

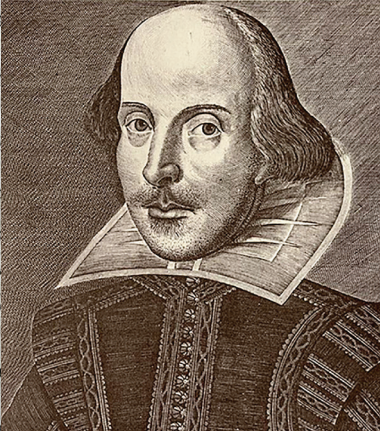


On Shakespeare
Master who with love
is in some isles in
soft airs and shadows
ones of fairie bloom
old shores forgetful co
till earth dissolved to

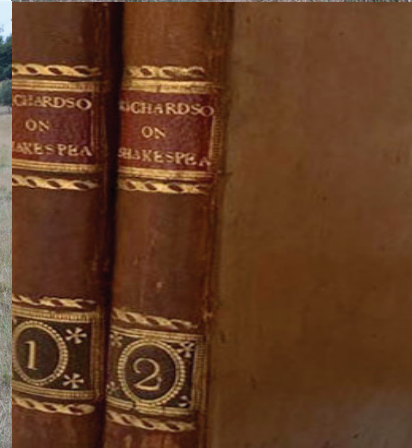


a crown. This want was too great
to admit of any substitute, and the
doctor of Alexander was obliged to be
postponed till a farther day.

With the assistance of brown paper
and vinegar, Miss Slash'em soon
was rid of the protuberance on her
head, and in a day or two, we were
to appear in the characters of *Othello*
and *Desdemona*; the evening came,
the house was again as full as it could
hold. Seldom a night we played,
some awkward accident occurred



firsts
2023
AMANDA HALL
RARE BOOKS



FIRSTS

LONDON'S RARE BOOK FAIR

SHAKESPEARE

DISCOVER 400 YEARS of INFLUENCE

AMANDA HALL RARE BOOKS

Easton Farmhouse
Berwick St John
Shaftesbury
Wiltshire
SP7 0HS
England

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

VAT: GB 685 384 980.

Please note that VAT will be charged for UK customers on unbound manuscripts and other standard-rated items.

Cover illustrations clockwise from top left: 91. SHAKESPEARE, William, *Works*, Glasgow, Bryce, 1904; 80. BEAUMONT, Marianne, Manuscript commonplace book, 1823; Puck; *The Tempest* at The Swallow Theatre; The Wall, aka Tom Snout; 89. RICHARDSON, William, *Philosophical Analysis*, London, Murray, 1784; Bottom; 92. SHAKESPEARE, William, *Much Ado About Nothing*, London, Knapton, 1750; *A Midsummer Night's Dream* at The Temple; 95. TRUSLER, John, *Modern Times*, London, Murray, 1785.



STAND I 75
SAATCHI GALLERY
18TH-21ST MAY 2023



- **TO THE READER**

- **THE SEVEN AGES OF MAN**
 - All the World's a Stage* 1 - 2
 - The infant, mewling and puking* 3 - 15
 - The whining school-boy* 16 - 32
 - The lover, sighing like furnace* 33 - 45
 - The soldier, full of strange oaths* 46 - 56
 - The justice, in fair round belly with good capon lin'd* 57 - 63
 - The lean and slipper'd pantaloon* 64 - 65
 - Second childishness and mere oblivion* 66 - 70

- **SETTING THE STAGE** 71 - 77

- **GLIMPSES OF SHAKESPEARE** 78 - 94

TO THE READER

Shakespeare at Saatchi: what joy! A lifelong love twinned with a favourite book fair. I don't remember when I first fell in love with Shakespeare, but I know that by the age of twelve I was long gone: a glimpse of my younger self, sitting in a field learning the part of Juliet on the way to theatre club - not playing Juliet, alas, but a selection of small roles in *Under Milk Wood* - and learning Juliet for the pure thrill of it. Then school - and counting the hours between English lessons - then Cambridge. The 'Tragedy Paper' - that glorious academic maelstrom that anyone who has read English at Cambridge will remember with intensity. I was taught by Peter Holland and Jonathan Bate, two of the greats. Did I realise how amazingly fortunate I was? I think I did.

No wonder that these days, half a lifetime later, Shakespeare remains at the forefront of my mind and my life with the Swallow Players, a theatre company for young people which I set up in 2011. Dedicated to Shakespeare, it started with a dozen small children in the back garden tackling an abridged *As You Like It*. Since then we have performed in gardens and barns, in the grounds of an ancestral home (with a prequel to *The Tempest* on a lake) and in the bucolic setting of an ornamental temple. This year we will be returning to *As You Like It* with a much enlarged and older cast. In honour of that, I thought I would organise my book fair selection according to Jaques' great speech.

To celebrate Shakespeare's 400 Years of Influence, I am presenting a selection of books from the long eighteenth century. The first section shows the seven ages of man, reflected in book form, from mewling and puking infants - and what to do with them - to the glorious 'who cares anyway' of the last age of all ... mere oblivion.

This is followed by 'Setting the Stage', a small selection of books that point outwards from Shakespeare towards his own era, speaking of religious persecution, female autonomy and the politics of the age.

The final part of the catalogue gives 'Glimpses of Shakespeare'. The idea of this section is to show in a variety of ways how by the eighteenth century, Shakespeare had already become part of the fabric of everyday writing, from potboilers of popular fiction to vanity publications of poetry and the private compilations of young ladies in their commonplace books. The books offered here include modest editions of Shakespeare plays for personal use; Shakespeare used as the talisman of sensibility by fictional theatre goers; a picaresque hero trying his luck as a Shakespearean actor in the provinces and multiple poems of praise and love for Shakespeare in text and manuscript.

Thank you for taking the time to come and visit the stand, or to look through the catalogue for those of you unable to make it to the book fair. I hope you find something in the selection to amuse and entertain.

Montell



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

Montell



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

Roberte



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

Colleten



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

Messine



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

Maryann



F. DEHNER
WIEN

HUGO FRITZMANN
WIEN II PILGERGASSE 8 NO. 2

ALL THE WORLD'S A STAGE,
AND ALL THE MEN AND WOMEN MERELY PLAYERS;
THEY HAVE THEIR EXITS AND THEIR ENTRANCES ...

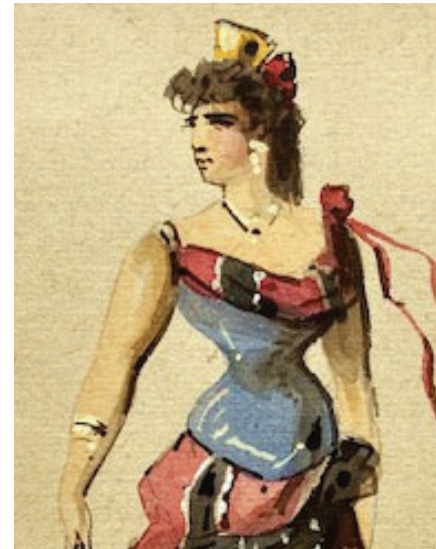
1. FRITZMANN, Hugo.

Theatre or Opera Costume Designs. Vienna, circa 1860.

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

£2000

A fabulous set of what appear to be designs for opera productions, though they may 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.



CALENDRIER

PERPÉTUEL.



*L'Amour fait passer le Jour.
Le Temps fait passer les Saisons.*



A PARIS

*Chez Noël Peiron
Rue St. Jacques N° 64
Et Chez les Peiron, d'Orléans
Chaussée N° 20.*

**AND ONE MAN IN HIS TIME PLAYS MANY PARTS,
HIS ACTS BEING SEVEN AGES.**

2. [CALENDAR.]

Calendrier perpetuel. Paris, Noel Freres, 1810.

Framed perpetual calendar (264 × 240mm), hand-coloured etching and engraving (image size 245 × 190 mm), showing three movable wheels, the top one giving the year (from 1811 to 1819), below it on the left the day of the week and the date, and on the right an indication of the month, the length of the day and night, time of sunrise and sunset, and the sign of the zodiac; two mythological figures are depicted in the upper corners, the whole with expert contemporary hand-colouring, in a contemporary wooden frame, glazed, with faint damp-staining in the centre of the lower section, just touching the imprint, but with no loss, brown tape on the back of the frame, slightly chipped at the edges, with two access points in the centre of the rear mount. **£3000**

A rare survival of a delightfully illustrated perpetual calendar in its original frame. Under the heading 'Calendrier Perpetuel', a small circle surmounts two large circles, with all three enclosed within a floral wreath. Each of the circles contains an elaborate engraving depicting a scene from Greek mythology, with Chronos dominating the narrative. Each of the circles contains one to three small cut-out sections, which reveal the lower engravings, connected by three moveable wheels which reveal the year, the month, the day of the week and the signs of the zodiac. The motto of the perpetual calendar is 'L'Amour fait passer le tems. The Temps fait passer les Saisons'. It covers the years 1811 to 1819, which suggests that it would have been published in 1810.

An ingenious device combined with a striking engraving has created a beautiful piece of early technology. Intended for either public or private use, it was apparently for sale in print shops. The Paris publishing firm Noël Frères (active 1815-1830) is described by Dorothy George as "deeply obscure French publishers of caricatures" and middle-market prints.

OCLC lists the BN only, dated variously 1810-1813.



AT FIRST THE INFANT,
MEWLING AND PUKING IN THE NURSE'S ARMS

3. **BALLEXSERD, Jacques (1726-1774).**

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

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

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

After an introduction stressing the importance of a mother's way of life during pregnancy, Ballexserd divides his treatise into the four stages or *époques* of childhood: the first starts with the care of the new-born baby through to weaning, including the importance of breast-feeding both for mother and baby, to the introduction of exercise and learning to walk at nine months,

with warnings about too much kissing and petting from strangers and the dangers of swaddling and rocking babies; the second stage follows the early infancy from weaning through to the age of five or six and is interesting for its perception of the sensitivity of the small child and the dangers both of neglect and ‘over-parenting’; appropriate exercises are also suggested and the importance of plenty of fresh air throughout the seasons. It is also stressed that entertainment rather than instruction is important in guiding a young child’s physical exercise.

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

This was a popular work with two editions in 1762, one in 1763 and an expanded edition in 1780, along with translations into German, *Wichtige Frage, Wie soll man Kinder, von ihrer Geburtsstunde an, bis zu einem gewissen mannbaren Alter (so alhier in das 15te oder 16te Jahr gesetzt wird) der Natur nach erziehen, daß sie gesund bleiben, groß und stark werden und ein langes Leben haben können?: aus dem Französiscjem 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.

4. [CHAPBOOK: ALPHABET.]

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

FIRST EDITION. 32mo (102 x 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'. £350

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.

5. [CHAP BOOK: 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.

FRONTISPIECE.



Youthful Sports ;

OR
THE PLEASURES

OF
A Country Fair.

FOR
GOOD BOYS AND GIRLS.

With beautiful Engravings on Wood.

Often :

Printed by W. WALKER, at the Wharf-
dale Stanhope Press.

Price One Penny.

D d

Drunk-ard. Drunk-ard.



da de di do du

A Drunk-ard is a per-son who
drinks of-ten and to ex-cess.

E e

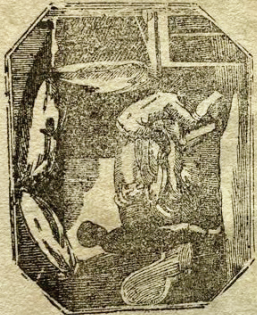
Elk. Elk.



eb ec ed ef eg

An Elk is an ani-mal that is to
be found in north-ern coun-tries.

RUSHER'S EDITION.



But darkness came, and he could die,
No help his life could save.

The Interesting Story
OF THE
Children in the Wood.

An Historical Ballad ;

AND

The Story of
FARMER WILKINS.

BANBURY :

Printed and Sold by J. G. RUSHER,
BRIDGE-STREET.

Price One Penny.



Tom Thumb's Maxim in Trade and
Politics.

He who buys this book for a penny,
and lays it up till it is worth two-
pence, may get an hundred per cent,
that is, one half, by the bargain : but
let him take care that he gets money
honestly for, he that cheats another
cheats himself, and instead of gaining
shall lose double.

There is no treasure like honesty,
and no gain like a good conscience

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 :
Printed by J. Kendrew, Colliergate.

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.

£100

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.

'they often end in riot and confusion'

6. [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.

£300

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.

7. [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 x 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 front and 'Xerxes' on rear. £150

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

Cotsen 36915.

8. 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 × 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'.*

£750

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.

See overleaf for illustration.

11



12



13



14



9. [EVERGREEN.]

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

12mo (140 × 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'.

£350

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.

This edition not found in OCLC, but different editions listed at Bodleian, Princeton and Florida.





David del. *Scorpe sc.*

*"Then most delighted, when we would see
"The whole moral animal creation round
"Live, and happy"*

Thompson.

THE
RATIONAL DAME;
OR,
HINTS TOWARDS SUPPLYING
P R A T T L E
FOR
C H I L D R E N.

" We cannot see God, for he is invisible; but we can see his
Works; and worship him for his Gifts."

Hymns in Prose for Children.

L O N D O N :

Printed and Sold by JOHN MARSHALL, and Co. at No. 4,
ALDERMARY CHURCH YARD, in BOW-LANE.

10. 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. **£5000**

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

'To form the constitution, disposition, and habits of a child, constitutes the chief duty of a mother ... Perhaps nothing could more effectively tend to infuse benevolence than the teaching of little ones early to consider every part of animated nature as 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).

'pour la première enfance'

11. 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. **£350**

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 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.





12. [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'. **£1200**

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.



scarce anglophile novel about a feisty female foundling

13. 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 with bookplate removed, marbled edges.* **£2000**

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 angloise ou les bisarreries* [sic] *du destin*, Frankfurt, 1770; subsequently a reworking of the original title, *Les Bizarreries du Destin ou mémoires de miladi Kilmar*, Paris 1781 and finally back to *Betsy* 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, *Betsy 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’.



14. [THUMB BIBLE.]

The Bible in Miniature; or, a Concise History of the Old & New Testaments London, no publisher, circa 1775.

64mo (40 × 30 × 18 mm), pp. 126, [2] fly-title, 129-220, title within black ruled border, no full stop at the end of the title, 'A Concise History of the New Testament' has a separate title-page, the pagination and register are continuous, with seven engraved plates not included in the pagination and no imprint at the end of the text, in the original publisher's calf, flat spine ruled in gilt, board edges gilt, a little rubbed at extremities, central cracking along the spine with small wormhole to the foot of the spine, but joints and binding still sound, with the later ownership inscription 'Lizzie Pinchin, Christmas Day, 1875. E.F.C.'

£900

The first miniature abbreviated Bible for children appeared in England as *Biblia, or a Practical Summary of ye Old & New Testaments*, London, R. Wilkin, 1727. The preface, which began 't is a Melancholy Reflection that in a country, where all have the Bible in their hands, so many should be ignorant of the first Principles of God' remained in use pretty much unaltered in most later editions, including the present where it is slightly reworded. The next appearance of the thumb bible in England was printed by W. Harris in 1771, 1774 and 1775 and this gradually morphed into the many editions published by Elizabeth Newbery, which, presumably because of the family's dominance in the market of children's books, were overwhelmingly successful. Copies vary in size and binding with this copy coming in pretty close to the average size of 40 x 27 mm (just very slightly wider pages). The Newbery editions were issued in plain calf, as here, or in crimson morocco with gilt tooling and a central onlay in black or dark green, with the sacred monogram and in green morocco with gilt tooling and crimson central onlay.

We have not been able to trace another copy of the present edition and it may be that it is a piracy riding on the back of the popularity of the Newbery editions. At first sight it appears to be ESTC t226013, given by ESTC as circa 1775 and held at the BL and the Morgan only; however, we have not been able to trace this edition either in the BL catalogue or in Corsair. It is not to be confused with the Morgan's Harris printing of 1775 which has pp. 256 and 13 leaves of plates (ESTC t217679), nor with the British Library's two Harris printings (1778 edition, with pp. 256 and 'plates'; 1805 edition, pp. [2], 254, [2], with 15 leaves of plates). The details of this edition are as follows: title within black ruled border, no full stop at the end of the title, 'A Concise History of the New Testament' has a separate title-page, the pagination and register are continuous, with seven engraved plates not included in the pagination and no imprint at the end of the text. The Preface reads: 'It is a melancholy reflection that in a country where all have the BIBLE in their hands, so many should be ignorant of the first principles of the oracles of God.'

ESTC t226013, listing BL and Morgan only (but not found in their catalogues); see Bondy, *Miniature Books*, pp. 33-38 (this edition not listed).

Infancy and Motherhood ... presentation copy to family member?

15. WEST, Jane (1758-1852).

The Mother: A Poem, in Five Books. By Mrs West, Author of 'Letters to a Young Man' &c. London, Longman, Hurst, Rees, and Orme, 1809.

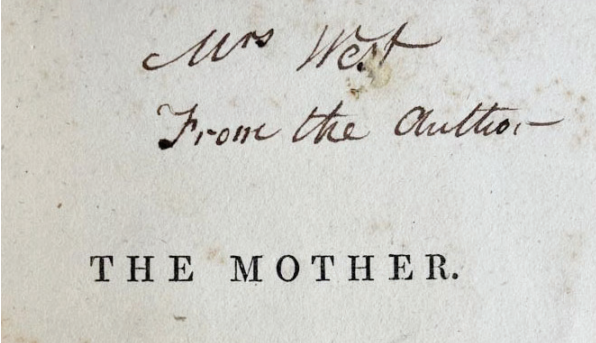
FIRST EDITION. pp. [viii], 242, without the terminal advertisements leaf, some slight browning throughout text, in contemporary half calf over marbled boards, flat spine previously gilt in compartments but now faded, wanting the label, binding generally a little worn, with the contemporary inscription on the half title, 'Mrs West From the Author'.

£600

A presentation copy of this poem about motherhood, inscribed by the author to a ‘Mrs West’, most probably a member of her husband’s family. One of the most widely-read women writers of her day - mostly remembered now for her best-selling novels, *A Gossip’s Story*, 1797 and *A Tale of the Times*, 1799 - while she welcomed her own and other women’s literary success, she was not a great advocate of women’s rights. She always insisted that her domestic duties as wife and mother of three came before her own writing: ‘My needle always claims the pre-eminence of my pen’. Her sometime *nom de plume*, Prudentia Homespun, could very well have been used for this poem in praise of the modest, devoted mother and of the virtues of fortitude and patience. The first book, *Infancy*, begins with the importance of choosing a suitable spouse and avoiding the spendthrift or illiterate one. Having rejected the radical ideas of Mary Wollstonecraft, education for Jane West remained firmly the domain of the husband, and the education of women presented as a distraction with potentially dangerous consequences, where a woman may ‘shine in works of uselessness’ as a ‘thrifless husband’ begs from the parish to feed his [educated] wife, ‘who can do nothing’.

Self-discipline, the correct attention to duty and the provision of an ordered, if confined, world for the child are at the heart of this work which was praised by *The Gentleman’s Magazine* as a resolute ‘stand against the prevailing torrent of licentious manners’. Although not ‘feminist’, it does provide an insight into the female experience, both offering advice and warning against the trials of motherhood and how to survive them, in many cases by nurturing strength of spirit sustained by religion. It has been described as ‘Dr Spock and Agony Aunt combined’; with Jane West’s established reputation, as a hybrid poem and self-help book, *The Mother* would have reached and influenced a wide and largely female readership.

Jackson, *Romantic Poetry by Women*, p. 365, no. 7(a).



Mrs West
From the Author

THE MOTHER.



AND THEN THE WHINING SCHOOL-BOY, WITH HIS SACHEL
 AND SHINING MORNING FACE, CREEPING LIKE SNAIL
 UNWILLINGLY TO SCHOOL.

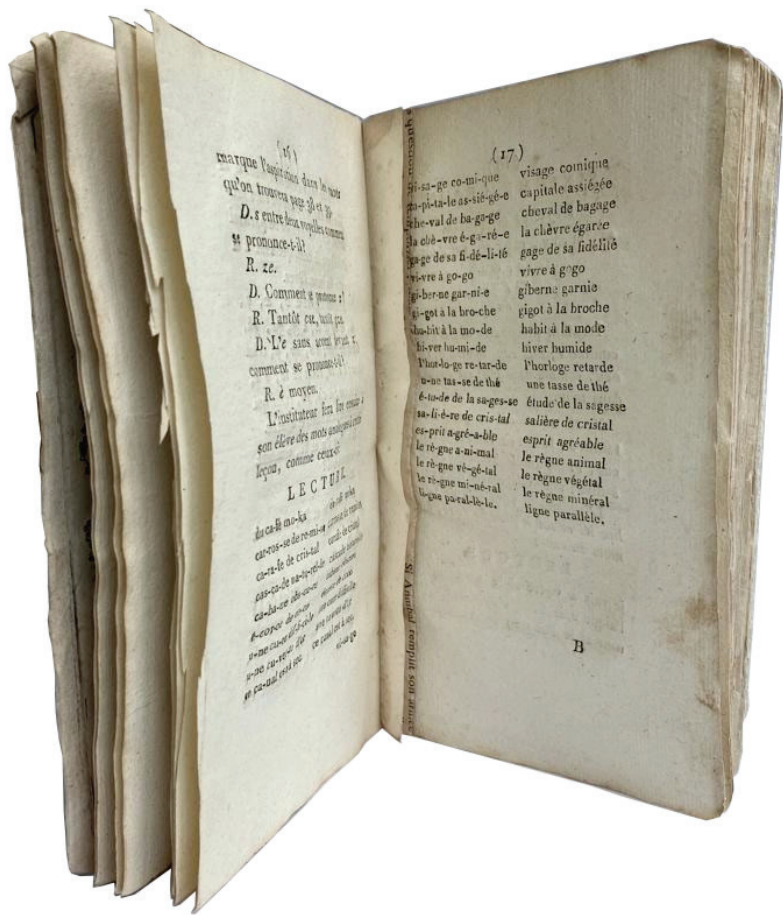
courtesy book with cautionary tales

16. DUBROCA, Louis (1757-circa 1835).

La Civilité puérile et honnête, à l'usage des enfans des deux sexes. Nouvelle édition augmentée, 1° d'un Syllabaire simplifié pour la prononciation des lettres, syllabes et voyelles, adopté par l'Institut national; 2° de plusieurs chapitres sur la civilité adaptés aux caractères et aux moeurs des enfans de ce siècle; 3° d'un tableau divisé en quinze articles des défauts contractés par les enfans qui sont élevés contre les règles de la Civilité. Par Dubroca. Paris, Dubroca & Bonneville, [circa 1800].

NEW EXPANDED EDITION. *12mo (170 x 100 mm), engraved frontispiece and pp. 155, [1], corner of frontispiece creased and weak, text a little browned with occasional light stains, partly uncut and unopened, in contemporary wrappers, very tatty indeed, with significant loss to the upper cover, spine label lettered in manuscript.* **£500**

A scarce edition of this broad-ranging courtesy book and educational manual for boys and girls. First published as *La civilité honneste pour l'instruction des enfans*, Troyes 1714, the text was reprinted in numerous different forms throughout the century and appears here considerably enlarged. The attractive frontispiece - unsigned but probably by the 'Bonneville, graveur' of the imprint - depicts a group of five boys engaged in various social and educational pursuits underneath the verse legend: 'La politesse est à L'esprit / Ce que la grace est au Visage, / De la bonté du Coeur / elle est la douce image, et c'est la bonté qu'on cherit'.



Following a dedication to young people in which the author declares it to be his intention to instruct with delight rather than severity, the text begins with a short introduction as to the principles of education and the importance of correct guidance for children from a young age. The first part of the book is then given over to orthography and literacy, teaching the pronunciation of consonants and vowels, silent consonants, diphthongs and words that form the exceptions to the standard rules. It is only after these basics of literacy and speech are achieved that the child is encouraged to move on to 'civility'. Quoting Rousseau's advice against 'de vaines formules de politesse', children and their educators are charged to seek out true civility which has more to do with honesty and good morals. Details on the application of this rule of life are then given, regarding personal discipline, cleanliness, sensible bed times and early rising, good table manners and a proper devotion to God and observance of religious duties, following on from which basis are all the different social interactions of a child's life, as he or she learns how to behave with parents, teachers, the elderly and those less fortunate than themselves.

The final and most entertaining section, which runs for almost half of the book (pp. 96-155), contains a series of cautionary tales about children NOT brought up according to the principles of *civilité*. These include the dire stories of liars, scoffers, sulkers, gossips, tale-tellers and a miserable medley of spoilt, greedy and otherwise unpleasant children.

OCLC lists only the BN and Kansas.

**17. DUCRAY-DUMINIL, François Guillaume (1761-1819).
PEACOCK, Lucy (fl. 1785-1816), translator.**

Ambrose and Eleanor; or, the Adventures of two Children Deserted on an Uninhabited Island. Translated from the French. With alterations, adapting it to the Perusal of Youth, for



whose Amusement and Instruction it is designed. By the author of the Adventures of the Six Princesses of Babylon, Juvenile Magazine, Visit for a Week, &c. Second Edition. London, R. & L. Peacock, 1797.

SECOND EDITION IN ENGLISH. 12mo (166 × 100 mm), engraved frontispiece and pp. iv, 226, [2] advertisements, an occasional small stain but generally good in contemporary unlettered tree sheep, spine simply ruled in gilt, some cracking to upper section of joints but still firm, with the ownership inscription of 'Frances Amler 1797' on the title-page. **£750**

The second of two London printings of this 'free and abridged translation' of Ducray-Duminil's hugely popular robinsonade. First published as *Lolotte et Fanfan, ou les aventures de deux enfans abandonnés dans une isle déserte*, Charles'-Town (ie Paris), 1788, the present translation is by Lucy Peacock, the children's writer and novelist. Both London editions of the English translation are scarce: ESTC lists copies of the 1796 edition at the BL, Bodleian, Morgan, Lilly, UCLA, Florida and Yale. Two American editions were also published, one in Baltimore and one in Philadelphia, both in 1799 and editions continued to be published well into the nineteenth century.

Popular with the reading public it may have been, but it was not a great hit with the reviewers. 'The story is a most improbable fiction; the incidents are by no means new, and the concluding events show little ingenuity and less judgement. Some of the scenes however are well arranged, and the descriptive parts are animated and impressive' (*Critical Review*, 17, July 1796, p. 351). While another reviewer saw no justification at all for the novel's existence: 'While we have *Robinson Crusoe* in our language, it is little worth while to translate, from another tongue, so inferior a production as these adventures' (*Monthly Review* 20:346, July 1796).

ESTC t162327: BL, Birmingham, Cambridge, Bodleian; UCLA and Illinois.
Raven, Garside & Schöwerling 1786:38.

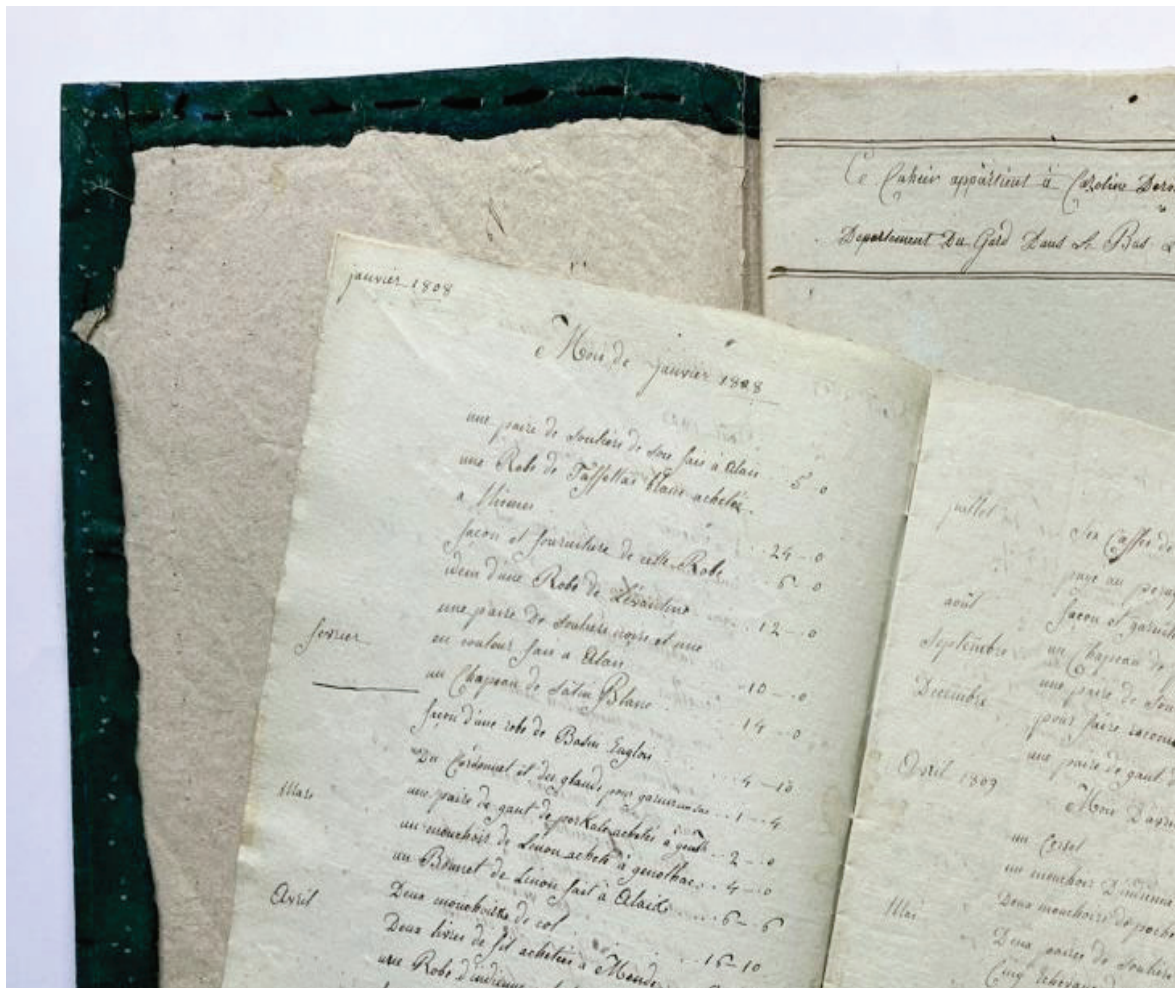


18. FORDYCE, James (1720-1796).

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

FIRST EDITION IN GERMAN. *Two volumes, small 8vo (153 x 90 mm), pp. [xvi], [x], 452; [vi], 458, printed in gothic script, lightly but evenly browned throughout, in contemporary green goatskin, the covers elaborately gilt with a vertical border of two lines supporting a climbing plant, curving in to form the upper and lower borders, with a rococo swag at the top and a floral bouquet at the foot, the spines gilt with six compartments and raised bands, red morocco labels lettered in gilt, the volumes numbered directly in another compartment, edges and dentelles gilt, with pink silk endleaves and gilt edges: some slight wear to head and foot of spine, otherwise a gorgeous copy. £3500*

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



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.

19. [HISTORY & ACCOUNTS.] DEROCHE, Caroline.

Lettre de Bonne année d'une Elève à la personne qui est chargée de son Education.

[with:] Mémoire de Dépense depuis le mois d'aout 1807. Génolhac, South of France, 1806-1819.

MANUSCRIPT IN INK. *4to* (260 × 185 mm), pp. 29, [3], numerous blank pages; neatly written in brown ink, drop-head title within ruled manuscript borders, the pages folded but unsewn; *Mémoire de Dépense*: (230 × 180 mm), pp. [10], sewn, with the final (blank?) pages excised, marginal dampstaining, both works loose but contained in a contemporary home-made and recycled folder of dark green paper wrappers, the edges folded and stitched with black thread, the thread largely missing from the outside edge of the front wrapper, other stitch holes visible from a previous use of the paper, binding generally usagé (but in a nice way), with the ownership inscription on the first leaf: 'Ce Cahier appartient à Caroline Deroche de Genolhac département du Gard dans le bas Languedoc'. £1400

A delightful manuscript essay by a young lady, dedicated to her teacher, together with a rough manuscript account book in which she has recorded her expenses. The essay, which appears to be unfinished, is a historical essay about the history of mankind, starting with creation, the fall



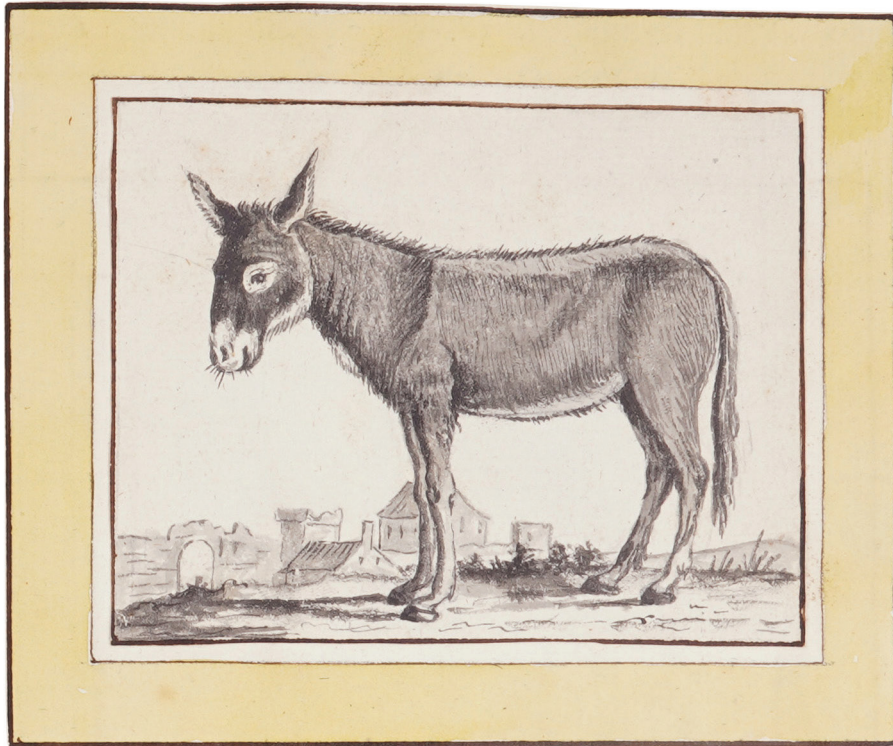
of man and the tale of Noah's ark and moving on to Cyrus the Great, Xerxes and the Egyptians. The essay opens with a fulsome dedication to her teacher: 'La Reconnaissance que je vous dois, ne s'effacera jamais de mon coeur. En vain les années s'accumuleront, elle ne me feront pas oublier ce temps heureux où vous prenez tant de soins de mon éducation ... L'intérêt que vous avez toujours pris à mon avancement dans cette science m'est un sûr garant que vous vous voudrez bien agréer ce foible essai d'une de vos élèves' (pp. 1-2).

The ten-page account notebook which accompanies the essay throws a fascinating light on the spending habits of a young lady in the south of France during the First French Empire. Caroline carefully records her purchases from August 1807 to March 1819, noting the date and often place of purchase - Génolhac, Nîmes, Clermont, Alès, Mende and Montpellier - as well as the price. Alongside purchases of dresses, fabrics, shoes, hats, gloves, cords and tassels, she also purchases books and writing materials and pays to have her watch fixed. She also notes various sources of income, including the sale of sheep, wool and mulberry leaves, used to feed silkworms.

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

Courte Description des Quadrupèdes.

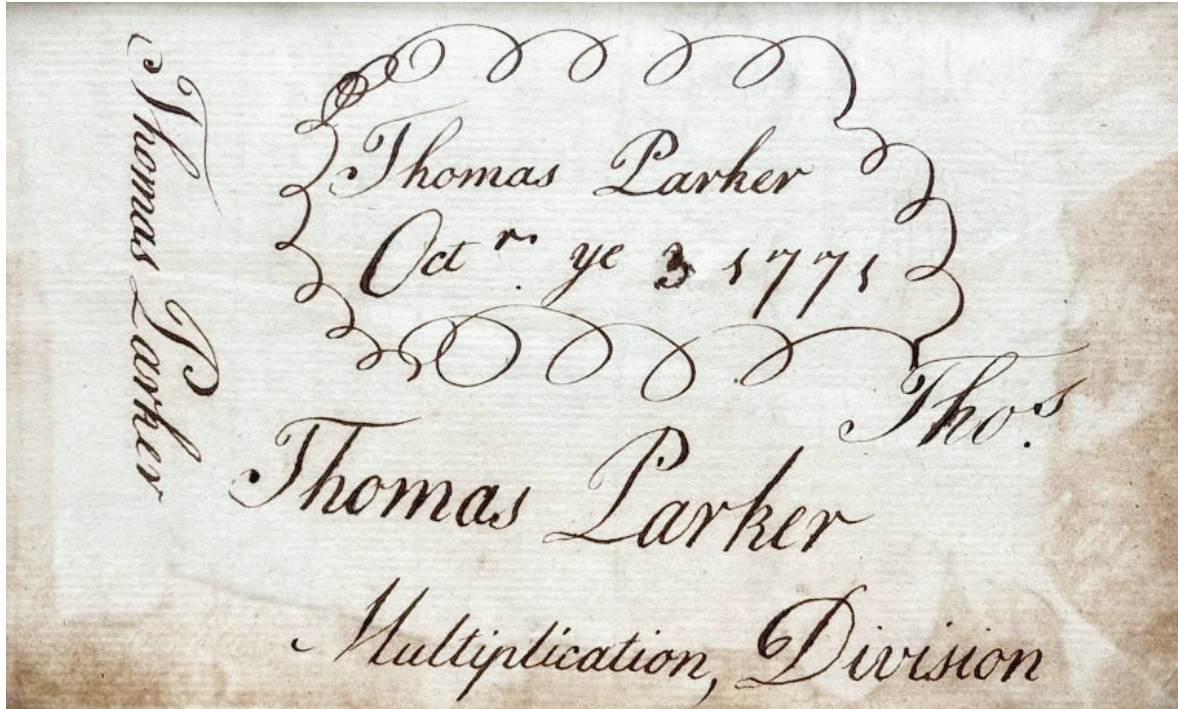
Manuscript in Ink. 4to (280 x 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding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



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

'Convaincu de ce devoir agréable, j'ai intention d'employer mes heures de loisir a faire une courte description des 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'.



Thomas Parker
Thomas Parker
Oct^r. ye 3 1771
Tho.
Thomas Parker
Multiplication, Division

21. HUTTON, Charles (1737-1823).

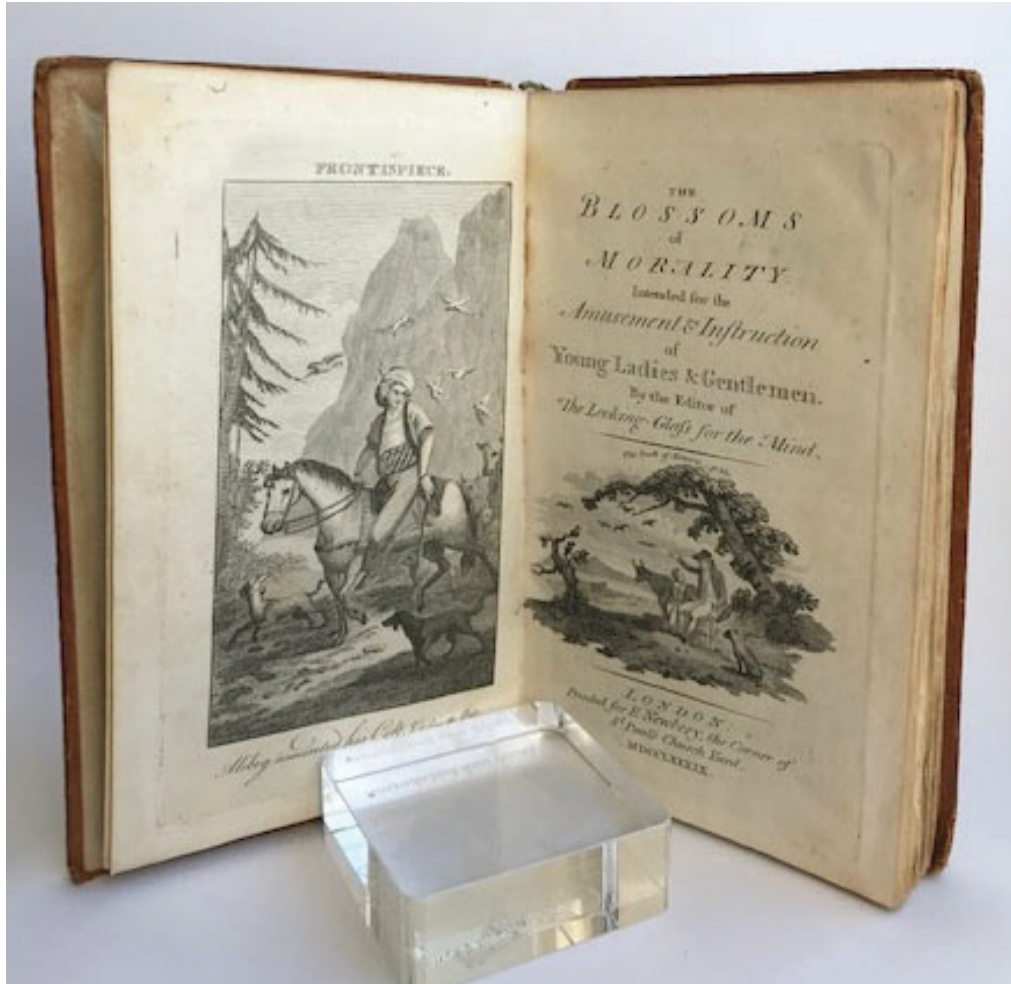
The School-master's Guide: or, a complete System of Practical Arithmetic, and Book-Keeping, both by Single and Double Entry. Adapted to the Use of Schools. The Third Edition. By Charles Hutton. Newcastle upon Tyne, T. Saint, 1771.

THIRD EDITION. 8vo (170 x 95 mm), pp. [iv], vi, [2], 228, a few gatherings a little loose and some browning and occasional staining in text, in contemporary unlettered sheep, front joint cracking, extremities worn, elaborate ownership inscription of 'Thomas Parker, Oct ye 3 1775, Thomas Parker Multiplication, Division' and the later bookplate of Robert J. Hayhurst. **£1200**

A scarce arithmetical school book designed to teach the rudimentary skills of accounting, with instructions on both single and double-entry bookkeeping and a newly published final section which adds 'an entire system of Italian book-keeping' (pp. 169-228). As a young man, Charles Hutton took evening classes in mathematics in Newcastle-upon-Tyne while running his local school in Jesmond. By 1760 he was able to open his own 'writing and mathematical school' in Newcastle. 'Hutton established himself as one of the most successful mathematics teachers of the region. His syllabus was orientated towards applied mathematics - bookkeeping, navigation, surveying, dialling, and so on. Pupils at the local grammar school were sent to his mathematical lessons ... In 1766 Hutton began a course intended for mathematics schoolmasters, to be attended during the Christmas holidays. This course was probably based on 'The Schoolmaster's Guide, 1764, Hutton's first publication' (ODNB).

The dedication - 'This system is ... with the utmost deference inscribed' - is to Robert Shafto of Benwell Hall. Shafto was among Hutton's earlier students and was of enormous help to Hutton in granting him free access to his extensive library of mathematical books. *The School-master's Guide* was first published in 1764 in simultaneous London and Newcastle-upon-Tyne issues. The London issue, printed by R. Baldwin, is ESTC t217021 (British Schools Museum only) while the Newcastle issue is ESTC t172430 (Cambridge only).

ESTC t172428, at BL, Newcastle, Liverpool, ICA and Science Museum; Columbia, Chicago and Illinois.



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

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

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

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

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

Roscoe J39 (1); Osborne II 900.



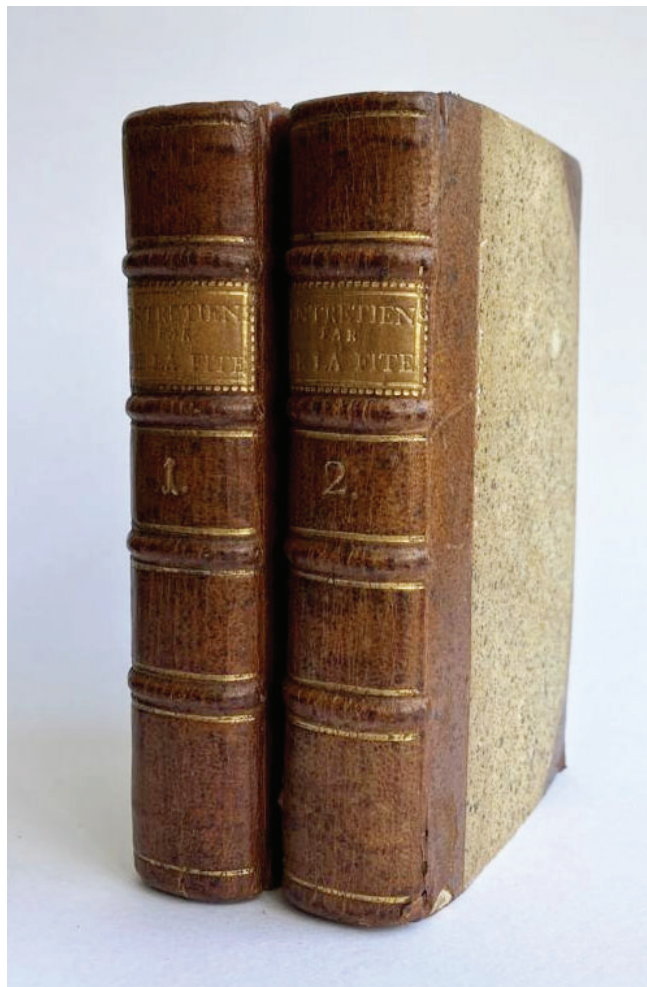
*Metamorphosis Game***23. [JUVENILE: HATS AND BONNETS.]**

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

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

£4500

A beautifully hand-painted watercolour portrait of a young lady with an accompanying set of 25 cards showing a variety of hats and bonnets. Each of the hats has been carefully cut out around the face so that it can be placed over the portrait 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.

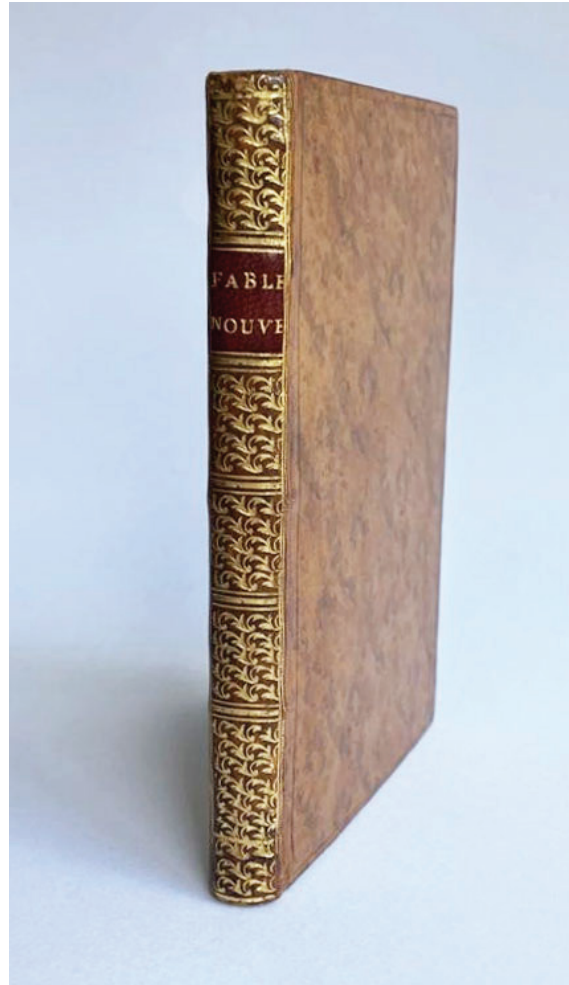
24. LA FITE, Marie Elisabeth Bouée, dame de (1737-1794).

Entretiens, Drames 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 Granhammar 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.* £500

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.

OCLC lists BN, NLS and Amsterdam.



25. LE BAILLY, Antoine-François (1756-1832).

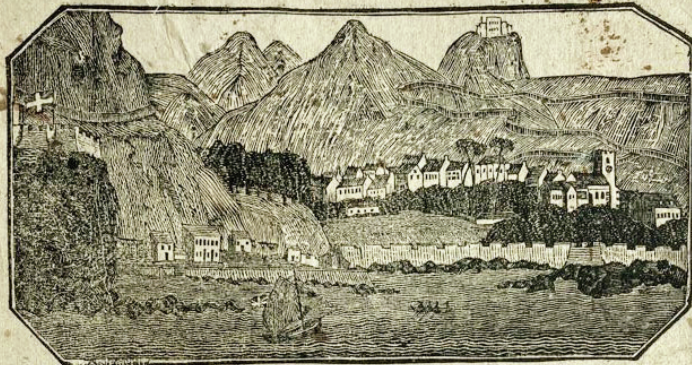
Fables nouvelles, suivies de Poésies fugitives; par M. le Bailly, Avocat en Parlement, du Musée de Paris. Paris, Cailleau, 1784.

FIRST EDITION. *12mo (140 x 80 mm), pp. xii, 144, with the half-title, woodcut head- and tail-pieces throughout text, small vignette on title-page, in contemporary mottled calf, blind ruled, flat spine gilt à la grotesque in ruled compartments, red morocco label lettered in gilt, marbled endpapers, red edges, blue silk marker, with the engraved bookplate of Le Mareschal Beauvais.* **£2600**

A delightful copy of this scarce little volume of fables dedicated to the dukes de Valois and de Montpensier. There are 68 fables in all, presented in three books, featuring a multitude of birds, animals and other creatures: an imprisoned sparrow, a field mouse squaring up to a rat, a nightingale and a lark, horses and pigs and many more, with original fables alongside imitations from Gay, Desbillons, Lessing and Arnaud. Fables not about the animal kingdom include those featuring Jupiter and mankind, the Dream of the Avaricious Man, the Peasant and the Echo, the King and the Astrologer and a fable about the Olympic Games. The final section of general poetry includes an imitation of Pope and a translation of Horace's Ninth Satire, also verses against a riddler, lines for a statue of Montesquieu and poems against doctors and marriage.

OCLC lists BN copy only.

Cioranescu 37815.



THE ISLAND OF ST. HELENA.

Where BUONAPARTE, that Scourge of the Human Race, now lives in exile. It consists of one vast Rock, perpendicular on every side, like a Castle, in the middle of the Ocean, whose natural walls are too high to be attempted by scaling ladders. It comprises but one Parish, its length about $10\frac{1}{2}$ miles and breadth $6\frac{1}{2}$ miles, and is distant 400 leagues from the coast of Africa, 600 from that of South America, and 1200 from Cape St. Vincent, in Portugal. The voyage from England is usually performed in about ten weeks. Population about 500 White and upwards of 1500 Black Inhabitants.

James Bressenden, 5th Aug 1819.

M. Turner, Printer, Leveley.

26. [NAPOLEON.] BRESSENDEN, James.

Child's Writing Book. [in printed wrappers: The Island of St. Helena. Where Buonaparte, that Scourge of the Human Race, now lives in Exile. It consists of one vast Rock, perpendicular on every side, like a Castle, in the middle of the Ocean, whose natural walls are too high to be attempted by scaling ladders. It comprises but one Parish, its length about 10 1/2 miles and breadth 6 3/4 miles, and is distant 400 leagues from the coast of Africa, 600 from that of South America, and 1200 from Cape St. Vincent, in Portugal. The voyage from England is usually performed in about ten weeks. Population about 500 White and upwards of 1500 Black Inhabitants. Beverley, M. Turner, printer, after October 1815.

MANUSCRIPT IN INK. *4to (198 x 160 mm), pp. [1], [46], [1], each page with lines ruled in pencil and handwriting practice neatly executed in brown ink, in different sizes and with different phrases, three of the pages written on in landscape, fairly closely but also on neatly pencilled lines, James Bressenden's name repeated in full at the foot of 28 of the practice pages, each dated from August 5th 1819 to February 23rd 1820, some dampstaining and spotting through some of the text, in printed wrappers as above, with large woodcut view of the island, the first and last pages pasted to the wrappers, the front inside wrapper used as a diary at a later date, closely written with entries for December 1828, scattered spotting on both covers, with small holes (burns?) on the front cover, wrappers worn, front wrapper bearing the ownership inscription 'James Bressenden, 3rd Aug 1819, rear cover with a brown ink circle, which looks like a doodle with the later spotting.* £600

An unusual and charming school exercise book signed multiple times by its young calligrapher, James Bressenden, who carefully records the dates of each exercise between 3rd August 1819 (written on the outer wrapper) and 23rd February 1820, the final exercise, on the inside rear wrapper. The printed wrappers of this little schoolbook bear no relation to the content but describe the Island of St Helena 'where Buonaparte, that Scourge of the Human Race, now lives in exile'. Whether this was readily available as a blank book, or whether a parent or teacher had it made up for young James, it is impossible to say, but it makes for a delightful piece of

ephemera and social history. Matthew Turner, the Yorkshire printer from Beverley, was active as early as 1798 and appears to have gone out of business in around 1835.

Young James seems to have applied himself carefully to his studies as the book has been completed throughout and rather neatly, with meticulous signing and dating of most of the pages and, where no room was left for a signature, the pages have been initialled. Among the words and precepts used for the writing practice are 'Fluctuations', 'Deliberation', 'Sentimental', 'Reproach not the unhappy', 'Mercy and justice are the genuine ornaments of Princes' and 'Virtue is the best patrimony', as well as repetition of the alphabet.

**27. PALMER, Charlotte (fl. 1780-1800), possible author.
TRIMMER, Mrs. Sarah (1741-1810), erroneous attribution.**

The Silver Thimble. By the Author of Instructive Tales. London, Elizabeth Newbery, 1799.

FIRST EDITION. *12mo (130 x 82 mm), engraved frontispiece and pp. 113, without the final advertisement leaves, marginal repair to p. 5, small tear on p. 19 with loss to small upper section of margin, touching four words of text but with no loss, corner of p. 45 torn away with loss of page numbers, small marginal loss to p. 61, shaved close on p. 79 and with small tear, losing page number on the recto, manuscript annotation on p. 106 correcting a grammatical error, in later nineteenth century half roan over marbled boards, flat spine ruled and decorated in gilt, marbled endpapers.*

£2000

A scarce It-Novel for children featuring a steel-topped silver thimble from a 'famous manufacturing town in Yorkshire'. The narrative begins some way through the young thimble's life, when he is purchased by the ten year old Clara Steady, who in her choice of our eponymous hero over his flashy silver fillagree and blue enamelled companions showed 'more solidity of judgement' than many people twice her age.



After a happy stay at Poplar Hall with Miss Steady, the thimble proceeds to various other homes and owners, all distinguished by telling names: Miss Smallwit, Miss Careless, Harmony Hall and so forth. The durability of the thimble's steel tip, so cleverly observed by young Miss Steady, acts as a metaphor for careful domestic economy on the part of young ladies. The authorial voice is a moral one, as the virtues and vices of the thimble's various owners are made the subject of commentary. The book concludes with a farewell to the young Readers and the promise of a possible continuation, about the time when the thimble returns to the ownership of Miss Steady: 'in whose character, I flatter myself, they will find many traits sufficiently amiable to recommend her to their attention as a pattern for imitation; and in that of the Miss Smallwits many errors of conduct and opinion, which good sense and good nature will teach them to avoid' (p. 113). If the thimble did publish a sequel to this memoir, it has alas been lost to posterity as no continuation is known. However, a Dublin edition of this text appeared in the same year (ESTC n23207, at Bodleian and UCLA only) and Elizabeth Newbery must have found the work sufficiently profitable as she published a second London edition in 1801.

The attribution to Mrs Trimmer, a credible one in terms of the book's content and bias, is based on the claim on the title-page that the work is 'by the Author of Instructive Tales'. Mrs Trimmer did indeed write a work of that title, but hers was not published until 1810. Elizabeth Newbery published an undated work by Charlotte Palmer called *Three instructive tales for little folk*, which ESTC gives as [1800?] but which may very well precede this work. A comparison between the two texts might well reveal authorship of this work as well as honing the date of the other. Incidentally, according to Pauline Margaret Heath, Sarah Trimmer reviewed *The Silver Thimble* in an article in 'The guardian of education', in 1803, where she objected to the inclusion of Pope's 'Universal Prayer' in a book written for children.

ESTC t118011, listing BL, Bodleian, McMaster, Toronto and Morgan only.

Roscoe J362 (1); Heath, P.M., *Works of Mrs Trimmer*, p. 300.

28. POUILLINS DE FLEINS, Henri-Simon-Thibault (1745-1823).

Plan d'un cours de litterature francoise; proposé pour l'usage de Monseigneur le Dauphin. 1784.

FROM THE FIRST AND ONLY EDITION. 16mo (133 x 76 mm), pp. [ii] section title, 23-106, in contemporary polished calf, blind border to covers, spine gilt in compartments and lettered in gilt, extremities worn, marbled endpapers, edges gilt, with the contemporary ownership inscription of Boissonade on the section page, early acquisition or shelf mark notes on the front endpaper and bibliographical notes on the initial blank, 'par de Flins, vers 1784 (Barbier). Poullin de Fins est auteur de l'Almanach Dauphin qui parut en 1784 et dont cet opuscule parait faire partie'. £850

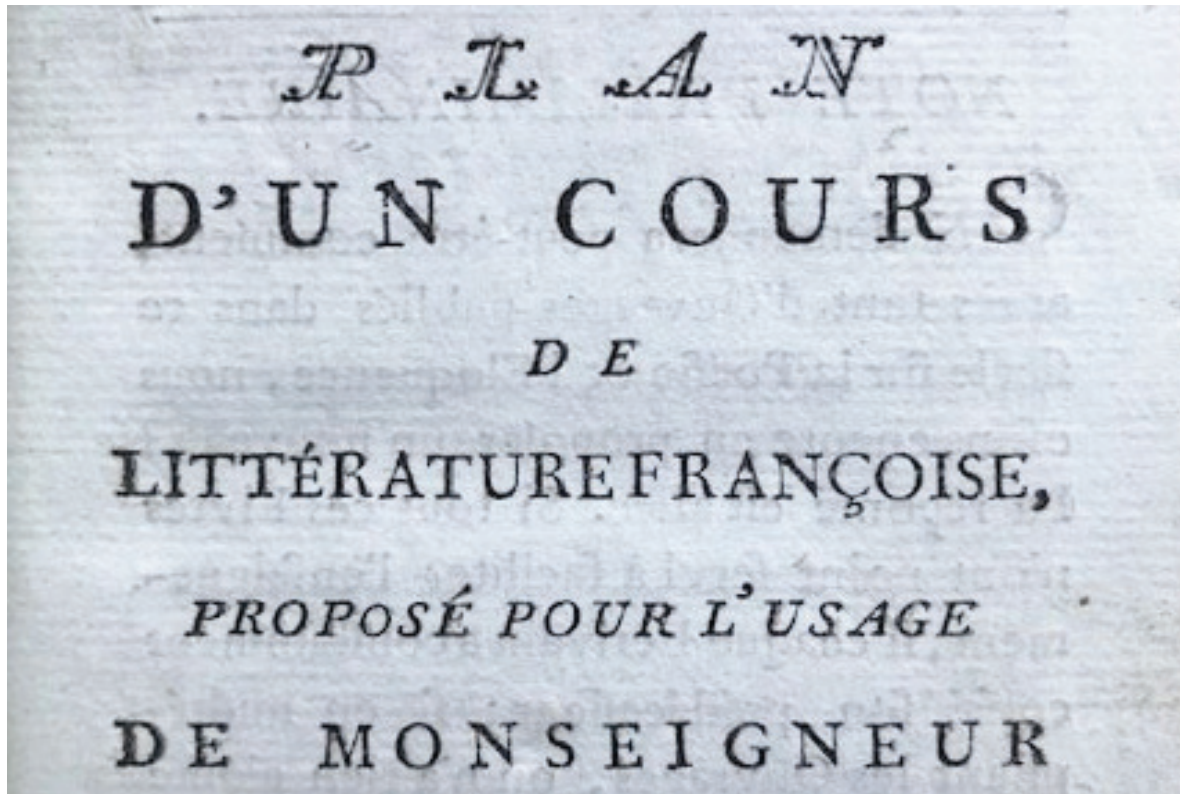
A slim pocket volume containing a course of education prepared for the dauphin and originally published as a part of the *Almanach Dauphin avec un plan d'un cours nouveau de littérature françoise, à l'usage de ce prince*, 1784, by Poullin de Fleins, a Royal councillor who worked as an examiner of accounts. The *Almanach Dauphin* is very scarce, being known in a single copy at the BN, and we have not compared the texts, but it seems probable that this volume comprises the text removed from the almanac.

Poullin de Fleins' curriculum is divided into the three sections: the first concerned with details that are common to all genres, equally prose and verse; the second section looking into details that distinguish poetry from oratory and other genres and the third section treating of each genre in a separate article. The first section is divided into 'des figures, des pensées & des Images' and it is recommended that the most time possible is spent on this section, because it is amusing, the pupil will not be required to concentrate too hard and the teacher will be able to supply a large variety of examples. The second part is divided into six lessons: what distinguishes Poetry from Eloquence; Expression, Style; Interest; Customs and Fables (the last two chapters are specified but have no content or advice). The shorter third part gives an introductory section on the

different genres and has a dedicated section on Criticism. The volume concludes with ‘Hymnes de Callimaque’, comprising three extended prose accolades to Jupiter, Apollo and Delos.

See Cioranescu 51189 (*Almanach Dauphin*); see Grand-Cartaret 757.

OCLC lists *Almanach Dauphin*, 1784, at BN only.





for older children, in common rather than blank verse ... and without long descriptions

29. SHORT, Bob, pseud., ie WRIGHT, George.

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

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

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

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

* Forever singing as they shine,
 The hand that made us is divine. ADDISON.

W I N T E R.



New fierce Aquarius stains th' inverted year. THOMSON.

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

With icy chains each lake and river's bound,
 And crystal fountains cease their bubbling found.
 The hills and vales, the meads and leafless woods,
 The flow'ry plains, and silver-streaming floods,

VI.

By

W I N T E R.

‘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 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.

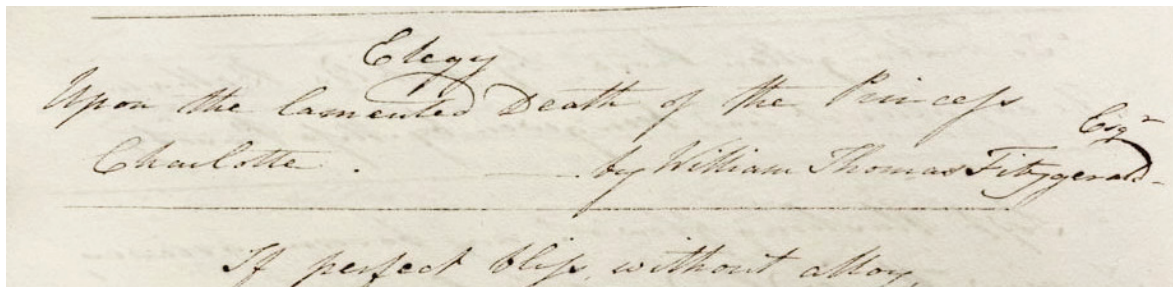


30. SMITH-BARRY, Louisa (circa 1796-1872), compiler.

Manuscript Commonplace Book. Mortlake, Surrey, October 28th, 1817.

MANUSCRIPT IN INK. *4to* (222 × 184 mm), pp. [84], [164] blank leaves, three leaves at the end excised, written in a neat hand throughout, with simple ruled titles, in contemporary half green roan over brown marbled boards, binding fairly rubbed and worn, plain spine worn at extremities, with the ownership inscription 'Louisa Smith Barry Mortlake October 28th 1817 on the front pastedown, and with a printed 'prick and pounce' card loosely inserted, with printed roses and Louisa Smith-Barry's signature. £650

A manuscript commonplace book containing poetry by a variety of poets including Elizabeth Carter, Hester Chapone, Elizabeth Linley Sheridan, Charlotte Smith, Matilda Betham, Robert Burns, William Thomas Fitzgerald and Walter Scott. Single rules delineate the titles of the poems, many of which are accompanied by critical commentary from other printed sources, though some unattributed remarks may be original. Louisa Smith Barry was one of five illegitimate children of James Hugh Smith-Barry (1748-1801) of Marbury Hall in Cheshire and Fota Island, County Cork in Ireland. Acknowledged by their father, they were brought up in the Oxfordshire house he bought for his mistress. In September 1819, Louisa married the Rt. Hon Thomas Berry Cusack-Smith (1795-1866), who became Master of the Rolls in Ireland. It appears that she may have given up keeping the present commonplace book after her marriage.



31. TRIMMER, Mrs. Sarah (1741-1810).

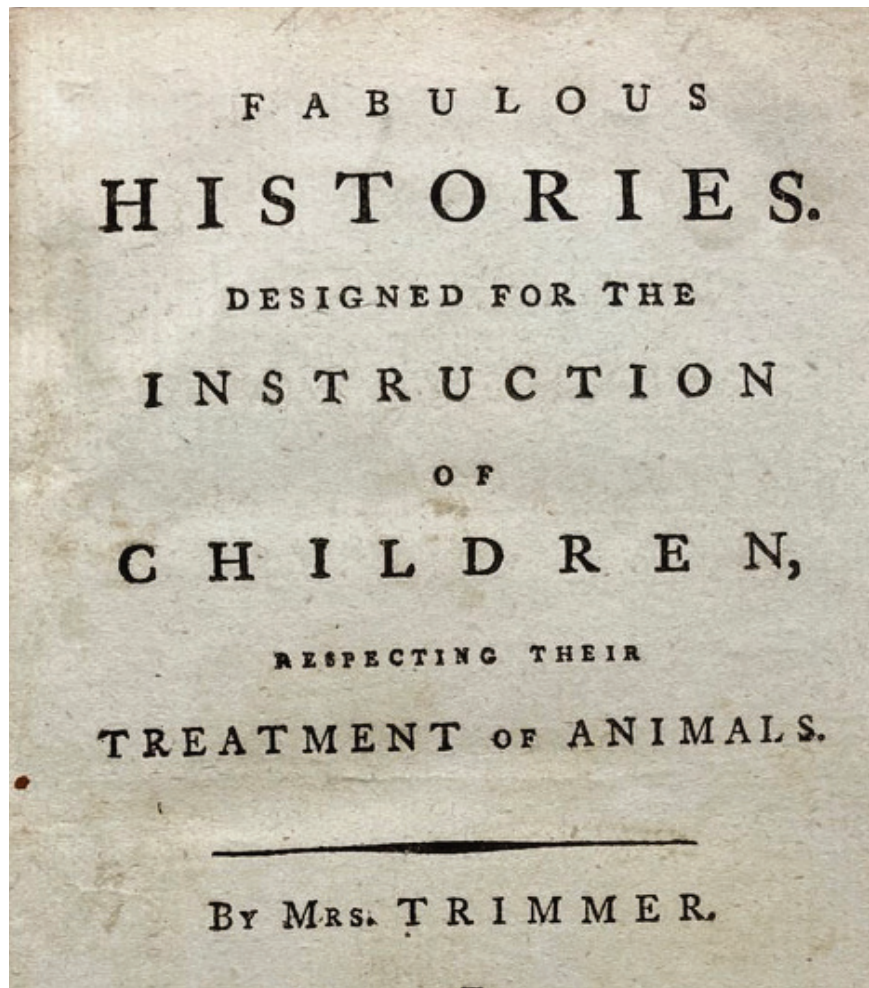
Fabulous Histories. Designed for the Instruction of Children, respecting their Treatment of Animals. By Mrs Trimmer. Second Edition. London, Longman, Robinson & Joseph Johnson, 1786.

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

£650

A popular 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.

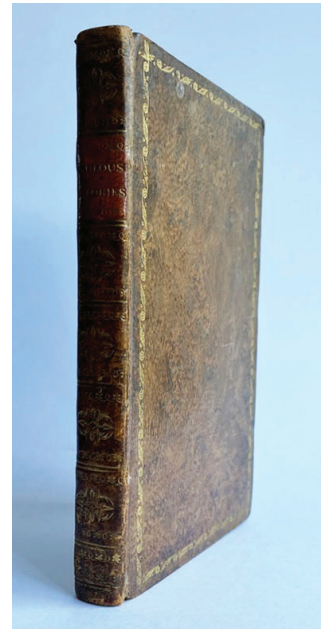
‘Their Mamma, therefore, to amuse them, composed the following *Fabulous Histories*; in which the sentiments and affections of a good Father and Mother, and a Family of Children, are supposed to be possessed by a Nest of Redbreasts; and others of the feathered race, are, by the force of imagination, 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.



32. WHATELEY, Mary (1738-1825).

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

FIRST EDITION. *8vo*, (210 x 135mm), pp. 9, [i], 24 list of subscribers, 11-117, [1], [2] contents, p. 78 misnumbered p. 87, some light browning, slightly sprung, in contemporary quarter sheep over marbled boards, spine fairly heavily chipped and carefully restored, with Lord Kilmorey's ownership inscription on the title-page with the Esber heraldic bookplate. **£1600**

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

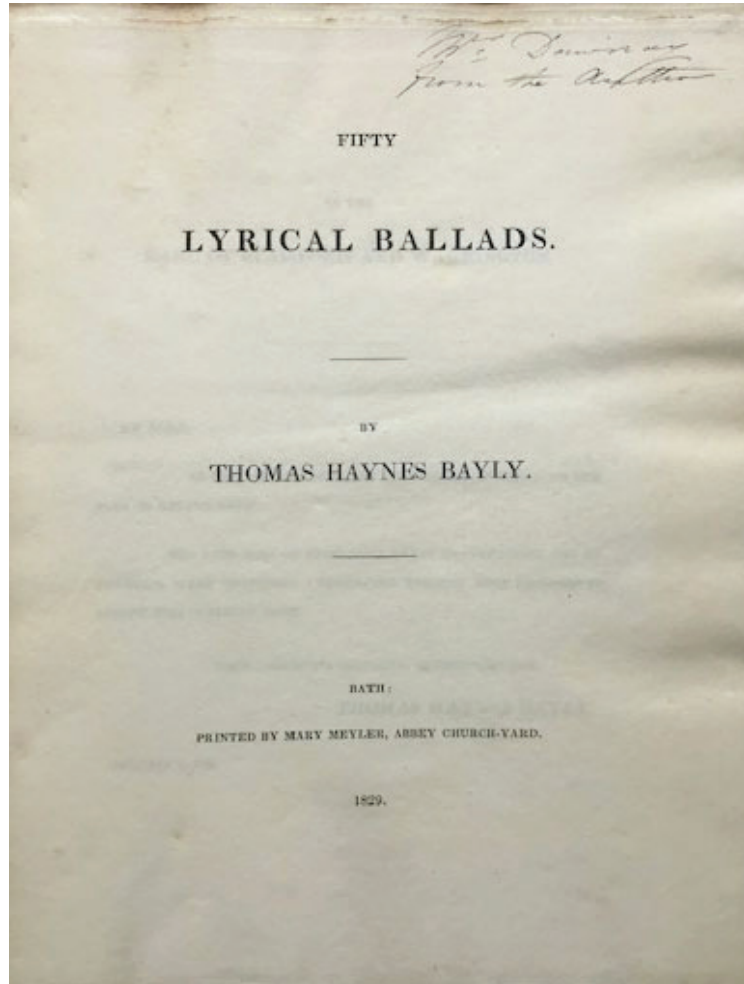
With a seven page dedication to the Hon. Lady Wrottesley, at Perton. The contents leaf, printed as part of the last signature, is here bound at the end. In some copies it has been bound at the front. Despite the wear to the spine, this is an appealing copy in an attractive contemporary binding. A Dublin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

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

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

ESTC t90935.





**AND THEN THE LOVER,
SIGHING LIKE FURNACE, WITH A WOEFUL BALLAD
MADE TO HIS MISTRESS' EYEBROW.**

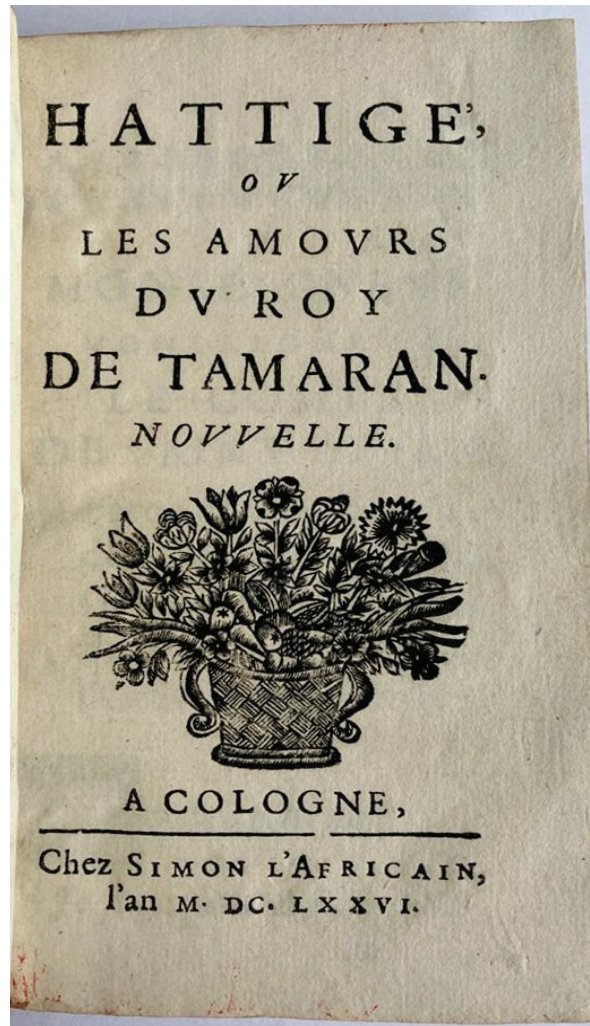
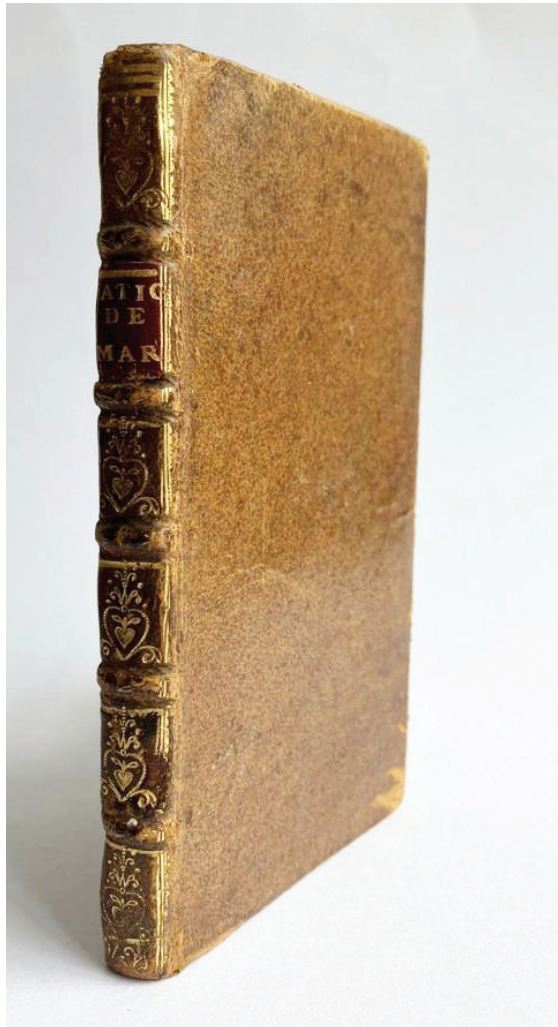
Presentation Copy

33. BAYLY, Nathaniel Thomas Haynes (1797-1839).

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

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

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



The volume includes many of his most famous songs, such as ‘T’d be a butterfly born in a bower’ (p. 28), composed on his wedding journey at Lord Ashdown’s villa near Southampton. The notes at the end of this work include a Latin version of that song composed by Francis Wrangham. 1829 also marked the year that Bayly moved to London and embarked on his theatrical career, one at which he enjoyed a fair success and which saw him through financially when the combined blow of loss of income from his Irish estates and the collapse of his coalmining investments hit him in 1831 and it became necessary for him to support his family by writing.

34. 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.* **£1600**

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.

Sol per curiosità a dir vi chieggo
 Come si chiama il legno, donde è fatto:
 Siete sì dotto a quel ch'io sento e veggio,
 Qual è dunque la pianta, ond'ella è tratta:
 Non rispondete? Ah ch'io son folle, e deggio
 Pensar, che non è in voi Scienza sì fatta:
 La Bibbia è in voi dal fine al fontispizio,
 Ve'! dirò io dunque: Chiamasi **Giudizio**.

Appena il diavolo, ed ebbe il braccio alzato,
 E gliene diede gran porzione addosso:
 E già l'avrebbe pesto e fraccassato,
 Se l'uscio non levava, ch'era smesso:
 La chierica salvò, non fu storpiato,
 Ma ne passò il dolore insino all'osso:
 Così si caccia il lupo infame e lordo,
 Che s'accosta all'ovil, d'agnelle ingordo.

MEMORIALE

DATO PER CELIA

Dal Sig. Abate

GIAMBATTISTA CASTI

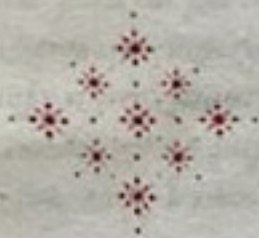
IN OCCASIONE della

VACANZA

DELL' ARCIVESCOVATO

DI

VIENNA.



the battle of the sexes - manuscript before publication

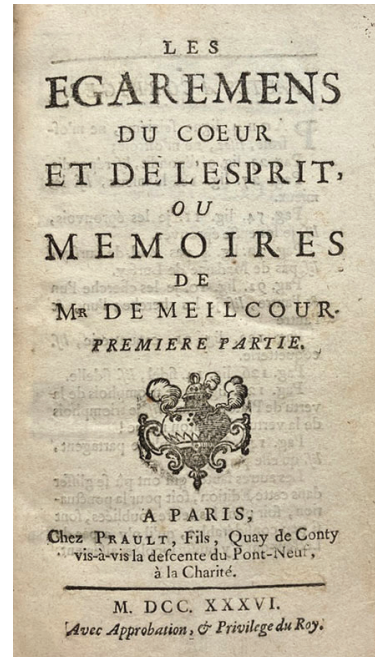
35. CASTI, Giovanni Battista (1724-1803).

Il novelliere Italiano Versificato ossia le piacevoli e curiose novelle in ottava rima del celebre sigr. abate Giambattista Casti poeta cesareo. Vienna, 1788.

MANUSCRIPT IN INK. 8vo (178 x 125 mm), ff. [394], written in a neat hand in brown ink, with red ink used in the title, headings and decorative section ornaments, some light browning throughout and small marginal wormholes towards the end, the paper watermarked 'G.B.' and *Vicenza*, in contemporary decorative paper wrappers, heavily chipped and slightly sprung with partial surface loss to the length of the spine, later shelfmark label on front endpaper.

£1600

A handsomely produced manuscript collection of twenty *Novelle galanti* by the satirical poet Giovanni Battista Casti, dated two years before their first appearance in print. Philosophical, bawdy and often licentious, the *Novelli galante* were composed in *ottava rima* from the early 1760s into the early years of the eighteenth century. An extended sequence of short philosophical tales satirising the relations between the sexes, the *Novelli galante* are celebrated for the harmony and purity of the style as well as for the biting satire of many passages. Known to have circulated in manuscript prior to publication, the preface to this manuscript states that the *Novelli* were shared only with Casti's close friends, a situation that caused great difficulty in finding and gathering them for this collection. As appendices to the twenty *Novelli*, this manuscript includes two further poems, 'Memoriale dato per Celia dal Sigr. Abate Giambattista Casti in Occasione della Vacanza dell' Archivescovato di Vienna' and 'Epistola dell' Abate Casti Scritta da Napoli ad' Una Dama in Roma'. The text is prefaced with a list of contents and a nine page introduction. The manuscript is delightfully produced in a very neat hand throughout, with occasional decorative flourishes and parts of titles written in red ink.



Casti's reputation was first established by his comic opera librettos as well as his satirical verse. In 1782 he was appointed to succeed Metastasio as Poeta Cesario, or poet laureate, of Austria under Joseph II, Holy Roman Emperor. He remained in Austria, where he continued work on his *Novelli galante* and was a prolific author of opera bouffa, until he retired from public life in 1796. The *Novelli galante*, his most famous work, first appeared in print in a two volume edition as *Raccolta di poesie, o siano Novelle galanti*, Rome 1790; numerous editions followed and by the three volume Paris edition of 1804, the work had been expanded to include 48 *novelle*. He is also remembered for his *Gli Animale parlanti*, a political allegory in verse that was translated widely throughout Europe.

scarce sentimental novel with royal provenance

36. 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 × 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'.* **£2000**

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

‘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 ‘termagent’. ii.) Ownership inscription of J.M. Waugh, with the note in his hand: ‘Les Egaremens du Coeur se sont egarés des mains du Roi de l’Espagne entre celles de J.M. Waugh’. iii.) Another hand continues the note, ‘et ensuite entre les mains de J. Redshaw(?)’. iv.) With the bookplate of William Charles Flack in each volume.
- copy owned by ‘termagent’ Spanish Queen

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

37. DEGUERLE, Jean Nicolas Marie (1766-1824).

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

SECOND EDITION? *Small 12mo (125 x 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. £750*

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.



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

Voluptas, ut torrens, omnia subvertit.
Joleph.



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

M. DCC. LXIX.

*the dandy's portfolio***38. 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. **£1200**

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 mistress Rosette.

The first part, 'L'Amour dans son enfance', begins with an illustration of the phrase 'Les influences de l'Amour sur un coeur', in a letter from M. d'Ormeville to a friend, in which he describes his sixteen year old lover, the daughter of a famous actress.

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

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

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

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

'in the springtime of youth'

39. 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. **£2000**

The first printing in Portugal of *El Criticon*, 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 Criticon* 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.

40. 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 x 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. **£750**

Only edition of this poetical 'Rake's Progress', variously attributed to Arthur Murphy and John Ingledeu. 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).

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'.

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 lipping 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.'

ESTC t126448.

**41. LAUJON, Pierre (1727-1811).
 MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

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

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

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

£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 Chançons 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 delicates illustrations de Moreau’, signed ‘de Goncourt’.

- de Goncourt’s copy in contemporary green morocco

Gioranescu 37506 and 37505; Cohen-de Ricci 604.

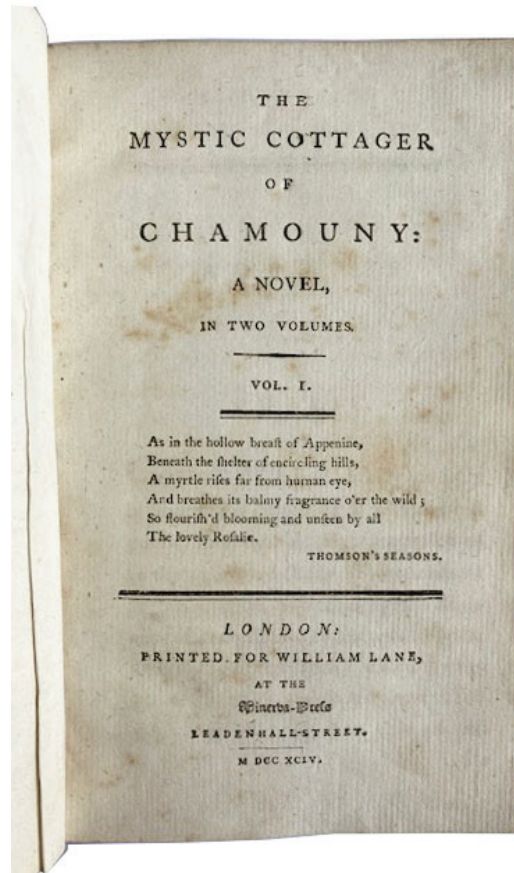
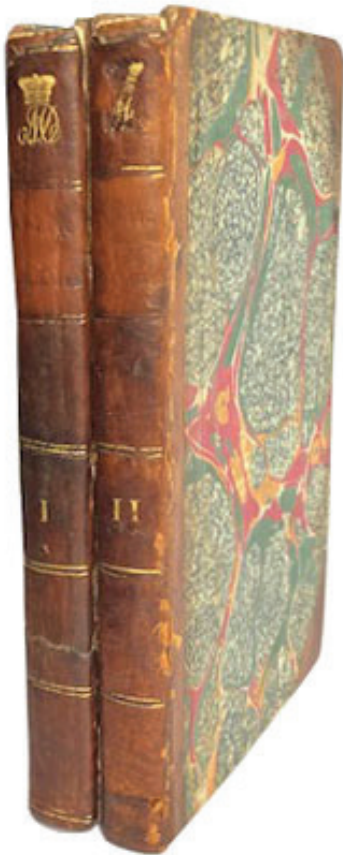
Bibliothèque des Goncourt, 391: ‘Bel exemplaire. Les illustrations par Moreau de ces deux ouvrages sont très remarquables’.

42. [MINERVA PRESS.] ‘A Juvenile Authoress’.

The Mystic Cottager of Chamouny: A Novel, in two volumes. Vol. I [-II]. London, William Lane at the Minerva Press, 1794.

FIRST EDITION. *Two volumes, 12mo (165 x 98 mm), pp. [vi], 183, [1] advertisements; [ii], 170, a couple of small holes in B3 and B4 of the second volume, with loss of some letters but sense recoverable, part of gathering H a little proud of text block, some light foxing through the text but generally clean, in contemporary half calf over marbled boards, joints cracked, headcaps chipped, wanting the labels, flat spines ruled and numbered in gilt, with the Downshire monogram in the upper compartment.* **£6000**

A wonderful and very scarce gothic novel set partly among the dizzy ravines of Switzerland and partly in the isolated fastness of Thornley Abbey in England. Although no author has been established, this appears to be the first work by a young woman who went on to write three other novels, *The Observant Pedestrian*, 1795, *Montrose, or the Gothic Ruin*, 1799 and *Human Frailties*,



THE
MYSTIC COTTAGER
OF
CHAMOUNY:

A NOVEL,
IN TWO VOLUMES.

VOL. I.

As in the hollow breast of Appennine,
Beneath the shelter of encircling hills,
A myrtle rises far from human eye,
And breathes its balmy fragrance o'er the wild;
So flourish'd blooming and unites by all
The lovely Rosalie.

THOMSON'S SEASONS.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
SPINNEY-BUILDINGS
LEADENHALL-STREET.
M DCC XCLV.

1803. In the 'Address to the Public', the author states that she that she has taken up 'the pen of juvenility' in order to raise funds for a blind orphan with no other means of support.

Setting aside some of the more florid and clearly juvenile passages - 'the shining bee stole from her hive, and murmuring through the air was busily extracting from the bloom her liquid sweet' - most of the novel is well-written and eminently readable and is clearly influenced by romanticism in its language and celebration of nature. The Swiss setting leads the way for heightened emotions, abounding in 'craggy steeps' and 'tremendous heights', with 'the most beautiful romantic recess among the cliffs, art or nature could devise' and a natural affinity between the noble characters of the novel and the glories of the landscape: 'the heart of sensibility could alone feel the exquisite sensations of delight its contemplation inspired'. The first volume sees Lord Edwin St. Laurens setting out for a tour of Switzerland on his way to India where he heads for the Vale of Chamouny and meets the beautiful Rosalie. All is not as simple as the natural beauty around them, would suggest, for mysterious questions remain unanswered, such as the unnamed lady in Rosalie's miniature, the strange shrine in the mountains above the cottage, and the suspicion that Edwin's father is determined to keep the two young people apart.

A Dublin edition was published by Byrne, Colbert and Potts in 1795 (ESTC t55567, listing BL, Marsh's Library, Harvard and McMaster) and a Philadelphia edition was published by W. Woodward, also in 1795 (ESTC w26851, listing two copies at the American Antiquarian Society and copies at the Library Company of Philadelphia and Wisconsin-Madison). Provenance: Mary Hill, Marchioness of Downshire (1764-1836), literary patron, friend of the Prince of Wales and Mrs Fitzherbert, she assembled a large collection of contemporary fiction with an emphasis on women novelists.

Garside, Raven & Schöwerling 1794:13; Blakey p. 166; Summers, *Gothic Bibliography*, p. 440.
ESTC t107264, listing BL, Cambridge, Chawton House and Virginia.

43. PIRANI DE CENTO, Giovanni.

Le Lagrime delle donne del Sig. Avvocato Giovanni Pirani di Cento Autore dell' Opuscolo
Seconda edizione di questo opuscolo dallo stesso autore corretto, ed accresciuto di un discorso
preliminare, e di due capitoli in fine. Venice, Graziosi a S. Apollinare, 1793.

SECOND EDITION, ENLARGED. *8vo (173 x 110 mm), pp. [iii]-xxix, 95, wanting A1, excised (either half-title or initial blank), text lightly browned throughout, in contemporary pink boards, green label on spine lettered in gilt, upper joint split but firm, covers stained and generally rubbed, with the presentation inscription 'Dono dell'amico Angelo Falzoni, Cento' on the front free endpaper.* **£350**

An enlarged edition of a learned treatise on women's tears. Presented in fifteen chapters, the author begins with the premise that women of the present century are behind almost all the actions of men. Even men who rarely allow themselves to be dominated by women, always finally find themselves entangled in some way. The author sets out to explain this, examining the source, history, effects, efficacy and so on, of women's tears, false and genuine, as seen through their effect on the affairs of men. A fascinating insight into gender and the perception of women in northern Italy at the end of the eighteenth century.

First published by the same printers in Venice in 1790, this curious work is rare in any edition: OCLC lists the first edition at Harvard, Wisconsin and Minnesota only. This second edition also includes a new preface and two final additional chapters.

OCLC lists a single copy, at Penn.

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

**44. 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. **£3000**

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

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



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

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

‘The following translation of Paul and Virginia was written at Paris, amidst the horrors of Robespierre’s tyranny. During that gloomy epocha, it was difficult to find occupations which might cheat the days of calamity of their weary length ... In this situation I gave myself the

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

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

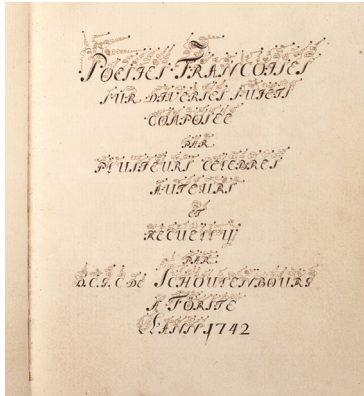
Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW's translation in 1788:71.

45. SCHULENBURG, Graf von der, compiler.

Poesies françoises sur divers sujets composée par plusieurs celebres auteurs et recueilly par D.C.G. C. de Schoulenbourg à Förste. Förste, 1742.

MANUSCRIPT IN INK. *16mo (130 × 110 mm), four blank leaves followed by pp. [ii], 160, [9] index, [1], [4] blank, neatly written in a tiny hand with numerous calligraphic flourishes to titles and headings, approximately 20 lines to each page, in contemporary red morocco, gilt tooled border with gilt centrepiece to covers, gorgeous Dutch floral gilt and orange endpapers, binding a little rubbed, preserved in a contemporary slip case lined on the inside with marbled paper and on the outside with orange paper with a floral design, originally matching the endpapers but now with the gilt sadly faded.* **£2000**

A delightful and exquisitely executed calligraphic manuscript written in a miniscule hand and comprising a selection of French verse by various authors. According to the attractive title-page, the compiler was a member of the aristocratic von der Schulenburg family and this charming manuscript was put together in Förste in South Lower Saxony. A Prussian family of some



eminence, the von der Schulenburgs worked in the service of the Electors of Brandenburg and the Kings of Prussia. It is hard to be certain from the initials given on the title page, but one credible compiler is Christian Günther von der Schulenburg. Other notable members of the family include Melusine, Duchess of Kendal (1667-1743), mistress of George I and Johann Matthias von der Schulenburg (1661-1747), a notable art collector and soldier. More recently, Friedrich Werner von der Schulenburg (1875-1944) was one of the conspirators who attempted the assassination of Hitler on 20th July 1944.

This charming miscellany contains a selection of love poems, songs, epitaphs, satires and devotional verse, including one anglophile poem 'Sur un livre donné à sa majesté Britannique intitulé Il gyro del mondo'. Most of the poems are from the seventeenth century and include works by Boileau, Fénelon, Racine and Scarron. The manuscript is written in a miniscule and extremely neat hand, with the titles embellished with calligraphic swirls (particularly the title-page) and the spaces marked by bullet marks, leaving wide margins punctuated by large bold page numbers. Bound in red morocco gilt, with sumptuous endpapers, and preserved in a matching (though now much faded and worn) slipcase, this must have been quite a sight when freshly bound and boxed.



45. Schulenburg

**THEN A SOLDIER,
 FULL OF STRANGE OATHS, AND BEARDED LIKE THE PARD,
 JEALOUS IN HONOUR, SUDDEN AND QUICK IN QUARREL,
 SEEKING THE BUBBLE REPUTATION
 EVEN IN THE CANNON'S MOUTH.**

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

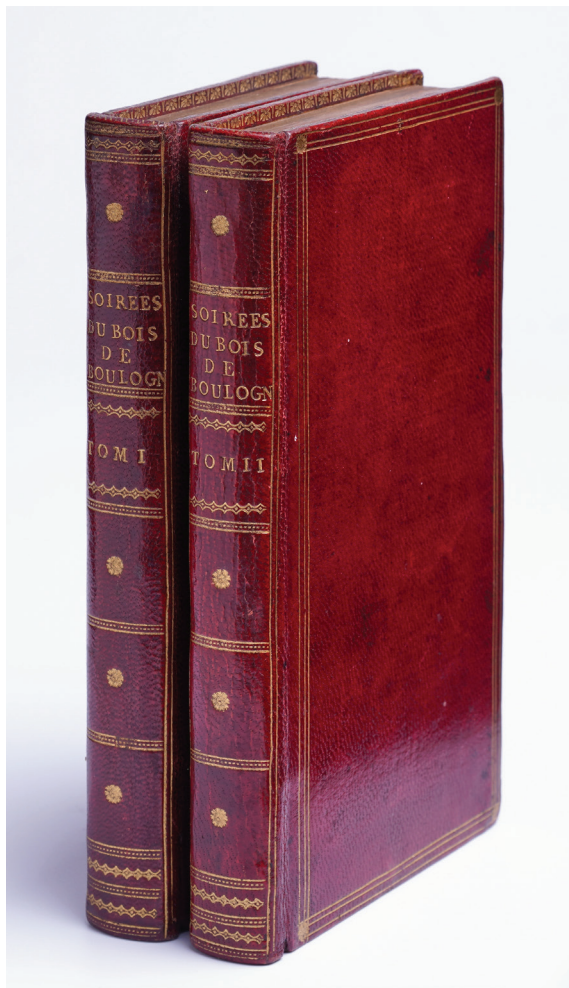
Mémoires de Madame de Barneveldt. Tome Premier [-Second]. Paris, Michel Gandouin & Pierre-François Giffart, 1732.

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'.*

£800

The scarce first work by Jean du Castre d'Auigny, 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.

Auigny 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. Gioranescu 25671; Gay III, 131; Jones p. 48.

convents, the Old Pretender and the galleys

47. **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, an unidentified red heraldic booklabel stamped in gilt and the heraldic bookplate of Baron James de Rothschild in each volume.* **£2650**

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

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

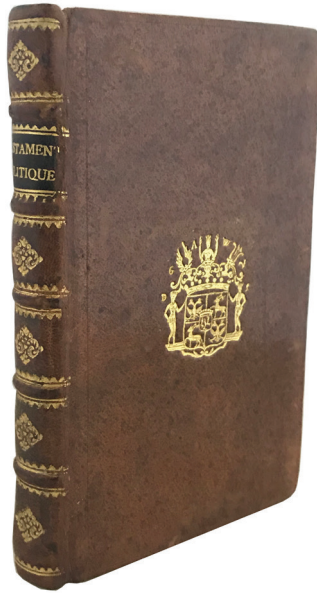
Cioranescu 16256; Jones p. 78; Gay III, 1123.

48. CHEVRIER, François-Antoine de (1721-1762).

Testament Politique du Maréchal duc de Belle-Isle. Paris, aux dépens des Libraires associés, 1762.

Small 8vo, (154 × 87mm), pp. v [ie viii], 184, in contemporary Germany speckled calf, spine gilt in compartments with black morocco label lettered in gilt, covers gilt with heraldic arms and lettered 'AWGVDS', with the elegant heraldic bookplate of Achatz Wilhelm, ReichsGraff von der Schulenburg, marbled endpapers. **£500**

An attractive copy in a German heraldic binding of these popular apocryphal memoirs, first published in Amsterdam in 1761. Charles Louis Auguste Fouquet, duc de Belle-Isle (1684-1761) was the grandson of the famous finance minister to Louis XIV. Chevrier's work was hugely popular, running to many editions in French and being translated into English as *The Political Testament of the Marshal Duke of Belle Isle*, London 1762. The subjects covered include taxation,



commerce, law, imports, the celibacy of priests and luxury. Chapter Five (pp. 97-101) is about the history of the young pretender and the Stuarts. 'Je vois, avec douleur, que tous les Princes de la Maison de Stuard ont mérité l'horreur de leur situation par foiblesse, ou par nonchalance, & je pense qu'il faut regarder cette Maison comme éteinte, par le découragement de celui qui seul peut la relever' (p. 102).

OCLC lists BL, Cambridge, NLS, Yale, College of the Holy Cross, Princeton and Syracuse.
See Cioranescu 19479; Einaudi, 1076; Goldsmiths, 9713; INED, 379; Higgs, 2627

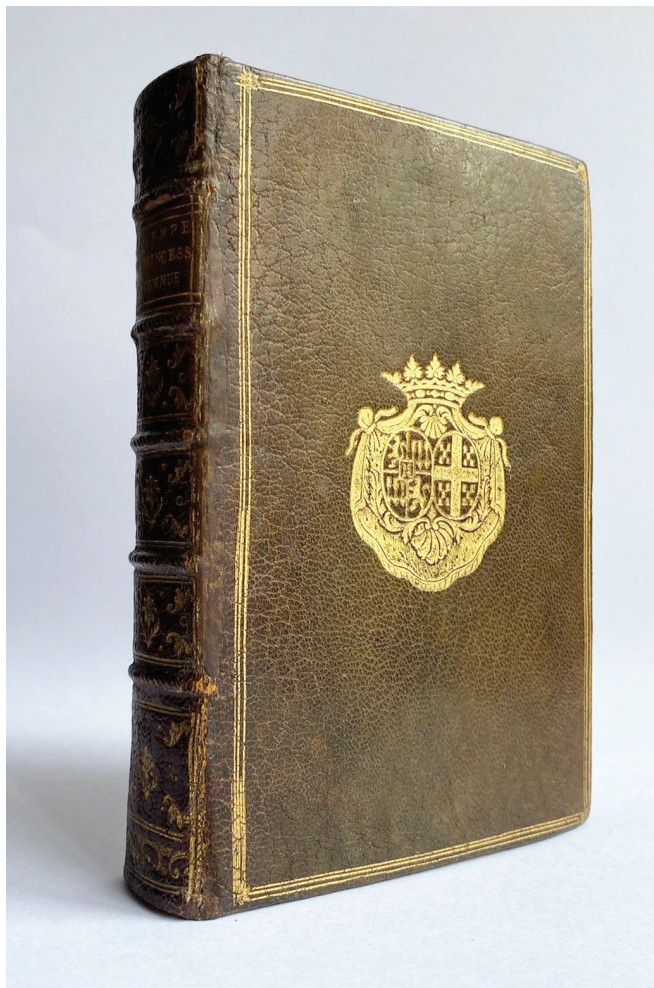
the Duchesse de Gramont's copy

49. 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 × 100 mm), pp. [viii], 602 (ie, 604, pp. 334-335 repeated), [3], collating a4, A-PP8, title page engraved by Leon Gaultier, paper a little browned throughout, with some ink staining and light wear, in a contemporary armorial binding of olive morocco, triple filet border to both covers around central arms, gilt, the spine gilt in compartments, second compartment lettered in gilt, marbled endpapers, gilt edges, pink silk marker, with the early ownership inscription 'Ex Bibliotheca D. Crozat' and the arms of the duchesse de Gramont gilt on both covers.

£4500



A scarce classically-inspired ‘roman galant’ by the Poitiers-born soldier and novelist, Louis Moreau du Bail, and an early example of the genre. Du Bail’s prolific output, though not didactic, was intended as an inspirational and moral celebration of romantic love. About half of his thirteen known novels, including the present, have a classical inspiration, and many of these are notable for their strong heroines.

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).

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.

This is the sixth of Du Bail's 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), her arms on the binding.

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

50. 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 × 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.* **£750**

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.

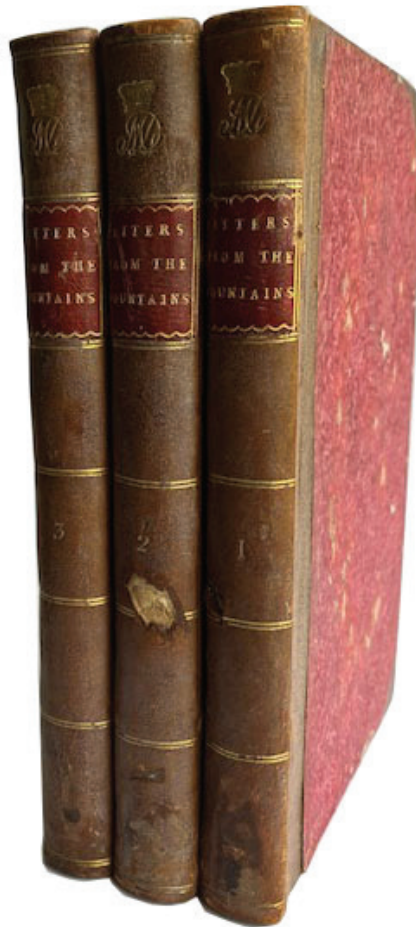
Outside Continental Europe, OCLC lists Cambridge, Bodleian, Yale, UCLA and NYPL. Cioranescu 27207; Gay III, 77; Jones p. 105.

*Scottish memoirs of an soldier's daughter brought up in America***51. GRANT, Anne MacVicar (1755-1838).**

Letters from the Mountains; being the real Correspondence of a Lady, between the Years 1773 and 1807. In three volumes. Vol. I [-III]. The Second Edition. London, Longman, Hurst, Rees, & Orme, 1807.

SECOND EDITION, ENLARGED. *Three volumes, 12mo (176 x 102 mm), pp. [iii]-xii, 216; [ii], 280; [ii], 224, apparently wanting the half-titles, paper fault II, K2, in contemporary half calf over pink marbled boards, some light wear to the bindings most notably two small defects to the spines of vols. I and II, flat spines ruled and numbered in gilt, Downshire monogram in the upper compartment, red morocco label lettered in gilt.* £1200

A fascinating account in epistolary form of a woman's life after she returns to rural Scotland following her father's army career. It makes for a particularly interesting read as Grant spent all her early childhood in America, firstly in New York and then in Vermont after her father left Scotland on obtaining a commission in the 77th foot regiment during the Seven Years War. By the time the family returned to Scotland because of her father's ill-health in 1768, Anne was a teenage girl who identified herself as an American: her memoirs were published under the title *Memoirs of an American Lady*, London 1808 and thoughts of America weave through the present text, whether as thoughts of travelling there or of comparisons, for example where Fort Augustus is described as 'a miniature of New York'. Her father's death in 1801 left Grant struggling with poverty and she turned to writing to raise money, firstly a volume of poems published in 1803 and then this collection of letters, spanning from her early youth to the date of publication, which were edited with the assistance of the antiquary George Chalmers.



Having been educated almost entirely by her mother while in America, Grant remains a conservative in matters of female education. 'I have seen Mary Woolstonecroft's [sic] book', she writes, 'which is so run after here, that there is no keeping it long enough to read it leisurely, though one had leisure. It has produced no other conviction in my mind, but that of the author's possessing considerable abilities, and greatly misapplying them ... Nothing can be more specious and plausible, for nothing can delight Misses more than to tell them they are as wise as their Masters. Though, after all, they will in every emergency be like Trinculo in the storm, when he crept under Caliban's gaberdine for shelter. I consider this work as every way dangerous. First, because the author to considerable powers adds feeling, and I dare say a degree of rectitude of intention. She speaks from conviction on her own part, and has completely imposed on herself before she attempts to mislead you (Letter LI, To Miss Ourry, Glasgow, Jan. 2, 1794, II, 267).

Although the reviewers either ignored or condemned Grant's work - the *Critical Review* making fun of her enthusiasm for Ossian, for example - it did achieve considerable success, running to some seven editions by 1845. In February 1807, Jane Austen wrote to her sister Cassandra that although she had not read the letters herself, a friend of hers 'speaks of them as a new and much admired work, & as one which has pleased her highly'. This second edition includes a new preface in which she thanks the supporters of her literary efforts: 'With what delight, were it permitted me, or could my voice confer distinction, should I enumerate my patrons; but more especially my patronesses. Cheered by their applause, exalted by their liberality, it would be a proud triumph indeed, were I at liberty to name those virtuous, elegant, and enlightened females, of whom it is not enough to say, that they do honour to England, as they are indeed an ornament to human nature' (I, xi).

HISTORIA
DE LOS MUY NOBLES,
Y ESFORZADOS CAVALLEROS
TABLANTE
DE RICAMONTE,
Y JOFRE,
HIJO DEL CONDE DONASSON.

Compuesta por el Varon Felipe Camus.



*En Valladolid: En la Imprenta de la
Viuda de JOSEPH DE RUEDA.
Año 1710.*

52. [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.

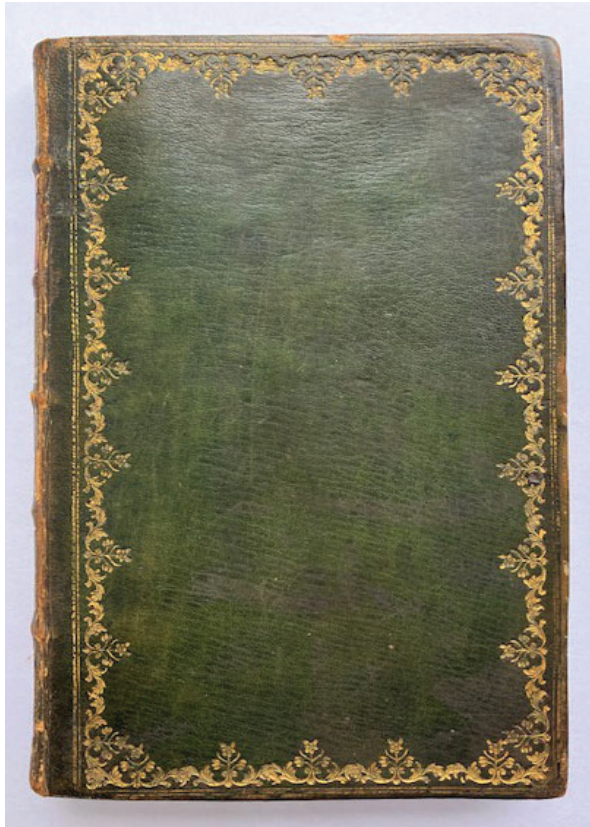
£4500

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.

: scarce Arthurian romance

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



Jacobite manuscript covering the Punic Wars ... 'he carries the sinews of war'

53. LAFFREY, Mr.

Abrege de l'histoire ancienne avec des reflexions philosophiques & politiques par Mr. Laffrey.
[Rome? the Old Pretender's Retinue? 1760s.]

MANUSCRIPT IN INK. 8vo (200 x 130 mm), pp. [iv] title-page and dedication, 120, [2] index, [36], blank pages with no manuscript text but with the original engraved borders, written in a neat hand in brown ink within typographical borders, the page numbers given in ink outside the borders, title written in the same hand in ink within a more elaborate engraved border and accompanied by an engraved vignette, in contemporary green morocco, some light wear to extremities, decorative floral border to covers, spine gilt in compartments with red morocco label (slightly chipped) lettered in gilt, marbled endpapers and gilt edges, with the contemporary engraved bookplate of 'An^m Lumisden' by R. Strange to the front pastedown and the modern pictorial bookplate of Jacques Laget to the front endpaper. **£1800**

A charming manuscript summary of ancient military and political history written by a Mr Laffrey for a 'Mademoiselle de Bellew'. Laffrey's *Abrégé* covers key historical events of the Carthaginians, from the Punic Wars with Rome, the stories of Hannibal and Masinissa and their conquests, as well as their government, trade and arts and sciences, and of the Egyptians, with details of their rulers, religion, priesthood, customs and education.

The identity of the 'Mr. Laffrey' given on the title-page remains unknown, but a possible author is the historian Arnoux Laffrey (1735-1794), remembered for his *Vie privée de Louis XV*, 1796. The dedicatee, 'Mademoiselle De Bellew' is likely to have been related to the Irish peer, John Bellew, fourth Baron of Duleek (1702-1770), whose first wife, Lady Anne Maxwell, served in Rome as a maid of honour to Maria Clementina, the wife of the Old Pretender, James Francis Edward Stuart.

The Jacobite connection of this manuscript is strengthened by the presence of the handsome bookplate of Andrew Lumisden (1720-1801). Lumisden was a Scottish Jacobite who was secretary to Charles Edward Stuart, Bonnie Prince Charlie, and had fought with him at Culloden. On the eve of the battle, the prince's *aide-de-camp* had written to Ewen MacPherson of Cluny tasking him with taking particular care of Lumisden and Thomas Sheridan, 'as they carry the sinews of war'. After the battle, Lumisden spent four months as a fugitive in the Scottish Highlands before escaping to London and onwards to Rome where he became secretary to the Old Pretender. Lumisden was later pardoned by the British Crown after he procured a collection of rare books in Paris for the future George IV. He returned to Edinburgh and was one of the founding members of the Royal Society in Edinburgh.

Lumisden's bookplate was engraved by his brother-in-law, the artist Sir Robert Strange (1721-1792). A fellow Jacobite, Strange also served with Bonnie Prince Charlie in Culloden and was later responsible for the designs for a Jacobite currency.

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

54. [PRISONER OF WAR: NAPOLEONIC WARS.]

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 × 68 × 29 mm), with gilt edges and two small gilt spots designating the front opening of the box.

£15,000

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 Portchester 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 Portchester 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. Allianora 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.





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

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

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

£750

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

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

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

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

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

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

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

Histoire des Sevarambes, 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.

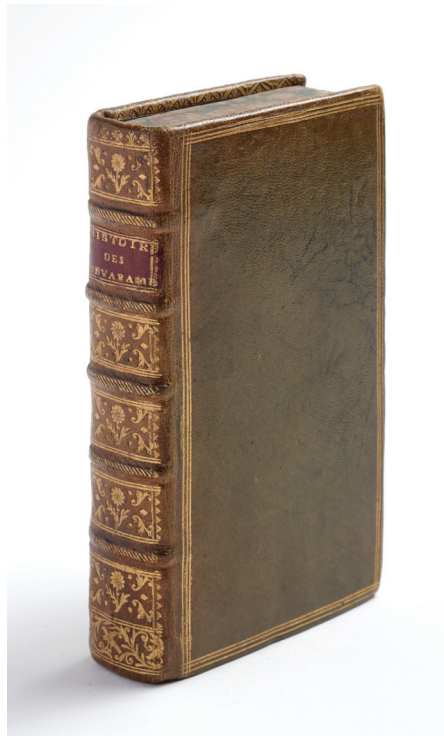
NEW EDITION, CORRECTED AND ENLARGED. *Two volumes in one, 12mo, (156 × 84mm), pp. xviii, 273; [ii], 247, title page to the first volume laid down, early tears and weakness still visible, outer edges of I, xviii and II, 21 & 23 reinforced, in contemporary green morocco, spine faded, gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges.* **£2000**

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 moeurs 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).



AND THEN THE JUSTICE,
 IN FAIR ROUND BELLY WITH GOOD CAPON LIN'D,
 WITH EYES SEVERE AND BEARD OF FORMAL CUT,
 FULL OF WISE SAWS AND MODERN INSTANCES;
 AND SO HE PLAYS HIS PART.

57. DORAT, Claude-Joseph (1734-1780).

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

FIRST EDITION. 8vo (232 x 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. £650

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.

58. DUN, David Erskine, Lord (1670-1758).

Lord Dun's Friendly and Familiar Advices, Adapted to the various Stations and Conditions of Life, and the mutual Relations to be observed amongst them. Edinburgh, Hamilton & Balfour, 1754.

FIRST EDITION, FIRST ISSUE, WITH P. VIII MISNUMBERED VII. *12mo, pp. vii, (ie viii), 243, in contemporary mottled calf, spine with raised bands, simply gilt in compartments with red morocco label lettered in gilt, with the contemporary heraldic bookplate of Inglis of Cramond and the manuscript shelfmark 'Calder House 7.E.' on the front pastedown and the ownership inscription 'Cramond' on the title page.* **£750**

An attractive copy with a nice Scottish provenance of this famous handbook of legal and general advice to those in different stations in life. The first part of the work contains specific legal advice to different ranks of lawyers and parties engaged in law suits. After this is a section on 'Advice to the Monarch' which is followed by 'Advice to the Subject'. Further sections are addressed to ministers of state, the landed gentry, the man of wealth, the poor and indigent, the merchant, tradesman, farmer and more general advice to husbands and wives, parents and children, old and young, masters and servants, rich and poor. This is the only known publication by the Jacobite judge David Erskine, generally known under his judicial designation, Lord Dun.

An eminent member of the Scottish bar, he was also a jealous Jacobite and friend to the non-jurant episcopal clergy. As a member of the last Scottish parliament, he was ardently opposed to the union.

ESTC notes another issue (t193481), with p. viii correctly numbered and with the amended imprint 'for G. Hamilton and J. Balfour'. Scarcer than the present issue, it is listed at Aberdeen, Cambridge, NLS and DLC only. Curiously, this copy has a stub before the title page, suggesting a cancel, but given that it has the earlier states of the two pages, it may be more likely that an initial blank has been cut away.

Provenance: Sir John Inglis of Cramond, 2nd Baronet (1683-1771), Postmaster General for Scotland.

ESTC t114020.

59. HEATHCOTE, Ralph (1721-1795).

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

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

£350

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

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

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

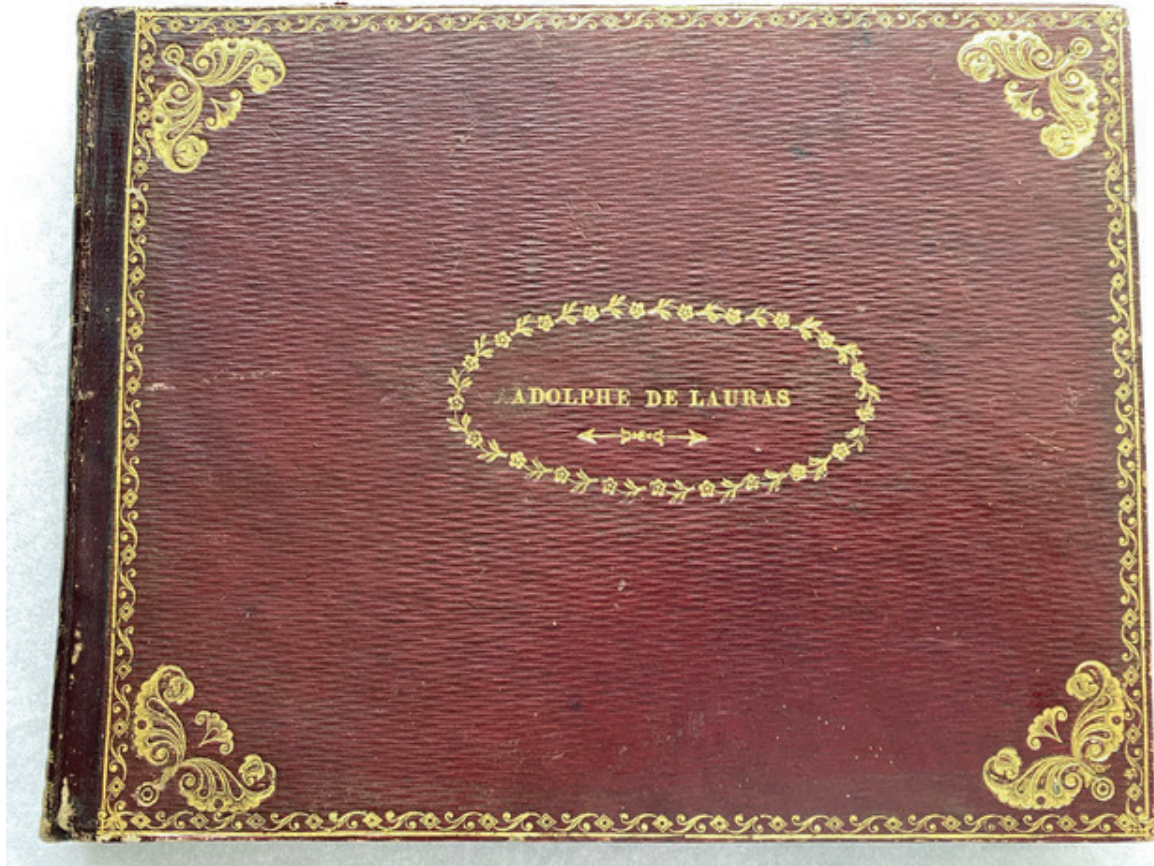
including extracts from Swift

60. 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 x 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.

£700



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.

a teacher in provincial France

61. LAURAS, Adolphe Leon Viviers de (1806-1852).

Album charting the career of a teacher, with additional 'Notes et Souvenirs' relating to his daughters, son and grandson. [No place, but possibly Montpellier, circa 1829 onwards.]

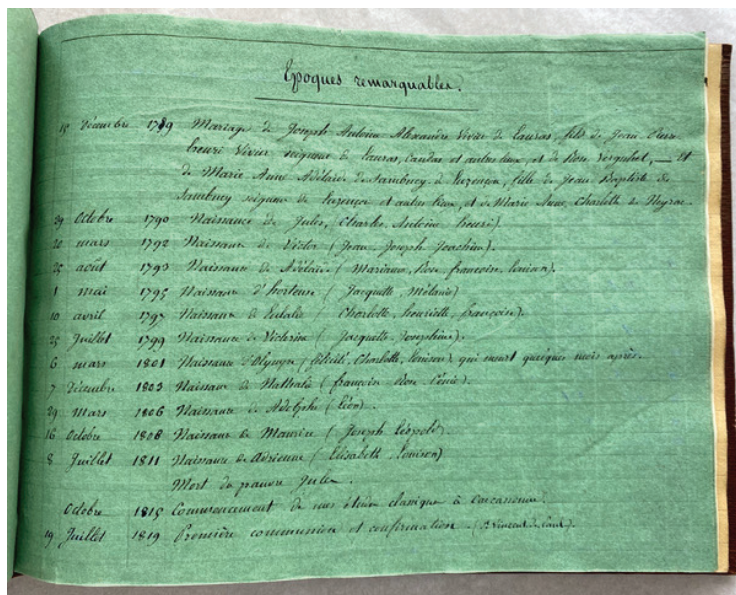
MANUSCRIPT IN INK. *Small oblong 8vo (155 x 205 mm), ff. 15 manuscript notes penned in a fine italic hand, predominantly in one hand but with additional manuscript notes and memories added later in one or possibly two different hands (probably Lauras' son and grandson), the manuscript section within over a hundred leaves of blank unlined coloured paper, the paper bound in sections of white, orange, blue and green, faint pencil lines added to a few of the blank pages, some occasional light foxing to a few sections and with minor ink spotting affecting the*

outer margins of one section; attractively bound in red half morocco, spine lettered and tooled in gilt, covers with gilt border and corner fleurons, with central gilt floral medallion framing the name of the author; head and tail of spine lightly rubbed, with further minor wear to the edges, but an attractive and charming album. **£1400**

A beautifully bound manuscript volume of personal memoirs by a provincial French teacher, Adolphe Léon Vivier de Lauras (1806-1852). Compiled with great care and attention, this brief manuscript provides a moving testimony to one man's life and career in the teaching profession, as well as giving details about the key moments in the lives - and deaths - of members of his immediate family. As an object, the album is very striking: as well as being attractively bound, the paper of the text block comes in the four different colours of white, orange, blue and green. Aesthetically pleasing, this may also have served a practical purpose in enabling Lauras to subdivide his notes and memoirs, though no obvious system is apparent.

Particular focus in the initial leaves is given to Lauras' own education, his entry into teaching, and professional experience, which provide a wonderful insight into the organisation and structure of French secondary education during the Bourbon Restoration and the July Monarchy. The volume begins with a list of the 'Juges du concours, à Toulouse en 7br (i.e. September) 1829' together with a list of 'Candidats reçu Agrégés'. A further note reveals that 29 candidates took part in the competition to be awarded their teaching diploma. This was clearly a significant moment for Adolphe, placing it as he does as the very first entry. We later learn from his own short biographical chronology, that in 1829 he took a position as 'Professeur de Sixième' at the Royal College of Montpellier, where it appears he remained for the rest of his working life. Neatly written lists provide further insight into Lauras' education and career, notably the fees he received during his service in public education, and even his retirement funds: 'Prix remportés pendant mes études classiques'; 'honoraires reçus pendant mon service dans l'Instruction publique'; and 'fonds de retraite payés pendant mon service dans l'Instruction publique'. Two rather appealing pages are dedicated to 'students who have distinguished themselves in my class'.

Alongside his academic achievements, Lauras marks a number of personal occasions of note, just giving the factual details. Thus we learn that: ‘Perd so bien-aimée Caroline, et avec elle tout son bonheur, le 13 juillet 1846’. Similarly, in the section dedicated to ‘Notes et souvenirs sur Cécile Marie Joséphine’ we discover that, although vaccinated by Madame Chevalier in January 1839, his daughter succumbed to measles on May 5th in 1840, ‘abducted from the love of her father and mother’. The section ‘Époques remarquables’ includes additional handwritten notes by Adolphe’s son, continuing the ‘dear memories’ after his father’s death. Other sections are given over to his other daughter Anna Marie Victorine, as well as the ‘Notes and memories’ of Pierre Marie François Melchior de Roquemaurel (1871-1940), who appears to have been Lauras’ grandson.



'in fair round belly with good capon lin'd'

62. MENON, active 18th century.

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

SECOND EDITION. 8vo (210 x 125 mm), pp. xvi, [xxiv], 286; [2] blank, [ii], 289-588, some light browning in text, in contemporary calf, single filet gilt to covers, plain spine with raised bands ruled in gilt, spine worn with vertical cracking, restoration to spine and corners, rather a workaday bit of repair work tending to solidity rather than beauty, with the early ownership inscription of M. Findlater on the front endpaper. **£2000**

First published as *Soupers de la cour* in 1755, Menon's work first appeared in English in 1767 in a translation by Bernard Clermont under the title *The Art of Modern Cookery Displayed, Consisting of the most approved methods of cookery* [&c.], London, printed for the translator, 1767. This is its first appearance under the new title which was to be retained for the third edition of 1776, in which the translator's name appears on the title-page. With a six-page 'Translator's Apology' in addition to the 'Author's Advertisement'. In his fascinating apology, Clermont reveals many of the concerns of the eighteenth century chef, while pointing to some of the key differences between English and French cuisine. He also writes about the challenges of translation: 'This Book was published in four small Volumes. I thought it too full of Words and of Repetitions, and that the Sense of the Author could be explained, without all the volubility of the French Language, which I have (as much as I was capable) supplied with the Expressiveness of the English' (p. vi).

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

See Harrison, *Une Affaire du Gout, A Selection of Cookbooks*, 1475-1873, 91.

ESTC t90913, at BL and Harvard only.

*Forest of Arden (aka Cranborne):
Association copy, with copious - and vitriolic - annotations*

63. WEST, William, of Shaftesbury.

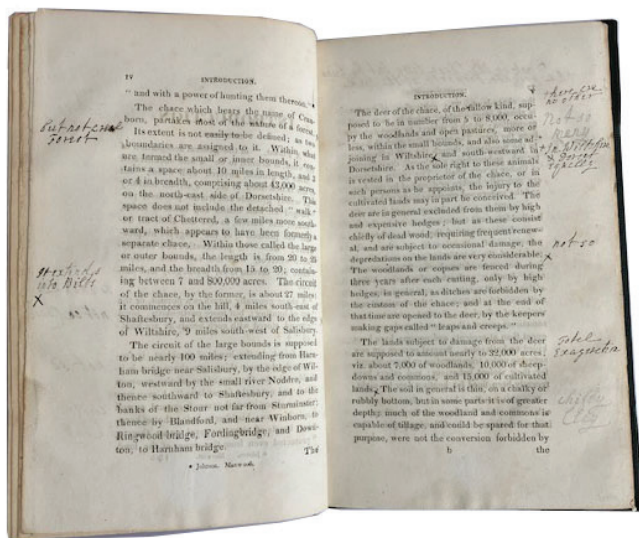
A History of the Forest or Chase, Known by the Name of Cranborn Chace, collected from Authentic Early Records, and continued to a late period: with a brief description of its present state. By William West. Gillingham, E. Neave and London, Hatchard &c., 1816.

FIRST EDITION. 8vo (220 x 135 mm), pp. viii, 132, [1] errata, contemporary manuscript note on the title 'no Forrest nor ever was', with marginal annotations throughout the text (48 pages containing at least one note), some light foxing, in nineteenth century half green morocco, spine ruled and lettered in gilt, with four line note on the verso of the front endpaper and the ownership inscription of William Chafin Chettle on the recto (the notes all in his hand), with the later bookplate of the antiquary and genealogist Evelyn Philip Shirley (1812-1882). **£800**

A marvellous association copy of this scarce book on the history and rights of the 'Forest or Chase' of Cranborne Chase, the old royal hunting grounds just south of Shaftesbury in Dorset, together with information on the laws pertaining to the herd of fallow deer native to the region. This copy belonged to William Chafin (1733-1818), author of *Anecdotes respecting Cranbourn Chase*, London 1818, and it is tempting to think that it was his reaction to the present work that prompted his own publication two years later. Clearly incensed by West's text, Chafin's copious notes reflect a close and increasingly infuriated reading.

A short note before the text states: 'The plan of this publication is to insinuate that Lord Rivers has no rights of a chase within the County of Wilts'. Chafin's reading of the text then sets out to remove all credibility from West's history by nit-picking and correcting details throughout, beginning with discrediting West's source materials: 'The references to records, in

the notes, are taken from the manuscripts', writes West ... 'spurious ones', adds Chafin. His manuscript note on the title-page, 'no Forrest nor ever was', is a recurring theme in his notes: 'the greater bounds were no forest' ... 'as the Chase never was a forest there could never have been any real purlieu' ... 'not so, it never was a forest'; as is Chafin's meticulous correction of counties (Cranborne Chase lies across the counties of Wiltshire and Dorset) in relation to the various manors and borders: 'not so, but through the borders' ... 'into Wiltshire' ... 'Wilts also'. Most entertaining, though, is Chafin's relentless and repetitive negativity: 'not true' ... 'a wrong opinion' ... 'eronomous' ... 'doubtful' ... 'not true' ... 'the whole of this is false' ... 'false reasoning' ... 'false insinuation again' ... 'false' ... 'not so' ... 'total exageration' ... 'conjecture only' ... 'insidious suggestion' ... 'utterly false and insidious'.





THE SIXTH AGE SHIFTS
 INTO THE LEAN AND SLIPPER'D PANTALOON,
 WITH SPECTACLES ON NOSE AND POUCH ON SIDE;
 HIS YOUTHFUL HOSE, WELL SAV'D, A WORLD TOO WIDE
 FOR HIS SHRUNK SHANK; AND HIS BIG MANLY VOICE,
 TURNING AGAIN TOWARD CHILDISH TREBLE, PIPES
 AND WHISTLES IN HIS SOUND.

Cicero spun to the utmost - an attempt to improve Denham

64. CATHERALL, Samuel (1661?-1723?).

Cato Major. A Poem. Upon the Model of Tully's Essay of Old Age. In Four Books. By Samuel Catherall, M.A. Fellow of Oriel College, in Oxford, and Prebendary of Wells. London, Roberts, 1725.

FIRST EDITION. 8vo, (193 x 119mm), pp. xvi, 88, with an engraved frontispiece included in the pagination (as in Foxon), the first and last few leaves a little dusty, in contemporary gilt and blind ruled calf, spine ruled, considerably worn and with the joints split but holding on the cords, head and tail-cap missing, the surface of the boards worn, extremities bumped, with the ownership inscription of 'Jno. Aspinall' on the title page, an early catalogue annotation on the front free endpaper and the recent booklabel of Jim Edwards. **£750**

A scarce versification of one of Cicero's most famous essays, printed by Samuel Richardson. The author, fellow of Oriel College and a canon of Wells Cathedral, explains in his preface that he was inspired by Denham's earlier translation of the same text: 'About three years ago, lighting on Sir John Denham's translation of that celebrated piece (Tully's book De Senectute) and, not without some wonder and pity, seeing that great genius fall so much below the spirit of the Roman orator, in his English metre; I was so vain, as to think a kind of paraphrase of the same essay, would succeed easier and better: and therefore, at my leisure hours, when severer studies became tedious, I undertook to build a poem (if it is worthy to be call'd so) on Tully's most exquisite model; taking special care to follow his exalted sentiments, as closely as I could, and not presuming to add much of my own, unless where I am fond of spinning out a Ciceronian thought to the utmost'.

ESTC t128149; Foxon C72.

65. HAYLEY, William (1745-1820).

A Philosophical, Historical and Moral Essay on Old Maids; By a Friend to the Sisterhood. Dublin, William Porter for White &c., 1786.

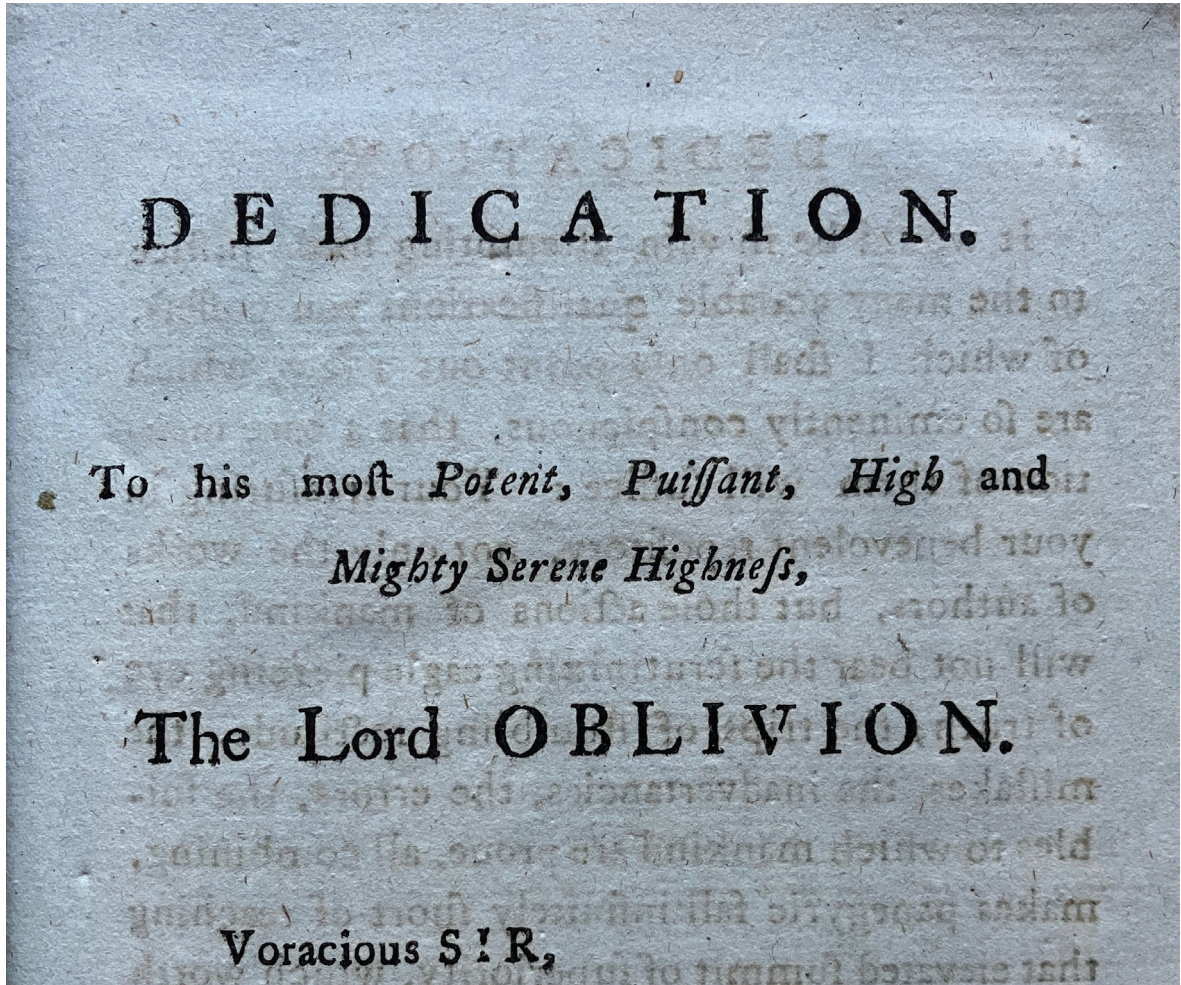
FIRST DUBLIN EDITION. *3 Volumes, 12 mo (170 x 100 mm) pp. [xx] 280, 283, 277, with half-titles, with William Barker bookplates in each vol, (the imprint in volumes 2 and 3 omits William Porter), some light foxing but generally in very good condition, bound in contemporary tree calf with gilt-embellishment on bindings and and beautiful spines, if a little rubbed.*

£350

A fascinating and influential work on spinsterhood, female sexuality and the role of the unmarried woman in society. Although Hayley - whose friends included notable women writers such as Elizabeth Carter, Anna Seward and Charlotte Brooke as well as leading male literary figures such as Blake, Cowper and Southey - refers to himself as 'a Friend to the Sisterhood' and sets out to defend 'Old Maids', yet his work is consistently derogatory, leaving the archetypal figure of the crabby maiden aunt reinforced by his faint praise. 'It is my intention', he writes, 'to redress all the wrongs of the autumnal maiden, and to place her, if possible, in a state of honour, content, and comfort' (Introduction, p. xvi). However, his intention falls far short of the mark as he unwittingly recommends unmarried women to a servile and self-effacing role, presumes a strict correlation between virginity and the unmarried state and generally implies them to be an inferior subsection of an already subservient sex.

First published by Thomas Cadell in 1785, this was a widely read work, with second and third editions following in 1786 and 1793. This is the only Dublin edition. It is an important source for contemporary attitudes to a host of interesting minor characters in the fiction of the age.

ESTC t72880 lists BL, Cambridge, Oxford, NLI, Royal Irish Academy, Toulouse; Yale, California, McMaster and New York Society Library.



DEDICATION.

To his most *Potent, Puissant, High* and
Mighty Serene Highness,

The Lord OBLIVION.

Voracious S! R,

LAST SCENE OF ALL,
THAT ENDS THIS STRANGE EVENTFUL HISTORY,
IS SECOND CHILDISHNESS AND MERE OBLIVION;
SANS TEETH, SANS EYES, SANS TASTE, SANS EVERYTHING.

66. 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.* **£4000**

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 reality [sic] meant for you; but as a benefit, if conferred with an ill grace, loses much of its intrinsic value, so these, my lucubrations, [as no doubt all revolving time will give them into your possession] will come with a much better appearance, presented to you, thus freely, from myself'.

- scarce provincial novel in unusual format

ESTC t68953, at BL, Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill.

Garside, Raven & Schöwerling 1786:19; Block p. 27.

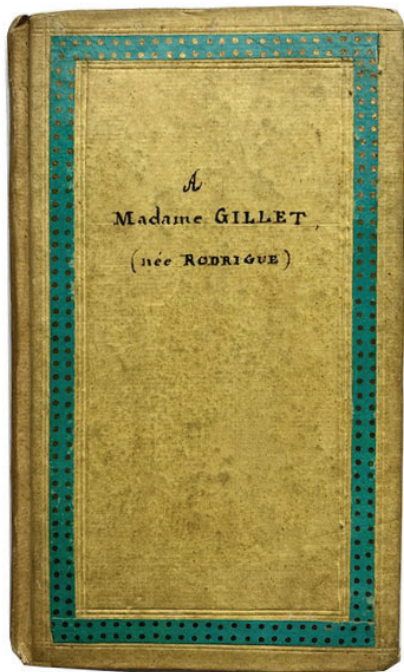
67. LA SERRIE, François-Joseph de (1770-1819).

Dithyrambes, ou Petites Élégies; dédiées à Madame le Prédour, Annette-Sergent Pain (de Rochefort) par M. de la Serrie (de La Vendée). Avec cinq Sujets Dessiné et Gravé soigneusement de la main. Nantes, Brun, 1816.

FIRST EDITION. *12mo (155 × 92 mm), pp. [iv], [5]-43, [1], with 5 engraved plates by the author, parts of text and the verso (and to an extent margins of) the plates a little browned, the engravings themselves good, clear impressions, printed division rule between pages visible along some edges, in the original blind-ruled yellow boards, a little darkened by dust and the passage of years, plain spine, green border rule with gilt dots on front and back covers, inscribed in the centre of the front cover in pen 'A Madame Gillet (née Rodrigue), the front endpaper inscribed 'Donné par l'Auteur'.*

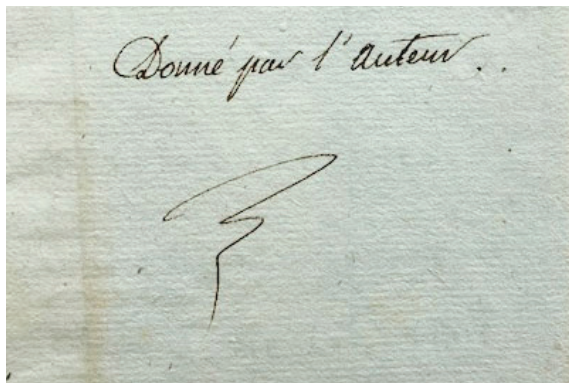
£750

The very scarce first edition, in its original bright yellow and green boards, inscribed by the author, of this illustrated collection of twenty-one elegies by the artist, engraver and poet, François-Joseph de la Serre. Inspired by the young deaths of his two daughters, Marie Louise Aspasia, who died at the age of 15 in 1812 and Marie Rosalie-Cecile Virginie, who died three years later at the age of 23, the verse is understandably emotionally charged. In Elégie XV, the author tries to explain his daughter's death to his young grandson, invoking themes of prayer, faith, hope and friendship to balance and make sense of death and sorrow. The text is accompanied by five striking engraved plates, also by the author, depicting: Mary and the infant Jesus; the tombs of his two daughters, Marie Louise's in the graveyard at Nantes, 'Dessiné et Gravé d'après nature, 1813', showing two mourning figures, perhaps the mother and sister, by the tomb, and that of Marie Rosalie, 'Dessiné et Gravé avec douleur par son père, 1816', this time showing an angel by the side of the tomb; Saint Cecilia triumphant over death and Saint Similien, the Nantes martyr.



The notes that follow the elegies give interesting details on libraries and on printers, including the Didot family. La Serrie wrote a number of other literary and philosophical works including a life of Mary, Queen of Scots. Typically, his works were printed in small numbers and were presented to his friends. This pathetic little volume, in its cheerful green bordered yellow binding, was presented by the sorrowful father to Madame Gillet, née Rodrige.

OCLC lists BN copy only; Cioranescu 37315; not in Quérard.



learned oration on farting

68. MARTI Y ZARAGOZA, Manuel (1663-1737).

Oratio pro crepitu ventris habita ad patres crepitantes ab Em. Martino ecclesiae Alonensis decano. 'Cosmopoli, ex typographia Societatis Patrum Crepitantium', 1768.

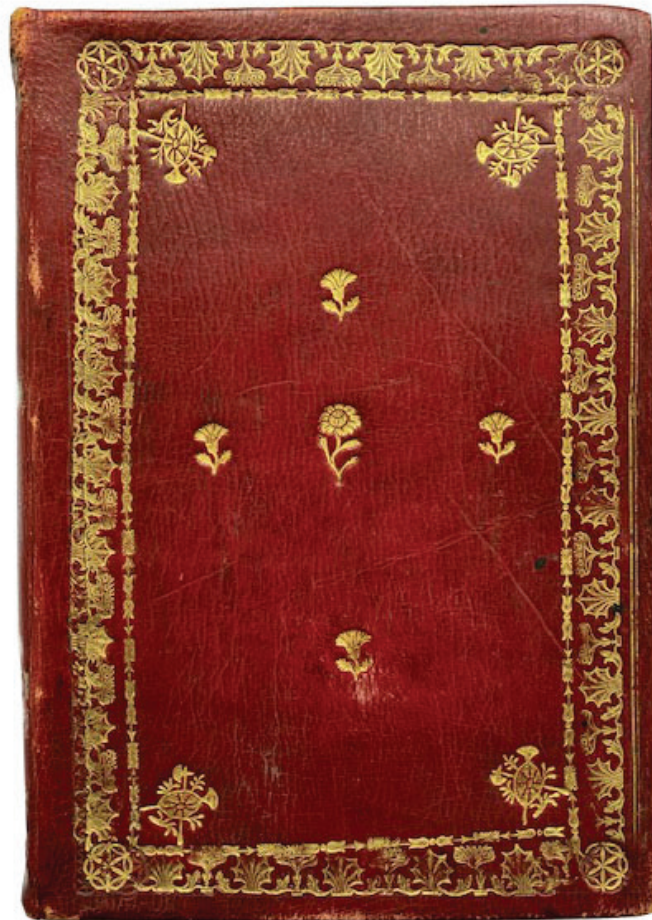
32mo (90 x 48 mm), pp. 70, [2] blank, title-page within border of type ornaments, with small woodcut medallion, in nineteenth century calf backed drab boards, green vellum tips, flat spine ruled in gilt with black morocco label lettered in gilt, horizontally, marbled endpapers, pink silk marker, with the twentieth century pictorial bookplate of Jacques Laget.

£1800

A scarce pocket-sized edition of this wonderful satire by the Spanish classical scholar and librarian, Manuel Marti, who was Dean of the Church of Alicante. Originally written in the 1690s under the patronage of Cardinal José d'Aguirre, this pseudo scholarly oration on farting was first published, posthumously, in Madrid, in 1737, an edition of the utmost scarcity (listed by OCLC at Wellcome only). A Spanish translation, *La Oracion que en defensa de'l pedo*, appeared in 1776, which is similarly scarce. Delivering his address to the 'farting fathers', Marti cites Aristophanes, Plutarch, Seneca and the philosophers Zeno and Crates. Saint Augustine is also brought in to lend authority to this very serious discourse, as is Crepitus, the Roman god of flatulence. Amid a plethora of ridiculous observations, the most wonderful is Marti's claim that farting increases life expectancy. Mercier de Compiègne based his own very popular *Eloge du pet, dissertation historique, anatomique et philosophique*, Paris, 1798, on Marti's earlier work.

Gay III, 586-587; *Bibliotheca Scatologica* 109;

OCLC lists BL, Mannheim, UCLA and a copy in Mexico.



69. [SPANISH BLANK BOOK.]

Libro de Notes para el uso de Joaq.^m Armett. 1832.

4to (184 x 120 mm), pp. [1], [142] blank pages, [2] accounts, [108] blank pages, penultimate page torn away, in an attractive Spanish binding, red morocco, covers gilt with floral tooling and an elaborate border, flat spine decorated in gilt, bright marbled endpapers, gilt edges. **£600**

A delightful monument to brave new resolutions, this is a very attractive blank book of some 250 pages, with merely three pages of accounts meticulously filled in. Housekeeping consigned to mere oblivion.

**70. 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. **£4000**

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.

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

- **SETTING THE STAGE**

71. FLACIUS, Matthias (1520-1575), editor.

Carmina vetusta ante trecentos annos scripta, quae deplorant inscitiam euangelij et taxant abusus ceremoniarum, ac quae ostendunt doctrinam huius temporis non esse novam. Fulsit enim semper & fulgebit in aliquibus vera Ecclesiae doctrina. Wittenberg, 1548.

FIRST EDITION. *Small 8vo (140 x 84 mm), pp. [64], some light browning and staining in the text, particularly the final leaf, in eighteenth century red morocco, triple gilt filet on the covers, flat spine gilt in compartments and lettered lengthwise, marbled endpapers, gilt edges, green silk marker.* **£4500**

A delightful copy in an elegant eighteenth century binding of this scarce anthology of 49 medieval verse songs assembled by the Lutheran theologian and reformer, Matthias Flacius, later the principal contributor to the great Protestant encyclopaedia of ecclesiastical history, the *Magdeburg Centuries*, published between 1559 and 1574. The *Carmina vetusta* is possibly his first work, being one of several short publications that appeared in Wittenberg in 1548.

The genre of *cantilenae*, or medieval songs in rhymed verse, is more usually associated with secular songs, but the songs chosen by Flacius are religious in content, criticising common ignorance of the Gospels, abuses of Church ceremony and contemporary innovations in religious doctrine, and written in support of the true teachings of the Evangelists. In his preface, Flacius gives the source of these *cantilenae* as an anonymous codex dated no later than the mid fourteenth century, although based on earlier collections. The verse has been attributed to the hymnologist Hildebert, eleventh century Archbishop of Tours, but this is disputed.

As well as half a dozen copies in Continental Europe, OCLC lists Folger, Ohio State and the Pontifical Institute at the University of Toronto; USTC adds a copy at Brown University.



72. GIOVIO, Paolo (1483-1552).

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

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

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

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 & Orchardum’ of 1548, devoted to the history and ethnography of the British Isles, followed by ‘elogia’ of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century

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

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

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

OCLC locates Yale only.

*'Stratford' goes to Douai: 'the graceful and penetrating works of Edmund Lechmere'*¹

73. 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 (175 x 105 mm), pp. [xvi], 335, 338-434, 439-649 (text continuous and complete), [1] 'the fift conclusion', [3] 'To my opponents', Errata and notes on heretics, title with woodcut printer's device, woodcut head- and tail-pieces and decorative initials, small hole in text p. 125 (6 x 9 mm max) with loss of some letters, small burn hole on p. 127 (9 x 2 mm max) also with minimal loss of letters, marginal tear in Rf4 (p. 637) just touching text but with no loss, small tear, probably an original paper flaw, on Ff4 (p. 461), through text with no loss, dampstaining throughout, with dust-soiling and browning, numerous leaves dog-eared, much creasing, loose in contemporary limp vellum with turn-ins, marked, creased and worn, binding only holding at foot of spine: an honest and well-read copy, entirely unrestored. **£2000**

A rather tatty copy, unrestored in a contemporary vellum binding, of a learned recusant treatise first published in 1629. Edmund Lechmere was a Worcestershire-born Catholic divine who

went to study at the English College at Douai, where he was also known under the alias of Stratford. He studied the course of divinity under the famous theologian Dr. Kellison and publicly defended it on 1st August 1617, after which he was appointed professor of philosophy. After spending some time in Paris where he attended the lectures of Dr. Gamache, he was persuaded by Kellison to return to Douai and take up the chair of divinity, which he held for some eight years. He was ordained to the priesthood in Douai in 1622. His works have always been admired for their intellectual clarity and depth of learning and he stands out among his contemporaries for the brilliance of his controversial writings in particular.

‘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).

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

¹ ‘Recusant Literature’, *New Catholic Encyclopedia*, Encyclopedia.com, 28 Feb 2022.

74. LIPSIUS, Justus (1547-1606).

Ivsti Lipsii variarvm lectionvm libri IIII. Ad illvstrissimvm et amplissimvm Antonivm Perrenotvm, S.R.E. Cardinalem. Antwerp, Christophe Plantin, 1569.

FIRST EDITION. 12mo (154 × 90 mm), pp. 198, [1] colophon, [1] blank, some light browning in text, signs of erasure on title page, presumably of early ownership inscription, small repair at gutter, in an early or possibly contemporary vellum binding, using a manuscript bifolium with closely written text, rubricated in blue and red, with the title added to the spine in manuscript. **£2000**

A delightful copy of the first work by the Flemish humanist, Justus Lipsius, who has been described as the greatest Renaissance scholar of the Low Countries after Erasmus and by Michel de Montaigne as one of the most learned men in his day. His most famous work was *De constantia*, published in 1584, which was an attempt to reconcile Stoicism with Christianity and he is considered as the ‘Godfather’ of Renaissance and early modern Neostoicism.

The present work was published when he was only 22 and based on his critical examination of classical texts at Louvain. It consists of a number of commentaries on authors including Cicero, Varro, Sallust, Catullus, Sextus Propertius, Tibullus and Tacitus. Lipsius dedicated the work to Cardinal Granvelle, who on the strength of this book of essays appointed him as his Latin Secretary and took him to Rome in his retinue. Here, Lipsius was able to continue his classical studies, examine manuscripts in the Vatican library and collect inscriptions, finally publishing his findings in a continuation of the present work, adding a fifth book to his commentaries, *Antiquarum Lectionum Libri Quinque*, 1575.

OCLC lists no copies outside Continental Europe; USTC has Cambridge, Gonville & Caius, London University, Bodleian, Harvard and Yale.

Adams L-812.

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

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

SECOND EDITION 8vo (142 x 90 mm), ff. [viii], 376, [70], woodcut printer's device on title-page, floriated woodcut initials throughout, typographical ornaments to sections, paper lightly browned throughout, title-page dust-stained and spotted, dampstaining on the first few leaves of the text proper, lacking the final blank, in eighteenth century half calf over speckled boards, spine with raised bands ruled in gilt with central sunburst, red morocco label lettered in gilt, head and foot of spine chipped, front joint weak with section of calf missing at the foot, corners bumped, lacking the front free endpaper, with the later art deco bookplate of Gino Sabattini, early ownership inscription ('Ex Libris An Bra?') in the blank sections across the printer's device on the title-page, three lines of bibliographical notes on the rear pastedown, all edges red. **£2800**

An important Renaissance treatise on cosmetics, hygiene and feminine beauty, first published in 1562. Written by the celebrated physician and natural philosopher Giovanni Marinelli, whose daughter, Lucrezia Marinella, wrote the radical *La Nobilita et l'eccellenza delle donne, codifetti et mancamenti de gli uomini*, ('The Nobility and Excellence of Women and the Defects and Vices of 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).

**76. RAINOLDS [REYNOLDS], William (circa 1544-1594).
GIFFARD, William Gabriel (1554-1629).**

Calvino-turcismus, id est, calvinisticæ perfidiæ, cvm Mahvmetana collatio, et dilvcida vtrivsqve sectæ confutatio: Quatuor libris explicata. Ad stabiliendam, S. Romanæ Ecclesiæ, contrà omnes omnium haereses, fidem orthodoxam, accommodatissima. Authore Gvlielmo Reginaldo Anglo sacra Theologia quondam in collegio Pontificio Anglorum apud Rhemenses professore. Cologne, Antonius Hierat, 1603.

SECOND EDITION. 8vo (165 × 98 mm), pp. [xvi], 1106 [ie 1104, pp. 577-578 omitted in pagintaion], [16] index, marginal tear to p. 413 with loss but not touching text, in contemporary blind-stamped pigskin from the Augsburg workshop of Hans Lietz, with central panels depicting the nativity on the upper cover and



the transfiguration on the lower cover, both panels surrounded by a roll incorporating the initials 'H.L.' and the Augsburg arms, with the contemporary ownership inscription of Georg Riederer, 1602, recording the cost to the bookseller, 1 florin, and to the binder, 12 kreuzer.

£3600

William Rainolds, brother of the puritan theologian John Rainolds, converted to Catholicism in 1575 and joined William Allen in Douai in 1577, where he was made professor of scriptures and Hebrew, entering the priesthood in 1580. Despite his poor health, he devoted himself to writing in defence of the Catholic faith and was involved with William Allen, Gregory Martin and Richard Bristow in the translation of the Rheims *Bible*, 1582. The present work, his last book, is written partly as a dialogue between two English priests who meet one another in Constantinople. The central argument of the work is to demonstrate the similarities between protestant articles of faith and the principle tenets of Islam. Examining various aspects of the different religions, Rainolds investigates numerous practices including marriage and burial, alongside liturgy and sacrifice, to prove similarities of heresy.

First published in Antwerp in 1597, this is a splendid copy of the second and last edition. A massive undertaking, the work - which runs to well over a thousand pages - was left unfinished at Rainolds' death and was completed by William Giffard, later Archbishop of Rheims.

Outside Continental Europe, OCLC lists BL and Trinity Cambridge only.
Allison & Rogers, *English Counter-Reformation*, i:930.

**77. SANDER [or SANDERS], Nicholas (circa 1530-1581).
RISHTON, Edward (1550-1586).
PARSONS, Robert (1546-1610).**

De origine ac progressu schismatis Anglicani. Libri Tres. Quibus historia continetur maximè ecclesiastica, annorum circiter sexaginta, lectu dignissima, nimirum, ab anno 21. regni Henrici Octavi, quo primum cogitare coepit de repudianda legitima vxore serenissima Catharina, vsque ad hunc vigesimum octauum Elizabethae quae vltima est eiusdem Henrici soboles. Aucti per Edouardum Rishtonum, & impressi primum in Germania, nunc iterum locupletius & castigatius editi. Cuiusq; libri argumenta, pagella versa monstrabit. Cum Priuilegio, & Licentia Superiorum. Rome, Bartholomaei Bonfadini, 1586.

SECOND EDITION, EXPANDED. 8vo (168 x 105 mm), pp. [viii], 178, 177-500, [35], some dampstaining, mainly marginal and slightly more pronounced in the preliminary leaves, in contemporary vellum, very slightly bumped, cords largely missing, author and title lettered on spine in ink, with the following inscriptions on the title page: (?) 'Camille D sanctis', 'Colleoni' and 'Milerius eginius Hibernus Archieps Iuanensis donavit'. **£1800**

A good, clean copy of the best edition of the standard recusant Catholic history of the English Reformation. Written in Madrid in 1576, where the author was petitioning the Spanish for help against the English crown, the work was left unfinished at Sander's death. It was edited and continued from the accession of Elizabeth to 1585 by his fellow priest, Edward Rishton, although William Allen is also thought to have had some hand in its composition. This edition also incorporates additional material by Robert Parsons, who saw it through the press at Rome, as well as John Hart's chronological account of known Catholic priests and faithful imprisoned in the Tower of London from June 1580 to June 1585.

Although the precise details of its composition remain unclear, the message of the work is a very simple one: that Henry VIII's desire for a divorce led to the Reformation. In demonstrating that Henry's marriage to Katherine of Aragon was entirely valid and consequently his marriage to Anne Boleyn equally invalid, Sander argues that Elizabeth, in consequence, was illegitimate and therefore her reign itself unjustifiable.

Sander's work was extremely popular and ran to numerous editions, three in Ingolstadt, in 1586, 1587 and 1588 and two more in Cologne, in 1610 and 1628, as well as being translated into French (two editions by 1587), German, 1594 and later translations into Spanish, Italian and Polish. It is a major recusant work which has been highly influential in studies of the Reformation and Catholic historiography.

Allison & Rogers, *English Counter-Reformation*, i:973; Brunet V, 120 '[cette édition] présente des grandes différences dans le texte'.



On Shakspeare

O Sovereign Master who with lonely state
Dost rule as in some isles enchanted land
On whom soft airs and shadowy spirits wait
Whilst scenes of fairie bloom at thy command
On thy wild shores forgetful could I lie
And list, till earth dissolved to thy sweet

Called by thy magick from the hoary deep
Ariel forms showed in bright troops descend
And then a wondrous mask before me seen

- **GLIMPSES OF SHAKESPEARE**

78. AIKIN, John (1747-1822).

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

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

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

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

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

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

ESTC t85576.

79. BEAUMONT, Marianne (1797-1858), compiler.

Manuscript Commonplace Book of favourite English poems, including translations. England, possibly Hexham, 1823-circa 1840.

Manuscript in ink, 4to (242 × 190 mm), pp. [105], followed by approximately 200 blank pages, written in a neat hand throughout, in brown ink, some pencil ruling still visible, the final three pages in a different hand, in an elegant contemporary binding of straight-grained blue morocco, covers with double gilt filet and gilt and blind roll tool borders, spine with raised bands tooled in blind and gilt in compartments, with a working brass clasp, gilt edges, the front pastedown inscribed ‘Marianne Beaumont August 1823’.

£900

A rather important looking commonplace book, bound in solemn straight-grained blue morocco with gilt edges and a solid brass clasp, this was no journal for casual jottings but rather a personal canon of much loved verse, carefully chosen and neatly copied. Marianne Beaumont, identified from her ownership inscription on the front endpaper, dated 1823, was probably the daughter of the prominent Yorkshire M.P., Thomas Richard Beaumont (1758-1829) who lived in Abbey House, Hexham. The income from his wife's lead mines, said to have been in the region of £100,000 a year, must have facilitated a fairly opulent lifestyle for the family, as fitting for this rather expensive binding.

Marianne Beaumont did not get married until 1837, when she was nearly forty, and it is probable that she would have lived at home with her parents until then. Most of this commonplace book appears to have been written at the same period, probably in or after 1823, and is written in a consistent, neat and seemingly youthful hand. The selection begins with a poem attributed to Euripides - 'Queen of every morning measure / Sweetest source of purest pleasure' - taken from Joseph Warton's 'Ode to Music' and displays a wide readership in classical and foreign literature, including poems in and from Italian, Portuguese, French, German and Danish. Early British poets include George Herbert, William Drummond and Sir John Beaumont and contemporary or more recent poets include William Roscoe, Thomas Gray, W.L. Bowles (on Shakespeare) and Coleridge. A large share of the commonplace book goes to female poets, including the Duchess of Devonshire, Faustina Maratti Zappi, Lady Dacre, Mary Queen of Scots, Mary Tighe and 'Miss Bowdler', probably Jane, sister of Thomas and Harriet Bowdler, of the infamous Shakespeare edition.

The final leaves of the manuscript include later entries: a poem addressed to Dr. Henry Jephson by Isabella Graham Fullerton, which was first published in a Leamington Spa newspaper in 1846 and a few extracts from Longfellow which have been added in a different hand.

ONE evening, as Welford was drinking tea at Mr. Byersley's, a lady, who sometimes visited there, happened to say, among other things, that an affecting play of Shakespear's was to be revived on the following evening; upon which Charlotte could not suppress her inclination to see it, and as her father was easily persuaded to go with her, he engaged Mr. Welford and the lady to be of the party: they both engaged with pleasure, and a servant was order'd to secure four places in the front boxes. They went accordingly, but Welford, though he doted on the amiable Charlotte, and had placed himself close by her side, could not be inattentive to the play, while Garrick was on the stage, whose every look and gesture demanded peculiar notice. In a very tender scene, towards the end of the play, he turned round to see in what manner his mistress was affected with it, as he could not behold it himself without the greatest emotion. He turned, he saw, and he admired; for Charlotte gave him at that instant a fresh proof of the sensibility of her heart, by letting fall a shower of tears. He viewed her in a new light; but though

*Shakespeare as a test of sensibility:
heroine proves her worth at a Shakespeare play*

80. 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.*

£1650

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

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

Early in the novel, we see an interesting scene where Shakespeare is used as the measure of sensibility: ‘One evening, as Welford was drinking tea at Mr. Byersley’s, a lady, who sometimes visited there, happened to say, among other things, that an affecting play of Shakespear’s was to be revived on the following evening; upon which Charlotte could not suppress her inclination to see it, and as her father was easily persuaded to go with her, he engaged Mr. Welford and the lady to be of the party: they both engaged with pleasure, and a servant was order’d to secure four places in the front boxes. They went accordingly, but Welford, though he doted on the aimiable Charlotte, and had placed himself close by her side, could not be inattentive to the play, while Garrick was on teh stage, whose every look and gesture demanded peculiar notice. In a very tender scene, towards the end of the play, he turned round to see in what manner his mistress was affected with it, as he could not behold it himself without the greatest emotion. He turned, he saw, and he admired; for Charlotte gave him at that instant a fresh proof of the sensibility of her heart, by letting fall a shower of tears. He viewed her in a new light; but though she appeared more attractive than ever, he could not help being concerned lest the distress should be too poignant for her: he knew not how to alleviate it, but by gently pressing her hand, and looking “unutterable things”’ (p. 10).

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.

**81. FLORIAN, Jean-Pierre Claris de (1755-1794).
‘SUSAN EMELINE’, translator.**

Tales by the Chevalier Florian, Member of the French Academy & of those of Madrid and Florence. . . translated by Susan Emeline in two volumes. Vol. I [- II]. England, circa 1790.

MANUSCRIPT IN INK. *Two volumes, 4to (190 x 154 mm), pp. [ii], 188; [ii], 147; Later pencil manuscript: [1], 149-198, Later pencil poems: 199-211, followed by two leaves of small watercolours (apparently 1930s), flowers by Kathleen and an aeroplane by Annie, [96] blank pages, with a single loose leaf of manuscript text, both sides, in the same hand as the Florian, possibly belonging to the text but with no obvious page missing, the Florian manuscript with additions, deletions and alterations throughout in the same hand, in contemporary unlettered vellum, quite dust-stained and worn but sturdy beyond belief.* **£2400**

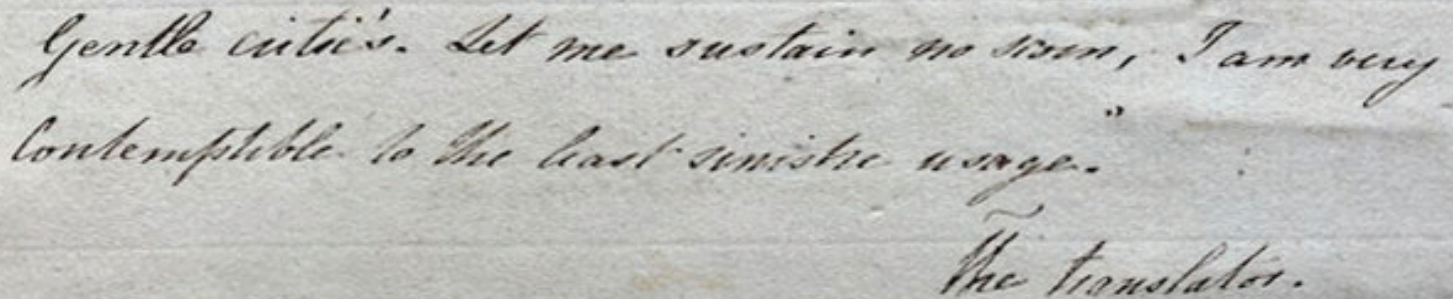
A substantial and apparently unpublished translation of Florian’s *Tales*, by one ‘Susan Emeline’, written towards the end of the eighteenth century when Florian’s popularity was at its height in England. A couple of his plays had been published in the original French by Hookham in

England is a noble & respectable nation - the commerce
which she bears in the balance of Europe, her actions in war
& politics afford her sufficient glory, did she not join
the more valuable advantage of being the first
people in modern times, who have possessed the
two gifts most ^{conducive} ~~useful~~ to the happiness of mankind,
Legislators & laws - These gifts the English have
not abused, which they might easily have done;
they have had ^{the} wisdom, not to wish to attain at
once perfection, which can be ^{only} the fruit of experience
& have wisely thought that war, perhaps even
virtue, & without doubt happiness, was only to be
enjoyed under a well regulated government, & to ~~possess~~
that best gift of heaven, ~~liberty~~ - liberty - they
have altered the meaning of that great word - they have
mixed the sublime idea of freedom, with that of

London in 1786 but the first of his works to be published in English translation was one of his tales, *The Adventures of Numa Pompilius, second King of Rome*, which was first published in 1787 and ran to several editions. We have not been able to trace the identity of 'Susan Emeline', but she writes in a neat hand, with occasional corrections, and uses the long 's' after the old fashion; the paper of the volume is laid and the sturdy binding appears to be from the 1790s.

The first novella in the volume is 'Sir Edward Selmour, an English Tale'. This is preceded by the quotation - facing the text, on the verso of the title - taken from *Twelfth Night*: 'Let me sustain no scorn, I am very Contemptible [even] to the least sinister usage' (Viola, *Twelfth Night*, I, 5). The other tales in the volume are as follows: 'Selico, an African Tale', 'Claudine, a Tale of Savoy', 'Zulbar, an Indian Tale', 'Camire, an American Tale', 'Valerie, an Italian Tale'; and in the second volume: 'Bliomberis, a French Tale', 'Pierre, a German Tale', 'Celestine, a Spanish Tale', 'Sophronime, a Grecian Tale', 'Sancho, a Portuguese Tale' and concluding with 'Bathmendi, a Persian Tale'.

Following the Florian manuscript, a later owner has added another fictional composition: 'Murder by E. Wright, December 7, 1933', written in pencil over some fifty pages and in sixteen chapters, each with brief chapter heading: 'Chapter 9, Scotland Yard'; 'Chapter 13, Captured'; 'Chapter 16, All's Well'. The same hand continues the book with a section of poetry which appears to be of the writer's own composition, including poems on 'Death', 'Happiness' - 'Happy is he who pen in hand / Can fly away to a magic land' - and 'Fairies, for my daughter Annie'. After the poetry section are two small water colour sketches, flowers by Kathleen, presumably the older daughter, and an engagingly juvenile aeroplane ascribed to Annie.



Gentle critic's. Let me sustain no scorn, I am very
Contemptible to the least sinister usage.
The translator.



WATER

W. Hamilton del.

Gravata dall'Opera di Cozzani, Lond. 1787.

**82. 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.

£3200

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

On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed

illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

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

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

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

83. HOBLER, John Paul.

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

FIRST EDITION. *Small 8vo (155 x 95 mm), pp. [iv], 85, [6], in contemporary unlettered, freeform, tree calf, spine ruled in gilt, some wear.* £250

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

The songs are listed by the composer of the tunes, with several of Shakespeare's songs listed under Richard John Samuel Stevens: 'Sigh no More, Ladies, sigh no more' (pp. 40-41), from *Much Ado about Nothing*; 'Ye Spotted Snake with double tongue' (p. 58) from *A Midsummer Night's Dream* and 'It was a lover and his lass' (p. 59) from *As You Like It*.

ESTC t110779.

84. JONSON, Ben (1573?-1637).

Epicoene, or, the Silent Woman. A Comedy. First Acted in the Year 1609. By the Children of Her Majesty's Revels. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

[with:] ibid - Volpone, or, the Fox. A Comedy. First Acted in the Year 1605. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

[with:] ibid - Catiline his Conspiracy. A Tragedy. Acted in the Year 1611. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

[with:] ibid - The Alchemist. A Comedy. Acted in the Year 1610. By the Kings Majesty's Servants. With the Allowance of the Master of Revels. The Author B.J. London, H. Hills, [circa 1710].

[with:] SHADWELL, Thomas (1642?-1692).

The History of Timon of Athens, the Man-Hater. As it is Acted by Her Majesty's Servants. Made into a Play. By Tho. Shadwell. London, H. Hills,

12mo (158 x 94 mm), pp. 102, closed tear on p. 21; [2] blank, 95, [1]; 96; 96; 87, text considerably browned throughout, with scattered staining in the text, cut a little close to some of the the running titles but with no loss, in contemporary panelled calf, rubbed at extremities, joints split at head and foot but still sound, with contemporary manuscript markings in the early scenes of the first work, 'Johnson [Plays]' in a contemporary hand on front and rear endpapers with the addition of the word 'Blue' on the rear endpaper, with the eighteenth century engraved heraldic bookplate of Edward Duke on the front pastedown and the later pictorial bookplate of Robert J. Hayhurst on the front endpaper.

£750

An attractive volume of plays printed in London by Henry Hills. The first four plays bound in the volume are by Ben Jonson and include two of his best-loved comedies, *Volpone* and *The Alchemist*. Shadwell's adaptation of Shakespeare's *Timon of Athens* was first performed at the Duke's Theatre in February 1677/1678 and was first printed by J. M. for Henry Herringman in 1678. No record exists of a performance of Shakespeare's original play prior to Shadwell's version. The main difference between the two plays - except for Shadwell's rewording of it - lies in the addition of love interest with a jealous fiancée and a mistress for Timon. Shakespeare's original masque of Amazons in the first Act is replaced by a bucolic interlude where Cupid and Bacchus, with a chorus of nymphs and satyrs, argue for the supremacy of love or wine. Shadwell's version of the play became very popular, particularly when Henry Purcell composed some incidental music for it in 1694 and Thomas Betterton took the title role.

ESTC t31273; t31272; t31271; t31270; t31269.

85. KELSALL, Charles (1782-1857).

The First Sitting of the Committee on the Proposed Monument to Shakspeare. Carefully taken in Short-Hand by Zachary Craft, Amanuensis to the Chairman. Cheltenham, G.A. Williams, 1823.

FIRST EDITION. *Small 8vo, (155 x 93 mm), pp. 88, [3], in contemporary marbled boards with green cloth spine, printed paper label on front board: a little dusty and slightly worn at extremities but a good copy.* **£400**

Attributed to the architect and traveller Charles Kelsall, this is an entertaining fantasy arising from the proposal to erect a national monument to Shakespeare. Written in the form of a play, it is set in the green-room at midnight, where the committee take their seats around a long table.

As they prepare to begin their meeting, there is a peal of thunder and a ball of fire rends one of the walls, through which appears the shade of Aristotle, who addresses the committee with his thoughts on Shakespeare. He is followed by many others, including Longinus, Aeschylus, Molière, Milton (blind), Dryden, Voltaire, Diderot, Johnson, Susanna Shakespeare, Frank Crib (owner of the Butcher's Shop at Stratford-upon-Avon), Peter Ogee, an Architect of York, Obadiah Fligel, a Schoolmaster of Newcastle-upon-Tyne and Samuel Grim, Plug-turner of the Pipes which supply the Theatre with Gas.

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

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

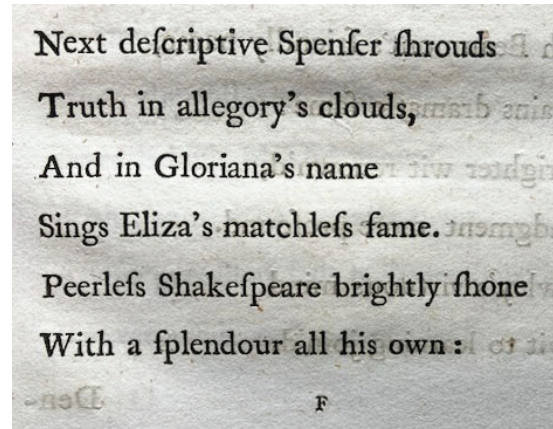
FIRST EDITION. 4to, (280 x 220mm), pp. [iv], 30, uncut throughout, last leaf a little dust-soiled, stitched as issued, extremities a little worn. £350

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

The present poem, Manners' second and last publication, also received a favourable review in the *Gentleman's Magazine*, where she was praised for succinctly characterising 'the thematic and moral concerns of poets from 'matchless Homer' to 'enlightened Johnson'. The extensive catalogue of ancient poets, including Pindar, Theocritus, Lucretius, and Tasso, and English poets since Chaucer, reveals discerning intelligence and wide reading. Poetry is enlisted to lead

the way to moral truth; “Addison’s enlighten’d page / Charmed while it reformed the age”; and “Piety’s seraphic flame / Mark(s) enlighten’d Johnson’s name” (*GM*, August 1799).

Peerless Shakespeare brightly shone
 With a splendour all his own:
 While with eloquence divine
 Nature speaks thro’ every line;
 Scorning frigid rules of art,
 He enchants the yielding heart,
 O’er the subject passion reigns,
 Reason charms, and judgment chains,
 And with unresisted sway,
 Steals each captive sense away’ (pp. 17-18).



ESTC t106175; Jackson p. 238.

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

£800

Prais'd lately Addison thy lays,
And Nature's self now deigns to praise.

The STORY of PYRAMUS and THISBE

from the 4th Book of the METAMORPHOSES.

YOUNG Pyramus and Thisbe, loveliest he
Of Eastern Youths, of Maidens fairest she,
Had houses joining in that stately town
Whose walls Semiramis their Foundress own,
Neighbourhood acquaintance bred, acquaintance fast
Grew up to friendship, and to love at last;
Love had been happy in the nuptial band;
But friends withstood; what friends cou'd not withstand
An equal warmth each gave, and each return'd
Burnt fiercely both, but both in secret burn'd.
The use of words their parents stern deny:
But what the tongue's forbidden, speaks the eye.

Ah! what avails it passion to disguise:
Love's fires the more conceal'd, the fiercer rise.
In the partition-wall a crack had been
Some way occasion'd, when the work was green,
So small, for ages it was never ey'd,
Which yet, what spys not love? the lovers spy'd
And in the cranny found a secret way
Their minds in dying murmurs to convey.
Oft at their stations as they stood and try'd
Fondly to catch the breath, each other sigh'd,
Ill-natur'd wall, complain'd they, thus to part
In body lovers that are one in heart:
What were it, shou'dst thou suffer an embrace;
At least a kiss or two is no such grace:
And yet ungrateful we are not, but know
To whom this easing intercourse we owe.
In unavailing plaints the day thus pass,
Farewell, with much ado they said at last,

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).

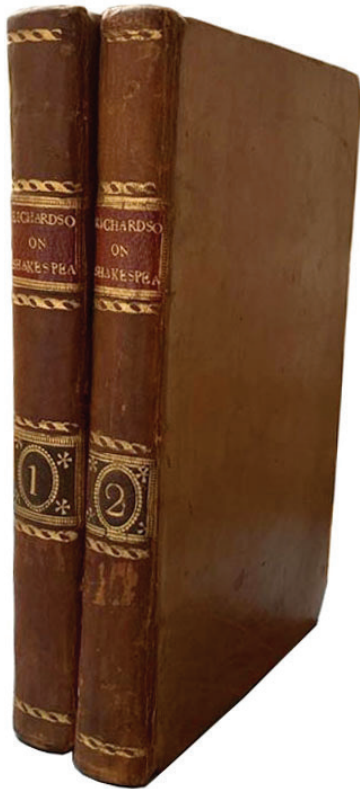
ESTC t109779.

88. RICHARDSON, William (1743-1814).

A Philosophical Analysis and Illustration of some of Shakespeare's Remarkable Characters. By W. Richardson, Esq. Professor of Humanity in the University of Glasgow. The Third Edition, Corrected. London, Murray, 1784.

[with:] **ibid** - *Essays on Shakespeare's Dramatic Characters of Richard the Third, King Lear, and Timon of Athens. To which are added, an Essay on the Faults of Shakespeare; and Additional Observations on the Character of Hamlet.* By Mr. Richardson London: printed for J. Murray, no. 32 Fleet-Street. 1784.

‘THIRD EDITION, CORRECTED: A REISSUE OF THE ‘NEW EDITION CORRECTED’, LONDON 1780, WITH A CANCEL TITLE-PAGE; FIRST EDITION. *Two volumes, 8vo, Philosophical Analysis: pp. 207, [1]; Essays on Shakespeare’s Dramatic Characters: [6], vi, [1], 4-170, [4], with half-title, two final advertisement leaves, an errata slip pasted to the foot of p. 170, the title-page in the state with a hyphen in ‘Fleet-Street’ in the imprint; the two works uniformly bound in contemporary calf, flat spines ruled in gilt with red and black morocco labels, lettered and numbered in gilt, with the bookplate of the Marquess of Headfort in each volume.* **£800**



A very attractive pair of critical texts on Shakespeare’s characters, uniformly bound (numbered as volumes one and two) and in very fresh condition, from the library of the Marquess of Headfort.

ESTC t136698; t136684.

89. SANDERSON, Thomas (1759-1829).

Original Poems. By Thomas Sanderson. Carlisle, F. Jollie &c., 1800.

FIRST EDITION. *12mo (175 x 100 mm), pp. xxiii, [i], 238, title vignette, clean closed tear to title, small tear on p. 55, through text but with minimal loss only to margin, in contemporary half calf over plain boards, a little dusty and worn, spine simply ruled and lettered in gilt, with the later ownership stamp of 'W.H. Wilson' on the front free endpaper and title-page.* **£600**

First edition, provincially printed, of this collection of verse 'written in a sequestered village in the north of Cumberland'. Sanderson was a schoolmaster from the lakes, a close friend of fellow poets Robert Anderson and Josiah Relph, an elegy to whom appears in this volume. Sanderson also wrote a memoir of Relph and compiled *A Companion to the Lakes in Lancashire, Westmoreland and Cumberland*, Carlisle 1807. The list of subscribers for the present work - a lengthy list filling some fifteen pages - includes a number of local literary and artistic figures, most notably Robert Southey and John Bewick.

Sanderson's poem, 'Shakespeare, The Warwickshire Thief', refers to Sir Thomas Lucy's prosecution of Shakespeare for stealing a deer from his parkland. 'Grant that our Bard betray'd, as want opprest, / The embryo villain lurking in his breast; And, to the loss of mad, vindictive Tom, / Made his small pot with ven'son smoke at home'. A second note informs us that his prosecutor was satirised as Justice Shallow in *The Merry Wives of Windsor*:

'Lord of his herds, if Justice Shallow brought,
Before an angry bench, a venial fault,
Why to our Bard are laureate honours paid,
Who dar'd the Breast (the passions' seat) invade?



Where o'er a subject-world he reigns alone,
 While all the subject-fibres guard his throne?
 = 'In ev'ry clime, wherever Man was found -
 All paid Mirth's rapture to his comic Muse -
 All gemm'd his tragic walks with Sorrow's dew.'

90. SHAKESPEARE, William (1564-1616).

The Works of Shakespeare. Glasgow, David Bryce, 1904.

40 volumes, 64mo, (50 x 32 mm), each volume bearing a frontispiece with half-title on the recto, and with the dedication leaf 'by Special Permission to Miss Ellen Terry', printed on fine India paper, bound in contemporary green chamois leather, marble effect endpapers, central armorial device blind stamped on the front covers with blind stamped single fillet border extending across the spine to both covers, spines lettered in gilt, small chips to the spines of As You Like It, Venus & Adonis (split along joint) and King Lear (larger portion missing at foot of spine), the gilt faded to differing degrees by volume, the green colour of the reversed calf bindings faded along the spines and the front covers on volumes situated at the edge of the bookcase, gilt edges, the whole housed in the original plain polished oak swivelling bookcase.

£2500

A delightful example of the most charming of David Bryce's 'Ellen Terry' series of miniature literary sets. The 40 volumes include the plays, the sonnets, a biographical sketch and a glossary. The editor was J. Talfourd Blair. This set makes delightful piece of literary furniture as well as being a handy collection of pocket-sized Shakespeare plays - even for the smallest (and most feminine) pocket!



91. SHAKESPEARE, William (1564-1616).

Much Ado About Nothing. By William Shakespeare. London, J. and P. Knapton, S. Birt, T. Longman, H. Lintot, C. Hitch, J. Brindley, J. and R. Tonson and S. Draper, J. Hodges, J. New, B. Dod, C. Corbet, 1750.

[after:] VANBRUGH, John (1664-1726).

The Mistake. A Comedy. Written by Sir John Vanbrugh. London, J. and R. Tonson, 1756.

[with:] LANSDOWNE, George Granville, Baron (1667-1735).

The British Enchanters; or, No Magic like Love. A Dramatick Poem. London, J. Tonson and W. Feales, 1732.

[with:] SHAKESPEARE, William (1564-1616).

Measure for Measure. By Mr. William Shakespear. London, J. Tonson and the rest of the Proprietors, 1734.

12mo (180 × 105 mm), Vanbrugh: frontispiece and pp. [iii]-72, title-page in red and black; Much Ado: frontispiece and pp. [iii] - 73, title-page in red and black; British Enchanters: pp. 71; Measure for Measure: pp. [iii]-83, [1], wanting the frontispiece, title page very soiled and creased, text of all plays dust-soiled throughout, marginal dampstaining in the first play and scattered stains throughout the text, edges dust-soiled, in contemporary or slightly later quarter sheep over drab boards, spine chipped, boards dusty, extremities worn. **£1000**

A scarce edition of Shakespeare's *Much Ado about Nothing*, one of his most enduring and most frequently performed plays, published by a large consortium of London booksellers who collaborated in the publication of a number of Shakespeare plays at around this date. Attractively printed with a title page in red and black and with an engraved frontispiece depicting Claudio and attendants at the false tomb of Hero. *Much Ado* is bound with three other plays, including a rather tatty copy of the 1734 Tonson edition of *Measure for Measure* (without the frontispiece), a scarce edition of Vanbrugh's *The Mistake*, 1756 and the first edition of a much revised version of Lansdowne's *The British Enchanters*, 1732.

Lansdowne's pseudo-opera *The British Enchanters* was first published in 1706 following a successful run in 1705 by Betterton's company, where the performances included prolonged musical portions and elaborate theatrical machinery. A change in theatrical regulations prompted the significant rewriting of this once popular play, as explained by a note before the text: 'Upon the Separation of the Houses, when Musical Performances were confin'd to one Theatre, and Dramatick to the other, it became necessary to lengthen the Representation of the ensuing Poem with several Alterations and Additions, and some intire new Scenes, to fill up the Spaces occasion'd by the Necessity of leaving out the Mixture of Musical Entertainment. Which Additions are herewith Printed, having never been Publish'd before'.

Tonson's 1734 edition of *Measure for Measure* came out in direct competition to one published by R. Walker 'as it is acted at the theatres'. A note at the start of our play throws light on the enduring question of textual authority and warrants including here: 'Whereas R. Walker, and his Accomplices, have printed and published several of Shakespear's Plays, and, to screen their innumerable Errors, advertise, that they are printed as they are acted; and industriously report, that the said Plays are printed from Copies made us of at the Theatres: I therefore declare, in Justice to the Proprietors, whose Right is basely invaded, as well as in defence of my self, that no Person ever had, directly, or indirectly, from me any such Copy or Copies; neither would I be accessory, on any Account, to the imposing on the Publick such useless, pirated and maimed

Editions, as are published by the said R. Walker.' W. Chetwood, Prompter to his Majesty's Company of Comedians at the Theatre Royal in Drury-Lane.'

ESTC: *Much Ado*: t143657, half a dozen copies in UK libraries and Folger and UC Riverside only in US; Vanbrugh: t39528 (half a dozen copies in US); Lansdowne: n15663; Measure for Measure: t54715 (wanting the plate).

92. SPENCER, Mrs Walter.

Commemorative Feelings, or Miscellaneous Poems. Interspersed with Sketches in Prose on the Sources of Pensive Pleasure. London, for the Author, 1812.

FIRST EDITION. *Small 8vo (160 x 95 mm), pp. ix, [i], 163, [1], text browned in part with occasional light stains, in contemporary olive calf, triple filet in blind and single filet in gilt, spine gilt in compartments with red morocco label lettered in gilt, edges and endpapers marbled, bookplate removed from the front pastedown, additional blank front endpaper removed, small stain on front cover, generally a little rubbed but still sound.* £400

A scarce collection of poetry on a wide variety of subjects, composed over many years and from earliest childhood. In a brief preface, the author states herself to be 'unlearned and wholly uninstructed in poetic rules', describing her 'trifles' as native rhymes, composed with 'Feeling' as her tutor and 'Nature' her only guide: 'oftentimes a few lines of poetic effusion were the sole relief to the heart, between the sigh and the tear'. Included are a poems on fellow female writers Charlotte Smith - 'Ill-fated Charlotte, whose enlighten'd mind / Exalted Genius by true taste refined' - and Sydney Owenson, Fragment of a Garland intended for Miss Owenson. Other subjects include: greyhounds, moonlight, visits to Stourhead, Bath and Westminster Abbey, flowers, including one gathered in Pope's garden at Twickenham and Shakespeare.



SHAKESPEARE.

O Shakespeare! pride of Albion! Bard sublime!
 Destined to charm the world in after-time,
 And like the sun, in each succeeding age,
 Pour light and warmth around the living stage,
 Oft has they power some nobler soul inspired,
 And with thine Ariel's touch his bosom fired!
 A touch that bade thy long-loved Garrick show
 All that the heart e'er own'd of joy, or woe.

OCLC lists BL, Bodleian and half a dozen copies in California.

Jackson, *Romantic Poetry by Women*, p. 310 , no. 2

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

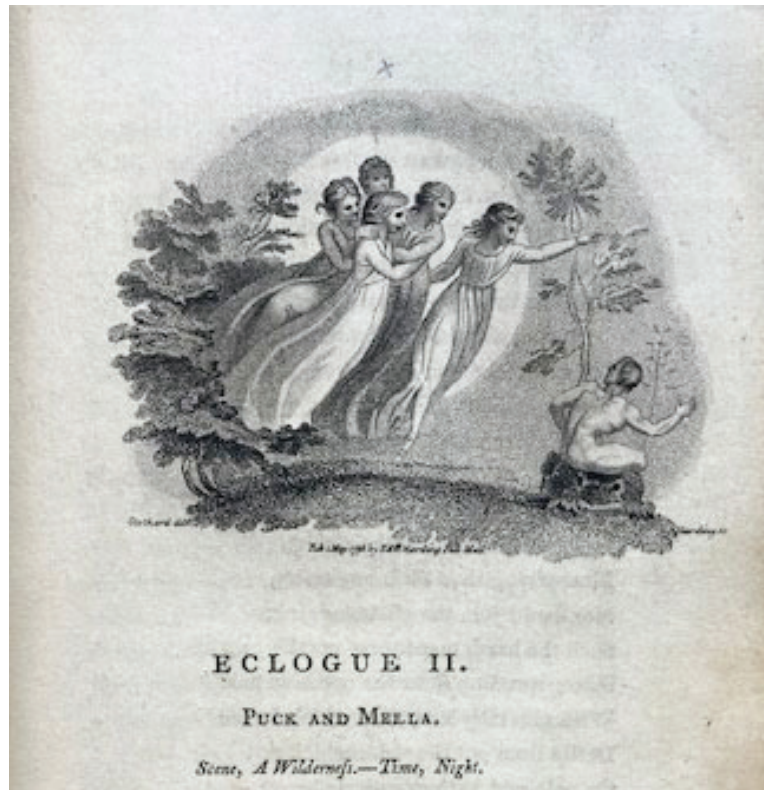
Poems. By Thomas Townshend, Esq. of Gray's Inn. London, T. Bensley for E. and S. Harding, 1796.

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

A good copy in contemporary red morocco of a charmingly illustrated collection of poems. Originally published in a Dublin edition of 1791, this is the first edition to include the sequence of beautiful illustrations after Stothard, engraved by D. Harding, William N. Gardiner and

Birrel. The text is divided into two sections, the first entitled 'Elfin Eclogues', comprising three eclogues, the first two of which feature characters from *A Midsummer Night's Dream*; the second and longer section is entitled 'Odes'; this begins with an 'Ode to Music' which is accompanied by engraved plate and followed by notes. Further Odes follow on 'War', 'Morning', 'Evening', 'The Glow-Worm', 'Hope', 'Love' and 'Youth'. A final section includes four 'Elegaic Odes', with a couple of touching pictures of youths mourning in graveyards. In addition to the engraved plate accompanying the 'Ode to Music', each poem has an engraved head-piece and there are tail-pieces throughout.

ESTC t88554.



*Shakespeare in the provinces - Gabriel Outcast plays Othello and Romeo***94. TRUSLER, John (1735-1820).**

Modern Times, or, the Adventures of Gabriel Outcast. Supposed to be Written by Himself. In imitation of Gil Blas. In three Volumes. Volume I [-III]. The Second Edition, with Additions. London, for the Author and sold by J. Murray, 1785.

SECOND [EXPANDED] EDITION. *Three volumes, 12mo (175 × 102 mm), pp. [iv], 212; [iv], 191; [iv], 207, [1], small marginal tear on III, 2, with loss but nowhere near text, several small marks and some browning in text, wanting the half-title in the first volume but the other two present, wanting the endleaves to the first and final volumes, in contemporary calf-backed marbled boards with calf tips, some wear to bindings but fresh and unrestored, red morocco labels lettered in gilt, spines numbered in gilt, with the heraldic book plate of Philip Saltmarshe in each volume.* **£1200**

A scarce picaresque ‘ramble novel’ with a wide array of colourful episodes and subjects - from the iniquity of auctioneers, magistrates and school teachers to remarks on newspaper reporters, brothel owners, smugglers, tea and wine merchants and the conduct of the College of Physicians - this wonderfully readable novel sees its hero take to the boards and perform Shakespeare for a provincial theatre company.

‘When we mustered [the actors] on paper, we could not make a greater number than fifteen. It was settled, therefore that the first piece got up should be Othello, or the Moor of Venice, and that I should take the part of the Moor. Having a tolerable good memory, I became perfect in it sooner than I expected, and our company dropped into town from different parts pretty nearly together. But our principle heroine had not made her appearance yet. Our manager told me, she belonged to a company in Buckinghamshire, and that he had some difficulty to engage

er number, men, women, and children, than fifteen. It was settled, therefore, that the first piece got up should be *Othello*, or *the Moor of Venice*, and that I should take the part of the Moor. Having a tolerable good memory, I became perfect in it sooner than I expected, and our company dropped into town from different parts pretty nearly together. But our principal heroine had not made her appearance yet. Our manager told me, she belonged to a company in Buckinghamshire, and that he had some

her; however, he had happily succeeded, and she would be his chief strength; for she was a very pretty woman and a good player both in tragedy and comedy, and had a very sweet pipe. She was to be my Desdemona.’ When this actress finally joins the troupe, she turns out to be Gabriel’s abandoned lover, Miss Biddy Slash’em, who flies into his arms with a cocktail of kisses and furious assault. A digression updates the reader with her history since her last appearance and supplies some disturbing details on the treatment of unwanted babies before returning to the description of ‘theatrical business’.

‘On the day following our strength being augmented, we gave out Romeo and Juliet. I was to play Romeo, and Miss Slash’em Juliet, and we had a full house; but it so happened, that when I came to the tomb-scene, though I had rehearsed it several times before, having nothing but the handle of an old spade to force the door, I was so out of humour, that I drove at it with more violence than was requisite, and the whole fabric came down upon poor Juliet, who lay within, and I upon the top of it; she received a contusion on her forehead, and screamed as for life. The audience thinking she was more hurt than in reality she was, took part in her distress, and many of them jumping upon the stage to extricate her from her difficulty; and when they found she had a bump on her face, they very humanely excused our going on with the piece, and desired they might have the farce. It was the Mock Doctor again, and I acquitted myself with such eclat, that the accident in the play was forgotten’ (II, 156-157).

An interesting character, this ‘eccentric divine, literary compiler, and medical empiric’ (DNB) John Trusler was a clergyman of apparently enormous energies. In addition to his numerous posts as curate, chaplain and lecturer, he established an academy for teaching oratory ‘mechanically’, went to Leiden to study medicine, ran the Literary Society (whose aim was to abolish publishers) and supplied printed sermons in imitation handwriting, to save clergy the trouble of writing their own. He was a prolific author, writing on a wide variety of subjects, including many self-help books. Trusler also established a lucrative printing and bookselling business, which included amongst its publications an edition of Hogarth’s works, a rhyming

dictionary, an account of discoveries in the South Seas and various etiquette books. Many of Trusler's works ran to numerous editions, and the present work is no exception, this being the second of several, with a Dublin piracy and 'third' and 'fourth' editions to follow. This second is possibly the most desirable as it is considerably altered and enlarged from the first printing of the same year, with significant additions to the narrative and new content-summaries of the revised and renumbered chapters, making the text much more accessible to the reader and student of the text.

ESTC t100116.



• INDEX

| | | | |
|---------------------|------------|--------------------------|--------|
| Aikin, John | 78 | Dall'Acqua | 82 |
| Alphabet Book | 4 | Darton, William | 8, 12 |
| Association copies | 63 | Deguerle, Jean | 37 |
| Auvigny, Jean | 46 | Deroche, Caroline | 19 |
| | | Dieres | 38 |
| Ballexserd, Jacques | 3 | Dorat, Claude-Joseph | 57 |
| Bayly, Nathaniel | 33 | Du Bail, Louis Moreau | 49 |
| Beaumont, Marianne | 79 | Dubroca, Louis | 16 |
| Bible | 14 | Ducray-Duminil, François | 17 |
| Blank Book | 69 | Dun, David Erskine | 58 |
| Bremond, Gabriel | 34 | Dutailly | 44 |
| Bressenden, James | 26 | Du Terrail, Joseph | 50 |
| Briscoe, C.W. | 66 | | |
| | | Elrington, John | 70 |
| Calendar | 2 | | |
| Casti, Giovanni | 35 | Fables | 25 |
| Catherall, Samuel | 64 | Fenn, Eleanor | 10 |
| Caylus, comte de | 47 | Flacius, Matthias | 71 |
| Chapbooks | 4, 5, 6, 7 | Florian, Jean-Pierre | 81 |
| Chevrier, François | 48 | Fordyce, James | 18 |
| Collet, John | 80 | Fritzmman, Hugo | 1 |
| Costume design | 1 | | |
| Crebillon, Claude | 36 | Games | 23, 54 |

| | | | |
|--------------------|----|---------------------|--|
| Giovio, Paolo | 72 | Lansdowne, George | 91 |
| Gothic novel | 42 | La Serrie, François | 67 |
| Gracian, Balthasar | 39 | Laujon, Pierre | 41 |
| Grant, Anne | 51 | Lauras, Adolphe | 61 |
| | | Le Bailly | 25 |
| Hamilton, | 82 | Lechmere, Edmund | 73 |
| Hayley, William | 65 | Lipsius, Justus | 74 |
| Heathcote, Ralph | 59 | | |
| Hobler, John Paul | 83 | Manners, Catherine | 86 |
| Honest Ranger | 40 | Manuscripts | 19, 20, 23, 30, 35, 45, 53, 54, 61, 69, 79, 81 |
| Hooft, Gerrit | 20 | | |
| Hutton, Charles | 21 | Marinelli, Giovanni | 75 |
| | | Marti, Manuel | 68 |
| Imaginary Voyages | 56 | Menon | 62 |
| It-Novel | 27 | Minerva Press | 42 |
| | | Miniature Books | 14 |
| Jauffre | 52 | Monget, Mr | 11 |
| Johnson, Richard | 22 | Moreau, Jean Michel | 41 |
| Jonson, Ben | 84 | Myler, Mary | 33 |
| | | | |
| Kelsall, Charles | 85 | Napoleon | 26, 54 |
| Kennett, White | 60 | Novels | 13, 17, 27, 34, 36, 38, 39, 40, 42, 44, 46, 48, 49, 50, 52, 56, 66, 70, 80, 94 |
| | | | |
| Laffrey, Mr. | 53 | | |
| Lafite, Marie | 24 | | |

| | | | |
|------------------------------|---------------------------|-----------------------|---|
| Palmer, Charlotte | 27 | Spencer, Mrs Walter | 92 |
| Peacock, Lucy | 17 | Susan Emeline | 81 |
| Pirani de Cento, Giovanni | 43 | | |
| Prisoner of War | 54 | Tott, François | 55 |
| Poullins de Fleins, Henri | 28 | Townshend, Thomas | 93 |
| Presentation copies | 15, 33, 67 | Trimmer, Sarah | 27, 31 |
| Puzzle | 12 | Trusler, John | 94 |
| | | | |
| Rainolds, William | 76 | Utopias | 56 |
| Relph, Josiah | 87 | Vanbrugh, John | 91 |
| Richardson, William | 88 | Varaisse, Denis | 56 |
| | | | |
| Sabatier de Castres, Antoine | 13 | West, Jane | 15 |
| Saint-Pierre, Jacques | 44 | West, William | 63 |
| Sander, Nicholas | 77 | Whateley, Mary | 32 |
| Sanderson, Thomas | 89 | Wieland, Christian | 70 |
| Schoolbook, MS | 20, 26 | Williams, Helen Maria | 44 |
| Schulenburg, Graf von | 45 | Women | 3, 18, 33, 43, 75 |
| Shadwell, Thomas | 84 | Women Authors | 10, 15, 17, 19, 24, 27, 30, 31, 32, 42, 44, 49, 51, 79, 81, 86, 92 |
| Shakespeare | 84, 85, 88, 90, 91 | | |
| Short, Bob | 29 | | |
| Short stories | 11, 22, 31, 35, 47, 81 | Wright, George | 29 |
| Smith-Barry, Louisa | 30 | | |

