



Susanne Schulz-Falster Rare Books

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Amanda Hall Rare Books

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AMANDA HALL RARE BOOKS

Easton Farmhouse
Berwick St John
Shaftesbury
Wiltshire
SP7 0HS
England

Tel: + 44 (0) 1747 898330
amanda@amandahall.co.uk
www.amandahall.co.uk
@amandahallrarebooks



Illustration on rear cover taken from item 5, *The Masquerade*, circa 1789.

ABAA Virtual Book Fair: New York Edition

September 9-12, 2021

So near and yet so far. Our flights weren't actually booked and it didn't look as if we would get to the opera this year, but for a good while we really thought we were going to be in New York this week. Full marks to the organisers of the fair for their faith and determination, in so nearly pulling it off. And we look forward all the more to next spring, where once more we hope to be at the Armory surrounded by friends and fellow bibliophiles.

And so for another Virtual Fair from Berwick St. John, where we are enjoying a burst of glorious weather at the tail end of summer. Instead of flying to New York yesterday, I was happy to be here for the hatching of our three most recent chicks, Prospero, Ferdinand and Trinculo. Chicks are a regular occurrence here but it never falls short of the miraculous.

For the AABA Virtual Book Fair, we are offering 60 books, of which 50 are visible at one time on the book fair website, along with additional photographs. In terms of imaginary shelving, we are keeping it to a simple four cabinets: women and children first, as the saying goes, then men and finally - in recognition of our rural setting - we have a section on animals. Broadly speaking, we like to think the sections are subtitled, 'by or about', although in the last section this requires a little imagination. As with any imposed order, some of the books could fit into more than one category, so please persevere and see what each cabinet holds.



Children

1 - 11

Women

12 - 24

Men

25 - 51

Animals

52 - 60



Children

Early engraved ABC primer in German and French

1. [ABC Book.]

Neu erfundener Lust-Weg zu allerley schönen Künsten und Wissenschaftten, welcher bestehet in einer besondern Erfindung, wie die zarte Jugend durch Beyhilfe gewisser darzu bequemen Bildern, ganz spielend den ersten Hauptgrund des ABC und Buchstabierens erlernen, und selbige dardurch fast ohne Lehrmeister in gar kurtzer Zeit zum völligen Teutsch- und Lateinischen lesen und schreiben perfectioniert werden können. Wegen verhoffenden sonderbaren Nutzens der Jugend vorgestellt. Nuremberg, Johann Christoph Weigel, circa 1710.

[with:] Deß neuen Buchstabier Buchs Erster Theil.

[with:] Deß neuen Buchstabier Buchs Anderer Theil.

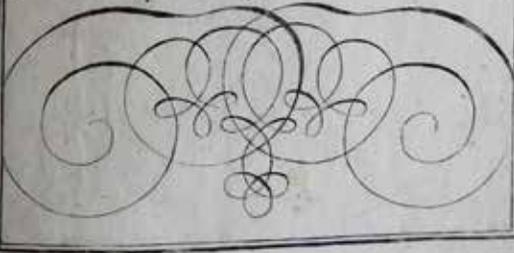
[with:] PLATZ, Georg Philip. Sehr leichte neuerfundene Art, die Kinder das Frantzösische A. B. C. buchstabiren und die Ortographie besagter Sprache in kurtzer Zeit zu lehren. Weigel, n.d., ca 1720. Nuremberg, Johann Christoph Weigel, ca 1710.



Ici il faut dire à l'enfant ; voi-
la ce garçon jouant avec son
chien. dit de. de. de. Et il faut
lui montrer. d. et demander com-
me on fait



En enseignant l'e, il faut dire
à l'enfant : voila deux enfans,
dont l'un estant tombé. l'autre
s'en moque, disant e. e. e. etc.



SECOND EDITION, ENLARGED. *Four parts in one volume, 8vo, pp. [ii] engraved frontispiece and title, 8 (printed text), 35 unnumbered engraved plates (Neues ABC Buch); 37 numbered plates including engraved title (Deß neuen Buchstabierbuchs erster Theil); 28 numbered engraved plates including title (Deß neuen Buchstabierbuchs andrer Theil); pp. [ii], engraved title and ABC to verso, pp. 16, ll. 52 engraved plates (Franzoesisch); all engraved plates pasted back to back for strength, in contemporary full mottled calf, spine in compartments with raised bands, decorated in gilt, head of spine chipped, extremities a little rubbed and corners bumped, nonetheless a very good copy, internally clean and crisp.* **\$6250**

The second edition, much enlarged and redesigned, of a very rare, entirely engraved ABC book. This charming manual was designed for children aged four and over, and was designed to teach reading and writing phonetically. The alphabet is introduced in the first part, each letter being illustrated with a suitable finely engraved figure, depicting one or two children faced with an object beginning with the correct letter, in each case this is followed by simple engravings of just the letter form. In the text didactic advice is given on how to introduce the alphabet. The second part consists of thirty-six plates, each with six images, showing one-syllable words with an accompanying image, and each word given in German, Latin, and German calligraphic script. The final part contains 27 engraved plates, again with six images each of two and three syllable words. It is advised that the child should proceed to this final part only after the initial two parts have been fully mastered: 'Welcher mit den Kindern nit eher angefangen solle werden, als biß sie den ersten Theil sechs-mahl durch gebracht, und alle Wort in dem selben recht buchstabieren können'.

The first edition was published in Nuremberg in 1681 by Endter, with a second edition by Weigel following in 1700. Whereas the first Weigel edition is closely based on the original, in this second Weigel edition all the plates and engraved titles have been re-designed and re-engraved, with only the text which accompanies the plates remaining the same. For comparison, please see the copy in the Bavarian state library (VD17 12:130575E) and the facsimile reprint of the edition of 1700 (Bibliophile Taschenbücher, Harenberg).

This copy is bound with the first and only edition of Platz's introduction to the French alphabet and language, designed on the same principles as the German work. In both, the letters are first introduced, with the text meant for the teacher or parent, explaining the advised didactic method. The final engraved plates show a bi-lingual French and German illustrated glossary.



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

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

FIFTH EDITION. *Three volumes, 12mo, (162 × 92 mm), pp. ix, [iii] advertisements, 288; [ii], [3]-275, [1] advertisements; [ii], [3]-239, [1] advertisements, marginal damp-staining in the second and third volumes, in contemporary tree calf, triple gilt filet to covers with corner floral tooling, joints rubbed but sound, spines elaborately gilt in compartments with red and black labels lettered and numbered in gilt, with the later pencil ownership inscription of W.K. Leslie.* **\$3,500**

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

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

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

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



first use of the term 'éducation physique'

3. **BALLEXSERD, Jacques (172601774).**

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

SECOND EDITION. *12mo (175 x 110 mm), pp. [xvi], 189, [1], title-page copperplate vignette of Juno, in contemporary pale blue wrappers, wanting most of the spine with remnant of white paper title (or reinforcement) strip, front wrapper partly detached, extremities a little rubbed, but a nice unsophisticated copy, uncut throughout.* **\$1,200**

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

After an introduction stressing the importance of a mother's way of life during pregnancy, Ballexserd divides his treatise into the four stages or *époques* of childhood: the first starts with the care of the new-born baby through to weaning, including the importance of breast-feeding both for mother and baby, to the introduction of exercise and learning to walk at nine months, with warnings about too much kissing and petting from strangers and the dangers of swaddling and rocking babies.



The second stage follows the early infancy from weaning through to the age of five or six and is interesting for its perception of the sensitivity of the small child and the dangers both of neglect and 'over-parenting'; appropriate exercises are also suggested and the importance of plenty of fresh air throughout the seasons. It is also stressed that entertainment rather than instruction is important in guiding a young child's physical exercise.

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

The final section follows the child through the teenage years up to about the age of 16: this section continues with advice on food and clothing, but also on melancholy and temperament, with suitable games and recreations and a final section on the uses of tobacco.

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

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



Swinging.



Foot Ball.

recreations for rich and poor children alike

4. [CHILDREN'S GAMES.]

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

UNAUTHORISED EDITION., 32mo, (95 x 58 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, old repairs to spine and foot of wrappers. **\$3,000**

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

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

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



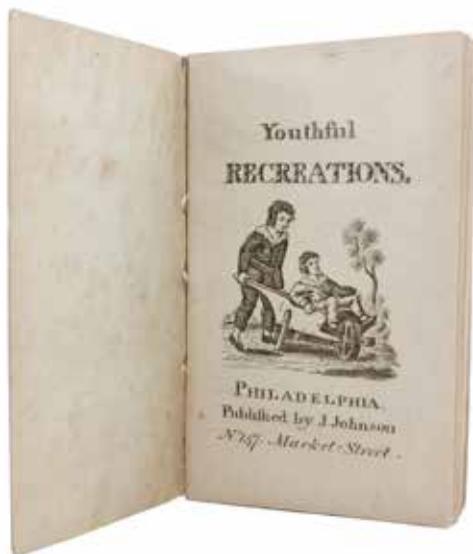
Have a ride in my Chair!

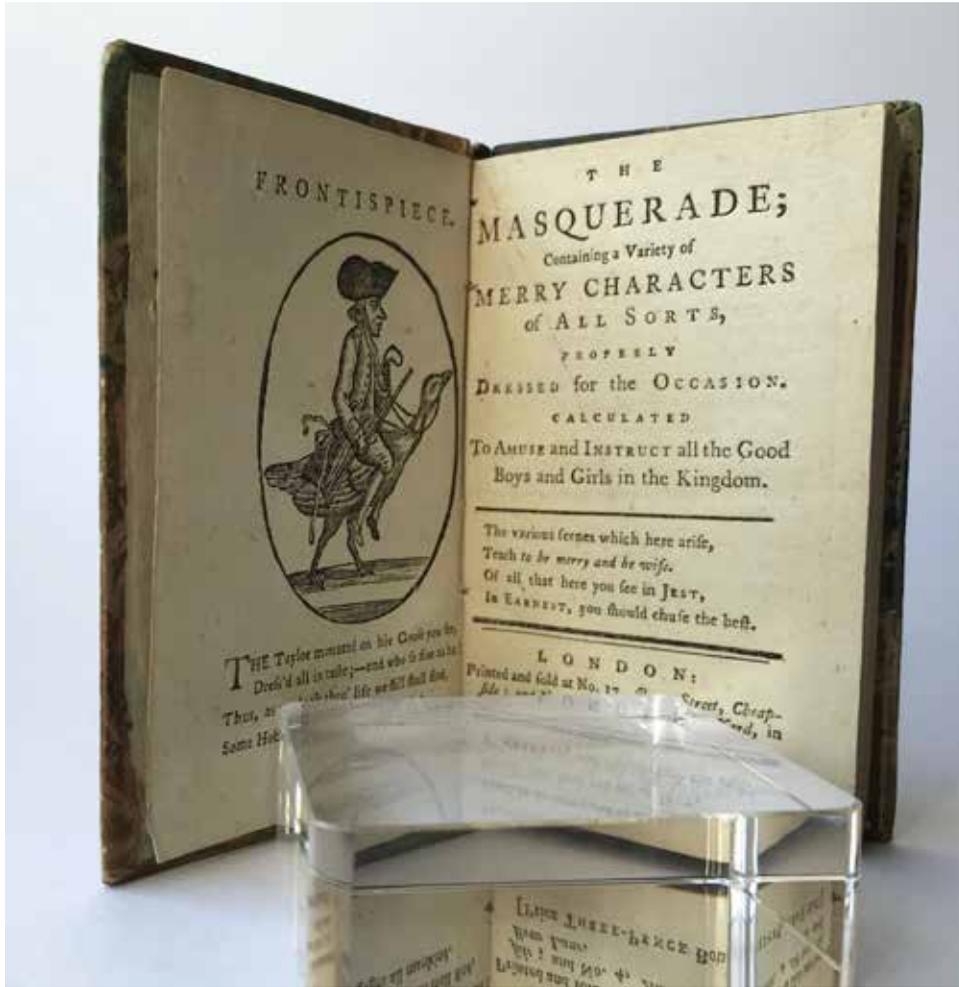


Trundling a Hoop.

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

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





*Dressing up parade for the Emperor of Lilliput***5. [COSTUMES AND CHARACTERS.]**

The Masquerade; Containing a Variety of Merry Characters of All Sorts, properly Dressed for the Occasion. Calculated to Amuse and Instruct all the Good Boys and Girls in the Kingdom. London, [Marshall, circa 1789.]

32mo (100 x 63 mm), woodcut frontispiece and pp. [4], [9]-76, [3] advertisements, with 18 part page woodcuts of figures in the masquerade, each within an oval border, three headlines shaved or cut close in the final gathering, in the original Dutch floral boards, final leaf of adverts used as rear pastedown, A1 (blank) used as front pastedown, apparently concealing an earlier ownership inscription, the verso of A1 bearing the early ownership inscription (partially obscured) of Edmund Merry Hawkers: the name is clear but after the word 'Book' something has been rubbed out, possibly a date, some wear to the extremities of the binding but generally an attractive copy. **\$8500**

A scarce and strikingly illustrated children's book which borrows from a medley of genres including theatrical costumes, emblem books, town cries and literary stock figures. The structure of the story places it in Lilliput but it is not to be confused with the very successful *Lilliputian Masquerade*, occasioned by the conclusion of peace between those potent nations, the Lilliputians and Tommythumbians, London, T. Carnan, 1783 (see Roscoe J220). There are many similarities between the two works and three of the characters, the Harlequin, the Beggar and Mad Tom, are common to both, but the present work is entirely reinvented. Unlike the *Lilliputian Masquerade*, where the illustrations are more typical of children's books, with figures shown in a landscape in a rectangular woodcut, the illustrations for this work are unusual in portraying a simple character (or pair of characters), illustrated within oval borders and with minimal background embellishment.



In addition to the frontispiece, which depicts a tailor riding on a goose, there are 18 illustrations of either single characters or pairs of contrasting characters. These are: Fortune, Tragedy and Comedy, a Student, the Cherokee Chief, Harlequin and Monkey, a Jockey and Pilgrim, a Quaker and a Fruit-Girl, a Fryar and Indian Girl, a Sailor and Girl, the Beggar, a Shepherdess, Ass-Driver, and Man with an Ass's Head, Caliban, Sir John Falstaff, a Gipsy with her Children, a Hussar, Tom Fool and Momus. As the characters parade into view, they are described to the reader in terms of their qualities and significance. The first figure to appear is Fortune, 'the most changeable madam in the world'. Said to be blind, the reader is warned not to be angry with Fortune who is able to 'kick the ball so prettily to the feet of others'. The narrator then cites the example of Jackey Goldney, whose master gave him a lottery ticket at the conclusion of his apprenticeship. Fortune played her part and his lottery ticket won him a ten thousand pound prize.

'A company of masques being assembled by the command of the Emperor of Lilliput, for the entertainment of his imperial Majesty, and the whole Lilliputian court, being admitted by special favour, along with a little gentleman of my acquaintance, who is the best boy in our parish. He obtained leave to make drawings of the several characters on the spot, which I have sent to Mr. Marshall, with observations on each, in order that he may publish them if he pleases, for the benefit of such good children as buy his books, and mind their learning, with my hearty wishes that the whole may contribute to their profit and amusement' (Advertisement, p. 7).

This is one of three Marshall editions, all scarce, of this charmingly illustrated book, the first two published between 1779 and 1789 when Marshall was at No. 4 Aldermay Church-Yard (ESTC t65017, at BL only and ESTC n34926, at Morgan and Toronto only). The present edition is dated to 1789 as that was the only year in which Marshall was at both the Queen-Street and Aldermay Church Yard premises. OCLC adds a copy at Princeton but it is unclear which edition this refers to.

ESTC n34927, at Folger and Minnesota only.

See picture of Caliban on rear cover.



6. FIELDING, Henry (1707-1754).

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

FIRST DUBLIN JUVENILE EDITION. 16mo, (122 x 72 mm), engraved frontispiece (shaved at head) and pp. [xii], 166, many pages cut very close at the top, shaving a couple of headlines and page numbers, text generally grubby with a few pages particularly dog-eared, in the original Dutch floral boards, sometime rebacked (not very sensitively) with Dutch floral paper, internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper 'Mr[s] Dealy oner [sic] of this Book ... (?) June the 13th 1816' and with contemporary manuscript accounts on the rear pastedown. **\$5,000**

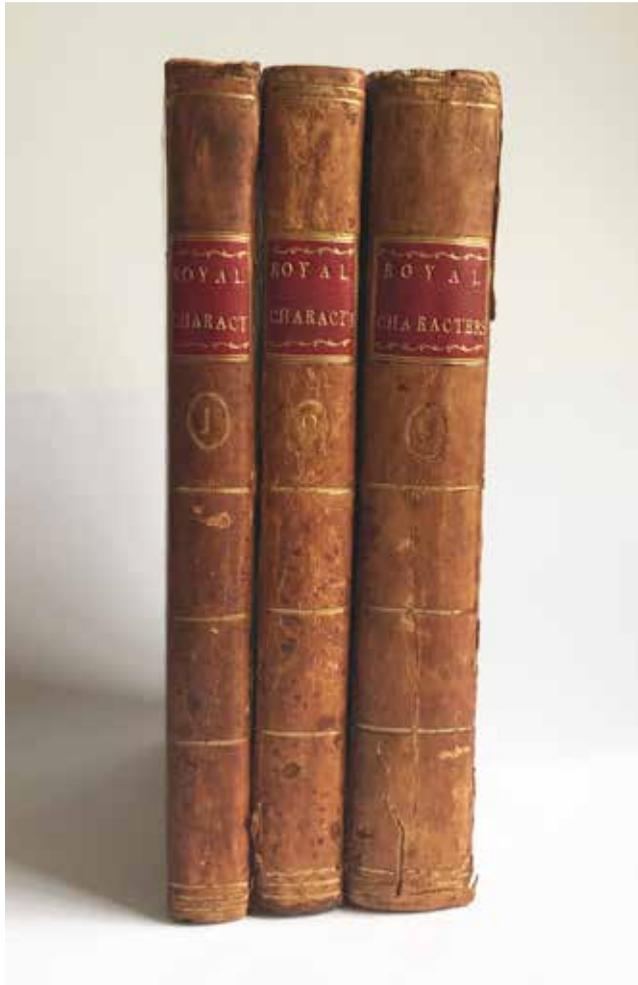
A scarce Dublin printed abridgement of Joseph Andrews aimed at the children's market. This is an excellent example of the middle ground of children's literature, where juvenile fiction intersects with and borrows from mainstream literature. Considerably fatter than most children's books, this juvenile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

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

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

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

Not in Roscoe, but see J131; see also Gumuchian 2522 (Elizabeth Newbery's 1784 edition, 'excessively rare') and 2523; ESTC t225861, at the British Library only.



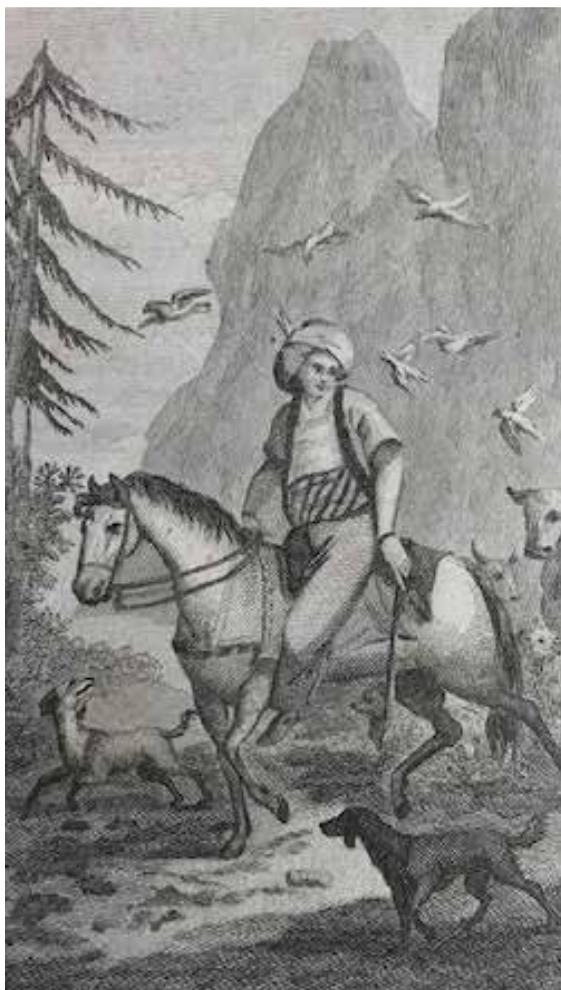
7. HOLT, John (1743-1801).

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

FIRST EDITION. *Three volumes, 12mo (170 x 95 mm), pp. xiv, 207; ix, [iii], 212; [iii]-xiv, 346, small hole III, 81, with loss of signature, in contemporary tree calf, extremities bumped, spines cracking, red morocco labels lettered in gilt and spines simply ruled and numbered in gilt, with the library stamps of John Beard 1790 and W.F. Farnall Thurstan, 1927, with the latter's ownership inscription. \$2,000*

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

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



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

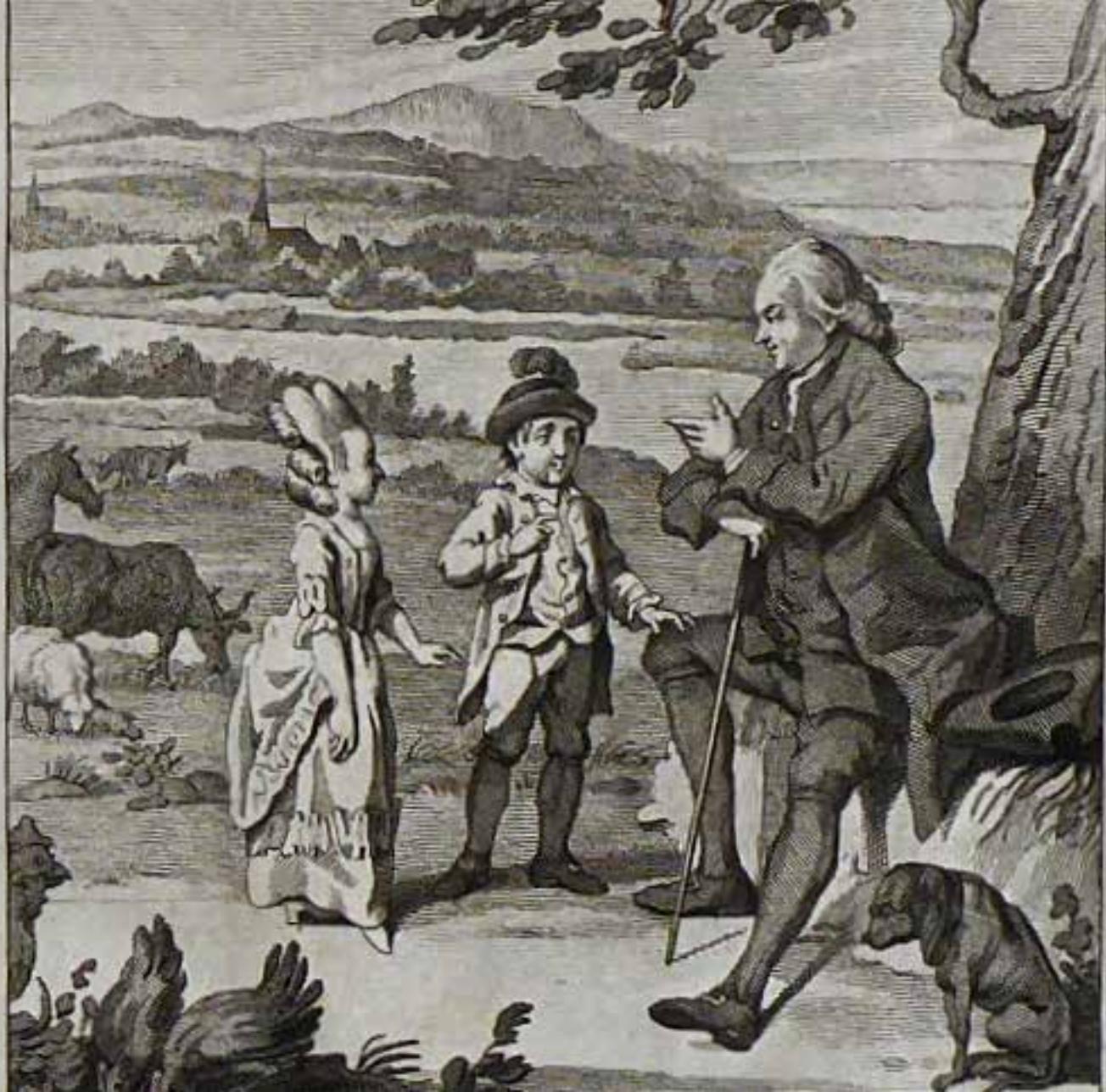
The Blossoms of Morality. Intended for the Amusement & Instruction of Young Ladies & Gentlemen. By the Editor of The Looking-Glass for the Mind. London, E. Newbery, 1789.

FIRST EDITION. *12mo (170 × 100 mm), attractive engraved frontispiece and pp. [vi], 212, engraved title-page vignette, tear to p. 85, through text but with no loss, in contemporary plain sheep, spine cracking, some scuffing to covers, plain spine ruled in gilt with faded ink title, headcap chipped, worn at extremities, with the contemporary ownership inscription of Ann Elliot on the front pastedown. \$1,500*

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

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

Roscoe J39 (1); Osborne II 900.



Natural History for Children presented in Dialogue Form

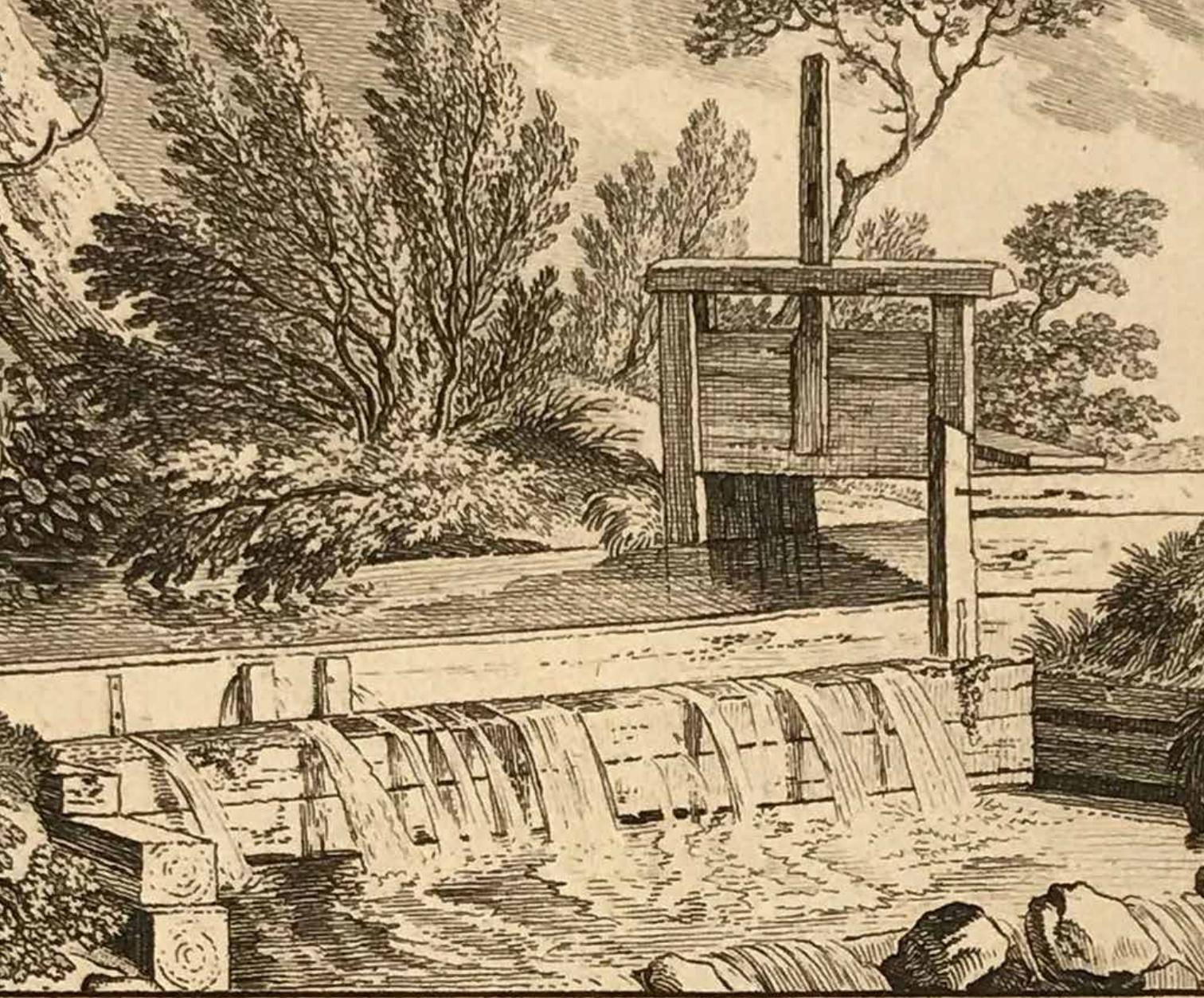
9. MARTINET, Jan Florentius (1729-1795)

Kleine Katechismus der Natuur voor Kinderen, door J.F. Martinet, predikant te Zutphen. Amsterdam, Johannes Allart, 1779.

FIRST EDITION OF THIS ABRIDGEMENT. *8vo, engraved frontispiece by N. van der Meer Jr after J. Bujs and pp. [viii], 138, [10] advertisements, in contemporary speckled calf, double gilt filet to covers, red morocco label on spine lettered in gilt, spine ruled in gilt.* **\$1,200**

This is the first appearance of Martinet's abridged adaptation of his own *Catechismus der Natuur*, repackaged for the use of younger children. Presented in the form of dialogues between a teacher and pupil, the children are introduced to the most important natural phenomena, both from natural history and natural science. All the questions are approached from the perspective of a curious child and the answers accordingly presented in an easily accessible style. In this abridged format the work was one of the best and most successful children's natural science books of the eighteenth century.

The original version of Martinet's *Catechismus der Natuur* was published between 1777 and 1779 in five volumes, and was addressed to older youths and the general public. It was intended to popularise the latest scientific achievements of the Enlightenment, at the same time reconciling them with Creationism. Martinet was one of the most vocal promoters of Newtonian science as well as a gifted educator and preacher, and this combination of scientific knowledge and religious reflection was well received and highly popular. '[Martinet] was central to the education of the Dutch nobility and upper classes throughout the latter half of the 18th century and beyond' (Marieke van Delft). In all he wrote some twenty books for children on scientific, historical and



religious subjects. Most of his works focus on the natural world as Martinet believed that you had to study nature in order to understand the true miracles of God and Creation.

This young people's version is written in a lively personal style and was a highly successful publication. English translations followed in London and Dublin as well as in America, where editions were published in Philadelphia, New Haven and Pittsburgh. It was also translated into German and French, and even Japanese. The charming frontispiece by Van der Meer shows the author sitting under a tree in the open countryside, surrounded by animals and teaching a little boy and a girl.

Buijnsters BNK 280; Waller 1169; Saalmink p. 1431; Children's World of Learning 4384 (2nd edition of 1765 only).

OCLC lists Princeton, Amsterdam and Bodleian only.

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

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

FIRST EDITION, PRIVATELY DISTRIBUTED. *4to, (235 x 175 mm), engraved pictorial title page and 11 further numbered engraved plates, (plate marks between 157 and 151 x 112), the first plate with two landscape engravings one above the other, all the others single portrait landscapes, in contemporary olive green boards, worn at extremities, spine chipped.* **\$5,000**

A delightful suite of plates for young children which appears to have been produced for private distribution by the artist to friends, pupils or patrons. Evidently intended for presentation over

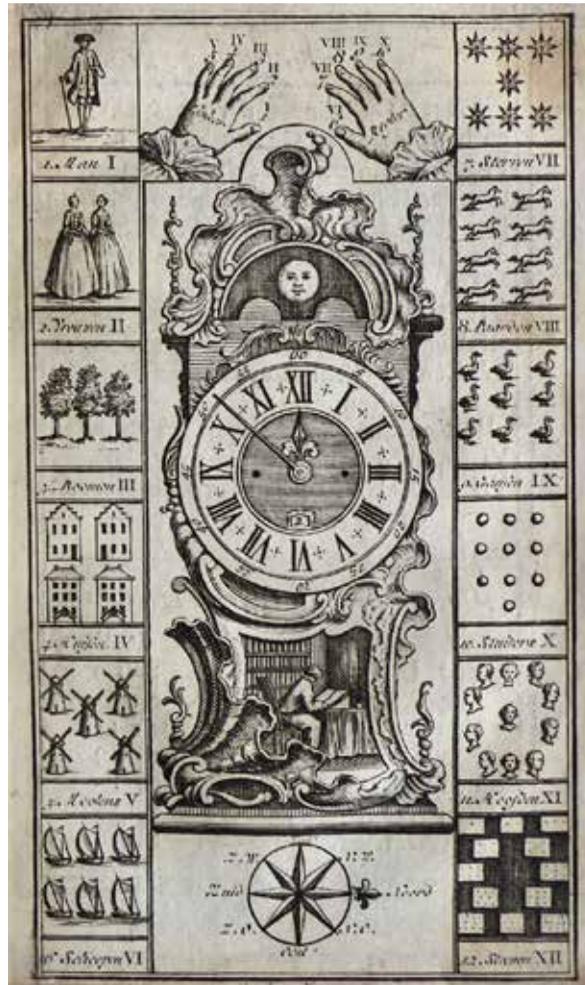


a period of years, the title-page is dated '178-', with the final digit left blank to be completed in manuscript: in this copy it has been filled in as '1782'. Lonchamp cites only examples filled in as '1783' and '1784', making this a fairly early presentation, though there is a known copy dated '1781' (and one undated example, with the title-page left blank).

The title page depicts a woodland scene with a little boy hard at work with his drawing board, accompanied by a thoughtful older girl, who looks out at the reader with a penetrating gaze. The first of the plates includes two scenes, both landscape format, one above the other, and both depicting water scenes with no figures. The other eleven plates are all portrait landscapes, depicting scenes around Winterthur, with mountains, dizzy ravines, farm scenes, rivers and waterfalls. All of these include figures relating in different ways to the landscape, such as little boys playing a game on a bridge over a river, an elegant figure gazing in awe at a distant waterfall and a naked girl who, sitting on a rock in the shallows of a lake, appears to be washing her feet. This collection, specifically intended for children, may have been born out of the success of Schellenberg's twelve leaf folio collection of Swiss views, published in 1779. In 1786, the present suite was reprinted in a commercial edition in Augsburg under the direction of Annert.

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



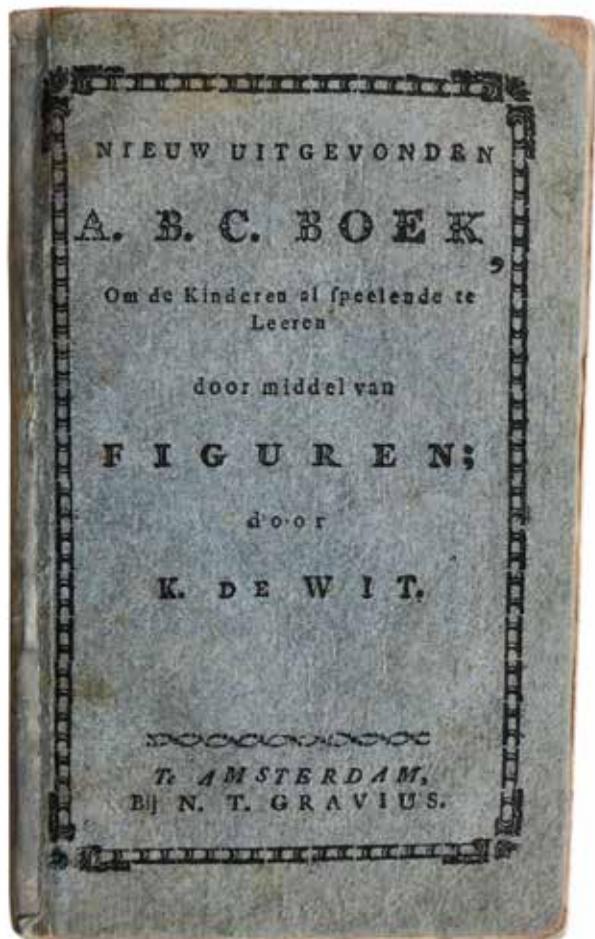


*Innovative Dutch ABC in original wrappers***11. WIT, Kornelis de (fl. 1736-1762).**

Een Nieuwlyks Uitgevonden A.B.C. Boek. Om de kleine kinderen, op eene gemakkelyke Wijze de verscheide Soorten van Letteren te leeren kennen en noemen: door Middel van Figuren, by de Kinderen bekend: en welker Naamen de Klank der Letteren zo veel mogelijk Uitdrukken. Hier by is gevoegd Enn nieuw Manier om de kinderen, door Afbeeldingen, te leeren Tellen: D byzondere Soorten van Cyfer - Letters te leeren kennen en noemen...
Amsterdam, Kornelis de Wit, circa 1755.

FIRST EDITION? *8vo (155 x 93 mm), engraved title-page, pp. [x:civ], including 4 numbered engraved ABC plates with letterpress text to verso, 1 unnumbered plate illustrating numbers and time, 3 numbered engraved plates of coins, two with letterpress text to verso, pp. 24 letterpress, printed on thick, clean paper, with good strong impressions of the illustrations, in the original printed wrappers, with the publisher's advertisement on the lower wrapper, spine restored but otherwise good and clean.* **\$2,700**

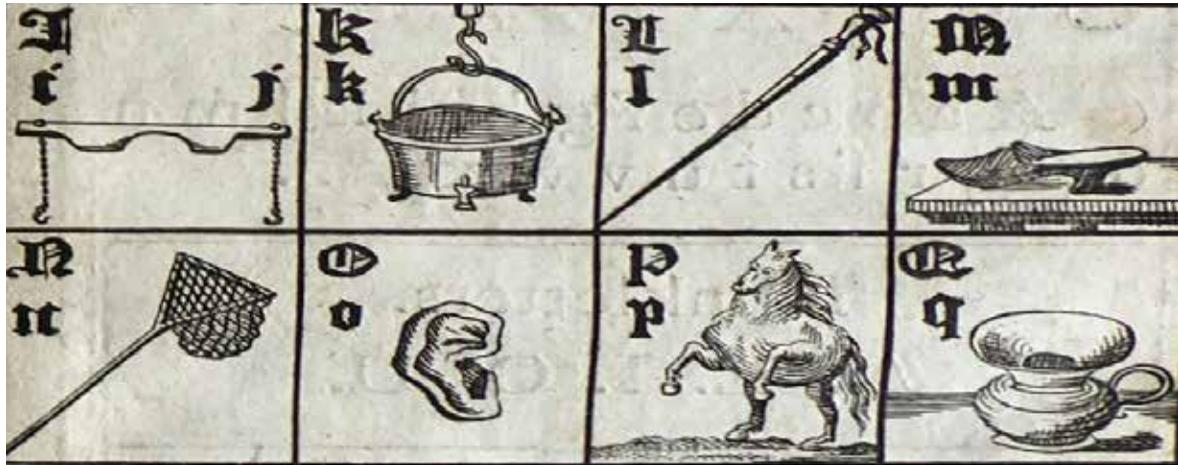
An excellent, fresh copy of this highly innovative Dutch ABC book. Kornelis De Wit, a successful Dutch bookseller and publisher, abandoned the usual Hahnenfibel format and in this slim work produced an entirely new genre of primer. Aware that children happily and easily memorise from looking at pictures, especially when they illustrate everyday familiar objects, de Wit uses this to introduce not only the letters of the alphabet, but also numbers and, curiously, coins. In helpful repetition the alphabet is introduced four times, using black letter and Roman script in both upper and lower case and in italics. Each letter is presented with a simple picture, so the letter A is illustrated by a little image of an 'Aap' (Ape), c by a circle and g for glass, etc. Similarly numbers are illustrated with repeated objects. The introduction to coins and their respective

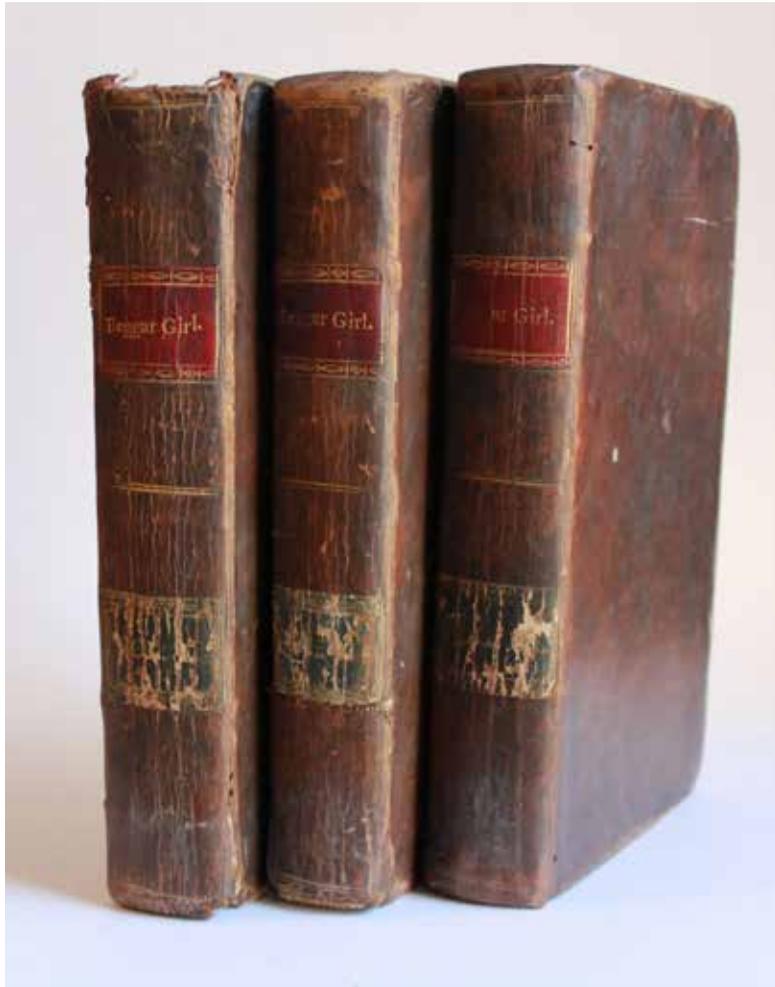


values is rather unusual for the intended age group and was perhaps included to appeal to the wealthy merchant families. The second half of the little primer is more traditional, containing the usual Scripture questions, the Ten Commandments, the Lord's Prayer and a number of other daily prayers. The book was popular and was reset and reprinted in 1759.

'The idea of visual education steadily won over the enlightened minds of northern Europe. In 1759 (1755) Kornelis de Wit published *Een nieuwlyks uitgevonden A.B.C. Boek* - a newly invented ABC Book in Amsterdam, while the German Karl Philipp Moritz produced *Neues ABC Buch* (New ABC Book) in 1790. The images, accompanied by simple and rhythmic proverbs were intended to develop the elementary bases of reflection through observation'.

Children's World of Learning (1759 edition), 98; second edition 1759, see B. Kuemmerling-Meibauer, *The Routledge Companion to Picturebooks*, 2017; OCLC lists Rotterdam, Royal Library, Groningen, Amsterdam & Tresoar (no copies outside the Netherlands).





Women

12. BENNETT, Mrs. Anna Maria (d. 1808).

The Beggar Girl; And Her Benefactors. In three volumes. By Mrs. Bennett. Vol. I [-III]. Dublin, P. Wogan, 1797.

FIRST DUBLIN EDITION. *Three Volumes, 12mo (180 x 110 mm), pp. [x] 373, 349 (watermarked), 370, a couple of small tears and creasing, text browned throughout with marginal (gutter) dampstaining in the first gathering of the second volume, in contemporary calf, worn at extremities, some chipping to the headcaps, flat spines simply ruled in gilt with red and green morocco labels lettered in gilt, with the contemporary ownership inscription of 'A. Knox' on the title-pages.* **\$1,100**

The scarce first Dublin edition of Anna Maria Bennett's most accomplished novel, which famously includes a satire of a female gothic novelist. A best-selling Minerva novelist - Bennett's first novel, *Anna*, and two subsequent novels, had been published at the Minerva Press before the present novel, which was first published there earlier in 1797. The extravagant seven volumes of the first edition were dovetailed into this more manageable three volume format, albeit the volumes are fairly chunky. This was a very successful novel, with a second Dublin edition appearing in 1798, two further London editions in 1799 and 1813 and a Philadelphia edition in 1801. There was also a French translation, *Rosa, ou la Fille mendiante et ses bienfaiteurs*, Paris, 1798 and a German translation, *Das Bettlermädchen und ihre Wohlthäter*, Leipzig, 1798-1801.

‘Her best work (featuring a whole gallery of female intellectuals and outcast children) bridges that of Fielding and Dickens in its verbal irony, robust satire and free range of low life, high life and the economic interactions between. But her fame (high with Scott and Coleridge) was brief: her vivid sexual comedy and strong handling of sexual exploitation quickly became unacceptable’ (Blain, Clements & Grundy, *Feminist Companion*, p. 82).

Garside, Raven and Schöwerling 1797:26; see Blakey p. 180; Block p. 19; not in Hardy.
ESTC t120865 listing the usual suspects in the UK and Harvard, Perkins School of Theology, Illinois and Yale; OCLC adds Boston PL and Oklahoma.



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

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

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

\$6,500

A scarce and rather unusual gothic novel, uncut and in the original boards, with three striking plates, in fine and strong impression, after designs by the author. Mary Anne Jeffreys Cavendish, the author of two novels, came to public notice after the 'criminal conversation' proceedings (and later divorce) filed against her by her former husband, the Earl of Westmeath, after her adultery with Augustus Cavendish-Bradshaw. The preface of the present novel includes ironic comments on the 'helpless and defenceless state of our miserable sex' in addition to references to the 'absurdities and quaintness of old style', which she had abandoned in favour of 'those elegancies, with which the present enlightened and improved state of literature abounds'. The critics praised her 'marvellous and exuberant fancy' and narrative skills ('The British Critic', 1809, p. 300), whilst remaining unconvinced by the length of the work and the characters.



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

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





*Education for poor girls in Milan***14. [CHARITY SCHOOLS].**

Regole per le maestre pie nelle scuole di carità per le povere figlie. Milan, Gartano Motta al Malcantone, 1807.

FIRST EDITION. 8vo (198 x 132 mm), pp. 19, [1] blank, some light staining on the inside wrappers but text clean and printed on good quality paper, in contemporary red and olive green patterned paper wrappers. **\$1,800**

An extremely *scarce* publication detailing the rules and objectives for Charity Schools set up for the poor girls of Milan by the Unione di Carità e Beneficenza in 1807. Much of the work is concerned with the duties of the teachers, who were mostly female lay volunteers dedicated to the education of poor girls. The final part of the publication details the school rules, stating that girls should be between 5 and 14 years old, their families too poor to pay for an education elsewhere, that they should dress and behave with decorum, be in a good state of health and be free from lice or other infestations. The teacher volunteers are instructed to teach their charges in religion, writing and mathematics, encouraging them to learn a trade suited to their individual inclination and talents, so that they might be in a position to earn an honest living on leavi

ng the school. Virtues of humility, obedience and modesty were to be inculcated in the girls from an early age while vanity, giddiness and deceitfulness were to be strictly avoided. Discipline was encouraged alongside impartiality, with punishments suiting the misdemeanours and preventative measures suggested such as only allowing the girls to go to the loo one at a time, all intended to keep the girls' behaviour seemly, charitable and industrious. Advice was to be given to older girls as they reach the top of the school and prepare either to get married or to go into service.

Not in OCLC; one copy traced at the Biblioteca Salita dei Frati at Lugano.



15. CRAVEN, Lady Elizabeth Berkeley (1750-1828).

Voyage de Milady Craven à Constantinople, par la Crimée, en 1786. Traduit de l'Anglois, par M. D***. 1789.

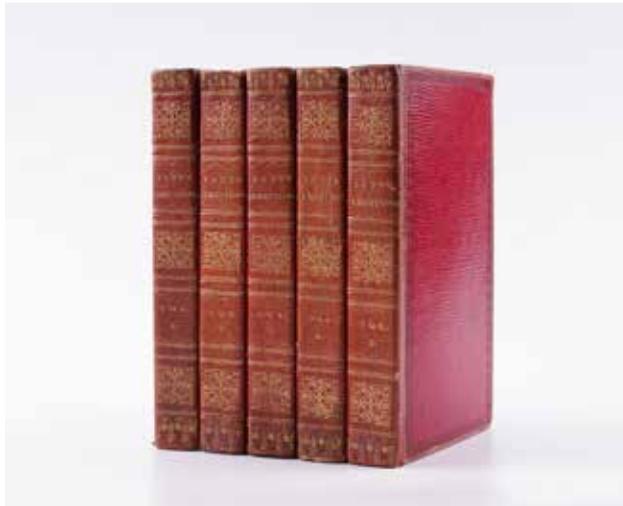
[with:] FRIESEMAN, Hendrik. Description historique et géographique de l'Archipel, rédigé d'après de nouvelles Observations, & particulièrement utile aux Négocians & aux Navigateurs. Newied sur le Rhin, Chez la Société Typographique. 1789.

SECOND EDITION IN FRENCH?; FIRST EDITION. *Two works in one volume, 8vo (190 x 115 mm), pp. [iv], 281; [vi], 143, [1], in contemporary quarter calf over red mottled boards, spine ruled and lettered gilt, worn at extremities.* **\$800**

A scarce French edition of this highly entertaining travel diary by the intrepid Lady Craven. Written as a series of letters to the Margrave of Ansbach-Bayreuth, who later became her husband, Craven's lively account of a journey across much travelled Europe into less travelled eastern Europe and on into the Middle East brought her much acclaim as a pioneer among women travellers. '[Her travels] caused Lady Craven to encounter people she had never met, to discover landscapes she had never seen and landscapes she was not used to. The accounts she gives of her experience are a wealth of information on her general perception of the unknown and her personal evolution in the course of this journey' (Palma). This edition is probably a pirated edition, published in the same year as the first French edition, but without the map or plates.

Bound after the Craven is a scarce guide to the Greek islands, attributed to Hendrik Frieseman, giving details on the population, principal towns, ports and monasteries and the chief trade or commodity of the islands. Geographical detail is also given, with a fairly subjective approach,

hence Santorini: ‘Cette isle connue autrefois sous le nom de Thera & Calliste, c’est à-dire très-belle, ne mérite plus ce beau nom: elle n’est aujourd’hui autre chose qu’une carrière de pierre ponce. Ses côtes sont si affreuses, qu’on ne fait de quel côté les aborder; il y a toute apparence que ce font les tremblemens de terre qui les ont rendues inaccessibles. Son port ne pouroit être d’aucune utilité, n’ayant point de font du tout’.



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

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

SECOND EDITION. *Five volumes, 12mo (175 x 100 mm), pp. [iv], 418; [iv], 403, [1]; [iv], 415, [1]; [iv], 422; [iv], 452, some scattered foxing in text, in contemporary straight-grained morocco, Greek key border to covers in blind inside double gilt filet, flat spines gilt elaborately gilt in compartments and lettered and numbered in gilt, dark blue endpapers, all edges gilt.* **\$1,800**

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

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

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



Lion passant.



Lion passant guardant.



Lion regardant rampant.



Lion rampant.



Lion rampant guardant.

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

17. DALLAWAY, Harriet Anne Jefferies.

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

FIRST EDITION. *12mo (178 x 90 mm), pp. viii, including decorative half-title, 169, illustrations throughout the text, uncut, in the original publisher's burgundy cloth, the covers slightly creased and worn at extremities, internal hinges damaged with tear in rear endpaper, possibly following restoration, remnant of printed label on spine, with a contemporary ownership inscription on the front free endpaper.* **\$1,200**

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

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

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

OCLC lists BL and Kensington and Chelsea Library only.



18. LA ROCHE, Marie Sophie.

Les Caprices de l'Amour et de l'Amitié. Anecdote Angloise; suivie d'une petite Anecdote Allemande. Zurich, Orell, 1772.

FIRST EDITION. 12mo (158 x 83 mm), pp. [iv], [5]-153, [1] errata, in contemporary northern European binding, half calf over brown mottled boards, spine gilt in compartments with yellow morocco label lettered in gilt, spine a little chipped at head and foot, with delightful coloured endpapers and the contemporary heraldic bookplate of the Marquis de Montebise. **\$2,400**

A delightful copy of the first edition of La Roche's *Les Caprices de l'Amour et de l'Amitié*, written and published in French, rather than in La Roche's native German and containing two epistolary tales, the title piece, which is an 'English Anecdote' and the second part (pp. 99-153) which is described as a 'little German Anecdote'. The first is a sentimental tale, following the trials and tribulations of the love affair between Mylord Kilmar and the Lady Sophie. The German Anecdote is a family tale, following the story of two female characters, Mademoiselle de Blenheim and Madame de Peltin. Interestingly, a German translation of the two short stories was published in the same year, also by Orell, as *Eine engländische Erzählung; Nebst einer kleinen deutschen Liebensgeschichte; aus dem Französischen übersetzt*, Zurich, 1772. It is very scarce, with only the Gottingen copy listed in OCLC.

Sophie Von La Roche was one of the most influential female writers of eighteenth century Germany, and paved the way for advances in female education through her works. Following the success of her first novel, *Geschichte des Fräuleins von Sternheim*, which caught the public attention, she published some 28 books in her lifetime. Her most successful work came in the form of the 1783 journal, *Pomona; für Tuetschlands Töchters*, which provided a platform for her pedagogical writings in which she criticised the prevailing gender biased education system.

La Roche famously wrote in 1784 that ‘we [women] and our abilities were always valued only as those of house servants’. Approximately 1500 copies of the journal were sold and she was hailed as a mother figure to her ‘German daughters’. One of the most notable admirers of Pomona was Catherine II of Russia, who on reading it immediately ordered 500 more copies to go to publication. La Roche’s work was not only representative of the Age of Enlightenment, but was also an important step on the way to female emancipation. Christine Touaillon writes that La Roche demanded that women ‘were also supposed to learn at least the basics of the natural sciences, in particular, geography, zoology, physics and astronomy’. La Roche married the Baron George Michale Frank Von La Roche and had eight children by him, five of whom survived into adulthood.

Outside Continental Europe, OCLC lists Brotherton and Princeton only; MMF 72.24; Gay I, 473.



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

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

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

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

A popular eye-witness account of 1790s France, once thought to be by Helen Maria Williams and clearly inspired by her. This fascinating source book is now thought to be the work of (Rachel) Charlotte Biggs, née Williams. With all these Williams attributions and connections, it is tempting to think that this is a family owned copy, with the contemporary inscription of James Williams. There is also a school of thought that attributes the work to the so-called editor, John Richards Green, who changed his name to John Gifford at the age of 23. A political writer, active Tory and ardent monarchist, Gifford was involved at this time in writing a number of histories of France and the French Revolution. Whatever the truth of the authorship, the subject matter, the epistolary nature of the composition and the attribution to an 'English Lady' are clearly influenced by Helen Maria Williams' series of *Letters written in France*, the first of which was published in 1790: the author and publisher of the present work were also quite possibly trying to benefit from the reflected marketing.

A
RESIDENCE IN FRANCE,
DURING THE YEARS
1792, 1793, 1794, AND 1795;
DESCRIBED
IN A SERIES OF LETTERS
FROM AN
ENGLISH LADY:
WITH
GENERAL AND INCIDENTAL REMARKS
ON THE
FRENCH CHARACTER AND MANNERS.

PREPARED FOR THE PRESS

By JOHN GIFFORD, Esq.

AUTHOR OF THE HISTORY OF FRANCE, LETTER TO LORD
LAUDERDALE, LETTER TO THE HON. T. ERSKINE, &c.

IN TWO VOLUMES,

SECOND EDITION.

Plus je vis l'Étranger plus j'aime ma Patrie.

DU BELLOY,

VOL. I.

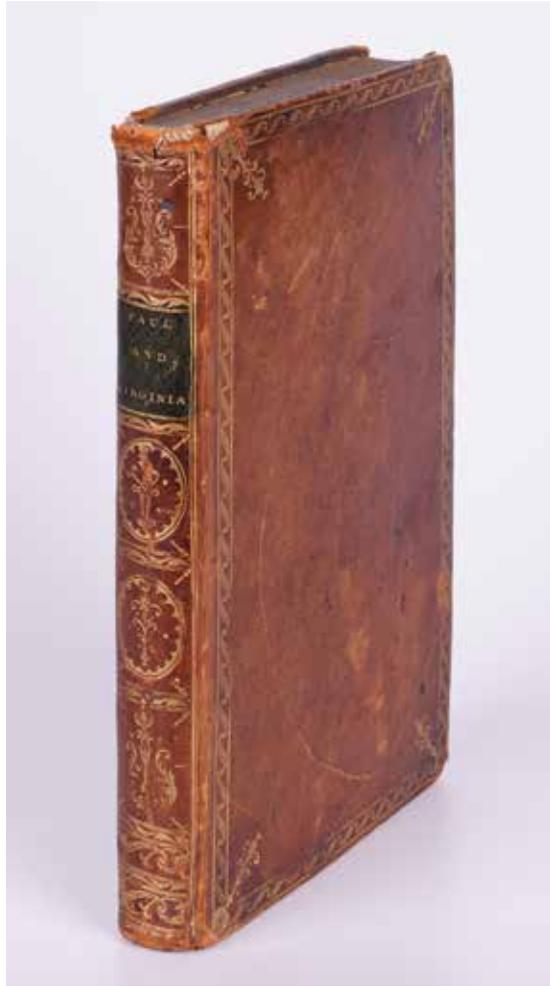
London:

PRINTED FOR T. N. LONGMAN, PATERNOSTER ROW.

1797.

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

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



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

**20. SAINT-PIERRE, Jacques Henri Bernardin de (1737-1814).
WILLIAMS, Helen Maria (1762-1827).
DUTAILLY (fl. 1810-1812), illustrator.**

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

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges. **\$4,200**

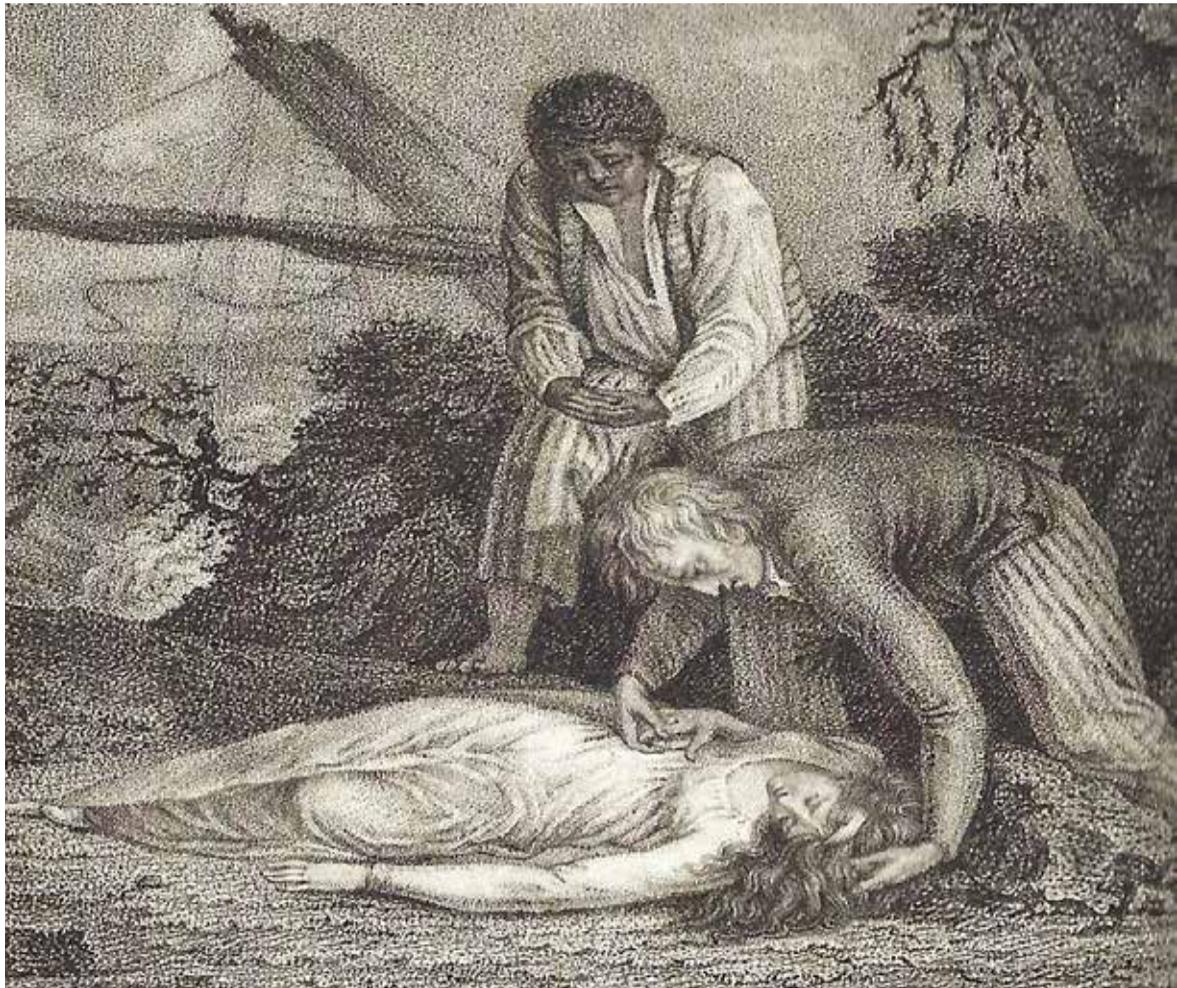
The scarce first edition of Helen Maria Williams' translation of Saint-Pierre's best-selling *Paul et Virginie*. This English translation was also to prove enormously popular, with many printings in England, but this first appearance, thought to have been printed in Paris at the English press of Williams'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

In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist circle but also for a large number of British, American and Irish radicals, writers and public figures, including Mary Wollstonecraft, Thomas Paine, Joel Barlow and Charles James Fox.



It was at this time that she became involved with John Hurford Stone (1763-1818), a radical English coal dealer who was working as a printer in Paris. Their involvement caused huge scandal in England, as Stone was married. He divorced his wife in 1794 and it may be that he was married to Williams in the same year. On October 11th, 1793, during tea with Bernardin de Saint-Pierre, Williams had learnt that all British citizens in France were to be arrested, following the French defeat at Toulon. The next day she and her family were taken to the Luxembourg prison where they stayed until 26th October, when they were moved to the English Conceptionist Convent, otherwise known as the Couvent des Anglaises. It was here that Williams began this translation. She was released in April of the following year on the condition that she left Paris: she and Stone went together to Switzerland until they were able to return to Paris in 1795, when Stone printed the completed work.

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



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

ESTC t131741, listing BL, Bodleian, Wisbech; Cornell, Harvard, Morgan, Penn, Princeton, Smith College, Toronto, UCLA, Chicago, Illinois, Virginia and Yale.

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

T O

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

Ladies,

IT is to you my melancholy
Companions, You to whom,

**21. SCOTT, Sarah Robinson (1720-1795), translator.
LA PLACE, Pierre Antoine de (1707-1793).**

Agreeable Ugliness; or The Triumph of the Graces. Exemplified In the Real Life and Fortunes of a Young Lady of Distinction. Dublin: Printed by Dillon Chamberlaine, c.1769?

SECOND DUBLIN EDITION. *12mo (160 × 100 mm), pp. [iii]-viii, [9]-213, [3] advertisements, portrait vignette on title, in contemporary calf, rather worn, extremities rubbed, headcap chipped, spine ruled in gilt with red morocco label lettered in gilt.* **\$2,000**

A scarce Dublin reprint of this English translation by Sarah Scott of La Place's novel, *La Laideur Aimable, et les Dangers de la Beauté*, first published under a false 'Londres' imprint in 1752. There were two distinct issues of the original French novel, the first published with the subtitle 'Histoire Véritable' (ESTC t130379, at BL, Taylorian, Clark and Gdansk) and the second bearing the slightly altered title with the clause 'Pièce trouvée dans les Papiers de Mlle *** Auteur de la Cécile'. Presumably this latter clause was deemed to help sales on the back of his other novel, *Mémoires de Cécile* (Cioranescu 36937), also published in 1752, perhaps after the first appearance of this less successful work. Sarah Scott's reworking of the title is particularly interesting as she turns the negative into a positive and leaves out altogether the phrase 'the dangers of beauty', but that she leaves in the - presumably fictitious - claim to verisimilitude as being the 'real life and fortunes of a young lady of distinction', not quite the same as finding the story in the papers of Mademoiselle ***, but tending to the same illusion.

It would be interesting to compare nuances of translation as the female translator handles the tricky subject of female ugliness in the eighteenth century as described by a male writer: very much an unfashionable idea and perhaps one reason the novel itself does not seem to have been very popular in either language. This English translation - with the 'Dedication to those Ladies who are ignominiously distinguished under the Denomination of Ugly' - was first published in 1754 and was for some time was taken for an original work by Sarah Scott.

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

22. SEWARD, Anna (1742-1809).

Louisa, a Poetical Novel, in Four Epistles. Dublin, J.M. Davis for Jenkin [&c.], 1784.

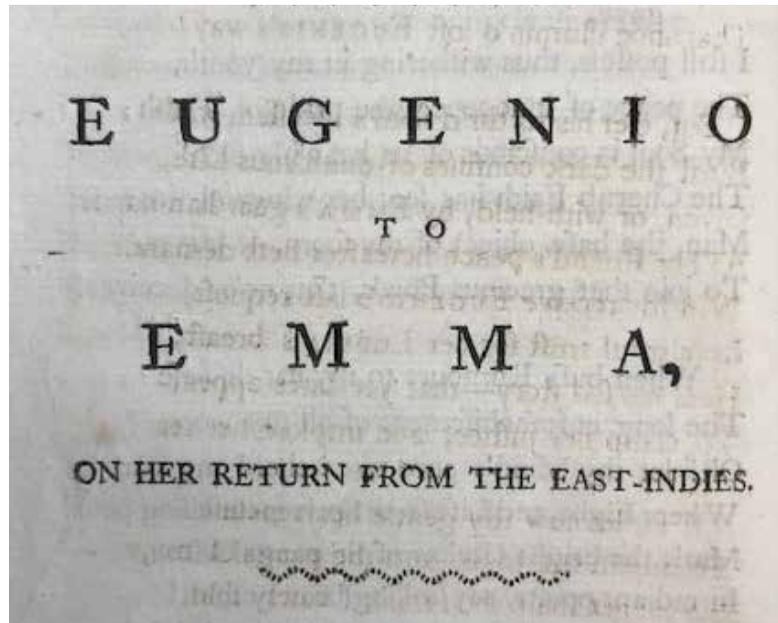
FIRST DUBLIN EDITION. 8vo (190 x 105 mm), pp. viii, 85, tears from the top of title-page and first page of text torn, with loss, repaired, the loss on p. 1 just touching the T of 'Louisa' but without loss, some light browning and occasional stains in text, small hole in initial blank leaf also restored, in contemporary calf, rebacked, covers a little stained, with two manuscript poems on the front endpaper, 'A Poet's Career' and 'St. Patrick', with a lengthy ownership inscription of Thomas Gilfoyle of County Wicklow, 1881 and the later booklabel of Michael Comerford. **\$450**

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

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

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

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



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

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

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

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

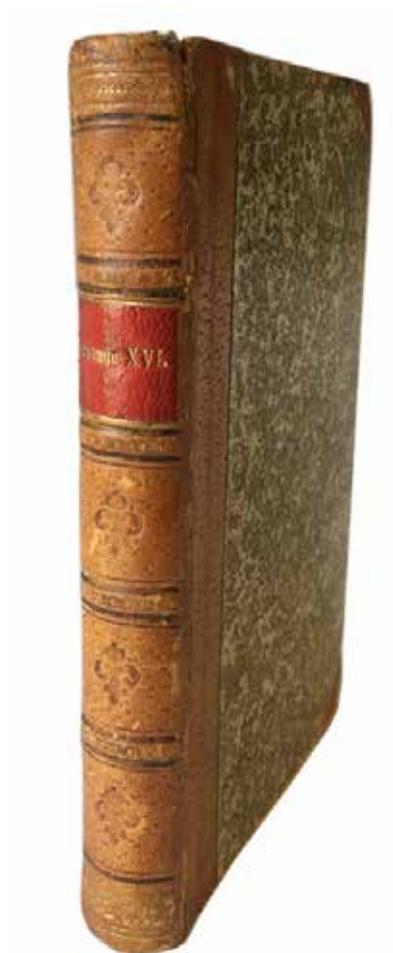


London, 1804. Bertrand de Moleville was unrestrained in his criticism both of the present and other works and of Williams herself, whom he famously described as ‘a woman whose lips and pen distil venom’.

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

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

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



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

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

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

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

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

Please see previous item for a description of this work.



Men

with hand-coloured aquatint frontispiece

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

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

FIRST EDITION. *12mo (186 x 110 mm), hand-coloured aquatint frontispiece, folding, and pp. [xiv], 159, [1], with a second folding aquatint plate, uncoloured, uncut throughout, edges dusty, frontispiece detached, in the original pink boards, front joint cracked, extremities bumped, plain unlettered spine with some surface abrasion, the front board lettered in white within a decorative stencilled floral border, the lower cover stencilled with white floral border and urn design, with the later heraldic bookplate of Henry S. Marsham and the inscription 'Henry S. Marsham, from James Lee Warner, Aug. 1905'. \$3,500*

A delightful uncut copy in the original pink and white lithographed covers, with the beautiful folding hand-coloured aquatint frontispiece. This scarce work on spa baths in Thetford was written by Frederick Accum, a London chemist and member of the Royal Academy of Sciences. It was produced to advertise the new commercial spa venture established in the same year to exploit a chalybeate spring in the city, known since 1746.



Illustration of Thetford 1821

W. Wood, Sculp. Alston Lane Great Britain.

A VIEW AT THETFORD,
From the RIVER OUSE.

Published by Assin's Guide to the Thetford Spa.

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

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

OCLC lists BL, Wellcome, Birmingham, NYPL, UC Davis, Yale, American Philosophical Society, National Library of Medicine, Penn and Wisconsin.

Abbey, *Scenery in Great Britain*, 327; Neville I, p. 7 ('beautiful folding aquatint engraved frontispiece').

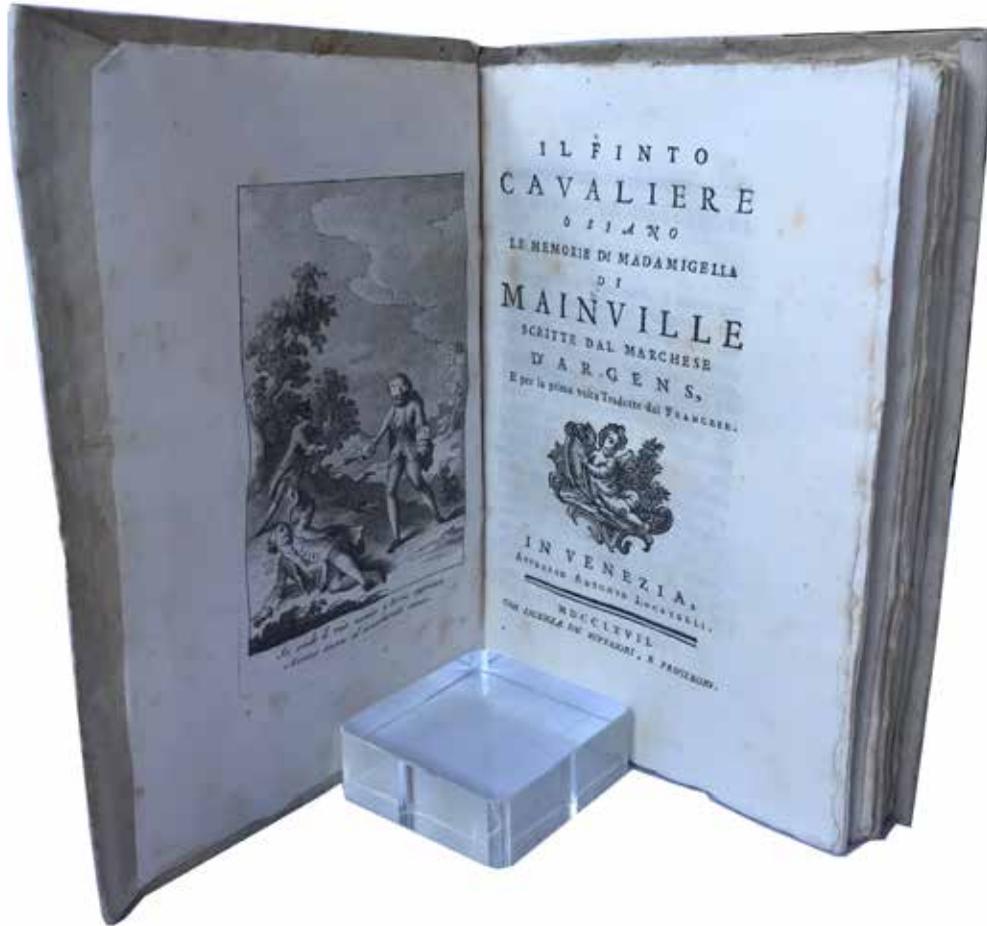


**26. ARGENS, Jean-Baptiste le Boyer, marquis d' (1704-1771).
CHIARI, Pietro, translator (1712-1785).**

Il finto Cavaliere o siano le Memorie di Madamigella di Mainville Scritte dal Marchese d'Argens, e per la prima volta Tradotte dal Francese. Venice, Locatelli, 1767.

FIRST EDITION IN ITALIAN. 8vo, engraved frontispiece and pp. [iii]-xvi, CXCVII, [8] advertisements, occasional light browning in text, uncut throughout in contemporary white paste-paper boards, spine lettered in ink, remains of library shelf label at foot of spine, early ownership inscription crossed out on front paste down and some faded manuscript notes. **\$600**

A good copy of this scarce Italian translation of the Marquis d'Argens' lively and risqué novel, first published as *Mémoires de Mademoiselle de Mainville, ou le Feint Chevalier*, La Haye 1736. The eponymous heroine runs away from home in order to avoid being married against her will or sent to a convent. Accompanied by her lover, who refuses to let her go without him and promises solemnly to respect her honour, the two travel together as brother and sister. However, her beauty attracts too much attention and the so-called siblings keep getting into trouble, so our heroine decides to dress as a man in order that the two might travel in safety. 'Après avoir bien rêvé, ils n'en trouvèrent pas de meilleur, que celui de déguiser le sexe de Mademoiselle de Mainville. Elle en comprit elle-même toute la nécessité, & résolut de s'habiller en homme. Dans ce nouvel état, elle parut encore plus belle. Jamais cavalier ne fut d'une figure si aimable & si propre à troubler le repos des Dames' (I, 32). For a while, they frequent gambling circles where they are very succesful, until an argument lands them in a duel, after which she is arrested and taken to jail. On their travels they meet engagingly louche characters, such as a famous debauched opium addict, numerous swindlers in different guises and a duchess who 'simply adores opera'.



With a witty dedication to the shadow of Bayle in which d'Argens regrets that he is unable to dedicate a more serious work than a novel to him, rather than this 'Pot-pourri d'Amourettes & de Philosophie' ['Olla potrida d'Amouretti, e di Filosofia']. Were he less lazy, and less amorous, he would have finished his *Doutes Metaphysiques* ['*Dubbj Metafisici*'], but in nine months he has barely managed to write three pages. He has therefore let his imagination dictate to his pen and, instead of the words 'existence' and 'determinism', he has focused on those of 'Bachus', 'pleasure' and 'love'.

See Cioranescu 8306; not in OCLC.

tree-planting medallist

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

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

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

A delightful guide to the care of English trees written by a young landowner who only a few years previously, at the age of 21, had won a medal for planting 40,000 trees on his recently inherited estate in Cheshire. The work is presented in 24 chapters on different varieties of deciduous and evergreen trees, followed by an appendix on raising trees from seed. Dedicated to 'the president and gentlemen' of the Manchester Agricultural Society and with a short preface



in which Astley states that his work includes the opinions of authors ‘esteemed for their knowledge of the various species of trees’ and offers this work in the hope that ‘these gleanings and humble hints may be of some trifling service’.

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

‘John Astley died in 1787 leaving as his heir his young son, Francis Dukinfield Astley (1781-1825). In 1793 his widow married again, but the family continued to live at Dukinfield Lodge, and Francis seems to have taken up his responsibilities as landowner before coming of age, since as early as 1802, when he was 21, he was awarded a medal for

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

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



28. BARTOLOZZI, Francesco (active 18th century.)

Apologia delle Ricerche storico-critiche circa quali puo servire d'Agguinta scritta da Francesco Bartolozzi in confutazione della Lettera Seconda allo stampatore data col nome del Padre Caonvai delle scuole pie. Florence, Gaetano Cambiagi, 1789.

FIRST EDITION. *4to (195 x 143 mm), pp. 40, two gatherings slightly misbound but text complete, printed on thick paper with wide margins, in the original carta rustica wrappers.* **\$600**

An important work in the Vespucci controversy, this is the first edition of Bartolozzi's spirited defence of his *Ricerche storico-critiche circa alle scoperte d'Amerigo Vespucci con l'aggiunta di una relazione del medesimo fin ora inedita*, Florence, Gaetano Cambiagi, 1789. Bartolozzi's publication was the first printed version of Vespucci's *Letter from Lisbon*, 1502, which is itself a continuation of the letter started in Cape Verdi. Bartolozzi divides the present work into six parts: a general examination of the second letter to the printer, a survey of opinions about trade in the time of Vespucci, a discussion about the island of Haiti ('Isola Antiglia'), an examination of Vespucci's error in his location of the 'Cape of Cattigara', a new examination of Vespucci's methods in determining longitude and a final discussion of some interesting facts which are revealed in the 'Letter to the Printer'.

Sabin 3799.



CONTES
PHILOSOPHIQUES
ET MORAux.

Par M. DE LA DIXMERIE.
1755 — *1757*
TÔME PREMIER.



A LONDRES,

Et se trouvent à Paris,
Chez DUCHESNE, Libraire, rue S. Jacques,
au-dessous de la Fontaine S. Benoît,
au Temple du Goût.

M. DCC. LXV.

29. BRICAIRE DE LA DIXMERIE, Nicolas, (1731-1791).

Contes Philosophiques et Moraux. Par M. de la Dixmerie. Tome Premier [- Second]. Londres & Paris, Duchesne, 1765.

FIRST EDITION. *Two volumes, 12mo, (165 x 90 mm), engraved frontispiece, by Danzel after Larrieu, to the 1st volume and pp. [xx], 360; [iv], 360, frequently misnumbered, in contemporary marbled calf, spines with raised bands gilt in compartments, red and brown morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* **\$1,200**

The scarce first edition of a collection of short stories and moral tales by this prolific journalist and writer of fiction across multiple genres. He began his career by collaborating with La Place at the *Observateur littéraire* from where he was poached by the *Mercure* in January 1762 in order to supply the place previously held by Marmontel and provide them with short stories: ‘pour la partie des contes dont il a le privilège exclusif, ou du moins en chef’. The majority of the *contes* included in these volumes were previously published in the *Mercure*. The selection includes his ‘L’Oracle journalier’, ‘Le Huron réformateur’ and ‘Azakia, anecdote Huronne’, as well as oriental tales, magical stories, moral and historical tales, with settings from Canada to Greece and Persia to the Pyrenees and stories telling of kings and financiers, lovers and philosophers.

An interesting preface, which gives background detail and information on many of the *contes*, begins by poking fun at ‘le grand mot de philosophie’ as chosen by him for his title: ‘ce mot est devenu comme le passe-port banal de tous les Ouvrages de ce tems. Essais, Pensées, Réflexions, Amusemens, Bagatelles, &c. tout est philosophique, ou promet de l’être. Pourquoi des Contes ne jouiroient-ils pas au moins de ce dernier privilège?’ He also explains that, while the tales may have previously been published, he is here gathering them together and publishing them under his own name. The preface concludes by comparing the *conte* as a literary form with the



architecture of Versailles versus the Château de Marly: 'Dans le premier Palais tout est grand, mais on risque de se trouver soi-même petit. Dans le second, tout est plus à notre portée; notre existence nous est plus sensible. On se perd dans l'un, on se retrouve dans l'autre' (I, xx).

One of his earlier works, *Bricaire de la Dixmerie* went on to write a number of utopias and imaginary voyages such as *Le Sauvage de Taiti aux Français, avec un envoi au philosophe ami des Sauvages*, Londres & Paris, 1770 and *L'Île taciturne et L'île enjouée, ou Voyage du génie Alaciel dans ces deux îles*, in Garnier's *Voyages imaginaires*, 1787-1798. He was also involved in the production of the *Bibliothèque Universelle des Romans*.

ESTC t165438, listing Cambridge, Brotherton, Berlin, Corvey, Wisconsin-Madison and Clark.
Cioranescu 13879; MMF 65.17





scarce provincial novel in unusual format

30. BRISCOE, C.W.

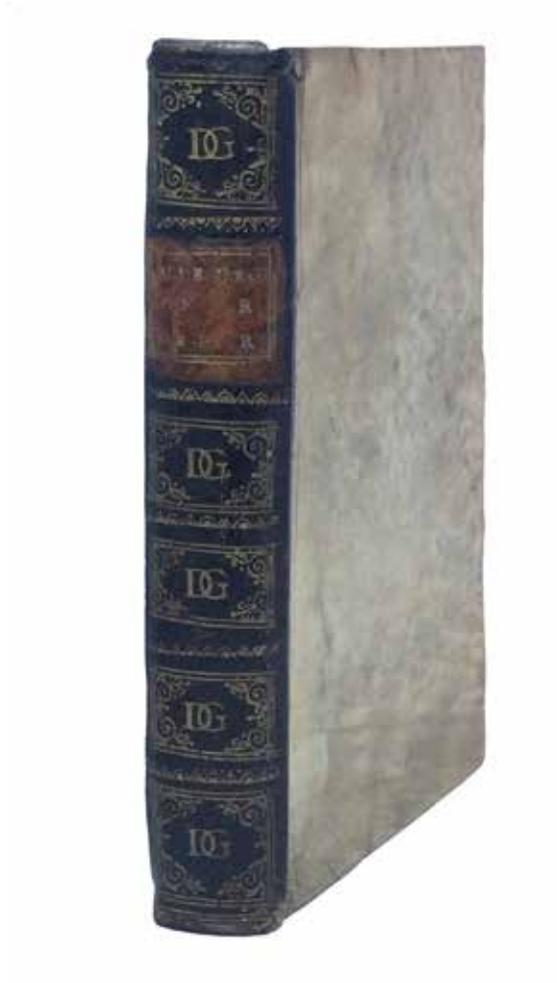
Clerimont, or, Memoirs of the Life and Adventures of Mr. B*****. (Written by Himself.) Interspersed with Original Anecdotes of Living Characters. Liverpool, Charles Wosencroft, 1786.

FIRST EDITION. *8vo in fours (208 x 120 mm), pp. vi, [7]-351, in contemporary sheep, front joint weak, some general wear to binding, red morocco label lettered in gilt.* **\$8,000**

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

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

ESTC t68953, at BL, Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill.
Garside, Raven & Schöwerling 1786:19; Block p. 27.



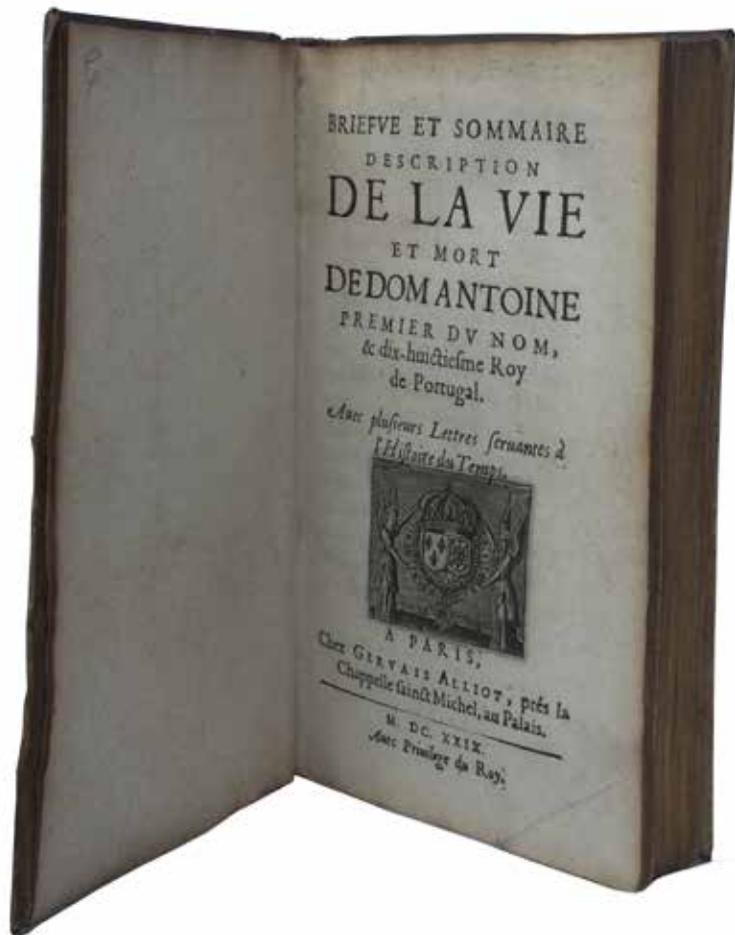
31. CHRISTOVÃO, Prince of Portugal (1573-1638).

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.* **\$1800**

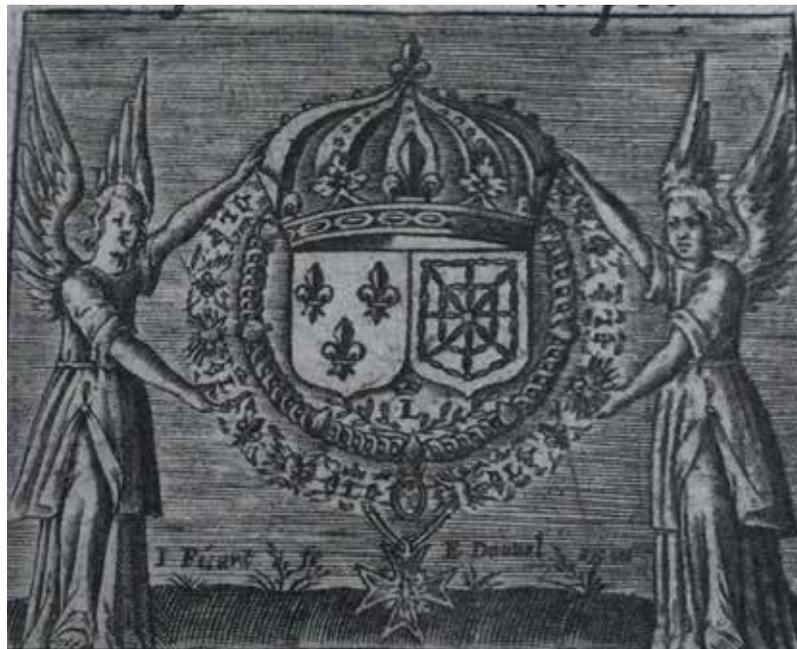
Christopher, Prince of Portugal's biographical portrait of his father, Antonio, Prior de Crato (1531-1595), illegitimate son of Prince Louis, Duke of Beja and claimant to the Portuguese throne. Antonio - who glories in such names as 'The Determined', 'The Fighter', 'The Independentist' and 'The Resistant' - 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.

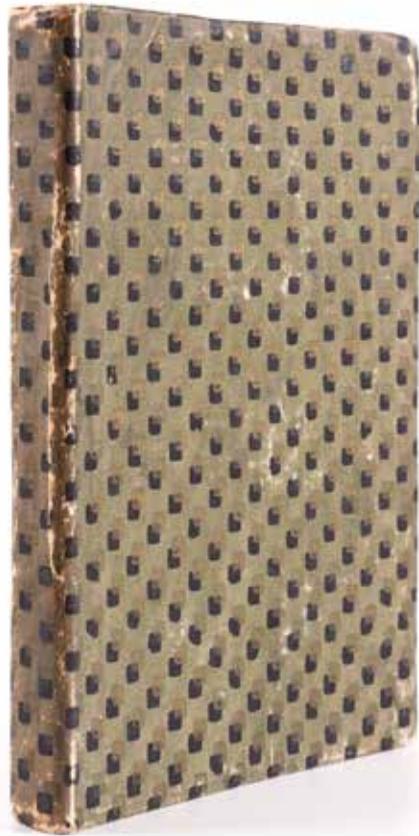
As a Knight of Malta, Antonio never married but is thought to have fathered ten illegitimate children. One of these, Christopher, author of the present work, was born in Tangier in April 1573. Always an ardent champion of his father's claims, he continued to fight his father's cause long after his death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





32. CRETENSE, Filandro [pseud.] CERATI, Antonio, Count (1738-1816).

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 x 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.* **\$1,500**

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 architecture and 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.



**33. HAGEDORN, Christian Ludwig von (1712-1780).
JANNECK, Franz Christoph (1703-1761).**

Lettre à un Amateur de la Peinture avec des Eclaircissemens Historiques sur un Cabinet et les Auteurs des Tableaux qui le composent. Ouvrage entremêlé de Digressions sur la vie des plusieurs Peintres modernes. Dresden, George Conrad Walther, 1755.

FIRST EDITION. *8vo (188 x 120 mm), pp. [iv], 368, [14], including the frontispiece illustration, text fairly heavily browned, uncut throughout, in the original drab boards, spine lettered in ink.* **\$1,200**

An attractive, unsophisticated copy of the first edition of 'Lettre à un Amateur de la Peinture' by Christian Ludwig von Hagedorn, one of the most important art historiographers of the Enlightenment. A diplomat and director of the royal picture collection in Dresden, Hagedorn also assembled a significant collection of paintings, which are described and offered for sale in this work. Hagedorn's 'Lettre', which occupies the first twenty pages, is followed by 'Eclaircissemens historiques', by Franz Christoph Janneck, the Austrian painter known for his paintings of festive gatherings who was much admired by Hagedorn. Janneck provides a description of the works in Hagedorn's private collection, along with a series of biographical sketches and anecdotal digressions about various other painters. Janneck provides a wealth of information about both greater and lesser artists: the index designates those painters represented in the collection as well as other artists discussed in the digressions. Those painters thought to feature for the first time in a volume about painting are marked with an asterisk.

The frontispiece is an etching by Pierre-Jules Hutin (ca. 1720-1763), notable for its inclusion of a female figure engaged in aesthetic debate. The engraving depicts an artist's studio with a painting of Leda and the Swan with three figures clustered around it. Standing next to the painting is a woman intently discussing the painting with two male connoisseurs.

Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Bologna 19798, no. 1162.



prints for British tourists in Italy

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

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

Four sheets, (362 x 260 mm), stipple-engraved prints, platemarks measuring 246 x 177 mm, the images presented in elegant slim ovals (198 x 98 mm), double ruled, each plate bearing an English title of one of the elements and signed 'W. Hamilton delinet' and 'Giuseppe dall' Acqua di Cristoforo scul. 1787', the first print (Earth) also with 'no. 343', two pin-holes at the top of each sheet, with very light creasing and soiling but generally a very fresh, clean set with generous margins. **\$4,000**

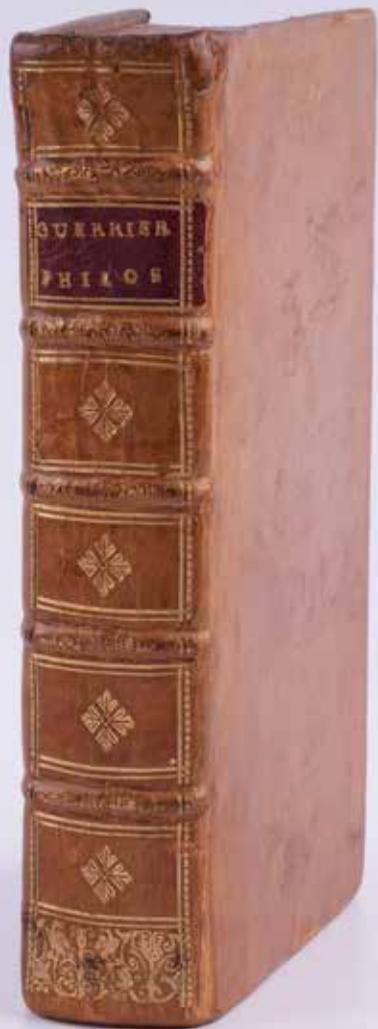
A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market. The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version. The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's



illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings. Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

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

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



35. JOURDAN, Jean-Baptiste (1711-1793).

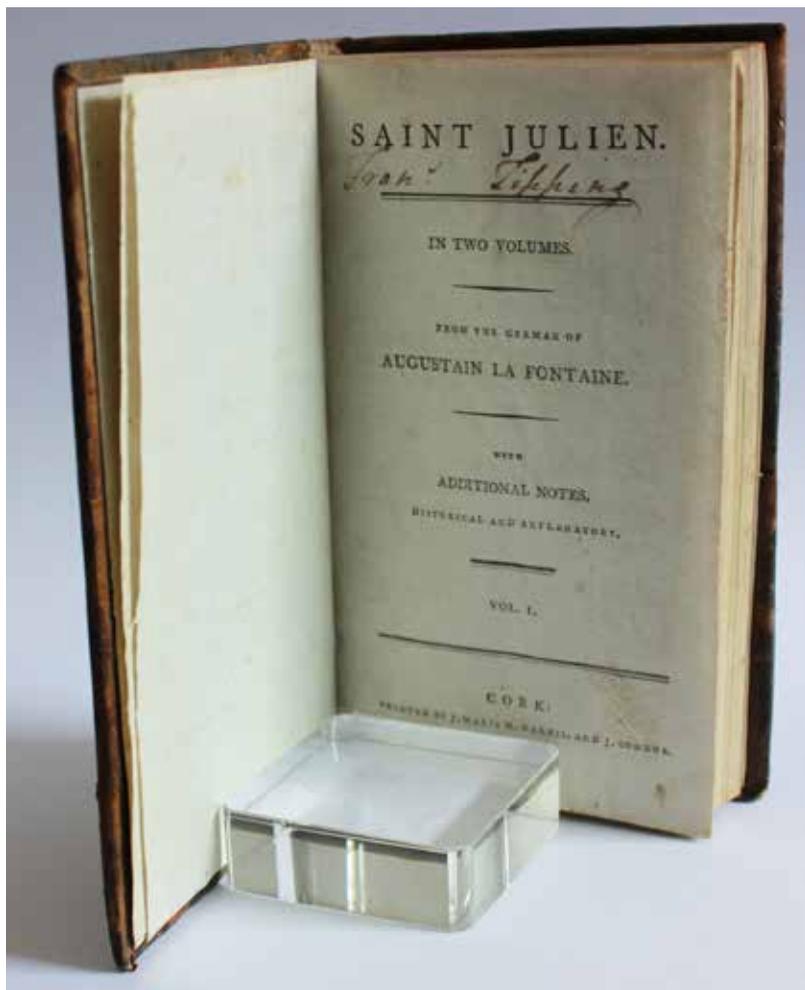
Le Guerrier Philosophe; ou Memoires de M. le Duc de. Contenant des reflexions sur divers Caracteres de l'Amour, & quelques Anecdotes curieuses de la derniere Guerre des Francois en Italie. 1744.

FIRST EDITION. *Two volumes in one, (168 x 95 mm), pp. [iv], xxii, 324; [iv], 535, ie. 335, [1] errata, tear from second half-title with loss of corner to margin but not touching text, in contemporary blonde polished calf, spine gilt in compartments, red morocco label lettered in gilt, with an unknown heraldic bookplate, red edges and marbled endpapers.* **\$1,800**

A delightful copy of a scarce novel by the Marseilles born playwright, Jean-Baptiste Jourdan, author of numerous plays and several translations and supposed memoirs. Presented in the form of a military memoir, the novel is a highly digressive and entertaining work, containing anecdotes on romantic liaisons, tales of derring-do in the army and fictitious accounts of an officer's life on the battlefield. With a long preface in which Jourdan discusses the history and uses of the novel with reference to Plutarch, 'Servantés', Scarron and the elegant translation into French of Joseph Andrews.

Jourdan's most successful work was *L'Ecole des Prudes*, which was performed at the Italian Theatre in 1750. Another edition of the present novel was published in 1744, in Amsterdam 'aux dépens de la Compagnie'.

OCLC lists Gottingen and Mecklenburg only.
Cioranescu 34737; Jones p. 85.



36. LAFONTAINE, August Heinrich Julius (1758-1831).

Saint Julien; From the German of Augustain La Fontaine. With Additional Notes, Historical and Explanatory. Cork, J. Haley, M. Harris & J. Connor, 1799.

FIRST IRISH EDITION. *Two volumes in one, 12mo (180 × 110 mm), pp. [ii], 143, [1]; 128, [2] advertisements, marginal tear I, N3 with loss but not touching text and tear along the outside edge of II, K2 (probably original paper fault), with no loss to text, some browning, in contemporary mottled calf, surface abrasion to the leather, flat spine simply ruled in gilt with red morocco label lettered in gilt, the title-page inscribed 'Fran Lipping'.* **\$1,800**

First and only Irish edition of this scarce translation of La Fontaine's *Familie Saint Julien*, which follows the life and misfortunes of an émigré from the French revolution. La Fontaine's novel formed the third volume of his *Familiengeschichten*, a collection of loosely linked novels published in Berlin in eleven volumes between 1797 and 1804. Two rival English translations were published, the first under the title *Saint Julien; or, Memoirs of a Father*, London, J. Bell, 1798 and the second, 'copiously and accurately translated', was published by William Lane at the Minerva Press in 1799. This Cork edition uses the Minerva Press translation, which claimed to be greatly superior to 'any other copy which may be obtruded on [the public's] judgement ... The translator has closely followed the German Original; the story is copiously and accurately told, without any abbreviation or mutilation; its language improved, where the idiom of the German required, and made soft to the English ear' (see GR&W).

'This Work has been read in France with uncommon avidity, - Switzerland put it into the hands of her children, - Germany idolized it, - the whole Continent admires the genius, the language, the pathos ... the misfortunes of a single family ... have awakened the compassion even of Parisians ... Let him who prefers philosophy to piety, - public crimes to domestic affections, -

SAINT JULIEN.

TO THE READER.

I TAKE up the pen, not so much to give the public an history of my life, as to convince myself that I feel in my own bosom no kind of hatred against those who have destroyed my happiness. With a smiling heart I would retrace the picture of my misfortunes—like a sailor, who, with a chart in his hand, finds a pleasure in pointing out to his friends that part of the vast ocean where a tremendous storm had deprived him

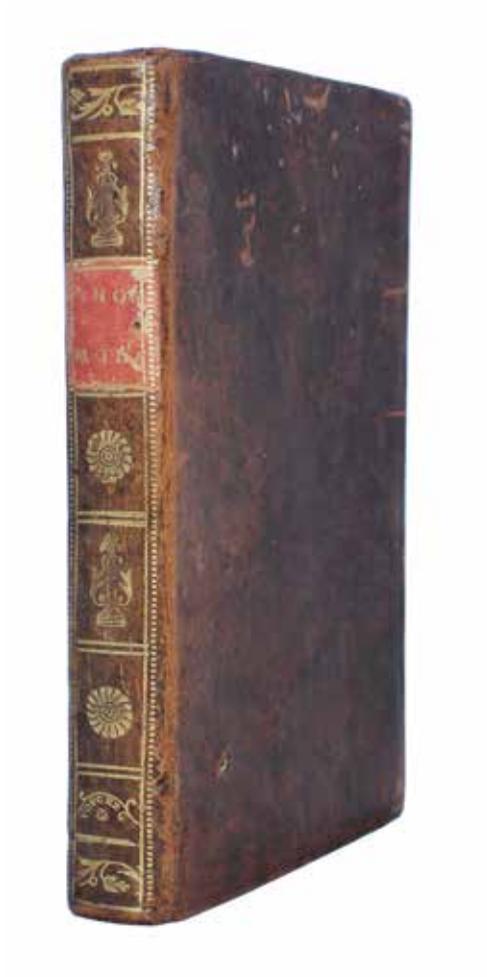
plunder to property, - massacre to protection, - let him read SAINT JULIEN. Saint Julien may be used as the common appellation for all the suffering wretches whom France brands with the name of Emigrants ... Read, my countrymen, - read, and you must feel, - feel, and you must curse the effects of modern, enlightened, impracticable Liberty' (Introduction to the Minerva Press edition, not included in this Cork edition).

'This is a tale of some interest founded on the domestic calamities produced by the French revolution. The Shandean traits of character in the beginning of the story would better have been omitted, as they are neither preserved nor remembered as the story proceeds' (*Critical Review*, June 1799).

Another of the Lafontaine family tales was translated into English and published as *The Family of Halden*, London, J. Bell, 1799. The Minerva Press original of this translation is scarce, with only the BL and Virginia listed in ESTC and NLS, Yale, Minnesota and Queensland added by OCLC. The Bell translation similarly scarce, with ESTC and OCLC listing copies at BL, Bodleian, Syracuse, UCLA and Illinois.

See Blakey p. 191; Hardy 549; Block p. 131; Garside, Raven & Schöwerling 1798:37 for a detailed account of the English editions and translations; this Dublin edition not listed.

ESTC n36242 lists BL, NLI and Harvard only; OCLC adds Cork, Samford and Missouri-Columbia.



37. LEVESQUE, Pierre Charles (1736-1812).

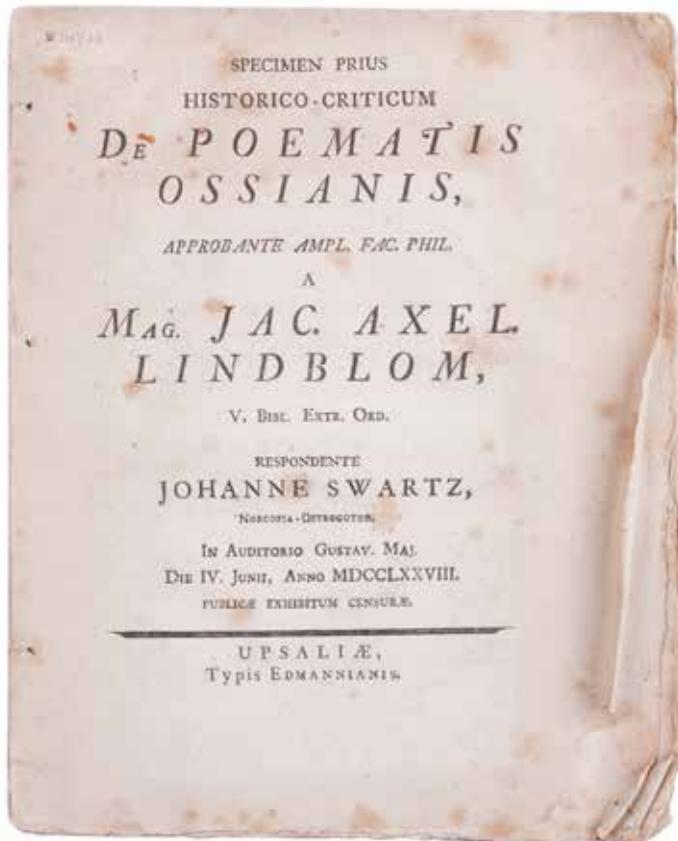
L'Homme Moral, ou l'Homme Considéré tant dans l'Etat de pure Nature, que dans la société.
Par P. Ch. Levesque. Amsterdam, 1775.

FIRST EDITION. 8vo, (152 × 92mm), pp. viii, 279, attractive printer's device on title-page, in contemporary mottled sheep, stain to lower board, spine gilt in compartments, red morocco label lettered in gilt, speckled edges, spine distinctively gilt and lettered 'Fouche', in gilt. **\$600**

Scarce first edition of a popular work of ethics by one of Diderot's protégés. The son of an engraver, Levesque worked for a while in the family business while publishing numerous literary and philosophical works which gained him considerable attention. In 1773, Diderot recommended him to Catherine II, and soon afterwards he became a professor at the *Ecole des Cadets* in Saint Petersburg, where he remained for seven years. On his return he published the work which made his name, *Histoire de Russie, tirée des chroniques originales de pièces authentiques et des meilleurs historiens de la nation*, 1782, which was hugely popular both in France and Russia. He was elected to the *Académie des Inscriptions* and then to the *Collège de France*. He later translated Xenophon, Plutarch and Thucydides into French for Didot's series of *Moralistes anciens* and collaborated with Watelet on a dictionary of painting and sculpture.

L'Homme Moral is a philosophical examination of the effect of society on man's moral nature, a comparison of 'L'Homme Sauvage' (pp. 5-19) with 'L'Homme en Société' (pp. 19-26). The work is divided into forty-four chapters each addressing one aspect of human life, such as equality, government, love, adultery, education, luxury, marriage, duels, suicide and pleasure.

OCLC lists Cambridge, Bodleian, McMaster, UC San Diego, Yale, Chicago, Michigan and Princeton. Cioranescu 40097.



W 147.18
7
SPECIMEN PRIUS
HISTORICO-CRITICUM
DE POEMATIS
OSSIANIS,

APPROBANTE AMPL. FAC. PHIL.

A

MAG. JAC. AXEL
LINDBLOM,

V. DISL. EXTR. ORD.

RESPONDENTE

JOHANNÉ SWARTZ,

NARICOLA-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.**

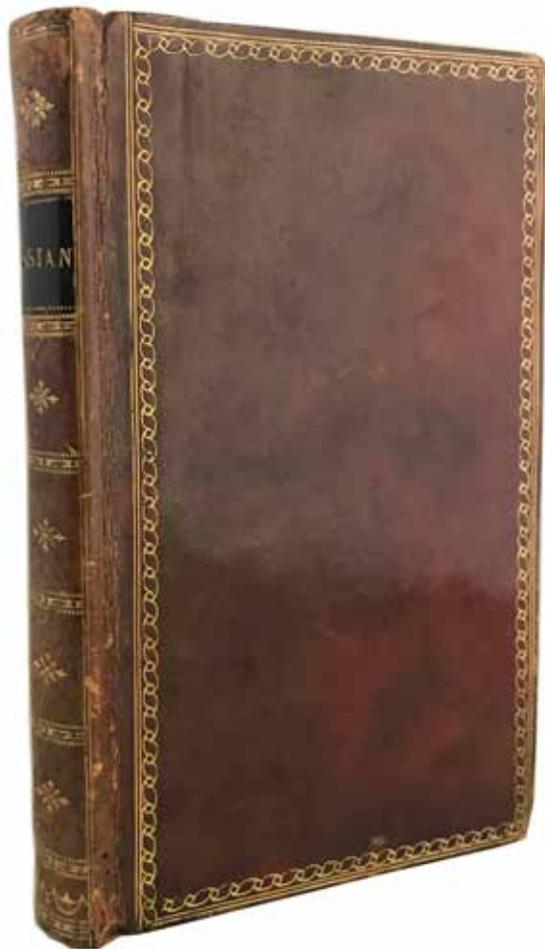
Specimen prius historico-criticum de Poetatis Ossianis, approbante Ampl. Fac. Phil. a Mag. Jac. Axel. Lindblom, V. Bibl. Extr. Ord. Respondente Johanne Swartz, Norcopia - Ostrogotho. In Auditorio Gustav. Maj. Die IVC. Junii, Anno MDCCLXXVIII. Publicæ Exhibitum Censuræ. Uppsala, Typis Edmannianis, 1778.

FIRST EDITION. 4to, (220 × 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. **\$900**

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 magazinet*, 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.



39. MACPHERSON, James (1736-1796).**BAOUR LORMIAN, Pierre-Marie-François-Louis (1770-1854), translator.**

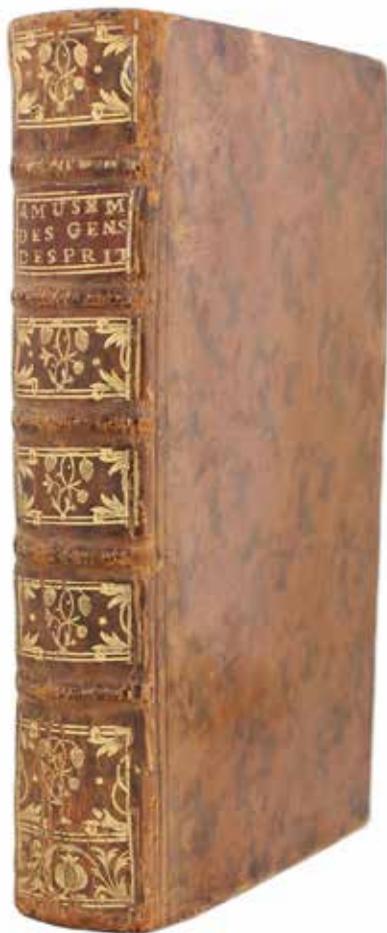
Ossian, Barde du IIIe siècle. Poésies Galliques en vers Français, par P.M.L. Baour Lormian. Second Edition corrigée et augmentée. Paris, Didot, 1804.

SECOND EDITION OF THIS TRANSLATION. *12mo, pp. [vi], 288, text lightly foxed, in contemporary polished calf (almost cat's paw), gilt borders to covers, flat spine gilt in compartments with black morocco label lettered in gilt, marbled endpapers, gilt dentelles, gilt edges, with a bookplate removed from the initial blank.*

\$450

Second edition of this translation of MacPherson's *Ossian* poems, first published as *Poésies Galliques en vers français*, Paris 1801. A note before the text, signed by the printers Capelle and Renand, state that they will take any printer or seller of pirated editions of this work, to court. Baour Lormian's translation was certainly popular; even apart from any piracies, a fifth edition was published in 1827. With a dedication to Joseph Despaze, reading simply 'Vous aimez Ossian: recevez ce travail comme un témoignage de mon estime et de mon amitié'. An attractive copy in a slightly snazzy binding.

OCLC lists the National Library of Scotland, California State, Harvard, Bowdoin and South Carolina. See Cioranescu 9341.



Scarce libertine novel bound with licentious verse contes

40. MAILHOL, Gabriel (1725-1791).

DES BIEFS, Louis (1733-1760?).

Le Cabriolet. Avec le Passe-Tems des Mousquetaires, ou le Tems Perdu. Par M.D.B**. The Hague, 1760.

[bound after:] MASSAC, Pierre-Louis-Raymond de (1728-1770).

Les Amusemens des Gens d'Esprit. A Amsterdam, chez Arkstée & Merkus. 1756.

SECOND EDITIONS. *Two works in one volume, 12mo (164 x 90 mm), Massac: pp. xii, 268; Mailhol & Des Biefs: pp. [iv], [5]-158, some pages considerably browned, in contemporary mottled calf, spine gilt in compartments, red morocco spine lettered in gilt, with the later bookplate of Mr. le Vicomte Emile de Guizelin.*

\$3,000

The second edition of a scarce libertine novel by Gabriel Mailhol, first published in 1755 when the vogue for the new open carriage was the theme of several novels. Told in the first person, the novel tells of young Nina's sentimental education, starting with her first encounter with a young man at a dance. Her parents having died when she was six, her guardian, Madame Daronville, enlightens her about the facts of love, telling her that from this moment all men become her potential lovers and all women her enemies. Using thinly veiled language about her colourful and much desired cabriolet, Nina relates her adventures as she lends her cabriolet during the night to the young man of the dance, Dorincour, and then during the day to a financier, Olimpidore, where she drives with him to Cythère, his house in the country. This is a very scarce novel, with no earlier editions listed in OCLC.

Reprinted as a companion text to Mailhol's *Le Cabriolet* is Louis Desbief's *Le Passe-Tems des mousquetaires, ou le tems perdu*, first published circa 1755. Originally consisting of fifty licentious verse *contes* by Desbiefs followed by a collection of epigrams by various authors, the present edition contains sixty verse contes but does not contain the lengthy section of epigrams by other authors. There were two undated editions of the original work, with slightly different titles (the other being subtitled 'ou les Loirs bien Employés' in place of 'ou le temps perdu') both dated by Cioranescu as 1755. The work was reprinted by Gay in 1866. Cioranescu gives priority to the Berg-op-Zoom (Frankfurt) edition, a priority born out by the preface, in which the author discusses his title. The first part of the title was suggested by the indulgence of 'some of those gentlemen', ie musketeers, and 'Le Tems Perdu' was even more appropriate, he suggests, as he has lost his time in making the book and others - perhaps the whole of France, he wishes - will lose theirs in reading it.

'Ce recueil est de Louis Desbiefs, avoué, né Dole en 1733, mort en 1760. Les contes, la plupart très licencieux, facilement mais lâchement écrits, sont de Desbiefs' (Viollet-Leduc, quoted in Gay).

Bound at the head of the volume is the scarce first edition of a book of philosophical musings by the lawyer and bee-keeper, Pierre-Louis-Raymond de Massac. Massac's first work, *Les Amusemens des gens d'esprit* is divided into fifty chapters, covering a wide range of subjects including books, marriage, women, love, flattery, the English, luxury, agriculture and philosophy.

Mailhol: OCLC lists BN, BL, Württembergische Landesbibliothek, Princeton & Chicago. No copies of earlier editions of *Le Cabriolet* in OCLC; Des Biefs 1755 edition held at Koninklijke Bibliotheek and Universitätsbibliothek München.

See MMF 55.29; Cioranescu 41349; for Des Biefs see Cioranescu 23092-23093; Gay II 661-662;

Massac: OCLC lists Cambridge, Bodleian, Dresden and Chicago only. Cioranescu 43457.

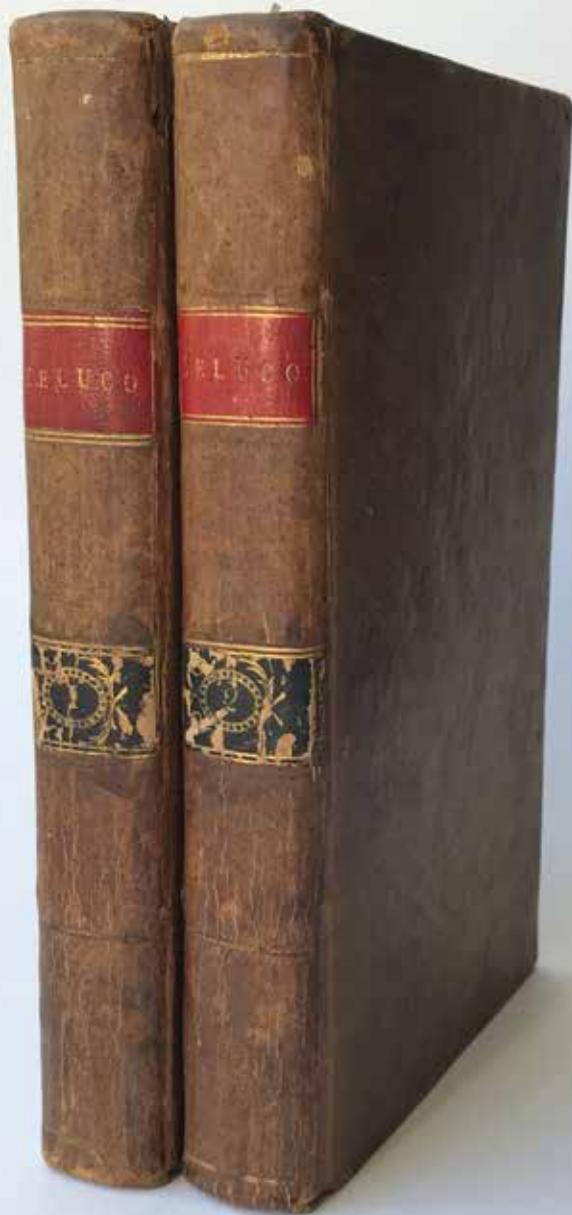
*model for Byron's Childe Harold***41. MOORE, John (1729-1802).**

Zeluco. Various Views of Human Nature, taken from Life and Manners, Foreign and Domestic. In two volumes. Vol. I [-II]. The Second Edition. Dublin, White [&c], 1789.

SECOND (DUBLIN) EDITION. *Two volumes, 12mo (167 x 92 mm), pp. [ii], 288; [ii], [3]-312, wanting the final endpapers, in contemporary calf, flat spines with red and black morocco labels lettered and numbered in gilt, with the contemporary ownership inscription 'Margaret Reynell, Novbr. 1:91' and a later pencil ownership inscription crossed out, with one full-page pencil drawing and a couple of part page ones.* **\$225**

An attractive copy of a notoriously unsavoury novel, the first work by John Moore, physician and biographer of Smollet. The eponymous protagonist is an irredeemably evil Sicilian nobleman whose foul deeds are shown to be born out of an indulgent upbringing at the hands of his widowed mother. The story of his cruel tyranny, rise to power and inevitably wretched end is a surprisingly readable one, made all the more so by the author's enlightened digressions. For *Zeluco* is much more than just a novel with gothic overtones: it is an enlightenment tale of English and European manners which tackles subjects such as slavery and religious intolerance. From the first London edition of 1789, *Zeluco* was a best-selling novel, republished several times in England and Ireland and also translated into French. In contemporary society, it secured Moore a place alongside Richardson, Fielding and Smollett as one of the greatest living novelists. Anna Laetitia Barbauld selected it in 1810 for her series of the best British novels and Byron declared it to have been one of his favourite childhood books. In the preface to *Childe Harold*, he writes that his hero was intended to be 'perhaps a poetical *Zeluco*'.

“ Yes, die,” cried the maid, “ ;
worfe, die in a dark lanthorn ; at
told that is what he is in danger of.”



John Gillies wrote in the *Monthly Review*: ‘This is not a common novell The author’s mind is stored with useful knowlege, and adorned with elegant literature. He appears to have read the great book of life with attention and profit ... Unlike most modern novels, which have little other merit but that of exciting curiosity, and which are thrown aside as soon as the curiosity is gratified, the story, or fable, in this performance, is to be considered merely as the canvas, on which this skilful observer of life and manners delineates such moral pictures as are likel to excite the attention of his age and country’ (*MR* 80, June 1789, pp. 511-512).

‘Religion teaches, that Vice leads to endless misery in a future state; and experience proves, that in spite of the gayest and most prosperous appearances, inward misery accompanies her; for, even in this life, her ways are ways of wretchedness, and all her paths are woe ... Tracing the windings of vice and delineating the disgusting features of villainy are unpleasant tasks; and some people cannot bear to contemplate such a picture ... it is fair, therefore, to warn readers of this turn of mind not to peruse the story of Zeluco’ (Chapter I, pp. 1-2).

Despite the gripping nature of this novel, one reader evidently found her (or his) attention wandering sufficiently to find time for several sketches. A surprising number of pages have also been turned down at the corner, suggesting a laborious approach to reading the text. Perhaps this reader should have taken note of Moore’s warning in the first chapter, and given up in the attempt to peruse the story.

ESTC t180904, listing Cambridge, Dublin City Libraries, NLI, Royal College of Physicians, Cornell, Library Company, Princeton and Texas.

Garside, Raven & Schöwerling 1789:54; Hardy 643; Block p. 165.

C H A P. XXIII.

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

C H A P. XXIV.

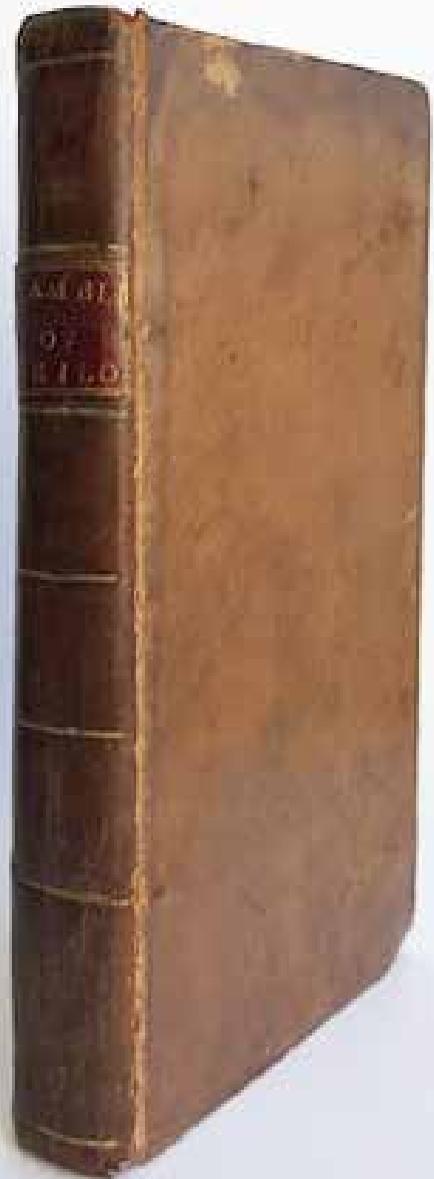
Merits of a Group of Female Writers 246

C H A P. XXV.

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



John Congreve



42. NIXON, Captain (fl. 1788).

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

FIRST DUBLIN EDITION. *12mo (180 x 110 mm), pp. xi, [i], 273, [1], light foxing in the text, printed on fairly poor quality paper in a dense text block and small type face, in contemporary plain calf, flat spine simply ruled in gilt, red morocco label lettered in gilt, some wear to extremities and a couple of small stains on the lower cover but generally good, with the contemporary ownership inscription 'J. Congreve May 30th 1789', shelf-mark on the front endpaper, John Congreve's contemporary heraldic bookplate* **\$1,800**

A scarce ramble novel first published by William Lane at the Minerva Press in 1788. A well-established and popular genre by this date, the present novel has all the prescribed elements including a peripatetic travel narrative featuring a male hero, in this instance an unworldly country gentleman flanked with a male servant as travelling companion, an easy comic style and frequent encounters with Low-Life figures through which the protagonist learns valuable lessons as he approaches maturity. As with many ramble novels, the clue to the present novel's genre is plainly indicated in the title, 'The Ramble of Philo' and in the text which begins 'Philo, the Hero of this Ramble, was the only son of a gentleman who lived in a sequestered part of England'. William Lane did not invent the ramble novel, which predominated much earlier in the century with such best-sellers as Smollett's *Roderick Random*, 1748 and Fielding's *Tom Jones*, 1749, but he clearly found a steady market for it as productions such as the present continued to pour out of the Minerva Press throughout the 1780s and into the 1790s. These novels are of particular interest in the light of contemporary gender studies as they represent a male dominated foil to the emerging female-dominated novel of manners led by Fanny Burney.

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

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



L'Accidental
Citoyen

BOREANS CHEZ LETOURMI VOL 1

43. NUSSE, Jean-Francois (1741-1798).

L'Ecclésiastique Citoyen; ou Lettres sur les moyens de rendre les personnes, les établissemens & les biens de l'Eglise encore plus utiles à l'Etat & meme à la Religion. Londres, 1785.

FIRST EDITION. *12mo (185 x 110 mm), pp. [iv], xx, 4 [ie. 21-24], 25-480; uncut throughout, in contemporary blue and orange patterned wrappers, paper signed 'A Orleans chez Letourmi', wrappers a little frayed in places, chipped along the lower part of the joints, original paper label, hand lettered, generally some wear but a lovely, unsophisticated copy.* **\$2,500**

A fascinating analysis of the priest as citizen written in the period immediately before the French Revolution. Nusse, who gained some notoriety for his criticism of senior clerics, was both parish priest and mayor for the town of Chavignon, north-east of Paris. In this work, he discusses the relationship between Church and State and the mutual duties and links between them. His central tenet is that the churchman, because of his love of humanity, makes the perfect citizen, but that it is necessary for the individual priest to take a stand against the abuses within the church. The work comprises seventeen extended letters discussing the current role of the Church, the division of Church property, the role of the parish priest, including his duties and his relationship with his parishioners, the roles and statutes governing curés and canons and the inequalities among priests, with the problems caused by the extremes either of wealth or poverty. He also discusses the religious orders and communities, suggesting that these would be more profitably used as centres of education. Nusse then proposes a series of reforms at a parish level, for the maintenance of church fabric, religious houses and education of children, integrating church affairs and the parish priest more into the wider community.

Conlon: 85: 247; see R. Attal and A. Blanchard, 'Le clergé du Soissonnais pendant la Révolution', Fédération des sociétés d'histoire et d'archéologie de l'Aisne, Mémoires, XXXIV, 1989, p. 189.

ESTC n28874, listing BN and Harvard only; OCLC adds Berlin and NLS.

MEMOIRS
OF THE
LIFE and ACTIONS

OF

Charles Osborn, Esq;

Natural Son to the E—l of A—e.

CONTAINING

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

Written by himself in the Decline of Life.

D U B L I N :

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

44. [OSBORN, Charles: Memoirs of.]

Memoirs of the Life and Actions of Charles Osborn Esq; Natural Son to the E₁ of A-e. Containing An Account of his polite Education; his loss of a vast estate left him by his Father; his distress, till relieved by an unknown lady, by whom he had seven children before he ever saw her; his extravagancies; his eight several marriages; his intrigues; his turning priest, with the vast fluctuation of his fortune, till resolving to live soberly, he not only married the unknown lady but became possessed of the great estate he had lost; and made restitution. Written by himself in the decline of life. Dublin, Williamson, 1752..

FIRST DUBLIN EDITION. 12mo (170 × 100 mm), pp [ii], xii, 211, [3] advertisements (K10/v-K11/v) small hole to the lower margin of A3, not affecting text, puncture marks on inside margin from earlier stab holes, bound in contemporary sprinkled calf, surface of front board worn, plain spine with raised bands and brown morocco label lettered and ruled in gilt, wanting the front free endpaper but preserving an initial blank, with the ownership inscription of 'Hen. Moore 1752' (the '2' a little feint and resembling a '0') on the front pastedown. **\$5,000**

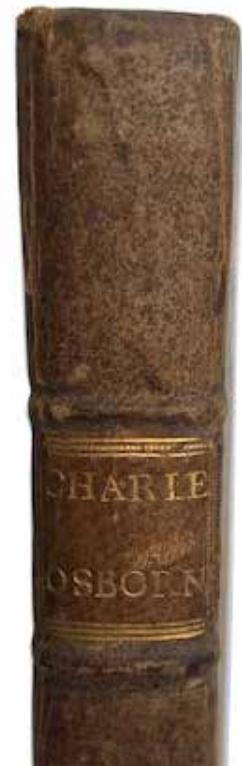
A scarce novel narrated in the first person and presented as the true memoir of the illegitimate son of an Earl and a gardener's daughter. Having been openly recognised and much indulged by the Earl during his life, and living in great style with his mother in one of the best houses in St. James's, Charles Osborn fully expects to inherit on his father's death. When this comes about, however, his uncle is quick to cite the law and hide the will that would have seen Osborn inherit. Deprived of what he perceived as his rightful inheritance, our young hero abandons all the early precepts of morality taught him as a child and goes completely off the rails, seeking fortune wherever he might find it, womanising throughout England and France, keeping numerous mistresses and committing bigamy, running into debt and turning to theft, flirting with religion

and finally being reunited with the 'Incognita' of the early chapters, simultaneously finding himself to be his uncle's heir and inheriting his late father's estate. The use of the word 'actions' in the title suggests the eponymous hero to be more proactive than the average hero. Certainly, as a man of action, his memoirs abound with events largely of his own making and there is a much reduced role for fate: Osborn is not so much the unfortunate man as the foolish one, who puts his own gratification at the centre of his life and reaps the unhappy benefits. It is written with a self-conscious candour which adds to the illusion that the memoirs are genuine, despite the outlandish number of wives and deceptions practised during the course of the novel.

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

ESTC t217005, at Trinity College Dublin only; no other locations added in OCLC or Copac.

Not in Block.



Norwegian saga with fake English original

45. PASCOLI, Livio.

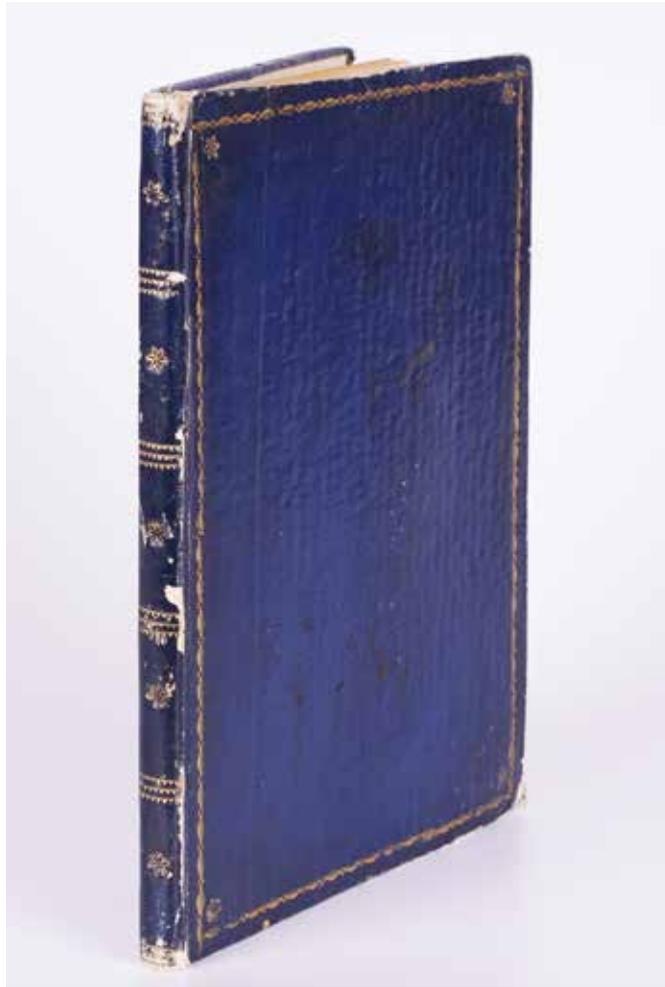
Novella Romantica col testo originale Inglese posta in versi Italiani sopra Traduzione Letterale e Poesie Diverse di L. P. Seconda Edizione. Bologna, Marsigli, 1823 (altered by stamp from 1821).

[with:] *ibid* - 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 x 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. **\$1,000**

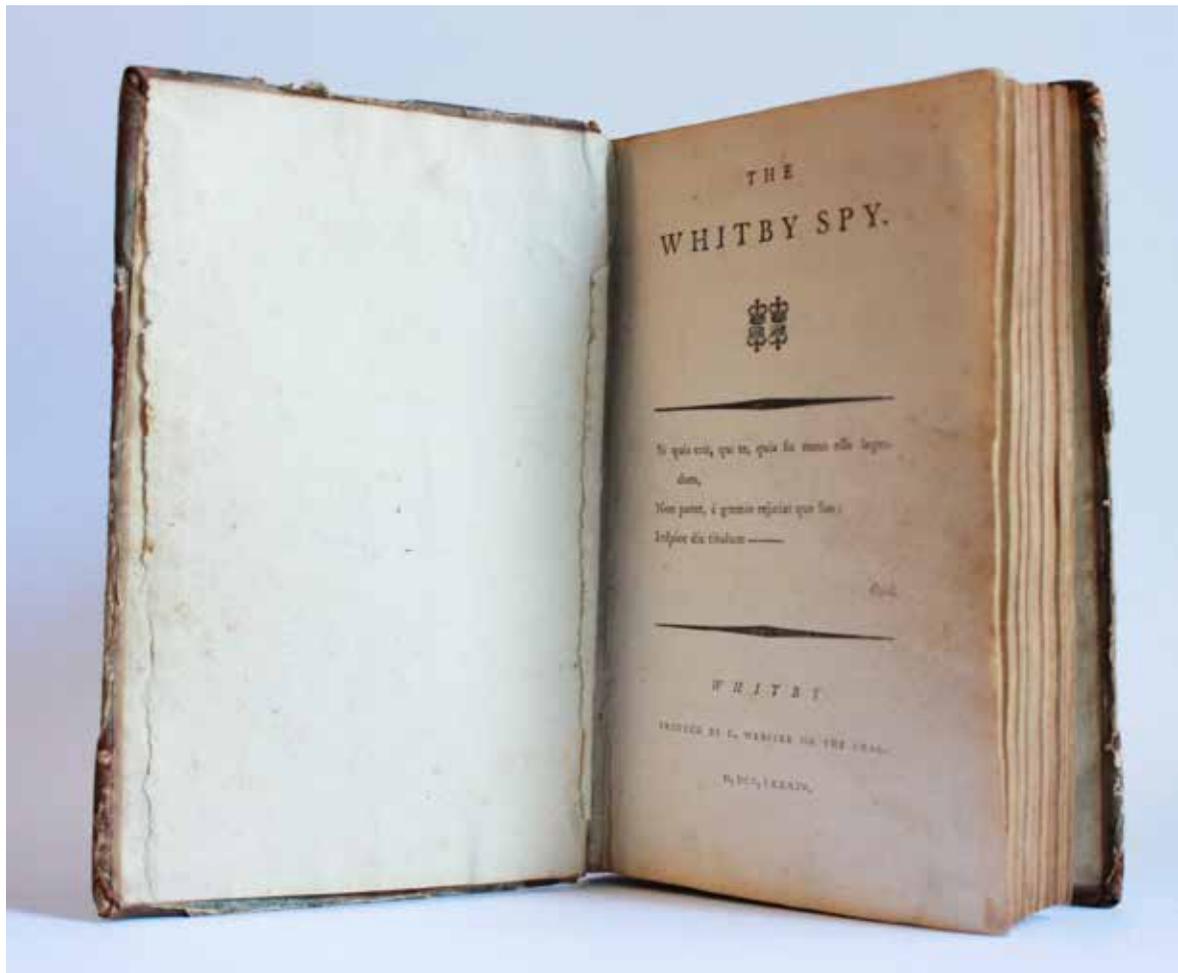
A curious Ossian style production, with a Norwegian saga written in Italian *terza rima* and printed alongside the supposedly English prose original, 'Almurka and Snivenus'. Set in early medieval Norway where the enlightened monarchs Alminda (the name has been changed to be more resonant with the Italian 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



‘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.



*Algonquins, Mongolfiers and a trip to the Moon***46. [PERIODICAL.] WATKINS, William (1755-1811), attributed.**

The Whitby Spy. Whitby, W. Webster, 1784.

FIRST EDITION. *8vo (170 x 100 mm), pp. v, [i], 240, [6] index, title and issue number used as running title, text a little browned throughout, with fairly prevalent foxing, in contemporary quarter calf over marbled boards, with leather tips, binding fairly rubbed but sound, front endpapers present but lower free endpaper excised, with the contemporary ownership inscription of 'Eliz. Miller, Whitby' on the front free endpaper.* **\$5,250**

A scarce Yorkshire periodical, complete in the original thirty issues with the additional material (collective title, index, preface) which was available to purchase separately. The thirty issues were published twice weekly from Wednesday September 1st 1784 to Saturday December 12th 1784. The 'Advertisement to the Reader' at the end of issue 26, reads 'A Number of more serious avocations, obliging the Editor of the Weekly Spy, to discontinue it. He begs leave to acquaint those Ladies and Gentlemen, who have favoured it with their countenance, that the four succeeding Numbers which are necessary to complete the Volume, will be published together, on Saturday the 11th of December; and a Title Page, Index, and Preface, will be ready for delivery at the Printer's, the Saturday after.'

Alongside the *bons mots*, whimsical philosophical essays and short poems that make up the periodical, the main contents are two extended fictional pieces and a lengthy narrative poem about a journey to the moon. 'The Story of Henry and Louisa', which is printed in six non-consecutive parts, is a high-energy but rather dark sentimental novella, the narrative of which roams from Yorkshire to the Canadian plains, via a shipwreck off Newfoundland to captivity

in Spain. Disinherited early in the story, Henry is given a commission and goes to fight in America. There he is wounded and, after subsisting on wild fruits and berries for some weeks, is rescued by a group of Algonquins and Canadian deserters. ‘Stranger whom the neglect or inhumanity of they Countrymen left to perish, be thankful that destiny has conducted hither to thy relief the footsteps of the Warriours of Algonquin; We revere the great King beyond the water as our father, and consider as our brothers the subjects of his Laws; In their quarrel we had made sharp the hatchet and made strong our arms: - Our services ahve been despised and the Algonquins are not accustomed to b treated with contempt, nor used to bear dishonour’. His rescuers restore him to health and deliver him safely to Montreal.

After much heartache, and a brief marriage, Henry is finally reunited with Louisa, his childhood love, just as she is about to enter a convent. The happy ending seems to be in sight, only to be snatched from the reader as Louisa is so shocked at Henry’s return that she falls into a fever and soon afterwards dies. Henry, on hearing the news, shoots himself. The second lengthy fiction is an oriental tale, ‘The Story of Ahmed, Son of Alamoulin’, in which a young man, schooled in temperance by the dervishes, is corrupted by the voluptuous court of King Hormoz and falls into disrepute.

Of particular interest is the extended verse narrative of a journey to the moon in an air balloon. ‘The attention of public curiosity has of late been engrossed by what are called Air Balloons, (invented by our volatile Gallic neighbours) in so great a degree, as to interrupt even the discussion of political disputes, and suspend every other common topick of conversation. Some of their sanguine admirers already anticipate the time, when by means of these wonderful machines, they shall be able personally to visit the most distant Planets - as to that humble Satellite of the Earth; the Moon she seems already within their grasp - as by a careful computation of the length of the journey thither, it is found to be only about Two Hundred and Thirty English Miles’ (pp. 57-58):

‘Midst the most furious of Tornados,
In my Balloon I left Barbadoes,
Exactly at the hour of noon,
Upon a journey to the Moon’ (pp. 61-62).

The heroic aviator, following the instructions in an unpublished manuscript by Paracelsus which he found ‘wrapped round some Westphalia sausages’, makes a successful ascent to the moon where he enjoys meeting the inhabitants until he finds his balloon destroyed by thugs. Forced to find another way back to earth, the hero uses his knowledge of mathematics to discover a new means of travel:

‘For by my skill in mathematics,
I have improv’d the Aerostatics:
AND my successful glorious labours,
Have far surpassed our Gallic neighbours;
And by superior art, made vain
The crochets of Montgolfier’s brain’ (p. 217).

From internal evidence it is clear that *The Whitby Spy* received a rough reception from the critics. While the editor, or author, attempts to remain anonymous throughout, ‘sheltered beneath the veil of an obscurity, which nearly approximates to insignificance’, he offers a spurious autobiography in the opening issue. He returns in the first person for the final issue, where he speaks of the ‘virulent clamour’ raised against him - on another occasion he speaks of ‘those malignant Spiders of Criticism’ - and states ‘I may feel some regret at parting with [my readers] for ever; yet I shall not be easily tempted to resume that function: Which however pleasing it might appear in speculation, I have found, when it became exacted as a periodical duty, a painful and burdensome one’ (p. 239).

A note at the end of the fourth part sheds more light on the anguish of the editor, whose efforts appear to have been met with significant criticism: 'An error of the Press in my first number where the word Application has been inadvertently substituted for Appellation, has furnished an opportunity to a certain dauber in colours, of cavilling at this work: The mistake though not quite so palpable as a manifest blunder in Perspective, affords him an opportunity of condemning as inelegant the Language of the Whitby Spy' (p. 32). The attribution to William Watkins comes from the Rev. Gideon Smales, as claimed in his 'Whitby Authors', p. 35 (see OCLC note).

ESTC p3148, at BL, Bodleian (apparently lacking nos 1, 16 and 27-30), York Minster, Huntington and Yale only; OCLC adds Toronto, Indiana and Minnesota.



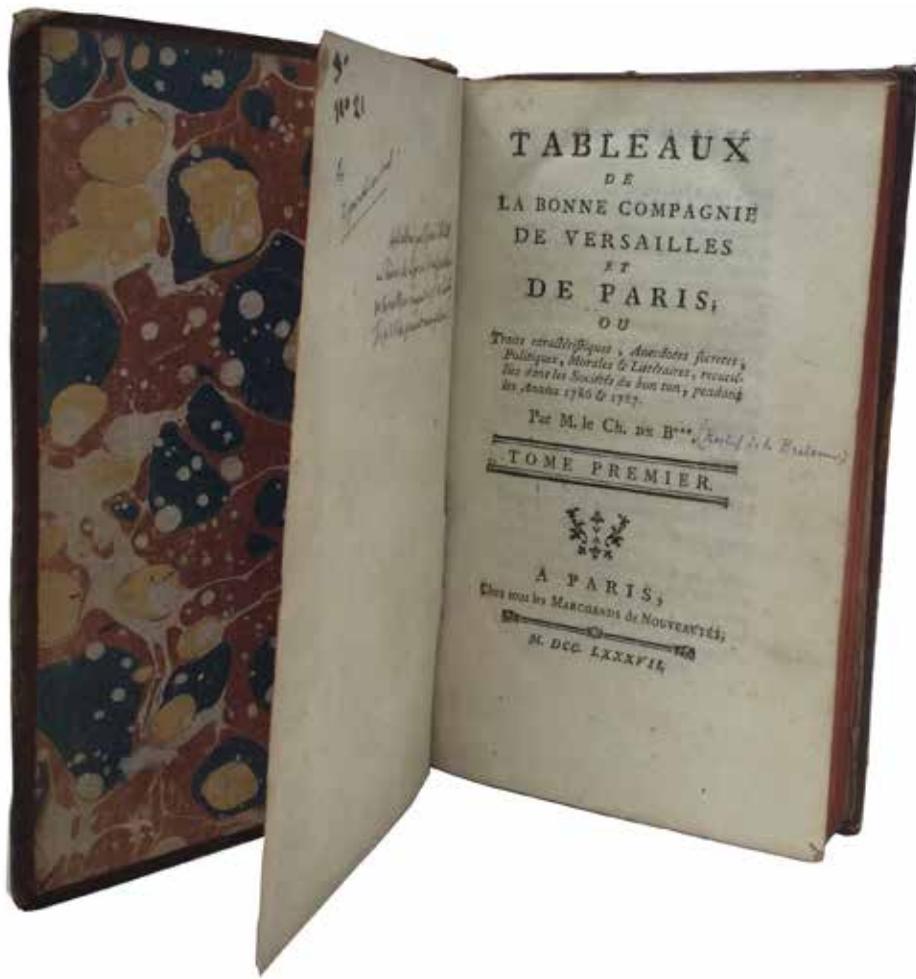
47. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866), attributed to.

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 x 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. **\$1,200**

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

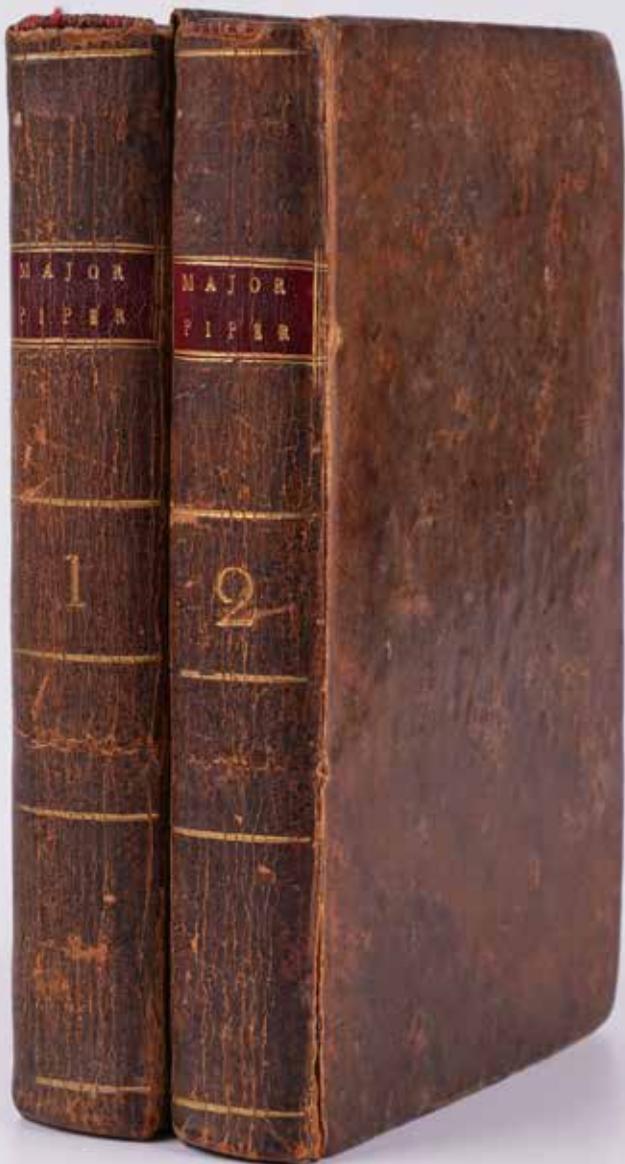


pas mal de temps au Pays-Bas, peut-être un diplomate français' (Rives Child, *Restif de la Bretonne, Témoignages et Jugements. Bibliographie*, 1949, p. 312). In Cohen-de Ricci it is listed under Restif but with the proviso that all the chapters were not written by Restif. It has more recently been attributed 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.



48. THOMSON, James, Rev. (fl. 1790-1816).

Major Piper; or the Adventures of a Musical Drone. A Novel. In two Volumes. By the Rev. J. Thomson. Vol. I [-II]. Dublin, P. Wogan [&c.], 1794.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 100 mm), pp. [iv], 312; [ii], 307, some browning and creasing in text, a couple of gatherings very slightly sprung, in contemporary mottled calf, flat spines pressed out a little where the lower raised band would have been, spines ruled in gilt with red morocco labels lettered in gilt, rubbed at extremities with the front joint of Vol. I slightly cracked, but generally a handsome copy.*

\$4,000

A scarce comic novel by an obscure cleric from the Lake District whose literary output seems to have been confined to three novels which have all but disappeared. He is known to have lived in Westmoreland, where he supported a large family on the proceeds of a small curacy and a school, but whether his income was notably supplemented by the success of his writings is unknown. His first publication was *The Denial; or, the Happy Retreat*, London 1790, which was sufficiently popular to run both to a Dublin and a second London printing (each of which is listed in ESTC in a couple of copies). The present novel, originally published in London in the previous year by the Robinsons, is a substantial work of fiction which first appeared in the unusual format of five volumes. The first edition is similarly scarce, with ESTC (n4436) listing copies in the BL, Bodleian (ESTC appears to have listed the five volumes as five copies) and Minnesota (OCLC adds Berkeley). A second edition was published by Lane and Newman (though not designated as the Minerva Press) in 1803. Thomson's third and final novel, *Winifred, a tale of wonder*, only survives in a London edition of 1803 (not in ESTC, though the BL has a copy).

In the brief preface, Thomson describes the ‘two principle motives’ of fiction as being to amuse and instruct, suggesting that in combining the two in the present work, the more intelligent reader is likely to find but an ‘insipid entertainment’ in the ‘succession of incidents, and the narration of improbabilities, however surprizing, or however brilliant’ whereas he fears that other readers may find the moral reflections to be insipid. Contemporary reviewers seem to have focussed on the bizarre narrative structure and the humour rather than the moral and didactic passages. ‘He has published some novels of more ingenuity than morality’ concluded *A Biographical Dictionary of Living Authors* in 1816, whereas an earlier reviewer objected to the style of humour, comparing it to the less successful parts of Smollett’s writings: ‘Manners mistaken and misrepresented: conduct ridiculously absurd in characters laboured with the greatest care: adventures too improbable to amuse, and a vein of broad grotesque humour, of outré description, which Smollett introduced, and which his masterly hand could scarcely wield without exciting, at times, disgust. Under Mr. Thomson’s management, it is intolerable’ (*Critical Review*, 10: 472, April 1794).

See Garside, Raven & Schöwerling 1793:40; Block p. 235; not in Hardy.
ESTC t135341, at BL, Harvard & Library Company; OCLC adds NLS.

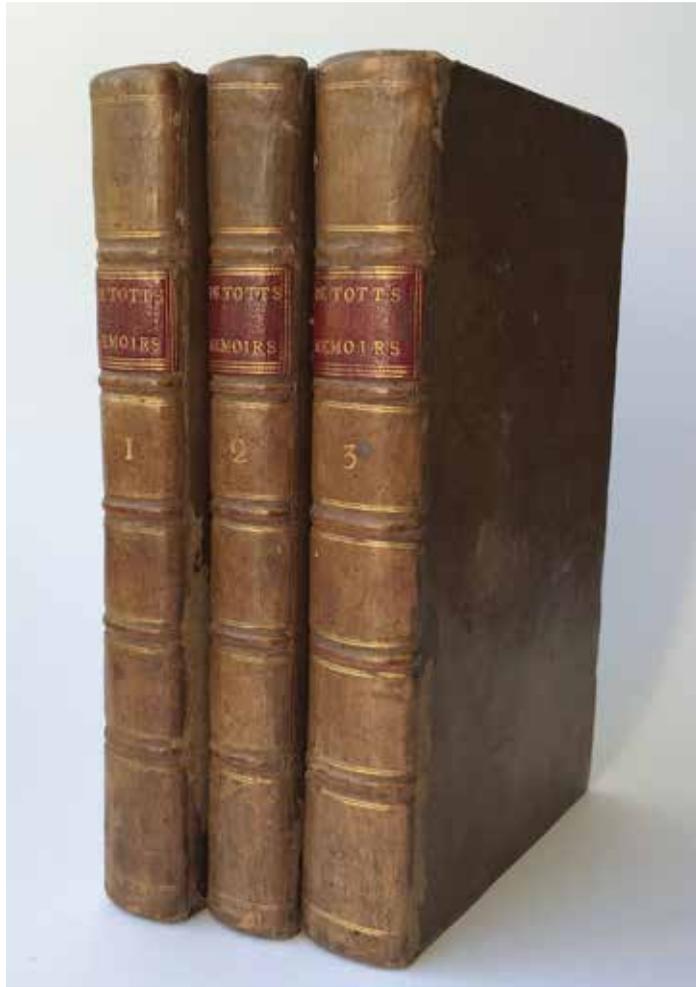
49. TOTT, François, Baron de (1733-1793).

Memoirs of the Baron de Tott; On The Turks and The Tartars. Translated From The French, By An English Gentleman At Paris, Under The Immediate Inspection Of The Baron. In three volumes. Vol. I [-III]. Dublin, L. White, J. Cash and R. Marchbank, 1785.

FIRST DUBLIN EDITION. *Three volumes, 12mo (165 x 110 mm), pp. [xxii], [i], 250; [iv], 255; [ii], [3]-356, [14] index, with the half-title to the second volume only, in contemporary polished calf, spines with raised bands, ruled and numbered in gilt, red morocco labels lettered in gilt, slightly worn at extremities with a little surface abrasion to the boards, with the contemporary ownership inscription of Richard Chearnley on the title-page of each volume.* **\$1,100**

An attractive copy of this fascinating political memoir in which the Hungarian born diplomat, François de Tott, explores the intricacies of eighteenth century Ottoman despotism from the viewpoint of Western diplomacy. A huge success at the time of publication, this eyewitness account fed the public's insatiable fascination with the 'Oriental other' and challenged the insouciance of Western government. The memoirs follow the Turkish state's metamorphosis from an agrarian society to a military power, a transformation overseen by Tott, who was highly involved in these military reforms.

A military engineer as well as a diplomat, Tott began writing his memoirs in 1767, the year he became the French consul to the Crimean Tatar Khan. Tott was the most influential of the many self-appointed Western 'cultural mediators' that flooded to Istanbul as part of the *clan interventionniste* in the late eighteenth century. Many Europeans acted as agents or double agents during the conflict, Tott included. His explicit mission was to relay information on the French Trading posts, whilst in secret his task was to encourage the Ottomans to go to war with Russia over Poland. It is clear that Tott felt a sympathy towards the Ottomans, so much so that Voltaire



described him as the ‘protector of Moustapha and the Koran’. Nonetheless, Tott was popular among the French as his memoirs were both informative and very entertaining. He had initially travelled east to defend the Dardanelles but he remained to teach the Ottomans how to use artillery and his involvement was crucial in the country’s militarisation.

A nineteenth century biographer, J.C.F Hoefer credits him with ‘dispelling with exactitude, and often with impartiality, the European Myths of the Ottoman empire’. These memoirs were the first eye witness account to be published on the Ottomans, and the conflict over ideology and governance that Tott explores was not only fascinating to the French populus, but also contradictory to the staunch ‘studied ignorance’ of European government. At the time, William Pitt the Younger remained seemingly unbothered by the events of the Ottoman empire despite the despotism that had enveloped it, mainly because of the decline in the Levant trade and the pro-Russian party that resided there.

‘Tott abhorred what he described as the stupidity and cupidity of the Ottoman officer corps, and was contemptuous of the quality of the rank and file ... Tott’s Memoirs were a phenomenal success partly because such adventures suited the tastes of a rapidly expanding reading public in Europe. They cap a century of fictional fascination with the East’ (Virginia Aksan, ‘Breaking the Spell of the Baron de Tott: Reframing the Question of Military Reform in the Ottoman Empire, 1760-1830’, in *The International History Reform*, Vol. 24, no. 2, June 2002, pp. 253-277). First published by the Robinsons in London in 1785 with a second London edition in the following year (see ESTC t121379 and t110203).

ESTC t131597 at BL, Cambridge, NLI, Oxford, Bristol, Cleveland, New York Historical Society and Washington University.



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

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

SECOND EDITION. 24 volumes, large 4to (29 x 23cm), comprising a total of pp. 100 text and 190 engraved hand-coloured plates: 1: [4], [iv], pl. I-VIII, 1-8pp.; 2: 9-12pp., pl. IV-XVI; 3: 22-26pp., pl. XVII-XXIV; 4: 17-20pp., pl. XXV-XXXII; 5: 21-24pp., pl. XXXIII-XL; 6: 25-28pp., pl. XLI-XLVIII; 7: 29-32pp., pl. XLIX-LVI; 8: 33-36pp., pl. LVII-LXIV; 9: 37-40pp., LXV-LXXII; 10: 41-44pp., pl. LXXIII-LXXX; 11: 45-48pp., LXXXI-LXXXVIII; 12: 49-52pp., pl. LXXXIX-XCVI; 13: 53-56pp., XCVII-CIV; 14: 57-60pp., pl. CV-CXII; 15: 61-64pp., CXIII-CXX; 16: 65-68pp., pl. CXXI-CXXVIII; 17: 69-72pp., pl. CXXIX-CXXXVI; 18: 73-76pp., CXXXVII-CXLIV; 19: 77-80pp., pl. CXLV-CLII; 20: 81-84pp., CLIII-CLX [CLV repeated]; 21: 85-88pp., CLXL-CLXV; 22: 89-92pp., CLXIX-CLXXVI; 23: 93-96pp., CLXXVII-CLXXXIV; 24: 97-100pp., CLXXXV-CXC, the edges of the text leaves uncut and sometimes dusty, in the original blue printed wrappers, spines occasionally rubbed and edges of wrappers of Vol. I a bit dampstained, but generally very clean, with the contemporary autograph of W.J. Beijerinck to all front free endpapers. **\$9,500**

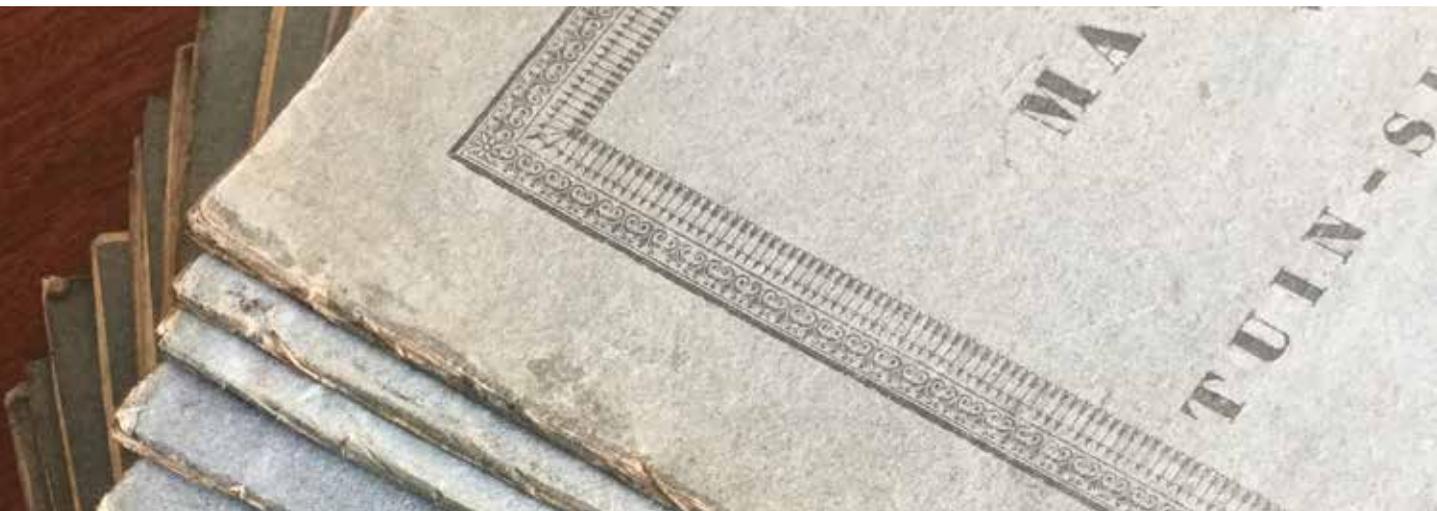
An exceptional copy of the second edition of this classic work on garden architecture. Lavishly illustrated with 190 hand-coloured plates, this copy is remarkably preserved in the original wrappers showing the 24 original instalments. A fresh, clean copy of the deluxe coloured version of this work.

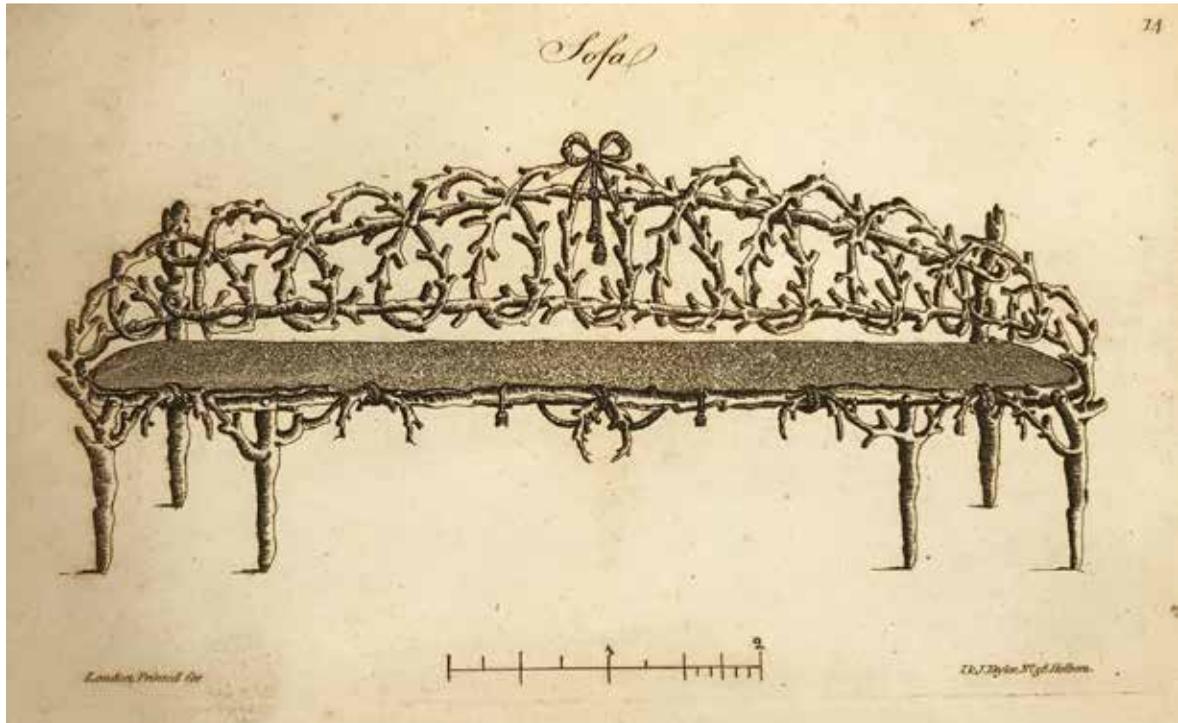


First published by Allart in Amsterdam between 1802 and 1809, this is the first real theorisation of landscape gardening in the Netherlands, written by the gardener and garden designer Gijsbert Van Laar. Inspired by the English garden, it is addressed not to the wealthy nobility but to the middle classes, for whom it provided elegant and enjoyable, but cheaper, alternatives to the complex patterns of stately grounds: 'For what is more suitable for the hard-working Dutchman than that he should have rest from his labours in the calm retreat of his garden'. Each instalment of the 'Storehouse of Garden Ornaments' provides two garden plans, usually graced with ponds, and scattered with letters marking bridges, pagodas, columns and other such ornaments, all illustrated in colour in the remaining plates.

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

cLandwehr 100.





51. WRIGHT, William

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

FIRST EDITION. *8vo, (235 × 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in slightly later marbled wrappers, sprung and detached, possibly the result of an early and not very successful restoration project, consequently several of the plates are loose.* **\$2,500**

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

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



Animals

For two audiences: the young and the younger

52. AESOP (c. 620-560 BC).

LA FONTAINE, JEAN DE (1621-1695).

LEGRAND, Augustin Claude Simon (1765-1856), engraver.

HUET, Jean-Baptiste (1772-18?), engraver.

Recueil de Fables d'Ésope, et autres Mythologistes; les mêmes, mises en vers par La Fontaine, ornées de gravures par Augustin LeGrand, ouvrage destiné à l'Instruction et à l'Amusement des Enfants et de la Jeunesse. Paris, Marcilly, 1799.

FIRST EDITION. 4to (235 x 155 mm), engraved frontispiece and pp. [iv], vi, 150, [1] errata, [2] contents, [2] bookseller's advertisements, [2] final blank, with 75 part page engravings (each circa 105 x 70 mm) on the verso pages, one to each fable, internal tear to frontispiece skilfully repaired on verso, two clean tears on M2 (pp. 80-81), with small repairs at the margin (making it a closed tear), two small paper repairs on M3 (pp. 82-82), some foxing and scattered staining in the text, text within typographical border, in contemporary mottled calf, gilt border to covers, flat spine elegantly gilt with black morocco label lettered in gilt, spine restored and with later marbled endpapers. **\$2,400**



A delightful illustrated collection of 75 fables with engravings by Augustin Legrand. As stated on the title-page, this edition was prepared for the 'Instruction and Amusement' of both children and young people. The editor's preface states the intention that the prose version of the fables - much shorter, with the moral printed separately a little way below the main text - is intended for the use of children, where older readers, 'la jeunesse', will find an additional pleasure in the immortal verse of La Fontaine. The fine engravings on each page clearly add to the delight of readers of all ages and the charming combination of all three suggests a successful outcome for the hope modestly expressed in the editor's preface: 'Pussions-nous avoir rempli le but que nous nous sommes proposés dans notre titre'.

Each fable occupies a double page spread, with the prose version given on the left hand page underneath the illustration and La Fontaine's verse fables given on the right hand page. The running title to the prose fables is 'Fables d'Esopé', with the exception of numbers 7, 11, 14, 17-20 and 22 which have the running title 'Fables ***', while the running title to the recto leaves, above La Fontaine's verse fables, is 'Fables Choiesies' throughout.

OCLC lists BN, Paris-Institut, Princeton, Claremont Colleges and Virginia.
Not in Gumuchian, Osborne, Cohen-de Ricci or Brunet.



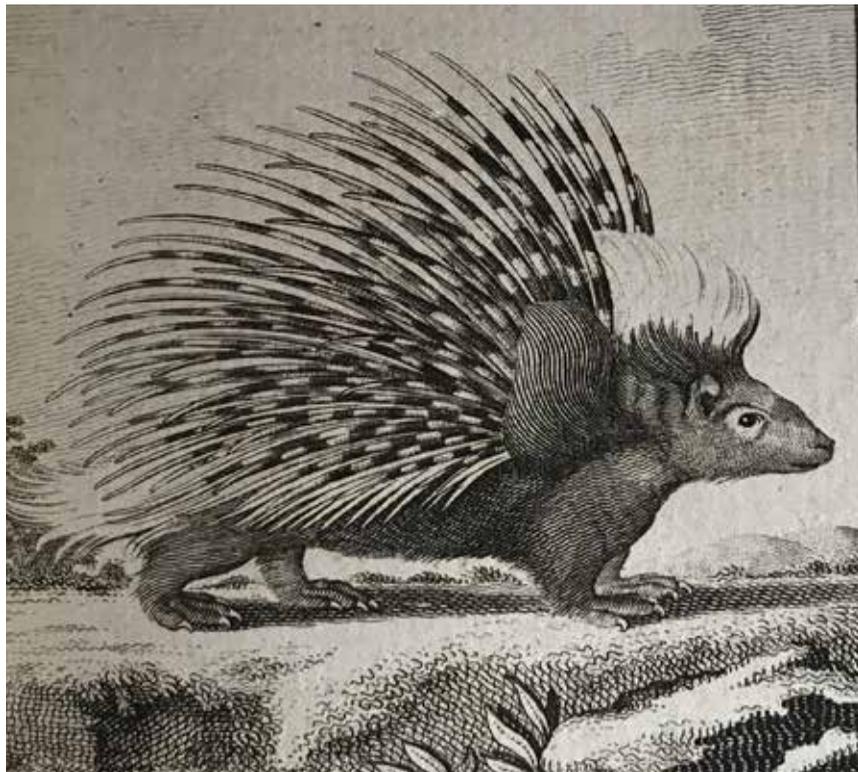
53. BALESTRIERI, Domenico (1714-1780).

Lagrima In Morte Di Un Gatto. Milano, Giuseppe Marelli, 1741.

FIRST EDITION. 8vo, (170 x 110mm), pp. [xxxxx], 223, [1], 62, [10], the title-page giving the simple title only with no author and no edition statement (as called for, also checked against the Biblioteca Nazionale di Torino copy), with an engraved plate by F. Porta and G. Bianchi showing Balestrieri mourning a dead cat, woodcut ornaments, slight marginal foxing in places, small tear to lower outer blank margin of B8, bound in contemporary vellum, red and green morocco labels on spine lettered in gilt, with an eighteenth century monogram booklabel and the twentieth century calligraphic bookplate of Joan Feisenberger (featuring a cat) on the front pastedown. **\$1,200**

A wonderful oddity published in celebration of one cat in particular and cats generally. This is a curious collection of poetry edited by Domenico Balestrieri, a chancellor by profession, but also a poet who wrote both in Italian and in the Milanese dialect. He was an active member of the *Accademia dei Trasformati*, a Milan institution that was dedicated to the Italian language and poetry. Founded in 1743 with its headquarters in the Palazzo Imbonati, the Academy met twice a week to discuss recently published poems.

In *Lagrima*, his published work, Balestrieri gathered poems of generally jocular character which some eighty contributors and friends had sent him to cheer him up after his young cat's fatal fall from a roof. The collection was also intended as a satirical counterpart to the thriving contemporary genre of occasional verse and *florilegia*. The poems are mainly in Italian but also in Latin, with one contribution in Hebrew. The contributors include some of the well known members of the *Accademia dei Trasformati* such as Carl'Antonio Tanzi and Giuseppe Candido Agudio.



**54. BUFFON, Georges Louis Leclerc, Comte de (1707-1788).
SMELLIE, William (1740-1795), translator and editor.**

Natural History, General and Particular, by the Count de Buffon, Translated into English. Illustrated with above 300 Copper-plates, and occasional notes and observations. By William Smellie. Second Edition. Vol. I [-IX]. London, W. Strachan and T. Cadell, 1785.

SECOND EDITION IN ENGLISH. *Nine volumes, 8vo (205x 120 mm), engraved frontispiece portrait and pp. xx, 514, with two folding engraved maps; [iv], 517; iv, [iv], 524; vii, [i], 352; viii, 440; [iv], 443; vii, [i], 452; vii, [i], 352; viii, 422, [1], with 307 numbered engraved plates, nine of which are folding, in contemporary mottled (almost tree) calf, spines gilt in compartments, fairly worn, front cover to Vol. I detached, extremities rubbed and joints cracking, red and black morocco labels lettered and numbered in gilt, two labels missing, several others cracked: a much used set but in an appropriate binding and internally clean.* **\$1,200**

A complete set of Smellie's important English translation of Buffon, with its remarkable suite of plates. Buffon's magisterial work, published in French between 1749 and 1788, eventually ran to 36 volumes, meaning that Smellie's translation was published before Buffon's work was completed. This edition contains significant additions in Smellie's notes and observations. Magnificently illustrated, with 307 engraved plates spread throughout the text, including six large folding plates, this is a delightful work in a slightly tired, but contemporary, binding.

ESTC t139144.



55. 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.

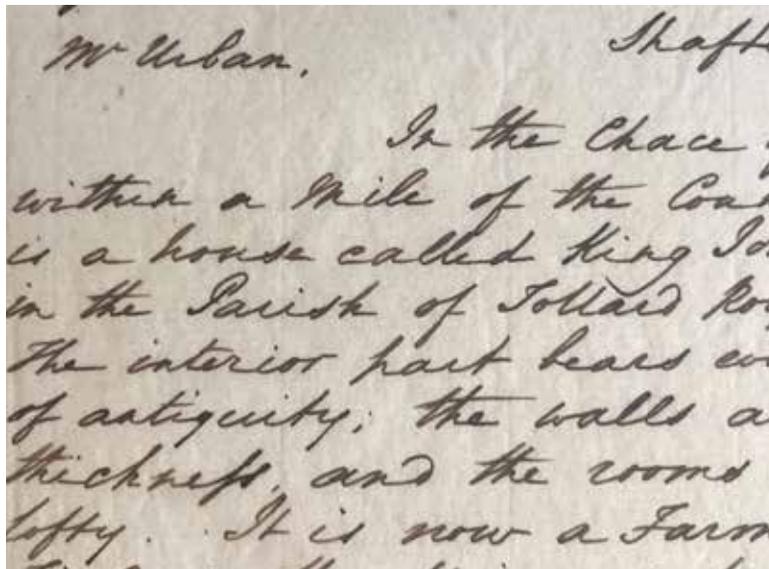
SECOND EDITION. *8vo (216 x 129 mm), engraved frontispiece and pp. [ii], 1-2, 103, occasional light spotting in the text and pencil markings, in contemporary straight-grained tan calf, single gilt filet to covers, spine simply gilt in compartments with black morocco label lettered in gilt, some light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

An expanded edition of this posthumously published guide to the hunting grounds of Cranborne Chase, near Shaftesbury, written by a Church of England clergyman, William Chafin. First published earlier in 1818, the work includes a lively account of Wiltshire estate management, hunting, poaching and 'rural amusements', with sketches of gamekeepers, tips on how to control poachers and some very lively accounts of bloody encounters between the keepers and deer thieves.

Chafin sketches a history of the various forms of hunting practised in the Chase - deer, foxes, hares and martin-cats - and describes the packs of fox-hounds from their early establishment in about 1730. Hawking is discussed as an early pursuit 'followed by the gentry of the country at great expense' and so fashionable that 'no gentleman could be completely dressed for company without having a glove on his left hand, and a hawk sitting on it'.

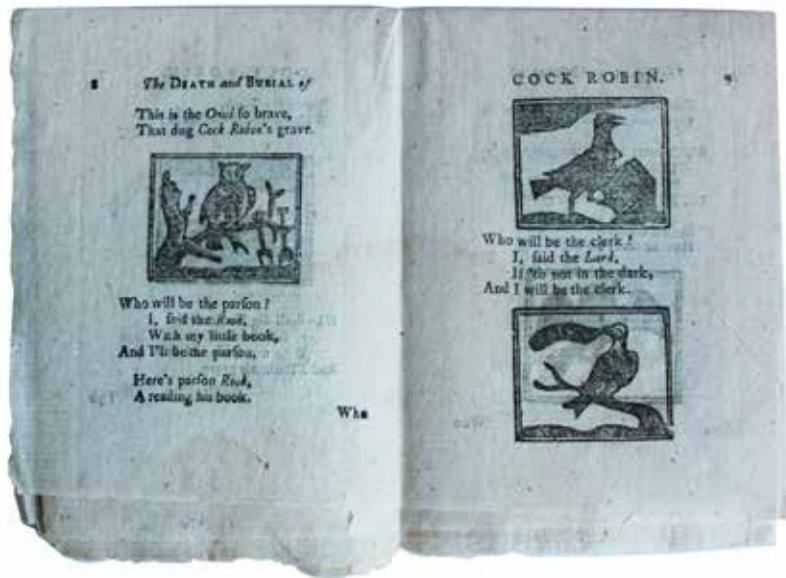
Similarly, Chafin describes the historic prevalence of cock-fighting, which has died out as it is 'deemed to be barbarous and cruel'. Chafin takes issue with this sentiment, deeming cock-fighting to be less cruel than Horse-racing 'in which poor animals are involuntarily forced, against their nature,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

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



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



scarce unbound Cock Robin

56. [COCK ROBIN.]

The Death and Burial of Cock Robin: as Taken from the original Manuscript, in the Possession of Master Meanwell. Lichfield, M & A. Morgan, after 1792.

Folded, uncut, sheet (118 × 84 mm), pp. 15, [1], illustrated with 15 small woodcut illustrations throughout the text, some light water staining otherwise an excellent copy. **\$975**

The earliest recorded version of this classic nursery rhyme is in *Tommy Thumb's Pretty Song Book*, published circa 1744, which included only the first four verses. The extended version was not published until the 1770s. This Lichfield and Stafford edition published by M. and A. Morgan is the earliest edition cited by the Opies in their *Three Centuries of Nursery Rhymes and Poetry for Children*.

ESTC lists early undated Marshall editions at the British Library and the Lilly Library and a Darton and Harvey edition of 1798, at the Bedfordshire Record Office, as well as numerous early American printings. ESTC and OCLC list a number of locations for this little juvenile chapbook - given its size it is surprising it is not more scarce - it is probably the Morgans continued to reprint to satisfy popular demand.

The final page bears the following advertisement: 'At M. Morgan's Printing-Office, in Lichfield, Shop-keepers and Travellers may be supplied with all Sorts of Histories, Patters, New and Old Ballads, Tom Thumb's Play Books, Godly Books, Cock Robins, &c. &c.'

See Opie, I. & P., *Three Centuries of Nursery Rhymes and Poetry for Children*, 310; Osborne Collection p. 675; Darton H255-H259; Grolier, *One Hundred Books Famous in Children's Literature*, no. 12; ESTC t125852.

57. DELISLE DE MONCEL, Nicolas (1724-179?).

Méthodes et projets pour parvenir à la destruction des loups dans le royaume. Paris, Imprimerie Royale, 1768.

FIRST EDITION. *12mo, pp. xiv, 322, with large folding printed table bound at the end, in contemporary full mottled sheep, spine gilt in compartments, label lettered in gilt, head and tail of spine chipped with upper joint slightly split, nonetheless still a good copy.* **\$1,800**

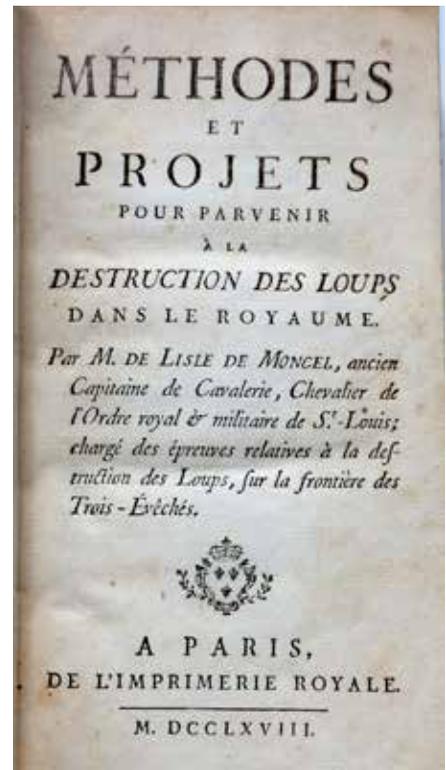
First and only edition of this detailed study of methods used to control - and preferably eradicate - the wolf population of France, with particular attention to the problem of wolves in the Lorraine. Wolves were seen as a widespread risk to public safety and there was therefore considerable support for their elimination. However, as they were also considered as game, they

were also subject to hunting laws and restrictions, which often hampered attempts at controlling their numbers.

Delisle de Moncel begins with some information on the different species of wolves native to France, with the addition of migrant wolves from the north, and their various habitats. He proposes a variety of measures for decimating their numbers, including a combination of traps, poison, and rigorous hunting. The measures come in two categories, either using specialised agents and wolf hunters to organise public hunts in an attempt at killing as many wolves as possible, or delegating the task of wolf reduction to individual initiatives by establishing a system of bonuses. He describes a number of these specific hunting initiatives used in the rest of Europe for combating the rising numbers of wolves. Included is a report of the final elimination of the man-eating wolf which entered public mythology under the title of the Beast of the Gévaudan: this text is an important primary source for that phenomenon.

See Richard H. Thompson, *Wolf-Hunting in France in the Reign of Louis XV*, 1991 and Jay M. Smith, *Monsters of the Gevaudan: The Making of a Beast*, Harvard UP 2011.

OCLC lists Penn State, Michigan State and Yale only.





scarce illustrated It-novel featuring Laurence Sterne

58. 'FLY, A.'

JONES, Stephen (1763-1827), attributed. BEWICK, John (1760-1795), illustrator.

The Life and Adventures of a Fly. Supposed to have been written by Himself. Illustrated with Cuts. London: printed for E. Newbery, At the Corner of St. Paul's Church-yard. [Price 6d.], circa 1787-1789.

FIRST EDITION. *16mo (106 x 72 mm), woodcut frontispiece by John Bewick and pp. [iii-xviii], [19]-121, [7] advertisements, frontispiece printed on A1, with twelve further woodcut illustrations by Bewick in the text, in the original Dutch floral boards, spine chipped and joints a little weak, text sprung between gatherings F and G, otherwise an excellent copy, with what appear to be two contemporary ownership inscriptions on the front free endpaper (but which may be repeats of the same), of John Benj?? Ing?? of Hallam House, Doncaster?' and 'John Salmonds, Baissing?'. \$9000*

A delightful 'It-Novel' or autobiographical memoir penned by an anonymous fly. Alternatively, the adventures of the eponymous fly were at one point attributed to Oliver Goldsmith but are now generally catalogued as by Stephen Jones, a hack writer associated with Elizabeth Newbery, author of *A natural history of birds*, 1793, *A natural history of fishes*, 1795 and *Rudiments of Reason*, 1793 (although Roscoe still treats this attribution as uncertain, listing this and several other works as by 'S., J.').

Chapter IV, 'Hints to those who are fond of Fly-catching', acquaints the reader with the fly's initial inspiration for writing the book. A little four year old boy called Tommy Pearson is visited by his eight year old cousin, Master Laurence Sterne and the two boys demonstrate 'a perfect pattern of benevolence'.



Our hero the fly lands on Tommy's hand while he is at dinner and Tommy catches it lightly and asks 'Lorry' what he should do with it. Laurence recommends that Tommy should carry the fly to the window and set it free, for it would be an enormous crime to take away its life and 'very hard indeed' if in the wide world there were not enough room for both of them to live. 'Here is an excellent lesson of humanity! thought I. What a pity 'tis, that all the little fly-catching folks in Great Britain cannot hear it! - But, continued I, they *shall* hear it, if it lie in my power; and now it was that I first laid the plan of this little work' (p. 66).

With a wonderful shaggy dog story of a preface, in which the 'editor' tells of his fall from opulence to deprivation, his decision to turn author and his discovery in the corner of his garret of the present manuscript, 'neatly folded up, and carefully tied round with a piece of silk ribbon. Before the preface is a charming dedication: 'To those Young Ladies and Gentlemen who are Good and Merit Praise; and also to Those who, by a contrary Conduct, prove there is room for Reformation in them, This Book (As tending equally to confer Honour on the first, and assist the latter in becoming good) is most humbly dedicated by the Editor'. The text is followed by seven leaves of advertisements for works printed by Elizabeth Newbery.

Details on this edition: LONDON: in TP in roman caps, 2.3 cm long (including colon); d.p. rule above imprint, 5 cm long; 'Price 6d.' in square brackets, not in italics; A6r: no rule below 'Preface'; B2r: a line below caption, 4 cm long; p. 121: 'The End.' in upper and lower caps, 2 cm long.

This is thought to be the first of only two London editions of this title, both very scarce. Roscoe dates the present edition to between 1787 and 1789. The other London edition, with no publisher's name in the imprint, appeared in 1790 (ESTC n19104, at Morgan only). ESTC also records two American printings of this title, both in Boston, the first 'printed and sold' by John Norman in 1794 (ESTC w6599 at American Antiquarian Society and Yale) and the second by Samuel Etheridge in 1797 (ESTC w11317, at American Antiquarian Society). A Newcastle piracy was published in 1798 by Solomon Hodgson under the imprint 'London: printed in the Year 1798' (ESTC lists Alexander Turnbull Library only).

ESTC t117748, at BL, Bodleian, Reading, Columbia, Harvard (2 copies) and the Morgan (2 copies); OCLC adds Vassar and American Philosophical Society; Princeton also has a copy.

Roscoe J190, closest to C (see above); Gumuchian 3787; not in Osborne.



59. HOOFT, Gerrit Lodewijk Hendrik (1779-1872).

Courte Description des Quadrupèdes.

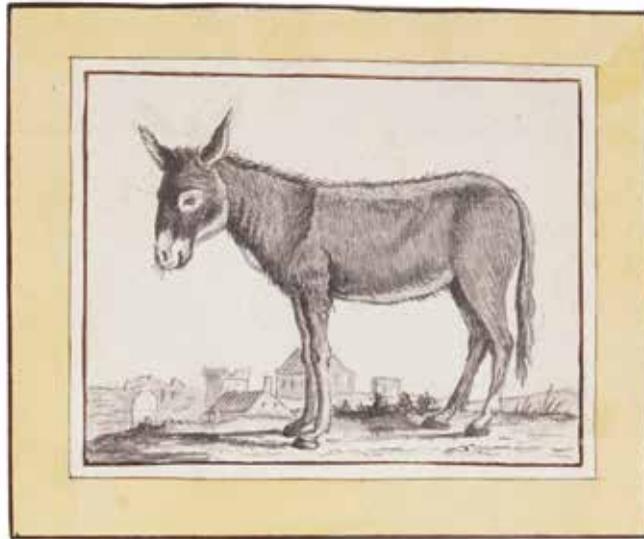
Manuscript in Ink. 4to (280 x 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding through the paper, 9 of the 11 drawings tipped in, each picture labelled and accompanied by text written in a neat hand, some light browning throughout and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared.

\$5,250 (+VAT)

A delightful illustrated essay on quadrupeds by the fifteen year old Gerrit Lodewijk Hendrik Hooft, who later entered politics and served as burgomaster of the Hague from 1843 to 1858. In a brief preface, Hooft sets out his reasoning for undertaking this project: that of all the qualities of the many animals in creation - such as the eyesight of an eagle able to spot a lamb from way up high - only man has a soul and has the ability to study and understand them in order to praise God for their creation. The realisation of this 'agreeable duty' has led him to decide to spend his leisure hours putting together this project in the hopes that it will bring pleasure to his parents:

'Convaincu de ce devoir agréable, j'ai intention d'employer mes heures de loisir a faire une courte description des proprietés particulieres des quadrupedes; en y ajoutant les animaux mêmes dessinés en encre de Chine. -- Je ne doute que mes chers Parents n'applaudissent à ce dessein et c'est dans cette douce esprance que je me dis avec respect leur obeissant fils, G.L.H. Hooft'.

The manuscript is charmingly illustrated and shows Hooft to have been an accomplished artist for his age: there are eleven pen and ink drawings of quadrupeds in a variety of landscape settings. The animals included are mostly domestic animals: bulls, cows, horses, donkeys, sheep, rams, goats (does and bucks), angora goats, pigs and wild boar. In each case, the most notable characteristics of the animal are given below the drawing. The illustrations are simply but strikingly framed with a yellow wash between single ruled lines. The title page is illustrated in a different style, with a monument bearing the date, 1794, and an inscription from Genesis: 'Dieu vit tout ce qu'il avait fait, et voilà il était très bon'; the monument is topped with an urn and is set in a landscape filled with domestic and exotic animals, including a lion in the foreground. Facing the title-page is an 8 line stanza of a poem, beginning 'Arrêtez-vous mes yeux! contemplez les merveilles de ce Dieu'.





60. KILNER, Dorothy (1755-1836).

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

Two volumes, engraved frontispiece to each volume and pp. [iii]-xii, [13]-91; [iii]-xi, [i], [13]-84, [6] advertisements, title-pages engraved with calligraphic lettering and vignettes, with 46 part page woodcut illustrations in the text (25 + 21), both volumes skilfully rebacked, with new endpapers, the final leaf of the first volume (which was torn, just touching one letter, and a little stained) laid down, final leaf a little stained, title-page of Vol. II with offsetting from the dark impression of the plate, in the original Dutch floral boards with the dominant blue dye particularly noticeable in the first volume. **\$5,000**

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

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

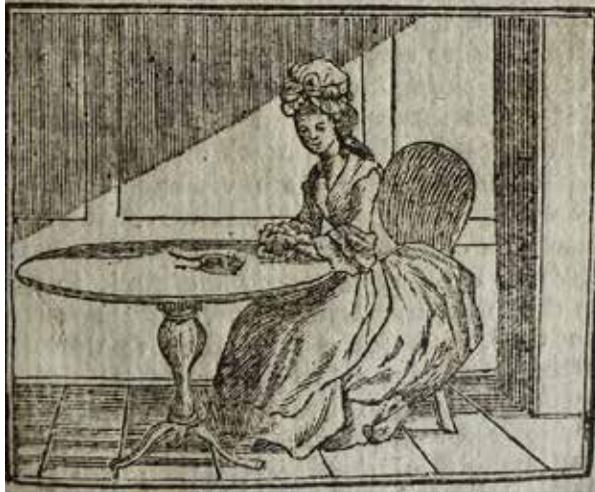


In the *Guardian of Education*, Kilner's friend Mrs Trimmer described this work as 'one of the prettiest and most instructive books that can be found for very young readers. A book, indeed, which Mothers and even Grandmothers may read with interest and pleasure'.

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

ESTC t92772, at BL, Bodleian, Harvard, Miami, North Carolina at Greensboro, Southern Mississippi and Yale.

Gumuchian 3506; Osborne I p. 273 (the single volume first edition, imperfect).





CALIBAN.