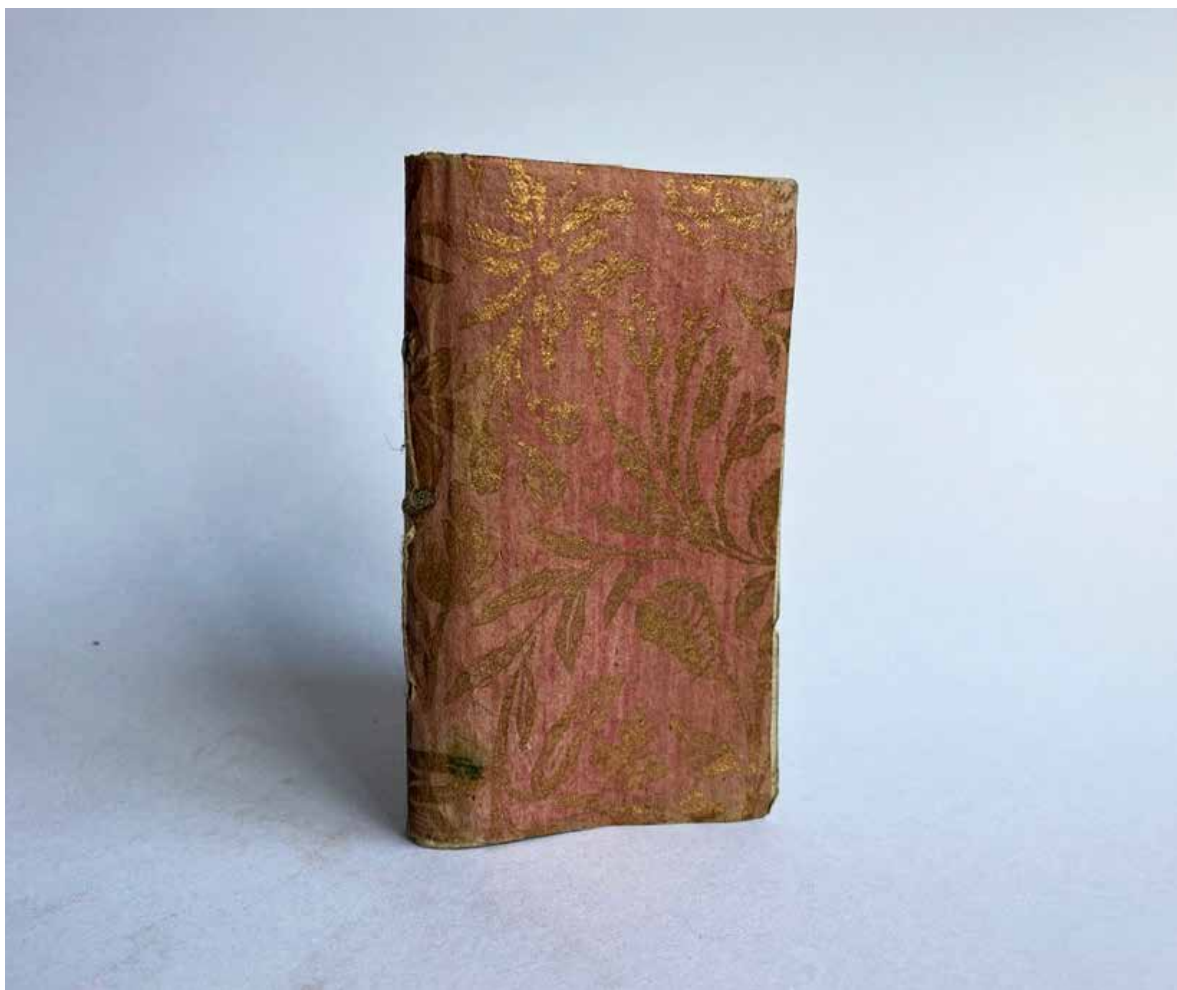


FIRSTS  
LONDON

SEPTEMBER  
2022

AMANDA HALL  
RARE BOOKS





## 1. [ALMANAC.]

Le Trésor des almanachs, étrennes nationales, curieuses, nécessaires et instructives; considérablement augmentées. Pour l'année bissextile ... Paris, Cailleau, 1784.

FIRST EDITION. *24mo, pp. 144, first and last pages blank but for black border, woodcut frontispiece in red depicting the royal family, woodcut vignettes and medallions, all pages printed within simple woodcut border, occasional small stains and spots, stitched in the original pink floral gilt paper, edges gilt.* **£650**

A very attractive little almanac and a scarce one. As well as the calendar and numerous tables, this little compendium provides lists of the public and private libraries of Paris, giving their dates of foundation and founders' names as well as detailing the number of books held by each library and specifying the addresses and opening hours. The almanac is illustrated with a number of attractive vignettes, including, as well as the standard pastoral genre, several rather more unusual scenes, such as the pipe-smoking cherub who is also a merchant (in the section 'marine et commerce'). In the section devoted to 'l'Imprimerie', there is a vignette of two cherubs working the press.

OCLC lists the Library of Philadelphia only.



## 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. £2000*

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.

OCLC lists Columbia only.



LE  
PALAIS  
DU  
SILENCE,  
CONTE  
PHILOSOPHIQUE.  
PREMIERE PARTIE.



A AMSTERDAM,  
Chez E. VAN BARREVELT.  
MDCCLV.

### 3. ARCQ, Philippe-Auguste de Saint-Foix, chevalier d' (1721-1795).

Le Palais du Silence. Conte Philosophique. Tome Premier [-Second]. Amsterdam, Van Harrevelt, 1755.

SECOND EDITION. *Two volumes, 12mo, engraved frontispiece to the first volume (as issued) and pp. [ii], 4, 94; [2] blank, [iv], 108, with a half-title to the second volume only, both titles printed in red and black, small marginal tear on A6 with loss of page corner, just touching page numbers, in contemporary polished calf, spine simply gilt in compartments, red morocco label lettered in gilt, red edges.* £450

Scarce edition of this 'conte philosophique' supposedly based on a classical work by Cadmus the Milesian. Arcq explains in his preface that his chosen source is intended to demonstrate that the passions of mankind are unchangeable across geography and time: 'que dans tous les tems, les hommes ont eu un coeur & des passions; que la jeunesse a toujours été imprudente, la coquetterie toujours accompagnée par la fausseté; que l'ambition, à laquelle on ne donne point de bornes, marche rarement sans le crime; enfin que les tems & les climats ne changent rien à nos penchants, qui tiennent trop à la disposition de nos organes, pour que leurs effets ne soient pas toujours les mêmes, dans tous les âges du monde' (p. 3). The text is prefaced with a short essay, 'Dissertation Historique et Critique sur l'établissement des Colonies de la Grèce dans l'Asie Mineure, pour servir d'introduction au Palais du Silence' (pp. 1-18).

The chevalier d'Arcq, son of the Duke of Toulouse and grandson of Louis XIV and madame de Montespan, was a much acclaimed writer in his day. The present work notably includes a quarrel between Pythagorus and Xenophon in which contemporaries recognised the thinly veiled portrayal of Voltaire's quarrel with Maupertuis. MMF describes this work, Arcq's second, as an 'allégorie merveilleuse ... but moralisateur'.

OCLC records copies at BN, Linkoping, Leipzig, Geneva, Delaware and Texas.

See MMF 54.8; Cioranescu 8270.





*first use of the term 'éducation physique'*

#### 4. **BALLEXSERD, Jacques (172601774).**

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

SECOND EDITION. *12mo (175 x 110 mm), pp. [xvi], 189, [1], title-page copperplate vignette of Juno, in contemporary pale blue wrappers, wanting most of the spine with remnant of white paper title (or reinforcement) strip, front wrapper partly detached, extremities a little rubbed, but a nice unsophisticated copy, uncut throughout. £750*

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

After an introduction stressing the importance of a mother's way of life during pregnancy, Ballexserd divides his treatise into the four stages or *époques* of childhood: the first starts with the care of the new-born baby through to weaning, including the importance of breast-feeding both for mother and baby, to the introduction of exercise and learning to walk at nine months, with warnings about too much kissing and petting from strangers and the dangers of swaddling and rocking babies; the second stage follows the early infancy from weaning through to the age of five or six and is interesting for its perception of the sensitivity of the small child and the



dangers both of neglect and ‘over-parenting’; appropriate exercises are also suggested and the importance of plenty of fresh air throughout the seasons. It is also stressed that entertainment rather than instruction is important in guiding a young child’s physical exercise. The third section follows the child through to the age of ten or eleven: the age when in eighteenth century Europe boys changed their clothing and in twenty-first century Europe, they go to secondary school. This section gives details on clothing, nourishment, general health and dentistry, the importance of good sleep and clean air, inoculation and the importance of exercise, which includes the habit for standing for as much of the day as possible, as well as exercises to maintain the body’s natural development and to aid circulation: plenty of outside time is recommended in such pursuits as walking, climbing trees and ice-skating. Walking about the house without shoes on is also recommended. The final section follows the child through the teenage years up to about the age of 16: this section continues with advice on food and clothing, but also on melancholy and temperament, with suitable games and recreations and a final section on the uses of tobacco.

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

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



## 5. [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. [xii], 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. £1500*

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.



## 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.

## 6. [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 x 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. £650*

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 remaining 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. 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.

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



*IL PENSIEROSO*

DI MILTON.

POEMETTO.

O gaude, o vana lusinghiera prode,  
 Che senza genitor folla produce,  
 Lungo, ah! largo da me. Poco voi siete  
 D'us'alma ditta in gran proferti amiche,  
 Di cui tentatio indarno empierà il vuoto,  
 L'incerte toene delle vostre idre.  
 Ad abitar nell'otiose filar-  
 te d'aurate celabito, e tentatimi  
 In hucile dipinti amabili scene  
 Vi fieno dati a governar più tolti 470  
 Degli atomi brillanti, onde veggiamo

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

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

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

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

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

Brooks 40; Cicognara 1343. Not in De Lama.



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

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

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

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

SECOND [FIRST] EDITION IN ENGLISH. *12mo (133 x 67 mm), pp. [xii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvj], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate. £1200*

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



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

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

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

*'cette Iris repose bien plus pour satisfaire à l'amour qu'au sommeil'*

## **9. BONNART, Henri (1642-1711), engraver.**

Dame faizant la Méridiene. Paris, Henri Bonnart, 1694.

*Adorned print (245 × 180 mm), original engraving within black border, sections of the print carefully excised to reveal velvet and silk underlay, other sections, principally of the figure, excised and reattached over the fabric, mustard brown velvet used for the upholstery, gossamer silks for the drapes and the lady's shawl, brocaded green silk for her gown, the 'folds' of the curtains preserved from the original print, used as a lace-thin cut-out, some light waterstaining on the print and fabrics, the edges of the print chipped with some loss of the border, somewhat haphazardly placed in a later wooden frame, glazed, with the title and verse caption of the print pasted to the rear of the frame, the upper edge chipped and with signs of previous adhesive, taped into the frame on the other three edges. £2000*

A delightful 'adorned print' of a young lady taking her siesta, by Henri II Bonnart, scion of the printing dynasty that first created this kind of fashion portraiture, depicting the





celebrities of the age as young beauties draped in the latest fashions. The ‘adorned’ or ‘dressed’ print had its origins in devotional works earlier in the seventeenth century, where a religious engraving was embellished with fabrics and other materials, often embellished by nuns and sold to the faithful as devotional objects to raise additional funds for the convent or for the local poor. By the turn of the century, the practice of embellishing a print had been adopted as a household craft for women and, as it became more fashionable, the subjects began to include royal and court figures, actors and theatrical scenes.

This adorned print is a particularly interesting one as it has come a long way from the original devotional prints. It presents the languid and sensuous figure of a young lady reclining on a day bed below sumptuous drapes. Her gown is of green brocaded silk beneath a golden cloak and she holds what may have been the remains of a rose in her right hand, pressed to her cheek. The verse caption to the print mentions that the lady holds a rose in her hand, but in the original print there is no visual reference to this. In this adorned print, the young lady is holding what might be the stalk of a rose, although the flower itself is no longer present. The engraved title, *Dame faizant la Meridienne*, has been attached to the back of the frame, along with the verse caption which reads:

‘Cette main nonchalante a tenir une Rose,  
Ces yeux a moitié clos, Et ce teint si vermeil :  
Font voir que cette Iris repose  
Bien plus pour Satisfaire a l’amour qu’au someil’.

The art of adorning a print is more complex than just the laying on of fabrics to certain parts of the picture, as in a ‘colouring in’ using materials instead of paints or pencils. Instead, the finer examples of this art involved a careful process of interleaving,



often using luminescent silks and richly textured velvets beneath the print, with parts of the print cut out to reveal the fabric beneath and parts of the print brought to the front and reattached above the fabric. This layering creates a seamless blend of printed material and overlaid fabrics, giving a depth and sense of perspective to the prints. That is particularly noticeable in the present example which has an architectural background left plain behind a richly embellished foreground, drawing the eye to distant scenery on the one hand and foreshortening the gaze to the rich foreground with the young lady luxuriating on her day bed.

‘Bien que les images de dévotion représentent une part importante de la production des gravures habillées au XVIIe comme au XVIIIe siècle, il est certain que d’autres sujets ont bénéficié de cet enrichissement. Citons en particulier des œuvres profanes, dont certains portraits de souverains et personnages de la cour, de comédiens et de personnages de théâtre, sans oublier des scènes de genre. [...] Il semble possible d’avancer que l’ambition d’égayer la gravure, grâce aux couleurs et aux brillances de riches matières appliquées, tout en offrant des volumes dont une simple enluminure ne pourrait donner l’illusion, est fondamentale. Dès lors, le tissu dote la gravure d’un réalisme inattendu et d’une « valeur ajoutée » importante. En adéquation avec les figures ainsi habillées, la préciosité des textiles mis en œuvre vient souligner leur qualité’ (Pascale Cugy, Georgina Letourmy-Bordier et Vanessa Selbach, « Les « estampes habillées » : acteurs, pratiques et publics en France aux XVIIe et XVIIIe siècles », *Perspective*, vol. 1, 2016, 163-170.)

See <http://www.vam.ac.uk/content/journals/research-journal/issue-03/an-adorned-print-print-culture,-female-leisure-and-the-dissemination-of-fashion-in-france-and-england,-c.-1660-1779/>; see also Harvard Blog, ‘What the Well Dressed Print is Wearing’.

*Page opposite shows a detail from the original print - the starting point of our dressed print.*

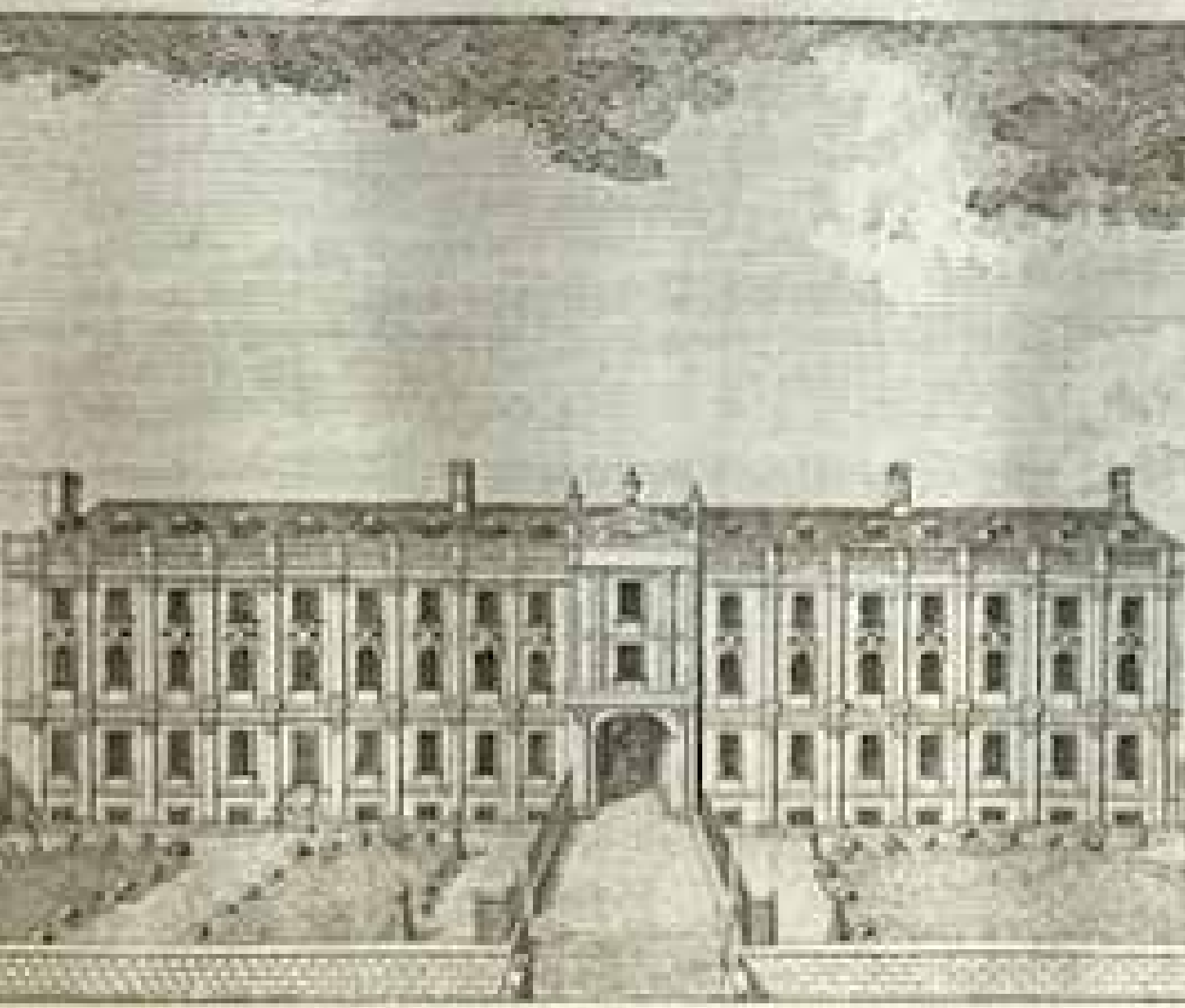


## 10. [BOOK FURNITURE.]

A False Book in the shape of an Almanac, designed for carrying flasks (not present). French, circa 1760.

*Small '16mo' (105 × 60 × 25 mm), box in the shape of an almanac or small binding, top-opening, revealing two equal compartments with a tiny central compartment, closed but with a small hole at the top, also a slim side-compartment, the exposed part (normally covered by the top part of the 'book') externally covered in blue silk, worn along the top and sides, some staining inside the uncovered interior of the compartments, the contents of the box missing, in contemporary red morocco, slightly worn with one corner bumped, front and rear covers elaborately gilt with borders comprising gilt filet, corner sun bursts, floral swags and diamond tooling, with a central filet with tapered corners and a circular indent on each corner, in the centre a black circular label (across the opening) depicting a hunting scene in gilt, with falconry and vegetation, the scene within a decorative scroll, the binding flat, gilt in compartments and with black morocco label lettered in gilt 'Oeuvre Chretien', the 'pages' edges of the box made of varnished, painted paper with a single gilt scroll across the three sides. £750*

A delightful box made to look like a pocket book of devotional works but designed as an elegant vanity bag. The internal space of the box suggests that it used to carry two small flasks of perfume or smelling salts. The design also includes a central hole, presumably for a funnel or pipet and a slim side-pocket which probably contained a small mirror. The contents are unfortunately no longer present but this remains a testimony to an elegant female accessory as well as a delightful falconry binding.



## 11. [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 × 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. £750*

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

SONETTI  
DI NICESTE ABIDENO P. A.  
S O P R A  
L'IMPORTUNITA' D'UN CREDITOR DI TRE GIULI  
DEDICATI  
A SUA ECCELLENZA LA SIGNORA  
D. CECILIA MAHONY  
GIUSTINIANI  
PRINCIPESSA DI BASSANO, E DUCHESSA  
DI CORBARA.



IN ROMA MDCCLXII.



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'.

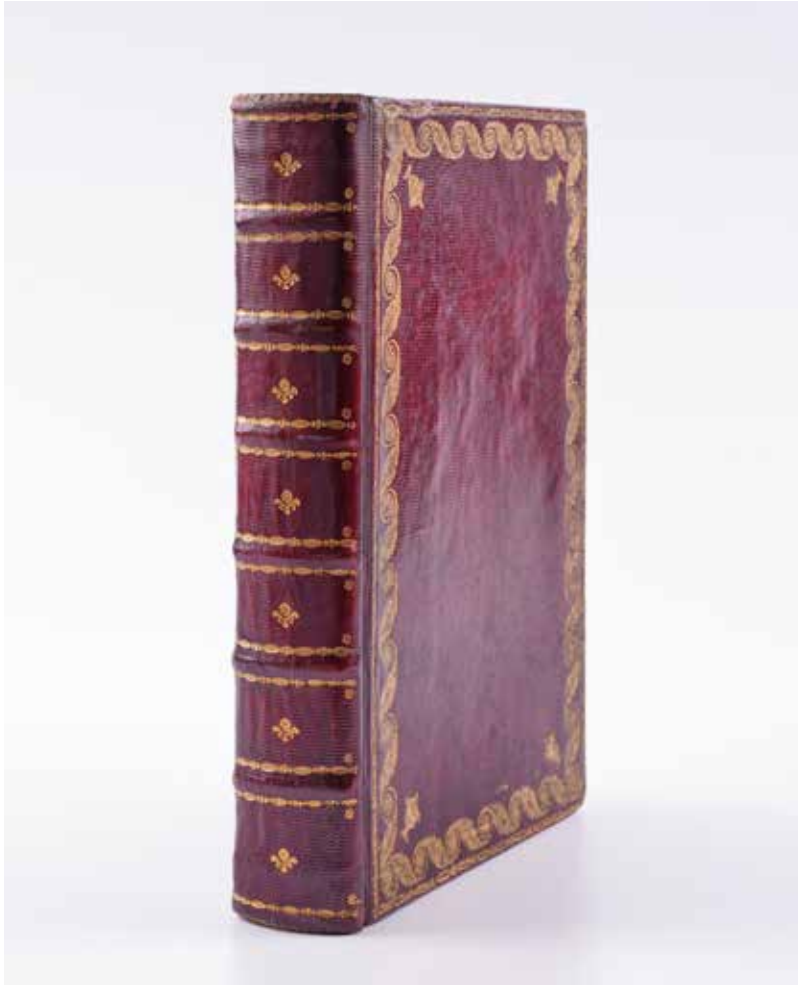
This is a reissue of the first edition, published in 1796, with the 'Useful Tables' on pp. i-iv on cancelled leaves, bearing the date 1797, in place of 1796. These tables contain information on the names of the office holders and professors, term dates and militia officers. The frontispiece is a folding map entitled 'Plan of Cambridge 1791' and is signed 'S.I. Neele scuptl. 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.

## **12. CASTI, Giovanni Battista (1724-1803).**

I tre giuli o sieno sonetti di Niceste Abideno P.A. sopra l'importunita d'un creditor di tre giulj, Dedicati a Sua Eccellenza la Signora D. Cecilia Mahony Giustiniani Principessa di Bassano, e Duchessa di Corbara. Rome, Bernabo & Lazzarini, 1762.

FIRST EDITION. 4to (200 × 130 mm), pp. xviii, 200, wanting the last blank, some light browning and the occasional stain but text generally nice and clean, in contemporary Italian vellum, with the later ownership inscription of Edward H. Bunbury, Pisa Rome (crossed out), December 1833. **£1200**



A scarce and elegantly printed collection of sonnets on the subject of a debt of the sum of three giuli. Giovanni Battista Casti was the author of a number of opera libretti, some of which, such as his most famous, *Cublai, gran Kan de' tartari*, 1788, were set by Salieri. Casti dedicates the work to Cecilia Mahony Giustiniani (1740-1789), who was a Naples-born protégée of James III and who was painted by Pompeo Batoni in 1785.

Provenance: Edward H. Bunbury (1811-1885), fellow of Trinity College, Cambridge, best known for his work on the study of geography among the ancients.

OCLC lists BL, Bodleian and Chicago only.

### 13. [CATHOLIC CHURCH].

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

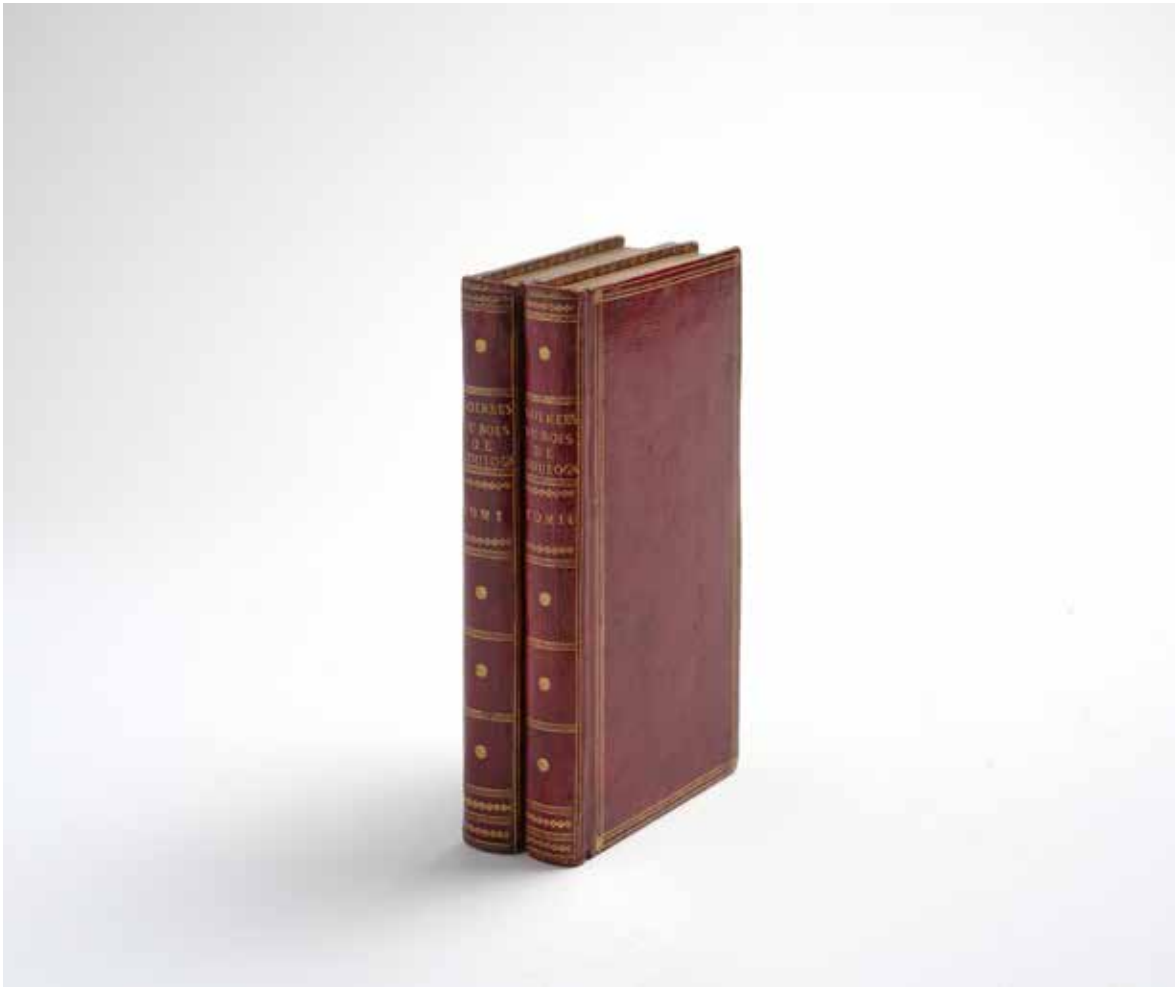
*Two parts in one volume, 8vo (198 x 128 mm), second with separate title-page and continuous pagination, engraved frontispiece by Arnold Westerhout after Joseph Passarus and pp. [32], 336, [xxxviii], [2], printed in red and black throughout, engraved printer's device on title-pages, 14 engraved plates by Jo. Hieronymus Frezza after Joseph Passarus, engraved tailpieces and woodcut initials, slight browning and light marginal dampstaining to first four gatherings and a handful of other leaves, including blank margins of frontispiece and first plate, verso of last leaf a bit soiled, in crimson morocco, covers bordered with gilt chain roll and feather and star roll, with gilt urns to corners, spine gilt in compartments, pink and blue marbled endpapers, all edges gilt, gaufered and painted in red and green to a floral pattern, green silk marker, extremities a little bumped, a trifle dusty, ownership inscription of Tammaro de Marinis pencilled on front endpaper. £2400*



An exquisitely bound copy of the 'horae' of the Virgin Mary, once in the library of the great Neapolitan collector, bibliophile, bookseller and bookbinding scholar, Tammaro de Marinis (1878-1969). It was printed by Giovanni Maria Salvioni (1676-1755), who was in charge of the Vatican Press from 1717. The elegant binding was probably produced after the style of the Salvioni workshop, known for its use of painted edges - 'a revival of a form of decoration unknown in Rome since the reign of Pius V', who died in 1572 (Hobson, *French and Italian Collectors and Their Bindings*, p.190). In it, the gilt and lavishness of the Roman fashion merges with the charming modesty of provincial workshops.

The 'Uffizio' includes a calendar of mobile feasts and saints' days, instructions on recitation, the psalm, readings and hymns for each hour of the day during the liturgical year, followed by the Office of the Dead, the Seven Penitential Psalms and others prayers and orations. Although it was originally intended for the religious, lay people were also encouraged to devote part of their day to the recitation of the 'horae' to the Virgin Mary. The handsome engraved illustrations in this edition, both delightful and useful as *aides-mémoire*, were produced by Arnold Westerhout, Joseph Passarus and J. Hieronymus Frezza. They portray key scenes from the Old Testament, such as Adam and Eve being banned from Eden (in the frontispiece), and scenes from the life of the Virgin.

OCLC lists a handful of copies in Italy, and V&A, Harvard and Brown.



*convents, the Old Pretender and the galleys*

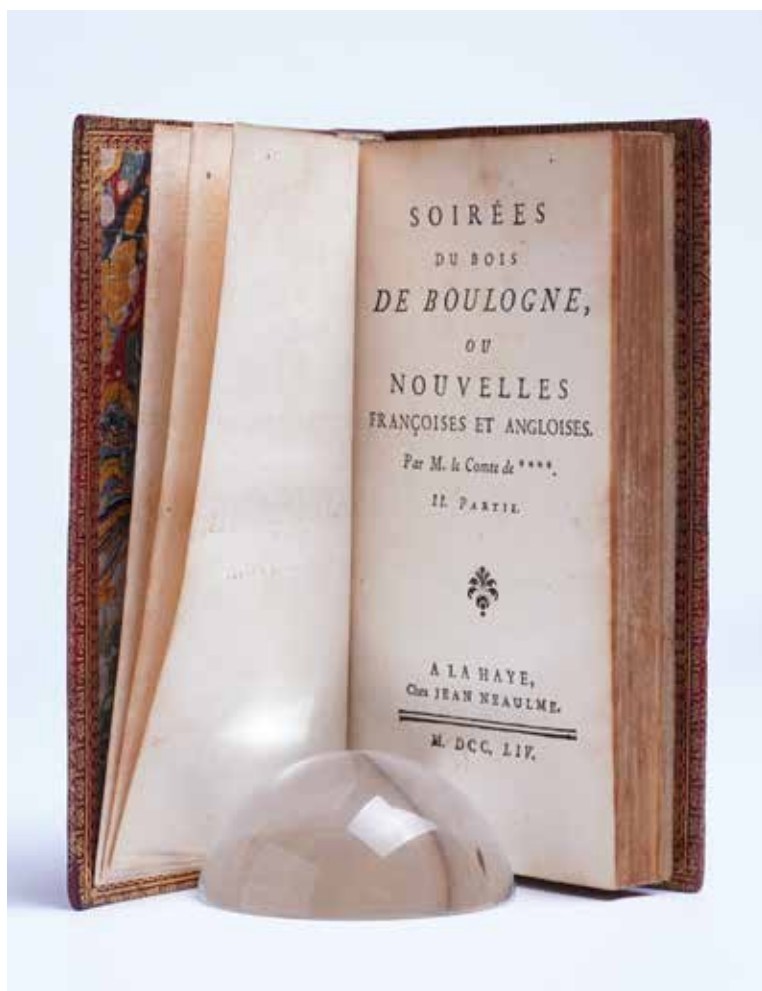
**14. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Lévis, comte de (1692-1765).**

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 and the heraldic bookplate of Baron James de Rothschild in each volume. £2650*

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



SOIRÉES  
DU BOIS  
DE BOULOGNE,  
OU  
NOUVELLES  
FRANÇOISES ET ANGLOISES.

Par M. le Comte de \*\*\*\*.

II. PARTIE.



A LA HAYE,  
Chez JEAN NEAUME.

---

M. DCC. LIV.



he is surprised to see a carriage arriving at his door, with several ladies and a large entourage. 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 Mécontents' - 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.



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

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

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

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

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

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

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

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



**16. CHARRIERE, Isabelle-Agnès-Elisabeth van Tuyll van Serooskerken van Zuylen, Madame de (1740-1805).**

Lettres Ecrites de Colombier, près de Neuchatel. Pour servir de Supplément aux Lettres Neuchâtelaises. [No date or place of publication but probably Colombier, 1780s].

FIRST EDITION. 8vo (160 x 108 mm), pp. 7, [1], drop-head title only, some light staining and wear, sewn as issued in the original colourful patterned wrappers. £1200

A scarce survival of an anonymous attack on Madame de Charrière, claiming to be written by her as a supplement to her *Lettres Neuchâtelaises*. In these two supposedly additional letters, Madame de Charrière is presented as being self-abnegating and in complete agreement with the contemporary criticisms of herself and her writing. ‘Oui, je l’avoue’, begins the first letter, ‘plaire, briller par l’esprit; voilà ce qui peut seul m’intéresser: aucune considération ne m’arrête’. She ‘admits’ that the *Lettres de Lausanne* had no moral purpose and that she knew nothing of the city, having spent less than 24 hours there. In the second letter the confessional tone of the ‘author’ goes even further: ‘I want to talk about myself a moment’, it begins, ‘I am rude on principle, contemptuous by system, bizarre by vanity ... I desire only the pleasures of pride, and a restless spirit follows me everywhere’.

Isabelle de Charrière’s two major epistolary novels, *Lettres Neuchâtelaises*, Amsterdam 1784 and *Lettres écrites de Lausanne*, Toulouse 1785, together with its genuine continuation, *Caliste, ou la continuation des Lettres écrites de Lausanne*, were outspoken attacks on Swiss society in which she argued against political corruption and aristocratic privilege in favour of moral, religious and social emancipation. It is not entirely surprising that her writings provoked such an attack as this. What is particularly interesting is the spiteful personal nature of this attack

Not in Cioranescu; OCLC lists a single copy, in Zurich.



## 17. [CHILDREN'S ALMANAC].

Prentjes almanach, voor kinderen het jaar 1799. Met 15 GecouleurdePlaatjens en Gedichtjens. Amsterdam, Willem Houtgraaff, circa 1798.

FIRST EDITION. *24mo (100 × 75 mm), pp. [xx], 28, with 15 hand-coloured engraved plates, in the original blue publishers' printed boards, title within typographical border, lower board also with printed text in border, some dampstaining and wear to extremities, spine faded and sometime strengthened.* **£2400**

A fabulously illustrated Dutch children's almanac, with a series of hand-coloured engraved plates on children's games and street cries. An important strand of children's education in the Netherlands, Willem Houtgraaff started publishing his famous children's almanacs in 1795. The present one, for the year 1799, starts with information on eclipses, a calendar, the price of rentals of houses and ships, and the costs of posts. This more traditional almanac information takes up the first part of the work, pp. 1-15, and is followed by a gallery of street cries, pp. 1-15, where the illustrations are interleaved with text in the form of poems describing the activities. These fall approximately into two types: the street seller, such as the seller of mousetraps, ink and umbrellas (a recent innovation), and the children's pastimes, such as playing with pets, throwing marbles, flying a bird on a string or playing palette, a game involving bats and shuttlecocks. Also featured are the bagpipe player, various farmer workers and a lemon and apple seller. At the conclusion of the almanac are three short moral tales.

John Landwehr, "Verzonken cultuurwaarde in oude jeugdliteratuur", *Literatuur Zonder Leeftijd*, Jaargang 16 (2002), pp. 231-240.

OCLC lists Morgan only; Cotsen also has a copy.

*Handwritten signature*

THEORIA & PRAXIS  
LINGVÆ ARABICÆ  
h. c.  
GRAMMATICA ARABICA,

CONTINENS

- I. Fundamenta quæ Lingua, succinctâ methodo tradita, aliis Arabum Grammaticorum terminis technicis.
- II. Dialogos tres, in vulgari hodierna dialecto arabica, quibus differentia illius ab erudita ostenditur.
- III. Dasa Capita Censuras, à celebri Judicorum magistro R. Sualia arabice verba.
- IV. Prefationem, qua de Lingua Arabica usû in exegetica, in Theologâ Muhammedica cognitione, in Historiâ & Geographiâ, aliisque ceterâ dicitur, differitur.
- V. Accurâtè analysi Libri Hobbi, qui usû Lingua Arabica, per singula capita, libentè illustratur.

OPERA ET STUDIO  
JOH. CHRIST. CLODII,  
P. P. LINGVÆ ARABICÆ IN ACADEMIÀ LEIPSIENSIS  
L I P S I Æ,  
APUD HERED. JOH. GOSCH. MDCCLXXX.



**18. CLODIUS, Johannes Christian (1676-1745).**

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

FIRST EDITION THUS. *4to (210 × 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. £500*

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.

**19. COLLET, John, attributed.**

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

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

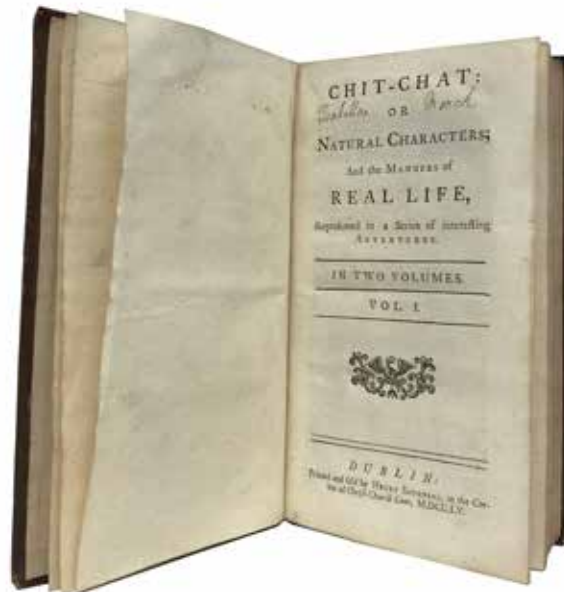
Charlotte Byersley is nineteen when the novel opens and has just lost her mother. She has been brought up quietly by her parents and although she has had a reasonable education, she knows little of the ways of the world. Her father, anxious to supply her with a woman's care, naturally chooses very badly and finds her a companion in the giddy and superficial Miss Arabella Seward, whose 'outward behaviour was polish'd, specious and insincere' and who had 'no other aim but to secure a rich husband'. Shortly after Arabella's arrival, Charlotte meets the son of her father's friend, young Welford, recently down from Cambridge but the course of true love does not, of course, run smoothly. All is resolved in time, however, after a series of adventures involving them and many other characters. One unusual incident is that the heroine develops smallpox, is extremely ill with the disease but recovers fully except for the loss of her complexion. This she mourns greatly on her recovery as she assumes that with her lost looks, she has also lost all hopes of being loved by Welford. Abandoned in her illness by the worldly Arabella, Charlotte finds a new confidante and nurse in Mrs Bootle, who persuades her to believe that Welford 'had too much good sense to place his affection meerly on a set of features, or fine complexion' (p. 111).

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

Despite this review, this is an interesting novel which addresses issues of female education, parenting and the importance of female appearance. This is a scarce Dublin reprint which is designated as, and printed in, two 'volumes' and four parts, but with continuous pagination and register and bound in one volume. The first volume concludes on p. 107, 'The End of the Second Book', there is a separate title-page to 'Vol. II' and then the story continues with

'Book the Third' on p. 111. The novel concludes on p. 221 with 'The End of the Fourth and Last Book' and there is a final page of bookseller's advertisements on p. 222. First published by Dodsley earlier in the same year (ESTC t70728, at BL, CUL, Bodleian, Duke, Huntington, Indiana, Chicago, Penn and Yale), this is often listed as anonymous but has been attributed to John Collet, an attribution followed by James Raven and based on that of the British Library copy.

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



VOYAGE.  
DE MILADY CRAVEN  
A CONSTANTINOPLE,  
PAR LA CRIMÉE,

EN 1786.

TRADUIT DE L'ANGLAIS,

PAR M. D\*\*\*.



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M. DCC. LXXXIX.

DESCRIPTION  
HISTORIQUE ET GEOGRAPHIQUE  
DE  
L'ARCHIPEL,

Rédigée d'après de nouvelles Observations ;  
& particulièrement utile aux Négocians &  
aux Navigateurs.



NEUWIED sur le Rhin ;  
Chez la Société Typographique.

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M. DCC. LXXXIX.

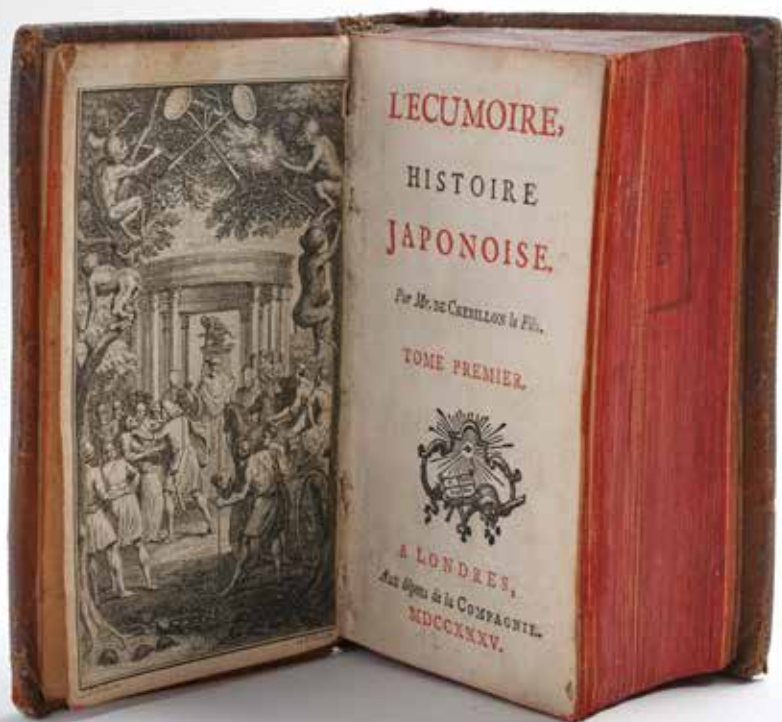
## 20. CRAVEN, Lady Elizabeth Berkeley (1750-1828).

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

SECOND EDITION IN FRENCH?; FIRST EDITION. *[with:] FRIESEMAN, Hendrik. Description historique et géographique de l'Archipel, rédigé d'après de nouvelles Observations, & particulièrement utile aux Négocians & aux Navigateurs. Newied sur le Rhin, Chez la Société Typographique. 1789. Two works in one volume, 8vo (190 x 115 mm), pp. [iv], 281; [vi], 143, [1], in contemporary quarter calf over red mottled boards, spine ruled and lettered gilt gilt, worn at extremities. £600*

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

Bound after the Craven is a scarce guide to the Greek islands, attributed to Hendrik Frieseman, giving details on the population, principal towns, ports and monasteries and the chief trade or commodity of the islands. Geographical detail is also given, with a fairly subjective approach, hence Santorini: 'Cette isle connue autrefois sous le nom de Thera & Calliste, c'est à-dire très-belle, ne mérite plus ce beau nom: elle n'est aujourd'hui autre chose qu'une carrière de pierre ponce. Ses côtes sont si affreuses, qu'on ne fait de quel côté les aborder; il y a toute apparence que ce font les tremblemens de terre qui les ont rendues inaccessibles. Son port ne pouroit être d'aucune utilité, n'ayant point de font du tout'.



LECUMOIRE,  
HISTOIRE  
JAPONOISE.

*Par Mr. de CARRILLON le Fils.*

TOME PREMIER.



A LONDRES,  
*Chez les Libraires de la* COMPAGNIE.  
MDCCXXV.

**21. CREBILLON, Claude-Prosper Jolyot de (1701-1777).**

L'Écumeire, Histoire Japonoise. Par Mr. de Crebillon le Fils. 1735

*Two volumes in one, 12mo (130 × 80 mm), engraved frontispiece signed L.F.D.B. repeated in each volume (as required) and pp. [ii], xviii, [iv], 208; [vi], 328, title-pages in red and black, in contemporary calf, spine gilt in compartments with orange morocco label lettered in gilt, fairly worn with staining to covers, spine splitting a little down the centre, but still very much holding, marbled rear pastedown, red edges, Leipzig University stamp cancelled, with the later booklabel of Fedor v. Zobeltitz and pictorial bookplate of Robert J. Hayhurst and with the early manuscript note 'édition extrem. rare'. £450*

An early edition of this popular satirical and licentious novel which was first published under the title *Tanzai et Neadarne, Histoire Japonoise*, printed in 'Pekin', or Paris, in 1734. The narrative provides a thinly veiled satire on the Cardinal de Rohan and the Duchesse de Maine. It tells of the love story between Prince Tanzai and Princess Néardarné. *L'écumeire*, or *Tanzai et Néardarné*, was widely criticised as a shocking demonstration of political and social criticism, and Crebillon was publicly shamed for being irreligious for, as well as criticising Cardinal Rohan, the novel is seen as an attack on the papal bull *Ugenitis*. Following the publication, Crebillon was imprisoned briefly in Vincennes. Despite this, the novel's popularity gained him admittance to the salons of Paris. Orientalism was becoming very popular, and the libertine values and personal attacks found a ready audience in pre-revolutionary Paris.

See Cioranescu 21739; Jones p. 52 (also p. 51 for an edition, possibly spurious, of 1733); Gay II, 68; Cohen-de Ricci p. 266.





copy owned by 'termagant' Spanish Queen

**22. CREBILLON, Claude-Prosper-Jolyot de, 'Crébillon fils', (1701-1777).**

Les Egaremens du Coeur et de l'Esprit, ou Mémoires de Mr de Meilcour. Première [-Troisième Partie. Paris, Prault, 1736 [Volumes II & III: Hague, Gosse & Neaulme, 1738].

FIRST EDITIONS. *Three volumes, 12mo (164 x 87 mm), pp. [xviii], 174, [5] approbation &c.; [ii], 144, [2] errata; [iv], 176, advertisement leaf bound after the title, corner torn from I, 123, with loss to margin only, small marginal tear III, 149, with no loss, some dampstaining and discolouration of the paper, in contemporary heraldic calf, triple gilt filet to covers around central arms, spines with raised bands gilt in compartments, red morocco labels lettered and numbered in gilt, headcaps chipped and joints weak, spines generally a little rubbed and delicate, all edges gilt, marbled endpapers, with the bookplate of William Charles Flack and the ownership inscription of J.M. Waugh in each volume, with the latter's note about provenance on the front free endpaper of the first volume and a manuscript note on the first bookplate reading 'This book belonged to the King of Prussia'. £2000*

An excellent set with an illustrious female provenance of this important *faux mémoire* telling of Paris social life and the sentimental education of the eponymous hero. With a preface addressed to his father, this was one of Crébillon fils' earliest literary triumphs and was widely read - the Earl of Shaftesbury is known to have read it - and translated into English as *The wanderings of the heart and mind*, London, 1751. These three volumes represent the scarce first editions, the first volume printed in Paris by Prault and the subsequent two volumes printed in the Hague by Gosse and Neaulme. The work was an overnight best-seller and editions were published frequently for the next half century or so. It was also included in the *Bibliothèque du campagne*, 1738-42 and in the *Bibliothèque universelle des romans*, 1786. The first volume is more often found with later editions of the second and third volumes.

LES  
EGAREMENS  
DU COEUR  
ET DE L'ESPRIT,  
OU  
MEMOIRES  
DE  
MR DE MEILCOUR.  
*PREMIERE PARTIE.*



A PARIS,  
Chez PRAULT, Fils, Quay de Conty  
vis-à-vis la descente du Pont-Neuf,  
à la Charité.

---

M. DCC. XXXVI.  
*Avec Approbation, & Privilège du Roy.*

‘A text which readers, scholars, and historians have continued to revisit, if not for the early modern circumvolved beauty of the sentences, then for clues about the tacit system of rules associated with the liaisons of Parisian aristocrats during the Regency and early years of Louis XV’s reign’ (Ganofsky, Marine, *The Literary Encyclopedia*, 2017).

Provenance: i.) Elisabeth Farnese, Queen of Spain (1692-1766), by marriage to Philip V. Described by her biographer as a ‘termagent’. ii.) Ownership inscription of J.M. Waugh, with the note in his hand: ‘Les Egaremens du Coeur se sont egarés des mains du Roi de l’Espagne entre celles de J.M. Waugh’. iii.) Another hand continues the note, ‘et ensuite entre les mains de J. Redshaw(?)’. iv.) With the bookplate of William Charles Flack in each volume.

OCLC lists BL, NLS, Bodleian, Manchester; McGill, Nebraska and San Diego.  
Jones p. 58; Cioranescu 21742; Tchemezine IV, 190 (2 vols only).

*the dandy’s portfolio*

**23. 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 × 110 mm), pp. [xxxvi], [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. **£1200**

LESTROIS AGES  
DE L'AMOUR,  
OU  
LEPORTE-FEUILLE  
D'UN  
PETIT-MAITRE.

*Voluptas, et veritas, amatae fuerunt.  
Sicily.*

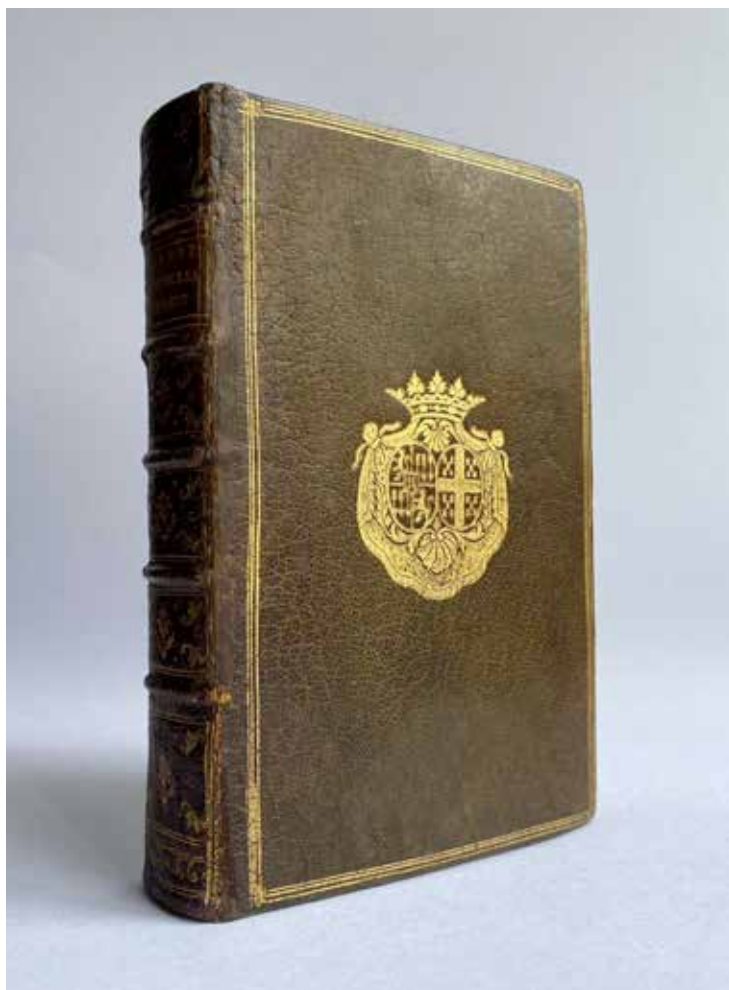


A PAPHOS,  
Chez GUYARD MÉRISSE, rue du Faubourg,  
à Paris.  
M. DCC. LXXIX.

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: '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 cœur', 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, Linköping, 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).

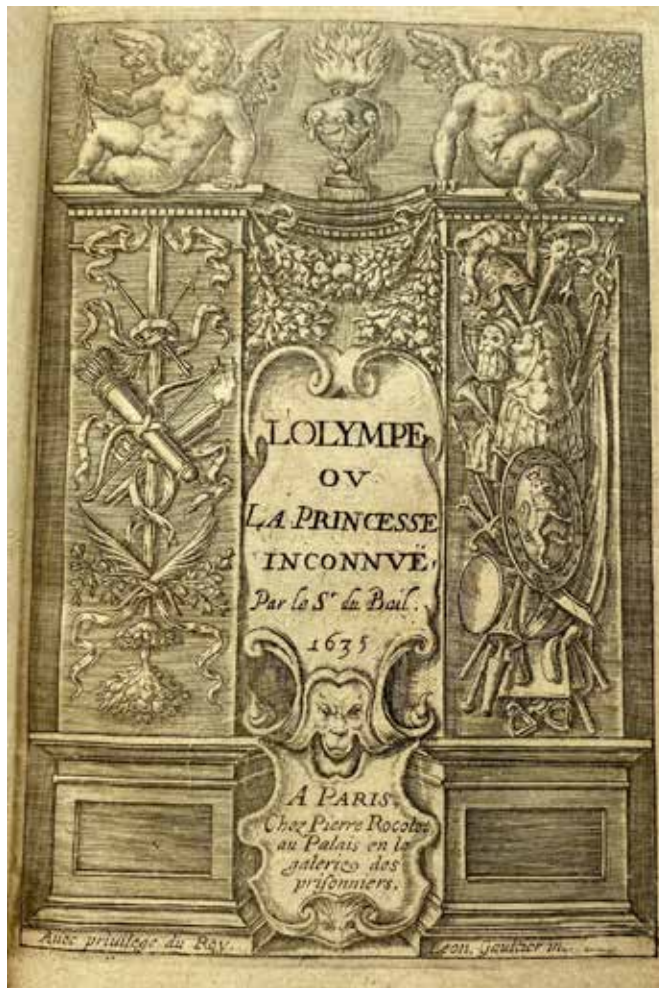
*the Duchesse de Gramont's copy*

**24. 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. £4500

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 bibliophiles 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-page.
2. Béatrix de Choiseul-Stainville, duchesse de Gramont (1730-1794), with her arms on the binding.

Cioranescu 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.

TO THE  
MASTER, WARDENS,  
*and* ASSISTANTS,  
OF THE  
CORPORATION  
OF  
FULLERS, &c.

In EXETER,

This TREATISE,

Is, With all due RESPECT,

DEDICATED,

by

*Their most obliged,*

*Humble Servant,*

G. DYER.

EXETER, July 22, 1770.

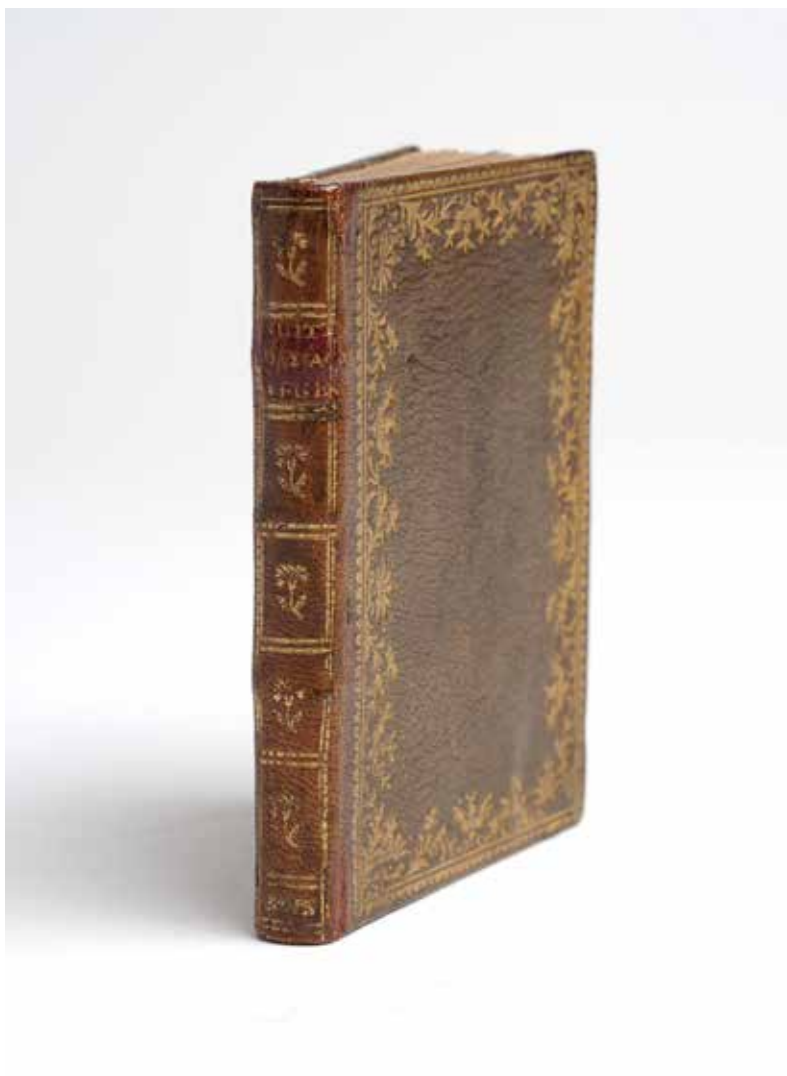
25. **DYER, Gilbert (1743-1820).**

The Most General School-Assistant. Containing a complete system of arithmetic: the common and useful problems in practical geometry: the methods used in taking the dimensions of artificers work: mensuration of all kinds and superficies and solids, of artificers work, of timber, and of land: together with gauging [sic], bills of parcels, &c. &c. Exeter, R. Trewman for Robinson & Roberts, London, &c., 1770.

FIRST EDITION. *12mo (171 x 102 mm), pp. x, [ii], 191, printed on thick paper, woodcut head- and tail-pieces, diagrams and tables throughout the text, some browning in text, wanting the free endpapers, in contemporary sheep, blind ruled border to covers, spine badly chipped at head, joints cracking and weak, extremities rubbed, with the ownership inscription 'Edward Harper's Book, Oct 3rd 1833' and 'Born 16 of March' to the front pastedown and a brief autobiographical poem by the same owner on the rear pastedown.* **£1400**

Sole edition of a scarce provincial schoolbook relating to arithmetic and geometry, with a focus on teaching the rudiments of business and finance to a rising generation of skilled merchants. Gilbert Dyer was master a school for children of freemen of the Corporation of Weavers, Fullers and Shearmen which was based at Tuckers' Hall in Exeter. He was later a notable antiquary and bookseller who assembled what was said to be the largest circulating library outside London. Exeter's woollen trade was a cornerstone of its wealth and its freemen - whose sons would have been educated at Dyer's school - among its wealthiest citizens.

Dyer's system of arithmetic enables pupils to calculate simple and compound interest, introduces them to the basic terms of business partnerships, discusses the use of barter and exchange on the Continent and discusses particular rates of pay for certain kinds of tradesmen, including glaziers and plumbers. In order to enliven the text, Dyer presents an array of fictitious London and Amsterdam merchants, who present template promissory notes, bills of exchange and bills



of parcels as examples to the young readers. These merchants are brought to life by their imaginary names, including William Woollendraper, Henry Hosier, Abel Abebl, Rachel Rich, Peter Paywell, Charles Careful, Roger Retail and Timothy Trusty.

Provenance: Charming student ownership inscriptions to front and rear pastedowns: 'Edward Harper is my name. England is my Nation. Hampton is my dwelling ... When I am dead and in my Grave ... Take up this Book and think of me. When I am quite forgotten'.

ESTC t170244, at BL, Cambridge, Exeter and two copies in Oxford; Michigan only in the States.

## 26. [EROTIC VERSE.]

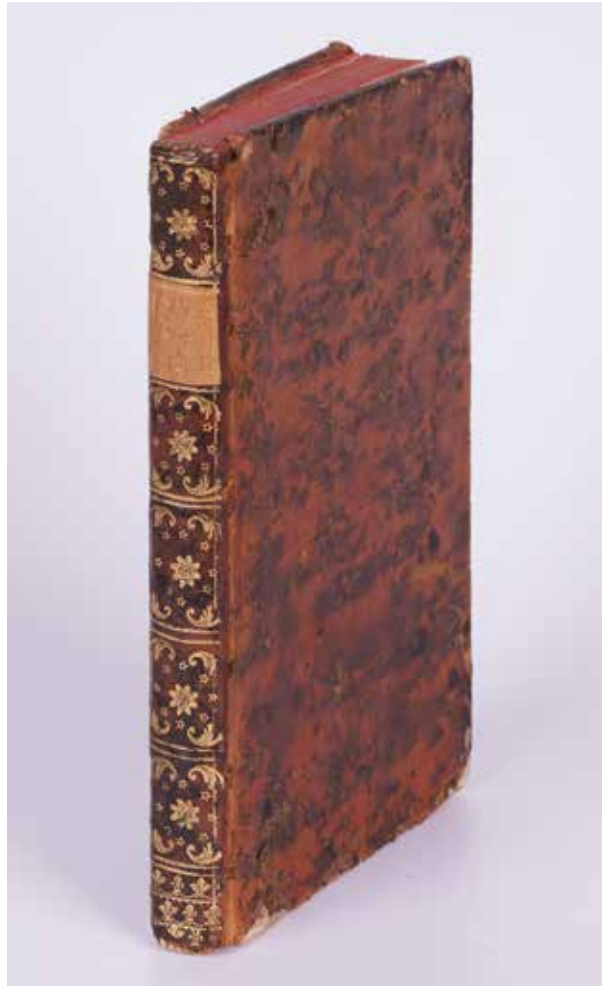
Suitte [sic] de la Legende Joyeuse. 'Londres', ie Paris?, Pyne, 1750.

FIRST EDITION. 16mo (110 × 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. **£2000**

A charming copy of this 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.



**27. 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, [ü], 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. £1400*

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.

Horse



Ox





**28. 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 × 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. £5000*

'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 endowed with feeling; as beings capable of enjoying pleasure, or suffering pain: than to lead them gently and insensibly 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).

## **29. FIELDING, Henry (1707-1754).**

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

FIRST DUBLIN JUVENILE EDITION. *16mo, (122 × 72 mm), engraved frontispiece (shaved at head) and pp. [xii], 166, many pages cut very close at the top, shaving a couple of headlines and page numbers, text generally grubby with a few pages particularly dog-eared, in the original Dutch floral boards, sometime rebacked (not very sensitively) with Dutch floral paper, internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper 'Mr[s] Dealy oner [sic] of this Book ... (?) June the 13th 1816' and with contemporary manuscript accounts on the rear pastedown. £4000*

A scarce Dublin printed abridgement of Joseph Andrews aimed at the children's market. This



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

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

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

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

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

ESTC t225861, at the British Library only.



### 30. FLORET, Jacques, 'Membre de l'Académie de Marseille'.

A Quels Caractères on Distingue les Ouvrages de Génie, des Ouvrages d'Esprit. Discours qui a remporté le Prix d'Eloquence, au Jugement de l'Académie des Belles-Lettres de Marseille en 1760. Par M. Floret, de Marseilles. Marseilles, Sibié, 1760.

FIRST EDITION. 8vo (165 x 105 mm), pp. 32, title within ornamental frame, head- and tail-piece, decorative initial, text lightly browned with some dust-soiling and occasional stains, stab-stitched in contemporary decorative printed wrappers in a floral pattern of pinks and greens, head and foot of spine chipped, small losses to extremities. £650

A delightful survival of this very scarce pamphlet on the relative merits of genius and wit written by a little known Marseilles writer. Floret sets out to provide a definition of the two qualities before being able to make comparative judgements about them, investigating their role through the ages in philosophy, poetry, oratory, art and music. He comes down in favour of genius as superior to wit but also argues for the importance of the latter. In the course of this short essay he refers to works by Homer, Cicero, Raphael, Locke, Molière, Rousseau, La Fontaine, Rameau and Voltaire amongst others. The essay was awarded the 'prix d'éloquence' by the Académie des Belles-Lettres of Marseilles and following the text is a short passage of thanks by Floret for this honour.

Cioranescu 28728; OCLC lists BN only.





### 31. **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 × 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. £3500*

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.

*Montell*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

*Montell*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

*Polovje*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

*Halvaten*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

*Marrano*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

*Mayoran*



F. DEHNER  
WIEN

HUGO FRITZMANN  
WIEN II PILGERGASSE 11 12 13

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.

### **32. FRITZMANN, Hugo.**

Theatre or Opera Costume Designs. Vienna, circa 1860.

*31 watercolour drawings over pencil sketches, each approximately 160 x 100 mm, 27 mounted on card, 4 not mounted, the 27 mounted cards all stamped with the Fritzmann's name and address in blue and with a later red stamp, the loose cards simply stamped by Fritzmann, the mounted paintings (and two of the loose watercolours) all bear manuscript titles or character names, two of the loose pictures are entirely unmarked, light but uniform toning, preserved in a custom-made slipcase. £2000*

A fabulous set of what appear to be designs for opera productions, though they also have been produced for theatre. The set comprises 31 watercolours depicting characters in full costume, including soldiers, sailors, servants and elegant gentlemen as well as seven designs for female characters, notably Carmen and Mercedes, with some flamboyant and very elegant costumes. The later two names suggest a performance of Bizet's *Carmen*, while other characters such as Rinaldo might be from Handel's opera of the same name.



### 33. GIOVIO, Paolo (1483-1552).

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

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

A scarce edition, in three parts, of five major works by the Italian physician, historian and biographer Paolo Giovio, including his account of Muscovy and his history of Britain. The first part features the ‘Elogia doctorum virorum’ of 1546 - an encyclopaedia of early humanism celebrating with short biographies important scholars of the time including Trapetiuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his ‘Descriptiones Britanniae, Scotiae, Hyberniae & Orchardum’ of 1548, devoted to the history and ethnography of the British Isles, followed by ‘elogia’ of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century Europe, with sections on its history, customs, religion and language. His first and less famous



L'UOMO

Esser  
dell'Uomo  
Lib. I.

I doveri  
dell'Uomo  
Lib. III.

Le passioni  
dell'Uomo  
Lib. II.

IUSTITIA ET PAX  
DEL MARCHESE GORINI.

In Luca 1756. Prezzo A. R.  
Con licenza de' Superiori.

'De Romanis Piscibus libellus' of 1524 is also included, an account of all the kinds of fish which could be caught in the River Tiber, as well as 'Descriptio Larii Lacus', a topographical account of Lake Como, near which Giovio lived.

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

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

OCLC locates Yale only.

### **34. 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 x 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. **£1200**

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.

### **35. GOSCH, Josias Ludwig (1765-1811).**

Der unglückliche Dauphin von Frankreich. Ein dramatisches Gemählde von Louis. Hamburg, Friedrich Hermann Nestler, 1804.

FIRST EDITION. *8vo (158 x 92 mm), engraved frontispiece and pp. [iv], 140, text fairly heavily browned throughout, frontispiece dampstained, ink-stamped initial 'W' to title, tiny hole to p. 133, through text but minimal loss, in contemporary brown marbled boards, red paper label on spine lettered in gilt, boards a little rubbed with wear to extremities, edges red.*  
**£1200**

A scarce dramatised account of the life, imprisonment and death of young Louis-Charles (1785-1795), son of Louis XVI and Marie Antoinette and briefly titular King of France as Louis XVII following his father's execution in 1793. Born four years before the French Revolution, he was

imprisoned in the Temple Prison with the parents in 1792. Following his father's execution, he was removed from his mother and put under the care of the cobbler and representative of the Paris commune, Antoine Simon, in the hopes that he could be 'retrained' and become sympathetic to revolutionary ideals. The harsh and unsanitary conditions in which he was kept undermined his health and died of scrofula a few months after his tenth birthday.

This account, by the German philosopher Gosch, focusses on Louis-Charles' life after 1791 and includes a number of key figures from his life, not only both his parents, but also his sister, his governess the Marquise de Tourzel, the cruel Antoine Simon and his wife, a friendly monk who brought succour to the royal family, and Maximilien Robespierre. The striking frontispiece shows the young prince dying in his bed and raising his hands to heaven: 'I have had much to suffer, yet have done nothing bad'. Ironically, it was only a few years after publication of this book that Gosch himself was to die in captivity, in Rendsburg prison.

OCLC lists three copies in German libraries only.

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

### **36. GOUDAR, Pierre Ange (1720-1791).**

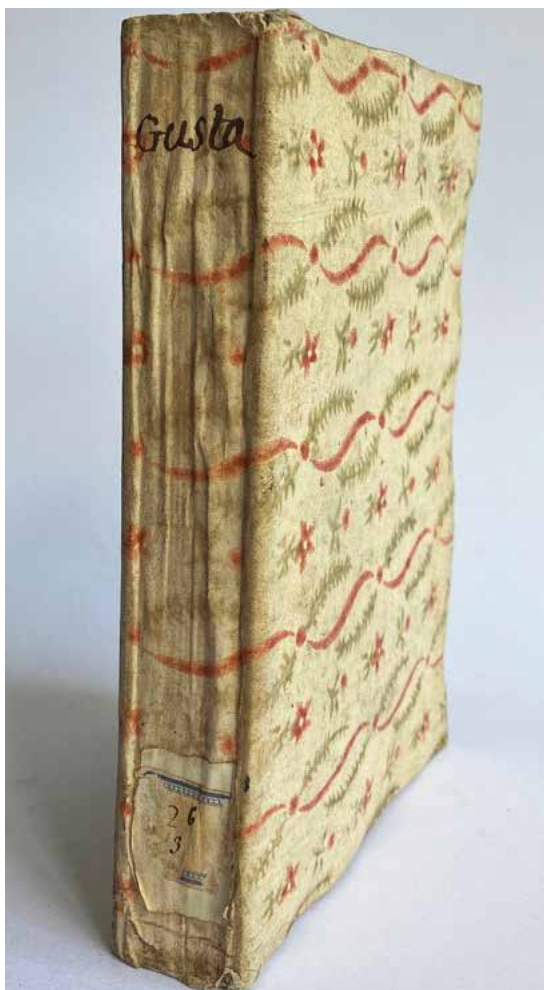
L'Espion François à Londres; ou Observations Critiques sur l'Angleterre et sur les Anglois. Par Mr. le Chevalier de Goudar. Ouvrage destiné à servir de Suite à l'Espion Chinois du même Auteur. Premier [-Second] Volume. 'Londres, aux dépens de l'Auteur', 1780.

SECOND EDITION. *Two volumes in one, 12mo, (166 × 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. £1600*

A scarce satirical portrait of England by Ange Goudar, adventurer, government agent, writer, gambler, swindler and friend of Casanova. Intended as a sequel to his successful *L’Espion chinois: ou, l’envoyé secret de la cour de Pékin*, 1764, which exposed the corruption at the heart of the *ancien régime* in France, Goudar’s *L’Espion français à Londres*, subjects English society, commerce and government to ruthless scrutiny. Alongside the biting satire comes a grudging admiration of some things English, in particular the promotion of industry, the recognition of the importance of America and the English Constitution, which he describes as ‘un superbe édifice’ (I, 47). *L’Espion français à Londres* first appeared in London, where it was published in instalments between 1778 and 1779, but no copies of this original periodical appear to have survived. The first book edition followed in 1779, printed in France under a false ‘Londres’ imprint, as here. It is very rare, with only a handful of known copies in institutions and no copies of either that or the present edition in auction records for the past thirty years. Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to do with the printing of one or other of these editions. A contemporary account of the original London printing, which talks of Goudar’s ‘goût de terroir’, shows that the extant editions vary considerably from the original English printing.

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

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



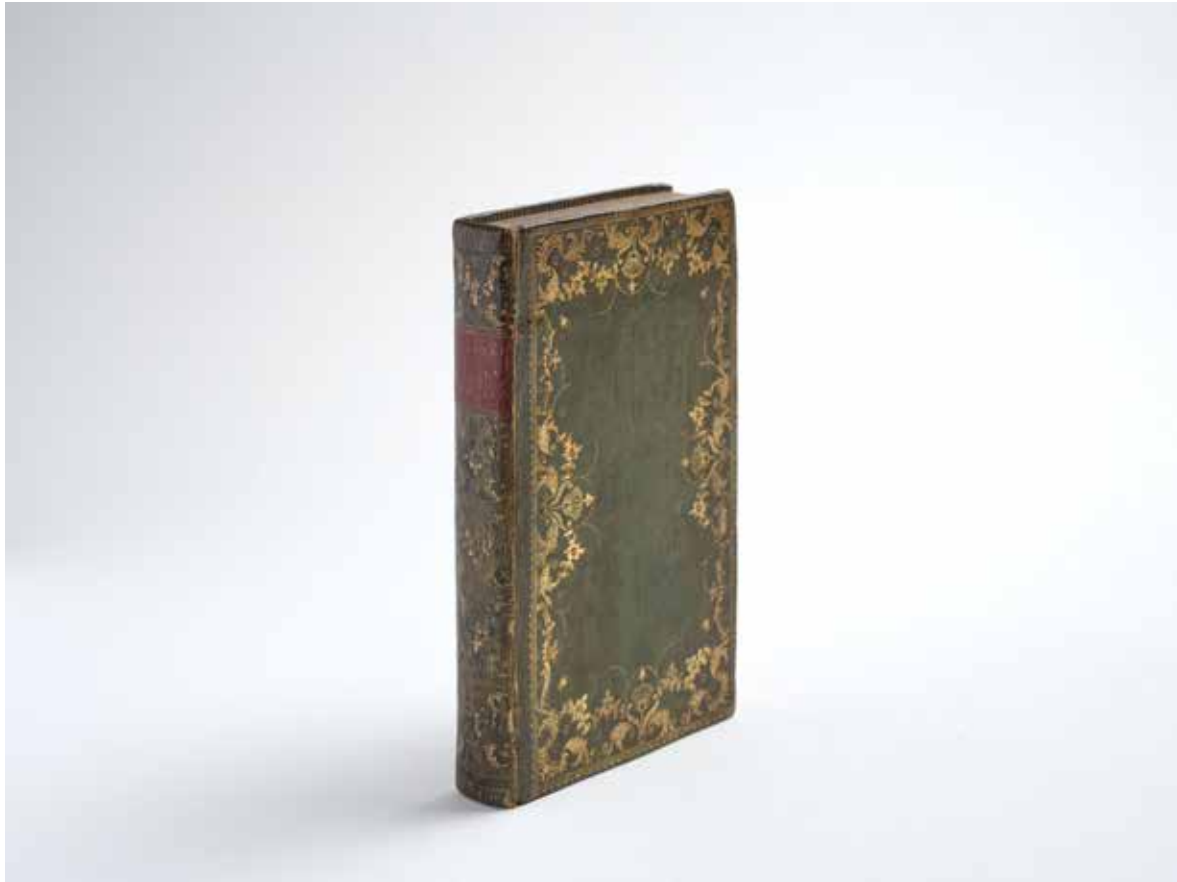
### 37. GUSTA, Francesco (1744-1816).

L'Antico progetto di Borgo Fontana dai moderni Giansenisti continuato, e compito opera del signor abate D. Francesco Gusta in fine di cui si trova impressa la bolla pontificia, con la quale vien condannato il Sinodo Pistoiese, tradotta in italiano idioma. Assisi, Ottavio Sgariglia, 1795.

FIRST EDITION. 8vo (182 x 125), pp. iv, 256, 227-306 (collates correctly), a little scattered foxing in the text, in contemporary decorated limp boards, with pink scrolls and flowers and green foliage, a little dusty and worn at extremities, the edges decorated with speckled grey, 'Gusta' written in manuscript on the spine, later shelf mark label to foot of spine. **£500**

An attractive copy of a scarce anti-Jansenist work by the Catalan Jesuit Francesco Gusta who had moved to Italy following the expulsion of the Jesuits from Spain. Gusta discusses the Synod of Pistoia of 1786 - 'the most daring effort ever made to secure for Jansenism ... a foothold in Italy' (*Catholic Encyclopedia*) - and targets some of the leading figures involved. The Synod had been summoned by the Bishop of Pistoia, Scipione de' Ricci, under whose influence a number of Enlightenment style decrees were adopted, only to be condemned by Pope Pius VI in his bull *Auctorem aefei*, 1794. In this work Gusta attacks Ricci and the Jansenist theologian Pietro Tamburini for their part in the Synod. He concludes with a translation of the papal bull that 'dealt the death blow' to the influence of Jansenism in Italy.

OCLC lists Cambridge only.



*in green morocco by Thomas Van Os*

**38. HEMSTERHUIS, Frans (1721-1790).**

Aristée ou de la Divinité. Paris, 1779.

FIRST EDITION. 12mo, (162 x 94), pp. x, 208, preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges. **£1500**

A scarce philosophical work by the ‘Dutch Socrates’, Frans Hemsterhuis, a Dutch aesthete who lavished as much care in the design of his works as he did in their composition. He wrote a number of essays and dialogues on moral philosophy which brought him into contact with Goethe, Herder and his life-long friend, Princess Amalia von Gallitzin, who did much to strengthen his reputation amongst the German intelligentsia and encourage the translation of many of his works. Hemsterhuis’ ideas influenced some of the greatest German thinkers, including Kant, Novalis, Schlegel and Schiller.

As with all of Hemsterhuis’ works, *Aristée* was privately printed and distributed. The printing is typically elegant, the text block measuring 93 x 47 mm, a small and dense block of text within wide margins, in the present copy measuring 167 x 96 mm. The elaborate green morocco binding on this copy is probably by Thomas Van Os, a leading binder of the last quarter of the eighteenth century in the Netherlands. Van Os was commissioned by Hemsterhuis to create bindings for some of his later works, alongside Christiaan Micke, who bound so many copies of Hemsterhuis’ earlier works for presentation. Of the two, Van Os is more associated with the flat spin, as here, in addition to which this binding bears many similarities with the two bindings

(particularly fig. 7) by Van Os reproduced in Jan Storm van Leeuwen's article in *The Book Collector* (see *The Book Collector*, Summer 2001, figs. 6 and 7, pp. 215-216).

'So, let this stand as a charge to collect Hemsterhuis', writes Roger Stoddard in conclusion, 'to look more closely at his books, to solve their mysteries, and to connect the careful designs of his bookmaking with the philosophical texts they embrace and convey with such eloquence. This is just a way of asking you to leave your place marker here to honour Hemsterhuis who always provided a ribbon place marker in the bindings he commissioned for presentation' (p. 189).

See Roger Eliot Stoddard, 'François Hemsterhuis: Some Uncollected Authors VIII', in *The Book Collector*, Summer 2001, pp. 186-201; Jan Storm van Leeuwen, 'Frans Hemsterhuis' Binders and some bindings on Lettre sur l'Homme, *ibid*, pp. 202-216.

Stoddard 9.

### **39. 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. **£400**

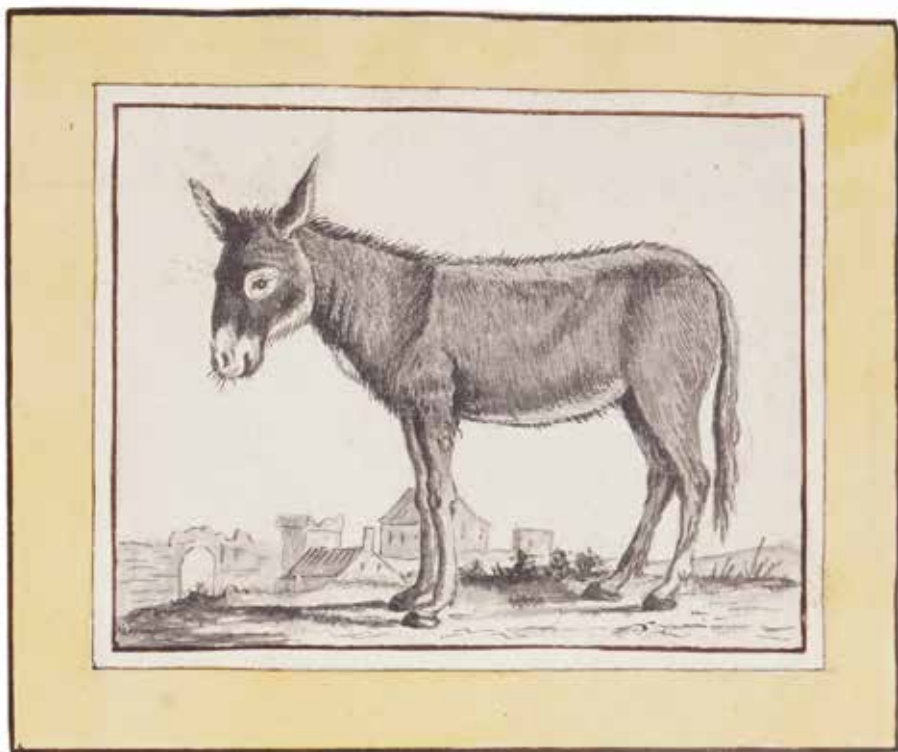


A nice copy in a contemporary vellum binding of this Greek and Latin parallel text edition of Homer's *Odyssey*. This edition is based, with revisions, on earlier editions by Henri Estienne, among others. It concludes with a section in which important lines from the poem are grouped together by subject matter.

OCLC lists Illinois, Chicago and Linköping.

Not in Brunet, Moss or Dibdin.





#### 40. HOOFT, Gerrit Lodewijk Hendrik (1779-1872).

Courte Description des Quadrupèdes.

*Manuscript in Ink. 4to (280 × 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding through the paper, 9 of the 11 drawings tipped in, each picture labelled and accompanied by text written in a neat hand, some light browning throughout and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared. £3500*

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

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 be the most useful of all the horses, and is particularly adapted for the service of the army. The second is the spotted cow, which is also a very common variety, and is distinguished by its white coat spotted with black or bay. It is said to be the most useful of all the cows, and is particularly adapted for the service of the farm.



The Cow

The spotted cow is a very common variety, and is distinguished by its white coat spotted with black or bay. It is said to be the most useful of all the cows, and is particularly adapted for the service of the farm.



The Horse

The spotted horse is a very common variety, and is distinguished by its white coat spotted with black or bay. It is said to be the most useful of all the horses, and is particularly adapted for the service of the army.

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'.



FRONTVIEW.



*Allegory of the Christian's Journey*

THE  
*BLOSSOMS*  
of  
*MORALITY*  
intended for the  
*Amusement & Instruction*  
of  
Young Ladies & Gentlemen.  
By the Editors of  
*The Looking Glass for the Abert.*



LONDON  
Printed for E. STREET, the Corner of  
of Fleet Street, Strand  
MDCCLXXXIX

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

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

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

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

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

Roscoe J39 (1); Osborne II 900.





*unrecorded variant of scarce It-Novel*

**42. JONES, Stephen (1763-1827).**

**BEWICK, John (1760-1795),** *illustrator.*

The Life and Adventures of a Fly. Supposed to have been written by Himself. Illustrated with Cuts. London: printed for E. Newbery, At the Corner of St. Paul's Church yard, by G. Woodfall, no. 22, Paternoster-Row. = (Price 6d.), circa 1787-1789.

FIRST EDITION? UNRECORDED IN ROSCOE. *16mo (108 x 74 mm), woodcut frontispiece by John Bewick and pp. [iii-xviii], [19]-121, [7] advertisements, frontispiece printed on A1, with twelve further woodcut illustrations by Bewick in the text, small tears on G8 (pp. 111-112) and H7 (advertisement leaf), both through text but without loss, in contemporary Dutch gilt boards, the spine at some point replaced with plain calf, now rather worn but a sympathetic restoration. £6000*

A delightful 'It-Novel' narrating the adventures of the eponymous fly, at one point attributed to Oliver Goldsmith but now generally catalogued as by Stephen Jones, a hack writer associated with Elizabeth Newbery, author of *A natural history of birds*, 1793, *A natural history of fishes*, 1795 and *Rudiments of Reason*, 1793 (although Roscoe still treats this attribution as uncertain, listing this and several other works as by 'S., J.'). Chapter IV, 'Hints to those who are fond of Fly-catching', acquaints the reader with the fly's initial inspiration for writing the book. A little four year old boy called Tommy Pearson is visited by his eight year old cousin, Master Laurence Sterne and the two boys demonstrate 'a perfect pattern of benevolence'. Our hero the fly lands on Tommy's hand while he is at dinner and Tommy catches it lightly and asks 'Lorry' what he should do with it. Laurence recommends that Tommy should carry the fly to the window and set it free, for it would be an enormous crime to take away its life and 'very hard indeed' if in the wide world there were not enough room for both of them to live. 'Here is an excellent lesson of

humanity! thought I. What a pity 'tis, that all the little fly-catching folks in Great Britain cannot hear it! - But, continued I, they *shall* hear it, if it lie in my power; and now it was that I first laid the plan of this little work' (p. 66).

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

Roscoe identifies and gives details of four variants of the Elizabeth Newbery printing of this scarce title, not including the present one. There are small details (noted below) in the cited use of capitals, square or round brackets and length of rules, but the most significant difference is the presence in this edition of the printer's identity on the title-page, which has an extra line in the imprint, reading 'by G. Woodfall, no. 22, Paternoster-Row'. Roscoe dates the first Elizabeth Newbery edition to between 1787 and 1789, based on the contents of the final advertisement leaves. The other London edition, with no publisher's name in the imprint, appeared in 1790 (ESTC n19104, at Morgan only). ESTC also records two American printings of this title, both in Boston, the first 'printed and sold' by John Norman in 1794 (ESTC w6599 at American Antiquarian Society and Yale) and the second by Samuel Etheridge in 1797 (ESTC w11317, at American Antiquarian Society). A Newcastle piracy was published in 1798 by Solomon Hodgson under the imprint 'London: printed in the Year 1798' (ESTC lists Alexander Turnbull Library only).

*Details on this edition:* LONDON: in TP in italic caps, 1.3 cm long (including colon); 'Price 6d.' in round brackets and in italics; A6r: double below 'Preface', 2.5 cm long; B2r: double rule below caption, 2.5 cm long; p. 121: 'The End.' in roman caps, 1.5 cm long.

ESTC t117748 does not differentiate between the variants given by Roscoe and therefore probably includes all the early Elizabeth Newbery editions. Copies listed at BL, Bodleian, Reading, Columbia, Harvard (2 copies) and the Morgan (2 copies); OCLC adds Vassar and American Philosophical Society; Princeton also has a copy of one of the early variants. Without further detailed research it is impossible to know if this is a unique copy of this variant.

Roscoe J190; Gumuchian 3787; not in Osborne.





*love, hate and friendship*

**43. JULLIEN, Jean-Augustin-Julien, called Desboulmiers (1731-1771).**

Rose ou les Effets de la Haine, de l'Amour et de l'Amitié, Première [Seconde] Partie. 'Londres' & Paris, Robin, 1765.

FIRST EDITION. *Two volumes, 12mo (178 x 108 mm), pp. [iii]-xvi, 122; [ii], 142, [1], the second volume stained throughout in the lower corner, wanting the half titles, uncut throughout in the original pale blue wrappers, rather tatty, headcaps chipped and lower part of the spine largely missing, but preserving the circular shelf mark paper labels, white paper label across the top of the spine, lettered and numbered in ink, small circular shelf marks on the lower spines. £1000*

An unsophisticated copy of this delightful and very scarce sentimental novel which charts the fortunes of the eponymous heroine who despite her modest birth - 'd'une petite naissance' - is elevated in society by the intervention of generous benefactors. It must have been fairly popular as it was republished under several different titles, *L'Education de l'Amour*, followed in 1769 and finally *Agathe et Clairfons ou les effets de la haine, de l'amour et de l'amitié*, in 1796. Despite this, it appears to be scarce in any edition.

The author, an officer in the cavalry who went under the name Desboulmiers, was a popular novelist 'connu comme littérateur dans le genre léger où il a fait preuve d'un certain esprit' (DLF). He also had an interest in the theatre and a broad knowledge of its history. His two most important works on theatre history, *Histoire anecdotique et raisonnée du théâtre italien*, Paris 1769 and *Histoire du théâtre de l'Opéra-Comique*, Paris 1769, are still consulted today.

ESTC t220632, listing BL and BN only; OCLC adds a handful of copies in Germany.

MMF 65.26; Gay III, 1049.



## *Metamorphosis Game*

### 44. [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. £4500*

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.

*Nimble the mouse in 46 woodcuts*

**45. KILNER, Dorothy (1755-1836).**

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

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



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

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

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

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

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



**46. LA SALLE, Jean-Baptiste de, Saint (1651-1719).**

Les règles de la bienséance et de la civilité Chrétienne. Chartres, Poignant, 'libraire-relieur', 1826.

*8vo (162 x 95 mm), pp. [viii], 100, the majority of the text in civilité type, outer corner of the final leaf torn with loss of page numbers, an ugly stain at the head of p. 4 with show-through pp. 3-5, several corners creased, text browned and a little stained in part, title-page dusty, in a home-made limp vellum binding, with pink paper pastedowns and sewn in broad stitches across both covers and along spine. £750*

An apparently unrecorded edition of this popular work on children's education by Saint Jean-Baptiste de la Salle, educational reformer, priest and founder of the Institute of the Brothers of the Christian Schools. He is celebrated by the Catholic Church as the Patron Saint of Teachers of Youth. He was also related to Claude Moët, founder of Moët & Chandon. Unpopular during his lifetime for his insistence on bridging the social divide, for devoting his life to the education of the children of artisans and the poor - and for inviting teachers to live in his house so that he could train them - La Salle's legacy continues today with over 1000 educational centres worldwide.

The first part of his text is devoted to the body, encouraging cleanliness and good manners and warning against frowning, nose picking, knuckle-cracking and spitting. In the second part he proceeds to discuss clothes, diet and recreation, including social conventions, basic habits of honesty and the solving of disagreements. In a curious final section he lists easily confused words, such as 'bois' for wood and 'bois' for I drink.

This edition was printed by Anne-Charles-François-Bonaventure Poignant, bookseller, bookbinder, playing card and second hand clothes seller, and Chartres' first lithographic printer. His published output includes a catechism, a Latin grammar and a Psalter, all for the use of local schoolchildren.

No copies of this edition traced on OCLC or CCfr.

Dieses  
Nach der neuen Constitution  
abgefaßtes Gesangbuch,  
gehoret der  
Frau  
Susanna Katharina  
Hammannin  
von  
Oberhäußbergen

*patriotic anthems for Germans in Revolutionary France*

**47. LAMEY, August (1772-1861).**

Dekadische Lieder für die Franken am Rhein. Strasbourg, 1794.

FIRST EDITION.

*12mo (162 x 95 mm), pp. [viii], 134, [2] contents, printed in black letter, browned throughout, a couple of small ink blots, in contemporary speckled boards, plain spine, worn at extremities, red sprinkled edges, top dusty, with an elaborate full-page manuscript ownership inscription on the front free endpaper. £750*

Apparently the only edition of this collection of anthems and patriotic songs printed in Strasbourg for the German-speaking population of the French Rhineland. The repurposing of well-known folk tunes for republican songs was a popular practice in the Revolution, but this appears to be one of the first to have been published for use in German-speaking regions of France. While the French-language equivalent of this kind of work would have used almost entirely folk songs, Lamey turns also to Lutheranism for his inspiration: 'Ein feste Burg' provides the tune for 'Lied von der Republic', while the patriotic hymn 'An den Schöpfer' is sung to 'Wie schön leuchtet der Morgenstern'.

This copy has a wonderfully elaborate calligraphic ownership inscription on the front free endpaper, translating as 'This Song Book, written following the New Constitution, belongs to Frau Susanna Katharina Hammännin of Oberhäußbergen. Written on the ninth of Frimaire in the third year of the Republic'.

OCLC lists Berlin, Mainz, Bern, Freiburg, Harvard and Indiana.





*de Goncourt's copy in contemporary green morocco*

**48. LAUJON, Pierre (1727-1811).**

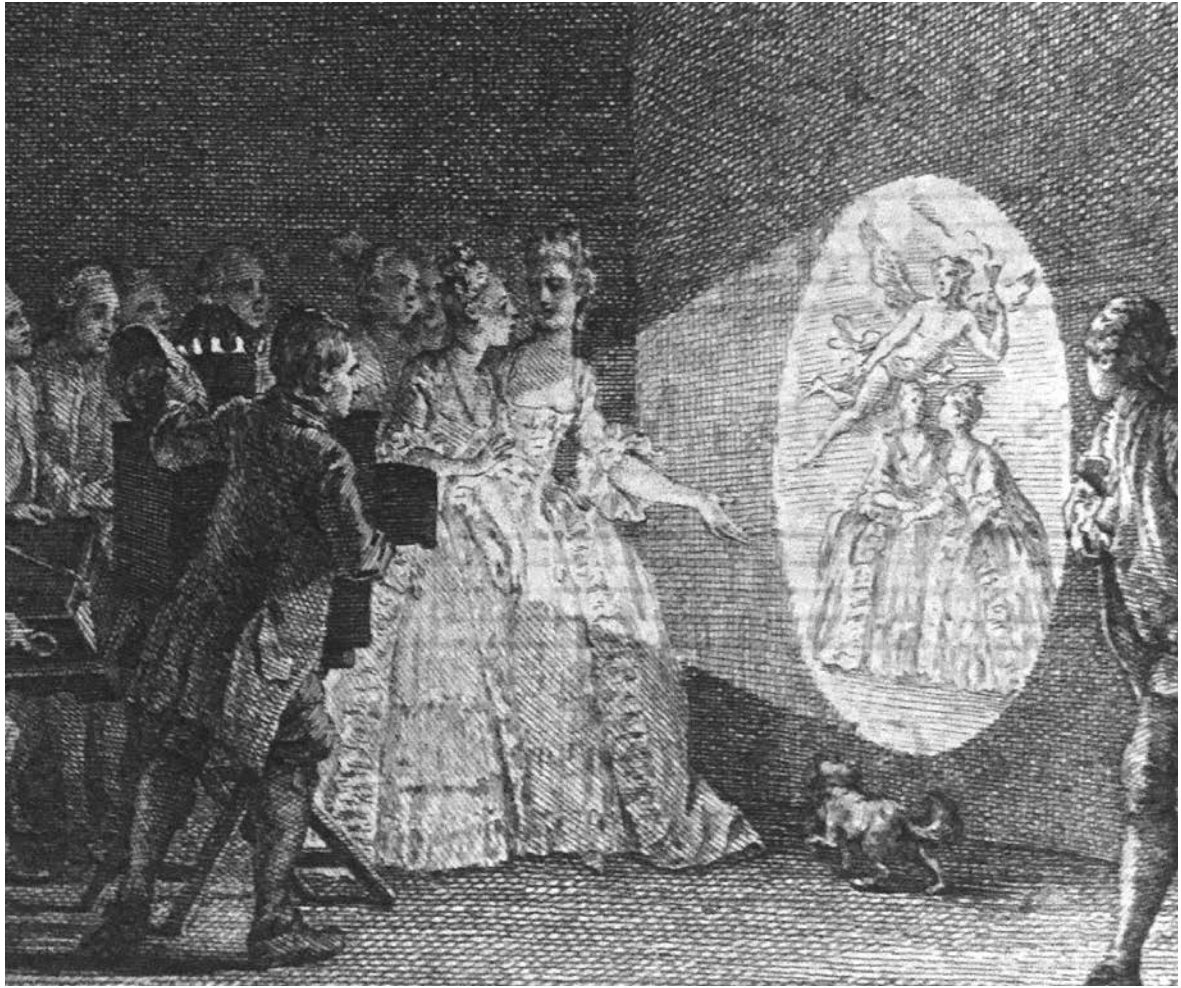
**MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

Les A Propos de Societé ou Chansons de M. L\*\*\*\*. Tome I [-II]. Paris, 1776.

[with:] Les A Propos de la Folie ou Chansons Grotesques, Grivoises et Annonces de Parade. 1776.

FIRST EDITIONS. *Three volumes, 8vo, (180 × 105 mm), engraved frontispiece and engraved title-page to each volume and pp. [iii]-x; 302; 316; [iii]-vi, 319, [1] errata, each volume with additional engraved head- and tail-piece, all by Moreau, engraved by Launay, Simonett, Duclos and Martini, additional vignettes throughout the text, in contemporary green morocco, triple gilt fillet to covers, spines gilt in compartments, two red morocco labels on each spine, lettered and numbered in gilt, marbled endpapers, gilt edges, with the ex libris of Henri Bonnasse and an unidentified one with the monogram 'CC' (?) on the front pastedown and the bookplate of the Goncourt brothers, designed by Gavarni and engraved by Jules de Goncourt, on the front endpaper of the first volume, with the inscription in red ink, 'Une des plus delicates illustrations de Moreau, de Goncourt', from the library of Claude Lebedel. £5000*

Edmond and Jules de Goncourt's copy of this popular French song book, elegantly printed with fabulous illustrations by Moreau. Pierre Laujon was a celebrated society host, who organised *soirées* and entertainments for a select few, at which his songs and ballads would be performed. His ballets, operas and verse were moderately popular and, eventually, at the advanced age of eighty, gained him his place in the *Académie française*. This collection contains the melodies and lyrics to 264 songs and ballads. Mostly written in a lively and humorous style, the songs celebrate love and drunkenness, birth and marriage, the follies of old age and the daily social whirl and pastimes of the *ancien régime*. Moreau's illustrations are particularly evocative of Laujon's world of aristocratic entertainment, as shown in the vignette in the second volume which depicts a magic lantern show and its enraptured audience.



This is a stunning copy from the library of the brothers Edmond de Goncourt (1822-1896) and Jules de Goncourt (1830-1870), bibliophiles, literary partners, models of *bon goût* and novelists, mostly remembered today for the Prix Goncourt which is probably the most important literary prize in French literature. The brothers' passion was the literature, art and culture of the eighteenth century and their many collaborative works were based on meticulous collections of books, engravings and documents of the era. One of their principal enthusiasms was the work of Jean-Michel Moreau whose life and works the brothers wrote about extensively (including *Les vignettistes*, Eisen, Moreau, Paris, Dentu, 1870; *L'art du dix-huitième siècle*, Paris, 1880-1882).

Altogether the three volumes include three elegant engraved title-pages by Moreau (that of the first volume is used again in the second, with only the volume number changed), a frontispiece by Moreau, engraved by Launay, Simonet and Martini and three engraved head-pieces by Moreau, engraved by Duclos and Martini and three tail-pieces by Moreau, engraved by de Launay (vols 1 & 2) and by Moreau himself (vol. 3). The text itself is elegantly printed with abundant decoration, typographical ornaments and small vignettes. The third volume, which is usually found with the first two, has the title 'Les A Propos de la Folie, ou Chancons Grotesques, Grivoises et Annonces de Parade'.

'Les illustrations sont d'une grâce ravissante et comptent parmi les meilleures de Moreau' (Cohen-de Ricci coll. 604).

Provenance: Jules and Edmond de Goncourt, with their bookplate, and the manuscript note 'Une des plus délicates illustrations de Moreau', signed 'de Goncourt'.

Cioranescu 37506 and 37505; Cohen-de Ricci 604.

*Bibliothèque des Goncourt*, 391: 'Bel exemplaire. Les illustrations par Moreau de ces deux ouvrages sont très remarquables'.



*'the graceful and penetrating works of Edmund Lechmere'*<sup>1</sup>

**49. 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. **£2000**

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.

A  
DISPV TATION  
OF THE  
CHVRCH,  
VVherein the old Reli-  
gion is maintained.

V. M. C. F. E.

Ierem. 6. 16.

*Aske of the old paths, which is the good way, and  
walke in it: and you shall finde refreshing  
for your soules.*

Olim possideo, prior possideo.



AT DOWAY,  
By the widdow of MARK WYON, at the signe  
of the golden Phœnix. 1632.

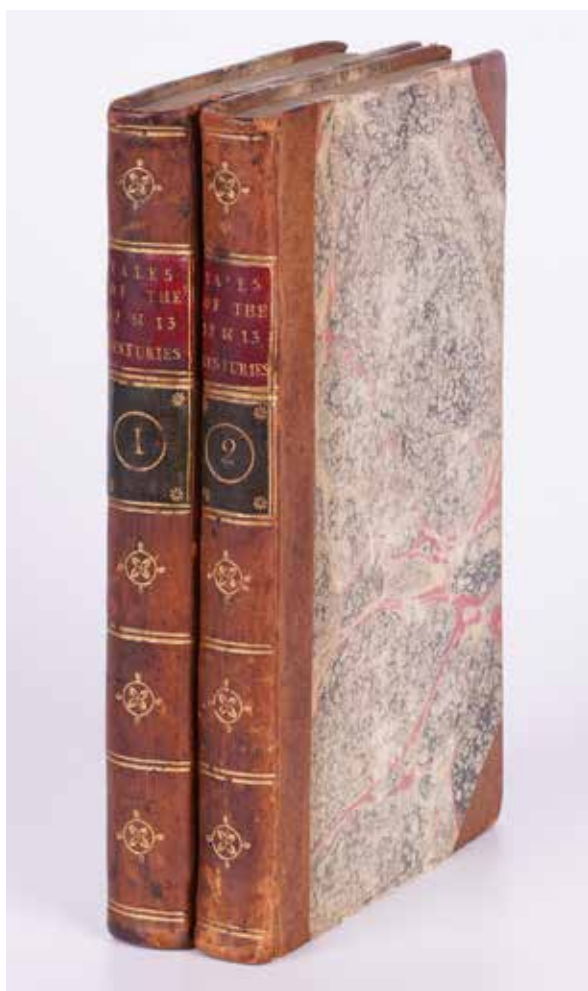
WITH PERMISSION.

‘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).

<sup>1</sup> ‘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.





*Arthurian legend retold with a vigorous and wild imagination*

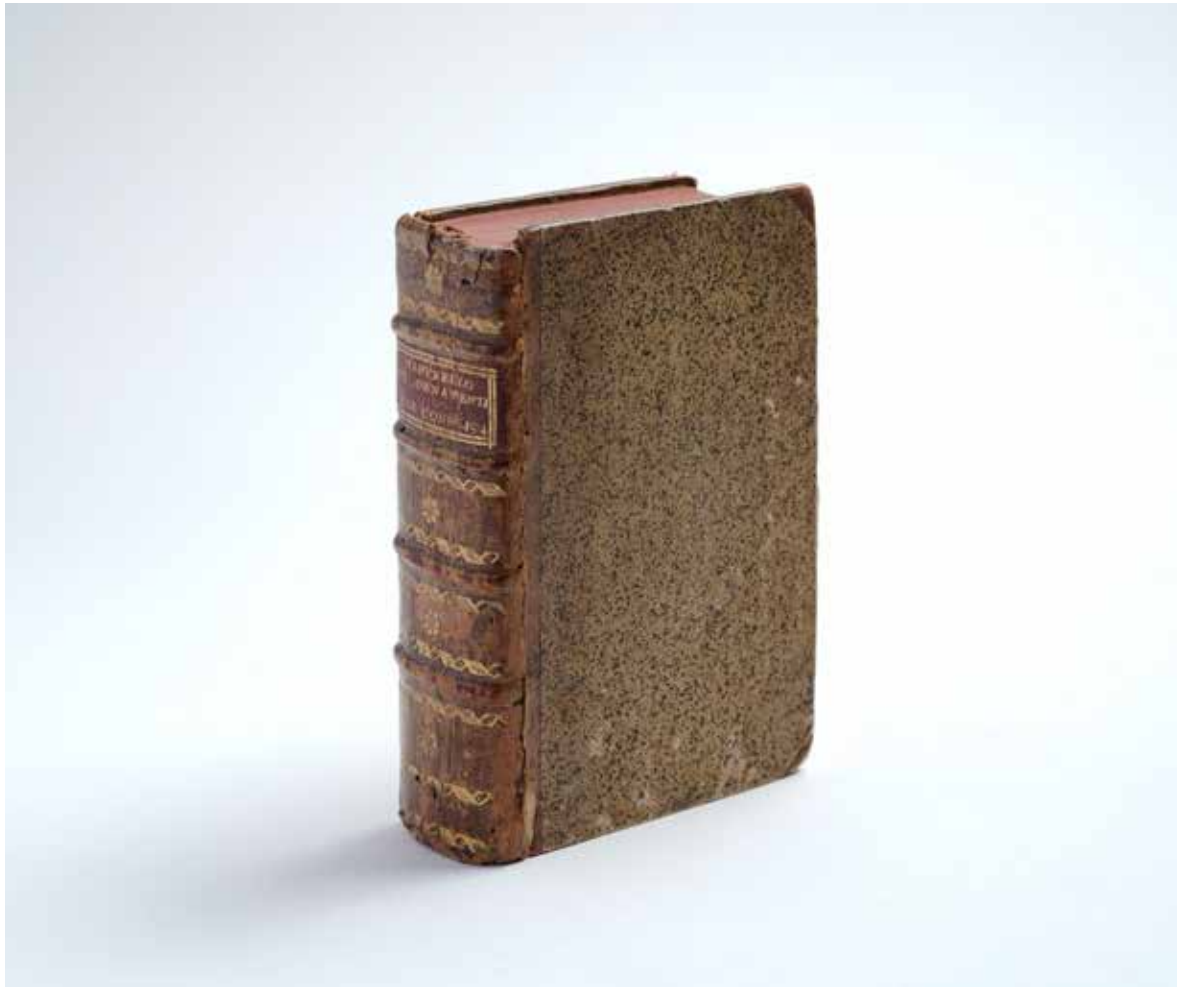
**50. LEGRAND D'AUSSY, Pierre Jean Baptiste (1737-1800).**

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

FIRST EDITION IN ENGLISH. *Two volumes. 12mo, (167 x 90 mm), pp. [iv] xxxii, 239; [ii], [5]-8 advertisements, 240, small stains intermittently, Vol. II's last leaf has small hole and missing a letter on each side, possibly wanting the half-titles, contemporary half calf, lettering pieces red and green with remaining compartments gilt, final 2 Tales with manuscript notes by a contemporary reader (The Physician of Brai identified in the latter as the source of Fielding's The Mock Doctor), slightly cropped inscription. £3500*

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

Samuel Badcock wrote in the *Monthly Review*: 'These Tales shock probability. We cannot realise many of the incidents, yet they discover a vigorous and wild imagination. They awaken curiosity;



and as they are generally short, they are seldom tedious: and we easily suffer ourselves to be carried away by the pleasing illusion into the land of enchantment [sic]' (MR 76 p. 61).

ESTC t160021, at BL, NLW, Columbia and Rice; OCLC adds Yale, Claremont and Ohio.  
MMF 1786:31.

### **51. 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 Valgrisiso, 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. **£2800**

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

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. 1744.

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  
with school-child grammatical error on the title-page*

**52. 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.

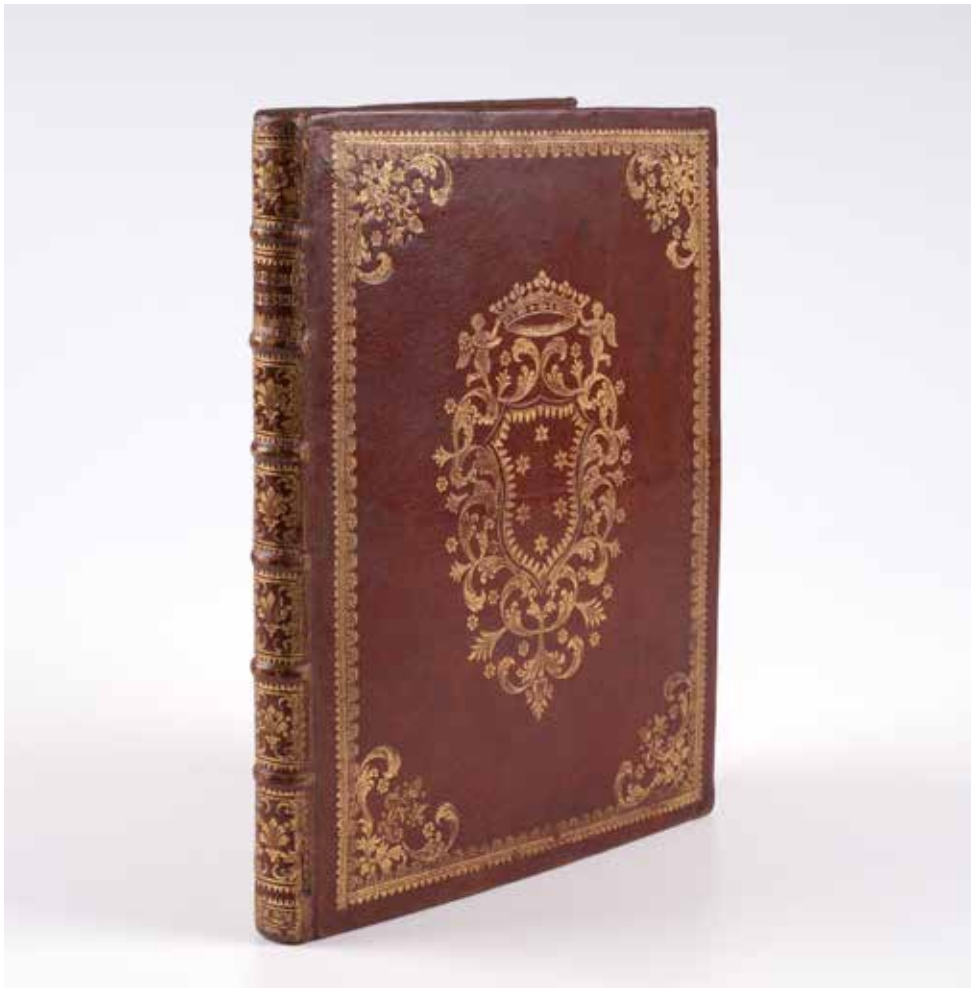
SECOND EDITION? FIRST DUBLIN EDITION? *Two volumes, 8vo (175 x 110 mm), pp. xxxii, 253; [iv], [5]-310, [1], including half-titles and several contents leaves after the text in both volumes, marginal wormhole through the endleaves and first few pages of Vol. I, also with considerable staining in a couple 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. £800*

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







**53. MEZZADRI, Bernardino.**

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

FIRST EDITION. *4to (233 x 170 mm), pp. [xxiii], [3], 90, with two folding engraved plates representing interiors of Roman churches, woodcut initials and ornaments, first two leaves minimally toned, occasional very minor marginal spotting, bound in contemporary, probably Roman, crushed crimson morocco, bordered with gilt double fillet and gilt roll of palmettes to inner border, large cornerpieces with feather tools, acorns and fleurons, large centrepiece with the arms of the Altieri family, spine with raised bands, gilt in compartments, lettered in gilt, marbled edges, joints minimally worn at head and foot, pink pastedowns. £2500*

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

OCLC lists half a dozen copies in Continental Europe only.

#### 54. MONCKTON, Charlotte Penelope (d. 1807).

Lines. Written on Several Occasions. By the late Honble. Charlotte Penelope Monckton. No place or printer, 1806.

FIRST (ONLY) EDITION. *Oblong 32mo (70 x 95 mm), pp. [x], [11]-59, printed in a minute type, with two elegant woodcuts of a funerary urn and a weeping willow, section titles or rules between the poems, with a half-title, some scattered browning to a few leaves, in contemporary blue straight-grained morocco, single filet gilt to covers, flat spine ruled and decorated in compartments, marbled endpapers, front free endpaper missing but marbled pastedown still present, numerous blank leaves before and after text, gilt edges and a pink silk marker. £2500*

A delightful memento mori in the form of an exquisite volume of posthumous verse by a young girl. The author, Charlotte Penelope Monckton, was the daughter of Robert Monckton-Arundell, fourth Viscount Galway, and Elizabeth Mathew. The first poem in the volume is a poem on the death of her mother in November 1801 and several of the other poems treat of deaths, two of them relating to the death of her brother Augustus Philip, who died in August 1802. The final poem in the volume, 'Inscription on a Stone erected in Selby Wood, to the Memory of a Favourite Dog', is dated March 1806, a month before the author's own death.

With a brief address which turns into a pious dedication leaf:

'The following artless and unstudied Lines, evidently the momentary Effusions of an elegant and accomplished Mind, possessed of the greatest Sensibility, were doubtless intended by the beloved Writer to be transient; but are now committed to the Press, for the Purpose of presenting a few select Friends with a Memorial of a dear and ever to be lamented SISTER .... Affection alone prompts this Tribute; as those who were acquainted with her amiable Disposition ... her mild and gentle Manners ... her unaffected Piety ... her universal and exemplary Benevolence ... her devout Resignation to the Dispensations of Providence, under the severest Afflictions ...

and had the peculiar Happiness of being ranked among the number of her Friends, can require no other Memorial than their own Feelings.

While her surviving Sisters bow with awful Reverence and Submission to the divine will of the SUPREME BEING!

they humbly hope they shall not be deemed presumptuous in His Sight, in endeavouring to soften the Affliction of their Hearts, by fondly cherishing the

MEMORY

of Charlotte Penelope Monckton, who was removed from this, to “Another and a Better World”, the 26th Day of April, 1806, aged 21 Years’.

The edition is likely to have been a tiny one, for circulation only to the ‘few select Friends’ as mentioned in the Address and it seems likely for such a project that the other copies may have been similarly bound to this one, in its elegant dark morocco binding, simply gilt.

Jackson, *Romantic Poetry by Women*, p. 222, no. 1.

OCLC lists BL, Bodleian and Princeton only.



*model for Byron's Childe Harold*

**55. MOORE, John (1729-1802).**

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

SECOND (DUBLIN) EDITION. *Two volumes, 12mo (167 x 92 mm), pp. [ii], 288; [ii], [3]-312, wanting the final endpapers, in contemporary calf, flat spines with red and black morocco labels lettered and numbered in gilt, with the contemporary ownership inscription 'Margaret Reynell, Novbr. 1:91' and a later pencil ownership inscription crossed out, with one full-page pencil drawing and a couple of part page ones. £150*

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

John Gillies wrote in the *Monthly Review*: 'This is not a common novel. The author's mind is

stored with useful knowledge, and adorned with elegant literature. He appears to have read the great book of life with attention and profit ... Unlike most modern novels, which have little other merit but that of exciting curiosity, and which are thrown aside as soon as the curiosity is gratified, the story, or fable, in this performance, is to be considered merely as the canvas, on which this skilful observer of life and manners delineates such moral pictures as are likely to excite the attention of his age and country' (*MR* 80, June 1789, pp. 511-512).

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

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

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

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



## 56. NIXON, Captain (fl. 1788).

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

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

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

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

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

THE  
G I R L  
OF THE  
MOUNTAINS.

—●●●●—  
A NOVEL,  
IN FOUR VOLUMES,  
BY MRS. PARSONS,  
AUTHOR OF WOMEN AS THEY ARE, &c.

—●●●●—  
A noble Spirit acquires new Strength from Adversity.—The Mind  
is not to be *subdued* by the Vicissitudes of Life, though its feelings  
may be wounded by the unjust Persecution of the World.

=====  
VOL. I.  
=====



PRINTED FOR WILLIAM LANE,

AT THE

Minerva-Press,

LEADENHALL-STREET.

—  
M DCC XCVII.



by the author of TWO of the horrid novels

**57. PARSONS, Eliza (1739-1811).**

The Girl of the Mountains. A Novel, in four volumes, by Mrs. Parsons, Author of Women as They Are, &c. Vol. I [-II]. London, William Lane at the Minerva Press, 1797.

FIRST EDITION. *Four volumes, 12mo (165 x 102 mm), pp. [ii], 279; [ü], 282; [ü], 288; [ü], 273, [3] 'Minerva Publications', small marginal tear with loss I, 269 (not near text), in contemporary half calf over rather rubbed marbled boards, flat spines ruled and numbered in gilt with the Downshire monogram gilt in each upper compartment, only one black morocco label (of four) present, lettered in gilt, headcaps a little chipped and some wear to bindings, with the ownership inscription of 'M. Downshire' on B1 of each volume and the title-page of volume one. £4500*

A scarce and highly sentimental Gothic novel by Eliza Parsons, author of two of Jane Austen's 'horrid novels', the seven gothic novels recommended to Catherine Morland by Isabella Thorpe in *Northanger Abbey*. The two novels are *The Castle of Wolfenbach*, 1793 - the first novel in Isabella's list and probably the most reprinted since - and *Mysterious Warnings*, published in 1796, the year before the present work.

*The Girl of the Mountains* is set in a desolate region of France where the eponymous heroine, Adelaide, is raised by her impoverished but noble father after the death of her mother. One day wandering about the mountains, her father is attacked by three bandits, but he is saved at the last moment due to the repentance of one of the bandits, whose bearing and manners suggest a noble birth and a mysterious past. The consequences of the meeting are disastrous for Adelaide, who finds herself forced into an adventure that leads her to Spain and encounters with flirtatious Dons, gallant Governors, a monk that had been in the service of Louis XII and a bossy Baroness and at the centre of the whole tale: an ancient manuscript and a mystery waiting to be revealed.



16

16

16

16

I

II

III

IV

OF THE  
MOUNTAINS

The three final leaves of advertisements for 'Minerva Publications' advertise just two novels: Count St. Blanchard, quoting the lengthy and largely positive piece in the Critical Review, and The Pavilion, quoting the review from the British Critic. This is a far cry from the traditional listing of titles available and is an enlightened form of advertising, drawing the reader in to both novels.

A Dublin edition followed in 1798, published by P. Byrne and a Philadelphia edition, by John Bioren and David Hogan, was published in 1801. The dedication of this first edition is to Princess Sophia Matilda of Gloucester.

Garside, Raven & Schöwerling 1797:61; Blakey, p. 181; Summers, *Gothic Bibliography*, p. 340; Summers, *The Gothic Quest*, p. 170.

ESTC t139127, listing BL, Bristol, Czartoryski Library; Harvard, Virginia & Wayne State.

*Miss Pelham subscribes but Miss Kilner owns*

## **58. 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. £3000*

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.

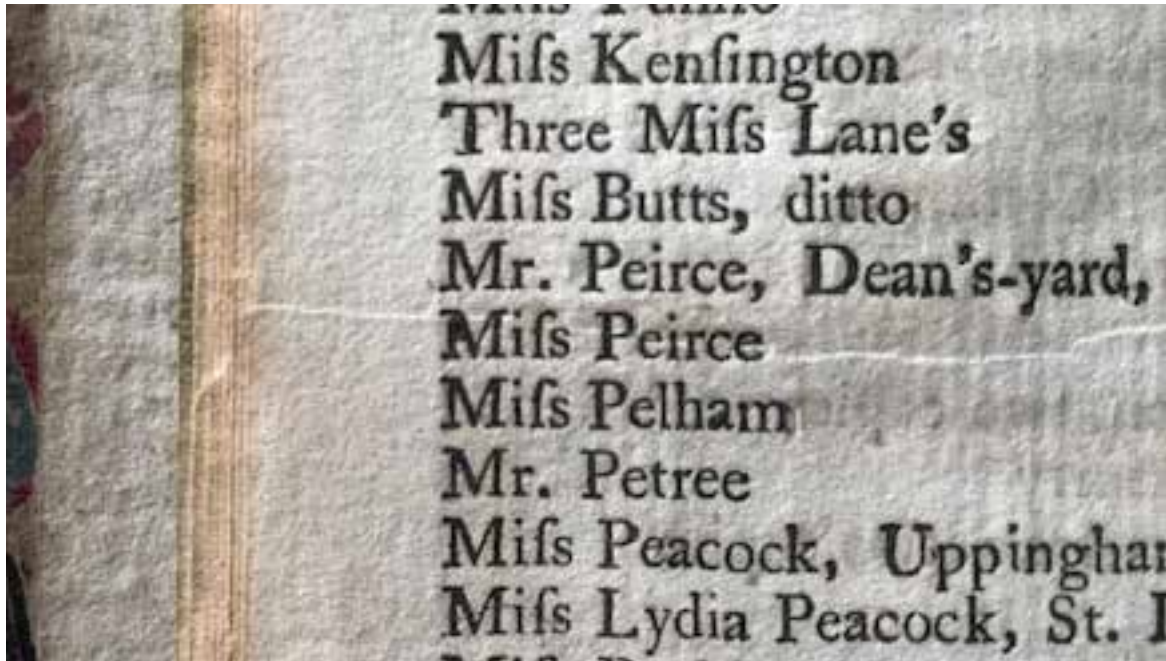
Just as Peacock's first work, *The Adventures of the six princesses of Babylon*, had been in 1785, the present work was published by subscription although unlike that best-seller, *The Knight of the Rose* appears only to have been published this once. The subscribers' list is an interesting one: overwhelmingly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





*Allegorical History of the Gambling Game La Bassette*

**59. PRÉCHAC, Jean de (1647-1720).**

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

SECOND EDITION. 12mo (137 × 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. **£1500**

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 several copies in Europe (Paris & Lyon editions) but only UCLA and Vanderbilt in North America. Zollinger 934.

JAMES JOYCE

Photo F. F. F.



# ULYSSE

PAR  
JAMES JOYCE

TRADUCTION FRANÇAISE INTÉGRALE PAR  
MM. AUGUSTE MOREL et STUART-GILBERT  
entièrement revue par  
M. VALÉRY LARBAUD  
avec la collaboration de l'AUTEUR.

POUR PARAÎTRE EN JANVIER 1929  
à LA MAISON DES AMIS DES LIVRES  
— Adrien Mounier —  
7, RUE DE L'OGÉEN — PARIS, VI<sup>e</sup>



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

**60. [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 above the title. £1200*

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 the road from Monnier's shop and which famously published the first edition of *Ulysses* in

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,*

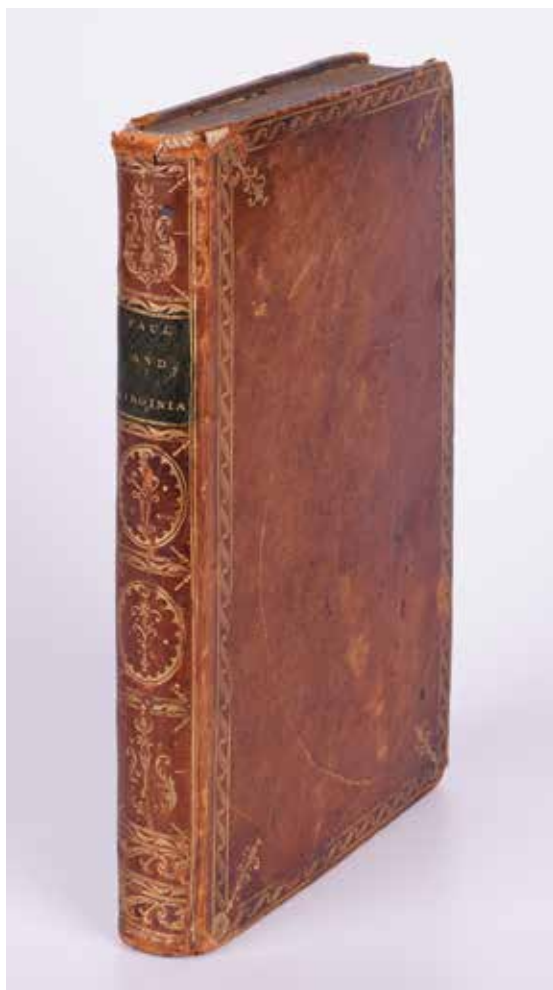
Adresse : .....

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.



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

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

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

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges. **£3000**

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

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



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

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

'The following translation of Paul and Virginia was written at Paris, amidst the horrors of Robespierre's tyranny. During that gloomy epocha, it was difficult to find occupations which

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

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

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

## 62. [SATIRICAL NOVEL.]

La Taureau Bannal de Paris. Cologne, Pierre Marteau, 1689.

FIRST EDITION. *12mo (140 x 80 mm), pp. 160, woodcut title vignette depicting a sphere, old tear on title, reinforced by backing sheet covering 2/3 of the verso, adhesive tacking in the gutter of A2, close to typographical vignette, some spotting and browning throughout, in contemporary calf-backed patterned boards, rather dusty, small red morocco label lettered in gilt, with the illustrated bookplates of A. Leber and Robert J. Hayhurst. £650*

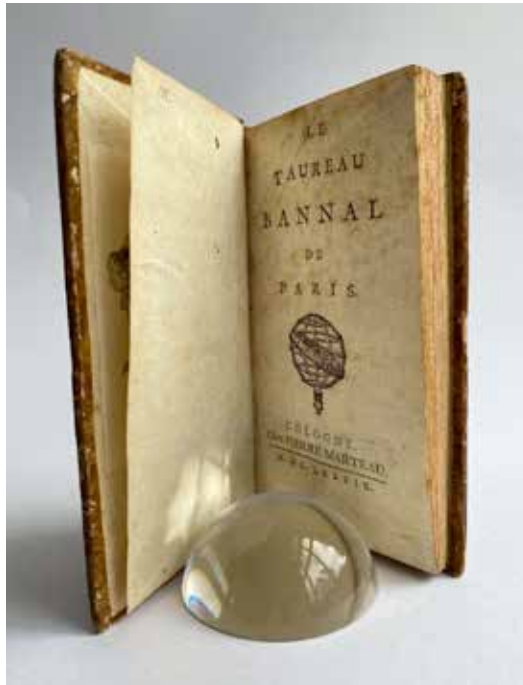
A scarce anonymous satirical novel set at the court of Louis XIV and telling of the intrigues and scandals of court life. In particular, the narrative is concerned with the adventures of the



comte de Montrevel, the chevalier de Lorraine and the princesse de Monaco. The imprint is of course fictitious and it is thought to have been printed in Holland. Another edition followed under the title *L'homme à bonne fortune, ou le galant à l'épreuve*, 1691 and the work was also reprinted under the present title in 1712.

In addition to the BN and a handful of copies in Continental Europe, OCLC lists Cambridge, UCLA, Ohio State and Toronto.

Williams, *Bibliography of the Seventeenth Century Novel in France*, p. 237; Gay III, 1182.





*in common rather than blank verse ... and without long descriptions*

**63. SHORT, Bob, pseud., ie WRIGHT, George.**

The Four Seasons of the Year, to which are added Rural Poems, and Pastoral Dialogues, Imitated from Mr. Gay, with occasional Notes and Illustrations, for the Use and Entertainment of young Gentlemen and Ladies. By Bob Short. Author of the Country Squire, &c. &c. London, H. Turpin & C. Stalker; Pearson and Rollason, Birmingham, and E. Andrews, Worcester, 1787.

FIRST EDITION? *12mo (164 × 100 mm), pp. 48, with eight part-page woodcuts in the text, on the section titles, dampstaining to the title-page and first three leaves, otherwise occasional blemishes and some light browning, several leaves cut close but no actual shaving to page numbers or text, wanting the endpapers, in the original green Dutch floral boards, with faded gilding, spine a little worn but largely present: a lovely copy preserved in a folding box. £6500*

A very scarce rewriting of Thomson's *Seasons* for a juvenile market, together with 'The Shepherd's Day', a pastoral dialogue written in imitation of John Gay, and other poems. Published under the pseudonym Bob Short - a nom de plume used throughout the eighteenth century by writers including Eliza Haywood, Robert Withy and Robert Wiley - and attributed by E.W. Pitcher to George Wright, author of *The Country Squire*, 1781, *The Rural Christian*, 1772, and a frequent contributor to the *Lady's Magazine*. One of three short poems that conclude the volume is a four stanza idyll under the title 'Colin, a Pastoral, on the Death, and in Imitation of Mr. John Cunningham'; this has the footnote, 'Mr. Cunningham would frequently lie about in the fields, under an hedge or a tree, in which situation he wrote many of his pastorals'. This is a delightful copy of a large format book of verse for children bound in Dutch floral boards.

Mirth fills each look, each gesture, and each mien,  
And simple modesty attends serene.

On them the rays of Fortune never smile,  
But sweet contentment crowns their humble toil.  
Bless'd are their sports, unfolly'd are their joys,  
And rude contention ne'er their peace annoys.  
Their humble boards (unknown to foreign fare)  
Yields not the woes of sad corroding Care.  
They live in peace—to heaven they all resign,  
And know—*The hand that made them is divine.\**

\* Fortune smiling as they live,  
The hand that made us is divine.

ANON.

W I N T E R.

W I N T E R.



*New Year Aquaria slain in' inacted year. Thomson.*

**N**OW Winter comes prone o'er the barren plains,  
Sullen and sad, with all his shiv'ring trains;  
From northern climes congenial horrors rise;  
Thick clouds and vapours throud the gloomy skies:  
The fields and meads, which late appear'd so green,  
Are now become one sad unpleasing scene;  
Roots, plants, and herbs, have their true virtue lost,  
And leafless Trees are tipp'd with silver frost.  
The groves are still, the feather'd warbling throngs,  
Benumb'd with cold, neglect their tuneful songs.

With icy chains each lake and river's bound,  
And crystal fountains cease their babbling sound.  
The hills and vales, the meads and leafless woods,  
The snow'y plains, and silver-breasting floods,

By

‘The following Poems are recommended to the Perusal of young Gentlemen and Ladies, who are fond of rural Scenes, and the Pleasures of Country Life; as they describe the Innocence, Simplicity, and unenvied Happiness of Sylvan Retirement, in a natural, concise, and entertaining manner; while the Seasons of the Year are taken from, and pourtrayed in the lively Colours of the late Mr. Thomson, but in common Verse, for the use of those who are not fond of blank poetry, nor long descriptions’ (Advertisement).

ESTC records another edition of this work printed in London by H. Turpin &c. in 1787 (with the same collaborative imprint as this edition) but with pp. 96. This other edition appears to be printed in the smaller format associated with children’s books, ie. 16mo (the Bodleian copy measuring height 9.5cm), which would account for the greater number of pages (see ESTC n18595, at Bodleian and Toronto only). We have not been able to compare copies of the two works, but a possible explanation would be a simultaneous publication of editions for children (the pocket-sized edition) and for young people (the present edition). The choice of Dutch floral boards puts this copy firmly in the category of children’s books, but this unusually large format, suited to the more slightly more sophisticated subject matter, does suggest that it may have been intended for rather older ‘young ladies and gentlemen’.

See Osborne Collection I, p. 78 for the 16mo edition (under Bob Short).

ESTC t72853, at BL, Bodleian, Cornell and Harvard only.



# CHRISTMAS TALES,

FOR THE  
Amusement and Instruction  
OF  
Young LADIES and GENTLEMEN  
IN  
WINTER EVENINGS.

---

BY SOLOMON SOBERSIDES.

---

*The cheerful days, when Silence Distance fall,  
Celebrate the usual Council in—Tale.*

---

EMBELLISHED WITH ELEGANT CUTS.

---

GAINSBROUGH:  
PRINTED BY H. AND G. MOZLEY,  
PRICE SIXPENCE,

1799.

#### 64. SOBERSIDES, Solomon (pseud).

Christmas Tales, for the Amusement and Instruction of Young Ladies and Gentlemen in Winter Evenings. By Solomon Sobersides. Embellished with Elegant Cuts. Gainsborough: Printed by H. and C. Mozeley. Price Sixpence. 1799.

*16mo (103 x 85 mm), woodcut frontispiece and pp. [3]-120, with 40 wood-engravings in the text, cut close to the edge in part but with no loss, in the original Dutch floral boards, green coloured with plain edge of paper showing along the lower part of the boards, the spine entirely missing but cords just holding. £4000*

A delightful and lavishly illustrated collection of tales for children, comprising largely Chinese and oriental narratives. It was a popular work which appears to have come out annually with different contents and varying numbers of illustrations. Osborne lists four different editions, from circa 1780 to 1821, containing between five and 21 short stories. ESTC lists 14 different editions, from 1782 to 1799, with several London editions printed by John Marshall, and other editions printed in Hudson, New York (1794), Glasgow (1782 and 1793), Philadelphia (1799) and three editions printed in Worcester, Massachusetts, in 1786 (2 editions) and 1796. An earlier Gainsborough edition is listed, reading 'Printed at Mozley's Lilliputian book-manufactory', pp. 160, dated as 1795 (ESTC t118640, listing BL and UCLA only). Several of the editions were published under the title 'A pretty New-Year's Gift, or Entertaining Histories'. This scarce provincial edition has 20 short stories (not 21, incorrectly numbered, as in Roscoe's second edition) and 40 wood-engravings in the text. It is not listed either in Roscoe or in ESTC, which has no English edition for 1799, but does have a Philadelphia edition of 1799, printed by Robert Johnson.

Not in ESTC; see Roscoe p. 306 for other editions.



*Swinging.*



*Foot Ball.*



*recreations for rich and poor children alike*

## 65. [SPORTS.]

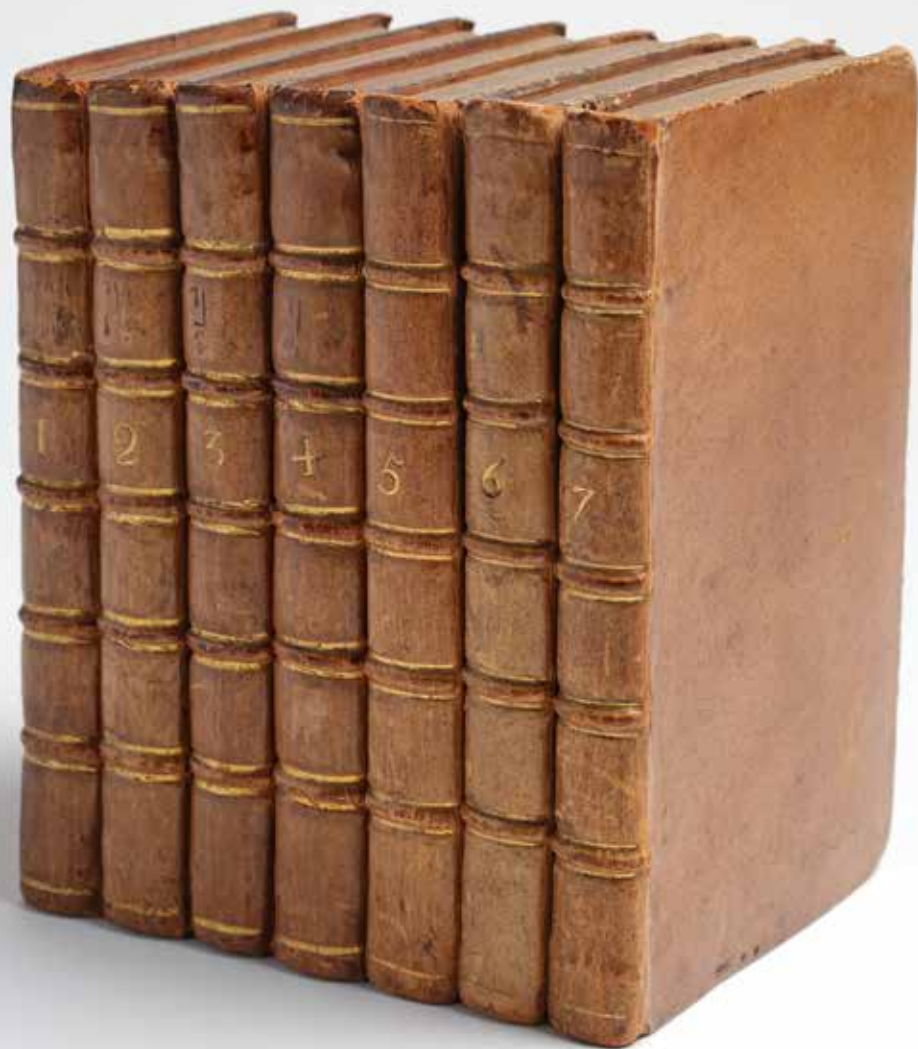
Youthful Recreations. Philadelphia, J. Johnson, circa 1816-1818.

UNAUTHORISED EDITION., *32mo, (95 x 58 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, old repairs to spine and foot of wrappers.* £2500

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

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

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



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

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

## **66. STERNE, Laurence (1713-1768).**

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

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



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

Cross II, 269 & 272.

### **67. THOMSON, James, Rev. (fl. 1790-1816).**

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

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 100 mm), pp. [iv], 312; [ii], 307, some browning and creasing in text, a couple of gatherings very slightly sprung, in contemporary mottled calf, flat spines pressed out a little where the lower raised band would have been, spines ruled in gilt with red morocco labels lettered in gilt, rubbed at extremities with the front joint of Vol. I slightly cracked, but generally a handsome copy. £3000*

A scarce comic novel by an obscure cleric from the Lake District whose literary output seems to have been confined to three novels which have all but disappeared. He is known to have lived in Westmoreland, where he supported a large family on the proceeds of a small curacy and a school, but whether his income was notably supplemented by the success of his writings is unknown. His first publication was *The Denial; or, the Happy Retreat*, London 1790, which was sufficiently popular to run both to a Dublin and a second London printing (each of which is

listed in ESTC in a couple of copies). The present novel, originally published in London in the previous year by the Robinsons, is a substantial work of fiction which first appeared in the unusual format of five volumes. The first edition is similarly scarce, with ESTC (n4436) listing copies in the BL, Bodleian (ESTC appears to have listed the five volumes as five copies) and Minnesota (OCLC adds Berkeley). A second edition was published by Lane and Newman (though not designated as the Minerva Press) in 1803. Thomson's third and final novel, *Winifred, a tale of wonder*, only survives in a London edition of 1803 (not in ESTC, though the BL has a copy).

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

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

*with manuscript litany and prayers to St. Michael*

**68. TOOTELL, Christopher (c. 1660-1727).**

Devotions to Jesus, Mary, and Joseph: Grounded on God's Written Word. London? 1723.

FIRST EDITION. *12mo (130 x 73 mm), pp. 60, the title within single ruled border, some browning and occasional stains in text but generally a clean copy, in contemporary panelled calf, spine restored, with an additional 5 pages of manuscript at the end on blank leaves and the recto of the endpaper, marbled endpapers, with the later bookplate of Joseph Gillow of Preston and his manuscript notes on the front flyleaf. £1650*

A scarce little volume of prayers by Christopher Tootell, with contemporary manuscript addendum and a near contemporary female provenance, from the library of the Catholic historian, Joseph Gillow (1850-1921). Gillow was the author of the five-volume *A literary and biographical history of English Catholics*, 'one of the landmarks of Catholic history', which earned him the sobriquet 'the Plutarch of the English Catholics'. His note on the flyleaf states that the original manuscript of 'this little work, written by the venerable and much respected Rev. Christopher Tootell', was in his possession and was dated 1721.

Tootell was an English Catholic from Lancashire who studied at the English College in Lisbon before returning to the English mission and serving briefly in London and then on to the Fernyhalgh mission at Preston, where he served from 1699 until his death. He appears to have been arrested at least once, in 1689, and was twice forced into hiding for the profession of his faith.

The dedication takes the form of a 'dedicatory prayer' to Jesus, Mary and Joseph, after which the work is divided into the following sections: Devotions to Jesus, 'Model'd according to the xviiith Chapter of Tho. a Kempis's Hortulus Rosarum' (pp. 5-40); Devotions to Jesus and Mary

DEVOTIONS

*Placibile* TO *Maria*

J E S U S,

MARY, and JOSEPH :

Grounded on

God's Written Word.

---

*Labor Ego super Eloquentia tua [Domine, a Prophetis Apostolicisq; de Jesu, Maria, & Joseph scripta]: sicut qui invenit Spolia multa, Psal. 118. v. 162.*

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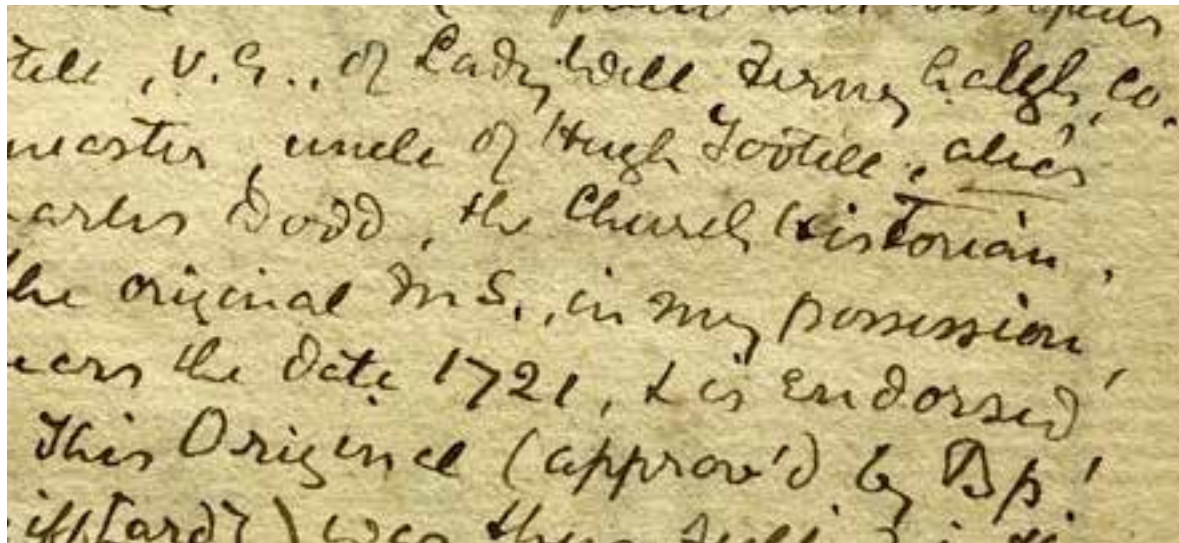
Anno Domini MDCCXXIII.



(pp. 41-53) with a central section (pp. 45-49) devoted exclusively to Mary; Devotions to Joseph (pp. 54-57); Devotions to Jesus, Mary and Joseph (pp. 58-59), the work concluding with, 'Prayers to be said Daily, in the Times of Persecution and Trouble' (pp. 59-60). This copy contains the additional 'Litanys of St. Michall Prince of the Church', written in manuscript in a neat contemporary hand, over five pages after the text, with the final leaf of manuscript on the recto of the rear endpaper.

This appears to be the only lifetime printing of this little work, which was reprinted in Liverpool in 1755, an edition that is similarly scarce, with only the British Library copy listed in ESTC (t231668, Liverpool, printed by J. Sadler, 1755, 12mo, pp. 72).

ESTC n509218, listing Downside and Bodleian only; OCLC adds Durham and Ushaw College.



The image shows a close-up of a handwritten manuscript page. The text is written in a cursive hand on aged, yellowish paper. The visible text includes: 'telle, V. G., of Lady Will Denny, half, Co.', 'master, uncle of Hugh Gottell, alias', 'Charles Dodd, the Church Historian,', 'the original MS., in my possession', 'was the date 1721, & is endorsed', 'This Original (approved by Bp.', 'ifford?) was then sent to...'



**69. TOTT, François, Baron de (1733-1793).**

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

FIRST DUBLIN EDITION. *Three volumes, 12mo (165 x 110 mm), pp. [x:xii], [i], 250; [iv], 255; [ii], [3]-356, [14] index, with the half-title to the second volume only, in contemporary polished calf, spines with raised bands, ruled and numbered in gilt, red morocco labels lettered in gilt, slightly worn at extremities with a little surface abrasion to the boards, with the contemporary ownership inscription of Richard Chearnley on the title-page of each volume. £750*

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

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

M E M O I R S  
*Richards* OF THE *Chearnley*  
BARON DE TOTT,

ON THE  
TURKS AND THE TARTARS.

TRANSLATED FROM THE FRENCH,  
BY AN ENGLISH GENTLEMAN AT PARIS,

UNDER THE IMMEDIATE INSPECTION OF  
THE B A R O N.

---

IN THREE VOLUMES.  
VOL. I.

---

D U B L I N:  
PRINTED FOR L. WHITE, J. CASH, AND  
R. MARCHBANK.  
M,DCC,LXXXV.

among the French as his memoirs were both informative and very entertaining. He had initially travelled east to defend the Dardanelles but he remained to teach the Ottomans how to use artillery and his involvement was crucial in the country's militarisation.

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

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

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

F A B U L O U S  
H I S T O R I E S .

DESIGNED FOR THE  
I N S T R U C T I O N  
O F  
C H I L D R E N ,  
R E S P E C T I N G T H E I R  
T R E A T M E N T O F A N I M A L S .

---

**70. TRIMMER, Mrs. Sarah (1741-1810).**

Fabulous Histories. Designed for the Instruction of Children, respecting their Treatment of Animals. By Mrs Trimmer. Second Edition. London, Longman, Robinson & Joseph Johnson, 1786.

SECOND EDITION. *12mo (162 x 98 mm), pp. xi, [i], 203, [1] advertisements, the preliminary leaves bound at a slight angle but with all present and with sufficiently wide margin not to lose blank space, some light browning, in contemporary mottled (almost tree) calf, gilt roll-tool border to covers, flat spine gilt in compartments, red morocco label lettered in gilt.*  
**£650**

A popular conduct book for children particularly relating to the treatment of animals. This important work anthropomorphises animals in order to use them as models of good and moral behaviour, while at the same time emphasising the beauty of the natural environment, warning against the abuse of animals and advocating proper respect for all creatures. It was an overnight best-seller, with numerous editions well into the nineteenth century. Illustrations, often attributed to Thomas Bewick, were added to later editions. ESTC lists eleven eighteenth century editions, six London editions broadly shared by the same publishers as this edition, three Dublin editions and two Philadelphia editions. Despite this popularity, the work remains fairly scarce and each of the early editions appear to survive in relatively modest numbers.

ESTC t118616, listing BL, Liverpool, NT, Free Library of Philadelphia, UCLA, Florida and Illinois.





*honouring the Doges of Venice*

**71. VIANELLO, Giovanni Battista.**

Oratione del Signor Zambattista Vianello Ambasciatore della Citta di Chioggia, Nell'Assontione al Principato di Venetia, del Serenissimo Giovanni Bembo. Recitata li 21. d'Aprile 1616. Venice, Deuchino, 1616.

**[bound after:] GRIGIS, Giovanni Pietro.**

Oratione al serenissimo Antonio Priuli Principe di Venetia. Venice, Deuchino, 1618.

FIRST EDITIONS. *4to (198 x 148 mm & 192 x 142 mm), Vianello: pp. [8], in plain paper as wrappers with blank endleaves; Grigis: pp. [16], blank endleaves and outer paper wrappers, with a feint paint wash to front and rear, the front cover with a watercolour of the Priuli arms within a painted oval, both works sewn in to a later wallet-style limp vellum binding, the vellum decorated with simple ruling, later green cord used as a tie. £1200*

Two orations written in celebration of the elevation to the role of Doge of Venice by two Venetian dignitaries. This was an interesting time in the history of Venice, with the war against Austrian-funded pirates raging as well as the threat of Spanish invasion. The Doges being celebrated are Giovanni Bembo (1543-1618), who was elected the 92nd Doge on 2nd December 1615, and of Antonio Priuli (1548-1623), the 94th Doge, who was elevated in May 1618 and remained in office until his death. Vianello is described as the ambassador from Chioggia and Grigis, described as 'il Morlacco', dedicates his speech to Felice Nola, 'canonico d'albe de Marsi'. This is a charming object, the Grigis oration embellished with hand-painted arms on the outer wrapper and both speeches preserved at some later date in a wallet-style vellum binding.



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

Apologie du célibat chrétien. Par M. l'Abbé \*\*\* Prêtre & Licencié Paris, La veuve Damonville, Musier fils, Vatel, la veuve Berton, 1761.

[with] Sentimens des catholiques de France. [s.p.], [s.n.], 1756.

FIRST EDITIONS. *Two works in one volume, 12mo (168 x 92 mm), pp. [ii], [xii], [2], 414, [2]; [2], 14, with occasional slight browning, small paper flaw to lower outer blank corner of I5, bound in handsome contemporary crushed crimson morocco, with an elaborate border of double gilt fillet, feather tools, fleurons and tendrils along inner border, gilt centrepieces with the arms of Cardinal G. Doria Pamphili, spine with raised bands, gilt in compartments, with green morocco label lettered in gilt, with blue silk endpapers, gilt dentelles, all edges gilt, the upper joint partly split at head with small loss, minimally repaired at foot, head and foot of spine a bit rubbed, endpapers a little faded, with the nineteenth century ownership inscription of Pietro Ceriani and the nineteenth century bookplate of Bernardine Murphy, with manuscript shelfmark to front pastedown, red ink stamp of Libreria Colonna to front free endpaper, title and final blank, with some offsetting. £2000*

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

The priest and doctor of law Marc-Albert de Villiers was the author of at least four pamphlets blending Christian philosophy, theology and canon law. Both works in this volume are concerned with marriage. The first is a defence of clerical celibacy, against the 'libels full of the most horrible impieties, the grossest obscenities and the greatest hate towards the Christian and



Catholic religion'. The second is a critique of J.-P.-F. de Ripert-Monclar's *Mémoire...sur les mariages clandestins des protestants en France*, 1750, which advocated the legalisation of Protestant marriages. He was especially opposed to Protestants who feigned conversion to Catholicism just to be allowed to marry Catholics, returning later to their Protestant convictions.

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

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

### **73. WHATELEY, Mary (1738-1825).**

Original Poems on Several Occasions. By Miss Whateley. London, Dodsley, 1764.

FIRST EDITION. 8vo, (210 × 135mm), pp. 9, [i], 24 list of subscribers, 11-117, [1], [2] contents, p. 78 misnumbered p. 87, some light browning, slightly sprung, in contemporary quarter sheep over marbled boards, lower joint cracked, front joint detached, with Lord Kilmorey's ownership inscription on the title-page with the Esher heraldic bookplate. £1600

The author's first book, published when she was 26. The daughter of William Whateley, a gentleman farmer at Beoley in Worcestershire, Miss Whateley appears to have had little formal education but she loved literature and began to write poetry at an early age, contributing poems to the Gentleman's Magazine as early as 1759. These, and some other poems in manuscript, attracted the attention of some distinguished contemporaries including William Shenstone, William Woty and John Langhorne, who set in motion a scheme to publish a volume by subscription, to which Langhorne contributed some prefatory verses. The 24 page subscription list contains some 600 names, including Elizabeth Carter, Erasmus Darwin, Mrs. Delany and one Rev. Mr. J. Darwell, the man Miss Whateley was to marry. John Darwall, Vicar of Walsall,

*History of*  
ORIGINAL POEMS

ON

SEVERAL OCCASIONS.

BY

Mifs W H A T E L E Y.



L O N D O N :

Printed for R. and J. DODDERS, at Tully's Head, Pall-Mall.

MDCCCLXIV.

was also a poet as well as a composer. The husband and wife together ran a printing press and she wrote songs for his congregation which he set to music. They also had six children together, to add to his six from a previous marriage.

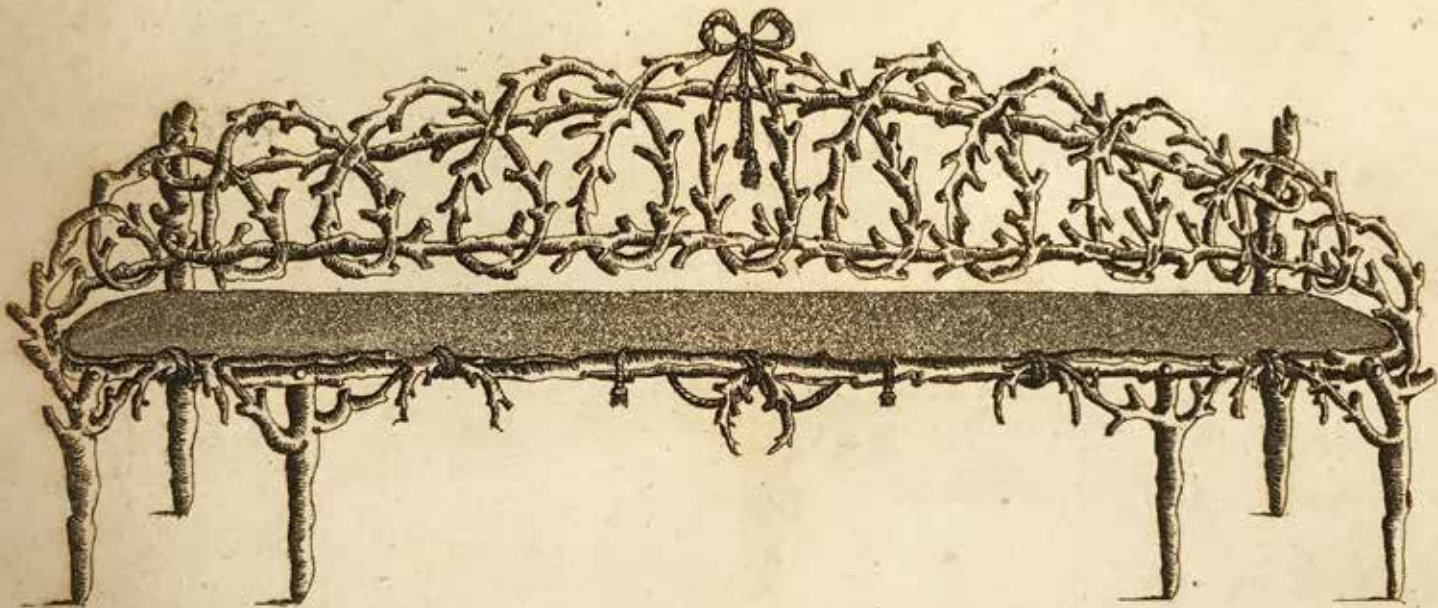
The collection includes a number of pastoral poems - 'artless rural Verse' as she describes her 'Elegy Written in a Garden (pp. 56-59) - several odes and poems addressed to individuals as well as some poems reflecting contemporary debate such as that 'Occasioned by reading some Sceptical Essays' (pp. 53-55). The final poem in the collection balances the prefatory verses supplied by one of her patrons: 'To the Rev. Mr. J. Langhorne, on reading his Visions of Fancy, &c.'. Also included is a poem addressed to her future husband: 'Ode to Friendship. Inscribed to the Rev. Mr. J. Darwall':

'Hail! Friendship, Balm of ev'ry Woe!  
From thy pure Source Enjoyments flow,  
Which Death alone can end:  
Tho' Fortune's adverse Gales arise,  
Tho' Youth, and Health, and Pleasure flies,  
Unmov'd remains the Friend' (p. 101).

With a seven page dedication to the Hon. Lady Wrottesley, at Perton. The contents leaf, printed as part of the last signature, is here bound at the end. In some copies it has been bound at the front. Despite the wear to the spine, this is an appealing copy in an attractive contemporary binding. A Dublin edition was published later the same year.

ESTC t90935.

*Sofa*



*London, Printed for*

*J. K. Taylor, No. 50, Holborn.*



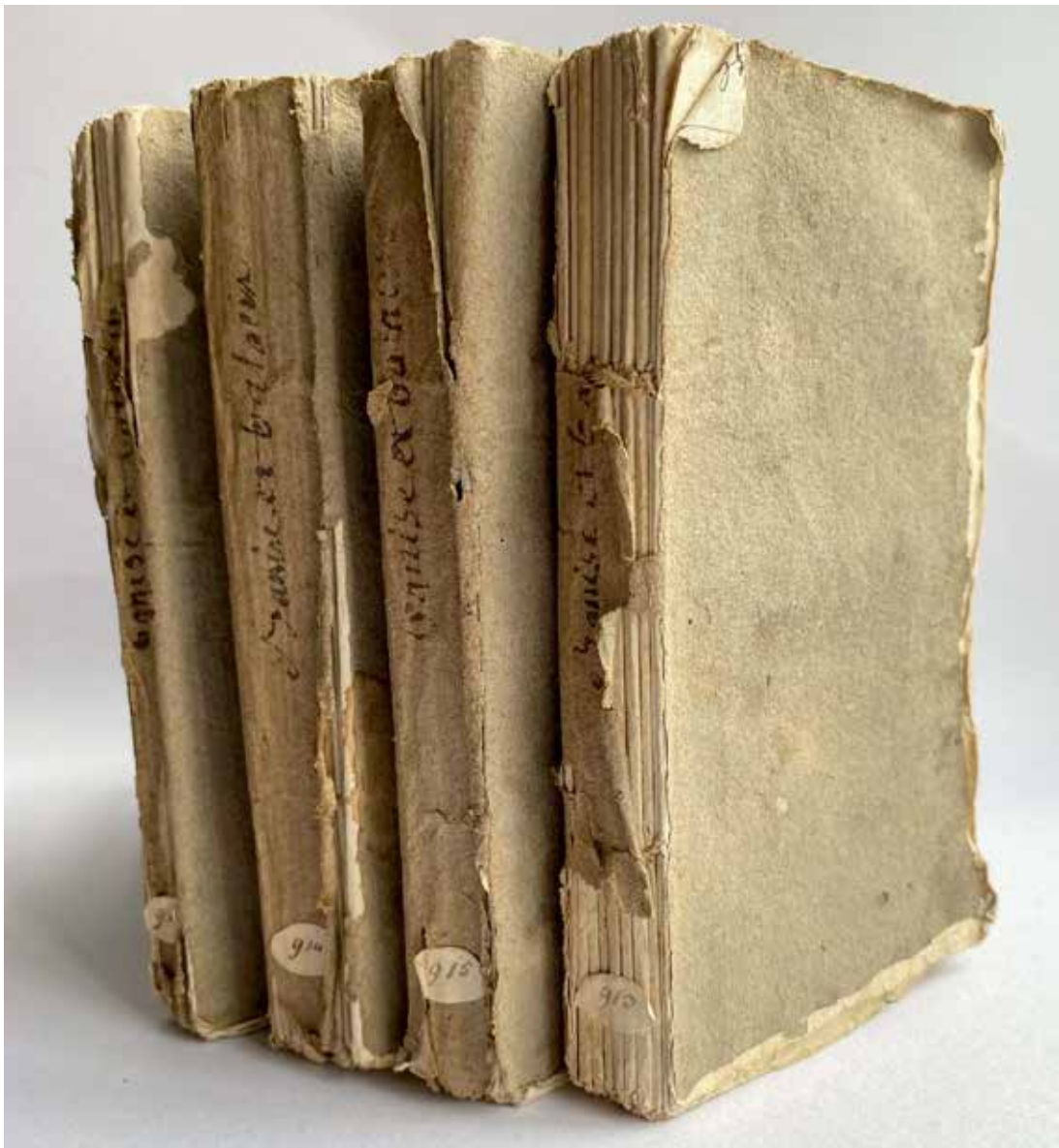
#### 74. WRIGHT, William

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

FIRST EDITION. 8vo, (235 x 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in slightly later marbled wrappers, skilfully restored. **£2000**

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

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



**75. 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. £800*

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 Kliphauasen, *Die Asiatische Banise*, Leipzig, 1689. 'Banise' is an anagram of 'Sabine', the name of Heinrich Anselm von Ziegler und Kliphauasen'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, Muns, Leipzig and Texas.  
See MMF 71:48; Cioranescu 15632.



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Cover illustrations taken from items 32, Fritzmann (front) and 17, Children's Almanac (back).  
Final vignette taken from 18, Clodius.

