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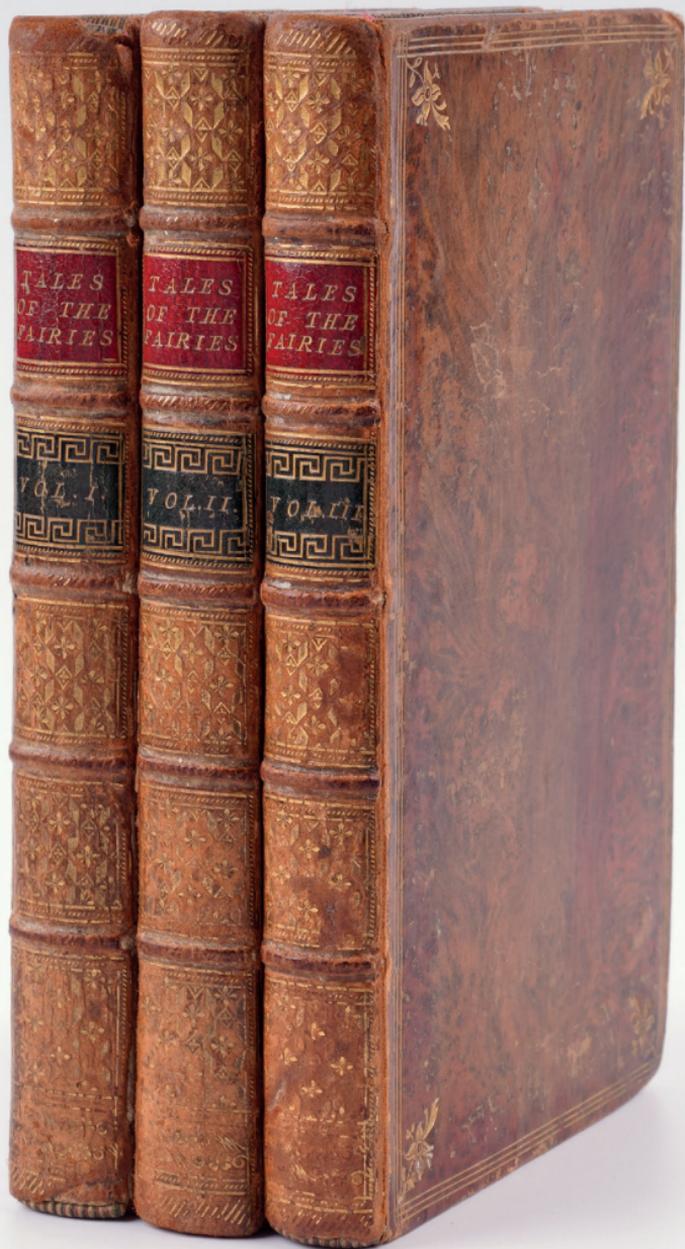
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VOTES FOR WOMEN

Celebrating 100 Years of
Women's Suffrage

THE 53RD CALIFORNIA
International Antiquarian
BOOK FAIR

FEBRUARY 2020



TALES
OF THE
FAIRIES

VOL. I.

TALES
OF THE
FAIRIES

VOL. II.

TALES
OF THE
FAIRIES

VOL. III.

1. AULNOY, Marie-Catherine Le Jumel de Barnville.

A Collection of Novels and Tales of the Fairies. London, J. Brotherton [&c.], 1766.

FIFTH EDITION. *Three vols, 12mo, contemporary tree calf.* **\$3500**

An attractive copy of a scarce English edition of the complete fairy tales by Madame d'Aulnoy. First published in 1697 as *Contes des Fées*, with another volume appearing in 1698 under the title *Les Contes nouveau*, she wrote some thirty stories in all, some of which, like 'L'Oiseau bleu' and 'Le Chatte blanche' have become classics. Numerous editions of her works have been published since with varying degrees of completeness. All eighteenth century editions in French and English (as of course the original late seventeenth century French editions) are now pretty scarce and as they were well read, they are seldom found in good condition. Despite a few minor scuffs, this is a handsome copy in contemporary tree calf.

There were a number of early editions of the English text of Aulnoy's *Contes des fées*, which was first published in English in 1721.

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

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

BY HELEN MARIA WILLIAMS.

IN THREE VOLUMES,

VOL. I.

LONDON:

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

1803.

2. BABIÉ DE BERCENAY, François & WILLIAMS, Helen Maria.

The Political and Confidential Correspondence of Lewis the Sixteenth; with Observations on each Letter. London, G. and J. Robinson, 1803.

FIRST EDITION. *Three vols, contemporary mottled calf.* \$800

Helen Maria Williams' most overtly political translation and her single most controversial work. The letters of Louis XVI were obtained in good faith by Williams, who hoped to use her translation and commentary for the transmission of her own revolutionary beliefs.

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



3. BEAUCLERK, Lady Diana, illustrator.

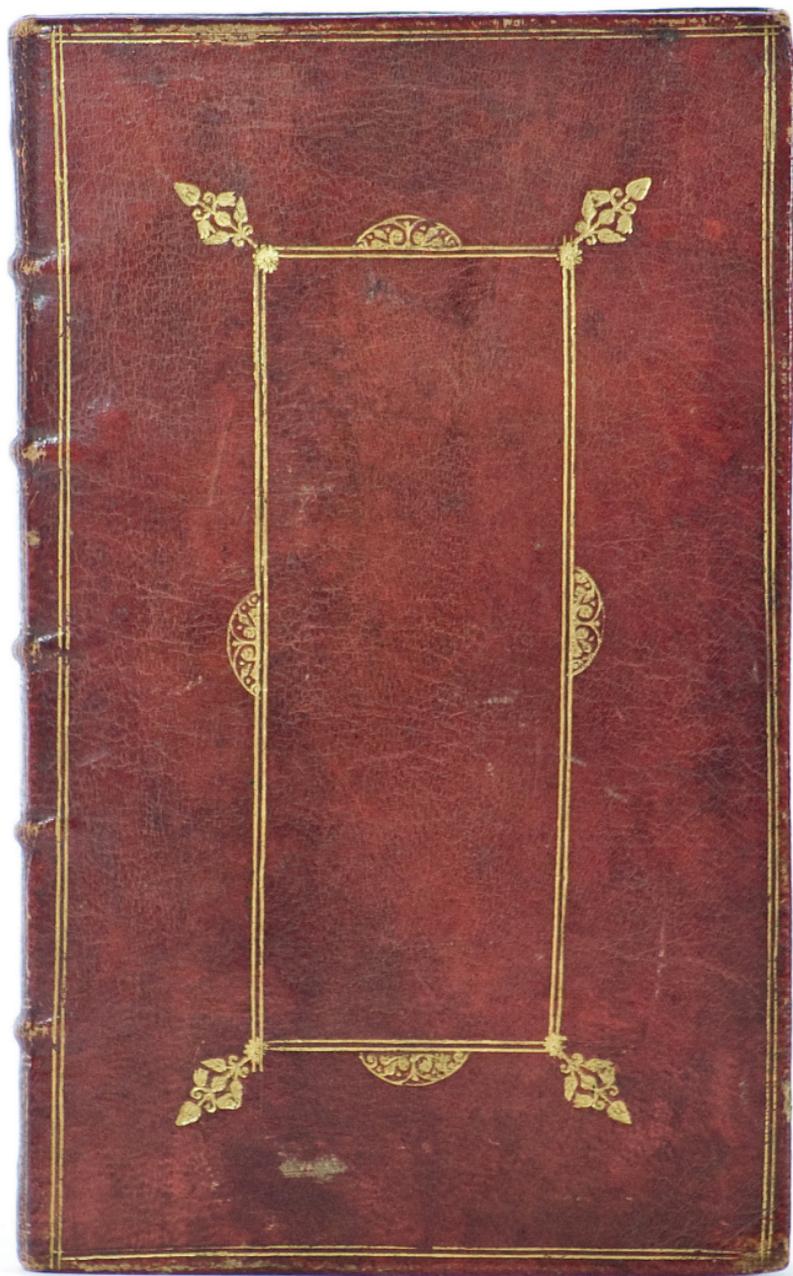
The Fables of John Dryden. London, J. Edwards, 1797.

[with:] Leonora. Translated from the German of Gottfried Augustus Bürger, by W. R. Spencer. London, J. Edwards, 1796.

FIRST EDITIONS. *Folio, 9 engraved plates and 14 part page engravings; 5 engraved plates and 4 part page engravings, in contemporary Irish black goatskin.* **\$900**

A good copy in an Irish binding of these two works lavishly illustrated by the society artist Lady Diana Beauclerk. In both these works, her illustrations were engraved mostly by Francesco Bartolozzi. The other engravings in the Dryden are by Vandenberg, Cheeseman and Gardiner.

ESTC t128162; t93829.



4. BEHN, Aphra, contributor.

CONGREVE, William, contributor.

GILDON, Charles, editor and contributor.

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

FIRST EDITION. *8vo, in contemporary red morocco.* **\$6000**

A handsome copy in red morocco of one of the most interesting poetical miscellanies of the late seventeenth century, containing three 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 collection also 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.

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



Mémor
de
Brantou

5. BRANTOME, Pierre de Bourdeille.

Mémoires de Messire Pierre de Bourdeille, Seigneur de Brantome, contenant les Vies des Dames Illustres de France de son temps. Leiden, Jean Sambix [ie. Foppens, Brussels], 1665.

FIRST EDITION. *12mo, in contemporary vellum.* **\$750**

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

Tchemerzine, II, pp. 110-111; Gay III, 141-142.



6. CAVENDISH-BRADSHAW, Mary Anne Jeffreys.

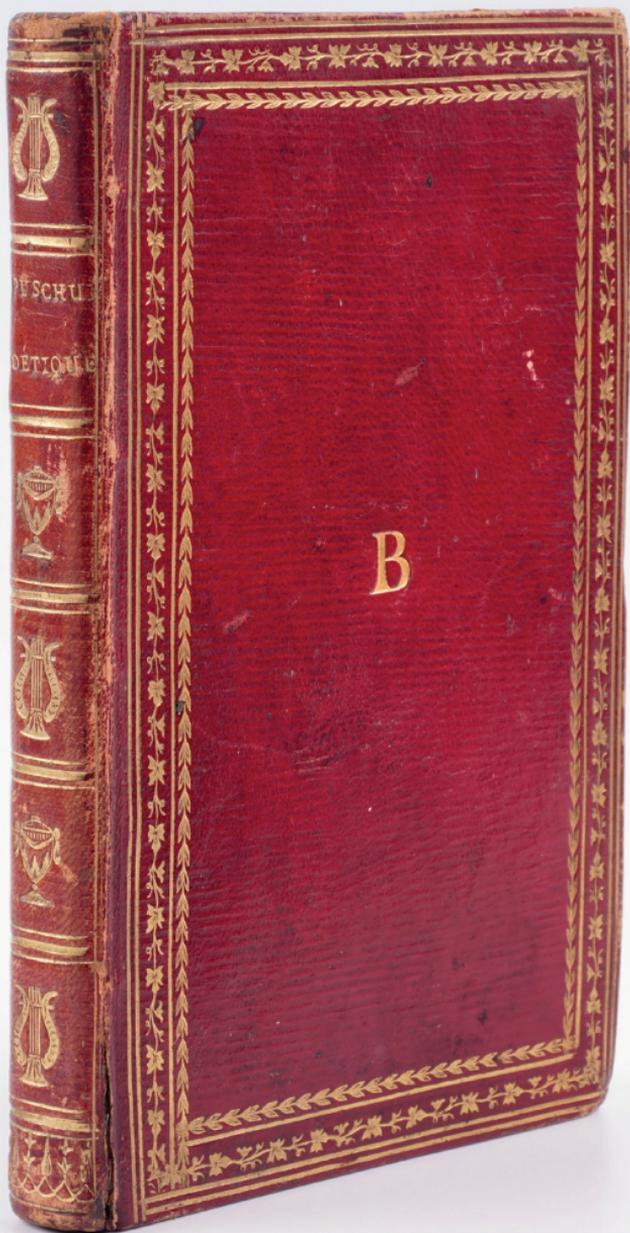
Memoirs of Maria, Countess d'Alva: being neither Novel nor Romance, but appertaining to both. London, Miller, 1808.

FIRST EDITION. 2 vols, 8vo 3 engraved plates designed by the author, uncut throughout, in the original drab boards. **\$6750**

A scarce and rather unusual gothic novel, uncut and in the original boards, with three striking plates, in fine and strong impression, after designs by the author. Mary Anne Jeffreys Cavendish, the author of two novels, came to public notice after the 'criminal conversation' proceedings (and later divorce) filed against her by her former husband, the Earl of Westmeath, after her adultery with Augustus Cavendish-Bradshaw. The preface of the present novel includes ironic comments on the 'helpless and defenceless state of our miserable sex'.

The critics praised her 'marvellous and exuberant fancy' and narrative skills (*The British Critic*, 1809, p. 300).

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



7. DUFRENOY, Adélaïde-Gillette Madame.

Opuscules Poétiques; Avec des Notes, et une relation historique sur les journées des 2 et 3 septembre 1792. Paris, Arthus-Bertrand, 1806.

FIRST EDITION. *12mo, in contemporary red morocco.* **\$1600**

A delightful copy of this scarce collection of poems with a first-hand account of the revolutionary events of early September 1792. Many of the poems had previously been published in periodical works such as the *Almanach des Muses*. With an interesting preface in which the author explains that some of her poems are 'Élégies érotiques'. She argues against the inconsistency that a woman may compose twenty novels without being accused of 'pudeur', but as soon as she publishes poetry under her own name, she lays herself open to 'interpretations malignes', for which reason Dufrenoy feels compelled to offer an excuse for her erotic poetry.

The work comprises four parts: I. Élégies; II. Élégies Érotiques; III. Epitres and IV. Romances et Chansons. Each part is followed by several pages of notes. The 'Relation historique sur les journées des 2 et 3 septembre 1792', attributed on the title-page to the Abbé Sicard, is given in OCLC as also written by Dufrenoy.

OCLC lists BN, National Library of Poland and Bryn Mawr.



8. ELLIOTT, Miss, novelist.

The Masqued Weddings: A Novel. 1781, Dublin.

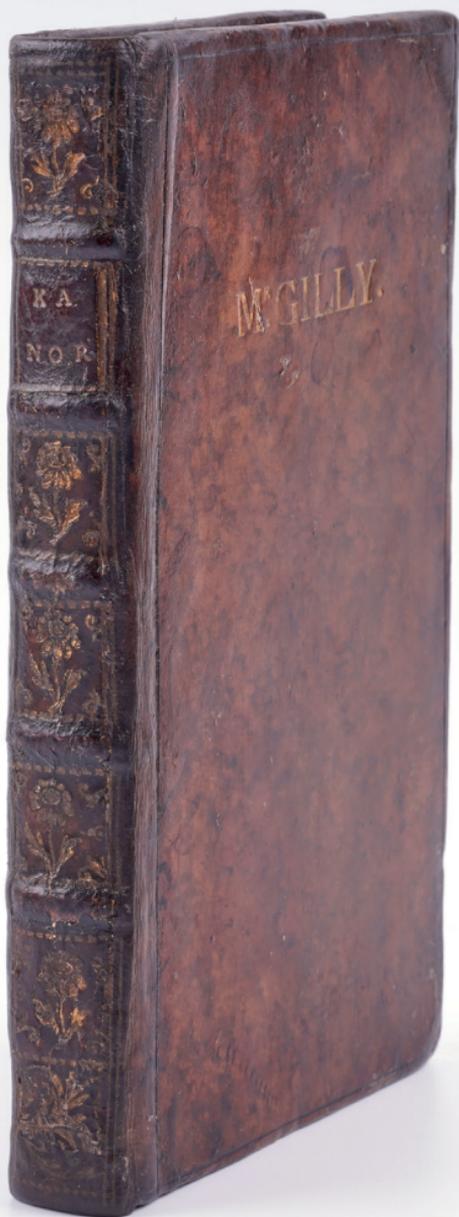
FIRST DUBLIN EDITION. *Two volumes, 12mo, contemporary tree calf.* **\$8500**

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

Samuel Badcock, usually the most acerbic of critics, gave a favourable review: 'The Letters are written with spirit and vivacity. The rapidity of the language hurries on the reader too fast, and scarcely leaves him a resting-place on which to sit down and draw breath. But the lovers of novels will find entertainment in these volumes'.

ESTC t205932 listing National Library of Ireland and Ohio State University; OCLC adds Minnesota.

Raven, Garside & Schöwerling 1781:19; Block p. 67; Summers p. 404.



K.A.
NOR.

M'GILLY.

9. FAGNAN, Madame Marie-Antoinette.

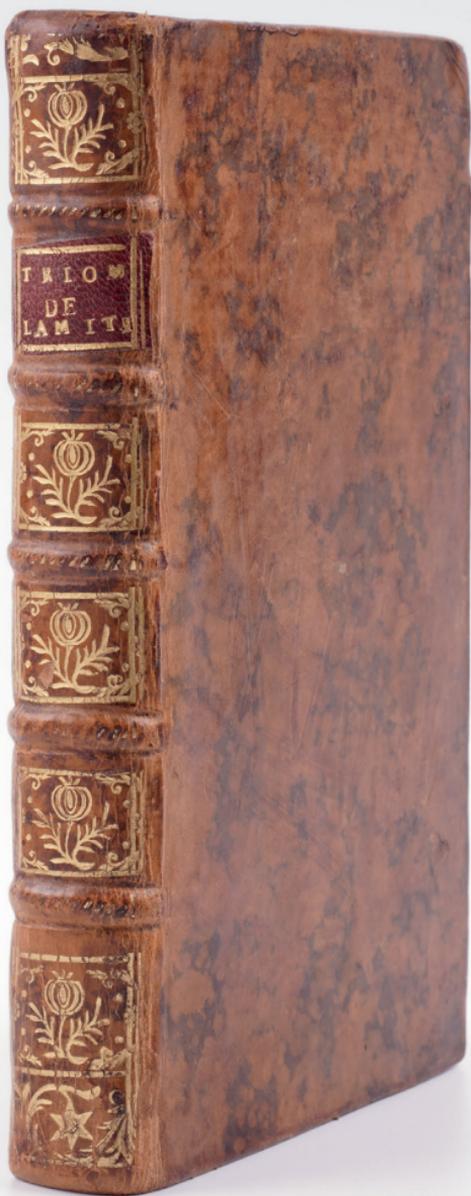
Kanor, Conte traduit du sauvage. Amsterdam, 1750

FIRST EDITION. *12mo, contemporary calf, rebacked preserving the original spine, front cover stamped 'Mr. Gilly'.* **\$4000**

A scarce imitation of *Gulliver's Travels* set in Brazil on the banks of the Amazon River. Said to be translated from an ancient manuscript, *Kanor* chronicles the fortunes of two tribes, the Kanor and the Alzopha, who live in amicable proximity to one another. Hostilities break out as simultaneously the people of Kanor shrink to a uniform six inches high while the Alzopha start a communal growth spurt, growing up to eight or nine feet tall. Madame Fagnan demonstrates that love conquers all and the two nations are able to live in peace together. Little is known of the author, who wrote a number of French fairy tales but otherwise rests in obscurity.

Kanor was included in the *Bibliothèque universelle des romans*, 1787. The first English translation appeared in the year of its publication as *Kanor, a tale, translated from the savage*, London, R. Griffiths, 1750.

OCLC lists BL, BN, Goettingen, Leipzig, Berlin and Toronto. Jones p. 105; not in Gove; not in Hartig; not in Sabin.



TRIO M
DE
LAM ITA

10. FAUQUES DE LA CÉPEDE, Marianne-Agnès.

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

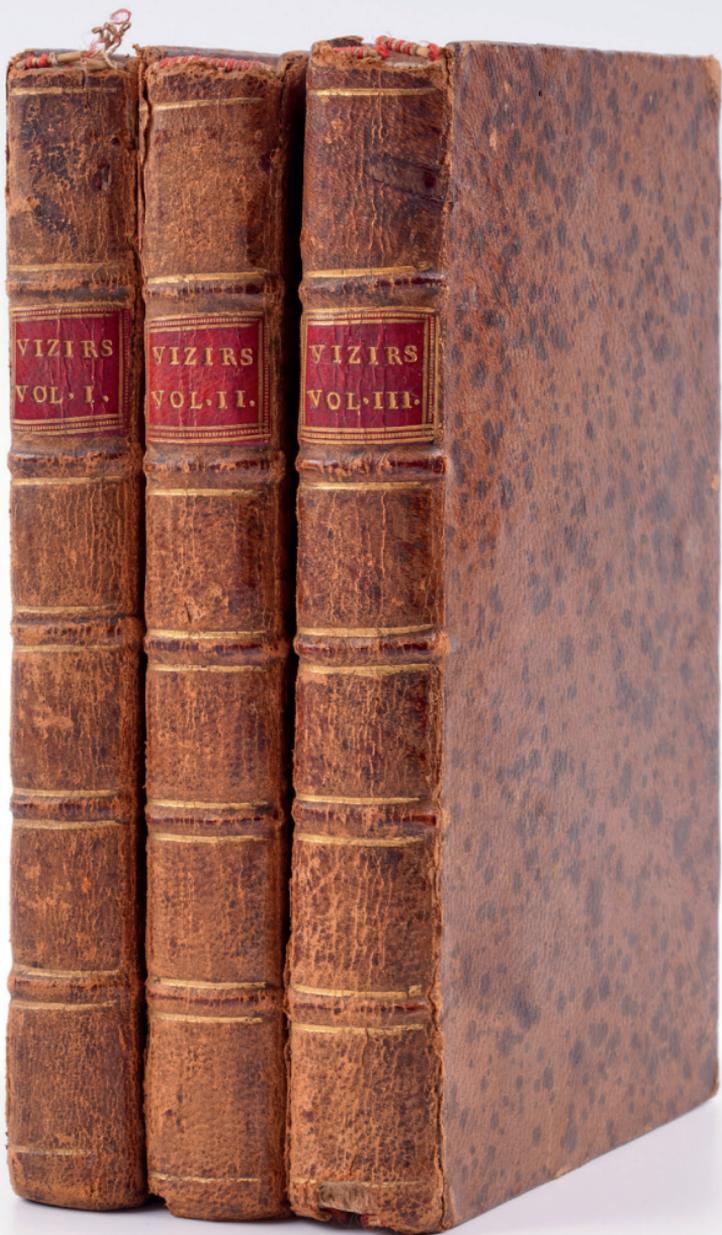
FIRST EDITION. *Two volumes in one, 12mo, in contemporary mottled calf.* **\$1200**

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

Sent into a convent at an early age, Fauques managed to have her vows annulled and leave the convent. She went to live in Paris and started to write novels for a living. While in Paris she was wooed by 'un grand seigneur anglais', brought to England and then abandoned by him. She began writing again, under the name Madame de Vaucuse. Lady Craven, the future margrave d'Anspach, employed her to give French lessons to her children.

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

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



VIZIRS
VOL. I.

VIZIRS
VOL. II.

VIZIRS
VOL. III.

11. FAUQUES DE LA CÉPEDE, Marianne-Agnès.

The Vizirs: Or, The Enchanted Labyrinth. An Oriental Tale. London, Riley, 1774.

FIRST EDITION. *Three volumes, 12mo, some parts shaved, in contemporary mottled calf.* **\$4000**

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

A fascinating preface reveals much about the author's education and views about fiction and its readership. An original advertisement read: 'In which are displayed the Characters of a good, and of a bad Minister ... The Whole interspersed with several striking Examples of Female Virtue and Heroic Love' (*SJC*, 26-28 April 1774).

ESTC t71893, at BL, NLS, Bodleian, St. Andrews, Duke, Harvard, Princeton & California; OCLC adds Wellcome.

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



HARTLY
HOUSE

12. GIBBES, Phebe (d. 1805).

Hartly House, Calcutta. Dublin, William Jones, 1789.

FIRST DUBLIN EDITION. *12mo, in contemporary polished calf, a little rubbed.* **\$5000**

An important political work by this shadowy early feminist whose novels were much admired by Mary Hays and Mary Wollstonecraft. Not much is known about Gibbes' life, but that she had three children, was impoverished by her father's gambling debts, was early widowed and that she supported herself and her children by writing. It is also assumed that she spent some years in British India where her son lived and died.

Hartly House, Calcutta is one of the earliest novels to describe English life in India and the vividness and details of its descriptions of Anglo-Indian life backs up that theory. Struggling to support herself as a writer, Phebe Gibbes was paid £20 by James Dodsley for writing this novel. Mary Wollstonecraft, who reviewed it for Joseph Johnson's *Analytical Review*, was struck particularly by the credibility of the Indian setting: 'an entertaining account of Calcutta ... apparently sketched by a person who had been forcibly impressed by the scenes described. Probably the groundwork of the correspondence was actually written on the spot.'

ESTC t57441; Garside, Raven & Schöwerling 1789:41.



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

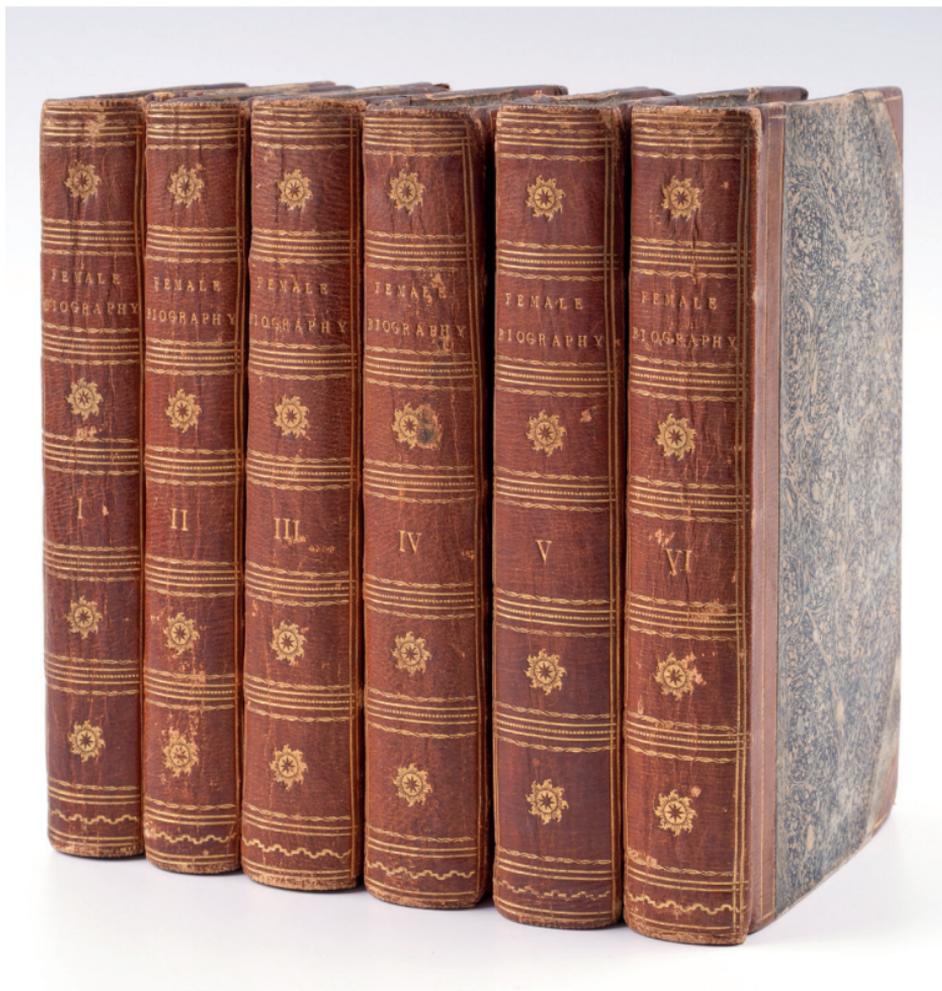
13. GUNNING, Susannah, née Minifie.

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

FIRST EDITION. *Two volumes, 12mo, in contemporary speckled calf.* **\$6750**

A handsome copy of the scarce first edition of Susannah Gunning's first independent novel, preceded by the collaborative *Histories of Lady Frances S --- and Lady Susananah S ---*, 1763, which was written with her sister, Margaret, and published by subscription. Set in Worcestershire, *Family Pictures* focusses on middle-class life and morality and is written partly as an epistolary novel. It contains an interesting preface which 'blasts inadequate female education' (*Feminist Companion*) and talks of novels and circulating libraries as the inevitable refuge of 'illiterate sisters' trying to keep up with their 'pedant' brothers.

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



FEMALE
BIOGRAPHY

FEMALE
BIOGRAPHY

FEMALE
BIOGRAPHY

FEMALE
BIOGRAPHY

FEMALE
BIOGRAPHY

FEMALE
BIOGRAPHY

I

II

III

IV

V

VI

'despising female occupations'

14. HAYS, Mary.

Female Biography; or, Memoirs of Illustrious and Celebrated Women. London, Richard Phillips, 1803.

FIRST EDITION. *Six volumes, 12mo, contemporary half calf.* **\$4000**

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

Mary Hays wrote several novels: her most famous, *Memoirs of Emma Courtney*, London 1796, included letters from William Godwin, this was followed by the overtly feminist *The Victim of Prejudice*, 1799 and by *Harry Clinton*, 1804 and *Family Annals*, 1817. The reception of her first novel, with its notorious approval of sexual freedom, and the radical stance of her later novels did much to limit critical approval of Hays's works in her lifetime and, although the present work brought her some financial stability, it was not until the 20th century that she saw real acclaim.



15. HECKLE, Augustin.

Bowles's Drawing Book for Ladies; or Complete Florist: being an Extensive and Curious Collection of the most Beautiful Flowers, All drawn after Nature by A. Heckle. The Whole adapted for the Improvement of Ladies in Needle-Work. London, Carrington Bowles, after 1764.

SECOND EDITION. *Landscape folio, 24 engraved plates of flowers, one uncoloured, three part-coloured and the rest entirely hand-coloured, in contemporary marbled wrappers.* **\$10800**

A delightful, unsophisticated and partly coloured copy of this scarce botanical drawing book, first published by Thomas Bowles as *The Lady's Drawing Book* in 1755. Although similar in purpose to Bowles' *The Florist*, published in collaboration with Robert Sayer, circa 1760, this work is a completely different work, with new plates. The chosen landscape format for the present work allows for the grouping of a number of flowers on each plate, where *The Florist*, with its octavo format, presents a larger single image on each plate. The present work focusses more on instruction in the basic principles of drawing. Blanche Henrey noted only single copies of both this and the 1755 edition, both at the BL. ESTC adds a copy of the first edition at the Winterthur Museum.

ESTC t117556, at BL only; Henrey III, 795.

ST.
MARGA-
RET, S
CAVE.

I.

II.

III.

IIII.

16. HELME, Elizabeth.

St. Margaret's Cave: or, the Nun's Story. An Ancient Legend. London, Earle and Hemet, 1801.

FIRST EDITION. *Four volumes, 12mo, in contemporary green half calf over pink mottled boards.* **\$6000**

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

'[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.



17. KILNER, Dorothy.

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

FIRST EDITION. *16mo, frontispiece and 17 part-page woodcuts in the text, in the original Dutch floral boards.* **\$9000**

An excellent copy of the rare first edition of this series of moral tales for children by Dorothy Kilner. This is the genuine first edition, dated to 1777 by an ownership inscription on a copy sold at auction in 1993, making this a very early John Marshall imprint. Later editions are signed 'M.P.' [M. Pelham], which identifies the author, being the initials of the pseudonym used by Dorothy Kilner. It was a very popular work, with a total of seven editions identified by ESTC, all of which are rare and mostly known in single copies.

The near contemporary ownership inscription on the recto of the frontispiece adds the following two rhymes: 'When this you see remember me / And keep me in your mind / Let all the world say what the [sic] will / Speak of me as you find' and 'A friend to some. A foe to none / Remember me when I am gone'.

Gumuchian, *Livres de l'enfance*, 4183 & Plate 74 (Morgan copy); not in Osborne Collection; *The Marjorie Moon Collection of Early English Children's Books*, Christie's, June 1995, lot 38 (2nd edition).

ESTC t300808, at Bodleian only.

LINES

Composed on the Departure

or

THE REV. THOMAS KNIBB,

AS A MISSIONARY TO THE WEST INDIES,

And on his Death.

BY HIS SISTER.

ON HIS DEPARTURE.

SAY, dearest youth, and wilt thou go,
And leave thy native clime!
Oh! had Omnipotence but spoke
In any ears but thine!

How shall we bid the last farewell,
To one we hold so dear?
How shall we take the long, last look,
Or dry the falling tear?

Oh! 'tis an overwhelming thought,
That we no more shall see
Thy countenance, nor hear thy voice,
This side eternity.

methinks I hear my brother say,
"Dear sister, why this grief?
Think of the cause for which I go;
Sure this will give relief.

"Nature must feel: my dearest friends
Around my heart entwine;
But for thy glorious gospel, Lord,
I every one resign.

"Oh! 'tis a glorious cause indeed,
It brightens in review;
To preach of Christ's redeeming love,
The theme is ever new.

"'Lovest thou me?' (my saviour saith,)
Come then, take up thy cross;
Come, part with all thy dearest friends,
I will make up thy loss.

"Go, take my word to distant lands,
And disseve my truth reveal;
Many shall melt beneath the sound,
The hardest heart shall feel.

"There shalt thou lead the rising race,
In ways of heavenly truth;
And tell them the Redeemer died,
To save poor heathen youth."

"Delightful task! Lord, 'tis enough,
I feel my heart on fire;
Yet I have one request to make—
O grant me my desire!

"When at the great decisive day,
All nations round thee stand;
That these my dearest friends I leave,
Be found at thy right hand.

"Yes, this shall be my earnest prayer,
Through all my future days;
That we may meet around thy throne,
To celebrate thy praise."

COMPOSED ON THE DAY HE DEPARTED.

THE parting moment now draws near,
With sighs our bosoms swell;
Hail us, O God, to dry the tear,
And calmly say, FAREWELL.

Yes, heaven-born youth, we'll bid thee go,
Nor longer urge thy stay;
But raise a tribute to our God,
Who call'd thee thus away.

ON HIS DEATH.

It is the Lord! Let not one murmur rise,
Then why this throbbing heart, these weeping eyes?
Though clouds and darkness are about thy throne,
Help us to say, Thy will, not ours, be done.

Hark! a remonstrance issues from the tomb!
"Why flow those tears? Dispel that heavy gloom:
"Could you but realize what I enjoy,
"A song of praise would every tongue employ,
"What! weep for me, who am thus early blest
"Who suddenly have entered on my rest!
"For ever free from sorrow, sin, and pain,
"What is your loss is my eternal gain."

Yes, dearest Brother, that we know full well;
But what thou art enjoying none can tell,
Though thou wast truly lovely in our sight,
And yielded to each heart a sweet delight;
Yet should we wish thee back from Canaan's shore?
We know thou art not lost, but gone before.

Think of the days that thou on earth didst spend,
Thy life was long, as answering life's great end,
Thy character on earth, however bright
Shines brighter now, in yonder world of light.

But how mysterious is this sudden stroke!
The dearest, tenderest earthly unions broke!
The husband, father, son, and brother gone,
The faithful pastor too, his labour done!

Jehovah walk'd his garden to review;
His plants, his trees, his flowers of every hue;
This lovely tree he long had nourish'd here,
Though in affliction's painful school, severe,
His branches shed a fragrance all around,
The fruits of grace were in profusion found.

Pure and sincere affection to the full blossom,
And holy meekness, shed their rich perfume.
The Saviour view'd it with a tender eye;
He turn'd, and look'd, nor could he pass it by;

Gently transplants it to the world above,
Whose sun is cloudless, and whose air is love.
The widow weeps—He binds her broken heart,
Tells her thy soon shall meet, and never part;
And he, transplanted near the heavenly sun,
Triumphs in glory, now his race is run.

Three happy Christian! shall we mourn thy death!

Hear him exclaiming with his dying breath—
"Glorious Religion! now I feel thy power;
"How sweet thy cordials in the dying hour!
"There's one sweet passage where it stands reveal'd,
"My pains, though great, by that are all conceal'd—
"I count the sufferings of this present time,
"Not worth a thought compar'd with joy to come.

"My God! to thee my spirit I commend:
"Thou art the only, never failing friend.
"Support survivors in their deep distress;
"Befriend the widow and the fatherless."

He ceased.—The faltering tongue, the short'n'd
breath,

With rapid strides announc'd the approach of death,
No tearless eye attends his dying bed,
And floods of tears by negro eyes are shed;
While in affecting strains their hearts implore
That God their much-lov'd Massa would restore,
Oh solemn moment!—while these negroes weep,

Their Massa calm in Jesus falls asleep!
His spirit's fled, his soul has taken wing;
Angels with joy conduct it to the King;
Heaven echoes with the rapturous sound, 'Well done!'
Ten thousand voices shout, Our brother's come!

For our Emmanuel! he has nobly fought,
The interests of his widening kingdom sought,
All hail, dear brother! here receive thy crown,
And swell thy great Redeemer's high renown.
Enraptur'd with the glorious, heavenly throng,
The new-come spirit joins the angelic song:
His powers expand, heaven opens to his view,
And to the world he bids a glad adieu.

One constant sin be ours, one earnest prayer—
To imitate his bright example here;
Then may we meet around that blissful throne,
Where death nor separation will be known.

18. KNIBB, Miss.

Lines Composed on the Departure of the Rev. Thomas Knibb, as a Missionary to the West Indies, and on his Death. By his Sister. Kettering, Dash, circa 1823.

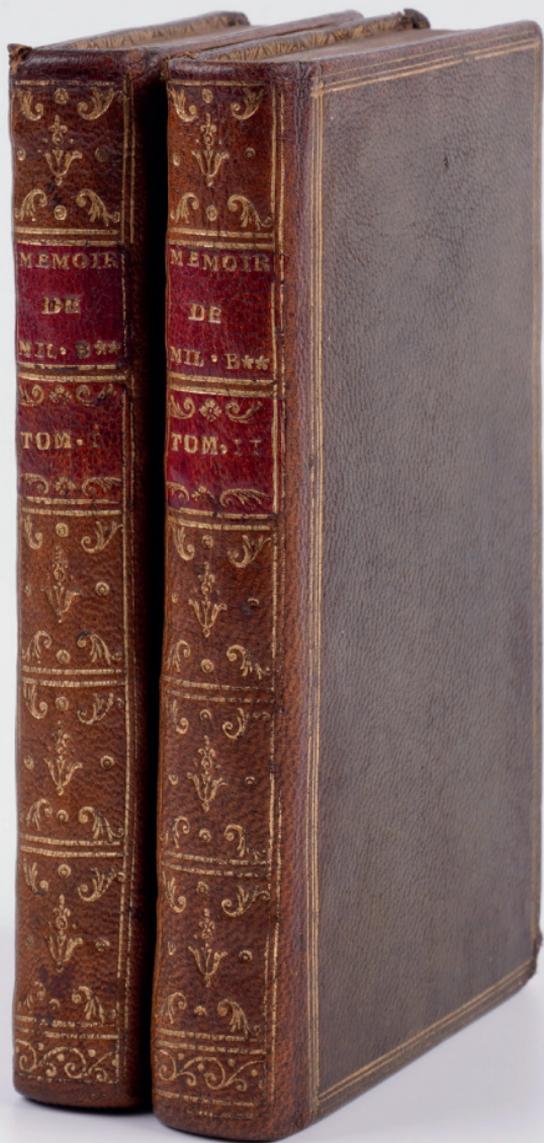
Folio broadside, text printed in double columns. **\$350**

A scarce poetical broadside commemorating a young Baptist minister, Thomas Knibb. Born in Kettering in 1799, he was accepted by the Baptist Missionary Society as master of the Free School in Kingston, Jamaica. He took up his post in 1822 and died at it on 25 April 1823. Written by his sister, three poems are printed here, the first two written on her brother's departure for the missions and the final long poem lamenting his death.

‘No tearless eye attends his dying bed,
And floods of tears by Negro eyes are shed;
While in affecting strains their hearts implore
That God their much-loved Massa would restore,
Oh solemn moment! - while these Negroes weep,
Their Massa calm in Jesus falls asleep!’

On Thomas' death, his younger brother William Knibb (1803-1845) sailed to Jamaica to take his place. There he became a leading advocate for the abolition of slavery.

OCLC lists Rylands, Stanford, NYPL and Bridwell.



MEMOIR
DE
MIL. B**
TOM. I

MEMOIR
DE
MIL. B**
TOM. II

The Rosebery copy

19. LA GUESNERIE, Charlotte Marie Anne Charbonnier de.

Mémoires de Miledi B... Par Madame R.. Amsterdam, Cuissart, 1760.

FIRST EDITION. *Two vols, 12mo, in contemporary green goatskin.* **\$2250**

A scarce sentimental novel about a young lady brought up in Scotland by her widowed father with the help of a faithful governess and servant. His final instructions to her before dying is that she should leave the country of her birth and go to France to live with an aunt in Paris. A romanticised portrait of the heroine's solitary upbringing in the wilds of Scotland is contrasted with the whirl of Paris where she is introduced into high society and becomes something of a sensation.

This is a delightful copy from the libraries of James T. Gibson Craig and the Earl of Rosebery, with the additional early female provenance of Madame de la Borde. An ink inscription by the Earl of Rosebery on the front endpaper notes 'Gibson Craig sale 1887. Lot 1471' and the 1887 auction slip is pasted in.

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

OCLC lists BN, Sainte-Geneviève and Augsburg.

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.

L O N D O N :

Printed for A. MILLAR, opposite to *Catherine-Street* in the *Strand* ; and Sold by M.
COOPER, in *Pater-noster-row*.

M, DCCXLVIII.

20. [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. London, Millar, 1748.

SECOND EDITION, 'REVISED AND CORRECTED BY THE AUTHOR'. *12mo, in contemporary calf.* **\$500**

'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.

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

Gove p. 308; see Hardy 97.



The car flies swift thro' air expanse
And half disposed to rest.

With softest cygnet's down 'twas lined,
 And there, her lovely form reclined.
 The car flies swift, thro' air's expanse,
 Till evening's shadowy glooms advance.
 At length the winged coursers rest,
 O'er the calm lake's translucent breast ;
 Whose gentle waves, that softly roll,
 Compose and tranquilize the soul.
 Thus, in the chariot, high in air
 Suspended, lies th' astonish'd fair.
 Now quench'd 'd is Phoebus' scorching ray,
 And still'd the busy hum of day.
 The mild refreshing gales of night,
 To peace and calm repose invite.
 And e'en Almeria's anxious breast
 Is soothed, and half disposed to rest.

21. LEFANU, Alicia.

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

FIRST EDITION. *engraved frontispiece and 5 further plates, in red quarter roan over marbled boards.* **\$800**

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

'In *The Flowers*... Lefanu adopts the romantic quest narrative of fairy tale and fantasy in order to grant her child audience sufficient independence to make moral judgments on their own'.

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

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



22. LEINSTEIN, Madame.

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

FIRST EDITION. *12mo, hand-coloured engraved frontispiece and 13 half-page coloured engravings in the text, in the original printed pink paper wrappers.* **\$2000**

First edition of this delightful book of moral tales for children, accompanied by a series of attractive hand-coloured engravings. Essentially cautionary tales, though with a focus on the rewards of virtue rather than the perils of waywardness, each of Madame Leinstein's tales draw together a particularly good child or group of children and contrasts them with the anti-hero in a short story in which the mean-minded (or vain, or timid, or bullying, or messy) child manages by good fortune to avoid disaster while the good child reaps the rewards for his or her actions.

Madame Leinstein was the author of a couple of very successful schoolbooks for younger children, *Punctuation in Verse, or the Good Child's Book of Stops*, 1835 and *The Rudiments of Grammar in Verse or a Party to the Fair*, ca. 1823.

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

Cotsen Catalogue 30114.



A MAGDALEN in her UNIFORM.

23. [MAGDALEN CHAPEL.]

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

4to, hand-coloured engraved frontispiece, engraved throughout with musical score on most pages, in contemporary marbled boards. **\$2250**

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

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



London Printed & Sold at Bland & Wellers Music Warehouse, 23 Oxford Street
where may be had all the above Authors Works

24. [MUSICAL SCORES.]

SHIELD, William, HAIGH, Thomas & MAZZINGHI, Joseph.

The Plough Boy, arranged as a Rondo. for the Piano Forte, as performed before the Royal Family, by the late Master Parker and Mlle Parisot. London, Bland & Wellers, circa 1800.

Folio, engraved title-page and engraved musical score, bound with numerous other pieces of music, all engraved throughout, in contemporary half calf over marbled boards. \$750

A collection of numerous pieces of sheet music including 'The Plough Boy', Rundy's song from William Shield's opera *The Farmer*, 1787. The song achieved an immediate and widespread popularity and was first published separately in 1788. This version, arranged by Latour, is taken from the performance in Drury Lane by the young Master Parker, on the piano, accompanied by the French dancer, Mademoiselle Parisot. The tune was included in Britten's *Folksong Arrangements*, Volume 3 (British Isles), 1945.

With a contemporary female provenance, with ownership inscriptions and a green morocco ownership label on the front board, this is an attractive example of a young lady's piano repertoire collected and bound for personal use. 14 pieces for the piano are included, some also including the violin or flute accompaniment.

THE
PASTORS
FIRE-SIDE

THE
PASTORS
FIRESIDE

THE
PASTORS
FIRE-SIDE

THE
PASTORS
FIRE-SIDE

1

2

3

4

25. PORTER, Jane.

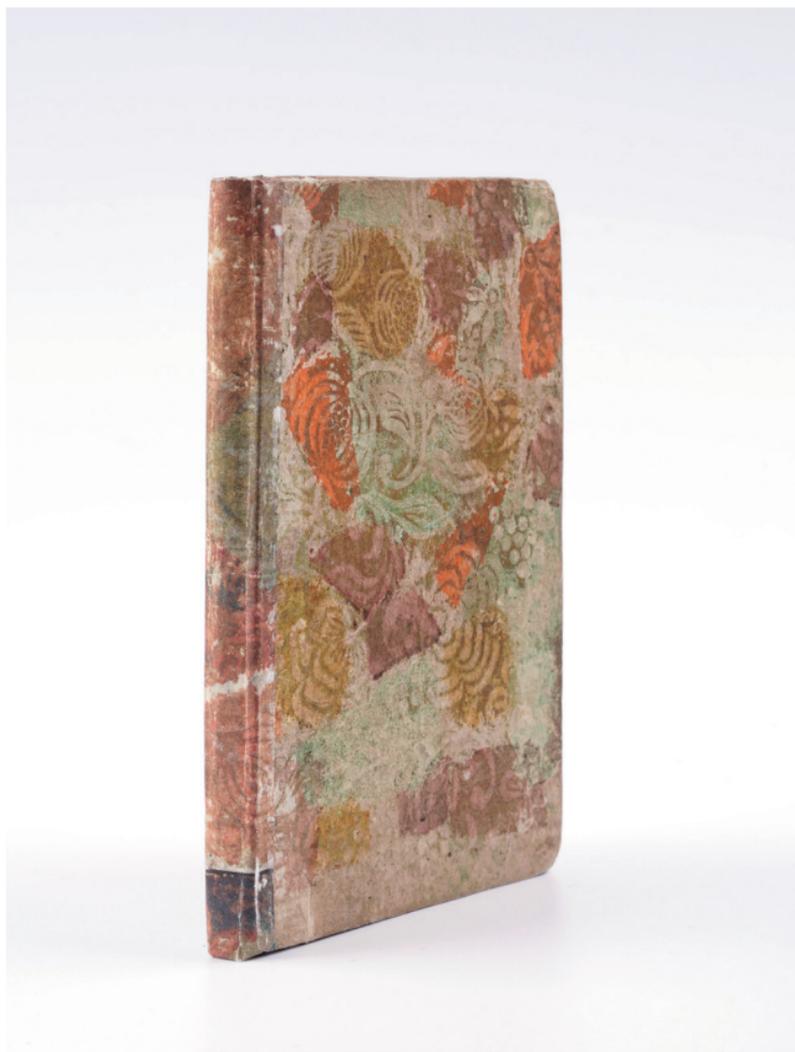
The Pastor's Fire-Side, a Novel. London, Longman, 1817.

FIRST EDITION. *Four volumes, 12mo, in contemporary red half-morocco over red and blue marbled boards.* **\$850**

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

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

Garside, Raven & Schöwerling 1817:49.



with an unrecorded advertisement leaf

26. [PRIMROSE PRETTYFACE.]

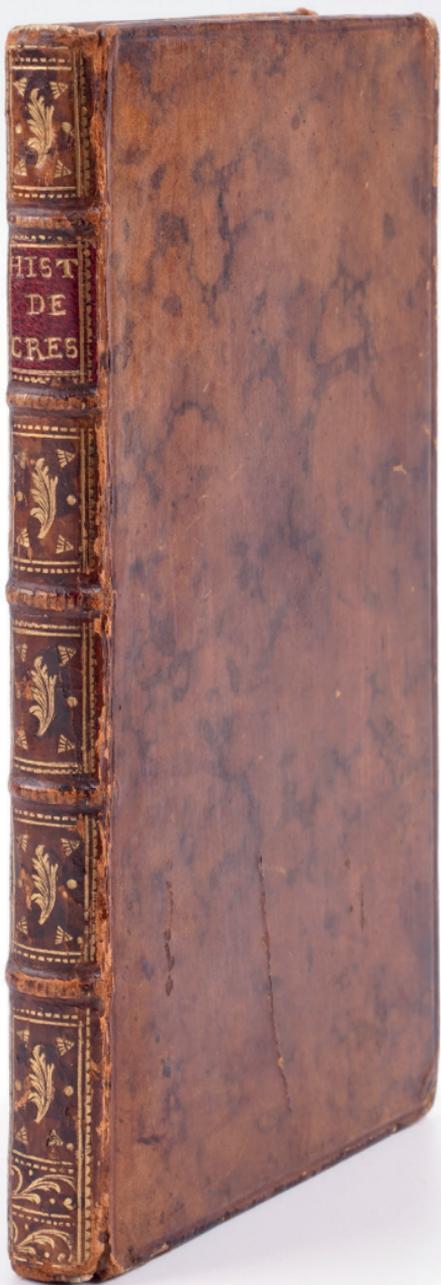
The Renowned History of Primrose Prettyface, who by her Sweetness of Temper, & Love of Learning, was raised from being the Daughter of a poor Cottager, to great Riches, and the Dignity of Lady of the Manor. London, J. Marshall, 1788?

24mo, engraved title and frontispiece, 31 woodcuts in the text, in contemporary Dutch floral boards, rebacked. **\$3000**

A scarce rags-to-riches story in the manner of *Little Goody Two-Shoes*, in which the heroine rises from working class to the aristocracy by virtue both of her moral uprightness and of her scholarship. It is particularly interesting theme, that social mobility should be open to a young lady through attentiveness to her education, but it was not a theme that was universally approved. Mrs Trimmer clearly saw this little children's book as dangerously revolutionary in content.

This is one of three undated editions, probably the last as it adds Marshall's Cheapside premises at 17 Queen Street to the imprint. This copy has an unrecorded singleton as the rear pastedown, advertising *The Juvenile Magazine*, which suggests that it was issued in 1788 not 1789 as suggested by ESTC.

ESTC t120222; see Osborne II, p. 927, '1785' edition, pp. 98 (imperfect) and an edition of 1804 with cuts by Bewick.



HIST
DE
CRES

27. RICCOBONI, Marie Jeanne Laboras de Mézières, Madame.

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

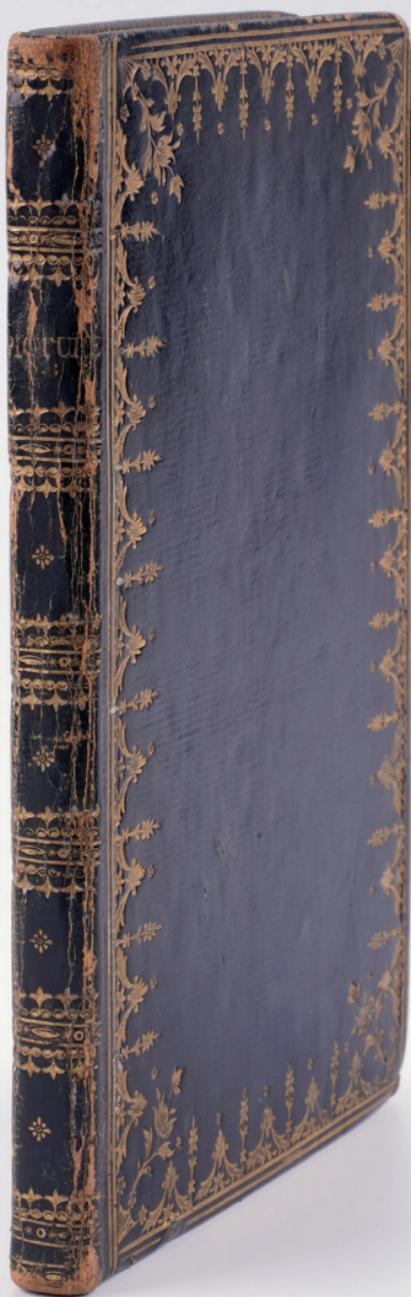
FIRST EDITION. *12mo, in contemporary mottled calf.* \$800

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

Riccoboni's interest, as always, lies in the collateral damage done to the female characters through their involvement with the hero and it is in the subtlety and astuteness of Riccoboni's psychological analysis that the strength of the novel lies.

OCLC lists BN, BL, Göttingen, London Library, British Columbia, UCLA, Yale and Williams College.

MMF 58:17; Cioranescu 53041.



Jersey manuscript play

28. RODBER, Anna, transcriber.

The Picture or My Own Choice. A Comedy. Jersey, 1810.

MANUSCRIPT IN INK. *8vo, contemporary blue morocco.* **\$1000**

A manuscript fair copy of a scarce anonymous play, *The Picture; or, my Own Choice, A comedy, in five acts*, which was printed for the author and published in 1796. No other editions appear to have followed and the first edition is by no means common: ESTC lists copies at the BL and Bodleian and some eight copies in America.

It is most likely that this is a fair copy prepared for personal use by Anna Rodber, who signs and dates the leaf after the title-page. With just the one edition printed, it would not have been an easy book to get hold of anywhere, but living in Jersey would have made it that much more difficult. This not having been a fashionable play, one might conjecture that Anna had seen the play on a visit to London and wished to make herself a copy to remember the performance.

See ESTC t127585.



29. [ROUSSEAU.] DOPPET, François-Amédée.

Mémoires de Madame de Warens, et de Claude Anet,
Pour servir de Suite aux Confessions de J.J. Rousseau.
Edition originale. Paris, Leroy, 1786.

FIRST EDITION. *8vo, engraved portrait frontispiece, in contemporary quarter calf.* **\$400**

First edition of these popular apocryphal memoirs of Rousseau's mistress and mentor, Louise Eleonore de la Tour du Pil, Baronne de Warens (1699-1759). Rousseau famously lived at Chambéry in a ménage à trois with Madame de Warens and her steward, Claude Anet between 1732 and 1740, after which the relationship ended bitterly. Claude Anet (1706-1734) taught the young Rousseau about botany, sparking an interest that he continued, publishing his *Lettres élémentaires sur la botanique*, in 1771-1773.

MMF 86.32; Cioranescu 25064; Gay III: 131-2; Conlon 707.



translated in prison and printed by her lover

**30. SAINT-PIERRE, Jacques Henri Bernardin de.
WILLIAMS, Helen Maria.**

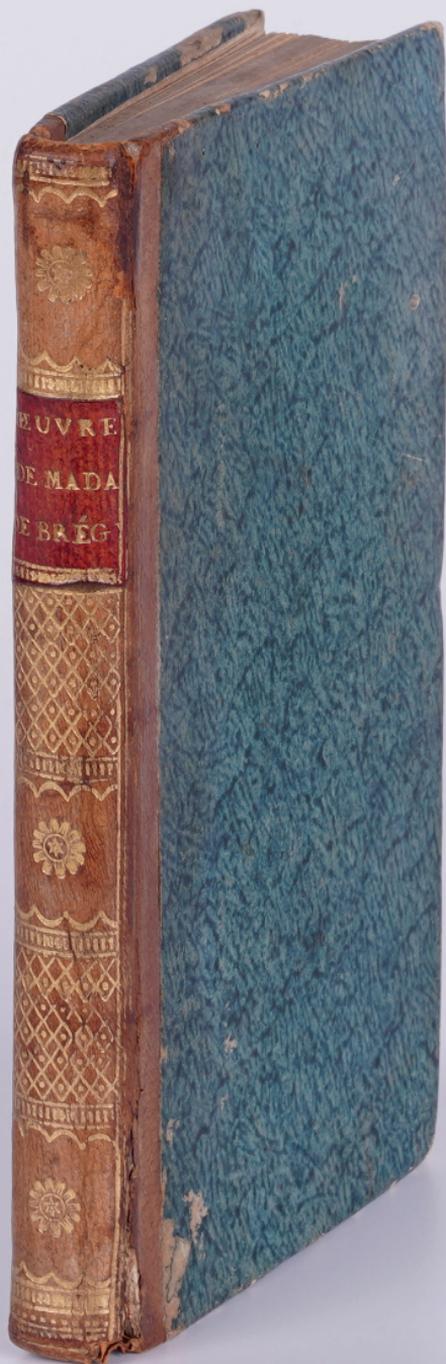
Paul and Virginia. Paris, John Hurford Stone, 1795.

FIRST EDITION OF THIS TRANSLATION. *8vo, six stipple engraved plates, contemporary calf, a little damaged.* **\$4000**

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

Only three copies listed in ESTC, Virginia, Morgan and Penn, have the plates, although the BN copy also does. Of the Morgan copy, John Bidwell writes: 'Given the French origins of the paper, type, plates, and binding, and the quality of the typesetting, this edition was printed in Paris, almost certainly at the English press of the expatriate radical John Hurford Stone, who was living with Helen Maria Williams at the time'.

ESTC t131741; Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW's translation in 1788:71.



31. SAUMAISE DE CHAZAN, Charlotte, *La Comtesse de Brégy*.

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

FIRST EDITION, 2ND ISSUE. *12mo, woodcut arabesque to title-page, in 18th century calf-backed boards.* **\$1850**

A scarce collection of love letters and erotic verse by the Comtesse de Brégy. Printed at the press of François Foppens and first published as *Les Lettres et poësies de madame la comtesse de B*, Leyde, chez Antoine du Val, 1666, examples are found, as here, with a cancel title reading 'Oeuvres Galantes', perhaps with the intention of boosting sales by using a more suggestive title.

Attached to the household of Anne of Austria as lady in waiting, the Comtesse de Brégy was an intimate of some of the most celebrated figures of her time, many of whom feature in this high-society correspondence. The section of verse includes 'Cinq Questions d'Amour', a suite of stanzas in dialogue form, with the response attributed to Philippe Quinault, a 28 stanza poem on an evening walk and a sonnet on the antiquities of Rome.

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

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



32. SCOTT, Sarah.

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

FIRST DUBLIN EDITION. *12mo, some browning, in contemporary mottled calf, a little worn.* **\$2250**

The scarce first Dublin edition of Sarah Scott's first novel, written shortly before her marriage and nine years after she had contracted smallpox. The illness had had a life-changing impact on Scott and her literary output as it directed her away from a life of 'social success... towards a life dedicated to writing, domestic female friendship and Christian philanthropy'.

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

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

Those LADIES who are
ignominiously distinguished
under the Denomination of
UGLY.

Ladies,

IT is to you my melancholy
Companions, You to whom,
as well as to myself, churlish Na-
ture has denied what is esteem-
ed the most valuable, if not the
only Advantage of our Sex; to
You, I say, I consecrate this
Work.

According to the usual Stile
of Dedications, I ought to be-

33. SCOTT, Sarah, translator.
LA PLACE, Pierre Antoine de.

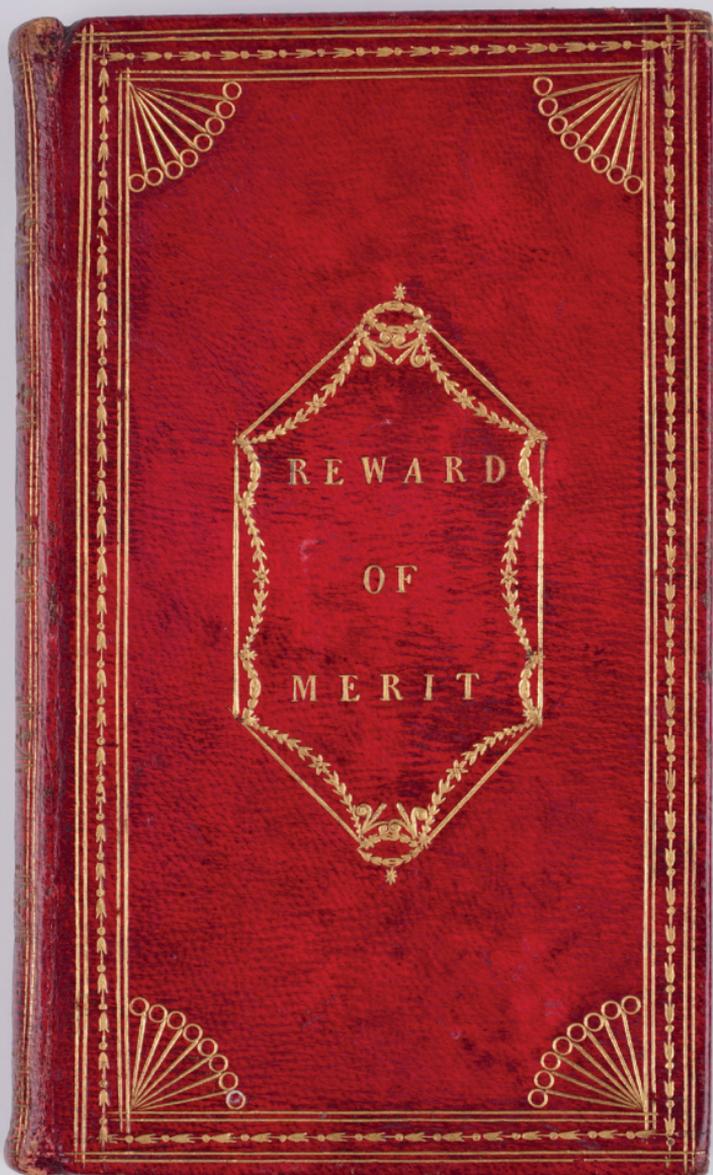
Agreeable Ugliness; or The Triumph of the Graces. Exemplified In the Real Life and Fortunes of a Young Lady of Distinction. Dublin, Chamberlain, 1769?

SECOND DUBLIN EDITION. *12mo, portrait vignette on title, in contemporary calf, rather worn.* **\$1850**

A scarce Dublin reprint of this English translation by Sarah Scott of La Place's novel, *La Laideur Aimable, et les Dangers de la Beauté*, first published under a false 'Londres' imprint in 1752. Sarah Scott's reworking of the title is particularly interesting as she turns the negative into a positive, omitting the phrase 'the dangers of beauty', but keeping the presumably fictitious claim to verisimilitude as being the 'real life and fortunes of a young lady of distinction', not quite the same as finding the story in the papers of Mademoiselle ***, but tending to the same illusion.

It would be interesting to compare nuances of translation as the female translator handles the tricky subject of female ugliness in the eighteenth century as described by a male writer: very much an unfashionable idea and perhaps one reason the novel itself does not seem to have been very popular in either language.

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



REWARD
OF
MERIT

34. SMITH, Charlotte Turner.

Rural Walks: in Dialogues. Intended for the use of Young Persons. London, Strachan for Cadell, 1800.

[with:] Rambles Farther: a Continuation of Rural Walks: in Dialogues. London, Strachan for Cadell, 1800.

FOURTH & SECOND EDITIONS. *12mo, in contemporary red morocco, front boards lettered in gilt 'Reward of Merit, with names of each presentee on the back.* **\$2700**

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

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

Rambles Farther: ESTC t98235, at BL only.



Qu'est-ce qu'une femme?

35. THOMAS, Antoine-Leonard.

Essai sur le Caractère, les Mœurs et l'Esprit des Femmes dans les différens siècles. Paris, Moutard, 1772.

FIRST EDITION. *Four works in one volume, 8vo, engraved frontispiece by Cochin, in contemporary plain calf.* **\$1200**

A good copy of the first edition of Thomas' popular and wide-ranging study of women. Translated into English as *An Essay on the Character, Manners and Genius of Women in different Ages*, London 1773, by a Mr. Russell. Another English translation, by Mrs. Kindersley, followed in 1781. More recently, a scholarly edition has been published under the title *Qu'est-ce qu'une femme?*, Paris, 1989, with commentaries by Diderot and Madame d'Épinay and a preface by Élisabeth Badinter.

Bound after Thomas' famous essay are three scarce pamphlets: Boufflers' *Lettres de M. le Chevalier de Boufflers, En Suisse*, 1772 (Second edition, OCLC lists BN, Geneva, Cornell); 2. Voltaire's *Lettre de M. de V... Sur un écrit anonyme*. [s.l. probably Paris or Lyon], 1772. (OCLC lists BN, Institut et Musée Voltaire, Toronto and Yale. *BN Voltaire Catalogue* 4283; not in Bengesco); 3. Voltaire's *La Bégueule. Conte Moral*. [Paris], 1772. (First Edition, BN *Voltaire Catalogue* 2082; Bengesco 653.

Cioranescu, 61765; Gay: II: 167.



MY
MASTER'S
SECRET,

MY
MASTER'S
SECRET,

36. YORKE, Mrs. R.M.P.

My Master's Secret; or, the Troublesome Stranger.
London, Minerva Press, 1805.

FIRST EDITION. *Two volumes, 12mo, in contemporary pink half calf over pink marbled boards.* **\$8500**

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

The author is known to have published at least three other novels, the first, *Valley of Collares, or the Cavern of Horrors, A Romance, translated from the Portuguese*, London, 1800, was printed at the Minerva press with the qualifying 'printed for the Author' inserted into the imprint. This was an unusual practice at the Minerva press, with only some half a dozen examples found in their entire list. Whether Mrs Yorke came to this arrangement with William Lane because she did not care to release the copyright, or whether Lane himself felt the novel was unlikely to sell but allowed it to be printed at the author's expense, is hard to say.

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

