

Summer Salon
July 2021





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Easton Farmhouse

June 2021

This time last year, during deepest, darkest Lockdown, we were busy dismantling the bookcases of our Old Dairy office in Teffont Evias and moving work and family to nearby Berwick St John, where we began on the great restoration project of Easton Farmhouse. In spite of astonishing challenges in moving during a pandemic, there were distinct advantages. For one thing, the roads were as empty as a fairy tale land under enchantment as we spent our days driving back and forth with books and bookshelves one day and children and chickens the next. For another, it gave us plenty to do in some of the quietest months of the restrictions.

The old dining room of Easton, with its tattered brown wallpaper and crumbling lath and plaster, has been reborn as the Blue Room, home to books as old as the house itself, though not perhaps as old as the vaulted cellar below, which kept us rather chilly during our first winter.

Now that high summer has arrived, and there seems to be a momentary lull in online book fairs, we would like to invite you to an Imaginary Summer Salon here at Easton. After a brief return to the rains, the sun came back in splendour this morning, the swallows are everywhere (inside and out!), the house-warming roses are blooming and the Weeping Ash is showing a reassuring burst of green.

For this informal Virtual Salon we have chosen nine themes or imaginary shelves. As you walk into the Blue Room you will find a selection of Early Continental books, with tactile floppy vellum sitting next to austere decorative pigskin on the first shelf, moving on to a selection of Educational Guides, ranging from architecture, agriculture and arithmetic to literature for domestic and foreign markets.

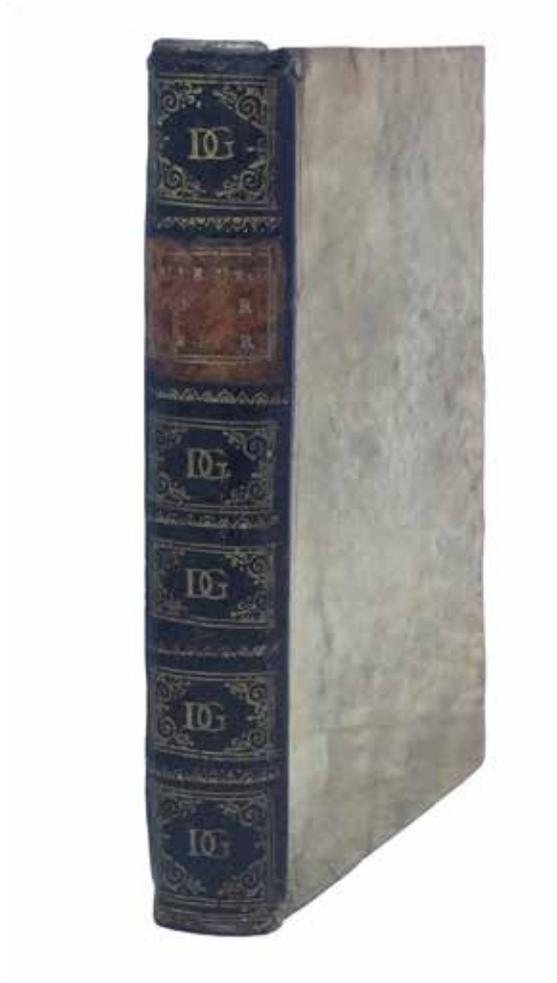
We offer shelves filled with juicy examples of our staple literary fare, scarce novels in English and French taking us one moment to the country seats of England and the next to the salons and boudoirs of Paris. Another shelf displays a wide selection of poetry: sagas, lyrical ballads, prize poems, dissenting verse and poems written in dialect.

Further shelves include Illustrated Books and Fine Printing, Crime & Punishment, Love and Women (from adulation to education) and Popular Religion from Sterne to Hanway. Finally, on a shelf labelled Travel and Topography, we offer a selection of works by intrepid travellers for you to enjoy during this Armchair Book Salon.

While this isn't quite the same as opening our new doors to friends and colleagues, we hope that you are able to find the time to sit back and enjoy a good browse. Thank you for joining us.

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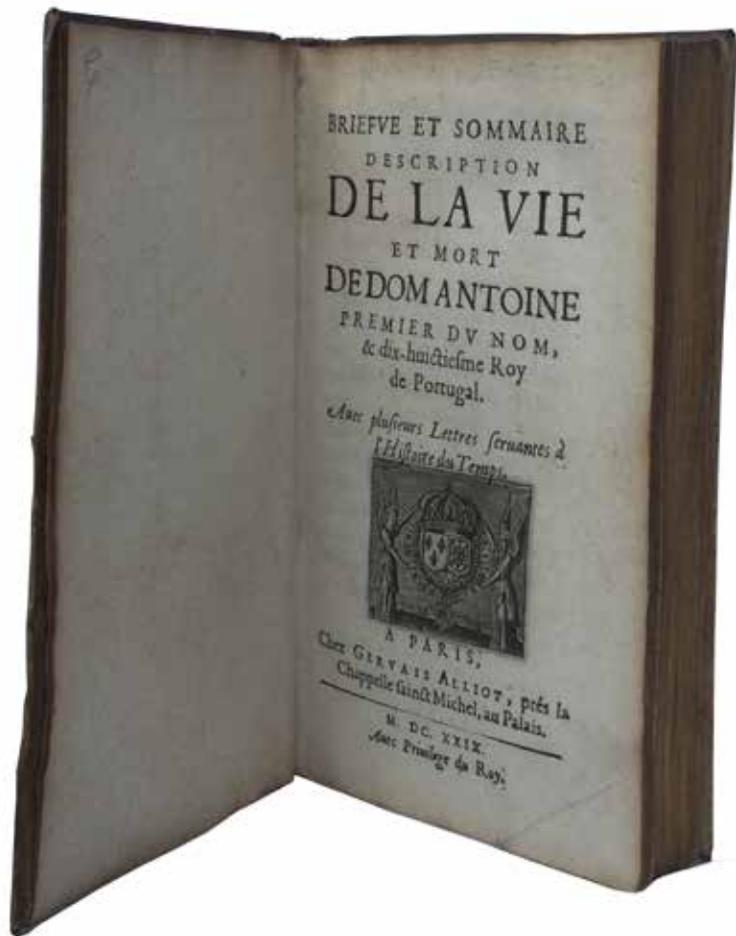


SHELF 1**Early Continental Books:****1. CHRISTOVÃO, Prince of Portugal (1573-1638).**

Briefve et sommaire description de la vie et mort de Dom Antoine, Premier du nom, & dix-huictiesme Roy de Portugal. Avec plusieurs Lettres seruantes à l'histoire du Temps. Paris, Gervais Alliot, 1629.

FIRST EDITION. *8vo (170 x 110mm), pp. [xvi], 302, [2], engraved arms of the King of Portugal to title, woodcut initial and headpiece, slight yellowing, upper edge a bit dusty, in contemporary vellum, spine painted in black, with six compartments marked by gilt tooling where the raised bands would be, five of the compartments with central gilt monogram DG within decorative gilt cornerpieces, the sixth compartment with orange morocco label lettered in gilt, blind filet along sides of spine, gilt edges, with the later bookplate of Annibal Fernandes Thomaz and an early manuscript number, possibly shelfmark, on the rear pastedown.* **£1200**

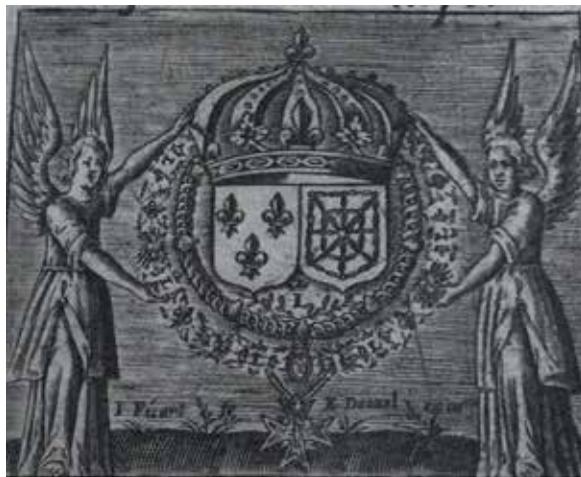
Christopher, Prince of Portugal's scarce biographical portrait of his father, Antonio, Prior de Crato (1531-1595), illegitimate son of Prince Louis, Duke of Beja and claimant to the Portuguese throne. Antonio - who glories in such names as 'The Determined', 'The Fighter', 'The Independentist' and 'The Resistant' - was proclaimed King of Portugal on 19th July 1580 but was defeated on 25th August at the Battle of Ancântara by the armies of rival claimant Philip II of Spain, led by Fernando Álvarez de Toldedo, Duke of Alba. After his defeat, Antonio fled to the Azores where he minted coin, organised resistance to Philip's rule and established an opposition government that lasted until 1783.

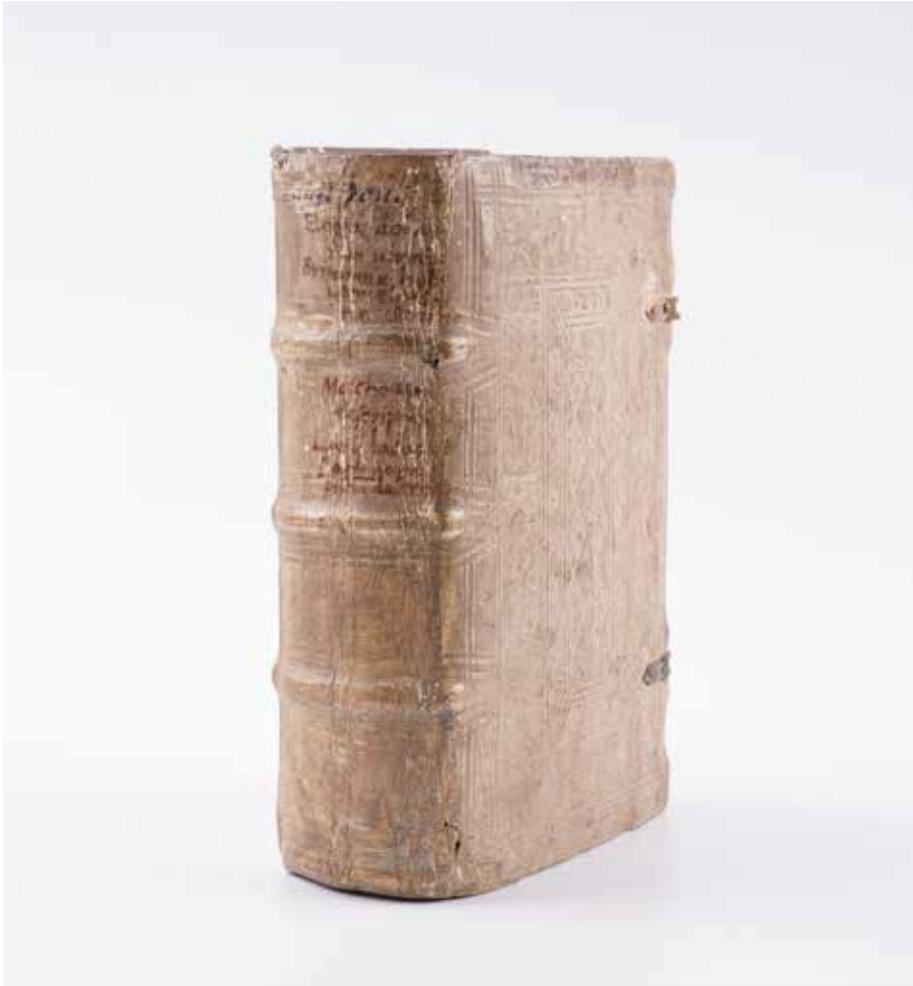


As a Knight of Malta, Antonio never married but is thought to have fathered ten illegitimate children. One of these, Christopher, author of the present work, was born in Tangier in April 1573. Always an ardent champion of his father's claims, he continued to fight his father's cause long after his death in 1595.

This biography of his father contains several interesting documents relating to Dom Antonio's applications for foreign help in fighting Philip II and regaining the throne, most notably to the court of Elizabeth I. This work is very much part of a political campaign: it contains a lengthy dedication to the young Louis XIII of France, discussing the role of his parents in Antonio's struggle, and an *Avertissement au lecteur* in which Christopher makes a plea for French involvement, pointing out that the royal line of Portugal is in direct descent from the French royal family.

OCLC lists BL, Harvard, Johns Hopkins, Catholic University of America and Kansas.





2. GIOVIO, Paolo (1483-1552).

[Opera]. Elogia doctorum virorum ab avorum memoria publicatis ingenij monumentis illustrium. [with] Descriptiones, quotquot extant, regionum atque locorum. [with] Moschouia, in qua situs regionis antiquis incognitus, religio gentis, mores, &c. fidelissime referuntur. Basel, [Henricus Petrus and Petrus Perna,] 1561.

FIRST COLLECTED EDITION. *Three parts in one volume, 8vo (146 x 100 mm), pp. [xvi], 310, [x]; [xvi], 237, [i]; 180, [vi], separate title-page to each part, woodcut initials, intermittent traces of light dampstaining to upper and outer blank margins, slightly heavier to a handful of leaves, in a contemporary South German pigskin binding over bevelled wooden boards, stamped to a double blind ruled panel design, outer border with blind-stamped crucifixion, snake wrapped around the cross and St Peter, lozenge-shaped ornaments on the central panels, bordered with blind stamps of rosettes and stars, two brass clasps (one wanting hook), raised bands, titles inked to spine and upper margin of upper board, extremities a little rubbed, traces of old bookplate on front pastedown, a few near contemporary marginalia to the third work.* **£2000**

A scarce edition, in three parts, of five major works by the Italian physician, historian and biographer Paolo Giovio, including his account of Muscovy and his history of Britain.

The first part features the 'Elogia doctorum virorum' of 1546 - an encyclopaedia of early humanism celebrating with short biographies important scholars of the time including Trapatuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his 'Descriptiones Britanniae, Scotiae, Hyberniae & Orchardum' of 1548, devoted to the history and ethnography of the British Isles, followed by 'elogia' of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century



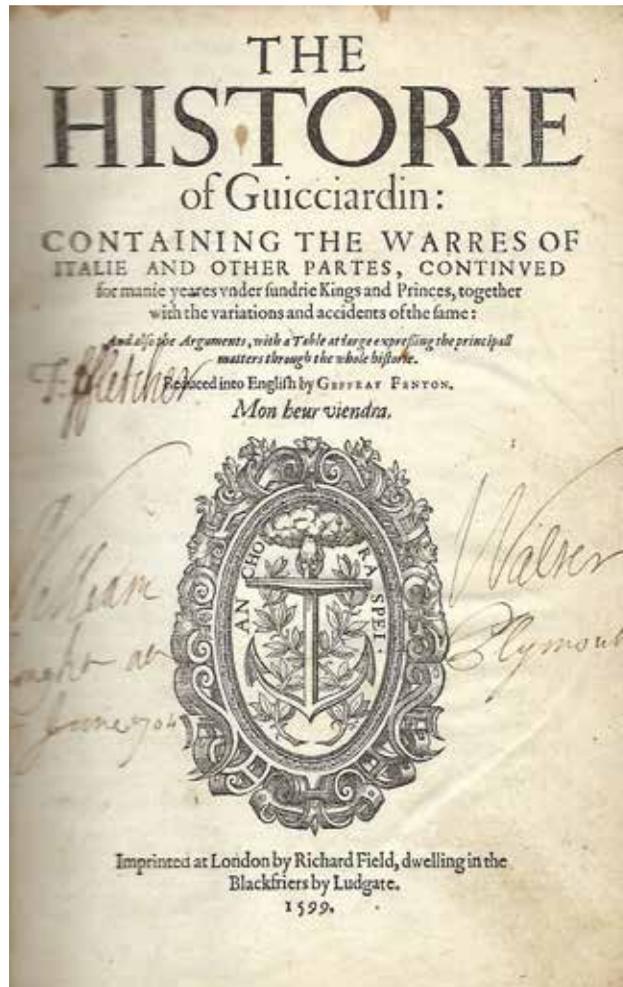
Europe, with sections on its history, customs, religion and language. His first and less famous 'De Romanis Piscibus libellus' of 1524 is also included, an account of all the kinds of fish which could be caught in the River Tiber, as well as 'Descriptio Larii Lacus', a topographical account of Lake Como, near which Giovio lived.

In a fine contemporary binding, probably from southern Germany: the blind stamps of the Crucifixion, with the snake wrapped around the Cross and St Peter is typical of sixteenth century bindings from Bavaria and Saxony.

Graesse III, 490 only mentions the 1578 Basel edition; not in Brunet.

OCLC locates Yale only.





**3. GUICCIARDINI, Francesco (1483-1540).
FENTON, Sir Geoffrey (1539-1608), translator.**

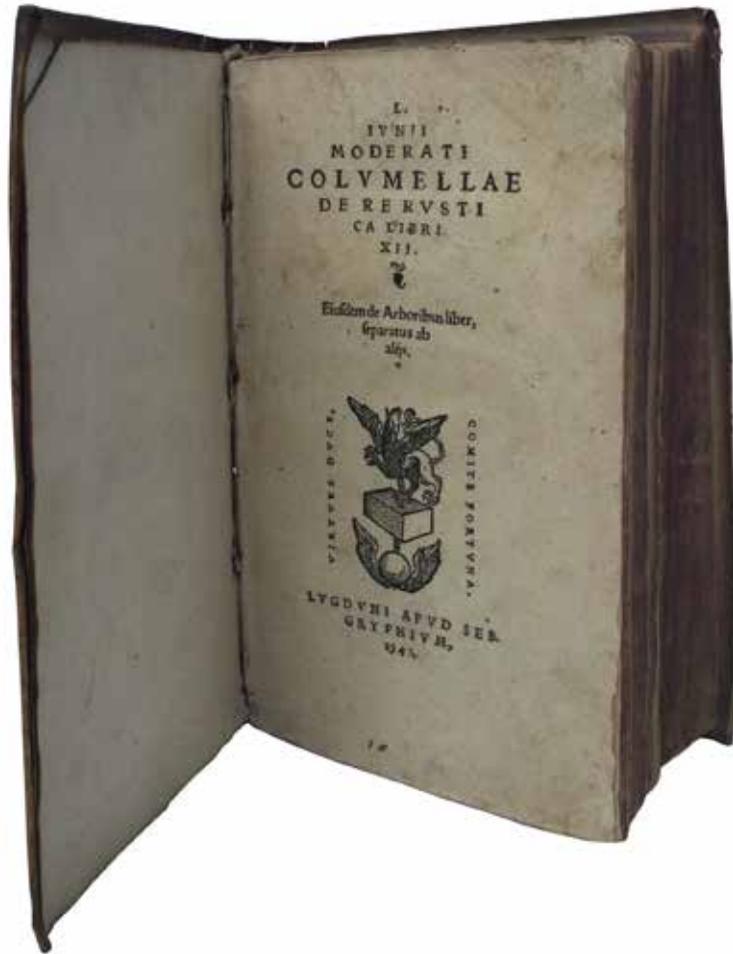
The Historie of Guicciardin; Continued for manie yeares under sundrie kings and princes, together with the variations and accidents of the same: and also the arguments, with a table at large expressing the principall matters through the whole historie. Reduced into English by Geffray Fenton. London, Richard Field, 1599 [1594].

SECOND EDITION IN ENGLISH. *Folio in sixes (270 x 190 mm) pp [viii], 786, 789-943, [10] table, in contemporary half calf over marbled boards, spine badly damaged by fire, label lettered in gilt, with the contemporary ownership inscription of T. Fletcher on the title page and a later one, William Walter, bought at Plymouth 17 June 1704 and with the heraldic bookplate of Robert Parker on the front pastedown.* **£1500**

Described in PMM as ‘The First History of Europe’, Guicciardini’s masterpiece was published posthumously by his nephew, Agnolo Guicciardini, with abridged versions appearing from 1544 and the complete text not published until the Venice edition of 1567. By the end of the century, there had been at least ten editions in Italian and it had been translated into Latin, English, French, Spanish, German and Dutch. Geoffrey Fenton’s English translation was first published in 1579.

‘Guicciardini wrote the first history of Italy within the larger context of the European system of states and thus demonstrated the synchronistic interdependence of political events all over the continent. He was less interested in the facts themselves (which he often derived from quite unreliable sources) than in their causes and effects; these he discussed with the perspicacity of a Renaissance politician and diplomatist, dissecting the intentions and actions of the chief players on the European stage and proving - to his own satisfaction and that of his readers - that worldly passion, ambition and self-interest are the mainspring of human activity’ (PMM, p. 52).

STC 12459; PMM 85; ESTC s120758.



4. [SCRIPTORES DE RE RUSTICA] COLUMELLA, Lucius Junius Moderatus.

L. Ivnii Moderati Columellae De Re Rustica Libri XII. Eiusdem de Arboribus liber, separatus ab alijs. Lyon, Sebastian Gryphius, 1548-49.

Five parts in one volume, 8vo (170 x 105mm), pp. 491, [21]; 184, [8]; [168], continuous signature, separate title to each part, with woodcut printer's device to title and verso of last leaf, a few woodcut diagrams, and woodcut initials, titles and fore-edge a bit dusty, slight browning, mainly marginal spotting or light dampstaining, small tears at blank margins of a4, b8 and d6, outer or lower margin of a5-a8, b5-b6 and 2f7 repaired, occasionally touching text, small hole to 2B8 affecting a couple of words, bound in contemporary vellum, yapp edges, spine cracked, upper hinge starting but firm, armorial bookplate of Johnstone to front pastedown, occasional early marginalia. £350

This collected edition features Columella and Palladius's classic and influential works on tree cultivation and the agricultural year - texts which remained most successful among educated landowners and which were much reprinted in early modern Europe. This edition also includes Columella's work on trees, edited by Victorius, 'the first editor whose observations on these writers are entitled to particular attention' (Dibdin), as well as Beroaldus's annotations to Columella, Alexandrinus's *Enarrationes vocum prisicarum* and Aldus's *De dierum generibus*.

Dibdin II, p.359; Brunet V, 246; Adams C 2411; BM STC French 1470-1600, p. 120.



THE
HISTORY
OF THE
RISE and PROGRESS
OF
POETRY,
Through it's several SPECIES.

Written by Dr. BROWN.

— *Fuit hoc sapientia quondam,
Publica privatis fuerunt, sacra profana;
Convulsis prohibere vago, dare iura Maritis;
Oppida miki; leges incidere ligno.
Sic haec & nomen divinis Vatisus atque
Carmenibus vixit.* HOR.

NEWCASTLE: Printed by J. WHITE and T. SAINT,
for L. DAVIS and C. REYMERS, apud Gray's
Inn-Gate, Hill-Bury, London.

MDCCLXV.

SHELF 2

Educational Guides:

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

5. **BROWN, John (1715-1766).**

The History of the Rise and Progress of Poetry, through its several Species. Written by Dr. Brown. Newcastle: Printed by T. White and T. Saint, for L. Davis and C. Reymers, against Gray's-Inn-Gate, Holborn, London. 1764.

[bound with:] Thoughts on Civil Liberty, on Licentiousness, and Faction. By the Author of Essays on the Characteristics, &c. Newcastle, White, 1765.

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

First edition of John Brown's critical analysis of the development of poetry. Starting with a discussion of melody, dance and poetry 'in the savage state', Brown goes on to explore the origins of Hebrew, Indian, Chinese and Peruvian poetry and discusses at some length the development of various kinds of poetry in ancient Greece as well as in other European countries.



This is a simplified edition under a new title of *A dissertation on the rise, union, and power, the progressions, separations, and corruptions, of poetry and music*, London 1763, with the section on music omitted. An advertisement leaf after the title informs the reader: 'It is thought proper to inform the Purchasers of the 'Dissertation on the Rise, Union, &c. of Poetry and Music,' that the Substance of *this* Volume is contained in *That*, which is now thrown into the present Form, for the Sake of such classical Readers as are not particularly conversant with Music'.

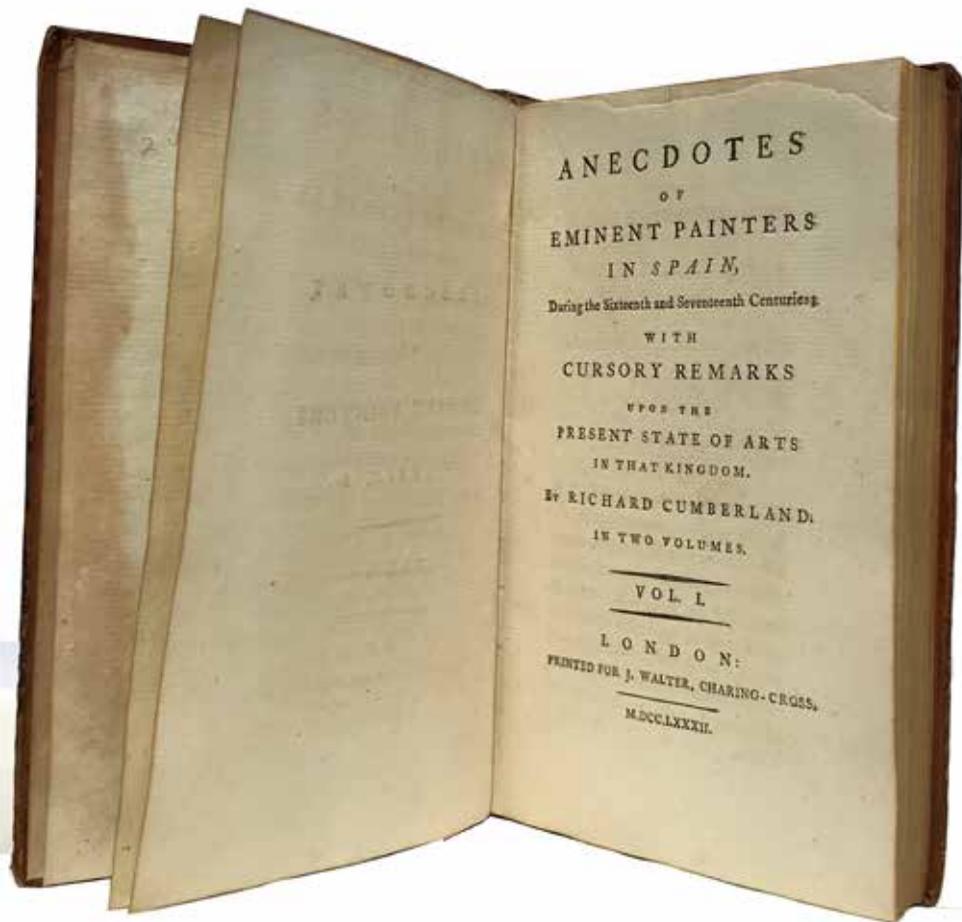
Bound with this is Brown's wide-ranging discussion of civil liberty, which includes comparisons of Great Britain with Sparta, Athens and Rome. Brown's remarks on education in this work provoked an attack from Joseph Priestley in *An essay on a course of liberal education for civil and active life. With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

History: ESTC t101765; *Thoughts*: ESTC t789.

6. CUMBERLAND, Richard (1732-1811).

Anecdotes of Eminent Painters in Spain, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom. By Richard Cumberland. In two volumes. Vol. I [-II]. London, J. Walter, 1782.

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



ANECDOTES
OF
EMINENT PAINTERS
IN SPAIN,

During the Sixteenth and Seventeenth Centuries;

WITH
CURSORY REMARKS

UPON THE
PRESENT STATE OF ARTS
IN THAT KINGDOM.

BY RICHARD CUMBERLAND.
IN TWO VOLUMES.

VOL. I.

LONDON:

PRINTED FOR J. WALTER, CHARING-CROSS,

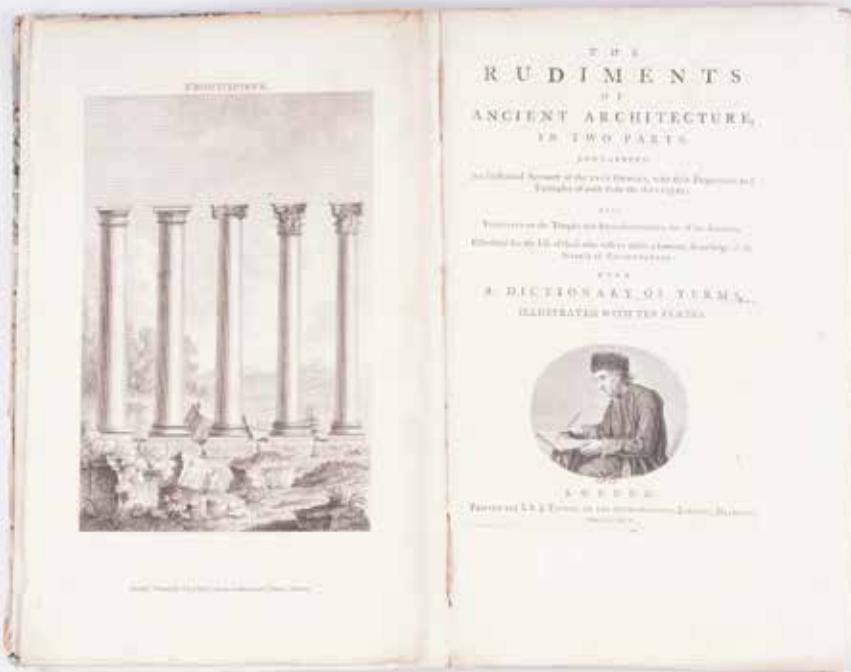
M.DCCCLXXXII.

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

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

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

ESTC t116936.



7. [GUIDE TO ARCHITECTURE].

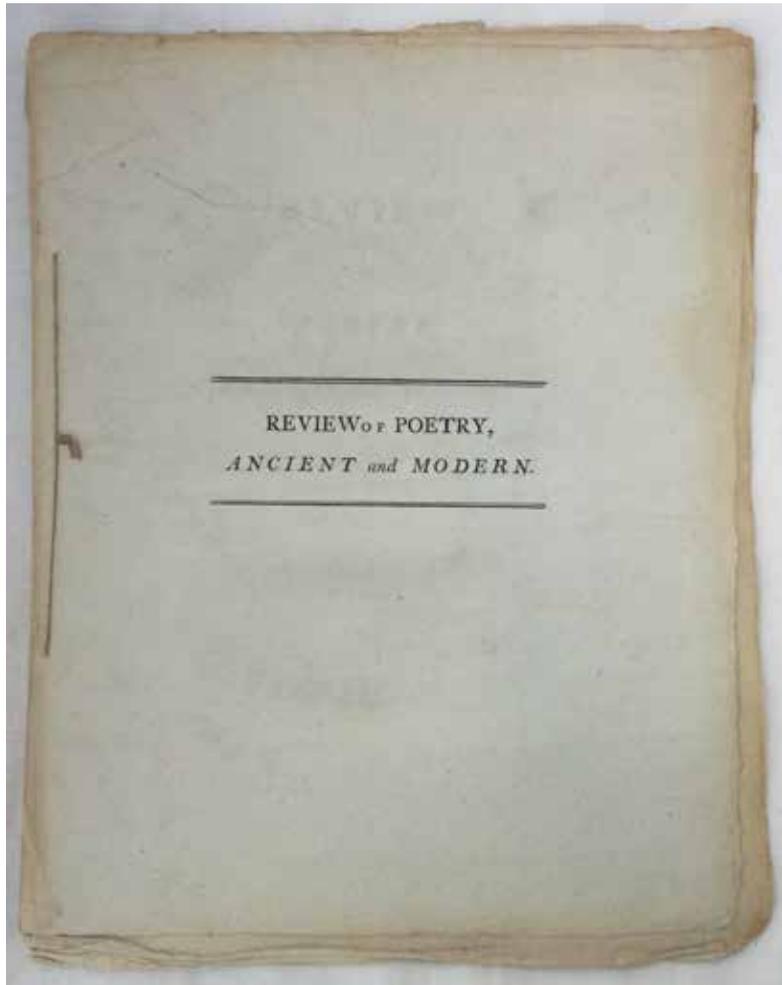
The Rudiments of Ancient Architecture, in two parts. Containing an Historical Account of the Five Orders, with their Proportions and Examples of each from the Antiques; also Vitruvius on the Temples and Intercolumniations, &c. of the Ancients. Calculated for the Use of those who wish to attain a summary Knowledge of the Science of Architecture. With a Dictionary of Terms. Illustrated with Ten Plates. London, Taylor, 1789.

FIRST EDITION. *8vo, (250 × 152 mm), engraved frontispiece (detached) and pp. [iv], vii, [i], 84, engraved portrait by Basire on the title-page, with nine further plates bound after the text, uncut throughout in the original paper-backed marbled boards, spine chipped and largely missing, boards dust-soiled, some spotting in the text but generally good and clean.* **£450**

A delightful anonymous guide to the orders of classical architecture ‘intended more for the gentleman than the artist’. The work saw considerable success, leading to further editions in 1794, 1804, 1810 and 1821 but the identity of the author remains unknown. The frontispiece shows the five orders drawn to the same height so that their relative proportions can be easily seen. The first part of the work gives a general introduction, the second adds details of Sacred Buildings by Vitruvius and the work concludes with a dictionary of architectural terminology. The nine further plates include one for each order, Tuscan, Doric, Ionic, Corinthian and Composite, a plate each with details of bases and mouldings, and two final plates in which the individual parts of the columns are labelled.

A second edition, ‘much enlarged’, was published in 1794, also for I. and J. Taylor at the Architectural Library in Holborn. The engraved portrait on the title-page is of James Stuart, known as ‘Athenian Stuart’.

ESTC t46905, listing BL, Cambridge, Oxford; Columbia, Getty, Johns Hopkins, Bancroft, Delaware and Nebraska. Avery 882.



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

Review of Poetry, Ancient and Modern. A Poem. By Lady M*****. London, Booth, 1799.

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

A good, fresh copy in original condition, uncut and stitched as issued, of Lady Manners' poem about the history of poetry, dedicated to her son. Originally from Cork, Catherine Rebecca Grey came to live in England in 1790 on her marriage to William Manners, later Lord Huntingtower of Leicester. The nostalgic Irish landscapes of her first volume of poetry, with its tales of lovers in Norman times, brought her much popularity, earning her the compliment, 'a most accomplished lady', in the *Gentleman's Magazine*.

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

ESTC t106175; Jackson p. 238.

67

OBSERVATIONS
ON
SOME PAPERS

In that very useful Collection, intitled,
MUSEUM RUSTICUM.

By a GENTLEMAN.

TO BE CONTINUED OCCASIONALLY.

WITH
New Theoretical and Practical Pieces
ON
HUSBANDRY.

Hæc sœdia adhibentur cum, insectis abesse, sicutis et unguis; adhibere pariter et laticum præterit; dactylis sunt; non impediunt fœci; præterit sœdibus, præterit, ratiocinatio. Cæcæ.

LONDON:
Printed for W. SANDBY, in Fleet-Street.
MDCCLXVI.
[Five One Shilling.]

9. [TECHNOLOGY AND AGRICULTURE.]

Observations on Some Papers In that very useful Collection, intitled, Museum Rusticum, By a Gentleman. To be Continued Occasionally. With New Theoretical and Practical Pieces on Husbandry. London, W. Sandby, 1766.

FIRST EDITION. 8vo (120 × 140mm), pp. 53, [1], uncut throughout, one small engraved diagram in the text, stitched as issued, the title page marked with an 'S' in a contemporary hand, with a few small ink marks and some very light browning, generally an excellent, unsophisticated copy. **£650**

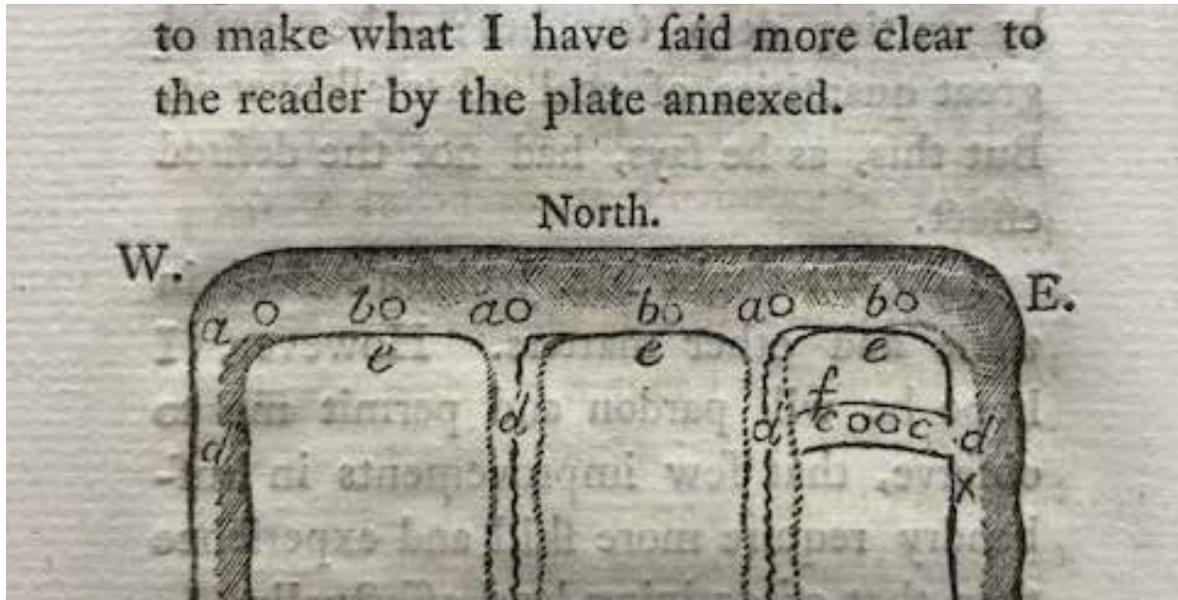
A lovely fresh copy of a very scarce commentary on the *Museum Rusticum*, a periodical that was published in monthly parts between 1764 and 1766 and included papers on many aspects of agriculture, technology and science. The anonymous author of these Observations states in his opening remarks that his object is not to censure the 'useful and pleasing collection', but to promote its utility. 'He intends not only to make some few remarks on several papers there, occasionally; but also to add, as he hopes, many useful discoveries of his own - the result of several years practice and experience in agriculture'. The subjects covered range from a lengthy section on hops, some advice on plants and trees that will thrive near the sea, to the culture of winter cabbages for cattle and the improvement of waste land and methods of drainage.

The pamphlet received a long critique in *The Monthly Review*, which commented 'Several very judicious oeconomical hints are thrown out, for the young gentleman farmer's notice, before he begins his Observations on the Museum Rusticum ... We are referred to certain papers in the two first Volumes of the Museum, where the same subjects are treated of, - though not altogether to the good liking of our present Author: - who appears to be well versed in the most necessary principles of agriculture'.

The author concludes with a sorrowful note on the closure of the cambric factory at Winchelsea. The manufacture of cambric was a fairly recent introduction to the area, the factory having been established in 1760. 'What can give greater concern to a person who has his country's good at heart, than to find any useful manufacture decay, or be discouraged. How far this may be so, I am an utter stranger to, but certainly we all know that a manufacture (especially in the loom way) which gives employment to a great number of the industrious poor, is one of the most valuable acquisitions a neighbourhood can be blessed with. Therefore it is the indispensable duty, and interest, of every individual to promote and establish it' (p. 52).

ESTC t112520 at BL, Rothampstead, Senate House Library, NYPL, Harvard and Yale.

Not in Fussell.



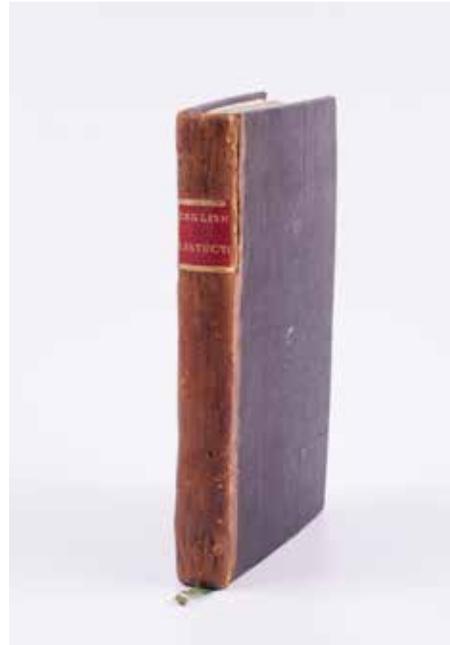
10. VERGANI, Angelo (fl. 1799-1813).

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

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

An attractive copy of the second edition of this compilation of English literature, first published in 1799 for the French market. Inspired by the success of *The Beauties of the Spectator*, Angelo Vergani assembled the present anthology of 'Fables, Moral Tales, Histories, Allegories and Reflexions selected from the most eminent English authors with a view to afford farther assistance to those who are desirous of becoming thoroughly acquainted with the elegance and beauty of the English Language'. The extracts are taken from Johnson, Chesterfield, Middleton, Shakespeare, Sterne, Goldsmith and many others, as originally published in the *Spectator*, *Tatler* and *Guardian*. Although the work is intended chiefly for those learning the English language, Vergani suggests that the passages selected are such as will bring pleasure to 'all sorts of readers'.

OCLC lists Bodleian, Penn and Butler.



11. VYSE, Charles (active 1770-1815).

The Young Arithmetician's Assistant; or The Scholar's Companion; Being an Abridgement of the Tutor's Guide. In four parts ... The Whole designed for the USE of SCHOOLS in general, containing every Rule necessary for Young Gentlemen intended for Trade, &c. London, G. Robinson, 1784.

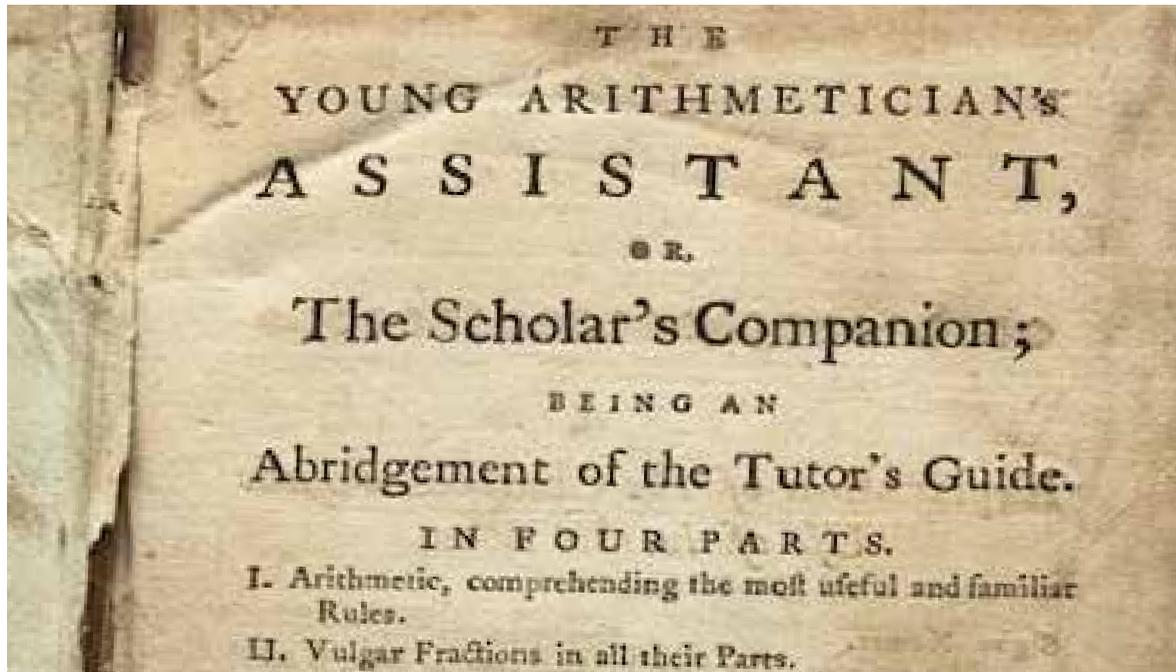
FIRST EDITION UNDER THIS TITLE. *12mo (175 x 110 mm), pp. [iv], 207, [1], [3] advertisements, paper fault on p. 27, internally slightly dusty and with some dampstaining, in the original plain sheep, blind stamped on covers, head and tail of spine chipped, lacking the front free endpaper and with early ownership inscriptions on the front pastedown of 'J.C.' and 'Bond' (possibly connected but apparently not), later owner's notes tipped in by selotape (loose but with stain), including close commentary on the text and a clipping from The Times, 1967, with two small notes in the text in red biro (one underlining and one correction), generally a good but much used copy in a sound contemporary binding.*

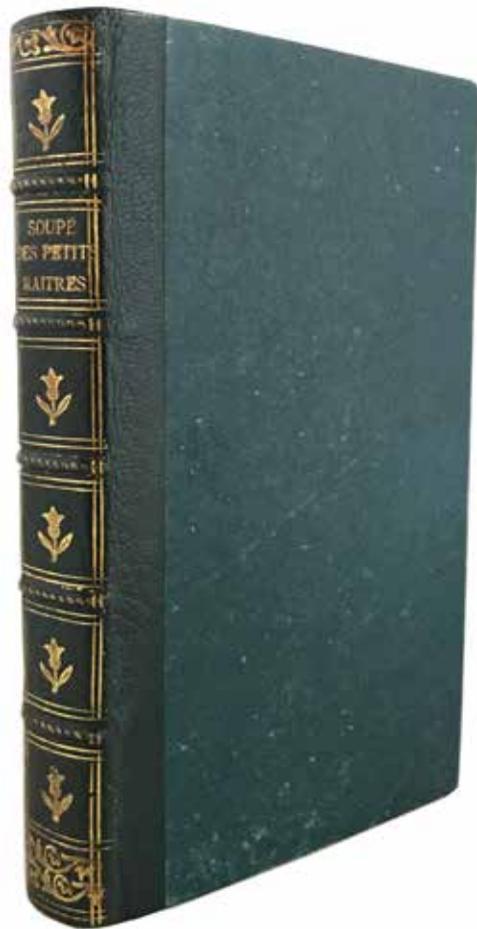
£400

A scarce abridgement of *The Tutor's Guide, being a complete system of arithmetic*, first published by Robinson in 1770. It was a hugely popular work which was reprinted at least a dozen times before the end of the century. The work was designed to be used in schools and to be of particular benefit for those young men likely to pursue careers in trade. It is divided into four parts: I. Arithmetic, comprehending the most useful and familiar Rules; II. Vulgar Fractions in all their parts; III. Decimal Fractions, with the Extraction of the Square and Cube Root. To which are added, Rules, for the easy Calculation of Interest, Annuities, &c. IV. Mensuration of Supersicies and Solids, applied to the Measuring Artificer's Work; To which are added, Different Forms of Acquittances, Promissory Notes, Bills of Exchange, Bills of Parcels, &c.

This is a good copy in unsophisticated original condition, much read by many readers. It was evidently read closely by a twentieth century reader who has tipped in his notes and a newspaper extract from *The Times*, 1967, about the introduction of the decimal system, entitled 'Maths without tears' and noting an apparent misprint on p. 123 (which seems to me to be not a misprint but rather a letter badly inked by the compositor). His other note, on p. 91, discusses the early use of the decimal system in Portugal.

ESTC t137915, at BL, Cambridge and Bodleian only.





SHELF 3

Novels, Short Stories, Memoirs & Fantasies

12. CAILHAVA, Jean-François de l'Estendoux (1731-1813).

Le Soupé des petits-maîtres, Ouvrage Moral. Première [-Seconde] Partie. 'Londres', ie Paris, circa 1772.

FIRST EDITION. *12mo (164 x 90 mm), pp. xxiv, [25]-144; vi, [7]-104, text damp-stained and browned in part, in a modern pastiche binding of blue quarter calf over blue boards, spine gilt in compartments, lettered in gilt, inscribed in a contemporary hand on both title-pages 'Cte de Cunha, Liva de Bulbaco* **£850**

The very rare first edition of one of the most popular comic novels of the French eighteenth century which saw at least half a dozen reprints in the eighteenth century and was reprinted by Pierre-Charles Monselet in 1881. The introductory material - *introduction, épître dédicatoire, envoi* and *avant-propos* - describes with gusto the final stages of the work's production. Reading aloud to himself the final phrases of his work, an abbot, looking like a four-foot doll, smiles at the charm of his own work and at how popular it will be with the ladies. He preens himself happily before visiting a young countess to whom he begs leave to dedicate the work.

The work itself is a series of tales and anecdotes, romantic stories interwoven with satirical comment and brief comic interludes, very much like a modern day comedy show with improvisations and narrative serials. The titles of the various chapters give some idea as to

the satirical, lively and mildly libertine nature of the work: ‘le Labyrinthe’, ‘le faux Milord’, ‘le Malade Imaginaire’, ‘l’Actrice de Province raconte son Histoire’, ‘Des Boudoirs consacrés à la Volupté’ and ‘Des Boudoirs consacrés à l’Intérêt’.

‘Cet ouvrage moral est le récit d’une partie fine, où chacun raconte son histoire. Les personnages s’appellent Persac, Sainval, le Président, la Bouquetière, la Marchande, la Danseuse, etc. C’est très gai’, says Gay, adding, that Cailhava had so much success with the work that he almost immediately reissued it under the title *Le Soupé, conte moral*.

MMF 70.32; Gay III 1139 (a detailed entry: ‘livre rare et curieux pour l’histoire des moeurs du XVIII siècle’). Neither Gioranescu (who lists a *Soupé; ouvrage moral*, Londres 1772, no. 15126) nor Quérard, who calls Cailhava ‘un des meilleurs auteurs comiques de son temps’, list this work.

ESTC t1330851, listing the British Library, Taylorian and Illinois only. A later edition is also listed under the title *Le Soupé, ouvrage moral*, [1780?], at the Taylorian and Stanford only.



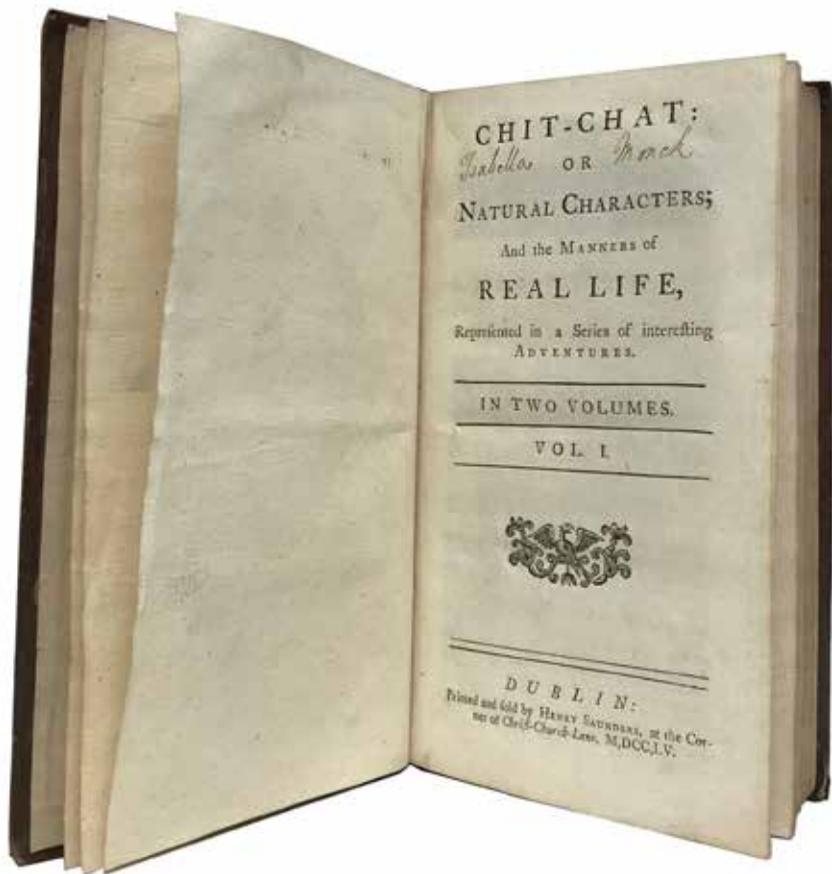
13. COLLET, John, attributed.

Chit-Chat: Or Natural Characters; And the Manners of Real Life, represented in a Series of interesting Adventures. Dublin, Henry Saunders, 1755.

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 × 100 mm), pp. [ii], 222, including a final page of advertisements, woodcut vignettes on title-pages, initials and head-pieces, bound in contemporary plain calf, a little worn at extremities, contemporary ownership inscription of Isabella Monck on the title-page, woodcut titles, initials and head-pieces.* **£1650**

Charlotte Byersley is nineteen when the novel opens and has just lost her mother. She has been brought up quietly by her parents and although she has had a reasonable education, she knows little of the ways of the world. Her father, anxious to supply her with a woman's care, naturally chooses very badly and finds her a companion in the giddy and superficial Miss Arabella Seward, whose 'outward behaviour was polish'd, specious and insincere' and who had 'no other aim but to secure a rich husband'. Shortly after Arabella's arrival, Charlotte meets the son of her father's friend, young Welford, recently down from Cambridge but the course of true love does not, of course, run smoothly.

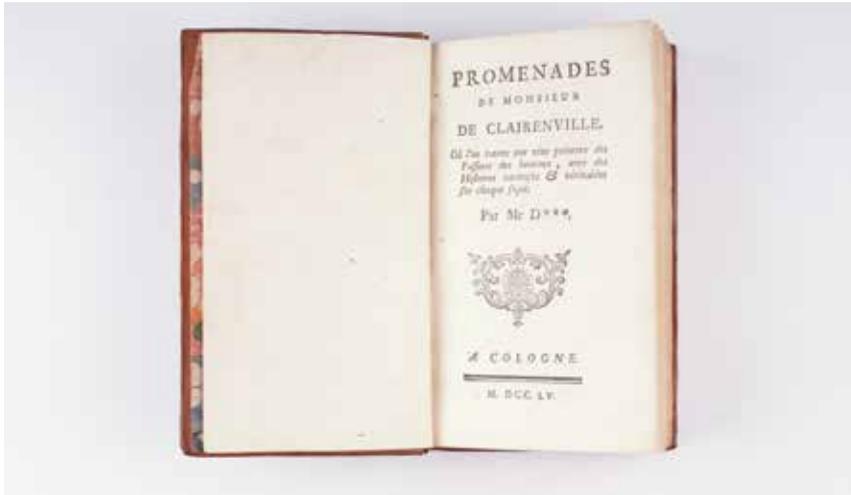
All is resolved in time, however, after a series of adventures involving them and many other characters. One unusual incident is that the heroine develops smallpox, is extremely ill with the disease but recovers fully except for the loss of her complexion. This she mourns greatly on her recovery as she assumes that with her lost looks, she has also lost all hopes of being loved by Welford. Abandoned in her illness by the worldly Arabella, Charlotte finds a new confidante and nurse in Mrs Bootle, who persuades her to believe that Welford 'had too much good sense to place his affection merely on a set of features, or fine complexion' (p. 111).



‘To say the best of this performance, it contains nothing indecent or offensive to the chaste and modest ear; but, at the same time, it must be confessed, the reader of taste will here find nothing to excite and keep up his curiosity, engage his attention, or interest his heart. The author has involved about half a dozen couple of insipids, in certain *uninteresting* adventures and difficulties, out of which they are extricated at last; -- and all is conducted in the modern way, without energy, humour, or spirit’ (*The Monthly Review*, XII, April 1755, p. 388).

Despite this review, this is an interesting novel which addresses issues of female education, parenting and the importance of female appearance. This is a scarce Dublin reprint which is designated as, and printed in, two ‘volumes’ and four parts, but with continuous pagination and register and bound in one volume. The first volume concludes on p. 107, ‘The End of the Second Book’, there is a separate title-page to ‘Vol. II’ and then the story continues with ‘Book the Third’ on p. 111. The novel concludes on p. 221 with ‘The End of the Fourth and Last Book’ and there is a final page of bookseller’s advertisements on p. 222. First published by Dodsley earlier in the same year (ESTC t70728, at BL, CUL, Bodleian, Duke, Huntington, Indiana, Chicago, Penn and Yale), this is often listed as anonymous but has been attributed to John Collet, an attribution followed by James Raven and based on that of the British Library copy.

ESTC n44248, at BL, Newberry and Yale only.
See Block p. 40; Raven 307.



14. D *, Mr.**

Promenades de Monsieur de Clairenville. Où l'on trouve une vive peinture des Passions des hommes, avec des Histoires curieuses & véritables sur chaque sujet. Par Mr. D***. Cologne, 1755.

THIRD EDITION. 12mo, (162 x 93 mm), pp. [iv], 362, [3] table of contents, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red speckled edges, from the library of Claude Lebedel.

£500

A delightful anonymous work in which narratives and philosophical digression are happily mixed. Consisting of a total of eight 'Promenades', each of which is loosely intended to elucidate one aspect of human passion.

In the author's brief introduction, he laments that the only explanation for the prevailing morality and behaviour is that men have become children. 'La plupart des hommes ont aujourd'hui abandonné les lectures sérieuses & instructives, parce que l'application qu'elles demandent, se trouve absolument incompatible, avec l'esprit de volupté qui les domine' (Préface de l'Auteur, p. iii).

In the first Promenade, Monsieur de Clairenville meets a knight of Malta and falls into conversation with him. The knight tells him of his adventures, including the tragic story of the beautiful Sophie. The second Promenade, subtitled 'Sur les Passions', contains an essay on the education of youth and a tale about a young Paris lawyer. The third Promenade, 'Sur l'Usage des Passions', includes a prayer to Saint Christopher, a discussion of Jesuits and monks and a section on Reason. The fourth is 'Sur l'Amour', with reflections and a story of a young lady who could not cure herself of this malady. The fifth, 'Sur la Colère', gives the history of Leonore and Olympia. The sixth Promenade provides a discussion of Avarice, with a strange miscellany of reflections on France, trade in Mississippi and John Law, concluding with 'Histoire curieuse d'un Avare, qui avoit beaucoup gagné au Mississipi'. Seven is Ambition, with the tale of a persecuted cleric and eight is Hatred, which begins with a conversation between Monsieur de Clairenville and a Carmelite, outlines the author's general system for understanding this passion and concludes with the final story, 'Histoire de la Comtesse de les excès où elle se porte pour satisfaire sa Haine contre son Mari'.

First published in 1723 (see Jones p. 35) under the slightly different title of *Promenades de Mr. de Clairenville*, and then republished in 1743 and the present edition under the present title. It was republished in the first volume of the *Bibliothèque universelle des romans*, April 1782. Despite its evident popularity, with three editions spanning a number of years, this unusual work is now very scarce. OCLC lists the 1723 edition at BN, Berlin, Toronto and Texas; the 1743 edition at Berlin, Newberry, Harvard, Tulane, Kansas and Boston PL.

OCLC lists Vanderbilt only; Jones p. 35; MMF 55.R.6.



*Prenez garde à vos pieds Aramis que
le malheur pourait*

PAULIN
OU
LES AVENTURES DU COMTE
DE WALTER.
TOME PREMIER.



A PARIS.

Chez DUBOIS, Libraire, au Palais-royal.
L'ÉCLAIRCI, Libraire, rue du Rocher.
Au Cabinet Littéraire de Voltaire, boulevard du Temple, près le rue Xaintonge.
Et chez tous les Marchands de Nouveautés.

1793.

15. GRANDIN, Charles François Grandville (1772-1836).

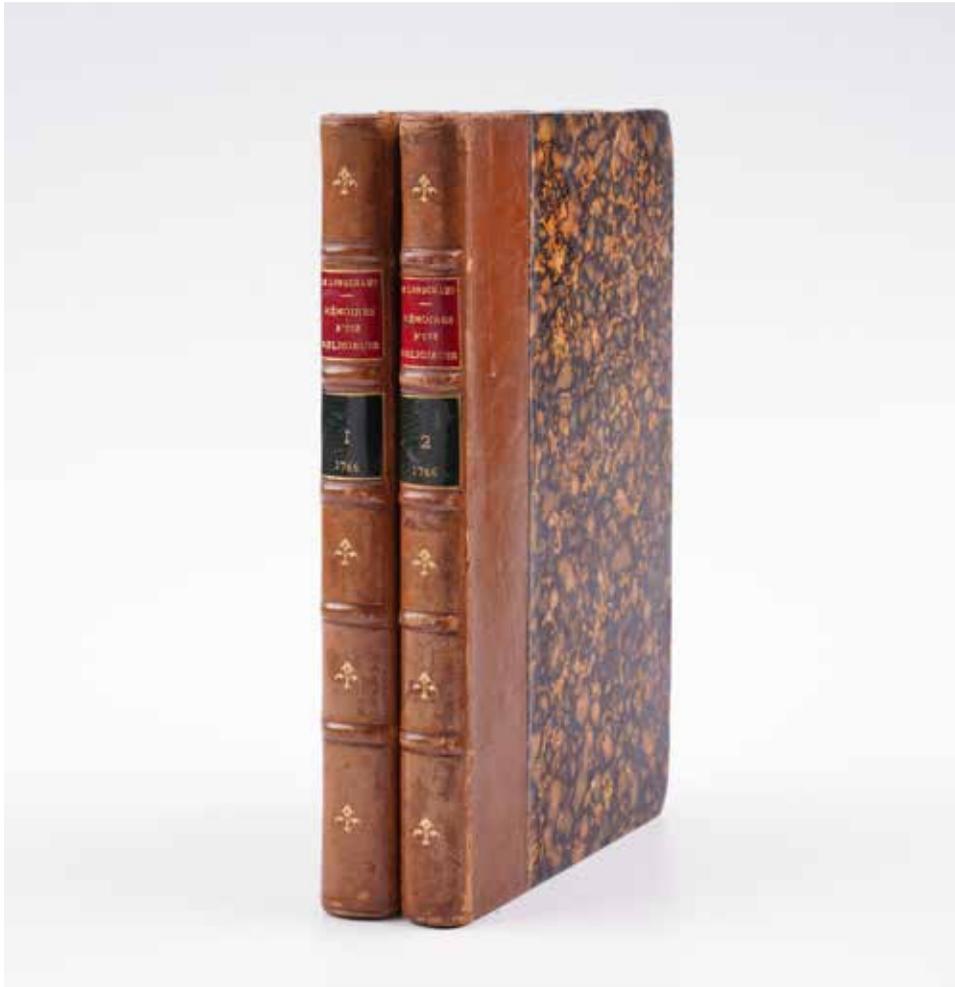
Paulin, ou les Aventures du Comte de Walter. Tome Premier [-Deuxième]. Paris, Desenne, 1792.

SECOND EDITION. *Two volumes in one, 12mo, (163 x 92 mm), engraved frontispiece to each volume and pp. [iv], iv, 124, [2] contents; [iv], 117, [2] contents, [1], in contemporary mottled calf, joints restored, spine gilt in compartments, orange morocco label lettered in gilt, red edges.* **£400**

A scarce novel first published earlier the same year under a false 'Philadelphie' imprint. Set in Paris and provincial France, the novel is concerned with the travels, misfortunes, entanglements and romantic adventures of the hero, Paulin, 'un coquin charmant' and the Comte de Walter. Full of incident, the novel includes an ambush, kidnappings, a hermit, mistaken identities, touching heroics and faithful lovers, who are happily reunited in the closing chapter.

The author, Charles François Grandville, was a prominent actor who had a successful career at the Comédie-Française throughout the 1820s. This is his only published work, written as a young man who describes himself as a 'Comédien du Boulevard'. The work is prefaced by a 'Conversation sur l'Auteur et son Roman', in which two young girls, Claire and Rose, discuss the novel. Rose has been reading the book and is half in love with its hero, Paulin. She eventually persuades Claire, who dislikes reading, to go to the bookseller and buy a copy before it sells out and she is forced to wait for a second edition.

OCLC records one copy at the Deutsche Nationalbibliothek and one in Poland only.
MMF 92.17; see Cioranescu 31865.



'Il y a plus d'amour charnel que d'amour religieux dans ce roman tout profane'.

16. LONGCHAMPS, Pierre Charpentier, l'abbé de (1740-1812).

Mémoires d'une Religieuse, Ecrits par Elle-Même; et recueillis par M. de L... Première [-Seconde] Partie. Amsterdam, l'Esclapart & la Veuve Duchesne, 1766.

FIRST EDITION. *Two volumes in one, 12mo (160 x 89 mm), pp. [iv], xii, 208; [iv], 208, with the half-titles, markings from previous wrappers visible on half-titles, in nineteenth century quarter calf over marbled boards, spines simply decorated in gilt, red and black morocco labels lettered and numbered in gilt, marbled edges, green silk markers, slightly later inscription on the front endpaper about the authorship of the text (see below).* **£650**

Scarce first edition of these false nun's memoirs, purportedly written by herself, but in fact penned by a cleric, Pierre Charpentier de Longchamps, member of the *Académie de la Rochelle*. The novel is a tale brimming with intrigue in which the misfortunes and romantic adventures of a young girl are narrated with some gusto. At the end of it all, the heroine undergoes a conversion and becomes a nun.

It was later republished under the title *La soeur Adélaïde, ses égaremens et ses vertus, ses foiblesses et son repentir, ouvrage posthume du plus éloquent écrivain de ce siècle*, 'Au Paraclet', 1785. The reference to the 'plus éloquent écrivain de ce siècle' on the title page was intended to pass the work off as if by Rousseau, no doubt to cash in on his saleability (see Barbier IV 508, 'on a voulu passer cet ouvrage comme étant de J.J. Rousseau').

A previous owner has made the following observation in a neat hand: 'il est assez singulier qu'un ecclésiastique, l'abbé de Longchamps, membre de l'Académie de la Rochelle, ait composé, avec un soin complaisant, ce roman d'amour, dont quelques tableaux sont d'une grande nudité'.

MMF 66.31; Gay III, 154 (giving 1725, which MMF suggest is an error for the 1785 edition); Cioranescu 40816. OCLC lists Maryland, Texas and BN (Marie Antoinette's copy).

17. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866), attributed to.

Tableaux de la Bonne Compagnie de Versailles et de Paris; ou Traits caractéristiques, Anecdotes secretes, Politiques, Morales & Littéraires, recueillies dans les Sociétés du bon ton, pendant les Années 1786 & 1787. Par M. le Ch. de B***. Tome Premier [-Second]. Paris, tous les Marchands de Nouveautés, 1787.

THIRD EDITION. 8vo, (197 × 112 mm), pp. [ii], [3]-198; [ii], [3]-176, tear on E2 (pp. 67-8) through the page number but with no loss, in contemporary mottled calf, rubbed at extremities, spine gilt in compartments, brown morocco label lettered in gilt, head and foot of spine chipped, marbled endpapers, red edges. **£900**

A delightful and vivid portrayal of the salons and artistic haunts of Paris society. Presented in a series of short chapters, with plentiful dialogue, short anecdotes and lively descriptions, the subjects covered include a music lesson, a scene in a café, an evening at the Tuilleries, the opera, a ball, a visit to the doctor, a supper party, dreams, rebels, springtime and ‘the real pleasures’ of life. The dedication is addressed ‘O Vous, Sexe charmant, qui savez tout embellier, malheureusement même jusqu’au vice ... Les femmes sont chez nous les véritables précepteurs des hommes: elles aiment les sciences, les arts, les talents & les encouragent; elles veulent les trouver dans le cercle qui les entoure’.

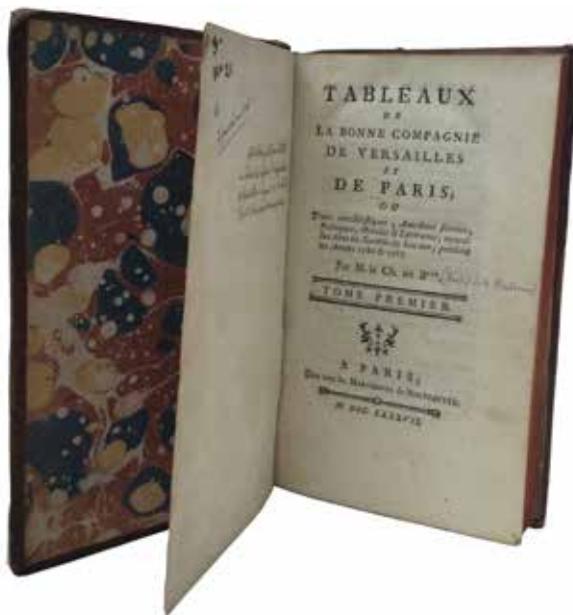
Authorship of this work has been hotly contested over the years. Paul Lacroix, in his bibliography of Restif, not only attributed the work to Restif, but claimed it to be among his best writings: ‘Ce sont les plus agréables pages que Restif ait écrites, et tout ce que nous avons lu dans ce joli ouvrage est bien du Restif, de l’excellent Restif’ (Lacroix p. 334). Rives Child, on the other hand, states that the *Tableaux* are the work of the Prince de Ligne and adds, ‘Je ne vois absolument rien de Restif là-dedans. A mon avis, cet ouvrage fut écrit par quelqu’un qui a passé pas mal de temps au Pays-Bas, peut-être un diplomate français’ (Rives Child, *Restif de la Bretonne*,

Témoignages et Jugements. Bibliographie, 1949, p. 312). In Cohen-de Ricci it is listed under Restif but with the proviso that all the chapters were not written by Restif. It has more recently been attributed to Stanislas Jean de Boufflers.

First published earlier in the same year, the work was originally intended to accompany a suite of plates by Moreau. These were reused in a number of later editions but were not included in the present edition, which has been entirely reset and which, unlike other editions, has no mention of plates on the title-page. The chapters of later editions also vary, but in this edition they are the same as listed by Lacroix for the first edition and all appear in the same order.

MMF 87:19; Jacob, *Bibliographie et Iconographie de tous les ouvrages de Restif de la Bretonne*, pp. 333-334; see Cohen-de Ricci 879 (under Restif).

OCLC lists this edition at the BN and Biblioteca Nacional de Espana.





SHELF 4

Illustrated Books & Fine Printing:

18. **BÜRGER, Gottfried August (1747-1794).**
BEAUCLERC, Lady Diana (1734-1808), *illustrator.*

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

- [with:] **DRYDEN, John (1631-1700).** **BEAUCLERC, Lady Diana (1734-1808),** *illustrator.*

The Fables of John Dryden, ornamented with Engravings from the pencil of the Right Hon. Lady Diana Beauclerc. London, T. Bensley for J. Edwards, 1797.

FIRST EDITIONS. *Folio, (370 × 257mm), pp. [iv], xviii, 241, with nine engraved plates and fourteen part page engravings; engraved frontispiece and pp. [vii], [i], 35, [1], with four further engraved plates and four part page engravings, in parallel text, most of the paper guards still present at the plates, in a contemporary Irish black goatskin binding, gilt border to covers, spine gilt in compartments, lettered in gilt, extremities rubbed, contemporary inscription on the title page 'W. Maguire', the binding by George Mullen of Dublin, with his ticket. £800*

A good copy in an Irish binding of these two works lavishly illustrated by Lady Diana Beauclerk. The daughter of Charles Spencer, 3rd Duke of Marlborough, Lady Di, as she was known, suffered two miserable marriages, the first to Frederick St. John, 2nd Viscount Bolingbroke,



during which they were both notoriously unfaithful, and the second to Topham Beauclerk (1739-1780), the great-grandson of Nell Gwyn and Charles II.

Beauclerk was a close friend of Dr. Johnson and was known for his brilliant conversation, but he was also famous for his ill-humour and lack of personal hygiene: Fanny Burney recorded Edmund Burke's reaction to the death of Beauclerk: 'I never, myself, so much enjoyed the sight of happiness in another, as in that woman when I first saw her after the death of her husband'.

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

ESTC t128162; t93829.



114

Fa del Volletto vigile la cura,
 E me dal largo medicar richiamo. 470
 Ma qual fimo alle fieri sare commisto
 Rapida al finit della profana voce
 Dei Filosofo l'Onbra si dilige,
 E i miri contempvoli, e gli altri 471
 A beat toena dell'auito Elio.



115



IL PENSIEROSO

DI MILTON.

POEMETTO.

O gioje, o vani balanghiera prode,
 Che senza genitor follia produce,
 Lungo, ah! lungo da me. Poco voi siete
 D'us'alma ditta in gran proferti amiche,
 Di cui tentato indarno empiero il vuoto 5
 L'incerte toene delle vostre idre.
 Ad abitar nell'otiose fibre
 In d'userte celabito, e tentarmi
 In buole dipinti amabili toene
 Vi fieno dati a governar più tobi 10
 Degli atomi brillanti, onde veggiamo

19. [BODONI]. DELLA TORRE REZZONICO, Carlo Gastone (1742-1796). DAFNEIO, Dorillo, pseud.

Versi sciolti e rimati di Dorillo Dafneio. Parma, Stamperia Reale, 1773.

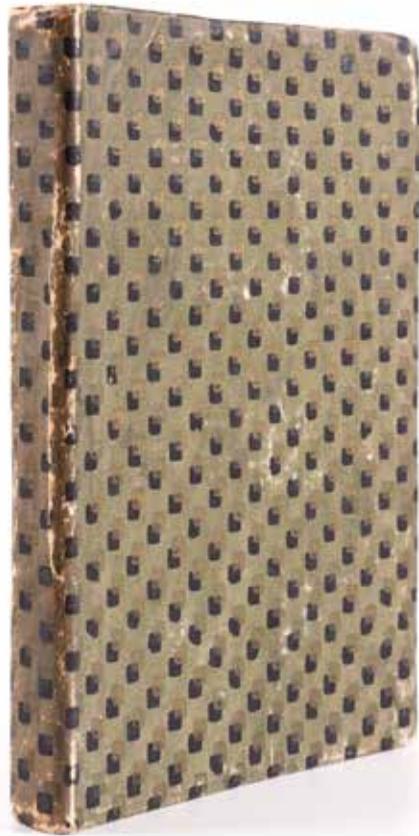
FIRST EDITION. 8vo (208 x 135 mm), pp. [ii], [viii], 137, [1], lacking the final blank as usual, including engraved title with carved marble stone surrounded by garlands and an urn, small engraved head- and tailpieces, lower edges uncut, light ink marks to H7-8 and G5-6, occasional very slight marginal spotting, K1 unobtrusively strengthened at gutter, bound in contemporary block-stamped plain paper boards with olive-green zig-zag pattern, stitched as issued, a bit faded (old water stain) towards foot of spine, extremities a little worn. **£850**

A scarce and delightful work by the prolific Della Torre Rezzonico, writing under the pastoral pseudonym of Dorillo Dafneio. Produced at the press of Giambattista Bodoni (1740-1813), this is one of numerous occasional publications, adorned with handsome engraved typographical ornaments, which he printed at the Royal Press of Duke Ferdinand of Parma and the Archduchess of Austria, Maria Amalia. Count Carlo Gastone dell Torre di Rezzonico was the darling of Roman society, a member of the Roman Accademia dell'Arcadia and a fashionable and accomplished poet, amateur musician and the organiser of legendary court parties. The philosophical, ornate verse in this collection, dedicated to Ferdinand and Maria Amalia, was typical of the Count's activity at the court of Parma; for this work he was appointed chamberlain and colonel.

Worldcat lists BL, Northwestern, Case Western, SMU, UCLA and St Catherine.

Brooks 40; Cicognara 1343. Not in De Lama.





**20. CERATI, Antonio, Count (1738-1816).
CRETENSE, Filandro.**

Le Ville lucchesi con altri opuscoli in versi e in prosa di Filandro Cretense. Parma, Stamperia Reale, 1783.

[with:] Versi per la promozione al vescovato di Piacenza del padre D. Gregorio Cerati abate cassinese. Parma, Filippo Carmignani, 1783.

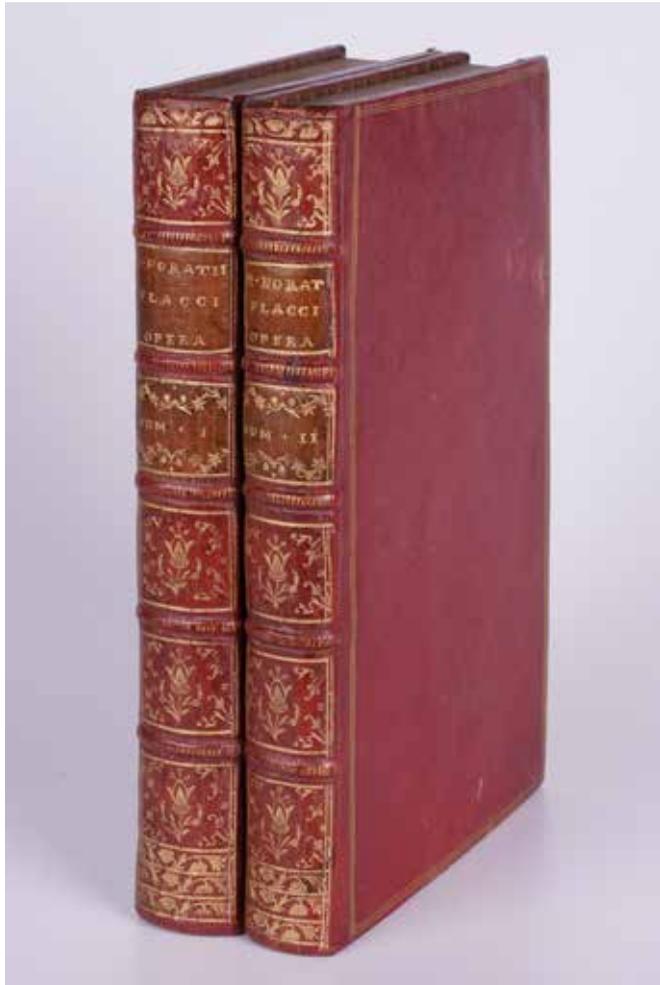
FIRST EDITIONS. *Two works in one volume, 8vo (200 × 140 mm), pp. [ii], [viii], 195, text printed within decorative border throughout, page numbers also set in a typographical surround, the text block small within a large page, followed by Versi: pp. 24, unpressed throughout, with a small hole to the lower blank margin of the first three leaves, traces of adhesive to lower edge of pp. 97-114, in contemporary block-stamped paste-paper boards in olive green with pattern of black and gold squares, the surface of the paper worn at extremities, binding very slightly sprung, contemporary manuscript shelf mark in ink on the rear pastedown and with contemporary manuscript additions to the errata of the first work, possibly in the same hand.* **£1000**

A delightful production by Bodoni, with the text printed within lovely typographical borders throughout and bound in thick block-stamped paper boards. It is a collection of texts by Antonio Cerati, a member of the Accademia dell'Arcadia. The first and best of the two works is a poetic celebration of the villas belonging to the Marchese Francesco Buonvisi in Lucca, where he had resided for some time to recover from an illness - an interesting example of eighteenth century Italian topographical poetry. The second part, which is addressed to specific dedicatees, moves from love poetry to political commentary.

The second work, printed by Filippo Carmignani in Parma, is a poem celebrating the promotion of Cerati's brother to the bishopric of Piacenza.

I. Brooks 239, var. A; Cerati VIII, 195.

II. OCLC lists three copies, only Getty in America.



'the most elegant of English eighteenth-century books'

21. HORACE. PINE, John (1690-1756), engraver.

Quinti Horatii Flacci Opera. Vol. I [-II]. London, John Pine, 1733.

FIRST EDITION, SECOND STATE OF VOL. II P. 108 WITH THE INSCRIPTION ON THE MEDAL OF AUGUSTUS CAESAR IN THE CORRECTED STATE OF 'POTEST'. *Two volumes, 8vo, (221 x 130 mm), pp. [xxxii], 176, [2], [177]-264, [2], first end final pages blank; [xxiv], 48, [2], [49]-94, [2], [95]-152, [2], [153]-172, [2], [173]-191, [1] blank, [13] explanation of the plates, printed entirely from engraved plates, some light foxing and offsetting, in contemporary crimson morocco, triple gilt filet borders to covers, gilt spines with raised bands and contrasting brown morocco labels, marbled endpapers, gilt edges, some slight wear to the bindings with a little bit of surface abrasion and staining.* **£2400**

One of the most famous engraved books of the eighteenth century: 'the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved' (Ray p. 3). Pine's work was inspired by French book design and in turn it had a profound effect on English typography. Its magnificent plates, illustration and typography have made it a staple of book collecting ever since. The work was intended only as a deluxe edition and it was not issued in workaday bindings. Here it is in a simple but beautiful red morocco binding. On any other book, this might suggest a particularly special copy but for Pine's Horace, it was probably a trade binding, for over the counter sales.

The text was first set in type and a proof transferred to the copper plates to be engraved letter by letter, the headpieces, decorated initials, tailpieces and full page illustrations then engraved on the same plates. 'The brilliancy of this engraved roman text struck a new note, and thus Pine's Horace may have had a good deal to do with the taste for more "finished" types which waxed



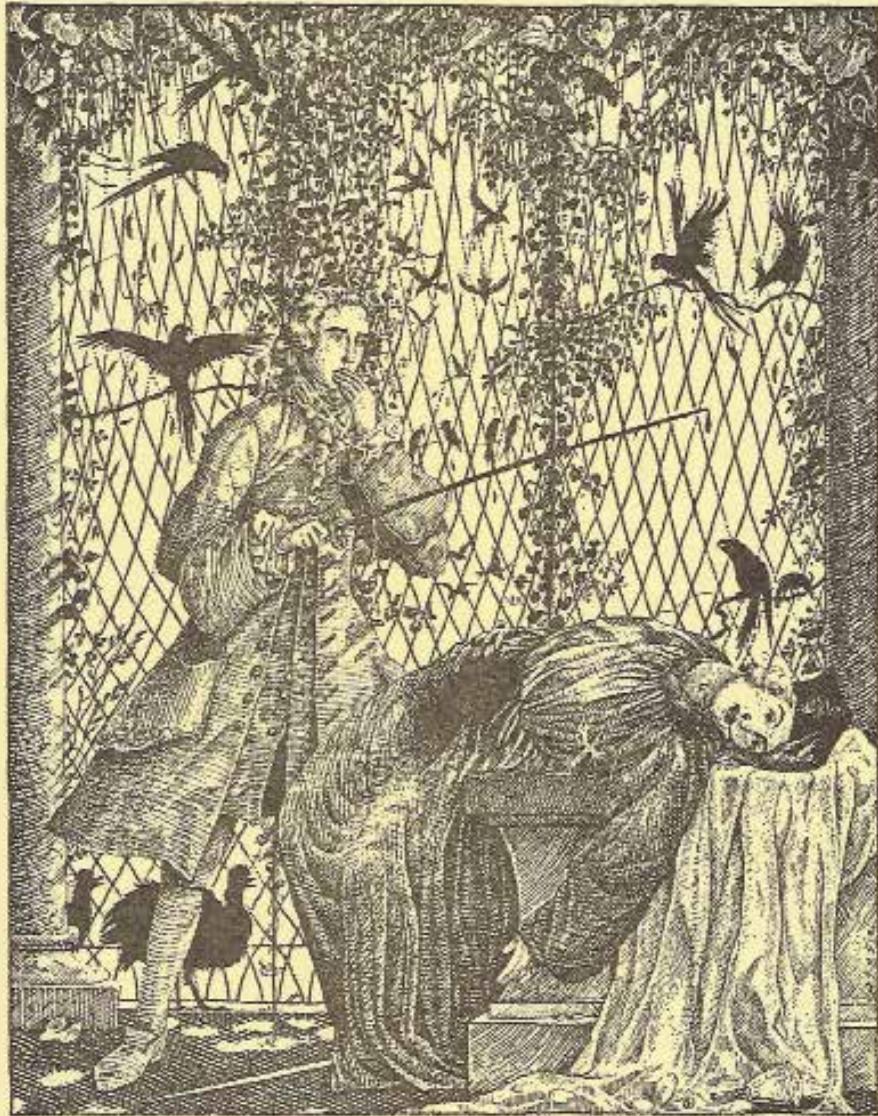
as the century waned.’ (Updike II, p. 138.) In this sense, Pine paved the way for Baskerville and Bodoni and, like them, he generously spaced his lines. In his address to the reader, Pine draws attention not only to the brightness (nitore) of his letters but also to the fact that unlike movable type there is no chance of errors being introduced during printing.

A prospectus was issued on 24 February 1731, with a list of subscribers and 67 plates, before the addition of the signature letters (ESTC N39784). The list of subscribers in the first volume, supplemented by that in volume II, brings the total to well over 1000 names, with separate sections for many European countries or capital cities. This must be one of the longest subscription lists in any eighteenth-century book.

See Gordon Norton Ray, *The illustrator and the book in England from 1790 to 1914* (1976); Daniel Berkeley Updike, *Printing types, their history, forms and use* (3rd edition, 1962).

ESTC t46226; Brunet III, 320; Cohen-de Ricci 498.





**22. VOLTAIRE, François Marie Arouet de (1694-1778).
THACKER, Christopher (1931-2018), translator.**

Candide, or Optimism, 'Translated from the German of Doctor Ralph,* with the additions which were found in the Doctor's pocket, when he died at Minden in the year of grace 1759 and now newly Translated by Doctor Christopher Thacker and Illustrated by Angela Barrett. * 'with the additions ... 1759' was added in 1761. Marlborough, Libanus Press, 1996.

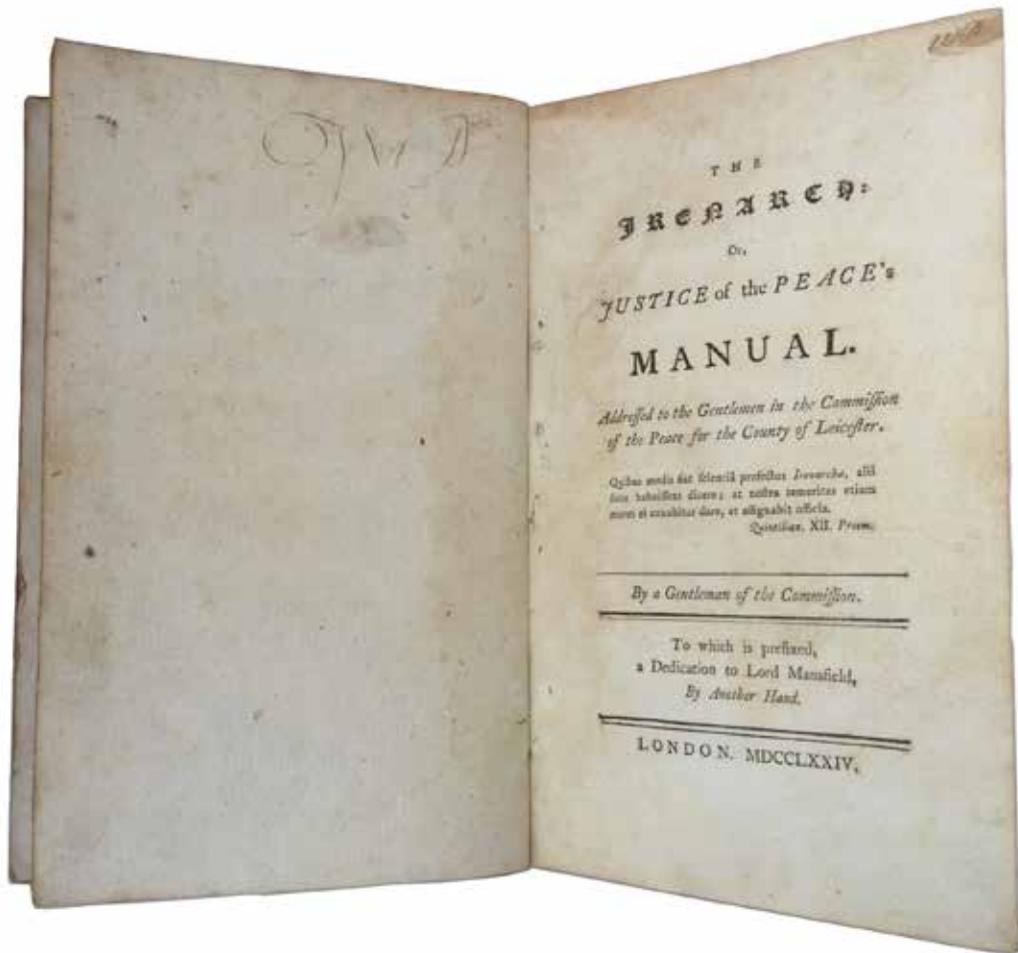
FIRST EDITION OF THIS TRANSLATION. *Folio (350 x 245 mm), pp. [vi], [7]-129, [1], [1], with 14 engraved plates in the text, decorative title-page with 'Or' printed in gold, decorative headpieces to each chapter, printed in parallel text throughout, occasional cartoon tail-pieces, limited edition statement on final leaf, 'This is Copy No.:', '102' added in manuscript, in vellum-backed white Fabriano Roma hand-made paper covered boards bound by Brian Settle of Smith Settle, Otley, front board lettered in blue ink 'Candide, or Optimism', inside brown typographical border, spine lettered in gilt, with gilt edges.* **£500**

Copy No. 102 of this limited edition of Christopher Thacker's new translation of Voltaire's Candide, elegantly published by Thacker's great friend, Michael Mitchell, at the Libanus Press. Thacker's new translation is printed in parallel text with Voltaire's original text: 'A folio production using a dual text: the original 18th-century French of Voltaire and a new English translation by Christopher Thacker, Voltaire scholar and writer on gardens and the 18th century'. The stunning illustrations are by Angela Barrett and comprise a suite of 14 pen and ink drawings. With an introduction by Thacker and 'a full set of original sources revised for the modern reader'.

This is a limited edition of 125 copies, 100 standard copies and 25 special copies, set in 14pt Monotype Fournier, printed letterpress on 180gms Lana Royal rag paper. This is copy no. 102. This copy is offered with five double sheets of offprints: the title-page (otherwise blank), p. 16 with facing plate (verso blank), two plates (one recto, one verso, otherwise blank) and two sheets of Chapter Five, pp. 22-23, one with plain lettering for 'Chapter Five', in the headpiece, and one with gold lettering.







SHELF 5

Crime and Punishment:

23. HEATHCOTE, Ralph (1721-1795).

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

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

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

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

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



24. [PROCLAMATION.]

His Majesties most Gracious and General Pardon. London, Charles Bill, Henry Hills & Thomas Newcomb, 1688.

Broadside, folio, (460 × 315 mm), caption title below arms, elaborate decorated initial, proclamation signed 'Clerk'; printed on one side only, in one column, folded, clean tear through the text just beyond the central fold, with no loss, left margin cut close to text below the fold (measuring 340 mm above the fold), otherwise uncut, slightly creased at folds and edges.

£400

One of several versions of the general pardon issued by James II at the start of his reign concerning crimes against the state prior to his accession. The pardon was issued with certain notable exceptions, particularly regarding Catholics. Mentioned by name as specifically excluded from the pardon are several of those implicated in the Popish Plot, including Titus Oates, Francis Charleton, John Wildman and Robert Peyton. Specific crimes of a notorious nature are also excluded and set fines already agreed in court are not to be lifted. Furthermore, anyone fleeing justice is given until 1st January 1689 to hand themselves over to the Chief Justice or a Justice of the Peace.

ESTC r216451, at BL (3), Trinity Cambridge, Guildhall, NLS, Oxford (3), Folger, Harvard and Clark.
Wing J213; Steele I, 3875.



*Norris family copy by descent***25. RAMEL, Jean-Pierre (1768-1815).
PELICHET, C.L., translator.**

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

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

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

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

ESTC n65263; Sabin 67627.



SHELF 6

Love and Women:

- 26. MARECHAL, Pierre Sylvain, (1750-1803).
DREUX DU RADIER, Jean-François (1714-1781).
SAINCRIC, Jean Baptiste de (1780-1845), editor.**

Le Sacrifice De L'Amour; ou La Messe de Cythere; suivi du Sermon prêché a Gnide, et d'un nouveau Dictionnaire d'Amour, dans lequel on trouvera plusieurs pièces inédites ou peu connues, telles que l'Art de prendre les oiseaux, ou les leçons de l'amour, poème anacréontique; les articles les plus piquans du Dictionnaire d'Amour du berger Sylvain; la plus grande partie de ceux du Dictionnaire d'Amour qui parût à la Haye, en 1741; et une foule de morceaux extraits des meilleurs écrivains anciens et modernes. 'Sybaris', ie. Bordeaux, 'l'Imprimeur Ordinaire du Plaisir', 1809.

FIRST EDITION. *12mo (183 x 100 mm), 8vo, pp. [xvi], 17-313, [2] errata, [1] blank; some foxing and browning in the text, uncut throughout recased in contemporary marbled wrappers with later card pastedowns, lacking free endpapers.* **£650**

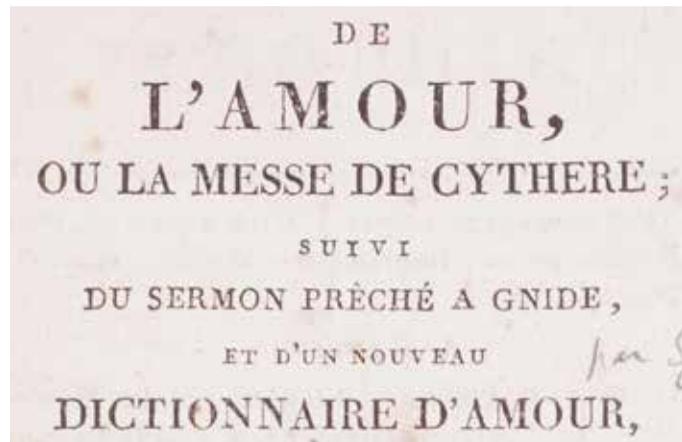
A scarce collection of works on the theme of love put together by Jean Baptiste de Saincric who was inspired to do so because of the rarity of the original publications. A Bordeaux doctor who specialised in medical hygiene and forensics, Saincric wrote widely on the medical topography of Bordeaux and its surroundings. He was a member of the *Académie de Bordeaux* and was twice president of the *Société de Médecine de Bordeaux* in 1824 and 1837.

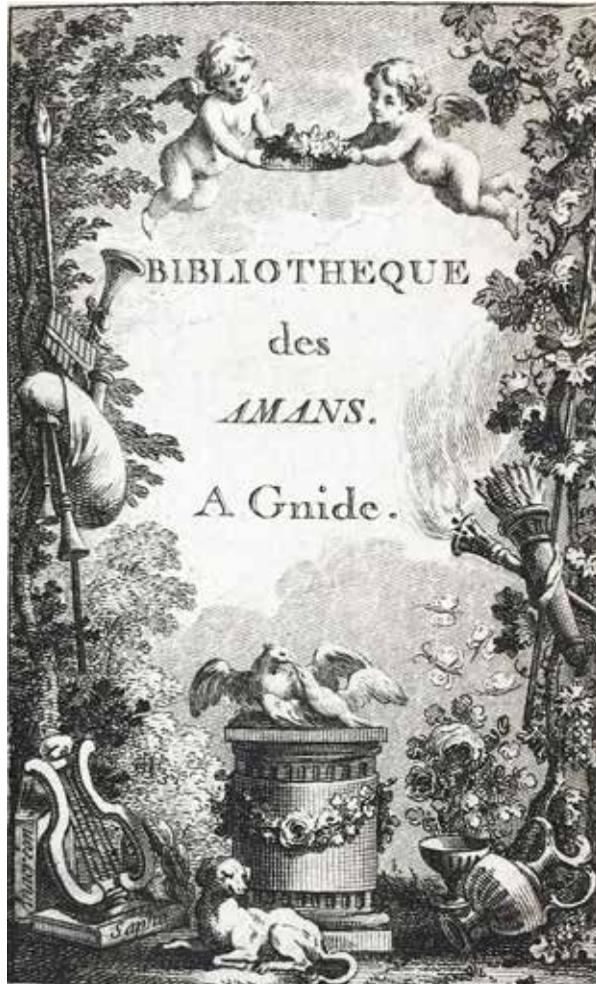


Dedicated to ‘Sophie’, this work is a book of parts, with ‘Avis de l’Editeur’, ‘Suite de la note du libraire’ and ‘Introduction’ by way of prefatory material, then the title work, ‘Le Sacrifice de l’Amour, ou la Messe de Cythere’ (pp. 17-48) and ‘Sermon prêché a Gnide, a la Cérémonie du Mai, par le berger Sylvain’ (pp. 49-63). The major part of the volume is the dictionary of amorous terms, which is taken largely from *Marechal’s Dictionnaire d’Amour*, 1788, with additional material from the earlier *Dictionnaire de l’Amour, dans lequel on trouvera l’explication des termes les plus usité dans cette langue*, 1741 by Jean-François Dreux du Radier. An index follows the dictionary.

‘The Little Dictionary of Love has become very rare; you can only find it in very few libraries. It therefore seemed urgent to offer a new edition of it, corrected and augmented. In taking on this work, we believe we are performing an essential service to the fervent lovers of Venus and of his dear son. We have not, moreover, omitted anything which might make this new Dictionary worthy of public favour. It collects together the most striking articles by berger Sylvain with a work which was published anonymously at the Hague in 1741; and we have improved it with a host of pleasant pieces, taken from the best writers’.

OCLC lists BN, BL, Cambridge, Amsterdam, McGill and Stanford.
Cioranescu 42536; Gay III, 1059.





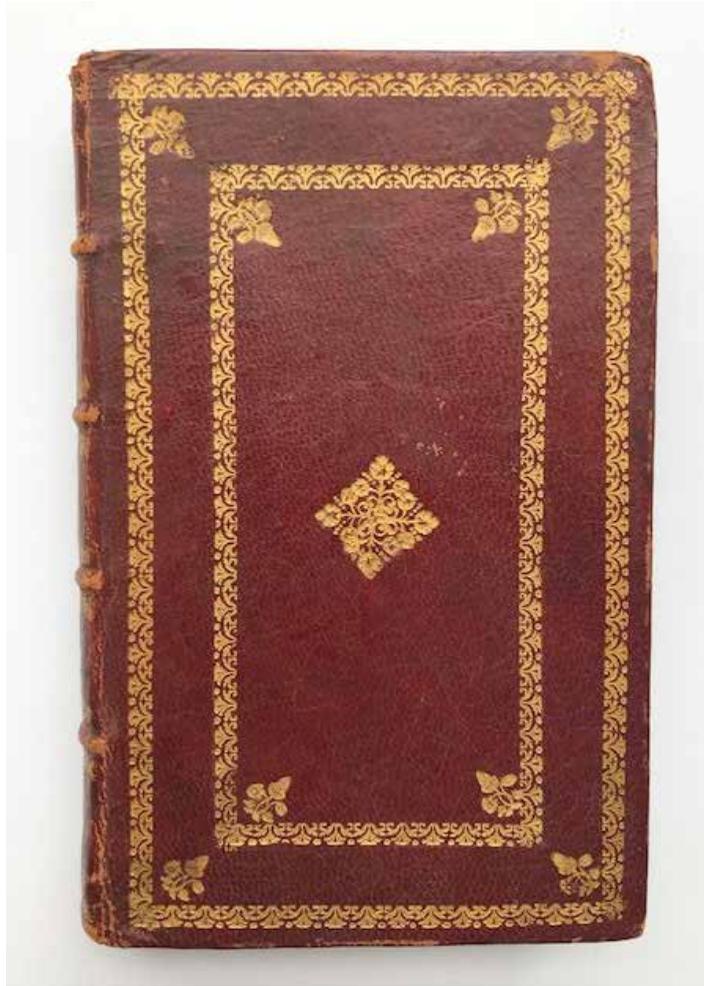
27. MARECHAL, Pierre Sylvain (1750-1803).

Bibliothèque des Amans. [Odes Erotiques; par M. Sylvain M***.] A Gnide. Paris, Veuve Duchesne, 1777.

FIRST EDITION. *18mo, (135 x 80 mm), pp. [iv], viii, [9]-212, pagination includes the attractive engraved title page, unsigned but attributed to Marillier and the half-title, which gives the alternative rubric 'Odes Erotiques' and supplying the author's name, in an elegant nineteenth century binding, half green morocco over marbled boards, spine lettered and decorated in gilt, marbled endpapers, top edge gilt, from the library of Claude Lebedel.* **£800**

An attractive copy, though in a nineteenth century binding, of a scarce early publication by Sylvain Marechal. The Bibliothèque des Amans, a compilation of poems celebrating love, consists mainly of 'Odes Erotiques' with a small final section of miscellaneous poems, quatrains, hymns and epitaphs. This is Marechal's second published work, published some seven years after his precocious *Bergeries* which earned him the nickname of 'Sylvain', the name by which he is known to this day and which is used on the title page of the present work. In the preface, Marechal explains that the volume is not intended to be very big but is long enough to fill just those moments in which Love makes a truce with Pleasure in order to render it more piquant. The miscellany is preceded by an 'Epître aux Femmes' and an 'Envoi' to Madame L.B.D.S.J.; it concludes with a table of verses in which are listed the tunes to which the various poems can be sung. Includes a poem inspired by events written up in the *Gazette de France* in Oct. or Nov. 1776. cf. p. 190 (see note in Hollis).

Cioranescu 42496; Cohen-de Ricci coll. 678-679; Gay I 388.



28. SANTUCCI, Pierantonio.

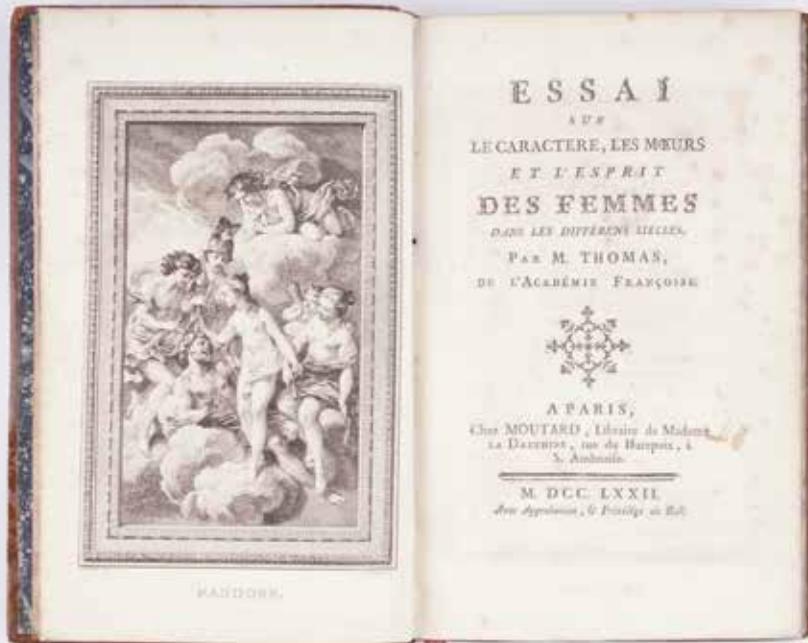
I sentimenti e il Buon Costume della Dama Sull'esempio di ciò, che ha scritto il celebre Sig. Abate Prospero Cataldi Patrizio Ascolano Opera del Dottore Pier' Antonio Santucci di Cortona, Prete della Cong. di S. Filippo Neri, ec. Florence, Pietro Gaetano Viviani, 1738.

FIRST EDITION. *12mo (161 x 102 mm), pp. xl, 204, [1] errata, [1] blank, engraved device on title-page, woodcut initials, head- and tail-pieces, some small stains including one running through a few leaves and the occasional small mark but generally an excellent copy, clean and crisp throughout, in contemporary red panelled sheep, boards tooled in gilt with outer and inner panels, both with corner acorn fleurons, central vignette gilt, spine with raised bands, gilt in compartment with the same acorn tooling, head of spine chipped, marbled pastedowns with a little old staining at the gutter, binding a little worn and rubbed but still very attractive.*

£1400

A delightful copy of this scarce manual on the conduct of women written by the Cortona Oratorian priest, Pierantonio Santucci. Intended as a supplement to the earlier work on the subject by Prospero Cataldi, Santucci elaborates on female conduct in all aspects of life. Advice is given on the correct behaviour in different circumstances, from attendance at mass to behaviour at a dance with instructions for conduct while walking, playing, eating or making music. Rules of speech are also given, with notes on how to greet one another, how to offer condolences, compliments and congratulations and how to comport themselves with their friends and equals as well as with people in other - particularly lower - ranks of society. The work is elegantly printed, with woodcut initials at the start of the text and typographical ornaments throughout.

OCLC lists the Universities of Heidelberg and Sydney only.



ESSAI
SUR
LE CARACTÈRE, LES MŒURS
ET L'ESPRIT
DES FEMMES
DANS LES DIFFÉRENS SIÈCLES.
PAR M. THOMAS,
DE L'ACADÉMIE FRANÇOISE



A PARIS,
Chez MOUTARD, Libraire de Mademoiselle
LA DUCHESSE, rue de Harcourt, à
St. Antoine.

M. DCC. LXXII.
Aut. Approuvée, & Privilege en Roi.

WATSON.

'le mieux est l'ennemi du bien'

29. THOMAS, Antoine-Leonard (1732-1767).

Essai sur le Caractère, les Mœurs et l'Esprit des Femmes dans les différens siecles, par M. Thomas, de l'Académie Française. Paris, Moutard, 1772.

FIRST EDITION. *Four works in one volume, 8vo (188 × 115 mm), engraved frontispiece by Cochin and pp. [iv], 210, [2]; Boufflers: pp. 26; Voltaire: pp. 12; Voltaire: pp. 11, [1], in contemporary plain calf, triple gilt filet to covers, flat spine gilt in compartments, morocco label lettered in gilt, marbled blue endpapers, blue marbled edges, with the contemporary heraldic bookplate and printed booklabel of M. Ch. Millon de Montherlant. £800*

A good copy of the first edition of Thomas' popular and wide-ranging study of women. He gives the history of concubines, the heroines of Sparta, Athenian prostitutes and famous women of the modern era. He examines the influence on women of Christianity and chivalry and compares the different abilities of women and men. Even though in general women he deems women not to be very talented or capable of serious study, nonetheless he does endow them with some qualities. Translated into English as *An Essay on the Character, Manners and Genius of Women in different Ages*, London 1773, by a Mr. Russell. Another English translation, by Mrs. Kindersley, followed in 1781. More recently, a scholarly edition has been published under the title *Qu'est-ce qu'une femme?*, Paris, 1989, with commentaries by Diderot and Madame d'Épinay and a preface by Élisabeth Badinter.



Bound after Thomas' famous essay are three scarce pamphlets:

1. BOUFFLERS, Stanislas-Jean de (1738-1815).

Lettres de M. le Chevalier de Boufflers, pendant son voyage en Suisse, à Madame sa Mère. En Suisse, 1772. Second edition of this scarce pamphlet first published in 1771. OCLC lists BN, Geneva, Cornell (and BN only of the 1771 edition).

2. VOLTAIRE

Lettre de M. de V... Sur un écrit anonyme. [s.l. probably Paris or Lyon], 1772.

A scarce edition of Voltaire's reply to an anonymous pamphlet entitled *Réflexions sur la jalousie, pour servir de commentaire aux derniers ouvrages de M. de Voltaire*, Amsterdam 1772. The author of the pamphlet has been identified as Charles Georges Leroy. The first edition of Voltaire's riposte was published 'à Ferney 20 avril 1772'. With one or two small differences, the text of this edition matches that published in the *Mercur*e in June 1772.

OCLC lists BN, Institut et Musée Voltaire, Toronto and Yale.

BN Voltaire Catalogue 4283; not in Bengesco.

3. VOLTAIRE

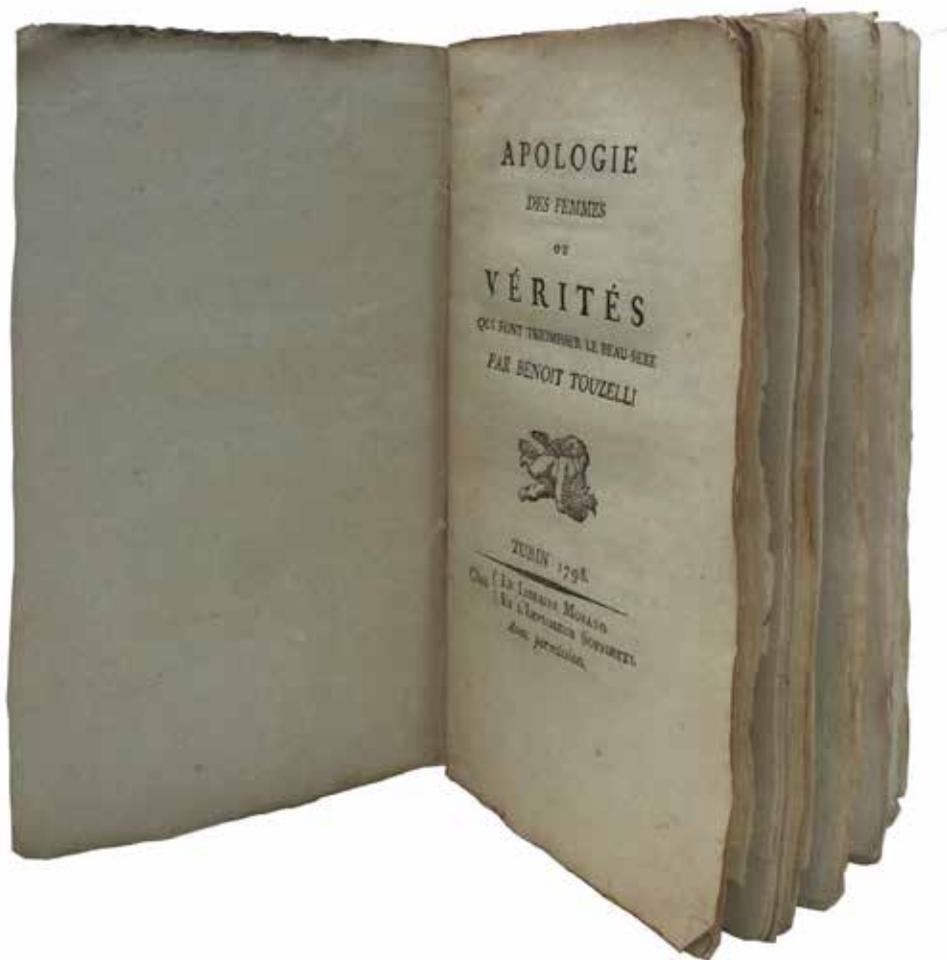
La Bégueule. Conte Moral. [Paris], 1772.

First Edition of Voltaire's satirical verse conte in which his heroine, bored by her life of luxury, takes a lover to add spice to her life. Famously, this tale contains the first appearance of Voltaire's phrase 'le mieux est l'ennemi du bien'.

OCLC lists BL, Institut et Musée Voltaire, NYPL, Yale, Cambridge, Wake Forest and National Library of Australia.

BN Voltaire Catalogue 2082; Bengesco 653.

Gioranescu, 61765; Gay: II: 167.



30. TOSELLI, Benedetto.

Apologie des Femmes, ou Vérités qui font triompher le beau-sexe. Par Benoît [sic] Touzelli. Turin, Soffietti for Morano, 1798.

FIRST EDITION. *12mo (188 x 105 mm), pp. [ii], 3-107, uncut throughout, woodcut vignette on title, some very light browning in text and the odd crease, otherwise an excellent clean copy, in the original plain paper wrappers, spine worn at foot and along some openings between gatherings, but generally a very good copy.* **£1200**

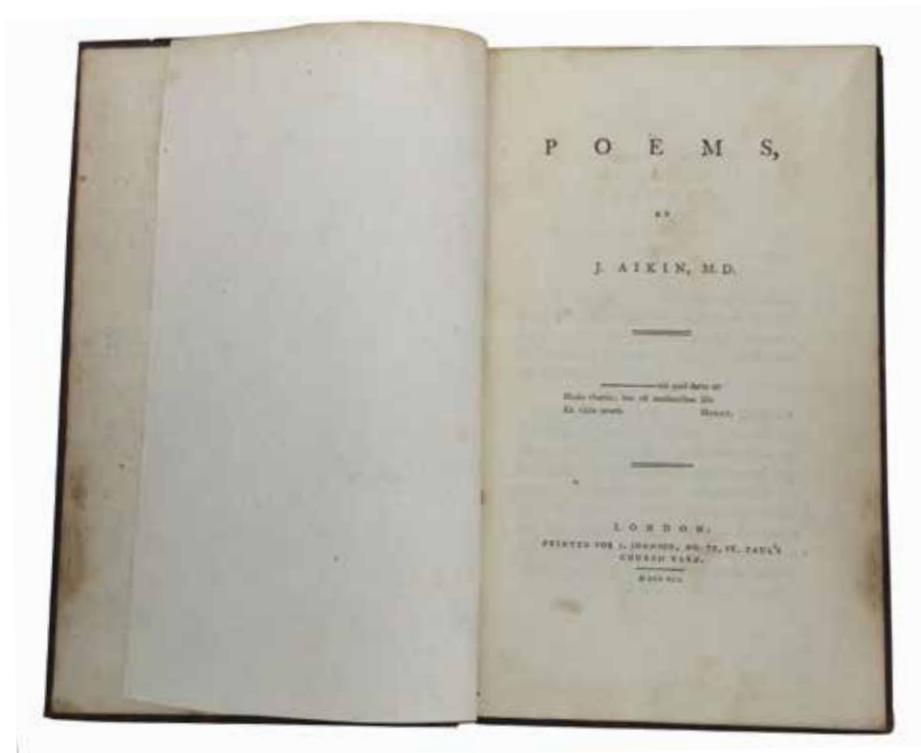
A scarce and forward-thinking treatise on the qualities of women in which it is claimed that the natural abilities of women are such that they should take their place as men's partners, rather than supporters, in running a modern society. Touzelli suggests that, where it has been widely believed that women have an important moral role in society - and that the moral and physical education of women is an established priority - it is now time to take a step forward in demonstrating that women possess attributes and qualities that should enable them to work alongside men, sharing the burdens of social life and bringing to humanity all manner of benefits in literature, virtue and the running of society.

Little is known about the author, Benedetto Toselli, and we have not traced an Italian edition of the present text. He appears also to have published a canto eroica addressed to Napoleon, which was published in an undated edition by Tamburini in Milan and a laudatory poem in three cantos addressed to Giuseppa Maestri, published as *Il valore della donna*, Milan 1808.

A second edition appeared under the title *La triomphe des femmes, discours académique dédié au beau sexe*, Milan 1801.

Outside Continental Europe, OCLC lists Stanford, UCLA, Harvard and Princeton.

Gay I, 246.



SHELF 7

Poetry:

31. AIKIN, John (1747-1822).

Poems, by J. Aikin, M.D. London, J. Johnson, 1791.

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

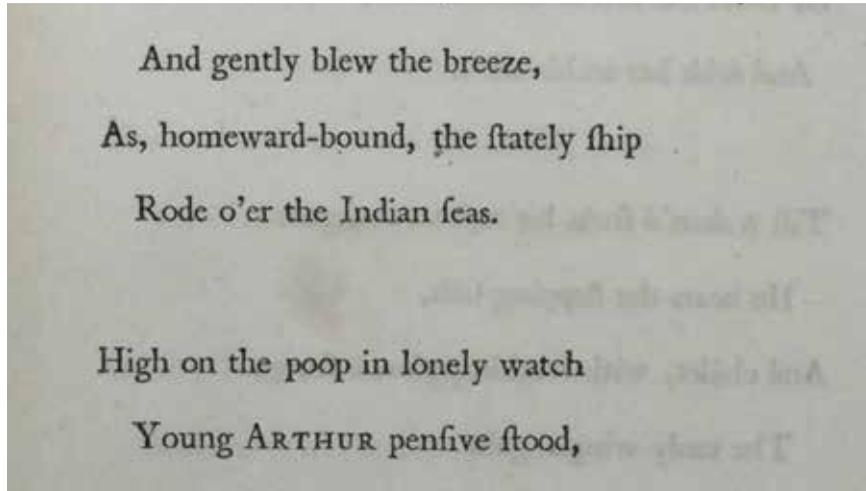
A collection of poems by the physician, dissenter and writer John Aikin, printed by his friend Joseph Johnson. Aikin spent his early career as a surgeon but when he found this unprofitable he turned to medicine, gained a degree at Leiden and established a medical practice in Norfolk where his sister, Anna Letitia Barbauld, the renowned educationalist, lived. Two of the poems in this collection, including the opening poem, are addressed to her. Aikin's time in Norfolk was dogged by divisions between the dissenters and the established church. Among his circle, most of those who shared his literary tastes were on the side of the Church of England but Aikin, who felt keenly the injustice of excluding dissenters from office, published two pamphlets in 1790 in which he put forward a case for toleration. Although the pamphlets were published anonymously, Aikin's authorship was widely known and it was largely this, as well as his public support of the French revolution, that lost him the support of most of his friends and patients and made his professional life in Norfolk unsustainable.

It was at this low point, largely ostracised for his dissenting views and before his successful move to London in 1792, that Aikin published these poems. In the preface he explained that mixed with the more general poems are a few that may not meet with impartial judgement.

‘They will certainly meet with as decided a condemnation from one set of readers, as they can possibly obtain applause from another ... with a mind strongly impressed with determined opinions on some of the most important topics that actuate mankind, I could not rest satisfied without attempting to employ (as far as I possessed it) the noblest of arts, in the service of the noblest of causes’ (pp. iii-iv).

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

ESTC t85576.



*Presentation Copy***32. BAYLY, Nathaniel Thomas Haynes (1797-1839).**

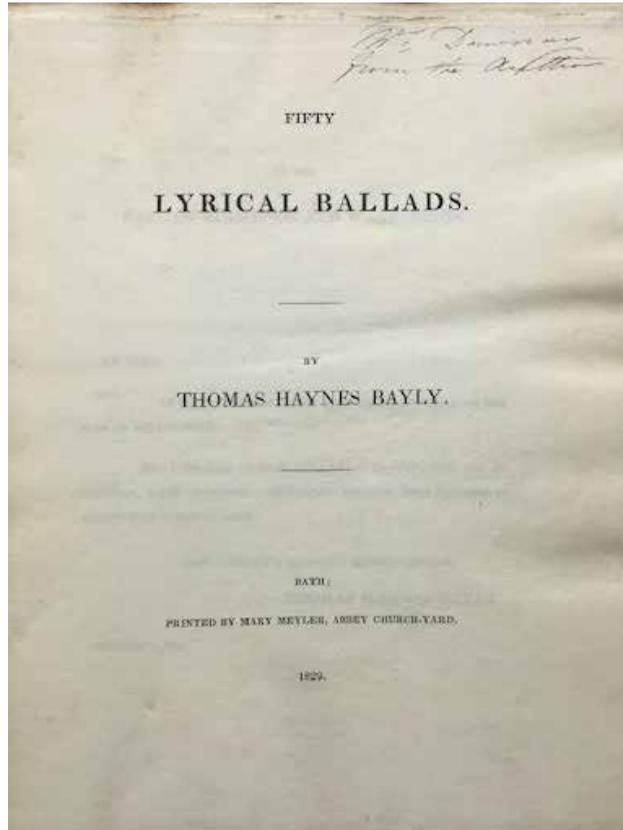
Fifty Lyrical Ballads. By Thomas Haynes Bayly. Bath, Mary Mayler, 1829.

FIRST EDITION. 4to, (238 × 190 mm), pp. [iv], 80, entirely untrimmed, in the original drab boards, worn at extremities with spine delicate, most of the printed paper label still present, foxing to endleaves but the text generally very clean, inscribed on the title-page 'Mrs D.. (?) From the Author'. **£350**

A presentation copy of this attractively produced volume of songs printed by Mary Mayler, who ran one of Bath's most successful bookshops, lending libraries and publishing houses. A note on the verso of the title-page states that the volume was privately printed: 'These songs are all published with Music, but being the Property of various Persons, the Author has not the power of publishing them collectively. This Volume has therefore been printed for private circulation'. Produced at the height of Bayly's fame when his reputation as lyric poet and songwriter made him a popular feature at fashionable soirées in Bath, at one of which he met his future wife, Helena Beecher Haynes. This privately produced volume was evidently intended as a gracious compliment for favours received: this presentation copy is one of a number of presentation copies extant (unfortunately the inscription on the title-page is hard to read: Mrs Davison? Mrs Davinay?).

The volume includes many of his most famous songs, such as 'I'd be a butterfly born in a bower' (p. 28), composed on his wedding journey at Lord Ashdown's villa near Southampton. The notes at the end of this work include a Latin version of that song composed by Francis Wrangham. 1829 also marked the year that Bayly moved to London and embarked on his theatrical career, one at which he enjoyed a fair success and which saw him through financially

when the combined blow of loss of income from his Irish estates and the collapse of his coalmining investments hit him in 1831 and it became necessary for him to support his family by writing.



rare Scottish history printed in Dumfries

33. CARRUTHERS, John (active 1796).

The heroic deeds of the Scots. A Poem, in four volumes. From Fergus I. down to the present Time. To which are added, Poems on Several Occasions, at the End of each Volume. By John Carruthers. Volume I [all published]. Dumfries, Robert Jackson, 1796.

FIRST EDITION. *12mo, (166 × 100 mm), pp. vii, [i], [9]-84, text fairly browned with some dampstaining, partially uncut, in contemporary sheep backed marbled boards, front joint cracked and delicate, head and tail of spine chipped, boards dusty and worn, extremities rubbed.* **£1200**

A scarce poetical description of the earliest history of Scotland, accompanied by notes. This slim (and very scarce) volume is all that came of an ambitious plan for a four volume work of poetry and scholarship spanning several centuries. Dedicated to George James Hay, Earl of Errol and with a prefatory 'Address to the Inhabitants of Annandale', the work opens with a note on the origin of the Scots and a three page introduction in verse. The origins of the nation are further explored in 'Chapter First', which ends with the death of the mythical Fergus I. The poem continues with the invasion of the Danes, the death of Kennethus, the battles of Almon and Loncarty and the reign of Malcolm, which take the reader to the beginning of Book IV, accompanied by footnotes throughout. At this point, verse is abandoned and the narrative is 'continued in Prose, from Fergus I. to Robert Bruce, being the end of the first Volume' (pp. 55-70). The remaining pages contain verses by and addressed to John Carruthers, on various subjects.

Given the slightness of the volume, the disclaimer in the opening address is rather endearing: 'I am only sorry that, on account of the book swelling larger than could possibly be afforded at the price, I have been necessitated to leave out the verse, and insert the notes only, from the

reign of Macbeth. I shall however make some amends in the next volume, which will be much more concise, having only to treat of nine Kings reigns, down to James the Sixth'. In a final note at the end of the text, Carruthers adds 'From the want of authentic records in the early ages of Scottish history, I have been as brief as the subject would admit. When we come to more enlightened times, the events that passed will be more fully treated. The fourth and last volume of this Book, which gives an account of this present war from its commencement, will be above 200 pages, including the Subscribers names, who are now upwards of two thousand'.

ESTC t198507, listing BL, Hornel Art Gallery Library (Kirkcudbright), NLS and Cornell only.

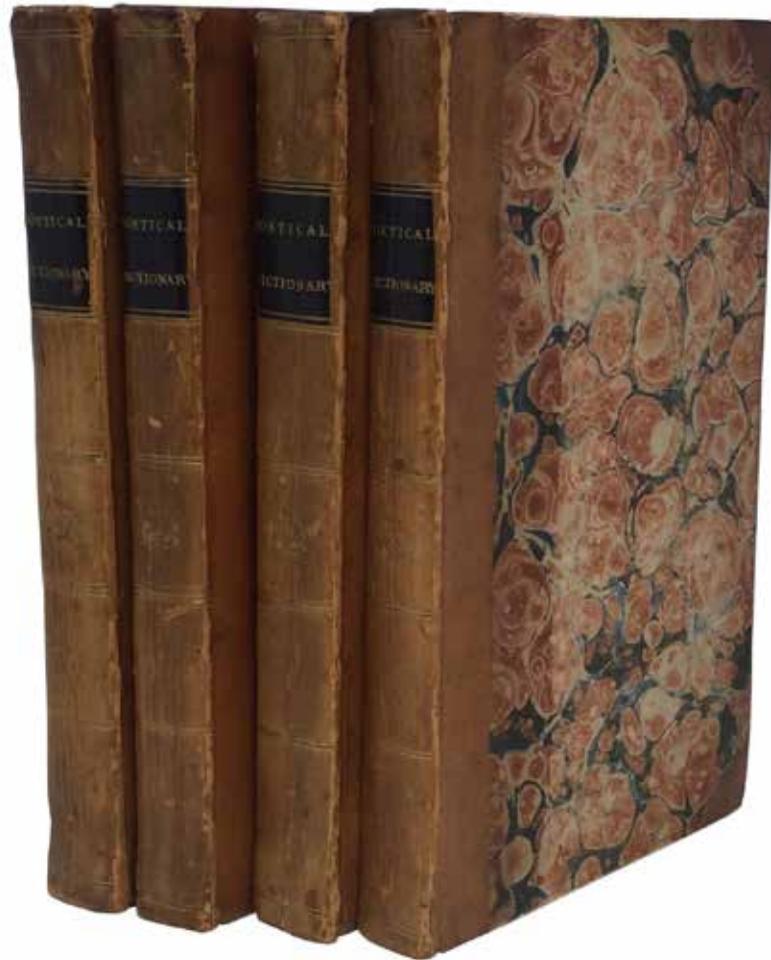


34. DERRICK, Samuel (1724-1769).

A Poetical Dictionary; or, the Beauties of the English Poets, Alphabetically Displayed. Containing the most Celebrated Passages in the following Authors, viz. Shakespear, Johnson, Dryden, Lee, Otway, Beaumont, Fletcher, Lansdowne, Butler, Southerne, Addison, Pope, Gay, Garth, Rowe, Young, Thompson, Mallet, Armstrong, Francis, Warton, Whitehead, Mason, Gray, Akenside, Smart, &c. In four volumes. Vol. I [-IV]. London, Newberry &c., 1761.

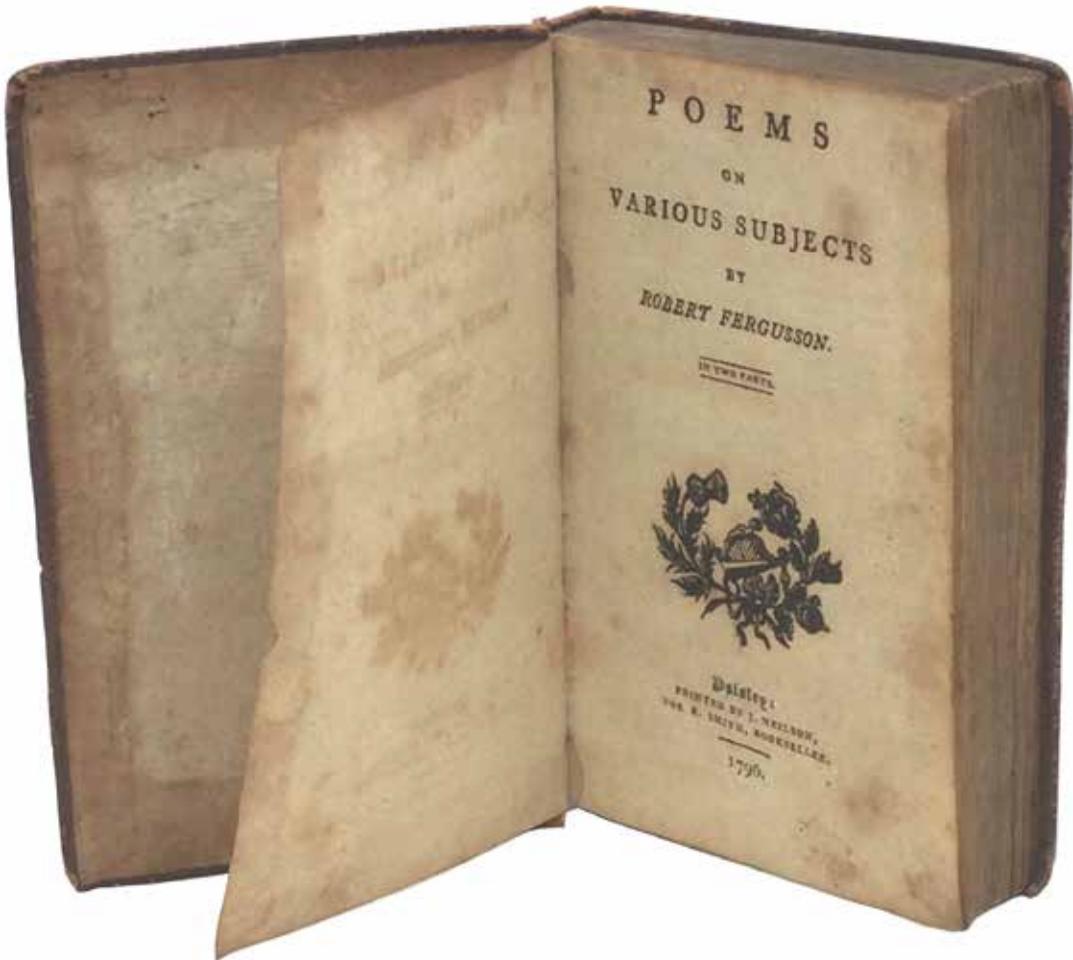
FIRST EDITION. *Four volumes, 12mo, (172 x 98mm), pp. xii, 288; [ii], 244; [ii], 276; [ii], 252, small marginal tear to the title of volume three, without loss, in contemporary half calf over marbled boards, flat spines simply ruled and numbered in gilt with black morocco labels lettered in gilt, with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

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



In the preface, Derrick argues that as English boasts the greatest poetry of any modern language, it is an injustice to the nation to neglect it and he believes that the lack of this sort of anthology proves that it has been neglected. He allows that some similar works have been published, for example Byshe's Art of Poetry, but these have tended to concentrate on translations from the classics: 'but these are not the perfections of Dryden and Pope: it is Homer and Virgil we compliment in our admiration; the only merits of our great countrymen that occur, are classical knowledge, and talents for smooth versification. It is in their original works, their imitations of nature, and not of men, that we must look for that excellence in our most celebrated writers, which reflects honour upon the nation, and helps to exemplify its literary character' (p. ix-x). 'The various topics in these volumes are arranged in alphabetical order; so that they may be easily found, and the authors name is affixed to each. Here the man of knowledge and erudition will find an index to refresh his memory; the preceptor proper themes to exercise and enrich the mind of his pupil; and knowledge, supported by ornament, will be insensibly conveyed to the young gentleman's heart, who shall reap instruction from the amusement ... The editor hopes the work may be also an agreeable present to the ladies, many of whom boast a more refined taste than the generality of the other sex' (p. x - xi).

ESTC t42700; Roscoe A412.



35. FERGUSSON, Robert (1750-1774).

Poems on Various Subjects by Robert Ferguson. In two parts. Paisley, Neilson, 1796.

18mo, (130 x 78mm), pp. iv, [5]-226, [2] contents, text fairly browned in part, in contemporary calf, foot of spine chipped, rubbed on extremities but sound, with the ownership inscription of 'Robert Whyte, Pewterer, 1802, Volm 24'. **£300**

A scarce posthumous edition of Ferguson's *Poems on Various Subjects*, first published in 1773. It was shortly after the publication of these poems that Ferguson started suffering depression. He then, in falling down a flight of stairs, suffered a serious blow to his head from which his reason and his health never recovered. He died in the Edinburgh Bedlam in the following year, aged 24. His poetry was later made popular by Robert Burns, who saw in him his own precursor. In 1787 Burns erected a monument at Ferguson's grave in Canongate Kirkyard, commemorating him as 'Scotia's Poet'.

In the same year, Smith of Paisley also printed Ferguson's *The Ghaists: a kirk-yard eclogue* (ESTC t184779, at NLS only).

ESTC n24650, at NLS, Bodleian, Columbia and Huntington only.

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

The metrical history of Sir William Wallace, Knight of Ellerslie, by Henry, commonly called Blind Harry: Carefully transcribed from the M.S. copy of that work, in the Advocates' Library, under the eye of the Earl of Buchan. And now printed for the first time, according to the



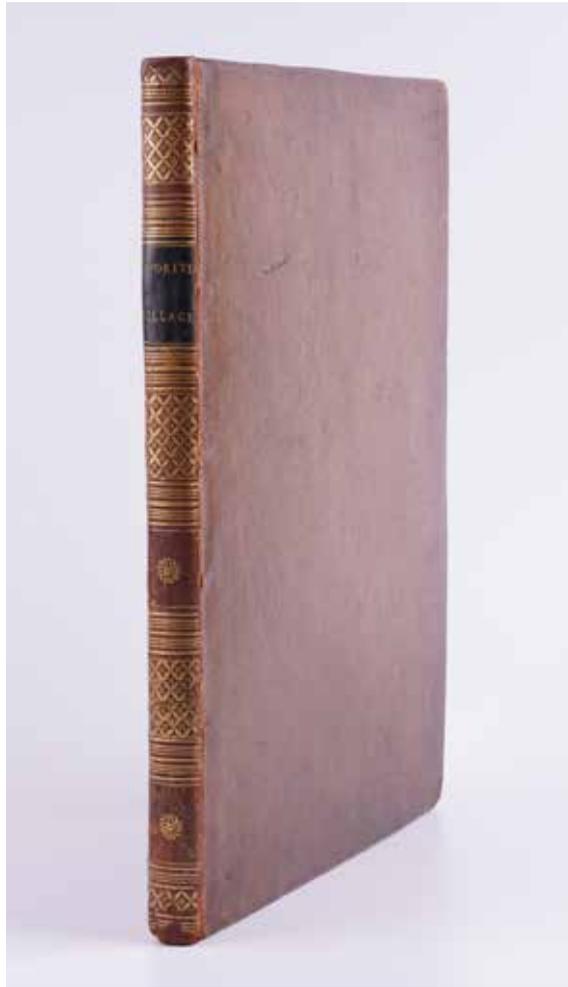
ancient and true orthography. With notes and dissertations. In three volumes. Vol. I [-III]. Perth, Morison, 1790.

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

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

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

ESTC t71686.



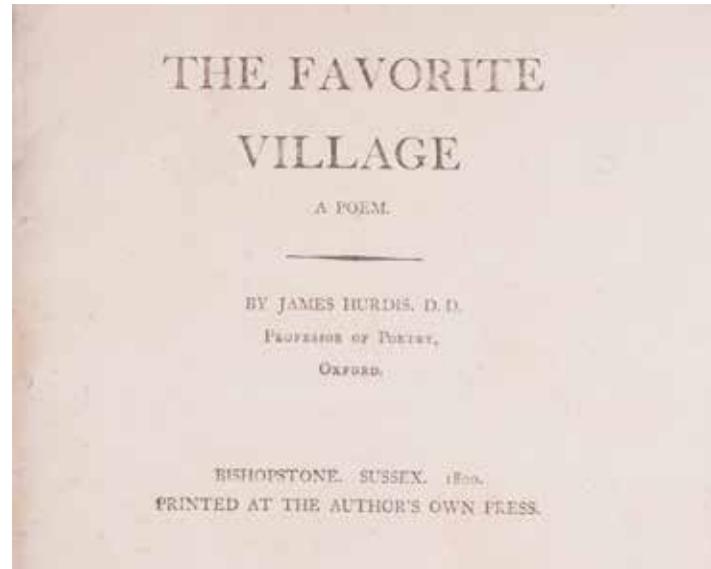
37. HURDIS, James, the Reverend (1763-1801).

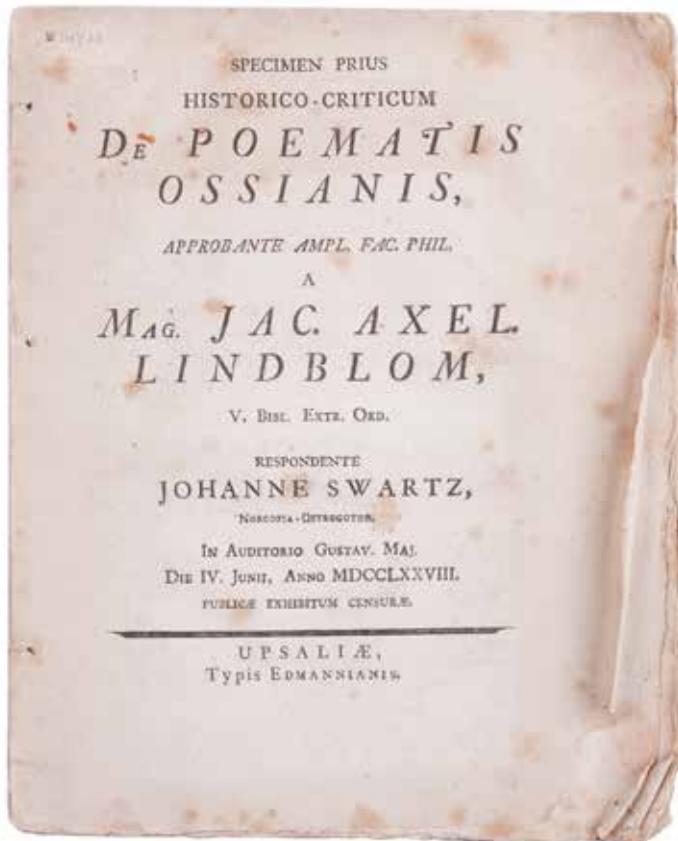
The Favorite Village A Poem. 1800.

FIRST EDITION. 4to (260 x 200 mm), pp. [vi], 210, in contemporary full calf, flat spine elaborately gilt in compartments, black morocco label lettered in gilt, some slight splitting to joints but generally a handsome copy, with the contemporary armorial bookplate of Henry Studdy and the later decorative booklabel of John Rayner. £900

A lovely copy of this privately printed poem by a Sussex clergyman, who was a professor of poetry at Oxford and a fellow of Magdalen College. Hurdis set up his own printing press at his house in Bishopstone, near Seaford in Sussex, in 1796, from where he printed selections from his own lectures and poems. *The Favorite Village* is thought to be his best work and is a panegyric to Bishopstone, the village where he was born and where he eventually became the vicar. It is a nostalgic eulogy to the village, set within the framework of nature and the seasons and much influenced by the poetry of Cowper and Thomson.

ESTC t35451; Jackson p. 242.





W 147.18
SPECIMEN PRIUS

HISTORICO-CRITICUM

DE POEMATIS
OSSIANIS,

APPROBANTE AMPL. FAC. PHIL.

A

MAG. JAC. AXEL
LINDBLOM,

V. DISL. EXTR. ORD.

RESPONDENTE

JOHANNÉ SWARTZ,

NARICORIA-CHYREGOTON,

IN AUDITORIO GUSTAV. MAJ

DIE IV. JUNII, ANNO MDCCLXXVIII.

PUBLICE EXHIBITUM CENSURE.

UPSALIÆ,
Typis Edmannianis

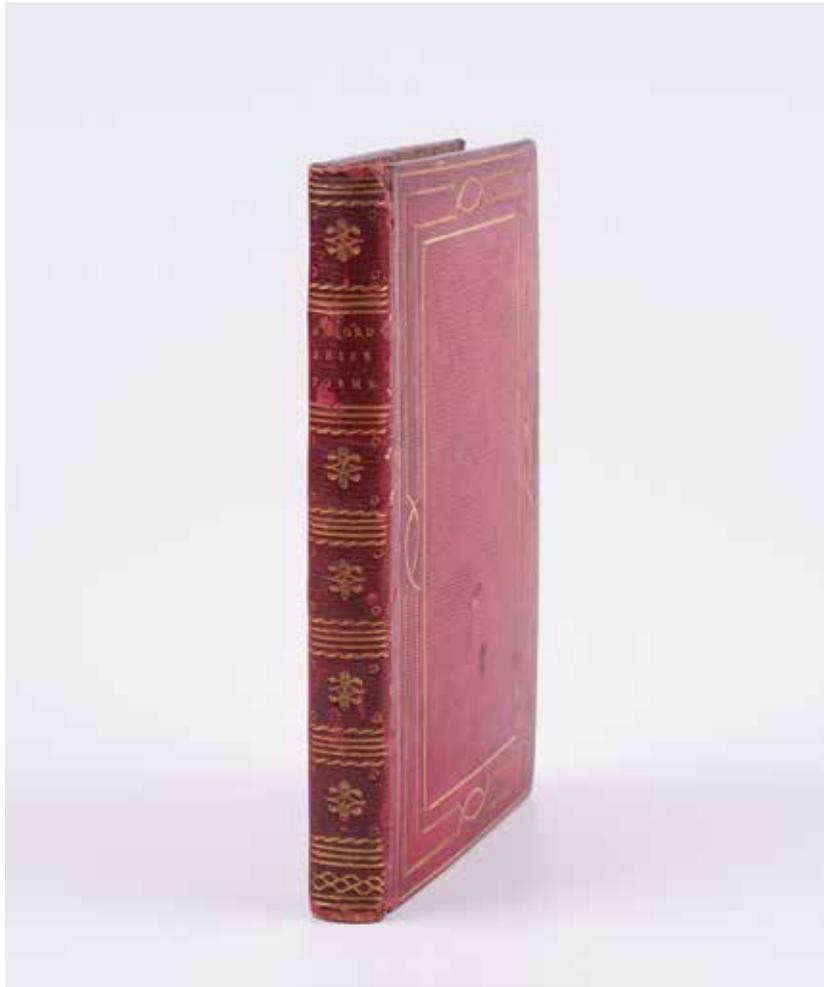
**38. LINDBLOM, Jacob Axelsson (1746-1819), praeses.
SWARTZ, Johan, respondent.**

Specimen prius historico-criticum de Poetatis Ossianis, approbante Ampl. Fac. Phil. a Mag. Jac. Axel. Lindblom, V. Bibl. Extr. Ord. Respondente Johanne Swartz, Norcopia - Ostrogotho. In Auditorio Gustav. Maj. Die IVC. Junii, Anno MDCCLXXVIII. Publicæ Exhibitum Censuræ. Uppsala, Typis Edmannianis, 1778.

FIRST EDITION. 4to, (220 x 162mm), pp. [ii], [3]-28, uncut throughout, small marginal tear from the corner of the title-page, with loss, some foxing and browning of text, dog-eared, stitched as issued with some of the stitching loose. **£750**

A scarce Swedish dissertation about the Ossian poems published while the authenticity debate was still raging. Ossian fever arrived fairly early in Sweden, with translations by Gustaf Knos published in *Abo tidningar* and *Gateborgska magazin*, 1765, although the full texts were not published until much later when they appeared as *Skaldstycken af Ossian*, Upsala, 1794-1800. We have not been able to discover anything about the author of this piece, but it was written under the guidance of Jacob Axelsson Lindblom, a Swedish scholar of some note and author of *Disputation de Poematis Ossionis*. At the time this thesis Lindblom was the university librarian at Upsala, becoming extraordinary professor at the university in the following year. The dissertation is written in Latin with the excerpts from *Ossian* quoted in Swedish translation. For an interesting account of the early translations of *Ossian* into Swedish, see Howard Gaskill, *The Reception of Ossian in Europe*, 2004, pp. 198-208.

OCLC lists BL, Berlin, the National Libraries of Scotland and Ireland, UCLA and NYPL.



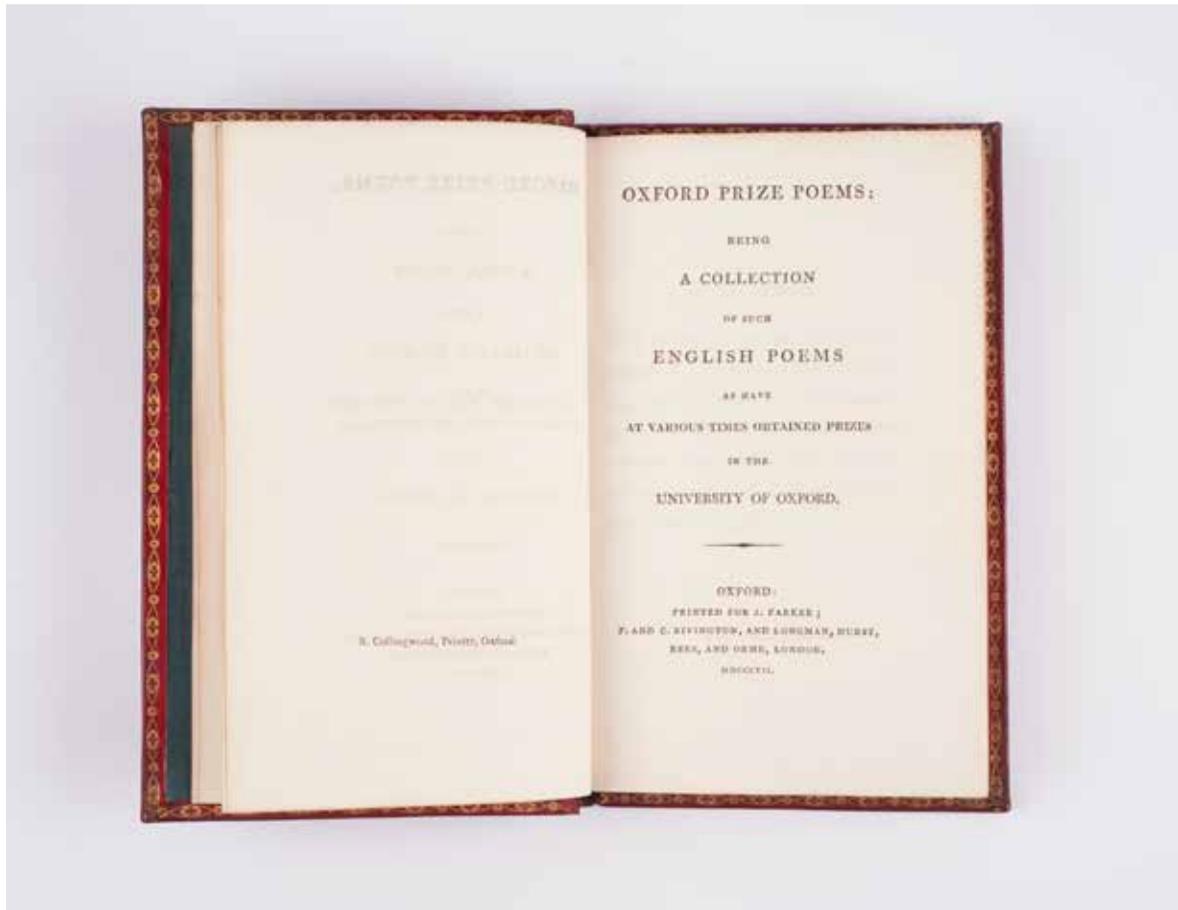
with a manuscript copy of an unpublished prize poem

39. [OXFORD UNIVERSITY.]

Oxford Prize Poems: Being a Collection of such English Poems as have at Various Times obtained Prizes in the University of Oxford. Oxford, J. Parker [&c.], 1807.

FIRST COLLECTED EDITION. *12mo (157 x 90 mm), pp. [vi], 106, [3]-22, [30] manuscript poem, written in ink in a contemporary hand on the recto of the pages only, the title written in portrait and the rest of the poem written in landscape across the pages, with a half title 'Oxford Prize Poems', in contemporary red straight-grained morocco, quadruple gilt filet border, the inner two being dotted lines with interleaved curves at the centre of each side, spine gilt in compartments, lettered in gilt, dark green silk moire endpapers, gilt edges, with the later ownership inscription (in purple crayon) of J. Raymond Barker of Fairford Park in Gloucestershire, with a loosely inserted newspaper cutting of a poem, 'Stonehenge', by Thomas Stokes Salmon of Brasenose College.* **£750**

A delightful copy in red morocco of this collection of seven Oxford University prize poems, together with a manuscript copy of an eighth prize poem. *Oxford Prize Poems* includes 'The conquest of Quebec: a prize poem, recited in the theatre, Oxford, in the year MDCCLXVIII' by Middleton Howard of Wadham College; 'The love of our country: a prize poem, recited in the theatre, Oxford, in the year MDCCLXXI' by Christopher Butson of New College; 'Beneficial effects of inoculation: a prize poem, recited in the theatre, Oxford, in the year MDCCLXXII' by William Lipscomb of Corpus Christi College; 'The aboriginal Britons: a prize poem, recited in the theatre, Oxford, in the year MDCCXCI' by George Richards of Oriel College; 'Palestine: a prize poem, recited in the theatre, Oxford, in the year MDCCCIII' by Reginald Heber of Brazen-Nose College and 'A recommendation of the study of the remains of ancient Grecian and Roman architecture, sculpture, and painting: a prize poem, recited in the theatre, Oxford, in the



OXFORD PRIZE POEMS:

BEING

A COLLECTION

OF SUCH

ENGLISH POEMS

AS HAVE

AT VARIOUS TIMES OBTAINED PRIZES

IN THE

UNIVERSITY OF OXFORD.

OXFORD:

PRINTED FOR J. PARKER;

F. AND C. RIVINGTON, AND LUDLOW, BERRY,
REEL, AND ORME, LONDON,
WHOLESALE.

OXFORD PRIZE POEMS:

BEING

A COLLECTION

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UNIVERSITY OF OXFORD.

OXFORD:

PRINTED FOR J. PARKER;

F. AND C. RIVINGTON, AND LUDLOW, BERRY,

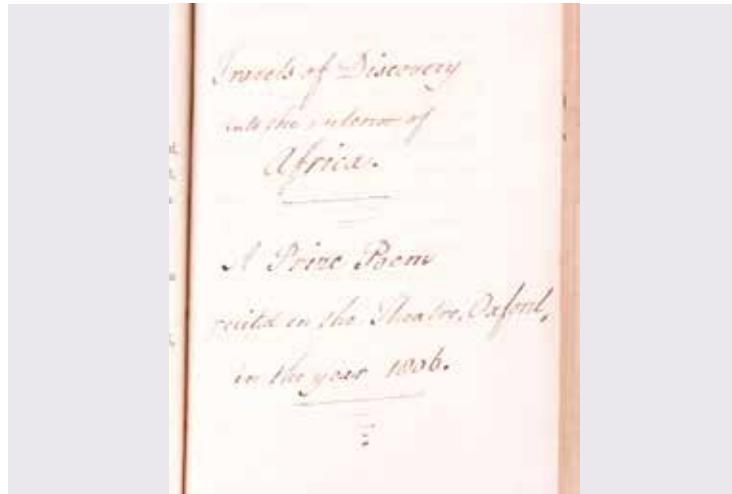
REEL, AND ORME, LONDON,

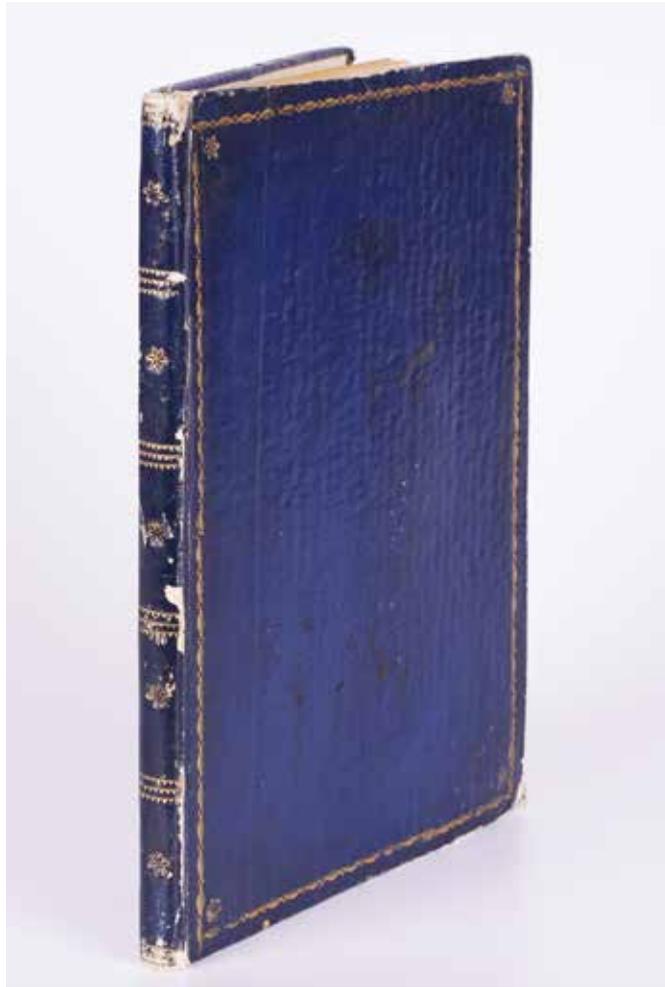
WHOLESALE.

R. Collingwood, Printer, Oxford

year MDCCCVI' by John Wilson of Magdalen College. Bound after the work is another printed prize poem, separately issued and frequently but not always found with this collection: *Moses, under the direction of Divine Providence, conducting the Children of Israel from Egypt to the Promised Land; a Prize Poem, recited in the Theatre, Oxford, in the Year MDCCCVII*, by Matthew Rolleston (1788?-1817) of University College.

The volume concludes with a manuscript copy of a 'Travels of Discovery into the interior of Africa. A Prize Poem recited in the Theatre, Oxford, in the year 1806, by Henry Allen Johnson, of Christ Church. Following the manuscript title, which is given in portrait, the poem is written in landscape format, across the page. It is written in iambic pentameter and begins, 'Afric, to thee, while bursting from on high / Hope pours her radiance on thy tear full eye; / To thee I sing.' The poem is known in other manuscript copies but does not appear to have been published.





Norwegian saga with fake English original

40. PASCOLI, Livio.

Novella Romantica col testo originale Inglese posta in versi Italiani sopra Traduzione Letterale e Poesie Diverse di L. P. Seconda Edizione. Bologna, Marsigli, 1823 (altered by stamp from 1821).

[with:] Improvvisi con altre produzioni non estemporanee composte in diverse epoche di L.P. Dedicati al culti e sensibili Mecenati. Bologna, Tipografia Marsigli, con approvazione. 1823 (altered by stamp from 1821).

[with:] Il Buon capo d'anno. Bologna, Tipografia Marsigli, con approvazione. 1822.

Three works in one, small 4to (200 × 145 mm), pp. [32], partly in parallel text with the English translation; pp. [24], with the divisional title 'Rime Faceto-Morale' handstamped 'Estemporanee'; pp. [8], some of the paper lightly but evenly browned, in contemporary blue paper boards with simple gilt roll tool border, slim spine ruled into compartments in gilt with floral device in each compartment in gilt, extremities worn and some scuffing to the surface of the spine and boards, yellow edges.

£750

A curious Ossian style production, with a Norwegian saga written in Italian *terza rima* and printed alongside the supposedly English prose original, 'Almurka and Snivenus'. Set in early medieval Norway where the enlightened monarchs Alminda (the name has been changed to be more resonant with the Italian language) and Sniveno reign over a peaceful nation, though under the rule of Britain. One sorrowful day the King of Britain summons Sniveno, 'come to the English court; an high reason of state requires it' and despite the anguished entreaties of his wife, fearful of the raging seas, he submits to the order and embarks for Britain. A few days later, the vessel

NOVELLA ROMANTICA

COL TESTO ORIGINALE INGLESE

POSTA IN VERSI ITALIANI

SOPRA

TRADUZIONE LETTERALE

E

POESIE DIVERSE

DE
L. P.

SECONDA EDIZIONE.

*Le poésie populaires et vraiment naturelles,
à des naïvetés et grâces, par où elle se
compare à la principale beauté de la poésie
parfaite selon l'art.*

Montaigne, Essais, livre I, c. LII.

BOLOGNA . MDCCCXXIII

—
TIPOGRAFIA MARSIGLI, CON APPROVAZIONE

‘was assailed in a dark night by a terrible storm. The ship was flinged up and down by the waves and beaten at once by winds, hail, and rain. The thunder bursted in the darkness. The Master of the ship was appaled for the danger; the thunderbolt rending the clouds sended on the surge a flash of livid light. The sailors had lost their art and spirit. The vessel was plunged down almost topsyturvy and cryes and groans were heard. The whirlwind broke masts and sails; the surpassing and raged waves fluttered around the bodys of agonizing and dead men, and some of them not yet entirely drowned uttered in their throat with a dying groan the name of their fathers, children and wives’. The spirit of Snivenus assumes the form of the drowned king and returns in a dream to Almurka, who goes to the shore where she finds her husband’s corpse and promptly dies of grief. The Italian poem is clearly the original, but the florid English translation, so clearly non-native, is charming.

Alminda e Sniveno first appeared in Milan in 1818 and this second edition was first published in 1821. OCLC lists only the 1821 edition of *Novella Romantica*, at Bodleian and the BN. The Bodleian copy is catalogued as pp. [24], which brings the volume to the conclusion of ‘Alminda e Sniveno’, with a final Italian poem printed on the verso. In the present volume, the dates on the imprint have been altered to 1823 and a further eight pages have been added, comprising Italian poems on mainly historical themes. The second work in the volume, Pascoli’s *Improvvisi*, contains a selection of verse on various subjects; it was first published in 1812 (actually 1821) with slightly differing contents. The divisional title, ‘Rime Faceto-Morali’ has been stamped ‘Estemporanee’. The final work in the volume is a New Year’s poem for 1823. Although not recorded as by Pascoli, its inclusion in this volume and the similarity with his other publications, would suggest his authorship.

Novella Romantica: OCLC lists BN and Bodleian only, both dated 1821, Bodley copy pp. [24]. The other two works not in OCLC.

written for Madame de Maintenon's young ladies

41. RACINE, Jean (1639-1699).

The Sacred Dramas of Esther & Athalia: translated from the French of Racine: Edinburgh, John Moir for Manners and Miller, 1803.

FIRST EDITION OF THIS TRANSLATION. 8vo, (125 x 214mm), pp. [vi], 154, [1] errata, with the half-title, in contemporary tree calf, spine simply ruled in gilt, red morocco label lettered in gilt, with the heraldic bookplate of Sir James Campbell of Stracathro. **£200**

An anonymous verse translation of two plays by Racine. The first is Racine's final tragedy, *Athalie*, first performed in 1691 and considered one of his greatest achievements: Voltaire thought it the greatest triumph of the human mind while Flaubert, in *Madame Bovary*, ranked it as the masterpiece of the French stage. The second play translated here is the lesser-known *Esther*, 1689, a work in three acts written for the young ladies of Madame de Maintenon's academy, the *Maison Royale de Saint Louis*. A note in the 1876 translation by Caroline Andrews reads: 'As the translator has followed closely the original, she hopes to recommend the same to the attention of lady educators'.

With a dedication to the Duchess of Gordon and a brief address to the reader: 'The Translator has often admired the sublimity of sentiment, and elegant simplicity that reign in the sacred dramas of Racine. He has reaped both pleasure and edification from the perusal of these pieces, so justly esteemed by those who have a relish for sacred poetry: Hence he has been induced to believe that a translation of them, imitating closely the simple manner and style of the originals, might afford a similar gratification to the well-disposed British reader'.

OCLC lists BL, NLS, Edinburgh University, Stanford, Chicago, Michigan and Princeton.

A
MISCELLANY
OF
POEMS,

CONSISTING OF

ORIGINAL POEMS,
TRANSLATIONS,
PASTORALS in the Cum-
berland Dialect,

FAMILIAR EPISTLES,
FABLES,
SONGS, and
EPIGRAMS.

BY THE LATE REVEREND

JOSIAH RELPH OF SEBERGHAM, CUMBERLAND.

WITH A PREFACE AND A GLOSSARY.

——— Non ego si meis
Charis leonatum filebo:
Tove mea patiar labores
——— carere livida
Oblivioneet——— HOR.

G L A S G O W,
PRINTED BY ROBERT FOULIE
FOR MR. THOMLINSON
IN WIGTON.
MDCCKLVII.

42. RELPH, Josiah (1712-1743).

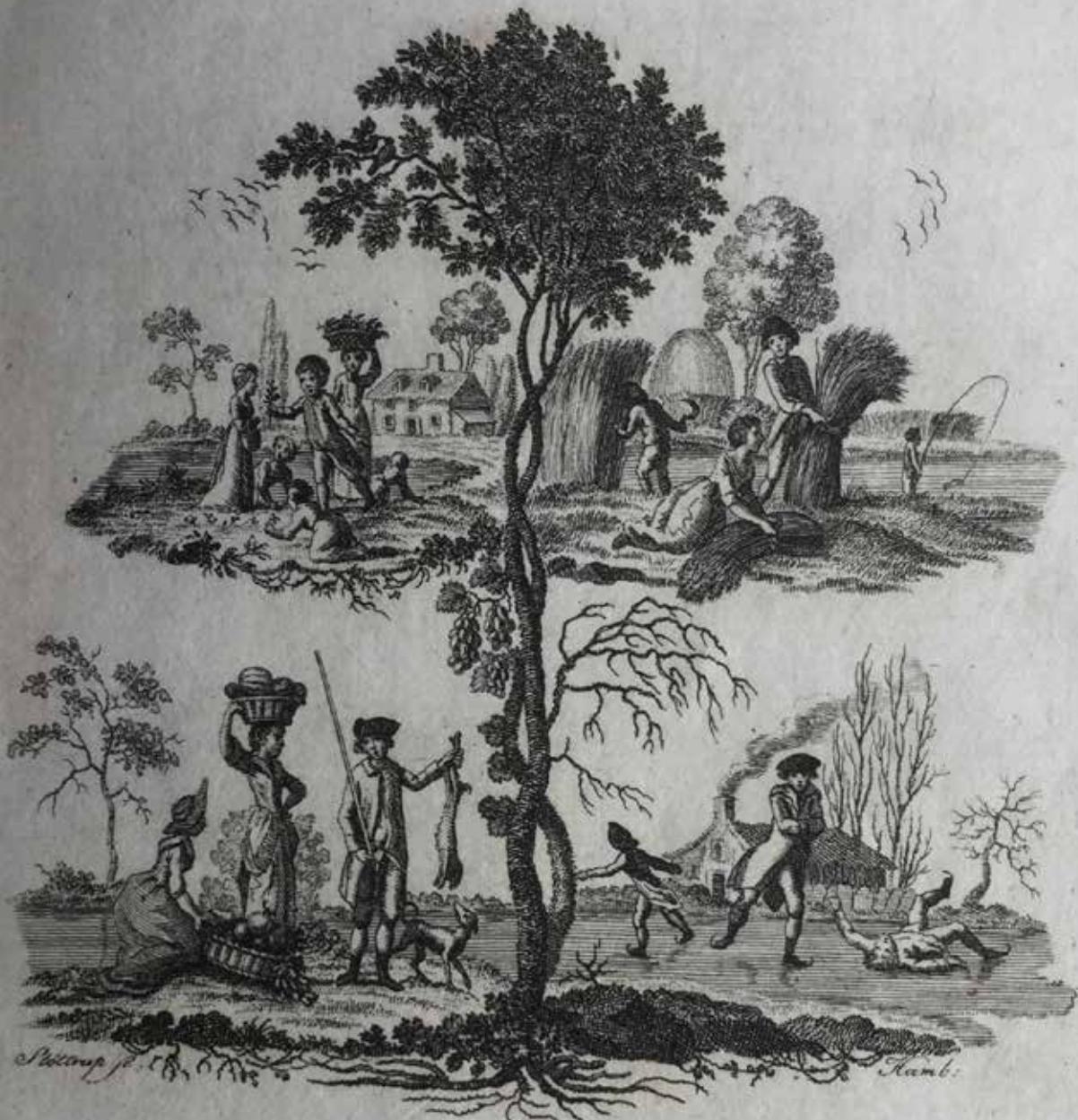
A Miscellany of Poems, Consisting of Original Poems, Translations, Pastorals in the Cumberland Dialect, Familiar Epistles, Fables, Songs, and Epigrams. By the late Revered Josiah Relph of Sebergham, Cumberland. With a Preface and a Glossary. Glasgow, Robert Foulis for Mr. Thomlinson, 1747.

FIRST EDITION. *8vo*, (250 × 120mm), pp. [xlix], 157, a few slightly browned pages and worming towards the end, touching some letters of the glossary and contents, but without serious loss, in the original sheep, single gilt fillet to covers, spine with raised bands, ruled in gilt, red morocco label lettered in gilt, joints cracked but firm and corners slightly worn. **£800**

The first appearance of the collected poems of Josiah Relph, including his poems in the Cumberland dialect. The collection was posthumously published and was edited by Thomas Sanderson, who supplied the biography of Relph in the preface (pp. viii-xvi). A lengthy glossary is also included as well as a contents leaf at the end. With a long list of over 30 pages of subscribers, including a final page listing 'Names of Subscribers come to hand since printing the above List'.

'Relph's poetical works were published posthumously in 1747 and 1798. A wider, national circulation of a few of his poems was achieved by their inclusion in Thomas West's *A Guide to the Lakes*, 1784, which was read by Wordsworth, Southey, and early nineteenth century poets. Similarly, in the twentieth century, his dialect poetry is included in anthologies of Lakeland verse, such as those of the poet Norman Nicholson (*The Lake District: an anthology*, 1977). Relph's best verses are in the dialect of his native county; they are on pastoral subjects, with classical allusions' (ODNB).

ESTC t109779.



N. Ponce

Kamb.

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

The Seasons, by James Thomson. To which is prefixed the Life of the Author, by Patrick Murdoch, D.D.F.R.S. and An Essay on the Plan and Character of the Poem, by J. Aikin. A New Edition Revised and Corrected by J.J.C. Timaeus. Hamburg, Herold, 1791.

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

£450

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

ESTC t623 at BL, Camden Libraries, NLS, Lodz, Gottingen, Torun, Smith, Clark and Victoria University.
Price, *The Publication of English Literature in Germany in the Eighteenth Century*, p. 238.



TOURNESEUR
J. O. M. S.

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

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

FIRST ILLUSTRATED EDITION. 8vo (180 x 105 mm), pp. vii, [i], 112, with engraved plate and numerous engravings in text, in contemporary red morocco, black morocco label lettered in gilt horizontally, spine ruled in gilt, with marbled endpapers and gilt edges. **£320**

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

ESTC t88554.



SHELF 8

Popular Religion

45. [DIARY.]

Manuscript journal recording personal devotions. Spitalfields? 1808.

Manuscript in ink. Landscape 16mo (115 × 90 mm), pp. [153], no title-page, written in a neat hand throughout, in contemporary sheep, original brass clasp (restored), lacking the endpapers, worn at extremities, the front board lettered in ink 'Diary 1808'. **£400 + VAT.**

A manuscript pocket journal of religious devotions in an unidentified hand, written between 21st June and 10th July 1808. The author carefully transcribes bible passages, presumably the subject of the daily sermon, and then elaborates on them. This diary appears to be a record of all the sermons attended over several weeks and the author's personal reaction to them. Of interest is the mention of clerics by name, including of Rev. William Goode (1762-1816) and Rev. W. Wilcocks, who we know to have been active at the time. William Goode was an influential evangelical minister who preached at Christ Church, Spitalfields, between 1807 and 1810 and it is interesting to surmise that this is the private recollection of a member of the congregation, whether done from memory or hastily scribbled at the back of the church.



*Hanway's Second Binder***46. HANWAY, Jonas (1712-1786).**

Earnest Advice, particularly to Persons who live in an habitual Neglect of Our Lord's Supper, considered as a commemorative Sacrifice inseparable from Christianity, and as a Preservative against superstitious Fears, and the immoral Practices, which deface the Glory of our Country, and darken our Prospects of a Life to come. In Forty-Nine Letters. By Jonas Hanway, Esq. London, Dodsley, 1778.

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

One of Hanway's scarcer tracts in an attractive binding by his second binder. Christianity was an integral part of Hanway's philanthropy, even though only a small number of his works were as overtly religious as the present one, the majority being concerned with practical issues to do with social welfare and the furtherance of his philanthropic schemes. Many of his charitable projects, however, included a specific Christian component, such as his ambitious Proposal for County Naval free-Schools, to be built on Waste Lands, giving such effectual Instructions to Poor Boys, as may nurse them for the Sea Service, London 1783. In this, Hanway's impressive attention to detail goes as far as to address the religious curriculum for the boys' education, even to specifying appropriate hymns and prayers.

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



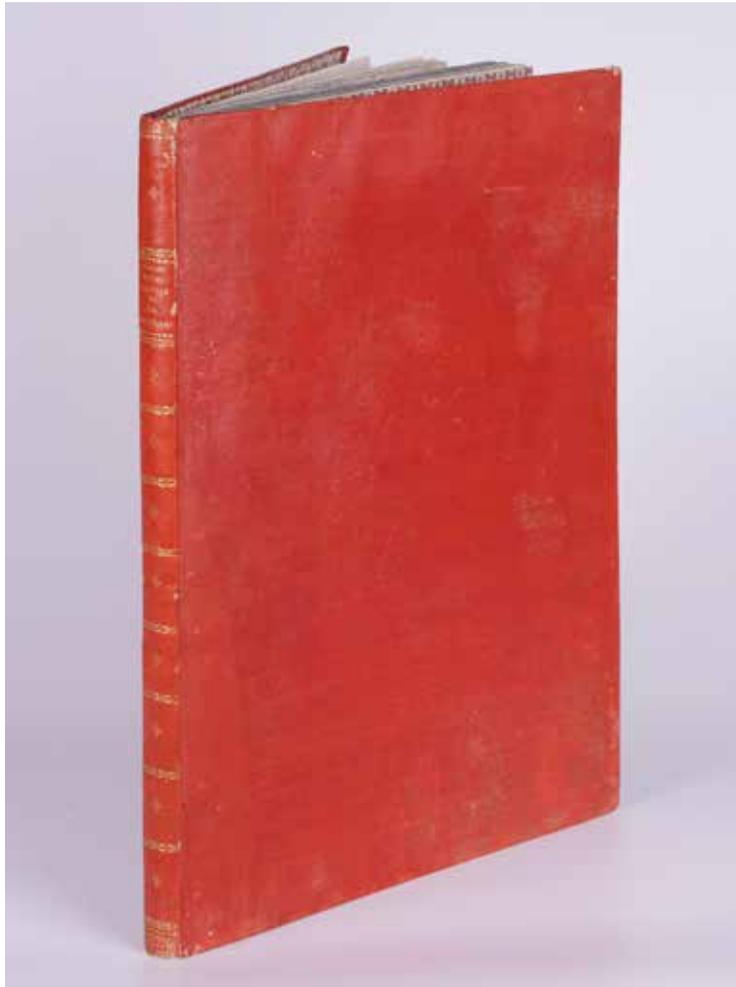
47. STERNE, Laurence (1713-1768).

The Sermons of Mr. Yorick. Vol. I [-II]. The Ninth Edition. Vol. III [-IV]. New Edition. [with:] Sermons by the late Rev. Mr. Sterne. Vol. V [-VII]. London, Dodsley, 1768 [V-VII: Strachan, Cadell and Beckett, 1769].

NINTH EDITION OF VOLS. 1-4; FIRST EDITION OF VOLS. 5-7. *Seven volumes, uniform, 12mo (150 x 85 mm), I: engraved frontispiece portrait and pp. [iii]-xi, [i], [viii], 203; II: [vi], [7]-216; III: [vi], [3]-192; IV: [vi], [3]-207, small portion torn from the corner of the contents leaf, with loss, not touching text; V: [xxx], including 24 pp. subscribers' list, [3]-172; VI: [vi], [3]-174; VII: [vi], [3]-160, in contemporary sprinkled polished calf, spines simply ruled and numbered in gilt, with a contemporary heraldic bookplate on the verso of each title-page and with the contemporary ownership inscription of Sarah Clarke on each pastedown, that in the first volume adding the date 'August ye 29th 1775', some light wear to extremities and some scuffing and marking, but generally a very attractive set.* **£1200**

A delightful copy of Sterne's *Sermons* in a fine contemporary binding with a nice female provenance. This set includes the first edition of the second part, the final three volumes under the title *Sermons by the late Rev. Mr. Sterne*, which were published on 10th June, 1769. They were subsequently published in many editions with the earlier volumes. The first four volumes, under the title *The Sermons of Mr. Yorick*, were first published on 22nd May 1760. This is a completely charming set in a simple, lightly sprinkled, pale calf binding.

Cross II, 269 & 272.



48. TADINI, Luigi, conte (1745-1829).

Salmi Cantici ed Inni Cristiani del conte Luigi Tadini posti in musica popolare dai maestri Giuseppe Gazzaniga e Stefano Pavesi. Opera preceduta da alcune considerazioni sulla Musica e sulla Poesia. Crema, Antonio Ronna, 1818.

FIRST EDITION. *Folio (350 x 245 mm), pp. 60, [2], 25 engraved music, title-page dampstained, in the original red paper boards, flat spine gilt in compartments and lettered in gilt, with attractive red and green patterned endpapers.* **£600**

A delightful volume of verse psalms and hymns printed in the small city of Crema, near to Milan. An elegant production, with wide margins, the text is followed by the musical score for each of the psalms and hymns, with music by the popular composers Giuseppe Gazzaniga (1743-1818), musical director of Crema Cathedral and Stefano Pavesi (1779-1850), another local Crema composer, mainly of operas. Tadini prefaces the volume with an essay on music and poetry (pp. 3-23), printed in two columns. Poet and musician, Luigi Tadini created a centre of the arts in his beautiful Palazzo Tadini in Lovere, on the shores of Lake Iseo. It still thrives today as the Accademia Tadini, with a music school and prestigious Tadini International Music Competition.

OCLC lists BL and Glasgow only.



49. NATTER, Johann Joseph (b.1797).

Katholisches Gebet und Erbauungsbuch im Geiste der Religion Jesu: verfasst von J.J. Natter. Prague, 1814.

8vo (170 × 98 mm), pp. [iv], vi, [2], 284, frontispiece with steel engraving of Virgin and Child, occasional very minor toning, slight foxing to frontispiece and title-page, in contemporary freestyle sheepskin, single gilt fillet bordered with gilt stylised floral roll, small gilt stylised clovers to corners, spine gilt, red striped endpapers, a.e.g., preserved in original marbled and floral paper slipcase, leather surface a bit creased, joints, head and foot of spine minimally rubbed.

£600

A successful German work of Catechism and moral edification, in an exquisite early nineteenth-century Czech binding. First published in 1800, it was written by the Prague-born theologian Johann Joseph Natter, a talented author of devotional handbooks which were less heavily concentrated on the Scriptures, instead focussed on encouraging charity and a peaceful state of mind. The present work features prayers and meditations for each day of the week as well as for specific religious occasions, such as Communion. As a contemporary German periodical wrote of a later edition, ‘the form and the content justify the favourable reception it has obtained everywhere’ (*Allgemeine Zeitung Munchen*, 1830, 19)

OCLC lists this edition at Freiburg, Cologne and the National Libraries of Poland and the Czech Republic.



SHELF 9

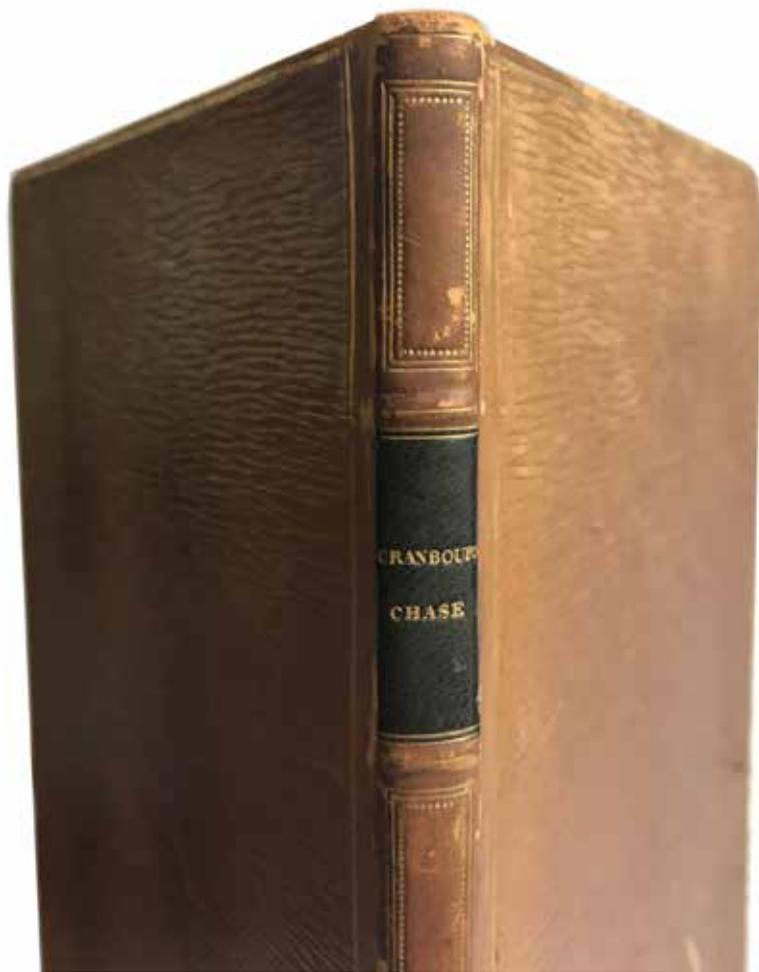
Travel and Topography

50. 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, some 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. £320

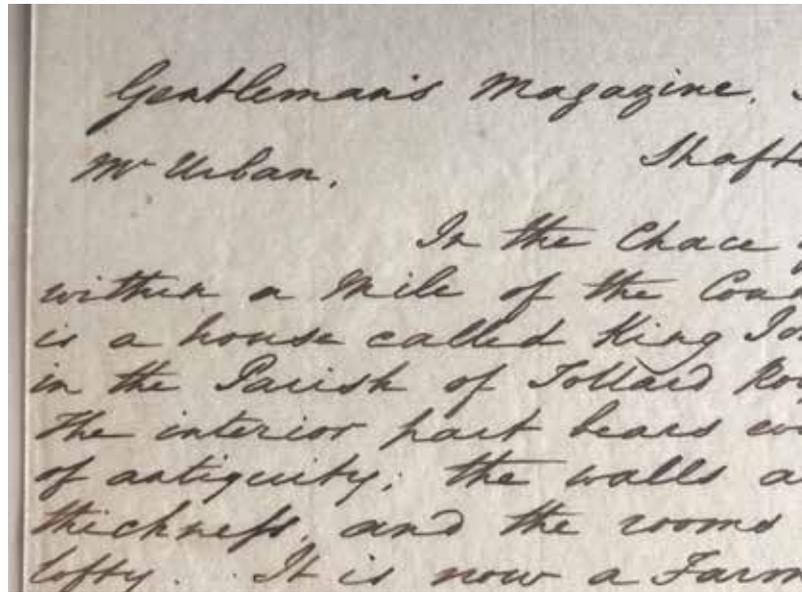
An expanded edition of this posthumously published guide to Cranborne Chase, near Shaftesbury, written by a Church of England clergyman, William Chafin. First published earlier in 1818, the work includes a lively account of Wiltshire estate management, hunting, poaching and ‘rural amusements’, with sketches 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’.



CRANBOLT
CHASE

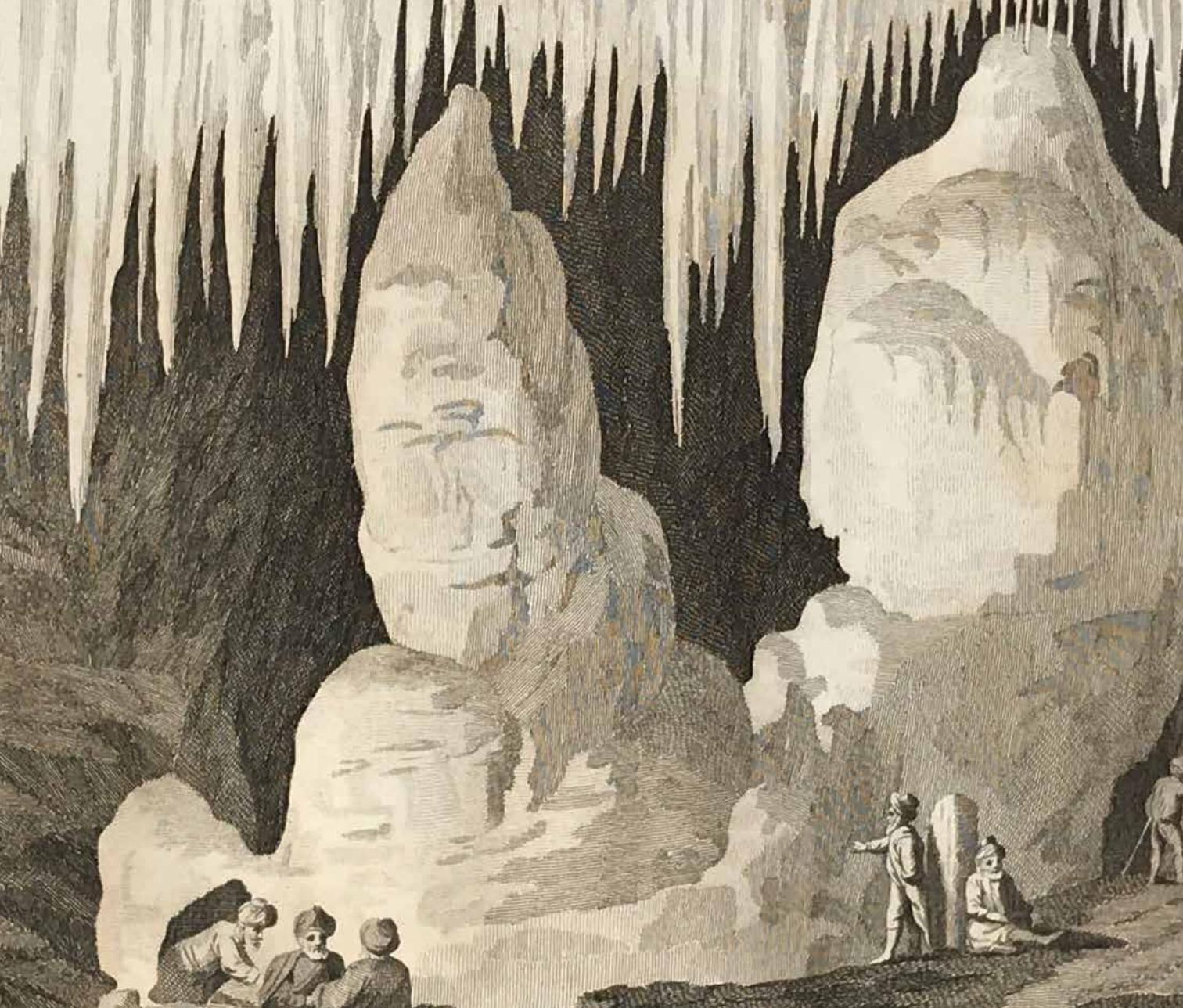
Similarly, Chafin describes the historic prevalence of cock-fighting, which has died out as it is 'deemed to be barbarous and cruel'. Chafin takes issue with this sentiment, deeming cock-fighting to be less cruel than Horse-racing 'in which poor animals are involuntarily forced, against their nature, 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.



Gentleman's Magazine,
Mr Urban, Shaftesbury

In the Chase
within a Mile of the Coast
is a house called King John
in the Parish of Tollard Royal
The interior part bears evi-
of antiquity; the walls are
thickness, and the rooms
lofty. It is now a Farm



51. CRAVEN, Elizabeth, Lady, later Margravine of Anspach (1750-1828).

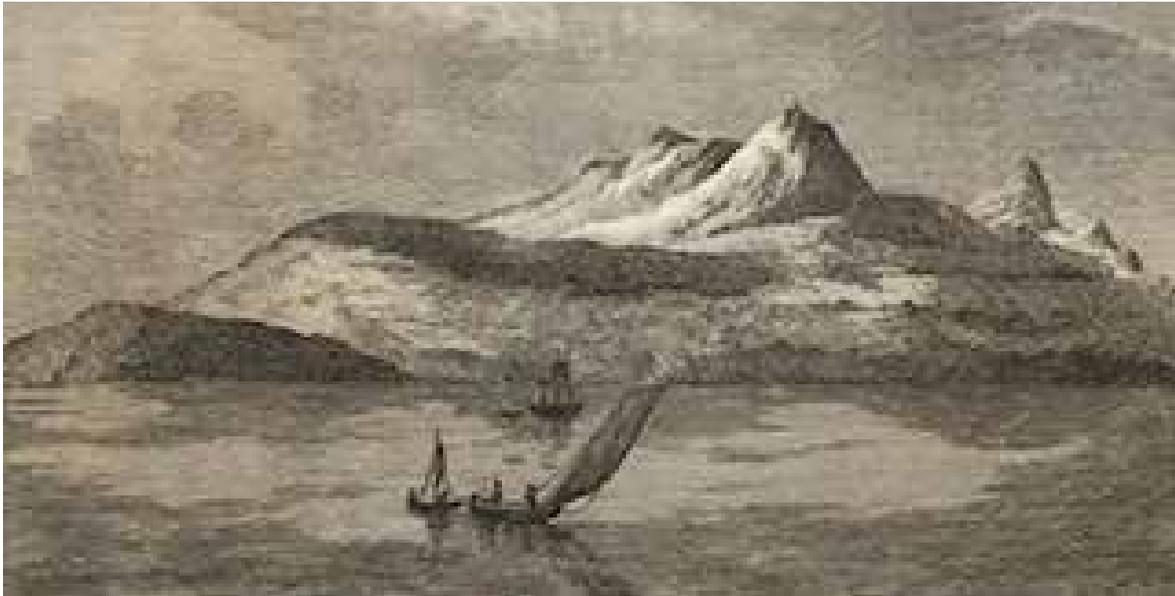
A Journey through the Crimea to Constantinople. In a Series of Letters from the Right Honourable Elizabeth Lady Craven, to his Serene Highness the Margrave of Brandebourg, Anspach, and Bareith. Written in the Year MDCCLXXXVI. London, G.G.J. and J. Robinson, 1789.

FIRST EDITION. 4to (270 × 200 mm), pp. [viii], 327, [1], with the half-title, large folding engraved map as frontispiece and six further engraved plates, title-page and dedication leaf fairly heavily browned, text otherwise clean and plates fresh, in contemporary calf-backed marbled boards, front board detached, a little worn and dusty, spine worn with head and tail-cap chipped, red morocco label lettered in gilt, with a contemporary heraldic bookplate. **£600**

One of the great female travelogues of the eighteenth century, by the feisty Lady Craven, dramatist, writer, traveller and socialite, said to have been the first woman ever to have descended into the Grotto of Antiparos which is strikingly illustrated on one of the engraved plates. This vivid account of her travels through France, Austria, Poland, Russia, Turkey and Greece are presented in a series of letters to her future husband, the Margrave of Anspach. While in Constantinople, she stayed with the author and collector Choiseul-Gouffier and recounts details of her stay there: ‘the Comte de Choiseul’s collectoin is, perhaps, the only thing in the world of the kind, and he means, when he returns to Paris, to have all the ruins and temples executed in plaster of Paris, or some materials which will copy the marble, in small models; to be place in galleries upon tables’ (Letter XLVI). Her account is also particularly interesting for her commentary as to the behaviour and dress of the women in the different places she visits. With a large folding map and six delightful plates depicting the source of the River Kaarasou in the Crimea, a Turkish boat, a Turkish burial ground, the Grotto of the Antiparos, Siphanto

and the Convent of Panacrado from the Bay of Gabrio. Please note, this copy has a detached front cover.

ESTC t134670; Cox I pp. 197-198; see *Wayward Women*, pp. 87-88.



52. JAGO, Richard (1715-1781).

Edge-Hill, or, the Rural Prospect Delineated and Moralized. A Poem. In Four Books. By Richard Jago, A.M. London, J. Dodsley, 1767.

FIRST EDITION. 4to (282 x 215 mm), pp. [iii]-xix, [iii], [2], 164, with four delightful engraved topographical head-pieces by Grignon after Wade and one final engraved vignette, wanting the half-title but with the errata leaf, in contemporary half calf over marbled boards, rather a tired copy externally, front cover nearly detached, spine ruled and lettered in gilt, with the later ownership inscription 'Richard Savage Librarian, Shakespeare's Birthplace, June 1884'.

£400

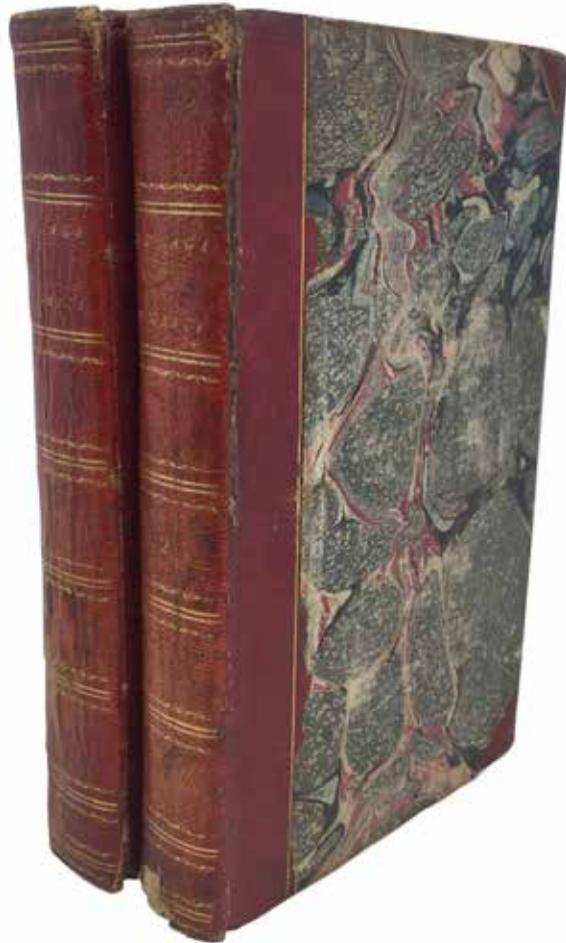
One of the most influential topographical poems of of his day written by the Warwickshire born poet, Richard Jago. In the brief preface the author makes an apology for the locality of the setting, inspired by his own affection for the place as well as its 'natural beauty and historical importance', insisting that he has 'endeavoured to make it as extensively interesting as he could, by the frequent introduction of general Sentiments, and moral Reflections; and to enliven the descriptive Part by Digressions, and Episodes belonging to, or easily deducible from the Subject; divesting himself as much as possible of all Partiality in Matters of a Public Nature, or Concernment; in private ones, following with more Freedom, the Sentiments, and Dictates of his own Mind'.

Jago's major work, *Edge Hill, or, The Rural Prospect Delineated and Moralized*, in four books, was first drafted by 1762 and published by James Dodsley in 1767. In this topographical poem he considered not only the local landscape that he loved but also theories about how mountains came into being, his reminiscences of Somerville and Shenstone, and reflections on the earl of Leicester's entertainment of Queen Elizabeth at Kenilworth Castle, ending with an account of the civil war battle of Edgehill in 1642' (ODNB).

In 1767, Jago collaborated with Richard Graves in preparing an edition of Shenstone's letters. Jago's poem about Shenstone, a lifelong friend, and his famous country estate, The Leasowes, was published as *Labour and Genius, or, the Mill-Stream and the Cascade*, in 1768. With a long list of subscribers including the great and the good from all over the country - the Archbishop of Canterbury, the Earl and Countess of Donegal, numerous fellows of Oxford and Cambridge - but also a large local contingent, including members of Jago's family, inhabitants of Edge Hill and the book societies of Derby and Coventry. This copy has a nice provenance, of Richard Savage, who was librarian at Shakespeare's Birthplace, particularly given the locality of the poem which is about Warwickshire and of the delightful engraved head-pieces which depict local architecture and beauty spots such as Warwick Castle.

ESTC t85986; Aubin, *Topographical Poetry*, pp. 91-92.





54. SONNINI De MANONCOURT, Charles Nicolas Sigisbert (1751-1812)

Voyage en Grèce et en Turquie, Fait Par Ordre De Louis XVI et avec l'Autorisation de la Cour Ottomane; par C.S. Sonnini, de plusieurs Societies Litteraires et Savantes de l'Europe, et des Sociétés d'Agriculture de Paris et des Observateurs de l'Homme. Paris, Buisson, 1801.

FIRST EDITION, TEXT VOLUMES ONLY. *Text volumes only, in two volumes, 8vo (205 × 130 mm), I: pp. [iv], 460, [iv]; II: pp. [iv], 460, [4], lower outer blank corner of II, D3 torn, a little light foxing in both volumes, in contemporary half red morocco over marbled boards, flat spines ruled and lettered in gilt, extremities a little worn, foot of second volume spine chipped but otherwise a good copy.* **£350**

The scarce first edition of a popular travel journal by the French naturalist Charles Nicolas Sigisbert Sonnini de Mononcourt, mostly remembered for his contributions to Buffon's *Histoire naturelle*, 1802-1803, in particular the volume devoted to reptiles. This is an attractive set of the text volumes only of his history of Greece and Turkey. A quarto atlas volume was published with the text but is often, as here, missing.

‘L’honorable réception de mon Ouvrage sur l’Egypte a surpassé mes esperances ... Ce n’était pas un travail dépourvu d’intérêt que celui d’une description de quelques parties de l’Asie et de l’ancienne Grèce, qui renfermât la connaissance de leur climat, de leur sol, de leurs productions, de leur histoire naturelle, de leur état actuel de dépérissement de leurs ressources, de la peinture des moeurs, des coutumes, du génie des peuples qui les habitent, qui offrît un rapprochement curieux entre leur situation de quelques siècles et celle de nos jours. Outre les Cyclades ou îles de l’Archipel, mes observations se porteront sur l’île de Candie, quelques parties de la Turquie dans l’Asie mineure, la Macédoine, la Morée ont été également le but de mes démarches comme seront ici l’objet de mes récits’ (pp. 5-6).

Quérard IX, La France Littéraire, p. 212; Graesse V, p. 439; Brunet V, 445.



Paul Riccart Esq
of Smyrna,
the Royal

late Consul
& Fellow of
Societie

THE
HISTORY

OF THE
Turkish Empire

From the Year 1623. to the Year 1677.

CONTAINING THE

REIGNS
Of the three last
EMPEROURS,

VIZ.
SULTAN MORAT

OR
AMURAT IV.

SULTAN IBRAHIM,

AND
Sultan **MAHOMET IV.** his Son,
The XIIIth Emperor now Reigning.

By **PAUL RICCART** Esq. late Consul of Smyrna.

LONDON,
Printed by J. M. for John Sturkey at the Office in Fleet-Street
and Topham-Row. MDC.LXXX.

55. RYCAUT, Paul (1628-1700).

The History of the Turkish Empire from the year 1623. to the year 1677. Containing the reigns of the three last emperours, viz. Sultan Morat or Amurat IV. Sultan Ibrahim, and Sultan Mahomet IV. his son, the XIII. emperour now reigning. By Paul Rycaut Esq; late Consul of Smyrna. London, John Macock for John Starkey, 1680.

FIRST EDITION. Folio (294 × 170 mm), engraved portrait frontispiece and pp. [vi], 89, [1], 336, [16] index and advertisements, with one other full-page engraved plate and three full page engravings within the text, in modern buckram, spine ruled in gilt with red label lettered in gilt, with numerous library stamps of Dorset County Library, withdrawn. **£700**

A working copy in a sturdy modern binding of Paul Rycaut's fascinating work on the Turkish empire: 'An extremely important and influential work, which provides the fullest account of Ottoman affairs during the 17th century' (Blackmer). Sir Paul Rycaut was a considerable scholar and much respected in his day. Rycaut was first sent to Turkey in 1661 as private secretary to Heneage Finch, British Ambassador to Constantinople, and remained there for some years before being appointed as the British Consul and factor at Smyrna. The frontispiece portrait of Rycaut is after Sir Peter Lely. The other illustrations are portraits of the Ottoman Sultans Murad IV, Ibrahim and Mehmed IV and a depiction of an enormous decorated palm presented to the prince on the occasion of his circumcision. A separate title to the second part reads 'The Memoirs of Paul Rycaut, Esq; Containing the History of the Turks, from the Year 1660 to the Year 1678. With the most Remarkable Passages Relating to the English Trade in the space of Eighteen Years', London, John Starkey, 1779.

Wing R2406; ESTC r7369.

TRAVELS,
OR
OBSERVATIONS
RELATING TO
SEVERAL PARTS
OF
BARBARY
AND THE
LEVANT.

By THOMAS SHAW, D.D.
Fellow of QUEEN'S-COLLEGE in OXFORD, and F.R.S.



OXFORD,
Printed at the THEATRE, MDCCXXXVIII.

'a noble example of typography' (ODNB).

56. SHAW, Thomas

Travels, or Observations relating to Several Parts of Barbary and the Levant. By Thomas Shaw, D.D. Fellow of Queen's-College in Oxford, and F.R.S. Oxford, at the Theatre, 1738.

FIRST EDITION. *Folio (350 × 215 mm), pp. [viii], xv, [i], 442, [2], 60, [8] index, title printed in red and black, with the half-title, with 11 folding engraved maps, plans and charts (of which 6 folding), 1 folding engraved table and 20 further engraved plates, on 17 leaves (3 leaves have engravings on recto and verso), one page of engraved music in the text, one double-sided plate coming a little loose and a little dog-eared, plentiful smaller engravings in the text, head- and tail-pieces and engraved initials, also numerous plans, diagrams and inscriptions in the body of the text, in contemporary mottled calf, worn, extremities rubbed through the leather, remnant of label on spine, both joints cracking but cords still holding, with the contemporary heraldic bookplate of Philip Eyre.* **£1600**

A delightful as well as an important work, crammed full of elegant illustrations, this is an honest copy in a contemporary binding that has been well used. Thomas Shaw was chaplain to the English factory at Algiers between 1720 and 1733 during which time he travelled widely throughout North Africa, Egypt and Cyprus researching geology, geography, natural history, and antiquities. The stunning botanical and zoological plates in this work are dedicated to prominent figures of the time including Richard Mead and Sir Robert Walpole.

'These travels have been universally esteemed, not only for their accuracy and fidelity, but on account of the illustrations they contain of natural history, of the classic authors, and especially of the Scriptures' (Lowndes).

Blackmer 1533-1534; Lowndes II, 2372.

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Virtual Paris: e-Salon printemps

Virtual California Catalogue

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Cover taken from item 50,
Craven, A Journey through the Crimea to Constantinople, London 1789.

