

# ENGLISH BOOKS AND MANUSCRIPTS

AUTUMN 2014

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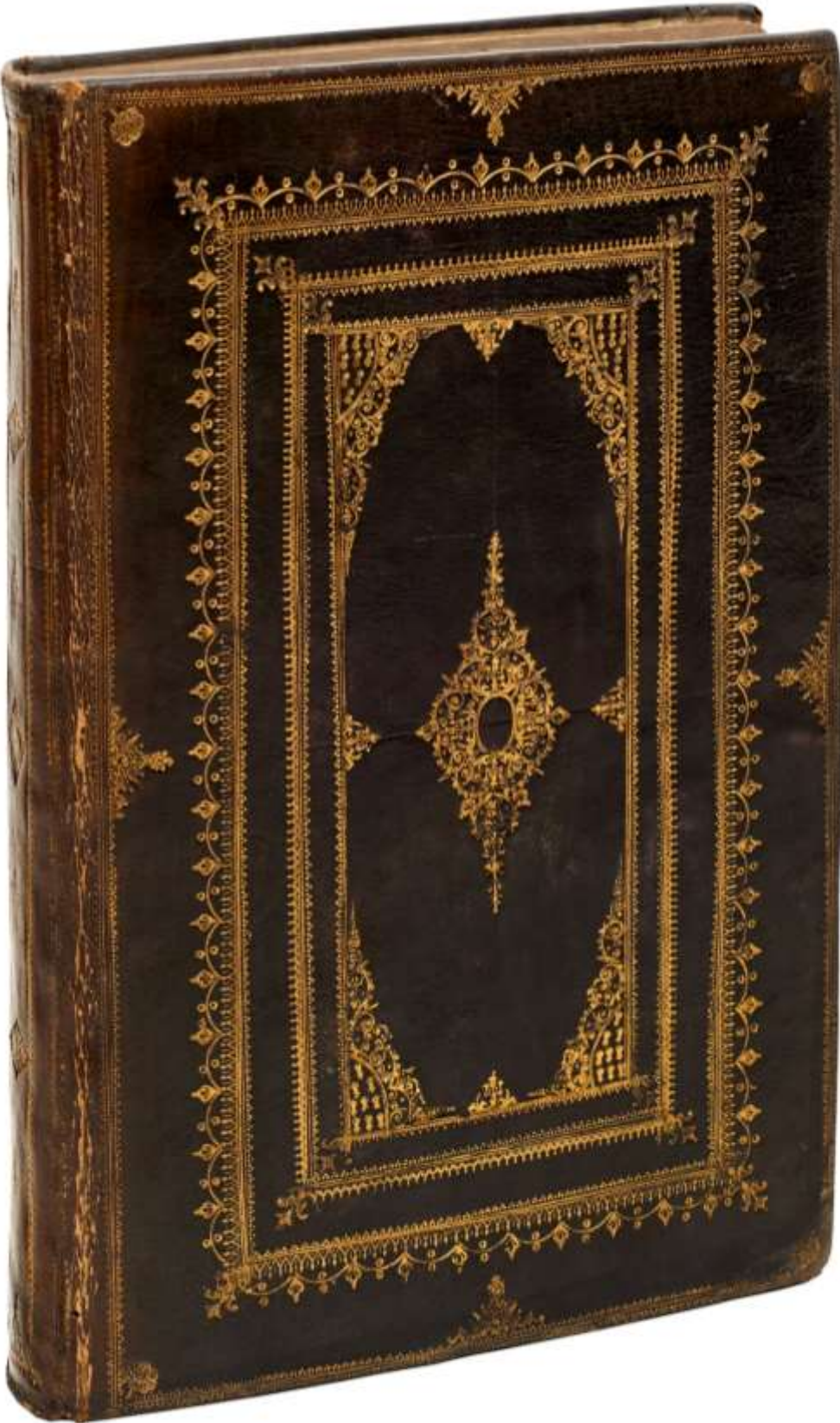
*Cover vignette from item 27.*

*Title illustration from item 73.*

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ENGLISH BOOKS AND MANUSCRIPTS





## FINE CONTEMPORARY MOROCCO BY JOHN HOULDEN

**1** [ANGLO-SAXON CHRONICLE.] **BEDE, *the Venerable***. *Historiæ ecclesiasticæ Gentis Anglorum Libri V ... ab augustissimo veterum Anglo-Saxonum Rege Aluredo (sive Alfredo) examinati ... Cantabrigiæ: Excudebat Rogerus Daniel ... 1643.*

Folio, pp. [16], 463, 468-484, 481-2, 487-490, 487-499, [1], 503-570, [10, index and errata]; complete despite erratic pagination, the medial blank 3T3 (pp. 501-2) excised as often; title-page printed in red and black, text printed in two columns in Anglo-Saxon and Latin; **a fine copy in a handsome contemporary Cambridge binding of black morocco by John Houlden**, elaborate gilt-panelled sides around a central lozenge, smooth spine with a single longitudinal gilt panel, gilt edges, later front endpapers; armorial bookplate of Charles Long of Hurts Hall (1760-1838); from the library of the Dukes of Newcastle, £4.4.0 in the Clumber sale of 1937. **£7500**

The sumptuous first edition of Bede in Anglo-Saxon (in parallel with the Latin), with the *editio princeps* of the Anglo-Saxon Chronicle, edited by Abraham Wheelocke (or Wheloc).

The industrious Wheelocke was Cambridge librarian from 1629, the University's first Professor of Arabic in 1632, and Reader in Anglo-Saxon from 1640. His 'contribution to Anglo-Saxon studies was immense', and centres particularly on his edition of Bede (the first edition published in England), with the Anglo-Saxon translation traditionally attributed to King Alfred. Among the supporting texts, the volume also includes the first publication of the Anglo-Saxon Chronicle, which was produced at around the same time as the ninth-century Anglo-Saxon translation of Bede, and relied heavily on it. Wheelocke's Bede was based on three manuscript sources, his Chronicle almost entirely on one (the 'Winchester' text in the Cotton library, largely destroyed by fire in the eighteenth century).

The Cambridge binder John Houlden (or Holden) was active 1630s-60s, employed by Roger Daniel for presentation copies of gratulatory verse, and by the University in a similar manner. Of the 27 (perhaps 29) examples recorded by Mirjam Foot (*Henry Davis Gift*, I, Appendix IV), 'a large proportion is in dark, gold-tooled morocco', including 4 other copies of the 1643 Bede (King's Cambridge, St Catherine's Cambridge, Bodley, and Cambridge UL). For another example showing the distinctive small wheatsheaf tool in the corners, see Maggs, *Bookbinding in the British Isles Pt. 1* (1987), [36].

Wing B 1661.

## GEORGE HICKES TO FRANCIS CHERRY AT SHOTTESBROOK

**2** [ANGLO-SAXON CHRONICLE.] *Chronicon Saxonicum. Ex MSS Codicibus nunc primum integrum edidit, ac Latinum fecit Edmundus Gibson ... Oxonii: e Theatro Sheldoniano, AD 1692.*

4to., pp. [12], 244, [36], 64, with an additional title-page and a folding engraved map; engraved vignette of the Theatre on title-page; printed in two columns in Anglo-Saxon and Latin; a good copy, in contemporary calf, rubbed, joints cracked, given by George Hickes to Francis Cherry, inscribed '**Ex Dono Honoratissimi Viri D<sup>ni</sup> Georgii Hicks S.T.D. & Ecclesiae Vigorniensis Decani dignissimi 1695**'; manuscript longitudinal fore-edge label laid in loose; with Cherry's ownership signature, Cherry arms on covers, crest and monogram (ΦΧ) on spine; later shelfmarks and armorial bookplate (to title verso) of John Boyle, 5<sup>th</sup> Earl of Orrery (as a staunch Jacobite, he will have appreciated the earlier provenance). **£1850**



The first scholarly edition of the Anglo-Saxon Chronicle, printed in parallel with a Latin translation by Edmund Gibson. Gibson, only twenty-three, had relied heavily on George Hickes's pioneering Anglo-Saxon grammar of 1689, and corresponded with him about the translation; the rare first issue of the engraved map paid tribute to Hickes by name (afterwards removed).

At the time, Hickes was an outlaw. Suspended as Dean of Worcester in 1689 for his refusal to take the oath of allegiance to William and Mary, he went into hiding in 1691, moving between various Jacobite households until 1699, but maintaining correspondence with Gibson and others. 'In the summer of 1695 he was with Francis Cherry of Shottesbrook, the non-juring patron of Hearne. There "he went under the name of Dr. Smith being forced to disguise himself", and he "used to take great delight in walking upon Cherry's terras and meditating there by himself"' (David Douglas, *English Scholars*). Hickes narrowly avoided capture at Shottesbrook, escaping through the gardens; during his sojourn, the present volume changed hands. Cherry was 'a religious, learned, and good-natured man, charitable to the poor, generally well liked, and known as a man of integrity ... His private library contained a fine collection of books, coins, and other antiquities, some of which were described by Thomas Hearne, the Oxford antiquary, in his antiquarian publications' (*Oxford DNB*). Gibson was also a regular visitor at Shottesbrook.

Wing A 3185.



## RARE EPILOGUE TO A BENEFIT PERFORMANCE

**3** [BAKER, Thomas]. Epilogue: spoken by Mrs. Mountfort at the Theatre Royal in Drury Lane ... [London], Printed for Bernard Lintott ... 1705.

Folio, pp. 2, a single sheet printed on both sides; slightly ragged at blank inner margin but a very good copy; contemporary manuscript accounts to blank lower part of verso. **£1750**

Sole edition, rare. The author of this epilogue and indeed the play for which it was written were unknown until the discovery of an advertisement in the *Daily Courant* for 18 June 1705. There Lintott states that it was written by the author of *The Yeoman of Kent* [*i.e.* Thomas Baker], that the occasion was a performance 'for the Advantage of Mr [Richard] Estcourt', that Mrs. Mountfort took the part of Betty, and that the 'epilogue [was] spoken by her upon her first appearance on this stage' [*i.e.* since transferring from her step-father's company at Lincoln's Inn Fields]. The play was Joseph Caryl's *Solomon Single: or the Cautious Coxcomb*, which had already enjoyed a performance at Court the previous season. As it was for a single benefit performance the epilogue does not appear in the printed text of the play; priced at 2*d.* it was probably sold at the theatre on the night.

At this date Susanna Mountfort, though styled 'Mrs', was only 14 years old. The playwright Thomas Baker was working as a lawyer though he was soon to abandon both law and the stage for journalism. The opening lines allude to both their careers:

As a Young Lawyer many Years will drudge,  
In hopes at last to be a Lazy Judge;  
And as a Statesman shows his busie Face,  
To Sneak, or Rail himself into a Place:  
So a Young Actress strives your Hearts t'ingage,  
That some kind Man may take her off the Stage ...  
A Country Squire wou'd do, Some Loving Hound,  
That's Bailiff to his Wife, and tills her Ground;  
But then an Active Lass finds small Delight  
In One who drinks all Day, and snores all Night.  
A Collonel I cou'd like, that loves the War,  
One that is absent from me half the Year;  
Returns with Plunder laden, and full Pay,  
But in two Months he'll game it all away.  
In short, I think, tho' that's the standing Jest,  
A foolish, plodding, Cheapside Husband's best ...

Susanna's mother, also Susanna, was famous for her comic roles (as Mrs. John Verbruggen after the death of her first husband William Mountfort), but died in childbirth in 1703.

The separate printing of prologues and epilogues was common enough in the Restoration but the practice was dying out in the eighteenth century, and most surviving examples are rare.

Foxon E 351; **ESTC locates only three copies**, at Bodley, the National Library of Scotland, and Yale. We wish to thank Professor Robert Hume for supplying new information about the epilogue from the forthcoming revised edition of *The London Stage 1700-1711*.

## ON RICHMOND HILL

**4 BELVIDERE (The):** a Poem. Inscrib'd to Joseph Grove, Esq. of Richmond, in the County of Surrey ... London: Printed in the Year 1749.

Small 8vo., pp. 14; A2 a cancel (as usual according to Foxon), wanting the final blank leaf; slight offset from binding on title-page but a very good copy; disbound. **£2750**

**First edition, rare (British Library and Yale only)** of a very attractive description in verse of a country estate in Richmond. The first pages offer a prospect of the garden with its flowers and shrubs, shaded walks and arbours, a bower with the escutcheon over the door of the late Sir William Humble, Bart. (d.1724, presumably a previous owner), statues and ornaments, a wilderness, orchards, and a summer house. Footnotes explain in prose some of these features –

Near this Recess appears a sylvan Space,  
Where *Fortescue* enjoys the Sweets of Peace ....

'Contiguous', the note explains, 'is the *Vineyard*, a pleasant retir'd spot belonging to the Right Honourable *William Fortescue*, Esq; *Master of the Rolls*, a Gentleman of the greatest Worth and Integrity'. William Fortescue was Pope's great friend, correspondent, and legal adviser, whom he addressed in the *First Satire of the second Book of Horace imitated*. Pope occasionally walked along the Thames from Twickenham to visit him (Maynard Mack).

From the garden the poet ascends to the Belvidere which gave the house its name, 'a large Room adjoining to the House, fronting the Church, on the South Side of the Garden, having not only an agreeable Prospect of the Town of Richmond, but a very extensive View of the Country' – the 'rival hamlets' of Highgate and Hampstead hills, the heights of Harrow concealing the stately ruins of Canons, and, 'a little less remote', Acton, Ealing, and 'stragglng Brentford, best at Distance viewed', while 'Imperial *Thames* beneath us rolls unseen.' Then there are the houses of neighbours, notably the City magnate Sir Matthew Decker's mansion on the Green, and Samuel Child's, Lady Houblon's, and Jonathan Hall's. There is only a brief glance at Joseph Grove's own house with its pictures and useful books –

A Villa which resembles much thy Heart,  
Enrich'd by Nature, open, free from Art ...  
Here may you long with *Health* and *Freedom* prove,  
These *Joy*s you value – and that *Peace* you love ....

Joseph Grove (d. 1764) was a wealthy attorney and, in retirement, an amateur biographer whose lives of Wolsey and the Earls and Dukes of Devonshire are chiefly notable for their elaborate use of slightly ridiculous copperplates. Sadly his house does not survive.

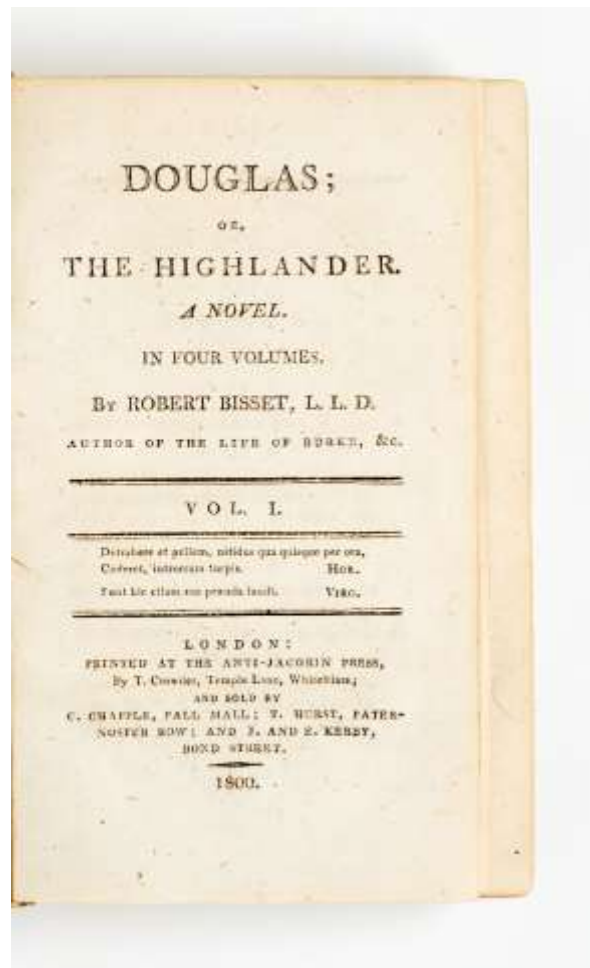
*The Belvidere*, which is dated 'Richmond, May 31, 1749' at the end, is not in Aubin, *Topographical Poetry* (a rare omission, probably because it is so rare). Foxon B188.

## ANTI-JACOBIN, ANTI-GOTHIC

**5 BISSET, Robert.** Douglas; or, the Highlander. A Novel. In four Volumes ... London: Printed at the Anti-Jacobin Press, by T. Crowder... and sold by C. Chapple ... T. Hurst ... and J. and E. Kerby ... 1800.

4 vols., 12mo., with half-titles in volumes III and IV (not called for in volumes I and II); a very good copy in contemporary Continental speckled boards with handwritten labels (a little wear to spines, short tear to foot of volume I). **£2750**





First edition, a scarce anti-Jacobin novel which features caricatures of Holcroft, Godwin, and Wollstonecraft.

Born in the Highlands and with a doctorate of laws from Edinburgh University, Bisset was at this time master of an academy in Sloane Street, Chelsea. He had already written a life of Burke and some militantly conservative articles for the *Anti-Jacobin Review*, but this was his first novel. It opens with chapters on the education of our Hero at the High School in Edinburgh and St. Andrews University. The subsequent plot give rise to conversations on contemporary novelists (III, 296-315) and the theatre, on contemporary politics and the 'new philosophy'. There are adventures in watering places and gaming houses, and a visit to Drury Lane to see *The School for Scandal*. Among the anti-revolutionary Bisset's chief targets are the radical writers Thomas Holcroft (Tom Croft, the shoemaker author of 'democratical' plays and romances), William Godwin (Squire Subtlewould, author of *Political Justass*), Mary Wollstonecraft (Lady Mary Manhunt, described as 'a great adept in doctrines of Mary Wollstonecraft and owing no few hints to her life), and John Thelwall (John Bawlwell, the itinerant lecturer).

In the long preface, reflecting on the history of Romance, Bisset praises *Tom Jones* and *Gil Blas* as the most perfect models for 'fictitious biography', describing human nature and manners in real life and exposing folly, vanity, frivolity, and vice. He admires Fanny Burney, Charlotte Smith, and Ann Radcliffe, but not her imitators, 'the very numerous herd of romance writers' who cannot write without recourse to 'Convents, and Corridores, and Pories, and Abbies'. Mrs. Radcliffe herself had not introduced ghosts to her stories, 'but the effects of the belief of ghosts' on the imagination of her characters. 'I can promise my readers no ghosts ... I have not even a friar or nun in my book,' but there is 'a small portion [actually quite a lot] of satire'.

Garside, Raven, and Schöwerling 1800: 18.

## AN ENGLISHMAN IN NAPLES

**6 BRACEBRIDGE, Samuel.** Autograph letter signed to George Lucy at Charlecote, Warwickshire, obsessively concerned with Lucy's health and his own, and sending news of English visitors to Naples. Naples, 29 May 1759.

3½ pages, folio, with address and postal markings on the fourth page; folded for sending but in very good condition. **£650 + VAT in EU**

Samuel Bracebridge (d. 1786, of Lindley Hall, near Nuneaton on the Warwickshire/Leicestershire border), apologises for an eccentric hand ('if you can't read a letter presume it *e* or *r*'), not helped by having to write on what he calls Italian 'blotting paper'. His correspondent George Lucy had himself been travelling in Italy in 1756-1758, including a winter in Naples.

'Your health is of the last Consequence ... so will begin with that, you spent well the summer, hence I am confirmed that Warm dry & Elevated must be your friends: Cold moist & Low our enemies. I applaud your moderate exercises, plain meals, good hours, little wine ....' Bracebridge recommends a lemon a day ('read Lord Anson's Voyage'). 'I ... may perhaps print some short hints to relieve Scurvy ... that may not be quite useless to all my travelling Countrymen.'

Interrupting the flow of observations on health are welcome snatches of news of English visitors to Naples. 'We have here a Mr and Mrs Kent [the picture dealer William Kent] of Henley, Warwickshire. She was daughter of Alderman Whitacker ... Somerville is dead here, his Brother near Bath gave me his Books ... Mr. Berry gone to Reggio ....' Bracebridge has forwarded Lucy's letter to the merchant George Hart, after opening it by mistake. 'Mr. Hart ... said the Bills were paid, your goods delivered ....'

George Lucy is well known, but Samuel Bracebridge is a new name, not in Ingamells.

## THE PRINCE AND I

**7 [BREWER, George?]** The Siamese tales: being a Collection of Stories told to the Son of the Mandarin Sam-Sib, for the Purpose of engaging his Mind in the Love of Truth and Virtue. With an historical Account of the Kingdom of Siam ... London: Printed for Vernor and Hood ... and Champante and Whitrow ... 1796.

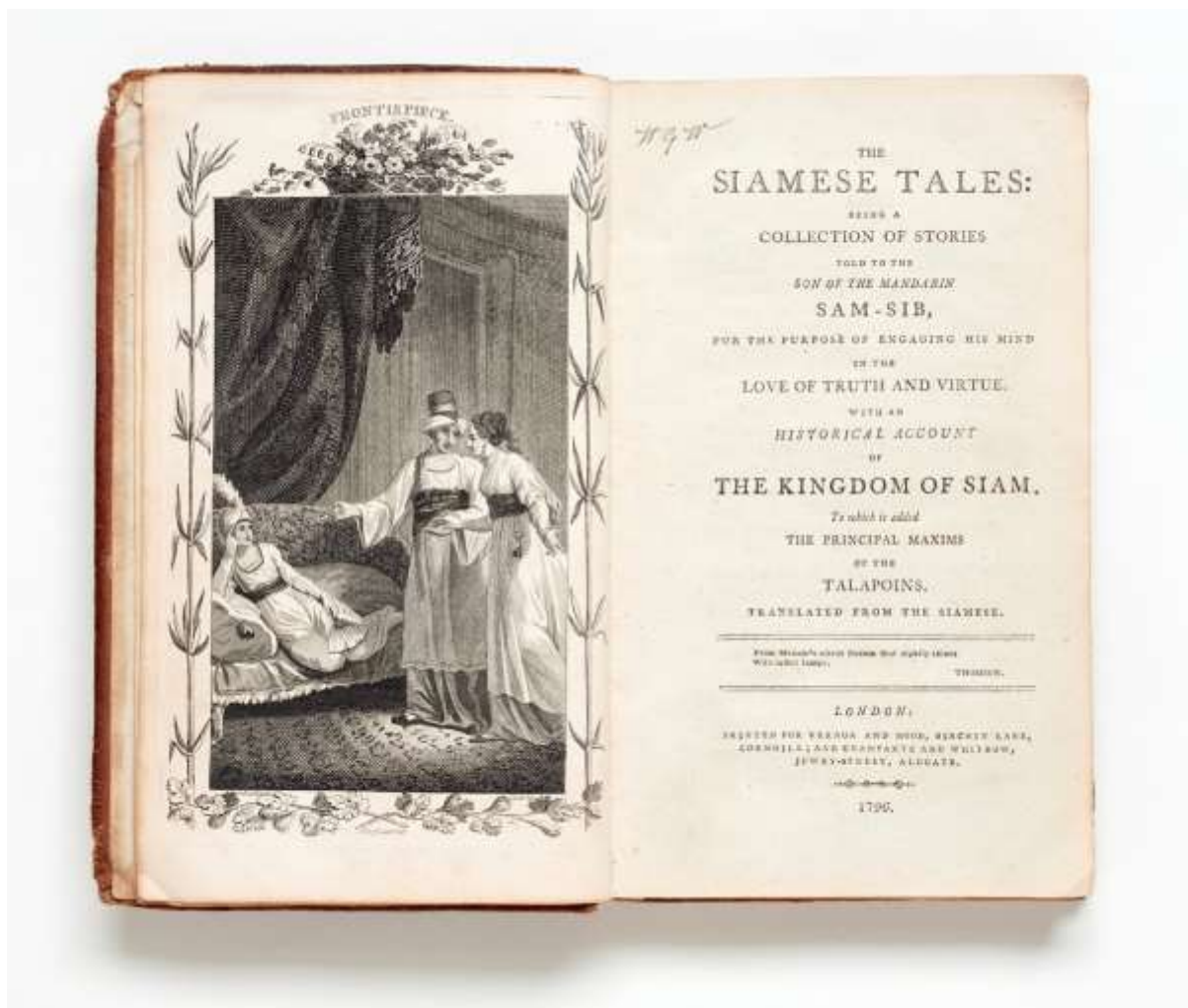
8vo., pp. [6], ii, 196, with a half-title and an engraved frontispiece by Cook after Corbould; a good copy in contemporary sheep, rubbed, joints cracked but cords sound. **£750**

First edition, a collection of oriental tales for children, from 'Ching-quaw, the little bandy-legged taylor' to 'Assoum, the Camel Driver'. The work was advertised as 'A Companion to the Arabian Night's Entertainments', but this time the setting is Siam, where the priestess Soum-rii (or Soum-kii) tales her stories to the wayward prince Nang-fa, bringing him to a virtuous life, and then ascends in a cloud.

A prefatory history of Siam gives a brief introduction to the country and its culture, and at the end is a list of 22 'Maxims of the Talapoins' (Buddhist priests).

Brewer (b. 1766?) had a naval upbringing, serving as a midshipman in the Americas and the Far East before publishing his first novel, inspired by Fielding, *The History of Tom Weston* (1791). *The Siamese Tales* were reprinted the following year in Baltimore.

Raven, Garside and Schöwerling 1796: 18.



## PORTRAITS OF FASHIONABLE SOCIETY (AND POETS)

**8** [BROWN, Thomas, *pseud.*]. Brighton; or, the Steyne. A satirical Novel. In three Volumes ... London: Printed for the Author. Sold by Sherwood, Neely, and Jones ... 1818.

3 vols., 12mo.; some mild foxing, wanting half-title in volume I, but a good copy in contemporary half calf and marbled boards, somewhat rubbed. **£650**

First edition, a 'novel' heavily interspersed with disguised character sketches. The main plot, such as it is, centres on Lord Heathermount and a 'beautiful incognita', but everywhere they turn they bump into the notables of the day, from the Prince Regent's close circle to the Lake Poets.

A sketch of 'Mr Manuel the Poet', who 'has written and said so much, that the inconsistencies of his writings and opinion have acquired a notoriety', points to Robert Southey (Don Manuel Espriella was the ostensible author of his *Letters from England*, 1809), and is followed by a parody of 'the style of simplicity of the lake bards': 'There was a little maid, / And she was afraid ...'. 'In spite, however, of this puerile style, and of his calling lyric some of his compositions which merit not the name, and some epic which possesses only the name; yet, certainly, some of his poetical morceaux prove that he has felt the true inspiration'.

Elsewhere, we encounter 'Mr. L.—H—' (Leigh Hunt, 'This poet ... is the brother of the *Examiner*, a fiery democrat [John Hunt]'), 'Lord Coalman' (the playwright George Colman), 'Lord Victory'

(Nelson, sadly maligned for ‘the connexion which he formed with a certain lady’), and the ‘Rt. Hon. George Antijacobin’ (Canning).

The author also published the similar *Bath, a Satirical novel, with Portraits* in the same year, but is otherwise unknown and unidentified.

Garside, Raven and Schöwerling 1818: 23.

## INTRODUCING THE MAID OF BUTTERMERE

**9 [BUDWORTH (later PALMER), Joseph].** *A Fortnight’s Ramble to the Lakes in Westmoreland, Lancashire, and Cumberland.* By a Rambler ... London: Printed for Hookham and Carpenter ... 1792.

8vo., pp. xxvii, [1], 267, [1]; a fine copy in attractive contemporary tree calf, red morocco spine label; ownership inscription of Marcus Gage to title-page. **£1600**

First edition, scarce, of ‘the first published account of a Lake District walking tour’ (Bicknell).

Budworth ‘walked upward of 240 miles’ in the Lakes, covering Kendal, Windermere, Rydal, Grasmere, Keswick, Penrith, Helm Crag, Hellvellyn, Skiddaw, etc. It was this guidebook, which was reprinted in 1795 and 1810, that set the itinerary for many a visitor to the Lakes; and to the attention of those readers he brought the young daughter of the landlord of the Fish Inn in Buttermere, Mary Robinson, afterwards known as ‘The Maid of Buttermere’, though he disguised or misremembered her name as Sally:

Her hair was thick and long, of a dark brown ... her face was a fine contour, with full eyes, and lips as red as vermilion ... she looked an angel, and I doubt not but she is the *reigning lily* of the valley. Ye travellers of the Lakes, if you visit this obscure place, such you will find the fair Sally of Buttermere.

After revisiting the Lakes in 1797 and perhaps conscious of the unwanted attention he had brought to the girl, Budworth toned down his paean to her beauty. But to no avail: in 1802 she was wooed and wed by ‘Colonel Hope’, the supposed brother of an Earl, in fact a bigamist imposter.

ESTC shows copies at the Armitt Library, BL, Cambridge, Cumbria County Library, Bodley; Amsterdam Universiteitsbibliothek; Cornell, McMaster, Lilly, and South Carolina.

Bicknell 26.1.

## THE GENUINE FIRST EDITION

**10 BYRON, George Gordon Noel, Lord.** *Hours of Idleness, a Series of Poems,* original and translated, by George Gordon, Lord Byron, a Minor ... Newark: Printed and sold by S. and J. Ridge; sold also by B. Crosby and Co. ... Longman, Hurst, Rees, and Orme ... F. and C. Rivington ... and J. Mawman ... London. 1807.

Crown 8vo. (190 x 120 mm), pp. xiii, [1], 187, [1], with half-title; D3 a cancel as usual (reading ‘Those tissues of falsehood which Folly has wove’: the cancellandum, known only from the Ashley copy, reads ‘Those tissues of fancy which Moriah has wove’); a fine copy in pale blue-green crushed levant by Sangorski & Sutcliffe for E. P. Dutton & Company, gilt fillets on covers, spine gilt within compartments, t.e.g., others untrimmed. **£2000**

First edition, the genuine first printing of Byron's first regularly-published book. It may be distinguished from the deceptive 'large-paper' demy 8vo. 'first' edition – in fact a reprint, wholly reset, also the work of the ubiquitous Ridges – by typographical errors on pp. 114 ('thnnder') and 181 ('The'), and sometimes (but not always) by the correct numbering of p. 171 as here. A further distinction is, of course, the cancellation of D3, which was not necessary in the reprint. It was the discovery of the cancellandum which finally settled the question of priority.

*Hours of Idleness* rearranges Byron's 'juvenilia' from his privately-printed *Fugitive Pieces* (1806) and *Poems on Various Occasions* (1807), omitting twenty of the original poems and adding twelve others. Byron modestly calls it in his Preface a 'first, and last attempt' ('it is highly improbable ... that I should ever obtrude myself a second time on the Public'). He was, however, looking forward with excitement to an anticipated notice in the prestigious *Edinburgh Review*. When the notice came, in January 1808, it was devastating: 'The poesy of this young lord belongs to the class which neither gods nor men are said to permit [*i.e.*, mediocrity]. Indeed, we do not recollect to have seen a quantity of verse with so few deviations from that exact standard. His effusions are spread over a dead flat, and can no more get above or below the level, than if they were so much stagnant water.'

Byron at once took up a satire he had begun and set aside, entitled 'British Bards', and revised it into *English Bards and Scotch Reviewers*. This splendid reply to a perfectly justified slating of his weak 'first fruits' was published in 1809, and set the manner and tone for much of his future achievement.

Wise, I, 7-8; Randolph, pp. 7-10; Hayward 218; Tinker 507-8

**11 CAMPBELL, Thomas.** Autograph letter, signed, to the novelist and socialite Lady Morgan, explaining why he cannot join her party. 'Wednesday Morning', no date, but late 1840.

1 page, 8vo., signed at the foot; in very good condition.

**£175 + VAT in EU**

'I have been dying also several times during the last six months – I hope however to survive a few weeks when I shall be nearer to you when, in my new house in Victoria Square, I shall hope to see you frequently.' Campbell suffered increasing ill health towards the end of his life, but continued to publish. In the winter of 1840 he moved to Victoria Square: 'At present I am getting slowly through the press – with my *Life of Petrarch* – which will be out next month.'

BECKFORD'S COPY, WITH A LONG NOTE  
ON THE BALDNESS OF 'HIS IMP. MAJESTY OF ALL THE RUSSIAS'

**12 [CARTER, Anne].** Letters from a Lady to her Sister, during a Tour to Paris in the Months of April and May, 1814 ... London: Printed for Longman, Hurst, Rees, Orme, and Brown ... 1814.

12mo., pp. viii, 170; a very good copy bound for William Beckford without the final leaf of advertisements in contemporary pale calf (by Lewis?) (rubbed, spine chipped at head), all edges gilt; Hamilton Palace shelfmark W. 1606 (lot 1748 in part I the sale of 1882, the binding there attributed to Lewis). **£2750**

First edition, scarce, William Beckford's copy, with two and a half pages of unusually lengthy and amusing notes on the front endpapers, fifteen in all.

Carter visited Paris hot on the heels of Napoleon's abdication and retreat to exile on Elba in April 1814 and remained there during the negotiations towards the Treaty of Paris, signed on 30 May.



Carter and her companion were among ‘the first English ladies who had appeared’ there, and attracted attention wherever they walked; her letters contain observations on a Paris unfamiliar to the English after years of war, as well as the international statesmen and rulers that were then gathered in the city.

Beckford’s notes here combine his usual style – brief summaries of content, and occasional direct quotation – with some wry commentary and one particularly long aside on Emperor Alexander, whom Carter ‘describes as a fair, fine open countenanced Man stout & broad-shouldered, but alas with hair off his forehead – (Aye aye – (methinks I hear the great Mr Prince exclaim) – If his Imp. Majesty of all the Russias had wisely stuck to his own invaluable Russian Oil he wd not have been deprived in the flower of his days of the loveliest of ornaments ---- A Sovereign too so gallant, so ambitious of rendering himself agreeable to the fairest part of the Creation – not all the Laurels in Europe can conceal such wilful & perverse baldness!)’. Prince’s Russia Oil was of course a noted contemporary ‘cure’ for hair loss. Elsewhere Beckford questions Carter’s statistics (‘Stables at Chantilly 350 ft in length & 200 in height – a most preposterous elevation – What can she mean?’) and notes that ‘our authoress having acquired a confirmed habit of eulogy cannot help slipping in a few favourable words in the glory of the Duke of Cumberland’.

One of the keenest and most fastidious bibliophiles who ever lived, Beckford was forced to sell Fonthill with two-thirds of his library in 1822, the books subsequently appearing at auction in 1823. By the time of his death in 1844, however, he had assembled a second library, which was inherited by his youngest daughter, the Duchess of Hamilton. This was sold by the twelfth Duke of Hamilton at Sotheby’s in 1882-3, in four sales with nearly ten thousand lots.

Beckford normally wrote his notes on separate leaves of paper, afterwards bound in; the front free endpaper bears the collation note of Beckford’s bookseller, William Clarke: ‘C P / W. C.’.

## MOVING THE ROYAL HOUSEHOLD

**13** [CHARLES I, as Prince of Wales.] Three bills for moving the Prince’s household goods. Each document is signed by Sir Robert Carey, Chamberlain to Prince Charles, and the first is receipted on the back. [London], 1619-20.

3 pages, small folio and small 4to., blank corner of the third document trimmed, previously mounted but in good condition. **£350 + VAT in EU**

The first bill is from two yeomen of the King’s Chamber for moving ‘the Prince His Highnes bedds ... from St. James to Theobals from thence to Royston’, Ware, Sir Thomas Dacres’, Greenwich, Whitehall etc, fifteen moves in all in March to June 1619, eighty days of work totalling £16; one from a yeoman of the prince’s wardrobe for ‘taking doune making up & loading away all sutch stuffe as was nedefull for the Prince his servis’ moving it from Greenwich to Richmond, six days work for the yeoman and four labourers, June 1620, 21s.4d.; and one from an officer of the prince’s wardrobe for ‘taking downe making cleane and loading away of all such wardrobe stuff as was yoused for his highnes servis att theobales and from thence sent to Richmon’, four days’ work for the officer and four labourers in September 1620, 21s. 4d.

Theobald’s in Hertfordshire was one of James I’s favourite palaces. His queen, Anne of Denmark, had died in March 1619; suffering recurrent bouts of illness himself, James retreated to Theobald’s and Royston with his son in tow, not returning to Westminster until June.

## PARLIAMENT DISSOLVED

**14** [CHARLES I.] A Declaration of the true Causes which moved His Maiestie to assemble, and after inforced Him to dissolve the two last Meetings in Parliament. London, Printed by Bonham Norton, and John Bill ... 1626.

4to., pp. [2], 29, [1]; title-page slightly browned, but a good copy, disbound. **£375**

First edition, one of Charles I's first official articulations of what he saw as the relationship between Parliament and the monarchy.

Charles's first Parliament, known as the 'Useless Parliament', was summoned in 1625 and had voted him tonnage and poundage for one year only (it was normally voted for life), hoping to use this as a bargaining chip for further negotiations – the bill did not pass the Lords, and as a result Charles was not officially granted any duties, though he continued to collect them without authority. The King's second Parliament was called in early 1626, and this time he attempted to fill it with friendly faces by appointing opposition MPs as sheriffs, thus taking them out of the vote. Parliament had other ideas, and quickly denied the King new levies if the Duke of Buckingham was still in a position of influence. To protect Buckingham from impeachment, Charles was forced to dissolve Parliament, on 15 June, before it had voted him new money.

The *Declaration* of 1626 'explained that while the king was obliged to account to God alone for his actions, Charles had most magnanimously decided to inform his subjects so as to allay their doubts and fears'. Charles's explanation for the dissolution of the 1625 parliament was completely disingenuous. 'He claimed that he had done so to save parliament from the plague, rather than save the duke from parliament. After glossing over the loss of the Cadiz expedition, Charles said that had called the 1626 parliament to preserve true religion and the nation's interests, but very quickly it was taken over "by violent and ill advised passions of a few members", who "for private and personal ends" tried to impeach Buckingham' (Christopher Durston, *Charles I, the personal Monarch*).

STC 9246. This is the variant with 'Excellent' not 'Ecellent' in the imprint and a vase head-piece on A2.

## FOR THE LADIES

**15** CHUDLEIGH, *Mary, Lady*. Poems on several Occasions. Together with the Song of the three Children paraphras'd ... London, Printed by W. B. for Bernard Lintot ... 1703.

8vo., pp. [16], 125, [17], 73, [1]; contemporary panelled calf, morocco label, trifling crack to front joint, stain to extreme fore-edge of prelims, but a fine copy. **£2000**

First edition of the author's only collection of poems and her most important book, dedicated to the Queen. Lady Chudleigh (1656-1710) lived in comparative isolation in Devon. Her poems range from lyrics and satires of the age of Dryden to more personal philosophical and meditative verse. 'If the Ladies, for whom they are chiefly design'd, and to whose Service they are intirely devoted, happen to meet with any thing in them that is entertaining, I have all I am at. They were the Employment of my leisure Hours, the innocent Amusements of a solitary Life: In them they'll find a Picture of my Mind, my Sentiments all laid open to their View; they'll sometimes see me cheerful, pleas'd, sedate and quiet; at other times griev'd, complaining, struggling with my Passions ...' (Preface). Among the more personal pieces are poems on the death of her mother and of her daughter.

For all her isolation Lady Chudleigh had an interest in feminist themes, corresponded with Mary Astell, and addressed her in one poem here, 'To Almystrea' (an anagram). In 'To the Ladies' she decries the subordination of wives to their husbands:

Wife and Servant are the same,  
But only differ in the Name:  
For when that fatal Knot is ty'd,  
Which nothing, nothing can divide:  
When she the word *obey* has said,  
And Man by Law supreme has made,  
Then all that's kind is laid aside,  
And nothing left but State and Pride:  
Fierce as an Eastern Prince he grows ....

'The Song of the Three Children' is based on the passage of the Holy Children in the Fiery Furnace that follows Daniel 3.23, but only in Roman Catholic Bibles. Lady Chudleigh has rendered this as a Pindaric ode 'because it gives me the Liberty of running into large Digressions', notably on 'the Cartesian Hypothesis, that the Fixt Stars are Suns, and each the Center of a Vortex' and on 'the Formation of the Earth'.

Foxon, p. 121.

## LAMB AND LLOYD

**16 COLERIDGE, Samuel Taylor.** Poems, by S. T. Coleridge, second Edition. To which are now added Poems by Charles Lamb, and Charles Lloyd ... Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinson, London. 1797.

12mo., pp. xx, 278; wanting the rare errata slip (as almost always), but a very good copy in contemporary dark green straight-grain morocco, gilt fillet on covers, spine lettered direct, gilt edges (slight foxing to fore-edge). **£1500**

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a third of the former volume omitted and replaced by new material, including the fine 'Ode on the departing Year'. Thirty-six lines are added to the 'Monody on the Death of Chatterton' and other poems are heavily revised. This volume is also the first collection of the poems by Coleridge's friends Charles Lamb (who had contributed a few sonnets to the first edition) and Charles Lloyd.

The errata slip was perhaps produced for Lloyd and inserted only in copies which passed through his hands, as all three corrections, on pages 180-6, are to his poems. Wise comments on the rarity of the slip ('I have only met with two examples'), and the only copy reported to ESTC with the errata was Wise's own (BL Ashley 409). For a second example see Quaritch list of *New Acquisitions*, September 2001.

Wise, *Coleridge* 11.

**17 COSTELLO, Louisa Stuart.** Redwald; a Tale of Mona: and other Poems ... Brentford: Printed by and for P. Norbury; and sold by Baldwin, Cradock & Joy ... and all other Booksellers. 1819.

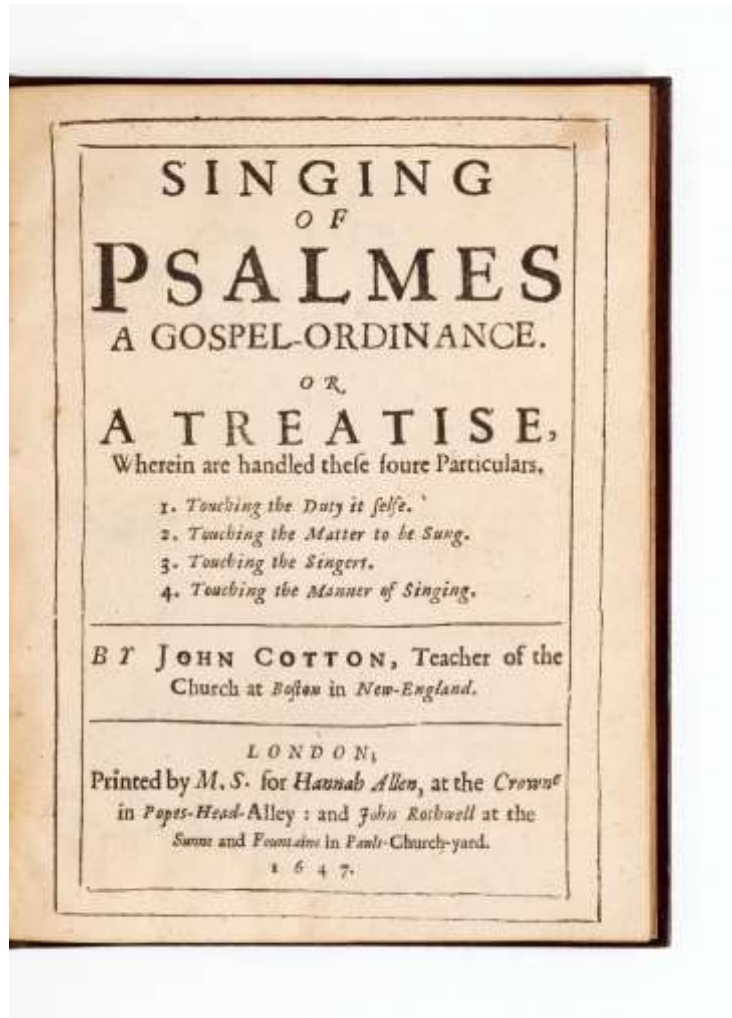
16mo. in fours, pp. 70, with a half-title; some foxing, half-title and final page dusty, but a good copy in early half calf by Fosbrooke. **£300**

First and only edition. The long titular poem is all crashing waves and fraught bosoms on the Isle of Man. The shorter verses include a 'Lamentation of Lady Arabella Stuart; in the Tower'.

Born in Ireland, Costello (1799-1870) was brought up in Paris, returning to London by around 1820 (the present work suggests slightly before); she was an accomplished miniature painter, and as well as her indifferent verse, she published two ponderous and melodramatic novels and several more edifying travel journals. She numbered among her acquaintance the radical politician Francis Burdett and Sir Walter Scott.

The publisher Norbury of Brentford is perhaps best known for the Horrid Novels of Mrs Parsons.

Jackson, *Romantic Poetry by Women*, p. 87.



### SING A NEW SONG

**18 COTTON, John.** *Singing of Psalmes a Gospel-Ordinance. Or, a Treatise, wherein are handled these foure Particulars. 1. Touching the Duty it selfe. 2. Touching the Matter to be Sung. 3. Touching the Singers. 4. Touching the Manner of Singing ...* London; Printed by M[atthew] S[immons] for Hannah Allen ... and John Rothwell ... 1647.

Small 4to., pp. [2], 72; a very good copy albeit lightly washed; full calf, antique-style. **£2500**

First edition of 'the first major work by a New Englander on psalmody and worship, [and] one of the best sources for the study of Puritan psalmody' (Beeke).

The singing of metrical psalms, usually in the version of Sternhold and Hopkins, had been a feature of Puritan worship from the sixteenth century. When the psalm-loving Puritans migrated to New England, a group of 'thirty pious and learned Ministers' joined together to produce a better

translation. This was the *Bay Psalm Book* (1640); its title-page refers to the singing of psalms as a 'heavenly Ordinance', a title that Cotton echoes here. His grandson Cotton Mather similarly described psalm singing as a 'holy, delightfull and profitable Ordinance'.

Setting out a series of objections and answers addressed to the scruples of 'antipsalmists', who argued that singing was a distraction from worship, Cotton points out that Christ sang a psalm or hymn with his disciples after the Last Supper (Matt. 26:30) and that Paul exhorts us to sing psalms aloud in Ephesians 5:19 and Colossians 3:16. Like the divines of the Westminster Assembly, Cotton would rule out the use of non-canonical hymns in public worship, but not the spiritual songs of Moses, Deborah, Mary, and the like. The singers should be the entire congregation, women as well as men (Exod. 15:1), and, as psalm singing is a 'generall Commandment', those present who are not members of the local congregation and even unbelievers are bound to join in.

Touching the manner of singing, Cotton defends English tunes. Since God 'hath hid from us the Hebrew Tunes, and the musical Accents wherewith the Psalmes of David were wont to be sung, it must needs be that the Lord alloweth us to sing them in any such grave, and solemne, and plaine Tunes, as doth fitly suite the gravitie of the matter, the solemnitie of Gods worship, and the capacitie of a plaine People.' He suggests that the minister read a line of each psalm before the congregation sings it, 'so they who want either books or skill to reade, may know what is to be sung, and joyne with the rest in the dutie of singing'. Apparently this was a common practice at the time, also mentioned by the divines of the Westminster Assembly.

Wing C 6456; Sabin 17081; Joel R. Beeke, 'Psalm Singing in Calvin and the Puritans', *Sing a New Song* (2010), chapter 2.

**19 COWPER, William.** One leaf of the autograph manuscript of Cowper's translation of the *Odyssey* as it was to be published in the first edition of 1791.

1 leaf, 4to., written on both sides, paginated 27-28 and comprising Book I, lines 487-525 (in Cowper's version); in fine condition. **£1250 + VAT in EU**

Translating Homer was Cowper's chief preoccupation during the last sixteen years of his life. He began the *Iliad* on 21 November 1784 and finished the *Odyssey* on 25 August 1790, continuing to revise it until it was published. The publisher, John Johnson, sent him an interleaved copy of the first edition, and he was soon revising that for the second edition of 1802.

The different stages of the surviving manuscript evidence are complex – including drafts and transcripts – but the principal autograph manuscripts of the 1791 *Iliad* are at Trinity College, Cambridge, and the autograph manuscript of the *Odyssey* is in the Pforzheimer Collection. Several short passages and one leaf (the present) are missing from the Pforzheimer manuscript, doubtless excised by John Johnson who gave away examples of Cowper's hand to friends in the 1820s and 1830s.

These lines – which Cowper was to revise before publication – follow the advice given to Telemachus by Athena that he should banish the suitors from the court in anticipation of his father's return. Two defiant suitors who have been vying for Penelope's hand challenge him, and he tells Antinous:

... Kings  
Of the Achaians may, no few, be found  
In sea-girt Ithaca, both young and old,  
Of whom, if noble Ulysses be no more,



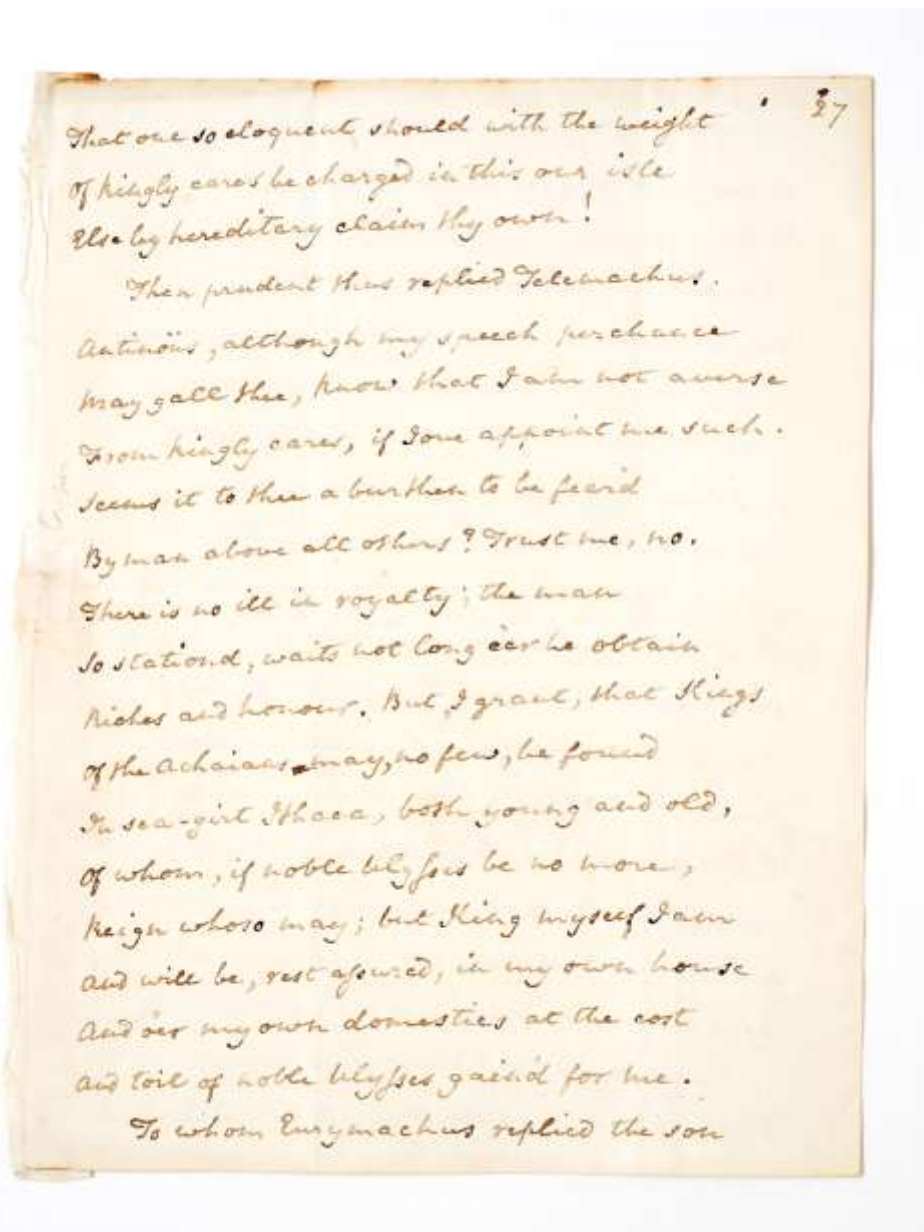
Reign whoso may; but King myself I am  
And will be, rest assured, in my own house  
And o'er my own domestics ....

Eurymachus, dissembling, makes a conciliatory reply but then enquires who was the visitor (*i.e.* Athena in disguise) to whom Telemachus had been talking:

... permit me, noble Sir!  
To ask thee of thy guest. Whence came the man?  
What country claims him? Where are to be found  
His kindred and his patrimonial fields?  
Brings he glad tidings of thy sires approach  
Homeward? Or came he to receive a debt  
Due to himself? How suddenly he went ....

And the fragment ends with the first two lines of Telemachus in reply.

See *Index of English Literary Manuscripts*, CpW 514 (Pforzheimer MS misc. 0730), where this is identified as a missing leaf.



## DEFOE'S CRUSOE

**20 CRUSO, Timothy.** Twenty-Four Sermons preached at the Merchant-Lecture at Pinner's Hall ... London: Printed by S. Bridge, for Thomas Parkhurst ... 1699.

8vo., pp. [10], 372, [4, ads], with an engraved frontispiece portrait; some browning but a good copy in contemporary speckled calf, spine worn, edges scraped. **£450**

First edition, published posthumously, an uncommon collection of sermons by Timothy Cruso, childhood friend of Defoe, who memorialised his name in *Robinson Crusoe*.

Cruso (1657-1697), Defoe's school fellow at the dissenting academy in Newington Green, became minister to the Presbyterian congregation at Crutched Friars in 1687. He 'had a reputation well into the eighteenth century as an outstanding and inspirational preacher' (*Oxford DNB*), and later filled a vacant lectureship at Pinner's Hall after the exclusion of Daniel Williams. He published several separate sermons, but the present collection, edited by Matthew Mead(e) is his best known work.

## ONE OF THE LOST *SUSPIRIA DE PROFUNDIS*?

**21 DE QUINCEY, Thomas (1785-1869).** Autograph leaf from a working manuscript, the first line 'Oh sweep away, – angel – with angelic scorn', presumably notes for the final section of *Suspiria de Profundis*, and possibly another work; twenty-two lines, with corrections and additions. [1844-5?]

1 page, 4to., in De Quincey's characteristic crabbed hand, ink blots at foot and on verso; right edge and lower left corner yellowed, else in good condition. **£1750 + VAT in EU**

**Unpublished.** De Quincey's *Suspiria de Profundis*, a 'sequel' to *Confessions of an English Opium-Eater*, was first published in fragmentary form in *Blackwood's* in 1845. 'A sequence of visionary prose poems on themes of time, memory, and suffering ... [*Suspiria*] centres partly on painful childhood memories (notably of Elizabeth's death in 1792) and partly on psychologically charged symbols' (*Oxford DNB*). It has been called 'the supreme prose fantasy of English literature' and 'among the finest examples of De Quincey's or anyone else's English style'.

De Quincey terminated the sequence early in *Blackwood's*, and four previously unpublished sections appeared in his *Posthumous Works* (1891), but among his papers was a list of 32 items planned for eventual inclusion, 18 of which had hitherto been thought either lost or never written. Last on the list is 'Oh, sweep away, Angel, with Angelic scorn, the Dogs which come with Curious Eyes to gaze'.

The present draft, unpublished, opens in like manner: 'Oh sweep away, – angel – with angelic scorn / The dogs that come with bestial eyes to gaze / In enmity to gaze', moving into a lament in defiance of 'paltry nature, that being mean madst not any grandeur ... that being a sycophant echoes the name only that the world has long echoed to thyself, that being shallow as a bubble canst not try the mighty abysses.'

A second section, perhaps unrelated, follows:

'The man – I never saw him before, or heard of him – but he had forced me into the deepest hatred of all his relations by [making?] escape imposs. [from his?] odious affairs. I was obliged to hear it all [ ] to run into the street for protection. And now just when a crisis came – when a letter had arrived [*unfinished*]

'No number of young ladies that sate as a diet upon this Charade could ever Solve it: neither could I that made it. We all had hopes, which soon drooped. We all retired from it in a roar of despair.

Possibly it w<sup>d</sup> be the best charade in existence if it had but a solution. And who knows[,] not  
 impossibly this might turn out the best charade ever produced. For the late Mr Bramah's locks were  
 sometimes picked. But this was never picked. It was the lock that nobody has the key to, nobody can  
 open, not even the maker. Some future genius may produce the key to this impregnable lock: and  
 [unfinished]

This section bears some resemblance to a passage on riddles in 'Murder as a Fine Art (some notes for  
 a new paper)', first published in *Posthumous Works* (1891):

'One great class of criminals I am aware of in past times as having specially tormented myself—the  
 class who have left secrets, riddles, behind them ... For nobody knows whether the scoundrel could  
 have solved it himself—too like in that respect to some charades which, in my boyish days (but then I  
 had the excuse of youth, which they had not), I not unfrequently propounded to young ladies. Take  
 this as a specimen: My first raises a little hope; my second very little indeed; and my whole is a vast  
 roar of despair. No young lady could ever solve it; neither could I. We all had to give it up. A  
 charade that only needs an answer, which, perhaps, some distant generation may supply, is but a half  
 and half, tentative approach to this.'

The manuscript page contains several paragraphs of handwritten text in cursive. The top section is a riddle or charade, which is partially obscured by a large, illegible scribble in the middle. Below the scribble, there is a section that appears to be a solution or commentary on the riddle. The handwriting is dense and somewhat difficult to decipher in places. There are some corrections and additions made to the original text, indicated by lines and small marks. The paper shows signs of age, with some staining and discoloration.

'De Quincey's habit of working amid a litter of papers always threatening to catch fire or "snow him up" and the inordinate value he attached to the smallest scrap of his own writing are well known.' In his study he even kept a bathtub full to the brim of 'every paper written *by me, to me, of or concerning me, and, finally, against me*'. It is not surprising that his manuscripts survive mainly in fragments, and that so often publication is untraced.

The *Index of English Literary Manuscripts* records six fragments of *Suspiria* (DeQ 161-166), all from portions of the text that appeared in *Blackwood's*, and a draft of 'Murder as a Fine Art' (DeQ 94, Sotheby's, 2 April 1973). The present fragment is not recorded.

## FOUNDER OF DULWICH PICTURE GALLERY

**22 DESENFANS, Noel Joseph.** *Les deux Hermites, dédié a mylord Lyttelton ... A Londres; chez R. Davis ... J Ridley ... W Owen ... 1773.*

2 vols. in one, 8vo., pp. vii, [1], 135, [1]; [2], 182; A2 with old tear repaired; a little foxed at the extremities but a good, tall copy in nineteenth-century half vellum, Bridgewater arms to front cover, Bridgewater Library bookplate, Merton House stamp to foot of title. **£650**

First and only edition, uncommon, of an epistolary novel by the future art dealer Noel Joseph Desenfans. The scene is Paris in the 1680s, the theme is Enlightenment, and the author's aim was to inspire 'l'horreur de l'oppression, sentiment nécessaire à l'harmonie de la Société, & vertu que les Rois doivent avoir sans cesse auprès de leur Trône. Les maux des siècles derniers en ont épargné au nôtre, & les malheurs retracés seront toujours une instruction utile aux hommes.' This was his second work of fiction, preceded by the novella *Sulmiste et Sergi* (1772).

Desenfans came to London in 1769 as a language tutor, marrying a wealthy student, Margaret Morris, in 1776. Now financially secure, he explored his native talent as an art dealer, and in 1790 he and his Swiss-born protégé Peter Francis Bourgeois were commissioned by King Stanislaus of Poland to build a national art collection. Desenfans bought heavily from the dispersed collections of the French and Italian nobility, including notable works by Rubens and Rembrandt, and the most important collection of Poussin outside the Louvre; but Poland's partition put paid to the scheme, and in 1799 Desenfans's *Plan for establishing a National Gallery*, which proposed that the paintings should be added to the British Museum, was also rejected. The 1802 auction catalogue of the 'Polish' paintings is his major work of connoisseurship, and on his death in 1807, the remaining 350 paintings were left to Bourgeois, and thence to Desenfans's widow, on condition that they pass to Dulwich College. Sir John Soane designed the Dulwich Picture Gallery, which incorporates a mausoleum housing the remains of Mr. and Mrs. Desenfans and Peter Bourgeois. It opened in 1817 as Britain's first public art gallery, and the Desenfans-Bourgeois bequest still forms a major part of its collection.

ESTC shows only five complete copies: BL, Taylorian; UC Berkeley, UCLA, Texas, and Toronto; plus three copies of volume I only.

## LEWIS CARROLL AND TENNYSON

**23 [DODGSON, Charles Lutwidge].** *An Index to "In Memoriam."* London: Edward Moxon & Co. ... 1862.

Small 8vo., pp. [4], 40, 8 [adverts.]; slight smudge on title-page from erasure, pencilled notes on endpapers, but a very good copy in the original maroon ribbed cloth, lettered in gilt on the front cover. **£425**

First edition. The preface refers to ‘compilers’, and while it is known that Lewis Carroll suggested and edited the *Index* it was originally begun for the use of his sisters, who did much of the work. Each passage is indexed under the most important noun or verb, and the references are made to sonnets and stanzas rather than pages and lines so that it may be used with any edition.

Tennyson gave his personal permission for the publication, and Moxon advertised it not only in limp cloth (at 2s.), but also in sheets (1s. 6d.) for binding with the poem.

*The Lewis Carroll Handbook* (rev. Roger Lancelyn Green) 31.

**24 DUTENS, Louis.** L’Ami des Étrangers qui voyageant en Angleterre ... A Londres: Chez P. Elmsley ... 1787.

8vo., pp. [4], iii, [1], 172, with a half-title; a very good copy, in contemporary half calf and marbled boards, speckled edges, red morocco label, spine slightly rubbed. **£850**

First edition, rare, a discursive guide for French travellers in England by the honorary Englishman Louis Dutens.

In his Preface Dutens, who spent much of his adult life in England, speaks of the growing estimation of England and the English in France since the mid-18<sup>th</sup> century, and describes how the country has changed in the last 25 years to better accommodate foreigners – though don’t expect them to speak French.

Chapters dealing with English society (and clubs), and laws and government are followed by a detailed enumeration of London’s points of interest, from Poet’s Corner to the British Museum; there are chapters on bridges, palaces, pleasure gardens and London’s surroundings. The Hotel Nero and the Hotel Garnier are specifically recommended, and Northumberland House can be visited when the Duke and Duchess (with whom Dutens, incidentally, spent much of his time) are absent. At the end is a short list of other works that should be consulted, from Blackstone’s *Commentaries* to Defoe’s *Tour*.

The Huguenot scholar Louis Dutens was born in Tours in 1730, and left home for Paris whilst still a teenager to escape an impossible love affair. Pausing only to pen a successful tragedy, he travelled on to England, where he worked as a translator, and as a tutor. He then embarked on a career, remarkable for a Frenchman, in the service of English diplomacy, eventually becoming chargé d’affaires in Turin. While there, besides other literary efforts, he published his edition of Leibniz. Then, after a brief period as a clergyman in Northumberland, he travelled with the Duke of Northumberland’s second son, during which time they met the usual round of kings and philosophers (including Voltaire, against whom Dutens had published a pamphlet). The rest of his long life was divided between the highest literary society of London, and various appointments and stays abroad. He became Historiographer to the King, and was a Fellow of the Royal Society. His fine collection of eighty-nine volumes of contemporary pamphlets, many inscribed to him and some annotated by Voltaire, were bequeathed to the Royal Institution and remained intact until 1970.

ESTC shows five copies only: British Library, Polish Academy of Sciences, Cornell, Stanford, and Catholic Institute of Sydney.



## THE OFFICIAL FOLIO

**25** [ELGIN MARBLES.] Report from the select Committee on the Earl of Elgin's Collection of sculptured Marbles; &c. Ordered, by the House of Commons, to be Printed, 25 March 1816.

Folio, pp. 77, [3, blank]; paper watermarked 1815; a very good copy in recent boards, with the original blue printed paper wrappers laid down (slightly worn and scraped); inscribed on the front cover to 'Earl Grosvenor with Mr Bankes Compliments]'. **£650**

First edition, the House of Commons parliamentary paper (no. 161) on the Elgin Marbles – a published edition in octavo followed later in the year, printed by John Murray. This is a presentation copy from Henry Bankes, chairman of the committee, to Robert Grosvenor, later first Marquess of Westminster.

In 1801, as British ambassador to Turkey, Lord Elgin had obtained access to the sculptured friezes of the Parthenon, then at risk of damage by both the Turkish garrison and growing numbers of tourists. Excavation and removal continued for several years at great expense; after a period under French arrest, Elgin, and the marbles, came to London where he began negotiations to sell them to the nation. The sculptures received wide praise (though not from Byron), but Elgin himself faced accusations of vandalism. The select committee formed to investigate cleared Elgin of wrong-doing, though the legality of removal rested rather tenuously on an English rendition of an Italian translation of a lost Ottoman firman.

The British government purchased the marbles (at a loss to Elgin) for £35,000 in June 1816, and they were put on display in the British Museum, though the debate about legality still periodically raises its head today.

Henry Bankes, who chaired the select committee, was also a trustee of the British Museum. The dedicatee of this copy of the *Report*, Robert Grosvenor, was, like Elgin, committed to the public display of art and had opened his family's collection of old masters to the public in 1805 in his redecorated picture gallery at Grosvenor House.

Unlike the Murray octavo, the present folio edition is scarce: COPAC and OCLC together show copies at Tate, BL, Southampton; Princeton, Northwestern, Texas, Boalt Hall; and Bibliothèque nationale.

## RARE PATRIOTIC SONGSTER

**26** ENGLAND'S GLORY. A Collection of loyal Songs, sung at the Theatres, Vauxhall, Ranelagh, the Musical Societies, &c. &c. on the astonishing Victories obtain'd by His Majesty's Forces, by Land and Sea: and on their Majesties auspicious Nuptials, Coronation, &c. Address'd to every Lover of his Country ... London: Printed and sold by J. Williams ... 1762.

12mo., pp. 48; a fine copy, wholly untrimmed, disbound. **£1850**

First edition of a patriotic songster celebrating England's successes against the French in the Seven Years' War, published two years after the coronation and marriage of George III and just before the Treaty of Paris that brought the War to an end. Some of the forty-one songs refer to victories in North America and the West Indies.

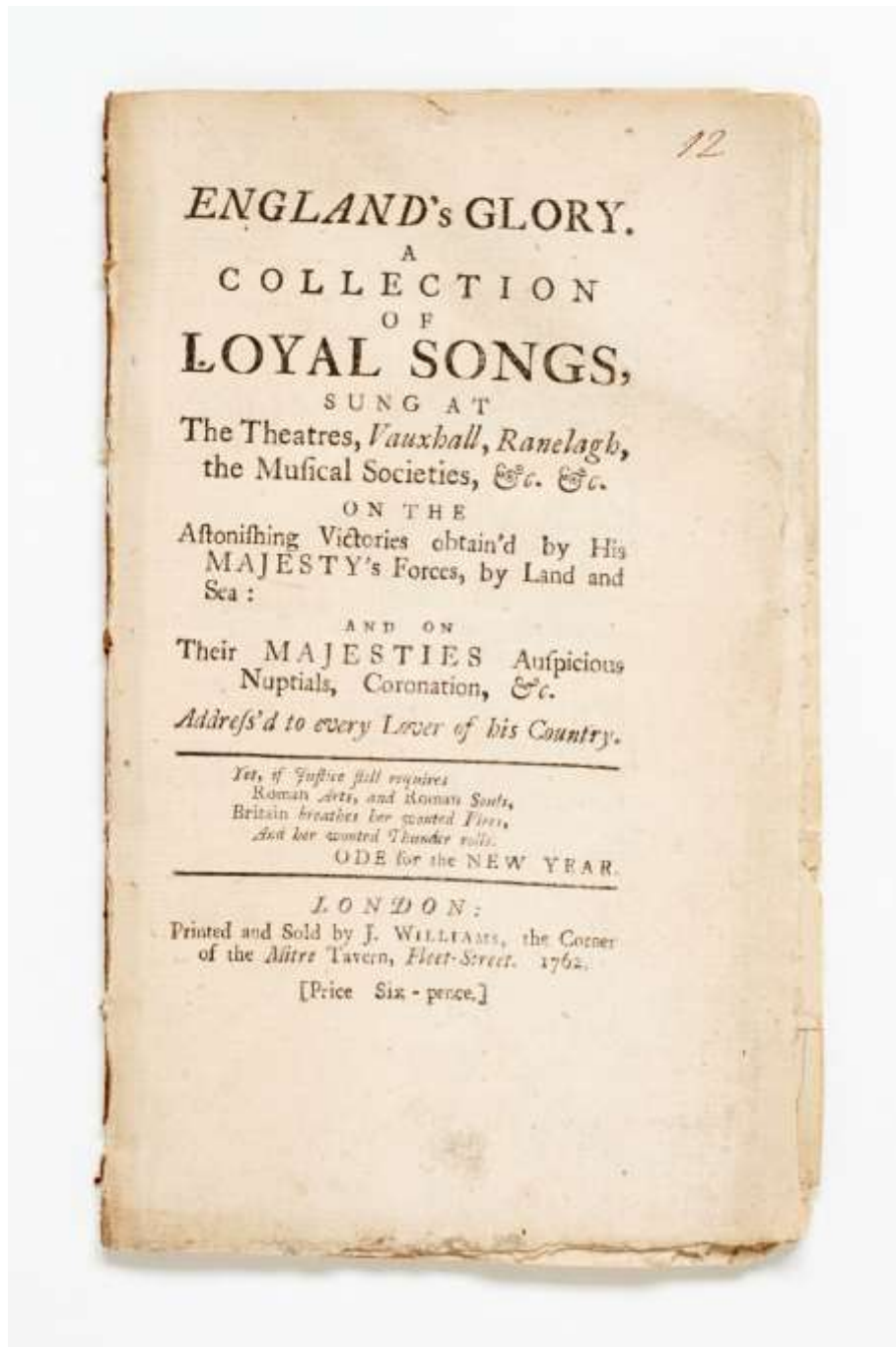
With *Guadalupe* first I embellish my Strain,  
Then a Cluster of Forts crowd into my Brain,

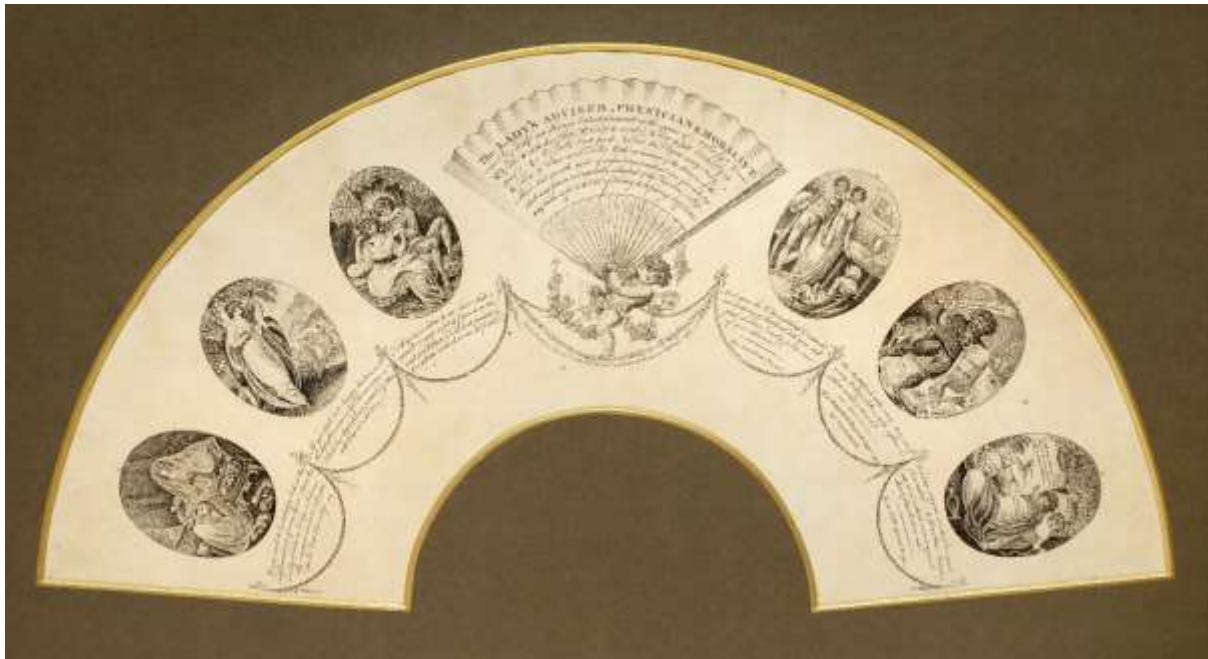
*Crown-Point, Frontinac, Niagara, Duquesne,*  
*Which Nobody can deny, deny, which Nobody can deny.* Song IX

East, West, North, and South,  
Our Cannon's loud Mouth,  
Shall the Rights of our Monarch maintain;  
On *America's* Strand,  
*Amherst* limits the Land,  
*Boscawen* gives Law on the Main, brave Boys!  
*Boscawen* gives Law on the Main. Song XIII.

The most familiar piece is Song X, David Garrick's 'Hearts of Oak'.

ESTC locates only a single copy, at the Library of Congress.





**27 [FAN LEAF.]** The Lady's Adviser, Physician & Moralist: or, half an Hours Entertainment at the Expence of Nobody! No.1 How to catch the Spleen. No.2 How to avoid it. No.3 How to fall violently in Love ... [etc.]. G. Wilson invent. et del. London. Publish'd by Ashton & Co. ... Jan<sup>y</sup> 1. 1797.

Stipple-engraved fan leaf, central title within a fan borne by a cupid; six oval vignettes with descriptions below; slightly toned, a couple of spots, but very good, framed and glazed.

**£950 + VAT in EU**

An attractive engraved fan-leaf. To catch the spleen you should 'shun the society of human beings' – the vignette shows a spinster surrounded by cats. The cure for love is an 'unwelcome present' – a child. To plague every-body is 'a dangerous & disagreeable experiment not recommended', but if you must, can be achieved through 'ill-natured satire'. To please all merely follow these precepts: 'Be just to your enemy, sincere to your friend, constant to your mistress'...

We have traced examples at the British Museum, the Fitzwilliam, Stanford, MFA Boston, and Yale.

## COURTESY BOOK

**28 FEMALE MENTOR (The):** or, select Conversations. In two Volumes [*and*: Volume the third] ... London: Printed for T. Cadell ... 1793 [Volume the third for T. Cadell, jun. and W. Davies ... 1796].

3 vols., 8vo.; in volume I the first gathering comprises title-page, a stub, and five leaves signed A3-[A7], paginated [iii]-iv, [vii]-x, [3], 'xvi', both A3 (the dedication, torn in margin) and A5 designated 'Vol. I' in the signature line, suggesting some problems while the prelims were being set, but apparently complete; a very good copy in contemporary mottled calf, spines darkened, joints cracking slightly, contrasting labels; bookplates of the Earl of Bradford and Weston Park library.

**£650**

First edition, complete with the scarce volume III. The dedications, to Mrs. M. Hartley of Bath and to Lady Amherst, are signed 'Honoriam', who has not been identified. Amanda, the mother of Honoriam, is the mentor of the title.

The conversations are supposedly edited from real discussions of friends meeting for recreation and improvement, but the intended readers are clearly young ladies. The conversations are calculated both to educate and to lead youthful minds in the ways of virtue. Several are historical (the Queen-Consorts of England, Anne Boleyn, the Life of Fenelon), others are literary (On Novels [and their pernicious effect], On the Character of Imogen), others philosophical or moral (On the Fear of Death, On Vanity, On Politeness, On Taste). Miscellaneous subjects range from music and dancing to funeral rites and reindeer.

When the person who subscribes himself the Plain Dealer [in a letter read to the company] laments the misfortune of having too learned a wife, the misfortune, I apprehend, is not because the lady reads the Greek and Latin languages, or has the talents to compose a couplet, but because she has not the good sense to conceal her knowledge .... If a woman neglects the duties of her family and the care of her children ... because she has talents or acquirements, it would be far better if she were without them; and when she displays that she has more knowledge than her husband, she shews, at least, that no woman can have less sense. ('On learned Ladies').

Volume the third, published three years after the first two, is fairly scarce, as often happens with sequels (five copies in UK, three in North America: Johns Hopkins, Illinois, McMaster).

## JACOBITES IN ST GERMAIN

**29** [FITZJAMES, James, *Duke of Berwick upon Tweed, recipient.*] Draft or possibly a contemporary copy of a long letter to Berwick by an 'unknown hand' but 'one that honors you sincerely', urging him to convince the King [James II in exile] that he must take steps to 'regain the hearts of his own people' and preserve us from 'the storm [that] threatens us dayly more and more'. St. Germain en Laye, 14 October 1695.

Small 4to., 8½ pages in a legible hand, formerly folded into a small packet, some staining at folds, outer leaves repaired and inner margins on guards (no loss of text), paginated pp. 71-81 in pencil when in a tract volume. Persistent small amendments give this the appearance of a draft, but equally it could be a copy with corrections. **£450**

Berwick, the natural son of James II and Arabella Churchill, and at this time an officer in the French service, was 'the fittest Man in the world to give his Majesty a just and full information of what is the judgement of all the world, excepting ... a Companie of Hypocrites and Fools and Flatterers' that surround his court.

'The King might have continu'd all his life, as he was at first receiv'd, a happy Catholique King of Brittain, if Knaves and Bigots had not made him seem to intend those alterations [in the Church of England]. This was the fatal cup that poyson'd the affections of his people, and exposed him to the ambition of the Prince of Orange, which, without this, had never pass'd the banks of Holland, nor should any thing yet be capable of keeping the King from his throne, if his Majesty could be so happy as to give his people a solide satisfaction in this point.'

In 1695 William III was fighting to contain French expansion, his troops largely in Flanders and his fleet at Cadiz. The supporters of James II thought this might be a favourable opportunity to restore him to the throne. James himself was less than enthusiastic, but he found it difficult to resist the pressing entreaties of several English lords who were with him at St Germain en Laye, and it was agreed that the Duke of Berwick should go over to England in disguise to encourage a Jacobite

uprising. Louis XIV committed troops and ships, but the enterprise was exposed to William who took measures that rendered it impractical. Berwick actually embarked for England in February 1696 but returned to France after only a week.

This letter was sent anonymously because of its possibly inflammatory content, and this draft or copy may have been folded into a small packet for concealment. The anonymous letter writer does not, however, make any apology for the freedom of his remonstrance because of the 'uprightness of my intention': 'I am born and bred to a Loyalty without mixture, without balanceing, and without interest. I love both the Kings Right and his person, otherwise I would not venture starveing to adhere to him ...'. The opinions vouched may be genuine; though it is also plausible the letter was a ploy from an *agent provocateur*.

A note in the same hand on the preliminary blank reads: 'This was written to the Duke of Berwick two years before the Peace', that is, the Treaty of Ryswick, after which Louis XIV recognized William III as king of England and James resigned himself to permanent exile.

### JOAN!!!

**30 FITZJOHN, Matilda, (*pseud.?*) Joan!!! A Novel ... In four Volumes ... London: Printed for Hookham and Carpenter ... 1796.**

4 vols., 12mo., with a dedication leaf and an errata leaf (for all four volumes) in volume I; a few stains, E6-7 loose in vol III, some dampstaining in volume IV; withal a good copy in contemporary quarter calf, rather worn, the paper covering scraped off several boards, later labels. **£1100**

First edition of a rambunctious Anglo-Irish novel of stolen identities, denied inheritances, kidnap, gossip, and feigned madness, though perhaps not entirely worthy of the triple exclamation in the title.

The young Lambert Byram, on his way to visit his ailing father in Bath, stops at Milham Parva, where he falls head over heels for the eponymous Joan, the ill-treated orphan ward of the Rufford family. Joan is subsequently revealed as Joanna Doveridge, poor but of noble birth and abandoned by her former sweetheart Lord Armathwaite. After Byram rescues her from Rufford (who was about to sell her off in marriage), she marries him out of gratitude, and they set up house in London and have a daughter, Elizabeth. Regrets and debts accrue, and Byram's prolonged absences turn into full-scale abandonment. At his father's insistence he contracts a second marriage to the scheming Jemima Fawley (Armathwaite's sister), kidnaps Elizabeth, moves to Ireland, and has two further daughters, who are raised in a Rousseauvian manner, with ill results.

Many years pass, Byram dies young, and Jemima spends all her money and her husband's. Joan attempts to claim back her daughter Elizabeth, but Jemima sends her wayward elder daughter in Elizabeth's place; the real Elizabeth meanwhile is palmed off onto an English family, the Haccombes, and forced to take a new name, Peregrina Lamorne. Everywhere she goes Peregrina gathers unwanted suitors, false friends, and malicious gossip – her only saviour is a mysterious letter-writer, who prevents her being shipped off to India and points out the flaws in her 'friends' – he is at last revealed as Sir Edward Bergholt, a Hamlet figure who has been feigning madness for several volumes.

Raven, Garside and Schöwerling, 1796: 40. Not in Loeber & Loeber.

TRANSLATED BY ELEANOR MARX

**31 FLAUBERT, Gustave.** *Madame Bovary: Provincial Manners ...* translated from the French *Édition définitive* by Eleanor Marx-Aveling. London. W. W. Gibbings ... 1892.

8vo., pp. [4], vii-xxii, 383, [5, blanks and advertisements]; original fine-grained cinnamon cloth, lettered in gilt, decorative brown stamped frame to the lettering on the cover, spine darkened, front hinge just cracking slightly, but a nice copy. **£750**

Remainder sheets of the first English translation, originally published by Vizetelly & Co. in 1886, here issued with a cancel half-title and title-page, the printer's imprint (Sanson & Co. Edinburgh) moved from the prelims to the end, and a leaf of Gibbings's advertisements replacing the Vizetelly catalogue found in some copies. Flaubert's dedication is omitted as are the six plates (which were not issued with all copies in 1886).

The precocious Eleanor Marx (1855-1898) was the youngest surviving daughter of Karl Marx, growing up in a polyglot household of European languages and intellectual endeavour. When money for schooling ran out her father oversaw her education. She acted as his secretary for a time, accompanied him and Friedrich Engels to socialist conferences around Europe, and became a political activist in her own right, writing pamphlets, speaking at endless meetings, and supporting strikes by the Bryant and May match-girls, the Gasworkers, and the Dockers. A natural linguist, she even learned Norwegian to translate Ibsen.

In an important introduction Marx touches on the mutilation of *Madame Bovary* when it was published serially, the failed prosecution of the book for immorality, the differences between Flaubert and Zola, and her own response to the novel. Of the death scenes she wrote: 'We cannot read them dry eyed', ironically prefiguring her own death.

In 1884 Marx had begun to live openly with the social activist Edward Aveling, by all accounts a loathsome man who abused her small means and her trust. The discovery that he had secretly married his mistress precipitated her death, and on 31 March 1898 she committed suicide by swallowing poison, the same fate which befell Emma Bovary.

One speciality of the Bloomsbury publisher W. W. Gibbings was 'complete and accurate' 3s.6d. translations of contemporary French novels, a number of them Vizetelly titles reissued. Gibbings was also known for his series of the folklore and legends of all nations.

OCLC finds only four copies of the 1892 *Madame Bovary* in North America: Boston University, Harvard, Illinois, and University of Southern California.

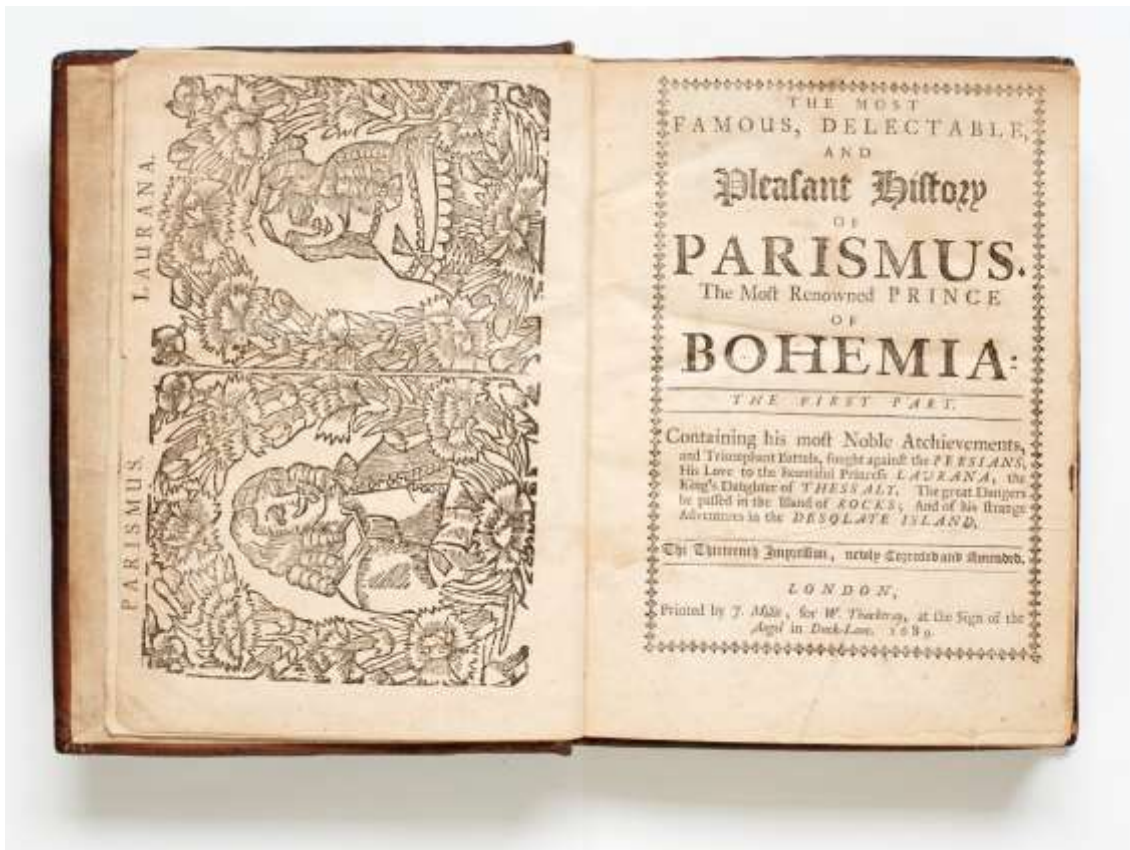
DESOLATE ISLAND, CASTLE OF ROCKS, AND COAST OF BOHEMIA

**32 [FORDE, Emanuel].** The most famous, delectable, and pleasant History of Parismus, the most renowned Prince of Bohemia. The first [-second] Part ... The thirteenth Impression, newly corrected and amended ... London, Printed by J. Millit, for W. Thackeray ... 1689.

Small 4to., two parts in one volume, black letter, pp. [6], 185, [5], 235, [1] including the woodcut frontispiece of Parismus and Laurana to each part (the same blocks, repeated, and clearly reused from a much earlier edition); paper somewhat browned, a couple of small burn holes, a little discolouration to lower margins and a more conspicuous dampstain to the final sheet, but withal a very good copy; near-contemporary mottled sheep, very neatly rebacked to match. The Britwell copy (Sotheby's, 14 June 1920, lot 131). **£1500**



‘Thirteenth impression’ of one of the most popular Elizabethan prose romances, first published in 1598 (part II in 1599). Shakespeare may have found some hints here for *Twelfth Night*. Violetta follows her lover in disguise, cross-dressed as a page. Another of the characters is named Olivia. There is a tempest and a shipwreck, and (as in *The Winter’s Tale*) Bohemia is credited with a sea coast (I, 105). But these affinities could equally derive from other sources.



Parismus journeys from Bohemia to Thessaly where the King’s only daughter, Laurana, is a rare beauty, virtuous, and talented. It is love at first sight for both of the young people, even before they actually meet at a masque. The jealous son of the King of Persia, wishing Laurana for himself, hires villains to murder Parismus but they are thwarted by outlaws. After escaping from the outlaws Parismus makes his way back to court and the deferred wedding to Laurana is arranged, preceded by days of royal entertainments, tilting, and other courtly pastimes.

Meanwhile Pollipus, the best friend of Parismus, falls in love with Violetta, who however loves Parismus because of a night of mistaken identities and passionate love making (‘as soon as they were come thither, she desired him to sit down on the Beds side ... Parismus began to entertain her with amorous behaviour: and though she gently reproved him, yet had she no power to resist ... to both their delights ...’). This is one of the passages for which critics have censured Forde’s licentiousness.

Shipwrecked in a storm while sailing back to his native Bohemia, Parismus with Pollipus, Laurana, and Violetta (now disguised as the page Adonius) are captured by Scythian pirates, whom they overpower. But when all but Laurana land on ‘the Desolate Island’ to look for food and water, the pirates recapture the ship and treacherously sail away. They hand over Laurana to the pirate king, Andramart, on the Castle of Rocks.

Stranded on the Desolate Isle, Parismus, Pollipus, and Violetta/‘Adonius’ endure quicksand, wild beasts, and other menaces until they come upon the aged hermit Antiochus, once the ruler of the island before his former servant Drubal and the wicked enchantress Bellona destroyed the countryside, built an invincible castle, and imprisoned the inhabitants. They accept the hospitality of the hermit’s cave where they have to sleep three in a bed, Violetta between the two knights. She

manages to conceal her identity but lies close to Parismus's back, 'the touch of whose sweet Body seemed to ravage her with joy' – another objectionable passage for critics of delicate taste.

The three friends besiege the invincible castle and are bewitched and imprisoned, but luckily Bellona falls in love with Pollipus, who accepts her advances in order to wring her neck. The inhabitants are freed, Drubal beats his own brains out, and the invincible castle disappears.

This leaves Laurana still in the custody of Andramart. Presently she is delivered of a baby boy whom she names Parismenos. Andramart would have Parismenos killed, but the baby is entrusted to his nurse who flees with him to safety. We hear no more of Parismenos until the second Part of the story.

Having escaped the Desolate Island, Parismus, Pollipus, and Violetta are once again set upon by pirates (Forde displays a certain lack of imagination in his plots). They are handed over to the pirate king Andramart, but manage to slay him, free his prisoners, confiscate his booty, and find Laurana, to their unspeakable joy. Back in Thessaly at last, Violetta/'Adonius' (finally acknowledging that her love for Parismus is hopeless) reveals her identity and accepts the affection of Pollipus, so the novel ends with another wedding.

The second Part, as very common with these romances, is occupied largely with the adventures of the son of the hero of the first. We left Parismenos fleeing Andramart's castle in the arms of his nurse. Now we find them living in a remote wood where the nurse is eaten by a lion. After growing up in the wilderness, encountering many adventures, and falling in love with Angelica, the Lady of the Golden Tower, Parismenos finally reaches Thessaly and is reunited with Parismus and Laurana. Angelica is there too, and the second Part, like the first, ends with a wedding.

Professor George Saintsbury wrote that, of romances in the vein of *Amadis*, *Parismus* is 'quite the best of the bunch' and would make good holiday reading 'if it were not for the black letter' (*The English Novel*). It certainly was very popular in days when black letter was not an obstacle (fourteen editions by 1700), and its popularity in the form of chapbooks extended into the eighteenth century.

Wing F 1538.

## IRISH GOTHIC

**33** [FULLER, Anne, *of Cork*]. *The Son of Ethelwolf: an historical Tale*. In two Volumes. By the Author of *Alan Fitz-Osborne* ... London: Printed for G. G. J. and J. Robinson ... 1789.

2 vols., 12mo., pp. [28], 235, [5], with list of subscribers and two terminal leaves of advertisements; and [2], 209, [1]; short tear in text of B4 in volume I (mended without loss), blank margin of B11 and H1 torn away in volume II; else a very good copy in mid-nineteenth-century half calf and marbled boards. **£1200**

First edition of 'a Gothic historical novel set in England during the time of Alfred the Great and the threat of Danish invasion. A resourceful female character in disguise fights alongside Alfred in battle. The novel can be read as an allegory of contemporary conditions in Ireland' (Loeber & Loeber). The *Monthly Review* calls attention to the rhythmical prose: 'The fair writer appears to have taken up the pen immediately from a perusal of the works of Ossian' (September 1789).

Miss Fuller came from a landed family from Co. Kerry and died of consumption, probably at a young age, at Cork in 1790. The dedication here to the Prince of Wales may indicate that she was connected to court circles. In addition to this novel she also wrote *The Convent ... by a young Lady* (1786) and *Alan Fitz-Osborne* (1786); there were Dublin editions of all three novels.

Loeber & Loeber F149; Garside, Raven, and Schöwerling 1789: 40.

Loch Comond.  
Loch Katrine, The Trossachs &c.  
Illustrated by a series of Lithographic Sketches.

Dedicated

in testimony of grateful respect,

*To The Right Hon<sup>ble</sup> Marquis Countess of Aberdeen*

*By*

Colonel Myers, C.B. Royal Artillery.



## ENJOYED BY SIR WALTER SCOTT

**34 FYERS, Colonel P[eter].** Loch Lomond, Loch Katrine, the Trossachs &c. Illustrated by a Series of lithographic Sketches, dedicated in Testimony of grateful Respect, to the Right Hon<sup>ble</sup> Harriet, Countess of Aberdeen. [Edinburgh, R. H. Nimmo, 1828?]

Oblong 8vo., ff. [26], printed on one side only, with 12 fine lithograph scenes, plus a lithographic 'Fac similé of a Note from Sir Walter Scott Bt to Colonel Fyers' tipped in at the end; a few spots and stains but a very good copy in contemporary straight-grain blue morocco, spine gilt. **£1750**

First edition, rare, a **presentation copy 'To Mrs. Thorold from her affec<sup>te</sup> uncle, P. Fyers'**.

'Splendid drawings of the Lakes of Scotland are often met with, but as there are no portable views of them it has been suggested, that a few impressions from Stone of the following Sketches, would be desirable' (Introduction). Fyers sent Scott a copy (listed in the Abbotsford library catalogue), and a facsimile of Scott's secretarial reply is affixed here:

'Sir Walter Scott ... is greatly obliged ... for the copy which has received of the picturesque scenery of Loch Lomond & its vicinity which has vividly recalled to Sir Walter a long train of half forgotten circumstances of former days. The drawings are done with great spirit and accuracy ...'. Each scene is accompanied by a short description, and most with poetical quotation – six are from Scott's *Lady of the Lake*.

Colonel, later Major-General, Peter Fyers (1769-1846) was born in Edinburgh Castle into a military family. A 'very active, zealous, and scientific officer', he served in the Netherlands, under Nelson at the Battle of Copenhagen, and in the Walcheren campaign, retiring in 1825.

COPAC: Edinburgh and NLS; OCLC adds Smith College and National Library of Sweden.

## FRENCH PROTESTANTS

**35 GAUJAC, Peter Gally de.** A true Relation of what hath been transacted in behalf of those of the Reformed Religion, during the Treaty of Peace at Reswick. With an Account of the present Persecution in France ... London, Printed for Sam. Lowndes ... and are to be sold by E. Whitlock ... 1698. [*Bound with:*]

**MOST HUMBLE AND MOST RESPECTFUL PETITION (The)** of the Protestants of the Province Languedoc, to his sacred Majesty Lewis the Beloved. Also a pastoral Letter. To the Reformed of the Church of Nîsmes ... London: Printed for G. Keith ... 1763. [*And with:*]

**GONDRIN, Louis Henry de.** Remonstrance du clergé de France, faite au Roy ... A Paris, Chez Antoine Vitre ... 1656.

Three works, small 4to., Gaujac: pp. [12], 51, '60'-'61', 54-55, [1, blank]; *Humble Petition*: pp. iv, 30; Gondrin: pp. 32; also bound with one part (only) of Wing M2796, and a fragment of *The Monthly Chronicle* 1730, in nineteenth-century half calf and marbled boards, spine chipped. **£1250**

**First editions, the first a presentation copy and very rare, the second unrecorded.**

Many French Protestants had fled to England following the revocation of the Edict of Nantes in 1685 (the process towards which had begun with Gondrin's *Remonstrance*, which was in effect a legal

justification for brutal persecution). Peter Gally de Gaujac was one of their number, living under the protection and generosity of the Earl of Macclesfield, whom he thanks in the dedication. The Treaty of Ryswick, signed in 1697, brought to an end nine years of war between France and the Grand Alliance of England, Spain, the United Netherlands, and the Holy Roman Empire. It also ended hostilities in North America between the French and the English and their native allies. But despite the efforts of the Protestant states, it failed to improve conditions for Protestants in France.

‘The principal end’ of *A true Relation*, apparently translated from the French of an unnamed reverend and learned author, ‘is ... to acquaint all those who, being grown weary of their long Exile, may have a mind to return into France, what welcome they are like to expect there.’ It comprises three letters, the first explaining to disappointed Protestants still persecuted in France that, despite lack of success, every effort had been made on their behalf; the second giving an account of ‘Inhumanity of the Papists ... and of the their unparallel’d suffering of these poor Protestants’ since the Peace; and the third containing directions and warnings for their behaviour towards their persecutors.

This is a presentation copy to the judge and politician Sir George Treby (1644-1700), well known as a friend to foreign Protestants. The title page is inscribed ‘ex dono authoris’ and signed by Treby, Gaujac’s initials are expanded by hand on A3, and the errata are corrected in ink throughout.

*The most humble and respectful Petition* to Louis XV, translated from an edition published in French in Holland, also describes ‘the frantic and sanguinary Spirit of Intoleration that still prevails’ in France some 65 years later, at the end of Seven Years’ War. The second part, the Pastoral Letter is signed by two pastors, Paul Rabaut and Paul Vincent.

ESTC records five copies of Gaujac: Derry and Raphoe Diocesan Library, Law Society Library (this copy), NLS, Folger, and Minnesota. The Petition is not in ESTC.

## A JACOBITE ACCOUNT OF THE GLORIOUS REVOLUTION

**36 [GLORIOUS REVOLUTION.]** Manuscript entitled ‘Some Account of [the Revolution of 1688 from the landing of William of Orange to the meeting of the Convention Parliament]’. No place or date, but early eighteenth century, after 1716 as a note on p. 7 refers to the Duke of Northumberland, natural son to Charles I, as dead.

Small 4to. 22 pages, the first two leaves torn with loss to title (as indicated above) and to the last word of fifteen lines of text on the rectos, erasure to first leaf with small hole in blank area, else in good condition, stitched. **£325**

Apparently unpublished. ‘In the Year 1688 there was a wonderfull Consternation [among] some people, & an eager Expectation in all, what would be y<sup>e</sup> event of an Army’s landing in England under y<sup>e</sup> Command of a Prince so nearly related, & nearer allyed to y<sup>e</sup> King .... The Nation had been long uneasy, even in some former reigns, with fears of Popery ....’

The readable and well-informed narrative continues with details of the political situation, the personalities, cabals, and ‘secret turns’ involved, both before and after the King’s flight to France, and ends abruptly with the Convention Parliament (‘desunt multa’).

The unknown author writes from a Jacobite point of view (he refers the son of James II as now the ‘present King’ in a note on p. 5, and laments the ‘new settlement of the Crown’ on p. 21).





### FROM LONG 'S' TO SHORT 'S' IN A SINGLE VOLUME

**37 GOVERNESS (The);** or, evening Amusements at a boarding School ... London: Printed for Vernor and Hood ... and sold by E. Newbery ... 1800.

18mo., pp. iv, '119' [*i.e.* 219, misnumbered following p. 216], [3, blank and adverts.], followed by a final blank leaf, with an engraved frontispiece; original marbled boards with green vellum spine (slightly torn at head); a little shaken but a good copy. **£450**

First edition of 27 short stories for children told to her pupils by Mrs. Corbet, the mistress of a village boarding school. The twelve girls, named at the beginning, often exchange observations with Mrs. Corbet after each story. Several stories have an oriental theme.

The printers were Tegg and Dewick of Westmoreland Buildings, Aldersgate Street, whose imprint appears conventionally at the foot of the title-page and at the end, but also at the foot of p. 109 (E1) suggesting that a different printer had started the job and printed sheets A-D before they took over; there are several visible differences in typography from p. 109 onwards, including a sudden absence of the long 's'.

Roscoe J149; ESTC records copies at BL, Bodley, Toronto Public Libraries, Alexander Turnbull Library, and UCLA.



**38 HANWAY, Jonas.** Autograph letter, signed, to Sir Joseph Banks, dated at the foot 'Red Lion Square, [3]d April 1782'.

1 page, folio, in a bold clear hand; some slight wear to left edge, touching 3 letters; later biographical note to head; slightly spotted, but generally in very good condition.

**£1250 + VAT in EU**

'I have the honour to send You the Produce of the ingenious Information You gave me, in so Kind & polite a manner, last Saturday [30 March]. As I sought You, in Your Character as a friend to Mankind, I have been sought: & You will perceive how much I have taken the middle way & accommodated my Doctrine to the Feelings of the Honest, without Alarming the Timid.'

The only recorded letter from Banks to Hanway is an undated one from this period on the subject of caterpillars (now at the State Library of New South Wales, and apparently from the same source – both letters being numbered in the same hand in the upper right-hand corner). It seems unlikely, however, that the New South Wales letter represents Banks in his 'Character as a friend to Mankind'; much more probable that Hanway and Banks had been exchanging information regarding Hanway's major project of that year – his *Proposal for County Naval Free Schools to be built on waste lands*, which would be distributed at great expense in June to the great and the good.

Hanway autographs are very scarce in commerce, the only material to have appeared at auction since at least 1940 being the pair of letters to John Blackburn from the Phillips collection, sold in 1977. This is the only recorded letter from Hanway to Banks, and proposes an intriguing connection between two major figures in eighteenth-century maritime affairs.

*The Banks Letters*, p. 394, recording only a transcription in the Dawson Turner collection.

#### EPITAPH ON THE 'NURSE OF COWPER IN HIS FINAL DAYS'

**39 HAYLEY, William.** Autograph letter, signed 'your ever sincere & affectionate Hermit', to John Johnson ('My dear Johnny'), sending a verse epitaph for Margaret Perowne, Johnson's housekeeper, who helped to look after the poet William Cowper in his last days. [Felpham, West Sussex], 15 July 1816.

1 page, 4to., with guard for mounting along edge on verso; folded for sending, one short split without loss, but basically in very good condition.

**£425 + VAT in EU**

**Unpublished.** In his last years William Cowper was the guest of his cousin John Johnson ('Johnny of Norfolk') in Johnson's home at East Dereham, where he died in 1800. He is buried in the church of St Nicholas there with a memorial inscription composed by Hayley, Cowper's close friend and biographer. Margaret Perowne – 'Margaret! Entitled to the purest Praise! / Kind Nurse of Cowper in his final Days!' – died in 1816 and is also buried in St Nicholas. Hayley, himself in poor health, writes that his 'mind reverted to her impending decease: & that so excellent a mortal might not want a tender commemoration of her virtues, I paid my Mite of Tribute to them, in the following Epitaph, which (if you and her other Friends think it worthy of Her) you are welcome to place on a modest Tablet'. He adds that the Epitaph, ten lines, 'suddenly flowed from [his] sympathetic Heart'.

Monday Morn July 15 1816

My dear Young

In my immediate Reply to you yesterday, by the returning Post, I had not time to speak of our interesting Margaret Perowne; but after I sent my letter, my mind reverted to her impending Decease; & that so excellent a mortal might not want a tender commemoration of her virtues, I paid my tribute of Tribute to them, in the following Epitaph, which if you & her other Friends think it worthy of Her, you are welcome to place on a modest Tablet

In Memory

of  
Margaret Perowne

Margaret! entitled to the purest Praise!  
Kind Nurse of Cooper in his final Days!  
Thou! who hadst propt him with thy guardian arm,  
and o'er his Troubles shed a peaceful Charm!  
Thy favorite Aid in Suffering's dark abyss!  
Now share thy Christian Ancestral's celestial Bliss!  
Ye both have toil'd, your heavenly Home to gain,  
Thro' a dark Pilgrimage of earthly Pain:  
but taught to suffer by your suffering Lord,  
With Christ ye find the Gwads of Reward.

If these Lines have a soothing effect in any Degree on the dear interesting Group at Bedford, I shall be truly glad, that has have suddenly flowed from the sympathetic Heart of

your ever sincere & affectionate  
Hermit  
accept a impart to all most dear to you  
my tender Remembrance, remembering that I shall anxiously  
expect fresh tidings of you all - adieu! May God be the Christian's name  
in our mutual intercessions

**40 [HESKETH, Harriet, Lady].** Transcript of the first ten verses (each a brief sentence in prose) of Hymn X of Edward King's *Hymns to the Supreme Being*: written in imitation of the *Eastern Songs*, 1780, beginning 'O let not my Soul forget the Lord, who hath done so great things for me'. Undated.

2 pages, small 4to. (one leaf written on both sides), with guards for mounting pasted to two edges. **£50 + VAT in EU**

Lady Hesketh was the poet Cowper's cousin and close friend. *Hymns to the Supreme Being* were in effect private devotions drawn largely from scripture.

THE FIRST WEST INDIES PLANTER  
TO BE EXECUTED FOR THE MURDER OF A SLAVE

**41** [HODGE, Arthur.] The Trial of Arthur Hodge, Esq. (late one of the Members of his Majesty's Council for the Virgin Islands,) at the Island of Tortola, on the 25<sup>th</sup> April, 1811 ... for the Murder of his Negro Man Slave, named Prosper. Stenographically taken by A. M. Belisario, Esq. one of the Grand Jury ... and certified to be impartial and correct by Richard Hetherington, Esq., President of the Virgin Islands ... London: Printed for John Harding ... 1811.

8vo., pp. xxxvii, [1], 145, [1]; paper flaw in E4 (no loss); a very good copy in contemporary half calf, rebacked rather roughly in cloth, library stamps to endpapers; cropped ownership or presentation inscription to head of title – 'Mr Lettsom' (see below). **£1800**

**First edition, very rare**, of the official account of the trial of Arthur William Hodge for the murder of his slave Prosper. Hodge, a notoriously brutal master who had inherited in the Belle Vue estate on Tortola in 1792, was the first West Indies planter to be executed for the murder of a slave.

In 1811, Pereen Georges, a 'free woman of colour', gave a sworn affidavit testifying to the murder of five slaves by Hodge some years earlier, two as a result of floggings, two after having boiling water poured down their throats, and one, a boy, having been flayed alive in a cauldron. A second affidavit by a former overseer Stephen McKeogh corroborated and expanded the testimony, and Hodge was arrested and charged with murder.

'The case aroused great public interest in the island. A Leeward Islands statute, the so-called Melioration Act of 1798, declared the killing of a slave to be murder, and one Tortola planter had already been tried for murdering a slave, but acquitted'. The primary charge against Hodge was for the murder of his slave Prosper, cart-whipped and then short-whipped to death for taking a mango from a tree, but 'eight more indictments were drawn up to charge him with other murders, should this charge fail, and the manacled skeleton of one of the victims was dug up to be used in evidence, if necessary' (*Oxford DNB*). The defence was slight, amounting only to attempts to defame the character of the witnesses. Hodge was found guilty, sentenced to death, and hung on 8 May 1811.

Among the jury-members were Abraham Belisario, who provided the text of this stenographic account, and two members of the Lettsom family – one of whom was evidently sent this copy (and has corrected the spelling of the name on p. xxxvii).

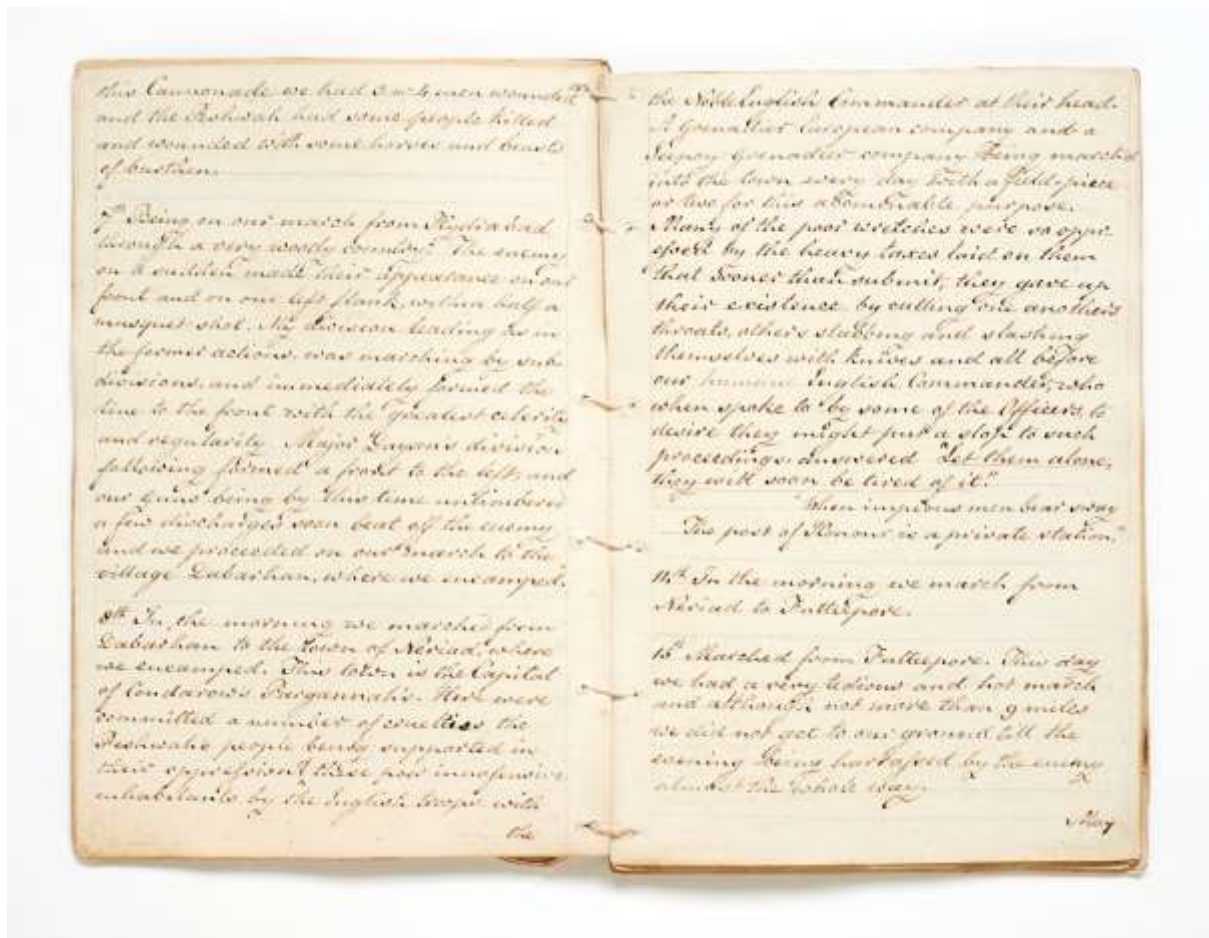
**Not in COPAC. OCLC shows the present copy only, plus three of a second edition.**

'DREADFUL HAVOCK', OPPRESSION, DISEASE AND MUD

**42** HOPKINS, John, *Captain*. Manuscript 'Journal' of the First Anglo-Maratha War, April to October 1775. Evidently a fair copy, late 1770s?

46¼ pages, 8vo., in brown ink in a neat hand on laid paper lightly ruled in pencil; single sheets, loosely stitched, in very good condition. **£1750**

A fascinating and detailed journal covering the opening stages of the First Anglo-Maratha War, in April to October 1775, by one of the commanding officers of the East India Company army, Captain (later Major) John Hopkins.



After the death of the reigning Peshwa in 1772 and the assassination of his brother, there was a power struggle among the Marathas between the assassin Raghoba or Ragunathrao (here Ragaboy, Ragabah etc.), and a 'regency' supporting the brother's infant son. After defeat by the regency in battle, Raghoba turned to the British in Bombay for military support, effectively signing away the Maratha Empire at the Treaty of Surat in March 1775.

Hopkins's account begins on 7 April 1775 when the Governor of Bombay, William Hornby 'sent for me about 10 o'clock and in his usual rude and blunt manner after eying me as he would have done a horse he was going to purchase, asking me if I was in health order'd me, to go and join the Army under Lieut Col. Keating, immediately, in the room of Major Hassard'.

Hopkins joined Keating along with Raghoba's army on the plains of Darra, and, as leader of one of three British divisions, took part in the first initial skirmishes at Ussaumli ('Hassamlee') on 28 April and four days later (where 'the Peshwah had many of his people killed and wounded, and he lost an Elephant, which was taken by y<sup>e</sup> enemy'), and then in the major battle at Adas ('Aras') on 18 May.

The enemy 'consist of about 60,000 fighting men mostly Cavalry and ... they have about 12 pieces of cannon and commanded by Harry Punt Faraquhar [Haripant Phadke] Fatte Sing [Futtee Singh] was with them and his army.' Haripant adopted traditional Maratha tactics – quick attacks and quick dispersal of forces, and a scorched earth policy: Hopkins reports burnt villages and frequent harassment.

The Battle of Aras was the decisive engagement of this first period of the war – 'a most fatal action which will hardly be forgot soon', according to Hopkins. Having faced down several Maratha charges, a division of British grenadiers became confused in their orders, retreated and were cut down in droves by the Maratha cavalry ('the enemy falling upon them made dreadful havock killing and wounding great numbers'). The Marathas were in turn driven back by artillery with heavy losses;

both sides claimed an expensive victory. British losses, as given by Hopkins, included 6 officers (all named), 28 NCOs and privates, 31 'Black Officers and Seepoys', plus many wounded (some later fatal).

Hopkins becomes increasingly critical of Keating's command as the journal progresses: at Ussaumli Keating fires cannons at forces well out of range; at Nadiad ['Neriad'] on 8 May, 'were committed a number of cruelties the Peshwah's people being supported in the oppression of these poor inoffensive (*sic*) inhabitants by the English troops with the Noble English Commander at their head ... Many of the poor wretches were so oppressed by the heavy taxes laid on them that sooner than submit, they gave up their existence by cutting one another's throats, others stabbing and slashing themselves with knives and all before our humane English Commander, who when spoke to by some of the Officers to desire they might put a stop to such proceedings, answered "Let them alone they will soon be tired of it."' Elsewhere Hopkins complains again that 'our Commander according to custom expended a few shots at [the enemy] to no purpose as they did not go halfway tho he said "he killed several of them".'

After Aras, Hopkins reports only minor skirmishes, much marching, the conclusion of a temporary treaty with Futtee Singh (now a turncoat) and the cessation of arms on 1 September; on the other hand, they are assailed by a tremendous monsoon ('in the morning we found ourselves up to the middle in water and mud'), which brings with it disease; by lack of payment ('The Officers on this Service are at an immense expence for most articles of necessaries, especially liquors'); by poor provender ('a meagre stinking goat's flesh with maggots in it, and not fit for a dog to eat'); by ill-discipline ('Surely never was an Encampment so irregular'); and by nightly robberies from the camp. The last entry is for 26 October.

At the front of the manuscript is a brief summary of Hopkins's previous service: he had first arrived in Bombay in 1753, from 1761-5 had been 'Adjutant to the Corps of Seepoys ... the only European Officer belonging to that Corps, at that time', and was appointed Captain in 1767. In 1772 he had taken part in the siege of Baroche, where he had command of a grenadier company under Gen. Wedderburn (who was fatally injured). Hopkins himself 'received a wound in my right side with an arrow, which obliged me to retire.' We have traced little of his service after 1775, though he does not appear to have risen beyond the rank of major, which he obtained during the period covered by the present journal.

See M. R. Kantak, *The First Anglo-Maratha War*, 1993.

## SATIRE ON HOYLE

**43 HUMOURS OF WHIST (The).** A dramatic Satire, as acted every Day at White's and other Coffee-Houses and Assemblies ... London: Printed for J. Roberts ... 1743.

8vo., pp. 60; title-page printed in red and black (slightly dusty); a very good copy in recent marbled boards, unidentified heraldic device on cover. **£325**

First edition of an amusing skit on Edmond Hoyle's recently-published *Short Treatise on the Game of Whist* (1742) with its elaborate promises of 'calculations, directing with moral certainty, how to play well any hand or game, by shewing the chances of your partner's having 1, 2, or 3 certain cards', and its offer to disclose the secret of 'artificial memory' for a guinea. *Humours* satirizes both Hoyle ('Professor Whiston') and his unlucky pupils (a lord, an alderman's son, a young gentlewoman) who, despite mastering the Professor's system, lose to card sharpers who have trimmed the deck so that they can cut to honours on every deal. Cocoa, the honest master of the Chocolate-House, reveals their fraud.

In one passage Professor Whiston extols the virtues of whist above other card games such as ombre ('light and superficial'), picquet ('a perfect emblem of French faith'), all-fours ('very sneaking'), cribbage ('too vulgar too be mentioned').

The epilogue is a dialogue between the Author and Folio the Bookseller on the economics of the trade ('Pray, consider, Sir, the Expenses of Paper, Print, Stamps, Advertisements, and Pyrating ... I shall be a great deal of Money out of Pocket before a Penny comes in ... The Admirers of the Treatise are a very numerous Party, and will scarce read the Satire'). The Bookseller's apprehensions were apparently well-founded as a remainder of *The Humours of Whist* was included in the nonce miscellany *The diverting Jumble* in 1747.

**44** [INDIAN MUTINY BALLAD.] The Soldier's Letter to his Mother ... Imperial Printing Press, – Lucknow. [1858?]

Folio broadside (25.5 x 33 cm), with a decorative border, printed on one side only; creased where folded, with a few small holes. **£125**

An unrecorded doggerel ballad printed in Lucknow in the aftermath of the Indian Mutiny. The soldier, 'Walter Glossop', complains of disease, monsoon, prickly heat, bad water. 'We have now left Cawnpore, and to Lucknow we have come', where they encounter 'a horrid sight' – the results of the defence of Lucknow by the schoolboys of La Martinière during the siege: 'The boys who had faught and for their country had bled, / Will now be membered by a stone o'er their head'. In fact the only two casualties among the boys had died of dysentery.

After a confused passage in which the soldier commiserates with his sister on the death of their father only to see her slain before his eyes – 'Brother burry me with my father and leave me with the dead' – the soldier reports the deaths of Sir Henry Lawrence and Sir Henry Havelock. Their names are on a memorial in the Residency along with that of the soldier's father 'and his dear children seven' (!). Jingoistic, racist and execrably written, but an interesting and rare item.

Now let us all hope that again there never will be,  
Such a thing in this country as the Indian Mutiny.  
For if it should rise or should we here tell,  
We will bring out guns and blow them to hell.

#### LIBERTY DEFENDED

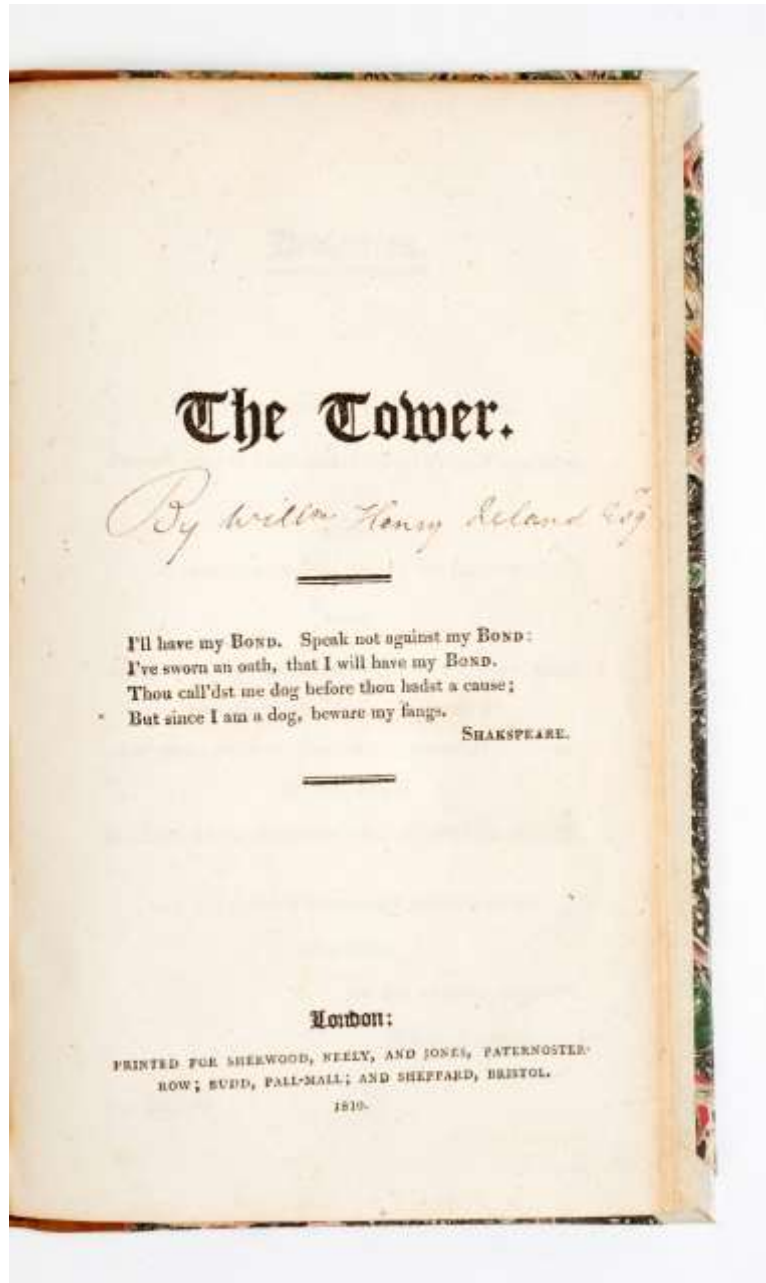
**45** [IRELAND, William Henry, *attributed author*]. The Tower. London: Printed [by Evans, Bristol] for Sherwood, Neely, and Jones ... Budd ... and Sheppard, Bristol. 1810.

8vo., pp. viii, 29, [1], with a half-title; a very good copy, in recent quarter calf, vellum tips; contemporary MS attribution on the title-page: 'By Will<sup>m</sup> Henry Ireland Esq<sup>r</sup>'. **£750**

First and only edition, a rousing piece of doggerel verse in defence of Sir Francis Burdett (imprisoned in the Tower of London during April–June 1810) and of the cause of British liberty from the Magna Carta to Wilkes – the historical and political footnotes rather outweigh the verse.

Burdett had written a letter published in Cobbett's *Political Register* in which he protested the exclusion of journalists from debates about the disastrous Walcheren campaign of 1809. He was found guilty of breach of parliamentary privilege, and sent to the Tower, much to the anger of the populace, who rioted.





There is a contemporary attribution on the title-page to the disgraced Shakespeare forger and literary hack William Henry Ireland; Sherwood, Neely etc. were Ireland's publishers, and his *Scribbleomania* (1815) contains a passing reference to 'Franky Burdett', but there is no other obvious connection. One other literary figure who admired Burdett deeply was the young Shelley, who had met Burdett in Westminster and dedicated to him one of his earliest poems, *The Wandering Jew* (written 1810 but only published posthumously). Shelley's father, an MP, voted against Burdett's imprisonment. 'The new reform movement, led first by Sir Francis Burdett (and observed by the youthful bards of Field Place, "Victor" and "Cazire")' later inspired Shelley's *Poetical Essay on the existing state of Things* (1811), a political poem praising Burdett and published in aid of a journalist imprisoned as a result of his coverage of the Walcheren expedition.

Scarce: COPAC and OCLC shows copies at Birmingham, Bishopsgate, Cambridge, Manchester, NYPL, and Yale.

## THE 'HOUSE OF NOBS' AND THE ACT OF UNION (IRELAND)

**46** [IRELAND, SATIRE.] Proceedings and Debates of the Parliament of Pimlico, in the last Session of the eighteenth Century. No. I. [–XXVIII]. Tripilo [i.e. Dublin], Published by the Executors of Judith Freel, late Printer to his Dalkeian Majesty, and sold at No. 5 College-Green [i.e. by Vincent Dowling], and by all the flying Stationers. [1799–1800]. [Bound with:]

**OLIO (The), or** Anything-arian Miscellany. No. I [–VI]. Printed for the Editor, and Published by Dowling – at No. 5, College-Green, Dublin ... [March–April 1800].

34 issues, 4to.: *Proceedings and Debates*, 28 issues, each pp. 4; *Olio*, 6 issues, pagination continuous pp. 48; fine copies, entirely uncut (*The Olio* partly unopened), in modern boards.

**£1500**

A complete run of this scarce satirical anti-Union periodical, begun as *Proceedings and Debates* and continued as *The Olio* in March 1800. The editor, and probably author, was Vincent Dowling, afterwards a journalist with the *Times* in London, who was known for his ability to recite Parliamentary speeches from memory.

Ireland had achieved a measure of legislative independence in 1782, but power was largely in the hands of the Protestant Ascendancy. Growing unrest from the Catholic majority led to rebellion in 1798, and it was in its aftermath that William Pitt raised the possibility of Union. Initial opposition in 1799 was quashed with an effective combination of bullying and bribery (the systematic sacking of anti-Unionists, 16 new elevations to the peerage, the purchase of Parliamentary seats), and by January 1800 Union was being endorsed by a majority. The Act of Union (Ireland) was passed in August 1800 and came into force the following January. Overwhelming support had come from the Catholic party, which had hoped for rapid emancipation; in the event this was delayed until 1829.

*Proceedings and Debates* and its direct successor *The Olio* ('Continued from No. XXVIII') comprise parodic 'transcriptions' of the debates on Union in 1799–1800 in the 'House of Nobs' and the Lower Assembly, populated in the manner of a *roman-à-clef* – Sir Pertinax Platter, the Archbishop of Crumlin, the Quaker Mr. Ephraim Steady. The pro-Union Catholic party is led in the lower house by Ulrick O'Blarney – 'it is no wonder that this kenthry, Sir, is deluged with a conflagrashin av jackibins, and Robers speers, and bonny parties ...'. Pimlico is Dublin and Oxmantown is London.

*The Olio* expands the range of material covered – the issues are twice as long and the pseudo-Parliamentary debates are followed by some lighter material: extracts from a Natural History of the Moon (p. 5–6), 'Joculariana', letters to the editor, and poems both serious and satirical.

We can trace complete runs at only the British Library, Cambridge, Kansas, and the National Library of Ireland, plus selected holdings of one or other periodical.

J.S. North, *Waterloo Directory of Irish Newspapers 1800–1900* suggests that *The Olio* ceased with issue seven, but all five copies listed in ESTC have six issues as here, as does the run in the National Library of Ireland.

## ANTI-WERTHERIAD

**47** [JAMES, William]. The Letters of Charlotte, during her Connexion with Werter ... Vol. I [-II]. London: Printed for T. Cadell ... 1786.

2 vols., small 8vo., pp. [6], x, 159, [1], and [4], 170, with the half-titles; contemporary calf, morocco labels, front joint of volume I cracking slightly, spines and corners rubbed, but a good copy. **£1500**

First edition, dedicated to the Queen, of an epistolary novel written in imitation of Goethe's original, but comprising letters from the healthy-minded Charlotte rather than the unbalanced Werther. 'For Goethe, writing about the romantic agony that gripped his fictional Werther, suicide was a proper response to unrequited love' (George Cotkin). James hoped that his work would act as an antidote. It is in this spirit that the *Critical Review* and other reviewers welcomed 'Letters which, we think, contain the seducing tenderness of Werter, without the danger [of] driving the reader, perhaps smarting from ... similar disappointments, into the same destructive abyss.'

This was one of the most successful of the several English Wertheriads. There were translations into French, German, and Dutch.

Speck 1023; Garside, Raven, and Schöwerling 1786: 26.

## IMPROVING CRÉBILLON'S VERSION OF HAYWOOD

**48** [KIMBER, Edward, *translator*]. The Happy Orphans: an authentic History of Persons in high Life. With a Variety of uncommon Events and surprizing Turns of Fortune. Translated and improved from the French Original. In two Volumes ... London: Printed for H. Woodgate and S. Brooks ... 1759.

2 vols., 12mo., pp. [2], 288 and [2], 296; first and last pages slightly soiled with light offset from the binding, a little discolouration throughout, tears to C3 and H7-8 of volume I and the odd torn corner with loss to a couple of letters on one leaf only, small wormhole to latter part of volume I not affecting sense; contemporary polished calf, front joint to volume I cracking slightly, spines rubbed, headbands chipped; withal a good copy. **£2800**

**First edition, very rare**, of Kimber's translation of Claude Prosper Jolyot de Crébillon's *Les heureux orphelins* (1754), itself a free adaptation of Eliza Haywood, *The fortunate Foundlings* (1744), one of several novels inspired by the establishment in 1741 of the Foundling Hospital by Thomas Coram. It is an attractive early novel of sentiment tinged with a libertine villain, although too many characters named Rutland or Maria, too many cousins, too many French noblemen, and too many coincidences mean that the plot is less than easy to follow.

In the memorable year 1688 the Earl of Rutland finds that twin infants, Edward and Lucy, have been left in a basket in his garden at Belvoir with a note appealing to him to be their protector. He becomes devoted to the foundlings, who grow up under his roof possessed of many talents. Edward embarks on a military career and serves with Marlborough at Ramillies, Lucy leaves as well to avoid the unexpected attentions of her protector who has fallen in love with his ward. Working in a milliner's shop she attracts the atrocious Lord Chester but is rescued by a gentlewoman who take her to the safety of her sister's house in Bristol, where she meets the wealthy but unhappy Countess of Suffolk. Charmed by the girl, the Countess engages her as a companion and, under the 'absolute necessity of disburthening [her] mind', begins to tell the story of her loves and misfortunes of some twenty years before – a tale of early widowhood and thwarted love in France.

When the Countess returned to England she was accompanied by Mme. St. Hermione, the abandoned wife (now widow) of the Count L'Anglai, who gives birth to twins and dies. The dramatic denouement reveals that these orphaned twins are Edward and Lucy, that the Count L'Anglai (the man whom the Countess loved and lost in France) was the Earl of Rutland's brother living in disguise because of Monmouth's Rebellion, and that Rutland's foundling wards were therefore his nephew and niece. Meanwhile the wicked Earl of Chester tries to kidnap Lucy again, is thwarted by a fellow officer from Edward's regiment, and the conclusion is a double marriage.

'We were willing to suspend our account of this production till we had leisure to read it; an honour, not due to many of the novels of these romancing days: but we had received some complaints of its being a piracy, and taken almost verbatim, from a novel of Mrs. Heywood's, entitled the Fortunate Foundlings, we thought justice and impartiality required us to examine, whether the charge was well founded. Upon comparing the Happy Orphans, with that *farrago* of adventures, though the foundation of both stories have some affinity, the conduct, manners, and intervening adventures, are almost as dissimilar as light and darkness .... If it is a translation from the French (which we have some reason to believe) we wish the editor had taken yet greater liberties with his original; for notwithstanding his *improvements*, we can perceive he has not shaken off his *fetters* intirely ....' – *Critical Review*

**ESTC locates only two copies**, BL and John Carter Brown library. Raven 479.

**49 LENNOX, Charlotte.** Just published, price fourteen Shillings bound, Euphemia, a Novel. In four Volumes ... London: Printed for T. Cadell ... J. Evans ... and J. S. Jordan. 1791.

8vo., single leaf, creased and dusty, stab holes in left margin.

**£125**

Advertisement for an unrecorded edition – Lennox's *Euphemia* was published by Cadell and Evans in 1790, price 12s sewed. We can trace no editions of 1791, at 14s, or naming Jordan in the imprint.

ESTC shows Bodley only.

#### VISITED BY DAVID COPPERFIELD AND PEGGOTY

**50 LINWOOD GALLERY (The)** of Pictures in Needle-work with a biographical Sketch of the Painters. London: Sold by J. Harris ... 1811.

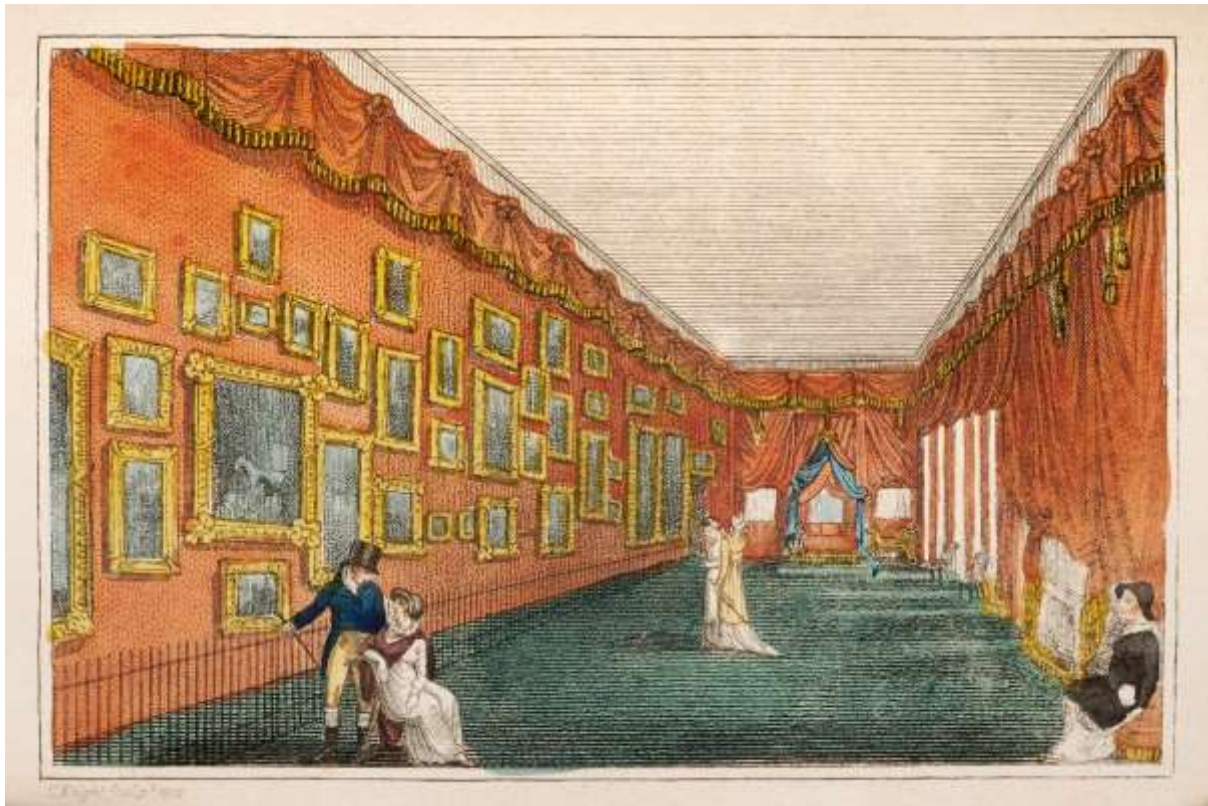
12mo. in sixes, pp. vi, 7-71, [1, blank], preceded by the title-page which is engraved, with a coloured vignette; two further engraved hand-coloured plates by C. Knight dated 1810 (a view of the gallery and a specimen of needlework after a painting of lions by Stubbs); original drab wrappers (a little soiled), marbled paper spine; corners a little dog-eared but generally a good copy.

**£1250**

First edition of the first guide to the gallery. The preface 'To the Reader' is signed 'An Admirer of Genius, and Lover of the Arts'.

As early as 1776 the celebrated Mary Linwood (1755-1845) exhibited pictures in needlework at the Society of Artists. She hired rooms in 1798 in Hanover Square for an exhibition that afterwards went on tour and in 1809 reopened in Leicester Square. It was to remain there for more than forty years, displaying her needlework reproductions of famous painting by Gainsborough, Reynolds, Opie, Northcote, Stubbs and other artists. The gallery was 'one of the standard sights of early nineteenth-century London, so famous that when David Copperfield took Peggotty about town this was one of the four they visited [along with a wax-works, the Tower, and St. Paul's] .... The star of the entire

collection [was] Miss Linwood's version of Carlo Dolci's "Salvator Mundi" for which she was reportedly offered 3000 guineas but which she bequeathed to the queen' (Richard D. Altick, *The Shows of London*). The gallery remained intact until her death in 1845 at the age of ninety, when the pictures were sold at Christie's.



The guide first describes the hall: 'Ascending a magnificent staircase, the spectator enters a noble gallery, 100 feet in length, hung with scarlet broad cloth, terminated with fringe of gold bullion .... The Pictures are hung to the left of the entrance-door [with windows opposite].' Brief lives of the artists follow and brief essays on the historical pictures, although the individual pictures are not, on the whole, described, apart from Dolci's *Salvator Mundi*. Of Gainsborough's 'the Ass and Children, Shepherd's Boy, and Woodman' it is noted that 'these are the only existing copies, and are deemed invaluable, the beautiful originals being destroyed by fire in the year 1809'. At the end is a long poem by a Miss Watts on viewing Miss Linwood's autumnal scene of *The Gleaner*.

**OCLC locates only two copies (Yale and Morgan); not on COPAC.** Moon, Supplement, 485A.

### INCEST PUNISHED, NOT BY DIDEROT

**51 [LOAISEL DE TRÉGOATE, Joseph-Marie].** *The Natural Son; a Novel; in two Volumes.* Translated from the French of M. Diderot ... London: Printed for T. N. Longman ... 1799.

2 vols., pp. [2], iv, 212; [2], 231, [1]; wax stain (and small hole) to C1 in volume I, else a very good copy in contemporary marbled calf, spine elaborately gilt and lettered direct, joints rubbed. **£2750**

**First edition, rare,** of this translation of *Le fils naturel* (1789), an epistolary sentimental novel mis-attributed here to Diderot, presumably on the basis of his play of the same title.

The novel opens just as Julius, raised as a peasant, has discovered that he is of noble birth, that his father died just before marrying his mother, and that he has a twin sister he has never met. Inevitably, as he tries to unravel the mystery, he falls in love with an older married lady, discovering just in time that she is his mother – Wertherian moments follow, though he veers at the last from suicide and runs away to a monastery.

Taking solace in nature and Rousseau, Julius recovers his wits. On a walk in the woods he chances upon a beautiful nun, Sophia; a distant passion develops, is slowly returned, and finally consummated, before the terrible revelation that Sophia is his long-lost sister. This time, however, it is too late, as she is carrying his child. A daughter is born and Julius conceals them in his cell, but the unfortunate family are exposed by a Spanish monk and handed over to the Inquisition.

Here the translation deviates from the original, in which the couple are saved in the nick of time and escape to happy exile in England. The Preface justifies the alterations on moral grounds – ‘The moral of a tale depends on the catastrophe of the story’, and indeed, the punishments are rather more severe here. Imprisoned under threat of execution, Julius is forced to dig through the walls of his cell into Sophia’s, finding her close death; their last-minute rescue and escape to Switzerland is only temporary – ten years later Sophia goes mad and is taken to an asylum, and Julius commits suicide.

ESTC (listing the work under Diderot) shows four copies only: Baikie Collection (Kirkwall, Orkney); Boston Public, Harvard, and New York Society Library. Another earlier English translation had been published in 1789 – *Julius; or the natural Son* (Alberta only in ESTC).

Not in Raven, Garside and Schöwerling, which erroneously treats it as a later edition of the 1789 translation.

‘SUPERSTITIOUS RELICS OF POPERY’  
IN ONE OF WREN’S NEW CHURCHES

**52 [LONDON. CHURCH OF ST ANNE AND ST AGNES.]** Acrimonious letter from one John Beckley who had been summoned to Court by Geo: Green and W<sup>m</sup> Devall ‘Churchwardens (soe call<sup>d</sup>)’ for refusing to pay ‘a certaine sum of money ... toward y<sup>e</sup> pewes pulpit Alter & oth<sup>r</sup> ornam<sup>nts</sup> of y<sup>e</sup> Parish Church (so call<sup>d</sup>) being 17<sup>s</sup> & ij<sup>d</sup> w<sup>ch</sup> ... I could not in good conscience to God pay ....’ London, 23 January 1681 (or 1681/2).

1¼ pages, folio, with integral blank; hole, probably for filing, in the middle but no loss of legibility, else in very good condition. **£175 + VAT in EU**

Having been largely destroyed in the Great Fire in 1666, the church of St Anne and St Agnes in Gresham Street in the City of London was rebuilt by Christopher Wren (with contributions from Hooke) from 1677; though the work was largely complete by 1681 (the church was reconsecrated in 1680), the expenses for ‘repair or upholding’ were evidently continuing. We have not identified Beckley, but presumably he was a resident of the parish.

At a second hearing Beckley was given a piece of paper with ‘a long story’ of works estimated at £500 or thereabouts, ‘but in all this paper y<sup>u</sup> have not declared w<sup>t</sup> Law or Statute y<sup>e</sup> parishioners have to make such a rate or tax ... neither have y<sup>u</sup> shewed me by w<sup>t</sup> Law or Authority y<sup>u</sup> proceed against me ...’. Christ’s church ‘is built of living stones’ and He did not give power to compel people to pay for repairs, and the ‘over costly pewes, pulpit, Aulter & ornam<sup>nts</sup> as y<sup>u</sup> call y<sup>m</sup> as also y<sup>e</sup> font, Cushon, Belles surplices greencloath &c ... are not from nor according to Christ nor his Apostles but Superstitious Reliques of Popery ...’. At this time the hysteria of the Popish Plot was still affecting London, though Beckley may just have been using that as an excuse not to pay.





GOETHE'S EDITION, WITH HIS ENGRAVED TITLE-PAGES

**53** [MACPHERSON, James]. Works of Ossian. [Vols I–II: n.p. n.d. but Darmstadt, privately printed, 1773–4]; [vols III–IV:] Francfort and Leipzig, Printed for I. G. Fleischer 1777.

Four vols, 8vo.; with engraved title-pages designed by Goethe (foxed); a very good copy in contemporary German *Pappband*, gilt spine labels, somewhat rubbed; ownership inscription, library bookplate (deaccessioned as a duplicate). **£5250**

First edition thus – **the very rare edition of Ossian produced by the 23-year-old Goethe** and his friend Johann Heinrich Merck; the attractive title-pages were Goethe's first piece of book design. The first two volumes were privately printed in Darmstadt (in May 1773 and at the end of 1774 respectively, the latter closely coinciding with the publication of that most Ossianic novel *Werther*); the final two were published several years later by Fleischer, with title-pages altered to accommodate the imprint.

The influence of the 'unsurpassable' Ossian on Goethe has often been understated, perhaps out of our discomfort in hindsight about literary forgery. Goethe had probably first encountered Ossian in the late 1760s, but his enthusiasm peaked during his years in Frankfurt 1771–4, when he produced his translations from the 'Songs of Selma' and 'Berrathon', which would make up a substantial part of *Die Leiden des jungen Werthers* (1774). Goethe's first pre-publication copies of *Werther* reached him in September 1774 and it must have been only shortly afterwards that volume II of his Ossian, which contained the 'Songs of Selma', would have come off the press and been distributed to friends (he had sent twelve copies of the first volume to Sophie von La Roche in May 1773). *Works of Ossian* was in

fact the second collaborative private printing by Goethe and Merck – in 1772 the pair had printed an even rarer edition of another Wertherian text, Goldsmith's *Deserted Village*.

English editions of Ossian were extremely hard to come by in Germany. Michael Denis, whose German translation (the first complete translation into any language) was published in 1768-9, had worked from the Italian version by Cesarotti until he obtained a copy in Prague in 1767. Herder meanwhile had had to rely on second-hand sources until he could borrow a copy of the 1765 edition which Goethe had found in his father's library, sent with the stern reminder that 'ich muß ihn wieder haben' – it is probably from that copy that the present edition was produced.

The Merck/Goethe edition (as well as *Werther*) would inspire a second generation of German Ossian-enthusiasts. The second edition of 1783, with its poorly re-engraved title-pages, was owned and read by Schiller and by his future wife Charlotte von Lengefeld. As Henry Crabb Robinson remarked to Goethe in 1829: 'The taste for Ossian is to be ascribed to you in a great measure. It was Werther that set the fashion' (*Diary, Reminiscences, and Correspondence*, ed. Sadler, II, 432).

The book's rarity meant it was all but unknown to scholarship for a long time ('Dieses Werk wird hiermit zum ersten Mal öffentlich angeboten. Bis vor kurzem den Goethe-Forschern unbekannt ... dürfte [es] zu den grössten Seltenheiten der Goethe-Literatur zählen', Deneke sale, 1909, lot 373). ESTC locates a total of 10 complete copies (British Library, National Library of Scotland, Edinburgh, Gdansk, Johns Hopkins, NYPL, Trinity College Hartford, Michigan, and Alexander Turnbull Library).

Goedeke IV/III, 120, 79; Kippenberg (second ed., 1928) 191. See Howard Gaskill, "'Ossian hat in meinem Herzen den Humor verdrängt": Goethe and Ossian reconsidered', in *Goethe and the English-speaking World*, 2002.

**54 MARINI, Giovanni Ambrogio.** The Desperadoes; an heroick History. Translated from the Italian of the celebrated Marini (the Original having passed ten Editions.) Containing a Series of the most surprizing Adventures of the Princes Formidaur and Florian ... In four Books. Embellish'd with eight excellent Copper-Plates. London: Printed by W. R. and sold by T. Astley ... J. Isted ... and T. Worrall ... 1733.

8vo., pp. [2], iv, [2], 5-284; with a frontispiece and seven other engraved plates; a few small stains, slightly shaken, in contemporary half calf and marbled boards, rubbed and scraped; early gift inscription to title-page 'Carolus a Carolo d'Avenant'. **£1000**

First and only edition in English of *Le gare de' disperati* (1644), the second of three romances by Marini (1596-1668). Inevitably, 'It was necessary to omit many Things that were contrary to our Morals; to Decency, and to the Purity of the English Tongue ...'. But the general scheme of events is the same as the original, and is outlined on the title-page: 'A Series of the most surprizing Adventures of the Princes Formidaur and Florian; the former being in love with Zelinda, whom he takes to be his own Sister; and the latter having married Fidalme, who he supposes to be his father's Daughter by a second Wife, and afterwards kills in Disguise in single Combat. With a Relation of the various amazing Accidents, and Misfortunes, which happen thereon, until the Whole concludes with making them all happy, by a most extraordinary and uncommon Revolution.'



Marini's biography remains vague, but he was the author of several successful romances, the first being *Calloandro* (1640-1), written under a complicated collection of pseudonyms. *Le gare de' disperati* was the only work by him to be translated into English.

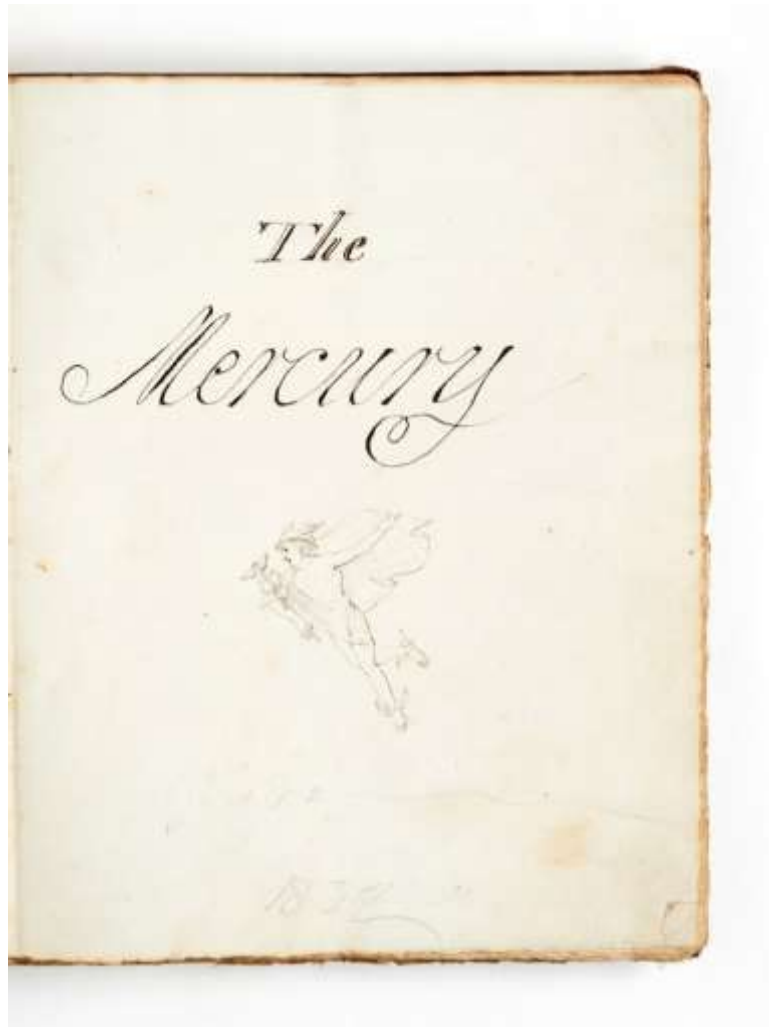
ESTC lists seven copies: BL, Cambridge, National Library of Ireland; Columbia, Harvard, UCLA, and University of Pennsylvania.

## MANUSCRIPT PERIODICAL

**55 MERCURY (The).** ['W. G. H.', *editor and compiler*]. [No.1-22]. Dated in pencil on the title-page 1832.

4to., manuscript in black ink on laid paper, with running corrections; pp. [4, Contents], 280, plus a few blanks, but with *c.* 20 leaves partly or wholly torn out, presumably by way of editing, including most of issues 7 and 10; paper watermarked 1830; each of the 22 issues with a drop-head title, several with a pen or pencil vignette of Mercury; uncut, and generally in good condition, in contemporary purple moiré cloth, worn. **£650**

An unusual, unpublished manuscript, comprising twenty-two issues of an amusing, amateur literary periodical. Long prose articles are interspersed with original verse (signed 'W G H' and dated 1825-32), gossip and table talk, and a few poetic selections from other sources, including an extract from Shelley's *Alastor* and numerous quotations from Byron.



The style is chatty and varied, the long articles ranging from a 'Descent into Hell' over two issues (the author passes through the fields of Dulness, 'wherein are allowed to wander the harmless rhymesters whose verses betray an occasional glimpse of meaning but are yet beneath the standard of mediocrity'); a review of the first issue of another untraced (and perhaps fictitious) periodical called *The Idler* ('evident indication of talent' but 'many defects of style'); Essays 'on Romping' and 'Upon knocking one's head against a wall ... philosophically considered'; a consideration of the Dulwich Gallery; and a series of translations from Boccaccio.

Issue 8 is devoted to a long critical review of James Sheridan Knowles' *The Hunchback*, a stage success in 1832, here considered as a reading play, with long extracts and some general meditations on drama. A joke Advertisement for 'Thompson's Repository' in issue 6, listing 'valuable horses' and describing their character, is answered two issues later in letters from one of the Thompson sisters objecting to the author's 'impertinence' at comparing them to a stable. Issue 13 includes the editor's humorous epitaph:

Good Reader should you deign to jerk your eye  
Upon this low & simple stone  
Beneath lies he wot wrote the Mercury  
Now dead & gone.

'W. G. H.', of Cecil St, Strand (a fair street running down the Thames near the Savoy but now built over; other occupants in the nineteenth century including Lord Grey, the Archbishop of York, and Dr. Wollaston), was a contributor of several pieces of minor verse to the *Literary Gazette* but otherwise remains untraced.

MINSTRELS, BULL RUNNING,  
AND THE 'DIVINE AND MISTERIOUS ART' OF MUSIC

**56** [MINSTRELS, TUTBURY CASTLE.] *Manuscript*: 'The manner of keeping the Minstrels Court in Tutbury Castle', followed by three draft versions of speeches given to the 'Gentlemen of the Inquests' on the occasion of the Court's assembly. Mid to late 18<sup>th</sup> century.

4to. manuscript, in two different hands, approx. 48 pages in total, with running corrections and additions; first few leaves soiled and worn at foot (with slight loss), clearly much used but otherwise in good condition, stitched in a worn vellum wrapper recycled from a legal document, lettered 'The Minstrell Court' on the rear and 'Charge in the Minstrell Court held at Tutbury Castle 1776' on the front, inside the wrapper a list of jury members for 1764.

**£3750**

A fascinating manuscript associated with the Minstrels' Court at Tutbury, an annual event of medieval origin held around the time of the Feast of the Assumption at the ruins of Tutbury Castle in Staffordshire. The Court appears to have begun during the time of John of Gaunt, and several transcriptions of his Charter to the King of Minstrels (22 August 1381) are included here. Its functions were administrative and punitive, appointing a jury drawn from Staffordshire and Derbyshire, several stewards, and a 'King' drawn from the previous year's stewards. The juries then passed judgement (and imposed fines or 'ameracements') on any minstrels brought before the court for behaviour contrary to the society: non-payment of suit, 'Drunkenness profane cursing & swearing using lewd or obscene Songs playing to any company or Meetings on the Lords Day or by any other vice or immorality ... [and] Whether any of them have intruded into any Company unsent for or played for any mean or disgraceful Rewards'. Then there was feasting, and an annual bull run: a bull given by the local Prior was docked, its horns cut and its nose blown full with cracked pepper. It was then released on the Staffordshire side of the River Dove, and could be claimed by the minstrels if they could catch it before it crossed the river into Derbyshire.

At some point during the proceedings, the Steward would deliver a lengthy speech to 'Gentlemen of the Inquests', i.e. the Jury, covering the origins of the court and the noble art and theory of music: 'Gentlemen the nature of your Art consists in the raising & skilfully regulating harmonious Sounds, All Sounds (as the Philosopher observes) arise from the quick & nimble elision or percussion of the air with being either divided by the Lips or Reeds of Pipes, Hautboys, Flutes or other wind Instruments or also struck & put into motion by the tremulous vibration of Strings yields an agreeable Sound to the Ear, now it is your Art & Business G[entlemen] to regulate compose & express these Sounds so as to cause the different Tones or notes to agree in Concord & to make up one perfect Consort & Harmony ...'. Playford, Boyle, Mersenne, and Kircher are all referred to, and various examples are given of the power of music (over both the emotions and the body) from antiquity and scripture.

'The Force of Musick is wonderful, how strangely does it awaken the mind, it infuses an unexpected vigour, makes the Impression agreeable & sprightly, gives a new Capacity as well as satisfaction, it raises & falls & counterchanges the passions, it charms & transports, ruffles & becalms, and governs with almost an almost arbitrary power, There is scarcely any Constitution so heavy, or any reason so well fortified as to be absolute proof ag<sup>t</sup> it ...'

The 'Charge' evidently followed a certain standard form, as the same basic structure and a number of repeated passages are preserved here in all three versions of the speech, in two different hands, and a similar speech was printed by Edward Jones in his *Musical and Poetical Relicks of the Welsh Bards* (1794) – 'a copy from a curious manuscript, of the Steward's Charge to the Minstrels; (which I was favoured with from Mr. [Francis] Douce:)'.





There are however many variants within the form – Version 2 of the ‘Charge’ here, for example, includes a long passage on dissonance and concord, and an explanation of the physics of instruments: ‘The proportion of Quickness in y<sup>e</sup> vibrations of two Strings, and also of y<sup>e</sup> pulses of y<sup>e</sup> Air excited thereby, is reciprocal or Counter to the lengths of y<sup>e</sup> Strings; so twice the length gives (if of the same matter Thickness of & Tension) half the Quickness of Pulses ...’. Perhaps this was concluded too technical, as version 3 dwells instead on the infinite variety of music – ‘It has been the Study of Millions of Men for many Thousand Years, yet none ever attained the full Scope and Perfection thereof, but after all the deep Searches & laborious Studies, there still appeard new Matter for their Inventions’ – as well as animal communication: ‘It is by Sounds that y<sup>e</sup> sense of Hearing is rendered serviceable to all Animals, by which they are empowered to express their Sense & Meaning, their Fears, their Wants, their Pains and Sorrows in melancholic Tones, their Joys and Pleasures in more harmonious notes. It is by Sounds they’re enabled to send their minds at great Distances in loud Boations, or to express their Thoughts near at hand with a gentle Voice, or in secret Whispers ...’.

The full contents of the volume are as follows:

- 1) ‘The manner of keeping the Minstrels Court in Tutbury Castle’, 4 pages.
- 2) Charge of the Steward, version 1, 9 pages, with additions and corrections. A final note and an additional passage marked by a ‘#’ are in the second, later hand.
- 3) Extract transcribed from Robert Plot’s *Natural History of Staffordshire* (1686), Ch. X, para 68-76, 10 pages, with few corrections and alterations, perhaps for delivering the passage as a speech. On the history of the Minstrels’ court and the bull running.
- 4) Charge of the Steward, version 2, 6 pages, in the second hand. Numerous alterations and corrections.
- 5) Charge of the Steward, version 3, 16 pages, in the same hand as version 2. Numerous alterations and corrections.



## EYEWITNESS TO A LONDON UPRISING

**57** [MONMOUTH, James Scott, *Duke of.*] Letter from John Martyne to his mother in Devon, thanking her for shirts, and then reporting on the pro-Monmouth disturbances in London the previous night. London, 7 November 1682.

1 page. folio, with address panel on verso, seal, and Bishop's mark; a little dusty, hole in the middle, probably for filing, extended into a tear but without any real loss of text.

£300 + VAT in EU

The 6<sup>th</sup> of November was Gunpowder Treason Day in 1682, the 5<sup>th</sup> having been a Sunday. Shaftesbury, Lord Grey, and their other co-conspirators were planning a pro-Monmouth insurrection for later in the month, but on the 6<sup>th</sup> a demonstration broke out spontaneously in Cheapside as Whig crowds – butchers' men and other mean fellows according to one newsletter – were out in force.

'Last night being ye 6<sup>th</sup> of November about 12 of y<sup>e</sup> Clock we expected thare would be a raising in our City 2 or 3 hundred in aparcell w<sup>th</sup> Clubbs in thaire Hands Hallowing along y<sup>e</sup> Street 'A Monmouth' and 'No Y[or]k'. Ye train bands w<sup>ch</sup> ware on duty ware forced to stand w<sup>th</sup> thaire swords drawn on thair defence & tis veryly thought that thare would have been a great disturbance had not y<sup>e</sup> Cunstables w<sup>th</sup> thare wat<sup>ch</sup> prevented by sending abundance of them to bridwell. My Ld Mayor would have sounded a drum but by this meanes was prevented ....'

He adds one further bit of scandal: 'My Lord Gray is sent to ye Kings bench w<sup>th</sup> out baill or mainprise [and added in the margin: about my L<sup>d</sup> Berkleys daughter].' Lady Henrietta (Harriet) Berkley was Gray's sister-in-law, with whom he was having an affair.

## A PLEA FOR CATHOLIC EMANCIPATION

**58** MORGAN, *Lady [née Sydney Owenson]*. O'Donnel. A National Tale ... in three Volumes ... London: Printed for Henry Colburn ... and sold by George Goldie, Edinburgh, and John Cumming, Dublin. 1814.

3 vols., 12mo., with half-title in volume II only as called for, and with the three leaves of terminal advertisements in volume III; some occasional light foxing, but a very good copy, uncut, in later quarter red cloth. £450

First edition: an autobiographical novel set in rural Ulster and high-society England.

The chapters on Irish society are 'vulgar in tone and full of broad comedy' (Baker), but also argue stridently against absenteeism and the laws penalizing Catholics, through the fortunes of the noble but impoverished war-hero Hugh Red O'Donnel – Lady Morgan had originally intended a work about his Elizabethan namesake. The heroine, a governess who becomes a portrait painter and is transformed by marriage into a duchess, is modelled on Lady Morgan herself, and there are 'barely-disguised portraits of Lady Abercorn and others' (Loeber & Loeber). It was Lady Morgan's first work on Irish themes since her *Patriotic Sketches* (1807), and marks a change in seriousness: 'her social purpose now moves beyond mere sympathy for a misunderstood people to a strong, realistic argument for Catholic emancipation' (James Newcomer, *Lady Morgan, the Novelist*, 1990).

Brown 1181; Garside, Raven and Schöwerling 1814: 41; Loeber & Loeber M555; Sadleir 1779; Wolff 4914.

**59** [NERI, Mary Anne]. The Eve of San-Pietro. A Tale. In three Volumes .... London: Printed for T. Cadell and W. Davies ... by I. Gold ... 1804.

3 vols., 12mo., wanting the author's preliminary advertisement soliciting the reader's 'indulgence for a first production' ([A2] in volume I); advertisement leaf at end of volume III; a few torn edges from careless opening but without loss; contemporary half calf and marbled boards, spines reattached and top inch of spine missing from volumes II-III. **£300**

First edition of a scarce Gothic novel.

'The wonders of an Italian castle, the mysterious character of its possessor, and the deep depravity of a confidential monk, furnish a variety of matter ... to entertain and terrify the mind of a romantic reader. It will be readily perceived that the writer has chosen a path already beaten, and perhaps sufficiently explored by her fair precursor .... We must add that there is too much of the *marvellous* in this tale, and the third volume is almost occupied in accounting for the previous prodigies' (*Monthly Review*, November 1804).

Some passages read like a parody of Mrs. Radcliffe: 'From the instant he had perpetrated the dreadful deed, horror and consternation seemed to have stupified Morano; an universal shivering seized his whole frame ... he had scarcely power to order Bernardo to conceal the body and secure the woman in safety, when he darted from the chamber of death, and regardless of the storm which beat with fury around him, pursued his way towards the Convent ....' (III, 1).

Garside, Raven, and Schöwerling 1804: 53.

#### PENNY BLACK

**60** [NEWCASTLE SOCIETY OF ANTIQUARIES.] Partly printed letter, signed by John Adamson and Henry Turner, secretaries to the Society, to the antiquary Robert Bigsby of Repton, Derbyshire, acknowledging (added in manuscript) the receipt of 'the Bridle Bit belonging to the Equestrian Statue of the Duke of Newcastle which stood in front of the Castle at Nottingham together with an acc<sup>t</sup> of the Duke and an Engraving out of his Treatise on Horsemanship'. Newcastle upon Tyne, July 7<sup>th</sup> 1840.

4to. bifolium with integral address leaf, printed medallion of the Society at the foot, in very good condition; postmarked penny black (with short closed tear) on address leaf.

**£175 + VAT in EU**

There is a long postscript by Adamson at the foot and overleaf reporting Bigsby's election as an honorary member, and asking his opinion whether or not it was permissible to wear the insignia of a foreign order. He asks this advice because he knows that Bigsby is a member of several foreign orders, while, as a prominent Portuguese scholar, Adamson had recently been conferred two honours by the Queen of Portugal, membership of the orders of Christ and of the Tower and Sword.

## LONDON BINDING

**61** **PARIS, Matthew.** *Historia Maior*, à Gulielmo Conquæstore, ad ultimum Annum Henrici tertii. Cum indice locupetissimo. Londini, Anno Domini 1571. [*Colophon*: Londini, Excusum apud Reginaldum Vuolfium ... 1570.]

Folio, pp. [10], 931, 912-1349 [*i.e.* 1347], [33, colophon and index], wanting the medial blank †6, but with the terminal blank d4; woodcut title-page border (McKerrow and Ferguson 138), woodcut initials and one page of woodcut portraits of kings; scattered wormholes (more at front, not affecting legibility), marginal dampstains to final few leaves, else a very good copy in a contemporary London binding of blindstamped calf (Oldham roll HMa(6) and another roll of bunched foliage), fore-edge lettered 'Matthæus Paris' in manuscript; neatly rebacked, preserving portions of the original spine, clasps wanting; three pages of early manuscript notes at the end in English, Latin and Law French, a few minor marginal notes (in the reign of King John), Kimbolton Castle booklabel of the Montagu family. **£1750**

First edition of the *Historia Major* or *Chronica Majora*, a history of England by the medieval polymath Matthew Paris (c. 1200-1259), 'one of the most valuable and frequently consulted of all the ancient English chronicles' (Blackstone). This is the second issue, with a Latin motto in a woodcut border on the colophon leaf.

The work was edited from the St. Albans chronicles by Matthew Parker, who had also edited Paris's *Flores Historiarum* in 1567, and Parker drew special attention 'to Paris's exposure of the pride, greed, and tyranny of the pope'. Paris's chronicles provided a source for Hall, Stow, Hayward, and Prynne, who 'drew upon them for anti-Roman ammunition. Paris was also important, moreover, for the growing opposition to the Stuart monarchy, as the source for the received text of Magna Carta' (*Oxford DNB*).

STC 19209a.

## JAMES II AND THE TEST ACT

**62** **[PARLIAMENT.]** Manuscript fair copy of 'The Severall Debates of the House of Commons pro et contra relating to the Establishment of the Militia, disbanding the new-raised Forces and raising a Supply for his Majestie beginning the ninth Day of November 1685. and ending the twentieth of the same month being the Day of the Prorogac[i]on of the Parliament. [c. 1685].

4to. manuscript on paper watermarked variously 'A J' under a large royal seal, and 'G L C'; paginated by hand [2], 70; dark brown ink in an italic hand, red ruled borders, title-page decoratively ruled in red, calligraphic headings throughout (some show-through); in very good condition, disbound (later marbled-paper spine). **£1350**

James II quickly took advantage of the successful suppression of the Monmouth rebellion to consolidate his political power, demanding an extension of the standing army and the repeal of the Test Act. His speech of 9 November set the tone, asserting that 'the Militia ... is not Sufficient for such Occasions; And that there is nothing but a Good Force of Well Disciplined Troops in Constant Pay that can defend us from Such as either at home or abroad are disposed to disturb us'. Catholic officers in the army, meanwhile, he thought 'fitt now to be employed under me', in direct contravention of the Test Act.

The speech provoked some ten days of Parliamentary debate, with Sir Thomas Clarges (1617?-1695) the most outspoken opponent of James's new policies: 'You See the Act of Tests already broken ... I am afflicted greatly at this Breach on our Libertyes'. Other contributors to the debate included Samuel Pepys: 'An Island may be attacqued notwithstanding any Fleet, Ours are much mended, 1000 men dayly at Worke ever Since wee gave money for it; And not one man in it an Officer that has not taken the Test'. Mr Wyndham of Salisbury also made a rousing speech: 'the Countrey is weary of the Oppression of the Souldiers, Weary of Free Quarter, Plunder and some Felonies ... I find by their behaviour the King cannot governe them himself and then what will become of us.'

Though additional funds were voted to James, they were not sufficient to his demands, and he sent a message that left the House in 'profound Silence ... for some time after it'; Parliament was subsequently prorogued on the 20 November.

Not published until after the Glorious Revolution in 1689 (with some speeches including Wyndham's misattributed), the debates evidently circulated in manuscript: we have traced another copy in the Goldsmith's collection at the University of London, and Macaulay cites Harley MSS 7187 and Lansdowne 253.

**63** [PATCH, Richard, *defendant.*] The Trial of Richard Patch, for the wilful Murder of Mr. Isaac Blight, on the 23<sup>d</sup> of Sept. 1805, at Rotherhithe, in the County of Surr[e]y ... taken in Shorthand by Blanchard and Ramsey ... London: Printed, by the express Appointment of the Sheriff, for Edward Jeffery ... Sold by John Walker ... H. D. Symonds ... Harris ... W. J. and J. Richardson ... Ridgway ... and J. Bell ... 1806.

8vo., pp. xvi, 194, [2], with half-title, portraits of Patch (stained) and of the servant Esther Kitchener, both drawn in court, a folding view and ground plan of Mr. Blight's house with handwritten (or lithographed?) key, and a facsimile of a letter from the sheriff to the stationer Jeffery; a little soiling, some marginal pencilling, untrimmed; late nineteenth-century half roan and marbled boards, spine and joints overlaid with clear tape (not nice); bookplate and stamps of the Law Library of Los Angeles County. **£325**

First edition of this report of a famous trial (there was a rival version from the shorthand of Joseph and W. B. Gurney). Richard Patch (1770?-1806) was an unsuccessful farmer near Exeter who mortgaged his farms in 1803 and departed to London, where he entered the service of Isaac Blight, a ship-breaker in Rotherhithe. When Blight's financial circumstances became embarrassed he conveyed his property to Patch to protect himself from his creditors and they entered into a partnership agreement. Patch was to pay £1250 for his share of the partnership, £250 from the sale of his farms and a further £1000 by 23 September 1805, a sum that he knew he had no means to obtain.

On the evening of 23rd September a shot was heard and Blight, drowsing in the back parlour, was badly wounded, dying the next morning. Patch tried to create an alibi by slamming a door to convince the servant Esther Kitchener that he was in the privy at the time of the murder. The week before, already laying his plans, he had fired at the front parlour from the garden to suggest that there was a stranger outside gunning for Blight. Despite this subterfuge he was convicted on very strong circumstantial evidence including stockings muddied from the wharf when he threw the pistol into the river. Passing sentence the Lord Chief Baron told Patch: 'you began this practice in fraud, continued it in ingratitude, and completed it by shedding the blood of your friend and benefactor.' Patch was hanged in Southwark outside the new prison in Horsemonger Lane.

The case excited great interest and the trial was attended by a throng of titled individuals, including the royal dukes of Cumberland and Sussex.

**64**     **PETITION OF THE LADIES (The)** of London and Westminster to the Honourable House for Husbands ... [*Colophon:*] London, Printed for Mary Want-man, the Foremaid of the Petitioners, and sold by A. Roper ... 1693. [*Offered with:*]

**HUMBLE REMONSTRANCE (An)** of the Batchelors, in and about London, to the Honourable House, in Answer to a late Paper, intituled a Petition of the Ladies for Husbands ... [*Colophon:*] London, Printed for, and sold by the Book-selling Batchelors ... 1693.

Two works, 4to., pp. 4 and pp. 4, both with drop-head titles; slightly foxed, the *Humble Remonstrance* worn with a short tear at the inner margin; disbound. **£1600**

First editions: a witty defence of marriage by the 'Ladies of London', and a satirical reply by the 'Book-selling Batchelors'.

Matrimony has been given a bad name of late, says Mary Want-man: 'Every nasty scribler of the Town has pelted it in his wretched Lampoons; it has been persecuted in Sonnet, ridicul'd at Court, exposed on the Theatre ...'. The two major obstacles to marriage are wine (young rakes 'ply their Glasses too warmly to think of anything else; and if the Liquor happens to inspire them with any kind of Inclinations, the next Street furnishes them with store of Conveniences to relieve their Appetite'), and mistresses. The facetious solutions are: that bachelors should be forced to marry by the age of 21 or face a fine; that only married men should be allowed in taverns; that 'every Poet, or pretender to be a Poet, or any one that has hired a Poet' to write against marriage, should be obliged to recant and marry; and that anyone who keeps a mistress must marry her off to his footman, or provide a regiment of foot to serve in the Rhine ...

The Bachelors answer point by point. Those poets who rail against marriage 'were all of 'em married'; wine is nothing compared the brandy consumed by 'red-nosed Midwives'; the number of harlots and mistresses rises in direct relation to the obduracy of the Ladies; and if unmarried men are to be banned from the tavern, then unwed woman shall have to give up the theatre, the chocolate-house, the court and the park ...

One more mock petition followed in the same vein, *The Petition of the Widows ... by the same Solicitor that drew up the Petition for the Ladies*, 1693, and then the series was rounded off with *A new Bill drawn up by a Committee of Grievances, in Reply to the Ladies and Batchelors Petition*, 1694. All are uncommon.

Wing P 1812 (one of two printings, this with rules rather than printer's ornaments above the title); and Wing H 3616.

**65**     **POPE, Alexander.** Windsor-Forest. To the Right Honourable George Lord Lansdown ... London: Printed for Bernard Lintott ... 1713.

Folio, pp. [2], 18; slight spotting but a very good copy, disbound. **£2750**

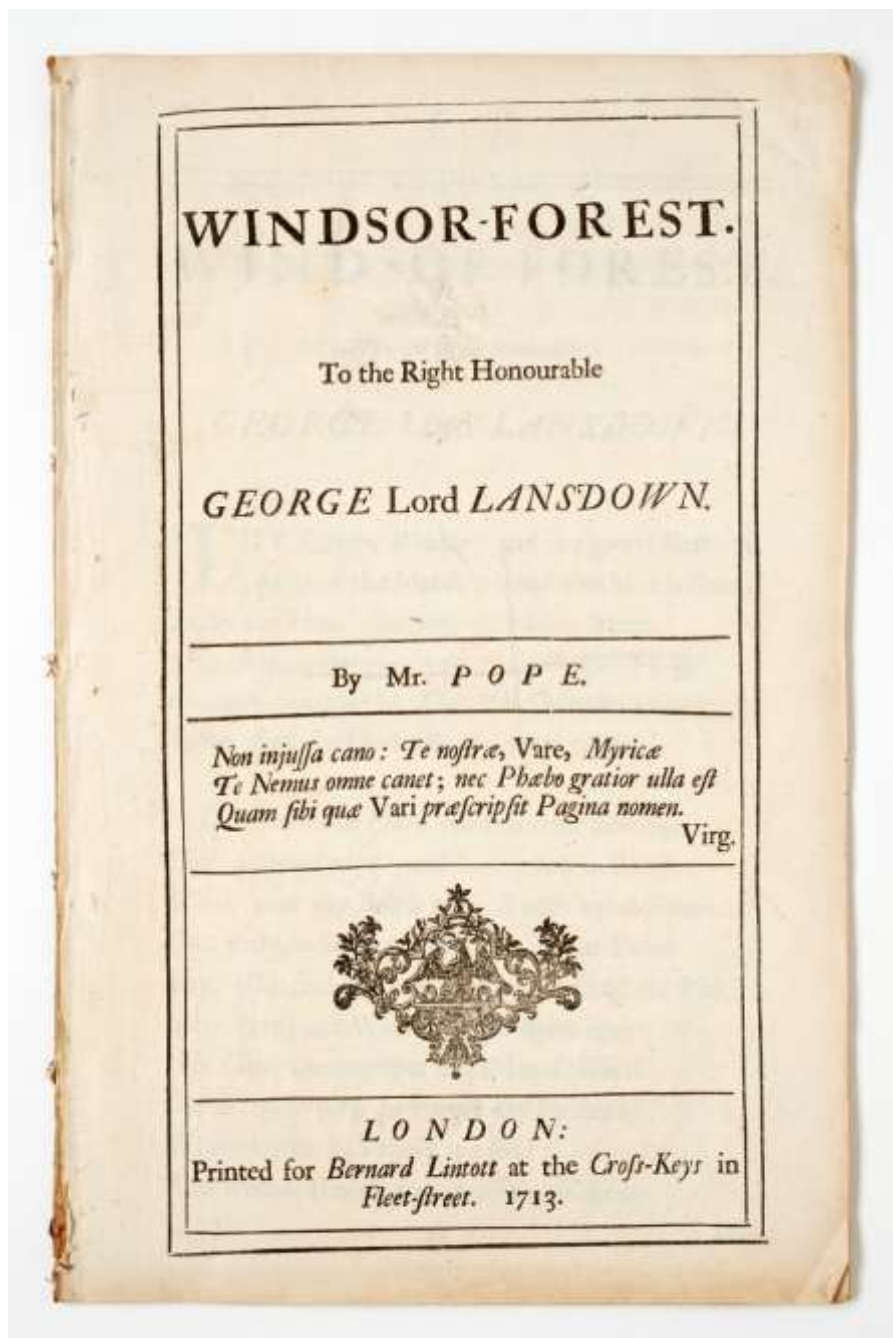
First edition of Pope's second separately published poem, preceded by *An Essay on Criticism* in 1711. Written in the tradition that young poets begin with pastoral verse, *Windsor-Forest*, with its epigraph from Virgil's *Eclogues*, was the poem that first won Swift's regard and laid foundations for the 'most celebrated literary friendship of the earlier eighteenth century' (*Oxford DNB*).

The poem takes its title from the royal forest which surrounded the farming village of Binfield in Berkshire, where Pope lived from the age of eleven – anti-Catholic legislation had forced his family to leave London in 1692. 'Granted the idealization of the English countryside ... the scenery it describes corresponds with remarkable accuracy to features actually present in the landscape' (Maynard Mack).

Pope rescued the earlier, descriptive, section of the poem from his own juvenilia. The conclusion, with its vision of the peace that was hoped for following the Treaty of Utrecht, gives it a political dimension. The oaks of Windsor forest become a symbol of Englishness and, significantly for Pope, of the Stuarts. The prophecy that the trees will 'rush' bravely into the seas as new ships for naval conquests is a further endorsement for Queen Anne's reign. '*Non injussa cano*' begins the epigraph, 'not without warrant I sing' (Virgil, *Eclogues*, vi.9): Pope's warrant for the concluding lines in particular was the encouragement of the dedicatee, the Tory statesman and poet, George Granville.

'Pope was aware that the treaty of Utrecht ... was supposed to give Britain increased access to the slave trade. Yet his concluding vision explicitly includes abolition of slavery (ll. 407-12). Among scores of poems on the peace, *Windsor-Forest* appears to be the only one to mention actual (not metaphorical) slavery and oppose it' (*Oxford DNB*).

Foxon P987; Griffith 9; Rothschild 1567.







## THE HISTORY OF THE WORLD

**66** **RALEGH, Sir Walter.** *The History of the World ...* London, Printed for Walter Burre, 1614. [*Actually* London, Printed for H. Lownes, G. Lathum, and R. Young ... 1628.]

Folio, pp. [64], 184, 181-555, [1], 510, 515-669, [55], with an additional engraved title-page dated 1614, an engraved portrait of Raleigh on the letterpress title, and eight double-page engraved maps; a few marginal paper flaws or closed tears, but an unusually fine, crisp copy in contemporary calf, rebacked. **£2250**

Fourth edition, a paginary reprint or reissue of the editions of 1617 and 1621 with the colophon altered to 1628. The engraved title-page (reused from the first edition 1614) provides a pictorial allegory of the work. It incorporates a world map which contains several allusions to Raleigh's career, with Spanish and English fleets clashing in the Atlantic, the Caribbean islands prominently featured and the Amazon, and a cathedral to the west of London, perhaps Winchester the seat of his trial in 1603.

Raleigh's *History*, a massive work which, 'like Bacon's *Instauratio Magna* or *The Fairy Queen*, only Elizabethan energy could conceive, was written by a man who had been a soldier, sailor, colonizer, statesman, courtier, and chemist, as well as an author of poetry and prose, a man now prematurely old and broken, confined in the Tower under suspended sentence of death ... [Despite some assistance from others, among them Ben Jonson] the book is a monument of Raleigh's own labour and learning and literary power ... Raleigh's long preface was the most comprehensive and eloquent discussion of historiography so far given by an Englishman' (Douglas Bush).

STC 20640.

## CHANDOS LEIGH'S COPY: 'SAD TRASH'

**67** **REAL CHARACTERS**, and genuine Anecdotes, political, polite, gallant, theatrical, intriguing, prudish, coquettish, whimsical, amorous, ridiculous, literary, &c &c. Interspersed with some fugitive miscellaneous Pieces of the best modern Authors and Poets ... London: Printed for W. Bingley ... 1769.

Small 8vo. in fours, pp. iii-xi, [1], 107, [1], wanting the half-title; small ink splash on pp. 82-3 else a very good copy in early nineteenth-century half black morocco and marbled boards; Stoneleigh Abbey bookplate. **£1850**

First edition, scarce, Chandos Leigh's copy, signed by him on the title-page, with his purchase note on the front endpaper 'This June 4 1822. Very scarce', and with scattered annotations throughout.

A jest-book compilation of contemporary anecdotes and verse, *Real Characters* was, according to the *Critical Review*: 'a low, illiberal, hackneyed continuation of Joe Miller's Jests, and, at the same time, a coarse, immoral imitation of Manley's *Atalantis*'; some 50 years later Chandos Leigh was much in agreement, noting that 'all the poetry in this little vol is sad trash', crossing through 'Poets' on the title-page with the comment 'a lie', and noting variously 'nonsense', 'Poor, very poor!', and 'I fear J Miller has no anecdote so dull as this!!'.

A friend of Sheridan and Byron (whom he had known at school), second cousin of Jane Austen (who visited Stoneleigh Abbey in 1806), and financial supporter of Leigh Hunt, Chandos Leigh (later Baron Leigh) was himself a minor poet.

ESTC shows eight copies: BL, NLS, NLW, Bodley; Newberry, Lilly, Library of Congress; and Alexander Turnbull.

‘DO YOU THINK IT IMPOSSIBLE FOR A WOMAN TO SPELL?’

**68**     **ROBERTS, Mrs. Anne [pseud].** The Flying-Post Posted: or, an Answer to a late Pamphlet of that Author’s, call’d The Chichester Dean and his Colchester Amazon ... London: Printed for N. Mist ... 1718.

8vo., pp. xiv, 24, [2, blank]; a fine copy, untrimmed, sewn in the original blue-grey wrappers. **£350**

First edition. When the Dean of Chichester Thomas Sherlock published a *Vindication of the Corporation and Test Acts* (against nonjurors and dissenters) in 1718, he was attacked in George Ridpath’s Whig newspaper *The Flying-Post*, and then defended by ‘Mrs. Roberts’ in a letter to the editor. She was agreeably surprised to see her letter published, but not with the sneering reply, *The Chichester Dean and his Colchester Amazon* (‘a dull Piece of *Inspid* Rallery’). Outraged at the insinuation (possibly true, see below) that she is a male writer, she springs to the attack:

Do you think it impossible for a Woman to Spell true, and Point a Sentence right? I hope you will not look on all the Sex with such Contempt: And as to the Style, which seems the only valid Reason; it is easily answer’d by a bare Mention of the Names of *Sappho*, Mrs. *Behn*, the Famous Queen *Elizabeth*, and other Females who have excell’d in the Polite Parts of Learning.

There is a possible hint on pp. iv-v that ‘Mrs. Roberts’ may be the Rev. Dr. Thomas Bennett (1773-1728), who also wrote against the nonjurors. The printer Nathaniel Mist was the publisher of a series of Tory journals.

ESTC finds eight copies, but only Huntington in US.

RARE MINERVA PRESS NOVEL

**69**     **ROBINSON, M[ary] E[lizabeth].** The Shrine of Bertha: a Novel, in a Series of Letters ... London: Printed for the Author by W. Lane at the Minerva Press ... sold by Scatchard ... Millar ... Knight & Triphook ... 1794.

2 vols, 12mo., pp. [6], 232; [4], 232, with half-titles; some occasional foxing, volume I with ink splatter to p. 1, H2-3 slit (without loss), perhaps for cancellation?; withal a very good copy in attractive contemporary half calf and marbled boards, spine gilt, red morocco labels. **£3750**

First edition of a very rare epistolary Minerva Press novel, by the 20 year-old daughter of Mary ‘Perdita’ Robinson, to whom the work is dedicated and who provides eight poems scattered through the volumes.

The *Monthly Review* summarized the plot as ‘Passionate love mutually conceived at first sight between a beautiful couple, and ending, after some difficulties and embarrassments, in the vulgar catastrophe of a marriage’. But there is much of incident and some of humour (including some farcical scenes in an English country house). There are also several striking Gothic turns – notably the early scene in which Laura Fitz-James finds herself at midnight in a ruined French convent, where she sees a robber secreting a red leather box (stolen from her cousin and future husband Henry Perceval). She returns the following day, finding both the box and, nearby, a coffer containing the decayed remains of the eponymous Bertha, Countess of Granmore – a beautiful noblewoman who had apparently died by her own hand (and whose story is later revealed...).

Set partly in England and partly across Europe of the Grand Tour (Robinson had lived abroad with her itinerant mother in the 1780s), the novel involves characters low and high, robbery, an earthquake at Naples, and a ship foundering off Calais (drawn from life), as well as some interesting meta-literary moments: Laura's language master in Germany had also been the tutor of Goethe's Charlotte, and the plot of *Werther* is given a brief summary.

'Perdita', the author's mother, by turns actress, notorious *demimondaine*, and author, was called by her friend Coleridge 'a woman of undoubted genius' and had herself published several novels and verse collections; her poems were often signed 'Laura', and indeed all her verse contributions here appear in the letters by Laura Fitz-James.

**ESTC shows two copies only: British Library and Yale.**

Raven, Garside and Schöwerling 1794: 50; Blakey, p. 167; Summers, p. 502.

**70 [ROSCOE, Jane Elizabeth].** Poems, by one of the Authors of "Poems for Youth, by a Family Circle." London: Printed for Baldwin, Cradock, and Joy. 1820.

12mo., pp. [4], 66; marginal tear in C4, else a good copy in contemporary diced calf, gilt, rubbed; lengthy gift inscription to front endpaper presenting the book to Master Robert Weems of Dumfries, from his teacher Samuel Oliver in 1825. **£350**

First edition of the only independent work by Jane Elizabeth Roscoe (1797-1853), youngest daughter of the Liverpool banker, book collector, abolitionist and author William Roscoe (1753-1831).

After the collapse of the Liverpool Bank in 1816, William Roscoe was forced to sell his large collection of books and manuscripts (his paintings were saved for the Liverpool Royal Institution); the family, large, close and all of literary inclination, moved frequently until 1824, and in 1820 the Roscoes published a collaborative volume of *Poems for Youth, by a Family Circle* (with a second part the following year). Jane Elizabeth (later Hornblower), issued her own volume inspired by its success. Melancholic in tone, her *Poems* closes with the Wordsworthian lyric 'Llanberis Pass'.

Jackson, *Romantic Poetry by Women*, p. 280; Andrew Ashfield, ed., *Romantic Women Poets: 1788-1848*, pp. 95-104.

‘A MISCHEIFE THAT WILL NOT END IN OUR DAYES’

**71 [ROTHES, John Leslie, sixth Earl of].** Contemporary copy of a letter concerning the deteriorating relations between Scotland and England following the first Bishops' War and the peace of Berwick. The recipient ('my noble Lord') was probably James Hamilton, third Marquess of Hamilton. No place or date but late 1639 or early 1640.

1 page, folio, manuscript, with integral blank; lightly dampstained and paper a little limp.

**£150 + VAT in EU**

'Even lately ... at ye Camp' there have been expressions of friendship and respect from Rothes's correspondent, but since my Lord Traquair made his relation we have been disappointed to hear that an Army is to be levied and we fear 'that wee may by mistakes be brought againe to begin a mischeife that will not end in our dayes.' Rothes intreats his correspondent to prevent these evils, adding that the Earl of Dunfermline and Lord Loudoun 'are sent with full informacon of our businesses [and] will waite upon your Lp., & expect your wounted assistance.' In 1639 Dunfermline and Loudoun were refused access to the Court, and on their second mission in 1640 they were arrested but later released.

THE BIRTH OF THE ORDNANCE SURVEY,  
INSCRIBED FROM JOSEPH BANKS TO BOCHART DE SARON

**72 ROY, William.** An Account of the Measurement of a Base on Hounslow-Heath ... Read at the Royal Society, from April 21 to June 16, 1785. London: Printed by J. Nichols. 1785.

4to., pp. 96, plus two double-page letterpress tables paginated '97'-'98', and five folding engraved plates by Basire (map and diagrams) mounted on stubs; a very good copy in contemporary tree calf, rubbed, joints cracked but cords sounds, spine chipped at head and foot; marginal manuscript notes on vocabulary on four leaves (by de Saron?). **£3750**

First and only separate edition, rare, inscribed '**Pour Monsieur le President de Sarron / De la part de son tres humble et tres obeis<sup>t</sup> serv<sup>t</sup> / Sir Jos. Banks.**'

In October 1783 the President of the Royal Society, Sir Joseph Banks, received a memoir from the French astronomer and cartographer César Cassini de Thury proposing the calculation of the relative locations of the observatories at Greenwich and Paris by triangulation. The French portion had already been completed by Cassini as part of the 'Carte de France' project; with approval and funding from George III, Banks turned to the Scottish military surveyor Major-General William Roy, who had been advocating a national survey since the 1760s.

The first stage was the measurement of a base line of nearly five miles on Hounslow Heath between Hampton and Heathrow. Roy commissioned the instrument-maker Jesse Ramsden to manufacture a new theodolite, as well as a steel chain and a system of wooden (later glass) rods for the measurement. The plates here of Ramsden's chain, glass rods, and pyrometer (to measure the contraction and expansion of the materials) are 'among the finest and most detailed precision drawings published in the eighteenth century' (Bennett). From April 1784 the land was prepared and flattened; measurement began in June. At the site itself, which was visited by the King, Banks set up a tent 'where his immediate guests, and the numerous visitors whom curiosity drew to the spot, met with the most hospitable supply of every necessary and even elegant refreshment' (p. 43-4). The total base length was 27404.7925 feet (or '4282 toises françaises' as is noted here on the title-page).

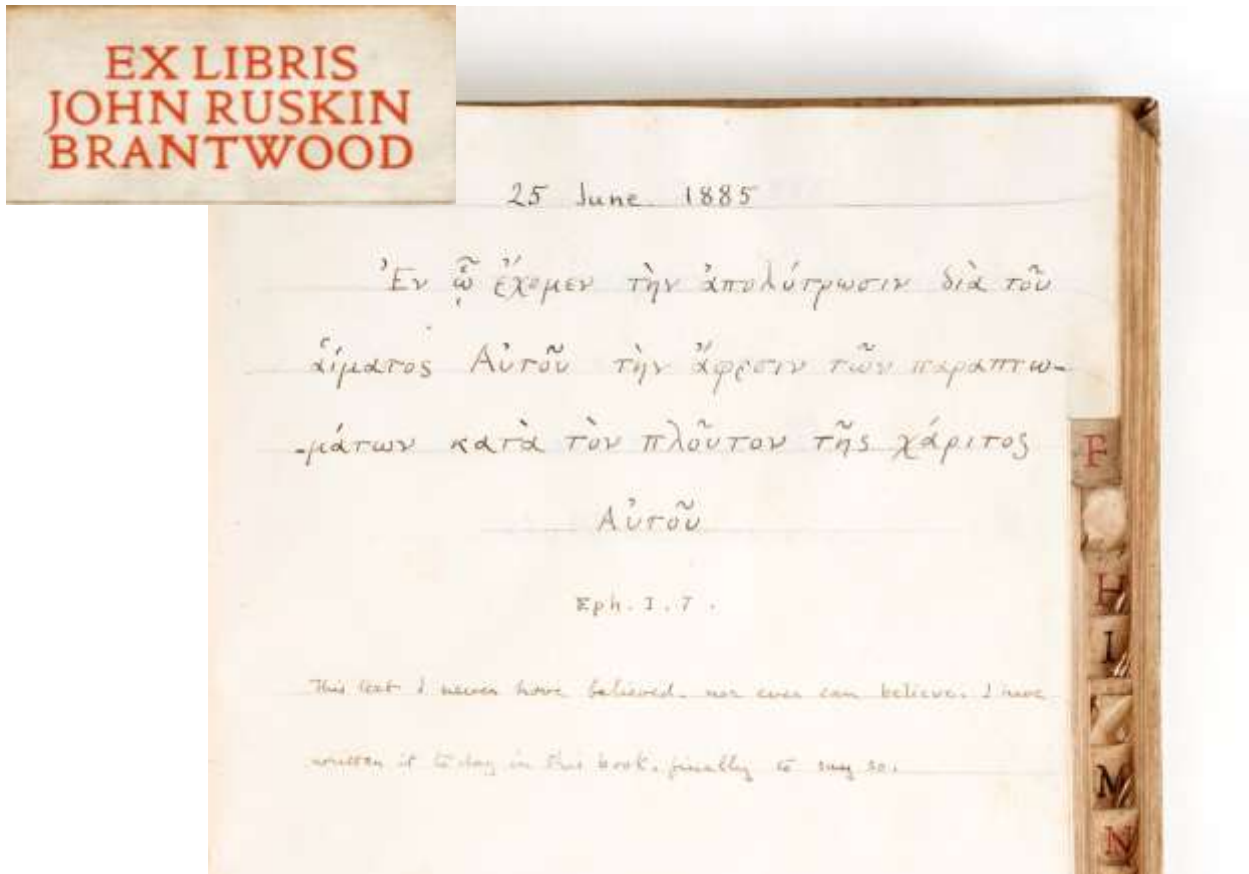
Roy's base line was used as the basis for surveys of Middlesex, Kent, Surrey and Sussex, and won him the Royal Society's Copley Medal in 1785. These surveys were the start of the Principal Triangulation of Great Britain, what would become the Ordnance Survey, on which work began in earnest in 1790 shortly before Roy's death. Despite Cassini's death in September 1784, the geodetic link between the observatories of Paris and London was established in 1787. The first Ordnance Survey map, the 1-inch map of Kent, was published on 1 January 1801.

Sir Joseph Banks had been heavily involved in the project, and it is no surprise that he would present a copy of Roy's *Account* to his counterpart in France, the astronomer and mathematician Jean-Baptiste Gaspard Bochart de Saron (1730-1794), who has noted at the foot of the dedication leaf, 'relier cette feuille avec le livre', and made several notes on vocabulary. In 1768 Bochart de Saron had been invited by Cassini to take over as co-director of the 'Carte de France' after the death of Charles Camus. Between 1782 and 1788, he was twice vice-president and twice president of the Académie royale des sciences. In 1789, with ill timing, he became President of Parlement de Paris, losing his head to the guillotine in 1794.



The *Account* was also published in the *Philosophical Transactions* – it is apparently set from the same type here, but with different signatures and pagination. ESTC shows seven copies only, all in the UK.

See Jim Bennett, 'Plates from Royal Society Publications: Illustrating William Roy's Baseline on Hounslow Heath', *Notes & Records of the Royal Society*, 60:2 (2006); Jean-Pierre Martin and Anita McConnell, 'Joining the Observatories of Paris and Greenwich' *Notes & Records ...*, 62:4 (2008); Rachel Hewitt, *Map of a Nation: A Biography of the Ordnance Survey* (2011).



‘I HAVE NEVER BELIEVED, NOR EVER CAN BELIEVE’  
IN THE FORGIVENESS OF SINS

**73 RUSKIN, John.** Manuscript commonplace book with 102 verses or short extracts from the New Testament in Greek. First entry dated 3 January 1880, then more regularly 3 July 1884 to 19 July 1885.

Folio, ff. [102] with annotations, the remainder left blank; with manuscript index tabs; using a 17<sup>th</sup>-century blank memorandum book in an attractive contemporary binding of limp vellum, **gilt with papal arms of Clement X (1590-1676)** in the centre, fan corner pieces, foliate decoration, and a wide border repeating the stars from Clement's arms, spine gilt with a distinctive spiral tool within a border; inscription on front endpaper **‘To Professor Ruskin / from his friend F. S. E[llis]’**, and with Ruskin's Brantwood booklabel. **£5250**

Ruskin's later years were plagued by bouts of depression, mental instability and introspection, but the self-examination to which he was subjected would also result in *Praeterita*, the extraordinary autobiography on which he began work in earnest in January 1885, and which was published in parts from July that year.



For long periods of the previous year Ruskin was at Brantwood; during his residence he compiled the present commonplace book of Biblical extracts as ‘thoughts for the day’, using a blank volume in a handsome papal binding given him earlier by his London bookseller of choice F. S. Ellis (*see illustration on fly-title*).

For the most part the entries are unadorned by commentary, though with the occasional cross-reference to extracts chosen for other dates. There are however two notable exceptions. The verse for 16 September 1884 is John 9:4 (‘I must work the works of him that sent me, while it is day: the night cometh, when no man can work’), under which Ruskin has noted ‘See entry in Diary for today’. Ruskin’s relevant diary entry reads as follows: ‘Tuesday. Drenching rain at last. Slept well, but oppressed with work and shadow of London. Begin to write introduction to reprint of MP [Modern Painters]. D.G.’ (Ruskin Library MS 24). The night that cometh might figure the shadow of London, or Ruskin’s mortality more generally.

Even more revealing is his comment under the verse for 25 June 1885, Ephesians 1:7 (‘In whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace’): ‘This text I have never believed, nor ever can believe. I have written it today in this book, finally to say so.’ It is entirely in keeping with the guilt-ridden Ruskin of *Praeterita* that he should conclude, in the end, that he was irredeemable.

#### WITH A POEM BY WALLER

**74** [SCHOTT, Franz]. Italy, in its original Glory, Ruine and Revival, being an exact Survey of the whole Geography, and History of that famous County; with the adjacent Islands of Sicily, Malta, &c. And whatever is remarkable in Rome (the Mistress of the World) and all those Towns and Territories, mentioned in antient and modern Authors. Translated out of the Originals, for general Satisfaction. By Edmund Warcup, Esquire. London, Printed by S. Griffin, for H. Twyford, Tho. Dring, and I: Place ... 1660.

Folio, pp. [8], 327, [9], with an additional engraved title-page (facing the title) and two double-page plates of aerial city plans and architectural views, mounted on stubs; old ink splashes to pp. 31 and 154-5, else a very good, crisp copy in contemporary blind-ruled calf, foot of spine defective. **£1350**

First edition, a translation of Schott’s *Itinerario d’Italia* (first published 1600) by the magistrate Edmund Warcup. For the most part a faithful translation, it was the most important work on Italy in English between Raymond’s *Itinerary* (1648) and Lassell’s *Voyage of Italy* (1670). One original addition is a poem by Edmund Waller on the anatomist Joannes Vesling at Padua (p. ‘33’, i.e. 36); his anatomy lectures were renowned throughout Europe, and were attended by, among others, John Evelyn. This is the first appearance in print of that poem, written in 1646. Waller’s own copy of *Italy* was lot 299 in the 1832 sale of his library.

‘Few details now survive of the early life of its author, but Warcup too was a traveller. A nephew of Speaker Lenthall, he went to Italy as a young man, he was secretary to the Parliamentary commissioners with Charles I on the Isle of Wight in the autumn of 1648 and, later on, well known as a Middlesex J. P.’ (John Stoye, *English Travellers Abroad 1604-1667*). On the fringes of the court, he was briefly imprisoned in 1666 and removed from the magistracy.

Schott (Franciscus Schottus, Francesco Scoto) of Antwerp, wrote his *Itinerario* as a guide for pilgrims in the jubilee year of 1600 and it became one of the most successful guidebooks of the day, with numerous editions and translations into Latin, French and English. The Amsterdam edition of 1655 was the first to include engravings.



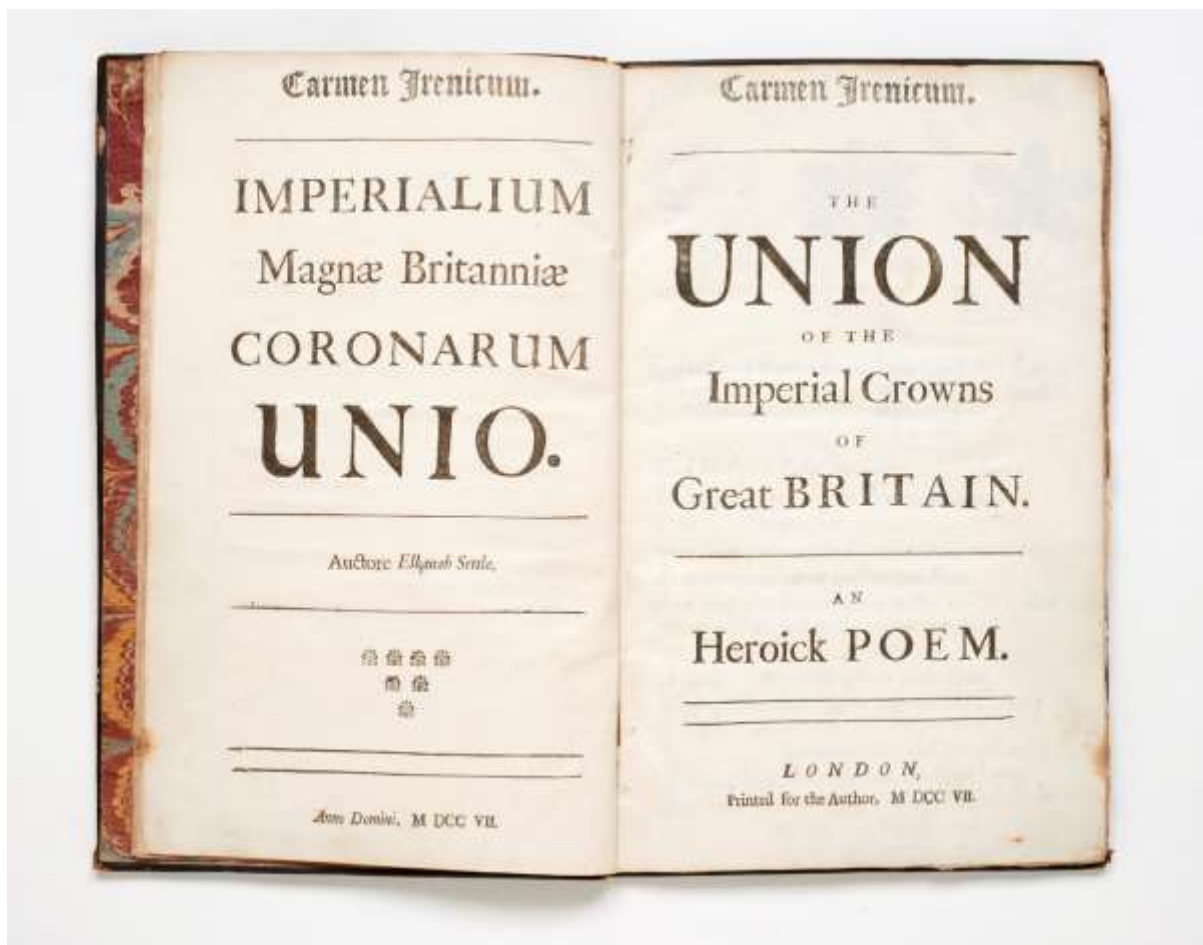
To the R<sup>t</sup> Worshippfull Sir James Hallet Knight these humbly Present



England, and Scotland now have joynd their Lands,  
And so I hope they'l joyne their hearts, & hands:  
*And both contribute to a Reformation  
To forward true Religion in this Nation:*  
Kind Sir James Hallet strives to act his Part  
By Love, Example, by his Power, and Art,  
*So may all doe you putt into Comission,  
That Heaven may find Zeal, and sincere contrition;*  
As wee outfight, let us outlive our Foes,  
And then the Breach Warr makes, wee soon shall close;  
*Our Queen doe what she can to purchase Peace,  
When wee for Sinns our will cease.*  
A swearing, Drunken Officer pulls down  
What others build up to support the Crown,  
*But when wee all with one consent shall joyne  
To mend our Actions as wee did our coyne,*  
Wee shall have Peace abroad, Plenty at home,  
And need not care a figg for France and Rome.

from your Worshipp's most Obedient  
Solina Bowes, late Lieutenant.





## SETTLE BINDING, AND AN ILLUMINATED CALLIGRAPHIC POEM

**75 SETTLE, Elkanah.** *Carmen irenicum.* The Union of the imperial Crowns of Great Britain. An heroick Poem. London: Printed ... for the Author, 1707.

Small folio, pp. 47, [1]; with a parallel Latin title-page, text in Latin and English on facing pages; a very good copy in a characteristic Settle binding of black morocco, rubbed, with a gilt roll border enclosing an allegorical centre panel symbolising in heraldic motifs the Union of Scotland and England, with the mottos of the Orders of the Garter and the Thistle; tipped in is a bifolium with a one-page autograph manuscript poem by Joshua Bowes (see below), addressed to Sir James Hallett, in blue and black ink, decorated at the head with three emblematic coloured flowers, the middle one gilt; later armorial bookplate of John Hallett.

**£3250**

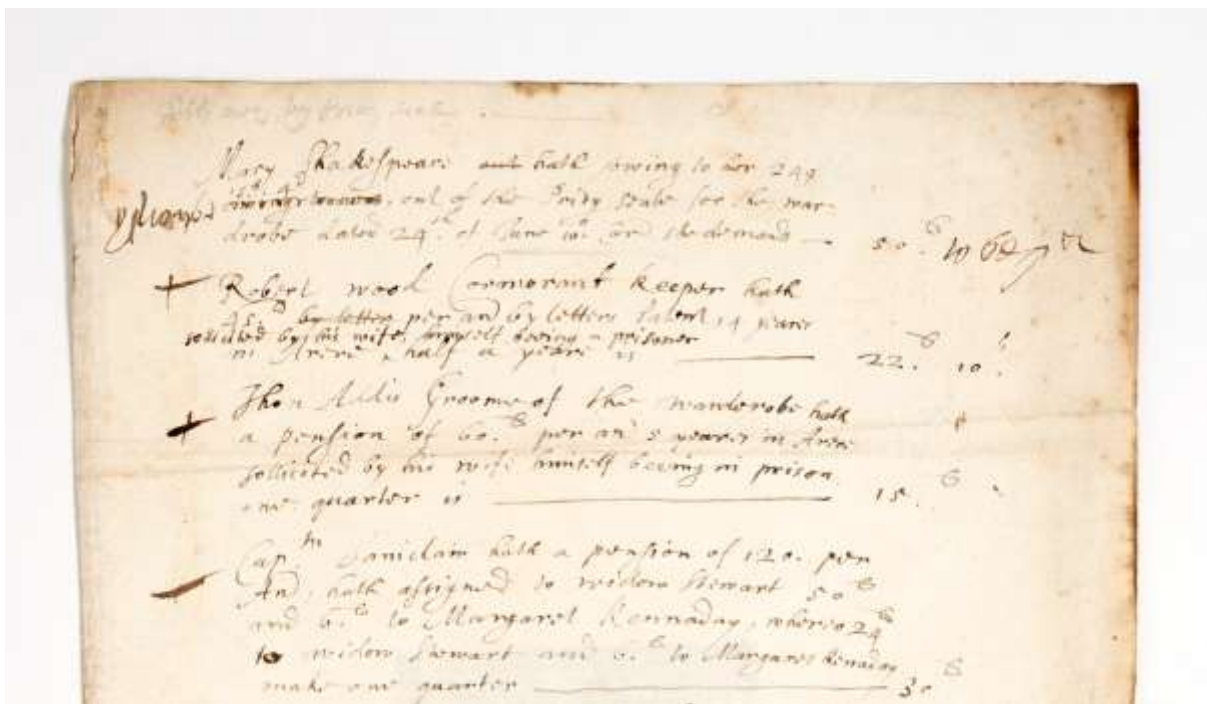
First edition of Settle's ode in celebration of the Act of Union of 1707 which brought together the crowns of Scotland and England.

Settle frequently had his works bound for presentation; the present binding is characteristic, and the Anglo-Scottish motifs are to be seen on other examples of this poem. Joshua Bowes, though less well known than Settle, seems to have both worked with him and followed suit in the presentation of his verse to potential patrons. In 1682 he was indicted for the authorship of a libel against the Duke of York entitled *Mac's Triumph* (no copies appear to survive); in his deposition of 11 November (see McKenzie and Bell, II, 348) he claimed instead that Settle was the author and had given him a copy, with orders that it be sent to a number of notable Whigs. Bowes was to take half the profits. Settle was never arrested.

We have traced a number of other examples of Bowes's decorative poems: 1) Yale, Osborn Collection (W 1247), 'When Pritchard was Lord Mayor, I sadly found ...' (14 January 1701); 2) Bodley (Crum Y468), addressed to Sir Francis North, 2<sup>nd</sup> Baron Guildford, 'Your learned father had the purse and mace'; 3) Staffordshire Record Office, an album of poems addressed to a relative, Mrs. Mary Bowes of Elford (d. 1693), dated 1690; 4) Hertfordshire Record Office, addressed to Lord Cowper; and 5) Utrechts Archief, 3 verses addressed to Willem van Nassau-Zuylestein, Earl of Rochford, and his two children, dated 1708. Another laudatory poem, addressed to Sir John Turton (1636-1708), is printed in Sir Reginald Hardy, *A History of the Parish of Tatenhill in the County of Stafford* (1907). In 1690 he was 'lieutenant Bowes', by 1707 'late lieutenant', and he is plausibly the same Joshua Bowes who was in the Gatehouse prison in 1668, petitioning Secretary Williamson for his release and later presenting him with a 'piece of penwork'.

Bowes's poem here, nine couplets beginning 'England, and Scotland now have joyn'd their Lands', is dedicated at the head to Sir James Hallett (1659-1723), who was knighted in 1707 and purchased Dunmow Priory in Essex. A freeman of the Goldsmiths' Company from 1698 and one of the commissioners for the lieutenancy of the City of London, he was later responsible for one of the less well known bubbles of the 1720s, that for the purchasing of forfeited estates.

Foxon S 245.



### MARY SHAKESPEARE HER SIGNATURE

**76 SHAKESPEARIANA.** Account of 'Debts owing by Privy Seale' [pencilled endorsement] out of the wardrobe or for pensions, c. 1634

1 page, foolscap, a little dusty, probably once used as a wrapper for other documents as the endorsement on the back, 'Poore women', does not refer to this account; a working document neatly written in a single contemporary hand with deletions and insertions, and with the total at the end, £219. 10s. Pasted to the back is a press cutting reporting J. O. Halliwell's notice to booksellers of what Shakespeariana he is looking for and what he does not collect.

**£450 + VAT in EU**

Mary Shakespeare hath owing to her 249  
[two words deleted] 15<sup>s</sup> 4<sup>d</sup>, out of the Privy Seal for the wardrobe dated 24<sup>th</sup> of June 10 Car [1634]. she demands 50<sup>l</sup>  
*Signed with a scrawl in the margin: M Shakespeare*

Robert Wood Cormorant keeper hath  
per and by letters Patent, 4 yeares  
in Arere solicited by his wife himselfe being a prisoner  
half a yeare is 22<sup>l</sup>10<sup>s</sup>

Jhon Addis Groome of the wardrobe hath  
a pension of 60<sup>l</sup> per an 5 yeares in Arere  
sollicited by his wife himself being in prison,  
one quarter is 15<sup>l</sup>

[and five other debts out of the wardrobe or for pensions]

**Mary Shakespeare** (née Gotheridge) was the widow of John Shakespeare, the King's Bitmaker, an extremely wealthy and successful craftsman – the large prices quoted for his work suggest elaborate metal and leatherwork (the Shakespeares of Stratford were also leatherworkers of course) and ornamentation. He died in 1633 leaving his widow wealthy, but with a large sum in arrears to the crown for wares already delivered to the royal stables. A warrant to pay her £1612 11s in 1638 noted that she had already received £80, of which the present claim was presumably a portion.

James I had introduced to the English court the sport of fishing with cormorants (from China probably by way of the East India Company). His first Keeper of Cormorants was John Wood in 1611; in 1618 John's son (?) **Robert Wood** was granted £286 to build nine fishponds within the Vine Garden at Westminster, with a sluice to bring water from the Thames, and a brick house to keep the birds and otters. Why he was a prisoner in 1634 is unclear.

#### SENT DOWN FOR A LITERARY PRANK

**77 [SHIPLEY, William].** Comparative Observations on two of the Poems which were honoured with Prizes in a late Certamen at Ch. Ch. By a Student of the University ... York: Printed in the Year 1767.

8vo., pp. 29, [1]; browned and a little dusty; disbound, stitching loose. **£350**

First edition of an undergraduate prank in which the future Dean of St. Asaph ridicules the awarding of prizes by the Dean of Christ Church and his fellow judges to two Latin poems written in honour of a visit by the Prince of Brunswick. An ironic dedication to the Dean is followed by the text of the two poems, both entitled 'Princeps et Principissa Brunsvicensis Hospites', and then a satirical critique according to 'the old-fashioned method of Criticism, recommended by Longinus', pointing out 'the Merits of each poem, by comparing their beauties', but in fact making both appear ridiculous.

'Mr. Shipley ... being suspected of being the author, was expelled the university, whereupon he printed *A letter from William Shipley, late student of Christ Church, to a friend at Oxford*, 1767, containing an account of the transaction. The affair came into Westminster Hall, and Mr. Shipley was restored in Lent term, 1770' (Richard Gough, *British Topography*, 1780, II, 163).

Cordeaux and Merry 7085. ESTC lists ten copies in the UK and five in US (California State Library, Huntington, Berkeley, UCLA, and Yale).



## SELLING SMOLLETT'S MEDICAL DIPLOMA

**78 [SMOLLETT, Tobias George.]** Autograph letter, signed, from one Charles Young to an unnamed recipient offering for sale the original diploma from Marischal College, Aberdeen, awarding Smollett the degree of Doctor of Medicine, signed by six named examiners and with seal attached. [London, undated, c.1850].

2 pages, 8vo., in very good condition.

**£225 + VAT in EU**

Although he had already embarked on his career as a novelist 'Smollett continued to practise medicine and write on medical matters. In June 1750, with supportive references from other practitioners and having paid the fee of £28 Scots, he was awarded the degree of MD by Marischal College' (*Oxford DNB*).

Young had been given the diploma to sell by an unnamed gentleman, and is asking twenty-five guineas. 'I have had 15 £ offered this morning for it as a present to the London University – but as I am to take him 20 £ or nothing I could not accept it – the overplus whatever it may be falls to me as commission.'

A pencilled note identifies Young as the Garter Principal King of Arms, possible but perhaps not very likely. He gives his address, in case his correspondent wishes to pursue the offer, as 48 Carlisle Place, Lambeth.

## IRISH LAND SETTLEMENT

**79 SOUTHWELL, Robert.** Autograph letter, signed, concerning problems of tenure with certain estates including his own, and concerning the command of the garrison of Ringcurran at Kinsale where a fort was newly erected for defence against the Dutch in the second Anglo-Dutch war. It is not clear to whom Southwell is writing, but certainly to a senior figure in the administration of Ireland and a friend (Orrery, who was responsible with Southwell for strengthening the defences at Kinsale in 1667 [*G.E.C.*], comes to mind; there are a number of clues in the letter which could provide a definite answer). Kinsale, 18 October 1677.

2 closely-written pages, tall folio, tattered at the bottom edge slightly affecting last line on each side (still readable), else in good condition. Pencil endorsement suggests that this was once part of Phillipps MS. 21490.

**£350 + VAT in EU**

Robert Southwell (*d.* 1677), father of the diplomat and future secretary of state for Ireland Sir Robert Southwell, was a land owner and government administrator with various official responsibilities at Kinsale. Like others during the Commonwealth he had been able to increase his estates by acquiring land owned by Irish Catholics. Following the Act of Settlement of 1662, 'innocent' Catholics were supposed to recover some of their land, and the confusion this caused apparently led to some of Southwell's problems.

Southwell's correspondent had only just arrived from England: 'I know your business is great & I will not trouble you with any long letter', he writes, before enumerating a list of requests 'at present necessary', including a problem with 50 acres belonging to his grandson at Coulram and a mortgage at Shripstowne, Co. Tipperary. He writes next on behalf of one Roger Jones who stands to lose £250 due to him from mortgages to 49 officers (some of Cromwell's officers had been paid with land), and also on behalf of Captaine John Roe 'who purchased from Gabriel Myles, alderman, Avery's lot', held since 7 May 1659, '& is a great sufferer by it'. He complains that Col. Cleighton has 'by suttelty and surprize' kept his name out of the Certificate and has not granted legal title for a lot 'which I have

paid for', and that the Corporation was trying to avoid a contract that had been agreed for the Fee Farm of his plantation.

Of the defences at Kinsale he writes: 'I shall only acquaint your how farr I have proceeded about the Garrison of Rin[g]curran & the command of it'. He has written to the Lord President who provided a letter to the Lord Lieutenant to complain that Lt. Col. Heyward St. Leger 'is working underhand mightily both here & in Engld to obteyne' control. 'I would not wish it in the hands of a worse man.'

A good letter at the time of major post-Restoration upheavals in Irish land ownership, written by one of the major players in the turmoil.

**80 STEWART, Charles Edward.** A Collection of Trifles in Verse ... Sudbury, Printed by J. Burkitt. 1797.

4to., pp. xxiv, 98, with a 16-page subscribers' list; ownership inscription of Juliana Maria Bridget Waddington (a subscriber), dated 14 Feb. 1797, with a manuscript poem by her husband Robert Waddington on the last text-leaf and terminal blank (soiled and dusty, laid down); modern boards. **£450**

First edition, a curious collection of occasional verse with a flippant introduction and a contents list with 'Friendly criticisms' on the poems: 'Epistle to Mr. Burke ... *Long and dull*', 'The New System ... *Stupid*', 'A Doggerel Ode to the Revolution Society ... *Answers to the title.*'

The 'Epistle' to Burke ('Foe to wild anarchy, fair freedom's friend') takes the *Reflections* as its subject and rails against 'rancourous Paine'. In 'Damn'd Polite', Stewart lightly satirises a young lady's habit of always arriving late, while in the 'Epilogue for Mrs. Bellamy', the actress George Anne Bellamy (see Highfill, Burnim and Langhans, II, 6-20) apologises for her wayward drifting between various lovers.

Subscribers to the volume included Burke, Pitt, Fuseli, and Young. Another subscriber, 'Mrs. Waddington', has signed this copy, and 'R W', presumably her husband, the Rev. R. Waddington, also a subscriber, has provided a manuscript poem 'To Mr. Stewart, on reading the above Verses to Mr Burke', in reply to Stewart's poem 'To Mr Burke, on the Loss of his Son'.

Jackson, *Annals of English Verse* p. 216; not in Johnson, *Provincial Poetry*.

## RARE GUIDE BOOK

**81 [STONEHENGE.]** A Description of Stonehenge, Abiry, &c. in Wiltshire. With an Account of the Learning and Discipline of the Druids. To which is added, an Account of Antiquities on Salisbury Plain ... Salisbury: Printed and sold by Collins and Johnson. Sold also by J. Wilkie ... London. 1776.

12mo., pp. [2], 100, [2, advertisements], with six woodcut illustrations and plans (after Jones and Stukeley), these on leaves forming part of the gatherings but not included in the pagination; a very good copy in contemporary sprinkled sheep, neatly rebaced and corners restored; bookplate of James Comerford. **£750**



First edition of one of the earlier pocket guides to Stonehenge and Salisbury plain, preceded by larger archaeological and speculative works (notably by Inigo Jones, Walter Charleton, and William Stukeley, all much-quoted here), and by the *Salisbury Guide* (1769) by James Easton, a Salisbury stationer who was to print later editions of this guide. Apart from the principal monuments there is a long account of 'Chesselbury amphitheatre' [Chiselbury hill fort] and of round and long barrows, and there is an unlikely translation of Druidical verses from Henry Rowlands's *Mona Antiqua*.

James Comerford (1807-1881) was an antiquary, notary, and book collector. After his death his large library, particularly rich in topography, was sold at Sotheby's on 16-20 November 1881. The family motto on his heraldic bookplate, 'So ho dea ne', defies translation but may derive from an old Norman-French hunting call.

Rare. ESTC locates copies at BL, Bodley, NLW, Suffolk Record Office; Cincinnati Public Library, and Kansas (2 copies).

#### 'MY MOTHER'

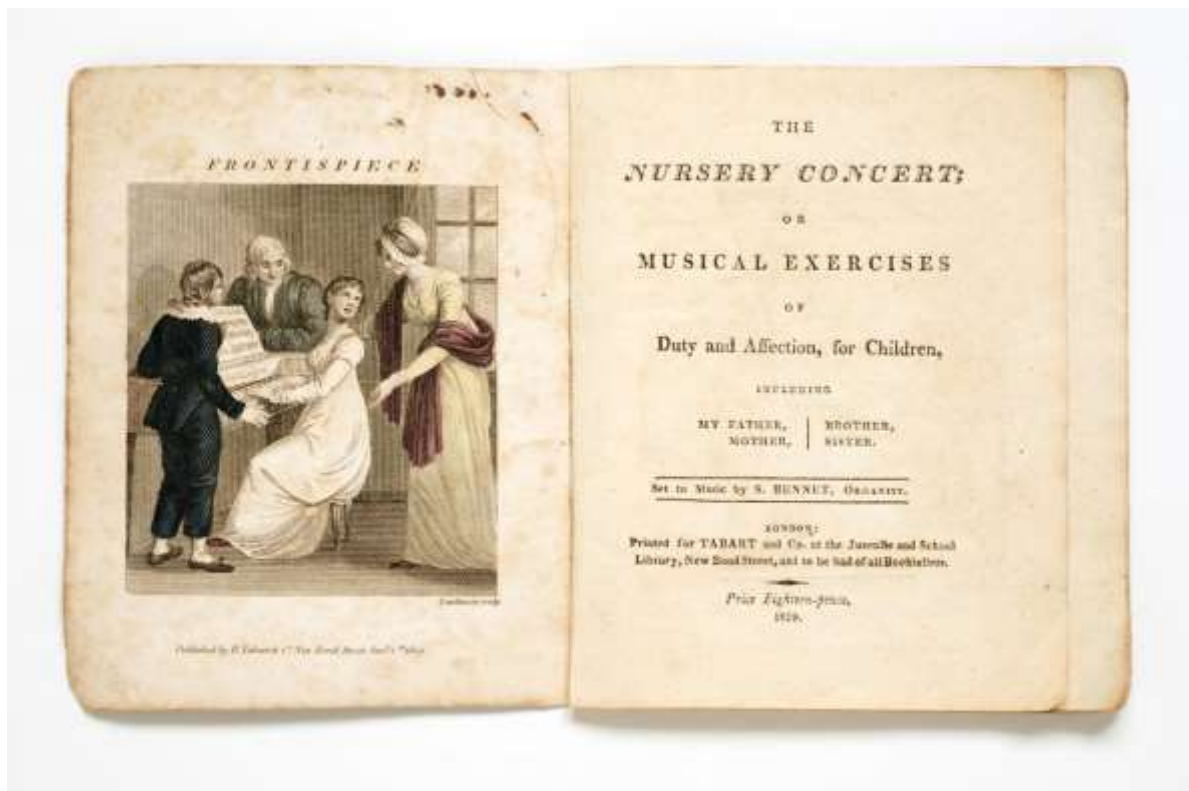
**82** [TAYLOR, Anne, of Ongar]. The Nursery Concert; or Musical Exercises of Duty and Affection, for Children, including My Father, Mother, Brother, Sister. Set to Music by S. Bennet, Organist. London: Printed for Tabart and Co. at the Juvenile Library ... and to be had of all Booksellers ... 1809.

Square 12mo (?), pp. 12, with hand-coloured engraved frontispiece dated January 1<sup>st</sup> 1809 (lightly foxed) and four folding double-page plates of engraved music; original yellow printed wrappers, title on the front and advertisements on the back wrapper, a little soiled, rubbed (affecting three letters of the title), and thumbed. **£950**

First edition of this collection combining one of Anne Taylor's most 'popular little Ballads', 'My Mother', endlessly quoted in the nineteenth century, with three imitations, all set to music by 'an ingenious young composer' (preliminary advertisement). 'My Mother' first appeared in *Original*

*Poems for infant Minds* (1804). Saunders Bennet, organist at Woodstock in Oxfordshire, died at an early age, of consumption, in the year of publication.

Not in Stewart; OCLC and COPAC locate copies at Princeton, Indiana, and Florida, and there is also a copy in the Bodleian (Opie collection S 150).



**83 [TEMPLE, Sir William].** An Antiquodlibet, or an Advertisement to beware of secular Priests ... Middelburgh, by Richard Schilders, Printer to the States of Zealand. 1602.

Small 8vo. in fours, pp. 164; paper browned, disbound.

£650

First edition of a Protestant reaction to the Appellant controversy, the quarrel between Roman Catholic secular priests and the Jesuits in the last years of Elizabeth's reign, and in particular to *A Decacordon of ten Quodlibeticall Questions concerning Religion and State* (1602) by the secular priest William Watson (see item 87). *An Antiquodlibet* is very hostile to both sides, arguing that the contention between Catholic priests was 'a colour and pretext only' with the purpose of re-establishing the Pope's authority in England 'or in case it be unfeyned on theyr part, yet on the part of the Superiors and heads of theyr faction, it is inerteyned out of a pollicy dangerous to her Maiesty and the State'. The book defends Puritans, Brownists, Barrowists, and the like, which is perhaps why it had to be printed abroad.

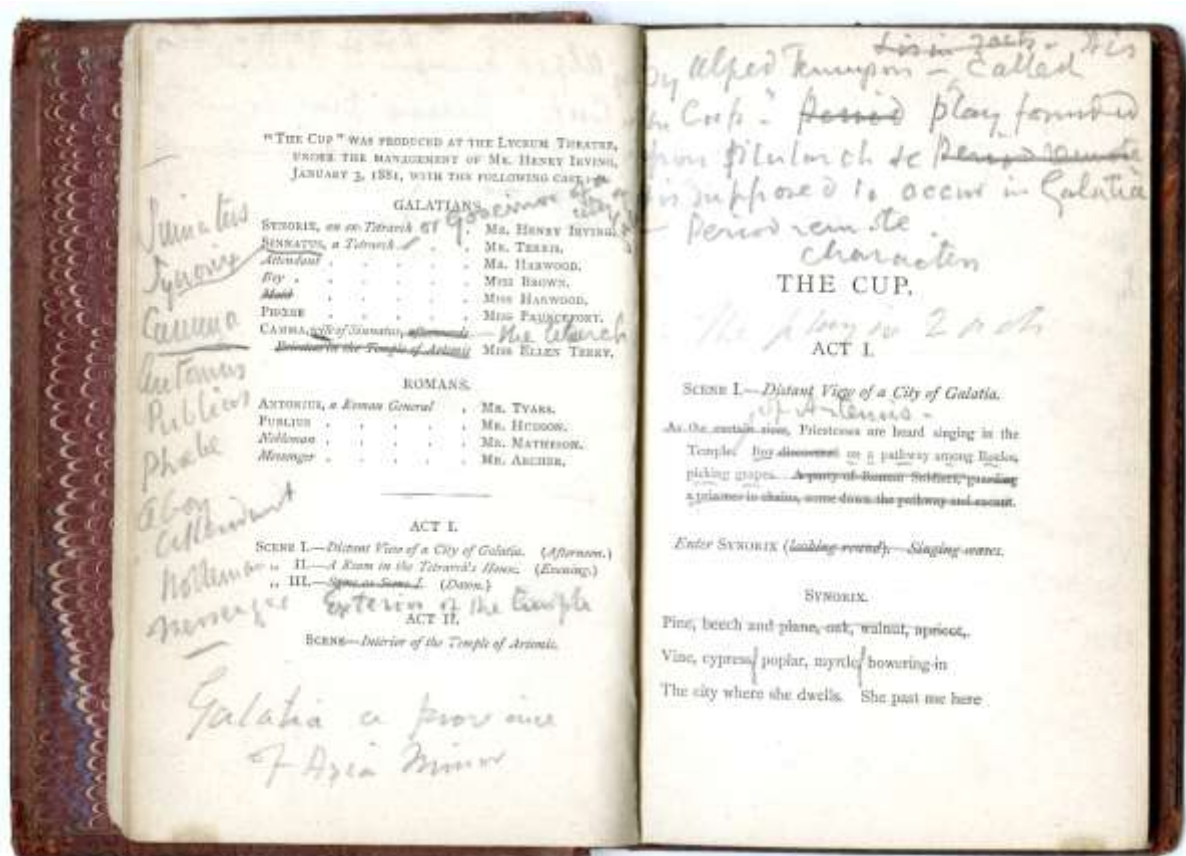
Various authors had been suggested for *An Antiquodlibet* before Hugh Gizzard found documentary proof in a letter from Temple to Charles Blount, Earl of Devonshire, acknowledging authorship (7 May 1604, Bodleian MS. Tanner 75, fol. 109), published in *Notes and Queries*, 51:3 (2004), 264-7.

As a fellow of King's College, Cambridge, Sir William Temple (1554/5-1627) contributed some publications to the debate on the dialectic of Ramus, an academic background useful in the present dispute. He became secretary to Sir Philip Sidney in 1585-6, then to the Earl of Essex through whose influence he was elected MP for Tamworth. Wrongly implicated in Essex's plot to overthrow the

Queen, he was cast into the political wilderness for some years before appointment in 1609 as provost of Trinity College, Dublin, a post he held until his death.

ESTC shows ten copies in the UK, but only one in the US, at Folger.

STC 10765 (impossibly attributed to Dudley Fenner, who died in 1587); Milward, *Religious Controversies of the Elizabethan Age* 460.



### HENRY IRVING'S ANNOTATED COPY

84 TENNYSON, Alfred, *Lord Tennyson*. *The Cup*. A Tragedy. [1884].

Prompt copy comprising the fly title and text, pages 1-85, of *The Cup* from *The Cup and the Falcon*, 1884, omitting the collective half-title and title-page, with an extra printed preliminary leaf, unrecorded (see below); **annotated throughout in pencil on almost every page with very extensive additions, cuts, prompts, and some stage directions**; contemporary red calf, morocco label, joints reinforced.

*Provenance*. Bookplate of Henry Irving, pencilled note on flyleaf 'bought at the Sir Henry Irving sale [ ] Stuart'. Christie's sold Irving's library on 18-19 December 1905 following his death. This was part of lot 88, 'with numerous corrections, alterations, notes, &c. in pencil, by Sir Henry Irving, calf, n.d.' £4250

After the success of *Queen Mary* at the Lyceum in 1876, Tennyson sent Irving the manuscript of *Becket*, but Irving said that it would cost £3000 to produce and he couldn't afford the risk. 'He said, "If you give me something short I'll do it."' So I wrote him a play in two acts *The Cup*' [Hallam Tennyson, *Memoir*, II, 259]. The play was produced at the Lyceum on 3 January 1881, and in the two months leading up to the opening night Tennyson and Irving ('in a great state of enthusiasm and

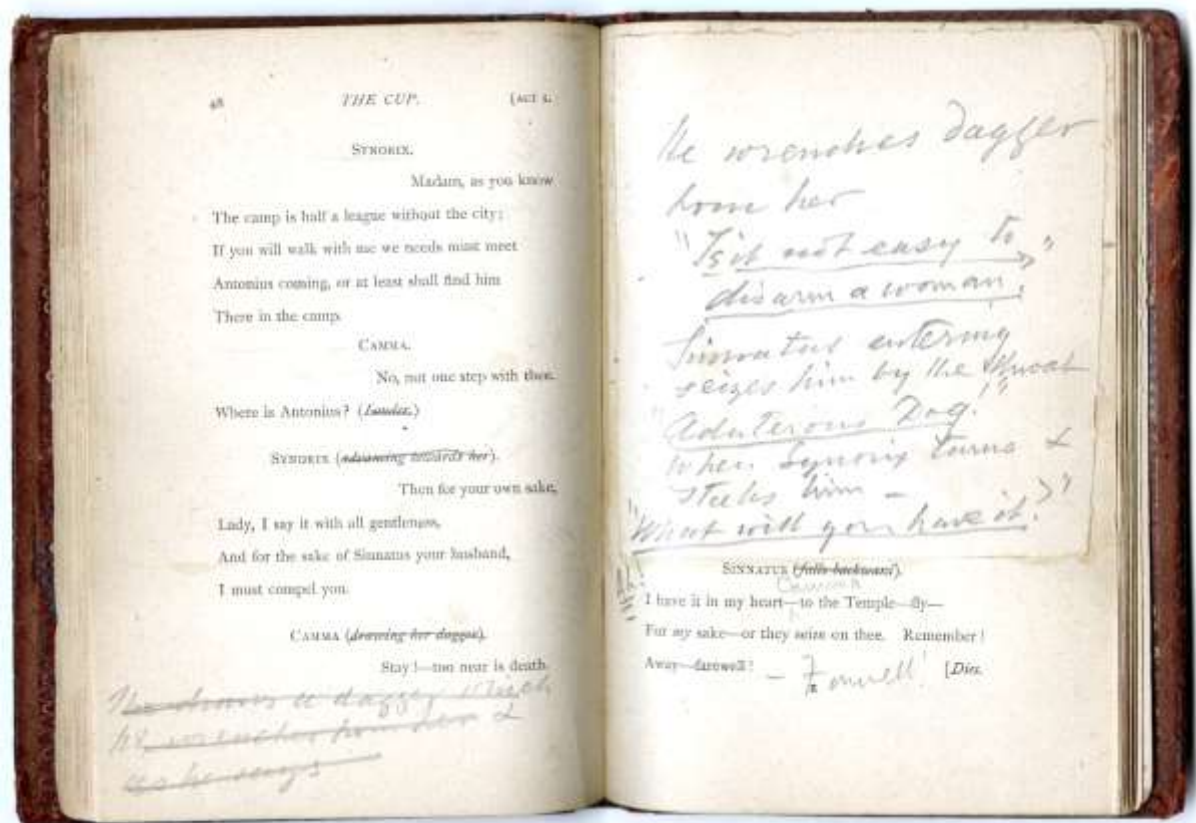


excitement’) corresponded frequently about suggested alterations [*Letters*, III, 198-204]. Hallam Tennyson wrote: ‘My father will alter anything – or pray omit any of the lines which you think superfluous’ [December 1880]. Bram Stoker recalled: ‘In no case did Tennyson hesitate to give Irving permission to make changes. Like the good workman that he was he was only too anxious to have his work at its best’ on the stage [*Personal Reminiscences*, I, 203]. It is remarkable to see with what freedom the text was treated in the theatre.

The play, with its magnificent temple scene in Act II, was much admired for its staging and spectacle. Synorix [Henry Irving] kills the Galatian Tetrarch Sinnatus [William Terris] in the hope of possessing his widow Camma [Ellen Terry], who has resisted all his entreaties. Having taken refuge in the Temple of Artemis, she feigns to agree to Synorix’s proposal of marriage, but first insists that they drink a libation to the goddess. She has poisoned the cup, and they die dramatically. The audience, which included Gladstone, was very appreciative, and the play ran for 127 nights, netting Tennyson £508 at £4 a performance [Jeffrey Richards, *Sir Henry Irving*, p. 193].

As usual the printed book went through a series of trial printings for Tennyson to revise before the first published edition of 1884; this is not one of the trial printings, however, but is taken from the 1884 volume (*The Cup and the Falcon*) apart from the preliminary leaf that reads: ‘The Period of this Play is a remote one, being laid at some time before the Christian Era; and is founded upon a story told from Plutarch. By Alfred Tennyson.’ There is a handwritten note to the same effect on the fly-title, apparently the source for the printed leaf.

As *The Cup* was never revived the precise status of this annotated prompt copy is uncertain. Were these a record of alterations made in the course of the first run, or was a revival anticipated? The preliminary leaf could suggest that some form of publication may have been intended but this did not happen. Irving printed a number of acting editions of ‘Lyceum Plays, as arranged for the Stage’ [Christie’s sale, lots 95-118], but there was no Lyceum acting edition of *The Cup* (nor of *Becket*); Tennyson’s careful control of copyright could have been the reason.





**85**     **TREITORRENS, A. de.** A New Dictionary of French Idioms: being a select Collection of several thousand idiomatical Phrases most usual in the best French Writers, with the English adapted. Equally necessary for all who are learning the French Language, whether in a School or by private Application ... London: Printed for W. Harris ... 1771.

24mo in 8s, pp. vii, [1], 175, [1], with a half-title; French and English in parallel columns; a very good copy in contemporary blind-ruled sheep, rubbed, front joint cracked but not weak. **£1450**

**First edition, rare**, of an unusual French-English pocket dictionary of idiomatic words and phrases, organised alphabetically by the key word in the phrase.

Where possible Treitorrens, 'Teacher of the French Language at Mr. Cotton's Academy at Enfield in Middlesex', has provided an idiomatic rather than literal translation: 'C'est la fin de l'affaire – That's the cream of the jest', 'Tourner casaque – To turn cat-in-pan, to be a turncoat', 'Je suis flambé – I am undone', 'Tete bleu – Gadzookers, zookers'.

Alston, XII, 464, showing BL only, to which ESTC adds National Library of Wales and Bodley.

#### FEMINIST NOVEL

**86**     **[WALKER, *Lady Mary*].** Letters from the Duchess de Crui and others, on Subjects moral and entertaining, wherein the Character of the female Sex, with their Rank, Importance, and Consequence, is stated, and their relative Duties in Life are enforced. By a Lady ... London: Printed for Robson ... Walter ... and Robinson ... 1776.

5 vols., 8vo., with half-titles in vols. II-V (ESTC reports III-V); a fine copy in contemporary quarter calf, red morocco labels, numbered direct, contemporary ownership inscriptions of Anne Brodie. **£2250**

First edition, the scarce first novel by the Scottish feminist writer Lady Mary Walker (1736-1822). Having been abandoned by her husband, Lady Walker wrote the *Letters* to support her family, 'in her nursery, surrounded by her children'.

'The author has ever lamented her sex's being condemned to ignorance, or prevented from exercising their noblest mental faculties ...'. *Letters from the Duchess de Crui* is a novel of ideas rather than plot, but the Duchess's correspondence does relate the story of the cautiously feminist Lady Filmer, whose own letters appears later. The Duchess's primary correspondent, Mrs. Pierpont, is, like the author, separated but not divorced from her husband. References to modern and ancient literature are frequent, and readers can expect a veritable jest-book of side-stories and historical anecdotes.

The best-known of Walker's three surviving English novels is *Munster Village* (1778), describing a Utopian community founded by Lady Munster. As in the present work there is careful consideration of the roles of nature and nurture in forming character. Jane Austen was almost certainly familiar with her works – the presence of the names Bingley, Bennet and Dashwood seems more than coincidental. By the mid-1780s, Walker had left her husband and moved to France with George Robinson Hamilton, though they do not appear to have married; when Hamilton died, she set up house in Amiens with Sir Herbert Croft. She also published a novel in French, with the assistance of Charles Nodier.

Garside, Raven and Schöwerling 1776: 12.

**87** [WATSON, William]. A Decacordon of ten Quodlibeticall Questions concerning Religion and State: wherein the Author framing himself a Quodlibet to every Quodlibet, decides an hundred crosse interrogatorie Doubts, about the generall Contentions betwixt the Seminarie Priests and Jesuits at this present .... Newly imprinted. [London, Richard Field]. 1602. [*Bound with:*]

**BERNARD, Nicholas, editor.** Clavi trabales; or, Nailes fastned by some great Masters of Assemblies. Confirming the Kings Supremacy. The Subjects Duty. Church Government by Bishops ... London, Printed by R. Hodkginson (*sic*), and are to be sold by R. Merriot ... 1661.

Small 4to., pp. [12], 361, [3, errata and terminal blank], some marginal pencillings, old stab marks in inner margin (Watson); and pp. 40, 152, the variant without the added dedication to Charles II, hole in title-page affecting three lines, blank inner margin of last leaf defective (Bernard); early eighteenth-century panelled calf, spine worn, joints breaking. **£1250**

First edition of each work.

William Watson (1559?-1603), who acknowledges authorship of *A Decacordon* at the end, was one of the Roman Catholic secular priests bitterly at odds with Robert Persons and the Jesuits. The quarrel came to a head with the appointment in 1598 of George Blackwell, a seminary priest but a known friend of the Jesuits, as Archpriest over all the Catholic clergy in England. Watson and other secular priests imprisoned at the time in Wisbech Castle drew up an Appeal to Rome against the appointment. This was rejected by the Pope, and the Appellant Controversy that followed in the last years of Elizabeth's reign resulted in more than thirty publications. Not surprisingly the spectacle of papist against papist appealed to the English authorities, and there can be little doubt that the government and Richard Bancroft, the Bishop of London, sponsored or at least connived in the publication of a number of the Appellant tracts which were printed with false or no imprints by stationers in London. Robert Persons was the principal author on the Jesuit side.

*A Decacordon* was Watson's sole contribution to the Controversy, but soon became 'the most notorious' (Milward) for its extreme opinions and intemperance. It comprises ten *Quodlibets* each setting out ten 'Articles' (propositions) and 'Answers' on such topics as 'Whether the Jesuites or the Puritanes be more dangerous' (II.i), 'Plots by Fame and Report' (III), 'Plots by Governement' (V), 'Whether the Archpriests authority be over both seculars and Jesuits equally, or onely over seculars and if over them onely, then why it was so instituted, and by whom obtained' (VI.i), and 'Of Plots by succession' (IX, a dangerous subject). For a reply see item 83.

Nicholas Bernard's *Clavi trabales* is a collection of previously unpublished and scattered speeches and writings on the King's supremacy by James Ussher, Richard Hooker, and Adrian Saravia, with selections from Lancelot Andrewes's *Summarie View of the Government both of the Old and New Testament*, a preface by Robert Sanderson, the Bishop of Lincoln, and a sermon on the original of regal power and the novelty of rebellious doctrines by the editor.

This volume belonged to Thomas Baker (1656-1740), author and antiquary, one of most distinguished book-collectors of his era: his autograph ownership inscription ('Tho: Baker Coll: Jo: Socius ejectus') is opposite the title-page, his list of contents on the first endpaper, and his notes on Watson and the controversy on the title-page and page opposite. A fellow of St. John's College, Cambridge, from 1680, he was deprived of his fellowship in 1717 because as a non-juror he refused to take the oath of abjuration. While he was allowed to keep his rooms and retained his devotion to the College –

leaving it the bulk of his library in 1740 – he never forgot the injuries he had suffered and invariably recorded his ‘ejection’ in ownership inscriptions. Frans Korsten has recently published a painstaking study of Baker's career and his evolving collection (*The Library of Thomas Baker*, Cambridge University Press, 1990), listing 4290 titles of books known at one time to have belonged to Baker. Of these approximately 1860 are located, but not this one.

STC 2513; Wing B 2007A; Allison & Rogers, *Catholic Books* 883; Allison & Rogers, *English Counter-Reformation* 794; Milward, *Religious Controversies of the Elizabethan Age* 443.

## SIX MEN IN A BOAT

**88** [WEDDELL, *Mrs.? attributed author*]. *A Voyage up the Thames ...* London: Sold by J. Roberts ... 1738.

8vo., pp. 100; noticeably foxed at the extremities; contemporary sheep, spine rubbed, bookplate removed. **£1600**

First and only edition of a comic novella, dedicated to the opera impresario Johann Heidegger, who lived at Richmond.

‘Travelling has lately become so fashionable, that a man who has not made the Tour of Europe, cannot appear in the Beau Monde without danger of being laugh’d at for his ignorance.’ The narrator and his companions initially intended to visit Rome (inspired by the Italian opera and *Il Farinelli*), but as none of them has ever been outside London, and to prepare themselves for the crossing to France (‘we found that not one of our number had ever been farther by water than Chelsea and Greenwich’), they hit upon taking a sailing boat up the Thames to Windsor.

The travellers are a motley crew: Matt Mitre, a 25-year-old Oxford-educated clergyman who has ‘brought away as much College-Rust as makes him ... pass for Forty’; Dick Digit, a law student with a passion for astronomy, who after years gazing at the motions of the stars is ‘now little more than an aerial substance himself’; Gil Gloworm, a Quaker with Republican tendencies and a love of Milton; Tom Triplet, an apothecary-turned-poet who ‘took with him Books, Pencils, &c. in order to prevent any thought from slipping his memory’; and Sam Sippit, the group’s ‘cash-keeper, steward, and purveyor in ordinary’, whose amiable nature in joining his friends for a drink ‘in a little time [had] brought him to the custom of drinking pretty hard’.

Progress is slow, as the friends break off for various pseudo-philosophical discussions, and frequent visits to the inns *en route*. The gently observed topography is fascinating and the parodies which punctuate the glorified pub crawl provide much entertainment for the reader, from ‘The History of the beautiful Rapasia, or Black Bab of Battersea’ to ‘An Author’s Letter to himself the Morning after his Play was damn’d’ (read while passing Pope’s grotto in Twickenham).

Some sources attribute the book to Thomas Bryan Richards, but it is generally ascribed to the shadowy ‘Mrs. Weddell’, author of the plays *The City Farce* (a number of editions in 1737) and *Incle and Yarico* (1742, naming the present work on the title-page).

Esdaile, p. 325; not in McBurney. Ben Cohen, *The Thames 1580-1980: a general bibliography* (1985), p. 122 (‘It is possible Jerome K. Jerome was influenced by this tale’). ESTC locates 5 copies in the UK, and 11 in North America.

## BYRON COULDN'T PUT IT DOWN

**89** [WILLIAMS, William]. *The Journal of Llewelin Penrose, a Seaman*. In four Volumes ... London: Printed for John Murray ... and William Blackwood ... 1815.

4 vols. in 2, 8vo., with three leaves of ads at the end of volume II; some occasional soiling but a very good copy in attractive contemporary black half calf and marbled boards, spines tooled in gilt and blind; ownership inscriptions to titles of Lady Keats. **£950**

First edition of what has been claimed as **the first novel written in America**, edited by Williams's benefactor John Eagles from a text written between 1747 and 1775.

Fleeing an unhappy home to seek his fortune, Penrose is cast adrift on the Mosquito coast, making a home and a family among the Indians. 'Equal parts travel narrative, adventure tale, and natural history, the novel reflects on some of the most pressing moral and social issues of its time: imperialism, racial equality, religious freedom, and the nature of ethical, responsible government. [It] contains the first unequivocal critique of slavery in a transatlantic novel and the most realistic portrayals of Native Americans in early American fiction' (blurb to the Indiana University Press reprint).

The painter William Williams, tutor to Benjamin West, had spent his early life at sea, where he was a shipmate of William Falconer. He was 'shipwrecked in the Caribbean for three years, and the novel is autobiographical. It is an extraordinarily vivid narrative, Swiss-Family Robinson in genre' (Wolff). He later settled in Philadelphia, where had a studio and he was involved in the building of the first theatre in America, before returning to Bristol in 1776.

After Williams's death the manuscript of the *Journal* was bequeathed to John Eagles. Longman was offered the work but rejected it, and by the time he had changed his mind, John Murray had already taken it up. Scott supposedly read it in manuscript, and Byron certainly did, reporting that 'Penrose is most amusing – I have never read so much of a book in one sitting in my life – he kept me up half the night, and made me dream of him the other half: – it has all the air of truth – and is most entertaining & interesting in every point of view' (letter to Murray, 18 August 1814).

Wolff 7238; Raven, Garside and Schöwerling 1815: 54.

**90** WILSON, C[harles] H[enry]. *The Irish Valet; or, the whimsical Adventures of Paddy O'Haloran: who, after being Servant to several Masters, became Master of many Servants .... To which is prefixed, the Life of the Author*. London: Printed and published by M. Allen ... 1811.

8vo., pp. xxiv, [3]-192, [2, ads]; title-page and last page browned, else a very good copy, uncut, in modern boards. **£750**

First edition, scarce, a posthumously-published, slangy, comic novella of the misadventures of an Irish manservant, told in the first person.

Born at Kilcock in 1770, Paddy first enters service as valet to the dissolute heir of an old miser; after his master drinks himself to death he sets off for England – his parting gift is a 'surtout that had been an heir-loom in the family for generations ... and afforded lodging to fifty thousand generations of moths.' On the boat to Bristol he first encounters the love of his life, Isabella Mahon, though he is kept from her for most of the novel by the various scrapes he finds himself in. After being beaten to a pulp by a prize-fighter, he enters the service of Captain Huffer, 'a skeleton that had been covered all over in brown leather by a glover', and his wife, who was 'a yard across the shoulders and had three

chins': 'They might have been employed as hieroglyphics to denote plenty and famine'. Dismissed by the Captain, Paddy takes his revenge with some fisticuffs in Green Park, fleeing on the boat to Gravesend, where he encounters a cockney pleasure-party and is press-ganged into a boat heading in convoy for the West Indies. Eventually leaving the service with prize-money, he heads to Cheltenham as servant to Doctor Codex, an amiable old scholar with a young vain wife, followed by a series of variously benign or problematic masters. Asides include some anti-Napoleonic songs, a chance encounter with a house-breaker (further bruises acquired), a catalogue of Codex's library, and a bizarre dream conversation between the stomach of an alderman and that of a starving poet.

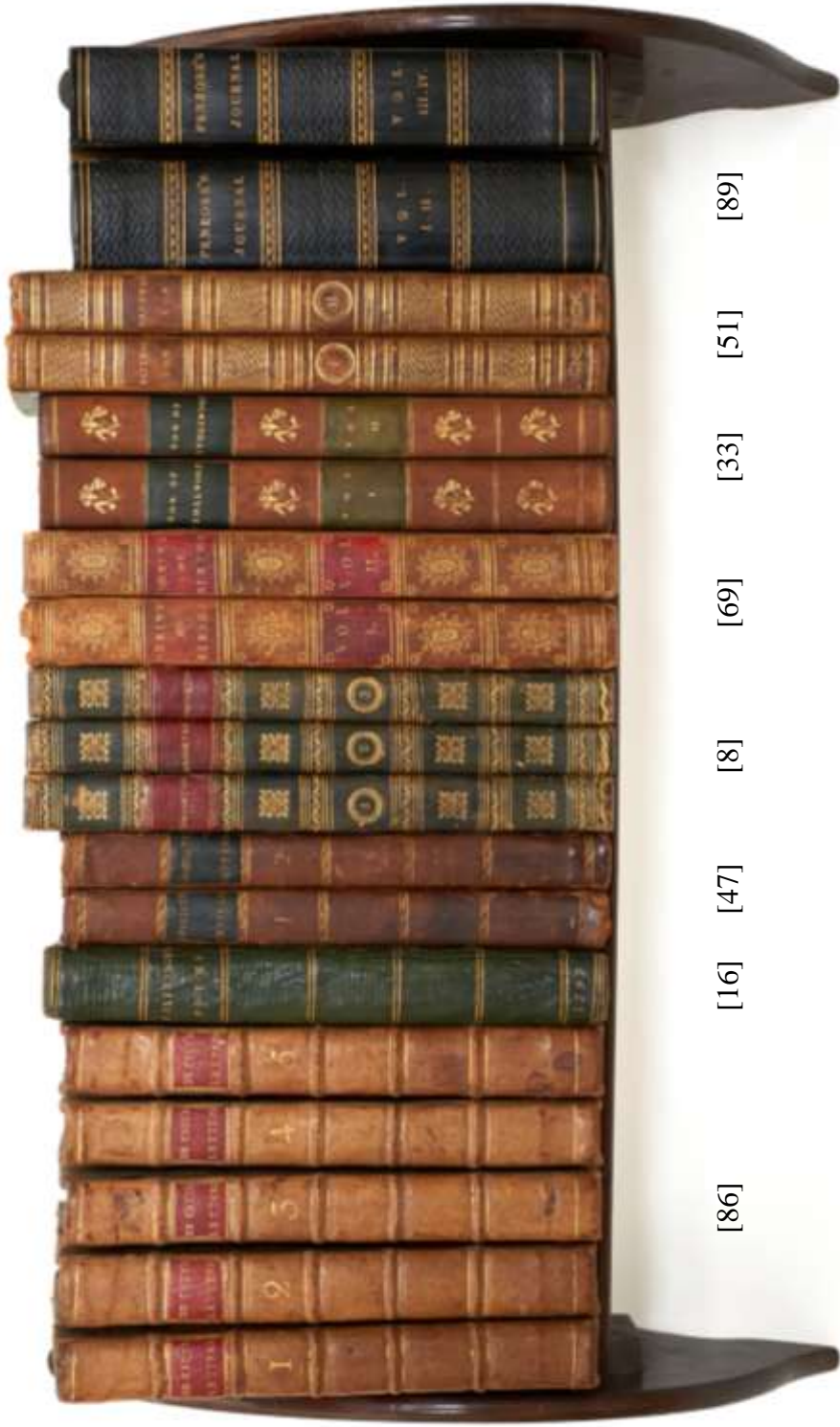
Eventually Paddy chances upon Isabella once more, spirits her off to Gretna Green, and in the space of the two final pages is transformed into one of the wealthiest agriculturalists in Ireland.

Apart from the Codex catalogue of books real and imaginary (pp. 121-26), there is a wholly facetious reading plan (pp. 171-4), and a prophetic passage on paper made from vegetables (p. 170).

Wilson (1757-1808), of Trinity College Dublin and the Inner Temple, was a Parliamentary reporter, writer, and an editor of Swift, Burke, and the first volume of Irish poetry in English – *Poems, translated from the Irish* (1782).

Copac and OCLC together list five copies: Bodley, Trinity College Dublin, National Library of Ireland, Yale, and Rutgers.

Garside, Raven and Schöwerling 1811: 80; Loeber & Loeber W101.



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