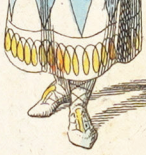


Don Fernando.



Donna Clara.



Preciosa.



Don Alonzo.



Don Franzisko.



mann.  
hemiers.

11.



12.



13.



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15.

Do

9.





## AMANDA HALL RARE BOOKS

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## SECTION 1: ART

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

### 1. BONNART, Henri (1642-1711), engraver.

Dame faisant la Méridienne. Paris, Henri Bonnart, 1694.

*Adorned print (245 x 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.*

**\$3,000**

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 faisant 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 sommeil'.

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.)

<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’.

## 2. [CHINESE EXPORT SCHOOL.]

Album of Twelve Chinese Imperial Figures. Guangzhen, Canton Province, Studio of Tiingqua, circa 1870.

*4to album (248 x 179 mm), 12 paintings executed in brightly coloured gouaches, on pith paper (205 x 145), each drawing mounted within a blue silk frame, numerous folds and tears to the outer margins of the painted sheets, some coming away from their ribbon frames, the versos and outer margins of the paper spotted and with some folds and tears, tears to the brittle pith paper largely at the edges, but some larger tears extending into the central blank area in three of the paintings, the final painting with a tear extending to the edge of the painting, small fold across the face in the first painting, the silk frame sagging in one picture, preserved in a contemporary Chinese album of patterned red silk over limp boards, spine and extremities worn, with the original ties, a little frayed.* **\$2,000**

A delightful album of pith paintings containing 12 gouache paintings of Chinese imperial figures. Pith paper was first adopted for painting in the 1820s, as a reaction to a demand



for light, easily portable souvenirs for an expanding tourist market following the massive growth in trade with China in the beginning of the nineteenth century. Pith comes from the stem of the Tetrapanax Papyrifera tree and sheets are cut by hand, dried and then used for painting, with no further preparation. The one great advantage was its light weight, ideal for shipping and a great improvement on the heavy boards and canvases of more substantial works of art. One disadvantage was that pith paper is brittle, but as the pith paper paintings were often mounted in albums like the present one, that did not present a major problem. This album contains 12 finely executed paintings of Chinese figures in court or official dress. The first two paintings are a matching pair, the first male, the second female, and are both robed, ceremoniously dressed, and both portrayed seated. The remaining figures are all depicted standing and represent different strata of society.

### 3. CUMBERLAND, Richard (1732-1811).

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

FIRST EDITION. *Two volumes, 12mo (156 x 95 mm), pp. [iv], 225, [1], [2] index; [iv], 224, [1] index, [1], in contemporary tree calf, spines ruled in compartments and numbered in gilt, red morocco labels lettered in gilt.* **\$850**

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

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

'I had already published in two volumes my Anecdotes of eminent Painters in Spain. I am flattered to believe', Cumberland wrote, 'it was an interesting and curious work to readers of a certain sort, for there had been no such regular history of the Spanish School in our language, and when I added to it the authentic catalogue of the paintings in the royal

palace at Madrid, I gave the world what it had not seen before as that catalogue was the first that had been made and was by permission of the King of Spain undertaken at my request and transmitted to me after my return to England' (*Memoirs of Richard Cumberland*, 1806, pp. 298-299).

ESTC t116936.



### 4. 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.* **\$2,800**





WATER

*W. Hamilton del.*

*Giuseppe dall'Acqua di Cristoforo scul. 1787.*

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.

*prints for British tourists in Italy*

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

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

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

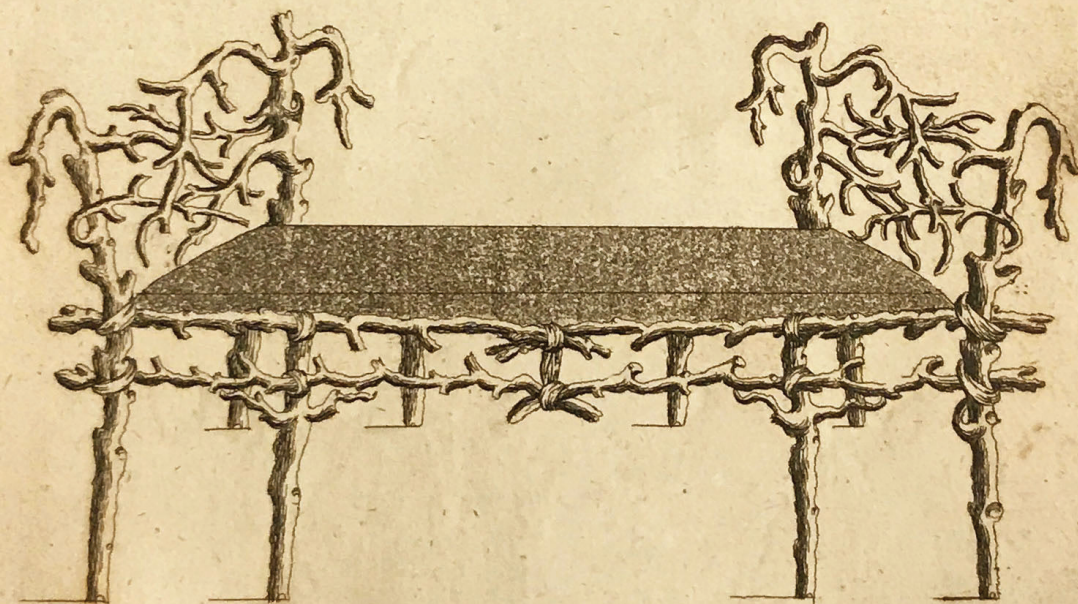
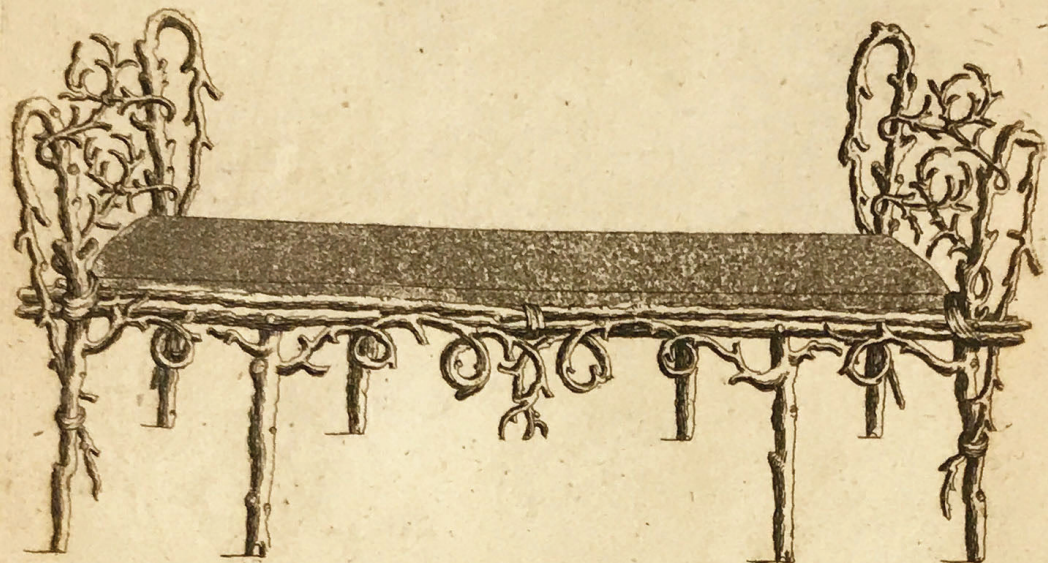
**\$3,600**

A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market. The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version.

The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli.



Stools



These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

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

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

## 6. 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, sprung and detached, possibly the result of an early and not very successful restoration project, consequently several of the plates are loose. **\$2,400**

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.



## SECTION 2: CHILDREN'S BOOKS

### 7. [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. **\$3,250**

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.

### 8. [ALPHABET BOOK.]

The Child's Instructor, or Picture Alphabet. Glasgow, Lumsden & Son, circa 1815.

FIRST EDITION. 32mo (102 × 65 mm), pp. [32], first and last page blank, and pasted down onto the pink wrappers, oval woodcut title vignette and 26 oval wood engravings, rectangular woodcut printer's device on final leaf, some browning in the text, occasional folds, in the original plain pink wrappers, the surface worn with some abrasion of the outer pink covering and a couple of small holes piercing through to the text, the title and final pages, the lower part of the spine just cracking and with a small nick in the centre of the spine, with a contemporary ink note on the front cover 'Child's Instructor'. **\$450**

A charming two-penny chapbook alphabet clearly set out with a single letter to each page. Illustrated with 27 oval wood engravings, those for the letters E, G, J, K and S are copied after Bewick. Each page shows the letters in large print, with single words referring to the illustration, with the words hyphenated to syllables for easy reading and pronunciation, giving also two-letter combinations and a final sentence - also hyphenated - explaining the pictorial reference. Subjects include an





African smoking tobacco, a military captain, a drunkard retching, a fiddler, an orange tree, quince, a rainbow, a usurer and the philosopher Zeno.

*Osborne Collection II*, p. 700; *Cotsen Catalogue*, 1164; Roscoe & Brimmell, *James Lumsden*, 7; Tattersfield, Bewick, 2:78.

## 9. [CHILDREN IN THE WOOD.]

The Interesting Story of the Children in the Wood. An Historical Ballad; and the Story of Farmer Wilkins. Banbury, Rusher, circa 1820.

*32mo (108 x 70 mm), pp. 16, typographical rule on the title-page, Price One Penny, with a landscape woodcut frontispiece facing the title, the recto of the frontispiece with two small woodcuts and verses, 6 further woodcuts in the text, evenly browned throughout, in the original printed wrappers, woodcut vignette, title and imprint to front wrapper and landscape woodcut vignette with couplet on lower wrapper, advertisements on the inside of front and rear wrappers, sewn as issued. \$150*

A charming unsophisticated copy, sewn as issued. One of Rusher's earlier titles, this is an attractively illustrated chapbook version of the Children in the Wood, with the prose anecdote 'Farmer Wilkins' printed on the last three pages, accompanied by two woodcuts. The original printed wrappers have a shortened title on the front, woodcuts on front and back, and bookseller's advertisements on the inside covers.

## 10. [COMPENDIUM.]

The Means of Doing Good. Stourport, G. Nicholson, [1820.]

FIRST EDITION. *16mo (87 x 54 mm), frontispiece and pp. [ii] extra engraved title-page, 211, [1], title vignette, some light browning in text, in contemporary red roan-backed marbled boards, flat spine simply ruled and lettered in gilt, with contemporary and later ownership inscriptions on the front endpaper. \$900*

A scarce little compendium of useful information inspired by Cotton Mather's *Bonifacius, or Essays to do Good*, 1710. Numerous subjects are covered, all tending to improvements in social welfare. The work begins with a more general discussion of the nature of benevolence, including cautionary words on 'improper conduct' and discussing the importance of political liberty and the nature of happiness. The first chapter of a practical nature is that devoted to the poor, which discusses the relief of beggars and the state and use of the workhouses as well as the importance of the education of the poor. Prison reform is discussed, with a discussion of Elizabeth Fry's campaign. Other diverse articles include advice on making a will and recipes for cooking cheap and nourishing food.

Gender is discussed, with suggestions for the proper 'employment for females' and a final section of lists to serve as a guide to suitable means of obtaining income. The first list gives careers suited only to men, such as blacksmith and sailor, the second gives careers where women

may be employed, including as engravers and printers, and the final list concentrates on 'those [occupations] in which females should be exclusively employed', which includes such things as lacemaker, haberdasher, confectioner and, curiously, bookseller.

OCLC lists BL and Bodleian only.

*'they often end in riot and confusion'*

## 11. [COUNTRY FAIR.]

Youthful Sports; or the Pleasures of a Country Fair. For Good Boys and Girls. Otley, W. Walker, [circa 1825].

*32mo (103 x 62 mm), pp. 16, first and last leaves pasted down to wrappers as usual, woodcut frontispiece therefore on front pastedown, 6 further woodcuts in the text, in the original printed wrappers, the title within typographical border on the front cover, vignette within border on the lower cover, dampstaining to the corner of the lower wrapper, some wear and browning but generally an attractive survival. \$420*

A scarce Yorkshire printing of this story of two young lads going to a country fair. Henry persuades George to leave his fishing and accompany him to the fair, that he has heard so much about, and where he hopes to 'buy another entertaining book adorned with handsome pictures'. They manage to get a lift with a passing carriage and arrive to find the air filled with the noise of merriment: 'beating of drums, blowing of trumpets, with fifes, fiddles, and all kinds of music'. Henry becomes a little jealous of a school friend he sees there 'with his hat covered with ribbands, beating the bass drum' as he did not have enough money to buy a musical instrument and was 'obliged to be a spectator'. As well as music, there were many other stalls including those containing wild beasts, 'round-a-bouts', gingerbread and a dancing bear. Fortunately, George and Henry have the sense to leave the fair as the bystanders begin to drink too much alcohol and the rabble gathered, as six or seven people were later killed. 'Fairs, no doubt, are pleasant places, when boys behave themselves well; but if otherwise, they oftentimes end in riot and confusion; therefore, I should not advise many to attend'.

OCLC lists Cambridge, Leeds, Miami and the Morgan; Copac adds Bodleian and Trinity Dublin.

## 12. DARTON, William, attributed.

A Present for Infants; or, Pictures of the Nursery. London, Harvey & Darton, 1820. [Price 1s. plain; or 1s. 6d. coloured].

FOURTH EDITION. *12mo (175 x 105 mm), pp. 24, including 22 hand-coloured half-page engravings on 11 pages, two to each page (one illustration is numbered 20 & 21), in the original stiff red printed wrappers, dated 1819 as issued, rather dusty and stained, title within typographical border, advertisements on the lower wrapper also in border, some careful restoration work to the wrappers, with the ownership inscription 'Mary G. Glen, July 2nd 1824'. \$1,000*



A delightful children's book featuring illustrations as the main event, with a subservient text presented in 23 short prose pieces to accompany each of the illustrated scenes. These 'pictures of the nursery' feature predominantly rural scenes and country pursuits, frequently including animals, so we have 'Milk-maid and Cow', 'Gentleman and Boy Riding', 'Little Girl and Ducks', 'Chopping Wood' and 'Child and Chickens'. The copper-engravings are hand-coloured, making this the '1s. 6d. coloured' issue, as advertised on the title-page.

First published in 1811, this appears to be the fourth edition, though not so designated. It includes the redesigned illustrations which first appeared in the 1819 edition, one of which shows the Dartons' involvement as engravers: no. 19 shows 'Darton & Harvey' as an advertisement on the side of a wagon and no. 17 has a sheep branded 'T.D.', presumably for Thomas Darton.

Darton, Lawrence, *The Dartons, An Annotated Check-List*, G779 (4).  
OCLC lists BL and Lilly Library only.

### 13. 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 guaging [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. **\$2,000**

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.

### 14. [EVERGREEN.]

The Evergreen: or, Pleasing and Instructive Tales, for the Youth of Both Sexes. London, Howard and Evans, circa 1815.

12mo (140 x 85 mm), hand-coloured woodcut frontispiece and pp. 36, with three other plates, all hand-coloured and bound in landscape format, in the original printed wrappers, sewn as issued, title printed on outer wrapper within typographical border, verso with advertisements, covers dusty and worn, spine a little chipped, with an ownership inscription on the front pastedown: 'Calmady Frances & Susan Hamlyn the gift of his their Mother June 20th 1816'. **\$450**

A charmingly illustrated collection of short stories for children, comprising three stories: 'Old Edwards', 'Obidah and the Hermit', and 'The Flower Girl', each of which is accompanied by a hand-coloured full-page, landscape, woodcut. Evidently something of a popular work, OCLC has a number of entries for this title, all scarce, but with differing pagination. The Bodleian appears to have two different editions, one in microform only, of 41 unnumbered pages and another, a physical copy, with [28] pages, printed on coloured paper, with an early suggested date of 1805-1810. Florida and Princeton are listed as having an 1820 edition, with Princeton giving a pagination of '34 pages plus 2 colour illustrations'.

Not in Cotsen or Osborne (not to be confused Mrs Martin's *The Evergreen, containing stories about Ellen and her Fawn*, London, circa 1830. Not apparently in OCLC, but different editions listed at Bodleian, Princeton and Florida.



## 15. [FABLES.]

Entertaining Fables for the Instruction of Children. Embellished with Cuts. Derby, J. Drewry, circa 1790.

FIRST EDITION. 32mo (90 x 55 mm), pp. 16, with woodcut illustrations, a small stain on title-page and a little bit of browning throughout, otherwise an excellent copy, untrimmed and stitched as issued. **\$700**

A delightful, unsophisticated copy of this scarce provincial printing of fables for children. Twelve fables are included, each of which is accompanied by a small woodcut illustration. On the verso of the title page are four alphabets, capital letters in roman and italics, and small letters in roman and italics; these are followed by a selection of double letters and the six vowels, including y. A note in the Osborne catalogue suggests that eleven of the twelve fables were later appropriated for a publication by Kendrew of York. A small remainder of this edition turned up a few years ago and a number of copies exist intact as a single sheet. This copy has been stitched and the pages opened but it remains untrimmed.

Osborne Collection, p. 3

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

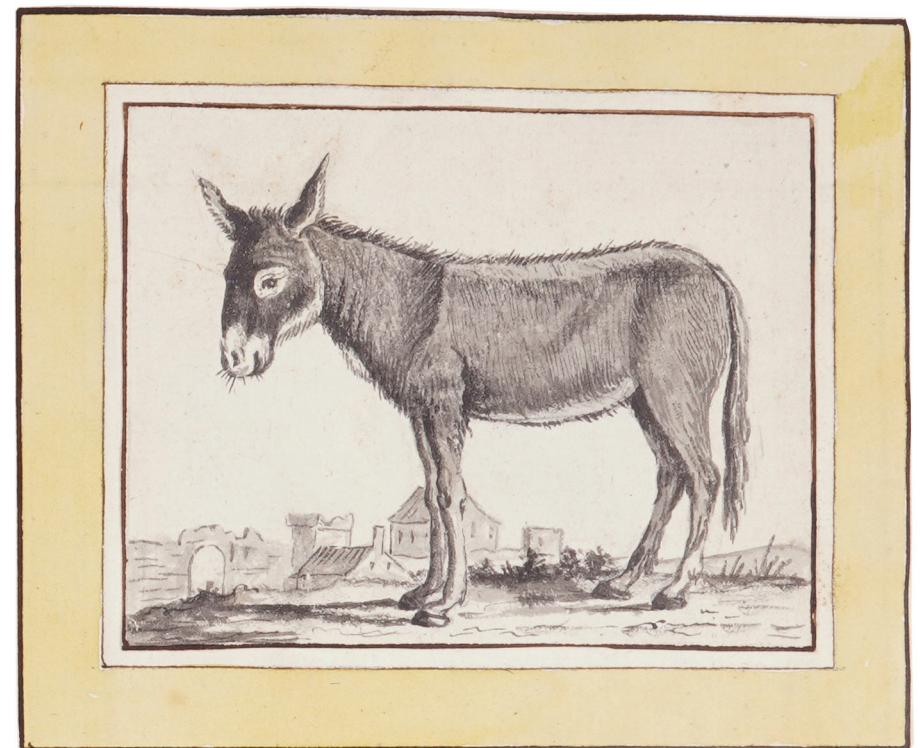
Courte Description des Quadrupèdes.

Manuscript in Ink. 4to (280 x 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding through the paper, 9 of the 11 drawings tipped in, each picture labelled and accompanied by text written in a neat hand, some light browning throughout and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared. **\$4,500**

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 propriétés particulieres des quadrupedes; en y ajoutant les animaux mêmes dessinés en encre de Chine. -- Je ne doute que mes chers Parents n'applaudissent à ce dessein et c'est dans cette douce esprance que je me dis avec respect leur obeissant fils, G.L.H. Hooft'.

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





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

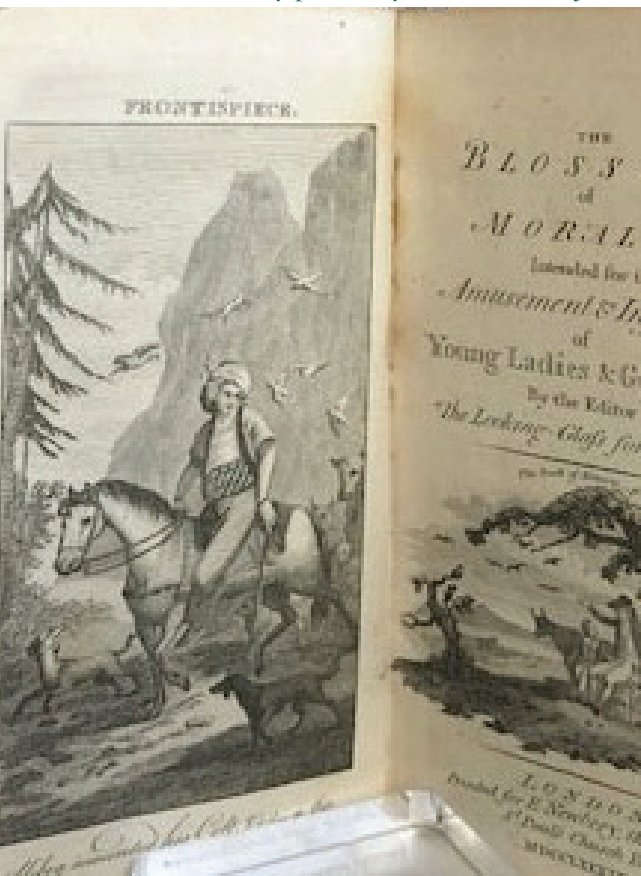
The Blossoms of Morality. Intended for the Amusement & Instruction of Young Ladies & Gentlemen. By the Editor of The Looking-Glass for the Mind. London, E. Newbery, 1789.

FIRST EDITION. 12mo (170 x 100 mm), attractive engraved frontispiece and pp. [vi], 212, engraved title-page vignette, tear to p. 85, through text but with no loss, in contemporary plain sheep, spine cracking, some scuffing to covers, plain spine ruled in gilt with faded ink title, headcap chipped, worn at extremities, with the contemporary ownership inscription of Ann Elliot on the front pastedown. **\$1,600**

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.



scarce illustrated It-novel featuring Laurence Sterne - unrecorded variant

## 18. 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 12 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, spine at some point replaced with plain calf, now rather worn but a sympathetic restoration. **\$8,000**

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.

OCLC lists BN, NLS and Amsterdam.

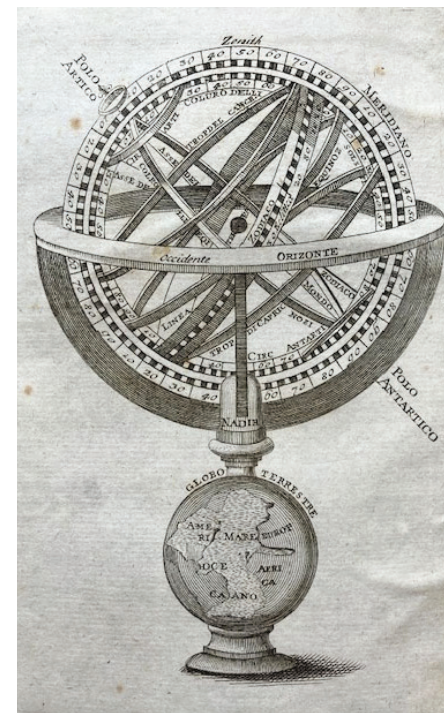
## 19. LENGLET DU FRESNOY, Pierre Nicolas de (1674-1755).

Geografia de Fanciulli ovvero metodo breve di geografia. Accomodato alla capacità de' Giovenetti. Diviso in Lezioni, con la Lista delle Carte necessarie per istudiarla. Dal Sig. AB. Lenglet Dufresnoe Nona Edizione Tradotta dal Francese, nuovamente ricorretta, ed accresciuta de' nomi de' Sovrani, di loro elezione, dei cangiamenti di Dominio successi in Europa fino al 1783, che non erano nelle precedenti, e che facilitano lo studio, e l'uso di questa Scienza. Aggiuntovi un breve Compendio della Sfera. Florence, stamperia Bonducciana, 1783.

*8vo (178 x 125 mm), engraved frontispiece, unsigned, and pp. [ii], 164, scattered stains and foxing in the text, uncut throughout, in the original carta rustica, covers a little dusty with small ink stains, spine lettered by hand in ink.* **\$700**

A scarce Italian edition of this well-known guide to geography for young people, translated from the French and first published as *Méthode pour étudier la géographie*, Paris 1716. The address to the reader explains the educational structure of the work, which is designed so that even those children with weaker memories should be able to learn the contents of a chapter in half an hour. Organised by country and area - with the largest number of pages devoted to the principalities and republics of Italy - the work is presented in a series of questions and answers about the key characteristics of each place. In this manner the student is presented with information on the major cities, the rivers, mountains, islands, population, religion, monarchy and system of government of each state in turn. Instructions are also given to the student as to the best means of learning and the value of revisiting sections previously covered. A simple system of learning for six days and revising on the seventh is recommended: 'queste sei lezioni debbono fare una settimana, e il settimo giorno egli è espediente il far ripetere le sei lezioni precedenti'. A popular school book in Italy - here described on the title page as the 'ninth' edition - this appears to be the only Florentine edition. Despite the odd stain, this is an attractive copy in original condition, uncut in its 'carta rustica' binding.

See Cioranescu 39211; no copies of this edition listed in OCLC.





## 20. [RURAL.]

Rural Walks, in Spring: Containing a Display of the Various Productions of the Season. Interspersed with Moral Reflections. Birmingham: Biddle and Hudson, circa 1815.

FIRST EDITION? 12mo (136 x 86 mm), woodcut frontispiece used as pastedown and pp. [3]-47, final leaf also used as pastedown, woodcut vignette on title-page and 8 part page woodcut illustrations accompanying the text, 1 woodcut tail-piece, some slight browning, in the original brown stiff printed wrappers, woodcut illustration on the front cover, title printed within typographical border, the border repeated on the lower cover along with bookseller's advertisements for *Juvenile Books, embellished with Beautiful Wood Cuts*; sewing visible but slightly loosening, with the ownership inscription 'L. Burgess' and a small stain on the title-page. **\$700**

One of two known editions of this charming little book of 'Walks', or conversations, both editions undated, both provincial (the other is printed in Coventry, 'by and for Pratt, Smith & Lesson) and both held at the British Library only. Made up of 8 Walks and a Conclusion, the work recounts the nature rambles and conversations of the Smith family: the respectable Mr and Mrs Smith their two children, William, aged 10 and Mary, aged 8, together with a visiting nephew, Thomas, a boy of a weak constitution sent to the country for his health. Mr and Mrs Smith had retired 'from the bustle of a very lucrative business', to live in the West of England, where they dedicate themselves to leisure and the education of their children.

The curiosity and antics of the children in the course of the walks prompt adult explanations on subjects ranging from the cruelty of stealing birds' nests, to astronomy, the propagation of flowers, ploughing and sewing wheat, and details on the life cycles and habits of butterflies, swallows, rooks and many other creatures. Country pastimes such as maypole dancing are described and some commentary given on social hierarchies of the past: "That is, my dear child, a Castle, where formerly some great Lord resided, who then had a sovereign power over his tenants, whom he used to force to fight for him in his quarrels, but happily for us, those days of ignorance and slavery are gone, and the poor enjoy the same common privileges with the rich" (Walk V, pp. 28-29). The final walk has the children returning home to admire his uncles 'feathered tribes', which include hens, swans and a peacock, and to wander around his hot house where he grows grapes, melons and pineapples.

The woodcut frontispiece depicts a may day scene with children skipping around the maypole and creating an unlikely configuration of ribbons. The text includes delightful woodcut illustrations depicting scenes such as sheep shearing, the milkmaid milking a cow, the ploughman at work, a carriage with a gloomy castle and the father showing the children his greenhouse.

OCLC and JISC/Copac record only the British Library copy, inscribed 1820; not in the Osborne Collection catalogue; not in Cotsen, *The Nineteenth Century*.

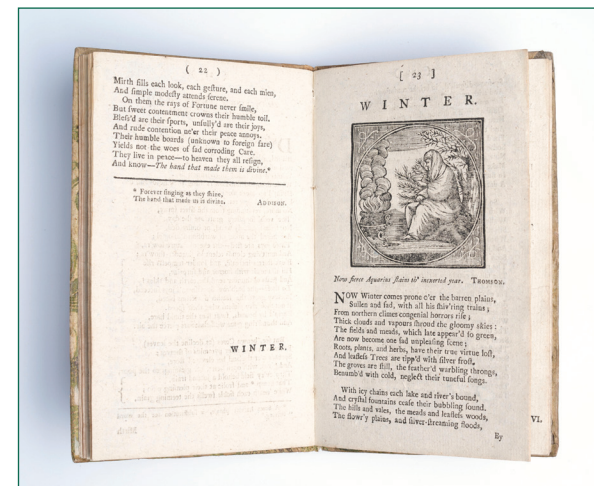
*in common rather than blank verse ... and without long descriptions*

## 21. 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 x 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. **\$8,500**

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.







‘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.

## 22. [TOM THUMB.]

Tom Thumb’s Folio; or, a new Penny Play-Thing for Little Giants: to which is prefixed an Abstract of The Life of Mr. Thumb, and an Historical Account of the Wonderful deeds he Performed. York, Kendrew, [circa 1825].

*32mo (96 × 64 mm), pp. 32, including pastedowns, woodcut illustrations, first and last leaves pasted to wrappers as issued, in the original rust coloured printed wrappers, ‘Zany’ woodcut on the front wrapper and ‘Xerxes’ on the rear.* **\$200**

A delightful copy, beautifully illustrated, of a charming provincial edition of Tom Thumb’s adventures. Cotsen 36915.

## SECTION 3: DEVOTIONAL BOOKS

### 23. 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 × 67 mm), pp. [xcii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvii], 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.* **\$1,650**

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.



#### 24. FRANCIS, Saint, of Assissi (1182-1226).

Regla y Testamento de N.S.P. S. Francisco, con la Declaracion della, y otros tradicos. Cuyos nombres estàn en la Tabla siguiente. Barcelona, Tomàs Piferrer, 1773.

*24mo (86 x 46 mm), pp. [vi], 426, endpapers using printer's waste, slightly later annotations on the pastedowns and front endpaper (final free endpaper pasted down), text a little browned throughout with occasional spotting, in contemporary vellum slightly worn with some stains on the covers.* **\$700**



A scarce little pocket-sized edition of the rule of St Francis printed in Barcelona. With ownership inscriptions on the endpapers, partly exhorting the reader to a proper contemplation of death and judgement and partly recording the owner's progress from taking the habit in 1818 to listing his early ministries.

OCLC lists two copies in Barcelona only.

*in green morocco by Thomas Van Os*

#### 25. 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.* **\$2,000**

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.

*Handsomely illustrated Stations of the Cross*

#### 26. LEONARDO DA PORTO MAURIZIO Saint (1676-1751).

*Metodo Pratico della ven Archiconfraternita degli amanti di Gesu', e di Maria, per fare il santo esercizio della via crucis nell' anfiteatro Flavio detto il Colosseo.* Composto dal ven. servo di Dio Padre Leonardo da Porto Maurizio. Nuova Edizione accresciuta di sacre figure, inni, canzonette, istruzioni, e sommario delle indulgenze. Dedicata alla Santita' di N.S. Papa Clemente XIV. Protettore dell'Archiconfraternita. Rome, Stamperia del Giunchi, 1773.

NEW EDITION. *12mo (186 x 100 mm), engraved frontispiece and pp. xxiv, 143, [1], with 15 further engraved plates (14 to accompany the Stations of the Cross and 1 of Our Lady), the text printed in red and black throughout, within a typographical border, with decorative engraved initials and numerous decorative tail-pieces, in contemporary speckled vellum, paper shelf marks on lower spine and front pastedown, red speckled edges.* **\$1,000**



An attractive illustrated edition of the Stations of the Cross, written by the Franciscan monk, Leonardo da Porto Maurizio. Leonardo dedicated much of his life to furthering the devotion to the Stations of the Cross, or the Via Crucis, and is said to have erected Stations in 572 locations across Italy. His most famous Stations, which are the subject of this manual, were created in the Colosseum in Rome in 1750 during the Roman Jubilee. Leonardo, who wrote a number of other ascetic works and was well regarded as a preacher, was canonised in 1867.

This edition is delightfully printed and illustrated: the text is within a typographical border throughout and is printed in red and black, the frontispiece depicts Saint Leonardo in Rome, holding a large crucifix, shortly before his death in 1751. There are fourteen plates full page engravings spaced through the text and representing the fourteen Stations of the Cross, as well as a depiction of the Mater Dolorosa. Contemplative hymns, meditations, prayers and songs make up the first part, the devotional part, of the text. The second part, entitled 'Istruzioni utili, e necessarie per il santo esercizio della Via Crucis', sketches the history and development of the Stations of the Cross as a popular devotion, describes the establishment of the Stations in the Colosseum and concludes by encouraging the faithful to pray the Stations frequently as part of their spiritual life.

OCLC lists NLS, Harvard, Newberry, San Diego and Concordia Theological Seminary.

## 27. MEZERAY, Charles, priest at Angers.

Stationes Vespertinae cum Responsorius ad Processionem pro Festis solemnibus, et communi Sanctorum. Insuper et Missa pro magnis solemnitatibus. Angers, 1736.

*Manuscript in ink, on paper, 8vo (169 × 104 mm), pp. [ii], 215, [15], pp. 29-30 blank but for the numbering, with 20 copper-engraved plates bound in, written in a neat hand in Latin in red and black ink, with musical notation throughout, red and black pen and ink initials, ornaments and head-pieces, a black woodcut headpiece pasted to the head of p. [219], title with delicately executed foliate border within black rules, some ink corrosion and show-through, caused by the heavy use of ink on the musical notes, leading to occasional small hole, not affecting legibility, some negligible browning and dampstaining, in contemporary sheep, spine gilt in compartments, red morocco label (chipped) lettered in gilt, binding rather rubbed with small wormhole in the fourth compartment of the spine, corners worn, the upper corner of the front cover with notable loss, marbled endpapers, red edges and a green ribbon place-marker.* **\$5,000**

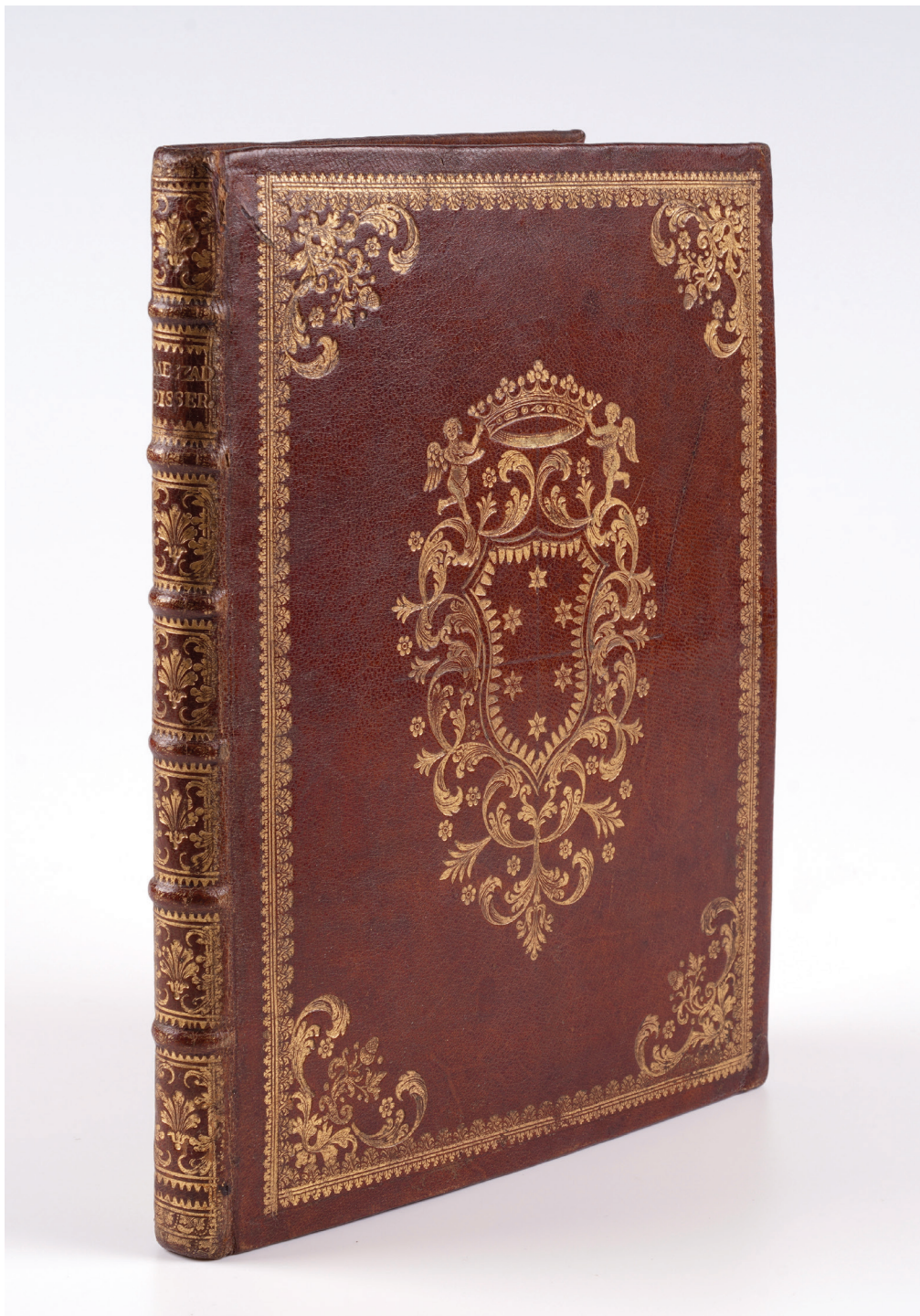
A magnificent hybrid manuscript antiphony, illustrated with twenty engravings and plentiful calligraphic decorations, compiled by a priest at Angers. The work presents a selection of responsories and antiphons, each relating to specific feast days and seasons of the liturgical year. The text and musical notation are written in a meticulous hand in

imitation of a printed text, along with pen-and-ink initials, headpieces and ornaments executed in imitation of decorative woodcuts and penned in red and black ink. The twenty copper-engravings are by various artists and engravers, some unsigned, others including Le Brun, Lesueur and Coypel, with prints sold by Chéreau and others in the rue Saint-Jacques in Paris.

The compiler, Charles Mézeray, identifies himself twice in the manuscript: firstly on the title-page as a priest of Angers, 'Presbiter Andegavensis', and secondly as vicar of Sainte Columbe: on p. 194, in what appears as a slightly premature colophon, neatly written within a black and red decorative border, 'calamo pingebat Carolus Mézeray Presbiter Vicar 'Sae Columbae Ann. 1736'. It is probable that at one point this did form the end of the manuscript and that the remaining pages were added at a later date, firstly the remaining pages in the numbered sequence and, perhaps at a later date still, the fifteen unnumbered pages at the end, which are in a slightly different style. The most notable difference is that the majority of the musical notation in the manuscript is in neume notation on a 4 line staff, whereas half way through the final unpaginated section, the musical notation switches to a 5-line staff. Additionally, the final section includes only minimal pen-and-ink ornaments and no decorative initials, with the only head-piece being a pasted in woodcut. This is perhaps due to the manuscript's having been completed at a later date when either age or responsibilities precluded the painstaking attention to the detail of the manuscript.







The parish of Sainte Colombe is now part of the town of La Flèche in the Pays de la Loire. It is recorded that Mézeray was involved in parish activities there and in the wider community. In 1770, he is known to have officiated at the benediction of the bells at the church of Saint-Germain in neighbouring Villaines-sous-Malincorne (q.v. 'Eglise Saint Germain' in *Observatoire du patrimoine religieux*).

## 28. 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 ipsis 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. **\$3,500**

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. With the nineteenth-century bookplate of the De Lambilly (?) family to front pastedown.

OCLC lists half a dozen copies in Continental Europe only.

## 29. [OFFICE OF THE BLESSED VIRGIN MARY.]

Oficio de la Virgen Maria despues del Adviento. Segun el Brevario Romano por el Papa Urbano VIII. reconocido y reformado. Antwerp, Plantin, 1724.

SECOND EDITION. 16mo (110 x 65 mm), pp. 231, [3], engraved vignette on title-page, printed in red and black throughout, the text including 8 full page engravings in black ink and a printer's device in red on the final page, corners cut away from three leaves of prelims, with partial or complete loss of catchwords, small hole on p. 93, text a little darkened with some dampstaining, a couple of spots on the title-page and front pastedown, nonetheless an attractive copy in an elegant





*contemporary red morocco binding, boards elaborately gilt, spine unlettered but gilt in compartments with raised bands, wanting the front endpapers, gilt edges, preserving the metal clasps, binding generally a little rubbed with the ownership inscription of Fr Diego Albáres on the verso of the title and of Antonio Alberti on the final endpaper.* **\$900**

A delightful illustrated edition of the Office of the Blessed Virgin Mary, according to the reforms of Urban VIII a century earlier. The four great hymns to Our Lady - Quem terra pontus sidera, O gloriosa virginum, Ave maris stella and Memento rerum conditor - are present in their revised form. The full-page engravings are delightful illustrations of scenes from the annunciation to the birth of Christ.

OCLC lists a single copy, in Madrid.

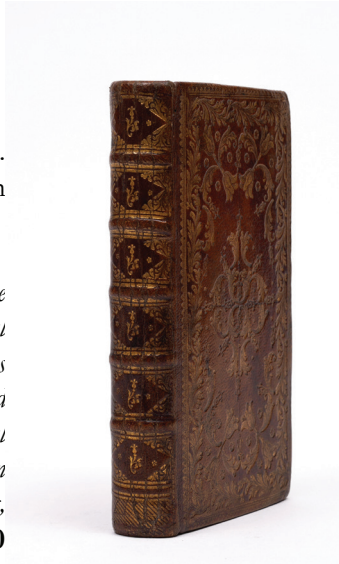
### 30. [PRAYER BOOK.]

Sagre Offerte alla passione di nostro Signore Gesu Cristo. Con varie Orazioni si aggiungono i Pesieri Cristiani per ciascun Giorno del mese. Rome, [Giovanni Zempel], 1773.

FIRST EDITION. 8vo (164 x 86 mm), engraved frontispiece and pp. [3]-432, 431-442, title within elaborate typographical border, with engraved vignette, with fourteen part-page engravings (to accompany daily devotions for a fortnight), engraved head- and tail-pieces throughout the text, text printed within typographical border throughout, in elaborately gilt contemporary brown morocco, unlettered spine gilt in compartments, raised bands, marbled endpapers, gilt edges. **\$2,000**

A charming copy of this very scarce devotional work printed in Rome by Giovanni Zempel. The work opens with two sets of daily prayers where each day is illustrated with a fine engraving depicting a scene from Christ's passion. Prayers and meditations follow for many other situations and are all listed in the final index. The striking frontispiece shows a resurrected Christ triumphant, holding the cross. This work was later reissued in abridged format some twenty years later. For a work of such sophisticated printing, this is surprisingly scarce.

OCLC lists a single copy at Case Western; ICCU locates only the Terni Library in Italy.



### 31. [SALZBURG UNIVERSITY].

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

*Small 8vo (148 x 85 mm), pp. [xiv], [xxiv], 179, [1], [27], with 12 part-page engravings in the text and several head-and tail-pieces, in contemporary red gilt floral wrappers, spine faded and dusty, edges gilt.* **\$1,650**

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

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

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

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





### 32. 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.* **\$1,650**

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.



### 33. [THUMB BIBLE.]

The Bible in Miniature, or a Concise History of the Old and New Testaments. London, E. Newbery, 1780.

FIRST EDITION. *64mo (44 x 32 x 20 mm), pp. [ii] engraved title, 148; [2] fly-title to the New Testament, [149]-256, with 14 engraved plates, in contemporary publisher's crimson morocco, gilt, flat spine gilt in compartments, covers gilt with elaborate borders and central black onlay bearing the sacred monogram in gilt, marbled endpapers, gilt edges, with a contemporary ownership inscription almost fitting on later the front endpaper ('J. William Taylor?') and the later ownership inscription of W.B. Fowke of Norfolk on the endpapers.* **\$1,650**

A delightful copy of this first appearance of Elizabeth Newbery's enormously popular *Bible in Miniature*. Although this is the first edition to have the Newbery name in the imprint, it was effectively a new edition of Harris' miniature bible first printed in 1778, which in turn was based on earlier printings by W. Harris as early as 1771. Following J. Harris' original closely, the text was entirely reset but was almost word for word the same as Harris', with the same number of pages, a similar title and fly-title for the New Testament and with engravings of the same subjects: creation, Adam and Eve, Moses, the birth of Christ, the Epiphany etc. The print run must have been considerable as it was still listed as for sale in 1800, at the original published price of 1s, and it is one of the easiest thumb bibles to find today. It was reprinted well into the nineteenth century by the Newbery family and in collaborative editions with Harris, Darton and Harvey.

This issue has the page numbers enclosed within brackets and has no imprint at the end of the text, simply concluding with the 'Finis' on p. 256. Some rarer issues contain the imprint 'Crowder & Hemsted, Printers, Warwick-Square' or simply 'Hemsted, Printer'. This issue has the correction on the title page of 'miniature' for 'minuiture' and the engraving of Adam and Eve, at p. 25, has a reworked plate with a tree bearing no apples. Copies vary in size and binding with this copy having generous margins and coming in slightly larger than the average size of 40 x 27 mm. They were issued in plain calf, crimson morocco with gilt tooling and a central onlay in black or dark green, with the sacred monogram (as this copy, which has the onlay in black) and in green morocco with gilt tooling and crimson central onlay.

Roscoe, J28/6 (with 'Miniature' on the title-page and no apples on the tree with Adam and Eve, at p. 25); Bondy, *Miniature Books*, p. 34; ESTC t134732.



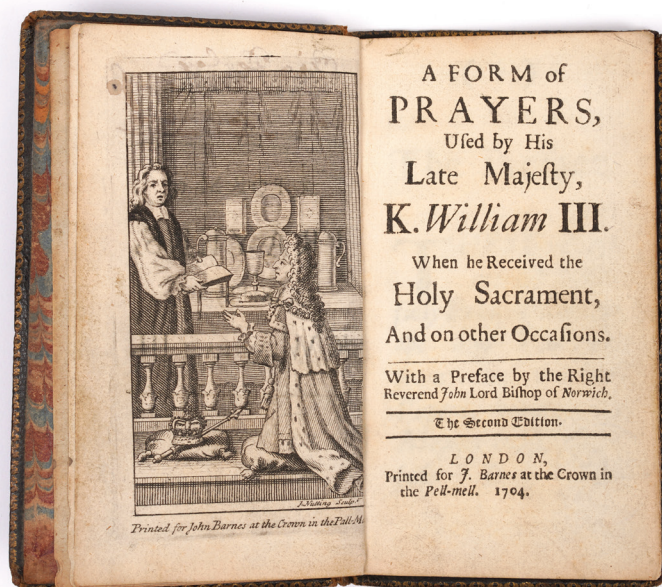
### 34. TILLOTSON, John (1630-1694).

A Form of Prayers, Used by His Late Majesty, K. William III. When he Received the Holy Sacrament, and on other Occasions. With a Preface by the Right Reverend John Lord Bishop of Norwich. The Second Edition. London, J. Barnes, 1704.

SECOND EDITION. 12mo (120 x 64 mm), pp. xx, [iv], 69, [3] advertisements, including the engraved frontispiece on the verso of the half-title, in contemporary panelled black morocco, gilt, fairly rubbed, with gilding faded and extremities bumped, spine with raised bands gilt in compartments, marbled endpapers, with the early ownership inscription on the half-title, 'Eliza Dooley in remembrance of Mrs Flammeras (?)'. **\$700**

An attractive, slim little volume of Eucharistic prayers composed for the use of William of Orange by John Tillotson, sometime Archbishop of Canterbury, written while he was Clerk of the Closet to King William. A preface is supplied by the cleric and bibliophile, John Moore (1646-1714), Bishop of Norwich and former Royal chaplain to William III. This is one of four editions of this prayer book to be published in 1704; there was also a Dublin edition in the same year and an expanded 'second' edition which included an extra final prayer used by His Majesty after falling from his horse.

ESTC t183158, listing NLS, NT, Bodleian, St Deiniol's and Folger.



## SECTION 4: EDUCATION

*first use of the term 'éducation physique'*

### 35. BALLEXSERD, Jacques (172601774).

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

SECOND EDITION. 12mo (175 x 110 mm), pp. [xvi], 189, [1], title-page copperplate vignette of Juno, in contemporary pale blue wrappers, wanting most of the spine with remnant of white paper title (or reinforcement) strip, front wrapper partly detached, extremities a little rubbed, but a nice unsophisticated copy, uncut throughout. **\$1,000**

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-scating. 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 Französöscjem 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.

### 36. [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, Waggon, &c. to and from Cambridge. Illustrated with Neat Views of the Public Buildings. This Edition contains near one third more than any former one, with a new Plan of the Town. Cambridge, Burges for Deighton, 1796.

FIRST EDITION, SECOND ISSUE. *12mo (180 x 115 mm), folding engraved frontispiece city plan of Cambridge and pp. [vi], iv, 167, [1] advertisements, with 10 engraved plates, uncut throughout, gathering I loose and partly detached from text block with broken stitching, marginal paper flaw to E5, small tear to I3 with no loss of text, in the original limp paper boards in pink with cream paper spine, slightly chipped at head and foot, printed paper labels on spine and on front board, covers a little dust-soiled and stained, worn at extremities, but still a good, unsophisticated copy.* **\$850**

A delightful illustrated guidebook to Cambridge aimed at the new undergraduate and his family, as well as the tourist, with plentiful information on the town and its facilities in addition to a description of the university. Benefactors are listed for the main public buildings such as the Senate House, the Public and New Library and the Botanic Garden. Colleges are then described in some detail, with information on their foundation, notable buildings and art works, benefactors and eminent past scholars. The finances and

development plans are also included for some colleges, such as for Trinity Hall ('an Hall surpassing All') which 'stands out of the town upon the banks of the river ... this college is intended to be greatly enlarged by the addition of two wings or buildings, extending from the present college to the river, so as to leave the view open to the country'. It is also noted that this development is to be funded by a benefaction from John Andrews, 'which being bequeathed in 1747, to come to the college after the death of two sisters, cannot be long before it falls'.

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

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

### 37. [EDUCATION.]

Piano d'una Scuola d'Educazione per ambi i sessi. Dedicato a i Padri e Madri Ragionevoli, e di buon senso. Genoa, Stamperia Gesiniana, 1784.

FIRST EDITION. *8vo (200 x 135 mm), pp. 120, uncut throughout, corner torn from p. 99 with loss but not near text, manuscript note on p. 69, uncut throughout in the original limp paste paper boards, over printer's waste, a few stains on the covers but text generally clean.* **\$1,650**

An elegantly printed treatise on the education of children, inspired by the enlightenment. This anonymous work puts forward a comprehensive plan for the moral, physical and intellectual education of children of both sexes. Presented in three parts, the first addressing the formation of a proper spirit before setting out a basic syllabus comprising arithmetic, geography, grammar, logic, language, religious and secular history, French, Latin and belles-lettres. Next comes the emotional education of the child which encompasses the study of the passions and virtues. Alongside the study of religion, this section aims to help children combat unregulated passions and vices through the proper use of virtue. The third and final part of the work tackles the practical aspects of the author's system: how to put the ideas into practice, using a combination of public schools and libraries, conservatories and other educational establishments. The final and most lengthy section (from p. 84) deals exclusively with the education of girls, stipulating extra Latin for those wishing to enter religious life, and drawing generally on the ideas of Locke and Ballexserd.

Not in OCLC; ICCU lists a single copy, at the University of Genoa.



### 38. FORTUNATO DE FELICE, Count di Panzutti, Barthélemy (1723-1789).

Leçons de Logique. Par M. le Professeur de Felice. Première [Seconde] Partie. Yverdon, 1770.

FIRST EDITION. *Two volumes, 8vo (173 x 105 mm), pp. [ii], 370; [ii], [3]-282, [1], some light browning in text, in contemporary blue boards, surface a little rubbed, paper manuscript labels on spines.* **\$1,100**

A fascinating educational work on logic written in French by the Italian nobleman Fortunato de Felice, philosopher, scientist, leading publisher (he founded the Typographic Society of Bern as well as the press at Yverdon) and pioneer of education in Switzerland. A prolific writer on many subjects, he is chiefly remembered for the *Encyclopédie d'Yverdon*, which grew out of the educational establishment for young people that he had founded in 1762 at the same time as the printing press. As well as editing the encyclopaedia, he contributed more than 800 articles to it on a wide variety of philosophical, theological and scientific subjects. He wrote a number of educational works of considerable importance and also translated numerous authors including Descartes, d'Alembert, Newton and Maupertuis into Italian as well as works by Burlamaqui, Albrecht von Haller, Winckleman and many others into French.

Fortunato de Felice's *Leçons de Logique*, which are suitably arranged into a logical array of parts, chapters and sub-divisions, present a kind of manual of rational thought: in its 28 clearly-presented lessons, it has been much praised as one of the best examples of this genre in French. 'Il est assez singulier que nous soyons redevables à un étranger de la meilleure logique que nous ayons en françois' (Elie Fréron, cited in Perret, *Les Imprimeries d'Yverdon aux XVII et XVIIIe siècle*, p. 188).

This work was printed at Fortunato de Felice's own press in Yverdon in the same year that the first two volumes of his 48 volume *Encyclopédie d'Yverdon* were published.

Catalogue de l'Imprimerie de F.-B. de Félice, no. 65 (in Perret, *Les Imprimeries d'Yverdon aux XVII et XVIIIe siècle*, p. 404).

Outside Continental Europe, OCLC lists only Ushaw College and Columbia.

### 39. 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.* **\$1,000**

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.

### 40. NEUMAYR, Leonardo.

Materia tentaminis ex Logica, Metaphysica, et Mathesi, quod Praeside P. Leonardo Neumayr O.S.B. ex Imperiali Monasterio ad SS. Udalricum et Afram, Augustae Vindelicorum, Episc. Lycei Frising. Professore Logices O.P. Subibunt Ornati, ac prodocti domini Simon Brandenberger Schwabensis Boius. Josephus Brandlhueber Schwindkirchensis Boius. Antonius Glas Frisingensis. Andreas Riesch Miesbacensis Boius. Logices et Matheseos candidati. Anno MDCCLXXXV. Permissu Superiorum. Munich, Franz, 1785.

FIRST EDITION. *8vo (187 x 111 mm), pp. 59, with typographical ornaments alongside the pagination and clear section headings, in contemporary red, green and yellow patterned wrappers, very light wear to extremities and early shelf mark in manuscript on the front wrapper.* **\$500**

A good copy of a scarce Munich dissertation on the classification of the sciences, presented under the supervision of the Benedictine philosopher, Leonardo Neumayr and drawing on the work of Moses Mendelsohn, Condillac, Plattner and Wolff. Opening with a section on Logic, the dissertation is neatly presented in clear sections and puts forward a scheme for the division of the sciences. Further sections are devoted to the study of Ontology, Psychology, Natural Theology and Mathematics.

OCLC lists Munich only.



## SECTION 5.1: FICTION IN ENGLISH

*scarce provincial novel in unusual format*

### 41. BRISCOE, C.W.

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

FIRST EDITION. *8vo in fours (208 x 120 mm), pp. vi, [7]-351, in contemporary sheep, front joint weak, some general wear to binding, red morocco label lettered in gilt.* **\$5,000**

A very unusual novel that may in fact be an autobiographical memoir, with the 'written by himself' of the title page being, contrary to the literary practice of the time, true. This is the only edition of this provincially printed novel charting the life and adventures of a feckless but charming rogue. Printed in Liverpool, in a single volume in fairly large octavo, an unusual format for a novel, it tantalisingly combines an arch style with the possibility that its claims to being a factual account - that old turkey - might in this case actually be true. Whatever the answer to that tricky question, the romps and romantic escapades of the hero make for a very good read as we follow him through Manchester, Dublin and Liverpool to London.

The Liverpool publisher, Charles Wosencroft, appears not to have published much, at least not much that has survived. Apart from his own work, *The Liverpool Directory, for the year 1790, containing an alphabetical list of the gentlemen, merchants, traders, and principal inhabitants, of the town of Liverpool*, 'printed and sold' by himself in 1790, his other publications were reprints of well-known and popular works. His first publication was Samuel Ancell's *A circumstantial journal of the long and tedious blockade and siege of Gibraltar*, published by subscription, Liverpool 1784, of which ESTC lists nine editions printed between 1783 and 1786. This was followed by Lawrence Harlow's *The conversion of an Indian*, Liverpool 1785, a best-seller first published in London in 1774 and finally an edition of Bunyan's *Pilgrim's Progress*, Liverpool 1782. The present novel is the exception to the rule: no other edition appears to have been printed anywhere and it appears to elude research: it is even one of the scantest entries in the Garside, Raven & Schöwerling's bibliography.

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

time will give them into your possession] will come with a much better appearance, presented to you, thus freely, from myself'.

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

*female education and bad parenting in a scarce sentimental novel*

### 42. 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 x 100 mm), pp. [ii], 222, including a final page of advertisements, woodcut vignettes on title-pages, initials and head-pieces, bound in contemporary plain calf, a little worn at extremities, contemporary ownership inscription of Isabella Monck on the title-page, woodcut titles, initials and head-pieces.* **\$2,250**

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

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



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

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

#### 43. 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 rebaked (not very sensitively) with Dutch floral paper, internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper ‘Mr[s] Dealy oner [sic] of this Book ... (?) June the 13th 1816’ and with contemporary manuscript accounts on the rear pastedown.* **\$5,000**

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

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

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

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

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

ESTC t225861, at the British Library only.

*Arthurian legend retold with a vigorous and wild imagination*

#### 44. 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 × 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.* **\$3,800**

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.

*Smuggling prohibited books, disguised Jesuits, attacks by buccaneers*

#### 45. MULLER, Richard, Captain (d. 1778).

Memoirs of The Right Honourable Lord Viscount Cherington; Containing a Genuine Description of the Government, and Manners of the Present Portuguese. Dublin, John Parker, 1782.

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 x 110 mm), pp. xvi, 125, [1]; [2], [129]- 248, pagination and register continuous for the two volumes, bound in contemporary speckled calf, flat spine simply ruled in gilt, red morocco label lettered in gilt 'Lord Cheringto', small contemporary shelf-mark on the front endpaper, red speckled edges, some very slight wear to extremities, a couple of small stains on the boards, otherwise an excellent, fresh copy.* **\$5,000**

A delightful copy of a scarce novel which, as pointed out in the *Monthly Review* 1782, is misleadingly titled, as the large part of the novel is occupied with the life of Viscount Cherington's father, Dr Castleford, and takes place, not in Portugal, but in Brazil. Matters of Church and State determine much of the action and the suppression of the Jesuits is a dominating theme. Once one becomes accustomed to the rather surprising switches between generations and the inclusion of detailed back stories, it makes for a fascinating read, with lively descriptions of Brazil, Portugal and Essex, religious intolerance, piracy and smuggling.

In the opening chapters we learn about the hero's father, Dr. Castleford, who, having trained as a physician in Paris, obtains employment at the English factory in Oporto. While here he is unjustly accused and is subsequently banished 'by the villainous artifices of a Jesuit'. He is sent as a prisoner of State to Rio de Janero, where he wins the esteem and confidence of the Viceroy - 'so far a true Portuguese Fidalgo, that ignorance and superciliousness, with a slavish subordination to the church, constituted the leading features of his character' - and his wife, whose 'strong natural parts, sound judgement and great degree of penetration' largely compensated for an entire lack of education. Castleford's relationship with these two powerful figures is assured after he cures the lady

of a terrible illness, after her own physicians had failed to do so. Subsequently, he falls in love, happily and mutually, with Arabella, a young Englishwoman under their protection and the two are married, the wedding a very splendid affair which is described in detail. Further digressions now intervene not only about Arabella's birth and education but, in keeping with this multi-generational tale, about the story of her parents' marriage, her father's trade in Jamaica, attack by pirates, marooning on the isle of Cuba, and, crucially, Arabella's mother's Catholicism, which had become a great problem for her in the Essex village where she lived, as the neighbours declared her 'to be no better than a papist, or a presbyterian'. After this, Arabella's mother is keen to leave England and accompany her husband to Portugal. Having lost so much of his money in his last trip to the West Indies, he strikes up a business arrangement with a London bookseller and agrees to take out with him a consignment of prohibited books to be sold in Portugal. The bookseller sends two agents with the books to help with their delivery and as soon as they find themselves approaching Portugal, they appear, much to everyone's surprise, dressed as Jesuits, although not yet knowing that the Jesuits have been expelled from Portugal. On arrival, the customs officials reported the prohibited books and the Jesuits and all four, plus the baby son born on board, are thrown into separate dungeons. We also hear that the bookseller to whom the books were bound, had everything in his shop confiscated before also being imprisoned.

The London edition was published by Joseph Johnson in 1782 and is similarly scarce, with ESTC (t70710) listing copies at BL, Birmingham, Cambridge, Glasgow and DLC; OCLC adds Nebraska and Chapel Hill. This Dublin edition does not appear to be held outside the British Isles.

ESTC t212832 lists Trinity and St. Patrick's College; OCLC adds Edinburgh, Bodleian and Maynooth.

Garside, Raven & Schöwerling 1782:18; see Block p. 169; not in Hardy.

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

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

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 x 100 mm), pp. [iv], 312; [ii], 307, some browning and creasing in text, a couple of gatherings very slightly sprung, in contemporary mottled calf, flat spines pressed out a little where the lower raised band would have been, spines ruled in gilt with red morocco labels lettered in gilt, rubbed at extremities with the front joint of Vol. I slightly cracked, but generally a handsome copy.* **\$4,000**



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

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

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

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

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

FIRST EDITION, MINERVA PRESS (SECOND) ISSUE. *Three volumes, 12mo (170x 96 mm), pp. viii, xvi, 200; [iv], 223; [iv], 228, upper corner of I B2 torn away (wear creased along fold), not touching text, rectangular tear from half title of volume III, with loss but not touching text, in contemporary half calf over marbled boards, spines ruled and numbered in gilt, red morocco labels lettered in gilt, surace wear to front joint of volume I, otherwise the bindings slightly tight and the spines a little bright and probably touched up, with the contemporary heraldic bookplate of John Congreve in each volume.* **\$4,500**

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

'The original author treads with unequal, and sometimes unsteady, steps, in the track of the abbé Barthelemi, and attempts to describe Grecian manners and Grecian systems. The ancient veil, however, imperfectly covers modern ideas; and, though a part is antique, modern decorations often expose the fallacy. The confessions, as the title imports, are in Elysium. Peregrine Proteus (not the son of Neptune) meets Lucian in Elysium, and recounts a series of adventures, scarcely probably, with descriptions neither antique, appropriate, nor always decent. In short, the English reader would have lost little had the Confessions retained their original Teutonic garb. The Agathon of Wieland is again introduced: he should have been condemned to everlasting oblivion' (*Critical Review*, November 1804, pp. 359-360).

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

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

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



## SECTION 5.2: FICTION IN FRENCH

### 48. AUVIGNY, Jean du Castre d' (1712-1743).

Mémoires de Madame de Barneveldt. Tome Premier [-Second]. Paris, Michel Gandouin & Pierre-François Giffart, 1732.

FIRST EDITION. *Two volumes, 12mo (166 x 96 mm), pp. [xxiv], 288; [iv], lxxvi, 250, [2] errata, pagination and binding somewhat erratic but text complete, marginal tear on I, Q1 with no loss of text, in contemporary polished calf, double filet gilt on covers, spines gilt in compartments with raised bands, red and green morocco labels lettered and numbered in gilt, marbled endpapers, gilt edges, with a contemporary heraldic bookplate: 'Ce Livre appartient a Mr. le Maire'. \$1150*

The scarce first work by Jean du Castre d'Auvinny, a French soldier, historian and writer who worked in collaboration with the Abbé Desfontaines. It may well be that this novel, or at least part of it, was written in conjunction with Desfontaines, or at least reviewed and edited by him. This scarce novel is a roman à clef with a tendency to the libertine, or at least the gallant. Full of famous people, twists of fate and exciting adventures, it follows the dramatic life of the eponymous heroine, who marries a Florentine, is captured and becomes a slave in Tunisia, faces the Inquisition in Spain and finally travels to the Netherlands where she meets and marries M. de Barneveldt, who brings her love, happiness and security.

Auvinny wrote one other fictional work, *Amusemens historiques* as well as a history of the city of Paris, and a work of national biography, *Vie des hommes illustres de France*, 1739-1757, a work which grew to an impressive 27 volumes under the continuation of Gabriel-Louis Pérau and Turpin. An English translation of the present novel was made by Miss Gunning and published in 1795 as *Memoirs of Madame de Barneveldt, translated out of the French by Mrs Gunning*, London, Vernor and Hood, 1795.

Outside Europe, OCLC lists only Cornell and Texas.  
Cioranescu 25671; Gay III, 131; Jones p. 48.

*gallantry by the clock - later translated by Aphra Behn*

### 49. BONNECORSE, Balthasar de (1631-1706).

La Montre. Par Monsieur de Bonnecorse. Paris, Claude Barbin, 1666.

FIRST EDITION. *12mo (145 x 90 mm), pp. 132, with full-page engraving on p. 14, typographical ornaments throughout, some browning through text, in contemporary limp vellum, unlettered, some light wear and staining to covers. \$3,500*

The scarce first edition of a wonderful short fiction about the nature of love which became a best-selling title. Told in a mixture of prose and verse, the poet and diplomat, Balthasar de Bonnecorse, details the twenty-four hours of the lover's day, as illustrated by a fabulously eccentric full-page engraving. The text introduces two lovers, Iris and Damon, who are perfectly suited in terms of age, fortune, quality and humours. They are forced to undergo a separation as Iris has been obliged to remove to the country while Damon stays at court to attend the King. Iris gives Damon 'the watch', which provides him with instructions directing every hour of his day. At 8 am, 'Agreable resverie', Damon is to begin his day with pleasurable dreams of his beloved, recalling and savouring the dreams of the night, at 9 am, 'Dessein de ne plaire à personne', he is to dress, but not so well as to attract the attention of other women - other injunctions include the avoidance at all times of coquettes - at 10 am, he is to read her letters, and so on through the course of his structured day he must find time to write to Iris, to lament her absence as well as to rejoice in his requited love.

It was translated into English by Aphra Behn as *La montre, or, the Lover's Watch*, London, 1686. Another issue of this original French text was published with the imprint 'Paris, L. Billaine, 1666' and there was also a Cologne piracy of the same year, along with reprints in 1667, 1668, 1671 and 1700. A second part followed in 1671, with the subtitle 'Contenant la boîte et le miroir', where the lovers' fantasy is extended to include the watch's case and the mirror.

Cioranescu 13521/2; Lever, *La Fiction Narrative*, p. 310; Williams p. 192 only lists an edition of Cologne, P. Michel, 1666.  
OCLC lists BN, Harvard and Illinois.

### 50. BREMOND, Gabriel (b. 1645).

Hattigé, ou les Amours du Roy de Tamaran. Nouvelle. Cologne, Simon l'Africain, 1676.

FIRST EDITION. *12mo (146 x 80 mm), pp. [6], 98, woodcut vignette on title-page, in contemporary speckled sheep, a little rubbed, spine with raised bands gilt in compartments with an attractive fruit and floral vignette around and within a heart. \$2,200*

A scarce satire on the love affair of Charles II of England with Lady Castlemaine, Duchess of Cleveland, perhaps the most notorious of his many mistresses, dubbed by John Evelyn 'the curse of the nation'. The satire, however, is well concealed in this imaginary voyage to the land of Tamaran, where a young knight of Malta recounts his gallant and maritime adventures in the east. The imaginary oriental setting gives the author full scope to explore the world of the seraglio with all its erotic possibilities. It was reprinted under the title *La belle Turque*, 1680.



In an attractive contemporary binding, where the tooling on the spine combines fruit and flowers with the shape of a heart, subtly evoking the subject-matter of the volume.

Lever, *La Fiction Narrative*, p. 180; Cioranescu 16387; Williams p. 209.



*convents, the Old Pretender and the galleys*

**51. 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.* **\$3,650**

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

*Soirées du Bois de Boulogne* is a loosely entwined collection of six short stories, or 'soirées', set in an apartment near the Bois de Boulogne where the hero, the comte de Trémaillé, has been sent to recover his health after an injury sustained at the Battle of Clausen. After happily spending a week there taking the air in the park and content with his books for company, early one morning he is surprised to see a carriage arriving at his door, with several ladies and a large entourage. Discussing their recent histories and swapping stories of unhappy liaisons, his companions, who include English visitors as well as French compatriots, decide to narrate to one another the stories of their lives. The names have of course, as the dedication makes clear, been changed.

The first story, which has for title 'Histoire du Commandeur Hautpré', begins with a summary of all the romantic novels he had been reading which had determined him to find his Angélique or his Clorinde. The second story is told by the young Englishwoman, Madame de Rockfields, who, after complaining about being forced to entertain them in a foreign language, insists that her story will have nothing about convents in it. 'In France', she says, 'it is always about convents'. The Marquis de Montgeüil follows, and tells the audience of his going into Spain, 'la Patrie du Roman', narrating the 'Histoire de l'Abbé de Longuerive'. The second volume begins with the fourth soirée, 'Histoire du Comte de Prémaillé' which tells of his love for the beautiful Constance and of her being sent to a convent. The fifth story gives the 'Histoire du Comte de Crémailles', including the correspondence between the unhappy fugitive, Mlle de Vauxfleurs, and an Abbess (more convents ...). The final story is another English one, 'Histoire de Mylord Wynghton', a tragic tale which hurtles from the birth of the French court of the exiled James II and the birth of his son, the Old Pretender, to the political turbulence of the hero's homeland - 'L'Angleterre le pays du monde le plus fertile en Mécontens' - where the hero and Dorothy fall in love but through a series of disasters and misunderstandings, mistaken identities, unforgiving parents, spells in Newgate and galleys bound for America, Dorothy takes her own life and dies in her lover's arms in the final 'sanglante Catastrophe'.

OCLC lists BN, BL, Leeds, Danish Royal Library, Augsburg, Goettingen, Koninklijke Bibliotheek, Sainte Genevieve; for the 1742 edition, OCLC adds Princeton and Ottawa. Cioranescu 16256; Jones p. 78; Gay III, 1123.

**52. 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, beadcaps 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'.* **\$2,800**

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.

'A text which readers, scholars, and historians have continued to revisit, if not for the early modern circumvoluted 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 'termagant'. ii.) Ownership inscription of J.M. Waugh, with the note in his hand: 'Les Egaremens du Coeur se sont égarés 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; Tchemerzine IV, 190 (2 vols only).

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

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

FIRST EDITION? *8vo (185 x 110 mm), pp. [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.* **\$1,650**

A scarce epistolary novel which examines the types and nature of love through a selection of episodes narrated by an abundance of characters. Attributed to an obscure lawyer from Rouen, this is erotic fiction presented as scientific abstract, with titles, divisions and subdivisions suggesting a philosophy of love in an attempt to ennoble this loosely connected collection of licentious stories. As the title suggests, the work is divided into three parts, for the 'three ages' of love: when love is young, when it enters middle age and finally when it reaches decrepitude: 'le tems où l'Amour se déclare; celui de son progrès; celui de son déclin' (Avertissement, p. 49). After a wide-ranging preface, the introductory material begins with 'Naissance de ce Porte-Feuille' (pp. xiii-xxxi), signed by Le Milord Sédrei, and 'Dessein de cet Ouvrage', which is presented in two parts, 'Définition de l'Amour; distinction de deux Amours, & déclaration d'Amour de chacun des deux sexes' and 'Division générale ou les trois âges de l'Amour'. The introduction concludes with Letter VI, M. Méabbe à M. Ozime, under the subtitle 'Le Temple de l'Amour. Songe', where the author of the letter is awoken from his dream by a kiss from his his mistress Rosette. The first part, 'L'Amour dans son enfance', begins with an illustration of the phrase 'Les influences de l'Amour sur un coeur', in a letter from M. d'Ormeville to a friend, in which he describes his sixteen year old lover, the daughter of a famous actress.

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

Gay is fairly damning of this work: 'Scènes à tiroir. Série de lettres écrit par des personnages à noms bizarres. Livre mal fait'. The names are a little bizarre, but the text is none the worse for being peopled with lovers called 'Mademoiselle Xiphaa', 'ma chère Yxi', M. de Walfonze, Fanaol and Amévine, Vimararak, 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*

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

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

FIRST EDITION. 8vo (160 x 100 mm), pp. [viii], 602 (ie, 604, pp. 334-335 repeated), [3], collating a4, A-PP8, title page engraved by Leon Gaultier, paper a little browned throughout, with some ink staining and light wear, in a contemporary armorial binding of olive morocco, triple filet border to both covers around central arms, gilt, the spine gilt in compartments, second compartment lettered in gilt, marbled endpapers, gilt edges, pink silk marker, with the early ownership inscription 'Ex Bibliotheca D. Crozat' and the arms of the duchesse de Gramont gilt on both covers. **\$6,200**

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.

*Le Masque: A libertine novel*

#### 55. DU TERRAIL, Joseph Durey de Sauvoy, marquis (1712-1770).

Le Masque, ou Anecdotes particulières du Chevalier de\*\*\*. Amsterdam, Pierre Mortier, 1750.

FIRST EDITION. 12mo (160 x 92 mm), pp. [vi], 205, with the half-title, in contemporary calf, blind rule to covers, spine with raised bands, gilt in compartments with red morocco label lettered in gilt, red edges, marbled endpapers, green silk marker. **\$1,100**

A scarce novel telling of the adventures of an impressionable young man who, on the death of his father, comes to Paris to seek his fortune and enlist in the army. His mind full of romances and fairy tales, he immediately falls in love with his aunt by marriage, who is the only person in Paris to offer him any help and who, miraculously, falls for him with an equally fiery passion. The rest of the novel recounts his various adventures in the army and in fashionable Paris society. Olimpe, the aunt, pops in and out of the narrative throughout, but so do numerous other sirens, most notably cousin Emilie. This is the first work by the marquis du Terrail, lieutenant general of Verdun. He wrote one other novel, *La Princesse de Gonsague*, 1756, and a tragedie called *Lagus, roi d'Egypte*, 1754, as well as publishing his plans for the erection of statues of Louis XIV, entitled *Projet relatif à la noblesse, au militaire et à l'établissement de deux places pour les statues équestre et pédestre de S. M. Louis XIV*, 1750.

Outside Continental Europe, OCLC lists Cambridge, Bodleian, Yale, UCLA and NYPL. Cioranescu 27207; Gay III, 77; Jones p. 105.

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

**56. 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 × 110 mm), pp. xxxii, 253; [iv], [5]-310, [1], including half-titles and several contents leaves after the text in both volumes, marginal wormhole through the endleaves and first few pages of Vol. I, also with considerable staining in a couple of the preliminary leaves of Vol. I, otherwise generally clean although clearly read, some later pencil markings, in contemporary plain calf, blind tooling to the covers along the spine, flat spines ruled in gilt with red and olive green morocco labels lettered and numbered in gilt, the corners a little bumped, the library stamp of 'J.M.M-OConnor' on both half titles and the endleaves of Vol. I: generally an attractive set.* **\$1,000**

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

**57. MONGET (Mr.)**

Les Hochets Moraux ou Contes; pour La Premier Enfance. Ouvrage orné de Seize Gravures. London, Didier & Tebbett, 1806.

FIRST ENGLISH EDITION. *12mo (130 × 850 mm), engraved frontispiece and pp [iii]-xii, [2], [21]- 125, fifteen further engraved plates, one plate (the sole landscape one, depicting a duel, shaved close at the top and mounted), all plates a little browned in the margins, two small tears to corners of pages, p. 63 and p. 91, with marginal loss but not touching text, one small and fairly ugly tear through the text, p. 77, repaired but rather badly, with some loss of sense on the verso, in contemporary half-calf over patterned boards, spine simply ruled and lettered and gilt in compartment with sunburst tooling, slightly later ownership inscription 'Edward A.J. Harris, May 20th 1814' and the Robert J. Hayhurst bookplate.* **\$500**

A delightful illustrated set of sixteen moral tales in verse written for the use of children. The majority are cautionary tales, warning children against the bad effects of indiscretion, jealousy, anger, curiosity, obstinacy and presumption. Each of the tales is followed by an explicatory moral, also in verse, and a delightful, slightly naive, engraved plate. Alongside the cautionary tales are verse tales depicting the value of value of various virtues such as gratitude and the careful use of talents, also tales of birth and circumstance and a dialogue between a governess, her pupil and a gardener.

In his preface, the 'editor' discusses his interest in children's education and the importance of combining clarity and simplicity in the text with a message that is easy for a child to remember. He adds that it is this work's success in the early editions in France that has persuaded him to offer it to the young people of England. A second preface, by the author, warns against the fables of La Fontaine as the earliest education for young children and explains that he has created these first tales - 'of which many more are needed', he grants - in order to present the 'measure of morality' without resorting to the world of fairyland.

First published in Paris in 1781, this was a popular work in France; it was also reprinted by the Walther brothers in Dresden, 1790.

*Allegorical History of the Gambling Game La Bassette*

**58. 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' in black ink in a later hand at the head of the upper cover.* **\$2,250**

An appealing copy of an allegorical history of the game of La Bassette together with the detailed rules of the game. La Bassette, a card game which was all the rage in late seventeenth century France, involved playing for money against a banker. The punters would win or lose



according to the cards turned up to match those already open. According to Jean de Préchac, it was introduced into France around 1675 by the ambassador of the Republic of Venice, M. Justiniani - probably Jules Giustiniani (1640-1715). Popular in high society - the game was run by a single banker and involved very large funds - it caused conflicts between players and very quickly ruined some of them. Louis XIV was forced to ban it, first in 1680, and again in 1691, along with other games of chance, notably the Pharaoh, which is a variant similar to La Bassette.

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

OCLC lists a number of copies in Europe (for both the Paris and Lyon editions) but only UCLA and Vanderbilt in North America; Zollinger 934.

*scarce anglophile novel about feisty female orphan*

#### 59. SABATIER DE CASTRES, (Antoine Sabatier dit) (1742-1817).

Betsi, ou les Bisarreries du Destin. Première [-Seconde] Partie. Amsterdam, Arkstée & Merkus and Paris, de Hansy, 1769.

FIRST EDITION. *Three parts in one volume (two volumes in one), 12mo (167 x 98 mm), pp. [iv], [vii]-xii, 254; [2] blank, [iv], 266, with the half titles, preliminary leaves mispaginated as issued, considerable browning and occasional other staining in the text, closed tear on 1, 239, with no loss, in contemporary mottled calf, a thick volume and slightly bumped, spine gilt in compartments, red morocco label lettered in gilt, 'Betsi', marbled endpapers, bookplate removed, marbled edges.* **\$2,800**

A popular novel by the prolific Sabatier de Castres, anti-*philosophe*, literary critic and poet. Set mainly in rural England with a cast of villagers and nobles including the usual display of curiously named characters such as Walmingue and milady Plewsbrok, along with lady Juliette and lord and miladi Kilmar, the novel tells the story of a foundling making her way in the world. A devoted nurse, Walmingue, brings up the little baby girl with great love but against the fierce opposition of her husband. His first attempt to dump her in an orphanage in London when his wife's back is turned is foiled when Walmingue finds and rescues her. However, when Betsi is a little older, he colludes with the Chevalier Costers that he should 'marry' Betsi. Walmingue and her husband take Betsi to the castle on her wedding day but Betsi senses danger: she instinctively finds something sinister about the minister who is to marry them and asks for the vicar from the next village. Immediately

she is taken by force, torn from her loving Walmingue and ... *deux ex machina*, the dashing twenty-year old nephew arrives, draws his sword in defence of Betsy's honour and she escapes, alone in the world and wandering forlorn through a dark forest with her honour intact.

In his preface to the 1770 edition, Sabatier de Castres introduces his work as a genuine set of memoirs and discusses its popularity with the public. 'Quand je publiai ces Mémoires, pour la première fois, en 1769, j'avois jugé qu'on pouvoit les distinguer de cette foule de Romans dont on inonde continuellement la République littéraire. L'accueil qu'ils ont reçu du Public, semble justifier l'idée que j'en avois conçue: dans moins de trois mois, la première Edition fut entièrement épuisée ... Les contrefactions fautives qu'on a faites de ces Mémoires dans les Provinces & les Pays étrangers, m'ont déterminé à en donner une nouvelle Edition corrigée' (Préface, p. vii).

Several editions were to follow this scarce first edition, but various different titles were used: *La nouvelle orpheline anglaise ou les bisarreries* [sic] *du destin*, Frankfurt, 1770; subsequently a reworking of the original title, *Les Bisarreries du Destin ou mémoires de miladi Kilmar*, Paris 1781 and finally back to *Betsi* for editions of 1788 and 1809. James Raven lists an anonymous novel, *Betsy, or, the Caprices of Fortune*, London, T. Jones at his circulating library, 1771, which must surely be a translation of this (Garside, Raven & Schöwerling 1771:5). He and his co-writers had seen no copy of the English version, but they quote an advertisement at the end of the first volume of *The Involuntary Inconstant*, 1772, and give quotations (not terribly flattering ones: 'All improbability' ... 'a ridiculous appearance') from the reviews of the novel in the *Critical* and *Monthly Review*. A brief search of the usual databases still reveals no copy of this English translation. Raven also quotes a German translation, *Betsi oder Der Eigensinn des Schicksals*, Frankfurt, 1770.

OCLC lists a handful of copies in Continental Europe and BL, New York University and McMaster.

Cioranescu 57962; MMF 69.56: 'prétensions moralisatrices'.

#### 60. [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 taking 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. Hayburst.* **\$900**

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.

#### 61. VAIRASSE (or Veiras d'Allais), Denis (circa 1630-1696).

Histoire des Sévarambes, Peuples qui habitent une Partie du troisième Continent, communément appelé La Terre Australe. Contenant une Relation du Gouvernement, des Mœurs, de la Religion, & du Langage de cette Nation, inconnuë jusqu'à present aux Peuples de l'Europe. Tome Premier [-Second]. Nouvelle Edition, corrigée & augmentée. Amsterdam, Pierre Mortier, 1715.

NEW EDITION, CORRECTED AND ENLARGED. *Two volumes in one, 12mo, (156 x 84mm), pp. xviii, 273; [ii], 247, title page to the first volume laid down, early tears and weakness still visible, outer edges of I, xviii and II, 21 & 23 reinforced, in contemporary green morocco, spine faded, gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges.* **\$2,400**

A handsome copy of this important early utopia set in Australia, said to be the most complex and accomplished of all fictional utopias. Denis de Vairasse was a French Huguenot living in London which explains why the first part of the work saw publication in an English translation by A. Roberts, *The history of the Sevarites or Sevarambi: a nation inhabiting part of the third continent, commonly called, Terræ australes incognitæ*, London, 1675, prior to its first appearance in French. This followed some two years later, when a rather spicier second part was added (for the French market) and it was published in four volumes by Barbin in Paris, 1677-1679. All early editions are scarce.

'Denis Veiras, ou Vairasse, obscur soldat et avocat sans causes qui s'autoproclame, sous l'anagramme de Sévarias, législateur génial et fondateur d'utopie. L'Histoire des Sévarambes et la plus achevée des utopies romanesques. C'est le paradigme de "l'utopie narrative", selon l'expression de Jean-Michel Racaut, dans un habile équilibre entre la statistique fictive et le voyage imaginaire. Des cinq parties de l'ouvrage, la première raconte une aventure maritime avec naufrage dans les terres australes et robinsonnade, la seconde l'habituel épisode du tourisme utopique et l'installation de Siden (anagramme de Denis) et de ses compagnons chez les Sévarambes pour une quinzaine d'années; les trois dernières sont consacrées à l'histoire et aux mœurs des Sévarambes' (*Utopie, la quête de la société idéale en Occident*, p. 179).

OCLC lists Glasgow, three copies in Paris and UCLA, Delaware, Michigan and Ohio State. See Hartig pp. 34 -35 (not listing this edition).

*'the perfect realization of the age of enlightenment' (Soboul)*

#### 62. VILLENEUVE, Daniel de, pseud. LISTONAI.

Le Voyageur Philosophe dans un Pais inconnu aux habitans de la Terre. Par Mr. de Listonai. Tome Premier [-Second]. Amsterdam, aux dépens de l'Editeur, 1761.

FIRST EDITION. *Two volumes, 12mo, (182 x 105mm), pp. xxiii, 339, [1] errata; vi, 384, title pages in red and black, as often with this book, some of the gatherings were printed on cheaper paper and are consequently browned (Vol I, F & N, Vol. 2, N), in contemporary mottled calf, spines gilt in compartments, brown and black morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* **\$3,000**

An extraordinary philosophical voyage in the form of a dream sequence to the land of the Sélénites on the moon. The voyage is made by means of one of the earliest fictional aeronautical devices, a complex interplanetary flying machine which takes passengers across the hyperbolic region 'à force d'x et d'y' and is flown by a specialist pilot, 'intrépide calculateur de l'infini'. In addition to their flying machines, the Sélénites have a technologically advanced society, with running water in all the houses and air conditioning in the hospitals. There is no concept of ownership, of 'mien' and 'tien', and so there is no crime. In the education of children Villeneuve has a particularly radical outlook, with all the children brought up to be ambidextrous and both sexes educated to the same extent. The Sélénites have also managed to preserve some works that have been lost on earth, including Cicero's *Republic* and considerable fragments from the library of Alexandria.

Hartig criticises some of Villeneuve's fictional devices as being unoriginal, such as the hero's transportation from Rome to Paris in 48 minutes, or to Japan in 16 or 17 hours, achieved by the author's being suspended in air while the earth rotates. This apparently was an idea first advanced by Fontenelle in 1686 and subsequently refuted. For all that, it is a nice conceit and, scientific accuracy apart, it makes for good fantasy. Hartig further condemns the work for its second volume, which contains only philosophical digressions, 'd'intérêt médiocre'. But Versins devotes a considerable amount of time to the work, which he hails as 'très étonnant' in many aspects, in being pre-Mercier as a utopia set in future time and in being pre-Tiphaigne de la Roche in its communications theories and in its ground-breaking introduction of the astronaut. Hartig adds that the work was severely criticised in the *Journal encyclopédique*, 1761. Albert Soboul, in his *Utopies aux Siècle des Lumières*, calls this work 'the perfect realization of the age of enlightenment' (see Lewis, p. 195).

Hartig p. 57; not in Gove; Lewis, *Utopian Literature in the Pennsylvania State University Libraries*, p. 195; see Versins p. 540.



## SECTION 5.3: FICTION IN SPANISH

### 63. GRACIAN Y MORALES, Balthasar (1601-1653).

*El Criticón*, Primera Parte. En la Primavera de la Niñez, y en el Estio de la Juventud. Su Autor Lorenzo Gracian. Lisbon, Henrique Valente de Oliveira, 1656.

FIRST PORTUGUESE EDITION. 8vo, pp. [viii], 280, the text fairly browned, with some staining, creased in part and evidently much read, in contemporary limp vellum, binding a little sprung, covers a little dusty with some small stains, remnant of shelf mark on front cover, spine lettered in ink. **\$2,800**

The first printing in Portugal of *El Criticón*, considered as Balthasar Gracian's masterpiece and one of the most influential of early Spanish novels, alongside *Don Quixote* and *La Celestina*. Published in three parts in 1651, 1653 and 1675, it is an allegorical novel which contrasts the evils of society with the goodness of man in his natural state. Picaresque, satirical, philosophical, this wonderful novel charts the adventures of Critilo, the 'critical man', after he is shipwrecked on the coast of the island of Santa Elena where he meets Andrenio, 'the natural man'. Critilo and Andrenio, as different in their experience of life as it is possible to be, the one a man of the world, the other all natural innocence, set out on a pilgrimage in search of the Isle of Immortality, travelling the harsh road of life together. This edition contains the first part, 'En la Primavera de la Niñez' - in the springtime of youth - in which the two face many hardships and disappointments at the royal court.

Although the work has been criticised for its pessimistic outlook - life as 'daily dying' - the virtuous characters of the two central protagonists give hope a central part in the novel as they win through to eternal fame. The present Portuguese edition - of the original Spanish text - includes the first part as originally published. The second and third parts continue Critilo and Andrenio's voyage 'in the autumn of the age of manliness', as they pass through Aragon and into France and finally 'in the winter of old age', where they pass through Rome before reaching the Isle of Immortality. Schopenhauer was hugely influenced by *El Criticón* and believed it to be one of the most important works ever written; its influence on other writers from Voltaire to Nietzsche and Defoe (whose *Robinson Crusoe* it is thought to have inspired) is well documented. It was translated into English by Paul Rycout in 1681.

OCLC lists a single copy, at the University of Arizona. Palau III, 291.



*scarce Arthurian romance*

### 64. [JAUFRE.]

Historia de los muy nobles, y Esforzados Cavalleros Tablante de Ricamonte, y Jofre, Hijo del Conde Donasson. Compuesta por el Varon Felipe Camus. Valladolid, Viuda de Joseph de Rueda, 1710.

12mo (145 x 98 mm), pp. 152, title page printed within typographical border, central vignette of a jousting knight, some browning throughout text, corners a little dog-eared, one stain and another ink mark on the title-page, in contemporary limp vellum, remnants of vellum ties, spine lettered in ink: an attractive copy in authentic condition but clearly well used over the years. **\$6,000**

A scarce early Spanish edition of this famous chivalric work, the only surviving Arthurian romance written in Provençal. Originally written as a verse romance of some 11,000 lines, the tale follows the adventures of a young knight, Jaufre, the son of Dovon, one of the Knights of the Round Table, as he sets out on a quest to prove himself by avenging the murder of one of Arthur's knights. This Spanish version, which was inspired by the French text by Philippe Camus, was hugely popular throughout the sixteenth and seventeenth centuries, but early editions are extremely scarce and some major collections, such as the magnificent library of Salvá, have no edition earlier than this.

The title-page vignette is a wood engraving of a mounted knight wielding a lance. A striking image redolent of the whole romance of the chivalric world, it is the same vignette as that used in the Valencia editions of *Don Quixote* in 1606 and 1616.

Palau, 326183, listing the Biblioteca Nacional de Madrid; OCLC adds BN, Montpellier, Freiburg, Newberry and Pittsburgh.

## SECTION 6: HISTORY & SOCIETY

### 65. [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. **\$900**

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 Company of Philadelphia only.

### 66. ARCHENHOLZ, Johann Wilhelm von (1743-1812). BILDERBECK, Ludwig Benedict Franz von (1764?-1856?), translator.

Tableau de l'Angleterre et de l'Italie, par M. d'Archenholz, ancien capitaine au service de S. M. le Roi de Prusse. Traduit de l'Allemand. De l'Angleterre. Tome Premier [-Tome Second]. De l'Italie [Tome III though not so designated]. Strasbourg, J.G. Treuttel, 1788.

FIRST EDITION IN FRENCH? Three volumes, 12mo, (190 x 125 mm), pp. xii, 288; [ii], 326; [ii], 376, marginal dampstaining throughout volume I, pagination erratic in volume I between p. 97 and p. 121, tear to III Z3 (p. 269) across the text but with no loss, uncut throughout in the original brightly coloured printed wrappers, blue and red spotted, spines faded and chipped at head and foot. **\$850**

An attractive, unsophisticated copy in contemporary decorative wrappers of this Prussian officer's account of England and Italy. A professor of history with an interest in contemporary European politics, Archenholz wrote widely on current events. From 1791 he lived in France and ran a German language newspaper, *Minerva*, which reported the events of the French Revolution. His initial enthusiasm for the Revolution was challenged by its increasing violence and in 1792 the opinions expressed in his paper forced him to flee France in order to escape the guillotine.

The present work was originally published as *England und Italien*, Leipzig 1785. It was a very popular work which saw many editions and was translated into French and English.

This is one of several editions of this French translation by the poet and dramatist, Ludwig von Bilderbeck. A two volume edition of the first part of the work only, that on England, was printed in Brussels by le Francq as *Tableau de l'Angleterre, contenant des anecdotes curieuses et intéressantes*, 1788. In the same year, there was a Gotha edition printed by Ettinger, including both parts on England and Italy and also a two volume Paris edition printed by Volland, including both English and Italian parts. Both parts were also translated into English, the first two volumes as *A picture of England, containing a description of the laws, customs and manners of England*, London 1789 and the final volume as *A picture of Italy*, London 1791.

'La Grande-Bretagne, cette reine des îles, est si différente de tous les autres Etats de l'Europe, par la forme de son gouvernement, par ses loix, ses usages, ses mœurs et la manière d'agir et de penser de ses habitans, qu'elle paraît plutôt appartenir à un autre globe qu'à celui où nous vivons. Le contraste est sur-tout frappant lorsqu'on passe de France en Angleterre. On se croit transporté dans une autre planète' (I pp. 1-2).

OCLC lists copies at BN, Lyon, Yverdon, Institut Catholique de Paris, Yale, Newberry and Queens University Library.

### 67. CAMUS, Armand-Gaston (1740-1804).

Notice d'un livre imprimé à Bamberg en 1462, lue à l'Institut National, par Camus. Paris, Imprimeur de l'Institut National, An VII [1799].

FIRST EDITION. 4to (300 x 230 mm), pp. [ii], 29, [1], with five engraved plates, two of which are folding, uncut throughout in the original printed blue wrappers, some very light staining to extremities but otherwise in excellent original condition. **\$700**

A lovely, fresh copy of this antiquarian study of a newly discovered Bamberg incunable, *Historie van Joseph, Daniel, Judith und Esther*, 1462. An unsophisticated copy in original condition with wide margins and five wonderful plates.

Camus was an ardent revolutionary whose zeal for social and political reform was only matched by his enthusiasm for bibliography and literature. In 1789, he was appointed by the Estates General as archivist of the Commission des archives, from which role he founded the Archives Nationales which he presided over until his death. An indefatigable speaker in the National Assembly and one of its earliest presidents, his legal background gave an authority to his speeches and he was called on to speak more than any other elected member: he is said to have addressed the Assembly more than 600 times, over a hundred more than the next most frequent speaker. Extreme in his political opinions, he was heavily involved in the Civil Constitution of the Clergy, in cancelling payments of *annates* to the papacy and, in 1791, in abolishing titles of nobility. At the trial of Louis XVI, he voted for 'death without appeal and without reprieve'.





## 68. [COSMOPOLITE.]

Lettres d'un Cosmopolite a un Membre Belgique. 1781

FIRST EDITION. 8vo, pp. [ii], [2] blank (conjugate with title), 52, small tear on pp. 45-46 where partially unopened page has been opened (with no loss), sewn in the original wrappers, chipped away at the spine, front wrapper lettered in ink, a little dust-soiled. **\$600**

A scarce use of 'Cosmopolite', a word first coined by Diogenes the Cynic (c. 412-323 BC) from the Greek words 'kosmos' (the world, the universe) and 'polites' (citizen), used in this instance to describe an author. After a brief appearance in French literature in the sixteenth century, the word 'Cosmopolite' had largely fallen into disuse until the middle of the eighteenth century, when there was a surge in its use, both in describing otherwise anonymous authors and in defining fictional characters. In this instance, the word is used as a marketing plot, a self-conscious identification of the author with what was at this time an edgy word, much in vogue in enlightenment circles - a badge of honour denoting tolerance and enlightenment - in order to bridge the gap between nations, as this is essentially a piece of political propoganda written to further foreign relations between the Netherlands and America. At the heart of this letter is a discussion of nationhood, liberty and the present alliances and security of Amsterdam and Holland.

OCLC lists Middelburg, the Royal Library, Oldenburg, BN and Berlin.

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

[Opera]. Elogia doctorum virorum ab avorum memoria publicatis ingenij monumentis illustriam. [with] Descriptiones, quotquot extant, regionum atque locorum. [with] Moschovia, 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.* **\$2,800**

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 Trapetuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his 'Descriptiones Britanniae, Scotiae, Hyberniae & Orchadum' of 1548, devoted to the history and ethnography of the British Isles, followed by 'elogia' of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century Europe, with sections on its history, customs, religion and language. His first and less famous 'De Romanis Piscibus libellus' of 1524 is also included, an account of all the kinds of fish which could be caught in the River Tiber, as well as 'Descriptio Larii Lacus', a topographical account of Lake Como, near which Giovio lived.

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

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

#### 70. GREVE, Wilhelm (1762-1819).

Natuur- en Geschiedkundige Verhandeling, over de Reuzen en Dwerfen. Amsterdam, J.C. Sepp & Son, 1818.

FIRST EDITION. *8vo (216 × 136 mm), hand-coloured engraved frontispiece and pp. [ii], 64, with one folding engraved plate and 16 hand-coloured engraved images on 5 plates; in the original grey green printed boards, a little dusty, title within decorative border; printed spine with lettering and simple decoration, fairly worn and chipped, the edge of the binding bumped and dust-soiled.* **\$2,800**

First edition of this historical account of famous giants and dwarfs. Five of the plates depict sixteen unusually tall or short people, to scale in descending order of height. Included are historical, legendary and contemporary figures such as the biblical Goliath of Gath, the court dwarf of Kaiser Augustus, an 8-foot teenager, the Dutch young woman Tijntje Keever, who was known as De Grootte Meid (The Big Girl), the seventeenth-century salmon fisherman Gerrit Bastiaansz, etc. The folding plate records Bastiaansz's shoe size at ages 10 and 21, measuring 267 and 356 mm, respectively. Frederika Ahrens, featured in the frontispiece, was a stout young woman who was exhibited at the Amsterdam fair in 1818.

Wilhelm Greve was a physician in Rotterdam and Delft, and on the strength of his research was admitted to the Batavian Society of Experimental Philosophy. He was an avid collector and amassed an outstanding cabinet of natural history, anatomical specimens, antiquities, and a considerable book collection, part of which was sold in Delft in 1815 and another part in Leiden in 1819, after his death.

Landwehr, *Studies in Dutch Books with Coloured Plates* 70; Toole Stott II, 2711; Waller 3738 (with 5 plates); Wellcome III, p. 164.

#### 71. 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 × 110 mm), pp. [xxii], [i], 250; [iv], 255; [ii], [3]-356, [14] index, with the half-title to the second volume only, in contemporary polished calf, spines with raised bands, ruled and numbered in gilt, red morocco labels lettered in gilt, slightly worn at extremities with a little surface abrasion to the boards, with the contemporary ownership inscription of Richard Chearnley on the title-page of each volume.* **\$1,000**

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

A military engineer as well as a diplomat, Tott began writing his memoirs in 1767, the year he became the French consul to the Crimean Tatar Khan. Tott was the most influential of the many self-appointed Western 'cultural mediators' that flooded to Istanbul as part of the *clan interventionniste* in the late eighteenth century. Many Europeans acted as agents or double agents during the conflict, Tott included. His explicit mission was to relay information on the French Trading posts, whilst in secret his task was to encourage the Ottomans to go to war with Russia over Poland. It is clear that Tott felt a sympathy towards the Ottomans, so much so that Voltaire described him as the 'protector of Moustapha and the Koran'. Nonetheless, Tott was popular among the French as his memoirs were both informative and very entertaining. He had initially travelled east to defend the Dardanelles but he remained to teach the Ottomans how to use artillery and his involvement was crucial in the country's militarisation.

A nineteenth century biographer, J.C.F Hoefler 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.

*honouring the Doges of Venice*

## 72. 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. 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. **\$1,650**

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.



## SECTION 7: POETRY

### 73. 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. **\$1,100**

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.

### 74. BERQUIN, Arnaud (1747-1791).

Pygmalion, Scène Lyrique de Mr. J.J. Rousseau, Mise en Vers par Mr. Berquin. Le Texte gravé par Drouët. Paris, [no publisher], 1775.

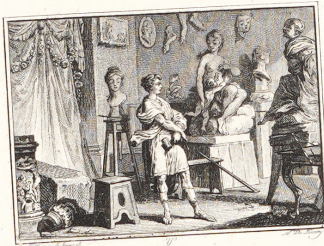
[bound with:] Idylle par M. Berquin. [no place or date, probably Paris, 1775].

Large 8vo (260 x 175 mm), engraved throughout, pp. [iv], 18, with decorative title-page and six vignettes; [ii], 8, with engraved vignette and cul-de-lampe, generous margins, uncut throughout, in contemporary marbled wrappers, sewn as issued, spine and edges rather chipped and dog-eared, with a second copy of Idylles signed 'C. Develly' on title and final leaf, with manuscript notes (rather faint) on the title, also loosely inserted a number of other plates and impressions. **\$1,000**



#### IDYLLE.

LE VIEILLARD LAMON, LYSIS  
et SA FEMME tenant son fils à la mamelle.



#### PYGMALION, SCÈNE LYRIQUE.

##### PYGMALION

Assis et accablé, il rêve dans l'attitude d'un homme  
inquiet et triste; puis se levant tout à coup, il prend sur sa  
table les outils de son art, va donner par intervalles,  
quelque coup de ciseau sur quelque'une de ses ébauches,  
se recule, et regarde d'un oeil mécontent et découragé.

JE ne vois sur ces traits ni sentiment, ni vie.  
Ce n'est que de la pierre. O mon premier génie,





A wonderful copy of this lyrical poem by Arnaud Berquin, the French educator and children's author whose *L'Ami des enfants*, 1782-1783, remained a best-selling work well into the nineteenth century. It was translated by Mary Stockdale and published by her father, John Stockdale, as *The Looking-Glass for the Mind, or, Intellectual Mirror*, London, 1783-1784. The most striking characteristic of *L'Ami des enfants* is that it consists of stories that might be taken from the lives of everyday children - cautionary tales or short stories with a moral purpose that feature average families and normal daily events. Not so in the present work, where Berquin takes the well-known classical story of Pygmalion, recently popularised by Rousseau - as fantastical a tale as any - and weaves it into a lyrical dialogue.

This is a delightfully conceived and executed publication, the text engraved throughout and lavishly illustrated by the best artists of the day. The decorative title-page is engraved by Ponce after a design by Marillier and the six beautiful vignettes are engraved by Ponce and Delaunay after drawings by Moreau. Sewn into the original temporary binding with a copy of Berquin's *Idylle*, a short poem also in dialogue and often found bound with his *Pygmalion*. This is not to be confused with his longer *Idylles*, also published in 1775, but appeared originally under the title *L'Esperance* as the third poem in a larger collection. It is illustrated with one vignette and one cul-de-lampe by Marillier engraved by Gaucher. A second, but incomplete, copy of *Idylle* is loosely inserted: wanting the title page and signed by [C.] Develly on the first and last leaf.

This copy has an additional 11 proof plates loosely inserted, including proofs and different states: 3 of the first vignette (p. 1), one on thick wove paper, much thicker than the book but the same size and two printed before letters, one trimmed and one untrimmed; single examples of the second and third vignettes (p. 3; p. 6), both trimmed; three examples of the fourth vignette (p. 7), one on thick wove paper, one lighter impression before letters, and an inverted plate with a light impression, signed 'C F Maillet f.'; a single extra plate of the fifth vignette (p. 9) and two extra engravings of the final vignette on p. 18.

'Berquin created the French equivalent of the concurrent English bourgeois morality. In effect, he unconsciously manufactured an adult literature for the young, loading the dice in favour of the values held by parents to be proper for children' (*Encyclopedia Britannica*).

Cohen-de Ricci col. 141; col. 140

#### 75. 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 x 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. **\$1,650**

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.

#### 76. 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. **\$1,400**

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.

## 77. DEGUERLE, Jean Nicolas Marie (1766-1824).

Les Amours. Par le Citoyen Deguerle. Paris, Maison & Pigoreau, An V [1797-1798].

SECOND EDITION? *Small 12mo (125 × 68 mm), unsigned engraved frontispiece and pp. [iv], [3]-126, some browning and the odd small mark in the text, insignificant tears on the half-title and K5, a little dampstaining in the final leaves, in contemporary quarter calf over speckled boards, vellum tips, flat spine gilt in compartments with red morocco label lettered in gilt, some light wear to extremities, with the later booklabel of Rob. de Billy.* **\$1,100**

A very scarce volume of poems about love by the French poet and educator, Jean Nicolas Marie Deguerle, containing thirty-two poems, of varying lengths and styles, all related in some way to the subject of love. Although a similarly titled volume appears in Cioranescu - *Les Amours, imitations en vers françois de divers poèmes latins*, Paris [1792?] - we have not been able to trace another copy of any edition. It is likely that the two books are the same as in a short essay at the end of this volume entitled 'Quelques Réflexions', Deguerle acknowledges his debt to the Augustan poets, to whom we owe 'les modèles du style érotique'.

Deguerle taught grammar and rhetoric at a number of colleges throughout France before taking up a post as professor of French Literature at the Sorbonne in 1809. He published a number of works including an *Eloge des perruques*, 1799 and *L'Amazone française, chants de guerre et d'amour*, 1800, as well as a number of verse works, several of which are translated from, or inspired by, classical literature.

Not in OCLC, Library Hub, KVK or the BN.  
See Cioranescu 22368.

## 78. DELACOUR DAMONVILLE.

Fables Moralisées en Quatrains. Par M. Delacour Damonville. Paris, la veuve Quillau, 1753.

FIRST EDITION. *12mo (166 × 100 mm), pp. 110, [2], fables printed in double rule border throughout with plentiful typographical decoration throughout, in contemporary calf, joints restored (or possibly rebacked preserving the original spine?), spine attractively gilt in compartments, dark morocco label lettered in gilt, marbled endpapers, early manuscript ownership label, dated 1754?, largely chipped away and illegible, speckled edges.* **\$1,200**

A delightfully printed selection of fables glorying in a profusion of typographical decoration from the Quillau press, at this point run by Quillau's widow. This scarce first appearance of Delacour Damonville's work consists entirely of poems in the form of quatrains. It contains 150 fables, followed by 50 Maxims, a final Epilogue, Envoi and

Réponse and a concluding quatrain 'Au Critique'. The work is preface by a dedication, to a 'M\*\*\*', also in the form of a quatrain, and quatrains addressed to the Reader, to Critics and to Children. Two final introductory poems (quatrains, of course) provide a portrait of Aesop and the 'Dessein de la Fable'. The charm and wonder of this work is two fold: in the simplicity of form, adhered to throughout, and in the luxuriance of typographical ornament abounding on every page.

This appears to have been Delacour Damonville's only work: it is the only entry in Cioranescu and we have been unable to discover anything else about the author. A new edition by Joseph Barbou was published in 1756 with the subtitle 'à l'usage des enfans', which would tie in with the dedicatory verse 'Aux Enfants' included among the preliminary quatrains. A further edition appeared in 1761 and was accompanied by plates, though it would be hard to beat the simple charm of the presentation of this first edition.

Cioranescu 22412; Conlon, *Siècle des lumières*, 53:595.  
OCLC lists BN, Texas, Princeton and Toronto.

## 79. DORAT, Claude-Joseph (1734-1780).

Épître de Pierre Bagnolet, Citoyen de Gonesse, aux Grands Hommes du Jour. s.l. s.d. 1770

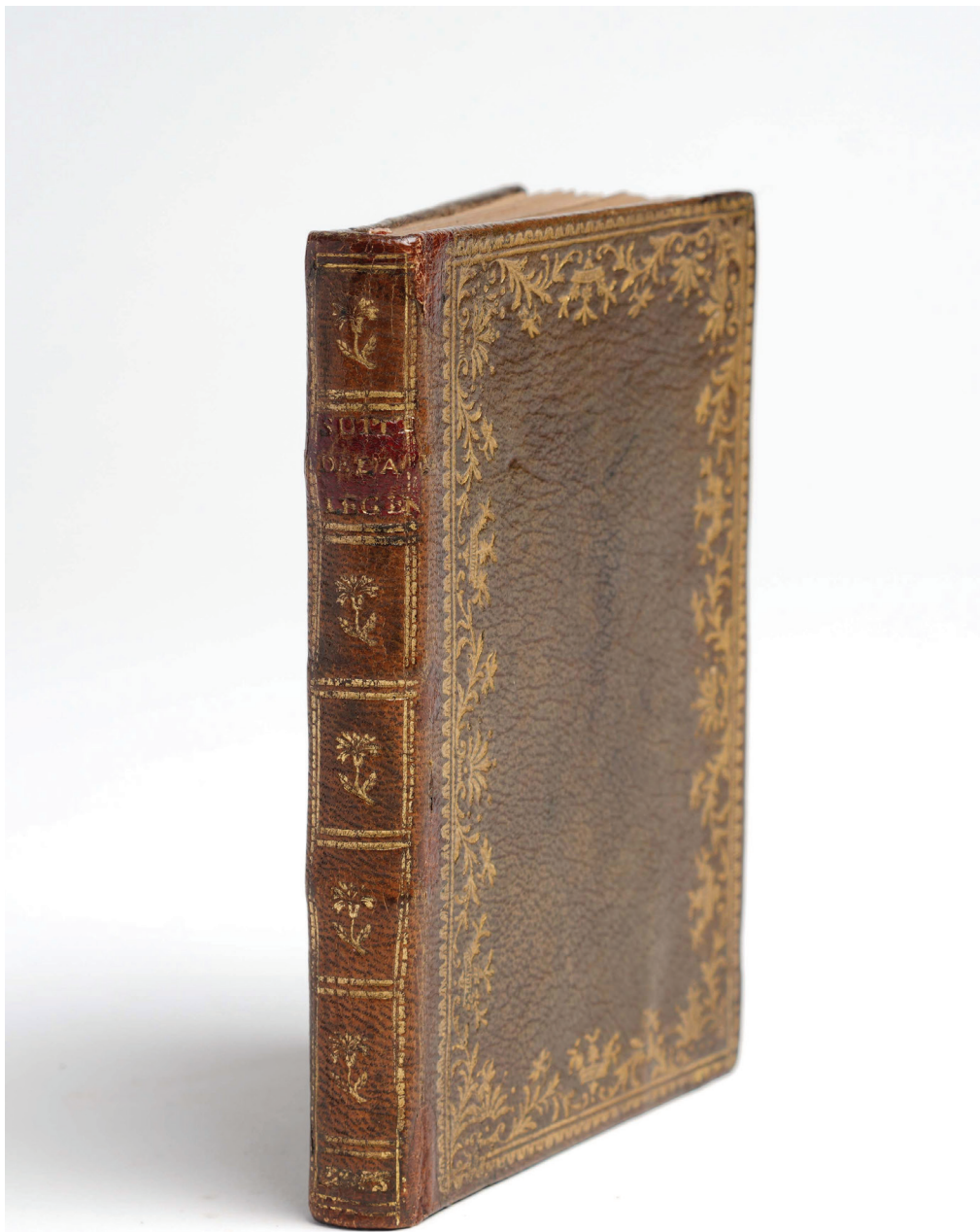
FIRST EDITION. *8vo (232 × 153 mm), engraved frontispiece and pp. [ii], 10, the frontispiece bound after the title (which bears no imprint or author), additional drop-head title to text, beneath engraved head-piece, final tail-piece, wide margins, uncut throughout, in the original colourful patterned wrappers, sewn as issued, some wear to spine, some edges frayed.* **\$900**

An attractive and unsophisticated copy of this amusing satire on Rousseau and others among the 'philosophes' by Claude-Joseph Dorat, prolific poet, fabulist and dramatist. Despite being one of the leading poets of his day and a leading celebrity of Fanny de Beauharnais' literary salon, Dorat's disagreement with Voltaire as a young man excluded him from the Académie, although he applied for membership some thirty times. The subject of the present satire, a monologue of the fictional Pierre Bagnolet, 'citizen of Gonesse', in which he asserts his right to engage in literary and philosophical 'querelles', would therefore have been something close to his heart.

Dorat always took great care in the appearance of his published texts and the present poem is no exception, with its beautiful engraved frontispiece by the illustrator Clément-Pierre Marillier and head- and tail-pieces. This copy, although a little damaged by the ravages of time, also benefits from being uncut - with consequent generous margins - and sewn as issued in the original colourful wrappers.

Outside Continental Europe, OCLC lists only BL, Bodleian and Yale.





## 80. [EROTIC VERSE.]

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

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

A charming copy of this 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.

## 81. 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. **\$550**

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.

## 82. HONEST RANGER, of Bedford-Row.

Ranger's Progress: Consisting of a Variety of Poetical Essays, Moral, Serious, Comic, and Satyrical. By Honest Ranger, of Bedford-Row. London, T. Kinnersley for the Author, 1760.

FIRST EDITION. 8vo (170 × 100 mm), pp. vi, [ii], 120, closed tear through text on E3, without loss, in contemporary speckled sheep, 'Ranger' in a contemporary hand on the front board, double fillet gilt on boards, spine simply ruled in gilt in compartments, red morocco label lettered in gilt, with the inscription 'Biana 1771' on the front endpaper along with an early shelf mark on the front pastedown. **\$1,000**

Only edition of this poetical 'Rake's Progress', variously attributed to Arthur Murphy and John Ingledew. The self-styled 'Honest Ranger' gives a vivid account of his adventures in London, his experience at an auction house, his tactics both for dealing with his enemies and for wooing women. The pseudonym recalls the publisher of the infamous Harris's Convent Garden List, no doubt an intentional and provocative ploy which sets the tone for the mild philandering of the Ranger. The other Ranger, the Covent Garden one, published his encouragement to the present work with his 'Compliments to the Bedford-Row Honest Ranger', in the Public Advertiser in January 1760 (see Janet Ing Freeman, 'Jack Harris and "Honest Ranger"', in *The Library*, 7th Series, 13:4).

There is a dialogue between Death and the Ranger and at the end is an apocalyptic poem called 'The End of Time. A Vision'. The volume starts with an untitled poem charting the author's fondness for women from early childhood:

'From hence advancing to my Teens,  
I seldom slept without my Dreams,  
Of pretty lisp'ing Suky.  
I rather chose to die a Fool,  
Than e'er without her go to School,  
So struck was I with Beauty.

But Suky soon (like all her Sex)  
Took Pride a tender Heart to vex,  
But I could not endure it;  
And soon this Remedy I found,  
That when one Woman made a Wound,  
A dozen more should cure it.'

A conciliatory passage in his preface is addressed to the critics, presumably in the hopes of receiving favourable reviews: 'Critics I know nothing of, but am far from conceiving them to be so dreadful as they have been reported ... and make no doubt that the better part of 'em will deal Justice with Good Nature'. He was, as it turns out, a little over optimistic in this: the Critical Review condemned his 'indifferent, bad and detestable poetry', concluding 'Enough, enough, Honest Ranger! We have done thee no injury, and are unjustly doomed to read thy verses'.

ESTC t126448.

## 83. HURDIS, James, the Reverend (1763-1801).

The Favorite Village A Poem. 1800.

FIRST EDITION. 4to (260 × 200 mm), pp. [vi], 210, in contemporary full calf, flat spine elaborately gilt in compartments, black morocco label lettered in gilt, some slight splitting to joints but generally a handsome copy, with the contemporary armorial bookplate of Henry Studdy and the later decorative booklabel of John Rayner. **\$1,400**

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

ESTC t35451; Jackson p. 242.



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

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

Les A Propos de Société 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 délicates 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'.

**85. RELPH, Josiah (1712-1743).**

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

FIRST EDITION. *8vo, (250 × 120mm), pp. [xlix], 157, a few slightly browned pages and worming towards the end, touching some letters of the glossary and contents, but without serious loss, in the original sheep, single gilt fillet to covers, spine with raised bands, ruled in gilt, red morocco label lettered in gilt, joints cracked but firm and corners slightly worn.* **\$1,000**

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

'Relph's poetical works were published posthumously in 1747 and 1798. A wider, national circulation of a few of his poems was achieved by their inclusion in Thomas West's *A Guide to the Lakes*, 1784, which was read by Wordsworth, Southey, and early nineteenth century poets. Similarly, in the twentieth century, his dialect poetry is included





in anthologies of Lakeland verse, such as those of the poet Norman Nicholson (*The Lake District: an anthology*, 1977). Relph's best verses are in the dialect of his native county; they are on pastoral subjects, with classical allusions' (ODNB).

ESTC t109779.

### 86. RENOUARD, Antoine-Augustin (1765-1853), editor.

*Carmina Ethica. Ex Diversis Auctoribus Collegit Ant. Aug. Renouard.* Paris, Didot, 1795.

FIRST EDITION. 18mo (143 x 88 mm), pp. [iv], 163, some light browning, corner of front blank cut away, in contemporary straight-grained green goatskin, tips and corners a little rubbed, attractive gilt border with outer chain roll and inner flower roll, spine with raised bands, gilt in compartments with loop pattern, red morocco label lettered in gilt and lettered 'Didot 1795' directly on the spine, gilt dentelles, gilt edges, yellow endpapers, with the contemporary armorial bookplate of John Trotter Brockett. **\$600**

A delightful copy in contemporary green goatskin of this uncommon compilation of classical verse edited by Antoine Augustin Renouard, the industrialist and political activist who became an influential bibliographer and bookseller.

**Provenance:** with the bookplate of John Trotter Brockett (1788-1842), the Newcastle lawyer and antiquary, also a noted numismatist and book collector. Part of his library was sold at Sotheby's in 1823, with the 14 day sale raising £4260. An early pencil note on the front endpaper (much faded) reads "Fine & Large Paper" and in ink the initials "P.B."

Brunet I, 1585 ('gr. in-18: pap. vel'), stating that a dozen copies were printed in large paper 12mo, 4 copies on vellum and 4 copies on very large paper 8vo.

### 87. ROCABERTI, Joseph (1674-1716).

*Lagrimas Amantes de la Excelentissima Ciudad de Barcelona, con que agradecida a las reales finezas, y beneficios, demuestra su Amor, y su Dolor, en las Magnificas Exequias, que celebrò á las Amadas, y Venerables memorias de su difunto Rey y Señor, Don CARLOS II. (qòue Dios goza.) Siendo sus Excelentissimos Concelleres, Don Alexando de Boxadòs y Crassi, el Magnifico Francisco Llaudèr, el Dotor Geronimo de Salvador Ciudadanos, Francisco Bassols, Pedro Tornèr, y Bernardo Mirò / Descrivelas de orden de la Excelentissima Ciudad, el Padre Ioseph Rocaberti de la Compañia de IESUS, Maestro de Rhetorica en el Imperial Colegio de Nuestra Señora, y San Tiago de Cordelles. Salen a luz publica siendo sus Excelentissimos Concelleres, El Dotor Joseph Company, Don Carlos Vila y Casamitjana, Geronimo Francisco Mascarò y Llussàs Ciudadano, Miguel Colomèr, Severo March, y Macian Ros. Barcelona, Juan Pablo Marti for Francisco Barnola, 1701.*



FIRST EDITION. 4to (195 x 145 mm), pp. [24], 272, [28], with 9 unnumbered folding engraved plates, that at p. 90 torn near the margin but without loss, one of the 'square' poetry plates with a very small marginal tear, again with no loss, the other 'square' poetry plate heavily browned, plate at p. 227 printed in red and black, some browning both to texts and plates, in contemporary limp vellum, rather worn and some wear and markings to the covers, spine lettered in ink, remnant of old ties, with the recent bookplate of Joan Lluís Gili. **\$1,000**

First and only edition of Joseph Rocaberti's magnificently illustrated tribute to Carlos II, King of Spain, (1661-1700), with specific reference to the burial monument in the Cathedral of Barcelona, giving interpretations of its hieroglyphics and cryptograms. This scholarly work contains poetry and prose by numerous authors in Spanish, Catalan and Latin. It concludes with a final section of pp. [28] containing the 'Oracion funebre'.

The folding plate bound at p. 90, a copper-engraving by Francesco Gazan after a painting by Iosephus Vives, shows the opulence of the tomb lit up by dozens of candles. Three other folding plates (one printed in red and black) give diagrammatic representations of the monument. The remaining five folding plates contain poems written in visual form including stunning calligrams and a calligrammatic acrostic sonnet.

Outside Continental Europe, OCLC lists BL, Harvard, UCLA, Yale, Illinois, Harvard, Texas, Wisconsin, Getty and British Columbia.  
Aguilar Piñal VII, 1005.

#### 88. WILD, Robert (1609-1679).

*Iter Boreale*, with large Additions of several other Poems being an Exact Collection of all hitherto Extant. Never before Published together. The Author R. Wild, D.D. London, for the Booksellers in London, 1668.

FOURTH EDITION; FIRST COMPLETE EDITION. Small 8vo, (140 x 87mm), pp. [3]-122, [4] table, in contemporary sheep, blind-ruled, early manuscript paper label, with the ownership inscription of John Drinkwater, dated 1920, on a preliminary blank, with later booklabel of Michael Curtis Phillips, wanting the pastedowns and the endpapers but with the initial and final blank leaves (A1 and O8 'blank and genuine'), some light scuffing but a lovely copy. **\$4,000**

A wonderfully fresh copy in a well-preserved contemporary binding: from the collection of Richard Jennings, whose books were noted for their spectacular condition. Robert Wild was a Puritan divine and a royalist, whose occasional licentious tone and reputation for 'irregular wit' was said to have so worried Wild's friend Richard Baxter that he paid his friend a special visit with the intention of rebuking him, only to be reassured after listening to Wild's thoroughly sound, puritan sermon. The title poem of this collection was hugely

popular, first published on St. George's day in the year of Charles II's Restoration, under the title *Iter Boreale, attempting something upon the Successful and Matchless March of the Lord General Lord Monck from Scotland to London*, London 1660 as 'By a rural pen'. Dryden, who in contrast called Wild 'the Wither of the City', described the excitement with which the poem was received in London: 'I have seen them reading it in the midst of 'Change so vehemently that they lost their bargains by their candles' ends'.

Other poems included here are 'The Norfolk and Wisbech Cock-Fight', 'Upon some Bottles of Sack and Claret', a satire on the politics of Nathaniel Lee, 'The Recantation of a Penitent Proteus; or the Changling', 'The Fair Quarrel, by way of Letter, between Mr. Wanley, a Son of the Church; and Dr. Wilde, a Non-conformist' and a number of ballads and elegies. Not an uncommon book, fairly well-held institutionally, though the new edition of Wing does not locate copies in the British Library, Yale or Harvard (although each of these does have a variant, with pp. 120 of text as opposed to pp. 122 as here). This is a fabulous copy in a modest contemporary binding from the library of Richard Jennings: the copy exhibited in the Hayward's 1947 exhibition.

Hayward, *English Poetry*, no. 121 (this copy); Grolier 976; Wing W2136.

#### 89. ZACCHIROLI, Francesco (1750-1826).

Versi di Francesco Zacchiroli. Primum ego me illorum dederim quibus esse poetas Excerptam numero. *Horat.* Lausanne (but perhaps Italy?), 1778.

FIRST EDITION. 12mo (165 x 107 mm), pp. viii, 206, engraved title page within elaborate decorative border, text browned in part, in contemporary red morocco, gilt, rather rubbed, head and tail of spine chipped with a couple of small wormholes in the upper compartment, binding a little bumped with text block loosening and stitching visible but holding; with attractive decorative endpapers and gilt edges, with a later decorative bookplate (CIG, Lugdunum Vesia): a once elegant copy rather down on its luck. **\$900**

A delightful book of verse by Francesco Zacchiroli, ex-Jesuit, freemason, poet and art critic, who is mostly remembered for his role in the reorganisation of Florence's cultural institutions in the 1780s. His guide to the Uffizi Gallery in Florence, written to introduce foreigners to the gallery, was the first systematic description of the works of art housed there. His full scheme for the modernisation of Florentine academies was rejected on grounds of cost, but many of his recommendations were adopted as the city's major societies and museums came under state control.

The present collection of poetry opens with a long poem on inoculation (pp. 11-49) with a prefatory letter to Francesco Albergati Capacelli on the subject of inoculation (pp. 3-10). Other poems in the volume include 'Rime Galanti', poems on immortality and friendship, and a poem on the death of Lorenzo Ricci, the last Superior General of the Society of Jesus before the suppression of the Jesuits in 1773. The work is dedicated to the Lady Cowper, who had settle in Florence in

the early 1760s and whose husband, Earl Cowper, had one of the most significant foreign art collections in the country; the two would have known one another well from Zacchirolì's work with the Uffizi. The collection was reissued in Venice in 1781 and in Macerata in 1792.

OCLC lists Goettingen, Newberry, Harvard and two copies in Philadelphia, at the Children's Hospital and the College of Physicians.



## SECTION 8: REVOLUTION & CONTROVERSY

### 90. CHRISTOVÃO, Prince of Portugal (1573-1638).

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

FIRST EDITION. 8vo (170 x 110mm), pp. [xvi], 302, [2], engraved arms of the King of Portugal to title, woodcut initial and headpiece, slight yellowing, upper edge a bit dusty, in contemporary vellum, spine painted in black, with six compartments marked by gilt tooling where the raised bands would be, five of the compartments with central gilt monogram DG within decorative gilt cornerpieces, the sixth compartment with orange morocco label lettered in gilt, blind filet along sides of spine, gilt edges, with the later bookplate of Annibal Fernandes Thomas and an early manuscript number, possibly shelfmark, on the rear pastedown. **\$1,650**

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

As a Knight of Malta, Antonio never married but is thought to have fathered ten illegitimate children. One of these, Christopher, author of the present work, was born in Tangier in April 1573. Always an ardent champion of his father's claims, he continued to fight his father's cause long after his death in 1595. This biography of his father contains several interesting documents relating to Dom Antonio's applications for foreign help in fighting Philip II and regaining the throne, most notably to the court of Elizabeth I. This work is very much part of a political campaign: it contains a lengthy dedication to the young Louis XIII of France, discussing the role of his parents in Antonio's struggle, and an *Avertissement au lecteur* in which Christopher makes a plea for French involvement, pointing out that the royal line of Portugal is in direct descent from the French royal family.

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



### 91. GOSCH, Josias Ludwig (1765-1811).

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

FIRST EDITION. 8vo (158 × 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. **\$1,650**

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.

### 92. 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 × 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. **\$700**

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 afei*, 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.

*including extracts from Swift*

### 93. KENNETT, White (1660-1728).

The Wisdom of Looking Backward, to Judge the Better of One Side and T'Other by the Speeches, Writings, Actions, and other Matters of Fact on Both sides, for the Four Years Last Past. London, J. Roberts, 1715.

FIRST EDITION. 8vo (120 × 195 mm), pp. [iv], iv, 383, [1], [8] index, the text printed in double column throughout, signature B (the first of the text proper) rather browned, otherwise an excellent copy in contemporary panelled calf, spine gilt in compartments with raised bands, red morocco label lettered in gilt, paper shelf mark labels in upper and lower compartment, headcap chipped, the Macclesfield copy with South Library bookplate and blind library stamps. **\$1,000**

A retrospective of political and religious controversies during the last years of Queen Anne's reign, printed in two columns presenting the 'One Side' on the left and 'And t'Other' on the right. Swift makes several appearances, with mention of his *Miscellanies*, April 1711, and his only signed work, *A Proposal for correcting, improving, and ascertaining the English Tongue*, February 1712, with extracts accompanied by Oldmixon's *Reflections* in reply (pp. 193-198). Numerous other authors and works are cited, including letters, newspapers (and gossip columns) and printed works. Despite the clear attempt at providing a balanced argument, Kennett's Whig sympathies are clearly set out: 'the One Side [the Tories] ... were Agents or Tools in supplanting a good Ministry, abusing a good Queen, and inflaming a rash Clergy', while 't'Other side', or the Whigs, were 'for the most Part, a good old Sort of Sober Sensible Men, who were all along for the Honour of the Monarchy, the Peace of the Church, and the true Interest of their Country'.

ESTC t52588.

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

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

FIRST EDITION. 12mo (162 × 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. **\$1,000**

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'.

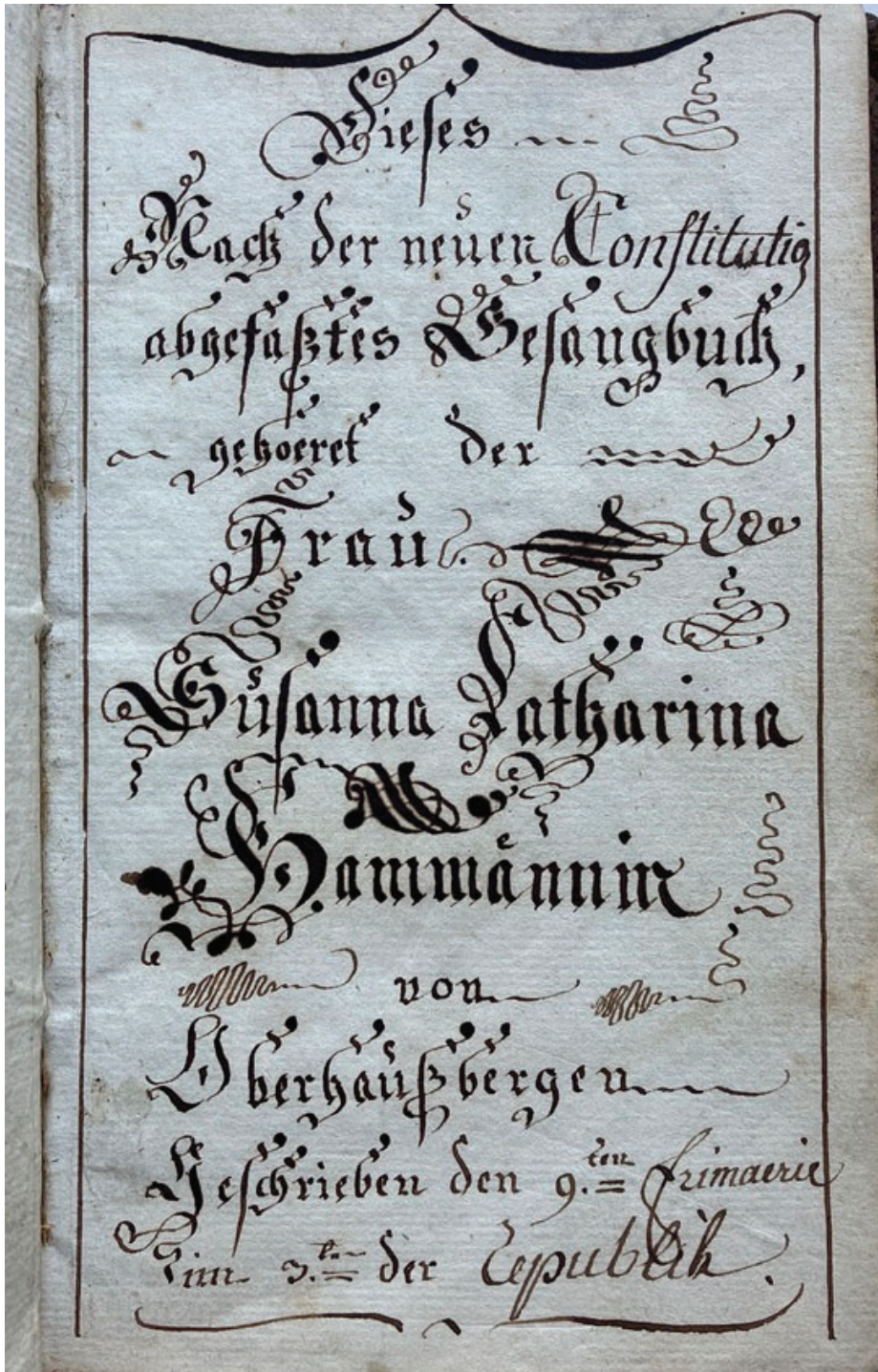
OCLC lists Berlin, Mainz, Bern, Freiburg, Harvard and Indiana.

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

**95. LECHMERE, Edmund (d. circa 1640).**

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

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





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

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

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

<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.

*copy inscribed to Carnot, ‘the organiser of Victory’ in the Napoleonic War*

## 96. [NAPOLEON.] DU TOIT, Johann Jacob (1750-1826).

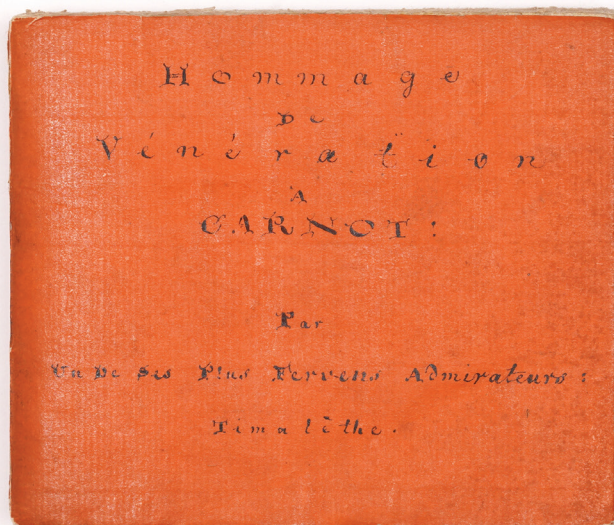
Congrèves! Cris d’Indignation! Cris de Guerre! Cris de la Vérité, portés au loin par les Guerriers Libérateurs, au camp ennemi par les Porte-Voix, et par les moyens quelconques d’aërostats, de feux d’artifice, de fulgurations, d’illuminations en transparens etc. Seconde et troisième Centaine. Londres, [ie Germany], 1813.

FIRST EDITION. *Small oblong 8vo (108 × 122 mm), pp. 271, [1] blank, the first word of the title-page printed in red, enthusiastic use of punctuation, capitalisation and italics, triple arrow symbol used on most pages, the text divided into sections throughout, text lightly browned throughout, in the original orange paper wrappers, slightly worn and dusty with an ink stain on the rear cover, the front cover inscribed ‘Hommage de Vénération à Carnot: par un de ses plus Fervens Admirateurs: Timalèthe’.* **\$5,500**

A very scarce and violent diatribe against Napoleon, ‘N. le Corse’, written in imitation of a barrage of artillery. A chunky pamphlet written in staccato, with wide margins, limited text on each page and a text composed more of bullet points than sentences, this forceful attack comes on the reader like a bombardment, exploding in multiple small and deadly charges. It is divided not into chapters, but into ‘Batteries’, with each of the twenty ‘Batteries’ subdivided into ‘Congrèves’, running to a total of 249 ‘Congrèves’. Capitalisation, the use of italics and plentiful punctuation further accentuate the inflammatory nature of this call to arms. The most distinctive use of punctuation is in the three inverted arrows that appear at the top of the majority of the pages and are used to add emphasis. A note on the first page informs the reader that the symbol is associated with rocket artillery: ‘Ce signe prétend s’associer avec le foudre, avec les carreaux de la foudre, - du moins avec les fusées à la Congrève -- (mit Wetter-Strahlen, mit Donner-Keilen, wenigstens mit Congrèvischen Brand-Raketen)’. The ‘Congreve’ was a British type of rocket designed by Sir William Congreve, the inventor, and used extensively in the Napoleonic Wars.

Published under a ‘Londres’ imprint but probably printed in Germany, the author attacks not only ‘le tyran’, Napoleon, but also the French people for supporting him, urging them to turn away from ‘le monstre’. He concludes with an appeal, dated May 1813, to Wellington: ‘C’est à Vous, Monsieur, à fair relentir ces Cris en France’.

This copy is inscribed on the front cover, ‘Hommage de Vénération à Carnot: Par Un De Ses Plus Fervens Admirateurs: Timalèthe’, and it seems probable that this is an authorial inscription, identifying the author of this previously anonymous pamphlet as ‘Timalèthe’. This was the pseudonym used by the Swiss pedagogue Johann Jacob du Toit in signing the preface of his translation of Seidel’s *Des Enfans en commerce des lettres, ou l’art épistolaire*, Leipzig 1803. In the preface he defines his nom de plume as ‘qui est pénétré de vénération pour les réalités permanentes’ and it is significant that he uses the same word ‘veneration’ for his inscription on the present volume.



Du Toit, a native of Nidau in the canton of Bern, became a professor at the Philanthropinum of Dessau, a progressive educational establishment founded by Johann Bernhard Basedow in 1774 and born out of the 'philanthropinism' movement in Germany, essentially inspired by Rousseau's educational theories as expounded in *Emile*. In his letters to Pestalozzi, Du Toit coined the phrase 'timosophy' to describe his brand of philosophy.

Lazare Carnot (1753-1823) was a key player in French politics and military logistics during the Revolutionary and Napoleonic eras. Dubbed 'the Organiser of Victory' in the Napoleonic War, he was responsible for introducing conscription in 1794, in one stroke almost tripling the size of the French army. His work as a military engineer using innovative practice and strategies - such as the Carnot wall - was matched by his administrative abilities in sourcing munitions and supplies to support the expanded army. In 1795, it was Carnot who had appointed Napoleon Bonaparte as general in chief of the Army of Italy and was at this time the only member of the Directory to have supported Napoleon at this time, although he later voted against Napoleon's Consular powers for life, as he believed that the hereditary principle led to despotism. Following the Coup of 18 Fructidor in 1797, Carnot was forced to leave France and took refuge in Geneva and in Augsburg, and it is probable that the two men would have met at this time, particularly as both men were prominent Freemasons: Du Toit with his affiliation to the Philanthropinum and Carnot, who was a member of the Philadelphie Lodge in Paris. Carnot's name is one of the 72 names inscribed on the Eiffel Tower.

Provenance: Lazare Carnot, inscribed on the front cover by the author:

OCLC lists Sachsen-Anhalt and the State Library of Württemberg only: 'a Masonic book against Napoleon'.

97. **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.

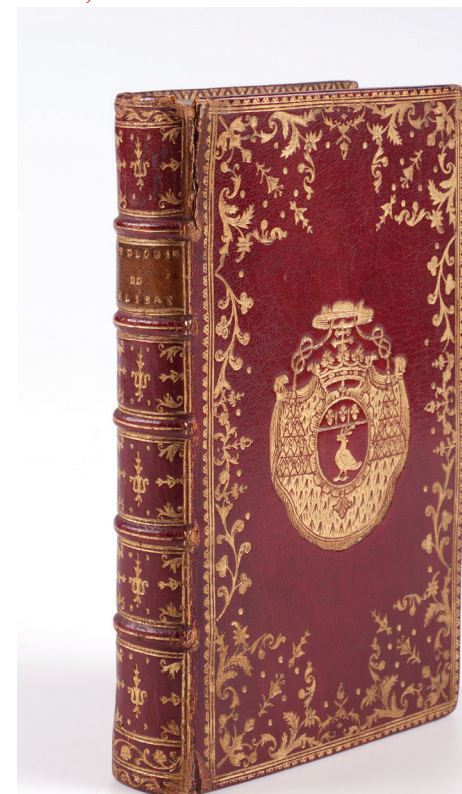
FIRST EDITIONS. *Two works in one volume, 12mo (168 x 92 mm), pp. [ii], [xii], [2], 414, [2]; [2], 14, with occasional slight browning, small paper flaw to lower outer blank corner of 15, bound in handsome contemporary crushed crimson morocco, with an elaborate border of double gilt fillet, feather tools, 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.* **\$2,800**

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.





## SECTION 9: GAMES

*The Franco-German alliance through play.*

### 98. [BOARD GAME.]

Preciosa das Glückskind und die wahrsagende Zigeunermutter. Préciosa l'enfant heureux et la devineresse. Zwei ganz neue Spiele mit einem Spielplan und 15 Frag- und 15 Antwortkarten. Deux nouveaux jeux avec un plan de jeu et 15 cartes de demande et 15 de reponse. Germany, no place, approx. 1820.

*Game set housed in the original pale blue slipcase (180 × 109 mm), consisting of engraved plate mounted on pink card as a game board (353 × 411 mm), folding, hand-coloured; bifolium 8vo, pp. [4] with the rules of the game in German and French, and two sets of 15 cards (questions: 70 × 50 mm), (answers 90 × 50 mm), both preserved in their pastepaper slipcase; all within the original pale blue slipcase with typographic label with decorative border to one side; an excellent survival.*

**\$7,500**

A charming set of two games in German and French, complete with hand-coloured board. The first game, entitled *Préciosa l'enfant heureux ou Dieu l'a voulu ainsi*, is similar to the game of the goose and is played with dice. It consists of the folding board on wove paper, finely engraved and with contemporary hand-colouring. Each of the fifteen playing fields, which are grouped around the delightful central image of a camp of gypsies in the moonlight, features either a character in Ancien Régime costume or a gypsy with an indication of a dice value at the top. The players have to pay into the pot and then progress according to the rules detailed in German and French in the little rule book.

The second game, *La Devineresse*, also uses the game board, though in a different manner. Is a game of chance and prognostication consisting of two decks of cards, one with questions and the other with answers. The questions range from 'Wodurch kann ich mich beliebt machen', i.e. how can I become popular, to 'Soll ich die Reise, die ich im Sinne habe, antreten', i.e. shall I embark on the trip I am planning, or 'Werde ich noch zu grossen Ehren kommen?', i.e. will I be famous? and will I be rich. As there are six answers to each question the game promises to provide several hours of entertainment and amusing conversation, as prompted according to the rules of the game. Both sets are perfectly preserved in the publisher's case.

OCLC lists Princeton only.

*See illustration on the front cover.*

### 99. [METAMORPHOSIS GAME.]

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

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

**\$6,500**

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.



*'a real 'find': very nicely done for a hand-made pack' (John Berry).*

#### 100. [PRISONER OF WAR: HAND MADE PLAYING CARDS.]

A Complete Deck of Manuscript Playing Cards made by a French Prisoner of War in Porchester Castle during the Napoleonic Wars. Porchester Castle, Hampshire, England, circa 1796.



MANUSCRIPT IN INK, HAND-PAINTED. 52 hand-painted playing cards (90 x 63 mm), with plain versos, comprising four suits of thirteen, each with 10 plain pip cards in red or black and three full-length colourful court cards with knave, queen and king, the ace of spades carefully executed in imitation of Hall's card from the 1789-1801 set, complete with details of price and duties, the set generally a little dusty and rubbed in some places, with a visiting card giving details of provenance in old manuscript, contained in a contemporary green straight-grained roan box with pull off lid (98 x 68 x 29 mm), with gilt edges and two small gilt spots designating the front opening. **\$20,000**

A stunning set of hand-made playing cards painted by a French Prisoner of War during the Napoleonic wars. John Berry, the historian of playing cards, called this deck 'a real find: very nicely done for a hand-made pack'. The number cards are very simply painted, while the court cards contain elaborate paintings of the figures: the Kings and Knaves are represented by kings and warriors, while the Queens are represented by classical goddesses. The Queen of Clubs, with her crescent moon headpiece, is either Diana or Cirene; the Queen of Diamonds, with her garland of flowers, is portrayed as Flora; the Queen of Hearts holds a cornucopia and is probably Ceres, although she could be any one of numerous other deities associated with the horn of plenty, while the Queen of Spades, with a cornucopia in one hand and an olive branch in the other, rather suitably depicts the figure of Pax, the goddess of peace.

Thousands of French Prisoners of War were kept at Portchester Castle at the north end of Portsmouth Harbour in Hampshire between 1793 and 1817. One of England's major locations for holding prisoners of war, Portchester Castle had first been used to house foreign prisoners during the Anglo-Dutch wars of the 1660s and during the length of the Napoleonic Wars, up to about 8000 prisoners were held at any one time. Craft works were a popular activity among the prisoners and decks of playing cards would have been a popular choice: a number of other decks do survive, although more commonly surviving sets were painted on bone. Portchester Castle operated a daily market where prisoners were allowed to sell their handmade items, such as playing cards, dominoes and work boxes, either to one another or to prison officials or visitors outside the prison: 'The Prisoners are allowed to sell any kinds of their own manufacture ... by which some have been known to earn, and carry off upon their release, more than a hundred Guineas each. This, with an open market ... operates much to their Advantage and Comfort; and they shew their satisfaction in their Habits of Cheerfulness peculiar to themselves' (Ambrose Serle, an English officer, wrote in 1800).



Accompanying the deck of cards is a visiting card with the following manuscript note: 'Set hand-made Cards & Case made by French Prisoners of War at Porchester Castle in Napoleonic Wars. Given to [Mrs. J.R.G. Chick-Lucas(printed)]' Mother-in-Law (Mrs. George Lucas) by a very old Resident of Porchester whose father had been a Prison Official at the Castle. Date of Gift was well before 1886, & the Ancient Dame died soon after. Given to Walter F. Chevers by his loving sister Alianora Chick-Lucas for July 2 - 1940.' The address printed on the visiting card is 'Belle Vue Cottage, Brading, I. of W.' Alianora Chick-Lucas (1870-1956), who inscribed the visiting card, was the wife of James Robert Goodman Chick-Lucas, whose mother had been given the cards back in the 1880s by the daughter of a prison official. Alianora is buried in the village where she lived, at Brading on the Isle of Wight, just across the Solent from Porchester Castle. The brother to whom Alianora gives the cards is Walter Forsyth Chevers (1867-1948) was born in Cheltenham. Their parents were Norman Chevers (1818-1886), Deputy Surgeon General of the Bengal Army and his wife, Emily Ann, who is known to have been living in the Isle of Wight, at Sandown, in 1908.

See 'A Pack made by a Napoleonic Prisoner-of-War', in *The Playing-card, Journal of the International Playing-Card Society*, Volume 34, No.3, January-March 2006, pp.216/17.



### 101. [PUZZLE] DARTON, William.

Second Collection of Animals. London, Darton, circa 1810.

*Dissected puzzle, (320 x 230 mm), engraved colour illustration on wood, complete in 31 pieces of different shapes and sizes, one piece repaired, chips to the the blank lugs of two pieces, with limited loss, some general wear commensurate with childhood use, preserved in the original publisher's wooden box, with a bevelled sliding lid with engraved colour illustration, rather dust-soiled, later clear adhesive repairs to the box, Darton's stamp on the side of the box: 'Darton London: Warranted'.* **\$1,650**

A delightful example of a 'dissected' puzzle - the ancestor of the modern jigsaw puzzle - produced for the children's market by the renowned publisher of juvenile literature, William Darton. These puzzles had their origin in 'dissected maps', produced as educational aids in teaching geography to children in the mid eighteenth century. They were produced by mounting an engraving onto wood and then cutting it into shapes. As well as maps, Darton produced a number of puzzles of an educational nature, often with text alongside pictures. The present example has no text at all and was probably produced with younger children in mind. The image is a pastoral scene presenting ten common British animals, in and around a tree, and has something to view in each part of the picture.





**102. [REBUS CARDS.]**  
**[POLITE REPOSITORY.]**

[Hieroglyphic amusement on the following subjects: Education Modesty Reputation Vanity Elegance Religion Knowledge Curiosity Applause Reflection Insinuation Complacency. Represented on twelve cards beautifully engraved and coloured.] [London, John Wallis, 1790s.]

*Twelve cards (114 x 76 mm), engraved with a mixture of text and pictures, within a ruled border, with a title to each card, in capitals, above between 9 and 12 lines, the majority of lines containing at least one picture, the pictures neatly hand-coloured, preserved in a neatly fitting slipcase prepared for another work, lettered and pattered in pink.*

**\$4,500**

A charming collection of these very scarce Rebus cards on subjects relating mainly to virtues and vices. Each of the twelve cards contains tiny hand-coloured illustrations as an integral part of the text, with most lines on all the cards containing at least one picture. First printed by John Wallis in 1791, the earlier printing includes a date on the cards of 'Octr. 20th 1791' and the cards were accompanied by a small booklet of twelve leaves, which contained the text for each card and translated the hieroglyphic code.

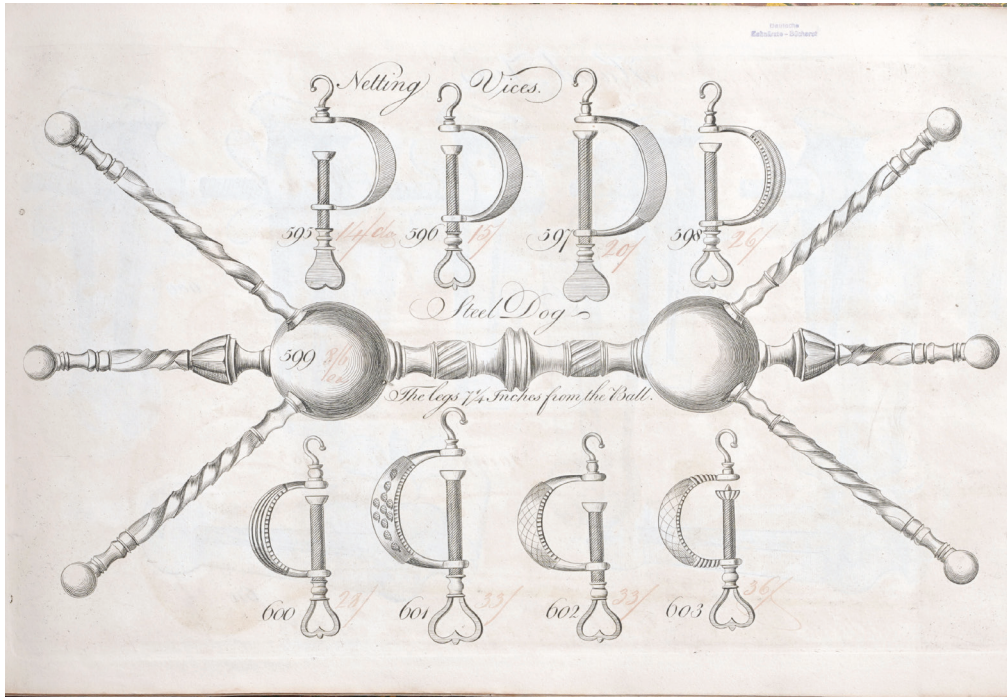
'Wallis published several sets of rebus cards: in 1791 a set of twelve cards entitled Hieroglyphic Amusements... The passage on Education recalls Locke: As the young plant groweth as it is bent ... so is a young child in the hands of the mother. - Trust not a man-servant with the education of thy son, nor a maidservant with the education of thy daughter'. There were also geographical rebus cards, and both Wallis and Harris published several sets of these. For example, a ram + a gate signified Ramsgate' (Shefrin, Jill, *Make it a Pleasure and not a Task: Educational Games for Children in Georgian England*).

We have only been able to trace four other copies (one incomplete) of these cards. The present set is undated, attractively hand-coloured and in good condition. The cards have been preserved in a very attractive slipcase intended for *The Polite Repository or Pocket Companion for 1806*. William Peacock's 'Polite Repository' was a yearly almanac that ran from 1788 to 1811 and was notable for its miniature scenic engravings by Humphry Repton and others. The tiny size of the almanac makes its slipcase a good fit for these cards, where their thickness compensates for the larger number of pages (pp. 107 in 1806) of the intended publication. Wallis and Peacock collaborated as publishers on at least one occasion, with their *New Biographical Dictionary*, a very popular work which saw reprints throughout the 1790s, and it is quite possible that they were working together at this point, which would make the choice of slipcase more than accidental. The bookseller of the eighteenth century was hot on recycling and would not have wanted to see a well made and attractive slipcase go to waste.

OCLC lists copies of the 1791 cards at Rochester and Toronto Public Library, with accompanying pamphlet. Cotsen has two sets of the earlier cards, neither with a pamphlet: an incomplete set (Cotsen ID 1144) wanting the publisher's slipcase and the cards for Complacency, Reputation and Religion and a later complete set (Cotsen ID 1143), dated from the address on the slipcase.

Not in ESTC; OCLC lists only Rochester, Toronto and Princeton for all editions.





*catalogue of Georgian household goods*

**103. [STEEL TOYS: TRADE CATALOGUE.] WYNN, W. & C., of Birmingham.**

Book of Steel Toys. Birmingham, circa 1812.

*Oblong folio (235 x 375mm); letterpress 'Index to book of steel toys', folding letterpress and engraved leaf 'Gentlemen's Tool Chests', and 46 leaves of plates, many printed recto and verso from 80 engraved plates. After the first 2 leaves, the engravings are numbered in MS 1-14, 14A, 14B, 15-34, 41-48, 51-63, [5], 66-67, [1], 68-81, [1]. The letterpress index is a half sheet of laid paper, the rest of the leaves are wove paper, most watermarked 'J.W. & B.B. 1812', the second leaf ('Gentlemen's tool chests') and 3 other folding leaves are by the same maker and dated 1809; 2 folding leaves are watermarked 'RVB 1811'. There is a gap in the pagination and stubs between 34 and 41 and these leaves have presumably been removed; pls 49 and 50 are also missing but there are no stubs so may never have been present. Manuscript additions: The index leaf is annotated 'Livre 64456 W&L' (this has been varnished over); every item is neatly priced and in some cases additional products are described, for example the ice skates, 48 shillings plain or 60 shillings hollow ground, could be had with leather straps and buckles for another 18 shillings per dozen (pl. 70); small marginal tears in first two and last leaf strengthened with tissue on verso; in recent half morocco and marbled boards; from the Forschungsinstitut für Geschichte der Zahnheilkunde with stamp on index leaf and several plates.*

**\$16,000**

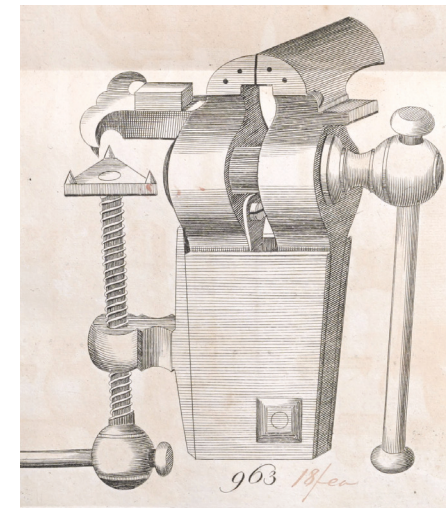
A remarkable trade catalogue of steel goods for the household, including ladies' and gentlemen's personal effects, gardening tools, and instruments for trades and professions. This is a treasure trove of visual information about a vast range of now obsolete tools and the objects required for daily life in the age of Jane Austen: spinet tuning keys, muffin toasters, cheese tasters, sugar hatchets, teeth cleaning sets, netting vices, boot hooks and so on. Particularly fascinating is the distinction between tradesmen's tools and those specifically marketed for amateurs. These are described in the individual engravings as well as in the engraved and letterpress leaf after the index leaf where the contents of 9 oak chests of tools for gentlemen are itemised, as well as chests of garden tools, turners tools, and mahogany chests of tools for cleaning gentlemen's guns. Among the articles listed in the index are 'Lady's hammers' and 'Lady's sets of garden tools' but these do not seem to be the articles engraved on the corresponding plates.

Engraved trade catalogues of this sort were used by salesmen to solicit orders from retailers. The prices entered in manuscript are selling prices, on which the retailer received a discount, probably 25% (see below). Stamped brass and silverware catalogues turn up from time to time but catalogues of steel goods are much rarer. Unusually too, this catalogue is provided with a letterpress index. Normally the engraved leaves would be gathered up in different combinations for individual salesmen, hence the plates are numbered in manuscript. In this example they do not exactly follow the printed index, so the 'missing' engravings 49 and 50 may never have been present, but the presence of stubs suggests that pls. 35-40, which from the index showed corkscrews, were once present and have been removed from the volume.

The word 'toys' for small steel articles seems to be a usage specific to Birmingham manufacturers, and as pointed out in the quotation in the OED, not very appropriate: 1833 J. Holland Treat. Manuf. Metal II. 319 Heavy Steel Toys. By this not very appropriate description the Birmingham manufacturers refer to a class of articles... To enumerate all the 'toys' of this class would be to transcribe a large list of miscellaneous cheap and useful wares, from a joiner's hammer to a shoemaker's tack. The pincers of the last-named workman, and the edged nippers in use for breaking up loaf-sugar, are both of them well-known specimens.

There is a similar volume in the Public Library of Cincinnati and Hamilton County, also with a printed index, and 51 leaves of plates. There is a printer's imprint, W. Tolley and Son, on the first plate. This may be the William Tolley, engraver and copperplate printer active in Birmingham, from before 1790 to 1830. The name of the agent is on a label on the upper cover: 'Muntz & Purden, Book no. 29, discount 25%', indicating that the MS prices are retail prices.

<https://toolsforworkingwood.com/store/blog/1303/title/A%20Visit%20to%20The%20New%20York%20International%20Antiquarian%20Book%20Fair>



## SECTION 10: WOMEN



### 104. [VANITY CASE.]

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.*

**\$1,050**

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.

### 105. BEAUHARNOIS, La Comtesse Félicité, supposed author.

Zoraïm, ou les Aventures d'un Jeune Musulman; Traduit de l'Anglois, par la C. Félicité Beauharnois, Auteur de la Dot de Suzette. Paris, la cit. Dhotel, An VII [1799].

FIRST EDITION. 12mo (177 × 103 mm), engraved frontispiece and pp. [ii], 9, [1], [13]-150, some dampstaining and occasional other staining in text, uncut throughout, the preliminary leaves and the frontispiece loose, in contemporary marbled wrappers, the upper wrapper detached (along with the preliminary leaves) and spine no longer present, printer's waste (advertisements) used as pastedowns, remains of paper label still present on covers, preserved in a custom made black cloth box. **\$3,400**

A fabulous French Revolution novel set in Persia and Egypt during the reign of Sultan Mehmed II, 'the Conqueror', during the fifteenth century. This is a moral tale about the evils of ambition and the power of love and nature to redeem and unite people even across different faiths and races.

Although claiming to be a translation from the English, we have been unable to trace any English original and are assuming that this is an original text. It is of the utmost rarity and is not in any of the usual libraries. MMF suggest that the authorial attribution on the title-page is incorrect: it is certainly a confused one, as the author of *La Dot de Suzette* is Joseph Fiévée and not Félicité Beauharnois, of whom we can find no trace. The anonymous author, or publisher, may be hinting at 'Fanny' de Beauharnais, also 'la comtesse de Beauharnais', in order to profit from her many fictional publishing successes. It may also be that this is an unknown work by Fanny de Beauharnais, where the publisher has given her forename as 'Félicité', perhaps as a sobriquet or as a reference to her *Ile de la Félicité*, which although not published for another two years, may already have been known at this point.

OCLC has an entry for this title, but with no locations listed; KvK lists a single copy at the Biblioteca comunale Domenico Fava. MMF discovered a copy at the Chateau d'Oron in Switzerland, where the printed date had been crossed out and the date '1788' substituted. Martin, Mylne & Frautschi 99.40; not found in Cioranescu, nor any likely original found in ESTC.



106. BEHN, Aphra (1640-1689), contributor.  
CONGREVE, William (1670-1729), contributor.  
GILDON, Charles (1665-1724), editor and contributor.

Miscellany Poems upon Several Occasions: Consisting of Original Poems, by the late Duke of Buckingham, Mr. Cowley, Mr. Milton, Mr. Prior, Mrs. Behn, Mr. Tho. Brown, &c. And the Translations from Horace, Persius, Petronius Arbiter, &c. With an Essay on Satyr, by the famous Mr. Dacier. Licens'd May 21. 1692. London, Peter Buck, 1692.

FIRST EDITION. 8vo, (172 x 100mm), pp. [xxxii], 112, in contemporary red morocco, double filet border to covers, central panel gilt, with gilt fleurons at the corners and small oval floral tooling at the mid-point of the panels, some rubbing, unlettered spine simply ruled in gilt, with the booklabel of J.O. Edwards. **\$6,000**

A handsome copy in red morocco of one of the most interesting poetical miscellanies of the late seventeenth century. This collection marks the poetical debut of William Congreve, at the age of twenty-two. His contributions include two imitations of Horace, a Pindaric ode called 'Upon a Lady's Singing', addressed to the well-known soprano, Arabella Hunt, and two songs, 'The Message' and 'The Decay', signed only with initials. Also of particular interest are three poems by Aphra Behn, all printed here for the first time: 'On a Conventicle', 'Venus and Cupid' and 'Verses design'd by Mrs. A. Behn, to be sent to a fair lady, that desir'd she would absent herself, to cure her love', the last one being 'left unfinished'.

This is one of the earliest productions of Charles Gildon, at the start of his long and productive, if sometimes controversial, literary career. His own contributions include the translation from Dacier, two poems addressed 'To Syliva', an imitation of Perseus and a ten-page dedication to Cardell Goodman, a prominent and wealthy actor, who Gildon clearly had in his sights as a patron. 'As to the book, Sir, I present you with, I am extremely satisfy'd to know, that it is a present worth your acceptance; for I may say that there has scarce been a collection which visited the world, with fewer trifling verses in it. I except my own, which I had the more encouragement to print now, since I had so good an opportunity of making so large an attonement, with the wit of others for my dulness, and that I hope will chiefly excuse them to you, as well as convince the world of the real value I have for you, when it sees me prefix your name to no vulgar book, of my own composing, but to one that owes [sic] its excellence to the generous contributions of my friends of undoubted wit' (Epistle Dedicatory, p. xi).

ESTC r21564, predictably common in England, especially in Oxford and Cambridge, but fairly scarce in America: Folger, Harvard, Huntington, Newberry, Clark, Kansas, Texas and Yale.

Wing G733A; Case 197; O'Donnell, *Aphra Behn*, BB20.

107. 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. **\$1,650**

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.



### 108. CARON DE BEAUMARCHAIS, Julie (1735-1798).

L'Existence réfléchie, ou Coup d'Oeil Moral sur le Prix de la Vie. [Kehl] & Paris, Société Littéraire-Typographique, 1784.

FIRST EDITION. 16mo (137 x 78 mm), pp. 196, first and last leaves a little browned and damp-stained, in contemporary mottled calf, corners of boards bumped but otherwise a good and attractive copy, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges. **\$2,000**

A scarce work by Julie Caron, 'la Bécasse', the fourth sister of Beaumarchais, who was well known for having collaborated with him in a number of literary projects, most notably in his *Mémoires* against Goetzman. The present work - 'published anonymously and at a few copies a volume' (Gustave van Roosbroeck) - is composed of short prose meditations, some borrowed from Young's *Night Thoughts* or from Hervey's *Meditations*, and others of her own original composition. Caron's work circulated in manuscript before a friend urged her to publish. It was then printed for her by her brother, Beaumarchais, at his own printing press in Kehl which he had established in order to print his massive 70 volume edition of Voltaire, now known as the 'Kehl Voltaire'. It is likely, from the few copies that survive, that van Roosbroeck is correct in his surmise that few copies were printed: more a vanity than a commercial production, calling in a favour from her brother at his newly established press.

OCLC lists BL, Bodleian, NLS, BN, Neuchatel, Berlin, Gotha and Michigan. Quérard II.57; not in Cioranescu.

*In making amusement the vehicle of instruction, consists the grand secret of early education'*

### 109. FENN, Lady Eleanor (1743-1813).

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

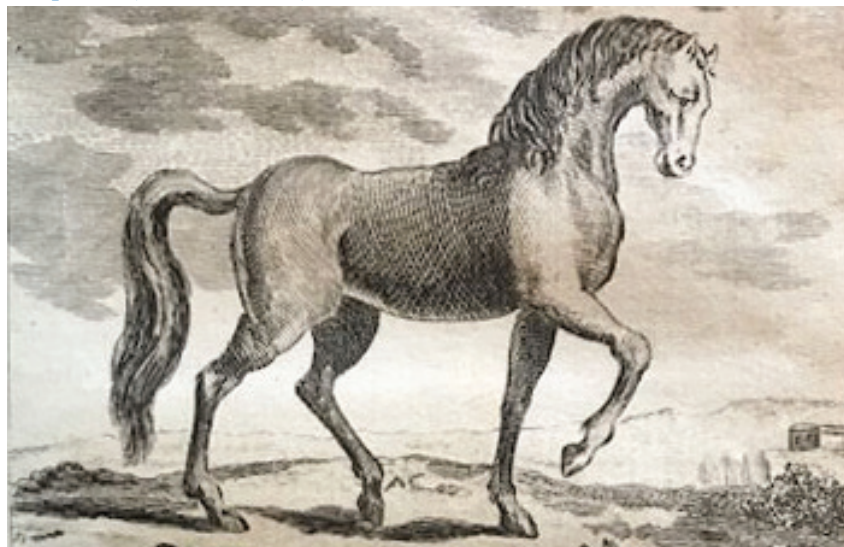
FIRST EDITION. 12mo (166 x 100 mm), engraved frontispiece and pp. [iv], xviii, 19-115, [1] errata, with nine further engraved plates in the text, closed tear to one plate, some browning in the text and some foxing, evidently a much loved copy, binding a little bit sprung, in contemporary unlettered sheep backed marbled boards, worn and rubbed at extremities, with the contemporary ownership inscription of Mary Ann Oates on the front endpaper (written up against the edge of the paper: Oat/es), large manuscript 'M' on the half-title (for Mary?) and 'Mrs Oates 1/2 0 d?' on errata leaf. **\$7000**

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

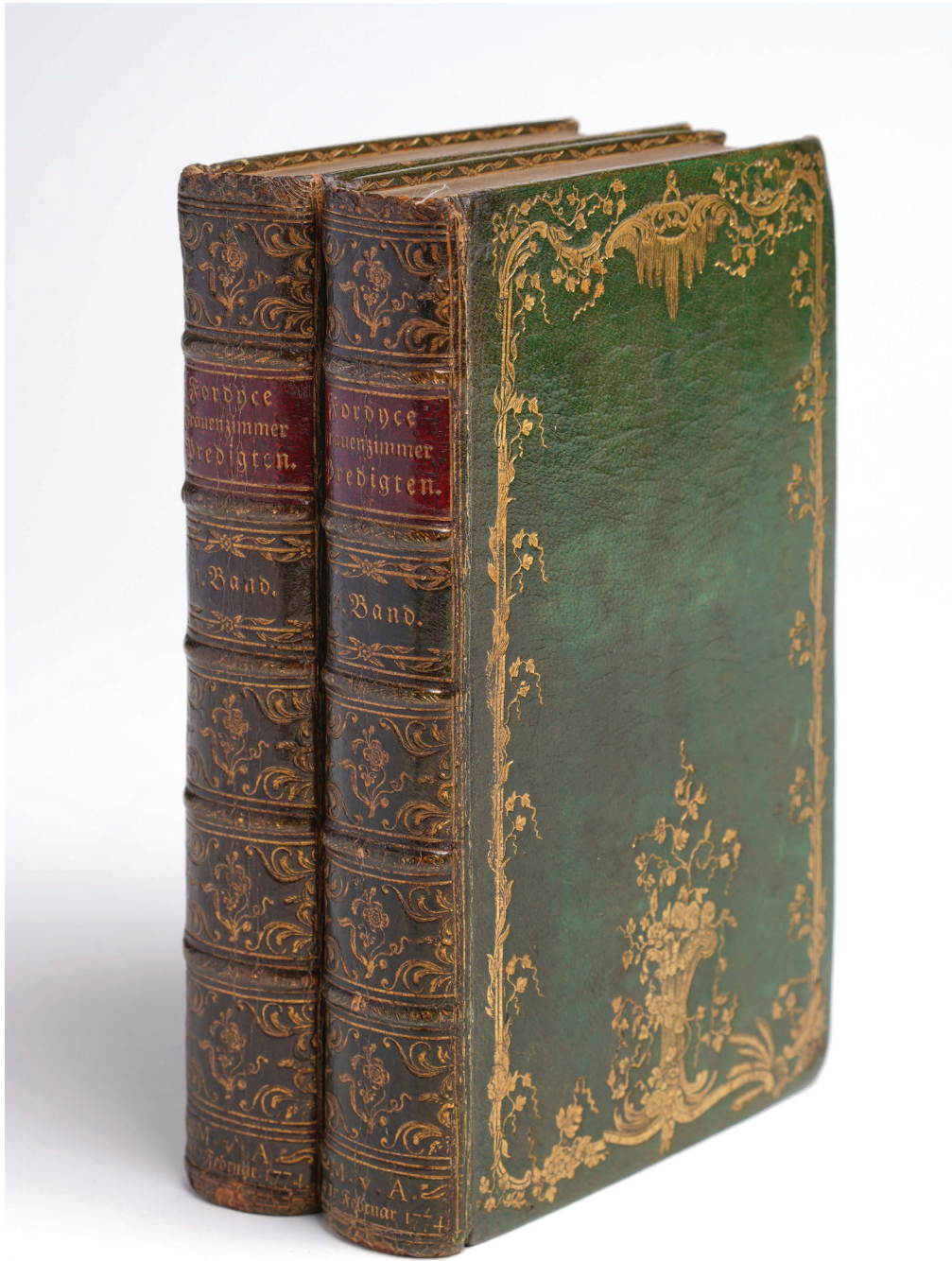
'To form the constitution, disposition, and habits of a child, constitutes the chief duty of a mother ... Perhaps nothing could more effectively tend to infuse benevolence than the teaching of little ones early to consider every part of animated nature as endued with feeling; as beings capable of enjoying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







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

A delightful copy of the scarce first German edition of Fordyce's *Sermons*. First published as *Sermons to Young Women* in 1766, the work was an enormous publishing success and became a symbol of proper reading-matter for young ladies. Highly conservative in nature - criticised by Wollstonecraft as insulting to women - Fordyce's tracts encourage a meek femininity in women and suggest that they should stick strictly to their own domain. The reading of novels came in for particular condemnation: 'What shall we say of certain books, which we are assured (for we have not read them) are in their nature so shameful ... can it be true that any young woman, pretending to decency, should endure for a moment to look on this infernal brood of futility and lewdness?'. This passage threw the gauntlet down to novelists for years afterwards and the work became a byword for dull propriety. In Sheridan's *The Rivals*, Lydia Languish ostentatiously leaves a copy of it lying around while she hides her illicit reading material under the cushions and in *Pride and Prejudice*, Mr Collins famously subjects the sisters to a reading from it, much to another Lydia's outspoken irritation.

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

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





*Nimble the mouse in 46 woodcuts*

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

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

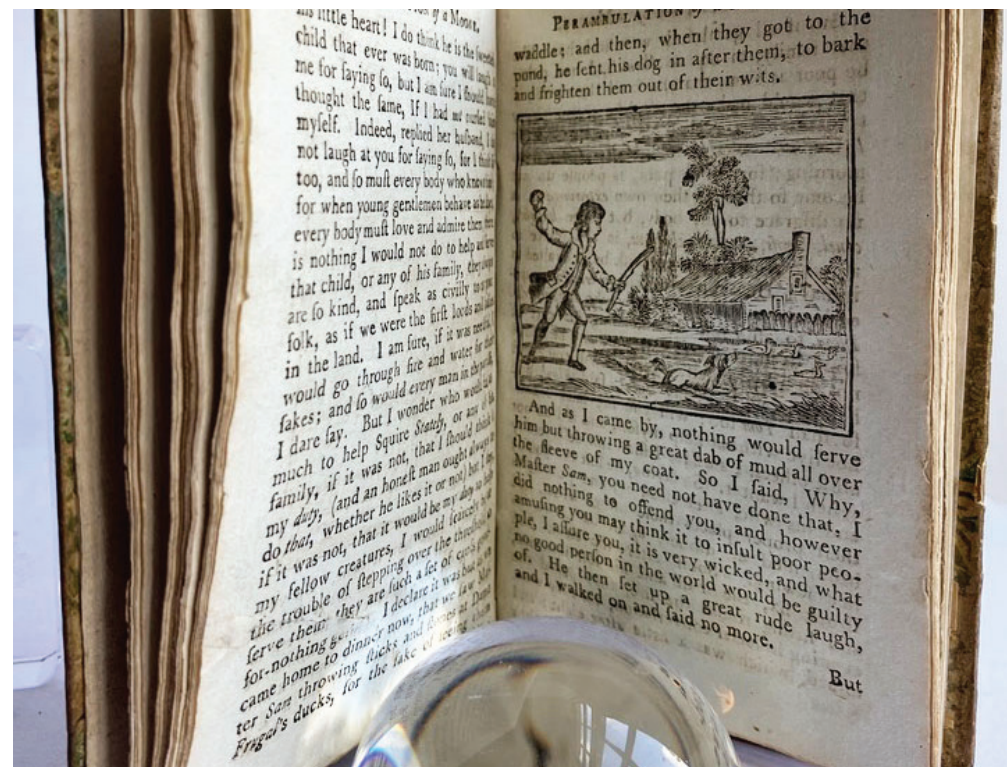
*Two volumes, engraved frontispiece to each volume and pp. [iii]-xii, [13]-91; [iii]-xi, [i], [13]-84, [6] advertisements, title-pages engraved with calligraphic lettering and vignettes, with 46 part page woodcut illustrations in the text (25 + 21), both volumes skilfully rebacked, with new endpapers,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

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





### 112. LA FITE, Marie Elisabeth Bouée, dame de (1737-1794).

Entretiens, Drame et Contes Moraux, à l'usage des Enfants. Par Madame de la Fite. Tome Premier [-Second.] Seconde Edition. The Hague, Detune, 1783.

SECOND EDITION. *Two volumes, 12mo (130 x 74 mm), pp. xii, 358; in, 398, in contemporary Swedish half calf over speckled boards, from the Granbhammar Library, Sweden, with the later bookplate of Robert J. Hayhurst, spines with raised bands simply ruled, numbered in gilt, yellow morocco labels lettered in gilt.* **\$700**

An early edition of these short narratives and dialogues written for the instruction and delight of children by the German governess and pedagogue Marie Elisabeth de La Fite. First published in The Hague in 1778 shortly before she left the Continent in search of work after the deaths of her husband and her father. La Fite settled in London and secured a post in the royal household, where she was employed by Queen Charlotte as reader and companion to her three eldest daughters. The present edition is dedicated to Queen Charlotte. A very popular work for children, this text was republished numerous times well into the nineteenth century, though the surviving editions tend to be fairly scarce. A Polish translation was published in Krakow in 1786 and a Russian translation was published in Saint Petersburg in 1789.

### 113. MACKENZIE, Anna Maria, formerly JOHNSON, formerly COX, formerly WIGHT, nom de plume 'Ellen of Exeter', (fl. 1784-1816).

La Rétribution, ou Histoire de Miss Prescott, Traduite de l'Anglois. Tome Premier [-Second]. Londres & Paris, Buisson, 1788.

FIRST EDITION IN FRENCH. *Two volumes, pp. [ii], 189; [ii], 156; [ii], 111, marginal tears on I, 51; I, 161; II, 73, with small loss but not touching text, some parts of text browned and dampstained, particularly the early part of the first volume, in contemporary half mottled calf over ochre patterned boards, spines gilt in compartments, numbered in gilt, orange morocco labels lettered in gilt, with the engraved bookplates of the comte de la Leyen in each volume and with his red library stamp on the two leading title-pages (but not on the title-page to the third volume), red edges.* **\$1,800**

The scarce first edition in French of Anna Maria Mackenzie's third novel, *Retribution*, first published anonymously by the Robinsons earlier the same year. Mackenzie, known under a multitude of names, including her maiden name, various married names and her nom de plume, 'Ellen of Exeter', was a prolific novelist and one of the leading authors of the Minerva Press. Her first husband, Mr. Cox, lost all their money and died 'a victim of sorrow', leaving her penniless and needing to support their four children. It was therefore financial need, as well as her self-proclaimed 'ardent love of writing' that led to her first work, the epistolary novel, *Burton-Wood*, London 1783, in which a jealous rival sets out to ruin the heroine's marriage and the subject of women's education is discussed. In the present novel, she appears to tread a path between sentimental fiction and the gothic

genre that she turned to with *Danish Massacre* in 1791: *Retribution* is essentially a family tale with mysterious elements interwoven among the travels and romances of its everyday characters.

The brief biographical summary in Orlando makes a case for Mackenzie's importance as a writer whose output typified the shifting literary tastes of the day. 'She is not a very good writer (her style is over-ornamented and sometimes confusing) but her career exemplifies almost every trend of the period. She began with epistolary works and moved to third-person narrative, which regularly sets her story proper within a frame story and often alleges some ancient archival source. From contemporary settings she moved to the historical, to the remote in time and place, to the gothic and then to horror fiction. As her career first became established she was well advertised and gratifyingly reviewed, but both advertising and reviews dried up with time' (<https://orlando-cambridge-org.lonlib.idm.oclc.org/profiles/mackan>). Interestingly, this same portrait in Orlando dismisses the existence of this French translation - 'she claimed (not very convincingly) that two of her fictions were translated' - although they are listed as by Mackenzie in both the Garside/Raven bibliography of English fiction and the Mylne/Frautschi bibliography of French fiction.

'Her promise as a writer clearly lay in historical and sentimental fiction, but unable to resist the pull of the Gothic, she turned to terror instead after scoring a reasonable success in historical writing with *Monmouth*, 1790. Her work thereafter throughout the gothic decade of the 1790s showed her succumbing to the vogue of the Radcliffe romance ... The time of the Danish Massacre is the Anglo-Saxon period during the reign of Ethelred II or the Redeless (973-1016) and is based remotely on an actual incident of his reign, the king's refusal to pay the tribute or Danegeld and his subsequent massacre of the Danes ... Action begins in a cave where an ancient hermit is found attending the dying Duke of Mercia, Edrie Streou. The Duke's career has been bloody and criminal. No wonder then that he should consign a manuscript to the hermit containing his guilt-stricken confessions for the wicked life he has led ... Although the novel displays some talent for grim narrative and Ossianic descriptiveness, her first Gothic effort exhibits every sign of the groping amateur and newcomer to the trade of terror' (Frank, *The First Gothics*, pp. 219-220).

Of the nineteen works attributed to Anna Maria Mackenzie, with more or less authority, a total of twenty-seven editions appear to have survived, including one English edition printed in Paris and the present and one other French translation. The total number of copies recorded by ESTC and OCLC for all these works is fifty-one, giving a staggeringly scarce average survival rate of less than two copies per printing, or just less than three copies per work. Her most common novels are *Burton Wood*, London and Dublin 1783 (surprisingly, her first work), *Gamesters*, London and Dublin 1786 and *Dusseldorf*, London, Dublin and Paris, 1798.

Martin, Mylne & Frautschi 88.22 (under auteur inconnu); see also Garside, Raven & Schöwerling 1788:63.

ESTC t505520, at BL and Bodleian only; OCLC adds Penn and the BN.

#### 114. MARINELLI, Giovanni, physician, active 16th century.

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

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

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

Marinelli includes remedies for a number of physical ailments and advice for good personal hygiene and tips on dieting both for losing and gaining weight. A large part of the work is devoted to beauty, with recipes for perfumes, advice on body symmetry, treatments for the eyes, lips and neck, with recipes for preparing bath salts and lotions. An astonishing 26 recipes for hair dye is testament to the popularity among Italian women of the time for dying their hair blond.

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

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

#### 115. 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. **\$3,500**

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.



by the author of TWO of the horrid novels

**116. 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, beadcaps 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.* **\$6,000**

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.

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 multiple 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; Dale Spender, *Mothers of the Novel*, p. 131; not in Hardy (which lists three other novels by Parsons).

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

**117. PEY, Jean (1720-1797).  
YOUNG, Edward (1683-1765).  
\*\*\*\*, Madamigella, translator.**

Il Saggio nella Solitudine. Imitato in parte dall' opera dell' Young che porta lo stesso titolo. Dal signor abate Pey Canonico della Chiesa di Parigi. Tradotto dal Franzese da Madamigella \*\*\*\*. Fermo, dai Torchi di Pallade, 1789.

FIRST EDITION IN ITALIAN. *8vo (156 x 100 mm), pp. xiv, [ü], 127, some light browning in text but generally a good, unsophisticated copy, in the original red and yellow patterned paper wrappers, spine reinforced (not recently) with speckled paper, top and bottom of spine cracking, binding a little delicate, light marginal dampstaining on the preliminary leaves, small wormholes on the front pastedown and just into the gutter of the title, with the ownership inscription of Luigi Carradori on the title and an inscription and shelf-mark on the front pastedown.* **\$700**

The scarce first edition of this translation into Italian by an unknown female writer, 'Madamigella \*\*\*\*', of Jean Pey's reworking of Young's *Night Thoughts*, first published as *Le Sage dans la solitude*, Paris, Guillot, 1787. Pey's original preface is included (in Italian), in which he explains the process of his translation and of how his original intention of presenting a simple translation came by degrees to be an almost entirely new composition, as he found passages that needed to be suppressed or remade, leaving little of the original work. He therefore decided 'to make a new work, keeping the same titles, the same tone, and more or less the same order, inserting several passages [of Young's] that seemed to merit inclusion'. Other prefatory material includes an editor's note to the reader, speaking of the 'cultured lady' who made the translation in her 'idle hours', a letter from the lady accompanying her translation and two other letters written in response.

Jean Pey was a canon at the Cathedral of Notre Dame in Paris who wrote a number of popular devotional works as well as several works of apologetics. As stated above, Pey has retained Young's format for the present series of devotions, which comprise twelve meditations on spiritual subjects: God as eternal, omnipotent, God the creator, God as infinitely wise. Also as in Young's original, the work is presented in two aspects, that of wakefulness and that of sleep. The female translator of the present work remains unidentified.

FirstSearch notes an earlier Italian translation by Lodovico Antonio Loschi, *Il savio in solitudine*, 1783, which it claims to be a translation of Pey's work. However, the text of Loschi's version is entirely different to the present work, which seems to be a direct translation of *Le Sage dans la Solitude, ou Meditations religieuses sur divers sujets, par l'Auteur des Nuits d'Young*, Londres 1771. As well as the different subtitle, this earlier French version does not have Pey's name on the title-page and it seems likely that the FirstSearch attribution is erroneous.

OCLC lists BL and the Biblioteca Nazionale Centrale in Rome only.

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

**118. 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 (220 x 130), pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges.*

**\$4,000**

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.

**119. SHELLEY, Mary (1797-1851).**

Monsieur Nongtongpaw. With Illustrations by George Cruikshank. London, Alfred Miller, 1830.

FIRST ILLUSTRATED EDITION. *12mo (155 x 102 mm), pp. 19, [1], [4] advertisements, with six full-page engravings, all landscape, uncoloured, title-page vignette, in the original yellow printed wrappers, rather dust stained and grubby and with a small piece of the edge of the upper cover missing, worn at extremities and backstrip missing, though stitching firm, advertisements for 'The Child's Own Book' on the lower cover, the upper cover 'Price One Shilling', with the ownership inscription of 'S. Darbyshire 1836' on the front cover.*

**\$700**

First published as part of William Godwin's *Juvenile Library* in 1808, this is Mary Shelley's first book, a satirical poem about an Englishman's visit to France and the hilarious linguistic misunderstandings that ensue. Godwin described Mary as writing the poem at the age of eleven, inspired by a song by Charles Dibdin. The original title was the slightly different 'Monseer Nontongpaw', making a more obvious reference to the comic English pronunciation that is being sent up: 'Monsieur [je vous] n'entends pas'.



*'le mieux est l'ennemi du bien'.*

**120. THOMAS, Antoine-Leonard (1732-1767).**

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

FIRST EDITION. *Four works in one volume, 8vo (188 × 115 mm), engraved frontispiece by Cochin and pp. [iv], 210, [2]; Boufflers: pp. 26; Voltaire: pp. 12; Voltaire: pp. 11, [1], in contemporary plain calf, triple gilt filet to covers, flat spine gilt in compartments, morocco label lettered in gilt, marbled blue endpapers and matching blue marbled edges, with the contemporary heraldic bookplate and printed booklabel of M. Ch. Millon de Montherlant.* **\$1,000**

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

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

*Lettres de M. le Chevalier de Boufflers, pendant son voyage en Suisse, à Madame sa Mère.* En Suisse, 1772.

Second edition of this scarce pamphlet first published in 1771. OCLC lists BN, Geneva, Cornell (and BN only of the 1771 edition).

2. VOLTAIRE

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

A scarce edition of Voltaire's reply to an anonymous pamphlet entitled *Réflexions sur la jalousie, pour servir de commentaire aux derniers ouvrages de M. de Voltaire*, Amsterdam 1772.

The author of the pamphlet has been identified as Charles Georges Leroy. The first edition of Voltaire's riposte was published 'à Ferney 20 avril 1772'. With one or two small differences, the text of this edition matches that published in the *Mercur* in June 1772.

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

BN *Voltaire Catalogue* 4283; not in Bengesco.

3. VOLTAIRE

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





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

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

BN Voltaire Catalogue 2082; Bengesco 653.

Cioranescu, 61765; Gay: II: 167.

## 121. 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.

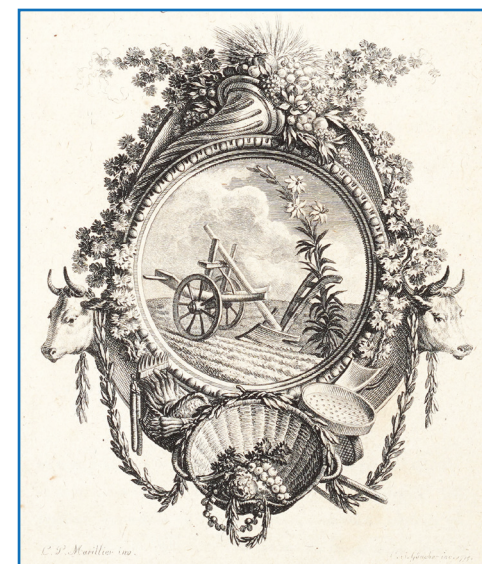
SECOND EDITION. 12mo (162 x 98 mm), pp. xi, [i], 203, [1] advertisements, the preliminary leaves bound at a slight angle but with all present and with sufficiently wide margin not to lose blank space, some light browning, in contemporary mottled (almost tree) calf, gilt roll-tool border to covers, flat spine gilt in compartments, red morocco label lettered in gilt. **\$900**

A popular juvenile conduct book using fiction to instruct children in the proper 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. In the introduction, Trimmer refers to her earlier *An Easy Introduction to the Knowledge of Nature*, 1780, in which Henry and Charlotte were 'indulged by their Mamma' and taken on nature walks in the fields and gardens. As a consequence of this, they 'contracted a great fondness for Animals' and began to wish that they could talk to them. 'Their Mamma, therefore, to amuse them, composed the following Fabulous Histories; in which the sentiments and affections of a good Father and Mother, and a Family of Children, are supposed to be possessed by a Nest of Redbreasts; and others of the feathered race, are, by the force of imagination, endued with the same faculties' (Introduction, p. x). The Redbreasts have made their nest in a wall covered with ivy and the mother hen is sitting on four eggs when the story opens. Soon, the happy day arrives when the four eggs hatch, 'to whom for the sake of distinction, I shall give the names of Robin, Dicky, Flapsy, and Pecksy'. The stories involve both the upbringing of the young robins and the parents' considerate sharing of responsibility for them, set against the background of the human family in whose garden they live, whose children, Frederick and Harriet, enjoy feeding the birds.

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. The first edition (t76171), produced by the same publishers earlier in the same year, is similarly scarce: well held in the UK (BL, Glasgow and three copies in Oxford), but only four copies in North America (Huntington, Miami, Morgan and Toronto).

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



Front cover taken from item 98. *Preciosa*; back cover from 101. Darton; vignette above 74. Berquin; front endpapers item 89. Zachirolli.

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Easton Farmhouse, Berwick St John, Shaftesbury, Wiltshire, SP7 0HS. England

amanda@amandahall.co.uk @amandahallrarebooks www.amandahall.co.uk







