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SPRING 2015

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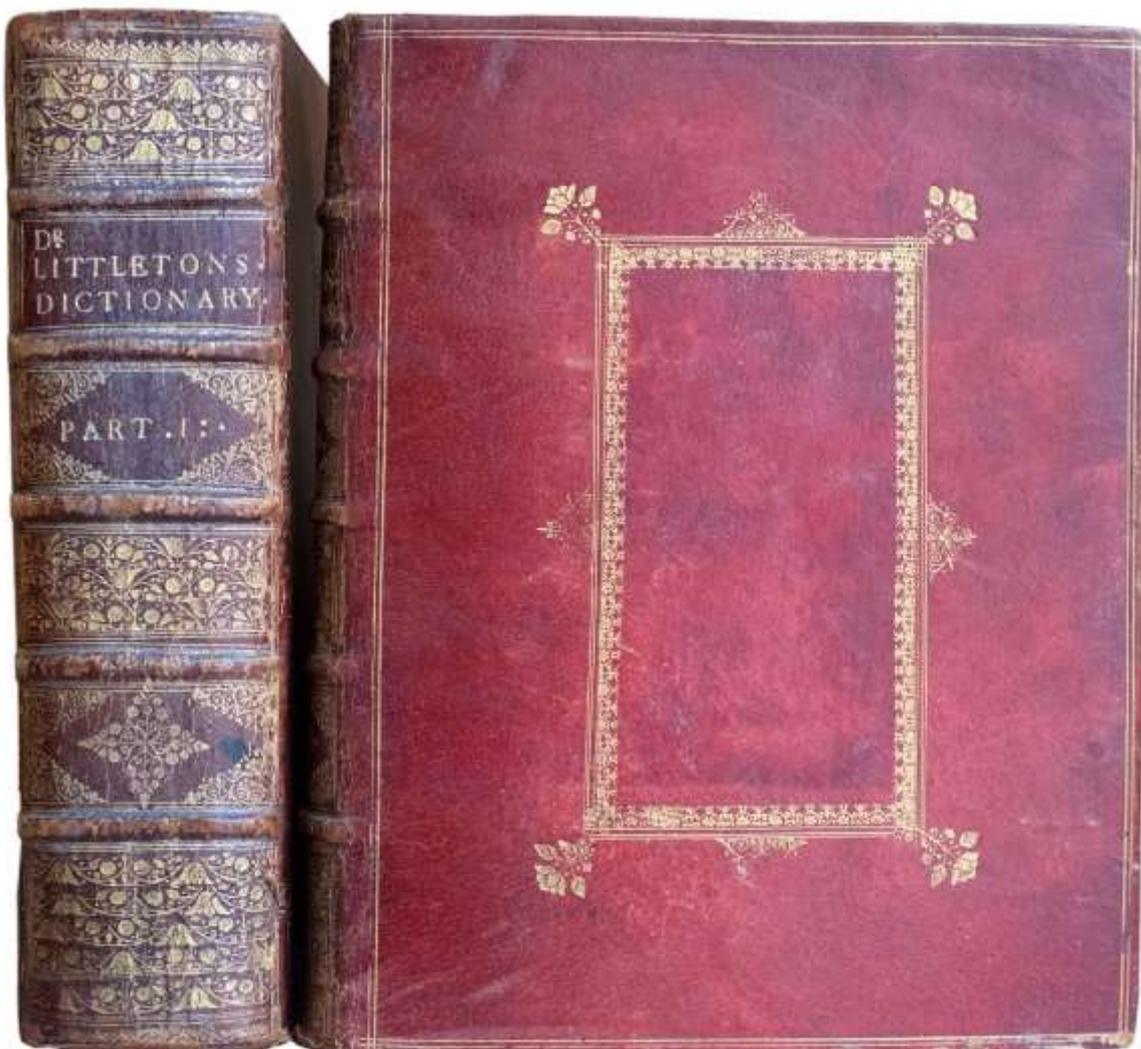
List 2015/2

Cover vignette from item 43.

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[63, LITTLETON]

Delesseria alata.

The characteristics of this plant are so particularly distinct that a careful and attentive observer will be sure to succeed in finding it. It may be sought for in the summer months, and requires no particular care in drying as it adheres but slightly to paper, when in its very young state it closely resembles the *Delesseria hypoglossum*, but the difference may be easily discovered on examination, as the plant we are now describing has perceptible veins, the fronds are transparent and vary in colour from a deep rose red to a bright pink and in decay it is beautifully variegated with palest pink and white. The colour is much improved by steeping for several hours in fresh spring water. This plant is called by some *Fucus alatus*, by others it is classed with the *Delesseria*, the word *alata* being merely the specific name signifying winged, which appearance characterizes some of the larger plants. It is frequently found attached to the stems of the *Laminaria digitata*.



[2, ALLOM]



THE
CONVERTS:

A MORAL TALE.

RECOMMENDING

THE PRACTICE OF HUMANITY,

THE ESTABLISHMENT OF

SUNDAY-SCHOOLS,

AND

A DUE OBSERVANCE

OF

The Lord's Day.

BY J. BISSET, MERCHANT, BIRMINGHAM:

AS SOLD BY
The Orphan Asy. The Poor Office, &c. &c. &c.

(Entered in Stationers' Hall.)

Birmingham:
PRINTED BY GRAYTON & KEDDLE,
and sold by all other Booksellers.

[9, BISSET]

PARRY, ROSS, AND THE NORTHWEST PASSAGE

1) **ACCOUNT OF THE MOST REMARKABLE VOYAGES (An)** from the Discovery of America by Columbus to the present Time. London: William Darton and Son ... 1831.

8vo., pp. x, 284, with an additional engraved title page (foxed), frontispiece; possibly wanting the half title; a very good copy in the original dark red morocco, embossed with a design by J. Davis, gilt edges; rubbed, front joint cracked; ownership inscription dated 1834. **£250**

First and only edition of a compendium of exploration and discovery for children, taking in Columbus, Drake, Parry, Look, Franklin etc. True to its promise to record adventures up 'to the present time', the most recent voyage mentioned here is Captain Ross's attempt to discover the North-West passage. With 'what degree of success ... is not yet known' – Ross did not return to England until 1833. *An Account* was also issued as the first volume of Darton's *Juvenile Cyclopaedia* (Darton H832).

Darton H6.

WITH 43 ORIGINAL SEAWEED SPECIMENS

2) **ALLOM, E[lizabeth] A[nne]**. *The Seaweed Collector, an Introduction to the Study of Marine Algae, with Directions from practical Observations on the best Method of collecting and drying the Weed.* Illustrated with natural Specimens from the Shores of Margate and Ramsgate ... Margate: Printed by T. H. Keble ... 1841.

Square 12mo., pp. 102, [2], with an errata slip and 43 excellently preserved seaweed specimens; some offset from the specimens, else a very good copy in the original green moiré silk, blocked in blind and lettered gilt; spine neatly restored. **£1500**

First edition, very rare, of a fine and early collector's guide to marine algae.

Published on the cusp of a major Victorian craze for seaweed collecting, which would attract figures as famous as George Eliot, Philip Gosse, and Charles Kingsley, Allom's *Seaweed Collector* is one of the earliest published works on seaweed to make use of real specimens rather than illustrations (amateurs had of course been collecting and preserving seaweed in albums for some time). Seaweed collecting was a pastime deemed particularly appropriate for middle-class women – notable female phycologists and algologists of the age included Amelia Griffiths, Isabella Gifford, and Elizabeth Warren.

Each of the 43 specimens in Allom's guide, collected around Margate and Ramsgate, is accompanied by a brief description, an account of its habitat, and advice on how to collect and preserve the best examples. A contemporary advertisement in *The Patriot* offers copies with 'superior specimens' at 7s 6d, and those 'bound in silk with best ditto', as here, at 10s 6d.

OCLC and COPAC together show two copies: Bodley and the University of Oklahoma. A second edition (1844) is recorded at the Natural History Museum.

FROM THE AVON TO THE APOCALYPSE

3) [ASH, John, *attributed author*]. The Dialogues of Eumenes; or the Religion of the Heart as distinguished from that Attachment to mere Mode, which too frequently deforms the Christian Temper ... Bristol: Printed for the Author by W. Pine and sold by E. and C. Dilly, London; J. Evans ... Bristol, and by all the Booksellers in Town and Country, 1779.

8vo., pp. [8], 318, with a half title and the medial blank [a]4; an engraving of the actor 'Mr Dighton' inserted as a frontispiece; pen-trials in several hands to end leaves; somewhat shaken but a good copy in contemporary marbled calf, ruled gilt, rubbed, spine dry; nineteenth-century ownership inscription, old bookseller's blindstamp to endpaper. **£1350**

First edition of a collection of moral tales for the young in the form of dialogues (occasionally in verse) between several pairs of friends, linked by some recurring characters; there is much of local interest and the stories take in Exeter, the Avon valley, Mount Edgecumbe, and Corfe Castle. The verse is mostly original but also includes passages from Thomson's *Seasons*.

In the 'Advertisement', the author describes his ambition 'to draw off the minds of young people from too great a dependence on the forms of devotion, and to furnish a species of reading calculated to engage the attention, and mend the heart', adding that 'many of the incidents ... were taken from real life'. In one of the early narratives, a virtuous young lady named Clementina fervently wishes that she could exchange social positions with her lover Sophron so the match would not be beneath her. To her gratification her parents soon reveal that the two children were swapped at birth as a moral lesson and the pair are happily united. Others deal with animal cruelty, religious liberty, riots during contested elections etc.

Towards the end of the book, the tales take on an apocalyptic character. In a spectacular scene, Philander has a vision in which he ascends to heaven; sitting on the edge of one of the rings of Saturn he watches the earth burn:

And now a fiery deluge rolls
From India's utmost bound,
Another from the Western world
Advanced, as fast,
And wrapped the world in flame!

Though the *Dialogues* are listed as anonymous in ESTC, they are attributed in W. T. Whitley, *A Baptist Bibliography* (9-779) to the lexicographer and educationalist John Ash (1724-1779), incumbent at Pershore on the Avon in Worcestershire.

Scarce: ESTC shows copies at BL (2, both without half-title), Cambridge, Bodley, Bristol; Duke, John Hopkins, North Carolina, and Virginia.

COUNT UGLY'S MASKED BALL

4) **BALL (The)**. Stated in a Dialogue betwixt a Prude and a Coquet, last Masquerade Night, the 12th of May ... London: Printed for J. Roberts ... 1724.

Folio, pp. [2], 8; a good copy, disbound. **£2500**

First edition, rare, of an amusing verse dialogue between two women preparing to attend one of the popular masquerade balls staged by the Swiss impresario John James Heidegger. Hilaria, the coquette, is effusive about the pleasures of the imminent party and she offers a tempting vision its delights: 'so vast the crowds, so num'rous are the lights / ... I Chat, – I Laugh, – I Dance, – with Coquet's Art, / Play over all my Tricks; – yet keep my heart.' Her friend Lucretia, the prude, is

sceptical, though her warnings are somewhat undermined by the crude sexual puns in which she frames her advice:

The Fort of Chastity does shew some Strength,
Its Fossè too of goodly Depth and Length;
But then if Man produces one Great Gun,
The Fort's demolish'd, and our Sex undone.

The conversation ends with a comic twist: the prudish Lucretia, now converted by Hilaria, departs for the Ball to meet Philander (who, inconstant wretch, is sworn to Hilaria).

John James Heidegger played a notable role in the introduction of Italian opera to London. His masked balls were hugely popular among the upper classes at the beginning of the eighteenth century, in part because of their notoriety for licentious behaviour, and tickets were sold for as much as a guinea and a half each. Success brought less welcome attention too, and Heidegger, who was also famed for his ugliness, was satirised in prints by Hogarth, in verse by Pope, and as 'Count Ugly' by Swift.

ESTC shows six copies: BL (2 copies), Manchester Central Library; Harvard, Texas, and Yale.

Foxon B 20; *Ashley Library*, IX, 80.

TWO UNRECORDED SLIP SONGS

5) [BALLAD.] PEAR TREE (The). A new Song. [London, c.1780?]

Narrow folio slip song (38.5 x 12 cm); printed on one side, with a woodcut illustration at the head (not entirely relevant, depicting three women 'attending' a half-naked man lying on a bed); small tear and a hole at the head, traces of old mount, withal in very good condition.

£600

An unrecorded bawdy ballad. Two young men climb a pear tree with the intention of stealing its fruit but catch sight of a couple in a compromising position: 'His coat was off and his breeches down / And he laid Madam on the ground.' The thieves pelt the couple with pears, which come 'rattling down like thunder'. The couple flee, and the narrator seizes his chance and steals the unlucky lover's coat, selling it later for a crown.

The incident is reported to have taken place in 'Gallows Dyot Street', an insalubrious part of St. Giles, and the ballad perhaps contains reference to one of the area's better known residents, Simon Edy, whose attachment to his coats was such that he wore them all at once.

Unusually for slip ballads of this sort, we can trace no record of the poem in print. **Not in ESTC, COPAC, or OCLC.**

6) [BALLAD.] RUSTY DUSTY MILLER (The). A New Song. [London, c.1780?]

Narrow folio slip song (36.5 x 14.5 cm); printed on one side, with a woodcut illustration at the head (of a mill, with three women standing in it and a miller in the doorway saying 'Ralph loves Sue'); small tear to left margin, not affecting text, traces of old mount, but in very good condition.

£600

Another unrecorded ballad, even cruder than the last and so execrably printed as to verge on nonsense: 'It's did you never hear of a Rusty Dusty Miller ...' Said miller promises a young maiden that he will 'grind your grits so free, and welcome your desire'. On her way to the mill,

... she met a lad that was both brisk and willing
 To lay on her back while she began to mutter,
 He never minded that, for he drove it in the farther ...

Apparently well pleased with the encounter, the maiden goes 'skipping home' singing of the miller's 'pindle'. The poem concludes with some advice to female readers: 'To keep your maidenheads young girls it is a folly / Repair into the mill and trip into Tom Jolly.'

A number of lusty miller ballads seem to have circulated in the eighteenth century (and probably earlier). Another, with echoes of the present, was adapted from a popular manuscript source by Robert Burns, becoming 'Hey, the dusty miller and his dusty coat'.

Not in ESTC, OCLC, or COPAC.



T H E
Pear Tree
 A new Song.

COME Gentleman listen to my Ditty,
 My Song is true and very pretty,
 It you'll attention give you shall see,
 I'm sure my Song will make you to smile.
Fal de tal, &c.

It's of two young Men were robbing a Pear Tree,
 The First it was so sweet as may be,
 The second Pear was their design,
 One of them up the Tree did climb.

As he up the Tree was climbing,
 The Pear down this he was bringing,
 For the work of all their delight was,
 Was a man and maid under the Tree.

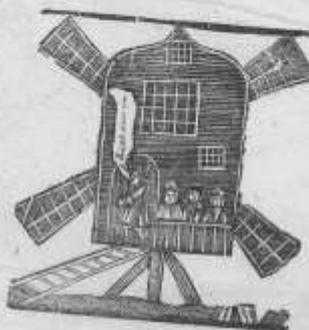
At first I thought they had been robb'd,
 But then I found they were affrighted,
 His Coat was off and his breeches down
 And he laid Madam on the ground.

And when he'd done, he sat down by her,
 Says he my dear I am no robber,
 The Young man would'd all their Pears,
 For he would'd them down a peck of Pears.

The pears came rattling down like thunder,
 The two ran away, while I went to plunder,
 But indeed the Pears I did not Mind,
 The Maid he left his coat behind.

His coat was new like silk well dy'd,
 I was the glow-way and he it wad,
 She cover'd it in her bosom,
 So I took the Coat all for a Crown.

And now my Song is almost ended,
 And by this new Coat I was befitted,
 As all as true as I can speak,
 It was done in Glasgow's Dyest Burn.



T H E
Rusty Dusty MILLER.
 A New Song.

IT'S did you ever hear of a Rusty Dusty
 Miller,
 How he had a wife and could never rule her,
 For the wheels went round and round,
 And the cocks began to rattle,
 And so he kick'd him out because he was too
 nimble.
Fal de tal, &c.

It's O you little rogues, are you the Rusty Miller,
 She is my dear, says he, and began to kiss her,
 Received this was his fee to drive on the horse,
 For the wheels went round, and the drum he gat
 to rattle.

It's O my little rogues, are you the Rusty Miller,
 Jack shall be Dancer, and Nan shall be the
 Miller.

Had I a bag of gold, and another full of silver,
 I'd freely give all to the Rusty Dusty Miller.

This maid went to the mill for me to enquire,
 I'll grind your grits so free, and welcome your
 desire.

I thank you, Sir, says she, for now my mind is
 eased,
 Both of my maidenhead, and of the Miller's pleaful.

This maiden went to the mill all far to get some
 shillings,
 There she met a lad that was both brisk and willing
 To lay her on her back while she began to mutter,
 He never minded that, for he drove it in the farther.

Then she went skipping home, she walk'd both
 brisk and nimble,
 Singing a Song about the Miller's pindle.
 To keep your maidenheads young girls it is a folly
 Repair into the Mill, and trip into Tom Jolly.

THE PARIS *VATHEK*

7) **[BECKFORD, William].** *Vathek*, conte Arabe. A Paris, Chez Poinçot ... 1787.

8vo., pp. 190, wanting the terminal advertisement leaf; quire L slightly browned, but a very good, large copy (some outer edges untrimmed) in contemporary Continental (German?) quarter sheep and marbled boards, spine gilt, green silk bookmark. **£3500**

First Paris edition of Beckford's gothic masterpiece in the original French, so considerably revised from the Lausanne edition (also 1787) as to amount to 'almost a new version' (Chapman & Hodgkin, p. 127). Beckford also took the opportunity to expand the notes from one to twenty-four pages.

William Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas houseparty at Fonthill where the theatrical trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice, and then his friend the Rev. Samuel Henley, a professor at the college of William and Mary who had returned to England because of the American Revolution, to prepare a version in English. He was well pleased with Henley's translation ('the original when first born scarce gave me so much rapture'), but uneasy about the pretentious notes and he expressly forbade publication before the French text appeared. Henley nonetheless sent his manuscript to the press. When it appeared in 1786 it was obvious that he had compounded his disobedience by implying that the work was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He 'retaliated as best he could', hastily publishing the French original 'from a manuscript which he must have had with him, in a slightly earlier state than that translated by Henley' (Roger Lonsdale, citing the textual studies of Professor André Parreaux, who disproved the old theory that the Lausanne edition was retranslated from the English). The Lausanne printing reflects his immediate anger; the Paris edition provides a more considered text.

Despite his continuing close attentions to *Vathek* in French (the London edition of 1815 is further revised), Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. All the editions of *Vathek* in which Beckford was directly involved are textually important, and the two first in French are very uncommon. In the preface to the London edition in French (1 Juin 1815), he remarked that even then the Lausanne and Paris printings had become 'extrêmement rares'. They are certainly rare today.

Chapman & Hodgkin 3(B)(ii); Robert J. Gemmett, 'An annotated Checklist of the Works of William Beckford', PBSA, LXI (1967), 245; *Vathek*, ed. Roger Lonsdale (Oxford English Novels, 1970).

8) **[BERQUIN, Arnaud].** *The Looking-Glass for the Mind; or, intellectual Mirror, being an elegant Collection of the most delightful little Stories and interesting Tales, chiefly translated from that much admired Work, L'Ami des Enfants, or, the Childrens Friend.* London: Printed for E. Newberry ... 1787.

12mo., pp. [4], 212, with an engraved frontispiece; tears to B and B2 without loss; contemporary sheep, boards somewhat rubbed, spine rubbed, cracked, and chipped, joints cracked, two cords still holding. **£450**

First edition, a selection of stories from *L'Ami des Enfants* (1782-3) in a 'very free' translation by Richard Johnson. *L'Ami des Enfants*, published simultaneously in Paris and London, was the first children's periodical, and of enormous influence. Its English subscribers' list (in volume XII) included Queen Caroline and the royal children, Fanny Burney, the royal governess Charlotte Finch, Hannah More (7 copies), and many others in the circles of progressive education and the French

aristocracy. Among its early readers was Jane Austen, whose copies of a number of issues are now at Harvard. The work reached an immediate, wide audience, and a bowdlerised English version appeared from 1783.

ESTC records three copies in the UK and nine in North America.

Roscoe J25 (1); Osborne, p. 233. *See illustration at end.*

9) BISSET, James. *The Converts: a moral Tale. Recommending the Practice of Humanity, the Utility of Sunday-Schools, and a due Observance of the Lord's Day ...* Birmingham: Printed by Grafton & Reddell [1801-2?]

4to., pp. 16, with a hand-coloured engraved frontispiece by J. Hancock; a very good copy in the original blue wrappers, with a second (uncoloured) version of the frontispiece laid down on the front cover and inscribed 'To Wm Smith Esq with the Author's Respects'; covers worn and soiled; ownership inscription of M. A. Cartwright, Dudley, dated March 1802.

£850

First edition, a **presentation copy, on large paper** (imposed as a quarto rather than an 8vo.), of a very rare poem for children by the Birmingham artist, publisher, and versifier James Bisset, best known for his *Poetic survey around Birmingham* (1800), an illustrated directory of the trades and manufactories of the place in verse.

Two boys, Tom & Dick, break Sabbath to play 'trap-ball ... tip-cat – hunt the stag', raid birds-nests, and shout profanities – 'Oath after oath – and wicked names / From every quarter flew'. The poor orphan Ned would rather attend Sunday school, but the other boys intercept him and tear up his Bible, until a friendly dog comes to his aid and chases them off. Ned treats Tom's wounds – surprised and grateful, he and Dick repent of their ways.

Grafton & Reddell were active in Birmingham from around 1796, succeeded by Grafton, Reddell & Co in 1802. Bisset (1760-1832) is named on the title here as author of *The Orphan Boy* (1799?), *The Peace-Offering* (1801), and *Vicissitude*, the last of which we cannot trace.

COPAC and OCLC show BL only (as an octavo), plus a 'third edition', at Bodley only.

See frontispiece for illustration.

BRITAIN 'AS VIEWED FROM THE SEA'

10) [BISSET, James, *attributed author*]. *The Geographical Guide; a poetical nautical Trip round the Island of Great-Britain; with entertaining and illustrative Notes in Prose, descriptive of its principal Ports, Havens, Rivers, Creeks, and Inlets, Cities Towns Forts, and Mountains, &c. &c. &c. and a particular Description of the general Appearance of the Country, as viewed from the Sea.* London: Printed for J. Harris, (successor to E. Newbery) ... 1805.

12mo., pp. [4], 69, [3], with a woodcut frontispiece of boys studying a map and a globe while British tars are unmooring their ship in the background, vignette of Greenwich hospital on title-page, and 12 other woodcut vignettes; a little spotting; original publisher's roan-backed boards with printed label on front cover (stitching loose, spine slightly defective). **£750**

First edition of an unusual geography book for children, describing in verse Britain's maritime cities and ports, promontories and rivers when approached from the sea. Formerly treated as anonymous,

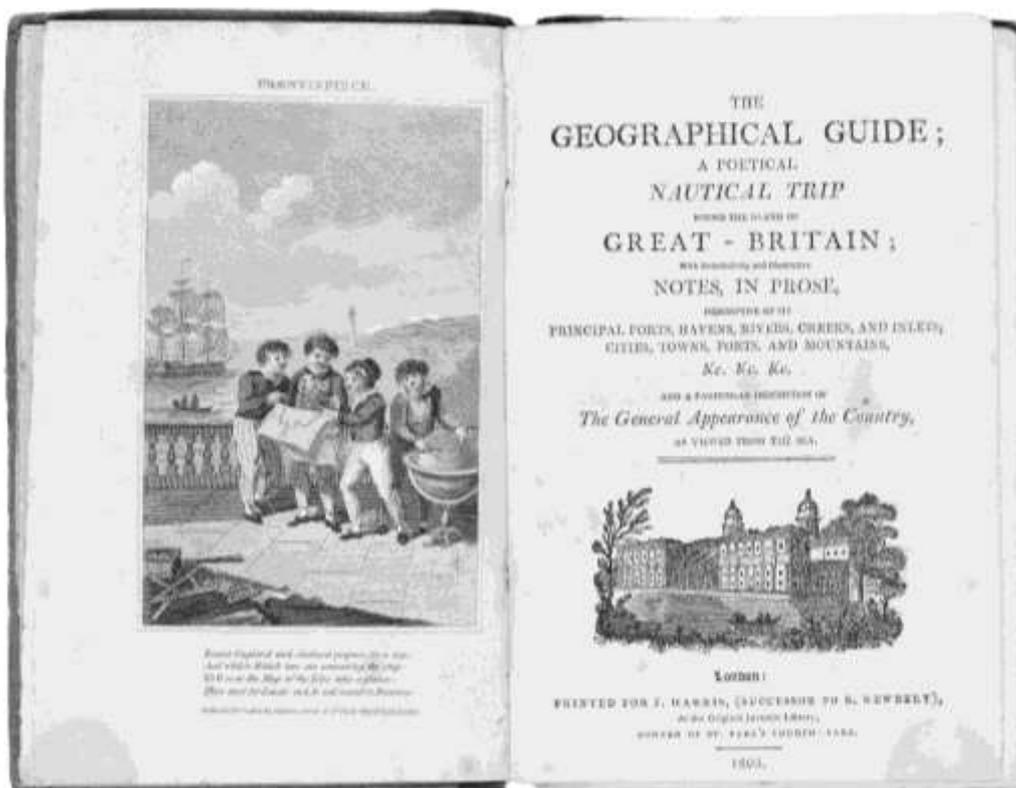
this work can plausibly be attributed to Bisset on the basis of a copy recently traced in which he has signed the introductory poem. The illustrations were delineated by the author, which sorts well with what is known of Bisset's acknowledged works as artist, publisher, and versifier, notably his *Poetic survey around Birmingham* (1800).

The circumnavigation starts at Land's End, and goes clockwise, along the south coast past the Eddystone lighthouse, Plymouth, the Isle of Wight, Brighton and Dover, doubling back up the Thames as far as London, back past Gravesend to the Essex coast, then north to Yarmouth, King's Lynn, Hull, around Flamborough Head to Whitby, Newcastle, and Lindisfarne, and on to Edinburgh, the Fife coast, Aberdeen, then across the Moray Firth to Fort George, John-o'-Groats, the Orkneys, the Western Isles, Glasgow, the Solway Firth, Liverpool, Anglesey, the Welsh coast, the Severn and Bristol, and so back to Land's End.

To Romney and Dover then onward you'll sail,
 And pass through the Straits with a westerly gale.
 If now to the opposite coast you will glance,
 You'll see (some leagues off) the Republic of France ...
 The fleet in the Downs your attention will claim,
 Proclaiming at once British commerce and fame ...

The two hundred and seven footnotes occupy a major portion of each page, providing brief 'entertaining' facts; for example, Brighton ('It was formerly very ill built, and inhabited chiefly by fishermen, but within a few years past, it is considerably improved, and become one of the most fashionable places for sea bathing ... the amiable and illustrious Prince of Wales has here built a most elegant and beautiful lodge ... it has a pretty good harbour'); Dover ('It is strong both by nature and art being situated between high cliffs, and defended by a strong castle ... repaired in 1756, and again in 1800'); Whitby ('It was formerly of great note for its elegant abbey, of which there are still some remains, though in perfect ruins ... It was at Whitby where Captain Cook, the celebrated circumnavigator, first entered on his profession').

Moon, *Harris*, 313.



BAWDY TOSTIS

11) [BOSWELL, *Sir Alexander, probable author*]. A merrie Song of Tostis, at ye toune of Aire in ye West. Now sett further this first day of Januar, be me Master Aries Dic [*pseud.*]. [Edinburgh or Auchinleck, privately printed, 1812-1818.]

4to. bifolium with integral blank (220 x 170 mm); black letter, caption title, printed on the recto and verso of the first leaf; in fine condition, untrimmed. £750

Sole edition of a bawdy poem in seven stanzas (56 lines), beginning ‘Ye myrthe loving soules to our meeting repair’

Having composed several songs ‘full of Scotch humour, but coarse at times’ (*DNB*), and published them in 1803 as *Songs chiefly in the Scottish Dialect*, Boswell published his later verse as separate pieces like this one. He acquired black-letter type in 1812 to reprint a unique John Knox tract from a copy in his library, and ‘is known to have been using it in printing carried out by George Ramsay Co. in Edinburgh between 1812 and 1815 and also in printing carried out by his own press in Auchinleck between 1815 and 1818, hence the dating of this item’ (NLS catalogue). The ‘toun of Aire in ye West’ is only some fifteen miles from Auchinleck.

The son of James Boswell, the biographer of Johnson, Alexander Boswell was a colourful and sociable figure, M.P. and deputy lieutenant of the Ayrshire cavalry. He was killed in 1822 in a duel over a series of pasquinades he had published in the *Sentinel*, a scurrilous Scottish newspaper.

‘Quhyle delicat sentiment dictatis ye tost’, songs do not come much more coarse than this pseudo-medieval ballad. A series of tradesmen – the Cooper, the ‘circumcised sonne of a Jew’, the Butler, and the Baker – in turn perform ‘ye daunce that we love, / The highe jig of Venus’. Each stanza ends with the refrain a ‘blacke joke & bellye so quhyte’.

On the distaff side the pastry maid and the landscape gardener are equally crude:

A Pastry-Cook wenche, with a whirl and rubbe,
Soon beats into being a brisk syllabubbe
 With a light whisk and liquor so quhyte;
But if Tim Tart the baker but offers his aid,
Away flies the whisk from ye hands of ye maid,
And doune she reclines neither angry nor lothe,
Cries curse your whip creams, give me bollocks a froth
 At my blacke joke & bellye so quhyte.

Capability rose, from her plan-giving desk,
With a ready made sketch of ye true picturesque
 From Brown, Price, from Repton & Whyte;
But what are your grottos, your groves, & your rills,
Your risings and fallings, your valleys and hills,
And where can your clumping and lawning compare
With mountains of arse and with forests of haire
 On a blacke joke & bellye so quhyte.

OCLC and COPAC locate only three copies, each of them bound with other items written by Boswell and printed for him: NLS (Ry.IV.c.8(12) with seventeen other printed pieces and thirteen press cuttings of poems by Boswell); Bodley (Douce R 183a(1) with five other printed pieces); and Yale (Tinker 296, from James Maidment’s library, with nine other printed pieces, press cuttings, and a MS).

THE BINDON LANDSLIP AND THE SECOND COMING

12) BRIEF ACCOUNT (A) of the Earthquake, the solemn Event which occurred near Axmouth, Devonshire, on the 25th December, 1839 ... London: James Nisbett and Co. ... 1840.

8vo., pp. 12; a very good copy in modern wrappers.

£750

First edition, very rare. The landslip at Bindon near Axmouth on the Jurassic Coast of Devon, which took place over the Christmas of 1839, was perhaps the most dramatic geological event in nineteenth-century England. Months of heavy rain weakened the clay foundations of the coastal landscape, sending eight million tons of rock crashing into the sea over the course of several days, and creating the features now known as Goat Island and the Chasm.

The author of *A Brief Account* laments that the natural disaster was ‘only slightly noticed by the newspapers’, and proceeds to explain its significance as a sign of the coming ‘great tribulation’. He quotes several remarkable witness accounts and newspaper reports, as well as Biblical prophecy, asserting that the disaster is of unprecedented proportions and only the first of many that ‘will follow quickly one upon another, the nearer we draw to Christ’s second coming’. The destruction of ‘four dwellings’ and ‘a turnip field ... thrown full half a mile’ presents, he says, a scene of devastation that ‘may fitly be compared to the desolated lands of Babylon’.

He reserves special scorn for ‘geologists’, who ‘have become fools’ by seeking scientific explanations for the disaster, ‘to the entire leaving out the God of nature who, works above all natural causes’. The landslip at Axmouth is famous as the subject of significant study by two of the age’s leading geologists, W. D. Conybeare and William Buckland, who published a volume of *Ten Plates* documenting the events in 1840.

COPAC and OCLC together record only one copy, at the British Library.

IN PRAISE OF GIN: ‘O SOVEREIGN DRAM!’

13) BUCK, Stephen (*pseud.*). Geneva. A Poem in blank Verse. Occasioned by the late Act of Parliament for allowing Liquors compound of English Spirits. Written in Imitation of Philips’s *Splendid Shilling*. With a Dedication to all Gin Drinkers in Great Britain and Ireland ... London. Printed for T. Cooper ... 1734.

4to., pp. 16; a very good copy, disbound.

£2000

First edition of a rare mock panegyric to gin. The 1729 Gin Act had attempted to curb Britain’s epidemic of gin drinking by requiring distillers to purchase expensive licences and imposing heavy duties on spirits. However, it had proved impossible to regulate the thousands of small gin shops around the country and in 1733, after extensive lobbying by the Company of Distillers, the government withdrew the legislation.

Geneva is characterised by a certain heavy handed sarcasm; the author praises gin in extravagant terms for comforting the impoverished, inspiring hope, and removing social inequalities. He is especially ‘eloquent’ on the subject of the spirit’s physical benefits:

... *Juniper*, whose diuretic Force
Expels Stone, Gravel, or Wind pent up
In Cavities internal, which breaks forth
In fetid Gusts, like an Eruption strong,
From a Vulcano, or Discharge of a Gun.

The poem claims the influence of John Philips's popular *Splendid Shilling*, a work which parodied the orotund Miltonic style, applying it to humorously 'low' subjects. There is little resemblance, though, between the two works and it seems the poem's author was trying to capitalise on Philips's success.

The name 'Stephen Buck' appears to be a pseudonym (perhaps a reference to the lowly thresher poet Stephen Duck?).

ESTC records only three copies: at Cambridge, Oxford, and the Huntington Library.

Foxon B 554.

'SHAKESPEARE' AND EDWARD III

14) CAPELL, Edward [ed.]. Prolusions; or select Pieces of antient Poetry,—compil'd with great Care from their several Originals, and offer'd to the Publick as Specimens of the Integrity that should be found in the Editions of worthy Authors ... London: Printed for J. and R. Tonson ... 1760.

8vo., pp. [8], xi, [1], 23, [1], 23, [1], 13, [3], 93, [15], 81, [7], with two initial and two terminal blanks; a good copy in contemporary speckled calf, front joint cracked but holding; armorial bookplate of Joseph Harford. **£450**

First edition, the 'manifesto' of 'the first modern editor of Shakespeare'; in this copy, as in one traced at the British Library, the dedication to Lord Willoughby, normally left anonymous, has been signed by the editor 'E. Capell'.

Capell's edition of Shakespeare's plays (1767-8) was the first produced directly from the texts of the original quartos and folios. *Prolusions*, which contains 'The Notbrowne Mayde', *Edward III* (attributed by Capell to Shakespeare), and other pieces of poetry, was published several years before as an exemplar of editorial practice. Capell frequently anticipates modern scholarly procedures: lists of 'Various Readings' make the reader aware of 'every departure' from the copy text, and lists the editions consulted. He also introduces some amusing typographical eccentricities: a full stop level with the top of the line denotes irony, and a cross indicates that a character is pointing to something.

The book was one of the first printed on James Whatman's newly invented wove paper.

ESTC does not mention the initial or terminal blanks (A1-2 and S3-4); ESTC also calls for an additional blank leaf after the each of the two sections paginated 23, though in fact the signatures here are continuous. Are there perhaps several issues?

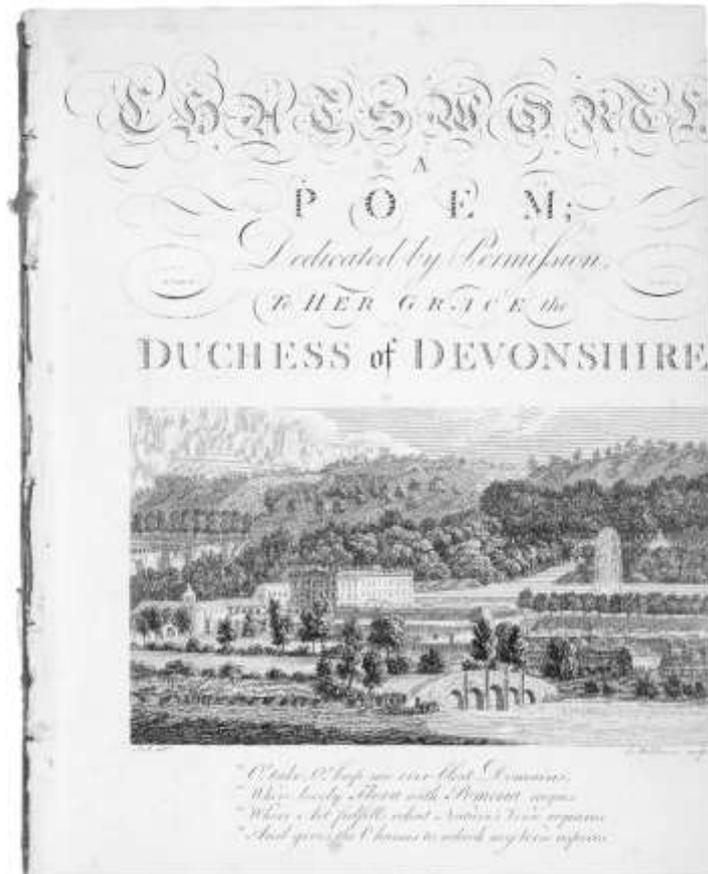
15) CHATSWORTH. A Poem; dedicated by Permission, to her Grace the Duchess of Devonshire [London, 1788].

4to., pp. iv, 29, [1], printed on thick paper; the title-page is engraved, with the calligraphic lettering by H. Shepherd and the large vignette of Chatsworth by Samuel Middiman after J. M.; bound following the title is an unpaginated 4to. leaf printed on writing paper announcing that the list of subscribers has been omitted in anticipation of further names and will be delivered later (but no copy is known); title-page dusty and cut close at fore-edge just touching the vignette, else a good copy, disbound. **£850**

The subscriber's edition, on thick paper; there was also a trade edition, disposed in 20 pages and without the inserted leaf, albeit with the same engraved title.

Although written on the threshold of the Romantic period *Chatsworth*, with its heroic couplets, has an old-fashioned feeling. The author surveys neighbouring Derbyshire, the ancient history of the estate (Mary Queen of Scots was a prisoner in the time of Elizabeth), the heroic and patriotic line of the Cavendish family, and, in passing, the famous waterworks and sculpture, and ‘old themes like invocation, retirement, Art and Nature’. In Aubin’s judgement ‘the estate-poems published between 1764 and 1790 are completely undistinguished ...’, but he does make half an exception in the case of *Chatsworth*, quoting six lines that are more promising of the future.

Rare. ESTC finds copies at BL, Bodley; Yale (2), and McMaster (and of the trade edition at BL, Rylands, Harvard, Cincinnati, and Toronto). Aubin, *Topographical Poetry*, pp. 142, 327.



AN UNRECOGNISED ENGLISH PRINTING

16) CHESTERFIELD, Philip Dormer Stanhope, *Earl of*. Lettres ecrites par le tres-honorable ... Comte de Chesterfield, a son Fils, Philippe Stanhope ... avec plusieurs autres Pieces sur divers Sujets. Publiées par Madame Eugenie Stanhope, d’après l’Original en sa Possession. En cinq Volumes ... A Paris, chez Panckoucke [*but probably printed in London*]. 1775.

Five vols., 12mo.; pp. 20-21 in volume V soiled (dropped in the mud?), else a fine copy, in attractive contemporary comb-patterned calf, spines gilt in compartments, red morocco label; contemporary ownership inscriptions of Gowan Gillmor (within a window in the pastedowns at the front and rear of each volume). **£950**

First edition in French of Chesterfield’s famous *Letters to his Son* (1774). Although not recognized as such by Gulick (and not listed in ESTC), this is almost certainly an English production; press figures

appear throughout all five volumes, the typography and disposition is generally English in feel, and there are scattered grammatical and typographical errors perhaps unlikely from a native French printer, e.g. 'Fin du cinquieme et dernier volume'.

Chesterfield's great repository of homiletic courtesy and worldly wisdom, in a series of private letters of advice to his natural son over a period of thirty years, was never originally intended for publication, and aroused wildly varying opinions on its publication a year after his death. Johnson was very cutting, Walpole thought them surprisingly heartfelt. A proportion of the original letters had been in French, which made the swift publication of this translation all the easier. *A Choix de Lettres*, translated by Peyron, was published in the following year, but the present translator has not been identified; his source text, according to Gulick, was the second or third edition.

Gulick 39.

17) [CHINESE HISTORY.] Eastern Anecdotes of exemplary Characters, with Sketches of the Chinese History ... Designed for Youth. London, Printed by Samson Low ... and sold by Hurst ... Messrs. Carpenter & Co. ... and Peacock ... 1799.

8vo, pp. xvi, 176, with a half-title and a list of subscribers; a very good copy in contemporary sheep, rubbed, spine-ends worn, upper joint cracked and tender but hinge holding; with ink ownership inscription 'S H Jebb 1810' to front free end-paper. **£1250**

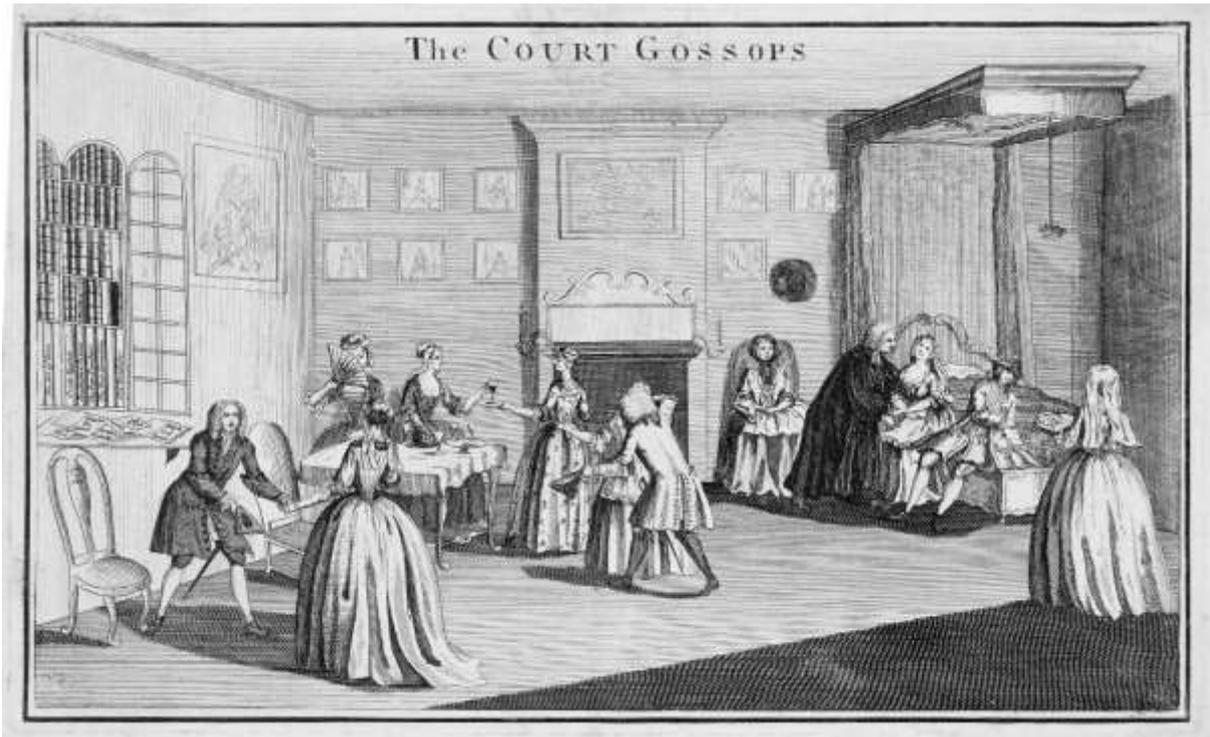
First edition. Using a selection of historical characters from Chinese history this work acknowledges that history 'offers both an ample field for moral Instruction as well as rational Amusement' (p. xiii). The focus on China is explained in the introduction: 'moral virtues were never practised in a more eminent degree, by any people than by the Chinese...' (p. xxiii). Having outlined the history of China, the socio-political background, and the importance of the teachings of Confucius the book then introduces various historical anecdotes featuring characters from Chinese history.

Each chapter has a brief quotation that encapsulates the lesson, followed by a lively story: Ouli, Prince of Tartary teaches us that 'Temperance is a source from whence many virtues flow', while Kublay, the grandson of Jengiz-Khan teaches that 'The Prince who civilizes and enlightens a barbarous people, is more worth of renown, than the splendid acts which the sword of the Conqueror can obtain'.

18) CHRISTENING (The). A satirical Poem. In which are contain'd the humorous Transactions, Speeches, and Behaviour of the Guests who were present at the Ceremony and Entertainment ... London: Printed by W. James ... 1732.

Folio, pp. 12, with an engraved frontispiece ('The Court Gossops' (sic.)), bound in error at the end; a little dusty, pale damp stain in top outer corner, else a good copy, disbound. **£2000**

First edition of an amusing verse satire on a famous court scandal. In 1732 Anne Vane, mistress of Frederick, Prince of Wales, gave birth to a son. The child, Cornwall Fitz-Frederick, was acknowledged as his, perhaps only as an assertion of his independence from his parents, and paternity was contested by Lords Hervey and Harrington, both of whom had apparently shared Vane's bed. Ridicule from the press followed, with comic prints and several verse and prose satires – including several depicted on the bookshelf in the frontispiece.



Here, the boy's christening provides the author with the opportunity to assemble a cast of scandalous courtly types and satirise their greed and loose sexual morals: 'Among the guests, mirth, Burgundy, Champeign / And smutty jests alternately do reign'.

Frederick broke off his relationship with Vane in 1735 and, suffering from 'cholics, loss of appetite, and general decay', she moved to Bath where both she and the child died the next year, an unhappy end alluded to by Samuel Johnson in *The Vanity of Human Wishes* (1749), when 'Vane could tell what ills from beauty spring.'

The striking frontispiece depicts Vane and the Prince of Wales seated on a canopied bed in a large room – a maid approaches with the baby. Around them, courtiers drink, wield fans, and engage in intrigue. The bookcase on the left of the room is filled with racy titles such as Ovid's *The Art of Love* and Rochester's *Poems*, as well as works linked to the present scandal. After 'The Christening' is a second satirical poem, on the benefits of abandoning sexual morals in order to achieve preferment: 'The Happy Exchange, or a Maidenhead well dispos'd of.'

Scarce. ESTC lists eleven copies, at least three missing the frontispiece.

Foxon C164.

ELIZABETH PIGOT'S COPY – BYRON'S CONFIDANTE AND MUSE

19) 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 mottled dark green calf by C. Hering, dentelles gilt with Greek key pattern, neatly rebacked preserving the original spine (gilt in compartments with lyre tool, red morocco label); ownership inscription of Elizabeth Pigot, dated 30 October 1807. **£3250**

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a number of poems from the first edition omitted and replaced by new material, and others heavily revised, including, for example, the fine 'Monody on the Death of Chatterton' to which Coleridge added thirty six lines. It is also the first collection of the poems by Coleridge's friends Charles Lamb and Charles Lloyd.

Elizabeth Bridget Pigot was a friend and correspondent of the young Byron, who first met her at Southwell in 1804 when he was 16 ('a fat bashful boy', she recalled). Though five years his senior, she won his favour, actively encouraging him to write poetry, and exchanging verses with him. 'They sang duets while Elizabeth played on the pianoforte ... Elizabeth became his close confidante. He relied on her steadiness, the counterpoint to his own gathering neurosis' (Fiona MacCarthy, *Byron: Life and Legend*). She and her brother John were actively involved in the publication of Byron's first collection, the quickly suppressed *Fugitive Pieces* (1806): the printer John Ridge was in nearby Newark and Elizabeth 'transcribed the printer's copies of most of the poems from Byron's manuscripts', then, along with her brother, 'read the proofs while Byron was in London' (*ibid.*). They also supervised the publication of the subsequent versions: *Poems on Various Occasions* (1806) and *Hours of Idleness* (1807). In 1807, the same year she wrote and illustrated her *Mother Hubbard* parody *The Wonderful History of Lord Byron and his Dog*, and acquired the present volume, their correspondence was at its most active – no fewer than six letters to her from between June and October survive, though none discussing Coleridge. Although Byron largely ceased communication thereafter, she maintained her affection, and later provided manuscript material to both Thomas Moore and John Murray. For an extended discussion of their relationship see James Soderholm, *Fantasy, Forgery and the Byron Legend*, 1996, pp. 17-39.

Wise, *Coleridge* 11.

20) COLERIDGE, Samuel Taylor. *Christabel: Kubla Khan, a Vision; The Pains of Sleep ...* London: Printed for John Murray ... by William Bulmer ... 1816.

8vo., pp. vii, [1], 64; with the half-title, but, as often, without the publisher's advertisement leaves; final leaf foxed, but a fine, fresh copy bound in contemporary green cloth, morocco spine label, joints repaired; in an attractive contemporary assembly with four other works: Milman, *Fazio, a Tragedy*, first edition (1815); Byron, *The Prisoner of Chillon, and other Poems*, first edition, Randolph's state A (1816); Maturin, *Bertram*, third edition (1816); and Cornwall [*pseud.* Proctor], *Mirandola, a Tragedy*, first edition (1821). **£1500**

First edition. 'Christabel', 'Kubla Khan', and 'The Pains of Sleep', are all published here for the first time, three celebrated poems united by a shared engagement with the unreal, but wildly diverse in character and kind. The preface to 'Christabel' is an interesting little note on productivity, plagiarism and prosody, and the volume also contains the famous account of the origin of 'Kubla Khan'. Wise, *Coleridge*, 32; Hayward 207; Tinker 693.

PERIODICAL BY COLERIDGE'S MENTOR

21) [COLERIDGE.] MIDDLETON, Thomas Fanshaw. *The Country Spectator ...* Gainsborough: Printed by Messrs. Mozley and Co.; and sold by Messrs. Hookham and Carpenter, London; Brook, Lincoln; and Mozley, Gainsborough. 1793.

8vo., pp. [4], 266, with half-title; last-page browned, but a fine copy in handsome contemporary tree-calf, spine gilt, red morocco label, marbled endpapers; ownership signature of Elizabeth Maddison, 1794. **£2500**

A complete run of thirty-three weekly numbers, edited and largely written by Thomas Middleton, published October 1792 - May 1793, bound up with a half-title, general title, dedication leaf and table of contents (these apparently issued with the final part). As two rare survivals at Oxford show, the periodical was originally issued in wrappers at two-pence.

When the precocious but undirected Coleridge was in his third year at Christ's Hospital, Middleton found him reading Virgil 'for pleasure', and became his mentor and protector, drawing him to the special attention of the headmaster, through whose 'sensible, though at the same time very severe' tuition (*Biographia Literaria*), Coleridge won a place at Jesus College, Cambridge. Middleton's rooms at Pembroke were his first port of call off the London coach. 'He established under Middleton's guidance a strict, scholarly routine. Chapel twice a day, mathematical readings and lectures in the morning, walks in the afternoon, and long evenings of classical reading and translation ... occasionally enlivened by taking pot-shots at the Pembroke College rats' (Richard Holmes, *Coleridge: Early Visions*). Middleton graduated BA in January 1792, and became curate at Gainsborough in Lincolnshire two months later. The first issue of his periodical came out in October, and Coleridge was to follow his example in 1796 when he started *The Watchman* in Bristol.

Its title an echo of Addison and Steele, *The Country Spectator* opens rather ponderously, but the tone soon lightens to include a genial satire on the politics of Burke ('I believe that the vulgar in all countries are a low set of people') vs. Paine ('I believe that all genius and virtue resides among ... the Mob'), and letters from such imaginary correspondents as Stephen Stammer and Poplicola Merlin, inventor of a 'thermometer of popularity' (with a woodcut of the device).

One of the most intriguing characters is 'Mutabilis' (Numbers 16, 21 and 28), whose fictional coming of age (the early death of a clergyman father, public school in London, university at Cambridge) echoes that of Coleridge. The first of these contains a sonnet that appears to contain a direct reference to Coleridge:

Cambridge! dear name, at whose transporting sound
A pang of fond remembrance thrills my breast
O could those hours return, which Friendship blest,
Which Letter'd Ease, the Muse, and C***** crown'd.

Crane & Kaye 138.

'COLERIDGE UNHAPPY ... BYRON MISERABLE'

22) [COMMONPLACE VERSE.] Songs ... London: Printed by Savill, Edwards & Co., ... 1875[-1880s.].

8 vols., 12mo., each with a printed half-title and title-page (with a verse quotation from *Roots, a Plea for Tolerance* by George Herbert, Earl of Pembroke), most with a printed leaf of contents and a dedication leaf ('It is a sweet thing, friendship', by Shelley), followed by blanks, into which have been pasted a quantity of printed verse in English and French; a few manuscript additions in a frail hand, and a few contributions in other hands; five volumes in contemporary green cloth (two spines defective), three in contemporary stiff vellum by Hatchards (spines dated 1882), all covers blocked in gilt with a central shield device with monogram. £850

A very curious collection of bespoke commonplace books, perhaps intended for distribution, as each volume contains variations of similar content. The compiler was probably Mary Anne (or Marianne) Talbot (c. 1788-1885), who refers to the Shrewsbury family seat at Alton Towers in Staffordshire in a manuscript note alongside a translation of Heine's 'Pine Tree': 'This Tree is opposite the drawing room window and moved strangely'. G. C. R. Herbert, whose poem is used on the title-page (unattributed), married into the Talbots.

There is some attempt to organise the chosen poems into the four themes stated on the printed Contents pages: Nature, Songs of Passion and Affection, Wailings and Bewailings, and The Conclusion of All. Drawn partly from periodicals, partly from other printed anthologies (evidently grangerizing multiple copies), the poems include works by Joanna Baillie, Keats, Goethe, Tennyson, Donne, Herrick, Byron, Shakespeare, Carlyle, Rossetti, Milton, and Felicia Hemans, as well as more transient figures like Lady Dufferin, Marie Lacoste, Julian Fane and Stratford Canning. Occasional manuscript notes, in a shaky elderly hand, add biographical detail, or comment tersely: 'Coleridge unhappy', 'L^d Byron miserable'.

We can trace no record of a publication under this title. Savill, Edwards & Co. were active from the 1860s, mostly printing medical or technical works, this presumably produced as a private commission.

CURLL AND PRIOR

23) COURT MISCELLANY (The), in Prose and Verse. Number 1 [*only; but see below*]. To be continu'd occasionally. Containing I. A Letter from a West-Country Freeholder, to the Right Hon. Mr Secretary Web—r ... II. The Church Scuffle: or, News from St. Andrew's ... III. News from Court: an excellent new Ballad ... IV. The female Phaeton: or, Verses on Lady Katherine Hyde ... V. Horace and Venus. A Song. London: Printed for E. Curll ... 1719. [*Bound with:*]

GRONGNET, Stephen. A Defence of the Doctrine of the Church of England, concerning the Foreign Protestant Churches ... Being a Reply to the late scandalous Pamphlet; intituled, a Vindication of the Clergy of the Church of England ... Printed for the Booksellers of Derby and Nottingham, 1719. [*and with ten other works.*]

12 works, 8vo., bound together; *Court Miscellany*: pp. 24, woodcut head and tail pieces; *A Defence of the Doctrine*: pp. 53, [1], small tear to D3 without loss; light soiling to some of the title-pages of the other items; very good copies in contemporary blind tooled calf, boards and joints slightly rubbed, morocco spine label: 'Tracts'. **£950**

The Court Miscellany was a short lived Curllian periodical reprinting a number of works previously issued as broadsides or pamphlets (all rare) by Curll in 1718-19, including two poems attributed to Matthew Prior and one by John Breval.

Prior had been at loggerheads with Curll over unauthorised printing of his work from as early as the 1707 *Poems on Several Occasions*, 'printed without my knowledge or consent'. *A Second Collection of Poems* followed in 1716, similar in nature. *The Female Phaeton*, printed here, was the subject of Prior's last brief tussle with Curll before his death. The poem, an account of the social debut of the great beauty Katherine Hyde, was first published in 1718 as *Upon Lady Katherine H[y]de's first appearing*. Curll reprinted it 2 days later claiming a superior copy text. 'Over the next five years Curll reprinted the poem in a variety of contexts, ascribing it sometimes to Prior, and sometime to Pope's friend Simon Harcourt' (Paul Baines and Pat Rogers, *Edmund Curll, Bookseller*, p. 128). Prior himself denied authorship. The second Prior poem, 'Cantata: Horace and Venus', had previously appeared only as a musical score – in *Six English Cantatas after the Italian Manner* by Galliard. The other contents of Curll's *Court Miscellany ... Number 1* comprise: 'News from Court' by 'Mr Caley', elsewhere (and erroneously) attributed to Pope; 'The Church-Scuffle', possible by John Durant Breval, a verse lampoon on William Whiston's expulsion from St Andrew's Holborn by Henry Sacheverall; and 'A Letter from the West-Country' by Eustace Budgell, an 'offensive vindication of himself' (*Oxford DNB*) after a quarrel with Edward Webster.

The periodical (evidently not a success), finished abruptly with Number 2 (undated, paginated continuously with Number 1), of which only two copies are recorded (even Narcissus Luttrell only

had the first number). Even the first issue is very scarce. ESTC records seven copies in five locations: Bodley, Cambridge, BL (2); Harvard, and Huntington (2).

Bound here with *The Court Miscellany* are 11 contemporary theological works, most first editions, the most uncommon of which is *A Defence of the Doctrine of the Church of England, concerning the Foreign Protestant Churches* by the French Huguenot author Stephen Grongnet, who was the vicar of Ockbrook in Derbyshire. His *Defence*, a reply to a work by Henry Cantrell is recorded in one copy only in ESTC, at UCLA.

A full list of contents is available on request.

EDITED BY THE POET COWPER'S UNCLE

24) [COWPER, Ashley, editor]. The Norfolk poetical Miscellany. To which are added some select Essays and Letters in Prose. Never printed before. By the Author of the Progress of Physick. In two Volumes ... London: Printed for the Author, and sold by J. Stagg ... 1744.

2 vols., 8vo., bound in one, pp. xvi, 416; and [2], 427, [1, blank], wanting the errata leaf at the end of volume II; contemporary dark red morocco, gilt fillets on covers, spine elaborately gilt (a little rubbed), morocco label, a 'stilted' binding (with the covers projecting beyond the edges of the leaves, to range on the shelf with taller neighbours). **£1250**

First edition. This lively miscellany, containing a large number of amusing short poems (but nothing for the libertine), was assembled by William Cowper's uncle, the father of Theodora, later Lady Hesketh, with whom the poet fell in love. The dedication to the young Lady Caroline [Cowper] is subscribed 'Timothy Scribble': 'Too true it is, that the *present Age* has been fruitful of *Miscellanies*; and I wish it was less true, that even the best *Collections* of them (tho' handed to us by the brightest *Wits* of our *Family* [*i.e.* Scribblers and Scriblerians]) are not without some *Impurities*, which make them very unfit *Companions* for *Youth*' 'But to say a Word of the following *Collection*. It consists chiefly of *Original Pieces* – many of them (and those I fear the *worst*) are the *Editor's own* – some never so much as handed about in *Manuscript* – few ever committed to the *Press* before'

The contents vary widely, from 'On giving the Name of Georgia to a Part of Carolina' and 'A Prologue to the Opera of Rosamund, as it was perform'd in a Private Family in Bedfordshire' to 'A Poetical Dialogue between Windsor and Richmond' after the death of Queen Caroline.

In this copy a contemporary annotator has identified all of the editor's contributions and a few others. The errata leaf was probably omitted or removed because the errors have been corrected by the annotator, who has also filled in blank names.

Case 443 (1)(a) and (2)(a); Foxon, p. 149 (noting another annotated copy at the British Library).

SANDFORD AND MERTON: ABRIDGED, REDUCED, AND IN BELFAST

25) DAY, Thomas. The History of Sandford and Merton, abridged from the Original. Embellished with elegant Plates ... Third Edition. London: Printed for J. Wallis ... and E. Newbery ... [c. 1795?]

12mo., pp. [6], 173, [1], with an engraved frontispiece and five engraved plates, all dated 22 May 1790; some light foxing; a little shaken, in the original green quarter vellum and marbled boards, front joint cracking, covers creased and worn; inscription dated 1811 to front endpaper. **£200**

Third edition of Richard Johnson's abridgement of Day's most famous and most enduring children's book (1783, with sequels in 1786 and 1789), first published in this form in 1790. The spoilt and rebellious Tommy Merton and his poor friend Harry Sandford receive their moral education at the hands of Mr Barlow. A series of interpolated stories provide introductions to ancient history, astronomy, biology, science, exploration, and geography. The book conveys 'the basic Christian (and early socialist) message that the members of society should be kind not only to each other but also to the poor and the sick, to those of a different race, and to animals, birds, and insects' (*Oxford DNB*).

ESTC shows three copies of the first edition; five of the second; and BL and UCLA only of this third; Roscoe adds a copy in the Opie collection at Oxford.

Roscoe J92 (2).

26) DAY, Thomas. The History of Sandford and Merton; a Work intended for the Use of Children ... London: Printed for B. Crosby ... Darton and Harvey ... and T. Ostell ... 1803.

12mo., pp. iv, 260, with a folding engraved frontispiece (tear without loss); a good copy in contemporary marbled calf, front board detached (with the frontispiece and title page), boards and spine rubbed, spine chipped, back joint cracked. **£150**

First edition thus, here in 'a more reduced form' as 'the price of the original work may be incommodious to ... young readers'. This was not the same text as the 'Abridged' version first published by Wallis and Newbery (and by Darton in 1800). This edition excludes most of the original work's numerous educational digressions but largely leaves the plot untouched. The 'Advertisement' also notes that readers who would prefer the original three-volume edition can also acquire it from the present publishers, who had bought up the remaining stock.

Darton G237 (1).

27) [DAY, Thomas]. The History of Sandford and Merton. A Work intended for the Use of Children ... Belfast: Printed by J. Smyth for Sam. Archer [vol. II for Arthur and Wirling]. 1812 [vol. II, 1811; vol. III, 1814].

3 vols., 12mo., with four pages of advertisements at the end of vol. II; a very good copy in contemporary half red roan, spine and boards slightly rubbed. **£150**

A very rare Belfast printing. **Not in COPAC or OCLC**, which show only an edition of 1814 (Trinity College Dublin only), with different publishers.

MR. PICKWICK SEES THE QUEEN

28) [DICKENSIANA.] The Queens Visit to the City. An Invention for the Benefit of Householders in the intended Line of Procession on the 9th Nov^r. 1837. [London, Knight, 1837.]

Lithograph, 345 x 265 mm, with three hand-coloured scenes; dusty, the edges worn with a few nicks, lower right corner torn away touching one word, the imprint cropped from the foot. **£650 + VAT in EU**

On 9 November 1837, the new Queen Victoria made her first official visit to the City of London, with a grand procession and a banquet at Guildhall. Victoria had acceded to the crown in June, but her

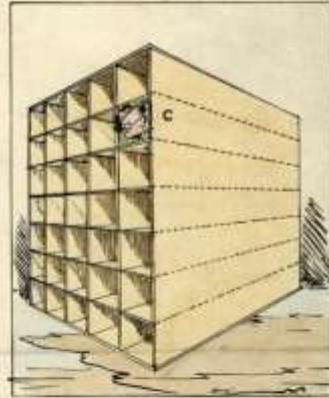
THE QUEENS VISIT TO THE CITY.

AN INVENTION FOR THE BENEFIT OF Householders in the Intended Line of Procession

ON THE 9th NOV^r 1837.



A A Window furnished with Spectators according to the old Plan, by which not more than 3 or 4 Persons can view a passing procession with any degree of comfort.



B A Wooden Case made to the size of the window 6 feet in depth and divided into separate compartments running the whole length of the frame, and into which the anxious gazers are to get.
C Shows a Tenant covering his place.



OPINIONS OF THE PRESS.
An excellent contrivance, by which all may have their full fill of the procession, and have eggs of it, one of these grand inventions, that occur but once in a century. The wish of a vast inventive genius.
Milton in prose.

The wonder is that it was never thought of before.
We saw a plan, which we preferred, to this but as we have no hesitation in charging our opinion we may consider this decidedly the best.
It's werry snug as the undertaker said to the corpse.

D The Case full of animated nature as seen at the Window from the Street.
E Exemplifies the old adage, that there are two ways to do a thing and the manner of the, but how shall we know the wrong way.

coronation was not to be until the following year, and the public were eager for a sight of the new Queen – since August she had been in Windsor and Brighton. Crowds lined the streets, and the procession was commemorated in numerous prints.

Such was the anticipated popularity of the event that a topical wit has here proposed a viewing solution for the crowds – a wooden case in which 35 viewers can be efficiently stacked (far superior to a traditional window, ‘by which not more than 3 or 4 Persons can view a passing procession’).

First into the case, in the image above right, is Mr. Pickwick; he is joined below in ‘The Case full of animated nature’ by other Pickwickians – a previous owner has noted Pickwick, Stiggins and Fat Boy, but we suspect there are more: Tony Weller perhaps in the top row, along with Captain Boldwig; widow Bardell at the foot; a judge or lawyer from the trial scene? The figure leaning out at the bottom right corner, in a jaunty hat, could be Sam Weller, Pickwick’s Cockney servant – at any rate Weller provides his testimony among the ‘Opinions of the Press’: ‘It’s werry snug as the undertaker said to the corpse’.

The Pickwick Papers were as topical as the Queen’s visit. Serialised in twenty parts from April 1836, the novel reached its conclusion in November 1837, when it was also released as a three-decker. It

was both Dickens' most popular work and the launch of his relationship with Hablot K. Browne ('Phiz'), whose illustrations played no small part in the novel's success. Among the work's eager readers was of course Victoria herself.

Very rare. We have traced a copy at Guildhall (uncoloured), and another in the Royal Collection (with an unlikely attribution to Henry Perlee Parker). Neither record notices the Dickens connection.

BY A FRIEND OF MARY SHELLEY

29) [DODS, Mary Diana]. Tales of the wild and the wonderful ... London: Printed for Hurst, Robinson, and Co. ... and A. Constable and Co. Edinburgh. 1825.

8vo., pp. x, [2], 356, with the half-title; internally a good copy, uncut, in the original publisher's green cloth-backed boards, worn, spine broken and stained, stitching loose, printed label partly preserved. **£1000**

First edition, a collection of five 'tales of diablerie': 'The Prediction', 'The yellow Dwarf', 'Der Freischütz or, the magic Balls', 'The Fortunes of De La Pole' and 'The Lord of the Maelstrom'.

Dods asserts that all but 'Der Freischütz' ('from the German of A. Apel'), are original, although she also describes the collection as 'an *olla podrida* of odds and ends, a snip of the garment of every fairy tale written since the days of King Arthur'. Folkloric and macabre, the stories range in location from the south coast of Wales to indistinct Teutonic lands via Winchester and Denmark. 'The yellow Dwarf' has a structure raised 'upon an old nursery foundation; ... an excellent vehicle for the beautiful mythology of the North, and the introduction of Odin and his exploits'.

Dods's wit is apparent in the preface; her assertion that 'I am not a long-lived man' is an amusing *double entendre*. She also wrote under the name David Lyndsay, and in 1827, her friend Mary Shelley was party to a scheme that enabled Dods (as Walter Sholto Douglas) and her lover Isabel Robinson to embark on a life together in France as man and wife. Shelley obtained false passports for the couple, and a year later visited them in Paris.

Although *Tales* has been previously attributed to George Borrow (by T. J. Wise and others), it can now be ascribed incontrovertibly to Dods, who wrote two letters to William Blackwood (as 'David Lyndsay') discussing this work as its author.

Wolff 601; Garside, Raven and Schöwerling 1825 (and online update): 15; Betty T. Bennett, *Mary Diana Dods, A Gentleman and a Scholar*, 1991.

PRESENTED TO 'A JUST AND CLEAR-SIGHTED JUDGE OF ART'

30) DENNIS, John. The select Works ... in two Volumes ... London, Printed by John Darby ... 1718. [*With:*]

—————. Original Letters, familiar, moral and critical ... in two Volumes ... London: Printed for W. Mears ... 1721.

2 works in 4 vols., 8vo.; *Works* pp. v, [3, blank and errata], 472, [1]; and 543, [1], a fine paper copy; *Letters*, pp. 16, 224, with half-title; and [2], 225-486, [2, blank], with cancels O5-7 and U3-4, sheet X partly misnumbered; fine copies in contemporary sprinkled calf (*Works* panelled), spines gilt, morocco labels. From the library of the Earls of Macclesfield with bookplates and blind stamps (but not from the recent dispersal at Sotheby's), *Works* almost certainly a presentation copy (see below) though not inscribed. **£1750**

First editions. Dennis, best known for his critical writings, was also a poet and a moderately successful author of plays, and all three genres are represented in his *Select Works*, including his tragedies *Iphigenia* and *Appius and Virginia*, and his influential essay *The Grounds of Criticism in Poetry*. A letter from Dennis to Thomas Parker, Lord High Chancellor and afterwards first Earl of Macclesfield, a notable patron of the arts and sciences, suggests that *Select Works* was a presentation copy:

... I humbly desire your Lordship to accept of the two Volumes which I here present to you, which are no small part of the Labours of thirty Years in the Cause of Liberty and of *Great Britain*. In presenting them to your Lordship, I have the Satisfaction of offering them to a just and clear-sighted Judge of Art, as a discerning and righteous one of Equity ... Jan. 1. 1719. [*Original Letters*, I, 148-9]

Dennis's 'Labours ... in the Cause of Liberty' are represented here in poems on William III, the battles of Blenheim and Ramillies, and the accession of George I, in his comedy on party faction, *A Plot, and no Plot: or, Jacobite Credulity*, and in several of the essays.

Original Letters is an 'important book' and 'scarce' (Macdonald). A collection of epistles addressed to a variety of correspondents, both real and imaginary; it provides unique insight into the world of literary London in the late 17th and early 18th century. A few letters had already appeared in print, but most were published here for the first time. Of particular interest are a number of allusions to the career and reputation of John Dryden, in part drawn from Dennis's reminiscences of their conversation (Macdonald). There are seven letters on Addison's *Cato*, whose stage success Dennis judged excessive, and three letters 'On the Genius and Writings of Shakespeare'. Also included are letters on the stage (against Collier), the plays of John Crowne, the first publishing of the *Guardian*, the stock market and stock-jobbing. A letter to Matthew Prior offers a critique of the Roman satirists and is followed by a translation of Horace, Lib. II, Sat. VII.

Foxon, p. 178; Macdonald 284 n.2 and 330.

31) DONNE, John. βιαθανατος [Biathanatos]. A Declaration of that Paradoxe, or Thesis, that Selfe-homicide is not so naturally Sinne, that it may never be otherwise. Wherein the Nature, and the extent of all those Lawes, which seeme to be violated by this Act, are diligently surveyed ... London, Printed by John Dawson, [1647].

Small 4to., pp. [20], 218 [*i.e.* 220], complete with the initial blank and the two leaves (*)1-2, 'Authors cited in this Booke', sometimes missing; title-page dust-marked, small piece of blank corner torn away, small mud spot on M3v, minor worming in the gutter S3-V4; else a good copy in nineteenth-century half calf and marbled boards by E. Watson, Paddington; ownership signature of the judge and politician George Treby (1644-1700, see *Oxford DNB*) to the initial blank, dated 23 May 1695, and the price 3s. 2d.; and of a nineteenth-century relative to head of the title-page. **£3250**

First edition, first issue (with the unfinished imprint ending with a comma and no date). Donne in his lifetime was unwilling either to publish or to destroy this youthful work, a speculative analysis of suicide; but he allowed a few friends to see it in manuscript, writing to one, Sir Robert Karre: 'if I die, I only forbid it the Presse, and the Fire: publish it not, but burn it not; and between those, do what you will'. Nonetheless his son John Donne, the younger, authorized this posthumous publication. Despite the date of the Imprimatur, 1644 (once thought to be the date of publication), *Biathanatos* was not entered in the Stationers' Register until 1646, and was published in 1647. Most copies are of the second issue, with a cancel title-page dated 1648. Keynes 47; Pforzheimer 292; Wing D 1858.

32) DUTCH (The) drawn to the Life... London, Printed for Tho: Johnson ... and H. Marsh ... 1664.

12mo., pp. [10], 156, with an engraved frontispiece of William, Prince of Orange; extra-illustrated with contemporary engravings to pastedowns: a portrait of Ferdinand Alvarez de Toledo, Duke of Alba, and a Dutch winter scene; toned throughout, a few small marks and creases, still a good copy in contemporary sheep, worn, modern reback with red morocco label. **£1400**

First edition, an informative work couched in the form of a catechism, published at a period of Anglo-Dutch tension that would result in the Second Anglo-Dutch War the following year.

The author, though, is largely impressed by the Dutch, focusing particularly on the miracle of their power and prosperity, then at its height. He covers the general character of the Dutch and their nation, their social life and customs, physical details of the provinces, trade and industry, politics and government, religion, welfare, an account of the deeds of the Prince of Orange and the creation of the Free State, and Anglo-Dutch relations from 1612 to the present day.

Kress 1133; Goldsmiths' 1723; Lowndes, ii, p. 948; Wing D 2898.

1776 AND ALL THAT

33) EGERTON, Charles. A new History of England, in Verse; or the entertaining British Memorialist. Containing the Annals of Great Britain, from the Roman Invasion to the present Time. Designed more particularly for the Use of Youth ... London: Printed for J. Cooke ... [1780].

12mo., pp. 240, with half-title; a very good copy in contemporary sheep, morocco label (joints cracking, free endpapers excised), small rough sketch of soldiers in brown ink on front pastedown. **£1250**

First edition. After an introductory 'Essay on the Nature and Study of History' there is one poem for each reign from Egbert the Great to George III, each with historical footnotes. The book may be dated from a review in the *Monthly Review* for November 1780. The reviewer was rather dismissive of Egerton's 'Belman's rhymes', quoting one particularly unfortunate couplet about William III:

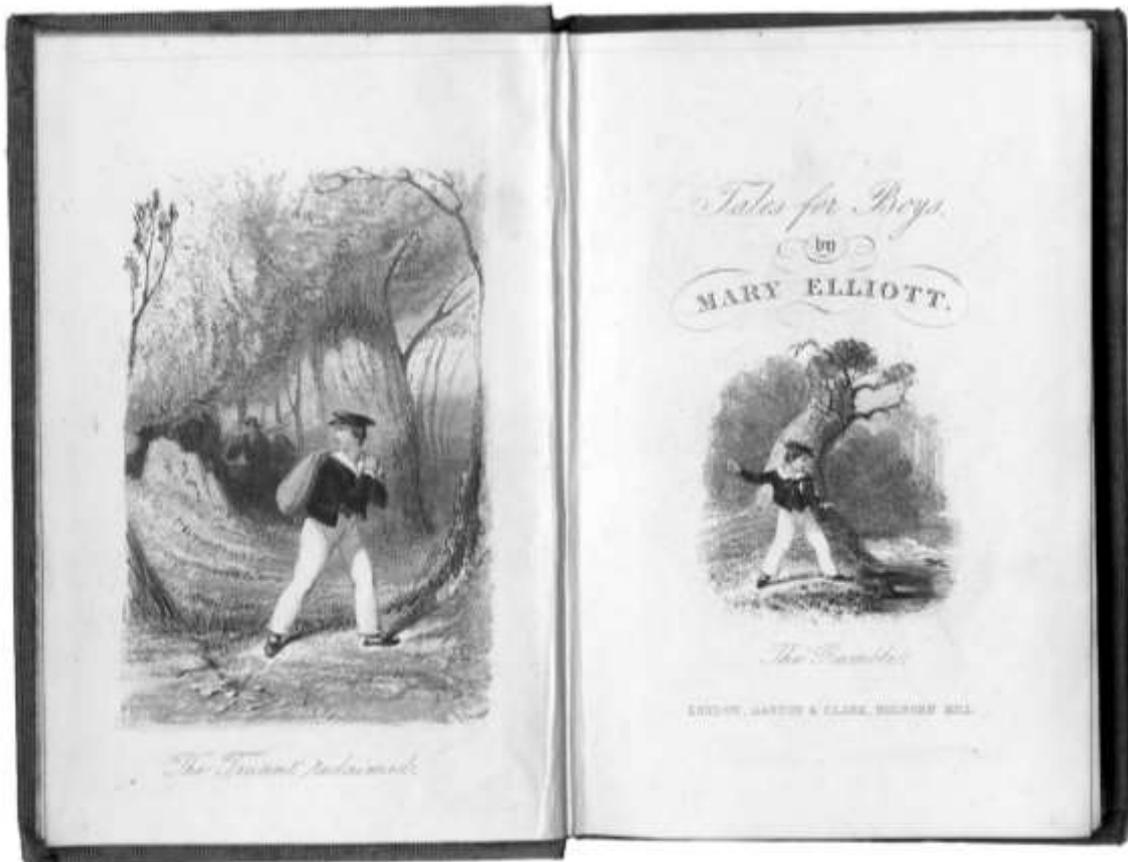
Now from his horse the King by chance is thrown,
The fall quite dislocates his collar bone.

The work ends with a vision of the American Revolution:

The colonies like froward children prove,
And spurn the parent state's maternal love,
At independence aim, and fly to arms,
Impell'd by prejudice to spread alarms;
While Britain, with an angry parent's ire,
Would force their duty by the pow'rs of fire.
Oh may some genius, blest with hand and heart,
An interposing remedy impart ...
Till the reared progeny no more offend,
And from the parent lenient smiles extend

Footnotes here describe the Stamp Act, the Boston Tea Party, the battles of Concord and Bunker Hill, and the burning of Charles Town.

ESTC locates four copies, at the BL, Cambridge; Princeton, and Yale.



34) ELLIOT, Mary. Tales for Boys ... London: Darton and Co. [c. 1850].

12mo., pp. 34, 5-34, [2 adverts], 5-34, 5-34, 5-34, plus 35, [1] (ads), with an additional lithograph title-page, a facing lithograph frontispiece (unrelated to the content), and 10 wood-engraved plates; a very good copy in the publisher's green cloth, the front board gilt stamped with the title and 'Darton's Holiday Library'; contemporary ownership inscription dated 1856. **£250**

A very rare nonce collection of stories originally published in five separate parts ('The Cousins' and 'Conceit not Merit'; 'Time Misspent' and 'Little Bella'; 'The Young Neighbours' and 'Prudence Without Meanness'; 'Bear and forbear' and 'Penny wise, and pound foolish'; and 'The Peacemaker' and 'Good not Best') c. 1840-5. They are reissued here with the individual title pages removed and new general letterpress and engraved title-pages. The 36 terminal pages of adverts entitled 'Reviews and literary Notices with the Opinions of the London and provincial Press on the Rev. T. Wilson's popular School Catechisms' are not recorded with this work by Darton, but do appear in several other works printed by Darton and Co.

Darton published a number of collections by Elliot under this title, with varying contents. The present group appears first here. In 'The Peacemaker; or, Deformity no Crime', a virtuous boy, John Brown, moves to a new town and is shocked at the children's rejection of a hunchbacked child named James Ashton. He persuades them to include James in their games, much to everyone's benefit.

Not in COPAC or OCLC which only list other editions, with different contents.

Darton H516 (1) (listing two copies: Baldwin and Pierpont Morgan).

WITH THE 1824 *SUPPLEMENT*:
MALTHUS, MILL, RICARDO, SCOTT, AND OTHERS

35) ENCYCLOPAEDIA BRITANNICA: or, a Dictionary of Arts, Sciences, and miscellaneous Literature; enlarged and improved. The sixth Edition. Illustrated with nearly six hundred Engravings. Vol. I [-XX] ... Edinburgh: Printed for Archibald Constable and Company; and Hurst, Robinson, and Company ... London. 1823. [*With:*]

SUPPLEMENT to the fourth, fifth, and sixth Editions of the Encyclopædia Britannica. With preliminary Dissertations on the History of the Sciences. Illustrated by Engravings. Volume first [-sixth]. Edinburgh: Printed for Archibald Constable and Company, Edinburgh; and Hurst, Robinson, and Company, London. 1824.

26 volumes, 4to., with a frontispiece in volume I and a total of 703 engraved plates, plus a number of folding tables and maps; a fine set in an attractive uniform contemporary binding of quarter diced calf and marbled boards, gilt, spines tooled in gilt and blind in compartments, lettered direct. **£10,000**

An extremely handsome set of the sixth edition, with the important *Supplement* of 1824. First published in 1771, ‘the most famous of all the encyclopaedias in the English language’ (PMM) had been expanded over successive editions from 3 to 20 volumes. The sixth edition was a largely a reprint of the fourth and fifth, but incorporated revisions to volumes I-VI.

‘Even before the [fifth] edition was completed Constable embarked on the publication of a six-volume supplement, issued in half-volume parts, the first of which was published in December 1816. In 1824, when the last volume of the supplement was published, the whole comprised nearly another five thousand pages, 125 plates, and [seven] maps. Of the 669 articles, about one-quarter were devoted to biographies of people who had mostly died during the preceding thirty years. This supplement is distinguished by several other innovations, notably the inclusion of no less than three preliminary dissertations, and by the invitation for the first time extended to foreign scholars to contribute. But the feature which was perhaps Constable’s outstanding improvement on existing encyclopaedia publishing was his system of printing the initials of the contributors at the end of important articles, and of giving a key to these initials in each volume. The editor of this notable supplement was Macvey Napier (1776–1847), a brilliant and energetic young Scottish librarian and scholar, who was untiring in his efforts to obtain the services of the chief writers of the day’ (Collison, *Encyclopaedias: their history throughout the ages*, p. 142).

Among the seventy-three contributors to the *Supplement* are Thomas Malthus (on ‘Population’); McCulloch (on ‘Corn Laws’, ‘Interest’, ‘Money’, ‘Political Economy’, and so on); James Mill (on ‘Banks for savings’, ‘Education’, ‘Law of Nations’, ‘Liberty of the Press’, and so on); David Ricardo (on the ‘Funding system’); Sir Walter Scott (on ‘Chivalry’, ‘Drama’ and ‘Romance’); Dugald Stewart (‘Dissertation exhibiting a general view of the progress of metaphysical, ethical, and political philosophy, since the revival of letters in Europe’); and Thomas Young (many articles, including one on Egypt in which he discusses the Rosetta Stone and identifies approximately 200 separate hieroglyphic signs, detailed in five accompanying plates).

Other distinguished contributors included Sir Humphrey Davy, the physician and savant P. M. Roget, John Playfair, Robert Stevenson (on the Caledonian Canal and the Bell Rock Lighthouse, each with a fine plate), Sir William Hamilton, and William Hazlitt.

36) E[VELYN], J[ohn]. An Idea of the Perfection of Painting ... In the Savoy [London], Printed for Henry Herringman ... 1668.

8vo., pp. [40], 136; b⁸ ('The Epistle Dedicatory', and 'To the Reader') bound in error before A2 ('The Preface'); in contemporary calf, neatly rebacked, a very good copy. **£1250**

First edition of John Evelyn's delightfully spirited translation of Roland Freart's *Idée de la Perfection de la Peinture* (1662). *An Idea of Painting* asserts the superiority of ancient principles of painting to modern practices. Raphael 'the most excellent of the modern painters,' represents the benefits of adhering to ancient principles and is compared to Michelangelo, who ranks among 'those Libertines, who trampling all the Rules and Maximes of Art under their feet, persue only their own Caprices.'

Evelyn explains in the address 'To the Reader' that though he had once thought himself 'done with the drudgery of Translating of Books', he produced this work in order 'perfectly' to 'consummate' his survey of 'Three illustrious and magnificent Arts' (the other two works in this 'trilogy' are *Sculptura* (1662) and another translation of a work by Freart, *A Parallel of the ancient Architecture with the modern* (1664)). These books on the arts were produced as Evelyn devoted less time to scientific study, his encyclopaedic attitude to knowledge putting him at odds with the more specialised approach increasingly favoured by the Royal Society.

Evelyn dedicates this book to Henry Howard, heir-apparent to the Duke of Norfolk and in 'The Epistle Dedicatory' he praises Howard's gift of the Arundel marbles to the University of Oxford (a donation made at Evelyn's suggestion).

Keynes, *Evelyn*, 192; Wing C1922.

THE ODDEST TITLE IN ESTC?

37) FAGG HIM SALLEY: So I will, when my Month's up. Being the Case of a certain Sussex Baronet (as remarkable for his memorable Atcheivements among the Female Part of the Creation, as for the many Races he has won at New-market) and Miss Salley R-----. To which is added, the Fox caught in his own Trap: or, the Jew roasted. Inscrib'd to a certain Jew on his late Tryal at Guild-Hall. London: Printed and sold by J. Dormer ... 1734.

Folio, pp. 8; a good copy, disbound. **£2100**

First edition, rare, of two scurrilous poems. The first is a satirical account of the sexual escapades of Sir Robert Fagge (1673-1736), 3rd Baronet of Wiston and MP for the rotten borough of Steyning, on the family interest. Fagge, 'a batt'r'd old Knight / In Hunting and Whoring grown old', is presented as an insatiable if unappealing lover:

The Knight is for Wenches so mad,
He spares neither Widows nor Wives;
And Maidens are always afraid,
And run as if 'twere for their Lives.

Despite his wife's protests against his infidelities and the abuse of the townspeople, who 'fetch'd him about / For breaches of conjugal Troth', Fagge manages to conduct several illicit affairs, culminating here in an alarming incident with a pregnant woman. Fagge, miserly, eccentric, and fat, was a well-known presence at the Newmarket Races, and his reputation made him a figure of fun: he appears in Hogarth's *The Beggar's Opera*, and in a painting by James Seymour (on horseback, propositioning a gypsy girl). The occasion for this poem is presumably his election as MP for Steyning.

The second poem is a licentious anti-Semitic satire. The mistress of a Jew named Mendez da Costa claims that he is the father of her child. He denies paternity but his mistress swears that 'no other had Finger i'th Pye' and takes him to court. Mendez da Costa is ordered to pay 150 pounds, and the poet

extracts a moral from the tale: 'If this comes of Whoring O give me a Wife, / Altho' she should prove the worst plague of my life'. The story appears entirely fictitious, though there was in fact a notable trial in 1734 involving one of the Mendes da Costa dynasty: the Jacob (or Philip) Mendes da Costa in question attempted to sue his cousin, the fabulously wealthy heiress Catherine (Kitty) da Costa Real, for breach of promise after her parents refused a match.

ESTC lists five copies: BL; New York Public Library (two copies), Texas; and Alexander Turnbull.

Foxon F 26.

UNIQUE?

38) FEMALE CONSTANCY: or, the History of Miss Arabella Waldegrave. In two Volumes ... London: Printed for T. Davies ... 1769.

Two vols., 8vo., pp. [2], vii, [13], 232; viii, 264; a few leaves torn without loss, vol. II: foot of title-page torn away, with partial loss of one letter, portion of L1 torn away with some loss (sense largely recoverable); rather grubby throughout, in contemporary half-calf, rubbed, rear board of volume II detached. **£1250**

First and only edition, known to bibliography by virtue of contemporary reviews and a German translation, but no copy traced.

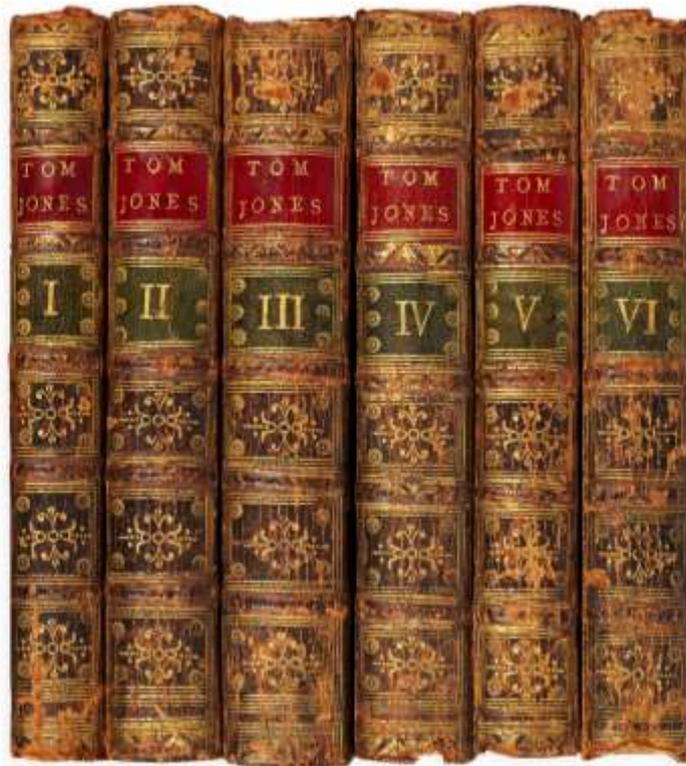
The Preface complains of novels that please without instructing, or that 'transgress the sober bounds of reason and nature' and tend towards the likes of Jack the Giant-Killer or Tom Thumb. 'Happily, however, we have had some few geniuses in this our age, who have rescued this sort of writing from contempt, and have shewn us that even a novel, trifling as it is, may be rendered as entertaining as a comedy, or instructive as a sermon'. The author seems to have Fielding in mind, and what transpires is a lively tale in the mould of *Tom Jones* (see next item), with duels, storms, seductions, farce, and attempted murder.

Leontine Harvey is our young hero, riding to his uncle's in Shropshire; in a storm he encounters a prone young woman, rendered insensible by a lightning strike, and brings her to her father's house, where she is revealed as the eponymous Arabella Waldegrave. Though affection is immediate and mutual, the would-be couple is separated: Arabella's father dies and entrusts her to a less than sympathetic aunt, while Leontine is whisked away to London and set up with a more appropriate match, one Miss Horton.

Miss Horton is a piece of work, already pregnant by the footman, and when Leontine accidentally stumbles drunk into her room at night, he rumbles her: her attempted vengeance is swift – first with arsenic in his wine, and then with a knife. Leontine washes his hands of her, falls in with a bad London crowd, repents, and sets off for North America, then embroiled in the French and Indian War. After a brief but violent battle with a French privateer, Leontine is captured and shipped back to Paris, where his company is enlightened: discussions of 'liberty' and the character of various European nations ensue.

Meanwhile, Arabella's trials continue – haughty and libertine cousins, several insalubrious rivals for her hand, a duel, kidnap and sudden rescue; and to cap it all the news that Leontine has married a young lady in France ...

Very rare. Not in ESTC, COPAC or OCLC. Block, p. 73, referring to Brown, *English Literature in Germany*. Raven, *British Fiction 1750-1770*, 1265 (not examined, no copies listed). The German translation, *Die weibliche Standhaftigkeit, oder Geschichte der Miss Arabella Waldegrave*, appeared in 1771.



39) FIELDING, Henry. The History of Tom Jones, a Foundling. In six Volumes ... London: Printed for A. Millar ... 1749.

6 vols., 12mo., occasional slight soiling or staining but a nice copy in contemporary sprinkled calf, a little rubbed, gilt fillet on covers, spines gilt within compartments, morocco labels, headbands chipped slightly; armorial bookplate of Sir Edmund Antrobus. **£1800**

Second edition although not so designated, the errata corrected and the errata leaf in volume I omitted (the 'Contents' extended to c8 recto to fill the gap). The first edition (2000 copies) was almost completely subscribed before publication when this second edition (1500 copies) was ordered. Both editions were in circulation on 28 February, the date of publication.

'THE OLD SHEET AT TURIN'

40) [FITZ-PATRICK, Robertus, *translator, probably pseud.*] The sacred History of the Holy Sheet. Collected from grave Authors, and translated from the Italian. London: Printed for M. Cooper ... 1745.

8vo., pp. 35, [1]; a fine copy in modern boards.

£750

First edition of what appears to be the first book in English devoted to a description of the Turin Shroud and its history, curiously combining a sympathetic text with a heavily ironic, anti-Catholic preface, particularly anti-European Catholics. Can the preface have been influenced by the events of 1745? If translated from the Italian, 're-published, about twenty Years ago, at Turin', we have not identified the original.

Fitz-Patrick writes that he has undertaken this work to acquaint English Catholics with the practices of their church abroad, particularly the veneration of relics: 'there is a most astonishing Number of these venerated Things Abroad, which our best Catholicks here have scarce ever heard of; or, at least, are

but very imperfectly acquainted with their particular Histories. Of this number, it may be, is the Old Sheet at Turin; the History of which has never been published in our Language.’

As the title-page says, the history is ‘collected from grave authors’, notably Bede and Emanuel Philbert Pingonius, who was writing in 1581, three years after the shroud was transferred from France to Turin. It traces the early, suppositious itinerary of the Shroud in Jerusalem, Syria, and Greece until the fifteenth century, when the Middle East was overrun by Turkish ‘barbarians’ and the Shroud was given to Geoffrey de Charney, who took it to Lirey in France for safekeeping. His granddaughter Lady Margaret de Charney presented it to the Duke of Savoy, who they took it to Turin in 1578. There is devotional advice on ‘contemplation of the Shroud’ and a final prayer, all at odds with the tone of the preface.

ESTC locates only five copies: BL, Bodley, Exeter University; Union Theological Seminary, and the W. A. Clark Library. OCLC adds NLS and Columbia.



GARDENING FOR CHILDREN, WITH 12 HAND-COLOURED PLATES

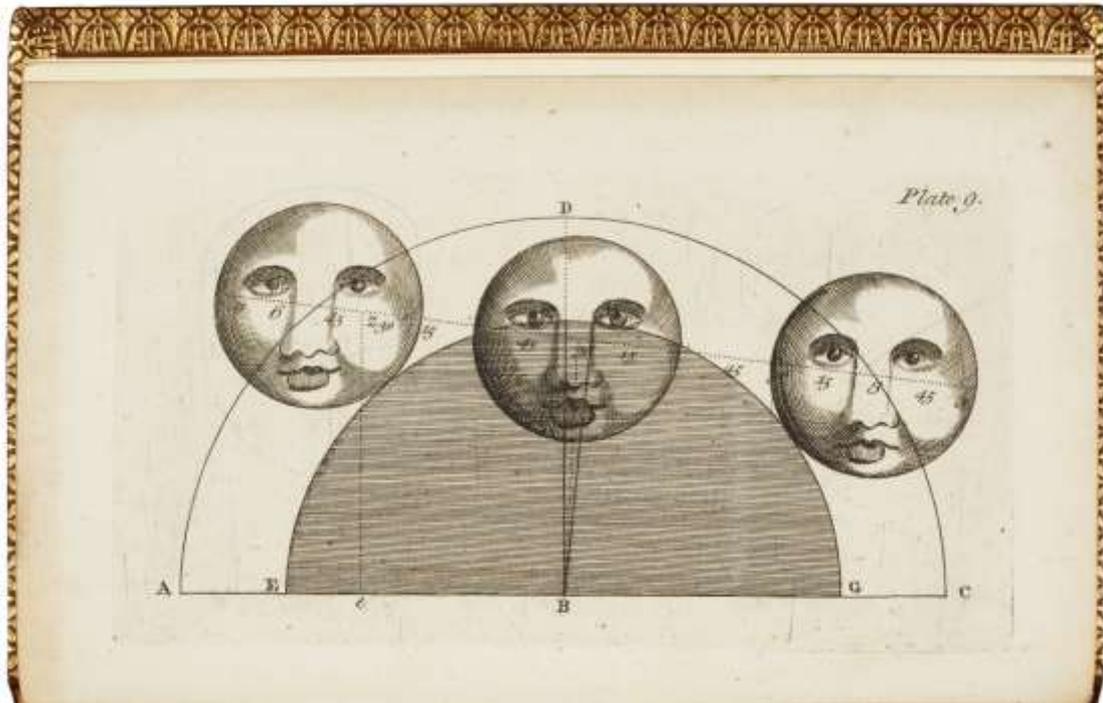
41) GARDEN (The); or, familiar Instructions for the Laying out and Management of a Flower Garden ... London: John Harris ... 1831.

12mo., [4], x, 168; with a hand-coloured steel-engraved botanical frontispiece, 11 further hand-coloured plates, and 7 woodcuts plates of narrative scenes or diagrams; occasional light foxing; but a good copy in the publisher’s original quarter red roan and green cloth boards, spine rubbed and chipped, front board almost detached. **£350**

First edition of a beautifully illustrated child’s guide to gardening. The book takes the form of a series of letters from Frederick, a seasoned gardener, to Harry, a horticultural neophyte. Frederick’s

affectionate letters range over diverse subjects, from the cultivation of exotic plants to the creation of a Roman harbour. Authorship is uncertain, though it is sometimes attributed to Samuel Griswold Goodrich.

Gumuchian 2672; Moon, *Harris* 303. Not in Osborne, which lists the third edition only.



SOLVING 'SUBLIME ASTRONOMICAL PROBLEMS'

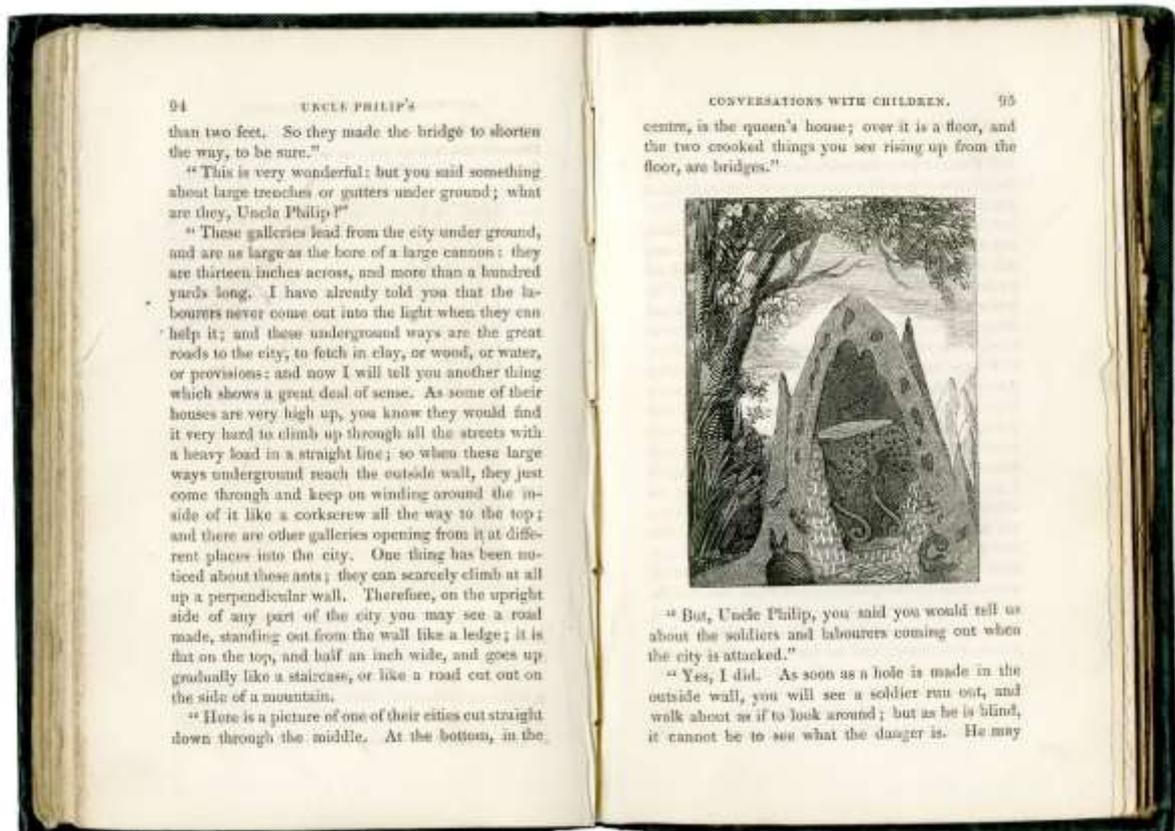
42) HANCOCK, Blith or Blyth. *The Doctrine of Eclipses, both solar and lunar; containing short and easy Precepts for computing solar and lunar Eclipses ... fully and carefully explained, from the latest Discoveries and Improvements; whereby any Person of a moderate Capacity may be able in a short Time to solve those grand and sublime astronomical Problems [sic]...* Norwich: printed by J. Crouse, for the Author, and sold by M. Booth ... 1782.

8vo., pp. xvi, 100, with nine engraved plates of diagrams (four folding), and a subscribers' list; slight damp stain to foot of Plate 3, else a very good copy in modern period-style calf; early ownership inscription of 'Beck Quinton'; from the library of Eric Sexton, with his leather book label. **£1350**

First edition of an unusual, provincially-printed astronomical treatise, which aims to help the reader calculate the occurrence of eclipses 'for any time past or to come'. In his preface, Hancock also describes the 'manifold advantages' brought by a knowledge of eclipses in fields as diverse as agriculture and ancient Chinese history. 'What the vulgar mind is unexpectedly surprised with', he declares proudly, 'my readers will naturally look for and know must happen'. The book is dedicated to Samuel Parr, 'the Whig Samuel Johnson', who ordered eight copies. Other subscribers include Charles Hutton, mathematician and foreign secretary of the Royal Society; John, Joseph, and Richard Gurney, members of the great stenographic dynasty; and a number of Norwich luminaries, schoolmasters and mariners.

We have been unable to uncover much information about Blith Hancock. According to the title page he was a ‘teacher of the mathematicks’ and it is possible that he produced this work in an attempt to secure employment at Norwich grammar school where Parr was headmaster. Hancock is also known as the author of another scientific work, *The Astronomy of Comets* (1786). *The Doctrine of Eclipses* was noticed (unfavourably) in at least two contemporary journals. Smollett’s *Literary Review* remarked scathingly that ‘diffuse title pages, like the pompous handbills of a quack, are little to be relied upon’, before concluding that the book is ‘confused and obscure’, and that Hancock’s ‘calculations have nothing of either brevity or accuracy to recommend them’ (Vol. 58, 1784).

Scarce. ESTC records nine copies.



43) [HAWKS, Francis Lister]. Uncle Philip’s Conversations with Children about the Habits and mechanical Employments of inferior Animals ... London: Printed for T.T. and J. Tegg [and booksellers in Glasgow, Edinburgh and Dublin] ... 1834.

12mo., pp. xv, [1], 170, [4, advertisements], with an additional engraved title-page, an engraved frontispiece, and wood-engraved illustrations throughout; a very good copy in the original green moiré cloth, printed label. £125

First edition. Wise Uncle Philip, returned from a life of travel and learning, wiles away his days teaching natural history to inquisitive local children. The insects he discourses on are anthropomorphised as industrious tradespeople: bees are carpenters, wasps are paper-makers, and ants are masons. Other books in this series record Uncle Philip’s conversation on topics as diverse as ‘the Christian religion’ and ‘the trees of America’.

FRENCH FOR FOUR-YEAR-OLDS

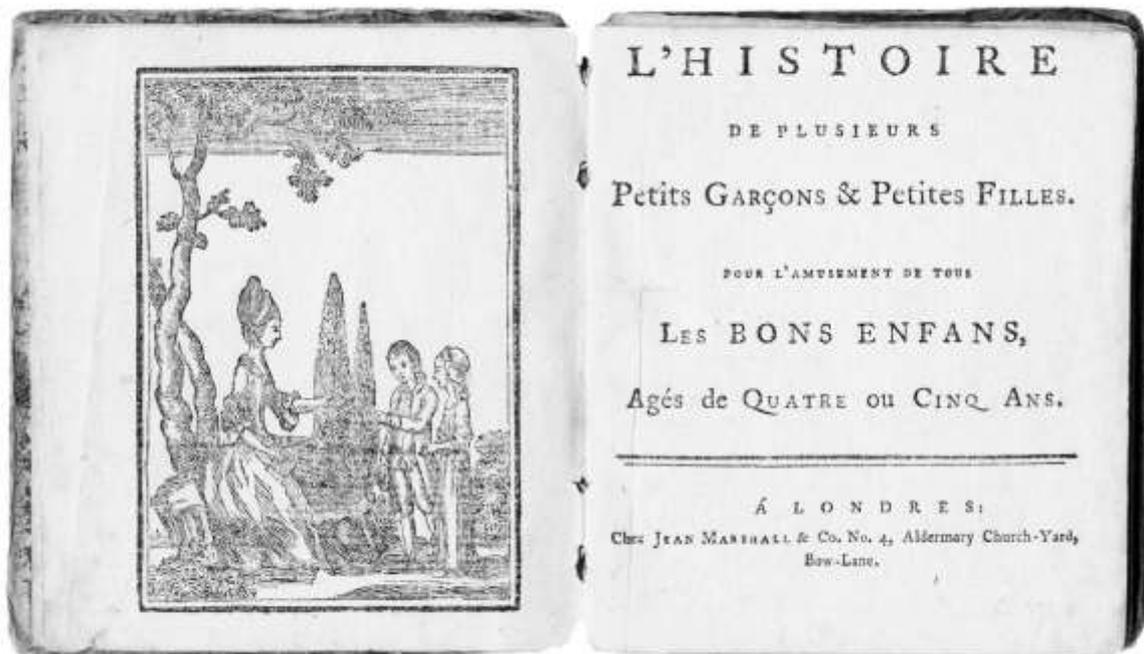
44) **L'HISTOIRE** de plusieurs petits Garçons & petites Filles. Pour l'Amusement de tous les bons Enfants, âgés de quatre ou cinq Ans. Á Londres: chez Jean Marshall & Co. ... [1783?]

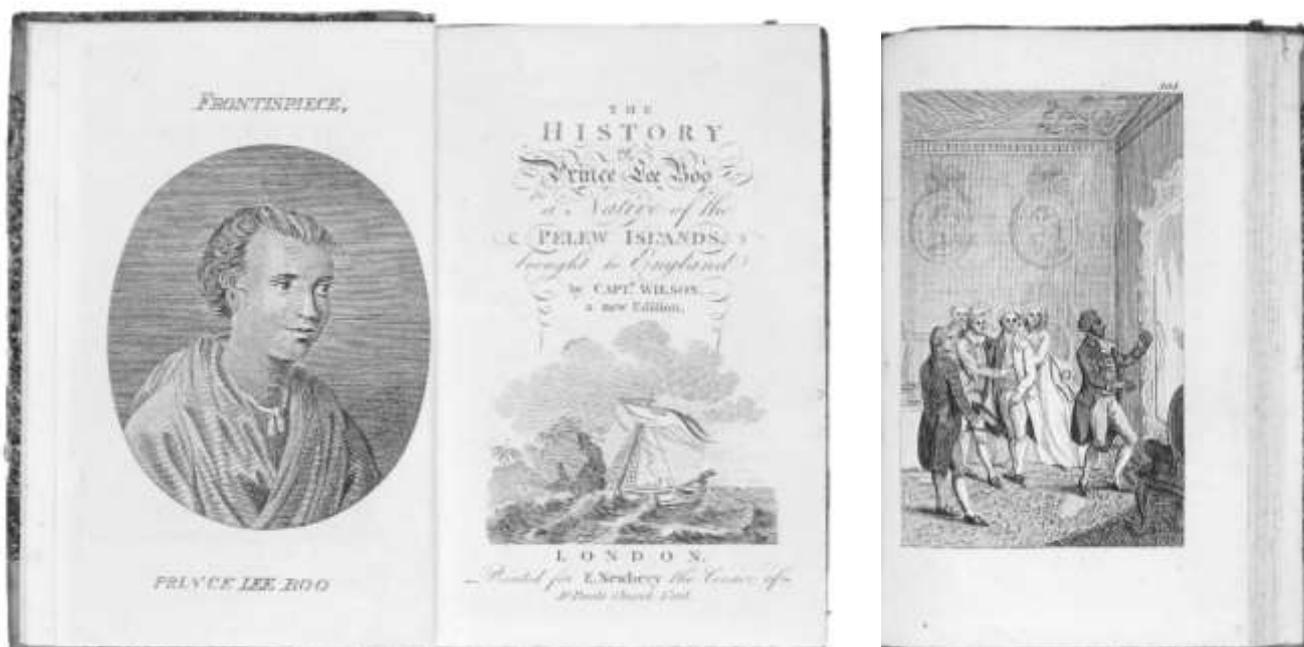
24mo., pp. 69, [3], including pastedowns, with a woodcut frontispiece, 21 woodcut vignettes and a final advertisement leaf (for *La Bagatelle*); shaken, a few leaves loose, else a good copy in the original Dutch floral boards, spine wanting; cloth box. **£1450**

First and only edition, rare, the only children's storybook in French published by Marshall.

Eight simple stories, with child protagonists, guide the reader to moral conclusions while introducing basic vocabulary and grammar. It was perhaps not the most successful of Marshall's ventures, and the liberal scattering of errors in the French (here corrected in manuscript) suggests a lack of experience, though he also published *La Bagatelle* (BL and Toronto Public only), a language-guide for children of three to four, advertised here at the end.

ESTC shows 5 copies in three locations, none in the British Isles: Chillicothe and Ross Country Library, UCLA (3 copies, 1 imperfect), and Southern Mississippi.





FIRST ILLUSTRATED EDITION?

45) HISTORY OF PRINCE LEE BOO (The) a Native of the Pelew Islands. Brought to England by Capt.ⁿ Wilson. A new Edition. London. Printed for E. Newberry ... [1790s].

12mo., pp. vi, 178; with an engraved title page, an engraved frontispiece and 5 engraved plates; a very good copy bound without the 3 leaves of advertisements in contemporary half calf and marbled boards; morocco label. **£850**

The earliest of several undated editions of this popular juvenile abridgement of George Keate's *An Account of the Pelew Islands* (1788). Roscoe notes that an edition dated 1789 is probably the first; it includes the frontispiece portrait of Lee Boo but no further plates. Roscoe lists at least four different undated editions but notes that they exhibit 'worn and reworked states of the engraved frontispiece', and plates 'so worn as to give mere ghosts of impression.' Here all the plates are in fine, strong impressions.

Keate's *Account* was the best eighteenth-century work on the Palau islands and on Prince Lee Boo, brought to London by Captain Henry Wilson and educated as an Englishman. The prince was introduced to fashionable life, dressed in Western clothes, and converted to Christianity. Tragically, he died of smallpox after only five months in England. His fate was remembered by Coleridge in 'To a Young Lady with a Poem on the French Revolution':

My soul amid the pensive twilight gloom
Mourned with the breeze, O, Lee Boo! o'er thy tomb

Roscoe J170 (3A).

UNRECORDED

46) HISTORY OF THE CHILDREN IN THE WOOD (The), containing a true Account of their unhappy Fate, with the History of their Parents and unnatural Uncle, interspersed [sic] with Morals for the Instruction of Children. To which is added the History of Sir R. Whittington and his Cat. London: Printed by T. Sabine ... [c. 1790].

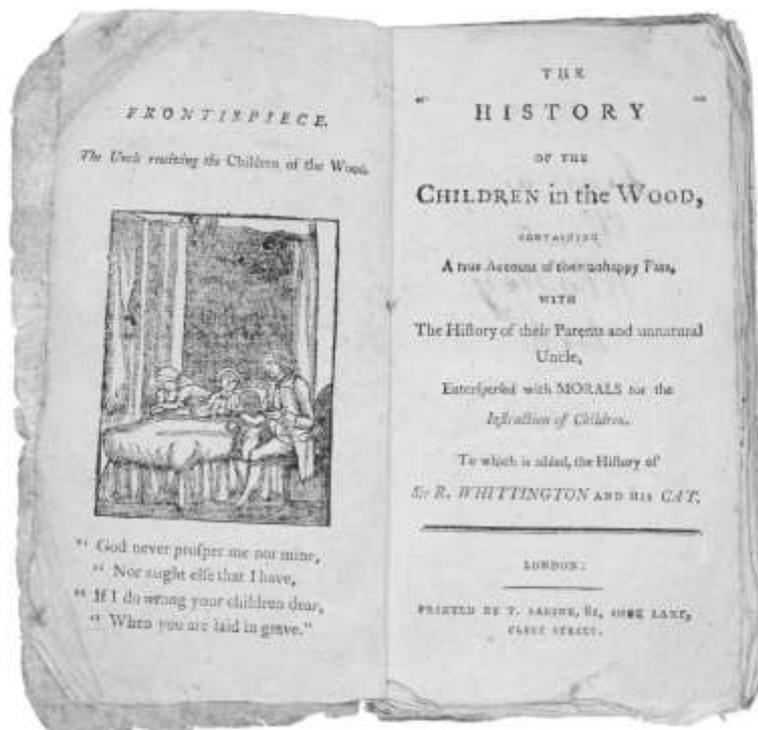
12mo., pp. 108, with a woodcut frontispiece and nine further illustrations, short marginal tear to B2 without loss; a very good copy, uncut, in the original wrappers; contemporary ownership inscription of Jane and Wilmot Whately; cloth box. **£1100**

An unrecorded chapbook, printing prose renditions of the stories of the Babes in the Wood and Dick Whittington and his cat (both made popular in ballads) along with 'The Story of Amurath, an Eastern Monarch'. The woodcuts are charming (if rather crude); the most striking shows Whittington posing in mayoral splendour with his cat.

Variations of the tale of the Babes in the Wood proliferated in the eighteenth century with slightly different plots and names for the characters (and even an opera by Thomas Morton, performed in 1793). The innocent children Billy and Betsey are left to die in a forest by their nefarious uncle Androgus. Though he escapes retribution in many versions of the story, here he 'dashed out his brains against a wall' 'in a fit of madness'. The tale of Dick Whittington grew in popularity from the middle of the seventeenth century (Pepys records seeing a puppet show version in 1668). Chapbook versions of the *Famous and Remarkable History of Sir Richard Whittington* (1656) began to appear in and around the 1730s.

'The Story of Amurath, an Eastern Monarch', drawn from Hawkesworth's *Adventurer*, relates the adventures of a Sultan who comes into possession of a magic ring which changes colour according to the virtue of his actions.

Not in ESTC, COPAC, or OCLC.



THE FORMATION OF A RADICAL

47) HOLCROFT, Thomas. *The Adventures of Hugh Trevor ...* London: Printed for Shepperson and Reynolds 1794 [*Vols. 4-6: London: Printed for G. G. and J. Robinson ... 1797*].

6 vols. in 3, 12mo., lacking the half titles, vols. 2, 4, and 6 bound without title pages, but with the rare terminal leaf (L6) in vol. 3 announcing the continuation of the novel ('The remainder of the work will shortly appear'); contemporary sprinkled calf, spines dry and rubbed, spines of vols. 1 and 6 cracked, scuff marks to back board of vol. 3 and front board of vol. 2, back board of vol. 1 working loose, otherwise a good copy. **£1000**

First edition of one of the cardinal novels of the Godwinian school, by an author equal to Godwin 'in influencing young intellectuals ...' (Gary Kelly, *The English Jacobin Novel 1780-1805*, 1976, p. 167).

While Godwin exploited the psychological mode of fiction, Holcroft turned to the picaresque. *Hugh Trevor* is a fictional account of the making of a philosophical radical. 'In the ... early chapters, if not beyond, [Holcroft] is manifestly relating something very like his own adventures' (Baker). As cobbler, stableboy, prompter, itinerant actor, dramatist, translator, radical thinker, and novelist, Holcroft's life certainly provided enough biographical experience. Along the way, the systems of the state – higher education, law, church, government – come under earnest scrutiny.

Very scarce, particularly in first edition throughout. Publication of the two halves was interrupted in 1794 when Holcroft was indicted for high treason for his revolutionary activities. Perhaps for this reason there is a change of tone in the second half, which is 'more philosophical and less confident of ultimate truths'. Hugh gradually abandons his naturally impulsive temperament. His 'earlier determination to revenge himself on his persecutors, Lord Idford, the bishop, and the president of his Oxford college, is changed to pity when he sees Idford ruined by electioneering, and the bishop dying from a lifetime of gluttony ...'

Colby, *Bibliography of Thomas Holcroft*, p. 70 (and it is to be noted that Colby had not encountered any copy with leaf L6 in volume III announcing the continuation in further volumes).

UNPUBLISHED MANUSCRIPT POEMS BY A PRINTER, AND UNRECORDED PROVINCIAL EROTICA

48) HUDIBRAS, Humphrey, pseud. *The Judgement reversed; or Chloe triumphant. A Portrait in the Nude; intended (if it meets the Idea of Connoisseurs) as a Prelude to a larger Exhibition ... To which is added The Zodiac. A whimsical Answer to a whimsical Question. By the Same.* St. Ives [Huntingdonshire]: Printed by T. Bloom; and sold by C. Stalker ... London; J. & J. Merrill, and W. Cowper, Cambridge; and the Printer. 1788. [*Bound with:*]

HERO (The). *A poetical Epistle. Respectfully addressed to Marquis Cornwallis ...* Cambridge, Printed by F. Hodson. Sold by Messrs. J. & J. Merrill, and W. H. Lunn, Cambridge; J. Deighton ... J. Robson ... and J. Debrett ... London. 1794. [*and with:*]

[**MANUSCRIPT VERSE.**] 'Absence', 'Hope', 'Sollicitude' and 'Disappointment', 1790.

2 printed works and one manuscript, 4to. (the first smaller); *Hudibras*: pp. [2], 4, '2', [1], 8-10; *Hero*: pp. 16; MS verse: pp. [13], in total 216 lines, plus a few footnotes; some minor foxing, but withal fine copies, bound with enough blanks to make a thick 4to. volume, in contemporary unlettered half speckled calf and marbled boards. **£6500**

THE
J U D G E M E N T
R E V E R S E D ;
OR
C H L O E T R I U M P H A N T .

A PORTRAIT IN THE *Nude*;
INTENDED (IF IT MEETS THE IDEA OF CONNOISSEURS) AS A PRELUDE
TO A LARGER EXHIBITION.

By HUMPHRY HUDIBRAS, Esq.

*And that wife King of Israel certainly knew
What belong'd to a Woman much better than you.* BATH GUIDE.

TO WHICH IS ADDED
THE Z O D I A C .
A WHIMSICAL ANSWER TO A WHIMSICAL QUESTION.
By THE SAME.

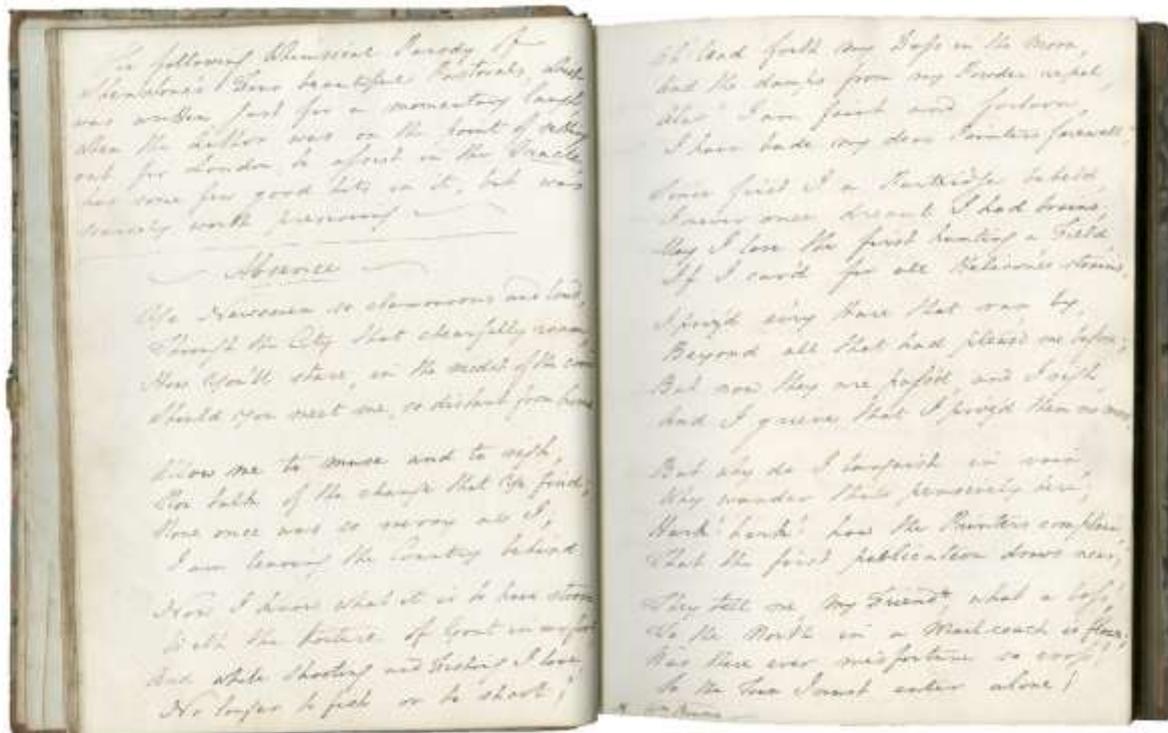
ST. I V E S ;
PRINTED BY T. BLOOM;
And sold by C. STALKER, Stationer's Court, Ludgate-Street, London;
J. & J. MERRILL, and W. COWPER, Cambridge;
and the Printer. 1788.
[PRICE ONE SHILLING.]

[Entered at Stationer's Hall.]

A fabulous tract volume, containing an unrecorded piece of provincially-printed erotic verse; a rare verse eulogy to Charles Cornwallis, newly returned from India; and a sequence of four unrecorded comic manuscript poems by a printer and journalist.

The Judgement reversed; or Chloe triumphant is a piece of unusual, finely printed verse curiosa. The narrator is a second Paris come to judgement; his Chloe lies on a couch in a room of mirrors, and he lavishes praise on her brow, her lips, her hair, her skin, her breasts. 'The wan'dring eye in wild amaze was lost'. 'Humphrey Hudibras' tries to express his admiration, Chloe blushes and invites him to take 'the prize' and, well, 'Let Bards of richer fancy paint the rest.' 'The Zodiac', which follows, is a rather nasty anti-Semitic poem, in which the signs of the zodiac are adapted as various signs of Jewishness. Nothing remotely of this sort is listed among the small number of works listed by ESTC as printed in St Ives, in what is now Cambridgeshire. **Not in ESTC, COPAC or OCLC.** Not in Johnson, *Provincial Poetry*.

The Hero, which follows, is a scarce doggerel poem in praise of Cornwallis, detailing his service in America, 'When base Rebellion rear'd her fiendlike head', and India, where he fought corruption and



Tipu Sultan ('Pierc'd to its centre, the Mysorean realm / With eagle speed thy conquering bands o'erwhelm'). Now he returns as England's saviour against the might of France. ESTC shows six copies: BL, Glasgow, NLS, St Andrews; Duke and Huntington.

The two printed items are followed by a group of four contemporary manuscript poems, with a short prose introduction: 'The following whimsical Parody of Shenstone's Four beautiful *Pastorals*, which was written just for a momentary laugh, when the Author was on the point of setting out for London, to assist on the *Oracle*, has some few good bits in it, but was scarcely worth preserving'. Fortunately it has been, and we are rewarded with this delightful insight into the community of publishers, patrons, contributors and printers' devils around John Bell's newspaper *The Oracle*, all told with a ready tongue and a dry wit.

In 'Absence' the author laments the gout that stops him going hunting, and the lack of funds that drive him to London as a printer: 'Tis the cash that shall make me amends', as he abandons the hare and the pointer. The second poem, 'Hope', brims wryly with the enthusiasm of creation:

My brains are all furnish'd with rhymes,
Whose jingle invites one to sleep
With Puns, Jokes, and Squibs at the times,
And crude hints a chaotical heap ...

Not a rhyme in my head is there found,
But a second to fit it is seen;
Not a Thought, or a Reason profound,
But a Pun has crept slyly between.

'One would think Bell would like to acquire / The rich structures I've laboured to rear', but a rival appears on the horizon – 'Pratt', i.e. Samuel Jackson Pratt, whom our poet mistakenly believes is wooing Bell as a publisher. The third poem 'Sollicitude' is a delightfully self-aware anatomy of professional jealousy, in which Pratt's 'smooth tales' and 'sad ditties of African woe', and his pillaging of Shakespeare, Pope and Milton, seem to be winning Bell over: 'Let his Book with Subscriptions be fill'd', the author begs, 'So Bell but his offers despise'.

But the inevitable cannot be forestalled, and 'Disappointment' follows. 'Perhaps it was plain to foresee / That so dashing a Printer'd be sought / By a Bard more engaging than me.' Printers, our author announces, are all 'Muse-vexing Varlets', and he returns to the country to fish until the hunting season begins again.

John Bell (1745-1831) was one of the most innovative publishers of his day, famous for his 'cheap editions' and his typographical innovations, though he was plagued by financial troubles. He set up *The Oracle* in June 1789, and continued as proprietor until he sold it in 1795. 'Such was his dedication to this new venture that in 1794 he travelled to France in order to report on the war' (*Oxford DNB*). Contributions came from, among others, Mary Robinson (see item 82), though not from her friend the novelist Samuel Jackson Pratt. Our poet here explains in a footnote: 'A friend who had been in London erroneously informed me that Pratt was to have the leading direction of the Oracle ... but it came out that Pratt never wrote a word in the Paper.'

ON ROYAL PAPER POPE AND SWIFT UNWITTING 'SUBSCRIBERS'

49) HUGHES, John. Poems on several Occasions. With some select Essays in Prose. In two Volumes ... London: Printed for J. Tonson and J. Watts. 1735.

2 vols., 12mo., pp. [20], lxxv, [1], 275, [1]; and 364, with an engraved frontispiece portrait and two plates in volume I, and three further plates in volume II (included in the pagination); a royal paper copy (watermark Strasbourg bend) with list of subscribers to the royal paper edition; apart from slight browning a fine copy in contemporary speckled calf, spines gilt, morocco labels, headbands slightly chipped. Early armorial book-label of John Ward, possibly Mr. Ward Junior, a subscriber; later bookplates of Graham Pollard and Bradley Martin, and book-label of J. O. Edwards. **£850**

First edition of the principal collection of the author's works, published posthumously and edited, with a long biographical preface, by his brother-in-law, William Duncombe. John Hughes (1677-1720) was educated at a dissenting academy where Isaac Watts was his contemporary. From an early age he devoted himself to poetry and letters, and was gradually drawn into the Addison-Steele circle where, as Samuel Johnson puts it, he was 'received as a wit among the wits'; he contributed at least three numbers to the *Tatler*, seventeen to the *Spectator*, and one to the *Guardian*. Hughes also had a passion for music, and was a talented violinist. He championed the use of English verse for operas and cantatas, and many of his lyrics were set to music by such contemporary composers as Dr. Pepusch. In the year of his death, he wrote a tragedy called *The Siege of Damascus*, which proved highly successful and remained in the repertory for the rest of the century.

Most of the poems here are cantatas, songs, and other lyrics, but the collection opens with three occasional poems, previously-published, celebrating King William III and the House of Nassau; there are also imitations of Horace, a translation from Molière, 'Advice to Mr. Pope, on his intended Translation of Homer's Iliad,' and 'To Mr. Addison, on his Tragedy of Cato' (a play Hughes did much to encourage). The literary essays include 'On the Affectation of Mirth and Raillery,' 'On Fear in Women,' 'On Love,' 'On Descriptions in Poetry,' and 'On Human Life.'

The list of subscribers includes the names of both Pope and Swift, and, unexpectedly, Voltaire. Swift was taken aback to receive a copy, as he explained in a letter to the Earl of Orrery: 'I have been turning over Squire Hughes's poems, and his puppy publisher one Duncombe's preface and life of the author ... celebrating a fellow I never once heard of in my life Duncombe put in a short note in loose paper to make me a present of the two volumes and desired my pardon for putting forward my name among the subscribers. I was in a rage when I looked and found my name.' Johnson, in *Lives of the Poets*, reports that Swift wrote to Pope in a similar vein: 'A month ago was sent over, by a friend of mine, the works of John Hughes, Esquire. They are in prose and verse. I never heard of the

man in my life, yet I find your name as a subscriber. He is too grave a poet for me; and I think among the mediocrists [*mediocribus*], in prose as well as in verse.’ Pope replied: ‘what he wanted in genius, he made up as an honest man; but he was of the class you think him.’ The anecdote serves as a reminder that famous names in lists of subscribers need to be viewed with some scepticism. Despite the opinions of Pope and Swift, and Johnson as well, this is an interesting collection.

The portrait and plates are engraved by Gerard Vandergucht, the portrait after Vandergucht’s tutor Godfrey Kneller and two of the plates after designs by Joseph Highmore. **Copies on ordinary paper do not have the full complement of plates.**

Foxon, p. 364.

NURTURE NOT NATURE

50) [HUGHES, Mary]. The Metamorphoses; or Effects of Education. A Tale ... London: Printed by and for William Darton ... 1818.

12mo., pp. 164, 12 [advertisements], with an engraved frontispiece; occasional foxing, somewhat shaken; in the publisher’s quarter red roan and marbled boards, spine and boards rubbed. **£250**

First edition of a scarce juvenile dedicated to Maria Edgeworth. Mrs Frankland’s ‘unfortunate love of gaiety ... induced her to neglect a cold’ which soon leads to her death, and her orphaned daughters enter the care of two very different women. Generous but spendthrift Julia is adopted by the wealthy Lady Ann; selfish Isabella is sent to live with the virtuous and frugal Mrs Mackenzie. Naturally, Isabella becomes charitable and well-liked, while Julia grows up into a spoilt and fashionable young lady. ‘Education and example’, the book concludes, ‘are capable of producing most wonderful metamorphoses.’

OCLC and COPAC record six copies in five locations, none in the US.

Darton H769 (1).

20 VIEWS BY ‘THE FINEST LITHOGRAPHIC PRINTER IN BRITAIN’

51) HULLMANDEL, Charles Joseph. Picturesque Views of ancient castellated Mansions in Scotland. Drawn on Stone by C. Hullmandel, from Sketches taken on the Spot. Dedicated by Permission to the Marchioness of Stafford. No. 1 [– No. 4]. London. Published by C. Hullmandel ... & R. Ackermann ... C. Hullmandel’s Lithography. [1830?-1833].

Four fascicules each of five views (complete), large folio (430 x 340 cm), most with original tissue guards; the lithograph views in Nos. 1-3 printed on India paper and laid down, those in No. 4 printed direct; very small light stain to blank margin in Nos. 1 and 3, occasional minor marginal spotting, but basically a fine set, stitched in the original buff printed wrappers (slightly frayed), with the number and the price added to the wrappers by hand. **£3500**

First and only edition, a rare survival in the original parts. The views, most ‘drawn from nature’, comprise: Crathes (2), Castle Fraser (2), Cluney (later rebuilt), Craigevar, Dunrobin Castle, Castle of Fyrie [Fyvie] (2), Midmar, Bruntsfield Manor House, Drum, Westhall, Glamis Castle, Pitcaple, Tolquhon (damaged then, now a ruin) (2), Elcho Castle, Castle Stuart, and Craigston. Thirteen were drawn as well as lithographed by Hullmandel himself, the others lithographed by him from views drawn by James Giles, Mr. Irvine, and I. Skene. The first two (perhaps three) parts seem to have appeared in 1830. A printed slip in No. 4 informs subscribers ‘that the present Number concludes the

Work' and is dated January 1833. This last part is also more cheaply printed (not on India paper) and retailed at 10s 6d, rather than 15s as the other parts.

The plate of Dunrobin Castle is very impressive, sketched by Hullmandel from a stormy Moray Firth. This was the seat of the Marchioness of Stafford (afterwards Duchess of Sutherland) to whom *Picturesque Views* is dedicated.

On returning from a continental tour, Charles Joseph Hullmandel (1789-1850) met the inventor of lithography Alois Senefelder in Munich. 'Back in London, he began drawing on stone and, later, printing from it.' By the 1820s 'he had established himself as the finest lithographic printer in Britain' and over the next years became 'the most prolific printer of pictorial lithographs in the country.' Among artists who had their lithographs printed at his press was Edward Lear. Hullmandel was a friend of Michael Faraday, and, when Faraday lectured on lithography at the Royal Institution, he provided the accompanying demonstration (Michael Twyman, *Oxford DNB* and *Early Lithographed Books*, p. 78).

Rare: COPAC and OCLC list copies at NLS and Smith College only, both wanting the wrappers (and hence the title). Not in Abbey, *Scenery*. Scott had a copy, listed in the Abbotsford catalogue in 1838 as still at the binder's.



CLUNBY.



J. B. 1747 et fecit.

GENERAL JAMES OGLETHORPE.

Died 20th June 1785 Aged 102 said to be the oldest General in Europe. Sketched from Life at the sale of D^r Johnsons books Feb^r 1785 where the Gen^l was reading a book he had purchased without spectators. In 1748 he had a famous commission in the Guards & remembered to have shot mice in Genlals mess where Colours Street now stands.

SKETCHED AT THE SALE OF DR. JOHNSON'S LIBRARY

52) IRELAND, Samuel. Portrait of 'England's Oldest General', James Edward Oglethorpe, designed and etched by Samuel Ireland. [London, I. Cary, September 1785?].

Inscribed, 'S. Ireland del^t. et fecit. / General James Oglethorpe. / Died 30th June 1785 Aged 102 said to be the oldest General in Europe – Sketch'd from Life at the sale of D^r Johnson's books Feb^y 18, 1785 where the Gen^l was reading a book he had purchas'd without spectacles – In 1706 he had an Ensigns Commission in the Guards & remember'd to have shot snipes in Conduit mead where Conduit Street now stands'; printed on laid paper, plate size 8¼ x 6½ inches, with bright contemporary hand-colouring; trimmed well-outside the plate-mark, and in generally fine condition. **£650 + VAT in EU**

This print comes from a life drawing of Oglethorpe, English general and founder of Georgia, the last of the thirteen original American colonies. He led the defeat of the Spanish at the Battle of Bloody Marsh (1742), which assured the survival of Georgia, but was eventually recalled to England following an ill-advised assault on St. Augustine and the Georgians' disgruntlement at his rigid management of their affairs. Although long-lived, Oglethorpe was not in fact the centenarian Ireland claims here, and died aged 88.

In later years Oglethorpe moved in the same literary circles as Samuel Johnson and was one of the 'warmest patrons' of Johnson's *London*. Johnson's library was sold in 662 lots by Mr. Christie at his Great Rooms in Pall Mall on Wednesday 16 February 1785 and the three following days. General Oglethorpe, four and a half months before his death, made purchases on all four days, including a number of learned folios, Epictetus (1758) translated by Johnson's friend Elizabeth Carter, Du Fresnoy's *Art of Painting* (1783), and a framed print of Mrs. Montagu. The book in the etching appears to be an octavo which we cannot identify.

NPG D5389. See our list of *English Books 2010/2* for an uncoloured example on India paper. A variant is known adding an imprint between the text and the portrait: 'Published Sept 9, 1785 by I. Cary ...'.

THE KILRAVOCK – BRADLEY MARTIN COPY

53) [IRELAND, William Henry]. The Sailor-Boy. A Poem. In four Cantos. Illustrative of the Navy of Great Britain. By H. C. Esq. [*pseud.*] Author of "The Fisher-Boy." ... London: Printed for Vernor, Hood, and Sharpe ... 1809.

Small 8vo., pp. [8], 208, with an engraved frontispiece of an injured sailor, the smoke of battle in the background; a fine copy, untrimmed, in the original blue-grey boards, tan paper spine, printed label. The Bradley Martin copy with his pencilled note of purchase from Peter Murray Hill via Seven Gables bookshop, and the signature on the title-page of John Baillie Rose, Kilravock, 1811 (the spectacular Kilravock library of books in boards was dispersed in the 1960s). **£275**

First edition of a narrative poem in four cantos that follows young Richard from school to Portsmouth where he joins the navy, battles at sea, ships lost, prizes taken, the dawning of love, an East India voyage, Trafalgar, and the muse's tears on Nelson's tomb. In the course of the poem Richard advances from powder-monkey to master and commander. Dedicated to vice-admiral Sir Edward Pellew, this was one of the more successful of Ireland's original works, after the exposure of his Shakespeare forgeries.

Freeman, *Bibliotheca Fictiva* 516.

‘A THING OF BEAUTY IS A JOY FOREVER’

54) KEATS, John. *Endymion: a Poetic Romance ...* London: Printed for Taylor and Hessey ... 1818.

8vo., pp. xi, [3], 207, [5], with half-title (imprint T. Miller on verso), integral five-line errata (page [xi]), and the inserted Taylor and Hessey advertisements (two leaves, unsigned, dated 1 May 1818) sometimes found at the end; a fine, uncut copy in the original drab-grey boards, spine mostly wanting, but with small trace of printed label. **£5000**

First edition. In the earliest issue of *Endymion* there is a single erratum on page [xi]; then Keats called his publisher's attention to further errors and a five-line errata slip was inserted; finally, as here, the outer pair of leaves of the first gathering (half-title and errata) was cancelled with a new bifolium so that the five-line errata becomes an integral leaf.

MacGillivray 2.

‘BEAUTY IS TRUTH, TRUTH BEAUTY’
IN PUBLISHERS’ CALF

55) KEATS, John. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems ...* London: Printed for Taylor and Hessey ... 1820.

12mo., pp. [8], 199, [1], with the half-title; bound without the four terminal advertisement leaves in contemporary blue-green polished calf, gilt, with the publisher's blindstamp ‘Taylor and Hessey, Booksellers, Fleet Street’ to the rear endpapers, front joint cracking; ownership inscriptions of several members of the Paley family to half-title. **£9500**

First edition of Keats's last and finest book, containing, in addition to the poems of the title, all the great Odes (to a Nightingale, to a Grecian Urn, to Psyche, and on Melancholy), as well as ‘To Autumn’ and ‘Hyperion: a Fragment’. The majority of poems were written in 1819.

Although the work was originally issued in boards, it was also evidently retailed by Taylor and Hessey in full calf bindings like the present. The partnership of John Taylor & James Augustus Hessey, publishers to Keats, Coleridge, Clare, De Quincey, and Hazlitt, had traded at 93 Fleet Street since 1806 but was dissolved in June 1825.

MacGillivray 3; Hayward 233; Tinker 1420.

56) [KEENE, Marian]. *The History of a tame Robin.* Supposed to be written by Himself. London: Printed for Darton, Harvey, and Darton ... 1817.

12mo., pp. [2], 153, [1], with an engraved frontispiece, neatly coloured by a contemporary hand; slightly dusty, some light foxing, but a good copy in the publisher's original quarter red roan and marbled boards; boards and spine somewhat rubbed. **£325**

First and only edition. The tame Robin recalls a life of adventure enriched by human and avian friendships. A childhood spent in a school-room helped him attain ‘a sufficient knowledge of literature to relate my adventures’. His life, though happy, is not without its vicissitudes: he loses a close friend, Goldey the goldfinch, to a bird of prey and spends a disconcerting time in the ownership of a spoilt child who starves sparrows to death. This is the only known work by Marian Keene.

Darton G533. *See illustration at end.*

TOY STORY

57) [KILNER, Mary-Ann (*née* Maze)]. *Memoirs of a Peg-Top*. By the Author of *Adventures of a Pincushion* ... London, Printed and sold by John Marshall and Co. ... [1780?].

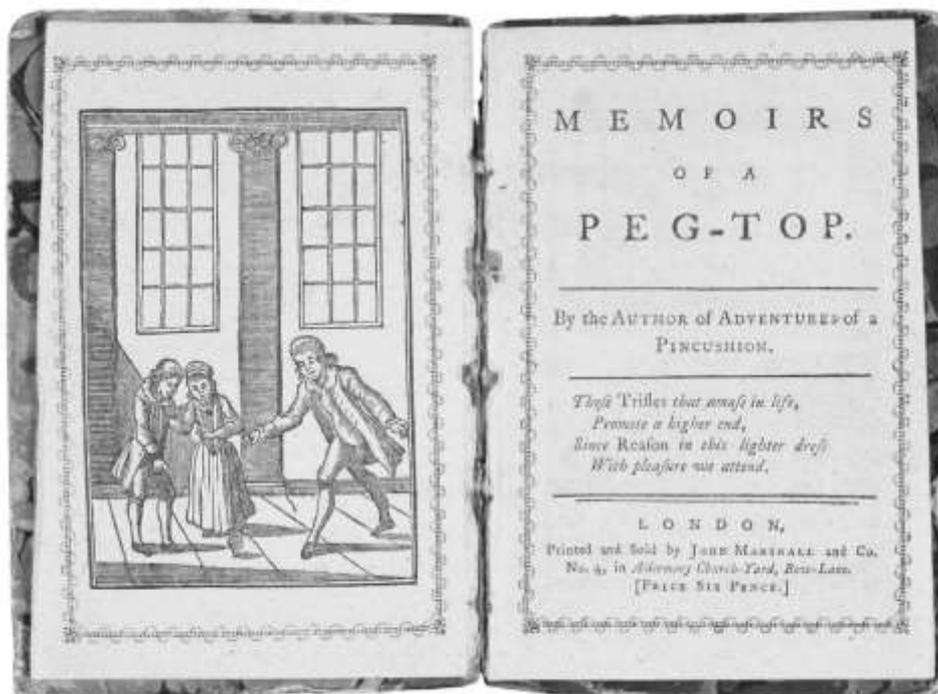
12mo., pp. 111, [1], with a woodcut frontispiece of children at play and 27 other attractive woodcut illustrations in the text, sometimes attributed to John Bewick; a good copy in contemporary quarter sheep and marbled boards (rubbed), rear joint cracked, front board almost detached, spine chipped; cloth box. **£1750**

Probably the first edition. There are three undated Marshall editions, all rare, priority not established, but this has the most generous format (the others pp. 90, [2] and pp. 108), and the family copy sold at auction in 1998 was of this edition. Inspired by the success of her *Adventures of a Pincushion* ('designed chiefly for the use of young Ladies'), this volume is instead 'evidently calculated for young Gentlemen': 'the aim in both has been to promote the cause of *virtue*, and to blend the hints of instruction with incidents of an amusing nature'.

A first-person narrative by the eponymous spinning-top, *Memoirs* takes us from a toy-shop on Piccadilly to a boys' boarding school run by Mr. Verber and populated by characters like the greedy Swallowell, the pranksome Grinmore, and Ben Playful, whose boisterous antics break the top in two; eventually the toy ends up in the hands of Miss Jackson, 'a girl about ten years old', affording Kilner an opportunity for a discourse on the equality of the sexes: 'Never, therefore, pretend to boast of your learning, or despise women in general, or your sister in particular, under the idea that you are so much wiser, because you understand a little Latin and Greek'.

ESTC lists BL, Cambridge, Free Library of Philadelphia, and the National Trust (at Castle Ward); there is also a copy in the Cotsen Library at Princeton (provided by us in 2008).

Gumuchian 3510. There were numerous nineteenth-century editions, as well as an American one (Rosenbach 132).



PRINTED ON PAPER MADE FROM STRAW AND WOOD-PULP

58) KOOPS, Matthias. Historical Account of the Substances which have been used to describe Events, and to convey Ideas, from the earliest Date, to the Invention of Paper ... London. Printed by T. Burton ... 1800.

Folio, pp. [2], 91; with the medial blank X2, and the appendix; pp. 1-84 printed on yellow straw paper, the appendix printed on wood-pulp paper; a very good copy in contemporary dark blue straight-grain morocco (probably the original binding as the endleaves are also of wood-pulp paper); with the armorial bookplate of Charles Barclay. **£3500**

First edition, printed on Koops' newly patented straw and wood-pulp papers – a remarkable innovation in the history of papermaking. The dedication is signed by the author as usual.

Between 1800 and 1801 Koops patented methods for making paper from a number of unusual substances. Though he acknowledges here that the manufacture of straw paper is yet to be perfected, he suggests a number of applications for the new material such as 'pasteboards, packing-paper, and paper hangings', and predicts that he will soon be able to make paper from even more unlikely substances including 'vegetables'. In the Appendix he meditates on further uses of straw paper and the new inventions it may inspire and protests the practice of publishing the details of new patents which allows foreign businessman to steal the ideas of British inventors. A second edition of the *Historical Account*, published 1801, was the first book printed on recycled paper.

The increasing demand for paper in the late eighteenth century led to a shortage of the rags needed to produce it, and other inventors had experimented with a variety of alternatives including sawdust and cabbage stumps. Koops' venture, The Straw Paper Manufactory, was the most considerable attempt to solve the problem and involved the construction of the country's largest paper-mill on Millbank in Westminster. Unfortunately, the company was over-ambitious and under-capitalised and Koops was declared bankrupt in 1802, only two years after the publication of the *Historical Account*. The book, though, bears witness to his indefatigable optimism, and it is not surprising that Koops is last recorded in 1805 resurrecting a previous venture selling river maps.

59) LAMB, Charles. John Woodvil a Tragedy ... to which are added, Fragments of Burton, the Author of the Anatomy of Melancholy. London: Printed by T. Plummer ... for G. and J. Robinson ... 1802.

Small 8vo., pp. [4], 128; a fine copy in full olive morocco, gilt, by Bedford, t.e.g. other edges untrimmed (a couple of scrapes to front cover); a torn slip tipped in, possibly from a former endpaper, with the inscription 'Rev^d T/J? Walker? / With the Author's respects', this heavily crossed out but clearly in Lamb's hand. **£1250**

First edition. *John Woodvil* was Charles Lamb's first play (or dramatic poem), regarded by him at one time as his 'finest effort', a 'medley (as I intend it to be a medley) of laughter and tears, prose and verse, and in some places rhyme, songs, wit, pathos, humour, and, if possible, sublimity' (Lamb to Southey, 28 November 1798). He began it in August 1798 and considered it 'finish't' in May 1799, but continued to tinker with it for nearly three years. John Philip Kemble declined it for production at Drury Lane in 1800, and it was never acted.

The style is Elizabethan, the setting seventeenth-century. Of the pieces at the end, an earlier version of the ballad from the German of Schiller had already been published by Coleridge in *The Piccolomini*, while the *Fragments* supposedly 'extracted from a common-place book, which belonged to Robert Burton', were by Lamb himself, the idea having been suggested to him by W. H. Ireland's Shakespeare forgeries. The poem 'Helen' (pp. 106-7) is by Mary Lamb, and marked her first appearance in print.

Southey and Wordsworth were among the first of Lamb's poet-friends to read his play. Lamb sent two extracts to Southey, for publication in his *Annual Anthology* (Southey did not use them, in the event), and they corresponded about the work-in-progress over several months (see Lucas, ed., *Letters of Charles and Mary Lamb*, i, 138 ff.). To Wordsworth he sent a transcript of the whole, which has been lost, and which elicited a sympathetic critique. In 1801, when Lamb was recasting the play for publication, Southey wrote to Charles Danvers 'Lamb and his sister see us often. He is printing his play, which will please you by the exquisite beauty of its poetry, and provoke you by the exquisite silliness of its story.'

60) LA ROCHEFOUCAULD, François, Duc de. The Memoirs of the Duke de La Rochefoucauld. Containing the private Intrigues for obtaining the Regency after the Death of Louis the Thirteenth, King of France, the Wars of Paris, and Guienne, the Imprisonment of the Princes. Cardinal Mazarin's Letter to Monsieur de Brienne. Articles agreed upon by His Royal Highness and Monsieur le Prince, for the Expulsion of Cardinal Mazarin. An Apologie for the Duke de Beaufort. Memoirs of Monsieur de la Chastre. London, Printed for James Partridge ... 1683.

8vo., pp. 436, [12, table, errata, advertisement]; light offset from binding onto title-page, light waterstain to corner of pp. 313-21, but a very good copy in contemporary mottled calf, later label, spine and corners a little rubbed. **£650**

First edition in English, translated from *Mémoires de M. D.L.R. sur les brigues à la mort de Louys XIII* (1662). At court in his earlier years La Rochefoucauld (1613-1680) took an active part in the cabals and rivalries that surrounded Richelieu and Louis XIII, and subsequently in the *Fronde* rebellion against Mazarin. His political activities came to an end after he was wounded in the fighting in Paris in 1652. Living in retirement he began to write his *Mémoires*, not so much an autobiography as an account of the court intrigues and a portrait of his fellow aristocrats. *Mémoires* circulated privately among his friends until its unauthorized printing in 1662 brought the author both fame and trouble.

La Rochefoucauld disowned the book, and modern scholarship has concluded that 'less than half is by him, and that very defective. The "Wars of Paris" (pp. 25-113) is spurious; the "Retreat of the Duke de Longueville" (pp. 113-128) is by Saint-Evremond; the "Apologie for the Duke de Beaufort" (pp. 299-320) is by Guillaume Girard' (see ESTC). The genuine memoirs were not published until 1804.

Wing L451A.

61) LA VOYE, Marin J. George de. Le Babillard; an amusing Introduction to the French Language ... London: John Harris ... 1834.

8vo., pp. [4], 92, [1], [2, adverts], [1], with a frontispiece and 21 woodcut plates (one loose); faint water stain to the heads of some leaves, slightly shaken; otherwise a very good copy in the publisher's original green cloth, lettered gilt. **£120**

Second edition (first published c. 1823) of an attractive, illustrated language guide for children. Each chapter describes a different location, object, or person: the library, the menagerie, the fruit woman, the idle girl, a watch, etc. A short introductory paragraph in French and English is followed by a list of vocabulary and a longer passage of French, sometimes in the form of a dialogue.

OCLC and COPAC record two copies only, at the V&A, and Indiana.

Moon, *Harris*, 476.

A SINGLE MAN POSSESSED OF A GOOD FORTUNE ...

62) LEIGH, Sir Samuel Egerton. Munster Abbey, a Romance; interspersed with Reflections on Virtue and Morality ... in three Volumes ... Edinburgh: Printed by John Moir ... for W. Creech, Cross, and S. Cheyne ... [and] for Hookham & Carpenter ... Vernor & Hood ... London. 1797.

3 vols., 12mo. in sixes; a very good copy apart from a little spotting and a tear to the blank margin of K3 in volume I; contemporary half calf and marbled boards, morocco labels; armorial bookplate of Sir Henry Hay Makdougall of Makerstoun. **£1250**

First edition. Despite its 'Gothic' title this is a novel of contemporary high life in England and on the Grand Tour, avoiding 'extravagant descriptions of supernatural scenes and events'. Munster Abbey in Devon is the seat of the hero, Mr. Belford, a bachelor 'happily possessed of a fortune, ample as his wishes'. This was Leigh's only novel – he died at 26 – assembled by his widow from her husband's 'scattered papers' and, the 'Advertisement' implies, possibly finished by her.

Leigh was a distant relation of Jane Austen, and though there are only Austins and no Austens among the 1182 subscribers (the list extends to 34 pages), we can find there Egerton Brydges, brother of Austen's friend Anne (later Lefroy), the Dowager Duchess of Chandos, and several other members of the Leigh family.

Despite the 'liberal and unexampled countenance bestowed on this undertaking' it did not meet with universal approval. 'The fable ... is uninteresting, the language incorrect and inelegant; and by endeavouring to put sentiment into the mouths of his characters on the most trifling occasions, the author often renders his work ridiculous' (*Critical Review*).

Garside, Raven, and Schöwerling 1797: 53.

FINE PAPER COPY, FOR CHARLES II'S SCHOOLBOY SON-IN-LAW

63) LITTLETON, Adam. Linguae Latinae Liber Dictionarius quadripartibus. A Latine Dictionary in four Parts. I. An English-Latine. II. A Latine-Classical. III. A Latine-Proper. IV. A Latine-Barbarous ... London, Printed for T. Basset ... J. Wright ... and R. Chiswell ... 1678.

Two vols., 4to., pp. [850]; [510], with an engraved frontispiece by R. White in each volume (the Bibliotheca Palatina), and two engraved maps in Volume II (Italy, and ancient Rome, with a facing letter-press key); 'Dictionarum Latino-Barbarum' has a separate title-page dated 1677; bound, contrary to the general title-page, with the English-Latin dictionary, the dictionary of proper names, and the 'Latine-Barbarous' dictionary in a second, separate volume, and with a title-page to that volume with the contents thus delineated (this variant not recorded by ESTC, *see ill. below*); a few spots and marks, old tape repair to 3A1 in Volume I, else a fine copy on thick, fine paper in a contemporary presentation binding of red morocco, panelled gilt, spines elaborately gilt, by the Queens' Binder D[?]; title-pages and frontispieces ruled in red, all edges gilt; ownership inscription in volume II of Edward Henry Lee, 1st Earl of Lichfield, dated 1678 (see below), his shelfmarks in both volumes. **£2600**

First edition, evidently a presentation copy: an undocumented issue on fine paper and consequently divided into two volumes, with the contents re-arranged, a new second title-page, and the frontispiece repeated.

Littleton's *Latine Dictionary* is the work for which he is best remembered, a monumental philological achievement that includes, as well as conventional English-Latin and Latin-English lexicons, a

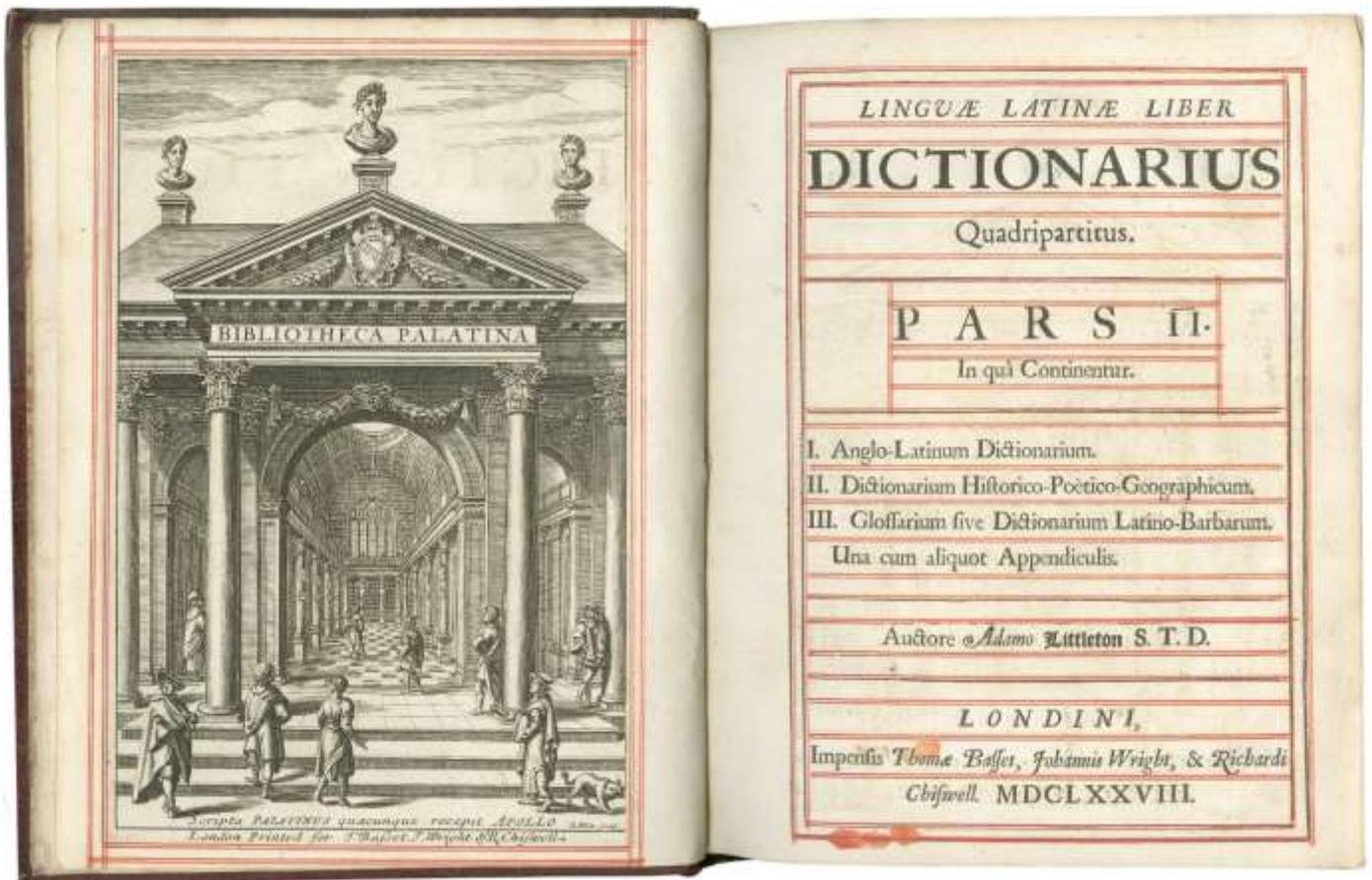
proper-name dictionary (poetic, historic and geographic, including mythical figures), and lists of Latinized Christian-names and towns. Littleton (1627-94) was educated at Westminster and Christ Church, Oxford, then returned to Westminster as usher and later second master. With a rising reputation as a churchman, he became chaplain-in-ordinary to Charles II during the 1660s – the *Dictionary* is dedicated to Charles.

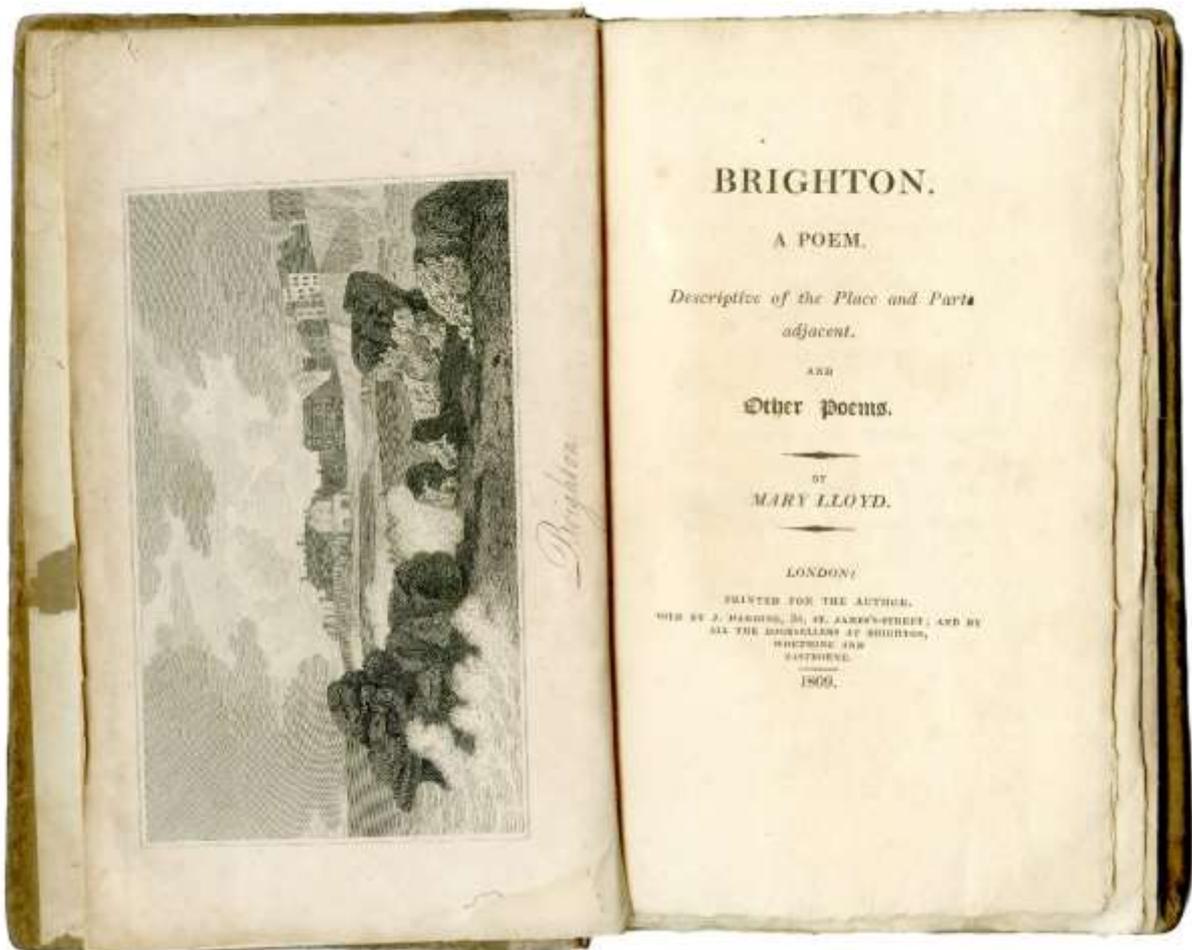
Edward Henry Lee (1663-1716) was thirteen or fourteen when he signed his most regal copy of this schoolbook, and was already married to the King's illegitimate daughter, Charlotte Fitzroy. Half-nephew of the Earl of Rochester, and with family estates in Oxfordshire (his father is the subject of Walter Scott's *Woodstock*), he was made Earl of Lichfield upon his betrothal to Charlotte in 1674; Rochester had played a part in the negotiations, and hosted the events in his new post as Ranger of Woodstock. The young pair married, at the ages of thirteen and twelve respectively, on 6 February 1677, but it was a happy if profligate union, and she eventually bore him 18 children. Charlotte, strikingly beautiful and sweet-natured, was the best-loved of all Charles's children, and the firm favourite of her uncle the Duke of York (later James II). The newlyweds' London residence was a property described as 'all that peice ... of Ground with the Buildings thereupon Within our Parke called St James Parke' (what is now Horseguards and Downing Street).

Though the present fine-paper issue of Littleton is not recorded in ESTC, Alston etc., we have traced a copy at the British Library (shelfmark 67.e.8,9), likewise in red morocco and with identical lettering and similar spine tools, the binding attributed to the Queens' Binder D.

Wing L 2563; Alston XVI, 389; Kennedy 2830.

See title-page for illustration.





BRIGHTON IN ITS HEYDAY

64) LLOYD, Mary. Brighton. A Poem. Descriptive of the Place and Parts adjacent. And other Poems ... London: Printed for the Author. Sold by J. Harding ... and by all the Booksellers at Brighton, Worthing, and Eastbourne. 1809.

12mo., pp. [4], iii, [1], 12 [subscribers' list], 88, with a half title, an engraved frontispiece and a plate (views of Brighton and the Signal House); a very good copy, uncut, in the original boards, rebounded, soiled; printed paper label, 'Brighton', to front board; ownership inscription dated 1835. **£350**

First and only edition of this paean to the attractions of 'Beauty, and fashion's ever favourite seat'. The poem vividly portrays Brighton's dazzling social round: the races, dances at the Assembly Rooms, plays at the theatre, and acrobatic shows at the circus. Particular attention is paid to the health-giving pursuit of bathing, with mention of the famous 'dipper' Martha Gunn, Brighton's 'sage priestess' of the bathing-machine.

Published the year after the completion of the Prince Regent's magnificent oriental-style stables, known as the Brighton dome, Lloyd's poem also records the early developments of the Royal Pavilion, before John Nash embarked on the construction of the elaborate palace familiar today. She praises 'the lovely edifice' which is 'grac'd / With every beauty of inventive taste', and admires (perhaps rather disingenuously) the 'modest dome' of the stables. Throughout the poem footnotes alert the reader to its close adherence to fact, pointing out significant etymologies, important dates,

and local curiosities. The ‘Miscellaneous Poems’ at the end of the volume include three pieces written in a rather loose interpretation of Scottish dialect.

The list of subscribers includes the Duke of Clarence (the future William IV), and a Mrs Fitzherbert (probably the companion of the Prince Regent, who lived for a while in a rented villa near the Marine Pavilion).

Brighton appears to be Mary Lloyd’s first and only poetic foray, despite an encouraging reception from the *Monthly Review* which reckoned that she managed ‘to weave into her poem the characteristic features of the place’.

Jackson, *Romantic Poetry by Women*, p. 204.

LONDON A–Z, AND CORBETT’S *SCHEME OF A STATE LOTTERY*, 1755

65) LONDON IN MINIATURE: Being a concise and comprehensive Description of the Cities of London and Westminster, and Parts adjacent, for forty Miles round ... intended as a complete Guide to Foreigners, and all others who come to view this City, or travel for Pleasure to any of its circumjacent Parts. London: Printed for C. Corbett ... 1755.

12mo., pp. [2], 405, [1], with the rare inserted leaf, *A Scheme of the State-Lottery, 1755* (cropped at foot, probably only one line: despite a reduced upper margin the text is too long for the page); some soiling, candle-wax and other spotting, fore-edge of L11 torn touching a few letters but not affecting the sense; contemporary sprinkled calf, spine broken and joints cracked. **£950**

Sole edition. Apart from a very full guide to public buildings in the metropolis, houses of the nobility, places of entertainment, and the like, there is a guide to Oxford, Cambridge, and to the country as far as Stowe and Tunbridge Wells. An alphabetical list of streets and squares, public buildings, markets, wharfs, *etc.* within the Bills of Mortality closes the volume (pp. 320-405). Stow, Maitland, and other large works are acknowledged as the source, ‘with several new and curious particulars’.

A Scheme of the State-Lottery, 1755, apparently an insert, is not found in any of the thirteen copies of *London in Miniature* recorded in ESTC; it could, however, possibly be integral if the title-page was not printed (as is likely) on the final leaf Y6. **A single, separate copy of *A Scheme* for 1755 is recorded at the BL.** Two examples from other years are known: from 1760 at Ohio State and from 1761 at Princeton, where it is an insert in a book of 1748.

Charles Corbett inherited his father’s shop opposite St Dunstan’s church in Fleet Street in 1752, and ran a lottery office alongside the book business. The unfortunate sale of a lottery ticket which came up with a prize of £20,000 led to penury in later years. When he died in 1808 Corbett was one of the oldest liverymen in the Company of Stationers (Timperley).

Alston, XI, 89 (for the list of streets and buildings).

‘A GOOD SCOTS HAGGIES’

66) MACIVER, Mrs. [Susanna]. *Cookery and Pastry*. As taught and practised by Mrs. MacIver, Teacher of those Arts in Edinburgh. Edinburgh: Printed for the Author; and sold by her, at her House, Stephen Law’s Close, back of the City Guard; and by W. Drummond, W. Gray, C. Elliot, and other Booksellers. 1774.

8vo., pp. xii, 238; somewhat dusty, some scattered marks, pen-trials to rear pastedown, but a very good copy in contemporary sheep, spine chipped and front joint cracked at foot, but entirely sound. **£4500**

The rare first edition of MacIver’s popular *Cookery and Pastry*, which went through seven further editions (several posthumous) by 1800.

‘Some years ago,’ the author ‘opened a school in this city for instructing young Ladies in this necessary branch of female education’. *Cookery and Pastry* is the result of these years of teaching, and its five chapters, based both on ‘approved methods’ and personal experiment, cover soups, fish, flesh, pies and pasties, and preserves and pickles.

Though the general tenor shows French influence, there are a number of distinctly Scottish recipes, including ‘Scots collops’, stewed turnips, tablet, six or seven venison dishes, and ‘a good Scots haggies’. **This is the first appearance of haggis in a Scottish recipe book**, though there are earlier recipes printed in England, and earlier mentions of the dish in Scotland. It is MacIver’s ‘archetypal’ recipe, of oatmeal, liver, suet, onions, minced beef and ‘draught’ (entrails), and spices, all cooked in a sheep’s rumen, which would have been Burns’s ‘great chieftain o the puddin’ race’, celebrated in his famous ‘Address to a Haggis’, written shortly after his arrival in Edinburgh in 1786.

The ‘1773’ edition of *Cookery and Pastry* mentioned in some sources is undoubtedly a ghost for the present edition, perhaps based on an imperfect copy (the author’s ‘Advertisement’ is dated November 1773) – the sources mentioning it are all secondary, no extant copy dated 1773 is recorded, and the edition of 1777 is a stated ‘second edition’.

ESTC lists three copies only: BL, NLS, and NYPL, to which OCLC adds Harvard and Toronto.

Maclean p. 92; Simon, *Biblioteca Gastronomica* 980; Bitting, Vicaire and Cagle list later editions only.

67) MARIVAUX, Pierre Carlet de Chamblain de. *Le Paysan parvenu*: or, the fortunate Peasant. Being Memoirs of the Life of Mr. ——. Translated from the French ... London: Printed for John Brindley ... Charles Corbett ... and Richard Wellington ... 1735.

12mo., pp. [2], 286, [2, advertisements]; a few stains but generally a very good copy in nineteenth-century half dark brown morocco and marbled boards, a little worn. **£650**

First edition in English, originally published in French in the Hague in 1734-5. This is the second of the two important novels by Marivaux, which broke new ground in the art of writing fiction. ‘Where *La Vie de Marianne* belongs to the moralizing and sentimental romance tradition, *Le Paysan* is a cynical comic novel of the way of the world, though both stories are full of subtle psychological observations. The tale is told in later life by the unashamed and good-humoured hero Jacob, who has risen from his peasant origins to a wealthy and respectable position as a tax-farmer thanks to his resourceful wit and his physical attractions. He profits amorally from the affections of a series of (usually older) women, some of them with reputations for piety; these adventures are recounted in a spirited style, with a sharp eye for the hypocrisy of the respectable’ (*New Oxford Companion to Literature in French*).

The work bears some affinities to the novels of Richardson, and to Fielding's *Joseph Andrews*, works that were to transform English fiction in the course of the next decade. This anonymous translation contains the first four parts only of the French text; a fifth part appeared in 1735, and an anonymous continuation in three further parts in 1736, but these later parts were not translated at the time.

McBurney 307.

THE ORIGINAL BLACK BEAUTY

68) MEMOIRS OF DICK, the little Poney; supposed to be written by himself; and published for the Instruction and Amusement of pretty Masters and Misses ... London: Printed for J. Harris ... and Tabart and Co. ... by Slatter and Munday, Oxford ... 1804.

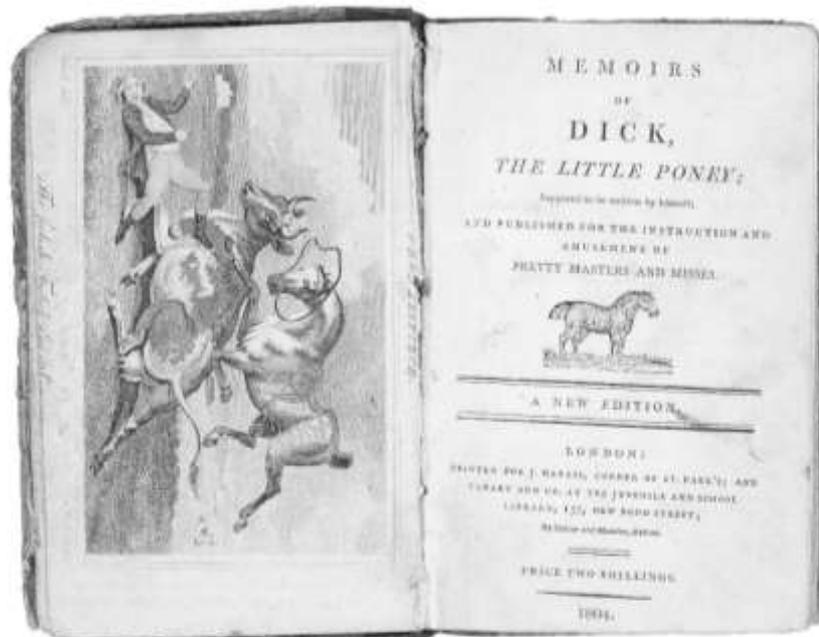
18mo., iii-xii, 164, [4, adverts for Tabart], with an engraved frontispiece by Scott after Howitt (caption shaved); wanting a half-title; the title-page is a cancel – the stub of another title-page (differently disposed) is just visible; rather dusty, but a good copy in the publisher's original quarter green roan and marbled boards, rather worn; ownership inscription dated 1813. **£300**

Second edition of an important precursor of Anna Sewell's *Black Beauty*. '*Black Beauty*, in fact, is an imitation of the original English horse autobiography, *Memoirs of Dick, the Little Poney*' (Laura Brown, *Homeless Dogs and Melancholy Apes*, 2010). Dick is stolen from Hounslow Heath by a band of gypsies who crop his tail and ears. After passing through the hands of several owners, some good and some bad, a benevolent clergyman delivers him to a 'family of distinction' in whose care he finds the time to dictate his memoirs.

Memoirs of Dick was first published by Elizabeth Newbery in 1800. Harris took over her stock in 1801; here he adds an Advertisement, dated April 1804, claiming that 'a very large impression' has been 'speedily sold off'; on the facing page is an advertisement for *The Dog of Knowledge*, by the same author.

This is a rare work in any edition. ESTC records four copies only of the first. OCLC and COPAC show only three of the present: BL, Bodley, and Miami.

Moon, *Harris* 534.



69) MILTON, John. Paolo ROLLI, translator. Del Paradiso perduto Poema inglese. Londra, Presso Carlo Bennet, 1736.

Folio, pp. [2], iv, [24], 397 (*recte* 399), [1, blank], 4, with three fine portraits, of Milton, Frederick Prince of Wales, and Rolli, the last two mezzotints; woodcut head- and tail-pieces and initials; a very good copy in contemporary quarter reversed calf and marbled boards, black morocco label. **£1250**

First edition of the first complete Italian translation of Milton's *Paradise Lost*, the second issue, with a cancel title-page dated 1736 and further enumerating Rolli's academic titles. Rolli started to work on this translation in 1719, publishing the first six books in London in 1729. Still incomplete, Rolli's work was placed on the *Index librorum prohibitorum* in January 1732. The complete translation was finally published in 1735 by Charles Bennet ('Despite the change in imprint to Charles Bennet, Samuel Aris [who had printed the first six books] probably printed the entire poem, for his signed ornaments appear on sheets throughout the work', Coleridge, p. 207), and then often reprinted throughout the eighteenth century.

In a letter of November 1734 Rolli himself described the circumstances of this edition: 'I am preparing the edition of Paradise Lost, the last six books are already printed, and many sheets of the first part reprinted, wherever it was necessary to refine or make changes; a few pages of variants will also be added. The merciful Prince of Wales, devoted to literature, who is now reading Orlando Furioso with me, favours me so much that I consider myself very lucky. He has incited me to finish my work, which I had neglected; I did not want to start a subscription, which is nowadays considered as outright begging, and he gave me one hundred pounds for the publication' (BCEM, Autografi Campori, *Rolli*, our translation).



Paolo Antonio Rolli (1687-1765) lived in London from 1715 to 1744. There 'he was well known and liked in musical and literary circles as a poet, librettist, translator and editor [...] He had already established a literary reputation in Italy, when he had been invited back to London by Thomas Herbert, eighth earl of Pembroke [...] to serve in his household as an Italian teacher' (Taylor, *Foreign-language printing in London 1500-1900*, p. 159). He later became preceptor to the Prince of Wales and the Royal Princesses.

Coleridge, *Milton*, 161c; Wickenheiser 635.

70) MORAL AMUSEMENT; or, a Selection of Tales, Histories, and interesting Anecdotes; intended to amuse and instruct young Minds. London: Printed for Vernor and Hood ... and E. Newbery ... 1799.

18mo., pp. iv, 175, [1, advertisements], with a frontispiece; tear to corner of F1 with loss of a couple of letters; otherwise a good copy in the publisher's quarter red roan and marbled boards, rubbed, corners bumped. **£500**

Second edition of a collection of moral tales set in exotic locations (first published 1798). Virtue is rewarded and vice punished in Baghdad, Russia, and California, though the moral dilemmas are often resolved with gratifying ease. Kalem 'The Man Hater' despairs after finding his beautiful wife in the arms of the slave and turns first to drink then to solitude to ease his pain. Fortunately, the hermit Sunghier produces a talisman engraved with the revelatory words 'know thyself' and Kalem continues his life in 'tranquillity'.

Roscoe, J246 (2).

‘WHOLE SHEETS OF TEDIOUS NOTHINGS FULL’

71) MOURNING POETS (The): or, an Account of the Poems on the Death of the Queen. In a Letter to a Friend ... London, Printed for J. Whitlock ... 1695.

Folio, pp.12; modern boards, black morocco spine; a fine copy. **£1250**

First edition, an amusing satirical survey of the versified outpouring of grief after the death of Queen Mary. The anonymous author mentions contributions by Congreve, Motteux, Stepney, Dennis, Tate, Wesley, Walsh, Gould and Talbot, noting the absence of Dryden, who 'mourns; tho yet he does refuse / To mourn in public'. The tone mixes the complimentary with the mildly censorious.

The most biting satire is reserved for the anonymous poets who 'commit odd Latin-English Rhyme', these are 'the Rhyiming Mob':

To Paper fatal, the lethargic Elves
At their own Cost in Print lampoon themselves;
Proud of whole Sheets of tedious Nothings full,
And like Themselves emphatically dull.

The 'Cheif of this presumptuous Band' is named as 'D---y', presumably Thomas D'Urfey, whose *Gloriana* is called here 'The merriest Funeral Ode that e're was writ'.

Wing M 2993; Macdonald 281.

THE ONLY KNOWN COPY OF NUMBER II

72) [OXFORD PERIODICAL.] Number I. [–II., *all published?*] Of the Cosmopolitan. A periodical Miscellany. By Gentlemen of the University of Oxford ... London: Printed for the Authors: and sold by Harrison & Co. ... C. Rann, Oxford; and S. Harward, Gloucester. April 15 [–April 30], 1788.

Two issues, 8vo., paginated continuously: pp. 38, [2, errata]; somewhat soiled and dusty, blindstamp to title-page and final leaf of Wigan Public Library, else a good copy in later quarter morocco, spine restored. **£1350**

A very rare periodical – ESTC records only two copies (Bodley and Yale), both of which comprise the first issue only.

The Cosmopolitan comprises three pieces in prose, three in verse, two of which (an ‘Essay on the Origin of Grub Street’, and a long poem ‘Lady Clementina to Sir Charles Grandison’) are split over two issues (and therefore incomplete in the other extant copies). The ‘Essay’ is an amusing piece, noting the proximity and affinity of Grub Street and Bedlam, with faux advertisements for a phial of genius derived from the effluvia of madmen (‘for the benefit of students’; returned phials to be resold to travel writers ‘who have never left their own country’), and a ‘patent mill for grinding verses’. There are also sketches of two generic types of author, under the titles ‘The Man. I. [and II]’, an ‘Ode on Genius’ largely devoted to (and a pastiche of) Shakespeare; and ‘The Knoxiad’, written in reply to Vicesimus Knox’s *Essays Moral and Literary* (1778). The pieces are all signed (S–p–n, Y.E., F–, Z.E., and D.U.), but we have not been able to identify the authors.

Crane & Kaye, 1161.

‘ALMURKA AND SNIVENUS, A STORY ROMANTICAL’

73) P[ASCOLI], L[ivio.] Novella romantica col testo originale inglese posta in versi Italiani sopra traduzione letterale, e poesie diverse ... Seconda edizione ... Bologna. 1823 [altered from 1821]. Tipografia Marsigli. [*Bound (issued?) with:*]

P[ASCOLI], L[ivio.] Improvvisi con altre produzioni non estemporanee ... Bologna. 1823 [also altered from 1821]. Tipografia Marsigli. [*and with:*]

[PASCOLI, Livio?]. Il Buon capo d’anno ... Bologna. Tipografia Marsigli ... 1822.

Three works in one, small 4to., pp. [32], with English and Italian on facing pages; pp. [24]; and pp. [8]; in the second piece the divisional title-page *Rime facile-morali* is hand-stamped ‘Estemporanee’; very good copies, bound together in contemporary blue paper boards, gilt, edges rubbed. **£450**

Second editions of the first two items, first edition of the third, probably issued together, very rare.

Pascoli’s *Novella romantica* is an odd Ossianic confection, with a supposed prose original in English, ‘Almurka and Snivenus’, printed alongside an Italian ‘translation’ in *terza rima*, ‘Alminda e Sniveno’. Despite the bizarre and vaguely oriental title, the story is set in medieval Norway, where the titular couple reign as happy and enlightened monarchs. Snivenus is sent for by the King of Britain, ‘who had prevailed to every body in his strength, and had destroyed in his thought every principle of reason’. The seas are dangerous, Almurka fears the worst, and indeed ‘the ship was flinged up and down by the waves and beated at once by winds, hail and rain.’ Snivenus and many others drown; ‘the surpassing and raged waves fluttered around the bodys of agonizing and dead men’; his spirit ‘assumes the form of the drowned King’ and returns in a dream to Almurka; in grief she goes to the

shore, where she finds Snivenus's corpse and then dies. The Italian poem clearly precedes the non-native English; the context and indeed the motive for the production remain, sadly, obscure.

Alminda e Sniveno was first published in Milan in 1818 (one copy recorded), and is here reprinted with several pieces of Italian verse on historical themes. The title-page can be dated 1821, 1822 or 1823 (as here), the additional Roman numerals added by stamp. *Improvvisi* was first published in '1812' (actually 1821), but with slightly different contents. The last item is a New Year's poem for 1823. It is not recorded as by Pascoli, but its presence here, and the fact that he published at least one other such poem, suggest his authorship.

COPAC and OCLC shows only two copies of *Novella romantica* (Bodley and Bibliothèque nationale) and none of the other two items.



74) PAULE, Sir George. *The Life of the most reverend and religious Prelate John Whitgift, Lord Archbishop of Canterbury ...* London: Printed by Thomas Snodham. 1612.

Small 4to., pp. [6], 94, with a woodcut portrait of Whitgift on the verso of the title-page; wanting the signed blank A1 and the terminal blank N4; errata corrected by hand; a very good copy in nineteenth-century brown hard-grained morocco, gilt-ruled, spine lettered direct. Contemporary signature of William Burrough on title-page, armorial bookplate of William Bateman (1787-1823) of Middleton-by-Youlgrave, Derbyshire. **£1100**

First edition. The author of this sympathetic biography had entered Whitgift's service in 1584, at the age of twenty-one, and by 1599 he was comptroller of the Archbishop's household. In the dedication to the new Archbishop, George Abbot, he writes that his 'heart shall never be ungratefull' to 'your Graces late Predecessour', and that his aim is 'to shew mine owne obligation to his memorie, and to make knowne his worthie parts to future ages'. Nonetheless the work is not hagiography but 'an invaluable source for the Archbishop's tenure by an insider' (*Oxford DNB*).

STC 19484.

SHIPWRECK AVERTED

75) PILKINGTON [Mary]. Obedience rewarded and Prejudice conquered; or, the History of Mortimer Lascells. Written for the Instruction and Amusement of young People ... London: Printed for Vernor and Hood ... and E. Newberry ... 1797.

12mo., pp. [4], 206, [6], with an engraved frontispiece by Taylor after Kirk, a half title, and three final advertisement leaves; a very good copy in contemporary sheep; boards and spine rubbed, hinges cracked, manuscript paper label. £650

First and only edition, one of the earliest of Mrs Pilkington's many tales for children. Inspired by the example of Peter the Great, Mortimer overcomes his fear of water and joins the navy. The story, though, follows the fortunes of his mother and sisters who are left at home, and includes several pieces of verse, including an epitaph 'To the much loved Mortimer Lascells, who was shipwrecked on the coast of Barbary ... aged Fourteen'. Luckily for all, the reports of his death prove greatly exaggerated and the family is reunited at the end.

ESTC records seven copies in the UK, four in North America, and one in Australia.

Roscoe J285.

PURLOINED LETTERS

76) [PLUMPTRE, Annabella]. The Western Mail: being a Selection of Letters made from the Bag taken from the Western Mail, when it was robbed by George ——, in 17—. Now first published. London: Printed by Davis, Wilks, and Taylor ... for J. Mawman, Successor to Mr Dilly ... 1801.

12mo., pp. [2], iv, 282; internally a very good copy, untrimmed, rebound in blue-green library buckram. £650

First edition. Like her better-known older sister Anne, Annabella Plumptre ('Bell') was a translator and novelist. Their father was Robert Plumptre, prebendary of Norwich and president of Queen's College, Cambridge. They began their writing careers as part of the Enfield circle where participation in private theatricals may have contributed to Bell's easy assumption of different characters and idiolects in this collection of stories.

George —— robbed the Western Mail to pay his debts and support his family who, destitute again years later, looked to the bag of stolen letters (preserved as 'a fatal memorial') as their last resort. Since, perforce, there are no answers to the letters, each has to tell a story in itself – of love and marriage, elopements, high life, low life, London, quackery, the 'Game of Sentiment', caricatures, and the like.

The semi-literate Mrs. L——, a mantua maker, reports to Mrs. F—— on the latest ladies' 'fashings ... negligees ... hoops' and styles of hair ('frizzed very tight, and done up to a large cushioning'). Mrs. V—— writes to her mother distraught that her husband expects her to suckle their child for 'it would quite spoil my shape' and cruelly ruin the pleasures of life in London. Dr. —— peddles his universal remedy – 'Vital, Antiscorbutic, Cosmetic Lozenges' – to a series of patients with wholly different complaints. Fanny ——, a discarded mistress, writes to Lord N—— 'I will not be got rid of in this manner. I will be your torment and haunt you everywhere I will think of nothing else, day nor night, but how to be revenged.'

Mr. A—— declines a commission from Mr. K—— to buy caricature prints: 'I have an aversion to them in every respect. Merely as drawings they are always displeasing to my eye They commonly speak no language ... but that of vulgarity, passion, and frequently obscenity' Mr. P——

— tells Miss C—— that his bookseller regards her gothic novel as ‘not above a third rate performance, and that he never gives more than ten guineas for third rates’ [*but he does not say that he refuses to publish third-rate novels!*]. ‘The title, however, is superlative: *The secret, mysterious, terrific horrors of the haunted recesses of the gloomy cave of Elfinodorinnia*’ Mr. G—— sends Mr. H—— a critique of his long poem ‘Breakfast’ (‘This is a loaf of bread ... this is a clean knife ... this is a radish’).

An entertaining book. Bell would have made an excellent agony aunt.

Garside, Raven, and Schöwerling 1801: 57.

77) POEMS ON VARIOUS SUBJECTS. For the Juvenile; or Child’s Library. London: Printed and sold by John Marshall, [c.1800?].

18mo. in twelves, pp. 60; a good copy in the original pink paper boards, with the publisher’s printed label on front and back cover; rubbed, backstrip mostly missing. **£750**

First edition, published as part of Marshall’s ‘Juvenile; or Child’s Library’.

The ‘Child’s Library’ was probably the first of a series of miniature libraries (housed in toy bookcases) produced by Marshall around the turn of the nineteenth century; the complete library contained 19 or 20 volumes, with covers in green, yellow, and pink. The poems here provide simple moral lessons, usually through tales about anthropomorphised plants and animals. The last poem describes a young horse who is much like a restless child:

...a little filly
Unbroke and therefore wild and silly,
Kick’d up her legs in sport behind,
And paw’d the ground, and snuff’d the wind...

An older horse chides her, teaching that she must be broken in before she can ride with a glamorous cavalry regiment. The poem ends, appropriately, with a moral reflection on the value of education: every child must ‘Scholastic discipline endure, / ’Ere it in wisdom grows mature’.

ESTC records copies at Birmingham Central Libraries; Duke, Toronto Public, and UCLA. There are also sets of the library at the V&A, Cotsen, and Indiana.

78) POOLE’S ANNUAL PRESENT and instructive Pocket-book, for Young Ladies and Gentlemen, for the Year 1811. London: Printed for Whittingham and Rowland ... for J. Poole [and seven others, in London and Dublin]. [1810].

16mo., pp. 128, with a folding engraved plate (‘Botany’, two small tears); a very good copy in a red roan wallet binding. **£325**

Unrecorded, the earliest known issue of *Poole’s Annual Present*, a juvenile almanac along the lines of his earlier *Juvenile Ladies Pocket Companion*, but with some ‘new arrangements’ to make it ‘worthy of a place in the juvenile library’ long after the year is over. The *Annual Present* provided the young reader with a range of useful information on subjects from botany to the latest dances, as well as some poetry, a quiz, and a blank table for account keeping. A section entitled ‘Memoria Technica’ outlines a complex method of remembering dates by assigning letters to numbers; a ‘List of Foreign Words and Phrases in Common Use’ provides translations and pronunciations (‘double entendre’ is ‘*doobleontongder*’); the quiz demands a wide knowledge: ‘In what age was the Grecian architecture in the highest perfection’ and ‘What county is celebrated for its Cider?’

The earliest edition of *Poole’s Annual Present* recorded by OCLC and COPAC is for the year 1812. .

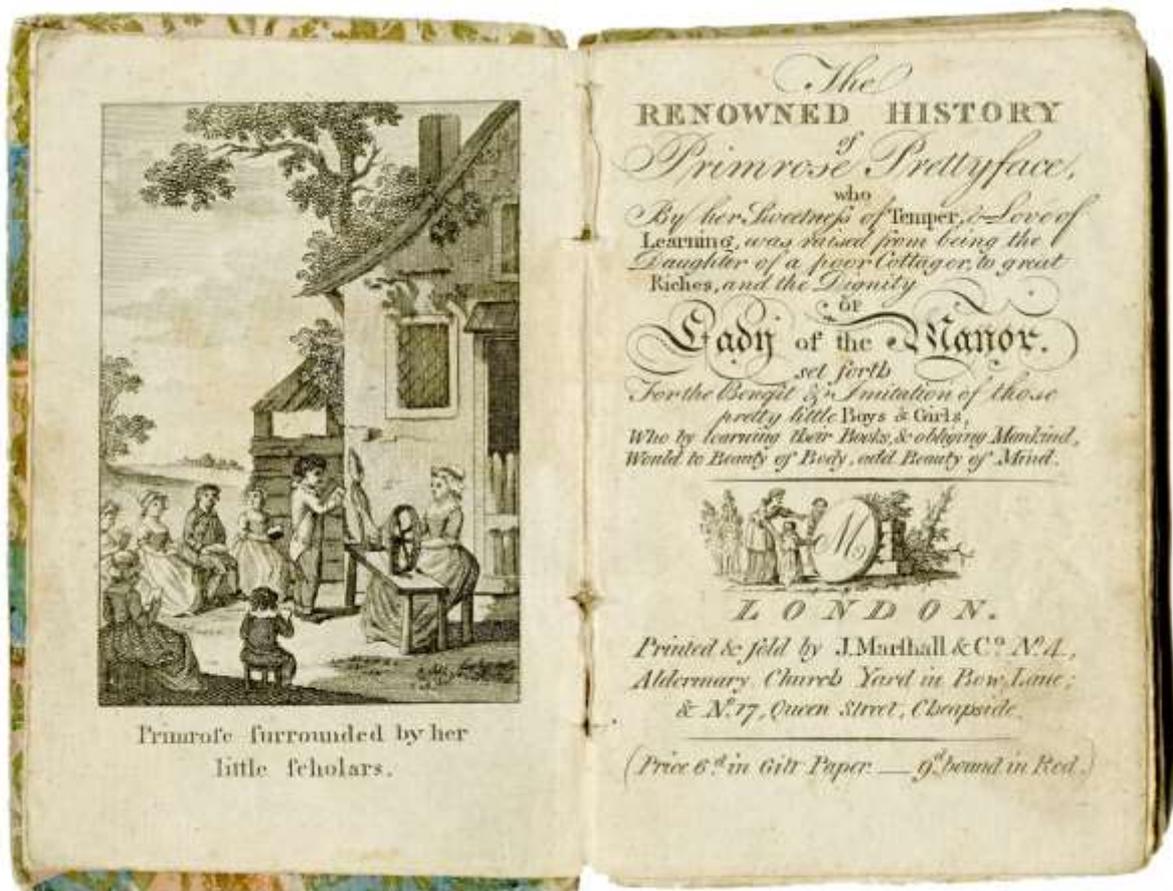
WITH 67 ILLUSTRATIONS

79) PRESENT FOR THE YOUNG (A). London: Printed for The Religious Tract Society ... and sold at their Depository ... also by J. Nisbet ... and by other Booksellers. [c. 1827]

12mo., pp. viii, 136, with a half title, a wood-engraved frontispiece by Sears, a title-page vignette and numerous illustrations; a very good copy in the publisher's original half red straight-grain morocco and marbled boards, spine gilt. **£175**

First edition. A finely illustrated anthology of religious verse, contemplations, and prayers for children. Pieces include poems on the seasons and stories about a Welsh Shepherd, and 'The Hill and the Valley', all with heavily metaphorical content.

The illustrations are particularly fine, and include scenes of a shipwreck, a family being waved off on the coach to London, skaters on a frozen lake, and John Bunyan lying asleep and imagining the *Pilgrim's Progress*.



Primrose surrounded by her little scholars.

RAGS TO RICHES

80) RENOWNED HISTORY (The) of Primrose Prettyface, who by her Sweetness of Temper, & Love of Learning, was raised from being the Daughter of a poor Cottager, to great Riches, and the Dignity of the Lady of the Manor. Set forth for the Benefit & imitation of those pretty little Boys & Girls, who by learning their Books & obliging Mankind, would to Beauty of Body, add Beauty of Mind. London. Printed & sold by J. Marshall & Co. ... (Price 6^d in Gilt Paper – 9^d bound in Red.) [1788?]

24mo., pp. 88, [6], with an engraved title-page and frontispiece, four terminal pages of advertisements; **the rear pastedown is an unrecorded singleton with an advertisement for *The Juvenile Magazine***; numerous woodcut vignette illustrations; a little shaken, but a decent copy in the original Dutch floral boards, spine wanting; cloth box. **£1250**

One of three undated editions, probably the last (adding Marshall's Cheapside premises at 17 Queen St to the imprint), but the only one with an engraved title-page and frontispiece.

It is a classic rags-to-riches story in the mould of *Little Goody Two-Shoes*, in which Primrose earns her social upgrade (courtesy of a baronet) not just by her moral uprightness but also by her industrious scholarship. Inset narratives, such as that of 'Eudoxus and Leontine', reinforce the message of the importance of study and the possibility of social mobility. There is also much verse, all uncredited, but including Richard Jago's 'Elegy on a Black-Bird shot on Valentine's Day' and Isaac Watts on sibling love.

ESTC records editions of pp. 104 (Toronto Public only) and pp. 98 (Bodley, Indiana and Toronto), as well as the present, which it dates to 1789. However, the presence in this copy of an advertisement for a 'New Publication' – *The Juvenile Magazine* – which ran from January to December 1788, implies it was issued in 1788.

ESTC shows seven copies: BL, Cambridge; Free Library of Philadelphia, Indiana, Morgan, UCLA and Wayne State.

81) RANGER'S PROGRESS: consisting of a variety of poetical Essays, moral, serious, comic, and satirical. By Honest Ranger of Bedford-Row ... London: Printed for the Author; and sold by T. Kinnersly ... and to be had of all other Booksellers in Town and Country. 1760.

8vo., pp. vi, [2], 120; some offsetting from the turn-ins; closed tears to D4 and E3 without loss; but a very good copy in contemporary speckled sheep, morocco label; slightly rubbed, rear joint cracked; 'Ranger' in a contemporary hand on the front board. **£450**

First edition of a sort of *Rake's Progress* in verse, variously attributed to Arthur Murphy or John Ingledew. 'Honest Ranger' describes, among other things, his experiences at an auction, his thoughts on London, his opinions of his enemies, and his wooing of various women. In the first poem, he explains that he has been delighted by women since early childhood; there are verse replies to Ranger by a variety of characters including 'a Fairy'; a dialogue between Death and Ranger, and at the end, an apocalyptic poem entitled 'The End of Time. A Vision'.

The pseudonym 'Honest Ranger' was of course also that of the publisher of the infamous *Harris's Covent Garden List*, a fact not unnoticed at the time. The latter 'Ranger' sent his 'Compliments to the Bedford-Row Honest Ranger' in the *Public Advertiser* in January 1760 (see Janet Ing Freeman, 'Jack Harris and "Honest Ranger"', *The Library*, 7th series 13:4).

In the preface the author announces that he does not think critics 'so dreadful as they have been reported', indeed he expects '*Justice with Good Nature*'. His optimism was misplaced: the *Critical Review* lambasted his 'indifferent, bad and detestable poetry', crying 'Enough, enough, Honest Ranger! We have done thee no injury, and are unjustly doomed to read thy verses'. Lowndes, though, thought it 'entertaining'.

THE ENGLISH SAPPHO
'A WOMAN OF UNDOUBTED GENIUS' (COLERIDGE)

82) ROBINSON, Mrs. Mary (Darby). *Lyrical Tales* ... London: Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

Small 8vo. pp. [4], 218, [2, advertisement leaf]; a portrait is found in some copies, but was never present here; a fine copy, in contemporary mottled calf, gilt fillet on covers, spine gilt, morocco label (chipped). £1250

First edition, a revisionary response to *Lyrical Ballads* (1798) by the actress turned royal mistress turned author, Mary 'Perdita' Robinson, published only eight days before her death.

When Mary Robinson, the 'English Sappho', published her *Lyrical Tales* in December 1800, she was at the end of a long career and far more famous than Wordsworth or Coleridge – a product of her *demimondaine* reputation and her best-selling, and often strongly feminist, fiction. Since 1797 she had been in contact with Coleridge, a fellow writer on the *Morning Post*, and had come to feel increasingly drawn to the Lake Poets, both politically and aesthetically. The title of her *Lyrical Tales* clearly alludes to *Lyrical Ballads*, and also to Southey, whose own 'lyrical tales' have a visible influence. The opening poem, 'All Alone', is particularly notable, a reinterpretation of 'We are Seven' and 'The Thorn'.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer. When he heard of Robinson's final illness he was so upset that he consulted Humphry Davy about her condition and sent suggestions for medication, together with an early draft of 'Kubla Khan' and a poem to her entitled 'A Stranger Minstrel' (Wise, II, 69). Her response, 'Mrs. Robinson to the poet Colridge' [*sic*], published in volume IV of her posthumous *Memoirs*, 1801, contained the first extracts of 'Kubla Khan' to appear in print. Her early death at forty-three deprived English Romanticism of what may have become a major voice.

As *Lyrical Tales* were preparing for press, so was the expanded second edition of *Lyrical Ballads*, also printed for Longman by Biggs in Bristol. Wordsworth was concerned by the similarity of title and wanted to rename the volumes *Poems*; in the event the *Lyrical Ballads* were not published until late January 1801 despite the date on the title-page. Robinson's reputation was useful to the Lake Poets, a fact of which Longman was well aware: the advertisements at the end of *Lyrical Tales* list Southey's *Poems*, the two-volume *Annual Anthology* (Coleridge had requested Robinson's inclusion), the as-yet unpublished second edition of *Lyrical Ballads*, Coleridge's *Poems* 1797, etc.

Jackson, *Romantic poetry by women*, p. 278; Johnson, *Provincial poetry*, 770. Ashley J. Cross, 'From Lyrical Ballads to Lyrical Tales: Mary Robinson's Reputation and the Problem of Literary Debt', *Studies in Romanticism* 40: 4 (2001); Jonathan Wordsworth, *Ancestral Voices: Fifty books from the Romantic Period* (1991).

83) [ROSCOE, Thomas, translator]. *Tales of Humour, Gallantry, & Romance*, selected and translated from the Italian. With sixteen illustrative Drawings by George Cruikshank. London: Printed for Charles Baldwin ... 1827.

8vo., pp. [2], [v]-vi, [2, Contents: Cohn's collation calls for this at the end], 253, [1]; title-page a cancel with vignette 'The Elopement', sixteen other plates by Cruikshank; text and plates somewhat browned but a good copy in later polished calf, gilt, t.e.g. others untrimmed, by Rivière for H. Sotheran. £450



The Dead Rider.

p. 62.

First edition, the very rare third issue, with a cancel title-page replacing that of 1824, when there were two issues and the work was entitled *Italian Tales*. Cohn notes the rarity of the 1827 edition, which restores one of the plates of 'The Dead Rider', suppressed in the second issue, and also includes the plate done to replace it.

The prolific translator Thomas Roscoe selected these *Novelle* from a variety of authors 'out of materials not generally accessible', including two or three tales that furnished plots for Shakespeare.

Cohn 444; this issue **not found in OCLC or COPAC**.

HAMPSTEAD TO TWICKENHAM

84) RUSTIC EXCURSIONS to the Villages round London. By a Father and his Children. London: Printed for Richard Phillips ... 1811.

12mo., pp. [4], 168, [8, advertisements]; a good copy in the publisher's original quarter red roan and marbled boards, spine and boards slightly rubbed. **£300**

First and only edition. An eloquent introduction to the pleasures of natural history in the form of an exploration of London's rural environs, including Muswell Hill, Richmond, and Twickenham. The author discourses on the beauties of wayside flowers and the sound of the breeze in the trees as well as embarking on more ambitious speculation about the nature of light, the relationship between the mind and the body, and the origins of bird song.

OCLC and COPAC together show copies at the BL, Guildhall; Miami, Florida, and UCLA.

A JUVENILE BEST-SELLER

85) [SANDHAM, Elizabeth]. The Twin Sisters; or, the Advantages of Religion ... London: Printed for J. Harris ... 1805.

Large 12mo., pp. vii, [1], 208, with a half title; Osborne reports an initial advertisement leaf before the half-title, though if required it was evidently never bound here, and it would have to be an inserted leaf; otherwise a very good copy in contemporary tree calf, spine rubbed. **£350**

First edition, very rare, of Elizabeth Sandham's most popular title, which recounts the moral and spiritual education of the titular twins, Ellen and Anna, by their pious aunt, Mrs Irving. The girls are set a strict timetable: their days are occupied with music, charity, learning, and other virtuous activities. The story follows the girls into adulthood; Anna dies from consumption and Ellen marries a clergyman.

It was a best-seller in its day, selling 12,000 copies by 1820, and was much reprinted (20 editions by 1839), but the first edition is extremely rare.

OCLC shows Toronto Public only. Not in COPAC.

Osborne, p. 933; Moon, *Harris* 784 (1) (two copies, in private collections, only).

A GOTHIC OF THE REAL CASTLE OF OTRANTO

86) [SANDS, James]. Count di Novini; or the confederate Carthusians. A Neapolitan Tale. In Three Volumes ... London: Printed for G. G. and J. Robinson ... 1799.

3 vols., 12mo., with half-titles to each volume; some scattered foxing but a good copy in contemporary tree calf, joints cracking. **£2750**

First edition, a scarce gothic novel set against the backdrop of a broiling Mount Vesuvius, the Turkish siege of Otranto, and Charles VIII's invasion of Italy. The impetuous but goodhearted Pietro di Novini wins the hand of the beautiful Maddalena, inspiring the eternal hatred of his rival, the dastardly Gonsalvo di Rizambo. After Rizambo is exiled for the murder of his brother he disguises himself as a Carthusian monk, Padre Niccolo, and proceeds to poison the mind of the increasingly hypochondriac and misanthropic Novini.

Sands conjures a colourful cast of characters. Novini's aunt, Beatrice, is an inveterate reader of romance novels, and begins her own, *The Golden Book*, inflicting lengthy readings from it on her unfortunate friends and relations. His loyal servant, Tomaso, was previously in the service of a philosopher from whom he acquired the habit of nonsensical pseudo-logical speculation; he is sadly baffled to find himself outwitted by his uneducated sweetheart Bianca (presumably another reference to Walpole's *Castle of Otranto*, which features a comic servant named Bianca).

ESTC records five copies: BL, Cambridge; Harvard, Library of Congress, and Yale.

Garside, Raven, and Schöwerling 1799: 82.

BETTER TOGETHER IN 1707?

87) [SCOTLAND. ACT OF UNION.] A coherent tract volume of ten pamphlets, for and against the Union, published in 1705-6.

Small 4to., in excellent condition apart from a scattering of small wormholes in the last three pamphlets, not really affecting text; attractive contemporary panelled calf labelled 'UNION PAMPH', spine slightly rubbed. **£3750**

The months leading up to the Act of Union in January 1707 were a time of heated debate in Scotland. Politicians, writers, the landed gentry, churchmen, and others joined in making their opinions known in tracts and speeches. To pressures from an England anxious to ensure a Protestant succession were added economic pressures from the failure of the Darien project, the promised access for Scottish trade to England's commercial empire, and the promise of greater security.

Daniel Defoe was one of the agents sent to Scotland to promote the advantages of Union. On the other side there was much talk of Scotland's ancient traditions, fears for the preservation of Scottish Presbyterian church government, and worries about increased taxes and customs duties.

The most passionate speech against the Union, a great piece of political oratory (no. 9 below), was delivered in Parliament on 2 November 1706 by John Hamilton, second Lord Belhaven, predicting a bleak future:

I think, I see *a Free and Independent Kingdom* delivering up That, which all the World hath been fighting for ... *to wit*, A Power to Manage their own Affairs I think I see the *Valliant and Gallant Soldiery* ... petitioning for a small subsistence I think I see *the Honest Industrious Tradsman* loaded with new Taxes ... drinking Water in place of Ale, eating his fatless Pottage I think I see the Laborious Plew-man, with his Corns spoiling upon his Hands, for want of Sale, Cursing the day of his Birth, dreading the Expense of his Burial, and uncertain whether to Marry or do worse.

But Belhaven was in a minority as it became increasingly apparent that Scotland, virtually bankrupt from the Darien disaster, did not have any real choice. The Act ratifying the Treaty of Union was passed on 16 January 1707 by 110 votes to 69, and the independent Scottish Parliament sat for the last time on 25 March.

The pamphlets included are as follows:

(1) [Abercromby, Patrick]. The advantages of the Act of Security, compar'd with these of the intended Union: founded on the revolution-principles publish'd by Mr. Daniel De Foe. [Edinburgh]: Printed in the year 1706. 36 pp.

First edition. One of the most effective pamphlets published in opposition to the Union, 'a strong, emotional affirmation of Scottish independence' (McLeod). McLeod 16.

(2) [Defoe, Daniel, *formerly attributed author*]. The advantages of Scotland by an incorporate Union, compar'd with these of a coalition with the Dutch, or league with France. [Edinburgh]: Printed in the year 1706. 35, [1] pp.

First edition. A reply to the preceding, long attributed to Defoe. McLeod 15.

(3) [Hodges, James]. Essay upon the Union. London: Printed in the year 1706. 31, [1] pp.

First edition. McLeod 130.

(4) [Cromarty, George Mackenzie, 1st Earl of]. [*Caption title:*] A letter from E. C. to E. W. concerning the Union. [Edinburgh]; n.d. [1706]. 16 pp.

First edition. McLeod 212.

(5) [Cromarty, George Mackenzie, 1st Earl of]. [*Caption title:*] A second letter, on the British Union. [Edinburgh]: n.d. [1706]. 18 pp.

First edition. A sequel to the preceding. McLeod 378.

(6) [*Caption title:*] The equivalent explain'd. N.p. [Edinburgh]: n.d. [1706]. 8 pp.

First edition. An explanation of the proposed compensation ('the equivalent') to be paid by the English government to Scotland in exchange for sharing the responsibility of England's national debt as a result of Union. McLeod 117.

(7) Great Britain's Union, and the security of the Hanover succession consider'd. London: Printed, and sold by B. Bragg, 1705. 22, [2] pp., with half-title and terminal blank.

First edition (?): there were also printings of 12, 20, and 28 pp. McLeod 151.

(8) [Cromarty, George Mackenzie, 1st Earl of, *attributed author*]. A friendly return to a letter concerning Sir George Mackenzie's and Sir John Nisbet's Observations and Responce on the matter of the Union. [Edinburgh]: Printed in the year 1706. Three parts with separate register and pagination, 29, [1]; 7, [1]; and 12 pp.

First edition, complete in all three parts. The first part contains two letters, the second two more, and the third 'Letter Fifth'. **Most copies recorded in ESTC are incomplete**, apparently only Edinburgh University, NLS, and Folger having 'Letter Fifth'. McLeod 140.

(9) [Beilhaven (or Belhaven), John Hamilton, 2nd Baron.] The Lord Beilhaven's speech in Parliament, Saturday the second of November, on the subject-matter of an Union betwixt the two kingdoms of Scotland and England. [Edinburgh]: Printed in the year 1706. 24 pp. (last line of C1 just shaved, still legible).

First edition of the most celebrated of all the speeches against the Union, 'a most emotional speech, intended in part at least for the express purpose of whipping up public sentiment' (McLeod). There were a number of reprints, in quarto and octavo, and as a folio single sheet. McLeod 241.

(10) Seton, William. A speech in Parliament, the second day of November 1706 on the first article of the Treaty of Union. [Edinburgh]: Printed in the year 1706. 12 pp.

First edition. McLeod 432.

W. R. and V. B. McLeod, *Anglo-Scottish Tracts, 1701-1714, a descriptive Checklist* (University of Kansas Libraries, 1979).

88) [SHAKESPEARE.] HOLMES, George. Macbeth & Witches. London Pub^d Sep 1 1799 at R Ackermann's ... where a great Variety of Transparencies Medallions & other fancy Prints are pub^d daily.

Aquatint and engraving (image size 280 x 218mm, plate size 320 x 248 mm), by Isaak Jehner (Jenner) after George Holmes; captioned at the foot; an excellent impression, in very good condition. **£750 + VAT in EU**

A striking, overtly Gothic interpretation of the witches scene in *Macbeth*, with supernumerary bat and skeletons. It is here a mass of rich blacks on thick paper, but it was also available as a coloured 'transparency print' – the verso would be painted with masses of tone and colour, translucency added with the use of varnish, and a bright light shone through for vivid effect.

An Ackermann catalogue of transparencies from 1800 listed 89 prints, available plain at 2s or coloured at 4s. The series eventually encompassed 109, on a wide range of subjects, from Pope's *Eloisa* to London topography. The present is No. 36. We have traced a copies of this print (as a coloured transparency) at the British Museum and the V&A, both with No. 36 in manuscript – here it is engraved.

89) SHENSTONE, William. The Works, in Verse and Prose... in three Volumes ... Fifth Edition ... London: Printed for J. Dodsley ... 1777.

3 vols., small 8vo., portrait in vol. I and frontispiece plate in vol. II, folding plan of The Leasowes, fine engraved head and tail-pieces; a fine copy in contemporary pale calf, morocco labels; bookplates of Sir Edmund Antrobus. **£325**

Fifth edition of the *Works* (1764), the first edition of which was planned by Shenstone but published after his death, with Robert Dodsley's description of Shenstone's important garden at The Leasowes, one of the first natural landscape gardens in England and one of the most influential, and with the third volumes of letters added in 1769.



James Watson

James Watson

MACBETH & WITCHES

London: Sold by W. Asher & Co. at the Theatre-Royal, where a great Variety of Transparence Medallions & other fancy Prints are sold Daily.



90) SNELL, Charles. The Standard Rules of the round and round-text-Hands: mathematically demonstrating how better Alphabets of those Hands may be performed than have ever yet been publish'd in Great Britain. Absolutely necessary to be known by all Writing-Masters ... and very useful for Engravers, Painters. Masons &c who may have Occasion to draw large Inscriptions ... London, Printed for and sold by Henry Overton and John Hoole ... 1728.

Oblong folio, pp. [4], viii, plus six engraved plates by George Bickham; dusty and with occasional soiling, plates slightly dampstained; bound with an imperfect copy of Snell's *The Art of Writing*, 1712 (title-frayed, wanting the frontispiece, 26 plates numbered [3]-28); in contemporary quarter calf and limp marbled boards, rubbed. £450

Third edition, rare, of Snell's *Standard Rules* (first 1715), which 'became the focus of a notable quarrel with another distinguished writing-master, John Clark, which, with criticisms and counter-criticisms, lasted for several years, incidentally increasing Snell's copybook sales' (*Oxford DNB*).

Snell, educated at Christ's Hospital and apprenticed to the writing-master William Brooks, published his first writing manual, *The Pen-Man's Treasury open'd*, in 1694. In 1700 he became master of the Free Writing School in Foster-Lane, a position he held for the next 33 years. His second and best-known copy book was *The Art of Writing*; several editions were published in 1712, in the earliest of which, as here, 'the last page of letterpress consists, partly of an "Advertisement" ... omitted in later editions' (A. Heal, *English Writing Masters*, p. 161).

ESTC shows two copies only (Grolier and Harvard), plus three copies each of the editions of 1715 and 1717.

91) THELWALL, John. Poems chiefly written in Retirement. The Fairy of the Lake, a dramatic Romance; Effusions of relative and social Feeling: and Specimens of the Hope of Albion; or, Edwin of Northumbria: an Epic Poem ... with a prefatory Memoir of the Life of the Author ... Hereford, Printed by W. H. Parker; sold by West and Hughes ... S. Phillips ... and Jas. Ridgeway ... London; J Stockdale ... Dublin; &c. &c. 1801.

8vo., pp. [4], xlvi, 208, wanting the half-title; aquatint frontispiece of Enion's Tomb in Brecon ('Effusion X', p. 161) after a drawing by the author; repairs to edge of frontispiece and inner margin of title-page (no loss), blank verso of frontispiece heavily soiled, otherwise a good copy, untrimmed, nicely bound in recent antique-style quarter calf and marbled boards. £650

First or second edition (distinguished only by the half-title, here wanting, otherwise identical).

This collection of *Poems* by the radical reformer and political lecturer John Thelwall (1764-1834) is of particular importance for the long autobiographical memoir, although it is partly copied from Phillips's *Public Characters*. After false starts in several fields Thelwall launched himself into literary life with *Poems on various Subjects* (1787), and then into a career as a lecturer by speaking at various debating societies. Affiliated with the London Corresponding Society from 1793, he quickly became the most prominent and articulate member of the reform movement. The next year he was arrested for his radical activities and sent to the Tower with Thomas Hardy and Horne Tooke. All this is detailed in the prefatory memoir. As the title of this volume suggests he had retired from active politics by the later 1790s and afterwards set up an academy of elocution.

The longest poem, 'The Fairy of the Lake', is an Arthurian verse drama not intended for the stage, while the epic 'The Hope of Albion', which he never finished (despite an advertisement here), reflects an abiding interest in the Saxon prehistory of English liberty. The 'Effusions', printed in order of composition, include unpublished earlier pieces such as 'Elegy, written in 1786, at a time when the subject of Imprisonment for Debt was much discussed', 'To the Infant Hampden ... Oct. 1797', 'Paternal Tears' (ten poems on the death of his daughter Maria, 1800), 'The Orphan Boy' (an elegiac ballad written while the book was in the press), and two 'Amatory Sonnets' inspired by a line in Shakespeare.

Johnson, *Provincial Poetry* 901 or 902.

92) TOUR THROUGH ENGLAND (A), described in a Series of Letters from a young Gentleman to his Sister ... London: Printed for Tabart and Co. ... 1804.

12mo., pp. xii, 232, [8]; with a half title, a folding engraved map (short tears at inner margin without loss), and 6 engraved plates; the title-page is a cancel on a stub; occasional light foxing to plates; otherwise a good copy in the original quarter roan and marbled boards, boards and spine rather rubbed. £400

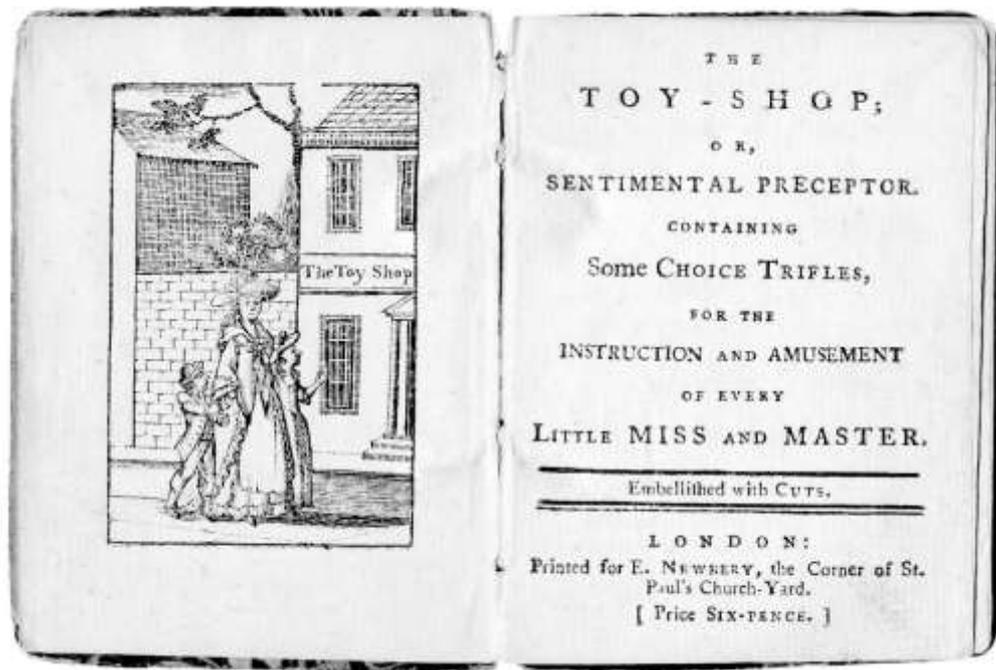
First edition. Our guide, 'literally a juvenile tourist', travels through England with his recuperating father and reports what he has seen in letters to his sister. He visits Stonehenge and Tintern Abbey, admires the 'valuable books and manuscripts' at Cambridge, takes in Hagley and the Leasowes, and manages a visit to Tabart's Juvenile Library in London where he buys 'some of his delightful books'.

Wordsworth owned a copy of a later edition, presumably attracted by the long section on the Lakes, which takes in Grasmere, Rydal Water, and the Maid of Buttermere. Here the author himself is moved to ecstatic poetry on Helvellyn.

The copy described by Moon and the copy at Princeton both have only four plates. This copy has six plates: views of Birmingham, York, Oxford and Cambridge, Stonehenge, and Greenwich.

OCLC and COPAC together record six copies: at New York Public Library, Wellesley College, University of Washington, Princeton; Oxford, and Liverpool University.

Moon, *Tabart* 174.



WITH A LONG PUFF FOR NEWBERY

93) TOY-SHOP (The); or, sentimental Preceptor. Containing some choice Trifles, for the Instruction and Amusement of every little Miss and Master. Embellished with Cuts. London: Printed for E. Newbery ... [1790?]

16mo. in eights, pp. 127, [1, blank], including a woodcut frontispiece and thirteen woodcut vignettes, with four final advertisement leaves presented as part of the story; final leaf used as rear paste-down; a very good copy in the original Dutch floral boards, spine perished but cords and stitching firm; cloth box. **£1950**

A charming illustrated juvenile based around a series of visits to a toy-shop – one of four(?) undated editions, priority not clear, published between about 1787 and 1790.

Belinda and Horace are taught while they are amused as their mother Lady Meanwell takes them toy shopping. The toyman shows them a looking-glass that reveals folly and anger (an ordinary looking-glass), a box full of courtier's truth and lawyer's honesty (empty), but they go away, on various trips, with a spy-glass, a stuffed dog, and a pocket-book to record all the moral precepts they are learning. Elsewhere in the shop are some 'moral scales' and a 'distinguisher' which allows the hearer to hear only truth – Lady Meanwell explains afterwards that he means by both items the capacity of judgement learned through experience.

In the final chapter, asked to recommend the most 'useful' thing in his shop, the toyman presents his charges with Berquin's *Looking-Glass for the Mind* (1787, see item 8). He goes on to provide an extensive puff for Elizabeth Newbery, describing a number of other titles in detail (pp. 118-121), before showing them his 'little library', with 'a complete collection of all Mrs. Newbery's valuable books', and presenting them with a catalogue (pp. 121-7).

The dedication is signed 'The Editor, R. J.' [*i.e.* Richard Johnson], who 'is unlikely to have been the author, although he is credited by Roscoe' (ESTC).

ESTC shows four copies of the present edition (Bodley; Essex Institute, Indiana and UCLA), plus a total of nine of the other undated editions (all pp. 127).

Roscoe J357 (5).



THE FIRST TRAVEL BOOK FOR CHILDREN?

94) TRAVELS OF TOM THUMB (The) over England and Wales; containing Descriptions of whatever is most remarkable in the several Counties. Interspersed with many pleasant Adventures that happened to him personally during the Course of his Journey. Written by Himself; and adorned with a suitable Map. London: Printed for R. Amey ... and sold by M. Cooper ... 1746.

12mo., pp. xii, 144, with a half title, and a folding engraved map, a very good copy in contemporary gilt ruled mottled sheep; boards and spine slightly rubbed; joints neatly restored; ownership inscription of Robert Empson dated 1752.

£1850

First and only edition of what is often called the first English travel book for children, though Boreman's *Guidebook to London attractions* preceded it. 'After the many strange Adventures of my youth' Tom Thumb sets out to explore his own country, wondering at Stonehenge, paying tribute to Shakespeare's grave, and inspecting Hadrian's Wall. He assiduously provides the distance of each county he visits from London and an approximation of its shape ('a man's shoe', 'a sugar cone', 'a urinal'). Particular attention is paid throughout to the quality of a county's air, its chief produce, and its architecture (especially bridges). Tom is not averse to pointed political comment: he professes himself surprised that Old Sarum is not a 'considerable town', seeing as it sends two members to parliament, and observes that Cornwall elects as many MPs as the whole of Scotland. His scepticism is confounded however when he falls for a well-worn April fools prank and visits the Tower of London, hoping to see the lions being bathed in the moat.

One of the earliest allusions to Tom Thumb in print is in Reginald Scot's *Discoverie of Witchcraft* (1584), in which he appears as one of the sprites and goblins which servants frighten children with. The legend developed over the seventeenth-century, and Tom was established as mischievous and intelligent character whose diminutive size often got him into amusing scrapes. Though he is here

appropriated for chiefly didactic purposes there are also elements of his use as a vehicle for satire, as also seen in Fielding's 'tragedy' of *Tom Thumb* (1730). Mary Cooper, one of the earliest publishers to specialise in works for children, followed up her *Travels of Tom Thumb* with a similar *History of England* (1749).

Osborne, p. 192.

95) [TRIMMER, Sarah]. *Easy Lessons for young Children*. Second Edition. London: Printed for Joseph Johnson ... 1790.

24mo, pp. 132; a very good copy in the original marbled paper wrappers, neatly rebacked, printed cover label: 'Easy Lessons. A Sequel to Mrs. Trimmer's Spelling Book for young Children'. **£1600**

Second edition, very rare, of a collection of short-interlinked 'stories' designed as a sequel to the author's *Little Spelling Book* (1786?). The fifteen lessons in Part I are all told in words of a single syllable, those in Parts II and III are in up to three (hyphenated) syllables.

Dick Grange used to beat his dog Dash, until a man saw him and gave him a like thrashing; Frank Pitt ate so much he was 'more like a pig than a boy', but a bad illness reformed him; Miss Page was fond of sweets, and lost all her teeth so she 'mumt and mumt with her bare gums like an old man'; Miss Beckett used to put pins in her mouth until she swallowed one crossways and died in agony. By contrast Miss Jane Brook is scrupulously neat, Tom & Dick lose their kite in a tree but don't complain as they still have their spinning top, and Emily Godfrey makes clothes for a poor young baby.

BL only in ESTC; not on OCLC. See our list of *English Books, Autumn 2011*, item 65, for another copy, now at the Clark Library. Of the first edition, 1786, which is not in ESTC, we can trace copies at Glasgow and Princeton only. Several later editions are similarly rare.

96) TRUSLER, John. *The Way to be rich and respectable, addressed to Men of small Fortune*. In this Pamphlet is given an Estimate, shewing that a Gentleman, with a Wife, four Children, and five Servants, may, residing in the Country, with a few Acres of Land, live as well as, and make an Appearance in Life equal to, a Man of £1000 a year, and yet not expend £400 including the rent both of House and Land [etc. etc.]. London, Printed for the Author and sold by R. Baldwin [1776-1777?].

8vo., pp. [4], 46, [2, advertisements]; one or two spots, but a very good copy in contemporary quarter calf and marbled boards, red morocco label lettered and decorated in gilt on upper board; extremities rubbed, spine extremities just chipped; early ink correction to the printed price on half title; an attractive copy. **£1250**

First edition of Trusler's hugely popular work of self-help economics, a guide to the best means of achieving comfortable lifestyle and social position on a limited budget. It went through seven editions within two decades; all but the first bear an edition statement. The advertisements in this copy help assign a tentative date to this first: the 'just published' list includes Trusler's own *Physical Friend*, published in 1776. It is therefore likely that the book appeared either in the latter part of 1776 or in early 1777 (the year proposed by Foxwell in Kress).

Trusler's binomial of riches and respectability is set out in the initial guidelines for a modest lifestyle. His simple solution for success is farming and wise domestic economy. Expenses are articulated under five headings: family, farming, meat, horse and cow estimates, with a further unnamed estimate added for crops, to be used by farmers who expand their land. The quantification of family expenses includes rent, taxes and tythes, bread and other provisions from the farm, candles, charcoal, threads,

repair costs, servants' wages, children's school fees and clothes, an apothecary on a yearly contract and a carriage; a personal saving scheme for future family provisions is also encouraged and accounted for. The accounts for the farm include implements, depreciation, wear and tear, stabling, and seasonal additional labour.

A prolific polymath, Trusler also established a successful printing and bookselling business. All editions of this pamphlet are uncommon.

Goldsmiths' 11637; Kress B. 89 (assigned by Foxwell to 1777).

97) VISIT TO THE SEA SIDE (A). London: Printed for R. Hunter ... 1823.

12mo., pp. iv, 170, [6, advertisements]; some foxing but a good copy in the publisher's original quarter red roan and marbled boards, rubbed. **£200**

First edition, rare. The Stewart children, Fanny, Mary, and Tommy, are thrown into ecstasies of delight when they learn they are to visit Aunt Emily at the seaside. The inquisitive siblings are fascinated by the unusual sights of the coast: bathing machines, lighthouses, crabs, and sailing ships all prompt hosts of questions for their elders to answer. Fortunately Father and wise Uncle Robert are only too happy to oblige their curiosity and the holiday is a thoroughly educational experience.

OCLC and COPAC record only two copies: BL and National Library of Scotland.

CANDIDE: THE EARLIEST STATE OF THE TEXT

98) [VOLTAIRE, François Marie Arouet de]. *Candide, ou l'Optimisme.* Traduit de l'Allemand. De Mr. le Docteur Ralph. [London, J. Nourse,] 1759.

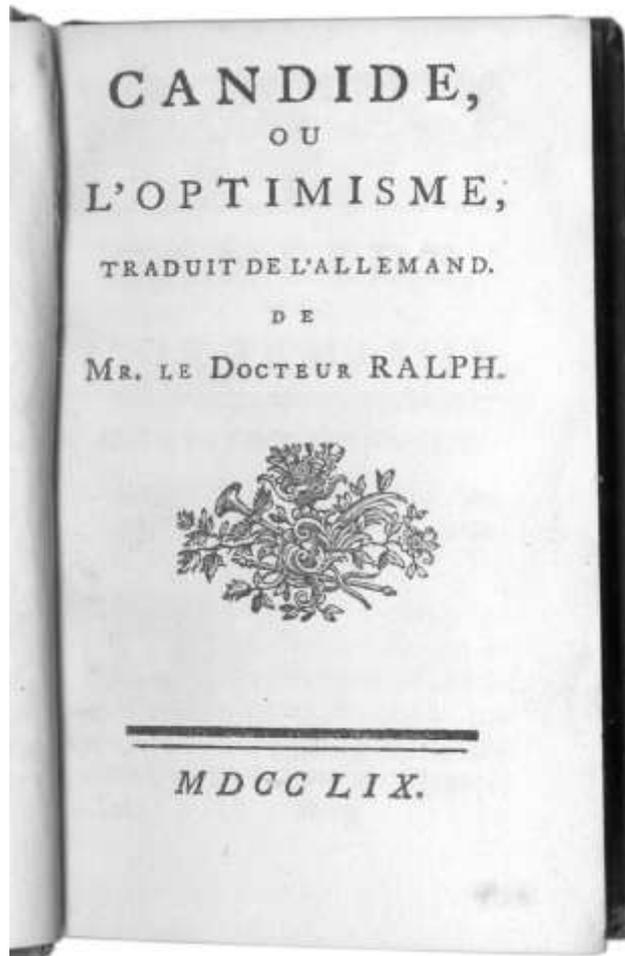
8vo., pp. 299, [1]; a very crisp, clean copy in contemporary English dark speckled calf, rear joint restored, spine label wanting. **£5000**

The rare first London printing of Voltaire's *Candide*, **preserving the earliest state of the text.**

The printing of *Candide* in 1759 has long been known to present complex bibliographical problems. Documentary evidence survives to show that in January 1759 the text of Voltaire's masterpiece was first set in type in Geneva by the Cramers, the publishers of many of his works, and that this setting was carried out with Voltaire's direct knowledge and immediate involvement.

The Geneva edition was not immediately offered for sale, but was held back until February. In the meantime copies were sent to France, Holland, England, Germany, and Italy, in an obvious attempt to ensure a general and more or less simultaneous European diffusion for the text. By the end of the year, no fewer than sixteen further editions of *Candide* had been printed, some of them clandestine, others having a kind of authorised link with the original. None bears any straightforward indication of a place of publication; all but one of the various title-pages simply give the date 1759. The fact that two of the reprints are known in unique copies implies that others may still be found; Voltaire himself seems to refer to printings which cannot be identified with any known so far.

The present edition is of major textual interest. It contains an extra paragraph in Chapter XXV, beginning 'Candide était affligé...'. These lines, critical of contemporary German poets, have been variously interpreted as an attack on either Frederick the Great (Voltaire's sometime friend and correspondent) or Albrecht von Haller. Voltaire seems to have withdrawn this passage from the Geneva edition at the last moment; it was later restored to the revised text of 1761, and appears in all later editions. Only three 1759 editions contain this paragraph: two printed in London and one in Italy.



This London edition was the work of John Nourse, a printer with provable links to both the Cramers and to Voltaire himself, and one to whom the Cramers sent a substantial shipment of books on January 18, 1759. It was once thought that, because it preserved a demonstrably early draft, it must precede the Cramer edition and derive from a lost manuscript sent from Geneva to London. This notion, however, is untenable. For one thing it seems quite clear that the printing of *Candide* did not begin in London until April at the earliest. And more conclusively, the existence of such a manuscript does not account for the close typographical resemblance between the Geneva and London editions; even the ornament on title-page here is a close imitation of that used by the Cramers.

The conclusion now accepted is that Nourse was sent early copies from Geneva, before Voltaire decided to drop the paragraph in Chapter XXV, and that at the last minute, the Cramers must have reprinted the section (signature L) without the offending passage. No copy of the Geneva edition is known with this passage intact.

This edition contains one other significant textual feature. On p. 41 are several short sentences about the Lisbon earthquake which Voltaire subsequently rewrote. The nature of the revisions is revealed by the survival of a single copy of the Geneva printing in which the original leaves have not been cancelled. This printing follows Voltaire's original text.

ESTC does not differentiate between the two London editions in 1759. Both print the extra paragraph in Chapter XXV, but only the present includes the original reading on p. 41. The other edition features ornaments not so closely imitative of the Cramers.

For full details of the various 1759 editions, see Giles Barber's bibliographical contribution to the commentary for the edition of *Candide* published as Vol. 48 in the Oxford collected edition; our edition is designated as 299L.

ECONOMICS MADE EASY

99) [WHATELY, Richard]. Easy Lessons on Money Matters; for the Use of young People ... London: John W. Parker ... 1834.

12mo., pp. 86, [2, advertisements], with 15 wood-engraved illustrations; a very good copy in the original green moiré cloth, paper spine label, small stain to front board. **£250**

Second edition (first published 1833). Richard Whately's simplified version of his lectures on political economy. Perhaps his most famous work, the book was soon translated into a number of foreign languages including Maori and Japanese and was read by a young William Stanley Jevons. Whately was a great popularising author and he here explains fundamental economic principles like coinage, tax, and capital in engaging, straightforward language.

Rare: OCLC records copies at Princeton and the University of Florida. COPAC adds Cambridge.

THE ONLY EXTANT EDITION

100) WISEACRE, William (*pseud?*). The Mirror of Amusement, or, happy Village. Being a new Method of passing the Year pleasantly and profitably, either in Town or Country ... London: Printed for H. Turpin ... [1780].

16mo., pp. 3-160; wanting the frontispiece (A1); somewhat browned and shaken, leaves A2-6 coming loose and worn; Dutch floral boards, worn, spine wanting. **£550**

'Third edition, enlarged', but no other editions are recorded in ESTC; a sadly worn copy of a very rare item. Six families living in a 'pleasant village, about thirty miles' from London agree to 'institute a *Lunar or Monthly Jubilee or Festival*'. At each meeting one of their number explains the etymology of the month's name and the others contribute poems and short tales. Each month is decorated with a woodcut headpiece of an allegorical figure.

ESTC records two copies: at the BL and Pierpont Morgan. OCLC adds another, in the Cotsen collection at Princeton.

101) [WYSS, Johann David]. The Swiss Family Robinson; or, Adventures of a Father and Mother and four Sons in a Desert Island ... London: Printed for M. J. Godwin and Co. [i.e. William Godwin] ... 1824.

Large 12mo., pp. viii, 436, with an engraved frontispiece, a folding map (with a large tear, repaired), and four plates, marginal tear to B1 repaired without loss, a few small nicks to the fore edges of leaves B2-12; rather shaken, in contemporary calf, front board almost detached, back hinge cracked, boards and spine rubbed, spine chipped. **£250**

Fifth edition, with a Preface reporting on the popularity of the earlier editions, which has induced Godwin to print it in 'a much cheaper form than before' to put it within the reach of all classes of readers.

The first English edition of Wyss's *Der Schweizerische Robinson* (1812-3), the classic tale of a Swiss pastor and his family who are shipwrecked on a tropical island, was published in 1814 as *The Family Robinson Crusoe*. The translation is conjecturally attributed to William Godwin or his wife Mary who seems to have worked mainly from the French version of Mme de Montolieu. Versions of Godwin's text, variously extended and abridged, appeared in several of editions up until the 1850s; it was not until 1849 that an English version of the second half of the story, which details the rescue of

some of the family by Captain Littleton, was published. Here, a 'Postscript by the Editor' reports that the family were discovered by a ship named *The Adventurer*, but that William, the father, had only time to deliver his journal to the ship's lieutenant before it was blown away again by a storm.

COPAC shows Trinity College Dublin only. Not in OCLC.

FOSSILS, BEAVERS, AND THE INHABITANTS OF JUPITER

102) YOUNG LADY'S INRTODUCTION [sic] (The) to natural History; containing an Account of the Atmosphere, Light and Gravity, of the terraqueous Globe; or the Origin of Springs and Fountains, Earthquakes and Volcanos ... as also an Introduction to the Knowledge of the Heavens ... with some Account of the fixed Stars ... the whole laid down in an plain and concise Method, in Order to render the Study of natural History easy and familiar to the Fair. By the Editor of the Young Lady's Geography. London, Printed for S. Bladon ... and T. Caslon ... 1766.

12mo., pp. [12], 287, [1, advertisements], with two engraved plates (of astronomy); some pencil marginalia, scattered foxing; internally a good copy in contemporary calf, worn, joints cracked but cords sound, bookplate removed from front pastedown. **£1100**

First and only edition, very scarce, of a broad survey of astronomy, geology and natural history for a youthful (female) audience. Book I deals with the 'Heavens' and has two engraved plates – one comparing the Ptolemaic system with those of Copernicus and Tycho Brahe, and the other showing the relative position of the moon and earth during an eclipse. Book II and III deal with the air and water, Book IV with minerals and fossils, and Books V and VI with flora and fauna. Throughout the author attempts to negotiate the uneasy line between new science and traditional theology: 'The survey of nature ... is a kind of popular theology', and curious fossil skeletons, the 'infinite variety' of animals, and the operation of gravity are insoluble mysteries, evidence of the Creator at work. Jupiter 'must be inhabited', because what is the point of so many moons if not to regulate tides and provide light for its inhabitants. There is quite a detailed consideration of the Flood and its apparent impact on geology.

The remit is wide but idiosyncratic, and includes considerations of the construction of Roman roads, and the techniques of gold-smithing and bee-keeping. A full 6 pages (of 12 on animals) is devoted to the beaver. Among the more topical asides is the discovery of a large piece of petrified wood at Whitefriars in 1763.

ESTC shows eight copies (three imperfect): BL, Cambridge, City of London Polytechnic Library, Duff House (imperfect); Boston Public (imperfect), Free Library of Philadelphia, Harvard (wanting plates), and Oklahoma.

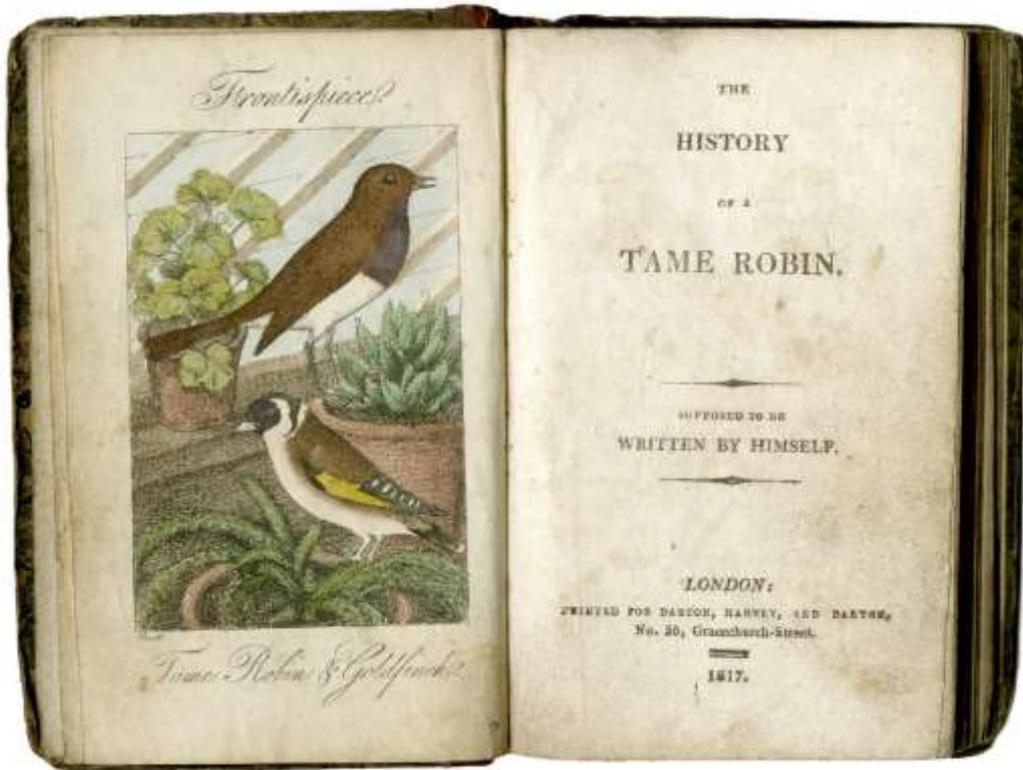
103) [YOUNG, Edward]. The Works of the Author of the Night-Thoughts. In four Volumes. Revised and Corrected by Himself. A new Edition. London: Printed for J. Buckland, W. Bowyer, J. and F. Rivington [and 20 others], 1774. [*With:*] Volume the Fifth ... Printed for W. Owen and 6 others, 1773. [*and:*] Volume VI ... Printed for T. Cadell ... and J. Nichols ... 1778.

6 vols., 12mo., portrait frontispiece in vol. I and plates bound as frontispieces in vols. II-III; a fine set in contemporary tree calf, spine gilt, morocco labels; armorial bookplates of Sir Edmund Antrobus. **£500**

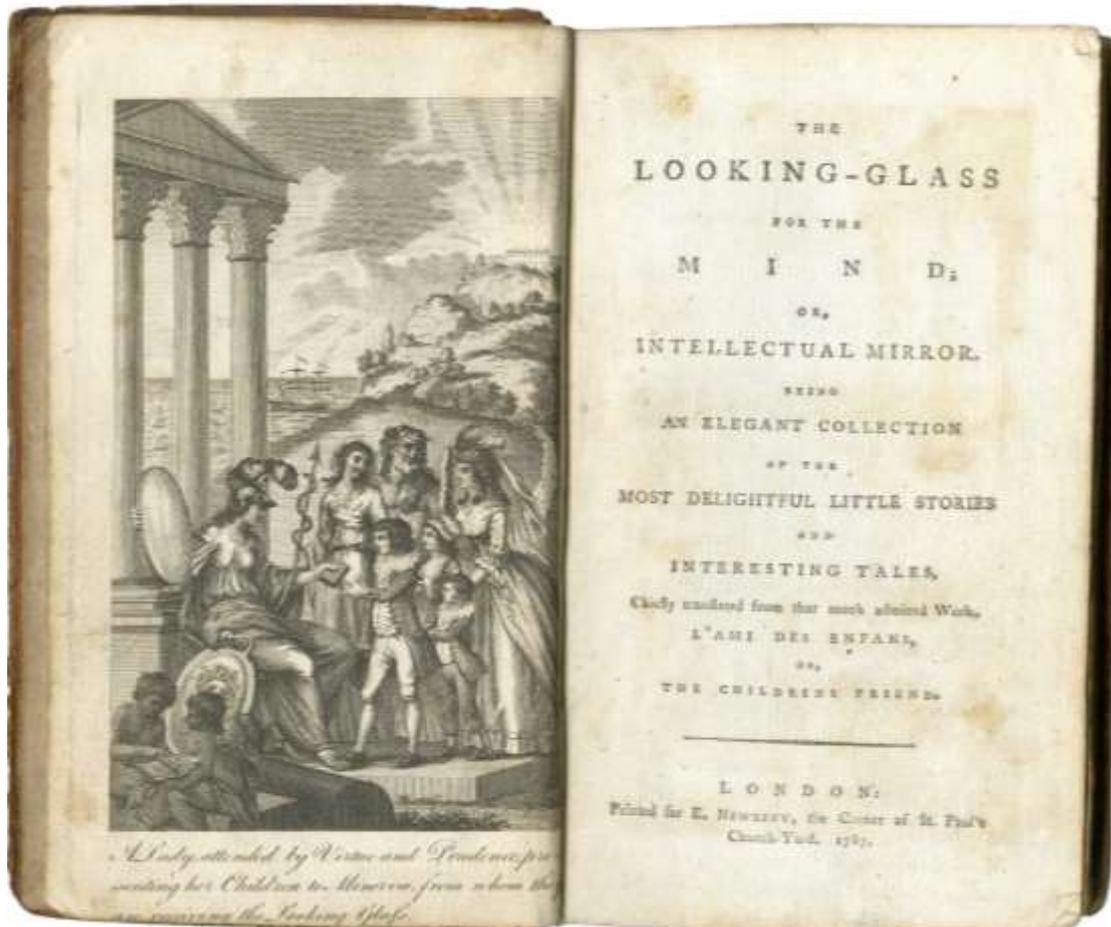
First complete edition, comprising a new edition of volumes I-IV, reprinting the revised authorized edition of 1757 (in which Young collected his 'most excusable' pieces, with corrections to render them 'as pardonable as it was in my power to do'); the posthumous fifth volume, originally published in 1767, adding a life of Young and compositions previously omitted, mainly in prose; and the first edition of Volume VI, completing the canon with occasional and ephemeral pieces that had not been located by the editor of Volume V.



[93, TOY SHOP]



[56, KEENE]



[8, BERQUIN]

After the honey-moon was over, his father-in-law asked him what employment he would follow—whereupon he replied—he should like that of a merchant. So they joined together in partnership, and both grew immensely rich.

Though fortune had thus bountifully smiled on the subject of our history, he was far from being proud, yet merry, which made his company and acquaintance courted by all; and in a short time he was nominated Sheriff of London, in the year 1040, Sir John Haddle then being Lord Mayor.

CHAP.

CHAP. VII.

Of his being thrice Lord Mayor—his Entertainment of Henry V—and his Death and Burial.

THUS he grew in riches and fame, being greatly beloved by all, especially



the poor, whose hunger he always supplied.

In

PHOTOGRAPHY AT QUARITCH



A NEW PUBLICATION

Carrying Off the Palaces: John Ruskin's Lost Daguerreotypes
Ken Jacobson & Jenny Jacobson

The inspiration for this book was a remarkable discovery made by the authors at a small country auction in 2006. One lightly regarded lot was a distressed mahogany box crammed with long-lost early photographs. These daguerreotypes were later confirmed as once belonging to John Ruskin, the great 19th-century art critic, writer, artist and social reformer. Moreover, the many scenes of Italy, France and Switzerland included the largest collection of daguerreotypes of Venice in the world and probably the earliest surviving photographs of the Alps.

Despite his sometimes vehemently negative sentiments regarding the camera, John Ruskin never stopped using photography. He assiduously collected, commissioned and produced daguerreotypes and paper photographs; he pioneered the use of the collotype and platinotype processes for book illustration. Many of the recovered daguerreotypes reveal surprising compositions and have enabled insights into how Ruskin's use of them influenced the style of his watercolours.

Core to this book is a fully illustrated catalogue raisonné of the 325 known John Ruskin daguerreotypes. The overwhelming majority of the newly-discovered plates are published here for the first time. There are an additional 276 illustrations in the text and an essay describing the technical procedures used in conserving Ruskin's photographs. Ten chapters extensively study Ruskin's photographic endeavours. A chronology, glossary, twenty-page bibliography and comprehensive index complete this handsome hardback book.

Publication date: 19 March 2015 – ISBN 9780956301277 – Price: £85
432 pages (including 601 illustrations)

To reserve a copy at the special price of £75, available until 31 March 2015, please contact:
Alice Ford-Smith (a.ford-smith@quaritch.com)
