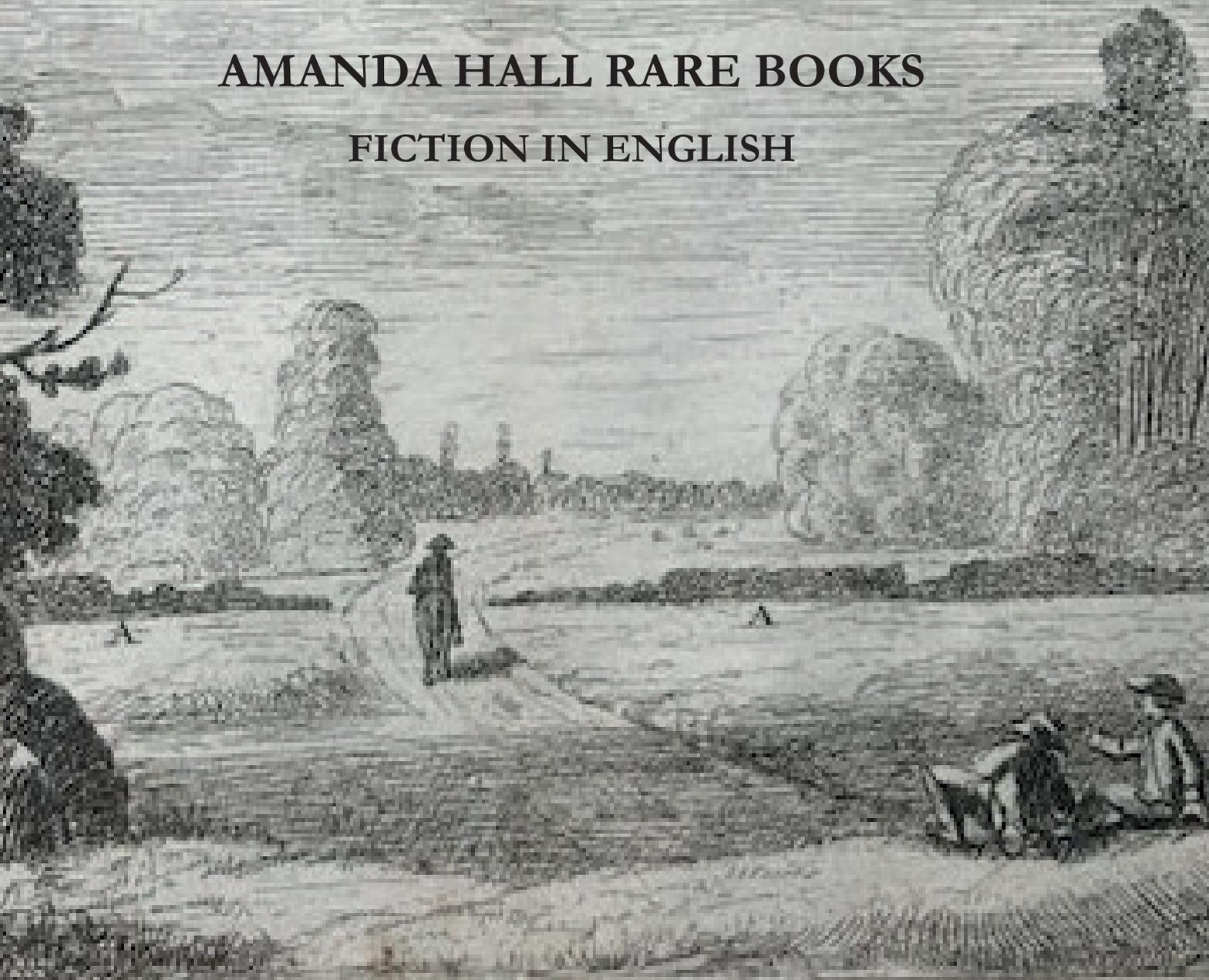


AMANDA HALL RARE BOOKS

FICTION IN ENGLISH



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Cover illustration is taken from item 20, Douglas; frontispiece from item 4, Kilner.

Fiction in English

Welcome to another Imaginary Book Fair Booth, this time courtesy of the ABA and their Summer Edition of Firsts Online. It certainly doesn't feel very much like summer here in stormy Berwick St. John, although this week the Weeping Ash sprouted its first new leaves, so spring at least must be here.

Thank you for taking the time to pause in our virtual booth. One of the special themes of this edition of Firsts Online is Fiction, so I thought it would be fun to fill our stand entirely with novels. So we are happy to offer 21 works of English fiction: novels, fairy tales and children's fiction, mainly recent acquisitions, arranged on 7 theoretical shelves. If you would like to see more photographs of the books, there are many more on the Firsts Online website, which is live until Tuesday 25th May.

Please step inside and enjoy our selection of rakes, romantics, and rebels, giants, Dukes and jokers, gamblers, girls and ghouls, animals, aristos and adventurers ... and much more besides.

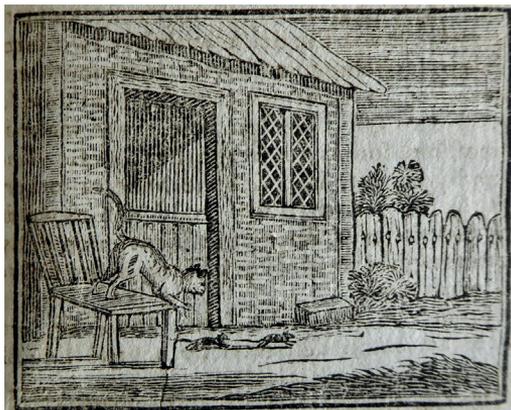


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SHELF 1

Fiction for Children:

1. BUNYANO, Stephano.

The Prettiest Book for Children; Being the History of the Enchanted Castle; Situated in one of the Fortunate Isles, and Governed by the Giant Instruction. Written for the Entertainment of Little Masters and Misses. By Don Stephano Bunyano, Under Secretary to the aforesaid Giant. London, E. Newbery, 1790?

24mo, gathered in 8s, woodcut frontispiece and pp. [3]-122, [6] advertisements, listing 71 titles, rules on the title-page, with one further full-page wood-engraving (at p. 30) and 14 woodcuts in the text, in the original Dutch floral boards, joints weak but stitches holding, spine largely missing, surface of boards a little scuffed, with a delightful decorative inscription on the recto of the frontispiece (A1), in brown ink, reading 'Miram Halfacree [sic], March 30, 1805', with a sketch of a small sailing ship.

£6000



DON STEPHANO BUNYANO,

THE
PRETTIEST BOOK
FOR
CHILDREN;
BEING THE
HISTORY
OF THE
ENCHANTED CASTLE;

Situated in one of the
FORTUNATE ISLES,
AND GOVERNED BY THE
GIANT INSTRUCTION.

Written for the Entertainment of
LITTLE MASTERS AND MISSES,
BY DON STEPHANO BUNYANO,
Under Secretary to the aforefaid Giant.

LONDON:

Printed for E. NEWBERRY, at the Corner of St. Paul's,
Church-Yard.

[Price Six-pence.]

A charming and very scarce children's book printed by Elizabeth Newbery for the entertainment and instruction of young children, chiefly girls. Set in the Fortunate, or Happy, Islands which are situated some 1200 miles south of the Cape of Good Hope - although they are not to be found on most European maps - the story is narrated by the under-secretary of the virtuous ruler of one of the islands. This under-secretary, Stephano Bunyano, was called on business to England and decided to occupy himself on his journey by writing a history of the Enchanted Island, the residence of Giant Instruction.

As well as the obvious reference to John Bunyan, whose imagined lands made for popular (and suitable) children's reading, the figure of Stephano Bunyano is also clearly modelled on Lemuel Gulliver, as a fictional character narrating as fact the customs and geography of unknown far-flung islands. The Fortunate Isles, as unknown but idyllic societies, were not invented for this work but appear in classical mythology, cited amongst others by Plutarch, Pliny the Elder and Ptolemy. In this children's version, the islands 'are called Fortunate or Happy, because the air is remarkably pure and healthful, the weather always mild and temperate, and the soil extremely fruitful... they have different sects and parties there as well as here; but they are guilty of no persecution'. Among the islands, the smallest, which is less than three miles long or broad, is known as 'the Seat of Education' and is ruled over by Giant Instruction from his home, the Enchanted Castle.

On arriving at the Enchanted Castle, Bunyano tells us, visitors are met by Mr Alphabet who sets them to work identifying letters and syllables (see pp. 33-34 for the charts), and if the children progress to Mr. Alphabet's satisfaction, he invites them to read the golden verses on slates of white marble which are accompanied by little pictures hanging by silken threads. Mr Interpreter takes charge of the art work of the castle and shows the visitors paintings which illustrate the virtues of forgiveness, duty, respect, honesty and self-control. After the galleries, the visitor is taken to the Giant's Museum, run by Mr Set'em-right, who demonstrates the moral usefulness of objects, such as the money cup that shows the foolishness of greed. Chapter V (pp. 65-78) takes us to the Giant's Library, where our virtuous scholar giant spends most of his time.



‘As to the Library itself, it is indeed a very fine one, being full of a prodigious number of books in all languages, and upon every subject you can think on. But among the rest, there is a very pretty collection of little volumes, beautifully gilt and lettered, for the amusement of his children. A catalogue of most of which you will find at the end of this history, and may procure them, by applying to your old friend Mr. Newbery’ (p. 66). If the visitor is fortunate enough to meet the Giant in his library, he will most likely make a present of a Bible with an exhortation to read it. Following this he will introduce the visitor to his wife, the lady Good-example, and his five daughters, Miss Piety, Miss Patience, Miss Charity, Miss Sobriety and Miss Prudence.

The library visits concludes the tour of the Enchanted Castle and is followed by ‘A Dialogue written by Giant Instruction, for the Entertainment of good Girls; between Mademoiselle, Miss Julia, Lady Charlotte, Miss Harriot, Miss Sprightly, and Lady Maria’. This takes the form of a dialogue between a French tutor, Mademoiselle and her five young charges, the worldly counterpart of Giant Instruction’s five virtuous giant daughters. Mademoiselle tells the girls a series of short stories, beginning with ‘Blooming and Fair, a Fable’, in order to deliver - but sweeten - her moral instruction. Other narratives include fables and stories from scriptures and classical mythology.

Following the text are three leaves of advertisements for Elizabeth Newbery’s other works for children. The length and content of these advertisement leaves vary according to the edition. The first work listed in the advertisements present here is ‘Holiday Entertainments, or the Good Child’s Fairing’ and there are 71 books listed.

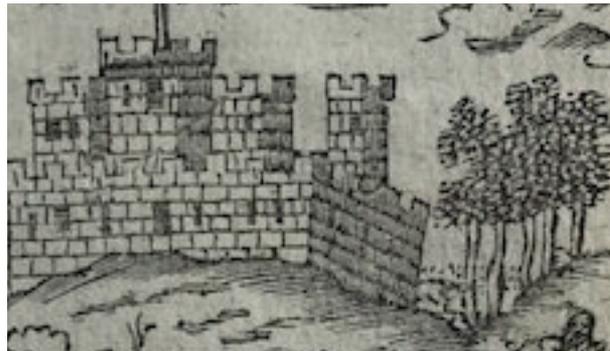
First published by J. Cooke in 1770, Osborne dates Elizabeth Newbery’s first edition to 1772. It was evidently something of a best-seller and numerous editions followed. Of Cooke’s 1770 edition, OCLC and ESTC (t58033) list only the BL and UCLA copies; ESTC lists four editions published by Elizabeth Newbery, held only at the Morgan (3 editions), Toronto and Peabody. A York edition of 1797, printed by Wilson Spence and Mawman, is listed by OCLC and ESTC (n20420) at UCLA only.



OCLC adds to this list, although it is unclear if they are different editions to those mentioned above: an Elizabeth Newbery edition ‘not after 1780’ and described as ‘Third Edition, undated’, (pp. 108) is held at Princeton, who also have an Elizabeth Newbery edition, ‘circa 1790’, where the advertisements list ‘Holiday Spy’ as the first work and an Elizabeth Newbery edition of 1772, (pp. 94). OCLC also mentions an Elizabeth Newbery edition, dated ‘1770s’, at the University of Florida. OCLC also lists a handful of editions, both by Newbery and Harris, in the early years of the nineteenth century.

The present edition is gathered in 8s. The last line of the title is ‘Under Secretary to the aforesaid Giant.’ There is a double rule above the imprint and a smaller double rule below the imprint, which is presented over three lines. The final line of the title-page is [Price Six-pence.]. The advertisements are on three leaves, pp. [6], and list 71 numbered works, the first of which is Holiday Entertainments, or the Good Child’s Fairing.

Roscoe J48 (4); Osborne p. 865; ESTC n38937, listing Morgan copy only.





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

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

FIRST EDITION. *12mo (170 × 100 mm), attractive engraved frontispice and pp. [vi], 212, engraved title-page vignette, tear to p. 85, through text but with no loss, in contemporary plain sheep, spine cracking, some scuffing to covers, plain spine ruled in gilt with faded ink title, headcap chipped, worn at extremities, with the contemporary ownership inscription of Ann Elliot on the front pastedown.* **£1400**

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

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

Roscoe J39 (1); Osborne II 900.



Musul or the Three Gifts.
page 29.

ADVENTURES
OF
MUSUL;
OR
THE THREE GIFTS;
WITH
OTHER TALES.

LONDON :

Printed by J. Bonfor, Salisbury Square ;
For VERNOR and HOOD, Poultry ;
And E. NEWBERRY, St. Paul's Church Yard.

1800.

3. 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.*

£2800

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.





4. KILNER, Dorothy (1755-1836).

The Life and Perambulation of a Mouse. In Two Volumes. Vol. I [-II]. London, John Marshall, ca. 1790.

Two volumes, engraved frontispiece to each volume and pp. [iii]-xii, [13]-91; [iii]-xi, [i], [13]-84, [6] advertisements, title-pages engraved with calligraphic lettering and vignettes, with 46 part page woodcut illustrations in the text (25 + 21), both volumes skilfully rebounded, with new endpapers, the final leaf of the first volume (which was torn, just touching one letter, and a little stained) laid down, final leaf a little stained, title-page of Vol. II with offsetting from the dark impression of the plate, in the original Dutch floral boards with the dominant blue dye particularly noticeable in the first volume. **£3600**

A delightful set of a scarce children's book, generally acknowledged to be Dorothy Kilner's best work. In it she follows the loveable mouse Nimble in his escapades through various households. Kilner's desire to instruct children is a given, but this is carefully achieved through entertainment as children are encouraged - both through the text and the illustrations - to enjoy following the mouse in his travels. The text is accompanied by two full-page frontispieces and a total of 46 woodcut illustrations in the text. These illustrations capture not only numerous hilarious incidents involving the mouse's interaction with the humans of the story but also portray charming details of daily life and childhood occupations.

The introduction to the second volume reads: 'It is now some months ago since I took leave of my little readers, promising in case I should ever hear any further tidings of either Nimble or Longtail, I would certainly communicate it to them: and as I think it extremely wrong not to fulfil any engagement we enter into, I look upon myself bound to give them all the information I have since gained, relating to those two little animals; and doubt not but they will be glad to hear what happened to them, after Nimble was frightened from the writing table by the entrance of my servant' (p. vii).



The
L I F E
and
Perambulation
of a
Wife.
In Two Volumes.

VOL. II.



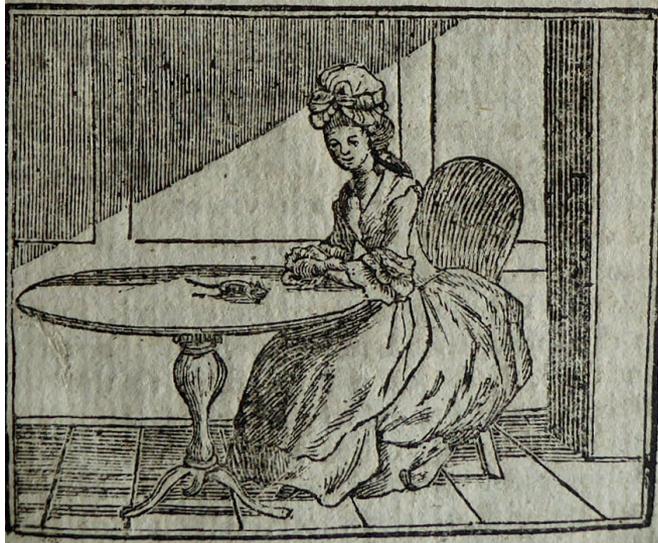
L O N D O N :

*Printed & sold by John Marshall, N^o 4
Aldermary Church Yard in Bow Lane.
& N^o 7 Queen Street Cheapside
(Price Six Pence in Gilt Paper.)*

In the *Guardian of Education*, Kilner's friend Mrs Trimmer described this work as 'one of the prettiest and most instructive books that can be found for very young readers. A book, indeed, which Mothers and even Grandmothers may read with interest and pleasure'.

First published in a single volume complete in itself in 1783. This is one of several editions of the two volume work to be printed by Marshall. In this edition, 'To the Reader' is signed 'M.P.', as in Mary Pelham (after Maryland Point), the pseudonym of Dorothy Kilner, and is undated. The catchword on I, 15 is 'colours' and below the imprint in both volumes the price is given as 'Price Six Pence in Gilt Paper'.

ESTC t92772, at BL, Bodleian, Harvard, Miami, North Carolina at Greensboro, Southern Mississippi and Yale. Gumuchian 3506; Osborne I p. 273 (the single volume first edition, imperfect).



MEMOIRS
OF THE
LIFE and ACTIONS
OF
Charles Osborn, Esq;

Natural Son to the E—l of A—e.

CONTAINING

An Account of his polite Education; his Loss of a vast Estate left him by his Father; his Distress, till relieved by an unknown Lady, by whom he had seven Children before he ever saw her; his Extravagancies; his eight several Marriages; his Intrigues; his turning Priest; with the vast Fluctuation of his Fortune, till resolving to live soberly, he not only married the unknown Lady, but became possessed of the great Estate he had lost; and made Restitution.

Written by himself in the Decline of Life.

D U B L I N :

Printed by and for M. WILLIAMSON, in Dame-
street. MDCCLII.

SHELF 2

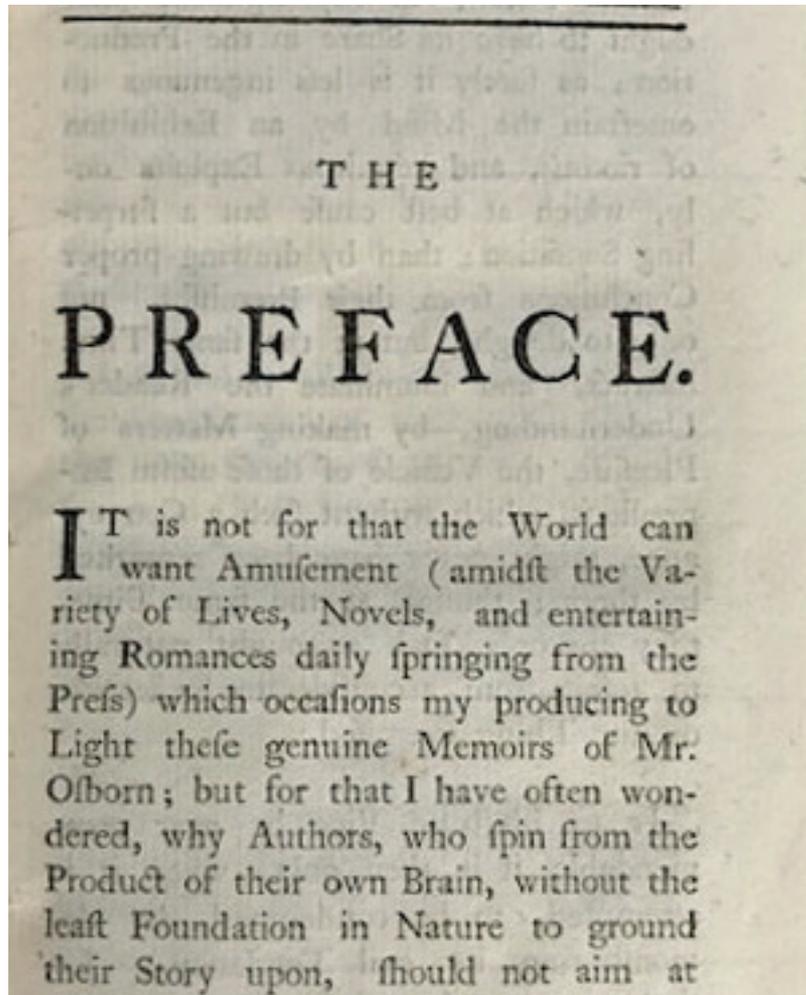
Rakes and Romantics:

5. [ANONYMOUS: 'OSBORN, Charles'.]

Memoirs of the Life and Actions of Charles Osborn Esq; Natural Son to the E_l of A-e. Containing An Account of his polite Education; his loss of a vast estate left him by his Father; his distress, till relieved by an unknown lady, by whom he had seven children before he ever saw her; his extravagancies; his eight several marriages; his intrigues; his turning priest, with the vast fluctuation of his fortune, till resolving to live soberly, he not only married the unknown lady but became possessed of the great estate he had lost; and made restitution. Written by himself in the decline of life. Dublin, Williamson, 1752..

FIRST DUBLIN EDITION. *12mo (170 x 100 mm), pp [ii], xii, 211, [3] advertisements (K10/v-K11/v) small hole to the lower margin of A3, not affecting text, puncture marks on inside margin from earlier stab holes, bound in contemporary sprinkled calf, surface of front board worn, plain spine with raised bands and brown morocco label lettered and ruled in gilt, wanting the front free endpaper but preserving an initial blank, with the ownership inscription of 'Hen. Moore 1752' (the '2' a little feint and resembling a '0') on the front pastedown. £3750*

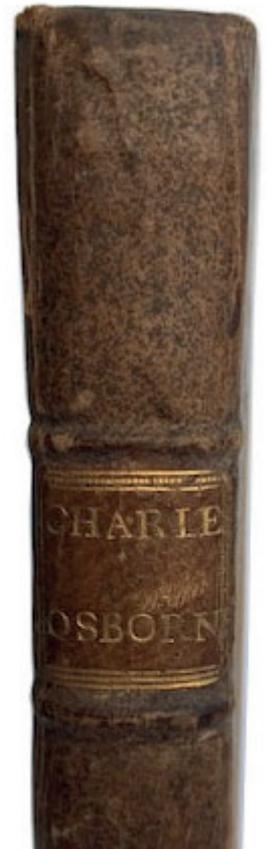
A scarce novel narrated in the first person and presented as the true memoir of the illegitimate son of an Earl and a gardener's daughter. Having been openly recognised and much indulged by the Earl during his life, and living in great style with his mother in one of the best houses in St. James's, Charles Osborn fully expects to inherit on his father's death. When this comes about, however, his uncle is quick to cite the law and hide the will that would have seen Osborn inherit.

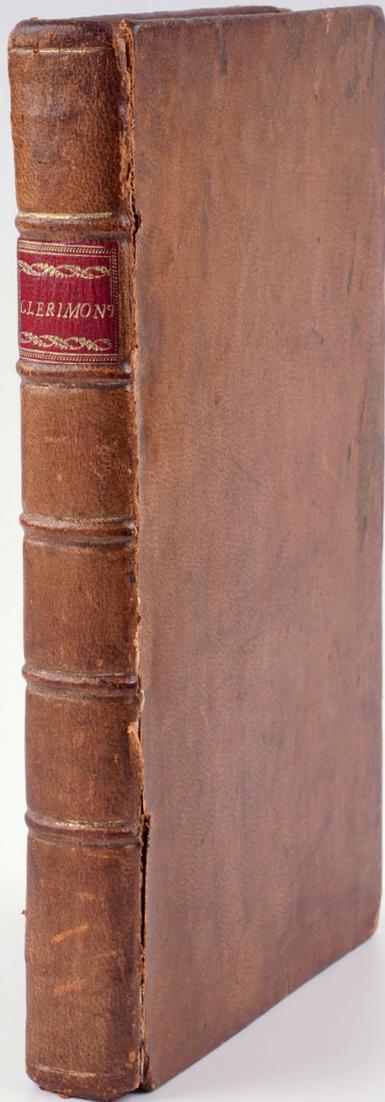


Deprived of what he perceived as his rightful inheritance, our young hero abandons all the early precepts of morality taught him as a child and goes completely off the rails, seeking fortune wherever he might find it, womanising throughout England and France, keeping numerous mistresses and committing bigamy, running into debt and turning to theft, flirting with religion and finally being reunited with the 'Incognita' of the early chapters, simultaneously finding himself to be his uncle's heir and inheriting his late father's estate. The use of the word 'actions' in the title suggests the eponymous hero to be more proactive than the average hero. Certainly, as a man of action, his memoirs abound with events largely of his own making and there is a much reduced role for fate: Osborn is not so much the unfortunate man as the foolish one, who puts his own gratification at the centre of his life and reaps the unhappy benefits. It is written with a self-conscious candour which adds to the illusion that the memoirs are genuine, despite the outlandish number of wives and deceptions practised during the course of the novel.

First published in the London edition of the same year, by M. Cooper: ESTC n6044 lists Penn and Harvard only. For this Dublin edition ESTC suggests pp. [5] of advertisements but adds a note to check this. Meanwhile, OCLC contains the information that Williamson's advertisements are on K10/v-K11/v, as in the present copy. Along with a smattering of novels, Williamson offers for sale a large number of educational works.

ESTC t217005, at Trinity College Dublin only; no other locations added in OCLC or Copac.
Not in Block.





CLERIMONT

scarce provincial novel in unusual format

6. BRISCOE, C.W.

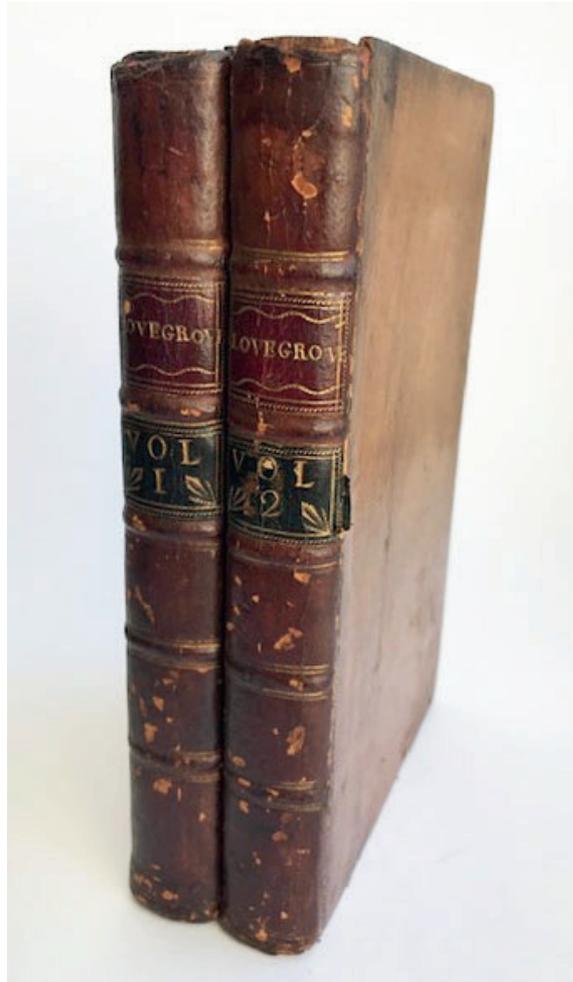
Clerimont, or, Memoirs of the Life and Adventures of Mr. B*****. (Written by Himself.) Interspersed with Original Anecdotes of Living Characters. Liverpool, Charles Wosencroft, 1786.

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.* **£4000**

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, at BL, Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill.
Garside, Raven & Schöwerling 1786:19.



7. MORELL, Charles, Sir, pseudonym of James Kenneth RIDLEY (1736-1765).

The History of James Lovegrove, Esq; In Four Books. Vol. I [-II]. London, John Wilkie, 1761.

FIRST EDITION. *Two volumes, 12mo (170 × 92 mm), pp. xiv, 291; [xii], 299, short tear on I, 143 through text with no loss, in contemporary calf, a little rubbed, spines darkened with a number of small surface chips and a small wormhole, head of spines chipped, joints slightly weak, spine ruled in gilt with red and black morocco labels lettered and numbered in gilt.*

£2600

Scarce first and only eighteenth century edition of this novel by James Ridley, sometime Chaplain to the East India Company, who wrote under the pseudonym Sir Charles Morell. Educated at Winchester College and then at both University and New Colleges, Oxford, where he took orders and became a Fellow, Ridley was appointed as Chaplain to the East India Company to help with their chapel and almshouses in Poplar. He left this post to serve as Chaplain to a marching regiment in the British Army and accompanied his regiment on the important British Expedition against Belle-Île in April 1761. Following the British victory, Ridley was hospitalised for some months in the French town of Le Palais and returned to England later that year, though his health was never fully to recover. Between his return from active service and his untimely death, he married, fathered three children and began a promising career as a writer.

This is the first of his two novels and was followed by *The Schemer, or the universal satirist, by that great philosopher Helter van Scelter*, 1763. Ridley also wrote an important imitation of the *Arabian Nights*, published as *The Tales of the Genii*, London 1764, under the pseudonym Sir Charles Morell, purportedly the former ‘Ambassador from the British Settlements in India to the Great Mogul’. The collection was very popular and ran to half a dozen editions, with translations into French, in 1766, and German, in 1786. The sustained popularity of Ridley’s exotic tales left its mark on more celebrated literature: most notably, one of the stories, ‘The Adventures of Abdullah the Merchant’, is thought to have inspired some of the imagery and language of

T H E
H I S T O R Y
O F
JAMES LOVEGROVE, Esq;
In F O U R B O O K S.

Forma bonum fragile est. OVID.

——— “ Look on Beauty ;
“ and you shall see 'tis purchas'd by the Weight
“ which therein works a Miracle in Nature,
“ making them lightest that wear most of it.”
SHAKESPEAR.

V O L. I.

L O N D O N :

Printed for JOHN WILKIE, at the Bible in
St. Paul's Church-Yard.

MDCCLXI,

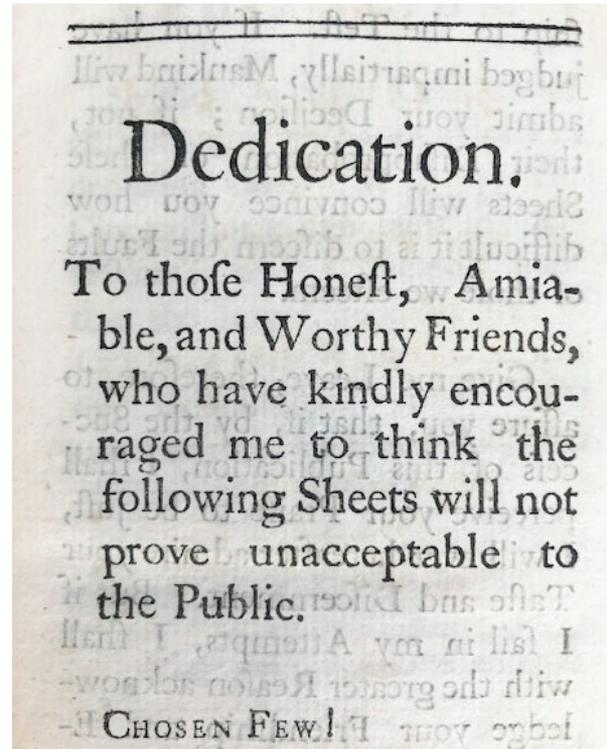
Coleridge's 'Kubla Khan'. Dickens was also an admirer: not only are Ridley's *Tales* mentioned in *Martin Chuzzlewit* and *Great Expectations* but Dickens also claimed that one of his earliest juvenile productions, 'Misnar, the Sultan of India' was based on one of Ridley's tales.

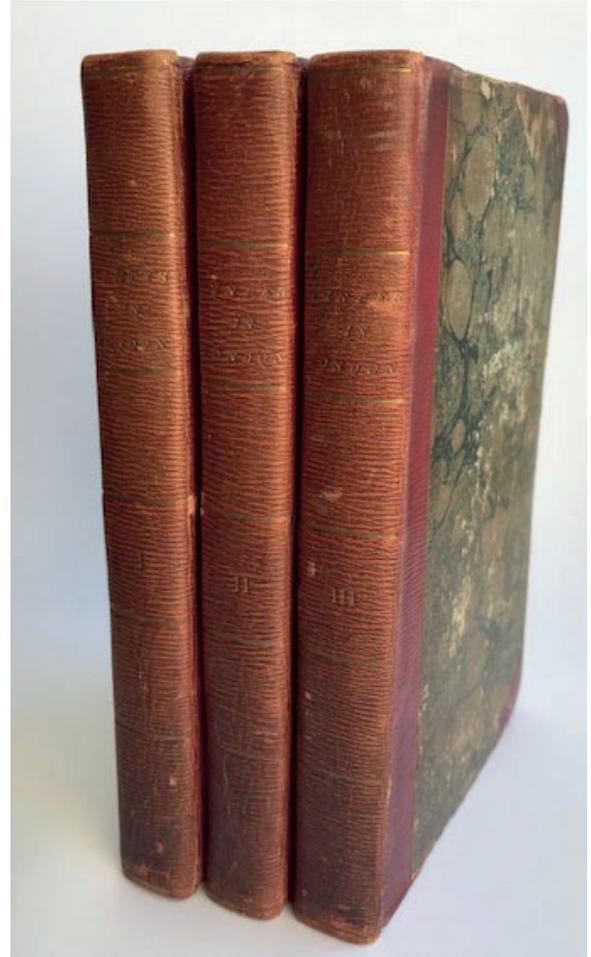
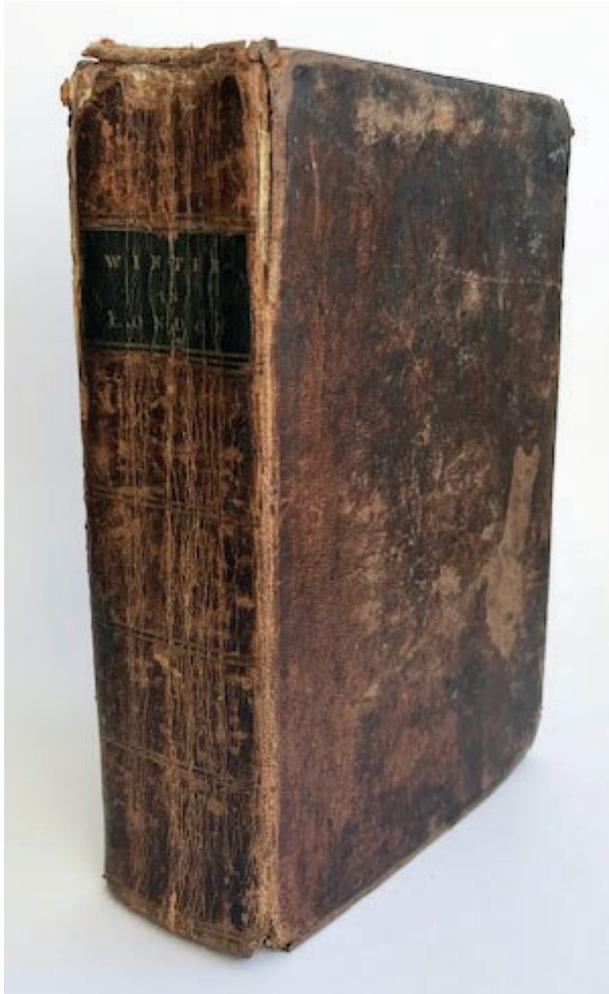
As a cleric, Ridley may have been a little embarrassed by the dismissive tone of the brief notices accorded to his novel in the contemporary press. *The Critical Review* had only this to say: 'Though we do not approve of our author's talents for novel writing, it must be confessed he is by no means destitute of taste, genius and invention. The conduct, however, of his piece is despicable, and beneath all criticism' (CR, XI, May 1761, p. 420). Against this, the *Monthly Review* was more succinct, if no more generous: 'Better than our common productions of the novel class; though not excellent' (MR, XXIV, May 1761, p. 352).

The History of James Lovegrove was Ridley's first book and this is the only eighteenth century printing. It was partly printed by William Bowyer, whose records show that 750 copies were printed. The next edition to be published was that of the Garland Press of New York which published an edition in 1974.

ESTC t57349, at BL, Lodz, Columbia, Harvard, Newberry, Rice, DLC and Chicago; OCLC adds McGill, Hawaii and Roehampton and a handful of theological colleges.

Raven 665; not in Hardy.





8. SURR, Thomas Skinner (1770-1847).

A Winter in London; or, Sketches of Fashion: a Novel, in three volumes. By T.S. Surr. Vol. I [-III]. Third Edition. London, Richard Phillips, 1806.

THIRD EDITION. *Three volumes in one, 12mo (170 × 97 mm), pp. vii, [i], 272; [ii], 276; [ii], 264; tear on II, 263, with loss of a few letters, some supplied in manuscript, burn hole through first two leaves of the final volume, touching three letters of the title and three words of the text, with some loss, corner of III, 95 torn with loss of page number, several other small tears, not touching text, ownership inscription excised from the first title but that of Henrietta Ross present on the titles of both other volumes, errors in the text corrected throughout, in pencil, some browning to text, in contemporary calf, worn, lower joint cracked, head and foot of spine chipped, extremities rubbed.*

£500

[with:] A Winter in London; or, Sketches of Fashion: a Novel, in three volumes. By T.S. Surr. Vol. I [-III]. Eighth Edition. London, Richard Phillips, 1806.

Three volumes, 12mo (175 × 97 mm), pp. vii, [i], 272; [iv], 276; [iv], 264; with the half-titles to the second and third volumes, marginal tear to II, F1, some dampstaining in text, in contemporary red straight-grained half morocco over marbled boards, flat spines ruled, numbered and lettered in gilt, the Hely-Hutchinson copy, with the Suirdale armorial bookplate in each volume.

Two editions of Thomas Surr's most popular novel, both printed in 1806 by the same printer, with one edition marked up for the printer and the other incorporating some of the corrections. The earlier of the two is the third edition which is in a contemporary but tatty binding in a single chunky volume and includes manuscript corrections to the text in pencil, with close attention to spelling and printing errors. The later edition, for comparison, is the eighth edition and is the

head—" if I
minious stri
—I spoke
give me—as a
trick—Mark me—
would have
think I hate you; for
should they
to me, or of
would—hush!—
beloved by me.

" Almighty power
would point
toward.

" For Heaven's sake, sir, say how I can

IN LONDON.

57

head—" if I am discovered—stripes, igno-
minious stripes—Hush!—I must be brief—
I spoke harshly to you tonight—Forgive me
—"Type a trick—Mark me—

Hely-Hutchinson copy in an attractive half morocco binding in three volumes. Although the collations are broadly the same (the third edition lacks all half titles), the text in the later edition has been entirely reset.

It is an interesting exercise to compare these two editions and see which of the pencil corrections has been taken up by the printer and changed and which has been ignored. For example, on p. 57 of the second volume, the third edition has the marking in pencil ‘/’ against the word ‘tonight’, with ‘l/’ in the margin; and in the eighth edition, we find, duly corrected, the hyphenated word, ‘to-night’. On II, 213, the annotator has noticed an ‘a’ which has been printed upside down and this has been corrected in the later edition. Likewise a misspelling on II, 225, of ‘dercee’ has been successfully corrected to ‘decree’. On the other hand, some of the pencil annotations have not been executed in the later edition, such as on II, 47, the suggestion for a capital ‘M’ for ‘mademoiselle’ has been ignored. In some cases, it is apparent that the correction should have been upheld but was not, such as on II, 76, where ‘captain N.’ has ‘eville’ written against it in the margin, but there is no change to ‘captain N.’ in the later edition, even though captain Neville is identified by his full name earlier on the same page, making the correction a sensible one.

This was Surr’s most popular novel, printed by Richard Phillips, to whom Surr was related by marriage. It must have done extremely well as at least eight editions were printed in the first year of publication. Famously, one of the characters in this novel - a rather desperate figure addicted to gambling - was said to be based on Georgiana Cavendish, Duchess of Devonshire. She was said to have been so horrified when she learnt this that it was a contributory factor to her early death on 30th March 1806. That in turn, no doubt, helped sales and explains the multiple editions following so quickly on one another. French and German editions also followed as well as an American printing, in Baltimore, in 1808.

Garside, Raven and Schöwerling 1806: 64.



SHELF 3

Gothic Novels:

9. 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.

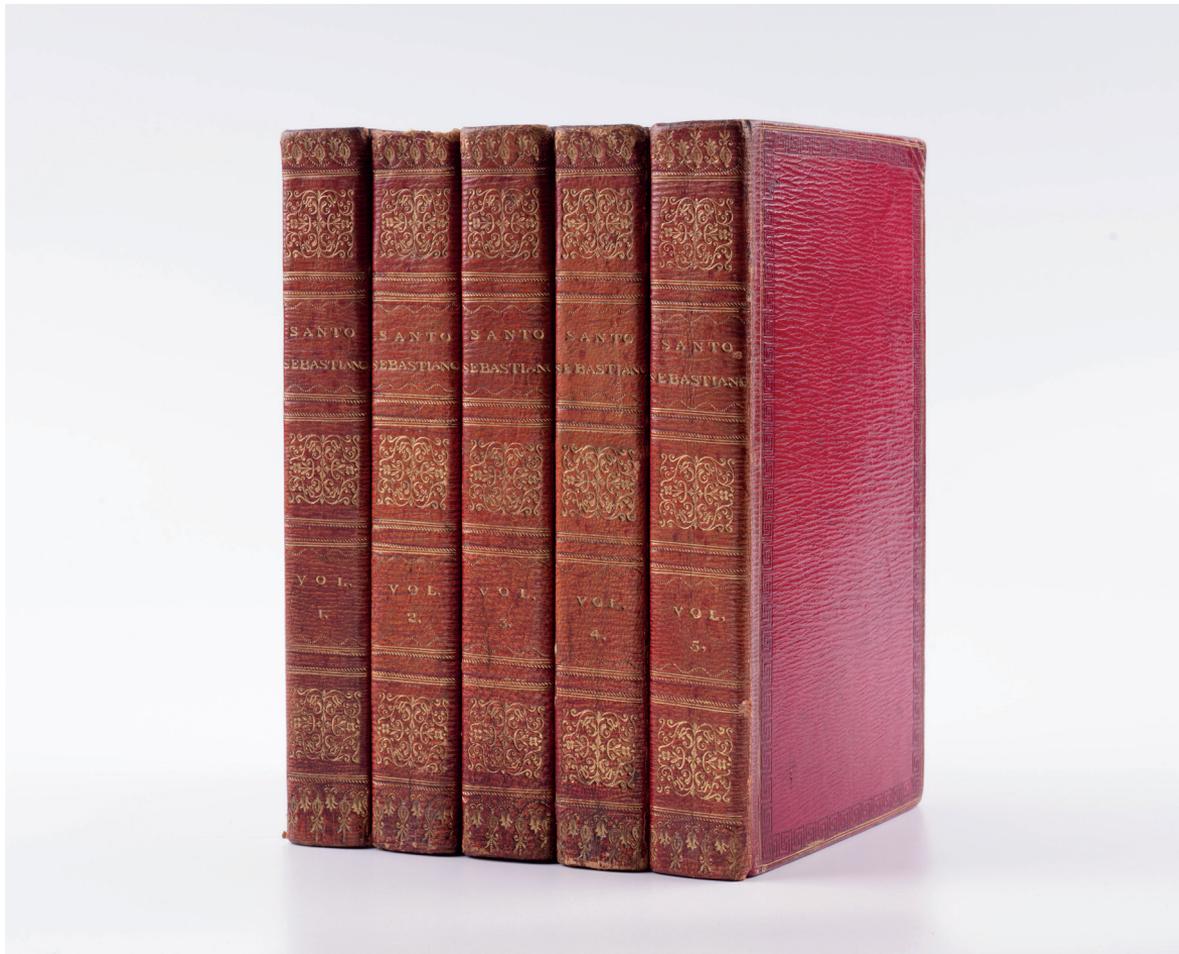
FIRST EDITION. *Two volumes, 8vo (228 x 135 mm), I: pp. [xvi], 384; II: [iv], 494, [ii], last leaf blank, engraved frontispiece to each volume designed by the author and a third plate bound facing p. 268 of vol. I, uncut throughout, some offsetting from plates, small paper flaw to lower blank margin 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.* £5000

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, who wrote 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, citing 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.



10. 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.* **£1200**

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.



11. HOLSTEIN, Anthony Frederick.

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

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

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

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

L'INTRIGUANTE ;
OR, THE
WOMAN OF THE WORLD.

BY
ANTHONY FREDERICK HOLSTEIN,

AUTHOR OF
ISADORA OF MILAN, MISERIES OF AN HEIRESS, BOUVERIE,
OR THE PUPIL OF THE WORLD, &c.

" Look like th' innocent flow'r,
But be the serpent under't."
SHAKESPEARE.

IN FOUR VOLUMES.

VOL. I.

LONDON :
PRINTED FOR HENRY COLBURN,
PUBLIC LIBRARY, CONDUIT STREET, HANOVER SQUARE ;
AND SOLD BY GEORGE GOLDIE, EDINBURGH ; AND
JOHN CUMMING, DUBLIN.

1813.

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

Garside, Raven and Schöwerling 1813:33; Block p. 112; Summers p. 366.

OCLC lists Bodleian, Bristol and Yale.



12. WALPOLE, Horace (1717-1797)

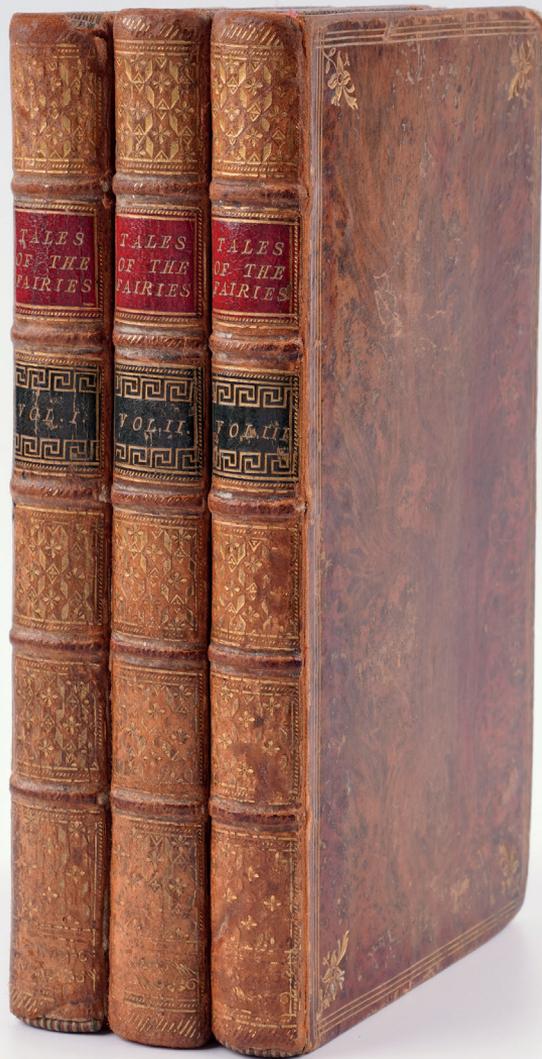
The Castle of Otranto, A Story; Translated by William Marshall, Gent. From the Original Italian of Onuphrio Muralto, Canon of the Church of St. Nicholas at Otranto. Dublin, J. Hoey, 1765.

FIRST DUBLIN EDITION. *12mo (170 x 110mm), pp ix, [i], 203, a small creases to the corner of the last few pages, bound after another work, in contemporary half calf over marbled boards, raised bands with red morocco label lettered in gilt 'Blacklock's Poems &c', a little rubbed, headcap slightly chipped and front joint weak, with the contemporary heraldic bookplate of 'Michael Kearney, Fellow, Trin. Coll. Dublin'.* **£2600**

Walpole's masterpiece, said to be the first Gothic novel, was first published by Thomas Lowndes under a 1765 London imprint although it first appeared on Christmas Eve in 1764. The preface to the first edition, in which the author claims that the work is a translation by William Marshall of a sixteenth century Italian manuscript, is included in the present first Dublin edition. In April 1765 a second London edition appeared with an important new preface in which Walpole revealed his authorship and discussed the new 'gothic' genre he had invented. This Dublin edition was probably printed before April 11th, as it does not include the second preface. It is very rare and is not listed by Summers, who lists some fifty editions of the text, both in English and in translation.

'The assertion on the title-page that the story was written by Onuphrio Muralto is properly recorded as a literary hoax, not a forgery since Horace Walpole admitted his authorship as soon as the book succeeded. His disingenuous preface to the first edition, in which he asserted that he, William Marshal, was translating from a rare Italian volume printed in 1529, was perhaps planned as a shield against the scoffing and scornful, and has done the world little harm' (Hazen p. 52).

ESTC lists copies at BL, Eton College Library and Delaware University; COPAC adds Oxford University. See Summers pp. 263-266 and Rothschild 2491-2 (this edition not listed).



TALES
OF THE
FAIRIES

VOL. I.

TALES
OF THE
FAIRIES

VOL. II.

TALES
OF THE
FAIRIES

VOL. III.

SHELF 4

Legends and Fairy Tales:

13. AULNOY, Marie-Catherine Le Jumel de Barnville, comtesse d' (c. 1650-1705).

A Collection of Novels and Tales of the Fairies. Written by that Celebrated Wit of France, the Countess d'Anois. In three volumes. Vol. I [-III]. The Fifth Edition. Translated from the best Edition of the Original French, by several Hands. London, J. Brotherton [&c.], 1766.

FIFTH EDITION. *Three volumes, 12mo, (162 x 92 mm), pp. ix, [iii] advertisements, 288; [ii], [3]-275, [1] advertisements; [ii], [3]-239, [1] advertisements, marginal damp-staining in the second and third volumes, in contemporary tree calf, triple gilt filet to covers with corner floral tooling, joints rubbed but sound, spines elaborately gilt in compartments with red and black labels lettered and numbered in gilt, with the later pencil ownership inscription of W.K. Leslie.* **£2750**

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

A
COLLECTION
OF
NOVELS and TALES
OF THE
FAIRIES.

WRITTEN BY THAT
Celebrated WIT of *France*,
THE
COUNTESS *D'ANOIS*.

In THREE VOLUMES.

VOL. I.

CONTAINING,

- | | |
|---|---|
| I. The History of Don GABRIEL. | VI. The History of Don FERDINAND of Toledo. |
| II. The ROYAL RAM. | VII. The Story of the YEL-LOW DWARF. |
| III. The Story of FINETTA, the Cinder Girl. | VIII. The Story of YOUNG-AND-HANDSOME. |
| IV. The PALACE of REVENGE. | IX. The History of the NEW GENTLEMAN-CITIZEN. |
| V. The Story of ANGUILETTA. | X. The Story of the WHITE CAT. |

THE FIFTH EDITION.

Translated from the best Edition of the Original
FRENCH, by several Hands.

LONDON:

Printed for J. BROTHERTON, R. BALDWIN, H.
WOODFALL, B. LAW, C. and R. WARE, and
G. BURNETT.

MDCCLXVI.

‘Comment concilier l’aventureuse existence de cette virago sans scrupules’, asks René Herval, ‘avec le délicieux talent de l’auteur des Contes de Fées ... car il est indéniable que le même esprit qui médita la perte du baron d’Aulnoy a créé une oeuvre qui l’emporte même sur celle de Perrault’ (qv. *Dictionnaire des Lettres Françaises XVII*, pp. 86-87).

There were a number of early editions of the English text of Aulnoy’s *Contes des fées*, which was first published in English in 1721 (ESTC lists NLW, Bodleian, Harvard, Miami and Clark). Editions followed in 1722 (Bodleian, Penn); 1728 (BL, Worcester Oxford, Newberry, Illinois, Michigan, Penn, Yale and National Library of Australia); 1737 (Edinburgh University, NLW, Harvard and New York University); 1749 (Cleveland Public, Harvard, Princeton, Stanford, UCLA and Clark); 1749 (Princeton, Alberta, UCLA).

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

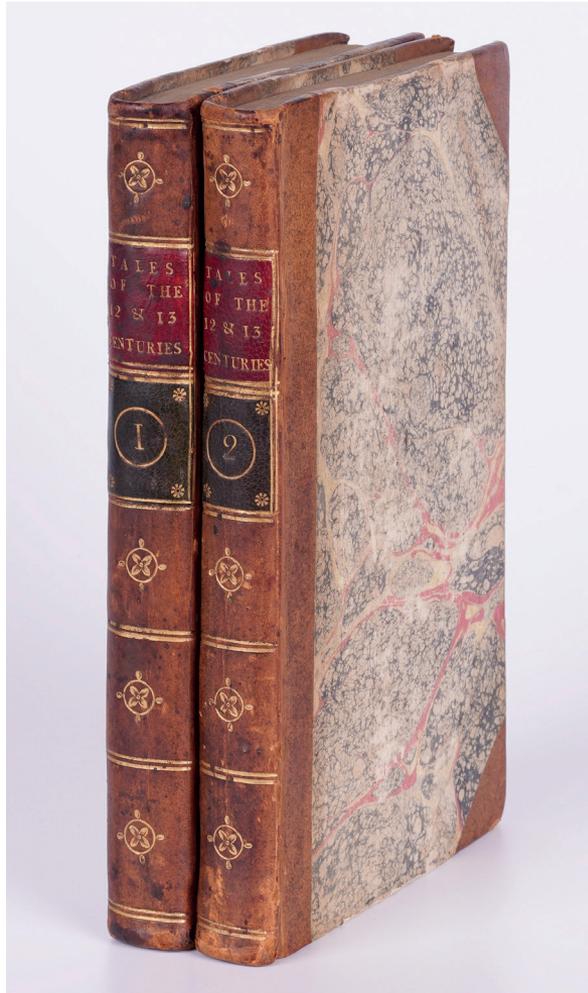
Arthurian legend retold with a vigorous and wild imagination

14. FAIRY - LEGRAND D’AUSSY, Pierre Jean Baptiste (1737-1800).

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

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

£3500

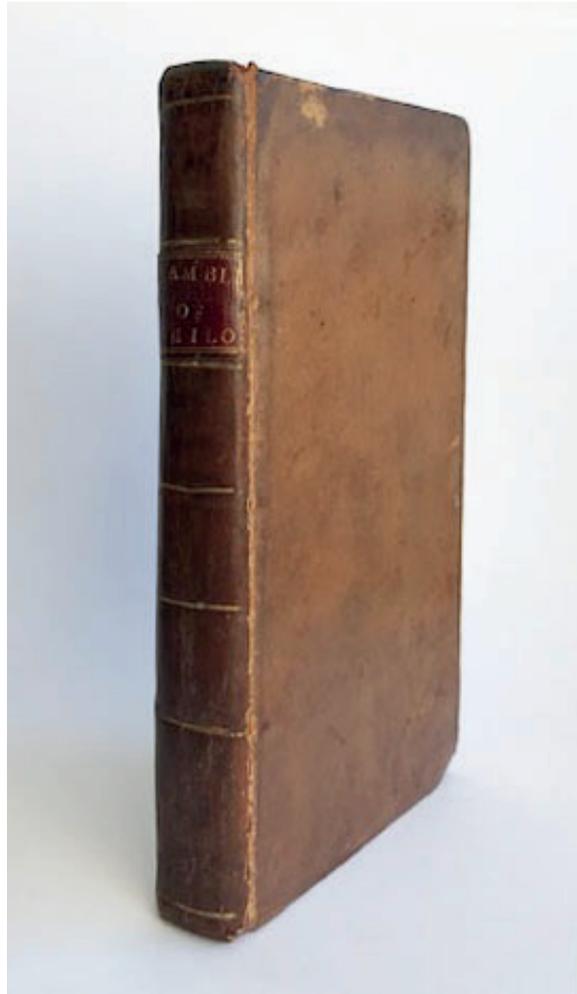


The scarce first English edition of *Fabliaux ou contes du XIIe et du XIIIe siècle*, Paris 1779, compiled and edited by Legrand d'Aussy, conservator of French manuscripts in the Bibliothèque Nationale. The work consists of 37 'original stories, serious and comic' taken from French legends and, as such,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

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

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

MMF 1786:31.



SHELF 5

Ramble Novels:

15. NIXON, Captain (fl. 1788).

The Ramble of Philo; And His Man Sturdy. Dublin, W. Gilbert [&c.], 1789.

FIRST DUBLIN EDITION. *12mo (180 × 110 mm), pp. xi, [i], 273, [1], some light foxing in the text, which is printed on fairly poor quality paper in a dense text block and small type face, in contemporary plain calf, flat spine simply ruled in gilt, red morocco label lettered in gilt, some wear to extremities and a couple of small stains on the lower cover but generally good, with the contemporary ownership inscription 'J. Congreve May 30th 1789' on the title-page, with a shelf-mark (or price?) on the front endpaper and with the contemporary heraldic bookplate of John Congreve.* **£1200**

A scarce ramble novel first published by William Lane at the Minerva Press in 1788. A well-established and popular genre by this date, the present novel has all the prescribed elements including a peripatetic travel narrative featuring a male hero, in this instance an unworldly country gentleman flanked by a male servant as travelling companion, an easy comic style and frequent encounters with Low-Life figures through which the protagonist learns valuable lessons as he approaches maturity. As with many ramble novels, the clue to the present novel's genre is plainly indicated in the title, 'The Ramble of Philo' and in the text which begins 'Philo, the Hero of this Ramble, was the only son of a gentleman who lived in a sequestered part of England'. William Lane did not invent the ramble novel, which predominated much earlier in the century with such best-sellers as Smollett's *Roderick Random*, 1748 and Fielding's *Tom Jones*, 1749, but he

CHAP. XXII.

*Philo's Raptures upon a Hill at the
Rising of the Sun* 232

CHAP. XXIII.

*A Coquette—Philo's Remarks upon
Female Dress and Manners* 235

CHAP. XXIV.

Merits of a Group of Female Writers 246

CHAP. XXV.

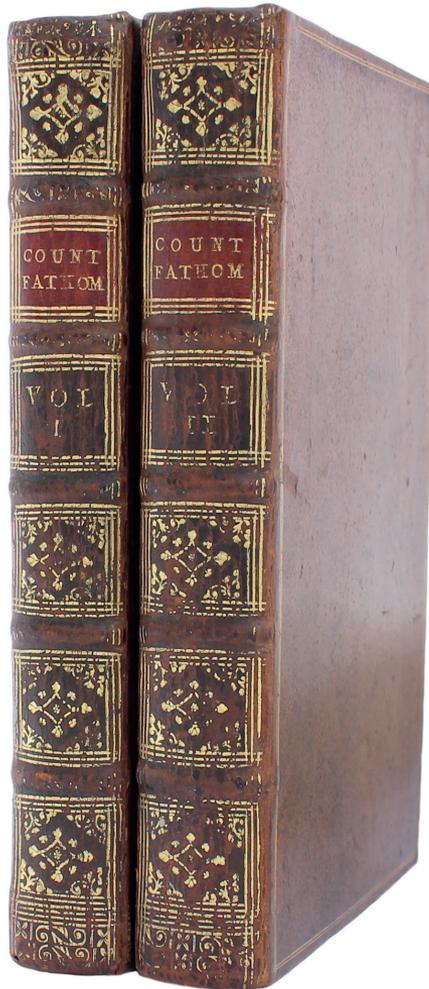
*Philo's Escape from the Intrigues of a
Coquette* 249

clearly found a steady market for it as productions such as the present continued to pour out of the Minerva Press throughout the 1780s and into the 1790s. These novels are of particular interest in the light of contemporary gender studies as they represent a male dominated foil to the emerging female-dominated novel of manners led by Fanny Burney.

This is a rather delightful copy despite its plain and modest binding, with a contemporary heraldic bookplate and matching ownership inscription.

ESTC t168150 lists BL, Cambridge, NLI, NT, Harvard, Yale and McMaster; OCLC adds Minnesota.





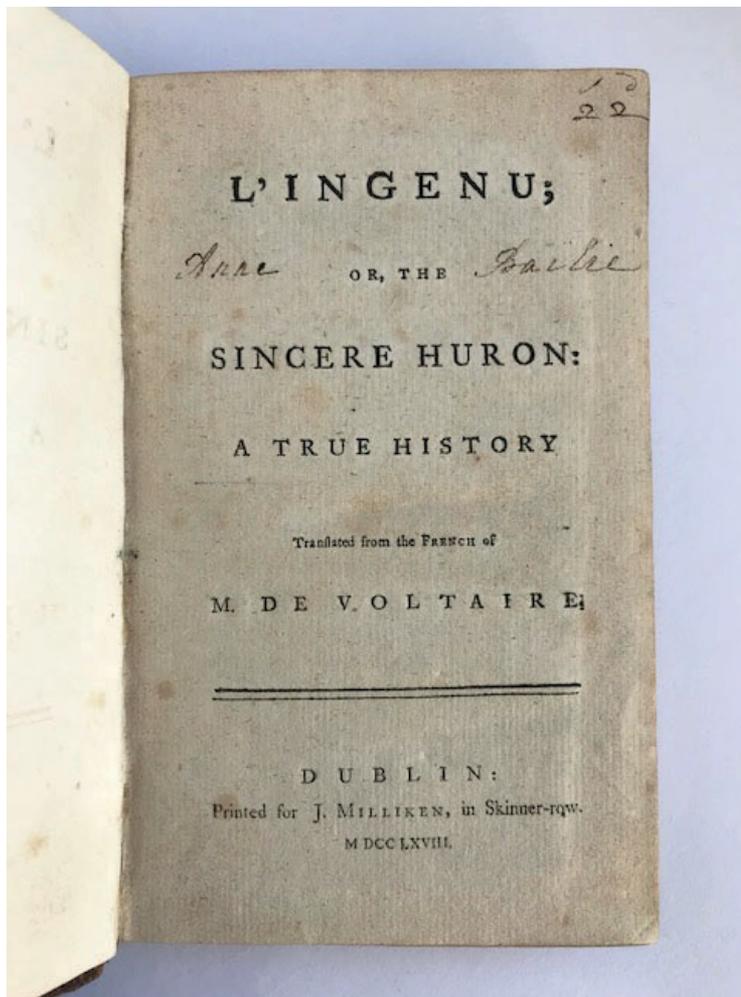
16. SMOLLETT, Tobias George (1721-1771).

The Adventures of Ferdinand Count Fathom. By the Author of Roderick Random... In two volumes. Vol. I. [-II]. London, Johnston, 1753.

FIRST EDITION. *Two volumes, 12mo, (164 × 95 mm), pp. [ii], 262; [ii], viii, 315, the dedication misbound at the start of the second volume, in contemporary speckled calf, double filet gilt to boards, spines attractively gilt in compartments, red morocco labels lettered in gilt, numbered in gilt on the spines, red speckled edges, with Thomas Salwey's armorial bookplate in both volumes.* **£1800**

A handsome copy of Smollett's popular romance about the dastardly villain and self-styled count, Ferdinand. This is one of two 1753 editions, the other with 'T. Johnson in the imprint, also 'at the Golden Ball in St. Paul's Church-Yard'. This is not a rare book, but it is uncommon in this fresh condition.

Raven 192; ESTC t55294.



SHELF 6

Translation and Collaboration:

17. VOLTAIRE, François Marie Arouet de (1694-1778).

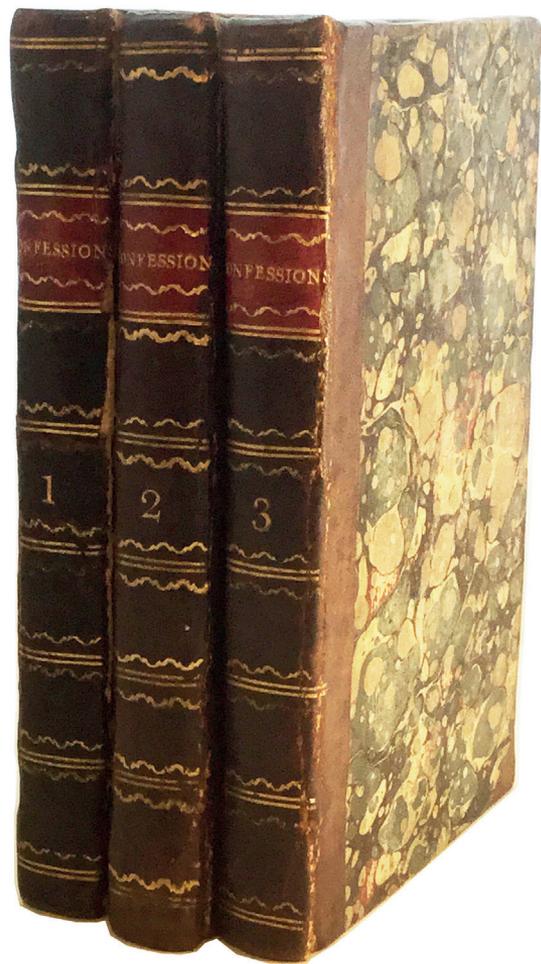
L'Ingenu; Or, The Sincere Huron: A True History. Translated from the French of M. De Voltaire. Dublin, J. Millikin, 1768.

FIRST DUBLIN EDITION. *12mo (165 x 105 mm) pp. [ii], 218, (pp. 198-199 misnumbered 298-299), printed on poor quality paper and consequently slightly browned, in contemporary plain calf, raised bands, new label lettered in gilt, endleaves all present but pastedowns loose from the boards, with the contemporary ownership inscription of Anne Bailie on the title-page.* **£650**

This scarce Dublin edition is one of three distinct English language editions of Voltaire's wonderful *conte philosophique* to be published in 1768, each with a different collation and no mention of a translator's name. The other editions were published in London by S. Bladon and in Glasgow by Robert Urie. Voltaire's tale, which first appeared in 1767, is one of the great literary exemplars of the noble savage: the corruption and absurdities within French society are shown in stark contrast to the nobility of the eponymous hero, who reacts with simple directness to everything, with comic and tragic results.

ESTC n17236 lists BL, Cambridge, NLI, Brown, Toronto and McMaster; OCLC adds the University of Notre Dame.

Not in Block (see 1239 for the London edition and 1240 for the Glasgow edition); Sabin 100747.



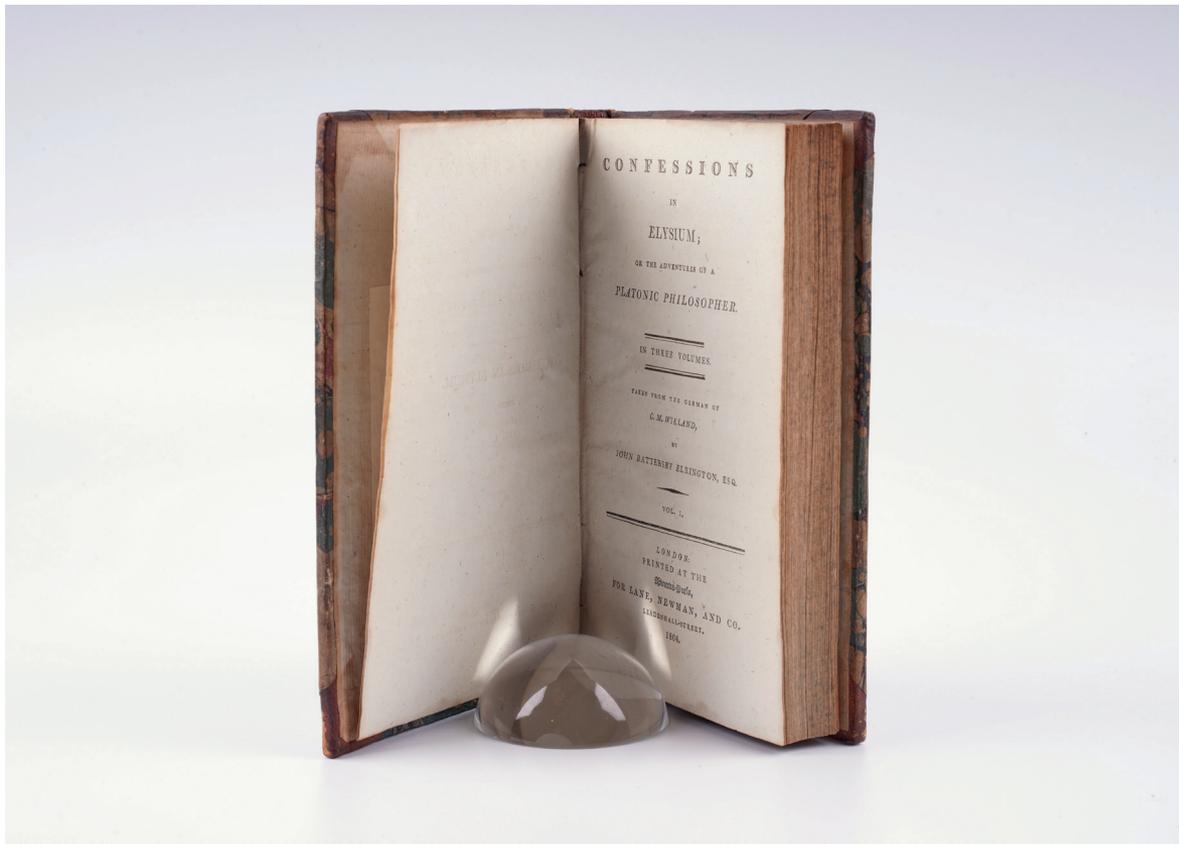
**18. WIELAND, Christian Martin (1733-1813).
ELRINGTON, John Battersby, translator.**

Confessions in Elysium; or the Adventures of a Platonic Philosopher; taken from the German of C.M. Wieland; by John Battersby Elrington, Esq. Vol. I [-III]. London, Minerva Press, Lane, Newman & Co., 1804.

FIRST EDITION, MINERVA PRESS (SECOND) ISSUE. *Three volumes, 12mo (170x 96 mm), pp. viii, xvi, 200; [iv], 223; [iv], 228, upper corner of I B2 torn away (wear creased along fold), not touching text, rectangular tear from half title of volume III, with loss but not touching text, in contemporary half calf over marbled boards, spines ruled and numbered in gilt, red morocco labels lettered in gilt, surace wear to front joint of volume I, otherwise the bindings slightly tight and the spines a little bright and probably touched up, with the contemporary heraldic bookplate of John Congreve in each volume.* **£4000**

A scarce translation of a philosophical novel by Wieland, *Gebeime Geschichte des Philosophen Peregrinus Proteus*, first published in Leipzig in 1790-91. Wieland adapts the classical Greek setting by placing it within a quasi dream sequence - the narrator has the ability to listen to the souls of the dead - where he is able to examine the life and spiritual development of the hero, the Cynic philosopher, Peregrine Proteus as he looks back on his life after his famous public suicide. The narrator recounts a conversation between Peregrinus and Lucian which takes place in Elysium. The novel owes much to Wieland's earlier *Geschichte des Agathon*, 1767, which is celebrated as the first *Bildungsroman* or coming of age novel.

“The original author treads with unequal, and sometimes unsteady, steps, in the track of the abbé Barthelemi, and attempts to describe Grecian manners and Grecian systems. The ancient veil, however, imperfectly covers modern ideas; and, though a part is antique, modern decorations often expose the fallacy. The confessions, as the title imports, are in Elysium.

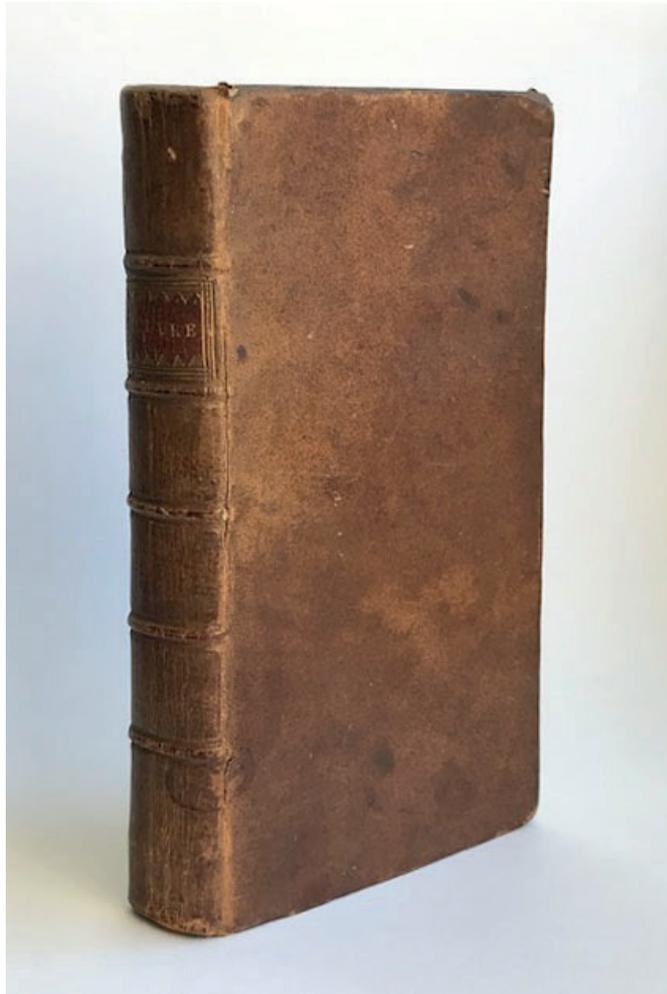


Peregrine Proteus (not the son of Neptune) meets Lucian in Elysium, and recounts a series of adventures, scarcely probably, with descriptions neither antique, appropriate, nor always decent. In short, the English reader would have lost little had the Confessions retained their original Teutonic garb. The Agathon of Wieland is again introduced: he should have been condemned to everlasting oblivion' (*Critical Review*, November 1804, pp. 359-360).

With a dedication to Prince William Frederick of Gloucester [sic], signed I.B. Elrington and a note to the subscribers, signed 'The Translator', although no subscribers list is known. A four page preface, 'To the World', printed in italics, is signed 'I.B.E.' and dated London, March 1st 1804. This scarce translation was first published by Bell; this is a remainder issue published by the Minerva Press, with new half-titles and title-pages. An earlier translation of Wieland's novel, by William Tooke, was published under the title *Private History of Peregrinus Proteus the Philosopher*, London, Joseph Johnson, 1796.

Blakey, *The Minerva Press*, p. 211; Garside, Raven & Schöwerling 1804:71.

Both issues of this novel are very scarce. OCLC lists the Bell issue at Cambridge and London University only and this Minerva Press issue at Yale, New York Society Library and Penn only.



19. MINIFIE, Margaret (1734-1803) and Susannah GUNNING, née MINIFIE (c.1740-1800).

The Picture. A Novel; By the Miss Minifies, Of Fairwater in Somersetshire; Authors of the History of Lady Frances S___ and Lady Caroline S___. Dublin, W. Smith, 1766.

FIRST DUBLIN EDITION. *Three volumes in one, 12mo (175 × 100 mm), pp. [iv], 368, woodcut headpieces, part of gathering C pulling loose from the binding, occasional browning throughout, in contemporary speckled calf, plain spine with raised bands, red morocco label lettered 'Picture' and ruled in gilt, significant portion of the front endpaper torn away, with a contemporary ownership inscription on the title-page (hard to decipher but possibly Thomas Loftis?).* **£2500**

An early collaborative novel by Margaret and Susannah Minifie who were sisters, both novelists and frequently literary collaborators. Margaret was the elder, born 'a little before 15 July 1734' (Orlando) but was much eclipsed in literary merit by her younger sister, Susannah, who is thought to have been born in 1740. The sisters were probably born in their father's parish of Staplegrove, near Taunton in Somerset. Interestingly, in this early novel, both sisters were still unmarried and living at home and include both their names, 'the Miss Minifies' and their home address 'Of Fairwater in Somersetshire' on the title-page, a fairly unusual practice.

In 1768, Susannah was to make a disastrous marriage to the unsavoury Captain John Gunning, a miserable marriage which broke off when their daughter, the novelist and translator, Elizabeth Gunning, defied 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

P R E F A C E

T O T H E

P U B L I C K .

*H*azardous as it may appear to endeavour at entertaining the public, there is ever a kind of infatuation attending those who have once taken up the pen, which even the greatest diffidence of our own abilities can neither conquer or resist.

*T*HE losing gamester plays on in hopes fortune, tired of her cruelties, will at last declare in his favour; — the SUCCESSFUL, because he hath hitherto been fortunate; — and WE, flushed with the unmerited reception

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).

This early didactic novel, which claims to depict reality - 'the characters are drawn from real life; unstudied, unembellished' - is a sentimental novel which focuses on middle-class life. The tribulations of an angelic heroine are engagingly described as she tries in her innocence to survive the marriage market, longing to unite duty with inclination while resisting the unwelcome addresses of the aristocratic suitor chosen for her. The Preface refers to the favourable reception of their first novel, *The Histories of Lady Frances S-- and Lady Caroline S--*, which was published by subscription in 1763: 'We, flushed with the unmerited reception of our first attempt, have dared to venture on a second'. The Critical Review was favourable to their earlier novel, which it called 'greatly superior to the common run of lives, adventures, memoirs', furthermore suggesting that the young novelists 'will one day rank amongst the finest authoresses of this authoress-creating age'.

The first edition was published by Joseph Johnson in the same year and is also fairly scarce, though not quite as scarce as this first Dublin Edition. Of the London edition, ESTC t125288 lists BL, two copies in Somerset, Trinity College Dublin; Harvard, New York Society Library, Princeton, UCLA and Illinois.

ESTC n11649 listing Indiana, Rice and Penn only; OCLC adds Hamilton College and the BN.
See Raven 1028; Block p. 162.



SHELF 7

Not Really Fiction:

20. DOUGLAS, James (1753-1819).

Travelling Anecdotes; Through Various Parts of Europe. In two volumes. Vol. I [no more published]. Rochester, T. Fisher, 1782.

FIRST EDITION. *8vo (234 x 150 mm), pp. [ii], x, 285, [1] errata, with seven engraved plates, uncut throughout, in contemporary boards, spine heavily chipped with paper largely missing, cords visible, lower boards holding by two cords but generally sound, dust-soiled and extremities bumped.* **£2000**

The scarce, provincially printed, first edition of this whimsical travelogue by the antiquary and geologist, James Douglas. A delightful account of a voyage around Europe, with fictional extracts, it is written in an unconventional style, reminiscent of Sterne's *Tristram Shandy*. The youngest son of a London innkeeper, Douglas had fallen out with his older brother, William, a cloth merchant, for misappropriating funds when acting as his agent in Italy. After this, he joined the Austrian army as a cadet and spent some time in Vienna before returning to England. He toured the Low Countries in 1773 and is thought to have spent some time at a military college in Flanders. This entertaining travel journal, which was written much later when Douglas was a student at Peterhouse, Cambridge, describes his experiences both in Vienna, when he was attached to the army, and in the Low Countries, where he was travelling for pleasure. Several of the anecdotes relate to military subjects and there is an extensive section on Tongres, where Douglas' lifelong antiquarian interests are thought to have been inspired.

THE PHARO TABLE at AIX-
LA-CHAPELLE. —

Prussian Corporal. — —

*Prussian Officer's sentiments on the
English Army.* — —

FATAL EFFECTS of a sensible
Heart in a young PRUSSIAN
Officer. — —

Douglas denies any resemblance to Sterne's work: 'In shewing part of this work to a friend - an imitation of Sterne was buzzed in my ear. I deny the charge - and as I disclaim all endeavours to imitate; so, I hope, the Public will see no reason to accuse me of stealing from his inimitable work' (Preface, p. iv).

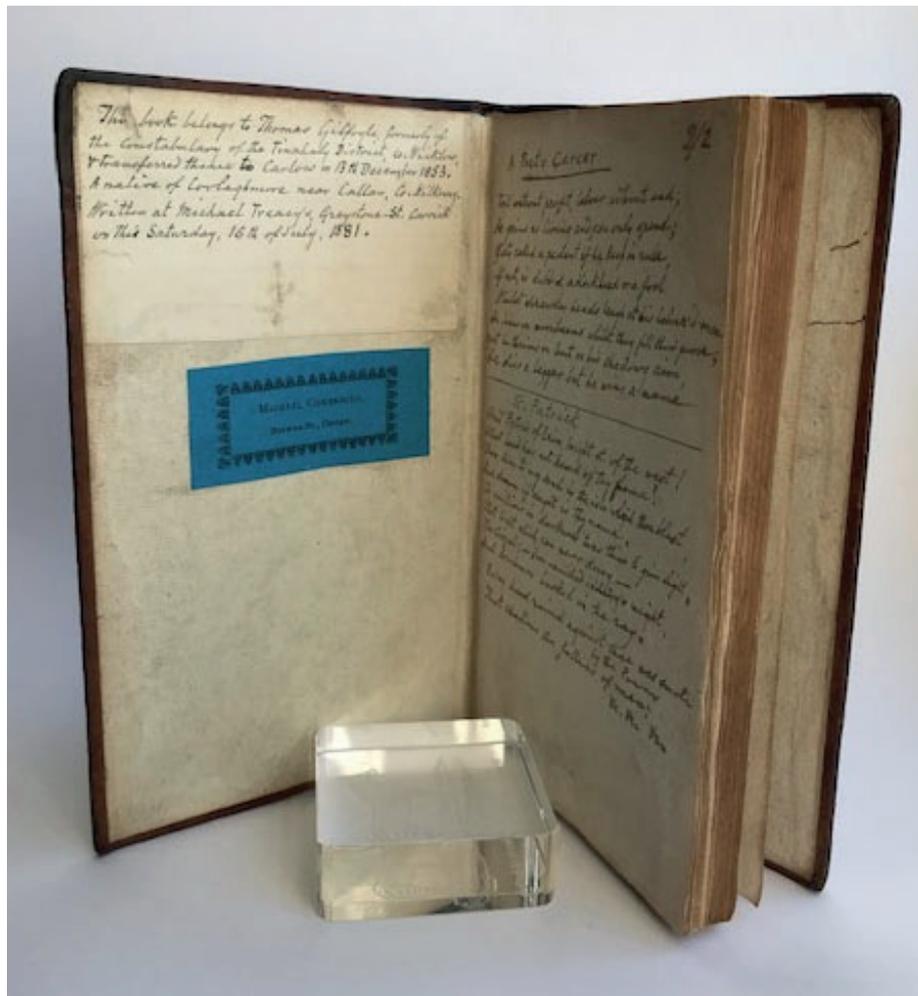
Although the title-page suggests the expectation of a second volume, it was never published. The work was very popular, with two London printings following this Rochester original in 1785 and 1786 and a Dublin edition in 1787, in which for the first time the author's name was added to the title-page. This is an unsophisticated copy, uncut in the original boards, externally rather worn and dusty but internally fresh with a charming suite of plates drawn by the author. 'Written much in the manner of Sterne, and illustrated with characteristic and humorous plates drawn and etched by the author' (DNB).

ESTC t146708 at BL, Cambridge, Edinburgh, Liverpool, St. Andrews and the Huntington.



P R E F A C E .

THE following sheets were written to amuse the reader; and are not calculated to convey that information, which may be gathered from a Brookes's Gazetteer, or a bare relation of the history of counties and towns.



21. SEWARD, Anna (1742-1809).

Louisa, a Poetical Novel, in Four Epistles. By Miss Seward. Dublin, J.M. Davis for Jenkin, 1784.

FIRST DUBLIN EDITION. *8vo (190 × 105 mm), pp. viii, 85, tears from the top of title-page and first page of text torn, with loss, repaired, the loss on p. 1 just touching the 'I' of 'Louisa' but without loss, some light browning and occasional stains in text, small hole in initial blank leaf also restored, in contemporary calf, rebacked, covers a little stained, with two manuscript poems on the front endpaper, 'A Poet's Career' and 'St. Patrick', with a lengthy ownership inscription of Thomas Gilfoyle of County Wicklow, 1881 and the later booklabel of Michael Comerford.* **£300**

The scarce first Dublin edition of this experimental 'poetical novel', which Seward considered to be her best work. Written as an epistolary novel, in verse, beginning with a letter from Louisa to Emma, her friend in the East-Indies, and comprising a total of four letters, Seward also supplies a preface and occasionally lengthy footnotes. In the preface she sets out her intention to describe passions rather than incidents in an attempt 'to unite the impassion'd fondness of Pope's ELOISA, with the chaster tenderness of Prior's EMMA; avoiding the voluptuousness of the first, and the too conceding softness of the second'.

Seward remarks in the Preface: 'This Poem has little chance to be popular. A feeling Heart, and a fondness for Verse must unite to render it interesting. A feeling Heart without a glowing Imagination will be tired of the Landscape-painting, somewhat luxuriantly interspersed. An Imagination that glows while the Heart is frozen, has a propensity to fancy everything prosaic which is not imaginary, and will probably yawn over the reasoning of these Lovers, and sicken over their tenderness'. In the event, Seward should have had more faith in her contemporary audience, which - if the number of editions is anything to go by - must have been teeming with readers complete with feeling hearts and glowing imaginations as at least half a dozen editions followed swiftly on its initial publication.

The book belongs to Thomas Gilfoyle, formerly of
the Constabulary of the Tinahely District, Co. Wicklow,
& transferred thence to Carlow on 13th December 1853.
A native of Coolaghmore near Callan, Co. Kilkenny.
Written at Michael Treacy's, Greystone - St. Currick
on this Saturday, 16th of July, 1881.

MICHAEL COMERFORD,
Browne St., Carlow.

This copy has, unfortunately, been rebacked, but it compensates for this with additional manuscript poems and a charmingly detailed nineteenth century ownership inscription: 'This book belongs to Thomas Gilfoyle, formerly of the Constabulary of the Tinahely District, co. Wicklow, & transferred thence to Carlow on 13th December 1853. A native of Coolaghmare near Callan, Co. Kilkenny. Written at Michael Treacy's, Greystone St. Carrick on this Saturday, 16th of July, 1881.

ESTC n18983, at BL, Bodleian, three copies in Dublin and McMaster, Rice, Illinois and Victoria.
See Jackson, p. 107; Jackson, Women, p. 293; Sabin 79476.

