

VIRTUAL
CALIFORNIA

SPRING
2021

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Cover pattern taken from item 22. *An English Lady, A Residence in France*, 1797; overleaf shows detail taken from item 50. Van Laar, *Magazijn van tuin-sieraaden*, 1819.

Welcome to my imaginary booth and thank you for taking the time to click inside. Last year's sunny and convivial Pasadena fair is there in my mind's eye as I prepare this catalogue from my desk in rural England. The sky is overcast but the chaffinch outside my window is insistent so I look out, past the weeping ash and ivy-clad wall to the thatched cottage beyond. The lawn is carpeted with snowdrops but no daffodils yet. In a normal year, I would prepare for California in winter and return from New York in spring, my own return presaging the return of the swallows. This year, as each in our different way, we tackle the effects of the present crisis, we are united in valuing our community and in looking forward to the time when we will all meet again.

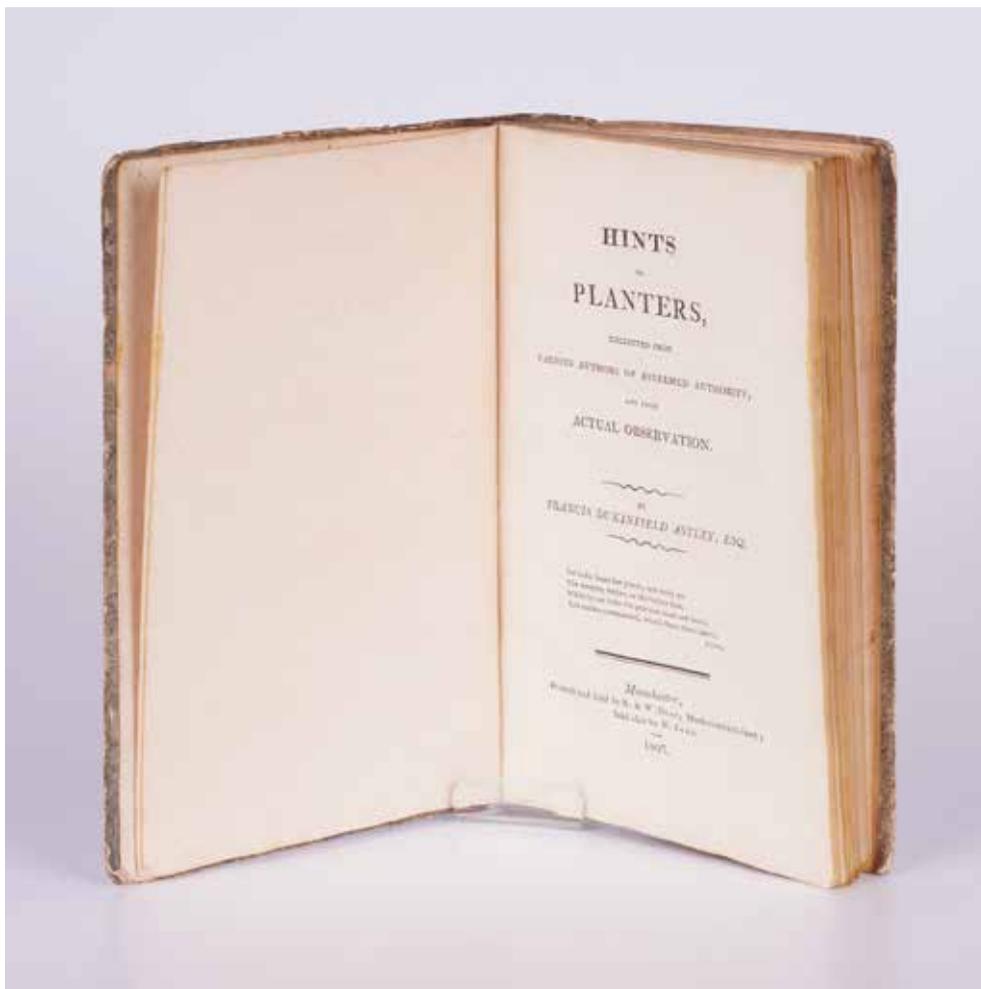
This California book fair stand has just ten shelves in it for you to view and each shelf has five books on it. We have Children's Books, Eye-Witness accounts of the French Revolution, Novels by Women, Ideal Societies, Illustrated Books, Education, Guide Books, Devotional Works, Memoirs and Biographies and - the shelf by the entrance - 'To Do Books', how to plant trees, understand heraldry, use varnishes and catch rats as well as a catalogue of inspirational designs for your new garden furniture. I hope that you find it a nice mixture and enjoy taking a little time to browse in the comfort of your own home.

Stay safe and thank you for visiting.



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SHELF 1

‘To Do Books’:

Practical Manuals on a Variety of Matters

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

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

FIRST EDITION. *8vo (185 x 110mm), pp. [vi], [7]-63, [1], with errata slip, in the original publisher's red quarter morocco over marbled boards, covers and spine worn, extremities bumped, spine ruled and lettered in gilt, faded, with the contemporary ownership inscription of Tho. Moore.* \$900

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



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

‘John Astley died in 1787 leaving as his heir his young son, Francis Dukinfield Astley (1781-1825). In 1793 his widow married again, but the family continued to live at Dukinfield Lodge, and Francis seems to have taken up his responsibilities as landowner before coming of age, since as early as 1802, when he was 21, he was awarded a medal for planting 40,000 trees. Francis was a young man of great promise: he was rich, relatively good looking, artistic (he was a published poet and amateur artist), and had a deep concern for the welfare of his tenantry and estate. In 1812 he married and the following year he bought the Fell Foot estate in the Lake District, where he could enjoy fabulous views over Windermere. But tragedy was never far away. His first born son died when just a few weeks old from a fall from a window, and in his efforts to develop his estate and protect his tenants from the worst effects of the depression in trade occasioned by war with France he over-reached himself financially, and in 1817 he was declared bankrupt. However, the discovery of coal on his estate restored his fortunes without the loss of his property, and after many barren years his wife presented him with a son and heir in 1825. But just a few months later he died in his sleep while visiting his brother-in-law, Thomas Gisborne, in Derbyshire. There were accusations of murder, made in a scandalously public way at Astley’s funeral, but an independent inquiry which Gisborne instigated to clear his name found no evidence of foul play and declared the death to be ‘by visitation of God’. Some doubt must remain, however, as there seems to have been no autopsy, and because just a year later Gisborne married Astley’s widow, his deceased wife’s sister’ (Nicholas Kinglsey, ‘Landed Families’ blog).

OCLC: BL, Cardiff, Manchester, Delaware, Cornell, Harvard, UC Berkeley and Chicago Botanic Garden.



Lion passant.



Lion passant guardant.



Lion regardant rampant.



Lion rampant.



Lion rampant guardant.

When two are introduced as *rampant*, they are termed *combatant*, on account of their instinctive valour.

‘a modern Work in high Esteem on the Subject’

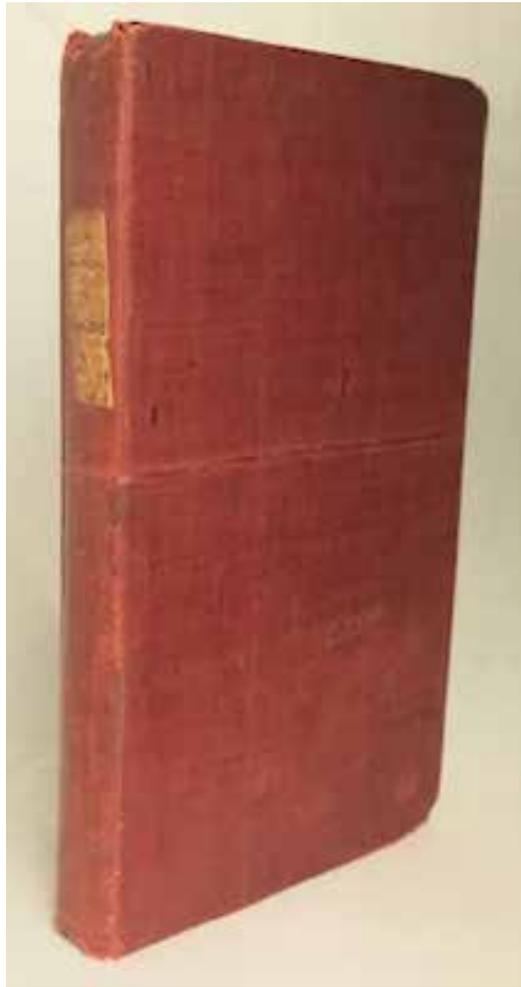
2. DALLAWAY, Harriet Anne Jefferies.

A Manual of Heraldry for Amateurs. By Harriet Dallaway. London, William Pickering, 1828.

FIRST EDITION *12mo (178 x 90 mm), pp. viii, including decorative half-title bound after the title-page, 169, illustrations throughout the text, uncut, in the original publisher's burgundy cloth, the covers slightly creased and worn at extremities, internal hinges damaged with tear in rear endpaper, possibly the result of some restoration or very careful reback, remnant of printed label on spine, with a contemporary ownership inscription on the front free endpaper.* \$1200

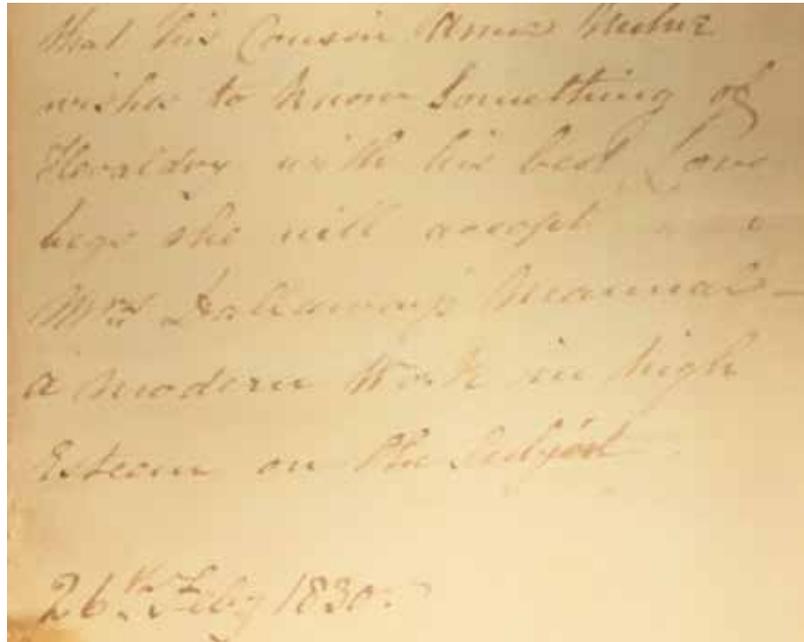
A scarce guide to heraldry prepared for a female readership. Written by Harriet Dalaway, who dedicates the work to her friend Miss Henrietta Howard Molyneux (1804-1876), stating that this ‘slight essay’ was intended ‘to facilitate the study of heraldry, in its invention, history, and practice’. A contemporary review in *The Gentleman's Magazine* informs us that Mrs Dallaway's work ‘is a well compiled treatise, elegantly embellished, and particularly adapted for those of the fair sex who engage in that delightful study’ (GM, 1828, Vol. 98, p. 159).

After chapters on emblazoning, colours or tinctures, legendary animals, leaves and flowers, helmets and a multitude of other aspects of heraldry, the final chapter acts as a summary of instruction, giving ‘Practical Hints for the Study of Heraldry’. In this chapter, Mrs Dallaway explains ‘This little essay is intended chiefly for the use of my own sex, or amateurs of heraldry, who may have a taste for such pursuits’. She suggests that each reader might colour in the blazons as she sees fit, ‘by these means each lady would have a copy of this book different from all the rest, as it is scarcely possible that two individuals should apply the same colours, without taking them from each other’.

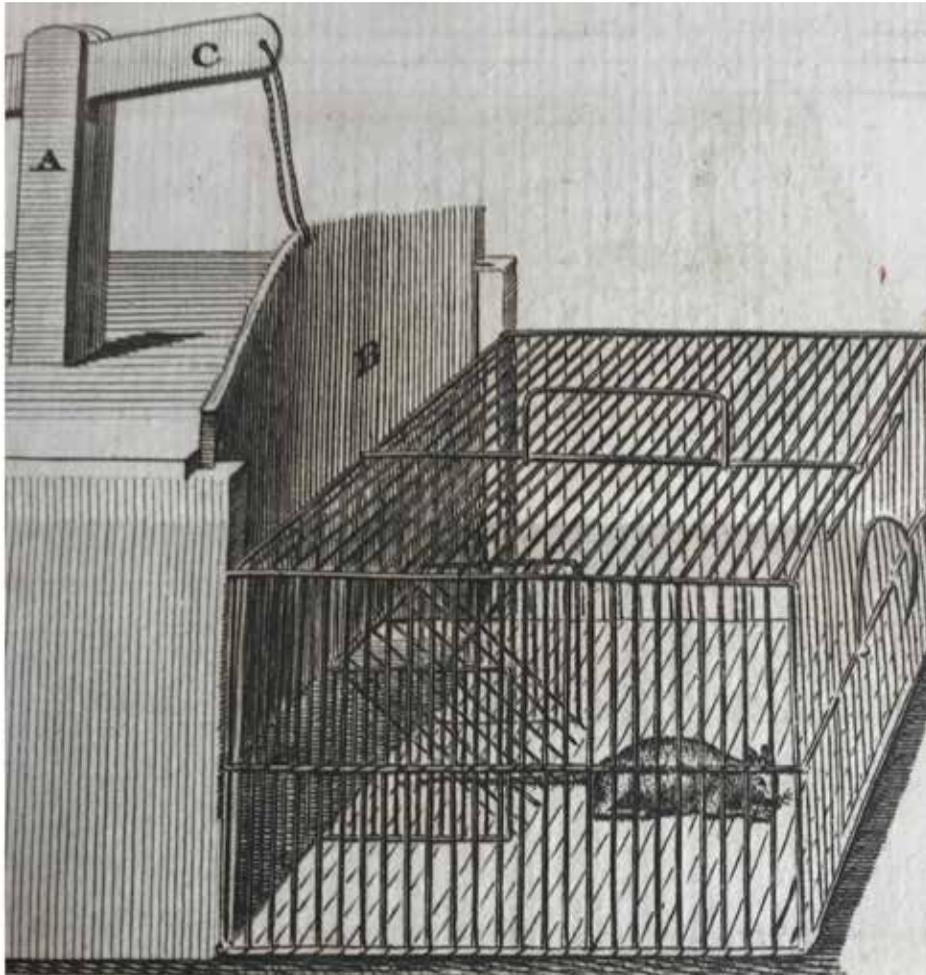


The front endpaper is inscribed 'Mr Sargeant [?], having understood that his Cousin Anne Hickes [?] wishes to know somethign of Heraldry, with his best Love begs she will accept Mrs Dallaway's Manual, a modern Work in high Esteem on the Subject. 26th Feby. 1830'.

OCLC lists BL and Kensington and Chelsea Library; Copac adds a few British libraries; no copies traced outside the UK.



What his Cousin Anne Hickes
wishes to know something of
Heraldry with his best Love
begs she will accept Mrs
Dallaway's Manual -
a modern Work in high
Esteem on the Subject.
26th Feby 1830



3. SMITH, Robert, rat-catcher.

The Universal Directory for Taking Alive and Destroying Rats, and all other Kinds of Four-Footed and Winged Vermin, in a Method hitherto unattempted: Calculated for the Use of the Gentleman, the Farmer, and the Warrener. By Robert Smith, Rat-Catcher to the Princess Amelia.. London, printed for the author, 1768.

FIRST EDITION. *8vo (180 x 110 mm), pp. iv, [iii]-vii, [1], 218, 6 engraved plates, including 5 folding, small marginal hole just touching text, with no actual loss of text, marginal tear p. 161 with no loss, in contemporary calf, single gilt filet to covers, plain spine with red morocco label lettered in gilt, small wormhole on front cover, some scuffs and wear to extremities, headcap chipped, front joint starting to crack at head and foot, with the ownership inscription of Julia Gunter on the title-page and that of Charles Chadwick exuberantly inscribed on an internal blank (p. 158), with date, cost of purchase (1778 and 10s. 6d) and accompanying calligraphic flourishes.*

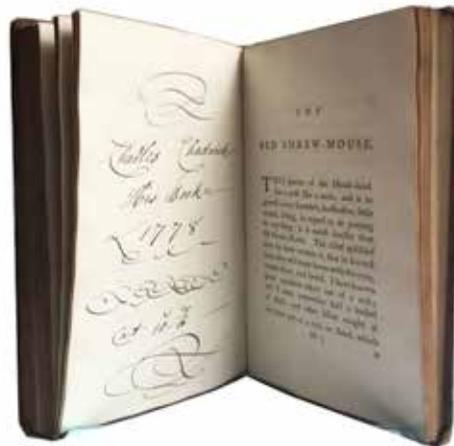
\$750

A delightful book written in a confident style, printed in easily readable sections within wide margins and accompanied by attractive illustrations. There are 40 chapters each of which is dedicated to a specific vermin, either animal or bird, the first 22 being mammals, starting with foxes and including badgers, weasels, water rats and dormice. The final mammal included as a pest to be destroyed is the bat, which leads to the second part of the work which is dedicated to birds and includes buzzards, kites, hawks, ravens and various kinds of owl. A blank page in the middle of this copy is lavishly inscribed by the book's first owner, Charles Chadwick, who, with many flourishes, writes 'Charles Chadwick - This Book -- 1778 ---- Cost 10 s 6 d'. This unusually high price of half a guinea suggests that it this may have been a thick paper copy or one specially obtainable from the author. ESTC states that most copies are printed on paper with horizontal chain lines but this copy is printed on paper with vertical chain lines.

Robert Jones must have been a very successful rat-catcher as this handsome work seems to have been privately printed. As well as his neat self-publicity, signing himself 'Rat-catcher to the Princess Amelia', the imprint comes without an address, suggesting that Smith was sufficiently well-known that interested parties would easily be able to make contact with him. After his death, his daughters published

The complete rat-catcher in which are contained, rules for the utter extirpation of those mischievous vermin, London, printed for the author, 1768, in which they describe their father as 'Rat-Catcher to the Princess Amelia, &. And several of the principal Nobility?'. This undated and abridged edition gives a price in the imprint of 'One Shilling and Sixpence'. It also offers the additional information that 'this valuable Treatise was sold by the Author for 10s. 6d.', also directing the readership to where they might buy 'the traps etc., as usual'. ESTC notes that the plates used in the abridged daughters' publication were 'probably' those used in his Universal directory, 1768. The work was also reprinted in Dublin.

ESTC t132212.

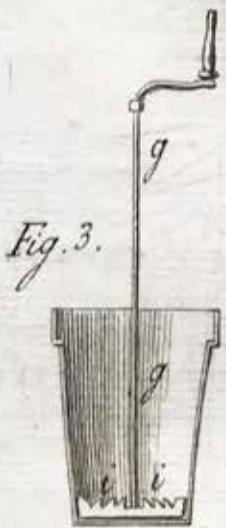
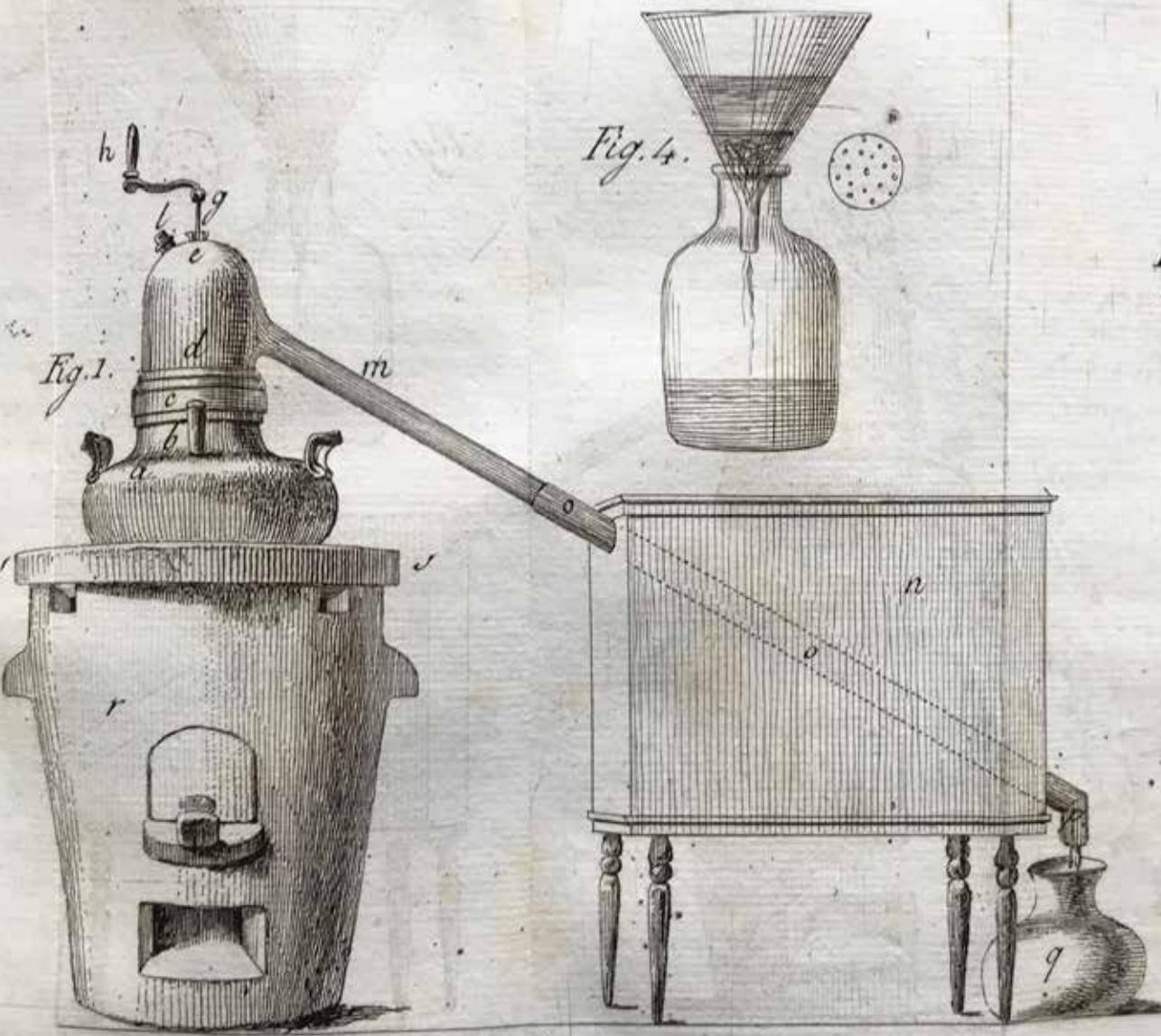


*preparation of paints and varnishes***4. TINGRY, Pierre François (1743-1821)**

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

FIRST EDITION, FINE PAPER COPY. *Two volumes, 8vo, (198 x 124 mm), pp. [iv], xlviii, 326, [1] errata, [1] blank; [iv], 351, [1] errata, woodcut device on each title, with five etched plates (four folding) in vol. 1 and a folding printed table in vol. 2, printed on thick, blue tinted paper, in contemporary mottled calf, flat spines attractively gilt in compartments, with orange and black lettering pieces, a circular numbering piece in contrasting orange on the black label, lettered and numbered in gilt, with red sprinkled carmine edges, liberally applied leading to the partial closure of a couple of pages, a little rubbed at extremities but a handsome set, with the bookplate of the Bibliothèque de Mr. de Barante on the pastedowns.* \$2000

A lovely fine-paper copy of this important illustrated work on varnishes. Pierre François Tingry was a Geneva pharmacist who worked in minerology, botany and applied chemistry and is credited with the discovery of Epsom salts. His detailed work on varnishes and their application became a standard text book, was translated into both English and German in 1804, and saw several reprints of the French text. 'A comprehensive treatise on the preparation and use of varnishes, paints and colors. Tingry gives descriptions and results of his many experiments and, in general, supplies the principles and operations which were missing in Jean Félix Watin's *L'art de faire et d'employer le vernis*, Paris 1772, to which there are frequent references.' (Cole 1287 describing the English edition.)

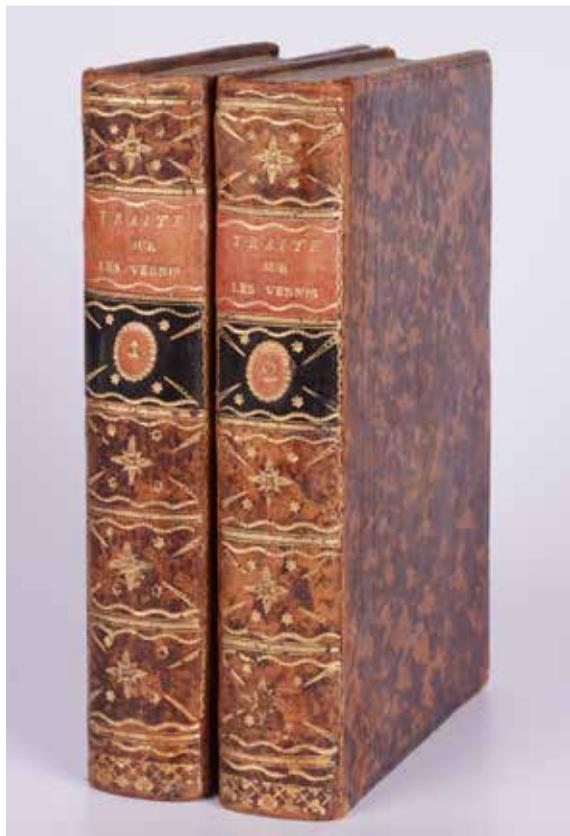


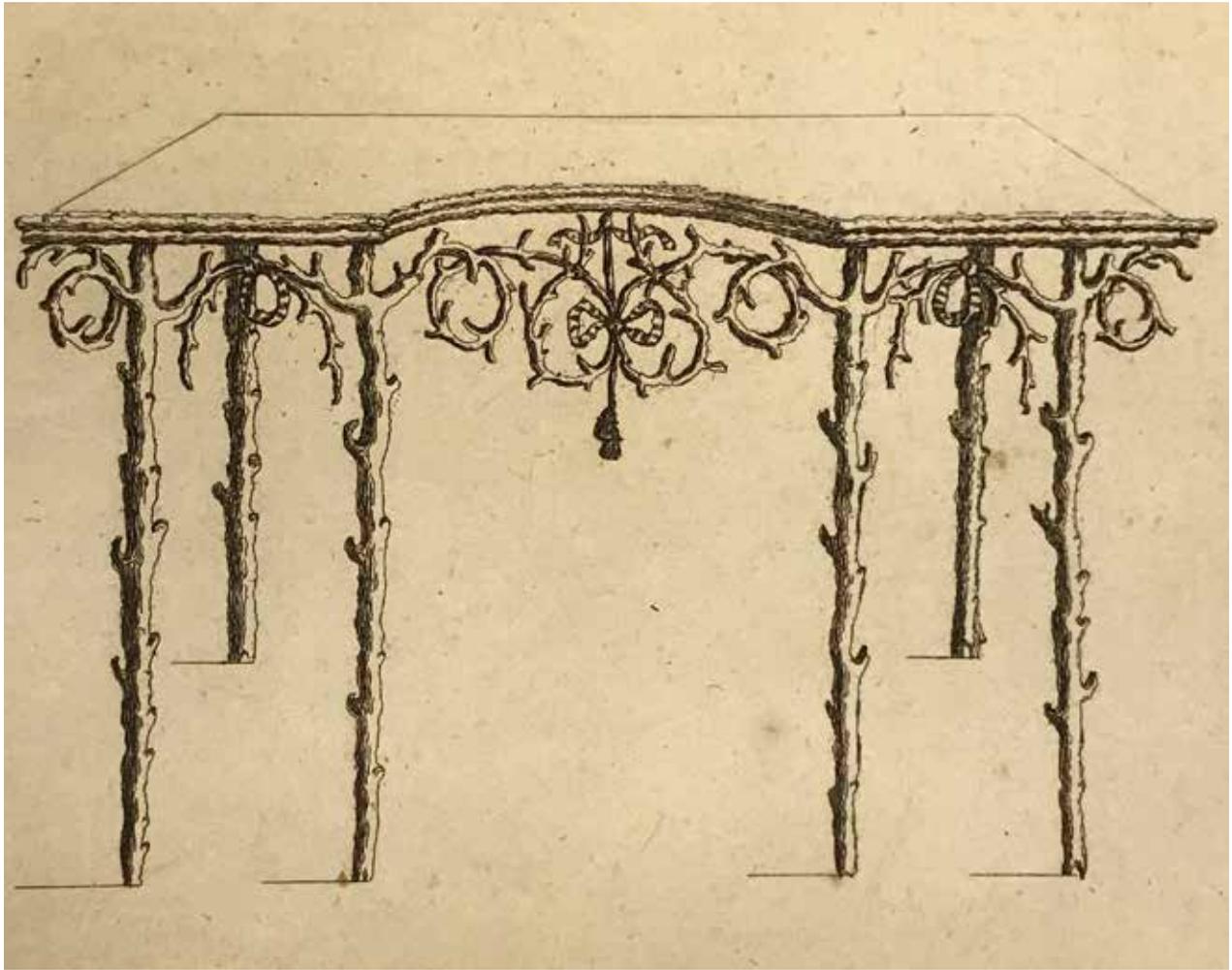
Forme de l'Alambic destiné à la préparation en grand des Vernis des 4 prem. genres. 1. Part. Pag. 272.

K *i i* K

Printed on thick, light blue paper, this copy is suitably bound in an attractive and well-executed contemporary binding with mottled boards, contrasting orange and black spine labels and stylish gilding. This fine paper copy feels significantly more luxurious than the standard issue. The British Library copy, which is on thinner, white paper, measures a total combined thickness for the text block of both volumes of 38.5mm compared to our a total thickness of 51 mm in the present copy (BL 18.5 & 20 mm vs. 26 & 25 mm), being about a third thicker than the ordinary copies.

Neville II, p. 558.





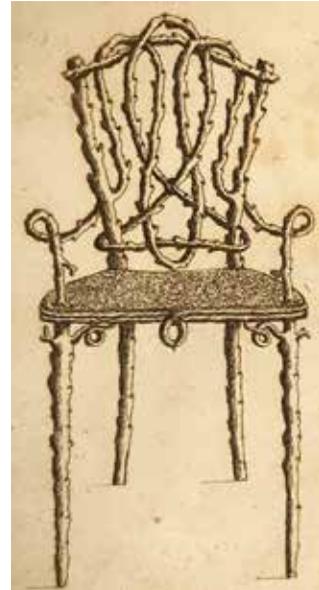
5. WRIGHT, William.

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

FIRST EDITION. 8vo, (235 x 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in slightly later marbled wrappers, sprung and detached, possibly the result of an early and not very successful restoration project, consequently several of the plates are loose. \$2500

A delightful suite of plates showing designs for rustic furniture to be used either in the garden or inside modest country dwellings or cottages. Fourteen designs for chairs are included on the first seven plates, two long stools, four sofas (decorative but perhaps rather uncomfortable), three tables, one bason [sic] stand, six mirrors on three plates and three large chimney pieces. The title-page and final leaf, both unnumbered, are captioned 'Frontispiece' and represent decorative entrances and exits to a garden. Wright is mostly remembered for his very popular Grottesque Architecture, which was first published in 1767 and ran to numerous editions. A much larger work than the present, it included a number of rustic seats as well as architectural and garden plans.

ESTC t146494, at BL, RIBA, The National Trust, V & A and Massachusetts Institute of Technology only; the Met also has a copy.





SHELF 2

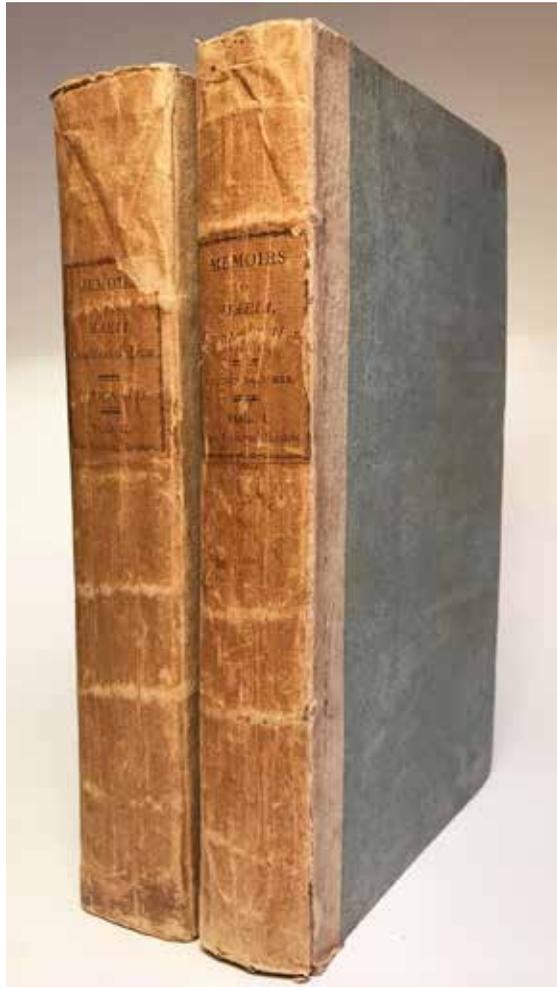
English Novels by Women, 1764-1809

6. CAVENDISH-BRADSHAW, The Hon. Mary Anne Jeffreys (PARLANTE, Priscilla, pseud.), (1758-1849).

Memoirs of Maria, Countess d'Alva: being neither Novel nor Romance, but appertaining to both. Interspersed with Historic Facts & Comic Incidents; in the Course of which are introduced, Fragments & Circumstances, not altogether inapplicable to the events of this Distracted Age, and to the Measures of the Fore-sighted Defenders of Our Holy Faith. In Two Volumes. By Priscilla Parlante. Vol. I [-II]. London, J. Barfield, 1808.

FIRST EDITION. *Two volumes, 8vo (228 x 135 mm), I: pp. [xvi], 384; II: [iv], 494, [ii], last leaf blank, engraved frontispiece to each volume designed by the author and a third plate bound facing p. 268 of vol. I, uncut throughout, some offsetting from plates, small paper flaw to lower blank margin of one leaf, edges dusty, slight browning, occasional minor spotting, in the original drab boards, white paper spine, printed paper labels on spines, the label to Vol. II chipped with loss of one letter of title, spines a little dusty, with the contemporary ownership inscription of M. Meath on the first page of text in each volume.* \$6500

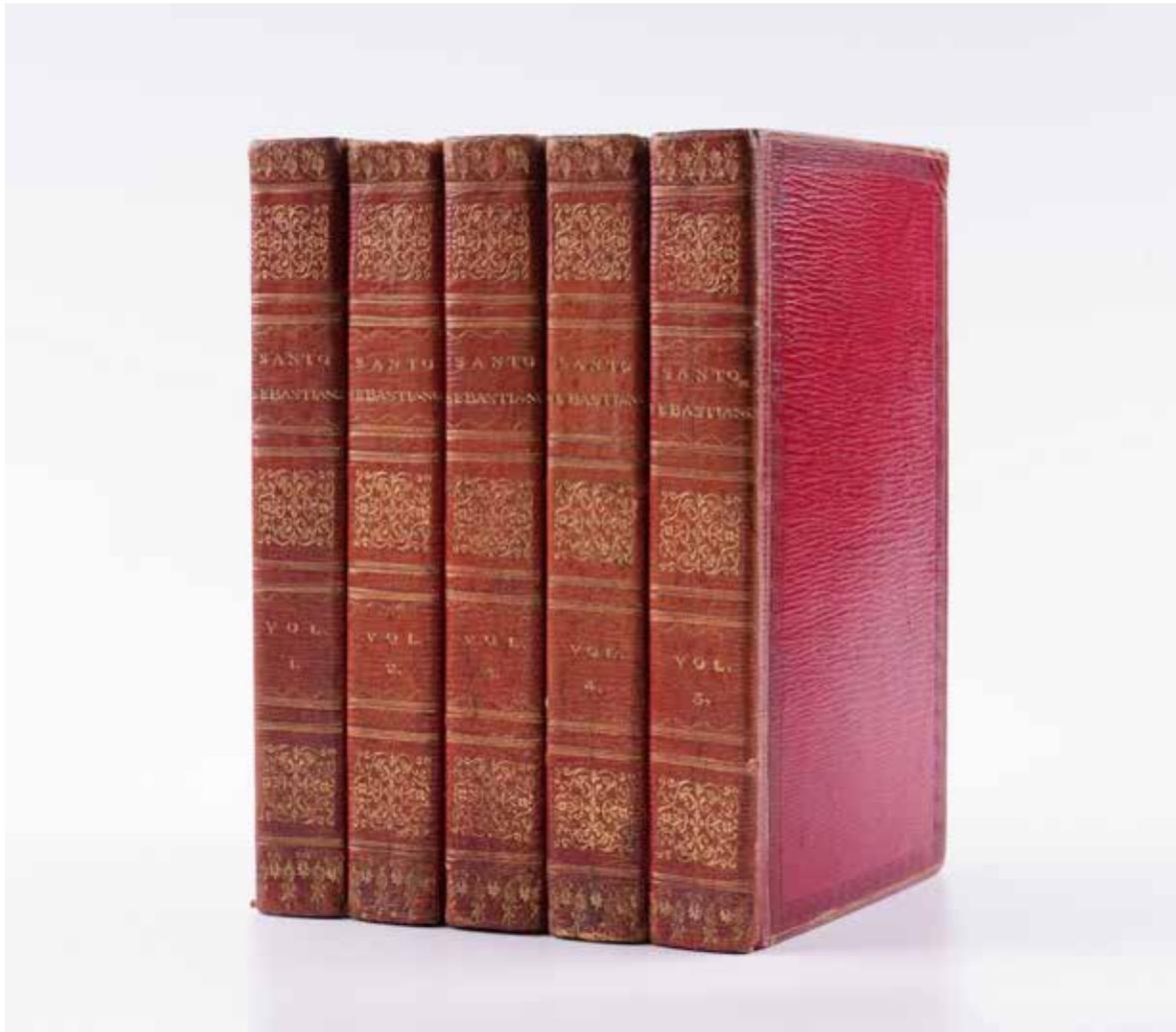
A scarce and rather unusual gothic novel, uncut and in the original boards, with three striking plates, in fine and strong impression, after designs by the author.



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’ in addition to references to the ‘absurdities and quaintness of old style’, which she had abandoned in favour of ‘those elegancies, with which the present enlightened and improved state of literature abounds’. The critics praised her ‘marvellous and exuberant fancy’ and narrative skills (‘The British Critic’, 1809, p. 300), whilst remaining unconvinced by the length of the work and the characters.

‘There is considerable degree of ingenuity in this production; which, though carried on to a great length, is, generally speaking, supported throughout with vigour, and, to the conclusion, maintains a fast hold of the Reader’s mind. The plan, though complicated, is neither deficient nor perplexed; the characters, though numerous, are sufficiently distinct, and well supported. The heroine and the other principal figures are never obscured by an injudicious mixture of interests; and there runs through the whole such a knowledge of the workings of the human mind, such a discrimination of the moral and active qualities of human nature, as we should hardly have expected from a female writer, for such, from the title-page, we are to presume is the case, though the name is evidently fictitious. The chief error into which Madam Priscilla appears to have fallen is, a redundancy of epithets, and too much amplification in some passages, chiefly descriptive. The work, however, is interesting, and will be very useful to the Playwrights and Melo-dramatists of the present day’ (The Gentleman’s Magazine, Vol. 78, 1808, Part 2, pp. 921-922).

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



7. CUTHBERTSON, Catherine (fl. 1803-1830).

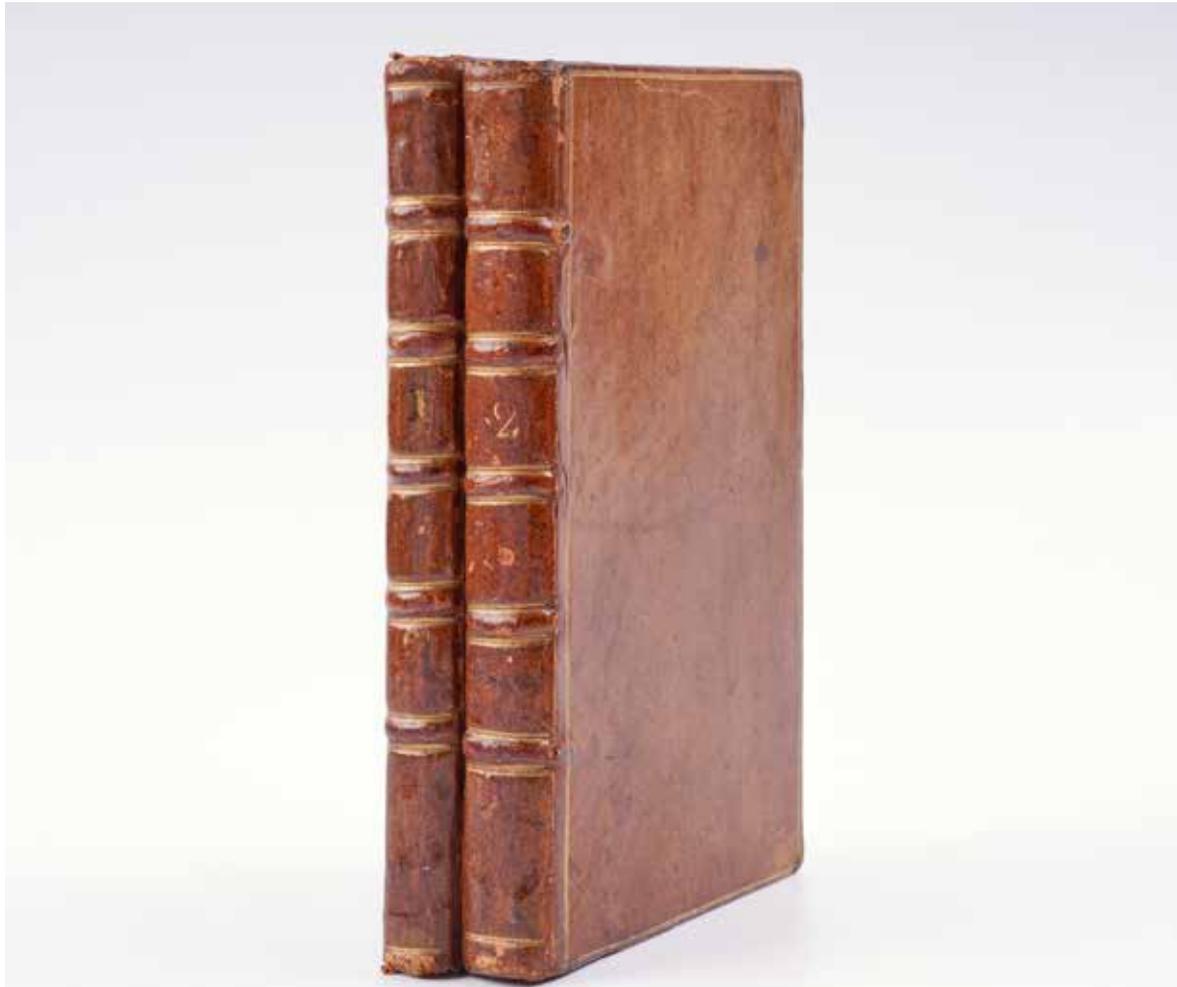
Santo Sebastiano: or, the Young Protector. A Novel. In five volumes. Vol. I [-V]. London, George Robinson, 1809.

SECOND EDITION. *Five volumes, 12mo (175 x 100 mm), pp. [iv], 418; [iv], 403, [1]; [iv], 415, [1]; [iv], 422; [iv], 452, some scattered foxing in text, in contemporary straight-grained morocco, Greek key border to covers in blind inside double gilt filet, flat spines gilt elaborately gilt in compartments and lettered and numbered in gilt, dark blue endpapers, all edges gilt.* \$1800

An attractive copy of the second edition of Catherine Cuthbertson's popular gothic novel. Heavily influenced by Ann Radcliffe, it is written on a grand scale, over several generations, with the action taking place in England and on the continent. As is common to several of Cuthbertson's novels, Santo Sebastiano begins with an arresting opening set in the very recent past: a young man of sensibility comes to a house where death and the bailiffs have arrived at the same moment. For no other motive than humanity, he stops to offer assistance, only to find that the victims are known to him. The late august Madame St. Clair and her beautiful granddaughter, Miss St. Clair, having been ruined by an implacable foe, have been given a home by Goodwin, the bookseller. The kind stranger pays to redeem the body and dismiss the bailiffs and then disappears, returning at the end of the volume to reveal the details of his Eton schoolboy squabbles and subsequent great friendship with Miss St. Clair's father.

Although little known today, Catherine Cuthbertson was a popular novelist in her day and San Sebastiano, or the Young Pretender was one of her most well-known works. It saw considerable success and ran to a fourth edition in 1820. According to Summers, it was subsequently republished in penny numbers as The Heiress of Montalvan; or, First and Second Love, London, W. Caffyn, 1845-46, to a total run of 68 parts, illustrated with woodcuts.

Garside, Raven & Schöwerling 1806:24; Summers p. 494.



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

8. GUNNING, Susannah, née Minifie (1740?-1800).

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 (168 x 90 mm), pp. xii, 179; [ii], 214, small marginal stain I, 97-104, show through from the pastedowns affecting several leaves of both volumes, in contemporary speckled calf, single gilt fillet to covers, plain spines with raised bands, numbered in gilt.* \$7000

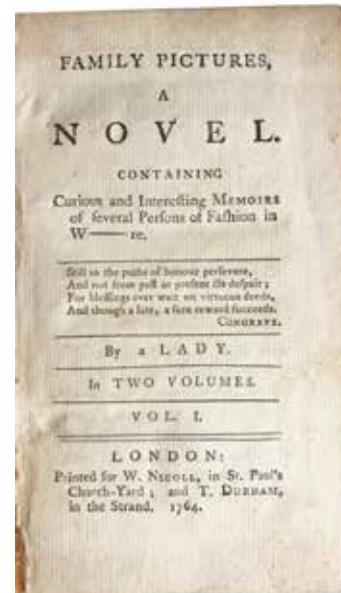
A handsome copy of the scarce first edition of Susannah Gunning's first independent novel, preceded by the collaborative Histories of Lady Frances S --- and Lady Susananah S ---, 1763, which was written with her sister, Margaret, and published by subscription. Set in Worcestershire, Family Pictures focusses 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.

It has been, indeed, the custom of the world in general, and consequently of England, to be negligent and backward in training up female minds to literature, the distaff or domestick concerns being allotted them as their proper and most natural province... it is evident, that the generality of mothers instruct their daughters, or cause them to be instructed, merely in such particulars, as are not only useless to society, but likewise highly pernicious. Should Miss be handsome, she is early taught to hold her person in the greatest admiration... She must not learn to write, for fear of becoming round-shouldered, or work, lest she impair her fine eyes. Therefore a little imperfect French, an easy (and too frequently an insufferable) assurance, to

tingle a harpsichord, and play quadrille, includes the whole of female education' (pp. vi-viii). Susannah Minifie married the unsavoury Captain John Gunning in 1768 and was the mother of the novelist and translator, Elizabeth Gunning. A scandal ensued when Elizabeth opposed her father's choice of husband. Dubbed the 'Gunninghiad' by Walpole, it embroiled the family in years of shameful revelations concerning John Gunning's behaviour with reputed forgeries, adulteries and accusations of criminal behaviour.

'SG was most pungent when she was fictionalizing her personal experiences, but her rather innocent novels do not truly reflect the lurid complications attendant on marriage to John Dunning. In her most dramatic scenes, SG tends toward hyperbole, a habit for which Lady Harcourt coined the word 'minific'... Yet SG's satirically treated characters often speak with compressed vigor' (Janice Thaddeus, *A Dictionary of British and American Women Writers 1660-1800*, p. 144).

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



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

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

WILLIAMS, Helen Maria (1762-1827).

DUTAILLY (fl. 1810-1812), illustrator.

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

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by *Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges.* \$4200

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

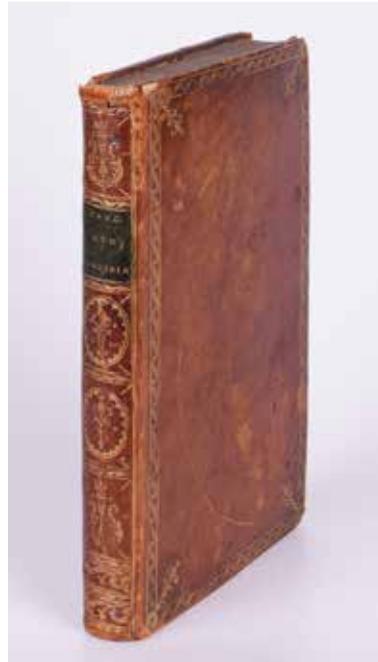


In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist circle but also for a large number of British, American and Irish radicals, writers and public figures, including Mary Wollstonecraft, Thomas Paine, Joel Barlow and Charles James Fox. It was at this time that she became involved with John Hurford Stone (1763-1818), a radical English coal dealer who was working as a printer in Paris. Their involvement caused huge scandal in England, as Stone was married. He divorced his wife in 1794 and it may be that he was married to Williams in the same year. On October 11th, 1793, during tea with Bernardin de Saint-Pierre, Williams had learnt that all British citizens in France were to be arrested, following the French defeat at Toulon. The next day she and her family were taken to the Luxembourg prison where they stayed until 26th October, when they were moved to the English Conceptionist Convent, otherwise known as the Couvent des Anglaises. It was here that Williams began this translation. She was released in April of the following year on the condition that she left Paris: she and Stone went together to Switzerland until they were able to return to Paris in 1795, when Stone printed the completed work.

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

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

ESTC t131741, listing BL, Bodleian, Wisbech; Cornell, Harvard, Morgan, Penn, Princeton, Smith College, Toronto, UCLA, Chicago, Illinois, Virginia and Yale.
Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW’s translation in 1788:71.



Fascinating minor novelist known for her portrayls of marginalised working women

10. TOMLINS, Elizabeth Sophia (1763-1828).

Memoirs of a Baroness. By the Author of the Conquests of the Heart and the Victim of Fancy. Dublin, P. Wogan [&c.], 1792.

FIRST DUBLIN EDITION. *12mo (165 x 92 mm), pp. vi (ie iv), 295, wanting the blank leaf after the title-page, marginal tear through the lower section of the advertisement leaf, small tear on p. 59, through text but with no loss, text generally fairly dusty, browned and creased, in contemporary dark calf, rubbed at extremities, wanting label, with ownership inscription of 'William Lancaster?' on the front endpaper dated 1830.* \$3600

A scarce novel by a prolific minor novelist and poet known for her anti-slavery poetry and for novels in which she champions the rights of the poor working woman. The quest for personal liberty informs all her writings, possibly inspired by her own indenture to the absolute authority of a severe father. Her most well-known poem, 'The Slave' - in which the noble hero Quashi, having failed to escape to freedom, chosens suicide over revenge - was published in *Tributes of Affection: with a Slave and other Poems, by a Lady and her Brother*, 1797. She and her brother exchanged letters with one another, which they signed Werter and Charlotte and Tomlins' first novel, *The Victim of Fancy*, 1787, was written in imitation of Goethe. In the preface to her *Rosalind de Tracey*, 1798, Tomlins defends novels on the grounds that women's virtues are shown in affliction. She uses the genre to create vivid portraits of the miseries of working women, in *Rosalind de Tracey* highlighting the lot of the lace-makers whose lives are made miserable in making luxuries for the rich, even adding footnotes about damp cellars and deformed children in order to hammer home her message.

In the present novel, said to be ‘founded on a French work’ and set in the time of Henry IV, she turns to historical fiction and writes about the lesser members of the court. A young and beautiful heroine, early orphaned, is married at sixteen to an old nobleman, the Baron d’Alatun, in possession of wealth and considerable influence at court. It is not long before the Baronness d’Alatun realises her error and finds that childhood affection for her cousin, St. Aubin, has matured into a passionate love, while his sister, Mademoiselle St. Aubin, falls madly in love with the Marchal de Biron. The course of true love runs anything but smoothly as suspicions, rivalries and treason play their part and the leading women endeavour to make the most of their compromised situations. At the crux of the novel is the reckless attempt of Mademoiselle St. Aubin to gain access to Biron after his imprisonment for treason.



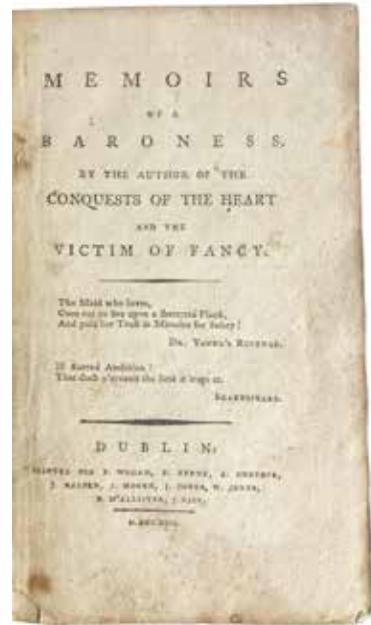
‘To say that throughout the whole of the English work [viz. not the French original or inspiration], the cause of Virtue is uniformly endeavoured to be supported, might look like laying claim to some merit from what is not less than a crime to omit; more particularly in these performances, which are so much the amusement of young minds, whose principles they therefore conduce to amend or to deprave; but could the Author flatter herself that she had found means to interest, whilst she regulated the heart, and that whilst she excited attention, she had not shocked probability, the whole of her ambition, and almost more than her hopes, would be gratified’ (Advertisement, p. ii).

Tomlins’ *Memoirs of a Baroness* was first published by the Robinsons in a two volume edition in 1792 (ESTC t66382, at BL only). Although the prefatory advertisement notes that the novel is partly founded on a French original, that original, if it exists, does not appear to have been traced.

‘As a novelist Tomlins’ style shifted from early sentimentalism and didacticism to a post-1797 realism about deprivations of economics and personal freedom facing the working woman... during the gap between her early and later canon (after 1797), Tomlins subsumed her personal ‘advantages’ to her ‘severe’ father’s directives; she assumed the duties of governess to his ‘innumerable’ children, in addition to attending his professional desk which she ‘actually superintended’ during the final seven years of his life. Rosalind de Tracey (1798) and an earlier novel, *Memoirs of a Baroness* (1792), while conventionally moralistic, also insert portrayals of the marginalized, especially the poor working woman. In a defence of the novel genre Tomlins claims to promote ‘fortitude in affliction’ (*Rosalind de Tracey*, vi) and female friendship. Tomlins’s novels feature the lone female character who ventures haplessly into public commercialized space. Like the Baroness D’Alantun, Rosalind undergoes abduction and violence in London, a venue for Tomlins’s true-to-life vignettes of working women, such as governesses, and women lacemakers dying in squalid conditions as they ply their trade to bedeck the rich’ (Polly Stevens Fields in ODNB).

ESTC n21927, at Marsh’s Library, Trinity College Dublin, New York Society & Minnesota only; OCLC adds Chapel Hill.

Garside, Raven and Schöwerling 1792:56; Summers p. 407; Block p. 237; not in Hardy.





SHELF 3

Guide Books and Local Interest

with hand-coloured aquatint frontispiece

11. ACCUM, Friedrich Christian (1769-1838).

Guide to the Chalybeate Spring of Thetford, exhibiting the general and primary effects of the Thetford spa... with Observations on Bathing, and a Sketch of the History and Present State of Thetford. By Fredrick Accum, Operative Chemist... With Copper Plates. London, T. Boys, 1819.

FIRST EDITION. *12mo (186 x 110 mm), hand-coloured aquatint frontispiece, folding, and pp. [xiv], 159, [1], with a second folding aquatint plate, uncoloured, uncut throughout, edges dusty, frontispiece detached, in the original pink boards, front joint cracked, extremities bumped, plain unlettered spine with some surface abrasion, the front board lettered in white within a decorative stencilled floral border, the lower cover also stencilled with white floral border and central urn design, with the later heraldic bookplate of Henry S. Marsham and the inscription 'Henry S. Marsham, from James Lee Warner, Aug. 1905'.* \$3500

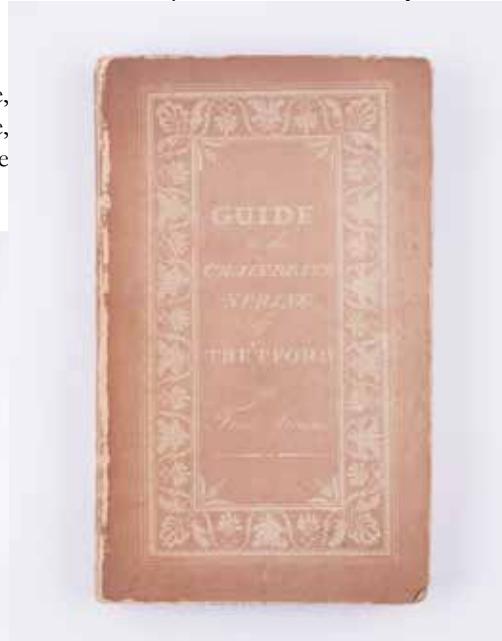
A delightful uncut copy in the original pink and white lithographed covers, with the beautiful folding hand-coloured aquatint frontispiece. This scarce work on spa baths in Thetford was written by Frederick Accum, a London chemist and member of the Royal Academy of Sciences.



It was produced to advertise the new commercial spa venture established in the same year to exploit a chalybeate spring in the city, known since 1746. The dedication praised the Mayor's and inhabitants' efforts 'in bringing the mineral spring of Thetford, for its healing virtues inestimable, yet suffered long to remain neglected and unknown, into celebrity and use' through the construction of a new pump-room and baths. After providing accounts of the topography and history of Thetford, Accum discussed the chemical and medical properties of the mineral water as well as the most effective ways to take spa baths (e.g., hot or cold, according to the conditions to be treated), supported by testimonials of men and women who had benefited from the Thetford treatments.

'One of the rarest works by Accum on Thetford Spa in Norfolk with details of the analysis if the waters at pp. 55-76. The only title cited by Waring on Thetford Spa. Not listed in any of the chemical bibliographies except Smith' (Neville I, p. 7).

OCLC lists BL, Wellcome, Birmingham, NYPL, UC Davis, Yale, American Philosophical Society, National Library of Medicine, Penn and Wisconsin. Abbey, Scenery in Great Britain, 327; Neville I, p. 7 ('beautiful folding aquatint engraved frontispiece').





miniature pocket guide for children

12. BOREMAN, Thomas, publisher.

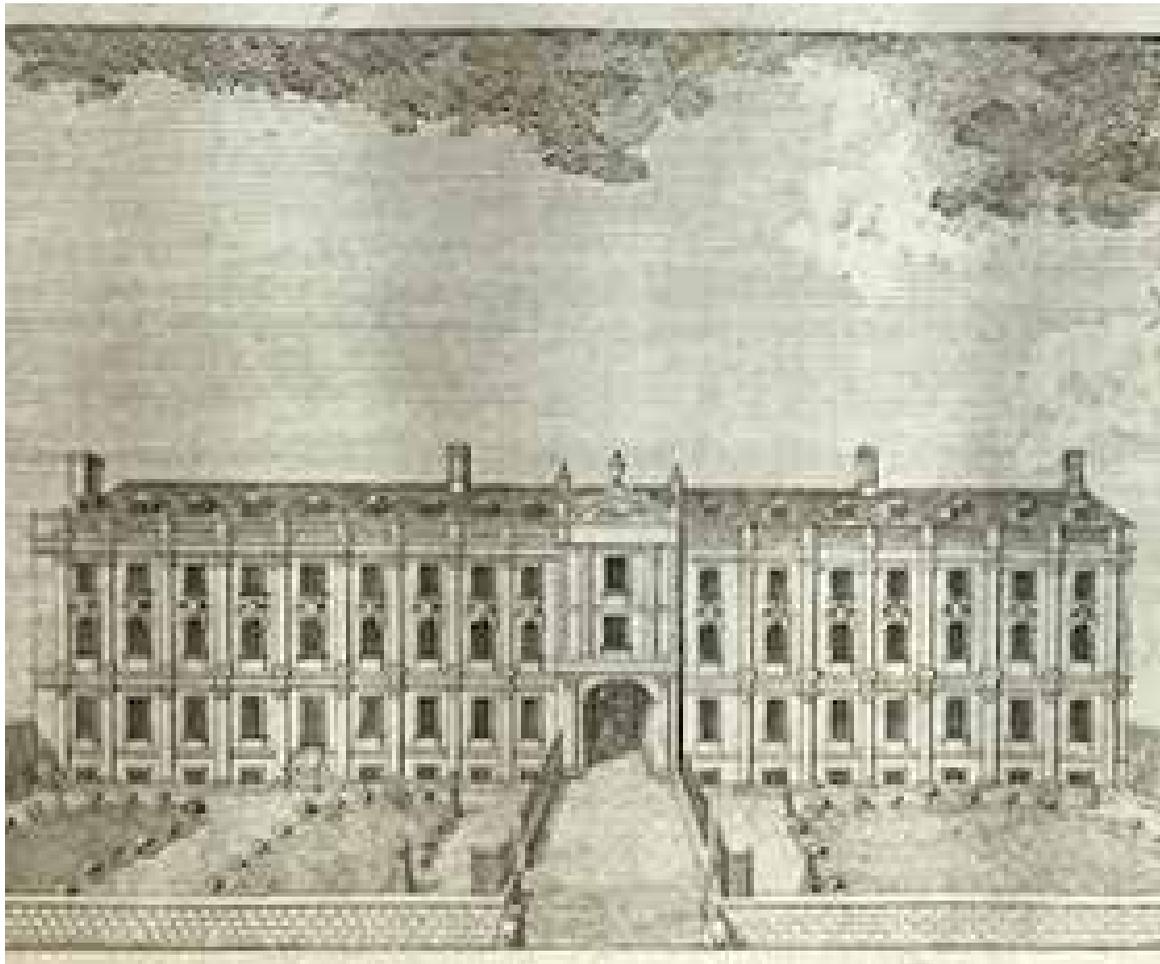
Curiosities in the Tower of London. Volume the Second. The Second Edition. London, Thomas Boreman, 1741.

SECOND EDITION. 32mo (56 x 40 mm), frontispiece and pp. [iii]-xviii, [19]-125, [3], including a full-page woodcut illustration of the devil on duty, with a list of subscribers, text block cut close shaving some page numbers, some browning throughout, in late eighteenth, or very early nineteenth, century red morocco, front board lettered in gilt within gilt border in etruscan style, spine ruled and decorated in gilt, marbled endpapers, with the early ownership inscription '[L]yane Everingham Her Book 1772'. \$1000

A charming survival in a very pretty late eighteenth century red morocco binding of the second volume only of Boreman's guide to the tower of London. This is one of a series of ten miniature volumes produced by Thomas Boreman for the newly emerging children's book market. Boreman holds an important place in the production of miniature books and was the first publisher to create a catalogue of titles specifically for children, some time before John Newbery.

See Osborne Collection II, p. 799-800; ESTC t11839.





13. [CAMBRIDGE: Town and Gown.]

A Description of the University, Town, and County of Cambridge: containing an Account of the Colleges, Churches, and Public Buildings, their Founders, Benefactors, Eminent Men, Libraries, Pictures and Curiosities. A List of the Heads of Colleges, Professors, University Officers, Annual Prizes, College Livings, Terms, and other Useful Tables. A Description of the Seats, Rivers &c. in the County, with a list of Members, Militia Officers, and Quarter Sessions. Directons [sic] concerning the Posts, Roads, Stage Coaches, Waggon, &c. to and from Cambridge. Illustrated with Neat Views of the Public Buildings. This Edition contains near one third more than any former one, with a new Plan of the Town. Cambridge, Burges for Deighton, 1796.

FIRST EDITION, SECOND ISSUE. *12mo (180 x 115 mm), folding engraved frontispiece city plan of Cambridge and pp. [vi], iv, 167, [1] advertisements, with 10 engraved plates, uncut throughout, gathering I loose and partly detached from text block with broken stitching, marginal paper flaw to E5, small tear to I3 with no loss of text, in the original limp paper boards in pink with cream paper spine, slightly chipped at head and foot, printed paper labels on spine and on front board, covers a little dust-soiled and stained, worn at extremities, but still a good, unsophisticated copy.* \$1100

A delightful illustrated guidebook to Cambridge aimed at the new undergraduate and his family, as well as the tourist, with plentiful information on the town and its facilities in addition to a description of the university. Benefactors are listed for the main public buildings such as the Senate House, the Public and New Library and the Botanic Garden. Colleges are then described in some detail, with information on their foundation, notable buildings and art works, benefactors and eminent past scholars. The finances and development plans are also included for some colleges, such as for Trinity Hall ('an Hall surpassing All') which 'stands out of the town upon the banks of the river... this college is intended to be greatly enlarged by the addition

of two wings or buildings, extending from the present college to the river, so as to leave the view open to the country'. It is also noted that this development is to be funded by a benefaction from John Andrews, 'which being bequeathed in 1747, to come to the college after the death of two sisters, cannot be long before it falls'.

This is a reissue of the first edition, published in 1796, with the 'Useful Tables' on pp. i-iv on cancelled leaves, bearing the date 1797, in place of 1796. These tables contain information on the names of the office holders and professors, term dates and militia officers. The frontispiece is a folding map entitled 'Plan of Cambridge 1791' and is signed 'S.I. Neele scupt. 352 Strand London'. The ten engraved plates all depict landmarks of the university: the Senate House, two of Clare Hall (College), two of Kings College, Queen's College, Catherine Hall, two of Trinity College and one of Emanuel [sic] College.

ESTC t31701, at BL, NLS, Bristol, Emory, McMaster and UC Davis.



*hawking and hunting on Cranborne Chase***14. CHAFIN, William (1733-1818).**

A second edition of the Anecdotes and History of Cranbourn Chase. By William Chafin, Clerk. With additions, and a Continuation of the said History to some Extent. To which are added, some scenes in, and anecdotes of, Windsor Forest; by the same Author. London, J. Nichols and Bentley, 1818.

SECOND EDITION. 8vo (216 x 129 mm), engraved frontispiece and pp. [ii], 1-2, 103, occasional light spotting in the text and pencil markings, in contemporary straight-grained tan calf, single gilt filet to covers, spine simply gilt in compartments with black morocco label lettered in gilt, light wear to extremities and a few tears to the front board with surface loss, with a contemporary autograph letter about Cranborne Chase loosely inserted. \$500

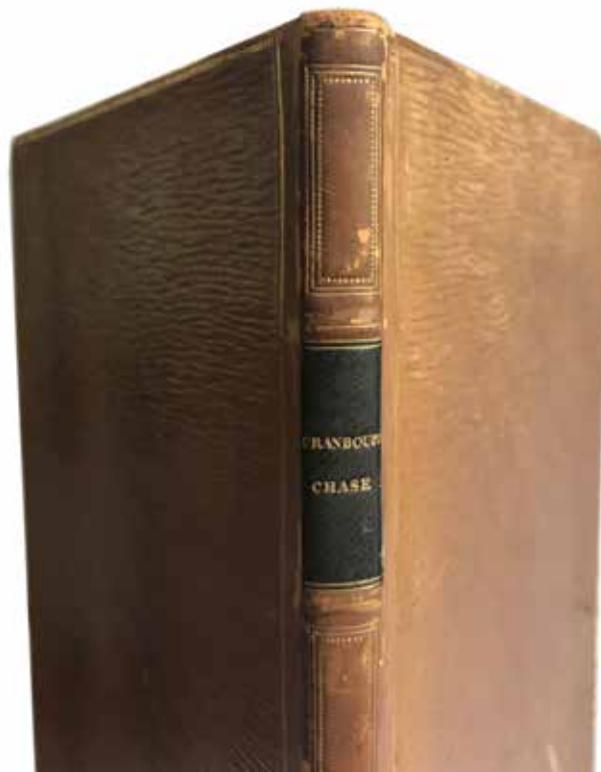
An expanded edition of this posthumously published guide to Cranborne Chase, near Shaftesbury, written by a Church of England clergyman, William Chafin. First published earlier in 1818, the work includes a lively account of Wiltshire estate management, hunting, poaching and ‘rural amusements’, with sketches of gamekeepers, tips on how to control poachers and some very lively accounts of bloody encounters between the keepers and deer thieves. Chafin sketches a history of the various forms of hunting practised in the Chase - deer, foxes, hares and martin-cats - and describes the packs of fox-hounds from their early establishment in about 1730.

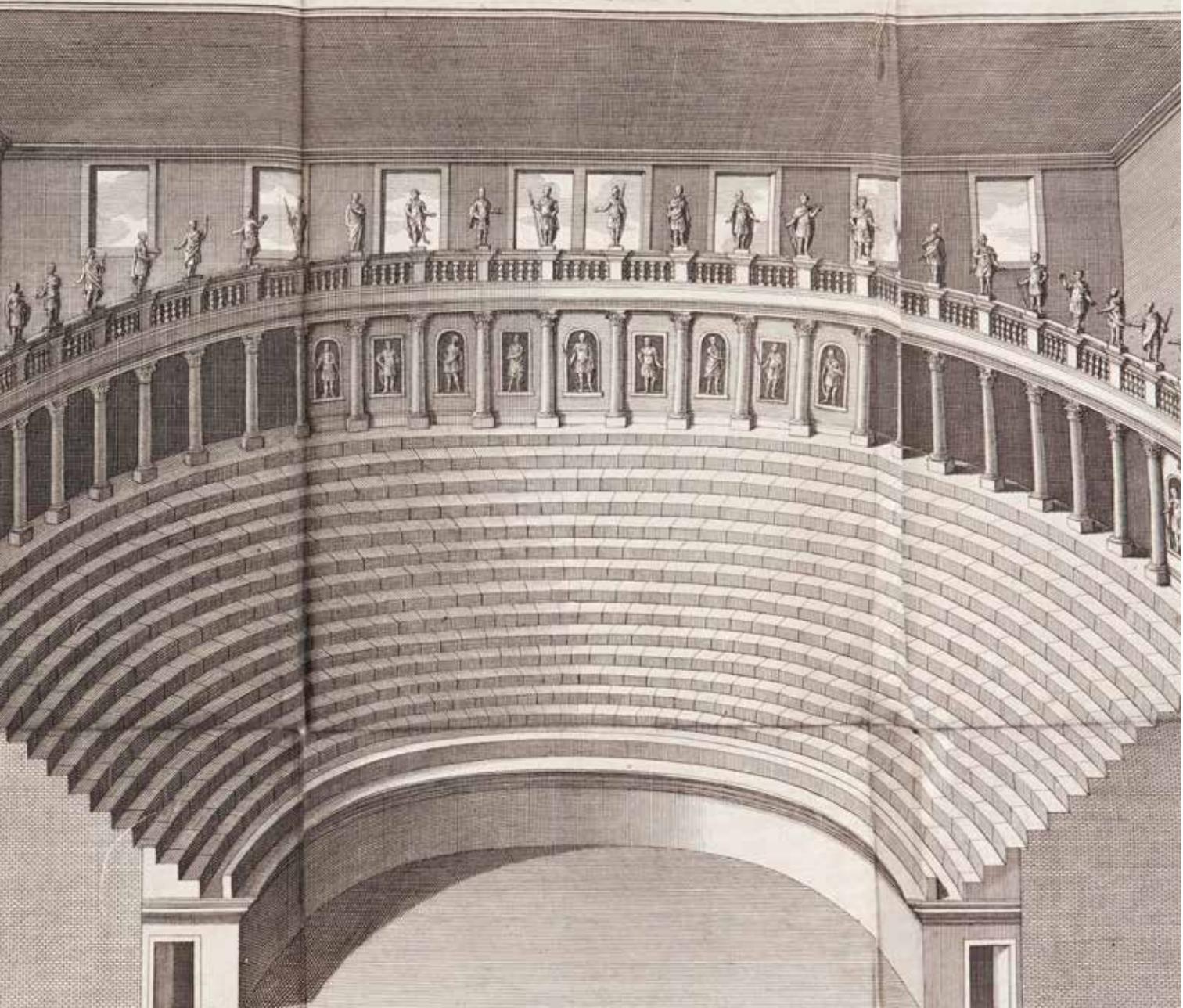
Hawking is discussed as an early pursuit ‘followed by the gentry of the country at great expense’ and so fashionable that ‘no gentleman could be completely dressed for company without having a glove on his left hand, and a hawk sitting on it’. Similarly, Chafin describes the historic prevalence of cock-fighting, which has died out as it is ‘deemed to be barbarous and



cruel'. Chafin takes issue with this sentiment, deeming cock-fighting to be less cruel than Horse-racing 'in which poor animals are involuntarily forced, against their nature, to performances beyond their strength, with whips and spurs, which, in the Jockey phrase, is styled cutting up. Can any thing in nature be more cruel than this?' (p. 53).

Loosely inserted is a letter from 'J.A.', writing from Shaftesbury in July 1811, addressed to Mr Urban of the Gentleman's Magazine, in which he describes the house called King John's Hunting Seat in the parish of Tollard Royal on Cranborne Chase. The letter, refers to various diagrams not present, describes some of the internal architectural features of the house and some of its traditions.





15. MONTENARI, Giovanni (1698-1767).

Del Teatro Olimpico di Andrea Palladio in Vicenza. Discorso del Signor Conte Giovanni Montenari Vicentino. Padova, Conzatti, 1733.

FIRST EDITION. 8vo (217 × 140 mm), engraved portrait frontispiece and pp. [ii], 84, [2], five further engraved plates, all folding, with plans and rooms, all edges uncut, very light browning to a few areas of text block on first couple of gatherings, the odd marginal spot, bound in contemporary carta rustica, spine covered with marbled paper, fairly heavily chipped, remnant of early ink titles to spine, old shelfmark label to upper cover, with the nineteenth century bookplate of the Biblioteca Giuliani on the front pastedown. \$2800

A fresh and unsophisticated copy of this handsomely illustrated architectural pamphlet, part tourist guide and part a history of ancient drama. Written by Count Giovanni Montenari, author of numerous works on the history of architecture, it is entirely devoted to the famous Teatro Olimpico built by Andrea Palladio in Vicenza in 1580-1585. Whilst lingering on the structural qualities of the Teatro in relation to its ancient models, Montenari also explores the practical use of the building during dramatic performances of ancient plays, such as its parts, the use of the 'scena', the 'odeo', the 'orchestra', the space where the choir should be, and so on. So that, in the end, this fictional, peripatetic tour of the Teatro Olimpico also becomes the vehicle for a detailed discussion of ancient theatre.

OCLC lists plenty of copies throughout Continental Europe, but only V & A, Rylands and Liverpool in the UK and only the Canadian Center for Architecture and Chicago Art Institute in North America.

Fowler 201.



SHELF 4

Children's Books

16. FIELDING, Henry (1707-1754).

The History of the Adventures of Joseph Andrews, and his friend Mr. Abraham Adams. By Henry Fielding, Esq. London, Newbery & Dublin, Walker, 1776.

FIRST DUBLIN JUVENILE EDITION. *16mo, (122 x 72 mm), engraved frontispiece (shaved at head) and pp. [xii], 166, many pages cut very close at the top, shaving a couple of headlines and page numbers, text generally grubby with a few pages particularly dog-eared, in the original Dutch floral boards, sometime rebacked (not very sensitively) with Dutch floral paper, internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper 'Mr[s] Dealy oner [sic] of this Book... (?) June the 13th 1816' and with contemporary manuscript accounts on the rear pastedown.* \$5000

A scarce Dublin printed abridgement of Joseph Andrews aimed at the children's market. This is an excellent example of the middle ground of children's literature, where juvenile fiction intersects with and borrows from mainstream literature. Considerably fatter than most children's books, this juvenile Fielding has very much the feel of a book: it is chunky, but it fits easily into a pocket, and, crucially, is bound in Dutch floral boards, the trademark binding of younger juveniles.



Francis Newbery first published an abridged version of Joseph Andrews in 1769, accompanied by a frontispiece and five other engraved plates, an edition that Gumuchian describes as ‘excessively rare’. Further Newbery editions appeared in 1784, 1793, both with the illustrations and in 1799, without. This Dublin printed juvenile edition probably has nothing to do with the Newbery family, save the respectability of the borrowed name on the title-page.

ESTC has five entries for actual Newbery printings of this title:

- i. London, F. Newbery, 1769 (Roscoe J131 (1), pp. xii, 149, [1], plates) ESTC t89898, at BL only. Cotsen also has an imperfect copy.
- ii. London, F. Newbery, 1769 (not in Roscoe), pp. x, 176 (ie. 196), plates) ESTC n4293, at Harvard only.
- iii. London, E. Newbery, 1784 (Roscoe J131 (2), pp. x, 163, [1], plates) ESTC t89899, at BL, Harvard, Morgan (2 copies), Toronto and Yale. Cotsen also has a copy, wanting two of the plates.
- iv. London, E. Newbery, 1793 (Roscoe J131 (3), pp. 180, plates) ESTC n17521, at Morgan only.
- v. London, E. Newbery, 1799 (Roscoe J131 (4), pp. 136, [8], frontispiece) ESTC n6990, at BL, Cambridge and UCLA.

Not in Roscoe, but see J131; see also Gumuchian 2522 (Elizabeth Newbery’s 1784 edition, ‘excessively rare’) and 2523.

ESTC t225861, at the British Library only.



Swinging.



Foot Ball.

recreations for rich and poor children

17. [GAMES FOR CHILDREN.]

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

32mp, (95 x 58 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, old repairs to spine and foot of wrappers. \$3000

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

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

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



Have a ride in my Chair!

This title was first issued by Darton and Harvey in London in 1801 when it formed part of 'The Infant's Own Book-Case', a boxed library set for children. OCLC lists the original Darton edition at the V&A, Princeton, Indiana and UCLA. This book has continued to catch the popular imagination and has been reprinted in modern times including an edition published in 1986 with a preface by Justin Schiller. The date estimate for this edition is taken from the OCLC McGill entry which cites the publisher's address at No. 147 Market Street as noted in the 19th century American children's book trade directory WWW site. Another OCLC entry gives [1810] and lists copies at Dartmouth, Connecticut Historical Society, Yale, Syracuse, NYPL and Winterthur.

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



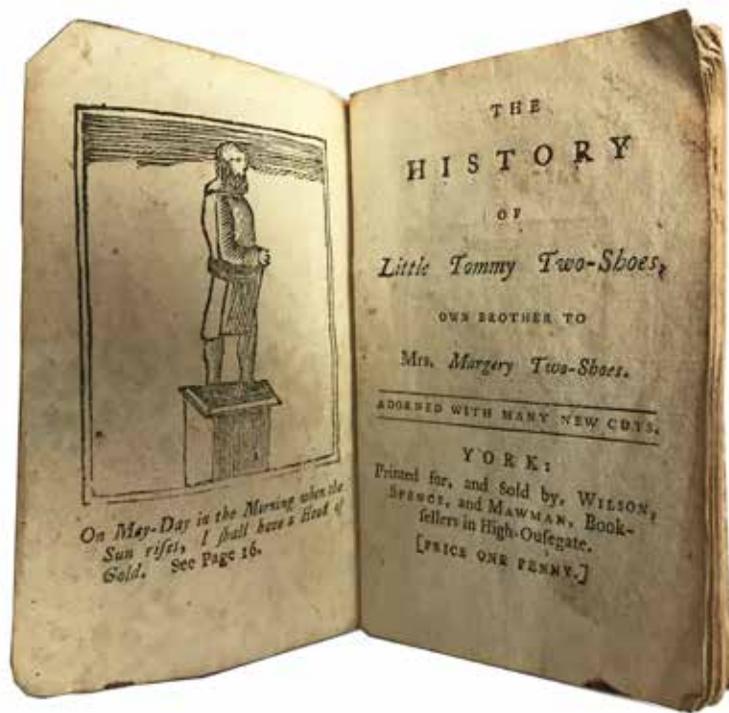
18. [GOODY TWO-SHOES.]

The History of Little Tommy Two-Shoes, Own Brother to Mrs Margery Two-Shoes. Adorned with many new cuts. York, Wilson, Spence and Mawman, 1800.

FIRST EDITION. *16mo (97 x 62 mm), woodcut frontispiece and pp. [3]-28, [2] advertisements, [1] final woodcut (of a flower), both frontispiece and final flower woodcut used as pastedowns, nine further woodcuts in the text, edges occasionally dog-eared, some staining in text, in the original Dutch gilt wrappers, with the ownership inscription 'Mary Grace Harvey her Book' on the final pastedown.* \$8000

A delightful spin-off from the immensely popular Goody Two-Shoes, this appears to be the only separately published account of Goody Two-Shoes' brother, Little Tommy Two-Shoes. This little work has clearly been written for the local market in York and appears to be the only surviving edition. Tommy's story appears as an appendix in the original often-reprinted publication, under the title 'An Anecdote, respecting Tom Two-Shoes, communicated by a Gentleman, who is now writing the History of his Life'. The major part of the present text is reprinted directly from the original, although with some changes, additions and errors, but the opening three chapters give an abridged version of the original story as well as providing new material about Tommy's life before he went to sea. A section at the end of Chapter V then gives a completely new resolution to Tommy's story, where instead of returning to the arms of his sister, as in the original book, he returns to 'Old England' a wealthy man and, looking about him for a pleasant place to settle, chooses to end his days happily in York, 'knowing it to be a genteel, healthful, pleasant, and plentiful Situation'.

The first chapter tells briefly of Tommy's birth, the death of his parents and the care he and his fellow orphan, Margery, took to remember the instructions given to them by their parents. It is entirely devoid of the political aspect of the original tale and the parents die merely at the



*On May-Day in the Morning when the
Sun rises, I shall have a Head of
Gold. See Page 16.*

THE
HISTORY
OF
Little Tommy Two-Shoes,
OWN BROTHER TO
Mrs. Margery Two-Shoes.

ADDED WITH MANY NEW CUTS.

YORK:
Printed for, and sold by, WILSON,
SPENCY, and MAWMAN, Book-
sellers in High-Overgate.
[PRICE ONE PENNY.]

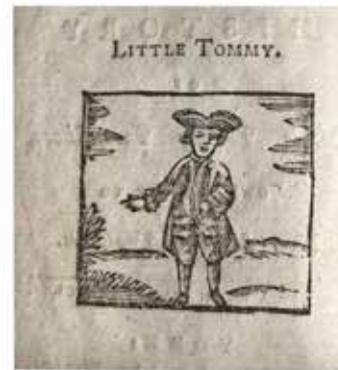
hands of a benevolent creator. Chapters II and III include passages from the original text as well as elaboration, with Tommy spending much more time in England as a young boy. A character called Mr Kindheart is introduced: a friend of the benevolent Mr Smith, he decides that Tommy is too young to go to sea and sends him to school instead. Naturally, at school he excels in his learning and particularly in the manner in which he held his pen. A small woodcut illustrates his pen-holding. The end of Chapter III returns to the original text, with ‘When Night came Little Margery grew very uneasy about her Brother, and after sitting up as late as Mr. Smith would let her, she went crying to Bed’. This is where the original sentence and second chapter ends, but in our version the sentence continues, ‘[... to Bed], where we must wish her a good Night. - and those who wish to know more about her, may be satisfied’ (p. 12). The part of the text that is reprinted more or less exactly from the original then takes us from Chapter IV, p. 13, ‘It is generally known that Tommy Two-Shoes went to sea’... up to the final two pages of Chapter IV, p. 20, ‘He then conveyed the Chest away;’ and then again from Chapter V, p. 23, ‘It may not be improper, however, in this Place, to give the Reader some Account of the Philosopher’ to the end of the text on p. 28. There are small changes in the text, such as ‘Tommy’ instead of ‘Tom’, ‘himself’ instead of ‘myself’ as well as a number of what appear to be simple errors in printing, such as ‘sty’ for ‘lay’ and ‘larred’ for ‘starred’ and the insertion of the phrase ‘see the frontispiece’ when Tommy discovers the statue with the head that claims to become gold on May Day.

There are eleven woodcuts in the present work, including the frontispiece and final large floral vignette, both used as pastedowns. The frontispiece shows the statue in Utopia that by solving the riddle of the golden head leads Tommy to the treasure: here the statue is presented simply on a plinth and with a roughly sketched sky. For comparison, in the ‘third edition’ printed by John Newbery in 1766, this woodcut depicts the statue more elaborately within a landscape and the final floral vignette is not including. Facing the text is a small woodcut of Little Tommy on his own and there is a small vignette of his hand holding a pen, as mentioned above, neither of



which appear in the 1766 edition. Two woodcuts accompany the early part of the story, one of the young orphans together, given against the background of a simple dwelling and one picture of Goody Two-Shoes at Mr Smith's house, weeping at her brother's departure, both different to the edition cited. The next woodcut depicts Tommy after his shipwreck, not present at all in the 1766 edition, then the woodcut of Tommy with his guns and his lion: this is different to the 1766 but depicts a similar scene. After Tommy's return to England, there are two new woodcuts, the first showing York Minster, where Tommy 'attended divine service every day' and the second showing him on his peaceful death-bed, where an unnamed friends sits by him. The final section on the philosopher in Utopia has just one woodcut, also not present in the 1766 edition of Goody Two-Shoes, showing Tommy distraught at his friend's betrayal.

ESTC n64928 at Toronto only; not in Osborne, Gumuchian,





19. KENDALL, Edward Augustus (1775-1842).

Adventures of Musul: or the Three Gifts; with other Tales. London, J. Bonsor for Vernor and Hood and E. Newbery, 1800.

FIRST EDITION. *18mo (134 x 78 mm), engraved frontispiece and pp. [4], 175, [1] advertisements, in the original green vellum-backed marbled boards, printed paper label on spine, a little worn and dusty, bookplate sometime removed from front pastedown, child's scribbles and pencil sketch of a horse, pencil sketch of a face on the rear endpaper.* \$3000

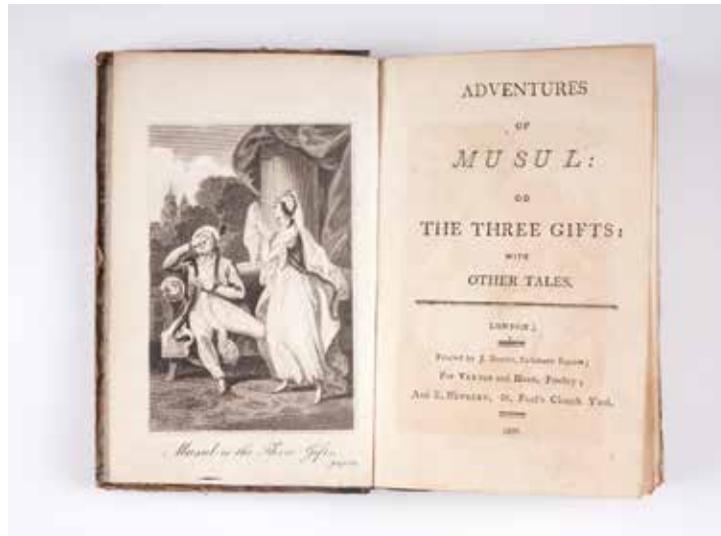
A scarce collection of moral tales for children set on the 'ornamented farm' of Mr Byron, in 'a romantic valley' in Lancashire, near the magnificent Lake Windermere. Once a year, Mr Mereworth, a curate and an old friend of Mr Byron, comes to visit, to the delight of Byron's children who remember his many stories with great fondness. Mr. Mereworth, a keen educator, alerts them to the value of the story 'which was intended to impress upon the minds of those who heard it, many salutary lessons; which would remind them of the uncertainty of all human prospects, and of the facility with which the greatest advantages may be lost'. The main part of the book tells the story of Musul, third son of a wealthy grandee of Persia, who inherited nothing from his father but a ring, a gem and a cloak: the story shows how, after much suffering, his use of these gifts and his virtuous choices bring him happiness. After several other tales and verses - including a humorous short story, 'The Prince that had a long nose' - a final section, 'The Lessons of Adversity', reinforces the moral purpose of Kendall's tales and includes a number of anthropomorphic stories about animals, birds and plants.

Edward Augustus Kendall was a key figure in changing the way animals were represented in children's fiction, moving away from the allegorical towards the naturalistic, giving the animals themselves a voice. Other well known writers such as Dorothy Kilner, Anna Laetitia Barbauld and Sarah Trimmer also made important contributions to this change in taste, but it was Kendall

who was the principal pioneer, developing new techniques of narrative form to present the thought processes of animals. His Keeper's Travels in Search of his Master, Crested Wren and Burford Cottage and its Robin Red Breast are seen as important predecessors of *The Water Babies* and *The Wind in the Willows*. Kendall is also remembered as a philanthropist and social campaigner, author of the important topographical dictionary, *Travels through the Northern Parts of the United States*, 1809 and of *The English Boy at the Cape*, one of the first novels to be set in South Africa.

ESTC t133645, at BL, NLS, Morgan and Toronto only.

Roscoe J203.



With a dialogue between Mr Pamphlet (the author) and Mr Patch (the bookseller)

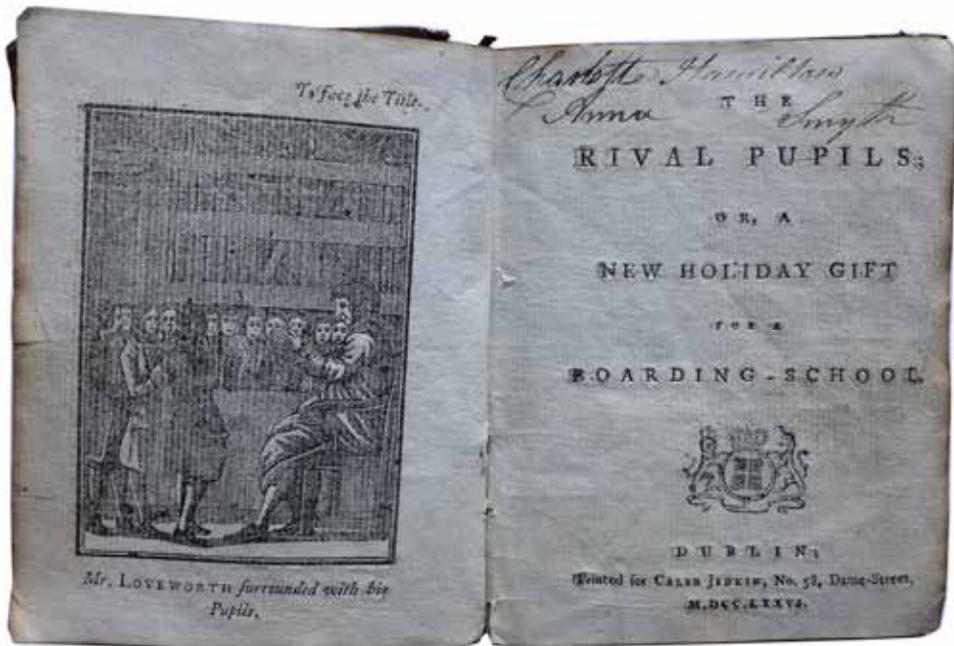
20. [SCHOOL STORIES.]

The Rival Pupils; or, a New Holiday Gift for a Boarding-School. Dublin, Caleb Jenkin, 1776.

FIRST DUBLIN EDITION. *24mo (110 x 83 mm), woodcut frontispiece and pp. 120, with three further engraved plates, text a little browned throughout and occasionally stained, occasional contemporary corrections and markings in the text, in contemporary rather dull Dutch floral boards, with later brown paper spine with paper label lettered in ink, joints weak but cords holding, with the contemporary ownership inscription 'Anna Smyth's Given her by her Aunt Charlotte Hamilton'.* \$6000

A delightful and very scarce children's book about an end of term literary competition set in a boarding school. Mr Loveworth lived some some 12 miles outside London in a large and agreeable house with a wife, no children and a large fortune. He opened a school, ensuring that each boy was to be given his own bedroom, that there was to be plenty of time for play as well as study and that swimming was to form a large part of their activity. Every year Mr Loveworth awarded prizes for the boys for some different competition and in this particular year it was to be a literary competition.

Each boy was to choose some story from a selection of books offered to them and should make a presentation of it. Six of the senior boys are invited to compete in this annual event and their presentations, on the following subjects, make up the main body of the text: the story of Lysimachus; an anecdote where Pope Julius defends the Church's involvement in the French war; a servant mistaking Marshal Turenne for the cook (and the marshal's humorous rejoinder); a description of a party of ladies and a gloomy gentleman taking a pleasure trip on the river ('in vain the champagne sparkles in the glass') where he is teased into good humour; 'The Three Warnings', a verse compilation by a lady and finally a biographical portrait of Horam, the Son of Asmar. In the usual way, the presentations are linked by conversation and general passages,



as the boys take up their places and the headmaster and the judges make their comments. Prizes are awarded: 'To Master Thorp, Rollin's Belles Lettres. To Master Fenton, Dodsley's Poems. To Master Mildmay, an Ebony Inkstand. To Master King, a red Morocco pocket-book. To Master Walker, La Fontaine's Fables. To Master Sanderson, a silver mounted Pen-knife'.

As Preface, there is a highly entertaining 'Dialogue between the Author and the Bookseller': the author being called 'Mr Pamphlet' and the Bookseller being addressed as 'Mr. Patch'. The bookseller begins by asserting that 'really, the present specimen differs so widely from what I wished you to have produced, that I must e'en request you to excuse the publication of this dismal collection of mournful histories, unless you wish me to frighten all my little customers from my shop, that I want to make them all crying philosophers'. The author parries that as the bookseller had himself published an abridged version of 'that more than tragic History of Pamela, or Virtue rewarded', he could hardly object on those grounds. Illustrations for the text are then discussed and 'Mr. Pamphlet' agrees to consult with his friend 'Little Stamp'. The final part of the text contains the addendum 'Additional Circumstances Respecting the Institution of Mr. Loveworth's Academy' (pp. 80-120), which, after a short introduction, comprises a verse translation of Metastasio's 'Joseph Made known to his Brethren', made by one of Mr. Loveworth's former pupils.

ESTC lists only two editions, the first one printed by F. Newbery, circa 1775 (n26064, at NLW, Bodleian, Morgan, Providence and Toronto). This London edition had an additional section after the text, paginated 81-91, including 'The Two Butterflies, a fable, by a lady' and 'The hare and the partridge, a fable'; neither of these fables are present in this edition. The Newbery edition, according to Roscoe, has five engraved plates where we have four. Roscoe J319 (1) refers to an undated edition cited by Welsh, as 'printed by F. Newbery at the corner of SPCY', noting that F. Newbery 'never was at that address', adding that Welsh also lists the book as 'ND 1766'. Roscoe J319 (2) and (5) are taken from advertisements. Roscoe J319 (3) and (4) are undated, have identical title pages and seem to be the same as ESTC n26064, as above.

See Roscoe J319 (1-5); not in Osborne; ESTC n48108, listing the Morgan only.



SHELF 5**The French Revolution:
Eye-Witness Accounts**

‘un des documens les plus importants de cet épisode de l’histoire de la Révolution’

21. CLERY, Jean-Baptiste-Antoine Hanet, dit (1759-1809).

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

12mo (180 × 105 mm), pp. [iv], 191, [1] notes; [2], [195]-296, woodcut printer’s device on title, uncut throughout and largely unopened, some dampstaining in text, in the original printed blue paper wrappers, binder’s thread tied off between pp. 156 and 157, two small tears to the corners of the wrappers, with loss but not touching the printed area, some scuffing and staining to the wrappers, printed on both covers and the spine, where the lettering has been misjudged and consequently extends beyond the spine onto the covers, the covers printed within outer frames of fleurons enclosing the title on the front and the notice to subscribers on the rear, the spine with title, imprint and woodcut ornaments. \$600

An interesting copy of this provincially printed edition of Cléry’s first-hand account of the captivity of the royal family during the French Revolution. Cléry was Louis XVI’s valet de chambre and attended the king during his imprisonment in the Temple. The present work is an intimate portrayal of the days leading up to the king’s execution on 21st January 1793. The second part contains accounts of the other members of the royal family held in the prison:

‘Détails curieux et exacts sur les quatre prisonniers du temple qui ont survécu a sa majesté Louis XV’, starting with Marie-Antoinette (pp. 229 - 254), then Madame Elisabeth (pp. 255-264), Louis XVII (pp. 265-283) and Madame Royale, the Duchess of Angoulême (pp. 285-296). First published in 1798, this was a hugely popular work which was frequently reprinted.

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

once thought to be by Helen Maria Williams and clearly inspired by her

**22. LADY, an English, possibly BIGGS, (Rachel) Charlotte Williams (d. 1827).
GIFFORD, John, pseud. ie John Richards Green (1758-1818), editor.**

A Residence in France, during the Years 1792, 1793, 1794, and 1795; described in a Series of Letters from an English Lady: with General and Incidental Remarks on the French Character and Manners. Prepared for the Press by John Gifford... In two volumes. Second Edition. Vol. I [-II]. London, Longman, 1797.

SECOND EDITION. *Two volumes, 8vo (216 x 120 mm), pp. [ii], xxxvi, 456; [ii], 476, tear through top margin of I 341, with loss of two letters of running title, in slightly later half calf over pale marbled boards, joints cracking, spines damaged and rather unattractive, lively blue marbled endpapers, with the contemporary ownership inscription of James Williams on the second title-page.* \$500

A popular eye-witness account of 1790s France, once thought to be by Helen Maria Williams and clearly inspired by her. This fascinating source book is now thought to be the work of (Rachel) Charlotte Biggs, née Williams. With all these Williams attributions and connections,

it is tempting to think that this is a family owned copy, with the contemporary inscription of James Williams. There is also a school of thought that attributes the work to the so-called editor, John Richards Green, who changed his name to John Gifford at the age of 23. A political writer, active Tory and ardent monarchist, Gifford was involved at this time in writing a number of histories of France and the French Revolution. Whatever the truth of the authorship, the subject matter, the epistolary nature of the composition and the attribution to an 'English Lady' are clearly influenced by Helen Maria Williams' series of Letters written in France, the first of which was published in 1790: the author and publisher of the present work were also quite possibly trying to benefit from the reflected marketing.

'I am every day more confirmed in the opinion I communicated to you on my arrival', the text begins, 'that the first ardour of the revolution is abated. - The bridal days are indeed past, and I think I perceive something like indifference approaching. Perhaps the French themselves are not sensible of this change; but I who have been absent two years, and have made as it were a sudden transition from enthusiasm to coldness, without passing through the intermediate gradations, am forcibly struck with it. When I was here in 1790, parties could be scarcely said to exist - the popular triumph was too complete and too recent for intolerance and persecution, and the Noblesse and Clergy either submitted in silence, or appeared to rejoice in their own defeat. In fact, it was the confusion of a decisive conquest - the victors and the vanquished were mingled together; and the one had not leisure to exercise cruelty, nor the other to meditate revenge. Politics had not yet divided society; nor the weakness and pride of the great, with the malice and insolence of the litte, thinned the public places. The politics of the women went no farther than a few couplets in praise of liberty, and the patriotism of the men was confined to an habit de garde nationale, the device of a button, or a nocturnal revel, which they called mounting guard'.

ESTC t72016, listing a handful of copies in the UK and New York Historical Society, Delaware, Iowa and Minnesota.

JOURNAL, &c.

BEFORE I was twenty-one years of age, I resided for two years at Paris. I afterwards made a tour into Flanders, and returned through France, some time previous to my accompanying the Duke of Hamilton to that and other countries of Europe.

23. MOORE, John (1792-1802).

A Journal during a Residence in France, from the beginning of August, to the middle of December, 1792. To which is added, an Account of the most Remarkable Events that happened at Paris from that time to the Death of the late King of France. By John Moore, D.D. In two volumes. Vol. I [-II]. London, Robinson, 1793.

FIRST EDITION. *Two volumes, 8vo (208 x 120 mm), pp. [iv], 502; [ii], 617, [1], [1] explanation of the map, with a folding engraved, hand-coloured map at the start of Vol. II, some browning in text, in modern quarter green leather over green marbled boards, spine ruled and numbered in gilt with paler green morocco label lettered in gilt.* \$300

First edition, in a modern binding, of this popular eye-witness account of the French revolution by the Scottish physician John Moore. After taking his medical degree in Glasgow, Moore served with the army in the Seven Years War. In 1792, he joined the household of the British Ambassador in Paris and it was from there that he witnessed some of the principal horrors of the revolution. His measured account of historical events quickly became a trusted source among historians and was much cited, among others, by Carlyle. It was popular immediately on publication and there were numerous editions in England, Ireland and America. With a hand-coloured folding map of General Dumourier's campaign on the Meuse in 1792, with a leaf explaining the map bound after the text.

ESTC t144189.



- 24. WILLIAMS, Helen Maria (1762-1827).**
BABIÉ DE BERCENAY, François (fl. 1803-1822).
SULPICE IMBERT, Comte de la Platière (1723-1809).

The Political and Confidential Correspondence of Lewis the Sixteenth; with Observations on each Letter. By Helen Maria Williams. In three volumes. Vol. I [-III]. London, G. and J. Robinson, 1803.

FIRST EDITION. *Three volumes, 8vo, (205 x 126 mm), pp. [iii]-xxxiv, 267, [1]; [ii], 355; [i], 328, marginal tear to I, 119 (with loss but not touching text), pre-binding tear and fold on III, 233 and 235 through text but without loss, a couple of pages a little sprung, some dust-soiled along the edges, bound without the half-titles, in contemporary mottled calf, some acid erosion to covers but not badly so, spines gilt in compartments, a little worn, green morocco labels lettered in gilt, with the Fasque bookplate.* \$900

Helen Maria Williams' most overtly political translation and her single most controversial work. The letters of Louis XVI were obtained in good faith by Williams, who hoped to use her translation and commentary for the transmission of her own revolutionary beliefs. The enterprise turned out to be a massive error of judgement on her part as the public reaction was overwhelmingly that of sympathy for the unjustly treated king, quite the opposite to the effect she had intended. Worse than this, however, was the public and official outcry that greeted its publication. Almost immediately people began to doubt the authenticity of the letters and Williams was subject to a barrage of humiliating attacks. The first blow was that the work was confiscated by the authorities for fear of its royalist sympathies and this was followed by endless attacks, most notably a full-length vitriolic tirade by Bertrand de Moleville, *A Refutation of the Libel on the Memory of the late King of France*, published by Helen Maria Williams under the title of *Political and Confidential Correspondence of Louis XVI translated from the*

original manuscript by R. C. Dallas, London, 1804. Bertrand de Moleville was unrestrained in his criticism both of the present and other works and of Williams herself, whom he famously described as ‘a woman whose lips and pen distil venom’.

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

‘Were it not for Babie é’s revelation in 1820, we may never have known the actual history of Williams’s set of the Louis XVI letters. With its historical (mis)representation deriving from a non-original (in a sense) original, does Williams’s text prove an ambiguous artefact? However, the work exists as a testament to the importance of her translational oeuvre in its position in the canon as a contribution to her revolutionary communication and, in a secondary sense, as an intriguing example of the pseudotranslational subgenre’ (Paul Hague, *Helen Maria Williams: the purpose and practice of translation, 1789-1827*, 2015, pp. 126).

The letters are given in French and English but Williams’ commentary is given only in English. An edition was published in New York in the same year, published by Caritat. This copy comes from the Fasque library in Scotland, which was put together by Gladstone’s father. It has the Fasque bookplate in each volume.

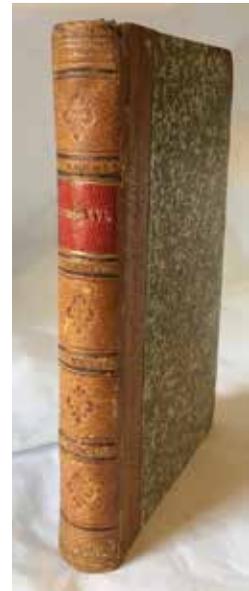
25. WILLIAMS, Helen Maria (1762-1827).
BABIÉ DE BERCENAY, François (fl. 1803-1822).
SULPICE IMBERT, Comte de la Platière (1723-1809).

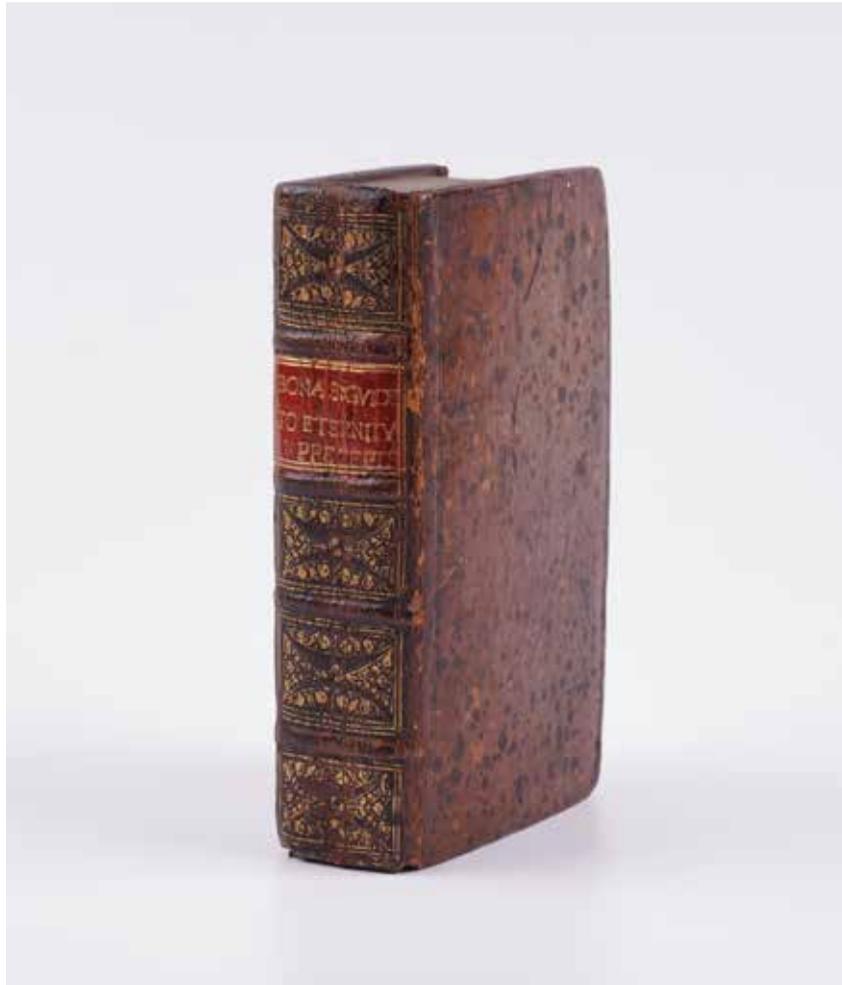
Politische und Vertraute Correspondenz Ludwig's XVI: mit seinen Brüdern, und mehrern berühmten Personen während der letzten Jahre seiner Regierung, und bis an seinen Tod. Strasburg, Gesellschaft der Gelehrten, 1804.

FIRST EDITION IN GERMAN. 8vo (190 x 120 mm), pp. [xii], 159, [1], 163, [1], title page laid down, in later half roan over marbled boards, spine ruled and stamped in blind, gilt tooling faded, with red morocco label lettered in gilt, dark marbled endpapers, red edges. \$900

The scarce first German edition of Helen Maria Williams' most overtly political translation and her single most controversial work (see item 24). The letters in the original were given in French and English, with Williams' commentary given only in English. In this edition, the entire text is given only in German.

OCLC lists a handful of copies but only Duke outside Germany.





SHELF 6

Devotional Works

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

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

SECOND EDITION IN ENGLISH. *12mo (133 x 67 mm), pp. [xii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlv], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate.* \$1800

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

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

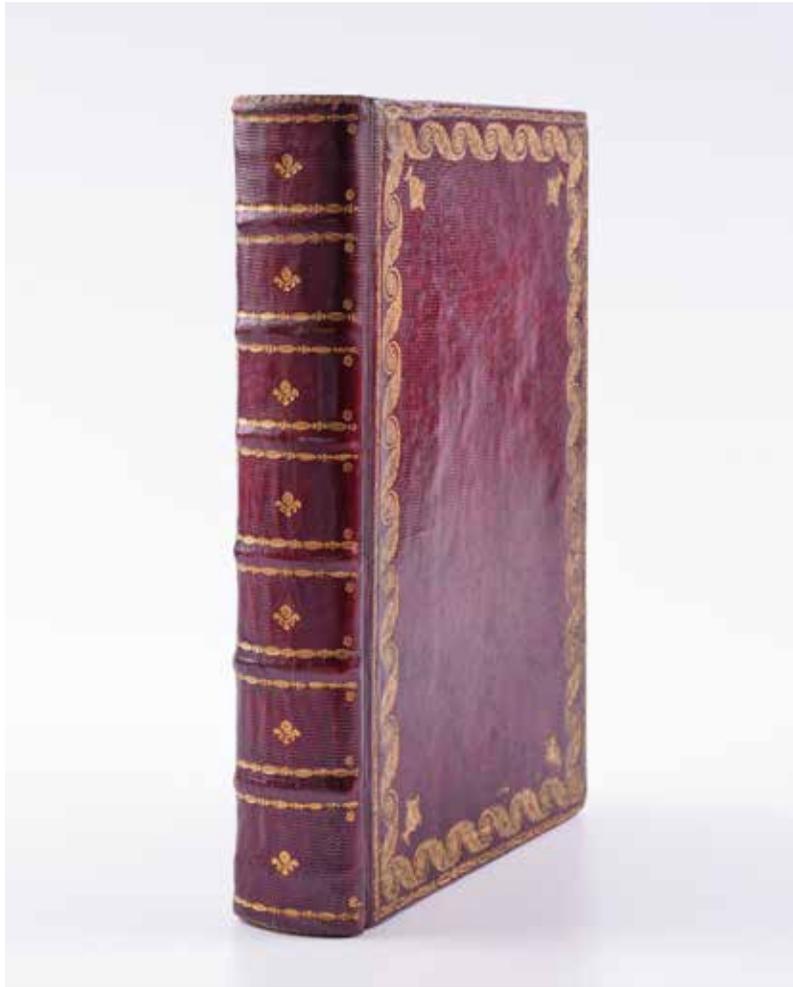


Two scarce English translations of Italian devotional works, bound together in an attractive seventeenth century binding. Giovanni Bona was a Cistercian cardinal from Northern Italy known for his scholarship and simple manner of life. The first work in this volume is his *Manuductio ad coelum*, first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

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

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

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



27. [CATHOLIC CHURCH].

Uffizio della B.V. Maria. Per tutti i tempi dell'anno coll'uffizio de' morti, della SS. Croce, e dello Spirito Santo: e co i Sette Salmi Penitenziali, ed altre divotissime Orazioni. Rome, Vatican Press [Giovanni Maria Salvioni], 1725.

Two parts in one volume, 8vo (198 x 128 mm), second with separate title-page and continuous pagination, engraved frontispiece by Arnold Westerhout after Joseph Passarus and pp. [32], 336, [xxxviii], [2], printed in red and black throughout, engraved printer's device on title-pages, 14 engraved plates by Jo. Hieronymus Frezza after Joseph Passarus, engraved tailpieces and woodcut initials, slight browning and light marginal dampstaining to first four gatherings and a handful of other leaves, including blank margins of frontispiece and first plate, verso of last leaf a bit soiled, in crimson morocco, covers bordered with gilt chain roll and feather and star roll, with gilt urns to corners, spine gilt in compartments, pink and blue marbled endpapers, all edges gilt, gauffered and painted in red and green to a floral pattern, green silk marker, extremities a little bumped, a trifle dusty, ownership inscription of Tammaro de Marinis pencilled on front endpaper. \$3200

An exquisitely bound copy of the 'horae' of the Virgin Mary, once in the library of the great Neapolitan collector, bibliophile, bookseller and bookbinding scholar, Tammaro de Marinis (1878-1969).

It was printed by Giovanni Maria Salvioni (1676-1755), who was in charge of the Vatican Press from 1717. The elegant binding was probably produced after the style of the Salvioni workshop, known for its use of painted edges - 'a revival of a form of decoration unknown in Rome since the reign of Pius V', who died in 1572 (Hobson, *French and Italian Collectors and Their Bindings*, p.190). In it, the gilt and lavishness of the Roman fashion merges with the charming modesty of provincial workshops.

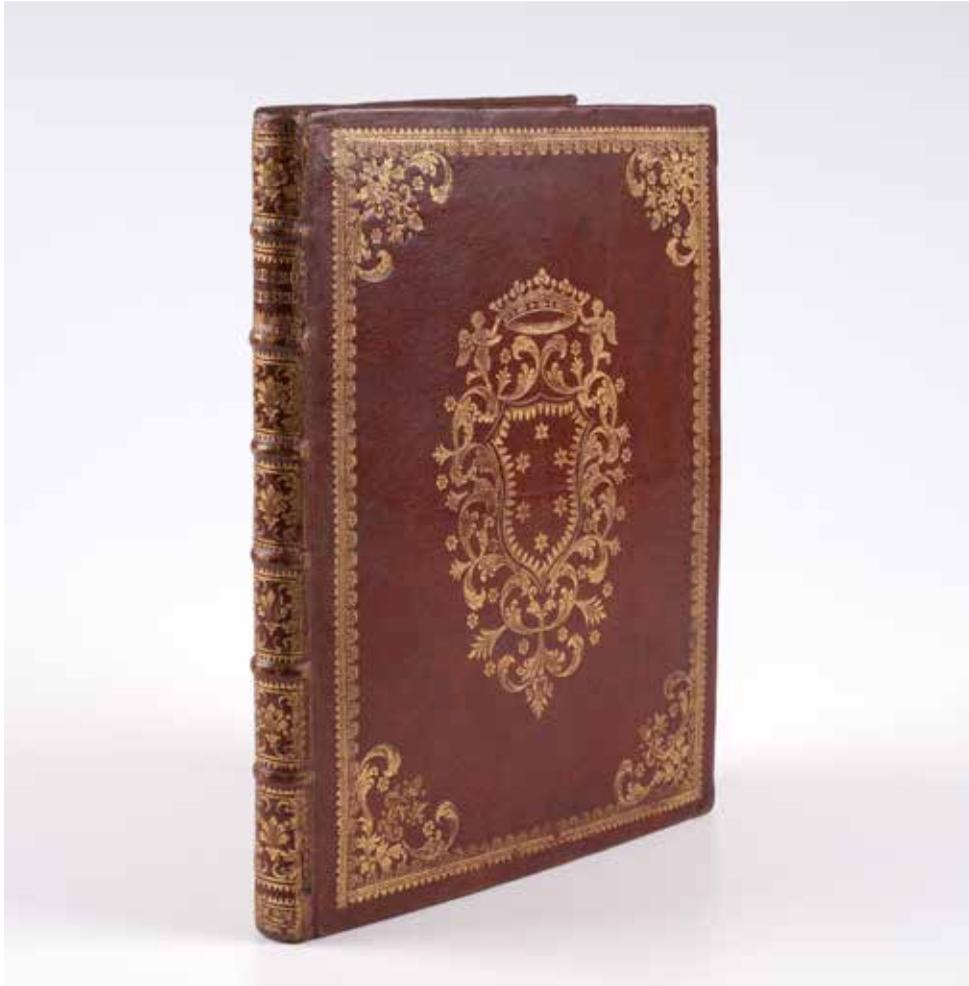


Ipsa contulit
caput tumidi
Genes. 3. 7

The dedication copy, beautifully bound for Prince Giovanni Battista, a member of the prominent Roman family of the Altieri, among whose members was Pope Clement X. The first of these two dissertations, written by the Franciscan Bernardino Mezzadri, discuss the history of the Church and defending it against the theories of the Jesuit, Franciscus Pagius. The second dissertation discusses the life, death and miracles of the martyrs Cosmas and Damian. A long section is devoted to the Roman basilica dedicated to them, details of which are illustrated in two handsome folding plates. With the nineteenth century bookplate of the De Lambilly (?) family to front pastedown.

OCLC lists half a dozen copies in Continental Europe only.





28. MEZZADRI, Bernardino.

Dissertationes duae criticae-historicae. Una de vigintiquinque annis Romanae Petri Cathedrae adversus utrumque pagium. Altera de actis SS. Martyrum Cosmae, et Damiani necnon de monumentis Basilicae ipsius in urbe erectae. Rome, Salomoni, 1750.

FIRST EDITION. *4to (233 x 170 mm), pp. [xxiii], [3], 90, with two folding engraved plates representing interiors of Roman churches, woodcut initials and ornaments, first two leaves minimally toned, occasional very minor marginal spotting, bound in contemporary, probably Roman, crushed crimson morocco, bordered with gilt double fillet and gilt roll of palmettes to inner border, large cornerpieces with feather tools, acorns and fleurons, large centrepiece with the arms of the Altieri family, spine with raised bands, gilt in compartments, lettered in gilt, marbled edges, joints minimally worn at head and foot, pink pastedowns.* \$3500

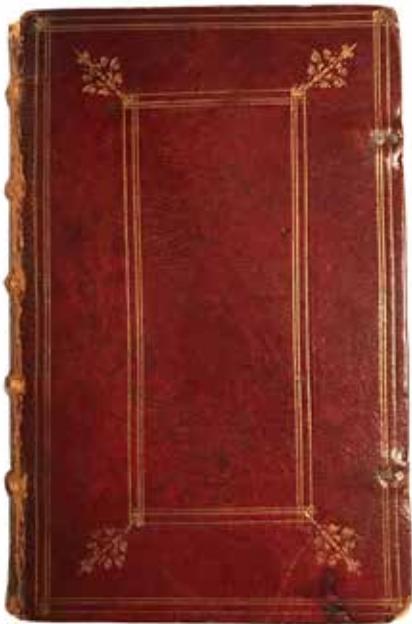
19th-century bookplate of the De Lambilly (?) family to front pastedown. The dedication copy, beautifully bound for Prince Giovanni Battista, a member of the prominent Roman family of the Altieri, among whose members was Pope Clement X. The first of these two dissertations, written by the Franciscan Bernardino Mezzadri, discuss the history of the Church and defending it against the theories of the Jesuit, Franciscus Pagius. The second dissertation discusses the life, death and miracles of the martyrs Cosmas and Damian. A long section is devoted to the Roman basilica dedicated to them, details of which are illustrated in two handsome folding plates.

OCLC lists half a dozen copies in Continental Europe only.

29. MOREAU, Pierre (c. 1599-1648).

Les Saintes Prieres de l'ame Chrestienne. Escrits et grauées apres le naturel de la plume. Paris, chez l'auteur, 1644.

FIRST EDITION. 12mo (145 x 90mm), ff. [106], lavishly engraved with text within decorated border, including 29 pages with illustrations and no text, very lightly browned throughout with scattered foxing, but generally a pretty clean copy in late seventeenth century red morocco, triple gilt ruled, with gilt fleurons to corners, traces of clasps, raised bands to spine, gilt in compartments, faded, marbled endpapers, gilt edges, joints and extremities a little rubbed, with two 17th-century engraved plates pasted to flyleaves, one bound in on a separate sheet with the inscription 'Robertus Le Fevre In arte Scribendi Magister 1697'. \$4500



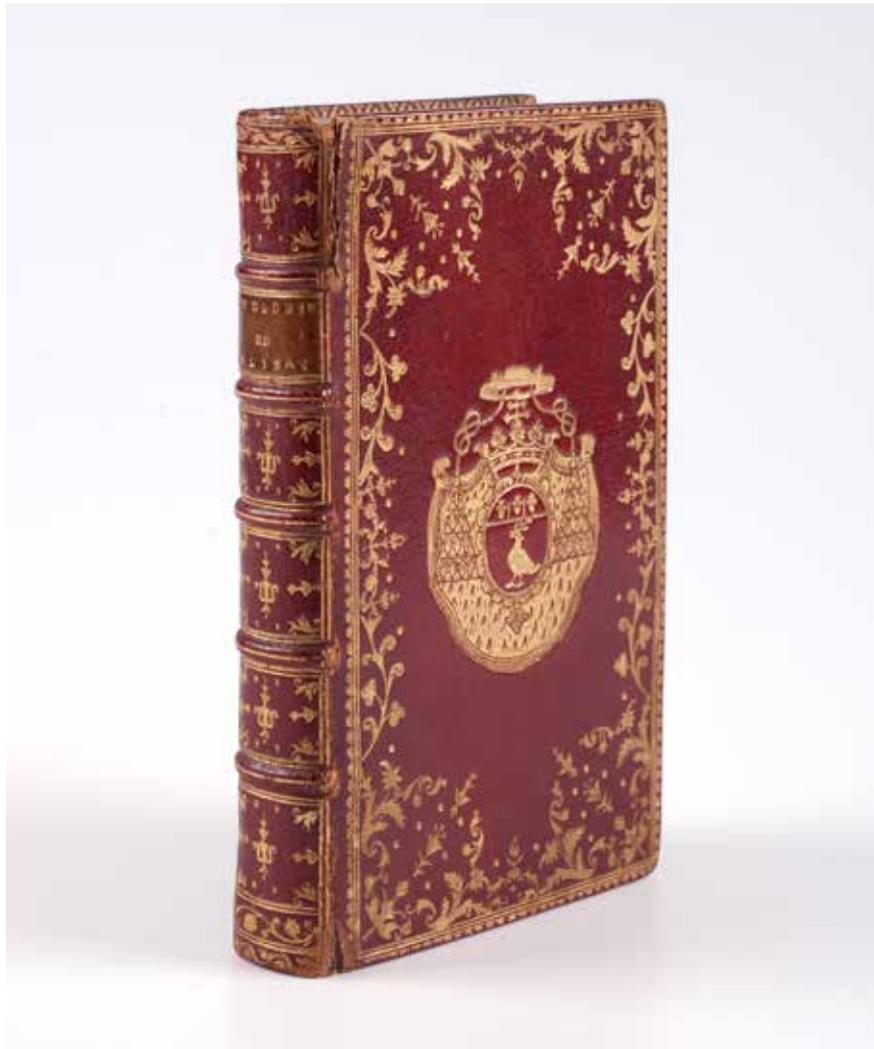
An excellent copy in red morocco of this masterpiece of seventeenth-century calligraphy, from the library of the calligrapher Robert Le Fevre, whose beautiful engraved bookplate, dated 1697, is bound before the title. Pierre Moreau was a printer, engraver and calligrapher in Paris. First published in 1632 and engraved throughout, this was a very popular devotional book which ran to at least five editions. The illustrations are particularly charming: each prayer is presented inside an elaborate ornamental border comprised of tendrils, urns, flowers, fruits, grotesques, birds, cherubs and mermaids. Moreau further displays his skills in using two forms of Italian hand and several sizes of Batarde. Accompanying the text of the prayers, are extra meditational engravings with images of Christ, the Virgin and of the Seven Deadly Sins.

This copy includes two additional engraved plates pasted, perhaps by Le Fevre, to the flyleaves, one with God holding the tablets of the Ten Commandments, the other with a prayer to the Virgin Mary, both written in handsome calligraphy and enclosed within roundels. Robert Lefevre's own engraved plate, dated 1697, an elaborate piece of work which was probably used as a business card as well as a bookplate, is bound before the title.

OCLC lists Morgan, Stanford, DLC, Newberry, Harvard, Carnegie Mellon, Southern Methodist University and Virginia.

Bonacini, *Bibliografia delle arti scritte e della calligrafia*, 1228; Brunet III p. 117.





30. VILLIERS, Marc-Albert de (1730?-1778).

Apologie du célibat chrétien. Par M. l'Abbé *** Prêtre & Licencié Paris, La veuve Damonville, Musier fils, Vatel, la veuve Berton, 1761. [with] Sentimens des catholiques de France. 1756.

FIRST EDITION. *Two works in one volume, 12mo (168 x 92 mm), pp. [ii], [xii], [2], 414, [2]; [2], 14, with occasional slight browning, small paper flaw to blank corner of 15, in handsome contemporary crimson morocco, elaborate border of feather tools, fleurons and tendrils, gilt centrepieces with the arms of Cardinal G. Doria Pamphili, spine gilt in compartments, with green morocco label lettered in gilt, blue silk endpapers, gilt dentelles, all edges gilt, the upper joint partly split at head with small loss, minimally repaired at foot, head and foot of spine a bit rubbed, endpapers a little faded, with the nineteenth century ownership inscription of Pietro Ceriani and the nineteenth century bookplate of Bernardine Murphy, with manuscript shelfmark to front pastedown, red ink stamp of Libreria Colonna to front free endpaper, title and final blank, with some offsetting.* \$3000

A superbly bound copy of two scarce religious works, with an illustrious provenance. Originally bound for the Cardinal Giuseppe Maria Doria Pamphili (1751-1819) with his arms gilt on both covers. Pamphili was apostolic nuncio in France between 1773 and 1785 and was later Secretary of State for the Holy See. In the nineteenth century, it passed into the library of the major Roman family of the Colonna, who were related to the Doria Pamphili.

The priest and doctor of law Marc-Albert de Villiers was the author of at least four pamphlets blending Christian philosophy, theology and canon law. Both works in this volume are concerned with marriage. The first is a defence of clerical celibacy, against the 'libels full of the most horrible impieties, the grossest obscenities and the greatest hate towards the Christian and Catholic religion'. The second is a critique of J.-P.-F. de Ripert-Monclar's *Mémoire...sur les mariages clandestins des protestants en France, 1750*, which advocated the legalisation of Protestant marriages. He was especially opposed to Protestants who feigned conversion to Catholicism just to be allowed to marry Catholics, returning later to their Protestant convictions.

I: OCLC lists BN, Sainte-Geneviève, Cornell and Penn.

II: OCLC lists BN, Sainte-Geneviève, Cambridge, Bowdoin and Library of Congress.



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SHELF 7**Daring to Dream:
Satire and Utopia in search of an Ideal Society**

uncut lending library copy in the original boards

31. BAGE, Robert (1728-1801).

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

FIRST EDITION. *Four Volumes, 12mo (c. 190 x 100-115 mm) pp. [iv], vii, [i], 288; [iv], 243, [1] advertisements; [iv], 275, [1] advertisements; [iv], 272, with the half-titles, small tear on I, 9, just touching text but with no loss, light dampstain in Vol. III, gathering B and some of C, small marginal tear without loss III, 275, uncut throughout in the original publisher's boards with white paper backstrip, the blue boards fairly dusty, the spines considerably chipped but with enough remnants of spine to preserve most of the original ink numbering, some of the covers, particularly to Vol. IV, precariously attached, but holding, the front pastedowns all with a printed lending library slip as pastedown, completed in ink in a contemporary hand, with an early, possibly eighteenth century, playing card (9 of hearts) marking the page at IV, 153.* \$7500

A delightful copy of what is generally considered to be Bage's most accomplished novel. Uncut throughout and in the original boards, this copy comes from the English reading society in Groningen.

Each volume has for its front pastedown the printed lending library slip which reads, 'No. ___ / Sending Bill / of the English reading Society / Groningen the ___ 17__'. A contemporary hand has completed as follows: 'Man as he is Vol. 1 [-IV]. [No.] 23 Turn of Books. [the] 20th Jan [17]96'.

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

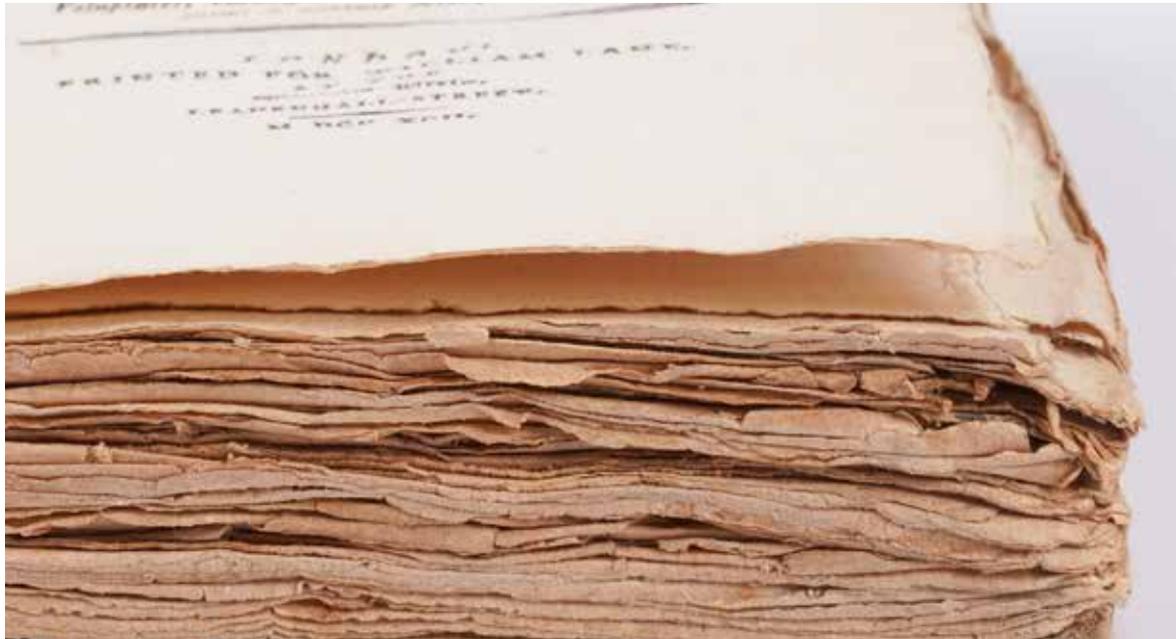
According to the publisher's advertisement in *The Star*, June 26, 1792, *Man as He Is* 'has been pronounced the first-rate novel in the English language'. However, although three of Bage's earlier novels were included by Scott in Balantyne's *Novelists' Library*, he included neither *Man as He Is* nor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

'In their keen perception of the absurdities of society, and their shrewd strokes of character, Bage's novels are far superior to the common run of Minerva publications. The whole tone of his work, also, is particularly refreshing after the inflated sentiment or perfervid horrors of young ladies and their 'first literary attempts', for Bage had a vigorous and original mind, packed only with first-hand knowledge of men and affairs. Yet it is not only by contrast that he holds a

distinguished place. His sound judgement of character, and the pleasing irony of his style, give him at least a place in the company of Fielding, Austen and Thackeray' (Blakey, p. 65).

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

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



'les livres de Goudar sont aussi rares qu'il fut auteur fécond' (Mars)

32. GOUDAR, Pierre Ange (1720-1791).

L'Espion François à Londres; ou Observations Critiques sur l'Angleterre et sur les Anglois. Par Mr. le Chevalier de Goudar. Ouvrage destiné à servir de Suite à l'Espion Chinois du même Auteur. Premier [-Second] Volume. 'Londres, aux dépens de l'Auteur', 1780.

FIRST EDITION. *Two volumes in one, 12mo, (166 x 98 mm), pp. xii, 286; xii, 314, with half titles and table of contents to each volume, in contemporary calf, gilt tooled border to covers, spine elaborately gilt in continuous pattern with black morocco label lettered in gilt, marbled endpapers and edges.* \$2000

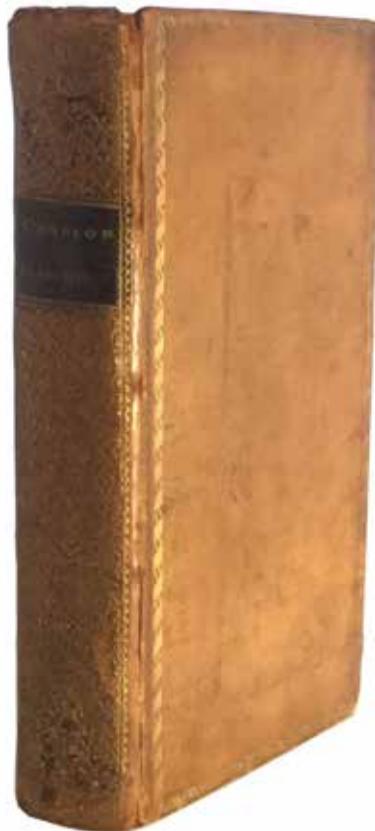
A scarce satirical portrait of England by Ange Goudar, adventurer, government agent, writer, gambler, swindler and friend of Casanova. Intended as a sequel to his successful *L'Espion chinois: ou, l'envoyé secret de la cour de Pékin*, 1764, which exposed the corruption at the heart of the ancien régime in France, Goudar's *L'Espion français à Londres*, subjects English society, commerce and government to ruthless scrutiny. Alongside the biting satire comes a grudging admiration of some things English, in particular the promotion of industry, the recognition of the importance of America and the English Constitution, which he describes as 'un superbe édifice' (I, 47).

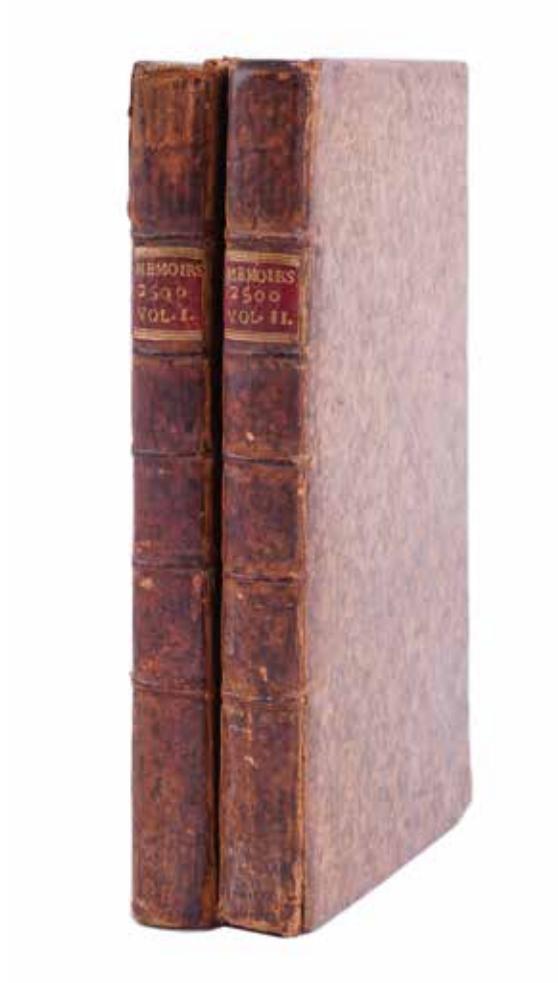
L'Espion français à Londres first appeared in London, where it was published in instalments between 1778 and 1779, but no copies of this original periodical appear to have survived. The first book edition followed in 1779, printed in France under a false 'Londres' imprint, as here. It is very rare, with only a handful of known copies in institutions and no copies of either that or the present edition in auction records for the past thirty years. Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to

do with the printing of one or other of these editions. A contemporary account of the original London printing, which talks of Goudar's 'goût de terroir', shows that the extant editions vary considerably from the original English printing.

Mars, Ange Goudar, *Cet Inconnu*, Nice 1966, no. 138; see also Darnton, *The Corpus of Clandestine Literature in France 1769-1789*, no. 207; Cioranescu 31501.

ESTC t97973, at BL, Cambridge, Bodleian, Taylorian, Rylands; several copies in Poland and two in France; Harvard, Queen's University, Stanford and Clark.





the first Utopia to be set in the future

33. MERCIER, Louis Sebastien (1740-1814).

Memoirs of The Year Two Thousand Five Hundred. Translated from the French by W. Hooper, M.D. In two volumes. Vol. I [-II]. Dublin, W. Wilson, 1772.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 × 105 mm), pp. [vi], iii, [i], [5]-184, [iv], 200, some scattered browning in the text, in contemporary mottled calf, plain spines with raised bands, red morocco labels lettered and ruled in gilt, some wear to extremities, with early shelfmark labels on the pastedowns.* \$2400

A handsome copy of the scarce first Irish edition of one of the most important utopian novels of the French eighteenth century. Set in Paris in the twenty-fifth century (in the French original the year is 2440), the novel is a direct critique of the establishment through the familiar device of an imaginary society. First published in 1770, it ran to enormous numbers of editions in France and was amongst the best-sellers of underground literature. Trusson called Mercier ‘the father of the modern utopia’, because his was the first utopia set in future time.

‘Mercier calls for “that blissful period, when man shall have regained his courage, his liberty, his independence, and his virtue!” He adopts the now-familiar technique of having his hero fall asleep and awaken many years in a different society. The twenty-fifth century is very different from the tyrannical, class-ridden eighteenth: revolution has occurred - in this case through the efforts of a benevolent prince; a new, rational civilisation has been developed. Although society is basically agricultural, great stress is placed upon scientific knowledge and the development of more advanced technology. Scientific invention and discovery are regarded as taking advantage of the supreme power’s gift to mankind. Two aspects of this otherwise enlightened society have long troubled liberal thinkers: the first of these is that all knowledge has been condensed into

a very small number of books and all books not on the approved list have been consigned to the flames; the second is that little imagination is required to see the censorship that removes from history ‘those reigns where there was nothing to be seen but wars and cruelties’ becoming the kind of alteration of history one finds in such dystopian works as *Nineteen Eighty-Four*. Nonetheless, one can see the ideas of Montesquieu, Rousseau, Locke, and Voltaire in this happy society of the future, and the limitations placed on human activity are not greater than those in many utopias, both earlier and later’ (Lewis pp. 121-122).

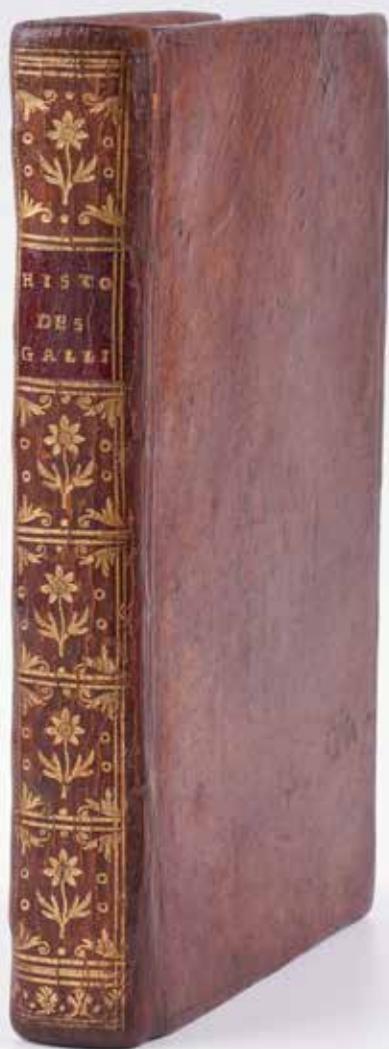
The English translation, first published by Robinson in 1772, is by William Hooper, a minor literary figure who translated several works into English and was the author of *Rational Recreations*, 1774. Despite having altered the title, his translation of *L’An 2440* is a fairly faithful one. He states that, as there was no particular reason that any given year should be chosen, it seemed better to him that a round number should be used, adding, ‘that this is the only alteration made by the translator’ (I, iii). He adds that his own notes are printed in italics to distinguish them from Mercier’s original footnotes. In these notes, he clarifies some of the French terms, gives some historical background for the allusions, and adds his own opinions on Mercier’s utopian ideals. ‘His honesty as a translator’, says Wilkie, ‘is admirable’ (Wilkie, p. 358). ‘The earliest of Mercier’s works which is still read for enjoyment and stimulation is *L’An 2440* (1770), a work of political radicalism which - springing from a novel conjunction of past experience, present observation, and prophetic extrapolation - is the only genuinely creative contribution to Utopian literature in the eighteenth century’ (John Renwick in *The New Oxford Companion to French Literature*, 1995).

ESTC n4081; Everett C. Wilkie, *Mercier’s L’An 2440: Its Publishing History during the Author’s Lifetime, Part II: Bibliography, 1772.7*; not in Gove; this edition not in Lewis, *Penn State Utopian Literature*, which lists five editions altogether, three in English; see Darnton 30.

TO THE YEAR

Two Thousand Five Hundred.

AUGUST and venerable Year! thou who art to bring felicity upon the earth! thou, alas! that I have only in a dream beheld, when thou shalt rise from out the bosom of eternity, thy sun shall enlighten them who will tread upon my ashes, and upon those of thirty generations, successively cut off, and plunged in the profound abyss of death. The kings that now sit upon the throne shall be no more; their pos-



HISTO
DES
GALLI

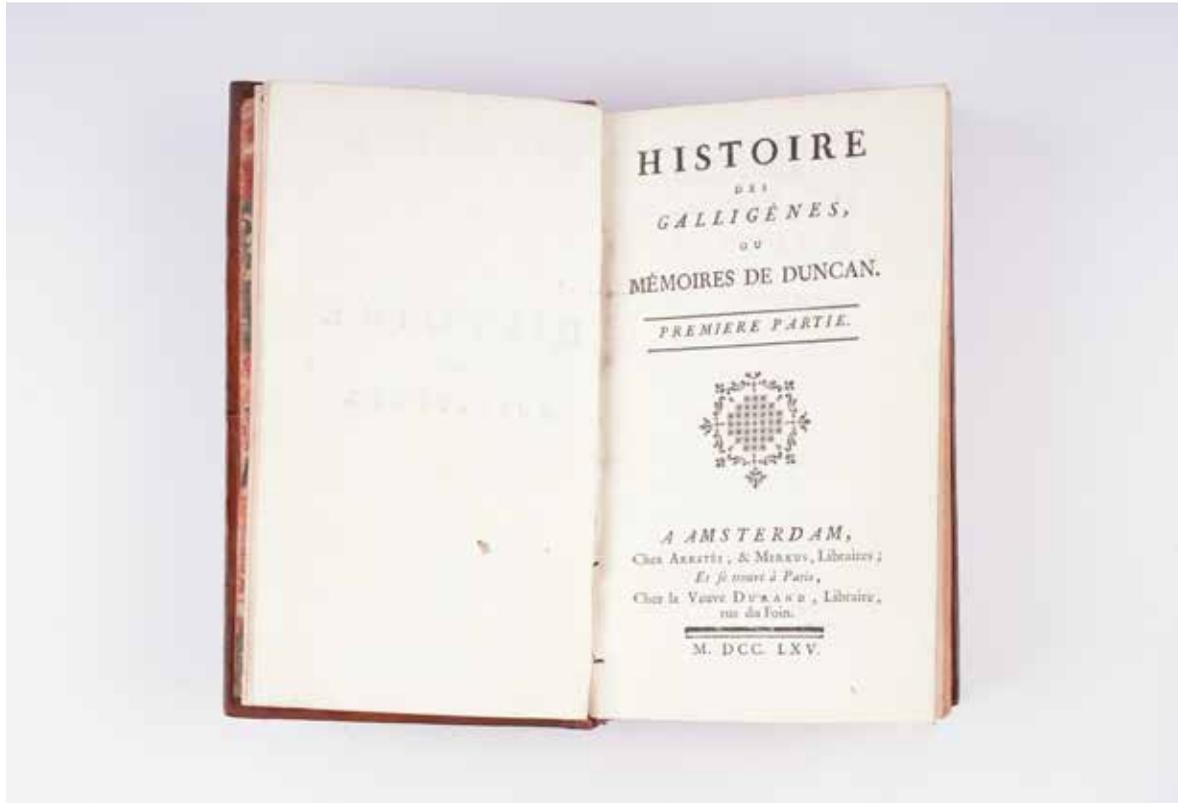
34. TIPHAIGNE DE LA ROCHE, Charles-François (1722-1774).

Histoire des Galligènes, ou Mémoires de Duncan. Première [-Seconde] Partie. Amsterdam, Arkstée & Merkus, 1765.

FIRST EDITION. *Two parts in one volume, 12mo, (164 x 93 mm), pp. [iv], 165, [1] blank; [iv], 136, with the half titles, in contemporary speckled calf, covers bumped, with some careful restoration to the joints, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges.* \$11,000

A legendary rarity among utopias and Tiphaigne de la Roche's most brilliant work. Once thought to be by Diderot, this is a socialist utopia where during the course of the novel the author questions the viability of an ideal society. The traveller, Duncan, is shipwrecked in the tropics, only to find himself warmly welcomed by a people speaking an ancient dialect of French. It turns out that the islanders are descended from a Frenchman who had been shipwrecked with his two children and had set about populating the island (which rose out of the sea at the moment of the shipwreck) and building it into a peaceful republic. Equal education for both sexes, no distinctions of rank or private ownership, no priests or organised religion, the islanders even have no concept of individual families, as the children are removed at birth from their mother, as all are deemed to be brothers and the republic to be the mother of all. As the novel progresses, the ideal nature of the island society - or rather of humanity's ability to achieve utopia - is increasingly questioned and by its conclusion, Tiphaigne de la Roche's underlying pessimism is tipping the balance from utopia to dystopia.

'Peut-être un exemple d'une compréhension de Swift rare au XVIIIe siècle... Tiphaigne de la Roche dépeint une société qui a eu toutes les chances d'atteindre à la perfection, mais qui, parce que ses membres sont des mortels avec les caractéristiques innées de la race humaine, se révèle à l'époque où le voyageur européen fait naufrage sur leurs côtes, encore loin d'un état de bonheur complet' (Goulding, quoted in Gove, p. 354).



HISTOIRE
DES
GALLIGÈNES,
OU
MÉMOIRES DE DUNCAN.

PREMIERE PARTIE.



A AMSTERDAM,
Chez ARRATIS, & MIRAUX, Libraires;
Et se trouve à Paris,
Chez la Veuve D'UNAN, Libraire,
rue de la Harpe.

M. DCC. LXV.

‘Lichtenberger considère que ce roman utopique est très supérieur à la moyenne du genre. Son originalité réside dans le fait que l’auteur n’a pas une idée statique de l’Etat utopique: il peut y avoir révolte, cet Etat étant enclin à se dégrader comme tout autre système. “Pour son pessimisme ironique et résigné, l’auteur mérite peut-être un souvenir, non seulement parmi les communistes, mais parmi les littérateurs secondaires de son temps”’ (Hartig, p. 58).

The work was reprinted five years after its first appearance under the longer title *Histoire naturelle civile et politique des Galligenes antipodes de la nation française, dont ils tirent leur origine; où l’on développe le naissance, les progrès, les moeurs & les vertus singulieres de ces insulaires. Les révolutions & les productions merveilleuses de leur isle, avec l’histoire de leur fondateur*, Geneve, Cramer, 1770 (OCLC lists Poitiers, Newberry and Duke only). There were also two reprints in the late twentieth century, by EDHIS and Slatkine. At the time, the only known copy of the work had been in the Bibliothèque Nationale, but it had disappeared (and is still catalogued as ‘indisponible : absence constatée (après récolement)’) and the reprint was only made possible when a copy was found in a private collection.

OCLC lists copies at the British Library, the European University Institute, University of Gotha and Princeton.

MMF 65.50; Cioranescu 61982; Gove, *The Imaginary Voyage in Prose Fiction*, p. 354; Hartig p. 58.

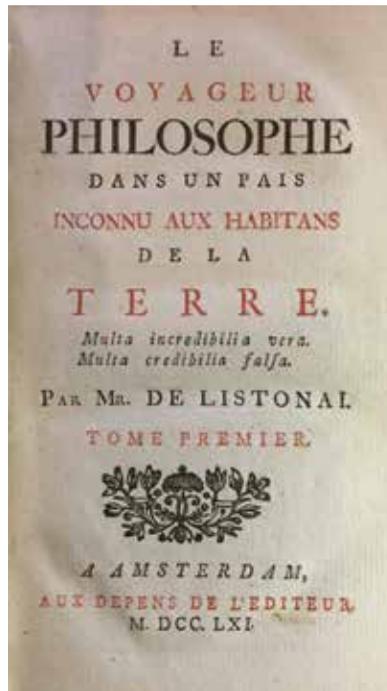
35. VILLENEUVE, Daniel de.

Le Voyageur Philosophe dans un Pais inconnu aux habitans de la Terre. Par Mr. de Listonai. Tome Premier [-Second]. Amsterdam, aux dépens de l'Editeur, 1761.

FIRST EDITION. *Two volumes, 12mo, (182 x 105mm), pp. xxiv, 339, [1] errata; vi, 384, title pages in red and black, as often with this book, some of the gatherings were printed on cheaper paper and are consequently browned (Vol I, F & N, Vol. 2, N), in contemporary mottled calf, spines gilt in compartments, brown and black morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* \$3500

An extraordinary philosophical voyage in the form of a dream sequence to the land of the Sélénites on the moon. The voyage is made by means of one of the earliest fictional aeronautical devices, a complex interplanetary flying machine which takes passengers across the hyperboric region 'à force d'x et d'y' and is flown by a specialist pilot, 'intrépide calculateur de l'infini'. In addition to their flying machines, the Sélénites have a technologically advanced society, with running water in all the houses and air conditioning in the hospitals. There is no concept of ownership, of 'mien' and 'tien', and so there is no crime. In the education of children Villeneuve has a particularly radical outlook, with all the children brought up to be ambidextrous and both sexes educated to the same extent. The Sélénites have also managed to preserve some works that have been lost on earth, including Cicero's Republic and considerable fragments from the library of Alexandria.

Hartig criticises some of Villeneuve's fictional devices as being unoriginal, such as the hero's transportation from Rome to Paris in 48 minutes, or to Japan in 16 or 17 hours, achieved by the author's being suspended in air while the earth rotates. This apparently was an idea first advanced by Fontenelle in 1686 and subsequently refuted. For all that, it is a nice conceit and, scientific accuracy apart, it makes for good fantasy. Hartig further condemns the work for its second volume, which contains only philosophical digressions, 'd'intérêt médiocre'.



Versins, on the other hand, devotes a considerable amount of time to the work, which he hails as 'très étonnant' in many aspects, in being pre-Mercier as a utopia set in future time and in being pre-Tiphaigne de la Roche in its communications theories and in its ground-breaking introduction of the astronaut. Hartig adds that the work was severely criticised in the *Journal encyclopédique*, 1761. Albert Soboul, in his *Utopies aux Siècle des Lumières*, calls this work 'the perfect realization of the age of enlightenment' (see Lewis, p. 195).

Hartig p. 57; not in Gove; Lewis, *Utopian Literature in the Pennsylvania State University Libraries*, p. 195; see Versins p. 540.

SHELF 8

Education for Teenagers:
History, Geography, Mythology and Music ...
with Healthy eating, Exercise and the Use of Tobacco.

**36. AELIAN, Claudius (175-235 A.D.).
[VULTEIUS, Justus, ed.].**

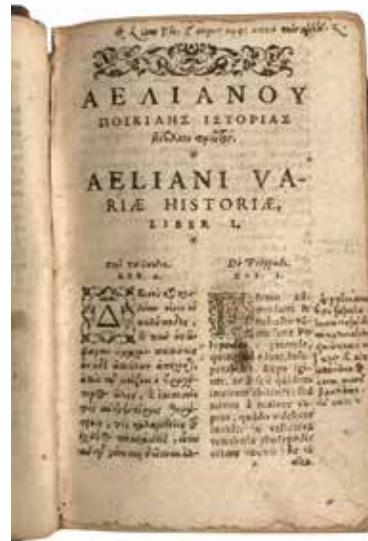
Aeliani variae historiae libri XIII. Item Rerumpublicarum descriptiones ex Heraclide. Lyon, Jean de Tournes, 1587.

16mo (120 × 70 mm), pp. [16], 460, [20], double column, facing Greek and Latin text, outer edge of title and first leaf a little frayed, very minor repair from outer edge of title, title and fore-edge dusty, occasional minor marginal spotting, bound in contemporary English polished calf, double fillet in blind to border, blind-stamped centrepiece with gouges, interlacing ribbons and palmettes, raised bands, small loss at head and foot of spine, extremities a bit worn, minor worming to lower cover, upper hinge partly detached at foot but firm, with the slightly later ownership inscription of John Cox on the front pastedown, another of Samuel William James dated 1612; occasional near contemporary annotations; ownership inscription of Thomas Cooper, with late seventeenth century bibliographical annotations to verso of the rear endpaper. \$900

A pocket-size student's edition, in a lovely, honest, contemporary English binding, with printer's waste from a sixteenth century edition of the Corpus Juris Civilis at rear. Aelianus was a

Roman author who wrote extensively in Greek. His *Variae Historiae* is a collection of anecdotes, biographies and ‘mirabilia’ gathered from antiquity - a mixture of history and mythology ideal to entertain young students of classics. First published in 1545, Fleming’s English translation was published in 1576 but there were no further English editions until Stanley’s translation was published in 1665. The wide variety of subjects miscellany - from moralising tales, to food, wine, clothing and fly-fishing - made it a popular educational work. In the few decades after its printing, this copy belonged to three English schoolboys, one of whom wrote a few marginalia on the interpretation of the ‘fabulae’ presented in the anecdotes.

Graesse I, 24; Adams A220. Not in Dibdin or Moss.



first use of the term 'éducation physique'

37. BALLEXSERD, Jacques (1726-1774).

Dissertation sur l'Education physique des enfants; depuis leur naissance jusqu'à l'age de puberté. Ouvrage qui a remporté le prix le 21 mai 1762, à la Société hollandoise des sciences. Par M. Ballexserd, Citoyen de Geneve. Paris, Vallat-la-Chapelle, 1762.

SECOND EDITION. *12mo (175 x 110 mm), pp. [xvi], 189, [1], title-page copperplate vignette of Juno, in contemporary pale blue wrappers, wanting most of the spine with remnant of white paper strip, front wrapper partly detached, extremities a little rubbed, but a nice unsophisticated copy, uncut throughout.* \$1200

An important Enlightenment essay on the health and 'physical education' of children from earliest infancy through to the teenage years. A physician from Geneva, Jacques Ballexserd was a contemporary of Jean Jacques Rousseau, although there was no love lost between the two. Published the same year as Rousseau's *Emile*, Ballexserd's prize-winning dissertation places great significance on the natural aspects of education and is also credited with the first use of the term 'éducation physique'. A huge controversy followed its publication, as Rousseau accused Ballexserd of plagiarism, a charge which was angrily refuted by Ballexserd.

After an introduction stressing the importance of a mother's way of life during pregnancy, Ballexserd divides his treatise into the four stages or époques of childhood: the first starts with the care of the new-born baby through to weaning, including the importance of breast-feeding both for mother and baby, to the introduction of exercise and learning to walk at nine months, with warnings about too much kissing and petting from strangers and the dangers of swaddling and rocking babies; the second stage follows the early infancy from weaning through to the age of five or six and is interesting for its perception of the sensitivity of the small child and the dangers both of neglect and 'over-parenting'; appropriate exercises are also suggested and the importance of plenty of fresh air throughout the seasons. It is also stressed that entertainment rather than instruction is important in guiding a young child's physical exercise.

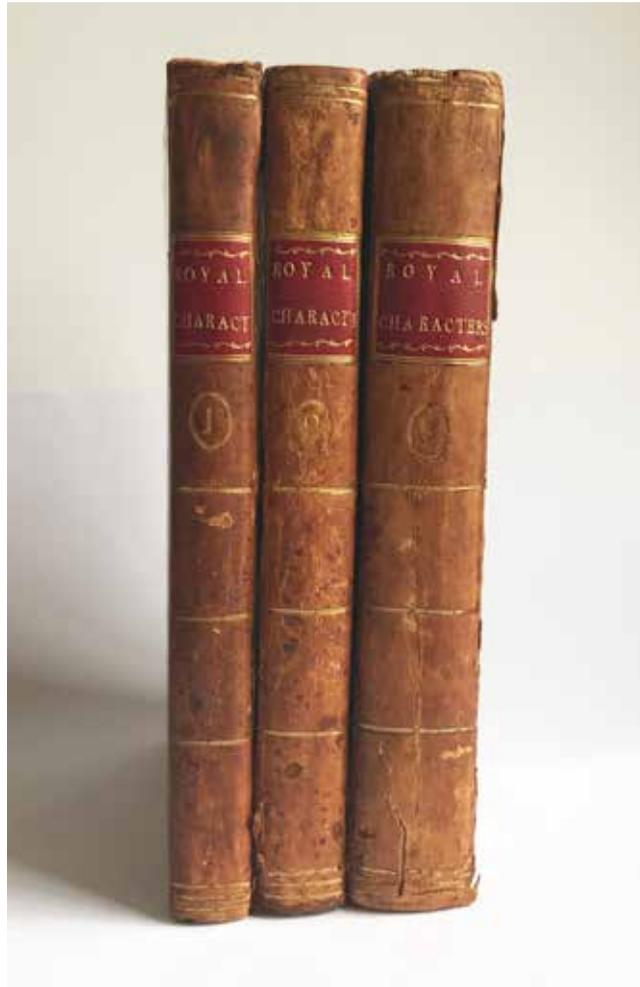




The third section follows the child through to the age of ten or eleven: the age when in eighteenth century Europe boys changed their clothing and in twenty-first century Europe, they go to secondary school. This section gives details on clothing, nourishment, general health and dentistry, the importance of good sleep and clean air, inoculation and the importance of exercise, which includes the habit for standing for as much of the day as possible, as well as exercises to maintain the body's natural development and to aid circulation: plenty of outside time is recommended in such pursuits as walking, climbing trees and ice-skating. Walking about the house without shoes on is also recommended. The final section follows the child through the teenage years up to about the age of 16: this section continues with advice on food and clothing, but also on melancholy and temperament, with suitable games and recreations and a final section on the uses of tobacco.

This was a popular work with two editions in 1762, one in 1763 and an expanded edition in 1780, along with translations into German, *Wichtige Frage, Wie soll man Kinder, von ihrer Geburtsstunde an, bis zu einem gewissen mannbaren Alter (so alhier in das 15te oder 16te Jahr gesetzt wird) der Natur nach erziehen, daß sie gesund bleiben, groß und stark werden und ein langes Leben haben können?*: aus dem Französoscjem übersetzt, Strasburg, 1763, and Italian, *Dissertazione sull' educazione fisica de' fanciulli dalla loro nascita fino alla pubertà*, Naples 1763.

See Blake p. 29 (1762, pp. 238); Grulee 579 (1762, pp. 238) and 580 (1780); Forum, 4673; not in Cioranescu.



38. HOLT, John (1743-1801).

Characters of the Kings and Queens of England, Selected from different Histories; with Observations and Reflections, Chiefly adapted to Common Life; And particularly intended for the Instruction of Youth. To which are added Notes Historical. By J. Holt. London, G.G.J. and J. Robinson, 1786-1788.

FIRST EDITION. *Three volumes, 12mo (170 x 95 mm), pp. xiv, 207; ix, [iii], 212; [iii]-xiv, 346, small hole III, 81, with loss of signature, in contemporary tree calf, extremities bumped, spines cracking, red morocco labels lettered in gilt and spines simply ruled and numbered in gilt, with the library stamps of John Beard 1790 and W.F. Farnall Thurstan, 1927, and with the latter's ownership inscription.* \$2000

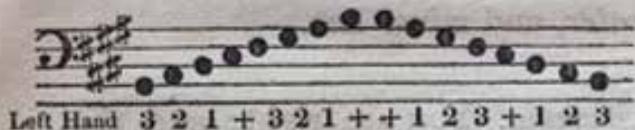
A detailed work of English history for young people, presented as a 'humble attempt to excite the rising generation to study the annals and history of their country'. The work is accompanied by a wealth of historical notes and extracts, compiled from many sources: 'as Facts more likely to engage the attention of young minds, and as proper to treasure up in their memories, as military operations or political details'. In addition to the several characters of the monarchs by writers such as Hume, Smollett and Burnet, Holt includes notes on such disparate subjects as the comparative price of living, the Domesday Book, tobacco and sugar, wrestling, marriage portions and the scarcity of books.

ESTC n29019, listing BL, Bodleian, Royal Society; Johns Hopkins, McMaster and Morgan.

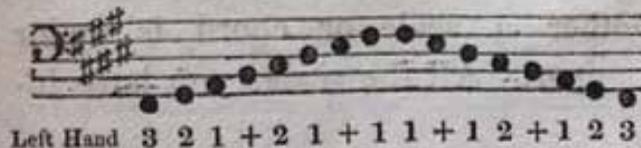
Mary. Fingers do best for the black notes, because they are long, and can stretch better. It is very awkward to put the thumb on a black note.

Mamma. Yes. The scales of B and F \sharp are exceptions to these rules, and therefore I shall mark them for you.

Scale of B.



Scale of F \sharp .



39. [JUVENILE MUSIC.]

Hints to teach Children the First Principles of Music. London, N. Hailes, 1821.

FIRST EDITION. *12mo (185 x 105 mm), pp. 75, [1], illustrated in the text with musical annotation, untrimmed, in the original boards, spine chipped and joints a little weak, with the contemporary ownership inscription of Jane Elizabeth Gibson, Sept 1830.* \$2400

A delightful guide to musical theory for children presented in 18 dialogues between a mother and her daughter. Dedicated to Lady Louisa Petty Fitzmaurice, who from the inscription was a precocious student: 'the first idea of [the book] having been suggested to the Author from her Ladyship understanding what is contained in it at six years of age'.

The dialogues begin with the daughter, Mary, asking her mother to teach her the piano so that she can play the 'pretty waltzes' that her mother plays when she and her sister dance. Hesitant at first on account of the child's age - and the warning that to play ill is worse than not to play at all - the mother suggests lessons of half an hour a day to start with, on condition that Mary attends properly during her lessons. Unwittingly, Mary's own part of the dialogue is used to instil good practice in the reader and to provide easily memorable tricks (such as 'Staves': 'I shall remember that name, for they are like sticks or staffs for the notes to lean upon'). Additionally, Mary reliably queries the harder words and concepts so that her mother can explain more particularly or reword the basic explanation.

Worldcat lists BL only.



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

The Present State of all Nations. Containing a Geographical, Natural, Commercial, and Political History of all the Countries in the Known World. Volume the First [-Eighth]. The Second Edition. By T. Smollett, M.D. London, Baldwin, 1768-69.

SECOND EDITION. *Eight volumes, 8vo (210 x 120 mm), engraved frontispiece and pp. viii, 510, title page a cancel; [ii], 478, [1]; 480; 479; 479; 494; 488; 524, [2] index, with numerous plates and folding maps (full list available on request), the top section of the front free endpapers excised, in contemporary calf, spines gilt in compartments, with red and black morocco labels lettered and numbered in gilt, some wear to extremities particularly the first volume, where the joints are splitting a little, nonetheless a good set.* \$1400

An attractive copy of Smollett's beautifully illustrated and ambitious world survey, presented as a compilation of geographical and miscellaneous information about the whole world. His intention is educational, as he 'mingles' entertainment with instruction as he attempts to convey 'a general view of Nature in all her amazing varieties displayed through the animal, vegetable, and mineral kingdoms, including every different system of society, and specifying every invention of art for the support and enjoyment of life' (I, iv). The section on America is found in Vol. VIII (pp. 237-369) and includes Canada, New England, New York and the Jerseys, Pennsylvania, Maryland, Virginia, North and South Carolina, Georgia, New Mexico and California.

This edition is largely reissued from some of the sheets of the first edition which was also published in 1768, with a cancel title to the first volume, which states "The Second Edition" on the title-page. With press figures, not present in the first edition.

ESTC n21041 (Vol. I) & t55361.



SHELF 8**Biographies and Memoirs:
True or False?****41. BETTE D'ETIENVILLE, Jean Charles Vincent (1758-1830).**

La Marquise de Ben***. Tome Premier [-Second]. Spa & Paris, Buisson, 1788.

FIRST EDITION. *Two volumes, 12mo (183 x 105 mm), pp. [iv], 234; [iv], 242, second volume a little dampstained with spotting throughout, both volumes uncut in the original orange paste-paper wrappers, paper shelf mark labels on spines, lettered in ink on the upper covers.* \$1000

Abandoned by a young wife who, shortly after their marriage, was sent to a convent by her family, Bette d'Etienville abandoned his career as a provincial surgeon and went to Paris. Here he devoted himself to writing but found himself instead at the centre of many of the frauds and scandals of the capital. Most famously, he was involved in the notorious affaire du collier de la reine; he fled Paris when discovery was inevitable but he was caught and brought to trial. He survived the ordeal and lived to take an active part in the revolution, afterwards becoming a successful figure in the banking world. This is the first of his many novels. His other works include various defences of his conduct, a revolutionary philosophical work, *La philanthropie*, 1790 and a number of works on banking and law.

A lovely, unsophisticated copy of a scarce novel, appearing here for the first time and later published under the titles *Les Effets de la prévention ou la marquise de Ben****, 1788 and *Les infortunes de la marquise de Ben****, 1789. Partially epistolary, with some first person digressions, it is tempting to trace an autobiographical inspiration in the novel. A considerable part of the narrative is set in England.

Worldcat lists BN, Bodleian, Cambridge, Penn and Vanderbilt only.
Cioranescu 11751; MMF 88.32; Gay III, 70.



'remarkable for its extensive treatment of women writers, scholars and artists'

42. BETHAM, Mary Matilda (1776-1852).

A Biographical Dictionary of the Celebrated Women of Every Age and Country. By Matilda Betham. London, T. Crosby, 1804.

SECOND EDITION. *12mo (175 x 100 mm), engraved frontispiece by Hopwood and pp. vi, 774, small hole in p. 19 touching three words, in contemporary half calf over marbled boards, both joints splitting and the front joint particularly delicate, head and tail cap chipped, ownership inscription of D.H. (?) Brook on the title-page, slightly cropped, later pencil inscription of Thomas G. Moore.* \$5000

A radical dictionary of female biography written by the Romantic poet and miniature painter, Mary Betham, friend of Coleridge, Southey and the Lambs. Written over a period of six years and published the year after Mary Hays' better-known and more conservative work, *Female Biography; or, Memoirs of Illustrious and Celebrated Women, of all Ages and Countries*, 1803, Betham's dictionary goes much further than Hays' and includes the lives of women who lived by unconventional or, by contemporary definition, immoral standards. Although the works were written at the same time, Betham was seventeen years younger than Hays and her outlook much more the liberated one of the early Romantics. Famously, Hays had omitted her close friend Mary Wollstonecraft from her *Female Biography*, perhaps because she felt the content unsuitable for a young, female readership. In contrast, Betham provides a very readable and broadly sympathetic account of Wollstonecraft's life, highlighting her beliefs and her pursuit of freedom, her relationships with Imlay and Godwin and her early death.

nificent monastery, of *Monks at Coventry*, she gave her whole treasure there ; and sent for skilful goldsmiths, who, with all the gold and silver she had, made crosses, images of saints, and other curious ornaments." Which, perhaps, may serve as a specimen of the devotion and patriotism of the times.

GODWIN, (MARY-WOLLSTONECRAFT).

THIS singular woman was born, 1749, in London, or at a farm in Epping-forest.

Mr. Wollstonecraft was a man of a quick, impetuous disposition, and, it seems, his daughter inherited too much of this warmth to separate, with kindness, a disapprobation of his fits of ill-humour, and sometimes cruelty to his family and to the animals under his protection, from a personal dislike to a father, who is said, but in those transports, (and they are reported to have come pretty often) to have been passionately fond of them.

‘GODWIN, (MARY-WOLLSTONECRAFT). This singular woman was born, 1749, in London, or at a farm in Epping-forest... Her education was slender, and she had none of those early advantages, which have been the lot of most who have distinguished themselves in the literary world. Uncomfortable at home, she left it... she commenced author by profession; finding an asylum, at first, under the roof of Mr. Johnson, the bookseller... She wrote many things, which he published... About four months after her arrival at Paris, she became acquainted with Mr. Gilbert Imlay, a native of the United States of America... Always entertaining the most violent prejudices against the condition of European marriages, she yet took upon herself the duties of that state without the ceremony... she refused to be actually married to him, from romantic notions of keeping him free from family embarrassments, and, perhaps, from the obstinate vanity of adhering to opinions she had once declared... But the altered conduct of Mr. Imlay drove her to desperation, and she twice attempted to put an end to her life, but was prevented... [She later] entered into a similar arrangement with Mr. Godwin... after, however, Mrs Godwin found herself pregnant, she thought it better to submit to marriage, than to that exclusion from society to which living without it would subject her... She appears to have lived very happily with Mr. Godwin, until September the 10th, 1797, when she died in childbed in great agonies; afflicted at separating from her husband, but without seeming to entertain a thought of a future state’.

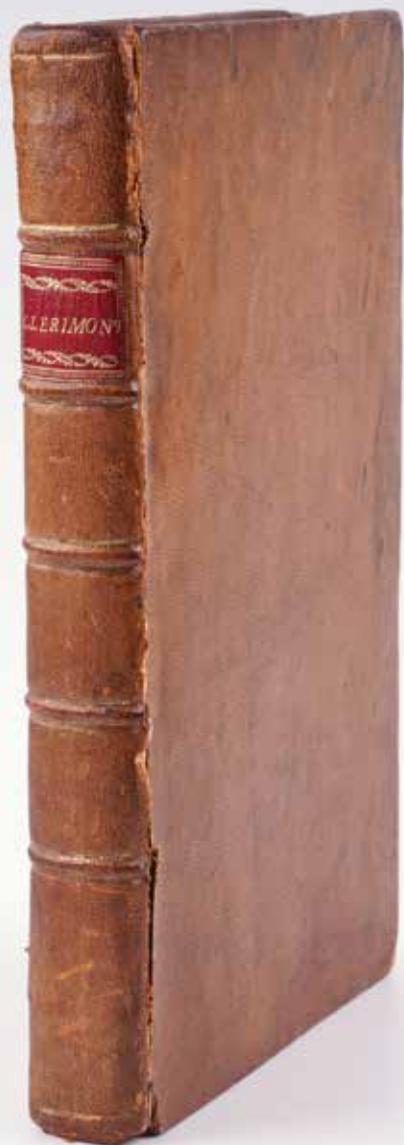


Betham's Biographical Dictionary is remarkable for its extensive treatment of women writers, scholars, and artists from ancient to contemporary times, including entries on women of radical and risqué reputation like Mary Wollstonecraft, Catherine Macaulay, and Mary Robinson alongside Sappho, Zenobia, Sulpicia, Marie de France, and Properzia de' Rossi... Featuring accounts of ambitious women who were often cheated out of financial security by male relations, Betham's dictionary includes numerous examples of artists, such as a blind unmarried centenarian woman poet, and a profusion of 'Sapphos' of Greece, Rome and Europe' (Elisa Beshero-Bondar, *Women, Epic, and Transition in British Romanticism*, p.92).

Belonging to a large family, she made strenuous efforts to turn her talents to practical account, and she exploited her large miscellaneous historical reading effectively in her *Biographical Dictionary of the Celebrated Women of every Age and Country* (1804). Though fragmentary and unsystematic it is an entertaining work, and a genuine contribution to contemporary efforts to enhance the status of women' (ODNB).

This work was reprinted in the same year by the same publisher: the title page is unchanged but the text has been entirely reset. Both editions include a very similar list of errata: in the present edition, 22 errata are given on the final leaf whereas in the pp. 852 edition, there is a list of 24 errata on a separate leaf bound at the rear. Curiously, just the two additional errata have been corrected in this pp. 774 edition and the other 22 errata left as errors in the text and included on the errata list. This suggests a very hurried reprint on the part of the booksellers, perhaps to meet an unexpectedly high demand for the book.

OCLC lists copies of the pp. 852 edition at BL, BN, Edinburgh University, Liverpool, Bodleian and UC Riverside and of this pp. 774 edition at Columbia, Yale, Folger, Minuteman and Waterloo.



L. ERIMON

scarce provincial novel in unusual format

43. BRISCOE, C.W.

Clerimont, or, Memoirs of the Life and Adventures of Mr. B*****. (Written by Himself.) Interspersed with Original Anecdotes of Living Characters. Liverpool, Charles Wosencroft, 1786.

FIRST EDITION. *8vo in fours (208 x 120 mm), pp. vi, [7]-351, in contemporary sheep, front joint weak, some general wear to binding, red morocco label lettered in gilt.* \$6000

A scarce provincially printed novel charting the life and adventures of a feckless but charming rogue. Printed in Liverpool, in an unusual format for a novel, it tantalisingly combines an arch style with the possibility that its claims to being a factual account - that old turkey - might in this case actually be true. Whatever the answer to that tricky question, the romps and romantic escapades of the hero make for a very good read as we follow him through Manchester, Dublin and Liverpool to London.

With a humorous dedication ‘To his most Potent, Puissant, High and Mighty Serene Highness, The Lord Oblivion’ which begins, ‘Voracious Sir, Without leave, I presume to dedicate the following labors of my pen to you, not like a number of my contemporary brethren, whose works involuntarily fall to your share; no, revered sir, I step out of the common tract of writers, who pretend to consign their works to immortal fame, which, only mistaking, are in reality [sic] meant for you; but as a benefit, if conferred with an ill grace, loses much of its intrinsic value, so these, my lucubrations, [as no doubt all revolving time will give them into your possession] will come with a much better appearance, presented to you, thus freely, from myself’.

ESTC t68953: BL (2 copies), Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill. Garside, Raven & Schöwerling 1786:19.

'I want to be my original and my imitation... [Rousseau] I take you for my Mentor'

44. HUERNE DE LA MOTHE, François-Charles (18th cent).

L'Enfantement de Jupiter, ou la Fille Sans Mère. Première [-Seconde] Partie. Amsterdam [ie Paris?], 1763.

FIRST EDITION. 12mo (165 x 90 mm), pp. [iv], 239, [1]; [iv], 170, both half-titles present, engraved headpieces to both parts carefully coloured in yellow, in contemporary pale polished calf, triple gilt filets to upper and lower covers, an unusual treatment of the calf resulting in a pattern of very thin lines, small surface tear on the front board and some staining on the lower board, spine attractively gilt in compartments with floral tooling, red morocco label lettered in gilt 'La Fille sans Mere', marbled endpapers, binder's ticket and possibly bookplate removed, red edges and green silk marker. \$2000



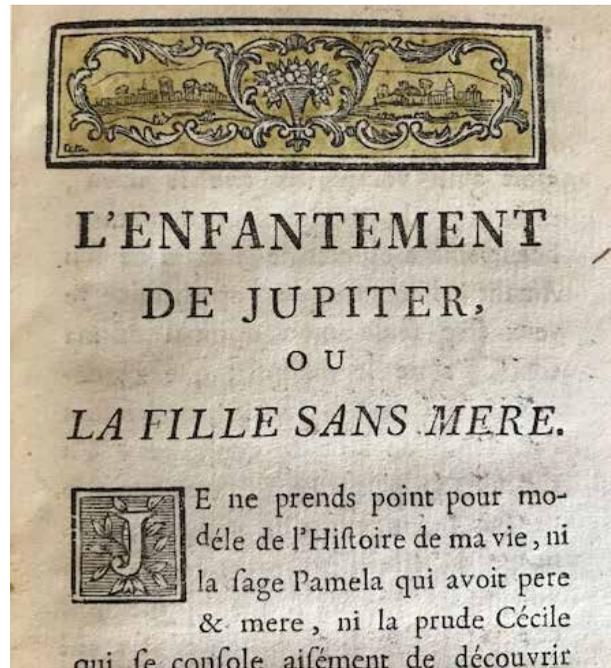
A scarce imitation of Rousseau featuring a feisty heroine of uncertain birth. Written in autobiographical style, the novel parodies the memoir-novels topping the best-seller lists of the time such as Marivaux' *Vie de Marianne*. It is a romantic adventure story, satirical and conversational in tone, recounting the travels and adventures of Margot des Pelotons, 'une fille du peuple'. The story begins, traditionally enough, with a humorous account of the circumstances of her birth and proceeds to a description of the three claimants to the title of 'mother', including an explanation of the origins of her rather strange name. Alongside the narrative of Margot's life, her amorous adventures and exploits, Huerne de la Mothe sustains a commentary, partly sub-textual, on the genre of the novel. A footnote early in the novel explains that all philosophical maxims in italics are taken either from Rousseau's *La Nouvelle Héloïse* or from his *Émile*.

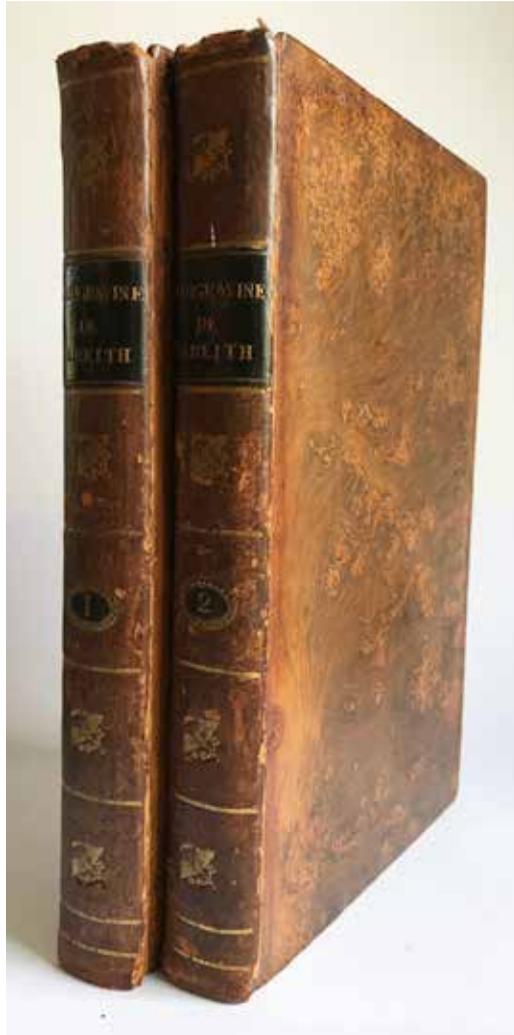
'Je ne prends point pour modèle de l'Histoire de ma vie, ni la sage Pamela qui avoit pere & mere, ni la prude Cécile... Je ne prends point pour original ni la Paysanne à vertus postiches, ni la Marianne au vernis philosophique; la vérité ne me plait que dans sa nudité. Enfin, je ne prétends point me comparer à la tendre Julie du Philosophe de Genève, dont le coeur étoit aussi voluptueux que le mien... Je veux être seule mon original & ma copie. J'aime le naturel... A moi! mon cher J.... J.... R.... je vous prends pour mon Mentor'.

Another edition was published later the same year with a 'Londres & Paris' imprint and it subsequently appeared under the title *Histoire nouvelle de Margot des Pelotons, ou la galanterie naturelle*, Geneva 1775 and 1776.

Outside Continental Europe, OCLC lists BL, Yale and McGill.

MMF 63.32; Cioranescu 34283; Gay II, 568.





45. WILHELMINE, Margravine, consort of Friedrich, Margrave of Bayreuth (1709-1758).

Memoirs of Frederica Sophia Wilhelmina: Princess Royal of Prussia, Margravine of Bareith, Sister of Frederic the Great. Written by Herself. Translated out of the Original French. In two volumes. Vol. I [-II]. London, Henry Colburn, 1812.

FIRST EDITION IN ENGLISH. *Two volumes, 8vo (210 × 125 mm), pp. [iv], 374; [ii], 376, tear on II, 323, into text but with no loss, in contemporary free-style tree calf, slightly worn, flat spines gilt in compartments, black morocco labels lettered in gilt, black oval numbering pieces numbered in gilt.* \$950

An attractive copy of these scarce memoirs by Wilhelmine, Margravine of Beyreuth, sister and life-long confidante of Frederic the Great. Originally written between 1748 and her death in 1758, the manuscripts of Mémoires de ma vie are preserved in the Royal Library of Berlin. Two editions were published in 1810, one in German and one in French and there have been numerous subsequent editions. A woman of remarkable intelligence and talents, she transformed Bayreuth into a mini-Versailles, with grandiose building projects - opera houses, theatres, palaces - and a vibrant intellectual and musical life (she was also a composer and lutenist), making it one of the intellectual centres of Germany, filling the court with writers, musicians and artists.



SHELF 10

Illustrated Books and Art

46. [BOOK OF TRADES AND COSTUMES.]**LENGHI, Giacomo (19th. cent.).****FERRARI, Filippo (19th. cent.).**

An Album of Italian Trades and Costume plates, Naples and Rome? circa 1824-1835.

Folio (305 x 220 mm), 30 plates, all hand-coloured, mostly with tissue guards, and one gouache painting, some of the plates lettered in hand on the verso (very neatly) 'Dorothea Power, March 21st 1835', in contemporary or slightly later half leather over brown marbled boards, slightly worn, inscribed 'Constance Hastings, Sharavogue, from Granny'. \$4500

A delightful album of trades and costumes comprising 8 plates illustrating trades engraved by Giacomo Lenghi (not all signed), 22 costume plates by Ferrari (mostly signed) and one unsigned gouache painting to the same style as the costume plates. This is an interesting copy, where the plates in the first series have each been inscribed in a neat hand on the verso, 'Dorothea Power, March 21st 1835', suggesting either an amateur (but accomplished) female colourist or simply an early female provenance, meticulously signed. Besides the engravings is a well executed painting depicting a lady in elaborate costume on a mountain path. This is untitled and unsigned (200 x 128 mm) and has a black ink line for a border. It is bound in the second series, suggesting that it is a copy of a known plate supplied for this collection.



The album is made up of engravings from two well-known collections: the first from a series of Neapolitan engravings by Giacomo Lenghi, some with the help of Augusto Ledoux, a seller of lithographs who is known to have run a shop in Naples in the 1840s and 1850s but from this evidence must have been active also in the mid 1830s. Lenghi supplied his elegant engravings of trades and costumes to several different booksellers. The plates were offered for sale both separately and in bound collections and surviving sets contain different plates and usually no title-page. Lenghi's plates contain bold and expressive drawings of figures, brightly coloured, with background detail only to the lower part of the plate and with no border. These plates are all signed in manuscript on the verso by Dorothea Power, dated 1835, suggesting perhaps that she was the colourist. The dating also makes these an early example of Lenghi's engravings.

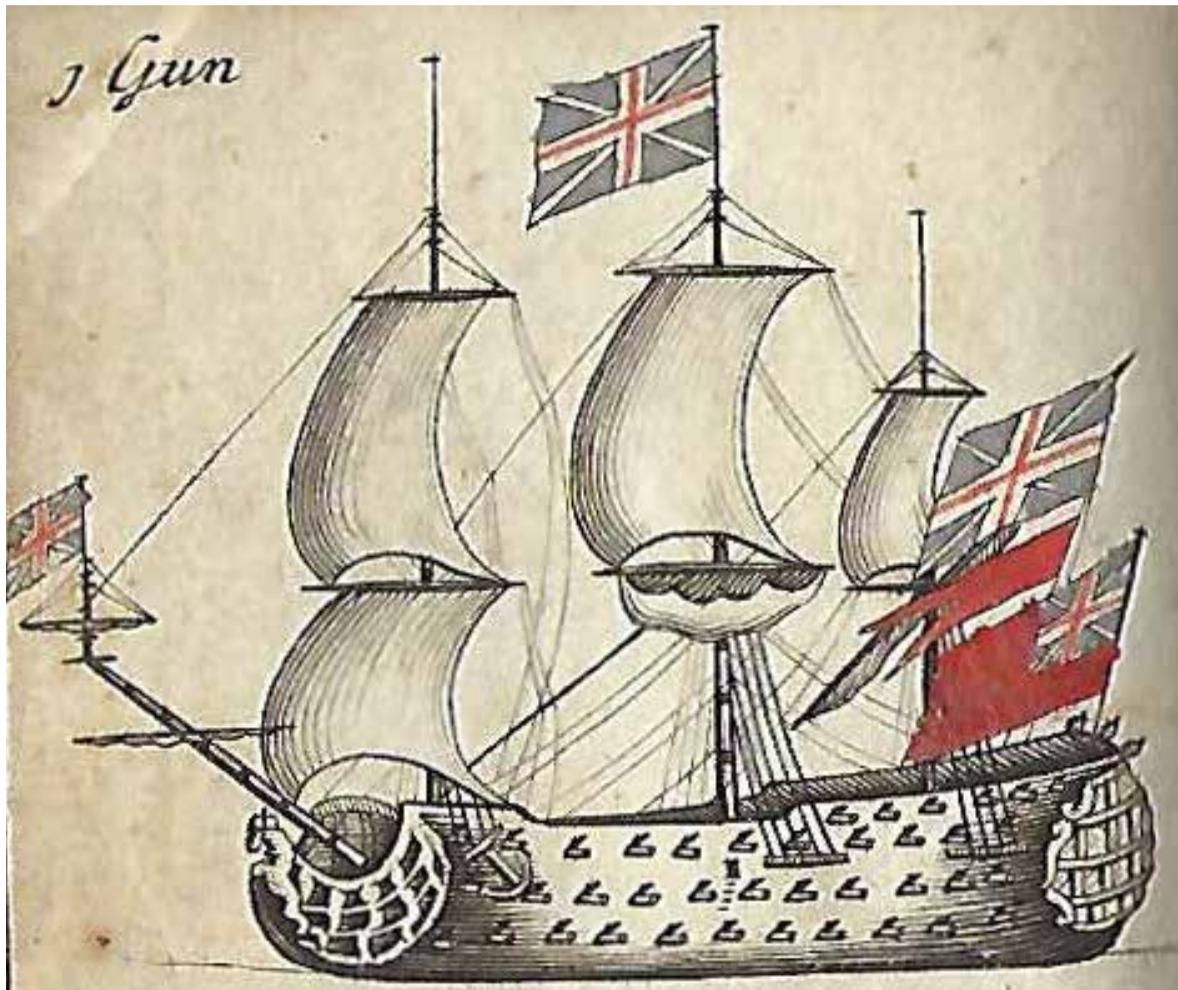
The plates in the second series appear to be early examples of engravings by Filippo Ferrari, disciple of Bartolomeo Pinelli, whose great costume collection, *Nuova Raccolta di Costumi di Roma e suoi Contorni*, was published in Rome in 1838. The engravings are in a slightly different, more formal style to the Lenghi engravings, and are drawn within a single ruled border with a plate mark measuring 215 x 140 mm. The plates are mainly signed and each one bears a caption; several of them are dated either 1824 or 1825. The exception is the gouache painting which is to style but for the addition of sky and which is neither labelled, signed or dated, though it is tempting to think that it might be by Dorothea Power.



The plates are as follows: *Series I, Lenghi*: Ritorno della Madona dell'Arco; Venditore di Sorbetto; Brigante Calabrese; Briganta Calabrese; Venditrice di Uova; Vendite d'Olio; Ritorno della Madona dell'Arco and Facchino Napolitano. *Series II, Ferrari*: Donna Ciociara; Eminente di Roma; Donna di Nettuno, 1834; Donna di Norcia; Donna di Frascati; Donna di Tagliacozzo; Donna di Civita Castellana, 1822; Ciociaro, 1825; Donna di Ponte Corvo; Donna di Sezze; Fusagliaro Costume di Camerino, 1825; Matriciana; Donna di Cingoli; (Painting - see above); Donna di Palestrina, 1825; Donna di Alatri, 1825; Donna di Pofi; Donna di Sora di Campagna; Donna di Terni, 1825?; Donna dell'Aricia; Donna di Filettino; Donna di Cori and Donna di Castel Madama.

Provenance: Pasley, Constance Wilmot Annie Hastings, Lady (1870-1922), presented to her by her grandmother from Sharavogue, a family property in Ireland that burnt down in 1920 and offered here by descent to Lady Constance's granddaughter, Thomasina Beck.





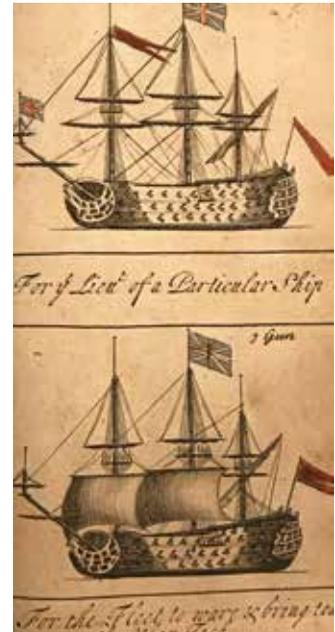
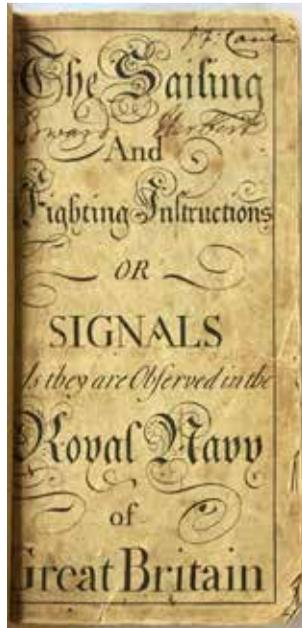
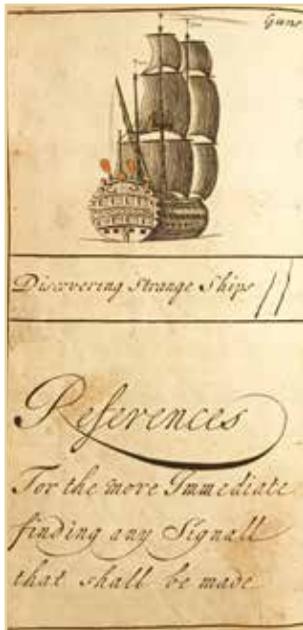
47. GREENWOOD, Jonathan.

The Sailing and Fighting Instructions or Signals; as they are observed in the Royal Navy of Great Britain. London, 1715?

FIRST EDITION. *12mo (153 x 80 mm), pp [iv], 140, engraved throughout, title page soiled and dog-eared, each leaf printed on one side only (except for the title-page which is also printed on the verso) and bound so that the printed sides face each other, all pages containing two images with text below, all flags hand coloured in red, blue or yellow ink, except for two section titles within elaborate engraved borders ('Signals by Night' and 'Signals in a Fog') and a final page and a half of engraved text, 'References', rebound in full calf, simply ruled and lettered in gilt, with the contemporary ownership inscription on the blank verso of the final page 'This book is mine, (name hard to read, but possibly) Jacob Earl' and with contemporary inscriptions on the title-page of 'J.F. Lane' (?) and Edward Herbert.* \$6750

The first naval signals book to be printed in the English language, this is a rare and delightful work, containing an extensive selection of illustrations of ships and canons, mostly with contemporary hand-colouring of the signals. Unofficially produced by a private publisher rather than under the auspices of the Admiralty, Greenwood's pocket sized book attempted to clarify the signals portion of the various instructions issued by the commanders-in-chief of the fleet and present them with clear illustrations and simple notation. Greenwood's guide went further and added a number of signals not currently in use by the fleet. The book consists of 72 leaves, all engraved, five (including the title-page and section titles) including engraved text, one leaf partly text and bearing one illustration of a ship and 66 leaves containing two illustrations of ships or canon, mostly with contemporary hand-colouring for the signals.

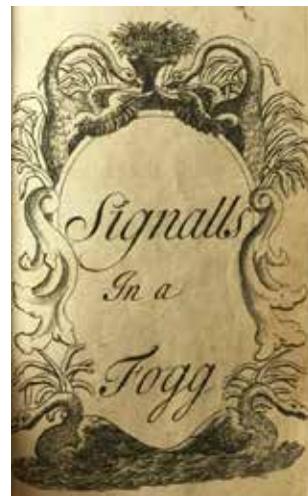
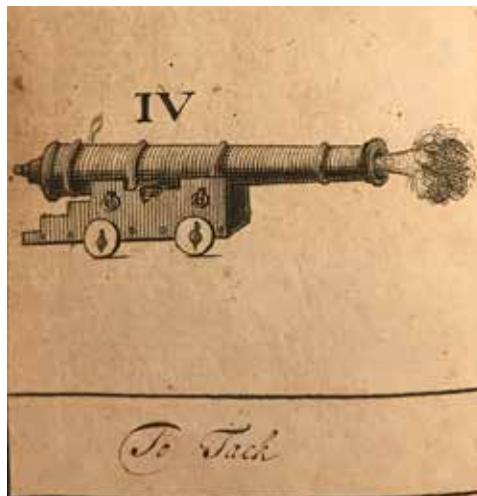
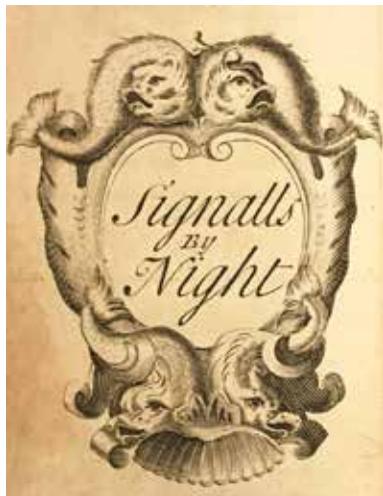
“The year 1714 saw the issue of the first signal book. This curiously enough was a private venture of one Jonathan Greenwood ... No doubt this duodecimo sized book was much more convenient than the folio sized Instructions. Each signal is represented by a drawing of a ship flying the flag or flags of the signal at the proper place, the purport being added underneath, a method at use in the French navy at least twenty years earlier ... Apparently, although the Instructions were regarded as confidential the signals were not, as the work is described as, ‘designed to supply the Inferior Officers who cannot have recourse to the Printed Instructions’ (Perrin, British Flags, p. 163).



The two page dedication, which begins on the verso of the title-page and is signed by the author, is to the six Lords Commissioners of the Admiralty. One of these was Sir George Byng, father of Admiral John Byng, who was controversially executed after the loss of Minorca in 1756, prompting Voltaire's famous phrase 'pour encourager les autres', used to describe the event in *Candide*. Occasionally this work appears to have been issued with a frontispiece portrait of King George by Cole, serving as an advertisement for bookseller George Green, with the caption 'All sorts of Books bound and sold by George Green in Whiterose Court Coleman Street'.

ESTC T120218 at BL, NLS, Huntington, Indiana, Brown, New York Historical Society, New York Public Library, Society of the Cincinnati, Stanford and Yale.

Adams & Waters 1890; see Corbett, *Fighting Instructions* pp. 233-234.





prints for British tourists in Italy

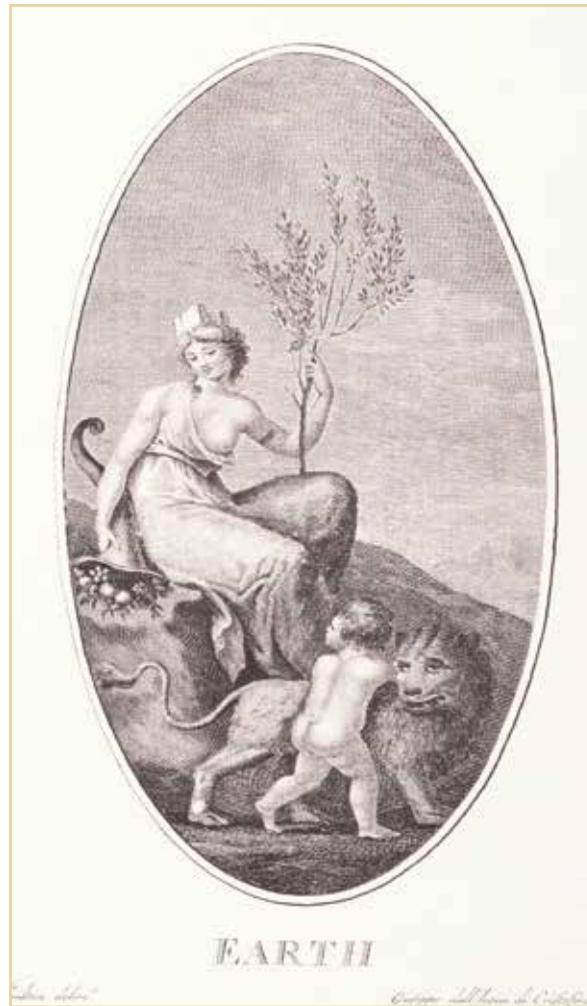
**48. HAMILTON, William RA (1751-1801), after.
DALL' ACQUA, Giuseppe (1760-circa 1829), engraver.**

[The Four Elements.] Earth. Wind. Fire. Water. Northern Italy, 1787.

Four sheets, (362 × 260 mm), stipple-engraved prints, platemarks measuring 246 × 177 mm, the images presented in elegant slim ovals (198 × 98 mm), double ruled, each plate bearing an English title of one of the elements and signed 'W. Hamilton delinet' and 'Giuseppe dall' Acqua di Cristoforo scul. 1787', the first print (Earth) also with 'no. 343', two pin-holes at the top of each sheet, with very light creasing and soiling but generally a very fresh, clean set with generous margins. \$4000

A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market. The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version.

The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805.



Hamilton contributed illustrations to Bowyer's *History of England* and Thomas Macklin's Bible, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

'[Hamilton's] pleasantly plump and youthful figures were better suited to the less pretentious format of book illustration than that of history painting. His attractive romantic scenes appear in many editions of 18th century poets... Hamilton was capable of being an accomplished draughtsman in a variety of styles; his album of drawings (London, V&A) includes work reminiscent of Henry Fuseli and Angelica Kauffman as well as more distinctive compositions nervously constructed with repeated, scratchy strokes of the pen' (Geoffrey Ashton in *Grove Dictionary of Art*, online).

We have traced only one copy of these prints, a coloured and framed set appearing at auction in Rome, 28 October 2014. In addition to the V&A album cited above, the Huntington Library has another sketchbook of drawings by Hamilton.



title-page date completed in manuscript ... on presentation by the author?

49. SCHELLENBERG, Johann Rudolph (1740-1806).

Studien für geübtere Anfänger. Ein Duzend neue abwechselnde Gegenden in Winterthur. Winterthur, 1782.

FIRST EDITION, PRIVATELY DISTRIBUTED. *4to, (235 × 175 mm), engraved pictorial title page and 11 further numbered engraved plates, (plate marks between 157 and 151 × 112), the first plate with two landscape engravings one above the other, all the others single portrait landscapes, in contemporary olive green boards, worn at extremities, spine chipped.* \$5000

A delightful suite of plates for young children which appears to have been produced for private distribution by the artist to friends, pupils or patrons. Evidently intended for presentation over a period of years, the title-page is dated '178-', with the final digit left blank to be completed in manuscript: in this copy it has been filled in as '1782'. Lonchamp cites only examples filled in as '1783' and '1784', making this a fairly early presentation, though there is a known copy dated '1781' (and one undated example, with the title-page left blank).

The title page depicts a woodland scene with a little boy hard at work with his drawing board, accompanied by a thoughtful older girl, who looks out at the reader with a penetrating gaze. The first of the plates includes two scenes, both landscape format, one above the other, and both depicting water scenes with no figures. The other eleven plates are all portrait landscapes, depicting scenes around Winterthur, with mountains, dizzy ravines, farm scenes, rivers and waterfalls.

Ein Duzend
neue abwechselnde
Gegenden
von

J. Rod. Schellenberg

in

Winterthur.

1782

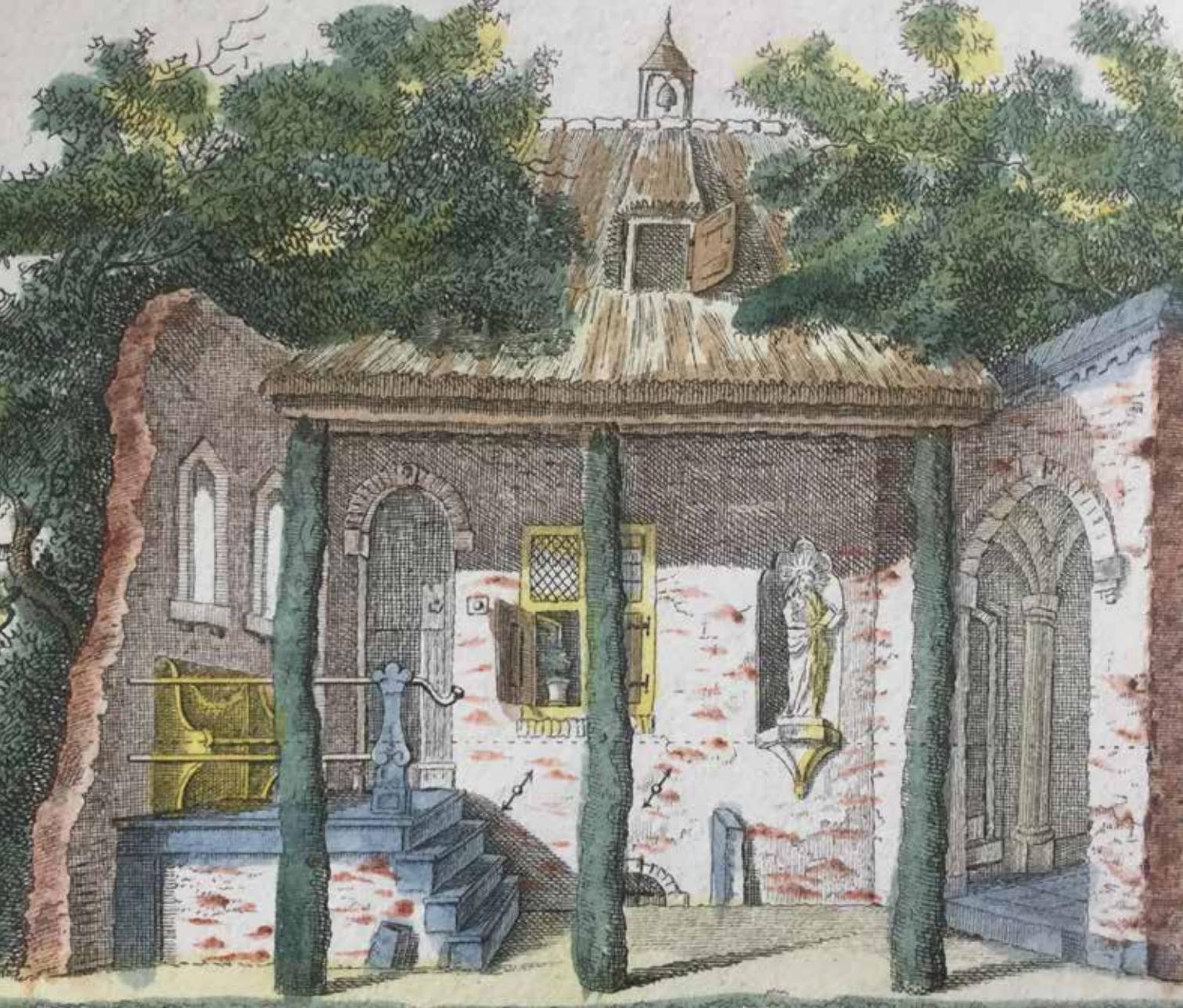


Each of the full-page landscape plates include figures relating in different ways to the landscape, such as little boys playing a game on a bridge over a river, an elegant figure gazing in awe at a distant waterfall and a naked girl who, sitting on a rock in the shallows of a lake, appears to be washing her feet.

This collection, specifically intended for children, may have been born out of the success of Schellenberg's twelve leaf folio collection of Swiss views, published in 1779. In 1786, the present suite was reprinted in a commercial edition in Augsburg under the direction of Annert.

Lonchamp, *Manuel du bibliophile suisse* 2633; Rümman, *Die illustrierten deutschen Bücher des 18. Jahrhunderts* 1016. No copies traced in America.





50. VAN LAAR, Gijsbert (1767-1829).

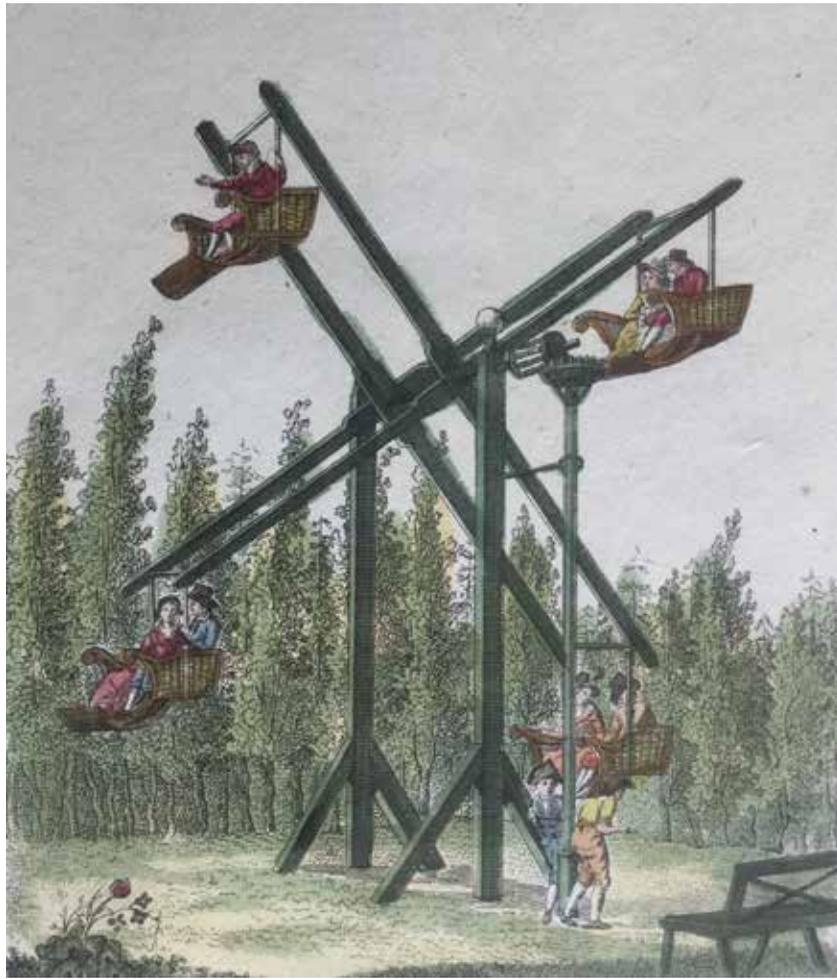
Magazijn van tuin-sieraaden. Of verzameling van modellen van aanleg en sieraad, voor groote en kleine lust-hoven, voornamelijk van dezulke die, met weinig kosten, te maaken zijn. Nieuwe uitgave, etc. Zalt-Bommel, Noman & Zoon, 1819.

FIRST EDITION. *24 volumes, large 4to (29 x 23cm), comprising a total of pp. 100 text and 190 engraved hand-coloured plates: 1: [4], [iv], pl. I-VIII, 1-8pp.; 2: 9-12pp., pl. IV-XVI; 3: 22-26pp., pl. XVII-XXIV; 4: 17-20pp., pl. XXV-XXXII; 5: 21-24pp., pl. XXXIII-XL; 6: 25-28pp., pl. XLI-XLVIII; 7: 29-32pp., pl. XLIX-LVI; 8: 33-36pp., pl. LVII-LXIV; 9: 37-40pp., LXV-LXXII; 10: 41-44pp., pl. LXXIII-LXXX; 11: 45-48pp., LXXXI-LXXXVIII; 12: 49-52pp., pl. LXXXIX-XCVI; 13: 53-56pp., XCVII-CIV; 14: 57-60pp., pl. CV-CXII; 15: 61-64pp., CXIII-CXX; 16: 65-68pp., pl. CXXI-CXXVIII; 17: 69-72pp., pl. CXXIX-CXXXVI; 18: 73-76pp., CXXXVII-CXLIV; 19: 77-80pp., pl. CXLV-CLII; 20: 81-84pp., CLIII-CLX [CLV repeated]; 21: 85-88pp., CLXL-CLXV; 22: 89-92pp., CLXIX-CLXXVI; 23: 93-96pp., CLXXVII-CLXXXIV; 24: 97-100pp., CLXXXV-CXC, the edges of the text leaves uncut and sometimes dusty, in the original blue printed wrappers, spines occasionally rubbed, edges of wrappers of Vol. I a bit dampstained, with the contemporary autograph of W.J. Beijerinck to all front free endpapers.*

\$9500

An exceptional copy of the second edition of this classic work on garden architecture. Lavishly illustrated with 190 hand-coloured plates, this copy is remarkably preserved in the original wrappers showing the 24 original instalments. A fresh, clean copy of the deluxe coloured version of this work.

First published by Allart in Amsterdam between 1802 and 1809, this is the first real theorisation of landscape gardening in the Netherlands, written by the gardener and garden designer Gijsbert Van Laar. Inspired by the English garden, it is addressed not to the wealthy nobility but to the



middle classes, for whom it provided elegant and enjoyable, but cheaper, alternatives to the complex patterns of stately grounds: 'For what is more suitable for the hard-working Dutchman than that he should have rest from his labours in the calm retreat of his garden'. Each instalment of the 'Storehouse of Garden Ornaments' provides two garden plans, usually graced with ponds, and scattered with letters marking bridges, pagodas, columns and other such ornaments, all illustrated in colour in the remaining plates.

'Van Laar's compendium distinguishes itself [...] from [...] earlier Dutch works by an unusual request to its readers in the preface to take part in the information-gathering and design process. Each reader is invited to send his own designs of garden plans and ornaments for discussion and publication so that an open exchange of ideas on garden art might develop to the benefit of all' (Sellers, *The Romantic Landscape*, p.5).

Landwehr 100.



