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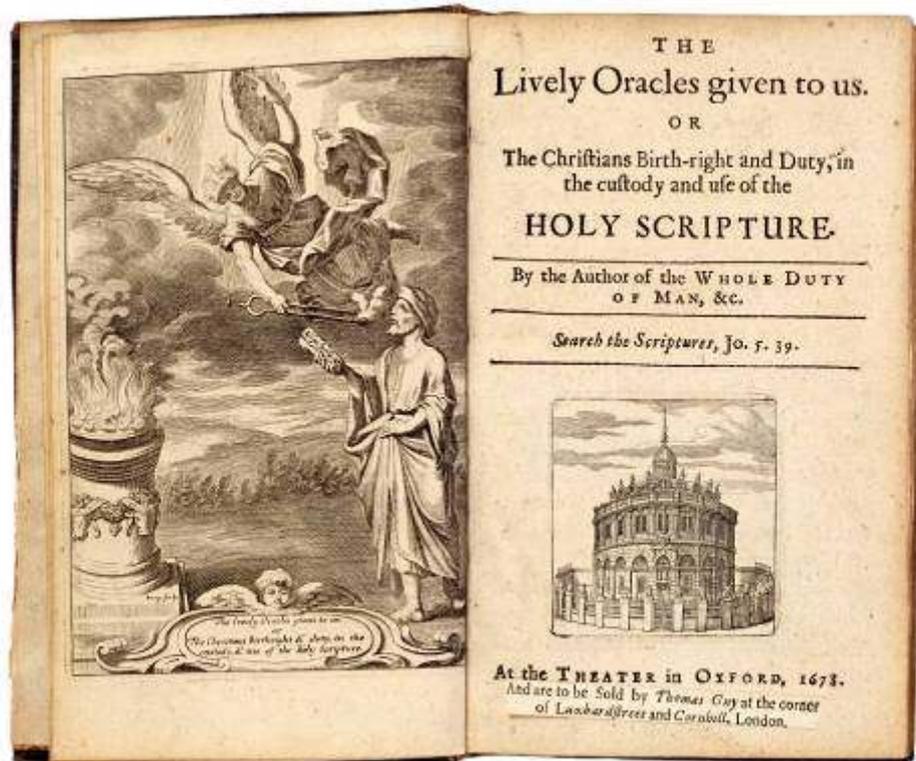
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*Cover illustrations from item 25*

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### A UNIQUE VARIANT

1. [ALLESTREE, Richard]. *The Lively Oracles given to us. Or the Christians Birth-Right and Duty, in the Custody and Use of the Holy Scripture ... At the Theatre in Oxford, 1678* [*paste-on slip*: And are to be sold by Thomas Guy at the Corner of Lombardstreet and Cornhill, London.]

8vo. in fours, pp. [12], 88, 73-80, 97-226, [2], with an imprimatur leaf, an engraved frontispiece or additional title-page by Michael Burghers (Madan's second state), and a contents leaf at the end; engraved vignette to title-page; a fine copy, in contemporary panelled black morocco, gilt floreate corner pieces, spine heavily gilt, gilt edges. **£1250**

First edition (see below). 'The book was published between June 10, the date of the imprimatur ... and July 24 ... but it is not in the *Term Catalogues* till Dec. 6 ... and then as "Printed at the Theatre. Sold by Mr. Pitt, P. Parker, W. Leake and T. Guy, Booksellers in London", thus exhibiting the new entrance (on Sept. 26, 1678) of London partners into the Oxford Press' (Madan).

Although ESTC records rare variants naming Parker and Leake in the imprints (Wing A 1151A and B), there is no record of a copy naming the young Thomas Guy (c.1644-1724), the printer and bookseller whose vast fortune enabled the founding of Guy's Hospital after his death. In 1679 he contracted along with Peter Parker to print mass-market Bibles under the Oxford University privilege, setting up a small press there for the purpose. A share in the publication of the present work was evidently a prelude to this arrangement.

This copy conforms most closely to Madan's third issue (or second edition), though the frontispiece is in the second issue state.

Madan 3171; Wing A 1151.

## SOURCE FOR HOBBS

2. **ARISTOTLE.** Τεχνης Ρητορικης Βιβλία τεία ... de Rhetorica seu Arte Dicendi Libri tres, Græcolat ... Londini, Typis Eduardi Griffini, 1619.

4to., pp. [6], 239, [7], wanting the initial and terminal blanks; woodcut border to title-page (McKerrow and Ferguson 252, with an additional woodcut border of four horsemen at the foot); woodcut royal arms on title-page verso, woodcut headpieces and initials; the text printed in the three columns – Greek, Latin, and commentary; a few pages dusty, but a very good copy in contemporary blind-ruled calf, front joint neatly restored. **£650**

The first edition of Aristotle's *Rhetoric* to be printed in England, with a parallel-text Latin translation and scholarly commentary by Theodore Goulston.

A successful physician, Goulston joined the committee of the Virginia Company in 1619. Thomas Hobbes would have encountered Goulston at the Company from 1623, and when he produced a Latin redaction of the *Rhetoric* for his pupil William Cavendish in 1631, it was based on Goulston's translation. This simplified text became in turn the basis of Hobbes's *A Briefe of the Art of Rhetorique* (1637), the first edition in English. STC 766.



3. **BADGE OF FOLLY (The);** or, a humorous Illustration of the Mottos, of the Nobility, of England, Scotland and Ireland ... Designed and executed by that whimsical Delineator, Orator Reynard ... London, Printed for J. Debrett ... 1782.

4to., pp. [4], 43, [1], with half-title; two (authorial?) manuscript corrections on p. 15, most of the concealed names provided in manuscript; dampstain at head throughout, in places quite severe; modern wrappers. **£200**

First edition, scarce, a satire in the form of a commentary on heraldic mottos. The *Monthly Review* called it 'dullness and folly straining at obscenity', and indeed the author's penchant for double-entendre is striking. Of the Prince of Wales ('I serve') he asks: 'Why do you knit your brow, madam at this riddle? ... Ask the Morning Herald, he will tell you, point blank, that the amorous P— serves all degrees of *impures*, from the pretty blossom of Tavistock-street, to the High Priestess of Parnassus, Mrs. R—.'

ESTC shows seven copies: British Library, Trinity College Cambridge; New York Historical Society (2 copies), San Francisco Public Library, Western Ontario, and Yale.

## THE RARE ORIGINAL FRENCH TEXT

4. [BECKFORD, William]. *Vathek*. A Lausanne, chez Isaac Hignou & Comp<sup>e</sup>. 1787.

Small 8vo., pp, iv, 204; a little foxed at the extremities, but a good copy in modern half-calf and brown boards. £3250

First edition of the earliest surviving French text of Beckford's Gothic masterpiece.

Beckford wrote *Vathek* in French, completing the first draft in 'three days and two nights' in January 1782, following a 'voluptuous' Christmas houseparty at old Fonthill. By May the novel was finished. Beckford encouraged first his tutor John Lettice, and then his friend the Rev. Samuel Henley, a professor at the College of William and Mary in Virginia who had returned to England because of the American Revolution, to prepare a version in English. He collaborated with Henley to some extent, and was well pleased with the result ('the original when first born scarce gave me so much rapture'), but uneasy about the pretentious notes and he expressly forbade publication of the translation before the French original. Henley nonetheless sent his manuscript to the press, and compounded his disobedience by implying that the work was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He retaliated as best he could, placing 'the French manuscript in the hands of David Levade, a professor of theology in Lausanne, with instructions to correct any faulty French and to rush it into print' (Graham, p. 156). The preface reflects Beckford's anger:

'L'Ouvrage que nous présentons au public a été composé en François, par M. Beckford. L'indiscrétion d'un homme de Lettres à qui le manuscrit avoit été confié, il y a trois ans, en a fait connoître la traduction angloise avant la publication de l'original. Le Traducteur a même pris sur lui d'avancer, dans sa Préface, que *Vathek* étoit traduit de l'Arabe. L'Auteur s'inscrit en faux contre cette assertion, & s'engage à ne point en imposer au public sur d'autres ouvrages de ce genre qu'il se propose de faire connoître ...'

The Lausanne edition is the sole authority for the earliest version of the original text, Beckford's manuscript having disappeared, but the inadequacy of Levade's revision is demonstrated by 'the remarkable impurity of the French' (Graham, p. 157) and by the publication of a much revised and corrected edition in Paris later in the year. The French text was further revised for the London edition of 1815. Despite his continuing concern with the French text, Beckford never translated *Vathek* into English, although he finally consented to make some corrections to the third edition of Henley's translation (1816).

Apart from its textual importance, the Lausanne edition is also one of the rarest of the editions of *Vathek* in which Beckford was directly involved. Already 'extrêmement rare' in 1815, it is listed by NUC and supplement in only five copies, at Indiana (Michael Sadleir's copy, in wrappers), Harvard, Yale, Vassar, and Boston Public Library. OCLC adds Texas, UCLA, Pierpont Morgan, and V&A; and COPAC adds the British Library, Bodley and University of London.

Chapman & Hodgkin 3(B)(i); Robert J. Gemmett (*PBSA*, LXI, 1967), I(A)(1); *Vathek*, ed. Roger Lonsdale (Oxford English Novels, 1970); Kenneth W. Graham, 'Vathek in English and French', *Studies in Bibliography*, XXVIII (1975), 153-166.

*For two books owned by Beckford, see items 57 and 60.*

5. **[BLACKMORE, Richard, and John HUGHES].** The Lay-Monastery. Consisting of Essays, Discourses, &c. Published singly under the Title of the Lay-Monk. London: Printed by Sam. Keimer, for Ferdinand Burleigh ... 1714.

8vo., pp. [16], 239, [1]; a good copy in contemporary panelled calf, head of spine worn. **£250**

First collected edition of a little-known periodical that appeared as *The Lay Monk* in 40 numbers thrice weekly from 16 November 1713 to 15 February 1713/14. Produced in imitation of *The Spectator* (to which Hughes had contributed), the *Lay-Monastery* features a fraternity of gentlemen of leisure (like the Spectator Club) who take turns writing essays and reading them at each meeting. A 'Lay Nunnery' was invented as a further object for wit.

Although they have been dismissed as two second-rate Whig poets, Blackmore and Hughes have produced here an attractive series of periodical essays on wide-ranging subjects including 'Sir Isaac Newton's Notion of Colours', 'Sir Gregory Bookworm, a grammatical Blockhead', 'Christmas-Cheer', 'Landscape Painters compar'd with Writers of Pastoral', 'Liberty of the Will', and 'Pigmies'. Apparently Blackmore wrote the essays on Mondays and Wednesdays, and Hughes on Fridays.

6. **BLIGH, William.** A Voyage to the South Sea ... for the Purpose of conveying the Bread-fruit Tree to the West Indies, in His Majesty's Ship the Bounty ... Including an account of the Mutiny on board said Ship, and the subsequent Voyage of Part of the Crew, in the Ship's boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies ... Dublin: Printed by H. Fitzpatrick, for Messrs. P. Wogan, P. Byrne [and six others]. 1792.

8vo., pp. [16], 376, with a half-title, a mezzotint frontispiece portrait by Houston (often missing, here laid down), and an engraved plate illustrating the bread-fruit; a very good copy in contemporary calf, front joint cracking at head, spine chipped at head and foot. **£4500**

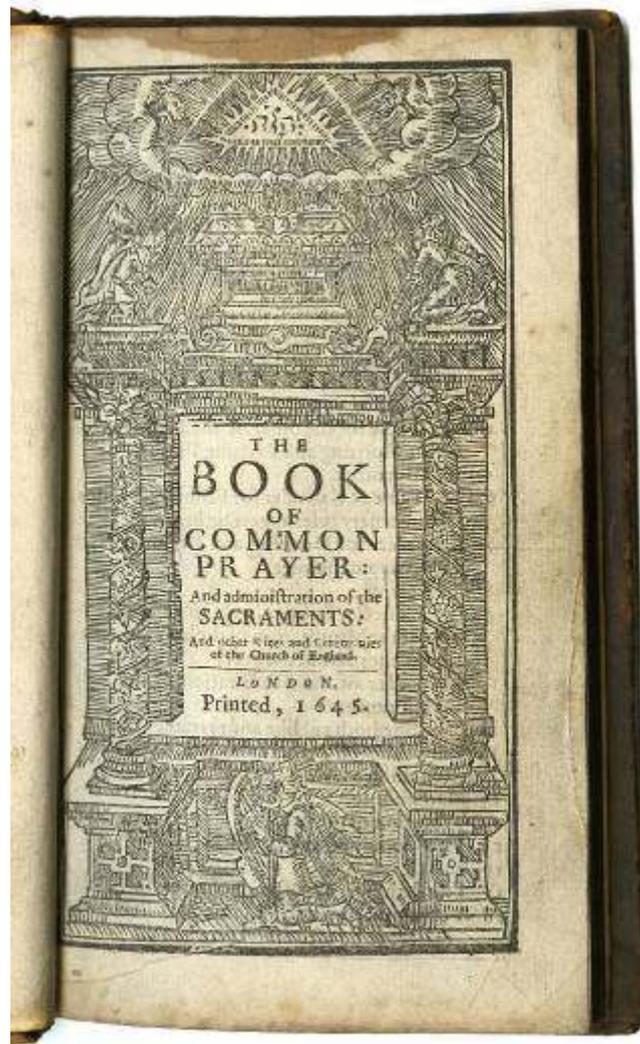
First Dublin edition of the official account of the complete voyage of the *Bounty*, published in the same year as the original, while Bligh was on his second breadfruit voyage to Tahiti. It incorporates a slightly revised version of the *Narrative* of the mutiny, which Bligh had published separately in 1790. The frontispiece portrait was re-engraved for the Dublin edition, which was presumably a piracy, in reverse from the original.

Ferguson, 127; Kroepelien, 94; Sabin 5910.

### **THE ONLY COMMONWEALTH-ERA BOOK OF COMMON PRAYER**

7. **BOOK OF COMMON PRAYER (THE):** and Administration of the Sacraments: and other Rites and Ceremonies of the Church of England. 'London, Printed, 1645' [*but France? c. 1650*].

12mo., pp. [94], with a woodcut border on the title-page (a naïve copy of McKerrow & Ferguson 272), text printed in very small type in two columns; headline of A1 v cropped, dampstain to upper edge throughout, marginal ink stain at foot (not touching text); bound with an apparently unrecorded (but imperfect) 1653 edition of Sternhold and Hopkins, in early calf, surface very worn, later marbled endpapers. **£1200**



Very rare, the only edition of the *Book of Common Prayer* printed between 1642 and 1659. Despite the imprint it was probably printed surreptitiously on the Continent – witness the borders of printer's tools featuring various sizes of fleur-de-lis, and the rough copy of an earlier woodcut title-page.

In January 1645, a week before the execution of Archbishop Laud, Parliament enacted an Ordinance for taking away the Book of Common Prayer, which 'hath proved an offence, not only to many of the Godly at home; but also to the Reformed Churches abroad'. It was to be replaced by *A Directory for the publique Worship of God* prepared by the Westminster Assembly of Divines, a radically simpler order of service, much influenced by the Scottish and English Presbyterians, and the Independents.

Use of the old *Common Prayer* was to be punished with hefty fines or imprisonment. Dating the present edition '1645' might have partly mitigated its discovery. The prayer book was finally restored with the King in 1660, and the great revised *Book of Common Prayer*, shaped by the Savoy Conference, followed in 1662.

ESTC shows three copies only: BL, Bodley, and Huntington.

Griffiths, 1645:1



8. [BoCP.] **NEW AND COMPLETE FAMILY PRAYER-BOOK (THE)**, or Church of England Man's Divine Library: being an universal Illustration, Commentary, Exposition, and Paraphrase on the Book of Common Prayer and Administration of the Sacraments [etc. etc.] ... By Paul Wright, D. D.– F.S.A ... Embellished with a numerous Set of elegant Copper-Plate Engravings, more highly finished than those given with any other Work of the Kind whatever ... London: Printed for Alex. Hogg ... [1784-5.]

Folio, pp. [8], xvi, [9]-47, 56-417, [3], with a frontispiece and 35 engraved plates by numerous artists (a couple slightly foxed, one with an ink blot); final leaf of subscribers; a good copy in modern half morocco, old calf spine laid down; a subscriber's copy, signed 'Thomas Weston' on the title-page and frontispiece, and dated May 1784. **£950**

First edition thus, rare, published in 36 weekly parts, each originally accompanied with an illustration, and now correctly bound according to the complicated 'Directions to the Binder'

at the end. Wright's exhaustive compilation, with notes and commentary on each page, assembled calendars, the Book of Common Prayer, the psalms, forms of prayer, constitutions and canons, and two versions of the metrical psalms (Sternold and Hopkins, and Tate and Brady) ... The illustrations were equally copious.

ESTC shows six copies: BL, Canterbury Cathedral (wanting subscriber's list), Queen's College Oxford, Bodley, University of London; and Huntington.

Griffiths 1785: 8.

## THE BRONTËS IN FRANCE

9. **BRONTË, Charlotte.** *Le Professeur* par Curren Bell ... Roman anglais traduit avec l'autorisation de l'éditeur par Mme Henriette Loreau ... Paris, Librairie de L. Hachette et Cie ... 1858. [*With:*]

**BRONTË, Charlotte and Anne.** *Shirley et Agnès Grey* par Curren Bell. Romans anglais traduits par Mm. Ch. Romey et A. Rolet. Tome premier [–second] ... Paris, Librairie de L. Hachette et Cie ... 1859.

Two (i.e. three) works in three volumes; pp. [4], 299, [1], with a half-title; and pp. [2], 406, [2]; [2], 370, [2], with half-titles; some occasional browning in the second volume of *Shirley et Agnès Grey*, else very good copies in uniform contemporary brown quarter morocco and pebbled cloth, spines gilt. **£750**

First editions in French of *The Professor* (1857) and *Shirley* (1849) by Charlotte Brontë, and *Agnes Grey* (1847) by Anne Brontë (vol. II, pp. 193-367), also attributed here to Charlotte. Loreau also produced translations of Dickens and Mayne Reid for Hachette. Although other works by the Brontës had appeared before in French, this was the first appearances of the first novels of both authors.

## BYRON IN BERLIN, BRESLAU, BRANDENBRUG, THE BALTIC ...

10. **BYRON, George Gordon Noël, Lord Byron.** *Hebräische Gesänge.* Aus dem Englischen ... von Franz Theremin. Mit begedrucktem englischen Text. Berlin, Verlag von Duncker und Humblot. 1820.

12mo., pp. viii, 87, [1], 12 [ads], with an errata slip at the end; English and German text on facing pages; some light foxing throughout but a good copy in contemporary turquoise boards; modern bookplate. **£575**

First edition of the first German translation of Byron's *Hebrew Melodies* (1815), published in a parallel-text edition by the theologian Ludwig Friedrich Franz Theremin, who mixed in Romantic literary circles with Adalbert von Chamisso and Friedrich de la Motte Fouqué. Theremin's translations were set to music by the young Carl Loewe in 1823-6.

'It is strange,' noted Byron, 'but the Germans say that I am more popular in Germany by far than in England'. Indeed after Shakespeare, no other English writer has had such an impact on German national culture, his era known even into the twentieth century as the 'Zeitalter Byrons'. The first German translations from Byron were extracts from *Childe Harold* published in 1815.

COPAC shows copies at BL and NLS only. OCLC adds only locations in Germany and Switzerland.

11. **BYRON, George Gordon Noël, Lord Byron.** Lord Byron's Gefangner von Chillon und Parisina nebst einem Anhang seiner lyrischen Gedichte, übersetzt durch Paul Graf von Haugwitz. Breslau, 1821. Gedruckt und in Commission bei W. G. Korn.

8vo., pp. [2], 54; a few stains but a very good copy in contemporary German marbled red boards, gilt. **£425**

First edition, rare, of the first German translation of *The Prisoner of Chillon* and *Parisina*, by Paul von Haugwitz, son of the former Prussian foreign minister Christian von Haugwitz, who was appointed Curator of Breslau university in 1821.

COPAC shows British Library only; OCLC adds Harvard and Duke.

12. **BYRON, George Gordon Noël, Lord Byron.** Manfred. Eine Tragödie ... übersetzt von E. Tollin. Mit einem erläuternden Vorwort von Dr. H. Th. Röttscher. Brandenburg, 1828. Druck und Verlag von Wiesike.

Small 8vo., pp. xxiv, 87, [1]; slightly toned, but a good copy in later quarter cloth and marbled boards. **£275**

First edition, rare, of this translation, by Eduard[?] Tollin. *Manfred* (1817), Byron's first full dramatic work, became his most celebrated literary production in Germany, with no fewer than eighteen translations within the century, the first produced in 1819 by Adolf Wagner, the composer's uncle.

The present edition, apparently the only translation by Tollin (a theologian of French extraction), includes a lengthy introduction by the theatre critic Heinrich Theodor Röttscher, who published a full-length study of *Manfred* in 1844.

Not in COPAC. OCLC shows 3 copies in Germany, and Yale.

13. **BYRON, George Gordon Noël, Lord Byron.** Junkherrn Harold's Pilgerfahrt. Aus dem Englischen ... in's Deutsche übersetzt von Dr. Hermann von PommerEsche. Stralsund, 1839. Löfflerscher Buchhandlung.

8vo., pp. [2], vii, [1], 199, [1]; text printed in black letter; a very good copy in contemporary textured brown cloth, spine gilt; stamp to title-page of the city library of Stralsund. **£275**

First edition of this translation, very rare, in rhyming verse (with an introduction and notes) by the little known Hermann von Pommer-Esche, a medical doctor from Stralsund on Germany's Baltic coast. *Childe Harold's Pilgrimage* was the first of Byron's works to reach a German audience, with extracts published in 1815. The first complete translation of the poem, by Friedrich Schumann, appeared as volumes IV and IX-XII of *Lord Byron's Poesien* (Zwickau, 1821-2), and there were several subsequent translations.

Not in COPAC. OCLC shows only one copy outside Germany, at Harvard.

### ... AND THE AFTERLIFE

14. **[BYRONIANA.]** Tales of the Horrible, or the Book of Spirits ... By the Astrologer of the Nineteenth Century. London: Charlton Wright ... 1837.

8vo., pp. [4], 100, with an engraved frontispiece ('Apparition appearing to Admiral Killigrew in 1712', edges foxed, offset to title), and a fly-title 'The Book of Spirits &c. &c. &c.'; a very good copy, uncut, in contemporary drab boards, spine a little worn and chipped; ownership inscription of M. L. Gretton 1869, later bookplate of another member of the family. **£450**

A rare and curious volume, probably by Robert Cross Smith (d. 1832), whose failed periodical *The Struggling Astrologer* was reissued as *The Astrologer of the Nineteenth Century* in 1826, the probable date of the lost first edition of *Tales of the Horrible* (see below).

The volume opens with a sketch of a Dantesque 'Lord Byron in the Other World', followed by poems on 'Lord Byron's Immortality' (by W. Davenport) and 'The Death of Lord Byron' (by Mrs. Henry Rolls). Several pieces follow about the death of Carl Maria von Weber in June 1826 (with a horoscope cast by Smith), and after that some eleven other articles and stories of varying length and gothicity, including 'The Demon Lover' and 'The Necromancers, and the Prediction'.

The title-page is a cancel and the main body of the text is printed on paper watermarked 1826, with ads for Wright publications of 1826 and a reference to Robert Cross Smith's 'recent' publication *The Astrologer of the Nineteenth Century* (1826). We have been unable to trace any surviving copies of the original publication, but note a brief review in the *Literary Gazette* for 1827: 'Not the first piece of rubbish for which gilding has done wonders. With all possible praise to bestow upon an elegant illuminated title-page, we have to mentioned gold mixed with colouring, prettily and showily...'. The present edition is presumably a more cost-effective reissue, with a new (but recycled) frontispiece that is only generically relevant to the book.

OCLC shows Harvard and New York Public Library only; COPAC adds a fragment (gathering B only, the Byron section) at the British Library. Neither database turns up a copy of *The Book of Spirits &c.* 1826.

### THE FIRST ENGLISH CHURCH AT DINAN

15. **C., E. H.** On the occasion of a Bazaar held in aid of Funds required for the Completion of the first English Church at Dinan, which was begun by the Rev. W. Watson, in 1868. [Dinan, 1869?].

Small card, 155 x 115 mm (6 x 4½ inches), with an albumen print photograph of the church above two columns of verse, signed E. H. C. **£100**

'A Church Bazaar takes place to-day, / And for all aid we humbly pray / Tho' many have giv'n with liberal hands, / A heavy debt against us stands ....' Dinan, in Brittany, was popular with English visitors for health or leisure, according to the poem, and for many years English services had been held in a small room. Now a brave vicar had started to build an English church, but had not lived to see it finished. 'The work he left so well begun, / We surely must not leave undone!' The church was finished in 1870.

## A NOVEL OF IRISH WOMEN'S EDUCATION

16. [CHETWOOD, Anna?] [SCARGILL, William Pitt, *traditionally attributed author.*] *Blue-Stocking Hall* ... London: Henry Colburn ... 1827.

Three vols., 8vo., with half-titles in volumes II and III (not called for in volume I), and the errata leaf and two terminal advertisement leaves in volume III; some very occasional spotting and browning but a good copy in the original brown moiré cloth, printed paper spine labels (browned), volume I neatly repaired. **£950**

First edition of this well-crafted epistolary novel in the cause of women's education, set mostly in Ireland. The attribution to Scargill is implausible – the Preface calls the work an authorial '*début*', but Scargill had already published several books. A contemporary Irish source names Chetwode/wood as author (see Loeber & Loeber).

Arthur Howard arrives at his relations' isolated house in County Kerry for a period of recuperation. On his first evening there he discovers – to his horror – 'that I have got myself amongst a batch of *Blues* ... I absolutely felt my cheeks glow with shame and indignation ... I cannot stay'. He does stay, and is won over in a series of conversations to believe in the benefits of learning in women. 'Will a sensible man admire an amiable woman less, because in addition to whatever personal qualities may have endeared her to his affections, she is possessed of solidly useful knowledge which she is capable of imparting to her offspring?' Elsewhere the novel deals with the education of the lower classes, contemporary politics, and literature, including Maria Edgeworth's *The Absentee*. Edgeworth herself read the book: "notwithstanding its horrid title ... I thought that there was a great deal of good, and of good sense in it" (quoted in Loeber & Loeber).

The great grand-daughter of Swift's friend Knightley Chetwode, and possibly a distant relation of the Edgeworths, Anna Maria Chetwood spent several years in Russia as a young woman, living with the anglophile Princess Ekaterina Romanovna Vorontsova-Dashkova near Moscow; a striking woman, Dashkova had travelled in Scotland and Ireland was director of the Academy of Arts and Sciences and president of the Russian Academy. Bentley was involved in the publication (though no copies have been traced with his name on the title-page) – his account books mention the work in connection with a Mrs. Wilmot, probably Chetwood's sister Elizabeth Wilmot.

Garside, Raven and Schöwerling 1827: 60; Loeber & Loeber C202; Wolff 6202.

17. **COMPLEAT TYTHING-TABLE (A)**: wherein the Nature of Tythes, and all Things tythable, are shewn at one View. With an Account of Compositions, Transactions, Customs, Prescriptions and Privileges, distinguished under their proper Heads ... Proper for all Clergymen and Gentlemen's Halls, as well as Attornies ... Printed for I. Roberts at the Oxford Arms in Warwick Lane. [London, c. 1730s-40s?].

Large folio broadside, c. 640 x 490 mm, with an elaborate engraved border by Nathaniel Parr (d. 1751?); letterpress text, with one woodcut initial; lower left edge cut away (outside platemark), folded, and with some later engravings pasted to the verso, but in excellent condition. **£950**

Unrecorded broadside, both decorative and practical, and clearly intended to be pinned up for easy consultation by the gentleman farmers paying tithes and/or the clergymen receiving them. The letterpress text lists the several types of tithe and all the produce of the land to which tithes are applicable. Parr's engraved border features harvest scenes at the head and foot, and beehives, vines and fruit along the edges.



## WALPOLE THOUGHT IT GENUINE

18. **CORRESPONDENTS (THE)**. An original Novel; in a Series of Letters ... London: Printed for T. Becket ... 1775.

12mo., pp. [4], 264, with half-title; apart from offsetting from the turn-ins and a little foxing, a very good copy in contemporary calf, corners bumped, neatly rebacked; signature of George Green, 1775, on flyleaf, and extensive pencilled slashes in the margins. **£650**

First edition. Contemporaries took this sentimental novel to be a genuine correspondence between Lord Lyttelton (d. 1773) and Mrs. Apphia Peach, the wealthy widow of Governor Peach of Bombay, and future wife of Lyttelton's reprobate son, Thomas (the 'wicked' Lord Lyttelton). Horace Walpole, for one, had no doubt that the letters were genuine, and, being a friend of both parties, he would have been a very good judge of what such a pair might have thought and written. Lyttelton's executors, however, disclaimed the work, and even Walpole eventually accepted their judgement. So we are left with an enigma of authorship, but also with an epistolary novel that offers an exceptionally faithful picture of upper-class sensibility.

Among passages to which the reader's markings call attention are discussions of modern women writers, particularly Mrs. Brooke, of Rousseau, and of the poet William Shenstone, Lyttelton's friend and neighbour at Hagley. There are also a few pencilled notes ('[Sterne] died 1768' 'R[ousseau] left England 1767', 'S[henstone] died 1763', and several cross-references).

Garside, Raven, and Schöwerling 1775: 3.

## 200 YEARS IN THE FUTURE

19. **[CROFT, Sir Herbert]**. The Abbey of Kilkhampton; or monumental Records for the Year 1980 ... London, Printed for G. Kearsley ... 1780.

4to., pp. [4], 75, [1]; title-page dusty and slightly browned, dark dampstain to head at end, else a good copy in modern wrappers. **£225**

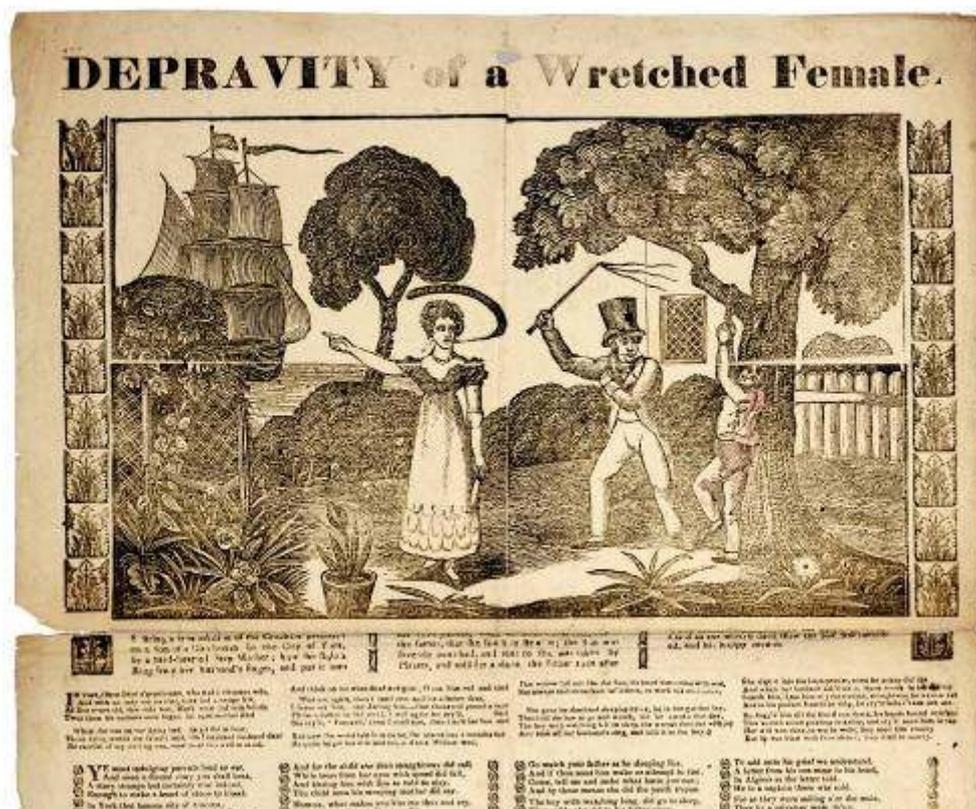
First edition of an immensely popular satire: an assembly of epitaphs on Croft's contemporaries published as if by a future antiquary. Croft's unfortunate victims include the Countess of Huntingdon ('a Martyr to Superstition, Madness, Ill-nature, Pride, and Hypocrisy'), Edmund Burke, Edward Gibbon, William Pitt, Frances Dashwood ('The most careless, and perhaps the most facetious Libertine of his Age'), and John Wilkes. There were at least eight editions within the year, with additions, plus several of a second part.

Croft later spent many years, and many reams of paper, on a proposed revision of Johnson's *Dictionary* which never came to fruition.

20. **DEPRAVITY OF A WRETCHED FEMALE ...** [London,] Pitts, Printer ... [1820-1840].

Large folio broadside, with a woodcut image to top half, four columns of verse below; tears along a central horizontal crease, else good. **£75**

Wretched indeed; a tale 'of the Cruelties practices on a Son of a Gentleman in the City of York by a hard-hearted Step Mother'. Having framed her stepson for theft, she sent him to sea, where he was taken by pirates and forced into slavery, upon which his abject father hanged himself. And the moral is ...



## SONGS FOR PANTOMIMES

21. **DIBDIN, C[h]arles, the younger.** Mirth and Metre: consisting of Poems, serious, humorous, and satirical; Songs, Sonnets, Ballads, & Bagatelles ... London: Printed for Vernor, Hood, and Sharpe ... by W. Wilson. 1807.

12mo. in sixes, pp. [12], 60, [\*59]-\*60, 61-[164], \*163-\*164, 165-260; soiling to B4, L2-5 loose, otherwise a very good copy, untrimmed, in the original pink boards, half of spine worn away down to the stitching and cords (but perfectly sound); bookseller's ticket 'Sold by J. Wright, Newark' and stamped 'Newstead' on front free endpaper. **£225**

First edition of the first collection of verse by the manager of Sadler's Wells, including a section of songs from his 'most approved' pantomimes and 'scenic' productions. The ticket of a Newark bookseller makes it likely that the stamp 'Newstead' refers to Byron's ancestral home, Newstead Abbey, but not necessarily in his lifetime. Colonel Thomas Wildman, who purchased Newstead Abbey in 1818, also collected a substantial library.

**DREADFUL FIRE, AND TOTAL  
DESTRUCTION OF BOTH HOUSES  
OF PARLIAMENT.**



We this day record with unfeign- ed regret the destruction by fire of the two Houses of Parliament, and most of the large and magnificent ranges of offices and buildings connected with them. We fear that the records of the House of Commons have most severely suffered, if not been entirely destroyed. Further Particulars. The fire was first discovered in the night, and the flames gradually de- instantly put up to the top window, and they descended, Lord Frederick being the last who got upon the ladder. At this time a great quantity of water was thrown into this quarter of the building, but it had little effect, and the flames gradually de-

**THE BURNING OF PARLIAMENT**

22. **DREADFUL FIRE**, and total Destruction of both Houses of Parliament. [London,] J. Catnach, Printer ... [17 October, 1834.]

Folio broadside (c. 248 x 370 mm), woodcut at head showing buildings on fire, with crowds of people and horsemen in the foreground (probably a recycled cut of the Bristol riots of 1831); in very good condition. **£275**

‘We this day record with unfeigned regret the destruction by fire of the two Houses of Parliament ... This lamentable conflagration commenced between the hours of 6 and 7 last night ...’.

The fire of 16 October 1834 was the biggest London conflagration since 1666, and started as a result of the burning of obsolete tally sticks. ‘The scene at this time was grand & terrific. The flames shot up to a great height and obscured the light of the moon. Not only the streets in the vicinity, but the different bridges, were covered with immense multitudes, gazing with mingled awe and admiration on the scene of destruction ... the glare of the towering flames, the volumes of smoke which mixed with the raging element – the repeated crashes of the falling roofs ... and the water, like a mirror, reflecting the glare of the conflagration’.

A few buildings and the 14<sup>th</sup>-century Chamber ceiling survived, but among the losses were the standard British weight and measure, and most of the procedural records. One witness upon whom the fire made a great impression was Turner, whose painting of the scene was made from memory the following year.

### SWORN BEFORE HENRY FIELDING'S SON

23. [EAST INDIA COMPANY.] Part-printed attestation paper certifying one Thomas Lavit fit for service as a private soldier in the East India Company, with the blanks filled in by hand. Subscribed 'Sworn before me *Oct. the 23d 1770 Wffielding*', who examined Lavit as 'one of his Majesty's Justices of the Peace', and headed at the top in manuscript '*Publick Office Bow Street*'. [London, 1770].

Small 4to. leaf, printed on one side; stubs on verso where once mounted, else in very good condition; countersigned 'EW' and 'G Martens'. Small collector's stamp 'Blomfield' in upper margin. **£550**

'I *Thomas Lavit* born in *Reding in Berk Shire* – aged 20 Years, 5 Feet 4 Inches high, *Labourer* do make Oath, that I am a Protestant, that I have voluntarily engaged myself as a private Soldier, to serve the Hon<sup>ble</sup> United East-India Company five Years at St. Helena, or any other of their Settlements in India ...'; Lavit attests to his good health and 'signs' with his mark.

William Fielding (1748-1820) was born three months after the marriage of Henry Fielding to May Daniel, a minor scandal that continued to dog the author and his new wife for some time. Fielding's eldest son inherited his father's traits as a conversationalist and legal mind, having a distinguished career as a barrister and magistrate. In 1770 he had just entered the Middle Temple, but was already a justice of the peace.

The space where Fielding has signed is followed by the printed designation 'Mayor', but the Lord Mayor (Barlow Trecothick) has not signed the document, nor would one have expected him to examine individual recruits; the East India Company had no such office as mayor except in its establishments abroad.

### COMPENSATION FOR WARREN HASTINGS

24. [EAST INDIA COMPANY.] The Debate at the East India House, on Friday, the 29th of May, 1795. On the several Motions brought forward by Mr. Alderman Lushington, that this Court is highly sensible of the long, faithful, and important Services of Warren Hastings, Esq. ... That the Charges made against Warren Hastings, Esq. having been founded upon the publick Acts of his Government in Bengal, and he having been acquitted ... it is highly reasonable that [he] should be indemnified for the legal Expenses occurred by him, in making his Defence ... To which are prefixed Minutes of the Business of the Day ... Reported by William Woodfall. London: Printed by the Reporter, and sold ... by J. Debrett ... Murray, and Co. [and others] ... [1795].

8vo. in fours, pp. 77, [1]; a very good copy in recent cloth boards. **£275**

Sole edition of the debate on defraying the legal costs incurred by Warren Hastings at his impeachment, calculated at £71,080. After a series of motions, amendments, and ballots the Court agreed, 554 voting in favour and 254 against. They also agreed to grant an annuity of £5000, but by a narrower margin.

ESTC lists copies at BL, Worcester College; Library Company of Philadelphia, Berkeley, Illinois, Yale Walpole Library, and University of Victoria.

25. **FISHER, John (Saint).** This Treatyse concernynge the fruytfull Sayenges of Davyd the Kynge and Prophete in the seven penyencyall Psalmes. Devyded in seven Sermons was made and compiled by the ryght reverent Father in God John Fysshier Doctour of Divinitie and Bysshop of Rochester at the Exortacyon and Steryng of the moost excellent Pryncesse Margerete cou[n]tesse of Rychemou[n]t and Derby and Mother to our soverayne Lorde Kynge Henry the seventh. [*Colophon*: Enprynted at London in Fletstrete at y<sup>e</sup> Sygne of the Sonne by Wynkyn de Worde ... In the Yere of our Lord God. 1525. the xiii Day of the Moneth of Juyn.]

4to. in eights and fours, pp. [292], unpaginated, with woodcut coat of arms of the City of London on the title-page, a full-page woodcut printer's device on the final page, a woodcut vignette of David and Bathsheba on A2r, and woodcut initials and scroll titles throughout; a few passages (e.g. those mentioning purgatory) scored through in pen; small marginal wormhole to title-page and following two leaves, but an exceptionally fine, crisp copy in eighteenth-century polished speckled calf, rejoined; the Cotton–Huth–Doheny copy. **£15,000**

Fisher's first published work (first printed 1508 and several times reprinted) – a series of ten sermons on the seven penitential psalms delivered in the household of Lady Margaret Beaufort, the mother of Henry VII.

Fisher's alliance to Lady Margaret, whom he had first met at court in Greenwich on business as a proctor of Cambridge University, ensured his rapid rise in the church. He became her spiritual director, and was the first incumbent of the professorship of theology founded by Margaret at Cambridge (and later Chancellor of the University). It was probably at Fisher's instigation that Erasmus came to Cambridge in 1511.

'Preaching was one of John Fisher's foremost pastoral and academic concerns ... and he had secured from Rome papal privileges enabling the university to license graduates to preach anywhere in the kingdom. Lady Margaret herself esteemed him highly for his preaching, and his first published work was a series of ten sermons on the seven penitential psalms which were originally delivered in her household, and which were printed at her request. These sermons, based on a widely used devotion, were frequently reprinted and proved remarkably popular until the English Reformation' (*Oxford DNB*). Fisher preached at Lady Margaret's funeral in 1509, and later at the first burning of Luther's works in England in 1521; his *Assertionis Lutherae Confutatio* was widely read and widely quoted at the Council of Trent.

When the present edition was published, Fisher's reputation was still in full flush; but his fall would be soon and dramatic. When he was consulted over the King's 'Great Matter' in 1527, he found himself siding with Katherine of Aragon, on whose behalf he spoke when it came to tribunal in 1529. In 1531 he led the party of resistance at the convocation to recognize Henry VIII as head of the church; several attempts on his life followed, though probably not with Henry's direct approval, and eventually, in June 1535, he was tried, convicted and executed for high treason, two weeks before Thomas More.

Wynkyn de Worde printed most of the early editions of Fisher's *Treatyse*, probably because of his own close connections to Lady Margaret – he formally styled himself her printer in last months of her life in 1509. Of the present edition, ESTC shows eight copies: BL, St John's Cambridge, Lincoln Cathedral, Jesus Oxford, Christ Church Oxford (wanting two leaves), unnamed private collection (tp supplied from 1509 edition); New York Public Library (tp defective) and Saint John's Seminary Camarillo.

STC 10906.



**T**his treatyse concernynge the fruytfull  
 sayenges of Dauid the kynge and prophete  
 in the seuen penytencyall psalmes. Deuyded  
 in seuen sermons Was made and compiled by  
 the ryght reuerent father in god John fysher  
 doctour of diuinite and byshop of Rochester  
 at the exortacyon and sterynge of the moost  
 excellent pryncesse Margarete couëtelle of Ry-  
 chemoût and Derby and mother to our soue-  
 rayne lord kynge Henry the seuenth.

26. **[FITZGERALD, Edward, *translator*]**. *Rubáiyát* of Omar Khayyám, the Astronomer-Poet of Persia. Rendered into English Verse. Third Edition. London: Bernard Quaritch ... 1872.

8vo., pp. xxiv, 36, each page printed within a two-line decorative border; apart from the inevitable slight foxing, a very good copy in the publisher's original Roxburghe-style half-binding (purple boards, morocco spine, lettered gilt); ownership signature of George Augustin Macmillan dated 1876. **£225**

Third edition, the first appearance of FitzGerald's third version of the *Rubáiyát*, 101 quatrains, heavily revised, and published at 7s. 6d.

Potter 137.

### THE 'INCESSANT TOYL' OF WEDLOCK

27. **[GOULD, Robert]**. A Satyr against Wooing: with a View of the ill Consequences that attend it. Written by the Author of the Satyr against Woman ... London, Printed in the Year, 1698.

4to., pp. [4], 23, [1]; title-page and last leaf dusty, with some ink-blots; purple stamp of Wigan Public Library to verso of title, and blindstamps; several lower edges untrimmed, disbound. **£850**

First edition, scarce. The servant-turned-satirist Robert Gould had published his popular and much reprinted satire on the inconstancies of women, *Love given O're*, in 1683. Here he reprises the general theme, but expands his targets to include the callous commercialism of match-making parents, and the foppish wooers themselves, penning verse, and going on diets:

... to please her, tho' he was Horseman's Weight  
Full fifteen Stone, he brings himself to Eight;  
And thinking this way to get more in Breath,  
Gets a Consumption first, and next his Death.

After some advice on how to win and keep a wife if you absolutely must marry, Gould closes with a recipe for killing lust, in the form of a grimly misogynistic description of the means by which women make themselves attractive – gauze, ribbons, lace and wire, false teeth and hair, patches, makeup to conceal a face 'crusted o'er with Past[e]', perfumes to 'cure her rankness'.

ESTC shows seven copies, at BL, Bodley, Trinity College Dublin; Harvard, New York Historical Society, UCLA and Yale.

Wing G 1435.

### COSTUMES OF THE FRENCH REVOLUTION

28. **[GRASSET DE SAINT-SAUVEUR, Jacques.]** Fourth Year of the French Republic. 1795. Dresses of the Representatives of the People, Members of the two Councils, and of the executive Directory: also of the Ministers, Judges, Messengers, Ushers and other public Officers, &c. &c. From the original Drawings given by the Minister of the Interior to Citizen Grasset S. Sauveur. The Whole illustrated by an historical Description, translated from the French. Paris: Printed for Deroy: London: Printed for E. and S. Harding, Printsellers ... 1796.



8vo., ff. [3], 12, with an additional hand-coloured engraved title-page and 15 hand-coloured plates; some foxing, mainly to the text pages, and an old waterstain at the foot of the title-page; original pink paper wrappers, titled in French by hand by an early owner (under the title the same hand has commented 'Idiots'); covers soiled, spine perished. **£625**

First edition in English. Jacques Grasset de Saint-Sauveur (1757-1810) was born in Montreal, came to France in 1764 after the British conquest of New France, and, after completing his studies, followed his father into the diplomatic service. He then turned to publishing and from 1784 wrote, illustrated, engraved, and published some twenty books, many of them notable for their costume plates, including a massive encyclopædia of travel.

Some of the costumes are very flamboyant, and in a prefatory advertisement the London publishers, 'to remove any doubts respecting the authenticity of this work', state that the French original, obtained 'from a Gentleman who very lately left Paris', may be seen in their shop.

There are three variants of the title-page (the others reading 'Representatives' and 'the Whole is illustrated'. The suggestion in ESTC that this is a reimpression of an edition of 1790 is clearly a mistake: no such edition is to be found in ESTC, COPAC, or OCLC and the original French edition published by Deroy is dated 1795 (BN).

The book appears to be scarce. The last copy of any variant to appear at auction in the UK was at Christie's in 1983. Taking the three variants together, ESTC finds copies in Dublin (2), BL (2), Bodley (6), Huntington, BPL, Minneapolis Public Library, UCLA, Library Company of Philadelphia, and Newberry. Colas 1295.

## HIS FIRST OPERA FOR THE ROYAL ACADEMY

29. **HANDEL, George Frideric.** *Il Radamisto* Opera rappresentata nel Regio Teatro d'Hay Market ... London Publisht by the Author. Printed and sold by Richard Meares Musical-Instrument Maker and Musick-Printer ... & by Christopher Smith ... NB not to be sold any where else in England. [1720.]

Folio, pp. [2, engraved title], [2, letterpress privilege leaf], [1, blank], 1-121 [engraved music]; a very good copy in contemporary (publisher's?) reversed panelled calf, rubbed, and rebaked; ownership inscription to title-page dated 1820; sale number ('No. 79') stamped at head of title-page and in manuscript on the following leaf; pasted to the rear free endpaper is a large (c. 215 x 190mm) contemporary engraved trade card for the publisher Richard Meares, with text in English, French and Italian.

£4500

First edition of the full score of Handel's first opera for the Royal Academy of Music, written for its opening season, with an Italian libretto by Nicola Haym.

*Radamisto* opened at the King's Theatre on 27 April 1720, running for ten further performances, and was then revived in late December, when Senesino was available for the title role. The new arias written for Senesino were published as *Arie aggiunte di Radamisto* (1721).

Meares advertised his edition in July 1720 with mention that it was corrected by the composer (and hence superior to Walsh's editions of Handel); it was published in mid December, engraved throughout by Thomas Cross. The attractive Meares trade card, printed c. 1718, advertises 'all Sorts of Harps, Lutes, Gittars, Violins, Base Viollins, Base Viols, Tenor Violins, Viols d'Amour, Trumpet-marines [a single-string instrument], and all other sorts of Musical Instruments Curiously made to the Greatest Perfection ...', as well as 'the best French & Italian & Roman Strings also all Foreign & Domestick Musick'. Meares senior (d. 1722) was the pre-eminent viol-maker of his period, and began music publishing, assisted by his son, in around 1714. 'The firm's best publications rank among the finest of the period, and include Croft's *Musicus apparatus academicus* (1720), Handel's *Radamisto* (1720) ...' (Grove online).

Smith p. 53: 1; RISM H 258.





[29]

30. **HANDEL, George Frideric.** *Scipio an Opera ...* Engrav'd, printed and sold by J. Cluer ... London. [1726.]

4to., pp. [2, passe-partout allegorical engraved title-page], [2, letterpress subscribers list], [2 engraved index], 102 [engraved music]; a very good copy in contemporary speckled calf, red morocco cover label, gilt, front board detached. **£2750**

First edition, rare, of Handel's *Scipione*, first performed 12 March 1726 with a libretto by the émigré librettist and translator Paolo Rolli, resident in London 1716-1744. It was written in a mere three weeks, when Handel had to delay *Alessandro* for the arrival of Faustina Bordoni. Cluer published the scores of both operas with unusual rapidity – here the publication of *Alessandro* at the end of the month is announced at the foot of the index leaf.

58 subscribers are named, for 80 copies, among them the musician David Beswillibald (6 copies), Charles Jennens, and the Philharmonica Club. There is also a large foreign or diplomatic contingent – Baron de Sohlenenthal, Mr. Zollman of Stockholm, Mr Cook at New York, and Sgr. Sandoni, husband of the lead soprano Francesca Cuzzoni (6 copies).

Smith shows two early issues, one with a list of subscribers but M4 unsigned, and one with M4 signed and 'Scipio' differently engraved on the title-page – this copy has M4 signed *and* the subscribers' list.

Smith, p. 65. RISM H 313 (not differentiating issues) – 9 copies in the UK; Library of Congress only in US.

31. **HANDEL, George Frideric.** *Floridant*. An Opera as it was perform'd at the Kings Theatre for the Royal Accademy ... Publish'd by the Author. London Printed and sold by J. Walsh ... and Jn<sup>o</sup> & Joseph Hare ... [c. 1726].

Folio, pp. [2, engraved title leaf], [1, engraved 'Table of Songs'], 81 [engraved music]; a very good copy in contemporary speckled calf, red morocco cover label, gilt, joints cracked but cords sound. **£1000**

First edition, second issue, with some of the plates renumbered at the centre head as they appeared in volume I of *Apollo's Feast* (1726), and with the addition of the English words to 'Finche lo strade'.

*Floridante* was first performed in December 1721 with a libretto by Paolo Rolli, and published the following year 1722. Some of the plates were re-used for *Apollo's Feast*, and renumbered at the head. When they appeared again here, continuous pagination was reinstated by means of smaller numerals in the upper right corner.

Senesino took the title-role. The female lead, Elmira, was originally composed for Margerita Durastini, but when it was clear she would not make the season due to illness, it was partly rewritten for the English contralto Anastasia Robinson. The opera itself was the first of the season at the Royal Academy and was designed to compete with the success of Bononcini, with shorter, more lilting tunes than *Radamisto*.

Smith p. 28: 4. RISM H 147 (not differentiating issues).

### BLAKE PLATES

32. **HAYLEY, William.** *The Triumphs of Temper*. A Poem: in six Cantos ... The twelfth Edition, corrected. With new original Designs, by Maria Flaxman. Chichester: Printed by J. Seagrave; for T. Cadell and W. Davies ... London. 1803.

12mo., pp. xii, 165, [1], with a half-title and six fine engravings by William Blake after Maria Flaxman; a very good copy, in contemporary marbled calf, spine gilt with wheel motif, red morocco label; ownership inscription of Louisa Anne Hope dated 1807, bookplate of her descendant Julius Hope, Baron von Szilassy. **£650**

First Blake edition. Blake's plates were used only once more, in 1807, in one of two rival thirteenth editions; the other thirteenth edition had the old Stothard plates, and the next edition, 1812, had no plates at all. Miss Flaxman's drawings were exhibited at the Royal Academy in 1800 and sold, with Hayley's manuscript, at Christie's in the Flaxman sale in 1883. This is a copy on normal paper.

G. E. Bentley, Jr., *Blake Books* 471A; cf. N. J. Barker in *Transactions of the Cambridge Bibliographical Society*, III, part II (1960).

## DOWN AND OUT IN GEORGIAN BRIGHTON

33. **HILL (née BURTON), [Philippina]**. Mrs. Hill's Apology for having been induced, by particular Desire, and the most specious Allurements that could tempt female Weakness, to appear in the Character of Scrub, Beaux Stratagem, for one Night only, at Brighthelmstone, last Year, 1786, when the Theatre was applied for by the honourable George Hanger and engaged for that Purpose; with an Address to Mrs. Fitzherbert ... London: Printed for the Authoress, and sold by G. Kearsley ... and E. Harlow. [1787.]

4to., pp. 51, [1]; a very good copy, disbound.

£1350

First edition, rare, a revealing and honest account of the misfortunes of Philippina Hill, a widowed poet, playwright and actress, in her attempts to secure patronage from the Prince of Wales and his circle.

The circumstances alluded to in the title of *Mrs. Hill's Apology* were a performance of Farquhar's *The Beaux Stratagem* in Brighton in October 1786, in which she was persuaded to play the part of Scrub (a 'breeches' role), apparently at the Prince's specific request and against her own inclination. Having parted with her own money for shoes and costume, she was shocked to be hounded by the theatre manager for the hire of the venue. Hill refused to blame the Prince, with whom she was more than half in love, but it was not the first time she had been left in the lurch:

After she had published some *Miscellaneous Poems* by subscription in 1768, she secured the promise of royal support through a crony of the Prince of Wales, but actual payment never materialised. Some time later she returned to her native Brighton, where she now made the acquaintance of the Prince's mistress Mrs. Fitzherbert, winning her patronage for a private performance of her *Novel and genuine display on the leading disposition of the human mind*, evidently a sort of 'Essay on Heads' narration. The Prince and Mrs. Fitzherbert attended but the ticket sales did not even cover the cost of mounting the performance, and Mrs. Hill entered a bout of depression that saw her sitting for hours staring out at sea; 'Tis very strange, but during this period I dreamed I was walking on roads of glass, and many other alarming subjects; that mad cows ran after me ...'. She was plagued meanwhile with malicious gossip, importunate libertines, and a bizarre incident in which the house in which she is staying overnight is attacked with exploding squibs by a group of manservants. Here enters George Hanger, a former soldier and crony of the Prince, who turns up on her door to engage her for a performance of *The Beaux Stratagem* ...

Mrs. Hill published a number of poems and social sketches from late 1760s, all now rare, and had appeared on the stage in a piece of her own devising in 1770. The Apology is a touching insight into a wronged yet self-aggrandizing woman – asides remind the reader how Sheridan himself praised her dramatic recitations, and how her extraordinary qualities of natural magnetism had been used to calm babies and cure medical complaints. Brighton seems not to have proved a friend to Mrs. Hill – the *Apology* closes with a malicious stalker dogging her every step – and she was not heard of again until she turned up in Dublin in the mid-1790s.

ESTC shows four copies only: BL, V&A; Huntington, and Texas.

34. **HILL, Richard, *Sir***. *Logica Wesleiensis: or, the Farrago double distilled*. With an heroic Poem in Praise of Mr. John Wesley ... London: Printed for E. and C. Dilly ... J. Matthews ... and W. Harris ... 1773.

8vo., pp. 63, [1]; a good copy in modern stiff paper wrappers; contemporary ownership inscription 'Charlotte Jones's' to title-page.

£575

First and only edition, a somewhat eccentric reproof of Wesley's increasingly strident attacks on Calvinism (and on Hill himself).

Hill had converted to evangelical Christianity in 1758, when he began to attend Methodist meetings in Oxford; his first work of religious controversy was published in defence of six students expelled for Calvinist beliefs. Within the Methodist movement he aligned himself with Calvinism of Whitefield rather than the Arminian beliefs of Wesley, and in 1772-3 things came to a head when he published a critical *Review of all the Doctrines taught by the Rev. Mr. John Wesley* (1772). Wesley's response was vehement, and is quoted by Hill here: 'Mr. Hill is a bigot in grain – a blunderer ...'.

The 'heroic poem' on pp. 46-51 is largely composed of phrases stitched together from Wesley's hymns and *Remarks*; the rest of the pamphlet comprises a side-by-side exposition of the places where Wesley contradicts himself over doctrine. Wesley published a further reply, *Some Remarks on Mr. Hill's Farrago double-distilled* (1773), but they eventually decided to bury the hatchet, and in 1774 they met and shook hands after a service conducted by Thomas Pentecost.

35. [**JACOBITES – SATIRICAL PRINT.**] *The Jacobites Coat of Armes ... Sold at the Print Shop nex[t] the Exch Stairs. [n.d., but c. 1705?]*

Folio broadside engraving (c. 302 x 223 mm), with a large allegorical coat of arms with figures either side, and explanatory text in two columns below; laid paper, with watermarks 'IV' and a lion rampant within a crowned circle; in fine condition, tipped onto an album leaf.

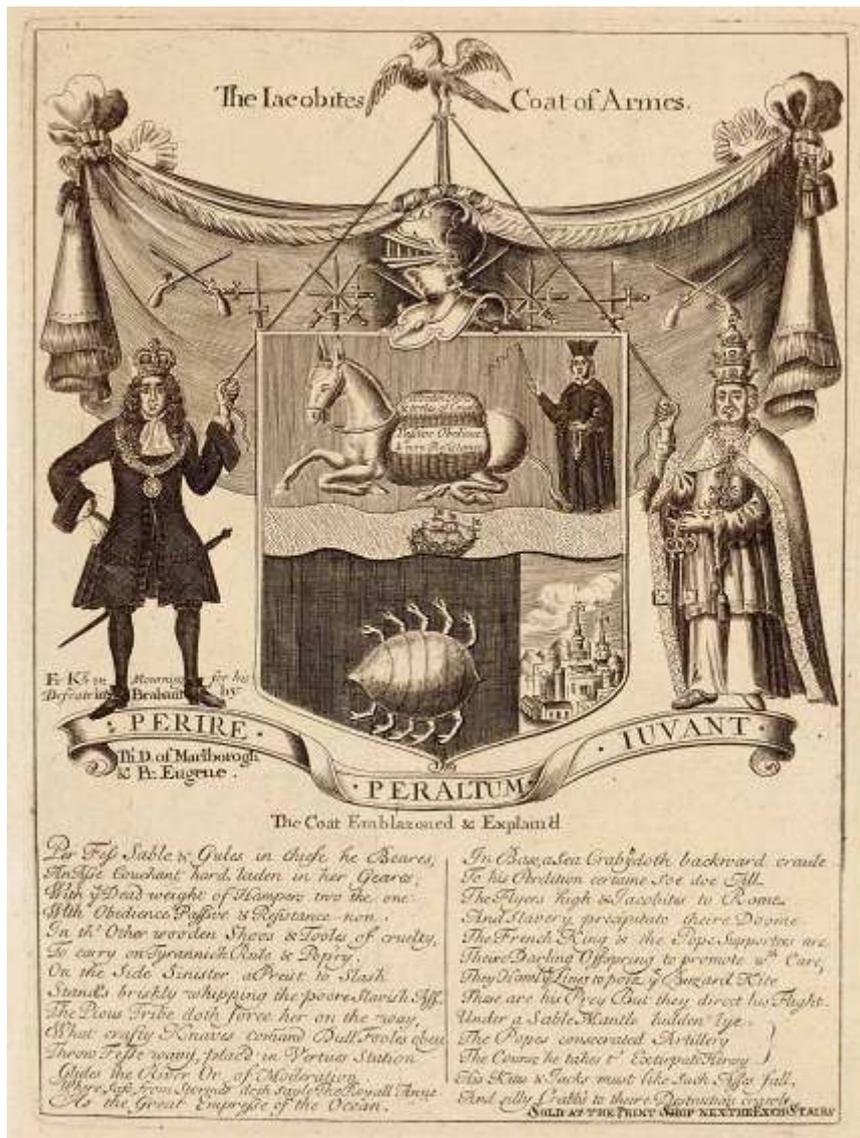
£325 + VAT in EU

A fine, elaborate anti-Jacobite print, with a satirical coat of arms 'emblazoned and explain'd' in verse.

Per Fess Sable & Gules in chiefe he Beares  
An Asse couchant hard laden in her Geares ...  
In Base, a Sea Crab th<sup>l</sup> doth backward crawl  
To his Perdition ...

The Jacobite ass is overladen with the doctrines of Passive Obedience and Non-resistance; above is the 'Sable Mantle' of the Pope, concealing crossed swords and guns, his 'consecrated Artillery'. On either side of the arms stand the Pope and the King of France 'in Mourning for his Defeate in Brabant by th' D. of Marlborough & Pr. Eugene'. The Battle of Elixheim in Brabant on 18 July 1705 had been an overwhelming victory for the Protestant Allied forces of England, Austria and the Dutch Republic, with negligible Allied losses.

ESTC records another version of this broadside, in letterpress and with a naïve woodcut version of the arms, printed and sold by H. Hills (Foxon J53). The text of the poem is slightly different, and there is no mention of Brabant. It is unclear which has precedence, though the present engraving is considerably finer in execution.



[35]

## THE FORTY-FIVE INVASION

36. [JACOBITES.] **CHARLES EDWARD STUART, Prince, the 'Young Pretender'**. Traduction de la Proclamation ... Portant une Abolition générale, de tous les excès qui ont été commis contre la Maison de Stuart ... 1. Novembre 1745. V.S. [Paris?, 1745] [With:]

\_\_\_\_\_. Traduction d'une Lettre ... A Edimbourg, le 1-October 1745 V.S. [Paris?, 1745].

Two works, 4to., pp. 7, [1]; and pp. 4; drop-head titles, with an upper border of printer's tools; very good copies, loose and uncut as issued. £425

First editions in French – we have been unable to trace separate English printings.

Charles Edward Stuart, the Bonnie Prince, landed at Eriskay on 23 July 1745 with a small force and enough arms and money for a large uprising. By 17 September he had accumulated followers and was entering the city of Edinburgh to wide applause. In the letter here sent to

his father, styled James III, in France, he writes of growing numbers joining their cause 'depuis l'avantage que nous remportâmes sur les Troupes réglées de l'Ennemi' (at the Battle of Prestonpans); of particular support in Ireland; and of an England on the edge of bankruptcy. He has adequate funds and arms, but no large artillery; an alliance with Prussia might be beneficial.

The 1 November proclamation, signed 'dans notre Camp d'Ecclefeighton', calls all English, Scots and Irish under the rule of a tyrannical foreign power (the House of Hanover) to rally to Charles. After a preamble, 18 articles promise a free Parliament, the continuance of the Church of England, a Bill to ensure that no-one receiving a court pension can sit in either House of Parliament, a complete amnesty, etc. Ecclefechan, in Dumfriesshire, was on the Young Pretender's route to Carlisle, to which he laid siege on 11-14 November.

Not in COPAC. OCLC records copies of the *Proclamation* at Huntington, NYPL, Lyon, Bibliothèque nationale, and NLS; and of the *Lettre* at NLS, Huntington, and Bibliothèque nationale.

### A SUFFRAGETTE ATTACK ON HENRY JAMES'S PORTRAIT

37. **JAMES, Henry.** Autograph letter, signed, to Charles Hagberg Wright ('My dear dear Hagberg'), Secretary and Librarian of the London Library. Dated at the foot May 7<sup>th</sup> 1914.

2 pages on one leaf 4to., of headed notepaper (21 Carlyle Mansions, Cheyne Walk), folded; in very good condition, with the original stamped envelope.

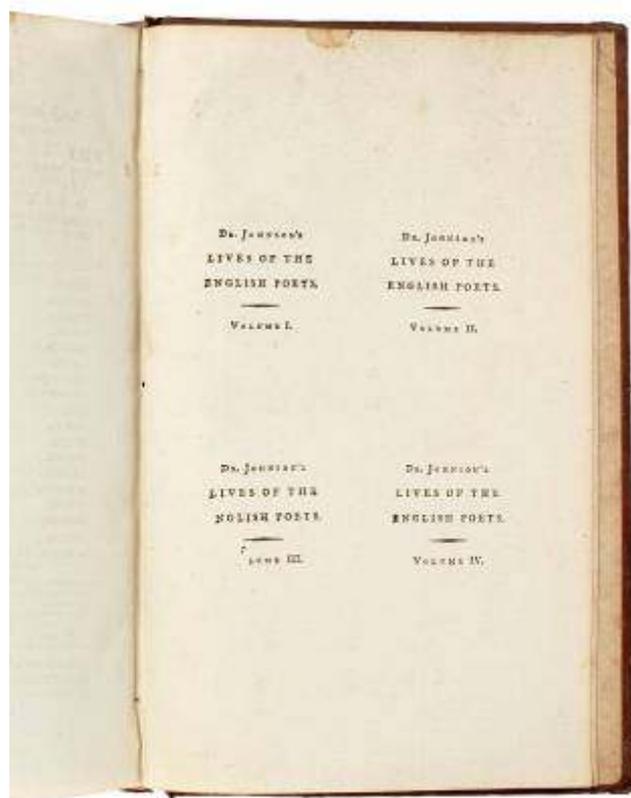
**£1250 + VAT in EU**

A fine letter from James to his friend Hagberg Wright in the immediate aftermath of the attack on his portrait by John Singer Sargent in the Royal Academy Spring Exhibition of 1914.

The famous portrait, having been commissioned for James's seventieth birthday, was publicly displayed at Sargent's studio and then at the Academy. On the opening day of the Exhibition May 1914, militant suffragette Mary Wood drew out a meat cleaver concealed under her coat, broke the protective glass, and slashed the painting three times, one of several such attacks that year. She later told a court that though she had never heard of James, she had read that the value of the painting was £700, and that as no women would receive that kind of sum for art, the portrait was a symbol of female oppression.

'I am deeply moved by your generous letter & have only not assured you of this sooner because the accursed fury with the cleaver has been the cause of a huge amplification of my daily, as hourly, postal matter ... The ravage was great, but it appears that, very wonderfully, it can be made good – to all probability – by some master-restorer into whose hands it is already being put.' One good thing has come of it, though, and 'I ... really owe the vicious hag & her ravage a good mark for having led to my hearing from you'. James apologises for his failure to meet despite his best intentions, and invites Hagberg to 'partake of a moderate hospitality from me under this roof. I long to talk with you in freedom & ease.'

Sir Charles Hagberg Wright (1893-1940) oversaw the London Library for fifty years. His literary network was large, and other guests than James at his dinner table included Conrad, Gorky, Hardy, Wells, and Shaw.



### WITH THE RARE LEAF OF PRINTED LABELS

38. **JOHNSON, Samuel.** *The Lives of the most eminent English Poets; with critical Observations on their Works ... in four Volumes ...* London: Printed for C. Bathurst [and 35 others] ... 1781.

4 vols., 8vo., pp. vii, [1], 480; [4], 471, [1]; [4], 462 (wanting terminal blank); and [4], 505, [3], complete with the leaf of advertisements and the leaf of spine labels at the end; portrait frontispiece of Johnson after Sir Joshua Reynolds (the issue without an imprint); a little worming, mainly marginal, catching the odd letter at the end of volumes I and II); some staining in volume III; manuscript correction to contents leaf in volume IV (Waller amended to Mallet); contemporary polished calf, morocco lettering pieces, slightly scuffed, slight wear to headbands and corners. **£1500**

First separate London edition of the biographical and critical prefaces which Johnson had contributed to the 68 volumes of the *Works of the English Poets* in 1779-81, a project commissioned by the long list of booksellers who appear as partners in the imprint here. To encourage sales of the whole set, the syndicate had not intended to issue the prefaces separately until they were forestalled by a Dublin piracy. Then the 'Committee on the Poets' met on 12 March 1781 at the Grecian Coffee House and agreed to issue 3000 copies, to be printed by Messrs. Strahan, Hughs, J. Rivington, and J. Nichols, presumably one volume each.

The leaf of printed labels (Kk6 in volume IV) was meant to be cut apart and used for the spines of copies in boards. If not used, it was usually discarded by the binder as was the preceding leaf of advertisements for the whole set of 68 volumes (Kk5, page 505). Both leaves are extremely rare, and copies of volume IV normally end on page 503, verso blank.

'The second great work with which Johnson's name is now generally associated is *The Lives of the Poets*. It was the simplest in style and expression of all his literary labours, the subject

appealed to every man of letters in the three kingdoms, and it abounded in anecdote and criticism ... Much of the charm of *The Lives* ... lies in the ... reminiscences which Johnson embodied in them' (Courtney & Nichol Smith). It was his last major literary work.

Fleeman, pp. 1369-72; Courtney & Nichol Smith, pp. 129-42; Chapman & Hazen, p. 159; Rothschild 1265; Liebert 105.



39. **JOHNSTON, John.** *Inscriptiones Historicæ Regum Scotorum ...* Amsteldami, excudebat Cornelius Claessonius Andreae Hartio, bibliopolæ Edemburgensi, Anno 1602. [*Bound with:*]

\_\_\_\_\_. *Heroes ex omni Historia Scotica lectissimi ...* Lugduni Batavorum, excudebat Christophorus Guyotius, sumtibus Andreae Hartii ... 1603.

Two works 4to., bound together, pp. [12], 60, 20 [10 engraved portraits, each with a letterpress couplet below and a border of printer's tools], wanting the folding plate of coats of arms sometimes found; and pp. [16], 56; marginal tear to F1 in *Inscriptiones* (no loss), pale dampstain to title-page of *Heroes*, else very good copies, in eighteenth-century quarter calf and marbled boards, front joint cracked but cords sound; from the library at Castle Fraser, Aberdeenshire, with eighteenth-century ownership inscription. **£1350**

First editions of Johnston's two most important works, a series of Latin verses on Scottish monarchs from Fergus to James VI and I, with fine illustrations, and a similar collection on Scottish military heroes. Johnston (c. 1565-1611) was educated in Aberdeen and at Rostock, Helmstedt and Heidelberg, where he was the first Scottish student to matriculate. After his return to Scotland in 1591 with a strong Continental reputation – his correspondents included Lipsius – he secured a post as Master of St. Mary's College at St. Andrews.

*Inscriptiones* and *Heroes* 'afterwards provided Alexander Garden with the models for his *Theatre of the Scottish Kings* and *Theatre of Scottish Worthies*. [Johnston's] power and

influence, however, were undermined by the religious policy of James VI. James showed no personal animosity to Johnston, and even presented him with a ring for the dedication of his *Inscriptiones* to Prince Henry, but the King's determination to curb the power of the Presbyterian church overcame Melville's and Johnston's public protests' (*Oxford DNB*).

The anonymous illustrations in *Inscriptiones* include fictitious portraits of Robert II and III; the portraits of James VI and Anne of Denmark are here in Hind's improved variant B.

STC 14787 and 14786; Hind, part II, pp. 49-51; Luborsky & Ingram 14787.

### THE HENRY YATES THOMPSON COPY

40. **JONSON, Benjamin.** The Workes ... Imprinted at London by Will Stansby An<sup>o</sup> D. 1616. [*Together with:*] The Workes ... the second Volume ... London, Printed for Richard Meighen, [1631-] 1640.

Two volumes, folio in sixes. Volume I, pp. [10], 1015, [1], including the engraved title by William Hole (in Pforzheimer state C) but without the rare initial blank; Volume II, pp. [12], 88, 75, [4], 93-170, 155, [1], 292, 132, with Meighen's 1640 title-page cancelling the initial blank [A1] of the three plays that had been printed in 1631 (marginal tear neatly repaired, reinforced at inner margin); of the variants, *Every Man out of his Humour* has a woodcut border and Smethwicke in the imprint; *Cynthia's Revels* is without the border; and *Poëtaster* with the border. *The Staple of News* is bound after *Bartholomew Fair*, as stated on the title-page but not as printed. A very good copy indeed, with generous margins, albeit washed (though with no browning), in uniform full brown crushed levant, gilt, by Rivière. **£12,500**

First edition of both volumes – the canonical Ben Jonson, and the first collection of English plays in the proud format of a folio. This is one of the greatest of all collections of English drama, and a direct fore-runner of the Shakespeare folios.

The plays collected in 1616, and edited in the press by Jonson, include *The Alchemist*, *Volpone*, and *Every man in his Humour*, which was first performed in 1598 by the Lord Chamberlain's men, its list of 'principall comœdians' headed by 'Will. Shakespeare'. There are masques as well, including *Of Blacknesse*; epigrams; and the collection of poems called 'The Forrest'.

The first part of volume II comprises the sheets of three plays printed in 1631 by John Beale for Robert Allott: *Bartholomew Fayre*, *The Staple of Newes*, and *The Divell is an Asse*. These have individual title-pages dated 1631, but no general title-page was issued at the time. Shortly before his death in 1637 Jonson delivered manuscripts of his unpublished late plays (*The Magnetick Lady*, *A Tale of a Tub*, and *The sad Shepherd*), masques, *The Under-woods* and other poems, and a few other pieces not before printed to Kenelm Digby, who entrusted them to the publisher Thomas Walkley. These pieces form the last three parts of volume II. By now Richard Meighen owned the unsold stock of the 1631 plays, which he joined with Walkley's three parts and a general title-page to create 'The second Volume'.

*Provenance:* Rev. Samuel Ashton Thompson-Yates, with his bookplates; subsequent notes of its transferral in 1920 to Henry Yates Thompson, the philanthropist and collector of medieval manuscripts. Bought at the 1941 sale of the contents of 19 Portman Square on the death of Mrs Yates Thompson by Lady M. E. H. Chancellor for her husband Sir Robert John Chancellor, former colonial governor, and thence by descent.

STC 14753 and 14754; Greg, III, 1073-1081; Pforzheimer 559 and 560.

## THE SIEGE OF 'S-HERTOGENBOSCH 'WORTHY OF READING'

41. **JORNALL (A)** of certaine principall Passages in and before the Towne of S'hertogenbosh, from the 18 of August till the 1. of September, at what time they fell to Capitulation concerning the Rendition of the Towne. Whereunto is added, a Sermon made by the Bishop of S'hertogenbosh in S. Johns Church, (before the Towne was rendered), to appease the Burgers and Inhabitants, which were in an Uprore. [*Followed by:*] Articles agreed upon and concluded betweene the victorious, excellent, high and mighty Prince and Lord, Frederick Henry, Prince of Orange, Count of Nassaw, &c. on the one part, and the vanquished Towne of S'hertogenbosh on the other Side ... worthy of Reading. London, Printed for Nicholas Bourne ... 1629.

Small 4to., pp. [2], 18; [2], 9, [1], the second part (*Articles*) with separate title-page and pagination but the register is continuous; stitched, uncut, scarce, but not a good copy, the top corner seriously tattered by damp, especially the title-page. **£450**

First edition. The fortified Catholic town of 's-Hertogenbosch ('the Duke's forest') in Brabant in the southern Netherlands had endured as a Habsburg stronghold since the middle of the sixteenth century despite attempts by successive Princes of Orange to bring it under the rule of the Protestant United Provinces. The fortress, protected by the rivers Dommel and Aa, had long been considered unassailable, until in 1629, in the Thirty Years War, it was finally conquered by Frederick Henry, Prince of Orange, by building dykes on the rivers and draining the marshes so that assault by land was possible. *A Journall* reports the siege to the end of August, *Articles* prints the terms of surrender reached on 4 September.

The affairs of the Spanish Netherlands were always of great importance to England, and the publisher of this contemporary report also issued a description of the town, said to be translated from the Dutch, and two weekly newsbooks, one of them incorporating a different setting of the *Articles*. The first part of the pamphlet ends with an anti-Popish poem reflecting on the Bishop's sermon.

ESTC finds six copies in the UK, and four in North America (Folger, Harvard, Huntington, and Newbery).

STC 13248.4 (incorporating STC 11363, though that probably should not have been given independent status).

## BYRON'S FRIEND ADAPTS A PLAY BY JOHN FLETCHER

42. **KINNAIRD, Douglas**. The Merchant of Bruges; or, Beggar's Bush. With considerable Alterations and Additions. Now performing, with universal Applause, at the Theatre Royal, Drury Lane. London: Printed for Whittingham and Arliss ... 1815.

8vo., pp. 6, [2], 84. with a four-page publisher's catalogue at the end; title-page a little dusty, but a very good copy, stitched as issued, untrimmed. **£250**

First edition of the only literary work by the intimate friend and banker of Lord Byron, who dedicated *Hebrew Melodies* to him in 1815. The play was produced at Drury Lane where both served on the Committee, dedicated to Lady Caroline Lamb's brother-in-law (who contributed three songs), and has a prologue and epilogue by John Cam Hobhouse.

A comedy by John Fletcher, possibly with the collaboration of Francis Beaumont and Philip Massinger, *The Beggar's Bush* was acted at Court in 1622 and first published in the Beaumont and Fletcher folio of 1647. Kinnaird's revision – with its rich Jacobean fare of mistaken identities, disguise, honour, betrayal, true love, and, in the beggars, knockabout rustic humour – was very popular on the stage and it was its success at Drury Lane that led him to sanction publication.

43. **LAMB, Charles, and Charles LLOYD.** *Blank Verse ...* London: Printed by T. Bensley; for John and Arthur Arch ... 1798.

8vo., pp. 95, [1]; some light foxing, but a very good copy in crushed blue morocco, gilt, by Root & Son. **£2250**

First edition of an important Romantic harbinger. *Blank Verse* was a 'cooperative' volume like *Lyrical Ballads*, Lloyd contributing twelve poems and Lamb seven. It was dedicated to Robert Southey, and includes Lloyd's 'Lines to Mary Wollstonecraft Godwin' and Lamb's famous poem 'The Old Familiar Faces', with its reference in the first stanza to Mary Lamb's murder of her mother ('Died prematurely in a day of horrors') and its characterisation of Coleridge as 'a kinder friend [than] has no man'. This poem stood out 'among this early poetry, both for its quality, and for ... its sorrow and perfect simplicity ... Nothing was to match this poignancy' (Jonathan Wordsworth)

Lloyd had quarrelled with Coleridge in 1797 and his relationship with Lamb was never easy. Lamb's poem 'To Charles Lloyd' suggests that the mental illness that was to overtake Lloyd in 1811 was already visible: 'I pray for him, / Whose soul is sore perplex'd'.

Hayward 210; Tinker 1503.

#### THE QUEEN'S ENTERTAINMENT AT KENILWORTH

44. **[LANEHAM or LANGHAM, Robert, *traditionally ascribed author.*]** *A Letter: whearin, Part of the Entertainment unto the Queenz Majesty, at Killingwoorth Castl in Warwick Sheer, in this Soomerz Progrezt 1575, iz signified: from a freend Officer attendant in the Coourt, unto his freend Citizen and Merchaunt of London ...* Warwick: Printed by and for J. Sharp, and sold by Messrs. Rivington's ... London. 1784.

8vo., pp. 90; slight foxing but a fine copy, nicely bound in Roxburghe style boards and leather spine by Leighton. **£250**

Third edition of a pamphlet originally printed in around 1575 and then again around 1585. The *Letter* is dated from Worcester on 20 August 1575 and signed 'par me R. L. Gent. Mercer'. It is addressed to Humfrey Martin, also a Mercer.

The description, written in supposed Warwickshire dialect and spelling, complements George Gascoigne's well-known *The princelye Pleasures at Kenelwoorthe*, another account of the entertainment given by Robert Dudley, Earl of Leicester, when Elizabeth paid an extended visit, from 9-27 July, in the summer of 1575. Every day was filled with speeches, verses, pageants, devices, music and dancing, fireworks, hunting the hart, bear baiting (13 bears), Italian tumblers, a dialogue between a savage man and echo, church on Sundays, players from Coventry, morris dancers, running at the quintine in the tiltyard, minstrelsy, and banqueting. Five knights were created.

Leading the Coventry players on Hock Tuesday was Captain Cox, by profession a Mason, who had endless stories ‘at his fingers endz’. A list of them, and of the books in his library (pp. 36-8) ‘is an important source for the ballads, romances, plays, and popular literature of the time’ (Henry Woudhuysen in *Oxford DNB*).

The *Letter* provides some incidental details of the author, portraying him ‘as an egocentric and amiable buffoon, with antiquarian tastes and a love for old stories, for music and dancing, and for food and drink’ (Woudhuysen). Despite a circumstantial plausibility to some of these biographical details, and the explicit signature ‘R. L.’ at the end, the question of authorship has become the subject of scholarly debate; but the book survives as an invaluable account of one of the great Elizabethan entertainments.

### **BOLT COURT BEFORE JOHNSON**

45. [LONDON.] Indenture tripartite concerning ‘two severall mesuages or tenements scituate lying and being in or neere fleetstreete in the parish of St Dunstan in the West in London ... in the severall tenures or occupacons of Rivett Eldred Esq then Sir Rivett Eldred knight and Dorothy Bulkeley Widd[ow] or of theire severall Assignee or Assignes, together with all Shoppes Cellars Sollers [*garrets*] Chambers roome[s] edifices buildings courts gardens voyd grounds wayes passages yards backsides lights easements comodities and appurtenances whatsoever to the said messuages or tenements or either of them ....’ [London], 20 May 1659.

16 leaves, 15 x 12 inches, written on the rectos only, stitched into a vellum wrapper made from an old deed, lettered ‘Boult Court writings Fleet Street’, wrapper worn, text in very good condition apart from slight fraying. **£650**

In 1641 Richard Baskerville, described as gentleman, acquired five messuages (houses) in or near Fleet Street from Katherine, the widow of Sir Simon Baskerville, the King’s physician who died that year and was buried in St. Paul’s Cathedral. By an indenture dated 5 August 1651 he granted a 500-year lease on two of the messuages at a peppercorn rent to Thomas Foote, citizen and alderman in consideration of £600 with the proviso that the indenture could be rendered void if he paid £624 to Foote on 8 February 1652. This was followed by a series of further conditional assignments of the indenture leading up to the present indenture tripartite.

By 20 May 1659 Richard Baskerville and William Bowdler, gentleman, had ‘true title and lawfull Authority’ to assigne the unexpired part of the 500-year lease to Matthew Howard, merchant; at the same time Samuel Howard, citizen and haberdasher, agreed to indemnify William Bowdler from ‘all suits and troubles that shall happen or arise by reason of ... this present Assignment’. One further party who had been involved in certain of the earlier assignments was William Meggs, merchant.

This is a copy of the Howards’ part of the indenture tripartite of 1659, which would have been signed by Baskerville, Meggs, and Bowdler (the signatures here are scribal). Baskerville’s part was signed by the Howards, Meggs, and Bowdler, while the third part, retained by Meggs and Bowdler, was signed by Baskerville and the Howards.

A very complicated chapter in the early history of Bolt Court. The most famous resident, a century later, was of course Samuel Johnson.

## INHERITANCE LAW

46. **LOWNDES, William.** Holograph manuscript: 'A Treatise of Estates & Conveyances by Wm. Lowndes Esq<sup>r</sup> late Secretary of the Treasury. / never printed but Lent me to Copy. AD. 1712 .... Ends pag 49'. Followed by several other transcripts including a 'Copy of Mr. D[ennis]'s marriage settle<sup>m</sup>t' 1696, and 'An Underlease of part of a B[isho]ps Lease for three Lives' 1696. 1712-1718?

4to., manuscript, paginated by hand pp. [4], 49, [1], 50-62, [5]; in several hands, in brown ink, ruled in red; in very good condition in contemporary panelled red morocco, gilt, somewhat dulled and rubbed; from the Pendarves archive (of the Luttrell and Wynne families of Cornwall). **£1200**

William Lowndes (1652-1724) was appointed Secretary to the Treasury in 1695 during the Great Recoinage debate, in which he opposed Locke, and he dominated Treasury affairs for the next thirty years.

The present unpublished Treatise on inheritance and property law, perhaps related to a treatise by him on land laws preserved in the National Archives, is divided into six chapters: on types of estate; 'possession, seisin, things lyeing in Livery, & things that lye in Grant'; reversions and remainders; 'Uses'; and two chapters on 'common Assurances' (including fines, 'the Bargain and Sale inrolled', grants, covenants, wills, and exchange). This portion is dated 1699. At the end is a final, related question, dated 1704, that asks what a husband gains by marriage to a wife who possesses various forms of estate.

The manuscript thus far is in a neat scribal hand, with a title-page and contents-list in a different hand, possibly that of Francis Luttrell (1683-1740), barrister and son of the book collector Narcissus Luttrell. In 1712, Narcissus had attempted to secure a place in the Treasury for his son, which would likely have brought them into contact with Lowndes. Lowndes was not 'late Secretary of the Treasury' in 1712, though a joint secretary had been appointed in 1711.

Following the Lowndes text are several related documents, including a copy of the marriage settlement of William Dennis and Dorothy Cotton 1696 (by which he gained estates of £5000) (pp. 50-57), a codicil dated 1711 (pp. 57-60), a copy of a document of 1718 by Dorothy Wynne (Narcissus Luttrell's sister) attesting to the settlement of a debt from the estate of Henry Manaton (his cousin) (p. 61); and another sample document in an imitation secretary hand.

### **'BE SURE THAT THE NEWS BE BLACK & CLEAR PRINTED WITH A BROAD MARGIN'**

47. **LUTTRELL, Narcissus, *annalist and book collector.*** Autograph manuscript 'Memorand[um]s Left w<sup>th</sup> Servants Nan Bird & Mary Stevenson at Chelsea on [Thursday] 17 Sept<sup>r</sup> 1724'.

2 pages on one leaf 8vo., loose, but paginated 53-54 at head so evidently taken from a memorandum book of the sort standardly used by Luttrell. **£1250 + VAT in EU**

On 17 September 1724 Luttrell was on the eve of departure for a Cornish 'Travel' (his personal diary at the British Library shows him in Trethurf by 11 October), and left these 10 memoranda for his servants at Chelsea.

By now the house, bought in 1710, held an enormous quantity of books and pamphlets, and Luttrell's concern for his property and possessions is evident: 'Take Care of the House, Fire

& Candle & Shut up all the doors & windows every night'; 'Take a Note of the Names of any persons & their buisness that come to Speak with us'; 'Be very carefull of letting Strangers into the House on any pretence whatsoever'. He also asks that Nan and Mary keep detailed accounts of their daily expenditure.

Most noteworthy are a number of requests in connection with his collection:

7. As the News comes in every day, examin it by the Paper to see you have all come in that should, & if She brings it not, compell her to bring it the next day.
8. Be Sure that the News be black & clear printed with a broad Margin on the Inner Side ...
10. Let old Mary get all the Catalogues of Books, Pictures &c which you see in the printed Papers, & Send her for them to the place of Sale on that very morning the Auction begins, & if any money is to be paid for them, if she goeth to Mr Worrall [the bookseller Thomas Worrall?], he will get them gratis'.

One of the strengths of Luttrell's collection was 'all kinds of fugitive and ephemeral literatures including broadsides, news-sheets, and bills of mortality' (*Oxford DNB*), and his determination for both completeness and the best copies is visible here.

53) Memorands  
Left with Servants Nan Bird & Mary  
Stevenson at Cholton  
on 4. 17. Sept 1724.

1. Take care of the House, Fire & Candle & shut up all the doors & windows every night before his dark, & be not out after, & you may bolt the doors in the day time.
2. Take a Note of the Names of any persons & their buisings that come to speak with us & give me an account thereof in a Letter by the Post either upon Th. or a Sat. night, & you may inclose any single Letter especially if you know it requires Speedily an answer.
3. Keep an account of what you lay out every day, & set down the days, & also an account how much every day Phil. Has't be attend in y<sup>e</sup> Garden, & pay them according ~~to~~ to that on every Th. but keep his account in a distinct Paper.
- Be very careful of letting Strangers into his House on any pretence whatsoever.

## SCHOOLTEACHER IN THE LAKE DISTRICT

48. [MARSHALL, John]. *The Village Pædogogue, a Poem, and other lesser Pieces. Together with a Walk from Newcastle to Keswick. By a country Schoolmaster ...* Newcastle: Printed for the Author by Preston & Heaton. 1810.

8vo., pp. [2], 101, [1], with a half-title ('Miscellanies in Prose and Verse'); title-page partly in old face open type; a good copy in contemporary diced calf, rubbed, spine dry, joints cracked. **£425**

First edition, very rare, the only published work of John Marshall (1762-1825), a mariner turned poet and provincial schoolmaster.

In 1804, retired from his life at sea, Marshall left Newcastle to walk to Keswick, his destination being the museum of his eccentric friend the map-maker Peter Crosthwaite, who found him a job as a schoolteacher at Newlands. The journey, and his three years as a schoolteacher in the Lake District, at Newlands then at Loweswater (where a predecessor, Robert Walker, would be commemorated in a memoir by Wordsworth in his *River Duddon*), are the subjects of this volume.

'The Village Pædogogue' is a charming verse evocation of his life as a schoolmaster, contending with local gossip (is he stingy or extravagant, what are his politics?) and spoiled pupils, but attempting, with the help of his surroundings, to infuse his charges with curiosity and moral virtue. While the city teacher must dodge crime and vice, he can comb the woods for provender, examine plants under the microscope and take a 'solitary walk' on 'some high promontory'; at the close is a passionate prayer for an end to 'Europe's Desolation' in the Napoleonic Wars.

The 'Walk from Newcastle to Keswick' is a topographical piece in prose, with further observations on the landscape and inhabitants at Newlands and Loweswater, where 'my vacant hours were dedicated to reading, music, tracing rivulets to their source, and ascending the mountains', as well as 'occasional visits to the celebrated Mary of Buttermere', the beautiful Maid of Buttermere also mentioned in Wordsworth's *The Prelude*. The 'lesser Pieces' include an usual coal-mining poem, 'On viewing Percy-Main Colliery, Westoe, Jarrow'.

COPAC shows Cambridge, to which OCLC adds Cornell and Kansas. There were further editions in 1817 and 1819. Johnson, *Provincial Poetry*, 588.

49. [MATHIAS, Thomas James]. *The Grove. A Satire ... With Notes ...* London: Printed for the Author; and sold by R. H. Westley ... [1798].

4to., pp. [5], 'iv', [7]-72, possibly wanting a half-title, mentioned by ESTC, but the pagination here conforms; two leaves are torn away (cancelled?) at the inner margin between Q and R, but pagination and sense are continuous; a very good copy in modern wrappers. **£250**

First edition, rare, of a verse satire on contemporary society, literature and the stage, by the author of *The Pursuits of Literature* (1794-7). The title-page is dominated by a long index of the personalities mentioned, from the Prince of Wales, to Mrs. Siddons, Sheridan, Burke, and Godwin. The footnotes are many times more copious than the verse, and full of anecdotal gossip and sniping.

There were four editions within the year, but the first is distinctly uncommon: ESTC shows British Library and University of Pennsylvania only.

## MARY BRADDON'S NOVELIST SON

50. **MAXWELL, William Babington (1866-1938).** Archive of 4 manuscript and typescript novels, 121 short stories, including some duplicates (with 40 more represented by cuttings and 4 by galley proofs), one play and 2 files of correspondence with agents and publishers. Where dated, 1919-1932.

A large old wooden packing case full of manuscripts, probably his surviving post-war literary remains. The trunk (28 × 17 × 14 inches) is addressed to Pickering and Chatto at their old premises in Wimpole Street. On the whole in very good condition. **£2500**

William Babington Maxwell was the son of Mary Elizabeth Braddon, and like his mother he was a prolific author of short stories that provided a regular income. Although inevitably writing in her shadow, and now almost forgotten, Maxwell benefited from her advice and criticism; Robert Lee Wolff notes that mother and son 'had an easy, unrestrained relationship ... involving walks, excursions, and above all long conversations.' However, Maxwell's novels are much less concerned than Miss Braddon's with sensational events, and more with the realities of modern life, the intricacies of character, and the problems of marriage. His mother's creative influence was balanced by the professional advice of his father, the publisher John Maxwell. The war interrupted Maxwell's literary career when, aged 50, he was accepted as a lieutenant in the Royal Fusiliers and served in France.

The present manuscripts bear witness to Maxwell's authorial process in the years after the war. He carefully annotates stories and their development can often be traced through successive drafts. For example, *The Empty Shop* is rewritten as *Sweetstuff*, yet he retains multiple copies of each. The collection also shows a strong attention to the business of literature; Maxwell records word counts and retains proof copies for sending to agents or translators and for reprinting in collected volumes. Two files of correspondence and contractual documents relate to the publication and translation of his fiction.

Also included are two dramatic works and a duologue written by Gerald Maxwell, William's older brother, who was sensationally committed to an insane asylum in Cincinnati after suffering hallucinations.

*Provenance:* Robert Lee Wolff writes that both he and Harvard had acquired Braddon's notebooks and manuscripts 'discovered in abandoned boxes in storage warehouses' (pp. 409-10). This Maxwell archive is another such box, lettered 'A706 / Hannington / Limited / Brighton.' (Hanningtons was a department store with a depository for clients' property.) *The Times* obituary confirms that 'since the war [Maxwell] had lived much in Brighton' and had only lately returned to live in London; doubtless leaving his manuscripts behind in storage.

New CBEL, IV, 668-9; Robert Lee Wolff, *Sensational Victorian: The Life and Fiction of Mary Elizabeth Braddon* (1979), pp. 370-1, 404, and *passim*; A. St. John Adcock, *Gods of Modern Grub Street: Impressions of Contemporary Authors* (1923) pp. 223-230; W. B. Maxwell, *Time Gathered* (1938).

### ***Highlights include:***

Novels:

- *A Man and His Lesson*. Published 1919. Bundle of 28 chapters.
- *We Forget Because We Must*. Published 1928. Bundle of 24 chapters.
- *Amos the Wanderer*. Published 1932. Bundle of 19 chapters.
- *This is My Man*. Published 1933. Bundle of 23 chapters.

All in manuscript and typescript, heavily corrected.

*Tudor Green* (1935):

- Bundle of 7 manuscript short stories, dated 'July 6 1924.' *Tudor Green* was published as a book in 1935.

Short stories:

- Bundle of 22 manuscripts from 1919 onwards, 'none yet published in book form July 6. 1924.' Some appeared in, or were submitted to, periodicals.
- Bundle of 9 'M.S. and typed copies of older stories...none yet published in book form July 6 1924.'
- Four issues of periodicals, 1925. All except *Collier's* magazine are incomplete; the extant leaves feature Maxwell's stories and are pinned together.
- Bundle of 14 heavily annotated manuscript 'short stories or sketches for Evening Standard 1927'.
- Bundle of 10 manuscript 'recent short stories...1928'.
- Bundle of 15 manuscripts and 8 corrected typescripts of 'sketches for Evening Standard 1925-1928.' Nine were later published as *Children of the Night* (1925).

*Full details available on request.*



**CLASSICS OF EARLY MERCANTILISM**  
**PRESENTATION COPIES, ANNOTATED BY THE AUTHOR**

51. [MILLES, Thomas.] *The Custumers Alphabet and Primer.* Containing, their Creede or Beliefe in the true Doctrine of Christian religion. Their ten Commandementes, or Rules of civill Life and Conversation, daily Grace, generall Confession, speciall Supplication and Forme of Prayers. Together with a pertinent Answer to all such, as eyther in Jest or in Earnest, seeming doubtfull Themselves, would faine perswade Others, that, the bringinge Home of Traffique must needes decay our Shipping. All tending to the true and assured Advancement of his Maiesties Customes, without Possibility of Fraude or Couyn. Alwaies provided, in reading read all, or Nothing at al. Adsit regula. [London, W. Jaggard?,] 1608. [Bound with:]

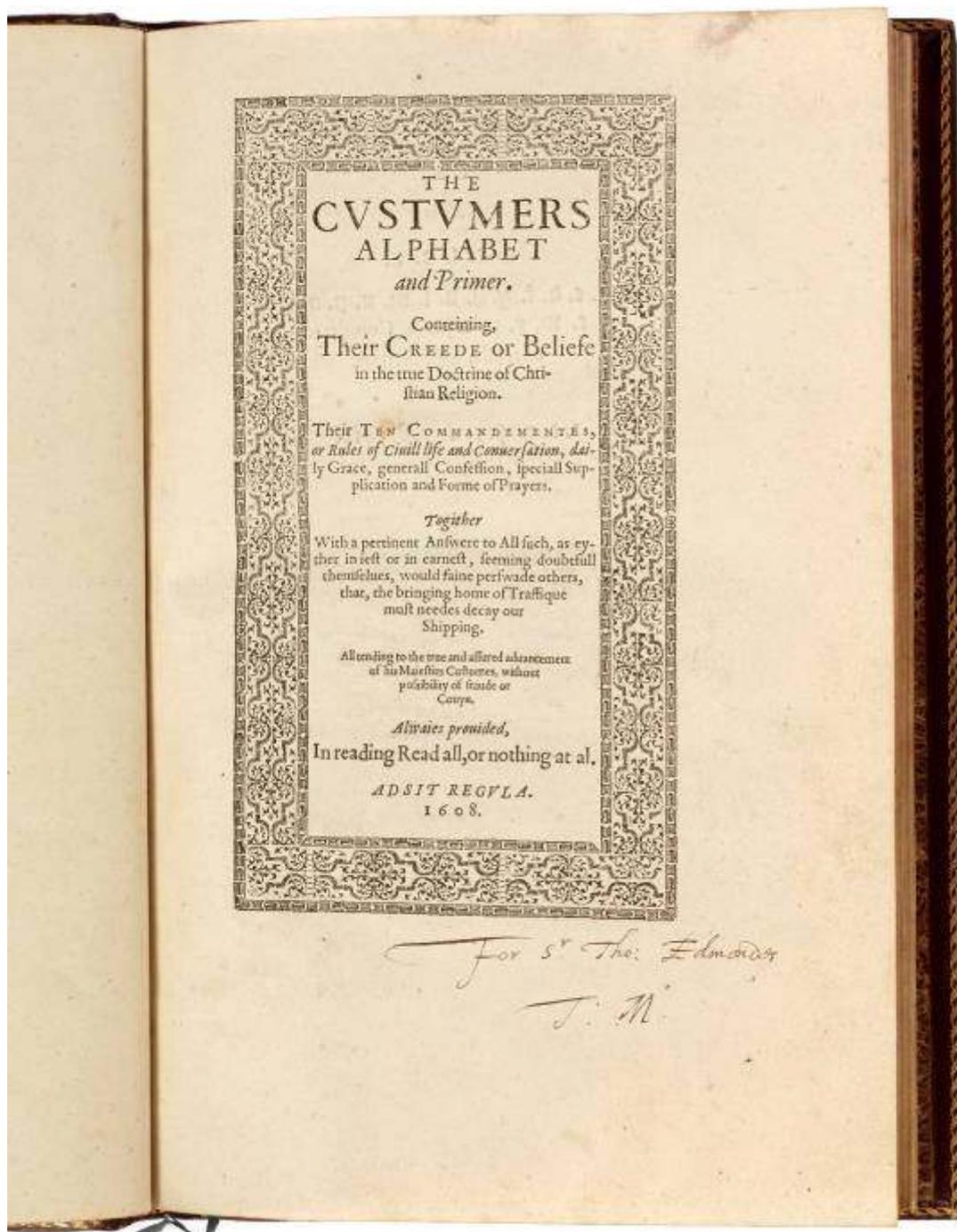
[MILLES, Thomas.] *The Misterie of Iniquitie.* Plainely layd open by a Lay-Christian, no profest Divine, out of Truth in Humanity, and Rules of naturall Reason. Whereby the World may see, read and understand, the proud and vaine Comparison of a Cardinales Red-Hat, and a Kings golden Crowne. Alwaies provided, in reading, read all, or read Nothing at all. Magna semper Veritas, praevaluit. [London, W. Jaggard?, 1609-10?]

Two works in one volume, small folio, pp. [44]; and pp. [62], including the initial blank; titles within typographical borders, the first work with wood-cut head-pieces and initials; the second with an additional leaf (see below) and several paste-over slips, five of the latter pasted onto a blank leaf at the end of the work and one longer one tipped to the same leaf; neat paper repairs to head of L1-2 in first work, some damp-staining, particularly at the end of the second work, else fine copies in nineteenth-century russia, gilt, expertly rebaced, preserving original spine; monogram to spine of the Marquess of Downshire. £6500

First editions, rare, both presentation copies, *The Custumers Alphabet* inscribed 'for S<sup>r</sup>. Tho. Edmondes, T. M.' and *The Misterie of Iniquitie* inscribed to Edmondes' secretary 'Mr. Tromble Agent for his Ma<sup>y</sup> with the Arch-Dukes of [Austria] at Bruxelles' (see below), with numerous autograph annotations throughout.

Thomas Milles (c.1550-c.1626) was appointed bailiff in 1579 and from 1586 to 1623 was customer (i.e. the receiver of customs duties) at Sandwich in Kent. Following his failure to obtain the post of Councillor to the Council of Estate in the Low Countries in 1602, 'Milles devoted his later years to the writing of influential treatises relating to early mercantilist ideas, the political and economic dominance of London, regulated trading companies, and customs farming' (*Oxford DNB*).

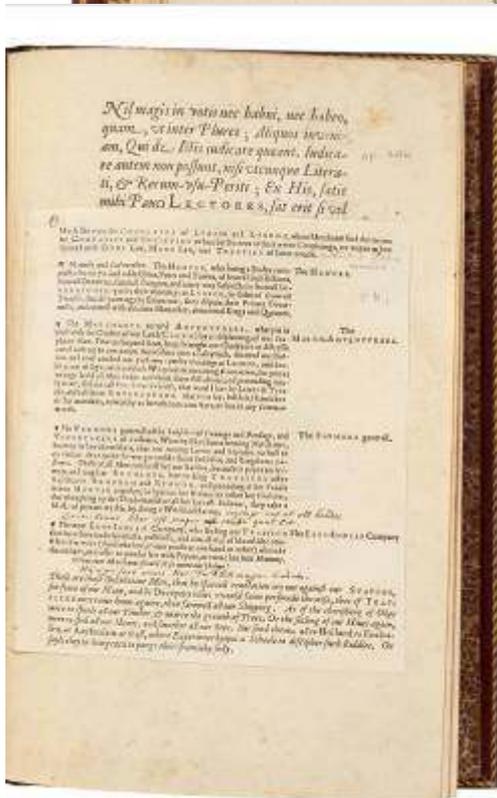
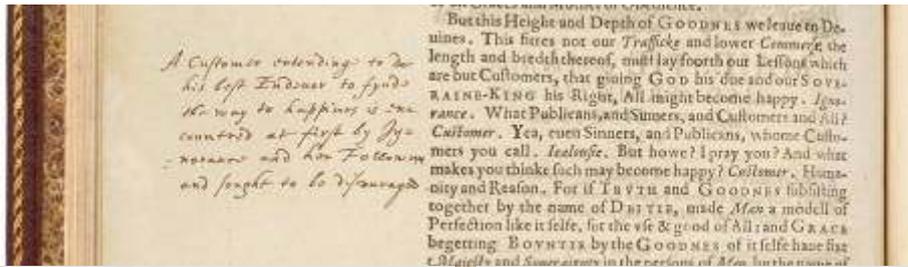
Milles was a strident critic of the Merchant Adventurers and their trade monopoly in the export of undressed cloth, and 'an uncompromising advocate of the staple system' (ESS), whereby the company of merchants of the staple had an export monopoly, and certain staple towns ('outports') like Sandwich were appointed as centres of their trade. Milles argued that as a result of companies like the Merchant Adventurers such 'outports' were deprived of trade ('all our Creekes seek to one River, all our Rivers run to one Port, all our ports joyne to one Town, all our Townes make but one City, and all our Citties and suburbes to one vast, unweldy and disorderlie Babell of buildings which the worlde calls London'); the state was deprived of customs duties and subsidies; foreign exchange rates were manipulated for the private gain of the Adventurers; and undervalued cloth was exchanged overseas for overvalued foreign goods, 'beeing but toys and Tabacco, Bells or Bables ... things needlesse or bootlesse' (*Custumers Alphabet*).



Milles's first work on the subject was *The Custumers Apologie* (1599), of which fifty copies were printed and circulated among the privy council, though to no effect. With *The Custumers Alphabet* he developed and reiterated his views, and also dealt with taxes. Couched partly in the form of a primer, it even closes with the 'customers generall confession', and some prayers. *The Misterie of Iniquitie*, written at the request of the King, appeared the following year, and contrasted Christian exchange with Jewish usury, and 'staple cities fit for open commerce' with 'obscure places apt for privy shifts'. Milles lamented that 'religious and honest collectors and customers' should now be 'out of favour, as objects of disgrace and publick slaunder', and should be supplanted by 'Comptrollers, then by Supervisors lastly by Farmers and Undertaking Huxters'.

That Milles was constantly reworking his arguments and revising his texts can be seen by the marginal annotations and the printed slips which he subsequently pasted into the blank margins of his works. In the present examples *The Customers Alphabet* has seven manuscript corrections and additions (mostly sidenotes), while *The Misterie of Iniquitie* is heavily reworked, with substantive annotation on some 30 pages as well as on a half-leaf printed insertion tipped in at the end; the title is also altered in manuscript to read 'Mysterie'. There are in total eight printed slips of additions, two pasted in the margins, six now preserved on a terminal blank; comparison with copies at the British Library and Folger shows some variation of content.

An additional leaf, added after the title, is headed 'A short Declaration, how usury becomes popery secular, and is that Mystery of Iniquity which at this day chiefly (if not onely) supports the Pope and Papacy, holding Kings and Kingdomes down; and how it came first from Rome into England'; it is annotated as follows in pencil: 'Cf. This is addid in the end of (The Customers Accompt) a Treatise conteyning the sumes of all his other wrytings and Experience of 23 yeares service. to be applyd fol. O2'. The inserted leaf, discussing usury, does indeed relate to sections of leaf O2 in *The Misterie of Iniquitie* but it also appears to be an early version or draft of text relating to *The Out-Port Customer's Accompt* (published 1612). Another half-page slip, designed for insertion at the foot of K1, compares regulated companies to Papal conclaves, and adds several new targets to the Merchant Adventurers: the Hanseatic League, the 'Farmors generall' and 'the new East-Indian Company'.



Thomas Edmondson (c.1563-1639) and William Trumbull (c.1580-1635), the recipients of these copies, were diplomats in the foreign service, and were both at the Brussels embassy in 1605-9, where Trumbull was Edmondson's senior secretary; Edmondson afterwards transferred to Paris, but Trumbull remained there until 1625. Their position in the newly reopened embassy to the Spanish Netherlands made them ideal targets for Milles – the Merchant Adventurers had strong presence in the United Provinces, and truce would allow them to expand their market south. A pen note in the margin of L1r in *The Misterie* suggests Milles may once have had a different recipient in mind. Alongside the printed assertion 'I will lend it [this work] but to Loyalty to reade and digest' – 'Mr Doctor Abbott Prebend of Canterbury' is scratched out and replaced in pencil with 'Mr Tromboll' (Trumbull was in fact a friend of Abbot, who would be elevated to Archbishop of Canterbury in 1611). These two works long remained together among the Trumbull papers in the collection of the Marquess of Downshire, for whom they were bound.

Of *The Customers Alphabet* ESTC shows copies at the British Library, Lambeth Palace, Bodley (presented to the library by the author), Corpus Christi Oxford; Columbia, Folger, and Huntington (presentation copy). The present issue of *The Misterie of Iniquitie*, with an undated title-page, is recorded in ESTC in two copies only: Bodley and Yale. Of the other issue, with a title-page dated 1610 (altered in MS to 1611), there are nine copies in ESTC.

STC 17927; and cf. STC 17934 (STC 17933 is another, entirely different work under the same title).

52. **MILTON, John.** Il Paradiso Perduto ... Poema in dodici Canti tradotto dall' Inglese in Verso Italiano da Alessandro Pepoli con Note. Venezia, dalla Tipografia Pepoliana, 1795.

8vo., pp. lxvi, [2], 107, [1], with a half-title, a stipple-engraved frontispiece portrait of Milton and one engraved plate, both by Giacomo Zatta; English and Italian on facing pages; a fine copy, uncut, in contemporary Italian patterned paper wrappers; ownership inscription 'De Marini'. **£650**

First edition, rare, of this unfinished parallel-text translation of *Paradise Lost*, with an essay by Pepoli on his thoughts on a 'new system of translation', and a summary of Thomas Newton's life of Milton (1749). Only the present portion, canto I, was ever published – the project was cut short by Pepoli's death in 1796.



The aristocratic impresario, poet, playwright, and bon viveur Alessandro Ercole Pepoli (1757-1796) taught himself English to better appreciate Shakespeare in the original. 'A self-styled champion of liberty, he systematically sought to outdo Alfieri in his numerous tragedies – often on subjects Alfieri had already treated – and in his extravagant lifestyle' (*Oxford Companion to Italian Literature*). He had attempted translations of Shakespeare and Voltaire in the 1770s, and two decades later turned his attention to Milton, publishing the first fruits at his own press in Venice, before the excesses of his lifestyle caught up with him at the age of 39.

Not in ESTC. ICCU shows four copies in Italy, to which OCLC adds only Anna Amalia Bibliothek Weimar, though there is also one at South Carolina.

Coleridge 156; Wickenheiser 782 ('very rare').

### MY TRANSLATION OF MILTON 'IS NOW IN THE PRESS'

53. [MILTON.] MARIOTTINI, Felice. Public Testimonies to oppose private Misrepresentations concerning Mr. Mariottini's Character and Abilities whatever they may be. [London, 1796]. [*With:*]

\_\_\_\_\_. Autograph letter, signed, in Italian, to an unnamed 'Padrone, ed amico', dated at the head No. 8 Titchfield Street, Cavendish Square, 17 March, 1796.

*Public Testimonies*: 4to. bifolium, pp. 4, with a drop-head title; one manuscript correction (probably authorial); creased where folded but in very good condition. *ALs*: 3 pages, 4to. on a bifolium, in a very neat hand in brown ink, endorsed by the recipient; in very good condition. **£1350**

Only edition, unrecorded, of a pamphlet of testimonials to Mariottini's character and qualifications, and extracts from reviews, sent as an enclosure by Mariottini to an Italian patron (in London?). 'N. B. Mr Mariottini is ashamed indeed, and extremely sorry to have been obliged to publish such testimonies, to defend his reputation wrongfully injured.'

An abbé of literary ambition and family connections, Mariottini had been a friend of Alfieri and a member of Accademia degli Arcadi in Rome. In 1783, through the influence of the apostolic nuncio to France, he was appointed to teach Italian to the young Louis-Philippe d'Orleans, the future King of France, at Bellechasse. This brought him into contact, and conflict, with the chief governess, Madame de Genlis, and she forced him out in 1785. Mariottini thought the episode behind him, until in 1792 he arrived in London only to discover an *ad hominem* attack in Madame de Genlis's *Lessons of a Governess to her Pupils* (1792), where she implied his unwanted amorousness towards her. Mariottini immediately published a rejoinder – *Alla signora di Sillery-Brulart (per lo innanzi Contessa di Genlis), Lettera dell'abate Felice Mariottini*.

By 1796, life had evidently not improved. His attempt to publish an annotated translation of Milton's *Paradise Lost* had stalled after the publication of one volume in 1794, and had lost him money, despite it being 'more free, spirited, and poetical (*alla Italiana*) than that of Rolli' (*Monthly Review*). His letter here is a heartfelt complaint of his misfortunes: 'I have not overlooked any honest means to remedy so much trouble: everything has been useless. I have been unable to find a single pupil, the two newspapers have not had any success, neither prayers nor honesty have been able to temper the importunity of my rude and vile creditors' (our translations). He pawned clothes and linen for the sum of seven guineas, and then lost all in a lottery.

There is however one light in the darkness: 'finding myself rotting in idleness, which darkens the imagination ... I thought it good to redevote myself to my translation of Milton. And

since I have found temporary credit for paper and printing, it is now in the press, and will all be accomplished in a single volume' (printed by Gaetano Polidori, *see next item*).

Mariottini eventually abandoned London in 1797 and returned to Rome; he published a revised edition of his *Paradiso Perduto* there in 1813-4.

54. **MILTON, John. MARIOTTINI, Felice, translator.** *Il Paradiso Perduto ... tradotto in Verso italiano ... Parte prima [-seconda].* Londra: Presso G. Polidori, e Co. ... 1796.

Two vols. in one, 8vo., pp. xi, [1], 209, [1]; iv, 208; some copies apparently have a frontispiece, not found here; a good copy in contemporary calf, rebaked preserving the original spine, hinges strengthened with binder's tape. **£450**

First complete edition of Mariottini's translation. As the Preface explains, a portion had been published in 1794 (printed by Molini), with the English text alongside and such copious notes by Mariottini that the potential audience proved unreceptive (see above). His second attempt, which stripped out all of the notes, was printed by Gaetano Polidori, father of Byron's friend and doctor, and grandfather of the Rossetts.

Coleridge 164; Wickenheiser 793.



### BURNS AND WORDSWORTH

55. **MISCELLANEA PERTHENSIS, 1801.** Containing a Number of original Pieces in Prose and Verse, and Extracts from new Publications of Merit. Embellished with a fine Engraving of the Bridge of Perth. Perth: Printed by R. Morison, for Will Morison. 1801.

12mo., pp. [2], 218, with an aquatint frontispiece of Perth Bridge; slightly toned, but a very good copy in contemporary mottled calf, gilt, joints cracked but cords sound; the covers are decorated with an elaborate but unidentified pictorial stamp (see below).

**£325**

First and only edition. Among the 'extracts from new publications of merit' are sixteen poems by Burns, taken from the newly published *Poems, ascribed to Robert Burns* (Glasgow, 1801), including 'The Jolly Beggars' and 'The De'il's awa' wi' the exciseman' – at least six had appeared there for the first time.

A few pages before the Burns there appear two poems from the 1800 edition of *Lyrical Ballads* – 'The Reverie of Poor Susan' and 'Written in Germany on one of the coldest days'. In the early years Wordsworth's poems were very infrequently selected for inclusion in periodicals or anthologies: only five poems from the 1800 edition had been reprinted by the end of 1802 (see Robert Mayo, 'The Contemporaneity of the Lyrical Ballads', *PMLA*, 69:3, 1954).

*Miscellanea Perthensis* is often described as a periodical though it is not clear on what evidence. It is not obviously published in parts, and the interspersed 'Letters to the Editor' are all pseudonymous and quite possibly written by the compiler.

The covers of this copy are decorated with a large contemporary gilt stamp of a farmer with a watering can within an oval border; surmounting the vignette is a quotation from Catullus: 'Mulcent auræ firmat sol educat imber'; at the foot is one from Horace: 'Palma ... donata reducit opimum'.

Not in Egerer.

### HER ONLY SURVIVING LETTER FROM TURKEY: 'I LIKE TRAVELLING EXTREMELY'

56. **MONTAGU, Lady Mary Wortley.** Autograph letter, apparently signed with initials which are obscured by ink erosion, to Mrs. [Frances] Hewet, detailing Lady Mary's travels so far and requesting a reply as 'very beneficial to your precious soul', dated Adrianople, April 1, [1717].

Three pages, small 4to., with address panel on the fourth page; seal tear affects the end of six lines, and ink erosion to lower corner affects five lines and the signature; in a cloth folder. **£4250**

When her husband was appointed ambassador to Turkey in 1716, Lady Mary set out overland with the ambassadorial party 'through Holland to Germany and down the Danube to Vienna; after two months at the Austrian court they carried on overland to Adrianople (Edirne) ... They arrived at Constantinople almost a year after leaving London, and settled into a hilltop palace at Pera, their home for the next eighteen months' (Jane Robinson, *Wayward Women*, pp. 32-3).

**The present letter to Mrs. Hewet, written on the way to Constantinople, is the only original letter that survives from this period.** Her celebrated 'Turkish Embassy Letters', published in 1763, the year after her death, were not 'the actual letters that she sent to her friends and relations', but a travel memoir in epistolary form (Halsband, I, xiv-xv).

'I like travelling extremely,' Lady Mary declares here, '& have no reason to complain of having had too little of it, having now gone through all the Turkish Dominions in Europe, not to reckon my Journeys through Hungary, Bohemia, & the whole Tour of Germany ... hitherto all I see is so new to me, 'tis like a fresh scene of an opera every day'. She also mentions her son, whom she famously inoculated against smallpox during the stop-over in Adrianople, a practice she was to introduce to England on her return.

This letter was first printed in the 1805 edition of Lady Mary's *Works*, and that text was used for Halsband's edition of the *Letters* (1965) as the original was unavailable to him. As well

as numerous differences in punctuation and spelling, the actual wording varies in some fifteen places from that printed by Halsband. Where there is damage at the close of the letter, the readings that complete the text in Halsband cannot in fact be accommodated in the space available; this suggests that the letter was already damaged prior to its printing in 1805.

*The Complete Letters of Lady Mary Wortley Montagu*, ed. Robert Halsband (1965), I, 308-9.

### BECKFORD'S COPY

57. **MOYSES [MOYSIE], David.** *Memoirs of the Affairs of Scotland; containing an impartial Account of the most remarkable Transactions in that Kingdom, from K. James VI. his taking up the Government in 1577, till his Accession to the Crown of England in 1603. Together with a Discourse of the Conspiracy of the Earl of Gowry ... now first published from an original Manuscript.* Edinburgh: Printed by Wal. Ruddiman junior and Company, and sold by Gideon Crawford, and other Booksellers in the Town. 1755.

12mo. in sixes, pp. [2], 320, [14, index], dedication and preface reversed by the binder; a fresh copy, bound for Beckford in russia but the front cover now detached; two characteristic pencilled notes (6 lines) by Beckford on a front endpaper; lot 2682 in the Hamilton Palace sale; bookplates of the Scottish lawyer Sir Thomas Dawson Brodie (1832-1896) and the Beckford collector Henry J. B. Clements (1869-1940).

£950

First edition, published by Ruddiman from the manuscript in the Advocates' Library. Moysie, above thirty-seven years in the service of James VI and I, according to the dedication to the King, 'was an eye-witness to many of the incidents falling out in your majesty's reign' and kept notes which he collected into this memoir 'lest the same should be buried with me, now at the point of death'. Ruddiman remarks on the author's 'strict regard to truth' and his 'opportunity of knowing many particulars ... which throw light upon the history of the times'. The last 55 pages comprise Moysie's transcript of the official account of the Gowrie conspiracy; this was published in London at the time but the language somewhat altered there, according to Ruddiman, 'to adapt it to the English reader'.

The manuscript notes are in Beckford's usual style – an acerbic paraphrase of one passage, a summary of another. Beckford normally wrote his notes on separate leaves of paper, afterwards bound in; here the leaf is headed (in another hand) 'Moyses Affairs Scotland 1755' to guide the binder.

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

## WHISTLE-BLOWER

58. [NANDAKUMAR, *Maharaja*]. The Trial of Maha Rajah Nundocomar, for Forgery. Published by Authority of the Supreme Court of Judicature in Bengal. London: Printed for T. Cadell ... 1776.

4to., pp. [4], 108, '[107]'-'[108]', 109-119, [5], printed in double columns with a preliminary advertisement leaf, a Glossary (one leaf), and an errata leaf at the end; occasional slight foxing, short tear to O2 (no loss), but a fine copy in later half calf, superficial insect damage to surface of joints. **£425**

First edition. Nandakumar was a victim of 'the savage political rivalries of the time', and particularly of the enmity of Warren Hastings. His trial is a crucial document of the history of the time.

Formerly Clive's Persian secretary, Nandakumar had been active in the administration of the Nawabs but had fallen out of favour in the faction-ridden East India Company of the 1760s. Then 'as the quarrels developed between [the councillors sent out from London in 1774] and Hastings, Nandakumar took the desperately hazardous step of giving Hastings's opponents evidence against the governor, in particular accusing him of receiving presents from the court at Marshidabad. In doing so he exposed himself to counter-attacks', notably an accusation that he had forged a bond in 1769. He was tried before chief justice Sir Elijah Impey, an old friend of Hastings, and three other justices in the newly constituted Supreme Court at Calcutta. After days of testimony the 'the Jury retired for about an hour; and brought in their verdict, Guilty'. As forgery was a capital offence under British law he was sentenced to death and hanged in 1775 (*Oxford DNB*).

Suspicion arose at the time, and has been much debated since, that Hastings was covertly involved in the prosecution. 'But the trial, which provides a permanent fascination, cannot be understood unless we see how Nandakumar came to be in such a predicament' (Derrett). 'In a harsh and dangerous world he took bold risks against enemies who showed as few scruples as he did, and he lost' (*Oxford DNB*).

L. S. Sutherland, 'New Evidence on the Nandakuma trial', *EHR* 72 (1957); J. D. M. Derrett, 'Nandakumar's Forgery', *EHR* 75 (1960); P. J. Marshall in *Oxford DNB*.

59. PASQUIN, Anthony (*pseud. of John WILLIAMS*). The Pin Basket. To the Children of Thespis. A Satire ... London: Printed for the Author; and sold by J. S. Jordan ... 1796.

4to., pp. 64, with a half-title; a very good copy, in modern wrappers. **£200**

First edition, one of Pasquin's sequence of satires on the stage and its players, which began with *The Children of Thespis* in 1786. It takes the form of a dialogue between Pasquin and firstly Kemble and then Waldron, and is an entirely different work from the longer poem published by him under the same title in 1797.

## BECKFORD'S COPY

60. [PERCY, Thomas]. Reliques of Ancient English Poetry: consisting of old heroic Ballads, Songs, and other Pieces of our earlier Poets, (chiefly of the lyric kind.) Together with some few of later Date ... London: Printed for J. Dodsley ... 1765.

3 vols., small 8vo., with the engraved frontispiece in volume I and the engraved leaf of music at the end of volume II, engraved title-page vignettes, head- and tail-pieces in each volume, half-titles in volumes II-III (not required in volume I), errata leaf at the end of volume III; with the usual 23 cancels; bound for Beckford without the blank A1 in volume I, and the leaf 'To the Binder' (as usual for Beckford) by Charles Lewis in handsome full Russia, gilt spines and edges, front joint of volume I neatly repaired. **£1800**

First edition. Of all the books for which the superior pen of Dr. Johnson supplied dedications, 'this is the only one more famous for itself than for Johnson's contribution' (Liebert). Based largely on the Percy Folio manuscript of old ballads and historical songs (now in the British Library), it heralded a new epoch of interest in older English poetry. A harbinger of the Romantic movement, it was to become the source, as raw material and as inspiration, of Romantic 'narrative' in countless balladic poems. *Reliques* was four or five years in preparation, and Percy kept making revisions even as it was in the press, reversing the contents of volumes I and III after they were printed, and introducing 23 cancels and 15 pages of Additions and Corrections. Johnson was asked to help with the glossary, but even his 'Glossarizing knowledge' was baffled by the words that Percy found obscure.

Bound for Beckford by his usual binder Charles Lewis, with Hamilton Palace shelfmark 'W. 387', sold as lot 597 in the sale of 1883 (second portion) (£3 10s). It was a work of particular interest for Beckford – lot 598 was another copy and lot 599 was one of the second edition.

On the publishing history and the cancels see L. F. Powell, 'Percy's Reliques', *The Library*, IV, ix (1928), 113-37, and A. N. L. Munby, *TLS*, 31 October 1936; Courtney & Nichol Smith, p. 111; Chapman & Hazen, p. 148; Hazen, *Prefaces*, pp. 158-68; *Grolier Hundred* 45; Rothschild 1521; Liebert 84.

## PERCY DISTRIBUTES PRESENTATION COPIES

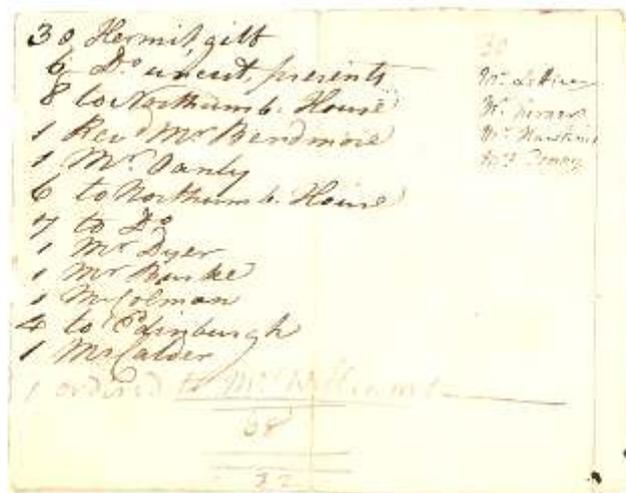
61. [PERCY, Thomas]. Manuscript note with five autograph additions listing the persons to whom presentation copies of *The Hermit of Warkworth* (1771) should be sent. [Early 1771.]

Manuscript note on laid paper (15 x 12 cm), in brown pen, with one pencil addition by Percy at the foot, and four pen additions in his hand on the right edge; sold with a copy of the engraved vignette from the title-page of *The Hermit*, by Isaac Taylor after Wale, presumably a separate (proof?) pull. **£750 + VAT in EU**

A list of the recipients for presentation copies of Percy's *The Hermit of Warkworth* (published 21 May 1771), with additions in Percy's hand.

Apart from an unspecified 30 copies, gilt, and 6 uncut ('presents'), a total of 21 copies are to go to the Percy family residence, Northumberland House. In acknowledgement of his dedication of *Reliques of ancient Poetry* (1765) to the Duchess of Northumberland, Percy had been appointed the Duke's chaplain and been given a private apartment in Northumberland House on the Strand, which he retained until 1782. Further individual copies of the *Hermit*

are to go to Edmund Burke, the playwrights George Colman and William Hawkins, John Calder (literary secretary of the Duke of Northumberland and a future collaborator with Percy), and two mutual friends of Samuel Johnson – John Lettice and Samuel Dyer – as well as the poetess (esteemed by Johnson) Anne Penny.



Percy's pencil note records one copy 'ordered to Mrs. Williams', perhaps Johnson's companion for nigh-on thirty years, the poetess Anna Williams (1706-1783) – although she remained unmarried, even Boswell refers to her as 'Mrs Williams'. Despite Percy's assiduousness to Johnson and his circle, *The Hermit of Warkworth* was the occasion of a Johnsonian parody to which Percy took lasting offence.

The total spoken for is totted up to 68, with 32 remaining – perhaps referring to a large paper printing of 100 copies though we cannot find record of one.

### IN DEFENCE OF ROBERT WALPOLE

62. [PERSIAN LETTERS.] The Persian strip'd of his Disguise: or, Remarks on a late Libel, intituled, Letters from a Persian in England to his Friend at Ispahan ... London: Printed for T. Cooper ... 1735.

8vo. pp. 32, 41-46, the text continuous despite pagination; title-page dusty and with two short splits (no loss), otherwise a good copy, disbound. **£150**

First edition. George Lyttelton's *Persian Letters*, a satirical 'spy' novel 'commenting on the manners and mores of Walpolian England', was a sensation in 1735, 'one of the most widely read opposition works' (*Oxford DNB*). 'When I read the Title of this diverting Novel', writes the author of *The Persian strip'd*, 'I had no Suspicion, that the Author design'd it as a ... new way of libelling the Administration.' In Walpole's defence he quotes passage after passage by way of refutation, and portrays Lyttelton (whose authorship was widely known) and his friends as enemies of the Constitution.

## SIDNEY SMITH KIDNAPPED

63. **PITT, Thomas, *Lord Camelford***. *Narrative and Proofs* ... London: Printed in the Year 1785. [*Bound with:*]

**HARDINGE, George**. Address to the Jury, December 6, 1784. in the Court of Common Pleas by Mr. Hardinge, as Counsel for Lord Camelford. [1785?]

Two works, 4to., pp. [2], 92, ciii, [1]; and pp. 31, [1]; very good copies, with occasional manuscript corrections; bound with a manuscript 'Copy of a letter from Lord Fife to Lord Camelford' of 2 April 1785, in contemporary speckled calf, joint cracked but cords sound; inscribed on the title-page 'To Lord Fife with Lord Camelford's Compliments' and with Fife's armorial bookplate and shelf-label.

**£1350**

First editions, privately printed and rare.

In 1772 the dilettante and MP Thomas Pitt (1737-1793), later Baron Camelford, married Anne Wilkinson, daughter of a wealthy London merchant, and found himself confronted with a complicated family scandal. Anne's elder sister Mary had eloped in 1760 with a Captain John Smith; her father would not be reconciled and wrote her out of his will, but by 1772 the marriage had deteriorated and Mary was living separately from her husband in Bath. Through Thomas Pitt's intervention Wilkinson relented to the extent of a £10,000 settlement on his daughter and her three sons, among them Sidney Smith, the future Admiral and 'Hero of Acre'. Wilkinson died in 1784, and the bulk of his fortune passed to Lady Camelford, but John Smith sued for arrears on an annuity, which was in the end granted.

*Narrative and Proofs* was as much an attempt by Pitt to repudiate Smith's slurs on his character as a legal defence. Among his counter-claims was that Smith had kidnapped his son Sidney and put him into the navy as a midshipman in 1777 (the start of his illustrious naval career); this was a turning-point after which Smith had been refused further funds.

Pitt had spent his early twenties abroad, and when he returned set up house briefly at Twickenham, where Horace Walpole was a neighbour; 'He impressed Walpole as a kindred spirit ... with the bonus of a keen interest in gothick architecture. He provided Walpole with designs for interior features at Strawberry Hill' (*Oxford DNB*), though they later quarrelled. George Hardinge, who served as counsel to Camelford, was a mutual friend. In 1784 Hardinge was returned as MP for Old Sarum, the most infamous of the 'rotten boroughs', which was under Pitt's patronage.

ESTC shows only one copy of Hardinge's *Address to the Jury* (Harvard Law); and only two in the USA of *Narratives and Proofs* (Newberry and Walpole Library). Several of the latter are presentation copies; here the recipient was James Duff, 2<sup>nd</sup> Earl of Fife, MP and agricultural reformer, whose attached letter sympathises with Pitt and praises his adherence to 'the strictest rules of truth, virtue & honour'.

## DISARMING RECUSANTS IN NORFOLK

64. **PRIVY COUNCIL LETTER** to ‘Our very lovinge freindes the highe Sheriffe of the Countie of Norff the Deputie Liuetenantes & Justices of peace’ requiring them ‘to take & receive out of the handes and custodie of all Recusantes as well such as are convicted as others knowne to be Recusantes & ill affected in Religion in that County, all such armor, weapons and other furniture of warr as shalbe found in there houses or otherwise belonging unto them.’ Signed by fourteen privy councillors, ‘from the Court at Whithall this 10<sup>th</sup> of Januarie 1612[/13]’.

Folio document, one leaf, written on both sides, formerly folded, slightly dusty, but in very good condition. Tipped into a cloth folder. **£3500**

Referring to the order and direction for disarming recusants in the years before the Armada, the letter goes on to state that the present ‘times require noe lesse providence for the preventing of such effectes as the malice of persons soe ill affected may otherwise produce ... rather we should have soe much the more care by howe much they are multiplied and increased since that time.’ On this occasion, however, once the recusants were relieved of the ‘furniture of warr’ they were to be allowed to keep ‘such weapons as shall seeme necessarie & expedient for the defence of there house[s]’. Notice was to be taken of what ‘horses or geldinges of service’ are in their keeping.

This and the earlier orders (notably 27 Elizabeth and 3 James I) seem explicit, but their implementation was uncertain. The Catholic gentry were often on good terms with their neighbours, and local officials were reluctant to take action against them. The haul of arms was sometimes so meagre that ‘it is tempting to think that astute recusant gentry kept outmoded and decaying arms purely for confiscation’ (Quintrell). And in January 1613 there was a new problem: apart from recusants actually convicted those ‘ill affected in religion’ were included in the order, and that blurred its terms until a clearer definition of ‘ill affected’ was relayed to the counties in the following month.

The immediate occasion for the present order was the impending marriage of Princess Elizabeth to the Elector Palatine, a protestant union that raised alarm in Spain and rumours in England that the Catholics would burn such cities as Chichester and Winchester, and that the Spaniards had landed in Ireland. The Roman Catholic archpriest George Birkhead ‘observed on 2 February 1613 “that the catholiques are falsly thought to be enemies” to the Palatine match, “and the common people are persuaded that the Spaniardes and turke ioyne together to hinder yt” and “therfor the iustices in everie shyre repaire to chathol. houses to take there armour from them”.’

The document is signed by George Abbot, archbishop of Canterbury (‘G. Cant.’); Thomas Egerton, Baron Ellesmere, Lord Chancellor (‘T. Ellesmere Canc.’); Henry Howard, Earl of Northampton, Lord Privys Seal; Ludovick Stuart, Duke of Lennox; Thomas Howard, Earl of Suffolk, Lord Chamberlain; Gilbert Talbot, Earl of Shrewsbury; Edward Somerset, Earl of Worcester; William Herbert, Earl of Pembroke; Thomas Cecil, Earl of Exeter; Thomas Erskine, Viscount Fenton; Edward Zouche, Baron Zouche of Harringworth; William Knollys, Lord Knollys of Rotherfield Greys, Treasurer of the Household; Edward Wotton, Baron Wotton of Marley; and Sir Julius Cæsar, Chancellor of the Exchequer.

Norfolk was a notorious hotbed of recusancy, giving an added significance to this letter. We have found no other examples of the original addressed to different counties, but the text is known from a transcript printed in M. A. Tierney’s edition of Dodd’s *Church History* (IV, clxxxviii), and it was incorporated in part in a later Privy Council letter, dated 28 February 1612/13 (Westminster Diocesan Archives, series A, XI, no. 27). The actual Privy Council records do not survive for this period, having been burned in the fire at the Banqueting House in 1618.

B. W. Quintrell, 'The Practice and Problems of Recusant Disarming, 1585-1641', *Recusant History*, XVII (1984-85), 208-222; *Newsletters from the Archpresbyterate of George Birkhead*, ed. Michael C. Questier, Camden Society, 5th series, XII (1998), 211n.



## MÜNCHAUSEN ENLARGED AND ILLUSTRATED

65. **[RASPE, Rudolf Erich].** *Gulliver revived; containing singular Travels, Campaigns, Voyages, and Adventures in Russia, Iceland, Turkey, Egypt, Gibraltar, up the Mediterranean, and on the Atlantic Ocean: also an Account of a Voyage into the Moon ...* By Baron Munchausen. The fourth Edition, considerably enlarged, and ornamented with Sixteen explanatory Views, engraved from original Designs. London: Printed for G. Kearsley ... 1786.

12mo., pp. viii, 168 [of 172, wanting the last two leaves (P1-2, printed as a5-6)]; with sixteen engraved vignettes on five folding plates (dated 20 April, 26 May, and 10 June 1786); title-page dusty and foxed, some light spotting throughout, a couple of the plates slightly worn at the edges and one with an old tear repaired along the crease; an unusually tall copy in nineteenth-century quarter red roan and marbled boards, rubbed. £600

'Fourth' edition, very rare, though unfortunately imperfect. Published in the same year as the previous four editions, this is the first London edition, the second by Kearsley, the third with illustrations, and the fifth overall. There are two new chapters (pp. 152ff.), including a second lunar voyage; three new plates, including a fabulous image of the Baron crossing the

sea-bed; and a new Preface, dated 12 July 1786, which mentions the slow sale of the first edition, and the surprising success of the following printings, which ‘were purchased within a few days after they were printed’.

This edition is among the rarest of the early printings. ESTC shows two copies only (Cornell and UCLA), and there was a copy sold at Sotheby’s 10 July 2003 (£3200).

Garside, Raven & Schöwerling 1786: 38n. Wackermann, *Münchhausiana*, 3.5.

### A CATHOLIC EXILE COMPOSER

66. **RAVENSCROFT, John.** Sonate a trè, doi Violini, [e] Violone, ò Arcileuto, col Basso per l’Organo dedicate all’altezza serenissima di Fernando III, gran Prencipe di Toscana ... Opera Prima. In Roma, per il Mascardi, 1695.

Four parts, 4to., each pp. [4], 35, [1], with engraved vignette to title-page after Giuseppe Bartolomeo Chiari, dedication leaf, and letter-press music; the missing ‘[e]’ in the title supplied in manuscript in the first and second violin parts, rectified in print in the other parts; a few minor pen corrections throughout; old stab holes, very good copies in uniform nineteenth-century stiff vellum, gilt, bookplate of Arthur F. Hill; from the Meyer collection. **£12,500**

First edition, very rare, of a collection of 12 chamber sonatas after the manner of Corelli, of whom Ravenscroft may have been a pupil. It was dedicated to Fernando de’ Medici, a patron to Scarlatti, Orlandini, Pasquini, Handel.

In his note to the reader Ravenscroft describes the work as the product of ‘una penna dilettaunte non professoria’, but a manuscript copy now at Vienna attributes the sonatas to an English pupil of Corelli, and the first nine pieces were assumed into the Corellian canon as Op.7 in La Cène’s edition of 1735.

Ravenscroft (c. 1664/5-1697) came from a prominent Catholic family (his grandfather was arrested in connection with the Popish Plot, and his father Thomas assembled one of the finest Catholic libraries in England), and was probably educated at Douay, where, like other members of his clan, he adopted the name Rider (‘Giovanni Ravenscroft, alias Rederi’ on the title-page here). He was in Rome by 1688, and remained there until his death in 1697, leaving a collection of instruments, 44 paintings, and the manuscripts for a second collection of *Sonatas or Chamber Aires* that was published in London in around 1708. Among his paintings was one by Giuseppe Chiari, the artist who provided the engraving for the title-page here: Apollo surrounded by instruments and the Medici arms on a plinth.

See Patrizio Barbieri and Michael Talbot, ‘A Gentleman in Exile: Life and Background of the Composer John Ravenscroft’, in *Early Music History* 31, 3-35 (2012).

RISM R 446 (only five complete copies: British Library; Bodley; Museo Internazionale e Biblioteca della Musica, Bologna; Library of Congress; and the present copy, from the private collection of André Meyer). No further copies added by OCLC, COPAC or ICCU.

VIOLINO PRIMO  
SONATE

A tre, doi Violini, Violone, ò Arcileuto, col Basso per l'Organo

DEDICATE

ALL'ALTEZZA SERENISSIMA

D I

FERDINANDO III.

GRAN PRENCIPE DI TOSCANA

DA GIOVANNI RAVENSCROFT, ALIAS REDERI INGLESE;

*Opera Prima.*



IN ROMA, per il Mascardi, 1695.

*Con licenza de' Superiori.*

**'CONTEMN GILDED BAITS, & ELECT MEN OF MERIT'**

67. [SATIRICAL PRINT.] Ready Mony the prevailing Candidate, or the Humours of an Election. London, Sold at the Print Shop in Grays Inn ... [1727.]

Large engraving, c. 24 x 30 cm, trimmed to the plate mark, with a scene of electioneering above three columns of engraved verse; in fine condition, tipped to an album leaf. **£375 + VAT in EU**

The general election of August-September 1727 was an unexpected one, brought about by the sudden death of George I, which allowed Robert Walpole to capitalise on the unpreparedness of the cross-party opposition led by William Pulteney. Pulteney's opposition was at its highest ebb in this election – even so it only reduced Walpole's majority to 107.

The present print addresses accusations of bribery during the campaign. A crowd scene is overlooked by statues of Folly and Justice. In the centre a voter sports a coat with pockets on the back into which those interested in buying votes are dropping their money: 'No Bribery', he states, 'but Pockets are free'. Elsewhere a man explains that his price has risen ('Twill scarce pay, make it 80 more') and another complains that his loyalty to Justice has lost him money. The verses below explain the general moral, that 'The Laws against Brib'ry provision may make, / Yet means will be found to give, and to take ... Britons! betray not a Sordid vile Spirit / Contemn Gilded Baits, & Elect Men of Merit.'

BM Satires 1798; David Bindman, *Hogarth and his Times*, 97.



## ‘WEG, DU VERDAMMTER FLECKEN!’

68. **SHAKESPEARE, William.** *Macbeth ein Trauerspiel in fünf Aufzügen ... Fürs heisige Theater adaptirt und herausgegeben von F. J. Fischer.* Prag, bey Wolfgang Gerle, 1777.

8vo., pp. [8], 64, with woodcut head- and tailpieces; some stains and fingermarks, but a good copy, uncut, in contemporary patterned paper wrappers; stamp to title-page ‘Sigillum Parochiae Clösterlensis’. **£425**

First edition of this scarce translation by Franz Josef Fischer, the first Shakespeare play printed in Prague.

A wind of change blew through German theatre in the mid eighteenth century, as the tastes of the middle classes began to exert an influence. The earlier dichotomy between French plays in the court theatres and German strolling companies (their repertoires inherited from the ‘Englische Komödianten’ who first brought Shakespeare to Germany a century before) began to dissolve. A permanent German theatre was founded in Prague in 1738 and Shakespeare became a regular feature: the theatre’s production of *Hamlet* in 1776 inspired Schröder to stage the play in Hamburg, and Fischer’s prose translations were used for the German premières of *Richard II* and *Timon of Athens* in 1777-8 (Williams, *Shakespeare on the German Stage*, p. 86).

OCLC and COPAC show copies at British Library, Folger, Illinois, Michigan, Huntington, and several in the German-speaking world.

## IN GERMAN AND ENGLISH

69. **SHAKESPEARE, William.** *Venus und Adonis; Tarquin und Lukrezia. Zwei Gedichte ... aus dem Englischen übersezt. Mit beigedruktem Original.* Halle, bey Johann Jacob Gebauer. 1783.

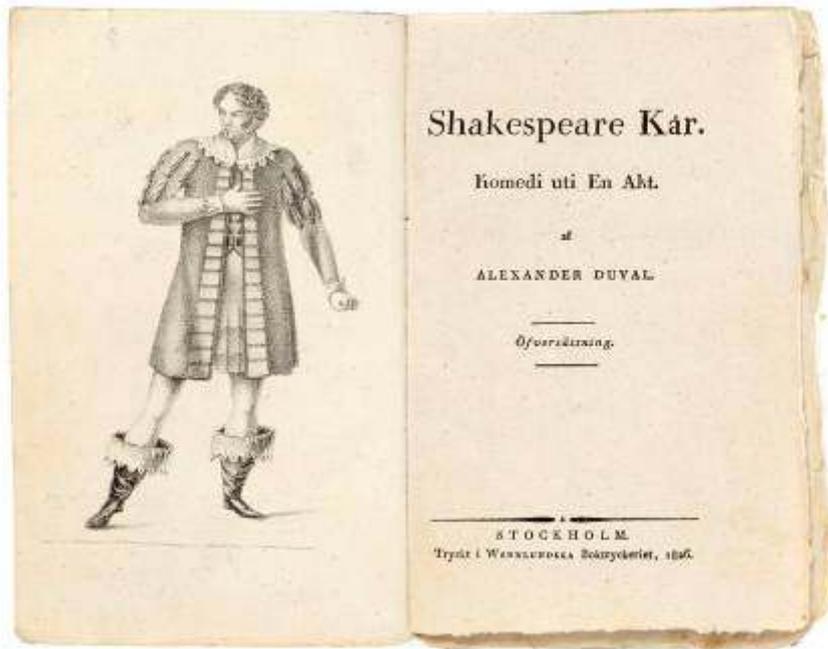
8vo., pp. xviii, 305, [1]; English and German on facing pages; some foxing and browning (due to paper stock), ink stain to a2-3, not touching text; contemporary drab boards, soiled, front joint cracked and tender. **£1750**

First edition, very rare, of the first German translation of *Venus and Adonis* and *The Rape of Lucrece*, published in a parallel-text edition by the anglophile poet and political writer Heinrich Christoph Albrecht (1762-1800). It was ‘a most remarkable pioneering effort, hitherto unknown, and a significant contribution to the German reception of Shakespeare’ (Jahnsohn and Mehl).

Albrecht was a follower of Thomas Paine (he translated *The Age of Reason* into German), who also wrote political poetry and a two-volume study of the English constitution (1794). The theatre and the English language were abiding interests – he published his translation of Lowth’s *English Grammar* in 1784 – and the present work included the original English text so that it might be a resource for the better appreciation of the ‘Geist der englische Sprache’ (‘Vorrede’).

Not in ESTC. COPAC and OCLC show one copy in the UK, at the British Library, and none in the US.

Christa Jahnsohn, ‘*Venus and Adonis*’ und ‘*The Rape of Lucrece*’ in der Übersetzung von Heinrich Christoph Albrecht (2007).



### SHAKESPEARE TREADING THE BOARDS

70. [SHAKESPEARE.] [PINEUX-JDUVAL, Alexandre. *Shakespeare Kår. Komedi uti en Akt ... Öfversättning. Stockholm. Tryckt i Wennerlundska Bocktryckeriet, 1826.*

8vo., pp. [6], 32, with a stipple-engraved frontispiece of Shakespeare as an actor; a fine copy, uncut, in the original blue paper wrappers. **£325**

First edition in Swedish of Duval's *Shakespeare amoureux* (1804), scarce. The engraving of 'Shakespeare' is unique to this edition.

Duval's light comedy was apparently the first to feature Shakespeare as a historical character (though there are several ghostly appearances in the eighteenth century), and portrays the curiously unmarried playwright falling in love with an anachronistic actress in a production of *Richard III*. It was popular, with translations into Dutch (1810), Danish (1813), Italian (1820). The unnamed Swedish translator was Johan Imnelius, capitalising on the very recent vogue for Shakespeare in Sweden (the first published translation had only appeared in 1813).

COPAC shows BL; OCLC adds National Library of Sweden, Folger, and Bibliothèque nationale.

### SHAKESPEARE AS HAMLET'S FATHER

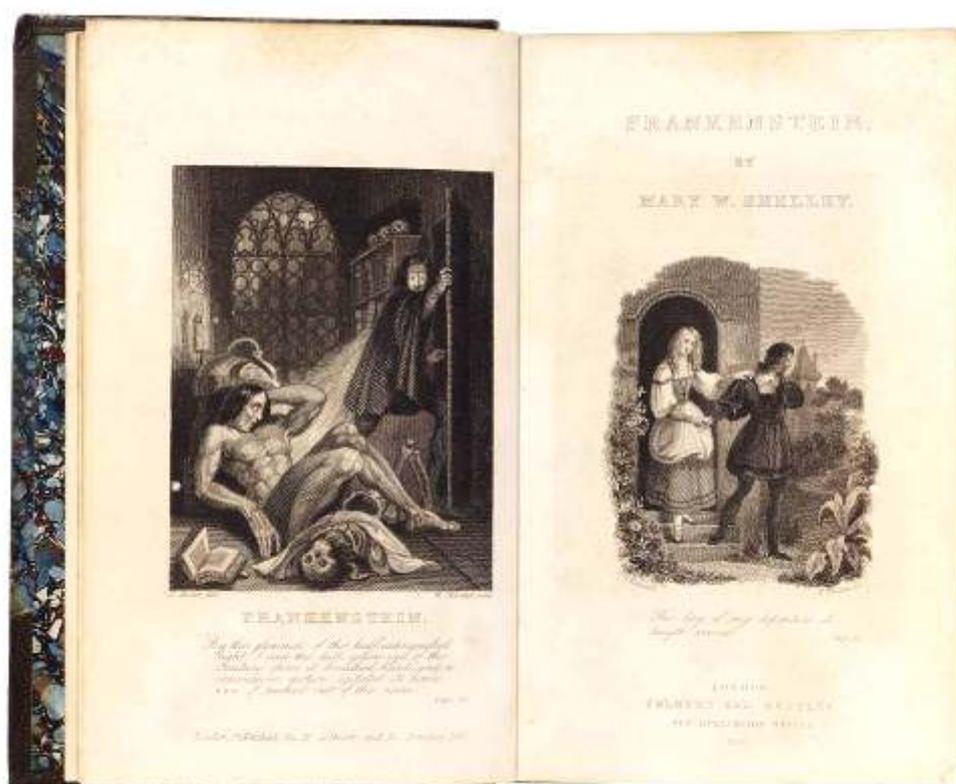
71. [SHAKESPEARE.] L[ENARTOWICZ], T[eofil]. *Pierwsze Przedstawienie Hamleta. Poemat dramatyczny w czterech częściach [The first Performance of Hamlet. A dramatic poem in four acts] ... We Lwowie. Nakładem Jana Dobrzańskiego w drukarni Piotra Pillera. 1847.*

8vo., pp. [4], 71, [1]; title-page slightly toned and with small repair to right margin, but a very good copy, uncut, in the original printed paper wrappers, slightly soiled. **£275**

First edition, rare, of an unusual dramatic poem set in London in 1593 and 1614 and based around the first performance of Hamlet. The cast list includes Shakespeare (playing Hamlet's father), John (playing Hamlet), Goneril (playing Ophelia), two unnamed actors, a critic, and the audience. It was not intended for performance.

*The First Performance of Hamlet* was Lenartowicz's first published work. A poet and sculptor, he became associated with the anti-Tsarist movement and was threatened with arrest, leaving Russian-occupied Poland for Krakow. He then took part in the 1848 uprising against Prussian rule, before departing for a life of exile in Brussels, Paris, and Italy, where he settled in Florence.

Together NUKAT, OCLC and KvK show four copies in Poland, one in Germany, and one at the National Library of Austria.



72. [SHELLEY, Mary Wollstonecraft]. *Frankenstein: or, the Modern Prometheus ... Revised, corrected, and illustrated with a new Introduction, by the Author.* London: Henry Colburn and Richard Bentley ... Bell and Bradfute, Edinburgh; and Cumming, Dublin. 1831.

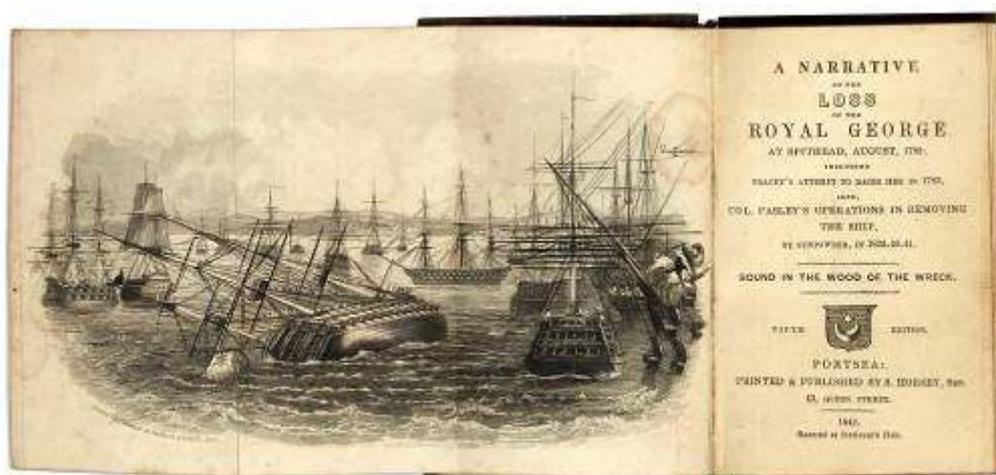
8vo., pp. xii, 202, with a general series title-page, an engraved frontispiece and an additional engraved title-page by Chevalier after Holst (remarkably clean, with almost none of the foxing nearly always seen); title-page slightly browned, closed tear to G4 without loss; bound with the first part of *The Ghost-Seer*; with a second volume containing the second part of *The Ghost-Seer* and all of *Edgar Huntly* (see below); very good copies in early half green morocco and marbled boards, edges slightly rubbed; contemporary ownership inscription of James R. Akers. **£6000**

First Bentley edition (third overall), first issue, with a new Introduction dated October 15, 1831, written specifically for this edition; this was also **the first edition to feature the now-famous engraving of the monster.**

Mary Shelley 'revised [and] corrected' the text for publication by Bentley, the alterations 'principally those of style'. The new Introduction is **the first appearance in print of the now-famous story of the genesis of *Frankenstein* in Switzerland.**

This edition of *Frankenstein* formed part of volume IX of Bentley's Standard Novels Series; the second half of that volume as published comprised the first part of a translation of Schiller's *The Ghost-Seer*. The rest of *The Ghost-Seer* and the whole of *Edgar Huntly* by Charles Brockden Brown are contained in volume X.

Sadleir 3734a.



### BINDING: WRECK

73. [SHIPWRECK.] A Narrative of the Loss of the Royal George, at Spithead, August, 1782; including Tracey's Attempt to raise her in 1783, also Gen. Pasley's Operations in removing the Ship, by Gunpowder in 1839-40-41. Bound in the Wood of the Wreck. Fifth Edition. Portsea: Printed & published by S. Horsey, Sen. ... 1842.

12mo., pp. 19, 19-20, 20-136, with a folding engraved frontispiece (dated February 1842), and two further engraved plates of attempts to raise and explore the wreck; page of printed verses on rear free endpaper; a very good copy, in the original binding of polished wood boards sourced from the wreck, black morocco spine, blue endpapers, gilt edges. **£400**

Fifth edition, updated to include the third season of Pasley's attempts to raise the wreck of the *Royal George* (pp. 112-132) and a new 'Conclusion' (pp. 133-6) that features a wood engraving incorporating a stamp recovered from the wreck in 1841 belonging to Lt. Philip Charles Durham ('P C \* Durham'). The frontispiece is also new to this edition.

The *Royal George*, a 100-gun ship-of-the-line that was at the time of her launch the largest ship in the world, had sunk at Portsmouth on 29 August 1782 with the loss of more nearly 900 lives, after an accident during minor repairs. The wreck became a major hazard to navigation – in 1782 and 1834 some of the guns were raised, but it was not until the arrival of General

Pasley (1780-1861), that a concerted effort was made, with the use of gunpowder to blow apart the wreck over five seasons from 1839. The present *Narrative*, which includes several accounts of the sinking, and descriptions of the salvage efforts, was republished every year with updates in the manner of an annual report.

74. **[SHIPWRECK.]** A Narrative of the Loss of the Royal George, at Spithead, August, 1782; including Tracey's Attempt to raise her in 1783, also Gen. Pasley's Operations in removing the Ship, by Gunpowder in 1839-40-41-42 & 43; including a Statement of her Sinking, written by her then Flag-Lieutenant, the late Admiral Sir C. P. H. Durham .... Bound in the Wood of the Wreck. Eighth Edition. Portsea: Printed & published by S. Horsey, Sen. ... 1848.

12mo., pp. 178, with a folding engraved frontispiece, and four further engraved plates; page of printed verses on rear free endpaper; printed notice on the front pastedown that the book is bound in timber from the wreck and is 'a genuine Relic of the ill-fated Royal George'; in the original binding of polished wood boards, black morocco spine, blue endpapers, gilt edges, front cover detached. **£175**

Eight edition, scarce, summarizing all the attempts to raise the *Royal George*, with a table of guns, copper and timber recovered, and a new 'Author's Address' for this edition. Other content added since the fifth edition above includes accounts of the seasons of 1842 and 1843, Durham's description of the sinking, and two plates: of the figurehead and of an underwater explosion.

COPAC and OCLC show Plymouth, Trinity College Connecticut and Missouri only.

75. **[SHIRLEY, James].** The Coronation a Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke ... 1640.

Small 4to., pp. [72], lightly washed but a very good copy in modern sprinkled calf, morocco label, by Bernard Middleton. **£3600**

First edition. When the theatres were closed for plague in 1636-1637 the company for which Shirley was in effect house dramatist, Queen Henrietta's Men, were forced to sell off their stock of plays to the booksellers. As a result a number of Shirley's plays appeared in print in the late 1630s, including *The Coronation*, misattributed to his earlier contemporary, John Fletcher. It is not clear how the confusion occurred, but Shirley was in Dublin and no author was specified when the play was entered in the Stationers' Register in 1639. Earlier, when the Master of the Revels had licensed the play in 1634/35, it was described as Shirley's, and his authorship was asserted again in a catalogue in *Six New Plays* (1653), where it is described as 'falsely ascribed' to Fletcher.

Shirley, representing the last generation of English Renaissance dramatists, was 'the master of many techniques, his mind ... stocked with the formulae and devices of his predecessors' (G. K. Hunter). Nowhere is this seen more clearly than in *The Coronation*, an impossibly complicated verse tragi-comedy of cross purposes, jealousies, and romantic misunderstandings. Sophia, the Queen of Epire, is a minor and Cassander, the regent of the country (prophetically-named Lord Protector), anticipates that she will marry his son. But then the nephew and the son of two feuding courtiers are revealed as Sophia's missing brothers, princes of Epire in disguise, and each in turn assumes the throne as rightful king,

displacing Sophia. Meanwhile the tangled subplot of romantic deceptions unwinds and we end with a pending coronation and two happy unions.

STC 11072; Greg 572(a).

### A UNIQUE VARIANT

76. **TAYLOR, Jeremy.** *The Rule and Exercises of Holy Living ...* London, Printed for Richard Royston ... 1651 [*this imprint cancelled by a paste-on slip, now loose, reading: London, Printed for Francis Ashe, Book-Seller in Worcester. 1650*].

12mo., pp. [22, wanting preliminary blank], 428, with an engraved title-page dated 1650 (shaved at foot); the brief advertisement on S12 for five other books by Taylor cut around and mounted on the preceding blank S11; old mottled calf, spine rubbed and joints cracking, gilt edges; ownership signature of 'Elizabeth Hall her Book 1672'. **£1250**

Second edition of Taylor's devotional classic, a monument of seventeenth-century English prose. This is an early issue before the words '*The Second Edition*' were added to the title-page (see Gathorne-Hardy, p. 37). It is the variant with a line missing at the top of E12<sup>v</sup>, an error afterwards corrected by a cancel. A sign of the troubled times in which the book was published is the alteration in this second edition of the prayer 'For the King' to 'For the Ruler' (page 44).

Francis Ashe of Worcester was the bookseller who entered *Holy Living* in the Stationers' Register on 7 March 1649/50 (it was transferred to Royston on 24 November 1651). His imprint appears in two or three copies of the first edition as well as here. One other provincial imprint (William Ballard of Bristol) is known for the second edition of *Holy Living*; and four provincial imprints are known for the companion work, *Holy Dying* (Worcester, Bristol, Salisbury, and Norwich). All are very rare.

This is the copy that Gathorne-Hardy describes as 'not examined and no longer traceable', but 'the bookseller who catalogued it fortunately printed a line block in illustration' from which it could be seen that the setting was different from the Ashe imprints in both the first and second editions. That was in 1971 and the bookseller was H. M. Fletcher. It finally surfaced at Fletcher's this summer.

'Taylor's learning, his gift of human understanding, and above all his style, majestic and rhythmical, elevated yet homely, but always clear and lively, typify the tolerant spirit of the Church of England at its best' (*Printing and the Mind of Man*).

Not in Wing or ESTC but both record a single copy (British Library) of the 'Second Edition' with imprint 'for Francis Ashe ... 1651'; Gathorne-Hardy also had a copy; cf. Robert Gathorne-Hardy & William Proctor Williams 11B.

### FROM SIMON NOWELL-SMITH TO A. N. L. MUNBY

77. **TENNYSON, Charles.** *Sonnets and fugitive Pieces*, by Charles Tennyson, Trin. Coll. ... Cambridge: Published by B. Bridges, Market Hill. 1830.

8vo., pp. [4], 83, [1], with the half-title; a little foxing to fore-edge but a fine copy in the original wavy-grained purple-brown cloth, both covers decorated in blind, lettered in gilt along the spine (very slight wear to head and tail). Blindstamp of 'W. Clifford,

Bible and Prayer Book Depot, Exeter' on front free endpaper; book-label of Simon Nowell-Smith and his pencilled inscription to Tim Munby dated 1967. **£575**

First edition, first issue, of the first independent book by Alfred Tennyson's elder brother, published while the two were at Trinity together. Three years earlier they had collaborated on *Poems, by Two Brothers*. Despite a favourable reception for these *Sonnets* (Coleridge was one admirer), Charles did not publish any more verse until 1864, when a volume of nearly one hundred further sonnets appeared, to be followed by two more volumes of verse and a collected edition. Alfred Tennyson reckoned some of his brother's sonnets 'among the finest in the language' (*DNB*).

T. J. Wise distinguishes two issues of the first edition, assigning priority to the issue with 'and sold ry [*sic*] John Richardson' in the imprint, and calling this issue, omitting Richardson, the second issue. But, as Nowell-Smith notes in his inscription to Munby, the Richardson issue has a cancel title-page, and according to Tinker 2106 it was still in print as a remainder, with Moxon advertisements, in 1856. Ashley VII, 166, and X, 211.

78. **THOMPSON, Benjamin ('Stranger')**. *The Recall of Momus. A Bagatelle ...* London: Printed for G. & J. Robinson ... by S. Hamilton ... 1804.

4to., pp. viii, 54, with a half-title; portion torn away from inner margin of dedication leaf (no loss); authorial presentation inscription. **£450**

First edition, rare, a presentation copy 'From the author to his friend Joe Bilbie'.

Momus, the god of satire, returns to Mount Olympus from a stint in contemporary Europe, and recounts three humorous verse tales to the other gods: 'The Bird of Paradise', in which an émigré French aristocrat dupes some foolish English peasants; 'The Bed', a Chaucerian romp that sees a rake and a lady squabbling over a room at an inn (they end up stripping simultaneously to take claim of the bed, with the expected result); and 'The Hunchback'd Minstrels' – a darkly comic tale about a similarly deformed Baron, his beautiful wife, three unfortunate minstrels, and an inadvertently murderous buffoon.

Benjamin Thompson had risen to prominence with *The Stranger*, first staged in 1798 with revisions by Sheridan, a translation of Kotzebue's *Menschenhass und Reue* that held the stage for the next half century. He had learned German as a factor for his father in Hamburg, and there is a distinct Germanic element to the final story here. He settled in Nottingham where he continued work as a timber merchant – the recipient of this volume, Joseph Bilbie, came from a prominent Nottingham family.

OCLC shows Cambridge, Library of Congress, and UC Davis only, plus a New York edition of 1812. Not in COPAC.

#### FOR THE ENGLISH CHURCH IN AMSTERDAM

79. **TRIEMER, Johann Ze walt**. *A New Version of the Psalms of David*, by N. Tate & N. Brady. And set to Musick by J. Z. Triemer. Amsterdam, Printed by Antony Bruyn. 1753.

4to., pp. [4], 202, [4], with an imprimatur leaf in Dutch and an index; letterpress music in two columns throughout; title-page foxed, library stamps (withdrawn) and bookplate of Richmond Public Library; old inscription scratched out on head of title-page; contemporary calf, rubbed, front cover detached. **£250**

First edition, very rare, setting the famous Tate and Brady metrical psalms (first 1696) to music by the German composer and musician J. Z. Triemer (1700-1762), the first German virtuoso cellist. Also included (pp. 183-202) are Triemer's settings of 32 hymns collected from Stennet, Watts and Browne.

Triemer was raised and studied in Weimar, and afterwards travelled widely, settling in Amsterdam in the 1730s. His settings of Tate and Brady were designed for the use of the English Reformed Church in the Begijnhof in Amsterdam.

ESTC shows a single copy, at the British Library; there was also a 12mo. setting in the same year (3 copies in ESTC), and further editions in 1765 and 1772.

### UNRECORDED ADVICE TO SOLDIERS

80. **[VOLUNTEERS.] REGULATIONS**, during War, for the Pay, Clothing, and Allowance for contingent Expences, for Corps of volunteer Infantry. [London, *from colophon*.] Lane, Minerva Press [*c.* 1805].

8vo., pp. 40, drop-head title on A1, engraved frontispiece with six vignettes of 'Manual Exercise', two plates (twelve vignettes of 'Platoon Exercise'), and letterpress table of 'Words of Command for a Review' on final three leaves; page numbers occasionally shaved at head, endpapers foxed, else a very good copy in nineteenth-century russet half morocco and marbled boards; occasional contemporary marginal annotations and corrections, inscription on flyleaf, 'my grandfather's journal during the French revolt' [presumably the Napoleonic Wars], and bookseller's label of J. A. D. Bridger, Penzance. £950

Apparently unrecorded handbook for volunteer infantry. The work is partially a reissue of William Lane's popular *Soldier's Companion*, but with various substantive changes and additions; the plates have been re-engraved to include vignette scenes behind each soldier, and new to this setting are fourteen preliminary regulations, as well as 'Additional Positions', and the tabular 'Words of Command'.

This brief yet detailed manual outlines the regulations by which any volunteer corps should be managed – including size of regiment, number of officers, and pay – as well as a full description of the Drill, with initiates in mind: 'A recruit should be taught to hold himself perfectly upright ... before a firelock is put into the recruit's hands he must be taught the facings, standing at ease, and throwing his eyes to the right or left. As soon as he has learned those, he must be made to march, which, as General Saldern says, "is the most essential thing in the instruction of a soldier"'. 'Ordinary time', 'Quick time' (and 'a quicker time') are quantified in terms of their coverage of feet per minute, Dressing and Wheeling are explained and manual and platoon exercises are given in detailed physical descriptions with accompanying plates.

Not in Blakey.

81. **WADSWORTH, James.** The Present Estate of Spayne, or a true Relation of some remarkable Things touching the Court, and Government of Spayne, with a Catalogue of all the Nobility, with their Revenues ... Imprinted at London by A. M. for Ambrose Ritherdon ... 1630.

4to., [6], 84; a good copy, disbound.

£650

First edition, comprising a list of the aristocracy, clergy and knights of Spain with their annual revenues, followed by sections on, *inter alia*, the order of precedence at chapel, 'the state of the King and Queene at meals' and the manner of their going abroad in a coach, estimates of Spanish naval and land forces, a list of harbours etc. For the past five years England had been fighting a costly war with Spain as part of the complicated set of conflicts now known as the Thirty Years War. In November the Treaty of Madrid was signed, promising the withdrawal of English support for the rebels in the Spanish Netherlands.

James Wadsworth (b. 1604), was a Jesuit-schooled son of recusants in Spanish exile. His extraordinary career includes slavery in Algiers, interpreting during the marriage negotiations in Madrid in 1623 between the royal houses of Stuart and Hapsburg, military service in Flanders, interdenominational double-agency in England, prison in Paris, cloak-and-dagger Spaniard-impersonation in Calais, and eventually living 'a common Hackney to the Basest Catchpole Bayliffs' in Westminster (Sanderson, *Life of King James*, 1655, p. 401). *The Present Estate of Spayne* was one of a number of works published (and written in part to reaffirm) his public denouncement of Catholicism in 1625, the most famous being *The English Spanish Pilgrime* (1629). His *Curious Treatise on the Nature and Quality of Chocolate* (1640), translated from Spanish, was the first work on chocolate in English.

82. **WORDSWORTH, William.** Ecclesiastical Sketches ... London: Printed for Longman, Hurst, Rees, Orme, and Brown ... 1822.

8vo., pp. x, 123, [1], with half-title; apart from underlining in coloured ink to two poems (pp. 17, 73) and a little browning, a very good copy in polished calf by Rivière, a little wear to joints (bound without the four-page Longman's catalogue inserted into one of the Cornell copies). **£500**

First edition of a sequence of historical sonnets tracing the progress of the English church from the time of the Druids and the introduction of Christianity in Britain to the Reformation, the Civil War, and the poet's own day. The book was well received, except by the *Edinburgh Review*; but even Wordsworth had to admit that some of the sonnets 'suffer as poetry' because of all the history. He was, however, proud of the sonnet on the 'Dissolution of the Monasteries', and of such sonnets of the contemporary church as 'Church to be erected', 'New Church-yard', and 'Cathedrals'.

Healey, *Cornell Wordsworth Collection* 67; Tinker 2346.

### HARRIET MARTINEAU'S COPY?

83. **WORDSWORTH, William.** Selections from the Poems ... chiefly for the Use of Schools and young Persons ... London: Edward Moxon ... 1831.

8vo., pp. xvi, 365, [1], without the final leaf of advertisements, the 12-page Longman catalogue or the scarce errata slip; a good copy in early half green calf and marbled boards, slightly rubbed; bookplate of F. P. S. Rawson. **£650**

First edition: the first selected edition of Wordsworth's poetry (earlier proposals had fallen through) as well as the first intended for youth. The editor was Joseph Hine, a schoolmaster in Brixton, and Wordsworth thought the collection 'judiciously made ... his Preface does him great credit' (letter to Moxon of June 1831). An errata slip was struck off at Wordsworth's request and did not make it into all copies.

Hine was an early admirer and supporter of Wordsworth, who visited Hine's school with Edward Quillinan in March 1831; the children recited the 'Sonnet supposed to be written on Westminster Bridge'. Hine's Preface pleads for the use of poetry (Wordsworth's especially) in the classroom.

An early manuscript note on the front endpaper here records this copy as 'From Harriet Martineau's Library, The Knoll, Ambleside'. Martineau settled in the Lake District in 1845 (moving into her newly built house The Knoll in 1846), and became well-known to the Wordsworths. 'I have not the least doubt of her proving a highly interesting neighbour and a good deal more', wrote Wordsworth to Isabella Fenwick in January 1845; they shared Moxon as publisher of their works. Martineau remained at The Knoll, where she had 'probably the best woman's library extant' (Maria Chapman, in Martineau's posthumously-published *Autobiography* 1877), until her death in 1876.

Cornell 81.



