untitled calf, spine simply ruled in gilt, front joint chipped and worn, headcap and upper section of spine (15 × 12 mm) missing, foot of spine chipped, front free endpaper possibly renewed, otherwise a good, fresh copy. **£6000**

A scarce early edition of *Robinson Crusoe*, as abridged for the children's market by Francis Newbery and Thomas Carnan. First advertised in 1768, Roscoe records four prior editions, all undated and now very scarce. Together, ESTC and OCLC list only three copies of Roscoe's undated editions: at Princeton, Toronto and Texas and only the Oppenheimer copy of the first edition has appeared at auction.

In addition to the frontispiece, the text includes six full-page woodcut illustrations: an excellent copy of a key children's book.

Roscoe J93 (2) listing DLC and Somerset County Library. ESTC t478614, at BL only; not in OCLC.



C O N T E N T S.

C H A P. I.

His Birth and successive Advancements in the Family of Sir Thomas Booby. A Character of Mr. Adams and Mrs. Slipflop. Joseph attends the Family to London, where his Master dies. He is tempted by his Mistress; but not complying is turned off.

A 2 C H A P.

50. 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:

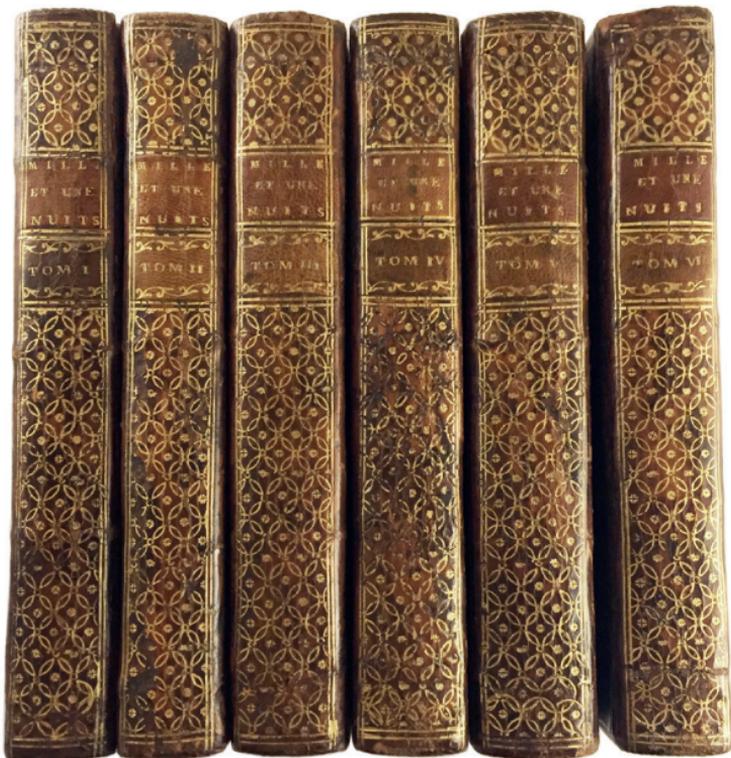
- i. London, F. Newbery, 1769 (Roscoe J131 (1), pp. xii, 149, [1], plates) ESTC t89898, at BL only. Cotsen also has an imperfect copy.
- ii. London, F. Newbery, 1769 (not in Roscoe), pp. x, 176 (ie. 196), plates) ESTC n4293, at Harvard only.

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.



51. GALLAND, Antoine (1646-1715).

Les Milles et une Nuits, Contes Arabes, traduits en françois par M. Galland. Nouvelle Édition Corrigée. Paris, Compagne des Libraires, 1774.

NEW EDITION. *Six volumes, 12mo (167 × 92 mm), pp. xvi, 350; xii, 358; viii, 419; [iv], 369; [iv], 416; [iv], 382, [2], in contemporary mottled calf, spines gilt in continuous pattern with mustard and brown labels lettered and numbered in gilt, with the slightly later ownership inscription of 'Daudé de la Valette (Etienne Louis Emile) avocat à St. Jean du Bruel'.* **£800**

An attractive copy of a scarce late edition of this popular collection of oriental tales translated by Antoine Galland, scholar, orientalist and archaeologist. First published between 1704 and 1717, Galland's translation was hugely successful and became the basis for all other editions and adaptations in France and throughout Europe right through to the end of the eighteenth century. It had a wide impact on European literature and can be seen as a precursor to the romantic movement: it was in Galland's version that Coleridge and de Quincey read *The Thousand and One Nights*.

At the age of 24, Galland went to Constantinople at the invitation of the French ambassador, de Nointel, in order to study the faith of the Greeks. He remained in Constantinople, as de Nointel's secretary, until 1675, during which time he made extensive literary studies and perfected his knowledge of the Arabic, Persian and Turkish languages. He collaborated with Barthélemy d'Herbolet de Molainville on his *Bibliothèque Orientale*, which he finished after the death of its author. He was Professor of Arabic at the *Collège de France*.

Although there were numerous editions of this work in several languages, many of them, including the present one, are fairly uncommon. Janine Miquel-Ravenel has pointed out the surprising rarity of some of Galland's works: 'le paradoxe que constitue la rareté des publications imprimées d'A. Galland' ('A la rencontre d'Antoine Galland', p. 28).

See Cioranescu XVII, 32146-32147.



*hand-coloured playing cards
mounted in a painted binding*

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

Grand Jeu de l'Histoire de Paul et Virginie. Avec Figures Coloriées. France, circa 1834.

12mo, (178 x 100 mm), 25 hand-coloured engraved playing cards (110 x 70 mm) mounted into book form, one playing card on the recto of each leaf, each image accompanied by a caption and seven lines of text explaining the picture, all within a single ruled border, housed in a spectacular mid nineteenth century romantic panelled cloth binding, ornately decorated with gilt and coloured detailing, the central panel on the front cover has been cut away to enclose a further coloured vignette and title caption from the playing cards, the back cover similarly panelled, with the original central section coloured white and decorated with a group of flowers, the joints weak and sometime restored, the spine bearing two labels, the lettering piece with the title 'Souvenirs d'une Mère' (barely legible) and the paper label at the foot of the spine labelled 'A Mame & Cie, Tours', with the binders ticket of Octave Laferrière on the front pastedown with the bookplate of the nuns of St. Charles in Marseille, presented to Louise Martin for application to her studies, 24 Août 1863.

£3000

A fabulous setting for a scarce set of playing cards inspired by Bernardin de Saint-Pierre's popular *Paul et Virginie*. The set comprises 25 numbered and hand-coloured engraved cards, each depicting a scene from the novel and accompanied by a simple title and extended caption setting out the narrative. At some point, the cards have been individually mounted and bound in a highly ornate recycled binding.



VIRGINIE AU BAIN .

Une nuit que la chaleur étoit extrême, Virginie se promenoit seule au clair de la lune, elle s'avança vers sa fontaine et se plongea dans son bassin, elle réfléchit alors que c'étoit dans cette eau que sa mère et celle de Paul l'avoient souvent baigné avec lui, elle se rappella les jeux de leur enfance, mais elle avoit perdu le calme que l'on éprouve dans le premier âge de la vie .

The previous occupant of the binding was Madame Wolliez' *Souvenirs d'une mère de famille*, a collection of educational stories that was first published in 1833 but which continued in print through to the end of the century. This seems most likely to have been a publisher's binding issued by the booksellers Mame in Tours for their 'fifth' edition of 1863. Madame Wolliez' work has been removed from its binding and is has been replaced by these beautiful playing cards, each separately mounted. The central section of the front cover has then been cut away and the vignette and title, printed on the same sheet as the playing cards, have been placed there. It is hard to judge from internal evidence when this was done, but it would seem safe to date the refilling of the binding to some time after 1863 and to assume that the nuns presented the original work, which was published as part of the *Bibliothèque de la jeunesse chrétienne*, as a prize to the young and industrious Louise Martin.

The playing cards are undated and bear no indication of place of publication or printer. OCLC suggests a date of 1815 but the Morgan Library copy has a watermark of the Dambricourt paper mill suggesting that it was created around 1834. 'Some of the unsigned etchings can be traced back to the first illustrated edition of 1789, containing plates after Moreau le Jeune and Joseph Vernet' (Morgan, Corsair online catalog).

The origin of these cards has not been established: it has been suggested that the engravings were the work of Jean-Charles Pellerin at Epinal: 'Dès 1800, Pellerin inaugure sa longue série d'illustrations du roman [de Bernardin de Saint-Pierre] avec son Grand jeu de l'Histoire de Paul et Virginie' (see François Cheval and



Thierry-Nicolas C. Tchakaloff, *Souvenirs de Paul et Virginie*, 1995, p. 153). Paul Toinet, however, ascribes them to the celebrated artists and engravers of rue Saint Jacques in Paris (see Toinet, *Répertoire bibliographique et iconographique de Paul et Virginie*, no. 742).

OCLC lists the cards as a single printed sheet of uncut playing cards, consisting of 25 numbered and coloured illustrations, each measuring 10.6 x 6.8 cm. The title is taken from the cartouche in the centre of the bottom row of cards, which is presumably the cartouche used on our front cover. Below each card, a caption is printed, consisting of a title and a seven line narrative paragraph.

OCLC lists copies of the cards printed on a single sheet, at Morgan and Yale. There are also copies in the Musée Léon Dierx de Saint Denis de la Réunion (2 copies) and at the Rouen Musée national de l'éducation.

END of VOL. I

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Shortly to be published ...

Volume Two:

*In which Amanda moves 348 yards
downstream to Home Farm House
and Felicity is born.*

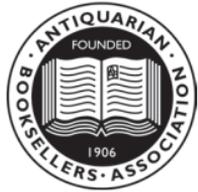
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