



AMANDA HALL RARE BOOKS

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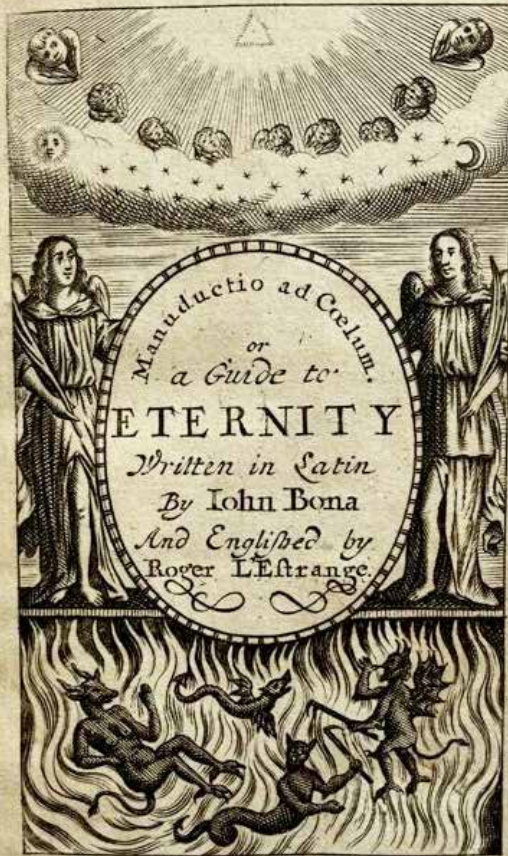
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La petite fille désobéissante.

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London Printed For Henrij Brome
1680
F. H. Van. Hous, fc

I. DEVOTIONAL WORKS

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

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

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

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

SECOND [FIRST] EDITION IN ENGLISH. *12mo (133 x 67 mm), pp. [xii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvi], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate. £1,200*

Two scarce English translations of Italian devotional works, bound together in an attractive seventeenth century binding. Giovanni Bona was a Cistercian cardinal from Northern Italy known for his scholarship and simple manner of life.



The first work in this volume is his *Manuductio ad coelum*, first published in 1658 and first translated into English in 1672. It has often been compared to Thomas a Kempis' *Imitation of Christ*, on account of the simplicity of the style in which the doctrine is explained. It was a hugely popular work, seeing a dozen editions by the end of the century and being translated into Italian, French, German, Armenian and Spanish as well as English. The second work in the volume is a translation of Bona's *Principia et documenta vitae Christianae*, a comparable work which focuses on the principles of Christian conduct. The translation is usually ascribed to Luke Beaulieu.

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

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

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

2. GIBBONS, Thomas (1720-1785).

Hymns Adapted to Divine Worship: In Two Books. Book I. Derived from select Passages of the Holy Scripture. Book II. Written on sacred Subjects, and particular Occasions. Partly collected from various Authors, but principally composed by Thomas Gibbons. London, J. Buckland, &c., 1769.

FIRST EDITION. 8vo (175 × 102 mm), pp. vii, [i], [xxiv], 254, [2] advertisements, in contemporary green goatskin, double gilt fillet to covers, spine with raised bands gilt in compartments with a large floral tool and sprigs, red goatskin label lettered in gilt, marbled endpapers, gilt edges. **£1,200**

A lovely copy in contemporary green goatskin of this collection of hymns composed by Thomas Gibbons, ‘a highly influential figure in eighteenth-century evangelical dissent’ (ODNB). Ordained minister of the Independant church at Haberdasher’s Hall in 1743, he was a popular Sunday evening lecturer at the meeting-house in Monkwell Street from 1759. His skill as an orator and his wide scholarship won him much acclaim and and in 1764 he graduated a doctor in divinity from Aberdeen University. After this, he went on to teach logic, metaphysics and rhetoric at the Mile End dissenting academy, which moved to Homerton in 1769.

Gibbons raised funds for New Jersey College, the forerunner of Princeton University, and was awarded an M.A. by the college in 1760. He was a close friend of Isaac Watts - he wrote his first biography, using Watt’s own papers and correspondence - and also knew Dr Johnson and the Countess of Huntingdon. He was a prolific writer of hymns and other religious works, principally sermons for funerals or public occasions, some of which were satirised by those not sharing his religious convictions. He kept a dairy from 1749 until his death, which ODNB calls ‘an invaluable account of the life of a busy eighteenth-century London minister with wide interests and acquaintance.

ESTC t94165.

3. JONES, Griffith (1683-1761).

Cyfarwyddwr ffyddlon at orseddfainge y grâs: sef, ffurf o weddiau i'w harfer mewn teuluoedd foreu a hwyr. Gan weinidog annheilwng o Eglwys Loegr. Llundain [i.e. London], Olfir, 1774.

FIRST EDITION. 12mo (175 × 100 mm), pp. 129, *small wormhole running through the first line of text in the first gathering, discreet homemade repair to the title, with manuscript touching up of one letter, small but unsightly repair using tape on A2, in contemporary sheepskin, blind filet and roll border to the covers, plain spine with raised bands, rubbed at extremities and headcap chipped, wanting the rear endpaper, front joint weak but only just starting to crack at head and foot, occasional manuscript underlining or crossing out in the text.* **£700**

The scarce first and only edition of this Welsh collection of prayers and devotions put together by Griffith Jones, a Welsh minister of the Church of England and rector of Llanddowror. A leading member of the Society for the Promotion of Christian Knowledge, he is credited with spreading literacy in Wales through the formation of 'Circulating Schools'. These were schools that set up in one location and taught there for a period of about three months, before moving on to another location. The curriculum was taught exclusively in Welsh and was principally the study of the Bible and the catechism of the Church of England. By Jones' death in 1761, it is estimated that some 200,000 people had learnt to read at the schools that he had founded.





Jones' contribution was a significant one in forming, not only a literate population in Wales, but one with a knowledge of the scriptures, both of which played key roles in the growth of Methodism in Wales. Jones' style also leant itself to Methodism, as he had great skill as an orator and used to preach in the open air, as the Methodists would later do, and he frequently found himself in trouble with the bishops for addressing irregular meetings. As such he is revered as a forerunner of Methodism in Wales and is associated with the early leaders of the Methodist revival.

ESTC lists four copies in the UK, two copies at Harvard and one at the State Library of Victoria.

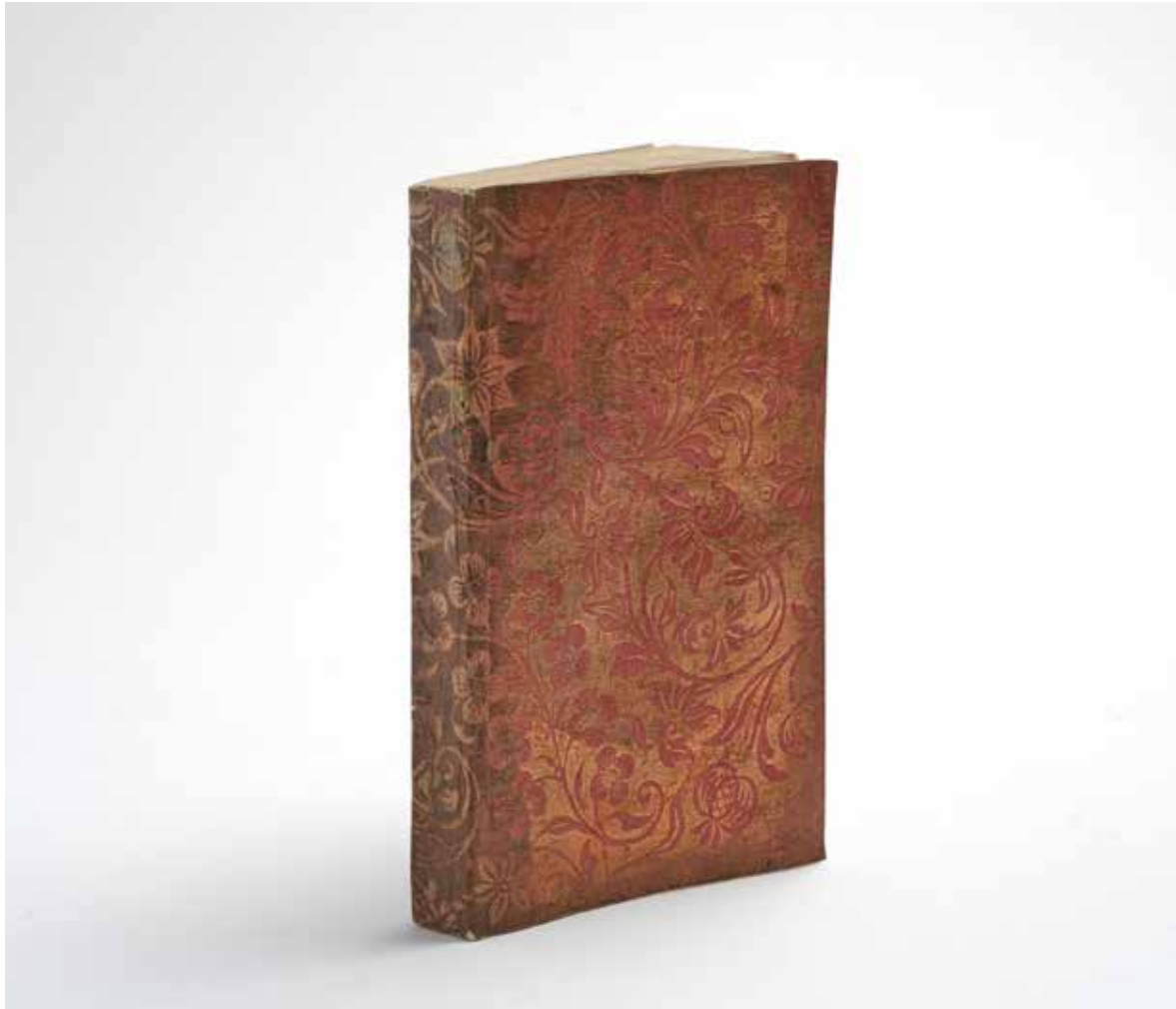
beautiful devotional binding

4. NATTER, Johann Joseph (b.1797).

Katholisches Gebet und Erbauungsbuch im Geiste der Religion Jesu: verfasst von J.J. Natter. Prague, 1814.

8vo (170 × 98 mm), pp. [iv], vi, [2], 284, frontispiece with steel engraving of Virgin and Child, occasional very minor toning, slight foxing to frontispiece and title-page, in contemporary freestyle sheepskin, single gilt fillet bordered with gilt stylised floral roll, small gilt stylised clovers to corners, spine gilt, red striped endpapers, a.e.g., preserved in original marbled and floral paper slipcase, leather surface a bit creased, joints, head and foot of spine minimally rubbed. **£600**

A successful German work of Catechism and moral edification, in an exquisite early nineteenth-century Czech binding. First published in 1800, it was written by the Prague-born theologian Johann Joseph Natter, a talented author of devotional handbooks.



Natter's approach was to focus less on the Scriptures than many of his contemporaries, instead focussing on encouraging charity and a peaceful state of mind. The present work features prayers and meditations for each day of the week as well as for specific religious occasions, such as Communion. As a contemporary German periodical wrote of a later edition, 'the form and the content justify the favourable reception it has obtained everywhere' (*Allgemeine Zeitung Munchen*, 1830, 19)

OCLC lists this edition at Freiburg, Cologne and the Czech and Polish National Libraries.

5. SALZBURG UNIVERSITY.

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

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

£1,200

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



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

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

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

6. [THUMB BIBLE.]

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

64mo (40 x 30 x 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.'

£1,200

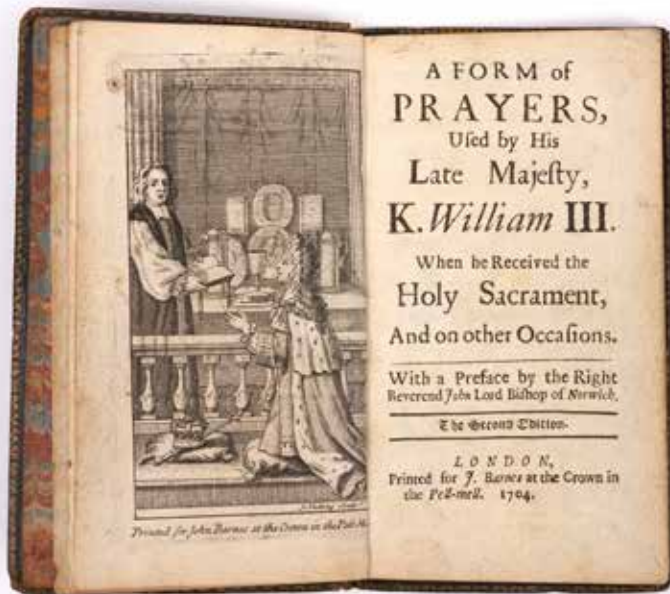


The first miniature abbreviated Bible for children appeared in England as *Biblia, or a Practical Summary of ye Old & New Testaments*, London, R. Wilkin, 1727. The preface, which began ‘t is a Melancholy Reflection that in a country, where all have the Bible in their hands, so many should be ignorant 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 or green morocco with gilt tooling, central onlay in black or dark green, or crimson, depicting the sacred monogram.

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. ‘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’ (Preface).

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



7. TILLOTSON, John (1630-1694).

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

SECOND EDITION. 12mo (120 x 64 mm), pp. xx, [iv], 69, [3] advertisements, including the engraved frontispiece on the verso of the half-title, in contemporary panelled black morocco, gilt, fairly rubbed, with gilding faded and extremities bumped, spine with raised bands gilt in compartments, marbled endpapers, with the early ownership inscription on the half-title, 'Eliza Dooley in remembrance of Mrs Flammeras (?)'. £500

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

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





135. Mercury & Statuary. 105



136 Hound & Mastiff. 106.



137. Wolf & Kid. 106.



138 Conceited Musician. 107



II. FABLES

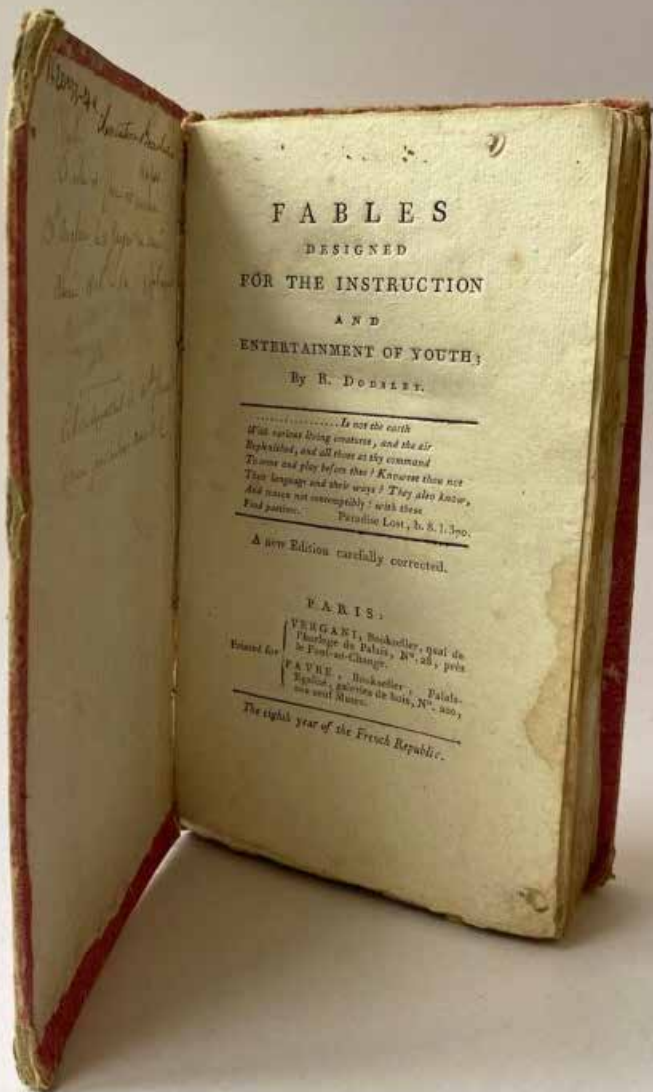
8. AESOP.

Æsop's Fables. With Instructive Morals and Reflections, Abstracted from all Party Considerations, Adapted To All Capacities; And designed to promote Religion, Morality, and Universal Benevolence. Containing Two Hundred and Forty Fables, with a Cut Engrav'd on Copper to each Fable. And the Life of Aesop prefixed, by Mr. Richardson. London, J. Rivington, R. Baldwin, J. Hawes, W. Clarke, R. Collins, T. Caslon, S. Crowder, T. Longman, B. Law, R. Withy, J. Dodsley, G. Keith, G. Robinson, J. Roberts, & T. Cadell, [1760?].

FOURTH RICHARDSON EDITION. *8vo (172 x 100 mm), pp. [ii], xxxiii, [3], 192, with an engraved title-page and 25 engraved plates, each with multiple images illustrating each of the 244 fables, in contemporary mottled calf, the spine gilt in compartments with raised bands, red goatskin label lettered in gilt, binding slightly rubbed and headcap chipped, but generally a good, sound copy.* **£2,500**

An attractive copy of the fourth of five illustrated editions with Richardson's Life of Aesop. It was first published in 1739, with a title-page dated 1740, with subsequent editions in 1749, 1753 (two issues) and 1775. All of the editions are scarce, with ESTC listing four copies of the first edition, two copies of the second, five of the third edition. The 25 engraved plates include delightful illustrations in miniature for each of the fables, with a brief caption and fable number given above each illustration. The engraved title-page is also very attractive, with an idealised illustration of a landscape peopled with different animals.

ESTC t118432, listing BL, Bodleian, Szczecin Public Library, Louisiana State University, Rice, UCLA and Yale.



9. DODSLEY, Robert (1703-1764).

Fables designed for the Instruction and Entertainment of Youth; by Robert Dodsley. A new Edition carefully corrected. Paris, Vergani & Favre, 'the eighth year of the French Republic', [1799].

FIRST FRENCH EDITION. *12mo (183 x 106 mm), pp. [iv], 140, uncut throughout, in the original pink mottled boards, binding quite rubbed and worn at extremities with the pink outer layer of paper almost entirely missing from the spine, contemporary ownership inscription on the front pastedown of Clementine Beaulaton and notes about earlier provenance: 'Ce livre appartient à Mlle. ?? donné par sa soeur ainée, D.C. (?)* **£500**

An attractively printed English-language version of Dodsley's Select Fables, first published in 1761 to wide-spread acclaim. This scarce book appears to be the first French edition of the English text; it is attractively printed with the uncut pages preserving nice, wide margins. The text is followed by twelve pages of index, listing the 58 fables in order, with the moral.

'In forming this small collection [the Author's] principal aim was to select such Fables as would make the strangest and most useful impressions on the minds of youth; and then to offer them in such unaffected language as might have some tendency to improve their style. If in this he should be allowed to have at all succeeded; the work, it is presumed, will not be unserviceable to young readers, nor wholly unentertaining to persons of maturer judgement' (the Preface, p. iii).

OCLC lists Clermont-Ferrand, Swedish Royal Library and the National Library of Scotland.

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



IN ROMA MDCCLXII.
NELLA STAMPERIA DEL BERNARDÒ, E LAZZARINI.

Con licenza de' Superiori.

III. POETRY

sonnets on debt

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

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

FIRST EDITION. 4to (200 x 130 mm), pp. xviii, 200, wanting the last blank, some light browning and the occasional stain but text generally nice and clean, in contemporary Italian vellum, with the later ownership inscription of Edward H. Bunbury, Pisa Rome (crossed out), December 1833. **£1,200**

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

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

OCLC lists BL, Bodleian and Chicago only.



11. DELLA TORRE REZZONICO, Carlo Gastone (1742-1796). DAFNEIO, Dorillo, pseud.

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

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

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

Worldcat lists BL, Northwestern, Case Western, SMU, UCLA and St Catherine.
Brooks 40; Cicognara 1343. Not in De Lama.

inbra noctis dissoluta.
Rosa produxit lilium
Et honorem conuallium
Castitate non soluta.
AVSTRO terris influente
Surgens cedit Aquilo.
Flatu sacro succedente
Pulso mentis nubilo
Feruet ignis, sed fœcundans,
Et humanum cor emundans
A letali frigore.
Innouatur terra vetus
Nouo more germinans.
Parit virgo prodit foetus
Euæ luctum terminans.
Quo complente ius legale,
Coaptantur coelo scalæ,
Via patet regia.
Ad mirum extrahatur

Ad vagatum pueri,
Per quem pauper liberatur,
Potens datur carceri.
Ab erroris via flexus
Patris redit in amplexus
Minor natu filius.

XIII.

QVOD promittit ab æterno
Die soluit hodierno
Verbum mittens de superno
Pater in Iudeam.
Leuis nubes & vitalis
Munda caro virginalis
Nobis pluens spiritalis
Roris plenitudinem.
Olim fuit argumentum
Verbi signans indumentum,
Nubes ferens adiumentum
Lucis & vmbrauli.

Ad

Re

12. 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 × 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.* **£4,500**

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, Flaccius 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.

THE FAVORITE
VILLAGE

A POEM.

BY JAMES HURDIS, D. D.
PROFESSOR OF POETRY,
OXFORD.

BISHOPSTONE, SUSSEX. 1802.
PRINTED AT THE AUTHOR'S OWN PRESS.

13. HURDIS, James, the Reverend (1763-1801).

The Favorite Village A Poem. 1800.

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

£900

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

ESTC t35451; Jackson p. 242.



Prais'd lately Addison thy lays,
 And Nature's self how 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 with food; 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 past,
 Farewell, with much ado they said at last,

including poems in the Cumberland dialect

14. RELPH, Josiah (1712-1743).

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

FIRST EDITION. *8vo, (250 × 120mm), pp. [xlix], 157, a few slightly browned pages and worming towards the end, touching some letters of the glossary and contents, but without serious loss, in the original sheep, single gilt fillet to covers, spine with raised bands, ruled in gilt, red morocco label lettered in gilt, joints cracked but firm and corners slightly worn.* **£800**

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.



*Prussian love poems in sumptuous binding***15. 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 x 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.* **£2,000**

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 Brittanique 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.

poem on the Superior General of the Society of Jesus

16. ZACCHIROLI, Francesco (1750-1826).

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

FIRST EDITION. *12mo (165 x 107 mm), pp. viii, 206, engraved title page within elaborate decorative border, text browned in part, in contemporary red morocco, gilt, rather rubbed, head and tail of spine chipped with a couple of small wormholes in the upper compartment, binding a little bumped with text block loosening and stitching visible but holding: with attractive decorative endpapers and gilt edges, with a later decorative bookplate (CIG, Lugdunum Vesia): a once elegant copy rather down on its luck. £600*



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

The present collection of poetry opens with a long poem on inoculation (pp. 11-49) with a prefatory letter to Francesco Albergati Capacelli on the subject of inoculation (pp. 3-10). Other poems in the volume include 'Rime Galanti', poems on immortality and friendship, and a poem on the death of Lorenzo Ricci, the last Superior General of the Society of Jesus before the suppression of the Jesuits in 1773. The work is dedicated to the Lady Cowper, who had settled in Florence in the early 1760s and whose husband, Earl Cowper, had one of the most significant foreign art collections in the country; the two would have known one another well from Zacchioli's work with the Uffizi. The collection was reissued in Venice in 1781 and in Macerata in 1792.

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



Manuscrit

LES JEUX DE LA POUPEE,
OU

Les Strennes des Demoiselles,

Composés de 7 *Travaux en Taille - Douce*,

avec une Explication en Vers Français.

DÉDIÉ

aux Princesses Charlotte - Émilie - Julie, & Charlotte,

Filles de leurs Majestés le Roi et la Reine de Naples.

Par leur très humble Secrétaire A. Noël.

A Paris chez A. Noël, Editeur, Rue St Jacques, N° 16.

1786



IV. CHILDREN'S BOOKS

*'Ce très bel album constitue sans doute le premier du 'genre'
qui fait d'une poupée, le personnage principal'
(Boyer-Vidal, L'Education des Filles).*

17. AUBERT, Jean-Louis.

NOËL, A. (17.. - 18..), engraver.

Les Jeux de la Poupée, ou les Etrennes des Demoiselles, Composés de 7 Gravures en Taille-Douce, avec une Explication en Vers Français. Dédié aux Princesses Charlotte-Zénaïde-Julie, & Charlotte, Filles de leurs Majestés le Roi et la Reine de Naples. Par leur très humble serviteur A. Noël. Paris, A. Noël, 1806.

FIRST EDITION? *Oblong 8vo (126 x 183 mm), ff. [iv], title-page and avis de l'éditeur, 7, printed on the verso only, text within typographical border, bound to face the 7 engraved plates, tissue guards still present for each plate, the text and engravings fairly foxed and stained, remnant of early wrappers from a temporary binding still present along the gutter of the title and the verso of the final plate, in contemporary sheep-backed marbled boards, spine lettered and decorated in gilt, marbled endpapers, with the contemporary ownership inscription of 'Marie Malosse' (?) on the front endpaper: the binding a little worn and the text well read and browned, but an authentic copy of a charming volume.* **£2,400**

An influential book for little girls, the first 'album' of its kind, narrating the story of the heroine, a doll, through the combined use of text and pictures. This charming book blends two genres,



the popular it-novel of children's literature with the emerging use of games as vehicles for education, emphasised in the title of the work, 'The Doll Games', while the whole is presented as an elegant illustrated book, with its oblong format and wide margins. Packaged as a 'New Year's gift', it comprises a suite of seven intaglio engravings, featuring events in the doll's life, which are accompanied by seven short poems. Both poem and picture tell the same story, but each adds a layer of detail different to the other, so that they are both stand-alone and complementary. The work is dedicated to the two daughters of Joseph Bonaparte, Napoleon's elder brother, and Julie Clary, the Princesses Charlotte-Zénaïde-Julie and Charlotte, then aged five and four. The story of the doll's life begins when she is given to Lise as a New Year's present, after which the young reader is taken through key moments in the doll's daily life, such as when she takes her first steps, eats her lunch and goes to bed. The 'Avis de l'Éditeur' informs the reader that as a child always finds a living companion in a doll, this is the supposition behind the composition

and the engravings, that the child should perceive the doll to be a real baby. The young reader is encouraged to take part in the role play of the heroine as she picks up the traditional female role of motherhood with its associated virtues of love and patience. The editor goes on to say that, if the present work finds favour with the public, he will add several others: 'la mine que nous avons commencé est féconde; nous avons à peindre toutes les passions, mais en miniature'. This wish on the part of the editor certainly came true as the work was very popular; in turn he followed it up in the following year with a work on games for young boys.

'En 1806, paraît un ouvrage destiné aux petites filles, *Les jeux de la poupée ou les étrennes des Demoiselles*. L'auteur, A. Noël, graveur et marchand d'estampes, tient boutique à Paris, 16 rue Saint-Jacques. Ce très bel album, au format in-8° oblong illustré de sept gravures en taille-douce, constitue sans doute le premier du 'genre' qui fait d'une poupée, le personnage principal. Il est dédié aux filles de Joseph Bonaparte et de Julie Clary, [les princesses Charlotte-Zénaïde-Julie et Charlotte] alors âgées de cinq et quatre ans. [...] [Les] deux éditions [de 1806] semblent être à la source de ce qui deviendra la littérature de poupée puisqu'elles en fixent les traits essentiels. [...] La modernité du projet apparaît d'emblée dans sa structure : un ensemble de gravures complétées chacune par un poème bref de huit à treize vers, et une alternance régulière de présentation avec page de droite, la gravure, page de gauche, le texte. Les deux se donnent à lire sans redondance, certains détails apparaissant dans l'illustration alors qu'ils ne sont pas évoqués dans le poème. Cette composition de l'album correspond au but visé puisque l'intention initiale de l'auteur est double : amuser et éduquer ou encore 'peindre toutes les passions, mais en miniature'. À cette fin, le graveur s'est associé à un auteur, comme l'indique la mention très discrète du bas de la page de titre : 'J. Aubert Scripsit'. Plusieurs hypothèses d'identification existent, la plus plausible étant celle du célèbre Jean-Louis Aubert ... Peu à peu, tout est mis en œuvre pour que la jeune lectrice revive, dans l'album, le jeu de rôle qui l'unit à sa poupée et intègre plus aisément les vertus féminines, sociales et morales, que la société attend d'elle lorsqu'elle sera à son tour épouse et mère. Une fonction normative émerge de ce premier album pour devenir bientôt le



trait dominant de la littérature de poupée ... L'ouvrage de A. Noël connut un vif succès. Il fut réédité à plusieurs reprises, donnant naissance à de multiples avatars éditoriaux. Noël lui-même, édita, l'année suivante, en 1807, un autre album sur le même principe, consacré, cette fois, aux jeux des garçons. » (Marie-Françoise Boyer-Vidal, « L'éducation des filles et la littérature de poupée au XIXe siècle », *Genre & Éducation : Former, se former, être formée au féminin*, Mont-Saint-Aignan : Presses universitaires de Rouen et du Havre, 2009, pp. 217-233).

This is one of two editions that appeared in 1806, both printed by A. Noël, the present one from his address in rue St. Jacques and another from his address in rue des Noyers. This other edition contains a dedication leaf not present in this edition and the titles have slightly different wording, 'Filles de leurs Altesses Impériales le Prince et la Princesse Joseph' as against what we have here, 'Filles de leurs Majestés le Roi et la Reine de Naple'. The typographical ornaments of the two editions are also very different. Both are extremely scarce, with CCFr listing in total only the BN, Moulins and the Musée national de l'éducation, to which OCLC adds the Julia Wightman copy, at the Morgan.

This edition not found; OCLC lists BN and Morgan (Julia Wightman) copies of the other edition.





18. DARTON, William (1781-1854).

The Painters' Budget, with chit chat over his pictures, for the use of children. London, William Darton, Jun. [c. 1815]

FIRST EDITION. *32mo (70 x 53 mm), wood-engraved frontispiece and pp. [3]-127, [1], with 59 full-page wood-engravings, a short tear on the title-page, without loss and not touching text, a few other minimal tears or creases, text a little browned throughout, in contemporary red sheep, gilt device on covers, a little worn off, blind ruled border to covers, flat spine ruled in gilt and lettered in gilt 'Budget', ownership inscription of Mary Canten (?), Birmingham.* **£2,000**

A delightful, unusual and plentifully illustrated children's book containing a series of short illustrated pieces of advice or moral guidance. Each double-page spread contains a picture on the left page and a description of it on the right, in which a moral is drawn and advice is offered to the young reader.

OCLC lists BL, Bodleian, Morgan, Rochester, UCLA and Toronto Public Library. Darton H1185; Hugo, *The Bewick Collector*, 329.



'Culled from the Vase of Fancy, at Conundrum Castle'

19. PUZZLEBRAINS, Peregrine, pseud.

Christmas Amusement: or, the happy association of mirth and ingenuity: being an elegant collection of original riddles, charades, &c. Culled from the Vase of Fancy, at Conundrum Castle. By Peregrine Puzzlebrains. London, E. Newbery, 1799.

FIRST EDITION. *24mo (132 x 84 mm), engraved frontispiece and pp. v, [i], 134, [4], in the original blue stiff wrappers, drab spine, oval printed label on front cover, the binding a little dusty and slightly bumped, some light browning in text but generally very clean: a nice survival.* **£3,600**

A charming collection of riddles and conundrums in verse, compiled by 'Peregrine Puzzlebrains' and published by Elizabeth Newbery. The frontispiece depicts 'the Vase of Fancy', presumably sitting in an alcove at Conundrum Castle. The three page introductory Advertisement sets the scene, introducing the author as a near relation of the better known 'Peter Puzzlewell', and explaining how last winter several visitors to Conundrum Castle (which is a little to the west of the metropolis) decided that each of them should compose their best riddles, charades, rebuses or enigmas and then place them in an elegant Vase. The following Christmas they planned to return together and revisit the contents of the vase during the festive season.

The majority of the text comprises Riddles, all in verse and numbering 106 in total; these are followed by a small section of Charades, numbered I to VII. The final four pages include a key to the Riddles and the Charades, as well as a final advertisement leaf for Elizabeth Newbery's Choice Collection of Riddles, Charades, Rebusses etc, by Peter Puzzlewell.

Roscoe J310 (in yellow boards); not in Osborne Collection.
ESTC t126052; OCLC lists BL, Case Western & NLS.



20. TELL-TRUTH, Tommy.

Christmas Holidays A Poem. Written for the Amusement and Instruction of all Good Masters and Misses in the Known World. By Tommy Tell-Truth. B.A. The Lilliputian Historian. Adorn'd with several Curious Copper Plates. London, H. Roberts and H. Turpin, [1767].

FIRST EXPANDED EDITION; SECOND EDITION OF THE TEXT. *12mo (149 x 98 mm), engraved frontispiece, bound as landscape, and pp. [ii], 28, two further engraved plates, both also landscape, plates cut fairly close with the imprints of all three plates partly cropped, upper corner torn from B1, with no loss to text, considerably browned throughout and evidently well-read, the final page largely torn from the text block but holding, also dog-eared around the outer edge, in contemporary Dutch floral boards, back strip missing but boards holding firmly by the cords.* **£8,000**

This charming little Christmas book, written by 'Tommy Tell-Truth, 'the Lilliputian Historian', for the amusement of 'all Good Masters and Misses in the Known World', was first published by Roberts and Turpin, in 1765, in a shorter text of only pp. 14. This edition has a considerably expanded version of the title poem, as well as a completely new final section: 'A Collection of Letters from several pretty Masters and Misses, to their Parents; being a Specimen of their Forewardness in Learning, now first made Public, for the Imitation of Others. By Tommy Tell-Truth' (pp. 23-28). This includes a selection of letters addressed to Sir William Worthy, Mrs Loveworth and Sir Richard Wealthy. With three large, landscape, plates showing happy scenes of feasting and celebration: 'Breaking up for Christmas', 'New Year's Day' and 'Twelfth Night'. The plates are dated 'Dec 24 1767', each of the title captions are here present but the imprints are shaved.



NEW YEAR'S DAY.

An examination of the two editions shows the texts to be identical up to the end of p. 12, the verso of C2, in the middle of the poem. The shorter version then continues the poem with a completely different text, from stanza XLII, reading ‘May honour crown their riper years, And love swell every breast,’ where we have ‘Still innocent, and still as gay, As pleasing, and as free’. The shorter text has a further seven stanzas, concluding the poem on number LII. The earlier edition also has an advertisement leaf, not present here. For this expanded edition, much but not all of the earlier text has been reused and placed within a significantly longer poem, which runs to a total of 84 stanzas. Of the seven additional stanzas in the early version, XLVI and XLVII are not used again (the latter’s ‘Behold, at length, Twelfth-night arrives / So pleasing to us all’ replaced by ‘Twelfth Day, behold approaches near, / And with a joyful train’). Stanza XLVIII ‘One chuses king; another, knave’ returns but with significant alterations:

XLVIII (1765):

‘One chuses king; another, knave;
Another, queen or slut:
One laughs, and t’other pouts, alas!
At what her fortune’s cut.’

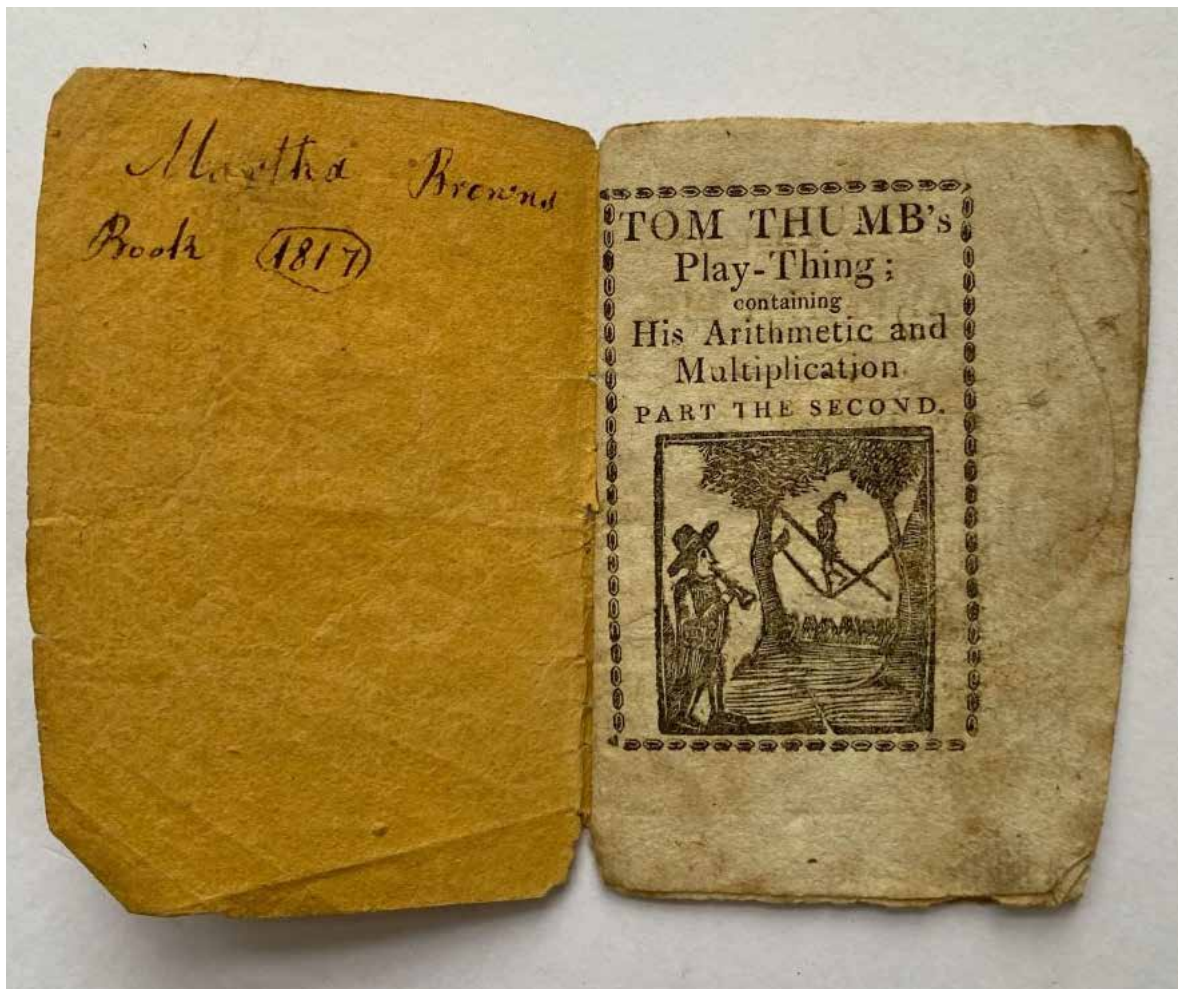
LXXVII (present edition):

‘One chuses king, another knave,
Another, jade or slut;
One laughs, and t’other sulks, alas!
At what his fortune’s cut’.

Stanza XLIX, ‘When Kings and Princes go to war’, returns as Stanza LXXIX but with the second and fourth lines swapped and the final three stanzas of the original version (L, LI and LII) return unchanged as the final three stanzas (LXXXII - LXXXIV) of the present version.

Apparently not in ESTC. See ESTC t117985 for the 1795 edition which has pp. [2], 14, [2] (4 engr. leaves + B-C4/ publisher’s ads, [2]p. at end). We believe that ESTC locates copies at the BL and Lilly but we have been unable to verify this. OCLC lists the BL and Lilly copies and adds Case Western and the National Library of Scotland. We have been unable to trace the present edition in either ESTC or OCLC.

Not in ESTC or OCLC; not in Osborne; we have located a single copy, at Princeton.



21. [TOM THUMB.]

Tom Thumb's Play-Thing; containing His Arithmetic and Multiplication. Part the Second. London? circa 1810?

24mo (88 x 60 mm), pp. 16, woodcut on title-page and 19 further woodcut illustrations in the text, the outer edges of the final two leaves frayed and a little torn, not touching the text or illustrations, text browned and a little stained throughout, in the original plain yellow wrappers, with the ownership inscription 'Martha Browns Book, 1817'. **£600**

An apparently unrecorded little educational chapbook for very young children. Primarily aimed at teaching the rudiments of mathematics, the work uses rhymes ('One, Two, Come buckle my shoe') and simple woodcut engravings to entertain while educating. Mixed in with the mathematics are simple pictures and messages, such as 'the Sun shines bright' / 'The Moon gives light'. In the final section, on Multiplication, the maths sum is given underneath a picture, while a short moral tale in verse rhyming with the sum helps to make the answer memorable. For example: 'Twice Twenty is Forty. The Master whipped Jack Nevergood, because he would be naughty. O dear, pray forgive me this time'.

This is one of numerous little works published for children from the 1740s onwards, which use some variant of 'Tom Thumb' in the title, such as 'Tom Thumb's Play-Book' or 'Tom Thumb's Folio, or, a New Penny play-thing for little giants', mostly used as an entertaining gimmick for delivering education. We have not been able to trace any 'Part the first' for this work. The Opie collection has a work called *Tom Thumb's play-thing: being a new & pleasant method to allure little ones into the first principles of learning... Part the first*, which may be connected. Published by Howard & Evans, they date it to circa 1800. It is unclear whether it is in any way related to this little book, but the noticeably different size (the Opie book is 2 cm taller), and the fact that ours has no publisher's imprint, suggests that they may not be.

Not traced.



22. RENNEVILLE, Sophie de (1772-1822).

Conversations d'une petite fille avec sa poupée, suivies de l'Histoire de la Poupée. Par Mme. de Renneville, Auteur du Petit Charbonnier de la Forêt Noire. Ouvrage orné de onze gravures. Paris, Billois, 1813.

FIRST EDITION. *12mo (137 x 85 mm), engraved frontispiece and pp. [iv], 184, with five engraved plates each containing two distinct engravings, hence the 'onze' gravures of the title, title-page a little browned with slight dampstaining on the margin of the frontispiece, occasional light staining throughout, in contemporary calf, gilt border to covers, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, gilt edges, with Paul Barberon's later booklabel.* **£1,800**

A scarce work of pedagogy in the form of an imagined series of conversations between a young girl and her doll. As with many of Renneville's works, the purpose is always a moral education through entertainment, using the appeal of fiction, particularly the amusement of a talking doll, in order to inspire and instruct her readers.

Sophie de Renneville was a fascinating figure of much significance not only in the field of education but also in feminist circles of early nineteenth century France. Born into the French nobility, her family was ruined in the Revolution and she ended up supporting them by the income from her numerous writings as a journalist, writer and editor. In addition to her writings for children, Sophie de Renneville was editor of the feminist periodical *Atheenée des Dames*, which was started in January 1808 but which was closed by the authorities in 1809. She was also an active campaigner for the rights of women, particularly in accessing education. The female protagonist in her *Biographie des femmes Illustres*, was significant in acting as a fictionalised aspiration for the early feminist movement: Agnodice dresses up as a man in order to attend 'the famous school of Herophilus' where she studied medicine and midwifery. When qualified,



she practised as a physician and became extremely popular with her mainly female patients. However, when she was revealed as a woman, her male colleagues invoked the law and she was denied the right to practice medicine. In Renneville's fictional world, this was not a problem: the outcry of her patients was such that the law was overturned and women were thereafter allowed to practice medicine.

Isabelle Havelange, *Un corpus inédit : les ouvrages écrits pour les demoiselles. Les livres pour les jeunes filles, 1750-1830*, novembre 2009, online, no. 167; Françoise Huguet, *Les Livres pour l'Enfance et la Jeunesse de Gutenberg à Guizot*, p. 257, no. 687 (listing the 3rd edition).

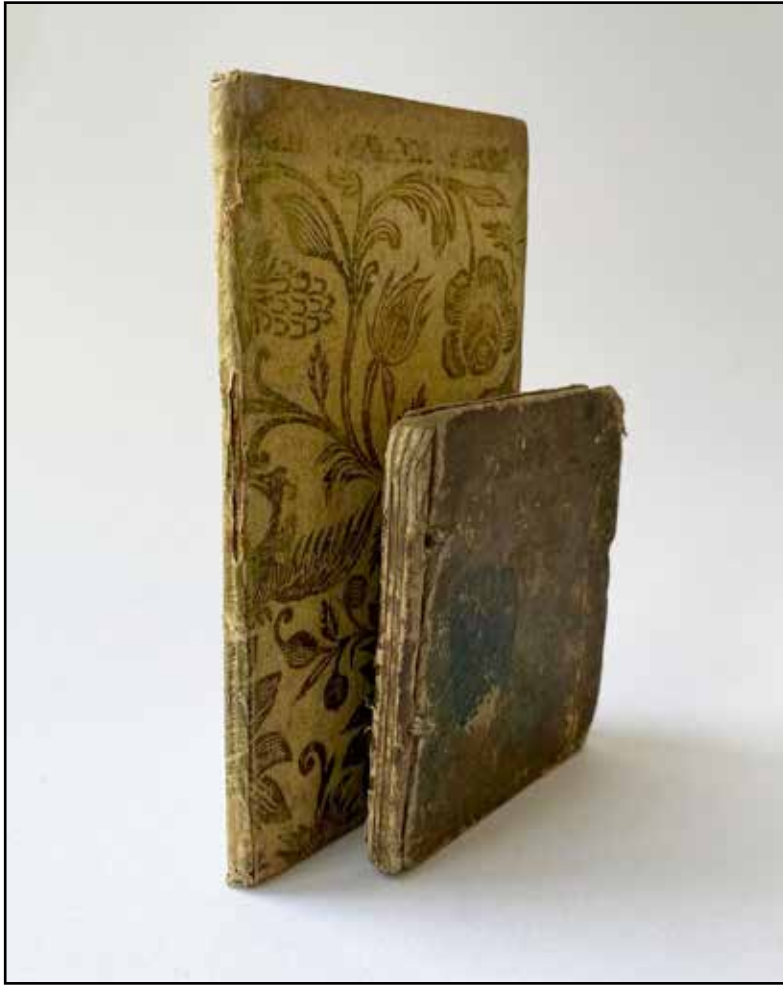
OCLC locates no copies of this first edition, but a scattering of copies for later editions of 1817, 1828 (Lyon), 1829 (at teh BN), and 1836.

Two contrasting editions from the same publisher

23. SHORT, Bob, pseud., ie WRIGHT, George.Sus

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.

[with:] 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.



(1). 12mo (164 x 100 mm), pp. 48, with 8 part-page woodcuts in the text, on the section titles, damp-staining 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. (2) 16mo (110 x 88 mm), pp. 96, with 8 part-page woodcuts in the text, on the section titles, as above, small hole through text of p. 13, burn hole or stain p. 29, the head of the first page of text shaved, with partial loss of the title lettering, some twenty page numbers shaved close or with some loss, mainly minimal and to brackets not numerals, but the final page shaved fairly badly, with loss of the upper section of the page numbers '95', the text browned and creased throughout, title-page stained, in the original but very worn Dutch floral boards, most of the paper rubbed away but with lingering evidence of the pattern, extremities badly worn, covers holding by cords (back cover by one cord only), with the later ownership inscription of Hannah Riches Collishall, 1812 on the front pastedown, repeated at the foot of the last page and with the apparently earlier signature of (her brother?) William Riches Cottishall on the rear pastedown. **£11,000**

A fascinating oddity of children's literature: the simultaneous publication, by the same consortium of booksellers, of the same text in two different formats. It is hard to establish precedence with any certainty, but from the impression of many of the engravings, the larger and more unusual duodecimo format would seem to have been the first. The smaller edition is typical of the children's books of the era, both in terms of size and in its Dutch floral binding: though now very worn, this little book would not have looked out of place on a child's shelf of Dorothy Kilners, *Tom Thumbs* and *Little Goody Two-Shoes* editions. The larger format edition naturally makes for a much more elegant production: while in the smaller book, the text is crowded on the page and the binder has even sacrificed margin and shaved text in pursuance of the smaller, pocket format, the larger volume enjoys clear, wide margins and blank spaces, particularly around the part-page engravings. The beautiful gilt floral paper used for the binding



also elevates this particular copy, even though much of the gilding is now rubbed away. The binder has also used one of the corners of the decorative paper, which always lends a particularly charming asymmetry.

Before finding the smaller format edition, and being able to compare and offer these two books together, I had speculated that a possible explanation for the simultaneous publication of these two different editions was that the smaller, pocket-sized one would have been aimed at the traditional children's market while the larger format might have been aimed at older children or adolescents. The choice of Dutch floral boards on the duodecimo puts this copy firmly in the category of children's books, but this unusually large format, suited to the more slightly more sophisticated subject matter, does suggest that it may have been intended for rather older 'young ladies and gentlemen'. Furthermore, a visual comparison of the two volumes suggests that they are aiming for very different markets, not simply for older children but for a much more sophisticated purchaser. The elegant book of verse for young adults may not have provided such a ready income as that of the children's market and disguising what is essentially quite dry poetry with a few pretty engravings as a children's book by cramming the text into a smaller format and binding it in Dutch floral boards, may well have been a clever financial move.

Both these editions of a repurposed Thomson's *Seasons* for a juvenile market are very rare and both editions also include 'The Shepherd's Day', a pastoral dialogue written in imitation of John Gay. Both works are presented 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'.

Mirth fills each look, each gesture, and each mien,
 And simple modesty attends serene,
 On them the rays of Fortune ne'er 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 (unknow'n 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 thrive,
 The hand that made us is divine.

ANNUUS.

W I N T E R.

W I N T E R.



New force Aquarius flain th' inverted gear. 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 throud 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 babbling sound.
 The hills and vales, the meads and leafless woods,
 The flow'ry plains, and silver-streaming floods,

By

VI.

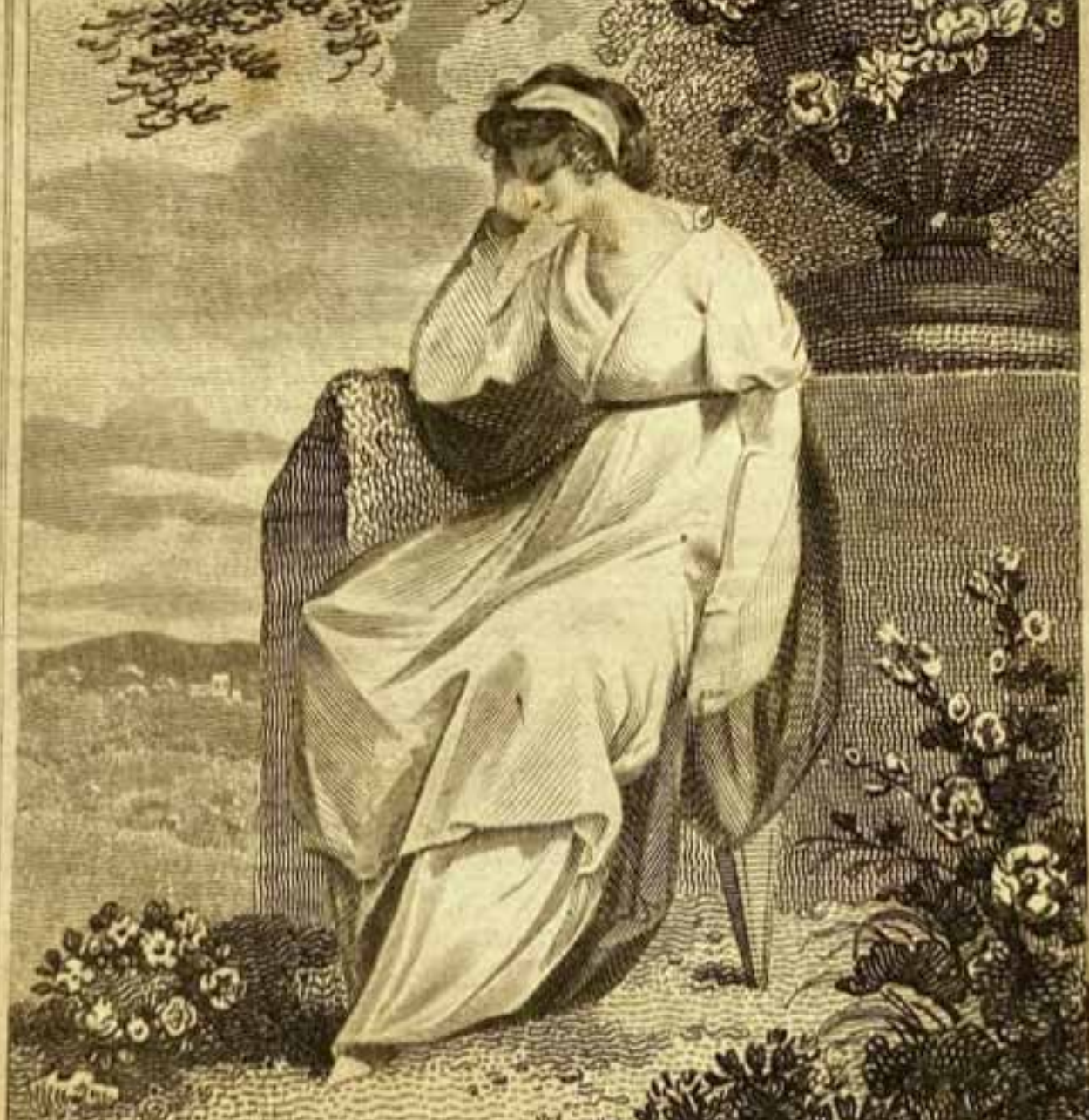
Textually, the two editions begin very similarly in content, but the smaller format with the larger pagination does contain more material. The text for the first part of the work, 'The Four Seasons of the Year', is the same in both editions, even to the inclusion of the footnotes, although these are differently spaced. 'The Shepherd's Day', in the duodecimo edition, has a more extended title, continuing 'In Four Pastoral Dialogues; Imitated from Mr. Gay. First Dialogue, the Time; Morning', which has the footnote 'These pastorals are an imitation of Gay's Shepherd's Week, in seven Cantos'. In the smaller format edition, the title is 'The Shepherd's Day: in Four Pastoral Dialogues' and there is no footnote. However, where the text of the duodecimo edition concludes with 'The Editor's Choice', at p. 48, (p. 79 in the smaller edition), and firmly marked 'FINIS', the text of the smaller edition continues with more poems: 'Ode to Gratitude' (pp. 80-82), 'Ode to Inspiration' (pp. 82-85), 'Ode to Content' (pp. 85-87), 'Ode to Hope' (pp. 88-91), 'The Man of Poverty' (pp. 91-94) and 'Ode', a final poem in three parts (pp. 94-96).

'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).

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

- (1) ESTC t72853, at BL, Bodleian, Cornell and Harvard only.
- (2) ESTC n18595, at Bodleian and Toronto only.





24. [SKETCHES.]

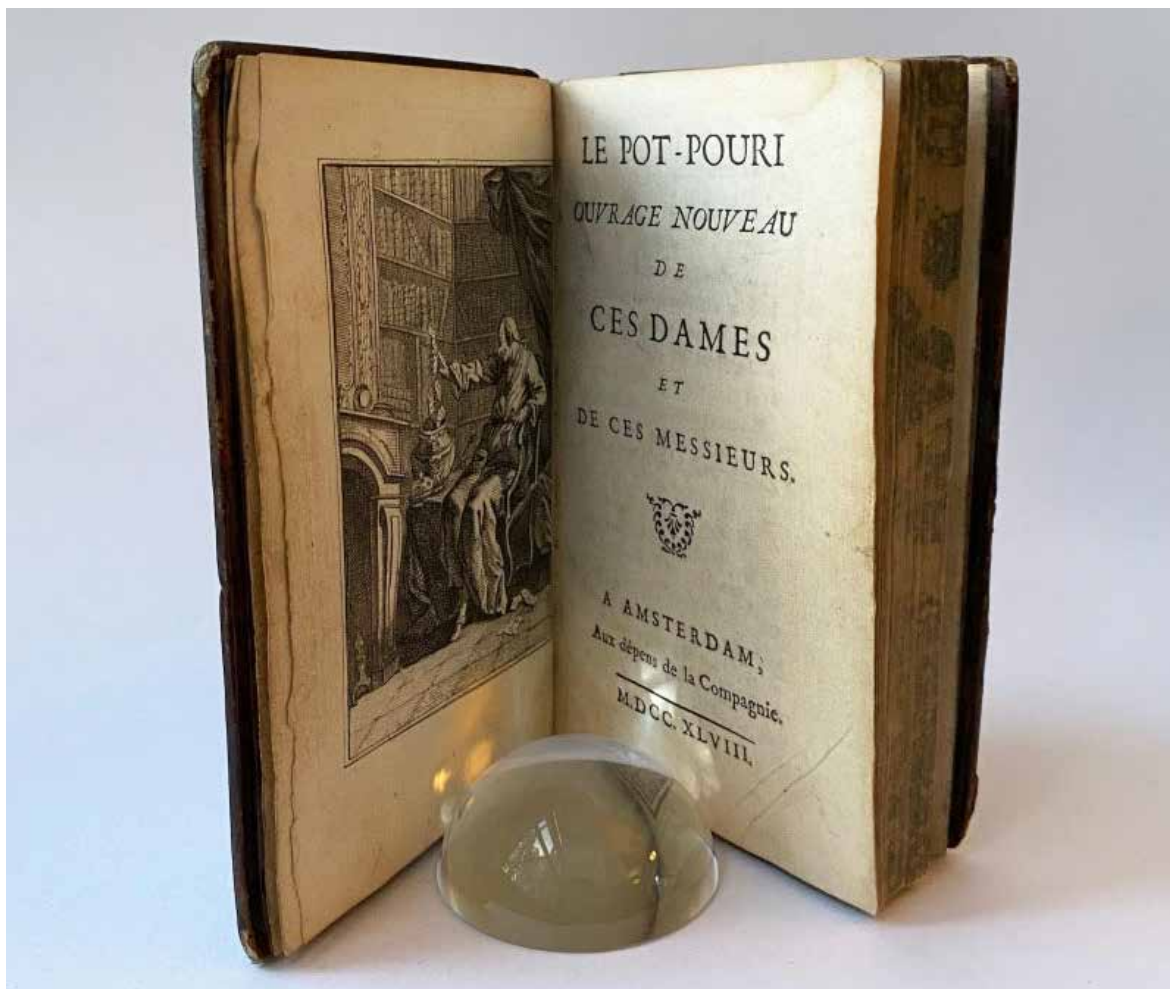
Sketches from Nature, Intended for the Use of Young Persons. London, E. Newbery, 1801.

FIRST EDITION. *12mo (135 x 88 mm), engraved frontispiece and pp. iv, [v-vi], 130; text lightly browned throughout with occasional staining, in contemporary marbled boards, with an old but neat reback, with the ownership inscriptions on the front endpaper of 'Anne Bray's Book', with a couple of practices or repeats, the inscription repeated, more elegantly, on an initial blank, 'Ann Bray, May 9th 1814, Sunderland, Durham'.* **£600**

A delightful juvenile text composed largely in dialogue and comprising five chapters on different subjects: Insects, Beauty, Happiness, Generosity and Botany. Starting with 'A Short Dissertation on Insects', the reader meets Mrs Delville, alarmed at the sound of a shriek from the garden. She rushes out to the aid of her daughter, only to find she has been frightened by an insect: 'of what use is your reading', she asks young Maria, 'if you do not learn more philosophy, than to faint at the sight of an insect'. Each of the chapters has a strong moral purpose, with an emphasis on education as a path to virtue and each frames its message within a story.

The first and last chapters, on 'Insects' and 'Botany', use the familiar construct of a mother walking in the garden with her daughters, or young charges, acquainting them with the beauties of nature and the specifics of the subject, encouraging her young audience in the skills of close observation. The chapter on happiness shows young people in a discussion of what constitutes happiness and how much environment is a key feature in content: 'convey me to the charming scenes of London, or Bath', confides Louisa in her friend, 'and I think a gloomy thought or a sigh would never come across me again'. Emma reminds her friend that when she was in London, she sighed for the country, explaining to her friend that 'happiness is confined to no particular spot; it is a gem of the mind, which nothing can have power to disturb, whether in town or country'.

Roscoe J337; not in the Osborne Collection catalogue, though there is a copy at Toronto.



LE POT-POURI
OUVRAGE NOUVEAU
DE
CES DAMES
ET
DE CES MESSIEURS.



A AMSTERDAM,
Aux dépens de la Compagnie.
M.DCC. XLVIII.

V. FRENCH FICTION

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

LEFÈVRE, André (1718-1768).

Le Pot-Pouri Ouvrage Nouveau de Ces Dames et de Ces Messieurs. Amsterdam, aux dépens dela Compagnie, 1748.

FIRST EDITION. *12mo (167 × 98 mm), engraved frontispiece and pp. [iv], 60 [ie. 61], 52, 54, 124, 27, occasional marks and staining in the text but generally clean, in contemporary mottled calf, triple gilt fillet on covers, spine gilt in compartments with raised bands, red morocco label lettered in gilt, marbled endpapers and edges, corners bumped and binding a little worn, with the later pictorial bookplate of Jacques Laget.*

£2,400

A scarce selection of short stories by the Comte de Caylus, his friend André Lefèvre and other dining companions. This is a much scarcer work than Caylus' well-known *Recueil de ces Messieurs*, Amsterdam 1745 and is not to be confused with Chevrier's spoof imitation of the same year, *Recueil de ces Madames*, 1745. It is similar in composition, however, to the *Recueil de ces Messieurs* and is intended as a companion volume. It comprises five unrelated short stories, anecdotes or *contes orientaux*, written by different authors. 'Ces Messieurs', or, 'the boys', as one might say, are now joined by 'ces Dames', probably still 'the Ladies', were a literary 'société badine' which centred around the actress and comedian Jeanne-Françoise Quinault. The society would meet for exuberant dinners during the course of which they would compose, collectively and individually, short stories and *jeux d'esprit*.



The preface suggests that the public is tired of the multitude of pamphlets being published and so the author has gathered together a group of stories and is publishing them together in a single volume, instead of individually. The texts offered, each of which has its own separate pagination, are as follows: 'Aphranor et Bellanire, histoire tiré des Annales de Perou'; 'Melazie Nouvelle'; 'La Princesse Minon-Minette, et le Prince Souci, Conte'; 'Histoire de Bedihuldgemal, Fille du Roi des Esprits, & de Seïfulmulouk, Fils du Roi d'Égypte, Tiré d'un manuscrit Arabe'; 'Histoire de Chadul, Princesse de l'Inde'; and 'Lettre sun une Avanture véritable'.

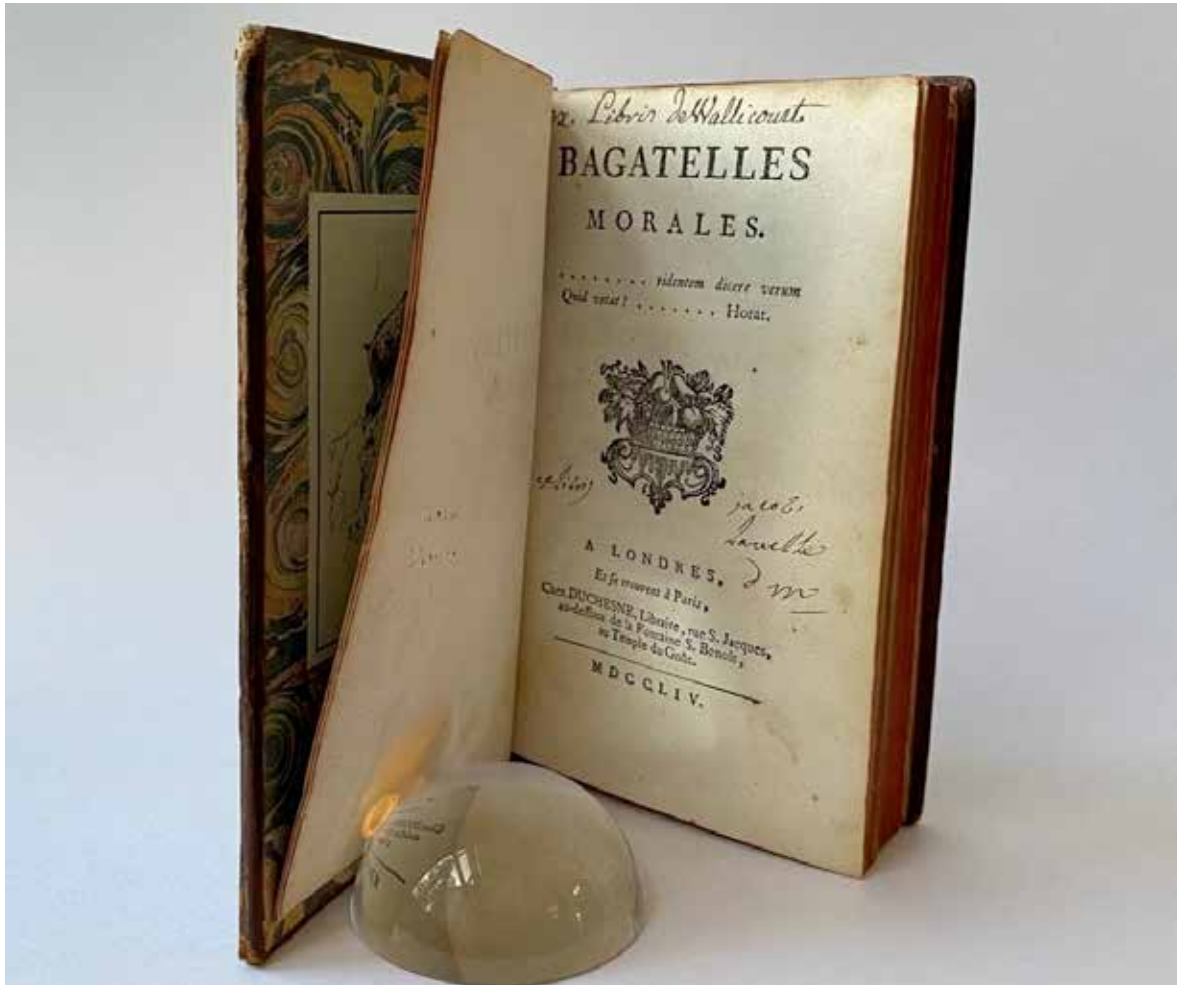
OCLC lists BN, BL, Dresden, Amsterdam and Colorado only.
Jones p. 97; Cohen-de-Ricci 211; Cioranescu 16266; Conlon 48.

26. COYER, Abbé Gabriel François (1707-1782).

Bagatelles Morales. 'Londres', ie Paris, Duchesne, 1754.

FIRST EDITION. *12mo (165 x 98 mm), pp. [viii], [9]-349 (ie 249), with the half-title, in contemporary mottled calf, worn at extremities, front joint cracked and tender, flat spine gilt in compartments with brown goatskin label lettered in gilt, marbled endpapers, red edges, with the bookplate of Jacques Laget and the ownership inscription of de Wallicourt on the title-page.* **£1,200**

A scarce collection of imaginary voyages, utopias, satires and short tales, some of which were previously published separately. The most famous of the tales included is his *Découverte de l'isle frivole*, the first edition of which is not known (Jones dates it to 1750) and the first surviving appearance of which is the English translation of 1750, *A Discovery of the Island Frivola* (see Versins p. 210 and Gove p. 317). This is a clever satire on Paris society which takes the form of an imaginary voyage to an island - suitably named - which was visited by Lord Anson on his circumnavigation of the globe. This was a subject both topical and extremely fashionable.



Versins suggests that the most interesting of Coyer's works is his *Plaisir pour le Peuple*, which appeared for the first time in *Bagatelles Morales*. It relates the story of the incomparable Foki, a Chinese philosopher, and of the marvels which he performed for the people of Paris. These are indeed strange wonders. To cite one at random, Foki assembles two lines of twenty four elephants and places a fakir on each one. At a given signal, the elephants all start to shake off their fakirs, who, after an hour of this exercise, all fall dead into a large vat, which fills up with their sweat and gives off a pleasant odour. This odour becomes a new, free aromatic elixir which discredits the usual perfumes.

The other pieces contained in the volume are 'Le Siècle présent', 'Découverte de la Pierre Philosophale', 'L'Année Merveilleuse', 'La Magie démontrée', 'Lettre à un Grand' and 'Lettre à une Dame Anglaise'.coy

ESTC t128700, listing the British Library, Cambridge, NLI, Taylorian, Newberry, Polish Academy of Sciences, Bibliothèque Mazarine, Bibliothèque de la Sorbonne and the Bibliothèque Municipale de Toulouse.

Cioranescu 21574; Gove p. 317; MMF 54.R.21; see also Versins p. 210 and Hartig p. 52 and see Jones p. 104 for the first edition of *Découverte de l'isle frivole*, 1750.

27. 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, marbled endpapers (with slight surface wear to front pastedown suggesting possible removal of bookplate), green silk marker, red edges. £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.

28. LEFRANC (17..-18..?), 'actif pendant la Révolution française'.

Conversation de l'ambassadeur de Tippoo-Saib, avec son intreprète, [Paris, 1788/9?]. [with:]

GINGINS DE MOIRY, Victor de (1708-1776).

Le Bacha de Bude. Yverdon, [Fortuné Barthélemy de Félice], 1765.

CONVERSATION

DE L'AMBASSADEUR

DE TIPPOO-SAIB,

AVEC SON INTERPRETE.

FIRST EDITION?; FIRST EDITION. 8vo (195 x 115 mm), Lefranc: pp. 31, [1]; Gingins: pp. 74, attractive title-page within typographical border and with central fleuron above the imprint, in contemporary quarter calf over speckled boards, vellum tips, spine ruled in gilt and clearly lacking the original label, yellow edges. **£2,500**

Two scarce and very different works published some twenty years apart and both featuring eastern potentates and their relationship with Europeans, the first an Indian ambassador and a Parisian interpreter and the second work a Turkish Grand-Visir and a Swiss soldier.

Conversation de l'ambassadeur de Tippoo-Saib, is a scarce dialogue between 'Tippoo-Saib' and his Parisian interpreter about the suppression of the parliaments by Louis XVI, attributed to one Lefranc, 'actif pendant la Révolution française'. Tipu, Sultan of Mysore, known as 'the mysoor' (1749-1799), was a scholar-soldier and a powerful Indian monarch and military strategist. On July 16th, 1788, pretty much exactly a year before the storming of the Bastille, Tipu had sent three ambassadors to Paris to ask Louis XVI to form an alliance against the British in India. The visit became a public sensation, Tipu's gifts of pearls, diamonds and cotton robes were on public display and the ambassadors remained in Paris for three months on full celebrity status, followed everywhere by artists and a public eager to get a glimpse of the exotic heroes of the hour. Choosing to feature one of the ambassadors as the lead character for this political dialogue puts the anonymous author right on the pulse of fashion, and no doubt helped to promote sales. Tipu himself was a fervent admirer of the French Revolution, becoming a member of the Jacobins and adopting the name 'Citizen Tipu'. In this pamphlet he is described as 'le grand fils de la lumière'.

Printed with a separate section title in place of a full title, with no imprint, and a drop-head title to the text, there appear to have been several printings of this work, all scarce. The BN has a copy of the present edition and two others, both without imprint: one with pp. 37, drop-head title only, and one with pp. 16 pages. It was republished in 1989 by the Pergamon Press as part of the French Revolution Research Collection.

LE
BACHA
DE
B U D E.



YVERDON,

MDCCLXV.

The second work in this volume is a very scarce short novel cum historic tale by the wonderfully named Victor de Gingins, Lord of Moiry. His official position was as bailiff in Yverdon, a post he held from 1758 to 1765. Said to be something of a gallant, he was an educated man who consorted with writers and poets and was an admirer and correspondent of Rousseau. This scarce little work purports to have been written in answer to a challenge by a lady to write ‘une histoire intéressante’ that was neither a novel, nor a fairy tale, nor was concerned with gallantry and women. The author choses to set his tale in Turkey, where a young Swiss soldier fighting in the French army, after various campaigns in Europe, finds himself a prisoner of war. The Grand-Vizir, taking a liking to our hero, sends his aide, Hali Mehemet, to offer him a simple choice: to renounce his religion and embrace Islam, or to resign himself to the hardships of slavery.

The work is included in Martin, Mylne and Frautschi’s bibliography of French fiction, but with the following disclaimer: ‘Le Bacha de Bude est l’histoire vraie ou fausse du bacha qui défendit la capitale de Hongrie lorsqu’elle fut reprise pour la dernière fois par les Autrichiens. L’auteur avait gagé contre une femme de ses amies qu’il eecrirait en mouns d’un mois une histoire intéressante sans amour, qui ne serait ni un roman, ni un conte’. The work appears to have been serialised in full in *Le Conteur Vaudois: journal de la Suisse romande*, 1905. The transcription is almost word for word, but it does contain extra detail, such as supplying the name of the battle, ‘Nordlingue’, where our text reads simply ‘Ce fut apres cette bataille’ (p. 27), presumably for the sake of continuity in a serialised text.

Lefranc: OCLC lists BN and Stanford only.

Gingings: not in OCLC, which lists a third edition of the same year, printed by F.-B. de Félice, in Yverdon, at Bern only; BnF Arsenal has two copies.

MMF 65.23; not in Cironescu; Perret, J.P., *Les imprimeries d’Yverdon au XVIIe et XVIIIe siècles*, Slatkine, 1981, p. 168.

(Handwritten)
Princesse de Lapone

LA
PRINCESSE
LAPONOISE.
HISTOIRE
HERDI-COMIQUE.



A LONDRE,
Chez GEORGE SMITH, Mar-
chand Libraire.
M. DCC. XXXVIII.

France's yellow books taken to Lapland on seven mules with yellow harnesses

29. [PRINCESSE.]

La Princesse Laponoise. Histoire Heroi-Comique. 'Londre' [sic], George Smith, 1738.

FIRST EDITION. *12mo (160 × 94 mm), pp. 119, in contemporary mottled calf, blind fillet to covers, spine gilt in compartments with raised bands, red goatskin label lettered in gilt, marbled endpapers, red edges, with the bookplate of Jacques Laget and the contemporary ownership inscription of G. Ferdinand a Schonberg on the initial blank.*

£3,000

A scarce and witty novel about a self-taught princess from Lapland. Princess Laiderride is immediately set apart from the standard princesses of fairy tales by her appearance. As her name implies, she is ugly; in fact, she is grossly deformed. But, the author tells us, she has one saving grace, and that is her ability to speak French. At the start of the novel, she sends her envoys into France to buy up all the latest books and they come back, with seven mules with yellow harnesses and yellow plumes, laden with French books, all bound in yellow leather. Her next decision is to improve her kingdom by bringing to it seven French authors for whom she decks out seven wonderful apartments. This proves to be more difficult, but with sufficient bribes (Princess Laiderride is the wealthiest princess in the world) seven authors are persuaded to leave France and embark on the journey to educate and improve the people of Lapland. These authors include the starving author Lamusca, who was so thin that he seemed to be all spirit, the self-satisfied satirist ('je lis quelques-uns des Ouvrages nouveaux, j'en transcris les endroits les plus foibles, je les tourne en ridicule; & par ces petites Parodies que je donne au Public, je me suis fait un revenu'), the abbé Boscobil, who is to take science to Lapland and the colourful chevalier Frisquet, who will take 'les graces, le bon air, les talens'.

There was an expanded edition of the same year with the same imprint (except with 'Londres' correctly spelt), printed in two volumes. The second volume contains a new eighty page continuation of the novel and also a comic opera, 'L'Impatient', intended to amuse the princess during her retirement at the end of the story. This expanded edition is located by OCLC at BN, Penn and Toronto only.

OCLC lists BN, Hagley and Vanderbilt only.
Jones p. 68; Gay III, 860.

30. [VEILLEM.]

Le nouvel enfant trouvé, ou le Fortune Hollandois. Mémoires écrits par lui-même.
Londres, 1786.

SECOND EDITION. *Small 12mo (128 × 80 mm), pp, [iv], 274, with a half title, vignette head-piece at start of text, in contemporary mottled calf, both joints very weak but holding, triple gilt filet to covers, flat spine ruled in compartments with simple sunburst tooling, dark morocco label lettered in gilt, the front cover cracking, marbled endpapers, gilt edges, with the contemporary bookseller's advertisement of Ruffin, Paris, on the front pastedown.* **£1,400**

A very scarce little memoir novel about a foundling, which seems to have gone almost entirely unnoticed. First published in 1766, also under a 'Londres' imprint but with the additional, 'Chez H. Scheurleer, F.Z. & Compagnie', it is listed under the authorship of 'Veillem', the name of the hero and a near anagram of 'lui-meme'. Bibliographically, it seems to have remained below the radar, even escaping Martin, Mylne and Frautschi's very comprehensive bibliography of

the French novel. Curiously, as well as the two eighteenth century French editions, there was a Russian translation by Nikolai Ivanov published in Moscow in 1782 as *Novyi naidenysh', ili Shchastlivyi Gollandet's': zapiski vedeny im samim*. We have not identified a contemporary English translation - or any other translations - but that is not to say that there were none.

ESTC t116265, listing British Library and Munich only (and of the 1766 edition, ESTC n42038, at Cambridge and Miami only).
Not in MMF, Gay or Summers.

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

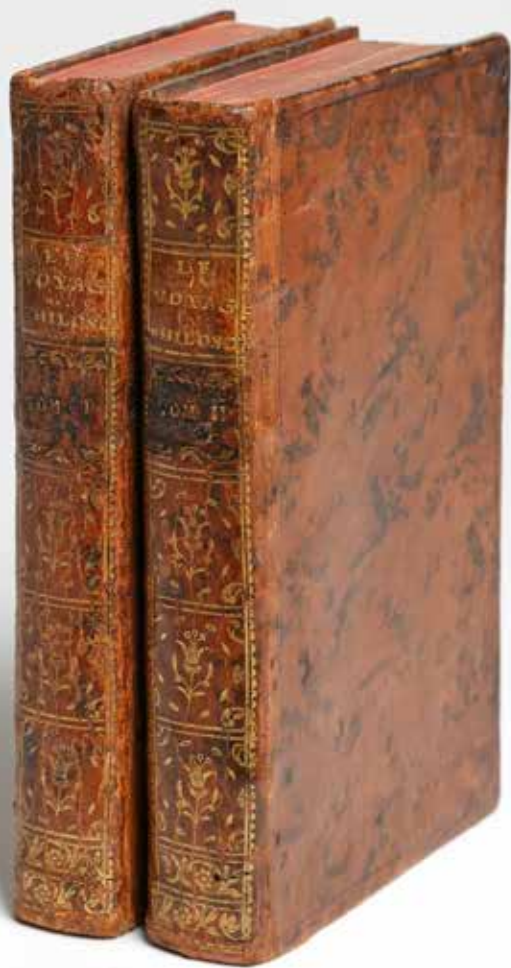
31. VILLENEUVE, Daniel de, pseud. LISTONAI.

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

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

£2,500

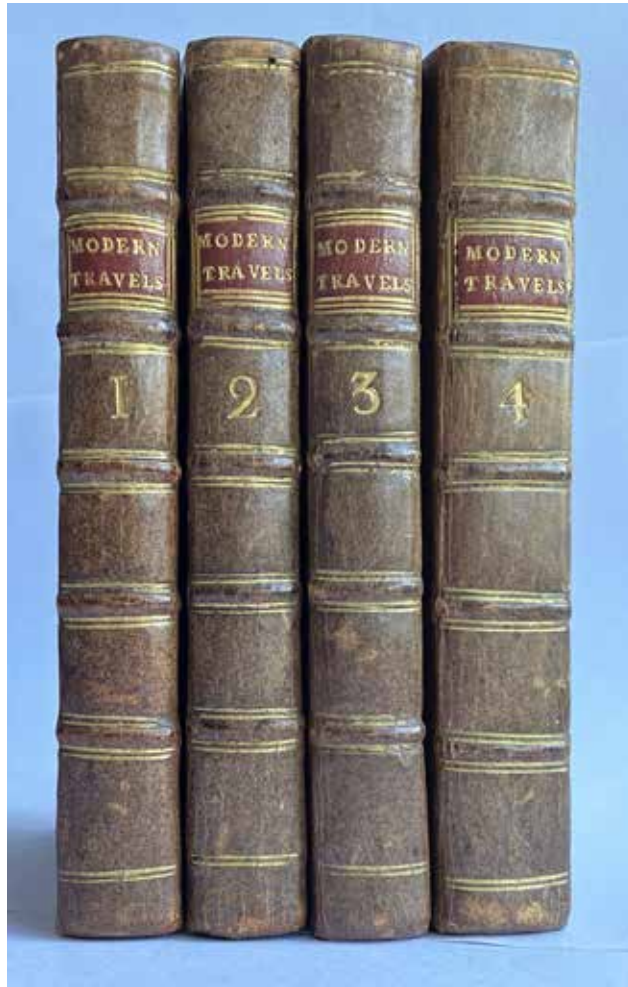
An extraordinary philosophical voyage in the form of a dream sequence to the land of the Sélénites on the moon. The voyage is made by means of one of the earliest fictional aeronautical devices, a complex interplanetary flying machine which takes passengers across the hyperboric



region ‘à force d’x et d’y’ and is flown by a specialist pilot, ‘intrépide calculateur de l’infini’. In addition to their flying machines, the Sélénites have a technologically advanced society, with running water in all the houses and air conditioning in the hospitals. There is no concept of ownership, of ‘mien’ and ‘tien’, and so there is no crime. In the education of children Villeneuve has a particularly radical outlook, with all the children brought up to be ambidextrous and both sexes educated to the same extent. The Sélénites have also managed to preserve some works that have been lost on earth, including Cicero’s *Republic* and considerable fragments from the library of Alexandria.

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

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



VI. Travel and Topography

32. [COMPENDIUM.]

A Compendium of the most approved Modern Travels. Containing a distinct Account of the Religion, Government, Commerce, Manners, and Natural History, of several Nations. Illustrated and adorned with many useful and elegant Copper-Plates. Volume the First [-Fourth]. London, J. Scott, 1757.

FIRST EDITION. *Four volumes, 12mo (160 x 95 mm), folding engraved frontispiece to each volume and pp. [iv], 269; 289, small tear on II, 173 with no loss; 287; [iv], 287, with three further engraved plates (seven plates in all, as called for, some trimmed a little close), with the half-titles, in contemporary speckled calf, spines ruled and lettered in gilt, red morocco labels lettered in gilt.* **£1,600**

A handsome copy of this scarce collection of travelogues, containing excerpts and synopses of numerous contemporary travel accounts of voyages to North Africa, Russia, Scandinavia and the Near East. The *Compendium* is delightfully illustrated with seven ‘useful and elegant’ engravings, all of which are folding, including ‘A View of the City of Aleppo’, ‘A Turkish Dinner’ and ‘The Shah of Persia gives an audience at his Camp to Mr Hanway’. Most of the authors represented in this collection were travelling in some sort of official capacity, living and travelling for their jobs and therefore with a much greater understanding of the local customs than the average tourist. As such, the accounts, taken together, provide a fascinating insight into expatriate life in the mid eighteenth century. Geographical, topographical and historical details sit alongside observations of local customs and natural history, so that the reader glides from architecture to politics to a description of the Nile Crocodile and its strange predator, Pharaoh’s-rats:



The Shah of Persia gives Audience in his Camp, to M^r. Hanway

‘The creature here so called is larger than a Stote, and often shewn in Europe for the Ichneumon; it is not at all credible, that this latter can creep into the mouth of the crocodile and by eating a passage thro’ its bowels, destroy it. It must certainly be stifled in the attempt’.

The contents of the four volumes are as follows: Maundrell, Henry (1665-1701), *Journey from Aleppo to Jerusalem at Easter, A.D. 1697*; Shaw, Thomas (1694-1751), *Travels, or observations, relating to several parts of Barbary and the Levant*; Wood, Robert (1717?-1771), *Journey to Palmyra, or, Tedmor in the desert*; Pococke, Richard (1704-1765), *Description of the East, and some other countries*; Drummond, Alexander (d. 1769), *Travels through different cities of Germany, Italy, Greece, and several parts of Asia*; Russell, Alexander (1715?-1768), *Description of Aleppo, and the adjacent parts*; Hanway, Jonas (1712-1786), *Travels of Mr. Hanway through Russia, Persia, and other parts of Europe, for settling a trade upon the Caspian Sea*; Pontoppidan, Erich (1698-1764), *Förste försög paa Norges naturlige historie*, in English, 1757 and Norden, Frederik Ludvig (1708-1742), *Travels in Egypt and Nubia*.

ESTC n27791, at Cardiff, Hull, NLI, Bodleian; Library Company, McMaster, NYPL, Newberry and Penn.

Atabey 269 (citing Dublin edition of the same year).

33. CUMBERLAND, Richard (1732-1811).

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

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

£650

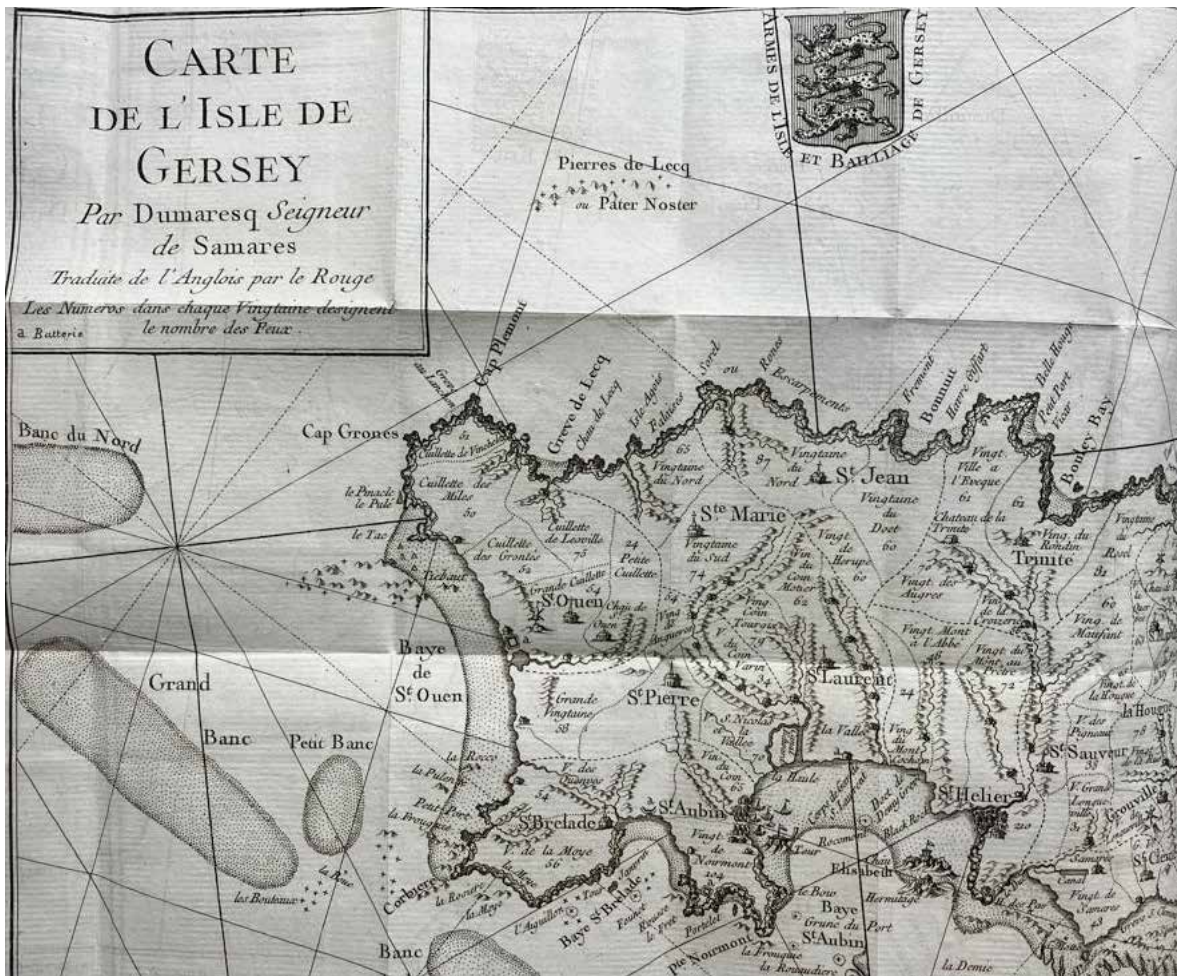


A handsome copy of this guide to Spanish art written by the dramatist and diplomat, Richard Cumberland. Public awareness of the art and artists of Spain was growing as travellers made comparisons with the work of the Italian masters. Collectors and dealers were beginning to look towards Spain as a new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

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

'I had already published in two volumes my Anecdotes of eminent Painters in Spain. I am flattered to believe', Cumberland wrote, 'it was an interesting and curious work to readers of a certain sort, for there had been no such regular history of the Spanish School in our language, and when I added to it the authentic catalogue of the paintings in the royal palace at Madrid, I gave the world what it had not seen before as that catalogue was the first that had been made and was by permission of the King of Spain undertaken at my request and transmitted to me after my return to England' (*Memoirs of Richard Cumberland*, 1806, pp. 298-299).

ESTC t116936.



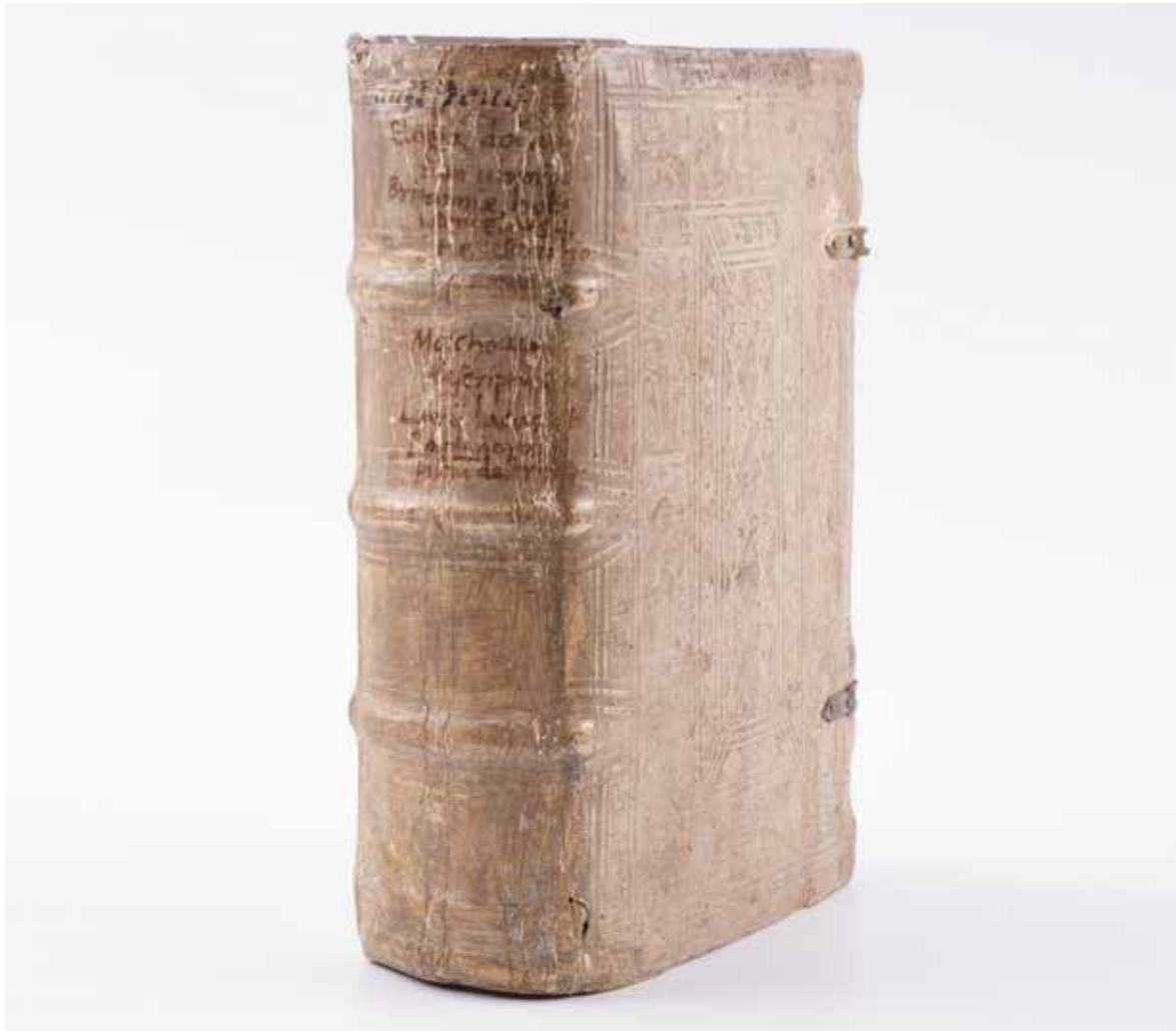
**34. FALLE, Philip (1656-1742).
LE ROUGE, Georges-Louis (1712-1790), translator.**

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

FIRST EDITION IN FRENCH. *12mo (158 x 90 mm), pp. [ii], iv, [ii], 181, [3], including one whole page woodcut diagram and two part page woodcuts in text, two large folding maps (330 x 225 mm and 315 x 425 mm), two small wormholes at the head of the first three leaves, in contemporary mottled sheepskin, corners and headcaps chipped, smooth spine divided into six panels with gilt compartments, lettered in the second on a tan label, the others tooled with a flower, stars and sprigs, edges of the boards tooled with a gilt roll, plain endleaves, red edges, preserved in a recent quarter red goatskin box.* **£1,400**

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

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



35. 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.* **£2,000**

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 Trapetiuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his 'Descriptiones Britanniae, Scotiae, Hyberniae & Orchardum' of 1548, devoted to the history and ethnography of the British Isles, followed by 'elogia' of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century



Europe, with sections on its history, customs, religion and language. His first and less famous '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.

**36. 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 × 260 mm), stipple-engraved prints, platemarks measuring 246 × 177 mm, the images presented in elegant slim ovals (198 × 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. **£2,500**

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

IV
INTRODUCTION.

and with a power of hunting them therein.

The chase which bears the name of Cranborne, partakes most of the nature of a forest. Its extent is not easily to be defined; as the boundaries are assigned to it. Within what are termed the small or inner bounds, it contains a space about 10 miles in length, and 2 or 4 in breadth, comprising about 43,000 acres, on the north-east side of Dorsetshire. This space does not include the detached "walk" or tract of Chattered, a few miles more southward, which appears to have been formerly a separate chase. Within those called the large or outer bounds, the length is from 20 to 25 miles, and the breadth from 15 to 20; containing between 7 and 800,000 acres. The circuit of the chase, by the former, is about 27 miles; it commences on the hill, 4 miles south-east of Shaftesbury, and extends eastward to the edge of Wilshire, 9 miles south-west of Salisbury.

The circuit of the large bounds is supposed to be nearly 100 miles; extending from Harnham bridge near Salisbury, by the edge of Wilton, westward by the small river Nodder, and thence southward to Shaftesbury, and to the banks of the Stour, not far from Sturminster; thence by Blandford, and near Wimborne, to Ringwood bridge, Fordlagbridge, and Downton; to Harnham bridge.

T 14

* Johnson. New ed.

But not come forest

Shattered into hills
X

INTRODUCTION.

The deer of the chase, of the fallow kind, supposed to be in number from 5 to 8,000, occupy the woodlands and open pastures, more or less, within the small bounds, and also some adjoining in Wilshire, and south-westward in Dorsetshire. As the sole right to these animals is vested in the proprietor of the chase, or in such persons as he appoints, the injury to the cultivated lands may in part be conceived. The deer are in general excluded from them by high and expensive hedges; but as these consist chiefly of dead wood, requiring frequent renewal, and are subject to occasional damage, the depredations on the lands are very considerable. The woodlands or copses are fenced during three years after each cutting, only by high hedges; in general, as ditches are forbidden by the customs of the chase; and at the end of that time are opened to the deer, by the keepers making gaps called "leaps and creeps."

The lands subject to damage from the deer are supposed to amount nearly to 32,000 acres, viz. about 7,000 of woodlands; 10,000 of sheep-downs and commons, and 15,000 of cultivated lands. The soil in general is thin, on a chalky or rubble bottom, but in some parts it is of greater depth; much of the woodland and commons is capable of tillage, and would be spared for that purpose, were not the conversion forbidden by

the

Acres 32,000

70,000
12,000
10,000
15,000

not so

total 32,000

chilly
etc

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.

Association copy, with copious - and vitriolic - annotations

37. 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 × 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 purlieus'... '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'... 'eronious'... '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'.

'That no Lady or Gentleman be permitted to dance in coloured gloves'

38. [WEYMOUTH.]

The Weymouth Guide: exhibiting the Ancient and Present State of Weymouth and Melcombe Regis; with a Description of Lulworth Castle, the Island of Portland, and other Places Worthy the Attention of Strangers who visit Weymouth. To which is added, an Account of the Mineral Water of Nottingham, about two Miles distant. Weymouth, for the Author, [1785].

FIRST EDITION. 8vo (210 x 128 mm), pp. iv, [5]-96, in contemporary marbled wrappers, a little dusty with some slight dampstaining to top edge of upper cover and a small hole, corners slightly dog-eared, spine a little chipped: an unsophisticated copy, internally fresh. **£650**

A scarce provincially printed tourist guide to the seaside town of Weymouth and surrounding areas, published in response to 'repeated enquiries' from visitors for a guide to the locality. The editor's advertisement explains that much of the material is taken from Hutchins' *History of Dorset*, but that Hutchins' work, being not only scarce but also bulky, would not be suitable to the tourist on a short visit. In addition to the history of the town and its environs (extending as far as Sherborne and Guernsey), the author gives the principal buildings of the town, including the Assembly Rooms, the Town Hall, the Theatre and the Circulating Library, in St. Thomas' Street. The latter has been enlarged and runs to several thousand volumes; a footnote explains 'This Library is rather calculated as a collection of books of elegant amusement than a selection for the use of the learned; it is proper, however, to add, that nothing licentious or immoral is admitted' (p. 59).

An interesting section of the work discusses the origins of Weymouth as a fashionable resort and lists the 'Rules and Orders' to be observed in the public rooms. These include some charming anachronisms, such as: 'I. That Gentlemen are not to appear in the Rooms on Tuesday or Friday Evenings, in *boots*, or Ladies in *riding habits*... IV. That no Lady or Gentleman be permitted to dance in *coloured gloves*... VII. That Gentlemen will be pleased to leave their *swords* at the door', and, regrettably, 'VIII. That no *dogs* are admitted' (pp. 61-62. A second, enlarged, edition followed in 1789, with the addition of plates, and a third in 1792, both now scarce.

ESTC t66351, at Brighton, BL, Guildhall, Bodleian and Somerset; NYPL, Illinois, Penn and Yale Center for British Art.

VII. LETTERS

39. BECCARY, Madame.

Mémoires de Lucie d'Olbery, traduits de l'Anglois, par Madame de B... G... Paris, De Hansy, 1770.

FIRST EDITION. *12mo (170 x 94 mm), pp. viii, 324; [iv], 263, [1], with half titles, a small marginal wormhole through the first few gatherings of volume I, some dampstaining, particularly in the second half of the second volume, a rather tatty copy in the original boards, spine entirely missing revealing the stitched gatherings, consequently the binding a little bumped, several gatherings a little proud of the text block: while still sound, this is to be read with care.* **£750**

A scarce anglophile epistolary novel, purporting to be a translation from the English and one of four French novels published under this name between 1769 and 1780. As with Madame Beccary's first novel, *Lettres de Milady Bedford*, 1769, the present novel is presented as a translation from the English, whereas her two subsequent novels, *Milord d'Ambi*, 1781 and *Mémoires de Fanny Spingler*, 1780, are both described on the title page as 'histoire(s) angloise(s)'. The novels, written after the manner of Richardson and influenced by the *anglomanie* of Madame Riccoboni, are highly moral tales which celebrate the value and intimacy of female friendship. In the same manner as her other early novels, Lucie's memoirs are sentimental in nature and demonstrate that an unyielding virtue on the part of a heroine is a sure way to secure love and a happy ending.

‘Les romans de Mme Beccary sont des contes moraux au plus haut degré. Elle exulte dans la sentimentalité résolument vertueuse de ses héroïnes sans questionner ni décrier le double standard sexuel de son temps, au contraire de Mme Riccoboni par exemple. La plupart des

protagonistes féminins de Mme Beccary triomphent à la fin, comme dans les *Lettres de Milady Bedford* (1769), les *Mémoires de Lucie d'Olbery* (1770) et *Milord d'Ambi* (1778), même si dans son dernier ouvrage, les *Mémoires de Fanny Spingler* (1781), Beccary demontre que la vertu n'est pas toujours récompensée' (Eva Martin Sartori).

This is a tatty but entirely unsophisticated copy, uncut in the original boards, with the outer covering, whether of leather or paper, removed, in so doing revealing the bookbinding structure underneath. MMF states that the 1769 date quoted in Rochedieu and Streeter is erroneously based on an advertisement for the novel given that year; the note adds that Rochedieu categorises the novel as a translation of an unidentified original where Streeter gives it as a 'traduction supposée'. The identity of the author, variously 'Madame de B..G..' and 'Madame Beccary', remains unknown; whether her French-Italian name links her to the Italian Beccaria family or whether it is a simple nom de plume is a matter for conjecture.

MMF 70.26; Rochedieu p. 374 (Appendix II, 'Translations of Unidentified Works', no. 40), given mistakenly as 1769.

OCLC lists Bodleian, Harvard and two copies in Germany.

40. [COSMOPOLITE.]

Lettres d'un Cosmopolite a un Membre Belgique. 1781

FIRST EDITION. pp. [ii], [2] blank (conjugate with title), 52, small tear on pp. 45-46 where partially unopened page has been opened (with no loss), sewn in the original wrappers, chipped away at the spine, front wrapper lettered in ink, a little dust-soiled. **£400**



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

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

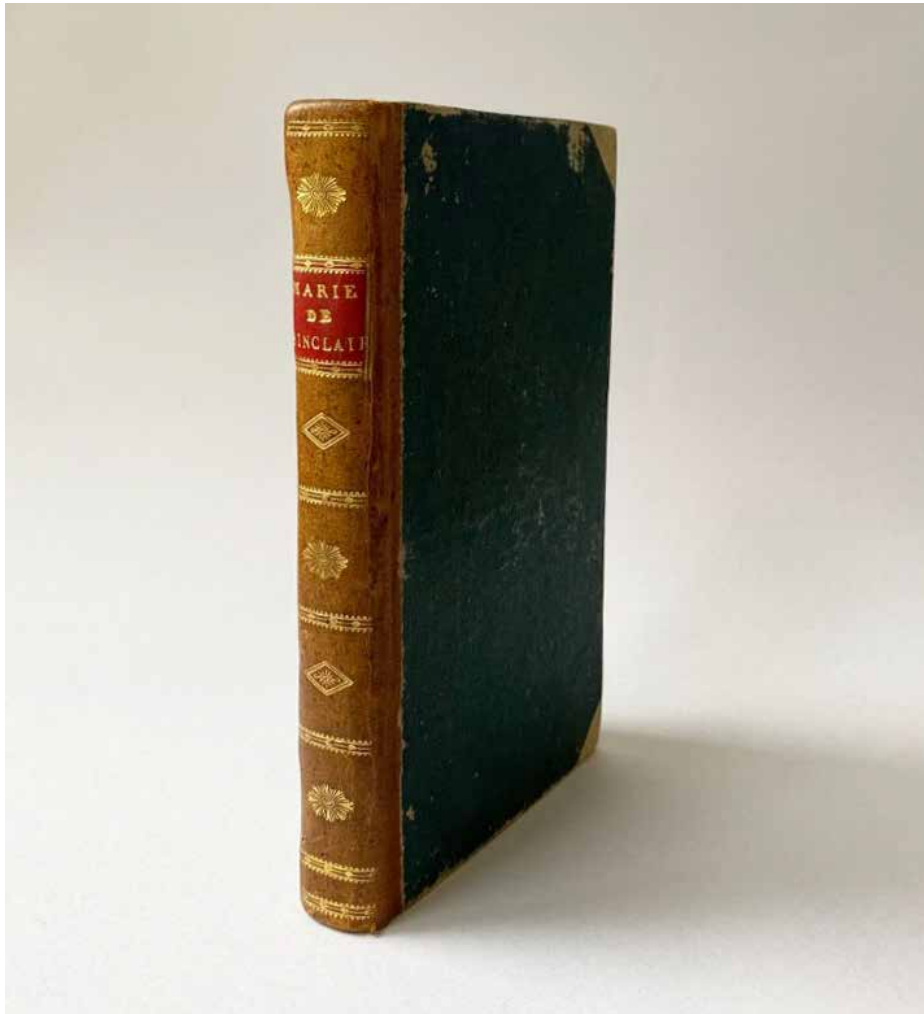
with a contemporary review bound in

41. DUCOS, Angelique Caze de La Bove, Madame (d. 1821).

Marie de Sinclair. Paris, Maradan, 'An XVI^e [1798].

FIRST EDITION. *12mo (170 x 98 mm), engraved frontispiece and pp. [iv], 266, ix, [1], with the half-title, in contemporary sheep-backed blue boards, vellum tips, some light wear but generally good, flat spine ruled and tooled in compartments, red morocco label lettered in gilt, with the contemporary shelf label of the Chateau de Marais on the front paste-down.*

£2,400



An interesting and attractive copy of a scarce epistolary novel by a little known but established novelist. This copy boasts not only a nice contemporary manuscript shelf label, from the library of the Chateau de Marais, but also has bound in after the text a nine-page review of the novel from *Le Publiciste*: 'Une femme aime et n'est point aimée: les combats qu'elle se livre, les épreuves auxquelles elle est soumise, la douleur qui la consume; voilà le sujet du recueil des lettres qu'on vient de publier'. The anonymous reviewer goes on to express his preference for the 'extreme simplicity' of the present novel for 'those bizarre and complicated fictions of which the English are the sad inventors and which they send us in such abundance that even the idlest and those with least taste are beginning to tire of them'.

The 'extreme simplicity' of the novel focusses on the story of the eponymous heroine, best friend of the female narrator, Adèle, after she faints at a ball and is revived by a solicitous and handsome young man. The tone of the narrative is set in the first letter, as Adèle confides her own aversion for love stems from witnessing the unhappiness of her best friend: 'les nuances, les tourmens divers et l'excès d'un sentiment toujours faiblement exprimé par ceux qui ne l'ont pas éprouvé' (p. 2). The text begins with Adèle's description of the circumstances of Marie's despair, setting the stage for Marie's letters to Adèle, which form the majority of the text.

Angélique Ducos published at least two other novels, *Clémence de Villefort*, Paris 1799, a similarly unhappy tale of unrequited love and *Lettres de Louise et de Valentine*, Paris, 1811. She also published *Henry, traduction de l'Anglois*, Paris, 1797, a translation of Richard Cumberland's popular novel. She was married to Basile-Joseph Ducos, himself also a translator who published, most notably, *Maria, ou le malheur d'être femme*, 1798, a translation of Mary Wollstonecraft's unfinished radical novel, *The Wrongs of Women*, first published posthumously by Joseph Johnson in 1798.

A German translation of the present novel was published as *Marie von Sinclair*, Leipzig, 1799, translated by Ludwig Ferdinand Huber. A modern edition of the original French text was published by Indigo & Côté-femmes, 1999 in the *Des Femmes dans l'histoire* series.

OCLC lists Bryn Mawr, Texas, Augsburg, Goettingen and Bodleian; MMF 98:41.



42. 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.* **£1,200**

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 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, 263).

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).

43. GRIFFITH, Mrs. Elizabeth (1720?-1793).

Essays, addressed to young married women. By Mrs. Griffith. London, T. Cadell, 1782.

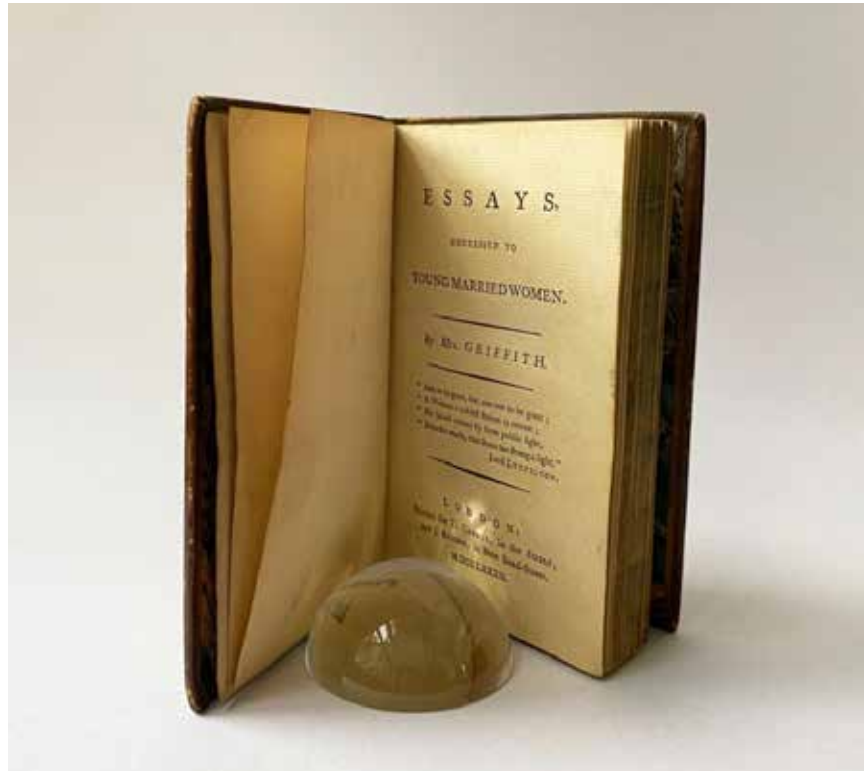
FIRST EDITION, SECOND ISSUE. *Small 8vo (155 x 96 mm), pp. [iv], vii, [i], 124, in nineteenth century polished calf, covers blind blocked with elaborate border and central tooling, gilt filets and roll-tool, the spine gilt in compartments with black morocco label lettered in gilt, marbled endpapers and edges, with the booklabel of Peter Stewart Young, Tillingham on the front pastedown and the inscription of 'Mrs J. Worrell, a present from Jn. Worrell, Oct. 9th 1848, 3 Bateman Street, Glasgow'.* **£2,400**

Actress, playwright, Shakespearean commentator and novelist, Elizabeth Griffith was an impressive woman. Left impoverished and without guidance on her father's death, she then fell in love with an equally impoverished but well-connected farmer, Richard Griffiths, who was a bit of a rake and very much a fortune-hunter. His attempts to seduce her were resisted; marriage was out of the question as his family expected him to marry a woman of means, but the affection was strong and mutual and they decided to marry in secret. They managed to keep their marriage a secret for several years until in 1757 they turned the story into a best-selling novel, *Series of Genuine Letters between Henry and Frances*. This comprised the sentimental correspondence between Elizabeth and her 'honourable libertine' husband, Richard, through their courtship and secret marriage. On the back of this literary success, she continued to write, most successfully for the stage but also three highly popular epistolary novels. It was the income from her writings that supported the family and paid for her son to pursue a career in India. She finally retired from writing when her son returned from India a wealthy man.

The present letters are rather different from the feisty letters of her earlier career and from her initial attempts as a playwright to improve the situation of women. A couple of early flops and bad reviews soon made her realise that she had to choose between writing what she believed or

what made money and the family's financial situation made the choice a simple one. So in this late work the leading theme of her advice to young women is to put up with the difficulties of marriage and take an entirely passive role towards their husbands. 'A love of power and authority is natural to men; and wherever this inclination is most indulged, will be the situation of their choice. Every man ought to be the principal object of attention in his family; of course he should feel himself happier at home than in any other place. It is, doubtless, the great business of a woman's life to render his home pleasing to her husband; he will then delight in her society, and not seek abroad for alien amusements' (pp. 17-18).

ESTC t111110.



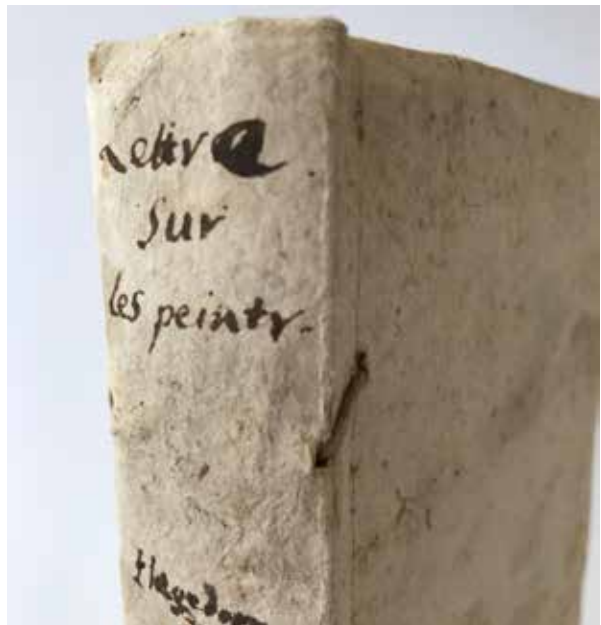
**44. HAGEDORN, Christian Ludwig von (1712-1780).
JANNECK, Franz Christoph (1703-1761).**

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

FIRST EDITION. *8vo (188 x 120 mm), pp. [iv], 368, [14], the preliminary leaves including the frontispiece illustration, text fairly heavily browned, uncut throughout, in the original drab boards, spine lettered in ink.* **£900**

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

The frontispiece is an etching by Pierre-Jules Hutin (ca. 1720-1763), notable for its inclusion of a female figure engaged in aesthetic debate. The engraving depicts an artist's studio with two groups of figures deep in discussion. In the foreground is a painting of Leda and



the Swan with three figures clustered around it. Standing immediately next to the painting is a woman intently discussing the painting with two male connoisseurs. The more elegant of the men is seated, the other man holds up a glass to the painting and the woman is holding either a pointer or a paint brush.

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

45. ORLEANS, Charlotte-Elisabeth de Bavière, duchesse d' (1652-1722).

Fragmens de lettres originales; de Madame Charlotte-Elizabeth de Bavière, Veuve de Monsieur, Frère unique de Louis XIV, Ecrites à S.A.S. Monseigneur le Duc Antoine-Ulric de B** W****, & à S.A.R. Madame la Princesse de Galles, Caroline, née Princesse d'Anspach. De 1715 à 1720. Tome Premier [-Second]. Hamburg [ie Paris?], Maradan, 1788.

FIRST EDITION IN FRENCH. *Two volumes 12mo (181 x 105 mm), pp. [xvi] 262, [ü], 299 [i] blank, [3] advertisements, half title and final page of the second volume used as pastedowns, uncut throughout, in the original royal blue wrappers, paper labels at head of spines, lettered in ink in a contemporary hand, blue shelfmark labels at foot of spine (possibly later), covers a bit creased and some pages dog-eared, with manuscript booklet (4to 225 x 185 mm, pp [6], [2] blank) loosely enclosed.* **£300**

The scarce first appearance in French of selected letters by the Princess Palatine, known variously as ‘Madame’, ‘Duchesse d’Orléans’, ‘Liselotte von der Pfalz’ and through her many royal descendants known as ‘the grandmother of Europe’. The second wife of Philippe I, Duke of Orléans, Louis XIV’s younger brother, she holds a firm place in literary history through her extensive correspondence which paints an unadorned and unfiltered portrait of the French court, its politics and sexual intrigues. In all, she is thought to have written some 60,000 letters, putting her considerably ahead of Madame de Sevigné for sheer volume. Written originally in German and translated here by Joseph de Maimeux (1753-1820), it remains one of the best-known German language texts of the Baroque. Often compared to Saint Simon, another prolific witness of the court of the sun king, Saint-Beuve wrote of her correspondence as ‘précieux et incomparable témoin de moeurs’, speaking of the importance and originality of her voice: ‘il manquerait à cette Cour une figure et une parole des plus originales, si ell n’y était pas’.

The present copy, which is uncut in the original blue wrappers with manuscript spine label, has a loosely inserted manuscript booklet of six pages, ‘Extraits de Lettres Originales, en Allemand, de Madame Charlotte-Elisabeth d’Orléans, veuve de Philippe d’Orléans, écrites au Duc Antoine-Ulric de Brunswick-Wolffenbutel, et à la Princesse de Galles, Caroline, née Princesse d’Anspach. Les originales sont dans les archives de x.x.-x.x.x. Brunsvic’, which contains a fair copy of extracts from other letters not included.



'I am Voltaire's friend and enemy' - The King of Hanover's copy

46. SHERLOCK, Martin (ca. 1750-1797).

Lettres d'un Voyageur Anglois. Geneva, 1779.

FIRST EDITION. 8vo (175 x 108 mm) pp. [vi], [7]-133, on p. 85 the title 'Vienne' is corrected in manuscript to 'Naples' and on p. 109 there is a small manuscript correction, in contemporary red goatskin, triple gilt fillet borders to the covers with small flowers in the corners, flat spine divided into compartments and gilt with a flower tool, black goatskin label lettered in gilt, surface abrasion on the front cover, with the red inkstamp on the verso of the title of Ernst August, King of Hanover. **£1,200**

Sherlock was an ambitious Irish cleric from Kilkenny who attached himself to Frederick Augustus Hervey, fourth Earl of Bristol, in the hopes of rising high both in the church and in literary circles. He was appointed his chaplain in 1777 and under his patronage travelled extensively in Germany, Switzerland and Italy, meeting some of the greatest names in Europe including Frederick the Great and Voltaire. During his travels, he wrote some 200 letters and this volume is the first appearance of any of them in print. There are 27 letters in this first selection are they dated from The Hague, Berlin, Dresden, Vienna, Rome, Naples, the Alps and Ferney, where he visited Voltaire in April 1776. An English translation by the Rev. John Duncombe was published in London in 1780. A further 44 letters were later published in 1780 under the title *Nouvelles lettres*, which were then translated into English by Sherlock himself, who apologised for his style, by then made affected by his constant writing in French and Italian.

Provenance: From the library of Ernst August, King of Hanover (1771-1851), the fifth son of George III and Queen Charlotte. Born at Buckingham House (now palace), he studied at the University of Gottingen and in 1790 joined the 9th Hanoverian hussars, losing his left eye at Tournai. He was created Duke of Cumberland in April 1799 and after his marriage to his cousin, Friederike, lived in voluntary exile in Berlin until he succeeded his brother, William IV, as King of Hanover, making a triumphant entry into the city on 28th June 1837.

47. USSHER, Elizabeth, Lucy and Judith.

Extracts from the Letters of Elizabeth, Lucy, & Judith Ussher, Late of the City of Waterford. Dublin, J. Jones, 1812

[with:] [GILPIN (Joshua)].

A Monument of Parental Affection to a Dear and Only Son. London, W. Pople for J. Hatchard, 1809.

[ROBERTS (Samuel)].

Tales of the Poor, or, Infant Sufferings: Containing The Chimney Sweeper's Boy; Sally Brown, the Cotton Spinner; The Orphans - A Ballad; Mary Davis. Sheffield, James Montgomery for the Benefit of the Society for Bettering the Condition of the Poor in Sheffield, 1813.

FIRST EDITION; SECOND EDITION; FIRST EDITION. *8vo (180 x 108 mm), pp. [3]-160; Gilpin: [iii]-xi, [i], 177, [1]; Roberts: vii, [i], 82, the final work very heavily foxed, in contemporary half calf over marbled boards, flat spine gilt ruled in compartments, black morocco label lettered in gilt, marbled endpapers.* **£800**

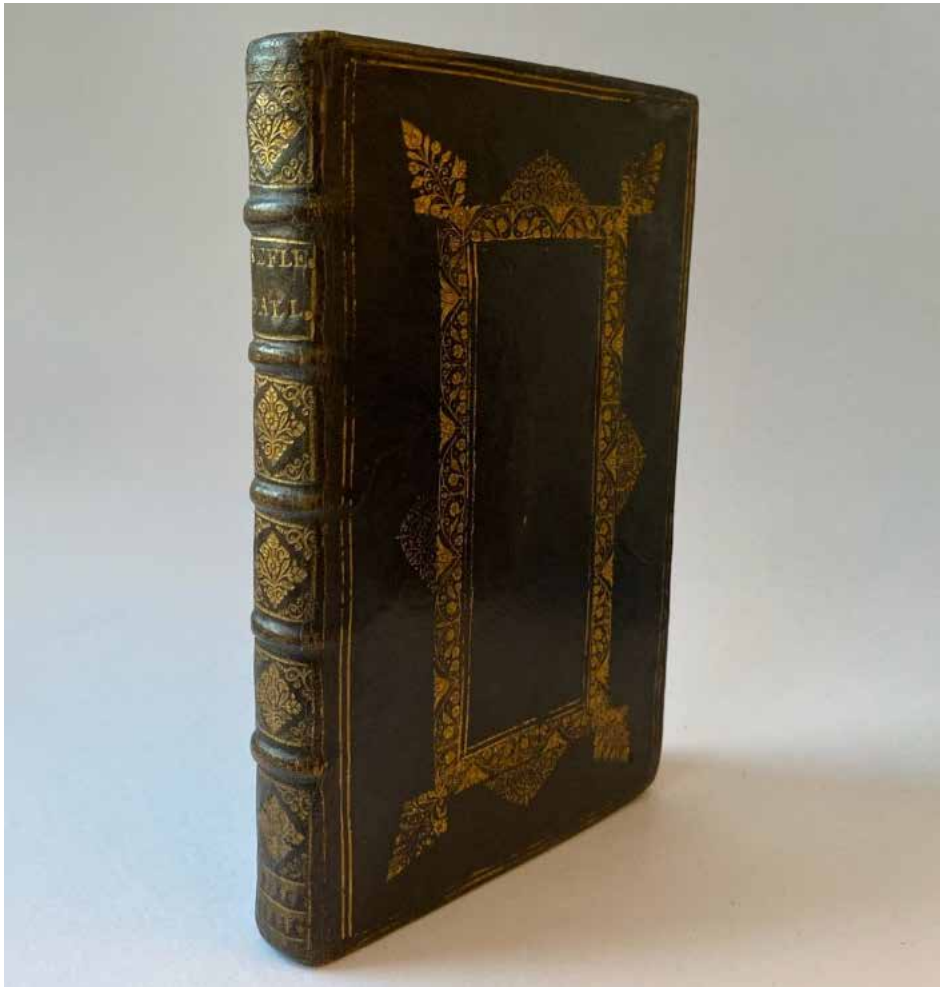
A rather sad compilation of three works touching on mortality and infant poverty. In the first work, three sisters - whose rank in life had placed them in the gay world - take a trip to Bath and are inspired to take up a life of unconformist religious zeal. An introductory note informs the reader that Elizabeth, the eldest sister, died of a consumption at Bristol Hot-Wells when she was 24 years old. The final letter is followed by 'some lines', or three pages, 'concerning a

youngers sister', this being Susanna, the youngest sister of the three correspondents, who died of a consumption when she was nearly fifteen years old. Aside from a second Dublin edition of 1815, and a London edition of 1845, this collection of letters was extremely popular in America, with editions published in Philadelphia in 1812, 1815, 1829, 1859 and 1871.

Bound after this is the second edition of a terribly touching tribute to a dead son by Joshua Gilpin, Vicar of Wrockwardine in Shropshire, detailing his son's life from his early years, dwelling on his many virtues and the great happiness of their life together before his lingering and untimely death. This, too, appears to have been a very popular work, published in Shropshire in the nearby town of Wellington in 1808, 1811, 1812, 1817 and 1823. This is the first of three London editions, which were followed by American printings in Philadelphia, Baltimore, Hartford and Newhaven.

The final work in the volume, Samuel Robert's *Tales of the Poor, or, Infant Sufferings*, comes almost as a relief. It contains four poems, each of which is accompanied by plentiful explanatory material: 'The Chimney Sweeper's Boy', 'Sally Brown, the Cotton Spinner', 'The Orphans, a ballad' and 'Mary Davis, a true story'. This is a scarce work, with only three copies in OCLC, at Bodleian, Harvard and NYPL. A London edition was published by Longmans in 1813 and a New York edition of 1816.

Provenance: the three works were assembled by the Newcastle Quaker and draper, Hadwen Bragg (1763-1820), who makes a note of the purchases in June and September 1812 and in April 1814. He had them bound - probably locally - and the volume passed to his son Charles Bragg, whose inscription is dated 1840, and by descent down through the Clark family.



48. ALLIX, Pierre (1641-1717).

Reflexions sur les Cinq Livres de Moyse, pour Etablir la Verite de la Religion Chretienne. 'Londres', B. Griffin, for Jean Cailloué Marchand at the French Bookshop, 1687.

FIRST EDITION. 8vo (193 x 120 mm), pp. [x:xiv], 276, some dampstaining towards the end of the volume, single wormhole in the margin of the first few leaves, in contemporary English black goatskin, covers tooled in gilt with a double fillet border and central panel surrounded by a floral roll with large floral ornament at the corners and volutes at the centre of the sides, the spine is divided into panels with raised bands, and is gilt in compartments, with the second compartment lettered in gilt, the edges of the boards tooled in gilt, marbled pastedowns, gilt edges: some light wear but a lovely copy. **£1,400**

First edition of this scarce exposition of the Pentateuch by a French pastor from Charenton who was compelled to leave France in 1685 in consequence of the revocation of the edict of Nantes. He was granted naturalisation on arrival in England and was permitted to found a French church for the French refugees in London, on the condition that the worship be in accordance with the Anglican religion. The present work is an example of his gratitude for the welcome he received here as it is dedicated to James II.

Allix does not appear to have published any works while he was living in France but he was fairly prolific during the years he spent in England, Cioranescu listing over forty works published between 1761 and 1711. Most of his works were written and published in French, but a good number were published in English, and some of them published in both French and English. This is a lovely copy, in a handsome English binding.

ESTC r23460, at Folger, Huntington, Princeton Theological Seminary, Stanford, Clark and Yale. Wing A1228; Cioranescu XVII, 7020.



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

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

FIRST EDITION. 4to (250 × 195 mm), pp. [ii] additional engraved title, 168, 159-480 [ie 490], with nine large part-page emblematic engraved vignettes as headpieces, woodcut initials and tail-pieces, some gathering and light spotting throughout with gathering H particularly browned, some scattered marginal dampstaining, small tear on p. 97 with no loss, in contemporary full vellum, slightly worn and dusty, spine and edge of boards speckled in red, brown and green, flat spine with gilt tooling in compartments, gilt faded, yellow morocco label lettered in gilt, red edges. **£1,200**

The scarce first edition of a delightful attempt to reconcile biblical truths with modern enlightened philosophy, heavily influenced by the works of David Hartley. Presented in three books, addressing human existence, the passions and ethics. In the first section, human existence is divided into physical characteristics, the soul and the effects of original sin, in the second, the passions are deemed to include all human desires and temptations including love, ambition, the thirst for knowledge etc. In the final section, the author begins with a statement of the equality of man and goes on to discuss original sin and natural vices as well as more elevated things like art, culture, music and languages, as well as political power and the legal system.

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

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



50. GUSTA, Francesco (1744-1816).

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

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

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

OCLC lists Cambridge only.

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

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

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

SECOND EDITION. 8vo (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. **£2,000**

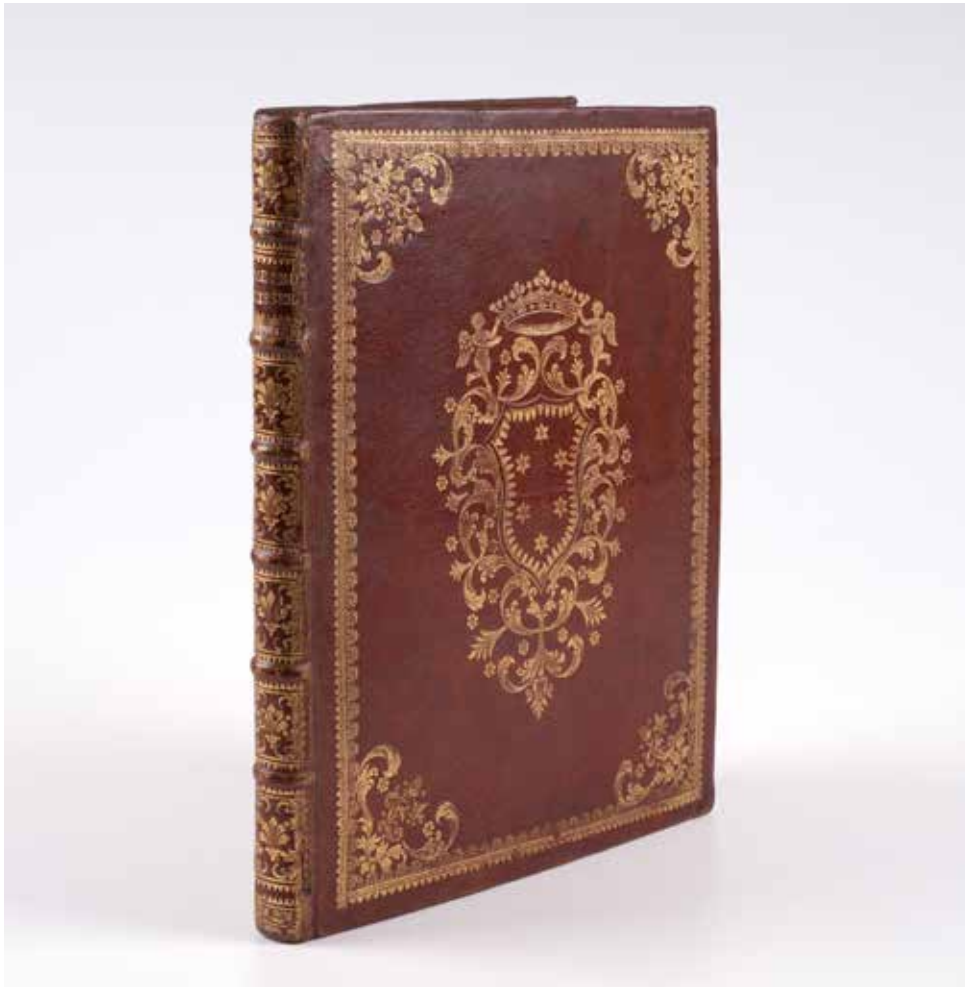
A rather tatty copy, unrestored in a contemporary vellum binding, of a learned recusant treatise first published in 1629. Edmund Lechmere was a Worcestershire-born Catholic divine who went to study at the English College at Douai, where he was also known under the alias of Stratford. He studied the course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

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

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

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

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



dedication copy - Cosmas and Damian

52. MEZZADRI, Bernardino.

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

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

£2,500

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

OCLC lists half a dozen copies in Continental Europe only.



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

Calvino-turcismus, id est, calvinisticae perfidiae, cum Mahvmetana collatio, et dilucida utriusque sectae confutatio: Quatuor libris explicata. Ad stabiliendam, S. Romanae Ecclesiae, contra 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 x 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.* **£3,600**

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.

**54. 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 eginus Hibernus Archieps Juanensis donavit'.
£1,800

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.

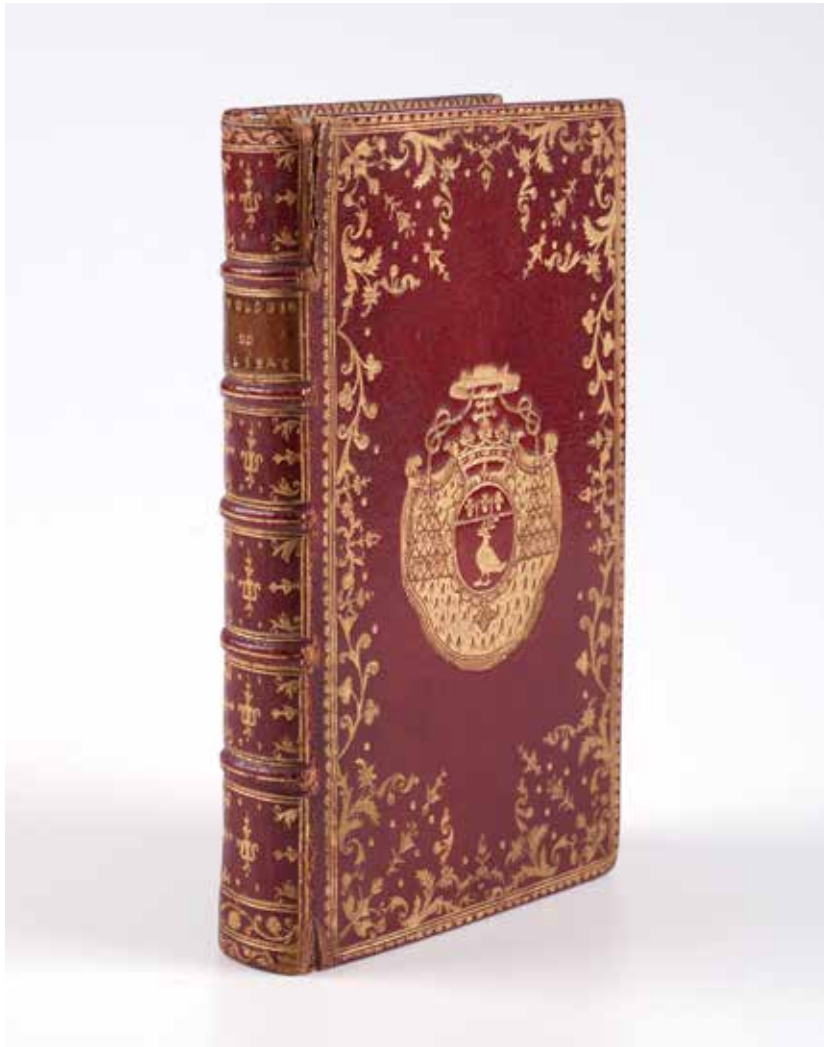
Although the precise details of its composition remain unclear, the message of the work is a very simple one: that Henry VIII's desire for a divorce led to the Reformation. In demonstrating that Henry's marriage to Katherine of Aragon was entirely valid and consequently his marriage to Anne Boleyn equally 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'.

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

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



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

FIRST EDITIONS. *Two works in one volume, 12mo (168 x 92 mm), pp. [ii], [xii], [2], 414, [2]; [2], 14, with occasional slight browning, small paper flaw to lower outer blank corner of I5, bound in handsome contemporary crushed crimson morocco, with an elaborate border of double gilt fillet, feather tools, fleurons and tendrils along inner border, gilt centrepieces with the arms of Cardinal G. Doria Pamphili, spine with raised bands, gilt in compartments, with green morocco label lettered in gilt, with blue silk endpapers, gilt dentelles, all edges gilt, the upper joint partly split at head with small loss, minimally repaired at foot, head and foot of spine a bit rubbed, endpapers a little faded, with the nineteenth century ownership inscription of Pietro Ceriani and the nineteenth century bookplate of Bernardine Murphy, with manuscript shelfmark to front pastedown, red ink stamp of Libreria Colonna to front free endpaper, title and final blank, with some offsetting.* **£2,000**

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

The priest and doctor of law Marc-Albert de Villiers was the author of at least four pamphlets blending Christian philosophy, theology and canon law. Both works in this volume are concerned with marriage. The first is a defence of clerical celibacy, against the 'libels full of the most horrible impieties, the grossest obscenities and the greatest hate towards the Christian and Catholic religion'. The second is a critique of J.-P.-F. de Ripert-Monclar's *Mémoire...sur les mariages clandestins des protestants en France*, 1750, which advocated the legalisation of Protestant marriages. He was especially opposed to Protestants who feigned conversion to Catholicism just to be allowed to marry Catholics, returning later to their Protestant convictions.

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

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

IX. EDUCATION**56. ABBADIE, Jacques (1654-1727).
HANBURY, P, translator.**

The Art of Knowing Ones Self: or, a Diligent Search after the Springs of Morality. The First [-Second] Part. Written in French by the Famous Pierre Boher. Translated into English by P. H. London, Edward Jones for Richard Bentley, 1696.

SECOND EDITION IN ENGLISH. *12mo (160 x 95 mm), pp. [xii], small errata slip, 151, [1]; [vi], 201, [1] errata; title pages within double ruled border, the first errata slip (58 x 68 mm) bound in between the final contents leaf and the opening text of the first volume, the errata to the second part printed on the verso of the final leaf, in contemporary calf, spine with raised bands gilt in compartments, yellow morocco label lettered in gilt, with the contemporary heraldic bookplate of the Earl of Ilchester and the recent booklabel of Arnold Muirhead.* **£800**

The first work by Jaques Abbadie, Calvinist preacher and soldier, prolific writer of religious, political and courtesy books. Written at the Battle of the Boyne, where Abbadie was serving in William of Orange's retinue, it became a hugely popular text and was published numerous times, in several languages and across the Continent. Published originally in French as *L'Art de se connoître soi-même*, 1692, the English translation was first published in Oxford by Leonard Lichfield for Henry Clements and John Howell, 1695. Interestingly, Wing lists many of Abbadie's works both in their original French and in their English translations, although this work is listed only in English, albeit in several editions. Abbadie accompanied Marshal Schomberg to England in 1688 and settled in London, becoming minister of the French church of the Savoy in 1689.

Abbadie failed in the preferment which he sought in the English church, despite the patronage of William III, and spent his time between England and Ireland, where he was finally appointed Dean of Killaloe. This popular work is an accessible guide to Christian morality, with reference to Natural Law and the Gospel. The final six chapters of this work are devoted to the sin of Pride, which Abbadie classifies into five types: love of Esteem, Presumption, Vanity, Ambition and Fierceness, or Arrogance.

Wing A46; ESTC r19244.

'The utility of the Pocket Gunner for the historian, researcher, re-enactor or wargamer is, quite simply, boundless.'

57. ADYE, Ralph Willett (d. 1804).

The Little Bombardier, and Pocket Gunner. London, T. Egerton, 1801.

FIRST EDITION. *12mo (160 x 94 mm), pp. [vi], v, [i], [7]-216, uncut throughout in the original publisher's paper boards, a little grubby and extremities worn, printed paper lettering piece on spine, with the ownership inscription on the title-page 'Captain J. Knox 1819'.* **£1,800**

A wonderful copy in original state of this scarce practical guide to artillery written by a serving officer and intended for the use of cadets at the Royal Military Academy at Woolwich and for junior officers of the Royal Artillery. Printed for Egerton's Military Library, Whitehall, it is presented in dictionary form covering all essential aspects of artillery drill, tactics and gunnery ordnance. The dedication, 'To the Junior Officers of the Royal Regiment of Artillery; with a hope of also meeting the approbation of the Senior Officers of that Corps', is signed 'A Brother Soldier'.

Ranges from Brass Guns, with True Shot. 1793.

Nature	Charge.		Elevation.		Medium First Gauge.	
	lbs.	ozs.	D.	M.	1st Shot.	2d Shot.
12-Pounder, Medium	—	—	1	30	697	7-6
6: The regular's	4	—	1	30	611	7-9
9: of 5 feet.	—	—	1	30	588	7-8
3: Double's	—	—	1	30	543	6-8

Ranges from Brass Field Guns, with Small Charges. 1798.

Nature.	Charge.	First Gauge with different Elevations.						Extreme Range.
		1 D.	2 D.	3 D.	4 D.	5 D.	6 D.	
12.	1 lb.	499	492	485	478	471	464	From 800 to 1200.
6.	1 lb.	499	492	485	478	471	464	From 1200 to 1800.
3.	1 lb.	499	492	485	478	471	464	From 1800 to 2400.
12.	8 ozs.	499	492	485	478	471	464	From 800 to 1200.
6.	8 ozs.	499	492	485	478	471	464	From 1200 to 1800.
3.	8 ozs.	499	492	485	478	471	464	From 1800 to 2400.

N. B. The above was a 12-P. Medium, and 3-P. Heavy. The Distances are given in Fathoms.

Ranges with Sea Service, Iron Guns. 1796.

Elevation.	Proportion of Powder.	Nature of Shot.	Range.
			yards.
15	1/2	With Single Shot to the first	1200
10		graze	1000
11	1/3	Do. Do.	500
7		Shot, ranged close toge-	1600
4	1/4	ther, to	1500
3		Single Shot	1350
2	1/5	Do.	2020
1		Do.	
12	1/2	One round shot, and one	600
6		round of grape will range	
4	1/3	with effect together, to	1000
2		One round of grape shot	
10	1/4	alone, to	800
6		One double headed, or bar-	
	1/5	shot, will range to the first	
		graze	

Ranges

There had been no official artillery manuals in England from the mid eighteenth century until well into the nineteenth century as cadets were expected to take careful notes and compile their own manuals. The appearance of this little handbook therefore caused something of a stir and, with a ready market to hand, and sold out speedily and over numerous editions. The little work is crammed with information on every conceivable subject of use to a Royal Artillery officer, from the management of a bomb ketch in action, how best to deploy artillery in the field, the manufacture of artillery, foreign use of artillery and so on.

Printed in small type in order to convey as much information as possible while maintaining the small, portable format, the text is also accompanied by numerous tables and lists, so that the information can be easily assimilated. ‘The compiler has seen young men, on their first entry into the regiment of artillery, give a guinea for manuscripts, which contained a very small part of the information offered in this little book. - From a persuasion that a very principal part of its merit is derived from its portability, every endeavour has been used to press much into a little compass... it must be understood, that the compiler does not propose to convey instruction to the untaught, but only to make a few memorandums of reference to facts; which those already versed in the military profession are supposed to have the knowledge to apply... An alphabetical arrangement is merely adopted as the best calculated for this purpose’ (Preface.)

‘The variety of information is nearly endless but the utility of the Pocket Gunner for the historian, researcher, re-enactor or wargamer is, quite simply, boundless’ (Donald E. Graves, Review of 2020 reprint, edited by Stephen Summerfield).

Not much is known about the military career of Ralph Adye, who reached the rank of major and died on active duty in Gibraltar in 1804. This was a very popular primer for artillery officers and it ran to several editions throughout the Napoleonic era and beyond, including a pirated American edition. This first edition is particularly scarce and this is a lovely copy, in original state in publisher’s boards with a printed label on the spine and a slightly later military provenance. Provenance: Captain J. Knox, 1819.

OCLC / Copac list British Library, National Army Museum and Parks Canada.

58. DRUMMOND, Gawin.

A Short Treatise of Geography, General and Special, The Third Edition. To which is added, a brief introduction to Chronology, with tables of the principal Coins in Europe and Asia, with those mentioned in the Holy Scriptures and antient Roman Authors. Collected from the best Authors upon these Subjects, for the Use of Schools. Edinburgh, T. and W. Ruddimans and Gawin Drummond, 1740.

THIRD EDITION. *12mo (152 x 92 mm), pp. [iv], 131, [1], in contemporary sheep, blind filet to covers, worn at extremities with some surface marks, with the near contemporary ownership inscription of David Ogilvie, 1746 and with pencilled notes (possibly later) YeOh thaton the rear pastedown largely erased but still visible.* **£400**

In its infancy as a distinct discipline in the universities, the Scottish Parliament had created the role of Geographer Royal in 1682, appointing Sir Robert Sibbald to the role, additionally providing a fund to support the mapping of Scotland. It was natural that this would be followed by an increased interest in the subject, and Gawin Drummond's work was building on two previously popular geographical works to be published in Scotland, James Paterson's *A Geographical Description of Scotland*, 1681 and Matthias Symson's *Geography Compendiz'd*, 1702. First published in 1708, Drummond's work became a very popular schoolbook, with a second edition following in 1714 and the present edition in 1740. It was used as a key text in Edinburgh University by John Ker to support his teaching of ancient geography as an integral part of the study of Roman Antiquities.

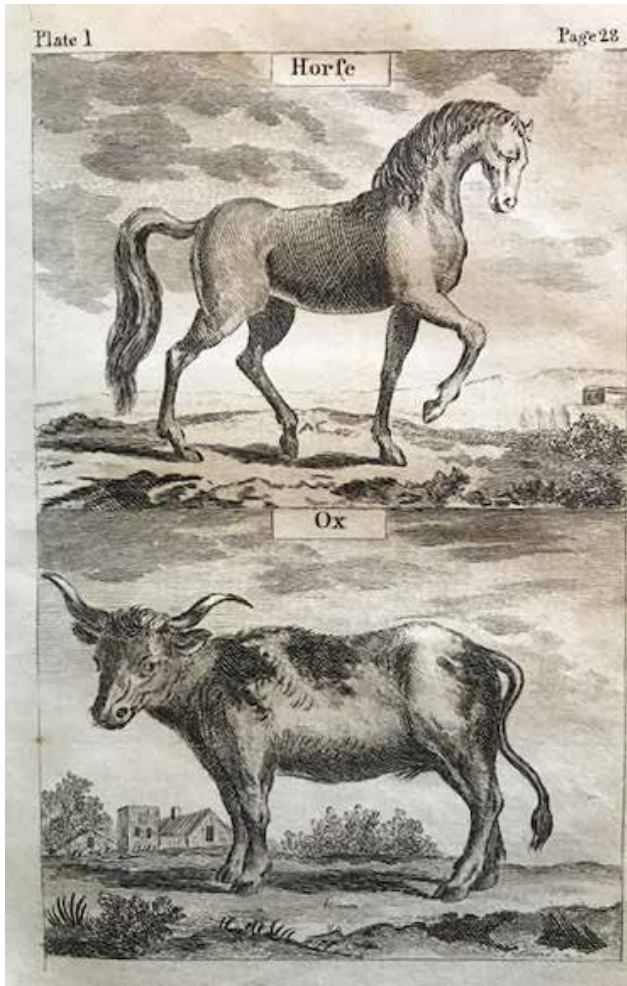
ESTC t119007., listing BL and NLS.

59. 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. **£5,000**





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

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



La chienne de Longue

Les chiens sont semblables aux autres dans plusieurs parties du monde,
 mais sont plus petits en Europe et dans les pays chauds, plus
 de la moitié, et dans les climats froids. Les chiens
 de Syrie, à oreilles pendantes, sont de la même espèce
 et parce qu'ils se tiennent et procèdent ensemble.
 Ils sont semblables, et se reconnaissent en eux-mêmes et en leur
 voix qu'ils aboient, font un bruit et un bruit. Les chiens
 sont longs, très-fougueux et se font qu'ils ont fait des choses
 et ont les oreilles qui sont de la longueur de la queue. Les chiens
 de la Chine et des Indes, comme aussi les chiens de la Perse
 et de la Sibirie, ont des oreilles qui sont de la longueur de la queue.
 Les chiens de la Chine et de la Sibirie ont des oreilles qui sont
 de la longueur de la queue. Les chiens de la Chine et de la Sibirie
 ont des oreilles qui sont de la longueur de la queue.



Le cochon

Cet animal est singulier, l'espèce en est particulière, son
 caractère est différent de toute autre, elle se
 nourrit de sa nourriture, telle que l'espèce en est particulière.
 Elle se nourrit de sa nourriture, telle que l'espèce en est particulière.
 Elle se nourrit de sa nourriture, telle que l'espèce en est particulière.
 Elle se nourrit de sa nourriture, telle que l'espèce en est particulière.
 Elle se nourrit de sa nourriture, telle que l'espèce en est particulière.

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

Courte Description des Quadrupèdes.

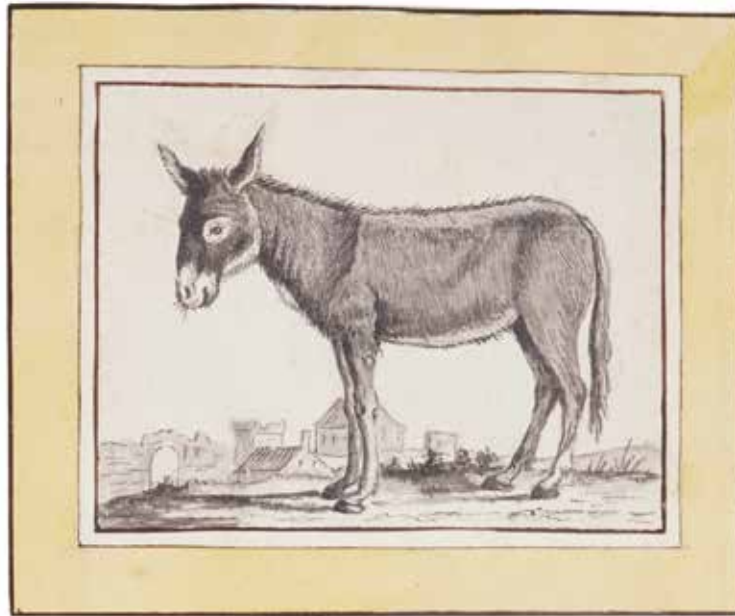
MANUSCRIPT IN INK. 4to (280 x 220 mm), pp. [ii], [14], written in a neat hand in brown ink within single ink ruled border, an elaborate pen and ink wash drawing to the title-page, 11 further ink drawings of animals framed in yellow borders within brown and black ink rules, some of the inked borders bleeding through the paper, 9 of the 11 drawings tipped in, each picture labelled and accompanied by text written in a neat hand, some light browning throughout and occasional marks, in the original decorative wrappers, spine chipped, edges dog-eared. **£3,500**

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

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

The manuscript is charmingly illustrated and shows Hooft to have been an accomplished artist for his age: there are eleven pen and ink drawings of quadrupeds in a variety of landscape

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



61. 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 × 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.* **£1,200**

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, both now very scarce. The London issue, printed by R. Baldwin, is ESTC t217021, known in a single copy at the British Schools Museum while the Newcastle-upon-Tyne issue, printed for the author by I. Thompson, is ESTC t172430, known in a single copy only, at Cambridge University Library.

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



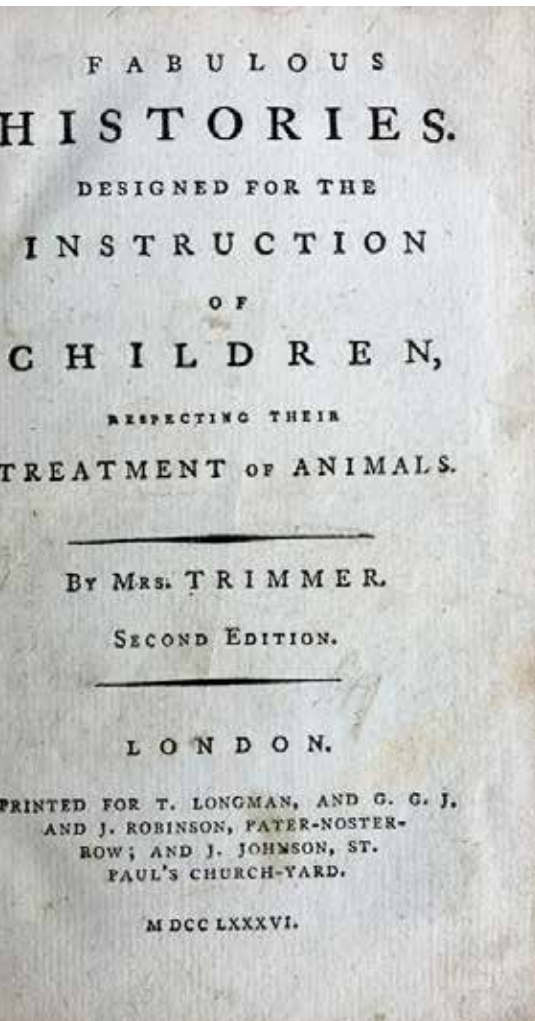
62. TRIMMER, Mrs. Sarah (1741-1810).

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.

printed in St. Petersburg

**63. WOLLSTONECRAFT, Mary (1759-1797), translator.
SALZMANN, Christian Gotthilf (1744-1811).**

Elements of Morality. For the use of the Commercial-School in St. Petersburg. By permission of the Censure-Committee. St. Petersburg, M.C. Iversen, 1809.

FIRST RUSSIAN EDITION. 8vo (176 x 106 mm), pp. [ii], 269, printed on blue paper, old oval library stamp on the title-page, together with discard stamp, of the Technische Hochschule, Darmstadt, also with a couple of small stamps in the text, in the original blue wrappers, slightly dusty and rubbed at extremities, the joints slightly cracked at the foot, with traces of an old label at the foot of the spine and of the removal of tape, Russian printer's waste visible on the rear pastedown, with the ownership inscription of Augustus Bose, St Petersburg, 1811, on the inside front wrapper. **£6,500**

The *Elements of morality* was translated by Mary Wollstonecraft from Salzmann's *Moralisches Elementarbuch*, first published in 1782. In her translation, it was extremely popular and was reprinted several times, both in England and America as well as on the Continent. Salzmann's work had been intended for the moral instruction of children, and was similar in content to Mary Wollstonecraft's own *Original stories*, London 1788. In the preface to her translation, Wollstonecraft explained that she started the translation merely as an exercise in German, only to discover that 'chance had thrown in my way a very rational book, and that the writer coincided with me in opinion respecting the method which ought to be pursued to form the heart and temper, or, in other words, to inculcate the first principles of morality... All the pictures were drawn from real life, and that I highly approve of this method, my having written a book on the same plan is the strongest proof'. This scarce St. Petersburg edition of Wollstonecraft's English version omits the prefatory material and dives straight into the text after the title.

ELEMENTS
OF
MORALITY.

CHAPTER I.

In the city of Bristol lived once a merchant, whose name was Jones. He was an honest industrious man, and had been so attentive to business that in the course of ten or twelve years, he acquired a considerable fortune; sufficient to procure not only the necessaries, but even the superfluities of life. He had a flower-garden, and his house was decorated with various beautiful pictures; besides, he could afford, when he wished, to ride in a coach, to drink wine, and enjoy many pleasures which men may live very contentedly without, therefore he was called a rich man.

But amongst the various beautiful things which he possessed, none were so dear to him, as his wife and two children, Charles and Mary. After the fatigue of business, he always relaxed himself in their society; and a cheerful look from his wife, a kiss from his children, afforded him

The numbers on the margin refer
those of the Copper-plate in the
original.

In the original German, Salzmann's text was accompanied by a suite of 67 etchings by Daniel Chodowiecki, one of the most popular illustrators of the period and it is to the illustrations that the success of the original has sometimes been attributed. Wollstonecraft's translation was originally issued without plates, but the second English edition, of 1791 (and subsequent third edition of 1793), was published with a suite of 51 engraved plates by William Blake and others, after Chodowiecki's illustrations to the original German edition. No plates are called for in this St. Petersburg printing, but the publishers were clearly aware of the existence of plates to accompany the text. A note on the verso of the title-page reads: 'The numbers on the margin indicate those of the Copper-plates in the original'. In a very unusual process, the editor has decided to mark up the text with reference to the plates present in the earlier editions: the plate number is given, in roman numerals, in landscape, along the margin adjacent to the part of text that each given plate is to illustrate. At the same time, the caption to the plate is supplied in large type, *within* the text. LXVIII plate numbers are given in the margin, suggesting that they refer to the larger number of Chodowiecki plates (the note referring to 'the Copper-plates in the original' might refer to either of the 'originals', German or English), although the *captions* are of course in English.

The scarcity of this edition, its evidence of the contemporary reach of Mary Wollstonecraft, the solid blue of the paper it is printed on, the original condition in only very slightly dusty original wrappers, and this wonderfully eccentric approach to marking out where the plates would occur if they had been included, all combine to make this a rather wonderful book.

OCLC lists a single copy, at the Staatsbibliothek, Berlin.
Not in Windle; cf. B3.



X. Women's Health

64. G., R.

The Accomplish'd Female Instructor: or, a very useful companion for ladies, gentlewomen, and others: In two parts. Part I. Treating of generous breeding and behaviour; choice of company, friendship; the art of speaking well, directions in love... Part II. Treating of making curious confectionaries, or sweet-meats, jellies, syrups, cordial-waters, brandies, wines of English fruit, and other useful liquors; to imitate foreign wines; to make junkets, spoon-meats, and other curious pastery [sic]; to know good provisions, dye curious colours, whiten ivory, cement, glass, china or metal...; the art of perfuming and preserving cloathes from vermin or insects; physical and chyrurgical receipts, with directions for the preservation of health...; and a great number of other useful and profitable things. London, James Knapton, 1704.

FIRST EDITION. *12mo (150 x 88 mm), engraved frontispiece and pp. [viii], 184, a few clean marginal tears, including small blank part of corner of p. 123 torn away, not touching text, text fairly browned throughout but very heavily so in gatherings D, small tear to rear endpaper, wanting the front endpaper, in contemporary mottled calf, blind rules to covers, plain spine, with the later ownership inscription of Mary Ann Roberts, June 1875, a few contemporary annotations in text and later pencil ruling.* **£6,000**

A scarce companion for ladies, doubling up as a courtesy book and a collection of household recipes. The first part is an educational work, guiding women of several walks of life as to the proper form of behaviour, giving advice on social mores as well as morals, with a section devoted to advice on the subject of love. The second part gives recipes and instructions both for cooking and for numerous household tasks. Advice on the preservation of fruit, the making of wines and coridals as well as how to look after and preserve clothes and fabrics. Advice on personal health is also given, with recipes for a number of essential medicines



Given its subject matter - this is no volume to be read idly on the chaise longue, but rather to be used as a companion to preparing some pretty messy mixtures - this is in remarkable condition, in a contemporary calf binding. The volume is heavily browned in part and has certainly been well used. This copy also boasts the charming frontispiece depicting a lady sitting in her parlour reading a book. This is a scarce book, but of the copies cited below, only NLS and the British Library appear to have the plate.

It was later reprinted under the title *The Lady's Delight, or accomplish'd female instructor*, London, 1730.

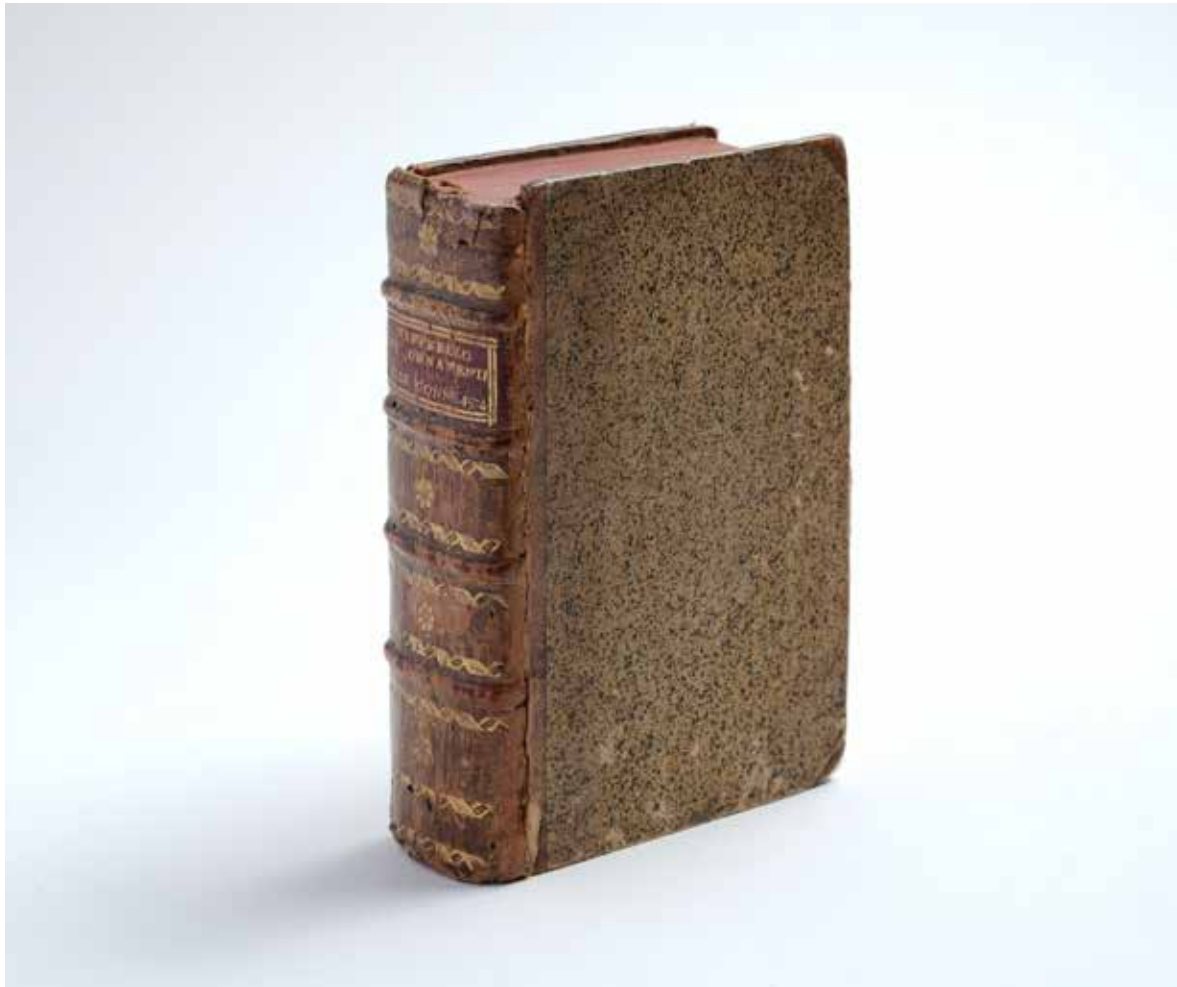
OCLC lists V&A, Wellcome, NLS, DLC, Newberry and Chicago; Yale also has a copy as does the British Library.

65. 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.

£2,800



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

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

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

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



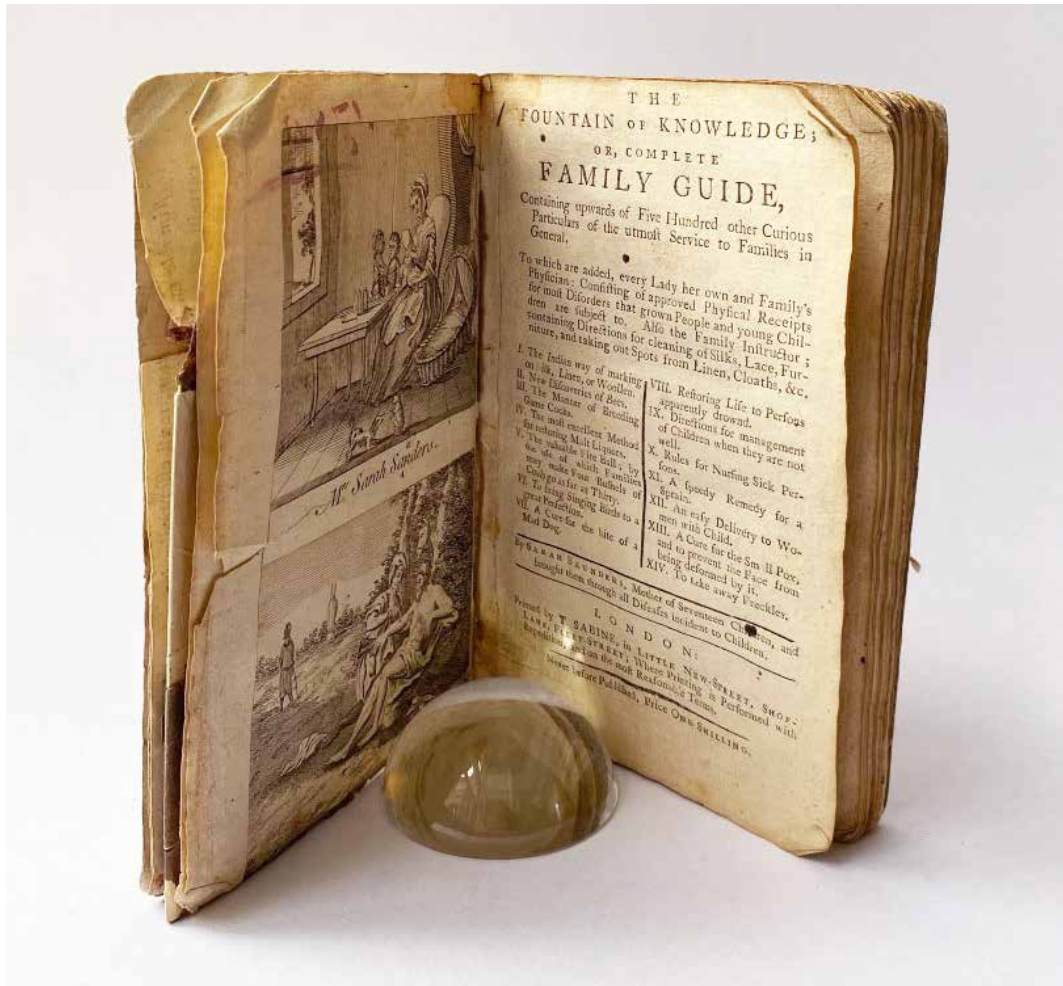
*'Better adapted to the Instruction of young People
than any other Production of the Kind'.*

66. SAUNDERS, Sarah.

The Fountain of Knowledge; or, complete family guide, containing upwards of five hundred other curious particulars of the utmost service to families in general. To which are added, every lady her own and family's physician: consisting of approved physical receipts for most disorders that grown people and young children are subject to. Also the family instructor London, T. Sabine, [1780].

FIRST EDITION UNDER THIS TITLE. *12mo (176 x 115 mm), engraved frontispiece and pp. [ii], 136 [ie. 138], the frontispiece has a small tear through the ruled border into the blank central space between the illustrations, a little dog-eared, shaved close at the foot, stained at the upper margin, a few smaller stains and fairly browned, ink staining on pp. 79-82, text browned throughout with more pronounced dampstaining to the final gathering, numerous little manuscript marks throughout the text serving as aides mémoires, in the original marbled wrappers, lacking the final free endpapers, the front paste-down unsticking revealing the printer's waste, sewn with large leather cords readily visible above the spine, the front endpaper used for manuscript accounts with the ownership inscription 'Danl. Bean (?) His Book' and with the later manuscript date '1780' on the recto of the frontispiece; generally a very tatty and well-used copy, but one of great charm.* **£7,200**

A volume of immense charm and equal tattiness, this is a well-loved and much-used volume of family recipes and advice: the one-stop shop for how to be a mother and keep your family in good health and your house in good order. The title informs us that the author is 'Sarah Saunders, mother of Seventeen Children [who has] brought them through all Diseases Incident



THE
FOUNTAIN OF KNOWLEDGE;
OR, COMPLETE
FAMILY GUIDE,

Containing upwards of Five Hundred other Curious Particulars of the utmost Service to Families in General.

To which are added, every Lady her own and Family's Physician; Consisting of approved Physical Receipts for most Disorders that grown People and young Children are subject to. Also the Family Infractor; containing Directions for cleaning of Silks, Lace, Furniture, and taking out Spots from Linen, Cloaths, &c.

- I. The best way of making Linen, or Woolen.
- II. The Manner of Breeding Game Cocks.
- III. The most excellent Method of mending Malt Linen.
- IV. The way of making the best of which Families may make four Batches of Cloth in a Year.
- V. To sing Singing Birds to a great Perfection.
- VI. A Cure for the bite of a Mad Dog.
- VIII. Reforming Life to Persons apparently drowned.
- IX. Directions for management of Children when they are not well.
- X. Rules for Nursing Sick Persons.
- XI. A speedy Remedy for a Sprain.
- XII. An easy Delivery for a woman with Child.
- XIII. A Cure for the Small Pox, and to prevent the Face from being defaced by it.
- XIV. To take away Freckles.

Printed by T. SAUNDERS, in Little New-Street, 560 P. LAMBETH, where Printing is Performed with Expedition, and on the most Reasonable Terms.

Never before Published, Price One Shilling.

to Children'. The frontispiece has two illustrations showing the figure of Mrs. Saunders; the first depicts her sitting with four of her seventeen children, including a babe in arms and another babe in a crib, and the second shows her pouring a tincture onto the open wound on the arm of a figure that looks like a Greek god but which one might deduce to be her husband. 'Letters of Recommendation' follow the title, from M. Smith of St. Paul's Church Yard, Eliz. Jones of Holborn and Ann Thompson of the City of York, dated June, August and February 1780 respectively. Another recommendation comes from 'Some Ladies at a Public Meeting', who write: 'The Execution of this new Family Guide; or, Fountain of Knowledge, is adequate to the ample Professions in is Title-page; which is not always the Case with Respect to many Performances. It is but justice to Mrs Saunders to add, that this Book seems really better adapted to the Instruction of young People than any other Production of the Kind'.

Although offered for family use, this little volume contains an extraordinary array of subjects, from keeping 'Arms or other polish'd Metals from Rust', how to make oill cloth, how to gild leather, how to lay Mezzo Tinto prints upon glass, how to bring singing birds to perfection and how to distinguish good from bad diamonds (she even includes tables of Dutch cut and Antwerp cut diamonds, with their prices). There is a large section of some fourteen pages devoted to 'the manner of breeding game cocks', which notably contains hints for curing cockerels that have been injured. There is also advice on how to make an Artificial Earthquake ('provide 18 or 20 pounds of sulphur, and as much of the filings of iron, and make them into the consistence of paste with common water; this being buried under ground, in eight or ten hours time will vomit flames, and cause the earth to tremble all round the place to a considerable distance') and how to make 'artificial thunder and lightning', which does include the helpful advice that the resulting explosion is 'a little dangerous to the person who makes the experiment'.

This is the first appearance of this work under the present title; it went on to be fairly popular, running to a sixth edition in 1792. The identity of Sarah Saunders has not been established and it is quite possible that she is a fictional construct of the perfect mother with all the solutions



of a large and busy family at her fingertips. MacLean, in *A Short-Title Catalogue of Household and Cookery Books*, comments, 'The main title of this book is the same as the first sub-title (and the main title of another edition) of a previously cited work; see BRITISH, *The British Legacy*. This is probably a coincidence, and not an indication of plagiarism' (see MacLean, p. 128). Closer examination, however, shows a significant overlap between the two works, although *The British Legacy; or, fountain of knowledge, 1754*, begins with pp. 64 of directions for the upkeep and care of horses. The author, or editor, of the present work has lifted large sections from *The British Legacy* but has ordered them better, so that in the former, all the recipes - after the horse - are grouped under 'Miscellaneous Articles', and include both medical and household instructions, where in Saunders' work, the first section (pp. 3 - 67) gives general instructions relating to objects and cleaning, with a distinct second section 'Every one their own Physician, being a Complete Collection of Efficacious Remedies, for the many Diseases, incident to the Human Body'.

An early reader has clearly paid close attention to this volume. While it is not annotated, there are corrections to be found, from the spelling correction of the author's name on the frontispiece to a couple of comments on the recipes - 'twill burn', the owner notes next to a passage on removing spots from silk and linen on p. 13; similarly in the same hand we find the comment 'and Blunder' against a passage on p. 101 relating to drinking 'a pint of mountain wine for a week or ten days' - an error in pagination that begins on p. 91 is corrected in manuscript right through to the end of the volume. OCLC locates copies of *The British Legacy*, 1754, at Yale and Glasgow only.

OCLC lists Glasgow, NYPL (imperfect, according to MacLean), UCLA, Louisiana State (though not found in their catalogue) and Harvard.

MacLean, *A Short-Title Catalogue of Household and Cookery Books*, p. 128.

67. [WOMEN.]

The Ladies' Physical Directory. Or, a treatise of all the weaknesses, indispositions, and diseases peculiar to the female sex, from eleven years of age, to fifty or upwards. By which women and maids of the meanest capacity may perfectly understand the symptoms, nature, and true cause of their own illnesses, and readily know how to manage themselves under all infirmities... The whole illustrated with various cases of persons cured, proper hints, useful cautions, observations and instructions, the like for general benefit to the female sex never before published. By a physician. London, by the author's appointment, 1736.

SIXTH EDITION, 'WITH MANY MATERIAL ALTERATIONS AND ADDITIONS'. 8vo (195 x 120 mm), pp. [viii], 42; [2], 96, the text fairly stained and browned in parts, with a separate title-page for the second part but continuous pagination, in contemporary sheep, joints splitting, wanting front and rear endpapers, cords holding: clearly a well-used copy. **£1,400**

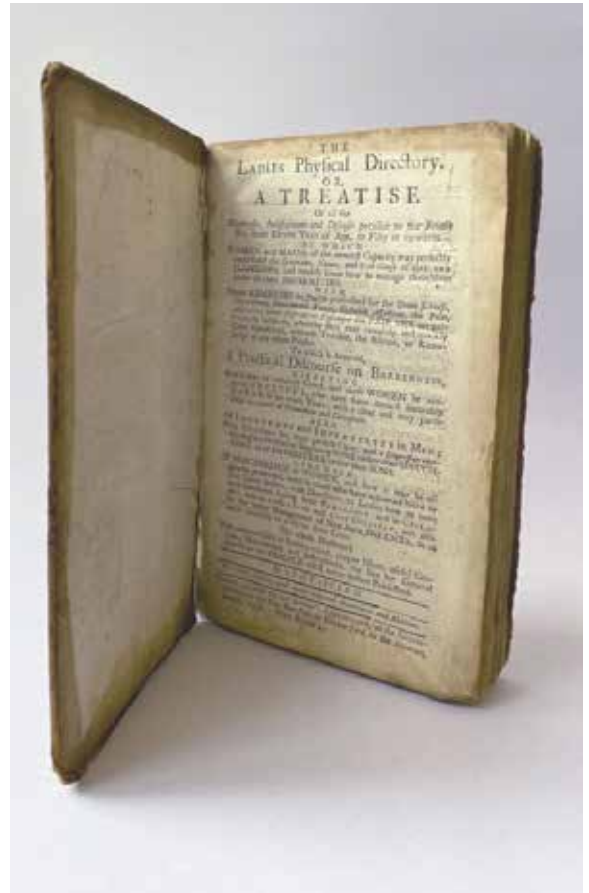
A very scarce home guide to ailments, medicines and home treatments for the use of women. First published as *A Rational account of the secret diseases peculiarly incident to women*, in 1711, followed by a second edition under the title *A rational account of the secret diseases peculiarly incident to women*, 1716, this was a popular manual that ran to several editions in its various guises. The present title was first used for the third edition of 1727. Although the identity of the 'Physician' author has not been discovered, he was also evidently a vendor of medicines. The final page gives a priced list of his wares, with references to where they are mentioned in the book: 'A Catalogue of all the Medicines prescribed in this Book, and which are to be had, by the Author's Appointment, of the Gentlewoman at the Two Blue Posts in Haydon-Yard in the Minories, London; where only he has allow'd them to be dispos'd of, at the following Prices'.

The second part to this edition has a separate title-page, *A Practical Discourse on Barrenness*,

by a Physician, Sixth Edition, with Additions, London 1736, although the register is continuous. Although there were clearly several editions of this work under its different titles, it is now very scarce in any edition. Prior to this edition, the only copies located in OCLC are two copies, at the British Library and Harvard, of *A Rational Account of the natural weaknesses of women*, London 1716, 2nd edition and two copies, at Cornell and Aberdeen, of *The Ladies' Physical Directory*, 1727, the fifth edition.

OCLC lists Wellcome, Stanford and the Royal College of Physicians.

Wellcome iii, 428; iv 380 (7th edition).





XI. English Fiction

68. HOFLAND, Barbara Wreicks (1770-1844).

The Affectionate Brothers. A Tale. In two volumes. By Mrs Hofland. Vol. I [-II]. London, Minerva Press, A.K. Newman, 1816.

FIRST EDITION. *Two volumes, 18mo (143 x 88 mm), engraved frontispiece to each volume and pp. [ii], 140; [ii], 134, [4] advertisements, closed tear on the first page of text, touching half a dozen words but with no loss, several folds, stains and imperfections in the text, which is rather browned and well-read throughout, in the original green roan-backed marbled boards, spines ruled, numbered and lettered in gilt, headcaps chipped, foot of spines and extremities bumped: a much-loved copy yet retaining its contemporary feel.*

£1,000

A scarce adventure story for older children, published in two slim volumes by the Minerva Press. Set partly in South America, the two brothers suffer the loss at an early age of their profligate but much loved father and are forced - with considerable success - to set themselves up as merchants in their own right in order to support themselves and be a comfort to their heartbroken mother and their infant sister. A highly moral tale of a family brought close by sorrow, a number of fortunate accidents and chance encounters help Charles and Tom to find employment, after which industry, the use of their early education and honest demeanours enable them to succeed and bring great comfort to their mother.

Barbara Hofland was a prolific novelist whose works were frequently printed throughout the nineteenth century in England and America. The daughter of a Sheffield manufacturer,

she began writing in 1805 to support herself and her infant son. She met with some financial success from a volume of poems published by subscription and set up a school in Harrogate on the back of it. The combination of the expenses of the school and a profligate artist husband, Thomas Hofland, meant that money continued to be short and she was forced to write more. Fortunately when she turned to novels she found a ready public. Her fiction is pretty improving stuff, 'with an insistent Christian message', says John Sutherland (*Longman Companion to Victorian Fiction*, p. 303) but it sold well and she produced a constant supply of work, up to five titles a year. 'Her work for children includes imaginative textbooks (she centres both histories and travels on invented young people). Some simplified moral judgements apart, it is intelligent and readable' (Blain, Clements & Grundy, *Feminist Companion to Literature in English*, p. 530).

Block, *English Novel*, p. 109; Blakey, *Minerva Press*, p. 252; Butts, *Mistress of our Tears*, 20; not in Garside, Raven & Schöwerling.

OCLC lists BL, Leeds, NYPL, Yale, Florida, Iowa and Alberta.



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

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

FIRST EDITION. *12mo (170 × 100 mm), attractive engraved 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. £1,400*

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.



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

70. 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, bright marbled endpapers and gilt edges. £3,000*

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

In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist

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

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

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

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

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

71. ST. AUBIGNE, Chevalier de, supposed author. BYERLEY, John Scott (1780-1837), ‘translator’.

The Catastrophe; a Tale founded on Facts. From the French of the Chevalier de St. Aubigné. By J. Byerley. London, S. Highley (successor to the late Mr. J. Murray), William Miller, James Carpenter &c., 1803.

FIRST EDITION. *8vo (162 x 95 mm), engraved frontispiece and pp. viii, 231, [1], the text well-read and occasionally stained and creased, some browning, in contemporary calf, gilt border to covers, rather worn at extremities, spine gilt with bird and branch tooling in compartments, red morocco label lettered in gilt.* **£2,750**



A very scarce epistolary gothic novel claiming to be a translation from the French, but for which no French original has been identified. Assuming the existence of a French original to be a construct, the novel begins with a neat and rather unusual addition to the common structure of a 'faux traduction', in the form of a dedication, in French, addressed to the wife of the Chevalier de St. Aubigné, the supposed author, and thanking her for granting him permission to undertake and publish the translation. A translator's preface then explains the origins of the work, that it is the 'select part' of the correspondence between two friends of a distinguished German officer, who, through his 'excessive sensibility', ruined two 'virtuous and lovely females'. The two friends had entrusted their correspondence in the hands of their trusted friend, the Chevalier de St. Aubigné, who had edited the letters and added material sufficient to compile the narrative. The translator hesitates to say more as it would not be prudent when several of the parties were still alive. He concludes by saying that St Aubigné's original French edition was due to have been published at about the same time as 'this translation', but that the Chevalier, holding a considerable military post, has 'for the present resigned the muses for Mars'.

The novel is gloriously gothic, the correspondence progressing through the gradations of sentiment and betrayed love to the full spectrum of anguish and revenge, culminating in the poisoning of the innocent heroine and the suicide of her lover. 'Revenge, despair, love, hatred, joy, and melancholy alternately predominated in the bosom of the lover; transporting madness fired his brain - he threatened reenge, and dread resentment on all present' (p. 218).

Little is known about John Scott Byerley, but that he was an engineer from Yorkshire who also worked as a translator. he seems to have translated at least two other works of fiction, Le Maires' *Le Conscrit ou les billets de Logement*, Paris 1800, translated as *The Conscrit*, London, 1807, described as 'not a translation but a recasting' and St Venant's *Léopold de Circé, ou les effets de l'athéisme*, Paris 1803, which was published as *Leopold de Circe*, London, 1807. In the *Translator's Preface* to the present work, he talks about his *Essay on Translation*, which he says is prepared for the press and shortly to be published, though we have found no other reference to it.

Garside, Raven & Schöwerling 1803:63 ('French original not discovered'); Summers, *Gothic Bibliography*, p. 269.

OCLC lists BL only.

improbable fiction and grotesque comedy

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

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

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

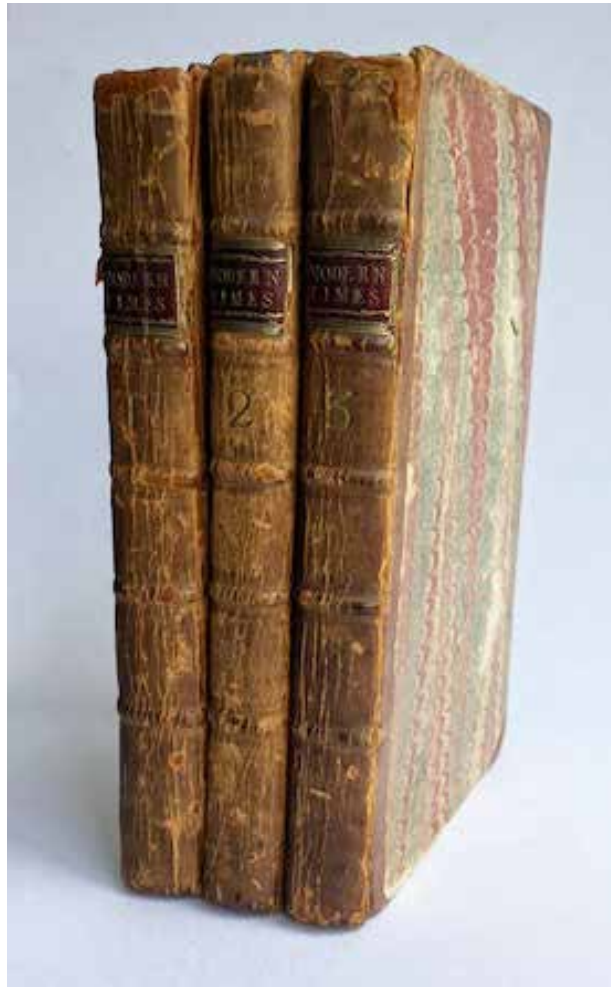
£3,000

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

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

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

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



performing Shakespeare in a provincial troupe

73. 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.* **£1,200**

Shakespeare in the provinces - Gabriel Outcast plays Othello and Romeo 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

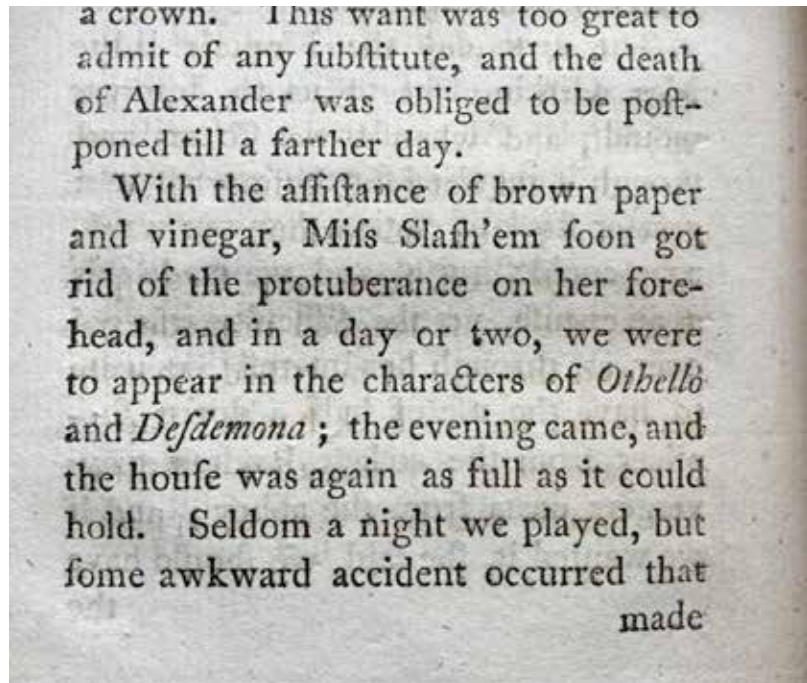
me, she belonged to a company in Buckinghamshire, and that he had some difficulty to engage her; however, he had happily succeeded, and she would be his chief strength; for she was a very pretty woman and a good player both in tragedy and comedy, and had a very sweet pipe. She was to be my Desdemona.' 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'.

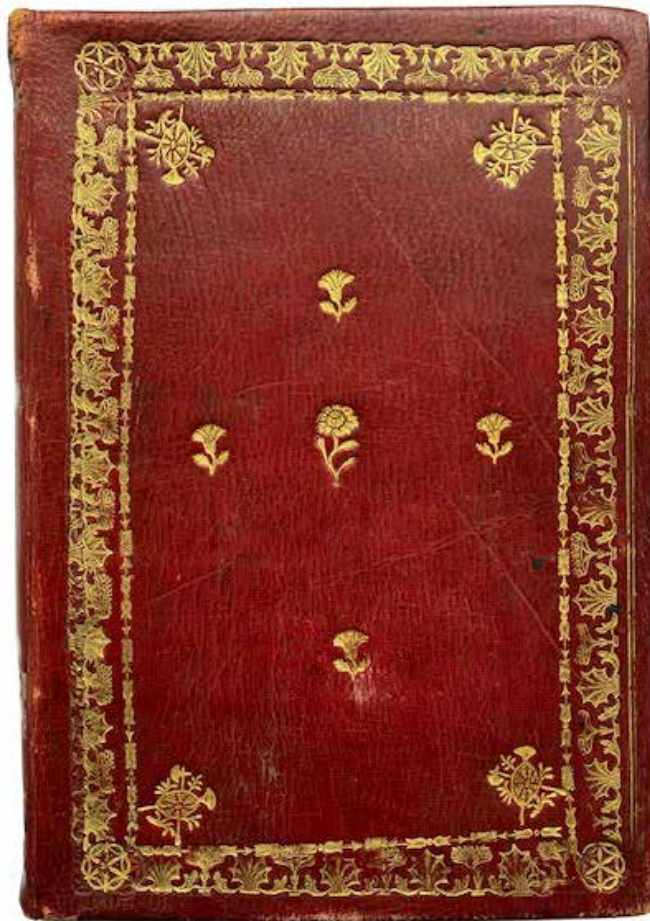
'On the day following our strength being augmented, we gave out Romeo and Juliet. I was to play Romeo, and Miss Slash'em Juliet, and we had a full house; but it so happened, that when I came to the tomb-scene, though I had rehearsed it several times before, having nothing but the handle of an old spade 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.





XII. Pastimes

74. [BLANK BOOK.]

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

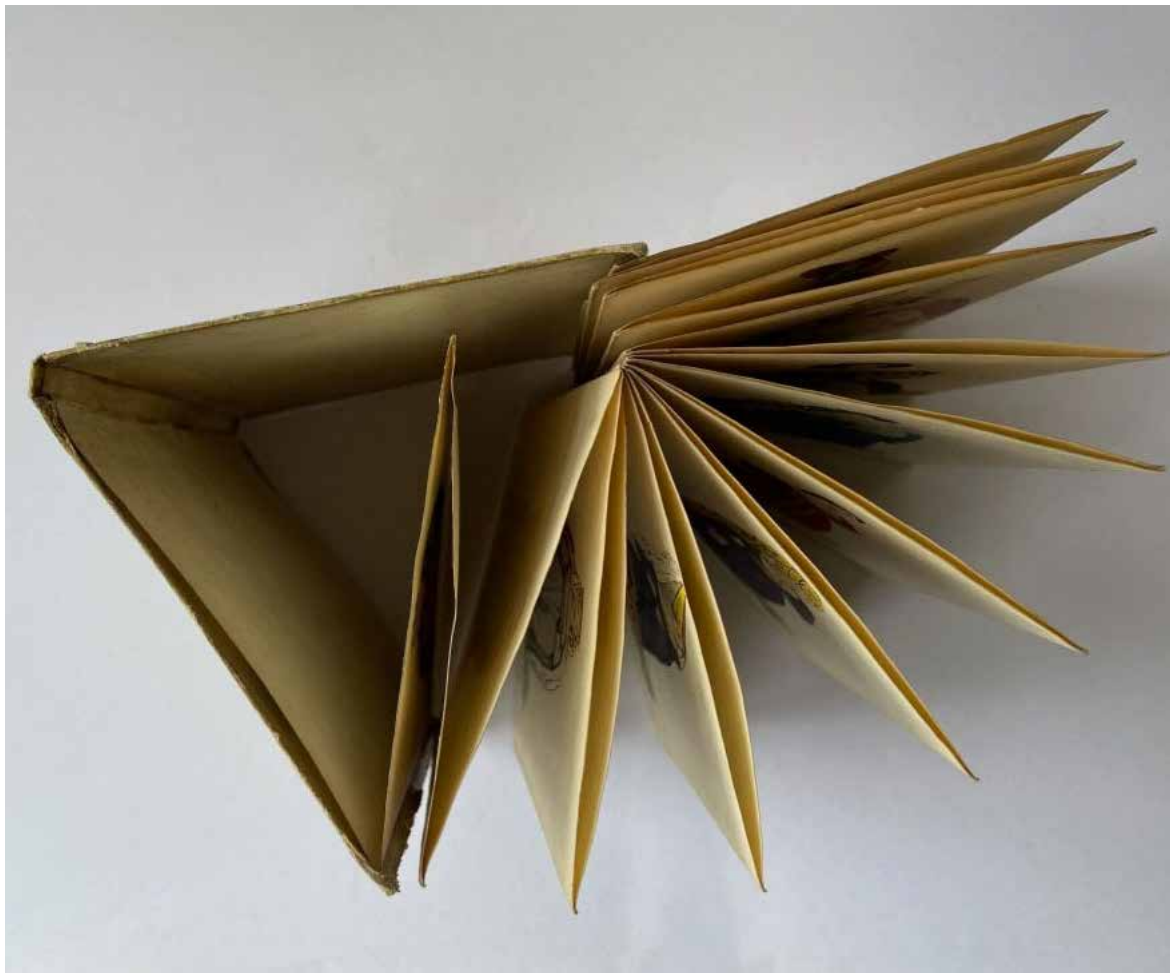
4to (184 × 120 mm), pp. [1], [142] blank pages, [2] accounts, [108] blank pages, penultimate page torn away, in an attractive Spanish binding, red morocco, covers gilt with floral tooling and an elaborate border, flat spine decorated in gilt, bright marbled endpapers, gilt edges. **£600**

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.

75. [COSTUMES.]

Costumes des Françaises depuis les Gaulois jusqu'a nos jours. 1831. Paris, Pauquet, Nepveu & Debure, 1831.

FIRST EDITION. 12mo (137 × 90 mm), engraved title-page, hand-coloured, and 23 engraved costume plates (131 × 80 mm), hand-coloured, the plates folded concertina-style (extending to 1920 mm when opened out), each of the plates labelled and dated at the foot, bound in the original decorative paper-covered boards, with a central panel on the front board containing a hand-coloured etching of the bust of a lady surmounting a floral display, the edges of the cover plate bordered in narrow papier gaufré, some wear and dusting to the boards, with a little surface abrasion at the extremities, the plates generally fresh and clean, with a little bit of folding and slight signs of wear. **£2,000**



A delightful survival of this pocket-sized guide to the fashions of French women from medieval times through to the date of publication. Arranged chronologically, it makes for a fascinating visual overview of women's dress through the ages. The first plate depicts a demure courtly lady from the middle ages, 'Pincesse sous Charlemagne', dated 768; next up comes a lady from the court of St. Louis, in 1230, and so on through the courts of Charles VI and VII, Henri IV and Louis XIII, XIV, XV and XVI. Only three of the figures are named: Agnes Sorel, of the reign of Charles VII, 1429, 'La Belle Féroniere', from the court of François I, 1523, and Mlle Lafayette, from the court of Louis XIII, dated 1617. Only one of the plates depicting historic costumes is not of the aristocracy, but shows a 'Bourgeoise sous Charles IX', 1572.

The four six leaves show post-Revolutionary figures: a 1795 Bourgeoise; a 'Dame d'Honneur', dated 1804; a lady dressed up for a ball, 1804; a single plate depicting two figures, both 'Bourgeoise', dated 1808 and 1810, with one figure, uncoloured, smaller and in the background; a young bride, dated 1828 and finally a 'Bourgeoise' of 1830.

Abbey, *Life*, 526; OCLC lists Yale only.



L'Hiver



Paris chez les Citoyens, N° 102

L'Automne.



L'Eté.



De Printems.



*childhood pastimes in due season***76. [DISSECTED PUZZLE.]**

Jeu de Patience. Paris, Delion, circa 1810.

DISSECTED PUZZLE (250 × 158 mm), covered in a coloured engraved sheet, printed in landscape on paper, ruled into four parts and depicting four scenes, each titled, glued onto a wooden base and cut into 48 pieces (three missing), preserved in a thick paste-paper tray (270 × 182 mm), the upturned corners of the tray a little bumped, with a delightful sheet of decorative paper pasted in as a base for the puzzle, evidence of the printed waste used for the paste paper embedded into the verso of the tray, the whole preserved in the large part of the original paste paper slipcase (missing almost a third of the upper cover), this with the title, 'Jeu de Patience', on an oval engraving tipped in to the centre of the upper cover (still present), within an oval watercolour arrangement (partly torn away), the remaining slipcase fairly tatty, with surface wear and fairly dusty; despite the damage to the outer layer and the three missing pieces, this is a delightful survival, internally good. **£750**

A scarce children's puzzle dating from the First Empire and depicting children's games as suited to each of the four seasons. The coloured engraving is divided into four sections, each with a pictorial representation of childhood activities for the season. Each picture is given with a title - L'Hiver; L'Automne; L'Ete; Le Printems - (reading, top left to right, curiously the seasons are inverted!) and within an engraved border or frame.

Winter depicts three young figures doing battle with the cold, the wind and the ice: the first figure is ice-skating, the second holding aloft some fabric in a strong wind, next to his companion who sits warming himself by an open fire. Autumn shows a hunter out with his dog, while a pair sitting nearby forage and play on the horn. Summer sees a young lady gathering up

her skirts and reaching out above the waters of a lake. It appears that she is ringing a bell and that this is bringing the three young swimmers towards the shore. Finally, Springtime depicts two young ladies enjoying the delights of nature as they pick and water flowers while birds fly past.

This is a fairly early example of a puzzle published on the theme of recreational games for the young. Earlier puzzles, in the late eighteenth century, tended to be dominated by geographical and other educational themes. Delion was a forerunner in this field and his publications focussed less on education than on entertainment for its own sake. Despite its flaws - it wants three pieces of the puzzle and the upper cover of the outer slipcase is torn and missing - this is an appealing copy of a scarce children's game, using the subject of recreations as recreation itself.



de Goncourts' copy in contemporary green morocco

77. 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 Lebedel.* **£5,000**

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



Laujon's world of aristocratic entertainment, as shown in the vignette in the second volume which depicts a magic lantern show and its enraptured audience.

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

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

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

Provenance: Jules and Edmond de Goncourt, with their bookplate, and the manuscript note 'Une des plus délicates illustrations de Moreau', signed 'de Goncourt'. Cioranescu 37506 and 37505; Cohen-de Ricci 604.

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



Ce jeu consiste à faire
 les mariages dans
 les différentes nations
 qui composent l'Asie
 à que Robert le Diable
 qu'on peut se en
 mariage, on distribue le
 jeu en entier et lors-
 que chacun a fait les
 mariages qu'il avoit
 dans son jeu, le joueur
 se a droite de celui qui
 donne fait tirer un jeu-
 et à voir d'elle une

de une carte et une
 de suite, lorsque les
 mariages sont fins,
 celui qui garde Rob-
 ert, paye ce dont on
 est convenu, celui qui
 joue un mariage avec
 qui empêcherait de
 terminer le jeu paye
 comme si il avoit fini.
 On ne peut faire
 un mariage de 2
 nations différentes.



ROBERT
 le Diable.
 5 Jou
 des Mariages



78. [MARRIAGE GAME.]

Robert le Diable. Jeu de Mariage. [Paris, Marcilly fils aîné, 1824].

SET OF PLAYING CARDS (40 x 28 mm), 25 lithographed cards, mounted on plain purple card, with a folding card (joint largely torn away) containing the rules of the game, the set consisting of six families of four cards and a single 'Robert le Diable' card, each card with a central figure within a double ruled border, the cards bearing the number and name of their 'family', or nationality, preserved in a little slipcase of blue card, with thumb holes for removing the cards, printed paper label on the front of the slipcase, some wear to extremities but generally very well preserved. **£4,200**

A delightful set of playing cards designed as a 'marriage game', or early version of Happy Families. The pack comprises six 'families' or nationalities, of four people, two women and two men. The nationalities represented are 1. the French, 2. the English, 3. the Turkish, 4. the Chinese, 5. the African and 6, the Scottish. A sting in the tail is added with the introduction of the joker card, or 'Robert le Diable', which is the unusable card which nobody wants to have.

At the start of the game, the entire pack is dealt out and all the players set out before them any marriages that they can make. When this is done, the player to the right of the dealer takes a card from the player next to them and so on, making marriages where possible. At the end of the game, the player who still has the Robert le Diable card pays up the fine that had been agreed at the start of the game. If a player has a 'bad marriage', then he pays the fine as if he had Robert le Diable. Marriages between two different nations are not allowed.

'Enfin, une perle: jeu de mariages, inventé sans doute par quelque tenancière d'agence matrimoniale pour amuser ses clients et pour les mieux préparer au grand jeu de la danse des écus' (Grand-Carteret/Helfand, *Vieux papiers, vieilles images*, 220).

Keller 1981.



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

79. [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 × 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.* **£15,000**

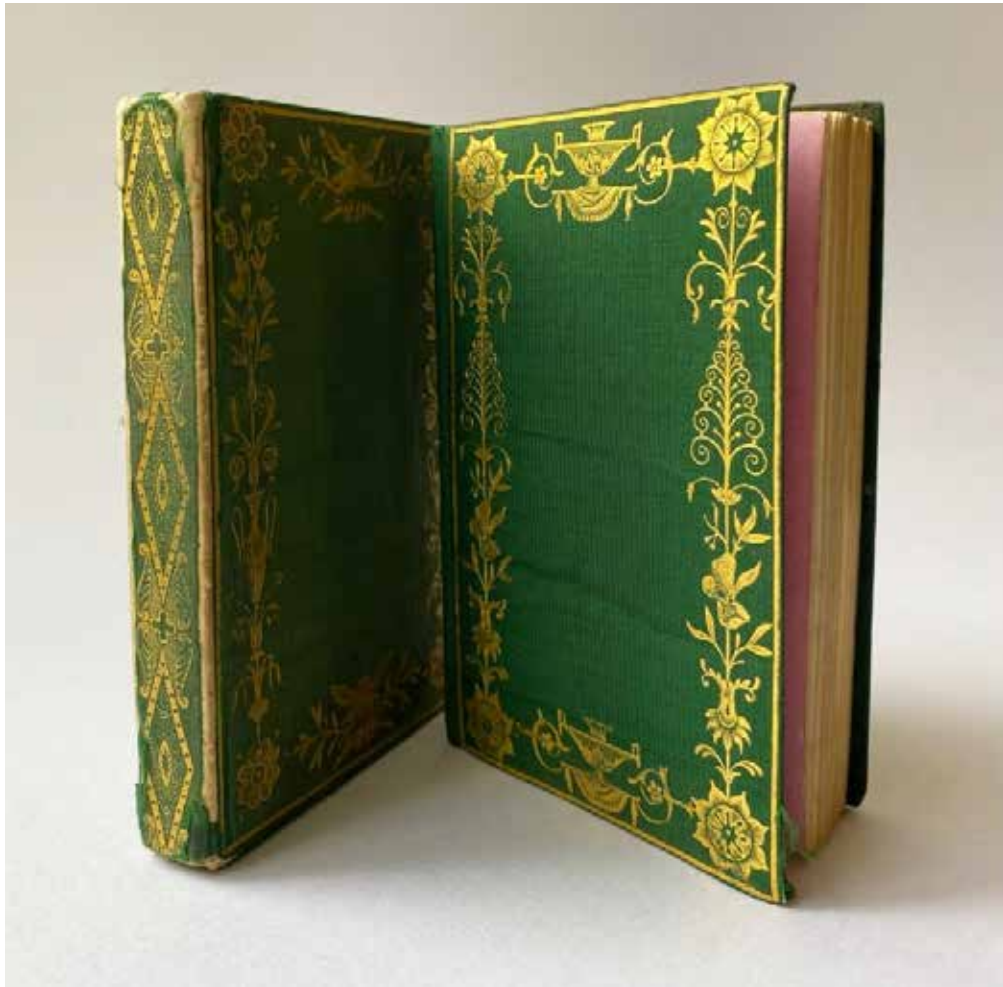
A stunning set of hand-made playing cards painted by a French Prisoner of War during the Napoleonic wars. John Berry, the historian of playing cards, called this deck 'a real find: very nicely done for a hand-made pack'. The number cards are very simply painted, while the court cards contain elaborate 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. Alianora is buried in the village where she lived, at Brading on the Isle of Wight, just across the Solent from Portchester 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.

80. [SONGBOOK.]

L'Echo des Bardes ou le Ménestrel, dédié aux dames. Paris, Le Fuel, [1821].

FIRST EDITION. *16mo (115 × 72 mm), pp. [144], folding calendar printed on both sides, within decorative border, with an engraved title-page vignette and twelve further part-page engravings at the head of some of the songs, engraved musical scores included to all the songs, in contemporary green silk with elaborate gilt border to both covers, spine gilt, pink endpapers and gilt edges, preserved in the original green silk slipcase, gilt, not as bright as the volume itself, silk a little faded and edges rubbed.*

£650

A delightful copy of this scarce almanac cum songbook, in the original brightly-coloured silk binding preserved within the original slipcase. Engraved throughout, with musical score and a dozen delightful part-page engravings depicting scenes from the songs. More than 50 songs are included with words and melodies by Boieldieu, Hérold, Marcillac, Romagnési, Lambert, Paz, Gauthier, Beauvarlet-Charpentier, Wilhem, Schnietzhoeffer, Gatayes, Garat, Cornu, Anson and Mamme G. de Châlons. This charming pocket-sized songbook was first published in 1815 under the title L'Echo des Bardes ou le Chansonnier des demoiselles; it ran as an annual almanac



FIRST FIGURE OF LA GALLOPADE.

See page

for seven years, with a change in title to the present title in 1820. The 1819 volume was the only one to be dated on the title-page; the date of the present volume is taken from the folded calendar bound in after the text.

See Grand-Carteret 1696 & 1831; OCLC lists BL and one copy in Germany.

81. WILSON, Thomas (fl. 1800-1839), dancing master, attributed.

The Fashionable Quadrille Preceptor: containing the first six sets of Almack's Lancers, Caledonians, Hibernians, Guards, Red Coats, Hussars, la gallopade &c. &c. by a Professor of dancing from the King's Theatre. London, Page, circa 1830.

FIRST EDITION? *32mo (97 x 60 mm), engraved frontispiece and engraved title-page and pp. [ii], 48, in contemporary (or original) yellow glazed wrappers, a little bumped, worn at extremities, slightly stained, gilt edges, with later pencil musical notation on the rear pastedown, with a rather unsightly recent booklabel on the front pastedown.* **£1,400**

A scarce little guide to dancing the quadrille, with a charming frontispiece showing the first figure of La Gallopade. Attributed to Thomas Wilson, dancing-master and writer who was a leading figure in the dance scene of London during the early years of the nineteenth century. Thought to have begun his career at the King's Theatre Opera House, he then set up his own dancing academy, where he was assisted by Mrs Wilson and sufficient helpers that he was able to form sets for any of the popular dances and so demonstrate the correct forms of dance to his pupils. He was also among the first to promote the 'shocking new dance', the waltz.

This little pocket manual contains instructions for dancing a dozen of the most popular dances: the Caledonians (first and second set), La Gallopade, Guards, Hibernians, Hussars, Lancers (first and second set), Mazurka, Paine's (first to sixth set), Polonaise, Red Coats, Union and Windsor Castle. At the end of the dances there is a glossary to French terms used in quadrille dancing.

“Wilson's work at the theatre—where he would have helped to train many of the opera dancers—together with his teaching and writing activities, had a direct impact on the style and performance of social dancing. He was very much a traditionalist, preferring the allemande or German style of waltz, in which the dancers had intertwining arms, to the close hold which so scandalised sections of society, and which became beloved of the aristocracy. Wilson's manuals explain the figures in text and illustration, and several are accompanied by music suitable for each dance, and all fully describe the correct style and manner of performance, together with the correct ballroom etiquette expected of both ladies and gentlemen. This was an issue on which Wilson was at great pains to instruct his readers, as he feared standards of dancing would be ‘perverted into a chaos of riot and confusion’ (Wilson, *Treasures of Terpsichore*) if left to decline any further.” (ODNB).

This appears to have been a very popular book, much in vogue among the dancing classes and a must-have on the dance floor. Although not many copies have survived, it seems to have been printed in numerous editions. Copies that were bound in the original printed wrappers sometimes carry an edition statement. OCLC lists four copies of an eleventh edition, and the British Library has a copy of the ‘seventeenth edition’, dated 1837.

This, possibly first, edition not found. OCLC lists various editions at BL, Cambridge, Birmingham, Harvard and Yale.

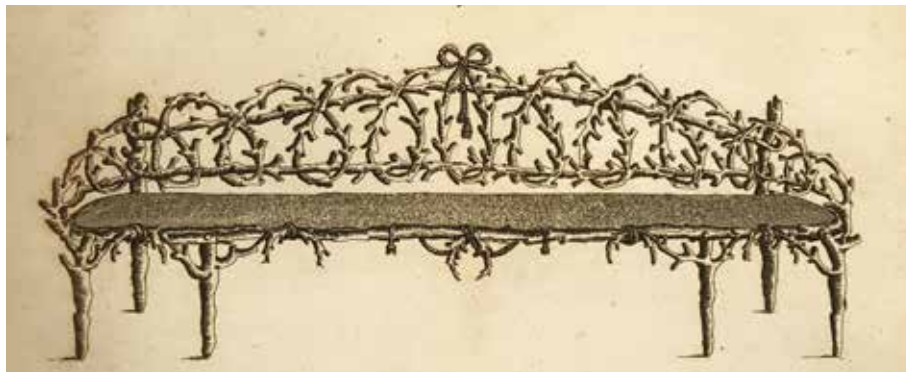
82. WRIGHT, William

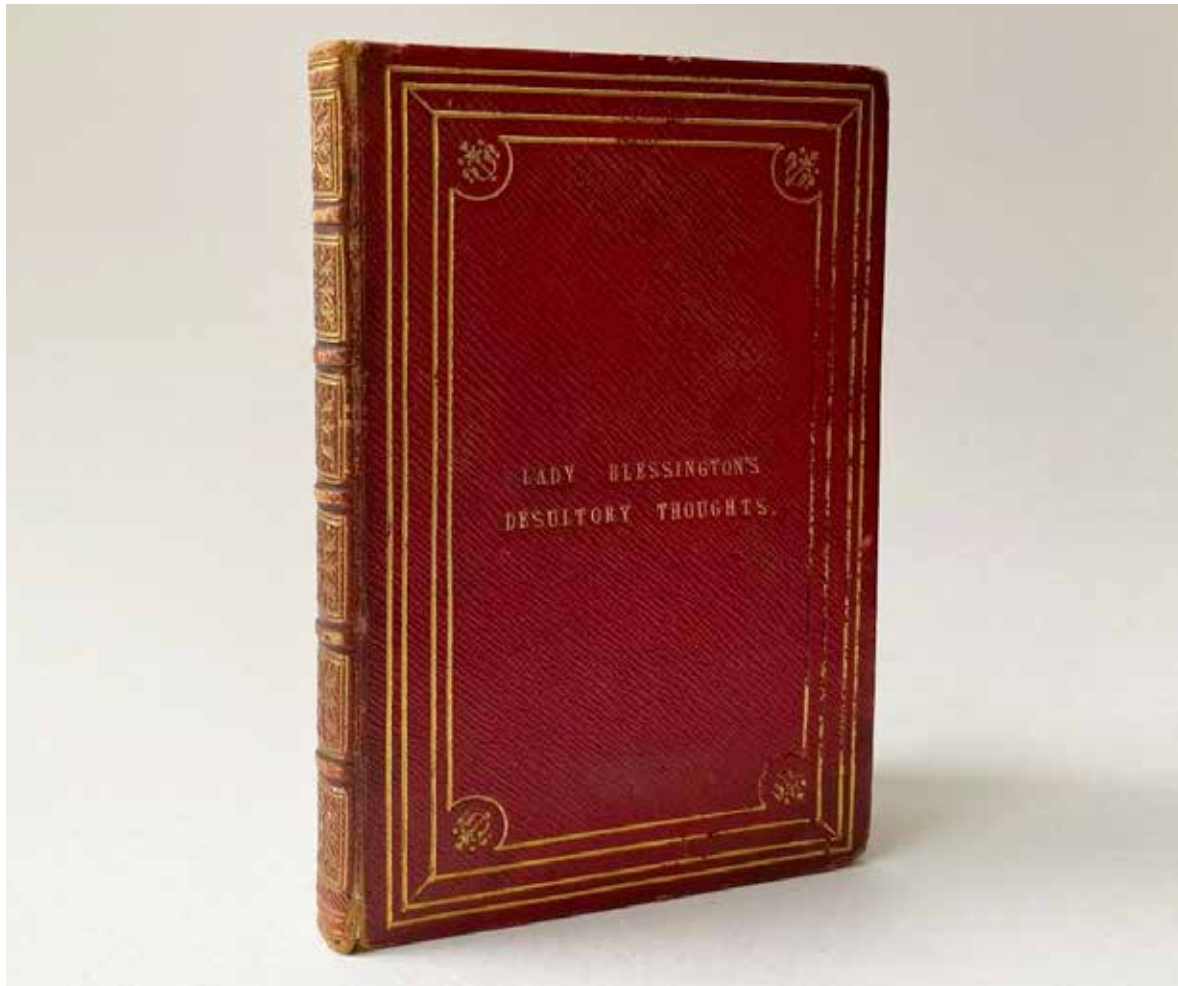
Ideas for Rustic Furniture; proper for Garden Seats, Summer Houses, Hermitages, Cottages, &c. on 25 plates. London, I. & J. Taylor, the Architectural Library, circa 1800.

FIRST EDITION. 8vo, (235 x 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in slightly later marbled wrappers, sprung and detached, possibly the result of an early and not very successful restoration project, consequently several of the plates are loose. **£2,000**

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

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





XIII. Philosophy, Politics & History

83. BLESSINGTON, Marguerite Gardiner, Countess of (1789-1849).

Desultory Thoughts and Reflections. By the Countess of Blessington. London, Longman, 1839.

FIRST EDITION. *12mo (154 x 102 mm), pp. [ii], 122, wanting the half-title, in contemporary red morocco, boards gilt with four filets and corner vignettes, the title in gilt on the centre of the front board, unlettered spine gilt in compartments, gilt dentelles, red gilt endpapers, gilt edges, the final endpaper and pastedown loose, with an ownership inscription of Marcel von Cleempert on the verso of the title. £250*

An entertaining little book of aphorisms by the literary socialite, Countess Blessington. Said to be assembled from her 'Night books', a collection of memorandum books in which she jotted down thoughts of a philosophical or literary nature as they came to her, the subject matter for these *aperçus* is wide-ranging. She kicks off with 'Knowledge of Life': 'A profound knowledge of life is the lest enviable of all species of knowledge, because it can only be acquired by trials that make us regret the loss of our innocence'. Other subjects covered include Youth & Age, Gratitude, Judgement of Women on Men, Society, Fame, Men of Genius, Flattery and Fashion.

Sadleir 240.



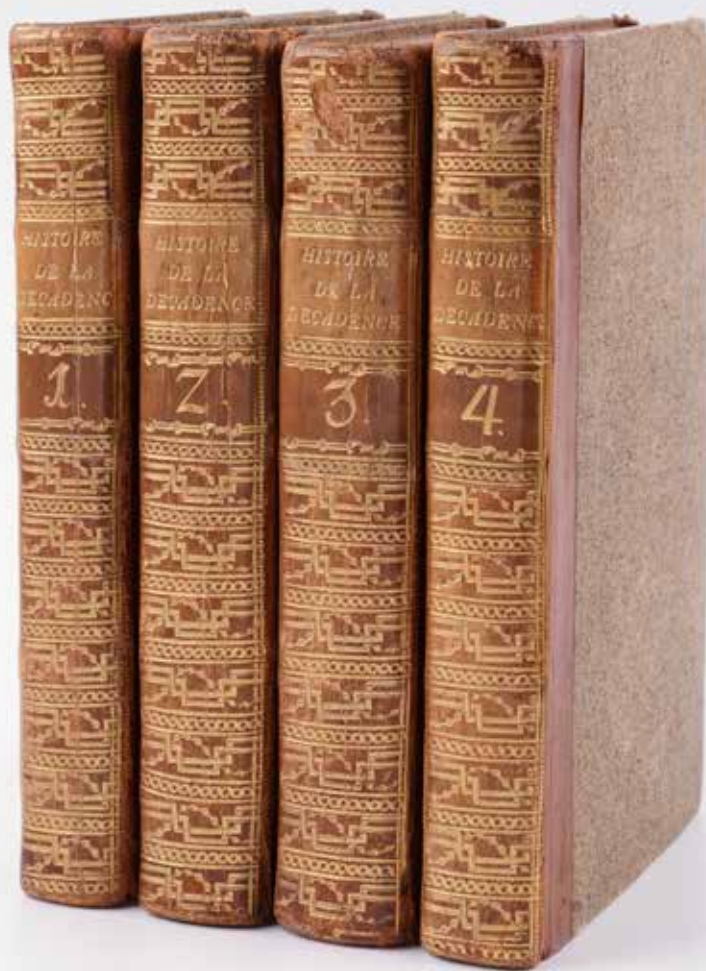
84. [DICTIONARY OF PHILOSOPHY.]

Manuel du Philosophe, ou dictionnaire des vertus ou des qualités intellectuelles de l'ame, dans lequel on en développe la connoissance, l'usage & l'alliance. Ensemble La connoissance des sentimens ou impressions de l'ame, gravés par le Créateur, & des sentimens ou impressions des sens qui affectent l'ame, quoiqu'ils lui soient étrangers. Berlin, [1769].

FIRST EDITION. 8vo (200 × 125 mm), pp. [ii], viii, 378, with three pages of close manuscript notes on the front endpaper and the half-title and with a booklet (175 × 110 mm) sewn into the rear endpaper, the text annotated throughout with underlinings in ink, some annotations and many numerals marking places in the text, some browning and stains throughout the text, in contemporary mottled calf, rather worn, extremities bumped, spine gilt in compartments with red morocco label lettered in gilt, head-cap worn, early shelf mark label on spine, marbled endpapers, marbled edges. **£1,400**

A scarce dictionary of moral philosophy, closely read and marked up by an early reader and containing a manuscript index, beguilingly sewn into the rear of the volume. Opening with 'Abandon de Soi-Même', the author guides the reader through a range of human foibles, failüres and virtues including curiosity, desire, docility, drunkenness, honour, impiety, instinct, licentiousness, forgetfulness, obscenity, sophism, venality, vivacity and vengeance, before concluding with zeal. In the preface, the anonymous author explains that he has chosen the simplicity of the dictionary form - used so efficiently in the sciences and in commerce - as a way of reaching the heart of the reader more effectively than in sententious works of moral philosophy: 'C'est au dessein de se connoître soi-même que ce Dictionnaire est consacré'.

The plentiful markings in this copy are confusing. There does appear to be a system, both with the key which has been sewn into the back of the volume, and with numbers added in the margin to many parts of the text, but quite how it works is not clear. It would be nice to think



HISTOIRE
DE LA
DECADENCE

1.

HISTOIRE
DE LA
DECADENCE

2.

HISTOIRE
DE LA
DECADENCE

3.

HISTOIRE
DE LA
DECADENCE

4.

that it was marked up for a new edition, but there does not seem to have been a new edition, and the underlining would not suggest this. Whatever the purpose, however, whether for strictly personal use or with the aim of some other publication, this early owner has paid very close attention to the text and has attempted further classification of the author's system of moral philosophy.

OCLC lists a handful of copies in Continental Europe and BL, Berkeley, Princeton, Queens Ontario and the National Library of Chile.

**85. GIBBON, Edward (1737-1794).
LECLERC DE SEPT-CHÊNES (d. 1788).**

Histoire de la Décadence et de la Chute de l'Empire Romain; Traduit de l'Anglois de M. Gibbon, par M. Leclerc de Septchênes, Secrétaire du Cabinet du Roi. Tome Premier [-Quatrième]. Paris, Debure & Moutard, 1786.

THIRD EDITION. *Four volumes, 12mo (164 x 94 mm), pp. xx, 328; [iv], 412; [iv], 410; [iv], 368, text browned in part, with the half-titles, in contemporary Austrian quarter calf over speckled boards, distinctive non-sectional gilding on the covers, yellow morocco labels lettered in gilt, bright blue geometric patterned endpapers, bright red edges, from the Starhemberg library at Schloss Eferding, with the library stamp and usual crayon shelf mark on the half-titles.* **£750**

A delightful copy of Sept-Chênes' translation of Gibbon's *Decline and Fall*, from the Starhemberg Library, in fresh condition in a typically Starhemberg binding. The translator, Leclerc de Sept-Chênes, was tutor to the young Louis XVI and the first volume was partly translated by the



young king as an exercise in learning English. Sept-Chênes made corrections to the work of his Royal charge and completed the translation, which was first published in three volumes in 1776. Various other translators tackled the remaining volumes of Gibbon's work and it was finally published by Moutard in its entirety in 18 volumes, 1788-1795.

'Louis XVI, étudiant l'anglais sous la direction de Leclerc de Sept-Chênes, lecteur de son cabinet, s'est exercé sur le premier volume, publié en 1776, et, arrivé aux 15ème et 16ème chapitres, il abandonna l'ouvrage que revit, continua et fit imprimer M. de Sept-Chênes' (Brunet).

OCLC lists San Bernadino, Bamberg, Kassel, Gotha, Dresden and Pisa.
See Cioranescu 38375; Norton 80.

in green morocco by Thomas Van Os

86. HEMSTERHUIS, Frans (1721-1790).

Aristée ou de la Divinité. Paris, 1779.

FIRST EDITION. *12mo, (162 x 94), pp. x, 208, preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges.* **£1,500**

A scarce philosophical work by the 'Dutch Socrates', Frans Hemsterhuis, a Dutch aesthete who lavished as much care in the design of his works as he did in their composition. He wrote a number of essays and dialogues on moral philosophy which brought him into contact with

Goethe, Herder and his life-long friend, Princess Amalia von Gallitzin, who did much to strengthen his reputation amongst the German intelligentsia and encourage the translation of many of his works. Hemsterhuis' ideas influenced some of the greatest German thinkers, including Kant, Novalis, Schlegel and Schiller.

As with all of Hemsterhuis' works, *Aristée* was privately printed and distributed. The printing is typically elegant, the text block measuring 93 x 47 mm, a small and dense block of text within wide margins, in the present copy measuring 167 x 96 mm. The elaborate green morocco binding on this copy is probably by Thomas Van Os, a leading binder of the last quarter of the eighteenth century in the Netherlands. Van Os was commissioned by Hemsterhuis to create bindings for some of his later works, alongside Christiaan Micke, who bound so many copies of Hemsterhuis' earlier works for presentation. Of the two, Van Os is more associated with the flat spin, as here, in addition to which this binding bears many similarities with the two bindings (particularly fig. 7) by Van Os reproduced in Jan Storm van Leeuwen's article in *The Book Collector* (see *The Book Collector*, Summer 2001, figs. 6 and 7, pp. 215-216).

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

See Roger Eliot Stoddard, 'François Hemsterhuis: Some Uncollected Authors VIII', in *The Book Collector*, Summer 2001, pp. 186-201; Jan Storm van Leeuwen, 'Frans Hemsterhuis' Binders and some bindings on *Lettre sur l'Homme*, *ibid*, pp. 202-216.
Stoddard 9.

*Princess Sophia's copy***87. NOEL DES QUERSONNIERES, François-Marie Joseph (1753-1845).**

Elegy on the Murder of his Royal Highness, Monseigneur the Duke de Berri, followed by a sketch of the eulogy of the august victims, of many generals, and of the nobility. [Élégie, sur l'assassinat de son Altesse Royale, Monseigneur le Duc de Berri...] London, H. Harrison, for the Author, 1821.

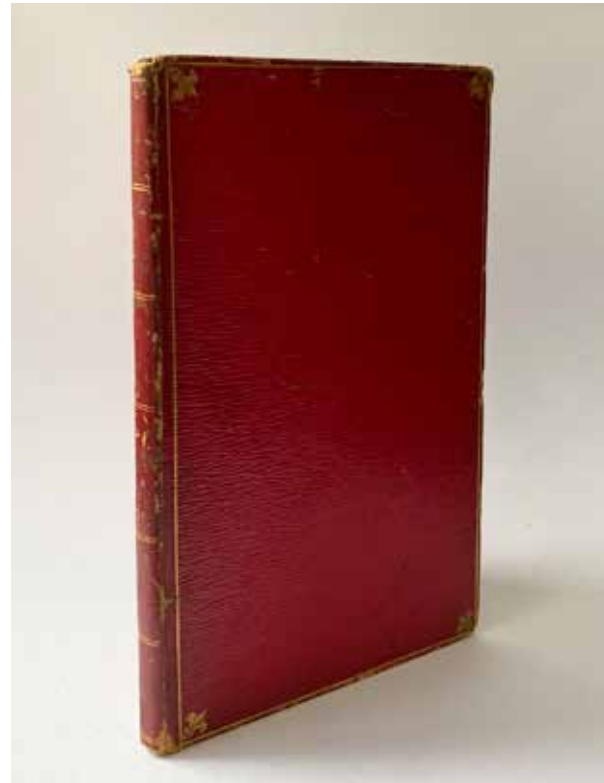
FIRST EDITION. 8vo (216 x 130 mm), pp. ix, [10-13], 14-79, with a small errata slip bound at the end, the whole produced in parallel text with the French verse to the left and the English prose translation on the right, in contemporary straight-grained red morocco, single gilt filet to covers with fleurs de lys in the corners, spine simply ruled in gilt, some lightwear but generally an attractive copy, with the paper booklabel of 'Sophia', daughter of George III, and the remnants of what looks like a shelf mark label on the front pastedown. **£600**

A scarce French and English parallel text version of a poem lamenting the murder of Charles-Ferdinand de Bourbon, duc de Berry (1778-1820) who was stabbed on the steps of the Paris Opera by the anti-monarchist and Bonapartist, Louis Pierre Louvel. The author, Noel des Quersonnières, was a French royalist living in exile in London. He was also a writer, a poet and a critic. He had published a very similar poem in 1809 after the murder of Louis-Antoine-Henri de Bourbon, duc d'Enghein (1772-1804), where the heavenly figure of the murdered duke appears to the author and assures him that peace and the rightful king will soon be restored to France. *The Vision*, a fervently patriotic poem, was published in 1809, in a similar format and also in parallel text in French and English.

The 'Preliminary Discourse' explains that the author had found a 'young and eminent poet' who was to translate his French poem into English verse, but the young man had become ill before doing so and therefore the author himself had been forced to make the translation. This he had done into English prose, not verse.

Provenance: the Royal provenance suggests that this was a presentation binding, which would explain the red morocco and the fleur-de-lys tooling. The bookplate is of 'Sophia', ie Princess Sophia (1777-1848), the fifth daughter of George III.

OCLC lists BN, BL and Missouri-Columbia only.



XIV. Gourmands, Gallants & Gamblers

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

Les Etrennes de la Saint-Jean. Seconde Edition, Revûë, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit. Troyes, la Veuve Oudot [ie Paris, Duchesne], 1742.

FIRST EDITION, LARGE PAPER COPY (satirically designated 'Seconde Edition, Revûë, corrigée & augmentée'). 12mo, (175 x 100 mm), pp. xii, 264, frontispiece woodcut portrait of the printer, 'Mr. ou Me. Oudot' printed in blue with the caption and verse in black, title page and printed in blue and black, with the vignette of books, 'Au Livre Bleu', printed in blue; a large paper copy printed on papier vélin, in contemporary diced calf by Bozerian Jeune, single gilt fillet to covers with gilt garland of circles, spine gilt in compartments with simple tooling and rules, lettered in gilt, signed 'Bozerian Jeune' at the foot of the spine, marbled endpapers, paper shelf mark label, gilt edges: headcap and upper joints skillfully restored, some wear to extremities, from the library of Claude Lebédel. **£1,800**

A handsome copy in a Bozerian jeune binding of one of the few copies of Caylus' *jeu d'esprit* to be printed on large paper. The frontispiece portrait, the 'blue books' vignette of the title page, the false imprint and the false edition statement are all part of an elaborate parody of the *Bibliothèque bleue* printed by Oudot in Troyes. A note on the verso of the frontispiece facetiously explains the inclusion of the portrait in a wonderful sentence rife with double meanings about counterfeit texts: 'L'Imprimeur étant contrefait, il a jugé à propos de se faire graver, afin que son Livre ne soit pas de lui, quand il n'y sera pas'.

Another dig at the commercial success of the Oudot family is printed on the verso of the title-page, facing the preface: 'L'attention que je me donne pour satisfaire le gré du Public, ne

m'empêche point de penser à mes petits intérêts; c'est la raison pourquoi ... on a tiré queques [sic] Exemplaires sur de grand & gros papier; ça me coûte fort peu, & ça se vend un tiers de plus, c'est la maniere'.

These humorous works contain a variety of *contes galantes*, facetious anecdotes, short stories, little fictional vignettes, imaginary correspondence, short plays, poems and dialogues, with settings which take the reader from the fashionable east to the more disreputable parts of Paris. With the famous satirical frontispiece illustrating the printer, 'Monsieur ou Madame Oudot', here printed in blue. Also containing 'Lettre Persanne d'un Monsieur de Paris, à un Gentilhomme Turc de ses Amis' (pp. 21-28) and the reply 'Reponse pour le Gentilhomme Turc, à la Lettre Persanne de Paris' (pp. 28-32); 'Dialogue en forme de Questions, sur le Mariage' (pp. 37-45), 'Le Ballet des Dindons' (pp. 84-91), 'Le Prince Bel-Esprit, & la Reine Toute-Belle' (pp. 96-104) and the *conte philosophique* 'Les Epreuves d'Amour dans les quatre Elémens, histoire

nouvelle', with its continuation (pp. 106-175). Written in collaboration with a number of Caylus' friends, including Crébillon fils, Duclos, Vadé, Maurepas, Moncrif, Collé, Voisenon and the redoubtable bibliophile the Comtesse de Verrue. These were the key players in a literary *société badine* which centred around the actress and comedian Jeanne-Françoise Quinault. The society would meet for exuberant dinners during the course of which they would these tales and satirical pieces would be composed.

Cioranescu 16247; Cohen-de Ricci 209; Gay I 182; Jones p. 79.



convents, the Old Pretender and the galleys

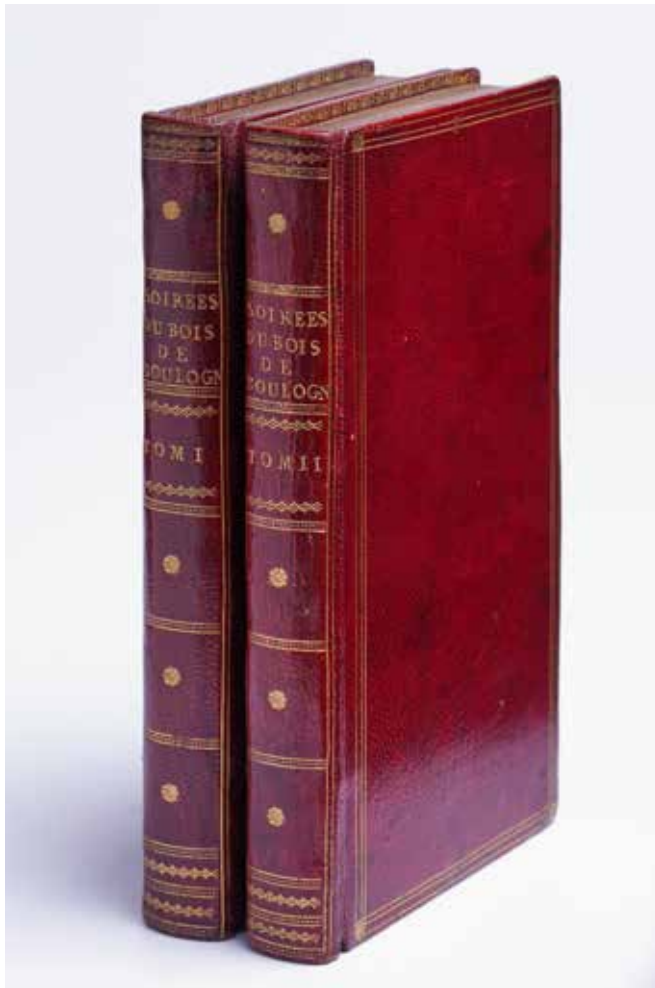
89. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Lévis, comte de (1692-1765).

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

SECOND EDITION. *Two volumes, 12mo, (138 x 68 mm), pp. xii, 265; iv, 280, text fairly browned in part, in contemporary red morocco, covers with triple filet gilt, flat spines ruled in compartments with sunburst tool in each compartment, lettered and numbered in gilt, marbled endpapers, gilt edges, gilt dentelles, with an unidentified red heraldic booklabel stamped in gilt and the heraldic bookplate of Baron James de Rothschild in each volume.* **£2,650**

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

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



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

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

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



Canu Sculp.

M^r. J. WOOLLAMS .



Canu Sculp.

M^r. F. COLLINGWOOD .

English 'celebrity chefs' making it across the Channel!

**90. COLLINGWOOD, Francis.
WOOLLAMS, John.**

Le Cuisinier anglais universel; ou Le nec plus ultra de la gourmandise, contenant la manière d'aprêter les viandes de boucherie, la volaille, le gibier, le poisson, de saler les viandes, de trousser la volaille, de fair les jus, les coulis, les bouillons. Les meilleures recettes pour accommoder les végétaux, et autres mets délicats propres aux soupers, aux collations, et aux malades. En outre la manière de faire les Patés, Puddings, Crêpes, Beignets, Gateaux, Soufflés &c... Suivie de la manière de confire, mariner les fruits et faire les eaux cordiales. Divers articles d'économie domestiques... Par F. Collingwood et J. Woolams... traduit sur la 4e. édition, et orné de 14 planches. Tome Premier [-Second]. Paris, Henri Tardieu, 1810.

FIRST EDITION IN FRENCH. *Two volumes in one, 8vo (210 x 135), engraved frontispiece to each volume and pp. x, 284; [iv], 284, [5] advertisements, [1], 12 engraved plates, uncut throughout in the original pink wrappers, printed paper label on spine (chipped) and bookseller's advertisement label on the front cover.*

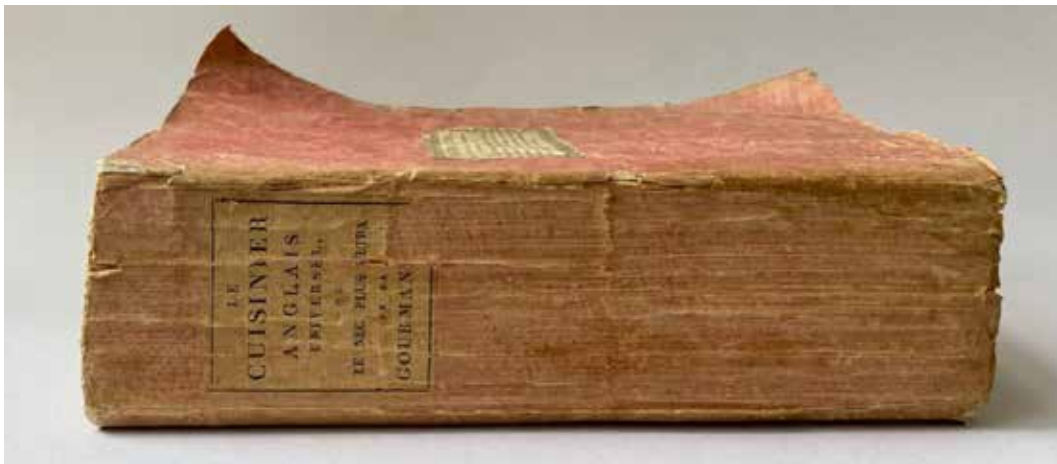
£1,800

An excellent, unsophisticated copy of an important cookery book, a collaboration between two fashionable English chefs, first published as *The Universal Cook and City and County Housekeeper*, and here translated for the first time into French for the French market. This would be no mean achievement in any era, as the French are not renowned for their admiration of English cuisine, but at the height of hostilities between the two countries it was a remarkable publication. 'Let us admire the courage of the publisher Tardieu', writes Gérard Oberlé, 'who, in 1810, at a time when we had no enemies more hated than the English, dared to have translated a book praising the culinary splendours of the perfidious Albion'.

Despite Tardieu's confidence, the French culinary world did not change its appreciation of English, or indeed any foreign, cuisine, and this remains the only foreign cookery book to be translated into French during the nineteenth century. French critics remained firmly dismissive of the merits of English culinary arts, as can be seen from de Musset's outspoken reaction: 'La cuisine anglaise n'a jamais passé pour la meilleure; c'est la nôtre. Il n'y a guère que la beefsteck qui ait reçu un bon accueil sur le Continent. Avec leur viande crue, leurs sauces épicées, leur ale, leur beer, et leur porter, les Anglais, qui n'ont d'autres fruits mûrs que des pommes cuites, ne méritent pas plus de nous être comparés sous le rapport de l'art gastronomique que sous d'autres rapports plus essentiels. Les comparer aux Français, c'est vouloir mettre en parallèle le beer ou le porter avec le vin de Bourgogne ou celui de Frontignan' (Victor-Donatien de Musset, *Bibliographie agronomique*, 1810, p. 419).

The work is attractively illustrated with 14 plates including: a frontispiece to the first volume showing portraits of the two authors, a frontispiece to the second volume showing a selection of cuts for different meats. The remaining 12 plates, which are bound at the end of the second volume, show suitable dishes to be served in each month: a dozen plates of plates, no less.

Vicaire 189, Oberlé 173 ; Cagle 173 ; Bitting 95.



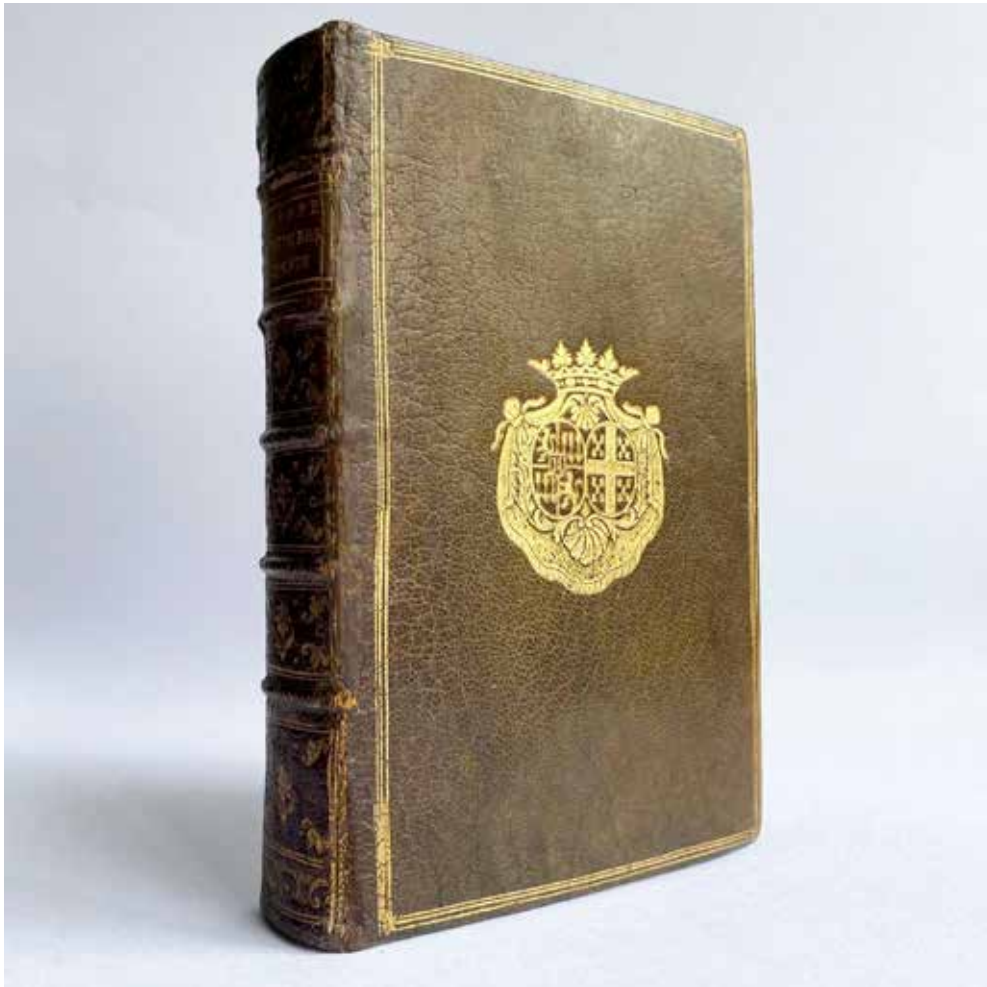
from the library of the duchesse de Gramont

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

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

FIRST EDITION. 8vo (160 x 100 mm), pp. [viii], 602 (ie, 604, pp. 334-335 repeated), [3], collating a4, A-PP8, title page engraved by Leon Gaultier, paper a little browned throughout, with some ink staining and light wear, in a contemporary armorial binding of olive morocco, triple filet border to both covers around central arms, gilt, the spine gilt in compartments, second compartment lettered in gilt, marbled endpapers, gilt edges, pink silk marker, with the early ownership inscription 'Ex Bibliotheca D. Crozat' and the arms of the duchesse de Gramont gilt on both covers. **£4,500**

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



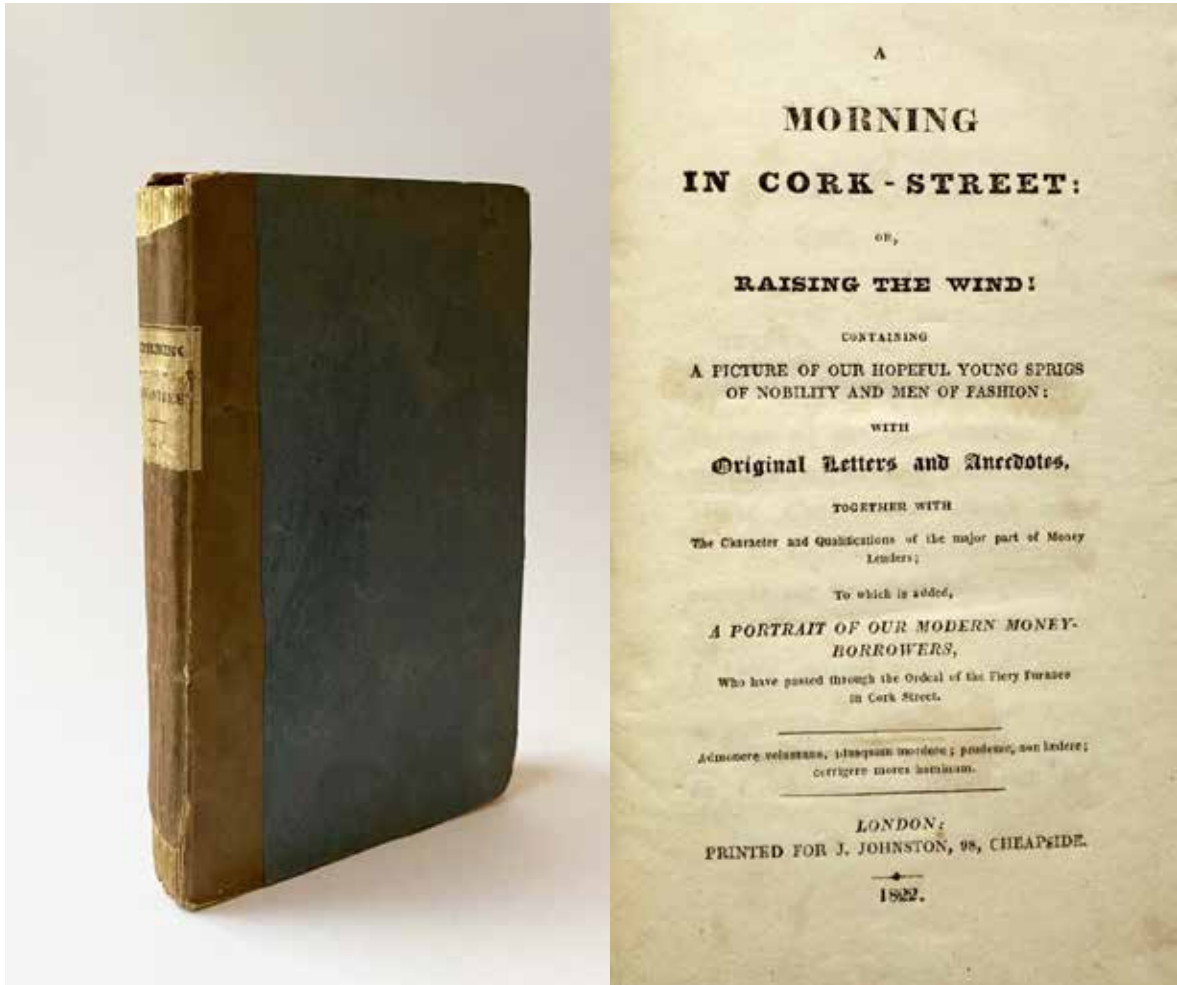
This is a stunning copy from the libraries of the marquis de Tugny and, later, the duchesse de Gramont, bibliophile and patron of the arts whose library of some 3,000 volumes was dispersed during the French Revolution after she was guillotined. 'En dehors d'éminentes qualités qui appartiennent à l'histoire,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

Provenance:

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

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

OCLC lists copies at BN, Mazarine, Lyon and Princeton only.



A

**MORNING
IN CORK-STREET:**

OR,

RAISING THE WIND!

CONTAINING

A PICTURE OF OUR HOPEFUL YOUNG SPRIGS
OF NOBILITY AND MEN OF FASHION:

WITH

Original Letters and Anecdotes,

TOGETHER WITH

The Character and Qualifications of the major part of Money
Lenders;

To which is added,

**A PORTRAIT OF OUR MODERN MONEY-
BORROWERS,**

Who have passed through the Ordeal of the Fiery Furnace
in Cork Street.

*Acmonere, relaxare, pinguem modeste; pendere, non ledere;
corrigere mores hominum.*

LONDON:
PRINTED FOR J. JOHNSTON, 98, CHEAPSIDE.

1822.

92. [GAMBLING.]

A Morning in Cork-Street, or, Raising the wind: containing a picture of our hopeful young sprigs of nobility and men of fashion; with original letters and anecdotes, together with the character and qualifications of the major part of money lenders; to which is added, a portrait of our modern money-borrowers, who have passed through the ordeal of the fiery furnace in Cork Street. London, J. Johnson, 1822.

FIRST EDITION. *12mo (192 × 110 mm), pp.[iv], iv, [5]-241, [1], [2] advertisements, with the half-title, uncut throughout in the original drab boards, grey paper spine, chipped at head and foot, printed label on spine.* **£800**

A scarce satirical portrayal of the characters of Cork Street in Mayfair, London, as they emerge from the clubs after a night of gambling. The preface tells of the great excitement caused by the announcement of this work's publication, as the publisher was beset on all sides by threats of prosecution from those featured in the work:

“By the daily prints, Lord -- perceives Mr. Johnson is about publishing a rascally Work, something respecting Cork-Street, containing, as he understands, a packet of lies of him and his family; Lord -- thus early warns Mr. Johnson against naming him or his family in any way whatever in the forthcoming Work”. To ease the mind of the publisher, I waited upon his Lordship, as I could not well dispense with him, as he forms one of the most conspicuous characters, to know what he wished; but instead of being received and treated like a gentleman, which I, of course, expected from a nobleman, his Lordship's behaviour was more like that of a blackleg. Returning therefore with my mind made up, I resolved not to spare his Lordship, or his noble associates; who, I conceive, are justly entitled to the castigation they receive; and as to the other gentlemen, who have taken the same trouble, all I can say is, if the cap fits them they are welcome to wear it’.

OCLC lists BL, London and Southampton Universities; UCLA, Harvard, Yale, Newberry, Illinois and Nevada.

'only to be read by men armoured by modesty'

93. GRANDVAL, Charles-François Racot de (1710-1784), and others.

Théâtre Gaillard Tome Premier [-Second]. Glasgow [ie Paris], 1776.

FIRST EDITION. *Two volumes, 18mo (107 x 65 mm), pp. [viii], [9]-156; [ii], 3-167, in contemporary mottled calf, triple gilt filet to covers, flat spines gilt in compartments, red morocco label to the first volume only (label wanting on the second volume), lettered in gilt, marbled endpapers, gilt edges, green silk ribbons.* **£2,000**

The very scarce first edition of this clandestine collection of theatrical parodies, which includes some of the most obscene examples of erotic drama in the eighteenth century. A number of these short plays had appeared in separate publications but this was the first attempt at a collected edition. Published under the false, and furthermore misspelt, imprint of 'Glasgow', this selection was printed, probably in Paris, by the pornographer Jean-Baptiste Rousseau. Although regularly condemned for its offence against public morals, it was thought worth the risk of publication and continued in print throughout the next century. At least two other editions followed this first edition in 1776, one with no imprint (OCLC lists Darmstadt & Le Mans only) and one under the facetious imprint 'Partout et Nulle Part' (OCLC lists only BN and BL of this edition). Further editions followed in 1777, 'Constantinople' 1787, 1822, 1834, 1838, 1865 and 1880 and in the twentieth and twenty-first centuries. A suite of ten engravings were intended to accompany the text, but they were not included in all copies, presumably because of their openly shocking content (eight of the ten plates are obscene in content). This copy appears to have been bound without the plates; certainly there is no obvious evidence of their having been removed. Despite wanting the plates, this very scarce first edition of erotic drama provides an explicit insight into the sexual mores of France in the years before the Revolution.

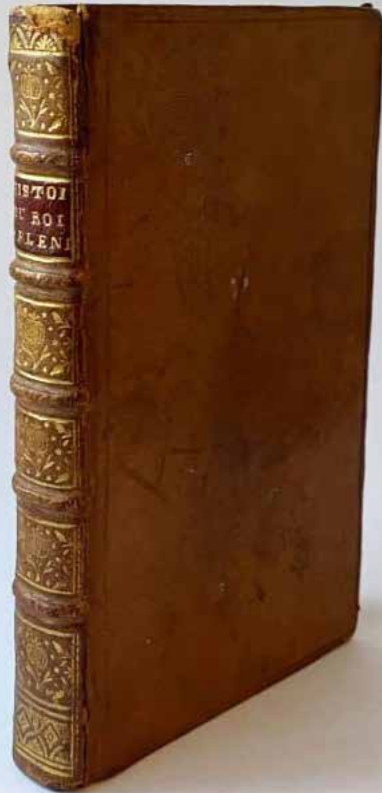
OCLC lists an incomplete copy at the British Library (lacking the first volume and no plates mentioned in the second, but we have not been able to clarify this); the Nordmann copy at Trinity College Dublin (with ten engraved plates) and a copy at the Biblioteca Centrala Universitara Lucian (no plates mentioned); the BN copy, not mentioned in OCLC, does also contain plates. Gay-Lemonnier IV, 1205-1206; Pia Enfer 1411; Darton, *The Corpus of Clandestine Literature in France, 1769-1789*, 673.

94. PAJON, Henri (d. 1776).

Histoire du roi Splendide et de la Princesse Heteroclite. Première [Seconde] Partie. [Paris?], 1748.

FIRST EDITION, SECOND ISSUE. *Two volumes in one, 12mo in 8s and 4s (166 × 100 mm), pp. [ii], 150, [2]; [ii], 148, [2]; corner of C1 torn away with no loss to text, in contemporary polished calf, spine gilt in compartments, red goatskin label lettered in gilt, headcap chipped, marbled endpapers with slight abrasion on the front endpaper suggesting the removal of a bookplate, red edges.* **£2,000**

An attractive copy of this scarce fantasy novel or adult fairy tale, described by Anne Defrance as a ‘conte libertin rococo’. Reminiscent of Anthony Hamilton’s fairy tales, this work appeared in the *Mercur de France*, in 1746, where the author was given as ‘Monsieur Jacques, marchand éventailiste’. It first appeared separately in 1747 and is reissued here with an identical text but for a single simple change to the engraved title-pages, being that of the stand-alone date in the otherwise empty imprint box below the engraved vignette on the engraved titles. Our copy collates exactly as the Mazarine copy in 8s and 4s with two final gatherings of 4s at the end of each volume. Charles Mayer found the story a little too racy, or perhaps just a little too peculiar, to include it in his *Cabinet des fées*, but it does get a citation in that great compilation (t. 37, 1786).



Written as a parody of the classic fairy tale, the protagonist, Splendide, is monarch of an unknown country in the middle of Africa called Fainéancie (or ‘Laziness’), the most beautiful and fertile country in the world.. As the novel opens, we meet our hero at the age of thirty and learn that he is called Splendide, not as an ancestral name, but because of his physique: he possesses a throat that opens to a huge extent, with a result that he has developed a huge girth, a stomach that is so large that the ladies of the court take turns to support it when he moves. Dreaming only of the table, honouring the palace cook above his generals, things take a turn when he sets out in pursuit of a princess who he is only able to win once she has deceived him. The two engraved titles are very distinctive: comprising three parts, the largest, upper, section, containing the title within an elaborate emblematic border of flowers, scrolls and birds; beneath this is a vignette, that in the first part showing a dining table with one man seated and various men and women standing around, while the second part has a rather risqué vignette of a man and woman lounging amorously in a four-poster bed, also surrounded by other people. Underneath both vignettes is a plain area which simply has a single date engraved in the centre. Although the engraved titles are not signed, they are drawn and engraved by Cochin (cf. Michel, Charles-Nicolas Cochin et le livre illustré au XVIIIe siècle, p. 244, n° 71.)

Jones p. 95 (1747 and 1748); Cohen, 357 (1748) ; Conlon 47:699 ; Gay II, 555 (signale 1747 et 1748); Barbier II, 791 (1748).

OCLC lists BL, three copies in Germany, Penn State; also at Paris Mazarine and the National Library of Spain.

**95. TURPIN DE CRISSÉ, Lancelot (1716-1795).
CASTILHON, Jean (1718-1799).**

Amusemens philosophiques et litteraires de deux amis. Paris, Prault, 1754.

FIRST EDITION. 12mo (138 x 75 mm), pp. [iv], [5]-186, [1], an attractive copy in contemporary pale calf, flat spine gilt in compartments with red morocco label lettered in agricultural style, marbled endpapers, blue mottled edges. **£2,000**

A scarce collection of philosophical whimsy written in collaboration by two friends, the ‘deux amis’ of the title page, namely Jean Castilhon and Lancelot Turpin de Crissée, who was married to the society beauty Elisabeth Marie Constance, comtesse Turpin de Crisée (d. 1785), who founded the *Société de la Table Ronde* with a group of her friends.

The Morgan has a copy of the much expanded 1756 second edition, ‘revûe, corrigée & augmentée’, from Madame de Pompadour’s library, with a contemporary manuscript poem dedicated to Madame de Pompadour.

OCLC lists Berlin, Munich and Swedish Royal Library only.



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