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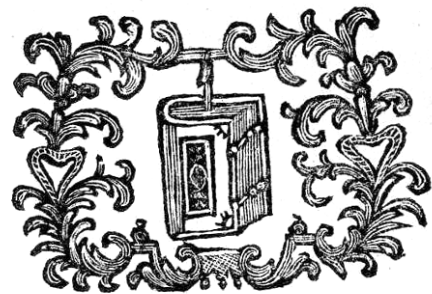
HILARY 2014

BERNARD QUARITCH LTD.

IRELAND LONDON VENICE

THE NOVEL POETRY ALMANACS

TRANSLATIONS LANGUAGE



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List 2014/2

Cover vignette from item 75.

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WITH A TRIBUTE TO THE LATE SWIFT

1. **ACCOUNT OF MRS. IRELAND (An)**, the Mad-Woman, in a Letter to a Friend in the Country. To which is added, Attraction a Poem. Dublin: Printed by James Esdall ... 1745.

8vo., pp. 16; a few spots and stains but a good copy, fore-edge partly untrimmed, disbound. £850

First edition, very scarce, of a satirical allegory of the body politic of Ireland, printed by the prominent Irish nationalist publisher James Esdall.

'Mrs. Ireland' is a woman of two halves: though she 'is come of good people', she 'hath a Wildness in her Looks'. 'Her Head is dressed in all the Finery and Brilliance of rich Lace and sparkling Gems', but below the waist she is in dirty, tattered flannel and muddy brogues. With her hands and feet 'she is as fine a Spinner, as perhaps any in Europe', but her head thirsts after the brandy bottle and is distracted by 'foreign Gugaws'. Her sister in England periodically sends over 'guardians' for her safekeeping, most of whom abuse their position, though the latest is a 'Gentleman-like, sensible, scholarly sort of man' (*i.e.* Philip Stanhope, 4th Earl of Chesterfield, Lord Lieutenant of Ireland from January 1745 to November 1746). Chesterfield is also the subject of the poem 'Attraction' at the end.

Swift, who had died in October 1745, is mentioned here in reference to his *Drapier's Letters* as a defender of Irish interests:

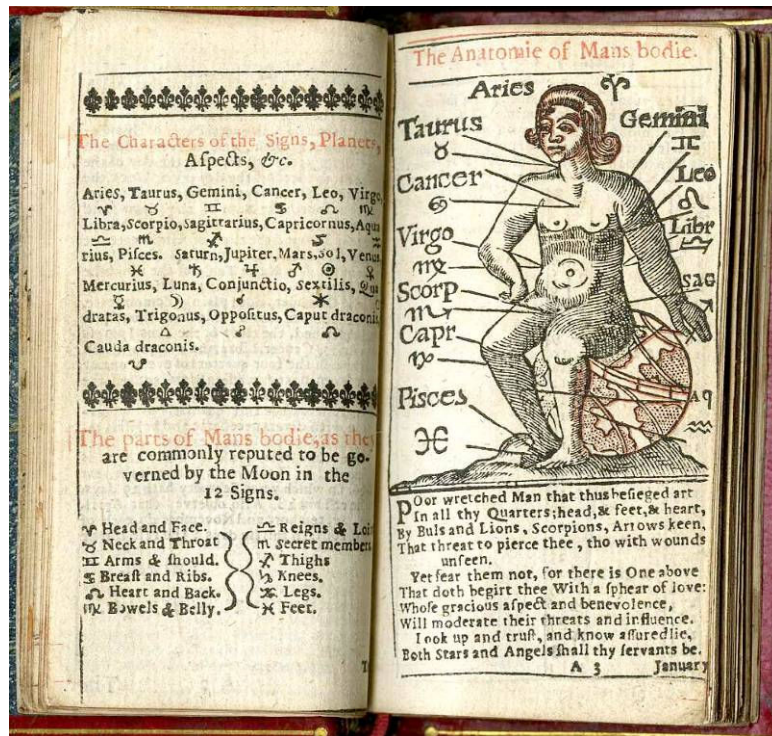
Here was a Woollen Drapier who lived in Francis-Street, a very honest Man, and a shrewd and sensible Fellow, (poor man he is now dead!) This worthy Dealer had many a Battle with her [*Ireland*] and her keepers, and hath sometimes saved her from being utterly ruined ... But, on some Occasions, when she wou'd not be led by him, he used to fall into a Passion, and bid her and her keeper, "go to the Devil their own Way."

James Esdall had a brief but notable career as a publisher, closely linked to the nationalist and polemicist Charles Lucas. After an apprenticeship with George Faulkner, Esdall set up as an independent in 1744, before taking up the new premises named in the imprint here in November 1745. He published his first work by Lucas in 1744, but it was not until 1749 that the association brought him into danger – he was brought before the chief justice and then fled into hiding, while Lucas's works were branded as seditious and ordered to be burnt (*Oxford DNB*).

ESTC shows five locations: House of Lords, NLS, Royal Irish Academy, Trinity College Dublin (2 copies); and Illinois.

UNIQUE SEVEN-YEAR ALMANAC

2. **[ALMANAC.] KNIGHT, William.** Pleiades, hoc est, Prognosticon Septennium. Or, an Almanack and Prognostication for seven Years beginning the 1 of Jan. 1652. Wherein are plainly set down, the several Lunations, quarterly Ingresses, and Eclipses, with the Time when they shall happen. Together with the Highways, and Fairs both fixt an moveable ... London, Printed by William Bentley, for Thomas Dunster. 1652.



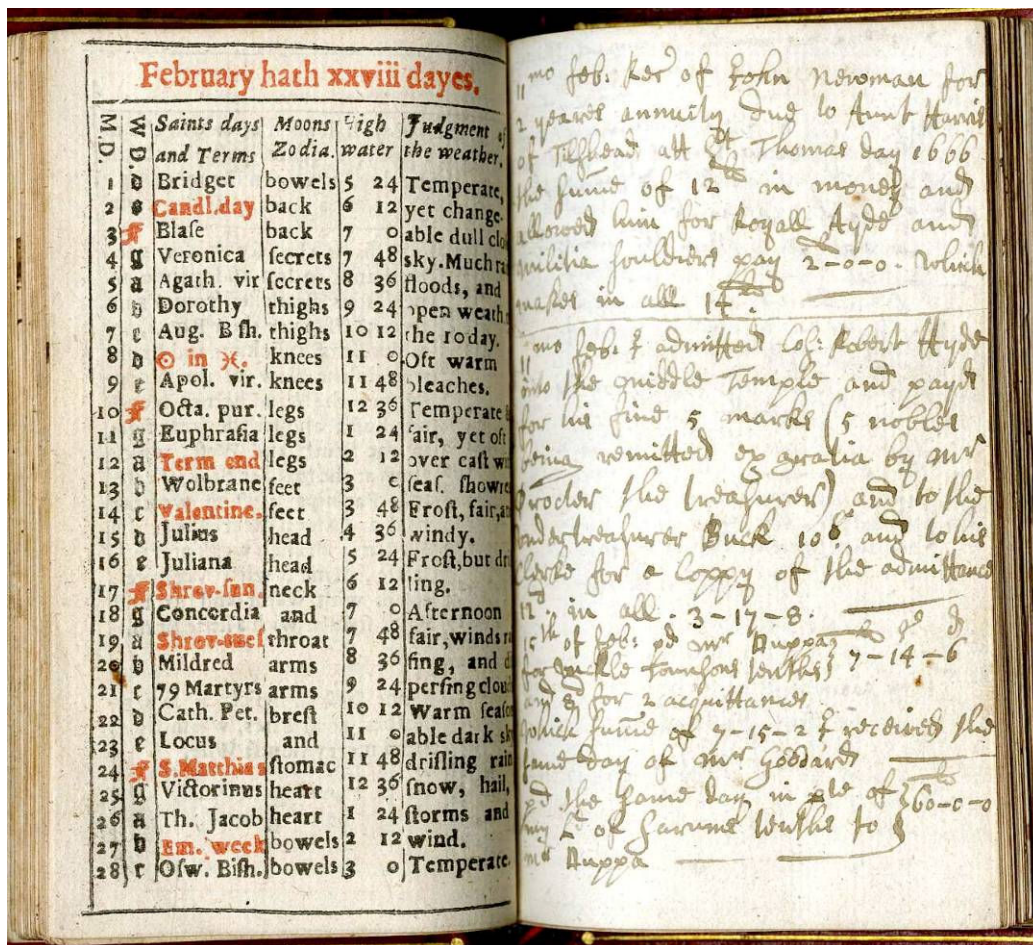
24mo, pp. [132], plus blanks, printed in red and black throughout; border of astrological symbols on titlepage, woodcut astrological/anatomical illustration, and a woodcut of a hand used as a 'Perfect Sundial'; early manuscript notes to blanks and to scattered pages in the almanac; a very good copy in early nineteenth-century full straight-grain rain morocco, with the arms of James Harris, Earl of Malmesbury; from the Potter collection. **£2400**

The only recorded copy of this unusual seven-year almanac for 1652-8. As well as tables of measures, interest and distances, and a list of fairs, Knight lists eclipses for the forthcoming years, including the total solar eclipse on 'Black Monday', 29 March 1652. Unlike other contemporary astrologers, Knight does not deign to connect the event with the politic upheavals of the 'Year of Wonders': 'neither have I ventured on the events of Wars, or Mutations incident unto States and Kingdoms. I know that it is God that changeth the times and seasons, that it is he which pulleth down one and setteth up another.'

This is apparently Knight's only almanac, though he may be the author of two astrological works later in the century: *Vox Stellarum* (1681) and *Vox Luminarium* (1699). Multi-year almanacs are a rarity within the genre.

The notes in this copy, probably by Thomas Harris (1643-1678), of the Cathedral Close in Salisbury, are mostly to the blank endleaves and comprise bailiffs' accounts of the 1670s. One early ownership inscription, 'Thomas Harise his book', is crossed through, and not in the hand of the annotator, who records in April 1656 'my nephew Tho Haris died being but 22 yeres of age'. The diplomat James Harris, Earl of Malmesbury (1745-1820), was a descendant.

Wing W1857Aa (this copy).



ANNOTATED, UNIQUE?

3. [ALMANAC.] [SAUNDERS, Richard]. Riders 1667. British Merlin: bedeckt with many delightful Varieties and useful Verities, fitting the Longitude, and Latitude of all Capacities within the Islands of Great Brittain's Monarchy and chronological Observations of principal Note, to this Year 1667 ... With Notes of Husbandry, Physick, Fairs; and Marts, Directions, and Tables to all necessary Uses. Made and compiled for the Benefit of his Country by Schardanus Riders. Printed by S. G. for the Company of Stationers. [1667.]

12mo., ff. [24], interleaved, printed in red and black, with an anatomical/astronomical woodcut; A3r cropped at foot with loss of one line, else a very good copy, with numerous contemporary manuscript notes on the endleaves and interleaves (see below), in early nineteenth-century red straight grain morocco, with the arms of James Harris, Earl of Malmesbury (a descendant of the Thomas Harris below); from the Potter collection. **£1250**

First edition, very rare, of *Rider's British Merlin* for 1667, with its characteristic advice on husbandry and health, and predictions of the weather. Curiously the list of 'the most remarkable Passages of the Times from the Creation to this present Year 1667' omits both the plague of 1665 and the Great Fire of 1666. 'Cardanus Rider' (here 'Schardanus Riders') is the anagrammatic pseudonym of the astrologer Richard Saunders, who also published the

Apollo Anglicanus under his own name. His *British Merlin* appeared annually from 1656; early issues are very scarce, some untraced.

The annotations in the present copy, probably by Thomas Harris, of the Cathedral Close in Salisbury (1643-1678), relate to large expenditures and receipts on behalf of various families connected with the bishopric of Sarum – the then bishop Alexander Hyde (who died in August 1667), and the kinsmen of former bishops Townson, Duppa and Henchman. Harris's father James married the daughter of Robert Townson (an 'uncle Tounson' is mentioned frequently).

28vo Martii ... to Mr Vanheusen for the hangings att the Pallace 134^l-15^s-0^d ...
[Presumably this is the Bishop's Palace in Salisbury. 'Mr Vanheusen' we have not traced, though he is perhaps Jan van Huysum I, grandfather of the noted flower painter of that name, who was said to be a decorative artist specialising in walls and screens.]
4to maii payd to Sr Frederick Hyde [brother of the Bishop of Salisbury] by my L^d of Sarum's order 7^l-10^s-0^d ...
7mo maii Rec^d for 71 trees that my father sold ... 190^l ...
9mo August: left in Mr Welsteds hands 250^l ...

Alexander Hyde's first cousin was the Lord Chancellor, Edward Hyde, Earl of Clarendon, and several times expenses are recorded for 'Coach-hyre to fetch the money from [or carry the money to] Clarendon-house'; 1667 saw both the completion of Clarendon House and its owner's rapid fall from favour and exile in France.

Wing A2248C (British Library only, but noted as 'not found in collections' 02/06).

THE ALIST

4. **BARHAM, Francis Foster, trans. Hugo GROTIUS.** The Adamus Exul of Grotius; or the Prototype of Paradise Lost. Now first translated from the Latin ... London: Sherwood, Gilbert, and Piper [and others] ... 1839. pp. [4], 2 (ads), vi-xii, 51, [1]. [*Bound after:*]

[_____]. Alist, an Autobiography; or, an Author's Life in the nineteenth Century. Part I. London: George Woodfall and Son. [1843?] pp. 20, with another issue of the title-page (London: James Darling) tipped in at the front. [*and after:*]

[_____]. The Alist or Divine, a Message to our Times [part 1 only of 3]. [1843?] pp. 15, [1], with a drop-head title. [*and after:*]

[_____]. Prospectus. The Alist: a monthly Magazine of Divinity and universal Literature. [London, 1843?] pp. 4. 1 copy only in OCLC and Copac. [*and after:*]

[_____]. M. Guizot's Theory of Syncretism and Coalition. London: James Ridgeway ... [1839?]. pp. 16. [*and with:*]

_____. Socrates: a Tragedy in five Acts ... London: William Edward Painter ... 1842.

Six works bound together in one, with an advertisement slip on the front paste-down for works by Barham either already published or 'in the press'; contemporary blue-green buckram, rebacked. **£350**

A collection of six scarce works by the transcendentalist and founder of 'Alism' Francis Foster Barham, including his translation of the Milton source *Adamus Exul* by Grotius.

Barham (1808-1871) was raised in Cornwall and qualified as a solicitor before moving to London and taking up a literary career. His life was characterised by asceticism and loneliness, and he spent most of his time in the library of the British Museum, where he mastered six languages and developed a fascination with theosophy and the occult. 'They led him to a practical syncretism which strove to unite all the scattered truths of every religion without their errors – Barham was in no doubt he could identify the errors. After very long and arduous research he at last, about 1843, discovered the supreme central doctrine and gave it the name of Alism – A, Al, or Alah being the most ancient and universal title of the deity in Hebrew scripture' (*Oxford DNB*). Though he wrote tirelessly, he garnered few followers, and his later years were devoted to an uncompleted chronological translation of the Old and New Testaments.

BASTON'S SEA-PIECES

5. [BASTON, Thomas.] BOWLES, Thomas. Proposals for engraving by Subscription Twenty-two different Designs of Sea-Pieces after the Drawings of T. Baston ... Subscriptions are taken in by the Author, and by Mr. Tho. Bowles Printseller next the Chapter-house ... Mr. John Bowles, Printseller near Stocks-market, and at his Shop in Mercers-Chapel; where Receipts are given. [London, 1724-5?]

Folio broadside, with a two-column 'Catalogue of the Drawings, with some of the Motto's'; in very good condition. **£850**

Very rare *Proposals* for Thomas Bowles's first major work as a printseller, *Twenty-two Prints of several of the Capital Ships of His Majesty's Royal Navy with Variety of other Sea Pieces*, engraved by various hands after Thomas Baston.

Baston, born in Ireland in around 1670, apparently began work on his magnificent 'sea pieces', among the first major engravings of ships in the English navy, in around 1720 after his release from debtor's prison. The present series is frequently dated c.1721 but John Bowles, younger brother to Thomas, did not set up shop at Mercers' Chapel until in around 1723; and there are two plates of whaling scenes dedicated to the South Sea Company, which resurrected the moribund Greenland fishery in late 1724.

'The Prints are the best of Ships and Sea-Pieces now extant in Europe ... [and] are all of such Sizes as will admit of Crown-Glasses for the Preservation of the Prints, and will be proper furniture for Rooms, Closets, Cabbins of Ships, or to be bound up in a Book.' Each featured a motto and a dedication at the foot.

At the time these *Proposals* were issued, only seventeen of the twenty-two engravings had yet been produced, but the rest were to follow by 'Midsummer next', and subscriptions were being taken at a guinea in advance, and a further guinea upon completion. 'Subscribers may depend upon having the first Impression.'

Not in ESTC. COPAC and OCLC show a single copy, at Glasgow.

BIBLE FOR HUGUENOTS IN ENGLAND

6. **[BIBLE.]** La Bible, qui est toute la Sainte Esriture du Vieil et du Nouveau Testament. Autrement, l'ancienne et la nouvelle alliance. Le tout reveu et conferé sur les textes hebreux et grecs. Avec les Pseaumes de David, mis en rime françoise par Cl. Marot et Theod. de Beze. A Londres, Imprimé par R. Everingham & se vend chez R. Benteley (*sic*) ... Et chez J. Hindmarsh ... 1687.

Small 8vo, pp. [1018], with an engraved additional title; bound without the Apocrypha (see below); manuscript hymns in German in an early hand on two blank leaves at end; **contemporary English black morocco richly gilt**, covers tooled with an attractive all-over design of drawer-handles, pansies and leaves, comb-marbled endleaves, gilt edges; minor wear, corners a little bumped, one or two tiny areas of retouching. **£5750**

First complete edition of the Bible in French to be printed in England, in a fine Restoration binding. This Bible, in the French Geneva version, was published less than two years after the Revocation of the Edict of Nantes (22 October 1685) which saw about 50,000 French Protestant refugees move to England (the word 'refugee' entered the English language at this time). The present copy is without the Apocrypha sometimes found at the end of the Old Testament (as is the Bible Society copy; see Darlow & Moule).

For a comparable binding, also apparently employing the same distinctive pansy tool used here, see Maggs, *Bookbinding in the British Isles*, part I, 1987, no. 95. See also G. D. Hobson, *English bindings 1490–1940 in the library of J. R. Abbey*, no. 46.

Darlow & Moule 3771; Wing B2707A. *See illustration in Plates.*

7. **[BIBLE.]** The New Testament in Chinese, translated by the Committee of Delegates ... London Missionary Society's Press. Shanghae, 1852.

8vo, pp. [4], ii; ff. 83; 61, with a Chinese title-page on yellow paper, an English title-page and two pages of explanatory text in English; Chinese title-page and last few leaves worn and frayed, with slight textual loss to the final leaf; stitched as issued Chinese-style in thin paper wrappers, worn. **£3500**

First edition of the Delegates' version of the complete New Testament in High Wenli, the classical literary language of China.

In 1843 a meeting of British and American missionaries at Hong Kong had concluded that a revised translation of the New Testament was needed – 'a version acceptable to Protestant missionaries of different churches in Hong Kong and the five Treaty Ports' (Spillett). Spaces were to be left for a small number of disputed terms ('Theos' and 'pneuma'), so that individual publishers could insert their preferred readings, and the work was to be carried out by a committee including Walter Henry Medhurst, J. Stronach, E. C. Bridgman and William Milne. The Gospels first appeared in 1850 and the complete New Testament followed in 1852.

Subsequent splits among the missionaries meant that two rival translations of the Old Testament were later published, the first in 1854, by the London Mission representatives, the second, by the Americans, in 1855. Spillett 59; Darlow & Moule 2498.

RECENT PUBLICATIONS AND 'BOOKS IN THE PRESS'

8. **BIBLIOTHECA LITERARIA**, being a Collection of Inscriptions, Medals, Dissertations, &c. To be continued. Numb. I for the Year 1722 [- Number X] ... London, Printed for W. and J. Innys ... and T. Woodward ... 1722 [-1724].

Ten issues, all published, 4to., bound in one volume, each paginated [2], 48, apparently without the advertisement leaf following each title-page mentioned in ESTC; the odd signature foxed or browned but a good copy in nineteenth-century half calf and purple buckram, by Hatton of Manchester; the Macclesfield copy, with bookplate and blindstamps, but not part of the recent dispersal at auction. **£1000**

A complete run of this irregularly published periodical, edited by Samuel Jebb, then librarian to the nonjuring polemicist Jeremy Collier. The content includes copies of inscriptions, excerpts from classical authors in the original Greek and Latin, original essays on classical writers, a desiderata-list of new editions of classical works, a history of the Roman calendar and a historical dissertation on arithmetical figures, illustrating multiplication and division with Roman numerals.

Of great interest is the section of 'The Labours of the Learned' at the end of most issues, in which Jebb gives an account of the most important recent or forthcoming publications in the fields of classical scholarship, theology, science and medicine, throughout Europe, but especially in Scandinavia, Germany and France. He mentions the appearance of recent subscription proposals, as well as 'Books in the press' or 'preparing for the Press' at Oxford and Cambridge and elsewhere. Among the bibliographic content Jebb notes that 'Proposals are publish'd for printing by Subscription a compleat Catalogue of the Publick Library in *Sion-College, London* ... [t]here having been no Catalogue printed here since the Fire of *London* in 1666 ...'; in the final issue there is a long proposal for 'A compleat *Sea-Atlas* ... the Charts revis'd by Dr. Edmund Halley', presumably the important *Atlas maritimus & commercialis* of 1728.

Crane and Kaye 49.

SHIPWRECKS, DOG-BIRDS, AND CANNIBALS

9. **BINGFIELD, William, pseud.** The Travels and Adventures of William Bingfield, Esq; containing, as surprizing a Fluctuation of Circumstances, both by Sea and Land, as ever befel one Man ... with an accurate Account of the Shape, Nature, and Properties of that most furious, and amazing Animal, the Dog-Bird. Printed from his own Manuscript ... Vol. I [-II]. London: Printed for E. Withers ... and R. Baldwin ... 1753.

2 vols., 12mo., pp. viii, 269, [1]; viii, 246; with a folding frontispiece by Boitard of Bingfield in a landscape full of wild creatures, cannibals, and his pet Dog-Bird; a very good copy in contemporary sprinkled calf, headbands worn, spines rubbed, one with a later handwritten paper label, short crack to front joint of volume I. Title-pages with ownership inscription of John Enys dated 1763, later armorial bookplates of Francis Enys of Enys, Cornwall. **£3500**

First edition of one of the most entertaining imaginary voyages of the eighteenth century.

Frontispiece



According to Act 1752. -

Boitard Sculp.

THE
TRAVELS
In AND *Out*: 1763.
ADVENTURES

OF
William Bingfield, Esq;

CONTAINING,

As surprizing a Fluctuation of Circumstances, both by Sea and Land, as ever befel one Man.

WITH

An accurate Account of the Shape, Nature, and Properties of that most furious, and amazing Animal, the DOG-BIRD.

Printed from his own MANUSCRIPT.

With a Beautiful FRONTISPIECE.

VOL. I.

LONDON:

Printed for E. WITHERS, at the *Seven Stars*, in *Fleet-street*; and R. BALDWIN, at the *Rose* in *Pater-noster-Row*. M.DCC.LXIII.

The pseudonymous Bingfield, brought up by his mother in Norfolk after his father had been killed in the Battle of the Boyne, joins the army, buys a commission, and meets and falls in love with Sally Moreton. Their courtship is cut short when she is sent to an uncle beyond the sea and Bingfield's regiment is despatched to Africa. South of the Line his ship encounters a fierce storm that drives it on for eighteen days before it sinks. Washed up on a fertile island, he encounters 'a very large Creature of the Bird Make', ferocious and flightless, 'walking upon two Legs, but without the least Feather or Down about it, its Covering being long shaggy Hair. It had ... the sharpest and strongest Teeth in its Mouth ... and a long Tail hairy, and like a Pig's.' A pair of the 'Dog Birds' can run down and kill a tiger or a stag. Bingfield shoots one of the creatures, finds her nest, and brings up the young who become quite tame. The tame 'Dog-Birds' help him to rescue his beloved Sally (shipwrecked herself on the way to an enforced marriage in India) from cannibals.

Together they rescue Malack, a black man from another island who had been a prisoner of the cannibals. With Malack as their guide they restore a captive native king to his throne and help another to overcome his enemies. After Sally dies, Bingfield and La Bruce, a French female captive, set out for a Portuguese factory, marry, and set sail for Europe, only to encounter pirates off Madagascar. Having seized the pirate ship, but short of food and water, they are rescued by a Dutch vessel bound for the Spice Islands. Eventually they get back to England, where Bingfield's mother is still alive, and they live happily and raise a family.

Chapter XIX in volume II includes 'reflections on the right to make slaves', the Dutch sea captain having sold into slavery Malack's long-lost mistress (and future wife) Hormunka, whom he regarded as his property because he had rescued her from the sea. After much discussion the transaction is reversed.

According to Lockhart this tale was a favourite with Sir Walter Scott, who first read it at the age of ten and only after some difficulty re-acquired it in later life. His copy is still at

Abbotsford. Dickens refers to it in *All the Year Round* as 'the most popular successor to *Peter Wilkins*'.

ESTC lists six copies in the U.K. and twelve in North America. Raven 174; R. J. Howgego, *Encyclopedia of Exploration [volume V]: Invented and apocryphal Narratives of Travel* (2013), p. 46.

GOTHIC CHINOISERIE

10. **BONZE (The)**, or Chinese Anchorite, an oriental epic Novel. Translated from the Mandarin Language of Hoamchi-Vam, a Tartarian Proselite, by Mons^r D'Alenzon, dedicated to Lord Kilwarling ... London. Sold by Dodsley ... I. Water ... Messrs. Becket & Hondt ... and F. Newbery ... 1768.

Two vols., 8vo. in fours, pp. iv, [6], 220; 288, engraved title-page and frontispiece in each volume (in fact the same plates, altered by hand to read 'Vol II' in the second volume, as always); a very good copy in contemporary speckled pale calf, edges rubbed, spines misnumbered. £2400

First edition of perhaps the most eccentric 'Chinese' novel in English, based around the doctrine of the transmigration of souls, the occasion for vignette stories spanning history and metaphysics, under such titles as 'Picture of a Sea-fight in a Storm', 'A grand theatric surprisal', 'The demon of lewdness', and 'A group of grotesque imagery'.



Two English merchants in China, Captain Wilford and Theodore Johnson, seek out a sage to explain reincarnation, and alight on Confuciangou, in the beautiful valley of Hoangti. He is the son of general Ousanguay, and 'the story of the conquest of China and the suicide of the Chinese emperor is accordingly retold with many digressions and rodomontades' (Zongshu). After fall of the emperor, Confuciangou and Prince Zangola escape from captivity by the rebels and fall in among the Buddhist clergy, or bonzes, though they are quickly converted to Protestant Christianity 'by a rational deduction and an acquaintance with the English'. Zangola pines for his lost love Philosanga and dies, but revisits Confuciangou as a ghost, retelling the history of the universe in the form of a crib of Milton's *Paradise Lost*. Zangola then moves on to the history of his own multiple incarnations, his soul travelling from worm to African Prince, inhabitant of 'a fiery-tailed comet', through mite, game-cock and leopard, into a courtesan, then a prince once more, a turkey, a peacock, a woman in a seraglio, an inhabitant of Jupiter, and finally Zangola. At every turn he encounters the similar reincarnations of the Rebel ring-leader Ligh (originally Lucifer's friend Omphiel).

'It is scarce necessary to tell the reader, that this work never existed in any other language than that in which it now appears', noted the *Monthly Review*. 'As to the language of this work, it is perhaps the most extraordinary that was ever written. It abounds with words whimsically formed, and improperly used ... We are told of *heart-marbleizing horror*, of accounts delivered *cælestial-wise*, of a *cascaidious* passage'.

The work is clearly pseudonymous, but dedicated on the title-pages to Arthur Hill, son of the newly-appointed Secretary of State for the American colonies, Lord Hillsborough, who also gets passing mention in a footnote; the author was presumably in his employ.

See Qian Zongshu, 'China in the Literature of the Eighteenth Century', in *The Vision of China in the English Literature of the Seventeenth and Eighteenth Centuries*, ed. Adrian Hsia, 1998.

Raven 1295; Roscoe A235 (and plate 30).

HANDKERCHIEF MAP, PRINTED ON SILK

11. **BOWLES, Thomas, engraver.** A Pocket Map of the Citties of London, Westminster & Southwark. With the Addition of the new Buildings to this present Year 1725. [*In cartouche*:] London 1725. Sold by John Bowles at his Shop ... and at his Warehouse ...

Engraved map on silk by Thomas Bowles, with the prominent buildings shown pictorially; the engraved surface c. 37 x 56 cm; short splits where folded, with loss to part of 'R' in River, a few small holes and stains, else in good condition.

£1350 + VAT in EU

An attractive handkerchief 'pocket map' on silk, showing London from Lambeth in the south to Hoxton Square in the north, and from Grosvenor Square in the west to the Tower in the east.

London in the 1720s was booming, and a portable map like the present would have been an invaluable guide to the new streets and squares being laid out in the West End. Building had commenced around Grosvenor Square in about 1721, hot on the heels of Cavendish and Hanover squares nearby; Berkeley Square was still a blank, overlooked by Berkeley House, which stood until 1733.

Though earlier maps or atlases had been referred to as ‘portable for the pocket’ or suchlike, a Bowles London map of 1723 (smaller than the present) was apparently the first to be specifically called a ‘Pocket Map’, and the term is uniquely appropriate to a printing on cloth rather than paper. John Bowles’s 1728 *Catalogue of Maps, Prints, Books* etc. lists a number of ‘small pocket maps’ including two of contemporary London, though none corresponds to the present one (or the 1727 reissue) and no mention is made of a printing on silk.

The engraver Thomas Bowles (1689?-1767), rose to prominence with his *Bubble Cards* and popular South Sea satires; he sometimes, as in the present venture, acted in partnership with his younger brother John Bowles (1701-1779?), whose ‘first notable publication was *Several Prospects of the most Noted Publick Buildings, in and about the City of London* (1724)’ (*Oxford DNB*), which is advertised in a scroll in the lower left corner here.

Howgego, *Printed Maps of London*, 72, first state (though not recording a printing on silk). It was reissued with the date altered in 1727.

FANNY HILL IN FRENCH ...

12. **CLELAND, John.** *La Fille de Joye. Ouvrage quintessencié de l’Anglois.* ‘A Lampsaque 17009 [*sic*]’ [Paris, 1760-80s?].

8vo., pp. [2], 142, with four erotic engraved plates (on different paper from the text, with unidentified watermark – fleur de lis? initials I N G?); title-page printed in red and black; a very good copy, bottom edge partly untrimmed, in modern half morocco.

£2750

A very rare edition of the first French translation of Cleland’s notorious *Memoirs of a woman of pleasure* (1748-9), better known as *Fanny Hill*.

The translation, which is ‘faithful to the spirit if not to the letter’ of the original, is now generally attributed to Jean-Louis Fougeret de Montbron, who had already published a libertine novel much influenced by Cleland – *Margot la Ravaudeuse* (1750). ‘His version was indeed drastically shortened, but it retained most, if not all, of the episodes told by Fanny’ (Kleiman-Lafon). It was first published in 1751, with the false imprint ‘A Lampsaque’ – Lampsacus being the home city of Epicurus near the Hellespont. Several other ‘Lampsaque’ editions followed, dated 1758, 1760 and 1774; the editions of 1758 and 1760 paginate as here (pp. 142) and are disposed in an identical manner on the page (though in different settings of type and with different ornaments), while that of 1774 (pp. 126) includes different versions of the plates found here – three in reverse, more naïvely executed and without the page references.

The present edition was probably published before 1786, as an edition of ‘1709’ appears in the *Catalogue des livres défendus par la commission impériale et royale, jusqu’à l’année 1786* (Brussels, 1787), p. 29, where it is marked with an asterisk as a work particularly important to suppress.

We have traced only one copy of this edition, at the Bayerische Staatsbibliothek, Munich. Not in Cohen, Gay-Lemonnier, Pia or Kearney. See Sylvie Kleiman-Lafon, ‘The French Adventures of Fanny Hill’ in *Launching Fanny Hill*, ed. Fowler and Jackson, 2003.

... AND ITALIAN

13. [CLELAND, John]. *La Meretrice Inglese, la Puttana errante ed alcune libere Poesie*. Italia, Presso tutti i libraj, 1810. [*Bound with:*]

[ARETINO, Pietro.] *Dubbii amorosi, e Risposte di Pietro Aretino*. Nella Stamperia del Forno alla Corona de Cazzi. [c. 1790?]

Two works, 16mo., pp. 120, 80; and pp. 3-24 (wanting a half-title?); in the first work, *La Puttana errante* has a separate title-page with the imprint 'In Londra', and separate pagination; inkblots to three leaves, perhaps incurred while the book was in sheets; good copies in contemporary half calf and marbled boards, spine gilt, neatly repaired.

£1750

The very rare second? edition in Italian of *Fanny Hill* (1748-9). It derives from the first edition, published as *La Meretrice* in c. 1764 in a translation by Count Carlo Gozzi (1720-1806). Gozzi's translation drew on the French translation first published in 1751, but with a vocabulary both more vulgar and more morally weighted. The present edition contains numerous differences in phrasing and vocabulary throughout, as well as more significant structural alterations – the narrative is divided into six letters from Fanny to 'Paolina Dorsey' (a name that appears in no other version we can trace), necessitating new material to frame each letter. The opening of the novel is entirely different – Fanny for example is raised 'cinque leghe distante di Londra', rather than near Liverpool.

Cleland's text is supplemented here with the pseudo-Aretino dialogue 'La Puttana Errante' and three shorter 'gallant' poems – 'Ermafrodito e Salmace', a poem in praise of the firm thighs and beautiful bottom of the ballerina Luigia Damora, and one on the 'Champions of Screwing', namely various religious orders. At the front is a scabrous sonnet from the editor to the reader.

Of the first edition we can trace only the copy sold in the Nordmann sale in 2006, and no copies in institutional collections. Of the present edition, which is not in ICCU, COPAC or KVK, we can locate only one copy, at the National Library of Poland. There were several later editions, the next being a 'Batavia' edition of c. 1840, and there is mention of an untraced Geneva edition of 1800 in the *Catalogo de' libri Italiani o tradotto in Italiano proibiti negli stati di sua maestà l'Imperatore d'Austria*, 1815.

Bound at the end is an unrecorded edition of Aretino's *Dubbi amorosi*, comprising the first twenty verses and replies ('doubts' and 'resolutions').

Gay-Lemonnier, III, 201; not in Pia or Kearney, who lists only the 'Batavia' edition of c. 1840.

THE MYTH OF VENICE

A SOURCE FOR *OTHELLO* AND *VOLPONE*

14. CONTARINI, Gasparo. *The Common-Wealth and Government of Venice*. Written by the Cardinall Gasper Contareno, and translated out of Italian, by Lewis Lewkenor Esquire ... With sundry other Collections annexed by the Translator for the more cleere and exact Satisfaction of the Reader. With a short Chronicle in the End,

of the Lives and Raignes of the Venetian Dukes, from the very Beginnings of their Citie. London, Imprinted by John Windet for Edmund Mattes, and are to be sold at his Shop ... 1599.

4to., pp. [16], 201, '208'-'209', '201'-'203', '212'-'213', 206-230; woodcut head- and tail-pieces and initials; foot of Gg3 partly torn away, touching one letter, but a **fine, crisp copy, in contemporary limp vellum**, ties partly intact, spine and fore-edge lettered in manuscript, front hinge detached; early 18th-century engraved bookplate of Charles, Viscount Bruce of Amptill to title-page verso; the Houghton copy; slipcase. **£3250**

First edition in English of *De Magistratibus et Republica Venetorum* (1543), translated by Lewis Lewkenor and with prefatory verses by Edmund Spenser and John Harington.

Lewkenor's *Common-Wealth and Government of Venice* was 'one of the central documents through which the myth [of Venice] was transmitted to England' (Macpherson), and was drawn on by Shakespeare for *Othello* (both for information about Venice and for Othello's defence against the charge of witchcraft) and by Jonson for *Volpone*, where Sir Politic Would-be reads 'Contarene' to prepare for Venetian life. Shakespeare may even have made use of a manuscript version for *The Merchant of Venice*, a possibility made the more plausible by Lewkenor's strong connections to the theatre (see below).

As well as translating Contarini, who dealt with the politics and government of Venice, Lewkenor provided summaries (pp. 150-230) of five other works on the city, by Gianotti (with his note that the captain general, like Othello, is 'always a stranger borne'); Giustiniani; Sebastian Muenster; an anonymous guide book *Delle cosi notabili della città di Venetia*; and Sansovino (see David Macpherson, 'Lewkenor's Venice and its Sources', *Renaissance Quarterly*, 41:3, 1988).

Lewkenor, from a prominent recusant family, had travelled and soldiered on the Continent (though he never visited Venice), operating as one of Burghley spies on English Catholics abroad in the 1580s, perhaps to assert his loyalty and aid his return. The present work assured his place at court – he was knighted by James I in 1603 and appointed the first Master of Ceremonies for ambassadorial visits in 1605, a post he held until 1626. As early as 1599 he was serving in this capacity when he escorted the ambassador of the Spanish Netherlands to a feast put on by the Lord Chamberlain, with a performance of *Henry IV* (or *Sir John Oldcastle*) by the Chamberlain's Men; and in the following year when he attended the first performance of *Twelfth Night* with Duke Virginio Orsino. On both occasions Shakespeare would have been among the performers. On one occasion in 1609, Lewkenor arranged for a private theatrical in the garden-house of the Goldsmith's company; and among his later diplomat charges was Count Gondomar, the only foreign subscriber to Shakespeare's First Folio.

For the use of Lewkenor by Shakespeare and Jonson, see Gillespie, *Shakespeare's Books*; Muir, 'Shakespeare and Lewkenor', *Review of English Studies*; and a series of articles in *Notes & Queries*.

STC 5642.

See illustrations overleaf and in Plates.

211/2
THE
COMMON-
WEALTH AND
Gouernment of VENICE.

WRITTEN BY THE
Cardinall Gasper Contareno, and tran-
slated out of Italian into English, by
Lewes Lewkenor Esquire.

Nel piu bel vedere cieco.

VVith sundry other Collections, an-
nexed by the Translator for the more cleere and
exact satisfaction of the Reader. With a short
Chronicle in the end, of the liues and
raignes of the Venetian Dukes, from
the very beginniges of
their Citie.



LONDON
Imprinted by *Iohn Windet* for *Edmund Mattes*, and
are to be sold at his shop, at the signe of the
Hand and Plow in Fleetstreet. 1599.

TRUMPETER, MATCHMAKER, SHAKESPEAREAN PUPPETEER

15. **CROFT, John.** *Memoirs of Harry Rowe: constructed from Materials found in an old Box, after his Decease ...* York: Printed by Wilson & Spence. Sold by all the Booksellers in the City and County of York. [1806.]

8vo., pp. 144, with a half-title, an engraved frontispiece portrait of Rowe (foxed), and an eight-page list of subscribers (among them William Wilberforce); paper watermarked 1806; half-title, frontispiece and title-page loose, else a good copy in the original quarter red roan, spine lettered direct. **£1250**

First edition of the extraordinary 'life' of the puppet-showman and trumpeter Harry Rowe (1726-1799). It is perhaps loosely woven around facts. The second portion of the text is one of Rowe's skits, 'The Sham Doctor, a musical Farce', in which a quack treats a series of eighteen comic patients.

Apprenticed to a stocking-weaver, Rowe was dismissed for an 'improper connexion with one of the maid servants' and volunteered for the Duke of Kingston's light horse in the year of the '45 rebellion. He rose to the position of trumpeter, 'behaved with great gallantry' at Culloden, and when the unit was disbanded set off for London. Dismissed, for theft, from a position as 'door-keeper and "groaner"' to Orator Henley, he fell in with a crooked chemist (Van Gropen) and a quack (Dr. Wax – who reappears in 'The Sham Doctor') for whom he played the role of professional patient: 'in the course of six months, he had been nine times cured of a dropsy'.

His next venture was a "wedding-shop" in Coventry, a sort of matchmaking agency under the name of Thomas Tack. After 'Mrs Tack's' death he quickly married the widow of a puppet-showman, and toured with her show all over the north, based at York, where he was also trumpeter to the High Sheriffs. During his life-time two dramatic works were published under his name (though possibly not by him), *No Cure no Pay* (1794) (a satire on quacks), and an edition of *Macbeth* (1797) interlarded with Shakespearean commentary by Rowe's puppets satirising the editions of Johnson, Steevens and Malone.

Much of the *Memoirs* (pp. 11-43) is taken up by cod letters written to Mr. Tack by singletons in search of a partner: a 'giddy girl of sixteen' seeks 'a captain as soon as possible ... for at present I lead a life no better than my aunt's squirrel'; Dorothy Grizzle complains that the sea captain she was matched with has false eyebrows, false teeth, a glass eye, a wooden arm and a cork leg; the lady of Bondfield manor writes claiming *droit du seigneur* over all his matches, etc.

DE NETHERLANDS

16. **[DENSON, R.]** *A new Travellers Companion through de [sic] Netherlands containing, a bref Account of all what is worth to be taken Notice on by a Stranger. With occasional Remarks on the State of their Trade, Forces, Revenues and Manners. Together with Directions relating to the Manner and Expences of travelling from one place to another likewise the different Ways, to Antwerpe, Bruxels, Paris, Francfort, Hanover, Aix la Chapelle, Spaw, &c. At the Hague, Printed for Henry Scheurleer, F. Z. upon the Plain. 1754.*

12mo., pp. [4], iv, 231, [3], 233-348, [2]; the unnumbered leaf [L1] before page 233 is a divisional title-page, *Directions for Travellers shewing the different Routes into France and Germany*. Printed for the Company of Booksellers in London; an uncut copy in the original marbled wrappers, a little frayed, front cover coming loose, handwritten label. **£1200**

First edition. The author, intending to spend the rest of his days in the United Provinces and at a loss for want of an exact description of each town and a guide to show how to travel from one to another, took delight in seeking out this information and in writing these sheets for the use of his countrymen. Despite the curious (printer's) English of the title-page and throughout, the text is fluent and clearly written by a native speaker.

The first three chapters are devoted to a description of the country and general information about trade, taxes, religion and learning, coinage, weights and measures, and the like. Chapter IV describes the French and Austrian Netherlands (what is now Belgium). Chapters V-XI describe major towns, while the second part, *Directions for Travellers*, sets out itineraries with descriptions of other towns along the way, including routes through Germany. There are details of inns and public buildings, including Het Loo, 'The Wood, and the Prince of Orange's Palace ... one of the greatest Ornaments of the Hague'. A surprising number of inns and hostelries cater to the English and have English names. One chapter details the times and costs of post wagons and boats, another the time the post arrives and goes out from the principal towns.

Among the booksellers of the Hague there is a puff for the publisher: 'one whose name is *Scheurleer*, he keeps a publick Library of all sorts of books in various languages, where any one that Like's to read may have what book he pleases, Either to buy, or to have it lent at a civil price, he speaks the French and English very well and seem's to take a delight in being usefull to a stranger'.

ESTC finds copies at BL, Cambridge, Wellcome; Newberry, Library of Congress, Yale; McMaster and Canterbury University (New Zealand). It was reissued with a London imprint in 1756 (Ripley Castle and Huntington only).

ANNOTATED

17. **EASTON, John.** Human Longevity: recording the Name, Age, Place of Residence, and Year, of the Decease of 1712 Persons who attained a Century, & Upwards ... Salisbury: Printed and sold by James Easton ... sold also by John White ... London. 1799.

8vo., pp. xxxii, [60], 292; with the half-title (dusty); a good copy in later quarter cloth and boards, front joint cracked. **£350**

First edition of Easton's famous dictionary of centenarians, here copiously annotated throughout in an early hand (with a few later additions in a different hand) with corrections, additional information (e.g. 'could read without specks', 'all senses & scarce a wrinkle in her face') and hundreds of new entries, both vague and specific: 'A Polish Peasant 157', 'Alive in Worcestershire George Moore shoemaker 109 married 9 times his present wife is 77'.

FIRST IRISH EDITION OF THE FIRST ANGLO-IRISH NOVEL

18. [EDGEWORTH, Maria]. *Castle Rackrent*, an Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the year 1782. Dublin: Printed for P. Wogan, H. Colbert, B. Byrne [*and seven others*]. 1800.

8vo., pp. [2], xlv, 182; lower corner of b4 in glossary torn away affecting the end of three lines, a few short marginal tears and stains, else a good copy in contemporary tree sheep. £850

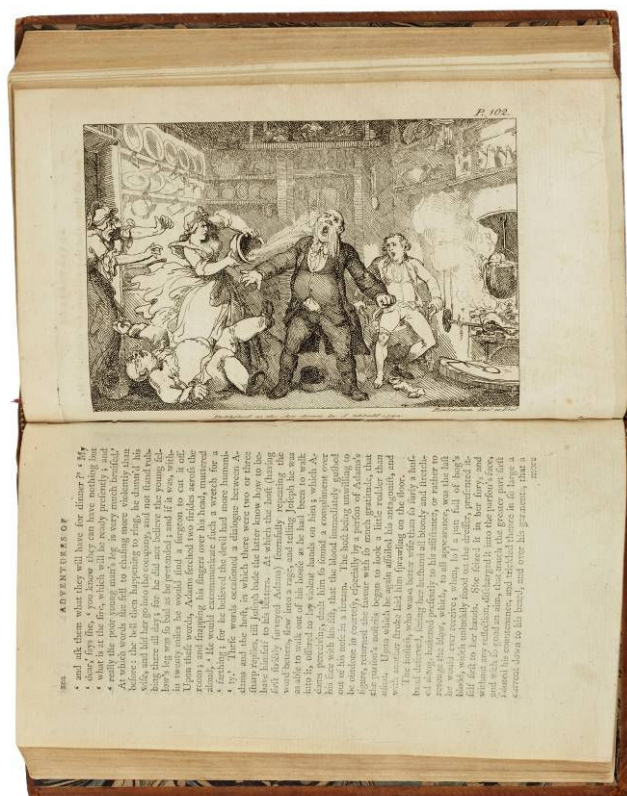
First Irish edition of Edgeworth's first and most important novel, published in the same year as the first edition. *Castle Rackrent* is a rattling narrative of three generations of an Irish estate, variously thought of as the first historical novel, the first Anglo-Irish novel and the first novel with an unreliable narrator, the servant Thady Quirk, based on the retainer John Langan, whom Edgeworth met when she first came to Ireland.

The story begins with the wild hard-drinking Sir Patrick Rackrent, who is succeeded first by the debt-ridden and litigious Sir Murtagh, and then by his brother Sir Kit. The gambling Sir Kit, whose unhappy English wife had 'never seen a peat-stack or a bog', is killed in a duel, and his heir is the extravagant Sir Condry, who finally exhausts the resources of the Rackrents. Most of the estate falls into the hands of Thady's cunning son the lawyer Jason Quirk.

Sir Condry meanwhile conceives 'a great fancy to see my own funeral afore I die' and contrives with Thady to arrange a wake. When the time came for Thady to reveal the secret, 'there was a great surprise, but not so great as we had laid out it would ... Sir Condry was rather upon the sad order in the midst of it all, not finding there had been such a great talk about himself after his death as he had always expected to hear'.

Presumably a piracy given Edgeworth's loyalty to J. Johnson in London and her 'studied indifference to Irish outlets' (*Oxford DNB*), the first Irish edition is distinctly uncommon, with only 10 copies in ESTC; it achieved great success, and Dublin editions kept pace with London ones up to 1810.

Garside, Raven and Schöwerling 1800:30; Loeber & Loeber E20; Sadleir 763a; Slade 5D.



ROWLANDSON PLATES

19. **FIELDING, Henry.** *The Adventures of Joseph Andrews, and his Friend Mr Abraham Adams ... with Prints by T. Rowlandson.* Printed for J. Murray, London; and J. Sibbald, Edinburgh. 1792.

8vo. in fours, pp. xx, 331, [1], with eight plates; a very good copy in contemporary polished calf, rebaked, preserving the (rather worn) original spine and labels; armorial bookplate of John Thomas Stanley Esq. of Alderley (1766-1850, afterwards first Baron Stanley of Alderley). **£475**

First edition with illustrations by Rowlandson. These plates were one of his earlier commissions, and only his third for a work of prose fiction after illustrations for Edinburgh editions of Smollett's *Miscellaneous Works* and Fielding's *Tom Jones*. Free and vivid caricatures, closely allied to the text, the plates to '*Tom Jones* and *Joseph Andrews ...* can claim the title of Rowlandson's masterpieces in illustrating eighteenth-century prose' (Edward Wolf).

W. Zachs, *The first John Murray*, no. 872; ESTC locates copies at BL, Bodley; Case, Harvard, LSU, NYPL, UCLA, and McMaster.



20. [GOLDSMITH.] BUNBURY, William Henry. The Village Ale-House ... London, Published April 7th, 1787 by W. Dickinson Engraver and Printseller ...

Large stipple engraving, c. 432 x 530 mm, by J. Grozier after Bunbury, printed in sepia; an eight-line quotation from the poem sits below the image; trimmed to the plate mark, but in excellent condition. **£750 + VAT in EU**

A fine illustration of a scene from Goldsmith's *The Deserted Village* (1770), as imagined by his friend the gentleman artist and caricaturist Henry William Bunbury (1750-1811).

Goldsmith was a frequent visitor at the Barton home of Bunbury and his wife Catherine (née Horneck), whom he nicknamed 'Little Comedy' – both Goldsmith and Joshua Reynolds attended their wedding in 1771. A genial portrait of Goldsmith by Bunbury was used, posthumously, as a frontispiece to *The Haunch of Venison* (1776), but the present engraving is apparently his only illustration of a work by Goldsmith.

Suffolk-born, Bunbury spent much of his time in London, where he moved in aristocratic and literary social circles, enjoying friendships with Garrick and Dr Johnson among others. His work is characterised by a gentle, burlesque style, eschewing malice and political topics, and was avidly collected by Horace Walpole.

CORRECTED

21. **HARDY, Thomas.** *Tess of the D'Urbervilles. A pure Woman faithfully presented by Thomas Hardy ... in three Volumes ...* [London, James R. Osgood, McIlvaine and Co., 1892].

3 vols., 8vo., in original smooth tan cloth, blocked in gold with a Charles Ricketts design of honeysuckle blossoms on stems, slightly soiled and marked but a very good, firm set. £1750

First edition in book form (after serialization, mainly in the *Graphic*), second impression, with some corrections in the text and the date on the versos of the three title-pages altered from 1891 to 1892. The first impression, one thousand copies issued at the end of November 1891, sold out rapidly and this second impression, five hundred copies, followed in January. Hardy took advantage of the reprinting to make two corrections, including the notorious misprint 'road' for 'load' (III, 198) which ruined the sense and bothered Hardy considerably to judge from correspondence. In the final chapter (III, 275) he altered 'the sun's rays smiled on [Angel Clare and his sister-in-law] 'piteously' to 'pitilessly'. Other alterations correct slips of spelling and typography.

Purdy, pp. 74-6; Wolff 2993a.

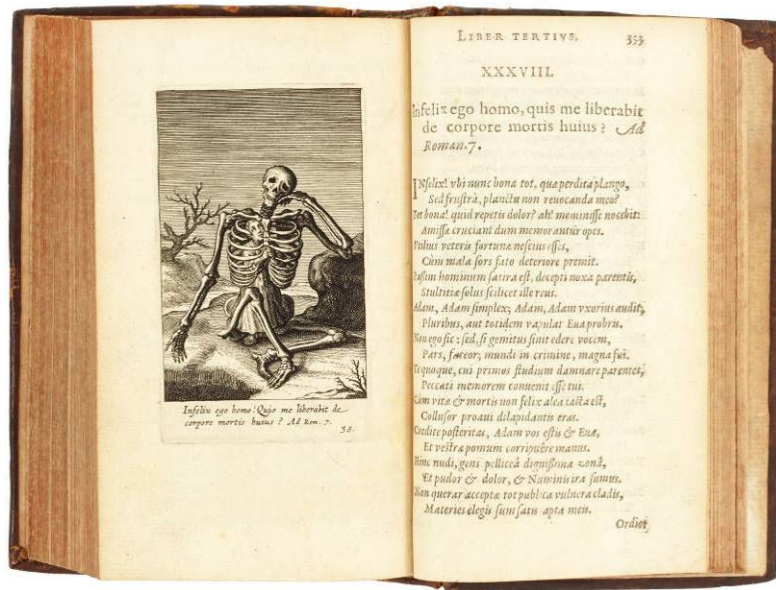
CONTROVERSIAL AUTOBIOGRAPHY

22. **[HAZLITT, William].** *Liber Amoris; or, the New Pygmalion.* London, Printed for John Hunt ... by C. H. Reynell ... 1823.

12mo., pp. [6], 192, with a half-title and an engraved title-page incorporating a vignette of Sarah Walker; engraved title a little browned as always, but a very good copy, **uncut, in the original pink boards**, rubbed, paper spine, printed label (chipped and worn). £450

First edition of one of the most controversial books in all English literature, a wonderful autobiographical text which has been systematically deprecated since its first publication. It tells the bitterly precise tale of Hazlitt's infatuation with a servant girl, one Sarah Walker, his landlady's daughter, in the year of his divorce from his wife. Hazlitt's mordant narrative, couched as letters to two friends, spares neither himself, the blindly obsessed lover, nor the unworthy, out-classed, victimizing and victimized object of his love and lust. The little book is a classic of intimate autobiography, and a masterful, if perhaps initially unintentional exploitation of the 'Pygmalion' theme. 'We are unusually close to a Romantic ideal of spontaneity ... The letters, as they evoke and give lasting value to the writer's emotions, form a kind of Romantic apologia' (Jonathan Wordsworth, *Visionary Gleam*).

Keynes 67.



SOURCE FOR QUARLES'S EMBLEMS

23. **HUGO, Hermannus.** *Pia desideria Emblematis Elegiis & affectibus SS. Patrum illustrata ...* Vulgavit Boëtius à Bolswert, Typis Henrici Aertssenii, Antwerp, 1624.

Small 8vo., pp. [30, wanting the half-title], 412, [4], with engraved title-page, plate of the arms of Urban VIII (the dedicatee), preliminary emblem, and 45 numbered emblems; inscription erased from title-page, a little browning, but a very good copy; late eighteenth-century calf, spine gilt (a little worn), joints rubbed; the Heber copy.

£850

First edition of the most influential Catholic baroque emblem book of its day, tracing the journey of the soul in search of holiness through three stages of the mystical life ('Gemitus animae poententis', 'Desideria animae sanctae', and 'Suspiria animae amantis'). Each emblem is based on a Biblical text, mainly from the Song of Songs and the Psalms, and is followed by a meditation in verse and one in prose. The work was extremely popular: the Utrecht Emblem Project has identified 49 reprints and 90 translations and adaptations.

The author was a Jesuit, trained at the University of Louvain, then called to Brussels, and afterwards chaplain to the Spanish armies in the southern Netherlands. The engraver was the eminent Boëtius à Bolswert.

All forty-five emblems are reproduced, reversed, in the last three books of Francis Quarles's *Emblemes* (1635), dedicated to his friend the wealthy virtuoso Edward Benlowes, who apparently had presented him with copies of *Pia desideria* and of another Jesuit emblem book, *Typus mundi*. 'These books were acceptable to moderate Catholics and protestants because they promoted the general tenets of the Christian life, not controversial doctrines Occasional alterations to individual plates are of no major doctrinal or sectarian significance.' Some of the poems are translated or paraphrased from Hugo, but largely they are new, exploiting 'the mimetic quality of the pictures The plates copied by William Marshall, William Simpson, and two other engravers are mostly accurate and refined but fall short of the artistry of the Antwerp originals' (*Oxford DNB*).

Landwehr, *Emblem and Fable Books* 345.

UNRECORDED

24. [**J., G.?**]. **NEW GUIDE TO GEOGRAPHY (A)**. For the Use of Schools. By the Author of *Geography Epitomiz'd*. To which is annexed, a compleat alphabetical Index, by which, at one View, may be found the Name, Situation, &c. of each City, Town, River, Island, &c. London: Printed for R. Ware ... and J. Hodges ... on London Bridge, 1738.

8vo., pp. xiv, 15-174, [22, index], with one folding engraved plate; woodcut head- and tail-pieces; a few old ownership inscriptions and pen trials, one of them erased from the lower margin of the title; a very good copy, in contemporary sheep, worn, joints cracked but cords sound. **£850**

First edition of a very rare geographical gazetteer for students, listing provinces, principle towns, bishoprics, universities, etc.

Some entries are more fulsome than others. Bermuda, for example, 'is reputed one of the healthfullest Places in the World ... The Sky is almost always serene and smiling here'. Elsewhere the author admits the limits of knowledge: of Terra del Fuego 'we are very ignorant ... and must therefore wait for the better Discovery of After-Times'. 'As for the N. W. Parts of North America, 'tis utterly unknown, whether it be Island, Sea, or Continent; and whether it may not reach some Thousands of Miles farther, and be joyn'd to the N. E. Parts of Great Tartary.'

The author may be the 'G. J.' who published a rare *Geography Epitomiz'd* in 1718.

Not in ESTC, COPAC or OCLC. A second edition, published 1756, is recorded at National Trust (Erddig Hall), Essex Institute, and Boston Public.

LIVES, FROM A GERMAN READING-CLUB LIBRARY

25. **JOHNSON, Samuel**. Samuel Johnson's biographische und critische Nachrichten von einigen englischen Dichtern. Aus dem Englischen übersetzt und mit Anmerkungen vermehrt. Erster [-zweyter] Theil. Altenburg, in der Richterischen Buchhandlung. 1781[-83].

2 vols., pp. [16], 367, [1]; 372, [4, errata in the first volume]; a very good set in contemporary half sheep and speckled boards, not quite uniform but see below, with contemporary decorative engraved label 'Für die Lese Geselsch[aft] in Stralsund 1779' on the blank versos of both title-pages, and with a presentation inscription of 1782 in volume I; early 19c bookplate of Stralsund Gymnasium, and later purple stamps to title-pages. **£1250**

First edition in German, rare, of any part of Johnson's *Lives of the Poets*, comprising 15 of the 21 Prefaces that appeared in the first instalment of 1779 (vols I-IV). No further volumes appeared, though a one-volume edition was published in 1787.

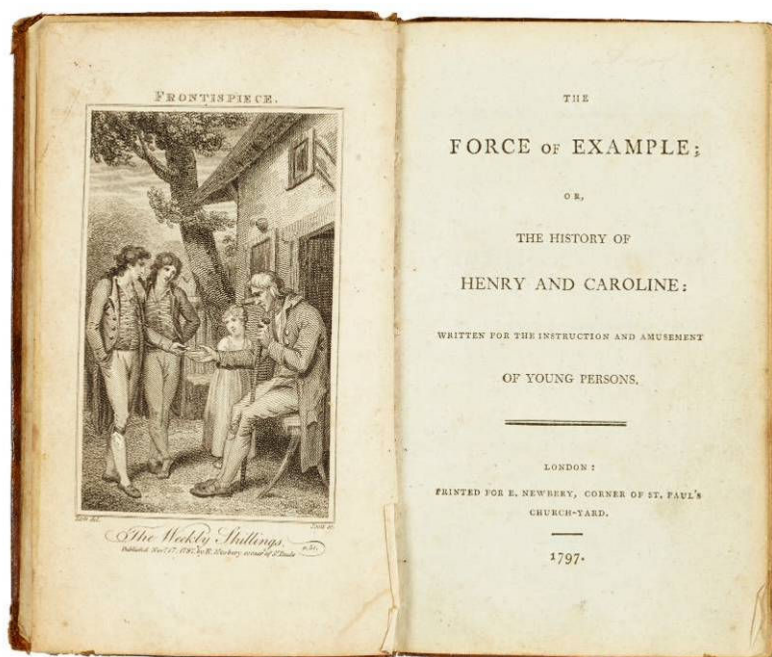
The translation is by the anglophile critic Christian Friedrich von Blankenburg (1744-96), who signs the preface in volume one, and whose copious explanatory (sometimes argumentative) footnotes are found throughout, signed 'A. d. U' (*i.e.* Anmerkung des Übersetzers). The numerous verse extracts here are rendered in German prose, with the

original English in the footnotes, and must include the first German translations of a number of important pieces, such as Rochester's *Satyr against Man*.



Provenance: The Lesegesellschaft in Stralsund on the Hanseatic coast was an early 'reading club', a subscription library founded in 1777 by teachers from the Stralsund Gymnasium; it began with only six members, but had acquired 1000 volumes by the following year. Once the works had been read and discussed, they were given to the already notable library of the Gymnasium. The first volume of the Johnson was presented to the Lesegesellschaft in 1782, before the publication of the second, which presumably accounts for the minor difference in binding.

Fleeman 79.4LP/TG/1. OCLC shows only Harvard outside Germany.



26. [JUVENILE.] *The Force of Example; or, the History of Henry and Caroline: written for the Instruction and Amusement of young Persons.* London: Printed for E. Newbery ... 1797.

12mo., pp. [4], 159, [5], with a half-title, an engraved frontispiece by Scott after Kirk, and two final advertisement leaves; marginal tears to B1 and B6, touching one letter, else a very good copy in contemporary mottled sheep, flat spine with gilt rules, rubbed, front joint cracked but sound. £375

First and only edition of a moral juvenile tale sometimes ascribed to Mary Pilkington (though not by Roscoe).

The 'unamiable' and thoroughly scapegrace Adolphus, and his ignorant sister Caroline are taken into the care of their uncle Mr. Lushington after the early death of their over-indulgent father. Apart from Caroline's 'highest relish for novels and romances', she can be remoulded to good; but Adolphus is irredeemable, persuading his cousin Henry to skip lessons, ill-treating servants etc. until he is sent away to Winchester College as a punishment, absconds, and dies at sea.

Roscoe J139; Welsh 221; Gumuchian 2590.

THE WILKES AFFAIR

27. [KIDGELL, John.] Kudgello collecting Materials to improve our Morals. Publish'd as the Act directs [1763].

Satirical engraving (296 x 216 mm), trimmed to platemark; with four lines of engraved verse at the foot; verso somewhat soiled, but generally in good condition.

£650 + VAT in EU

Thou Grub-street Author, fit for Bawds to quote
If Bawds themselves with Honor safe may do't
Disgrace to libels! Foil to very shame
Whom 'tis a Scandal to vouchsafe to name.

Just at the time of the impending prosecution over the *North Briton*, No. 45, John Wilkes unwisely had a few copies of the scurrilous poem *An Essay on Woman* printed on the private press in his house in Great George Street.

In July 1763 John Kidgell, the novelist and dissolute chaplain to the sybaritic Earl of March, managed to obtain a copy of the proofs 'from one of Wilkes's printers (Michael Curry) and money changed hands. Kidgell insisted to the printers that his plan was merely to answer the *Essay* by a series of letters in the press, but it was at this point that March stepped in Kidgell was ordered to "endeavour to discover how much of the work was printed off, and to obtain if possible a copy thereof" (Guildhall Library, MS 214, vol. 2, fol. 104) so that the government could build a watertight case against Wilkes for obscene libel' (*Oxford DNB*), thus precipitating one of the great constitutional crises of the eighteenth century.

Kidgell was roundly denounced as an informer, and Walpole, who called him 'that dirty dog', noted: 'He has been pelted in every newspaper, while [*An Essay on Woman*] itself was forgot'. He was defrocked, fled to Holland and died there in poverty.

In the present print Kidgell ('Kudgello') fishes in a jakes for Wilkes's *Essay*, which joins a pile of insalubrious materials on the floor of the privy – Cleland's *Memoirs of a Woman of Pleasure* (see items 12 and 13), Rochester's *Sodom*, Aretino; while his own self-defence, *A genuine and succinct narrative of a scandalous, obscene, and exceedingly profane libel, entitled 'An essay on woman', etc.* (1763) sits aside unfinished.



The Grab-vot author, fit for Babar to quote
 If Bawds themselves with Hoies, safe may do't

M. Midright ✱ her mark

KUDGELLO

collecting Materials to improve our Morals.

Disgrace to libels! Foul to very shame,
 Whom 'tis a Scandal to vouchsafe to name,

Published as the Act directs Price 6.

A PRIVATEER IN NEW FRANCE

28. **LE SAGE, Alain René.** The Adventures of Robert Chevalier, call'd de Beauchene. Captain of a Privateer in New-France ... In two Volumes ... London: Printed and Sold by T. Gardner ... R. Dodsley ... and M. Cooper ... 1745.

2 vols., 12mo., pp. [8], 307, [1]; [8], 287, [1]; internally a very good copy in a sound binding of contemporary quarter sheep and boards, but with the boards re-covered in modern marbled paper and then dyed brown in an attempt to match the spines. **£2400**

First edition in English of *Les aventures de monsieur Robert Chevalier* (1732), a rousing tale by the master of the picaresque, the author of *Gil Blas*.

Although Robert Chevalier was a real *filibustier* (pirate), the authenticity of these memoirs remains in doubt. He was born near Montreal in 1686, captured as a young boy by the Iroquois, and rescued by a Canadian officer named le Gendre who he was to meet again as the Count de Monneville. He accompanied Cadillac on the first stage of his expedition to settle Detroit (until sent back for attempting to smuggle brandy), fought against the British at the siege of the Acadian capital Port Royal, and turned privateer under Captain Pierre Morpain (another historical character), cruising off Jamaica and attacking English ships. Finally he is taken prisoner by an English Man of War and sent to Ireland.

Escaping, he returns to Jamaica and captures an English ship where he finds two French prisoners, one of them his old saviour the Count de Monneville. Monneville tells de Beauchene the story of his own adventures in France and Canada, including his friendship with Mlle. du Clos who becomes *Sakgame* (sovereign) of a canton of Hurons. Monneville's story occupies the last two-thirds of the book.

As the Bookseller's preface explains, de Beauchene retired to France where he was soon ruined by his passion for gambling, and was killed in a brawl at Tours in 1731. According to the preface, 'at those Hours, when his Madness for Play permitted him to employ himself in other Amusements, he was pleased with sitting down to write the Events of his Life, and with recalling to his Memory all the bold Exploits he had undertaken, and all the Dangers he had undergone'. After his death his manuscript was supposedly sent to Le Sage by his widow. If this is indeed what happened, Le Sage has embellished the narrative considerably, adding some material which seems to derive from Defoe.

Beasley 181; Sabin 40158; Gagnon 2091 note; Staton and Tremaine, *Bibliography of Canadiana* 171; Waldon, pp. 296-7.

29. **LETTRES D'UNE ANGLOISE**, ecrites a une de ses amies. Brentford: Imprimé par P. Norbury, pour Robinson & Roberts ... et pour J. Alman ... 1769.

8vo., pp. xv, [1], 160, with a half-title; printing flaw on p. 127 resulting in the loss of two half-lines at the foot, else **a fine copy in handsome contemporary red morocco, borders ruled and tooled gilt**, morocco spine label, all edges gilt; ownership or presentation inscription 'Mr Parsons', armorial bookplates of Sir Charles Cotton, Baronet (1752-1812), and of his daughter Philadelphia Letitia Cotton. **£1750**

First edition of a scarce and unusual work, comprising a series of letters written from Paris by a young married Englishwoman, followed by some 'Reflections on the character of the women of this century' by 'une dame française'.

The anonymous letter-writer comments on the width of streets and the size and quality of the public libraries, the grandeur of Versailles and the other royal palaces, the politeness of the populace (in comparison with the English who merely mock foreigners), the musketeers, and the opera (she sees Voltaire's *Zaïre*). She cannot, however, abide the morals of the locals, who have little respect for marriage, and attempt to seduce her almost in front of her husband.

This is the earliest dated publication of the printer Philip Norbury of Brentford, who was also involved in the distribution of Wilkes's *North Briton* in this year. He went on to publish a number of Eliza Parsons's 'novels of horror' from 1799.

This copy has all the appearance of a presentation copy, and the 'Mr Parsons' to whom it was inscribed is likely to have been John Parsons (b. 1722, no relation to Eliza). From a wealthy brewing family (his father and grandfather were both Lord Mayor of London), he was uncle to the book's later owner Charles Cotton. The Parsons family (like the Cottons) were notable Jacobites, and had been largely resident in Paris since 1741.

ESTC shows seven locations: BL (2 copies), Cambridge, Bodley, Taylorian, Leeds (2 copies); Huntington, and Rice.

See illustration in Plates.

RARE IRISH COURTESY BOOK

30. **LINGARD, Richard, *Dean of Lismore*.** A Letter of Advice to a young Gentleman leaving the University, concerning his Behaviour and Conversation in the World ... London, Printed for Benjamin Tooke ... 1671.

12mo. in sixes, pp. [8], 62; cut a bit close (not touching the text) but a very good copy, bound in contemporary calf with two other tracts (see below), neatly rebacked; from the library of Philip Bliss with his ownership mark of 'P' written before the printed signature 'B' in the first tract and date of purchase [18]41. **£1200**

First London edition preceded by a Dublin printing in 1670, both rare. Benjamin Tooke had businesses in both London and Dublin, and was responsible for both editions, sharing the Dublin imprint with his sister Mary Crook.

Lingard explains at the end of *A Letter of Advice* that he wrote these '*Directions concerning Conversation*' for the benefit of James Lane at Oxford at the request of his father, the Irish politician Sir George Lane, afterwards Viscount Lanesborough.

No man therefore should be his own *Historian*, that is, talk of his own feats, his travels, his conferences with great men, &c. Nor boast of his *Descent* and *Alliance*, nor recount his *Treasure*, or the manage of his *Estate* The like weakness is talking of ones *Trade* or *Profession*, to those that neither *mind* or *understand* it In like manner he is not to be brook't, that over a Glass of Wine will turn Statesman or Divine, perplex good Fellows with *Intrigues of Government*, *Cases of Conscience*, or *School Controversies* Let not the Lapses or ridiculous accidents or behaviours of men that are in *drink* or in *love* be taken notice of after, or *upbraided* to them in jest or earnest

You must be an exact keeper of your word ... have a special care of your *debts* *Prudence* must be discernible in your actions as well as *Justice*, and that will appear in then in the choice of ... *Friends*

In some parts of this Kingdome many of the *Gentry* understand nothing *beyond* a Horse or a Dog, and can talk of nothing *besides* it; Therefore if you be not a *Huntsman*, or a *Faulkoner*, you cannot converse with them. Yet this is really better than the *Effeminate* divertissement of the *City*

Young Lane seems to have prospered from this advice as he was able to build a large town house at Hyde Park Corner in London in 1719, a building that became St. George's Hospital in 1735, and is now the site of the Lanesborough Hotel.

ESTC lists four copies of the Dublin edition (BL, Cambridge, Folger, and Huntington) and three of this London edition (BL, Bodley, and Christ Church Oxford).

Bound with *A Letter of Advice* are two other works:

SANDERSON, Robert. Two Cases of Conscience: resolved by the Right Reverend ... Robert Sanderson late Lord Bishop of Lincoln. London; Printed by E. C. for C. Wilkinson ... 1668.

12mo., pp. [4], 92, with imprimatur leaf before the title (not recorded in the ESTC collation). First edition.

[WOLSELEY, Sir Charles]. The Case of Divorce and Re-marriage thereupon discussed. By a reverend Prelate ... and a private Gentleman. Occasioned by the late Act of Parliament for the Divorce of Lord Rosse [*i.e.* Roos] ... London, Printed for Nevill Simmons ... 1673.

12mo., pp. [10], 155, [1]; the first two leaves comprise a pair of longitudinal titles printed on A1 recto and A2 verso.

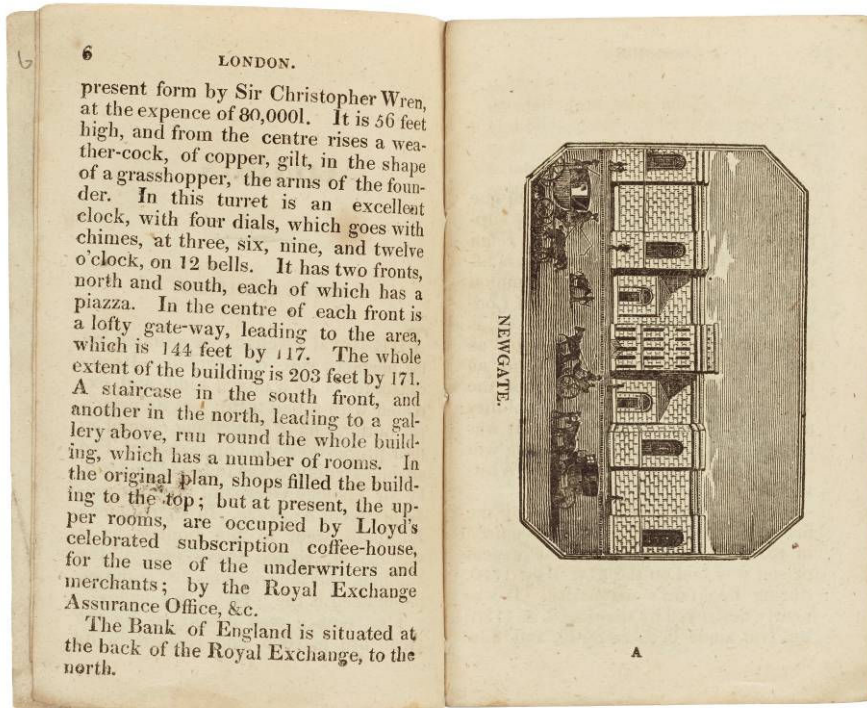
First edition. Until the nineteenth century divorce required a private act of Parliament. John Manners, Lord Roos, afterwards first Duke of Rutland, divorced his first wife in 1663 because of her adultery, and obtained further acts in 1663 to bastardize her children and in 1670 to permit him to remarry.

LONDON GUIDES FOR CHILDREN

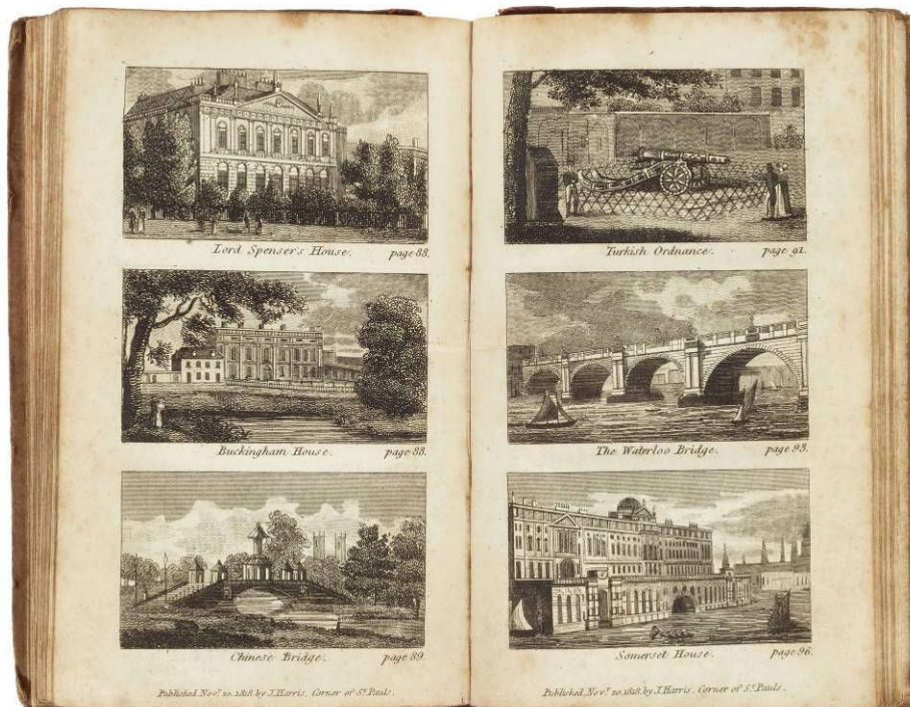
31. **[LONDON.]** The Wonders of the British Metropolis; being an Instructive and amusing Sketch of London. Ornamented with Engravings. London: Printed for Thomas Tegg ... and J. Dick Edinburgh; and J. Cumming, Dublin. [1810?]

16mo., pp. 35, [1] including the covers and printed pastedowns, with a woodcut frontispiece, seven full-page woodcut illustrations, and two woodcut tailpieces. A fine copy, in the original green printed paper wrappers. **£150**

First edition, a charming chapbook juvenile guide to London, with chapters on the Royal Exchange, Newgate, St. Bartholomew's Hospital, Somerset House, Carlton House, Horse Guards, the House of Lords and the Commons, and the Foundling Hospital.



[31]



[32]

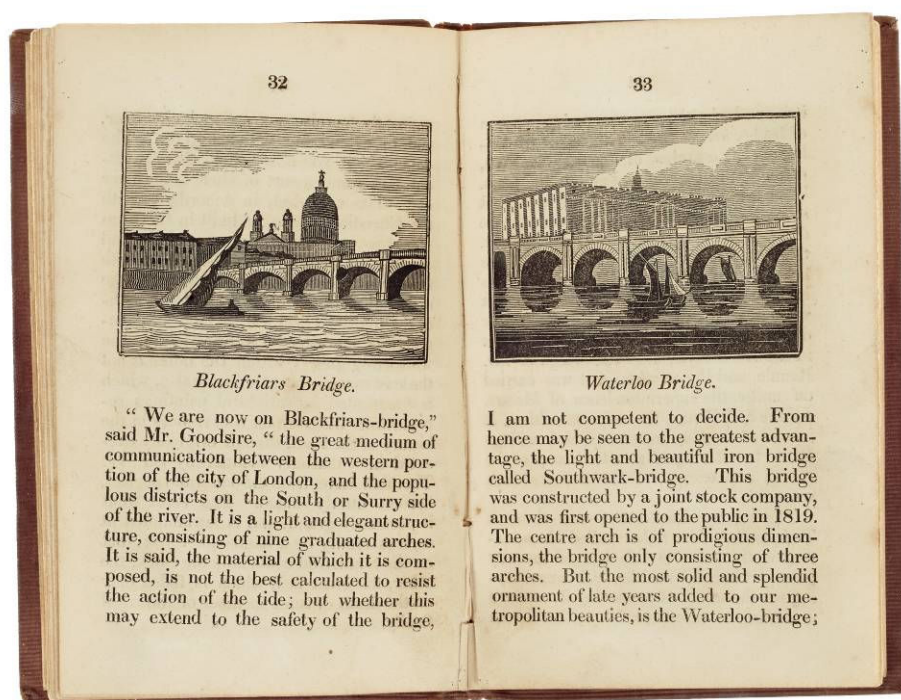
32. [LONDON.] A Visit to Uncle William in Town; or, a Description of the most remarkable Buildings and Curiosities in the British Metropolis. Illustrated with 66 Copper-plate Engravings. London: Printed for J. Harris ... 1818.

8vo., pp. viii, 119, [5, ads], with a frontispiece and 21 plates, each comprising three vignette scenes (dated Nov. 20 1818); some foxing to the plates, endpapers partly torn away, a few minor juvenile pencil scrawls, but a good copy in the original quarter red roan and drab boards, rubbed, traces of a printed title on both covers. **£125**

First edition, a detailed and copiously illustrated juvenile London guide. The Introduction draws attention to recent attractions, including the new Surgeon's Hall, and 'the splendid collection of marbles brought over from Athens by Lord Elgin'.

Several hundred buildings and points of interest are described, from the Synagogue of the German Jews and Bullock's Museum on Piccadilly ('in the Egyptian style') to the construction site of Southwark Bridge (opened 1819).

Osborne, I, 193.



THAMES TUNNEL 'RETARDED ... FROM WANT OF FUNDS'

33. [LONDON.] The Juvenile Guide through the Metropolis. Embellished with numerous Engravings. London: Cowie and Strange ... [1828?]

12mo., pp. 72, with a frontispiece wood engraving of the new Thames Tunnel by Berryman, and twenty woodcut illustrations in the text; a very good copy in the original purple ribbed cloth, spine a little sunned and worn at head, black leather cover label lettered gilt. **£300**

First edition, very rare, of a narrative guide to London for children. The genial Mr. Goodsire brings his two sons with him on a business trip, and they arrange a series of walks taking in

the principal sites – the Monument, the bridges new and old (Vauxhall, Blackfriars and Waterloo had all been built since 1810), the Tower, India House, St. Paul's (where Thornhill's paintings in the Whispering Gallery have become 'utterly ruined' by damp and neglect), the theatre district (7 pages), St. James's, Westminster etc.

The work is attractively illustrated, but what is most striking is the inclusion of up-to-the-minute details: construction of the Thames Tunnel, for example, begun in 1824 and 'twice retarded by the irruption of the water ... [has been] arrested for a period from want of funds' (it was closed in July 1828 and work was not restarted until 1834). The first dock of the St. Katherine's Dock Company has just opened to vessels, on 8 October 1828. The London Colosseum, though, 'intended as I understand, for the display of panoramic views, on a novel and extensive plan ... has not yet opened'; nor has the New Post Office building in St Martin's Le Grand (completed 1829).

Not in COPAC; OCLC lists a single copy, at Illinois.

PRISON DISCIPLINE AND FREEDOM OF THE PRESS

34. **[LONDON. FLEET PRISON.]** A true State of some Grievances of the Fleet Prisoners, now greatly oppressed. Humbly address'd to the Honourable House of Commons. [*At the head:*] June 19th, 1731. [London, 1731].

Single folio sheet, printed on one side; a little discolouration but a sound copy. **£375**

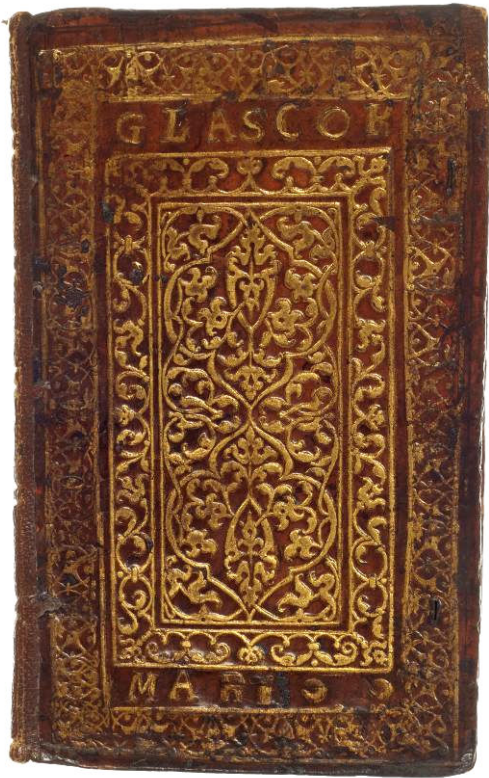
Sole edition, rare. The petitioners allege that mutinies and riots in the Fleet have been maliciously reported by several newspapers in order to justify the tyranny and oppression with which the prisoners are abused. Several prisoners have brought actions at law in protest at their treatment, 'especially the Warden's denying their Provisions and Necessaries entrance into the Prison, obliging them to purchase such Necessaries of the Warden's Servants at unreasonable Prices and short Measures.'

To prevent these lawsuits Thomas Brafeld, the Deputy Warden, 'now most inhumanely distresses them.' When they made a commodious Mall on waste ground for innocent diversion he came with a mob of ruffians and locked up one of their number in Corbet's Spunging House. The remaining prisoners invited 'Brafeld ... to drink a glass of wine', asked leave to lay open their grievances, and told him that 'if he came at any Time in a civil Way, he should be treated with good Manners.' This had no effect, and presently a Tip-staff and soldiers came and 'forcibly carry'd Fifteen Prisoners from the Master's Side [where they could rent rooms in some comfort] and lock'd them down on the Common Side, (a nauseous damp Place) ... without having any Reason assigned for such barbarous Treatment, though demanded.'

There is one final grievance: 'N. B. Artful Methods have been taken to prevent the Publishers of the Daily Papers, &c. printing any Thing in Behalf of the Prisoners, that the false Reports there inserted, may have their intended injurious Effect.'

ESTC finds only two copies, London University (Goldsmiths' Library) and the National Archives.

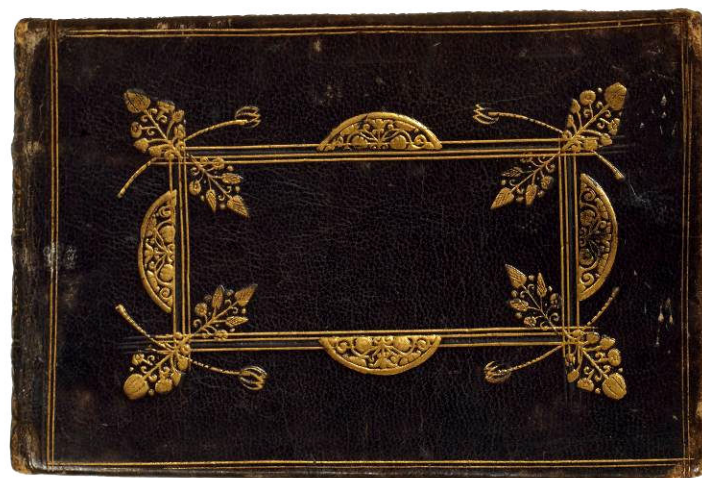
PLATES



[49, POINTZ]



[14, CONTARINI]

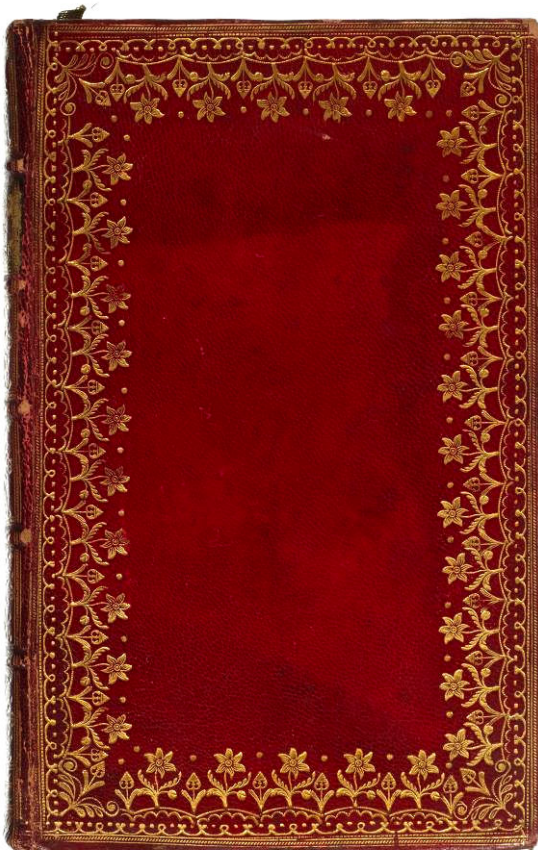


[44, PARSONS]

PLATES



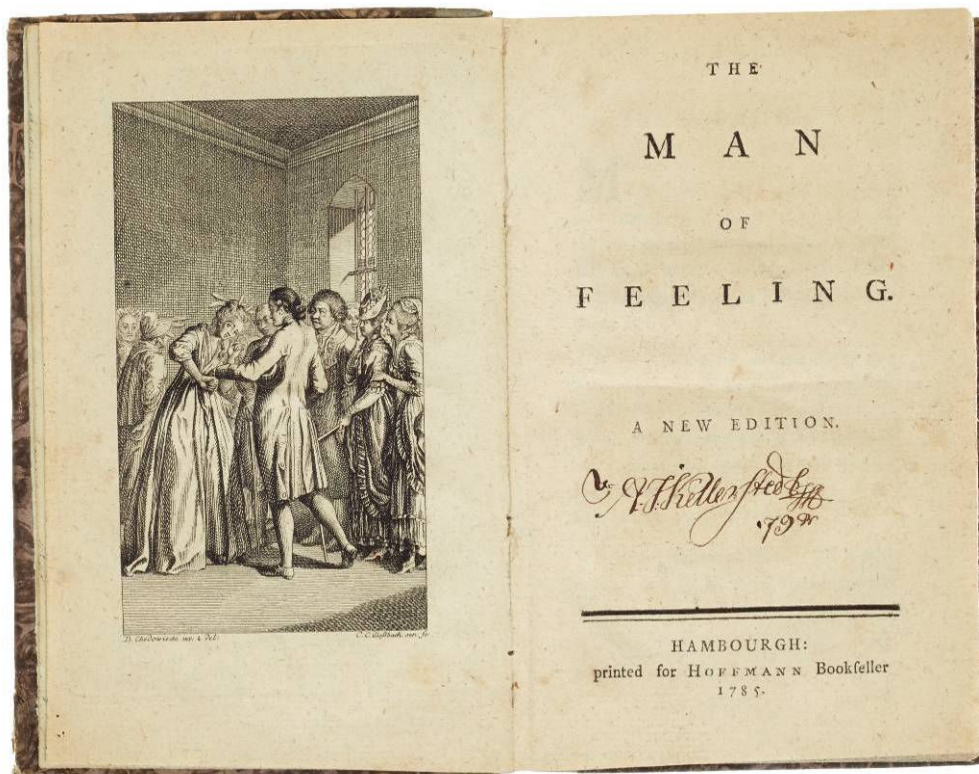
[53, ROBERTSON]



[29, LETTRES]



[6, BIBLE]



FIRST CONTINENTAL PRINTING IN ENGLISH

35. [MACKENZIE, Henry]. *The Man of Feeling*. A new Edition. Hambourgh: printed for Hoffmann Bookseller, 1785.

Small 8vo., pp. 192 including frontispiece by C. C. Glassbach sen. after D[aniel] Chodowiecki; a very good copy in contemporary continental marbled boards and green paper spine (a little rubbed). **£525**

First Continental printing in English of the most popular novel of its day, by the most famous disciple of Sterne. In *The Man of Feeling* (1771) the sentimental novel reached its peak. It was highly influential, making tears, tender sympathies, and high-strung heroines essential ingredients of fiction for some generations to come. As the Romantic revival gained pace the novel's influence was felt on the continent as well as at home – it is often mentioned in the same breath as Goethe's *Werther* (1788). Translations into French and German preceded this printing in English, which found enough readers, perhaps among students of the language, to require a second edition in 1794. The interest was reciprocal: though Mackenzie did not have German, he read a paper to the Royal Society of Edinburgh on German drama in 1788.

The hero, a poor country gentleman, goes up to London to secure a lease of some Crown lands. The tales of pathos related to him by the beggars, tricksters, madmen, and prostitutes he encounters evoke his pity and tears, compassion and generosity. He is an innocent encountering an evil world. 'He fails of his lease and returns home; falls into love and into decline; proposes, is accepted, and dies of joy' (J. M. S. Tompkins, *The Popular Novel in England 1770-1800*).

ESTC lists five copies in the UK, one in Poland, and none in US.

36. **MANNECRANTZ, C[arl] Gust[av]**. Kort Grammatica, eller Underrättelse om forsta Grunderne af Engelska Språket ... Stockholm, Tryckt i Stolpiska Tryckeriet ... 1783.

Small 8vo., pp. [6], 119, 3 [errata]; several library stamps of the Engelska Seminariet, Uppsala (with cancellation note); a very good copy in contemporary quarter leather and speckled boards (rubbed), later label. **£650**

First edition of a rare English grammar for Swedish students. There is some contemporary annotation in the chapters on pronunciation. Some of the examples are surprisingly colloquial ('by hook or by crook', 'how goes it', 'in the nick of time'), some archaic ('methinks', 'peradventure'), and some illustrate different uses of the same word ('at church', 'at that time', 'at our cost'). Six columns of errata testify to the compositors' lack of English.

Carl Gustav Mannercrantz (1721-1794) taught English at Uppsala and Stockholm, and published an annotated anthology of English texts for his students in 1774 (*English Miscellanies, from the best and most renowned Authors*).

Alston, II, 576 lists five copies, all in Scandinavian libraries, and a photocopy at the British Library; OCLC adds only one new location; not in ESTC.

PRINTED ON VELLUM

37. **MUSÆUS. [BEDFORD, Grosvenor Charles, translator.]** The Loves of Hero and Leander. London: Printed by W. Bulmer & Co. [and William Martin]. 1797.

4to., pp. [4], 53, [1], with a facing title-page in Greek (with the imprint 'Typis Gulielmi Martin'); Greek and English text on facing pages; a very good copy, printed on vellum, in the original presentation binding of straight-grain blue morocco, gilt; bookplate of Charles Watkin Williams Wynn, with a pasted-in presentation slip '**Affect^y yours / G C Bedford**' and a later presentation inscription 'Charles Watkin Williams Wynn Jun^r, from his Godfather, March 1840'. **£4500**

First edition, privately printed, **one of two (?) copies on vellum** for presentation to Bedford's close friend and patron Charles Watkin Williams Wynn, who probably assisted with the expense of publication.

Grosvenor Charles Bedford (1773-1839) was a lifelong friend of Robert Southey, whom he had met at Westminster school along with Wynn, where they together devised the ill-fated school magazine *The Flagellant* (1792). Wynn helped secure both their later careers, Bedford in the Exchequer, and Southey with an annual pension. Several poems by Bedford were included by Southey in the first volume (1799) of the *Annual Anthology*, and he assisted with Southey's *Specimens of the Later English Poets* (1807, see item 60).

Bedford had been at work on *The Loves of Hero and Leander* since at least 1795, when Southey advised him not to print ('I think the poem of too immoral a nature ever to advise its circulation') but helped revise the translation (letter of 5 November 1795). But the work did not see print until 1797, and even then was intended for a very select audience. Southey and Wynn received copies, and Southey sent repeated requests for copies for his brother Tom and his uncle, with increasing exasperation at Bedford's dilatoriness.

Lowndes III, 1640 notes 'Printed on vellum' though neither of the copies he records (in the Bindley and Reed sales) were so, nor are any of those listed in ESTC, including several presentation copies. Southey had two copies, lots 1896 and 1897 in the 1844 sale of his library, described as 'russia, gilt leaves' and 'uncut', so neither on vellum. We know of only one other example, likewise in blue morocco and likewise sent to C. W. W. Wynn. See item 59 for a Southey presentation copy to Wynn.

DEMONS ...

38. **NARRATIVE (A)** of the extraordinary Case of Geo. Lukins, of Yatton, Somersetshire, who was possessed of evil Spirits, for near eighteen Years: also an Account of his remarkable Deliverance, in the Vestry-Room of Temple Church, in the City of Bristol, extracted from the Manuscripts of several Persons who attended. To which is prefixed a Letter from the Rev. W. R. W. Bristol: Printed by Bulgin and Rosser, and sold by W. Bulgin ... S. Hazard, Bath ... G. Robinson and Co. ... T. Scollick ... and G. Herdsfield ... London. 1788.

8vo., pp. 23, [1]; title-leaf skinned in the gutter where an earlier wrapper was inexpertly removed; still a good copy, disbound.

£600

First edition, scarce: a famous case of exorcism, the last great demonstration of the belief in demonic possession in England (Andrew Dickson White, *History of the Warfare of Science with Theology*).

'As several erroneous accounts are now in circulation, it was thought highly necessary that a plain, and true state of the extraordinary facts here related should be laid before the public; the whole of which is taken from the papers of several respectable people of known veracity, who were eye witnesses, and are ready (if necessary) to confirm it in the most solemn manner' (To the Reader). As one might expect, there had been a number of published reports of the events surrounding George Lukins, 'the Yatton demoniac' as he became known, but it was the present, anonymous *Narrative* which was the most successful with the public: three further editions were called for the same year, and another was published in Philadelphia in 1792.

Not in Blake or Wellcome.

... AND ANGELS

39. **NEW SYLPH (The)**, or, Guardian Angel. A Story ... London: Printed for William Lane ... 1788.

Large 12mo., pp. 196; a little dusty, but a very good copy, in contemporary quarter calf, front joint cracked, paper scraped from front cover; large printed label to inside front cover of Francis Crew's circulating library at No.1 Grenville St, Brunswick Square (c. 1815-26).

£1600

First edition, of a scarce 'fairy-tale' published by William Lane before he added 'Minerva Press' to his imprint. The model is, loosely but clearly enough, *The Sylph* (1779) by Georgiana Cavendish, Duchess of Devonshire.

Supposedly 'left by a French nobleman, as a legacy to his Children', the tale is imagined to have taken place in the seventeenth century. Living with his noble uncle in Burgundy, the

protagonist is bewitched by Rose, a beautiful young woman whom he afterwards cannot trace. He continues his life, firstly in Paris, and Rose makes three miraculous appearances – to rescue him and his courtesan mistress from debts; to warn him over the wrong political associations at court; and to nurse him after injury in battle (in the guise of his adjutant ‘Frederick’). ‘Rose’ is of course his uncle’s daughter Adelaide, and having successfully shaped her intended husband’s morals, she accepts his hand.

ESTC shows five copies only: BL, Reading, Cambridge; Rice, and Yale.

Blakey, p. 144; Garside, Raven and Schöwerling 1788: 24; Summers, p. 443.



AUTOBIOGRAPHY OF A SLAVE TRADER

40. **NEWTON, John.** *Wahre Erzählung einiger merkwürdigen Umstände in dem Leben des Johann Neuton ... mitgetheilt in einigen Briefen an ... Herrn Haweis Hauspastor zu Altwinkle in der Graffschaft Northamtonshire... aus dem Englischen übersetzt.* Frankfurt und Leipzig 1791 im Verlag bey C. W. Giesen, Buchhändler in Elberfeld.

8vo., pp. [6], 200, with an engraved frontispiece of by W. J. Strunck of the parable of the fig tree (Luke 13.7); a fine, crisp copy, contemporary German half sheep and marbled boards (top of spine chipped). **£375**

First edition in German of John Newton’s *An Authentic Narrative* (1764), the remarkable autobiography of his early life as a slave trader, his awakening religious conscience in 1748 when he was nearly shipwrecked, his return to Sierra Leone, and six more years as a trader including three voyages as the captain of a slave ship. Retiring from the sea he began to have thought of entering the ministry, but met with little encouragement. This autobiography,

written in a series of fourteen letters to his friend the Rev. Thomas Haweis, rector of Aldwinckle, was instrumental in his finally achieving ordination in 1764.

At the end, as in the English edition, is a discourse on 1 Timothy 1.15.

An Authentic Narrative went through several editions but the first is rare, as is this first edition in German. OCLC, Copac, and KVK list four copies in Germany; one in Switzerland; one in the UK (Leeds); and Emory, Pitts Theology Library (Atlanta), and Arizona State.



41. [OLD MAID, The.] Six lithograph plates with verses below: 'When I was a girl of eighteen years old ...'. c. 1835?

Folio, c. 38.5 x 28 cm, unpaginated, no title-page; six unsigned black and white lithographs; untrimmed, stitched with pink silk ribbon, with the original drab front wrapper. **£750**

Apparently unrecorded – an attractive illustrated edition of a popular slip-ballad, here reduced to 8 verses of the original 13.

When I was a girl of eighteen years old,
I was scornful as scornful could be;

I was taught to expect wit, wisdom and gold,
And nothing else would do for me ...

Having rejected an ardent youth (too poor), a baronet (former tradesman), a duke (too old), and a dandy (too spendthrift), she finds herself now fifty-three. 'But I really think that some I rejected before, Would now do vastly well for me ...'.

The flamboyant fashions on display here, with ballooning leg-of-mutton sleeves and heavily-decorated headwear, suggest a date in the mid-1830s.

HEAVILY ANNOTATED

42. **PARKER, Thomas Netherson.** An Essay, or practical Inquiry concerning the hanging and fastening of Gates and Wickets. With Plates ... London: Printed by J. Whiting ... for Lackington, Allen, & Co. ... 1801.

8vo., pp. [4], 57, [1], with four engraved plates; dampstain to the gutter up to b8, sheets, otherwise a very good copy, untrimmed, stitched as issued with the original blue front wrapper (back endpaper and wrapper missing). **£950**

First edition. This essay on how to construct country gates is by its nature a practical text, and this copy displays the handiwork of a deeply committed reader, with underlinings on almost every page, marginal notes, a few emendations, a few sketches, and a handwritten table of contents. Clearly the owner was actually in the midst of erecting a gate or gates (there are markings for both field gates and ornamental gates). The handwriting closely resembles that of Benjamin Vaughan, Franklin's friend, who is believed to have been the previous owner, but there is no direct evidence of provenance.

HORRID NOVELIST

43. **PARSONS, Mrs. [Eliza Phelp].** The Errors of Education. In three Volumes ... London: Printed for William Lane, at the Minerva Press ... 1791.

3 vols., 12mo., with the half-titles; clean tear to B9 in volume I and a strip of the blank margin torn away but without loss, a few small holes affect the odd letter but not the sense, else a good copy in contemporary tree calf, morocco labels, spines rubbed and chipped at head and tail, corners bumped; from the library of the Duke of Beaufort, the covers with the gilt letter B surmounted by a ducal crest. **£1350**

First edition, very scarce, of the first of Mrs. Parsons's ten Minerva Press novels, which included *Castle of Wolfenbach* and *The Mysterious Warning*, two of the horrid novels recommended by Isabella Thorpe to Catherine Morland in *Northanger Abbey*.

Mrs. Parsons began married life in prosperity, but after her husband's business losses in the American war and a warehouse fire, followed by his death, she began to write to support her eight children. Her novels are moral – the characteristic always mentioned by reviewers – and, for the most part, sentimental and sometimes didactic. She is often concerned with the vulnerability that economic dependence causes to women. The damage that errors of education can inflict on both men and women is the theme of this cautionary tale, dedicated ('by permission') to the heiress Mary, Countess of Hillsborough.

On coming of age Sir William Beaumont, privately educated and indulged by Lady Beaumont, a fond, weak mother, moves from Warwickshire to London where he succumbs to the life of fashionable Mayfair and falls prey to a series of predatory gentlemen. He also meets the unfortunate Anna Rivers, who had ‘from her infancy been brought up in a line of dissipation, by an imprudent mother, who had early taught her every blessing of life depends on riches’, and whose schemes were to involve her daughter in much unhappiness, and finally death. Meanwhile Sir William goes abroad with some of his unsuitable companions, and his style of life in Brussels much impairs his health. On his return he too dies. Set against all this misery is the example of Lady Beaumont’s niece, Miss Maybank, who marries the worthy Sir Charles Frankly; when they are blessed with a young family, they add ‘the force of example to the precepts’ of education, and are rewarded with ‘the inexpressible delight of seeing their children good and happy.’ Mixed fortunes meet Lady Beaumont and Mrs. Rivers.

Blakey, p. 153; Garside, Raven, and Schöwerling, 1791: 55; ESTC locates copies at BL, the Honnold Library, NY Society Library, Library of Congress, UCLA, and Yale.

ENGRAVED BY JOHN STURT

44. **P[ARSONS], W[illiam]**. Chronological Tables; containing the Successions of all ye Popes, Emperour, & Kings, which have reign’d in Europe, from the Nativity of our Saviour, to ye Year 1688. Being of great Use for the Reading of History, and a ready Help to Discourse ... Published in several Languages, and now rendred into English. Wherein many gross Errors are diligently corrected’ and y^e whole made much plainer, and easier than in any of the former Editions: by W. P. Gent ... London: Printed & sold by I. Knight ... and W. Rogers ... Booksellers. Philip Lea, Globemaker ... John Hills, Stationer ... [1689–90.]

Oblong 12mo., bound notebook-style along the lower edge, engraved throughout by John Sturt; ff. [3], 17, [2], plus two folding engraved plates pasted to the inner covers; comprising: a dedication leaf, an engraved title-page, two pages on ‘The Use of these Chronological Tables’, eighteen leaves of tables, and a final leaf of coats of arms; ownership inscription to title page dated 1802 and a few additions of 18th-century events in the same hand; modern blindstamp of E. F. Andrews, wormtracks to one of the folding leaves, but **a fine copy in contemporary black gilt -panelled morocco**, spine and all edges gilt. **£2400**

First edition of a rare and very attractive portable chronology, engraved throughout, listing the rulers of church and state from the birth of Christ to the Glorious Revolution, organised by century and by country. At the end a note explains that ‘because y^e 17th Century is almost completed there is added a Vacant Square for y^e 18th Century ensuing’, and this has indeed been filled in by hand up to George III and ‘N. Buonaparte, Consul’.

‘In November 1688 Parsons was a captain in Tollemache’s regiment of foot in the Netherlands when it took part in the Prince of Orange’s descent on England. He was then “Unfortunately Depriv’d of the Happy Station I then enjoyed, And by an Absolute Necessity Forc’d (Durum Telum Necessitas!) to Turn my self to another Sort of Affair” ... This involved laying out money to prepare an English edition of Guillaume Marcel’s *Tablettes chronologiques* (1686), a popular pocket book listing the dates of the rulers of church and state. He commissioned John Sturt to engrave some forty-three copper plates for publication, and in November 1689 licensed his *Chronological tables* The success was such that the booklet went through three impressions within the first two years, with further editions up to

and after his death.’ Apparently some 4000 copies had sold by 1703, but surviving examples are very scarce.

ESTC shows seven locations: Magdalene College Cambridge, Bodley; Brown, Harvard, Newberry, Union Theological Seminary (2 copies), and UCLA. The next listed by ESTC is a sixth edition of 1707, but there are apparently copies of the ‘third’ and ‘fourth’ impressions at Bodley, both undated.

Wing P 576. See also illustration in Plates.



‘IDLE, ILL-BRED, IGNORANT, DEBAUCH’D, POPISH OXFORD’

45. [PENTON, Stephen]. *The Guardian’s Instruction, or, the Gentleman’s Romance*. Written for the Diversion and Service of the Gentry ... London, Printed for the Authour, and sold by Simon Miller ... 1688. [Bound with:]

[PENTON, Stephen]. *New Instructions to the Guardian ... with a Method of Institution from three Years of Age to twenty one*. London, Printed for Walter Kettilby ... 1694.

Two works, 12mo., pp. [16], 90, [2]; and pp. [20], 143, [1]; very good copies, bound together in contemporary speckled calf, spine gilt in compartments, red morocco label; contemporary ownership inscription of Elizabeth Stuart, armorial bookplate of her husband (m. 1698) Alexander Grant of Castle Grant, Elgin, MP and soldier. £950

First and only editions. *The Guardian’s Instruction* is a book of advice on the upbringing of children at home, with further suggestions for their education at university. Among the directions for young children is (emphatically) *not* to allow the mother to have any say in the education of her child. The work mingles precepts with letters and ‘fiction’, a ‘Romantick manner of Writing’ that the author hopes will be ‘somewhat more diverting than ...

dogmatical Propositions'. One fictional correspondent writes to his guardian attacking 'Idle, Ignorant, Ill-bred, Debauch'd, Popish Oxford', which the guardian defends, with an extended account of university life.

New Instructions, a sequel to *The Guardian's Instruction*, particularly recommends children being brought up for the clergy, and contains instructions for reading matter (e.g. Tyrrell's confutation of Hobbes), and for foreign travel (to wit, don't learn your morals from the locals).

Wing P 1439 and 1440; Newberry Library, *Check List of Courtesy Books*, 1126.

REVIEWED BY MARY WOLLSTONECRAFT

46. **PICKERING, Amelia.** *The Sorrows of Werter: a Poem ...* London: Printed for T. Cadell ... 1786.

4to., pp. xxii, 69, [1]; with half-title and a sixteen-page list of 961 subscribers; apart from slight fraying a very good copy, uncut, in original blue-grey wrappers and tan paper spine. **£1200**

First edition. Amelia Pickering's 'melancholy, contemplative poem' (Todd) was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith and Mary Robinson, both subscribers here. Pickering 'gives to Charlotte a voice, if rather weakly moralistic, and to Werter suffering which is acute, credible and unhysterical' (*Feminist Companion* citing 'The Sorrows of Young Charlotte: Werter's English Sisters', *Goethe Yearbook*, 1986).

Mary Wollstonecraft, however, was not enthusiastic. 'To pity Werter we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werter is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

Speck Collection 1155.

MARY PIX

47. **PIX, Mary.** *The Spanish Wives. A Farce ...* London: Printed for R. Wellington ... 1696.

Small 4to., pp. [8], 48; some spotting towards the end, but a good large copy, with a number of leaves uncut at foot; recent quarter morocco. **£375**

First edition of Mary Pix's first comedy, arguably her best work, a lively farce turning on a skilful double plot. Set in Barcelona, the play contrasts the situations of two young wives: one, given an unusual degree of freedom, stays with her older husband despite the amorous advances of a young Englishman; the other, held prisoner 'under eleven locks' by her jealous husband, escapes to marry her former fiancé.

In her first year as a 'professional' writer this prolific dramatist produced a tragedy, a comedy, and a romantic novel. Her initial success made her, with Mary de la Rivière Manley and Catherine Trotter, the target of satire in an anonymous play, *The Female Wits; or, The Triumvirate of Poets* (acted about 1697), in which she appears as the 'fat female author' Mrs.

Welfed, a name which might 'prepare us for something more placid than the chaos into which she leads us' (Reynolds). Her plays are short and full of action – tragedies with scenes of great madness and passion, comedies with much stage business and pleasant songs. Suicides and murders, mistaken identities and disguises move her plots along.

Wing P 2332; Woodward & McManaway 924.

DEATH IN VENICE

48. [PLAGUE.] AUTHENTIC ACCOUNT (AN) of the Measures and Precautions used at Venice, by the Magistrate of the Office of Health, for the Preservation of the Publick Health. London, Printed by Edward Owen ... 1752.

4to., pp. 32, a very good copy, disbound.

£750

First edition. 'Experience has shewn, that in the *Ottoman* Dominions the Plague is never utterly extinct: Hence it is an immutable Law ... not to receive ... any Persons, Merchandizes, Animals, or any other Thing coming from [the Levant] without the necessary Inspection of the Office of Health, and the previous Purifications.'

The vessel is towed to anchor with tarred cables and an officer known as a Guardian goes on board to superintend quarantine of persons and purification of cargoes. The Captain is taken by his own boat and sailors to a barricaded enclosure for examination, after which the ship is declared free or suspected. If suspected, the Guardian lists the persons on board and their personal property, and the cargo is transported to one of two island *Lazarettos* for purification: for every commodity there is a specific rule. The passengers too are accommodated in the *Lazaretto*, while the crew undergoes quarantine on board. After forty days without any incidents the passengers and goods are freed from quarantine.

The last plague in London was the Great Plague of 1665-6, but concerns remained into the eighteenth century, in particular when it was feared that an epidemic in Marseilles in 1720 might spread to England

Wellcome, I, 75; Arnold Zuckerman, 'Plague and Contagionism in Eighteenth-Century England: the Role of Richard Mead', *Bulletin of the History of Medicine*, LXXVIII, 2 (2004).

CONTEMPORARY ENGLISH GILT BINDING

49. **POINTZ, Robert.** Testimonies for the real Presence of Christes Body and Blood in the blessed Sacrame[n]t of the Aulter set foorth at large, & faithfully translated, out of six auncient Fathers which lyved far within the first six hundred Yeres ... Louvain, John Foulmer, 1566.

Small 8vo., ff. [8], 200, but wanting X3-6; in contemporary English brown calf, panelled gilt with a large central foliate stamp and a Venetian foliate border, lettered direct 'Glascok' and 'Mari' at head and foot; rebacked, rear cover scraped, clasps wanting; inscription to final page: 'I'm for hell ... my Dear Mother pray for me 1565 / Bertholmew Wicks'; new endpapers, with late nineteenth-century ms notes and stamps of Charles Lindsay, Duke of Rutland, and Belvoir Castle Library. **£7500**
First edition, 'part of the concerted Catholic reply to John Jewel's attack on the Mass begun by his sermon at Paul's Crosse in 1559' (Allison & Rodgers). Pointz, of Alderley,

Gloucestershire, had been a perpetual fellow of New College Oxford before he cut family ties and left for Louvain.

The binding is contemporary English work, with the panel and border cut after Venetian models. A similar design executed with the same stamps can be found on a copy of Joannes a Lasco's *Tractatio de Sacramentis* (London, 1552) in the Grenville library (G.11,698). Unsigned gilt bindings in this style have long been associated with the French émigré printer and binder Thomas Berthelet (d. 1555), who acted as agent and binder for Henry VIII. They are among the earliest use of gilding on English books. This present binding obviously post-dates Berthelet but shows his influence.

The 'Mari Glascock' for whom this book was bound is perhaps Mary Glascock (née Josselyn, b. 1525), daughter of Sir Thomas Josselyn of Hyde, who married John Glascock of Powers Hall, Witham, Essex, in 1554.

See illustration in Plates.

UNRECORDED

50. **[PROSPECTUS.]** London, February 1st. 1763. Proposals for Printing by Subscription, The History of the Life of Jesus Christ, taken from the New Testament ... by the late Rev. George Benson ... Subscriptions are taken in by J. Waugh ... J. Buckland, T. Longman, and S. Crowder ... [1763].

4to., pp. [4], comprising title-page, subscription form, list of chapters, and a specimen page; in very good condition, folded as issued, untrimmed. **£450**

For many years the Presbyterian divine George Benson (1699-1762) was minister to the dissenting congregation at Crutched Friars, Poor Jewry Lane, London, until he retired to complete *The Life of Christ*. The book, priced 12s. 6d., with a memoir of the author, was promised for 1763 'upon the same Paper and Letter' as the Prospectus. It was, however, delayed until 1764 and instead of 'between 70 and 80 Sheets ... by the best Computation' it contained nearly 90, perhaps because 'the Copy, prepared for the Press by the Doctor himself, and revised by him' was difficult to cast off.

51. **RAY, John.** A complete Collection of English Proverbs; also the most celebrated Proverbs of the Scotch, Italian, French, Spanish, and other Languages ... To which is added (written by the same Author) a Collection of English Words not generally used ... the fourth Edition, augmented London: Printed for W. Otridge [and twelve other booksellers] ... 1768.

8vo., pp. xv, [1], 319, [1]; 150, [2, blank]; *A Collection of Words not generally used* has separate title-page, pagination, and register; a good copy in contemporary sprinkled calf, joints cracking, spine rubbed. **£120**

Fourth edition. The ingenious botanist John Ray's *Collection of Words* (first published in 1674) was the first English dialect dictionary, and was ranked by W. W. Skeat as 'the most important book ever published on the subject'. His *Proverbs* (first published in 1670), classified under subject headings and based partly on books, partly on personal observation, includes an appendix of Hebrew proverbs.

Keynes 15.

REASONS NOT TO VISIT HAMBURG

52. **[REDE, Leman Thomas]**. A Sketch of Hambourg it's Commerce, Customs and Manners with some Account of the Laws respecting Bills of Exchange and Bankrupts. By an English Resident here. Hambourg 1801 sold by A. Campe ... P. F. Fauche and Co. ... and Wm. Remnant.

Small 8vo., pp. x, [4], 131, [13] with half-title and terminal leaf of errata; light stain to inner margin at the beginning, title-page browned, but a very good copy in original blue boards, very sound but paper covering scraped from spine. **£575**

First edition. Leman Thomas Rede was a lawyer and the compiler of *Bibliotheca Americana* (1789). He was forced by debts to leave England for Hamburg, apparently in a hurry, and was frustrated at not finding any adequate guide book before he set out. This gap he proposes to fill 'without passion, interest, or prejudice'.

'It is a very large, close and dirty Town, alike disagreeable, and it should seem, unhealthy, winter and summer There is the old City and the new ... the houses in both, with a very few exceptions, are built in a way that renders them as awkward and inconvenient as possible A quick delicate sense of smelling, is one of the disqualifications for living in Hamburg The Exchange is the centre of the city and ... as a building nothing can be more shabby To add to the inconvenience of narrow streets, they are very badly lighted and worse paved'

But not everything is disagreeable. The poor are well provided for, as were refugees from the French Revolution. There are delightful walks and views along the Elbe and pleasure boats for hire. 'No where is Hambourg exceeded in the number of pretty women.' The subscription reading room is regularly supplied with newspapers from all quarters, and the terms are moderate. There are excellent concerts at the German and French theatres.

Later chapters describe the police (although 'a burglary or robbery is scarce ever heard of'), markets ('Hamburg is excessively expensive'), city gates, servants' wages, restaurants, coffee houses, smoking, public entertainments, and the lottery. Chapter VIII is devoted to the classes and character of the people, wealth, the learned, the arts, schools, and booksellers (there is no circulating library of English books); chapters IX-XI to commerce, the probable effect of peace, the bank, manufactures, shipping, and trade; the last three chapters to the laws relating to arrest, bills of exchange, and bankruptcy.

The disagreeable side of Hamburg seems to have prevailed with Rede's family, for when he died in 1810 his widow lost no time in returning to England with her five children.

COLOURED PLATES

53. **ROBERTSON, James.** A Collection of comic Songs, written, compil'd, Etch'd, and Engrav'd, by J. Robertson; and sung by him at the Theatres Nottingham, Derby, Stamford, Halifax, Chesterfield, and Redford. Peterborough: Printed and sold by C. Robertson. Sold also by Crosby and Co., London, Burbage and Stretton, Nottingham; [and booksellers in Derby, Stamford, Halifax, Chesterfield and Redford]. [c. 1805.]

8vo., pp. [2], ii, [3]-24, 27-53, [1], with 19 etched and engrav'd plates, with music below and hand-coloured satirical scenes above (some lightly foxed, one re-margined), some dated 1805, paper watermarked 1803; complete despite the pagination, and here bound even more erratically; withal a very good copy in contemporary half calf, neatly rebacked; armorial bookplate of Thomas Adam. **£950**

The first of several rare collections of comic songs issued under the same title; this collection, with 19 songs, can be distinguished by the presence of a London bookseller in the imprint, and a Preface.

John Robertson, co-manager of the theatres mentioned in the title, was 'a bad poet, a bad dramatist, and doubtless a mediocre actor-manager' (Bronson) who had published two collections of *Poems* and a musical drama, *The Heroine of Love*, in the 1770s. His *Collection of Comic Songs*, though, with its delightfully naïve coloured illustrations is lively and not without merit. His Preface wryly notes that 'I am indebted to the fertile genius of Messrs. Rawlinson and Woodward for the best of the charicatures I have etch'd; and to my friend Thomas Dibdin, and his brother Charles, for some of my best jokes'

COPAC and OCLC show copies at BL and Bodley only; they also have copies of another collection with this title. Folger has a copy pp. 40 (either incomplete or another collection); and Nottingham a collection with 37 plates but later, including a 'Local Panegyric Comical Song' 'Badly printed by J. Robertson 1820'.

See Bertrand Bronson, 'Robertson: Poet and Playwright', *MLN* 49:8, 1934.

See illustration in Plates.

COOK, BANKS AND OMAI

54. [**SCOTT, Major John, attrib.**]. A Second Letter from Oberea, Queen of Otaheite, to Joseph Banks, Esq; translated from the Original, brought over by his Excellency Otaipairoo ... to the Court of Great Britain, lately arrived in his Majesty's Ship the Adventure, Capt. Furneaux. With some curious and entertaining Anecdotes of this celebrated Foreigner before and since his Arrival in England, together with explanatory Notes from the Queen's former Letter, and from Dr. Hawkesworth's Voyages. London: Printed by T. J. Carnegy, for E. Johnson ... [1774].

4to., pp. 16, with an engraved vignette portrait on the title-page, supposedly of 'Otaipairoo'; slightly browned and soiled; modern quarter red morocco. **£1500**

A
S E C O N D L E T T E R
F R O M
O B E R E A, Q U E E N o f O T A H E I T E,
T O
J O S E P H B A N K S, E s q ;

Tranflated from the ORIGINAL,

Brought over by his EXCELLENCY OTAIPAIROO, Envoy Extraordinary
and Plenipotentiary from the QUEEN of OTAHEITE,

To the COURT of GREAT BRITAIN,

Lately arrived in his Majesty's Ship the ADVENTURE, Capt. FURNEAUX.

With fome curious and entertaining Anecdotes of this celebrated Foreigner before and fince
his Arrival in England ;

Together with explanatory Notes from the Queen's former Letter, and from Dr. Hawkefworth's Voyages.



L O N D O N :

Printed by T. J. CARNEG Y,
For E. JOHNSON, at the King's-Arms, Ludgate Hill.
[Price One Shilling.]

First edition, scarce, of a satirical verse letter supposedly brought back from Tahiti by 'Otaipairoo' (*i.e.* Omai) after the return of Cook's second voyage. It precedes any account of that voyage in book form and includes an Introduction reporting on the first circumstances of Omai's 'unexpected arrival' in England.

The poem has been attributed to Major John Scott, but as his popular *Epistle from Oberea* (1774), a love letter to Joseph Banks, is quoted heavily in the footnotes, it could as easily come from another hand. The premise here is that Queen Oberea is writing again to Banks, assuming her first letter never reached its target, and reporting on the birth of their twin children. Banks is the main target of the satire, but it is not biting.

Omai, native to an island near Tahiti, had been brought back to England on the *Adventure* of Capt. Furneaux, sister-ship of Cook's *Resolution*, in 1774, the first Polynesian to visit Britain.

Banks took him under his wing and presented him at Court in July. 'He was received with such favour that he was granted a royal pension while in England. Shortly afterwards (possibly at the King's urging) he was taken by Banks and Solander to Baron Dimsdale in Hertfordshire to be inoculated against smallpox' (*Oxford DNB*), an event referred to here: 'He has not as yet been admitted to a private interview with any of our fair country-women, nor will not till after he is recovered from inoculation'.

ESTC shows nine copies: BL, Bodley, Rylands; Newberry, UC Bancroft, UCLA; Alexander Turnbull, Otago, and Adelaide.

THE BRADLEY MARTIN COPY

55. [SCOTT, Sir Walter]. *Waverley; or, 'Tis sixty years since*. In three Volumes ... Edinburgh: Printed by James Ballantyne and Co. Edinburgh; and Longman, Hurst, Rees, Orme, and Brown, London. 1814.

3 vols., 12mo., with the three half-titles and the imprint leaves in volumes I-II (the imprint is on the last leaf of text in volume III), and with the usual cancels A4 in volume I and A2 in volume II, and apparently F12 in volume III (here the text is corrected but there is no clear evidence of cancellation); occasional slight soiling and a few marginal tears (two or three neatly mended), but **an appealing copy, uncut, in contemporary half sheep and marbled boards** (a little rubbed, one headband slightly chipped); in a quarter morocco folding slipcase. The Bradley Martin copy.

£5000

First edition. With this romance of the Jacobite rebellion, begun in 1805, laid aside, and then completed within three weeks in 1814, Scott 'at one blow ... established a new literary form', the historical novel. *Printing and the Mind of Man* 273.

Worthington 1; Todd and Bowden 77Aa (pp. 309-11).

THE MERRY WIVES OF DUBLIN

56. SHAKESPEARE, William. *The Merry Wives of Windsor*. A Comedy as it is acted at the Theatres ... Dublin: Printed for A. Bradley ... Bookseller, 1730.

Small 8vo., pp. 72; a very good copy, bound **in a contemporary tract volume** with five London editions of Shakespeare (1729-37, see below) in neat speckled calf, morocco spine label ('Plays Vol. V'), manuscript contents list at front. **£8500**

First separate Irish edition of *The Merry Wives of Windsor*, rare.

Although productions of Shakespeare had been staged as early as the Restoration, the first works to be printed in Ireland were editions of *Hamlet*, *Othello* and *Macbeth* for George Grierson in 1721. In 1726 Grierson and Ewing issued an 8-volume edition of the *Works*, a reprint of Pope's text – available much more cheaply than the English editions, they were also exempt from the copyright held in London by Tonson.

Abraham Bradley's edition of *The Merry Wives of Windsor*, his first of Shakespeare, takes instead Rowe's edition as its source text, and was possibly published to capitalise on a Smock

Alley production of April 1730. Bradley went on to publish the second Dublin collected *Works* in 1739, based on Theobald's Shakespeare. The Rowe text was not reprinted.

All early Irish editions of Shakespeare are rare, both institutionally and on the market. Other than the Eccles copy of *Macbeth* (\$26,000 in 2004, in a modern binding), none have been sold at auction since 1975. (See our list of *English Books, Summer 2011*, item 66, for another copy of *Macbeth*.) ***Merry Wives* is recorded by ESTC in five copies only, none in the British Isles:** Folger, Huntington, Illinois, Texas and Yale.

Merry Wives is found bound here with five London editions of Shakespeare – evidence that these Dublin printings were intended as much to undercut the English market as for distribution in Ireland:

SHAKESPEARE, William. Othello, the Moor of Venice; a Tragedy ... London: Printed by John Darby for Mary Poulson [and 3 others] ... 1724. 12mo., pp. 96

_____. Julius Cæsar; a Tragedy ... London, Printed for J. Tonson; and also for J. Darby [and 3 others] ... 1729. 12mo., pp. 78, [4, songs], [2, ads].

_____. Hamlet, Prince of Denmark: a Tragedy ... London: Printed for W. Feales ... 1737. 12mo., pp. 100, with a frontispiece.

_____. The First Part of Henry IV ... London: Printed for J. Tonson ... 1734. 12mo., pp. 96, wanting frontispiece.

_____. The Second Part of Henry IV ... London: Printed for J. Tonson ... 1734. 12mo., pp. 93, [1], with a frontispiece.

‘THE WILD UNPOLISHED SPIRIT OF LIBERTY’ OF THE MODERN AGE

57. **[SMOLLETT, Tobias].** Proposals for publishing the Modern Part of the Universal History. Compiled from original Writers, by the Authors of the Antient. Which will perfect the Work, and render it a complete Body of History from the earliest Account of Time to the present. London: Printed for T. Osborne ... C. Hitch and L. Lawes ... Andrew Millar [*and six others.*] [November 30 1758].

8vo., pp. 16; title-page and final leaf a little spotted, else a good copy, disbound.

£1450

First edition, announcing the publication on 1 January 1759 of the first 8 volumes of *The Modern Part of an Universal History* (1759-66), Smollett's editorial *magnum opus*, a sequel to the histories of ancient empires published in *An Universal History* (1747-54). But in the *Modern Part*, 'the objects most attentively kept in sight, have been the rise and progress of those nations, that supplanted the great empires of antiquity ... By developing these, it appears that the corruption of manners, the introduction of luxury, and the prevalence of tyranny and superstition, chiefly contributed to enervate, and undermine the old, as a wild unpolished spirit of liberty, gave an irresistible impetuosity, to the new.'

'It is likely that the detailed *Proposals* ... was prepared by Smollett as part of his editorial duties ... [and he is] supposed ... to have contributed the histories of France, Italy, Germany, Denmark, Norway, Sweden, and Holland' (*Letters of Tobias Smollett*, ed. Knapp, p. 78 n.2).

Proposals announces the first 8 volumes of the octavo edition (at £2), and the first three volumes of the folio (£4 4s). The whole was to extend to 25 volumes – though in the event the project was so successful that it expanded to 44, plus a volume of maps, charts and plates. Having summarized the *Antient Part* (not under Smollett's editorship), Smollett's *Proposals* list the intended contents of the *Modern Part*, opening with a life of Mohammed which will be 'in a great measure new, at least in our language ... being chiefly drawn from their own authors, delivered without prejudice or partiality'. There is a particular concentration on the world beyond Europe – Genghis Khan, Tamberlaine, the Mongols, the Moguls, India, China, Korea, Japan, Europeans in the East-Indies, the Ottomans, Abyssinia, Queen Njinga of the Mbundu, the Barbary States ... A Supplement will deal with: the Emirs of Sicily, Persia, the Atabegs of Iraq and Azerbaijan, the Circassians, the Druses, Prester John, the histories of Europe ('depending chiefly upon their own historians, and yet not so absolutely as to abstain from comparing and confronting them with those of their neighbours'), the discovery of America, Mexico, Peru and the 'present state of the globe'.

ESTC shows ten copies: BL, NLS, Bodley, National Trust; Göttingen; Cornell, Harvard, Harvard Divinity School, Queen's Ontario, and Western Ontario.

58. **[SOCIETY OF ANTIQUARIES.]** A General List of the Members of the Society of Antiquaries, London, from 1717 inclusive to Michaelmas 1747 ... [London, William Bowyer?, 1747].

Large folio (40.6 x 28.6 cm), pp. 3, [1], with a drop-head title; printed in two columns; a very good copy, on thick paper, creased where once folded, now stitched in modern wrappers. **£350**

Unrecorded, a chronological list of the members of the Society of Antiquaries from its official foundation in 1717 to its latest recruits at the end of 1746. No distinction is made between current and deceased members, though titles and membership of the Royal Society are recorded.

The informal meetings that would result in the Society of Antiquaries of London were first held in the Bear Tavern on the Strand in 1707; official foundation came in 1717/8, with the herald Peter le Neve as the first President and William Stukeley as Secretary. By 1747 its membership had included Edmund Halley, Francis Peck, Joseph Ames, the architect James Gibbs, Sir John Clerk of Penicuik, the printers William Bowyer and William Strahan, and the lexicographer and friend of Hogarth, Thomas Morell. Five honorary foreign members are listed at the end, among them the Italian counts Scipione Maffei and Francesco Algarotti, and the Swedish astronomer Anders Celsius. Meetings were held in the Mitre on Fleet Street; it was not until 1751 that the Society was incorporated and could own property, moving to the former Robin's Coffee House two years later. Stukeley would return from a rural practice in Grantham in 1747 and was a guiding presence until his death in 1765; his manuscript histories of the Society were later used by Richard Gough.

The first published list of members appeared in 1739 (copies recorded at Cambridge and Bodley only), and they were published with some regularity from the mid 1750s.

Not in ESTC, COPAC or OCLC.

*Charles Watkin Williams Wynn
from Robert Southey.*

THE FIRST LARGE PAPER SOUTHEY

59. **SOUTHEY, Robert.** *Poems ...* Second Edition. Bristol: Printed by N. Biggs, for Joseph Cottle, and sold in London by Messrs. Robinsons (*sic*). 1797.

8vo., pp. [8], 218; a very good copy in contemporary calf, spine gilt with scallop pattern and lettered direct, rubbed, front joint cracked but cords sound; engraved bookplate of Charles Watkin Williams Wynn. **£3250**

Second edition, a **presentation copy, inscribed to ‘Charles Watkin Williams Wynn from Robert Southey’, one of twelve struck off on large paper.**

Wynn had been a friend of Southey’s since school days at Westminster and later helped support him financially. In this year, 1797, he was elected MP for Old Sarum, a notorious rotten borough, in the interest of his cousin Lord Camelford; he went on to represent Montgomeryshire for an extraordinary 51 years from 1799, serving variously as President of the Board of Control, Secretary at War, and Father of the House of Commons.

The first edition of Southey’s *Poems* 1797, his first independent work, had been a success, and Cottle quickly proposed a second; Southey wrote back with various suggestions – engravings, disposition in two volumes, and ‘a dozen copies struck off on large paper of the very best quality – like Estlins sermon’ (letter of 2 May). In the event it appeared in a single volume, with no engravings, but with the poems reorganised under headings, the ‘Birth-Day Odes’ removed and a new poem ‘To a Friend’ added.

On 11 July Southey reported to Wynn that ‘I have a large paper copy printing for you of the [Poems]’, but the process was evidently slow, and it wasn’t until 12 September that he wrote stating ‘You will find the large copies of my Poems with Bedford [see item 37 and the following]. I have written Richards’s name in one – & there is one without a name, which, if you think proper, you will give Ld Carysfort.’ – Wynn evidently acted as agent for their distribution.

Poems ... second Edition was the first of Southey’s works to be struck off in a large paper printing (here fully 5 cm taller and 3 cm wider than normal, on paper watermarked ‘T P 1796’ rather than ‘Lloyd 1795’), but it was a process that became standard for him (see Rota, *The Simon Nowell-Smith Collection*, 692, for a large paper copy of the second edition of *Joan of Arc* 1798).

ORIGINAL BOARDS

60. **SOUTHEY, Robert, editor.** Specimens of the later English Poets, with preliminary Notices ... In three Volumes ... London: Printed for Longman, Hurst, Rees and Orme ... 1807.

3 vols., 8vo.; some light foxing, but withal a fine copy, uncut, in the original blue drab boards, paper spines (slightly darkened, minor chips at head and foot) with printed volume numbers; bookplates of High Legh Library (Cheshire). **£750**

First edition of Southey's vast and ambitious anthology, totalling over 1400 pages, a chronological assembly from Otway to Cowper, with a Preface on the history of English poetry, Southey's first attempt at a subject to which he would return repeatedly. Each poet is given a biographical introduction, even if only of a line or so; the specimens are confined to a few poems each, from both the great and good and the more modest of talent.

Begun in 1804 as a supplement to Ellis's successful *Specimens of the early English Poets* (1790), Southey's own *Specimens* quickly became unwieldy, and he recruited assistance from his friend Grosvenor Bedford (see item 37). The 'curst preface' proved of particular difficulty – 'I wrote that preface *doggedly* and without liking to do it, or liking it when done'.

The eventual result, complained Southey, was 'a dismal book ... utterly ruined' by printer's errors ('I dare not make a list of them; nor say anything about them, except that he shall never murder my English more') and by Bedford's editorial practice: 'absurd omissions, and more absurd insertions ... I have ordered some cancels, for the sake of public decency'.

Raymond Havens, 'Southey's *Specimens of the later English Poets*', *PMLA*, 60:4 (1945).

61. **SPON, [Jacob].** The History of the City and State of Geneva, from its first Foundation to this present Time. Faithfully collected from several Manuscripts of Jacobus Gothofredus, Monsieur Chorier, and Others. By Isaac (*sic*) Spon ... London, Printed for Bernard White, 1687.

Folio, pp. [8], 250, [6], including the engraved title (printed on π 1 verso); with the four plates, including a panoramic view of the city, and a folding view of the lake and country round about; a handsome, fresh copy in contemporary panelled and mottled calf, neatly rebacked. **£1200**

First edition in English of a work first published in French in 1680. The attribution here to 'Isaac' Spon apparently comes from a misinterpretation of 'Jac[obus]' on the title-page of the French original.

Born in 1647, Jacob Spon, descended from a Calvinist banking family, was a physician in Lyon and a well-travelled antiquary. In the 1670s he accompanied the numismatist Jean Foy-Vaillant to Italy to search for coins and antiquities for the French royal collection, and then journeyed to Greece, Constantinople, and the Levant with the English connoisseur and botanist George Wheler, collecting plants, coins, manuscripts and antique marbles. He was prompted to write the history of Geneva by the French king's historian Nicolas Chorier, who supplied the manuscripts mentioned in the title; characteristically he also deals at length with 53 ancient and 27 modern inscriptions which were to be seen at Geneva. Spon retired to Zurich after the revocation of the Edict of Nantes in 1685, and died later that year. Wing S 5017.



‘AN ORIGINAL WRITING’

62. **STERNE, Laurence.** *Yorick's Sentimental Journey.* For H. F. Sjöbeck. Printed at Lund by J. Lundblad, Prof[essor]. 1800.

12mo., pp. [10], 3-299, [1], with a list of subscribers; a very good copy in contemporary calf, spine gilt with floral motif, covers with marbled paper onlay, gilt border. **£350**

First edition thus, printed in the Swedish university town of Lund for Håkan Fredrik Sjöbeck by the philologist Jonas Lundblad, with an introduction (in curious English) by Sjöbeck. The subscribers included students in Lund, and merchants and diplomats in Göteborg.

Sjöbeck's Preface assumes familiarity with Sterne as author of *A Sentimental Journey*, *Tristram Shandy* and the *Letters to Eliza* (which he quotes). The present work though, 'will deserve a distinction. That is allowed by all to be an Original Writing ... Such common applause has made me publish and print this labour uninterrupted, instead of giving the Public any Extracts from Authors, any Fragments, &c. &c. which usually are delivered for the instruction and amusement of Young People, who apply themselves to the English Tongue ... The Editor has been reading it – and reading again over and over with a genuine moral satisfaction and tranquillity ... Many are the ups and downs of this life: The justlings of the world find full employment for each other's souls. So – let us beat the ample field together, – laugh, where we can, but – weep, where we must.' Such was Sjöbeck's enthusiasm for Sterne that he also arranged for the printing of a French translation.

ESTC shows four copies only: BL, Cambridge; UCLA and Texas.

See Paul Goring and Eli Løfaldli, 'Sterne's Nordic Presence' in *The Reception of Laurence Sterne in Europe*, pp. 113-116.

63. **STIRRY, Thomas.** A Rot amongst the Bishops, or, the terrible Tempest in the Sea of Canterbury, set forth in lively Emblems to please the judicious Reader ... London, Printed in the Year, MDCXLI. *Colophon*: London, C. Castle Printer, [1838].

12mo., pp. 14, with woodcut title-page and four woodcut emblems; a very good copy in contemporary straight-grain morocco, marbled endleaves, edges gilt, from the library of Cornelius Inglis, M.D., son of the book collector John Bellingham Inglis.

£125

Reprint of rare emblems attacking Archbishop Laud. Playing on the words 'see' and 'sea' the first emblem shows Laud sailing in the ship 'High Commission' with the 'Hell-born crew' of three other high churchmen on board: Bishop Matthew Wren and the civil lawyers Sir John Lambe and Sir Arthur Duck. In the second emblem the 'High Commission' is all but sunk (it was abolished by Parliament in 1641), in the third Laud is being led to the Tower ('Justice did decree / Where he sent others there himselfe should be'), and in the fourth he is looking out from the top of the Tower onto a scaffold. Each emblem has two pages of explication in verse.

A collector's copy of a collector's reprint. John Bellingham Inglis (1780-1870) had a peculiar mania for decorating his books by cutting out tiny engravings, coats of arms, etc. and pasting them to the endleaves whether they were relevant or not. This copy displays two such coats of arms and a man's head on the front pastedown, and cuttings about books severe on the bishops at the end; the bookplate, however, another tiny engraving, is that of Cornelius Inglis who either inherited his father's habits or inherited the book.

INDIAN TRAVEL

64. **SULIVAN, Richard Joseph.** Philosophical Rhapsodies. Fragments of Akbur of Betlis. Containing Reflections on the Laws, Manners, Customs and Religions, of certain Asiatic, Afric, and European Nations. Collected and now first published ... In three Volumes ... London: Printed for T. Becket ... Bookseller to his Royal Highness the Prince of Wales, and their Royal Highnesses the Princes. 1784-5.

3 vols., 8vo., complete with half-titles and corrigenda leaves in each volume, quire X (index) in volume II complete but bound in wrong order; occasional foxing but a good copy in attractive contemporary half calf and marbled boards, slightly rubbed, spine with gilt device in compartments; from the library of John Gladstone, the Liverpool merchant and father of statesman W. E. Gladstone, with the Fasque bookplate in each volume.

£950

First edition of this eccentric travel-inspired treatise drawing upon the author's experience in India and his travels in Europe. The prefatory 'advertisement' establishes the fiction that 'the following fragments were written by a native of Assyria [Akbur], who ... was removed to the continent of Europe, and thence to England ... he then travelled; and in various countries threw together the reflections which appear in the following sheets'. Compartmentalised into 'fragments' rather than chapters, the work is generically indistinct, and offers a compilation of fiction, philosophy, history and travel with reflections on foreign lands, notably China, Japan, Tartary, Hindostan, Greece and the Middle East. Sullivan cites widely in order to illustrate his points, emphasising Akbur's familiarity with Milton, Pope, Thomson, and Dryden, as well as law, the classical canon and contemporary scholarship.

THE FIELD OF CLOTH OF GOLD, IN VERSE

65. **SYLVIUS, Jacobus** [*i.e.* **Jacques DUBOIS**]. Francisci Francorum Regis et Henrici Anglorum Colloquium ... [Paris,] Josse Badius Ascensius, [13 January 1521].

4to., ff. [16]; woodcut printer's device to title-page, two woodcut initials; a fine copy, in eighteenth-century paper wrappers. **£9500**

First edition, very rare, of one of the major literary sources for the events of the diplomatic spectacular known as the Field of Cloth of Gold, held by Henry VIII and Francis I between Ardres and Guînes in Northern France in June 1520. The glamour of the participants and of the theatrical machinery of diplomacy is now legendary, but it was matched by the lofty aims of the meeting – an attempt, under Wolsey's guidance, to outlaw war among Christian nations. Its importance was none the less for the swift failure of its aims.

Jacques Dubois, writing under his Latinized nom-de-plume Jacobus Sylvius, was a young college regent in nearby Montreuil-sur-mer, and wrote his verse account (780 lines in elegiac couplets) 'in haste, and to order, as a sort of *reportage* on the event for his patrons Hourdel and Becquelin, who were unable to witness it' (Dupèbe and Bamforth). Though he likely drew on the other printed accounts of the events, the *Campi convivii* now attributed to Budé, and its French translation, *L'Ordonnance et ordre du tournoy etc*, Dubois is both more evocative and includes specific details not found in these sources. The only other literary sources from the French side are two short poems by Clement Marot.

Dubois works in a largely Virgilian mode, especially where he is unlikely to have been a first-hand witness, such as in the meetings of the kings, and the respective royal feasts, which idealize their subjects. But he may well have seen certain portions of the festivities in person – Henry VIII's magnificent canvas and glass 'palace' was open to all, while the immediacy of the descriptions of the 12 days of jousting, likewise open to the public, suggests eyewitness testimony. The account of the extraordinary 'dragon' ('monstrum horrendum'), an English-built hot-air machine that closed proceedings, is the fullest known, and includes technical specifications about its construction. A similar vocabulary, that of the 'scientific observer', is used for the descriptions of ornament and architecture.

At the end are a shorter verse address 'Ad Lectorem', a eulogy of England and its inhabitants, an 'Apologema', and a decastichon from Nicolas Hourdel to François Dubois, the author's humanist elder brother, who was a friend of Badius, and presumably arranged for the poem's publication some months later. Sylvius (c.1489-1555), was a young man at the time of the Field of Cloth of Gold, and this was his first published work, but he went 'went on to become one of the foremost medical humanists of his day' and the first in France to demonstrate from human cadavers; Vesalius was a pupil, and a subsequently an opponent, as were Charles Estienne and Conrad Gesner.

Very rare. Not in Renouard's bibliography of Badius. We have traced only 7 copies, at Harvard, Biblioteca Marciana Venice, Valognes, Royal Library Copenhagen, Hanover, Stuttgart, and Wolfenbüttel.

See *Renaissance Studies* 5:3 (1991) for an edition of Sylvius's poem with parallel translations into English and French, an introduction, and commentary, by Stephen Bamforth and Jean Dupèbe; also, Glenn Richardson, *The Field of Cloth of Gold* (2013), which cites Dubois frequently as a source.

See illustration overleaf.

FRANCISCI
FRANCORVM REGIS ET HEN-
RICI ANGLORVM COLLO-
QVIVM. PER IACO-
BVM SYLVIVM.



H. 3.

Venundatur Iodoco Badio Ascensio.

a. 15.

THE FIRST OF THE BARSETSHIRE NOVELS

66. **TROLLOPE, Anthony.** *The Warden* ... London: Longman, Brown, Green, and Longmans. 1855.

8vo., pp. iv, 336; publisher's catalogue, 24 pages, dated September 1854, at the end; a little soiled and dust-marked, but quite a good copy in the original pale brown grained cloth, blocked in blind, lettered in gold, the joints repaired at head and tail, inner hinges renewed; quarter morocco folding box. **£1200**

First edition. This is Sadleir's 'first' binding, with dark-brick endpapers, the pastedowns printed in black with advertisements. 'Longman's habit was to print their endpapers from the standing type of their current catalogues ... in consequence there may have existed as many varieties of printed endpaper as there were available ... pages of standing catalogue type.' Here there are advertisements for 'Books of General Utility' inside the front cover, and 'Books of Reference on Commerce, Geography, &c.' inside the back, neither a variant recorded by Sadleir but the books advertised are contemporary with publication. A pencilled inscription of the front free endpaper also confirms this as the 'first' binding: 'Edward E Kay / bought at the Book Sale at Sir Edward Buxtons house, Cromer in Sepr 1855'.

A thousand copies were printed, of which, Sadleir thought, about 600 were sold and 400 pulped. Sadleir, *Trollope*, 4.

NEWTON AND THE APPLE

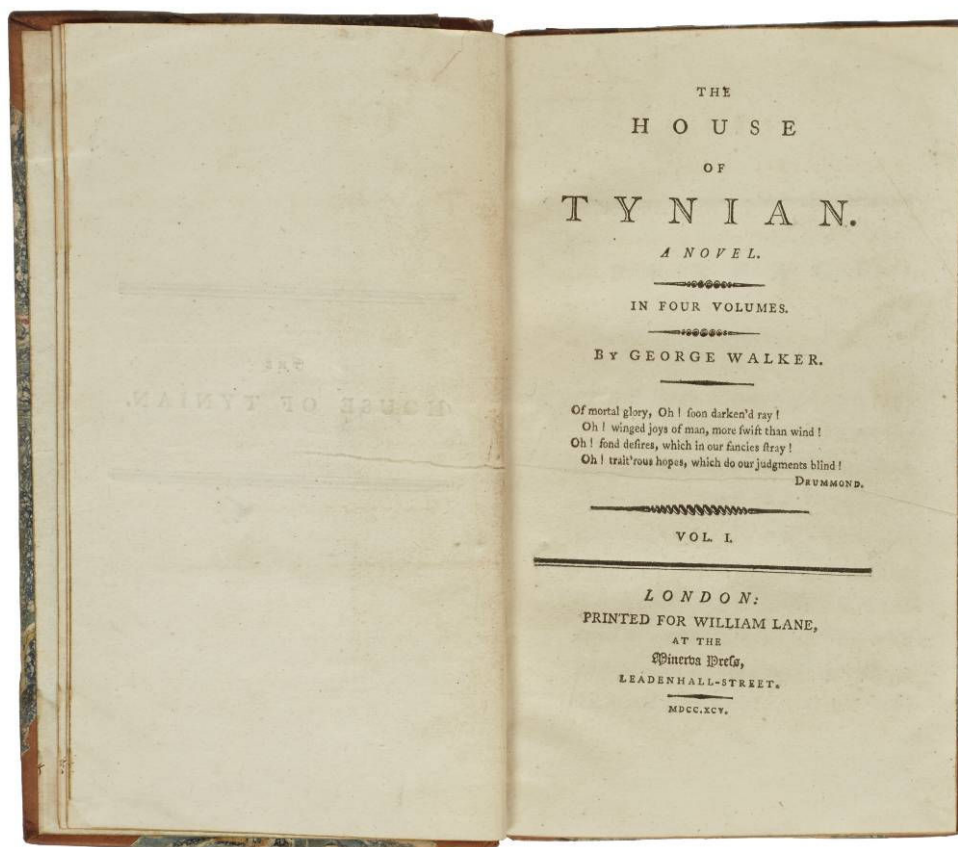
67. **VOLTAIRE, François Marie Arouet de.** *Letters concerning the English Nation* ... London, Printed for C. Davis ... and A. Lyon ... 1733.

8vo., pp. [16], 253, [19, blank and index], A4 a cancel as usual, A8 an advertisement leaf; ink smudge to p. 105, else a very nice, crisp copy on thick paper; contemporary mottled calf, spine blackened and with a vertical cracks, joints cracking slightly but still perfectly sound; two bookplates (Hobart and another). **£1500**

First edition of Voltaire's most important early philosophical work, translated by John Lockman from a manuscript prepared by the author himself, and published a year before the *Lettres philosophiques* was to appear in the original French.

'In 1726, Voltaire was banished to England, where he stayed until 1729. He became an ardent apostle of the science, tolerance and common sense of England' (Babson) and expressed his admiration in this 'most sympathetic of critiques' (*PMM*). 'Four letters deal directly with Newton and his theories, and include ... the famous anecdote of the falling apple [p. 117], which gave birth to the law of gravitation' (Babson). Others discuss, *inter alia*, Bacon, Locke, Descartes, Quakers, the Church of England, Parliament, government, trade, inoculation, tragedy, comedy, Rochester, Pope, and the Royal Society.

'In its high praise of English institutions it leaves no doubt that Voltaire is attacking, by ironic contrast, French despotism and the corruption of the French Church.' Similarly his sympathetic appraisal of Newton, Bacon, and Locke served to emphasize his disparagement of French thinkers, especially, Descartes. The book gained a wide readership in France where it 'created such a scandal that it was soon condemned and copies burned by the hangman' (*ibid.*). Babson 242; Bengesco 1558.



A FINE MINERVA PRESS NOVEL

68. **WALKER, George.** *The House of Tynian.* A Novel. In four Volumes ... London: Printed for William Lane, at the Minerva Press ... 1795.

4 vols., 12mo., with the half-titles and the advertisement leaves in volumes I, II, and IV (none required in volume III); a fine copy in contemporary half polished half calf and marbled boards, red morocco labels; contemporary armorial bookplate of the Duke of Beaufort. **£4250**

George Walker (1772-1847), a bookseller (latterly in Golden Square), was perhaps the most talented novelist of the anti-Jacobin, anti-revolutionary school. He also wrote several popular novels not motivated by philosophical views, and these included *The Romance of the Cavern*, *The Haunted Castle*, and *The House of Tynian* for the Minerva Press.

In *The House of Tynian* Sabrina Trenton's mother has just died and her father is in the East trying without success to get back to England. Sabrina comes to live with her kinswoman Lady Augusta at Tynian Castle on the borders of Wales. 'Of the many vices which attach themselves in particular to the titled classes of society, Lady Augusta seemed only to retain one ... the distinction of Nobility from Plebiality Though wisdom and virtue, when untitled, might command her esteem, they were not deemed equivalent to a noble descent.' From this unyielding conviction stem all the difficulties of the young people in this story: the untitled Sabrina, Lady Augusta's son Alfred (in love with Sabrina), his worthy friend Diemburk, her friend Lucy, the vicious adventurer Captain Draper, Draper's victim Matilda, and a whole circle of other acquaintances. When the scene shifts to France there are Gothic

moments of attempted murder and a monk in disguise, but basically this is a well-told story of the encounters, deceptions, embarrassments, and romances of the young friends.

Blakey, p. 170; Garside, Raven, and Schöwerling, 1795:46; and, for a general assessment of Walker, J. M. S. Tompkins, *The Popular Novel in England, 1770-1800*, pp. 321-5, and Montague Summers, *The Gothic Quest*, pp. 81-2; ESTC locates twelve copies (Colorado State, Illinois, and North Carolina only in U.S.).

‘THE CELEBRATED MASTER OF ELOCUTION’

69. **WALKER, John.** *Hints for Improvement in the Art of Reading ...* London: Printed for the Author, and sold by T. Cadell ... G. Robinson ... and T. Becket ... 1783.

8vo., pp. viii, 86, [2], with half-title and a final leaf of advertisements; a very good copy, stitched as issued, uncut, in the original blue-grey wrappers (spine partly defective and a small piece nibbled from the front wrapper). **£650**

First edition. The future lexicographer John Walker (1732-1807) left grammar school and then absconded from an apprenticeship to join a succession of provincial theatre companies. Garrick hired him in 1754 and for the next four years he performed a number of mainly minor parts at Drury Lane. In 1758 Walker and his wife were engaged to join the new Crow Street Theatre in Dublin. After further engagements there and at Covent Garden and Bristol he quit the stage in 1768 and turned to teaching elocution, first at a school in Kensington Gravel Pits (now Notting Hill Gate), then as a tutor and peripatetic lecturer.

By the *Art of Reading* Walker means reading out loud – important for parliamentary orators, barristers, and clergymen. His ideas of how different contexts affect the ‘pure, distinct, and articulate pronunciation’ of individual words are very prescriptive, and he also deals with rules for pausing, inflexion, and the nature of emphasis. There are examples of how poetical abbreviations (e’er, ne’er, th’) are to be pronounced and when we are to alter the normal accent of a word when reading verse, and when not.

Dr Johnson, to whom he dedicated two of his works, was a friend, and in 1783, the year of this publication, they had a conversation on the art of reading:

Boswell. Mr. Walker, the celebrated master of elocution, came in, and then we went up stairs into the study. I asked him if he had taught many clergymen. Johnson. ‘I hope not’ Boswell. ‘Will you not allow, Sir, that a man may be taught to read well?’ Johnson. ‘Why, Sir, so far as to read better than he might do without being taught, yes’ Boswell. ‘It is wonderful to see old [Thomas] Sheridan as enthusiastick about oratory as ever.’ Walker. ‘His enthusiasm as to what oratory will do, may be too great: but he reads well.’ Johnson. ‘He reads well, but he reads low Now some people have occasion to speak to an extensive audience, and must speak loud to be heard.’ Walker. ‘The art is to read strong, though low.’

Later Walker was to publish a *Critical Pronouncing Dictionary* (1791) that was to retain its authority throughout the nineteenth century.

ESTC locates fourteen copies, but only four in US: Chicago, Illinois, University of Washington, and Yale. *Life of Johnson*, ed. Hill and Powell, iv, 206-207; Highfill, Burnim, and Langhans, *A Biographical Dictionary of Actors*, xv, 213-215.



THE FIRST ENGRAVINGS AFTER J. M. W. TURNER

70. **WALKER, John.** *The Itinerant: a select Collection of interesting and Picturesque Views in Great Britain and Ireland.* Engraved from original Paintings and Drawings, by eminent Artists. London, Printed for John Walker, Engraver ... 1799 [-1802].

Folio, ff. [182], with an engraved title-page, a letterpress index leaf at the end, and 180 engraved plates (c. 15 x 22 cm) after Turner, Girtin, Dayes, Nixon, etc., dated 1792-1802, with letter-press text below, printed on rectos only; various watermarks, dated 1794-1801, occasional light foxing, but a very good copy in red straight-grain morocco c. 1820, tooled in blind and gilt, spine elaborately gilt, all edges gilt, blue endpapers (watermarked 1818), covers slightly scraped and joints rubbed; large emblematic and armorial bookplate of John Platt of Llandudno, dated 1892. **£1350**

First edition, a selection of 180 views and descriptive text from Walker's periodical *The Copper-Plate Magazine* 1792-1802, including 15 plates after drawings by the young Turner. Although the title-page is dated 1799, *The Itinerant* includes engravings issued up to 1802, all listed in the index leaf at the end, which also advertises the prints available individually.

The engraver and printseller John Walker (fl. 1784-1802), had employed Turner from the age of 19, while he was still studying at the Royal Academy, where landscape did not feature on the curriculum. Turner contributed a total of 16 scenes to the *Copper-Plate Magazine* in 1794-8, collecting material for his drawings 'on tours in the midlands and Wales in 1794, and in the north, including the Lake District, Yorkshire, and the Northumberland coast, in 1797' (*Oxford DNB*) – they were the first publications of his work, and include views of Westminster Bridge, Rochester, Matlock, Nottingham, Ely and Sheffield.

Provenance: John Platt of Llandudno had achieved great success in the velvet-cutting trade and upon his death in 1902 bequeathed to the British Museum a magnificent grangerized copy of Thornbury's *Life of J. M. W. Turner* (1862), extra-illustrated with autograph letters by Turner and numerous prints and drawings. His library was sold at Christie's in 1920. A few minor notes in his hand are present here.

ESTC shows seven copies in the UK; but Frick, New York Public Library and Lilly Library (imperf.) only in USA.

Abbey, *Scenery*, 5 (a unique copy with the engravings printed in colour).

BALLOONING TO THE MOON, IN VERSE

71. [WATKINS, William]. *The Whitby Spy* ... Whitby: Printed by C. Webster on the Crag. 1784.

8vo. in fours, pp. [2], v, [1], 240, [8], with initial and terminal blanks and an index at the end; in thirty numbered parts, each 4 ll.; a little dusty, the odd leaf foxed, but a good copy, in contemporary quarter calf, worn, free endpapers torn away. **£2000**

Complete run of a very rare Yorkshire periodical, published twice weekly in thirty numbers 1 September–11 December 1784. An advertisement at the end of No. 26 states that 'the four succeeding Numbers which are necessary to compleat the Volume, will be published together, on Saturday the 11th of December; and a Title Page, Index, and Preface, will be ready for delivery at the Printer's, the Saturday after.'

Though interspersed with whimsical philosophical essays, short poems, and invented correspondence, the main contents of *The Whitby Spy* are three long fictional pieces, each split over several non-consecutive issues. In 'The Story of Henry and Louisa' a frenzied narrative skips from Yorkshire to the plains Indians of Canada, from shipwreck in Newfoundland to captivity in Spain; Henry is finally reunited with his childhood love, just as she is about to take her vows as a nun, but fate intervenes – Louisa succumbs to the shock, and Henry shoots himself. Meanwhile, in the 'Eastern Story' of Ahmed son of Almoulin the merchant of Schiras, a young man schooled in temperance under the dervishes is swayed by the voluptuous court of King Hormoz, falls into disrepute and misfortune, is banished and repents.

Inspired by the recent successes of the Montgolfiers ('The attention of public curiosity has of late been engrossed by what are called *Air Balloons*, (invented by our volatile Gallic neighbours)...'), is an amusing verse narrative of ballooning to the moon: 'Midst the most furious of Tornados, / In my *Balloon* I left *Barbadoes*, / Exactly at the hour of noon, Upon a journey to the Moon.' Using a technique from an unpublished manuscript by Paracelsus found 'wrapped round some Westphalia sausages', the traveller ascends to the lunar plane, meets the inhabitants, has his balloon destroyed by thugs and returns by a new method far surpassing the 'crotchets of Montgolfier's brain'.

The author, William Watkins (the attribution unknown to ESTC but see George Young's *History of Whitby* 1817), published several rare narrative poems (*Athelgiva* 1778, *Coucy and Adelaide* 1784), and followed *The Whitby Spy* with a periodical *Anomalix* (1797-8). Brought up to the sea, he retired as a schoolmaster in 1794. Here he remains wryly anonymous ('sheltered beneath the veil of an obscurity, which nearly approximates to insignificance'), but provides an amusing spurious autobiography in the first number. He bows out in number

thirty: the function of a 'diurnal essayist', 'however pleasing it might appear in speculation, I have found, when it became exacted as a periodical duty, a painful and burthensome one'.

Only two complete copies in ESTC: York Minster and Yale, plus a copy lacking Nos. 1, 16, 27-30 and the index at Bodley. There is also a copy at Toronto, provided by us in 2008.

LANGUAGE TEACHING

72. **WEBBE, Joseph.** An Appeale to Truth, in the Controversie between Art, & Use; about the best and most expedient Course in Languages. To be read fasting; for the greater Benefit of the deluded Innocencie of our owne, and other Nations ... London: Printed by H. L. for George Latham ... 1622.

4to., pp. [2], 52; small stain and adhesion mark to title-page, title and final page dusty, but a good copy in early twentieth-century quarter morocco. **£750**

First edition of an important work on language-teaching, proposing a colloquial method of imitating exemplars rather than the rote learning of grammar.

Webbe (d. 1630) had returned to England in around 1616 after many years in Italy, where he had been educated at the English College in Rome, and the Universities of Padua and Bologna, obtaining several doctorates. His application to the Royal College of Physicians was stymied by his Catholicism, though he may have practised illegally. 'However, he made a living teaching languages by his own unique method at his house in Black and White Court in the Old Bailey. His system interested Samuel Hartlib, who instigated a debate on its merits between Webbe and another schoolmaster, William Brookes' (*Oxford DNB*).

'Webbe contributed to the development of language teaching and of linguistic thought generally in three respects. The first of these was in his strong support of, and reasoned arguments for, the teaching of any language by the "direct" method, in which students learned Latin, for example, by imitating phrases from classical authors ... He explained his ideas in *An Appeale to Truth, in the Controversie, betweene Art, & Use* (1622), where "art" refers to grammar and "use" to the usage of the learned' (*ibid.*) He refers to (but opposes) Comenius, as well as the previous generation of English grammarians – Mulcaster, Ascham – and the recently published *Logonomia Anglica* of Alexander Gil.

Webbe secured a monopoly on teaching by his method from Parliament in 1626, and in 1628 was exchanging letters with Hartlib about the foundation of a *collegium charitas* and a project, uncompleted, to translate Terence.

STC 25169.

'THE BASTILLE, A VISION'

73. **WILLIAMS, Helen Maria.** Julia, a Novel; interspersed with some poetical Pieces ... in two Volumes ... London: Printed for T. Cadell. 1790.

2 vols., 12mo., pp. iv, 263, [1]; 245, [1]; two gatherings sprung in each volume, but a very good copy in contemporary polished calf, spines gilt, red and green morocco labels. **£2500**

First edition of the author's only original novel, her 'first attempt in prose', preceded by several publications in verse. On one level *Julia*, as a rather conventional novel of sensibility, received a mixed review from Mary Wollstonecraft; but its proto-feminist theme – a reworking of Rousseau's *Julie, ou la nouvelle Héloïse*, with the triangle one of a man, Frederick Seymour, who dies, and two women, Charlotte and Julia, who are left with a child to bring up together – has more recently attracted renewed critical attention (*The Feminist Companion to Literature in English*). In fact it may have influenced Wollstonecraft's *Maria, or the Wrong of Women* (1798), written after she met Williams in Paris.

There is also an element of covert liberal philosophy here. Julia internalizes 'the political lesson the American and French Revolutions taught her, that opting for independence rather than marriage (and dependency) is a viable and even heroic alternative for women' (Stephen C. Behrendt, *British Women Poets and the Romantic Writing Community*, 2009)

Embedded in the story are a number of poems read to or by the heroines, including 'The Bastille, a Vision', celebrating the freedom of the early days of the French Revolution, which was to be the subject of much of Williams's writing for the next twenty-five years. She visited France in the year of this novel, and settled permanently in Paris in 1792.

Garside, Raven, and Schöwerling, 1790-:74.

74. **WRIGHT, J[ohn]**. *Spiritual Songs for Children: or, Poems on several Subjects and Occasions ... Second Edition corrected ...* London: Printed for, and sold by J. and J. Marshal ... 1738.

12mo. in sixes, pp. [2], '56' [*i.e.* 68, pages 61-8 misnumbered 49-56], iv (G5-6 see below); a fine copy in contemporary sprinkled sheep with a blind double fillet to the front and back covers, scrape to back cover. **£1200**

Second edition of a collection first published by Marshall in 1727, very rare (Bodley only in ESTC to which Foxon adds a copy at Harvard wanting the title-page; British Library and Florida State only of the 1727 edition). There were two later editions printed in Boston.

This is a volume of accomplished verse meditations, though perhaps of limited appeal to children: 'A Journey from this World to the World behind the Curtain', 'The discontented World', 'Self-Love', 'The dying Infant', 'Labour in Vain' (a parable inspired by watching motes of dust dancing in the air 'as I was walking in a Sunshine Day'), 'The Poor Man's Province', 'The Proclamation of the King' (George I and the Protestant succession), 'An Elegy upon... Nicholas Chamberlain, who departed this Life on Feb. 10. 1714-15', and 'The Saints great Delight in their Heavenly Mansion'.

Two poems stand out. 'A Poetical Exercise on the Author's Journey into Middlesex, and to the famous City of London; where he arrived May 12, 1708' is a rousing travelogue and commentary on the metropolis.

*London! What's London? 'Tis a World of Pride,
Frizels and Furbelows on ev'ry Side;
Patches like Moles, and powder'd Wiggs like Snow,
Ladies like Peacocks with their Gallants go*

The Tower, Westminster Abbey, the natural history collections at Gresham College, and the noisy throngs of people all figure in the poem, along with a passage on Bedlam:

London is full of Buildings tall and fair,
Brave Halls and Hospitals, with some good Air,
For Poor and Lame, for Maimed, and for Sick,
For Mad, distracted, and for Lunatick:
These last in *Bedlam* you may see, and there,
Some Sing, some Cry, and some do Curse and Swear.
Some sit like Stones, and some do Pictures draw;
And some like Beasts lye down on Beds of Straw.
The sight would make a stony Heart to Bleed

‘A Reflection on Christmas Feasts’ laments the drunken celebrations, dancing, and gaming of the season: ‘In Winter Time, when Snow was deep, / And furr’d with icy Dew; / As I went on along the Street, / I heard a noisy Crew’ Indeed the author regrets the very name of Christmas: ‘You join the sacred name of God / With Mass, that Idol vain; / And so in serving Christ, you nod / To bring the Pope again’.

The tenor of the poems and their reprinting in North America suggest an author of Puritan leanings, but nothing seems to be known about him. His full first name, John, is given in a Marshall advertisement of [1722?] for *Best Mirth or the Melody of Sion: being a Collection of Spiritual Hymns*, a work also advertised at the foot of the title-page here.

The last two leaves, G5-6, have been left in place in this copy, having been used to print the title-page and preface of *A choice Drop of Honey from the Rock of Christ: or, a short Word of Advice to all Saints and Sinners. By Thomas Wilcocks. The Thirty-first Edition ... London: Printed for J. and J. Marshall ... 1737*. This edition is not in ESTC where only two earlier editions are recorded: the ‘twenty-ninth’ of 1723 and the ‘sixth’ printed in Boston in 1736.

Foxon, p. 907, mentioning also a 1750 edition, unlocated.