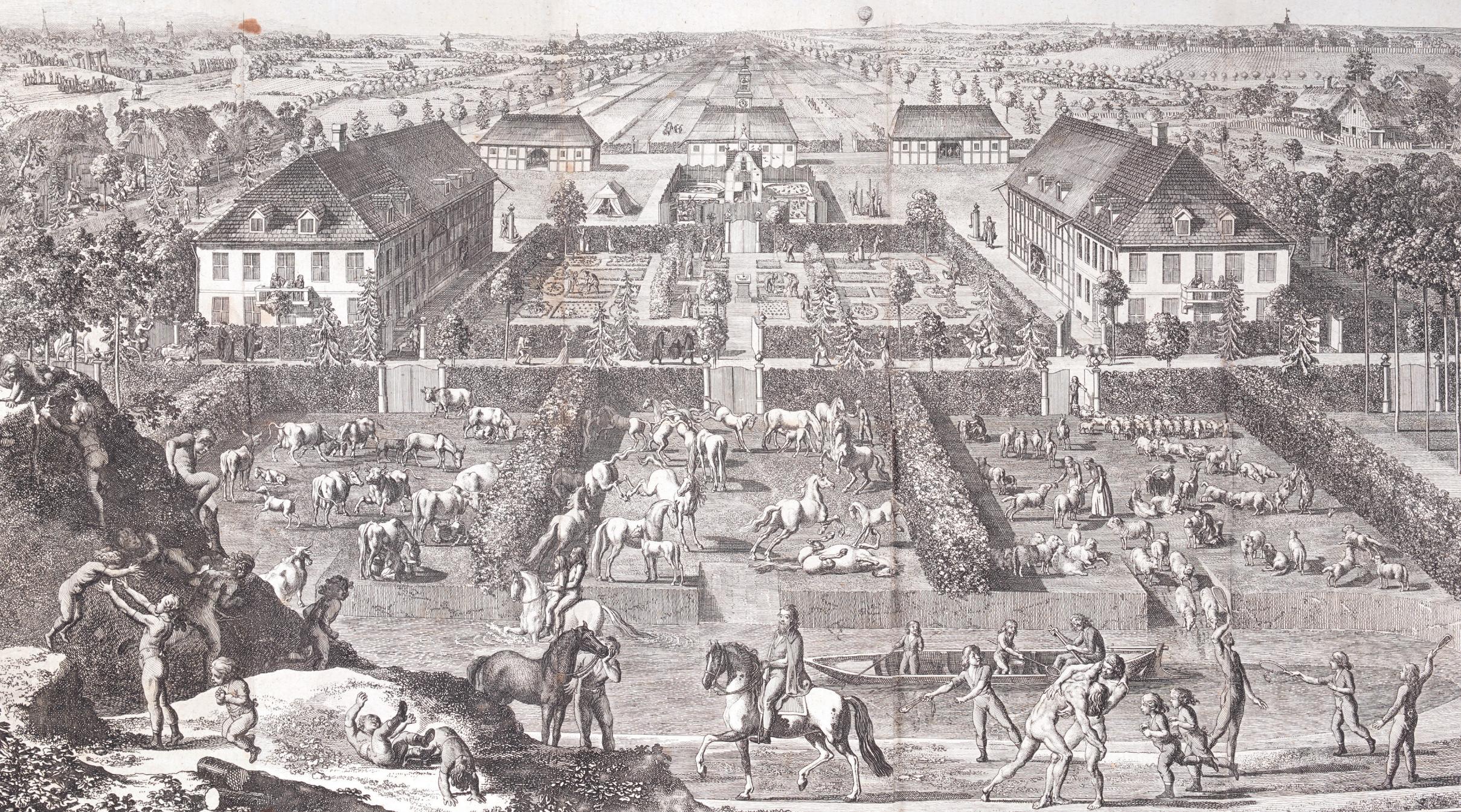


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TEFFONT 43: RECENT ACQUISITIONS



Cover design taken from item 34, Ziegenhagen; title illustration from item 20, Markham.

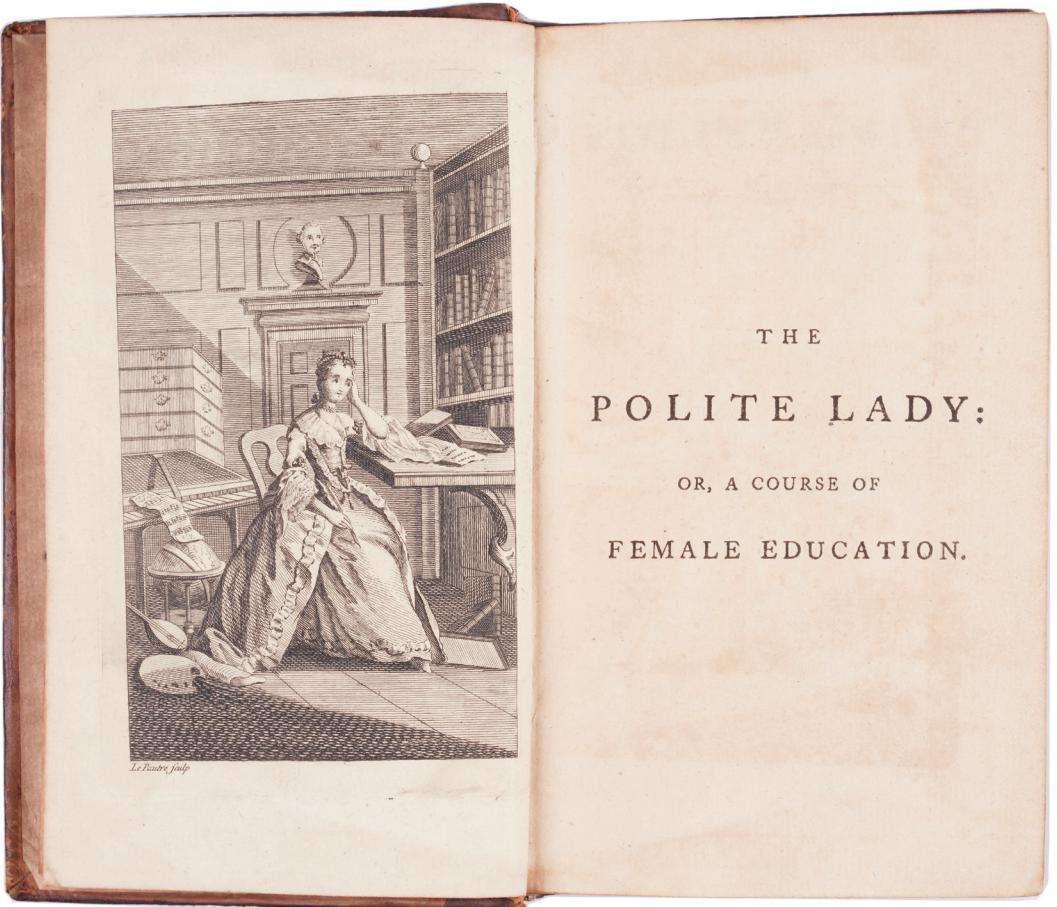
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DECEMBER 2019

1. ALLEN, Charles (1728?-1792).

The Polite Lady: or, A Course of Female Education. In a Series of Letters, from a Mother to her Daughter. London, J. Newbery, 1760.



FIRST EDITION. 12mo (160 x 92 mm), engraved frontispiece and pp. xii, 287, in contemporary calf, front joint splitting, some wear at extremities, single gilt fillet to covers.

£2500

A fabulous courtesy book cast as an epistolary novel and consisting of forty letters between a mother, Portia, and her daughter, Sophia, who has just been sent to boarding school. The mother's letters concentrate on individual specific subjects or fields of accomplishments, such as sewing, writing, 'cyphering' or maths, dancing, drawing, music, geography, cleanliness, dress, fashion, conversation, temperance and religion. There is a particularly interesting section in which Portia advises her daughter on suitable reading matter, including novels, and gives her a list of titles which includes Johnson's *Rasselas*, which had only been published the previous year but was already very popular.

In turn, Sophia asks her mother for advice on subjects such as the choice of friends and how to deal with the many distractions of town when she goes there to stay with her aunt. One of these distractions is gambling and her mother's advice is interestingly liberal: 'After all, my Dear, I don't mean to condemn all manner of gaming; far from it. On the contrary, I think every young lady should understand the different games that are most in vogue, so that she may not be put to the blush, if at any time she is desired to join the party. It is a very agreeable amusement to pass away an idle hour now and then'.

With an attractive engraved frontispiece of an elegant woman in her booklined study, designed by Le Pautre. Evidence of her erudition and accomplishments surround her in the form of a globe, musical instruments and a painter's palette.

This was a very popular courtesy book clearly aimed at an affluent middle class readership. It was reprinted many times and most of the early editions are very scarce: Newbery published further editions in 1769 and 1775 and Thomas Carnan published one in 1785; Dublin editions were published in 1763 and 1779, there was an edition printed in York in 1788 and one printed in Philadelphia by Mathew Carey in 1798.

Roscoe J8; Osborne p. 693 (lacks plate); Newberry, *Courtesy Books*, 1183; Block p. 195
ESTC t95315, at BL, Bodleian, Huntington, Toronto and Texas only.



2. ALMANAC.

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

FIRST EDITION. 12mo (115 x 70 mm), pp. 88, comprising: engraved frontispiece, [ii] title-page with contents on verso, [5] memorandum pages, blank within floral frame, [24] monthly pages each in double page spread, also within border, with the month in a scroll on the left hand page and the number of days in the month in a scroll on the facing, right-hand, page, [7] memorandum pages, blank within floral frame, all engraved, 41-88 printed almanac, densely filled with information in one, two, three or four columns, the memorandum leaves unused, several leaves trimmed close with loss of some of the floral and scroll borders, in a stunning contemporary binding of red morocco with elaborate onlays of dark blue and cream leather, covers with double border using hounds tooth and foliate roll on the outer red and inner black leather, the coloured leathers making an internal pattern of oval surrounds, with leaf and flower sprays, dog tools and central cornucopia, vibrantly gilt, three lines of verse pencilled in on a final blank and the note 'Hammond's Elegies' in pencil on the final endpaper, marbled endpapers, gilt edges, preserved in a matching slipcase, which is predictably duller by comparison and a little rubbed. £1800

A suitably stunning copy of a very rare almanac listing the Great and the Good in every walk of society life. The text, in addition to the standard almanac, gives the births, deaths and marriages of all the sovereigns of Europe, the order of precedence in English society, the King's Privy Council, the House of Peers, with their dates of creation, the Knights of the Garter, law officers, Lord Lieutenants, officers in the army, Fencibles in Great Britain, members of the House of Commons, with their seat and town of residence and a list of the Bankers in London. Brief light relief is provided in Necessary Information for such Persons who, for Health or Pleasure, may have occasion to visit Bath'. The final page gives 'A Table of Weights and Measures'. The interactive part of this delightful volume precedes the main text and includes pages for notes and a calendar, all of which are engraved. Each month is given a double spread, with lines for the days across the two pages and the number of days in each month given in a scroll at the top. Either side of this are bound a number of unassigned memorandum pages which are blank within elaborate borders.

3. [ANIMALS.]

Merveilles de la Nature Vivante. ou Galerie des Animaux Curieux, Industrieux et Domestiques de tous les pays, avec une Description de leurs moeurs et habitudes, et 32 planches gravées contenant plus de 800 animaux de tous genres, exécutés avec le plus grand soin par les plus habiles artistes de Paris. Par l'Auteur de la Galerie Industrielle. Paris, Alexis Eymery, 1824.

FIRST EDITION. *Landscape 8vo (150 x 232 mm), engraved frontispiece, extra engraved title-page and pp. [iv], 30 further engraved plates (32 including the frontispiece and engraved title-page), text a little browned throughout, some early pages creased and edges dusty, in the original publisher's printed boards, with striking illustrations to front and back, shortened title and imprint printed on the front board, spine lettered with pictorial decorations, fairly worn and dusty but sound.*

£1800

A delightful zoological study for the use of children, printed at Alexis Eymery's *Librairie d'Éducation*. The thirty engraved plates depict more than 800 animals, all grouped into their classifications. The animals are then described in some detail in the accompanying text. The author of the text is unknown, but it may be that it is the work of Alexis Eymery himself, who wrote under a number of pseudonyms and may also have written *La Galerie Industrielle*. On the verso of the half-title is a list of similarly illustrated works also available from Eymery.

OCLC lists BN only.





uncut lending library copy in the original boards

4. BAGE, Robert (1728-1801).

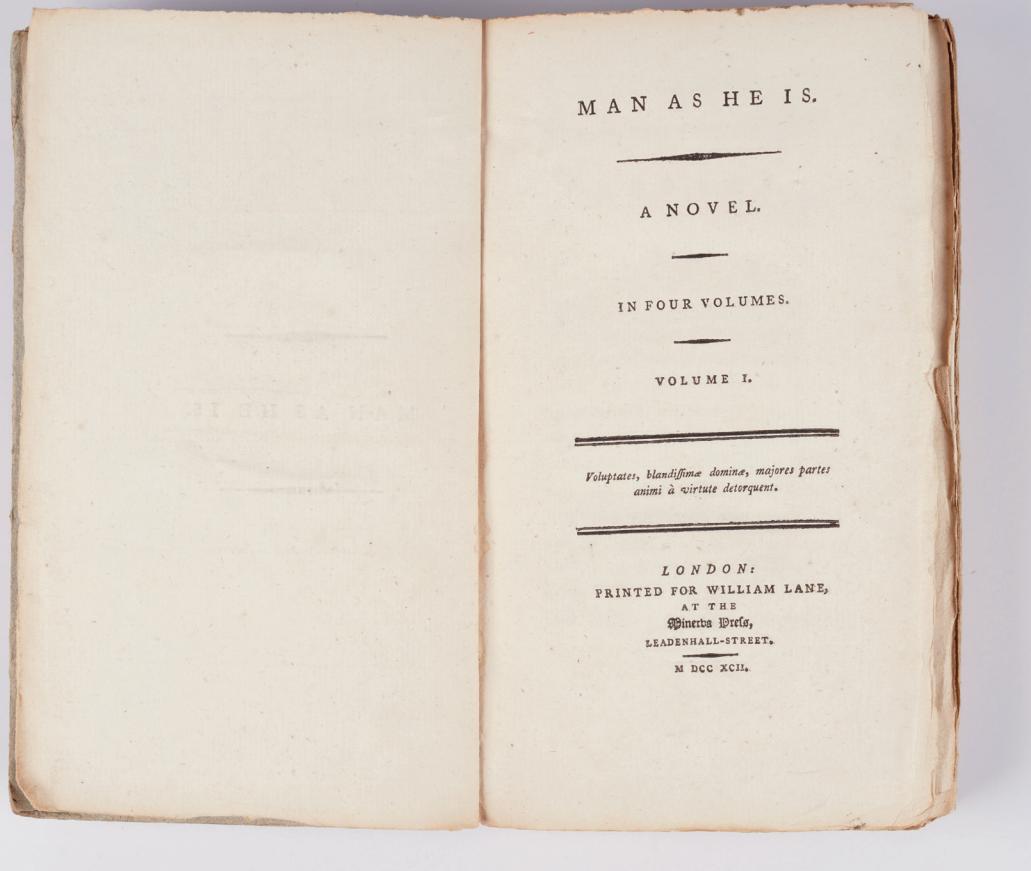
Man as He Is. A Novel. In four volumes. Volume I [-IV]. London, William Lane at the Minerva Press, 1792.

FIRST EDITION. Four Volumes, 12mo (c. 190 x 100-115 mm) pp. [iv], viii, [i], 288; [iv], 243, [1] advertisements; [iv], 275, [1] advertisements; [iv], 272, with the half-titles, small tear on I, 9, just touching text but with no loss, light dampstain in Vol. III, gathering B and some of C, small marginal tear without loss III, 275, uncut throughout in the original publisher's boards with white paper backstrip, the blue boards fairly dusty, the spines considerably chipped but with enough remnants of spine to preserve most of the original ink numbering, some of the covers, particularly to Vol. IV, precariously attached, but holding, the front pastedowns all with a printed lending library slip as pastedown, completed in ink in a contemporary hand, with an early, possibly eighteenth century, playing card (9 of hearts) marking the page at IV, 153.

£6000

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

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



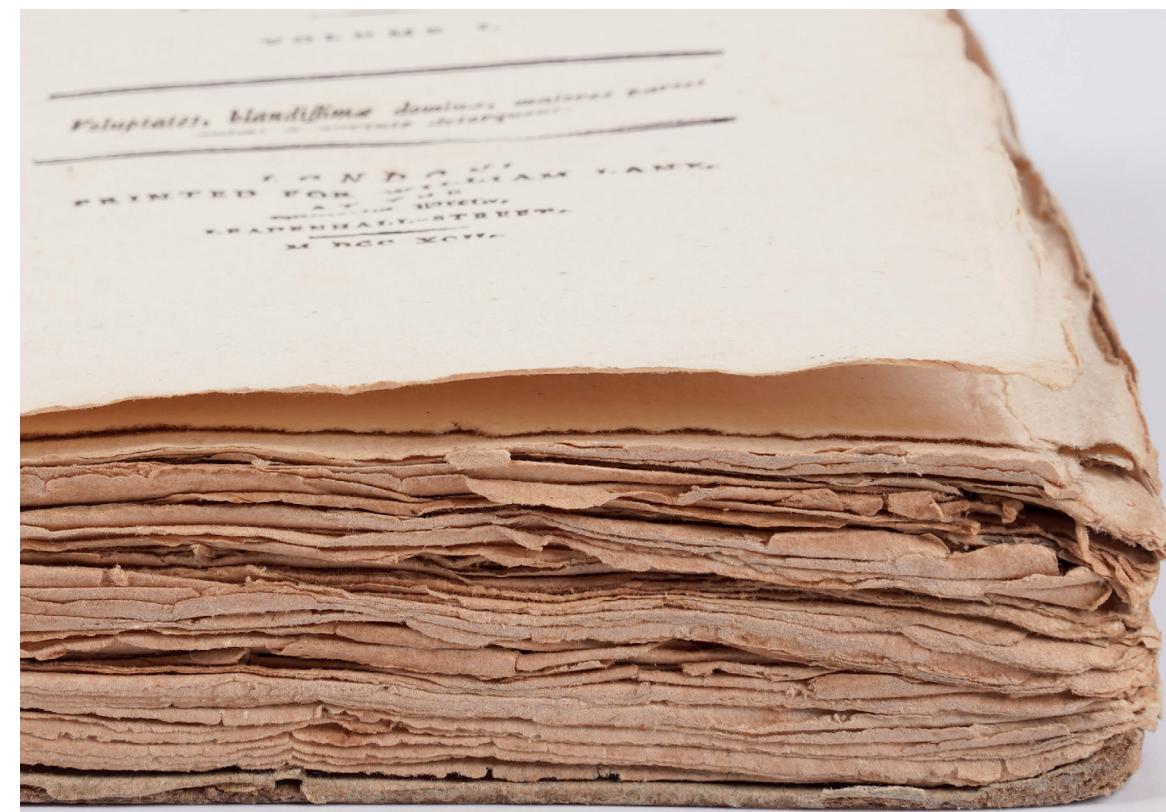
According to the publisher's advertisement in *The Star*, June 26, 1792, *Man as He Is* 'has been pronounced the first-rate novel in the English language'. However, although three of Bage's earlier novels were included by Scott in Balantyne's Novelists' Library, he included neither *Man as He Is* nor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

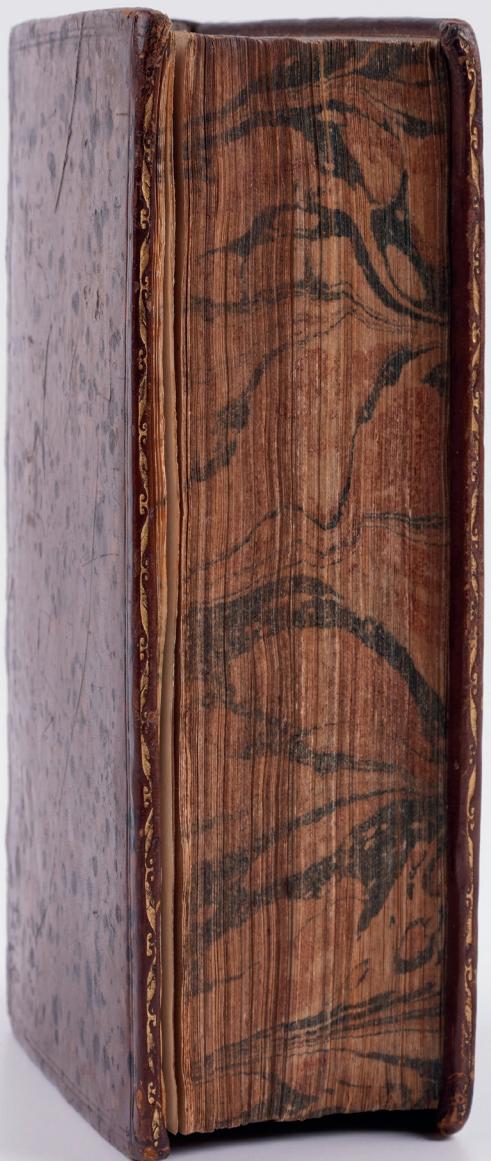
'In their keen perception of the absurdities of society, and their shrewd strokes of character, Bage's novels are far superior to the common run of Minerva publications.'

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

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

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





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

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

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

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

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

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

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

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

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

6. BOUTET, Claude (fl. 1674-1708), attributed.

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

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

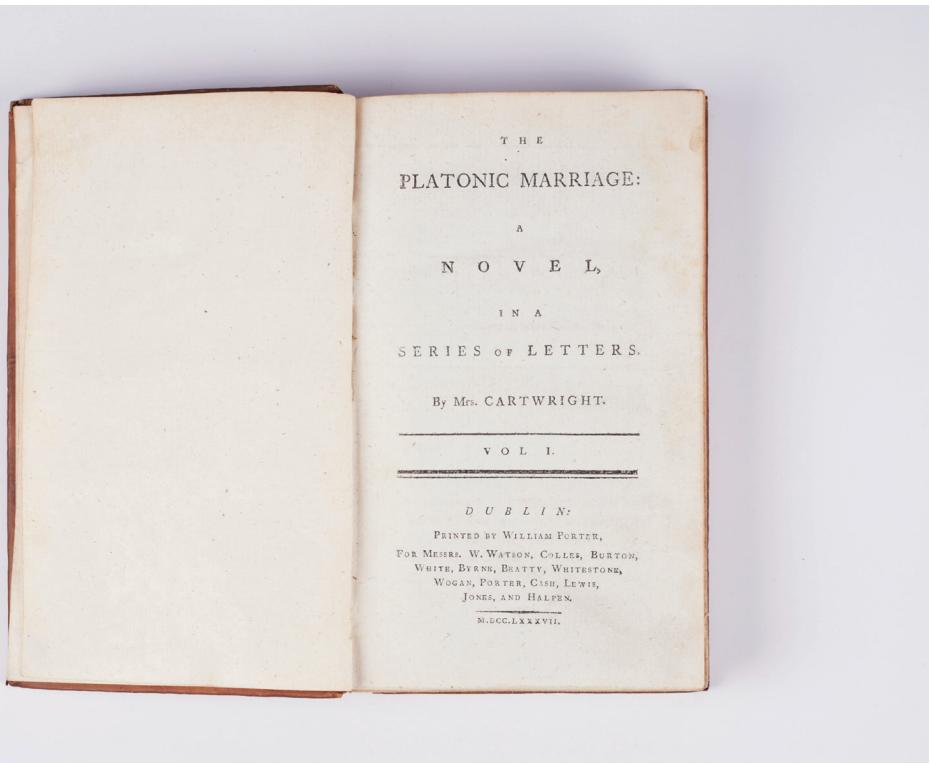
£2000



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

'And 'tis certain, there are Thousands of Persons in Great Britain, as well as in other Nations, who have a greater Passion for this Art than they have Opportunity to cultivate it. THe Country affords but few Painters, whose Instructions are of any Value; and good Pieces of this kind are very rare among us; while great Numbers of both Sexes, of Fortune and Leisure, who with a Genius for Painting are devoted to a Country-Life, languish away many a heavy Hour for want of some Intelligence in this Art, which they might pass very agreeably with a little Skill in it: And, perhaps, a rural Life, or a Recess in the Country, cannot be sweeten'd by a more elegant Amusement' (The Preface of the Translator, pp. viii-ix).

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



As satirised by Mary Wollstonecraft

7. CARTWRIGHT, H., Mrs. (fl. 1777-1786).

The Platonic Marriage: a Novel, in a Series of Letters. By Mrs. Cartwright. Vol. I [-II]. Dublin, William Porter for Watson etc, 1787.

FIRST DUBLIN EDITION. Two volumes, 12mo (174 x 102 mm), pp. [ii], [3]-292; [ii], [3]-294, in contemporary plain calf, flat spines ruled in gilt with red and green morocco labels lettered and numbered in gilt, some wear to extremities with spine chipped at head and foot, generally a very good copy. £3500

A scarce novel that is mostly remembered for having appeared in Mary Wollstonecraft's novel, *Mary*, where it is used as an example of the titillating novels enjoyed by one of Wollstonecraft's more foolish characters:

'As she was sometimes obliged to be alone, or only with her French waiting-maid, she sent to the metropolis for all the new publications, and while she was dressing her hair, and she could turn her eyes from the glass, she ran over those most delightful substitutes for bodily dissipation, novels. I say bodily, or the animal soul, for a rational one can find no employment in polite circles. The glare of lights, the studies inelegancies of dress, and the compliments offered up at the shrine of false beauty, are all equally addressed to the senses.'

When she could not any longer indulge the caprices of fancy one way, she tried another. *The Platonic Marriage...* and some other interesting tales were perused with eagerness. Nothing could be more natural than the development of the passions, nor more striking than the views of the human heart. What delicate struggles! and uncommonly pretty turns of thought! (Wollstonecraft, *Mary*).

Mrs Cartwright is an obscure figure whose name appears on several epistolary novels and works of advice and education, all of which are now very rare. Her *Letters on Female Education*, London 1777, is dedicated to Elizabeth Montagu and gives advice on raising the ideal daughter. *Letters Moral and Entertaining*, published by subscription in 1780, presents a group of imaginary ladies who expound on the importance of manners, morality and religion. Mrs Cartwright's novels include *The Generous Sister*, 1780, *The Duped Guardian, or the Amant Malade*, London 1785 and *Retaliation, or the History of Sir Edward Oswald and Lady Frances Seymour*, 1787, which glorifies literary retirement in Wales and personal happiness found through charitable works.

The story of this novel, which takes place in English aristocratic society, centres on the unlikely love affair between a young man and his grandmother-in-law. 'There is something of novelty in the story', wrote Andrew Becket in the *Monthly Review*, 'which is conducted with tolerable skill and address - The work, however, is incorrectly written, and several vulgarisms are scattered through it' (*Monthly Review*, 76, 530-531, June 1787). This is a scarce novel in any edition. It first appeared at the Logographic Press, London in 1786 (ESTC n25495, at Huntington only) and there was a contemporary French translation, *Le Mariage platonique*, Amsterdam and Paris, 1789.

Garside, Raven and Schöwerling 1786: 20; not in Block or Hardy.
ESTC n20287, at BL, Trinity College, New York Society, UCLA and Texas.



8. CARVALHO, Joao Jorge de (fl. 1781-1816).

Gaticanea; Ou Cruelissima Guerra Entre Os Cäes, E Os Gatos, Decidida Em Huma Sanguinolenta Batalha Na Grande Praça Da Real Villa De Mafra. 1816.

SECOND EDITION. 8vo (155 x 110mm), engraved frontispiece and pp [xvi], 114, [1], with two further engraved plates, both folding, (170 x 290 mm and 176 x 315 mm), in the original decorative orange and brown wrappers, spine worn and corners a little dog-eared, with an ownership inscription dated 1863 on the inside front wrapper and with the blind library stamp on the title-page of J.G. Mazziotti Salema Garcao.

£450

Second edition of this wonderful mock-heroic epic, first published in 1781. The poem describes a battle of the sexes between women, represented as cats, and men, represented as dogs. Set in the Portuguese town of Mafra a battle of huge proportions takes over the town. Modelled on the *Batrachomyomachia*, the battle of the frogs and mice, the poem doubles as an allegorical attack on the extravagances of the author's time and is peppered with references to contemporary society and political figures. In the preface, Carvalho states that he had been told the parable of the grasshopper and the ant and had decided not to write any more poetry, but one day he heard the birds singing and changed his mind, deciding to write something in heroic verse: 'que applicado as extravagancias do teu miolo, nao somente te recreasse o animo, mas tambem te alliyasse a bolsa'. The work was very popular and two further editions appeared, in 1816 and 1828.

The text is accompanied by three fabulous plates, two of which are large and folding. The first plate, which is unsigned, depicts Fame crowning the victorious dog, who stands on the bodies of his defeated enemy and whose collar reads 'Maluco', or 'mad person'. The first of the folding plates, signed by (Manuel da Silva) Godinho, depicts a dog and cat fighting in a kitchen, while a man and woman struggle to separate them. The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730 and had cost so much to build that it had nearly bankrupted the kingdom.

Provenance: From the library of J.G. Mazziotti Salema Garcao, noted collector of Oporto and wolfram magnate during World War II, with his blindstamp on the title.

OCLC lists Harvard and Toronto only; Copac adds BL.

published to raise funds for a blind orphan

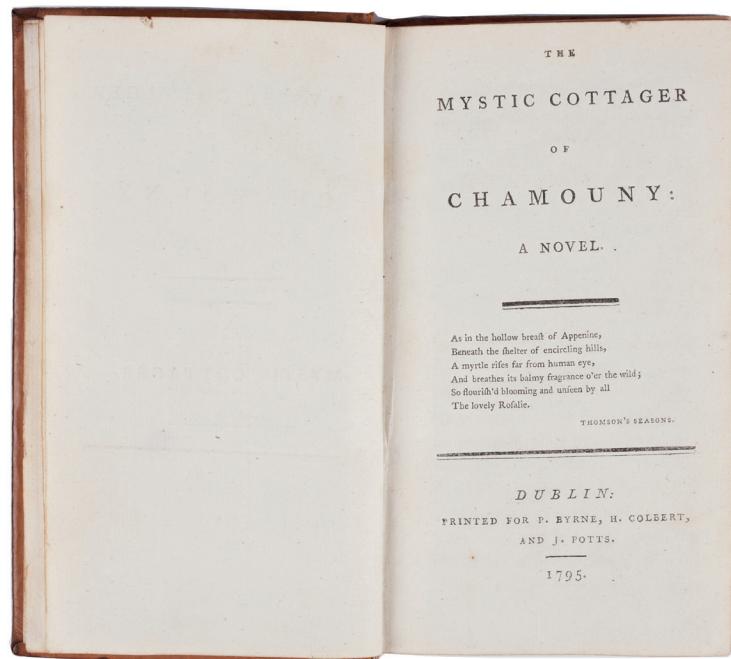
9. C.L., 'Juvenile Authoress', (fl. 1794-1800).

The Mystic Cottager of Chamouny: A Novel. Dublin, P. Byrne [&c.], 1795.

FIRST DUBLIN EDITION. 12mo (168 x 90 mm), pp. [viii], 239, in contemporary mottled (almost tree) calf, flat spine simply ruled in gilt, red morocco label, partly chipped, lettered in gilt, some wear to extremities, some gatherings a little sprung, small wormholes along the top margin of the last few pages, with an early ownership inscription largely erased from the rear endpaper.

£3000

A scarce novel by a young woman, published to raise money for an orphaned blind girl. Set alternately in aristocratic London and under the 'craggy steeps' of the Alps, the central love affair between a young nobleman and a beautiful girl of mysterious parentage is set against the simple passion of the hero's valet for his Swiss mountain sweetheart, Marcella. First published by the Minerva Press in 1794, this work was popular enough to reach America, with an edition published in Philadelphia by Woodward in 1795.



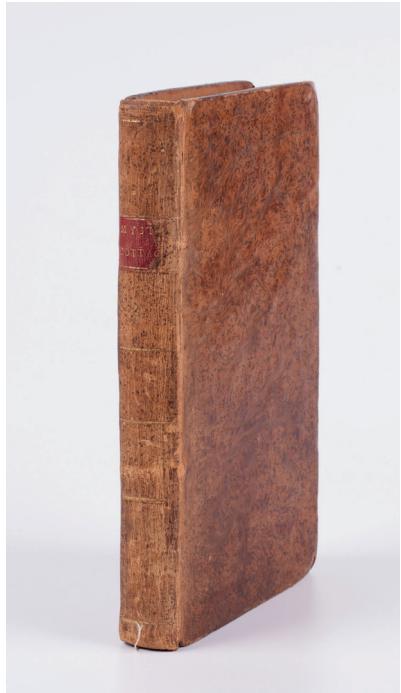
The author's initials are taken from a prospectus for her *Victims of Error*, published circa 1800 (ESTC n31369, at Yale Center for British Art). She also wrote *The Observant Pedestrian, or traits of the Heart, in a solitary tour from Cænarvon to London*, published by the Minerva Press in 1795 and *Montrose, or the Gothic Ruin, a novel*, London, R. Dutton, 1799. 'The authoress, in her preface, disarms criticism by declaring the motive for publishing this novel to be an endeavour at raising a trivial sum for the benefit of a distressed orphan deprived of the blessings of sight. The novel is, as she herself describes it, a simple tale, free from the corruption of guile. - The story is that of a young nobleman who travels to the vale of Chamouny, where he finds in a cottage a beautiful female, to whom he is instantly attached, and who afterwards turns out to be his own cousin. His father's sister having made an imprudent match at Paris, and being soon after deserted by her husband, prevails upon her brother to go to the cottage, where she lies in of this daughter, and dies soon after. Rosalie is brought to England, and soon after married to Lord Edwin. This novel may be read by young people, as there is nothing improper throughout, and will be found entertaining. The poetry, though simple, is not uninteresting' (*The English Review*, Volume 24, pp. 473-473).

The usually caustic *Critical Review* almost strayed into a tentative recommendation of this novel: 'It is not wholly destitute of merit, and we will so far encourage the benevolent intention of the author, as to say that the reader's time will not be quite thrown away' (*Critical Review*, 13:229-30, February 1795).

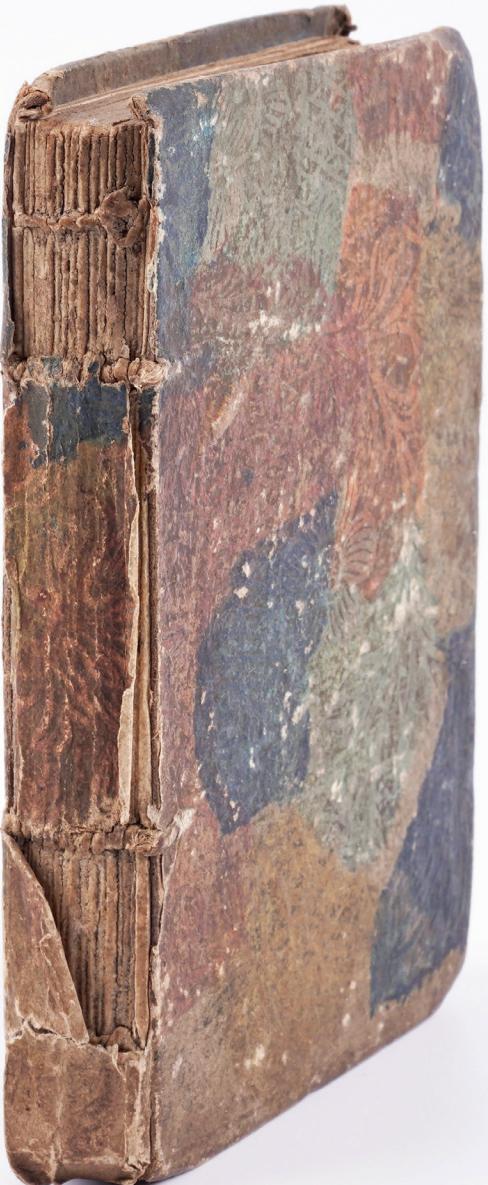
Scarce in any edition, the first edition, published by the Minerva Press in 1794, is known in a handful of copies (ESTC t107264 lists BL, Cambridge, Chawton and Virginia; OCLC adds Minnesota & NLS) and the 1795 Philadelphia edition similarly rare (ESTC w26851, at the Library Company, two copies at the American Antiquarian Society and Wisconsin-Madison).

See Garside, Raven & Schöwerling 1794:13; Blakey p. 166; Summers p. 440; Block p. 170; Hardy 137.

ESTC t55567, at BL, Marsh's Library, Harvard and McMaster.



10. FIELDING, Henry (1707-1754).



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

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

£4000

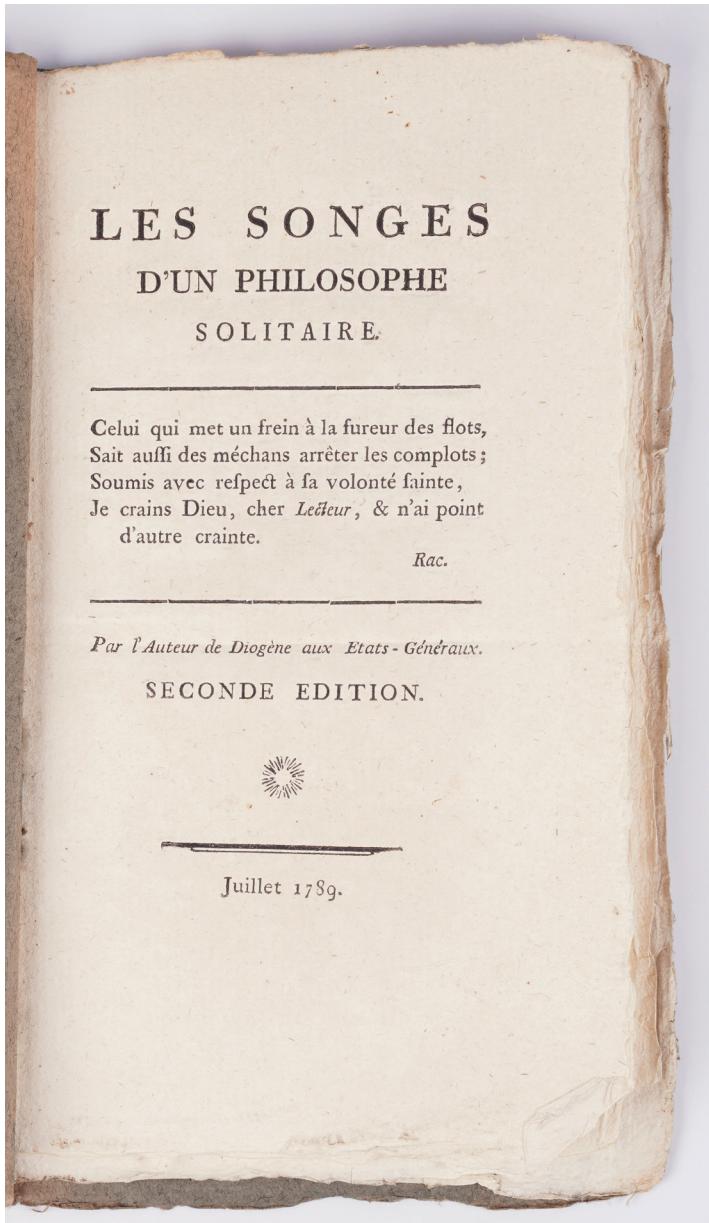
A delightful illustrated juvenile edition of Fielding's *Tom Jones* published by Elizabeth Newbery. This abridged text was first published by Francis Newbery in 1769 and then in 1771. This is the first edition under Elizabeth's name; another followed in 1795. This is an excellent example of the middle ground of children's literature, where juvenile fiction intersects with and borrows from mainstream literature.

Charmingly illustrated with six copper-engraved plates by John Lodge, this edition has very much the feel of a book: it is chunky, but it fits easily into a pocket, and, crucially, is bound in Dutch floral boards, the trademark binding of younger juveniles. The final section of bookseller's advertisements also bridges the gap. Addressed first 'to Parents, Guardians, and Governesses', it lists 23 titles for children (of which this is no. 19), 'published for the advantage of the rising Generation'. Following this is given a shorter list of books 'in plain or elegant bindings', for the more sophisticated reader, including such works as *The Complete English Farmer*, Franklin's *Experiments and Observations on Electricity*, a couple of editions of Shakespeare and *A New and Complete Dictionary of Arts and Sciences*.

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

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

11. [FRENCH REVOLUTION.]



Les Songes d'un Philosophe Solitaire. Par l'Auteur de Diogène aux Etats-Généraux.
Second Edition. July 1789

'SECOND EDITION'. 8vo (200 x 110 mm), pp. 14, uncut throughout, in later blue wrappers, dusty
and colour partly faded, with number written on top right of cover. £300

An early issue of this scarce revolutionary pamphlet which was rapidly reprinted numerous times throughout the year and with additions. Later in the same year it was expanded to include three 'dreams'. Editions differ by collation, dates and the number of 'dreams' to be included, which varies from one to three. Other issues of the first dream are known with the date August 1789.

A continuation to the dreams was published as *Suite des Songes d'un Philosophe Solitaire Suivis d'un pot-pourri sur les affaires du tems*, also 1789. The inscription on the title-page reads: 'Celui qui met un frein à la fureur des flots, Sait aussi des méchans arreter les complots; Soumis avec respect à sa volonté sainte, Je crains Dieu, cher Lecteur, & n'ai point d'autre crainte'. We can find no clue as to the identity of the author, who is given on the title-page as 'l'Auteur de Diogene aux Etats-Generaux'.

OCLC lists BL and Rylands only.



**12. GIRDLESTONE, Amelia Tward (1791-1854), attributed.
FULLER, S. and J., publishers.**

The History of Little Fanny, Exemplified in a Series of Figures. The Fourth Edition. London, S. and J. Fuller, 1810.

FOURTH EDITION, SAME YEAR AS FIRST EDITION. 16mo (125 x 101 mm), pp. 15, [1], some light browning in text, with the full set of seven cut-out hand-coloured figures with separate head and four interchangeable hat pieces, the front (painted) section of two of the hats cracked along the join, in the original printed wrappers, small circular dust stain on the upper wrapper from the thumb hole in the slipcase, bound using a curious central elongated stab hole, bound with yellow ribbon in a knot with the ends loose, preserved in the original printed slipcase, a little dusty with some staining, the lower section reinforced with glue and consequently darkened, with the contemporary ownership inscription of 'E. Parker, the gift of Mr N. Adams, Lewes, 1811'.

£2500

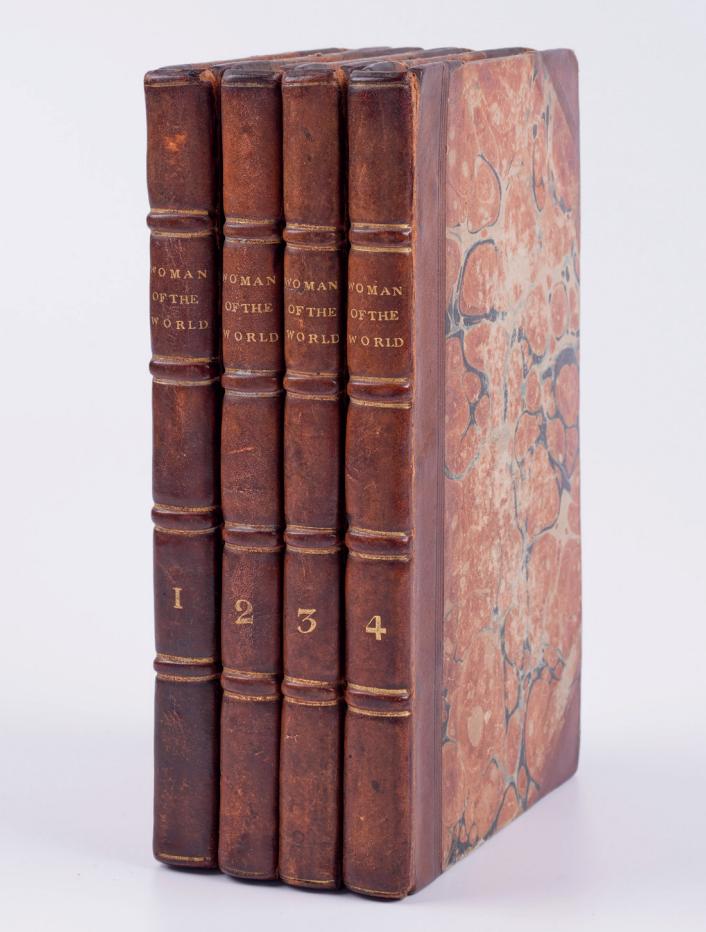
A wonderfully fresh survival of this delightful children's book, complete with the full selection of hand-coloured cut-out figures, with interchangeable face and headgear. This copy is particularly desirable because of the unusual method of binding, where the yellow ribbon, tied through an oblong slit in the wrappers, has been preserved.

This fabulous interactive morality tale for children is said to include the first commercially popular paper doll, a collection of cut-out figures of the eponymous heroine. Fanny wears a different costume in each episode of the verse, so the child reader was able to dress the doll appropriately as she - or he - read through the book. At the start of the narrative, Fanny is an idle, self-indulgent child preoccupied with playing with her dolls. When thwarted in her desire to go to the park with her mother, she runs away with her maid, only to be robbed of her clothes. Hence, she has several changes of clothes, from beggar's rags when her fortunes are at their lowest ebb, through various increments of decency and refinement until finally she is able to return to her mother and resume her previous appearance. At each step of the way, the young reader has to change the outfits, thereby having a direct involvement in the fate of the little girl. By the conclusion of the story, fear and suffering have brought her self-awareness and Fanny turns her attention to reading and study.

Authorship of this work has been attributed to Amelia Tward, who married Samuel Rainbow Girdlestone in 1827. It is interesting to see that interactive nature of this book continues to evolve: the UNT website offers online readers the chance to click on Little Fanny to dress her in various outfits.

Osborne II, p. 1052 (2nd edition, missing head-piece).





13. HOLSTEIN, Anthony Frederick.

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

FIRST EDITION. Four volumes, 12mo (174 x 95 mm), pp. [iii]-ix, [i], 216; [ii], 202; [iv], 200; [in], 208, tears or uncut edges to several pages, with lost strip along edge of margin but not touching text (Vol II, pp. 19 & 23 and Vol. IV, pp. 23, 167 & 183), with loss but not touching text, with half-titles to Vols. III and IV only, in contemporary half calf over marbled boards, spines lettered and numbered in gilt, with the contemporary heraldic bookplate of William Kemmis in each volume. £4500

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

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

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

Garside, Raven and Schöwerling 1813:33; Block p. 112; Summers p. 366.
OCLC lists Bodleian, Bristol and Yale.

Courte Description des Quadrupèdes



Lorsqu'il plut à Dieu de faire ce monde du réant, pour en faire le théâtre de sa sagesse & de sa toute puissance, il ne se contenta pas de l'ornement de mille et mille plantes et d'un nombre innombrable de fleurs, qui charmement la rive autant qu'elles affectent agréablement l'odorat. Mais il peupla aussi cette terre d'une variété et d'un nombre d'êtres animés, qui sont différents entre eux et pour la grandeur et pour la forme. — Parmi tous ces créatures vivantes il n'y en a aucun qui ne soit doué de ces organes et de ces proportions tels, qui sont convenables à sa nature et nécessaire à son existence. C'est ainsi par exemple que la vue penetrante de l'aigle lui fait appercevoir du haut des nuées l'agneau qu'il enlève pour en fourrir

14. HOOFT, Gerrit Lodewijk Hendrik (1779-1872).

Courte Description des Quadrupèdes.

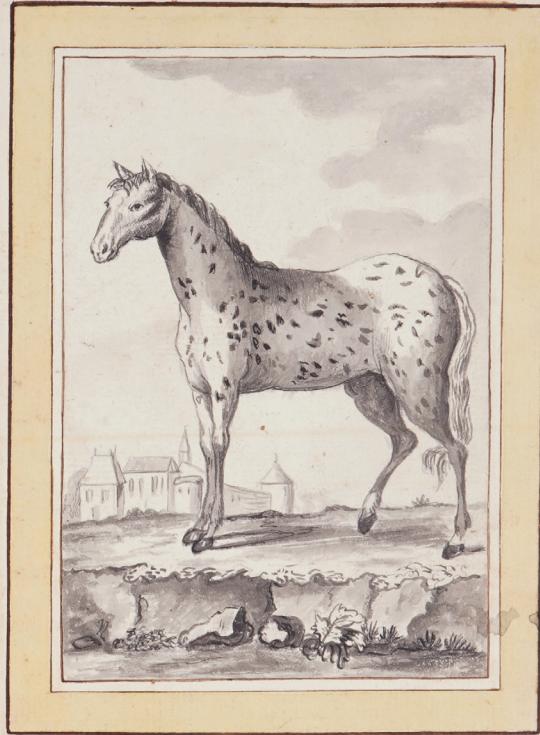
Manuscript in Ink. 4to (280 x 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding through the paper, 9 of the 11 drawings tipped in, each picture labelled and accompanied by text written in a neat hand, some light browning throughout and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared.

£3500 (+ VAT)

A delightful illustrated essay on quadrupeds by the fifteen year old Gerrit Lodewijk Hendrik Hooft, who later entered politics and served as burgomaster of the Hague from 1843 to 1858. In a brief preface, Hooft sets out his reasoning for undertaking this project: that of all the qualities of the many animals in creation - such as the eyesight of an eagle able to spot a lamb from way up high - only man has a soul and has the ability to study and understand them in order to praise God for their creation. The realisation of this 'agreeable duty' has led him to decide to spend his leisure hours putting together this project in the hopes that it will bring pleasure to his parents:

'Convaincu de ce devoir agréable, j'ai intention d'employer mes heures de loisir à faire une courte description des propriétés particulières des quadrupèdes; en y ajoutant les animaux mêmes dessinés en encre de Chine. -- Je ne doute que mes chers Parents n'applaudissent à ce dessein et c'est dans cette douce esprance que je me dis avec respect leur obeissant fils, G.L.H. Hooft'.

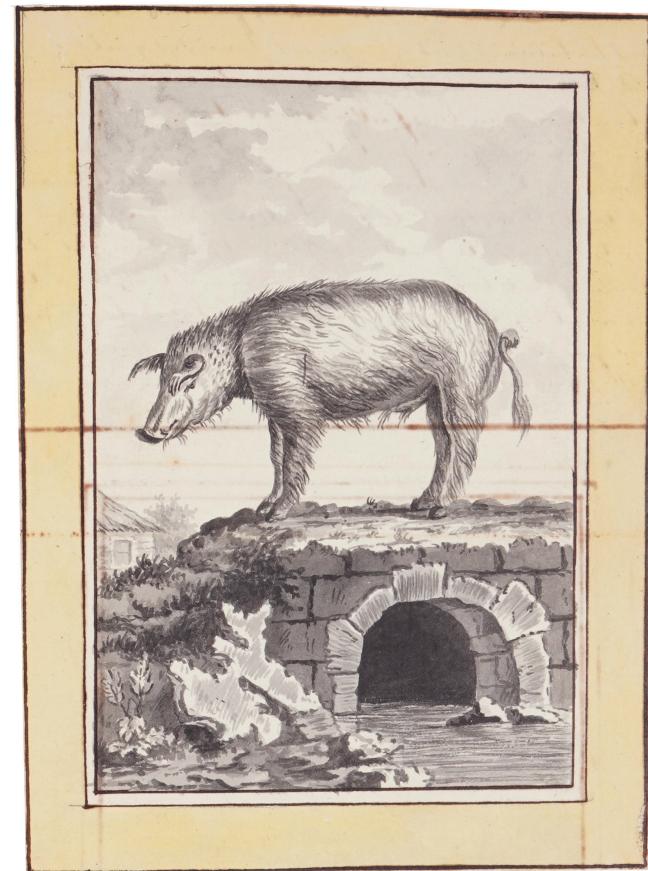




Le Choral.

La plus noble conquête que l'homme a jamais faite, est celle de ce fier et féroce animal. — Le Cheval partage avec lui, ses plaisirs à la chasse; aussi bien que ses dangers à la guerre et ses fatigues à la culture des champs; do-
cile autant que courageux, il est toujours obéissant à la Main, de celles qui le guident, ne se refuse à rien, sort de toutes ses forces, s'excède et même

The manuscript is charmingly illustrated and shows Hooft to have been an accomplished artist for his age: there are eleven pen and ink drawings of quadrupeds in a variety of landscape settings. The animals included are mostly domestic animals: bulls, cows, horses, donkeys, sheep, rams, goats (does and bucks), angora goats, pigs and wild boar. In each case, the most notable characteristics of the animal are given below the drawing. The illustrations are simply but strikingly framed with a yellow wash between single ruled lines. The title page is illustrated in a different style, with a monument bearing the date, 1794, and an inscription from Genesis: 'Dieu vit tout ce qu'il avait fait, et voilà il était très bon'; the monument is topped with an urn and is set in a landscape filled with domestic and exotic animals, including a lion in the foreground. Facing the title-page is an 8 line stanza of a poem, beginning 'Arrêtez-vous mes yeux! contempliez les merveilles de ce Dieu'.





drawings for a children's natural history book?

15. [ILLUSTRATIONS.]

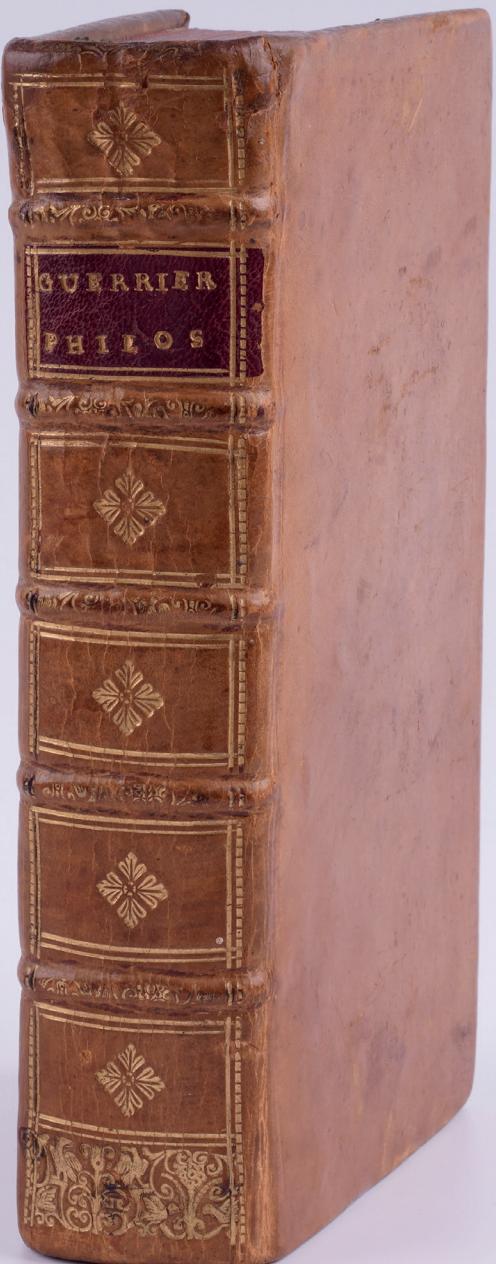
Original pencil drawings of mammals and birds.

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

£1800 (+ VAT)

A wonderful collection of accomplished pencil drawings by an anonymous German artist. The drawings seem to have been prepared as illustrations for a popular natural history book which may not have been published: at least, we have been unable to trace any published version of these images, although they are evidently inspired by publications such as those of Gould. The animals represented, either separately or in group formation, include the mole, the platypus, the polar bear, the zebra, the lion, the porcupine, the hippopotamus, the lemur, the fox, the hedgehog and numerous others, including many pages of birds and some aquatic creatures. The drawings of the mammals and birds are detailed and meticulously executed, mostly as part of a composition placing them against a shadowy landscape background. A number of the sheets contain several species grouped together, though some sheets have a single picture, or a single species in different stances.

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



16. JOURDAN, Jean-Baptiste (1711-1793).

Le Guerrier Philosophe; ou Memoires de M. le Duc de. Contenant des reflexions sur divers Caracteres de l'Amour, & quelques Anecdotes curieuses de la derniere Guerre des Francois en Italie. 1744.

FIRST EDITION. Two volumes in one, (168 x 95 mm), pp. [iv], xxii, 324; [iv], 535, ie. 335, [1] errata, tear from second half-title with loss of corner to margin but not touching text, in contemporary blonde polished calf, spine gilt in compartments, red morocco label lettered in gilt, with an unknown heraldic bookplate, red edges and marbled endpapers.

£1200

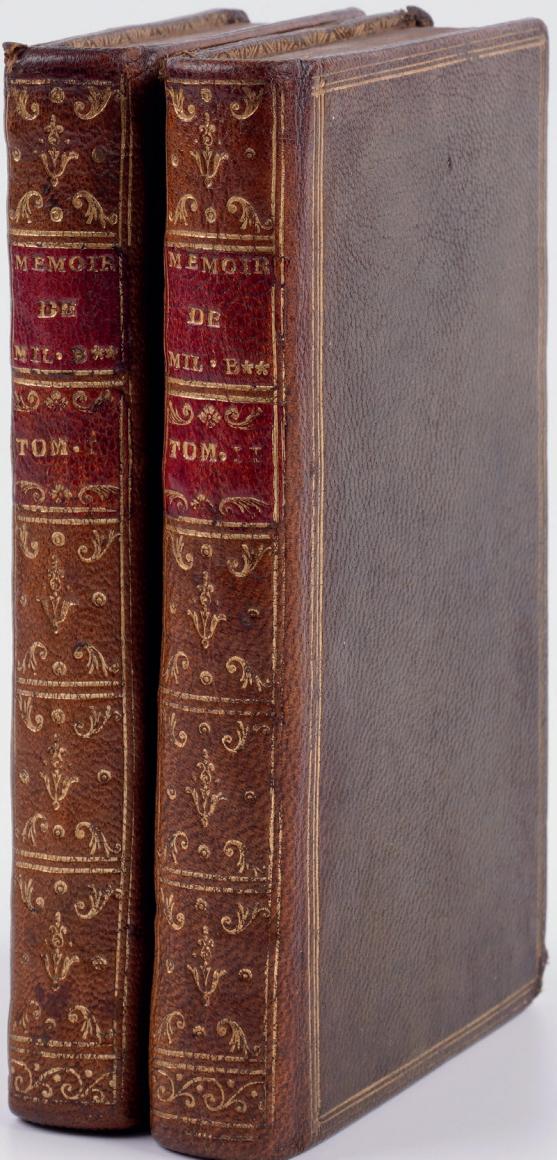
A delightful copy of a scarce novel by the Marseilles born playwright, Jean-Baptiste Jourdan, author of numerous plays and several translations and supposed memoirs. Presented in the form of a military memoir, the novel is a highly digressive and entertaining work, containing anecdotes on romantic liaisons, tales of derring-do in the army and fictitious accounts of an officer's life on the battlefield. With a long preface in which Jourdan discusses the history and uses of the novel with reference to Plutarch, 'Servantés', Scarron and the elegant translation into French of Joseph Andrews.

Jourdan's most successful work was *L'Ecole des Prudes*, which was performed at the Italian Theatre in 1750. Another edition of the present novel was published in 1744, in Amsterdam 'aux dépens de la Compagnie'.

OCLC lists Gottingen and Mecklenburg only.
Cioranescu 34737; Jones p. 85.

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

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



FIRST EDITION. Four parts in two volumes, 12mo (134 x 70 mm), pp. [iv], 152; [ii], 119; [ii], 130; [ii], 159, in contemporary green goatskin, gilt triple fillet to covers, spines gilt in compartments with red goatskin labels lettered in gilt, marbled endpapers, gilt edges, with the contemporary booklabel of the 'Bibliotheque de Madame de la Borde', the gilt orange leather Rosebery booklabel, with Rosebery's purchase note and auction slip pasted to front endpaper and the Mentmore stamp on the first title page in each volume (parts 1 and 3). £1600

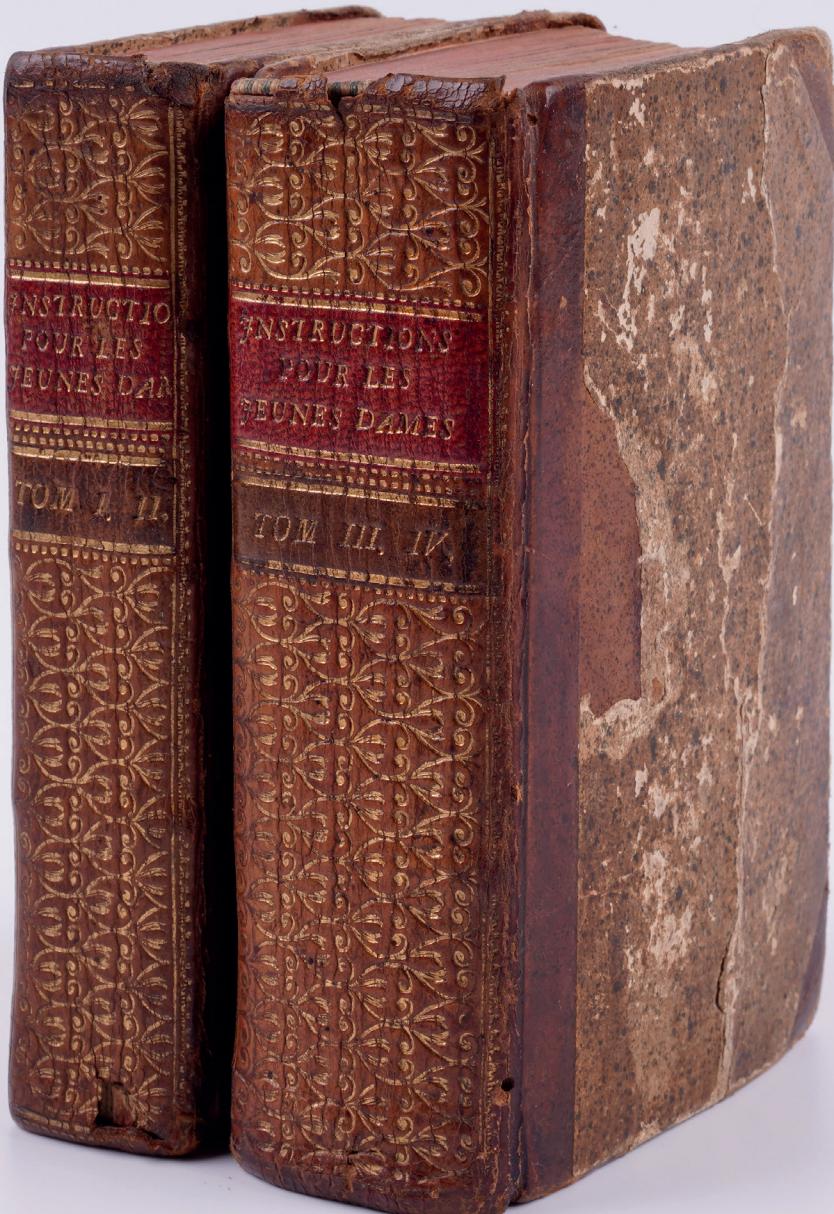
A scarce sentimental novel about a young lady brought up in Scotland by her widowed father with the help of a faithful governess and servant. His final instructions to her before dying is that she should leave the country of her birth and go to France to live with an aunt in Paris. A romanticised portrait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

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

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

Cioranescu 35809 & 53044; MMF 60:20; Gay III, 142: 'Roman intéressant et bien écrit'.

OCLC lists BN, Sainte-Geneviève and Augsburg; also at Bodleian (wanting Vol. IV).



18. LE PRINCE DE BEAUMONT, Madame, Jean-Marie (1711-1780).

Instructions Pour Les Jeunes Dames; qui Entrent dans le Monde: se marient: leurs devoirs dans cet Etat, & envers leurs Enfans. Pour servir de Suite au Magazin Des Adolescentes. Leiden, van Damme & Gosse, 1779.

THIRD EDITION? Four volumes in two, 12mo (130 x 850mm), pp. [xvi], 206; [ii], 211, [1]; [ii], 379, [1]; [ii], 412, in contemporary half-calf over patterned boards, surfaces worn, flat spines ornately gilt in continuous pattern, head of spines chipped, corners bumped, red and black morocco labels lettered and numbered in gilt, red edges, with the bookplate of Robert J. Hayhurst and with early manuscript shelf mark.

£850

A delightful copy of this scarce edition of Madame Le Prince de Beaumont's popular courtesy book for teenage girls, first published in 1764 and written as a continuation of her *Magasin des Adolescentes, ou Dialogues entre une Sage Gouvernante, et plusieurs de ses Elèves de la première distinction*, 1760. A popular and prolific writer of children's and educational books, the present work is a mixture of dialogue, stories and fables. The work has a double dedication, to 'Madame la Comtesse d'Egremont', ie. Alicia Wyndham, Countess of Egremont, and 'Madame Grenville'. The author writes of the kindness of the former during her time in England and singles out both ladies as examples of mothers who genuinely care for the upbringing of their children: 'Je cherchois des mères gouvernantes de leurs enfans pour autoriser par leurs exemples les efforts que je fais pour engager un grand nombre de mères à le devenir'.

A genuine continuation, this work starts with Dialogue XXXIV, under the drop-head title 'Suite du Magasin des Adolescentes', where Madame Bonne asks Lady Charlotte to continue her story from the New Testament. As both the title and the sub-title suggest, this work is aimed at the older child, although the youngest child in the company is Miss Francisque, who is only five. The characters - who meet and discuss various topics and then listen to stories, in the traditional way - include five principal mentors: Lady Sensée, Lady Spirituelle, Lady Tempete, Lady Charlotte and Lady Mary, a master of ceremonies, Madame Bonne and several children, aged between five and eighteen. There is also a sub-set of characters present who highlight contrasts in behaviour and instinct, such as Lady Violente and Lady Frivole, who is present along with her daughter, Miss Frivole.

OCLC lists Leiden, Koninklijke, William and Mary and the Morgan.
See Cioranescu 39418.



A MAGDALEN in her UNIFORM.

19. [MAGDALEN CHAPEL.]

The Hymns Anthems & Tunes; with the Ode used at the Magdalen Chapel Set for the Organ Harpsichord, Voice, German-Flute or Guitar. London, C. and S. Thompson, 1770.

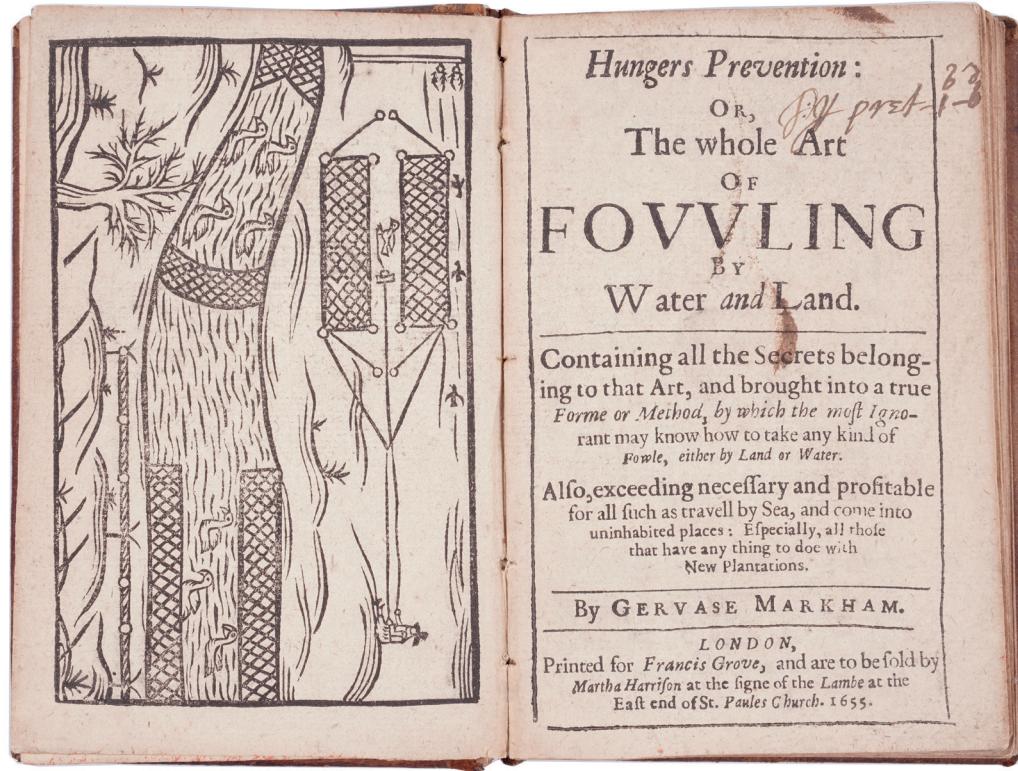
4to (240 x 170 mm), hand-coloured engraved frontispiece and pp. [iv], 37, engraved throughout with musical score on most pages along with accompanying words, prefaced with a single-page index and concluding with a final Prayer; in contemporary marbled boards with leather backstrip, very worn at extremities, head and foot of spine chipped, front joint weak but holding, with the contemporary ownership inscription of Philip Bacon.

£1600

A scarce, undated edition of this selection of hymns and anthems for the Magdalen Hospital for the Reception of Penitent Prostitutes. This is one of two editions thought to have been published in 1765, the other by Henry Thorowgood. It is engraved throughout and contains the words and tunes to almost eighty hymns, psalms and religious anthems. A number of editions followed during the 1770s, although they are mostly undated and are all now scarce and a second part was also added. This is an attractive copy in its original binding, preserving the coloured frontispiece portrait of a member of the Magdalen Hospital in her uniform.

The Magdalen Hospital was founded in London in 1758 at the instigation of Robert Dingley that an institution should be created to offer sanctuary to young women who had been driven into prostitution but who were penitent and ready to embark on a new and reformed life. Places were offered to young women under the age of 30 who were given religious instruction and offered needlework and laundry work. Services in the famous octagonal chapel were open to the public but the girls in the choir were kept behind a screen. The organists and other musicians would also have been young women taken in from the streets and living a quasi religious life in the community. Under the chaplaincy of the Rev William Dodd, the chapel became a fashionable place of worship.

Not in ESTC which has the Thorowgood edition at Bodleian and Pittsburgh Theological Seminary only; OCLC lists Cornell, Indiana and Southern Methodist University.



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

20. MARKHAM, Gervase (1568?-1637).

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

SECOND EDITION. 8vo (135 x 85 mm), pp. [xvi] including the woodcut frontispiece, 285, [1], woodcut initials and pictures throughout the text, some browning in text, in contemporary sheep, later spine label lettered 'Fowling', slightly rubbed with some small worm damage and rubbing to boards and extremities, contemporary annotation, possibly shelf mark, to title-page, both pastedowns sprung, with the early ownership inscription of 'J. Cooke Gaiborough' to the verso of the upper board. £4000

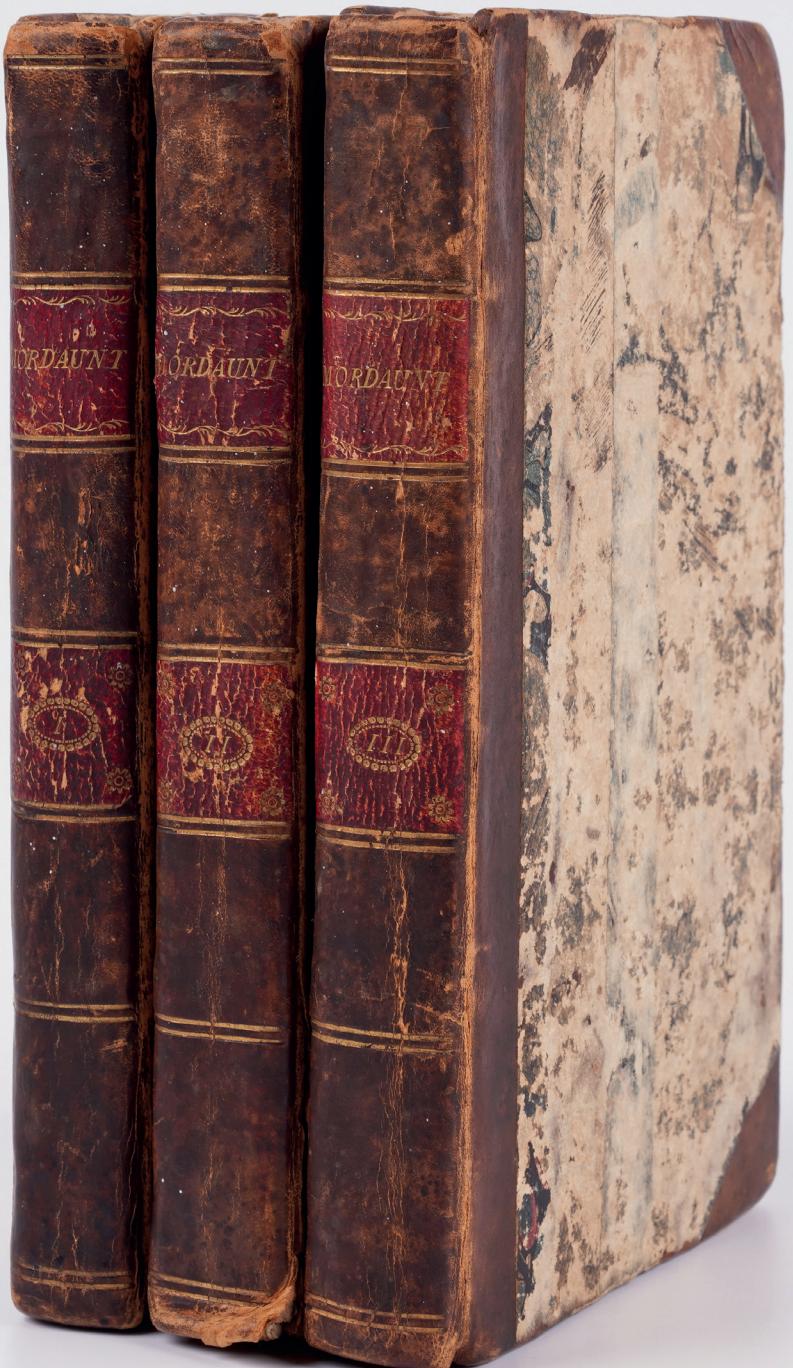
A lovely unsophisticated copy in a contemporary binding of an important seventeenth century title, first published in 1621. Extensively illustrated with woodcuts, this is the first English treatise devoted to bird-catching and contains descriptions and illustrations of the necessary equipment, including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

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

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

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





21. MOORE, Dr. John (1729-1802).

Mordaunt. Sketches of Life, Characters, and Manners, in Various Countries; including the Memoirs of a French Lady of Quality. By the Author of Zeluco and Edward. Vol. I [-III]. Dublin, W. Watson [&c.], 1800.

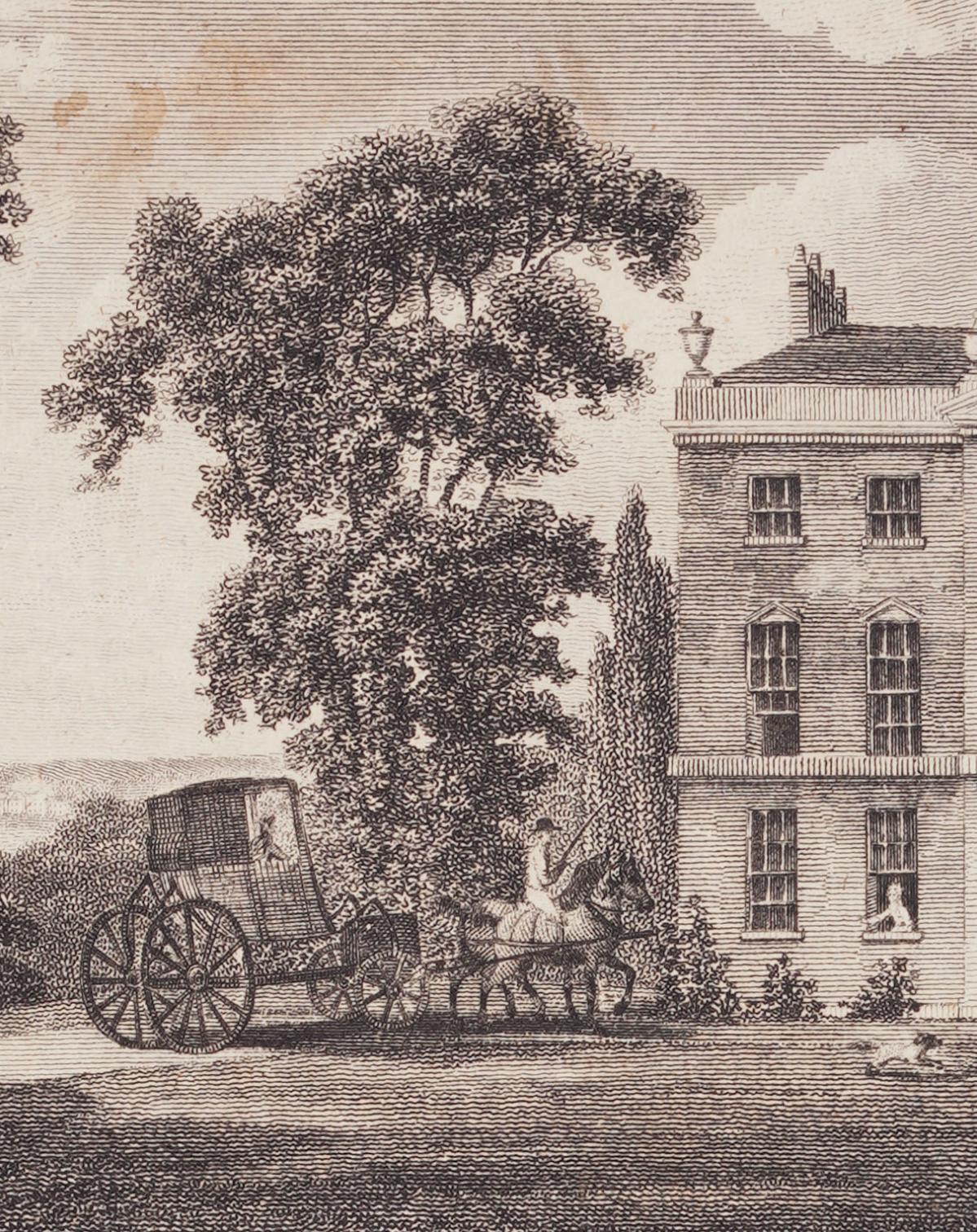
FIRST DUBLIN EDITION. Three volumes, 12mo (179 x 100 mm), pp. [ii], ii, 239; [ii], ii, 276; [ii], ii, 283, title-page to the first volume considerably dampstained at the gutter with small tear to the facing endpaper, small hole on I, 161 (25 x max 4 mm) touching eight words and with loss of one word, presumably 'of', sense unaffected, marginal tear on II, 55, with loss but not to text, small manuscript correction on III, 105, with the final endpaper torn away in Volume II, in contemporary half calf over marbled boards, surface of boards fairly rubbed, bindings worn but sound, foot of spine in Vol. I chipped, flat spines ruled in gilt, red morocco labels lettered and numbered in gilt, with the ownership inscription of Harry de Montmorency 1822 and various illegible inscriptions in the first two volumes, including Walter Kearney (?), June 21st 1823.

£250

The first Dublin edition of John Moore's powerful novel written as an attack on the French revolution. It takes the form of thirty-four biographical sketches of famous politicians, public figures, senior ranking military officers and other wealthy celebrities of the day. Dr Moore was physician to Douglas, 8th Duke of Hamilton, and had accompanied him on his Grand Tour in the 1770s. He returned to the Continent with Lord Lauderdale and was in Paris in 1792 during the Revolution. This work contains many eye-witness accounts of events and observations made during those travels. Also included are accounts of dashing feats by a young English officer who is in fact Moore's son, General Moore. The second volume contains the 'Memoirs of a French Lady of Quality'.

See Garside, Raven & Schöwerling 1800:56; Block p. 165.

ESTC t77681, listing a handful of copies in the British Isles and Columbia, McMaster, Rice, Bancroft and Wayne State in North America.



22. NEALE, Hannah.

Amusement Hall; or, an Easy Introduction to the Attainment of Useful Knowledge. By a Lady. Second Edition. London, T. Gardiner, 1797.

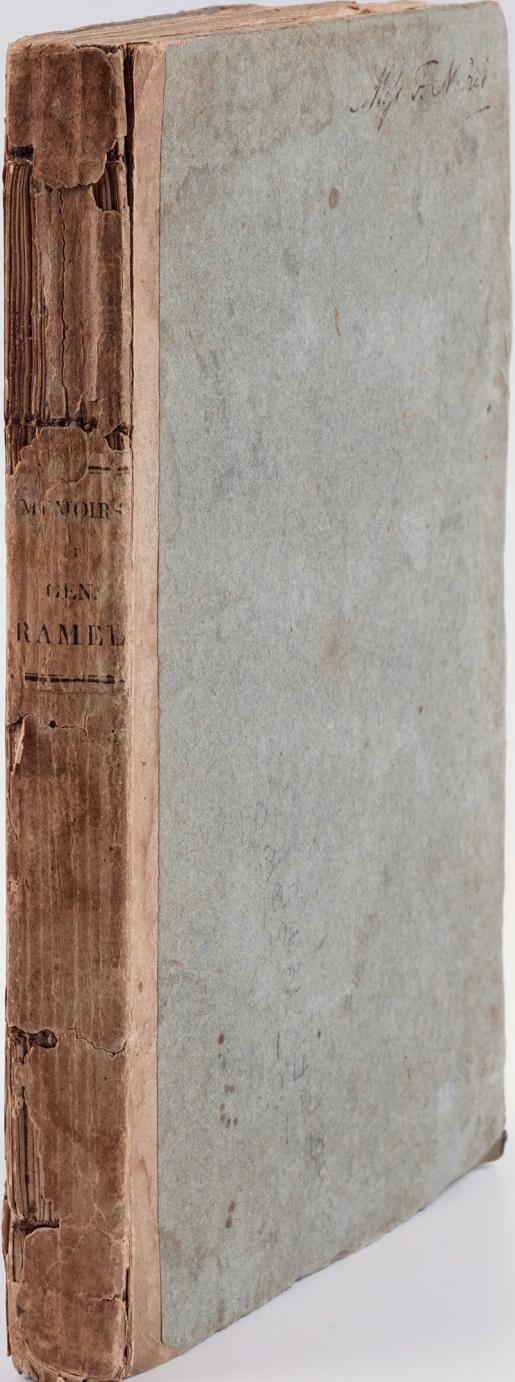
SECOND EDITION. 12mo (172 x 95 mm), engraved frontispiece and pp. [iv], 146, [1] advertisements, tear through six lines of the first page of text, with no loss, in contemporary sheep, very worn and lower board scarcely holding, patches of leather missing from the boards, stamp of the Selbourne Library on the verso of the title and p. 51, with the ownership inscription of 'M.E. Swann 1800' on the half-title, title-page and front free endpaper and of John Horseman, 1803, on the front pastedown, with a note about the author, a manuscript quotation from Fellowes's Picture of Christian Philosophy, 1800, on the front endpaper.

£500

An entertaining 'introduction' to knowledge written in dialogue and aimed at a juvenile audience. First printed in two parts in 1794, it is usually attributed to Hannah Neale, although a contemporary note on the front endpaper of this copy notes 'This little book was written by Miss Henrietta Neal, lately deceased, who kept a boarding school at Luton in Bedfordshire'. With a final advertisement leaf, listing three titles by the same author. The copperplate frontispiece, depicting the building 'Amusement Hall', is dated May 1, 1797.

This is a delightful work written mainly in dialogue, with short introductory passages and occasional explanations in the third person. A young girl, Amelia, goes to stay with her benevolent aunt, Mrs Smith, at Amusement Hall and is allowed to bring her friend, Laura, with her. The two are instructed in correct manners and behaviour and are corrected where necessary. They are taken on visits, such as to Play-Hall, where they delight the children with their educational playing cards and to a neighbouring cottage, where they see children in distress and visit their ailing mother, who takes her part of the dialogue as 'Sick Lady' and narrates the story of her misfortune. Poems and stories are introduced by a number of characters as the plot gently moves forward to a happy resolution, where kindness to a stranger results in benevolence.

ESTC t133445; Osborne II, 919-920 (also second edition, as ours).



Norris family copy by descent

**23. RAMEL, Jean-Pierre (1768-1815).
PELICHET, C.L., translator.**

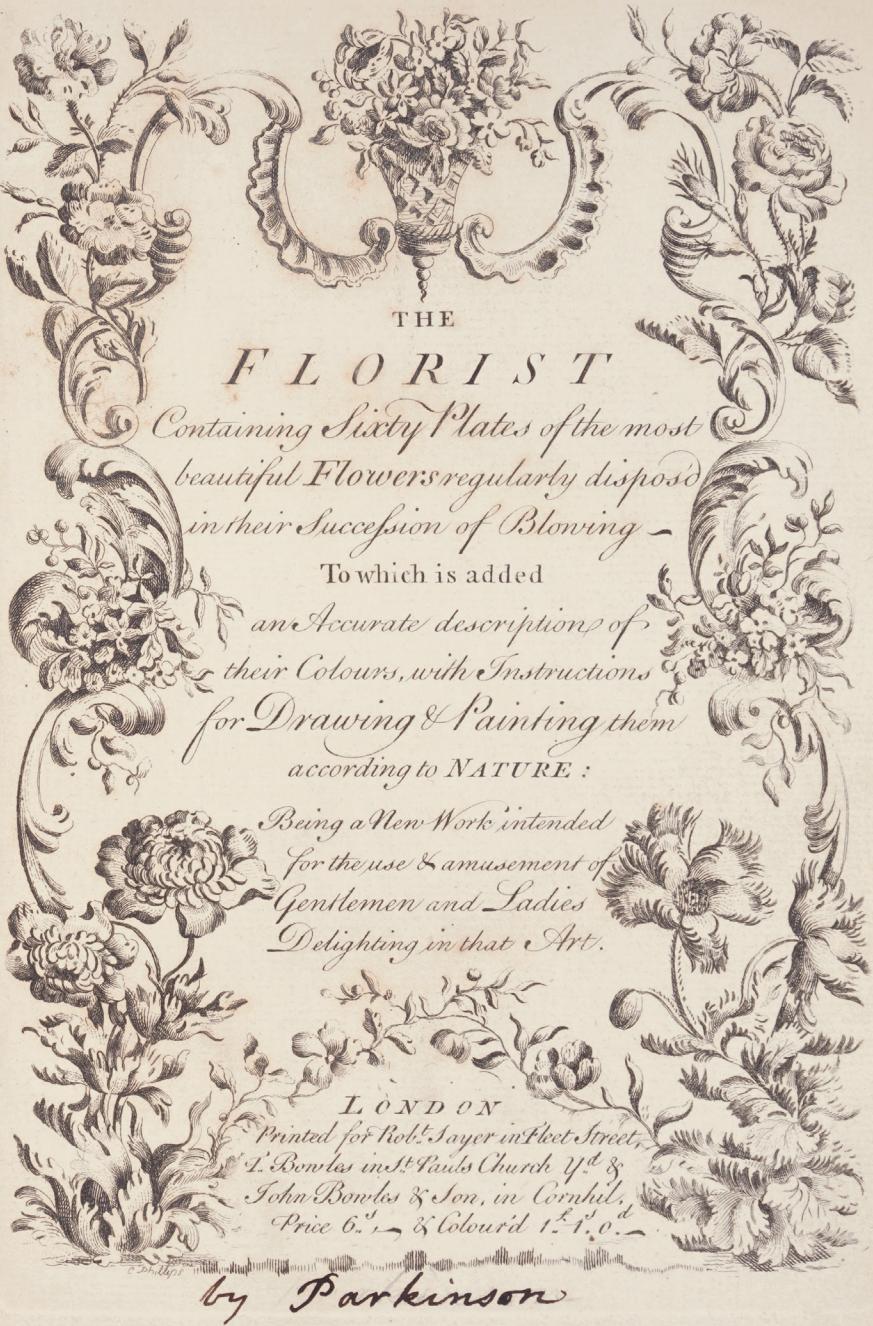
Memoirs of Adj. Gen. Ramel: containing certain facts relative to the Eighteenth Fructidor, his Exile to Cayenne, and Escape from Thence with Pichegru, Barthelemy, Willot, Aubry, Dossonville, Larue, and Le Tellier. Translated from the French Edition, published at Hamburg, 1799. By C.L. Pelichet, late of the Prince of Wales's Fencible Infantry. Norwich, Kitton, 1805.

FIRST EDITION IN ENGLISH. 8vo, (223 x 135 mm), pp. [ii], xxvi, 243, uncut throughout, in the original blue boards with white backstrip, spine chipped, printed label also chipped, boards rather stained, with the inscription of Frances Norris on the title-page, front pastedown and front cover (Miss F Norris). £600

A scarce provincially printed English translation of this first hand account of the aftermath of the 18th Fructidor, originally published as *Journal de l'adjutant-général Ramel*, Londres 1799. After successfully defending Kehl from the attack of the Archduke Charles, Ramel had been promoted to Commander of the Guard of the Legislature, in which role he denounced the royalist conspiracy of Brottier in early 1797. Despite this, being suspected of royalist sympathies himself, he was denounced in the uprising of 18th Fructidor and was arrested and imprisoned in the Temple. Along with his friends Pichegru, Barthélémy, Laffon de Ladebat and Barbé-Marbois and some six hundred other royalists, Ramel was condemned and deported to the penal colonies in Guiana. In June 1798, Ramel escaped from the penal colony to Paramaribo and thence to London, where this vivid account of the miserable conditions of the camp at Sinnamary and of Ramel's dering-do escape to England, via Surinam, Berbice and Demerary, was published to wide acclaim.

At least three editions of the French text appeared under 'Londres' imprints in 1799; this translation was made from an edition printed in Hamburg in the same year. It was published by subscription and has an impressive list - some fifteen pages - of subscribers, including Georgiana Duchess of Devonshire and Lady Caroline Lamb.

ESTC n65263; Sabin 67627.



24. SAYER, Robert (1725-1794), publisher.
BOWLES, John (d. 1767), publisher.

The Florist. Containing sixty plates of the most beautiful flowers regularly dispos'd in their succession of blowing to which is added an accurate description of their colours, with instructions for drawing & painting them according to nature: being a new work intended for the use & amusement of gentlemen and ladies delighting in that art. London, Robert Sayer and Thomas Bowles, circa 1760.

FIRST EDITION? 4to (225 x 150 mm), pp. [ii] engraved title page, 16, 60 engraved plates, some occasional browning to plates, text leaves a little spotted, the front endpaper and initial blank coming loose, in contemporary quarter calf over marbled boards, a little rubbed, joints weak, extremities bumped, manuscript note below the imprint 'by Parkinson', with the ownership inscription in ink of J. Cavendish and with an elaborate pencilled monogram 'F.C.' dated June 1809, with the heraldic bookplate of 'Thos Baskerville FSA'.

£8500

A scarce botanical drawing book, this delightful work is one of the first colouring books designed for adult use. Published by Robert Sayer in collaboration with Thomas, Robert and Carington Bowles, the work includes a suite of 60 detailed images of flowers, together with detailed instructions on how to colour each of the plates. The principal colours used in flower-painting are listed in the introductory text, including such colours as carmine, vermillion, red lead, gamboge and Prussian blue, all of which may be obtained from the publisher: 'Ladies and Gentlemen may be supply'd with the aforemention'd Colours, and all other, carefully prepar'd: Also, all Materials for Drawing and Painting, at the most reasonable Rates, by the Publisher of this Work' (p. 3). Specific instructions for the colouring of each flower are then given, with the names of the particular recommended colours.

This edition is dated to circa 1760 because of the 'John Bowles and Son' in the imprint: John Bowles and his son Carington Bowles worked in partnership under this name from 1753 until 1764. Henrey notes three editions using the same plates and title-page, with the major difference between the first two being the numbering of the text section as pp. 61-76 rather than pp. [1]-16, as here. Henrey's third edition includes the name of Jonathan Bennett in the imprint. Both text and plates were later copied and published under the title *Bowles' Florist*. The elaborately engraved title-page, with its italic text within a decorative floral border, is signed C. Phillips.

Blanche Henrey notes only seeing one copy of each of the editions mentioned, the other two copies being in black and white and the copy noted for the present edition being the only coloured one (at CKC). ‘The compiler has, so far, seen only one copy of this edition [no. 709, the Bennett edition] of *The Florist*. It is in the Lindley Library, R.H.S. and the plates are uncoloured. According to a statement on the title-page coloured copies were also obtainable’ Henrey also describes a copy of no. 707 (‘at the Hancock Museum, Newcastle upon Tyne. This copy, which was originally in the possession of Thomas Bewick, lacks plate 10. The plates are uncoloured’) which has the same imprint as ours but the text pages are numbered pp. 61-76 as against pp. 1-16, as in this edition (OCLC lists this edition at the BN and the V&A). Another edition not mentioned in Henrey has the imprint ‘Sold by I. Smith, at Hogarth’s Head, Cheapside, London’; this also has the pagination pp. 61-76 (OCLC lists Wellcome only). As well as the entries in OCLC and ESTC, Yale Center for British Art has two copies, one of which is coloured, and Virginia’s Oak Spring Garden Library also has a copy.

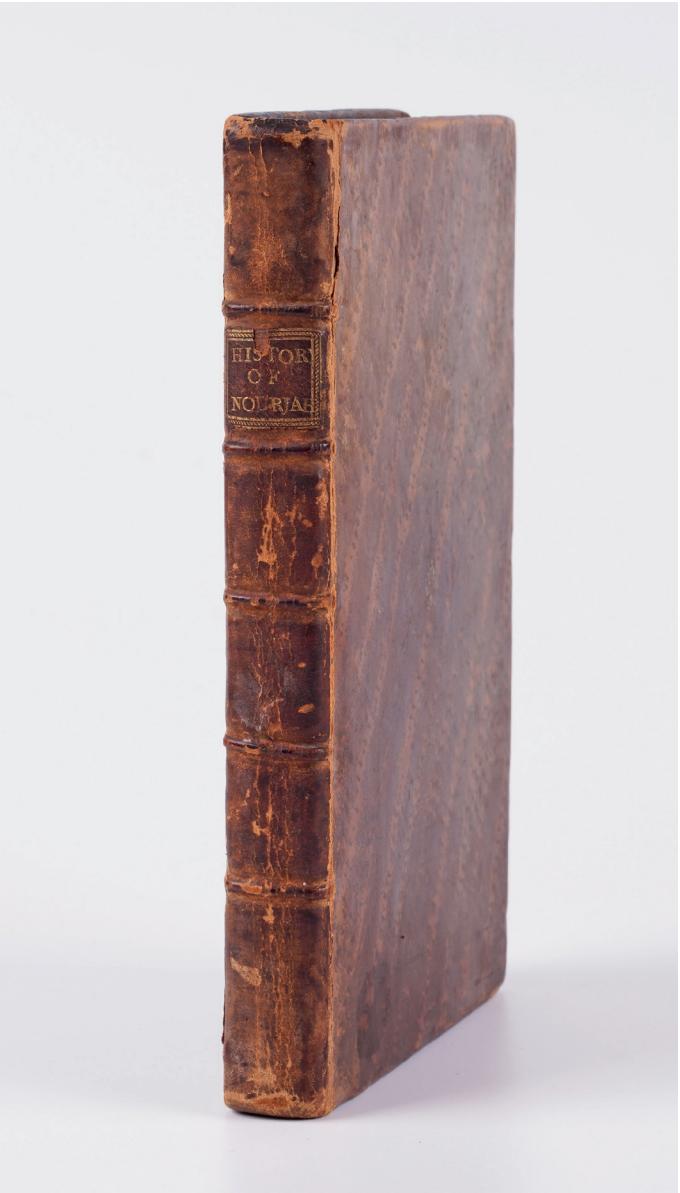
Provenance: Thomas Baskerfeild (1752-1816), a wealthy artist from Bedfordshire who lived on the profits his father made as a drysalter in partnership with Sir Richard Glyn in Hatton Garden. His extensive library was sold by Sotheby’s in a sale that lasted seven days from 13th November 1817 and raised a total of £1426.

Henrey, *British Botanical and Horticultural Literature before 1800*, III, 708 (see also 707 & 709); Bridson, *Plant, Animal and anatomical illustration*, C277; Dunthorne, *Flower and fruit prints*, 272 ‘one of the earliest of the drawing and colouring books’.

ESTC t470741 lists BL and the Wellcome only.



25. SHERIDAN, Frances Chamberlaine (1724-1766).

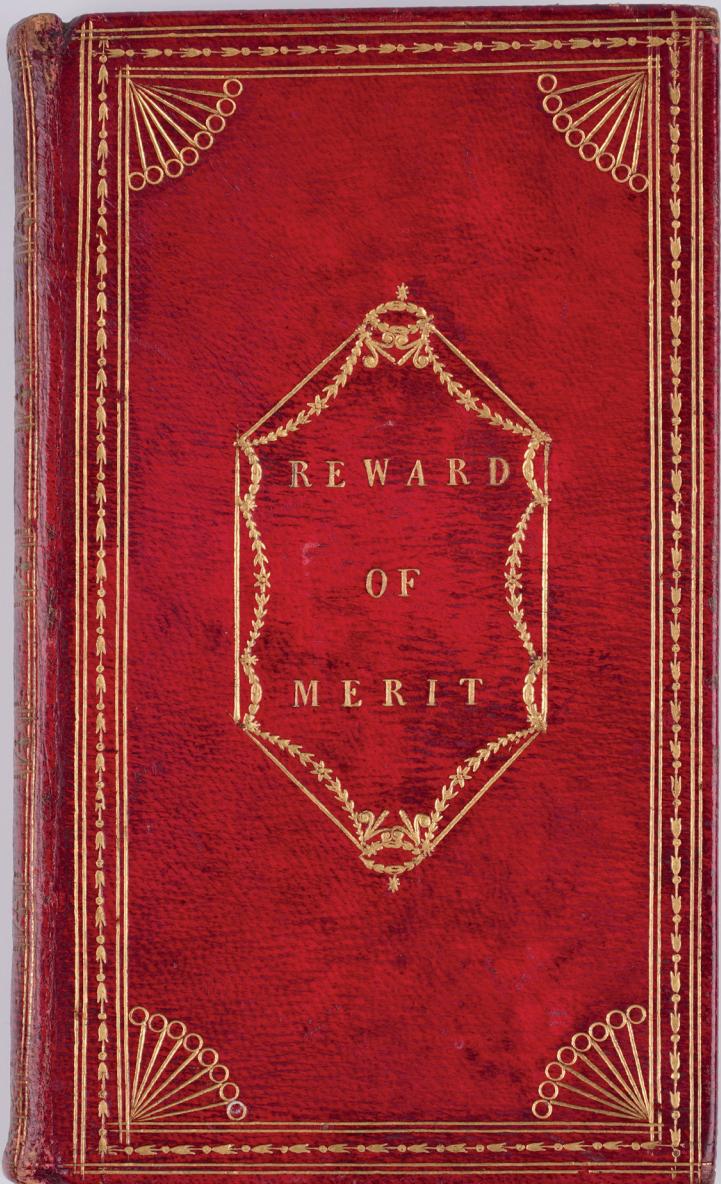


The History of Nourjahad. By the Editor of Sidney Bidulph. Dublin, P. Wilson [&c.], 1767.

FIRST DUBLIN EDITION. 12mo (162 x 90 mm), pp. [iv], [5]-222, with the half-title, in contemporary patterned calf, with diagonal stripy effect, plain spine with raised bands, brown morocco label lettered in gilt, extremities rubbed, small section of leather torn away on the lower cover, early evidence of cracking to centre of spine, some small stains, otherwise an unusual and attractive binding, shelf mark label on the front pastedown, ownership inscription of Isabella Monck on the title-page. £250

The scarce first Dublin edition of Frances Sheridan's popular oriental tale, published posthumously after her early death at the age of 42 in Blois, France. The eponymous hero is a young courtier in the palace of the Persian Sultan Schemzeddin who rashly wishes for incomparable riches and immortality. A genie appears and grants his wish but it is not long before Nourjahad realises that wealth alone will not bring him happiness. His fortune he hides for security in an underground crypt and his garden he converts into a replica of paradise, but one by one those he loves dies, his freedom has been forfeited and he only achieves content in performing charitable acts and helping the poor. Eventually it turns out that the whole experience was an illusion brought about by a mind-altering drug given to him by Schemzeddin in an attempt to humble the frivolous young man and prepare him for high office in his court.

ESTC t118782, listing BL, Trinity College, Illinois and Yale only.
Raven 1135; Block p. 214.



26. SMITH, Charlotte Turner (1749-1806).

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

FOURTH EDITION. | 12mo (145 x 80 mm), pp. vi, [ii], 174; [iv], 183, [1], in contemporary red morocco, elaborately gilt with front board lettered in gilt 'Reward of Merit' and back cover lettered 'Anna Maria Wigley 1806', both lettering inside hexagonal fillets with internal scroll, outer border of covers also elaborately gilt, spine lettered and gilt in compartments, marbled endpapers, gilt edges.

[with:] SMITH, Charlotte Turner (1749-1806).

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

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

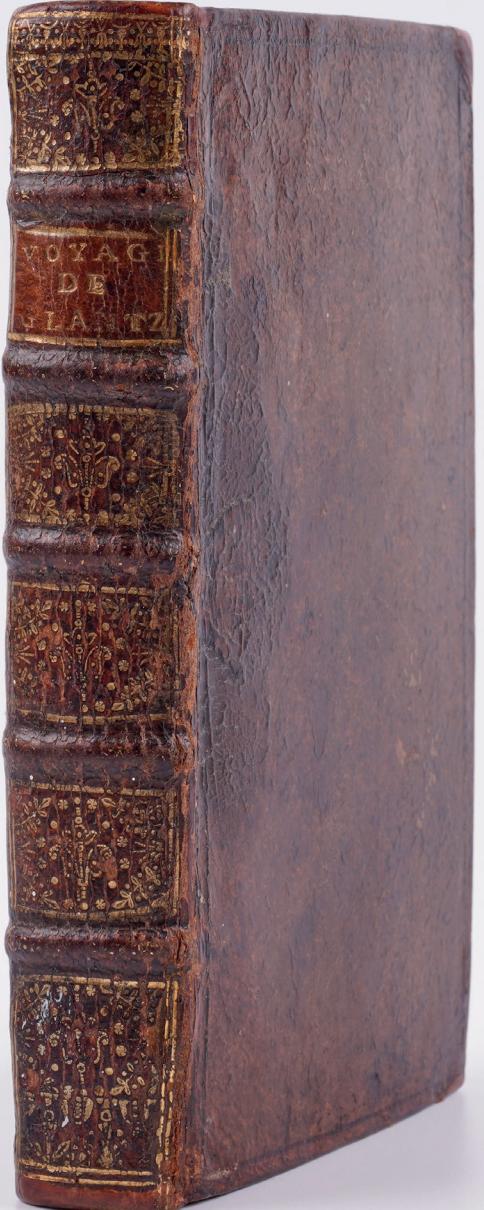
£2000

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

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

Rambles Farther: ESTC t98235, at BL only.

27. [SWIFTIANA.] IMAGINARY VOYAGE.

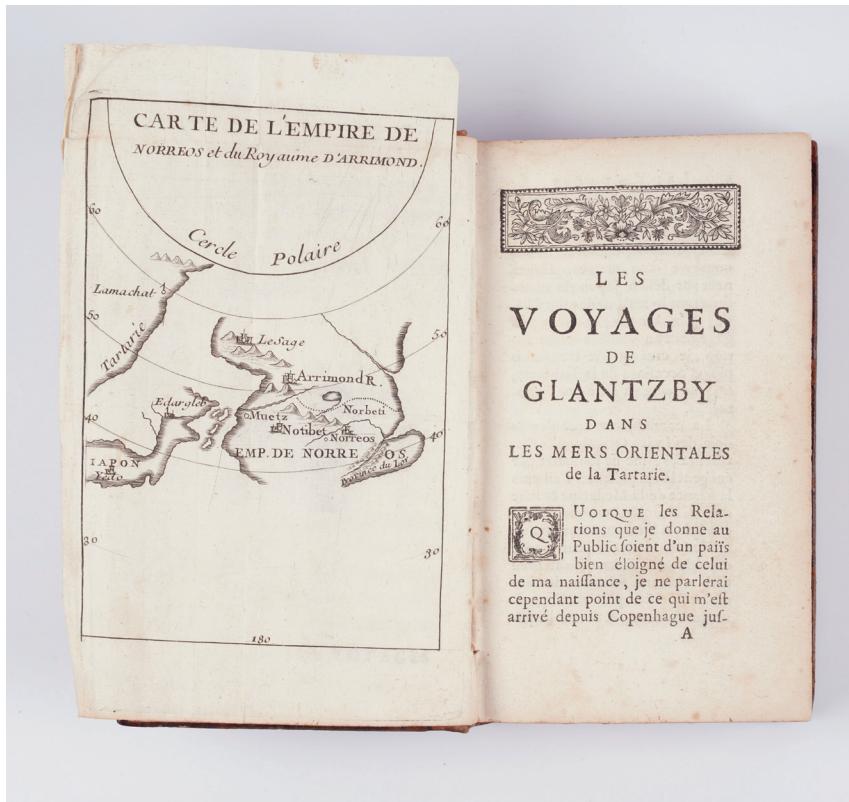


Les Voyages de Glantzby dans les Mers Orientales de la Tartarie: avec les Avantures surprenantes des Rois Loriman & Osmundar, Princes Orientaux; traduits de l'Original Danois; et la carte de ce Payis. Paris, la Veuve Delaulne, 1729.

FIRST EDITION. 12mo (160 x 90 mm), folding engraved map and pp. [iv], 349, [3], paper flaw on G1 (pp. 73-4) with loss of several letters and a corner of the blank margin, in contemporary sprinkled calf, binding carefully restored with edges and head and tail of spine reinforced, boards a little worn, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges. £1800

A scarce imaginary voyage to the Bering Sea and one of the earliest imitations of *Gulliver's Travels*. The novel starts when Glantzby, a Danish medic, joins a friendly ship sailing from the Cape of Good Hope past the newly discovered Japan to discover the imaginary empires of Norreos and d'Arrimond. These are shown on the map, along with Japan, Tartarie and Edargleb, viz. Belgrade. After suffering a number of attacks from the Japanese, the crew of the ship decide to turn pirates and sail to America plundering the seas. As Glantzby refuses to agree to this, he is marooned on an unknown land by his fellow sailors.

After spending three months alone and quite content on the island - 'je jouissois d'une douce liberté, & de la lumière' - Glantzby is rescued and taken to a land of voiceless people. This land is then invaded by men with big one-sided moustaches, who take him to Norreos where he settles in a utopian community. 'Tout le monde est constant. Ce peuple est bon de son naturel, paisible; il aime son Roi et ses Ministres, qu'il regarde comme ses pères'. During his time there, Glantzby is horrified by witnessing a human sacrifice, where a man is fed to a giant snake. He kills the snake with his rifle, the man is granted his life and Glantzby is revered as a god. When war comes to Norreos, Glantzby helps the king to defend his nation, very much as Gulliver helps the emperor of Lilliput. After the bloody revolution is resolved and his friends restored to power, Glantzby is sent as ambassador to the Court of China.

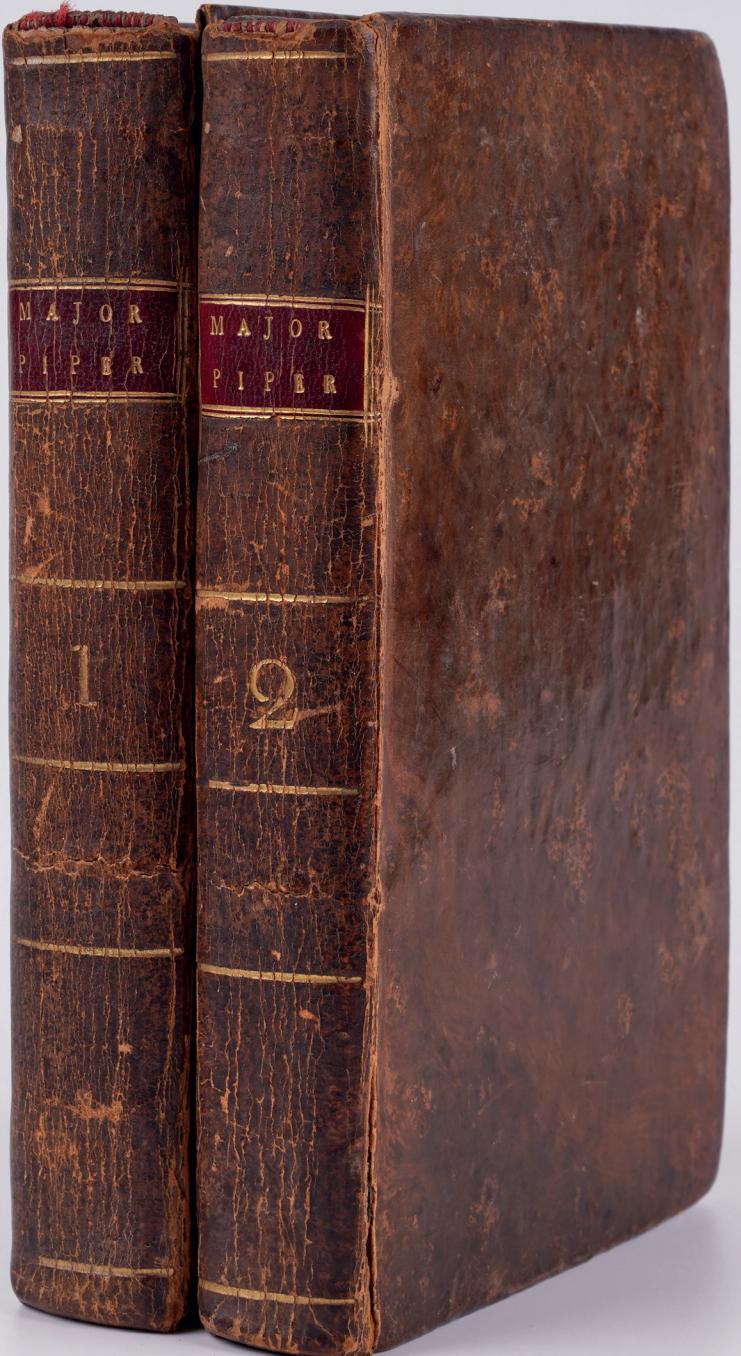


Première des imitations très directes [de Gulliver], *Les Voyages de Glantzby* sont vite condamnés, en partie parce qu'elles suivent de près la publication de Gulliver, comme la faible copie d'un grand original, copie cependant loin d'être indigne de toute attention, puisqu'elle renferme des maximes solides et louables. «Glantzby est une imitation de Gulliver beaucoup au-dessous de son original, mais aussi fort au-dessus des imitations ordinaires», disent les Lettres Sérieuses et Badines (t. III, 2e partie, Nouvelles Littéraires) (Goulding p. 89).

Critical attention was drawn to Glantzby throughout Europe, though much of it was negative because of the author's transparent borrowings from Swift. The *Neue Zeitungen von gelehrten Sachen* wrote of it, 'Es scheint, der autor gelehrten Gulliver nachahmen wollen, dem er aber nicht beykommt' (9 January 1730, p. 27). The appearance the following year of this second edition demonstrates the popularity of this work, though it was short-lived, as Glantzby was soon to be eclipsed by another imitation, the enduring *Le Nouveau Gulliver, ou Voyage de Jean Gulliver, Fils du Capitaine Gulliver* by Desfontaines, the celebrated translator of Swift's original.

Gove p. 276; see Hartig p. 44; not in Jones; not in Lewis, *Utopian Literature in the Pennsylvania State University Libraries*; see Sybil Goulding, *Swift en France*, Paris, Champion, 1924, (pp. 89-90).

OCLC lists copies at the Bibliothèque Centrale, Riverside, Berkeley, Ohio State and Tennessee.



28. THOMSON, James, Rev. (fl. 1790-1816).

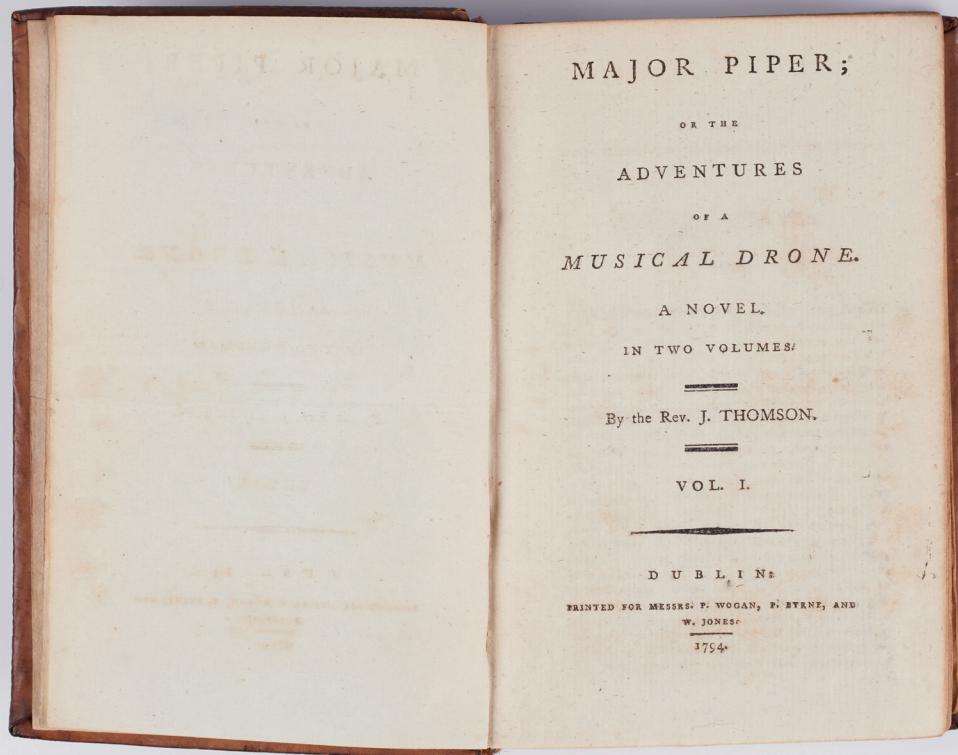
Major Piper; or the Adventures of a Musical Drone. A Novel. In two Volumes. By the Rev. J. Thomson. Vol. I [-II]. Dublin, P. Wogan [&c.], 1794.

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

£3000

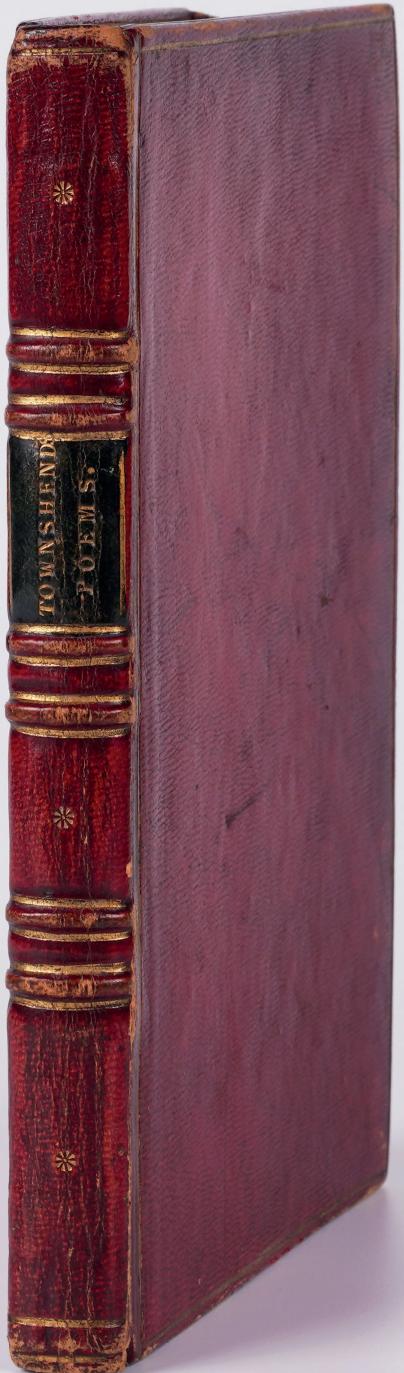
A scarce comic novel by an obscure cleric from the Lake District whose literary output seems to have been confined to three novels which have all but disappeared. He is known to have lived in Westmoreland, where he supported a large family on the proceeds of a small curacy and a school, but whether his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

In the brief preface, Thomson describes the 'two principle motives' of fiction as being to amuse and instruct, suggesting that in combining the two in the present work, the more intelligent reader is likely to find but an 'insipid entertainment' in the 'succession of incidents, and the narration of improbabilities, however surprizing, or however brilliant' whereas he fears that other readers may find the moral reflections to be insipid. Contemporary reviewers seem to have focussed on the bizarre narrative structure and the humour rather than the moral and didactic passages. 'He has published some novels of more ingenuity than morality' concluded *A Biographical Dictionary of Living Authors* in 1816, whereas an earlier reviewer objected to the style of humour, comparing it to the less successful parts of Smollett's writings:



'Manners mistaken and misrepresented: conduct ridiculously absurd in characters laboured with the greatest care: adventures too improbable to amuse, and a vein of broad grotesque humour, of *outré* description, which Smollett introduced, and which his masterly hand could scarcely wield without exciting, at times, disgust. Under Mr. Thomson's management, it is intolerable' (*Critical Review*, 10: 472, April 1794).

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



29. TOWNSHEND, Thomas, of Gray's Inn.

Poems. By Thomas Townshend, Esq. of Gray's Inn. London, T. Bensley for E. and S. Harding, 1796.

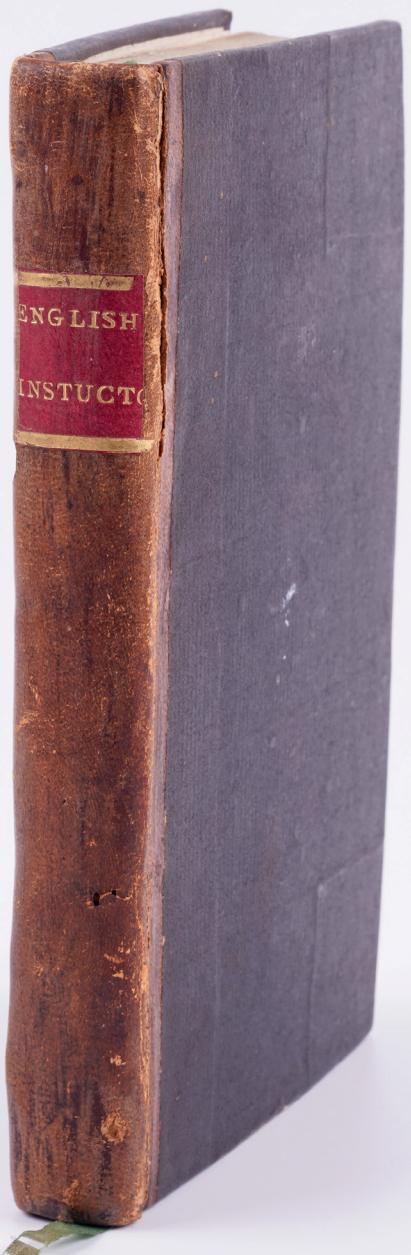
FIRST ILLUSTRATED EDITION. 8vo (180 x 105 mm), pp. vii, [i], 112, with engraved plate and numerous engravings in text, in contemporary red morocco, black morocco label lettered in gilt horizontally, spine ruled in gilt, with marbled endpapers and gilt edges.

£320

A good copy in contemporary red morocco of a charmingly illustrated collection of poems. Originally published in a Dublin edition of 1791, this is the first edition to include the sequence of beautiful illustrations after Stothard, engraved by D. Harding, William N. Gardiner and Birrel. The text is divided into two sections, the first entitled 'Elfin Eclogues', comprising three eclogues, the first two of which feature characters from A Midsummer Night's Dream; the second and longer section is entitled 'Odes'; this begins with an 'Ode to Music' which is accompanied by engraved plate and followed by notes. Further Odes follow on 'War', 'Morning', 'Evening', 'The Glow-Worm', 'Hope', 'Love' and 'Youth'. A final section includes four 'Elegaic Odes', with a couple of touching pictures of youths mourning in graveyards. In addition to the engraved plate accompanying the 'Ode to Music', each poem has an engraved head-piece and there are tail-pieces throughout.

ESTC t88554.





30. VERGANI, Angelo (fl. 1799-1813).

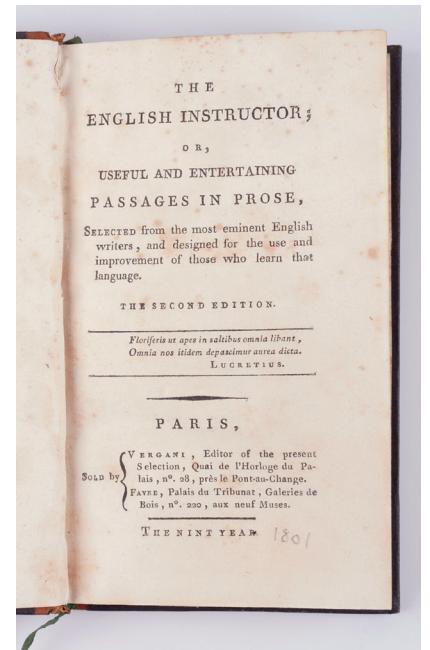
The English Instructor; or Useful and Entertaining Passages in Prose, Selected from the most eminent English writers, and designed for the use and improvement of those who learn that Language. Paris, Vergani, 1801.

SECOND EDITION. 12mo (165 x 100mm), pp. iv, 259, in contemporary calf-backed dark painted boards, front joint splitting slightly at the top, faded yellow edges. £250

An attractive copy of the second edition of this compilation of English literature, first published in 1799 for the French market. Inspired by the success of *The Beauties of the Spectator*, Angelo Vergani assembled the present anthology of 'Fables, Moral Tales, Histories, Allegories and Reflexions selected from the most eminent English authors with a view to afford farther assistance to those who are desirous of becoming thoroughly acquainted with the elegance and beauty of the English Language'.

The extracts are taken from Johnson, Chesterfield, Middleton, Shakespeare, Sterne, Goldsmith and many others, as originally published in the *Spectator*, *Tatler* and *Guardian*. Although the work is intended chiefly for those learning the English language, Vergani suggests that the passages selected are such as will bring pleasure to 'all sorts of readers'.

OCLC lists Bodleian, Penn and Butler.



CONFIDENCE PHILOSOPHIQUE.

*Eripuit Fulmenque Jovi Phaboque sagittas,
Ac mortale manumittens genus, omnia jussit
Audere, ac lethi pulso terrore beavit.*



LONDRES.

1771.

31. VERNES, Jacob, (1728-1791).

Confidence Philosophique. Londres, ie. Geneva, 1771.

FIRST EDITION. 8vo (212 x 145 mm), pp. [viii], 381, [1], uncut throughout and partly unopened, in the original blue wrappers, some light browning, considerably worn to extremities and spine but cords holding and part of the spine preserved, an unsophisticated copy with generous margins, with a colour postcard bookmark dated 1822, without free endpapers, printer's waste used for the pastedowns, with a section of reverse calligraphy on the front pastedown.

£950

The scarce first edition of this anti-enlightenment novel by the Geneva pastor Jacob Vernes, friend and correspondent of Rousseau and Voltaire. Vernes was a frequent visitor to Ferney and Voltaire welcomed Vernes' unorthodox approach to religion. Despite their friendship, however, this epistolary novel is a direct attack on Voltaire and the *philosophes*. The novel emphasises the shallowness of enlightenment ideas and the moral duplicity of their exponents. The anti-hero is a Parisian philosopher, brimming with charm and enlightenment, who takes as a student a pious married woman. Systematically he persuades her of the errors of her Christian faith and as she replaces it with his philosophy, she abandons all the principles of her life that had been grounded in it. Finally, she abandons her family and friends, becomes his lover and gives herself up to a life of dissipation and gambling.

Vernes' novel struck a chord: it became a best-seller in France, where it saw five pre-Revolutionary editions and was also very popular in England, where at least three editions were published, and the Netherlands. MMF notes that several of the later editions that claim to be 'augmentées', have almost nothing new in them but have had the order of the letters rearranged. Clever trick.

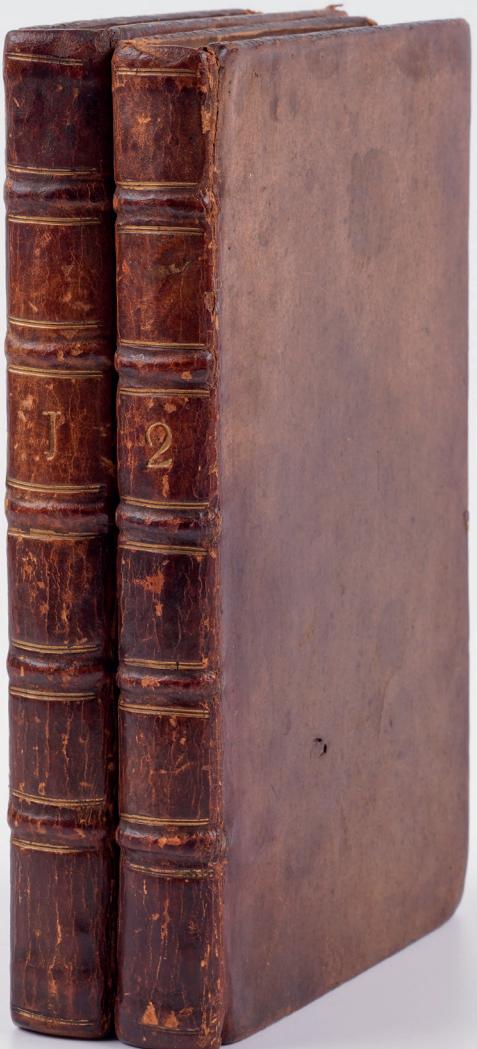
Outside France, OCLC lists BL, NLS, Leeds, Texas, Princeton, Minnesota, Illinois, Delaware and UCLA.

MMF 71.42.



*Peaky Blinders meets Tarantino:
dark tale set in Spain, California and Mexico*

32. [VIRTUOUS.]



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

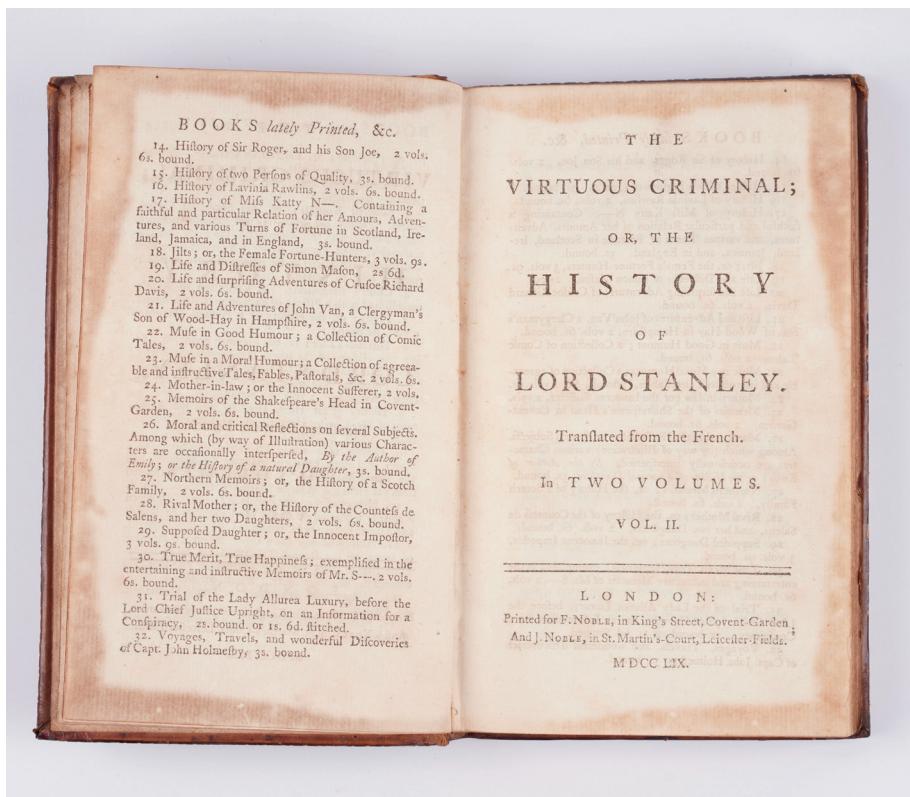
FIRST EDITION. Two volumes, 12mo (162 x 90 mm), pp. xi, [i], 204; [2] advertisements, [ii], 200, in contemporary plain unlettered calf, spines simply ruled and numbered in gilt, slightly rubbed at extremities.

£6800

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

The style of the narrative is set early when young Stanley finds that his passion for Lord Milton's beautiful daughter, Charlotte, is opposed by his father on the grounds of jealousy. The dutiful Charlotte follows her father's wishes rather than her own inclination and marries the father. Tragedy then ensues when the young people meet late at night to say a sorrowful goodbye and are discovered in the summer house by Stanley's father. In his fury, the father draws his sword and slays Charlotte, while young Stanley draws on the intruder and kills him, realising only minutes later that it his own father who lies at his feet bleeding to death.

Stanley flees England and goes to live in Gibraltar, where he rescues two beautiful young ladies from brigands. They invite him back to their castle in Spain where he stays for long enough to form a firm friendship with one of the brothers, Don Cesar, and to fall foul of the other, Don Lopez.



Predictably, he falls in love with one of the sisters, Seraphina, who returns his love, but less conveniently, so does her sister, Victoria. When the latter, realising that Stanley loves her sister and wishing to escape the advances of an unpleasant suitor, escapes under cover of darkness to go to a convent, the wicked suitor, Don Alvar, 'inhuman Ravisher', intercepts her carriage and takes her to his castle. Stanley and Don Cesar gallop to her rescue only to see her murdered in front of their eyes by the hateful Spaniard. All of this is complicated enough without the next revelation, which is that Don Lopez has evil designs on his own sister which he hopes to realise by arranging and intercepting a forced elopement with his friend, Don Ramir. Stanley and Don Cesar are badly wounded trying to protect Seraphina, but although Don Lopez is killed, Don Ramir manages to abduct Seraphina. Stanley and Don Cesar pursue the pair all the way to Santa Cruz in California and on into Mexico where Don Ramir is a guest of the Viceroy. Don Ramir turns out to be the most treacherous yet of a pretty wicked set of villains and more bloodshed follows, as forged letters, night time trysts and disguises result in another backfiring crime of passion as the Viceroy's daughter meets her death. Finally, with corpses littering the way, Stanley bears the wounded Seraphina back to Santa Cruz and so to Spain, where they are married and live happily ever after.

ESTC t179092 and OCLC list Rylands and Harvard only.

Raven 476; not in Block or Summers.



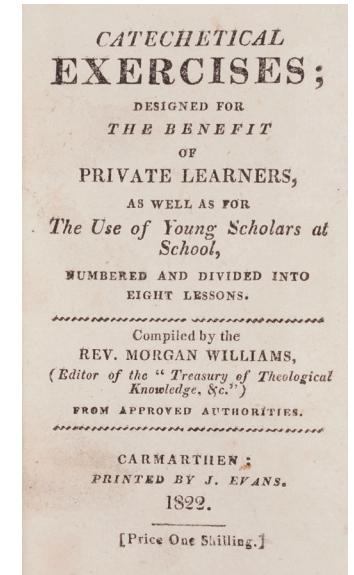
33. WILLIAMS, Morgan (1749-1830).

Catechetical Exercises; designed for the Benefit of Private Learners, as well as for the Use of Young Scholars at School, Numbered and Divided into Eight Lessons. Compiled by the Rev. Morgan Williams, Editor of the "Treasury of Theological Knowledge, &c.", from Approved Authorities. Carmarthen, J. Evans, 1822.

FIRST EDITION. 16mo (105 x 60 mm), pp. [iv], [5]-159, [1], occasional browning in text, in contemporary marbled paper boards, slightly chipped along joints and head and tail of spine, with an early ink inscription to the front endpaper, 'Castle Green, Cardigan'. £450

A scarce Welsh juvenile devotional work, intended for both private and school use by children. Presented in eight chapters in question and answer form, including 'On the Being and Attributes of God', 'On the Mahometan, Pagan, Jewish and Christian Religions', 'On Miracles', 'On the dire Effects of Sin, and the Means of Grace' and 'On a Variety of entertaining Subjects'. This last chapter includes proverbs, amusing anecdotes, prayers and a chronology. Unusually, all the questions in the catechism, or main, section of the work are given in a long list and these are then followed by all the answers, rather than the questions and answers being given consecutively, as is more usual. A possible reason for this might be to promote personal learning and testing, especially given that the principal design of the work is 'for the Benefit of Private Learners'.

OCLC and Copac list Bodleian only.



with a first printing of a Mozart cantata

**34. ZIEGENHAGEN, Franz Heinrich (1753-1806).
MOZART, Wolfgang Amadeus (1756-1791).
CHODOWIECKI, Daniel Niklaus (1726-1801), illustrator.**

Lehre vom richtigen Verhältniss zu den Schöpfungswerken und die durch öffentliche Einführung derselben allein zu bewürkende allgemeine Menschenbeglückung. Herausgegeben von F. H. Ziegenhagen... Mit 8 Kupfern von D. Chodowiecki, und einer Musik von W.A. Mozart. Hamburg, Herausgeber, 1792.

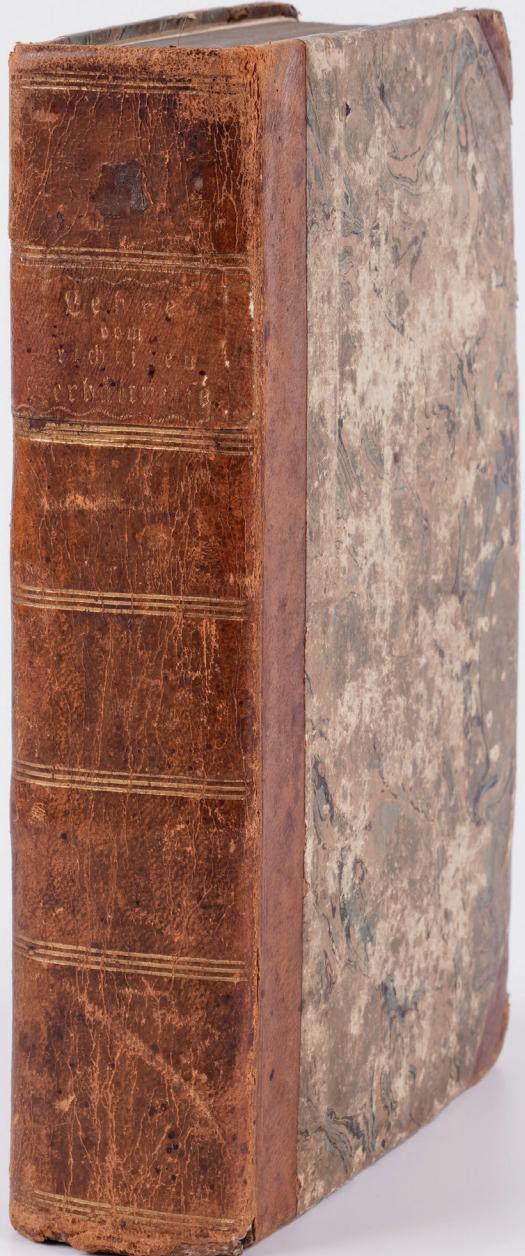
FIRST EDITION. 8vo (175 x 105 mm), engraved folding frontispiece and pp. [viii], 633, [4], one large folding plate (278 x 375 mm) and six further engraved plates by Daniel Chodowiecki, with 8 folded pages of engraved music bound at the end, in contemporary half calf over marbled boards, fairly worn, head and tail of spine and extremities worn and a little chipped, spine simply ruled in gilt with brown morocco label lettered in gilt.

£9000



An important utopian work by the German socialist and educational reformer, Franz Heinrich Ziegenhagen, illustrated with fabulous plates by Daniel Chodowiecki and with the first printing of a Mozart cantata commissioned by the author. Ziegenhagen was a German industrialist, freemason and philanthropist who spent his entire fortune trying to realise his utopian ideals in actual communities. In this work he sets out his plans for an independent and self-sufficient colony which would be run on innovative agricultural practices.

At the heart of the community was Ziegenhagen's passion for educational reform: An 'Erziehungs-kommune', or educational commune, was to be set up where all children would be educated together without distinction based on birth, wealth or any other kind of status. An emphasis was also to be placed on activities, with practical lessons taught alongside the theoretical. He intended the school to be transferred into a community with collective property based on the ideas of Rousseau. Ziegenhagen founded an agricultural community along these lines in Billwerder, near Hamburg but failed to gain the wider support needed for his initiative to succeed. He was finally forced to sell the property in 1802 and retired to his home town of Elsass where he committed suicide in 1806.



This is the first printed appearance of Mozart's 'Eine kleine deutsche Kantata' (K619), written by Mozart in 1791, the same year as he wrote *The Magic Flute* and also the year of his death. Ziegenhagen had commissioned the cantata from Mozart for the inauguration of his utopian community; he himself provided the libretto, which focuses on enlightenment philosophy and universal brotherhood, striking a chord with the masonic links shared by the two men. The setting here is for soprano and piano but later composers have arranged the work for orchestra as well as string quartets.

Daniel Chodowiecki's magnificent folding plate depicts the realisation of Ziegenhagen's utopian project, featuring the author on horseback in the foreground, riding through the gardens and surveying the busy scene of the community in action. The buildings and formal gardens dominate the centre of the plate, while in the foreground the agricultural business of the day takes place alongside the varied physical and educational pursuits of youth of different ages, who are seen rock-climbing, wrestling, running, boating and playing tennis. The smaller folding frontispiece shows an imposing lecture hall with its tall walls filled with illustrations of natural history and students packed into the benches. The six other engraved plates show classroom scenes such as younger children being shown a large painting and older children in a laboratory, with a 'Kunst-Kammer' in the background, being taught how to dissect a pig.

OCLC lists Wellcome, Augsburg, Berlin, National Library of Israel, Dartmouth, Harvard, DLC, Newberry and Illinois at Urbana-Champaign.

Rümann 1299; Köchel 619; Lanckoronska, *Die Buchillustration des XVIII in Deutschland* &c., ii, 119-120.

A page of musical notation on four-line staves. The title 'In Musik gesetzt vom Hrn. W. A. Mozart, Kapellm. und F. F. Kammerkom.' is written at the top. The music consists of two systems. The first system starts with a forte dynamic and includes a rehearsal mark '1'. The second system begins with a piano dynamic and includes a rehearsal mark '2'. The notation uses various note heads and rests, with some notes having vertical stems and others horizontal stems. Measure numbers '1' and '2' are placed above the staves.



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