

ENGLISH BOOKS



& MANUSCRIPTS

QUARITCH 1433

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*Cover images taken from item 58, Pleasant and Instructive History*

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# ENGLISH BOOKS & MANUSCRIPTS

ASHE, 'THE CLAUSTRAL PALACE' (1811-4)

BARCLAY, BREWERY NOTES 1781-98

MANUSCRIPT 'CATALOGUE OF BOOKS' AT LUND, 1676

HALLAM, *REMAINS* (1834), WITH AN AUTOGRAPH POEM

HAMOND, *A PARADOX* (1640) AND *MADAGASCAR* (1643)

LAND TAX ASSESSMENTS FOR MAYFAIR, 9 MS VOLS, 1746-7

ABOLITIONIST *NEW RHYMES FOR CHILDREN* (1790)

POWERSCOURT AND THE PLYMOUTH BRETHERN, 1831

SMITH, *DRAFTS OF GUINEA* WITH MS ADDITIONS, 1728

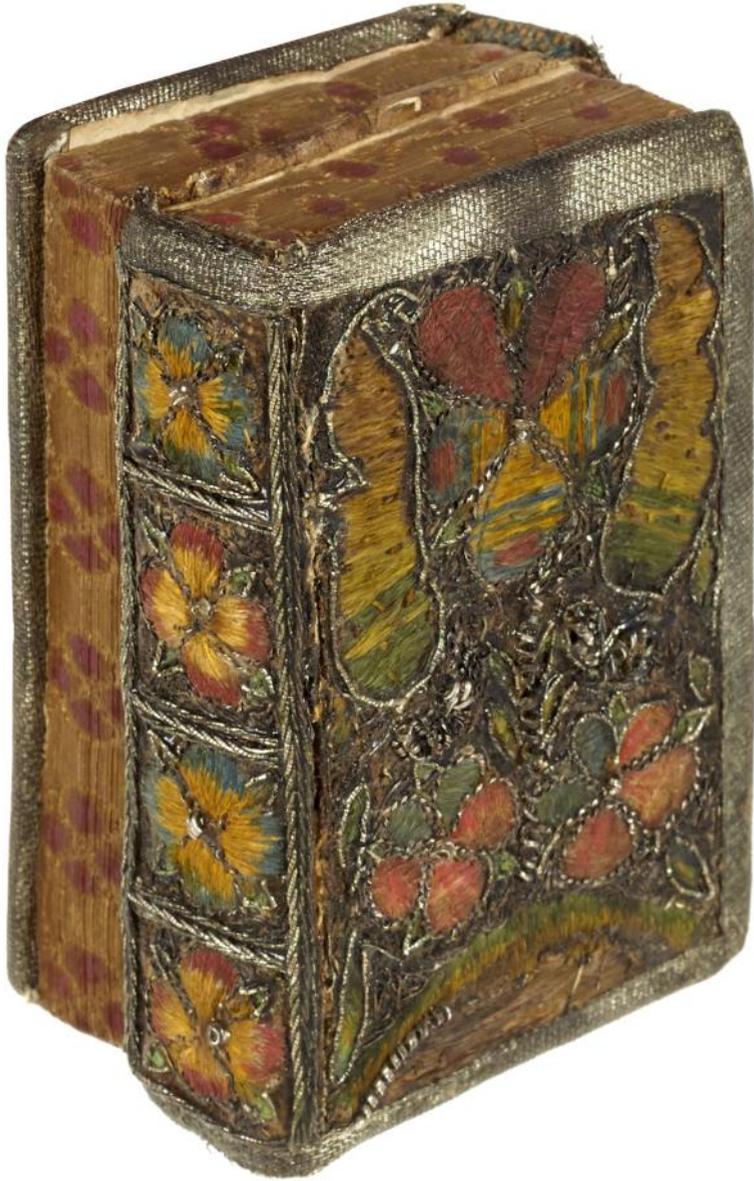
UNRECORDED BOOKS, JOHNSONIANA

JUVENILES, NOVELS, FABLES, POETRY

BERNARD QUARITCH

CATALOGUE 1433

MMXV



[61, PSALTER]



have become very scarce, but in this case the plot prefigured one of the sensations of the year, the 'Balham Mystery' surrounding the death of Charles Bravo, providing an unexpected opportunity for Tinsley to promote the book.

Sadleir 5; Wolff 41.

3 [ALMANAC.] GOLDSMITH, John. Goldsmith, 1688. An Almanack for the Year of Lord God 1688. Being Leap-Year, wherein are contained many necessary Rules and useful Tables. With a Description of the High-ways, Marts and Fairs in England and Wales .... To which are added Divers Tables and other useful Things which have not been in former Edit. London: Printed by Mary Clark ... 1688.

Narrow 24mo., pp. [48], the calendar (A1v-B1r) interleaved with blanks; title-page and calendar printed in red and black; woodcut illustrations of the zodiacal body and a manual sundial; a very good copy in a contemporary wallet binding of stiff vellum, brass clasps; annotated at the front with the dates of birth of various members of the Amhurst family 1736-50. £950

John Goldsmith's very successful *Almanack* first began appearing in the 1650s and continued under his name throughout the seventeenth and eighteenth centuries, his predictions largely confined to the weather. Goldsmith had various publishers, with Mary Clark succeeding her late husband Andrew Clark in the late 1670s and continuing until the turn of the century.

The contents include 'A Compendious Chronology', tables of interest, lists of clergymen and judges, distances between towns, days of fairs, and an advertisement for Dr Bateman's Spirit of Scurvy Grass.

Rare: seventeenth-century Goldsmith almanacs do not generally survive in more than one or two copies for any given year. Of the present, **ESTC shows one location only**, the Pepys Library at Magdalene College, Cambridge (two copies, one belonging to Pepys, the other without a shelfmark and perhaps a ghost).

Wing A 1796A.

*See illustration at end.*

4 **ARISTOTLE'S COMPLEAT MASTERPIECE**, in three Parts: displaying the Secrets of Nature in the Generation of Man ... To which is added, a Treasure of Health; or, the Family Physician ... The twenty-ninth Edition. London: Printed and sold by the Booksellers. 1763.

[*Bound with:*]

**ARISTOTLE'S COMPLEAT AND EXPERIENC'D MIDWIFE**. In two Parts. I. Guide for child-bearing Women, in the Time of their Conception, bearing and suckling their Children ... II. Proper and safe Remedies or the curing all those Distempers that are incident to the female Sex; and more especially those that are any Obstruction to their bearing of Children ... Made English by W— S—, M.D. The eleventh Edition. London: Printed and sold by the Booksellers. [c. 1765]. [*and with:*]

**ARISTOTLE'S BOOK OF PROBLEMS**, with other Astronomers, Astrologers, Physicians, and Philosophers. Wherein is contained divers Questions and Answers touching the State of Man's Body ... The twenty-seventh Edition. London: Printed for J. W. J. K. D. M. A. B. E. R. M. R. T. L. B. M. and A. W. [c. 1765]. [*and with:*]

**ARISTOTLE'S LAST LEGACY**. Unfolding the Mystery of Nature in the Generation of Man ... London: Printed for C. Hitch and L. Hawes; S. Crowder and Co.; H. Woodgate and S. Brooks ... and G. Ware ... 1769.

Four works, 12mo., bound in one vol.: *Masterpiece* pp. 144, including the woodcut frontispiece (with images on both sides), and with a folding woodcut of a child in the womb, with letterpress explanation, and several further woodcut illustrations; *Midwife* pp. [4], iv, 156, [4], including a woodcut frontispiece; *Problems* pp. 156, including a woodcut frontispiece; *Legacy* pp. 120, including a woodcut frontispiece (from the same block as that in *Problems*); fine copies, bound together in contemporary sheep, spine gilt, a little rubbed. **£1600**

A complete set of four popular pseudo-Aristotelian manuals on procreation, gestation and childbirth, in exceptionally good condition.

*Aristotle's Compleat Masterpiece* was the most influential of these texts, the first sex manual in English when it first appeared in 1684; it was reprinted throughout the



ARISTOTLE'S  
COMPLEAT  
MASTERPIECE,

IN THREE PARTS:

Displaying the Secrets of Nature  
in the Generation of Man.

Regularly digested into Chapters and  
Sections, rendering it far more useful  
and easy than any yet extant.

To which is added, A

TREASURE of HEALTH;

OR, THE

FAMILY PHYSICIAN:

Being Choice and Approved Remedies for  
all the several Distempers incident to  
Human Bodies.

The Twenty-Ninth Edition.

LONDON:

Printed and Sold by the Bookfellers, 1763.

seventeenth and eighteenth centuries. It also includes a section on 'monstrous births' – witness the frontispiece and the woodcuts on pp. 92-95. *Aristotle's Last Legacy*, which first appeared in around 1720, was in effect a digest of the *Masterpiece*. *Aristotle's Compleat and experience'd Midwife* (first 1700) was apparently 'translated' (*i.e.* edited) by the self-trained popular empiric William Salmon, a prolific author of domestic medical treatises; some of the text is drawn from Nicholas Culpeper. The *Book of Problems* was a medieval compilation of questions and answers on natural history, with only a few devoted to reproduction; to the 'problems' of 'Aristotle' are added those of Marcantonio Zimara and Alexander of Aphrodisias.

These texts were all frequently reprinted, and various editions were occasionally gathered together with a general title-page; it is clear that none was ever present

here, though they were probably issued together. All printings are uncommon, and some have no doubt vanished entirely; surviving copies tend to be in mediocre condition at best.

Of the present editions ESTC lists the following copies:

*Masterpiece*: British Library; Northwestern, Smith, US National Library of Medicine, and Michigan.

*Midwife*: British Library, Royal College of Obstetricians, Wellcome; and Countway.

*Problems* (one of two 'twenty-seventh' editions): British Library; Smith, US National Library of Medicine, and Chicago.

*Legacy*: British Library only, imperfect.

#### REGENCY BLACKMAIL IN VERSE

5 **ASHE, Thomas.** Manuscript, probably autograph (there are a few small substantive changes), of 'The Claustral Palace: an Ovidian and political poem, by Tho<sup>s</sup> Algernon [altered from Ashe] Esq<sup>r</sup>. The Hero of the Spirit of "The Book" &c ... London, Printed for the Author by —'. London, c. 1811-1814?

4to., 64 unnumbered leaves, written on rectos only in brown ink, with scattered corrections; the paper watermarked Budgen & Wilmott 1810, three vertical creases where folded before binding; in a fine contemporary binding of red morocco, gilt; small inkstamp to title-page, somewhat faded, but possibly that of Prince Frederick, Duke of York and Albany, second son of George III; bookplate removed; the title-page altered to conceal Ashe's authorship (and now reading 'by Thomas Algernon Esq').

£2250

An extraordinary, unpublished manuscript poem by the Irish-born literary adventurer Thomas Ashe, 'dedicated' to Princess Charlotte, the eldest daughter of George III, and describing, in Ovidian tones, the love affairs of her younger sisters. It was apparently written not for publication as such, but merely for the threat of it, in an attempt to secure payment for its suppression.

King George, 'First of Monarchs though last of human kind!', struts around in imaginary robes and fills Windsor with 'Loud shouts, and sullen groans, & dolefull sighs', while his daughters, cloistered from the world and potential

suitors, struggle to evade the Queen and meet their lovers. Augusta buries her passion in art, but falls in love with one of her subjects, Fitzroi; Eliza intends to avoid love, but is surprised, Diana-like, half-naked in a grove by Lenox, and succumbs; Amelia bears a child – the ‘fruits of Am’rous theft’ – to Somerset, but dies, and he follows suit out of grief; Sophia evades her spying sister Charlotte to sleep with her Montague, but is surprised by a maniac Queen Caroline, who leaps in and strangles her.

Though evidently intended to shock, the ‘events’ described are not as far-fetched as it might seem. Queen Caroline ‘was not benignly maternal, and her daughters were scared of her, while the king was highly emotionally attached to them, preferring them to his sons, and was reluctant for them to marry and leave home.’ His illness made it ‘increasingly difficult for the question of the marriage of any of his daughters to be broached .... Thus it was that the sisters, eager to marry and attractive in youth (the elder three inherited the family tendency to corpulence), were kept at home in the “Nunnery” ... As all, except perhaps Princess Mary, were warmly sexual by nature, and wished for children, their position was unenviable. In their confined world they sought romance with the few men that they met frequently, principally courtiers and equerries. A pattern developed of clandestine love affairs, which caused rumours of secret marriages and illegitimate children’ (*Oxford DNB*). Augusta fell in love with Sir Brent Spencer and in 1812 attempted to secure her brother’s support for their marriage (it was rumoured such a marriage took place). The tubercular Amelia fell for another equerry, Charles Fitzroy, and considered herself married in all but name, but died in 1810 before her brother could argue her cause. Sophia’s lover was Thomas Garth; some sort of marriage may have occurred and she indeed bore a child out of wedlock in 1800. Elizabeth, who did later succeed in marrying, devoted herself to art, and published a number of collections of her drawings. Here Ashe has intentionally swapped attributes of the various princesses (and their lovers) – his artistic ‘Augusta’ must be Elizabeth (*see item 25*); it is Sophia rather than Amelia who bore a child, etc.

Ashe was ‘an unprincipled forger of books ... [who] had previously published a fictitious work regarding Queen Caroline, called “The Spirit of the Book,” [1811] affecting to be the substance of that book which Spencer Percival drew up, on behalf of the Queen, and afterwards sacrificed, with his client, to court interests. He wrote false memoirs of living people, to get paid for their suppression. One of these, I remember was “Memoirs of the Countess of Berkeley;” another was

The  
Claustal Palace.

an  
Ovidian  
&  
Political Poem,

By  
The *Algerian* Esq.  
The Hero of the Spirit of "The Book" &c.

*Dicique beatus  
Ante obitum nemo, supremamque funera subet.*

London  
Printed for the Author, by



called "The Claustral Palace" (Cyrus Redding, *Recollections*, III, pp. 67-8). Ashe's own candid (but also highly untrustworthy) *Memoirs and Confessions* (1815) elaborates that he wrote the work with a plan 'to print privately, and to issue but six copies to "The Family," until it should appear whether "The Family" would purchase the whole edition on our terms, and bury their memoirs in the oblivion of the grave' (III, p. 148). He found a willing publisher, one 'G. C.', and sold the copyright for £700, but when he visited the printshop in Bath he was handed a note reading: 'Dear Ashe, the game is up. I am off for America. By this time your "Claustral Palace" is burnt to the ground. Success!' Several periodicals reported in 1812 that Captain Ashe was hawking a 'Claustral Palace' similar to his *Spirit of "The Book"*, and asking £10,000 for it; his *Memoirs* call it a four-volume work that took him three months, rather than this brisk four-part poem, and it appears that 'The Claustral Palace' in fact had several different incarnations. The Royal Archives at Windsor hold manuscript and printed versions of a Prospectus or 'Programma' for 'The Claustral Palace' dated 1813, as well as a blow-by-blow summary of the contents in the same hand as the present manuscript (Geo/Add 11/213-215), but the work it outlines is entirely different, an epistolary confection, along the lines of *The Spirit of "The Book"*. Given the aims, it is entirely plausible that no full text was ever written.

*Memoirs and Confessions* implies Ashe's regret at entering into this sort of scheme, and indeed a letter to him by Lord Byron of Dec 1813 commends him for his 'resolution to abjure & abandon the publication & composition of works such as those to which you have alluded' (Byron, *Letters and Journals*, III, 197-8). Before he turned to literary blackmail Ashe had a lively and improbable set of careers. He served briefly in the 83<sup>rd</sup> Regiment of Foot, after which he worked in a counting-house in Bordeaux, where he was imprisoned after a duel; was accused of embezzlement in Dublin; and retired to Switzerland. He then travelled to America, where he edited *The National Intelligencer*, quarrelled with Jefferson, shipped mammoth bones back to England, and was arrested for attempting to steal church treasure in Latin America. He also published three further novels.

The present volume was apparently sent to Prince Frederick, Duke of York and Albany, whose fine library, rich in popular fiction, was sold at Sotheby's in 1827; although we cannot see the present manuscript in the sale catalogue (there are very few manuscript items), there are three printed works by Ashe, including *The Spirit of "The Book"* and the *Memoirs and Confessions*.



THE  
ELEPHANT'S BALL,  
AND  
*Grand Fete Champetre.*  
Intended as a COMPANION to those much admired Pieces,  
THE BUTTERFLY'S BALL,  
AND  
THE PEACOCK "AT HOME."

ILLUSTRATED WITH ELEGANT ENGRAVINGS.

By W. B.

LONDON :

PRINTED FOR J. HARRIS, SUCCESSOR TO E. NEWBERRY, AT THE  
ORIGINAL JUVENILE LIBRARY THE CORNER OF  
ST. PAUL'S CHURCH-YARD.

1807.

WITH EIGHT HAND-COLOURED PLATES BY MULREADY

6 B., W. The Elephant's Ball, and grand Fete Champetre: intended as a companion to these much-admired pieces, the Butterfly's Ball, and the Peacock 'at Home' ... Illustrated with elegant Engravings. London: Printed for J. Harris ... 1807.

16mo., pp. 16; with a hand-coloured frontispiece and seven other hand-coloured engraved plates by William Mulready; a very good copy in the original yellow printed wrappers; contemporary dedicatory inscription 'The gift of Mrs Pollock'. £950

First edition of this charmingly illustrated tale for children, which ranks among the most accomplished imitations of William Roscoe's vastly popular poem *The Butterfly's Ball* (1807). Roscoe's work (written for his son and first published in the *Gentleman's Magazine*) owed its success to its avoidance of the moralising tropes of most of the period's children's literature in favour of pure entertainment. *The Butterfly's Ball* and its immediate sequel *The Peacock at Home* (1807), by Catherine Ann Dorset, together sold 40,000 copies in the year of their publication.

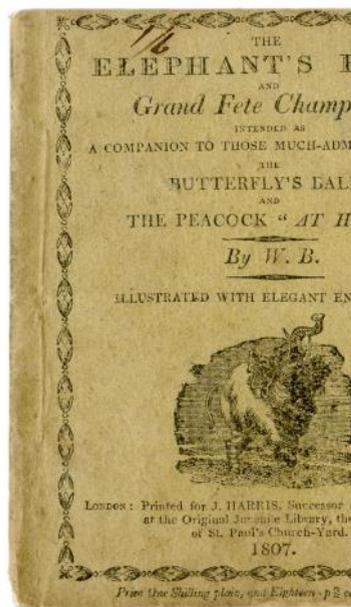
*The Elephant's Ball* was the publisher John Harris's third crack at what had proved a successful formula, and follows the conceit of its predecessors. Disgruntled to have been shown up by the lavish entertainments of the *Butterfly*, *Peacock* and other minor beasts, the Elephant resolves to outdo his avian and lepidopterous rivals. He is able to rely on a number of impressively exotic neighbours to help him plan the celebration: 'Buffalo, Bison, Elk, Antelope', Camel, Lion, and many more are eager to lend a hand. One friend, however, is predictably reluctant: 'The Sloth when invited got up with much pain/ Just groan'd out "Ah, no!" and then laid down again'. Needless to say, the festivities are a huge success. How could a party featuring an orang-utan harpist and tigers dancing quadrilles fail to go with a bang?

William Mulready supplied the much admired illustrations for *The Butterfly's Ball*. Here his pictures show the animals arrayed in elegant party clothes: the lion arrives in full regal attire as befits his status as king of the jungle, and the elephant and his consort the rhinoceros dazzle in Eastern costume. The other beasts favour contemporary dress: tailcoats, cravats and the like.

Moon, *Harris*, 32. There are two variants, of which this is probably the first, with only 2 titles advertised on the lower cover (rather than six) and the misprint 'Newberry' not 'Newbery' in the imprint.



"Rule Britannia, the Lion sung, &c." p. 15.





On 31 May 1781, Samuel Johnson's old friend Mrs Thrale sold her late husband's brewery to 'a knot of rich Quakers', namely the Philadelphia-born Robert Barclay (1740-1828) and the current brewery manager John Perkins. As one of Henry Thrale's executors, Johnson had initially hoped that she could keep Thrale & Co, with its staple trade of 'Imperial porter' for the Russian market, but 'the small quantities of Cash, the immensity of the Capital, the Consciousness that though the Risques we ran were ours, the Profits – if Profits – were not to be ours – frightened and convinced him' (*Thraliana*). In the event Johnson, who had lived for some time with the Thrales at Brewery House, negotiated behind the scenes, playing hot and cold with Perkins, and supervised the sale, 'bustling about, with an ink-horn and pen in his button-hole, like an excise man; and on being asked what he really considered the value of the property which was to be disposed of, answered, "We are not here to sell a parcel of boilers and vats, but the potentiality of growing rich, beyond the dreams of avarice"' (Boswell, *Life*). The price was £135,000, to be paid over four years, though in fact the transaction was drawn out much longer. On 2 June 1781 Johnson wrote to Perkins offering 'my good wishes for the Prosperity of You and your Partner, of whom from our short conversation I could not judge otherwise than favourably'; he later invested in the business, as recorded in his will of 1784. It was a shrewd move – Barclay and Perkins grew the brewery into the largest in England by 1810.

The present group of notebooks cover the first year of Barclay's ownership, laying out the value and financial state of the business, and tracking the brewery's productivity throughout the 1780s (an increase from 85,695 barrels brewed in 1781-2, to 123,930 brewed in 1788-9). A statement of accounts at the time of Barclay's acquisition gives the business an actual value of £156,000, 'of which RB has  $\frac{3}{4}$ . 117,000. JP [Perkins]  $\frac{1}{4}$ . 39,000'. Here we find records of payments to Hester Thrale 'P[er] A[nnum] £10392.7.3, as well as various 'Sundries pd since HT's death' to variously 'H Thrale' or 'Mrs T.' and therefore 'to be allow'd by the Exec[utor]s' against the second payment in December 1782. There is a valuation of the plant (*i.e.* the machinery and tools) at 26 July 1782 (£17,570), as well as long lists of debts reduced in 1781, and insurance premiums on the buildings of the brewhouse and premises, as also the brewery's 'houses in trade' – the Watermans Arms, the Artichoke in Peckham, the Man in the Moon and others – as well as fire insurance with the Sun office. There are also tables of annual brewing totals 1781-7, malt prices 1706-1792, duty on hops 1711-1798, the value of pots stolen from publicans in 1795, as well as a summary table for 1782-9

showing stock, production, malt and hops prices and the annual increase in capital (with £44,000 paid to the executors, and a profit of £127,900).

The two notebooks of 'Brewings' meanwhile tabulate the brewery's production on a daily basis from September 1781 to April 1782, recording volumes and temperatures for each of the mashing stages, and noting whether the beer 'came down kindly' or 'rather open'. At the end of the first of these is a plan for the daily timings of these processes over several days, commencing at 5.30 am, and descriptions of the best yeast and what the liquor and worts should look like at various stages of brewing.

*H: M: Keith*

*Streatham Sale  
1816*

QUEENEY'S COPY OF HER TUTOR'S BOOK  
FROM THE LIBRARY AT STREATHAM PARK

8 **BARETTI, Joseph.** *An Account of the Manners and Customs of Italy; with Observations on the Mistakes of some Travellers, with Regard to that Country ... The second Edition, corrected: with Notes and an Appendix added, in Answer to Samuel Sharp, Esq. ... London: Printed for T. Davies ... and L. Davis ... 1769.*

2 vols., 8vo., pp. xvi, 308; vii, [1], 363, [1], with two leaves of engraved music (on very thick paper, and often wanting) in volume II; a very good copy in contemporary sheep, spine gilt, red and black morocco labels, joints cracked but cords sound, headcaps chipped; ownership inscription to front endpapers '**H[ester] M[aria] Keith 1816 Streatham Sale**' (see below). £1750

Second edition of a work praised by Johnson as 'very entertaining' (*Life*, II, 57); Johnson had laid the ground for the work years before, encouraging Baretti 'to

keep an exact journal [of his trip to Italy from 1760] ... for your friends here expect such a book of travels as has not often been seen' (*Letters*, I, 200).

Baretti returned to England in August 1766 after deciding to settle permanently, renewing his friendship with Johnson, and meeting Boswell, Goldsmith and Burke at the Literary Club. 'Baretti's first publication in London was *An Account of the Manners and Customs of Italy* (1768), written as a reply to the inaccurate and superficial description of Italian customs and manners given in *Letters from Italy* by Samuel Sharp, published two years earlier ... The book was so popular that a second edition followed in 1769, containing an answer to Sharp's criticism of the first edition' (*Oxford DNB*).

It was through Johnson that Baretti was introduced to the brewing magnate Henry Thrale and his wife Hester (later Mrs. Piozzi); Johnson lived at several times with the Thrales. Between 1773 and 1776 Baretti was language tutor to their daughter Hester Maria (1764-1857), known as 'Queeney' to Johnson, who supervised her education; Baretti lived on and off with the Thrales at Streatham during this period, and intended his *Easy Phraseology for the Use of Young Ladies* (1775) for Queeney's use. She retained a special affection for him, but the relationship with her mother was tense, and in 1776 Baretti abruptly left Streatham and returned to London. The antagonism only increased after Johnson's death and Hester Thrale's second marriage, to Gabriel Piozzi, a match to which both Baretti and Queeney objected.

The Thrales built a significant library at Streatham Park, with many of its contents bought for them by Johnson: 'I have now got more books for Mr Thrale than can be carried in the coach ... We have of all sizes more than four hundred'. The present volume may have come via Johnson or indeed from Baretti himself. Financial exigencies necessitated the sale of the library at auction in 1816 (*A Catalogue of the Valuable and Extensive Library, at Streatham Park, Surrey, principally formed under the direction of the Celebrated Dr. Johnson*), in which the present book was part of lot 100 along with Reynolds's *Discourses*. Mrs Piozzi's copy of the catalogue (annotated for her by the auctioneer Mr Squibb) records the sale of the lot to 'Hoare' (*i.e.* Queeney's sister Sophy) for 14 shillings, presumably on Queeney's behalf, as she has signed both volumes as Viscountess Keith.

9 [BEAUFORT D'HAUTPOUL, Anne Marie, *comtesse de.*] *Zilia*. Roman pastoral. En cinq chants. Par Madame de B\*\*\*. À Londres: De l'imprimerie de Baylis; et se trouve chez Dulau & Co. ... Deboffe ... Boosey ... 1797.

12mo. in sixes, pp. xvi, 116, with a subscribers' list; 'Zilia' in the title printed in open type; a very good copy in contemporary marbled boards, rubbed; early inscription in a childish hand 'a M<sup>elle</sup> elise de béthune'. £325

First London edition, rare, of a bucolic novel interspersed with poems, first issued in a small number of copies in Toulouse in 1789. The influence of Rousseau is palpable, and indeed the book is posthumously dedicated to that 'Homme immortel'.

The subscriber's list in this London edition runs to ten pages, including, as well as French émigrés, a catalogue of the (mostly female) English aristocracy from the Countess of Buckingham to Lady Shelley, perhaps as much in sympathy for the author, who was imprisoned briefly during the Terror, as for the moral idealism of her text.

ESTC shows five copies: BL, Bodley, John Rylands, Trinity Dublin; and Boston Public.

10 BELCH, W[illiam]. [*Cover title:*] W. Belch's instructive History of Peter Brown of Brentford. London: Printed and sold by W. Belch ... [c. 1825].

Small 8vo., ff. 8, printed on one side only on facing pages; engraved throughout, each leaf with a hand-coloured half page illustration; some foxing, but a very good copy stitched as issued in the publisher's wrappers, with the original printed, hand-coloured cover label, covers worn at corners and spine; contemporary inscription to 'my Dicky May 1835'. £1250

**Unrecorded.** Peter Brown is a perpetual worry to his mother, Goody Brown, the owner of a popular toyshop. The local children provide a ready market for kites, hoops, tops, 'a cheesecake or a penny pie/ For very nice were they'. Peter does not rank among these obedient and genial sorts. He is not of a scholarly

W. BELCH'S Instructive



Not very far from Brentford Town,  
A widow lived, nam'd Goody Brown,  
She kept a Huxters shop,  
There pretty little Girls and Boys  
Might purchacc sweetmeats and nice toys,  
A Kite, a Hoop, or Top.

*London Printed & Sold by, W. BELCH, 238 High St Borough.*

History of PETER BROWN.



Oft to the shop of Goody Brown,  
The little Children of the Town,  
Upon a Holliday,  
In merry groups, would run and buy,  
A Cheesecake or a penny Pie,  
For very nice were they.

disposition and, in spite of repeated maternal admonition, prefers to go paddling when he should be studying. Eventually, disaster strikes:

But while he sported in the stream,  
He caught the cramp and with a scream  
He sunk – and so was drown'd.

Years on, his headstone (dated 1813) continues to provide the local children with a morbid reminder of the dangers of disobedience. Another headstone is dated 1825 suggesting the date of publication.

The brightly coloured illustrations include pictures of children at play outside Goody Brown's 'Toy Warehouse' and a dramatic depiction of Peter's recovery from the millpond.

**Not in COPAC or OCLC.**

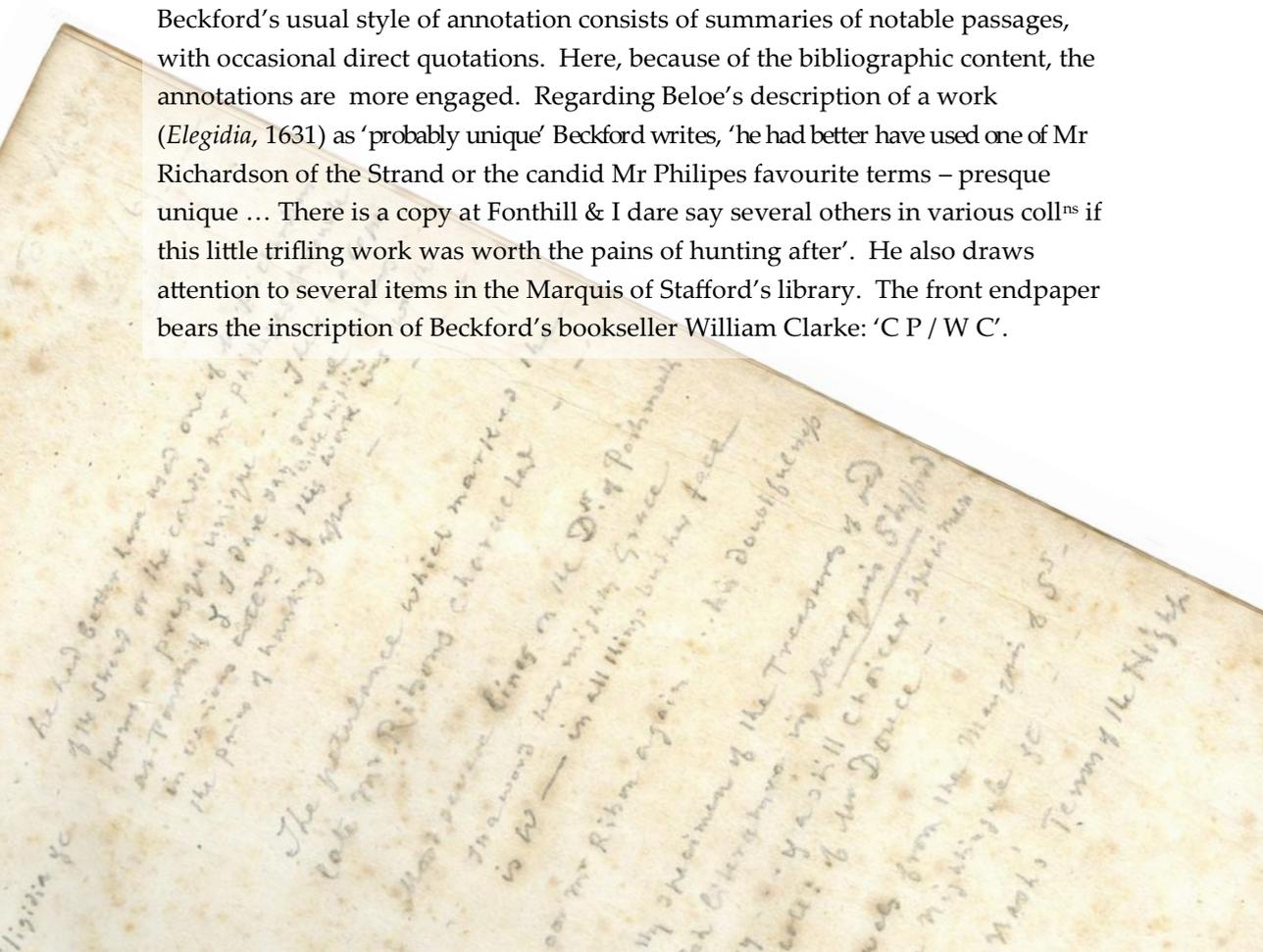
BECKFORD'S COPY: 'THERE IS A COPY AT FONTHILL ...'

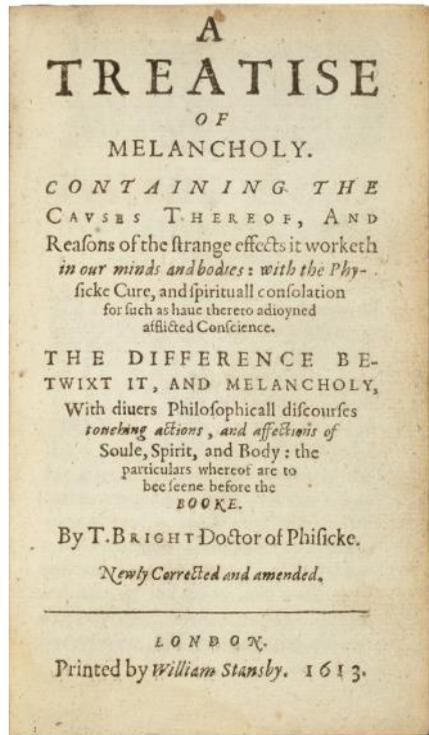
11 **BELOE, William.** Anecdotes of Literature and scarce Books ... In two Volumes ... London: Printed for F. C. and J. Rivington ... by Bye and Law ... 1807.

Two vols., 8vo., pp. xxiv, 426; [iii]-vii, [1], 453, [3, advertisements]; some scattered foxing, but generally good copies, bound for William Beckford in half calf and marble boards, gilt, rebacked preserving most of the original spines; **with a page and a half of manuscript notes by Beckford bound in**; apparently once part of lot 773 in Part I of the Hamilton Palace sale, when it was sold with the four-volume continuation. £1750

First edition of Beloe's chief bibliographic work, composed while he was under-librarian at the British Museum, and containing a detailed study of the Garrick and Malone collections, and early attempts at the bibliography of authors such as Dekker, Greene and Gascoigne.

Beckford's usual style of annotation consists of summaries of notable passages, with occasional direct quotations. Here, because of the bibliographic content, the annotations are more engaged. Regarding Beloe's description of a work (*Elegidia*, 1631) as 'probably unique' Beckford writes, 'he had better have used one of Mr Richardson of the Strand or the candid Mr Philip's favourite terms – presque unique ... There is a copy at Fonthill & I dare say several others in various coll<sup>ns</sup> if this little trifling work was worth the pains of hunting after'. He also draws attention to several items in the Marquis of Stafford's library. The front endpaper bears the inscription of Beckford's bookseller William Clarke: 'C P / W C'.





BUT MAD NORTH-NORTH-WEST

12 **BRIGHT, Timothy.** *A Treatise of Melancholy. Containing the Causes thereof, and Reasons of the strange Effects it worketh in our Minds and Bodies: with the physicke Cure, and spirituall Consolation for such as haue thereto adioyned afflicted Conscience. The Difference betwixt it, and Melancholy, with diuers philosophicall Discourses touching Actions, and Affections of Soule, Spirit, and Body: the Particulars whereof are to bee seene before the Booke ... Newly corrected and amended. London, Printed by William Stansby. 1613.*

8vo., pp. [22], 347, [3], with the blank Z7; a very good, crisp copy in contemporary panelled mottled calf, covers gilt with the initials S. C. £2750

Third edition of the first substantial work in English on madness and mental disorder, a probable source for *Hamlet* and the most quoted English text in Burton's *Anatomy of Melancholy*. The work was first published in 1586 for Thomas Vautrollier, and reprinted with corrections for John Windet in the same year.

Bright's melancholic is, like Hamlet, long in contemplation and slow to action, but then suddenly violent; he benefits from air that comes from 'the South, and Southwest' (Hamlet is of course 'but mad north-north-west'); and shared phrases include 'discourse of reason', 'custom of exercise' and 'expençe of spirit'. Beyond the verbal echoes, there are biographical arguments: at the time Vautrollier printed the first edition, his principal apprentice was Shakespeare's schoolfellow Richard Field, later the printer of *Venus and Adonis* and *The Rape of Lucrece* as well as a number of other acknowledged Shakespeare sources – Holinshed, Plutarch, Ovid. William Blades (1872) even imagines Shakespeare to have begun his London life as a press-reader for Vautrollier, and to have proofread the first edition of Bright's *Treatise*. 'Now, therefore, *A Treatise of Melancholy* shines with the reflected glory of the greatest drama that the human mind has yet produced. In sum, the importance of this modest volume put out from "Little St. Bartlemew's by Smithfield" in 1586 can scarcely be exaggerated ...' (Keynes, *Dr. Timothie Bright*, 1962).

Bright studied medicine on the Continent (where he witnessed the St. Bartholomew's Day Massacre, sheltering along with Sir Philip Sidney in the house of Francis Walsingham). Having returned to practise in Cambridge, he was appointed in 1585 to the prestigious post of chief physician to the Royal Hospital of St Bartholomew. It was during this period that he wrote both of the works for which he is famous, *A Treatise of Melancholy* and *Characterie: an Arte of shorte, swifte and secrete writing* (1590), the first English work on shorthand ('characterie' is a term first used by Bright and also employed by Shakespeare). Eventually he fell foul of both the College of Physicians and the Hospital governors and was dismissed in 1591.

STC 3749.

## CHRISTMAS CAROLS

13 **BROWN, Arthur Henry (1830-1926), composer and church organist.** Autograph manuscript notebook mainly of Christmas carols compiled carefully over some 25 years by Brown from various sources including manuscripts in the British Museum, early printed books, and contemporary books and periodicals. Brown transcribes a few other poems too, suggesting that one purpose of the notebook was to identify

carols and verse that he might set to music. An endleaf is inscribed 'Ascension Day 1864' and latest dated entry is 1887.

Small 8vo., pp. 174, neatly written in black ink in a strong, clear Victorian hand; contemporary limp leather, spine torn but basically in very good condition. £450

For all but five years of his long career Brown was organist at churches in Brentwood, Essex, and at Sir Anthony Browne's School in the town. He was a fertile composer of more than 800 pieces of church music, including the hymn tunes 'Ingatestone', 'Purleigh', 'Saffron Walden', and 'Tiltey Abbey' named for Essex churches. Ten of his tunes figured in various editions of *Hymns ancient and modern*, including St. Anatolius composed for 'The day is past and over', which is still in *H&M revised*. His setting of the traditional carol 'When Christ was born of Mary free' was widely popular, and his settings of other hymns and carols such as 'Sing we now the Christmas tiding', 'A little child is born tonight', 'Arise, and hail the sacred day', and 'O, sing we a carol all blithe and free' were published in contemporary collections and sheet music.

Something of a scholar, he took an early part in the revival of plainsong, and here he has transcribed a number of carols from Sloane, Cotton, and Additional manuscripts in the British Museum and one from a manuscript at Cambridge. The words of the carol 'Nowell, nowell, this is the salutacion off the angell Gabriell', 'set to music by A. H. Brown & printed', come from Wright's *Percy Society Carols*. Five carols come from the unique 1540s fragment *Christmas Carolles newly imprinted* (Brown adds a note on the printer); 'The glorious Day doth now begin to dawn' comes from 'an old broadside'; the 1635 or a later edition of Donne was the source of 'In that, O Queen of queens, thy birth was free' (which is, however, by Henry Constable not by Donne); and there are further carols by Dunbar, Crashaw, Drummond, Jeremy Taylor, W. M. Thackeray ('The Mahogany Tree'), J. M. Neale, and the clergyman, stained glass designer, and protégé of Ruskin, Selwyn Image. Other sources mined by the industrious Brown are Ritson's *Ancient Songs* and Sandys's *Christmas Carols*.

Among secular pieces are a poem on women from Dr. Percy's manuscript and another from a manuscript in Sion College Library, poems by Sackville, Dekker, Suckling, Shelley ('Autumn – A Dirge'), and a well-known quip by Coleridge

(‘Swans sing before they die: ’twere no bad thing / Should certain persons die before they sing’).

Maurice Frost, *Historical Companion to Hymns ancient and modern* (1962);  
Maggie Humphreys and Robert Evans, *Dictionary of Composers for the Church* (1997).

#### ASTRONOMY AND ANCIENT MYTHOLOGY

14 [BRYANT, Jacob, *antiquary and mythographer?*]. Transcript or retained copy of a long but unsigned letter to an unnamed ‘Dear Sir’, probably the astronomer Charles Green (1735-1771), discussing, among other matters, celestial globes and an astronomical interpretation of Greek myth. Dated at the foot ‘Wem, Shropshire, June 10 1765’.

9½ pages quarto in a legible hand; a little dusty, creased where folded, stitched at the left edge, with an initial (address?) leaf torn away, no loss to text of letter. £950

Jacob Bryant (1717-1804) was ‘the outstanding figure among the mythagogues who flourished in the late eighteenth and early nineteenth centuries’ (S. Foster Damon, *A Blake Dictionary*), best known for his curious and convoluted *New System, or, An Analysis of Ancient Mythology* (1774–6) ‘a fantastic hodgepodge of spurious etymology (in the manner of Bochart) and riotous imagination’ (*ODNB*), which influenced, and may have been illustrated by, the young William Blake.

After several years as a private tutor, in the late 1750s Bryant was provided by the Marlborough family ‘with a sizeable income, living quarters at Blenheim, and use of their famous library. Having attained financial independence, Bryant devoted the rest of his long life to arcane researches, book collecting, and authorship’ (*ibid.*). Here, evidently on a leisurely tour through Worcestershire and Shropshire, he writes to his London correspondent in a familiar, characteristically verbose manner (see his later correspondence with Fanny Burney), replying initially to a query about ‘a celestial globe on Senex’s construction’ – seven years ago ‘Mr Ferguson told me ... that Benj. Martin had taken up that method ... [but] I never was in Mr Martin’s shop’. He then turns to his pet subject: ‘I have been lately reviewing my rude attempts towards the illustration of antient mythology. Many things should be altered in it, and some

added, and the whole thrown into better method'. As an example he takes the myth of Athamas, Ino and Melicertes, first recounting the action of the story and then casting it as an allegorical explanation of astronomical events: 'Who is *Ino*, but the planet Venus? The Star of *Isis* ... who in one part of her revolution is *Matuta*, the morning star; then totally disappears for four months; and when these are expired, is seen gilding the western horizon, the evening star, *Leucothea* ... Who is *Athamas* but *Khadem* the East, or the east wind?' Bryant's *New System*, though largely concerned with myth as related to Biblical stories, later reiterates this conviction that 'Isis, Io and Ino were the same as Juno; and Venus was the same Deity under a different name'.

But, 'I am growing tedious'; turning to other topics, Bryant thanks his correspondent for 'the story of the English guest at Alexandria ... How could I wish for the credit of English travellers, that there were no truth in it? – Especially if Mr. E. W. M. [Edward Wortley Montagu] be the person meant ... How could I wish that it were found to be a novel from the ingenious author of North Briton No. 45 [John Wilkes]' (Montagu had persuaded the wife of the Danish consul there that her husband was dead, and married her). Some local Worcestershire matters follow and comments on recent publications – 'Purver's new version of the bible' [1764] exhibits 'marks of industry, wretched taste and bad judgment', but he is pleased with the progress of Kennicott's work on Hebrew manuscripts: 'Some old MSS of the O. Test. have been sent home ... by the Danish Voyagers in Arabia Felix and K. Frederic has signified to Dr. K. that he may order any person to collate them' (*see also item 43*).

Bryant's correspondent is probably Charles Green, assistant astronomer royal at Greenwich in 1761-2 and again in 1764, who had recently returned from testing Harrison's chronometer in Barbados along with Nevil Maskelyne. He was rewarded for this expedition with a sinecure as purser of the *Aurora*, hence Bryant's reference to him here as 'Dr Green at the Admiralty'. Green was then at work on a collaborative 3-volume *General Dictionary of Arts and Sciences* 1765-6, with contributions by James Scott, the mariner-poet William Falconer and 'a Society of Gentlemen', which may explain his correspondence with Bryant. In 1769 Green was appointed as one of the two official astronomers on Cook's first voyage, taking observations of the transit of Venus at Tahiti; he fell ill and died at sea in 1771, but not before giving his name to an island off Australia.

## DIVORCE AND GAMBLING

15 **BUNNY, Edmund.** Of Divorce for Adulterie, and Marrying againe: that there is no sufficient warrant so to do. With a Note at the End, that R[obert] P[ersons] many Yeeres since was answered ... Printed at Oxford by Joseph Barnes ... 1610. [*Bound after:*]

**GATAKER, Thomas.** Of the Nature and Use of Lots ... the second Edition. Reviewed, corrected and enlarged ... London, Printed by John Haviland. 1627. [*and with:*]

**GATAKER, Thomas.** A Just Defence of certaine Passages in a former Treatise concerning the Nature and Use of Lots, against such Exceptions and Oppositions as have beene made thereunto by Mr I[ames] B[amford] ... London, Printed by John Haviland for Robert Bird, and are to be sold at his Shop ... 1623.

Three works, 4to., bound together; pp. [20], 171, [9], with a folding letterpress table; pp. [16], 416, [4]; and pp. [8], 270, [6]; fine copies, bound together in contemporary blind-tooled calf; contemporary ownership inscription, 'N. Ellison', with a contents list and a few notes on the front endpapers; from the Selbourne collection. **£2250**

First edition of Bunny's summary of the arguments against remarriage after a decree of separation, the conservative status quo until Milton revisited the question in 1645.

On the Continent, Reformation theologians had advocated that adultery and desertion dissolved the marriage bond, but the subject proved more problematic in England, and debates raged throughout the sixteenth century. Bunny, who acknowledges that divorce may be permissible in 'at least some few instances' but suggests that 'we have no warrant at all to go any further' (*i.e.* to remarriage), apparently wrote *Of Divorce* in 1595, but it remained 'a good while together' in the hands of Archbishop Whitgift, and was not published until Whitgift's successor Bancroft made the climate more favourable. At the end, and unrelated to the main tract, is a 'Note' with the headline 'Another Matter' complaining that the Jesuit Robert Persons, with whom Bunny had a long-running argument, continued to ignore Bunny's *Answer to A Christian Directory*.

Gataker's idiosyncratic *Of the Nature and Use of Lots*, first published in 1619, was a defence of the the lawfulness of lots when not used for divination, most controversial for his articulation that chance was the operation of natural rather than divine law. In 1623 James Balmford published *A Modest Reply* to Gataker that included a reprint of his 1593 attack on playing at cards; Gataker's *Just Defence* (1623) was an answer to Balmford, and the second edition of *Of the Nature and Use of Lots* (1627) made many revisions and added new replies to his detractors.

STC 4094l, 11671 and 11666 (the variant printed for Robert Bird rather than William Bladen); Madan, I, pp. 75-6.

BYRON 'IS AT PRESENT EMPLOY'D  
IN WRITING ... *DON JUAN*'

16 **BYRON, George Gordon, Lord.** *Childe Harold's Pilgrimage, a Romaunt: and other Poems ... The sixth Edition.* London: Printed by T. Davison ... for John Murray ... 1813.

8vo., pp. xvi, 300; a very good copy in contemporary green straight-grain morocco, g.e.; with a long inscription to the front free endpaper (see below); contemporary or early armorial bookplate of Henry Ingram.

**£1250**

Sixth edition. In this copy is inscribed a long note about the author by an English contemporary in Venice:

Venice 1819. March

L-d B- who is a resident here has taken an utter aversion to every thing English but his native language: his house is principally frequented by Greeks & foreigners who keep as late hours as himself. He is at present employ'd in writing a poem, the foundation of which is the story of "Don Juan," which he sent to his friend H[obhouse] to be printed who returned it, they say, on the ground of its immorality. He has also in hand another poem, on the subject of the Dukes of Ferrara [*possibly he means Parisina, already published in 1816*] .... He has a natural child [Allegra], by an English Lady [Claire Claimont], now in Italy, who has left it here. Mrs. H[oppner],

the English consul's Lady, took compassion upon it & brings it up with her own ...

The introduction of his works into this state is prohibited. However during the visit which Maria Louisa lately made to Venice, she had a great wish to see Lord B- & it was signified to him that his presence at court would be agreeable. He would not take the hint - she then expressed a wish to have his "Works" which he instantly sent her with the exception of "Beppo" which for some reason he withheld.

The Henry Ingram whose bookplate is in this volume may be the Halifax merchant and minor poet of that name (b. 1779). Of the same family, and more closely connected to Byron, and to Venice, was the dilettante art collector John Ingram (1767-1841), whose friend Richard Hoppner (the English consul mentioned above), was close to Byron. There are two known letters from Byron to Ingram, who paid a visit on Byron in Genoa in 1823 and gave him news of Hoppner (and some 'minced pies') and payment for some articles Byron had asked Hoppner to sell (see Marchand, X, pp. 83 and 123). But he was also in Venice, and known to Byron, in November 1818 (see Marchand, VI, 81). Was this Henry Ingram perhaps visiting his relative? Or did he inherit a volume with John Ingram's own note?

Venice 1819. March

L- & B- who is a resident here, has taken an utter aversion to every thing English but his native language: his house is principally frequented by Greek Foreigners who keep as late hours as himself. He is at present employ'd in writing a poem, the foundation of which is the story of "Don Juan", which he sent to his friend H. to be perused who returned it, they say, on the ground of its immorality. He has also in hand another poem on the subject of one of the Dukes of Ferrara, who beheaded his Son for too great familiarity with his Step Mother. He has a natural child, by an English Lady, now in Italy, who has left it here. Mrs H. the English Consul's Lady, took compassion upon it & brings it up with her own. Faith her, she's a true married Lady of note, but childless, & I believe it was much affected with the history. The

17C MANUSCRIPT LIBRARY CATALOGUE:  
COPERNICUS, DONNE, HAKLUYT, BACON, PARACELSUS,  
RABELAIS, MACHIAVELLI, TYNDALE, SIDNEY,  
AND A DESK-LIBRARY

17 'CATALOGUE OF BOOKS in the Library at Lund Church ...  
October the 27<sup>th</sup> 1676'

8vo., 161 pages, the first 130 pages in a single clear, legible hand (probably that of Sir Thomas Remington, see below), finished in two different hands; plus c. 16 pages of legal transcripts relating to Remington (two leaves torn away), again in his hand; some slight soiling, but withal in excellent condition, preserved in a contemporary binding of limp vellum recycled from various earlier legal documents, front cover soiled, manuscript labels; ownership inscription of the artist, antiquary and Cambridge librarian Thomas Kerrick (1748-1828, *see item 44*); with a small group of related correspondence to, and notes by, Kerrick's grandson, the archaeologist Albert Hartshorne. £27,500

**An extraordinary survival, the most comprehensive and voluminous catalogue hitherto recorded for a seventeenth-century parish library**, separately listing over 1900 works by author and title (but including many more in tract volumes), organised as they were shelved in a dedicated upper room in the parish church at Lund, in the East Riding of Yorkshire.

The library was established by the gift of Sir Thomas Remington, of Lund (c.1612-1681), and the present catalogue was almost certainly compiled by Remington himself – there are references to 'my library' and 'my pew', and under an entry for Christopher Cartwright, *Practical and polemical commentary* [1658], is the note that he 'was my Tutor in Peter house in Cambridge'; Remington and Cartwright briefly overlapped there in 1627.

At the front of the volume, Remington lays out his 'Designe' for the library in a two-page introduction in Latin ('est Musaeolum hoc meum donum charitationum do dico dedicoque Deo et Ecclesiae huic, in usum publicum Ministrorum adiacentium, studiosorum quorum libet, et etiamsi ultimi tamen non minimi momenti, in usum privatum familiae et haerendum meorum ...'), followed by a guide to the library's proper use in English: 'He that expects the priviledged use of this place, is desired in the first place to take notice of the



Tablet that hangs up, where he shall finde a Catalogue of all the bookes in the Library with directions where to finde any of them'. The books are numbered by arch, shelf and number on that shelf, and readers are desired to leave 'every booke in its proper place after the use of it'.

In keeping with the idea that the library had a dual purpose, for the use of both local churchmen and Remington's family and heirs, it is remarkable for its depth and range, from at least three incunables (*Concordantiae majoris Biblia*, [Basel] 1496; [Petrus de Palude], *Thesaurus novus sermonum*, [Strassburg] 1491; and [Osualdus de Lasco], *Sermones de sanctis*, [Hagenau] 1497) to near-contemporary works, both English and Continental. Though theology inevitably dominates, there are, in addition to Bibles, concordances, church fathers, and reams of Protestant thought, **39 titles of 'Common, Civil and Canon Law'; 99 books shelved under 'Mathematiques'; 241 works of medicine, natural science and astrology; and a mammoth 338 under 'History'**, a category that encompasses everything from Huttich and Grynaeus, *Novus Orbis* (1555) on the New World, and the '3<sup>rd</sup> & last Volume of Rich: Hackluits Sea Voyages', to 'Mountaigns Essayes', 'Homers Iliads in English', and tract volumes on duelling, trade and politics. A large proportion of the books are dated, or with full enough transcriptions of the title-page to allow us to identify a specific edition. In a few cases, imperfections are noted: 'A popish missal but soe defective and maimed that I cannot gather either time or place by either the end or beginning'; Voragine's 'Aurea Legenda Sanctorum ... wants the 3 first leaves'. For most books in the library, the date of imprint is provided, or an exact enough transcription of the title for us to identify the specific edition in question.

The strong 'medical' library includes two copies of Vesalius, Gessner's *Historia plantarum*, editions of Galen and Joubert, several works by Fallopius, and a surprising range of English medical books, from Gale's *Surgerie* (1561), to *A Joyfull jewell against the plague* (1579), and Bright's *Treatise of Melancholy* (1586), as well works on animal husbandry (Markham and Mascall), Turner's *New Booke of Wines* (1568), etc. etc. There is also a distinct bent towards alchemy and the occult, and across the library we find Paracelsus in Latin and Dutch, Malleum Mallificarum, a dispute [of] witches and witchcraft', Reuchlin's *De Arte Cabalistica*, Kunrath's *Amphitheatrum Sapientiae aeternae*, *De Occulta* by Agrippa von Nettesheim, and *The Secrets of Alexis of Piemont* (1595) and of *Albertus Magnus* (1632).

The section on 'Mathematiques' comprises 99 books both English and Continental, the most noteworthy of which must be Copernicus, *De Revolutionibus*, 1543, not only for its rarity and importance but for its extraordinary presence in a parish library. Also to be found there are Sacrobosco, *Sphaera mundi*, Purbach's *Theoriae Novae Planetarum*, works by Leonard Digges (*Stratoticos*, the *Prognostication Everlasting*, and *Tectonicon*, 1556), Recorde's *Pathway to Knowledge*, and a wide range of early almanacks. Anthony Ascham's very rare *Little Treatise of Astronomie of the Leape year* (c. 1550) is there, and there is a group of early English works on dialling and navigation, including editions of Blagrave, Blundevill, and Wright, and Norman's *Newe Attractive* (1581). Also covered are archery (*Toxophilus*), *A Boke of Fishing*, surveying, carpentry, limning...

'History' is the most miscellaneous, but can be broadly divided into editions of Travels – Hakluyt, Purchas, Harcourt's *Guiana* (1613), Lithgow, a Speed atlas, Contarini's *Venice* in the original and in English; History and Antiquarianism – Holinshed's *Chronicles*, Camden's *Remaines*, Speed's *History*, Leland's *Laborouse journey* (1549), works by Selden, May and Heywood, as well as all the classical historians; Politics – dominated by a group of tract volumes designated largely as 'Parliamentary businesse' and covering a period from around 1600 to the Restoration; and Literature – Sidney's *Arcadia*; Wither, *Prince Henries obsequies* (1612); 'A Poem by Ro. Loyd' (unidentified); Davies's *Nosce Teipsum* (1622); Aesop in English Prose and Verse; *Poly-olbion* and *The Battaille of Agincourt* by Drayton. Of especial interest is a tract volume of 22 English works from the 1580s and 1590s, mostly on foreign affairs, and including *The Copie of a Letter sent out of England to Don Bernardin Mendoza* (1588, about the Armada), and an extremely rare work by Lodowick Lloyd: *Certaine English Verses* (1586), dedicated to Elizabeth I, here identified by its running title, *The triumphes or trophes in saphic verses*.

Other works of literary interest scattered throughout the library include Herbert *The Temple*; Lindsay's *Dialog betuix experience and ane courteour* (1558); Donne's *Three Sermons on Special Occasions* (1623-4), and *Pseudomartyr* (1610); Gascoigne's *Droomme of Doomes Day*; Elyot's *Boke called the Governour* (1565); *The Theatre for Worldlings* (1569), best known for its inclusion of early poetry by Spenser; and various books of 'Characters' and epigrams.

The section of 216 'Italian, French, Spanish & Dutch bookes' also includes literature: Rabelais's 'Gargantua and Pantagruell', the *Novelle* of Bandello, Boccaccio, Castiglione's *Il Cortegiano*, editions of the plays of Euripides,

Aristophanes, Sophocles and Terence, and, surprisingly, Ovid's 'Poemata Amatoria'. It is here that we also find a concentration of rhetoric (Martial, Cicero, Quintilian), and philosophy and politics: Boethius, Aristotle, William of Ockham, and copies of Machiavelli *De Republica* (1588) and *Princeps* (1622). Scattered elsewhere are works by Campanella, Digby's *Two Treatises*, various titles in the Mirrors for Princes tradition, and a wide selection of Bacon: his *Briefe Discourse touching the Happy Union* (1603), *De Sapientia Veterum*, *The Historie of Life and Death* (1638), and several others.

More devout readers had access to several English Bibles, including 'William Tindalls translation ... with small notes', and the Rhemes New Testament of 1582; as well as a six-volume polyglot, and several editions in Latin and Greek (by Erasmus, Beza etc); while a selection of dictionaries and grammars from Pontanus to Minsheu helped with comprehension. Works of the Reformation and counter-Reformation dominate, with numerous works by Erasmus in Latin and English, Luther, Calvin (a shelf full of sermons in French), Melancthon, Bucer, Bullinger, Whitgift, Cranmer, Vives; as well as extensive collections of English sermons and 'postills' in tract volumes, and an interesting section (some 70 books) of Jesuitica. There is also a copy of the 1599 edition of the Catholic Church's *Index Expurgatorius*, and several breviaries and missals for the Use of York and Salisbury.

In addition to the shelved material (double-shelved in the arches on the East and West side, plus 11 'boxes' at the North end), there was a chained 'desk library': 'On the south side of the Pew under my Library, and under its prospect into the Church are affixed upon desks for the Common use of the parishioners these bookes in their orders. 1<sup>st</sup> Calvins institutions. 2<sup>d</sup> Jewell & Harding. 3<sup>d</sup> Bp Hall paraphrase upon the hard texts of Scripture. 5<sup>t</sup> and 6<sup>xt</sup> Mr Fox his bookes of Martyrs in two Volumes.'

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The church of All Saints at Lund was a fifteenth-century construction, but was rebuilt in the mid-nineteenth century, and no trace of the library, which must have sat in a second-storey room above the north aisle, survives, nor can we trace any books with Lund or Remington provenance. The library had evidently been dispersed by at least the 1860s, according to correspondence here.

Michael Perkin's *Directory of the Parochial Libraries of England and Wales* records no more than 20 or so parish libraries before the 1680s, the great period of growth coming at the beginning of the 18<sup>th</sup> century. 'At the end of the 17<sup>th</sup> century libraries were to be found in the parish churches of a score of towns', and apart from the libraries founded by Humphrey Chetham (which were modest in scope, the largest bequest being 131 volumes), the books were largely in Latin. Many parish churches had only a desk-library, comprising the same prescribed set of books seen here.

The present catalogue, which was known to Perkin only through a record of its exhibition at the Royal Archeological Institute by Albert Hartshorne in 1878, is by some measure the largest we can trace for a parish library up to this date – the nearest in size being those at King's Norton, near Birmingham (with a catalogue of 1140 titles from 1662) and St Martin's, Leicester (876 titles listed c. 1632, but not much larger 150 years later). The presence of such a significant library as this in a village as small as Lund (it had 56 households when the hearth tax was collected in 1670) is extraordinary.

Sir Thomas Remington (c.1612-1681), of Lockington and Lund, was admitted Fellow Commoner at the family college of Peterhouse, Cambridge, in 1627, and at Gray's Inn the following year. He came from a family of royalists and clergymen, and having been knighted at Dublin Castle in 1633, he served on the Committee of the Three Ridings during the Civil War, commanding the dragoons at York. The Remington manor house at Lund, which was converted into a farm in the eighteenth century, stood nearby the church. Sir Thomas succeeded his father Robert (c.1590-1648) as a JP for the East Riding – he served in 1648, 1663, and 1679, and some notes at the end here relate to a case seen in 1663. The presence of works on civil law in the library – Littleton, Dalton's *Country Justice* – probably derives from this; similarly 'three bundles' of Parliamentary Acts from the reigns of Mary, Elizabeth, and Charles I and II. Thomas Remington's grandfather Richard Remington (c.1540-1615) was Archdeacon of Cleveland and then the East Riding, and was married to the daughter of the Archbishop of York. Described by William Burghley as 'a man verie well lerned' in 1590, he was also licensed to practice medicine in 1586. It seems likely that the early medical texts and theology listed here would have been inherited from him: his will provided that 'my books shal be equalie devided between Henry R., Robt R. [Thomas's father] and John R. my sonnes if they all prove to be schollers and follow their

studies at the University. If any of them fayle in that he shall loose his portion of bookes' (see Boyer, *Ancestral Lines*, 1998).

Sir Thomas Remington was evidently of a philanthropic turn of mind, and apart from his establishment, or confirmation, of the library at Lund, there is a transcription here of his donation of a cottage and land in Lockington 'to and towards the maintenance of the poore in Lund', dated 3 July, 1676.

#### 'COMMENDATORY' VERSE BY SIXTY JACOBEOAN POETS

18 **CORYATE, Thomas.** Coryats Crudities hastily gobled up in five moneths Travells in France, Savoy, Italy, Rhetia ... Switzerland ... high Germany and the Netherlands ... [*Letterpress title:*] Three crude Veines [etc.] London, Printed by W[illiam] S[tansby], 1611.

Thick small 4to., pp. [196], 364, [23], 366-393, [23], 395-398, 403-655, [51], with an engraved title-page (slightly soiled, shaved at head, old repair to foot on verso), four plates (three folding) and two engravings in the text by William Hole; gathering b<sup>4</sup> ('A Character of the Authour') bound after a<sup>3</sup>, the bifolium a<sup>4</sup>-5 (a late insertion) loose, the rest of this confusing set of prelims secured at the head by a contemporary reader with a pin; the Verona Theatre plate with a neat early repair to the verso, the 'Clock of Strasbourg' shaved as very often; withal very good, fresh copy in contemporary mottled calf, neatly rebacked; early ownership inscriptions of 'Jhon Jhonson', dated 1613, to title verso (later crossed through in pen), with purchase note 'pre 7s' to front endpaper; armorial bookplate of Sir Henry Mainwaring. **£12,500**

First edition of this famously eccentric book of travels, one of the most curious books of its era. Tom Coryate, the relatively aimless son of a Somerset rector, left Gloucester Hall, Oxford, with no degree, and became a hanger-on at the court of James I. He was a kind of self-celebrating buffoon, the willing butt of many practical jokes (he once 'appeared' inside a locked trunk in a masque at court), but he was also a good linguist with a good memory, which fitted him for his celebrated pedestrian adventure. In 1608, having inherited a little money, he spent five months in and between forty-five cities in Europe, travelling often on foot, but also by boat, horse, coach and cart, and upon his return wrote an



account of his tour which is simultaneously valuable (it was for a long time the only 'handbook' to foreign travel in English) and absurd, for its earnest and ploddingly literal recitation of trivial or embarrassing events. He provides, among other things, the earliest account of William Tell in English.

Over two years Coryate had trouble finding a publisher, and finally undertook to be his own, but in the meantime he sought and obtained an incredible quantity of 'commendatory' verse – 108 quarto pages of it, by over sixty living poets, virtually a poetical miscellany in itself. The contributors seem to revolve around Ben Jonson and his 'Mermaid Tavern group': they include Jonson himself, John Donne, George Chapman, Thomas Campion, Michael Drayton, John Harington, and John Davies of Hereford. Coryate himself was a patron of the Mermaid, and member of a drinking society there called the 'Fraternitie of Sireniacal gentlemen'; at their banquets he appears to have willingly adopted the role of buffoon, which might explain the tone of solemn mockery maintained throughout all the commendatory poems here. Whether the poetic contributions were assembled by Coryate or by another wit like Jonson, there is no comparable miscellany of the Jacobean age with so star-studded a cast of participants.

The fine engraved title and plates by William Hole have long been admired and reproduced, and are frequently wanting or shaved.

STC 5808; Pforzheimer 218 (an excellent account).

#### BOOKWORM TRIUMPHANT

19 **C[OWLEY?], Mrs.** *Belinda, or the fair Fugitive. A Novel ...*  
Dedicated to her Grace the Duchess of Malborough. In Two Volumes.  
London: Printed for G. Allen ... 1789.

Two vols. in one, 12mo., pp. vi, 201, [3 advertisements.]; [2], 216; small burn hole to C8 in Vol 1 with loss to several words on four lines, very occasional stains; else a good copy in contemporary quarter calf and marbled boards, somewhat rubbed, spine bumped; nineteenth-century ownership inscription to each title-page. **£1500**

First and only edition, very rare, of this dramatic semi-epistolary novel. Mr Menill hatches a plan to marry his daughter, the beautiful Belinda, to one of the sons of his great friend Sir John Maynard. Of the two boys, Maynard insists that

the eldest son, a 'spirited fellow' named Charles, will prove the fittest match; the youngest, Edmond, is 'a mere bookworm' (was there ever a less appealing quality in a suitor?) Belinda is in fact rather attracted by Edmond's bookishness and soon discerns that Charles is 'a conceited puppy ... who would not scruple to marry his great grandmother'. His comic attempts to woo Belinda (a confusing combination of swaggering braggadocio and prostrated expressions of undying ardour) can only prejudice the sensible girl against him further. When the fathers insist on the match, Belinda flees with the aid of her friends Sir James and Lady Sedley. Dramatic coach chases and double crossings ensue. The tearful Belinda is dragged to the altar of a church and just as she begins to pronounce her vows, a rather common girl bursts in and identifies herself as Charles's wife. Now revealed as a would-be bigamist as well as a cad with 'deranged' finances, Charles flees. Edmond and Belinda are united and the story ends with predictable nuptial felicity. The 'bookworm' is triumphant.

Despite these adventures, Belinda still finds time to read. In a none too subtle plug for Allen's publishing business she thanks Lady Sedley for supplying her with a number of 'excellent novels' (all carefully listed): 'they far exceed any publications that have appeared for many years ... I sincerely join in wishing the publisher (who I find lives in Duke's Court, St. Martin's Lane) every success'.

Cheryl Turner attributes the book to a 'Mrs Cowley', though we have been unable to discover further information about her (*Living by the Pen: Women Writers in the Eighteenth Century*).

**ESTC records only three copies**, at Harvard, UCLA, and New York Society Library.

Garside, Raven, and Schowerling, 1789: 36.

BY THE FOUNDER OF DULWICH PICTURE GALLERY

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

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

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

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

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

21 **DIGBY, Sir Kenelm.** Choice and experimented Receipts in Physick and Chirurgy, as also cordial and distilled Waters and Spirits, Perfumes, and other Curiosities ... Translated out of several Languages by G[eorge] H[artmann]. London, Printed for the Author [*i.e.* Hartmann], 1668.

8vo., pp. [8], 308, [12], with the longitudinal half-title 'Digby's Receipts' (A1), though without the portrait frontispiece (see below); somewhat dusty, a couple of leaves soiled, but a good copy in contemporary calf, panelled in blind, rebaked, lower edges of boards restored. £850

First edition of a popular assembly of medical remedies apparently collected from Digby's papers after his death by his laboratory assistant at Gresham College, George Hartmann.

The natural philosopher Sir Kenelm Digby had dabbled with experiments as a young man but it was only after the sudden death of his wife Venetia in 1633 that he seriously devoted himself to scientific study. His most important work 'On bodies', published as the first of *Two Treatises* in 1644, presented his theories on embryonic development, derived from his own experiments, and has led him to be called the 'father of modern embryology'.

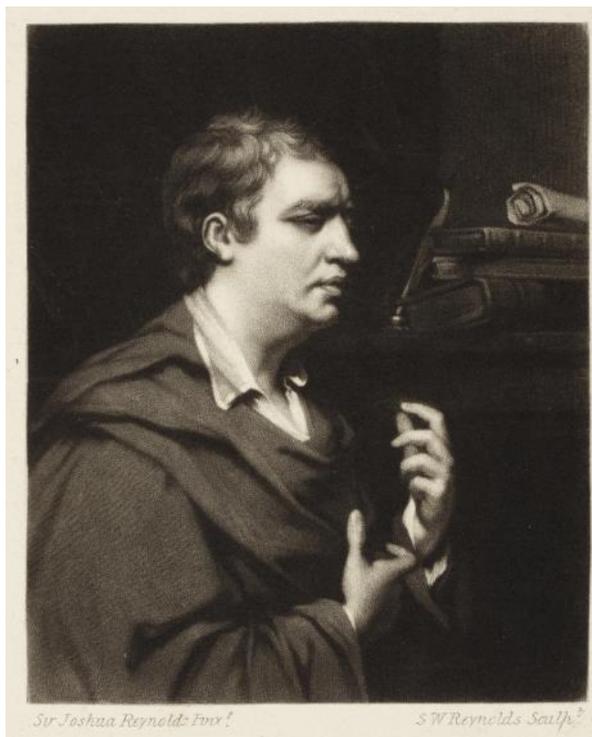
There are several variant title-pages, the others reading 'Printed for H. Brome', and 'Printed for the author, and are to be sold by H. Brome'; not all variants or copies seem to have been issued with the portrait. Wing D 1423A.

EXTRA-ILLUSTRATED:

BARTOLOZZI, REYNOLDS, LANDSEER

22 **DUPLESSIS, Georges.** Histoire de la Gravure. Paris: Libraire Hachette, 1880.

4to, pp. [4], 528; with 73 plates and numerous illustrations within the text; **extra-illustrated with 13 original engravings and 34 reproductions**; a very good copy finely bound by Zaehnsdorf in half green morocco, gilt; spine with raised bands, lettered in gilt; top edges gilt, others uncut; the edges of the boards occasionally worn; bookplate of Sir David Lionel



Goldsmid-Stern-Salomons with his marginal annotations throughout; the endpapers with a manuscript list of the 'Additional Illustrations', followed by two pamphlets tipped in. **£950**

First edition of Duplessis's most important work, a copiously illustrated survey of engraving in Europe.

In this copy the lawyer, author, and collector Goldsmid-Stern-Salomons has supplemented the original illustrations with forty-seven extra plates; the manuscript list of 'Additional Illustrations' identifies twelve of these as 'fine original impressions', including 'Cupid in Grief' by Francesco Bartolozzi after Lady Diana Beauclerk (1790); a proof of S. W. Reynolds's mezzotint of 'Dr Johnson' after Joshua Reynolds (1820s?); a proof of Landseer's 'Tigers' (1823); and one of a number of later copies after 'The Three Beggars' by Rembrandt. There are a further ten 'facsimiles of exceedingly rare drawings, miniatures etc.' Salomons has also noted the names and dates of artists in the outer margin throughout the work, with a longer note on p. 341. Tipped in between the endpapers are two pamphlets: *Joseph de Laborde et ses Fils* (Paris, 1858) by Paul Lacroix (a presentation copy in original wrappers, rare) and *Catalogue of the Etched Works of Charles Merton* (New York, 1886). Both of these are first editions.

MINERVA PRESS NOVEL:  
A SKETCH OF CIVIL AND RELIGIOUS LIBERTY

23 **EDWARD DE COURCY**, an ancient Fragment. In two Volumes ...  
London: Printed for William Lane, at the Minerva Press ... 1794.

Two vols., 8vo., pp. xii, 144, 141-156, 161-172; [4], 192, with a half-title in each volume; slightly dusty, with a few small stains, but a very good copy in nineteenth-century half olive-green morocco, spines slightly rubbed.

**£2850**

**First edition, rare**, an anonymous novel set at the beginning of the fifteenth century and much concerned with civil and religious liberty, though with some rather Gothic flourishes. 'A philosopher of the present day stands amazed at the stupidity of mankind ... that members of the same community should consent to slaughter each other to decide – not whether slavery should exist at all – but – by whom they should be enslaved ...'.

The title versos declare that 'This tale includes a sketch of the civil and religious liberties of England in former times; and intended as a contrast to their flourishing condition at the end of the eighteenth century'. The historical framework is provided by the exile of the John Mowbray, Duke of Norfolk, and the rebellion of Henry Bolingbroke against Richard II. Norfolk himself features heavily as a character, fictionalised into a stoic ideal, who on his deathbed in Italian exile laments the civil strife of his beloved England and has a vision of a brighter future: 'a race of Kings shall arise, called in those happy days the *Line of Brunswick* ...'. De Courcy is Norfolk's fictional nephew, orphaned and raised by his uncle, but historical events dominate the first volume – Norfolk is accused of treason and is ordered to a trial by combat with Henry Bolingbroke; King Richard intervenes at the last minute, banishes them both and seizes their estates; Bolingbroke rebels and seizes the throne as Henry IV.

Before their exile in Italy, De Courcy had fallen in love with the beautiful Ethelinde, daughter of the Earl of Belmont, the archetypal opposite of Norfolk – a domestic tyrant and sycophantic follower of Richard II. When Richard falls so does Belmont, but Norfolk takes pity on his old enemy, sending De Courcy back to England in disguise to offer aid. The Belmont mansion is a ruin, overgrown and occupied by toads and bats, but De Courcy finds the Belmonts hidden in a secret basement room and arranges for them to escape to France. Belmont

however sees an opportunity to win favour with the new king, and hands De Courcy over to Henry IV as a traitor. Soon Belmont's overweening ambition leads him to conspire on the imprisoned Richard's behalf; he is caught and executed, but not before admitting he had lied about De Courcy. Set free to roam the country in search of Ethelinde, De Courcy encounters several side narratives – of a despotic feudal lord, and of a Wycliffite, who asserts that 'Christianity ... hath ever been found more favourable to civil tyranny than any other institution in the annals of the world'. Finally he finds Ethelinde, just poised to take the veil; he scales the walls of the convent at night, steals her away, and they hide (an ominous choice) in an open tomb, only to be sealed in. After a lucky escape via a secret passage, they stay briefly with some forest dwellers fleeing religious persecution. But the evils of religion trail the pair even as far as Italy, where Ethelinde has a feverish vision of the Virgin, who forbids her to marry. De Courcy retreats to a hermitage on Anglesey, and his cave becomes a refuge for converts of Wyclif: 'I hail thee the first of Englishmen, who dares brave the rage of superstition, in the cause of intellectual freedom'.

Reviews were largely positive – 'we feel strongly compelled to recommend the present fictitious narrative to our readers' (*Modern Review*) – and the author went on to write at least one other novel, *Ranspach, or Mysteries of a Castle* (Uttoxeter, 1797), but remains anonymous.

**ESTC shows four copies only:** British Library; Corvey; New York Society Library, and Alberta.

Garside, Raven and Schöwerling 1794: 9; Blakey, p. 164.

#### ELIZABETH'S LAST BUILDING PROJECTS:

##### TOWER WHARF, NONSUCH, WHITEHALL AND WINDSOR

24 [ELIZABETH I.] Warrant 'To the Treasurer and Chamberlaine of our Exchequer' [Lord Buckhurst and ?Thomas West] regarding payments towards building repairs as a result 'of great decayes of the principal houses, as our Towre of London, our Pallace of Westm[inster], Hampton Court, Greenwich, Oteland, Somerset House' etc.; also for repairs necessary to 'all our stables at our houses of accesse'; and for 'certaine works extraordinary [to] be speedily don and performed at our Castle of

Windsor'. 'Given under our privie seale at our mannor of Greenwich the fowrth day of July in the xliiii<sup>th</sup> yere of our raigne' [1602].

Manuscript warrant on vellum in a neat secretary hand, dust soiling at the head (sense largely recoverable), folded, slit for seal tags (tags and seal no longer present); signed at the foot by the Clerk of the Pells, Chidiock Wardour, and one other (Thomas Lewke?). **£1200 + VAT in EU**

In July 1596 Queen Elizabeth had issued a warrant providing 'for the yssuyng out of the treasury from tyme to tyme ... such somes of mony as myght continually discharge the reparacions of our houses, so as the same exceeded not in the wholle in any one yere the some of four thousand pounds'. But since that time, because of 'divers provisions made for the new buylding by us intended at Nonesuch', as well as 'for reedifying a part of whitehall, where the Masters of Requeste, our Phisicians, and other our necessary officers and servitors were lodged, and of that chargeable repaire of the wharf at our Towre of London and certayn waterworke there, with other great reparacions don in the Towre, and in the office our mynt there, the charge of buylding the premisses have this yeere exceeded the some of iiii m li [£4000]'. Nonsuch Palace, Henry VIII's most ambitious building project, was left unfinished on his death, sold by Mary, and only re-acquired by Elizabeth in 1592 – we have not been able to determine what 'the new buylding by us intended' was. Tower Wharf, an expensive new wharf and privy stairs designed to impress diplomatic visitors, was under construction 1592-1602. The buildings for the household officers at Whitehall (no longer extant) were erected in 1601, Elizabeth's only building project at that palace.

The £4000 limit having been exceeded, 'divers as well artificers, workmen and laborers who have ben this yere employed in our said worke remayne at this point unsatisfied of their salaries'. Consequently the present warrant proposes that any portion of the annual provision of £4000 that had not been used in any year since 1596, as well as any portion not used in subsequent years, could also be drafted in to meet these excess building costs, after proper 'conference with the principall officers of the works, and upon declaracion of the necessity therof, with some estimative charge by them to be made of the same'.

The warrant goes on to stipulate a similar arrangement for the royal stables, 'which require present and speedy amendment and repayre' exceeding an annual allowance of £100. The Treasurer is asked to 'conferre with the M<sup>r</sup> of the horse

[Edward Somerset, 4<sup>th</sup> Earl of Worcester, after the downfall of Essex the previous year], and to cause a new view to be taken of the state of all our said stables’.

Lastly, the ‘reparations lately don’ at Windsor ‘and in the Parke and lodges appertaynyng to the same’ have exceeded ‘the revenues of the said Castle’; warrant is hereby granted for ‘such some of mony as may perfect the said, not exceeding of three hundred twenty fowre pounds six shillings eyght pence’. Elizabeth spent much of her time at Windsor and it had been the focus of her most significant building projects, during the 1570s.

#### HER GOVERNESS’S COPY

25 **ELIZABETH, Princess.** A Series of Etchings, representing the Power and Progress of Genius. [London,] Printed for Edward Harding ... by S. Gosnell ... 1806.

Large folio (c. 48.5 x 33.5 cm), pp. [28], with a frontispiece and twenty-four plates drawn and etched by Elizabeth (with the original tissue guards), each with a facing leaf of letterpress description; the dedication leaf to Queen Caroline signed by Elizabeth at the foot as always; frontispiece with old paper repairs to verso, some foxing throughout; dedication leaf with a section browned from an old newspaper cutting; withal, a good copy, in contemporary stiff paper wrappers, worn, a few stains; ownership or presentation inscription to foot of title-page: ‘Miss Goldsworthy’ (see below). £650

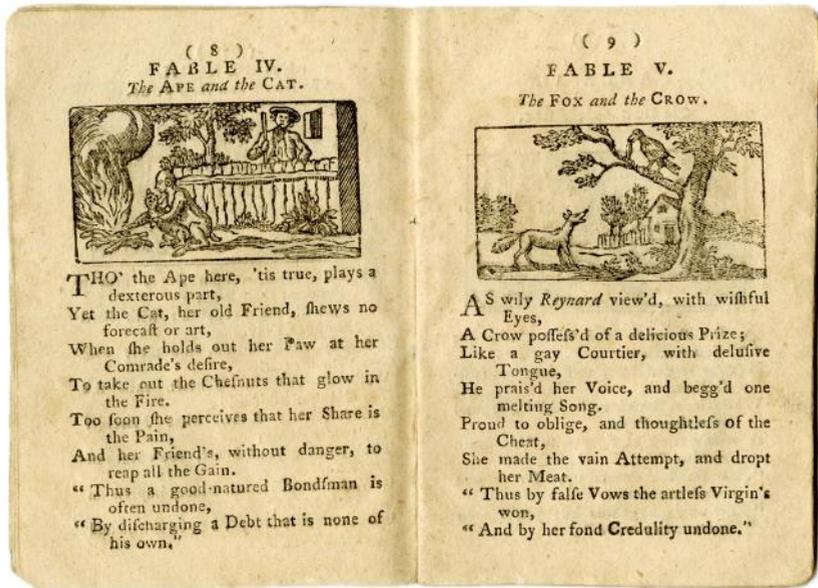
First edition of a scarce collection of allegorical scenes drawn and etched by Princess Elizebeth, daughter of George III and later consort of Frederick V of Hesse-Homburg. It was not regularly published: ‘Very few copies were struck off, for presents only’ (Thorpe’s *1830 Catalogue*, at an enormous £5 5s, more than a Shakespeare quarto).

Elizabeth shone at art. Her series of drawings of ‘The Birth and Triumph of Cupid’ (1795) was engraved by Peltro William Tomkins, drawing master to the princesses, and published at the king’s expense; another series ‘representing the Birth-Day Gift or the Joy of a New Doll’ and dedicated to her sister Amelia, can also be persuasively attributed to Elizabeth. In *The Power and Progress of Genius*, ten years later, she also turned her hand to engraving. ‘Imagination’, ‘Fancy’



and 'Genius' are personified as neoclassical maidens and cupids; there are scenes representing the arts and literature, the origins of agriculture and navigation, even some branches of industry. The more elaborate images ('Genius enchained by Ignorance and Folly', 'Genius Breaks the emblem of Folly, and treads on Ignorance') have an almost Blakean energy.

*Provenance:* Martha Caroline Goldsworthy (1740-1816), known as 'Gooly', was sub-governess to the royal children, under Lady Caroline Finch, from her appointment in 1774 until her retirement in 1808. She was well-liked, a confidante to the young women as well as tutor, and lived with Elizabeth at Kew in the 1780s. Her brother Philip was a favoured equerry, the King's Clerk Marshal of the Mews. Both are mentioned frequently in Fanny Burney's *Diary*.



26 ENTERTAINING FABLES, for the Instruction of Children. Embellished with Cuts. Printed for T. Evans ... London, by P. Norbury, Brentford. [1790s?]

16mo., pp. 31, [1], including frontispiece; with eighteen woodcut vignettes; a fine copy in the original Dutch floral paper wrappers; contemporary ownership inscription to title verso.

£1250

**Unrecorded**, an attractive illustrated verse fable book first printed by Newbery in the 1760s (though the first extant edition dates from 1770). The woodcuts here appear to be new, though they may also feature in an edition (or a variant) with the imprint 'Brentford: Printed by P. Norbury, and sold by all the Booksellers' (1790s?, Morgan Library only).

Norbury was active as a printer in Brentford from as early as 1769, and is perhaps best known for publishing a number of Eliza Parsons's 'novels of horror' in the 1790s, as well as the children's works of Elizabeth Helme, also of Brentford. Almost all of the printed output of 'T. Evans' of 79 Long Lane is undated, and though Maxted dates him to fl. 1803-15, the present work has the typography and feel of the 1790s – perhaps it predates his activity as a printer? We can trace only one other example of a Norbury/Evans collaboration (an edition of *Dick Whittington*).

*Children's Books of Yesterday* (National Book League exhibition 1946), 448 (this copy, dated to the 1780s). Cf. Roscoe J103. This work was one of the titles reprinted by Isiah Thomas in Worcester, Massachusetts.

**Not in ESTC, COPAC or OCLC.**

COLERIDGE, SOUTHEY, WORDSWORTH

27    **EVANS, John.** *The Parnassian Garland; or, Beauties of modern Poetry: consisting of upwards of two hundred Pieces, selected from the Works of the most distinguished Poets of the present Age. With introductory Lines to each Article. Designed for the Use of Schools and the Admirers of Poetry in General ....* [London,] Albion Press: Printed for James Cundee ... 1807.

12mo., pp. xxii, [2, advertisements], 264, plus frontispiece and engraved title-page; tear to corner of E9-10 with slight loss to nine lines, a little spotting, else a very good copy in contemporary sheep, covers and spine ruled in gilt, red morocco label. **£425**

First edition of a scarce early Romantic anthology with substantial selections of Coleridge and Southey, one poem by Wordsworth ('Song for the Wandering Jew' from *Lyrical Ballads*), and examples of Lamb, Lloyd, Lovell, Cottle, Charlotte Smith, Scott, and other poets of the period as well as their lesser contemporaries. The editor, John Evans (1767-1827), is described on the title-page as 'Master of a Seminary for a limited number of Pupils, Pullin's Row, Islington', and in the Preface as long 'in the habit of perusing modern poetry'; he also edited *Paradise Lost* and the *Poetical Works of Oliver Goldsmith*.

The six selections from Coleridge include long extracts from 'Frost at Midnight' (from 'Dear Babe, that sleepest cradled by my side ...' to the end) and from the 1796 version of 'Monody on the Death of Chatterton'. 'Frost at Midnight' was written at Nether Stowey in 1798 and first published in the rare quarto *Fears in Solitude* in the same year. It was not to appear in print again until the *Poetical Register ... for 1808-1809* (volume 7, 1812), when Coleridge cancelled the six final lines. This extract reprints the original text.

The last page ends with the catchword 'Books', which is likely to refer to the leaf of advertisements printed at the end of the preliminaries (although that is not

headed 'Books' it has an imprint on the verso which gives it a terminal appearance); the BL copy is the same.

Cornell Wordsworth Collection 487; J. Stillinger, *Coleridge and Textual Instability* (1994), pp. 52-60.

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

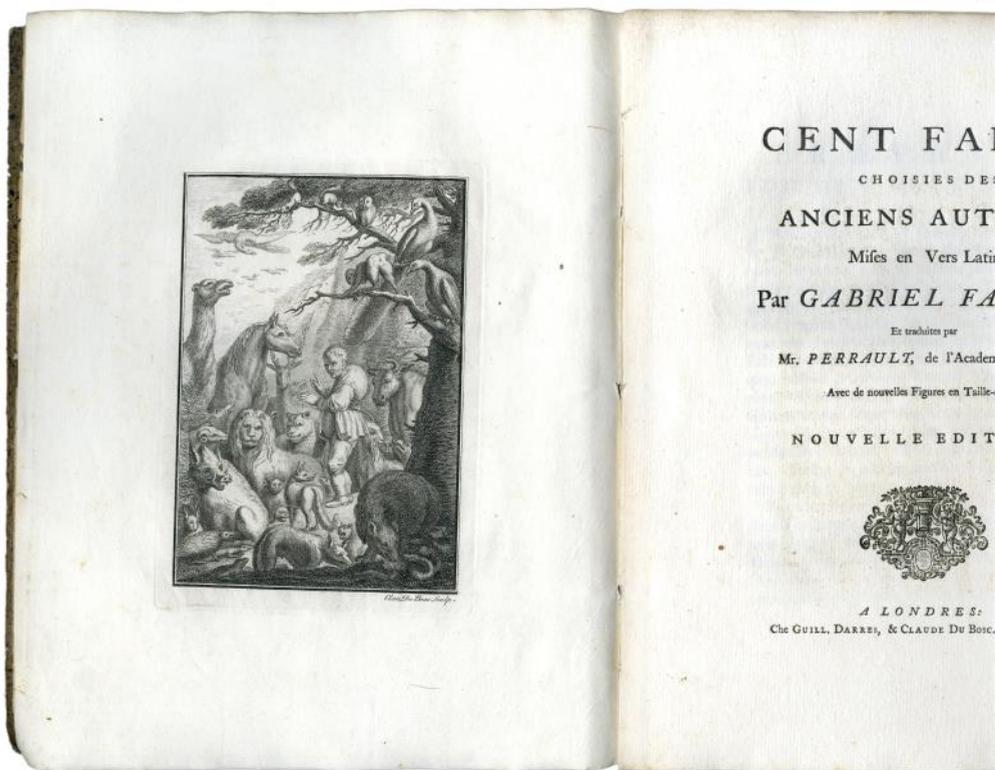
8vo., pp. [40], 136; b<sup>8</sup> ('The Epistle Dedicatory', and 'To the Reader') bound in error before A2 ('The Preface'); in contemporary calf, neatly rebacked, a very good copy. **£1250**

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

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

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

Keynes, *Evelyn*, 192; Wing C 1922.



FINE, ON LARGE PAPER

29 [FABLES.] FAERNO, Gabriele, and Charles PERRAULT. Cent Fables en latin et en françois, choisies des anciens Auteurs, mises en Vers Latins par Gabriel Faerne et traduites par Mr. Perrault ... avec de nouvelles Figures en Taille-douce. Nouvelle Edition. A Londres, chez C. Marsh, et T. Payne ... H. Slater ... S. Baker [and three others] ... 1744.

4to., pp. [4], ii, [22], 238, [2], 45, [1], with an engraved frontispiece, 100 engraved illustrations within the text, numerous woodcut head- and tail-pieces, and additional title-pages in French and Latin (with the imprint 'Che [*sic*] Guill. Darres, & Claude du Bosc. 1743'); the general title-page is a singleton on inferior, smaller paper-stock (a little browned), see below; Faerno's 'Carmina nonnula' has separate pagination and register, f1 being a cancel (loose); a fine copy, in contemporary Continental thick speckled paper wrappers, manuscript spine label, portion of spine restored. £1200

A large paper copy of this parallel-text version of Faerno's verse fables in Latin, with the French translation by Charles Perrault, printed in London with handsome engraved illustrations by Claude du Bosc.

*Cent Fables* was first published by William Darre and du Bosc in 1743 but the publishers appear to have gone out of business shortly after (perhaps as a result?), and the remaining stock was reissued, as here, with a new additional title-page by a consortium of booksellers. There were normal and large paper issues (**ESTC records 4 copies only on large paper**, height 29.2 cm, in fact here 29.8 cm), but the new 1744 title-page was evidently intended only for the small paper issue, because even untrimmed as here it is too small.

According to Perrault, Faerno (1510-1561) had been commissioned to versify Aesop's fables by Pius IV – the result was only published two years after his death, but it was immediately successful and much reprinted. Perrault first published his French translations in 1699. Du Bosc's illustrations had first appeared in his English-French London edition of 1741 in octavo. The present edition is both handsomely printed and scholarly, including, as well as dedications and prefaces to earlier editions, various 'testimonia', and other poems and opuscula by Faerno at the end.

Cohen-De Ricci 371; Brunet II, 1160.

REVISED BY HENRY FIELDING, WITH A NEW PREFACE

30 **[FIELDING, Sarah]**. *The Adventures of David Simple: containing an Account of his Travels through the Cities of London and Westminster, in the Search of a real Friend. By a Lady. In two Volumes. The second Edition, revised and corrected. With a Preface by Henry Fielding Esq:* London: Printed for A. Millar ... 1744.

2 vols., 12mo., pp. xx, 278, [2, advert.]; [2, title-page printed as O6], 322; occasional slight toning, split in blank inner margin of L6 in volume I, catchword torn away from D2 in volume II, else a good copy in contemporary polished calf, red morocco labels, a little worn. **£650**

Second edition. David Simple, disillusioned by the discovery that his cherished younger brother has attempted to rob him by means of a forged will, sets out to try to rediscover true friendship. His first experiences convince him that mercenary motives govern the world. Then he meets Cynthia, excluded from her father's will and ill-treated by her employer, and the distressed brother and sister, Valentine and Camilla, whose stepmother has alienated their father's

affection. The four young people wander about London discussing what they see, telling and listening to stories, until, inevitably, David and Camilla, and Valentine and Cynthia are betrothed. The novel offers an excellent picture of the London scene.

In the important new preface, first published here, Henry Fielding disclaims authorship – he was away on circuit when his sister’s novel came out and returned to find that the book was being attributed to him. ‘I have been reputed and reported the Author of half the Scurrility, Bawdy, Treason and Blasphemy, which these few last Years have produced’. He desires ‘to do Justice to the real and sole Author of this Book, who, notwithstanding the many excellent Observations dispersed through it, and the deep Knowledge of Human Nature it discovers, is a young Woman’. He refers to his theory that works of this kind are comic epics in prose, and observes that in *David Simple* the incidents are everywhere natural, and ‘that every Episode bears a manifest Impression of the principal Design.’

Fielding’s absence from Town also prevented him from correcting ‘some Grammatical and other Errors in Style in the first Impression’, which he has corrected ‘though in great Haste’ in the second edition. Sarah was addicted to the dash, and Henry took most of them out. His principal change, however, was to expand the hero’s meditation on friendship.

31 [GLASS.] CASE OF THE WORKING GLASS-MAKERS (The); relating to the Duties laid upon Glass-Wares, by late Act of Parliament ... [London, c. 1696]. [*Offered with:*]

**APPARENT RUINE (The)** of the Glass-Makers in England, and Loss of the said Manufacture, by reason of the Duties laid thereon, most humbly laid before this honourable House, in Hopes to prevent the same ... [London, c. 1696] [*and with:*]

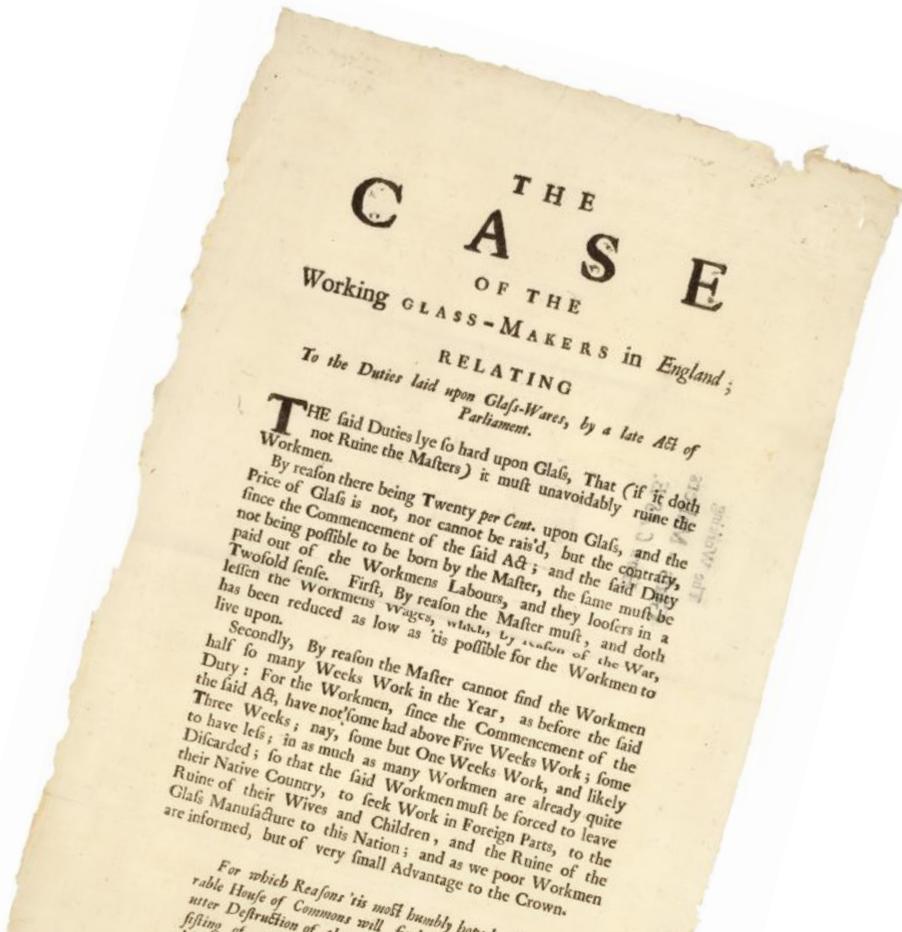
**HAVING LAID** before this honourable House that the Glass Manufacture is so improved in England, as to out-do all the World, even to a Prohibition thereof ... [London, c. 1696]

Three folio broadsides, the first with a docket-title on the verso; creased where folded, but in very good condition. £1800

**Three very rare printed petitions** against the heavy duties laid on glass from 1695-99 to raise money for the war against France. Daniel Defoe was accountant to the Glass Duty Office during this period, a post that brought him a generous annual salary of £100 (later £150).

'The said Duties lye so hard upon Glass, That (if it doth not Ruine the Masters) it must unavoidably ruine the Workmen', explains *The Case of the working Glass-Makers*. The duty, which was as much as 12d per dozen on bottles, and 20% on plate-glass, had resulted in large reductions in both wages and working hours for glass-workers, as well as a consequent drop in production (and therefore revenue from the tax). 'Glass-makers being bred up always to the Fire, cannot turn themselves to other Things; so that if they cannot be employed in their own Trade in England, must be forced into Foreign Parts' (*Apparent Ruine*).

*The Case of the Working Glass-Makers* is **not in Wing or ESTC**. *Apparent Ruine* (Wing A 3564A) is recorded in ESTC at BL, Harvard and Harvard Business School. *Having laid ...* (Wing H 1162C) is recorded at BL only.



32 [GWIN, John]. Articles ministred by his Majesties Commissioners. For Causes Ecclesiasticall. Presented to the High Court of Parliament against John Gwin, Vicar of Cople in the County of Bedford. Wherein is discovered his lascivious Wenching, Drunkenesse, and wanton Life, and most vild, and unbecomming Courses, most unfit for his Function. London, Printed for V. V. 1641 [*overprinted to read 1643.*]

Small 4to., pp. [8], with a large woodcut vignette on the title-page – a man (Gwin) collects cuckoos' eggs atop a church, calling 'Gwin, guin', and another calls up to him 'Hush, Hush'; a fine copy in full mottled calf by Riviere. £1250

First and only edition, assembling an extraordinary list of improprieties apparently committed by the 'delectably disgraceful vicar' John Gwin (John Weatherford, *Crime and Punishment in the England of Shakespeare and Milton*, 2001).

Gwin is regularly drunk and disorderly, 'carousing and drinking Ale, Beere and Tobacco' most of the week, and even till midnight on a Sunday; he has committed adultery with several women including his sister-in-law, also on a Sunday, and has boasted widely of this; he has made attempts on the virtue of two sisters on fair day in Bedford; he 'had carnal use of his wives body' in the presence of a very embarrassed visitor; he has acted the bawd to his own wife; he has sung the liturgy while drunk, intermixed with lascivious songs; he rails against authority and his parishioners in verses and sermons; and he wilfully alters the form of the psalms to his own purpose. 'He hath been, and is a shame, and scandall to the Ministry, and to his profession and calling. And so generally accounted, reputed, and taken to bee, Finis.'

The delightful woodcut on the title-page is a reworking of that used on the title-page of *The Wrens nest defil'd* (1640), where it is used to pun on Bishop Wren. Here the Wren becomes a Cuckoo, presumably as a symbol of Gwin's defiling of other men's nests.

ESTC makes no mention of the overprinted date. Gwin (b. 1605) was not sequestered until 1645; perhaps the pamphlet was reissued in 1643 in a renewed campaign against Gwin.

Wing G 2281; Thomason E.177[20].

HALLAM'S SUPPRESSED POEMS, 1830

33 **HALLAM, Arthur Henry.** [*Poems / By / A. H. Hallam, Esq.*] [London, 1830]. One of the few surviving copies of Hallam's unpublished *Poems*, this copy not in the Vail Motter census (see below). [1830/3].

12mo., pp. 168, the divisional title (there was no title-page) excised as in all the copies retained by the family, here supplied in contemporary manuscript on paper watermarked 1833; without the final sheet, pp. 169-174, as in other copies traced back to Hallam's friend Robert John Tennant, copies that Nowell Smith suggests were bound up after Hallam's death in 1833; uncut in neat contemporary dark green, fine-grained cloth; bookplate of the Irish poet Seamus O'Sullivan, book-label of Simon Nowell Smith; a fine copy. £4500

Arthur Henry Hallam, Tennyson's intimate friend at Cambridge, originally hoped to publish his undergraduate verse in a joint volume with Tennyson, 'in the manner of the *Lyrical Ballads* of another pair of poets whom they knew and honoured' (Vail Motter). But the project was abandoned when the poems were already in type after Hallam's father, the historian Henry Hallam, objected that some of them were too personal. As a result Tennyson's *Poems, chiefly Lyrical*, 1830, appeared alone. 'The printers ... separated Hallam's fifty titles ... and assembled a certain number of copies ... which Hallam then quietly presented to his friends in the last ten days of May and in early June, 1830' (Vail Motter). The excised title-page in this and the surviving family copies was presumably another consequence of Henry Hallam's protective impulse.

About fifteen copies were known to Vail Motter, 'and others have come to light since' (Nowell Smith). The surviving copies include three family copies, six copies inscribed from Hallam (to W. Kinglake, R. C. Trench, W. Donne, J. M. Kemble, J. M. Gaskell, and James Spedding, *see next item*), and another copy, uninscribed, now identified as belonging to Hallam's Eton friend J. E. Lyall. All these copies are complete in 174 pages. Four others are recorded that end on page 168, as here; at least three of these can be traced back to Robert John Tennant, the Cambridge friend who proposed Hallam's election to the Apostles. These are the copies that Nowell Smith would date to 1833.

In 1829 Hallam had visited Tennyson's family at Somersby where he met the poet's sister Emily and they became engaged. The verse he continued to write

from 1830 to 1831 is preserved in a small notebook, now in the British Library, containing 47 poems, including two sequences of Somersby sonnets. On 14 September 1833 Hallam died unexpectedly at Vienna. Tennyson, his sister, and Cambridge friends were shattered by the news; Tennyson's response was to be *In Memoriam*.

T. H. Vail Motter 'Hallam's "Poems" of 1830: a Census', *PBSA*, xxxv (1941), 277-80; Simon Nowell Smith, *The Book Collector*, 1959, pp. 430-1; *NUC* adds Spedding's copy at Yale to those in the census, but there may be some confusion here as Spedding's copy or a second Spedding copy is certainly in the Robert H. Taylor collection at Princeton; *The Writings of Arthur Hallam*, ed. T. H. Vail Motter (1943).

#### WITH AN AUTOGRAPH POEM TO TENNYSON

34 **HALLAM, Arthur Henry**. *Remains, in Verse and Prose ...*  
[London,] Printed by W. Nicol ... 1834.

8vo., pp. xl, 363, [1]; a good copy internally, in contemporary blue calf, spine defective, lacking front cover; inscribed on the title-page '**James Spedding from H. Hallam**', with a single-leaf manuscript poem tipped in before p. 73, some scattered manuscript corrections, probably by Spedding, on pp. xxii-xxvi and to the Sonnets on p. 72 and 78, and a 4-page autograph letter, signed, from Savile Morton to Spedding laid in loose (see below). £5000

First edition, a **presentation copy** from the editor, the historian Henry Hallam, to his late son's friend and fellow Cambridge 'Apostle' James Spedding. The prefatory memoir by Hallam senior includes a long letter from Spedding ('one of his most valued friends') written in tribute to Arthur (pp. xx-xxvi), which has been signed here by Spedding (it is printed without attribution), with several minor manuscript corrections.

After Arthur Henry Hallam's tragic early death in Vienna in 1833, his Cambridge friends, including Tennyson, persuaded Hallam's father to edit a collection of his poems and to issue it privately with an accompanying memoir. *Remains* was the result, and it included nineteen poems from the aborted 1830 volume (*see above*),

Alfred, I wish that you beheld me now  
Sitting beneath a mossy ivied wall  
On a quaint bench, which to that structure old  
Winds an accordant curve; above my head  
Dilates immeasurable world of leaves  
Seems to converge into the blue expanse  
That vaults this summer noon: before me lies  
A lawn of English verdure, smooth and bright,  
Mottled with fainter hues of early hay,  
Whose fragrance blended with the rose perfume  
From that white flowering bush invites my sense  
To a delicious madness, and faint thoughts  
Of childish years are borne into my brain  
By unforgotten ardours waking now.  
Beyond a gentle slope leads into shade  
Of mighty trees, to bend whose eminent crown  
Is the prime labour of the pettish winds,  
That now in lighter mood are twirling leaves  
Over my feet, or hurrying butterflies  
Beside the gay humming things, that summer low,  
Shout the warm air, or staining the fount  
Where you look down in majestic line  
Beside dominion with the abundant light.

C. H. H.

Alfred

A SCENE IN SUMMER.

Alfred, I would that you beheld me now,  
Sitting beneath a mossy ivied wall  
On a quaint bench, which to that structure old  
Winds an accordant curve. Above my head  
Dilates immeasurable a wild of leaves,  
Seeming received into the blue expanse  
That vaults this summer noon: before me lies  
A lawn of English verdure, smooth and bright,  
Mottled with fainter hues of early hay,  
Whose fragrance, blended with the rose perfume  
From that white flowering bush, invites my sense  
To a delicious madness—and faint thoughts  
Of childish years are borne into my brain  
By unforgotten ardours waking now.  
Beyond, a gentle slope leads into shade  
Of mighty trees, to bend whose eminent crown  
Is the prime labour of the pettish winds,  
That now in lighter mood are twirling leaves  
Over my feet, or hurrying butterflies,

along with fifteen more from the manuscript notebook of 1830-1 (now at the British Library).

In the present volume, opposite the poem 'A Scene in Summer' (p. 73-4) Spedding, or a subsequent owner, has tipped in a holograph manuscript of the poem with a caricature sketch on the verso. Arthur Henry Hallam's hand is notoriously variable, and though the present manuscript differs from the hand of the 1830-1 notebook, it contains very strong similarities to at least three other examples – a poem addressed to his aunt Elizabeth in Italian (British Library Add MS 81296 f. 25), a note to Elizabeth written in a miniature hand at the bottom of a letter (Add MS 81296 f. 32), and a poem to his sister Eleanor Hallam inscribed into a copy of Wordsworth *Selected Poems* (1831), dated August 1831 (photocopies at BL Add MS 81296 ff. 49-50). It has evident textual authority (see below), differs in several places from the version of the poem as printed, and contains several examples of a distinctive orthographic trait that Hallam shared with Tennyson at this period – the use of unusual compound words: here we

have 'roseperfume', 'whiteflowering' and 'elmshadows', all of which appear in the 1830-1 notebook and none of which are translated into print.

Written in June 1831, 'A Scene in Summer' is an important poem, one revealing of Hallam's close friendship with Tennyson, who he addresses directly: '**Alfred, I would that you beheld me now, / Sitting beneath a mossy ivied wall ...**'. The present version contains a number of variant readings from the poem as it appears in *Remains* (and the 1830-1 source manuscript), mostly notably in lines 4-6:

*Remains and Notebook 1830-1:*

Above my head  
Dilates immeasurable a wild of leaves,  
Seeming received into the blue expanse ...

*MS transcription:*

above my head  
Far up th'immeasurable world of leaves  
Seems to converge into the blue expanse ...

Henry Hallam was a conscientious but not always competent editor, introducing a fair number of transcription errors into the poems of *Remains*. One such is the erroneous 'ardours' in line 14 – both the 1830-1 notebook and the present manuscript read 'odours'. As well as the inserted poem, this copy of *Remains* features a number of pencil corrections that evidence direct comparison with a manuscript: 'stir' for 'star' and 'grown' for 'given' on p. 72, 'buds' for 'birds' on p. 78, all clearly superior readings that tally with the 1830-1 notebook.

James Spedding (1808-1881) was, in the words of Tennyson, 'the Pope among us young men – the wisest man I know', and a friend of Tennyson, Thackeray and Hallam, who went on to devote his life to the scholarly study of Francis Bacon. In the amusing letter to him tipped in here (written from Exmouth in June 1840), his fellow Cambridge 'Apostle' Savile Morton (1811-1852) writes to thank him for letting him know about a forthcoming 'Panapostolic Procession' in London. 'Fitz [Edward Fitzgerald] and I have kept up a pretty constant fire at one another in the way of notes – but the pilgrimage with Alfred [Tennyson] to Stratford was news to me. I got a joint letter from himself & Thackeray some days ago from Leamington, yet again the latter's confinement & delicacy of a female infant [his daughter Harriet Marian, b. 1840] was equally a matter of novelty to me. How

strange of him to write in such a state and not once allude to it!' He goes on to lament that everyone he knows seems to be having daughters, which 'imports a lamentable defalcation of monks', and to enquire 'Who is Samuel Lawrence? not the man who painted Alfred?' (as indeed he was). The following year Morton departed for Rome as an artist, later turning journalist, with a terrible reputation as a philanderer. In 1852 he was stabbed by a love rival and died.

35 **HAMOND, Walter.** *A Paradox. Prooving, that the Inhabitants of the Isle called Madagascar, or St. Laurence, (in temporall Things) are the happiest People in the World. Whereunto is prefixed, a briefe and true Description of that Island: the Nature of the Climate, and Condition of the Inhabitants, and their special Affection to the English above other Nations. With most probable Arguments of a hopefull and fit Plantation of a Colony there, in respect of the Fruitfulnesse of the Soyle, the Benignity of the Ayre, and the Relieving of our English Ships, both to and from the East-Indies ...* London, Printed for Nathaniell Butter. 1640.

4to., pp. [40], with the initial blank Al; a fine copy, in full polished calf, gilt, by Rivière & Son.

£7500

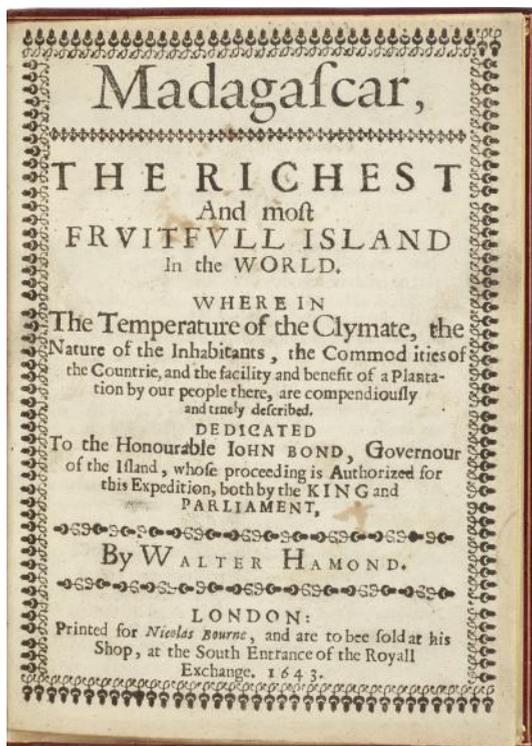
**First edition of the first English description of Madagascar**, based upon a stay of more than three months, in July to October 1630 (the precise date of this visit is specified in Hamond's *Madagascar*, 1643).

Much of *A Paradox* is devoted to an account of the natives; included are details of their tribal customs, religion, weaponry, clothing, and diet. Hamond characterizes Madagascar as a kind of utopia, whose primitive society offered a striking contrast to the civilized world, its inhabitants 'affable, courteous, and just in their dealings'. 'As for their nakednesse, I hold them therefore happy, as approaching nearest to the greatest perfection of mankind.'

Of Walter Hamond himself little is known, beyond the fact that was made free of the Company of Barber-Surgeons in 1616 (he published a translation of Ambroise Paré's *Method of Treating wounds made by Arquebuses and other Firearms* the following year), and that he was in the employ of the East India Company, serving on a ship called the *Charles* under the command of Captain John Weddell. He may have followed Weddell to the rival Courten Association, which

advocated a colony on Madagascar; an expedition under warrant of the privy signet was scheduled to sail in 1639, and Hamond's *Paradox* was probably written as propaganda. In the event, the expedition did not sail, but interest was revived in 1642, prompting Hamond's second work about the island.

STC 12735.



36 **HAMOND, Walter.** Madagascar, the richest and most fruitfull Island in the World. Wherein the Temperature of the Clymate, the Nature of the Inhabitants, the Commodities of the Countrie, and the Facility and Benefit of a Plantation by our People there, are compendiously and truly described. Dedicated to the Honourable John Bond, Governour of the Island, whose proceeding is authorized for this Expedition, both by the King and Parliament. London: Printed for Nicholas Bourne, and are to bee sold at his Shop ... 1643.

4to., pp. [6], 14; pale waterstain to final leaf, but withal a fine copy, in modern full red morocco, gilt.

£7500

First edition, rare – the second of Hamond’s two accounts of Madagascar, published in support of an expedition by John Bond, the putative ‘governor’ of the island to whom the work is dedicated. Where *A Paradox* had waxed lyrical on the moral virtues of the island paradise, *Madagascar* was more resolutely commercial, arguing the advantages of a colony there, to compete with the Portuguese for supremacy in the East India trade. Some of the content was repeated from his earlier work; but Madagascar’s Edenic innocence is recast as ‘miserable thralldome, under the Tyranny of Satan’, and in dire need of redemption.

Bond’s expedition was financed by the Courten Association, a rival trading organisation to the East India Company, established by Sir William Courten (1568-1636) and continued into dismal failure by his son. The Madagascar expedition had been scheduled for 1639, but did not succeed in answering East India Company objections until 1643 (Hamond’s dedication here speaks of the ‘rough storme at Land’ faced by Bond from an opposition ‘who laboured the ruine of your expedition’). It was eventually established in 1645, on the south-west of the island; of the 145 men, women and children who landed, 80 had died by the time the colony was abandoned the following year. There were even rumours that its purpose was to conceal an illegal mint, coining silver to abet the ailing Courten’s financial woes.

ESTC lists eight copies: BL, Lambeth, Liverpool, Queen’s College Oxford; Harvard, Huntington, New York Historical Society, and Yale.

Wing H 627.

#### THE LONDON MESSIAH

37 [HANDEL.] [JENNENS, Charles.] Messiah. An Oratorio. As it is perform’d at the Theatre-Royal in Covent-Garden. Set to Musick by Mr. Handel ... London: Printed by and for J. Watts; and sold by him at the Printing-Office in Wild-Court ... and by B. Dod ... 1749.

4to., pp. 16, with three large woodcut head-pieces and three woodcut initials; horizontal tears to B1-2, but a very good copy, **stitched as issued in the original drab paper wrappers**, lettered in manuscript ‘Messiah 1749’ on the front cover. £1850

Rare libretto for Handel's *Messiah*, printed for the successful 1749 revival in London, the first in what was to become a series of annual performances conducted by Handel himself, and which would establish the work's lasting reputation.

*Messiah* had premiered to an enthusiastic audience in Dublin in 1742, but when it was first performed in London the following year, it attracted controversy over the appropriateness of its subject matter in a theatre. A second attempt came in 1745, with two new settings introduced at Jennens's request, which again sank without trace; but in 1749, the single theatrical performance, on Maundy Thursday, was quickly followed by Handel's charity concert for the new Foundling Hospital, in May, which included the 'Hallelujah' chorus from *Messiah*.

'The publication of printed texts for Handel's London oratorios was a continuation from established operatic practice. The word-books (libretti) were sold at the theatres, and sometimes also at the office of the printer-publisher on the days of performance and perhaps also during the few days preceding' (Donald Burrows, *Handel: Messiah*). Inevitably, survival rates for these ephemeral publications are very low. There were Dublin editions of 1742, 1745 and 1746, all rare, and one earlier London edition (1743; not in ESTC, but we have traced copies at the Morgan Library and Texas). The present edition was the first published by Handel's official publisher, John Watts.

ESTC shows five copies: Advocates Library (ex. Abbotsford), King's College Cambridge, Taborian Institute, Westminster Abbey; and UC Berkeley.

38 **HOLLAND, Peter.** Select Views of the Lakes in Cumberland, Westmoreland & Lancashire; from Drawings made by P. Holland. Engraved by C. Rosenberg ... Liverpool, Aug. 1. 1792.

Oblong 4to., ff. [21], with an engraved calligraphic title-page/dedication leaf by Neele after C. Graham, and 20 aquatint plates by Rosenberg after Holland, with facing letterpress descriptions; the title is repeated as if carved into the Bowdler Stone in Borrowdale on the first plate; small stain to head of title-page, blank verso of last leaf dusty, but a very good copy, with fine impressions of the plates, in nineteenth-century quarter cloth and marbled boards, edges rubbed.

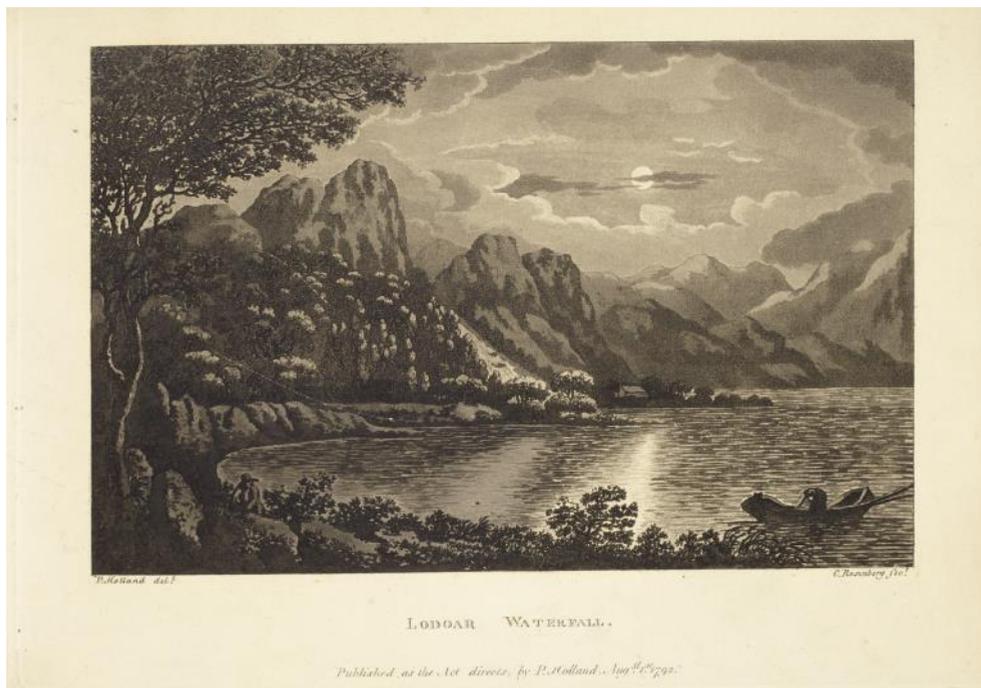
£950

First edition, scarce, of 'the first book of Lake District views in aquatint' (Bicknell), by the Liverpool artist Peter Holland. The work was dedicated to the art collector Daniel Daulby, who retired in 1796 to Rydal Mount, later Wordsworth's house.

Holland constructs his *Select Views* in the manner of a guide-book to the picturesque, with instructions as to where to find each of the views, and comments on the sublimity of the scenery. Lodore Falls, for example, 'must by visited by Moon-light' and are thus depicted; Ullswater 'is, perhaps, less wild and romantic than the Environs of Keswick; but in Solemnity and Grandeur, it surpasses all the others'; travelling from Wythburn to Grasmere, you find yourself in 'an amphitheatre of Mountains of the wildest Shapes, and most desolate Appearance'; while Rydal Falls, viewed from the Summer-House, are 'as correct and delicate a Miniature of picturesque Beauty as the Eye of Taste, and Sensibility, perhaps, can any where behold'.

ESTC records copies at British Library, Lancaster, Bodley; McGill and three at Yale (Beinecke, Walpole and YCBA). COPAC adds Cambridge and Exeter.

Bicknell 25; not in Abbey.



ITALIAN DIALOGUES FOR ELIZABETHAN STUDENTS  
WITH THE ROMANCE ARNALT AND LUCENDA

39 **HOLLYBAND, Claudius.** The Italian Schoole-maister: contayning Rules for the perfect pronouncing of th'Italian Tongue: with familiar Speeches: and certaine Phrases taken out of the best Italian Authors. And a fine Tuscan Historie called Arnalt & Lucenda. A verie easie Way to learne th'Italian Tongue ... At London Printed by Thomas Purfoot. 1597.

Small 8vo., pp. [376]; English and Italian on facing pages; title-page within a border of type ornaments, printer's device on final verso; title-page and final few leaves neatly remargined; a good, albeit washed copy in modern full calf. £8500

First edition thus of a rare language manual by 'the most celebrated language teacher in Elizabethan England' (Wyatt), with a parallel-text romance, *Arnalt and Lucenda*.

Claudius Hollyband (also known as Claude de Sainliens) had made his name with the oft-reprinted French text-books *The Frenche Littelton* and *The French Schoolemaister*; 'A savvy entrepreneur, Hollyband also issued several Italian-language books both before and after Florio had initiated his publishing career ... their accessibility and modest ambitions were clearly part of their wide appeal' (Wyatt). First, in *The pretie and wittie historie of Arnalt & Lucenda* (1575, six copies in ESTC), Hollyband provided parallel-text translations in Italian and English of this Spanish romance novella, followed by a guide to Italian pronunciation, dialogues, and a brief Italian grammar. In 1597, he expanded, updated and rearranged the text as *The Italian Schoole-maister*, of which the editions of 1583 and 1591 mentioned by Michael Wyatt are clearly ghosts: no copies are shown by STC, ESTC, Alston etc., and the dedication here, to a former pupil John Smith, is dated September 1597: 'I have gathered therefore all such observations, which I delivered unto you about this Italian tongue, and framed them in this little mould'. A second, apparently posthumous, edition followed in 1608 under the same title.

Hollyband's *Italian Schoole-maister* provided the eager student with 'rules for the pronunciation of th'Italian *tongue*', followed by a fascinating collection of 'Familiar talkes' in Italian and English. 'Hollyband's merits are to be found in his capacity to adapt a teaching method designed for Latin to modern languages ...

[his work's] novelty was in the dialogues, which, applying the theories of [Juan Luis] Vives, were supposed to be a foundation for the pupil's training' (Rossi, our translation). The dialogues here cover topics as diverse as 'To shoe a horse', 'To be maryed' ('Ho faire mayden, will you take mee for your lawfull spouse'), 'For Bricklayers', 'The Schoolemaister' and 'To talke with wemen' ('Mistres I drinke unto you. / Much good may it do you, sir'), all which have been largely expanded, in many cases doubled in length, from those of 1575. As well as augmenting vocabulary, the new text is notably more 'natural' than the original dialogues, reflecting daily usage. In 'Of the Booke binder', for example, Hollyband conjures a scene from direct experience: 'Shew me an Italian, and English booke: and of the best print. / I have none bound at this present. / Bind me this with silke, and claspes. / Anon, I will serve you sir. / Reach me royall paper to write. / Neede you any ynke and bombase? / No, but wast paper, & of that which wee call drinking paper.' Similarly, in 'Of the Taylor', Hollyband adds the following glimpse into the workshop: 'Laurence, reach me the cisers, the sheers, that I may cut this apparell ... where is the thimble to sowe? the red chalke, a needell, thread ... O fellowes, let us sowe this quickly, that wee may go to supper, to sleepe: what doth that slugger there? he snorteth: awake him? with a motion.'

Perhaps the most extraordinary dialogue is that 'Of the Noterie or Scrivener', expanded from a mere three sentences in 1575 to five wonderful pages of cant and backbiting, executed in almost parody of a scrivener's guide, with numerous alternate wordings expressed in curved brackets. A bad scrivener, Master X, is contrasted with a noble and learned one, Master Q. Z. (A very rare variant issue of this dialogue names the scriveners and compounds both the praise and the insults – see our list of *English Books, New Acquisitions* 2007/1).

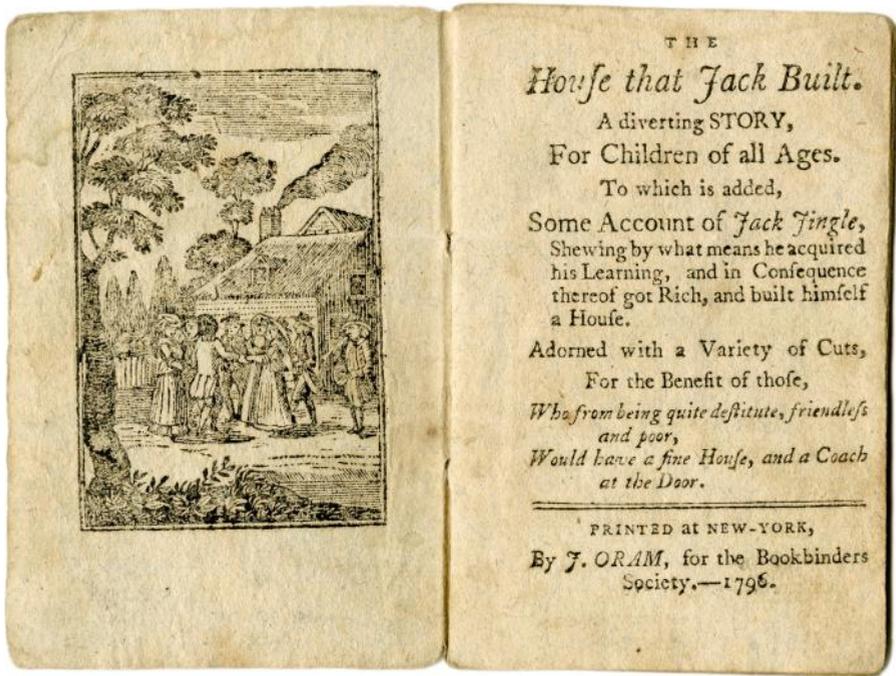
The dialogues are followed by the grammar from 1575 and by two entirely new sections: 32 pages of a 'Diversitie of Ital[ian] Phrases', with facing English text (including a page on Italian book-keeping, and much on drinking and duelling); and 12 pages solely in Italian, comprising the articles of faith, the ten commandments, and several psalms, plus two short discourses: 'Che i Discepoli deono amare il loro maestro e pe'l contrario' [*That pupils should love their master, and the contrary*] and 'Avvertimenti a' precettori o maestri di scuola: e come i costumi primeramente, o vero insieme con le lettere si deon insegnare' [*Advertisement to tutors or school masters: and how morals ought to be taught before, or in fact as an integral part of, letters*].

The second part of the volume is a parallel-text translation of the fifteenth-century Spanish romance *Tractado de amores de Arnalte y Lucenda* by Diego de San Pedro – into Italian by Bartholomeo Maraffi, and English by Hollyband. ‘It is not at all surprising that a work by San Pedro became part of a language method ... his fiction has always been used as a model of language proficiency. Besides, Hollyband’s translation, which follows closely the Italian version, was much more enjoyable than [John] Clerk’s [published in 1543]. English prose had changed significantly in the interval, and so had reading practices’ (Daniel Gil Sáenz, ‘Reading Diego de San Pedro in Tudor England’, *Revista Alicantina de estudios Ingleses*, 17, 2004). *Arnalt and Lucenda* is almost unique among Spanish sentimental novels of the period, featuring as it does a hero debased, embarrassed and ultimately frustrated in love: Arnalt falls in love with Lucenda of Thebes, but is betrayed by his friend Gierso, who secretly marries Lucenda; in revenge, Arnalt kills Gierso in a duel, leaving Lucenda to escape to a nunnery, while Arnalt retires to the desert.

Hollyband, born Claude de Sainliens in Moulins, Bourbon, came to England with his family in 1564, marrying an English wife in 1578. His success as a language teacher in French and Italian, ‘among so many teachers here in London’ (as he notes in the dedication), brought him into contact with, among others, George Gascoigne, Sir John Harrington, whose son was apparently a pupil, and Anthony Munday, to whose *Mirror of Mutability* (1579) he contributed a dedicatory verse. Hollyband’s school, first at the Sign of Lucrece in St Paul’s Churchyard and then at the Sign of the Bull, was among the most noted of the day, and, at forty shillings a year, among the most expensive.

ESTC records 11 copies: Birmingham, Cambridge, Edinburgh, Oxford, Senate House; Harvard, Folger (two copies, and another imperfect), Chicago; Bayerische Staatsbibliothek; and Alexander Turnbull Library; the British Library has a title-page only, in the Harleian fragments.

Alston, XII, ii, 10; STC 6759; see Sergio Rossi, ‘“The only-knowing men of Europe”, John Florio e gli insegnanti italiani’, in *Ricerche sull’umanesimo e sul rinascimento in Inghilterra* (1969); and Michael Wyatt, *The Italian Encounter with Tudor England*, 2005).



AN UNRECORDED NEW YORK CHILDREN'S BOOK

40 **HOUSE THAT JACK BUILT (The).** A diverting Story, for Children of all Ages. To which is added, some Account of Jack Jingle, shewing by what Means he acquired his Learning, and in Consequence thereof got rich, and built himself a House. Adorned with a Variety of Cuts, for the Benefit of those, Who from being quite destitute, friendless and poor, / would have a fine House, and a Coach at the Door. Printed at New-York, by J. Oram, for the Bookbinders Society.—1796.

16mo., pp. 30, with a woodcut frontispiece ([A]1) as the front paste-down, and 15 woodcut illustrations; a fine copy in the original Dutch floral paper wrappers; cloth box. **£3500**

**Unrecorded, and in original state**, a fine illustrated New York printing of perhaps the most repeated and parodied of all nursery rhymes.

The cumulative tale of 'The House that Jack Built' was first printed by John Newbery in *Nurse Truelove's New-Year's Gift* (c. 1750), though it was probably known well before that. Separate printings followed in both England and America, the first one with illustrations in around 1770 (printed by John

Marshall), and it is those illustrations that provided the model for the woodcuts here.

As well as the rhyme itself, we are given Jack Jingle's backstory in prose (also taken from the John Marshall editions) as well as an innovation that we think unique to the present edition: a brief 'Catechism' (pp. 25-30) with three woodcut illustrations (a preacher, Adam in Eden, and Christ on the Cross) and one of the most brazen pieces of product placement we have yet to encounter:

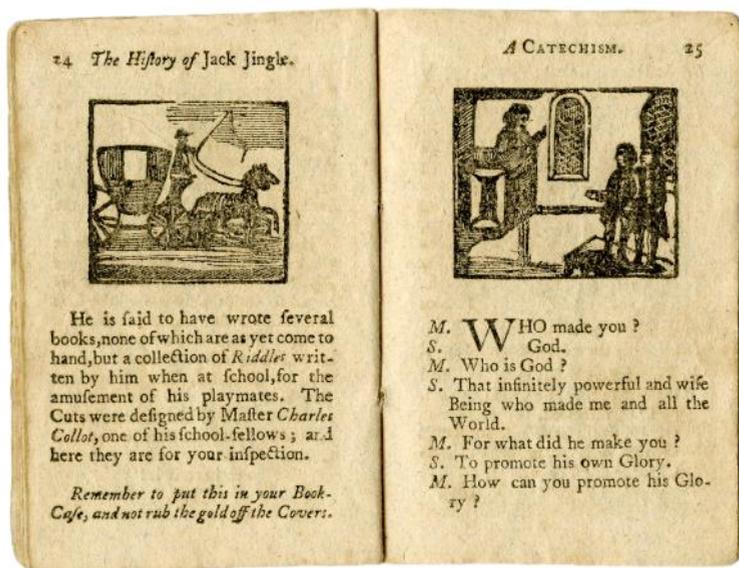
'M. Very well, my Dear: And if I give you one of the little Spelling Books, and some of the other pretty Books which are sold by the Booksellers in New-York, Will you learn them so as to be able to read and understand the New Testament?

'S. I will, sir.'

For the condition of the present copy we can perhaps also thank the bookseller, who instructs on p. 14: 'Remember to put this in your Book Case, and not rub the gold off the Covers'.

James Oram was a New York publisher of some note, active c. 1790-1820; he published a number children's books in the same format 'for the Bookbinders Society' in 1796 (*The Entertaining History of Tommy Gingerbread*, *Tom Thumb's Folio*, *Rural Felicity*), all very rare.

Not in ESTC, COPAC, OCLC; Welch, Rosenbach or Evans (see Welch 616 for other editions).



41 [JUVENILE CHAPBOOKS]. A collection of 15 chapbooks for children, printed by F. Houlston and Son in Wellington and London c. 1804-38.

Fifteen works, 32mo., all in immaculate condition in original printed wrappers, preserved in a dark blue hard-grain morocco case. **£1850**

An exceptional collection of juvenile chapbooks, all illustrated, the majority hand-coloured, from the press of Frances Houlston and Son. There are two picture alphabets, reprints of children's classics, and several original works.

Edward Houlston founded a bookshop in Wellington, Shropshire in 1779. After his death in 1800, his widow Frances took over the business and began to print books in partnership with her son Edward Houlston II. Their imprint, 'F. Houlston and Son', is first recorded in 1804. The operation was a success and by the 1820s, the company was printing in London. In 1838, two years before Edward's death, Frances ceased publishing under the 'Houlston and Son' imprint: the new imprint, Houlston & Stoneman, was used until 1856.

The full contents are as follows, further details available on request:

DERENZY, Margaret. Nothing at all ... London and Wellington. 1835.  
'Fifth edition' but the only edition recorded.

FIRST STEP to Learning. London and Wellington. 1832.  
**Unrecorded** second edition of an attractive ABC.

HISTORY (The) of little King Pippin. Wellington. [c. 1804-38].  
First Houlston edition.

HISTORY (The), of Sir Richard Whittington and his Cat. Wellington. [c. 1804-38].  
First Houlston edition, rare.

MERRY ANDREW (The): or the Humours of a Fair. Wellington. [c. 1804-38].  
First edition, scarce.

MOVING MARKET (The); or Cries of London. Wellington. [c. 1804-38].  
First Houlston edition.

NURSE DANDLEM'S little Repository. Wellington. [c. 1804-38].  
First Houlston edition.





#### VERSE FOR THE YOUNGER SORT

42 **KEACH, Benjamin.** *War with the Devil: or, the Young-Man's Conflict with the Powers of Darkness. In a Dialogue. Discovering the Corruption and Vanity of Youth; the horrible Nature of Sin, and deplorable Condition of fallen Man. Also a Definition, Power, and Rule of Conscience, and the Nature of true Conversion. To which is added, an Appendix, containing a Dialogue between an old Apostate, and a young Professor. Worthy the perusal of all, but chiefly intended for the Instruction of the younger Sort. ... London: Printed for H. P. and sold by Han[nah] Tracy, n.d. [c. 1720].*

Small 8vo., pp. 164, [2] (pagination confused but complete, omitting 129-32, 158-9, and 162-3 and repeating 156-7 and 160-1); with a double woodcut frontispiece, neatly trimmed and mounted, of 'The youth in his natural state' dressed as a dandy (corner clipped) and 'The youth in his converted state' (in clerical dress); fifteen woodcut vignettes in the text; final advertisement leaf for balsam of Chile; a very good copy in nineteenth-century divinity calf. Old armorial bookplate of Joseph Beard of Alderley; later book labels of L. G. E. Bell and J. O. Edwards. **£500**

'Eighteenth impression.' A long series of verse dialogues, hymns, and spiritual songs – in effect a morality play in verse – in which Truth, Conscience, and Jesus contend with the Devil for the soul of Youth.

Benjamin Keach (1640-1704) was a well-known Particular Baptist minister. Some of his writings were essentially controversial, but his most popular books were Bunyanesque compositions, some of them, as here, aimed at a youthful audience. This title was first printed in 1673 (copies at Bodley and Yale), and all early editions are rare; of this one the **ESTC lists one copy only, at Folger**. There was another 'eighteenth impression', sold by V. Harris (BL and Mitchell Library).

The last leaf here (a singleton) is not recorded in either issue. It is an elaborate advertisement for a most excellent natural balsam imported from Chile ('it cures most diseases'), sold by the bookseller Hannah Tracey at the Three-Bibles on London Bridge. The advertisement states that the balsam had been sold for some thirty years by the bookseller Ebenezer Tracey at the same address, but since his decease a stationer named John Stuart at the Three-Bibles and Ink-Bottles had 'made a sham sort, which is an Imposition on the Publick'. Buyers, therefore, 'are desired to take care that they [go] to the Right House'.

Foxon K5.

#### COLLATING HEBREW MANUSCRIPTS

43 [KENNICOTT, Benjamin]. Proposals for collating the Hebrew Manuscripts. [Oxford, 1760.]

4to., pp. [4], drop-head title; a little dusty, loose, disbound. **£1200**

First and only edition, very rare, of Kennicott's *Proposals* for the first definitive textual study of the Hebrew Old Testament, signed at the end 21 January 1760.

On the basis of two successful dissertations on the state of the Hebrew text in the 1750s, Kennicott was encouraged towards the ambitious project to collate and compare all the then known Old Testament manuscripts, 'of which number England contains more than any other Country', though excluding any produced after the invention of printing. 'The Hebrew Copies, which have been hitherto printed, are found to agree with the *latest* and the *worst* MSS. And the older the MSS are, the more they differ from the printed text'.

'Such a Collation must diligently engage Many Years of any one Man's Life'. And indeed it did, Kennicott issuing regular progress reports in English and Latin for the next ten years, before a final prospectus appeared in 1770. The

monumental text, *Vetus Testamentum Hebraicum, cum variis lectionibus*, appeared in two volumes 1776-80.

Here Kennicott closes his *Proposals* with a request for subscribers – parties should register their interest with the booksellers Fletcher and Prince in Oxford, Thurlbourn in Cambridge, and Payne, Rivington, Dodsley and Griffiths in London. In December 1760, he published a further request, with a two-page subscribers' list.

**ESTC shows Bodley only.**

#### £9 8S ON PRINTS

44 **KERRICK (or KERRICH), Thomas**, *artist, antiquary and Cambridge librarian* (1748-1828). A small group of manuscript items c. 1776-1822, as follows:

- a) 'Petty cash book 1776', initialled 'TK', 4 pages on 1 octavo leaf, folded twice to make a booklet, the second half left blank. Covers the period January to March 1776. Of a total of £12 3s, an enormous proportion (£9 8s) was spent on prints; expenditure is also recorded on an expedition to Ely, 'scating', fruit, and coffee houses.
- b) Two 4to. sheets of mathematical questions in Latin, for the 'viva' component of a Cambridge degree, one docketed 'Schools' on the outside. Kerrick is designated at the foot as 'opp. 1<sup>mus</sup>' or first opponent (i.e. the examiner), the respondents (the examinees) being named as Lawrence of St. John's College [Charles Lawrence, BA 1779?], and Willis of Caius [Robert Darling Willis, matric 1780?]. The questions cover, among other things, Locke and Newton.
- c) 3 MS scraps: a receipt for payment of wages to a servant of Kerrick's father in 1753 (annotated as 'curious'); some 'memoranda' from 1803; and a note about a dream in 1822 (annotated as 'Superstition').
- d) Periodical cutting of a poem on the death of Thomas Kerrich of Caius Cambridge in 1786 at the aged of 19 (presumably a cousin?).

Folded, some soiling, but generally in good condition, preserved in two later envelopes by his grandson Albert Hartshorne. **£250 + VAT in EU**

Despite his artistic promise (he was awarded a silver medal for his drawing by the Academy of Painting at Antwerp during his Grand Tour in the early 1770s), Kerrick studied mathematics at Magdalene College, Cambridge, returning there as a fellow in 1775, and serving the college as President in 1789-96. He was elected FSA and appointed 'protobibliothecarius' or principal librarian of Cambridge in 1797.

'Kerrick, who was a keen but discerning collector, was involved in many of the great projects of the infant discipline of art history: Horace Walpole's and James Essex's outline for a history of English architecture; Richard Gough's *Sepulchral Monuments* [etc.] ... He knew well John Flaxman, Joseph Nollekins, Henry Fuseli, Francis Douce, Samuel Lysons ... In 1778 he exchanged portrait prints with Horace Walpole' (*Oxford DNB*). Much of his art collection was bequeathed to the Society of Antiquaries, or came later via his son to the Fitzwilliam.

The present group of material covers all these aspects of Kerrick's adult life – the Cambridge mathematician, the art collector, and the antiquary.

#### WITH MS ANNOTATIONS

45 **LADIES COMPLETE POCKET-BOOK (The)**, for the Year of our Lord 1761 ... Containing I. An Explanation of the Feasts, Fasts, and Holidays throughout the Year. II. A methodical Memorandum Book ... III. An Account of the Emperors, Kings [etc.] ... Plain Directions for finding any Place on a Map ... IV. An Account of the Virtues of the several Mineral Waters ... V. Heads of the Act past last session, for supplying the Markets with Fish ... VI. The favourite new Songs sung last Year ... VII. Some new and useful Receipts for the fair Sex ... London: Printed only for John Newbery ... 1761. [Continued annually].

12mo., pp. 12, [106], 48; the unpaginated sequence is the memorandum book and has been completed throughout in a contemporary hand with daily expenses on foodstuffs; a few further MS notes on the front and rear endpapers, including a recipe for potted oysters; generally in good condition, in the original limp calf, dry and rubbed. £750

**Unique?** *The Ladies Complete Pocket Book* ran from 1750 until 1789 and was 'undoubtedly one of the most successful of all the Newbery/Carnan productions



*Horatio Walpole Esq 60 12*

*Do*

*15 3*

#### WALPOLE'S MAYFAIR

46 [LONDON.] Nine manuscript volumes of 'Land Tax Assessments' for the Parish of St George's Hanover Square, covering modern Mayfair, part of St James's, Pimlico and Knightsbridge, comprising: Conduit Street Ward 1743, 1746, and 1747, Grosvenor Street Ward 1746 and 1747, Dover Street Ward 1746 and 1747, and the Out Ward 1746 and 1747.

Nine slim folio volumes, in total c. 314 pages, plus a few leaves of calculations and blanks; ruled as ledgers in red ink and completed in brown ink in various hands; each volume signed at the end by the assessors, normally four in number; stitched in the original stiff marbled paper card covers, with manuscript paper cover-labels. **£4500**

A fascinating piece of social history, listing the heads of every household with the amount of Land Tax due in London's new and fashionable residential district of Mayfair.

The parish of St George's Hanover Square was created in 1724 from part of the parish of St Martin in the Fields, and stretched from Oxford Street in the North to St James's, Knightsbridge and Pimlico in the South, and from Swallow Street (later Regent St) in the East to part of Hyde Park in the West. It took in the grand new squares – Hanover (1713), Grosvenor (1720s), and Berkeley (mostly laid out from the 1720s to 40s), as well as Buckingham House (the ancestor of Buckingham Palace), and the open land stretching down to Knightsbridge and Chelsea.

Among the notables listed in Hanover Square (in Conduit St. Ward) are Francis Dashwood (of the Hellfire Club), Viscount Cobham of Stowe, the Earl of Westmoreland and the Duke of Roxburgh. Berkeley Square (Grosvenor St and Dover Street wards) was home to the unfortunate Commodore Byng, the Duke of Manchester, and Lord North (father of the future Prime Minister), as well as,

more modestly, Morgan Gwynn, who ran the coffee house on the corner of Jones St; a 'Mr Hillyard' is also listed – presumably the 'carpenter' who with Edward Cock laid out substantial portions of the square and nearby Bruton Street.

Horace Walpole makes an appearance under Arlington St. – the house at no. 17 in which he had been born and which formed part of his inheritance from his father in 1745. Among other figures with literary connections are 'Lady Babb Montagu', friend and companion of the bluestocking novelist Sarah Scott, in Audley St.; Martha Blount, Pope's old friend and intimate, to whom he had given a 26-year lease on a house in Berkeley Street in 1743; in Bruton Street, Pope's perpetual rival Colley Cibber; and in George Street, the salon hostess Frances Boscawen, with her husband the future Admiral.

The image shows the front cover of an antique book. The cover is decorated with a marbled paper pattern in shades of blue, red, and yellow. A rectangular, aged paper label is pasted onto the center of the cover. The label contains the title 'The Outwards Land Tax Assessment' written in a cursive hand, with the year '1747' written below it. A decorative flourish is drawn at the bottom of the label. The book's spine and edges are visible, showing the binding structure.

*The Outwards  
Land Tax Assessment  
1747*

The biggest tax burdens fell on the Duke of Devonshire, whose house on Piccadilly (here listed under Stratton St) was designed by William Kent and had been finished in 1740; and on Charles Sheffield (née Herbert) who had inherited Buck House on the death of his half-brother in 1735. Both faced a whopping £300 a year in land tax, and Sheffield eventually disposed of his burden to George II in 1761.

Both of these latter properties fell in the 'Out Ward', the ward that presents the most fascinating cross-section of the area, from the most expensive seats to the muddle of small streets around where the annual May Fair was held until the 1760s; this area is now known as Shepherd's Market after the builder and architect Edward Shepherd who was then converting it into a piazza, and is named on several properties here (he also built major properties in Brook Street, Audley St, Curzon St and Grosvenor Square). 'May Fair' also housed a Riding House, a Suttlering House and a Slaughter House.

To the west, the 'Out Ward' crossed fields to St George's Hospital and the village of Knightbridge, and to the south it took in the Duke's Hospital, 'Pimblico', Ebury Farm, and the Chelsea Water Works (established 1723). Along with the Grosvenor and Curzon estates, the Governor and Company of the Chelsea Water Works are named as one of the major landholders in the ward (with a tax bill of £200). On either side of Ebury Bridge (here 'Chelsea Water Works Bridge') stood the ruins of a 'Mo[a]ted House' once belonging to the Abbots of Westminster, and a popular inn and pleasure garden whose name was corruption of 'Monastery' – here 'Mr Stone for the Monster'.

The first Land Tax had been imposed in 1692-3 to raise money for the war in France; it was voted annually, usually in the spring, and was based on a rate of from 1 to 4 shillings per £1 value of the land. The tax assessors, who have signed and attested each ledger here, were drawn from the residents of the ward, and the idiosyncratic order of the entries was a product of the routes taken by the assessors, which varied as they moved from main street to side street to alley and back to main street. This means that major streets like Bond Street appear in numerous places within a ledger.

The London Metropolitan Archives hold copies of the Assessments for the City of London for 1692-4 and 1730-1930, but a much less complete run for Middlesex and the Liberty of Westminster (in which the present parish sat): 1767, 1781 (incomplete), and 1797-1832.

## BUYING VOTES IN CHESTER – UNRECORDED

47    **LOOKING-GLASS (A)** for the Turncoats. Chapter the First [–Ninth]. [Chester, W. C. Jones, c. 1818-26]

Nine broadside ballads c. 250 x 125 mm, variously titled as above or ‘Characteristic Sketches; and a Looking-Glass for the Turncoats’; all but the first have Jones’s imprint, two have woodcuts at head; one slightly foxed, else in very good condition, edges partly untrimmed.                    **£1850**

**An entirely unrecorded sequence of nine satirical verse broadsides**, naming and shaming political turncoats in one of the contested General Elections of the 1810s and 20s.

Chester politics was dominated by the Grosvenors of Eaton Hall, but the city had an Assembly of 1500 freemen and the Grosvenors had to spend enormous sums on the political machine – £24,000 in 1784 (of which £15,000 on drink), £23,000 in 1812. ‘The four parliamentary elections until 1826 were accompanied by extensive bribery, intimidation, and disorder, and at elections the city was flooded with Grosvenor’s country tenants and with labourers engaged on the rebuilding of Eaton Hall. Several hundred new freemen might be admitted each time’ (*A History of the County of Chester*, 2003). After the election of 1818, for example, ‘petitions were presented from Egerton and Williams and a number of electors accusing the Grosvenors of illegal treating and bribery. The subsequent inquiry revealed plentiful evidence of corruption’ (*History of Parliament: The House of Commons 1790-1820*, II, 40).

The present ballads, under the various titles ‘A Looking-Glass for the Turncoats’, ‘The Chester Simpletons’, ‘The Old Cock’s Address to his Dandy Cocks’, ‘The Milk-House in Uproar’ and ‘The Lunatic Doctor’, expose those who have succumbed and changed sides, most of them readily identifiable by name and profession:

Jacky Ch[am]b[er][ai]n, the vague  
By the advice of Miss Cl[a]g[u]e  
In order to move the Old Shamble,  
Why, he turn’d his coat,  
And for interest did vote  
With a promise he ne’er more would ramble ...



DEVON, CRICKET, AND ST JOHN'S CAMBRIDGE

48 [MANUSCRIPT NOVEL.] 'Annesley, a Tale of the West, Edited by Andrew Blennerhasset Esq, Barrister at Law, London, 1837'.

Folio, 84 unnumbered leaves, including a few blank pages, in brown ink in a clear, fine hand, with scattered running corrections; paper watermarked J. Green 1836 (endpapers Gilling & Allford 1831); stitched in contemporary quarter vellum and blue boards, with a loose quarto leaf 'A Guide or Finger-Post' laid in loose; inscription on rear cover in a different hand 'Rev. J. Jackson'. **£1350**

A substantial, unpublished and unrecorded novel of c. 80,000 words in 24 chapters; although evidently amateur, it is both amusing and fluently written, not without literary merit or social interest.

Set at the turn of the nineteenth century, mostly around the fictional village of Ashgrove in Devon, *Annesley* centres around the fortunes of two young men, William Henry Evans and George Dawson, both orphaned under different circumstances – William's father died leading a lifeboat crew to save the passengers of a foundered vessel, George's parents in a housefire from which he was narrowly rescued by William's father. The unknown past of the latter, who came to the town and set up as a tutor, becomes the central mystery of the novel; love interest is provided for William by the daughter of the manor, Julia Clifford, who refuses to submit to her mother's more conservative attempts at match-making.

Woven around these main threads are numerous character sketches that lend the story the aspect of a key-novel – the Yorkshire runner Tom Atkyns, who comes to compete in a local village fete (and is beaten by young William); the elderly clergyman Mr Brereton, who looked upon 'Tom Paine and his abettors ... as no better than incarnations of the Spirit of Evil'; William's uncle, known as the 'Old Bachelor', from a noble family fallen on hard times, serving his life out as a landscape gardener to the Clifford family; the self-important Lord Tremenhære; Alice, the reluctant 'wise woman' and fortune-teller.

As well as detailed descriptions of visits to London and various country estates, the novel is enlivened by a series of sporting events – a footrace, and several cricket matches – which become the key to William's mysterious parentage: his

style of play is strangely reminiscent of that of a famous cricketer from St. John's, Cambridge ...

The 'editor', who provides a frame-narrative in which the manuscript of the novel is deposited on his desk in the Middle Temple, is probably fictional. No Andrew Blennerhasset was admitted to the Middle Temple in this period. A note on the 'Finger-Post' implies that the author was around 60 when he wrote the work in 1836, and the repeated references to St. John's Cambridge, suggest a Johnian origin, though we have been unable to pin down a suitable candidate. The 'Finger-Post' specifies the number of pages per chapter and calculates an approximate word count, comparing it with that of Scott's *The Black Dwarf*, evidently with a view to possible publication.

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

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

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

The work bears some affinities to the novels of Richardson, and to Fielding's *Joseph Andrews*, works that were to transform English fiction in the course of the next

decade. This anonymous translation contains the first four parts only of the French text; a fifth part appeared in 1735, and an anonymous continuation in three further parts in 1736, but these later parts were not translated at the time. McBurney 307.

#### ANTI-GODWINIAN SATIRE

50 **MEMOIRS OF M. DE BRINBOC:** containing some Views of English and foreign Society ... in three Volumes ... London: Printed for T. Cadell and W. Davies ... 1805.

3 vols., 8vo.; occasional light foxing, else a good copy in contemporary half calf and marbled boards, spine gilt, boards slightly rubbed, spine chipped; bookplate of William Elborne. **£450**

First edition, a scarce comic novel of French émigrés, featuring, in the character of Halfaz, a lampoon of Godwin. Halfaz is a 'new philosopher' who claims he can conquer the frailties of the body with acts of 'velleity' (*i.e.* willpower) but quickly succumbs to seasickness.

The revolution forces M. de Brinboc to flee France: he travels first to Berlin and then to London, accompanied by his comic servant Fulgence. Brinboc's travels afford satirical accounts of, among other things, French philosophers, German food, and English theatre. Meanwhile his virtuous sister Eugenie is subjected to the unwanted attentions of the dastardly (or at least goaty) Chevreville, a man chiefly famous for having distributed aphrodisiacs to his unwitting guests at a party 'which ended in a scene similar to the orgies we read of in the history of ... Tiberius at Caprea'. Fortunately he is not a match for the canny Eugenie and all ends happily: brother and sister are reunited and Chevreville meets his just comeuppance.

Garside, Raven, and Schowerling, 1805: 8.

51 **MERRY GAME OF FORFEITS (The)**, called the golden Ball or Christmas Pastime, to which is added, down by the Riverside, and the 12 gallant Knights. London: Printed & sold by J. Bailey [c. 1819].

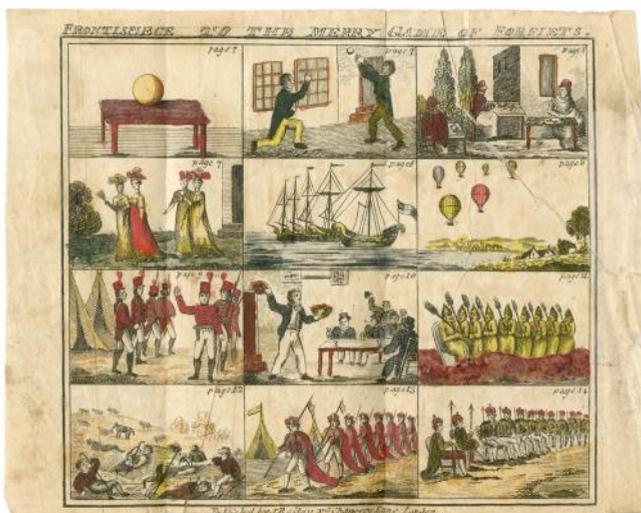
16mo., pp. [1, advertisements], 29 (including the front and rear pastedowns), with a folding hand-coloured engraved frontispiece (detached); a very good copy in the publisher's green printed wrappers, spine worn, stain to front cover. £750

First and only edition, rare, of these three rhymes for a game of forfeits. Sitting 'in a circle round a cheerful fire', the players pass a rhyme around. Each time the rhyme is passed a line is added:

Take this—What's this?  
Two young squires belonging to the hall,  
Each playing with a golden ball.

And so on up to 'twelve emperors'. Each mistake earns the player a forfeit: 'hop on one leg ... kiss their next neighbour through the tongs ... or any merry conceit that comes into their head'. There is topical interest in the poem's patriotic reference to 'Seven soldiers in battle array/ Talking proudly of Waterloo day'. The colourful frontispiece illustrates each of the lines, perhaps serving as a visual aid for the stumped player. The two other poems, 'Down by the Riverside' and '12 Gallant Knights', follow the same pattern.

**Not in COPAC. OCLC records only one copy**, at the Morgan Library (perhaps wanting the frontispiece).



## JACOBITE VERSIFIER

52 [MESTON, William]. The notted [*sic*] History of Mother Grim, commonly called Goody Grim's witty Tales, very curious for a winter Evening. [Newcastle upon Tyne?], Printed this present Year. [1780?]

12mo., pp. 24; woodcut vignette of a house on the title-page; a very good copy, disbound. £475

**Chapbook in verse, very rare**, the place and date suggested by ESTC.

William Meston (1680-1745), burlesque poet and professor of philosophy at Marischal College, Aberdeen, wrote these verses to amuse his fellow Jacobites while in hiding after the rebellion of 1715. They were published in 'London' [*i.e.* Edinburgh] in 1737, with five others similar, as *Old Mother Grim's Tales*, found in an old Manuscript, dated 1527, and reprinted in Meston's *Poetical Works*, 1767.

The first of Mother Grim's tales is a Grecian tale, the second a Roman tale of Tarquin and Tullia, the third a fable of the lion and the beasts, the fourth a tale of the judgement of Solomon when two mothers claim one child, and the fifth is 'The Cobler', an Irish tale. Mother Grim 'now is at her rest' and the persons in her tales 'are dead and gone / But what has been may still be done, / There's nothing new beneath the sun.'

ESTC lists two copies, British Library and National Library of Scotland.

53 MONTAIGNE, Michel de. *Essayes* written in French ... done into English, according to the last French Edition, by John Florio .... London: Printed by Melch. Bradwood for Edward Blount and William Barret. 1613.

Folio, pp. [12], 630, [2, blank], with the engraved portrait of Florio by William Hole; apart from slight soiling to the title-page, a small hole to Xx3 and a scrape to Ddd3, both with slight loss, a fine copy in contemporary polished calf, gilt ruled, lower joint neatly strengthened, remains of green silk ties. A contemporary reader has transcribed a short passage on a front endpaper. Eric Gill bookplate of Thereze Mary Hope, who purchased this copy from Quaritch catalogue 538 in 1937; later bookplate of Nicholas Wall. £4500

Second edition of Florio's Montaigne, one of the great Tudor translations, first published in 1603. Here the original dedications of the three books to various Court ladies are removed, along with the accompanying sonnets, and replaced by a dedication and a new sonnet (in Italian) to the Queen, Anne of Denmark, who had appointed Florio as her reader in Italian and private secretary.



Samuel Daniel's long commendatory poem prefixed to the 1603 edition reappears here, but re-cast to such an extent as to be almost a new work. The anonymous sonnet 'Concerning the Honor of Bookes', printed here for the first time, was once speculatively attributed to Shakespeare but is probably also by Daniel, who may have been Florio's brother-in-law. The first edition did not contain Hole's fine portrait, which was first used in *Queen Anna's new World of Words*, 1611, and is printed here on the verso of the sixth preliminary leaf.

In a new preface 'To the Reader', the translator excuses himself from responsibility for the correction of printer's errors in the first edition, by pleading his attendance at Court:

Enough, if not too much, hath been sayd of this Translation. If the faults found even by my selfe in the first impression, be now by the Printer corrected, as he was directed, the worke is much amended: If not, know, that through mine attendance on hir Majestie, I could not intend it; and blame not *Neptune* for thy second shipwracke. Let me conclude with this worthie mans daughter of alliance: *Que t'en semble donc lecteur?*

– Still resolute John Florio.

Shakespeare's use of Florio's Montaigne, particularly in *The Tempest*, is well known, and the work also influenced Jonson, Bacon, Burton, and other notable literary figures of the day.

STC 18042.

'NOT AN HONEST BRITON DEIGNS  
TO BEAR FELL SLAVERY'S YOKE'

54 **NEW RHYMES** for Children. Bristol: Printed by J. Rose & Son, for Howard & Evans ... London. [1790s].

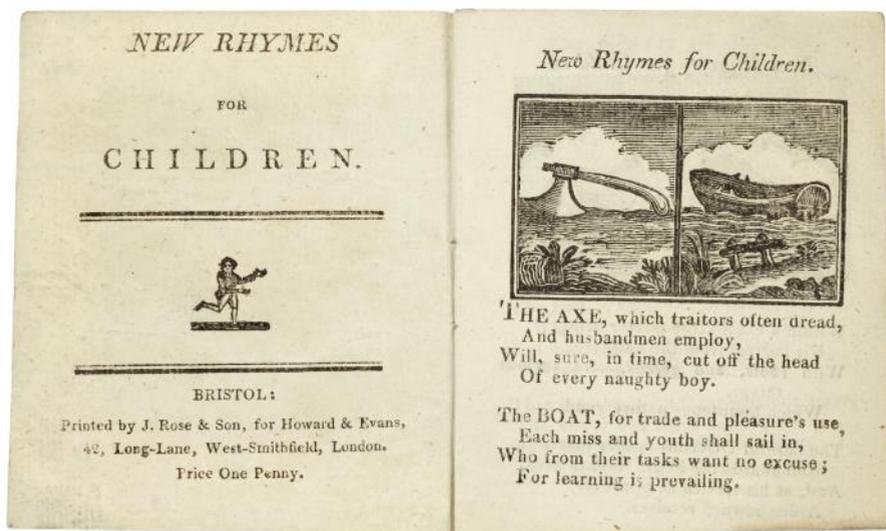
16mo., pp. [14] including the front and rear pastedowns (the title-page and final page); with thirteen woodcut illustrations (each with two vignettes); a fine copy in the original Dutch floral stiff paper covers. **£2500**

**Unrecorded**, the only edition of an attractive provincial alphabet book in verse, with some striking liberal and abolitionist sentiments:

This TRUNK contains the queen's rich robes  
With which her maids adorn her.  
Then drink to all friends round St. Paul's,  
And the maker in the corner ...

In foreign states, the galling chains  
Each monarch will provoke,  
But not an honest Briton deigns  
To bear fell slavery's YOKE.

Bristol was a centre of both the slave trade and of radical politics, and the printer John Rose, was at the centre of the latter. Active from around 1790 when he published a rare periodical, *The Monitor*, he issued abolitionist works such as a



*Soliloquy of an African Prince, over a trinket, for which he had sold a Negro boy* (1792), moralistic Christian texts, and pieces supporting the liberal cause. He wrote and printed several pamphlets on the Bristol riots in 1793, and when William Beddoes wrote his *Word in Defence of the Bill of Rights* in 1795, it appeared in the bookshops of Joseph Cottle and John Rose' (Mike Jay, *The Atmosphere of Heaven*, 2009). Cottle, another publisher of abolitionist sentiment, was a poet and a friend of Coleridge – in 1795, Beddoes, Coleridge and Rose all attended meetings of the citizenry of Bristol.

**Not in ESTC, COPAC or OCLC.**

#### THE UTOPIANS OF NEW YORK

55 **OLIPHANT, Laurence.** *Masollam; a Problem of the Period. A Novel ... in three Volumes ...* William Blackwood and Sons. Edinburgh and London: 1886.

3 vols., 8vo., with half titles; advertisement leaf and publisher's catalogue in volume III; a very good copy in the original pale blue cloth decorated in red and green, pale coffee patterned endpapers; spines darkened; W.H. Smith subscription library labels, bookplate of E.K. March-Phillips. £500

First edition, Oliphant's fictionalisation of his experiences as a disciple of the American mystic and self-proclaimed prophet Thomas Lake Harris.

Oliphant 'stands out from the history of his age as a notable Victorian eccentric': in the course of his colourful life he was employed variously as a spy, a barrister, a diplomat, a journalist, and an MP (Sutherland, *Longman Companion to Victorian Fiction*). In 1867, he resigned his seat in Parliament to join Harris's community, named the Brotherhood of the New Life, at Brocton in New York state. Taking the name 'Woodbine', Oliphant donated his fortune to the cult and became Harris's spiritual slave. Years later, disenchanted with Harris's spiritual practises and doubtful about his financial probity, Oliphant broke with the prophet, who denounced him as 'the greatest apostate since Judas Iscariot'.

The titular main character, David Masollam, is a mystical charlatan based on Harris; the protagonist, Santalba, is a thinly veiled self-portrait. The story concerns the struggles of Massolam's daughter Amina, and Santalba to escape the prophet's domination, and depicts Harris's real attempts to use his hold over Oliphant's wife to have the author declared insane. The book also provides a vehicle for Oliphant's ideas about sexual mysticism: Santalba proposes that 'it is only when the sexes are united according to the divine intention that the redemptive forces for the world's deliverance can play through them'.

Sadleir 1842 (pearl-grey cloth, coffee endpapers). Wolff 5211 (pale blue cloth, dark red endpapers).

56 [OLIPHANT, Mrs. Margaret]. The Melvilles. By the Author of 'John Drayton'. In three Volumes ... London: Richard Bentley ... 1852.

3 vols., 8vo.; some spots and stains but a good copy in contemporary half red roan and drab boards; joints cracked, spines worn and chipped; front covers of each volume with the large contemporary illustrated label of 'Reeve's English and Foreign Library and Reading Room, Leamington', rear covers with a subsequent printed label for 'Knibb, late Reeve's ... Library etc.', advertising 'London & provincial newspapers ... a choice collection of new and second-hand books ... stationery ... music warehouse' etc.

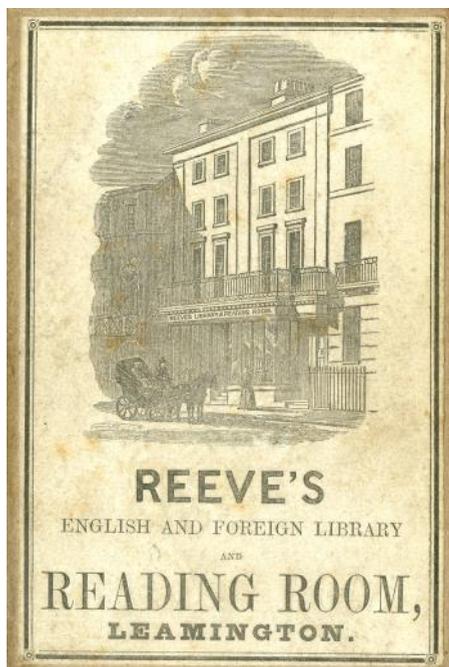
£350

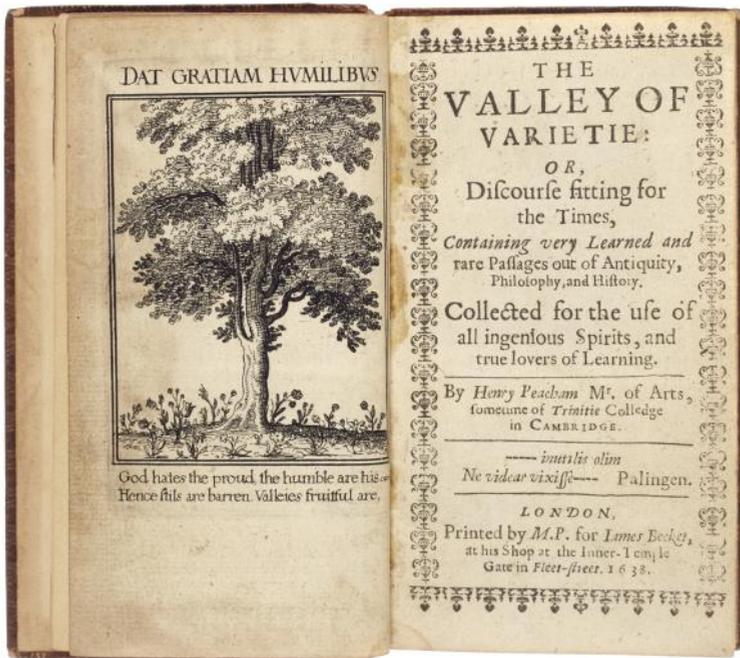
First edition, a Liverpool novel published for the benefit of Oliphant's scapegrace brother Willie Wilson and passed off as his work. It was among a number of works thus commandeered by Wilson, including *John Drayton* (1849) and Oliphant's first novel *Christian Melville* (not published until 1856). Willie, whose career in the church was scuppered by his incipient alcoholism, was supported by Margaret for much of his life: she paid him 10% of her profits for making fair copies of her manuscripts. He also wrote five novels of his own.

*The Melvilles* is set in the Everton suburb of Liverpool, where Oliphant herself lived, and opens with the death of Mr Melville, which forces his son Hugh to leave medical school in Edinburgh and return to a low-paid clerical job in Liverpool, while his mother and sister take on sewing piece-work. The 'Irish fever' typhus epidemic of 1847, which killed 30,000 in Liverpool, features.

Mrs. Oliphant's numerous and readable novels are surprisingly difficult to come by. Sadleir collected her assiduously, but even he only had 62 of her 95 or so novels, mostly due to acquisition of the Macmillan file copies. 'Without this exceptional contribution I should have been hard put to it to find a quarter of her output, so utterly do most of her books in original state seem to have vanished.'

Sadleir 1877; Wolff 5266.





HOLLAR'S FIRST FRONTISPIECE FOR THE ENGLISH TRADE

57 **PEACHAM, Henry.** *The Valley of Varietie: or, Discourse fitting for the Times, containing very learned and rare Passages out of Antiquity, Philosophy, and History. Collected for the Use of all ingenious Spirits, and true Lovers of Learning ... London, Printed by M. P[arsons] for James Becket ... 1638.*

12mo., pp. [14], 174, with an engraved frontispiece by Wenceslaus Hollar; wanting the preliminary and terminal blanks but a very good copy in nineteenth-century diced calf, neatly rebacked. **£2250**

First and only edition. Dedicated to the Earl of Dover, *The Valley of Varietie* offers an entertaining miscellany of extracts 'out of Pancirolla [Guido Panciroli] and other Authors', linked by Peacham's commentary. Chosen with a heavy dose of whimsy, the subjects include chapters on the locusts eaten by John the Baptist, miraculous survival of poison victims, monuments with eternal flames, cinnamon, the balsam tree of Jericho, linuum vinum (incombustible flax, asbestine), electrum-gilding, bells, and malleable glass.

Henry Peacham (1578-1644) was an illustrator as well as a writer, the author of a notable emblem book, *Minerva Britannia*, 1612, and of *The compleat Gentleman*, 1622, a source for heraldic definitions in Johnson's *Dictionary*. His drawing of a scene from *Titus Andronicus* was the earliest illustration of a Shakespeare play.

In later years he collaborated with Wenceslaus Hollar, newly arrived in England in the retinue of the Earl of Arundel, providing text for Hollar's engravings. The frontispiece here, depicting an oak tree with flowers at its base, was Hollar's first such for the English book trade.

'The beginning of what was to be one of the largest collections of rare books in the areas of early English poetical and dramatic literature owned by an individual was said by Heber himself to have been his purchase of a copy of Henry Peacham's *Valley of Varietie* (1638). He had earlier contemplated collecting the classical writers, having begun his uncompleted edition of Persius in 1790, but he was diverted by the purchase of the work by Peacham.

Henceforth all else gave way to what has been quite properly called bibliomania' (*Oxford DNB*). In fact so hard did the Peacham bug hit Richard Heber that the 1834 sale catalogue of his library includes at least four copies of *The Valley of Varietie* (*Bibliotheca Heberiana*, VII, 4349; VIII, 1749-50; IX, 2416 ...).

Grolier, *Wither to Prior*, 658; Pennington 195A; STC 19518.

## THE DANGER OF GOTHICS

58 **PLEASANT AND INSTRUCTIVE HISTORY (THE)** of old Goody Careful, and her two little Scholars, Miss Charlotte Cheerful, and Miss Caroline Fearful. Now first printed from the original Manuscript found in Goody Careful's Cabinet of Curiosities, after her Death ... London: Printed by Robert Bassam ... [c. 1780s].

16mo., pp. 63 (including the covers), with a woodcut frontispiece printed on the inside front cover and 21 further woodcut illustrations; small pinhole to the top of the inner margin; a fine copy in the original pale grey illustrated wrappers, printed in red. £3250

**Unrecorded, a delightfully illustrated juvenile, in original condition.** A dramatic midnight robbery at the hands of a sword- and pistol-wielding rogue leaves Goody Careful almost destitute, but her resourceful character and

Frontispice.



*Goody Careful and her Scholars.*

The pleasant and instructive  
H I S T O R Y  
O F  
Old Goody Careful,  
And her two little Scholars,  
Miss CHARLOTTE CHEARFUL,  
AND  
Miss CAROLINE FEARFUL.

Now first Printed from the original  
Manuscript found in Goody Careful's  
Cabinet of Curiosities, after  
her Death.

*Here's Careful, Chearful, Fearful join'd  
To form a lesson for the mind.*

L O N D O N :

Printed by ROBERT BASSAM,  
No. 53, St. John's, St. West Smithfield.  
(Price Two Pence.)

optimistic disposition soon restore her to good fortune. Years later, her husband's death compels her to take on two young pupils, providing the opportunity to pass on these commendable traits.

Wholesome Charlotte Chearful is of an open, loving character; Caroline Fearful is almost pathologically diffident: she collapses in fear on first meeting her new companions when she catches sight of 'a huge black monster, with ... eyes like saucers'. This terrifying beast turns out to be a common jackdaw. Careful and Chearful soon discern that Fearful's nervousness is the result of being raised by parents too much addicted to gothic horror stories. Fearful herself relates one of these tales 'about giants, witches, and enchantments, including not a little blood and murder, with several ghosts and dismal spectres'. The girl is soon cured and both of Careful's scholars go on to make good marriages to auspiciously named husbands: Mr Brilliant and Mr Alworth. Fearful learns to channel her vivid imagination into writing some charming poetry. Her husband Mr Alworth is also of a literary bent: he generously recites an encouraging passage from Shakespeare to a vagrant the couple meet on their honeymoon in the North of England.

The Printer Robert Bassam had his freedom of the stationer's company in 1775 and apparently traded until his death in 1808, specialising in children's books.

**Not in ESTC**, which does however record another undated edition, printed by Joseph Hawkins. ESTC suggests '1774?', but Hawkins was active at that address until at least 1785, and the copy at Osborne has an inscription dated 1803.

## PROPHECY AND THE RAPTURE:

### J. N. DARBY AND THE PLYMOUTH BRETHERN

59 **[POWERSCOURT CONFERENCE.]** Three volumes of minutes or notes, from the 'Powerscourt discussion', 4-7 October, 1831.

Three 12mo. notebooks, in total c. 148 pages of text, mostly on rectos, plus contents leaves at the front of each volume; in a clear, legible but unidentified hand in brown ink; paper watermarked 1821, contemporary red roan, manuscript paper labels to covers: 'Powerscourt discussion N<sup>o</sup>. I [-III]. 1831'; edges slightly rubbed, but in very good condition. **£20,000**

These three notebooks, evidently compiled by one of the attendees, are **the only substantial surviving records of the first Powerscourt conference**, held in County Wicklow, Ireland, at the instigation of John Nelson Darby in 1831. It was during these conferences, in 1831-3, that Darby first articulated the ecclesiastical and eschatological views that would define Dispensationalism and the beliefs of the Plymouth Brethren. Here are recorded the topics of discussion for all four days, and detailed accounts of the speeches; although the opinions of some minor figures are expressed only in summary, those of the major contributors such as Darby, Robert Daly, Lord Mandeville etc. are articulated at length and seemingly word for word. The only other evidence for the topics discussed is a short article on the conference in the *Christian Herald* (Dec 1831), probably written by Darby.

'John Nelson Darby (1800-1882) is a **figure of towering significance in the history of the Christian church**. Though his name is not widely known, and the details of his life unfamiliar to many ... he has been one of the most important shapers of evangelical thought throughout the last two hundred years.' His principal legacy is the theology known as Dispensationalism, but his influence can also be felt 'directly in the "open" and "exclusive" branches of the [Plymouth] Brethren, and indirectly throughout a broad spectrum of primitivist evangelical

groups' (Sweetnam & Gribben). 'Darbyite dispensationalism dominated late nineteenth-century American millenarianism ... and constituted one of the most significant elements in the history of Fundamentalism' (Sandeem).

Educated at Trinity College, Dublin, and admitted to the bar at King's Inn, Darby quickly abandoned the law for the Church of Ireland, and aristocratic comfort for an ascetic life in County Wicklow, in 1825. A riding accident in 1827 led to a period of enforced inactivity devoted to the study of Scripture, and to his eventual severing with the established Church. He resigned his curacy and began itinerant missionary work among the 'small gatherings of believers that were eventually to develop in the so-called "Brethren movement." Darby was to be an important influence on the shape of this movement and quickly came to be recognized as one of its most significant leaders' (Sweetnam & Gribben), especially after his travels in the United States in the 1860s and 70s.

In the autumns of 1831-3, 'some of the foremost students of prophecy gathered with Darby at a series of conferences held, under the patronage of Theodosia, Lady Powerscourt, on the Powerscourt Estate in County Wicklow', and chaired for the first two years by the local evangelical minister Robert Daly, an old friend of Darby. **'Unfortunately we have no detailed account of the discussions at Powerscourt. No minutes were taken, and only the outlines of some of the discussions survive'** (Sweetnam & Gribben), that is, until the discovery of the present notebooks.

Thirty-five clergymen, fifteen laymen, and twenty women attended the first conference (Sandeem), and the speeches of around twenty-five people, mostly clergymen, are recorded here by one of the attendees, who arrived during the first speech on the first day: 'Revd. J. Frith – was just about to conclude when I arrived'. Among the other figures taking part in the discussions were J. G. Bellett and Francis Hutchinson, future leaders of the Brethren, as well as Lord Mandeville (6<sup>th</sup> Duke of Manchester).

Each day was devoted to a different topic of discussion, all on the general theme of prophecy:

4 Oct: 'What has the Lord declared to be the end of creation & redemption – how does each dispensation further the means & answer the end ... Is it present duty to resist or endure corrupt institutions?'

5 Oct: 'Proof if 1260 days means days or years, connected with which a sketch of Daniel & Revelations whether to be literal or symbolical'

6 Oct: 'The last great & terrible conflict of the coming of Christ – What the power that heads it? Against whom? Proofs whether the saints are to suffer in it – What are the signs by which this power is to be known?'

7 Oct: 'What is to be the state of the world and the state of the church at the coming of Christ? What cause is there to think from scripture these are or are not the last days. This is to include whether Ezekiel's temple is to be before or during the Millenium.'

Darby is the most frequent speaker, contributing several times in each discussion. He 'had little patience or respect for other students of prophecy' (Sandeen), and indeed he brooks no compromise here. His speeches therefore contain direct, important and early statements of his Millenarian beliefs – that the established church is broken and corrupt, that the events described or symbolised in Revelations have not yet begun, that prophecy is to be read literally as it relates to the Jews and symbolically as it relates to the Gentiles, and that there will be a 'secret rapture', visible only to the true believer, before the physical Apocalypse.

'There is no place in which the glory of Christ is so dishonoured as in Christianity.'

'The 1260 days [of Daniel and Revelations] most unequivocally mean years.'

'All the prophecies which relate to the Jews as *amrai* upon the earth are literal, and relate to earthly accomplishments – but to the Gentile ... are expressed in symbolical characters.'

'The principle that power comes from the people is one of the broadest, & most horrible & most abominable statements of atheism. These are signs of the last days in which we live.'

'Babylon means the secular influence of Papacy not popery itself. Babylon fell at the French Revolution – popery exists still.'

'The state of the world is a complete apostacy.'

'Men shall not expect them [the 'last days'] – the testimony of the church that they are the last days shall be rejected.'

Despite Darby's uncompromising position, there was in fact much discussion about the degree of specificity that should be used in the interpretation of prophecy. Hutchinson, for example, concludes that, 'It would tend more to profit if we did not attempt too much precision in explaining the prophecies, but take a more general view of them'; another speaker aims to distinguish between symbolic language which is 'precise and definite' and figurative language which is not; and Lord Mandeville takes the discussion as exploratory rather than conclusive: 'I merely throw out these things – I am all at sea about it. We have been rather thinking aloud & afterwards we can digest what we have heard.

**Many things have been said here which could not be said in a public assembly.'**

One of the other notable passages occurred on 6 October, when there was an interesting aside on the Irvingites, specifically the glossolalia of Mary Caird (née Campbell), who had moved to London in 1831, where she was visited by Lord Mandeville; 'The impression on my mind was that she was under the influence of some power foreign to herself – she used to go off in an hysterical fit and then appear to speak in a foreign tongue', but on further examination of their beliefs, he concluded them to be heretical. Darby also provided testimony: 'I think some of them are imposters, some of them imposed upon ... they were always under tremendous excitement'. This evidence resolves once and for all the debate about whether Irving himself attended the Powerscourt conference of 1831 – he did not – and counters the assertion that the subject of the Irvingites was 'excluded from the agenda' (Sandeen).

In the second Powerscourt Conference, in 1832, Darby would go on to dominate further, and his positions became entrenched enough that Daly refused to chair the third conference. Here we are privileged to see the Brethren's founding 'saint' at work at the birth of a religious movement that would come to dominate American evangelical thought.

See Ernest R. Sandeen, *The Roots of Fundamentalism*, 1970; Mark Sweetnam and Crawford Gribben, 'J. N. Darby and the Irish origins of Dispensationalism', *JETS* 52/3, September 2009; Timothy Stunt, *From Awakening to Secession*, 2000.

A double purpose in the exhibition  
of his character - the happiness of  
man & the glory of God.

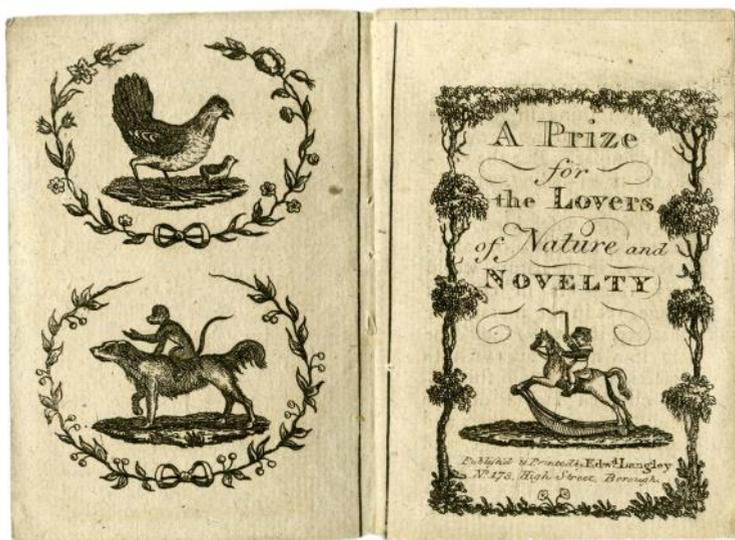
2.  
Rev. J. Smith. Creation, providence &  
redemption all necessary to mani-  
fest God's attributes. His mani-  
festations the end.

Rev. J. Durbly. The personal manifestation  
of Christ the end - "in him dwelt all  
the fulness of the Godhead bodily."  
Christ the end of all the dispensations  
of God. Prov VIII. 22. The Lord possessed me  
in the beginning of his way before his  
works of old. I was set up from  
everlasting from the beginning &c.  
Christ described in this chapter as  
wisdom. Christ is the wisdom of God  
now and will be the power of God in  
the millennium. God must have  
a mediator in creation as well as

Dovercourt  
discussions.  
No. 11. 1831.

Dovercourt  
discussions.  
No. 1. 1831.

Dovercourt  
discussions.  
No. 11. 1831.



60 **PRIZE (A)**, for the Lovers of Nature and Novelty. [London] ... Publish'd and printed by Edw<sup>d</sup> Langley [and William Belch] [c. 1807].

24mo., pp. [20] (plus printed pastedowns), with a wood-engraved frontispiece, and 22 wood-engraved vignettes (two to a page); a near fine copy in the original brown printed wrappers, with a woodcut to the front wrapper and advertisements on the back (for Langley and Belch). **£1000**

First and only edition of a delightful emblem book for children. 'Everything in nature is varied': children should 'observe the difference of manners and temper' of different beasts and objects in order to discern 'the result of good and bad behaviour'.

The numerous woodcuts depict various animals, people, and buildings, often in pairs, the text is either moral or instructive. For example: 'You do right, my little fellow, to feed your rabbits ... the outside leaves of the cabbage are their perquisites and their delicate flesh and furry skins will repay your attention.' Elsewhere the author explains the purpose of the camel's hump and how to tell a male and female goldfinch apart.

Edward Langley traded alone from c. 1800-1807 and then as Langley & Belch. This work was evidently printed before the partnership began but retailed after.

**Very rare.** COPAC and OCLC record only one copy, at Cambridge (imperfect?)



### EMBROIDERED DOS À DOS BINDING

61 **PSALTER (The)** or Psalmes of David, after the Translation of the great Bible, printed as it shal be said or sung in Churches ... Newlie printed in a smal and portable Volume or Manuel. At London, Imprinted for the Company of Stationers. 1606. [*Bound with:*]

**WHOLE BOOKE OF PSALMES (The):** collected into English Meeter by T. Sternhold, I. Hopkins, and Others. London, Printed for the Companie of Stationers. 1612.

2 works in one vol., 32mo. (text block, 80 x 50 mm.; binding, 82 x 56 mm.), ff. [200]; and ff. [1], 63, 63-126, 128-159, 158-171, [18]; first word of title of *Psalter* is xylographic within a border; allegorical woodcut of the triumph over death on title of *Whole Booke of Psalmes*; very good copies **in a strictly contemporary dos à dos binding**, the sides worked in coloured threads of red, yellow and green silk to a floral design of stylized pansies, the design outlined in silver wire, board edges worked in woven silver thread, spines divided into four panels, each with an embroidered flower, gilt edges gaufered with a floral design in red; in wholly original condition; cloth box. **£8500**

A fine pairing of two associated devotional texts, the prose and metrical Psalms (the latter in the Sternhold and Hopkins version), bound back to back (dos à dos) in one volume, in a strictly contemporary embroidered binding. The two texts are printed in a miniature (32mo.) format, the smallest (and rarest) format in

which they were issued. As the title to the prose Psalms indicates, it was planned and printed as 'a smal [sic] and portable volume or Manuel [sic]', for the hand or pocket. The works were often found together – indeed there is a copy of a pairing of the same editions in a similar embroidered binding (though less well preserved) at the Folger.

The metrical Psalms of Sternhold and Hopkins were a publishing phenomenon. 'Sales ... outstripped those of Bibles, prayer books, catechisms, sermons and the rest' (I. M. Green, *Print and Protestantism in early modern England*, 2000, p. 501 ff.). Between 1562 and 1640 there were 482 editions, and the number of copies printed was 'quite possibly a million' (*ibid.*). At the outset most editions were printed in folio or quarto but by the early seventeenth century, there was a marked swing to smaller formats (16mo., 24mo., and 32mo.). At the same time there arose the relatively short lived fashion for embroidered and other fine bindings, sometimes for a pair of works as here.

ESTC lists seven copies of the *Psalter* (3 defective) and two of the metrical *Psalmes* (Folger, and Queen's Ontario, imperfect).

STC 2406 and STC 2544.3. *See frontispiece illustration.*

62     **REEVE, Clara.** *The Exiles; or Memoirs of the Count de Cronstadt ...* London: Printed for T. Hookham, New Bond Street, 1788.

3 vols., 12mo.; lacking the half-titles (as with all the other copies we have handled), but with all the terminal ad leaves; a good copy in contemporary tree calf, rather worn, spines chipped, joints cracked.     **£2000**

First edition, a gothic romance by the author of *The Old English Baron* (1777).

In the preface Reeve explains the book's conception. A gentleman friend looking for a hobby to relieve the 'ennui' of fashionable life asked her to 'give him a share' in writing her next novel. Her solution was to plan a loosely-linked story of three acquaintances, a German, a Frenchman, and an Englishman, citizens of the world, 'men of cultivated minds and enlarged hearts', who meet in their travels 'and after they are separated, they are to give each other an account of their lives and adventures'. Reeve's friend asked to take the Frenchman and the Englishman, and she agreed to write the tale of the German. Conquered,

perhaps, by his ennui her friend soon abandoned the project and Reeve laid aside her part of the tale, putting 'the MS. into a drawer, among other beginnings without ends'. After several years, having in the meantime published *The Progress of Romance* (1785) and written an Irish ghost story, *Castle Connor*, which was lost in manuscript in the Ipswich coach, she finally 'picked up the broken thread of her narration' and finished *The Exiles* as a German story, reducing the Frenchman and the Englishman to incidental figures. The preface which explains all this provides an unusually good picture of a professional author at work.

Like most of Reeve's novels *The Exiles* is a gothic romance with a conscientious moral tone. The Count de Cronstadt secretly marries a beautiful and virtuous woman, who is, however, the daughter of a peasant. His wealthy bachelor uncle, with firm ideas about the class of 'children that are to inherit my fortune', forces him into a second marriage with a noblewoman. 'Oh, how one false step leads to another!—the story of Cronstadt would be a warning to all that believe—Polygamy is capable of increasing a man's pleasure or happiness.' The broken-hearted first wife dies, and Cronstadt, overcome by remorse, soon follows her to the grave.

Garside, Raven, and Schöwerling, 1788:68.

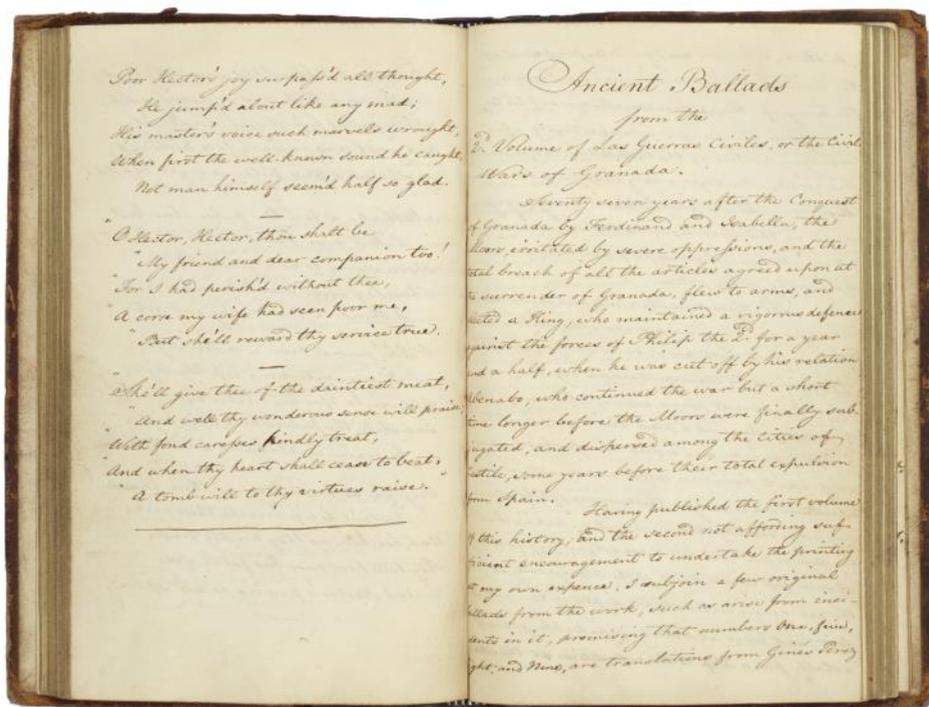
63 **RODD, Thomas, the elder.** Autograph manuscript volume of 'Sonnets', songs, odes, and translations or imitations of Spanish ballads. c. 1801-5.

85 leaves, 8vo., in a neat hand in brown ink, with an initial contents leaf, a fair copy though with a few running corrections (mostly to transcription errors); in very good condition, bound in contemporary sheep, rebacked.

**£2250**

A substantial Romantic poetical manuscript, comprising 115 sonnets, ten longer odes or songs, and ten ballads 'from Las Guerras Civiles, or the Civil Wars of Granada' with historical commentary in prose. The sonnets, odes and songs would later appear (with some changes) in Rodd's *Sonnets, amatory, descriptive and religious; Odes, Songs and Ballads* (1814), but nine of the ten ballads are apparently unpublished.

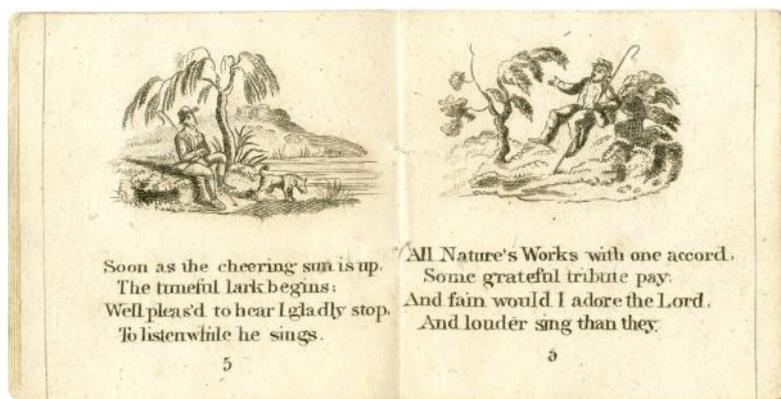
In his introduction to *Sonnets, amatory etc.*, Rodd explains that 'Some few of the Sonnets, and several of the Songs, were written above twenty years ago, the rest chiefly from 1801 to 1805, as were likewise the Odes'. Of the 119 sonnets that appeared in print 115 appear in the present manuscript, though in a very different order, and with numerous textual differences throughout – in the first five sonnets here we count six word-changes, one alteration in word order, and a number of minor changes in punctuation.



Rodd, who had spent three years in Spain as a young man, had published his translation of Part I of Ginés Perez de Hita's *Las guerras civiles: or the Civil Wars of Granada* in 1801, in prose but including some ballads, as well as a volume of *Ancient Ballads from the Civil Wars of Granada and the twelve peers of France* (1801, reprinted 1803). The ten ballads here were part of an unrealised continuation, as he explains in his introductory text: 'Having published the first volume of this history; and the second not affording sufficient encouragement to undertake the printing at my own expence, I subjoin a few original ballads from the work, such as arise from incidents in it, premising that number one, five, eight, and nine, are

translations from Ginés Perez de Hita', and the rest original works in imitation of Spanish ballads. The only one of these to be published was Ballad 2, which appeared in the *Gentleman's Magazine* in February 1801.

Rodd (1763-1822) published his first literary effort, the heroicomic poem *The Theriad*, in 1790. Various failed business ventures as an osier-grower and selling precious stones led him indirectly to a much more successful career as an antiquarian bookseller in Covent Garden from around 1809. Though little admired for his poetical talent, Rodd was nevertheless a conscientious translator and 'the first author to publish English translations of Spanish ballads on a large scale ... Rodd used the translations of Percy as models and, like Percy, was inclined toward a literal rendering' (Shasta M. Bryant, *The Spanish Ballad in English*, 1973).



64 **SHEPHERD BOY (The)**. Embellished with twelve Engravings. London: Published by W. Cole [cover: Published by Hodgson & Co.] ... [c. 1824].

Square 24mo., ff. 12 including the pastedowns, printed on one side only, engraved throughout, with 12 half page illustrations; a very good copy in the original printed wrappers, slightly soiled, advertisements on the back cover. £1100

**Unrecorded**, a charming chapbook pastoral for children. The simple poem narrates episodes from the daily life of a shepherd with an emphasis on religious

themes and natural beauty. Beside God, the shepherd has only one other companion:

My little dog how willing he,  
Runs all the country o'er  
Performs his duty faithfully,  
And then trips on before.

Hodgson and Co., a partnership between William Hodgson and William Cole, began trading in 1820, moving to 10 Newgate Street in 1822. After Hodgson's retirement in 1824, Cole continued to trade from this address under his own name until 1827. This book bears the Hodgson & Co. imprint on the cover title and William Cole alone on the title page, suggesting it is from the period shortly after Hodgson's retirement. This is borne out by the dates of the books advertised on the back cover which were published in 1823-4.

No copies recorded in OCLC or COPAC.

#### REFUGEE CRISIS

65    **SHORT REMARKS** on the Situation of the French Refugees, submitted to the Attention of the Minister. London: Printed for J. Debrett ... 1792.

8vo., pp. 31, [1, advertisements]; a fine copy in modern wrappers.    **£450**

First and only edition, scarce, of a pamphlet written in response to rising numbers of refugees from Revolutionary France.

'Hitherto' the situation 'has only been viewed in the simple light of local inconvenience' – rising prices etc. – but no account has been taken of the character or intentions of the refugees. Our author suggests that, largely incapable of earning their own living, the refugees should be brought together in one place where they can be more easily provided for (and monitored) rather than scattered around the kingdom. Those who are capable of earning their daily bread should be obliged to register their address with the authorities. In any case, the refugees are largely responsible for their own plight – 'their conduct has surely been a mixture of pride, stubbornness and cowardice'.



to be of service to foreigners and 'those who wish not to forget their French completely'.

The publisher, Hett, was one of the consortium of booksellers who was publishing, contemporaneously with the present volume, the phenomenally successful catechistical works of Isaac Watts, six of which are advertised at the end here.

Not in Carruthers, *Three Centuries of the Westminster Shorter Catechism* (1957), which lists as the earliest version in French an Edinburgh edition of 1841.

Not in ESTC, COPAC or OCLC.

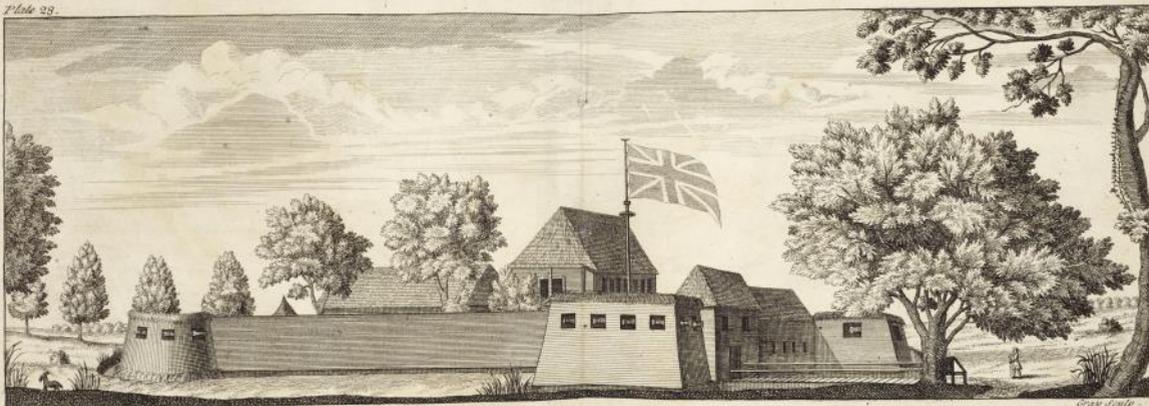
#### ENGRAVINGS OF AFRICAN SLAVE FORTS:

##### A FORT GOVERNOR'S COPY, WITH ANNOTATIONS

67 **SMITH, William**, *surveyor for the Royal African Company*.  
[Thirty different Drafts of Guinea.] [1728].

Large 4to., double-page engraved title-page (an elephant and castle, text within cartouches scratched out), folio letterpress subscribers' list dated 13 July 1728 (foxed), large folding coastal map showing the locations of all the slave forts (central tear along crease), and 21 (of 28, but see below) double-page plates of plans and coastal elevations (all by Gray after Smith), on central mounts, some stains, early repairs to several versos, two leaves backed; ownership signatures of Edward Deane (d. 1733) and James Deane (dated 1734) of the Royal African Company; later inscription of George Lawrence, dated 1767; manuscript notes and additions to several plates; nineteenth-century half calf and marbled boards, worn, spine diced (neatly restored at head and foot); cloth box. **£15,000**

**First edition, rare**, an important record of the mechanics of the slave-trade in West Africa in the first quarter of the eighteenth-century; this is an early subscriber's copy, apparently as issued in July 1728, when 'Above Twenty of the Plates are actually finish'd, and the Rest are in Hand ...'. Several of the plates are in early, uncompleted state, two with substantial additions in manuscript, and three with contemporary biographical notes. The finished product was apparently not presented to the Royal African Company until 1730. The very



The South West Prospect of Williams Fort at Whydah 1727.

This County is Call'd by the Dutch Fida By the French Juda And by the English WHIDAH It is the Loveliest and most pleasant Country in Guineas having but few trees which seem as if regularly planted in small Groves up and down the Country or rather the Woods have been reduced by the Art and Industry of the Natives who are accounted the best Husband-men, and most Warriors in Guineas this place is so well inhabited that a man here can find of Beans within sight of ten or twelve little Crooms or Negro Towns at once any where within 20 Miles of the Sea Side Here they worship a large beautiful kind of Snake, of which wort every Calafheer, or Great man has a God of his own kept in a little house built for that use in some Grove, where they Nightly go to worship, with Drums and trumpets of Elephants Teeth and carry Fowls &c. to sacrifice Their Chief Trade is in Slaves for most of the Gold they have is brought thence by the Portuguese.

*Mr. Edward Jones Governor of this spot in the Year 1733*  
*before the well known: Of several other spots upon*  
*the Coast of Guinea*  
*to England or about 21 of May 1733 on Board the St. James*  
*John Waltham Master of the said ship for the Royal African Company*

LONDON, July 13. 1728.

LIST of the SUBSCRIBERS who have at  
 Encouraged this Work.

**L**  
 The Honorable Charles Leigh, Esq;  
 Richard Levitt, Esq; Alderman of the City of London  
 Arthur Larkbock, Esq;  
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 William Maynard, Esq; Collector of Cork  
 James Maule, Esq; 6 Sets  
 James Marcartney, Esq;  
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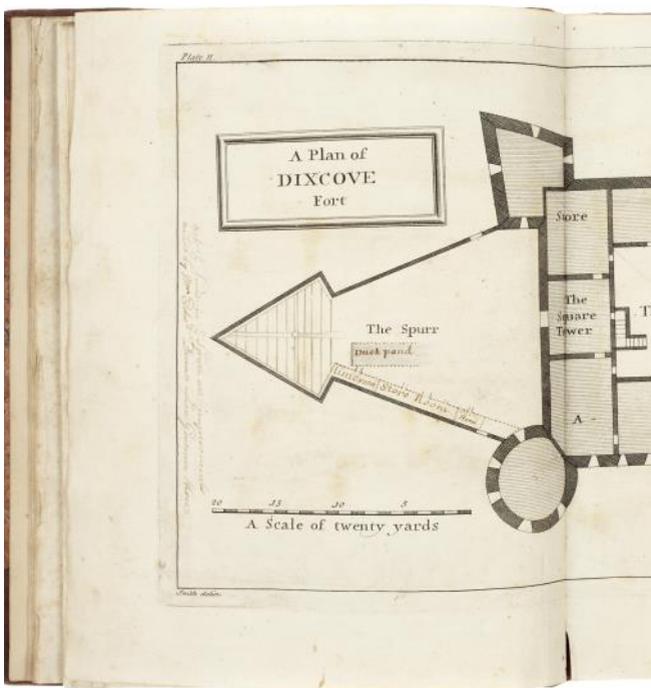
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**R**  
 Nathaniel Rice, Esq; late Chief Merchant of Cape-Coast  
 Charles Rofs, Esq; late Chief Agent to the Royal African  
 Company at Cape-Coast  
 Mr. Everard Robinson  
 Mrs. Mary Reynolds

**S**  
 Captain John Smith of a Soldier Man of War  
 Peter Smith, Esq; Surveyor of the Coves of Cork, 6 Sets



scarce subscribers' list includes Barbados merchants, Royal African Company agents, and a preponderance of Irish nobles and clergymen; also named are William Penn's sons John, Thomas and Springett, and his son-in-law Thomas Freame.

Smith (1697/8–after 1727) was commissioned on 11 August 1726 by the Royal African Company 'to take exact plans, drafts, and prospects of all their forts and settlements; as also of the principal rivers, harbours, and other places of trade on the coast of Africa, from Gambia to Whydah' (*Oxford DNB*). He made landfall in September 1726. 'On his first day, finding himself floundering through deep mud along the shore with huge, venomous ants infesting the mangrove trees and attacked by ferocious wasps, Smith regretted ever having undertaken this survey, but "having put hand to plough" (Smith, 2) could not look back ... Smith worked for a little way up the principal rivers, taking soundings and marking sandbanks, but otherwise did not venture inland from the coast'. His observations on the region are noted in the captions to the coastal elevations – quality of air, availability of provisions, local foodstuffs, and trade – namely slaves and ivory. Several views show the Dutch forts in close proximity to the British ones; many survive today as a UNESCO World Heritage Site.

'*Thirty Different Drafts of Guinea* (1730) was presented to the African Company; the drafts included location charts, followed by prospects and plans of the British forts ... Smith's narrative of his experiences, *A New Voyage to Guinea*, was also published in 1744. Nothing is known of his later life' (*ibid.*)

The owner of this copy, Edward Deane, served as Governor of Dixcove, Cape Coast Castle, and James Fort, Accra (all now in Ghana), and Whydah (Ouidah in Benin) between 1729 and 1733, and presumably took with him whatever of the *Drafts* were available on his departure. All but one of the coastal elevations are present here (that of Winneba), but the bird's eye plans were apparently still underway when Deane obtained his copy: that of the River Gambia, and the Kingdoms of Barra, Fonia and Cumbo (plate 3, a stop *en route* to Guinea) features four place names and a number of sandbanks added in pen – some but not all were incorporated into later states of the plate. Two other plates are in early, unnumbered states, including the large folding coastal map, which also features several manuscript depth soundings for the Grain Coast (later states feature these across the whole map). The plan of Dixcove (plate 11, but bound here as 2) has some additions in manuscript: 'improvements made by Mr Edw Deane' – lime

rooms, store rooms, a cook room, a duck pond, and changes to the fortifications. Several other plates show minor changes based on direct observation, such as new rocks added near harbours, or a line sketching the best route of entry.

When Edward Deane arrived in 'Guinea' (what is now Liberia, Côte d'Ivoire, Ghana, Togo and Benin), Whydah had become the major trading port for slaves in the region. According to the manuscript notes here, Deane was 'governor' of Whydah fort 'in the Year 1733 and several Years before as well gover<sup>r</sup> of Several other Forts upon the Coast of Guinea viz Dix Cove Fort, Accra &c.' In fact as early as July 1730 he was named as director of the fort at Whydah when he entered into negotiations with King Agaja of Dahomey: 'Deane ... recognized Agaja as the new political head of all Dahomey's conquered lands. In return Agaja accepted the responsibility for ensuring the safety of all Europeans within his kingdom ... Secondly Agaja agreed to cooperate fully with the European slave traders [he had previously considered slavery a royal monopoly] ... One remarkable aspect of this agreement was that although it was negotiated by an Englishman, it was accepted both by the Dahomeans and by the other resident Europeans ... The success of Deane was hailed by all the other European directors of companies and large parties were held to celebrate it ... From then on the slave trade increasingly grew to be the basis of the economy of Dahomey' (I. A. Akinjogbin in *The History of West Africa*, vol. 1, 1971).

Edward Deane 'Dyed in his passage to England on or about the 21 of May 1733 on Board the Phenix Sneau [*i.e.* 'snow', a merchant brig] Rob<sup>t</sup> Watkins Master of the said ship for the Royal African Company', and the present volume passed to (his son?) James Deane, who provided the biographical notes here. A John Deane is listed among the subscribers, but Edward Deane Esq. is added in manuscript, as well as a 'Capt John Smith of ye Saphire Man of War'. An earlier John Deane (d. 1719) had been a factor on the Gold Coast, and by the 1750s an 'Edward Deane and Company' was trading in slaves out of Liverpool.

Not in ESTC. COPAC and OCLC together show copies at BL (2, later states of plates, one with subscriber's list cut up and mounted with loss of text); Harvard, LoC (with subscriber's list), Detroit Public, Yale, and Mariner's Library. There was also a later, published reissue *c.* 1740, by J. Clark.

RECTOR OF ALLHALLOWS, BREAD STREET  
BAPTISED JOHN MILTON

68 **STOCK, Richard.** A Stock of Divine Knowledge. Being a lively Description of the Divine Nature. Or, the Divine Essence, Attributes, and Trinity particularly explained and profitably applied ... London; Printed by T. H. for Philip Nevil ... 1641.

Small 4to., pp. [28], 264, 255-305, [9, table and errata], complete with the initial blank; apart from an insignificant wormhole to blank inner margins and fraying to blank fore-edge of last leaf, a good copy in contemporary sheep, neat restoration to joints, spine and edges. Nineteenth-century notes on first blank and verso of title-page, signatures of Clementia Short (c. 1800) and Johannes Morris (1887). £675

First edition. From 1604 the Puritan clergyman Richard Stock (1568/9-1626) was curate to Thomas Edmunds, the rector of Allhallows, whom he succeeded in 1611. In his last years Edmunds was too ill to perform his duties, so it was Stock who baptised the poet John Milton on 20 December 1608.

Stock's subsequent influence on the young Milton is 'difficult to gauge but dangerous to ignore ...' (Parker). Stock took a keen interest in religious education of the children of the parish and catechized them triweekly. His Sunday sermons and diatribes against Roman Catholics (he had emerged as an anti-Catholic polemicist after translating Whitaker's reply to Campion's *Decem Rationes*) will have left their impression. He would have visited Milton's home from time to time when he came to see the poet's father, a prosperous scrivener, about the wills and estates of parishioners. It may have been through Stock that Milton senior met the young Scotsman Thomas Young, whom he engaged as a tutor for his son. Fletcher devotes an entire chapter to him in *The Intellectual Development of Milton*.

Later Stock became one of the original Feoffees for Improprated Tithes, a group of four Puritan clergymen, four lawyers, and four City merchants who served as trustees to purchase tithes in the possession of laymen and to appoint 'godly' clergy to the newly-acquired livings. They also took over the management of the St. Antholin lectures and financed other Puritan lecturerships. Stock himself had been a lecturer at St. Augustine's, Watling Street, before coming to Allhallows, and was a model of the godly Puritan clergyman, an 'able minister of the Gospel,

in his time a burning & shining light .... He was a preacher and not an Orator ... and therefore did ... lay aside Rhetoricall paintings much fitter to obscure plaine matters ... then illustrate dark ones' (Epistle Dedicatory to the Lady Anne Yelverton by the editor, James Cranford).

David Masson, *Life of Milton*, revised edition 1881; Harris Francis Fletcher, *The Intellectual Development of Milton*; W. R. Parker, *Milton, a biography*; Valerie Pearl, *London and the Outbreak of the Puritan Revolution*.

Wing S 5693. ESTC lists nine copies in UK; Folger, Union Theological Seminary (2), and Illinois only in North America.

#### DRAPIER'S LETTERS

69 [SWIFT, Jonathan]. *The Hibernian Patriot: being a Collection of the Drapier's Letters to the People of Ireland, concerning Mr. Wood's Brass Half-Pence. Together with Considerations on the Attempts made to pass that Coin. And Reasons for the People of Ireland's refusing it. To which are added, Poems and Songs relating to the same Subject ... Printed at Dublin. London: Reprinted and sold by A. Moor ... 1730.*

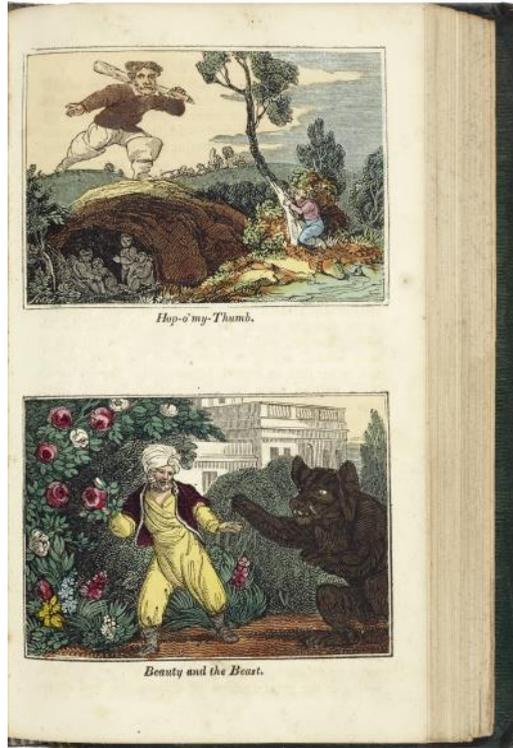
8vo., pp. [8], 264; marginal wormhole to first two leaves, pre-printing flaw to L7 (no loss of text), contemporary panelled calf, rubbed, joints restored.

£850

First London collected edition of the Drapier's Letters, preceded by the Dublin edition of 1725 (entitled *Fraud Detected*).

When the Englishman William Wood acquired the notorious patent for supplying Ireland with a copper coinage, Swift voiced his protest in five pseudonymous Letters, signed 'M. B., Drapier', which appeared between March 1724 and January 1725, and helped to defeat the odious project. Swift found himself suddenly lionized in Dublin as the 'Hibernian Patriot', and while still unidentified, 'in great Repute, the Darling of the populace ...' (Bishop Nicholson to Archbishop Wake, 12 October 1725). The original separate pamphlets are all very scarce. The collected editions add some related papers, Swift's 'Prometheus', and songs celebrating the Drapier by Sheridan, Shadwell, etc.

Teerink-Scouten 22.



#### 24 HAND-COLOURED ILLUSTRATIONS

70 **TABART, Benjamin (ed.).** *Popular Fairy Tales; or, a Liliputian Library; containing twenty-six pieces of Fancy and Fiction, by those renowned personages King Oberon, Queen Mab, Mother Goose, Mother Bunch, Master Puck, and other distinguished Personages at the Court of the Fairies ... with twenty six coloured Engravings ...* London: Published by Sir Richard Phillips and Co. ... [c.1820].

12mo., pp. vi, 353, [1], with a frontispiece and eleven plates, each bearing 2 hand-coloured engravings, small portions of blank margins of frontispiece and title-page repaired (both dusty); else a good copy in the original dark green straight grain morocco; scuff mark near the foot of the front cover. £950

First edition thus, first issue – an elusive early collection of illustrated fairytales. Many of the tales printed here are revised and extended versions of stories that had already appeared in Tabart's *Popular Stories*, a series of about thirty-three pamphlet fairy tales which included the first appearance in print of the *History of*

*Jack and the Beanstalk* (1807). Tabart attracted some of the best children's writers of the time to the enterprise, including Mrs Fenwick, Dorothy and Elizabeth Kilner, and Mary Jane Godwin (wife of William Godwin). The stories they produced, vibrantly illustrated and printed to high standards, represent something of a revolution in children's publishing, as fairy-tales had previously been available almost exclusively in poor-quality chapbook editions.

The tales printed here were first collected as *Fairy Tales, or the Liliputian Library* in 1817 with the same frontispiece but only five other plates (each of one subject) (Moon 164). There followed a number of undated editions; those with Sir Richard Phillips's address in the imprint, as here, are probably the earliest (see Moon). The number of plates varies (12 or 13), as does the presence or absence of a plain wood-engraving on p. 353. Here there is no engraving on p. 353 and there are 12 plates. The 'Directions to the Binder' lists a plate with 'Fortunatus' and 'Diamonds and Toads' and another with 'Tom Thumb' and 'Prince Fatal and Prince Fortune'; here they are published in a single plate of 'Tom Thumb' and 'Diamonds and Toads'. Moon erroneously describes the Bodleian's copy of the first issue as having only three plates – like our copy it in fact has twelve.

COPAC and OCLC together record four copies only: BL, Bodley, National Library of Wales, and V&A.

Moon, 166 (i).

#### THUNDER, DRAGONS AND MECHANICAL METAMORPHOSES

71 **THURMOND, John.** Harlequin Doctor Faustus: with the Masque of the Deities. Compos'd by John Thurmond, Dancing-Master. With Additions and Alterations. London: Printed for W. Chetwood, at the Cato's Head, in the Passage to the Theatre-Royal in Drury Lane. 1724.

8vo., pp. 24, with a half-title; a fine copy in modern half brown morocco.

**£3500**

First edition. The synopsis of the most famous of the pantomimes composed by John Thurmond for performance at Drury Lane; Thurmond succeeded John Weaver as the choreographer at Drury Lane in 1719, and remained in that post until 1727.

The text here describes the scenes and action of the pantomime in considerable detail, and is of great importance in providing an impression of what this sort of entertainment was actually like, as few details of such performances can otherwise be documented. It was first staged as an afterpiece at Drury Lane on 26 November 1723, 'all the Scenes, Machines, Habits, and other Decorations being entirely new'. It was a great success and remained popular for years, 'frequented by persons of the first quality in England, to the twentieth and thirtieth time' (Pope).

The pantomime opens in Faustus's study as he signs the pact with Mephostophilus ('Thunder and Lightning ... Mephostophilus flies down upon a Dragon, vomiting Fire'), and ends with the arrival of Time and Death and two Fiends who drag the Doctor headlong down through Flames. The actions in between are exotic and usually sensational: Faustus flees a mob over a barn roof and comes back to the stage through a chimney; a usurer cuts off his leg which is magically replaced but with a woman's leg; Harlequin, Scaramouch, Punch, and Pierot rob a shop and escape 'upon four Spirits in the Shapes of a Cat, a Hog, a Goat, and an Owl'; a mechanical statue on a pedestal 'changes to a Chariot drawn by Dogs, and drives out'. The quickly-changing scenery revolves ('on the Instant turns') from interiors to street scenes.

The grand masque of the Heathen Deities follows, a series of dances and tableaux featuring Flora, Iris, Mars (this was Thurmond's role), Bacchus, Ceres, Mercury, and Diana.

There is another printing of this synopsis dated 1724, but as it was issued without a half-title, with an abbreviated imprint, and without the price on the title-page, it was presumably a reprint. Both printings are rare; of this one the ESTC lists six copies (BL, Edinburgh University, Bodley, St. Andrews, Leeds; and Huntington.

K. Fletcher, *Forty Rare Books Relating to the Art of Dancing*, 25 (this copy, bequeathed by P. J. S. Richardson to the Royal Academy of Dancing, and later deaccessioned); not in Beaumont, Magriel, or Niles/Leslie; *The London Stage*, II, ii, 746.

AN EDUCATIONAL BESTSELLER, PRINTED IN GÖTTINGEN

72 [TOMPSON, John, *editor*]. English Miscellanies consisting of various Pieces of Divinity, Morals, Politicks, Philosophy and History; as likewise of some choice Poems; all collected out of the most approved Authors in the English Tongue, viz. Tillotson, Denham, Nichols, Dryden, Lock, Buckingham, Milton, Prior, Cowley, Addison, Waller, Pope &c. and chiefly intended for the Advantage of such, as are willing to apply themselves to the learning of this usefull Language. Gottingen by Abram. Vandenhoeck, Bookseller to the University 1737.

Small 8vo., pp. [4], 608, [2], with the errata leaf; title-page slightly foxed, else a very good, fresh copy in contemporary yellow paper-covered boards, spine lettered gilt, edges stained red. £2500

First edition, rare, of a fascinating collection of important English texts, put together by John Tompson or Thompson, Professor of English at the University of Göttingen, as an educational tool. His *English Miscellanies* was one of the earliest English publications in Germany and the first anthology of English literature for German students. There were further editions, with varying content, in 1746, 1755 and 1766.

Amongst the pieces collected here in prose are 'Of our Knowledge of the Existence of a God' extracted from Locke's *Essay concerning humane Understanding*; numbers 81, 100, and 102 of *The Tatler*; numbers 26, 69, 146, 287, and 387 of *The Spectator*, and, in verse, Addison's *Cato* and *The Campaign*, Pope's *Eloisa to Abelard*, Buckingham's *The Temple of Death*, Cowley's *Brutus*, several of Prior's lyrics, two sensational extracts from *Paradise Lost* (Moloch's speech 'My sentence is for open war' from book II and the passage 'Imparadis'd in one anothers arms' from book IV), and part of the second canto of *Hudibras*. As well as this superb display of the heavyweights of the then modern canon of English poetry and prose, there are a couple of pieces intended perhaps to give a flavour of their background: 'The history of England abridged out of Mr. Puffendorf's introduction to the history of Europe', and, wonderfully, 'A Speech of the Salick Law made by Henry Chichelle, Arch-Bishop of Canterbury, who lived in the times of Henry the V. and VI. Kings of England ... written in Latin ... and reprinted in English at London 1699'. At the front are a catechism on Roman

history, and 406 maxims and reflections, seemingly assembled from divers sources.

Fascinating from many a historical point of view – canon-forming and the history of taste, the developing educational role of vernacular literature, the idea of Englishness and the developing status of English literature abroad – this book remains most attractive for what its compiler clearly intended it to be: a showcase of the best in modern English literature.

ESTC lists six copies: British Library, Leeds; Lodz, Göttingen; UCLA and Yale.

WITH NEW CONTENT – POPE, THOMSON, YOUNG ...

73 **TOMPSON, John, editor.** English Miscellanies consisting of various Pieces of Divinity, Morals, Politicks, Philosophy and History; as likewise of some choice Poems; all collected out of the most approved Authors in the English Tongue [etc.] ... Vol. I[–II]. Gottingen by Abram. Vandenhoeck, Printer and Bookseller to the University 1746.

Two vols., 8vo., pp. [4], 531, [3]; [2], 516, [2], with a terminal errata leaf in each volume; title-pages printed in red and black; a good copy, albeit printed on cheap paper, in contemporary German half calf and speckled boards, spines worn, joints cracked; ownership inscriptions of F. L. A. Isenbart, and with some marginal translations into German (and pronunciation guides) up to p. 43 and again pp. 431-455 in volume I.

**£1400**

Second edition, revised, of John Tompson's important *English Miscellanies*, expanded to almost twice the size of the first edition, including up-to-date content published since 1737.

New to this edition are Pope's *The Universal Prayer* and ten letters (as well as several written to him); two new poems by Prior (an 'Ode presented to the King', 1695, and 'Henry and Emma'), and two by Addison ('An Account of the Greatest English Poets' and *A Letter from Italy* to Lord Halifax), as well as his essay 'Of Christian Religion'; letters and poems by Elizabeth Rowe, and an elegy by her son after her death in 1737; two long extracts from Glover's political epic *Leonidas* (1737); and two full plays – *The Non-Juror* by Colley Cibber, and James Thomson's *Agamemnon* (1738); as well as two numbers each from the *Free-*

*Thinker* and *The Guardian*. The volume also contains, significantly, what is almost certainly the first appearance in Germany of any part of Edward Young's *The Complaint, or Night Thoughts* (1742-6) – here the long meditation on death that closes the third 'night'. Young's fame was to grow nowhere greater than in Germany, where he was read by Klopstock, Lessing, Wieland, and Goethe, and his name became a battle-cry for the *Sturm und Drang* movement. The first German translations from the poem appeared in periodical form in 1749-50.

ESTC lists eight copies, but only BL in the UK and none in the US.

74 **TURGENEV, Ivan.** *Liza ...* translated from the Russian by W. R. S. Ralston. In two Volumes ... London, Chapman and Hall ... 1869.

Two vols., 8vo., pp. xviii, 245, [1]; [4], 231, [1], with the half-titles; stain to foot of N1-3 in volume I, a little toned throughout, but a good copy in contemporary quarter dark green pebbled morocco and marbled boards.

**£650**

First edition in English of Turgenev's *Dvorianskoe Gniezdo* (1859), also known in English as *A Nest of the Gentry*, translated by William Ralston Shedden-Ralston with Turgenev's collaboration, and with some alterations made with the author's approval: 'in the few passages in which my version differs designedly from the ordinary text of the original, I have followed the alterations which M. Turguenief made with his own hand in the copy of the story on which I worked'. Turgenev 'considered this the best translation ever made from any work of his' (*Oxford DNB*), and asked Ralston to send Dickens a copy.

Turgenev visited England many times between 1847 and 1884 (at least once a year between 1856 and 1862), but Ralston was his only close English-speaking friend, and the only one to visit Turgenev in Russia. A librarian at the British Museum, and a self-taught Russophone, Ralston was Turgenev's biggest promoter and apologist in the English-speaking world, and was instrumental in obtaining a honorary Oxford degree for the writer in 1879. In London, Turgenev spent time with Herzen and Ogarev (the latter inspiring the character of Lavretsky in the present work) and was introduced by Ralston to Carlyle, Trollope and others.

Sadleir 3195; Wolff 6878.

‘THE CELEBRATED MASTER OF ELOCUTION’ (BOSWELL)

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

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

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

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

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

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

Now some people have occasion to speak to an extensive audience, and must speak loud to be heard.' Walker. 'The art is to read strong, though low.'

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

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

### BALLOONING TO THE MOON, IN VERSE

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

8vo. in fours, pp. [2], v, [1], 240, [8], with initial and terminal blanks and an index at the end; in thirty numbered parts, each 4 leaves; offset from the turn-ins of the original leather binding at beginning and end, otherwise internally a very good copy recently bound in blue cloth with new endpapers. £2000

Complete run of a rare Yorkshire periodical, published twice weekly on Wednesdays and Saturdays in thirty numbers, 1 September-11 December 1784. An advertisement at the end of No. 26 (27 November) states that 'a Number of more serious avocations, obliging the Editor of the Whitby Spy, to discontinue it ... the four succeeding Numbers which are necessary to compleat the Volume, will be published together, on Saturday the 11th of December; and a Title Page, Index, and Preface, will be ready for delivery at the Printer's, the Saturday after.'

Because this abrupt termination to the periodical seems to have confused subscribers, and possibly also the printers, only one copy (Huntington) of the five listed on ESTC is complete at the end (see below), and three of the copies are therefore missing the conclusion of the Ballooning poem (in No. 28).

Though interspersed with whimsical philosophical essays, short poems, and invented correspondence, the main contents of *The Whitby Spy* are three long fictional pieces, each split over several non-consecutive issues. In 'The Story of Henry and Louisa' a frenzied narrative skips from Yorkshire to the plains Indians

of Canada, from shipwreck in Newfoundland to captivity in Spain; Henry is finally reunited with his childhood love, just as she is about to take her vows as a nun, but fate intervenes – Louisa succumbs to the shock, and Henry shoots himself. Meanwhile, in the ‘Eastern Story’ of Ahmed son of Almoulin the merchant of Schiras, a young man schooled in temperance under the dervishes is swayed by the voluptuous court of King Hormoz, falls into disrepute and misfortune, is banished and repents.

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

The author, William Watkins (the attribution unknown to ESTC but see George Young’s *History of Whitby* 1817), published several rare narrative poems (*Athelgiva* 1778, *Coucy and Adelaide* 1784), and followed *The Whitby Spy* with a periodical *Anomalix* (1797-8). Brought up to the sea, he retired as a schoolmaster in 1794. Here he remains wryly anonymous (‘sheltered beneath the veil of an obscurity, which nearly approximates to insignificance’), but provides an amusing spurious autobiography in the first number. He bows out in number thirty: the function of a ‘diurnal essayist’, ‘however pleasing it might appear in speculation, I have found, when it became exacted as a periodical duty, a painful and burthensome one’.

ESTC records copies at BL (wanting 28-30 and Index), York Minster (ditto), Bodley (from the eighteenth-century Hope collection, ditto, also wanting 1, 16, 27), Huntington (complete), and Yale (apparently wanting Index). We are also aware of copies at Toronto and in a private collection.

77    **WESLEY, Samuel.** *The History of the Old Testament in Verse: with one hundred and eighty Sculptures ...* by J. Sturt. London: Printed for Benj. Cowse ... and John Hooke ... 1715.

2 vols., small 8vo., volume I comprising frontispiece, engraved title-page (retained from the first issue, with date 1704), pp. [8], 351, [1]; volume II, engraved title page (retained from the first issue), pp. [1, divisional title-page], 352-656, [6, Table], [2, divisional title-page to the Apocrypha], 669-709, [1]; 1715 title-page printed in red and black; two leaves of advertisements – out of date and for a different publisher – have been excised before the Apocrypha (Vv4 where the catchword 'BOOKS' has been carefully pasted over, and Ww1) and one at the end; a very good, fresh copy in contemporary panelled sheep, joints cracking but not weak; contemporary bookplates and signature of Henry Streatfeild.    **£150**

First edition, second issue, with a cancel letterpress title-page but otherwise the original sheets. The New Testament was first published in 1701 and the Old Testament in 1704, when they were normally issued together as *The History of the Old and New Testament attempted in Verse*, London, Printed for C. Harper, 1704 (as the engraved title-page reads that is retained here in volume I).

In the New Testament each verse paraphrase by Samuel Wesley (the father of John and Charles) was accompanied by the original Biblical text and a vignette by Sturt, but here the pattern is less rigid – there are fewer Biblical texts and the 180 vignettes by Sturt accompany 284 verse paraphrases. The poems are somewhat longer than in the New Testament and the book is already a chunky 709 pages. The finely-detailed vignettes furnish a splendid example of Sturt's celebrated virtuosity as an engraver of religious scenes.

Foxon W329.

78 **WHITEHALL, John.** Miscellaneous Poems, with some Remarks on the Death of King Charles the II. and the happy Succession of King James the II. In a Poem to the Magistracy of England ... London: Printed for T. Salusbury ... 1685.

4to., pp. [6], 28, with an inserted contemporary engraved portrait of Charles II; some foxing and browning, chip to blank inner margin of last two leaves, else a good copy in full polished mottled calf, gilt. **£850**

First edition. The book is dedicated to Sir Christopher Buckle, a justice of the peace for Sussex, and the first poem, 'Remarks on ... the happy Succession', is a loyal address to all magistrates whose wisdom and valour will ensure that there is no return to rebellion, anarchy, and 'the old Chaos of a Commonwealth': 'Ye Wise, ye Great, ye Valiant Worthies, Hail! / Hail to the Gown and Sword!' There are poems on Faith, Patience, and Ambition, and one addressed 'To the University of Oxford' lamenting that the author failed three times to be admitted ('Thrice have I view'd, thrice wish'd to sojourn in this Land'), his exclusion having closed the door to learning ('Your Sciences I at a distance view, / I hear of Arts, and I believe them true, / But what they are I never knew'). Had he been 'Capp'd & Gown'd' he might have achieved riches, preferments, and honours, but 'Those Heav'ns are shut, there is no entrance *there*, / Till I'm a Member made by being baptiz'd *here*'. The irregular stanzas give the impression of odes but in fact are more akin to doggerel.

Whitehall wrote on other book, an attack on Hobbes (*The Leviathan found out*, 1679), where he is described on the title-page as a barrister of the Inner Temple.

Wing W 1867.

79 **WILSON, Thomas.** The Art of Rhetorique, for the Use of all such as are studious of Eloquence, set forth in English .... 1553. And now newly set forth againe with a Prologue to the Reader. 1567. Imprinted at London, by George Robinson. 1585.

4to., pp. [16], 225, [11, index]; title-page within a woodcut border; slightly browned but a good copy in recent full calf; ownership inscription to head of title ('A G'), contemporary or early underlining throughout and some

scattered marginalia in Latin and English (dense on pp. 159-62, but shaved).

£1950

Eighth (and last) edition of Wilson's *Rhetorique*, the most comprehensive Elizabethan work on the subject and 'the dailie bread of owr common pleaders & discoursers' (Gabriel Harvey).

Wilson's *Arte of Rhetorique* is one of the most famous Tudor critical texts; Thomas Warton called it 'the first system of criticism in our language'. By example as well as precept it had an enduring influence on the development of Elizabethan prose, especially in its censure of 'ink-horn' terms and Italianate idiom, while the digressions and model orations (following Quintillian, 'matter as well as method') reveal much about contemporary politics and society.

'His was not the first book on rhetoric to be printed in English, having been preceded by Leonard Cox's *Arte or Crafte of Rhethoryke* (c. 1532) and Richard Sherry's *Treatise of Schemes and Tropes* (1550), both of which Wilson drew on to a very limited extent. However, *The Arte of Rhetorique* was much more comprehensive than these, covering all the ancient parts of rhetoric ... Part of its appeal to aspiring clergy, administrators, politicians, and lawyers must have been its practical rather than theoretical approach ... Furthermore, the work contains vivid, humorous, and topical historical and anecdotal illustrations of rhetorical parts, which convey protestant, patriotic, and anti-papal feeling' (*Oxford DNB*).

A friend of Udall, Ascham, and Bucer, Wilson wrote his *Art of Rhetorique* in 1552, but it was not published until the following year, after the accession of Queen Mary, an event that drove Wilson into exile in Italy. He studied civil law in Padua, but at Rome he 'was charged ... to have writte this Booke of *Rhetorique*, & the *Logicke* also, for the which I was coumpted an Hereticke', and imprisoned by the Inquisition. 'In the ende by Gods grace, I was wonderfully delivered, through plain force of the worthie *Romaines*', who stormed and burned down the prison in 1559. His 1560 edition of *The Art of Rhetorique* added a Preface describing this, and adding more anti-Papal content.

STC 25806.

Plain Table, shewing the beginning & end of the Reign of all the Kings and Queens of England since the Conquest, to this present Year, 1688.

The Kin. Names.	Began their Reign.	Since their Reign.
Wilt. Con.	1066 Octo. 14	601 Septem. 9
Will. Ruf.	1087 Sept. 9	588 August 1
Henry 1	1100 Aug. 1	552 Decem. 2
Stephen	1135 Dec. 2	536 Octo. 25
Henry 2	1154 Octo. 25	499 July 6
Richard 1	1189 July 6	489 April 6
K. John	1199 April 6	472 Octo. 19
Henry 3	1216 Octo. 19	416 Nov. 16
Edward 1	1272 Nov. 16	381 July 7
Edward 2	1307 July 7	362 Janu. 25
Edward 3	1326 Janu. 25	311 June 21
Richard 2	1377 June 21	289 Sept. 29
Henry 4	1399 Sept. 29	275 March 2
Henry 5	1412 Mar. 20	266 Aug. 31
Henry 6	1422 Aug. 31	228 March 4
Edward 4	1460 March 4	205 April 9
Edward 5	1483 April 9	205 June 22
Richard 3	1483 June 22	203 Aug. 22
Henry 7	1485 Aug. 22	179 April 22
Henry 8	1509 Apr. 22	142 Janu. 28
Edward 6	1546 Janu. 28	135 July 6
Q. Mary	1553 July 6	130 Nov. 17
Q. Eliz.	1558 Nov. 17	86 March 24
James 1	1602 Mar. 24	62 March 27
Charles 1	1625 Mar. 27	39 Janu. 30
Charles 2	1649 Janu. 30	3 Febru. 6
James 2	1685 Feb. 6	Vivat Rex.

The

The Dominion of the Moon in Mans Body, under the 12 Zodiacal Constellations.

Aries Head and Face;

Taurus		Gemini
Neck & Throat,		Arms & Should.
Cancer		Leo
Breast		Heart & Back.
Stom. & Ribs.		Libra
Virgo		Reins & Loins.
Bowels & Belly.		Sagittar.
Scorpio		Thighs.
Secret Memb.		Aquar.
Caprico.		Legs.
Knees.		
Pisces		the Feet

The Twelve Signs of the Zodiack.

Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittar, Capricorn, Aquar, Pisces.

The Seven Planets.

Saturnus, Jupiter, Mars, Sol, Venus, Mercurius, Luna, The Dragons Head, the Dragons Tail.

32. *De sa Reg. & cina dntignitatis* lib. 1.  
 37. *Peticijs Duce* s. *Conan* p. 151. 1509.  
 38. *Præmedica* s. *de uero* s. *Mercurio* s. et  
 39. *De scripto* s. *Brit.* s. *et* s. *Brit.* s. *et* s. *Brit.*  
 40. *Deu* s. *Mercurio* s. *Carum* s. *Grin* s. *entarium*  
 41. *The* s. *scriptum* s. *de* s. *Mercurio* s. *et*  
 42. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 43. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 44. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 45. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 46. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 47. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 48. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 49. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 50. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
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 53. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 54. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*

55. *The* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 56. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
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 73. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 74. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*  
 75. *De* s. *Mercurio* s. *lib.* s. *Remo* s. *de* s. *Mercurio*

