



AMANDA HALL RARE BOOKS

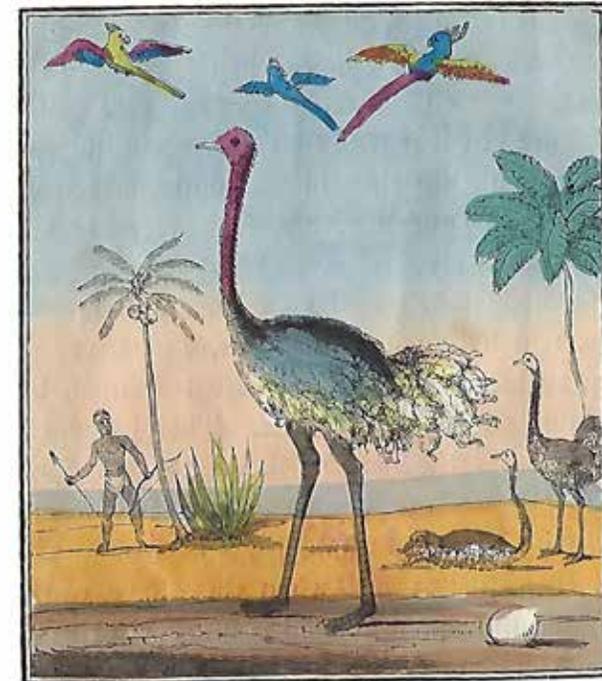
TEFFONT 41
RECENT ACQUISITIONS

AMANDA HALL RARE BOOKS

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TEFFONT 41: RECENT ACQUISITIONS



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JULY 2019



1. [ARCHITECTURAL TOY.] SCHOLZ, J.A.?

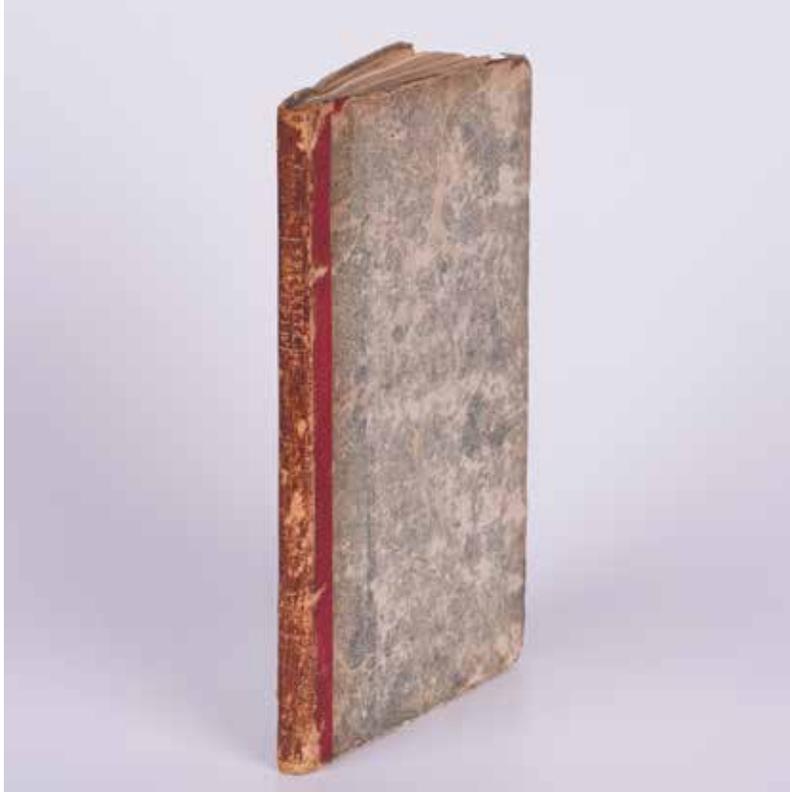
Verbessertes Griechischer Baukasten oder Architectonische Unterhaltung für Jung und Alt. Zweiter Theil. Divertissement de l'Architecture Grecque instructif pour la jeunesse. Germany, circa 1830.

Boxed architectural game (160 × 128 × 45), comprising a sheet of instructions (83 × 100 mm), printed in German on one side and French on the verso, signed 'J.A.S.', 8 engraved cards with architectural designs (103 × 128), both the cards and the individual constructions numbered, the pictures printed in black and yellow with black hatching for shadow, each card backed with thick pink card, with 24 'mathematical shapes' or wooden blocks in the main section of the box, a divider marks off a narrow section where there are 9 (of 10?) pieces of turned wood, made out of a paler wood, comprising two tall columns and various smaller pieces, the wooden box covered in red paper with black rules along the top rim, a sliding top acting as a lid, this is covered with an engraved title, with lettering in German and French and with a coloured engraving; a little worn and the title engraving a bit dusty, but still in good shape ready for construction practice. £1500

A delightful architectural game presented in German and French. Instructions to the game are given in German and French, stipulating that all 24 of the blocks should be used, with an option of adding a selection from the turned pieces for columns. The instructions are signed 'J.A.S.' and it is tempting to think that this might be a member of the Scholz family of publishers who were successful makers of board games and children's toys. Joseph Carl Scholz (1768-1813) founded the company in Wiesbaden in 1793. After his death it was run by various members of the family until moving to Mainz in 1829, probably around the date of this game, after which it was run for many years by Christian Scholz.

Designed for young people, the blocks are accompanied by eight cards of instructions, seven of which give elevations of eighteen possible architectural structures and the eighth card provides an overview of all eighteen structures in plan. It is stressed in the introductory sheet that any number of possible buildings can be formed from the 24 blocks. According to the title, this is the second part of a series, though we have been unable to identify the first part.

The game is housed in a delightful wooden box, with an engraving depicting a construction scene in ancient Greece, with a centurion discussing the building work with the architect. The title is given in German and French.



2. ASTLEY, Francis Dukinfield (1781-1825).

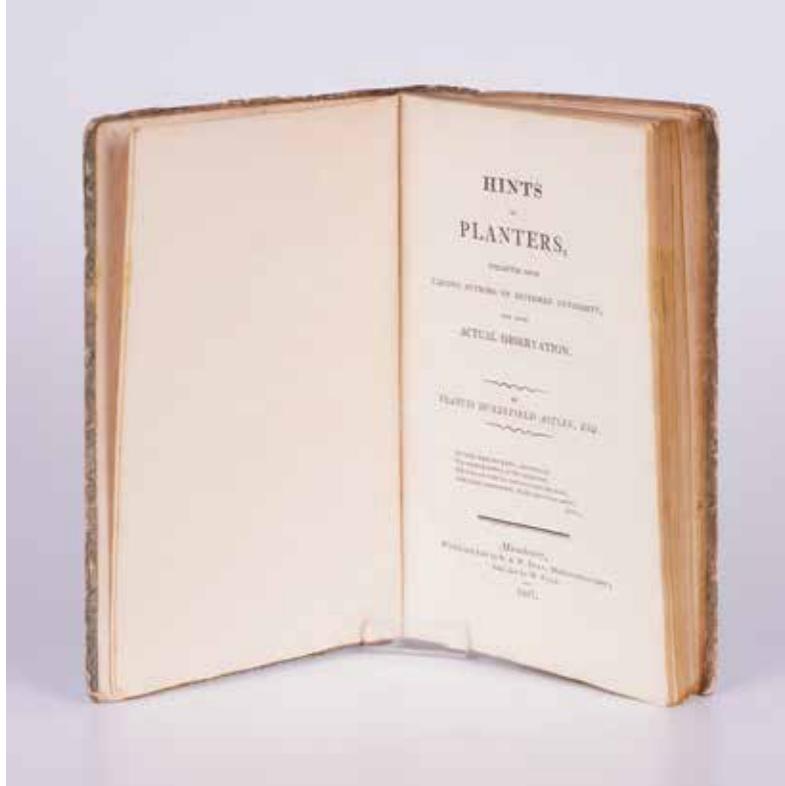
Hints to Planters; Collected from various authors of esteemed authority, and from actual observation. Manchester, R. & W. Dean, 1807.

FIRST EDITION. 8vo (185 x 110mm), pp. [vi], [7]-63, [1], errata slip, in the original publisher's red quarter morocco over marbled boards, covers and spine worn, extremities bumped, spine ruled and lettered in gilt, faded, with the contemporary ownership inscription of Tho. Moore. **£650**

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

Francis Astley seems to have been an interesting character: as well as being an enlightened landlord, he was an amateur artist and a poet, author a number of poems including *Varnishando: a serio-comic poem*, 1809 and *The Graphomania: an epistle to John Harden*, London 1809. He appears, however, to have been dogged by ill-fortune throughout his adult life, losing his first born child in a tragic accident. He was declared bankrupt in 1817 and the books from his library at Dunkinfield Lodge were sold at auction in Liverpool later that year. Scandal surrounded his death and there were accusations of murder as recounted in this biographical sketch:

'John Astley died in 1787 leaving as his heir his young son, Francis Dukinfield Astley (1781-1825). In 1793 his widow married again, but the family continued to live at Dunkinfield Lodge, and Francis seems to have taken up his responsibilities as landowner before coming of age, since as early as 1802, when he was 21, he was awarded a medal for planting 40,000 trees. Francis was a young man of great promise: he was rich, relatively good looking, artistic (he was a published poet and amateur artist), and had a deep concern for the welfare of his tenantry and estate. In 1812 he married and the following year he bought the Fell Foot estate in the



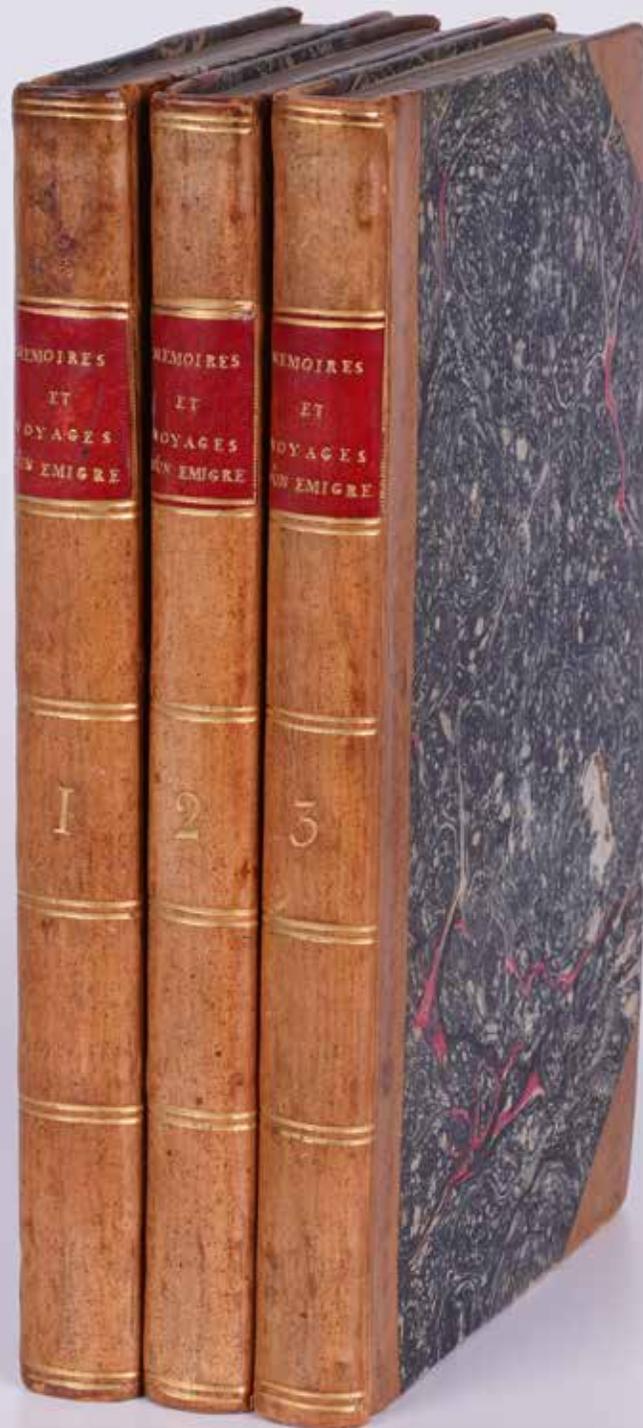
Lake District, where he could enjoy fabulous views over Windermere. But tragedy was never far away. His first born son died when just a few weeks old from a fall from a window, and in his efforts to develop his estate and protect his tenants from the worst effects of the depression in trade occasioned by war with France he over-reached himself financially, and in 1817 he was declared bankrupt. However, the discovery of coal on his estate restored his fortunes without the loss of his property, and after many barren years his wife presented him with a son and heir in 1825. But just a few months later he died in his sleep while visiting his brother-in-law, Thomas Gisborne, in Derbyshire. There were accusations of murder, made in a scandalously public way at Astley's funeral, but an independent inquiry which Gisborne instigated to clear his name found no evidence of foul play and declared the death to be 'by visitation of God'. Some doubt must remain, however, as there seems to have been no autopsy, and because just a year later Gisborne married Astley's widow, his deceased wife's sister' (Nicholas Kinglsey, 'Landed Families' blog).

3. BELIN DE BALLU, Jacques-Nicolas (1753-1815).

Mémoires et Voyages d'un Émigré, publiés par J.N. Belin de Ballu, membre de l'Institut National, et de la ci-devant Académie des Inscriptions et Belles-Lettres. Tome Premier [-Troisième]. Paris, Maradan, 1801.

FIRST EDITION. *Three volumes, 12mo, (175 x 95 mm), pp. [iv], 335; [iv], 280; [iv], 279, in half polished calf over blue marbled boards, flat spines ruled and numbered in gilt with red morocco labels lettered in gilt.* **£1200**

A scarce novel tracing the adventures of the son of a reactionary aristocrat. At the start of the Revolution, the educated young hero, Bellac, is forced to follow his father to Coblenz where the counter revolutionaries were planning an attack on the Revolutionary government. Determined not to be a part of his father's campaign - 'cependant repousse avec l'horreur l'idée de tremper ses mains dans le sang de ses compatriotes' - Bellac decides to run away to London. Here he befriends a rich young man eager to embark on scientific discovery and together they fit out a frigate and set off for the Cape Verde islands via the Canaries. On their way they stop at an unknown



and remote island where they find an elderly Frenchman living alone in self-imposed exile. Previously a gentleman of the household of Louis XV's son, this unhappy Robinson confesses to them that he poisoned the Dauphin, on the instructions of his jealous father, Louis XV. Unable to continue in his previous life and bowed down with his guilt, he fled to this uninhabited island to live out his life in expiation of his crime. Having done their best to comfort the old man, our two travellers return to their vessel and sail to the Cape of Good Hope. Here they head to the interior of southern Africa, where they discover a perfect and simple society: 'un peuple noir, agricole, & à demi civilisé, pratiquant dans une heureuse simplicité toutes les vertues naturelles & sociales' (*L'Esprit et Voyages*, p. 48). After this they continue to Pondichery, where they are forced to take part in the war against the English and Bellac's friend is killed, naming him his heir with his dying breath.

Bellac continues the journey of discovery on his own, through India where he is initiated into the mysteries of the Brahmins and their religion, after which he crosses the deserts of Arabia and arrives in Egypt where he discovers an ancient Greek temple used by priests of Pythagoras, who speak the language of antiquity and practice the religion of the ancient Greeks. This provides the author, a Hellenist and professor of ancient languages at Bordeaux, with a wonderful opportunity to introduce much classical learning, as Bellac is instructed by the priests and introduced to their religion and philosophy. Bellac discovers ancient Greek manuscripts in the priests' library and quotes large sections of lost Greek masterpieces. Finally, a happy turn of events bring Bellac to Cairo and back to England where he settles.

'Ce roman, moitié historique, moitié politique & moral... sa morale est pure, son style correct & constamment noble dans sa simplicité. La partie purement romanesque est... la moins intéressante; cependant elle offre des détails agréables & soutient volontiers l'attention' (*L'Esprit des journaux français et étrangers*, Volume 310, pp. 47-51.).

In 1800, Belin de Ballu emigrated to Russia to take up a chair of Greek Literature at Charkov, so would have been well placed to write a fictional narrative about an expatriate. He died in St Petersburg in 1815. The work has also been attributed to Pigoreau and by Quérard to Jeanne-Françoise Polier de Bottens, presumably arising out of the similarity of the title with her earlier *Mémoires et voyages d'une famille émigré*, Hamburg, 1798. This is a handsome copy, with the bookplate of Admiral Archibald Duff (1774-1858).

OCLC lists Bodleian and Saarland and Konstanz Universities in Germany.
Quérard VII, 249.

'Young men go do your searching when you haven't eaten'

4. [CAMBRIDGE UNIVERSITY.]

A New Coat of Arms, granted to the H--ds of the U-----y of C-----, since their late edict against dinners. London, 14th February, 1786.

Single sheet, folio, (302 x 205 mm), engraved illustration and text, margins trimmed close to the image, tear running through approximately 90 mm of the broadside, not affecting illustration or text, large illustration and with engraved text below, some spotting and creasing, mounted on an album leaf. £250

An attractive illustrated broadside satire ridiculing Cambridge University's new ruling on arrangements for dining as put forward by the Vice-Chancellor. The illustration depicts a large coat of arms with quarters of a mitre crossed with a fool's hat, a boarded up inn, an asses head and a book of university statutes. The engraved text assigns the heraldic colours to each quarter, azure for the mitre, sable for the closed inn, gules (red) for the 'Caput Universale, on an Asses head, proper' and argent for the open book. The arms are flanked by the figures of two cooks, weeping and disconsolate at each side and standing on the motto 'Impransi Juvenes Disquirite'.

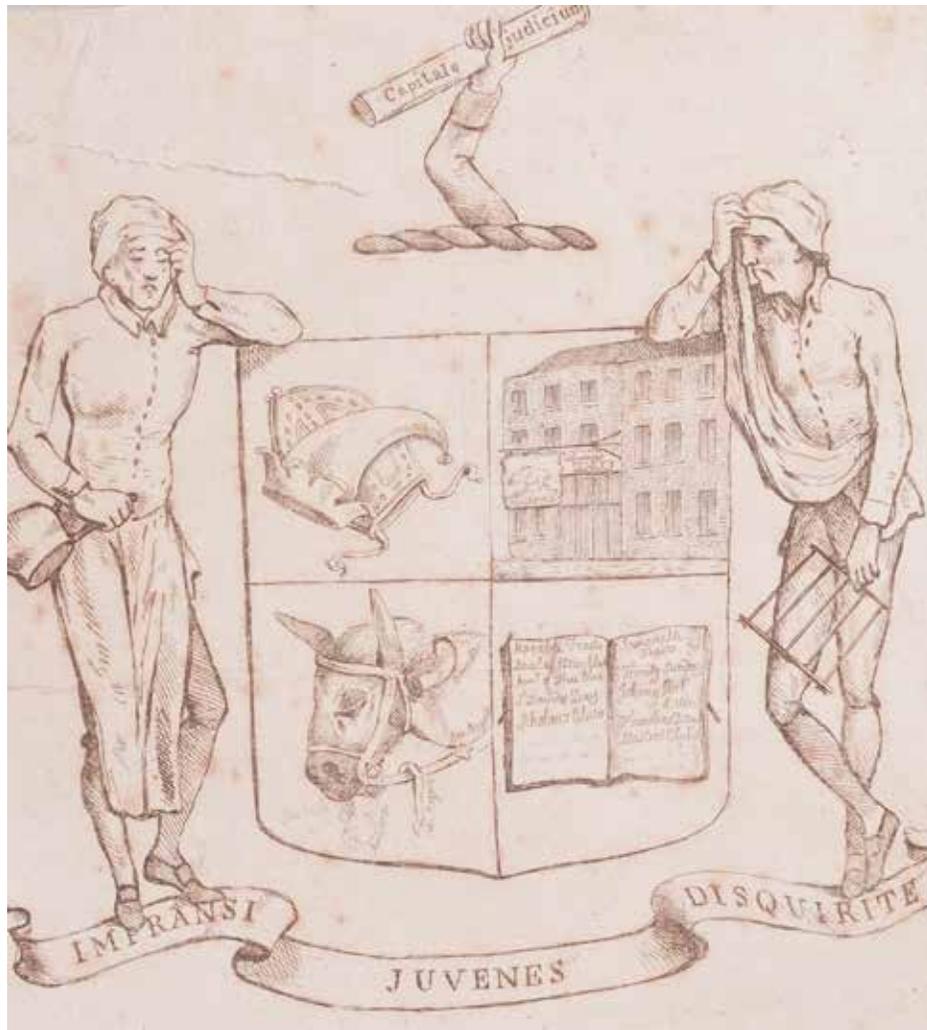
BM Satires 7016.

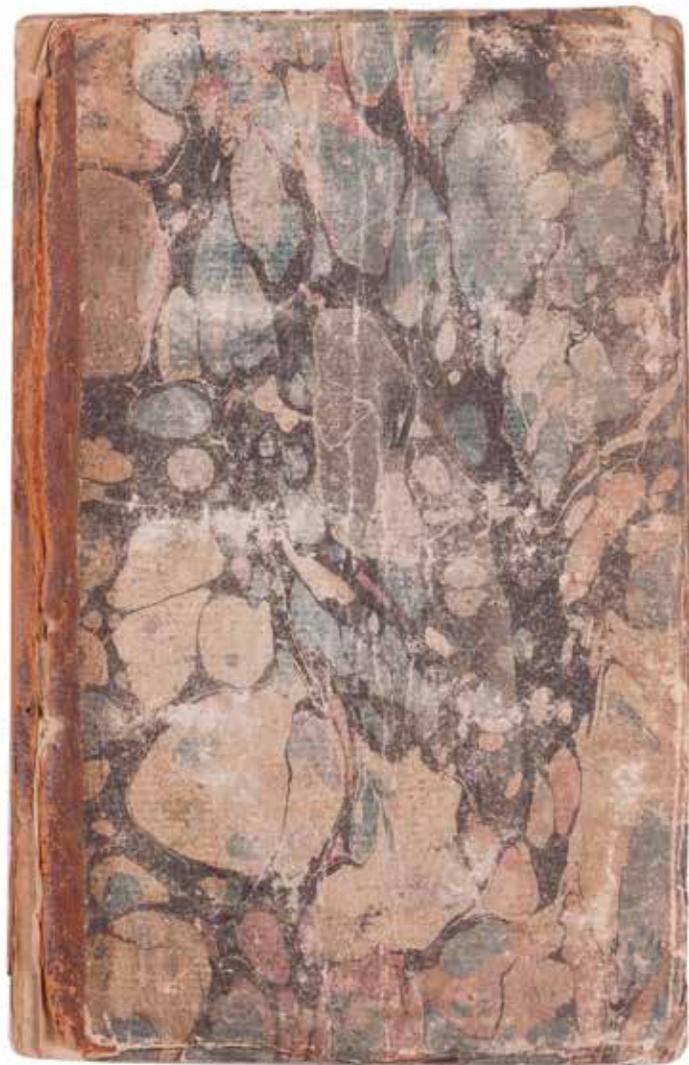
rare Scottish history printed in Dumfries

5. CARRUTHERS, John (active 1796).

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

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





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

Given the slightness of the volume, the disclaimer in the opening address is rather endearing:

'I am only sorry that, on account of the book swelling larger than could possibly be afforded at the price, I have been necessitated to leave out the verse, and insert the notes only, from the reign of Macbeth. I shall however make some amends in the next volume, which will be much more concise, having only to treat of nine Kings reigns, down to James the Sixth'.

In a final note at the end of the text, Carruthers adds 'From the want of authentic records in the early ages of Scottish history, I have been as brief as the subject would admit. When we come to more enlightened times, the events that passed will be more fully treated. The fourth and last volume of this Book, which gives an account of this present war from its commencement, will be above 200 pages, including the Subscribers names, who are now upwards of two thousand'.

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

'un des documents les plus importants de cet épisode de l'histoire de la Révolution'

6. CLÉRY, Jean-Baptiste-Antoine Hanet, dit (1759-1809).

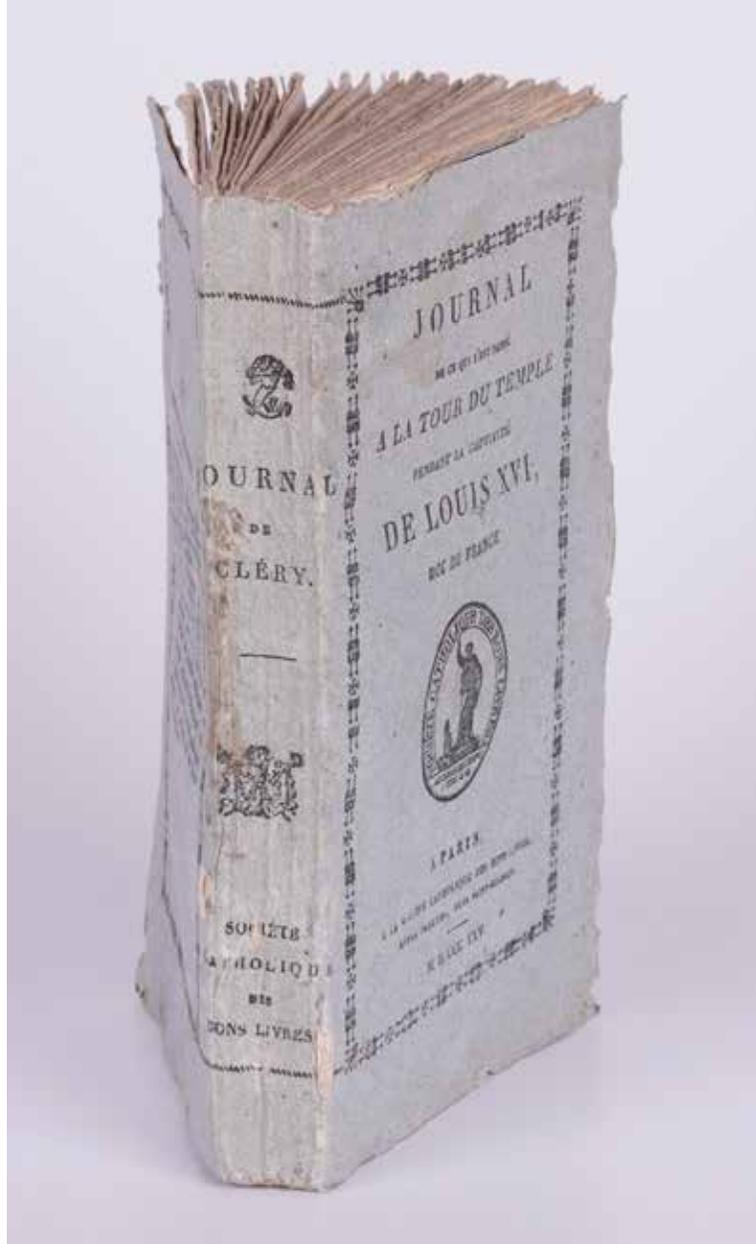
Journal de ce qui s'est passé à la Tour du Temple pendant la captivité de Louis XVI, Roi de France. Paris, Tremblay for the Société Catholique des Bons Livres, 1825.

12mo (180 × 105 mm), pp. [iv], 191, [1] notes; [2], [195]-296, woodcut printer's device on title, uncut throughout and largely unopened, some dampstaining in text, in the original printed blue paper wrappers, binder's thread tied off between pp. 156 and 157, two small tears to the corners of the wrappers, with loss but not touching the printed area, some scuffing and staining to the wrappers, printed on both covers and the spine, where the lettering has been misjudged and consequently extends beyond the spine onto the covers, the covers printed within outer frames of fleurons enclosing the title on the front and the notice to subscribers on the rear, the spine with title, imprint and woodcut ornaments.

£400

An interesting copy of this provincially printed edition of Cléry's first-hand account of the captivity of the royal family during the French Revolution. Cléry was Louis XVI's valet de chambre and attended the king during his imprisonment in the Temple. The present work is an intimate portrayal of the days leading up to the king's execution on 21st January 1793. The second part contains accounts of the other members of the royal family held in the prison: 'Détails curieux et exacts sur les quatre prisonniers du temple qui ont survécu à sa majesté Louis XV', starting with Marie-Antoinette (pp. 229 - 254), then Madame Elisabeth (pp. 255-264), Louis XVII (pp. 265-283) and Madame Royale, the Duchess of Angoulême (pp. 285-296). First published in 1798, this was a hugely popular work which was frequently reprinted.

An attractive copy in the original printed wrappers. A nice anomaly of this edition, which was printed in the provinces, in Senlis, for the Catholic Society of Good Books in Paris, is that the spine width has been significantly misjudged by the printers so that more than two letters of 'Journal' are visible only on the sides.





heroine finds true love after smallpox

7. COLLET, John, attributed.

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

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 × 100 mm), pp. [ii], 222, including a final page of advertisements, woodcut vignettes on title-pages, initials and head-pieces, bound in contemporary plain calf, a little worn at extremities, contemporary ownership inscription of Isabella Monck on the title-page, woodcut titles, initials and head-pieces.* **£1650**

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

Charlotte Byersley is nineteen when the novel opens and has just lost her mother. She has been brought up quietly by her parents and although she has had a reasonable education, she knows little of the ways of the world. Her father, anxious to supply her with a woman’s care, naturally chooses very badly and finds her a companion in the giddy and superficial Miss Arabella Seward, whose ‘outward behaviour was polish’d, specious and insincere’ and who had ‘no other aim but to secure a rich husband’. Shortly after Arabella’s arrival, Charlotte meets the son of her father’s friend, young Welford, recently down from Cambridge but the course of true love does not, of course, run smoothly. All is resolved in time, however, after a series of adventures involving them and many other characters. One unusual incident is that the heroine develops smallpox, is extremely ill with the disease but recovers fully except for the loss of her complexion. This she mourns greatly on her recovery as she assumes that with



her lost looks, she has also lost all hopes of being loved by Welford. Abandoned in her illness by the worldly Arabella, Charlotte finds a new confidante and nurse in Mrs Bootle, who persuades her to believe that Welford ‘had too much good sense to place his affection meerly on a set of features, or fine complexion’ (p. 111).

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

ESTC n44248, at BL, Newberry and Yale only.

See Block p. 40; Raven 307.

8. [DARTON’S CONVERSATION CARDS.]

Instructive Conversation Cards, consisting of Thirty Two Biographical Sketches of eminent British Characters. London, W. Darton 1813.

36 printed cards (135 × 83 mm), including four question sheets (listing a total of 32 questions) and 32 respective answer cards, one card to each character, each card numbered and headed with the name of the eminent British Character, the cards slightly dust-soiled, with occasional surface abrasion to text, made good in pencil, the Questions leaves and the first Answer leaf (Alfred the Great) lightly soiled with thumb marks from removing the cards from the slipcase, each card printed on one side only, preserved in the original slipcase, a little dog-eared, with printed labels to front and rear, printed within simple decorative border, the title label stained, extremities of the slipcase chipped and worn.

£1200

A rare survival of an educational game published by William Darton junior dating from the time the publishing dynasty was based in Holborn Hill. An Advertisement on the rear of the slipcase gives a short introduction to the purpose and rules of the game: ‘As it is highly useful for Youth to possess some information relative to the lives



of their most eminent Countrymen, the Questions in this pack of Cards are framed in such a way as it is thought will be most likely to impress the memory with the chief circumstances of each person's life. - The Cards containing the Questions, should be kept by the President, who should read them in rotation, till all have been answered'. The Question cards include '5. Who first introduced the art of Printing into this Country?', '11. Who discovered Virginia?', '18. What eminent Bookseller founded an extensive Hospital in Southwark?' and '24. What distinguished Poet and Divine condescended to write for the Amusement and instruction of young minds?'. Other characters featured in this activity pack include William Penn, Christopher Wren, Isaac Newton, Hans Sloane, Joseph Addison, Alexander Pope and Jonas Hanway. Not in Darton.

9. [DIARY.]

Manuscript journal recording personal devotions. Spitalfields? 1808.

Manuscript in ink. Landscape 16mo (115 x 90 mm), pp. [153], no title-page, written in a neat hand throughout, in contemporary sheep, original brass clasp (restored), lacking the endpapers, worn at extremities, the front board lettered in ink 'Diary 1808'. £400 (+VAT).

A manuscript pocket journal of religious devotions in an unidentified hand, written between 21st June and 10th July 1808. The author carefully transcribes bible passages, presumably the subject of the daily sermon, and then elaborates on them. This diary appears to be a record of all the sermons attended over several weeks and the author's personal reaction to them. Of interest is the mention of clerics by name, including of Rev. William Goode (1762-1816) and Rev. W. Wilcocks, who we know to have been active at the time. William Goode was an influential evangelical minister who preached at Christ Church, Spitalfields, between 1807 and 1810 and it is interesting to surmise that this is the private recollection of a member of the congregation, whether done from memory or hastily scribbled at the back of the church.

10. DUFRENOY, Adélaïde Gillette Billet (1765-1825).

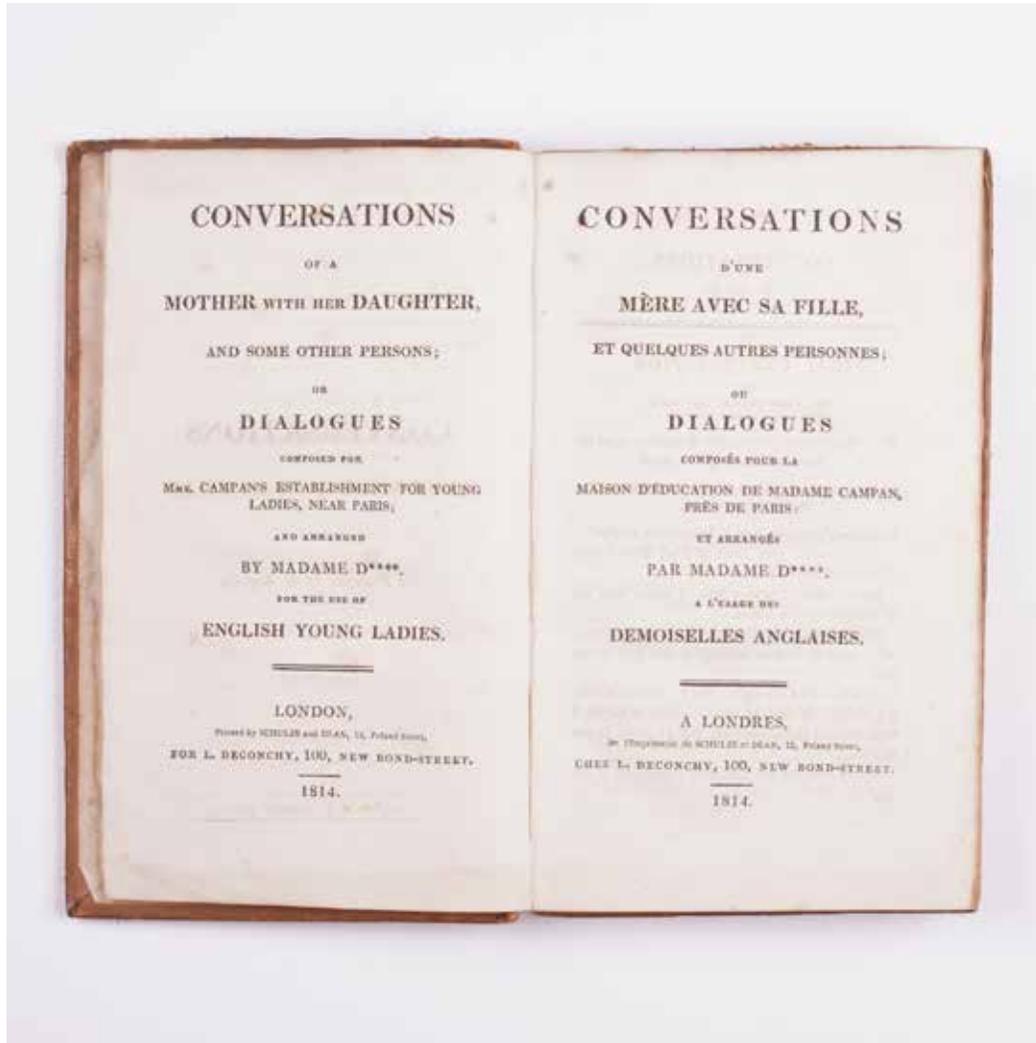
Conversations d'une Mere avec sa Fille, et quelques autres personnes; ou Dialogues composés pour la Maison d'Éducation de Madame Campan, près de Paris: et arrangés par Madame D****. A l'usage des Demoiselles Angloises. London, Deconchy, 1814.

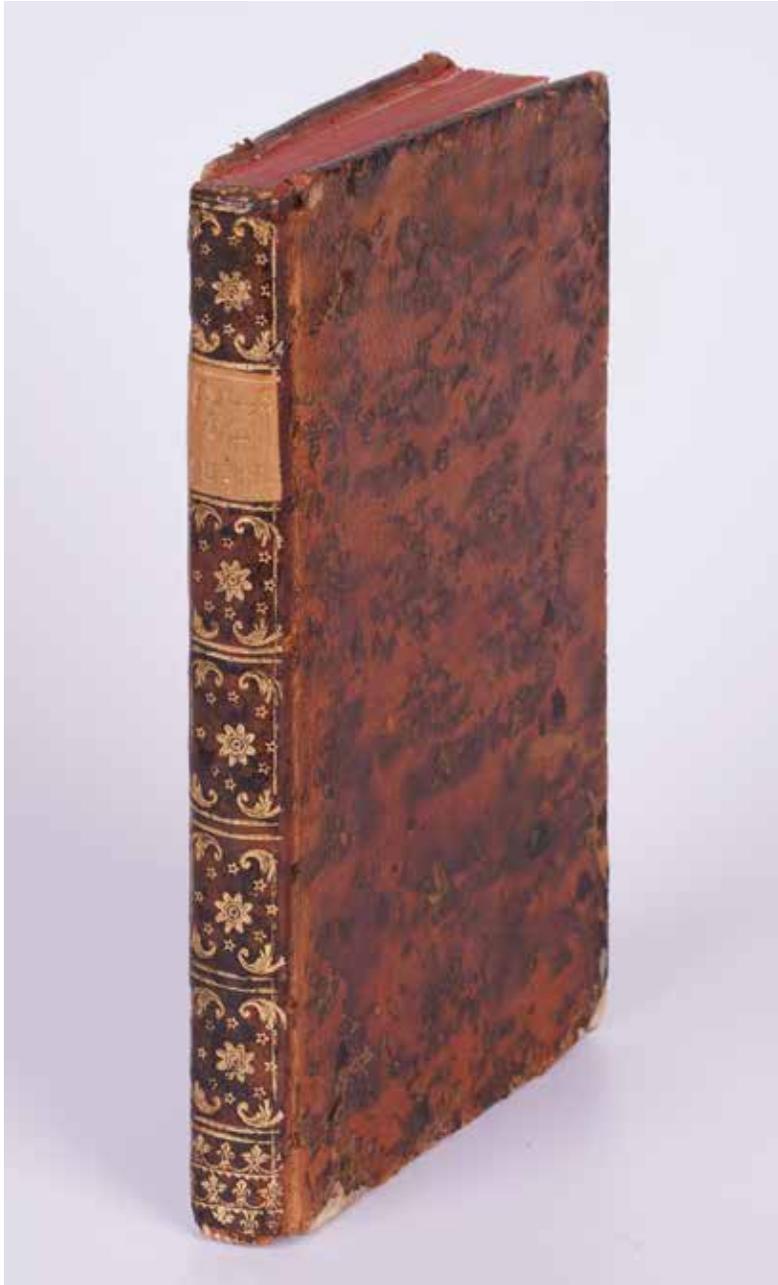
SECOND EDITION. 12mo (175 x 105 mm), pp. [iv], [5]-233, wanting the rear endpaper, light browning in text, in contemporary unlettered sheep, blind tooled along the spine edge of both covers, worn at extremities, both joints (particularly the front joint) cracked, with the early ownership inscription of Edmund Hopkinson and his engraved heraldic bookplate and with the later pencil inscription of 'Serge Stone Nov. 30th 1869'. £200

An early edition, with French and English texts printed on facing pages, of this educational work for young ladies by Adélaïde Gillette Billet Dufrénoy. First published in 1804, the dialogues were originally composed for use in the boarding school set up by Madame Campan in Saint-Germain-en-Laye, in 1794. Henriette Campan had been a lady-in-waiting under Marie Antoinette before and during the French Revolution. In 1807, she was appointed by Napoleon as headmistress of the *Maison d'éducation de la Légion d'honneur*, a school for the education of the orphaned daughters of members of the *Légion d'honneur*, a post which she held until the abolition of the school after the restoration of the Bourbons in 1814.

The present work was a popular educational tool and ran to numerous editions, of which this is apparently the second. In the same year, Deconchy published an edition in French and Italian, *Conversazioni di una madre con sua figlia*, 1814 (OCLC lists BL only). Subsequent editions appeared in 1816 (printed in double column, with a frontispiece), 1823 and 1863, all of which are now scarce.

This edition not in OCLC.





11. FALLE, Philip (1656-1742).

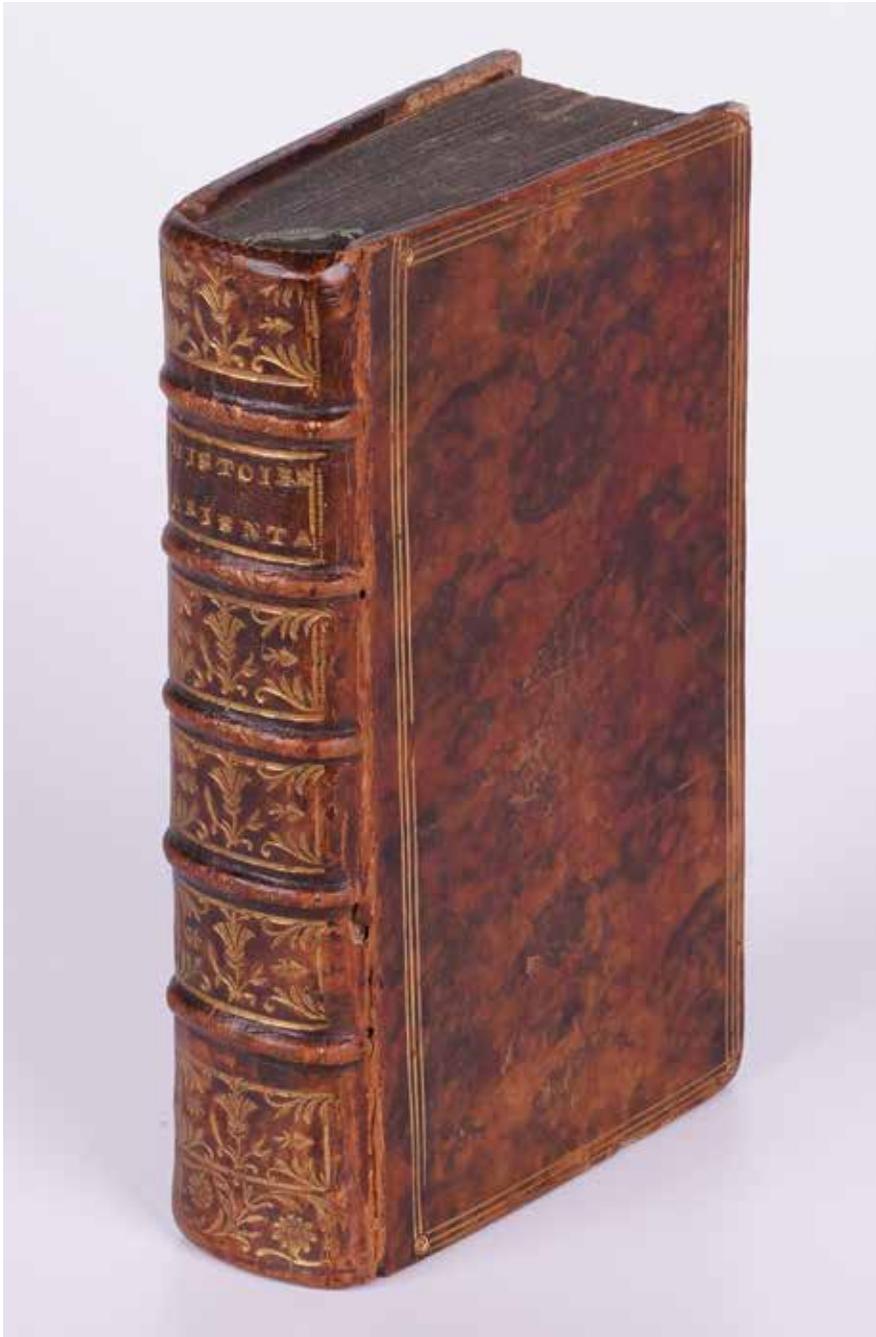
LE ROUGE, Georges-Louis (1712-1790), translator.

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

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

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

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



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

Abbassaï, histoire orientale. Première [-Troisième] Partie. 'Bagdad', ie. Paris, Bauche, 1753.

FIRST EDITION. *Three parts in one volume, 12mo (140 × 85 mm), engraved frontispiece to each part and pp [vi], 206; [vi], 217; [vi], 176, [20] index, with the half-title to each part, in contemporary mottled calf, triple gilt filet to covers, spine gilt in compartments, darker morocco label lettered in gilt, some slight wear, marbled endpapers, blue speckled edges, with later manuscript authorial attribution on the title-page 'par Mad^{lle} Fauque d'Avignon' and a note on the verso of the first half-title that she also wrote the Triomphe de l'Amitié.* **£1800**

A scarce novel with an eastern setting, which tells of the misfortunes of its heroine, Abbassaï, and of various other unhappy female characters, whose stories the author uses to highlight the vulnerable situation of women in society. Although set in the east, it is only a small leap to read the text as a critique of contemporary French society, particularly given some knowledge of the life of the author.

Mademoiselle Falques was sent into a convent against her wishes at an early age. After ten years she managed to have her vows annulled and was allowed to leave the convent. After reconciliation with her family, she went to live in Paris where she started to write novels for a living. She published some ten works, mainly fiction and including a biography of Madame de Pompadour. While in Paris she was wooed by an Englishman, 'un grand seigneur anglais', brought to England and then abandoned by him. She began writing again, under the name Madame de Vacluse, with apparently some success. Lady Craven, the future margrave d'Anspach, employed her to give French lessons to her children.

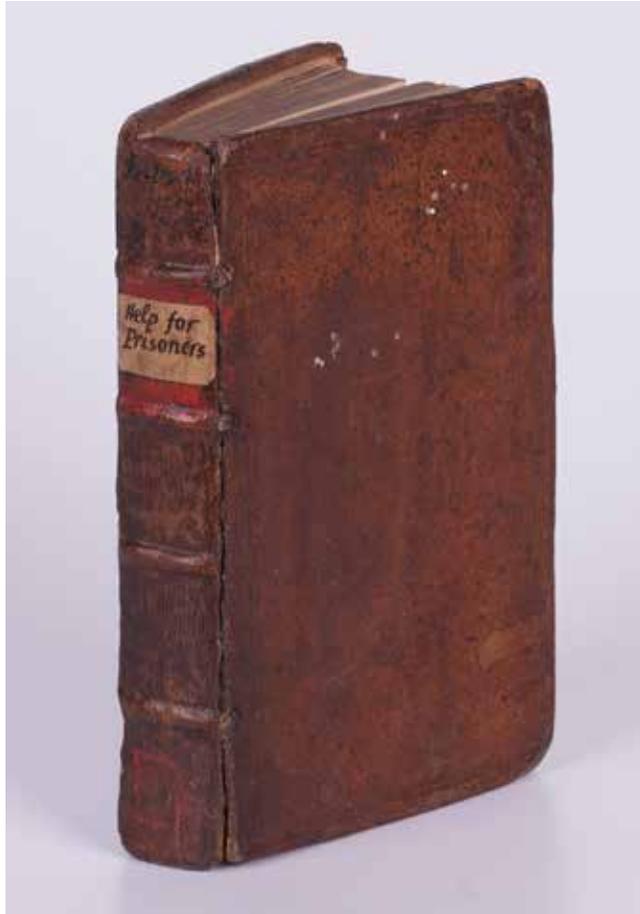
Abbassaï was only republished once in French, in *Supplément à la Bibliothèque de campagne*, Geneva 1761 but it was more popular in England, perhaps because Mademoiselle Fauques was better known here. Two different translations were published, both anonymous, *Abbassai: An Eastern Novel*, London 1759 and *Oriental Anecdotes, or, the History of Haroun Alrachid*, London 1764. The translator's preface to the second of these editions gives some interesting biographical details about Mademoiselle Fauques' unhappy affair with Pietro Paulo Clesia, the Genoese ambassador in London.

OCLC lists BN, Göttingen, Gotha, NYPL, UCLA, DLC and Harvard.
MMF 53.14; Cioranescu 28205.

13. GOTHER, John (d. 1704).

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

SECOND EDITION. 12mo (130 × 75 mm), pp. [iv], 274, title printed within double rule, text fairly browned, in contemporary speckled sheep, blind double fillet border to covers, spine in compartments with raised bands, with an old manuscript paper label (probably later than the binding) in the second compartment over stained red edges, joints cracked, corners bumped, with an early inscription on the front endpaper 'The Infirmary'. **£1000**



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

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

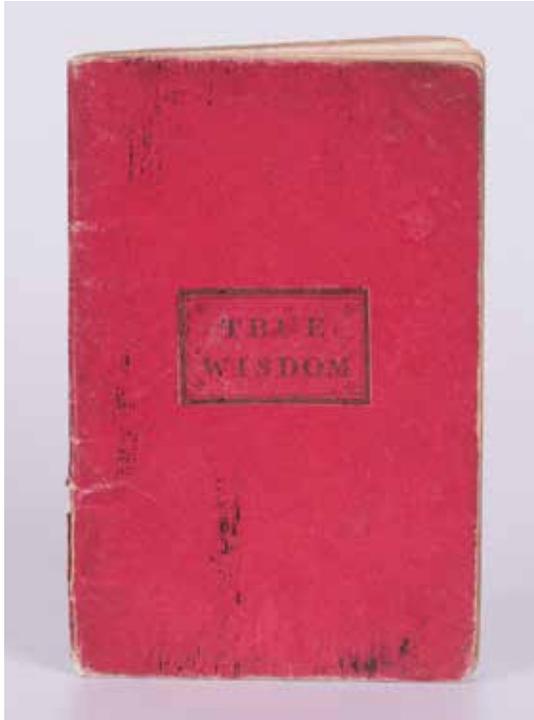
edition at the BL and Downside only. Further editions were published in 1712 and 1725.

ESTC t139558, at BL and Downside only.

14. GROOM, Thomas, publisher.

True Wisdom; or, Early Piety Recommended. Birmingham, Thomas Groom, circa 1830.

FIRST EDITION. 16mo (110 × 70mm), engraved frontispiece and pp. 32, text fairly foxed, particularly the corners of the title-page and frontispiece, in the original red wrappers with printed paper label on the front board, within black ruled border, some markings on the covers, extremities worn, with the ownership inscription on the recto of the frontispiece 'Henrietta L. Wyse (?) from her dear Cousin Emma (?) July 1838'. **£450**



A delightful though horribly worthy provincial children's book in which piety is identified with true wisdom. The author identifies five reasons to develop early piety: that it is lovely and desirable in itself, that it acts as a protector and guide to the young, that it increases the happiness of life, that it makes a person more useful - 'think of Washington. What makes his name of all mortal names, dearest to the American ear' - and finally that the early part of life is the only season for the attainment of religion. This final part makes for particularly sober reading as it is full of dire warnings about childhood mortality: 'How many short and narrow graves you see in yonder field of the dead!... Very soon you may follow them'. Following the main text are several poems and short pieces related to the attainment of wisdom.

Not in the Cotsen Catalogue, Osborne, Gumuchian or OCLC.

15. HARRIS, John, publisher.

Walks with Mamma; or Stories in Words of One Syllable. London, John Harris, circa 1826.

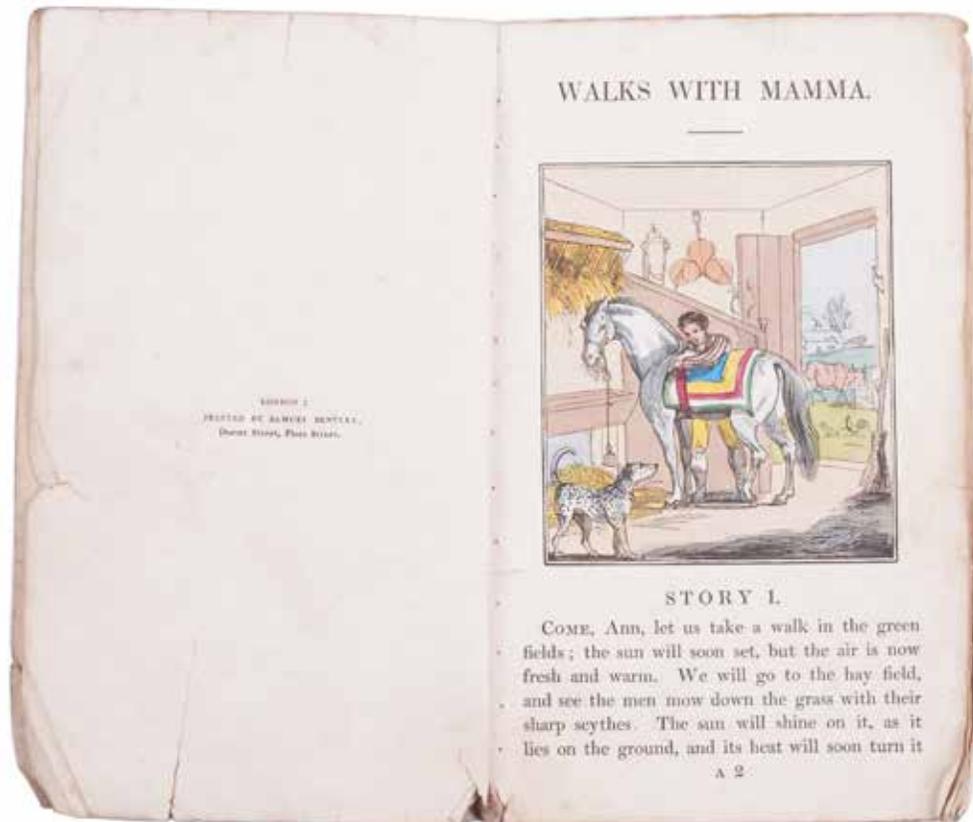
SECOND EDITION. 12mo (180 x 110 mm), pp. [ii], [3]-34, [1] advertisements, with 8 part-page hand-coloured wood-engraved illustrations, a well read copy, with numerous small tears and creases and some surface erosion of letters, A6 torn badly across the text and repaired with amateur stitching, A11 torn at the lower corner with loss of 6 letters across three lines on each side of the page, upper corner of A7 torn with loss of one digit of the page number on each side of the page, several other smaller tears, some through the text but without loss, edges dog-eared, in the original buff stiff paper wrappers with printed title and imprint within ruled border on the front cover, ruled border and central vignette of a centurion on the back cover, spine chipped, covers fairly dust-soiled. £450

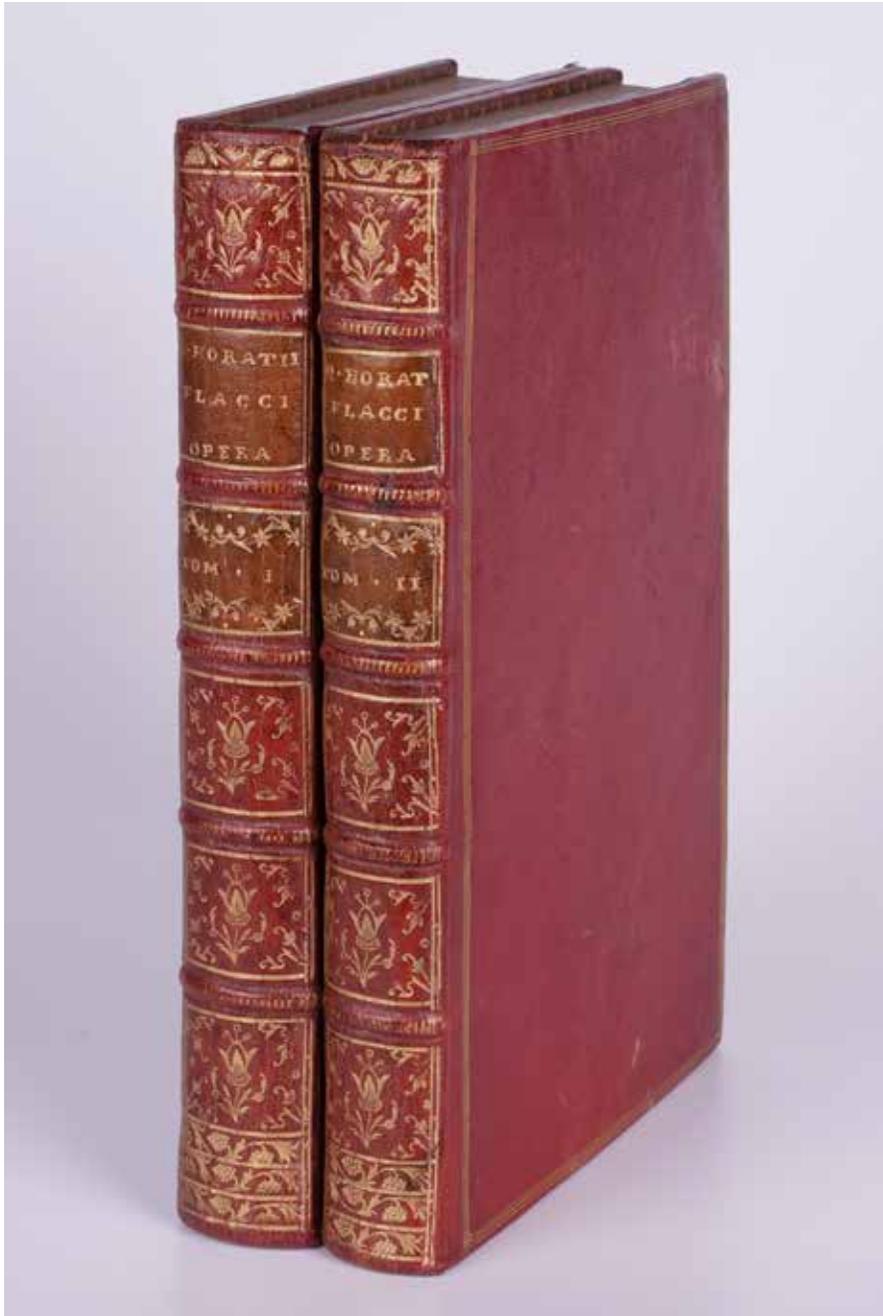
A delightful children's book intended for the younger child and accompanied by a suite of eight hand-coloured illustrations. Although this copy has been much loved and read, the illustrations retain their freshness and bright colouring. Originally published in 1824, this was one of the first books to appear in Harris' cloth bindings. In the original edition, the first of the wood-engraved illustrations was used as a frontispiece, whereas this edition, like the later 1829 edition (also published in stiff-paper covers) described in Marjorie Moon's bibliography, includes all 8 woodcut illustrations in the text. The present edition is not listed by Moon.

The text comprises seven stories all addressed by a mother to her young daughter Ann. As stated on the title-page, the stories are written (predominantly) in one syllable. They are didactic in nature and serve as an introduction to nature, from the ants and bees observed in the garden to the farmer's care of cows and horses and their usefulness. They wander down to the seashore and Ann is instructed in the basic facts of fishing and sailing: 'from the whale we get the oil which we burn in our lamps to give us light', 'those thick ropes... are made of the stalks of a small plant which grows in the fields, and the name of the plant is hemp' and Ann is told how dangerous is the life of a mariner and how lucky they are to have safe warm beds to sleep in at night. In the final story, Ann's mother takes her to the fair on Brook Green, where they observe the exotic shows and stands, including a live ostrich and the picture of an elephant. In this final story, words of more than one syllable are included, but the syllables have been separated to make them easy to read, such as 'go-ing', 'os-trich' and 'el-e-phant'.

Cf. Moon, Marjorie, *John Harris's books for youth, 1801-1843*, 963 (this edition not listed).

This edition not in OCLC.





'the most elegant of English eighteenth-century books'

16. HORACE. PINE, John (1690-1756), engraver.

Quinti Horatii Flacci Opera. Vol. I [-II]. 1733.

FIRST EDITION, SECOND STATE OF VOL. II P. 108 WITH THE INSCRIPTION ON THE MEDAL OF AUGUSTUS CAESAR IN THE CORRECTED STATE OF 'POTEST'. *Two volumes, 8vo, (221 x 130 mm), pp. [xxxii], 176, [2], [177]-264, [2], first end final pages blank; [xxiv], 48, [2], [49]-94, [2], [95]-152, [2], [153]-172, [2], [173]-191, [1] blank, [13] explanation of the plates, printed entirely from engraved plates, some light foxing and offsetting, in contemporary crimson morocco, triple gilt filet borders to covers, gilt spines with raised bands and contrasting brown morocco labels, marbled endpapers, gilt edges, some slight wear to the bindings with a little bit of surface abrasion and staining.*

£1600

One of the most famous engraved books of the eighteenth century: 'the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved' (Ray p. 3). Pine's work was inspired by French book design and in turn it had a profound effect on English typography. Its magnificent plates, illustration and typography have made it a staple of book collecting ever since. The work was intended only as a deluxe edition and it was not issued in workaday bindings. Here it is in a simple but beautiful red morocco binding. On any other book, this might suggest a particularly special copy but for Pine's Horace, it was probably a trade binding, for over the counter sales.

The text was first set in type and a proof transferred to the copper plates to be engraved letter by letter, the headpieces, decorated initials, tailpieces and full page illustrations then engraved on the same plates. 'The brilliancy of this engraved roman text struck a new note, and thus Pine's Horace may have had a good deal to do with the taste for more "finished" types which waxed as the century waned.' (Updike II, p. 138.) In this sense, Pine paved the way for Baskerville and Bodoni and, like them, he generously spaced his lines. In his address to the reader, Pine draws attention not only to the brightness (nitore) of his letters but also to the fact that unlike movable type there is no chance of errors being introduced during printing.

A prospectus was issued on 24 February 1731, with a list of subscribers and 67 plates, before the addition of the signature letters (ESTC N39784). The list of subscribers in the first volume, supplemented by that in volume II, brings the total to well over 1000



names, with separate sections for many European countries or capital cities. This must be one of the longest subscription lists in any eighteenth-century book.

See Gordon Norton Ray, *The illustrator and the book in England from 1790 to 1914* (1976); Daniel Berkeley Updike, *Printing types, their history, forms and use* (3rd edition, 1962).

ESTC t46226; Brunet III, 320; Cohen-de Ricci 498.

17. [JOHN THE GIANT KILLER.]

Food for the Mind; or, a New Riddle-Book; Compiled for the use of the Great and the Little Good Boys and Girls in England, Scotland, and Ireland. By John the Giant-Killer Esq. York, Wilson, Spence and Mawman, 1797.

FIRST YORK EDITION. 24mo (110 x 75 mm), pp. vi, [7]-95, [1] advertisements, with 68 woodcut illustrations in the text, text a little browned throughout with scattered foxing, some stains quite noticeable, in contemporary Dutch floral boards, some careful restoration, a little dusty and boards worn at extremities. **£4000**

A good copy of a scarce illustrated riddle book, first published by Newbery circa 1757 and rare in all its eighteenth century editions. No copies are known of the first and second editions and ESTC lists just three copies of the third edition, London 1759 (Chillicothe and Ross County Public Library, Harvard and Rochester). Another London edition of 1778 is listed at the BL, NLI, All Souls, Connecticut College, Morgan, SFPL, Colorado and New Brunswick. At least one edition was published in America, Worcester, 1794 (ESTC listing Florida and four copies at the American Antiquarian Society).

With an interesting four page preface on the importance of riddles: 'The art of making riddles is so antique, that it bears date almost with our earliest accounts of time, and is a diversion with which Samson, the strongest of all mankind, amused himself... Riddling, if I am not mistaken, is the art of both dissembling and undissembling... this art must be eminently useful to Princes... [and] to all those who are anyways connected with courts, or concerned in political transactions'.

ESTC n28545, at Bodleian and Morgan only.

This edition not in Roscoe; see J190B.

18. JOHNSON, Richard, compiler (1733 or 1734-1793).

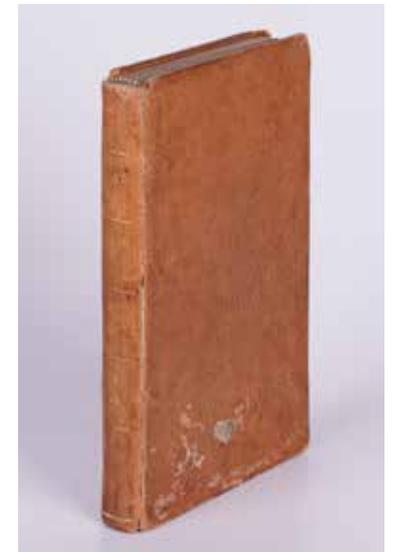
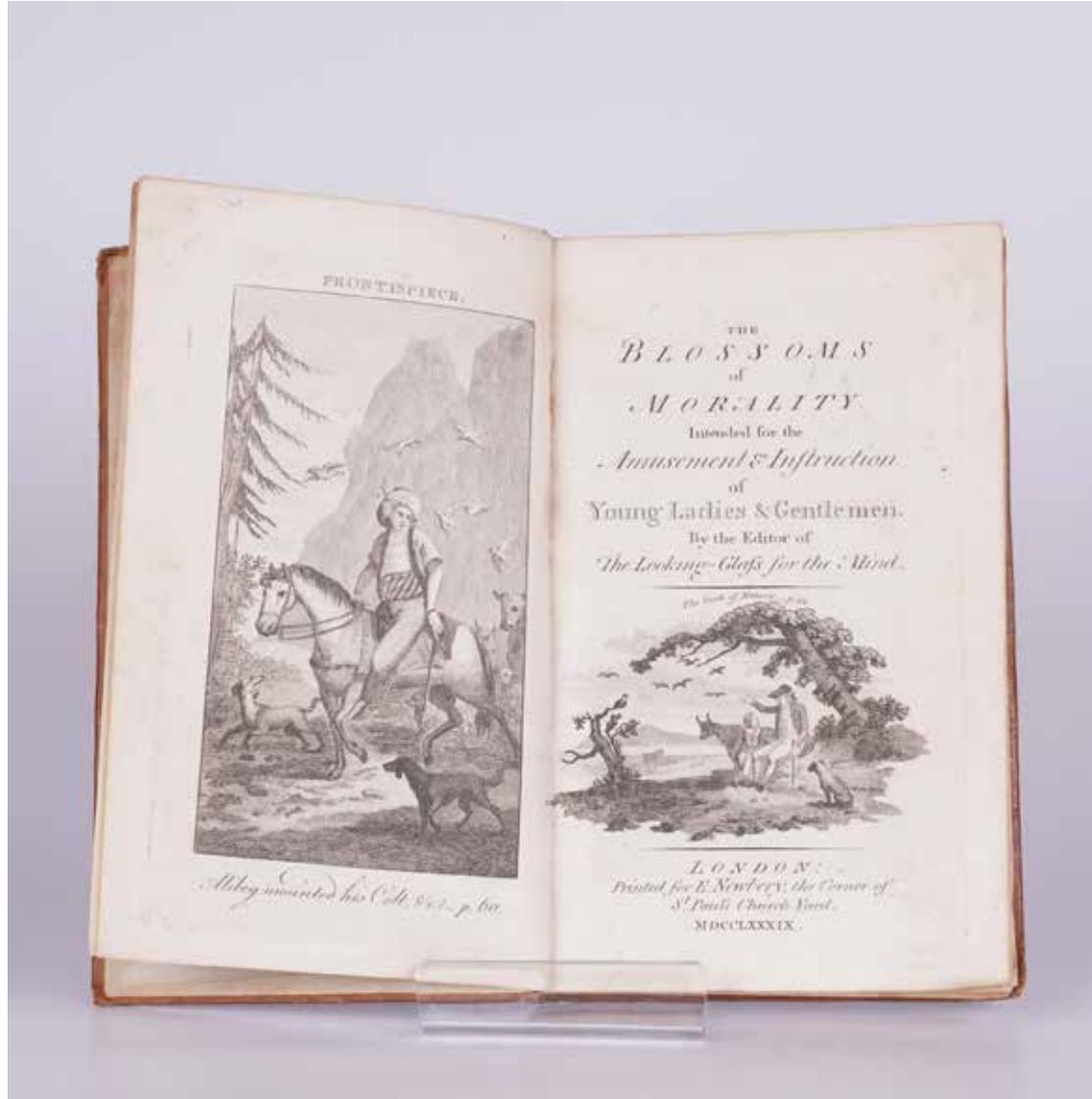
The Blossoms of Morality. Intended for the Amusement & Instruction of Young Ladies & Gentlemen. By the Editor of The Looking-Glass for the Mind. London, E. Newbery, 1789.

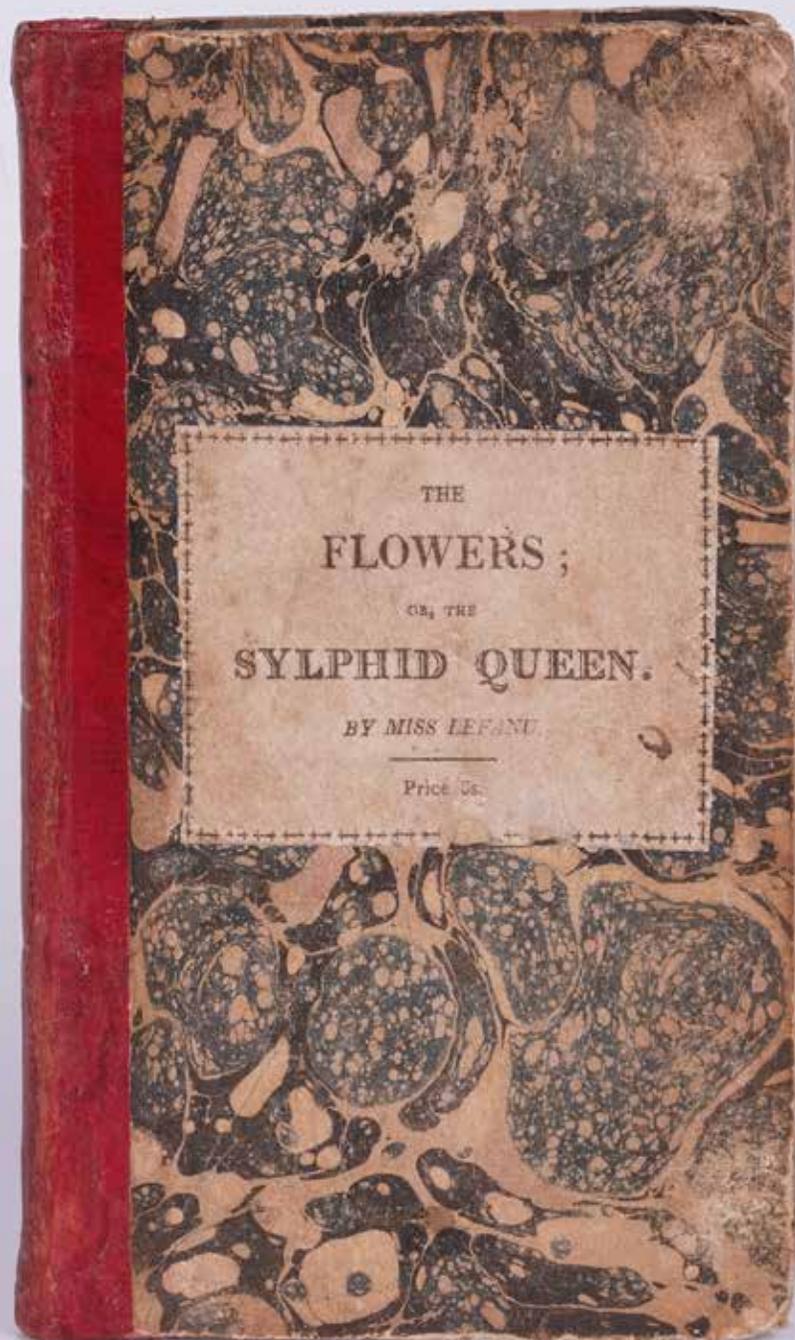
FIRST EDITION. 12mo (170 x 100 mm), attractive engraved frontispiece and pp. [vi], 212, engraved title-page vignette, in contemporary sheep, a little worn, extremities rubbed, head and tail of spine chipped, with the contemporary ownership inscription of *Eliz. th Antonia Stokes*. £1400

The scarce first edition of this delightful collection of moral tales, attributed to the prolific children's writer Richard Johnson. Illustrations by Bewick were added to the second and subsequent editions, of which there were many, including four in America, in Philadelphia, Wilmington and New York. The author is given on the title page as 'by the editor of the Looking Glass for the Mind', which was printed by Newbery in 1787 and which was actually by the French children's writer Arnaud Berquin. It was translated by 'J. Cooper', one of the many pseudonyms of Richard Johnson.

In his preface, the editor praises Berquin and other foreign writers whose books for the juvenile market 'merit the highest encomiums' and who have humbled themselves to deal in 'the plain language of youth, in order to teach them wisdom, virtue, and morality'. The text comprises some 23 short stories, of varied length, style and setting, including such titles as 'Juvenile Tyranny conquered', 'The Book of Nature', 'The happy Effects of Sunday Schools on the Morals of the rising Generation', 'The Happy Villager', 'The Indolent Beauty' and 'Female Courage properly considered'.

Roscoe J39 (1); Osborne II 900.





19. LEFANU, Alicia (1791-1826).

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

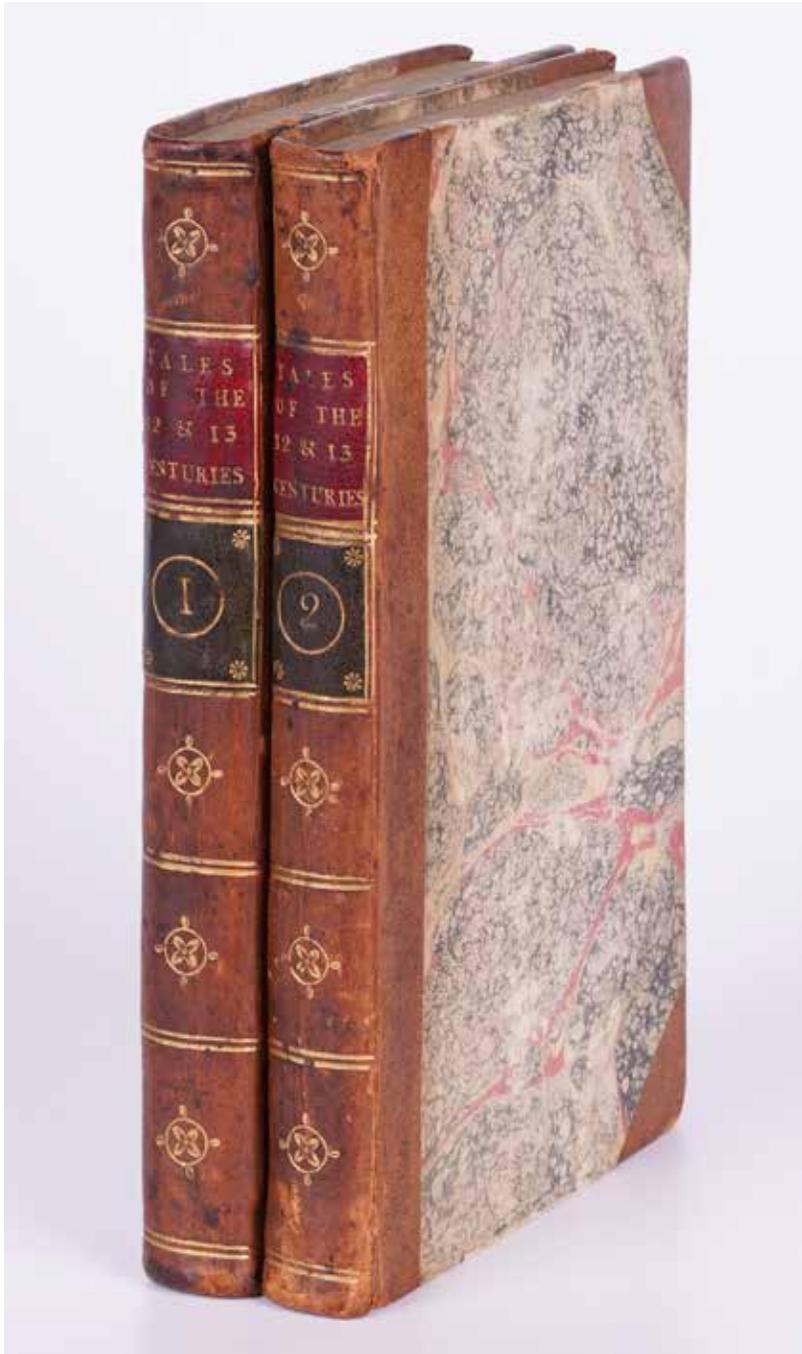
FIRST EDITION. *engraved frontispiece and pp. [iv], 52, with five further engraved plates, some with marginal dampstaining, in red quarter roan over marbled boards, printed paper label on the front board, extremities worn, spine ruled in gilt.* £600

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

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

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

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



including Arthurian legend

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

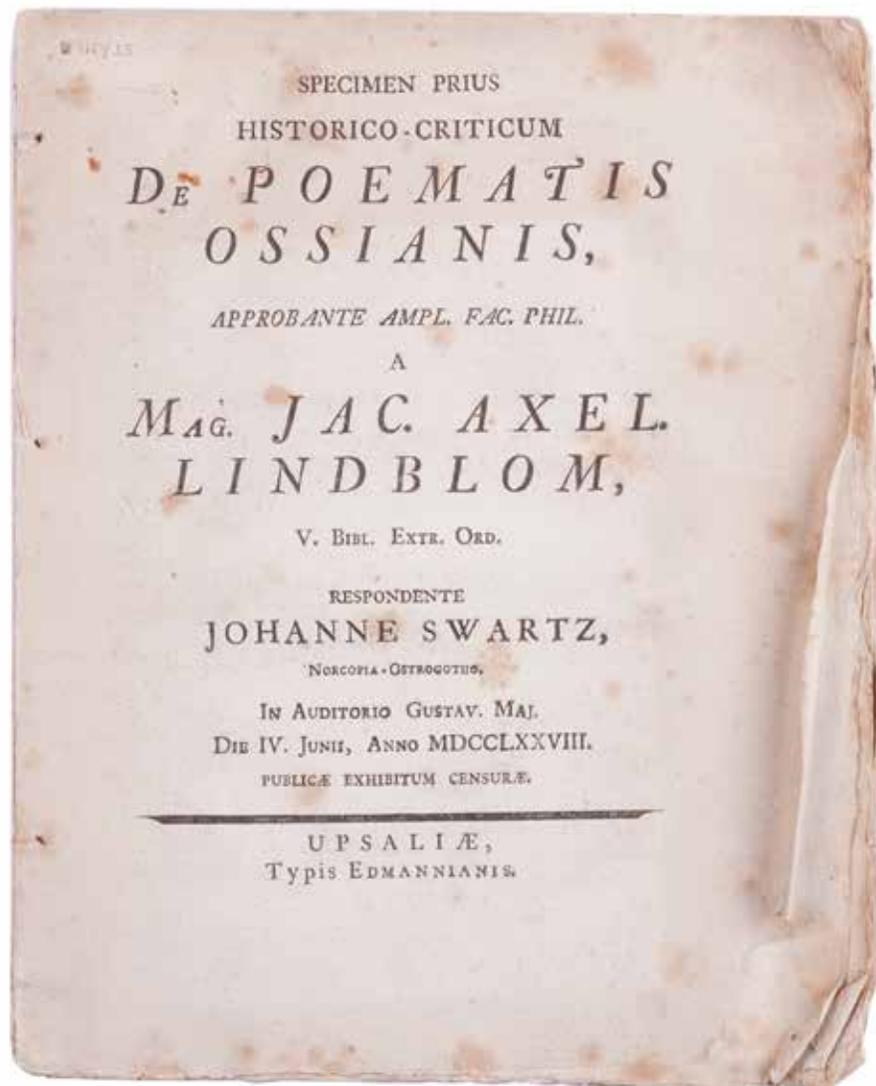
Tales of the Twelfth and Thirteenth Centuries. From the French of Mr. Le Grand. Vol. I [-II]. London, Egerton, Hookham, Kearsley, Robinson, Bew and Sewel, 1786.

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

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

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

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



21. LINDBLOM, Jacob Axelsson (1746-1819), praeses.
SWARTZ, Johan, respondent.

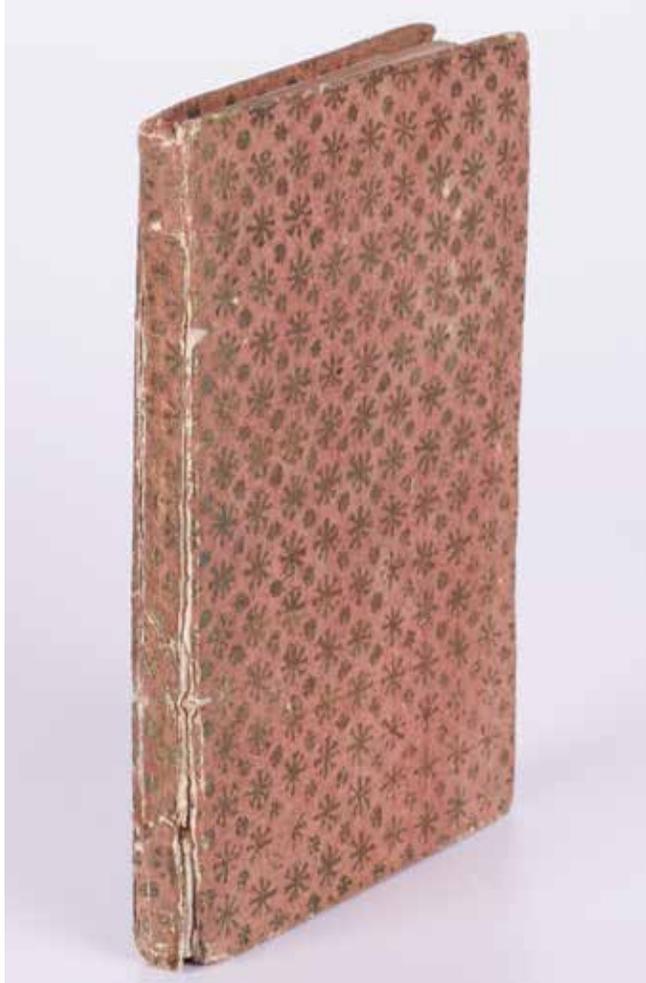
Specimen prius historico-criticum de Poematis Ossianis, approbante Ampl. Fac. Phil. a Mag. Jac. Axel. Lindblom, V. Bibl. Extr. Ord. Respondente Johanne Swartz, Norcopia - Ostrogotho. In Auditorio Gustav. Maj. Die IVC. Junii, Anno MDCCLXXVIII. Publicæ Exhibitum Censuræ. Uppsala, Typis Edmannianis, 1778.

FIRST EDITION. 4to, (220 × 162mm), pp. [ii], [3]-28, uncut throughout, small marginal tear from the corner of the title-page, with loss, some foxing and browning of text, dog-eared, stitched as issued with some of the stitching loose. £750

A scarce Swedish dissertation about the Ossian poems published while the authenticity debate was still raging. Ossian fever arrived fairly early in Sweden, with translations by Gustaf Knos published in *Abo tidningar* and *Gateborgska magazin*, 1765, although the full texts were not published until much later when they appeared as *Skaldstycken af Ossian*, Upsala, 1794-1800. We have not been able to discover anything about the author of this piece, but it was written under the guidance of Jacob Axelsson Lindblom, a Swedish scholar of some note and author of *Disputation de Poematis Ossionis*. At the time this thesis Lindblom was the university librarian at Upsala, becoming extraordinary professor at the university in the following year. The dissertation is written in Latin with the excerpts from *Ossian* quoted in Swedish translation.

For an interesting account of the early translations of *Ossian* into Swedish, see Howard Gaskill, *The Reception of Ossian in Europe*, 2004, pp. 198-208.

OCLC lists BL, Berlin, the National Libraries of Scotland and Ireland, UCLA and NYPL.



22. LONGUEVILLE, Peter (fl. 1727).

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

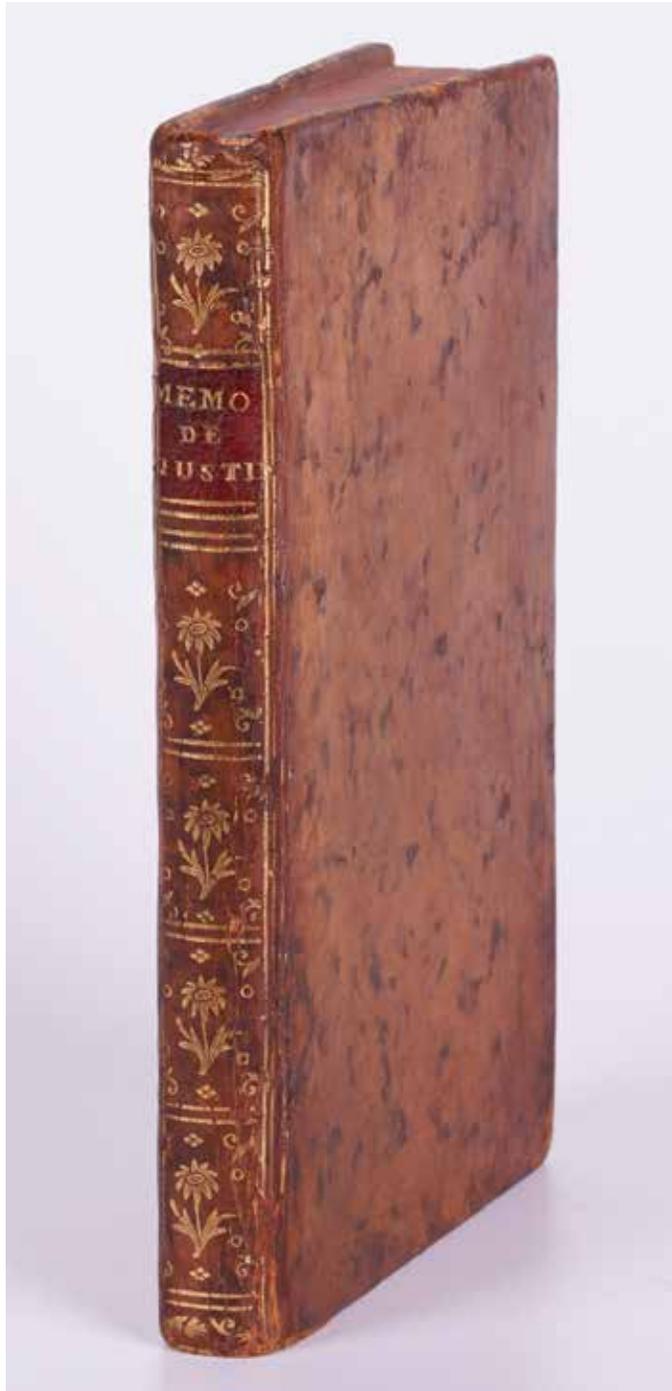
24mo, (118 x 75 mm), wood-engraved frontispiece and pp. [3]-90, with 24 part-page woodcut illustrations throughout the text and a full-page woodcut map of the island, woodcut from another work used (wrong way up) as the final pastedown, in the original pink and gilt patterned (gilt faded) paper-covered boards, foot of spine splitting and joints fairly weak, surface of boards rubbed and extremities a little worn, otherwise a good copy, with the booklabel of Nigel Temple. £3000

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

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

See Gumuchian 2415; Osborne I 277; Gove pp. 262-268.

ESTC n6966, at Indiana and UCLA only.



'less guilty than unfortunate': memoirs of a prostitute in high society

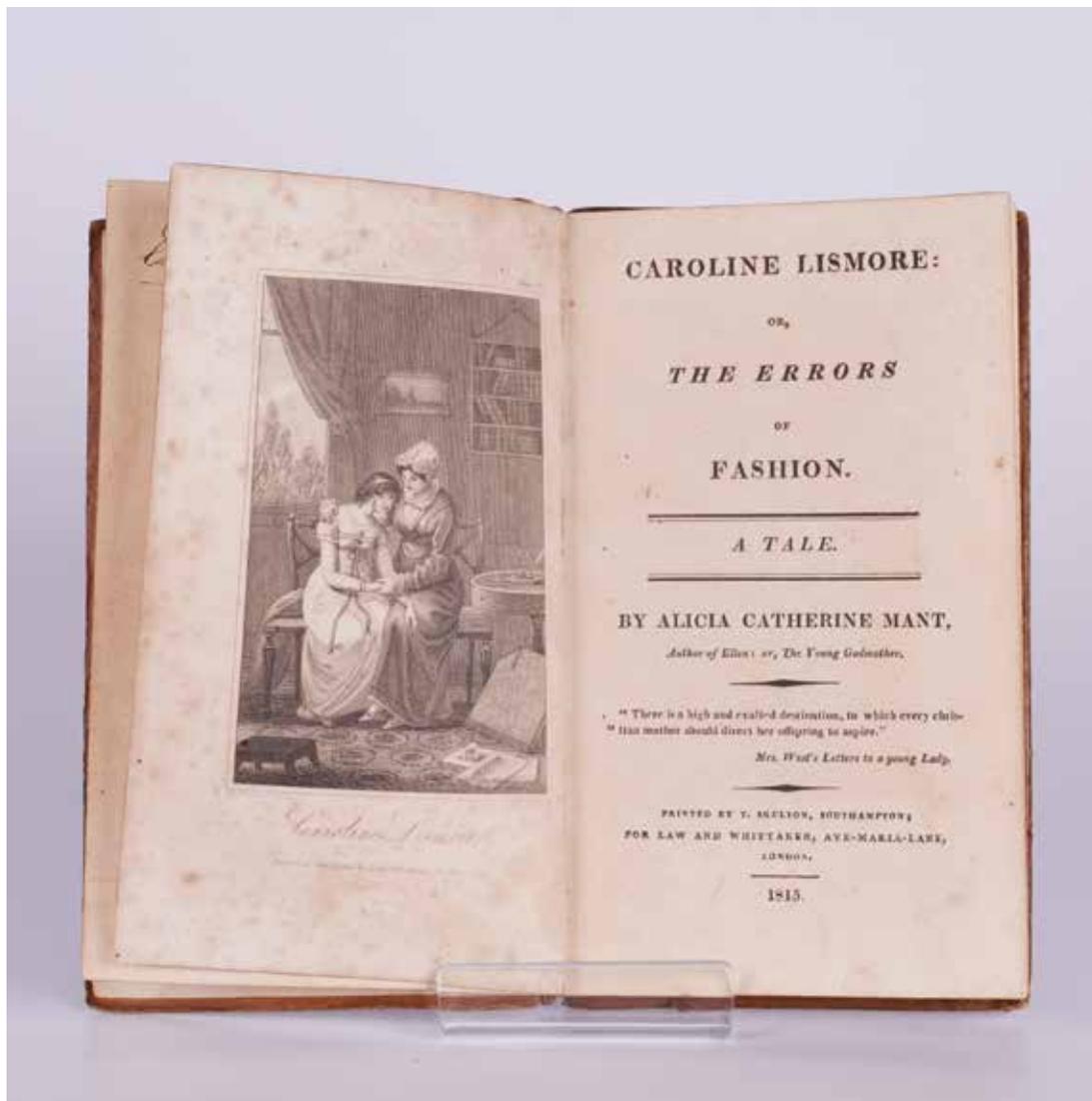
23. MAGNY, Jean-Baptiste Michel

Memoires de Justine, ou les Confessions d'une Fille du Monde, qui s'est retirée en province. Premiere [-Seconde] Partie. Londres, Jean Nourse, 1754.

FIRST EDITION. *Two volumes in one, 8vo, (162 × 95 mm), pp. [iv], iv, 108; [iv], 112, small hole to the lower margin of gathering C, touching one catchword, half-titles to both parts present, in contemporary mottled calf, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges, green silk marker, with a contemporary (but not legible) ownership inscription on the title page.* **£750**

A scarce libertine novel claiming to be the true history of an unfortunate young girl brought to her ruin by misfortune and a trusting nature. Hovering between the two genres of pedagogical novel and libertine memoir, the more risqué events are described with delicacy while the didactic elements of the story are delivered strictly as autobiographical. The moral message therefore tends to the development of character and makes for a much more sympathetic read. The preface describes how the heroine's name has been changed to 'Justine' in order to protect her identity as, although she has decided to publish her story, she has no wish to attract public attention and condemnation: 'L'on ne trouvera en elle qu'une fille sans expérience qui cède à ces premiers essais de l'amour dont il est si rare qu'on se défende avec succès. Moins coupable que malheureuse, c'est plutôt l'infortune d'une première passion, qu'un penchant pour la volupté qui la creuse l'abîme où elle se précipite... J'ajouterai seulement que ç'a été sur ces réflexions que je me suis déterminé à montrer ces Mémoires. Si l'on veut, on pourra en tirer quelque fruit; l'exemple instruit toujours' (Préface, pp. iii-iv).

'L'héroïne du roman, après avoir quitté la famille honorable où elle étoit née, reste dans les sphères élevées et élégantes de la prostitution et passe dans les bras du chevalier, du marquis, de l'abbé et du financier, avant d'arriver à une sorte d'union interlope avec un vieil officier, qui l'auroit épousé en désespoir de cause, s'il ne fût pas mort trop tôt. C'est alors seulement que Justine se prend à réfléchir sur la vie peu édifiante qu'elle a menée; elle se repent tout à coup et retourne chez ses parents, avec l'espoir de couvrir son passé son le manteau d'un mariage honnête. L'auteur de ce roman, où sont exposées avec beaucoup de décence les situations les moins convenables, est Jean-Baptiste-Michel de Magny, qui vivoit sans doute dans la mauvaise société, mais qui ne fréquentoit que des gens de la bonne aristocratie...' (*Bulletin du bibliophile*, 1862).



ESTC has two entries for this work. The other one, (ESTC t223099) has an imprint reading 'Cbez Jean Nourse, Libraire' and has only a drop-head title to the second part, which does have separate pagination and register. It also describes the titlepage to the first part as stating incorrectly 'seconde partie'. This entry lists the BL copy only.

ESTC n67232, listing Bayerische Staatsbibliothek and the Lilly Library only.

MMF 54.24, listing BN and Arsenal; Gay III, 122; Cioranescu 41303.

24. MANT, Alicia Catherine (1788-1869).

Caroline Lismore: or the Errors of Fashion. A Tale. By Alicia Catherine Mant, Author of Ellen: or, the Young Godmother. London, T. Skelton for Law & Whittaker, 1815.

FIRST EDITION. 12mo in sixes (170 x 100 mm), engraved frontispiece and pp. [iv], errata slip, [5]-136, title-page and frontispiece lightly foxed, in contemporary plain sheep, surface wear to covers, extremities rubbed, head and tail of spine chipped, small ink-stain on fore-edge, black morocco label lettered in gilt, with the contemporary ownership inscription of Esther Cory. £300

First edition of this moral tale by Alicia Catherine Mant, a prolific author of books for children of varying ages. Some of her fiction was aimed at a slightly older readership and shows her concern with encouraging awareness in young people, such as *Montague Newburgh; or, the mother and Son*, London, 1817 and *Margaret Melville and the soldier's daughter, or Juvenile Memoirs: interspersed with remarks on the propriety of encouraging British manufactures*, London 1818. Others of her works, often aimed at a younger audience, were more didactic in purpose, such as *The Study of the Heavens at Midnight during the Winter Solstice, arranged as a Game of Astronomy for the use of young students in that Science*, London, 1814 and *A child's first introduction to the study of the holy scriptures: in a series of dialogues between a mother and her child*, London, 1830.

The present work, in which the author sets out to warn her young readership against regulating their principles by 'the uncertain and ever varying criterion of public opinion', follows the eponymous heroine from London into Devonshire, where she is to stay with her country cousins and her indulgent but fair-minded aunt and uncle. Gradually during her stay, her pride and metropolitan affectations are challenged by



sorrow and the steadfast good example of her uncle's family. By the end of the novel, she has learnt the power of reflection and has begun to subdue the fashionable errors of judgement which dominated her character when we first met her. It is proved that her previous faults were due, not to a bad disposition or an unfeeling heart, but to 'the natural consequences of an ill-concerted, and worse executed scheme of education'.

Alicia Catherine Mant was the daughter of the Reverend Richard Mant (d. 1817), master of King Edwards Grammar School in Southampton and later rector of All Saints', Southampton. Her brother was Richard Mant (1776-1848) also a churchman and prolific writer on historical and religious subjects, who wrote the satirical poem, *The Simpliciad*, 1808, in which the Lake poets were parodied. That Mant was brought up and educated in a literary Church of England family informs all her writings; it is also shown in the choice of quotations which head each chapter of the present work, including a number of contemporary figures such as the abolitionist Bishop Porteus, the novelist Charlotte Smith and her own father, the Rev. Richard Mant.

Garside, Raven & Schöwerling 1815: 34; not in Wolff, which lists only her Montague Newburgh, or the Mother and Son, London 1817.

25. [MINIATURE ALMANACH]

Le Petit Momus. Année 1826. Paris, Jourdan, 1826.

128mo (27 × 19 mm), pp. 64, title-page and text within single rule, fully engraved throughout, with eight full-page engravings included in the pagination, in red morocco, gilt, covers with elaborate gilt border, enclosing central vignette in gilt, depicting a bird flying over a tree to her chicks, whose nest is on the ground by the tree, spine gilt with tiny stars, gilt edges. **£750**

A delightful miniature almanach for 1826, with eight charming and wonderfully executed full-page engravings. The text comprises a collection of sentimental songs, including 'Le Mardi Gras', 'L'Occasion fait le larron', 'La Ceinture' and 'Eloge de l'Eau'.

Not in Bondy, Grand-Carteret or Gumuchian; not in OCLC.



26. MORELLY, Étienne-Gabriel (1717-1782?).

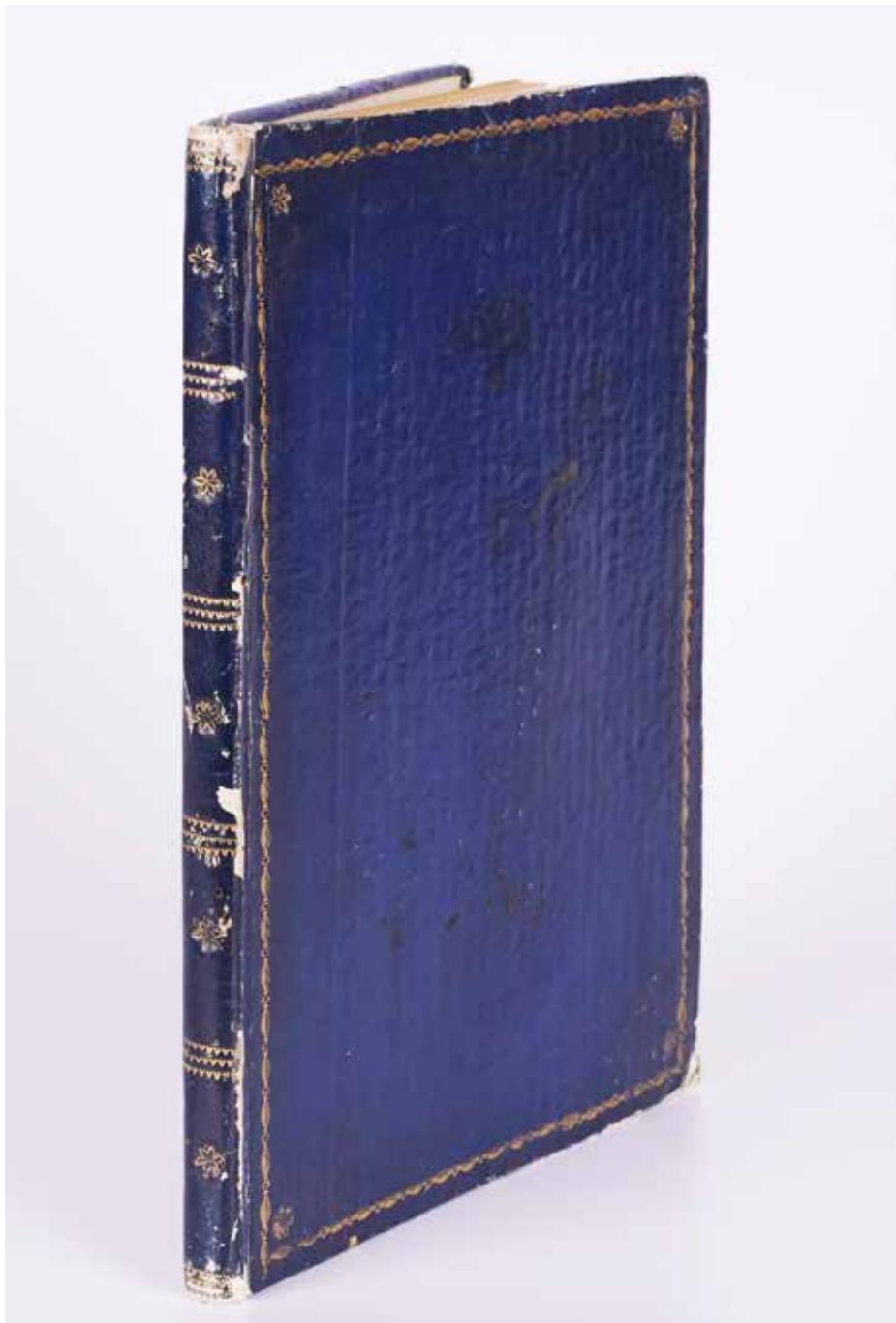
Physique de la Beauté; ou Pouvoir naturel de ses charmes. Amsterdam and Brussels, George Fricx, 1748.

FIRST EDITION. 8vo, (153 x 98 mm), pp. [iv], 187, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, green silk marker, with the ownership inscription of 'Defrein 1775' and the authorial attribution to Morelly in manuscript on the front free endpaper. **£1500**

Scarce first edition of Morelly's scarce treatise on aesthetics written in the form of a long dialogue divided into four sections or interviews. The protagonists are a man and a woman, Théràmène and Thémÿre, who begin as lovers in the first dialogue and marry at the end of the second. The interviews take place in a grand country house where Théràmène and Thémÿre welcome their friends to their marriage festivities. At the heart of the discussion is the desire to understand the natural power of beauty and how 'beauty can become the mistress in the heart of a lover'.

'Few books can have had less apparent impact on the century in which they were written than the *Physique de la Beauté*... Yet the *Physique* is not by any means an insignificant book. It already contains suggestions of the advanced political ideas which later were to make Morelly into one of the key figures in the development of contemporary socialism. Its principal subject, however, is not politics but aesthetics, and in this field it inaugurates a series of concepts which were not merely revolutionary in themselves, but revolutionary in a manner which foreshadowed many of the later intellectual developments of the Enlightenment. "Autant que nous pouissions en juger", writes Professor Chinard, "Morelly a été le premier en France à tenter de fonder une esthétique nouvelle sur la philosophie sensualiste". In other words, the *Physique* was by no means the product of some perverse and cross-grained eccentric, whose lack of popularity may be attributed to the fact that he alone was out of step with his generation' (Richard N. Coe, 'Sensualism and Aesthetics: a Study of Morelly's *Physique de la Beauté*', in *Australian Journal of French Studies*, v. I, issue 2, p. 146).

The attribution to Étienne-Gabriel Morelly, author of the controversial *Code de la Nature*, remains contentious. A school of thought has long existed that there were two authors called Morelly, father and son, who were responsible for two distinct bodies of



work. Lichtenberger - 'Il me semble vraisemblable de distinguer deux Morelly' - assigns this work to the father, also author of *Essai sur l'esprit humain*, 1743 and *Essai sur le Coeur humain*, 1745.

OCLC lists BN, Geneva, Dresden, Koninklijke Bibliotheek, Oldenburg, Herzogin Anna Amalia Bibliothek and Penn State.

Cioranescu 47420.

Norwegian saga with fake English original

27. PASCOLI, Livio.

Novella Romantica col testo originale Inglese posta in versi Italiani sopra Traduzione Letterale e Poesie Diverse di L. P. Seconda Edizione. Bologna, Marsigli, 1823 (altered by stamp from 1821).

[with:] **ibid** - Improvvisi con altre produzioni non estemporanee composte in diverse epoche di L.P. Dedicati al culti e sensibili Mecenate. Bologna, Tipografia Marsigli, con approvazione. 1823 (altered by stamp from 1821).

[with:] **ibid** - Il Buon capo d'anno. Bologna, Tipografia Marsigli, con approvazione. 1822.

Three works in one, small 4to (200 × 145 mm), pp. [32], partly in parallel text with the English translation; pp. [24], with the divisional title 'Rime Faceto-Morale' handstamped 'Estemporanee'; pp. [8], some of the paper lightly but evenly browned, in contemporary blue paper boards with simple gilt roll tool border, slim spine ruled into compartments in gilt with floral device in each compartment in gilt, extremities worn and some scuffing to the surface of the spine and boards, yellow edges.

£750

A curious Ossian style production, with a Norwegian saga written in Italian *terza rima* and printed alongside the supposedly English prose original, 'Almurka and Snivenus'. Set in early medieval Norway where the enlightened monarchs Alminda (the name has been changed to be more resonant with the Italian language) and Sniveno reign

NOVELLA ROMANTICA

COL TESTO ORIGINALE INGLESE

POSTA IN VERSI ITALIANI

SOPRA

TRADUZIONE LETTERALE

E

POESIE DIVERSE

DI

L. P.

SECONDA EDIZIONE.

Le poésie populaire et purement naturelle,
a des naïvetés et grâces, par où elle se
compare à la principale beauté de la poésie
parfaite, selon l'art.

Montaigne, Essai, livre I, c. LIV.

BOLOGNA . MDCCCXXIII

TIPOGRAFIA MARSIGLI, CON APPROVAZIONE.

over a peaceful nation, though under the rule of Britain. One sorrowful day the King of Britain summons Sniveno, 'come to the English court; an high reason of state requires it' and despite the anguished entreaties of his wife, fearful of the raging seas, he submits to the order and embarks for Britain. A few days later, the unfortunate sailors find themselves in a blasted by a terrible storm:

[The vessel] was assailed in a dark night by a terrible storm. The ship was flinged up and down by the waves and beaten at once by winds, hail, and rain. The thunder bursted in the darkness. The Master of the ship was appaled for the danger; the thunderbolt rending the clouds sended on the surge a flash of livid light. The sailors had lost their art and spirit. The vessel was plunged down almost topsyturvy and cryes and groans were heard. The whirlwind broke masts and sails; the surpassing and raged waves fluttered around the bodys of agonizing and dead men, and some of them not yet entirely drowned uttered in their throat with a dying groan the name of their fathers, children and wives'.

The spirit of Snivenus assumes the form of the drowned king and returns in a dream to Almurka, who goes to the shore where she finds her husband's corpse and promptly dies of grief. The Italian poem is clearly the original, but the florid English translation, so clearly non-native, is charming.

Alminda e Sniveno first appeared in Milan in 1818 and this second edition was first published in 1821. OCLC lists only the 1821 edition of *Novella Romantica*, at Bodleian and the BN. The Bodleian copy is catalogued as pp. [24], which brings the volume to the conclusion of 'Alminda e Sniveno', with a final Italian poem printed on the verso. In the present volume, the dates on the imprint have been altered to 1823 and a further eight pages have been added, comprising Italian poems on mainly historical themes. The second work in the volume, Pascoli's *Improvvisi*, contains a selection of verse on various subjects; it was first published in 1812 (actually 1821) with slightly differing contents. The divisional title, 'Rime Faceto-Morali' has been stamped 'Estemporanee'. The final work in the volume is a New Year's poem for 1823. Although not recorded as by Pascoli, its inclusion in this volume and the similarity with his other publications, would suggest his authorship.

Novella Romantica: OCLC lists BN and Bodleian only, both dated 1821, Bodley copy pp. [24]. The other two works not in OCLC.

28. [PATIENT PARSON.]

The Patient Parson forgetting his Text; Or, the Hogs in the Ale Cellar. London, 1791.

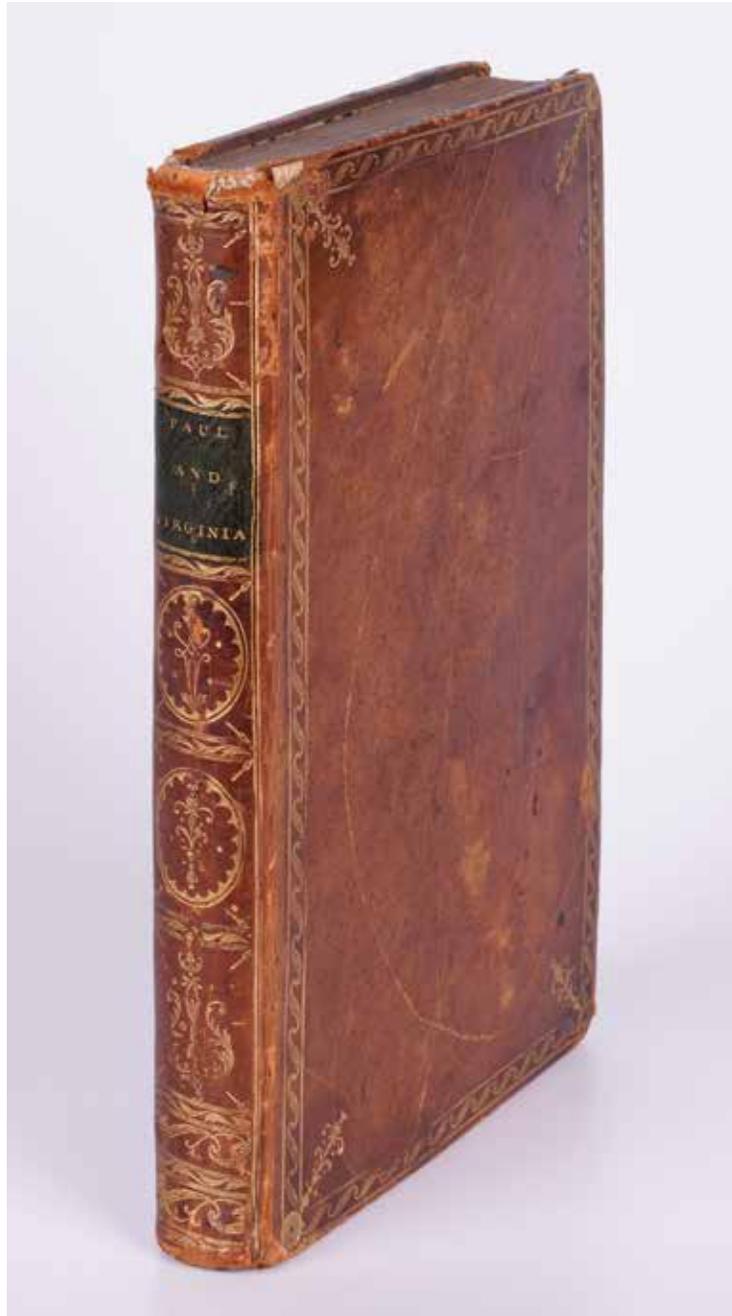
Single sheet, folio (380 × 230 mm), printed on one side with large circular etched illustration by J. Barlow after Collings at the top of the sheet (measuring 196 mm diameter) with engraved caption beneath, the text in verse in three columns, with several small tears and creases, one larger tear (70 mm) into the illustration with no loss, edges a little grubby and worn, some light and mainly marginal staining, folded above the verse. **£650**



A scarce comical verse satire about a hypocritical parson who preaches patience from the pulpit before losing his temper with his family. He returns from the church service where he has delivered a sermon on the virtues of patience to find that the pigs have invaded his cellar and emptied his prized cask of ale. Attempting to calm him, his wife says 'Lord, Husband, remember the patience of Job in his losses'. Untouched by her remonstrances, 'A pox upon Job', cries the parson in a rage, 'That beer, I dare say, was near three years of age; but you are a poor stupid fool, like his wife; Why, Job never had such a cask in his Life'.

At the foot of the broadside is a publisher's advertisement: 'Just Published in this Manner, Mrs Thrale's Three Warnings, the Greenwich Pensioner, Poll and My Partner Joe, and many other esteemed songs and pieces. In Fores's exhibition, No. 3 Piccadilly may be seen the compleatest collection of caricatures in Europe. Admittance one shilling.'

Not in the *Catalogue of prints and drawings in the British Museum*.
ESTC t207142, listing BL and Cambridge only.



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

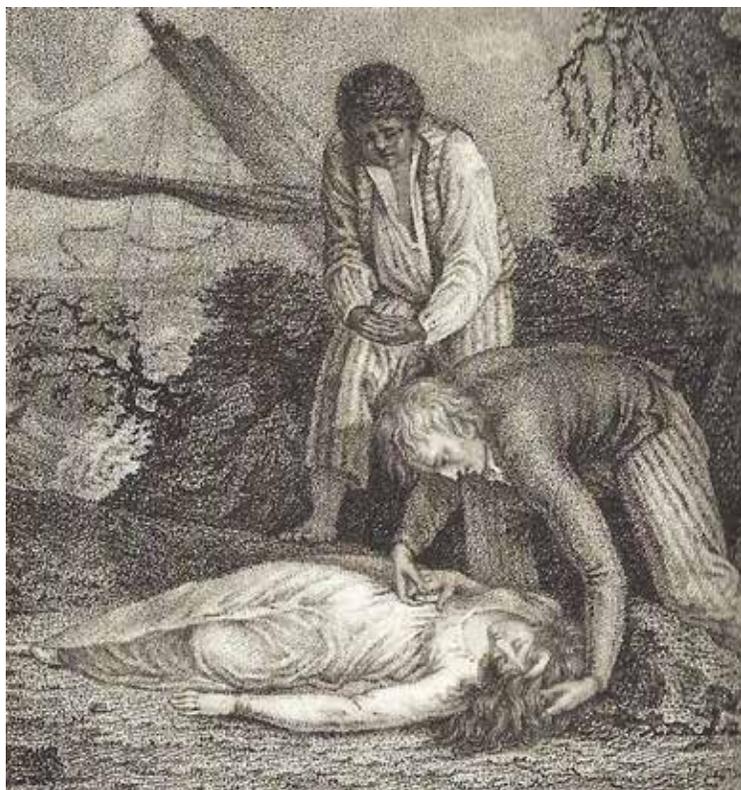
**29. SAINT-PIERRE, Jacques Henri Bernardin de (1737-1814).
WILLIAMS, Helen Maria (1762-1827).
DUTAILLY (fl. 1810-1812), illustrator.**

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

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges. **£3000**

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

In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist circle but also for a large number of British, American and Irish radicals, writers and public figures, including Mary Wollstonecraft, Thomas Paine, Joel Barlow and Charles James Fox. It was at this time that she became involved with John Hurford Stone (1763-1818), a radical English coal dealer who was working as a printer in Paris. Their involvement caused huge scandal in England, as Stone was married. He divorced his wife in 1794 and it may be that he was married to Williams in the same year. On October 11th, 1793, during tea with Bernardin de Saint-Pierre, Williams had learnt that all British citizens in France were to be arrested, following the French defeat at



Toulon. The next day she and her family were taken to the Luxembourg prison where they stayed until 26th October, when they were moved to the English Conceptionist Convent, otherwise known as the Couvent des Anglaises. It was here that Williams began this translation. She was released in April of the following year on the condition that she left Paris: she and Stone went together to Switzerland until they were able to return to Paris in 1795, when Stone printed the completed work.

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

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

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

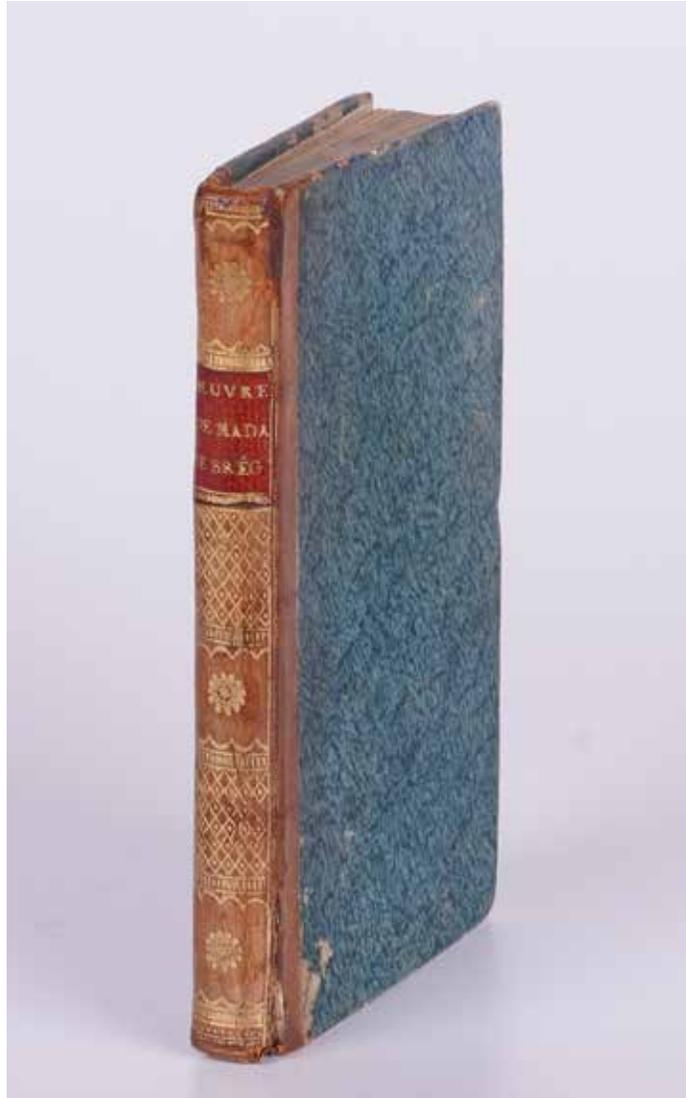
Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW’s translation in 1788:71.

'Ses écrits témoignent de l'esprit et de la finesse' (Willems)

30. SAUMAISE DE CHAZAN, Charlotte, La Comtesse de Brégy (1619-1693).

Les Oeuvres Galantes de Madame la Comtesse de B... Brussels, François Foppens, 1666.

FIRST EDITION, SECOND ISSUE, WITH CANCEL TITLE-PAGE. 12mo (130 × 75 mm), pp [iv], [5]-119, woodcut arabesque to title-page, some light browning in the text, in eighteenth century calf-backed mottled blue boards, a little worn with extremities bumped and foot of spine chipped, flat spine gilt in compartments with red morocco label lettered in gilt, with the bookplate of Robert J. Hayhurst and later booklabel of 'L.B.C. 1833'. **£1400**

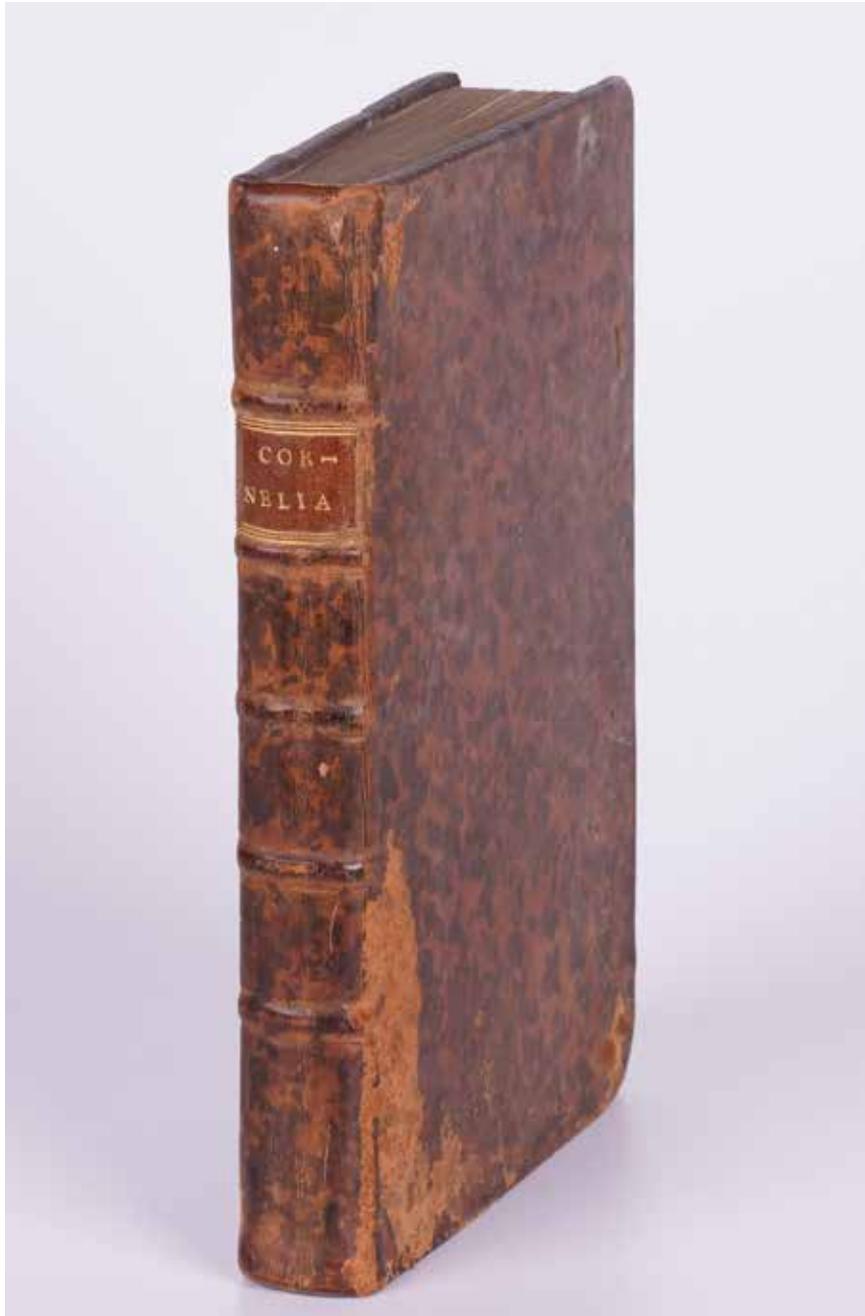


A scarce collection of love letters and erotic verse by the Comtesse de Brégy. Printed at the press of François Foppens and first published as *Les Lettres et poésies de madame la comtesse de B*, Leyde, chez Antoine du Val, 1666, examples are found, as here, with a cancel title reading 'Oeuvres Galantes', perhaps with the intention of boosting sales by using a more suggestive title. Attached to the household of Anne of Austria as lady in waiting, the Comtesse de Brégy was an intimate of some of the most celebrated figures of her time, many of whom feature in this high-society correspondence.

After a short autobiographical portrait (pp. 5-14), letters are included to the Queen Mother, the Countess of Guildford, the Queen of Sweden, the Queen of England, the English Queen Mother and to the French King's brother, Philip Duke of Orléans, on his marriage to the English Princess Henrietta. The section of verse includes 'Cinq Questions d'Amour', a suite of stanzas in dialogue form, with the response attributed to Philippe Quinault (1635-1688), a 28 stanza poem on an evening promenade, a sonnet on the antiquities of Rome. The collection begins with an 'Epistle' to Caumaise de Chazan by Isaac de Benserade (1612-1691) and a 'Dialogue Amoureux' by M. de la G.

OCLC lists Harvard only outside Europe; Yale and Vanderbilt have copies of the first issue with the earlier title.

Gay III, 548; Williams p. 191; Willems 2021 (with a detailed account of the edition history); cf. Cioranescu 16372 and 16373.



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

31. SCOTT, Sarah (1720-95)

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

FIRST DUBLIN EDITION. 12mo (175 x 110mm), pp. [iv], 271, [1] advertisements, small marginal tear to the final leaf, advertisements a little obscured by staining, some intermittent browning, bound in contemporary mottled calf, some surface abrasion to both covers, more noticeable on the front cover, plain spine with raised bands and red morocco label lettered and ruled in gilt, with the contemporary ownership inscription of 'Hen Moore 1750' on the front pastedown. **£1600**

The scarce first Dublin edition of Sarah Scott's first novel, written shortly before her marriage and nine years after she had contracted smallpox. At the time, smallpox was regarded as disastrous for a woman on account of its harmful effect on physical beauty which would lower a woman's value in the marriage market. The illness had had a life-changing impact on Scott and her literary output as it directed her away from a life of 'social success... towards a life dedicated to writing, domestic female friendship and Christian philanthropy'.

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

This is one of only two editions of *The History of Cornelia*, which was first published by A. Millar in London, earlier the same year (ESTC t119494, at BL, Cambridge, Bodleian, Bristol, Hull, Cornell, Harvard, Huntington, Indiana, Newberry, Ohio State, Princeton, Stanford, Alberta, British Columbia, Bncroft, Clark, Chicago, Illinois, Penn and Yale).

ESTC t68564, BL and National Library of Ireland only.

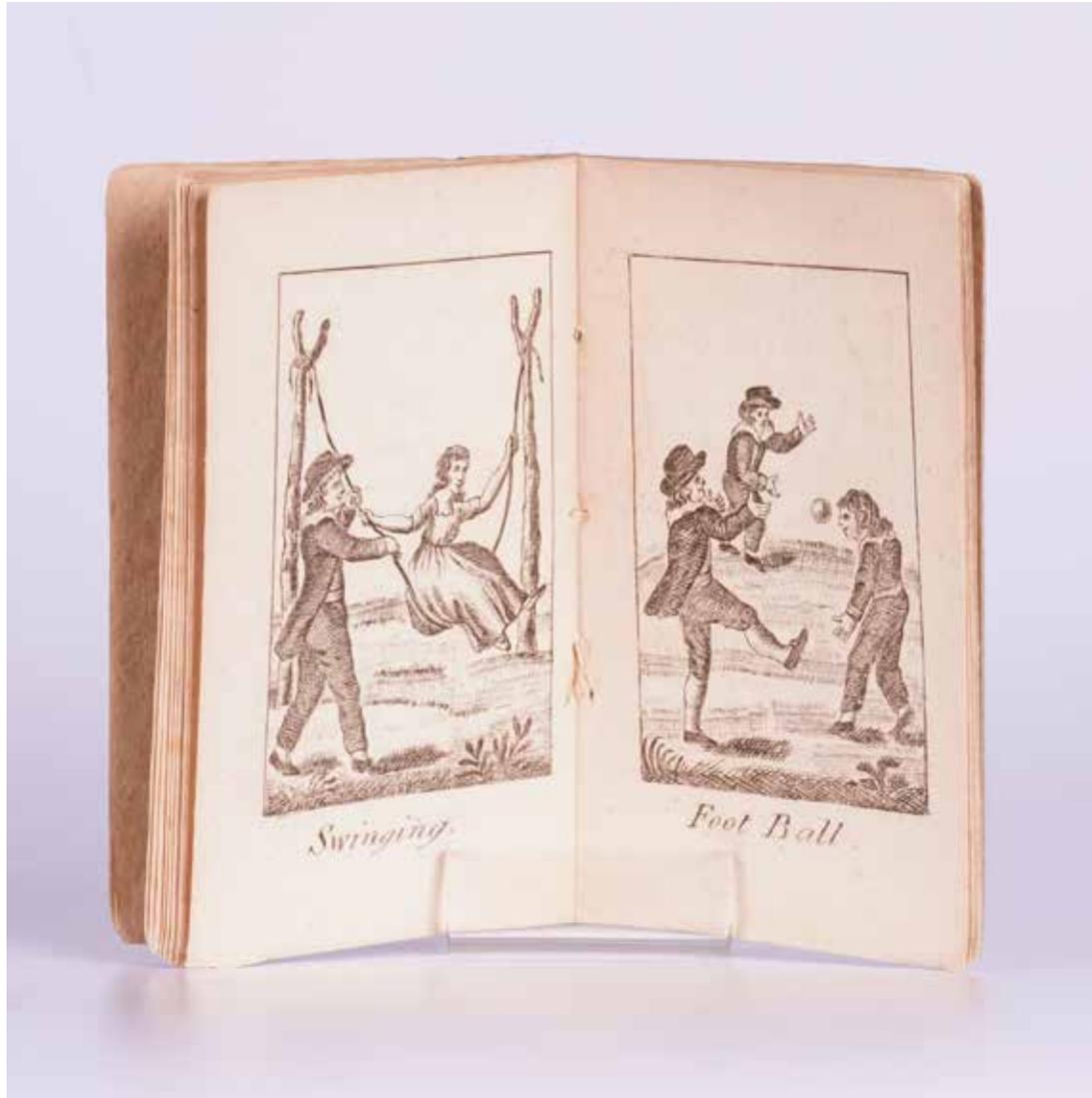
Raven 39; see Block p. 209.

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

32. [SPORTS.]

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

UNAUTHORISED EDITION. 32mp, (95 x 58 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, old repairs to spine and foot of wrappers. **£2500**

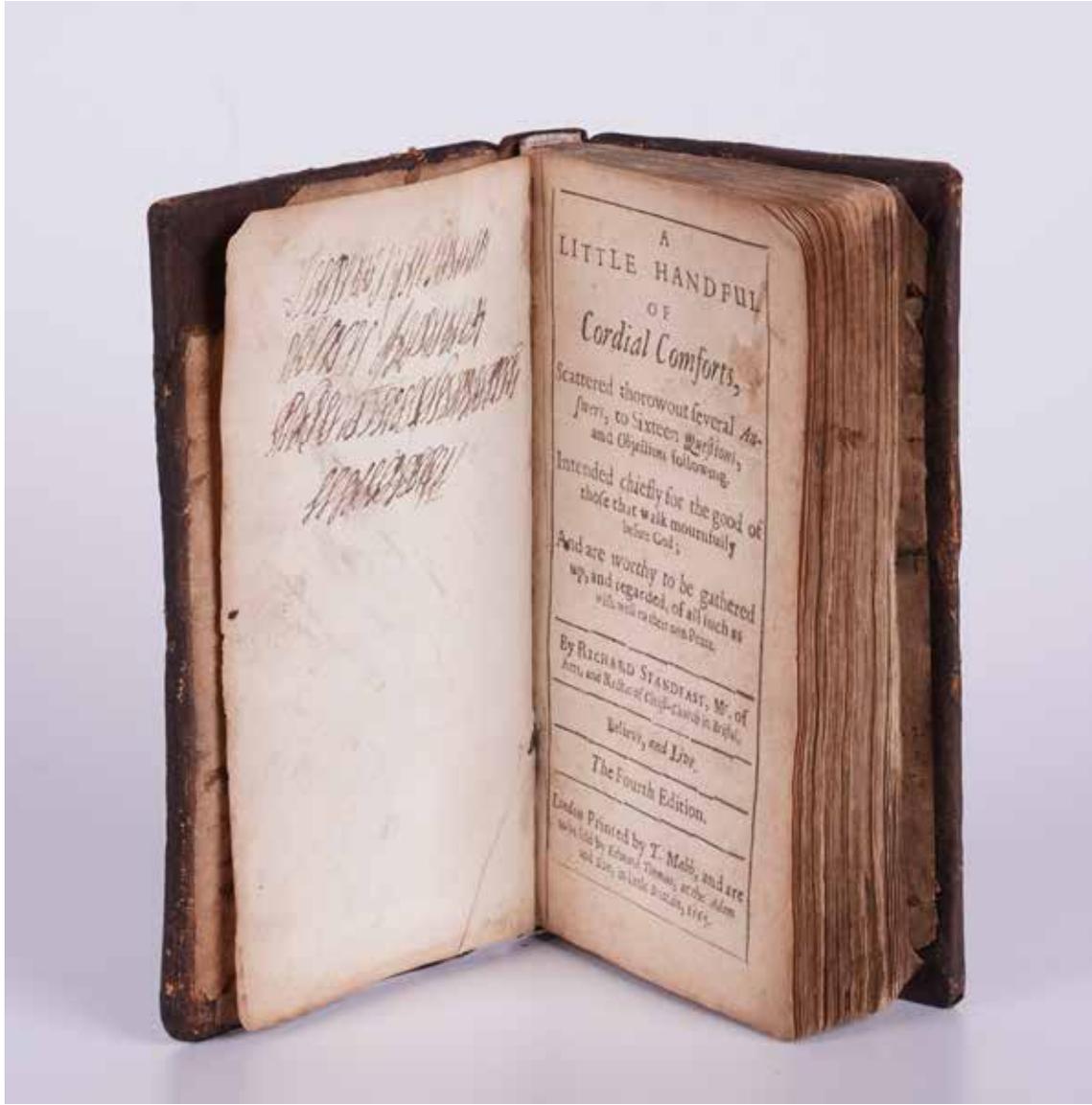


“All work and no play, makes *Jack* a dull boy? Who this *Jack* was, we never heard, but we assent to the principle; and it must be confessed, that youth is the time to obtain a stock of health, and that is best promoted by moderate exercise.”

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

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

This title was first issued by Darton and Harvey in London in 1801 when it formed part of ‘The Infant’s Own Book-Case’, a boxed library set for children. OCLC lists the original Darton edition at the V&A, Princeton, Indiana and UCLA. This book has continued to catch the popular imagination and has been reprinted in modern times including an edition published in 1986 with a preface by Justin Schiller.



The date estimate for this edition is taken from the OCLC McGill entry which cites the publisher's address at No. 147 Market Street as noted in the 19th century American children's book trade directory WWW site. Another OCLC entry gives [1810] and lists copies at Dartmouth, Connecticut Historical Society, Yale, Syracuse, NYPL and Winterthur.

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

'yet it is of very great Value Particularly for the first Part'

33. STANDFAST, Richard (1608?-1684).

A Little Handful of Cordial Comforts, Scattered thorowout several Answers, to Sixteen Questions, and Objections following. Intended chiefly for the good of those that walk mournfully before God; and are worthy to be gathered up, and regarded, of all such as wish well to their own Peace. By Richard Standfast, Mr. of Arts, and Rector of Christ-Church in Bristol. The Fourth Edition. London, T. Mabb for Edward Thomas, 1665.

[bound with an incomplete copy of:] **ibid** - A Caveat against Seducers: As it was Preached by Richard Standfast, Master of Arts, and Rector of Christ-Church in Bristol. Whereunto are Annexed The Blind Man's Meditations. By the same Author. London, printed by Tho. Mabb, for Edward Thomas, at the Adam and Eve in Little Britain. 1664.

FOURTH EDITION. 12mo (140 x 70 mm), pp. [ii], 70, 73-83, [1]; Caveat: pp. 30, 35-72, 75-96, [2], pp. 73-74 missed in pagination but lacking B4 and B5 (pp. 31-34), tear to the lower corner of B6 (pp. 35-36) with loss of a small part of the border and a couple of Greek letters in the catchword) texts of both works printed within ruled border, some light browning to text, in contemporary calf, rebaced and restored, not very attractively, with ownership inscriptions and notes on the front endpapers: 'Peter Pickups Book, Union House, Rossendale', 'Jenny Pickup - Granddaughter 1883', with four lines of carefully scribbled over notes on the verso of the front endpaper, and a lengthy inscription, partly inked over, on the front pastedown. **£1250**



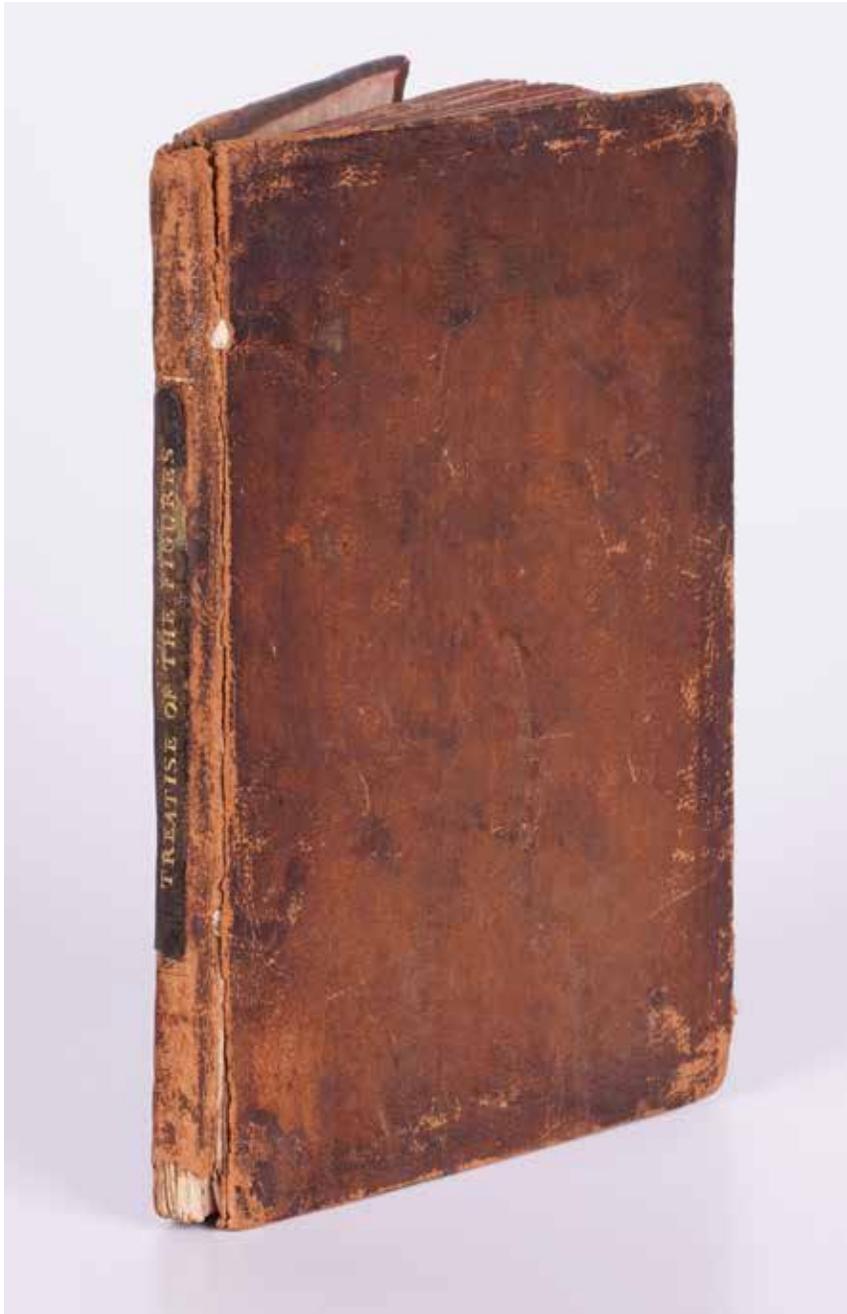
It isn't often that the loss of text becomes a virtue, but in this little volume, the incomplete second work gives rise to a charming early inscription in which the innate value of the text is defended despite its incompleteness: 'This Book has lost two Leaves in the later part following the 30th Page but yet it is of very great Value Particularly for the first Part'. As an object, for all its ugliness and loss, it has an eloquence about the ownership and use of books that speaks across the centuries.

Richard Standfast was a staunch royalist divine, rector of Christ Church in Bristol and well-known for his royalist sympathies, so much so that he was prevented from preaching at the execution of the royalist conspirators George Boucher and Richard Yeamans on 23rd May 1643 as had been requested. The first work in this volume, (the complete one), *A Little Handful of Cordial Comforts*, was a very popular devotional work which saw numerous editions. This is designated the fourth edition but no copies are known of the first or second editions: both Wing and ESTC begin with the third edition of 1657 (Wing 5209; ESTC r184578), both listing Yale only. Of particular interest in the second work is the final part, 'The Blind Man's Meditations' (pp. 77-96) as Standfast was himself blind. The two books were also issued together as *Two books viz. A little handful of cordial comforts and A Caveat against seducers whereunto are annexed The blind mans meditations*, London, Thomas Mabb for Edward Thomas, 1665 (ESTC r26253, at Folger, Harvard and Clark only).

Provenance: Peter Pickup, Jenny Pickup and the Pickup family by descent.

Little Handful: Wing S5210; ESTC r33851, both listing BL, UC Davis, Huntington, Clark, Harvard and Yale.

A Caveat against Seducers: Wing 5205; ESTC r26943, both listing BL, UC Davis, Huntington, Clark, Harvard and Yale.



dedicated to 'the weaker Sort in the Grammar School'

34. STOCKWOOD, John (d. 1610).

The Treatise of the Figures at the end of the Rules of Construction in the Latin Grammar, Constructed. With every Example apply'd and fitted to his Rule, for the Help of the weaker Sort in the Grammar Schools. By John Stockwood, some Time School-Master of Tunbridge. London, Buckley and Longman, 1748.

[with:] LILY, William (1468-1522).

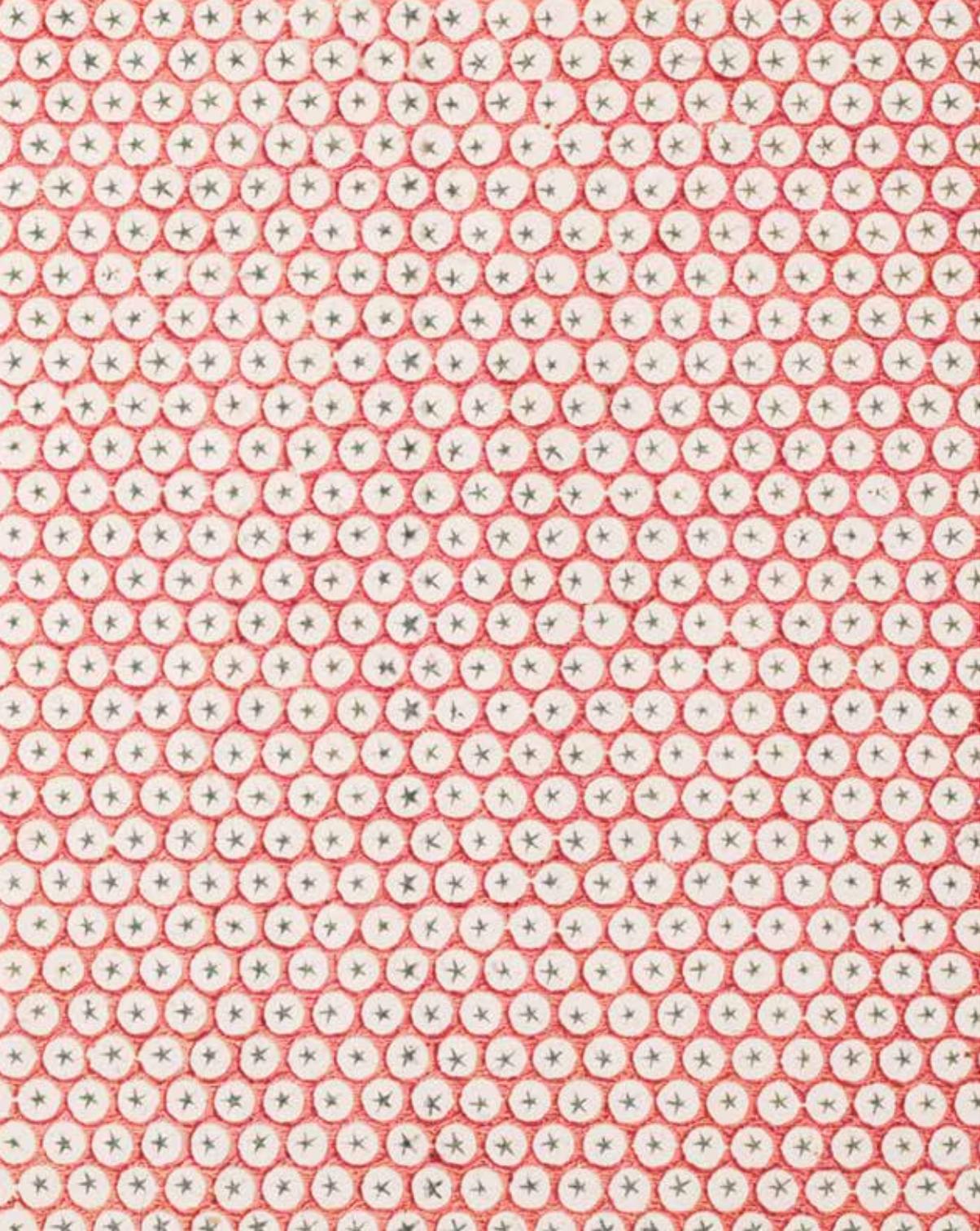
Prosodia construed. And the meaning of the most difficult words, therein contained, plainly illustrated. Being an addition to the Construction of Lily's rules, and of like necessary Use. By Barnab. Hampton. London: printed by S. Buckley and T. Longman. 1751.

Two works in one volume, small 8vo (145 x 85 mm), pp. [3]-45, [1], A1 (blank, wanting) included in the pagination, cut fairly close and several headlines shaved; pp. [ii], [3]-31, [1], title within double ruled border, text printed in two columns throughout, both works much used with folds and creases in the text, the second work fairly browned and dampstained, in contemporary sheep, the joints cracking and foot of spine chipped, extremities worn, with a horizontal label (possibly later) in black morocco, lettered 'Treatise of the Figures', with a later ownership inscription 'E.L. Fisher, 1829' and John Lawson's booklabel. £280

Scarce editions of two English versions of Lily's *Grammar* published for use in schools. John Stockwood's elucidation of part of Lily's *Grammar* was first published in 1590 and was a huge success, reprinted frequently throughout the seventeenth and eighteenth centuries. Stockwood was an advocate of the importance of early education in the moral formation of the young. Appointed headmaster of Tonbridge Free School in 1574, he was later involved in an attempt to establish a primary or elementary school at Cambridge. His sermons, known for their fiery attacks on light entertainment, reflected his ideas of educational reform. Bound with Stockwood's *Treatise of the Figures* is Barnaby Hampton's translation of Lily's *Prosody*, first published in 1642. The two are often bound together.

ESTC t133259, at BL, Aberdeen, Bodleian, Huntington, McMaster, Chicago and Yale.

ESTC t133258, at BL, Aberdeen, Bodleian, NLW, McMaster, Illinois and Yale.



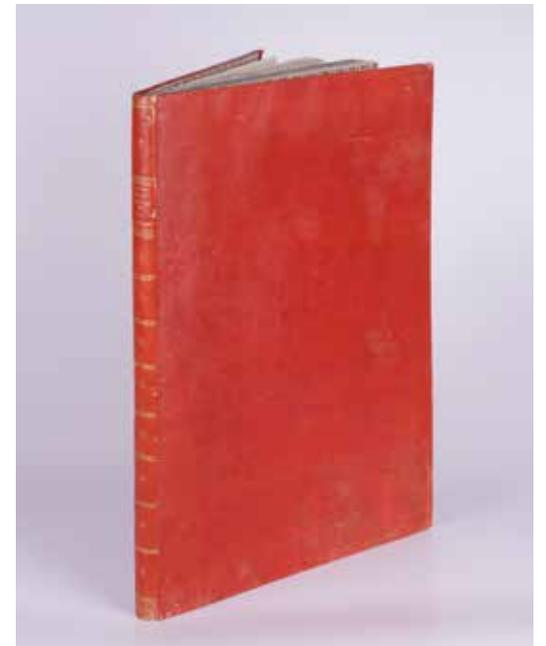
35. TADINI, Luigi, conte (1745-1829).

Salmi Cantici ed Inni Cristiani del conte Luigi Tadini posti in musica popolare dai maestri Giuseppe Gazzaniga e Stefano Pavesi. Opera preceduta da alcune considerazioni sulla Musica e sulla Poesia. Crema, Antonio Ronna, 1818.

FIRST EDITION. *Folio (350 x 245 mm), pp. 60, [2], 25 engraved music, title-page dampstained, in the original red paper boards, flat spine gilt in compartments and lettered in gilt, with attractive red and green patterned endpapers.* **£600**

A delightful volume of verse psalms and hymns printed in the small city of Crema, near to Milan. An elegant production, with wide margins, the text is followed by the musical score for each of the psalms and hymns, with music by the popular composers Giuseppe Gazzaniga (1743-1818), musical director of Crema Cathedral and Stefano Pavesi (1779-1850), another local Crema composer, mainly of operas. Tadini prefaces the volume with an essay on music and poetry (pp. 3-23), printed in two columns. Poet and musician, Luigi Tadini created a centre of the arts in his beautiful Palazzo Tadini in Lovere, on the shores of Lake Iseo. It still thrives today as the Accademia Tadini, with a music school and prestigious Tadini International Music Competition.

OCLC lists BL and Glasgow only.



36. TINGRY, Pierre François (1743-1821)

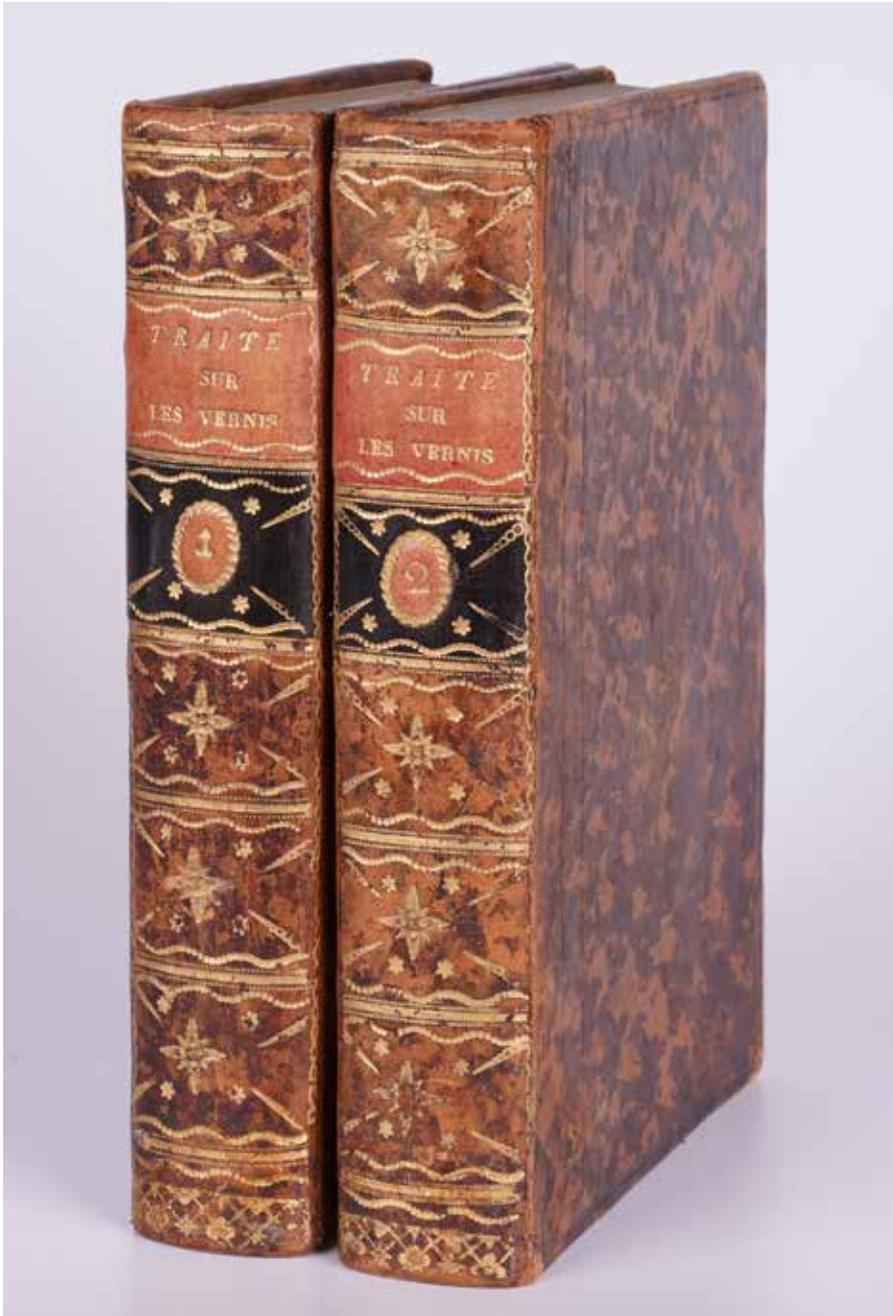
Traité théorique et pratique sur l'art de faire et d'appliquer les vernis; sur les différens genres de peinture par impression et en décoration, ainsi que sur les couleurs simples et composées: accompagné de nouvelles observations sur le copal; de notes historiques sur la nature des matières et sur les procédés mis en usage par les compositeurs des couleurs et de vernis, et par les peintres vernisseurs et décorateurs, &c. &c. &c. An XI. (1803).

FIRST EDITION, FINE PAPER COPY. *Two volumes, 8vo, (198 x 124 mm), pp. [iv], xlviii, 326, [1] errata, [1] blank; [iv], 351, [1] errata, woodcut device on each title, with five etched plates (four folding) in vol. 1 and a folding printed table in vol. 2, printed on thick, blue tinted paper, in contemporary mottled calf, flat spines attractively gilt in compartments, with orange and black lettering pieces, a circular numbering piece in contrasting orange on the black label, lettered and numbered in gilt, with red sprinkled carmine edges, liberally applied leading to the partial closure of a couple of pages, a little rubbed at extremities but a handsome set, with the bookplate of the Bibliothèque de Mr. de Barante on the pastedowns.* **£1400**

A lovely copy of this important work on varnishes, printed on thick, blue paper and retaining its attractive contemporary binding. This fine paper copy feels significantly more luxurious than the standard issue. The British Library copy, which is on thinner, white paper, measures a textblock thickness of only 18.5 and 20 mm compared to the 26 and 25 mm of the present copy.

'A comprehensive treatise on the preparation and use of varnishes, paints and colors. Tingry gives descriptions and results of his many experiments and, in general, supplies the principles and operations which were missing in Jean Félix Watin's *L'art de faire et d'employer le vernis*, Paris 1772, to which there are frequent references.' (Cole 1287 describing the English edition.)

Neville II, p. 558.



37. TOMMY TRUELOVE

Tommy Truelove's Present; containing a Variety of Pictures, with suitable Verses and Applications, Moral and Entertaining. London, G. Thompson & J. Evans, 1795-1800?

24mo (100 x 65 mm), pp. viii, [9]-42, [2] advertisements, including the first page (wood-engraved frontispiece with verse beneath) as the pastedown, with most of its title cropped, running title on A4 also shaved, the final page of text shaved at head with partial loss of page number and running title, corner of B3 turned in from an original production fault, with no loss to the printing, with 18 woodcut illustrations in the text, old stab hole visible in blank upper margins, in the original Dutch floral wrappers. **£3500**



A delightful and very scarce collection of poems for children, mainly about animals, each poem illustrated with its own woodcut. With a short introduction - 'because a little book does not need a long introduction' - in which the author explains his intentions in composing this work: 'We here present our readers with a selection of prints, accompanied with suitable descriptions of each, which we have chosen to give in verse, as being more pleasant, and also more easy to be retained in the mind than prose, and consequently better adapted for children. There is scarcely an object, animate, or inanimate, that attracts the notice of young or old, from which some pleasing or agreeable moral may not be drawn; and it is on this plan, that we have here selected some of the most familiar, in order to apply them to that purpose' (Introduction, pp. vi-vii). The subjects, which are mostly animals or birds, include a Bird in a Tree, the Mouse, the Chicken, the Hare, the Grasshopper and the Toad. The final three subjects depart from the animal theme and are 'Boreas', 'A Man Ploughing' and 'Old Man's Head'.

ESTC n67244, lists an undated edition 'Sold at No. 42, Long-Lane, West Smithfield, London, and by the booksellers in town country [sic], (1794?) at Free Library of Philadelphia only; OCLC adds Princeton, suggesting a date between 1792 and 1795. No other editions traced.

Not in ESTC or OCLC.

38. TRUSLER, John (1735-1820).

Family Tables; being a collection of such tables as are useful to, and daily wanted in every family. London, W. Richardson for W. Nicoll, 1781.

FIRST EDITION. 4to, (185 x 140 mm), pp. [iv], 1-43, tables printed horizontally and vertically, a few marks in corners of last few leaves, wrappers original and dark grey in colour, backstrip mainly defective with a couple of marks on covers. **£1200**

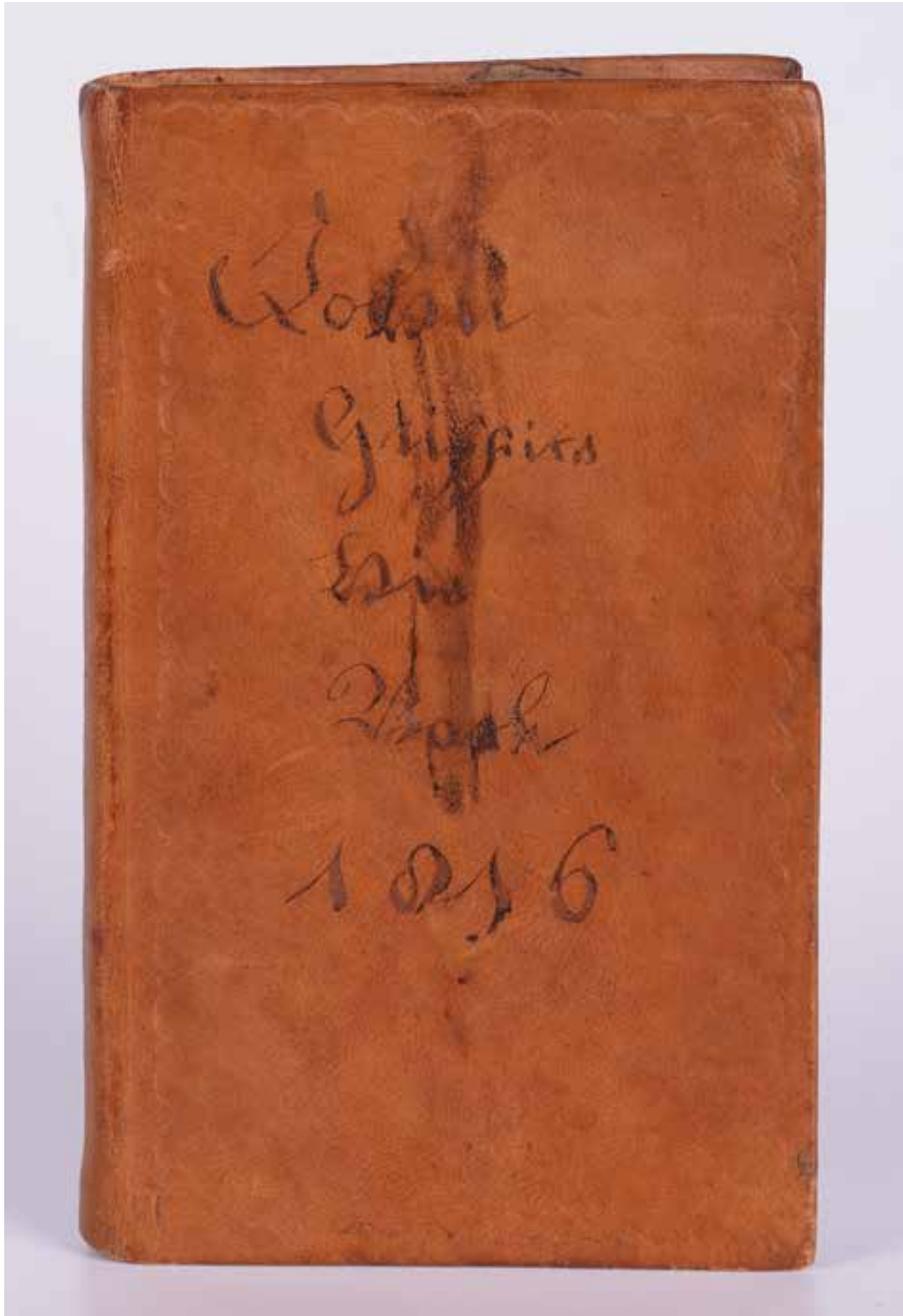
TABLE OF BROKERAGE AND COMMISSION
FROM 1 TO 1000 CENTS.

Value of Goods in £	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%
1	0 0 1	0 0 2	0 0 3	0 0 4	0 0 5	0 0 6	0 0 7	0 0 8	0 0 9	0 0 10
2	0 0 2	0 0 4	0 0 6	0 0 8	0 0 10	0 0 12	0 0 14	0 0 16	0 0 18	0 0 20
3	0 0 3	0 0 6	0 0 9	0 0 12	0 0 15	0 0 18	0 0 21	0 0 24	0 0 27	0 0 30
4	0 0 4	0 0 8	0 0 12	0 0 16	0 0 20	0 0 24	0 0 28	0 0 32	0 0 36	0 0 40
5	0 0 5	0 0 10	0 0 15	0 0 20	0 0 25	0 0 30	0 0 35	0 0 40	0 0 45	0 0 50
6	0 0 6	0 0 12	0 0 18	0 0 24	0 0 30	0 0 36	0 0 42	0 0 48	0 0 54	0 0 60
7	0 0 7	0 0 14	0 0 21	0 0 28	0 0 35	0 0 42	0 0 49	0 0 56	0 0 63	0 0 70
8	0 0 8	0 0 16	0 0 24	0 0 32	0 0 40	0 0 48	0 0 56	0 0 64	0 0 72	0 0 80
9	0 0 9	0 0 18	0 0 27	0 0 36	0 0 45	0 0 54	0 0 63	0 0 72	0 0 81	0 0 90
10	0 0 10	0 0 20	0 0 30	0 0 40	0 0 50	0 0 60	0 0 70	0 0 80	0 0 90	0 0 100

Apparently the only edition of a scarce book of tables for everyday family use. Simple mathematical tables such as Numeration and Multiplication tables are followed by more complex tables of expenses (by the day, week, month and year), tables of brokerage and commission and of interest and annuities. There is also a table of English regnal periods, guides to currency conversions between English, Irish and French currency (and Dutch cut diamonds) and various more obscure conversions such as one barrel of anchovies = 18lb and a dicker of gloves = 10 dozen pair. A number of tables relating to planters and gardeners is also included, such as a table to show how many trees or plants may be raised in an acre of ground, at different distances.

An interesting character, this 'eccentric divine, literary compiler, and medical empiric' (DNB) John Trusler was a clergyman of apparently enormous energies. In addition to his numerous posts as curate, chaplain and lecturer, he established an academy for teaching oratory 'mechanically', went to Leiden to study medicine, ran the Literary Society (whose aim was to abolish publishers) and supplied printed sermons in imitation handwriting, to save clergy the trouble of writing their own. He was a prolific author, writing on a wide variety of subjects, including many self-help books. Trusler also established a lucrative printing and bookselling business, which included amongst its publications an edition of Hogarth's works, a rhyming dictionary, an account of discoveries in the South Seas and various etiquette books. Many of Trusler's works ran to numerous editions, but this appears to be the only edition of this work.

ESTC t91031, at BL only; OCLC adds Guildhall.



39. VYSE, Charles (fl. 1770-1825).

The New London Spelling-Book, or the Young Gentlemen and Ladies' Guide to the English Tongue; containing such a Variety of Really Useful Matter, as to enable teachers to instruct their scholars to spell and read the English Language with Propriety, without the assistance of any other book. In which great care has been taken to collect what may teach Youth their duty and behaviour towards God and man, and to avoid the numerous temptations of life, and of their own ungovernable passions. By Charles Vyse, Author of 'The Tutor's Guide', &c. &c. [A New Edition, with Alterations, Improvements, and Additions.] Gainsborough, Henry Mozley, 1814.

NEW EDITION. 12mo (170 x 98 mm), engraved frontispiece on the verso of the half-title and pp. [3]-179, double page illustrated alphabet using nationalities, numerous tables in multiple columns, some light browning throughout the text, lin contemporary unlettered sheep, blind stamped wavy border to covers, with a lovely (if smudged) manuscript ownership inscription on the front pastedown 'John Griffiths His Book January 22th 1816' and on the front board, 'John Griffith His Book 1816'.

£600

A delightful copy of this popular schoolbook, first published by George Robinson in 1777. The frontispiece is a portrait of the author, unsigned but probably that engraved on wood by T.O.S. Jewitt. Vyse's work was one of the most popular spelling books on the market and it saw numerous editions well into the nineteenth century, with editions frequently updated to include contemporary events. The present edition is advertised as being 'with Alterations, Improvements and Additions'. The surviving editions appear to be very scarce, with most of those in ESTC being known in one copy only and even the nineteenth century editions in OCLC (which lists no eighteenth century editions) showing only one or two copies.

See Osborne I, 143 (Derby, circa 1825); Cotsen Catalogue 6009 (London, circa 1859).

This edition not in OCLC.

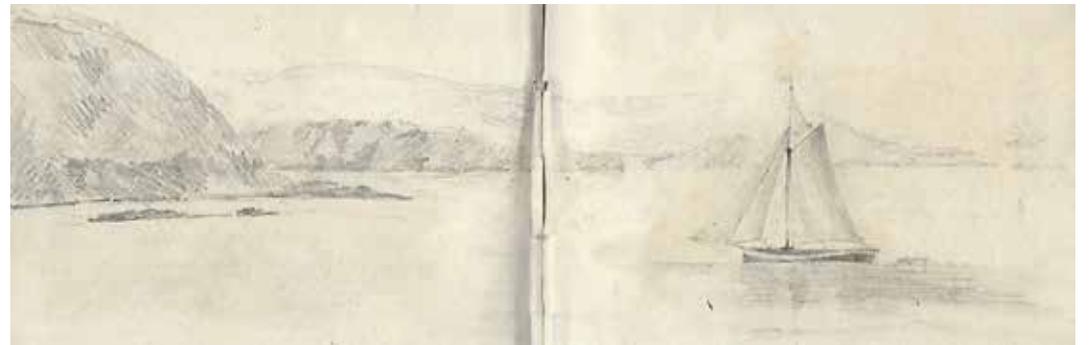
40. [WEST COUNTRY SKETCHBOOK.]

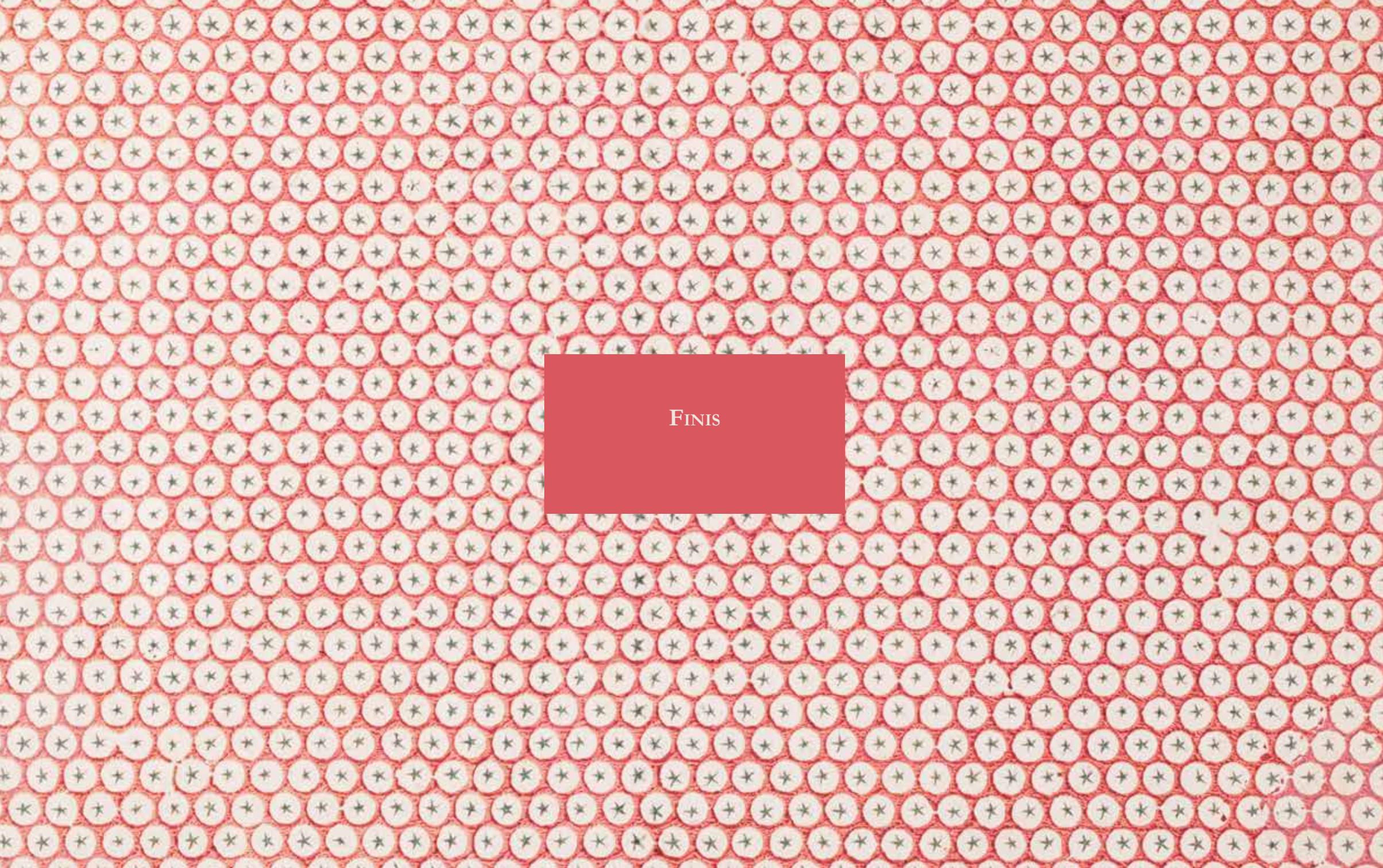
Memorandum book used as sketchbook. Devon, circa 1800.

Manuscript in ink. Landscape 12mo (85 x 120 mm), pp. [96], comprising 18 pages of pencil drawings, some with manuscript titles facing, sketchbook used both at front and back, with plain pages in between, in contemporary blind-ruled sheep with original brass clasp (partly missing), pencil sheath still present though a little frayed and wanting the original pencil, binding a little worn and chipped at extremities, but still very attractive, with doodles on the final endpaper and with the original stationer's label of Livermore (late Hall & Cos.) lettered 'manufacturer to His Royal Highness the Prince Regent'.

£400 (+ VAT).

A charming pocket sketchbook of West Country landscapes by an anonymous but accomplished artist who had an eye for the picturesque. A number of evocative landscapes are included, featuring ruins, abandoned arches and crumbling architecture. Named locations include Ivy Bridge, Bishopsteignton, both of which are in Devon. A number of seascapes are also included, some of which are double page spreads. Livermore's original stationer's ticket advertises 'much approved velvet paper, Memorandum Books, with Metallic Pencils'.





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