The background of the entire image is a repeating pattern of stylized red flowers and leaves on a gold, textured surface. The flowers are five-petaled and the leaves are elongated and pointed. The pattern is dense and covers the entire area.

**THE
TRANSATLANTIC
BOOK FAIR**

JULY 2022

Amanda Hall Rare Books

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Cover pattern taken from item 14, Devotional Work, Salzburg University.

THE

TRANSATLANTIC BOOK FAIR

JULY 11-13, 2022

Welcome to this second Transatlantic Book Fair, the latest virtual book fair of the season and the last one before many of us embark on our summer breaks. The next fair we do will be at the wonderful Saatchi Gallery in September, where we look forward to seeing our friends and colleagues again in person.

For the present online fair, we have assembled a selection of English, French, Italian, German, Swedish, Dutch, Arabic and Latin books and manuscripts from 1574 to 1928. The earliest is Marinelli's important treatise on female health and beauty and the most recent is Adrienne Monnier's scarce prospectus for the first French edition of Ulysees.

Authors include old favourites such as Robert Bage, Helen Maria Williams and William Beckford alongside more obscure ones such as the Cordelier monk, Louis Viret, whose attack on Voltaire is offered here in a French and Italian edition, marked up throughout. Subjects include travel, recusancy, juvenile literature, erotic verse, cookery, fiction, architecture, game conservancy, parlour games, religion and animals. Of particular note is a wonderful association copy: a scarce Lucy Peacock juvenile novel from the library of her friend Dorothy Kilner.



cruel uncle - kidnapping and slavery - the stuff of fiction but a true story

1. ANNESLEY, James, (1715-1760).

Memoirs of an Unfortunate Young Nobleman; return'd from thirteen years slavery in America, where he had been sent by the wicked contrivances of his cruel uncle. A story founded in truth, and address'd equally to the head and heart. London, J. Freeman, 1743.

FIRST OR EARLY EDITION. *12mo (165 x 90 mm), pp. [iv], 277, [7] advertisements, several of the early leaves a little sprung, otherwise an attractive copy in a contemporary binding of plain calf, double gilt filet on covers, spine ruled in gilt with red morocco label lettered in gilt, with the contemporary armorial bookplate of Bartholomew Richard Barneby.* **\$700**

One of a spate of editions of this best-selling novel, the first semi-fictional account of James Annesley's tumultuous life, previously attributed to Eliza Haywood (1693-1756). Annesley's claim to the earldom of Anglesey, one of the wealthiest estates in Ireland, was viciously refuted by his uncle, Richard Annesley, who wanted him out of the way so badly that he had him kidnapped at the age of 12 and shipped to a plantation in Delaware where he was sold into indentured servitude.

After several attempts to regain his freedom, James finally escaped to Philadelphia and onwards to Jamaica. Here, being recognised by a former school friend, he signed on with the Royal Navy and served for a year under the command of Admiral Vernon. After his return home in 1741, when he accidentally killed a man during a hunting excursion in Scotland, his uncle seized the opportunity to try and get James hanged for murder, but the case was unsuccessful due to witnesses of the accident. The court case for the earldom and the lands then begun, with James being defended by the Scottish barrister Daniel Machercher.

Not only was the case a cause célèbre which captured the popular imagination - elements of Annesley's extraordinary life live on in Smollett's *Peregrine Pickle*, 1751, Scott's *Guy Mannering*, 1815 and Robert Louis Stevenson's *Kidnapped* - it was also a key trial in the formulation of many important legal precedents.

Although this is complete as published, two further parts later appeared, the second under the title 'Memoirs of an unfortunate nobleman in which is continued the history of Count Richard', published later in 1743, and the third part, under the same title as the present first part, followed in 1747. The present edition, which may be the first, is distinguished from other editions of the same year and same collation, by the following points: the second line of the imprint ends 'and sold', the catchword on p. 1 is 'words' and the vignette on p. 1 is a cherub (in an expansive pastoral scene, looking at a bird through a telescope).

Provenance: with the attractive contemporary armorial bookplate of Bartholomew Richard Barneby, who changed his surname from Lutley to Barneby in 1735, 'pursuant to the will of John Barneby' (see the Office of Public Sector Information website). The Barnebys (they were subsequently to change their name to Barneby-Lutley in the nineteenth century) lived at Brockhampton Park, near Bromyard, Herefordshire, until 1946 and the estate is now property of the National Trust.

ESTC t81624.



2. [ARCHITECTURE GAME.]

Les Trois Colonnes: Jeu de Lotto avec un précis des plus beaux monuments de la capitale, et orné de 24 belles gravures. [Paris] : Lith. Junin, circa 1840.

Boxed Game, 24 cards and 1 instruction card (230 × 154 mm), lithographed colour illustrations on blue, green and pink pasteboard cards, upper section of each card bearing a colour illustration of a building, the lower two thirds of each card divided into 8 sections vertically, from the left the columns having number grid, illustrated column, text, number grid, illustrated column, text, number grid, illustrated column, the number grids coloured in yellow, pink, green and blue, the outer columns in green, the central column in white, with the text very small and in italics, the instruction card set out neatly with black text inside a ruled border, scattered foxing and occasional stains to the cards, instruction sheet more heavily foxed, extremities of cards slightly rubbed, occasional marks on the coloured versos, preserved in the original slipcase box with fitted top, green panels with white borders, the front of the box has one of the cards pasted on, with the lower two thirds (the grid) on the main part of the box and the 'Colonne de Juillet', landscape scene with monument, on the removable lid, some wear and light staining but generally a very clean set.

\$2,800

A good clean copy of this scarce game of lotto devoted to architecture and the monuments of Paris. Each of the game cards includes an illustration of a well-known Paris building, set against a colourful landscape and accompanied by a textual description. The 'board' is then set out on each card in a grid of numbers and blanks which is unique to each card. The instructions sheet mentions 15 jetons, which are not present here, nor in the copy in OCLC. Alongside the grid are the illustrations of three columns and two columns of text giving information about the featured building.

The monuments featured in the game are Le Palais de la Bourse, l'Hôtel des Invalides, l'École des Beaux-Arts, l'Observatoire, Notre Dame de Lorette, La Porte Saint-Martin, l'Arc de Triomphe de l'Étoile, la Porte Saint-Denis, la Fontaine Richelieu, l'Embarcadère des Chemins

de fer de Versailles, l'Église de la Madeleine, le Panthéon, le Pont du Carrousel, la Place de la Concorde, la Colonne de Juillet, le Palais de Luxembourg, le Palais du Louvre, le Corps législatif, le Palais de Justice, Saint-Germain-l'Auxerrois, l'Hôtel-de-Ville, le Pont Neuf, la Colonne Vendôme and l'Ecole Militaire.

OCLC lists Columbia only.



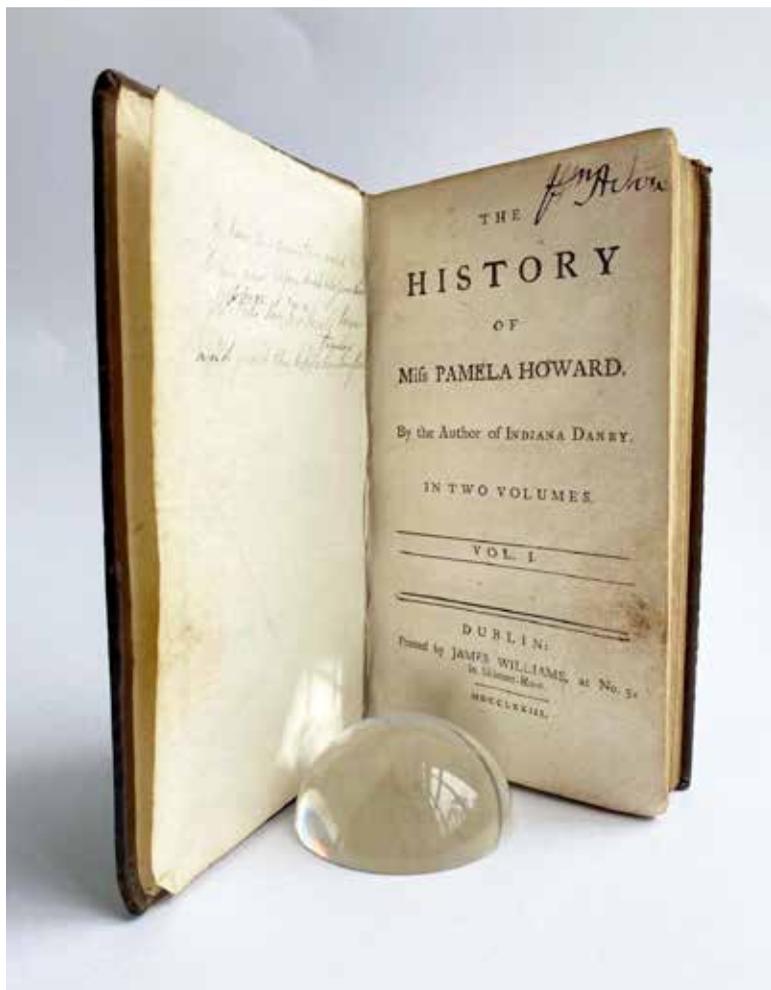
a female pen, a male editor, a female voice ...

3. [AUTHOR OF INDIANA DANBY.]

The History of Miss Pamela Howard; By the Author of Indiana Danby. Dublin, James Williams, 1773.

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 x 100 mm), pp. [ii], 117, [1], 132, bound without the title-page to the second volume (as issued?), marginal tear with loss to I 27-38 (C2-7), not near text, tear across text on I 103-4 (F4), with no loss; another corner tear on I, 108-9 (F6), largely marginal but with loss of part of the page number, tear to II, p. 31 (C4), through text with no loss, numerous corners thumbed, text a little browned throughout with scattered stains, in contemporary plain calf, front and rear gutters cracking with possible loss of the first half title, but binding sound, endleaves present, with the ownership inscription 'Wm Acton' on the title-page and four lines of verse in pencil, altered in ink, on the front endpaper, with the nineteenth century heraldic bookplate of William and Caroline Acton.* **\$1,680**

A scarce epistolary novel first published under a London imprint, by Thomas Lowndes, earlier the same year. This novel has a slightly unusual format, in that the letters are prefaced by an introductory 'Chapter I', narrated in the third person with reported speech, and a brief layered conclusion where the final letter switches, mid-paragraph and separated by merely a dash, into the third person, as the *female* epistolary voice of Mrs Parker lays down the letters and speaks directly to her fictional audience, followed by a brief final paragraph by the 'Editor', bidding *his* readers farewell and and hoping that they avoid such misfortunes as befell Pamela Howard. 'Comedy and Tragedy have here joined to furnish an entertainment with which the Ladies in particular will be pleased; and even the Gentlemen (the sentimental Gentlemen, we mean) may make tolerable shift to while away a vacant hour on the perusal of a story, pregnant with that



*I have been thinking much
of late how much I have
to be thankful for
and how much I have
to be thankful for*

THE *History*
HISTORY
OF
MISS PAMELA HOWARD.
By the Author of INDIANA DANEY.
IN TWO VOLUMES
VOL. I
DUBLIN:
Printed by JAMES WILLIAMS, at No. 5,
in St. James's-Row.
MDCCLXXIII.

kind of horrible distress which humanity will think too much. - It is not a finished piece; but there are touches in it which prove the writer possessed of abilities for this kind of writing. It seems to be the product of a female pen. This branch of the literary trade appears, now, to be almost entirely engrossed by the ladies' (*Monthly Review*, 48:154, February 1773).

This copy has been bound without a title-page to the second volume, but there is no evidence of its having been removed and a second title-page may not have been printed. The ESTC record for this Dublin printing notes that the British Library, Princeton and Harvard copies 'all have no tp for vol. 2 - possibly as issued?'. The British Library copy, without a second title-page, has been reproduced for Gale, Eighteenth Century Collections Online. The only other copy listed in ESTC is that at Trinity College, Dublin, which collates as ours, also with no second title-page.

ESTC t126295 at BL, Trinity College, Harvard and Princeton; OCLC adds Illinois .
See Garside, Raven & Schöwerling 1773:9.

4. BAGE, Robert (1728-1801). CHENON, Leonhard Johan (1732-1808), translator.

Berget Henneth: Dygdens och Wänskapens Fristad. En Engelsk Roman, i Brev författad. Översatt af Leonh. Joh. Chenon. Förra Delen. Nypöping, Joh. P. Hammarin, 1796.

FIRST EDITION IN SWEDISH. *Two volumes, 12mo (155 × 90 mm), pp. 204, [1]; 232, upper margin of title-page cut away to remove a signature (traces remaining), faint dampstaining across first few leaves, some browning and spotting throughout, in contemporary stiff blue paper wrappers, worn and dust-soiled, head and foot of spine chipped, with a contemporary ownership inscription on the title-page.* **\$1,650**

BERGET
HENNETH:

*Dygdens och
Wänskapens Fristad.*

—
En Engelsk Roman, i Brev författad.

—
Översatt

af

LEONH. JOH. CHENON.

Amaltheus



A scarce Swedish translation of Robert Bage's first novel, *Mount Henneth*, first published by Lowndes in 1782. Mostly remembered today for his best-selling *Hermesprong*, Bage was a successful paper-manufacturer from Staffordshire. He also went into partnership with Erasmus Darwin in an ironworks and slitting mill at Wychnor, but this business was to fail in 1782 on the bankruptcy of one of the other partners. It is thought that perhaps this loss of income was one of the factors that encouraged him to start writing novels. A Quaker by birth and a radical by politics, Bage combined good business with a belief in excellent welfare for his employees. He was also known for his ideas regarding animal welfare, religious tolerance and the education of the poor. He served as a trustee for Reverend Hill's local charity dedicated to providing schooling for the poor children of Elford village, was a member of the Derby Philosophical Society and in later life studied mathematics under the astronomer Thomas Hanson.

Well-received on publication, Samuel Badcock praised *Mount Henneth's* 'superior merit' and recommended it with conviction: 'for we do not remember that we have, for many years, had the satisfaction of reviewing a work of this kind, that abounds with more lively strokes of wit, or sallies of fancy; with more judicious reflections, or pleasing and interesting characters. Its sentiments are liberal and manly, the tendency of it is perfectly moral; for the whole design is to infuse into the heart, by the most engaging examples, the principles of honour and truth, social love, and general benevolence' (Monthly Review, 66, February 1782, pp. 129-30).

As Bage's first publication, it is not surprising that this is one of the scarcer of his novels. A German translation was published as *Henneth Castle*, Leipzig 1783, but there appears to have been no French translation.

See Garside, Raven & Schöweling 1782:12 (this edition not listed); not in Rochedieu.
OCLC lists BL and the Swedish Royal Library only.

5. BECKFORD, William (1759-1844).

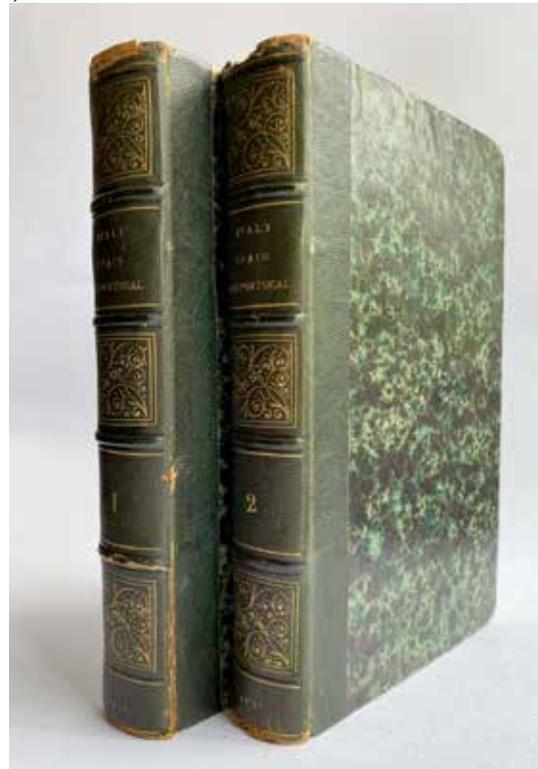
Italy, with Sketches of Spain and Portugal. London, Richard Bentley, 1834.

FIRST EDITION. *Two volumes, 8vo (210 x 130 mm), pp. [iv], xvi, 371; xv, [i], 381, [1], both volumes a little sprung in places, gathering B in Vol. I loose, cracking at gathering E in Vol. II, some foxing in text, in contemporary or slightly later quarter green calf over green marbled boards, spines gilt.* **\$560**

First edition of Beckford's wonderful letters from the Continent, written 'in the bloom and heyday of youthful spirits and youthful confidence' (Advertisement). The first volume focuses on his two visits to Italy, in a total of 31 letters, but it also contains thoughts on visits to Germany and the Low Countries, as well as to the French Alps, including a brief description of the Carthusian monastery la Grande Chartreuse. The second volume has 34 letters about Portugal and 18 letters about Spain.

'Had it been published as intended in 1783, instead of as late as 1834 in a revised version under the title *Italy, with Sketches of Spain and Portugal*, it would have been hailed as an ice-breaker, preparing the way for the nineteenth century's stylistic eclecticism' (Timothy Mowl, *William Beckford, Composing for Mozart*, 1998, p. 92).

Chapman, *Bibliography of William Beckford*, p. 65.



6. [BIBLE].

Le Nouveau Testament De Nostre Seigneur Jesus-Christ; Avec l'approbation des Docteurs de la faculte de Theologie de Paris, & de Louvain. Enrichy de Figures. Troyes, Oudot, 1635.

Small 8vo (115 x 90 mm), pp. [xcii], 971, [37], numerous part-page woodcut illustrations throughout the text, lightly browned throughout, in contemporary vellum covered with later marbled paper and cloth backing: a workaday and rather ugly solution, but sound, with early manuscript notes on the front endpaper and the ownership inscription of John Wasley on the rear endpaper. **\$2,100**

A very scarce edition of the Louvain version of the Bible printed in Troyes by Nicolas Oudot, the younger of the two founder brothers of the dynasty of printers in Troyes. It is a small format printing, consequently a fairly chunky book, which is illustrated throughout with charming woodcut illustrations. The BN has a later edition published by Nicolas Oudot, Troyes 1678, which is also the Louvain version, edited by François Véron and revised by Antoine Girodon (Chambers 1453).

While this copy has suffered rather rough and ready solutions to maintaining its integrity - no easy matter considering its considerable girth - it remains an appealing object, if not one in original condition. Internally, it is fairly clean and the woodcut illustrations are charming.

Not in OCLC, CCFr or KVK.





COCK.

7. [BIRDS & CAUTIONARY TALES.]

Juvenile Miscellany, including some Natural History, for the Use of Children. Ornamented with Eighteen Engravings. Philadelphia, Jacob Johnson, 1808.

SECOND AMERICAN EDITION. *32mo (108 × 68 mm), pp. [72], including 18 engraved pages, with engraved text and part-page illustrations of children, birds and animals, text fairly heavily (but evenly) browned throughout, a few small marks, text block very slightly sprung, wanting the front endpaper, in contemporary blue-grey marbled boards.* **\$910**

A delightful little children's book focussing on birds, with additional material in the form of dialogues, cautionary tales, aphorisms, poetry and advice. First published by Johnson in 1803, this little volume includes 18 engraved pages, where engraved text is added to a part-page engraved illustration. Twelve of the engravings and accompanying poems feature birds, either singly or in pairs and in one case, the partridge, an action shot with a pointer, where the partridge's days are numbered.

Each of the birds illustrated is also represented in a textual section in the letterpress part of the book, where information is given about each bird, its genus, habitat, varieties, distinguishing features, diet, history and uses. In some cases, different species of each kind of bird are described, such as with doves, hawks and the owl, where four kinds of owls are included. The birds depicted include a partridge (depicted with a pointer), blackbird, turtle dove, hawk, owl, duck, peacock and wren (in a single engraving), cock, robin, cuckoo, magpie and chaffinch.

Of the six engravings which do not feature birds, one of them, 'Charity', depicts a young girl giving to a poor family, while another gives more natural history, depicting 'Wolf and Lamb', accompanied by a text section on the wolf.



DANGER.

The saddled horse does gay appear,
With boys alas! who know no fear,
One tries you see with simple pride,
To lift the other up to ride,
Nor thinks what danger may betray,
Suppose the steed should run away.

The remaining four engravings are all in the manner of cautionary tales, with pictures depicting childhood accidents and accompanying text explaining the dangers. These four engravings fall into two kinds, with 'The Rocking Horse' and 'Sliding & Skating' showing actual accidents, where the more explicitly titled 'Danger' shows one boy simply helping another to mount a horse, where the cautionary advice is found in the text below:

'The saddled horse does gay appear,
With boys, alas! who know no fear,
One tries you see with simple pride,
To lift the other up to ride.
Nor thinks what danger may betray,
Suppose the steed should run away?'

The final engraving is more emblematic in style, depicting a young man and a young lady engaged in the childhood pursuit of skipping:

'How happy passes many a day,
In artless inoffensive play,
Yet while in infancy's gay round,
So blyth & nimble you are found,
Shun every thing which tends to strife,
And you with ease may skip through life?'

'Children naturally love truth, and when they read a story, enquire whether it is true? If they find it true, they are pleased with it; if not they value it but little; and it soon becomes insipid. Admitting this sentiment as sound doctrine, the editor of the present little volume has been careful to select such matter for his young friends, as cannot fail to interest them, and at the same time, leave on their minds some useful impression' (Introductory text, p. [3]).

Welch, *American Children's Books*, 707.2; not in Osborne or Cotsen Catalogue.

OCLC lists the Library of Congress copy only.



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

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

FIRST EDITION. 8vo (208 × 135 mm), pp. [ii], [viii], 137, [1], lacking the final blank as usual, including engraved title with carved marble stone surrounded by garlands and an urn, small engraved head- and tailpieces, lower edges uncut, light ink marks to H7-8 and G5-6, occasional very slight marginal spotting, K1 unobtrusively strengthened at gutter, bound in contemporary block-stamped plain paper boards with olive-green zig-zag pattern, stitched as issued, a bit faded (old water stain) towards foot of spine, extremities a little worn. **\$1,200**

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

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

Brooks 40; Cicognara 1343. Not in De Lama.



9. [CAMBRIDGE.]

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

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

\$1,000

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

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

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

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



convents, the Old Pretender and the galleys

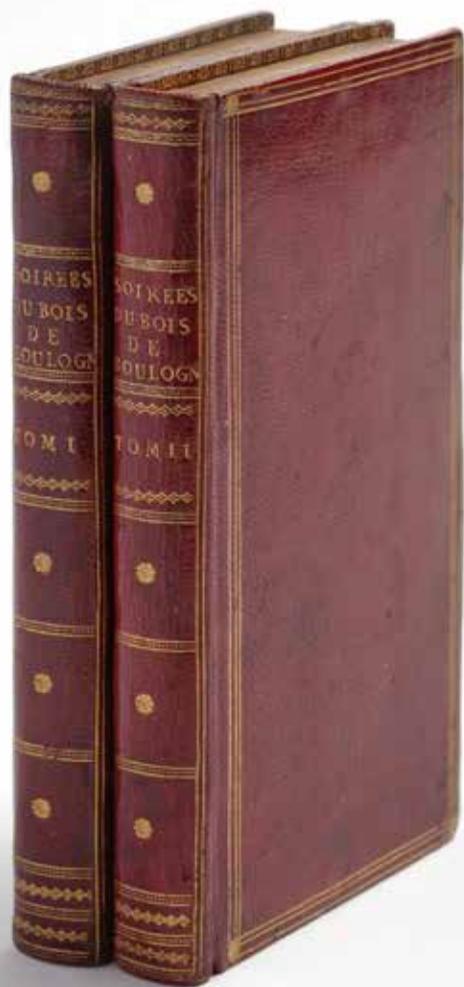
10. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Lévis, comte de (1692-1765).

Soirées du Bois de Boulogne, ou Nouvelles Françaises et Angloises. Par M. le Comte de ****.
I. [-II.] Partie. 1754.

SECOND EDITION. *Two volumes, 12mo, (138 x 68 mm), pp. xii, 265; iv, 280, text fairly browned in part, in contemporary red morocco, covers with triple filet gilt, flat spines ruled in compartments with sunburst tool in each compartment, lettered and numbered in gilt, marbled endpapers, gilt edges, gilt dentelles, with an unidentified red heraldic booklabel stamped in gilt, heraldic bookplate of Baron James de Rothschild in each volume.* **\$3,800**

A lovely copy of this scarce novel by the Comte de Caylus, first published in 1742. An aristocratic dilettante, Caylus was a popular novelist and writer of short stories or *contes badines* - ranging from fairy tales to sentimental intrigue and oriental fables - which are always witty and usually slightly disreputable. Alongside this reflection of his place in the gayest circles of Paris society, Caylus was also a great collector of art and antiquities, a scholar and connoisseur, painter, etcher and patron of contemporary artists. His major work of scholarship, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, is increasingly recognised for its significant importance in the development of modern archaeology.

Soirées du Bois de Boulogne is a loosely entwined collection of six short stories, or 'soirées', set in an apartment near the Bois de Boulogne where the hero, the comte de Trémaillé, has been sent to recover his health after an injury sustained at the Battle of Clausen. After happily spending a week there taking the air in the park and content with his books for company, early one morning he is surprised to see a carriage arriving at his door, with several ladies and a large entourage.



NOIRRES
DU BOIS
DE
BOULOGNE

TOME I

NOIRRES
DU BOIS
DE
BOULOGNE

TOME II

Discussing their recent histories and swapping stories of unhappy liaisons, his companions, who include English visitors as well as French compatriots, decide to narrate to one another the stories of their lives. The names have of course, as the dedication makes clear, been changed. The first story, which has for title 'Histoire du Commandeur Hautpré', begins with a summary of all the romantic novels he had been reading which had determined him to find his Angélique or his Clorinde. The second story is told by the young Englishwoman, Madame de Rockfields, who, after complaining about being forced to entertain them in a foreign language, insists that her story will have nothing about convents in it. 'In France', she says, 'it is always about convents'. The Marquis de Montgeüil follows, and tells the audience of his going into Spain, 'la Patrie du Roman', narrating the 'Histoire de l'Abbé de Longuerive'.

The second volume begins with the fourth soirée, 'Histoire du Comte de Prémaillé' which tells of his love for the beautiful Constance and of her being sent to a convent. The fifth story gives the 'Histoire du Comte de Crémailles', including the correspondence between the unhappy fugitive, Mlle de Vauxfleurs, and an Abbess (more convents ...). The final story is another English one, 'Histoire de Mylord Wynghton', a tragic tale which hurtles from the birth of the French court of the exiled James II and the birth of his son, the Old Pretender, to the political turbulence of the hero's homeland - 'L'Angleterre le pays du monde le plus fertile en Mécontens' - where the hero and Dorothy fall in love but through a series of disasters and misunderstandings, mistaken identities, unforgiving parents, spells in Newgate and galleys bound for America, Dorothy takes her own life and dies in her lover's arms in the final 'sanglante Catastrophe'.

OCLC lists BN, BL, Leeds, Danish Royal Library, Augsburg, Goettingen, Koninklijke Bibliotheek, Sainte Genevieve; for the 1742 edition, OCLC adds Princeton and Ottawa.

Cioranescu 16256; Jones p. 78; Gay III, 1123.



11. 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. **\$480**

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).

andum in die &
erent inter lu-
s. Cum cogno-
id esse bonum,

erisset ex nocte
artus,

ut ambularet ex
habens animas
si-

مُتَخَرِّجُ الْأَرْضِ 24
بِهَائِمِ *
فَلَمَّا
الْأَرْضِ *
مُتَخَرِّجُ الْأَرْضِ

قصه

* Arab. قبالة idem
xicographis con-
Kil-

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

12. CLODIUS, Johannes Christian (1676-1745).

Theoria & Praxis Linguae Arabicae, h.e. Grammatica Arabica. Leipzig, J. Grossius, 1729.

FIRST EDITION THUS. 4to (210 x 160 mm), pp. 46, 6-230, [10], light toning throughout, sometimes fairly browned, edges a bit dusty, small worm trail to lower blank margin of first few leaves, bound in contemporary vellum, spine lettered in ink, a little soiled, with small loss to spine, foot of spine chipped, with a couple of early annotations, pencil annotations on front endpaper and some in text, with the ownership inscription of Walter Fisher on the title-page. **\$750**

The first edition of this important Arabic grammar by Johannes Christian Clodius, professor of Arabic at Leipzig. It is an enlarged version of his *Compendium grammaticae arabicae*, 1722, of which it features the first four elements: the basics of the language (with technical terms), three dialogues in the Arabic language of his time, two chapters of Genesis translated into Arabic by R. Saadia, and a discussion of the use of Arabic in theological exegesis. The fifth - a study of the book of Job - was added by the Arabist Johann Abraham Kromayer.

OCLC lists a handful of copies in Continental Europe and BL, Bodleian, Cambridge, SOAS, Harvard and Chicago. Schnurrer 95.

Renouard's extra-illustrated copy

13. COURTILZ DE SANDRAS, Gatien (1644-1712).

Remarques sur le gouvernement du royaume durant les regnes de Henry IV, surnommé le Grand, de Louys XIII, surnommé le Juste et de Louys XIV, surnommé Dieu-donné, le Grand et l'Invincible. Paris, Pierre de Marteau, 1688.

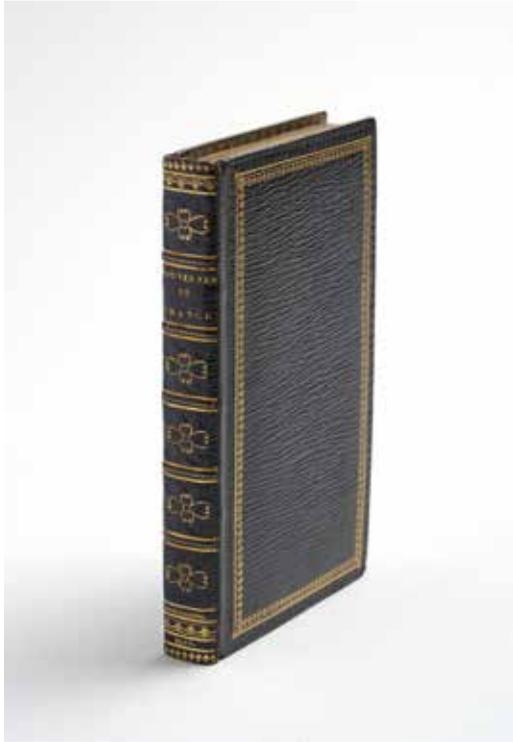
FIRST EDITION. 12mo (136 × 78 mm), pp. 197, [3] table, extra-illustrated with 12 early eighteenth century engraved portraits, with tissue-guards, title-page and last leaves considerably browned, the final leaf restored at the gutter, corners of title and one small marginal tear repaired, several other smallish old paper repairs, tear to corner of A2 (possibly original paper fault), in nineteenth century blue straight-grained morocco by Simier, covers with a roll-tool border in blind and gilt, spine tooled in compartments in blind and gilt, with gilt rules and lettering, the lower section dated and lettered 'Relié par Simier', board edges and dentelles gilt, extra vellum flyleaves, pink silk marker, marbled endpapers, gilt edges, with the later booklabel of Robert J. Hayhurst and the pencilled inscription 'From the library of A.A. Renouard, extra illustrated'. **\$1,600**

A fabulous copy of this scarce account of seventeenth-century French politics, extra-illustrated by Renouard and bound by Simier. Listed by Renouard under 'Histoire', the anonymous text is by Gatien Courtilz de Sandras, the popular novelist most remembered for his memoirs of d'Artagnan and his tales of adventure and derring-do under the administrations of Richelieu and Mazarin.

Antoine-August Renouard (1765-1853) was an industrialist and political activist who turned his attention to bibliography and bookselling after the Thermidore coup of 1794. An avid collector and bibliographer of Aldine and Estienne editions, Renouard swiftly gained a reputation for collecting fine books, both illustrated and handsomely bound. The present example, extra-

illustrated and in a fine signed binding, is an excellent example of Renouard's taste. Internally the work is a little browned and has seen some restoration but the twelve additional portraits are in good condition and the binding fresh.

Renouard, *Catalogue de la bibliothèque d'un amateur*, IV, p. 152.





14. [DEVOTIONAL WORK.] SALZBURG UNIVERSITY.

Exempla Christianae Fortitudinis; e sinceris SS. martyrum actis collecta, et continuata ab alma congregatione majori Benedictino-Salisburgensi. sodalibus in strenam data. Salzburg, Johann Joseph Mayr, 1768.

Small 8vo (148 x 85 mm), pp. [xiv], [xxiv], 179, [1], [27], with 12 part-page engravings in the text and several head-and tail-pieces, in contemporary red gilt floral wrappers, spine faded and dusty, edges gilt. **\$1,800**

A delightful devotional work produced for the Marian confraternity at Salzburg University, the Congregation of the Assumption of the Blessed Virgin. Arranged to provide devotional guidance throughout the year, the first part of the work contains a hagiography of a dozen saints, arranged according to their feast days, with one chosen for each month of the year. Engraved on the recto of these leaves is a narrative portrait of the saint set within an oval cartouche surrounded by scenes from his or her life, labelled with the saint's name and accompanied in some cases with small bits of text for extra clarification. On the verso of each of these leaves is a short biography of the featured saint.

Several editions of this work exist for different congregations and while the text is similar, the saints tend to vary. In this edition, where the roll of saints include some lesser known ones, the 12 featured saints are St. Aldegundis, SS. Germanus & Randoaldus, St. Aldemarius, St. Wicterpus, SS. Paul, St. Bardo, St. Tatwinus, St. Canoaldus, St. Edith, St. Desiderius, St. Portianus and St. Jodocus. Set out according to the calendar year rather than the liturgical year, the work is described on the title as a 'strena' or 'New Year's gift'. Similar works also appeared under different titles, such as *Orationes Partheniae* and *Officia sodalis Mariani*, but with the same basic content. Given how many are likely to have been produced, it is surprising that individual editions such as the present have survived in such small numbers.



Following the main text is a table of contents and various lists of the members of the confraternity. These begin with the most senior appointments but also include a list of all new student members who have joined in 1766 and 1767, listed according to their discipline. The final list gives the names of all those community members deceased from 1764 to 1767.

OCLC lists only the Amberg copy which is incomplete; KVK locates a single copy at Freising.

the dandy's portfolio

15. DIERES (fl. 1769-1795), avocat à Rouen.

Les Trois Ages de l'Amour, ou le porte-feuille d'un petit-maitre. Paphos, ie Paris, Gaspard Menippe, 1769.

FIRST EDITION? 8vo (185 x 110 mm), pp. [xxxvii], [37]-169, [1], [9] table of contents and errata, uncut throughout with some browning and dampstaining in text, in the original drab boards, rather scuffed and worn at extremities, paper label missing, evidence of shelf mark label at foot of spine also missing, wanting the free endpapers, small unidentified stamped monogram on A2. **\$1,650**

A scarce epistolary novel which examines the types and nature of love through a selection of episodes narrated by an abundance of characters. Attributed to an obscure lawyer from Rouen, this is erotic fiction presented as scientific abstract, with titles, divisions and subdivisions suggesting a philosophy of love in an attempt to ennoble this loosely connected collection of licentious stories. As the title suggests, the work is divided into three parts, for the 'three ages' of love: when love is young, when it enters middle age and finally when it reaches decrepitude:

LESTROIS AGES
DE L'AMOUR,
OU
LE PORTE-FEUILLE
D'UN
PETIT-MAÎTRE.

Voluptas, ut torrent, omnia subvertit.
Joseph.



A PAPHOS,
Chez GASPARD MENIPPE, rue du Furet,
à l'Olivet.

M. DCC. LXIX.

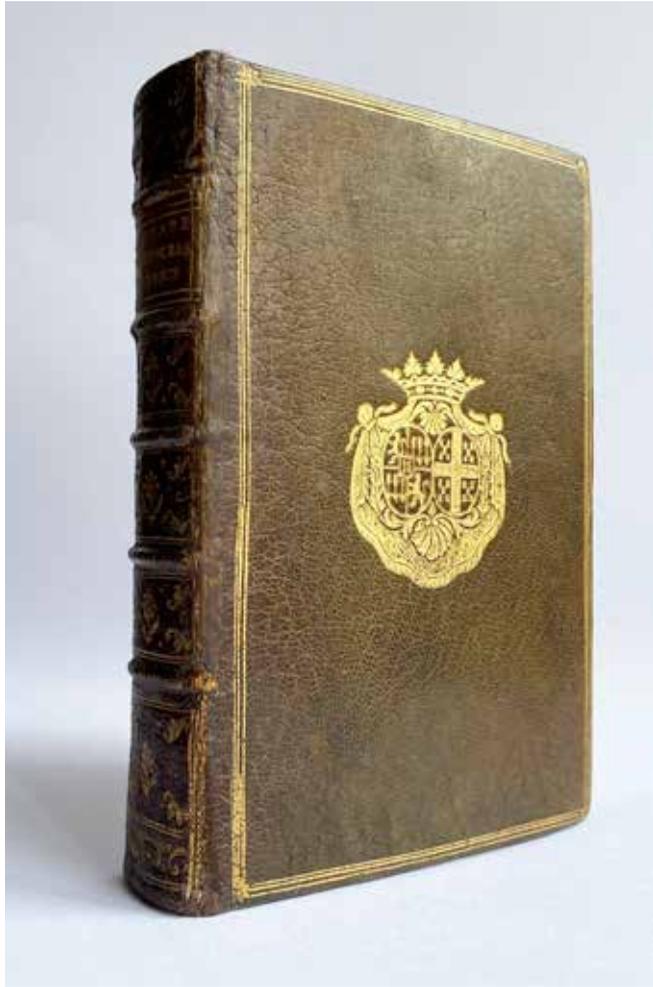
‘le tems où l’Amour se déclare; celui de son progrès; celui de son déclin’ (Avertissement, p. 49). After a wide-ranging preface, the introductory material begins with ‘Naissance de ce Porte-Feuille’ (pp. xiii-xxxi), signed by Le Milord Sédrei, and ‘Dessein de cet Ouvrage’, which is presented in two parts, ‘Définition de l’Amour; distinction de deux Amours, & déclaration d’Amour de chacun des deux sexes’ and ‘Division générale ou les trois âges de l’Amour’. The introduction concludes with Letter VI, M. Méabbe à M. Ozime, under the subtitle ‘Le Temple de l’Amour. Songe’, where the author of the letter is awoken from his dream by a kiss from his his mistress Rosette. The first part, ‘L’Amour dans son enfance’, begins with an illustration of the phrase ‘Les influences de l’Amour sur un coeur’, in a letter from M. d’Ormeville to a friend, in which he describes his sixteen year old lover, the daughter of a famous actress.

There appear to have been two distinct editions published by Gaspard Menippe in 1769 under the same imprint. MMF and Gay both cite an edition with pp. xxxvi, 107 and have no mention of this edition, while OCLC locates four copies of this edition and none of the other. On the traditional assumption that the longer pagination should have priority - given the ease of resetting from text rather than manuscript - that would suggest this to be the first printing. The work was later expanded by M. de Jouy and published as a continuation of his *Galerie des femmes*, Amsterdam [Paris], 1802.

Gay is fairly damning of this work: ‘Scènes à tiroir. Série de lettres écrit par des personnages à noms bizarres. Livre mal fait’. The names are a little bizarre, but the text is none the worse for being peopled with lovers called ‘Mademoiselle Xiphaa’, ‘ma chère Yxi’, M. de Walfonze, Fanaol and Amévine, Vimarak, Paswau and Ravoul. The latter’s exploits include scaling the walls of a convent and obtaining the keys to the dormitory, in the true tradition of *Clerico-Galante* fiction.

OCLC lists Bodleian, Linkoping, Dresden and Penn State (citing this edition, that cited by MMF and Gay not in OCLC).

Cioranescu 24962; see MMF 69.32; Gay III, 1268 (both citing an edition of pp. xxxvi, 107).



the Duchesse de Gramont's copy

16. DU BAIL, Louis Moreau, sieur (fl. 1600-1646).

L'Olympe, ou la Princesse Inconnue, par le S. du Bail. Paris, Pierre Rocolet, 1635.

FIRST EDITION. *8vo (160 x 100 mm), pp. [viii], 602 (ie, 604, pp. 334-335 repeated), [3], collating a4, A-PP8, title page engraved by Leon Gaultier, paper a little browned throughout, with some ink staining and light wear, in a contemporary armorial binding of olive morocco, triple filet border to both covers around central arms, gilt, the spine gilt in compartments, second compartment lettered in gilt, marbled endpapers, gilt edges, pink silk marker, with the early ownership inscription 'Ex Bibliotheca D. Crozat' and the arms of the duchesse de Gramont gilt on both covers.*

\$6,300

A scarce classically-inspired 'roman galant' by the Poitiers-born soldier and novelist, Louis Moreau du Bail, and an early example of the genre. Du Bail's prolific output, though not didactic, was intended as an inspirational and moral celebration of romantic love. About half of his thirteen known novels, including the present, have a classical inspiration, and many of these are notable for their strong heroines. In this novel, the heroine is modelled on the fictitious illegitimate daughter of King Henry III of France and tells the story of her two marriages, the betrayal by her second husband and her subsequent ruin, captivity and escape from execution. Not much is known about Du Bail, except that he was a soldier and a novelist: 'Un écuyer poitevin de confession catholique, né certainement avant 1600, qui connut la vie militaire et a captivité: telles sont les maigres indications que nous pouvons ramasser' (Alain Niderst). This is the sixth of his known thirteen novels, which were published between 1622 and 1646. '[Son] inspiration est toujours élevée. Il veut porter le lecteur au repentir, à la pénitence, à la retraite' (Joseph Salvat in *Dictionnaire des Lettres Françaises, XVII Siècle*, 401).



This is a stunning copy from the libraries of the marquis de Tugny and, later, the duchesse de Gramont, bibliophile and patron of the arts whose library of some 3,000 volumes was dispersed during the French Revolution after she was guillotined. 'En dehors d'éminentes qualités qui appartiennent à l'histoire, son goût pour les choses de l'art et le soin éclairé qu'elle apporta dans la composition de sa belle bibliothèque, la désignent encore à l'attention des curieux et des lettrés ... Les livres de la ducesse de Gramont sont reliés simplement, mais avec une certaine élégance. Le soin avec lequel a été exécuté le corps d'ouvrage justifie l'empressement dont ils sont l'objet de la part des bilbliophiles et les prix quelquefois élevés qu'ils obtiennent' (Ernest Quentin-Bauchart).

Provenance: 1. Joseph-Antoine Crozat, marquis de Tugny (1696-1751), this work no. 2426 in his catalogue and bearing his inscription, 'Ex Bibliotheca D. Crozat', on the verso of the title.
2. Béatrix de Choiseul-Stainville, duchesse de Gramont (1730-1794), with her arms on the binding.

Gioranescu XVII, 26333; Gay III, p. 564; Williams, *Bibliography of the Seventeenth Century Novel in France*, New York 1931, p. 161; Quentin-Bauchart, *Les Femmes Bibliophiles*, II, 105-122, no. 40 (this copy); Catalogue des livres de Monsieur le Président Crozat de Tugny, Thiboust, 1751, no. 2426.
OCLC lists copies at BN, Mazarine, Lyon and Princeton only.

17. ENTICK, John (1703?-1773).

Entick's New Spelling Dictionary, teaching to Write and Pronounce the English Tongue with Ease and Propriety: In which each Word is accented according to its just and natural Pronunciation; the part of Speech is properly distinguished, and the various Significations are ranged in one line; With a list of Proper Names of Men and Women. The whole Compiled



and digested in a Manner entirely new, to make it a Complete Pocket Companion for those who read Milton, Pope, Addison, Shakespeare, Tillotson, and Locke, or other English authors of Repute in Prose or Verse: and in Particular to assist young People, Artificers, Tradesmen and Foreigners, desirous of understanding what they speak, read and write. To which is prefixed, A Grammatical Introduction to the English Tongue. A new edition. Revised, Corrected, and Enlarged throughout. To which is now added, A Catalogue of words of similar Sounds, but of different Spellings and Significations. By William Crakelt, M.A. Rector of Nursted and Ifield in Kent. London, Charles Dilly, 1787.

NEW EDITION. 12mo (120 × 120 mm), pp [xxxvii], 492, much used, with consequent creasing and dog-eared edges, S4 cut close with loss of page number, sewn in the original boards, heavily worn and binding sprung, with some gatherings loose, wanting the leather cover, spine no longer present but for a few scraps of leather, three of four cords holding. **\$600**

A scarce edition of this popular pocket dictionary in unusual square format. The preliminary leaves contain an advertisement, dated May 27th 1787, a short preface, 'A Grammatical Introduction to the English Tongue' and finally 'A Table of Words that are alike, or nearly alike, in Sound, but different in Spelling and Signification'. The interesting appendices include 'the most usual Christian Names of Men and Women', which makes an amusing comparison with the primary school roll call of today, 'A Succinct Account of the Heathen Gods and Goddesses, Heroes and Heroines, &c. deduced from the best Authorities' and a list of all the cities, boroughs, market towns and villages in England and Wales, which confirms that Salisbury's market days have remained unchanged.

Happily unrestored, this is a sublimely tatty copy, that leaves little of its manufacture to the imagination.

ESTC t147159 lists copies at BL, Manchester, Indiana State University, Séminaire de Nicolet and Yale.

18. EPINAY, Louise-Florence-Pétronille Tardieu d'Esclavelle, dame de La Live, marquise d' (1726-1783).

DIDEROT, Denis (1713-1784), co-author?

The Conversations of Emily. Abridged from the French. London, Darton, Harvey & Darton, 1815.

16mo (135 x 85 mm), engraved frontispiece and pp. iv, 270, [2] advertisements, a little browned in places, with offset on the title and heavier browning on the preliminary leaves, in contemporary quarter green roan over marbled boards, flat spine ruled and lettered in gilt, front joint restored, binding a little worn at extremities, with the early ownership inscription of Mary Wallers. **\$840**

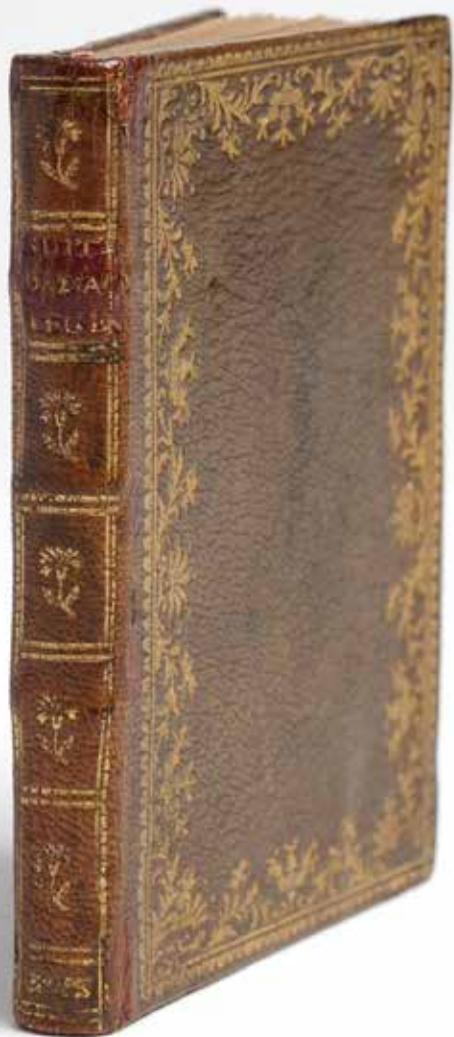
An important educational text written in the form of dialogues between a mother and her daughter. Encouraged to publish this work by her close friend Rousseau - who had stayed with her at Montmorency while working on his *Contrat Social* and *La Nouvelle Héloïse* - and encouraged (or possibly co-written) by Diderot, it was hailed as a work of great importance and became an overnight best-seller. The French Academy awarded it the annual prize for 'the most beneficial work to humanity', while the Empress of Russia, on reading the work, 'immediately appointed Emily one of her Ladies of Honour, and settled on the mother a handsome pension, with the reversion of it to the daughter' (see Preface to the 1787 edition).

The work was first published in Leipzig with the text in German, with the French text appearing later in the same year. This English translation, by Lewis Lyons, was based on the Paris edition of 1784 and was first published in a two volume edition by John Marshall in 1787. The present edition is an abridged version of that translation.

‘Many liberties have been taken in rendering it into English, in order to accommodate it more fully to the tastes and manners of our young readers; so that, although we presume that its essential parts are preserved, it is not pretended to offer it as a complete translation ... The preface informs us, that the first edition was the work of imagination, the second that of experience; or rather, the first was the other’s book, and the second the child’s. The child has furnished the materials, and has unconsciously taught her mother to avail herself of them. The gentleness and mildness of her daughter’s character, have proved the advantages of confidence, of innocent and good-humoured ridicule, of indirect and playful allusions, over dry precepts and severe reprimands’ (Advertisement, pp. iii-iv).

Darton G304; see Osborne, II, 706.





19. [EROTIC VERSE.]

Suite [sic] de la Legende Joyeuse. ‘Londres’, ie Paris?, Pyne, 1750.

FIRST EDITION. *16mo (110 x 75 mm), engraved frontispiece and pp. [106], title and text engraved throughout, calligraphic vignette on title, engraved head-piece above the first verse, tiny marginal wormholes throughout the text, in contemporary green goatskin, elaborate gilt foliate roll-tooled borders, spine gilt in compartments with red morocco label lettered in gilt, decorative floral endpapers in red, yellow and purple, head and foot of spine, and extremities of joints repaired, gilt edges, red silk marker, with Jacques Laget's pictorial bookplate.* **\$2,800**

A charming copy of this scarce collection of erotic epigrams, engraved throughout in a delicate script and accompanied by a handsome frontispiece. This is the first of two companion volumes to the original *La légende joyeuse*, first published in 1749, with *Seconde suite de la Légende Joyeuse* following in 1751. The epigrams are by several authors, including Jean-Baptiste Rousseau, Ferrand, Grécourt and Piron.

Gay says of the style of poetry: ‘Pour citer une de ces petites pièces nous sommes bien embarrassé, car elles sont généralement fort libres’. In keeping with this, it is worth noting that the imprint gives the publisher as ‘Pyne’, a double reference to the French slang for penis and the English publisher John Pine, whose 1733 Horace remained one of the most famous fully-engraved books of the time.

ESTC t135730, at BL, Bodleian, Paxton House and Gottingen.

Gay IV, 260-261.



20. [FABLES.] 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 × 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 × 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. **\$2,250**

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.



21. FALLE, Philip (1656-1742).

LE ROUGE, Georges-Louis (1712-1790), translator.

Histoire Détaillée Des Isles De Jersey Et Guernsey, Traduite De L'Anglois Par Mr. Le Rouge, Ingénieur Géographe du Roi & de S.A.S. M. le Comte de Clermont. Paris, la Veuve Delaguette & Duchesne, 1757.

FIRST EDITION IN FRENCH. *12mo (158 x 90 mm), pp. [ii], iv, [ii], 181, [3], including one whole page woodcut diagram and two part page woodcuts in text, two large folding maps (330 x 225 mm and 315 x 425 mm), two small wormholes at the head of the first three leaves, in contemporary mottled sheepskin, corners and headcaps chipped, smooth spine divided into six panels with gilt compartments, lettered in the second on a tan label, the others tooled with a flower, stars and sprigs, edges of the boards tooled with a gilt roll, plain endleaves, red edges, preserved in a recent quarter red goatskin box, spine lettered in gilt.* **\$2,000**

A delightful copy of this scarce French translation of Philip Falle's historical account of the Channel Islands, translated by Le Rouge, who also supplied the folding map of the islands and commends the map by Dumaresq as 'sans contredit la meilleur jusqu'à présent'. Born on Jersey, Falle's *An Account of the Isle of Jersey, the Greatest of those Islands that are now the only Remainder of the English Dominions in France*, London, John Newton, 1694, was the printed first account of the island. Falle also supplied the description of the Channel Islands for Bishop Gibson's 1722 translation of Camden's *Britannia*, and in 1734 he published an enlarged version of his history of Jersey.

OCLC lists four copies in continental Europe and Cambridge, Leeds, Dartmouth (UK), Bodleian, Harvard and Goucher.



22. FENN, Lady Eleanor (1743-1813).

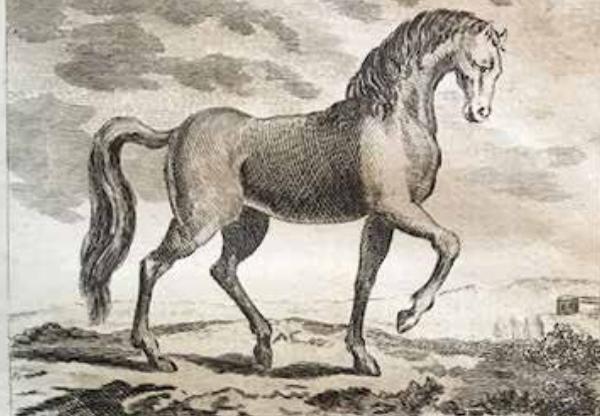
The Rational Dame; or, Hints towards supplying Prattle for Children. London, John Marshall, circa 1784-1786.

FIRST EDITION. 12mo (166 x 100 mm), engraved frontispiece and pp. [iv], xviii, 19-115, [1] errata, with nine further engraved plates in the text, closed tear to one plate, some browning in the text and some foxing, evidently a much loved copy, binding a little bit sprung, in contemporary unlettered sheep backed marbled boards, worn and rubbed at extremities, with the contemporary ownership inscription of Mary Ann Oates on the front endpaper (written up against the edge of the paper: Oat/es), large manuscript 'M' on the half-title (for Mary?) and 'Mrs Oates 1/2 0 d?' on errata leaf. **\$7,000**

'In making amusement the vehicle of instruction, consists the grand secret of early education' First edition of this delightful and beautifully illustrated natural history book for children. Presented in easy sections, starting with Animals, which are divided into Whole Hoofed, Cloven Hoofed and Digitated, also with Pinnated (seal) and Winged (bat), followed by Reptiles and Insects, which are divided into seven sections. An index is supplied after the text, which is accompanied by nine engraved plates depicting some ninety native mammals, reptiles and insects. The final plate includes an illustration of a book worm. In the Preface, Fenn sets out her philosophy of education, concluding that the 'Rational Dame' of the title should be 'a sensible, well-informed Mother'. The second part of the Preface contains 'Extracts from Superior writers, whose sentiments agree with those of the Compiler of this little volume'.

'To form the constitution, disposition, and habits of a child, constitutes the chief duty of a mother ... Perhaps nothing could more effectively tend to infuse benevolence than the teaching of little ones early to consider every part of animated nature as endued with feeling; as beings capable of enjoying pleasure, or suffering pain: than to lead them gently and insensibly

Horſe



Ox



to a knowledge how much we are indebted to the animal creation; so that to treat them with kindness is but justice and gratitude. We should inculcate incessantly that man is the lord, but ought not to be the tyrant of the world' (Preface).

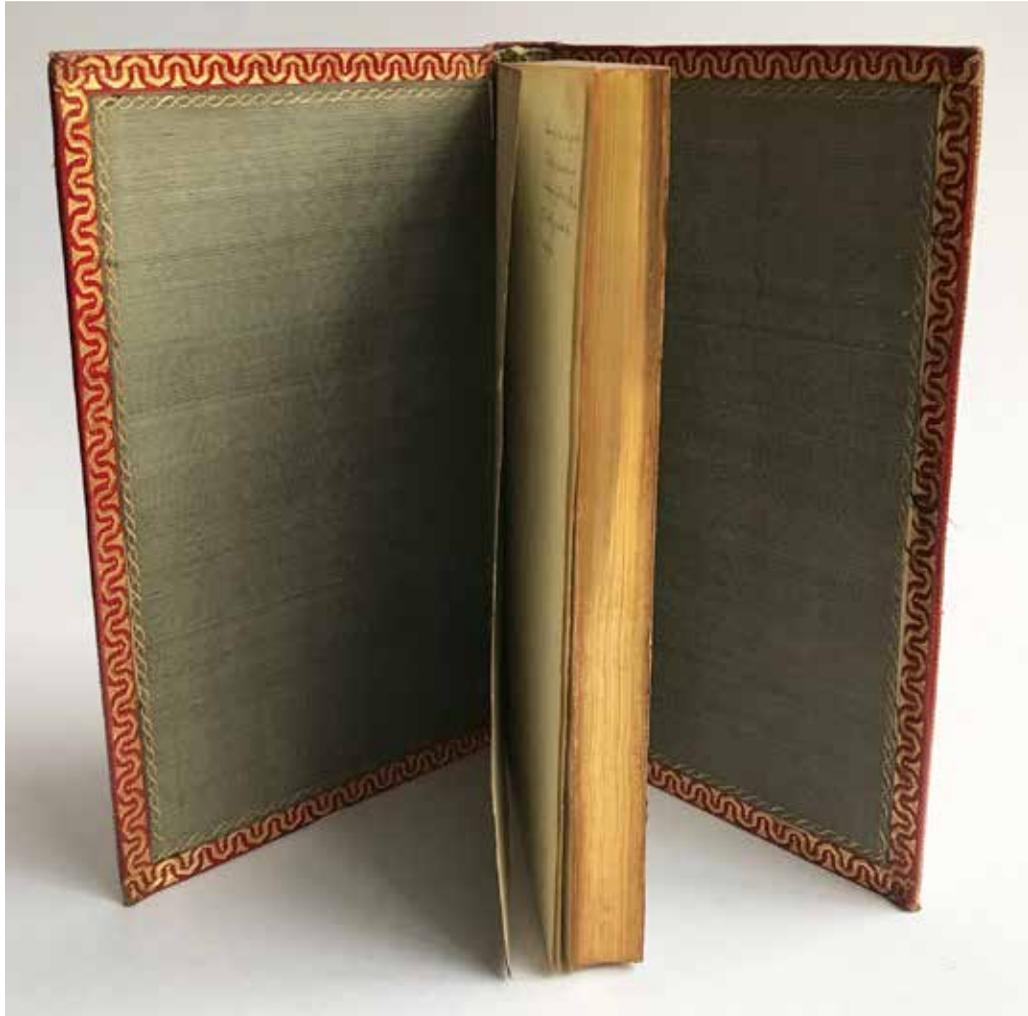
The frontispiece, which shows a mother taking her two children on a nature walk, is by Royce after Daniel Dodd. This was a very successful publication for John Marshall, who went on to publish a further five editions, all undated and all similarly scarce (ESTC t206781, t168244, t122971, n23617, with combined locations: BL, Bodleian, NLW, Birmingham, Yale, UCLA, Columbia, Lilly, Toronto, Penn and Virginia). A Dublin edition was also published, by T. Jackson, in 1795 (ESTC t168223, at Cambridge, NLI and Rylands).

ESTC t46303 lists BL, Bodleian, Birmingham, Indiana and UCLA.
Osborne I, p. 199 (second edition).

23. FLORIAN, Louis-Pierre Claris de (1755-1794).

Estelle, Roman Pastoral. Par M. de Florian, Capitaine de Dragons, et Gentilhomme de S.A.S. Monseigneur le Duc de Penthièvre, des Académies de Madrid, de Florence, de Lyon, de Nismes, d'Angers, &c ... Paris, l'Imprimerie de Monsieur, Debure, 1788.

THIRD EDITION; SAME YEAR AND IMPRINT AS FIRST EDITION. *8vo, (119 x 115mm), pp. [ü], 235, [1], library stamp on the title page but otherwise an excellent copy, sumptuously bound in contemporary or slightly later red morocco, floral border within rules to both covers, flat spine simply gilt in compartments with black morocco label lettered in gilt, silk endpapers, gilt dentelles, binding probably contemporary with the presentation inscription on the front free endpaper 'à Père Charvin aîné, de Lyon ... 1815'.* **\$600**



A charming copy of one of the most important pastoral novels in French literature, including Florian's introductory essay on the pastoral form. Inspired by *Daphnis and Chloe* and set at the end of the fifteenth century, the novel tells of the love of the shepherd Némorin for the beautiful Estelle. She returns his love but out of duty and gratitude is obliged to marry another shepherd, Méril, after he rescues her father. Némorin despairs but is saved by Méril's heroic sacrifice of his own life in battle, a sacrifice made so that the lovers might be united. Estelle is thought to be a rather magnificent heroine, of whom the elderly Buffon remarked: 'la douce, l'aimable, l'intéressante Estelle a suspendu mes maux'.

'Dans les pastorales comme dans les arlequinades de Florian, toujours le ciel est bleu, l'amour loyal, les femmes chastes; la vertu, qui est spontanée et facile, est infailliblement récompensée. Mais l'auteur n'est pas dupe. Mainteneur fidèle de la tradition arcadienne et utopique immanente à tout le classicisme, il propose au lecteur un pèlerinage aux siècles d'or, un retour anticipé au paradis perdu. Et il est permis de rester sensible encore à la fluidité mélodique de sa prose et de ses vers' (DLF 487).

Set in the Cévennes, the author's birthplace, this work is also celebrated for its description of the local topography, the mountains, landscapes and flora of the region. 'Je veux célébrer ma patrie', he wrote of *Estelle*, 'ces beaux climats ou la verte olive, la mure vermeille, la grappe dorée croissent ensemble sous un ciel toujours d'azur'. To augment the local feeling of the work, Florian gives the Provencal translation for a number of the shepherdess' rhymes in the footnotes. The importance of Florian's works to the local community was witnessed in the early twentieth century by the Felibrige revival movement in Provence, which paid an annual tribute to him .

An enormously popular novel, several editions were published within the first year, at least five bearing the present imprint, 'de l'imprimerie de Monsieur'. Cioranescu gives the present edition as the first, but MMF demote it to third place.



24. **FORDYCE, James (1720-1796).**

Predigten für junge Frauenzimmer von Jacob Fordyce aus dem Englischen. Leipzig: bey Weidmanns Erben und Reich, 1767.

FIRST EDITION IN GERMAN. *Two volumes, small 8vo (153 x 90 mm), pp. [xvi], [x], 452; [vi], 458, printed in gothic script, lightly but evenly browned throughout, in contemporary green goatskin, the covers elaborately gilt with a vertical border of two lines supporting a climbing plant, curving in to form the upper and lower borders, with a rococo swag at the top and a floral bouquet at the foot, the spines gilt with six compartments and raised bands, red morocco labels lettered in gilt, the volumes numbered directly in another compartment, edges and dentelles gilt, with pink silk endleaves and gilt edges: some slight wear to head and foot of spine, otherwise a gorgeous copy.* **\$5,000**

A delightful copy of the scarce first German edition of Fordyce's *Sermons*. First published as *Sermons to Young Women* in 1766, the work was an enormous publishing success and became a symbol of proper reading-matter for young ladies. Highly conservative in nature - criticised by Wollstonecraft as insulting to women - Fordyce's tracts encourage a meek femininity in women and suggest that they should stick strictly to their own domain.

The reading of novels came in for particular condemnation: 'What shall we say of certain books, which we are assured (for we have not read them) are in their nature so shameful ... can it be true that any young woman, pretending to decency, should endure for a moment to look on this infernal brood of futility and lewdness?'. This passage threw the gauntlet down to novelists for years afterwards and the work became a byword for dull propriety. In Sheridan's *The Rivals*, Lydia Languish ostentatiously leaves a copy of it lying around while she hides her illicit reading material under the cushions and in *Pride and Prejudice*, Mr Collins famously subjects the sisters to a reading from it, much to another Lydia's outspoken irritation.



This is a fabulous copy in contemporary German bindings of green goatskin. The bindings are distinctively gilt with a flamboyant rococo design and were presumably commissioned for presentation. Both volumes are dated at the foot of the spine, 'M.v.A. den 17 Februar 1774'. Two further editions of this German translation were published in Leipzig, in 1768 and 1774 and are similarly scarce.

OCLC lists a handful of copies in Germany, two in Denmark and one at the National Library of Scotland.

25. GORINI CORIO, Giuseppe (1702-1768).

L'Uomo. Trattato fisico morale del Marchese Giuseppe Gorini Corio. Diviso in tre libri. Primo libro: l'esser dell'uomo. Secondo libro: le passioni dell'uomo. Terzo libro: i doveri dell'uomo. Lucca, 'presso A.R.', 1756.

FIRST EDITION. 4to (250 × 195 mm), pp. [ii] additional engraved title, 168, 159-480 [ie 490], with nine large part-page emblematic engraved vignettes as headpieces, woodcut initials and tail-pieces, some gathering and light spotting throughout with gathering H particularly browned, some scattered marginal dampstaining, small tear on p. 97 with no loss, in contemporary full vellum, slightly worn and dusty, spine and edge of boards speckled in red, brown and green, flat spine with gilt tooling in compartments, gilt faded, yellow morocco label lettered in gilt, red edges. **\$1,800**

The scarce first edition of a delightful attempt to reconcile biblical truths with modern enlightened philosophy, heavily influenced by the works of David Hartley. Presented in three books, addressing human existence, the passions and ethics. In the first section, human existence is divided into physical characteristics, the soul and the effects of original sin, in the second, the

passions are deemed to include all human desires and temptations including love, ambition, the thirst for knowledge etc. In the final section, the author begins with a statement of the equality of man and goes on to discuss original sin and natural vices as well as more elevated things like art, culture, music and languages, as well as political power and the legal system.

Giuseppe Gorini Corio was a playwright and philosopher from Lombardy. His attempt to justify contemporary enlightened thought through the bible was sadly not met with the reaction he may have hoped for and this work was placed on the Index in 1759. Following this, a French translation appeared as *L'anthropologie* in 1761.

OCLC lists a handful of copies in Continental Europe and Oxford, Cambridge, UCLA and Chicago.



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

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

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

SECOND EDITION. *Two volumes in one, 12mo, (166 x 98 mm), pp. xii, 286; xii, 314, with half titles and table of contents to each volume, in contemporary calf, gilt tooled border to covers, spine elaborately gilt in continuous pattern with black morocco label lettered in gilt, marbled endpapers and edges.* **\$1,800**

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

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

Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to do with the printing of one or other of these editions.

L'ESPION FRANÇOIS
A
LONDRES;

O U

OBSERVATIONS CRITIQUES
SUR L'ANGLETERRE ET SUR LES ANGLAIS;

Par Mr. LE CHEVALIER DE GOUDAR.

Ouvrage destiné à servir de Suite à l'*Espion Chinois*
du même Auteur.

PREMIER VOLUME.

Quid verum atque decens, curo, & rogo,
& omnis in hoc sum.

HOR. *Lib. I. Ep. I. Pers.* 11.



A LONDRES,
AUX DÉPENS DE L'AUTEUR.

M D C C L X X X.

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

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

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

with hand-coloured aquatint frontispiece

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

28. HOBLER, John Paul.

The Words of the Favourite Pieces, as performed at the Glee Club, held at the Crown and Anchor Tavern, Strand. Compiled from their Library, by J. Paul Hobler. London, Symonds, 1794.

FIRST EDITION. *Small 8vo (155 x 95 mm), pp. [iv], 85, [6], in contemporary unlettered, freeform, tree calf, spine ruled in gilt, some wear.*

\$350

An important collection of lyrics for songs and rounds etc, as sung at England's most notable glee club at the end of the eighteenth century. Included are songs by well-known musicians such as John Wall Callcott, Dr. Benjamin Cooke, Stephen Paxton and Samuel Webbe, including the latter's 'Glorious Apollo' which became a traditional opening for glee club programmes. With an index.

ESTC t110779.

29. HOMER. STEPHANUS, Henricus.

Homeri Odyssea, Cum interpretatione Lat. ad verbum, post alias omnes editiones repurgata plurimis erroribus, (& quidem crassis alicubi) partim ab Henr. Stephano, partim ab alijs ; adjecti sunt etiam Homerici Centones qui Graecè [Homerokentra] : item, Proverbialium Homeri versuum libellus. Editio Postrema diligenter recognita per I.T.P. Amsterdam, Henrici Laurentii, 1648

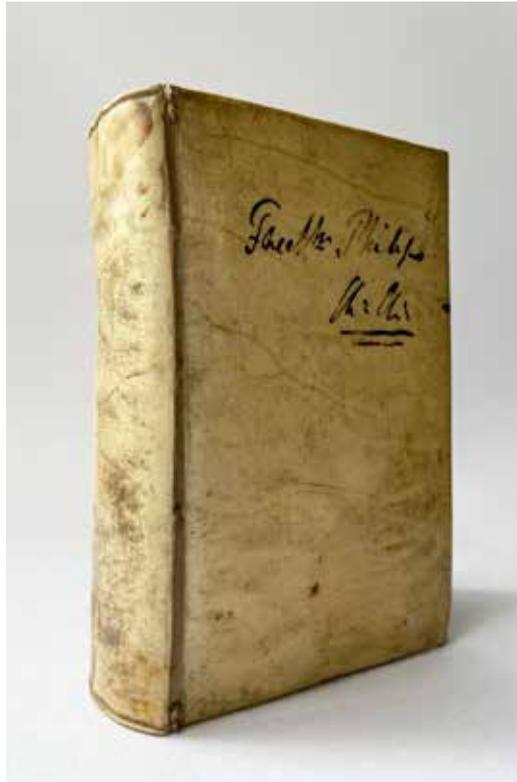
FIRST EDITION. 8vo (145 x 125mm), pp. 803, [i], 67, [xli], with woodcut printer's device to title, woodcut initials and ornaments, facing Greek and Latin text, slight toning, the odd ink mark, bound in contemporary vellum, yapp edges, spine a bit scratched, illegible autograph to upper board, ex-libris Joannes Cleardus(?) dated 1640 to title, light inscription 'J. King' to front free endpaper. **\$560**

A nice copy in a contemporary vellum binding of this Greek and Latin parallel text edition of Homer's *Odyssey*. This edition is based, with revisions, on earlier editions by Henri Estienne,

among others. It concludes with a section in which important lines from the poem are grouped together by subject matter.

OCLC lists Illinois, Chicago and Linkoping.

Not in Brunet, Moss or Dibdin.



The first of these is the spotted horse, which is a very common
 variety, and is distinguished by its white coat, spotted with
 black or bay. It is said to have been first introduced
 into England by the Spaniards, who brought it with them
 in the year 1565. It is now bred in all parts of the
 island, and is particularly common in the West of
 Scotland, where it is much valued for its speed and
 strength. It is also much used for riding, and is
 particularly well adapted for the purpose. The
 second of these is the spotted cow, which is a
 variety of the common cow, and is distinguished
 by its white coat, spotted with black or bay. It
 is said to have been first introduced into England
 by the Spaniards, who brought it with them in
 the year 1565. It is now bred in all parts of
 the island, and is particularly common in the
 West of Scotland, where it is much valued for
 its speed and strength. It is also much used
 for riding, and is particularly well adapted
 for the purpose.



The Cow.

This is the most common variety of the cow, and is
 distinguished by its white coat, spotted with black
 or bay. It is said to have been first introduced
 into England by the Spaniards, who brought it
 with them in the year 1565. It is now bred in
 all parts of the island, and is particularly
 common in the West of Scotland, where it is
 much valued for its speed and strength.



The Horse.

This is the most common variety of the horse, and
 is distinguished by its white coat, spotted with
 black or bay. It is said to have been first
 introduced into England by the Spaniards, who
 brought it with them in the year 1565. It is
 now bred in all parts of the island, and is
 particularly common in the West of Scotland,
 where it is much valued for its speed and
 strength. It is also much used for riding, and
 is particularly well adapted for the purpose.

Juvenile Dutch Natural History manuscript

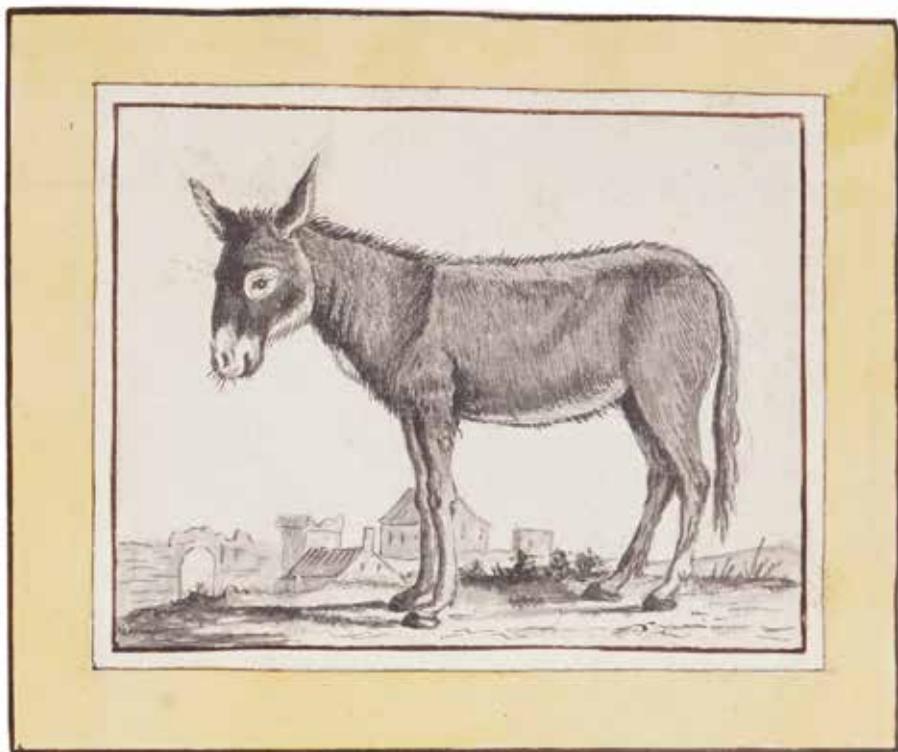
30. HOOFT, Gerrit Lodewijk Hendrik (1779-1872).

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 and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared. \$4,500 (+ 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'.

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

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

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

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

\$2,000



L'ENFANTEMENT
DE JUPITER,
O U
LA FILLE SANS MERE.



E ne prends point pour mo-
dèle de l'Histoire de ma vie, ni
la sage Pamela qui avoit pere

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

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

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

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

MMF 63.32; Cioranescu 34283; Gay II, 568.



Metamorphosis Game

32. [JUVENILE: HATS AND BONNETS.]

An original watercolour set of cards with 25 cut-out hats and bonnets and a watercolour portrait of a young lady. England, circa 1820.

A set of 26 cards in all, comprising one original watercolour painting of a young lady, in an oval background, painted on thick card (115 × 86 mm), and 25 cut-out original watercolour designs of hats and bonnets painted on thick paper (of varying sizes but approximately 120 × 90 mm, two cards slightly smaller at 110 × 85 mm and two cards clipped on each corner), the paintings executed in watercolour in a selection of bright and more muted colours, the portrait slightly stained and browned on the margin around the oval painting, the cut-out cards are lightly worn and have evidently been used, showing signs of wear and some light staining, one card is lightly stained with what appears to have been a spillage, possibly tea, and one card lacks a tiny part of a 'ribbon' and its right hand bow, a few imperceptible tears, restored on the verso, the cards preserved in a modern cream cloth box with marbled paper interior and a ribbon tie.

\$6,500 (+ VAT)

A beautifully hand-painted watercolour portrait of a young lady with an accompanying set of 25 cards showing a variety of hats and bonnets. Each of the hats has been carefully cut out around the face so that it can be placed over the portrait in to show the young lady modelling the selection of garments. The paintings have been skilfully executed and include both simple designs and more complex and colourful ones with meticulous detail. The hair of the young lady in the portrait has been carefully included in some of the head dresses so that there is a continuity between the revealed face and the superimposed card, with hair and ribbons in some cases cascading together around the young lady's neck. Hats and bonnets from many eras of English history are included, as well as representing different levels of society, so that the young lady of the portrait has many and varied roles to play.

This charming production is reminiscent of the Metamorphosis game with paper overlays described in the Getty's *Devices of Wonder* exhibition (2001). The theme of this game is also indirectly influenced by the general interest in the 'science' of physiognomy, as proposed and popularised by Lavater. This parlour game is typical of those that developed in the early nineteenth century when the middle classes gained at once leisure time and disposable income, and ready-made kits for didactic home entertainment appeared on the market, together with more elaborate private productions, such as this one.

This is a beautiful example of a fun educational toy, presumably both created and used by a young lady, perhaps with her sisters and friends. Despite its few faults, this is a wonderful survival.



33. KNOX, Vicesimus (1752 - 1821).

Winter Evenings: Or, Lucubrations on Life and Letters. In Three Volumes. Vol. I [-III]. London, Charles Dilly, 1788.

FIRST EDITION. *Three Volumes, 12mo (182 × 110 mm), pp. [xii], [iv], 311, [1]; [viii], 312; [viii], 311, [1], each volume with the half title and two leaves of contents, some light foxing throughout, in contemporary tree calf, single gilt filet to covers, spines with raised bands, gilt in compartments, red morocco labels lettered in gilt, black morocco labels lettered in gilt, Vols. I and II with new and uncomfortably shiny black labels, with a contemporary armorial bookplate in each volume.*

\$840

A popular book of essays by the pacifist and enlightened educationalist, Vicesimus Knox. Following his degree at St. John's College, Oxford, where he became a fellow and took orders, he became headmaster of Tonbridge School, taking over from his father who was suffering poor health. A charismatic headmaster whose works on practical education were very popular, the numbers of boys on the roll rose from 20 to 80 during his long tenure there (he was headmaster for 34 years), but they began to fall back again on account of his very public criticism of British foreign policy in a series of articles written for the *Morning Chronicle* and a number of sermons preached in Brighton on the subject of pacifism. 'Offensive war', he argued, was 'at once detestable, deplorable and ridiculous' and he criticised the 'military machine' as being created by a corrupt administration.

Knox' political views grew out of his 'benign religious vision' (ODNB), which also informed his educational and conduct writings, such as the present collection. As an essayist, his style is easily accessible and he believed it to be the best genre for communicating his ideal of civic sensibility to the middle classes: 'I address not my book to systematical and metaphysical doctors, to deep, erudite, and subtle sages, but to those who, without pretending to be among

LUCUBRATIONS

ON

LIFE AND LETTERS.

IN THREE VOLUMES.

VOL. I.

LONDON:
PRINTED FOR CHARLES DILLY.
M.DCC.LXXXVIII.

the seven wise men (a later edition adds ‘the liberal merchant, the inquisitive manufacturer, the country gentleman and the various persons who fill the most useful departments in life’) have no objection to kill a little time, by perusing at their leisure the pages of a modern volume’ (I, x).

The third volume has a diverting chapter, ‘Of Reading Novels and trifling Books without Discrimination’, in which Knox, well known for his dismissal of sentimental novels and his attacks on the morality of Sterne’s *Sentimental Journey*, satirises the world of the circulating library: ‘I have smiled at hearing a lady admire the delicacy of sentiment which the author of some novel, which she had just been reading, must possess, though I knew it to be the production of some poor hireling, destitute of learning and taste, knowledge of life and manners, and furnished with the few ideas he had by reading the novels of a few preceding years. He had inserted in the title-page, ‘By a Lady’, and various conjectures were often hazarded in my hearing concerning the authoress. Some hinted that they were acquainted with her, and that it was a lady of quality. Others knew it to be written by an acquaintance of their own; while all agreed in asserting, it must be by a lady, the sentiments were so characteristically delicate and refined. You may conjecture how much I was disposed to laugh when I knew it to be the production of a comb-maker in Black Boy Alley’ (III, 151-152).

This was a popular work, with a Dublin edition published in the same year and further London editions in 1790 and 1795. A ‘Basil’ edition was published by James Decker in conjunction with the Paris booksellers Levrault frères, in 1800 and it was reprinted as part of Robert Lynam’s *British Essayists*, vols. xxix and xxx, London, 1827.



Games and Gambling ... with a chapter on Tennis

34. LA MARINIÈRE, Jean Pinson de.

La Maison Académique contenant les Jeux du Picquet, du Hoc, du Tric-Trac, du Hoca, De la Guerre, Du Billard, Du Palle-mail, Diuers Jeux de cartes, quie se ioüent en différentes façons, Des 4. parties du monde, De la Cronologie, Des Villes de France, Du Cupodon, De la Chouëtte, Du Regnard & de la Poulle, De l'Oye, Des Eschets, Des Blasons & Armoiries, Des Proverbes, & autres] Jeux facessieux & diuertissans. Paris, Etienne Loison, 1659.

SECOND EDITION, ENLARGED. *12mo (142 × 85 mm), pp. [xii] including engraved frontispiece and title-page, 180, 183-194, 197-208, 207-452, [vere 372], with decorative headpieces and initials, lightly browned throughout, due to paper stock, with an early ink stain to verso of title and recto of dedication, lacking the front free endpaper, in contemporary full limp vellum, a little creased, spine lettered in manuscript, faint illegible cypher in ink to lower board; an attractive copy with a faint early ownership inscription in ink to engraved frontispiece. \$4,800*

An attractive copy of the considerably enlarged second edition of this important early book on games and gambling, which attained great popularity. The wonderful architectural frontispiece shows a number of figures involved in a variety of games, such as card and dice games, billiards and two people playing tennis in the background.

First published in 1654, this is a practical handbook of all imaginable games and pastimes, ranging from piquet, trictrac, billiards, card and dice games to children's games, social and parlour games, and even a form of charades. One chapter is devoted to tennis, the 'Jeu Royale de la Paume', similar to Real Tennis, with information on the benefits of physical activity and comments on the peculiar scoring system, which might have been a result of its gambling

connection. Jeu de Paume's intricate handicapping system (which was not implemented in lawn tennis) is also thought to be the result of gambling, since it made wagers riskier and more exciting.

Instead of the unacknowledged reprint of Sorel's commentary on Ringhieri's games popular in Italy, which had been included in the 1654 edition, here we find details of the game of Hoca, which is in fact the gambling game Biribis, popular in Paris. Also included is the 'Jeu divertissant des proverbes', which is a form of charades, where the message of the proverb has to be acted out by a participant, while the others have to guess it. There is also an early account of culbas, the first of the European fishing games.

There were two different issues printed in 1659, both by Loison. The attribution to La Marinière stems from the first edition of 1654, where his name appears at the end of the dedicatory letter; in the present edition the dedication is signed by Etienne Loison, and the privilège du roi is made out to him, dated 1659.

Depaulis 13 (pp. 318); Hargrave, p.409; Horr 893; see Zollinger 103 and 111 (first edition and different imprint).

OCLC lists American copies at Columbia, Cleveland, Yale, Nevada and Vanderbilt.



35. LA SOLLE, Henri Francois, Marquis de (d. 1761).

Amusemens des eaux de Passy par M. Lasolle, Auteur des Mémoires de Versorand. Tome Premier [-Troisième]. Paris, Poinçot, 1787.

FIRST EDITION. *Three volumes, 12mo, (178 x 110 mm), pp. [xx], 368 (final leaves misbound), [4] contents, approbation & privilege, 4 advertisements; [iv], 514; [iv]; 423; advertisements printed on verso of half-title of volume one, uncut throughout, a lovely unsophisticated copy in the original (faded) blue paper wrappers, printer's waste used as pastedowns, pages a little dog-eared, faded white paper labels on spines, lettered in ink, small shelfmark labels at foot of spines.*

\$1,600

A lovely copy of La Solle's loosely entwined collection of short stories. A fairly traditional construct, La Solle's 'novel' features three friends, one of whom is sent there for his health, rent a house at Passy and occupy themselves by telling each other stories. There is, however, a particular piquancy in the juxtaposition of the three characters: the narrator, the patient and the patient's wife. The patient, Monsieur Dursilly, is a distinguished soldier of fifty-two who has been sent to Passy because of health problems caused by thirty-five years of soldiering and six months of marriage. His wife is young and pretty. The narrator is invited to Passy by the husband and persuaded to go by the wife. 'Je connoissois tous mes torts. J'avois vu les défauts de Madame Dursilly en même tems que sa beauté. Je voulois en faire ma maitresse, & non pas mon amie' (p. 77).

The first tale to be narrated is found in a heap of papers by the roadside and picked up by the narrator. It is a Conte Moral, with the legend: 'Quand on a perdu sans ressource l'objet d'une passion heureuse & constante, il ne faut plus prétendre aux vrais plaisirs ni au bonheur', (I, 9-73). Other stories follow, some narrated by the many new acquaintances made in Passy, some by our three central characters. There are also short fictions by way of essays on different



subjects, such as: ‘Question Galante. Doit-on préférer la mort de l’objet aimé à son infidélité?’ (II, 273-292), ‘Pensées sur les Plaisirs’ (III, 38-102) and ‘Comme quoi une jeune personne entre dans le monde par la mauvaise porte’ (II, 396-435).

Based on the more famous *Amusemens des Eaux de Spa*, La Solle has made a few changes, such as limiting the geographical descriptions before they become boring: ‘Il est juste de faire connoître ses acteurs, & le lieu de la Scene; mais ces fortes de détails ne doivent être que préliminaires; quand ils reviennent dans le cours de l’action principale, ils en dérangent la marche, & refroidissent les événemens ...’ (p. ix).

La Solle’s novel mentioned on the title-page, *Mémoires de Versorand*, was translated into English by John Hill as *Memoirs of a Man of Pleasure*, London 1751. He also wrote the rather enticingly titled novel, *Bok et Zulba, histoire allegorique traduite du portugais de Don Aurel Eniner*, 1740. Another edition of the present novel was published in Paris & Lausanne, 1789. La Solle committed suicide in Paris in 1761.

OCLC lists BN, BL, Cambridge, Zurich and the Harold B. Lee Library.
MMF 87.51; Cioranescu 37327.

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’. \$1,650*

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 of every thing but his life. My looks are directed towards the west, over the blueish tops of those mountains which conceal from me that beloved France, who, in spite of my innocence, has for ever cast me from

First and only Irish edition of this scarce translation of La Fontaine's *Famille 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, - 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).

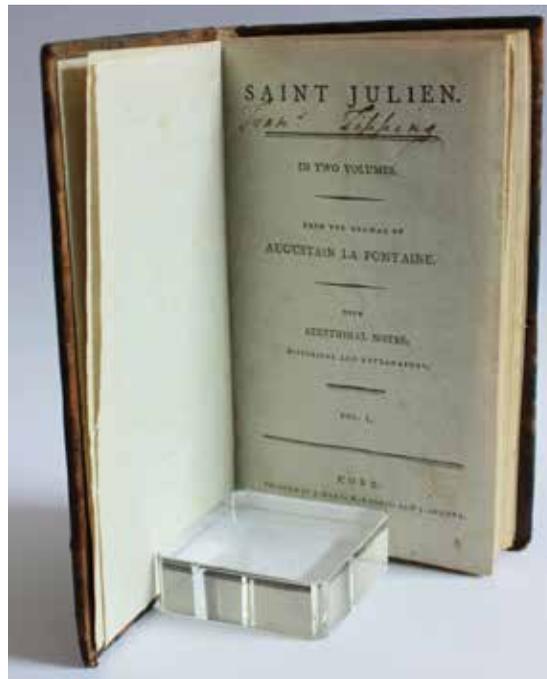
'This is a tale of some interest founded on the domestic calamities produced by the French revolution. The Shandean traits of character in the beginning of the story would better have been omitted, as they are neither preserved nor remembered as the story proceeds' (*Critical Review*, June 1799).

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.



*'the graceful and penetrating works of Edmund Lechmere'*¹

37. LECHMERE, Edmund (d. circa 1640).

A Disputation of the Church, Wherein the old Religion is maintained. V.M.C.F.E. Douai, the widdow of Mark Wyon, 1632.

SECOND EDITION. 8vo (pp. [xvi], 335, 338-434, 439-649 (text continuous and complete), [1] 'the fift conclusion', [3]'To my opponents', Errata and notes on heretics, title with woodcut printer's device, woodcut head- and tail-pieces and decorative initials, small hole in text p. 125 (6 x 9 mm max) with loss of some letters, small burn hole on p. 127 (9 x 2 mm max) also with minimal loss of letters, marginal tear in Rf4 (p. 637) just touching text but with no loss, small tear, probably an original paper flaw, on Ff4 (p. 461), through text with no loss, dampstaining throughout, with dust-soiling and browning, numerous leaves dog-eared, much creasing, loose in contemporary limp vellum with turn-ins, marked, creased and worn, binding only holding at foot of spine: an honest and well-read copy, entirely unrestored. **\$2,800**

A rather tatty copy, unrestored in a contemporary vellum binding, of a learned recusant treatise first published in 1629. Edmund Lechmere was a Worcestershire-born Catholic divine who went to study at the English College at Douai, where he was also known under the alias of Stratford. He studied the course of divinity under the famous theologian Dr. Kellison and publicly defended it on 1st August 1617, after which he was appointed professor of philosophy. After spending some time in Paris where he attended the lectures of Dr. Gamache, he was persuaded by Kellison to return to Douai and take up the chair of divinity, which he held for some eight years. He was ordained to the priesthood in Douai in 1622. His works have always been admired for their intellectual clarity and depth of learning and he stands out among his contemporaries for the brilliance of his controversial writings in particular.



‘Edmund Lechmere astonished his contemporaries with his natural genius, and outstripped them all in the progress he made in the studies ... Towards the close of Panzani’s mission to England, the names of several of the most eminent clergymen suitable for the episcopacy were sent up to Rome, in 1635, and, though the youngest on the list, Dr. Lechmere was most highly recommended for his ability, learning, and piety ... ‘The works he left behind him,’ says Dodd, ‘are a lasting monument of his extraordinary qualifications, and have merited a preference to all our controversial writers for acuteness and just reasoning’ ... From his epistle in this remarkably learned work, it appears that the author had long been engaged in private controversy with his Protestant adversary’ (Gillow, Joseph, *A Literary and Biographical History, or Biographical Dictionary of the English Catholics*, IV, 174-175).

This is one of three editions of Lechmere’s treatise, all published in Douai, the first appeared in 1629 printed by Marck Wyon. The present and subsequent edition of 1640 were printed by Mark Wyon’s widow. ESTC lists copies of the 1629 first edition at BL, Cambridge, Downside, Lambeth Palace, NLS, Bodleian, Society of Jesus Library and Trinity College; no copies located outside the UK. This second edition (ESTC s108397) is more common, well held in British libraries and in America at Emory, Folger, Harvard, Huntington, Union Theological Seminary, Illinois and Texas. Rare at auction, with the last copy we can trace being 1969 (bought by Thorp for \$100).

¹ ‘Recusant Literature’, *New Catholic Encyclopedia*, Encyclopedia.com, 28 Feb 2022, <<https://www.encyclopedia.com>>.

STC (2nd edn) 15349; Allison & Rogers, *Catholic Books*, 443; ESTC s108397.

W 14718
SPECIMEN PRIUS
HISTORICO-CRITICUM
DE POEMATIS
OSSIANIS,

APPROBANTE AMPL. FAC. PHIL.

A

MAG. JAC. AXEL
LINDBLOM,

V. DISL. EXTR. ORD.

RESPONDENTE

JOHANNÉ SWARTZ,

NARCOYA-CHYREGOTEN.

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. **\$1,000**

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

For an interesting account of the early translations of *Ossian* into Swedish, see Howard Gaskill, *The Reception of Ossian in Europe*, 2004, pp. 198-208.

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

GLI
ORNAMENTI
DELLE DONNE,

SCRITTI PER M. GIOVANNI
MARINELLO.

Et diuisi in Quattro Libri,

Con due Tauole, vna de' Capitoli, e l'altra
d'alcune cose particolari.

*Opera utile, & necessaria ad ogni gentile
persona.*

CON PRIVILEGIO.



IN VENETIA,
Appressò Giovanni Valgriso, al Segno
della Vittoria. 1574.

39. MARINELLI, Giovanni, physician, active 16th century.

Gli ornamenti delle donne, scritti per M. Giovanni Marinello et diuisi in Quattro libri, con due Tauole, vna de'Capitoli, e l'altra d'alcune cose particolari. Opere utike, & necessaria ad ogni gentile persona. Con privilegio. Venice, Giovanni Valgrisio, 1574.

SECOND EDITION 8vo (142 x 90 mm), ff. [viii], 376, [70], woodcut printer's device on title-page, floriated woodcut initials throughout, typographical ornaments to sections, paper lightly browned throughout, title-page dust-stained and spotted, dampstaining on the first few leaves of the text proper, lacking the final blank, in eighteenth century half calf over speckled boards, spine with raised bands ruled in gilt with central sunburst, red morocco label lettered in gilt, head and foot of spine chipped, front joint weak with section of calf missing at the foot, corners bumped, lacking the front free endpaper, with the later art deco bookplate of Gino Sabattini, early ownership inscription ('Ex Libris An Bra?') in the blank sections across the printer's device on the title-page, three lines of bibliographical notes on the rear pastedown, all edges red. **\$3,800**

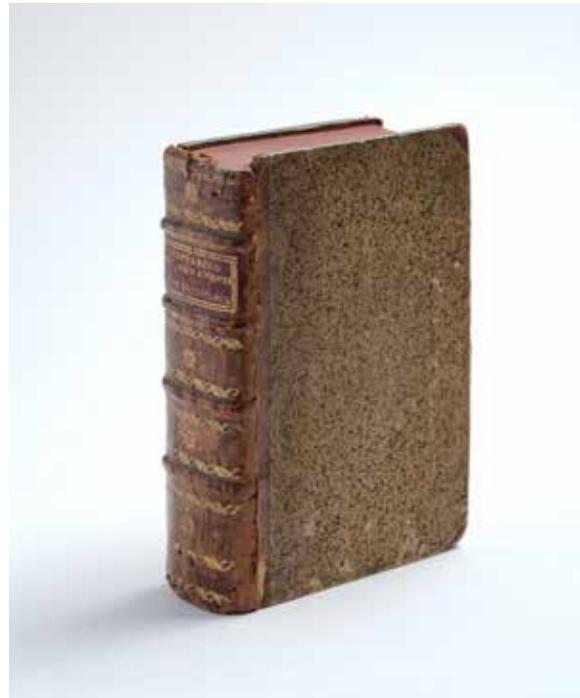
An important Renaissance treatise on cosmetics, hygiene and feminine beauty, first published in 1562. Written by the celebrated physician and natural philosopher Giovanni Marinelli, whose daughter, Lucrezia Marinella, wrote the radical *La Nobilita et l'eccellenza delle donne, codifetti et mancamenti de gli uomini*, ('The Nobility and Excellence of Women and the Defects and Vices of Men', not exactly pulling her punches), published in 1600. Himself an advocate of women's education, Marinello's work, which is dedicated to all 'chaste and young women', is remarkable for its celebration of female beauty and for encouraging women directly - the choice of publishing in the vernacular was no accident - to take an active part in their own health and beauty.

Marinelli includes remedies for a number of physical ailments and advice for good personal hygiene and tips on dieting both for losing and gaining weight. A large part of the work is devoted to beauty, with recipes for perfumes, advice on body symmetry, treatments for the eyes,

lips and neck, with recipes for preparing bath salts and lotions. An astonishing 26 recipes for hair dye is testament to the popularity among Italian women of the time for dying their hair blond.

‘[Marinelli’s] views on women were bold; indeed, they were feminist ... As Letizia Panizza has pointed out, this handbook of advice of women’s health and beauty presents a striking departure from the contemporary tendency to stigmatize women’s concern with their physical appearance as vanity. Making an explicit point of his feminism, however, Marinelli also prefaced his text with a brief defence of women, which rehearsed the prominent features of the ‘querelle des femmes’ and underscored his status as a humanist contributing to this pervasive literary debate’ (Ross, Sarah, *The Birth of Feminism*, 2009, p. 198).

Gay III, 598; Adams M590; Kelso, R., *Doctrine for the lady of the Renaissance*, no. 547; Erdmann, Axel, *My Gracious Silence*, no. 15 (note).



*Scarce Dublin piracy of best-selling novel;
school-child grammatical error on the title-page*

40. MARMONTEL, Jean-François (1723-1799).

Les Incas, ou La Destruction de l'Empire du Perou, par M. Marmontel, Historiographe de France, l'un des Quarante de l'Academie Française. Tome Première [-Seconde]. Paris, Lacombe [ie Dublin?] 1777.

SECOND EDITION? FIRST DUBLIN EDITION? *Two volumes, 8vo (175 x 110 mm), pp. xxxii, 253; [iv], [5]-310, [1], including half-titles and several contents leaves after the text in both volumes, marginal wormhole through the endleaves and first few pages of Vol. I, also with considerable staining in a couple of the preliminary leaves of Vol. I, otherwise generally clean although clearly read, some later pencil markings, in contemporary plain calf, blind tooling to the covers along the spine, flat spines ruled in gilt with red and olive green morocco labels lettered and numbered in gilt, the corners a little bumped, the library stamp of 'J.M.M-OConnor' on both half titles and the endleaves of Vol. I: generally an attractive set.* **\$1,120**

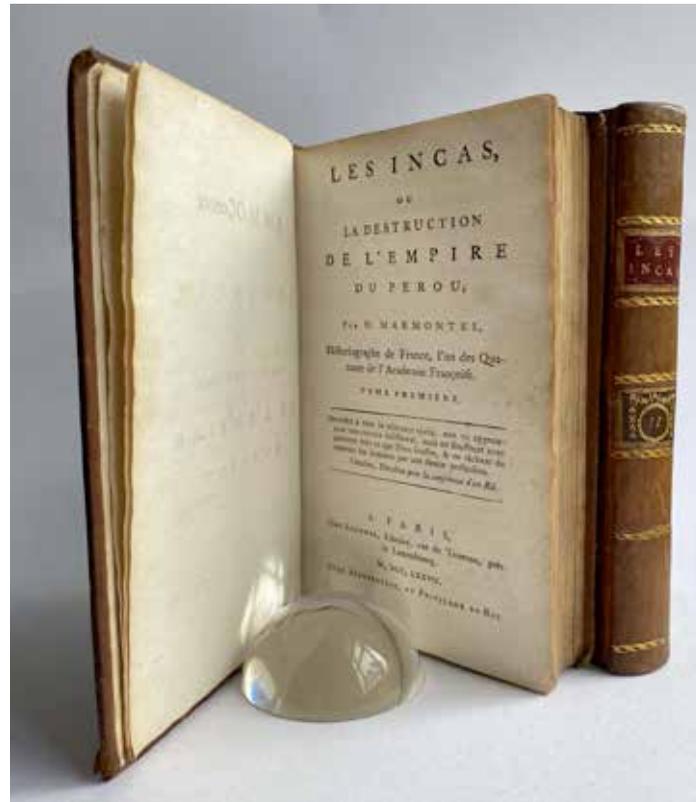
A scarce edition of Marmontel's block-buster, published in the same year as the first edition. MMF list no less than ELEVEN Paris editions of 1777, all printed by Lacombe, with the present edition listed as the second, with its imprint clearly claiming a Paris and Lacombe publication: 'A Paris, Chez Lacombe, Libraire, rue de Tournon, près le Luxembourg'. However, ESTC includes this edition as a piracy, 'probably printed in Dublin', with a false Paris address. This would account for the error on the title page, where the masculine word for volume is made feminine: 'Tome Première / Tome Seconde', a mistake no French printer or compositor would make.

Critic, novelist and playwright, Marmontel began life as the son of a poor tailor before coming to Paris on the advice of Voltaire to pursue a career in literature. His *Contes moraux*, 1755-1765,

fictional tales praising philosophy and the practice of virtue, were enormously popular in France and throughout Europe, particularly in England where there were numerous translations. But it was his historical romance, *Belisaire*, with its plea for civil toleration of Protestants, that brought him most lasting fame and became one of the most controversial novels of its time, condemned both by the Sorbonne and the archbishop of Paris. *Les Incas ou la Destruction de l'Empire du Perou* is Marmontel's answer to the censure he received for *Bélisaire*. In this novel, he describes the cruelties in Spanish America and demonstrates that they are entirely the result of the religious intolerance of the invaders.

ESTC n479230, at Cambridge and Edinburgh University Libraries.

See MMF 77.50



41. MAZZUCHELLI, Gianmaria, conte, (1707-1765).

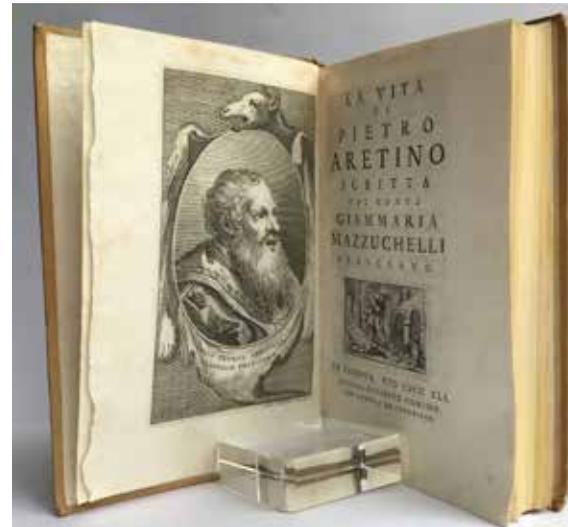
La Vita di Pietro Aretino scritta dal conte Giammaria Mazzuchelli Bresciano. Padua, Comino, 1741

FIRST EDITION. 8vo, engraved portrait frontispiece and pp. viii, 303, [1] colophon, [4] advertisements, in contemporary glazed cream paper boards, front joint cracking, headcap chipped, some other light wear and stains, yellow labels on spine lettered in gilt, the lower one ruled in ink. **\$650**

First edition of Mazzuchelli's biography of the infamous poet, Pietro Aretino (1492-1556), known as the 'scourge of princes'. Aretino's satirical sonnets and burlesques were so feared by the nobles and princes of his day that they appear to have handed out large sums of money to buy his silence. This so-called patronage funded a notoriously profligate lifestyle and his home in Venice (where he went having been banished from his home town of Arezzo on the publication of his sonnet against indulgences) became the scene of continuous revelling and orgies.

The preface (pp. iii-viii) is supplied by A.F. Seghezzi. Mazzuchelli on the subject of the present work, praising ammirabile', is also included (pp. 263-267). The text is bibliographical footnotes and a thirty-one page index.

Brunet III, 1563.



42. MENON, active 18th century.

The Professed Cook or the modern art of cookery, pastry, and confectionary, made plain and easy. Consisting of the most approved methods in the French as well as English cookery. In which the French Names of all the different Dishes are given and explained, whereby every Bill of Fare becomes intelligible and familiar. Containing I. Of Soups, Gravy, Cullis and Broths II. Of Sauces III. The different Ways of Dressing Beef, Veal, Mutton, Pork, Lamb, &c. IV. Of First Course Dishes V. Of Dressing Poultry VI. Of Venison Vii. Of Game of all Sorts Viii. Of Ragouts, Collops and Fries IX. Of Dressing all Kinds of Fish X. Of Pastry of different Kinds XI. Of Entremets, or Last Course Dishes XII. Of Omelets XIII. Pastes of different Sorts XIV. Dried Conserves XV. Cakes, Wafers and Biscuits XVI. Of Almonds and Pistachias made in different Ways XVII. Marmalades XVIII. Jellies XIX. Liquid and Dried Sweetmeats XX. Syrups and Brandy Fruits XXI. Ices, Ice Creams and Ice Fruits XXII. Ratafias, and other Cordials, &c. &c. Translated from *Les soupers de la cour*; with the Addition of the best Receipts which have ever appear'd in the French Language. And adapted to the London markets by the editor, who has been many Years Clerk of the Kitchen in some of the first Families in this Kingdom. The Second Edition. London, R. Davis and T. Caslon, 1769.

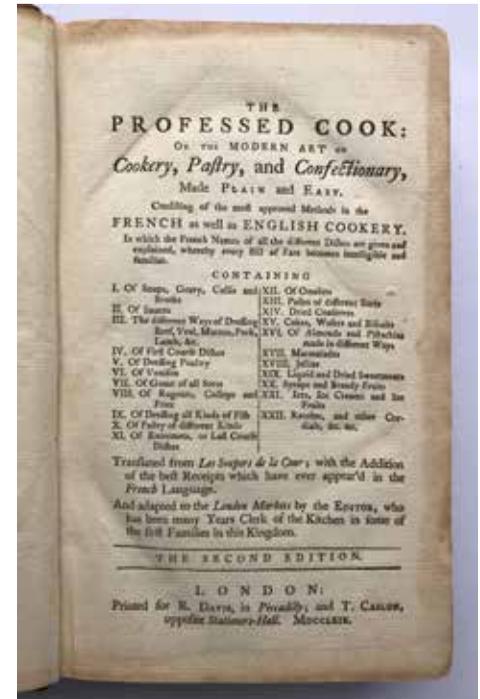
SECOND EDITION. *8vo (210 x 125 mm), pp. xvi, [xxiv], 286; [2] blank, [ii], 289-588, some light browning in text, in contemporary calf, single filet gilt to covers, plain spine with raised bands ruled in gilt, spine worn with vertical cracking, restoration to spine and corners, rather a workaday bit of repair work tending to solidity rather than beauty, with the early ownership inscription of M. Findlater on the front endpaper.* **\$2,750**

First published as *Soupers de la cour* in 1755, Menon's work first appeared in English in 1767 in a translation by Bernard Clermont under the title *The Art of Modern Cookery Displayed, Consisting of the most approved methods of cookery* [&c.], London, printed for the translator, 1767. This is its

first appearance under the new title which was to be retained for the third edition of 1776, in which the translator's name appears on the title-page. With a six-page 'Translator's Apology' in addition to the 'Author's Advertisement'. In his fascinating apology, Clermont reveals many of the concerns of the eighteenth century chef, while pointing to some of the key differences between English and French cuisine. He also writes about the challenges of translation: 'This Book was published in four small Volumes. I thought it too full of Words and of Repetitions, and that the Sense of the Author could be explained, without all the volubility of the French Language, which I have (as much as I was capable) supplied with the Expressiveness of the English' (p. vi).

'Menon's book covers menus, hors d'oeuvres, entrées, and some deserts. An entire chapter is devoted to sherbets or ices and ice cream. Like Marin that other great contemporary of Menon's, both placed emphasis on their sauces. Menon's recipes were surprisingly varied, coming not only from France but Italy, Germany, Ceylon and Flanders and used in everything from hors d'oeuvres to deserts' (Harrison, *Une Affaire du Gout*, 1983).

See Harrison, *Une Affaire du Gout, A Selection of Cookbooks, 1475-1873*, 91. ESTC t90913, at BL and Harvard only.



Miss Hodges

Miss Rose

Miss Hanmar

Miss Tunno

Miss Kensington

Three Miss Lane's

Miss Butts, ditto

Mr. Peirce, Dean's-yard

Miss Peirce

Miss Pelham

Mr. Petree

Miss Peacock, Uppingh

Miss Lydia Peacock, St.

Miss Peckham

Mrs. Proffer 2 copies

Miss Pelham subscribes but Miss Kilner owns

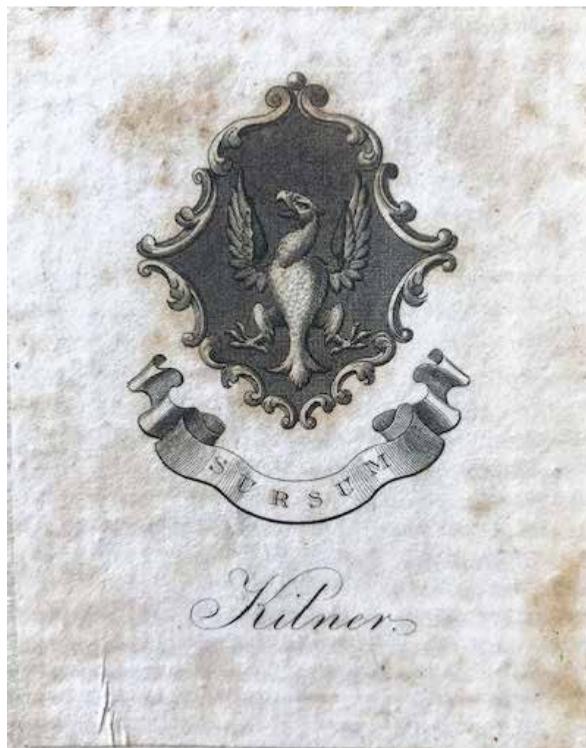
43. PEACOCK, Lucy (active 1785-1816).

The Knight of the Rose. An allegorical narrative; including Histories, Adventures, &c. Designed for the Amusement and Moral Instruction of Youth. By the Author of The Adventures of the Six Princesses of Babylon, &c. and Editor of the Juvenile Magazine. London, Hookham & Carpenter and by the Author, at the Juvenile Library, 1793.

FIRST EDITION. *12mo (170 x 96 mm), pp. xix, [i], 209, [1], a fair amount of browning and spotting throughout, particularly prominent on the title-page, a brown stain running through a few of the final leaves, in contemporary quarter calf over marbled boards with calf tips, boards rather dusty, flat spine ruled into compartments, black morocco label lettered in gilt, with the contemporary heraldic bookplate of the Kilner sisters.* **\$4,500**

A wonderful association copy of a scarce children's book: subscribed to by Dorothy Kilner under her nom de plume, 'Miss Pelham', but owned under her real name and bearing the Kilner bookplate: a fascination demonstration of the public and private personae. Both Dorothy Kilner and her sister, Mary Ann Kilner, were close associates of Lucy Peacock and contributed to her *Juvenile Magazine*, a periodical which Peacock ran from her bookshop in Oxford Street. Both sisters used pseudonyms, Mary Ann writing under 'S.S.', which stood for Spittal Square, her home in London, and Dorothy writing under 'M.P.', for their childhood home in Essex, which she expanded to 'Mary [or Miss] Pelham', when later pressed by her publisher to provide a name.

Just as Peacock's first work, *The Adventures of the six princesses of Babylon*, had been in 1785, the present work was published by subscription although unlike that best-seller, *The Knight of the Rose* appears only to have been published this once. The subscribers' list is an interesting



Kilner

one: overwhelmingly female, both married and single readers, it contains some 430 names. The male subscribers tend to be either clergymen, aristocratic patrons or booksellers. Several of the booksellers take multiple copies, such as William Lane, who takes 6 copies, Rivington, who takes 12 and Robinson and H.D. Symonds, who take an endorsing 25 copies each.

Following the success of her *Adventures of the six princesses of Babylon*, which had been an adaptation of the first part of Edmund Spenser's *Faerie Queene* for the use of children, Peacock was encouraged to make another attempt and adapt the second book of the *Faerie Queene* for a juvenile audience. *The Knight of the Rose*, published by Hookham and Carpenter, was the result. In the brief advertisement, Peacock claims the work to be intended for youth rather than younger children, for whom Allegory may be 'considered [as] an unfavourable vehicle to convey instruction'.

A German translation followed, *Der Rosenritter, lehrreiches Buch für die Jugend*, Halle 1794 and a later English edition was published in 1807, but this second visit to Edmund Spenser brought Peacock nothing of the success of her first attempt. The writer in the *Critical Review* dismissively observed that 'when the moral is trite, and the imagination languid, we fear the attempt will not be attended with much success' (*CR*, January 1794). William Enfield in the *Monthly Review* was slightly more encouraging: 'To compare this allegory with the Fairy Queen would be trying it too severely; but to those young readers for whose use it is designed, we may fairly promise, from the perusal, much useful instruction, and some amusement' (*MR*, November 1793, p. 340).

ESTC t57360, at BL, Bodleian, McMaster, UCLA, Yale and two copies in Australia; OCLC adds NYPL and Leipzig Garside, Raven & Schöwerling 1793:34; Summers p. 380; Osborne Collection II, p. 921 (1807 edition).

44. [PERIODICAL.] The Chester Miscellany. Being a Collection of several Pieces, both in Prose and Verse, which were in the Chester Courant from January 1745, to May 1750. Chester, Elizabeth Adams, 1750.

FIRST EDITION. 12mo (165 × 95 mm), pp. iv, 416, small tear through text on final leaf, no loss, repaired on verso, some browning particularly in the final leaves, with a number of marginal annotations, shaved quite close with some loss of manuscript (pp. 175-180), blank names supplied in manuscript in the poem 'The Red Ribband', p. 274, in contemporary speckled calf, joints cracked and repaired, head and tail of spine rather clumsily repaired, with the ownership inscription on the title-page 'The present (unbound) of the 1st Sir Robert Vaughan Bart. to E. Baker'. **\$840**

A fascinating miscellany bringing together a number of articles and poems that were first published in the Chester Courant, each entry being clearly dated as to its first publication. Of particular interest is the first part which includes numerous prose reports relating to the Jacobite rebellion (pp. 4-169). In the brief preface, the editors explain that the project came about because of the many requests for back numbers of the Chester Courant, which they were unable to supply and so 'they were induced to make a Collection of several of their Papers within the Compass of a few Years, and to publish them in a Pocket-Volume'.

'Among these, are some Journals, whose Contents ... will give a Series of Accounts relating to the Insurrection of the Scots, A.D. 1745: Their several Marches, and Advance, even almost to the Centre of this Kingdom; their Retreat, and Winter's Warfare in the North; their Defeat at the Battle of Culloden; and the extinguishment of the Rebellion, by the immediate, and other Consequences of that Victory' (pp. iii-iv).

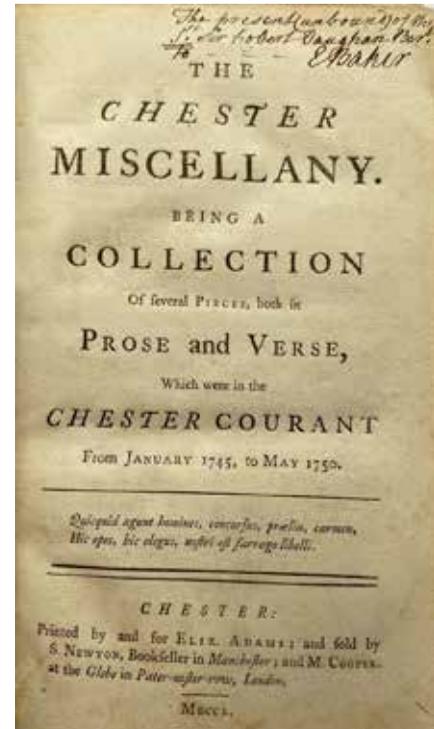
Other articles of note include an essay on English marriage by a French author, 'An Extract from the Observations of a French Author, upon the Manners and Customs of the English Nation' (pp. 193-195), 'A Copy of a Letter from a French Lady at Paris; giving a particular account

of the Manner in which a certain Prince was lately arrested' (pp. 311- 319), an Oxford poem on Frugality (pp. 207-208) and various accounts of Oxford University (pp. 296-310), 'The Speech of Miss Polly Baker, before a court of Judicature, at Connecticut, near Boston in New-England, where she was prosecuted the fifth time for having a Bastard Child: Which influenced the Court to dispense with her Punishment, and induced one of her Judges to marry her the next day' (pp. 223-226), 'Beauty's Value', by William Shakespeare (p. 289-290), and various poems on silk-mills, taxes, 'the hoop', earthquakes, a jubilee ball, fireworks, poor sailors and the Gunpowder Plot (p. 358, with the manuscript note, 'Giffard was a Gentleman; on his stage Garrick first appeared; but never with all his art could mimick Giffard!' (note cropped, see p. 358).

[with:] *The Caledonian; a Quarterly Journal*. Volume First [-Fifth]. Dundee 1821.

The Chester Miscellany is offered with the first five parts (of six) of a scarce Scottish periodical, *The Caledonian; a Quarterly Journal*, Volume First, Dundee 1821, in contemporary half sheep over marbled boards, with three engraved plates of mechanical devices. OCLC lists the British Library only.

ESTC t166017; Case 468.



Allegorical History of the Gambling Game La Bassette

45. PRÉCHAC, Jean de (1647-1720).

La Noble Venitienne, ou La Bassette, Histoire Galante. Lyon, Thomas Amaury, 1679.

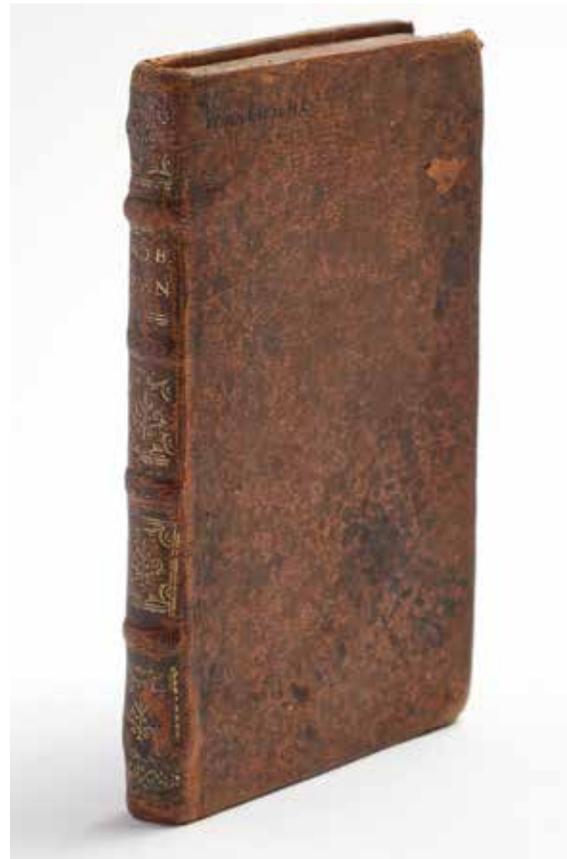
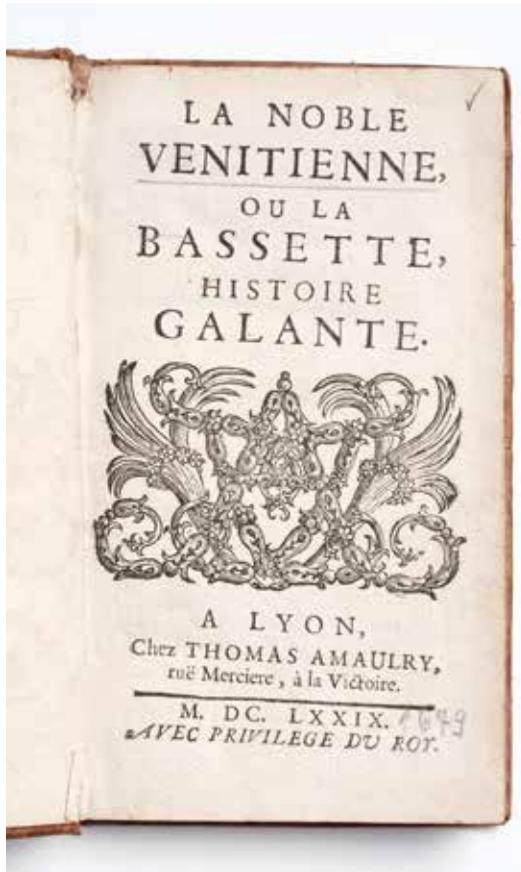
SECOND EDITION. 12mo (137 x 74 mm), pp. 132, [2], [2] blank, [8] rules of the game, woodcut device on title-page, woodcut head and tail-pieces and initial letters, occasional light browning, toning or spotting, in contemporary speckled calf, spine with raised bands decorated in gilt, lettered and ruled in gilt, faded and a little worn, extremities lightly rubbed, red sprinkled edges, the title 'Venitienne' written in black ink in a later hand at the head of the upper cover. **\$2,250**

An appealing copy of an allegorical history of the game of La Bassette together with the detailed rules of the game. La Bassette, a card game which was all the rage in late seventeenth century France, involved playing for money against a banker. The punters would win or lose according to the cards turned up to match those already open. According to Jean de Préchac, it was introduced into France around 1675 by the ambassador of the Republic of Venice, M. Justiniani - probably Jules Giustiniani (1640-1715). Popular in high society - the game was run by a single banker and involved very large funds - it caused conflicts between players and very quickly ruined some of them. Louis XIV was forced to ban it, first in 1680, and again in 1691, along with other games of chance, notably the Pharaoh, which is a variant similar to La Bassette.

The work was first published in the same year in Paris, by Barbin. Jean de Préchac, a popular French author of novelettes, galant adventures and fairy tales, confesses his own reasons for publishing this work: after having suffered heavy losses at La Bassette, he found he could recoup at least part of his losses by writing this account of it (see G. Turnovsky, *The Literary Market: Authorship and Modernity in the Old Regime*, 2010, p. 33).

OCLC lists a number of copies in Europe (both Paris and Lyon editions) but only UCLA and Vanderbilt in North America.

Zollinger 934.



46. PRÉVOST, Abbé (1697-1763)

The Dean of Coleraine. A Moral History; Founded upon the Memoirs of an Illustrious Family of Ireland and Embellished with Whatever May Render the Reading of it Profitable and Agreeable. Dublin, S. Powell for R. Gunne, S. Hyde [&c.], 1742.

FIRST DUBLIN EDITION? *Three volumes, 12mo (175 × 105 mm), engraved frontispiece of the Dean of Coleraine in the first volume, and pp. [iv], [3]-298; [ii], [3]-280; [ii], [3]-292, [2], bound in brown calf and segmented spine with gilt-embellished leather title-labels, slightly worn at extremities. ink inscription 'Isabella Monck' on title-page.*

\$1,120

Although Prévost spent a good deal of time in England (his abrupt departure from the Benedictines in 1728 was unauthorised and a warrant was issued for his arrest) he is not known to have ever visited Ireland, although two of his most successful novels have Irish settings. This choice of setting, along with Prévost's increasing fame after the publication of *Manon Lescaut* in 1731, meant that Ireland provided a ready market for his novels and there were at least seven different Irish editions of the English text and two of the original French text of *Le Doyen de Killerine, histoire morale composé sur les mémoires d'une illustre famille d'Irlande*, originally published in Paris by Didot in 1735.

'A very popular novel, with different Dublin publishers commissioning translations and competing for its publication in 1742. The story starts in Ireland after the Cromwellian settlements of the 1650s. The dean of Coleraine watches with a father's anxious care over the fortunes of his two half-brothers and sister. He tries to keep his wayward charges on the straight path amid the allurements of Paris. Towards the close of the story, the dean acts as a Jacobite agent in Ireland' (Loeber, p. 1083).

This set does not exactly correspond to any listed in ESTC online, though it is closest to ESTC n470. As in the note to that entry, the first two volumes of the present set have 'Printed by S. Powell, for', but then there follows a long list of booksellers: 'R. Gunne, S. Hyde, G. Risk, J. Leathley, W. Smith, P. Crampton, G. Faulkner, A. Bradley, T. Moore, E. Exshaw, C. Wynne, C. Connor, O. Nelson, J. Kelly, and J. Keating'. In the ESTC copy, Edward Exshaw is the sole bookseller mentioned and his address 'at the Bible on Cork-Hill, over-against the Old-Exchange' is given in the imprint, where no address is given in the present copy. However, the ESTC entry mentions that the third volume omits 'Printed by S. Powell' and that the name 'T. Moore' omits the final 'e', both of which equate with our copy. This suggests that the ESTC entry no. n470 is perhaps a mixed edition combining a first volume exclusively printed for Edward Exshaw with the third volume (or second and third volumes?) made up from a separately commissioned edition, or issue, involving multiple booksellers.

See Jones, *A List of French Prose Fiction from 1700 to 1750*, p. 57; Loeber & Loeber, *A Guide to Irish Fiction*, p. 1083.

Not in ESTC but see ESTC n470, at BL, NLI (3 copies), Bodleian, Brotherton, Duke and NYU.



47. [PRISON REFORM]. OGLETHORPE, James (1696-1785).

A Report from the Committee appointed to Enquire into the State of the Goals of this Kingdom; Relating to the Fleet Prison. With the Resolutions and Orders of the House of Commons thereupon. London, Robert Knaplock, Jacob Tonson, John Pemberton and Richard Williamson, 1729.

Folio (333 x 205 mm), pp. [2], 20, title-page in double ruled border, E2 badly crumpled, some light browning and a few pages a little dog-eared, uncut and stab-sewn as issued: generally a good copy in original state. **\$700**

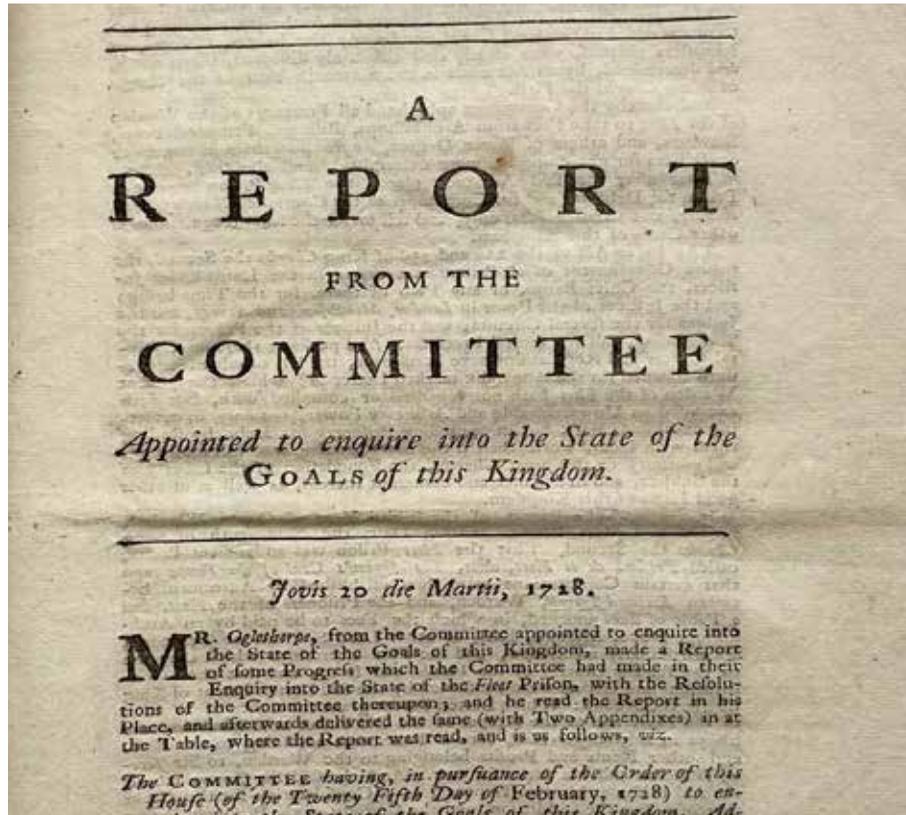
Issued as a parliamentary paper and ordered to be printed on 20th March, 1729, this is one of three reports of the Committee set up to investigate the state of prisons. It was read and presented to the Commons by James Oglethorpe and was probably largely written by him. Oglethorpe was an important pioneer of prison reform whose name deserves to be remembered alongside that of his much better known successor John Howard.

The report shows that the Warden of the Fleet Prison, disregarding the changes in the statute regarding the Fleet, had continued to exercise 'an unwarrantable and arbitrary power', not only by charging exorbitant fees, but by loading prisoners with chains in a manner more cruel and unjustifiable than that practised in the Star-Chamber. Money was extracted from prisoners at every opportunity: any prisoners who could not afford to pay for bedding were obliged to sleep on the floor in foul conditions and the warden would not attend to the forms necessary to discharge a prisoner unless he received the fees he demanded, with the result that numerous prisoners were kept several years after they should have been discharged.

It was Oglethorpe's investigations into the state of prisons, and his shocking findings, that led him to study the social conditions of his day, including unemployment, and paved the way for his important Georgia Experiment, a policy prohibiting the ownership of slaves in the Georgia

Colony (see Leslie F. Church, *Oglethorpe: a study of philanthropy in England and Georgia*, pp. 9-24).

ESTC t44667; Hanson 4022; Goldsmiths 6707.





U L Y S S E

PAR

JAMES JOYCE

edition limited in order to retain 'une exceptionnelle valeur bibliographique'

48. [PROSPECTUS.] MONNIER, Adrienne (1892-1955).

Ulysse par James Joyce. traduction française intégrale par MM. Auguste Morel et Stuart-Gilbert entièrement revue par M. Valery Larbaud avec la collaboration de l'Auteur : pour paraître en janvier 1929 à la Maison des Amis des Livres. - Adrienne Monnier - 7, Rue de l'Odéon, Paris, VIe. Paris, Monnier, 1928.

FIRST EDITION. *Single leaf, folded, 222 x 138), pp. [4], some foxing and light staining, central horizontal fold with small tear along the outer edges with small hole at central point, the final page, 'Bulletin de Souscription' printed in landscape format, with a black and white portrait of Joyce tipped in on the front cover.* **\$1,800**

A very scarce prospectus for the first French edition of Joyce's *Ulysses*, printed in late 1928 against publication in January 1929. Adrienne Monnier was a fascinating figure in bohemian Paris in the 1920s and was one of the first women to set up - with no family ties to the trade - as an independent bookseller in France. Having worked in publishing for the Université des Annales, which specialised in mainstream writers, her interests were more in tune with the avant garde writers of the left bank. When her father, Clovis, was injured in a train crash, he gave the entire sum of his compensation, some 10,000 francs, to his daughter, enabling her to set up a bookselling and publishing business on her own. Her bookshop, 'La Maison des Amis des Livres', was opened at no. 7, rue de l'Odéon on 15th November 1915 and operated both as a bookshop and a lending library during the early years of the war and stayed open throughout the occupation.

It was with Monnier's advice and encouragement that Sylvia Beach founded the English language bookshop, Shakespeare and Company, in 1919, which was originally located across

BULLETIN DE SOUSCRIPTION
à
ULYSSE par JAMES JOYCE

Je, soussigné, déclare souscrire à :

.....
exemplaire sur Hollande Van Gelder à: 1 000 francs

.....
exemplaire sur vélin d'Arches à: 500 francs

.....
exemplaire sur bel-alfa vergé: 200 francs

Je m'engage à payer dès réception de votre notice annonçant l'apparition du volume.

Nom :

Signature,

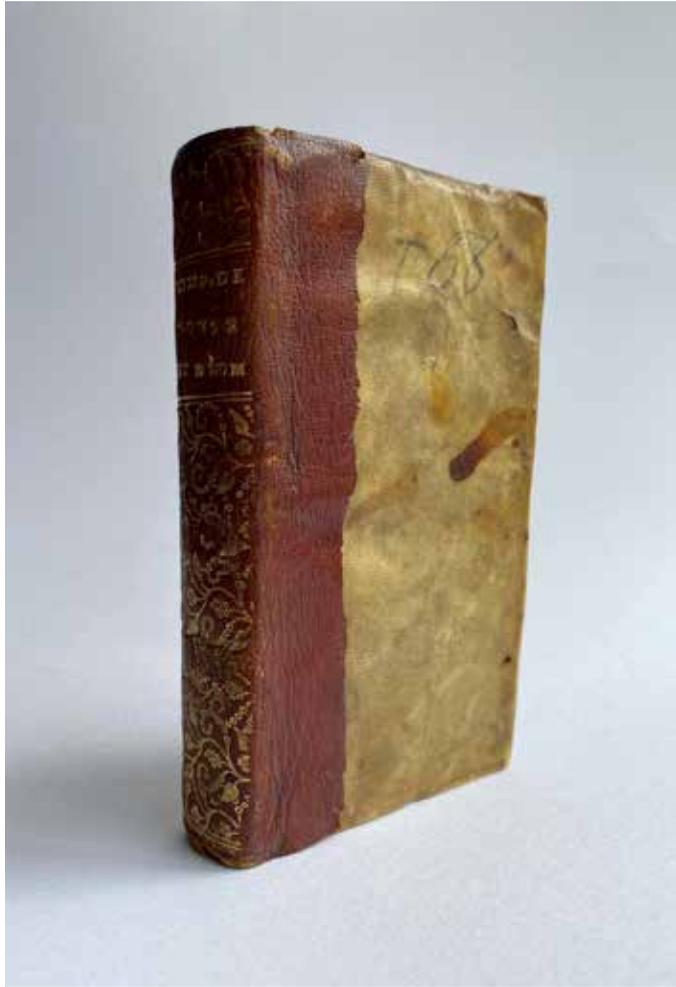
Adresse :

the road from Monnier's shop and which famously published the first edition of *Ulysses* in 1922. The two remained firm friends and literary collaborators, working together on numerous literary ventures including their translation of T.S. Eliot's *The Love Song of J. Alfred Prufrock*, which Monnier published in 1925.

‘Nous sommes heureux d’annoncer enfin aux lettrés français la publication prochaine de la traduction *intégrale* d’Ulysse, l’oeuvre maîtresse du grand écrivain irlandais James Joyce. - Cette traduction n’a pas coûté moins de cinq années de travail; l’effort d’adaptation et de création qu’elle représente, la présence, parmi les collaborateurs, de M. Valery Larbaud et de l’Auteur, en feront, croyons-nous, une date dans l’histoire de la Traduction’.

The prospectus tells in brief the history of the original publication, with the bans in England, Ireland and America, the imprisonment of those involved and its publication in Paris. The print limitation of the French edition is given as 1000 copies, with the price and number of copies for each of the three versions available, printed on ‘Hollande van Gelder’, 25 copies, ‘vélin d’Arches’, 100 copies and ‘bel alfa vergé’, 875 copies. A note adds that the prospectus is printed on the same paper as the standard copies. The final leaf includes a form for subscriptions, with blanks to be filled in for the quantities required, and a section for name, address and signature. ‘Quel sera le sort de la traduction française que va présenter au public Mlle Adrienne Monnier? Il est difficile de le prévoir. Voici, en attendant, une édition à tirage restreint qui ne sera réimprimée, en aucun cas, même partiellement, avant un an, afin de lui laisser une exceptionnelle valeur bibliographique’.

OCLC lists Texas only.



49. QUATTREHOMME, Louis.

Discours en forme de comparaison sur les vies de Moyse & d'Homere, où sont incidemment faits quelques essais sur diverses matieres. Paris, Jean Gesselin, 1604.

FIRST EDITION. 12mo (135 x 75 mm), pp. [ii], 329, [1], *wanting the preface, some dampstaining in text, some corners folded, occasional staining, in contemporary vellum with a rather clumsy, but early (18th century?) and charming, sheep spine, lettered and tooled in gilt, the front gutter cracked and front free endpaper missing, the front pastedown loose, revealing use of printer's waste in the binding: altogether an indestructible but nonetheless charming look.*

\$1,120

A charming copy of this scarce and somewhat eccentric work in which the lives of Moses and Homer are compared in an attempt to demonstrate the divine inspiration of Homer. Quattrehomme's argument is essentially that Homer, with his exquisitely tuned mental capacity and a moral sense not found in other men, must have had a divinity about him. As he could not have had access to the Pentateuch, it follows that he must have been descended from one of the Jews who had received the manna, and therefore had a direct line to that physical manifestation of divinity. He argues furthermore that there was an astrological connection between the two men, even though the absence of an available horoscope prevents his proving that they were born under the same astrological configuration.

‘Pour [Quattrehomme], il n’y a pas de relation historique entre ses deux héros, la second n’a rien connu du premier, mais par un mystérieux décret de la Providence, il s’est trouvé présenter des similitudes frappantes avec lui. ‘Suivant en ce la commune opinion’, écrit il, ‘nous croirons qu’Homère n’a eu aucune notion des livres de Moïse, le Pentateuque de ce temps-là étant inviolablement gardé par les Hébreux’. Cependant, pour expliquer l’esprit et les moeurs affinis d’Homère, ses ‘sentimens mieux assaisonnés’ et son ‘cerveau mieux timbré’, que chez

les autres hommes, notre auteur se ‘persuade que quelques Hébreux par succession de temps étant retournés en Egypte, eurent affaire à quelques Egyptienne, duquel accoupiement enfin vint Homère’. Notons que c’est au pouvoir de la manne qu’est attribuée la supériorité des Hébreux et, par voie de conséquence, celle d’Homère. Et à l’appuie de sa thèse sur la similitude de Moïse et d’Homère, cet imaginaire assez plaisant invoque l’astrologie: si l’on pouvait dresser l’horoscope de Moïse, conjecture-t-il, on le verrait soumis aux mêmes configurations astrales que celui d’Homère’ (Noémi Hepp, ‘Les Interprétations religieuses d’Homère’, in *Revue des sciences religieuses*, 1957, p. 37).

This copy, although it collates as the British Library copy (online at <https://dds.crl.edu/page/download/12115/2>), does appear to lack the preface. Of the copies listed on OCLC, those at the BN and Trinity College, Cambridge are catalogued as having the preface (BN: ‘In-12, préface, 330p; Trinity College: pp. [6], 329’); the copies at the Bibliothèque Mazarine and Princeton make no mention of the preface but may have it (both are catalogued simply as pp. 329) and the Lyon copy notes that it lacks the preface.

The catalogue of Trinity College Library, Cambridge notes that their copy has an extra copy of pp. 241-242 and pp. 263-264 bound in at the end, with the text of the second version of p. 263 having been reset, with the last characters of the first four lines in superscript. This latter piece of information suggests that there must have been two printings of this text, leading one to surmise that the preface may have been suppressed. Internal evidence in this copy suggests that something has been removed and perhaps the title reattached in the manner of a cancel title. Further research into the limited copies available might yield some answers.

OCLC lists BN and Bibliothèques Mazarine (catalogue gives 330p.), and Saint-Geneviève, Lyon (without the preface), BL (without the preface), Trinity College, Cambridge and Princeton (catalogue gives 329p.).

Cioranescu 55884.

**50. [ROMAN EMPERORS.] CASAUBON, Isaac (1559-1614).
GRUTERUS, Janus (1560-1627).
SAUMAISE, Claude de (1588-1653).**

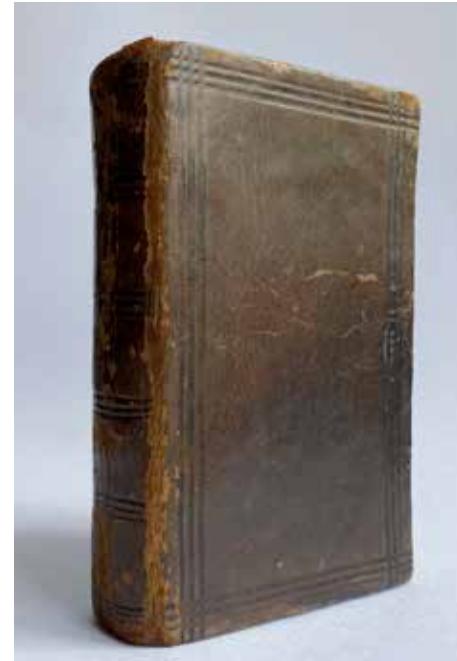
Historiae Augustae scriptores sex: Aelius Spartianus, Iulius Capitolinus, Aelius Lampridius, Vulcatius Gallicanus, Trebellius Pollio, & Flavius Vopiscus. Ad postremas Cl. V. Is. Casaub. I Gruteri, Cl Salmas I editiones excusi. Leiden, Iacob Marcus, 1621

12mo (123 x 65mm), pp. [8], 3-450, A1 (pp.1-2) cancelled as usual, woodcut title vignette, very light water stain to lower outer corner, outer edge trimmed, minor toning, bound in contemporary polished calf, triple blind ruled, a little wear to extremities, early casemarks inked to front pastedown and title, ownership inscription of M. Hapylton and purchase note dated 1733 on front endpaper, printer's waste used for rear endpaper, early bibliographical notes on rear pastedown.

\$560

A scarce pocket edition of this popular compendium of the emperors, modelled on Suetonius and said to be the work of the title-page. Numerous scholarly editions have been published the original authorship remains an enigma. The present edition is combining Isaac Casaubon's original edition of 1603 with notes Claude de Saumaise.

OCLC lists Bodleian, Amsterdam, Chicago, Illinois, Chapel Hill and Concordia





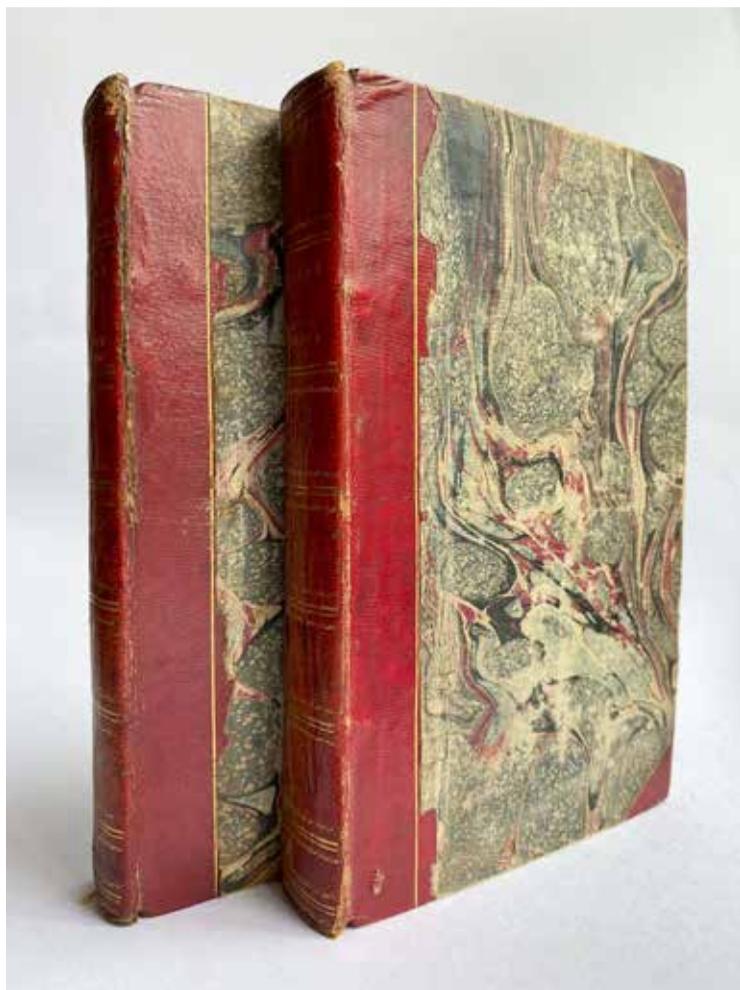
51. SAVARY, Claude Etienne (1750-1788).

Letters on Greece; Being a Sequel to Letters on Egypt, and containing Travels through Rhodes, Crete, and other Islands of the Archipelago; with Comparative Remarks on their Ancient and Present State, and Observations on the Government, Character, and Manners of the Turks, and Modern Greeks. Translated from the French of M. Savary. London, G.G.J. and J. Robinson, 1788.

FIRST EDITION IN ENGLISH. *8vo (208 x 120 mm), pp. [iv], 407, [1], [8] index, with the half title, folding engraved map as frontispiece and folding engraved plan of the labyrinth, in nineteenth century quarter calf over marbled boards, calf tips, spine ruled in gilt, black morocco label lettered in gilt, with the heraldic bookplate of Snelston Hall.* **\$560**

An epistolary account of Savary's travels through Greece, translated into English here in the same year as the original French edition. Written in 42 letters addressed to Madame Le Monnier, Savary gives details on all aspects of modern Greece, from politics and the government of the different islands, to the customs of the natives of each island. He goes into particular detail on the islands of Crete and Rhodes. The work is accompanied by a map of 'Part of Asia Minor and the Grecian Islands' and a folding engraved plate depicting the 'Plan of the Labyrinth of Cnossus from an Antique Gem'.

ESTC t12194; see Blackmer 1493.



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

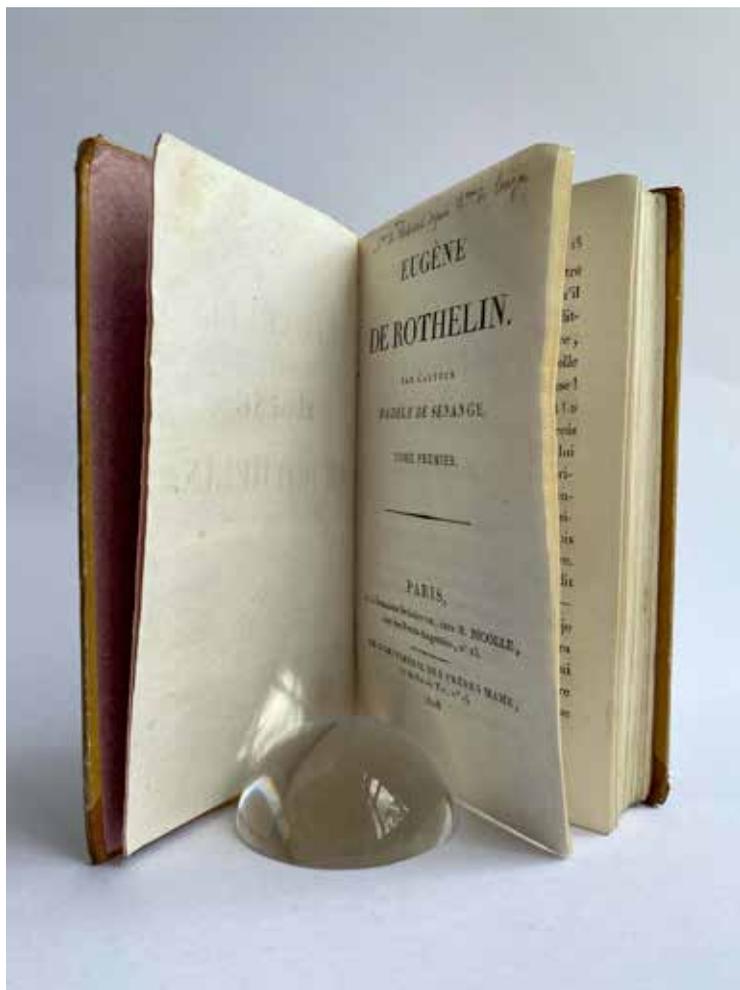
Voyage en Grèce et en Turquie, Fait Par Ordre De Louis XVI et avec l'Autorisation de la Cour Ottomane. Avec un volume grand in-4o contenant une très-belle Carte coloriés et des Planches gravées en taille-douce. Paris, Buisson, 1801.

FIRST EDITION, TEXT VOLUMES ONLY. *Text volumes only, in two volumes, 8vo (205 × 130 mm), I: pp. [iv], 460, [iv]; II: pp. [iv], 460, [4], lower outer blank corner of II, D3 torn, a little light foxing in both volumes, in contemporary half red morocco over marbled boards, flat spines ruled and lettered in gilt, extremities a little worn, foot of second volume spine chipped but otherwise a good copy.* **\$840**

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

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

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



53. SOUZA BOTELHO, Adélaïde-Marie-Emilie Filleul, comtesse de Flahaut, marquise de (1760-1836).

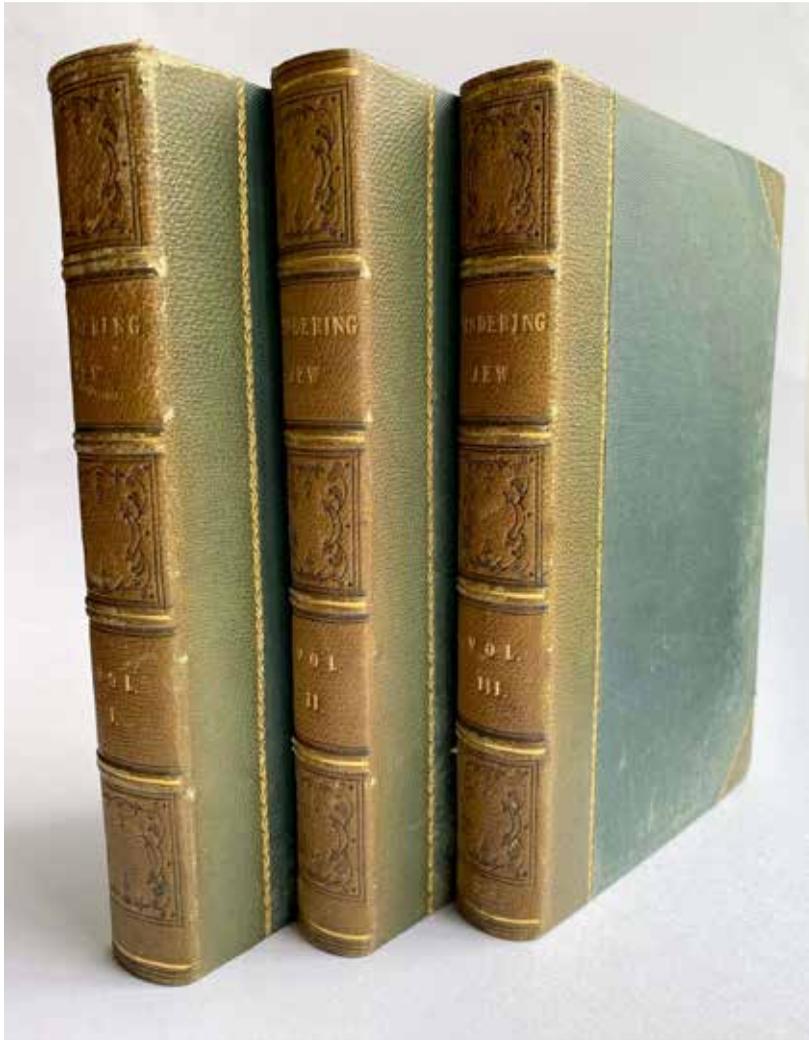
Eugene de Rothelin, par l'auteur d'Adele de Senage. Tome Premier [-Second.] Paris, Nicolle, 1808.

FIRST EDITION. *Two volumes, 12mo (155 x 88 mm), pp. [iv], 182; [iv], 161, [1], in contemporary pale half calf over yellow boards, flat spine gilt in compartments, lettered in gilt, with small circular brown morocco numbering piece, pink endpapers.* **\$490**

An attractive copy of the first edition of this popular novel. Having lost her first husband to the scaffold in 1793, the comtesse de Flahaut fled France with her young son and escaped across Germany to England. On her trying to return to France some years later, she met M. de Souza at one of the barricades and married him. The two then returned to Paris where she was welcomed for her pure spirit, the delicacy of her judgements and the charm of her conversation. She wrote a number of animated and agreeable novels, the most famous of which is *Adele de Senage*, which established her reputation, although many critics have preferred *Eugene de Rothelin*. It is a novel which paints aristocratic society as it was before the revolution, seen without its faults and presented as a thing of grace, amiability and distinction.

‘Aperçus très-fins sur la société; tableaux vrais et bien terminés; style orné avec mesure ... l’esprit qui ne dit rien de vulgaire et le goût qui ne dit rien de trop’ (Mme de P, NBG).

Cioranescu 60573; Barbier II, p. 322.



54. SUE, Marie-Joseph 'Eugène' 1804-1857).

The Wandering Jew. By Eugène Sue, Author of 'The Mysteries of Paris', etc. etc. Vol. I [-III]. London, Chapman and Hall, 1844.

FIRST EDITION IN ENGLISH, SECOND ISSUE. *Three Volumes, 8vo (215 x 130 mm), pp. iv, 491, [1]; [iv], 375; iv, 372, tear to I, 69, through text with no loss, in contemporary half olive leather over green cloth boards, the edges of the boards slightly damp-stained with loss of pigment, boards tooled in gilt along the edges, spines ruled, lettered and numbered in gilt, marbled edges and endpapers, with the Kemmis heraldic bookplates.* **\$490**

The first English edition of an international best-seller, a fiercely anti-Catholic gothic novel that was first published in serial form in Paris as *Le Juif errant*, 1844. Eugène Sue - who incidentally is remembered as coining the phrase 'revenge is a dish best served cold' (in his novel *Matilde*, 1841) - is mostly remembered for his socialist-inspired anti-Catholic novels, the present novel and *The Mysteries of Paris*, both of which were enormously popular examples of the serial novel in France. In *The Wandering Jew*, Sue tells of the conflict between the eponymous hero and the villain, a Jesuit called Rodin, set against a backdrop of poverty, crime and the harsh life of working class Paris, contrasted with the corruption of the nobility. Both books were highly controversial because of their vivid gothic portrayals of violence and corruption and their overtly socialist and anti-clerical message.

First published in serial form in England, this English translation appeared bi-weekly in illustrated parts at one shilling, concurrently with the original French text. When the first volume was completed for separate publication, Chapman & Hall began the publication of a series of twenty-six sixpenny parts containing the illustrations alone, which were published as *Heath's Illustrations to the Wandering Jew*, 1845-1846. The present set was issued late in 1845, although the title-pages are unaltered from their first appearance in 1844, without the illustrations and bound in dark green fine-ribbed cloth.

55. VIRET, Louis, 'cordelier conventuel'.

Réponse à la Philosophie de l'Histoire. Lettres à M. le Marquis de C***. Par le Père Louis Viret cordelier conventuel. Riposta alla Filosofia della storia. Lettere a al Sig. Marchese di C***. del Padre Luigi Viret minor conventuale. Rome, Giovanni Zempel, 1774.

FIRST EDITION IN ITALIAN. *8vo (183 x 114 mm), pp. xii, 575, [3], the text printed in parallel text in French and Italian throughout, decorative initial in the dedication and the first letter, headpiece at start of text and typographical ornaments throughout, numerous elaborate tail-pieces, in contemporary half calf over colourful patterned boards, rather dust-soiled and some abrasion to the surface, corners badly bumped, flat spine ruled in compartments and lettered in gilt, with corrections in a contemporary hand throughout, mainly but not exclusively to the Italian text, red edges, contemporary ownership inscription of 'Fr L. Hubert minime à Rome 1777'. \$1,200*

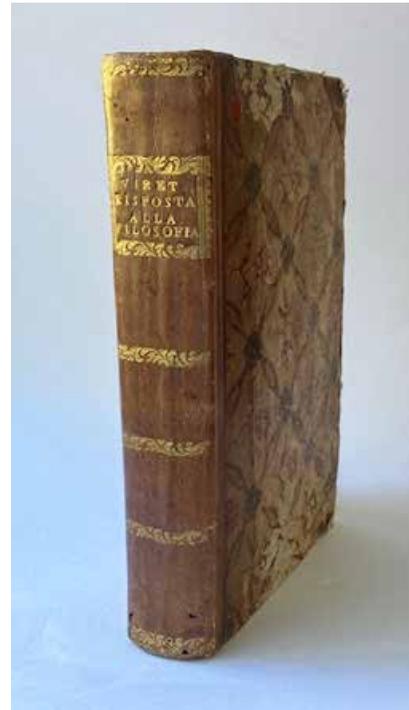
A scarce bi-lingual edition of this attack on Voltaire's *Philosophie de l'histoire*, written by a Cordelier monk and first published in French only in Lyon in 1767. This copy is particularly interesting as the text has been closely corrected in a contemporary hand throughout. Small changes to the style of the French dedication appear to be authorial, or possibly editorial, such as the addition of an Italian translation to the Latin epigraph and the addition of 'dans seize lettres / in sedici lettere' to the section title. Minute corrections in manuscript continue through the entire text, with the large part of pages having some sort of correction. These are mostly to the Italian text, numerous crossings out, spelling corrections, substitutions and sometimes additions. Unfortunately, much though the author or editor - or perhaps the Fr. Hubert of the ownership inscription - has taken great care in marking this up, presumably for another edition, no second edition of this Italian text appears to have been published.

Addressed to the Marquis Louis Antoine Carraccioli and dedicated to Pope Clement XIV, Viret's first letter explains why he has set about taking on the 'Giant of Geneva'. 'Vous avez

souvent entendu parler de la guerre des Géants contre le Ciel; c'étoit une figure dont ce livre renferme l'accomplissement. L'auteur en qualité de chef de la Philosophie moderne, se présente pour combattre la Religion. Il vient armé de toutes pieces: c'est Goliath qui défie les armées d'Israël. Oserai-je entreprendre de faire le personnage de David? Et pourquoi ne l'oserois-je pas? Si je n'ai ni la force de mon adversaire, ni ses ruses, ni son expérience, j'aurai au moins la gloire de soutenir la bonne cause, & peut-être qu'en montrant la vérité ingénument, je parviendrai à confondre l'imposture' (p. 4).

Viret's only other work listed in Cioranescu is the somewhat more light-hearted, *Le mauvais dîner, ou lettres sur le Dîner du comte de Boulainvilliers*, s.l. 1770.

OCLC lists Rome and Chicago only.
See Cioranescu 63635.



A View of the

ASTROLOGICAL HEAVEN of the ANCIENTS,

to explain the Mysteries of the

Persian, Jewish, & Christian,

RELIGIONS.



Right Signs, Heaven of Summer or of Ormuzd, Realm of Good.

Left Signs, Heaven of Winter or of Abrahama, Realm of Evil.

56. VOLNEY, Constantin-François (1757-1820).

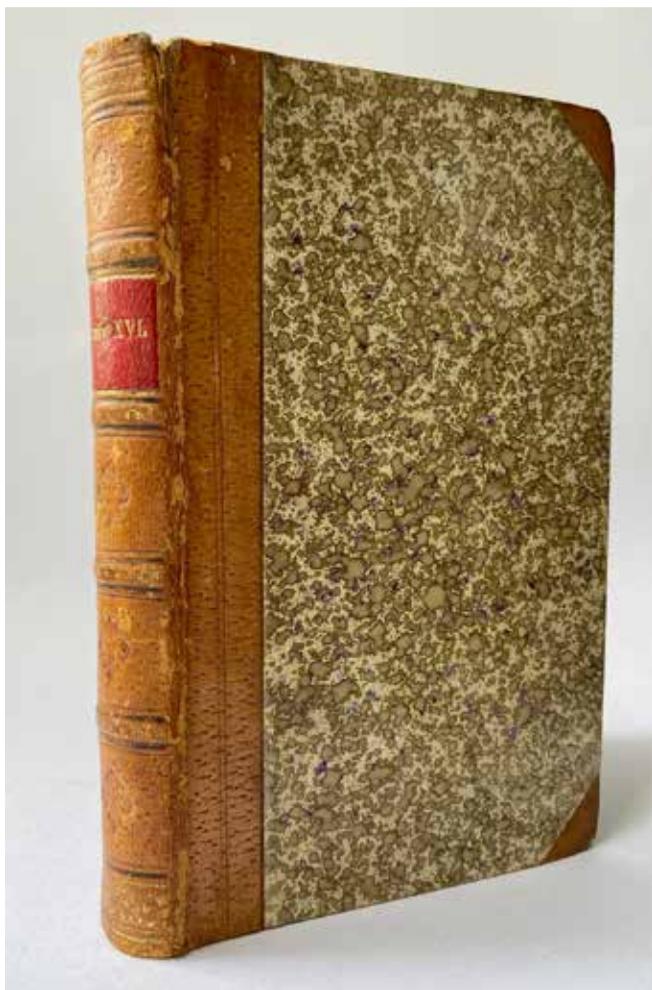
The Ruins: or a Survey of the Revolutions of Empires. By M. Volney, one of the Deputies to the National Assembly of 1789; and Author of Travels into Syria and Egypt. Translated from the French. The Third Edition. London, Joseph Johnson, 1796.

THIRD EDITION. 8vo (210 × 120 mm), engraved frontispiece and pp. xvi, 395, [1], [4] index, with two further folding engraved plates, with the half-title, in contemporary mottled calf, gilt border to covers, spine gilt in compartments, black morocco label lettered in gilt, with the bookplate of Edmund Skottowe. **\$350**

First published in 1791, Volney's *Les Ruines, ou méditations sur les révolutions des empires* was widely influential among radicals and free-thinkers in the Romantic period. Its influence spread from France and England to America where Thomas Jefferson translated the first part. This is one of the books that the monster from Mary Shelley's *Frankenstein* finds when he is hiding in the hovel. From it he learns the best and the worst of mankind: "These wonderful narrations inspired me with strange feelings. Was man, indeed, at once so powerful, so virtuous, and magnificent, yet so vicious and base? I heard of the division of property, of immense wealth and squalid poverty; of rank, descent, and noble blood".

Volney's work was first published in English, by Johnson, in 1792. As noted in ESTC, this is not a reissue of the 1795 edition, despite the similar pagination: the press figure on p. 2 is 6, where that in the 1795 edition is 5.

ESTC t46925.



**57. 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**

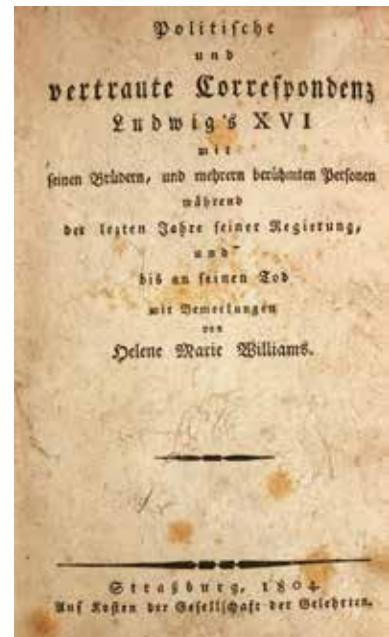
The scarce first German edition of Helen Maria Williams' most overtly political translation and her single most controversial work. The letters of Louis XVI were obtained in good faith by Williams, who hoped to use her translation and commentary for the transmission of her own revolutionary beliefs.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



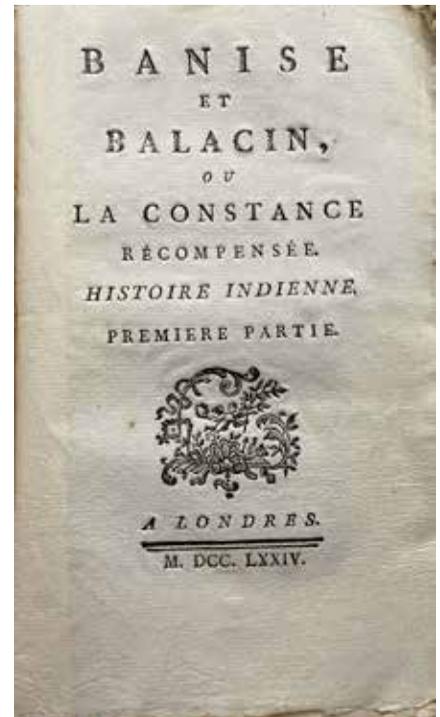
**58. ZIEGLER UND KLIPHAUSEN, Heinrich Anselm von (1663-1697).
CARPENTIER, ancien professeur de l'Université de Paris, translator.**

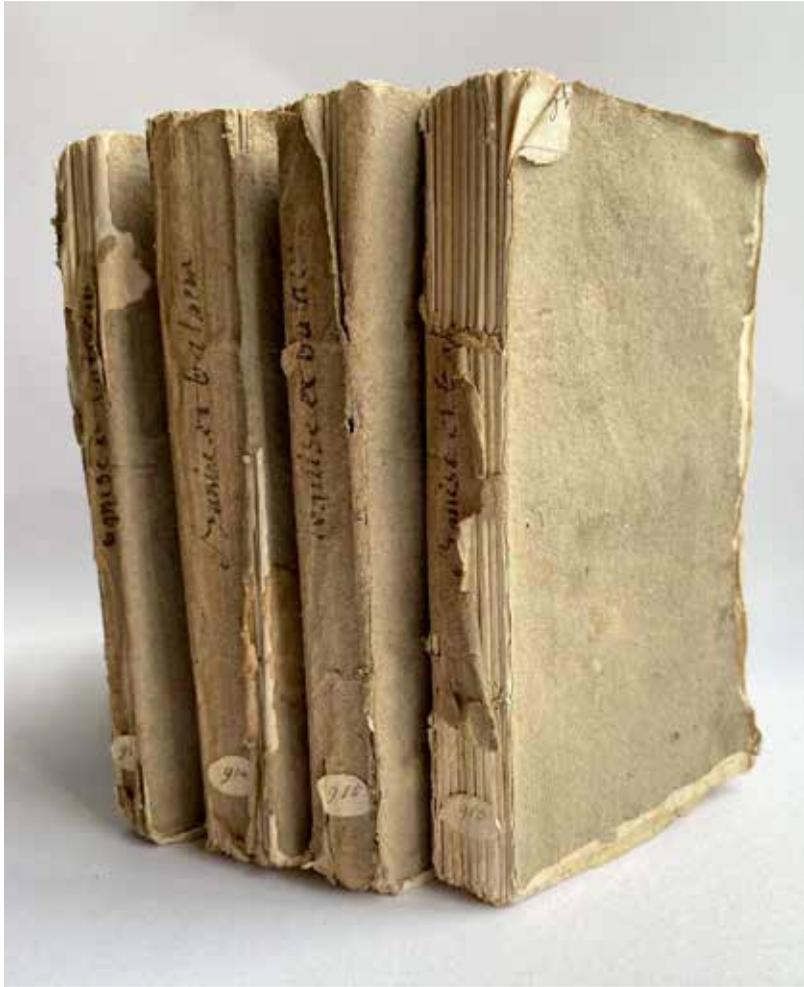
Banise et Balacin, ou la Constance récompensée. Histoire Indienne. Première [-Quatrième] Partie. 'Londres', ie Paris?, 1774.

FIRST EDITION IN FRENCH, SECOND ISSUE. *Four volumes, 12mo (180 × 100 mm), pp. [iv], 170; [iv], 247; [iv], 244; [iv], 207, small marginal tear on I, 15, with minimal loss and not touching text, uncut throughout in the original grey wrappers, rather tatty, spines badly chipped at head and foot, with much of the original spine wrappers missing, some staining to covers, the remaining spines lettered 'Banise et Balacin' in ink, with small oval shelf-mark labels at the foot of the spines.* **\$1,120**

A somewhat tatty but delightfully unsophisticated copy of this scarce novel in four volumes, being a French translation of an important German original by Heinrich Ziegler und Kliphhausen, *Die Asiatische Banise*, Leipzig, 1689. 'Banise' is an anagram of 'Sabine', the name of Heinrich Anselm von Ziegler und Kliphhausen's wife.

In the novel, Princess Banise is portrayed as the archetype of virtue, and her exotic love affair with her faithful prince Balacin is told against the backdrop of the reign of terror of Chaumigrem of Siam. This last great baroque novel was enormously popular in Germany and provided inspiration to both Lessing and Goethe.





MMF notes that this work was always thought to be an original work by Carpentier until their attribution discovered the original source. This translation appears to be Carpentier's only work of fiction, though he published several works on education, a couple of guides to French grammar and a system of education, *Nouveau plan d'éducation*, 1775, intended to form 'des citoyens utiles'. This was followed by *Suite au nouveau plan d'éducation .. sur la nécessité que les mères nourrissent elles-mêmes leurs enfants*, Paris, 1785. This is a reissue of the 1771 edition of this French translation, with cancel title pages and half-titles. Both issues appear to be very scarce, with only the BN copy of the first issue listed in OCLC.

ESTC n46978, at BN and Newberry; OCLC adds Frankfurt, Leipzig and Texas; MMF 71:48; Cioranescu 15632.

