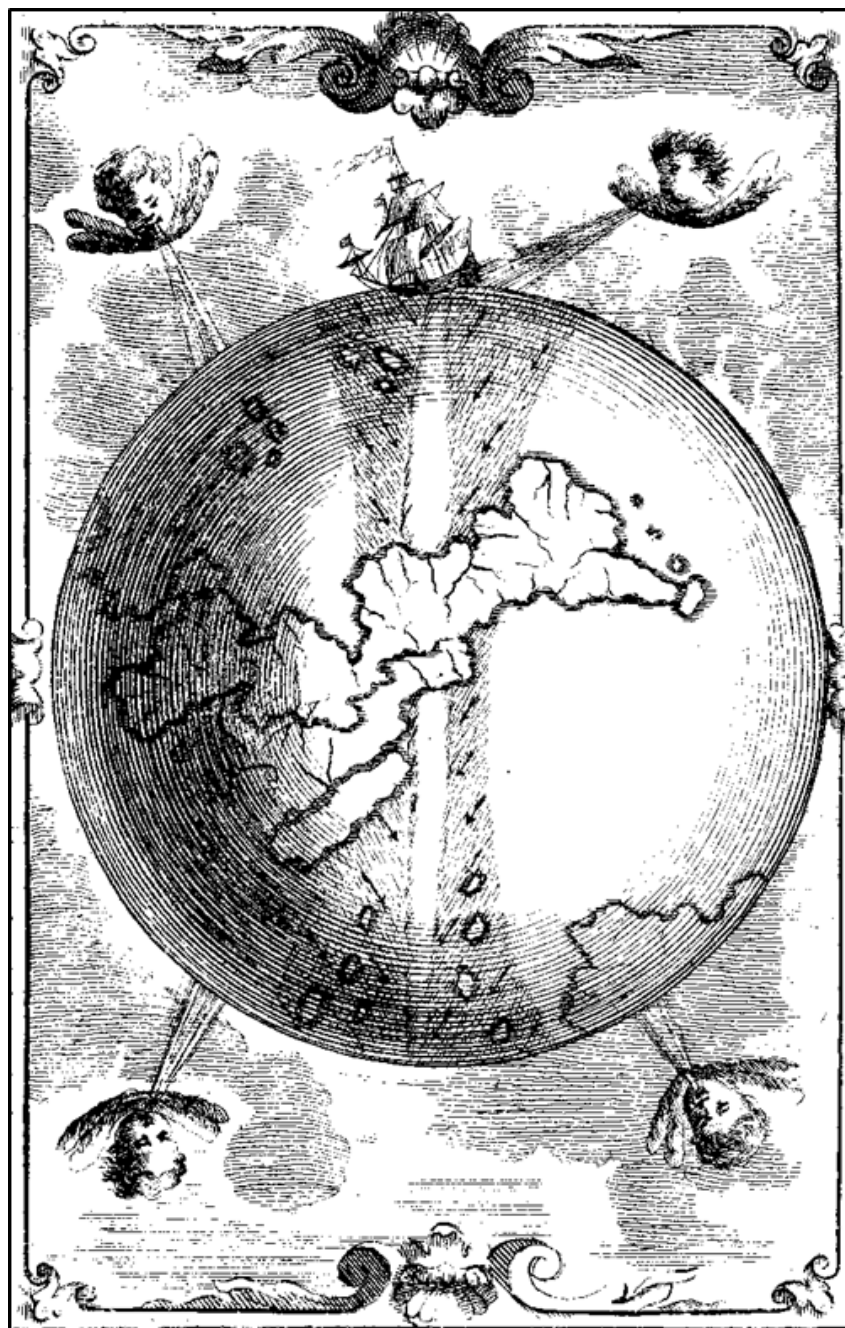


# SIXTY ENGLISH BOOKS

## 1690 – 1800



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## **List 2016/12**

*Front cover image: item 16.*

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## SIXTY ENGLISH BOOKS

1690–1800

A ‘Brexit’ Catalogue: does anyone remember the \$2.40 pound?

The sharp decline in sterling following the recent vote to leave the European Union means that books from British dealers are now less expensive for buyers abroad. This list of selected older stock has been priced in dollars at the immediate post-Brexit rate of \$1.30 to the £ for American clients. Some items have also been reduced further.

### BY AN IRISH REBEL

- 1 **[AUGUSTINE, *Saint, attributed author.*]** The Meditations of Saint Augustine, from the Latin Original. By the Rev. J. Martin, O.S.A. ... Dublin: Printed for the Author, by H. Fitzpatrick ... 1798.

12mo., pp. [12], 183, [9, index]; lightly foxed but a good copy in contemporary sheep, spine with remains of paper label; boards chipped, joints starting; inscription on front pastedown: ‘Hassop Mission [Derbyshire] 11 March 1852’. **\$1600**

First edition of this rare translation of the pseudo-Augustinian *Meditationum Liber*, an eleventh-century devotional text very popular in the Middle Ages.

The translator, John Martin, was an Augustinian friar who became a fervent activist within the Society of United Irishmen. His political conversion (and this book) coincided with the outbreak of the rebellion of 1798, in which he took a number of increasingly dangerous commissions from the Dublin United Irish Committee. He has been largely neglected in the historiography of the rebellion as his stance suited neither loyalists nor rebel apologists, and he remains an enigmatic figure.

Daire Keogh, “‘The most dangerous villain in society’; Fr. John Martin’s Mission to the United Irishmen of Wicklow in 1798’, *Eighteenth-Century Ireland*, 7, (1992), pp. 115-135.

**ESTC records 4 copies only:** British Library, Downside Abbey, National Library of Ireland; and Illinois.

### MASKED BALL

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

Folio, pp. [2], 8; a good copy, disbound. **\$3250**

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 of the delights of the masquerade: ‘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 (Narcissus Luttrell’s copy), Texas, and Yale.

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

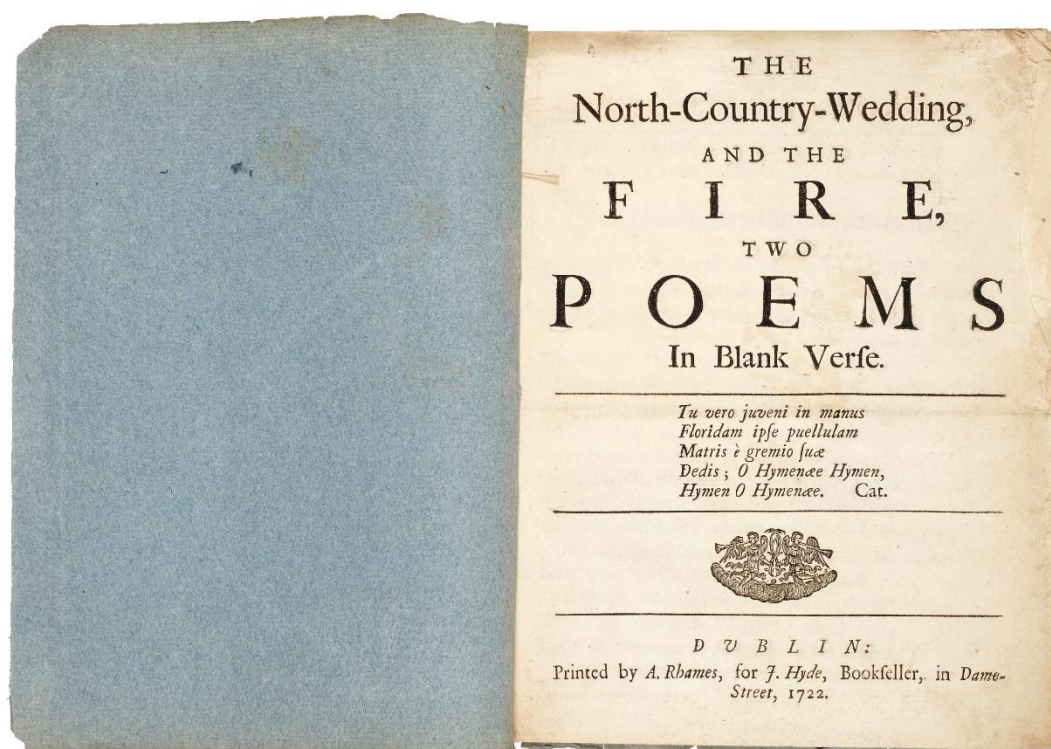
### SPANISH RHODOMONTADES

- 3 **BRANTÔME, Pierre de Bourdeilles, *Seigneur de***. [Never before translated] / Spanish Rhodomontades. As also historical and ocular proofs of a true heroism and a superior bravery, shewn by the Spaniards in their wars with the French, Germans, Dutch, and other nations, whom they almost always worsted and got the better of, except the English, who as constantly beat them. Written in Spanish, French, and other languages... [translated] by Mr Ozell. London: Printed by, and for, J. Chrichley [*sic*], 1741.

8vo., pp. [14], 214, [2], with an engraved frontispiece; printed in double columns in Spanish and English, roman and italic letter, advertisement leaf at end; contemporary or early black morocco, gilt two-line panels and borders on sides with corner ornaments, gilt shelf-marks on covers, gilt edges, neatly rebaked. **\$975**

First edition in English. This collection of braggadocio boastings, drawn from the dramatic dialogue of Spanish practitioners of the *Commedia dell’Arte*, was first published in French in 1740.

Not in Palau. **ESTC lists five copies only**: BL, Folger, Newberry, UCLA, and Toronto.



- 4 **[BROWN or BROWNE, Nicholas].** The North-Country-Wedding, and the Fire, two Poems in blank Verse ... Dublin: Printed by A. Rhames, for J. Hyde, Bookseller ... 1722.

4to., pp. 16; portion of fore-edge margin torn away from title-page, else a good copy, disbound, restitched in early wrappers. **\$1625**

First and only edition, rare, of the only published work by the Fermanagh-born poet and clergyman Nicholas Brown (1699-1734), misattributed by ESTC to his father. Both pieces are burlesques in the manner of Philips's *The Splendid Shilling*, but have their own merit, and were reprinted by Matthew Concanen in his *Miscellaneous Poems ... by several Hands* (1724).

After a childhood in England, Brown returned to study at Trinity College Dublin in 1716, and his Dublin 'Garret vile' is the subject of the second poem, 'The Fire' – the narrator, an impoverished poet, vainly attempts to stuff the holes in his roof to stop the cold wind before repairing to sing for his supper in a warmer, friendlier room. 'The North-Country-Wedding' takes Brown's native Fermanagh as its setting, and in generously comic tone describes the wedding procession and the progress to the matrimonial bed.

**ESTC shows five copies only, in four locations:** Dublin City Libraries (2 copies), National Library of Ireland; Bodley; and Yale.

Foxon B 506.

## IN PRAISE OF GIN: 'O SOVEREIGN DRAM!'

- 5 **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.

**\$2600**

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.

## BURLESQUE AND BALLAD OPERA

- 6 **CAREY, Henry**. The Dramatick Works ... London: Printed by S. Gilbert, 1743.

4to., pp. [16], 254, [2]; engraved armorial head piece on the dedication-leaf; woodcut head- and tail-pieces; some occasional foxing but a good copy in recent dark calf.

**\$850**

First collected edition, published in the year of Carey's death, with his final revisions, 'not only free from the errors of false and spurious editions, published without my knowledge and consent, but (upon this occasion) revised and improv'd, even from my own original copies'.

Carey's dramatic oeuvre encompasses the burlesque operas for which he is rightly famous, *The Dragon of Wantley* (1737) and its sequel, *Margery, or, A Worse Plague than the Dragon* (1738) (here *The Dragoness*); *Chrononhotonthologos* (1734), a satire on operatic bombast; a ballad-opera *The Honest Yorkshireman*, and the two serious English operas *Amelia* and *Teraminta*, that he selected to open his *Dramatick Works*. All are in the revised versions of the text. *The Contrivances* (1715), was his first play, and was a flop until its transformation into a ballad opera in 1729 – it is the latter version that is present here. Though Carey's contemporaries branded him a mere 'ballad-maker', it was his gift for an easy tune that led to his later recognition.

*The Dragon of Wantley*, 'based on a traditional English ballad story, ... parodied Italian opera by debasing familiar operatic traits (such as a quasi-mythological plot and a pair of rival divas) and employed sophisticated music. Its initial run of sixty-nine performances eclipsed even *The Beggar's Opera*' (*Oxford DNB*).

GEORGE ROMNEY'S LONDON DEBUT  
– *THE DEATH OF GENERAL WOLFE*

7 **CATALOGUE (A)** of the Paintings, Sculptures, Architecture, Models, Drawings, Engravings, &c. now exhibiting under the Patronage of the Society for the Encouragement of the Arts, Manufactures and Commerce, at their Great Room in the Strand. London: Printed by James Harrison ... 1763.

4to., pp. 16; a fine copy, disbound.

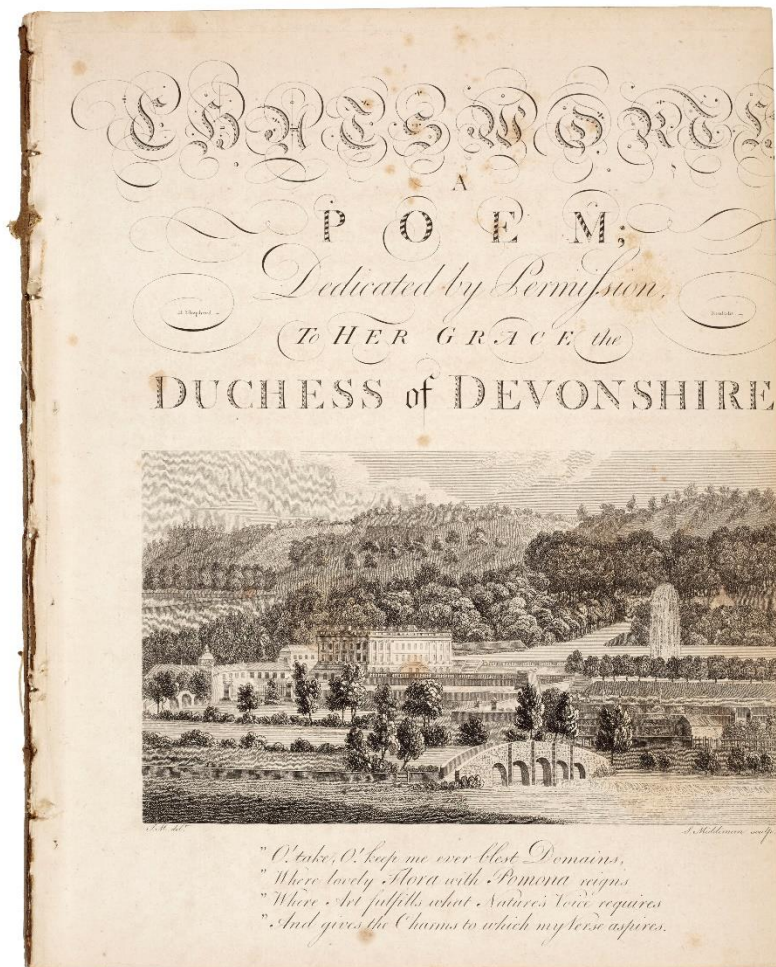
**\$1300**

First edition, scarce, of the catalogue for the 1763 exhibition of the Society for the Encouragement of Arts, Manufactures, and Commerce (now generally known as the Royal Society of Arts). Founded in 1754, the Society held London's first exhibition of living artists in 1760. Three years on, the exhibition was the subject of great controversy after George Romney's canvas *The Death of General Wolfe* (No. 183 in the exhibition, now untraced) was awarded and subsequently denied the second prize, or 'premium', for History painting.

Romney had come to London from Kendal in 1762, 'and instead of courting patrons he devoted most of his first year to labouring on two unwieldy canvases, *The Death of Rizzio* (which he destroyed within two years) and *The Death of General Wolfe*' (*Oxford DNB*). Unfortunately, the notoriety brought him by the withdrawal of his prize (Reynolds was thought to have spoken out against the award) brought Romney little more than the work's sale to the banker Rowland Stephenson and a mollifying special award – the catalogue entry here notes: 'To this picture was adjudged a bounty (twenty five guineas) this present year'.

Among the other contributing artists are Robert Edge Pine, who was awarded the first-prize for History painting with his *Canute the Great reproving his courtiers for their impious flattery*; John Mortimer, who took the second prize; the landscape engraver James Mason; the crayon portraitist Katherine Read; and the ‘principal painter in ordinary to his Majesty’, John Shackleton. At the end are listed ‘Miscellaneous Articles’ including Elizabeth Kerr’s tent-stitch of A Bunch of Flowers, and ‘Two pieces of flowers, cut in card’ by Mrs. Anne Gouyn.

ESTC shows 8 locations (BL, PRO, RSA, Bodley, Sackler Library Oxford; Getty, Yale (2), Metropolitan Museum of Art).



8 **CHATS WORTH.** 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 with the list is known); title-page dusty and cut close at fore-edge just touching the vignette, else a good copy, disbound.

**\$1100**



First edition, **printed for subscribers on thick paper**; there was also a trade edition in 20 pages 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, Cincinatti, and Toronto). Aubin, *Topographical Poetry*, pp. 142, 327.

BY THE AUTHOR OF ‘FANNY HILL’

9 **[CLELAND, John].** *Memoirs of a Coxcomb ...* London: Printed for R. Griffiths ... 1751.

12mo., pp. [2], 386; slight tears to inner margin of title-page, where it has been reinserted presumably at an early stage as the offsetting from the turn-ins is consistent with the endpapers and the following leaves of text; contemporary sprinkled calf, neatly rebacked preserving the old label; bookplate of H. Bradley Martin. **\$1850**

First edition. Cleland’s second book followed the scandalous success of his first work *Memoirs of a Woman of Pleasure* (i.e. ‘*Fanny Hill*’), printed in 1748-9 ‘for G. Fenton in the Strand’, a precautionary pseudonym for the publisher Ralph Griffiths (taken from the name of Ralph’s brother Fenton Griffiths). Both author and publisher were summoned before the Privy Council, but no punishment was inflicted (see David Foxon’s series of articles on ‘Libertine Literature in England 1660-1745’ and ‘John Cleland and the Publication of *Memoirs of a Woman of Pleasure*’ in *The Book Collector*, 1963).

*Memoirs of a Coxcomb* published here a couple of years later is a less controversial work, belonging more to the category described by Kearney as ‘polite or mildly *galante*’ (*The Private Case*). Published openly by Griffiths, this account of the amorous encounters of the coxcomb, Sir William Delamore, was undoubtedly intended to capitalize on the notoriety of its famous precursor. Raven 75.

QUACK–BEGGAR–DEACON–COURTIER–SHEPHERD–SPY–AUTHOR

10 **COMPLEAT MENDICANT (The):** or, the unhappy Beggar being the Life of an unfortunate Gentleman: in which is a comprehensive Account of several of the most remarkable Adventures, that befel him in three and twenty Years Pilgrimage. Also a Narrative of his Entrance at Oxford, his Ordination [etc.] ... Likewise divers familiar

Letters, both Latin and English, Sermons, Poems, Essays ... all faithfully collected from his original Papers ... London, Printed for E. Harris ... 1699.

8vo., pp. [32], 156, [4], with a preliminary advertisement ('the second Part is now in the Press') and two leaves (L7-8) of 'Books printed for E. Harris'; somewhat browned throughout, marginal tear to G2 (neatly repaired, text unaffected), else a good copy in contemporary sheep, rebacked and recorned, new endpapers. **\$3250**

First and only edition (despite the preliminary notice no 'second part' ever appeared) of a fine realistic novel, formerly attributed to Defoe. The narrator is the son of a Royalist colonel killed in the Civil War; he enters Oxford University, but loses his support, and is forced to take up the life of a travelling mendicant. In his wanderings around Bedfordshire, Leicestershire and Buckinghamshire he joins up with a mountebank, selling quack remedies, and with an itinerant mock-parson, both of whom dupe and rob him; he learns to beg from country worthies by means of versified appeals, becomes an usher to a clergyman in Northamptonshire, is ordained a deacon, but takes flight when the clergyman's sister falls in love with him; he visits London after the Restoration but gains nothing from the new Court; and he finds solace and contentment as a shepherd in Dorset, until his own literacy betrays him. Suspected of being a Jesuit spy, he quits the rustic life for Shaftesbury, where we leave him writing letters to those who befriended him, and essays about 'the general calamities of human life'.

Wing C 5646B; Mish, *English Fiction, 1600-1700*, p. 90 (as Defoe).

#### THE FRANCES MARY RICHARDSON CURRER COPY

- 11 **COTTON, Charles.** *The Wonders of the Peak* ... Nottingham: Printed by John Collyer, and sold by H. Cantrel and H. Allestree in Derby. J. Bradley and S. Gunter in Chesterfield, and Mr. Whitworth in Manchester ... 1725.

Small 8vo. in fours, pp. [2], 71, [1], title-page in red and black within type-ornament border; a very good copy in late eighteenth-century polished calf (slight insect damage to front joint); armorial bookplates of Mathew Wilson of Eshton Hall, Yorkshire, and of the eminent collector Frances Mary Richardson Currer (his granddaughter), and of the Nottingham collector Col. William Allen Porter. **\$1500**

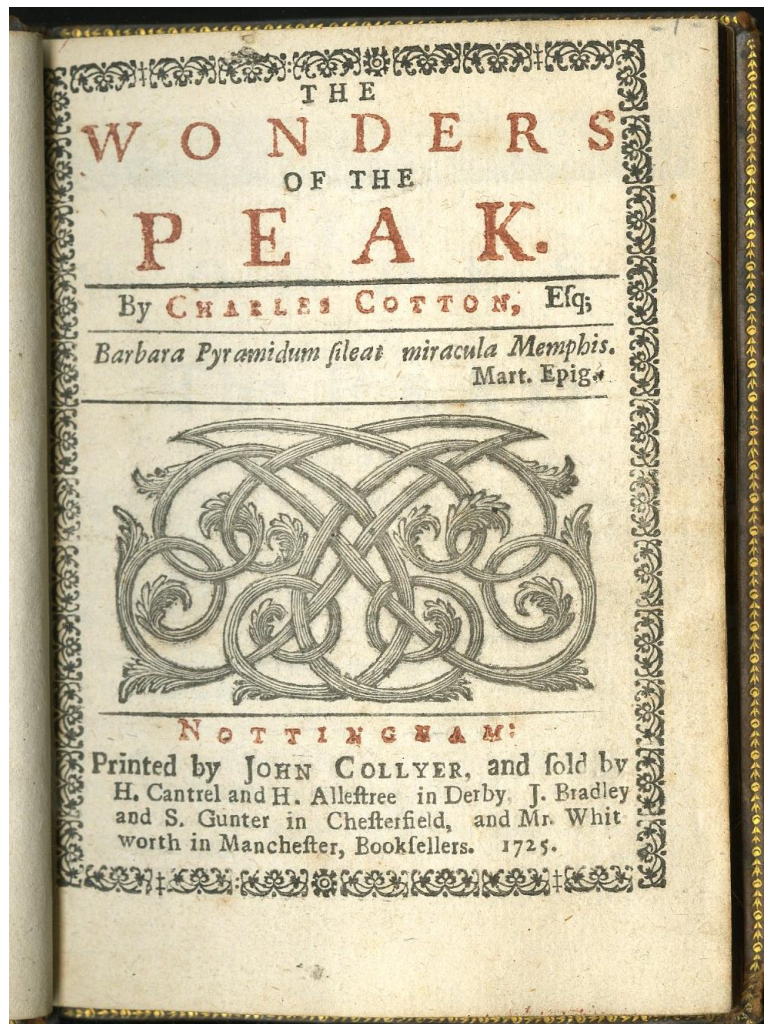
First Nottingham edition of a poem originally printed in London in 1681, and reprinted in 1683 and 1694. The subject matter may have been suggested to Cotton by Thomas Hobbes's Latin poem *De mirabilibus Pecci* (c. 1627, reprinted with an English translation in 1678). Apart from the scenery of the Peak District – Poole's Hole, St. Anne's Well at Buxton, Tideswell, Elden Hole, Mam Tor, 'Peak's Arse commonly call'd the Devil's Arse' – the seventh Wonder is Chatsworth, the seat the Duke of Devonshire, a 'stately and stupendous Pile':

This Palace, with wild Prospects girded round  
Stands in the Middle of a falling Ground,  
At a black Mountain's Foot, whose craggy Brow

Secures from Eastern Tempests all below ...  
The noble Front of the whole Ædifice,  
In a surprising Height, is seen to rise ...  
And should I be so mad to go about  
To give Account of ev'ry Thing throughout  
... Picture, Sculpture, Carving Graving, Gilding,  
It would be as long in Writing as in Building.

The account of Chatsworth (pp. 60-71), and the poem, ends with a description of the gardens, and with graceful compliments to the Duchess and the Duke.

This attractive little Nottingham edition, printed for sale by local booksellers, is uncommon. ESTC lists 11 copies, **Harvard, Huntington and Yale only in US.**



EDITED BY THE POET COWPER'S UNCLE

- 12 **[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). **\$1625**

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).

- 13 **[COWPER, William]**. John Gilpin's Return from Ware. Printed for & sold by Carington Bowles ... London ... Published as the Act directs, 10 July 1785.

Hand-coloured mezzotint engraving, with engraved text below (title and six stanzas of poetry), image size 290 x 248 mm; slightly toned, a few small holes and tears neatly restored, else a good impression, with attractive contemporary colouring. **\$1000**

Cowper's amusing ballad 'The Diverting History of John Gilpin', apparently based on a story told to him by his friend Lady Austen, was first published in *The Public Advertiser* in 1782, but it was not until 'the actor John Henderson introduced it into the readings which he was giving with the elder Sheridan at Freemason's Hall during Lent 1785' that it achieved sudden and dramatic popularity. 'There followed within a few weeks a flood of chap-books, broadsides and prints' (Russell).

‘John Gilpin’, ostensibly a Cheapside draper who owned land in Olney where Cowper was living, loses control of his horse outside the Bell Inn in Edmonton and it gallops out of control to the village of Ware and back, pursued (and unknowingly encouraged) by the post-boy. In the present illustration, a strikingly ugly Gilpin rides wildly past the Bell as his wife looks on from the balcony. The six stanzas quoted take as their source text the early version of the poem, before Cowper revised to for *The Task* (1785).

*BM Prints and Satires* 6906; not in Russell, who does however list a series of *Six Prints*, from the renowned *History of John Gilpin*, smaller than the present, published in the same month.



‘NEWS-PAPERS ENEMIES TO LITERATURE’

- 14 **CRABBE, George.** *The News-Paper: a Poem ...* London: Printed for J. Dodsley ... 1785.

4to., pp. vii, [1], 29, [3], with advertisement leaf; title and last-page dust soiled, but a very good copy, uncut; stab-sewn as issued; ownership inscription of E. Beaufort and book-label of Simon Nowell-Smith; quarter morocco slipcase. **\$1500**

First edition of this nicely turned satire by Jane Austen’s favourite poet. Crabbe tells us in his preface that he believes this to be the first poem ever on the subject of the daily press with its ‘variety of dissociating articles ... huddled together’, advertisements, puffing, and correspondents political and poetical (with some ‘advice to the latter’).

Bareham & Gatrell A6; Tinker 785.

JACOBITE PRINTER AND FRIEND OF SWIFT

- 15 **[CURLL, Edmund, and others].** *An impartial History of the Life, Character, Amours, Travels, and Transactions of Mr. John Barber, City-Printer, Common-Councilman, Alderman, and Lord Mayor of London. Written by several Hands.* London: Printed for E. Curll ... 1741.

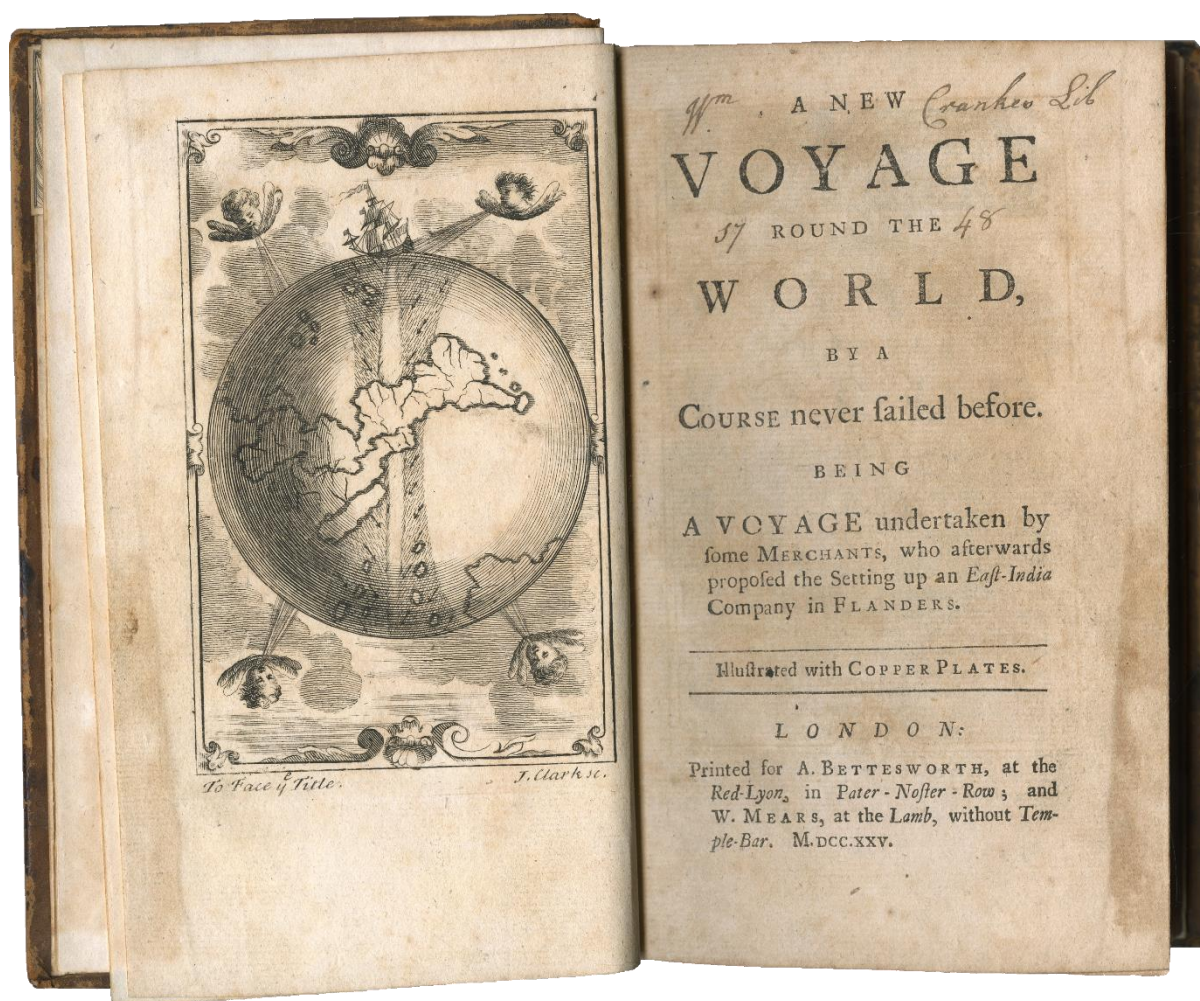
8vo., pp. viii, xxxi, [1], 48, 32, xvi, with a frontispiece portrait; occasional slight foxing, ink splotch on C5, but a very good copy, disbound. **\$845**

First edition. A fine specimen of the sort of obituary pamphlets issued by Edmund Curll almost immediately after the death of notable public figures.

The printer John Barber (c. 1675-1741) was a friend and correspondent of Swift for many years, and a friend of Pope (there are bequests to both in his will). His business prospered when the Tories came to power in 1710 and he secured lucrative contracts as printer of the *London Gazette* and printer to the South Sea Company. He became involved in City politics as an alderman in 1722 and as Lord Mayor in 1732-3 when he led the City’s opposition to Walpole’s Excise Bill.

This fascinating account of the printer and his circle is, as often with Curll biographies, both entertaining and chaotic, stuffed with documents, affidavits, and interesting scraps from various quarters (Curll placed advertisements for information in the *Daily Advertiser*), printing several poems of varying relevance, and, of course, Barber’s will. The preface dismisses a rival biography. The author of the principal narrative section may have been Matthew Pilkington.

Paul Baines & Pat Rogers, *Edmund Curll Bookseller* (2007), pp. 296-9; Bigmore and Wyman, *Bibliography of Printing*, I, p. 34 (‘curious, and scurrilous’).



‘A VERY GOOD SAILOR MAY MAKE BUT  
A VERY INDIFFERENT AUTHOR’

- 16 **[DEFOE, Daniel]**. A new Voyage round the World, by a Course never sailed before. Being a Voyage undertaken by some Merchants, who afterwards proposed the Setting up an East-India Company in Flanders. Illustrated with Copper Plates. London: Printed for A. Bettesworth ... and W. Mears ... 1725.

8vo., pp. [2], 208; 205, [1], with engraved frontispiece map and three other plates (a mutiny, the crew’s welcome in Chile, and a pass through the Andes); some browning and foxing throughout, but good copy in later speckled calf, joints cracking (not weak); the Minto copy, with booklabel; early signature to title-page of William Crankes, 1748. **\$2275**

First edition of one of Defoe’s less familiar works of fiction, an imaginary voyage and perhaps his ‘best travel book’ (Earle). As with *Robinson Crusoe*, *A new Voyage* left contemporary readers confused as to whether it was a travel book or a work of fiction. Defoe’s captain-narrator insists on going round the world ‘the wrong way via the Cape of Good Hope to the Philippines’. Ports of call include Madagascar, India, Ceylon, Sumatra, and Singapore. Off the coast of Chile he stops at Alexander Selkirk’s island – the setting for *Robinson Crusoe*. There the crew ‘fell to the old Trade of hunting of Goats’.

Defoe's captain gives a lively account of trading glass beads and looking-glasses with the Philippine islanders, witnessing a volcanic eruption in Chile, and shooting penguins in the islands off Port St. Julian. He pours scorn on previous books of voyages ('tedious Accounts of the Logwork ... useful indeed for Seamen going thither again, and how few are they'); and points out that 'a very good Sailor may make but a very indifferent Author'. There is, however, more than entertainment here. 'Defoe puts over many of his ideas for increasing trade and colonial expansion' (Earle), notably the establishment of an English colony in Patagonia connected with trading ports in Chile by routes across the Andes. In later years this fantasy was realised in part, but the colony was Welsh.

Furbank & Owens 221; Moore 469; Peter Earle, *The World of Defoe*, pp. 54-5; P. B. Gove, *The Imaginary Voyage in Fiction*, pp. 241-2; Esdaile, p. 209; Sabin 19291.

### MEXICO, FOR BRITISH YOUTH

- 17 **DILWORTH, W. H.** *The History of the Conquest of Mexico, by the celebrated Hernan Cortes. Containing a faithful and entertaining Detail of all his amazing Victories, in that vast Empire, its Laws, Customs, Religion, &c. A Work abounding with Strokes of Generalship, and the most refined Maxims of civil Policy. To which is added, the Voyage of Vasco de Gama, extracted from Osorio, Bishop of Sylves. Published for the Improvement and Entertainment of the British Youth of both Sexes ... London: Printed for William Anderson ... 1759.*

Two vols. in one, 12mo., pp. [4], 127, [1]; 130; half-title to volume I, bound together as issued with no title-page to the second volume; a very good copy in the original pink-red boards, rubbed, free endpapers torn away. **\$2400**

First edition, very scarce, of a history of the conquistadores for young readers, loosely derived from Antonio Solís de Ribadeneyra's *Historia de la Conquista de México*.

Contrary to the suggestion of the British Library catalogue, it is not a reprint of the text that had appeared in Smollet's *A Compendium of authentic and entertaining Voyages* (1756), though the description of the voyage of Vasco de Gama (II, 101-130) is the same. Little is known of Dilworth, despite his authorship of numerous digests of history for younger readers in the 1750s, including one of Pizarro's conquest of Peru, as well as biographies of Pope and Swift and a *Complete Letter-Writer* that saw numerous editions in America.

**ESTC lists five copies:** BL (wanting volume II), Cambridge (wanting volume II), JCB, Kent State, and Berkeley. There are also copies at Yale and Newberry. Sabin 20184.



18 **D'ISRAELI, Isaac.** Romances ... London: Printed for Cadell and Davies ... Murray and Highley ... J. Harding ... and J. Wright. 1799.

8vo., pp. [4], xix, [5], 313, [2], with an engraved frontispiece and a final advertisement leaf (for Murray and Highley); a fine copy in contemporary tree calf, red morocco label. **\$1200**

First edition, a collection of three prose tales by the father of the novelist and Prime Minister, with an introductory 'Poetical Essay on Romance and Romancers'. The longest piece is 'Mejnoun and Leila, the Arabian Petrarch and Laura', which has echoes of Beckford and draws on the learned orientalism of Sir William Jones: 'its flowery orientalism had some influence on Benjamin Disraeli', whose *Tancred* Isaac lived long enough to see in print (*Oxford DNB*).

Garside, Raven and Schöwerling 1799: 31.

#### A COMPLETE SET OF FIRST EDITIONS

19 **[DODSLEY, Robert].** A Collection of Poems. By several Hands. In three Volumes. London: Printed for R. Dodsley ... 1748. [*With:*]

\_\_\_\_\_. A Collection of Poems. By several Hands. In four Volumes. [Volume IV]. London: Printed for R. Dodsley ... 1749. [*With:*]

\_\_\_\_\_. A Collection of Poems in six Volumes. By several Hands. [Volumes V and VI]. London: Printed by J. Hughs, for R. and J. Dodsley ... 1758.

Six vols., 12mo. and small 8vo., with half-titles and the usual cancels; a fine set, uniformly bound in contemporary polished calf with morocco titling labels and shelf labels, the shelf marks (E 1) also stamped on the front pastedowns; contemporary Scottish armorial bookplates of Charles Craigie ('Honeste vivo': Fairbairn, *Crests*, pl. 91, no. 4). **\$4850**

First edition of each volume of the most influential poetical miscellany of the eighteenth century. Dodsley's avowed aim was 'to preserve to the public those poetical performances, which seemed to merit a longer remembrance than what would probably be secured to them by the Manner wherein they were originally published'.

How well he succeeded was pointed out by R. W. Chapman: 'Gray's poems were not collected in a popular form until 1768, Johnson's not until 1785; but *The Vanity of Human Wishes*, the *Drury-Lane Prologue*, and some of Gray's *Odes* were universally accessible because they were in Dodsley', otherwise 'they must have been almost forgotten for twenty years of more'.

The 1749 Volume IV was a supplementary volume printing poems that had been added to the second edition of volumes I-III, for the benefit of purchasers of the first edition. This volume would have had a limited market, was never reprinted, and is now very rare.

In 1755, after the first three volumes had reached a fourth edition (in a slightly larger format), Dodsley was to add a wholly different volume IV (London: Printed by J. Hughs, for R. and J. Dodsley). A copy of this new volume IV (with half-title and engraved leaf of music) has been added to the set to complete the text of Dodsley in first editions.

Rothschild 804 (also with both versions of volume IV); R. W. Chapman, 'Dodsley's Collection of Poems by several Hands'. *Oxford Bibliographical Society Proceedings and Papers*, III (1931-1933), 270-316.

‘THE TOWN MAY DA- DA- DA-M ME AS A POET,  
BUT THEY SING MY SONGS FOR ALL THAT’

20 **D'URFEY, Thomas.** *Wit and Mirth: or Pills to purge Melancholy; being a Collection of the best merry Ballads and Songs, old and new. Fitted to all Humours, having each their proper Tune for either Voice, or Instrument: most of the Songs being new set. Vol. I. [- the Sixth and Last].* London: Printed by W. Pearson, for J. Tonson ... 1719 [-20].

6 vols., 12mo., with engraved frontispiece portrait of D'Urfey in volume I, letterpress music in the text throughout; contemporary sprinkled calf, spines gilt in compartments, morocco labels, some skilful restoration to joints and headcaps, but a very attractive and sound set.

**\$1950**

The first complete edition, second issue of volumes I-V with titles altered to *Wit and Mirth* from the earlier *Songs Compleat* (a change at the time of the publication of volume VI, which is always entitled *Wit and Mirth*).

The origins of *Wit and Mirth: or Pills to Purge Melancholy*, the most famous song book of its day, may be traced back to a single volume of 'witty ballads, jovial songs, and merry catches' by an earlier generation of lyricists, published without music in 1661 under the title *An Antidote against Melancholy: made up in Pills*. For the third edition, still without music but livened up by more recent songs, the title was changed to *Wit and Mirth: An Antidote against Melancholy* (1682), and in 1699, still in one volume, it was published by Henry Playford with music. Over the course of the next two decades it was expanded and republished again and again, eventually to become this six-volume definitive edition of contemporary popular comic and bawdy ballads, with an increasing emphasis on the work of the stammering dramatist and lyricist Thomas D'Urfey, whose songs were sung by all the town. Among the composers were Dr. John Blow and Henry Purcell.

Day and Murrie 236-240, & 242.

## A BIBLIOGRAPHICAL CURIOSITY

- 21 **DYER, John.** *The Fleece: a Poem. In four Books ...* London: Printed for R. and J. Dodsley ... 1757.

4to., pp. [4], 156, a fine copy, **stitched as issued, uncut and unopened**, in the original blue paper wrappers, **the wrappers stiffened both front and back by lining with a discarded first issue title-page of William Mason's *Odes*, 1756**, where the vignette was printed upside down (this was corrected by cancellation: it is interesting to see that the cancellanda were not simply thrown away, but were thriftily reused here, and presumably for other copies of Dyer in wrappers if any survive). A splendid copy, and a bibliographical curiosity. **\$1250**

First edition of Dyer's last and most famous poem, a long neo-Georgic that has had its critics ('The subject, Sir, cannot be made poetical'), although the landscape and gentle melancholy provide some relief from sheep and point the way toward rural poetry in a more romantic vein. Wordsworth was one admirer, and addressed a sonnet to Dyer. Printed by Samuel Richardson.

Hayward 176.

### 'THE MASTERPIECE BY WHICH HER NAME WILL LIVE'

- 22 **[EDGEWORTH, Maria].** *Castle Rackrent, an Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the year 1782.* [London,] Printed for J. Johnson ... 1800. By J. Crowder ...

8vo., pp. [4], xlv, 182, with half-title; small neatly repaired tear to title and occasional slight discolouration, small candle-wax spot on I4, but an attractive copy in contemporary half-calf and marbled boards, upper joint cracked but not weak. **\$2850**

First edition of Edgeworth's first and most important novel, a rattling narrative of three generations of an Irish estate, variously thought of as the first historical novel, the first Anglo-Irish novel and the first novel with an unreliable narrator, the old family servant Thady Quirk. The Rackrents are the author's invention (though they draw on past generations of Edgeworths) but Quirk is based on an old family retainer whom she met when she first came to Ireland. She 'was so struck with his character and his dialect that ... she wrote out the story as it might have come from his mouth, so fast that she felt he stood by and dictated to her' (Slade).

My real name is Thady Quirk, though in the family I have always been known by no other than "honest Thady" – afterwards in the time of Sir Murtagh, deceased, I remember to hear them calling me "old Thady" and now I'm come to "poor Thady" ...

The story begins with the wild hard-drinking Sir Patrick Rackrent, who is succeeded first by the debt-ridden and litigious Sir Murtagh, and then by his brother Sir Kit. The gambling Sir Kit, whose unhappy English wife had 'never seen a peat-stack or a bog', is killed in a duel, and his heir is the extravagant Sir Condy, who finally exhausts the resources of the

Rackrents. Most of the estate falls into the hands of Thady's cunning son the lawyer Jason Quirk.

Sir Condy meanwhile conceives 'a great fancy to see my own funeral afore I die' and contrives with Thady to arrange a wake. When the time came for Thady to reveal the secret, 'there was a great surprise, but not so great as we had laid out it would — "And aren't we to have the pipes and tobacco, after coming so far tonight," says some; but they were all well enough pleased when his honor got up to drink with them, and sent for more spirits from a shebean-house [although] Sir Condy was rather upon the sad order in the midst of it all, not finding there had been such a great talk about himself after his death as he had always expected to hear'.

Second and later editions are often met with (Wolff settled for a second), but the first is relatively uncommon in commerce. Not in NUC (surely by error), nor Hardy. Garside, Raven and Schöwerling 1800:30; Loeber & Loeber E20; Sadleir 763; Slade 5A.

## THE WORLD OF WOMEN

- 23 **[EVELYN, Mary]**. *Mundus Muliebris: or, the Ladies Dressing-Room unlock'd, and her Toilette spread.* In *Burlesque.* Together with the *Fop-Dictionary*, compiled for the Use of the fair Sex ... London: Printed for R. Bentley ... 1690.

Small 4to., pp. [8], 22, [2, blank]; apart from the inevitable slight browning (from paper quality) and a small lower blank corner repair to D1, a very good, large copy, some edges uncut; full red crushed levant by Sangorski and Sutcliffe, inner dentelles gilt, g.e.; bookplate of Henry Cunliffe. **\$7200**

First edition, first issue, a satirical poem published after the author's early death of smallpox in 1685. In this issue there is no hyphen after 'Covent' in the imprint and the reading 'Maryland' rather than 'Marryland' in the heading on B1.

Mary Evelyn (1665-1685) was the talented daughter of the diarist John Evelyn, learned and devout, well-read in the classics, skilled in music, dancing and languages. Theatre and cards she thought were a waste of time, but she read 'all the best Romances, & moderne Poemes'. Evelyn gives an affecting account of her accomplishments in his *Diary*, and was distraught at the 'unexpressable losse' when she died of smallpox just short of her twentieth year. It was five years before Evelyn felt he could send her poem to the printer, and then he probably provided the Preface.

*Mundus Muliebris* is a verse satire on the extravagance of modern French fashions, 'an enumeration of the immense variety of the Modes & ornaments belonging to the Sex' (*Diary*, IV, 424). It is built around the conceit of advising a young man on what attire he will have to furnish to entice a modern young lady on 'A Voyage to Maryland' [marriage] and parallels are drawn to fitting out a ship. The prospective merchant adventurer to the land of women must stock his bark with:

Twice twelve day Smocks of *Holland* fine,  
 With *Cambric* Sleeves, rich Point to joyn,  
 (For she despises *Colbertine*)  
 Twelve more for night, all *Flanders* lac'd,  
 Or else she'll think her self disgrac'd ....  
 In Pin-up Ruffles now she flaunts,  
 About her Sleeves are *Engageants*:  
 Of Ribbon, various *Echelles*,  
 Gloves trimm'd, and lac'd as fine as *Nell's* ....

But tir'd with numbers I give o're,  
 Arithmetick can add no more,  
 Thus Rigg'd the Vessel, and Equipp'd  
 She is for all Aventures Shipp'd....

Mary was proficient in French – ‘the French tongue being as familiar to her as English’ (*Diary*, IV, 421) – and the volume concludes with ‘The Fop-Dictionary or, an alphabetical Catalogue of the hard and foreign Names, and Terms of the Art *cosmetick*, &c.’ (pp. [13]-22 with a divisional title-page), a glossary of French words for styles of dress and modes of fashion.

Wing E 3521; Keynes, *John Evelyn* (second edition, 1968), pp. 215-221; Alston, IX, 265. An edition was produced for The Costume Society in 1977.



GIBBON'S COPY OF A CHRONOLOGY  
 CITED IN *DECLINE AND FALL*

- 24 **[GIBBON.] L'ART DE VÉRIFIER LES DATES** des faits historiques, des chartes, des chroniques et autres anciens monumens, depuis la naissance de Notre-Seigneur, par le moyen d'une table chronologique ... Nouvelle edition, revue, corrigée et augmentée,

par un Religieux Bénédictin de la Congrégation de S. Maur [*i.e. François Clément*].  
A Paris, chez G. Desprez ... 1770.

Folio, pp. [8], xx, [2], xxxvii, [1], 934, [2, instructions to the binder concerning cancels]; leaf of printed 'Addition pour la page 911' inserted loose; contemporary polished calf, joints expertly strengthened, spine richly gilt within compartments, morocco label; a fine copy, from the library of Edward Gibbon with his book-label and first bookplate on the front pastedown; sale, Sotheby's, 20 December 1934, lot 61. \$2275

Second edition, extensively revised and enlarged. This monumental compendium of chronology and universal history was the work of scholars at the Benedictine Congregation of St. Maur in Paris. François Dantine planned the work and began to construct the tables, but owing to ill health he was obliged to leave its completion to other members of his order. The first edition was published in 1750 by Charles Clémencet and Ursin Durand, and then the Benedictine historian François Clément undertook a comprehensive revision for this new edition of 1770.

The amount of information in this volume – a large folio closely printed in two or three columns of small type – is prodigious. Prefatory material explains methods for calculating dates, and this is followed by a comparative table of years according to Christian and other calculations, a perpetual calendar, chronology of eclipses, catalogue of saints, chronology of councils and popes, and the like. Then there are detailed historical and biographical chronologies of the Roman, Eastern, Ottoman, and Western emperors, the Kings and nobility of France, Kings of England and Spain, Doges of Venice, and the rulers of other European states. 'It may truly be said that no book ever held so important a place in modern historical literature as this' (H. Longueville Jones, *Essays and Papers*, 1870, pp. 282-3).

This is a work that must have been very useful to Gibbon, although we have found only three direct citations in the footnotes to *Decline and Fall* (there may well be more). For example, discussing whether the historian Falcardus ('styled the Tacitus of Sicily') was born on that island or in France, he cites the opinion of 'the laborious Benedictines (*L'art de vérifier les dates*, p. 896)' but disagrees (chapter 56, note 127: for other notes see chapter 47, n. 140 and chapter 59, note 82). 'The laborious Benedictines' is an apt description of Dantine, Clémencet, Durand, and Clément. Gibbon also owned the third edition, 1783-87, but page references make it clear that he was continuing to use the 1770 edition even while writing the last three volumes of *Decline and Fall*, published in 1788.

This book is recorded in both the Bentinck Street, London, catalogue of Gibbon's library and in the subsequent Lausanne card catalogue. After Gibbon's death most of the library was sold by his executor, Lord Sheffield, to William Beckford, who is reported to have said, 'I bought Gibbon's library to have something to read when I passed through Lausanne'. Beckford subsequently made a gift of the library to his physician, Dr. Frederic Schöll (also a friend of Gibbon), who sold many of the books, including this one, to John Walter Halliday in 1825. Halliday's portion of the library passed down through various hands until it was sold by Sotheby's in 274 lots on 20 December 1934. This was lot 61, bought by Robert Byron the traveller and author of *The Road to Oxiana*. A copy of the Sotheby's catalogue is enclosed, and Byron's marginal marks show which works he was interested in, nearly all

travel books, though it appears he was outbid for the seven lots he particularly wanted as noted on the cover. It later passed to Byron's brother-in-law, the historian Rohan Butler.

Geoffrey Keynes, *The Library of Edward Gibbon: a Catalogue* (1940), p. 107.

## INTRODUCED TO GIBBON BY ADAM SMITH

- 25 **GIBBON, Edward.** *Miscellaneous Works ... with Memoirs of his Life and Writings, composed by himself: illustrated from his Letters, with occasional Notes and Narrative, by Lord John Sheffield. In two Volumes ... London: Printed for A. Strahan, and T. Cadell Jun. and W. Davies ... 1796.*

2 vols., 4to., pp. xxv, [1], 703, [1]; viii, 726, [2], with a frontispiece silhouette portrait in volume I and a final errata leaf in volume II; some occasional light foxing, B2-3 in volume I formerly loose and browned at edges, else a very good copy in contemporary speckled calf, red morocco labels: Hugh Cleghorn's copy, the front covers stamped 'Wakefield' in gilt, shelfmarks and inscription 'Stravithie'. **\$2000**

First edition, **a fine association copy.**

Hugh Cleghorn (1752-1837) studied under Adam Ferguson at Edinburgh before becoming, at 21, Professor of Civil History at St. Andrews. His marriage to Rachel McGill the following year made Adam Smith an in-law. After sixteen years at St. Andrews (where he made Smith central to his teaching), Cleghorn began to feel cloistered, and undertook a European tour as tutor to the young Earl of Home. He came armed with a letter of introduction from Smith to Gibbon (dated 10 December 1788):

This Letter will be delivered to you by Mr Hugh Cleghorn Professor of History in the University of St Andrews. He is my particular and intimate friend, and is besides married to a very near relation of mine. He accompanies upon his travels the Earl of Home, the Chief of our friend Davids family, and a young man, I have every reason to believe, of very amiable and agreeable manners. May I beg leave to recommend most earnestly both Pupil and Tutor to your best advice and protection ... most affectionately yours, Adam Smith.

The remaining portion of this letter, in which Smith thanks Gibbon for the last three volumes of *Decline and Fall*, is printed here by Sheffield (I, 683).

Cleghorn stayed at Lausanne from 20 to 25 May 1789 – Smith's letter had 'instantly secured [Gibbon's] attentions and his confidence'. Together they discussed Smith, Robertson, Ossian; Gibbon advised Cleghorn that if he had 'twelve months to stay in Italy, he ought to pass eight of them in Rome'; Cleghorn thought Gibbon's house one of the finest in the town, with 'a most extensive view' and 'fine gardens'.

After 1793 Cleghorn was employed by Henry Dundas in the secret service on the Continent, and in 1795 he travelled to Ceylon where he became Colonial Secretary. Conflicts with Lord

North led to his retirement, and he bought the estate of Stravithie in Fife, where he built the family house, Wakefield, and became a friend of Walter Scott.

Norton, 131, pp. 206-207. Aylwin Clark, *An Enlightened Scot: Hugh Cleghorn, 1752-1837*, 1992.

## ELIZABETHAN POETRY

26 **HEADLEY, Henry, editor.** *Select Beauties of ancient English Poetry ...* London, Printed for T. Cadell ... 1787.

2 vols., 8vo., with half-titles, list of subscribers, and errata leaf; engraved title vignettes; apart from a tear to top margin of a6-7 in volume I, a fine copy in contemporary speckled calf, gilt rolls to covers, spines gilt, slight worming to lower joint of vol. II. **\$1100**

First edition. This important miscellany – which would have been continued had not the young editor died in 1788 at the age of twenty-three – explores some of the byways of Elizabethan and early Stuart poetry. After a long introductory appreciation with biographical sketches of the poets, the verse is presented under headings such as Descriptive, Moral, Elegiac. The section of Sonnets – mainly by Daniel, Drayton, and Drummond – may have influenced Headley's Oxford friend, William Bowles, a subscriber, who two years later was to publish his first collection of Romantic sonnets.

## WEST-INDIAN FIELDINGIANA

27 **[HILL, 'Sir' John].** *The Adventures of Mr. George Edwards, a Creole.* London: Printed for T. Osborne ... 1751.

12mo., pp. xvi, 269, [3], with half-title and final three pages of advertisements; a very good copy in contemporary sprinkled calf, neatly rebacked and corners renewed. **\$1750**

First edition of a novel written in the year that the self-styled 'Sir' John Hill, apothecary and quack, began writing the 'Inspector' essays that turned into the contrived and then real 'paper war' with Fielding and Smart.

The opening chapters are set in the West Indies, where the hero falls in love with the daughter of a neighbour, but she is not grand or rich enough to suit his father, a wealthy planter. Sent to London to learn the ways of the world, he falls victim to a wicked uncle who acts on two propositions: 'That a young *Creole*, who comes to *England* for Education, is the Bubble of every one who had the least Talent at cheating; and that, if a Man is to be stripp'd, the Money had better fall into the Hands of his own Family, than among Strangers'. After a series of comic adventures he is reunited with his beloved, inherits a fortune, and returns to the West Indies to live 'in perfect Happiness'.



In 1751 Hill had not yet fallen out with Fielding, and the Book and Chapter headings of *George Edwards* display a clear debt to *Tom Jones*: ‘Book the First, Containing about as much Business as the first Act of a Comedy’, ‘Book the Second, In which our Hero commences a Man of Pleasure’, ‘Book the Third, In which the Hero makes great Advances toward becoming a Philosopher of the first Class’, ‘Book the Fourth, In which he does not get a bit nearer his Mistress, than where we just now left him’.

The novel was evidently popular: three London editions were published in 1751, plus one in Dublin, and all are now fairly scarce. ESTC locates two copies of the first edition in the UK (British Library and Bristol), eight in US and (Columbia, JCB, Johns Hopkins, NYPL (2), UCLA, Michigan, and Yale) and two others.

Raven 88.

#### A NOTABLE FRACAS AT RANELAGH

28 **[HILL, ‘Sir’ John]**. A Night Scene at Ranelagh on Wednesday 6<sup>th</sup> of May 1752. *Thus I bore my point; six rogues in buckram let drive at me.* [London], May 29 Publish’d ... by H. Carpenter ... [1752].

Satirical print, folio, engraved surface 13 x 8 inches, a very good, clean copy apart from a split along edge of plate mark (no loss), laid down on a light card. **\$845**

Sole edition. The self-styled ‘Sir’ John Hill is best known for the ‘paper war’ in 1751-2 between his ‘Inspector’ columns in the *London Daily Journal* and Fielding’s *Covent-Garden Journal*. It began in good humour but soon turned to real antagonism after the incident depicted at Ranelagh.

In his column of 30 April 1752, Hill had attacked the character of Mountefort Brown, a young buck about town. When the two men met accidentally at Ranelagh a few nights later, Brown gave him a drubbing. This print shows them at the entrance to the Rotunda. Brown has pulled off ‘Sir’ John’s wig and seized him by the ear, crying out ‘Draw your Sword Swaggerer’. Hill is trying to pull away and calling out to Mr. Cole, the Master of Ceremonies, ‘Oh! M<sup>r</sup> C— get me a Constable, for here’s a Gent<sup>n</sup> going to murder me’. As two constables approach from behind, Cole tells Brown; ‘Yes Sir Yes. Pray Young Gentleman don’t hurt him for he never has any meaning in what he writes.’

The text below quotes Falstaff (‘I am a Rogue if I were not at half Sword with a Dozen of them two hours together’), and prints an extract from the *Covent-Garden Journal* reporting that Brown had appeared before a justice on Dr. Hill’s complaint, but was admitted to bail when it was clear that Hill was not in any danger of his life.



The court was Bow Street and justice in fact was Fielding. ‘Here was a very comic situation ... a source of mirth for months. Squibs and sixpenny pamphlets filled the air .... More entertaining than the pamphlets were two prints immediately put into circulation’, *A Night Scene at Ranelagh* and *Le Malade imaginaire*. ‘After this fracas, Hill became very bitter towards Fielding’ (Wilbur L. Cross, *The History of Henry Fielding*, II, 419-22).

BM Political and Personal Satires 3183.

## SINBAD

29 **HOLE, Richard.** Remarks on the Arabian Nights’ Entertainment; in which the Origin of Sinbad’s Voyages, and other oriental Fictions, is particularly considered ... London: Printed for T. Cadell, Junior, and W. Davies, Successors to Mr. Cadell ... 1797.

8vo., pp. iv, 258, [2], with a final errata leaf; a very good copy in contemporary quarter calf and marbled boards (rubbed).

**\$800**

First edition of a whimsical but erudite treatise ‘first read at the meeting of a Literary Society in Exeter’, where members included Richard Polwhele. After initial scepticism, Hole’s research led him to conclude the narratives had a basis in fact. Hole went on to write a parallel work on Homer, a fragment of which was published posthumously as *An Essay on the Character of Ulysses* (1807). ‘Hole displays a considerable if curious erudition in illustrating the monsters and marvels encountered by the two Mediterranean travellers’, and his ‘imaginative reconstructions of exotic places and pagan beliefs anticipated much later romantic fabling’ (*Oxford DNB*).

Richard Hole (1746-1803), son of a canon of Exeter Cathedral, was a clergyman, poet and local antiquary; his best-known work, *Arthur, or, the Northen Enchantments* (1789), a romance in seven books, attempted to do for the West Country what *Ossian* had done for Scotland.

### RECENT PUBLICATIONS AND ‘BOOKS IN THE PRESS’

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

Ten issues, all published, 4to., bound in one volume, each paginated [2], 48, without the advertisement leaf following each title-page mentioned in ESTC; the odd signature foxed or browned but a good copy in nineteenth-century half calf and purple buckram, by Hatton of Manchester; the Macclesfield copy, with bookplate and blindstamps, but not part of the recent dispersal at auction. **\$1200**

A complete run of this irregularly published periodical edited by Samuel Jebb, then librarian to the nonjuring polemicist Jeremy Collier. The content includes copies of inscriptions, excerpts from classical authors in the original Greek and Latin, original essays on classical writers, a desiderata-list of new editions of classical works, a history of the Roman calendar and a historical dissertation on arithmetical figures, illustrating multiplication and division with Roman numerals. Of great interest is the section of ‘The Labours of the Learned’ at the end of most issues, in which Jebb gives an account of the most important recent or forthcoming publications in the fields of classical scholarship, theology, science and medicine, throughout Europe, but especially in Scandinavia, Germany and France. He mentions the appearance of recent subscription proposals, as well as ‘Books in the press’ or ‘preparing for the Press’ at Oxford and Cambridge and elsewhere. Among the bibliographic content Jebb notes that ‘Proposals are publish’d for printing by Subscription a compleat Catalogue of the Publick Library in *Sion-College, London* ... [t]here having been no Catalogue printed here since the Fire of *London* in 1666 ...’; in the final issue there is a long proposal for ‘A compleat *Sea-Atlas* ... the Charts revis’d by Dr. Edmund Halley’, presumably the important *Atlas maritimus & commercialis* of 1728.

Crane and Kaye 49.

## RASSELAS IN CONTEMPORARY STATE

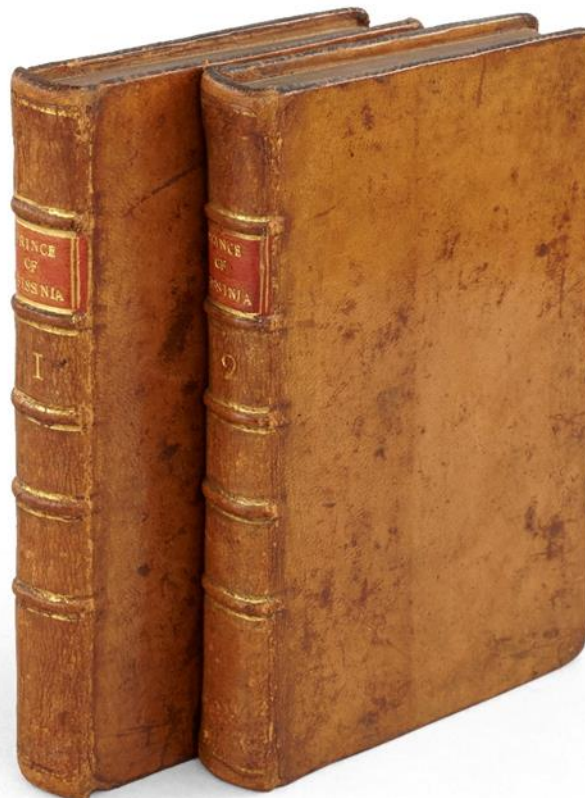
31 **[JOHNSON, Samuel]**. The Prince of Abissinia. A Tale ... London: Printed for R. and J. Dodsley ... and W. Johnston ... 1759.

2 vols., small 8vo., pp. viii, 159, [1], and viii, 165, [1], bound without the terminal blank; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but a fine, very pleasing set. **\$5850**

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

In this copy A2 in volume II is in second state, headed 'CONTENTS / OF THE / SECOND VOLUME' to match the corresponding leaf in volume I; in the earlier state it was headed 'CONTENTS / VOL. II'.

Fleeman 59.4R/1 (I, 785-8); Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242; Liebert 73.



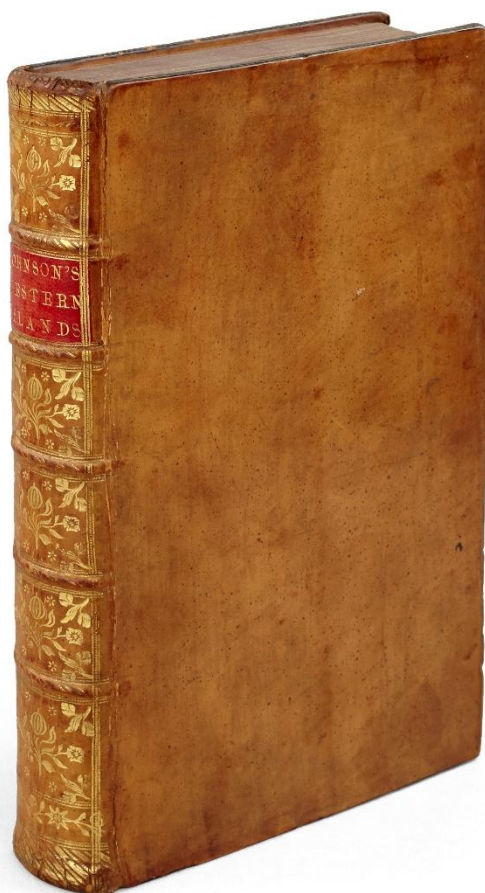
FINE

32 **[JOHNSON, Samuel]**. A Journey to the Western Islands of Scotland. London: Printed for W. Strahan; and T. Cadell ... 1775.

8vo., pp. [2], 384, [2], with the usual cancels signed D8 and \*U4 (the latter in its earlier state, paginated '226' rather than '296') and U5; a fine copy, in handsome contemporary speckled calf, spine richly gilt in compartments, red morocco label. **\$3250**

First edition, with twelve-line errata. Two thousand copies were printed as far as sheet S, when Strahan, sensing the demand, decided to increase the press run to 4000; the overrun sheets and a reprint of the earlier sheets were issued as the second edition, with six-line errata, often wrongly called the first edition, second issue because there is no edition statement on the title-page.

Fleeman 75.1J/1a (II, 1206-7); Courtney & Nichol Smith, p. 122; Chapman & Hazen, p. 151; Rothschild 1256; Tinker 1357.



BY JOHNSON'S 'CHANTRESS'  
THE SUPERB LITTLECOTE COPY

33 **JONES, Mary.** *Miscellanies in Prose and Verse ...* Oxford Printed; and delivered by Mr. Dodsley ..., Mr. Clements in Oxford, and Mr. Frederick in Bath. 1750.

Large 8vo., pp. vi, [ix]-lv, [1], 405, [1]; **a splendid copy in contemporary full red morocco**, gilt, with contrasting morocco labels, all edges gilt. **\$5750**

First edition, **printed on 'royal' paper; a subscriber's copy**, from the library of Edward Popham of Littlecote, with later Popham bookplate and label.

Boswell records Thomas Warton's observations on Mary Jones (1707-1778): 'Miss Jones lived at Oxford, and was often of our parties. She was a very ingenious poetess, and published a volume of poems; and, on the whole, was a most sensible, agreeable, and amiable woman. She was sister of the Reverend River Jones, Chanter of Christ Church cathedral at Oxford, and Johnson used to call her the *Chantress*. I have heard him often address her in this passage from "Il Penseroso": *Thee, Chantress, oft the woods among I woo, &c.* She died unmarried.' Foxon, p. 391.



## A REMARKABLE ASSOCIATION COPY

- 34 **KEIR, James.** *An Account of the Life and Writings of Thomas Day, Esq. ...* London: Printed for John Stockdale ... 1791.

8vo., pp. iv, 144; a good copy in neat recent quarter calf, inscribed on the front free endpaper '**Maria Elizabeth Bicknell / The Gift of Mrs. Day**', with later biographical notes by the local historian G. T. Lawley. **\$1750**

First edition of a literary biography of the author of *The History of Sandford and Merton* (1783), political campaigner, and friend of Richard Edgeworth, written by a fellow-member of the Lichfield Lunar Society.

Thomas Day (1748-89) had early been attracted to the philosophy of Rousseau, whom he visited with Richard Lovell Edgeworth. He was particularly concerned with the education of children in the 'school of nature' and 'with this view he received into his guardianship two female children, whom he intended to educate himself according to his pre-conceived system. And he actually proceeded, during some years, in the execution of this project' (p. 27). By 1769 he was also in search of a wife, and 'it is not improbable ... being himself but young, he might entertain some expectation of marrying one of them' (p. 28). Though one girl, whom he named Lucretia, was soon passed off to a milliner, the other, Sabrina Sidney, seemed a more promising candidate, and Day brought her back to Lichfield at age 13. 'But after conducting some rather extraordinary experiments, which included dropping hot sealing wax on her arm, he concluded that she was insufficiently phlegmatic' (*Oxford DNB*). Sabrina was then entrusted to the care of Maria Elizabeth Bicknell, mother of John Laurens Bicknell (1746-1787), with whom Day was then writing *The Dying Negro* (1773). While Day was eventually to find his long sought-for ideal in Esther Milnes of Derby (they married in 1778), John Bicknell himself married Sabrina when she turned 25, two years before his death. She bore him two sons and went on to serve as an assistant to the ageing Dr Charles Burney.

A remarkable association copy, inscribed by the dedicatee, Day's widow Esther, to her friend Mary Elizabeth Bicknell, who had been first foster mother and then mother-in-law to Day's 'project', Sabrina Sidney.

## MANDEVILLE ON CRIME

- 35 **MANDEVILLE, Bernard.** *An Enquiry into the Causes of the frequent Executions at Tyburn: and a Proposal for some Regulations concerning Felons in Prison, and the good Effects to be expected from them. To which is added, a Discourse on Transportation, and a Method to render that Punishment more effectual ...* London, Printed: and sold by J. Roberts ... 1725.

8vo., pp. [16], 55, [1], with the half-title (short tear repaired); early twentieth-century full brown morocco, top edge gilt, others uncut; a very good copy. **\$3250**

First edition, collecting various essays first printed in the *St James's Journal* and the *British Journal*, with a 16-page 'Preface'; the variant with press-figure '4' on page 4.

'The Design of this small Treatise is to lessen if not prevent the common Practice of Thieving, and save many Lives of the loose and indigent Vulgar, of which now such great Numbers are yearly lavish'd away for Trifles.' It is a characteristically quirky piece, in which Mandeville gives a curious description of the abuses then prevalent, notably at Tyburn, which by then had become a mere rout for pickpockets, whores and brawlers, and inside Newgate, with its bawling tapsters and drunken prisoners. Although Mandeville revels in the grotesqueries of the crowd, he suggests solitary confinement and restricting visitors to make Newgate more decent, and other reforms to make executions more solemn and exemplary. His proposal for transportation is that prisoners should be sent to North Africa in exchange for innocent slaves taken by the Moors, and he pleads that the corpses of those that are hanged should be given over to the anatomy schools.

One main target is the practice of 'Theftbote', or rewarding thieves for the return of stolen property. The two chapters on the subject were written 'some Months before' the apprehension of the celebrated thief-taker Jonathan Wild. From his offices at the Old Bailey, Wild, afterwards the subject of a work by Fielding, employed his criminal contacts to steal items to order with a view to restoring them to their owners for a reward, contributing no little to public disorder. Says Mandeville, 'a profess'd Thief-Catcher, above all, ought to be severely punish'd ... if it appears that he was a Sharer in the Profit.' Kaye, I, xxxi.

#### PERIODICAL BY COLERIDGE'S MENTOR

36 **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.

**\$3250**

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.



## REVIEWED BY MARY WOLLSTONECRAFT

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

4to., pp. xxii, 69, [1]; with half-title and a sixteen-page list of 961 subscribers; apart from slight fraying a very good copy, **uncut, in original blue-grey wrappers** and tan paper spine. **\$1560**

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

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

Speck Collection 1155.

## POLITICAL BALLADS

38 **PILL (A) TO PURGE STATE-MELANCHOLY:** or, a Collection of excellent new Ballads ... London, Printed in the Year 1715.

8vo., pp. xii, 164; a good, crisp copy in contemporary sheep, rebacked. **\$700**

First edition of a collection of 63 recent political ballads, some by celebrated authors, some anonymous, printed 'in the Order in which they came out'. Of the two London editions printed in 1715 this is the first – the two lines of errata on p. xii are omitted in the other edition, with the errors corrected in the text. Case does not distinguish between the two editions, and it is not clear whether a reissue or a whole resetting is involved.

There is an interesting preface which commends, in passing, D'Urfey's ballads and his singing: the ballads will afford the reader 'no small Entertainment in the Reading, but infinitely more, if he can but procure the Author, with his usual Air and Life, to sing them to him. For this may be safely said of all Mr. D'Urfey's Airs, That many People might write them, but no body cou'd humour them like himself.'

Case 288.

39 **POPE, Alexander.** An Essay on Criticism ... Second Edition. London: Printed for W. Lewis ... 1713.

8vo., pp. [4], 36, with a half-title; a good copy in modern quarter red morocco. **\$650**

Second edition, revised, of Pope's first separately printed poem, first published as a quarto in 1711.

There were significant verbal changes, and alterations in punctuation and orthography in this edition, some introduced by Pope in reaction to John Dennis's *Reflections, Critical and Satirical, upon ... an Essay upon Criticism*, and some – capitalization, italics – reflecting his evolving ideas on the physical design of his poetry.

Griffith 8; Foxon P810; David Foxon, *Pope and the early eighteenth-century Book Trade* (1990), pp. 23-4, 169-174.

#### 'I LISP'D IN NUMBERS'

40 **POPE, Alexander.** An Epistle from Mr. Pope, to Dr. Arbuthnot ... London: Printed by J. Wright for Lawton Gilliver ... 1734.

Folio, pp. [4], '30' [*i.e.* 20]; slightly dusty and foxed, outer leaves reinforced at inner margin, else a good copy, in modern boards. **\$780**

First edition of Pope's best known Epistle, one his finest and most accessible poems. A number of passages were written years earlier but are cleverly integrated here.

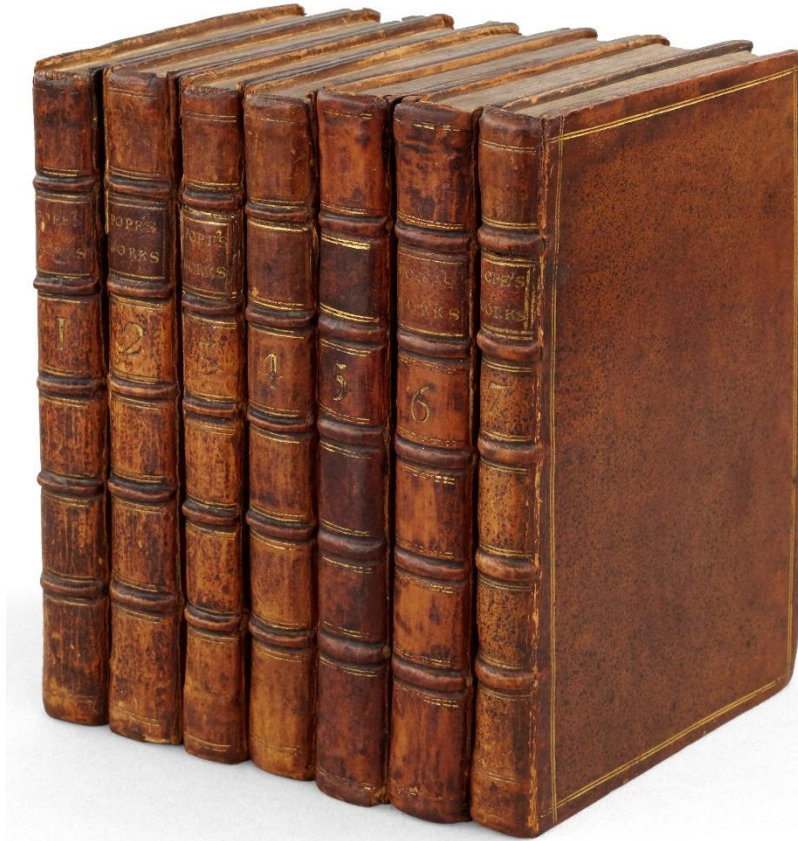
Pope's denunciation of Lord Hervey – here named Paris, but in subsequent editions Sporus – is one of the best-known in Augustan verse:

Let Paris tremble – “What? that Thing of silk,  
“Paris, that mere white Curd of Ass's milk?  
“Satire or Shame alas! can Paris feel?  
“Who breaks a Butterfly upon a Wheel?”

There is much autobiographical here also, from the opening in which Pope hides from a swarm of scribblers – ‘Shut, shut the door, good John ... All bedlam, or Parnassus is let out’ – to the lines in which he explains his genesis as a poet:

Why did I write? what sin to me unknown  
Dipt me in Ink, my Parent's, or my own?  
As yet a Child, nor yet a Fool to Fame,  
I lisp'd in Numbers, for the Numbers came.

Griffith 352, Foxon P802; Rothschild 1623.



#### THE SMALL OCTAVO WORKS

- 41 **POPE, Alexander.** *The Works ...* Vol. I[-VI]. With explanatory Notes and Additions never before printed. London, Printed for B. Lintot, 1736 [Vol. II. Printed for L. Gilliver 1735; Vol. III. Printed for H. Lintot, 1736; Vol. IV. Printed for L. Gilliver, and J. Clarke 1736; Vols V-VI. Printed for J. Roberts 1737; Vol. II. Part II. Printed for R. Dodsley and T. Cooper, 1738 [but 1739].]

Seven volumes (the volume labelled as 'VII' being 'Vol II. Part II'), small 8vo.; with a portrait frontispiece in volume I, half-titles in vols. II, III, V and II Part II, and an errata leaf at the end of II Part II, but without the leaf 'To the Binder' in vol. II; pp. 1-46 of vol. VI are bound at the end of vol. V (to make the volumes of similar dimension); a fine set in contemporary speckled calf, spines numbered direct, morocco labels (two wanting); contemporary armorial bookplate of Robert Gordon Esq. of Hallhead. **\$2275**

**A fine set** of the bibliographically complicated small octavo *Works*, including the scarce supplementary *Vol II. Part II*.

These sets were by no means cheap reprints of the folio and octavo formats, as Pope actually preferred the 'neat little octavos', for both aesthetic and financial reasons, and they went through four to six editions each. 'Apart from restoring the traditional use of italic in them, Pope used successive editions to make significant revisions in the accidentals as well as the substantives of his text; and we know that he read proof for the volumes published for Lintot as well as those of his own printer and publishers' (Foxon, *Pope and the Early Eighteenth Century Book Trade*).

‘The publishers appear to have planned at first to make this small octavo edition of Pope’s *Works* a four volume set. Gilliver set the form by printing his small octavo *Works*, II, and the *Dunciad* as two “pocket volumes.” Then Lintot came into the undertaking, and re-printed what he had the copyright in – the *Works* [I] of 1717 – and some additional poems, as two more “pocket volumes.”’ (Griffith). Volumes V and VI, printed for Roberts but ‘really prepared by Cooper (or possibly by Dodsley)’ and comprising the *Letters*, followed in 1737, and were evidently prepared with Pope’s participation. Rounding off the set, Vol. II. Part II is also important, ‘because it is the *princeps* of several short poems; of some others it embodies revisions, notably of *Sober Advice*’ (*ibid.*). Six minor poems appeared here for the first time.

Here, Vols. I-II are present in the second of two very similar editions (Griffith’s ‘b’ variants), printed in the same year but from different settings of type. Vols III-VI are first editions. Vol II. Part II is a (presumably second?) edition unknown to Griffith, who described a more complicated volume with cancels. Here pagination and signatures are continuous and there is an errata leaf. **Of this issue ESTC shows Bodley only.**

A very good copy indeed of a coherent and complete set in attractive contemporary condition, and scarce thus.

Griffith 414 (‘b’); 389 (‘b’); 417 (‘a’); 431 (‘a’); 461; and cf. 507 (a variant).

#### CHESTERFIELD INDICTED IN A NOVEL

42 **[PRATT, Samuel Jackson].** *The Pupil of Pleasure: or, the new System illustrated.* Inscribed to Mrs. Eugenia Stanhope, Editor of Lord Chesterfield’s *Letters*. By Courtney Melmoth [*pseud.*] ... London, Printed for G. Robinson, and J. Bew ... 1776.

2 vols., 12mo., with half-titles; three barely visible knife or razor slits to the last four leaves of volume II, without loss, else a very good copy in contemporary quarter calf and marbled boards with vellum tips, labels neatly renewed; signature and booklabel of Thomas Hammond Foxcroft of Halsteads, Yorkshire. **\$2000**

First edition of an epistolary novel designed to illustrate the pernicious effects of Chesterfield’s cynical precepts in *Letters to his Son*. *The Pupil of Pleasure*, perhaps the first rejoinder in the form of fiction, posits a hero of ‘birth, rank, figure, and character’ who is brought up on Chesterfield. Philip Sedley ‘purchases the books, finds them agreeable to his palate, studies them paragraph by paragraph, thrives under his application, piques himself upon his progress, and ... sallies into the gay world, armed at all points, the Pupil of Pleasure’. The scene is Buxton, where he seduces first Harriet Homespun, the giddy young wife of a grave minister, then Fanny Mortimer, whose heart he had won and discarded before her

marriage. On Harriet's demise Sedley (too late) is assailed by conscience, attempts suicide, and subsequently perishes, half-mad, on Fanny's husband's sword.

Garside, Raven and Schöwerling 1776: 14; J. M. S. Tompkins, *The Popular Novel in England 1770-1800*, pp. 81-3; Black, *The Epistolary Novel* 666.



SAYER AND BENNETT'S RARE 'HOLSTER ATLAS',  
DEPICTING NORTH AMERICA DURING THE WAR OF INDEPENDENCE

- 43 **SAYER, Robert and John BENNETT.** The American Military Pocket Atlas; being an approved Collection of Correct Maps, both General and Particular, of the British Colonies; especially those which are now, or probably may be the Theatre of War: taken principally from the actual Surveys and judicious Observations of Engineers de Brahm and Romans; Cook, Jackson, and Collett; Maj. Holland, and other Officers, Employed in His Majesty's Fleets and Armies. London: R. Sayer and J. Bennett, [c. 1776].

8vo, pp. [3], vi-viii, [2 (list of maps, verso blank)]; six folding engraved maps (on guards), hand-coloured in outline, numbered in manuscript on the versos (some numbers cropped); some very light marking or offsetting, a few short tears, most with old reinforcements on verso of maps, imprint of the sixth map slightly shaved; strictly contemporary calf-backed marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one; lightly rubbed, foot of spine slightly chipped, slight cracking on hinges, nonetheless an excellent copy; armorial bookplate of Heinrich Johann, Freiherr von Gudenus, 1891. **\$20,000**

**First edition.** Often known as the 'Holster Atlas', because of its compactness and intended use by the military, as stated in the Advertisement (p. [vii]): 'Surveys and topographical charts being fit only for a library, such maps as an officer may take with him into the field

have been much wanted. The following collection forms a portable atlas of North America, calculated in its bulk and price to suit the pockets of officers of all ranks'. It is dedicated by the editors to Thomas Pownall, an MP who had earlier been governor of Massachusetts and was a respected authority on American matters: 'As we undertook this work for the use of the military gentlemen at your recommendation, we cannot but hope that the avowed patronage, of a person so well informed in geography, and having such a particular knowledge of the country of North America, may recommend it to the public; we therefore presumed to dedicate it to you'. The *Atlas* was available for sale in New York as well as London (see Harley, et al., *Mapping the American Revolutionary War* p. 96 and n. 109).

The maps comprise (imprint dates given in brackets):

1. 'North America, as Divided amongst the European Powers. By Samuel Dunn' (1774).
2. 'A Compleat Map of the West Indies, Containing the Coasts of Florida, Louisiana, New Spain, and Terra Firma, with All the Islands. By Samuel Dunn' (1774).
3. 'A General Map of the Northern British Colonies in America which Comprehends Quebec, Newfoundland, Nova Scotia, New England and New York. From the Maps Published by the Admiralty and Board of Trade, Regulated by the Observations of Major Holland and Corrected from Governor Pownall's Late Map' (1776).
4. 'A General Map of the Middle British Colonies in America. Containing Virginia, Maryland, the Delaware Counties, Pennsylvania and New Jersey. With the Addition of New York, and the Greatest Part of New England, as also of the Bordering Parts of the Province of Quebec, Improved from Several Surveys Made after the Late War, and Corrected from Governor Pownall's Late Map' (1776).
5. 'A General Map of the Southern British Colonies in America. Comprehending North and South Carolina, Georgia, East and West Florida, with the Neighbouring Indian Countries. From the Modern Surveys of Engineer de Brahm, Capt. Collet, Mouzon & Others, and from the Large Hydrographical Survey of the Coasts of East and West Florida. By B. Romans', with inset plans of Charlestown and St Augustine (1776).
6. 'A Survey of Lake Champlain, Including Lake George, Crown Point and St John. Surveyed by Order of His Excellency Major-General S<sup>r</sup> Jeffery Amherst [...] By William Brassier' (1762), with an inset plan of Lake George (1756).

Maps 3-5 have an additional title in the top margin, beginning 'The Seat of War ...'.

Clark I 189; Phillips 1206; Sabin 1147; Servies 526; Shirley, *Atlases* p. 902; TPL 495. ESTC notes two variant imprints, one with a colon after 'London', the other (as here) without.

## SHAKESPEARE IN DUBLIN

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

Small 8vo., pp. 72; a very good copy, bound **in a contemporary tract volume** with five London editions of Shakespeare (1729-37, see below) in neat speckled calf, morocco spine label ('Plays Vol. V'), manuscript contents list at front. **\$10,000**

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

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

Abraham Bradley's edition of *The Merry Wives of Windsor*, his first of Shakespeare, takes instead Rowe's edition as its source text, and was possibly published to capitalise on a Smock Alley production of April 1730. Bradley went on to publish the second Dublin collected *Works* in 1739, based on Theobald's Shakespeare. The Rowe text was not reprinted.

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

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

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

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

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

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

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

45 **SHERIDAN, Richard Brinsley.** *The Rivals, a Comedy. As it is acted at the Theatre-Royal in Covent-Garden.* London: Printed for John Wilkie ... 1775.

8vo., pp. x, [6], 100, with a half-title; as usual the epilogue remains in place where it was printed, following the prologue, though it was presumably intended at follow p. 100 (which ends with the superfluous catchword 'EPI-'); \*F2 is a cancel (as usual) restoring twenty lines to the text accidentally omitted in the cancellandum; a very good copy in modern polished calf, gilt; bookplate of Harold Harmsworth. **\$650**

First edition of the play that introduced Mrs. Malaprop to the English stage.



46 **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*, a Comedy; as it is performed at the Theatre-Royal in Crowe-Street. Dublin: Printed in the Year 1781.

12mo. in sixes, pp. [4], 78, [2, epilogue]; small marginal repairs to title-page else a fine copy, uncut, disbound; slipcase. **\$650**

One of six Dublin editions of 1781, all unauthorized, priority by no means established; this one mentions only the Theatre-Royal Dublin on the title-page (rather than London or both), and has the Dublin cast-list. The printing now accepted as the first edition, albeit also unauthorized, is the Dublin 12mo. of 1780.

47 **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*. A Comedy ... Dublin: Printed for J. Ewling. [1790s?]

8vo. in fours, pp. vi, 93, [3, epilogue and errata]; title-page and last leaf toned, else a good copy in modern boards. **\$780**

The undated Ewling edition of *The School for Scandal*, for a long time believed to be the first edition, but now thought later. With the London cast-list.

No authorised edition of the play was published in Sheridan's lifetime. Early bibliographers, keen to establish the *editio princeps* of what must be considered the greatest English stage comedy of the eighteenth century, alighted on the present edition, presuming that it was printed shortly after the first performance in 1777. The presence of an errata list here was thought particularly pertinent. Iolo Williams and Thomas J. Wise both sided with the present edition, but notes of caution were sounded as early as 1917, and a decade later R. Crompton Rhodes was 'prepared to demonstrate that the Ewling edition was at least later than any of the three editions of 1781 ... [and] there was no printer named Ewling in Dublin at this period'.

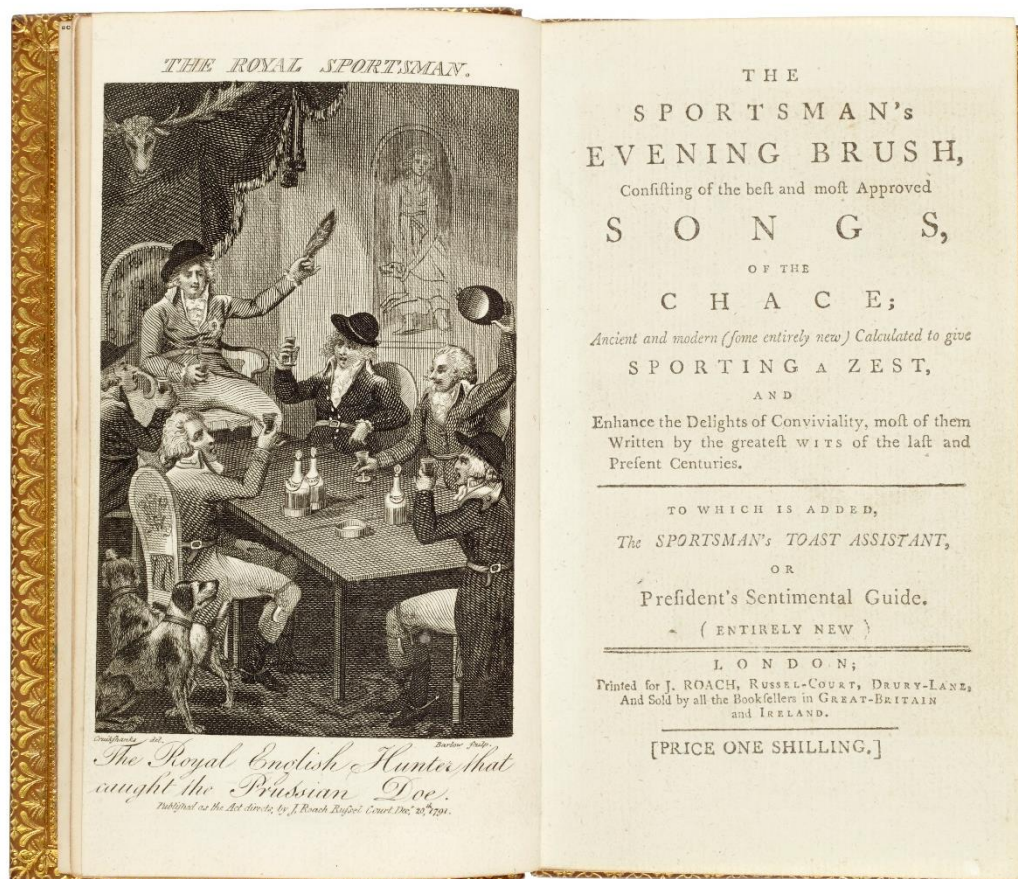
The Dublin edition dated 1780 is now widely accepted as the first. The present edition remains something of a mystery; elegantly printed (though probably not in Dublin), it does not employ a long 's', though it must pre-date 1796 (ownership inscription in a copy sold by Maggs in 1981). As Rhodes suggests, there was no publisher in Dublin (or indeed elsewhere) named Ewling, though the Ewings were well-known earlier in the century.

48 **[SHERIDAN, Richard Brinsley]**. *The School for Scandal*. A Comedy. As it is acted at the Theatre, Smoke-Alley, Dublin. [Dublin], Printed for the Booksellers. 1793.

8vo. in fours, pp. 123, [5, blanks and epilogue], with two plates, both here bound before the title-page but often at pp. 73 and 93 where they refer to the text; a fine copy in modern boards. **\$975**

First separate illustrated edition. The plates, newly engraved, are based on plates in *A Volume of Plays* [by Sheridan and others] *performed at the Theatre, Smoke-Alley*, Dublin, 1785 and following. They illustrate Act IV, Scene 1 (the Surface family portraits) and Act

IV, Scene 2 (the screen scene). The London cast-list here prints ‘Sir Toby Bumber’ correctly; a variant reads ‘Sir Harry Bumber’.



## HUNTING SONGS AND RISQUÉ TOASTS

- 49 **SPORTSMAN'S EVENING BRUSH (THE)**, consisting of the best and most approved Songs, of the Chace; ancient and modern (some entirely new) calculated to give sporting a Zest, and enhance the Delights of Conviviality ... To which is added, the Sportsman's Toast Assistant, or President's Sentimental Guide. (Entirely new). London; Printed for J. Roach ... and sold by all the Booksellers in Great-Britain and Ireland. [1791-2?]

12mo., pp. 92, with an engraved frontispiece by Barlow after Isaac Cruikshank (tipsy huntsmen raising a toast to 'The Royal English Hunter that caught the Prussian Doe', dated 20 December 1791); without the two terminal advertisement leaves called for in ESTC, else a very good copy, bound with the latter portion (pp. 37-60) of *Jack Sprit Sail's Frolic* (John Roach, 1791?); full calf, gilt, by Wood; the Dulles–Duke of Gloucester–Schwerdt copy, with bookplates. **\$1600**

First edition of a scarce compilation of hunting songs and toasts to venery (in both its senses).

Most of the content is anonymous, though a number of songs are attributed to Dibdin, and others, with rather less accuracy, to Charles II, Waller, and Dryden. The 'Sportsman's Toast Assistant' (pp. 87-92), designed for the sort of drunken evening Cruikshank depicts in the

frontispiece, make heavy use of the potential for lewd double-meaning offered by hunting vocabulary, with toasts raised to ‘The brave sportsman that erects his crest when he sees his game’; ‘The stable that is always open to the bald-faced colt’; ‘May every foxhunter carry two stone more than his weight and his mare find the benefit of it’.

Roach (fl. 1789-96) ‘sold from his Drury Lane, London, shop prompt-book plays, odd volumes, children’s anthologies, and jest and song books’ (*Oxford DNB*). He often commissioned illustrations from his friend Isaac Cruikshank (or Crookshanks), father of the caricaturist George Cruikshank.

**ESTC shows 5 locations only:** BL, Bodley (3, one imperfect); Louisiana State, Library of Congress (wanting ads); and Alexander Turnbull Library.

## JOHNSON AND BLACKSTONE SUBSCRIBERS

50 **STATIUS, Publius Papinus.** *The Thebaid ... translated into English Verse, with Notes and Observations and a Dissertation upon the whole by Way of Preface ...* Oxford, Printed at the Clarendon Press. 1767.

2 vols., 8vo., pp. xv, [1], xxiv, [2], 297, [1]; [2], [299]-621, [1]; a fine copy in contemporary calf, green mottled edges, front joint of volume I cracking at head; bookplate and early signature of Lord Forbes. **\$1400**

First edition: ‘the most successful English rendering of Statius’ *Thebaid*’ (Sowerby), translated into heroic couplets by William Lillington Lewis. ‘Aby captur[ing] the sublimity, eeriness, and violence of the original’, it was to be his only work (*Oxford DNB*).

‘As Lewis remarks in his preface, his was the first complete rendering, despite Statius’ reputation as the next best Latin versifier after Virgil. Lewis refers respectfully to Pope’s translation of Book I, from which he takes hints. But his rendering represents an essentially new start, with fewer liberties ... The ease, flow, and consistent dignity which characterize Lewis’s version as a whole make it eminently readable’ (Robin Sowerby, *The Oxford History of Literary Translation in English*, eds. Gillespie & Hopkins, vol. III, p. 168).

Statius was one of three books Johnson subscribed to in 1767, the others being Francis Fawkes’ translation of Theocritus and Handel’s *Messiah*.

Donald D. Eddy & J. D. Fleeman, *A Preliminary Handlist of Books to which Dr. Samuel Johnson subscribed* (1993) 59.

## REVIEWED AND THEN PLAGIARIZED BY SMOLLETT

51 **[STERNEIANA.]** *Yorick’s Meditations upon various interesting and important Subjects. Viz. Upon Nothing. Upon Something. Upon the Thing. Upon the Constitution. On Tobacco. On Noses. Upon Quacks. Upon Midwives. Upon the*

Homunculus. Upon Hobby-Horses. Upon Momus's Glass. Upon Digressions. On Obscurity in Writing. On Nonsense. Upon the Association of Ideas. Upon Cuckolds. Upon the Man in the Moon. Upon the Monades of Leibnitz. Upon Virtú. Upon Conscience. Upon a Close-Stool. Meditations upon Meditations ... London: Printed for R. Stevens ... 1760.

Small 8vo. in fours, pp. [2], 110; a little soiling but a good copy in old sheep, rubbed, rebacked, free endpapers renewed.

**\$1560**

First edition. The first two volumes of *Tristram Shandy* had no more than come off the press when 'all Grub Street broke loose at [Sterne's] heels' (Cross, p. 227). Among the deluge of pamphlets 'something better' is to be found in *Yorick's Meditations* and a second work by the same author, *A Supplement to the Life and Opinions of Tristram Shandy*, "the best ape," said the *London Magazine*, "of the original Shandy we have yet seen" (*ibid.*, pp. 228-9).

The anonymous author – could it be John Hall Stevenson? – has clearly been an attentive and sympathetic reader of *Shandy*, and if 'Yorick has something to say upon every subject' (p. 107), these are often subjects that echo themes found in the novel.

Smollett was almost certainly the author of the notice on the book published in July 1760 in the *Critical Review*, of which he was then editor: 'humorous, pleasant and truly laughable. The spirit of Swift breathes through the whole performance; and this alone, of all the numerous publications, palmed on the world for Mr Sterne's, has caught the comic powers of the ingenious writer ...'. He evidently read *Yorick's Meditations* carefully, because he borrowed from it directly in chapter ten of *Sir Laucelot Greaves* (see Basker, *Tobias Smollett, Critic and Journalist*).

ESTC finds five copies in the UK, and eight in US: Harvard (2), Yale (2), NYPL, Indiana, UCLA and Colonial Williamsburg.

## CHRISTOPHER SMART AND SAMUEL JOHNSON

52 **STUDENT (THE)**, or, the Oxford, and Cambridge Miscellany. Oxford; Printed for J. Newbery ... J. Barrett in Oxford ... and J. Merrill in Cambridge. 1750[-51].

2 vols., 8vo., with an engraved frontispiece in each volume by Grignion after Hayman (an allegorical scene with Oxford's Radcliffe Square in the background), engraved and printed title-pages; a very good copy in contemporary sprinkled calf, red morocco labels; very sound but considerable erosion to leather, particularly on upper cover of vol. II, also chip to foot of spine; early ownership signature, 'Anne Burland 1752', in each volume. **\$1950**

First edition, comprising the original nineteen parts, numbered I-IX (plus supplement, Numb. I in first state) in volume I, and named for the nine muses and Apollo in volume II. Christopher Smart, whilst in Newbery's employ, probably took over the editorship with the sixth issue, when 'and Cambridge' was added to the early title of *The Student, or The Oxford Monthly Miscellany*. Gray identifies 22 contributions from Smart, 11 of which are signed; 13 of these were later collected in his *Poems on Several Occasions*, 1752.

Johnson contributed *The Life of Dr. Francis Cheynel*, which appears in volume II, parts VII-IX. Other known contributors are Thomas Warton and Bonnell Thornton.

Gray IX; Mahony and Rizzo 300; Courtney & Nichol Smith, p. 38; Chapman & Hazen, p. 135-6; Fleeman 50.1ST/1a; Rothschild 1868; Roscoe A577(1).

## INDIAN TRAVEL

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

3 vols., 8vo., complete with half-titles and corrigenda leaves in each volume, quire X (index) in volume II complete but bound in wrong order; occasional foxing but a good copy in attractive contemporary half calf and marbled boards, slightly rubbed, spine with gilt device in compartments; from the library of John Gladstone, the Liverpool merchant and father of statesman W. E. Gladstone, with the Fasque bookplate in each volume. **\$1200**

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

Like the narrator, Sullivan (1752-1806) had been dispatched from his own country as a young man, initially to India (likely under the influence of Laurence Sullivan then chairman of the East India Company and probably a relative).

## FIRST EDITION OF SWEDENBORG'S SEMINAL TREATISE

- 54 **[SWEDENBORG, Emanuel].** De Coelo et ejus Mirabilibus, et de Inferno, ex Auditibus & Visis. Londoni: [Printed by John Lewis,] 1758.

4to., pp. 272; woodcut device on title-page, marginal insect track to last few leaves but a fine copy in contemporary speckled calf; **inserted slip 'A present from the author'**, gilt shelf-mark '2303' on spine. **\$1650**

First edition, early issue before the final errata leaf was ready (several copies in ESTC are the same). In 1758, the scientist and theologian Emanuel Swedenborg travelled from Stockholm to London to oversee the printing of five new books, in which he sought to explode conventional understanding of the heavenly order. At the age of fifty-three he had started to experience visions which culminated in a spiritual awakening, whereby he claimed to have been appointed by God to write heavenly doctrine and reform Christianity. Of these five works, and indeed of all his eighteen theological treatises, *De Coelo* was to become his best known work, particularly in its later vernacular incarnation *Heaven and Hell*.

*De Coelo* introduces some of Swedenborg's key revelations: that the earth is a proving ground for the soul, that marriages on earth can continue in heaven, and that people move toward heaven or hell according to their ruling love, be it a selfless desire to serve others or a selfish obsession with worldly pleasures. In a departure from the accepted theological stance of the time, the book asserts that people of all faiths can be accepted into heaven, and that even unbaptized infants will ascend should they die.

Several writers were palpably influenced by Swedenborg, including William Blake (although he ultimately renounced him), Elizabeth Barrett Browning, Ralph Waldo Emerson, Baudelaire, Balzac, Yeats, Sheridan Le Fanu, and Jorge Luis Borges.

Hyde, 1002.

55 **[SWEDENBORG, Emanuel].** De nova Hierosolyma et ejus Doctrina Coelesti: ex Auditis e Coelo. Quibus praemittitur aliquid de Novo Coelo & nova Terra. Londoni: [Printed by John Lewis,] 1758.

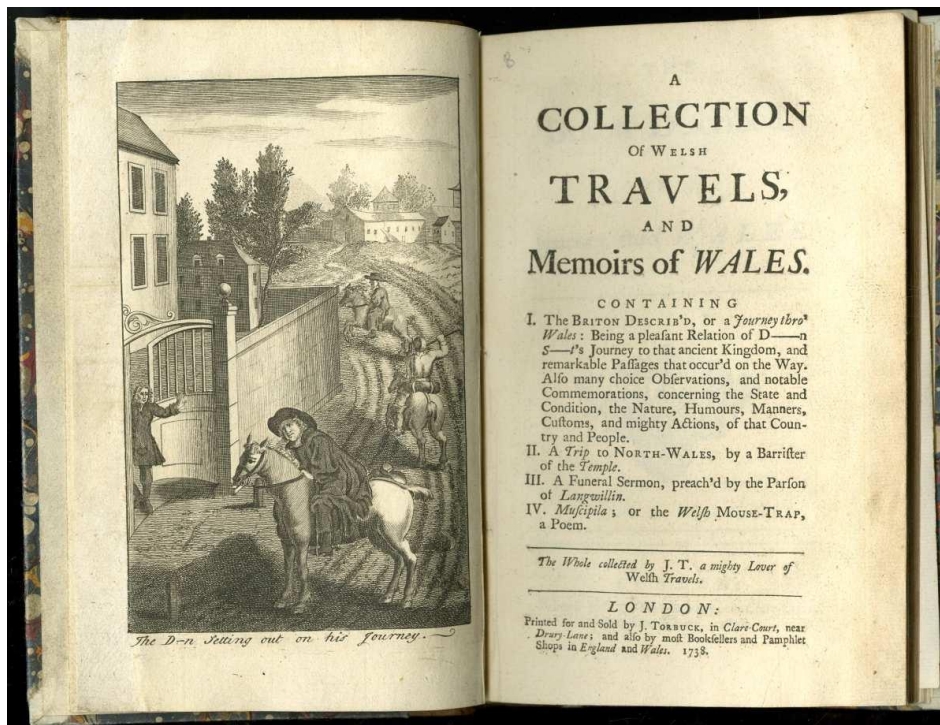
4to., pp. 156, [2, errata leaf]; woodcut device on title-page, light water stain to corners of two quires (D, E), but a fine copy in contemporary speckled calf; gilt shelf-mark '2304' on spine.

**\$1250**

First edition of Swedenborg's 'New Jerusalem', in which he describes a new church based on faith, charity and the unification of existing protestant churches.

Swedenborg's ideal was to be posthumously realized in the New Church, sometimes called the Church of the New Jerusalem, founded in England in 1787 fifteen years after his death. Several branches appeared in its first year, and it held its first General Conference in Great Eastcheap, London, in 1789. Founded upon the basic tenets of Swedenborg's theological writings, especially *De Nova Hierosolyma*, the church emphasised the importance of missionary work, and his teachings were carried to United States. One famous missionary was John Chapman, known as Johnny Appleseed, the pioneer nurseryman who introduced apple trees to large parts of the United States and became an American legend.

Hyde, 1210.



## SWIFTIANA

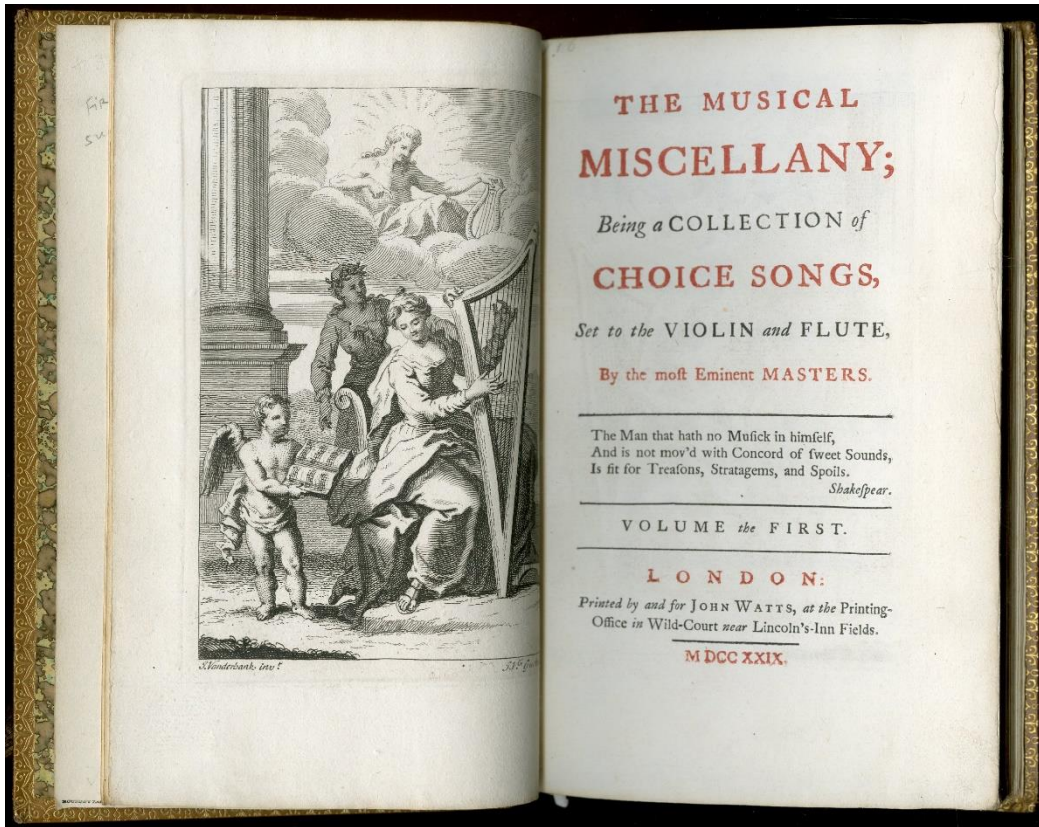
56 [TORBUCK, John]. A Collection of Welsh Travels and Memoirs of Wales. Containing I. The Briton Describ'd, or a Journey thro' Wales: Being a pleasant Relation of D\_\_n S\_\_t's Journey to that ancient Kingdom ... II. A Trip to North Wales, by a Barrister of the Temple. III. A Funeral Sermon, preach'd by the Parson of Langwillin. IV. *Muscipila*; or the Welsh Mouse-Trap, a Poem. The Whole collected by J. T. a mighty Lover of Welsh Travels. London: Printed for and sold by J. Torbuck ... 1738.

8vo., pp. xv, [1], 64; 30; 15, [1], with a page of advertisements at the end but apparently lacking a further advertisement leaf; engraved frontispiece of 'The D\_\_n setting out on his journey' (remargined), several marginal tears to latter leaves, some repaired and affecting headlines but a very good copy in recent quarter calf, morocco lettering piece. \$1430

First edition of this compilation of whimsical works about Wales, reissued and published as though under the auspices of Swift.

The principal tract, 'A Journey through Wales', which satirises the habits, history, architecture, and social mores of the Welsh, is a new edition of a work by William Richards, *Wallography; or The Britton Describ'd: Being a Pleasant Relation of a Journey into Wales, &c.* (1682). That Torbuck tried to pass off the work as Swift's is a compliment to the quality of Richards's satire.

The engraved frontispiece, which depicts Swift departing on horseback from the gates of his deanery, had first been used in a satirical Whig pamphlet of 1714. 'The Mouse-Trap, a Poem' is translated from Edward Holdsworth's original Latin by Samuel Cobb. The brief 'Funeral Sermon' is delivered in imitation of a regional accent. Teerink-Scouten 982.



57 **[WATTS, John].** *The Musical Miscellany; being a Collection of choice Songs [and lyric Poems], set to the Violin and Flute [or With the Basses to each Tune, and transpos'd for the Flute], by the most eminent Masters ...* London: Printed by and for John Watts ... 1729 [-1731].

Six vols., 8vo., each with an engraved frontispiece (two designs, repeated alternately), and woodcut head- and tailpieces; title-pages printed in red and black; wood-cut music throughout; a superb, fresh and large copy in pale calf, gilt, by Zaehnsdorf, top edge gilt, lower edge untrimmed. **\$5000**

First edition of an influential collection of over 450 songs and ballads, published in the years of the brief flowering of English ballad opera subsequent to *The Beggar's Opera* (1728). For each song, Watts prints the melody (and from volume III on a bass continuo), the lyrics, and a flute or violin setting. *The Musical Miscellany* includes the first printing of two songs attributed to Handel: 'Dull Bus'ness hence' and 'As on a Sunshine Summer's Day', and, in volume VI, an early contribution by Fielding: 'A dialogue between a Beau's Head and his

Heels', as well as songs by Gay, Prior, Pope, Theobald, and settings by Handel, Daniel Purcell, Pepusch, Galliard etc.

The music was printed from woodcuts rather than copperplates, unusual by this date but particularly useful for Watts, as it allowed him to set lyrics within the music, and to re-use the musical settings (perhaps with different lyrics) in his publication of ballad operas. Watts was responsible for the printing of almost all the ballad operas with music in the late 1720s and



1730s. Many used song settings that first appeared here, and the choice of songs used in these operas was often heavily influenced by whether Watts had woodcuts of the music.

BUCEM II, 719.

WITH A FAIRY TALE BY SAMUEL JOHNSON

58 **WILLIAMS, Anna.** *Miscellanies in Prose and Verse* ... London: Printed for T. Davies ... 1766. [*Bound after:*]

**BISHOP, Samuel.** *Feriae Poeticae: sive Carmina Anglicana elegiaci plerumque argumenti Latine reddita a Sam. Bishop, A. M.* ... Londini, Typis D. Leach. Prostant venales apud J. Newbery et J. Walter. 1766.

Two works in one volume, 4to., pp. [4], 184 (Williams), marginal tear repaired to L3, pp. 48-9 slightly soiled; and [16], '312' [*i.e.* 231], [1] (Bishop), parallel texts English and Latin; very good copies in contemporary calf, spine gilt morocco label. **\$3750**

First edition, scarce, of the blind poet Anna Williams's *Miscellanies*, bound with the first edition of a volume of fifty Latin poems by Samuel Bishop.

Boswell writes that Johnson 'published nothing this year in his own name; but ... he furnished the Preface, and several of the pieces, which compose a volume of *Miscellanies* by Mrs. Anna Williams, the blind lady who had an asylum in his house ... "The Fountains", a beautiful little Fairy tale in prose, written with exquisite simplicity, is one of Johnson's productions' (II, 25-6). This fairy tale is the most interesting piece in the volume, written in the library at Streatham and describing Johnson's new friend, Mrs. Thrale, in the character of Floretta. Mrs. Thrale's own poem, 'The Three Warnings', is another piece which Johnson added silently to the volume. He also revised Anna Williams's contributions, collected subscriptions, engaged the printer (his old friend, Tom Davies), and saw the book through the press.

Blind Anna Williams (as she eventually became) was one of those unfortunates whom Johnson gathered about him for company after the death of his wife, Tetty, in 1752. The daughter of his eccentric Welsh friend, Zachariah Williams, she had been a close acquaintance of his wife; and as early as 1750 he had written a proposal, in the *Gentleman's Magazine*, for the publication of her poems by subscription. Apparently, however, there were not enough subscribers, and not enough poems; and nothing more was done for 16 years.

When the project was revived, other contributors had to be recruited to eke out the volume, as Williams's own output was still too meagre. A list of Johnson's nine contributions (a couple perhaps doubtful) may be found in Boswell or in Courtney & Nichol Smith (pp. 111-2); full accounts of the book are given by James L. Clifford in *Hester Lynch Piozzi* (2nd edition, 1952, pp. 61-3), and by Fleeman 66.4WM/1 (II, 1139-42).

The book is more common than one might expect from Mrs. Thrale's statement, 'I never saw it on any Table but my own'. Her annotated copy, which Professor Clifford mentions, is now in the Johnson Birthplace Museum at Lichfield.

Bishop's *Feria Poetica* comprises both original compositions (in English and Latin), and parallel-text translations from Prior, Shenstone, Gay etc. Bishop was later headmaster of Merchant Taylors' School. David Garrick was among the 259 subscribers. Roscoe A156.

59 **WORDSWORTH, William [and Samuel Taylor COLERIDGE].** *Lyrical Ballads, with other Poems.* In two volumes ... second Edition. London: Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

2 vols., 8vo., pp xlvi, [2], 210, [6]; [4], 227, [1]; scattered foxing in volume II; a very good copy in modern calf by Zahensdorf. **\$6500**

Second, definitive, and first complete edition of *Lyrical Ballads*. To volume I (first published at Bristol in 1798, reissued in London in the same year) Wordsworth added his famous preface, the manifesto of the Romantic movement, calling for, among other things, a poetry of 'common life', adopting the 'language too of these [rustic] men ... (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived'. Here too is the definition of poetry as 'the spontaneous overflow of powerful feelings' derived from 'emotion recollected in tranquillity'. Among the poems in volume I are 'Expostulation and Reply', 'We are Seven', 'Tintern Abbey', and the first version of Coleridge's 'Rime of the Ancient Mariner'. Volume II is entirely new and includes 'The Brothers', 'Lucy Gray', 'A slumber did my spirit seal', and 'Michael'.

George Harris Healey describes this edition of *Lyrical Ballads* as 'bibliographically the most complex of Wordsworth's books'. Our copy exhibits the following readings and states. In volume I [a]3, the first leaf of the preface, is cancelled as usual to remove a reference to *Christabel*, which Coleridge had not finished. There are two settings of the cancellans, ours the setting that begins 'The first Volume ...'. This volume also contains the bifolium cancellans I3.4 and the uncorrected readings on the following page, 'becn' instead of 'been' and 'te' instead of 'to' in lines 9 and 13. The cancel and these misprints are always found together. Probably the errors were discovered and corrected while sheet I was going through the press, and the cancel 'was ordered ... with the view of replacing the offending page in the sheets already printed'; through some error they 'reprinted the wrong set of pages and hence missed the mark' (Healey). Page 196 has the misprint 'That agency (for 'agony') returns'.

In volume II page 64 has the reading 'Oft I had heard' and the correct reading 'wild (instead of 'wide') Moor', page 83 has a comma after 'last days' in line 6, page 92 has 'the skill which he', and page 129 has normal spacing in the word 'they' in line 11. In a very small number of copies – but not here – O1-2 in volume II are cancelled to rectify an 'infamous blunder', the omission of 15 lines in 'Michael'.

Healey, *Wordsworth*, pp. 5-8; Tinker 2330-1; Reed A4.

## POPE ANTAGONIZED

60 **WYCHERLEY, William.** *The Posthumous Works ... in Prose and Verse.* Faithfully publish'd from his original Manuscripts, by Mr. Theobald. In two Parts. To which are prefixed, some memoirs of Mr. Wycherley's Life. By Major Pack. London: Printed for A. Bettesworth, J. Osborn, W. Mears, W. and J. Innys, J. Peele, T. Woodward; and F. Clay. 1728.

8vo., pp. 14, 80, 240, [4]; the odd signature somewhat browned, 3 words scored through on p. 238 by a prudish reader, else a fine copy in attractive contemporary panelled speckled calf, paper label lettered by hand; early armorial bookplate of William Trumbull, Esq. (1708-1760), whose father was a friend of Pope. **\$1100**

First edition of an important collection, comprising 308 maxims, one short essay and a large number of previously unpublished poems (the third paginated sequence), based on manuscripts acquired from Captain Thomas Shrimpton, Wycherley's sole executor.

In 1706 Wycherley had asked the young Alexander Pope for his assistance in selecting and revising poems from his *Miscellany Poems* of 1704, for republication with new material in a second volume. Pope undertook the task, with justified misgivings – Wycherley was losing his memory and was resistant to Pope's suggestions of judicious pruning. The work stuttered; 'no volume was published in Wycherley's lifetime, because Wycherley entirely underestimated the degree of revision and editing necessary for the task. Pope laboured hard over the poetry, and was rewarded only with the name of Wycherley's Crutch, and with the old man's anger at the extent of his revisions' (*Oxford DNB*).

Soon after Wycherley's death in 1716 the papers were purchased 'at a considerable Expense' from Shrimpton, and were described as 'being very much interlined, and in general, being very difficult to be read' ('To the Reader'). Wycherley had taken great care to keep his surviving manuscripts very neat: those acquired from Shrimpton were of course the papers on which Pope had been working, and contained much of his own writing as well as editorial 'contributions' by Theobald. In response to Theobald's publication of Wycherley's *Posthumous Works*, Pope published his own retaliatory 'Volume II' in 1729, apparently suppressed and now very rare (BL, Bodley and the New York Public Library only). In it he defended himself, corrected Wycherley's text and attacked Theobald. It includes an annotated 'Table of contents' to the present volume, marking 17 poems that he had revised.

Foxon, p. 906; Griffith 207.