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TEFFONT 37

ONE HUNDRED ENGLISH BOOKS



AMANDA HALL RARE BOOKS

2015

THE
ADVENTURES
OF
Miss BEVERLY.

Intersperfed with
GENUINE MEMOIRS
OF A
Northern LADY of Quality.

IN TWO VOLUMES.

VOL. I.

L O N D O N:
Printed for S. BLADON, in Pater-noster-Row.

M.DCC.LXVIII.

'a strumpet through principle' (Critical Review)

1. [ADVENTURES.]

THE ADVENTURES OF MISS BEVERLY. Interspersed with Genuine Memoirs of a Northern Lady of Quality. In two volumes. Vol. I [-II]. London: printed for S. Bladon, in Pater-noster-Row. 1768.

FIRST EDITION. *Two volumes, 12mo, (166 × 96 × 17/15 mm), pp. [ü], 268; [ü], 196, small marginal tear to II F1 with loss but not touching text and a tear (or paper fault) on F5 touching text but with no loss (through a total of three words), in contemporary calf, double gilt filet to covers, joints a little weak and front joint of the first volume splitting, extremities worn, head- and tail-pieces chipped and rather discoloured by some poor quality restoration, red morocco labels lettered in gilt, spines numbered in gilt: a good copy but with some unsightly blemishes.* **£4500**

The first and only edition of a rare, mildly salacious, memoir novel describing the sentimental education of Miss Beverly. This begins with her first teenage crush on the music-master, through an endless procession of suitors and then lovers, the inevitable loss of reputation and fortune, to an eventual resolution in an unlikely but fortuitous marriage. She is a hard-nosed heroine, despite describing herself as having been 'born with an innate Propensity to Love and Tenderness'. Her loyalty to her loving Aunt Barbara begins and ends with her expectations of inheriting her fortune and she looks on most of her lovers with contempt, standing by dispassionately as they fight duels over her.

Much of the novel takes place in France, where Aunt Barbara takes our heroine for safety after a masked Sir William, one of her suitors in a positive frenzy of passion, attacks their coach at night and attempts to ravish her. They travel at first to the south of France where a new host of suitors present themselves and where she first tells of 'the Pleasures of Voluptuousness'. The novel is also interspersed with a number of real events and real people. When she goes to Paris with her aunt, Miss Beverly meets Voltaire at the theatre and narrates his long attack of Rousseau's character. The author's (and Voltaire's) observations on French theatre and on the rivalry between Italian and French music are of particular interest.

Another digression of considerable length ('in order to eke out this publication into two volumes', claimed the *Critical Review*) tells of the famous legal battle over the inheritance of Archibald James Edward Douglas (formerly Stewart), first Baron Douglas (1748-1827). This is the 'Genuine Memoirs of a Northern Lady of Quality' as mentioned on the title-page.

'Less romantic than the generality of novel; but, at the same time, less moral, and less exemplary. Miss Beverley [sic] is indeed, a vicious character confessed; for she plainly tells us in what manner she passed through the hands of a variety of men, as a kept mistress, before she met with one who was fool enough to marry her. Her adventures, however, are not ill written; and her narrative is enlivened by a variety of anecdotes of eminent persons, now living: which would have given an air of truth and reality to her story, had not some of her descriptions and characters of such persons been notoriously false, - particularly her account of the celebrated Messrs. de Voltaire and Rousseau. - As to her Memoirs of a Northern Lady, they contain a repetition of the famous story of Lady Jane Douglas and her son, the present claimant of the ducal estate of that name; in which the Writer scruples not to determine against the Duke of Hamilton' (*Monthly Review*, 38 (1768), p. 411).

Although the novel never appears to have been republished, it was widely and extensively reviewed. Its critics may have been harsh, but they were sufficiently taken - or annoyed - by the novel to give it significant amounts of coverage. Four of the top journals carried reviews: *The Monthly Review* 38 (1768): 411-412 (quoted in part above), *The Universal Museum* 4 (1768): 316 and *The London Magazine*, which gave the briefest of the reviews, though rather to the point: 'Those who find a pleasure in perusing the customary productions of a circulating library, will probably think their time not ill bestowed in reading the adventures of Miss Beverley [sic]' (*The London Magazine* 37 (1768): 163). *The Critical Review* quoted Miss Beverley's Voltaire interview in full but is generally pretty hostile to the novel, concluding: 'Upon the whole, Miss Beverley is a mere French gossip. In love she is insensible, in morals abandoned. She is wicked by constitution, and a strumpet through principle' (*The Critical Review* (26), 1768: 209-212).

ESTC t74440, listing BL, Princeton and two copies at Rice (though only one copy in the Fondren Library catalogue)

Raven 1171.

2. AGAR-ELLIS, George James Welbore Dover, 1st Baron (1797-1833).

THE TRUE HISTORY OF THE STATE PRISONER, commonly called the Iron Mask, extracted from documents in the French archives. By the hon. George Agar Ellis. London: John Murray, Albemarle Street. 1826.

FIRST EDITION. 12mo, pp. [iv], viii, 352, some scattered foxing in text, in contemporary half calf over marbled boards, spine gilt in compartments with green morocco label lettered in gilt, with a later bookplate messily removed, over a yellow one, torn and largely obscured, with the signature of M. Connolly Baldoyb (?). £300

First edition of an important work about the so-called 'Man in the Iron Mask', the legendary figure long thought to have been the identical twin brother of Louis XIV. The mysterious man had been a captive of the French government since 1687 and was imprisoned in the Bastille in 1698 until his death in 1703, during all of which time his face had been hidden by a mask. The legend formed part of Dumas's brilliant novel *Le Vicomte de Bragelonne*, 1846, the most glorious and most dangerous of the adventures of the Three Musketeers, and the story was the subject of the MGM film, 'The man in the Iron Mask'.

Agar-Ellis's account, extracted from documents in the French archives, was translated into French and published as *Histoire authentique du Prisonnier d'Etat, connu sous le nom de Masque de Fer*, Paris, 1830. Dumas is known to have read it while he was researching the subject for his novel. Agar-Ellis was led to the conclusion that the masked prisoner was probably the Italian Antonio Ercole Matthioli, born December 1, 1640 at Bologna. Matthioli, an astute, clever man became the Secretary of State to the Duke of Mantua, a province of Italy. Matthioli became powerful and rich but his unscrupulous selling of a treaty drawn up by Louis XIV of France and the Duke of Mantua (whereby Louis pledged to buy the fortress at Mantua) to France's enemies resulted in him being kidnapped by French soldiers and held at Pinerolo for treason. The Duke of Mantua disowned him and Matthioli was kept masked for his own protection. The German historian Wilhelm Broecking came independently to the same conclusion seventy years later.

the noblest of arts defends the noblest of [dissenting] causes

3. AIKIN, John (1747-1822).

POEMS, by J. Aikin, M.D. London: printed for J. Johnson, no. 72, St. Paul's Church Yard. 1791.

FIRST EDITION. 8vo, (195 x 113 mm), pp. x, 136, some scattered foxing in the text, in contemporary calf, spine simply ruled in gilt with red morocco label lettered in gilt, front joint just beginning to crack, some wear to extremities and light fading on the covers. **£350**

A collection of poems by the physician, dissenter and writer John Aikin, printed by his friend Joseph Johnson. Aikin spent his early career as a surgeon but when he found this unprofitable he turned to medicine, gained a degree at Leiden and established a medical practice in Norfolk where his sister, Anna Letitia Barbauld, the renowned educationalist, lived. Two of the poems in this collection, including the opening poem, are addressed to her.

Aikin's time in Norfolk was dogged by divisions between the dissenters and the established church. Among his circle, most of those who shared his literary tastes were on the side of the Church of England but Aikin, who felt keenly the injustice of excluding dissenters from office, published two pamphlets in 1790 in which he put forward a case for toleration. Although the pamphlets were published anonymously, Aikin's authorship was widely known and it was largely this, as well as his public support of the French revolution, that lost him the support of most of his friends and patients and made his professional life in Norfolk unsustainable.

It was at this low point, largely ostracised for his dissenting views and before his successful move to London in 1792, that Aikin published these poems. In the preface he explained that mixed with the more general poems are a few that may not meet with impartial judgement. 'They will certainly meet with as decided a condemnation from one set of readers, as they can possibly obtain applause from another ... with a mind strongly impressed with determined opinions on some of the most important topics that actuate mankind, I could not rest satisfied without attempting to employ (as far as I possessed it) the noblest of arts, in the service of the noblest of causes' (pp. iii-iv).

Aikin's daughter and biographer, Lucy Aikin, described his move to London as 'a blessed change', as the dissenters there welcomed him as 'a kind of confessor in the cause' (Aikin, *Memoir of John Aikin*, 1823, p. 152). In 1796 he became literary editor of the *Monthly Magazine*. He also wrote for the *Monthly Review* and for a while was editor of *The Athenaeum*. His circle of friends in London included Erasmus Darwin, John Howard, the philanthropist (whose biography he wrote and whose death is commemorated by a poem in this collection), Robert Southey, Thomas Pennant and the radical publisher Joseph Johnson. Aikin also wrote Johnson's obituary for the *Gentleman's Magazine*.

ESTC t85576.

family copy with extra manuscript leaves and illustrations

4. AIKIN, John (1747-1822).

THE WOODLAND COMPANION: or a Brief Description of British Trees. With some Account of thier Uses. Illustrated by Plates. Compiled by the Author of Evenings at Home. London: printed for J. Johnson, St. Paul's Church-Yard. By Taylor and Wilks, Chancery-lane. 1802.

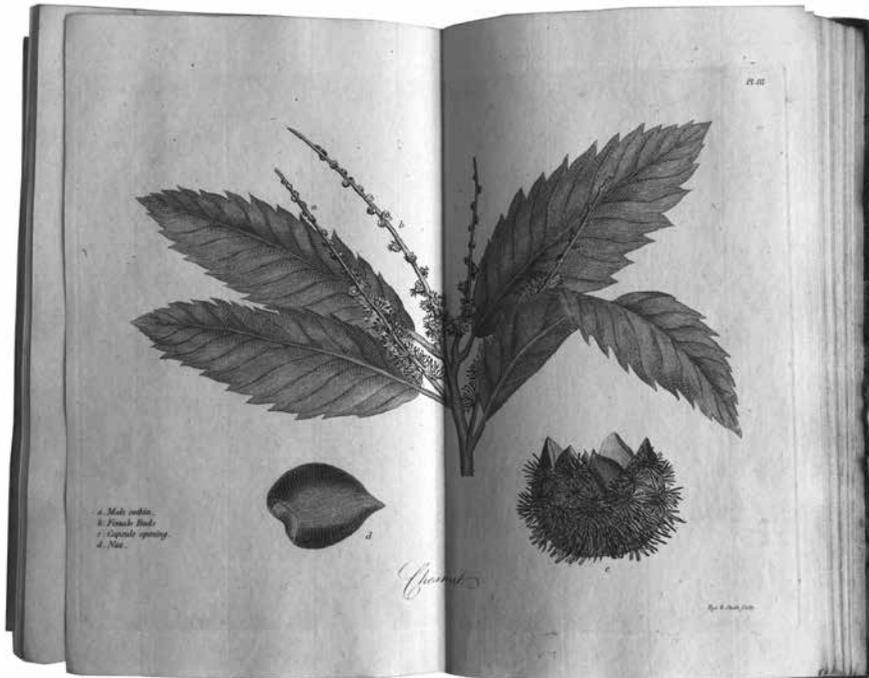
FIRST EDITION. 8vo, (193 x 118 x 13 mm), pp. [iv], 92, twenty-eight folding engraved plates, bound at the centre fold, part of gathering B sprung but just holding, in contemporary half calf over marbled boards, both joints chipped and weak, headcap chipped, spine ruled in gilt but faded, red morocco label lettered in gilt, binding rubbed and worn, with the booklabels of W.O. Aikin and A.L. Aikin, with loosely inserted, three manuscript pages (two with pencil illustrations) signed 'W.O.A.' and dated 1866. £750

A delightful guide to thirty-seven British trees written by John Aikin, poet, dissenter and physician (see above). This charming work is a good example of Aikin's varied output, which included poetry, dissenting tracts and medical biography. He also worked closely with John Howard in writing several reports on the state of prisons.

Aikin wrote several juvenile works, presumably influenced by his sister, Mrs. Barbauld, the most original of which, *Evenings at Home, or the Juvenile Budget Opened*, 1792-6, is mentioned on the title-page of the present work. His *Description of the Country from Thirty to Forty Miles Round Manchester*, 1795, is a valuable account of an area undergoing rapid industrialisation.

The present work is intended as 'a pocket-companion of the rural walk' in an attempt to correct the prevailing 'confined knowledge' of trees that many young people are found to possess. The text, as one would expect of this author, is liberally illustrated with literary quotations and also with information regarding the many different uses of the trees in question. As an aid to identification, the text is followed by twenty-eight large and very attractive double-page engraved plates, 'copied from the excellent figures subjoined by Dr. Hunter to his valuable edition of Evelyn's Sylva' (Advertisement, p. iii).

Provenance: William Orton Aikin (the author's grandson), with his booklabel, also with the booklabel of A.L. Aikin. Loosely inserted is a single page of manuscript observations on the Cross-bill bird, dated Ampshill, 27th Nov. 1866 and signed 'W.O.A.', together with a single sheet, folded, comprising two pages in the same hand describing two types of oak tree, with neat pencilled sketches of the leaves and fruit.



**5. ARIOSTO, Ludovico (1474-1533).
CROKER, Temple Henry (1729-1790?).**

THE SATIRES OF LUDOVICO ARIOSTO. London: printed for A. Millar in the Strand. 1759.

FIRST EDITION. *12mo, (170 × 100mm), pp. [vi], 135, engraved medallion portrait of 'il Divino Ariosto' by Strange pasted opposite the title, as issued, in contemporary red goatskin, gilt border to covers, spine simply tooled in compartments, black morocco label lettered in gilt 'Satires', surface of label worn, extremities bumped, front joint weakening, marbled endpapers, with the contemporary heraldic bookplate of John Peyto Verney, Lord Willoughby de Broke and two later bookplates, one pasted over the other.* **£300**

The first edition of this translation of the *Satires*, preceded by a life of Ariosto by Temple Henry Croker. After his studies at Cambridge and Oxford, Croker took holy orders and became first chaplain to the Earl of Hillsborough and later rector of St. Peter's Church in Igham in Kent. He is thought to have collaborated with William Huggins in the translation of Ariosto's *Orlando Furioso*, which was published anonymously in 1755. In the first edition, the dedication to the Prince of Wales was signed by Croker but the 1757 edition ascribed the translation to Huggins. Croker also appears to have had a hand in Huggins' translation of Zappa's Italian sonnets, published in 1755.

In addition to the advertisement (pp. iii-vi) and a brief life of Ariosto, (pp. 1-13), which are both supplied by Croker, he also translated the second and seventh satires. The other satires were translated by the Rev. Horton, identified as 'the Rev. H-rt-n' in the preface, possibly the Reverend Horton, schoolmaster at Hampton and chaplain to the English factory there, who wrote *An Account of the earthquakes which happened at Leghorn in Italy*, London 1750.

ESTC t133625.

6. [ARISTOTLE: suppositious works.]

ARISTOTLE'S COMPLEAT MASTERPIECE. In three parts; Displaying the Secrets of Nature in the Generation of Man: Regularly digested into Chapters and Sections, rendering it far more useful and easy than any yet extant. To which is added, a Treasure of Health; or, the Family Physician: Being choice and approved Remedies for all the several Distempers incident to Human Bodies. The Twenty-third Edition. London: printed and sold by the Booksellers. 1749.

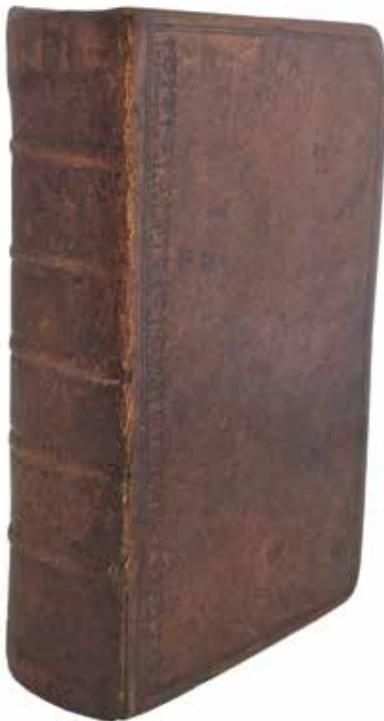
[with:] ARISTOTLE'S COMPLEAT AND EXPERIENC'D MIDWIFE. In Two Parts. I. Guide for Child-Bearing Women, in the Time of their Conception, Bearing and Suckling their children; with the best Means of Helping them, both in Natural and Unnatural Labours: Together with suitable Remedies for the various Indispositions of New-born Infants. II. Proper and safe Remedies or the Curing all those Distempers that are incident to the Female Sex; and more especially those that are any Obstruction to their Bearing of Children. A Work far more perfect than any yet Extant; and highly Necessary for all Surgeons, Midwives, Nurses, and Child-bearing Women. Made English by W--- S---, M.D. The Tenth Edition. London: printed and sold by the booksellers, n.d. [ca. 1749].

[with:] ARISTOTLE'S BOOK OF PROBLEMS, with other Astronomers, Astrologers, Physicians, and Philosophers. Wherein is contained divers Questions and Answers touching the State of Man's Body. Together with the Reasons of divers Wonders in the Creation: the Generations of Birds,

Beasts, Fishes, and Insects; and many other Problems on the most weighty Matters, by way of Question and Answer. The Twenty fifth Edition. London: printed for J. W. / J. K. / G. C. / D. M. / A. B. / E. M. / R. R. / J. O. and L. / B. M. / and A. W., n.d. [ca. 1749].

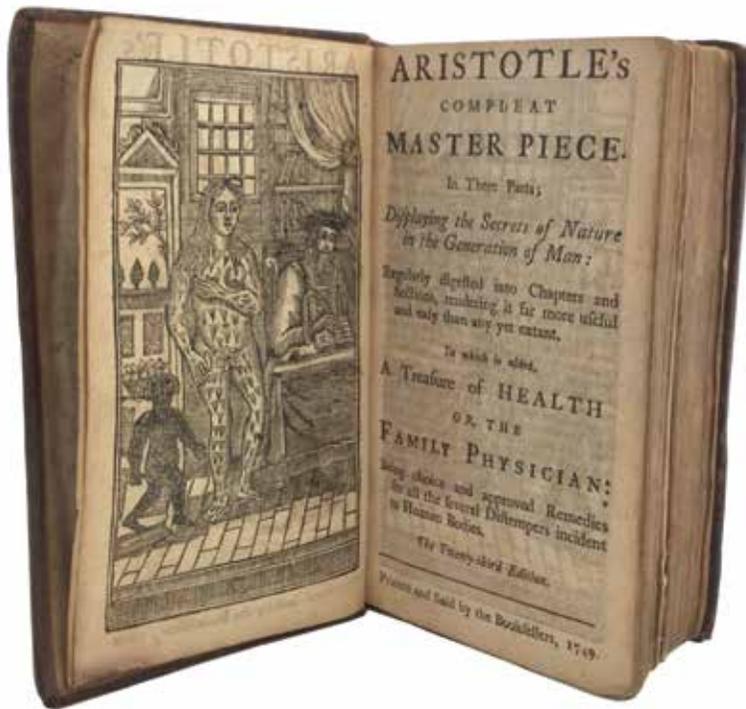
[with:] ARISTOTLE'S LAST LEGACY. Unfolding the Mysteries of Nature in the Generation of Man: Treating I. Of Virginity, its Signs and Tokens, and how a Man may know whether he married a Virgin or not. II. Of the Organs of Generation in Women, with a Description of the Fabric of the Womb. III. Of the Use and Action of Genitals in the Work of Generation. IV. Of Conception; and how to know whether a Woman has conceiv'd, and whether of a Male or Female. C. Of the Pleasure and Advantage of Marriage; with the unhappy Consequences of unequal Matches, and the Miseries of Unlawful Love. VI. Of Barrenness, with Remedy against it; and the Signs of Insufficiency, both in Men and Women. VII. Directions to both Sexes how to manage themselves in the Act of Coition, or their Venereal Embraces. VIII. A Vade Mecum for Midwives and Nurses, containing particular Directions for the faithful Discharge of their several Employments. IX. Excellent Remedies against all Diseses incident to Virgins and Child-bearing Women: Fitted for the Use of Midwives, Nurses and all such Persons only as are concerned in these Matters. London: printed for R. Ware, on Ludgace-Hill, C. Hitch, in Paternoster-Row, and J. Hodges, on London-Bridge. 1749.

12mo, (152 x 85 mm), woodcut frontispiece on recto and verso, pp. [iii]-viii, 144, with woodcut illustrations in the text, several headlines cropped; woodcut frontispiece and pp. [ii], iv, folding plate depicting a child in the womb, torn touching binder's directions but with no loss, small tear on p. 59 through text but with no loss, 156, [4] contents; woodcut frontispiece and pp. [ii], 152; woodcut frontispiece and [vi], 112, all four texts fairly browned with dampstaining at the upper corner, occasional small tears, in contemporary sheep, blind double fillet to covers, blind decorative roll along the joints, small split to lower section of front joint, but generally a handsome copy. **£1200**



An attractive volume containing four standard eighteenth century guides to sex and procreation bound together in a simple contemporary sheep binding. The texts were often reprinted and sometimes published with a general title-page, but it is clear that none was ever present here.

All printings of these texts are scarce and surviving copies tend to be in mediocre condition: despite internal browning this is a very good copy. Included in the volume are *Aristotle's Compleat Masterpiece*, designated 'the twenty-third edition', this is the most popular and frequently reprinted of the titles; *Aristotle's Compleat and Experienc'd Midwife*, first published in 1700, with a second edition in 1711 and a third in 1718, this is designated the 'tenth' edition; Aristotle's *Book of Problems*, given as the 'twenty-fifth' edition, is the most archaic of the pseudo-Aristotle texts with the first recorded edition dated 1607. Finally, *Aristotle's Last Legacy*, which is essentially an abridged and rearranged version of *Aristotle's Compleat Masterpiece*, was first printed circa 1720.



7. **BARFORD, Richard** (fl. 1725-1745).

THE ASSEMBLY. An heroi-comical poem. In five cantos. By Mr. Richard Barford. London: Printed for B. Lintot at the Cross-Keys between the Temple-Gates in Fleet-street. 1726.

FIRST EDITION. 8vo, (206 × 115 mm), pp. [viii], 54, with the half-title but without the final advertisement leaf, part of gatherings F and G lightly dampstained on the outer margin, half-title and final leaf a little dust-soiled, internally crisp and clean, uncut, sewn as issued, preserved in a green cloth folding case. **£750**

A very good, unsophisticated copy of the only edition of this imitation of Pope's *Rape of the Lock*. The inspiration for the poem is candidly acknowledged in the opening lines of the preface: 'The following was occasioned by the Loss of a Lady's Handkerchief, and is true only in that particular, and in the description of the Ladies. As to the Machinery, I cou'd not imagine any more suitable to the Subject than that which is used by Mr. Pope, in his *Rape of the Lock*. In this, and in the conduct of the whole Poem, the reader will easily see how much I am obliged to that ingenious Gentleman'.

'This is as close an imitation of Pope's masterpiece as it could well be without becoming servile. There are five cantos and a striking similarity in length; the machinery is even more prominent than in the *Rape* but not different; the very names are reminiscent, 'Belinda' becoming 'Melinda' and 'Umbriel' 'Umbretto'; the trip to the region of Pride recalls that to the Cave of Spleen; the battle scene is happily imitative; the rape of the handkerchief is not emphasized, but it is the central incident . . . Some social satire is present here, but the bold strokes of Pope, particularly his anticlimaxes and antitheses, are lacking. Barford has caught not a few of Pope's stylistic tricks and has captured some of the charming atmosphere so necessary to a production of this type, but in every particular *The Assembly*, though not bad in itself, can be only a feeble rival to its famous progenitor' (Richmond Bond, *English Burlesque Poetry 1700-1750*, Harvard University Press, 1932, p. 332).

THE
ASSEMBLY.
AN
HEROI-COMICAL POEM.
IN
FIVE CANTOS.

BY
Mr. *RICHARD BARFORD.*

L O N D O N:

Printed for B. LINTOT at the *Cross-Keys* between the *Temple-Gates* in *Fleet-street.* 1726.

[Price One Shilling.]

Of Richard Barford little is known, but he seems to have been a country parson, possibly in Dorset, near Blandford, where this poem is ostensibly set. A year earlier he had published his *Abelard to Eloisa*, no doubt indebted to Pope as well. He went on to write a tragedy called *The Virgin Queen*, London 1729, a verse epistle to Lord Chesterfield, 1730, and a topographical poem, *A poem on Knolls-Hill in Essex, the seat of the Honourable Sir Jonh [sic] Fortescue Aland*, London, 1745.

ESTC t22545; Foxon B82; Bond, *English Burlesque Poetry, 1700-1750*, 91.

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

FIFTY LYRICAL BALLADS. By Thomas Haynes Bayly. Bath: printed by Mary Meyler, Abbey Church-Yard. 1829.

FIRST EDITION. 4to, (238 x 190 mm), pp. [iv], 80, entirely untrimmed, in the original drab boards, worn at extremities with spine delicate, most of the printed paper label still present, foxing to endleaves but the text generally very clean, inscribed on the title-page 'Mrs D... (?) From the Author'. £250

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

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

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

9. BEAUCLERK, Lady Diana (1734-1808), illustrator.

DRYDEN, John (1631-1700).

THE FABLES OF JOHN DRYDEN, ornamented with Engravings from the pencil of the Right Hon. Lady Diana Beauclerc. London: printed by T. Bensley, for J. Edwards, no. 77, and E. Harding, no. 98, Pall Mall. 1797.

[with:] BEAUCLERC, Lady Diana (1734-1808), illustrator.

BÜRGER, Gottfried August (1747-1794).



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

FIRST EDITIONS. Folio, (370 × 257mm), pp. [iv], xviii, 241, with nine engraved plates and fourteen part page engravings; engraved frontispiece and pp. [vii], [i], 35, [1], with four further engraved plates and four part page engravings, most of the paper guards still present, printed in parallel text, in a contemporary Irish black goatskin binding, gilt border to covers, spine gilt in compartments, lettered in gilt, extremities rubbed, contemporary inscription on the title page 'W. Maguire', with George Mullen of Dublin's binder's ticket. **£1200**

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

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

ESTC t128162; t93829.

10. [BECKFORD.]

HOLLAND, Henry Richard Vassall-Fox, Lord (1773-1840).

SOME ACCOUNT OF THE LIFE AND WRITINGS of Lope Felix De Vega Carpio. By Henry Richard Lord Holland. London: printed for Longman, Hurst, Rees, and Orme, Paternoster-Row; E. Jeffery, Pall Mall; and J. Ridgway, Piccadilly; by Richard Taylor and Co., Shoe-Lane, Fleet-street. 1806.

FIRST EDITION. 8vo, engraved frontispiece portrait and pp. viii, 294, [1] errata, some foxing and offsetting in the preliminaries, in contemporary half blue straight-grained morocco, extremities a little rubbed, spine simply gilt in compartments, with alternate cinquefoils and Maltese cross, lettered in gilt, plain dark endpapers, red silk

marker, gilt edges, contemporary heraldic bookplate, thirteen lines of pencil notes in Beckford's hand on a front fly-leaf and the manuscript note 'Beckford sale lot 842' on the front free endpaper. **£2400**

William Beckford's copy of Lord Holland's penetrating critical and biographical study of the great Spanish poet and dramatist, Lope de Vega (1562-1635). With a frontispiece portrait of Lope de Vega and a dedication to the contemporary Spanish poet, Manuel Josef Quintana, whose 'advice and conversation in collecting the materials necessary to the task' proved invaluable to Holland in researching the work. The text is followed by a list of the contents of the 25 volumes of plays mentioned by Nicolas Antonio, the table of contents of Sancha's edition of Lope's poetry and a list of Lope's plays still extant.

Beckford's notes, characteristically in pencil, refer to six passages in Holland's text, each marked with a page number, and comprising a total of thirteen lines in Beckford's hand.

As is typical with Beckford's books, most of his notes are taken directly from the text, such as 'The prudish press of Spain tolerates no indecency but in the works of a Casuist' and 'One of Lopes plays had the singular honour of being exhibited within the walls of the Seraglio at Constantinople - see Pellicer's Notes to Don Quixote' - a rather appropriate observation to have struck the author of *Vathek*. Rather nice is Beckford's witty rejoinder for the note on p. 93: 'Ld Holland never read the Circe or the Andromeda of Lope de Vega ----happy Lord Holland!'.

Hamilton Palace Sale (1882-3) Lot 842; Rosebery Sale (1975) Lot 137.

11. [BECKFORD.] MCNAYR, James (1757/8-1808).

A GUIDE FROM GLASGOW, to Some of the Most Remarkable Scenes in the Highlands of Scotland, and to the Falls of the Clyde. By James McNayr. Glasgow: Printed at the Courier Office. 1797.

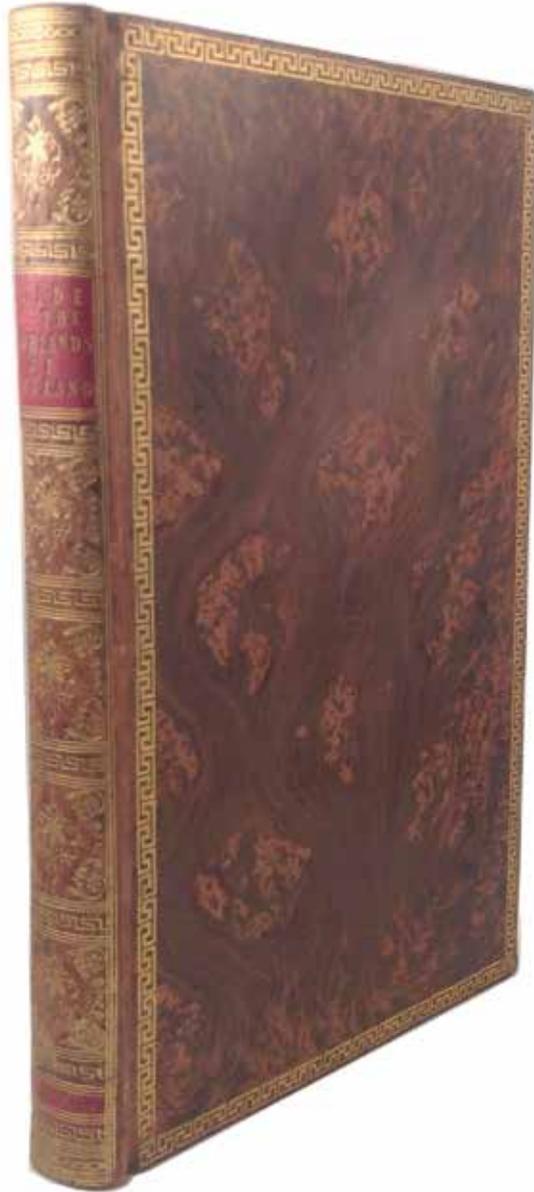
FIRST EDITION. 8vo, (220 x 120mm), pp. [ii], [5]-249, [1], 6 contents, bound without the half-title (almost invariably discarded by Kalthoeber), in contemporary tree calf, Greek Key pattern border gilt on covers, spine richly gilt in compartments with red morocco label lettered in gilt, dentelles and edges gilt, marbled endpapers, with the bookplate of the fifth Earl of Rosebery, also with Kalthoeber's ticket and a manuscript note 'Beckford Sale 2043'. **£3600**

Beckford's copy of the first and only edition of McNayr's itinerary through the highlands of Scotland. Bound for Beckford by Kalthoeber and bearing his ticket, this is a wonderful copy in excellent condition.

'Thou, Nature, art my Goddess!' reads the quotation on the title-page, setting the scene for this account of a tour through some of the grandest and most picturesque scenery in the highlands. McNayr recommends that the journey be undertaken 'from the middle of July to the end of August', when the roads are more likely to be in good condition and the provisions more plentiful. In a dozen easy stages, McNayr takes in the Trossachs, travels from Loch Tay to Killin, Tyndrum and Inverary, around the top of Loch Fyne, along Loch Lomond to Dumbarton and so back to Glasgow. The text abounds in observations on the sublimity of the scenery, as well as providing the reader with copious information on the history of the places visited, and points of interest along the way, such as the birth place of Smollett and the burial place of Fingal. A final section explores the new road to Lanark and its cotton mills and the falls of the Clyde.

Provenance: (1) William Beckford (1759-1844), bound for him by Kalthoeber, with his ticket.
(2) Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929), preserved in the library at Barnbougle until the Beckford sale, Sotheby's 27-28 October 1975, lot 197.

ESTC t35913, at BL, Glasgow, Mitchell, NLS, St. Andrews, Bodleian; Columbia, Huntington, McMaster, Missouri, Texas, Toronto and Yale.



12. BERTRAND, Jean Elie (1713-1797).

CARRARD, Benjamin Samuel Georges (b. 1704).

CORREVEON, Gabriel Seigneux de (1695-1775), & others.

ESSAYS ON THE SPIRIT OF LEGISLATION, in the encouragement of Agriculture, Population, Manufactures, and Commerce. Containing observations on the Political Systems at present pursued in various Countries of Europe, for the Advancement of those essential Interests. Interspersed with various remarks on the practice of Agriculture. Societies of Agriculture. Rewards. Bounties. The Police. Luxury. Industry. Machines. Exportation. Taxes. Inoculation. Marriage. Naturalization, &c. Translated from the original French, which gained the Premiums offered by the Society of Berne in Switzerland, for the best Compositions on this Subject. London: printed for W. Nicoll, at No. 51, in St. Paul's Church-Yard; and G. Robinson, at No. 25, in Pater-noster-Row. 1772.

FIRST EDITION IN ENGLISH. *8vo*, (202 × 120mm), pp. xi, [i], 479, [1], with pencil notes in the text and John Borthwick's pencil ownership inscription on the title page, further notes, in pencil and ink, on the endpapers, unconnected with the text ('Things to be done - 1. Offices to be built 2. South Building at the House etc), in contemporary English calf, spine with raised bands, simply ruled in gilt, red morocco label lettered in gilt, 'Essays on Legislation', very small nick in the head of spine but generally an excellent copy, with the heraldic bookplate of John Borthwick of Crookston on the verso of the title-page. **£900**

The first edition in English of *Essais sur l'esprit de la législation favorable à l'agriculture, à la population, au commerce, aux arts et aux métiers* [pièces couronnées par la Société économique de Berne], Berne, Société typographique, 1766. The opening essay is by Jean Elie Bertrand (1713-1797), theologian, correspondent of Voltaire and Linnaeus and prolific author on a wide variety of subjects from linguistics to hydrography. Two other essays are the Swiss writers Benjamin Samuel Georges Carrard (b. 1704) and Gabriel Seigneux de Correveon (1695-1775).

'The Original Essays, of which a Translation is now offered to the Public, were published in the Memoirs collected by the Oeconomical Society of Berne; but they have been received with such Avidity throughout Europe, as to be published in several Places distinct from the other Memoirs; besides being translated into almost every European language. The Merit of the Works is too great to make a Panegyric necessary here: They abound with original and spirited Observations, sufficient in themselves to recommend them. That they will prove particularly agreeable to the English Reader cannot be doubted, from the numerous Instances and Illustrations of the Arguments, drawn from the Conduct and State of this Kingdom, as well as from the noble Spirit of Liberty diffused throughout them' (*Translator's Preface*).

ESTC t183391; Higgs 5445; Goldsmiths 10829.

13. BRENT, Charles (1668-1729).

AN ESSAY CONCERNING THE NATURE AND GUILT OF LYING. By Charles Brent, M.A. Rector of Christ-Church and St. Werburge in Bristol. The Second Edition Corrected and Enlarged. London, printed for John Wyat, at the Rose in St. Paul's Church-yard. 1711.

SECOND EDITION, CORRECTED AND ENLARGED. *12mo*, (162 × 90 mm), pp. [xxiv], iii, 1-45, 47-199, (odd pagination caused by p. 1 starting on a verso; p. 47 corrects the error between gatherings), in contemporary unlettered calf, blind double fillet border to covers with single vertical floral roll blind-stamped on each

cover, plain spine ruled in blind, with the ownership inscription of Richard Bulkeley, 1721, on the front endpaper.

£300

A handsome copy of a scarce title, first published in 1702. In a new five page preface Brent, who was the rector of Christ Church and St. Werburge in Bristol, discussed the revisions that he has made to the text. 'The subject of this Treatise is very Nice and Critical, Involv'd with Endless Scruples and Difficulties on either side ... And if I have, here and there, melted down a Paragraph, and new Cast it; or made Additions and Improvements, (as I have not a few,) I am so far from thinking it needful to point them out, that I am very desirous they should fall in so seasonably and insensibly, as to be altogether unperceiv'd' (pp. xviii-xix).

Also new to this edition is the long dedication to Edward Colston of Mortlack, in Surrey, a very rich merchant and philanthropist who had formerly lived in Bristol. Colston remained for a long time a major donor to the charities of his native city, where he endowed a number of schools and hospitals and gave large sums for the repair of churches, most notably including the Church of St. Werburgh, where Brent was rector.

'A Lye is such a slippery thing to be fasten'd on, and so given to cast it's Skin, and to shift from Shape to Shape, that unless we are Intent upon the Search, we may fansie we have Clinch'd it close, when, upon opening our hold, we shall find it no such thing; and we may let go that for Innocent, and Harmless Speech, which, upon stricter Examination, might have been found an Arrant Lye' (Chapter I, p. 1, 'What a Lye is').

ESTC t103838.





14. BROOKSHAW, George (c. 1751-1823).

GROUPS OF FLOWERS, Drawn and accurately coloured after nature, with full directions for the Young Artist; designed as a companion to the Treatise on Flower Painting. By George Brookshaw, esq. author of the Pomona Britannica, Treatise on Flower Painting, &c. Second Edition. London: published by Thomas McLean, printed by Turner and Hadley, Minerva Press, Queen's Buildings, Cheltenham. 1819.

SECOND EDITION. *Folio*, (365 x 255 x 4 mm), pp. [viii], [12], with twelve stipple engraved plates, each in two states, one hand-coloured and one uncoloured, with the half-title, some light foxing in the text but the plates clean, in the original drab boards, neatly rebacked, quite dusty and extremities rather worn, with the original attractive printed label on the front board and the armorial bookplate of William Stirling, inscribed by hand 'To Anna C. Stirling'. **£1800**

A charming guide to the drawing and colouring of flowers, intended for the use of young people. The object of the work was to present 'some studies of groups of Flowers in a style of higher finishing'. The six flowers chosen for this purpose are: the Moss rose, the Anemone, the China Aster, the Ranunculus, the Major Convolvulus and the Dog Rose. Each flower is represented by two stipple engraved plates, in two states, one uncoloured and one hand-coloured by Brookshaw. The plates are accompanied by a page of text in which instructions are given to the student and the particular challenges of drawing and colouring that flower are explained. First published in 1817, this was the first of three similar guides, the other two relating to birds and fruit.

George Brookshaw was a successful furniture maker in London who specialised in painted figurative medallions derived from engravings, largely by Angelica Kauffman, combined with panels of garden flowers. He became very fashionable and for a while in the 1780s was patronised by the Duke of Devonshire and the Prince of Wales. He then abruptly abandoned his wife and his business and for about ten years lived under the assumed name of G. Brown, earning a living as a teacher of flower painting. His first painting manual, *A New Treatise on Flower Painting*, was first published anonymously in 1797 and finally appeared under his real name in 1816. His most successful work was *Pomona Britannica*, which appeared in parts form 1804. In addition to the present guide, he published two similar ones, the other two related to birds and fruit.

'But the advantage of learning to draw Flowers, and other simple natural objects, in a graceful and easy style, is far greater than may at first sight be imagined; it improves and enlarges the mind, by leading it to observe the various beauties of Nature that are scattered over every sprig, stem, flower, or leaf: it materially tends to chasten and correct the taste' (Advertisement).

*the rise, union, power, progressions, separations
and corruptions of poetry*

15. BROWN, John (1715-1766).

THOUGHTS ON CIVIL LIBERTY, on Licentiousness, and Faction. By the Author of *Essays on the Characteristics*, &c. Newcastle: Printed by T. White and T. Saint, for L. Davis and C. Reymers, against Gray's-Inn-Gate, Holborn, London; Printers to the Royal Society. 1765.

[bound after:] THE HISTORY OF THE RISE AND PROGRESS OF POETRY, through its several Species. Written by Dr. Brown. Newcastle: Printed by T. White and T. Saint, for L. Davis and C. Rey-mers, against Gray's-Inn-Gate, Holborn, London. 1764.

FIRST EDITION; SECOND EDITION. *Two works in one volume, 8vo, (203 × 115mm), pp. History: vii, [i], [9]-266, [2] advertisements; Thoughts: 167, [1], in contemporary speckled calf, foot of spine chipped, some light surface wear to spine and extremities, red morocco label lettered in gilt.* £950

First edition of John Brown's wide-ranging discussion of civil liberty, which includes comparisons of Great Britain with Sparta, Athens and Rome. Brown's remarks on education in this work provoked an attack from Joseph Priestley in, *An essay on a course of liberal education for civil and active life. With plans of lectures on I. The Study of History and general Policy. II. The History of England. III. The Constitution and Laws of England. To which are added, remarks on a code of education, proposed by Dr. Brown, in a late treatise, intitled, Thoughts on Civil Liberty*, London 1765.

The other work in the volume is Brown's critical analysis of the development of poetry. Starting with a discussion of melody, dance and poetry 'in the savage state', Brown goes on to explore the origins of Hebrew, Indian, Chinese and Peruvian poetry and discusses at some length the development of various kinds of poetry in ancient Greece as well as in other European countries. This is a simplified edition under a new title of *A dissertation on the rise, union, and power, the progressions, separations, and corruptions, of poetry and music*, London 1763, with the section on music omitted. An advertisement leaf after the title informs the reader: 'It is thought proper to inform the Purchasers of the 'Dissertation on the Rise, Union, &c. of Poetry and Music,' that the Substance of *this* Volume is contained in *That*; which is now thrown into the present Form, for the Sake of such classical Readers as are not particularly conversant with Music'.

Thoughts: ESTC t789.

History: ESTC t101765.

16. BYRON, Medora Gordon (fl. 1808-1816).

CELIA in search of a Husband. By a Modern Antique. In two volumes. Second Edition. Vol. I [-II]. London: printed at the Minerva=Press, for A.K. Newman and Co. (Successors to Lane, Newman, and Co.) Leadenhall-Street. 1809.

SECOND EDITION. *Two volumes, 8vo, (196 × 117mm), pp.viii, 322, [2]; [iv], 306, [2], with the half-titles, in contemporary half red morocco over marbled boards, gilt rules to spine and covers, spines lettered and numbered in gilt, with the Conyngbam bookplate.* £800

An entertaining novel written in response to Hannah More's *Coeleb in search of a Wife*, which had become an immediate best-seller on its publication the previous year. The excessive piety and moralising tone of More's novel stuck in the throat of more sophisticated writers such as Jane Austen, who disliked it intensely. In the present work, the heroine cuts a more modern figure: she is an intelligent, no-nonsense young lady from the country who comes to stay with her sister in London, only to be thrown into the middle of the corrupt and cynical marriage market of fashionable society.

Little is known of the identity of this novelist, who published nine novels with the Minerva Press. She published under two pseudonyms, 'a Modern Antique', as here, and 'Medora Gordon Byron' or 'Miss Byron', thought to be a combination of Lord Bryon's names with that of

his character Medora, from the *Corsair*. Cited as her 'best work' (along with *The Spinster's Journal*, 1816) by the *Feminist Companion to Literature*, this early novel shows her already turning away 'from upwardly-mobile love stories and pious pattern characters (condemning fashionable society, boosting domesticity) towards a sympathetic probing of the melancholy but good-hearted male and the nervous, self-defensive female solitary'.

'Celia, though displaying moral as well as personal charms of no ordinary occurrence, is not absolutely out of nature. She acts up to the principles of religion, without any of the modern cant; with a mind perfectly feminine, she is bold enough to let reason take the lead; and, in a world of levity, she sets an example which the young of her sex in the present day would do well to imitate. To ladies and gentleman, this Modern Antique (as the lady calls herself, if lady it be who is the author,) reads a very instructive lecture. All the fashionable absurdities of the day are neatly satirized; and the modern London-fine-world is here drawn with exactness, and exhibited, as it ought to be, not as an object of envy, but of disgust' (*Monthly Review*, October 1809).

Garside, Raven & Schöwerling 1809:15; Block p. 31; Blakey p.227.

17. CAMPBELL, Archibald (1724-1780).

THE SALE OF AUTHORS, a Dialogue, in imitation of Lucian's Sale of Philosophers. London: printed, and sold by the Booksellers in London and Westminster. 1767.

FIRST EDITION. 8vo, (170 × 102 × 19 mm), pp. xvi, 200, 209-250, [1] advertisement leaf, in contemporary calf, double gilt filet on covers, plain spine with raised bands ruled in gilt, old paper label lettered in gilt, some wear to extremities, lower portion of front joint cracked, with the bookplate of Ireland's Library in Lewes and the early ownership inscription of James Darvel. £750

A delightful work of satire in which fashionable writers of the day are sold at knock-down prices to grumbling booksellers. Archibald Campbell is mostly remembered for his *Lexiphanes*, 1767, which is an attack on the diction of Johnson.

It contains the first printed appearance of the story about Gray's escaping from his college rooms in his shirt by a rope-ladder when undergraduates raised a false fire alarm (though Campbell gave the tale less credence than some later writers have done' (Oxford DNB).

The advertisement leaf is a full page puff for the author's *Lexiphanes*. This copy has the charming booklabel of Ireland's Library in Lewes.

ESTC t96628.

18. CAREY, William Paulet (1759-1839).

CRITICAL DESCRIPTION OF THE PROCESSION OF CHAUCER'S PILGRIMS TO CANTERBURY, painted by Thomas Stothard, Esq. R.A. Respectfully addressed, by permission, to John Leigh Philips, Esq. By William Carey. London, published by T. Cadell and W. Davies, for R.H. Cromek, 64, Newman-Street. 1808.

FIRST EDITION. 12mo, (153 × 93mm), pp. 77, [3] advertisements; in contemporary tree calf, plain flat spine with remnants of gilt ruling, extremities slightly worn. £600

First edition of this account of Stothard's paintings of Chaucer's Canterbury pilgrims by the eccentric critic and art dealer William Carey, brother of the Philadelphia bookseller Mathew Carey. The project of a picture of Chaucer's pilgrims had first been suggested by William Blake, but the publisher Robert Cromek was put off by the severity of Blake's style and commissioned Stothard instead. 'It is but justice to note', writes Carey in defence of Cromek, 'that we are indebted to Mr. Cromek for the first intention of employing Mr. Stothard to paint the picture of the Procession of Chaucer's Pilgrims. The same spirit conceived the idea of employing that extraordinary artist, Blake, to compose his grand designs for Blair's Grave' (footnote, pp. 10-11). Three pages of advertisements follow the work, including a page and a half dedicated to Blake's illustrations of Blair: 'A few copies remain unsold, printed on a large elephant quarto paper, with Proof Impressions of the plates on French paper'.

Bentley, *Blake Books*, 1338.

Cicero spun to the utmost - an attempt to improve Denham

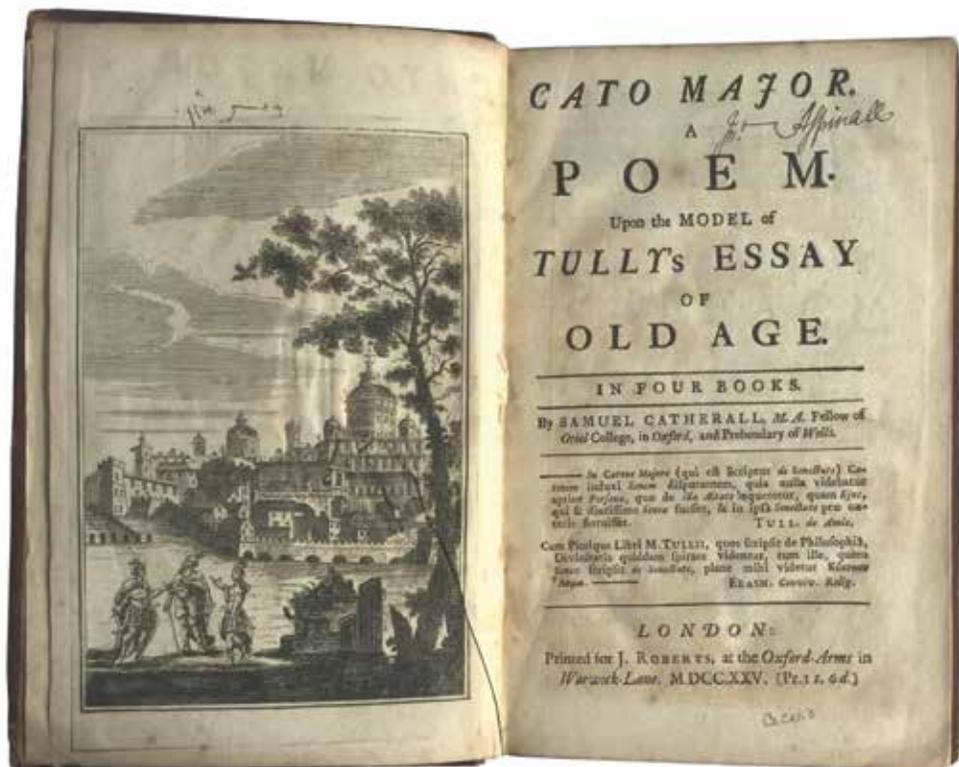
19. CATHERALL, Samuel (1661?-1723?).

CATO MAJOR. A Poem. Upon the Model of Tully's Essay of Old Age. In Four Books. By Samuel Catherall, M.A. Fellow of Oriel College, in Oxford, and Prebendary of Wells. London: printed for J. Roberts, at the Oxford-Arms in Warwick-Lane. 1725.

FIRST EDITION. 8vo, (193 x 119mm), pp. xvi, 88, with an engraved frontispiece included in the pagination (as in Faxon), the first and last few leaves a little dusty, in contemporary gilt and blind ruled calf, spine ruled, considerably worn and with the joints split but holding on the cords, head and tail-cap missing, the surface of the boards worn, extremities bumped, with the ownership inscription of 'Jno. Aspinall' on the title page, an early catalogue annotation on the front free endpaper and the recent booklabel of Jim Edwards. £750

A scarce versification of one of Cicero's most famous essays, printed by Samuel Richardson. The author, fellow of Oriel College and a canon of Wells Cathedral, explains in his preface that he was inspired by Denham's earlier translation of the same text: 'About three years ago, lighting on Sir John Denham's translation of that celebrated piece (Tully's book De Senectute) and, not without some wonder and pity, seeing that great genius fall so much below the spirit of the Roman orator, in his English metre; I was so vain, as to think a kind of paraphrase of the same essay, would succeed easier and better: and therefore, at my leisure hours, when severer studies became tedious, I undertook to build a poem (if it is worthy to be call'd so) on Tully's most exquisite model; taking special care to follow his exalted sentiments, as closely as I could, and not presuming to add much of my own, unless where I am fond of spinning out a Ciceronian thought to the utmost'.

ESTC t128149; Foxon C72.



20. CERDAN, Jean-Paul de (fl. 1677-1682).

THE EMPEROUR AND THE EMPIRE BETRAY'D: by Whom and How. Written by a Minister of State residing at that Court, to one of the Protestant Princes of the Empire. Published for the satisfaction of all good Protestants. London: printed for B. M. at the Duke of Lorain's Head in Westminster. 1681.

FIRST EDITION IN ENGLISH. 12mo, (142 × 77 mm), pp. [iv], 128, title within ruled border, occasionally cut close at the top, shaving a couple of page numbers, otherwise an excellent copy in contemporary unlettered sheep, the covers blind-ruled, with the heraldic Ilchester bookplate on the final pastedown (upside down), tiny crack in the front joint, edges marbled. £600

A handsome copy of the first of two English editions of Cerdan's bitter attack on the policies of Louis XIV, first published in French in Holland the year before, with a false Cologne imprint: *L'Empereur et l'Empire trahis, et par qui & comment*, Cologne, Pierre Marteau, 1680. Written in the aftermath of the Peace of Nimwegen in 1678-9, Cerdan launches his attack on the French establishment with particular reference to the conspiracies of the Jesuits, and the machinations of the Church of Rome. The author appears to have lived in exile in Prague. He had earlier written a similar work published in English in 1681 as *Europe a Slave, unless England Break Her Chains*, a text which was at one time attributed to John Evelyn.

Wing C1672B; ESTC r229527; see also Cioranescu XVII, 18119.



20. CERDAN



21. CHAPMAN

21. CHAPMAN, George (1723-1806).

A TREATISE ON EDUCATION. In two parts. With the Author's Method of Instruction while he taught the School of Dumfries. And a View of other Books on Education. The Fourth Edition, considerably enlarged. By George Chapman, LL.D. London: published for the Author; and sold by the Booksellers in Town and Country. 1790.

FOURTH EDITION 'CONSIDERABLY ENLARGED'. 8vo, (207 x 121mm), pp. xii, 242, [1], [3], 37, [1], [2], in contemporary tree calf, single gilt filet to covers, flat spine gilt in compartments with red morocco label lettered in gilt, edges sprinkled in red, with the contemporary beraldic bookplate of the Right Hon. Lord Banff. **£500**

A handsome copy of this enlarged edition of Chapman's important and popular work. Following the main text is the 'Copy of the Supplication presented by the Senior Scholars of the School of Dumfries to the Magistrates and Town Council, 23d August 1762', Latin verses on the birth of the Prince of Wales composed by the boys at Chapman's school, 'as a specimen of scholastic industry'. The final section, 'A View of Books published on Education', includes reviews of twenty-eight works in French and English and provides a fascinating perspective on the different philosophies of education under debate.

The final leaf contains ‘Some Books proper for Boys while they read the Classics at School’ and a brief advertisement. ‘The Author, willing to show his gratitude to his numerous Subscribers, and wishing to render the work as useful as he possibly can, intends, through the course of the years 1790 and 1791, if his health and his understanding remain, to make himself acquainted with any new books that may be published on Education, and to give his Subscribers a view of them *gratis*, on a sheet that may be bound up with this edition’.

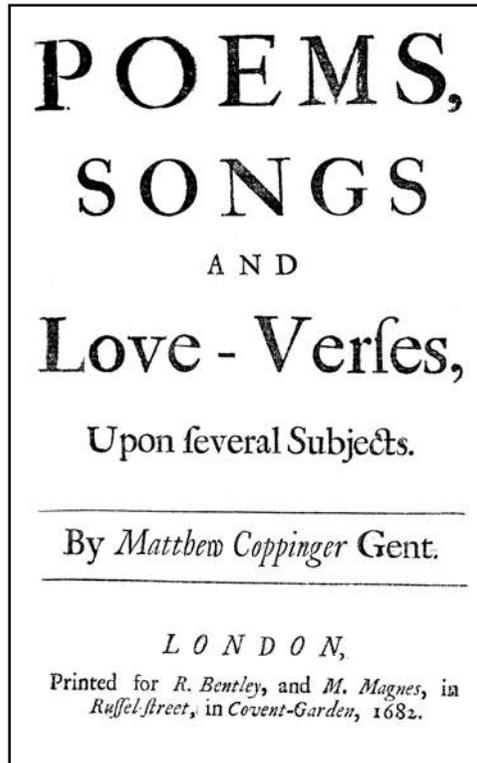
ESTC t65453.

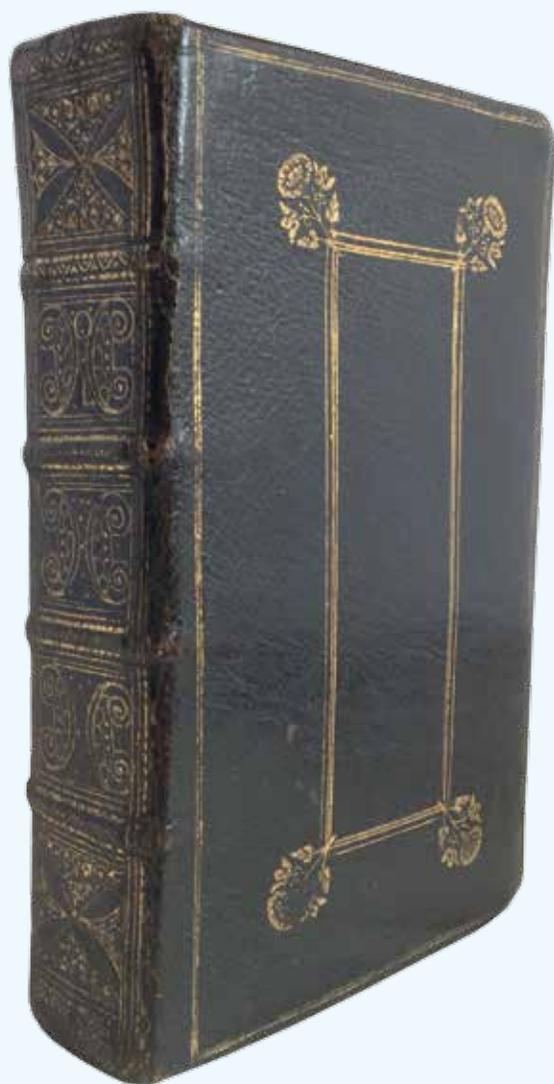
22. COPPINGER, Matthew (active 1682-1695).

POEMS, SONGS AND LOVE-VERSES, upon several Subjects. By Matthew Coppinger, Gent. London, printed for R. Bentley, and M. Magnes, in Russel-street, in Covent-Garden, 1682.

FIRST EDITION. 8vo, (160 × 98 mm), pp. [vii], [i], 128, [6] contents, H1 torn cleanly across the text without loss, text fairly browned throughout, trimmed close at the top with the odd headline and page number shaved, in contemporary calf, spine restored, red morocco label lettered in gilt, spine gilt in compartments but gilt faded and rather marred by the restoration, with the early armorial bookplate of I. Mansel. **£3500**

A rare book of Restoration verse, containing almost a hundred poems on various subjects. This is the author’s only lifetime publication and is dedicated to the Duchess of Portsmouth. Included are a series of amorous poems addressed to ‘Clelia’, imitations of Martial, epitaphs, and acrostics.





Of particular note are three poems relating to Colonel Simon Lambert, of Barbados, and a further poem addressed to Governor Atkins, who was governor of Barbados. Coppinger appears to have lived in the West Indies for a time, before moving to New England in 1675. At what point he came to London is not clear, but in time he gained a degree of notoriety as a player in Bartholomew Fair. In 1695 he was hanged at Tyburn for stealing £7 and a watch. The Rosenbach Museum has a unique copy of a 12-page pamphlet printed for the occasion, giving an account of Coppinger's 'life, conversation, birth, education, pranks, projects, and exploits, and merry conceits.' A few of his poems were printed in *Poems on Affairs of State*, 1695, and then reprinted as a 15-page folio in 1705 (Foxon C429).

Wing C6108; ESTC r20376, at BL, Bodleian, Worcester College, Brotherton; Folger, Harvard, Huntington, Newberry, Princeton, Michigan, Texas, Wellesley and Yale.

23. CRESSY, Hugh Paulinus, called Serenus (1605-1674).

EXOMOLOGESIS or a Faithfull Narration of the occasion and motives of the Conversion unto Catholique Unity of Hugh-Paulin de Cressy, lately Deane of Laghlin &c. in Ireland, and Prebend of Windsore in England ... Printed at Paris. Ann. Dom. 1647.

FIRST EDITION. 12mo, (134 x 82 mm), pp. [xxiv], 348, 343-655, [1], [2] blank, text and register continuous despite pagination, occasional notes cut a little close on outer margin, in seventeenth century English black goatskin with triple fillet panel and flower tool at the outer corners, gilt, within double fillet border, spine elaborately gilt in compartments, with the initials 'OL' gilt in the second compartment, gilt edges, with the nineteenth century bookplate of James Francis Alderton and the ink inscription on the front fly-leaf 'Oswald Langwith Booke Bought of Mr. Hilyard pret 0-5-0'. **£3500**

A handsome copy of this important Catholic treatise in an elegant seventeenth century English binding. Cressy was born in East Grinstead in Sussex, was elected a fellow of Merton College Oxford and then took orders in the Church of England. He became chaplain first to Thomas, Lord Wentworth and then to Lucius Cary, Lord Falkland, with whom he went to Ireland in 1638. After his return from Ireland he joined Charles Berkeley, Lord Falmouth, in a tour of Europe, which resulted in his conversion to Catholicism in Rome in 1646. He then went to Paris where he received further instruction from Henry Holden and it was here that he wrote his *Exomologesis*, an explanation of the motives leading to his public recantation of the Church of England and his conversion to Catholicism. He later joined the English Congregation of the Order of St. Benedict at St. Gregory's in Douai where he made his profession in 1649. Cressy later returned to England where he was appointed the prior of Rochester Cathedral. He was much respected by the moderate party in the Church of England, although attacked by some such as Dr. Stillingfleet, who charged him with credulity and lack of proper historical argument. Anthony Wood defended Cressy and commended him for 'his grave and good style, proper for an ecclesiastical historian'. Wood also described the reception of Cressy's work among English Catholics: 'this *Exomologesis* was the golden calf which the English papists fell down and worshipped. They brag'd that book to be unanswerable'.

'Serenus Cressy's book, *Exomologesis, or a faithful narration of the occasion and motives of his conversion unto Catholic Unity*, published in Paris in 1647, is both a highly subjective story of the

author's spiritual itinerary and an excellent comparative study of Catholic and Anglican doctrines on Tradition and Scripture. Far from being accidental, this conjunction of two strains in Cressy's theological autobiography corresponds to fundamental conceptions that slowly dawned on him during his Anglican days and flowered in his reception into the Catholic communion ... The *Exomologesis* is, in the first place, an apology and it could indeed be compared with Newman's famous *Apologia pro Vita Sua* (1864). Cressy's conversion has been attributed, as he complains in the preface, to 'worldly ambition, discontent and melancholy', by persons who 'did assume to themselves the authority or rather licence to judge of my inward thoughts and intentions'. Cressy originally planned no rejoinder; but at a time when he was considering entering the Carthusian Order, his spiritual adviser asked, or ordered, him to 'give some proof both of the mature advice and also reasonableness of my change'. Thus Cressy wrote the *Exomologesis* ... Like Newman, Cressy found no other way to do this 'than by discovering myself nakedly to my very thoughts' (George Henry Tavad, *The Seventeenth-Century Tradition: A Study in Recusant Thought*, Leiden 1978, pp. 109-110).

Provenance: Oswald Langwith, Clerk of the Vestry at York Minster 1691-1723. The spine has the initials 'OL' in gilt, which were probably added soon after the book was bound, though they may have been part of the original tooling. The front fly-leaf bears the inscription 'Oswald Langwith Booke Bought of Mr. Hillyard pret 0-5-0'. Francis Hillyard was a bookseller in York.
(2) With the nineteenth century bookplate of James Francis Alderton.
(3) From the collection of James Stevens Cox.

Wing C6894.

24. CUMBERLAND, Richard (1732-1811).

ANECDOTES OF EMINENT PAINTERS IN SPAIN, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom. By Richard Cumberland. In two volumes. Vol. I [-II]. London: printed for J. Walter, Charing-Cross. 1782.

FIRST EDITION. *Two volumes, 12mo (156 x 95 mm), pp. [iv], 225, [1], [2] index; [iv], 224, [1] index, [1], in contemporary tree calf, spines ruled in compartments and numbered in gilt, red morocco labels lettered in gilt.* **£650**

A handsome copy of this guide to Spanish art written by the dramatist and diplomat, Richard Cumberland. Public awareness of the art and artists of Spain was growing as travellers made comparisons with the work of the Italian masters. Collectors and dealers were beginning to look towards Spain as a new source of supply and Cumberland's detailed work was a great success. It was based in part on Cumberland's observations made in Spain and in part on Antonio Palomino's *Vidas de los pintores y estatuarios eminentes españoles*, which was translated into English in 1739.

In 1780, Cumberland was sent on a confidential mission to Spain in order to negotiate a peace treaty during the American War of Independence that would weaken the anti-British coalition. Although he was well received by Charles III of Spain and his government, the sovereignty of Gibraltar proved insurmountable and Cumberland was forced to return to England empty handed. The government then refused to repay his expenses, even though he was out of pocket to the tune of £4500, a blow to his finances that he never really recovered from. One of the few positive results of his time in Spain was the research that he did for this book.

'I had already published in two volumes my Anecdotes of eminent Painters in Spain. I am flattered to believe', Cumberland wrote, 'it was an interesting and curious work to readers of a certain sort, for there had been no such regular history of the Spanish School in our language, and when I added to it the authentic catalogue of the paintings in the royal palace at Madrid, I gave the world what it had not seen before as that catalogue was the first that had been made and was by permission of the King of Spain undertaken at my request and transmitted to me after my return to England' (*Memoirs of Richard Cumberland*, 1806, pp. 298-299).

ESTC t116936.

not in ESTC

25. DELONEY, Thomas (1543?-1600).

THE SPANISH LADY'S LOVE to an English Sailor. [London:] Printed and Sold in Bow Church-Yard, London. [circa 1750].

Landscape folio, (248 × 360 mm), a verse broadside with drop-head title, the poem printed in roman type in four columns, on one side only, the columns separated by rules of ornamental type, the drop-head title printed above the first two columns, with a woodcut illustration (117 × 80 mm) above the first column, paper fairly but consistently browned, early folds, a little dog-eared. **£800**

A scarce illustrated verse broadside of a popular ballad by Thomas Deloney. First published in the late 1650s (or early 1660s), this poem was frequently published in broadside form well into the nineteenth century. ESTC lists twenty-one editions, all scarce, but not this one, although it does include a number of slightly different Bow Church Yard imprints from the 1730s and 1750s.

26. DERRICK, Samuel (1724-1769).

A POETICAL DICTIONARY; or, the Beauties of the English Poets, Alphabetically Displayed. Containing the most Celebrated Passages in the following Authors, viz. Shakespear, Johnson, Dryden, Lee, Otway, Beaumont, Fletcher, Lansdowne, Butler, Southerne, Addison, Pope, Gay, Garth, Rowe, Young, Thompson, Mallet, Armstrong, Francis, Warton, Whitehead, Mason, Gray, Akenside, Smart, &c. In four volumes. Vol. I [-IV]. London, printed by J. Newberry, J. Richardson, S. Crowder and Co. T. Longman, T. Davies, R. Stevens, T. Caslon, J. Coote, and G. Kearsley. 1761.

FIRST EDITION. *Four volumes, 12mo, (172 × 98mm), pp. xii, 288; [ii], 244; [ii], 276; [ii], 252, small marginal tear to the title of volume three, without loss, in contemporary half calf over marbled boards, flat spines simply ruled and numbered in gilt with black morocco labels lettered in gilt, with a library stamp marked 'T.K.S.' on the title-pages, partly obscuring the lettering, and with the booklabel of Old Steningford Hall pasted on each title-page, partially or completely obscuring the 'A' of the title.* **£500**

An attractive copy of Samuel Derrick's selection of English poetry, arranged according to subject, from 'Abbey' to 'Zimri', through 'Folly', 'Genius', 'Gentlewoman' (and, later, 'Woman'), 'Kensington Garden', 'Marriage' and 'Pleasure'. Derrick was an actor turned writer from Dub-

lin whose most interesting works include a translation of Cyrano de Bergerac's *A Voyage to the Moon*, 1753 and an edition of Dryden's works published in 1760. After the failure of his acting career he continued to work closely with the theatre, making various verse and prose contributions and publishing a successful commentary, *The dramatic censor; being remarks upon the conduct, characters, and catastrophe of our most celebrated plays*, London 1752. On first arriving in London, he made the acquaintance of Boswell, who later regretted his earlier friendship with 'this creature ... a little blackguard pimping dog' (*Boswell's London Journal*, ed. Potten, 1950, p. 228). Johnson, when asked who was the finer poet, Derrick or Christopher Smart, famously replied, 'Sir, there is no settling the point of precedency between a louse and a flea' (Boswell, *Life of Johnson*, ed. Hill and Powell, 1934, IV, 192 - 193).

In the preface, Derrick argues that as English boasts the greatest poetry of any modern language, it is an injustice to the nation to neglect it and he believes that the lack of this sort of anthology proves that it has been neglected. He allows that some similar works have been published, for example Byshe's *Art of Poetry*, but these have tended to concentrate on translations from the classics: 'but these are not the perfections of Dryden and Pope: it is Homer and Virgil we compliment in our admiration; the only merits of our great countrymen that occur, are classical knowledge, and talents for smooth versification. It is in their original works, their imitations of nature, and not of men, that we must look for that excellence in our most celebrated writers, which reflects honour upon the nation, and helps to exemplify its literary character' (p. ix-x).

'The various topics in these volumes are arranged in alphabetical order; so that they may be easily found, and the authors name is affixed to each. Here the man of knowledge and erudition will find an index to refresh his memory; the preceptor proper themes to exercise and enrich the mind of his pupil; and knowledge, supported by ornament, will be insensibly conveyed to the young gentleman's heart, who shall reap instruction from the amusement ... The editor hopes the work may be also an agreeable present to the ladies, many of whom boast a more refined taste than the generality of the other sex' (p. x - xi).

ESTC t42700; Roscoe A412.

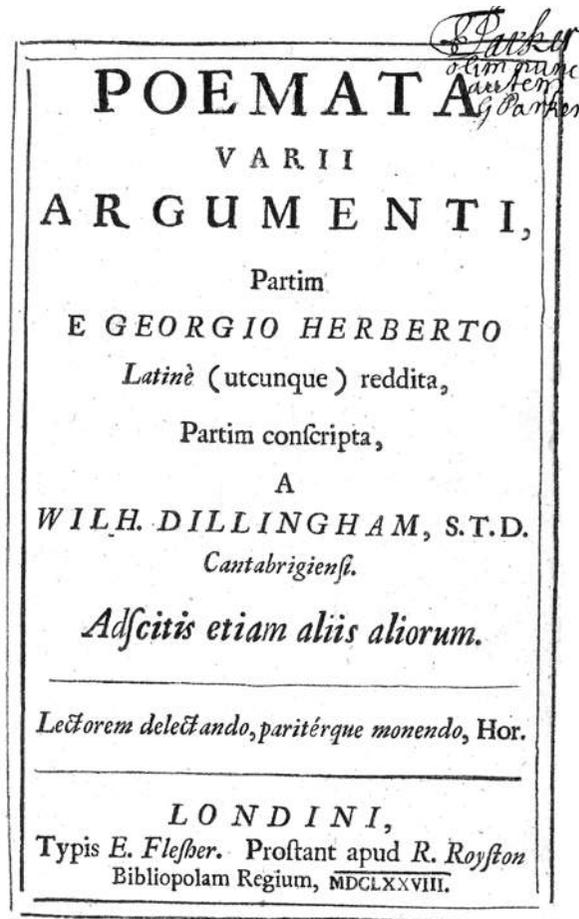
**27. DILLINGHAM, William (ca. 1617-1689).
HERBERT, George (1593-1633).**

POEMATA VARI ARGUMENTI, partim e Georgio Herberto Latinè (utcunque) reddita, Partim conscripta, a Wilh. Dillingham, S.T.D. Cantabrigiensi. Adscitis etiam aliis aliorum. Londini, Typis E. Flesher. Prostant apud R. Royston Bibliopolam Regium. 1678.

FIRST EDITION. 8vo, (156 x 96 x 15 mm), pp. [viii], 238, occasional manuscript annotations, in contemporary calf, covers blind stamped with double fillet, corner fleurons and a central tooling of four fleurons separated by the letters 'T.B.' (subsequently added?), quite possibly this decoration was once gilt, as the binding is considerably worn, although still sound; spine rubbed, headcap chipped and joints splitting in upper compartment, simple shelf mark labels on an otherwise unlettered spine, from the library of the Earl of Macclesfield, with the North Library bookplate and the later booklabel of J.O. Edwards, and the Macclesfield blind stamp on the title page, inscribed on the front flyleaf, 'E libris Thomae Parker ex dono Edwardi Bagshaw' and on the title page '...? Parker olim nunc autem G Parker'. £1200

A good copy of the first proper anthology of Neo-Latin verse to be published in England. Compiled by William Dillingham, who was vice-chancellor of Emmanuel College, Cambridge, before he gave up his post after the Act of Uniformity, and retired to Oundle in Northamptonshire, where his brother was the vicar. The first section of this volume is devoted to Dillingham's own translations of the poems of George Herbert, including 'The Church Porch' and 'The Sacrifice'. Dillingham's other contributions include a poem on the Oundle church bells and another on the bowling green at nearby Sulehay. Among the other pieces included are Latin poems by Grotius, Vida, Erasmus, Beza, Thomas More, and Phineas Fletcher. For a full discussion of this important anthology, see D. K. Money, *The English Horace: Anthony Alsop and the Tradition of British Latin Verse*, pp. 39-42.

This copy is inscribed on the front fly-leaf, 'E libris Thomae Parker ex dono Edvardi Bagshaw'. The recipient became the 1st Earl of Macclesfield in 1721 and at some point had his initials added to the binding. On the title-page is a further inscription recording the transmission of this copy to George Parker, later the 2nd Earl of Macclesfield. With a woodcut device on the verso of A4 showing a palm tree with the motto 'Depressa Resurgo'.



ESTC r17058; Wing D1484.

28. DODD, William (1729-1777).

AN ORATION delivered at the Dedication of Free-Masons' Hall, Great Queen-street, Lincoln's-Inn-Fields, on Thursday, May 23, 1776 ... Published by General Request, under Sanction of the Grand Lodge. London: printed for the Society, and sold by G. Robinson in Pater-noster-Row; Richardson and Urquhart at the Royal Exchange; and at Free-Masons' Hall, in Great Queen-street. 1776.

FIRST EDITION. 4to, (275 x 220mm), pp. [iv], 16, [4], uncut throughout, partly unopened, stab-sewn in the original wrappers as issued. £500

An excellent, unsophisticated copy of this scarce speech given by the colourful and unfortunate William Dodd, poet, dramatist, cleric and forger. A prolific author, in addition to his theological works, Dodd wrote several plays, numerous poems, including *The African Prince*, 1749 (telling the story of the rescued slave, William Anseh Sessarakoo), a 'rather loose novel'

called *The Sisters*, 1754 and a compilation, *The Beauties of Shakespeare, thought to be where Goethe first discovered Shakespeare*. Dodd's greatest success lay in his powers of oratory. He was enormously popular and effective as a preacher and his sermons on behalf of charities, such as the 'Magdalen House', were much praised. Horace Walpole wrote in his Letters (iii, 282) that Dodd spoke 'very eloquently and touchingly', in the French style, and that many of his hearers were reduced to tears. However, scandal and increasing personal debt led him to forge a bond in the name of his patron, Lord Chesterfield, and he was arrested, committed for trial and convicted in February 1777. A flurry of pamphlets followed and there were numerous petitions on his behalf, one of which bore the signatures of twenty-three thousand people. Dr. Johnson tried to obtain a pardon for him, wrote several papers and petitions in his defence and wrote a sermon for him, which Dodd preached to his fellow-prisoners in Newgate chapel on 6th June. He was executed on 27th June 1777.

The scarce pamphlet gives a short history of masonry and a celebration of its achievements. The final four leaves contain, after a separate title-page but with continuous register, 'Proposals for printing by subscription, Free-masonry: or, a general history of civilization. In which the rise and progress of arts, sciences, laws and religion, will be detailed: together with an account of the lives of such sages and philosophers, eminent men and masons, as have added to the improvement and cultivation of mankind'. This larger work on the history of freemasonry, intended to have been two volumes quarto, was never produced. At the foot of the title-page is the note: 'Any profits arising from the sale of this Oration, will be given to the Hall fund'.

ESTC t105332, at BL, CUL, Bodleian, Folger, Grand Lodge of New York, Huntington, McMaster, North Carolina and Yale.

29. DODSWORTH, Anna Barrell (circa 1740-1801).

FUGITIVE PIECES, by Mrs. Dodsworth. Canterbury: printed by Simmons and Kirkby, 1802.

FIRST EDITION. *8vo in fours, (180 × 104mm), pp. [iv], 107, in contemporary mottled calf, single gilt file to covers, flat spine gilt in compartments, green morocco label lettered in gilt, worn at extremities, marbled endpapers, H.E.M. Montresor bookplate and the contemporary inscription 'Jane Cage The Gift of the Revd. Francis Dodsworth 1802'.* **£750**

An attractive association copy of this scarce volume of poetry, posthumously printed at the request of the author and presented by her widower, the Rev. Francis Dodsworth to Jane Cage (one of the poems is 'To Eliza Graham, on her Marriage with the Rev. Charles Cage'). Little is known about the life of British Romantic poet Anna Barrell Dodsworth. She was married for forty-three years ('of uninterrupted felicity') to the Rev. Francis Dodsworth, who had purchased and extended a house called Whitemans, in the village of Doddington in Kent. At some point Mrs Dodsworth had spent some time in Bath ('Badinage: on recovering from a bad fit of sickness at Bath, July 1794) and she had evidently had some connection with Lady Anna Miller's poetry circle at Batheaston as several poems mention Batheaston and the famous vase: 'On Fun, or the modern art of tormenting, for the vase, at Bath Easton' (p. 54), while a few others are subtitled 'a Prize Poem at Bath Easton' (viz. 'Chance', p. 81, 'Dissipation', p. 84 and 'Wishes', p. 91). It is clear also that she was sending in entries to the Batheaston circle by post, not always with success, as the note on p. 57 reveals: 'Some verses on the subject of FUN, (not here printed), being sent back unread, and pronounced by a Reverend Divine as unfit for the Vase, at Bath Easton, and the next subject being 'Petulance', the following lines were sent'.

‘The writer of the following Pieces was desirous that they should be printed by subscription after her decease, and that the profits thence arising should be given to an hospital ... A few copies only have come from the press, in order to be distributed among her select friends’.

OCLC lists BL, Bristol, Bath, Cambridge, Somerset; Stanford, UC Davies, Yale, DLC, Illinois, Oakland, NYPL and Wisconsin.

Jackson, *Romantic Poetry by Women*, p.105.

30. DOGLIONI, Giovanni Nicolo (1548-1629).

THE HISTORIAN’S GUIDE. In Two Parts. First, the Recovery of Lost Time; being a Compendious Chronology of the World, from the Creation, to this Present Age. Translated out of Italian. Second, Englands Remembrancer; Being a Summary Account of all the Actions, Exploits, Battles, Sieges, Conflicts, &c. And all Remarkable Passages in His Majesty’s Dominions. London, printed for W. Crook at the Green Dragon without Temple-Bar. 1676.

FIRST EDITION IN ENGLISH. *Small 8vo, (141 x 85mm), pp. [vi], 7-95, ‘86’, 89-122, [5] advertisements, pagination erratic but text complete, in contemporary mottled calf, gilt filet to covers, spine chipped at head and foot, simply ruled in gilt with red morocco label lettered in gilt, with the later booklabel of James Stevens Cox.* **£600**

A handsome copy of this scarce chronology. Written in two parts, the first seems to be the only English edition of Doglioni’s *Compendio historico universale*, a work which appeared in different forms and numerous different editions. This section has its own title page, immediately following the general title page, in which the sub-title is repeated and extended: ‘The Recovery of Lost Time, being a Compedious Chronology &c. ... to our present Age, with the most notorious Remarks that have occurred, Whether Ecclesiastical, Political, Domestick, or Foreign’. This section (pp. 7-33) consists of fairly brief entries, getting more detailed in the later years and ending with the year 1664 (1661: The death of the most eminent French minister of State, Cardinal Mazarin; The overflowing of Rome, by the River Tiber. The Beatification of Francisco de Sales, Bishop of Geneva).

The second and larger section is an anonymous work, also with its own separate title page: ‘England’s Remembrancer. Being a Summary of the Actions, Exploits, Battles, Sieges, Conflicts, and other remarkable Passages that have hapned in any of His Majesties Dominions, from Anno Domini 1600 until the present Year of 1675. Written by a Lover of his King and Country’. Starting in 1600, Nov. 19.: ‘King Charles the First, born at Dunfermling in Scotland’, this section also takes the form of a chronology, though a much more detailed one, mainly concerned with events from the 1640s to 1674. The short bullet points which are used to describe historical events during this turbulent period of history, and the fact that it is being written comparatively soon after the events, give the text an immediacy which makes for a very exciting read.

This work is sometimes wrongly attributed to Samuel Clarke, who wrote another work under the same title.

ESTC R202, listing several copies in England and Boston Public, Folger, Harvard, Huntington, Indiana, Clark, Vassar and Yale in America.

Wing H2094A.

31. DORSET, Catherine Ann (c. 1750-1817).

THE PEACOCK "AT HOME:?" A Sequel to the Butterfly's Ball. Written by a Lady, and illustrated with elegant engravings. London: printed for J. Harris, Successor to E. Newbery, at the original Juvenile Library, the corner of St. Paul's Church-yard. 1807.

FIRST EDITION. 16mo, (125 x 103 x 3 mm), engraved frontispiece and pp. 16, five further engraved plates after Mulready, browned and slightly foxed, a well-read copy in the original blue printed wrappers, slightly dog-eared, the blue wrapper chipped along the spine, printed with the title on the front wrapper and the advertisement on the back, with the ownership inscription of G. D. Wilde. **£360**

One of the most successful of the many imitations of *The Butterfly Ball* by William Roscoe, which was published in 1802. With illustrations by the Irish painter, William Mulready, the work had been intended as a sequel to Roscoe's work but it soon outstripped it in popularity, running to numerous editions and selling an astonishing 40,000 copies. Published anonymously at first, Dorset allowed her name to appear on the title page of the 1809 and subsequent editions.

Catherine Ann Dorset was the sister of Charlotte Smith, the poet and Gothic novelist. Dorset's earliest published work was some poetry which was included, anonymously, in her sister's *Conversations introducing Poetry*, 1804. She later wrote *Think before you Speak, or, the Three Wishes*, 1810, a translation of a French poem by Jeanne Marie Leprince de Beaumont first published in *Le Magazin des Enfants*, 1757.

Gumuchian 2241; Jackson, *Romantic Poetry by Women*, p. 106.



32. [DRYDEN.]

ROCHESTER, John Wilmot, Earl of (1647-1680).

MARVELL, Andrew (1621-1678).

A COLLECTION OF THE NEWEST AND MOST INGENIOUS POEMS, SONGS, CATCHES, &c. AGAINST POPERY, Relating to the Times. Several of which never before Printed. London, Printed in the Year 1689.

[with:] A SECOND COLLECTION of the Newest and Most Ingenious Poems, Satyrs, Songs, &c. against Popery and Tyranny, Relating to the Times. Most of which never before Printed. London, Printed in the Year 1689.

[with:] A THIRD COLLECTION of the Newest and Most Ingenious Poems, Satyrs, Songs, &c. against Popery and Tyranny, Relating to the Times. Most of which never before Printed. London, Printed in the Year 1689.

[with:] THE FOURTH (AND LAST) COLLECTION of Poems, Satyrs, Songs, &c. Containing,

I. A Panegyrick on O. Cromwell, and his Victories: By E. Waller, Esquire.

II. Oceana & Britannia.

III. An Essay upon the E. of Shaftesbury's Death.

IV. A Satyr in Answer to a Friend.

V. An Historical Poem.

VI. The Rabble.

VII. The Fourth Satyr of Boileau, to Mr. W. R. Jan. 1687.

VIII. A Letany for the Fifth of November, 1684.

IX. A short Letany: To the Tune of Cook-Laurel.

X. An Essay upon Satyr. By Mr. J. Dr---den.

XI. The City-Ballad. 1682.

Most of which never before printed. London: printed Anno Dom. 1689.

SECOND EDITION OF PART I; FIRST EDITION OF PARTS II-IV. 4to, (213 x 165 mm), pp. [ii], iv, 23, [1]; [ii] blank, [ii] title-page, 5-31, [1]; [ii] blank, [ii] title-page, 5-32; [ii], 33 (ie 34), p. 32 numbered correctly, p. 33 and p. 34 misnumbered, small tear to the margin of E4 of the Fourth Collection, with loss but not touching text; some browning and spotting through the text, particularly the final work, in contemporary calf, considerably worn, several wormholes in the upper cover, one in the lower, erosion to the surface of the leather; spine worn, front joint very cracked, headcap chipped, leather dry, contemporary mathematical jottings on the front endpaper, with the Belton House bookplate. **£750**

One of the most significant poetical miscellanies to have been published in the aftermath of the Glorious Revolution. Many of the poems in the present collection do indeed appear here for the first time, a good number of them are anonymous and some are wrongly ascribed. As well as a preponderance of anti-Catholic poems, there are also many satires on Dryden - 'Dryden, thy Wit has catterwauld too long' - whose refusal to take the oath of allegiance to William and Mary had left him exiled from public life.

Part II includes 'On Rome's Pardons', by Rochester. It also includes John Freke's 'Chaste, Pious, prudent Charles the Second'. Published here for the first time, and listed anonymously, it was reprinted in *Poems on Affairs of State*, 1697, where it was attributed to Rochester. The final part contains four poems entitled 'Directions to a Painter'. Here they are assigned to

John Denham, but two of them, originally published in 1667, are now accepted as the work of Andrew Marvell.

Part I has been entirely reset, with an advertisement leaf added at the front, containing a notice for Parts II-III, available for 6d each (for some reason this leaf is not noted in the ESTC). The most obvious change to the title-page of this second edition is the insertion of a comma after "Popery," as opposed to a full stop. This set is internally in very good condition, complete with the preliminary blank leaves for Parts II-III, and the binding, while scruffy, is contemporary and unrestored. A pencilled note on the front pastedown, possibly in John Brett-Smith's handwriting, reads: "This is the only copy I have seen which preserves the initial blanks of the second and third collections (the fourth had none, the title being printed on F2). It is a complete set of all four collections, in perfect contemporary condition".

Wing C5206, S2266, T902, F1684; Case 189 (1)(b), (2), (3), (4); ESTC r224341; r7993; r26292; r181321, listing Bristol, BL, Lambeth Palace, Bodleian; UC Santa Barbara, Yale and State Library of Victoria only.

33. DUN, David Erskine, Lord (1670-1758).

LORD DUN'S FRIENDLY AND FAMILIAR ADVICES, Adapted to the various Stations and Conditions of Life, and the mutual Relations to be observed amongst them. Edinburgh: printed for G. Hamilton and Balfour. 1754.

FIRST EDITION, FIRST ISSUE, with p. viii misnumbered vii, *12mo, pp. vii, (ie viii), 243, in contemporary mottled calf, spine with raised bands, simply gilt in compartments with red morocco label lettered in gilt, with the contemporary heraldic bookplate of Inglis of Cramond and the manuscript shelfmark 'Calder House 7.E.' on the front pastedown and the ownership inscription 'Cramond' on the title page.* **£1000**

The only known publication by the Jacobite judge David Erskine, generally known under his judicial designation, Lord Dun. An eminent member of the Scottish bar, he was also a jealous Jacobite and friend to the non-jurant episcopal clergy. As a member of the last Scottish parliament, he was ardently opposed to the union. The present volume, though now resting in obscurity, was long known under the title 'Lord Dun's Advices'. It contains specific legal advice to different ranks of lawyers and parties engaged in law suits, as well as more general advice to husbands and wives, parents and children, old and young, masters and servants, rich and poor, mariners, farmers and merchants.

ESTC notes another issue (t193481), with p. viii correctly numbered and with the amended imprint 'for G. Hamilton and J. Balfour'. Scarcer than the present issue, it is listed at Aberdeen, Cambridge, NLS and DLC only. Curiously, this copy has a stub before the title page, suggesting a cancel, but given that it has the earlier states of the two pages, it may be more likely that an initial blank has been cut away.

ESTC t114020.

34. ENFIELD, William (1741-1797).

EXERCISES IN ELOCUTION; Selected from Various Authors, and arranged under proper heads: intended as a sequel to a work entitled *The Speaker*, by William Enfield, LL.D. Lecturer on the Belles Lettres in the Academy at Warrington. Warrington, printed by W. Eyres, for J. Johnson, no. 72, St. Paul's Church-Yard, London. 1780.

FIRST EDITION. *12mo*, (168 × 99 × 24 mm), pp. viii, 424, some light spotting, in contemporary tree calf, the covers with a wide gilt border of three rolls, one repeated, and a corner tool, spine gilt in compartments with anthemion tool in the centres and several rolls at the foot, red morocco label lettered in gilt, marbled endpapers, rather dusty yellow edges (the yellow has bled onto a few leaves), some wear to extremities and small patch of worm damage to the lower cover. **£450**

A handsome copy in an attractive binding of this hugely popular work on elocution, intended as a sequel to the author's *The Speaker*, first published in 1774. Both works were regularly reprinted and remained popular for many years: at least a dozen editions of *Exercises in Elocution* were published before the nineteenth century. Enfield was a Unitarian minister from Suffolk who became minister to the Cairo Street Chapel in Warrington in 1770 and was appointed rector of Warrington Academy where he was a lecturer in *belles-lettres*.

'Cultivated, eirenic, and humane, Enfield was widely admired, but by none more than the friends made in his Warrington days - Clayton (to whom he wrote some surviving letters of great interest), the physician John Aikin, and Aikin's sister Anna Laetitia Barbauld, whom he inspired to two poems, one urging him to discipline youth by the example of his candour and moral qualities rather than by precept, the other a wistful celebration of a vanished Warrington on the occasion of Enfield's revisiting the town in 1789' (ODNB).

The present compilation is divided into seven sections: Narrative Pieces, Didactic Pieces, Argumentative Pieces, Orations and Harangues, Dialogues, Descriptive Pieces and Pathetic Pieces. The numerous authors represented include Swift, Chesterfield, Sterne, Richardson, Homer, Shakespeare and Livy.

A note in ESTC reads 'PEN and CSMH report 4 leaves of plates?'. The Huntington copy is bound with Enfield's *The Speaker* and appears to be an 8vo edition. Although the pagination is the same, the collation for the present copy is entirely different to Huntington's: ours is [A]⁴, BS¹², T⁸. This is a lovely crisp copy in good, contemporary condition and there is no sign of any plates having been removed.

ESTC t71552.

35. FALCONER, William (1732-1769).

THE SHIPWRECK. A Poem. In three cantos. By a Sailor. London: printed for the Author; and sold by A. Millar, in the Strand. 1762.

FIRST EDITION. *4to*, (285 × 220 × 6 mm), folding frontispiece map (292 × 34 with lower corner of margin cut away, lower edge slightly dog-eared) and pp. [vi], 56, second folding plate giving a detailed diagram of the ship (325 × 28 mm, small tear near fold), bound without the half-title, uncut throughout, in the original boards, rebounded at an early date with grey paper spine, covers slightly grubby, with the ownership inscription of M. Lort on the front flyleaf and his manuscript identification of the author on the title page, with a three line manuscript note dated 1777. **£2400**

36. FENTON, Elijah (1683-1730).

POEMS ON SEVERAL OCCASIONS. London: printed for Bernard Lintot between the Temple-Gates. 1717.

FIRST EDITION, LARGE PAPER COPY. 8vo, (215 × 130), engraved frontispiece by Kirkall and pp. [vi], 224, [8], [1], in contemporary red morocco, the covers tooled in gilt with double fillet border, inner panel with sunburst roll-tool and outer panel of triple fillet with floral tools at the corners and the centre of each side, with central arms and motto of Earl Gower, spine gilt in compartments, black morocco label lettered in gilt, marbled endpapers, with the heraldic bookplate of Earl Gower and the modern booklabel of J.O. Edwards, notes on front and back flyleaves, with the ownership inscription 'Gower' on the title-page, gilt edges. **£4500**

A stunning association copy in red morocco, from the library of John Leveson-Gower, first Earl Gower, with his signature on the title page, his armorial bookplate and his arms gilt on the front cover. This is a particularly pleasing association as one of Fenton's best poems, with which the volume concludes, is his 'Ode Written in the Spring', which is addressed to Earl Gower:

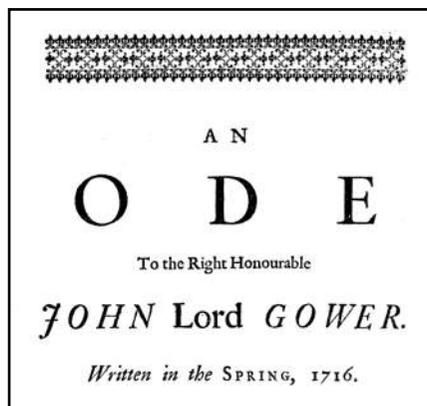
'May Gower's propitious Ear be charm'd,
To listen to my Lays'.

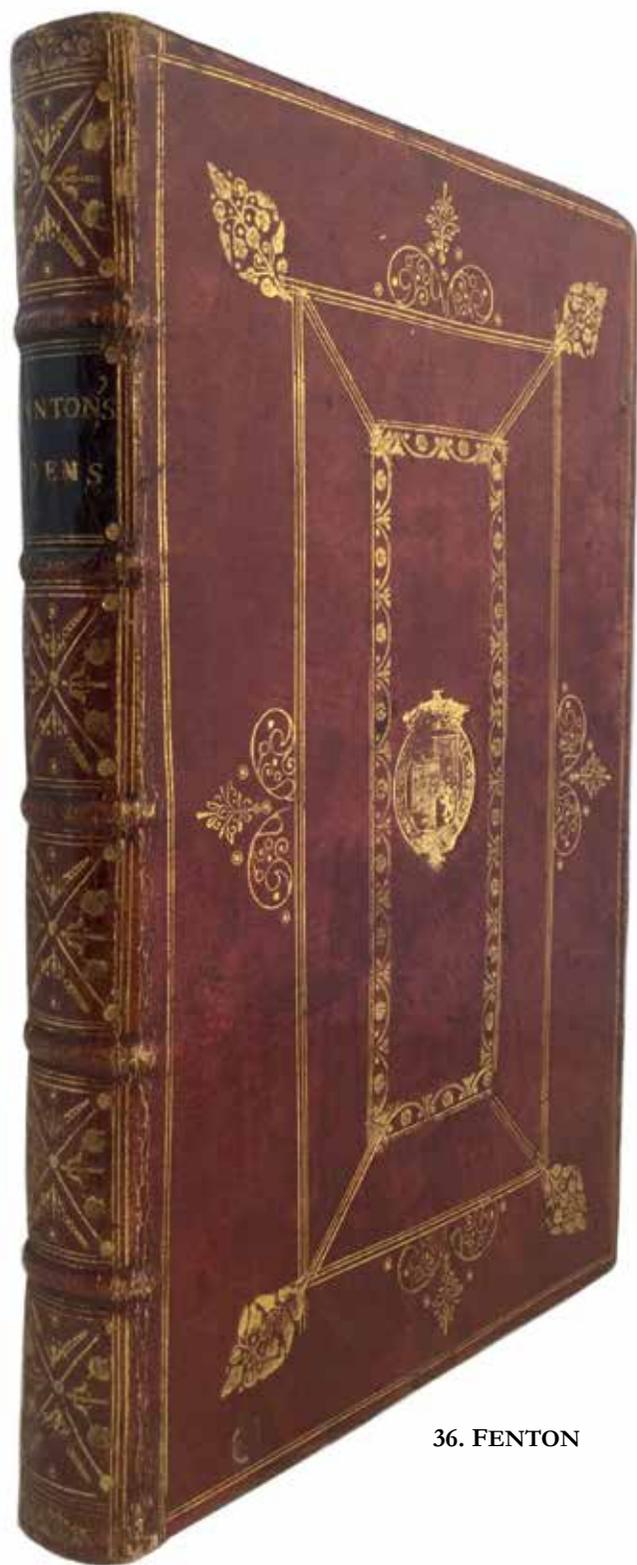
This is an exceptional copy, printed on large and fine paper, with the watermark of a Strasburg bend as against the watermarked initials of copies on ordinary paper. According to the Bowyer ledgers, only 25 copies were printed on large paper and, while ordinary copies of this work are common - Bowyer printed 1000 copies - those on large paper (and particularly those in sumptuous bindings like the present) are necessarily very rare. The only other copy we can locate is the one mentioned by Foxon, at Folger.

Elijah Fenton is now chiefly remembered for his friendship with Pope, to whom he provided much assistance in translating the *Odyssey*. Fenton was able to capture some of the tricks of Pope's metrics, and Johnson subsequently called him 'an excellent versifier and a good poet'. Despite this encomium, Johnson, in his *Lives of the Poets*, has little to say about Fenton's individual poems, but he does paint an amusing portrait of the man himself:

'Fenton was tall and bulky, inclined to corpulence, which he did not lessen by much exercise; for he was very sluggish and sedentary, rose late, and when he had risen, sat down to his book or papers. A woman, that once waited on him in a lodging, told him, as she said, that he would lie-a-bed, and be fed with a spoon. This, however, was not the worst that might have been prognosticated; for, as Pope says, in his Letters, that he died of indolence; but his immediate distemper was the gout'.

ESTC t140950; Foxon p. 271.





36. FENTON

37. **FLATMAN, Thomas (1637-1688).**

POEMS AND SONGS. By Thomas Flatman. London, Printed by S. and B.G. for Benjamin Took at the Ship in St. Paul's Church-yard, and Jonathan Edwin at the three Roses in Ludgate Street. 1674.

FIRST EDITION. 8vo, (167 x 104 mm), pp. xl, [i], 140, [2] blank (second blank leaf missing), preliminary leaves include the initial blank and second leaf blank except for the letter 'A' on the recto, title page within ruled border, occasionally cut close at the top with some headlines shaved, in contemporary sheep, rubbed, binding rather loose with lower board a little sprung, later lettering on spine, headcap chipped, worn at extremities, wanting the pastedowns and rear endpaper, with the contemporary ownership inscription of John Lyme on the title-page and Philip Bliss' characteristic 'P', with additional 'E' and '35' on B1, also with a note in his hand on the front free endpaper. £1600

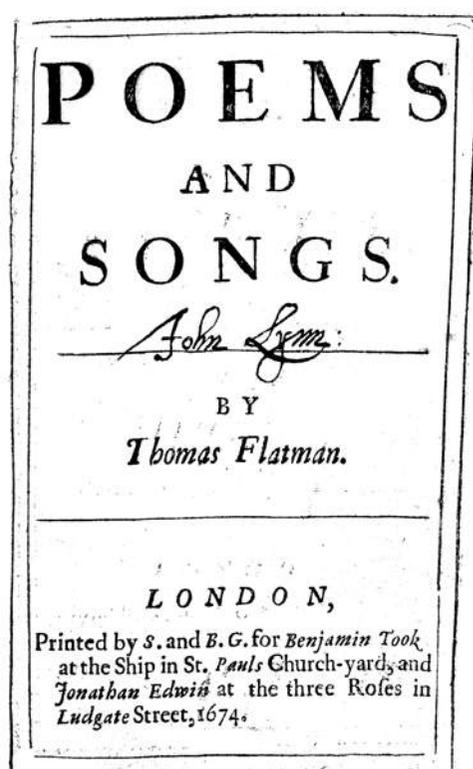
First edition of this wonderful collection of poetry by Thomas Flatman, leading miniaturist, lawyer and man of letters. This is his principal book of verse, a collection of pindarics, light verse, devotional poems and odes, etc. It was subsequently expanded through four editions to 1686. Flatman's verse is an important marker in the development of the Pindaric free-verse form in England. Of particular interest, given his other talent as a miniaturist (the portraits by Flatman of ... Charles and Alice Beale, Samuel Woodforde, and the self-portrait - are among the very finest miniatures painted in England in the seventeenth century - ODNB) is the poem addressed 'To My Ingenious Friend Mr. William Faithorn on His Book of Drawing, Etching, and Graving'. One of the odes included is 'To the Memory of the Incomparable Orinda'. The preliminary leaves consist largely of commendatory poems, including contributions by Walter Pope and Charles Cotton.

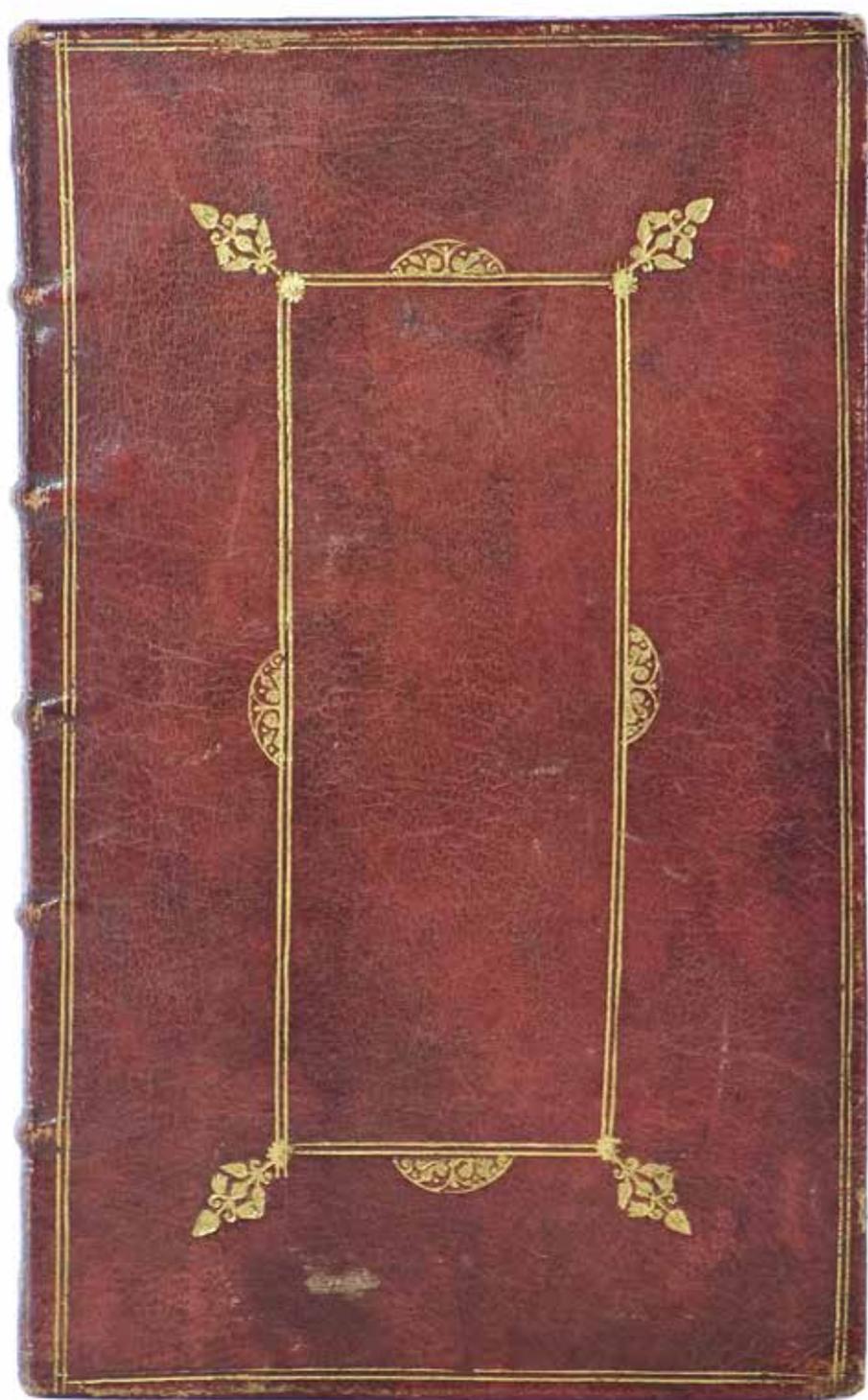
A nice crisp copy, with the original blanks at the beginning (one signed "A"), and one (of two) at the end; as in all copies, A3 has been cancelled, for reasons unknown. Apart from the later lettering on the spine and a little scruffiness around the edges, this is a good copy in a simple seventeenth century binding.

Provenance: (1) John Lyme (or Syme?), with his (contemporary) ownership inscription on the title-page.

(2) Rev. Philip Bliss, the nineteenth-century Oxford collector (see De Ricci, pp. 141-2), with his characteristic "P" before the first signature mark "B", also with the letter 'E' and the number '35', with a bibliographical note in his hand on the front flyleaf.

Wing F1151; Grolier 356; Hayward 131 (exhibiting the fourth edition); ESTC r7358.





first appearance of poems by Congreve and Aphra Behn

38. GILDON, Charles (1665-1724).

CONGREVE, William (1670-1729).

BEHN, Aphra (1640-1689).

DACIER, André (1651-1722).

BUCKINGHAM, George Villiers, Duke of (1628-1687).

MILTON, John (1608-1674).

COWLEY, Abraham (1618-1667).

MISCELLANY POEMS upon Several Occasions: Consisting of Original Poems, by the late Duke of Buckingham, Mr. Cowley, Mr. Milton, Mr. Prior, Mrs. Behn, Mr. Tho. Brown, &c. And the Translations from Horace, Persius, Petronius Arbitr, &c. With an Essay on Satyr, by the famous Mr. Dacier. Licens'd May 21. 1692. London, printed for Peter Buck, at the Sign of the Temple, near Temple-Bar, in Fleet-Street. 1692.

FIRST EDITION. *8vo*, (172 × 100mm), pp. [xxxvii], 112, in contemporary red morocco, double filet border to covers, central panel gilt, with gilt fleurons at the corners and small oval floral tooling at the mid-point of the panels, some rubbing, unlettered spine simply ruled in gilt, with the booklabel of J.O. Edwards. £5000

A handsome copy in red morocco of one of the most interesting poetical miscellanies of the late seventeenth century. This collection marks the poetical debut of William Congreve, at the age of twenty-two. His contributions include two imitations of Horace, a Pindaric ode called 'Upon a Lady's Singing', addressed to the well-known soprano, Arabella Hunt, and two songs, 'The Message' and 'The Decay', signed only with initials. Also of particular interest are three poems by Aphra Behn, all printed here for the first time: 'On a Conventicle', 'Venus and Cupid' and 'Verses design'd by Mrs. A. Behn, to be sent to a fair lady, that desir'd she would absent herself, to cure her love', the last one being 'left unfinished'.

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

ESTC r21564, predictably common in England, especially in Oxford and Cambridge, but fairly scarce in America: Folger, Harvard, Huntington, Newberry, Clark, Kansas, Texas and Yale.

Wing G733A; Case 197; O'Donnell, *Aphra Behn*, BB20.

39. GRAHAM, George (1673-1751).

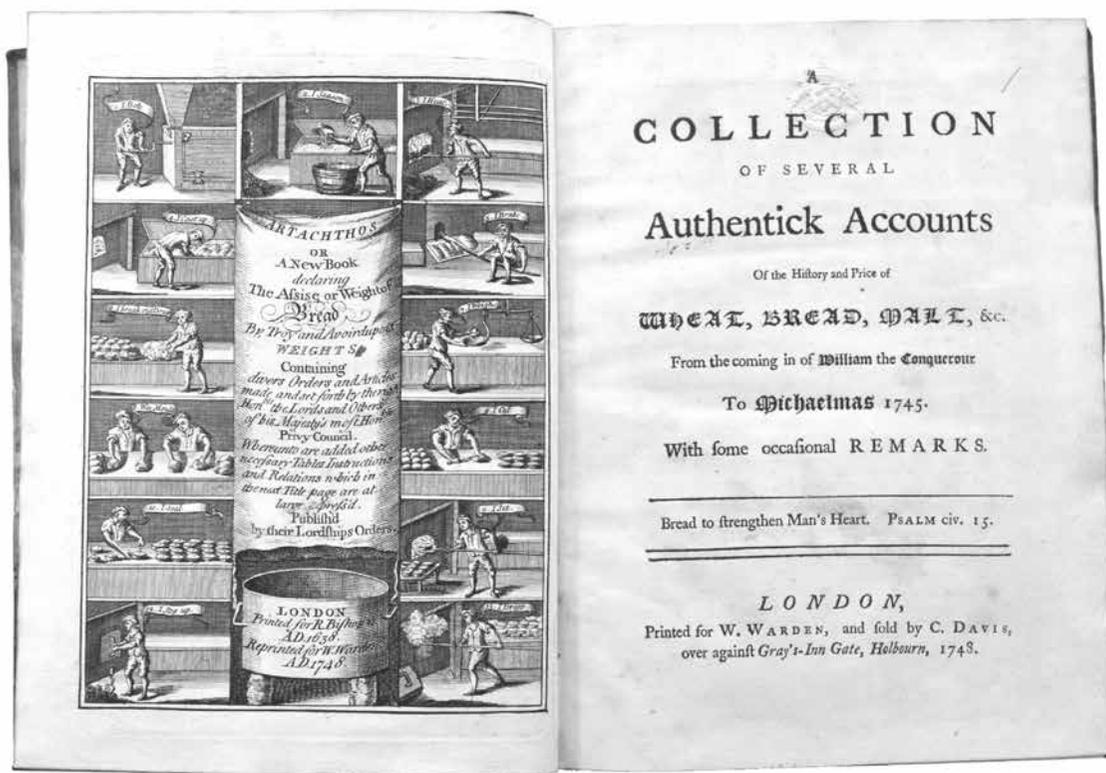
AN ACCOUNT OF A COMPARISON made by some Gentlemen of the Royal Society, of the Standard of a Yard, and the several Weights lately made for their Use: with the Original Standards of Measures and Weights in the Exchequer: and with some others kept for public Use, at Guildhall, Founders-Hall, the Tower, &c. London: Printed 1744.

[with:] PENKETHMAN, John.

A COLLECTION OF SEVERAL AUTHENTICK ACCOUNTS of the History and Price of Wheat, Bread, Malt, &c. From the coming in of William the Conquerour to Michaelmas 1745. With some occasional Remarks. London, printed for W. Warden, and sold by C. Davis, over against Gray's-Inn Gate, Holbourn, 1748.

[with:] CLEMENT, Simon, merchant.

A DISCOURSE OF THE GENERAL NOTIONS OF MONEY, Trade, & Exchanges, as they stand in Relation each to other. Attempted by way of Aphorism: with a Letter to a Minister of State, further Explaining the Aphorisms, and Applying them to the present Circumstances of this Nation. Wherein also some Thoughts are Suggested for the Remedying the Abuses of our Money. By a Merchant. London, Printed in the Year, 1695.



Three works in one volume, 4to, (215 × 158mm), Penkethman: engraved frontispiece and pp. [10], 3, [5], 25-30, [4], 27-60, [3], 62-79, [1], with one further engraved plate and a folding engraved table, without the advertisement leaf; Graham: pp. [2], 17, [1]; Clement: 38, [1], title-page and verso of the postscript dust-stained, in contemporary (mid-eighteenth century) half speckled calf over marbled boards, front joint cracking and weak, back joint cracking along the upper compartment, spine gilt in compartments with floral tooling and rules, red morocco label lettered 'Miscellaneo', with the contents of the volume listed in manuscript in a contemporary hand on the front free endpaper, with the Macclesfield bookplate, manuscript shelf mark and blind stamp, with red speckled edges. **£3000**

A very scarce account of some of George Graham's experiments to establish weights and measures. The description of the various procedures used in comparing the standards of a yard are laid down clearly with the results. 'Mr. George Graham, F.R.S. was thereupon requested, with such other Assistance as he should find necessary, to take upon him the Comparison of the said several Standards; which he has accordingly done, and carefully viewed and examined the same, at the Exchequer, on Friday the 22d of April last, in the Presence of the President of the Society, the Right Honourable the Earl of Macclesfield ... [&c]' (p. 3). This copy is from the Macclesfield library: it was the second Earl, George Parker, who was present during the experiments.

George Graham, a clockmaker by trade, was the foremost mechanician of his day. He is credited with the invention of the mercury pendulum and the 'Graham' or 'dead beat escapement'. He was also a key player in practical astronomy and invented many astronomical instruments that were sold and used throughout Europe. 'His manual dexterity was remarkable, and his precision of construction and thoroughness of work unrivalled. Graham made for Halley the great mural quadrant at Greenwich observatory and also the fine transit instrument and the zenith sector used by Bradley in his discoveries ... [he] constructed the most complete planetarium known at that time in which the motions of the celestial bodies were demonstrated with great accuracy' (James Burnley in DNB).

Two other works are bound in the same volume: the first is a reprint of John Penkethman's treatise on the price of bread. First published in 1638 under the title *Artachtbos* and first reprinted in 1745, although very rare in that form, this is a reissue of the 1745 sheets with a new title-page and a new frontispiece copied from the 1638 edition, with the text surrounded by thirteen small vignettes depicting the various stages of bread-making. Penkethman was a professional accountant living in Chancery Lane. The principal part of the text lists the prices which bakers could ask for their loaves, according to the fluctuating price of wheat. These tables were designed to replace those of the traditional 'Assize of Bread' which had been printed at regular intervals since the early sixteenth century. The second part of the work, with its own title-page and plate, is called 'A true relation of the most remarkable dearths and famines, which have happened within this realme since the coming in of William the Conquerour, to Michaelmas 1745'.

The final work in the volume is a collection of 72 economic 'aphorisms' followed by a long letter of explanation and an appendix 'offering some further reasons against raising the value of our coin'. Simon Clement was a London merchant who published several titles during the coinage controversy of the 1690s, generally siding with Locke against Lowndes. 'Clement's pamphlets are well worth studying. Though not free from mercantilist errors, he anticipated in some respects the conclusions of later writers' (Palgrave).

Penkethman: ESTC t6640; Kress 4921.

Graham: ESTC n47582, listing Stanford University only.

Clement: ESTC r38746; Wing C4638; Kress 1873.

A long preface provides an historical sketch of the subject, beginning with the days of ancient Greece and Rome, and including references to such writers as Vegetius, Vitruvius, and Galileo: 'The Art of Gunnery is not only an agreeable entertainment to a curious mind, but as it now makes one of the most considerable branches of the military science, the knowledge of it is absolutely necessary to support the honour of our arms, and to maintain the publick safety.

Wallis, *Bibliography of British Mathematics, 1701-1760*, p. 182.

ESTC t120182.

41. GREEN, John.

LITTLE SONGS FOR LITTLE SINGERS. Cock a Doodle Doo, dedicated to Little Theodore by J. Green [and other numbers]. London: published by J. Green, 33, Soho Square. [circa 1840].

[with:] LITTLE VOCAL DUETS, the Words and Music expressly adapted for Very Young Singers and Performers, by J. Green. London, Pubd. by J. Green, 33 Soho Square. [circa 1840].

[with:] J. GREEN'S NURSERY SONGS. The Words written, selected or altered expressly for this purpose, avoiding all objectionable subjects & expressions; the Music Simplified and Fingered for Very Young Performers, by J. Green. [London], J. Green, 33 Soho Square, [circa 1840].

4to, (250 × 170mm), pp. [ii], 4; [2], 4, 4, [2], 4, [4], 4, [4], 4, [4], 4, [2] blank, [2], 4, [2] bank, [2], 4, [2] final blank, the binding order of the songs is a little haphazard and not all songs follow the correct title-page, heavy dampstaining to the top and lower corner of the penultimate song, some of the titles dust-soiled, with scattered foxing, several leaves loose, with oversized mounting stubs to half the titles and contents leaves, obscuring in some cases a large section of the page, sometimes over the text and covering part of some of the more appealing illustrations, with the ownership inscriptions of 'Susie & Constance 1844', the mailing address of 'The Countess of Dunmore, Dunmore Park, Falkird, N.B.' with an 1847 postal stamp, and the ownership inscription in the front of the volume of Constance Elphinstone. in later maroon turkey morocco, single gilt filet around three sides of the covers with two corner spirals, plain spine cracked and considerably worn, edges of covers worn, the upper cover lettered in gilt 'Little Songs for Little Singers', **£650**

An attractive little volume of miscellaneous song sheets for children put together for her daughters by Catherine Murray, Countess of Dunsmore (1814-1886). A prominent Scottish philanthropist, the Countess of Dunsmore was an important promoter of the Harris tweed industry. During the potato famine of 1846-47, this sustainable local industry did much to relieve the poverty of the islanders. At the height of the famine, she has offered financial assistance to any of her tenants wishing to emigrate, providing them with free passage and an allowance on arrival. It is a tribute to her active interest in the Dunmore estate and the potential of the Harris tweed industry that she helped to establish, that not one of her tenants accepted her offer.

These musical song sheets were purchased for her daughters Susan (born July 1837) and Constance (born December 1838) who would have been seven and six years old when learning these pieces. The fly-leaf bears the later signature of Constance, later Lady Elphinstone, who in adult life had these mementoes of her childhood bound together. Unfortunately the binder she chose had little skill and has clumsily used oversized mounting stubs which obscure one side of some of the prettiest title-pages.

John Green issued a number of serial music publications for children, these particular ones 'adapted for very young singers and performers'. The songs were individually published with attractive engraved or lithographed title-pages some of which were illustrated. This volume contains a selection from three of his publications. They have been bound randomly and with some errors in order, with a couple of songs following the wrong title-pages or title-pages without the relevant songs: presumably this little selection is what remained to the grown-up Constance of what might have been a complete collection in her childhood. The collection comprises: *Little Songs for Little Singers*: no. 1, the Little Fish; no. 3, the Spider and his Wife; no. 7, the Little Lady Bird; no. 13, Cock a Doodle Doo; *Nursery Songs*: no. 2, Little Bo-Peep; no. 3, Ba Ba Black Sheep; 10, Jack and Jill (twice) and *Little Vocal Duets*: no. 5 Mrs. Bond.

Scarce: the only locations listed in OCLC for any of these publications are BL, Princeton, Florida and National Library of Sweden.

Not in the Osborne Collection.

42. GREGORY, John (1724-1773).

A COMPARATIVE VIEW OF THE STATE AND FACULTIES OF MAN with those of the Animal World. London: printed for J. Dodsley in Pall-Mall. 1765.

FIRST EDITION, variant where the full stop after 'man' in the title has failed to print. *12mo, pp. iv, 203, [i] blank, [4] contents, in contemporary calf, spine gilt in compartments, red morocco label lettered in gilt.* **£400**

The first edition of an important work by the philosopher and physician John Gregory of Aberdeen, who is largely remembered as the author of the frequently-reprinted courtesy book, *A father's legacy to his daughters*, 1774. In the present work, which did much to establish Gregory's reputation and secured for him the professorship of physic at Edinburgh, he asserts that man is guided by instinct (the foundation of morality) and reason (the corrective principle) and that the study of nature is the best means of creating both religious understanding and a moral society. Interestingly, he also addresses issues such as the importance of breast-feeding and the necessity of 'natural instinct' in bringing up children, which seems to involve a lot of running around in the garden. He also compares the Chinese binding of a girl's foot to the European fashion of stays.

ESTC t115472.

43. GUEULLETTE, Thomas Simon (1683-1766).

MOGUL TALES, or, the Dreams of Men Awake: being stories told to divert the Sultana's of Guzarat, for the supposed Death of the Sultan. Written in French by the celebrated Mr. Guelletee [sic], Author of the Chinese Tales, &c. Now first Translated into English. In Two Volumes; adorned with proper Cuts, neatly Engraven on Copper Plates. With a Preferatory Discourse on the Usefulness of Romances. London: printed by J. Applebee, in Bolt-Court in Fleet-street, for J. Brindley, at the King's-Arms in New-Bond-street; J. Jolliffe, at the Bible in St. James's-street; and C. Corbett, at Addison's-Head, against St. Dunstan's-Church in Fleet-street. 1736.

FIRST EDITION IN ENGLISH. *Two volumes, 12mo, (160 x 94mm), engraved frontispiece to each volume and pp. [ii], xix, [iv], [i], 288; [x], 238, [2], two further engraved plates in each volume, small marginal tear to II, 45-6, with loss, close to, but not touching text, closed tears along the edge of the text on II, 163-4 and 165-6, without loss, some scattered dampstaining in text, several folds and some pages a little dusty, a few gatherings slightly sprung, in contemporary mottled calf, gilt fillet to covers, spines gilt in compartments, considerably rubbed, red morocco labels once lettered in gilt, but only half that of volume two still present, both volumes numbered in gilt on the spines, a rubbed but honest copy with the contemporary booklabel of Thomas Hammond Foxcroft.* £650

The scarce first English translation of Gueulette's *Les Sultanes de Guzarate, ou les Songes des hommes éveillés, Contes Mogols*, Paris 1732. Better known by its later title, *Mille et une Soirées* (which ESTC says this is a translation of, although the title was not used until 1749), this is one of the most important collections of oriental tales to come out of France in the eighteenth century.

Gueulette, a lawyer by profession, was a prolific writer of short stories and plays. His brilliant mix of social satire and fantasy made him enormously popular at a time when the genre of the *conte oriental* was in its heyday. His *Contes Mogols* are an exquisite satire on contemporary society, set in a miraculous Orient where success is won only through courage and the social virtues. The supremacy of Chance and the exotic setting rescues this kingdom from dullness and the omnipresence of Philosophy, of course, make it terribly French. Of his many tales, it is probably this collection which contributed most to Gueulette's reputation.

It was reprinted several times, including under the alternative title, *Mille et une soirées*, La Haye, J. Neaulme, 1749, and was included in the *Cabinet des Fées*, 1785, as volumes twenty-two and twenty-three. In England Gueulette was consistently popular over a number of years. His *Chinese Tales; or the Wonderful Adventures of the Mandarin Fum-Hoam*, had been published in 1725 and his *Peruvian Tales* in 1734 (with further parts added in 1739 and 1745). His *Tartarian Tales* had first been published in an abridged form in 1716 as *A Thousand and One Quarters of Hours, being Tartarian Tales*; the complete text was finally published by J. and R. Tonson in 1759 as *Tartarian Tales*. The dedication includes an interesting passage on the reception of Gueulette's various works in England, suggesting that this is a second edition in English, though any earlier edition seems to have disappeared without trace. "The Polite part of the world were extremely well satisfied with these Mogul Tales, and the Reputation they had gained in France, tempted me to try how they would be relished in England; their Success here, has been indeed greater than I expected, and I have no Reason to doubt that this second Edition will have a worse Fate than the First" (Dedication, p. xv).

ESTC t131488; McBurney, *A Check List of English Prose Fiction 1700-1739*, p. 103; Hardy 449. See also Gioranescu 32976; Jones p. 49.

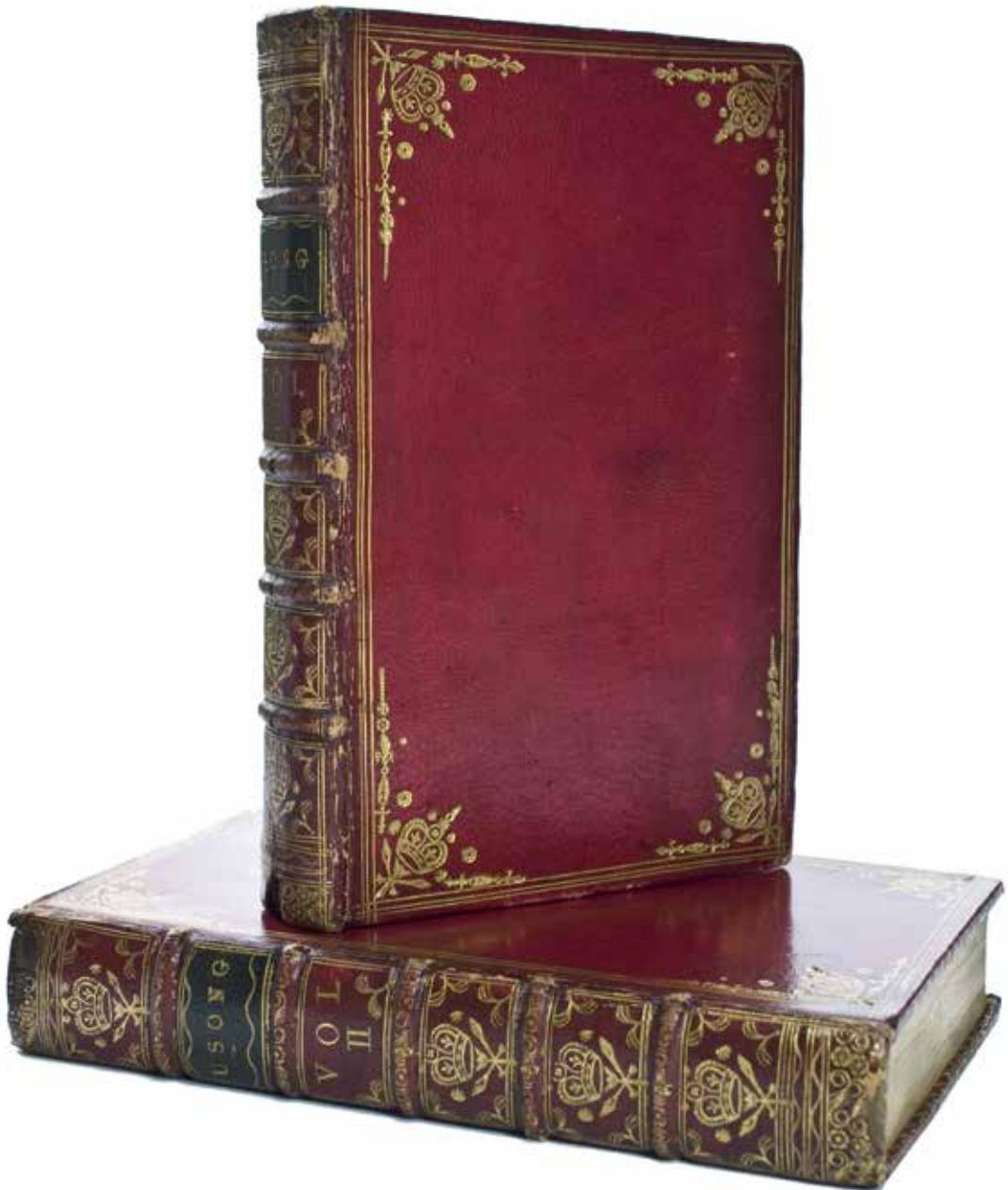
44. HALLER, Albrecht von (1708-1777).

USONG. An Eastern Narrative. Written in German by Baron Haller. In two volumes. Vol. I [-II]. London: printed for the Translator; and sold by F. Newbery in Ludgate Street, and J. Walter at Charing Cross. 1772.

FIRST EDITION IN ENGLISH. *Two volumes, 8vo, (154 x 90mm), pp. viii, 256; [ii], 256, 253-268, 273-307, correct despite erratic pagination in the second volume (gathering R misnumbered), in contemporary red morocco, covers gilt with crown tooling to corners, triple fillet rule, spines gilt in compartments with the same crown motif in four of the compartments, one compartment numbered in gilt, green morocco labels in the final*

compartment on each volume, lettered in gilt, tiny chip to the foot of the second volume spine, larger chips to the head of volume two and the foot of volume one, some general wear and tear, modern ink inscription on the front free endpaper 'To whet the obsessive appetite - May you always have the joy of finding 'one more Haller' Your friend, Brookie'; in the same hand in volume two 'To Henry E. Sigerist from Helen C. Brooke', marbled endpapers, gilt dentelles, all edges gilt: altogether a few superficial faults but a lovely and striking copy. £2800

An excellent copy, despite a few minor faults, of a scarce utopian novel in red morocco: it is unusual to find what is essentially popular literature in such an elegant binding: with its crown tooling and good quality morocco leather, it has the look of a copy prepared for presentation.



Haller first came to literary fame at an early age with the success of his great pre-romantic poem, *Die Alpen*, which he had written in 1729 whilst touring the Alps for his botanical collections and which was first published in his *Gedichte*, 1732. This was of enormous historical importance as being one of the earliest signs of the awakening appreciation of mountains and a key step on the way to the romantic movement. Haller was a brilliant and hugely prolific man in many disciplines, whose achievements in the fields of botany, physiology and anatomy led to his being known as 'the Great' even in his own lifetime.

Usong is the first of three philosophical novels that Haller wrote towards the end of his life (the others being *Alfred*, 1773 and *Fabius and Cato*, 1774), having retired from university life and returned to his beloved Switzerland. It is written as a historical philosophical novel after the manner made so popular on the continent by Voltaire. The setting is the fashionable east and the story is a utopian romance fictitiously elaborated 'from a lost manuscript'. From the exotic world and fantastic adventures of Usong, King of Persia, Haller constructs an ideal system of political values and contrasts the typically western values of civil humanism with the barbarity of despotism and anarchy.

Two further English translations followed, both under different titles: *Usong, an Oriental History*, London, 1773 (ESTC t106289) and *The Virtuous Prince*, London, 1774 (ESTC n052660).

ESTC t133185, listing the British Library, Rylands, Bodleian, McMaster, Saskatchewan, Yale, UCLA, Regenstein, Penn and Gottingen.

Garside, Raven & Schowering 1772:33; Roscoe A209; Block p. 95; Hardy 459; Hartig, p. 62.

scarce gothic novel - three copies in OCLC

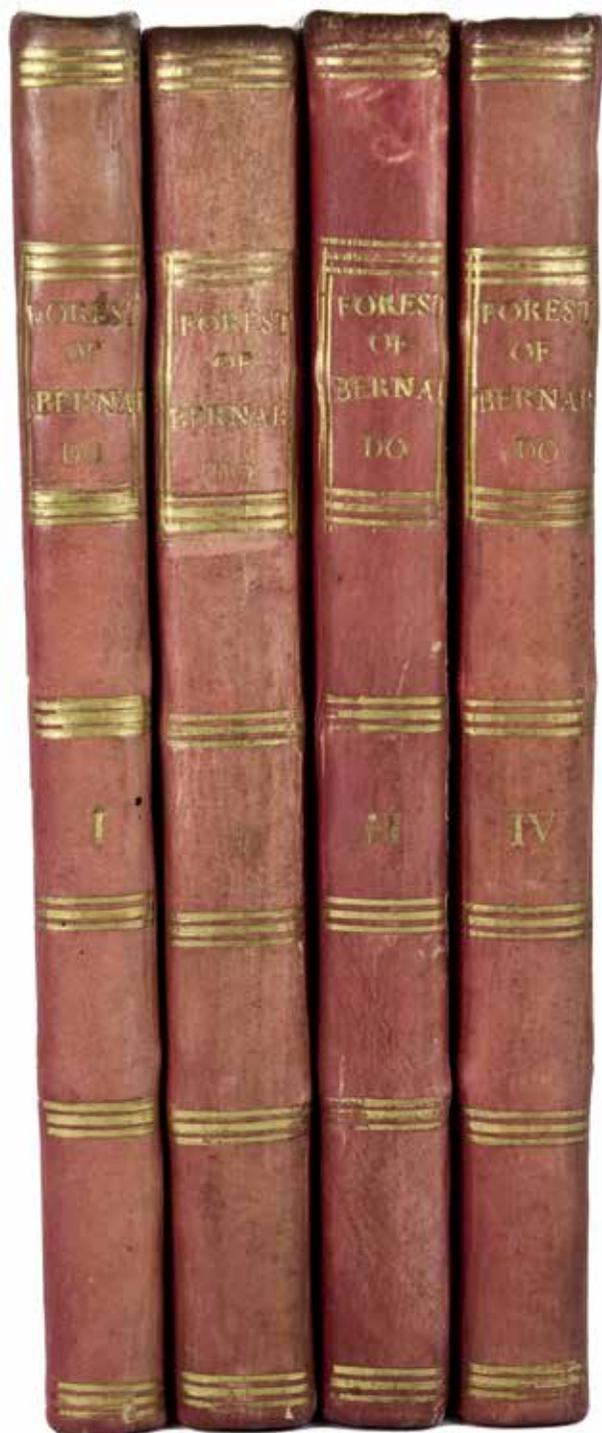
45. HAMILTON, Ann Mary (fl. 1806-1811).

THE FOREST OF ST. BERNARDO. A Novel, in four volumes. By Miss M. Hamilton. Volume I [-IV]. London: printed by D.N. Shury, Berwick-Street, Soho. For J.F. Hughes, no. 5, Wigmore-Street, Cavendish-Square. 1806.

FIRST EDITION. *Four volumes, 12mo, (175 x 98mm), pp. [iv], 176; [iv], 236, [4] advertisements; [iv], 216; [iv], 236, [4] advertisements, with the half-titles, in contemporary pink calf over mottled pink boards, the surface of the boards to volume three badly damaged by scratching, right through to the pasteboard below, both front and back (in gothic terms, positively savaged), with the odd bit of surface wear elsewhere, but otherwise a lovely copy in contemporary continental pink calf over pink mottled boards, flat spines with triple gilt rules, lettered and numbered in gilt, from the Starhemberg library at Schloss Eferding.* **£5000**

A very scarce gothic novel by a little known writer, Ann Mary Hamilton, sometimes ascribed to 'Miss M.' or 'Miss A.' Hamilton. It was advertised in the *Edinburgh Review* (8:229), April 1806 simply as by 'Miss Hamilton'. This is the first of four novels ascribed by Summers to Ann Mary Hamilton, the others being *The Irishwoman in London, a Modern Novel*, 1810, *The Adventures of a Seven Shilling Piece*, 1811 and *Montalva; or, Annals of Guilt*, 1811, only the last of which follows the present novel in its gothic content. A second edition of *The Forest of St. Bernardo* was published later in the same year, but it does not appear to have been translated.

The novel opens with a harsh father forbidding his daughter's marriage to the respectable but lowly Henry Millward, insisting instead that she marry his friend, Sir William Maynard,



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IV

much the more advantageous match. Gentle Emma, 'accustomed to obey', suffers her father's severe command and refuses her beloved Henry, who leaves for the East Indies in despair at her forthcoming marriage. However, although she would not marry without her father's consent, she cannot bring herself to marry Maynard and refuses her father who, incensed, banishes her to a convent in Languedoc. Ten years pass until her father, repentant, sends for her and welcomes her home, begging her forgiveness and revealing the secret shame that had forced him to act as he did.

Everything then seems to be about to end happily, the father has inherited an estate in Devonshire, with a fortune to go with it, Henry Millward returns from the East Indies and he and Emma are finally married. They have two children, Edward and Matilda and are settling down to a happy, normal life when a mysterious Spaniard, Alonza Vaena, bursts onto the scene, 'gives' them another child, Juliana, and brings all the machinery of the gothic horror back into the novel. The action then moves from serene Devonshire to gothic Spain, with a cast of swarthy villains and a backdrop of secret rooms in castle turrets, trap doors, subterranean passages and gruesome murders.

A brief review appeared in Francis William Blagdon's *Flowers of Literature for 1806*: 'An interesting and well-written tale, the story of which keeps the feelings alive throughout, while the language gives the fair author a claim to no ordinary rank in the paths of the belles lettres' (Blagdon, *Flowers of Literature for 1806; or, Characteristic Sketches of Human Nature, and Modern Manners*, London 1807, p. 502).

Garside, Raven & Schöwerling 1806:34; Summers p. 328; not in Block or Hardy.

OCLC lists BL, Bodleian and Virginia only.

Hanway's Second Binder

46. HANWAY, Jonas (1712-1786).

EARNEST ADVICE, particularly to Persons who live in an habitual Neglect of Our Lord's Supper, considered as a commemorative Sacrifice inseparable from Christianity, and as a Preservative against superstitious Fears, and the immoral Practices, which deface the Glory of our Country, and darken our Prospects of a Life to come. In Forty-Nine Letters. By Jonas Hanway, Esq. London: 1778. Sold by Dodsley, in Pall-mall; Sewell, near the Royal Exchange; Bew, in Pater-noster Row. 1778.

FIRST EDITION. 12mo, (172 x 96mm), engraved frontispiece and pp. xiv, x, 11-240, title-page and frontispiece a little stained, some other marks in the text, but generally fairly clean, in contemporary calf, bound for Hanway by his second binder, the monogram 'I.H.S.' gilt within a diamond of stars on the front cover, the diamond mirrored on the back cover with a winged hourglass as a centre piece, gilt floral corner pieces on both covers, spine gilt in compartments with continuous chequered and sunburst pattern, red morocco label lettered in gilt, the gilt fairly faded and binding generally a little worn, with the contemporary ownership inscription 'Jn Fox' on the title-page. **£750**



One of Hanway's scarcer tracts in an attractive binding by his second binder. Christianity was an integral part of Hanway's philanthropy, even though only a small number of his works were as overtly religious as the present one, the majority being concerned with practical issues to do with social welfare and the furtherance of his philanthropic schemes.

Many of Hanway's charitable projects, however, included a specific Christian component, such as his ambitious *Proposal for County Naval free-Schools, to be built on Waste Lands, giving such effectual Instructions to Poor Boys, as may nurse them for the Sea Service*, London 1783. In this, Hanway's impressive attention to detail goes as far as to address the religious curriculum for the boys' education, even to specifying appropriate hymns and prayers.

ESTC t65278: BL, Cambridge, Bodleian; Columbia, Harvard, McMaster and Yale.

keeping the vulgar in hand

47. HEATHCOTE, Ralph (1721-1795).

THE IRENARCH: or, Justice of the Peace's Manual. Addressed to the Gentlemen in the Commission of the Peace for the County of Leicester. By a Gentleman of the Commission. To which is prefixed, a Dedication to Lord Mansfield, by Another Hand. London. 1774.

SECOND EDITION. 8vo, (210 × 125mm), pp. [ii], lxxv, [i], 82, *stabbing marks still visible throughout the margin from an earlier temporary binding, in contemporary quarter calf over marbled boards, plain spine with raised bands.* **£350**

A scarce history of the office of Justice of the Peace, with remarks on the duties of a justice, the importance of his office and the qualities needed to discharge it. It was first published, in a briefer form and without the dedication, in Leicester in 1771, although that edition is now particularly scarce (ESTC lists the Jesus, Cambridge and the Bodleian only). A further, expanded, edition was published in 1781.

The dedication to Lord Mansfield, said on the title-page to be by another hand, takes up almost half of the work. The author addresses what he perceives as the country's present degenerate state of manners: 'The English, my Lord, are not what they were, in the days of their old honest plainness and simplicity: they are become very licentious and very unprincipled people: and it is not only in our Towns, but even in our Villages, that the more Vulgar are with difficulty kept within any reasonable bounds of subjection and order' (p. ii).

ESTC t104398, at BL, CUL, Glasgow, LSE, Rylands; Columbia, Harvard, Huntington and Macalester College.

48. HELLOT, Jean (1685-1766).

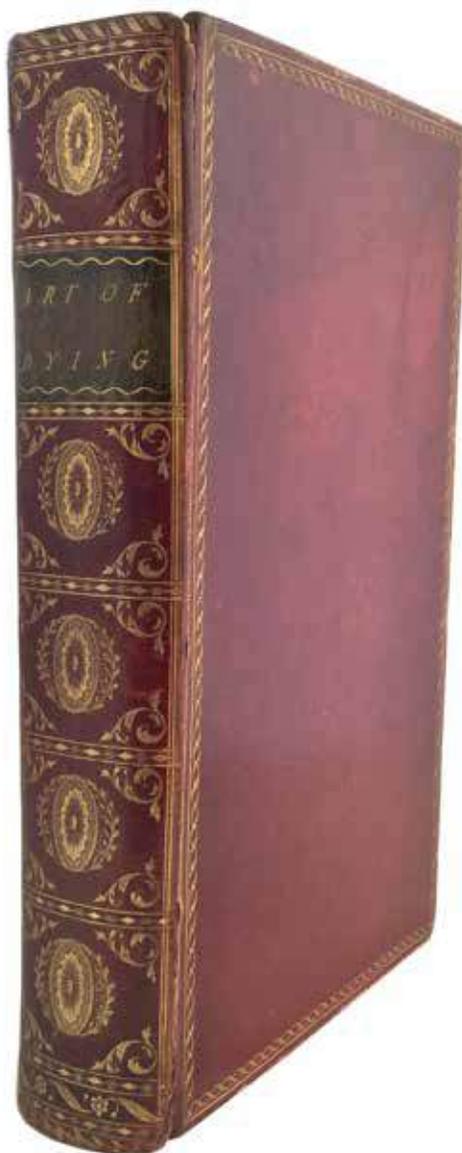
MACQUER, Pierre Joseph (1718-1784).

LE PILEUR d'Apligny, M. (fl. 1770-1785).

THE ART OF DYING WOOL, SILK, AND COTTON. Translated from the French of M. Hellot, M. Macquer, and M. le Pileur d'Apligny. London: printed for R. Baldwin, Rater-noster-Row [sic]. 1789.

FIRST EDITION IN ENGLISH. 8vo, (213 × 128 × 30 mm), pp. ix, [vii], 192, 191-206, 209-508, [4] advertisements, six engraved plates, some foxing in text, in contemporary red morocco, single gilt fillet and simple gilt decorative border to covers, spine elaborately gilt in compartments, green morocco label lettered in gilt, extremities worn. **£2000**

A translation of three separate French works on the chemical and technical procedures involved in dying different materials. The first work in the volume is by Jean Hellot, an analytical chemist of great ability, whose *L'art de la teinture des laines, et des étoffes de laine*, Paris 1750, was the earliest of the three works to be published. 'The major importance of this book lay in the careful discussion of techniques which made it a standard work for the rest of the century' (DSB).



Pierre Joseph Macquer was another hugely influential chemist, an opponent of Lavoisier, who was involved in practical applications to medicine and industry, such as his work on porcelain. His *L'art de la teinture en soie* was first published in Paris in 1763. The final work in the volume is by Le Pileur d'Apligny, a specialist dyer who also wrote about music. His *L'Art de la peinture des fils et étoffes de coton* first appeared in Paris in 1776.

At the end of the volume are six wonderful engraved plates, including technical drawings and charming scenes of dyers at work. Detailed explanations accompany the plates. This is a wonderful copy in contemporary red morocco, possibly bound for presentation. The translator does not appear to have been identified, but he provides an interesting preface, which concludes: 'I recommend this publication to the perusal of English Dyers with great confidence, because I am totally uninterested in the sale of the book'.

ESTC n28555 lists two copies of what are evidently the same sheets, issued under the imprint 'Paris: Printed 1785' (Brotherton and Library of Congress).

ESTC t136829.

spirited and independant-minded women

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

ST. MARGARET'S CAVE: or, the Nun's Story. An Ancient Legend. In four volumes. By Elizabeth Helme, author of *Albert, Farmer of Inglewood Forest, Louisa, &c. &c.* Vol. I [-IV]. London: printed for Earle and Hemet, Albemarle Street. 1801.

FIRST EDITION. *Four volumes, 12mo, (168 x 101mm), pp. xxviii, [2], [3]-260; [iv], 294; [iv], 296; [iv], 320, with the half-titles, in contemporary green half calf over pink mottled boards, flat spines divided into compartments with triple gilt rules, lettered and numbered in gilt directly onto the spine, corners bumped and extremities a little worn, the top of the front board of vol. IV slightly crushed and upper compartment of spine a little dented, some sun bleaching to the colour on the boards, probably bound on the continent, from the Starbrenberg library.* £4800

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

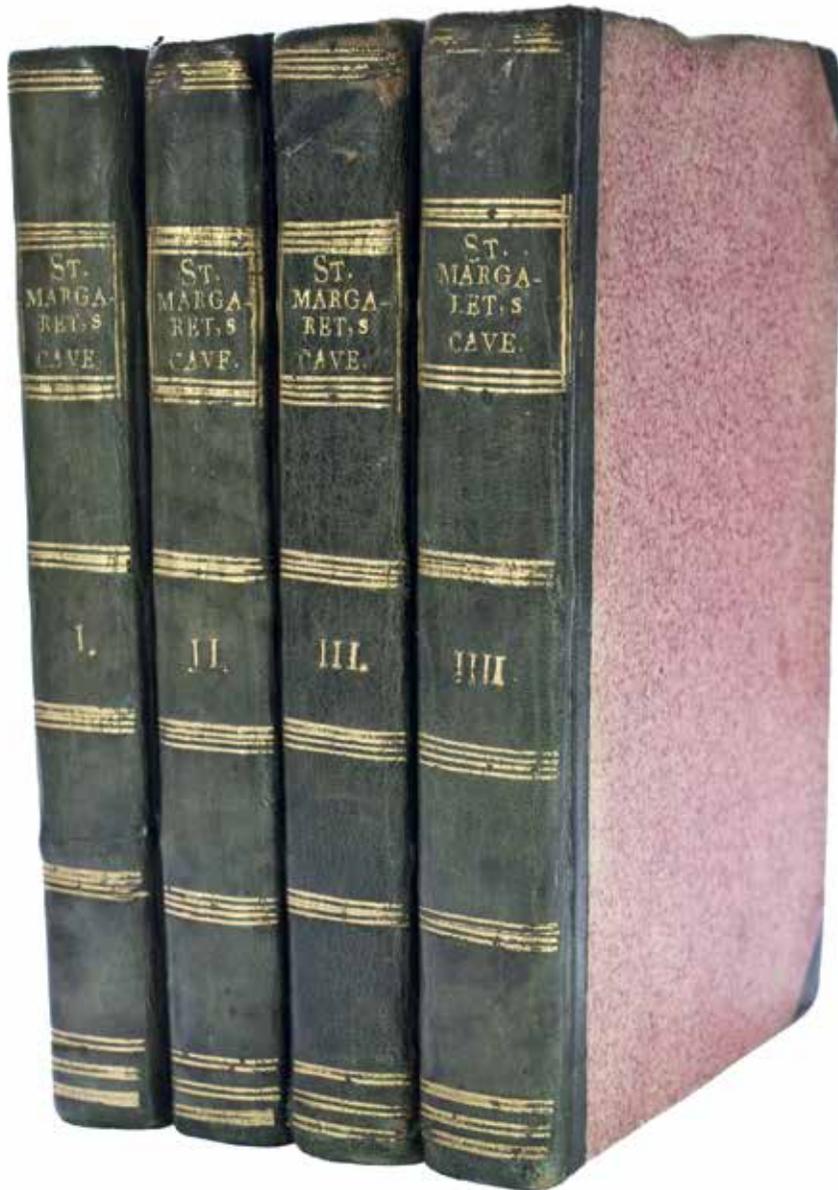
Following the triumphant success of Helme's *Louisa, or the Cottage on the Moor*, 1787, which was a best-seller in England and on the continent, *St. Margaret's Cave* was published in French as *La Caverne de Sainte-Marguerite*, Paris 1803 and in German as *Die Margarethenhöhle oder die Nonnenerzählung*,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

As well as the obvious influence of Ann Radcliffe, it is interesting that Janet Todd also speaks of the influence of Restif de la Bretonne's narratives and William Godwin's philosophy. 'Although derivative of other writers, such as Radcliffe and Marivaux, she tells her tales well and

smoothly, and her conventional plots, of fair maids, noble sons, hidden identities and aristocratic property rights, hold the reader's interest without much recourse to suspense and horror' (Janet Todd, *Dictionary of British and American Women Writers*, p. 160).

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

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



50. [HENRY THE MINSTREL.] BLIND HARRY (c. 1440-1492).

THE METRICAL HISTORY OF SIR WILLIAM WALLACE, Knight of Ellerslie, by Henry, commonly called Blind Harry: Carefully transcribed from the M.S. copy of that work, in the Advocates' Library, under the eye of the Earl of Buchan. And now printed for the first time, according to the ancient and true orthography. With notes and dissertations. In three volumes. Vol. I [-III]. Perth: printed by R. Morison, junior, for R. Morrison and Son, Booksellers; Perth. 1790.

FIRST EDITION. *Three volumes, small 12mo, (147 × 85mm), engraved frontispiece in each volume and pp. [vi], 23, [1], 146; [ii], 171, [1], [12] glossary; [ii], 90, 61, [1], [4] list of subscribers, in contemporary patterned calf, spines gilt in compartments with distinctive urn and snake tooling, red morocco labels lettered in gilt with green morocco labels with central red morocco shields numbered in gilt, with the contemporary Strathallan armorial bookplate.* **£800**

An attractive copy, with a good Scottish provenance, of the first attempt to produce a scholarly edition of a famous fifteenth century metrical romance, from the unique surviving manuscript source. The first volume has an additional title-page giving the original title in Scottish dialect, 'Ye Actis and Deidis of ye Illuster and Vailzeand Campioun, Shyr Wilham Wallace, Knycht off Elrisle', also dated Perth, 1790.

The four page list of subscribers in the third volume includes Robert Burns, who always professed a great love for this poem. Burns described the lines 'A false usurper sinks in every foe / And liberty returns with every blow' as 'a couplet worthy of Homer' and incorporated them in his own poem 'Robert Bruce's Address to his Army at Bannockburn'. The introductory material to the text includes a dedication to the Earl of Buchan, a short account of the preparation of this edition, with its revised division into twelve books, 'An Account of Henry, commonly called Blind Harry, author of the Historical Poem of the life of Sir William Wallace' (pp. 5-20) and a brief essay examining the involvement of John Blair, 'Of the Historical Relations ascribed to Arnald Blair' (pp. 21-23). The second volume also contains a twelve page glossary.

ESTC t71686.

*'Marked by real poetic power
and ingenious imitative faculty' (DNB)*

51. HOGG, James.

THE POETIC MIRROR, or the Living Bards of Britain. London: printed for Longman, Hurst, Rees, Orme, and Brown; and John Ballantyne, Edinburgh. 1816.

FIRST EDITION. *12mo, pp. [ii], iv, [i], [i], 275, text a little browned and stained throughout, in contemporary speckled calf, flat spine ruled in gilt, black morocco label lettered in gilt, with a contemporary ownership inscription of Robert Ritchie on the rather foxed front endpaper.* **£750**

A magnificent spoof volume of imitations of the contemporary poets by James Hogg. With an advertisement explaining his long-conceived project of obtaining one piece of work from 'each of the principal living Bards of Britain' and publishing them together. The author was refused permission to reprint other poets' work and set to achieve the same ends by invention. Byron, Wordsworth, Scott, Southey, Coleridge and James Wilson are the poets parodied, plus one poem in Scottish dialect which Hogg credits to himself.

52. [HUNTING AND MIRACLES.]

AN ESSAY ON HUNTING. By a country squire. London: Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane. 1733.

[bound after:] A REVIEW OF THE FIERY ERUPTION which defeated the Emperor Julian's attempt to rebuild the temple of Jerusalem: in which Mr. Warburton's arguments are consider'd. And upon the whole it is shewn, that there is no sufficient reason, from any thing that has been hitherto alledg'd, to believe the reality of a miraculous interposition in that event. London: printed for M. Cooper, at the Globe in Pater-noster-Row. 1752.

[with:] FOUR QUERIES, concerning the Miracles said to have been wrought in the first Ages of the Church. Humbly offered to the Learned World, as necessary to be considered at This Time; for the Honour of the Truth of God, and of those Gentlemen who are concerned in the Defence of it. London: printed for R. Manby and H. S. Cox, on Ludgate-Hill. 1748.

FIRST EDITIONS. *Three volumes in one, 8vo, (197 × 120 mm), pp. (Review of the Fiery Eruption:) [ü], xxxv, 26-142; (Four Queries:) [iv], 36, with the half-title; (Essay on Hunting:) pp. 92, final pages a little creased and dust-soiled, some browning in text, small marginal tear to the first title-page with loss but not touching text, in contemporary calf, front joint cracked, headcaps chipped, worn at extremities, spine gilt in compartments, red morocco label lettered in gilt, with the ownership inscription of D. Dixon, SJ (?). £1250*

A famous early English essay on hunting, of particular interest for its discussion of cruelty to animals. Written by 'a country squire', whose identity has not been discovered, the opening chapters deal with the lawfulness of field sports. The author then attempts to answer those who object to hunting as a manifestation of cruelty to animals; the arguments expressed are not wholly different from those put forth in recent times. The author goes on to consider the benefits of hunting, in terms of health and pleasure, and such technical aspects of the pastime as the different kinds of game, the nature of the scent and the care and breeding of hounds and horses. The closing pages return to the question of cruelty, which is dealt with by a rejection of the notion that animals have souls: 'A set of organs is a meer machine.' In this philosophical portion there are numerous references to the ideas of John Locke; this part of the text is not wholly inconsistent with the two pamphlets on miracles with which this copy has been bound by an early owner. This essay was several times reprinted over the following century, first in a volume compiled by William Blane (which included only four chapters, not the full text), first printed in 1781, and subsequently in quasi-facsimile editions produced by Smeeton and Triphook (1817 and 1818). This original edition is very uncommon.

The final philosophical section of the Essay on Hunting, containing numerous references to the works of John Locke and discussing the nature of the soul and scepticism, makes it less inconsistent with the two essays on miracles with which this copy has been bound by an early owner than it might at first appear. The first of these, A review of the fiery eruption, is a sceptical consideration of Bishop Warburton's Julian, first published in 1750, with particular attention to the nature of miracles in Christian dogma, with references to Plato, Bacon, Grotius and Montesquieu. The final work, Four Queries, offers another sceptical view of the commonly accepted Christian view of miracles. The third of the four 'queries' here asks whether miracles, 'from the apostolic age down to the present, can possibly be any thing else than mere tricks, juggles, and impostures?'

Essay on Hunting: ESTC n31090, at BL, NLS, Bodleian; College of William and Mary, Folger, Huntington, Newberry, Princeton and Yale.

Review of the Fiery Eruption: ESTC t103732, at BL, Cambridge, Cambridge Trinity, Lambeth Palace, Bodleian, John Rylands, National Trust; University of Toronto.

Four Queries: ESTC t6310, listing fifteen copies in the UK and Emory, Harvard, NYPL, Trinity College, Clark and Yale.

better than Jane Austen?

53. JACSON, Frances Margaretta (1754-1842).

RHODA: A Novel. By the author of 'Things by their Right Names', 'Plain Sense' ... Second Edition. In three volumes. Vol I [-III]. London: printed for Henry Colburn, Conduit Street; and G. and S. Robinson, Paternoster Row. 1816.

SECOND EDITION. *Three volumes, 12mo, pp. [iü], 336; [ii], 244, [ii], 252; [ii], 424, the second volume divided into two parts, in contemporary half calf over marbled boards, spines gilt in compartments with green morocco labels lettered and numbered in gilt, with the ownership inscription of Jane Cape, 1822, on the title pages and another inscription from her on the front endpapers, some light wear to binding but otherwise a good set.* £400

The scarce second edition of Frances Jacson's most successful novel, hailed by Maria Edgeworth as being superior to Jane Austen's *Emma*. Published in the same year as the first edition, the novel achieved considerable popularity; it was also published in Boston in the same year. The novel recounts the story of a woman who is accused of accumulating debts and who sets about trying to settle them without her husband's knowledge. Although said to be a three volume work, the second volume is divided into two parts, with separate title-pages, so it is in effect a four volume work, and is sometimes found bound as such.

Frances Jacson and her sister, Maria Elizabetha Jacson (1755-1829), turned to writing in order to pay off the debts of their wayward brother, Shallcross, whose drinking and gambling habits had brought disgrace on their respectable clerical family. Maria published books on botany and gardening while Frances turned to fiction, a field in which she enjoyed considerable success, both critical ('a novel much above the general class', said the *English Review* about *Plain Sense*) and financial. All her novels feature well-born heroines who progress to increasing self-knowledge as the circumstances of the story unfolds. The settings are typically in London, portrayed as the centre of vice and temptation, and its rural antithesis, where parsonages and country estates provide a haven of virtue and calm. 'Plotting was not Frances Jacson's strength but what becomes increasingly evident is the author's creative insight into character and motive, exposed through her accounts of developing relationships, particularly of courtship and marriage' (Joan Percy).

'Frances Jacson's novels enjoyed considerable contemporary popularity; *Rhoda* was singled out by Maria Edgeworth as superior to Jane Austen's *Emma*, and it was also admired by Sydney Smith, who recommended it to Lady Holland. Although her works have obvious limitations, Jacson's gifts are well worth recognition in any history of the eighteenth- and nineteenth-century English novel. The novels' anonymity was guarded, and her authorship faded into obscurity,

so that secure assignment of the novels to her took place only in the late 1990s. Despite the twentieth-century interest in women writers of the past, Jacson has been neglected, probably in part because of an earlier confusion of her works with those of Alethea Lewis (pseudonym Eugenia de Acton). Her eclipse may also be due to the fact that her diaries, written from 1829 until her death, were originally thought to have been written by her brother (see Joan Percy in *ODNB*).

See Garside, Raven & Schöwerling 1816:35; Block p. 197.

54. JOHNSTON, Robert (1567?-1639).

MIDDLETON, Thomas (active. 17th century), translator.

THE HISTORIE OF SCOTLAND, during the minority of King James. Written in Latine by Robert Johnston. Done into English by T. M. London: Printed by W. Wilson, for Abel Roper, and are to be sold at the Sun against St. Dunstons Church in Fleet-street. 1646.

FIRST EDITION IN ENGLISH. *12mo, (141 × 78 mm), pp. [xii], 164, [1] imprimatur, [1] blank, title within typographical border, some browning and creasing in text, in contemporary unlettered sheep, blind double fillet border to covers, and blind rules on spine, lower compartment of the spine chipped and cracked, some wear to headcap and front joint, long since lacking the pastedowns, with the contemporary armorial bookplate of Edmondstone of Newton on the inside front cover, a few faults but generally an attractive copy.* £650

The first and only edition of Thomas Middleton's translation of this scarce posthumous history of Scotland first published as *Roberti Johnstoni, Scoto-Britanni, historiarum libri duo, continentes rerum Britannicarum cicinarumque regionum historias maxime memorabiles*, Amsterdam 1642. Robert Johnston was educated in Edinburgh, but came to live in London upon the accession of James I to the English throne. At his death in 1639 he left in manuscript a Latin history of English and Scottish affairs in twenty-two books; the full text was not published until 1655. The author's viewpoint was humanist, royalist, and anti-Puritan; a few details of his life are provided in a brief introduction by the translator, Thomas Middleton. This is the only portion of Johnston's work to be translated; the text covers the period from 1572 to 1581.

'The Author who hath paid nature her due having no Issue descended from his loynes, well knew the maxime *libri sunt liberi*, which caused him to be so profuse in giving life to 22 books, a concatenation of the memorable passages in this our Isle, and our neighbour of Ireland with some exotickes from the year 1571. to the year 1629. two whereof only saw light, the rest running the same hazard which abortives doe, are involved in a Scotch mist' (*The Translator to the Reader*, p. vi).

Wing J880; ESTC r37508.

55. KELSALL, Charles (1782-1857).

THE FIRST SITTING of the Committee on the Proposed Monument to Shakspeare. Carefully taken in Short-Hand by Zachary Craft, Amanuensis to the Chairman. Cheltenham: printed for G.A. Williams, Librarian; and sold by Ward, Stratford-Upon-Avon; Knibb and Langbridge, Worcester; Longman and Co. and G. and W.B. Whittaker, London. 1823.

FIRST EDITION. *8vo in fours, pp. 88, [3], in contemporary marbled boards with green cloth spine, printed paper label on front board: a little dusty and slightly worn at extremities but a good copy.* £400

Attributed to the architect and traveller Charles Kelsall, this is an entertaining fantasy arising from the proposal to erect a national monument to Shakespeare. Written in the form of a play, it is set in the green-room at midnight, where the committee take their seats around a long table. As they prepare to begin their meeting, there is a peal of thunder and a ball of fire rends one of the walls, through which appears the shade of Aristotle, who addresses the committee with his thoughts on Shakespeare. He is followed by many others, including Longinus, Aeschylus, Molière, Milton (blind), Dryden, Voltaire, Diderot, Johnson, Susanna Shakespeare, Frank Crib (owner of the Butcher's Shop at Stratford-upon-Avon), Peter Ogee, an Architect of York, Obadiah Flagel, a Schoolmaster of Newcastle-upon-Tyne and Samuel Grim, Plug-turner of the Pipes which supply the Theatre with Gas.

two copies in ESTC

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

A COURSE OF LECTURES for Sunday Evenings. Containing Religious Advice to Young Persons. London: printed and sold at by John Marshall and Co at No 4, Aldermay Church-Yard, in Bow-Lane. [1783].

FIRST EDITION. *12mo in sixes, (147 × 88 × 10 mm), engraved frontispiece and pp. xvi, 17-124, [2] advertisements, in contemporary quarter sheep over marbled boards, joints cracked, front joint only just holding, an attractive if delicate copy.* £2400

The scarce first edition of a book of essays by Mary Ann Kilner, designed to entertain young people while offering them religious advice. Intended as an alternative to the dull religious books in common use, these essays are aimed at encouraging willing young listeners by using concepts and language readily within their capacities. There are thirteen Sunday lectures in all, each of which covers a particular topic, including 'On a Habit of Attention', 'On Brotherly Love', 'On Pride', 'On Charity' and 'On Candor'. The text is preceded by a dedication 'To -, -, -, -.' beginning 'My dear young Friends' (iii-ix) and an Introduction (pp. xi-xvi) in which the scene is set for the work and Kilner's motives in writing it explained.

'One of [Kilner's] works deserves quotation as a piece of social life. It hints at some realities behind the smooth domestic "interiors" which are usually the setting of the Moral Tale ... The Introduction, meant for the Young Person, not for their parents, tells how the author went to stay with a certain family. You see the family in the frontispiece, a grave set tableau; two parents, two wax candlesticks, beautiful Chippendale furniture and six children rapt. It is Sunday evening, and papa, as of wont, is reading to his descendants some "serious truths contained in a very rational and sensible discourse". Alas! How frail is even the most aspiring human nature!

"The eldest daughter sat for some time listening with great earnestness; but by degrees, her eyes grew heavy, her head inclined to either side, till she fell into a profound sleep, interrupted only by involuntary starts when in danger of falling."

Nor could the other children keep alive the faculty of attention any better. So S.S. wrote these discourses, about which I can only say that they too are serious and rational and sensible' (Harvey Darnton, *Children's Books in England*, pp. 165-166).

The frontispiece, which is dated December 1st 1785, is engraved by T. Cook after Daniel Dodd. It depicts the elegant family scene described above, with mother and the father sitting at a table reading to their gathered family by candlelight. The dedication is signed 'S-S-', which is Mary Ann Kilner's pseudonym (also 'S.S.')., standing for her home in Spittal Square, London (her sister Dorothy used 'M.P.' after their childhood home in Essex, Maryland Point. The text is followed by two pages of advertisements 'Publications for the Instruction and Entertainment of Young Minds; printed and sold by John Marshall'. A second edition followed in two volumes, also published by John Marshall, and there was also a Dublin and a 'third' edition, all of which are now very scarce.

Osborne I p. 153; not in Gumuchian.

ESTC n28208, at BL and Toronto.



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

MEMOIRS OF A PEG-TOP. By the author of *Adventures of a Pin-Cushion*. London: printed and sold by John Marshall and Co., No. 4 in Aldermary Church Yard, Bow-Lane. [circa 1785].

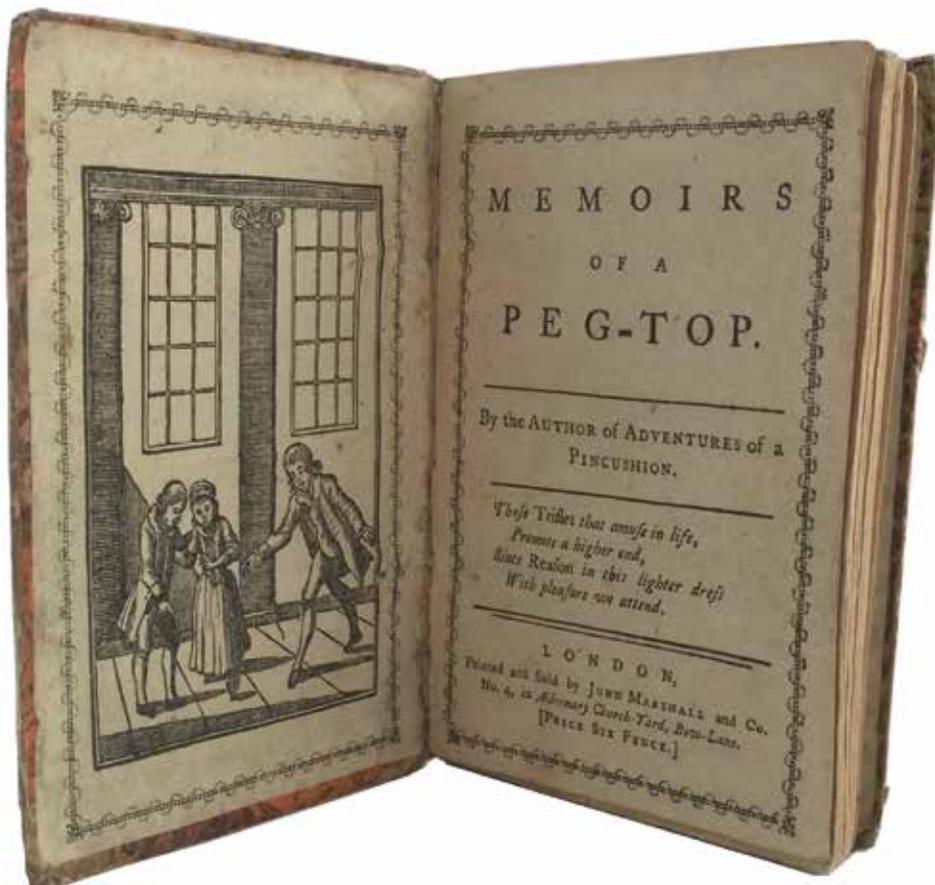
FIRST EDITION. 12mo, (115 × 78 × 6 mm), woodcut frontispiece (used as front pastedown) and pp. [2], v-vii, [i], 9-111, [1], with 27 part page woodcut illustrations in the text, in the original Dutch floral boards, some wear but generally a good, fresh copy. **£3500**

One of three Marshall printings of this popular it-novel for children by the indefatigable Mary Ann Kilner, all of which are now very scarce. Further editions were published in York, by Wilson and Spence in c. 1797 and c. 1800 and in Worcester, Massachusetts, by Isaiah Thomas, in 1788. 'Illustrated with a frontispiece and 27 most charming woodcuts, well impressed' (Gumuchian).

Kilner's *Memoirs of a Peg-Top* was among her most popular works, following the great success of *The Adventures of a Pin-Cushion*, circa 1783, also published by Marshall.

ESTC t171555, at BL, Cambridge, National Trust and Free Library of Philadelphia.

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



*'a strange and wonderful novel
that quickly disappeared without a trace'*

58. KIMBER, Edward (1719-1769).

THE HISTORY OF THE LIFE AND ADVENTURES OF MR. ANDERSON. Containing his strange Varieties of Fortune in Europe and America. Compiled from his Own Papers. London: printed for W. Owen, at Homer's-Head, near Temple-Bar, 1754.

FIRST EDITION. 12mo, (165 x 92mm), pp. [ii], 288, bound without the initial advertisement leaf, bad tear on p. 109, with loss of margin, torn very close to text but with no actual textual loss, quite heavy foxing throughout, a well-read copy with some gatherings loosening, in contemporary calf, gilt filet border to covers, front joint weakening, spine ruled in compartments, brown morocco label lettered in gilt, extremities worn, head and tail of spine chipped, front joint beginning to split at head and foot, with the contemporary ownership inscription on the title page of 'H. Wale' and the later booklabel of Matthew Kine. **£3000**

The scarce first edition of one of Edward Kimber's most fascinating novels and a key text in the perception of slavery and America in mid-eighteenth century England. Based on a tale that Kimber heard during his own travels in the American colonies between 1742 and 1744, the novel is clearly influenced by his experiences there and has a level of historical accuracy which sets it far above the many novels of the time that attempt to tackle some of the same issues.

Kidnapped in England at the age of seven, the eponymous hero of the novel, Mr., or Tom, Anderson, is transported to the colonies where he is sold to a ruthless Maryland planter as a white slave. After enduring many years of captivity, during which he meets and falls in love with Fanny, he eventually gains his freedom and becomes a successful trader. Courageous as well as virtuous, Tom becomes a war hero and is lauded as friend of slave, Indian, Quebeoos and Englishman alike. Finally, he is reunited with Fanny, they are married and return, happily, to England.

In the early 1750s Edward Kimber completed *The History of the Life and Adventures of Mr. Anderson*, a strange and wonderful novel that quickly disappeared without a trace. The problem was not a boring narrative. He spun a complex tale of two young lovers in Maryland who tried to defy the conventions of a patriarchal Atlantic world of the eighteenth century. Rather, the problem was that Kimber dealt openly with economic oppression and human exploitation, imagining a violent slave revolt against the great planters of Virginia. One has to be reminded constantly that this work appeared many years before Abolitionists in England and America effectively challenged bondage. This book provides a splendid introduction to the violent complexity of Atlantic history' (T.H. Breen, Northwestern University).

The novel enjoyed considerable contemporary popularity, running to a second edition as well as a Dublin edition in the same year, both now even scarcer than this first edition. A new edition was published in Berwick in 1782 and this was reissued in Glasgow in 1799. Recently, the novel has been attracting more attention and it has been republished by Broadview Editions in 2008.

ESTC n17929, at BL, Columbia, Huntington, Newbery, Princeton, DLC, Penn, Virginia and Yale.

Raven 241; Block p. 106.

59. LA CROIX, Demetrius de.

CONNUBIA FLORUM Latino Carmine demonstrata. Auctore D. de la Croix, M.D. Notas et Observationes adjecit Richardus Clayton, Baronettus. Bathoniae: ex. typographia S. Hazard. 1791.

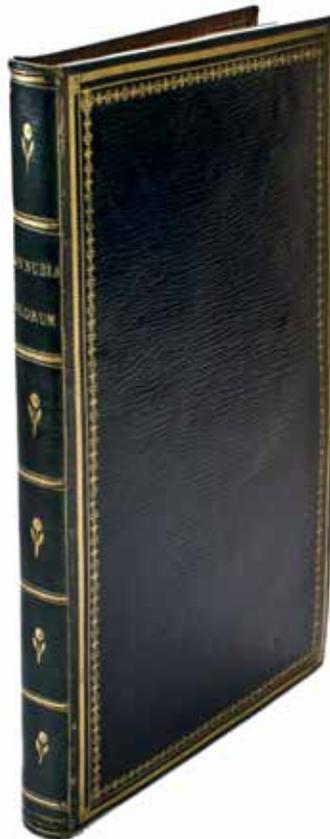
FIRST BATH PRINTING. 8vo, (222 × 130mm), pp. [iv], ix, [10]-138, [1] errata, with one sepia-tinted engraved plate, by Hibbart of Bath, with the errata leaf at the end, in contemporary blue straight-grained morocco, some surface wear to extremities, gilt double filet border with additional inner gilt floral and star border, flat spine simply ruled in gilt in compartments, lettered in gilt, tooled with a single floral stem, signed at the foot of the spine 'Rel. P. Bozerian', with pink silk endpapers and greek key dentelles, pink silk doublures with a gilt roll tooled border, gilt edges. **£1800**

A sumptuous copy of the most elegant edition of this poem, in a binding by Bozérian Jeune. An eccentric as well as an elegant production, this highly romanticised Latin poem on the 'marriage of flowers' was first published at the beginning of Sebastian Vaillant's *Botanicon Parisiense* in 1727. Written by a Irish physician, Demetrius MacEnroe, who was living in Paris in the early part of the eighteenth century, it was subsequently expanded and reprinted under the name of Demetrius de la Croix, a French translation of the author's Irish name. The poem attracted the attention of Bishop Atterbury, who sent copies to a number of his friends in England, notably Pope and Swift, through whom the work attained a certain celebrity.

The poem celebrates the Borometz or Scythian Lamb, a staple of early cabinets of curiosities, which was defined as 'the shaggy rootstock of an Asiatic tree fern, sometimes used as a styptic'. The poem itself takes up only 37 pages (pp. 21-58) of the present edition; before it are guidelines and prefatory material, following it (pp. 59-138) are the notes and observations which were added for this edition by Sir Richard Clayton. A miscellaneous writer and the translator of a number of titles from the French, Clayton enriches his commentary with references to Ray, Linnaeus, Martyn, Erasmus Darwin and even Gilpin. The notes, in no particular order, are in French, Latin, Greek and English.

An interesting tangent that I came across while researching this book suggests that J.K. Rowling knew something of this French-resident Irishman. Harry Potter has a schoolfriend named Demetrius de la Croix (Gerard Drake Matthias Demetrius Delacroix, known as Drake). A pureblood with parents from Slytherin and Griffindoor houses, he stands half way between good and evil. What was it about this eccentric Irish-French physician, with his shaggy tree ferns and rootstocks, that inspired her to use his name?

ESTC t81819, listing numerous copies in Europe and Cornell, Huntington, McMaster, NY Botanical Garden, UC Berkeley, Delaware, Toronto and Yale.



two copies in OCLC

60. [LADY.]

ADVICE FROM A LADY to her Grand-Daughters, in a series of Familiar Essays, on Various Subjects. London: printed for J. Hatchard, Bookseller to Her Majesty, 190, Piccadilly. 1808.

FIRST EDITION. *Small 8vo, pp. viii, 267, in contemporary mottled (tree) sheep, front joint worn, head and tail of spine chipped, flat spine ruled in gilt, red morocco label lettered in gilt.* £650

A scarce work of affectionate instruction for young ladies, written by an anonymous grandmother for her two teenage granddaughters. The usual educational subjects are covered, such as filial duty, charity, evil speaking, sincerity, politeness, marriage, the single state and entering into society. In addition, a surprising ten out of twenty-four chapters are devoted to the subject of reading, three for reading the scriptures, two for history, one chapter devoted to reading the works of Addison, chapter XV is called 'On reading Books written expressly for the Female Sex', chapter XVI is 'on reading Novels', XVIII 'on reading Poetry' and there is a final chapter concluding the subject of reading.

Chapters XV and XVI are full of interesting detail as the author reviews many of the most fashionable books and writers of the day. Gisborne's *Enquiries into the Duties of the Female Sex* gets top billing and favourable mentions are also given to Mrs Chapone, Hannah More and others. Amongst the novelists, Madame de Genlis comes in for dire criticism: 'I cannot quit this subject of moral tales, without directing your thoughts to French authors of the same class; though I trust it is unnecessary to caution you against the seducing works of Madame de Genlis; as, however, elegantly written, and however instructive in many respects they are, the latitude given to falsehood and deceit is too glaring to be unperceived, and cannot fail to disgust every innocent character' (p. 183).

'The following pages were designed particularly for the use and amusement of two dear children, between the ages of thirteen and fifteen years, by whom they have been perused with interest, pleasure, and advantage. The same partiality cannot be expected from other readers; but the author still presumes to hope that the book, in its general design, may obtain the approbation of rational parents, and prove, in some degree, useful to their children, by its tendency to counteract an evil so frequently complained of; namely, that what is learned at school, or under the immediate control of a preceptor, is forgotten before the age arrives in which reason and experience can convince them how greatly early acquirements may be improved upon' (pp. iv-v).

OCLC lists only the British Library and Morgan copies.

61. [LADY.]

THE LADY'S DRAWING ROOM Being a Faithful Picture of the Great World. In which the various Humours of both Sexes are display'd. Drawn from the Life: and Interspers'd with entertaining and affecting Novels. The Second Edition. Revised and Corrected by the Author. London: printed for A. Millar, opposite to Catherine-Street in the Strand; and Sold by M. Cooper, in Pater-noster-row. 1748.

Second Edition, 'Revised and Corrected by the Author'. *12mo, pp. [ii], iv, 329, [1] advertisements, in contemporary calf, heavily rubbed but sound, double fillet border to covers, spine with five raised bands, ruled in gilt.* £1250

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

The six novellas included are ‘The History of Rodomond, and the Beautiful Indian’ (pp. 13-42); ‘The Fair Unfortunate, a true Secret History’ (pp. 50-77); ‘The True History of Henrietta de Bellgrave. A Woman born only for Calamities: a distres’d Virgin, unhappy Wife, and most afflicted Mother’, Wrote by herself for the Use of her Daughter’ (pp. 101-174); ‘The Adventures of Marilla’ (pp. 212-232); ‘The Story of Berinthia’ (pp. 238-254) & ‘The History of Adrastus, Semanthe, and Apamia’ (pp. 257-268); ‘The History of Clyamon and Constantia, or the Force of Love and Jealousy’ (pp. 289-328). In addition to the main short stories in each part there are numerous anecdotes, amusing incidents such as amorous verses accidentally falling out of pockets, a mock proposal to parliament for reforming taxes and many other such whimsical conversation pieces, making the cement with which these stories are held together every bit as interesting as the texts themselves. The third novella, ‘The True History of Henrietta de Bellgrave’, is an imaginary voyage to the East Indies; it was frequently reprinted as a chapbook in the eighteenth and nineteenth centuries.

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

ESTC t65815, at BL, Clark, Bancroft, Lilly, Newberry, Chicago and Illinois only.

Gove p. 308; see Hardy 97

three copies in ESTC

62. [LADY.]

SENTIMENTAL DISCOURSES UPON RELIGION AND MORALITY. By a Lady. London: printed for T. Becket in the Strand. 1776.

FIRST EDITION. *Small 8vo, (155 x 93 x 8 mm), pp. vii, [i], 152, with a half-title, in contemporary calf, spine simply ruled in gilt with red morocco label lettered in gilt, extremities a little worn, with the contemporary ownership inscription of R. Fothergill.*

£750

A scarce anonymous publication, 'by a lady', comprising eight discourses on various devotional and moral subjects, interspersed with some poetry. Intended for a female readership and based on religious precepts, the author addresses such subjects as 'do as you would be done by', the seventh commandment, 'Answer a fool according to his folly, lest he be wise in his conceit', 'Open rebuke is better than secret love', the importance of receiving the kingdom of God as a little child, and the importance of generosity: 'He that hath two coats, let him impart to him that hath none; and he that hath meat, let him do likewise'. This appears to have been the only edition printed.

Dedicated 'to those who are yet untainted with the vices or follies of the age ... for them only I have written it: - should I be so happy as to fortify in their breasts the love of their duties, I would pride in my success, and find in it my reward' (pp. vi-vii).

ESTC t26804, listing BL, Harvard and Huntington.

Presentation copy to Landor's brother

63. LANDOR, Walter Savage (1775-1864).

GEBIR; A Poem, in Seven Books. London, sold by Rivingtons, St. Paul's Church-Yard. 1798.

FIRST EDITION. *8vo, (170 × 100 × 6 mm), pp. [ii], ii, 74, [1] errata, in contemporary greenish mottled calf, double gilt fillet with inner roll tool border, spine gilt in compartments and tooled with foliate cottage, red morocco label lettered in gilt, marbled endpapers, with the old armorial bookplate of 'R.E.H.D.', inscribed 'From the Author to Henry Eyres Landor'.* **£4500**

A presentation copy of Landor's influential poem, inspired by a story from Clara Reeve's *The Progress of Romance*, 1785. This is Landor's third published book, but it was the first to win him any significant praise, although that did not come immediately. Coleridge and Southey were among the poem's earlier admirers and some years later, in 1811, Shelley bored his friend Hogg with his obsession with the poem while the two young men were together at Oxford.

The presentation inscription, which appears to be in the hand of the publisher, is to Henry Eyres Landor, one of Landor's younger brothers, who later became a solicitor. An appealing copy of a rare book.

ESTC t122413; Wise 3; Hayward 205.

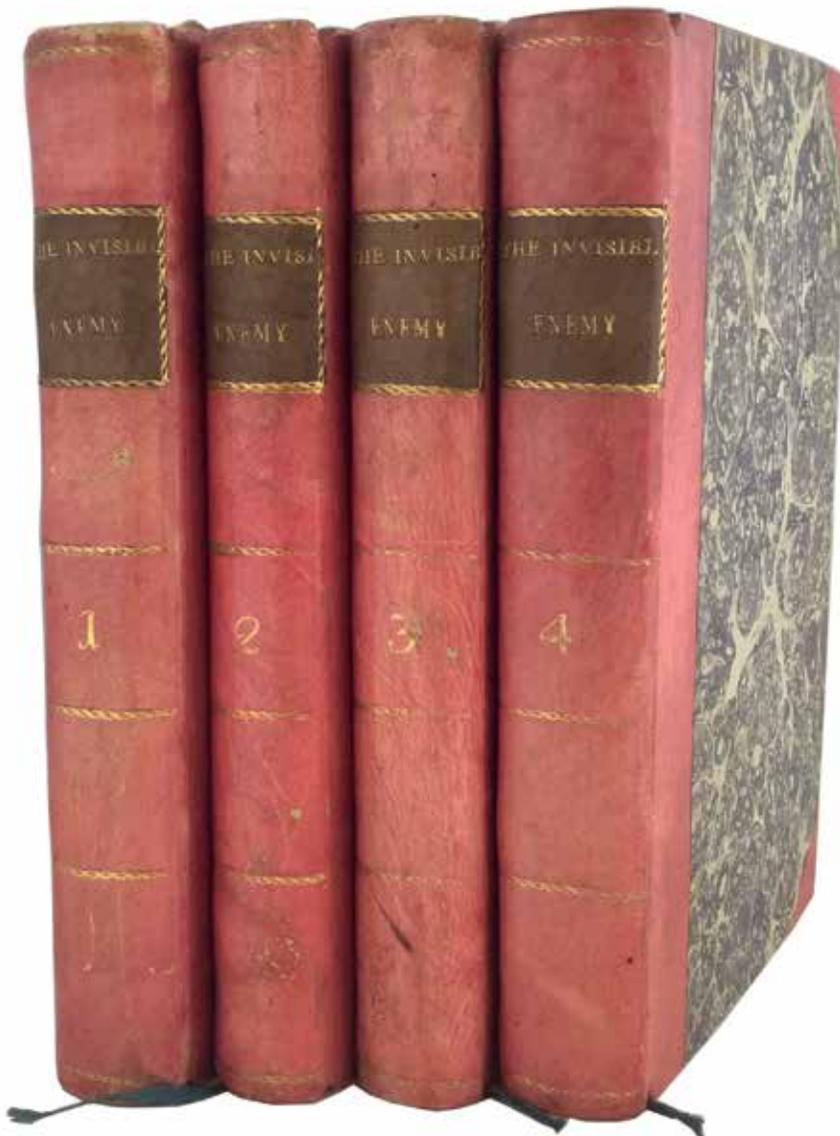
64. LATHY, Thomas Pike (1771-1841).

THE INVISIBLE ENEMY; or, the Mines of Wielitska. A Polish Legendary Romance. In four volumes. By T. P. Lathy, author of Usurpation, The Paraclete, &c. &c ... Vol. I [-IV]. London: printed at the Minerva=Press, for Lane, Newman, and Co. Leadenhall-Street. 1806.

FIRST EDITION. *Four volumes, 12mo, (162 × 95mm), pp. [iv], xii, [13]-308; [iv], 264; [iv], 283, [1] advertisements; [iv], 345, [3] advertisements, half titles in each volume, in later quarter pink leather, flat spines simply ruled and numbered in gilt, olive labels lettered in gilt, with blue swirly endpapers.* **£4200**

First and only edition of a scarce Minerva press Gothic novel. Born in Exeter in 1771, Lathy chose a literary career over that of his father who was in trade. He spent some time in America, marrying in Boston in April 1799 and publishing 'for the benefit of the author', *Reparation, or the School of Libertines, a dramatic piece, as performed at the Boston Theatre with great applause*, Boston 1800. Back in England, he wrote a number of novels, three of which (*The Paraclete*, 1805, *Usurpation*, 1805 and the present novel) were printed at the Minerva Press. In 1819 he persuaded Gosden to publish what he claimed was an original poem, *The Angler, a poem in ten cantos, by Piscator*, which was almost entirely plagiarised from *The Anglers, Eight Dialogues in Verse*, London 1758. Bearing a fine portrait of himself posing with rod and net, Lathy had a number of copies printed on royal paper and one on vellum before the fraud was exposed.

The most popular and widely-read of Lathy's novels, *The Invisible Enemy* is a particularly gruesome Gothic novel. Set in a stylised sixteenth century Poland, the work opens with a vivid description of the crumbling Castle of Vistulof near Cracow, ancient seat of the noble family of Rosomaski. The castle comes complete with subterranean passages, dank recesses and hidden chambers and is peopled with a suitably dark cast of villains, most notably the bandit Lanfranco, who sets about the persecution and torture of Leopold and Rhodiska.



'An imaginary Poland of the sixteenth and seventeenth centuries often engaged the gothic imagination. Mary Charlton had depicted Polish terrain in the Radcliffean mode in *Phedora: or the forest of Minski*, Minerva Press, 1798 ... Lathy's cruder Slavonic Gothic draws upon the examples of Monk Lewis and the *schauerromantik* modes to achieve its raucous horrors ... Lathy's characters exist solely for the sake of horrendous incident ... In fact his entire conception and execution of Gothic effects is coldly anti-sentimental much like the sensational stuff of the Gothic chapbook or Victorian blood' (Frank, *The First Gothics*, p. 202-203).

It has recently been suggested by Casper Wintermans that Lathy's novel may be an unacknowledged translation of Jean-Louis Lacroix de Niré's *Ladouski et Floriska*, Paris 1801: 'Currently still under Lathy's name, until proximity of the two texts can be more fully ascertained' (see Garside, Belanger, Mandal & Ragaz, *The English Novel, 1800-1829*: update 2, June 2001-May 2002).

Garside, Raven & Schöwerling 1806:43; Blakey p. 220; Summers, *A Gothic Bibliography*, p. 367; Block p. 134; Frank, *The First Gothics*, 237; not in Hardy.

OCLC lists the Universities of Alberta, Harvard, Illinois and Virginia. GRS adds Covey, BL (imperfect) and Bodleian.

Horatia Nelson's copy

65. LEWIS, Matthew Gregory (1775-1818).

ROMANTIC TALES, by M. G. Lewis, Author of the Monk, Adelgitha, &c. In four volumes. Volume the First [-Fourth]. Containing Mistrust; or, Blanche and Osbright. The Admiral Guarino. - King Rodrigo's Fall. Bertrand and Mary-Belle. The Lord of Falkenstein. - Sir Guy, the Seeker. London: printed by D.N. Shury, 7, Berwick Street, for Longman, Hurst, Rees, and Orme, Paternoster Row. 1808.

FIRST EDITION. *Four volumes, 12mo (184 x 110 x 18 mm), pp. xxiii, [i] errata, 307; [iv], 335; [iv], 276; [iv], 326, text fairly browned and foxed in part, in later crimson half morocco over green marbled boards, by E. Riley (active from 1857-1880), spines gilt in compartments and lettered and numbered in gilt, green marbled endpapers, the top edge gilt, other edges roughly trimmed, extremities a little rubbed, with the heraldic bookplate of John Croft Deverell in each volume and with the ownership inscription of Horatia N. Nelson, the sole surviving daughter of Admiral Nelson, on each title-page.* **£1250**

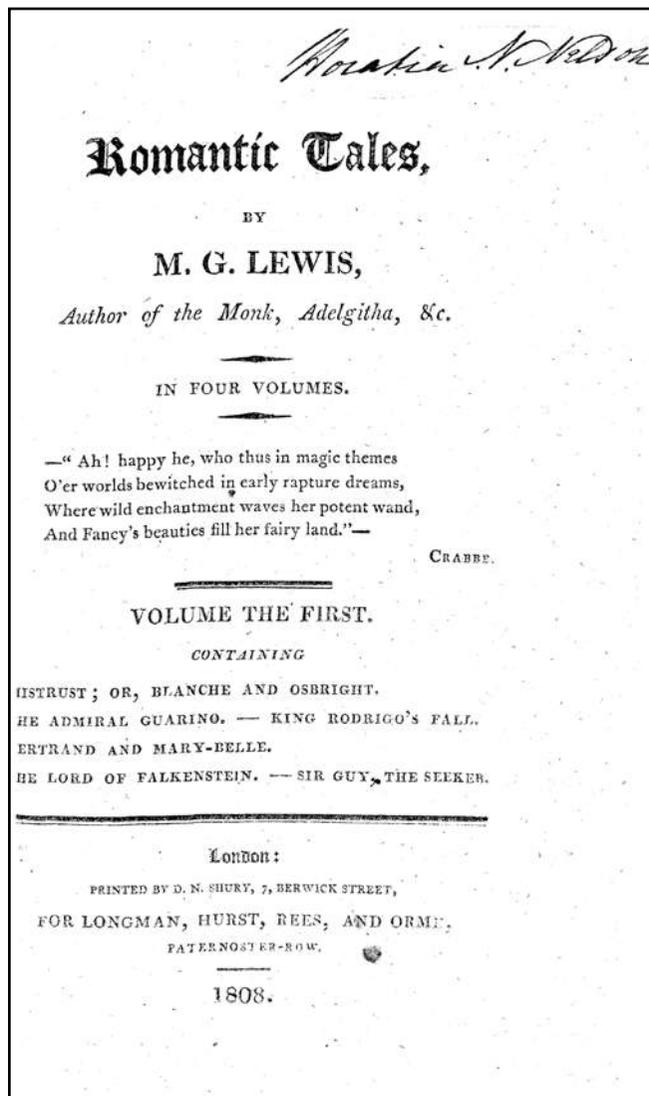
A collection of five Gothic tales and eight poems, some of which are freely adapted from German authors. 'Amorassanm or the Spirit of the Frozen Ocean', 'The Anaconda, an East Indian Tale' and 'Mistrust, or Blanche and Osbright' are all Germanic in origin. The longest tale, 'The Four Facardins', is a completion of an unfinished tale by Count Anthony Hamilton.

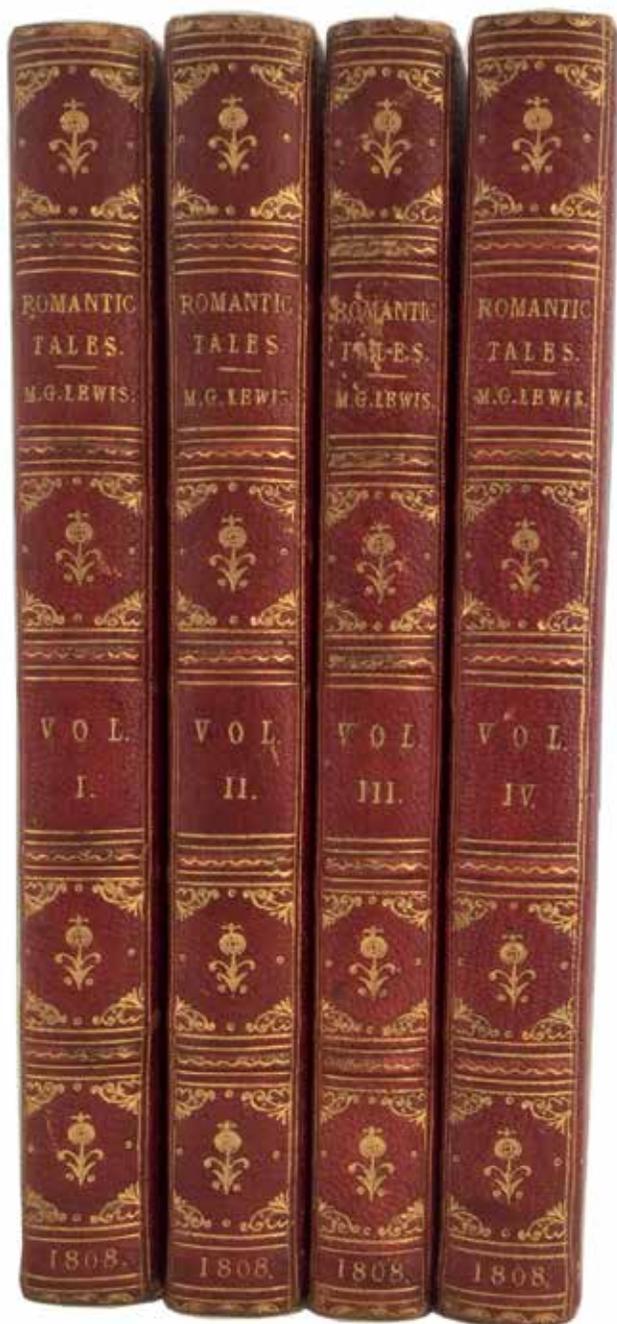
There is an intriguing link here as this copy belonged to Horatia Nelson (1801-1881), illegitimate daughter of Lady Hamilton and Horatio Nelson. Even though Horatia never accepted that Emma Hamilton was her mother, preferring to think of her as her guardian, she must have been aware of the family link between Lady Hamilton's husband and Count Anthony Hamilton. Horatia's early life was an exceptional one. Adored by her father, at whose request she took the name Nelson and dropped the name 'Thompson' that she had been christened with,

after his death Lady Hamilton experienced severe financial difficulties and spent ten months in prison for debt with her young daughter. Lady Hamilton then went to live in France with her daughter. When she died in Calais in 1815, Horatia made arrangements for her funeral with the British Consul and then fled to England disguised as a boy in order to escape arrest for the debts her mother had run up in France. She later married a clergyman, Philip Ward, and had ten children.

Lewis's Gothic sampler contains examples of oriental, Germanic, medieval and Monastic Gothicism in both the terrific and horrific modes. Robert D. Spector observes that although these tales are pure Gothic, Lewis 'had toned down the ghastly, supernatural elements which had made *The Monk* a sensational, though infamous, success'. Yet, Lewis's fondness for an ugly macabre is still very clearly in evidence' (Frank, *The first Gothics*, p. 247).

Garside, Raven and Schöwerling 1808:72; Summers p. 96; Block p. 139.





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M.G. LEWIS.

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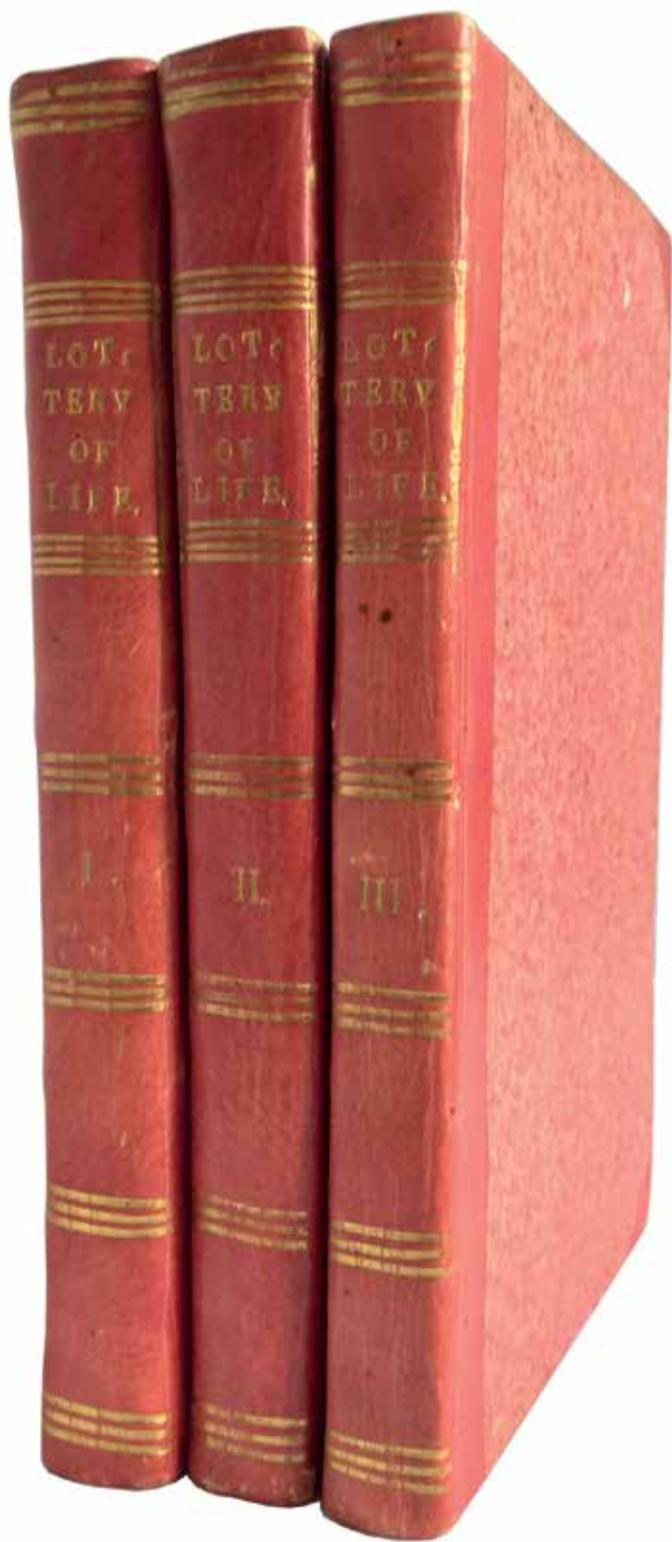
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66. LYTTLETON, Mr.

THE LOTTERY OF LIFE, or the Romance of a Summer. In three volumes. By Mr. Lyttleton, the Author of Isabel. Vol. I [-III]. London: printed at the Minerva Press, for Lane and Newman, Leadenhall-Street. 1802.

FIRST EDITION. *Three volumes, 12mo, (174 x 98mm), pp. [iv], 270, [2] advertisements; [iv], 276; [iv], 243, [1], some browning in text, at times quite heavy, in contemporary pink half calf over pink mottled boards, the spines simply ruled, lettered and numbered in gilt.* £4000

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

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

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

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

Blakey p. 202; Garside, Raven and Schöwerling 1802:38; Summers, *A Gothic Bibliography*, p. 391.

OCLC lists Corvey, Quincy, Harvard, St. Charles Borromeo Seminary and Virginia.

67. MANNERS, Lady Catharine Rebecca, Baroness Hunting Tower (1766?-1852).

REVIEW OF POETRY, Ancient and Modern. A Poem. By Lady M*****. London: printed for J. Booth, 14, Duke Street, Portland Place. 1799.

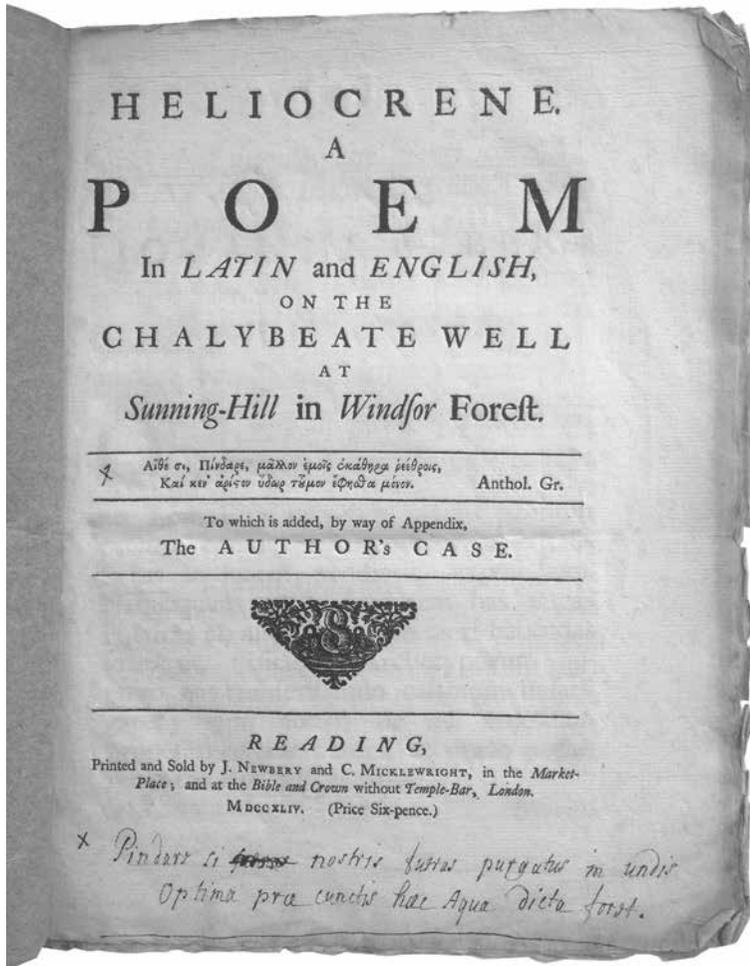
FIRST EDITION. *4to, (280 x 220mm), pp. [iv], 30, uncut throughout, last leaf a little dust-soiled, stitched as issued, extremities a little worn.* £350

A good, fresh copy in original condition, uncut and stitched as issued, of Lady Manners' poem about the history of poetry, dedicated to her son.

Originally from Cork, Catherine Rebecca Grey came to live in England in 1790 on her marriage to William Manners, later Lord Huntingtower of Leicester. The nostalgic Irish landscapes of her first volume of poetry, with its tales of lovers in Norman times, brought her much popularity, earning her the compliment, ‘a most accomplished lady’, in the *Gentleman’s Magazine*.

The present poem, Manners’ second and last publication, also received a favourable review in the *Gentleman’s Magazine*, where she was praised for succinctly characterising ‘the thematic and moral concerns of poets from ‘matchless Homer’ to ‘enlightened Johnson’. The extensive catalogue of ancient poets, including Pindar, Theocritus, Lucretius, and Tasso, and English poets since Chaucer, reveals discerning intelligence and wide reading. Poetry is enlisted to lead the way to moral truth; “Addison’s enlighten’d page / Charmed while it reformed the age”; and “Piety’s seraphic flame / Mark(s) enlighten’d Johnson’s name” (*GM*, August 1799).

ESTC t106175; Jackson p. 238.



68. MERRICK, John (c. 1669-1757).

HELIOCRENE. A Poem in Latin and English, on the Chalybeate Well at Sunning-Hill in Windsor Forest. To which is added, by way of Appendix, the Author's Case. Reading, printed & sold by J. Newbery and C. Micklewright ... 1744.

SECOND EDITION. *4to, (245 × 190mm), pp. 20, pages a little dog-eared and dust-soiled but otherwise an excellent unsophisticated copy, uncut throughout, sewn as issued in the original wrappers, Latin inscription in a contemporary hand (translation of the Greek motto) at the foot of the title-page.* **£2200**

A scarce topographical poem describing the transplanting of the muses from Helicon, after the spring had run dry, to the Chalybeate Well near Windsor, where the author was taking a cure. This is a relatively early Newbery imprint, with only a dozen earlier titles listed by Roscoe. The poem is printed with separate versions in English and Latin, one after another.

The poem first appeared in 1725 (ESTC t106180, at BL and Bodleian only), without the appendix, included here, in which the author goes into magnificent detail about his medical ailments. This is of particular interest as John Merrick was a physician. He was also the father of James Merrick (1720-1769), a child prodigy who became a prominent biblical and classical scholar.

'Wherefore thinking a Physician's practical Experiment on himself a more authentick Testimony than Speculation, he consented to a second Publication o this Poem (though a trivial performance) for the Sake of publishing with it this brief Narrative of the Benefit he receiv'd from the Mineral Spring, as a Debt to the Publick, and a grateful Acknowledgment to divine Providence, for its great Blessing in such a memorable Recovery' (Appendix, p. 20).

ESTC t14289, at BL, Rylands, Cornell (x2), McMaster, Clark (x2) and Kansas.

Foxon M196; Roscoe, Newbery, A354 (not seen).

69. MOORE, Sir John Henry.

POETICAL TRIFLES. By *** **** *. The Second Edition. Bath: printed by and for R. Crutwell; and sold by F. Newbery, St. Paul's Church-Yard; J. Dodsley, Pall-Mall; Robson, Bond-Street; and Almon, Piccadilly, London. 1778.

SECOND EDITION, SECOND ISSUE. *12mo (170 × 98 mm), pp. [iv], 63, [1], with a blank leaf after the contents leaves, uncut throughout with some fairly heavy dampstaining towards the end of the text, dust-soiled edges throughout, first two leaves a little loose, in the original marbled wrappers, with the original printed label on the front wrapper, spine chipped at the foot and extremities a little bumped, dust-soiled.* **£350**

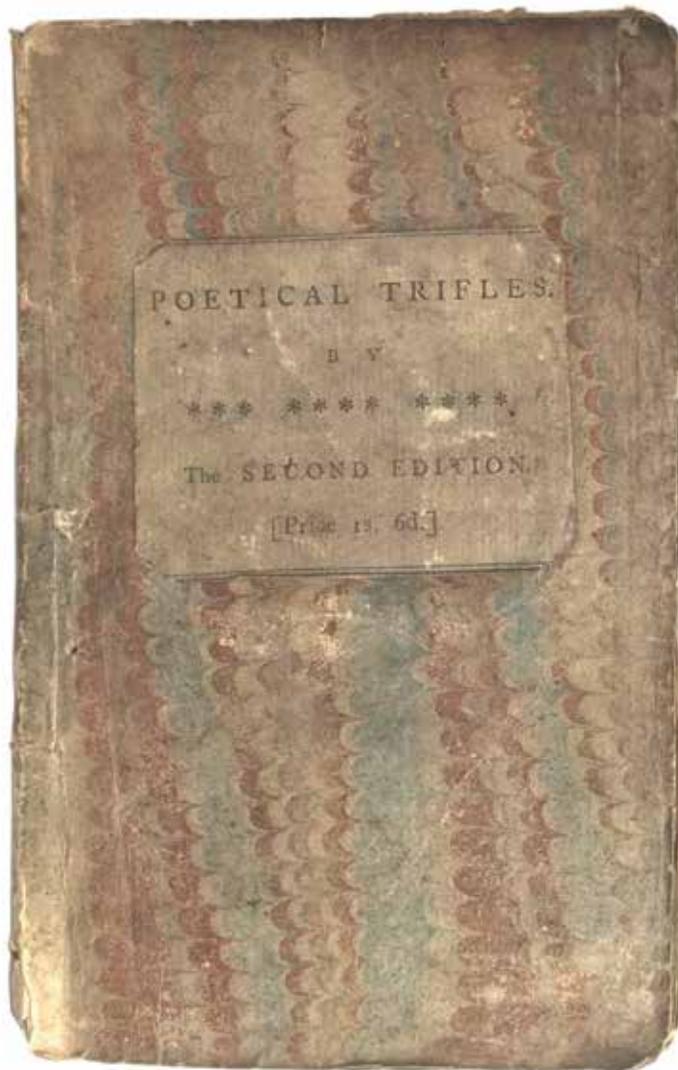
First published in 1777 as *The new paradise of dainty devices*, named after Richard Edwards' popular Elizabethan miscellany. However, after the original title brought the volume derision in the *Critical Review*, the title was changed to the present rather bland alternative, under which guise it was very successful. Moore was a frequent visitor to Bath where he wrote verses for Lady Miller's Batheaston set 'and took part in the other harmless fooleries of the group' (ODNB).

It contains ... some fair occasional verses. The best of these, including an early parody of Thomas Gray's famous Elegy Written in a Country Churchyard entitled 'Elegy Written in

a College Library', together with a few new pieces, and an excruciating palinode deprecating the vigour of the reviewers, John Langborne and William Kenrick, and beseeching them to 'untwist their bowels of commiseration', were issued again as Poetical Trifles. Some lines 'To Melancholy' evidently inspired Samuel Rogers' 'Go, you may call it madness, folly'.

This is a reissue of the second edition of the same year, with a cancel title-page and conjugate contents leaf in place of the original title-page. The first edition appears to have been the only one to be issued under the original title. This popular work was several times reprinted: ESTC lists five editions in 1778, all of which, as well as the original 1777 edition, appear to be very scarce.

ESTC t95619, at BL, Penn, Texas and Otago only.



70. MORE, Hannah (1745-1833).

SIR ELDRED OF THE BOWER, and the Bleeding Rock: two legendary tales. By Miss Hannah More. London: printed for T. Cadell, in the Strand. 1776.

FIRST EDITION. *4to*, (262 x 204mm), pp. [vi], 49, [1], bound with seven other quarto poems, as below, in contemporary half calf over marbled boards, vellum tips, rather worn but sound, red morocco label lettered in gilt. **£750**

A volume of eight quarto poems bound together in contemporary half calf and labelled 'Poems'. The boards slightly scuffed but this is still an attractive volume of an interesting selection of poems containing, in addition to the Hannah More, the following poems:

(ii) George Nelthorpe's scarce poem *Julia to Pollio. Upon his leaving her abroad. Written some years ago and now first publish'd from the original manuscript*, London 1770, pp. 32 (ESTC t125902, at BL, Cambridge, Leeds, Bodley & McMaster, New York, Chicago, Cincinnati and Rochester).

(iii) George Crabbe (1754-1832). *The Village*, London 1783. FIRST EDITION, pp. [iv], 38, with the half-title (ESTC t481).

(iv) Edmund Cartwright (1743-1823). *Armine and Elvira, a legendary tale*, London 1777, the sixth edition, bound without the half-title, pp. 40 (ESTC t133058).

(v) Thoms Percy (1729-1811). *The Hermit of Warkworth, a Northumberland ballad, in three fits or cantos*, 1782, 'a new edition with additions', pp. [viii], 56, with the half-title (ESTC n17616).

(vi) Thomas Hull (1728-1808). *Richard Plantagenet: a legendary tale*, London 1774, 'the fourth edition, corrected and improved', with the half-title which reads 'the fourth edition, corrected and enlarged', pp. [ii], iv, 30 (ESTC t171169, at Birmingham and NLS only).

(vii) Oliver Goldsmith (1728-1774). *The Deserted Village*, London 1783, tenth edition, pp. vii, [i], 23, [1], with the half-title (ESTC t146054); Roscoe A191 (3).

(viii) Oliver Goldsmith (1728-1774). *The Traveller, a poem*, London 1778, tenth edition, pp. 31, [1], with the half-title, title-page engraved (ESTC t146166); Roscoe A199 (15).

ESTC t48321.

71. [MUSICAL MISCELLANY.]

A POCKET COMPANION FOR GENTLEMEN AND LADIES: being a Collection of the finest Opera Songs & Airs, in English and Italian. A Work never before attempted. Carefully Corrected & also Figur'd for ye Organ, Harpsichord, and Spinnet, by Mr. Ri^d. Neale, Organist of St. James's Garlick-hith. London: Engrav'd and Printed at Cluer's Printing-Office in Bow-Church-Yard, and sold there, and by B. Creak, at ye Bible in Jermyn Street, St. James's. [1724].

FIRST EDITION. *8vo*, (158 x 100 mm), engraved frontispiece and pp. [vi], xvi, 152, engraved throughout, in contemporary red morocco, double gilt filet to covers with corner tooling and central medallions, rebacked with the original spine laid down, lettered in gilt, surface rather eroded and cracked, with the ownership inscription on the front flyleaf of Hannah Pickford, dated 1798. **£650**

A charming miscellany of popular songs, minuets and airs from a variety of fashionable operas, giving musical score and lyrics for each song, as well as the flute music for some of the songs. The selection is taken from about twenty operas by a variety of composers including most

notably George Frederick Handel (1685-1759) and his rival Giovanni Bononcini (1670-1747), who since his arrival in London in 1720 was posing an increasing threat to Handel's supremacy on the London music scene. Other composers include Alessandro Scarlatti (1660-1725), Francesco Gasparini (1661-1727), Altilio Ariosti (1666-1729) and Reinhard Keiser (1674-1739). The operas include *Camilla*, *Griselda*, *Tbomyris*, *The Necromancer: or, Harlequin Dr. Faustus*, and *Phyrrhus and Demetrius*; many of the selections here were not published elsewhere.

The small format of this volume, planned as the first in a series, was evidently something of an innovation, as is emphasized in a preliminary publisher's note about another project called *A Monthly Collection of New Songs*: 'Towards the advancement of this work, the most eminent masters in the city have already sent in a great number of songs, and many others in the country, have promised to give their friendly assistance in encouraging this new undertaking of Printing Musick in Pocket Volumes'. These ventures were published by subscription, and the present example has a fourteen-page list of subscribers. In fact this particular project seems to have had only limited success; a second edition was printed later the same year, and a second volume was published a year later, but nothing further appeared. Ideally one would like to have the two volumes as a pair, but the second volume is very rare.

David Hunter's recent bibliography, *Opera and Songs Books Published in England, 1703-1726*, provides a very thorough and revealing census of known copies. Of the first edition of this 1724 volume, 28 copies have been located (5 imperfect), of which only seven are accompanied by Vol. II (two of which are imperfect). Of the second edition, 9 copies are reported, of which two have the second volume as well; there are also two further copies of the second volume alone. The present copy of the first collection was attractively bound in red morocco (sadly it has been rebacked), the spine here does read "Vol. I," but this may have been no more than an anticipation of other volumes to come. Engraved throughout, including a frontispiece by Cobb, and an engraved leaf of dedication to John, Marquis of Carnarvon, 'son and heir apparent to the most illustrious Prince, James, Duke of Chandois [sic]', signed by the organist Richard Neale.

Hunter 144.

72. OCHINO, Bernadino (1487-1564).

A DIALOGUE OF POLYGAMY, Written Originally in Italian: Rendred into English by a Person of Quality; and Dedicated to the Author of that well-known Treatise call'd Advice to a Son. London, Printed for John Garfeild, at the Rolling-Press for Pictures, neer the Royal Exchange in Cornhill, over against Popes-head Alley, 1657.

FIRST EDITION IN ENGLISH. *Two parts in one volume, 12mo, (136 x 80mm), pp. [xxiv], 89, [i], 61, including the initial blank, wanting the front endpaper and pastedown, in contemporary sheep, blind ruled border to covers, flat spine ruled in blind, hinges crackling, foot of spine chipped.* £1500

A controversial work by the Italian reformer and Calvinist, Bernadino Ochino. He spent much of his life fleeing from one country or another and it was in England, as Prebendary of Canterbury, that he wrote his major work, a series of dramatic dialogues translated into English as A tragoedie or dialogue of the unjuste primacie of the bishop of Rome. The conception of this work bears such a resemblance to Paradise Lost that it is thought that Milton must have been acquainted with it. The accession of Mary drove Ochino to Zurich where he wrote his Thirty

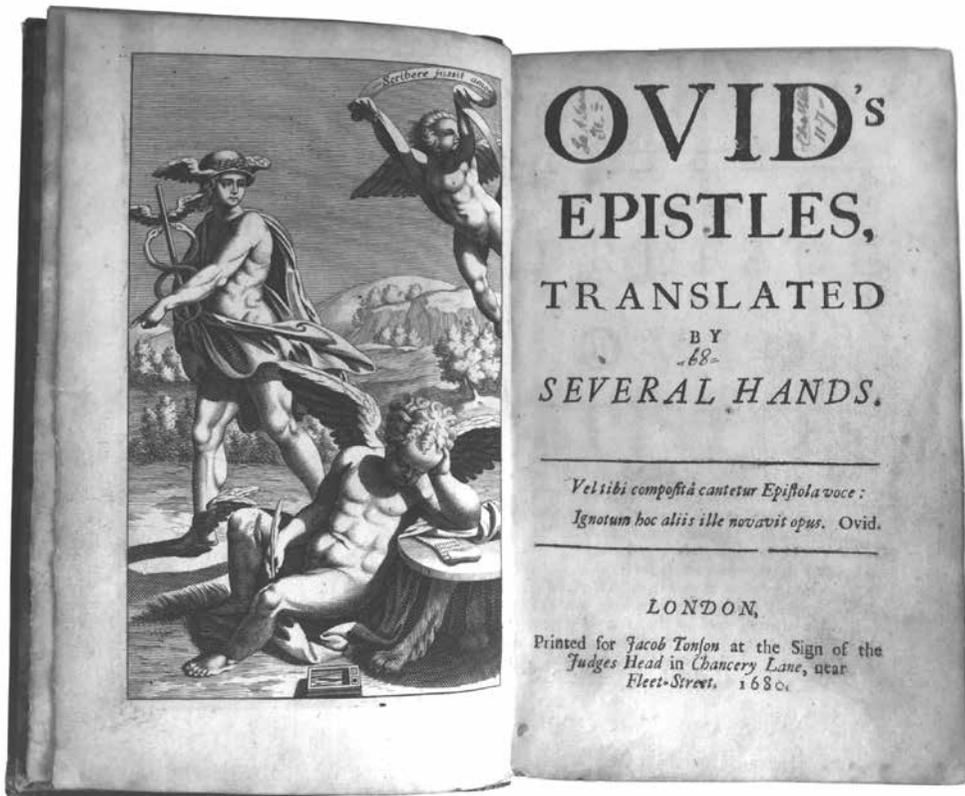
dialogues, which included the present dialogues on divorce and polygamy. These were not well received; his adversaries maintained that he had justified polygamy under the pretence of refuting it and his dialogue on divorce was found by many to be repugnant. It may however have provided the stimulus for Milton's later work, the Doctrine and discipline of Divorce, 1643.

Wing O126; ESTC r9210.

**73. OVID (43 B.C. - 17 A.D.).
DRYDEN, John (1631-1700).**

OVID'S EPISTLES, Translated by Several Hands. London, printed for Jacob Tonson at the sign of the Judges Head in Chancery Lane, near Fleet-Street. 1680.

FIRST EDITION. 8vo, (187 × 112 × 15 mm), engraved frontispiece and pp. [xcxii], 128, 139-234, 233-280, F1 and F2 trimmed short at the outer margin, some spotting and staining and occasional notes in the text, in contemporary red panelled morocco, considerably worn, double gilt fillet with central triple fillet panel with floral corner and central pieces, foot of spine chipped, spine gilt in compartments with black morocco label lettered in gilt, with the nineteenth century heraldic bookplate of Henry B. Wheatley and the recent booklabel of J.O. Edwards, with inscription clumsily removed from the flyleaf, all edges gilt. **£1800**



An important and very popular miscellany, reprinted three times in the seventeenth century and long into the eighteenth. There is a long critical preface by Dryden, who also contributed one of the translations; among the other translators were Nahum Tate, Thomas Flatman, Thomas Rymer, Thomas Otway, Samuel Butler, and Elkanah Settle.

'Oenone to Paris' is a verse paraphrase by Aphra Behn, to which Dryden refers rather charmingly near the end of his preface: 'The reader will here find most of the translations, with some little Latitude or variation from the Authour's Sence: that of Oenone to Paris, is in Mr. Cowley's way of Imitation only. I was desir'd to say that the Authour who is of the Fair Sex, understood not Latine. But if she does not, I am afraid she has given us occasion to be asham'd who do'. Tonson added to later editions a translation of this piece by John Cooper, but he did not drop Aphra Behn's paraphrase, even after her death.

ESTC r6089; Wing O659; Case 165; Macdonald 11a; O'Donnell, *Aphra Behn*, BB3.

74. [OXFORD UNIVERSITY: POETICAL MISCELLANY.]

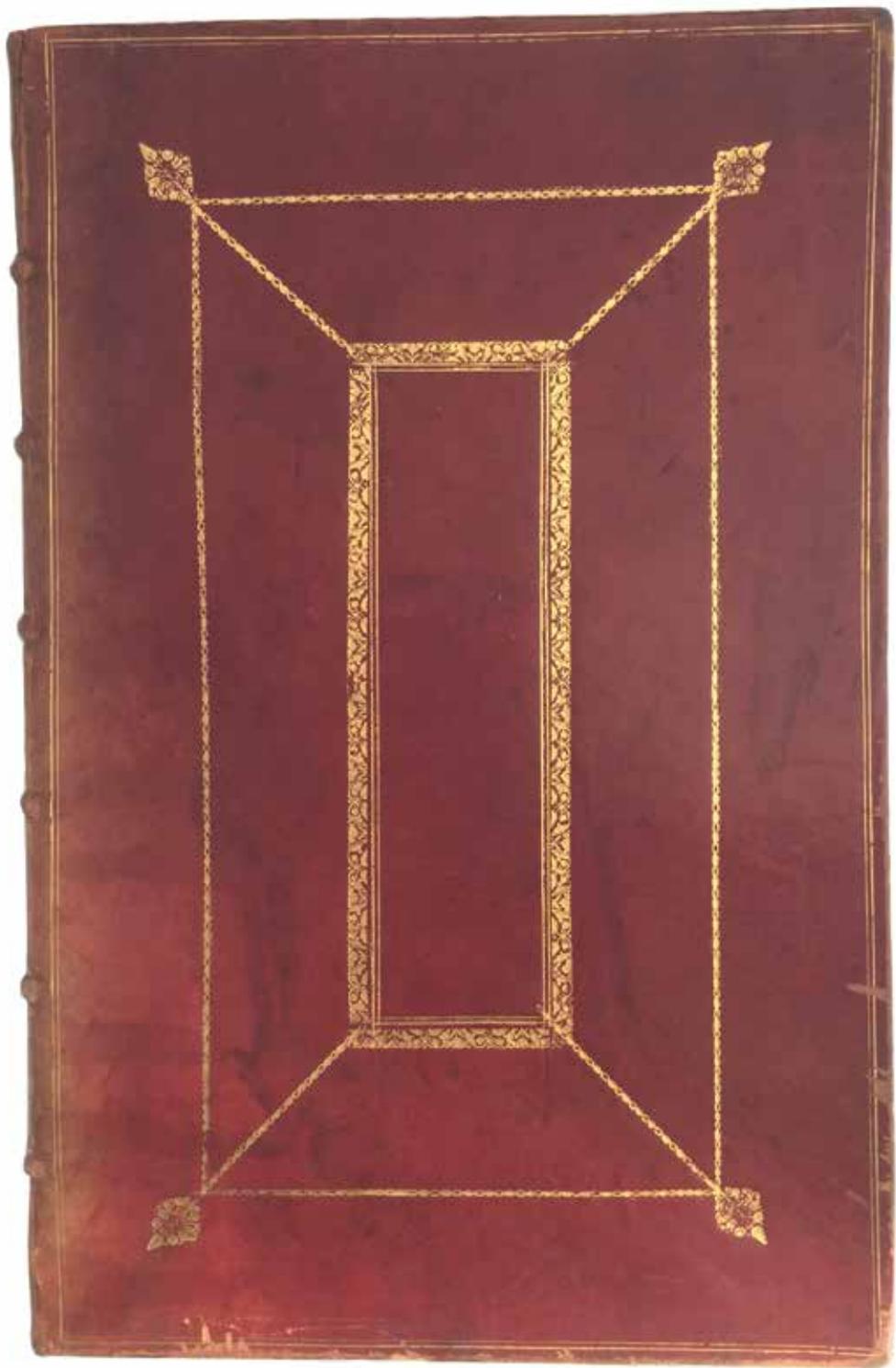
GRATULATIO ACADEMIAE OXONIENSIS in nuptias auspiciatissimas illustrissimorum Principum Frederici Principis Walliæ et Augustæ Principissæ de Saxo-Gotha. Oxford: e typographeo Clarendoniani, 1736.

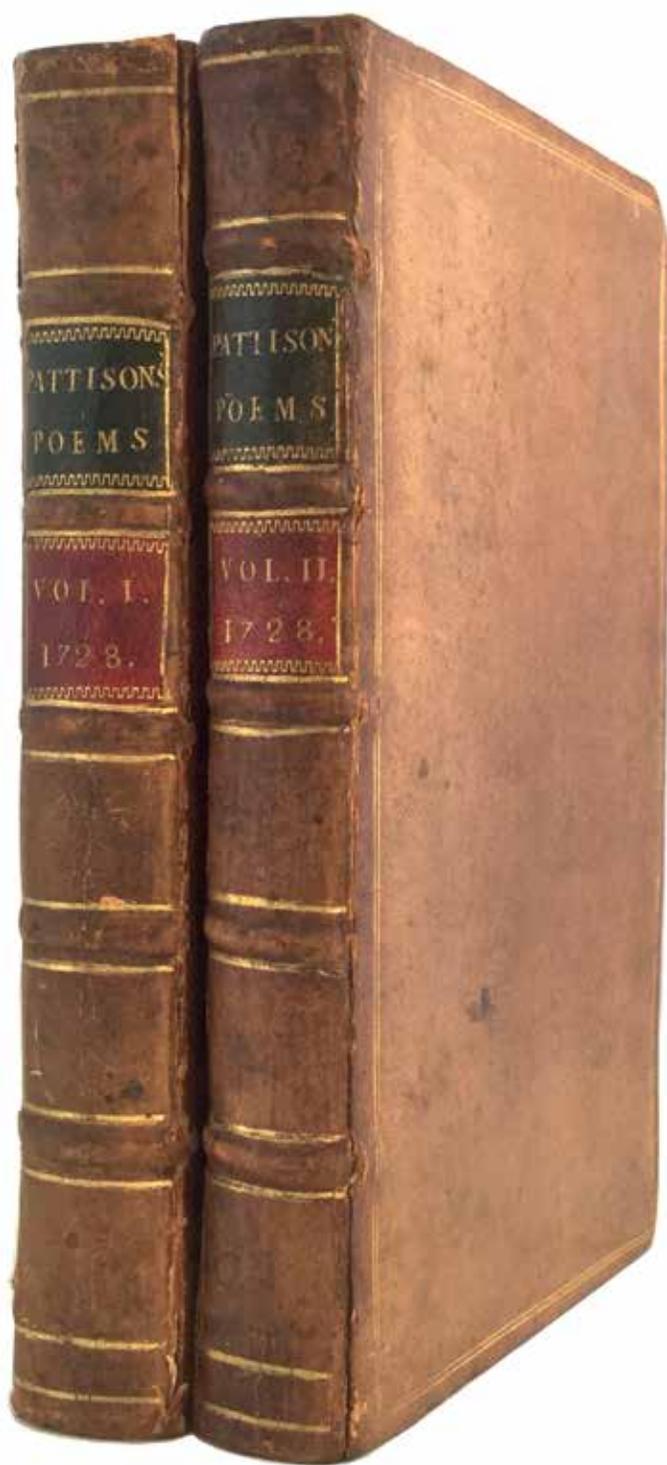
FIRST EDITION. *Folio*, (343 × 215 × 11 mm), pp. [104], with engraved vignette of the Sheldonian Theatre on the title-page, engraved head- and tail-pieces to the dedication and final engraved tail-piece, title-page with small stains, some browning throughout, in contemporary red morocco, central gilt panel with corner fleurons on upper and lower covers, spine gilt in compartments, magnificent Dutch gilt endpapers, with the contemporary bookplate of John Peyto Verney, Lord Willoughby de Broke, the nineteenth century bookplate of Robert John Verney, Lord Willoughby de Broke and the recent booklabel of Jim Edwards. **£1400**

A collection of Oxford poems finely printed at the Clarendon Press in celebration of the marriage of the Prince of Wales to Princess Augusta of Saxe-Gotha. George II had fixed upon her as a suitable match but the arrangement in fact embittered the already vexed relationship between the King and his eldest son. The poems are in Latin, Greek, Hebrew, Welsh, German, and English. The last poem, in English, is by Joseph Spence, Professor of Poetry at New College.

This is one of 476 copies printed on ordinary unwatermarked paper, albeit of fine quality. Another 24 copies were printed on large paper. Although this is predictably common in Oxford and other English institutions, it is not so widely held in America, with only a dozen copies listed in ESTC.

ESTC t56613.





PATTISON'S
POEMS

VOL. I.
1728.

PATTISON
POEMS

VOL. II.
1728.

75. PATTISON, William (1706-1727).

THE POETICAL WORKS of Mr. William Pattison, late of Sidney College Cambridge. London: Printed in the Year 1728. For H. Curll in the Strand. 1728.

[with:] CUPID'S METAMORPHOSES or, love in all shapes. Being the second and last volume of the poetical works of Mr. William Pattison, late of Sidney College, Cambridge. London: printed in the year 1728.

FIRST EDITIONS. *Two uniformly bound volumes, 8vo, (194 x 115 mm), (Poetical Works:) pp. viii, 60, [4] list of subscribers, 248, 16 bookseller's advertisements, including two engraved plates, at D1 and F1; (Cupid's Metamorphoses:) engraved portrait frontispiece and pp. [iv], in, 312, 16 bookseller's advertisements, in contemporary calf, double gilt filet to covers, spines ruled in gilt with green morocco labels lettered in gilt and red morocco labels lettered 'Vol. I.' and 'Vol. II' and dated in gilt, some light wear to extremities, minor cracking to joints, but generally an excellent copy, a couple of contemporary marks on the endpapers.* **£2500**

An attractive copy of the collected poetry of the precocious William Pattison, son of a Sussex farmer, who came to London to pursue a literary career and died of smallpox at Edmund Curll's house at the age of twenty-one. As a boy, Pattison had attended the free school at Appleby, Westmoreland, where he had shown much promise, writing poetry and earning enough money to buy his own books by composing dedicatory odes to landlords. On 6th July 1724 he was admitted as a sizar at Sidney Sussex College, Cambridge, but university life did not agree with him and, after cutting his name out of the college books supposedly to avoid any record of his having been sent down, he went to London to pursue a career as a poet.

Most of what is known about Pattison derives from the long biographical sketch in the first volume, 'a vivid document in the methods of Grub-street existence' (George Sherburn, *The Correspondence of Alexander Pope*, II, p. 440). The anonymous 'Memoirs of the Author's Life, &c.' (I 1-60), quite possibly written by Edmund Curll, give an account of Pattison's life, genius and misfortunes, and include numerous poems and letters by Pattison and others. From this account it is clear that the young man spent much of his time hanging out at Curll's bookshop, where he was befriended by such professional writers as Walter Harte, Matthew Concanen and Laurence Eusden, then the faintly ridiculous Poet Laureate.

The memoir suggests that much of Pattison's misfortune arose out of his refusal to return to Cambridge, at his family's request, a decision that resulted in their cancelling his allowance leaving him with no means of support. Curll himself evidently liked and took pity on the young man, taking him in while he was preparing a volume of verse for publication by subscription and giving him a bed at his own house. It was at Curll's house that Pattison contracted smallpox and died. Pope later accused Curll of having starved the young poet to death (as reported by Richard Savage in *An Author to Be Lett*) but this appears to have been pure malice, given the effort involved by Curll in this testimonial publication of young Pattison's works with its thorough and sympathetic memoir.

Some of the poems in the collection give vivid accounts of the life of an impoverished writer in London, particularly one of his most well-known poems, 'Effigies Authoris', in which he describes the bleak experience of spending a night on a bench in St. James's Park:

'But now the sun diffus'd a fainter ray,
 And falling dews bewail'd the falling day,
 When to St. James's Park my way I took,
 Solemn in pace, and sadden'd in my look:
 On the first bench my wearied bones I laid,
 For gnawing hunger on my vitals prey'd,
 There faint in melancholly mood I sate,
 And meditated on my future fate.
 Nights sable vapours now the trees invade,
 And gloomy darkness deepen'd ev'ry shade;
 And now, ah! whither shall the helpless fly,
 From the nocturnal horrors of the sky;
 With empty rage my cruel fate I curse,
 While falling tears bedew my meagre purse;
 What shall I do? or whither shall I run?
 How scape the threat'ning fate I cannot shun;
 There, trembling cold and motionless I lay,
 Till sleep beguil'd the tumults of the day.'

Inevitably, Pattison was later compared to such prodigies as Keats and Chatterton. Although of course his poetry is not in the same class, it does include some individual pieces of considerable interest, such as the satirical sketch of college life that opens the first volume, 'The College Life ... To a Friend' (I, 1-7) or his imitation of Pope, 'Abelard to Eloisa', (I, 67-77). During his lifetime, Pattison only published nine poems and these are marked by an asterisk in the list of contents. Of these, only one, an ode on the accession of George II, was separately printed, the others appeared in various miscellanies.

The first volume includes a four-page list of subscribers which most notably includes Alexander Pope. Running to 126 names, other subscribers of interest include Lady Mary Wortley Montagu, Eustace Budgell, Aaron Hill, the painter Jonathan Richardson, Laurence Eusden, 'Orator' Henley and the printer Henry Woodfall. Two plates are included in the pagination, one of them engraved by Michael Vander Gucht after a design by P. La Vergne (who was employed by Curll). The portrait in the second volume is engraved by Paul Fourdrinier after a drawing by P. Saunders, who appears in the list of subscribers in the other volume as a 'crayon painter', subscribing for a copy on 'super-fine paper'. At the back of each volume is a catalogue of books for sale by Arthur Bettesworth, who no doubt purchased a number of sets from Curll at a discount.

Separately published under different titles, even though they were intended to accompany each other, the two volumes do not inevitably turn up as a pair. Of the copies listed in ESTC, only six libraries report having both volumes: the British Library, National Library of Scotland, Bodleian, Clark, Kansas and Texas. This is a particularly attractive set, in a contemporary uniform binding in excellent condition.

The Poetical Works: Foxon p. 560; ESTC t115475.

Cupid's Metamorphoses: Foxon p. 560; ESTC t111213, at BL, Edinburgh, NLS, Bodleian, Reading, St. Andrews; Huntington, Rice, Clark, Illinois, Kansas, Minnesota, Texas, Otago.

76. PEACOCK, James (1738-1814).

OIKIDIA, or, Nutshells: being Ichnographic Distributions for Small Villas; chiefly upon oeconomical principles. In seven classes. With occasional remarks. By Jose Mac Packe, a Bricklayer's Labourer. Part the first, containing Twelve Designs. London: printed for the Author, and sold by C. Dilly, in the Poultry. 1785.

FIRST EDITION. 8vo, (212 x 121mm), two engraved frontispieces and pp. [iv], 89, with numerous tables in the text and twenty-five engraved plates, each facing its description, the text proper being in the appendix, beginning at p. 51, plate xviii misnumbered xvii, in contemporary calf, red morocco label on spine lettered in gilt, spine ruled in gilt, foot of spine chipped, joints cracking, but generally an attractive copy, with the early ownership inscription of James McDouall of Lagan. **£650**

A charming book written as a guide to the ordinary person wishing to build a house in the country. Peacock had worked as principal assistant to the architect George Dance and as Clerk of Works to the City of London Corporation and therefore had considerable experience, bellying the anagrammatic pseudonym 'Jose Mac Packe', a 'bricklayer's assistant', as given on the title page. He fears that some might suspect this and reassures them as to his station in life, expressing the hope that 'the sourest critic will upon the whole allow, that he has acquitted himself as well as might be expected for a Bricklayer's Labourer' (Preface). The twenty-five plates give plans of examples with comments and detailed measurements, showing Peacock's skill with relatively small sites. The appendix (which, written under the guise of bricklayer, includes some advice on how to deal with your architect) is a humorous guide for the layman on how to build his own house: 'let him procure a design upon paper, of a new House ... whether it be from some Fan-painter, Toy-man, Lace-man, Paper-hanger, or Undertaker ... if it happens to be the production of a wonderful genius, not of the profession, it will not be unwise in him to consult some clumsy mechanic, or other, who can readily distinguish a brick from a pantile' (pp. 53-54).

Eileen Harris, *British Architectural Books and Writers 1556-1785*, 694; Berlin Katalog 2295.

ESTC t42147.

77. PENTON, Stephen (1639-1706).

THE GUARDIAN'S INSTRUCTION, or, The Gentleman's Romance: Written for the Diversion and Service of the Gentry. London, printed for the Authour, and sold by Simon Miller, at the Star, near the West-end of St. Paul's, 1688.

FIRST EDITION.. 8vo, (157 x 85mm), pp. [xvii], 90, [2], in contemporary dark mottled calf, covers with blind double fillet border, blind ornaments in corners, plain spine with raised bands, discreet blind tooling, with small paper shelf-mark labels, the Macclesfield copy, with blind stamps, shelf marks and the South Library bookplate. **£3500**

An excellent copy of this scarce and wonderfully entertaining novel about life at Oxford University in the seventeenth century, written by a fellow of the university. Born in Winchester and educated at Winchester College and New College, Oxford, Penton spent most of his adult

life in Oxford. There was a brief spell during which he was rector of Tingewick, near Buckingham, a living in the gift of his college, during which time he served as chaplain to the Earl of Ailesbury. In 1675 he returned to Oxford, having been appointed principal of St. Edmund Hall. During his period in office he built the chapel, which was consecrated on 7th April 1682, and the adjoining library. His personal collection of books was given to the Bodleian in 1702.

The Guardian's Instructor, or, the Gentleman's Romance deals with the bringing up of children at home and of their education at the University of Oxford. Written in reply to a challenge from his nephew, 'a severe Enemy of the University of Oxford', the 'Guardian' explains his own softening of opinion towards 'that Idle, Ignorant, Ill-bred, Debauch'd, Popish University of Oxford' (p. 2 and p. 18). His own dislike of the university started as an undergraduate, when his tutor, a renowned philosopher, thought himself too grand to teach and left him to all the temptations of idleness. His resentment grew so much 'that when I came to have Children, I did almost swear them in their Childhood never to be friends with Oxford' (p. 20). He therefore sent his eldest son travelling, instead of to Oxford, and was at first quite pleased with the results, but soon the lack of education began to show itself and he had no interest but for sport, his dogs and bad company. Now his father bitterly regrets sending him to a 'mean school', which his wife persuaded him to, arguing against his growing up to fast and learning 'ill tricks' at a great school, though in effect all she wanted was to have her son near her. 'And perhaps hereafter you may find it a very hard matter, not to be guided by a Wife in the breeding your Children. For that Fondness which is a just debt from all to a Wife, and is in some by Nature excessive, if she be cunning enough to humour it well with a few Tears or a pretended Fit, will melt your sweet Disposition. Mistake me not, I speak this onely by way of Caution, that when you marry and grow fond, you may manage your uxoriousness more warily than I have done, for your own Credit and the good of your Children' (p. 28).

The Guardian resolves to take a firmer hand with his second son. 'But what course to take I was at a loss. Cambridge was so far off, I could not have any Eye upon him, Oxford I was angry with' (pp. 34-35). He consults a learned neighbour for whom he has much respect, is encouraged to give Oxford a second chance and is given a letter of introduction to a tutor. He arrives with son, wife and daughters ('[that] great Improvidence of the Gentry, who when they come to enter a Son ... bring Wife and Daughters to shew them the University; there's mighty Feasting and Drinking for a week, every Tavern examin'd, and all this with the company of a Child, forsooth, sent up hither for Sobriety and Industry' (p. 80)). The tutor, a forthright fellow - 'I believe, (generally) an honest Tutour sells his hours cheaper than the Fencer or Dancing-master will' (p. 49) - agrees to take the boy on, and explains lists his rules, which cover subjects such as riots in public houses, no visits home in the first year, no drunkenness, no debts, pocket money to be paid through him for the first year, dangers of cards and dice, &c. &c. The Guardian is much impressed with him, agrees to dine with him without the family (and is much impressed by the lavishness of the dinner on such small income) and asked him for his advice on the education of children. This is presented in under a separate heading, 'General Directions for the better Education of a Child of Great Quality', contains thirty-four sections and runs from p. 65 to p. 79.

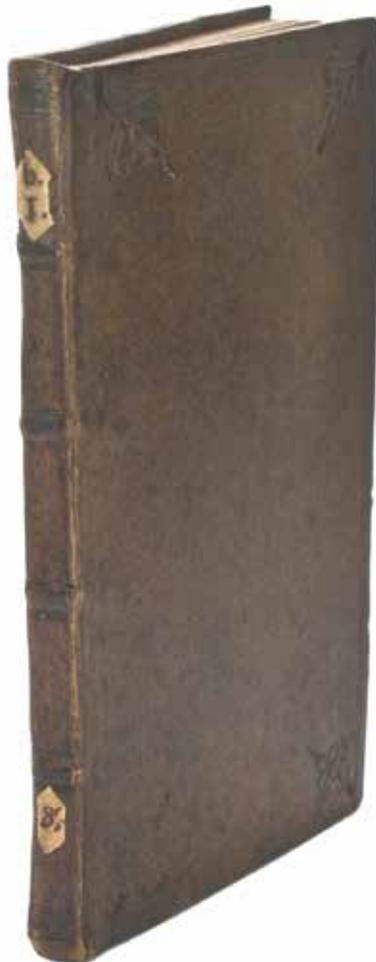
It was very Comical to hear the differing apprehensions I and the rest of the Company had of this Discourse. For the Women long'd to go and see the College and the Tutour. And when he was gone out of the Room, I asked how they liked the Person and his Converse: My Boy clung about his Mother, and cry'd to go Home again; And she had no more wit than to be of the same mind, she thought him too weakly to undergo so much Hardship as she foresaw was to be expected. My Daughters (who instead of Catechism and Lady's-Calling) had been used to read nothing but Speeches in Romances, and hearing nothing of Love and Honour in all

the Talk, fell into downright scolding at him: call'd him the Merest Scholar: and if this were your Oxford Breeding, they had rather he should go to Constantinople to learn Manners'(pp. 62-63).

A companion volume was published in 1694 under the title *New Instructions to the Guardian, with a method of institution from Three years of age to Twenty-one*. The latter work is dedicated to Charles, Lord Bruce, son of the Earl of Ailesbury. 'Dr. Knight, in his 'Life of Dean Colet' (p. 145), notes the condescension of Penton, 'a very worthy and noted man, who not only publish'd the "Guardian's Instruction for Youth", but (even laterly) a "Hornbook" (or A.B.C.) for Children" (*DNB*).

ETSC r20604, issue with colon following 'romance' on title-page, listing several copies in the UK and Louisiana State, Toronto, Yale, Clark, Huntington, Folger, Newberry, Illinois, Harvard and the Library Company in North America.

Wing P1439.



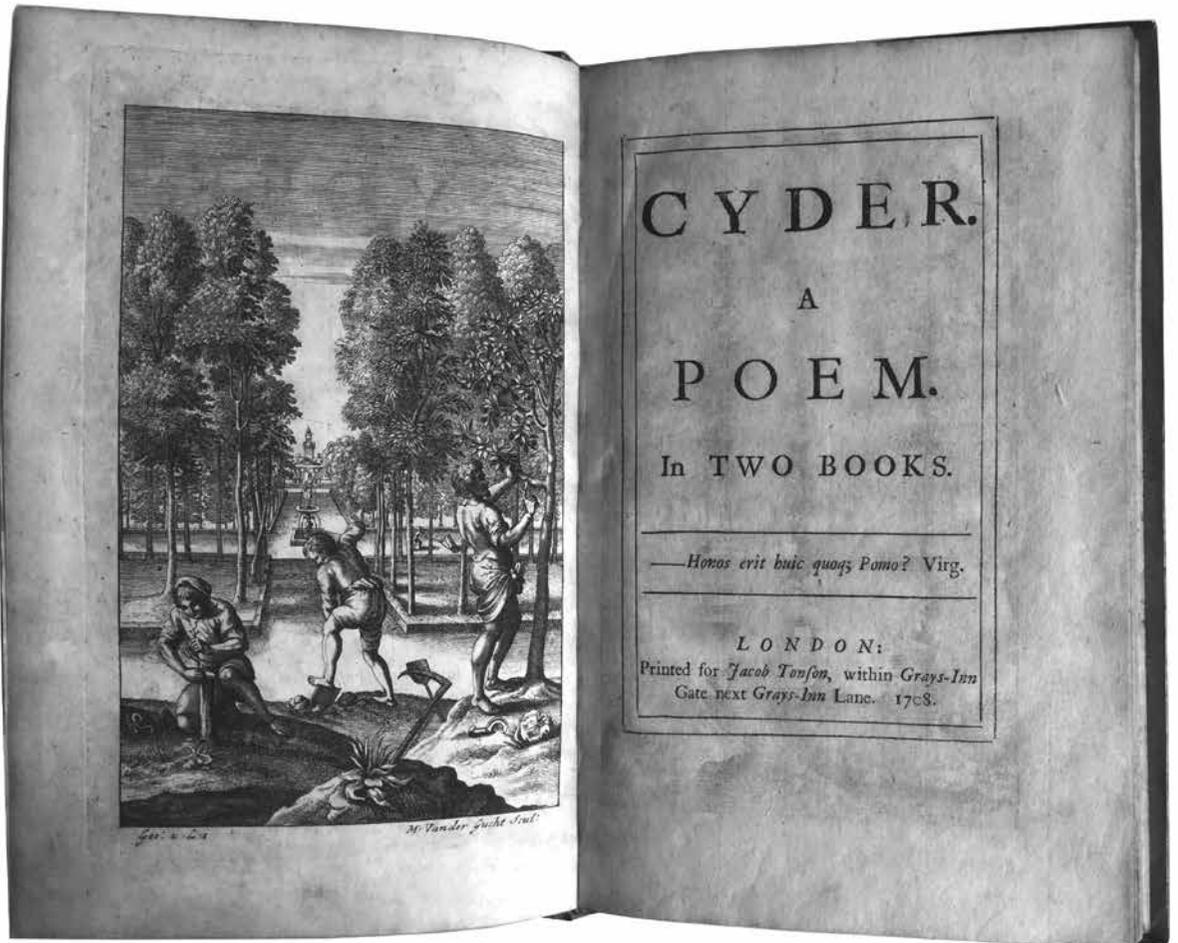
inscribed by the author 'to a matchless friend'

78. PHILIPS, John (1676-1709).

CYDER. A Poem. In two books. London: printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane. 1708.

FIRST EDITION. 8vo, (222 × 135 × 8 mm), engraved frontispiece by M. Vander Gucht and pp. [iv], 89, text fairly browned in part, small tear at the outer margin of H1, every hundred lines of the poem numbered in manuscript, p. 74 misnumbered 47, line 12 of p. 44 last word 'desitute' and with press figures * on p. 44 and p. 46, in contemporary blind panelled calf, calf sprinkled but for central panel, spine gilt in compartments, brown morocco label lettered in gilt, shelf mark label at foot, front joint cracking at head and foot and lower joint at head, beadcap chipped, with the modern booklabel of J.O. Edwards, inscribed on the half title following the title-page: '1708 Ad: Ottley donum J. Philips Authoris. -- Late times may know I once was blest in such a matchless friend.' **£2000**

A fabulous presentation copy of this popular poem. A large paper copy, it is dated and charmingly inscribed by the author: '1708 Ad: Ottley donum J. Philips Authoris. -- Late times may know I once was blest in such a matchless friend.'



The recipient of Philips' poem was a professional apple grower in Shropshire, and he is cited in the text (p. 29):

‘Salopian acres flourish with a growth
Peculiar, styl'd the Ottley: be thou first
This apple to transplant; if to the name
It's merit answers, no where shalt thou find
A wine more priz'd, or laudable of taste.

Inserted in the front of this copy is a small four-page manuscript, transcribing the first hundred lines or more of a translation of *Cyder* into Italian. A note at the end reads as follows: ‘This is said to be translated by Count Magalotti one of the grand Duke of Tuscany ministers who has a mind to translate the whole. I have not skill enough in the language nor could I read the hand very well, so that faults there are, & I pray you to correct them. Dr. Friend gave me leave to copy this from ye counts own manuscript to him’. This note is signed by R. Philips, possibly one of the author's five brothers.

All copies on large paper, as here, have p. 74 misnumbered ‘47’. In some large-paper copies signature D has been reset, correcting a number of small errors; this copy has the original setting, which can be identified by the press figures 44-* and 46-* and the word ‘destitute’ at the end of line 12 on p. 44. This is an excellent copy in a contemporary panelled calf binding. Foxon notes two copies on large paper at Winchester College in identical bindings, and conjectures that Philips may have received his allotment of a hundred copies already bound.

ESTC t78744; Foxon p. 238; Rothschild 1534.

79. POPPLE, William (1638-1708).

A RATIONAL CATECHISM. AS the Foundation of Vertue, there ought very early to be imprinted on the Minds of a Young Man, a true Notion of God, as of the independent supreme Being, Author, and Maker of all things: And, consequent to this, instil into him a Love and Reverence of this supreme Being. (Lock of Education ...). Amsterdam: printed for the Widow of J.J. Schipper, 1712.

SECOND EDITION. *12mo, (146 x 78mm), pp. [xiv], 106, in contemporary mottled calf, spine gilt in compartments, lettered in gilt, bright yellow silk marker, edges sprinkled in red, the Macclesfield copy with the blind stamps, shelf marks and South Library bookplate.* **£950**

An attractive copy of this scarce continental printing of the English text, first published in London in 1687. William Popple was Andrew Marvell's nephew, was educated under his guidance and later continued a correspondance with him. In this light, it is particularly interesting that the present work concludes with a poem ‘Advice to a Son’ (pp. 100-106): ‘Blow thine own Spark;/ And sit not sleeping in the dark?’

William Popple was a merchant from Hull who was appointed secretary to the Board of Trade in 1696. In this capacity he met John Locke, who was a commissioner for the board from 1696 to 1700. Popple was the first to translate Locke's Letter on Toleration from the Latin (London, 1689). The title page includes a lengthy quotation from Locke, attractively printed in tapering triangular form and very much dominating the title page, with its succinct title and short imprint.

With a charming dedication to ‘my dearest daughters’, M. and K, from whom, along with their mother, he and his son have been separated. In 1676 Popple is known to have been residing in Bordeaux and the dedication is signed ‘B. July the 1st 1686’, so presumably he and his son were absent from the rest of the family for some time. In the drop-head title to the text, the work has the sub-title, ‘An Instructive Conference between a Father and a Son’. In writing the work, Popple explains in the Epistle Dedicatory, ‘I have made use of your brother’s name, and have thereby given him a pecucliar title to the thing. But as I am desirous that it may be a common memorial of me unto all of you, when I shall be no more, I therefore make it yours also by this dedication: And for the same reason, I have likewise added unto it a copy of that advice which I formerly gave him, in such verse as my unpractised Muse then dictated’ (p. vii).

ESTC t145784, listing a dozen copies in the UK and Clark, Illinois, NYPL and Texas only in North America.

French novel of the Wars of the Roses

**80. PREVOST D’EXILES, Antoine François, dit Abbé Prévost (1697-1763).
LABADIE, ‘religieux convers de la congrégation de Saint Maur’.**

THE HISTORY OF MARGARET OF ANJOU, Queen of England. Translated from the French of the Abbé Prévost. In two volumes. Vol. I [-II]. London: printed for J. Payne, in Pater-noster-row. 1755.

FIRST EDITION IN ENGLISH. *Two volumes, 12mo, (166 × 96 mm), pp. [ii], [3]-19, [1], 288; [ii], 302 (ie. 314), tear across text on I I2 (p. 171) with no loss, marginal tear on II G2 (p. 123) with loss but safely to outer margin only, occasional light spotting with small but unsightly dampstaining at the gutter of gathering N in the second volume; in contemporary calf, rubbed at extremities, front joint of the first volume a little weak, darkened red morocco labels with faded gilt lettering, with the heraldic bookplate of Robert Montgomery of Brandrim from his library at Convoy House in Donegal, with his ownership inscriptions on the title.* £750

An attractive copy of Prévost’s highly romanticised novel about Margaret of Anjou (1430-1482), first published in 1740 as *Histoire de Marguerite d’Anjou, reine d’Angleterre*. The wife of Henry VI, Margaret was Queen of England between 1445 and 1461 and again between 1470 and 1471. She was dubbed ‘the she-wolf of Anjou’ for her prominent role in the Wars of the Roses, ruling in her husband’s place during his frequent bouts of insanity. A strong female figure who eventually fled to France under the protection of her cousin, Louis XI, she was a fitting subject for this historical novel by the ardent anglophile Prévost.

The novel was popular in France, with editions following in 1741 and 1745; it was later reprinted in volume fourteen of the *Oeuvres choisies de l’abbé Prévost*, 1783-1785. This appears to have been the only edition of this translation published in England; a Dublin edition of it appeared in 1756.

ESTC t110200; see also Cioranescu 51286; Jones p. 75.

'the seaman's preacher'

81. RYTHER, John (c. 1631-1681).

THE BEST FRIEND STANDING AT THE DOOR: or, Christ's awakening and affectionate Call; both to Professors and secure Sinners, for Entrance into the House. In several Sermons. By John Ryther, Minister of the Gospel in Wapping. London, printed for John Hancock, at the three Bibles in Popes-Head-Ally [sic] in Cornhill. 1678.

FIRST EDITION. 8vo, (163 x 99 x 11 mm), pp. [xvi], 111, the top margin occasionally cut close, with page numbers on A8, B1, B8^r and H1v shaved and that of F1^v more significantly shaved, with loss to the top section of the numbers and brackets, text fairly browned throughout with some fairly intrusive dampstaining, notably at the gutter of the title-page and through the preface, wanting the rear endpaper but with both pastedowns, albeit fairly raggedy, in contemporary blind-ruled speckled calf, considerably worn, wormhole (30 x 14 mm) at the foot of the front joint, surface of leather chipped at foot of spine, slim crack at top of front joint but not particularly weak, stained ring with dampstaining on the upper board: an honest copy but not a beautiful one. £650

A scarce work by 'the seaman's preacher', an Independent minister in Wapping whose emotional style of preaching drew him a large following. The son of a Yorkshire tanner and Quaker, John Ryther had matriculated at Sidney Sussex College, Cambridge and become vicar of Frodingham in Lincolnshire, subsequently obtaining the vicarage of North Ferriby, Yorkshire. He was turned out of this following the Act of Uniformity in 1662 and was imprisoned in York Castle when he continued to preach. On his release, he went as pastor to the Independent church at Bradford-dale and was once again imprisoned for his preaching. In 1669 he sought refuge in London where he found a loyal flock who built him a meeting-house at Wapping in Middlesex, where he was ordained an Independent Minister on 6th February 1670. Warrants were again issued against him for illegal preaching but thanks to the protection of the sailors he managed to avoid arrest.

Ryther aimed at a popular rather than scholarly audience. Employing an affecting style which earned him the nickname Crying Jeremy, he pleaded with sinners to awaken from their spiritual lethargy and respond to Christ's call while there was still time' (ODNB).

ESTC r11833, listing BL, Cambridge, Dr. Williams's Library, Bodleian, Huntington and Union Theological Seminary.

Wing R2437.

copy owned by 'person of honour', contributing author

82. SAINT-EVREMOND, Charles Marguetel de Saint Denis, seigneur de (1613-1703).

MISCELLANEOUS ESSAYS: by Monsieur St. Euremont. Translated out of French. With a Character, by a Person of Honour here in England. Continued by Mr. Dryden. London, printed for John Everingham, at the Star in Ludgate-street, near the West-End of St. Paul's Church-Yard, 1692.

FIRST EDITION. 8vo, (165 × 98mm), pp. [xvi], 376, the upper margin trimmed close with occasional shaving of the headline, a few marginal markings in the text, in contemporary panelled calf, four raised bands on spine, lettered in ink, upper joint and headcap slightly splitting, with the ownership inscription of Knightley (K:ley) Chetwood on the front free endpaper and the later emblematic bookplate of Jonathan Chetwood Esq, printed in blue, on the pastedown; early signature of J. Nicoll and bookplate of H. Bradley Martin on the back pastedown. **£750**

An excellent association copy of this selection of literary and historical essays by Saint-Evremond, the exiled French Epicurian and one of the leading French writers of the seventeenth century, whose writings were enormously popular in England. This copy is from the library of Knightley Chetwood, who is the 'person of honour' referred to on the title page and part author of the 'character' of Saint-Everemond which precedes the text. Chetwood's intimate friend, Dryden, wrote the final and larger part of the essay.

This prefatory piece is taken from the early pages of the 'character' and may therefore serve as Chetwood's own words of introduction to his copy of the book: 'Monsieur St. Euremont hath establish'd his Fame where-ever the French language is understood, and yet surely he cannot be displeas'd with an attempt to carry it farther, by making him speak that of a Country, where he has resided so many Years. Whoever reads these Essays will acknowledge, that he finds there a Fineness of Expression, and a Delicateness of Thought, the Easiness of a Gentleman, the Exactness of a Scholar, and the Good Sence of a Man of Business: That the Author is throughly [sic] acquainted with the World, and has conversed with the best sort of Men to be found in it' (pp. iv-v,).

Wing S305; Macdonald 137 (1).

ESTC r27566.

83. SCOTT, Thomas Nicol (1705-1775).

THE ANGLERS. Eight Dialogues. In verse. London: printed for E. Dilly, at the Rose and Crown, in the Poultry, near the Mansion-House. 1758.

FIRST EDITION. 12mo, (157 × 90mm), pp. [iv], 56, bound with three other pieces of verse, in contemporary speckled calf, rubbed at extremities and front joint cracking, spine gilt in compartments, red morocco label lettered in gilt 'Anglers Companion', from the library of Alexander Fraser Tytler, Lord Woodhouselee (1747-1813), with his bookplate. **£2500**

A charming poem written in celebration of the art of fishing. The preface includes a humorous justification of angling: 'It is well known that angling is not a mere recreation, but a business, a business which employeth most orders, professions and occupations among men. This might be fairly proved by an induction of particulars. For instance, we Booksellers angle for Authors, and Authors angle for a dinner or for fame. Again, doth not the Lawyer angle for clients, the Doctor for a fee, the Divine for preferment, the Statesman for secrets, the Courtier for a pension, and the Needy for a place? Further, what is he who offereth a bribe, but a fisher for another man's conscience? And what is He who taketh a bribe, but the silly fish that is caught with the bait?' ('The bookseller to the reader', pp. iii-iv).

Scott was a schoolmaster from Norfolk who became a dissenting minister at Lowestoft and then Ipswich. He wrote a number of popular hymns and published several sermons as well as half a dozen other books of verse. *The Anglers* was reprinted in Ruddiman's *Collection of scarce, curious and valuable pieces*, Edinburgh 1773-85 and a large portion of it was used by Lathy in his poem 'The Angler'.

This copy is from Alexander Fraser Tytler's library, the first part of which was sold by auction at Edinburgh in August 2002. Lot 946 of that sale was another copy of this book, which made £5,546. The present copy was auctioned in a second sale of the Fraser Tytler library in London. Clearly he had two copies. The fact that this copy is bound with other pieces of verse and is labelled, rather charmingly, 'Angler's Companion', may suggest that it was bound up in this way in order to be taken with him on his fishing trips.

ESTC t88370, at BL and St. Andrews, Bowdoin, Cornell, Harvard, Huntington, Library Company of Philadelphia, NYPL, Princeton, Bancroft and Yale.

Westwood and Satchell, p. 6 ('the original edition has become rare'); Copsey, *Suffolk Writers*, pp. 426-427).

a bill of divorce against handsome ladies

84. SHANNON, Francis Boyle, Viscount (1623-1699).

SEVERAL DISCOURSES AND CHARACTERS address'd to the Ladies of the Age. Wherein the Vanities of the Modish Woman are discovered. Written at the Request of a Lady, by a Person of Honour. London, printed for Christopher Wilkinson, and are to be sold by Thomas Salusbury, at the Sign of the Temple next to the Inner Temple Gate in Fleetstreet. 1689.

FIRST EDITION, issue with Thomas Salusbury in the imprint. 8vo, (177 × 105 × 14 mm), pp. [xvii], 199, with the initial imprimatur leaf, 'Robert Midgley, June 26, 1688'; in contemporary calf, blind border to covers, unlettered spine gilt in compartments with central urns in each compartment, surface worn at extremities, wanting the final endpapers, with the ownership inscriptions of 'M. Whitefoot 1704' and 'Judith Turner'. **£4000**

A scarce attack on the vanities of women by Francis Boyle, 1st Viscount Shannon, Privy Counsellor of Ireland and Governor of County Cork. He was married to Elizabeth, sister of the dramatist Thomas Killigrew, who became mistress to Charles II and had a daughter by him, Charlotte Jemima Fitzroy (1650-1684). In this light, the Fifth Discourse, 'Of the Inequality of many Marriages, and the Inconstancy of most Wives, that Men Marry for meer Beauty', has a certain resonance as, one might suppose, does the fourth discourse, 'Of Marriage, and Wives who usurp a governing Power over their Husbands, which is now so common, as it is almost become the general grievance of the Nation?.'

Shannon begins with a discussion of the folly of young men in both adoring and believing young handsome ladies and goes on to a discussion of 'the extraordinary governing Power, that Women's Beauty now exercises over most Men'. One discourse cautions 'Against keeping of Misses', another discusses 'French Fashions and Dresses, now used in England, by the modish Ladies, and young Sparks' and the concluding discourse presents 'Useful Advice, in order to the vain modish Ladies well Regulating their Beauty and Lives'. One particularly enjoyable

SEVERAL
DISCOURSES
AND
CHARACTERS
ADDRESS'D TO THE
Ladies of the Age.
WHEREIN THE
VANITIES
OF THE
Modish Women
ARE DISCOVERED.

Written at the Request of a Lady, by a
Person of Honour.

LONDON, Printed for *Christopher Wilkinſon*,
and are to be ſold by *Thomas Saluſbury*, at the
Sign of the *Temple* next to the *Inner Temple*
Gate in *Fleetſtreet*, 1689.

aspect of this work is the gallery of adjectives and images which Shannon uses to describe his different characters: 'viscous young sparks', 'airy Ladies', 'changeable Ladies', 'Misses in Towns are like Free-booters at Sea', 'vain handsom Ladies', 'ensorious ladies', 'Welch ladies', 'a brood of unmasculine Petticoat men', 'high spirited governing Women', 'this Hectoring brood of Women', 'WinterSun's Love', 'ameer Domestic Wife', 'thegay, brisk, modish vice of keeping Misses', 'a cross-grained Wife' and '*protempore* Wives, called Misses ... Tenants at will, to Mens Persons, and Purses'.

'I resolved to make it my business to take a strict examination of my own life, and faults, and in the large Muster-Roll of them, I found in the first rank of my vices, an ill and foolish distemper of loving and delighting too much in the Company of you vain handsome Ladies, and that it was a fault I was early inclined to, long infected with, and had wasted too much of my time and expence about; and in the sad mortifying humour I was then in, I took a resolution of banishing that dearly beloved and Delilah vice; and I could think of no better expedient to effect my design than to write a bill of Divorce, by publishing defiance, and proclaiming War against all Womens beauty' (pp. viii-ix).

Wing S2965A; ESTC r38898: NLS, Bodleian, Hull; Huntington, Wisconsin-Madison, Newberry, Clark and Chicago; the other issue adds BL, NLI; Folger, Harvard, Illinois and Penn. OCLC adds Cambridge, Florida and Oakland.

85. SHELLEY, Percy Bysshe (1792-1822).

POETICAL PIECES, by the late Percy Bysshe Shelley; containing Prometheus Unmasked, a lyrical drama; with other poems. The Cenci; a tragedy, in five acts. Rosalind and Helen; with other poems. London: printed for C. and J. Ollier; and W. Simpkin and R. Marshall, Stationers' Hall Court. 1823.

8vo, pp. [iv], xv, [16]-222; [iii]-xvii, [i], 103, [1]; vi, [ii], 92, in contemporary green half calf over green marbled boards, fairly rubbed, particularly at extremities, front joint slightly cracking at head and foot, red morocco labels lettered in gilt, green marbled endpapers, marbled green edges. £3750

A publisher's nonce assembly, consisting of the sheets of the first editions of Shelley's poems (or the first English edition in the case of the Cenci) bound together with a general title and half-title. The earliest issues of *Poetical Pieces* contained a fourth work, *Hellas*, but as the remainder sheets of this work ran out quicker than the others, the later copies of *Poetical Pieces* are made up, as in this copy, of the other three books only, put together under a newly printed general title-page, with *Hellas* having been removed. Wise points out that booksellers, anxious to maximise their profits, were in the habit of breaking the volume into its component parts and binding and selling the three (or four) works separately. As a result of this, the majority of surviving copies of the four poems are found in later bindings.

Wise, *Ashley Library*, V, p. 87; Granniss 76.

86. SPELMAN, John (1594-1643).
HEARNE, Thomas, editor (1678-1735).

THE LIFE OF AELFRED THE GREAT, by Sir John Spelman Kt. From the Original Manuscript in the Bodleian Library: with Considerable Additions, and Several Historical Remarks, by the Publisher Thomas Hearne, M.A. Oxford, printed at the Theatre for Maurice Atkins at the Golden-Ball in St. Paul's Church-Yard, Lond. 1709.

FIRST EDITION. *8vo, (192 × 115mm), engraved portrait frontispiece and pp. [vi], 238, [8] index, [1] addenda and emendanda, in contemporary plain panelled calf, upper joint slightly cracked, plain spine wanting the label, early ownership inscription crossed out on front paste-down, some bronning in text.* **£400**

An attractive copy in plain panelled calf of this important biography of King Alfred, first published here from the manuscript. Obadiah Walker had edited a Latin translation in 1678, but this edition, edited by Hearne, was taken from Spelman's original at the Bodleian. It is Hearne's own copious and scholarly notes that make this an important work. 'Spelman's Life of Alfred, a poor thing in itself, is memorable for its part in the Oxford-Cambridge controversy as to precedence ... but it is memorable also as a testimony to the growth at Oxford of interest in the Old English language and our early chronicles' (Carter).

Much controversy surrounded the publication of this work and Hearne writes at some length in his diary (II 179 ff) about Arthur Charlett's attempts to prevent him publishing this edition. Apparently he believed that only a University College man should be permitted to attempt it, that being the college that King Alfred was said to have founded. As for Hearne, he was at St. Edmund Hall.

Carter, History of the OUP, pp. 112-113 and 457.

ESTC t147373.

87. TALBOT, Katherine.

FIRST COURSE OF MAPS. Convent of the Holy Child Jesus. St. Leonards on Sea. [circa 1870].

MANUSCRIPT IN INK. *Oblong 4to, (156 × 227 × 10 mm), ff. [i] title-page, [29] hand-drawn and hand-coloured maps, the title page with decorative initials coloured in brown, red, blue and gold, in contemporary half green roan over green boards, spine ruled in gilt, extremities rubbed, the front board lettered 'K.T.' in gilt, with the later pencil ownership inscription of Julia Talbot on the flyleaf.* **£2200 (+VAT)**

A delightful example of a young lady's school book comprising meticulously drawn and coloured maps of the world. The title-page identifies the work as by Katherine Talbot, a pupil at the newly created Convent of the Holy Child in St. Leonards on Sea, in the south of England. She has added colourful decorative initials to her name on the title page, with gold spots and rules. The maps, which are delicately coloured, are executed with precision, neatly labelled and set within ruled borders.

The Convent of the Holy Child Jesus, now known as Mayfield School, continues to be one of the leading private Catholic girls schools in England. Established in 1863 by Mother Cornelia Connelly, the Philadelphia born founder of the Society of the Holy Child, an order of nuns inspired by the Jesuits and dedicated to teaching young women.

on the female mind, both French and English

88. THOMAS, Antoine-Léonard (1732-1767).

KINDERSLEY, Jemima Wicksteed (1741?-1809), translator.

AN ESSAY ON THE CHARACTER, THE MANNERS, AND THE UNDERSTANDING OF WOMEN, in different Ages. Translated from the French of Mons. Thomas, by Mrs. Kindersley. With two original essays. London: printed for J. Dodsley, in Pall Mall. 1781.

FIRST EDITION OF THIS TRANSLATION. *12mo, (165 × 97mm), pp. viii, 232, text considerably spotted and browned, some marginal dampstaining, in contemporary half sheep over marbled boards, well-used, binding worn, extremities bumped, joints cracking, label missing, head and tail of spine chipped, with the ownership inscription 'F. St. Aubin from M. S. M 1814' on the front pastedown; a tatty copy of an uncommon book.* **£1400**

A scarce English translation of an important study of women, translated from the French by an obscure English woman 'of very humble birth' who adds two essays of her own on the same subject (Essays I & II, pp. 217-232). In her introduction, Jemima Kindersley explains that she had begun working on a project to write *Essays on the Female Mind* when she came across the present work, whose plan was so close to the one she had conceived that she was afraid of being unjustly accused of plagiarism if she continued to publication. Additionally, thinking that Thomas' work was superior to her own, she decided the world would be better served by an English translation than by an inferior work on the same subject.

'I am however not deterred from pursuing the same subject, and (if I may use the expression) filling up the outlines which Mons. Thomas has sketched ... In respect to English women in particular, it cannot be improper to consider their character in different periods, with the causes which have given rise to the changes in their modes of life, and consequently influenced their manners, their ideas and their morals. From these thoughts there will naturally arise some thoughts upon female education. The degree of instruction which was suitable when women spent their lives more in retirement, is insufficient in the present times ... Should I be so fortunate as to assist one mother in the task of inspiring her daughter Should I prevail upon one woman to examine her own heart, to listen to the dictates of her conscience, and obey its laws; Should I teach one woman to believe what great and good things she is capable of, and to raise herself above the follies with which she is surrounded; my labours will be amply repaid, I shall not have lived an useless member of society' (pp. iii-vi).

Thomas' *Essai sur le caractère, les moeurs et l'esprit des femmes* was first published in 1772 and first translated into English in the following year by a Mr. Russell. Numerous French editions followed and it was also translated into Italian. Thomas' popular and wide-ranging study of women includes the heroines of Sparta, Athenian prostitutes and famous women of the modern era. He examines the influence on women of Christianity and chivalry and compares women to men, being fairly harsh on what he considers to be the common faults of women, and stressing the difference between the sexes. He discusses a number of women writers and books on women written in the sixteenth and seventeenth centuries and pleads the case for celebrated women writers.

Another edition of this translation, given as by 'Mr.' Kindersley, was published by Dodsley in 1800 (ESTC n43403, at BL, NYPL and Penn only). In the first of Mrs. Kindersley's essays she compares the situation of women in Asia with women in the Netherlands, arguing that the Asian women, though they appear to have no freedom, yet exercise a degree of power not

available to the Dutch women, for, 'where the men are of a phlegmatic disposition ... and cold in their attachments to the sex, the natural power of women must consequently be small' (p. 222). In her second essay, Mrs. Kindersley discusses those women who have no male relation to whom obedience is due, or, worse than the widow, those unfortunate wives whose husbands are sunk in vice and debauchery: 'How difficult to teach [the children] to reverence the parent, whose vices she must teach them to abhor' (p. 230).

ESTC t109483, listing BL, Bodleian, Wellcome; NYPL, Princeton, Kansas and Texas only.

89. THOMSON, James (1700-1748).
TIMAEUS, Johann Jacob Carl (d. 1809), editor.
MURDOCH, Patrick (d. 1774).
AIKIN, John (1747-1822).

THE SEASONS, by James Thomson. To which is prefixed the Life of the Author, by Patrick Murdoch, D.D.F.R.S. and An Essay on the Plan and Character of the Poem, by J. Aikin. A New Edition Revised and Corrected by J.J.C. Timaeus. Hamburg: printed for J.H. and J.G. Herold, by G.F. Schniebes. 1791.

8vo, (200 × 125 mm), pp. [2] engraved title-page, [iv] title-page and dedication, lxxvii, [i], 179, [1], in contemporary half calf over yellow boards, spine simply ruled in gilt with red morocco label lettered in gilt, pretty red patterned endpapers. **£450**

A charming copy of a scarce Hamburg printed, English language edition of Thomson's *Seasons*. With a second title-page, attractively engraved with bucolic depiction of the seasons, a dedication to Christian Daniel Ebeling, signed John Timaeus, Patrick Murdoch's life of James Thomson and John Aikin's critical appraisal of the poem, first published in 1778.

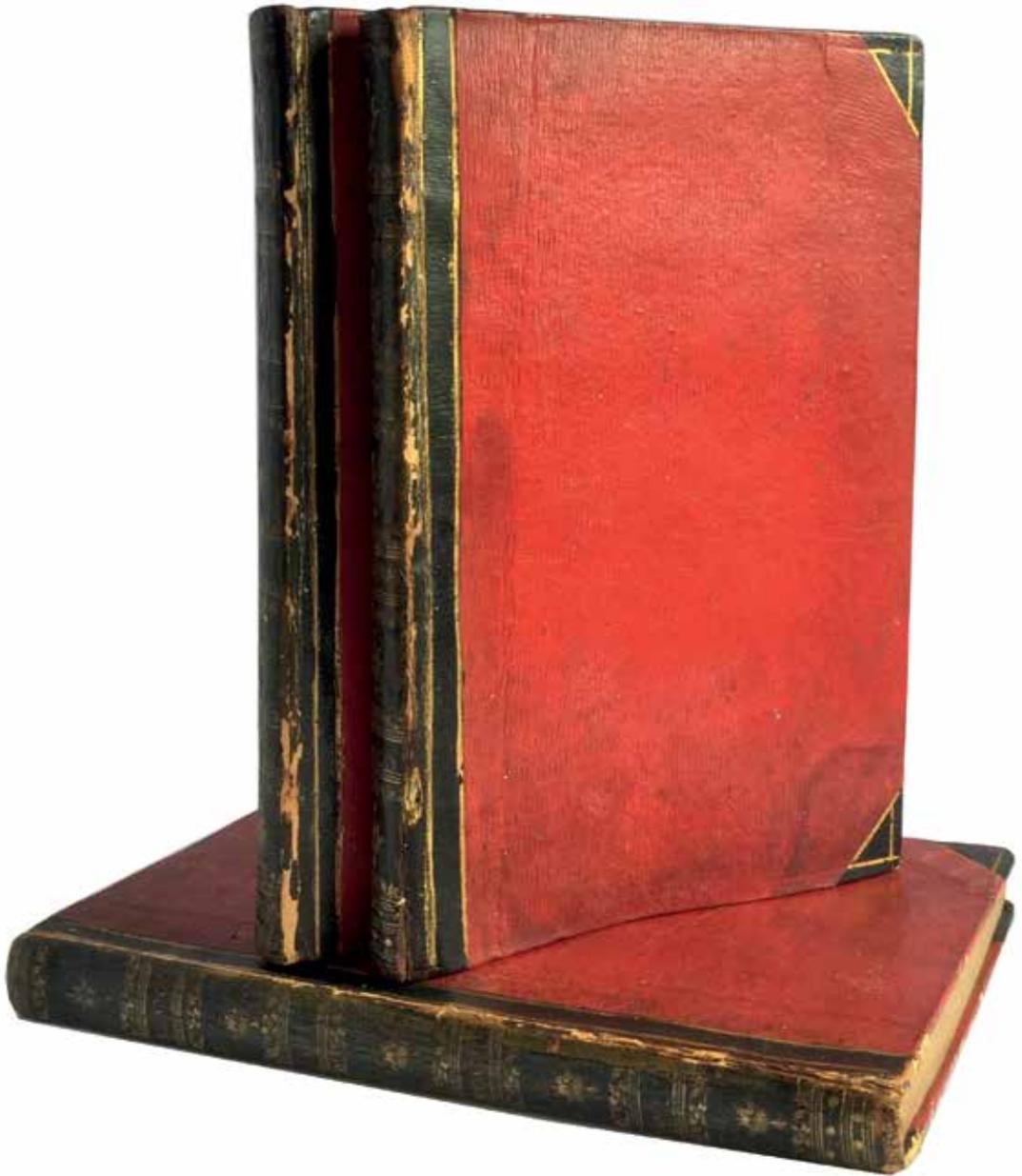
ESTC t623 at BL, Camden Libraries, NLS, Lodz, Gottingen, Torun, Smith, Clark and Victoria University.

Price, *The Publication of English Literature in Germany in the Eighteenth Century*, p. 238.

90. TICKEN, William.

SANTOS DE MONTENOS: or, Annals of a Patriot Family. Founded on Recent Facts. In three vols. By William Ticken, Esq. Vol. I [-III]. London: printed for N. L. Pannier, Bookseller to his R.H. the Duke of Kent, at the English, Foreign and Classical Library, 15, Leicester-Place, Leicester-Square, and sold by J. M. Richardson, 23 Corn-Hill, and all Booksellers. 1811.

FIRST EDITION. *Three volumes, 8vo, (194 × 124 × 12 mm), pp. [vi], vii, [i], 222; [iv], [5]-205; [iv], [5]-186, the final volume considerably damp-stained, in contemporary half black morocco over red straight-grained paper boards, single gilt fillets on sides and corners, flat spines gilt and lettered in compartments, joints occasionally chipped, extremities rubbed.* **£4500**



90. TICKEN

A scarce and rather unusual novel, printed in octavo for N. L. Pannier, 'Bookseller to his R.H. the Duke of Kent', in a distinctive contemporary binding. With a preface on the dangers of the 'licentious press', in which the author cites the writings of Voltaire, d'Alembert, Condorcet, Diderot, Rousseau and Volney as 'subverting and overturning' christianity itself and leading to 'that disgrace to the eighteenth century, that vortex of libertinism and rallying point of murder, anarchy and confusion, the French Revolution' (p. ii).

'This novel is centred around a family, the Santos de Montenos, dramatically destroyed by French violence and intrigues that Ticken presents as the direct outcome of the *philosophes*' teachings. These anti-nationalistic and anti-domestic doctrines bring about the dispersion and tragic end of the Spanish family in their patriotic fight for their country. The direct link between domesticity and national stability is also evidenced in the inset story of the Francophile family of doctor Roderic Goujer, a plot borrowed from the novel of social emulation and the exact reversal of the Montenos's tale. A Madrid physician, Goujer sides with the French government to improve his position, but such betrayal of national interests for the private welfare of his family circle brings about endless misfortunes. One of his daughters commits suicide after being raped by a French officer, the doctor and one of his sons are sentenced to death, and a second daughter is also apparently raped by French soldiers in a destroyed village. Epigrammatically, Ticken concludes this tale by stating that "The secret causes of the most astonishing political changes, if traced to their source, would dwindle generally, into some paltry nefarious private transactions"' (Diego Saglia, *Poetic Castles in Spain: British Romanticism and Figurations of Iberia*, 2000, p. 205).

William Ticken was a professor of mathematics, geography and history who taught at the Royal and Military Academy at Marlow in Buckinghamshire. This is his only fictional work but he also published a number of historical and statistical works including *An Historical, biographical, chronological and genealogical Chart of the Annals of England: from the Conquest to the Present Time*, London, W. Ticken, 1810 and *A Statistical Synopsis, of the physical and political strength of the chief powers of Europe, down to the peace of Vienna, 1809, with a table of the routes and distances from London to all the capitals of the world*, London 1810.

The brief dedication, signed May 17, 1811, notes that the work was presented 'to His Grace the Duke of Alburquerque, a few days previous to his much-lamented Death, and having met with his grace's approbation, these three volumes are most humbly dedicated to his Memory, by the Publisher'.

Block p. 329; Garside, Raven & Schöwerling 1811: 78, listing copies at BL and Schloss Corvey; OCLC adds Princeton and Yale.

91. VIGOR, Mrs. William (Goodwin), also Ward and Rondeau (1699-1783).

LETTERS FROM A LADY, who resided some years in Russia, to her Friend in England. With historical notes. London: printed for J. Dodsley, in Pall-Mall. 1775.

FIRST EDITION. 12mo, (152 x 90mm), pp. viii, 207, with a folding plate giving the succession of the Romanov family, in contemporary speckled calf, considerably worn, front hinge weak, front cover stained, spine ruled in gilt with red morocco label lettered in gilt, with the attractive engraved bookplate of Wm. Boteler of Eastry, Kent. **£900**

A delightful book giving an English woman's first-hand account of life in Russia. On her brother's death, she became an heiress and in 1728 married Thomas Ward, Consul-General to

Russia. These vivid letters from St. Petersburg and Moscow form part of her correspondence with female friends and relations in England. She had intended to keep her letters private ('a woman's observations are so ridiculous') but she published this selection, thought to exclude the most personal parts, in order to forestall a pirate edition. There was a second edition later in the same year and another selection was published posthumously in 1785.

'She describes Court and private ceremonies (christening, wedding, funeral), human-interest stories, and personalities, mostly though not only of the great. She notes her own propensity to moralize on human foibles, but also her weak judgement' (*Feminist Companion*, p. 1114). 'Do you imagine that I am like Don Quixot, and that every thing turns to an adventure at my approach?' begins one of the letters. Certainly, the author has a talent for narration and even the most prosaic of details, such as the re-covering of chairs or the neck-line of English fashions, are presented with such liveliness and humour that make this a very entertaining read.

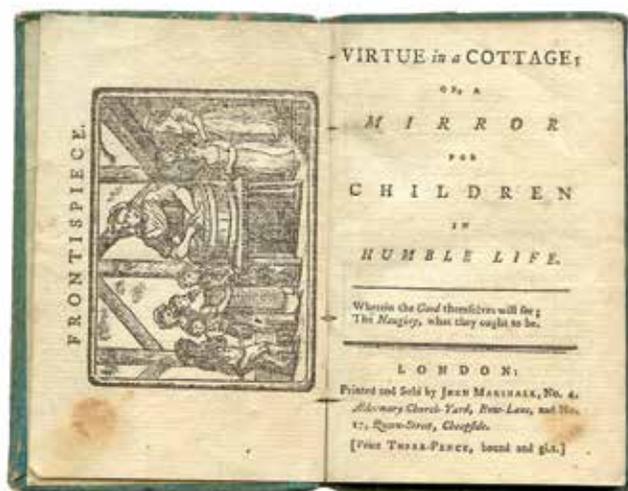
ESTC t64790.

92. [VIRTUE.]

VIRTUE IN A COTTAGE; or, a Mirror for Children in Humble Life. London: printed and sold by John Marshall and Co. No. 4, Aldermary Church Yard, Bow-Lane and No. 17, Queen-Street, Cheapside. [circa 1780].

FIRST EDITION. 24mo, (100 × 64 × 4 mm), woodcut frontispiece and pp. [iv], 7-76, [3] advertisements, initial blank (A1) and final advertisement leaves used as pastedowns, with 14 woodcut illustrations in the text, in the original blue boards, worn at extremities, joints cracking, head and foot of spine chipped. £3200

An attractive moral tale for children printed by John Marshall and illustrated with woodcuts. An American edition appeared with the expanded title, *Virtue in a Cottage, or, A mirror for Children, displayed in the history of Sally Bark and her family*, Hartford, J. Babcock, 1795. The same tale, with different names, was republished as *Virtue in a Village: or a looking-glass for children in humble life*, 1795. The title may be a conscious echo of Jonas Hanway's popular *Virtue in Humble Life*, published in 1774.



ESTC t137596, at BL, Bodleian; Harvard, Morgan, Toronto, UCLA, Southern Mississippi and Texas only.

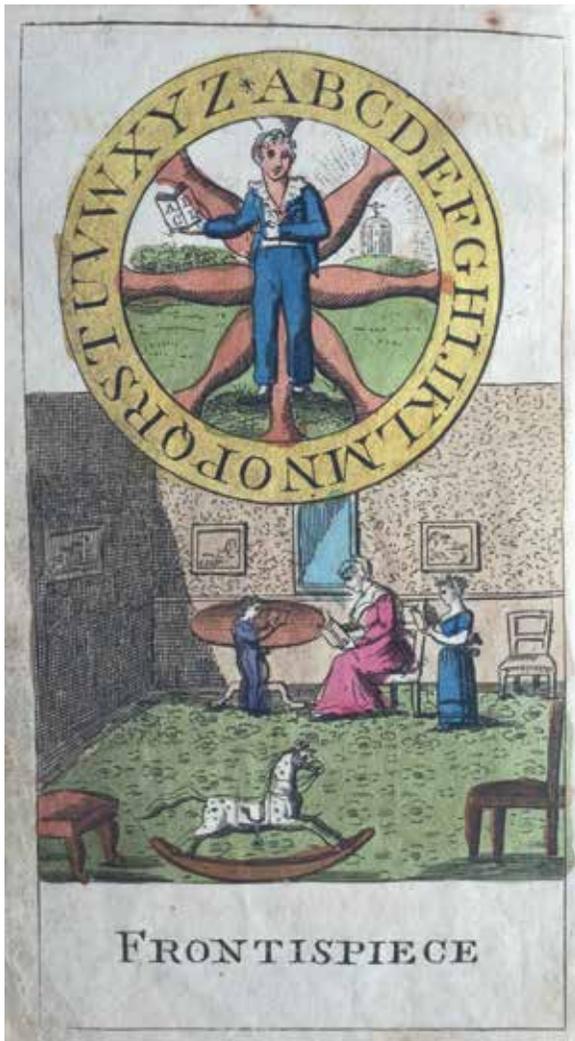
Gumuchian 5752 (lacking 8 leaves); not in Osborne.

93. [WALLIS, John (fl. 1775-1814).

THE DARLING'S DELIGHT or Easy ABC. Being the first step of the Ladder to Learning. London: published by J. Wallis & Son Skimmer Street. & J. Wallis Junr. Marine Library Sidmouth. [1818.]

FIRST EDITION. 12mo, (170 × 104 × 3 mm), engraved, hand-coloured frontispiece and ff. [14], each leaf engraved on one side only and hand-coloured, two thirds of the page with an illustration and the lower third text, in a large type-face, fairly browned throughout, sewn in contemporary blue marbled wrappers, evidence of missing label on the front wrapper, short tear in lower wrapper, considerably worn, with the ownership inscription of Sarah Parker. **£2400**

A scarce - and indeed delightful - illustrated alphabet book published by John Wallis, who is credited with the invention of the jig-saw puzzle in the 1780s.



The sixteen engraved leaves are all hand-coloured. The thirteen leaves of text - with two letters per page - are presented with a part page illustration (about two thirds of the page) depicting two objects beginning with the letters, which are given in large format in the centre of the illustration. The text beneath the picture gives a rhyming couplet to explain the illustration. So, for example, UV (which is the only split illustration: the other letters are all represented in a single scene) reads: 'U is for Ursula, a formal old maid, V is Old Vulcan, a comical Blade'.

Owen, C.T., *Handlist of illustrated children's books*, 715; not in Osborne or Gumuchian.

OCLC lists Harvard, Lilly, Princeton and Morgan.

94. WHATELEY, Mary (1738-1825).

ORIGINAL POEMS ON SEVERAL OCCASIONS. By Miss Whateley. London: Printed for J. and R. Dodsley, at Tully's Head, Pall-Mall. 1764.

FIRST EDITION. 8vo, (210 x 135mm), pp. 9, [i], 24 list of subscribers, 11-117, [1], [2] contents, p. 78 misnumbered p. 87, some light browning, slightly sprung, in contemporary quarter sheep over marbled boards, both joints cracked, front joint only just holding, with Lord Kilmorey's ownership inscription on the title-page, the Esber heraldic bookplate and the booklabel of Jim Edwards. **£1600**

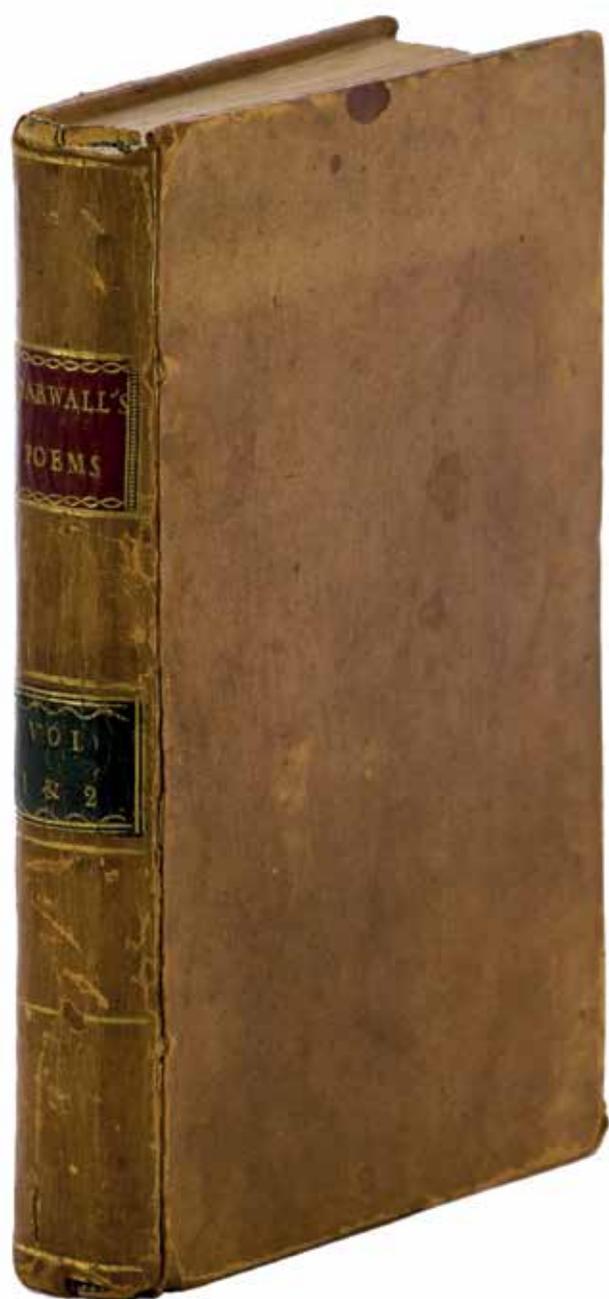
The author's first book, published when she was 26. The daughter of William Whateley, a gentleman farmer at Beoley in Worcestershire, Miss Whateley appears to have had little formal education but she loved literature and began to write poetry at an early age, contributing poems to the Gentleman's Magazine as early as 1759. These, and some other poems in manuscript, attracted the attention of some distinguished contemporaries including William Shenstone, William Woty and John Langhorne, who set in motion a scheme to publish a volume by subscription, to which Langhorne contributed some prefatory verses. The 24 page subscription list contains some 600 names, including Elizabeth Carter, Erasmus Darwin, Mrs. Delany and one Rev. Mr. J. Darwell, the man Miss Whateley was to marry. John Darwall, Vicar of Walsall, was also a poet as well as a composer. The husband and wife together ran a printing press and she wrote songs for his congregation which he set to music. They also had six children together, to add to his six from a previous marriage.

The collection includes a number of pastoral poems - 'artless rural Verse' as she describes her 'Elegy Written in a Garden (pp. 56-59) - several odes and poems addressed to individuals as well as some poems reflecting contemporary debate such as that 'Occasioned by reading some Sceptical Essays' (pp. 53-55). The final poem in the collection balances the prefatory verses supplied by one of her patrons: 'To the Rev. Mr. J. Langhorne, on reading his Visions of Fancy, &c.'. Also included is a poem addressed to her future husband: 'Ode to Friendship. Inscribed to the Rev. Mr. J. Darwall':

'Hail! Friendship, Balm of ev'ry Woe!
From thy pure Source Enjoyments flow,
Which Death alone can end:
Tho' Fortune's adverse Gales arise,
Tho' Youth, and Health, and Pleasure flies,
Unmov'd remains the Friend' (p. 101).

With a seven page dedication to the Hon. Lady Wrottesley, at Perton. The contents leaf, printed as part of the last signature, is here bound at the end. In some copies it has been bound at the front. Despite the wear to the spine, this is an appealing copy in an attractive contemporary binding. A Dublin edition was published later the same year.

ESTC t90935.



'more correct than I almost ever saw written by a lady'

95. WHATELEY, Mary, later Darwall (1738-1825).

POEMS ON SEVERAL OCCASIONS. By Mrs. Darwall. (Formerly Miss Whateley). In two volumes. Vol. I. [-II]. Walsall: printed by F. Milward; for the Author: And sold by H. Lowndes, no. 77 Fleet Street. 1794.

FIRST EDITION. *Two volumes in one, 8vo, (185 × 111mm), pp. [vi], ii, xiv subscribers, [ii] contents, [i] blank, [i] errata, 118; [vi], tipped-in errata slip, 172, in contemporary sprinkled calf, head and tail of spine chipped, upper joint cracking, red and black morocco labels lettered and numbered in gilt.* **£2000**

The present work, Mary Whateley's only other publication, is far scarcer than the 1764 *Original Poems on Several Occasions*. It contains twice as many poems, none of which appear to have been included in the earlier selection, even though 'some of the pieces have been written nearly thirty years', as the author tells us. In the same Advertisement, the reader is informed that the poems 'were the effusions of a mind generally occupied in the domestic duties', a casual understatement from the mother of twelve. The poems themselves throw an interesting light on the working mother, as resonant today as then. The poem, 'On the Author's Husband desiring her to Write Some Verses' (II, 55) follows the progression from denial ('I've *far* too much on my plate') to the recovery of independent thought and inspiration, where the poet gains ascendancy over the mother, only to have imagination shattered, not by the man from Porlock, but by the baby in the nursery:

'Verses, my Love! as soon cou'd I
Without a wing or feather fly:
My head, with other matters fraught,
No more attempts poetic thought ...
Ye Muses, aid me to explore
The shadowy grots, and mountain's hoar ...

Erato hears my invocation, -
My bosom glows with inspiration, -
Instant the fairy scenes appear,
Pierian sounds salute my ear:-
Connubial Love! enchanting theme!
Sweet subject for my muse-rapt dream ...

---- But hark! - my darling infant cries,
And each poetic fancy flies.'

The second volume contains several poems, each marked with asterisks, supplied by 'two young friends' of the author. It has been suggested that one of these 'young friends' might be Mary Darwall's daughter, Elizabeth, who later published *The Storm, with other Poems*, 1810, which contains a poem addressed to her by her mother.

Not in Jackson, *Romantic Poetry by Women* or Johnson, *Provincial Poetry 1789-1839*. See Roger Lonsdale, *Eighteenth Century Women Poets*, pp. 256-262.

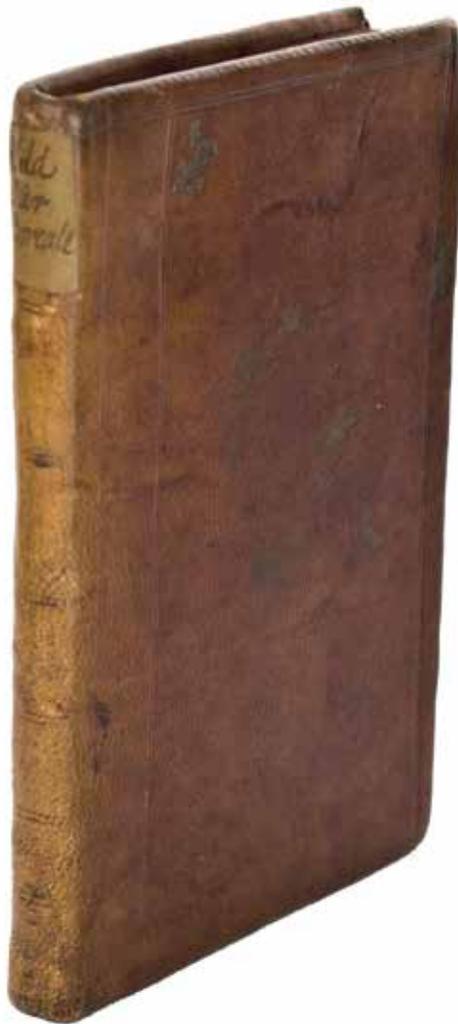
ESTC t124893, at BL, National Library of Wales, Bodleian, Duke, Chicago, Illinois and Yale.

96. WILD, Robert (1609-1679).

ITER BOREALE, with large Additions of several other Poems being an Exact Collection of all hitherto Extant. Never before Published together. The Author R. Wild, D.D. [London] Printed for the Booksellers in London, 1668.

Fourth Edition; First Complete Edition. *Small 8vo, (140 x 87mm), pp. [3]-122, [4] table, in contemporary sheep, blind-ruled, early manuscript paper label, with the ownership inscription of John Drinkwater, dated 1920, on a preliminary blank, with later booklabel of Michael Curtis Phillips, wanting the pastedowns and the endpapers but with the initial and final blank leaves (A1 and O8 'blank and genuine'), some light scuffing on boards but a lovely copy.* **£3500**

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



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

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

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

unrecorded?

97. WILLIAM and HARRIET.

LETTER I. [-III]. [1796.]

FIRST EDITION. 4to, (230 x 192 mm), pp. 7, [1], manuscript title, date and notes in a contemporary hand on the first page, folded and unbound, further creases and the name of the addressee, 'For Dr. Sitcomb' (?) in one of the folded sections on the final blank. **£1800**

An apparently unrecorded, probably privately printed, sequence of epistles between two cousins, William and Harriet. Consisting of three 'Letters', or poems, the first two from Harriet to William (the first unsigned) and the final reply from William to Harriet. The title is supplied in manuscript in a contemporary hand, 'Letters Between William - - at - School and his Cousin Harriet --- at -- Oxfordshire'. The same hand adds 'Harriet to William' to the Letter I and dates it 'Nov. 23d. 1796', adding a note at the foot about a previous unpublished letter: 'NB this Letter fro William does not appear being rather too local & personal'.

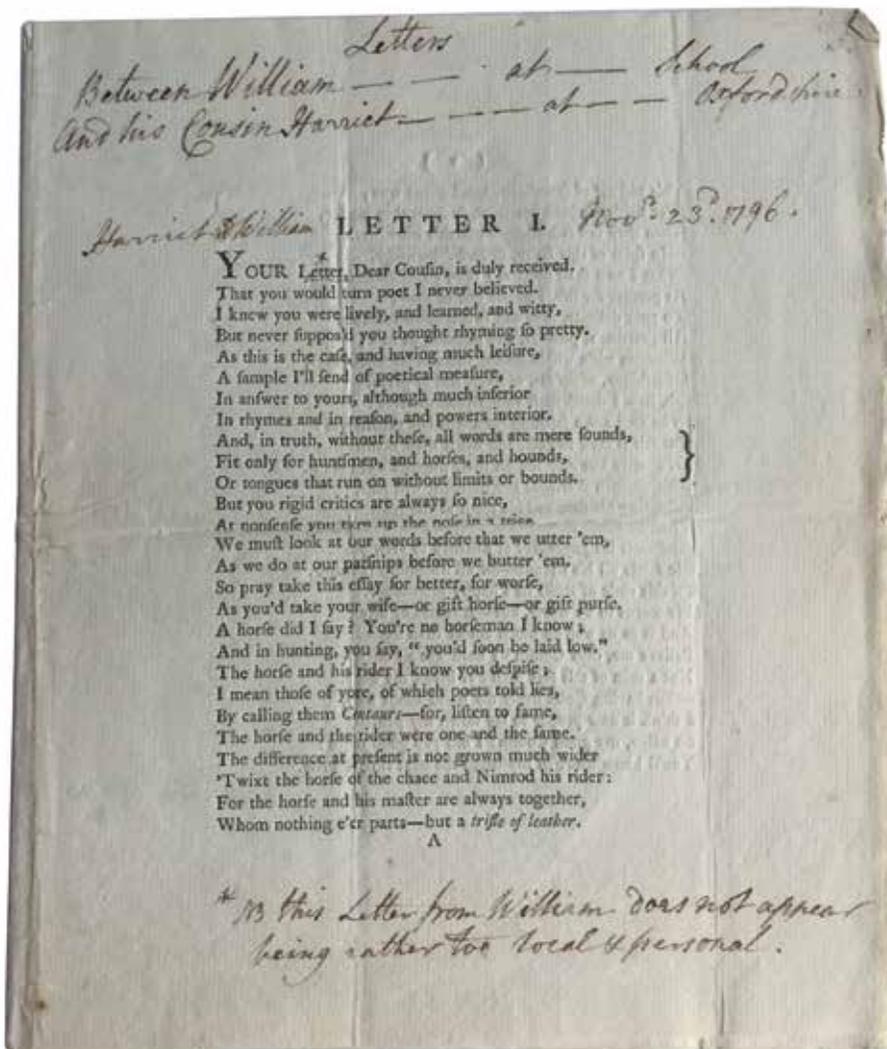
All three poems turn on the subject of courtship, as Harriet weighs up the terrors of becoming an old maid ('How horrid a thing is a Miss superannuate! / As tasteless and dry as an old, hard pomegranate!') against the unattractiveness of the modern suitor:

'As partner for life, I prefer one of those,
To your delicate, soft, and sweet-scented beaux,
All prettiness, powder, and pomade de rose;
Who can trifle whole hours, and chatter whole days,
Of fashions, of op'ras, of balls, and of plays.'

William's reply ('I'm charm'd, my dear Cousin, with both of your Letters, / For which I myself and all round me are debtors') begs her to cease her raillery at the old maid, her portrait of which is bound to cause despair in all single females and offers instead a satirical portrait of the Bachelor:

'And with all this fair talking and wholesome advice,
 There's no one so difficult, squeamish, and nice.
 In short, after all has been written and said,
 There's nothing that's like him - except an old Maid'.
 He concludes, rather neatly:
 'Of the subject I'm sick - you can't think how ill I am;
 A cordial pray send to your humble slave
 WILLIAM'.

Not found in ESTC.





98. WING, Miss Marianne, later Mrs. W. Abbott.

ORIGINAL POEMS, January 20th, 1826 - 1881.

MANUSCRIPT IN INK. 12mo (174 x 104mm), pp. [ii], [vi] blank, [1] dedication, [9] blank, 124, [10] blank, with three pencil drawings, six paintings and three pencil and coloured ink drawings, including numerous blanks, paper watermarked 'R. Turner 1830' and 'T. Edmonds 1833', in contemporary green calf with gilt border to covers, gutters strengthened at front and back, binding a little bit sprung, one leaf strengthened where a leaf removed, spine gilt in compartments, with raised textured sections of leather and two red morocco labels lettered and numbered in gilt, the numbering piece specifying 'Vol. I', with a pink silk marker, gilt edges: an attractive binding. **£1600 (+ VAT)**

A charmingly illustrated and apparently unpublished volume of verse by Marianne Wing. The dedication, to the author's brother, is signed 'Janry. 20th, 1836' and most of the poems appear to be of a similar date and are signed 'M. Wing'. However, there are two poems at the end, in a different ink, signed 'Mrs. Abbott' and 'M. Abbot', dated 1880 and 1881.

The poems are on the usual subjects: 'Friendship', 'Childhood', 'Time Changes', 'Spring' and 'Lines to an Infant's Lock of Hair', but what sets this little volume apart is the lovely delicate illustrations. There are several pencil drawings, of flowers, a ship, and a landscape architectural drawing and three pencil drawings with central figures of birds in colour and gilt. Also there are several coloured drawings. The majority of the entries in the volume were supplied by the author before her marriage, but the last two poems are in the name of 'Mrs W. Abbot' and are in a similar hand. It is tempting to conclude that they are supplied by the same person over half a century later, who refers to herself in the poem as 'Grannie'.

Not traced.



98. WING

99. WOLSELEY [OUSELEY], Charles, Sir (1630?-1714).

THE UNREASONABLENESSE OF ATHEISM MADE MANIFEST. In a discourse written by the Command of a Person of Honour. London, printed for Nathaniel Ponder, and are to be sold at his Shop at the Sign of the Peacock in Chancery-Lane, 1669.

FIRST EDITION. 8vo, (164 x 99 mm), pp. [iv], 5-197, [1], A1 is Ponder's attractive engraved bookseller's device of a peacock, natural paper flaw in the form of a closed tear on L8 (pp. 175-6), missing letters supplied in an early hand on the recto, verso remains blank within the tear (25 x max. 6 mm), in contemporary sheep, worn, upper section of spine torn to reveal sewing, later paper label lettered in ink, the pastedowns both loose but present, as are the endleaves, early inscription on the recto of the front pastedown 'p -- S. Wickins'. £650

A staunch Cromwellian and advocate for religious toleration, Charles Wolseley's father had been a royalist during the civil war. Before his death in 1646 he had made over his estates to his son, but that did not stop them being placed under sequestration. Granted leniency because of his youth, Wolseley was able to obtain the discharge of the estate in 1647 for the sum of £2,500. Shortly afterwards, he married Anne Fiennes, who brought with her not only a dowry of £3,000 which restored his fortunes, but also her father's considerable influence in parliament.

In 1653 Wolseley was selected as MP for Oxford and shortly afterwards JP for Oxfordshire and Staffordshire. Despite his youth, he took a prominent role in politics and became one of the few members of Cromwell's inner circle who advocated a greater degree of tolerance in religion than Cromwell himself. Whitelocke describes him as having been frequently consulted by Cromwell, who would 'lay aside his greatness' in his presence (see Whitelocke's *Memorials*,

iv). On the restoration he received a pardon from Charles II, on account of the leniency he had shown to Howard and other royalists, but he retired from public life to his estates in Staffordshire, where he concentrated his energies on landscape gardening and writing on the importance of liberty of conscience.

In the present denunciation of atheism, Wolsey's most popular work, he makes a direct attack on Thomas Hobbes, portraying him as an 'epicurean atheist' and declaring himself 'reasonably justified to hang him up in effigy'. He concludes the work with a three page satire on the belief of an atheist, presented in the form of a catechism. 'Q. Do you believe there is a God? A. No: I believe there is None. Q. What is the True Ground of your Belief? A. Because I have no minde there should be one ... Q. What is the great End that every man is to live to? A. To please himself ... Q. Is there any such thing as Good and Evil? A. No, 'tis a distinction the world hath been couzened with ... Q. What becomes of a man, when he dyes? A. He returns into his first Atoms. Q. What becomes of those Atoms? A. They still help to carry on the great round of the World. (pp. 195-197).

ESTC r12641.





Engraved from a Bust

by S. Coignard

S^R. CHRIS^T

WREN K^T

'the father of English architectural history'

100. WREN, Christopher (1645-1747).

PARENTALIA: or, Memoirs of the Family of the Wrens; viz. of Mathew Bishop of Ely, Christopher Dean of Windsor, &c. But chiefly of Sir Christopher Wren, late Surveyor-General of the Royal Buildings, President of the Royal Society, &c. &c. In which is contained, besides his Works, a great Number of Original Papers and Records; on Religion, Politicks, Anatomy, Mathematics, Architecture, Antiquities; and most Branches of Polite Literature. Compiled by his Son Christopher; Now published by his Grandson, Stephen Wren, Esq; With the Care of Joseph Ames, F.R.S. and Secretary to the Society of Antiquaries, London. London: printed for T. Osborn, in Gray's-Inn; and R. Dodsley, in Pall-Mall. 1750.

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

One of the earliest biographies of Sir Christopher Wren and a chief source of information about his life and work, gathered from the family papers. Originally written by his son, also Christopher Wren, who had died before completing it, the work was finally published after his death by Wren's grandson.

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

'While as a biographer [Wren] is demonstrably inaccurate, his accuracy in transcribing Wren's 'blotted and interlin'd' manuscripts is impossible to assess owing to the loss of the originals. He was at pains to point out that these were 'only the First rough Draughts, not perfected, nor intended by him for the Press' and perhaps for that reason felt free to make interpolations and marginal notes to the 'Tracts' ... As a biography of an English architect, *Parentalia* is preceded only by the 'Memoirs Relating to the Life and Writings of Inigo Jones, Esq. prefixed to the second edition of *Stone Heng Restored*, (1725). *Parentalia* must however be granted the distinction of being *the father* of English architectural history and was described as such in the late eighteenth by James Essex' (Harris p. 504).

Harris 949.





