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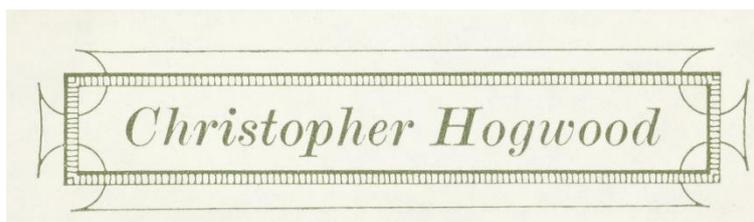
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List 2018/4



We are very pleased to offer this further selection of books from the library of the conductor, musicologist, keyboard player, biographer of Handel, and bibliophile, Christopher Hogwood CBE (1941-2014), following our earlier catalogues of his [Books & Manuscripts on Food & Drink](#) and [Alphabet Books, Book Beautiful, Cambridge, and Dodgson](#).

Ranging from the sixteenth to the twentieth centuries, the books offered here indicate the breadth of Hogwood's intellectual interests, encompassing English literature and history of the seventeenth and eighteenth centuries, biography and memoirs, and books on travel, music, language, art, theatre, and Cambridge and Oxford.

1. **[ADDISON, Joseph, and Sir Richard STEELE.]** *The Beauties of the Spectators, Tatlers, and Guardians, connected and digested under Alphabetical Heads ... Third Edition, corrected. London, C. and G. Kearsley, 1792.*

2 vols, 12mo, pp. [4], 361, [1 (publishers' advertisement)]; [4], 364; occasional light spotting, impression and offsetting to early and late leaves from turn-ins, former dog-earring to I, L4, M1, and II, D7, & N7, with subsequent dust-soiling to facing leaves; contemporary British tree-calf, spine gilt in compartments, gilt red morocco lettering-piece to one, numbered direct to another, board-edges roll-tooled in gilt; a few marks, corners a little bumped, rear boards dented to top-edge, nonetheless a very good set. **£200**

A collection of essays from Addison and Steele's early eighteenth-century publications, enormously popular in their time. Varying from witty to rigidly moralistic and covering topics as diverse as 'Adulterers', 'Ants', and 'Ancient Writers', these writings are a true product of London's intellectual society and the flourishing coffeehouse culture of the nascent middle class. This set retains the character of the period with the tree-calf bindings, enormously popular in Britain in the latter part of the century. Each volume is sewn on two sunken cords, typical of publishers' bindings of the time, and at the foot of the title is written 'Price Six Shillings Sewed', suggesting that the original binding may have been kept but re-covered by its purchaser in a more fashionable style.

ESTC N29780. First published in 1753, any edition of this title is uncommon. COPAC and ESTC record only three British institutional sets of this edition (BL, Bodleian, NLS).

'NO PLACE IN THE WORLD WHERE A MAN MAY TRAVEL WITH GREATER PLEASURE AND ADVANTAGE'

2. **ADDISON, Joseph.** *Remarks on Several Parts of Italy, &c. in the Years 1701, 1702, 1703 ... The Third Edition. London, J. Tonson, 1726.*

12mo, pp. 304, [8 (index)]; wood-engraved headpiece of the arms of the dedicatee, John Somers, 1st Baron Somers of Evesham, and wood-engraved illustrations of coins in the text, head- and tail-pieces, and initials, Greek and Roman types; some light spotting and browning, very light marginal worming in early quires; contemporary English tree calf, boards with borders of blind rules and rolls, spine gilt in compartments, gilt morocco lettering-piece in one, others decorated in gilt, board-edges roll-tooled in blind, red-sprinkled edges; extremities a little rubbed and chipped, splitting on joints, otherwise a very good copy. **£200**

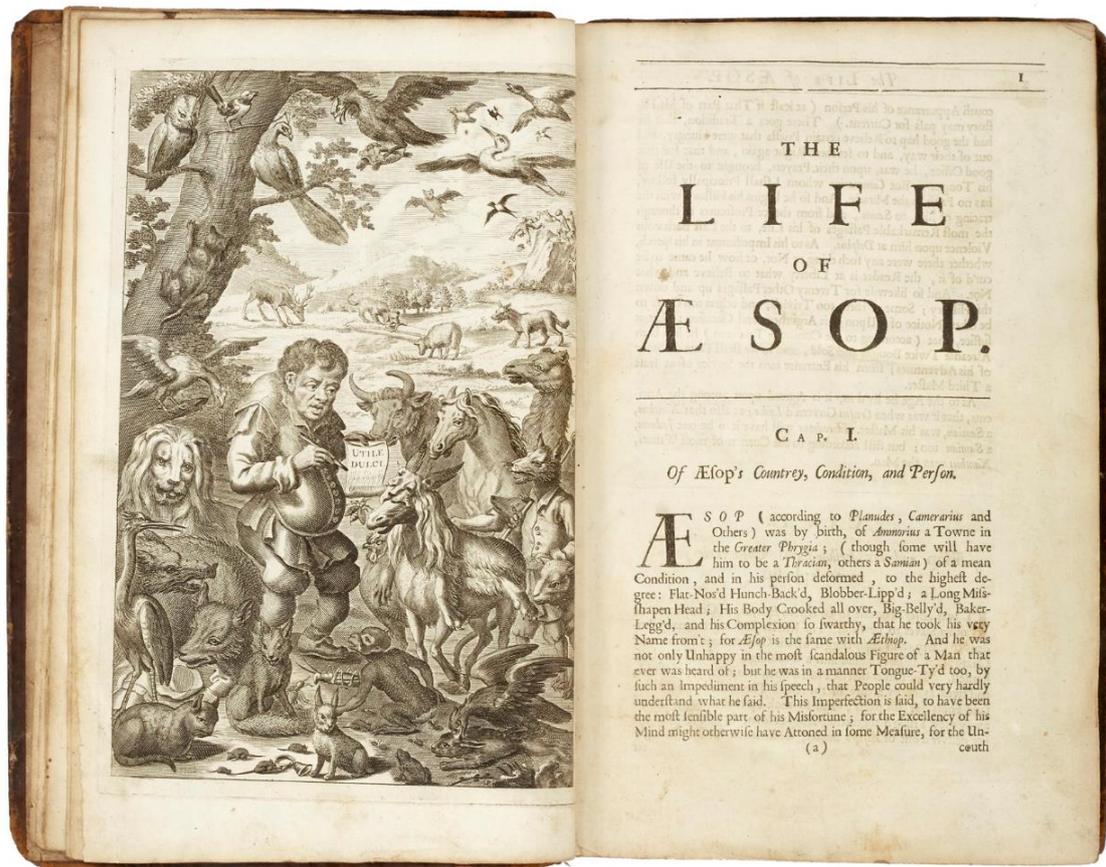
Third edition. 'Although the preface opens with the words "There is certainly no place in the world where a man may travel with greater pleasure and advantage than in Italy", Addison valued the country chiefly for its associations with classical authors and it is clear that he had no high opinion of contemporary Italians. This was in keeping with the mood of the times and it is significant that the book became one of the standard works on Italian travel in the eighteenth century and remained in print till 1767, shortly before the publication of Baretti's reply to Sharp and Smollett, after which English writers began to take a more tolerant view of Italian society' (Pine-Coffin). The final three chapters relate to 'Geneva and the Lake', 'Fribourg, Bern, Soleurre, Zurich, St. Gaul, Lindaw, &c.', and 'Tirol, Inspruck, Hall, &c.'.

Despite the absence of Addison's name from the title, the dedication is signed 'J. Addison', and the work is dedicated to the Whig lawyer, sometime Attorney-General and Lord Chancellor, and alleged libertine, John Somers, 1st Baron Somers of Evesham (1651-1716), who was – like Addison and Tonson, the publisher of the work – a member of the Kit-Kat Club. Somers, who was well known for his interest in literary and classical studies, was the author of a number of works, the owner of a remarkable library of more than 9,000 volumes and some hundreds of manuscripts, and the dedicatee of works by John Locke, Richard Steele, and Jonathan Swift (most notably, the latter's *A Tale of the Tub*). Christopher Hogwood cited this work in his acclaimed biography *Handel* (London, 1984).

Cox I, p. 121; ESTC T74577; for the 1st ed.: NLS *Mountaineering* r112; Pine-Coffin 701/2.

3. **AESOP (Sir Roger L'Estrange, translator).** Fables of Aesop and other eminent mythologists, with morals and reflexions. By Sir Roger L'Estrange, Kt. London, for R. Sare, T. Sawbridge, B. Took, M. Gillyflower, A. & J. Churchill, and J. Hindmarsh, 1692.

Folio, pp. [10], 28, [8], 480 (usual errors in pagination), with engraved frontispiece portrait of L'Estrange after G. Kneller and engraved plate depicting Aesop surrounded by animals; closed tear to foot of title (repaired to verso), another to foot of p. 69, occasional light foxing or browning, a few marks; a very good copy in contemporary calf, five raised bands and gilt lettering-piece to spine; upper joint slightly cracked at foot, some wear to corners and rubbing to boards; inscription to front pastedown 'Eliza Jacob Her Book givein me by Dear Mr Jacob Octo: ye 19th 1692'. **£450**



First edition of L'Estrange's translation of fables from Aesop and other writers, with a nice contemporary ownership inscription. The work was a favourite of William III. One of the earliest of English journalists and writers of political pamphlets, L'Estrange (1616-1704) was an active Royalist, serving as surveyor of printing presses and licenser of the press after the Restoration. He was an accomplished linguist and translator. 'The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later whig fabulist Samuel Croxall' (ODNB).

ESTC R6112.

4. **ALISON, Archibald.** Essays on the Nature and Principles of Taste. Edinburgh, J. Hutchison for Archibald Constable and Company (Edinburgh) and Longman, Hurst, Rees, Orme, Brown, and Green (London), 1825.

2 vols, 8vo, pp. [4], xxix, [1 (blank)], 376; [4], vi, 447, [1 (blank)]; very occasional slight spotting or marking, a few dog-eared leaves, bound without half-title for vol. I; contemporary polished calf, borders roll-tooled in blind within gilt ruled panels, spines gilt in compartments, gilt green morocco lettering-pieces in one, gilt green morocco volume-labels in a second, others tooled in gilt, gilt dated directly at feet, edges and dentelles filleted in gilt, non-pareil endpapers, non-

pareil edges, silk marker in each volume; lightly rubbed, marked, and scuffed with minimal losses, corners slightly bumped, vol. I upper board bumped at top-edge, nonetheless a very good, bright, broad-margined copy; *provenance*: Mary Nelson (1805-1891, ink ownership inscriptions on front fly-leaves) – 'John Bruce of Sumburgh' (1798-1885, or his son 1837-1907, 19th-century armorial bookplates on upper pastedowns). **£200**

Sixth edition. Archibald Alison (1757-1839), an Edinburgh-born clergyman and writer, was educated at Glasgow and at Oxford. His best remembered publication and a seminal work on aesthetic philosophy, *Essays on the Nature and Principles of Taste*, first published in 1790, is 'one of the most readily accessible and best illustrated contributions to an eighteenth-century English and Scottish tradition of associationist psychology' (*ODNB*). With reference to 18th-century taste of all sorts – including a discussion of contemporary musical aesthetics – Alison argues that beauty is a quality not of external objects but of an individual's reaction thereto. This work earned him the curacy of Kenley in Shropshire the same year and a considerable reputation throughout the early nineteenth century.

This handsomely printed and bound set is of the last Edinburgh edition, published in the author's hometown within his lifetime. The present set most likely stayed in Scotland throughout the nineteenth century, bearing the arms of the Bruces of Sumburgh (Shetland) and the ownership inscription of Mary Nelson, the likely first owner, who married into the family in 1832.

FENCING MASTER'S 'ENTERTAINING' MEMOIRS OF THE 'METROPOLITAN POLITE SOCIETY' OF HIS DAY

5. **ANGELO, Henry Charles William.** *Reminiscences of Henry Angelo, with Memoirs of his Late Father and Friends, Including Numerous Original Anecdotes and Curious Traits of the Most Celebrated Characters that have Flourished during the Last Eighty Years. London, Shackell and Baylis for Henry Colburn and Richard Bentley, 1830.*

2 vols in 1, 8vo, pp. viii, 510; [4], 558; engraved portrait frontispiece by W. Bond after W. Childe; some light spotting and marking, clean marginal tear in final l. II, 2N7, bound without final advertisement l. I, 2K8 and final l. II, 2N8; 20th-century dark-blue buckram, spine lettered and ruled in gilt; extremities very lightly rubbed, lower hinge cracked, otherwise very good. **£200**

Second edition of I (first 1828) issued with the first edition of II. The son of the celebrated fencing master Domenico Angelo (1716-1802), Henry Angelo (1756-1835) was educated at Eton College and then studied swordsmanship in Paris, before returning to England to assist at his father's fencing academy, which he took over on his father's retirement in 1780. Shortly afterwards, 'Henry Angelo moved premises to the more fashionable Royal Opera House in the Haymarket. It was here in 1787 that his lifelong friend Thomas Rowlandson depicted Angelo in a watercolour [...]. Like his father, Angelo, with his combination of sportsmanship, celebrity, and royal and noble patronage, ensured the academy's continued success within London high society [...]. Later Angelo turned to chronicling a life spent in metropolitan polite society. The result was *The Reminiscences of Henry Angelo* (1828) and *Angelo's Pic Nic* (1834), both entertaining, if often unreliable, accounts of his exploits and acquaintances' (*ODNB*).

Cf. Harcourt, *An Eton Bibliography*, p. 15 (London, 1828-1830 ed.).

6. **ARROWSMITH, Aaron.** *Orbis Terrarum Veteribus Noti Descriptio: an Atlas of Ancient Geography, from Original Authorities. Eton, published by E.T. Williams and at the Eton Warehouse, London, [1841].*

4to, pp. [4], 26 steel-engraved double-page maps, hand-coloured in outline; occasional light spotting and foxing, 2 short marginal tears on plate 3, one affecting caption; contemporary half burgundy straight-grained roan over cloth, borders roll-tooled in blind, spine gilt in compartments, upper board lettered directly in gilt, edges speckled red; extremities rubbed and scuffed, short splits on joints, hinges cracked, otherwise a very good copy; *provenance*: Walter Nicholson, 19

August 1853 (ownership inscription on front free endpaper, light pencil annotations on versos of maps 12 and 22).

£200

Aaron Arrowsmith the younger (1802-1854) trained under his father, Aaron the elder (1750-1823), and took over the family business with his brother Samuel in 1822. Despite being a founder fellow of the Royal Geographical Society in 1830 and Hydrographer to the King, Aaron renounced the family trade to study at Magdalen Hall, taking holy orders and becoming curate at Kidlington in Oxfordshire. His interest appears to have been in pedagogical cartography, publishing historical, biblical, and modern atlases for the use of schools. Derived from Arrowsmith's 1828 *Comparative Atlas* for pupils of Eton College, this edition has plates dated 1841.

Cf. Phillips, *Atlases*, 98 & 266 (London, 1828 edition).

THE NOBILITY OF THE ASS

7. [BANCHIERI, Adriano.] *La nobiltà dell' asino di Attabalippa dal Peru. Riformata da Griffagno delli Impacci, et accresciuta di molte cose non solo piaceuoli, curiose, et di diletto: ma nottabili, et degni d'ogni asinina lode ... Venice, Barezzo Barezzi, 1599.*

Small 4to, ff. [4], 44, [4, index and final blank]; handsome engraved title-page, woodcut of tower to title verso, 8 woodcuts of animals within text, woodcut initials and head-pieces; loss of a few words to title (neatly repaired to verso), neat repairs to some corners and fore-edges, small worm track to inner margins (touching some letters, neatly repaired), last 5 leaves cropped a little shorter at bottom; overall a very good copy in modern grey boards, gilt-lettered red morocco label to upper board.

£1250



Handsome edition (first 1592) of this satirical work in praise of the ass by Banchieri (1568-1634), 'one of the most versatile figures in the Italian music of his day' (*New Grove*), a notable composer of sacred and secular music and author of a number of works of music theory. Written under the pseudonym of Attabalippa of Peru, *La nobiltà dell' asino* was Banchieri's first foray outside the field of music and proved highly popular.

After considering dogs, horses, lions, monkeys, and elephants, the author turns to the ass, praising its nature as 'good, pleasing, humble, and courteous, four rare qualities which are far beyond the theft, pride, unruliness, and villainy of other animals'. On top of this, their dung and milk have medicinal properties, and their bones make good flutes. The book appeared in English as *The noblesse of the asse* in 1595. The striking title-page shows a crowned and enthroned ass surrounded by other animals, each bearing its own music for a six-part canon.

Adams B142; BL STC Italian p. 61; EDIT 16 CNCE 4067.

'WELLINGTON FOR EVER'

8. **BARROW, John Henry.** 'John Henry Barrow's Journal'. *May 1816 – February 1817.*

Manuscript on paper, in English, 4to (230 x 195 mm), pp. 212 (*recte* 215), [41 blank]; neatly written in dark brown ink, 23 lines per page, occasional crossing out; very well preserved in half green morocco over marbled boards, gilt lettering-piece to spine, 'J. H. Barrow's journal' inked to upper cover, marbled edges; somewhat worn, some loss at head and foot of spine, split at head; inscription 'Senhouse Barrow Hill Park given her by her brother J. H. Barrow' and book label of Christopher Hogwood to front pastedown. **£450**

An interesting window onto the European tour from an Englishman's perspective and of English high society on the continent in the immediate post-Waterloo period. Barrow, who here records his nine-month trip through France, Switzerland and Italy, came from a well-healed Kentish family with estates in Barbados. His father had been a Fellow Commoner at St John's College, Cambridge, and Barrow inherited his Barbados Sunbury estate and Hill Park in Brasted, Kent.

The journal is an entertaining account of Barrow's continental sojourn detailing his travel arrangements and lodgings, sightseeing, walking and climbing trips, and socialising – largely with other English travellers – at tea parties, balls, concerts, the theatre (even acting himself), and cricket matches. If France comes across as a mixed experience for Barrow and his travelling companion James – 'Thank God left Paris', an annoying Frenchman 'who, with his pigtail and his own person, was quite offensive', and bed 'buggs' – they are thrilled by the natural beauty of Switzerland's mountains, glaciers and lakes, including Grindelwald, the Gotthard Pass, and Lake Geneva ('beautiful beyond all exception'). Barrow admires Bern, enjoying a visit to the library and celebrating the first anniversary of Waterloo ('Wellington for ever was drank by us ... in bottles of Champagne and the day passed merrily'). After attending a trial of some counterfeiterers and a book sale ('bidding for the books was very good fun and some books went off exceedingly cheap'), Barrow enjoys Milan (the cathedral 'beyond anything we could imagine') and spends a considerable time in Florence and its environs. Among the notable events he records are the suicide of the soldier and socialite Baron Trip, who served with Wellington in the Napoleonic Wars, and a meeting with Lord and Lady Jersey (the political hostess Sarah Villiers): 'Dressed in his bedgown he [Trip] seated himself on his sofa and with a pistol in his hand put it in his mouth and shot himself. He was not at all disfigured the ball went through his head and into the wall'; 'I saw Lord Jersey, and Lady Jersey. I cannot say much for her Lady. She is a complete blue stocking and appears to me to be a women that cares very little for her husband, and thinks that everyone is to make way for her'.

9. **BEATTIE, James.** *Essays: on the Nature and Immutability of Truth, in Opposition to Sophistry and Scepticism; On Poetry and Music, as they Affect the Mind; on Laughter, and Ludicrous Composition; on the Utility of Classical Learning. Edinburgh, for William Creech, E. & C. Dilly, and T. Cadell, London, 1776.*

2 vols, 8vo, pp. xvi, 475, [1 (errata)]; vi, [2 (blank, errata)], 555 [1 (blank)]; very occasional spotting or marking, very faint damp-staining in vol. II, leaf I, M4 a little creased; modern British half calf over marbled sides, borders double ruled in blind, spines gilt in compartments, gilt green morocco lettering-pieces in one, gilt numbered directly in another,

contemporary red speckling on edges; some marking, a little scuffing at extremities, nonetheless a very good copy.

£600

Second (first collected) edition. James Beattie (1735-1803) is remembered both as a poet and as a philosopher. As Professor of Moral Philosophy and Logic at the University of Aberdeen from 1760 he was devoted to the education of his students, giving 300 lectures a year and turning down lucrative posts at the University of Edinburgh and in the Church of England. The *Essay on Truth*, first published in 1770, is 'a bitterly polemical attack' (ODNB) on sceptical philosophy and its proponents, particularly David Hume. Seen as a defence of religion, it quickly earned Beattie a considerable reputation and a royal pension of £200 per annum.

A collection of three other essays on subjects taught by Beattie at Aberdeen was published at Edinburgh in 1776, and was joined the same year by the *Essay on Truth* in this edition. The first of these new essays, *On Poetry and Music, as they Affect the Mind*, draws on the author's interests beyond philosophy: not only was Beattie a respected poet (publishing *The Minstrel* in 1771-1774), he was also a keen amateur cellist, composing a few pieces himself and continuing to play even after losing the use of the middle finger of his left hand in an accident.

ESTC T470740 and T137985.

10. BECKFORD, Peter. Familiar Letters from Italy, to a Friend in England. *Salisbury and London, J. Easton for J. Easton and J. Hatchard, et al., 1805.*

2 vols, 8vo, pp. xii, 450, [2 (blank)]; viii, 454, [2 (errata, verso blank)]; retaining half-titles, final blank l, 2G2, and errata; some light spotting, a few marginal paper-flaws, small tear in II, F4 causing small loss; 19th-century pebble-grain blue cloth, spines lettered and ruled in gilt, all edges speckled red, patterned endpapers, retaining 3 earlier flyleaves; extremities very lightly rubbed, otherwise a very good set; *provenance*: J.H. Flocks (contemporary ownership signature on retained flyleaf; *vide infra*) – H.S.W. Edwardes (bookplates on upper pastedowns) – newspaper clipping tipped onto vol. I rear pastedown and catalogue descriptions of other sets tipped onto vol. II rear pastedown. **£400**

First edition. Peter Beckford (1739/40-1811), is described by John Ingamells as, 'a diligent traveller, who later reflected that on the grand tour "Agriculture, Natural History, Trade, Commerce, Arts and Sciences, all present themselves to improve and enlarge our understanding"' (*A Dictionary of British and Irish Travellers in Italy 1701-1800* p. 70). Following a visit to Italy in c. 1765-1766, Beckford returned in 1783 with his wife and two children – principally for the sake of his wife Louisa's health – and he resided in Florence for most of the following sixteen years. Following Louisa Beckford's death in 1791, he remained in Florence, only leaving in 1796 to move to Palermo and then return to England, as the French invaded Italy under Napoleon's leadership. The preface records that, '[m]any of the following letters were written in the year 1787; most of them before the Invasion of Italy by the French. The many changes that have happened since that time, may, in some measure, render these letters useless; but, as they will serve to shew what Italy then was, they are offered by the author, with the greatest humility, to the candor of the public' (I, p. [v]).

Beckford returned to the family seat at Steepleton Iwerne, Dorset and this work was printed locally by J. Easton of Salisbury, who was also one of the publishers. This set was owned by J.H. Flocks, presumably the early nineteenth-century land-agent, surveyor, architect, and landscape-gardener of that name, who lived in Wilton, a town a few miles away from Salisbury.

Pine-Coffin 787/1.

'A FAMOUS BOOK ON THIS SUBJECT'

11. **BECKFORD, Peter.** *Thoughts on Hunting. In a Series of Familiar Letters to a Friend.* Sarum, E. Easton, 1781.

4to, pp. [8], 334; engraved frontispiece and 2 engraved plates; type-ornament headpiece and wood-engraved tailpiece; some very light browning, traces of erasure on verso of frontispiece, bound without half-title; late 18th- / early 19th-century calf, gilt board-edges, turn-ins roll-tooled in blind, skilfully rebaked, retaining earlier gilt morocco lettering-piece, dated in gilt at the foot, modern marbled endpapers, all edges stained yellow; corners a little rubbed and bumped causing small losses, otherwise a very good copy; *provenance*: William Gray Fearnside (engraved armorial bookplate on upper pastedown, presumably retained from earlier endpapers) – Christopher Hogwood (booklabel on upper pastedown). **£500**

First edition. The writer, sportsman, and dog-breeder Peter Beckford (1739/40-1811) was a 'man of considerable culture, fluent in a number of languages. During several long stays on the continent he visited such intellectual celebrities as Voltaire, Rousseau, and Lawrence Sterne' (*ODNB*). He was also one of the most eminent British writers on hunting – Schwerdt describes this as a 'famous book on this subject' – and his works 'were remarkable because they detailed the grubby nitty-gritty of animal husbandry in a light, eloquent prose. Clearly an expert in every aspect of managing hunting animals, Beckford offered detailed advice on all aspects of animal welfare, specializing at various periods in the breeding of harriers, foxhounds, and buckhounds' (*op. cit.*).

Indeed this combination of learning and skill in the field caused a writer to comment in the *Retrospective Review* that, '[n]ever had fox or hare the honour of being chased to death by so accomplished a hunter, from the time of Nimrod to the present day; never was huntsman's dinner graced by such urbanity and wit; and never did the red wine of Oporto confuse the intellects of so politic a sportsman. He would bag a fox in Greek, find a hare in Latin, inspect his kennels in Italian, and direct the economy of the stable in exquisite French. His talents and his eloquence he inherited; his turn for the pursuit of foxes was entirely acquired, and could never repress the innate disposition to better things' (XIII, p. 231).

ESTC T93429; Podeschi *Books on the Horse and Horsemanship* 64 ('a work that Gee calls "the corner-stone of a huntsman's library"'); Schwerdt I, p. 56.

'BY FAR THE BEST BOOK THAT BECKFORD WROTE'

12. **[BECKFORD, William Thomas.]** *Recollections of an Excursion to the Monasteries of Acobaça and Batalha.* London, Samuel Bentley for Richard Bentley, 1835.

8vo, pp. xi, [1 (blank)], 228; mezzotint portrait frontispiece by T.A. Dean after Sir Joshua Reynolds [Chapman's state b, with names but no frame]; some light spotting and browning, bound without half-title; contemporary half red calf over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one, others with central blind tools, all edges marbled; spine slightly faded, a little rubbed and scuffed causing small surface losses, slight cracking on upper joint, otherwise very good; *provenance*: Reverend Robert Knox (1815-1883, engraved bookplate on upper pastedown, with his crest and motto 'Moveo et proficior'). **£300**

First edition. Beckford first visited Portugal in 1787 and '[I]f in the upper strata of Portuguese society suited Beckford's temperament, even while he was amused by the comical gravity of the court, the protocol, the orientalizing dress of the women, and the eccentricity of the nobles. He had joked about the religious life while in Italy, but he was nevertheless sympathetic to the ritual of Roman Catholicism and claimed a special devotion to St Anthony of Padua. In Portugal he attended mass – behaving, as he tells us, with great piety' (*ODNB*). He returned to the country for three further sojourns, but his third residence, during which he was based in Sintra, 'was undoubtedly the most important, as in June 1794 he visited the monastery churches of Alcobaca and Batalha, both north of Lisbon in the province of Estremadura. These two sites differed

considerably. Alcobaça had been built by the Cistercians in the twelfth century in a style intermediate between Roman and Gothic. Batalha, built by the Dominicans in the late fourteenth century, was more massive and theatrical, reached, as Beckford's journey took him, across the plain of Aljubarrota, the field of a bloody battle in the fourteenth century. These two monuments strongly influenced his plans at Fonthill, where he was already engaged with a new building to replace Splendens' (*op. cit.*). That visit is recorded in the present work, which was based on a journal kept between 3 and 14 June 1794, but was written by Beckford in 1834-1835: '[i]t is undoubtedly an original composition written at the age of seventy-five, and by far the best book that Beckford wrote' (Chapman).

This copy was previously in the library of Ronald Knox, a distinguished minister of the Presbyterian Church in Ireland: 'Knox was [...] one of the most energetic of the Belfast clergy, being particularly active in promoting the erection of new churches and schoolhouses, and in furthering the work of the town mission, of which he became honorary secretary. He established and edited a monthly periodical entitled the *Irish Presbyterian*, and published many sermons. [...] In 1861 he received the degree of doctor of divinity from Union College, Schenectady, New York. He was one of the founders of the Sabbath School Society for Ireland in connection with the Presbyterian church, and one of the earliest and most enthusiastic promoters of the Presbyterian alliance' (*ODNB*).

BAL 232; Chapman *Beckford* I, 9, i; Millington *Beckford* p. 251.

WITH MANUSCRIPT CORRECTIONS

13. [BEHN, Aphra, editor.] *Miscellany, being a Collection of Poems by Several Hands, together with Reflections on Morality, or Seneca Unmasqued.* London, J. Hindmarsh, 1685.

8vo, pp. [14], 299, [1 (blank)], [14 (preface)], 301-382; without blank a4, light damp staining more noticeable at end, small hole through D5, tear with minimal loss to N3; contemporary British black morocco, panel-tooled in gilt, spine gilt in compartments, each with centre- and corner-pieces gilt, board-edges and dentelles roll-tooled in gilt, non-pareil endpapers, edges gilt; a little marked and rubbed causing minor losses at extremities, spine rubbed with some loss, corners a little bumped, joints partially split, otherwise a very good copy; *provenance*: early ink corrections – engraved armorial bookplate on upper pastedown (argent, a fess gules, bearing the motto 'nil mortalibus arduum'). £850

First edition. A seventeenth-century writer and spy, Aphra Behn (1640-1689) was born to a humble family in Kent. Details of her early life are uncertain but, after the death of her merchant husband in 1666 and a costly foray into continental espionage, she turned to writing for her livelihood. Over the next two decades Behn wrote fifteen dramas, which met with some success in London theatres. 'A true forerunner to Defoe', Behn 'was a very gifted woman', yet 'her success depended on her ability to write like a man' (*Cambridge History of English Literature* VIII, pp. 141-142). This collection includes a dozen poems by Behn, together with her translation of La Rochefoucauld's *Maximes* (pp. 301-382).

In a relatively elaborate closely contemporary binding, **this copy is of particular interest for its frequent manuscript corrections in an early hand, which occur almost exclusively in the poems of Henry Crisp and identify two further contributions 'by an unknown hand' as his.** The confidence of the corrections, which on some occasions significantly alter the text (such as 'more' for 'less', p. 287), and the annotator's ability to identify Crisp's work, suggest that these are potentially corrections in the hand of the poet himself, or at the very least of someone closely acquainted with him or his work.

Very little is known of Henry Crisp (or Crispe): born at Canterbury circa 1656, he was admitted to King's College, Cambridge from Eton in 1676 and became a fellow there in 1680; in December 1685 he was ordained and thereafter served in rural parishes until his death on the 23 February, 1736-1737. His poetry has received very little study, but the annotations in this copy allow us to attribute with relative confidence two formerly anonymous poems to the canon of his work (*On the University of Cambridge: a Dialogue between Tutor and Pupil*, dated 1684, and *Corina Enjoyed*, a translation from Ovid's *Amores*) and to suggest more cautiously a

third, *A Letter from one in the University to his Friend in the Country*, which is significantly corrected (but not initialled) and fits his circumstances in the first half of the 1680s, shortly before his departure from the University. That Crisp's name is concealed for some poems while he is identified in print for others may be explained by the provocative content of his anonymous verse: *Corina Enjoyed* is rather more lewd than his other translations in this collection, while *On the University of Cambridge* contains sharply critical comments on two contemporary figures at the University, including the Vice Chancellor of 1683-1684, Henry James, described as a man 'scarce fit to govern boys' (p. 246). Although the publisher has omitted the names of those denounced, their initials have been added to this copy by the well-informed annotator, allowing at least one of them to be identified.

Case 177 ('one of the leaves in gathering R is probably a cancel'; this copy has two distinct stubs between R2 and R3); ESTC R3358; Lowndes, p. 147; Wing M2230.

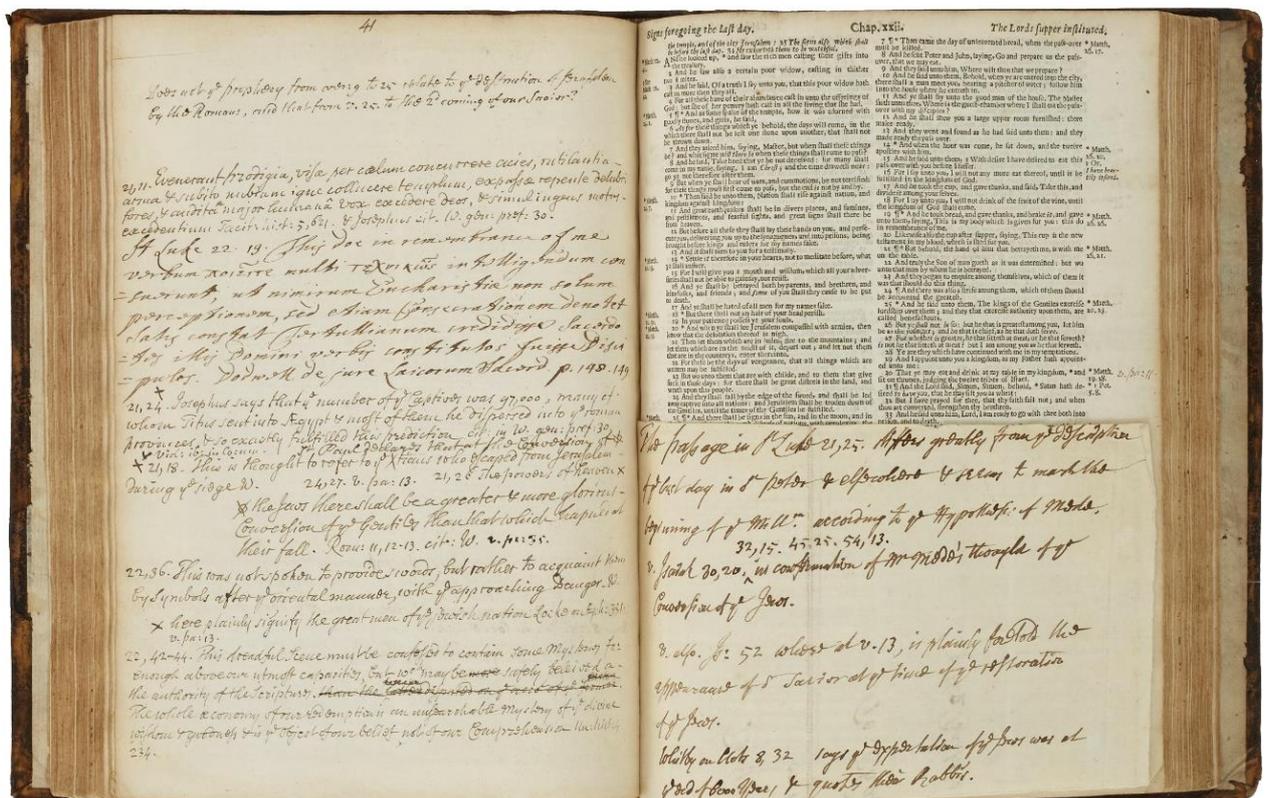
INTERLEAVED AND COPIOUSLY ANNOTATED
PREDICTING DOOM FOR ROMAN CATHOLICISM

14. [BOOK OF COMMON PRAYER.] The Book of Common Prayer, and Administration of the Sacraments and other Rites and Ceremonies of the Church, according to the Use of the Church of England; together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. Cambridge, John Field, 1666.

[bound with:]

The New Testament of our Lord and Saviour Jesus Christ, newly translated out of the original Greek, and with the former Translations diligently compared and revised, by his Majesties special Command ... Cambridge, John Field, 1666.

4to, pp. [66]; [96]; interleaved with blanks; trimmed, with some very minor loss of annotations; some slight staining, else good copies in early eighteenth-century panelled calf, rebaked; 94 leaves of annotations in three late seventeenth-century and early eighteenth-century hands, including a detailed, 11-page index; 12 sheets of annotated paper laid in, two joined with a pin; ownership inscriptions to front flyleaf, 'C. Gray 1735', and to title page, 'Mary Anthony'. £1350



These 1666 editions formed part of Field's Bible of 1668, called the 'Preacher's Bible' for its small type, set in three columns across a large page, making it a useful choice for pulpits.

The chief annotator, Charles Gray (1695-1782) of Colchester, was making annotations to this book for a period of at least twelve years, from 1735 to 1748, the publication date for the latest work he cites (Gifford's *Remarks on Kennicott*). Gray was a lawyer and an antiquarian, and, like his father George, a local politician and benefactor. A 'man of several talents' (*ODNB*), he spent some time at Cambridge (though never matriculated) and was called to the bar, becoming a bencher in 1737. Presumably Charles received this book from his father, already interleaved and with a few of his own notes inside, during his time as a barrister. His annotations to the New Testament are often concerned with law, while his father George's notes, possibly late seventeenth-century, are also legal in their focus and show the intellectual interests of his generation: Thorndike, Bishop Nicholson and Dodwell. Both father and son share an interest in Grotius. The third hand, apparently later than that of the Grays, lists the sources and dates of composition for many of the Collects.

Charles Gray's father George had previously been a Whig, but he and Charles went over to the Tory faction. Colchester's political background, true-blue and fiercely anti-Catholic, is easily detected in Charles's most striking work in this volume: a complex, 37-page historicist reading of Revelation, derived chiefly from Charles Daubuz's *Perpetual Commentary on the Revelation of St. John* (1720). In Gray's notes almost every verse of Revelation is given a corresponding event in the history of the Church, resulting in a potted 'decline and fall' that stretches from Mosaic history, through ancient Rome and into the medieval period; including barbarian invasions, the rise of Islam, the invention of printing and, most important of all, the Reformation. Where Daubuz fails to provide interpretations, Gray steps in; the virulently anti-Catholic tone is also clearly his own. Other influences become apparent as they are published: Gray extensively adds to and corrects his account in response to a new work, Moses Lowman's *Paraphrase and Notes on the Revelation of Saint John*, published in 1737. It is clear that Gray was extremely widely read; other influences include Tillotson and John Locke.

The whole point of an historicist reading such as this was to spell the downfall of Roman Catholic tyranny, and Gray boldly obliges with an apocalyptic prophecy entirely his own; he calculates the year 1736 to be the endpoint of the Roman Catholic Church, and states that he had supposed 'Queen Anne's wars' to be the very beginning of this downfall: 'but then ye years were not expired according to [my] calculations'.

I: Wing B3633; II: Wing B2277; Darlow and Moule, I.548.

- 15. [BURNEY, Frances, editor.]** *Memoirs of Doctor Burney, Arranged from His Own Manuscripts, from Family Papers, and from Personal Recollections, by His Daughter, Madame d'Arblay. London, Bradbury and Evans for Edward Moxon, 1832.*

3 vols, 8vo, pp. xvi, 360; [2], 400; [2], 436, [2]; contemporary black/dark purple half morocco over marbled boards, gilt lettered spines; extremities lightly rubbed and bumped, endpapers very lightly foxed, overall a very good copy.

£300

First edition. These memoirs of musician, composer and music historian Charles Burney (1726-1814) were edited by his daughter, the famous satirical novelist, diarist and playwright Frances Burney. During his apprenticeship with Thomas Arne (the second most important composer in London after Handel), Burney 'met the aristocrat Fulke Greville, following Greville's challenge to the harpsichord maker Jacob Kirkman to find him a musician of intellect as well as technical competence. Greville adopted Burney as a musical companion from 1746' (*ODNB*); but little more than two years later, Burney chose his pregnant wife-to-be Esther Sleepe over Greville's employ, and became organist of St Dionis Backchurch in Fenchurch Street, London, in which capacity he taught pupils, composed, and renewed his acquaintance with Handel, whom he had first encountered in 1741. In 1751, after leaving London due to ill health, Burney moved to King's Lynn; in 1762 he was widowed; and five years later he married Elizabeth Allen (1728-96).

But it was not until the 1770s that Burney established himself as a literary man: he toured France and Italy to collect material for his *The Present State of Music in France and Italy* (1771), which was widely acclaimed, earned him an FRS, and was supplemented with a volume on Germany and the Netherlands, all of which was later to become *A General History of Music* (1776-89). Among Burney's many accomplishments is also his publication of an account of the Handel commemoration festival of 1784 – despite interference from the king.

The *Memoirs* have proved critical to Burney's reception after his death: it was the main source of information in the nineteenth century, and is considered 'an account distorted by frequent inaccuracy and by Fanny's attempt, surely prompted by an over-zealous sense of duty, to paint her father in the best possible light' (ODNB). Christopher Hogwood references Burney on Handel in both his relevant works (*Handel*, 2007 and *Handel: Water Music and Music for the Royal Fireworks*, 2005), and would have acquired the memoirs for further immersion into the man, his life and work.

- 16. BYROM, John.** *Miscellaneous Poems*, by John Byrom ... sometime Fellow of Trinity College, Cambridge, and Inventor of the universal English Short-Hand. In two Volumes. *Manchester, printed by J. Harrop, 1773.*

2 vols, 8vo, pp. [4], vi, 352; [4], vi, 353, [1 blank]; half-titles, engraved head-piece showing a pastoral scene to each volume; a good copy, uncut, in contemporary marbled boards with pale green backstrips, renewed, preserving the original MS labels; early ownership inscription of 'Eliz. Mills', book labels of John Sparrow (1906-92) to front pastedowns.

£180

First collected edition. Byrom (1692-1763) was a native of Manchester and an extraordinary figure whose poetry – discursive, philosophical, eccentric and humorous – has been little studied in literature. It repays reading. There are verses on being held up by highwaymen, on a boxing match, on a half-share on a lottery ticket, on Lauder's charging Milton with plagiarism, on inoculation, on John Brown's *Estimate*, 'The passive Participle's Petition to the Printer of the Gentleman's Magazine', etc., alongside remarkable paraphrases of William Law. The engravings were no doubt chosen with Byrom's first poem, the 'Pastoral', in mind; written for Joanna 'Jug' Bentley, the universally admired daughter of Sir Richard Bentley, while Byrom was at Trinity College, Cambridge.

ESTC T227682.

- 17. CARLETON, Dudley, Viscount Dorchester.** *Letters from and to Sir Dudley Carleton, Knt. during his embassy in Holland, from January 1615/16, to December 1620.* The second edition, with large additions to the historical preface. *London, [n.p.], 1775.*

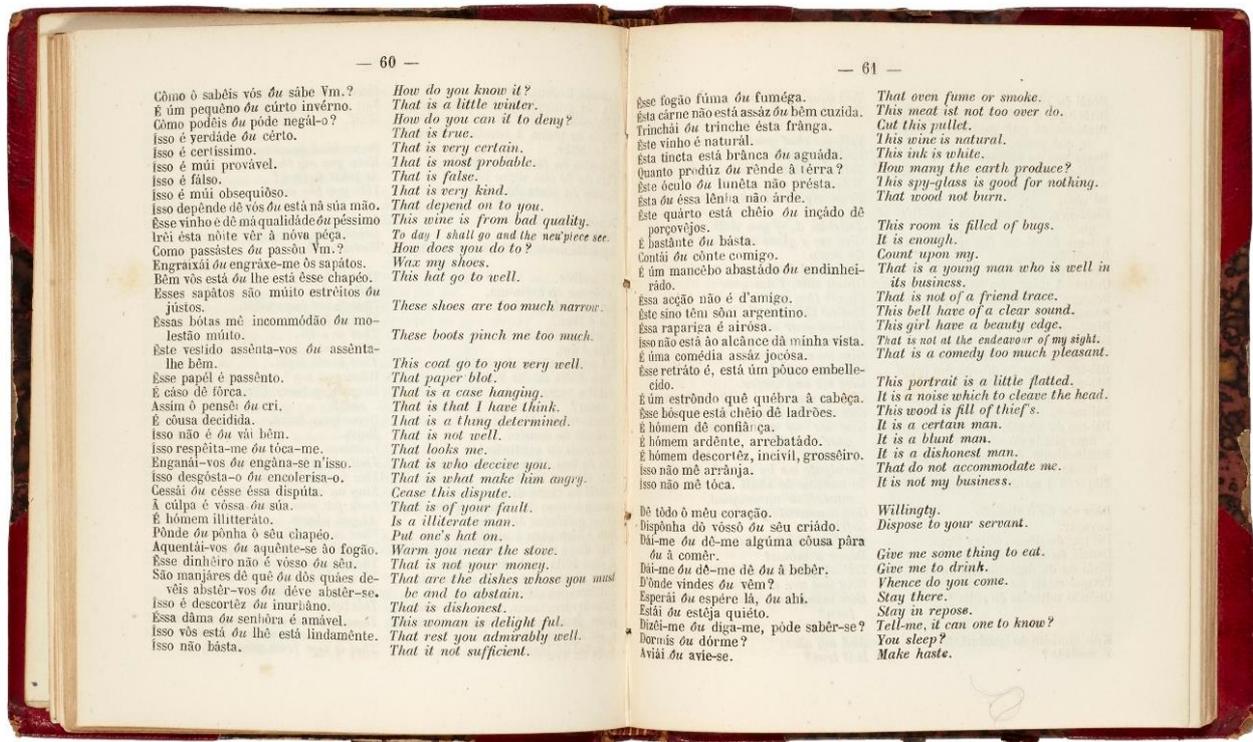
4to, pp. [2], lxi, [1 blank], 510, [26, index and errata], with engraved frontispiece portrait of Carleton; without the half-title, occasional light foxing, a few ink marks to p. 403; a very good copy in contemporary calf, rebounded with gilt-lettered spine, marbled edges and endpapers; some wear to corners and a few scrapes to sides; armorial bookplate of T.A. Walker and book label of Christopher Hogwood to front pastedown.

£500

Second enlarged edition, printed by William Bowyer and John Nichols in 50 copies for the Earl of Harwicke according to Nichols' *Literary Anecdotes* (see ESTC). Educated at Westminster School and Christ Church, Oxford, Carleton (1574-1632) overcame being implicated in the Gunpowder Plot and imprisoned in the Tower to pursue a successful diplomatic career. Following his tenure as ambassador to Venice, Carleton was promoted to the embassy at The Hague, where he 'came into his own' (ODNB). 'Carleton responded to challenges including Anglo-Dutch commercial rivalry, the religious strife in the United Provinces, and the coming of the Thirty Years' War. Influential within the republic his views also carried weight at home and with James I' (*ibid.*).

ESTC T144840; Sabin 10901.

'IDIOTISMS AND PROVERBS'



18. CAROLINO, Pedro. The new guide of the conversation in Portuguese and English in two parts. *Peking and to the house of all the booksellers of Paris [Paris, Simon Raçon et comp.], 1869.*

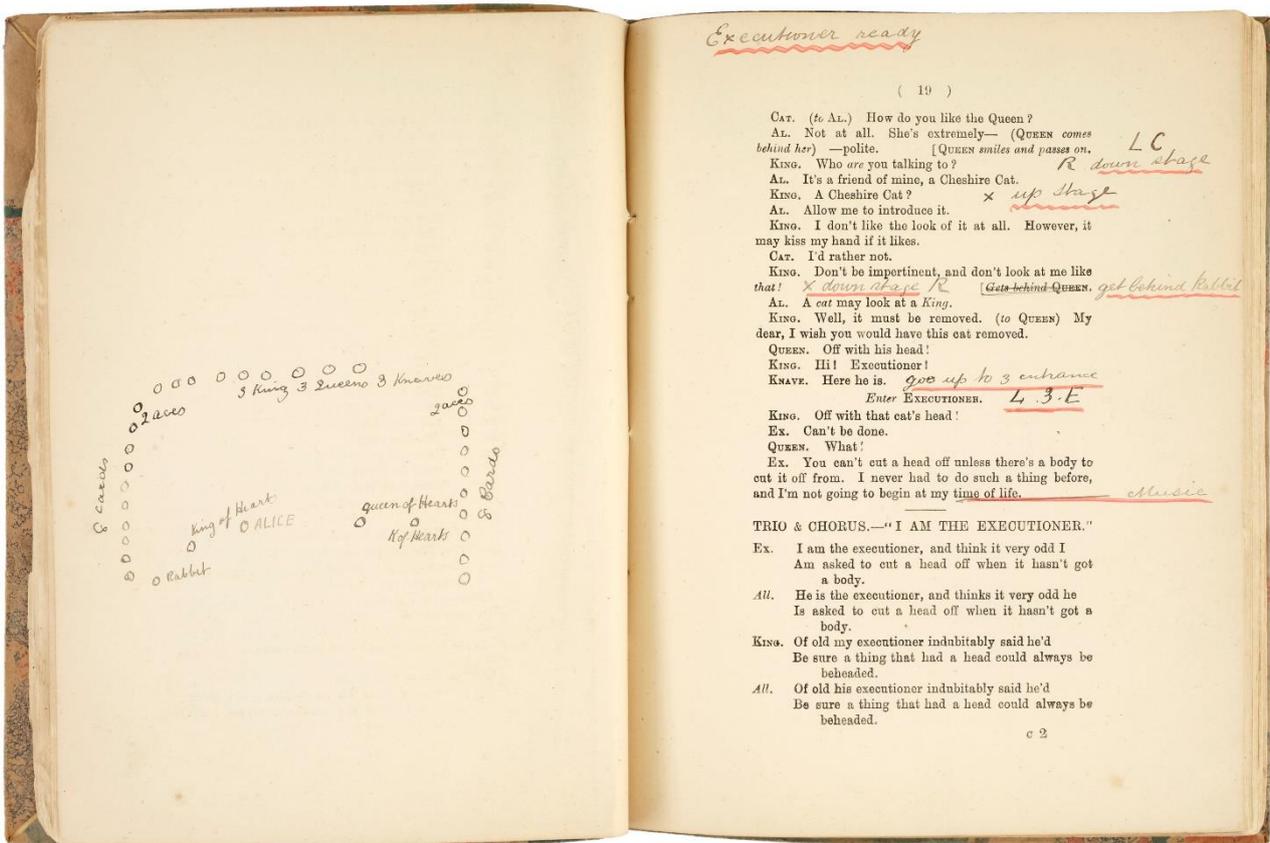
16mo, pp. viii, 182; marginal tear to one leaf, with no loss to text, else very good, in red morocco-backed marbled boards; rubbed; ink inscription to front free endpaper, reading 'James B. Thayer from E.R.T. January 15th 1882'. **£450**

Second edition, first published in 1855. This work, remarkable for its inaccuracies, is believed to be a translation of an 1853 Portuguese-French phrasebook (*O novo guia da conversação em francês e português*) by José da Fonseca, and indeed the first edition of the present work was wrongly attributed to Fonseca. The translator, presumably Pedro Carolino, appears to have had no knowledge of the English language and used only a French-English dictionary to carry out his translation, resulting in a multitude of amusing errors, not least in the section entitled 'Idiotisms and Proverbs' which contains phrases such as 'That which feel one's snotly blow one's nose' and 'Take out the live coals with the hand of the cat'. The book attracted the attention of Mark Twain who wrote, in his introduction to the first American edition (Boston, 1883), that 'Its delicious unconscious ridiculousness, and its enchanting naiveté, are as supreme and unapproachable, in their way, as are Shakespeare's sublimities.' There have been many subsequent editions, most under the title *English as She is Spoke*.

This copy was given to the American legal expert and writer James B. Thayer (1831-1902) on his 51st birthday by his son Ezra Ripley Thayer, who was also a lawyer and taught at Harvard Law School.

COPAC lists only three copies of this edition (BL, Cambridge, NLS).

ALICE ON STAGE
MARKED UP FOR PERFORMANCE



19. [CARROLL, Lewis.] CLARKE, H. Savile, and Walter SLAUGHTER. *Alice in Wonderland*. A Dream Play for Children in two acts. Founded upon Mr. Lewis Carroll's "Alice's Adventures in Wonderland," and "Through the Looking-Glass," with the express sanction of the Author. London, Published at "The Court Circular" Office, 1888.

4to, pp. 56, printed on rectos only, containing several illustrations by John Tenniel; marginal tears and chips to first three leaves, and long horizontal tears to final two leaves (text affected but no loss); stitched in later marbled wrappers, spine lettered in ink; **extensively annotated with stage directions in black and red ink**; provenance: Allardyce Nicoll (as stated in loosely-inserted bookseller's description). **£2250**

Rare third edition (first published and performed in 1886), with a number of changes, many of which suggested by Carroll. The playwright and critic Henry Savile Clarke wrote to Carroll in August 1886 to discuss an operetta of *Alice*. Carroll was enthusiastic and over the course of several months the two men exchanged frequent letters about the writing, casting and production of the play. Clarke commissioned the little-known Walter Slaughter to write the music and Carroll supplied some additional verses. The play opened in December 1886 at the Prince of Wales Theatre to great acclaim from both audience and critics. It was revived, two years later, at the Globe Theatre, opening on 26th December 1888 with Carroll's young friend Isa Bowman in the lead role. Carroll had again been closely involved in the production, sending Clarke 'a spate of suggestions' of which 'some, but not all' were incorporated (Cohen, *Lewis Carroll*, 1995, p. 439). The most notable changes included the extensive use of italics to show emphasis (Carroll was very concerned about the poor reading of several parts in the 1886 production), the replacement of the song 'To the Looking Glass World' with a new song 'Sound the Festal Trumpets', the addition of the song 'First the Fish Must be Caught', and a new section of dialogue between Alice and the Queens regarding fish and poetry.

This copy appears to be a unique printing (neither the bibliography, nor online catalogue entries suggest that any other copies were printed on rectos only), marked up for performance. The annotations concern stage directions (entries, exits, positions on stage), music and lighting, and there are a handful of later changes,

presumably made during the run, such as the removal of the magic lantern ('not necessary') in the early exchange between Alice and the Caterpillar. The level of detail in the annotations suggests that this copy was marked up for use by either Savile Clarke himself or someone closely involved with the direction.

Lovett, *Alice on Stage*, records 3 copies: Parrish Collection, Princeton; Weaver Collection, Texas; Houghton Collection, Pierpont Morgan Library (Isa Bowman's copy). COPAC identifies one further copy (V&A). OCLC shows no copies of this edition.

20. CHODOWIECKI, Daniel. Dreiunddreißig Kupferstiche: Neudrucke von den Originalplatten des Künstlers. Berlin, Amsler & Ruthardt, [c. 1920].

Engraved title with decorative border, printed in light grey ink, and 33 copper engraved plates by and after Chodowiecki, tipped on to printed card (330 x 238mm), with light grey engraved borders, each with tissue guard; some guards lightly creased and/or foxed, otherwise internally clean; loose as issued, in publishers' quarter cloth portfolio, upper board and spine blocked in gilt, interior lined with colour printed patterned paper, engraved limitation label to upper pastedown; very lightly marked, extremities rubbed and bumped causing small losses, short splits on folds, nonetheless a very good clean copy.

£175

Liebhabeausgabe, numbered 429 of 550, with engravings printed from original plates. An elegantly produced collection of 33 engravings by the renowned artist Daniel Nicolaus Chodowiecki (1726-1801), giving a rare glimpse of the everyday in eighteenth-century Germany. Reprinted from the artist's original copperplates in a fine edition for the twentieth-century connoisseur, the first engraving in the portfolio shows the artist at work (published singly in 1798), and the following thirty-two are drawn from Chodowiecki's illustrations for two satirical novels, popular in the eighteenth century among the bourgeoisie: Nicolai's *Leben und Meinungen des Herrn Magister Sebaldus Nothanker* (Berlin and Stettin, Nicolai, 1773-1776); and *Johann Bunkel's Leben* (Berlin, Nicolai, 1778), a translation of Thomas Amory's *Life of John Buncl*. Within the context of their narratives, the images show a variety of quotidian happenings, from domestic and romantic scenes to a brawl outside a tavern.

The best known German engraver of the 18th century, Chodowiecki gains his reputation from small engravings of this type for popular publications, which 'convey a unique picture of contemporary bourgeois life' (*Grove Dictionary of Art*). Although Chodowiecki rose to become Director of the Berlin Academy in 1797, he continued to work almost exclusively in this medium, producing principally for the growing urban middle classes, and taken as a whole his work finds its charm in this 'most life-like picture of the then social condition' (Bryan).

Cf. Engelmann, *Chodowiecki's Sämmtliche Kupferstiche*, 92-96, 101-104, 122, 129-132, 132a, 154-158, 215-222, 227-230, 882B*IV; cf. Wilpert p. 1097.

21. CHODOWIECKI, Daniel. Zwölf farbige Handzeichnungen zu Adelheit von Veltheim, ein Schauspiel mit Gesang in vier Akten, von G.F.W. Großmann. Potsdam, Müller & Co., 1921.

4to, pp. [4 (title printed in red and black, blank, colophon, blank)], 12 colour printed plates after Chodowiecki (129 x 79mm), tipped on to bifolia with window-mounts; internally clean; loose as issued, in original portfolio by the Fachschule für Kunstgewerbliche Buchbinderei under the direction of Otto Dorfner at Weimar, vellum backed patterned boards, vellum tips, spine titled in gilt, closed with vellum straps; spine slightly darkened, spotting on cloth joints, nonetheless a very good copy; *provenance*: Selma Otto Lennhoff (c. 1920s bookplate inside portfolio).

£150

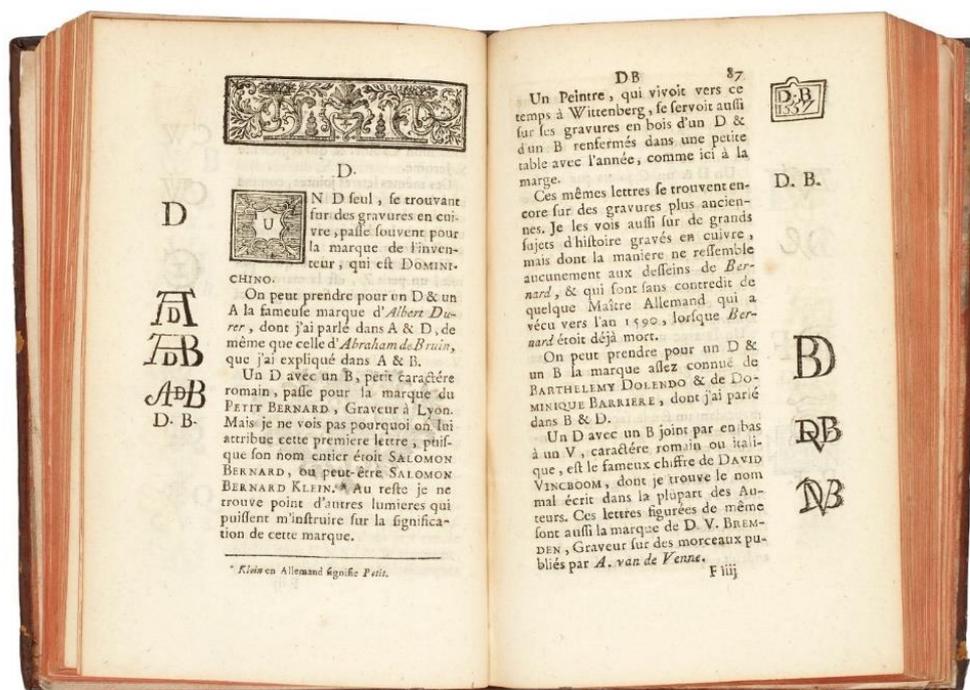
Numbered 13 of 100. A set of twelve plates, reprinted from Chodowiecki's original drawings for Grossmann's comic *Singspiel, Adelheid von Veltheim* (1780), the illustrations first published in the *Launburger genealogisches Kalender auf das Jahr 1784*.

Gustav Friedrich Wilhelm Grossmann (1746-1796), an actor and librettist, is best remembered as the director of an opera company and as the author of several plays, many of his writings being accompanied by music by accomplished composers of the day including Haydn. The forerunner to Mozart's *Entführung aus dem Serail*, *Adelheid von Veltheim* was set to music by Christian Gottlob Neefe (1748-1798), Beethoven's music tutor.

Cf. Engelmann, *Chodowiecki's Sämmtliche Kupferstiche*, 481.

22. **CHRIST, Johann Friedrich (Gottfried SELLIUS, translator).** Dictionnaire des monogrammes, chiffres, lettres initiales, logoglyphes, rébus, &c, sous lesquels les plus célèbres peintres, graveurs & dessinateurs ont dessiné leurs noms, traduit de l'allemand ... & augmenté de plusieurs suppléments. Paris, Guillyn, 1762.

8vo, pp. xviii, li-liv, xxiii-xxiv, l, xix-xxii, lv, [1 (errata)], 378, [36]; 6 folding copper-engraved plates by Lattré, copious marginal woodcuts throughout, copper-engraved head-piece by and after Pierre Aveline the elder, woodcut title-ornament, head- and tail-pieces and initials; occasional light marks, damp-stain on first few leaves, plates a little creased, torn, and stained at extremities, bifolium b2.3 misbound as d2.3 and vice versa; contemporary French sheep, mottled and varnished, borders ruled in black, spine gilt in compartments, gilt lettering piece in one, marbled endpapers, red edges; some loss to spine, old repairs to joints, re-cornered; a very good, clean copy; *provenance*: Rev. J. Jones and Rev. W. Wilds (early 19th-century engraved bookplate on upper pastedown, Franks 16674) – Society of the Holy Child Jesus (founded 1846, late 19th-century engraved bookplate on upper pastedown). **£250**



Third French edition. A German academic, Johann Friedrich Christ (1700-1756) initially studied literature, history, philosophy, and law at Jena, before transferring to Halle. Christ's career continued at several German universities and courts, where he taught, worked as a civil servant, and pursued his own studies. A pioneer in the field of archaeology, Christ took an interest in both ancient monuments and more recent art. This carefully researched dictionary of artists' marks was first published in German in 1747, appearing soon after in French in 1750, anonymously translated by Gottfried Sellius (d. 1767), a German scholar and a fellow of the Royal Society. With six large plates and illustrations of over a thousand artists' marks, Christ's dictionary served as a crucial handbook for the eighteenth-century connoisseur.

Brunet 9180 (l, col. 1853); Quérard II, p. 200; Schlosser Magnino, p. 491; *Universal Catalogue of Books on Art*, p. 287.

23. **COLLIER, Jeremy.** *Essays upon Several Moral Subjects in Two Parts: Part I. Upon Pride, upon Clothes, upon Duelling, upon General Kindness, upon the Office of a Chaplain, upon the Weakness of Human Reason; Part II. Of Fame, of Musick, of the Value of Life, of the Spleen, of Eagerness of Desire, of Friendship, of Popularity, a Thought, of the Entertainment of Books, of Confidence, of Envy, of the Aspect, against Despair, of Covetousness, of Liberty, of Old Age, of Pleasure.* London, Richard Sare and H. Hindmarsh, 1700.

2 parts in 1 vol., 8vo, pp. [8], 246, [2 (publishers' advertisements)], [8], 200; occasional foxing, marginal tear on 21; contemporary British calf, speckled in panels, panels roll-tooled in blind, corner-pieces in blind, borders filleted in blind, spine gilt in compartments, gilt red morocco lettering-piece in one, gilt centre- and corner-pieces in others, bands tooled in gilt, edges roll-tooled in gilt, edges speckled red; rubbed and bumped with some losses at extremities, joints partially split, otherwise a very good copy. **£350**

Fourth (second complete) edition. The polemic essays of Jeremy Collier (1650-1726) bear a formidable reputation, forcefully arguing his controversial views on contentious issues of the day. A clergyman and lawyer, Collier appears to have been displaced from his position at Gray's Inn in 1689, having refused to swear allegiance to William and Mary in the wake of the Glorious Revolution, preferring instead to remain loyal to James II. This caused him to publish several nonjuring pamphlets, an activity interrupted by multiple periods of flight and incarceration (prolonged by his refusal to pay bail to what he considered to be false authorities). Fearing a decline of morality in the aftermath of an usurpation, Collier turned against the theatre, publishing *A Short View of the Immorality and Profaneness of the English Stage* in 1698, followed by further pamphlets and books on the same theme.

First published in 1694 as *Miscellanies* and enlarged under the new title in 1697, *Essays upon Several Moral Subjects* addresses to some extent both of Collier's passions, the dispute over monarchy and the clergy, and the perceived decline of English society: the majority of the essays discuss the immoral pursuits of others, from fame and envy to music and books, while *Upon the Office of a Chaplain* defends the independence of ecclesiastics from secular power, writing that God 'hath given his priests authority over all they are concern'd with' (p. 206). Collier took an active role in the nonjuring episcopate, rejecting encouragement to rejoin the Church of England under royal authority, and became a bishop of the nonjuring church in 1713.

ESTC R30268; Wing C5255.

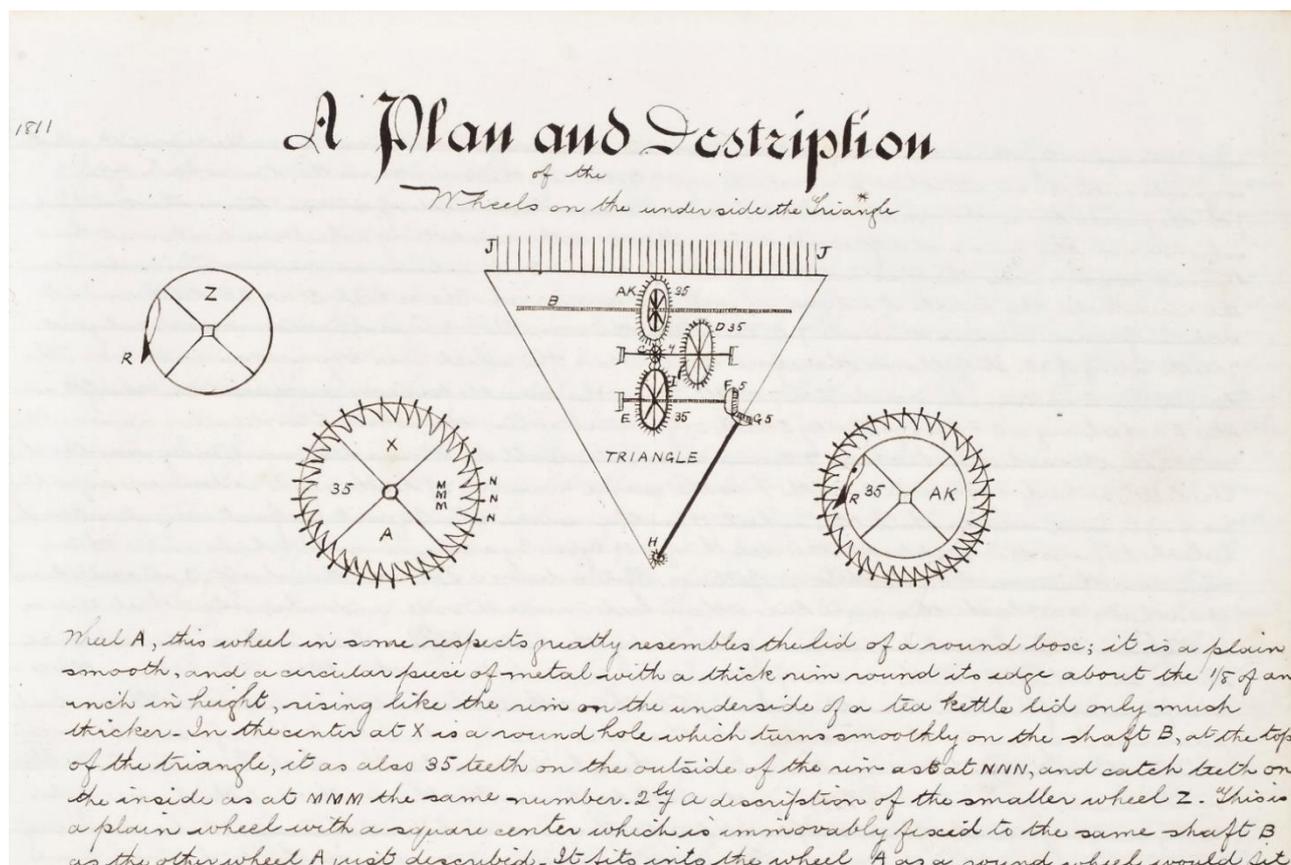
24. **DIBDIN, Thomas John.** *The Reminiscences of Thomas Dibdin, of the Theatres Royal, Covent-Garden, Drury-Lane, Haymarket, &c. and Author of the Cabinet, &c. In Two Volumes.* London, A.J. Valpy for Henry Colburn, 1827.

2 vols, 8vo, pp. xii, 446, [2 (advertisements)]; xi, [1 (blank)], 431, [1 (blank)]; engraved portrait frontispiece; occasional very light spotting or marking, very occasional small marginal tears, frontispiece damp stained; uncut in later vellum with gilt red morocco spine labels; extremities lightly rubbed, bumped and marked, spine label on II chipped at corner with loss, top of upper joint of II starting, nevertheless overall a very good set; *provenance*: H. Baron, London, 1998 (loosely inserted offer letter to Hogwood). **£200**

First edition. Thomas John Dibdin (1771-1841) was born into a theatrical family, and could not be deterred by his mother from entering a theatrical career, albeit under difficult circumstances. He became a travelling actor, absconding by riverboat from his (maternally enforced) apprenticeship in business, and painted scenery and wrote songs to supplement his income. He rose to become a famous playwright for comedies, operas, farces and related entertainments, such as pantomimes. Dibdin's *Reminiscences*, which start with his birth and include his entire, varied and fascinating experiences throughout his career in theatre, are considered his 'best achievement' (*ODNB*). It appears that Christopher Hogwood had been looking for a first edition of Dibdin's *Reminiscences* for quite some time when he acquired this set: the loosely inserted offer letter refers to his 'order of April 25, 81 (sic)'.

William Matthews, *British Autobiographies* (1984) 164.

BUILDING AN AUTOMATED TYPESETTING MACHINE
AND DEBATING WITH THE SOUTHCOTTIANS



25. [DIXON, Joseph of Birmingham.] Manuscript volume containing a diary, poems and hymns (some original), antiquarian sketches, recipes, geometry and mechanical drawings. [Shrewsbury, c. 1813].

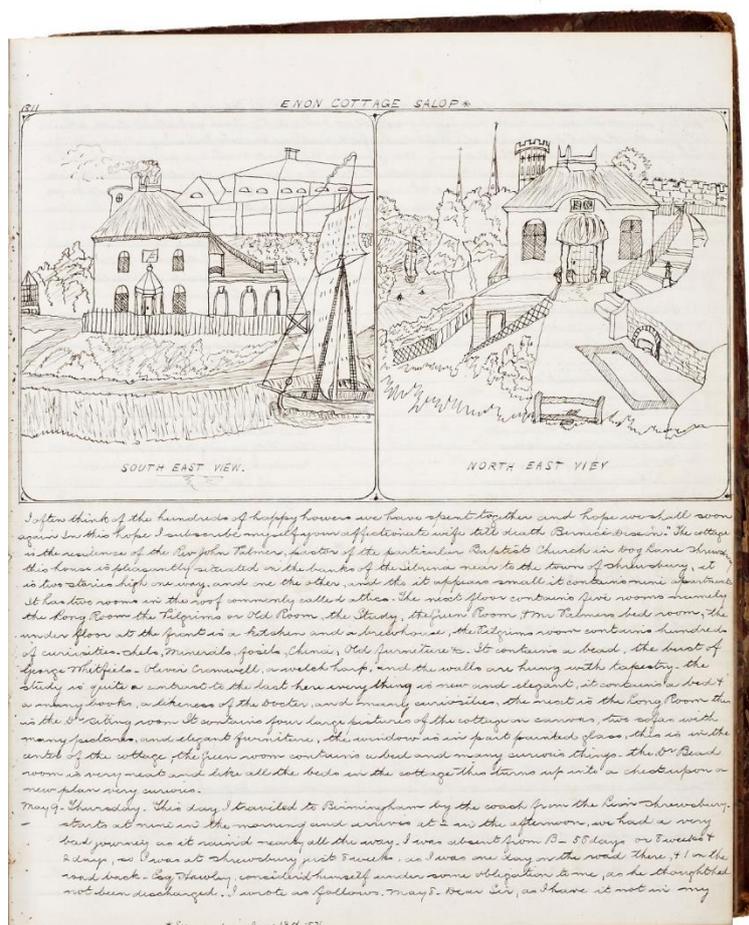
Manuscript on paper, in English, 4to, pp. 67 plus blanks, neatly written in ink in a small italic hand; ink drawings, and technical diagrams of the machine; internally very clean in contemporary half sheep and marbled boards, marbled edges, decorative endpapers; rubbed and bumped at corners, spine detached, joints cracked but holding, three strips of leather remaining to spine. **£1800**

A compact but voluminous miscellany assembled by Joseph Dixon (1784-1856), Baptist, antiquary and amateur mechanic, later a mercer and haberdasher in Birmingham. The volume contains recipes, inventions, sketches, poems and hymns, Dixon's diary for 1811-1813, his original poetry, letters and naïve drawings, and conjures a Birmingham and Shropshire social circle of families, Baptist ministers, Birmingham inventors and their patrons. It also includes a contemporary account of public debates between the author and the Southcottians in 1812. **The material relating to the typographical machine and Southcottian debates is apparently unknown.**

In the spring and summer of 1811 Dixon was engaged in building a machine for the composing of type, designed by his friend George Edmonds (1788-1868), a fellow Birmingham man, and under the patronage of Thomas Hawley, Esq., a Shrewsbury gentleman in partnership with Edmonds. Dixon is employed to make brass and copper parts: 'I give great satisfaction they tell me, there is not a man in Shrewsbury, that could make what I have made, I have the use of Mr Carswells tools, who is a clock & watch maker'. Inexperienced and learning on the job – he records receiving a recipe for 'soft solder' – Dixon is not optimistic: 'for it is a piece of mechanism of the most complex nature, which never will be in unison in every part, but if I am deceived, it may make no all, the Esq & Mr Edmonds are extremely sanguine.'

The project begins in March; on the 19th types are purchased; and on April 6th the machine is declared finished, though too late in the evening for it to be carried to Hawley's. On Monday April 8th the group test out their invention. A description is written up, corrected and written up again, with diagrams showing the structure and internal mechanism, which Dixon copies in this book. A period of intense excitement follows: on April 19th the group visit Waidson's Printing Office in Shrewsbury to witness the composition of type by hand, and on the 21st Dixon is promised £10 by his employer. Then the project seems to quickly unravel; by the end of April Dixon is reporting to his wife that the machine is incomplete, and on April 25th he is engaged in making 'new invented preparative tubes'. On 9th May he returns to Birmingham, demanding only £2 from Hawley, who sends him £3. So ends a remarkable and early attempt at inventing such a complex machine, described in fascinating detail by Dixon. The group seem to have had a tremendous amount of fun engaging in their collaborative experiment in engineering and mathematics, the feeling of intellectual camaraderie only seeming to increase as the project fizzles out and they have more time on their hands. Dixon describes the group measuring trees using trigonometry; drawing Euclidian diagrams and solving problems; and conversations 'upon the difference between raising a weight upon an inclined plain & a perpendicular'. Other time off is spent travelling North Wales, where the group visit a factory and a poor house, and dine with locals.

Edmonds's interest in type did not end with the failure of this machine, and in November he returns to Dixon, who is 'engaged to make him some steel types, I made two & received an order for 12 doz'. From 1812 Edmonds was in Birmingham campaigning for political reform and was imprisoned. In 1832 he developed a new phonetic, 'universal' alphabet, requiring entirely new types, cast by Edmonds's nephew, the punches being made on Edmonds's premises (see *ODNB*).



Joseph Dixon's diary is an important and extremely intensive document of religious social life amongst Georgian dissenting Protestants. He writes to his parents: 'In the little town of Shrewsbury there is no less than 6 churches, 2 Baptist meetings, both of which have been opened since my arrival here, 1 Independent chappel, 1 Methodist, 1 Quaker, and 1 Welch chappel, where they worship in that language'. Dixon attends meetings at a variety of churches almost every day, sometimes twice in a day; recording the hymns sung, who is preaching and in most cases the whole structure of the sermon, proudly reporting whenever he is

seated 'in the pulpit'. He records baptisms; dining at Hawley's with seven Baptist preachers; he regularly takes tea with the noted preacher John Palmer in Enon Cottage, describing the busts of George Whitefield and Oliver Cromwell in the 'Pilgrim room' there. Most surprising of all is a detailed account of 'our religious controversy' with the circle of Joanna Southcott in 1812, including four public debates, some lasting over three hours, in which Dixon and his friends dispute with the 'sneering' millenarian ministers; transcribed in great detail.

26. FÉNELON, François de Salignac de la Mothe-. *Fables ... edition ornée de figures. Paris, Billois, 1809.*

24mo, pp. 196; half title, engraved title page and seven engraved plates; a little light foxing; a good copy in marbled boards with blindstamped floral overlay, yellow edges; extremities a little worn; contemporary ownership inscription to half title, modern inscription to front free endpaper. **£75**

A late, possibly pirated edition of Fénelon's fables, first published in 1718, marked by its odd wood-engraved plates. There is a strange use of perspective in certain scenes, with several figures sporting elongated limbs and bodies. The most splendid of the plates shows a man carried away by geese on a throne of feathers, casting a dark shadow, being waved off by his wife, child and dog. He is travelling to the 'isle des plaisirs', a sugar-island where everything is made of food, both sweet and savoury (rivers of onion sauce), and women are in government over men: 'Elles s'assemblèrent pour réparer les maux de la république.' Other tales include an imaginary voyage undertaken in 1690, and adventures of Persians and various classical figures, as well as the usual animal tales.

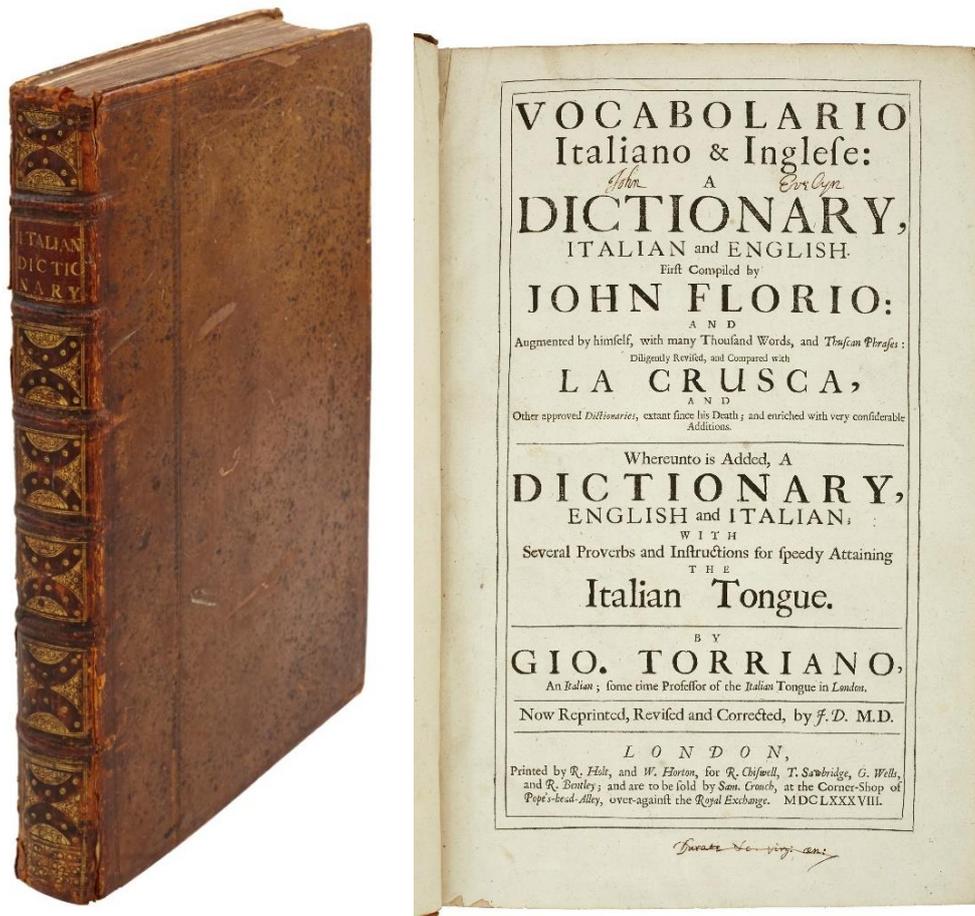
JOHN EVELYN'S COPY

27. FLORIO, John, and Giovanni TORRIANO. *Vocabolario Italiano & Inglese: A Dictionary, Italian and English, First Compiled by John Florio ... Whereunto is Added, a Dictionary, English and Italian, with Several Proverbs and Instructions for speedy Attaining the Italian Tongue, by Gio. Torriano ... Now Reprinted, Revised and Corrected, by J[ohn]. D[avis]. London, R. Holt and W. Horton, 1688.*

3 parts in 1 vol., folio, pp. [1-8 (general title, blank, dedications, preface, imprimatur dated 1686)], [495 ('A Dictionary of the Italian and English Tongues')], [1 (blank)], [4 (part title dated 1687, blank, dedication, note)], [171 ('A Dictionary English and Italian')], [1 (blank)], 1-34 ('A Brief Introduction to the Italian tongue', 'An Appendix of Italian Proverbs'); scattered spotting, a few short marginal tears, final gathering foxed, bifolium 5B2.3 inserted unsewn and therefore creased; contemporary English speckled calf, borders of double blind rules, double rule and roll-tool in blind parallel to spine, spine blind double-ruled in compartments with near-contemporary gilding, gilt red morocco lettering piece, board-edges roll-tooled in gilt, edges speckled red; corners slightly bumped, slightly rubbed and scuffed, causing minor surface losses, joints partially cracked, otherwise a handsome copy in an early binding; *provenance*: John Evelyn junior (1655-1699, ownership inscription on title with motto below, struck through by an early hand; by descent to:) – [John Evelyn (1620-1706; by descent to:)] – [John Harcourt Chichester Evelyn (1876-1922; by descent to:)] – [Major Peter George Evelyn (1909-1943)] – ['The Evelyn Library' sale part IV, Christie's, London, 12 July 1978, lot 1640 ('JE' monogram book-label)]. **£1800**

Fourth edition, second full edition with Torriano's English-Italian dictionary. John Florio (1553-1625), an Italian author and language-tutor working in London, 'offered [...] a vehicle for discovering Italy, its language, and its Renaissance culture' (*ODNB*) to English gentlemen of his time. When first published in 1598 with forty-four thousand entries drawn from seventy-two works, his *World of Words* was 'for the variety of words [...] far more copious than any extant in the world at that time' (Lowndes, p. 813), far surpassing the only earlier Italian dictionary, William Thomas's, which contained a mere six thousand. The second edition of 1611 had been expanded to cover over seventy thousand words, and Florio continued to compile further entries for fourteen years until his death in 1625. These were finally published posthumously in 1659, accompanied by

the first English to Italian dictionary, prepared by Giovanni Torriano, revised and reprinted soon after in 1686-1688.



This dictionary was the most comprehensive available to John Evelyn junior, who most probably acquired the volume at or shortly after publication and inscribed the volume with a family motto. On his early death in 1699, it passed, together with the rest of his library, to his father, the famed writer, diarist, and bibliophile John Evelyn. It is known, however, that John Evelyn senior kept only a small number of his son's books, having already been forced to reduce the size of his library five years previously when he moved it from Sayes Court to the more limited library at Wotton. That Evelyn senior chose to keep this book most likely reflects the keen interest he shows in the Italian language throughout his published diaries, in which he frequently discusses the purity and variety of Italian heard on his travels around the peninsula. It was therefore likely of great use to this 'enthusiastic student of languages' (Giles Mandelbrote, 'John Evelyn and his Books', in F. Harris and M. Hunter, eds, *John Evelyn and his Milieu* (London, British Library, 2003), pp. 71-72) that Florio's *Vocabolario* contains not only the literary Tuscan form of the language but also other Italian dialects and colloquialisms.

The blind-ruled speckled calf binding is typical of English trade-bindings until the 1680s, and almost certainly dates to very soon after printing. An early owner, however, appears to have had the spine tooled in gilt to improve the appearance of his library, a contemporary practice described by Evelyn's friend, correspondent, and fellow diarist, Samuel Pepys (1633-1703). While Evelyn was a great patron of London and Paris *doreurs*, he collected books primarily for their textual value, rather than for 'antiquity, figures, paintings, binding and other weak considerations' (Naudé, *Instructions Concerning Erecting of a Library [...] Interpreted by Jo. Evelyn* (London, G. Bedle and T. Collins, 1661), p. 65), and is known to have kept several of his books in simpler bindings of this style, in accordance with the advice he himself published in a translation of Naudé: it is 'becoming the ignorant only to esteem a book for its cover ... so that it is a great deal better, and more necessary ... to have a good quantity of books, well and ordinarily bound, than to have a little Chamber or Cabinet full of [books] washed, gilded, ruled, and enriched with all manner of nicety, lux and superfluity' (*op. cit.* pp. 61-2).

ESTC R213739; Lowndes, p. 2699; Wing F1369.

28. FOVARGUE, Stephen. *A New Catalogue of Vulgar Errors.* Cambridge, printed for the Author, sold by Fletcher and Hodson in Cambridge, 1767.

8vo, pp. [4], viii, 202, [2 (errata, blank)]; woodcut diagram printed in text; occasional light marks, worm track in gutter of early leaves, 3 small holes through gutter from earlier stab-sewing; modern half calf over buckram sides, borders double filleted in blind, spine gilt in compartments, lettered directly in two; first bifolium near loose, otherwise a very good, broad-margined copy; Christopher Hogwood book label. **£200**

First edition. The only published work of Stephen Fovargue, *A New Catalogue of Vulgar Errors* was intended as a supplement to the *Pseudodoxia Epidemica* of Sir Thomas Browne (1605-1682), first published in 1646. The work aims to discredit men's 'silly notions' and 'those unreasonable obstinacies with which they and their forefathers have long been prepossessed' (pp. i-ii) by selecting and disputing thirty-six popular beliefs. Fovargue's *Vulgar Errors* cover a miscellany of topics, from literature to the arrogance of Londoners, but the collection addresses predominantly issues of science, British wildlife, and music, which is the subject of eight entries. The views expressed are, for their day, remarkably modern: Fovargue denies the existence of both ghosts and the science of astrology and refutes 'that the way to make boys learn their books is to keep them in school all day and whip them' (XVIII) and 'that the present age is a duller age and less ingenious than those which are past' (XXI), while rejecting that one race is superior to another, writing 'this seems so absurd, that I must beg leave to quit the subject, till some one has convinced me, that a white horse is better than a black one' (XXXIII). This book gives charming insight into both the amusing popular beliefs and the more rigorously scientific views of the mid-eighteenth century.

ESTC T2165; Lowndes, p. 826.

**'THE FIRST ENGLISH BIOGRAPHICAL DICTIONARY'
WITH INTERESTING PROVENANCE AND ANNOTATIONS**

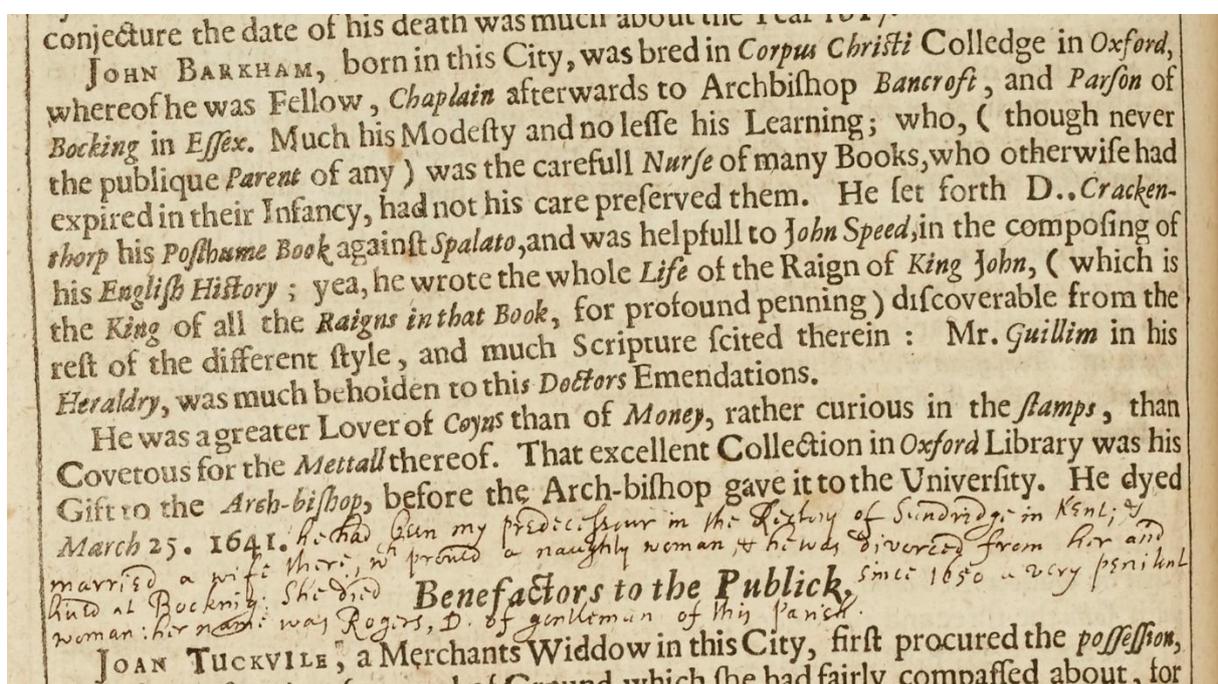
29. FULLER, Thomas. *The History of the Worthies of England.* London, J[ohn]. G[rismond]. W[illiam]. L[eybourne]. and W[illiam]. G[odbid]., 1662.

Folio, pp. [6], 1-8, '13', 12-30, 33-70, 73-144, 149-300, 317-368, ²1-16, ²13-100, ²105-144, ²149-258, ²257', ²262-354, ³1-232, ⁴[4], ⁴1-60, 1-12 (index); lacks preliminary blank; engraved frontispiece portrait by and after David Loggan, woodcut initials and ornaments throughout, text within printed ruled borders; variable, generally light foxing, occasional small scorch-marks, causing holes through circa 10 leaves, closed tear on ¹2Z1; contemporary British blind-ruled speckled calf, re sewn, rebaked and recornered in 18th-/early 19th-century red morocco, spine gilt tooled and lettered direct, borders, corners, and board-edges roll-tooled in gilt, rebaked in modern pink morocco with earlier red morocco spine relaid and gilt ruled, retaining earlier sewing-structure and end-papers, edges stained red, modern paper-lined buckram box with gilt black morocco lettering-piece; binding rubbed and lightly marked, a good copy overall with 18th-century index bound in; *provenance*: Sir Bernard Hyde (c. 1635-1674, ink inscription on title) – Edward Brown, Sundridge (c. 1645-98, manuscript corrections and annotations with 12 pencil manicules, dating from 1697-98) – Ragley Hall (19th-century armorial bookplate of either Francis Seymour-Conway (1777-1842), 3rd Marquess of Hertford, or his son, Richard Seymour Conway (1800-1870), 4th Marquess of Hertford, on upper paste-down). **£1250**

First edition, probable first issue, with catchword 'Pembroke' on p. ¹300. Pforzheimer states that this is most likely the earlier of the two issues (this being the issue with no stated publisher), which is believed to have been printed at the expense of Fuller's son, John, distributing the work between three London printers. Pforzheimer suggests that Fuller initially sold copies himself, before allowing the bookseller Thomas Williams to take over the venture, distributing the remaining copies as a second issue with a variant title (ESTC R6196). The text is also known in two states, of which this is likely the earlier, with the incorrect catchword on p. ¹300 'Pembroke', which is corrected to 'Essex' in the second (presumed later) state. The sharing of work between three London printers is likely the cause, as John Fuller notes in a prefatory note, of the several pagination and signature errors.

Published shortly after the author's death, the *Worthies* is the final and best known literary contribution of the English clergyman and antiquary, Thomas Fuller (1607/8-1661). Educated at Cambridge under the guidance of his uncle, John Davenant, Bishop of Salisbury, Fuller experimented with poetry before being ordained in 1631 and turning himself to the historical and religious works for which he is remembered. A popular preacher, Fuller delivered sermons calling for peace in the early years of the Civil War but, forced to take a side, fled from London to the royalist capital of Oxford. With the defeat of the royal cause, however, he soon after returned impoverished to London, becoming 'one of the first authors to make an income by their pens' (DNB). *The History of the Worthies of England* forms 'the first English biographical dictionary' (ODNB), with notable persons from early Saxon saints to Fuller's contemporaries recorded by county, accompanied by accounts of local natural commodities, architecture, customs, and proverbs.

This copy is especially interesting for the evidence of its former owners and their bindings. The earliest inscription is most probably that of Sir Bernard Hyde (d. 1674), of Bore Place in the parish of Sundridge, Kent, who presumably acquired the book at or shortly after publication. The typical English binding of blind-ruled calf almost certainly dates to this time. Hyde served as High Sheriff of Kent in 1673, and seems to have carefully marked Fuller's list of his predecessors in that office.



After Hyde's death in 1674, the book remained within the same parish, its subsequent owner being Edward Brown, Rector of Sundridge from 1688 to 1699, the author of the majority of the annotations. Brown gained an M.A. from Clare College, Cambridge, in 1699 and went on to become a fellow there in 1673. He is known to have published two works while at Sundridge: *Fasciculus Rerum Expetendarum et Fugiendarum* (London, 1690) and a translation, *The Letters of the Renowned Father Paul* (London, 1693). His copious marginalia in Fuller's *Worthies*, accompanied by a dozen manicules, both enhance the text and shed light on this author's life. In these Brown shows himself to be well acquainted with contemporary literature, correcting details of the text and (like Fuller) referring precisely to other works (carefully noting where he has seen texts, whether manuscript or printed). With the book still covering recent history, Brown is able to supply further anecdotes about figures mentioned by Fuller (such as John Barkham's wife, Ann Rogers, 'which proved a naughty woman') and events shortly after the publication of the book, such as the exhumation of Robert Braybrooke from St Paul's following the Great Fire of 1666. His comments reveal that the parochial rector from rural Kent travelled throughout Italy – he refers to visits to Genoa and Messina, where (he claims) he saw a unicorn's horn. With a touch of wit, when Fuller refutes the myth of a Wiltshire saint lengthening a church by prayer, Brown comments: 'Tis a wonder that Tom Fuller did not call this a stretcher, which in English signifies a lye'.

The book was re sewn and rebound, reusing the older speckled calf boards, in the eighteenth or conceivably very early nineteenth century, at which time an undated twelve-page index was sewn in (ESTC N69541). The index is identified in at least two editions, of which Pforzheimer identifies this (with the head-piece of ornamental flowers and seeds) as the earlier, most likely published by Oliver Payne, c. 1735-1739. At some time the book passed into the hands of the Seymour-Conway Marquesses of Hertford at Ragley Hall in Warwickshire, whose 19th-century armorial bookplate is present on the upper pastedown. Renowned acquirers of art and fine objects, the majority of their collections went on to form the Wallace Collection after the extinction of their branch with the death of the 4th Marquess, Richard Seymour-Conway, in 1870.

CBEL I, p. 847; ESTC R37357, cf. N69541; Lowndes, p. 847; Pforzheimer II, p. 376; Wing F2440; Addison, *Worthy Dr. Fuller*, p. 292.

CARD TRICKS

30. **GALE, John.** *Gale's Cabinet of Knowledge, or Miscellaneous Recreations, containing Moral and Philosophical Essays, Propositions, Natural and Metaphysical Maxims, and Observations on Select Subjects of General Utility, with a Series of Easy, Entertaining, and Interesting Mechanical, Magnetical, & Magical Experiments, including the Most Celebrated Card Deceptions Ever Exhibited, together with about Seven Hundred Serious, Comical, and Humorous Queries, Paradoxes ... London, W. Kemmish, 1796.*

12mo, pp. xiv, 336; wood-engraved head-pieces, 6 copper-engraved folding plates; occasional light spotting, slight dust-staining in places, foot of title a little cropped; contemporary British calf, skilfully rebacked in modern calf, spine blind ruled in compartments, gilt red morocco lettering-piece in one, edges roll-tooled in gilt; a little rubbed, corners a little bumped, one corner skilfully renewed in modern calf; *provenance*: Alex Gerard (early ink ownership inscription on title) – Christopher Hogwood book label on upper pastedown. **£750**

First edition. A popular volume for the amusement of the eighteenth-century reader, containing not only a curious collection of card tricks and conjuring, but also essays on various subjects considered by Gale to be of interest, covering history, science, and philosophy among other subjects. The six folding plates each show multiple diagrams to illustrate Gale's tricks and experiments. *Gale's Cabinet of Knowledge* underwent three editions within four years, all of which are now uncommon.

ESTC T64267 (recording 7 copies); Toole Stott, *A Bibliography of English Conjuring, 1581-1876*, 307.

FINE-PAPER COPY WITH ENGRAVINGS

31. **GAY, John.** *Trivia, or, the Art of Walking the Streets of London. London, [William Bowyer the elder for] Bernard Lintott, [1716].*

8vo (218 x 136 mm), pp. [4], 80, [12 (index)]; copper-engraved device on title, 3 copper-engraved head-pieces (of which 2 initialled 'SG'), woodcut head- and tail-pieces, woodcut initial; occasional light spotting or marking, final page slightly dust-stained; contemporary British calf, gilt borders and corner-pieces, board-edges roll-tooled in gilt, edges speckled red, sympathetically rebacked and recornered in modern calf, spine blind tooled in compartments, gilt red morocco lettering-piece, contemporary rear flyleaf retained; a little rubbed; a very good, broad margined copy. **£550**

First edition, one of 250 fine-paper copies. A familiar figure of London's literary society of the early eighteenth century, John Gay (1685-1732) was a disciple of Pope, a friend and frequent correspondent of Swift and Prior, and a contributor to Steele's *Guardian*. 'A born parodist' (*Cambridge History of English Literature IX*, p. 161), Gay satirized other poems and plays of the day to ridicule the foibles of contemporary society. Although his plays – especially the later *Beggars' Opera* (1728), a musical critique of social conditions with an aria taken from Handel – met with great success, he struggled to find consistent patronage from the aristocracy due to

his failure to produce sufficiently obsequious verse. Nonetheless he enjoyed brief spells of support (which ended acrimoniously) from Lady Mary Wortley Montagu and the Earl of Burlington (at the time Handel's principal patron) and on his death was buried with all ceremony in Westminster Abbey. An honest guide for gentlemen to the sordid streets of early Hanoverian London, Gay's best known poem *Trivia* is of both literary and historical merit: 'the idea is good, the versification neat, and the mock heroic style admirable, while nearly every couplet is of historical interest to the antiquary and the student of eighteenth-century street humours' (*op. cit.* IX, p. 162).



The present copy is one of just 250 printed on heavier paper with generous margins. The decorative woodcut head-pieces (one for each of the three books of the poem) are replaced with attractive copper-engraved vignettes, the first depicting a busy London street-scene. The woodcut ornaments are identifiably those of William Bowyer the elder, whose printing enterprise is known for producing high-quality publications in early eighteenth-century London: 'most of the finest books of the time are the work of the Bowyer press' (Plomer, *A Dictionary of the Printers and Booksellers* (Oxford, 1922), pp. 44-45).

ESTC T13931; Foxon G82; Hayward 142; Rothschild 914 & 915; Maslen and Lancaster, *The Bowyer Ledgers*, 281.

32. GAY, John. *Trivia, or, the Art of Walking the Streets of London.* London, [William Bowyer the elder for] Bernard Lintott, [1716].

8vo, pp. [4], 80, [12 (index)]; copper-engraved device on title, woodcut head- and tail-pieces, woodcut initial; occasional light spotting, a little offsetting; contemporary Cambridge-panelled speckled calf, panels filleted, roll-tooled, and with corner-pieces in blind, borders filleted and board-edges roll-tooled in blind, edges speckled red, sympathetically rebaked and recorned in early 20th-century speckled calf, spine blind tooled in compartments, gilt lettered directly in one; lightly rubbed, slightly marked and scuffed, nonetheless a very good copy; *provenance*: Vincent Mathias (18th-century ink ownership inscription on title, possibly of Vincent Mathias c. 1711-1782, sub-treasurer in the Queen's household and father of the satirist Thomas James Mathias) – Oliver Sylvain Baliol Brett, 3rd Viscount Esher (1881-1963, early 20th-century armorial bookplate on upper pastedown, as 'Oliver Brett', presumably prior to his accession to the peerage in 1930) – [Viscount Esher sale part II, Sotheby's, London, 20 May 1946, lot 770]. **£400**

First edition. This copy with elaborate woodcut ornaments is as the poem first appeared to the majority of readers in early eighteenth-century London. This edition of only 2000 copies, published on the 26 January 1716, enjoyed such success that it was followed the same year by a second edition (June) in London and a further two in Dublin.

ESTC T13930; Foxon G81.

ACCOUNT OF MOZART AT SIX YEARS: 'UN PHÉNOMÈNE SI EXTRAORDINAIRE'

33. **GRIMM, Friedrich Melchior, Baron de, and Denis DIDEROT.** *Correspondance littéraire, philosophique et critique, adressée à un souverain d'Allemagne, depuis 1753 jusqu'en 1769 [depuis 1770 jusqu'en 1782; pendant une partie des années 1775-1776, et pendant les années 1782 à 1790 inclusivement]. Paris, Longchamps et F. Buisson (pt 1) and F. Buisson (pts 2 and 3), 1812-1813.*

3 parts in 16 vols, 8vo; very occasional foxing and spotting, very few marginal tears, some creases, marginal damp-stains in volume XII; contemporary British half red straight-grained roan over drab boards, borders ruled in gilt, spines gilt in compartments and lettered directly, some edges stained yellow, marbled endpapers (*deuxième partie* in near uniform roan, with paper-covered sides, red speckled edges, plain endpapers); a little scuffing and bumping, spines slightly darkened, short splitting on joints, vol. XVI front joint split, vol. VII upper board detached, otherwise a very good set; *provenance*: Charles Awdry (1847-1912, High Sheriff of Wiltshire 1900, late 19th-/early 20th-century armorial bookplates on upper pastedowns) – unidentified institutional collection (late 20th-century pressmarks and volume numbers tooled on spines, traces of pressmark labels).

£500

First edition. First issued fortnightly, Grimm's manuscript letters were smuggled from Paris over the border to Zweibrücken in the Palatinate, where they were copied by hand beyond the reach of French censors and distributed with the greatest secrecy to sovereign subscribers, including the Holy Roman Emperor, Leopold II, and Catherine II 'the Great' of Russia. This first edition could thus only be published in 1812-1813, six years after the death of the author. The work was enlarged by a one-volume *Supplément* issued in 1814, not present here.

Having moved to Paris from his native Regensburg in 1749, Grimm (1723-1807) began writing on contemporary Parisian society for several publications, before taking over from Abbé Guillaume-Thomas-François Raynal as a confidential cultural correspondent to the three brothers of Frederick II 'the Great' in 1753. With the help of contributions from other authors including Denis Diderot and Madame d'Épinay, Grimm soon expanded this into what would be his *Correspondance littéraire*, counting as his subscribers the rulers of Poland, Russia, Sweden, and many German courts. 'A valuable and entertaining work' (Lowndes), these sixteen volumes comprehensively document Parisian society from 1753 to 1790, discussing – besides literature – politics, philosophy, fine art, and music. Sainte-Beuve highly valued this work for Grimm's original thought, 'qui est d'un tout autre ordre, et qui ne craint pas le parallèle, en ses bons moments, avec celle de Voltaire' (C.A. Sainte-Beuve, *Causeries du lundi* (Paris, 1852) VII, p. 307).

Grimm, 'a focal personality for the many German musicians who came to Paris' (*Grove Music Online*), in these letters critiques contemporary musical publications and performances, giving insight to the reception of eighteenth-century composers by their contemporaries. Grimm's greatest contribution to music, however, is likely his role as a mentor to Wolfgang Amadeus Mozart (1756-1791), whom he hosted on all three visits to Paris, his French contacts gaining the young prodigy the performance at Versailles in 1763 that brought the composer and performer to the attention of aristocratic circles. Grimm used his *Correspondance* in December 1763 to distribute around the courts of Europe a glowing review of the as yet obscure Mozart, 'qui aura sept ans au mois de février prochain, [et qui] est un phénomène si extraordinaire, qu'on a de la peine à croire ce qu'on voit de ses yeux et ce qu'on entend de ses oreilles' (*première partie* III, p. 528).

Brunet II, col. 1741; Quérard III, p. 479; Vicaire III, col. 1139; cf. Lowndes, p. 946.

34. **HARRIS, James.** *Three Treatises: the First Concerning Art; the Second Concerning Music, Painting, and Poetry; the Third Concerning Happiness. London, H. Woodfall, junior, for J. Nourse and P. Vaillant, 1744.*

8vo, pp. [4], 357, [1 (blank)]; engraved frontispiece from later edition; block lightly cockled, short marginal tear on title, minimal marginal wormholes; contemporary British calf, sympathetically rebaked and recorned in modern calf, blind

ruled in compartments, 18th-century gilt red morocco lettering-piece retained, board-edges roll-tooled in blind, edges speckled red, scuffed and rubbed, lightly marked, extremities bumped, otherwise a very good, clean copy. **£150**

First edition. James Harris (1709-1780), known in equal measure as a philosopher and as a patron of music, promoted concerts in his home-town of Salisbury 'with a spirit and effect seldom equalled out of the metropolis' (*The Works of James Harris* (London, 1801) I, p. xvi), developing the annual St Cecilia celebrations into the Salisbury Music Festival, which 'flourished beyond most institutions of the kind'. The second of the treatises here addresses the subject of music at length, and the author, a friend and keen admirer of Handel, himself wrote several musical compositions and is known to have penned the first draft of the libretto for Handel's *L'allegro, il penseroso ed il moderato*, which Christopher Hogwood recorded with the Academy of Ancient Music in 1980. The *Three Treatises* are the first of Harris' major works and discuss the philosophy behind his principal interest, the arts.

ESTC T70375; Lowndes, p. 1002.

35. HARRIS, James. *The Works of James Harris, Esq., with an Account of his Life and Character, by his Son, the Earl of Malmesbury.* London, Luke Hansard for F. Wingrave, 1801.

2 vols, 4to, pp.[8], xliii, [1 (directions to the binder)], 451, [1 (blank)], [20 (index)]; [4], 612, [28 (index)]; 2 engraved frontispiece portraits, 4 engraved plates, and an in-text illustration by Francesco Bartolozzi; spotting to plates and facing pages, small hole with minimal loss to I, Q1, very few marginal tears, 4E2 and 4G2 misfolded before cutting; contemporary British vellum, spine decorated in blind, modern gilt black morocco lettering-pieces, marbled endpapers, top-edges stained red, blue silk markers; lightly marked, a little rubbed, boards very slightly bowed, nonetheless a handsome copy with wide margins; *provenance*: Frederick Anderlecht Goulburn (c. 1820-1877, fellow of All Souls' from 1843 to his death, engraved armorial bookplates on upper pastedowns [Franks 12866]). **£500**

First collected edition. A collection of the four major works of James Harris, *Three Treatises* (1744), *Hermes* (1751), *Philosophical Arrangements* (1775), and the posthumously published *Philological Inquiries* (1781).

Lowndes, p. 1002.

36. [HARVEY, Gideon.] *An Historical Narrative of the Great and Terrible Fire of London, Sept. 2nd 1666, with some Parallel Cases, and Occasional Notes.* London, W. Nicoll, 1769.

[bound with:]

[DEFOE, Daniel.] *An Historical Narrative of the Great and Tremendous Storm which happened on Nov. 26th, 1703.* London, W. Nicoll, 1769.

2 works bound in 1 vol., 8vo, pp. [4], 100; [4], 232 (i.e. 242); occasional spotting, small stain on first title; early 20th-century(?) morocco-backed marbled boards, buckram tips, spine gilt in compartments, gilt green morocco lettering-piece in one, modern gilt red morocco lettering-piece in another, contemporary red speckling on edges, hollow-backed with false raised bands, stab-sewn; a little rubbed and bumped, lower lettering-piece chipped, otherwise a very good copy. **£350**

First edition. The present volume gives a pair of contemporary accounts of great disasters which befell London and England around the second half of the seventeenth century, supported by contextual information and discussions of similar historical and biblical events. These texts provide not only important records of the two events but also insight into their interpretation at the time as acts of God.

The author of the first account, Gideon Harvey (1636/7-1702), was born in the Netherlands but from the 1660s travelled frequently between London and the continent in the course of his education and subsequent career as a physician. His location at the time of the Great Fire of 1666 is unknown, but it seems likely, given his detailed account, that he was in London. Harvey published several medical works, sharply criticising

contemporary physicians and their unscientific practices, and was the author of an account of the plague of 1665, from which the present text can be considered to follow.

The second part is adapted from a report of the storm by Daniel Defoe (c. 1660-1731), originally published the year after the Great Storm of 1703. 'A landmark text in the development of British journalism' (McKay, p. 18), Defoe's *Storm* is based on letters submitted to the author in response to advertisements in the *London Gazette* and *Daily Courant* in the aftermath of the hurricane. The account gives great detail of the events of the storm and the damage sustained, from the trees in St James's Park to the loss of a fifth of the navy, and recounts also tales of 'remarkable deliverances'.

The two works were published simultaneously by Nicoll, together with Harvey's account of the plague of 1665. The three were issued both as individual books and as *The City Remembrancer* [...] *Collected from Curious and Authentic Papers, Originally Compiled by the Late Learned Dr. Harvey*, a collection in two volumes with general titles. As this volume consists of just two parts with no general title, it is most likely that these were issued separately and bound together by an early owner.

ESTC T57203 & T70829 (cf. T131728); cf. Wellcome III, p. 219; cf. Blake, *Eighteenth Century Printed Books in the National Library of Medicine*, p. 199. cf. McKay, *Defoe's The Storm as a Model for Contemporary Reporting* in Keeble and Wheeler, *The Journalistic Imagination* (London and New York, Routledge, 2007), pp. 15-28.

37. HAWKINS, John, Sir. *The Life of Samuel Johnson, LL.D. ... London, for J. Buckland, J. Rivington and Sons et al., 1787.*

8vo, pp. [4], 605, [15]; half-title; a good, crisp copy in contemporary tree calf, rebacked, label to spine; endpapers renewed. **£200**

Second edition, 'revised and corrected', first separate edition; a reprint, with a different pagination, of vol. I of Hawkins' *Works of Samuel Johnson* (pp. 602), first published in eleven volumes the same year.

Hawkins was a scholar of music, introduced to Johnson by Edward Cave of the *Gentleman's Magazine*. He was one of only nine founding members of the Ivy Lane and Literary clubs. He was an executor of Johnson's will. His collected edition was the first of Johnson's works, and his *Life* was the first significant biography of Johnson to be published.

Courtney and Nichol Smith, pp. 161-162.

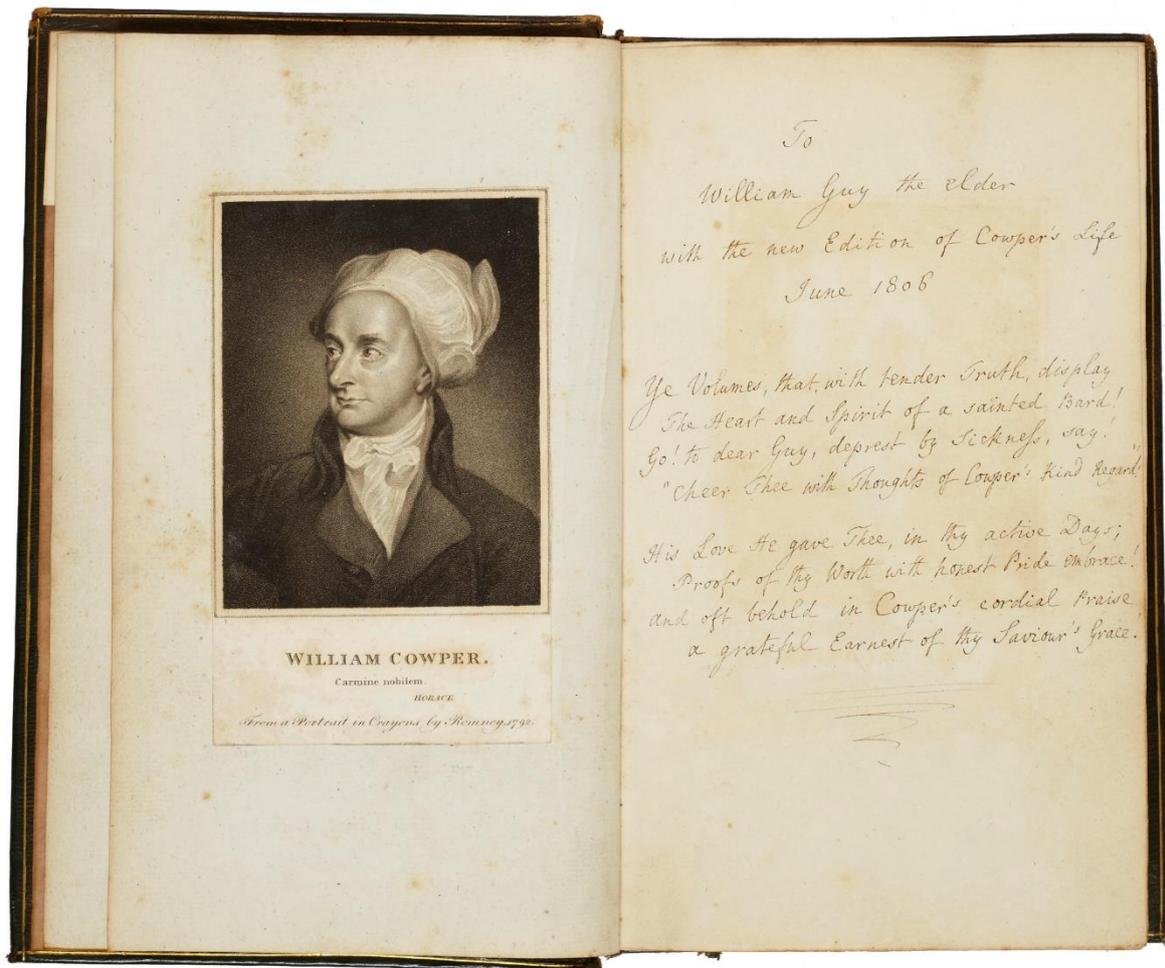
PRESENTATION COPY, WITH AN AUTOGRAPH DEDICATORY POEM

38. HAYLEY, William. *The Life, and posthumous Writings, of William Cowper, Esqr. With an introductory Letter to the Right Honourable Earl Cowper ... A new and enlarged Edition. Chichester, J. Seagrave for J. Johnson, 1806.*

4 vols, 8vo, pp. [4], 20, xlv, 321, [9]; [4], 437, [7]; [4], 458, [12]; [4], 458, [6]; without the frontispiece, though with no evidence of it having been removed, and a different engraving after the same Romney portrait supplied to the front flyleaf; half-titles; light spotting throughout, some stains and marks, else good copies uniformly bound in contemporary dark green straight-grain morocco, bumped, spines chipped and faded, else a handsome set, probably on large paper, all edges gilt, pink endpapers; booklabels of Francis W. Steer, his handwritten note on headed paper laid in to vol. I, dated 1958; 8-line MS presentation poem to William Guy the Elder, dated June 1806 in vol. I; each vol. inscribed to 'Mrs Blayton' by Guy's daughter, Mary Ann Guy, dated 1835; her ink ownership inscriptions to sigs G in each vol., 'M. Guy'.

£1500

First octavo edition of Hayley's life of Cowper, incorporating much new material, this material also published as *Supplementary Pages* in quarto the same year for purchasers of the expensive first edition (1803-4). A lovely set, probably a large paper copy, **with an eight-line presentation poem by the author addressed to William Guy, who had known Cowper**: 'To William Guy the elder with the new Edition of Cowper's Life June 1806. Ye Volumes, that with tender Truth, display / The Heart and Spirit of a sainted Bard! / Go! to dear Guy, deprest by Sickness, say! / Cheer Thee with Thoughts of Cowper's kind Regard'. Guy appears to have died around this time, most likely from the illness mentioned by Hayley. There is a monument in St Mary's Chichester to a William Guy, M.D., dated 1804, an inscription added later and presumably incorrectly to the family stone. He was apparently a remarkable-looking man: in Hayley's life of Romney, he states that Cowper was taken with Guy at first sight, and Romney claimed he would have used the doctor as his model for a picture of Christ.



Francis W. Steer, a Chichester antiquary and herald, adds a grumpy MS note along with marked cuttings from booksellers' catalogues: 'When will local booksellers learn their business? I have just bought this fine copy of Hayley's "Life of Cowper" from Vivian Meynell for £2.'

Russell 352.

39. [HILL, Aaron, and William BOND.] *The Plain Dealer, being Select Essays on Several Curious Subjects, Relating to Friendship, Love, and Gallantry, Marriage, Morality, Mercantile Affairs, Painting, History, Poetry, and Other Branches of Polite Literature, published Originally in the Year 1724 and now First Collected into Two Volumes. London, for S. Richardson and A. Wilde, 1730.*

2 vols, 8vo, pp. [2], viii, 487, [1 (blank)], [8 (contents)]; [2], 448, 445-498, [10 (contents)]; titles printed in black and red, engraved frontispiece by and after J. Pine, woodcut initials, woodcut and composite head- and tail-pieces throughout;

foxed in places, marginal damp-stains on first 10 leaves of vol. II, II B1 torn and repaired with adhesive tape; modern red buckram, spine lettered directly in gilt, contemporary red staining on edges; a very good ex-library copy; *provenance*: New York Historical Society (red ink library stamps on titles and frontispiece verso). **£300**

First collected edition. Aaron Hill (1685-1750) appears frequently in the literary circles of the early eighteenth century. Before studying at Westminster School he was a school-friend of John Gay, remaining a friend and at times collaborator throughout his life. The majority of his entrepreneurial endeavours ended without success, although he is remembered for working with Handel in managing the first production of the composer's first opera for the English stage, *Rinaldo*, at the Queen's Theatre, Haymarket, in 1711 (having been ousted from his position as stage manager at the Theatre Royal, Drury Lane by an actors' revolt earlier the previous year).

Both Hill and his fellow author, William Bond (c. 1675-1735), published a broad range of poems and plays as well as translations and numerous contributions to various journals (Bond published in 1719 a translation of Tasso's *Jerusalem Delivered*, the basis for Handel's *Rinaldo*), yet they are best remembered for their involvement in London's literary society, as expressed by publications of this sort, particularly *The Plain Dealer*, which was used to promote the works of the 'Hillarian circle' of Hill's admirers and protégés. Originally published as 117 issues between 23 March, 1724, and 7 May, 1725, *The Plain Dealer* consists largely of a series of letters on a broad variety of topics both light-hearted and serious. The work follows the format recently popularised by the publications of Addison and Steele, for whom both Hill and Bond had previously worked, catering to the emerging urban society of early eighteenth-century London.

ESTC T135939.

FROM AN ORGANIST'S LIBRARY

40. HILL, Aaron. *The Works of the Late Aaron Hill, Esq. In Four Volumes. Consisting of Letters on Various Subjects, and of Original Poems, Moral and Facetious. With an Essay on the Art of Acting. London, Printed for the Benefit of the Family, 1753.*

4 vols, 8vo, pp. vi, [2], [24 (list of subscribers)], 351, [1 (blank)]; [2], 418; [2], 416; [2], 414; initials and tailpieces; occasional very light marginal creasing, light offsetting from endpapers on first and last few ll., light marginal worming in I: Z2-8 and endpaper, light damp staining at corner of III: F1-H2 and I1-K1; modern half calf over marbled boards, spines gilt in 6 compartments between raised bands, gilt central floral vignettes in 4, gilt black volume-numbering piece in one, gilt red morocco title label in another; extremities very lightly rubbed, generally a very good, very crisp copy; *provenance*: Thomas Chilcot, 'organist of Bath 1757' (armorial bookplate on upper pastedowns). **£350**

First edition, an attractive set. 'Many of Hill's poems and letters saw publication for the first time in a posthumous four-volume edition for the benefit of his family, *The Works of the Late Aaron Hill* (1753, second edn 1754)' (*ODNB*). The *Works* includes Hill's *Essay on the Art of Acting* in which he 'formulated his theory of acting, espousing a more naturalistic mode than the rhetorical style favoured by traditional actors' (*ibid.*). His poetry includes one poem 'On Lady Mary Wortley Montagu's bringing with her out of Turkey, the Art of Inoculating the Small-Pox' (IV, p. 53).

This set belonged to the organist and composer Thomas Chilcot (c. 1707-66), who served as organist of Bath Abbey from 1726. 'In Bath in the late 1740s he played the harpsichord at concerts in Wiltshire's room, and he subsequently organized more ambitious concerts of his own – including performances of Handel's large-scale choral works ... His surviving compositions are few [but include] six keyboard suites (1734), to which Handel subscribed ... [and which] owe much to Handel's own *Suites de pièces*' (*ODNB*). Chilcot's Handel associations were no doubt particularly appreciated by Christopher Hogwood.

ESTC T107059

WITH COUNTRY HOUSE PROVENANCE

- 41. HOMER.** ΟΔΥΣΣΕΙΑ. Homeri Odyssea, id est, de rebus ab Ulysse gestis. Eiusdem Batrachomyomachia, et Hymni. Latina versione ad verbum e regione apposita, quam plurimis locis recognita. Secunda editio. [Geneva], para E. Ouignoni, [1574].

16mo, pp. [16], 839, [9, index]; Greek and Latin on facing pages, title within engraved woodcut border, woodcut initials, partially unopened; a few leaves slightly stained at edges, the odd mark, tear to biii with loss of a few words; a very good copy in contemporary English calf (Oxford or Cambridge?), blind-stamped oval centrepiece and three fillets to covers, the central fillet being thicker, spine with raised bands and fillets; rubbed, spine and corners chipped; later lettering-piece and small red label to spine; early ownership inscription to title page of 'Richardi Grosvenor' and note of price, '1-6'; pink bookplate of Eaton Hall, Cheshire to front pastedown, with shelfmarks in ink 'XIII, no. 96'. **£750**

Second edition (first 1567) of this parallel Latin and Greek collection of the *Odyssey*, *Batrachomyomachia* (a parody of the *Iliad* attributed to Homer), and Homeric Hymns. A fine example of a country house provenance. The signature on the title page is most likely that of Richard Grosvenor, 1st Baronet (1585-1645); the early 19th-century pink paper bookplate is likely that of Robert Grosvenor, 1st Marquess of Westminster (1767-1845), meaning the book was at Eaton Hall for at least three centuries. Robert would have installed it in the enormous new library after he commissioned a new house from William Porden in 1803, with the bookplate's design reflecting the architecture. A similar bookplate, also on pink paper, belonged to the Marquess of Cholmondeley for his library at nearby Cholmondeley Castle (presumably done by the same artist).

Adams H793.

- 42. HORACE (Christopher SMART, translator).** The Works of Horace, translated literally into English Prose; for the Use of those who are desirous of acquiring or recovering a competent Knowledge of the Latin Language ... In two Volumes. London, for J. Newbery, 1762.

2 vols, 12mo, pp. [2], iv, 333, [1 blank]; [2], 423, [1 blank]; Latin and English on facing pages; slightly browned; a good copy in modern quarter calf and marbled boards, gilt lettering and lettering-pieces to spines; early ownership inscriptions of 'J Ponsonby, Cath[erine] Hall' to title and final blank of vol. 2. **£175**

Second collected edition, with the Latin text, first published in 1756 by Newbery. Intended for the use of students and 'such foreign gentlemen as are already acquainted with the Latin, and are desirous of being masters of the English tongue'. Because of the 'pocket' format and its use in schools, all early editions are uncommon.

Newbery had published Smart's *Horatian Canons of Friendship* in 1750, under the pseudonym 'Ebenezer Pentweazle'. Smart's translations were nice earners for Newbery, if not for their author, who was still in the madhouse to which his publisher had committed him when this edition appeared. Smart published a verse translation of Horace in 1767.

ESTC T52767; Rizzo 148; Roscoe A241(2).

PETER LE NEVE'S COPY

- 43. KELLY, James.** A complete Collection of Scottish Proverbs explained and made intelligible to the English Reader ... London, for William and John Innys and John Osborn, 1721.

8vo, pp. [14], 400, [18, index]; light browning at beginning and end, closed tear to pp. 397-8; a very good copy in contemporary panelled calf with rolls and blind-stamped fleurons to corners; spine chipped at head and foot, joints cracked but holding firm; ownership inscription to front pastedown, 'To Dr Filkin, from his frd (?)J. Butler', inscriptions to front free endpaper and title page, 'My book Frances Leneve' and 'Petri Le Neve Norroy, pr 4 sol', Christopher Hogwood book label. **£550**

First edition. A lovely association copy of a most entertaining book. Kelly not only glosses and explains thousands of Scottish proverbs in clear and comprehensible English, but provides excellent directions for their use: 'spoken sullenly', 'spoken with indignation', etc. It includes such gems as, 'As long as I live I'll fart at my own Fire-side'. Kelly's index is particularly remarkable, apparently listing every single noun featured in the text, and even distinguishing between singulars and plurals.

This copy is inscribed by Peter Le Neve, herald and antiquary, and his second wife, Frances. In 1704 Le Neve became the Richmond herald, only two days before the death of the Norroy King of Arms, to which position he promptly succeeded. From 1707 he was an original member of a group of antiquaries that met at the Young Devil in Fleet Street, and was first President when it was re-founded in 1717 as the Society of Antiquaries. He was not always popular with his fellow antiquaries: 'slovenly in dress, sordid and selfish in his disposition, and niggardly in his ways, save as regards to his library on which he grudged no expense'. His antiquarian studies suffered as a result of his miserly disposition, all his notes being made on innumerable scraps and cuttings of paper, and completely useless to anyone but himself. But Le Neve was the owner of the St George collections and of the now-famous Paston Letters, 'the most interesting private papers of late medieval England', having acquired them direct from the last of the Paston Earls of Yarmouth.

Following the death of his first wife, Prudence, Le Neve married Frances, daughter of Robert Beeson, who was one of Le Neve's Norfolk tenants. Either Le Neve gifted this copy to her, or she inscribed her name in it after his death in 1729; after which she married her husband's executor, Thomas Martin, called "Honest Tom of Palgrave", a fellow Norfolk man and member of the Society of Antiquaries. The 1731 sale of Le Neve's library included some 800 manuscript charters and rolls.

ESTC T121536; for Le Neve's collection and the Paston Letters see Seymour de Ricci's Sandars Lectures, *English Collectors of Books & Manuscripts (1530-1930)* (New York, 1969), pp. 65-69; for Le Neve's life see Woodcock's entry in *ODNB* and Godfrey, *College of Arms* (London, 1963), p. 114.

COLLABORATION WITH WILLIAM BLAKE

44. LAVATER, Johann Caspar (Johann Heinrich FÜSSLI, *translator*). Aphorisms on Man. Translated from the original manuscript of The Rev. John Caspar Lavater, Citizen of Zurich. *London, T. Bensley for J. Johnson, 1789.*

8vo, pp. viii, 224; engraved frontispiece by William Blake after Füssli; a little offsetting from frontispiece onto title, small marginal chip at head of title with small loss; contemporary tree calf, rebacked and recorned, spine divided into compartments by double blind rules, publication year in gilt at foot of spine, all edges with gilt roll tooling, new endpapers; overall a good, internally very clean copy. **£250**

Second edition. A collaboration between Swiss writer and physiognomist Lavater, his childhood friend, the painter and, later, professor of the Royal Academy Johann Heinrich Füssli (Henry Fuseli, who translated the *Aphorisms* into English and provided the drawing for the frontispiece), and the illustrator William Blake.

First published in 1788, the *Aphorisms* were intended to prepare a readership for the *Essays on Physiognomy*, presenting some of their underlying principles in a pithy form; the *Essays* were first published in English in the same year as this second edition of the *Aphorisms*. A second volume was planned, but the entire impression was destroyed by fire. Interestingly, Füssli is credited with the addition of the final aphorism to this volume: 'If you mean to know yourself, interline such of these aphorisms as affected you agreeably in reading, and set a mark to such as left a sense of uneasiness with you; and then shew your copy to whom you please' – advice that Blake took literally: he famously extensively annotated his unbound presentation copy of the *Aphorisms*, which he had received in his capacity as engraver of the frontispiece.

ESTC T137191.

- 45. LAVATER, Johann Caspar (Thomas HOLCROFT, *translator*).** *Essays on Physiognomy, for the Promotion of the Knowledge and the Love of Mankind ... Illustrated by Four Hundred and Eighteen Engravings ... To which are Added, One Hundred Physiognomical Rules, a Posthumous Work ... and Memoirs of the Life of the Author ... Written by his Son-in-Law G. Gessner. London, C. Whittingham, 1804.*

3 vols in 4, 8vo, pp. vi, [2], clix, [1 (errata)], 242; [4], 324; [6], 272; [2], 273-399, [1 (blank)], [10 (index)]; engraved portrait frontispiece to vol. I, engraved plates throughout; occasional pencil underlining, very occasional light foxing, marking or browning (a little heavier on some plates of III and IV), light unobtrusive wormhole in bottom corner of I: frontispiece and plates IV-XI, early ownership inscriptions at top corners of titles excised, II: U5 with short medial tears without loss; near contemporary half calf over marbled boards by J. Treble Booksellers, Tenby (tickets on upper pastedowns), spines directly lettered in gilt, all edges speckled; extremities somewhat rubbed, bumped and scuffed, joints cracked or starting, but binding holding firm, some plates and one text l. bound in at wrong place. **£600**

Second, revised edition. Trained in theology, philosophy and philology, Swiss scholar Johann Caspar Lavater (1741-1801) is best known today as a writer and correspondent of (among others) Herder, Goethe, Hamann, Kant and Jacobi, whose friendship wavered for significant periods of time due to Lavater's interest in supernatural phenomena, and hence Swedenborg and Mesmer. Lavater's work in physiognomy was similarly daring: in England, its practice was – thanks to its association with, for example, chiromancy – punishable by public flogging until 1743 (i.e. until after Lavater's lifetime).

Lavater's work was, overall, very popular. The first edition, in German (*Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe, 1775-1778*) was such a success that Lavater revised it for a French edition, and this, in turn, became the model for the first translation into English by Henry Hunter (1788-99), which featured illustrations by Thomas Holloway, Daniel Chodowiecki, Johann Heinrich Füssli, Francesco Bartolozzi, William Blake, and others – 'One of the handsomest works printed during the great age of the illustrated book in England' (G.E. Bentley Jr, 'The Physiognomy of Lavater's *Essays*', *Blake* 29 (1995), p. 16).

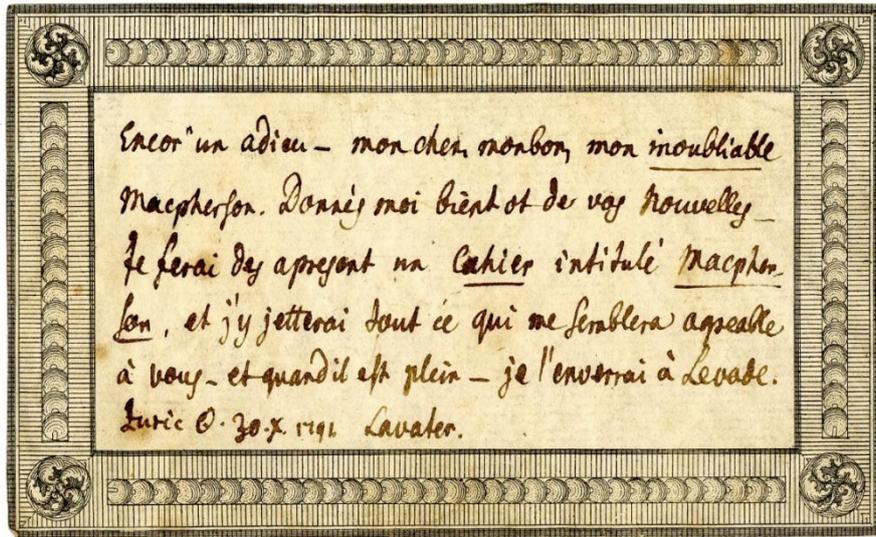
Holcroft's translation (here presented in the second edition), published in 1789, was based on the German text, and became the most popular (while finely produced) edition of the work, incorporating portraits of Lavater's most famous contemporaries as well as historical figures, often re-engraved to meet the envisaged production standards. This second edition further adds a 'translation of the *One Hundred Physiognomical Rules*, which compose the Fifth Volume of the Posthumous Works of Lavater' and introduces fifty-eight additional plates to the work, according to the 'Advertisement to the Second Edition' (I: p. v). In fact, the number of plates present in this exemplar outnumbers the 418 plates indicated by the title.

THE RULES OF PHYSIOGNOMY
PRESENTED BY LAVATER TO SIR JOHN MACPHERSON

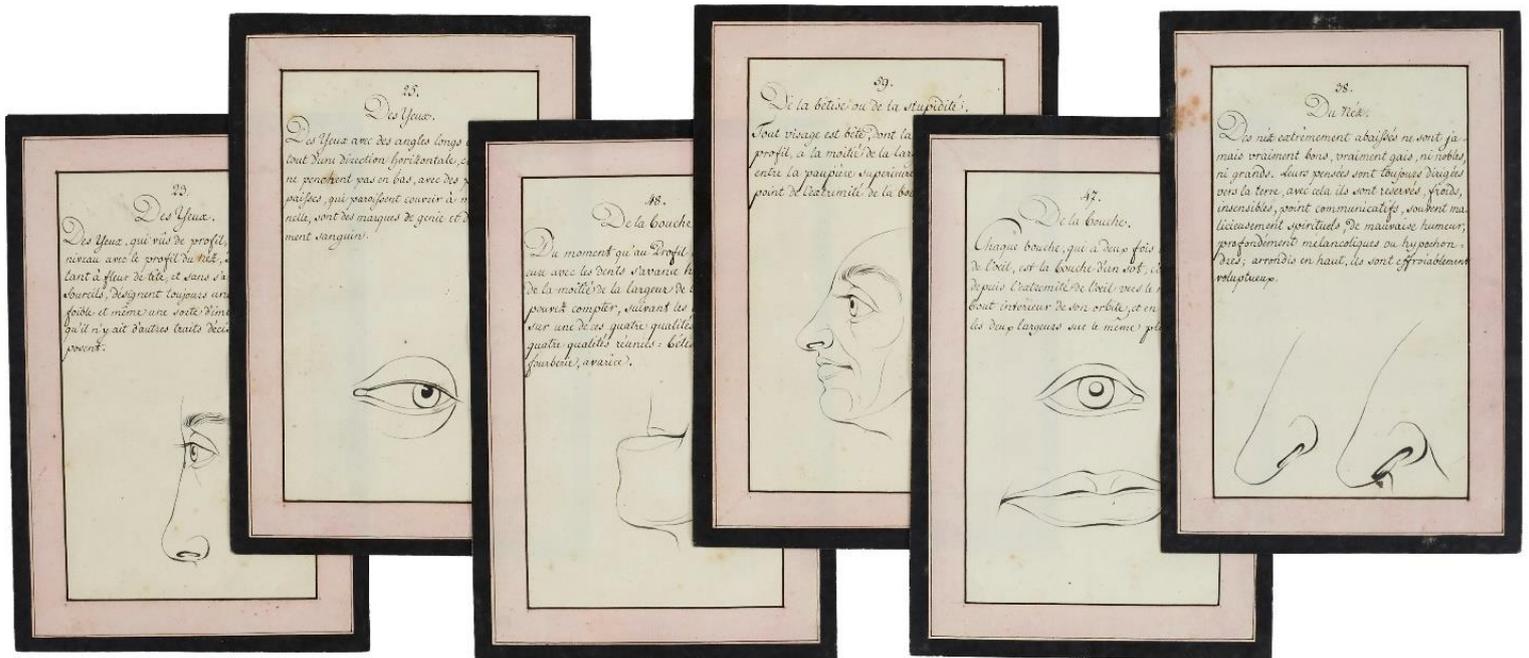
- 46. LAVATER, Johann Caspar.** 'Mêlanges de Regles Physiognomiques. Manuscrit pour des amis. Avec quelques Lignes caracteristiques. 1ere centaine. Pour le Profit des Pauvres. Respectez la misère et ce qui la soulage! 1789.' [*Zurich?*, 1789].

Manuscript on paper, 8vo (205 x 135 mm), comprising title-page, dedication 'A mes Amis', epilogue, and 98 numbered leaves (of 100, see below), written on one side only in a neat calligraphic hand (leaf 68 in a different hand), elegantly laid out on the page with a pink and black ink-washed border, many leaves illustrated with physiognomical diagrams of the human face or its parts; some edges a little brittle and chipped with minor loss from the border only, a few marks; preserved in the original calf book-shaped box, lined with pink glazed paper, with an engraved label pasted to the inside cover with motto 'Lache des Elends nicht und der Mittel das Elend zu lindern für Arme' (worn, front cover detached, but the original hooks present, spine gilt, remains of original paper label); in modern cloth box with gilt-lettered label.

£6750



A fascinating presentation manuscript, giving Lavater's physiognomic interpretations on, *inter alia*, varying forms of the forehead (including wrinkles), eyes, eyebrows, nose, cheeks, mouth, lips, and chin, with sections on stupidity, women, warts, and people to avoid ('à fuir'). Accompanying the manuscript is a small envelope containing Lavater's signed presentation autograph inscription to Sir John McPherson, 'mon cher, mon bon, mon inoubliable Macpherson', dated from Zurich, 30 October 1791.



There is a manuscript in the British Library presented to Monsieur de Staël, husband of the famous Madame de Staël, which is very similar to ours. It, too, is housed in a custom-built box, but in two volumes not one. Instead of the German motto on the inside cover of the box, there is a dedication in Lavater's handwriting to de Staël. The de Staël manuscript is accompanied by a note explaining that it was presented with the express condition of its never being published. In the Preface ('A mes Amis') here, Lavater is also insistent that the manuscript is for private circulation only: 'Gardez ce Manuscrit comme un Dépôt d'ami, confie seulement à des amis. N'en faites pas tirer copie, je vous conjure! Souffrez encore moins, qu'il passe dans les mains impures du Public.'

Johann Caspar Lavater (1741-1801) of Zurich, poet, mystic, and physiognomist, is best remembered for his work on physiognomy, *Physiognomische Fragmente zur Beforderung des Menschenkenntnis und Menschenliebe* (1775-1778). The *Fragmente* set out to interpret the links between the face and the soul, and was the first monumental work on physiognomy, an enormously popular and fashionable study, which many people in the eighteenth century thought might be developed into a regular science. The pseudo-scientific 'principles' of physiognomy as developed by Lavater would have been well-known to an English audience by the time of this manuscript.

Sir John MacPherson (c. 1745-1821), governor-general of Bengal, spent much of his early career in India, and most of his political life involved in Indian affairs. Between 1788 and 1790 he was travelling on the continent (a visit to Florence in 1789, where he was consulted on financial and administrative matters by Grand Duke Leopold, and a visit to Vienna when Leopold became emperor), and it was presumably on one of these occasions that he met Lavater. His 'tall figure, handsome face, and courtly manners made him a great favourite in society; and his wide knowledge and linguistic talents won him the respect of scholars' (*DNB*).

Two MS notes (one dated 1895 and signed H.F.A.; the other unsigned and undated, but in an earlier hand, on paper watermarked '1828') provide further information on the provenance. Lavater's gift to Sir John was 'accompanied with a Miniature of himself and child'. Sir John apparently lent the MS to the Duchess of Gordon 'for perusal', and it was she who 'destroyed' the two missing pages, ff. 58 and 66. Comparison with the similar MS presented to M. de Staël, now in the British Library, reveals that these passages dealt with 'Du Front et de la Bouche' and 'De la Bétise', but whether the Duchess destroyed the pages by design or accident we will never know – the Duchess was reputed to be 'a celebrated beauty' and need have had nothing to fear. Our manuscript was then bequeathed by Sir John McPherson to John Laurie of 2 Bartholomew Close shortly before his death in 1821.

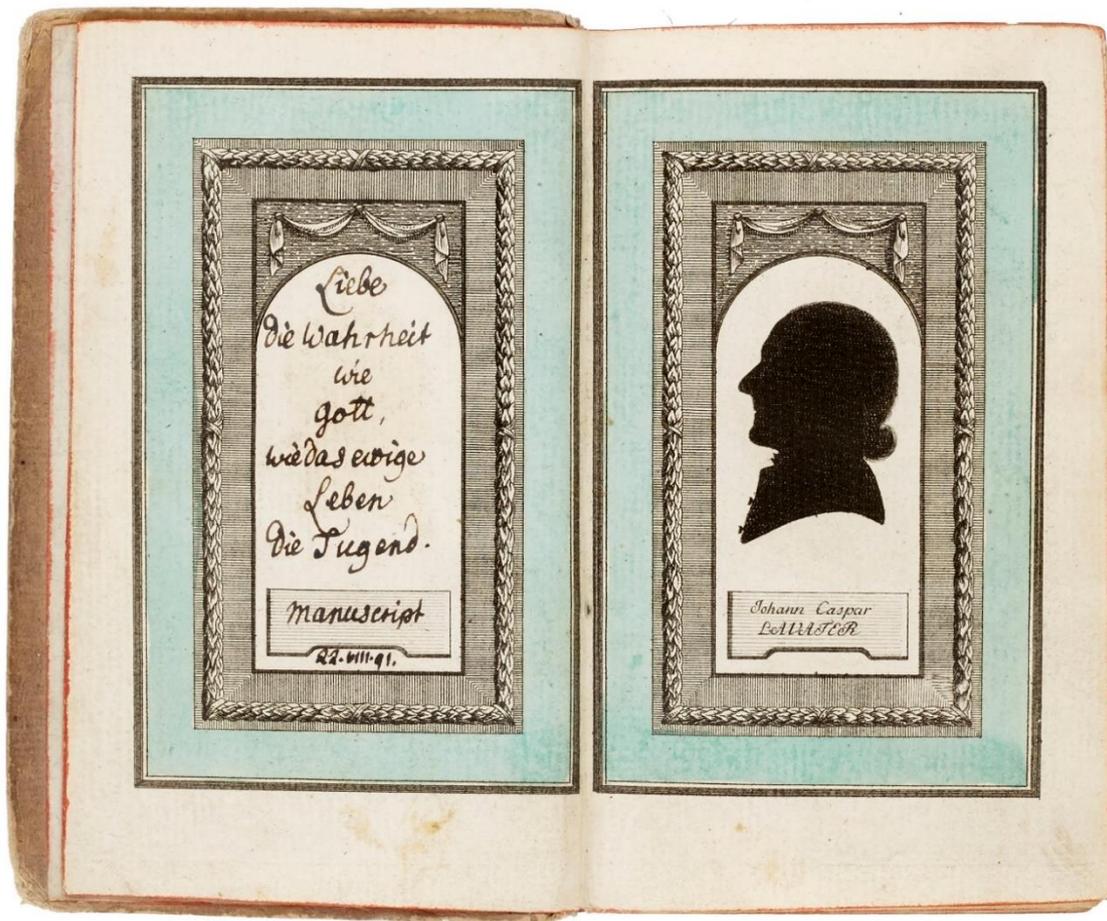
47. LAVATER, Johann Caspar. *Taschenbüchlein für liebe Reisende, oder Andenken von Lavatern an Struve*, d. 22. viii 1791. [Zurich], 1790.

12mo, pp. 390, [6 blank]; title completed in Lavater's autograph, engraved double-page frontispiece with frames and hand-coloured turquoise wash border, one with Lavater's silhouette, the other with Lavater's autograph manuscript inscription 'Liebe die Wahrheit wie gott, wie das ewige Leben die Tugend. Manuscript 22.viii.91'; occasional very light foxing or marking; contemporary paper-covered boards, paper spine label gilt lettered 'Andenken', all edges red; extremities and boards rubbed, chip to spine label, a very good copy; modern book label to front pastedown. **£750**

First edition, for private circulation, rare institutionally and on the market. The *Taschenbüchlein für liebe Reisende*, a miscellany for travellers, was published in 1790 both independently and as the second volume of Lavater's *Handbibliothek für Freunde* – a series in which Lavater (who had endured increasingly harsh criticism for his writings) gathered his 'Manuskripte', or drafts, to send them to friends for approval. Over the course of four years, between 1790 and 1793, 24 volumes of the series appeared. The *Taschenbüchlein*, thus intended for presentation to a private circle of readers, has a title leaving space for a personal manuscript inscription, and a frontispiece providing space for a manuscript title or motto. Interestingly, the first aphorism in the volume (p. 5) also has a blank space for addressing the reader directly ('Hier, mein'... to be supplemented with '...Lieber' or '...e Liebe', which generally appears not to be filled in in surviving copies), and whimsically, the final spaces (nos 27-30) in the section on 'Indiskrete Reisende' (impertinent travellers) are left blank, to be filled in by the reader with personal anecdotes.

As he explains in this preface, Lavater had begun writing the *Taschenbüchlein* in 1787, but then revised and augmented it in the summer preceding its publication. The book is divided into two parts: the first, finished on 28 May 1790 according to the colophon, gathers 362 observations and anecdotes on the art and practice of travelling; the second examines different types of travellers (e.g. those who seek health, religion or pleasure, those addicted to travelling, and rude travellers), preserves anecdotes for and about travellers, and gathers interesting excerpts from writings by Rousseau and Montaigne, before closing with miscellaneous thoughts and quotations; while the *Taschenbüchlein* is mainly written in German, these latter parts also

include passages in French and Latin. Franz Muncker, in his biography of Lavater (*Johann Kaspar Lavater. Eine Skizze seines Lebens und Wirkens* (Stuttgart, 1883), p. 58) comments that Lavater retrieved many of the materials for this *Taschenbüchlein* from his 'Gedankenbibliothek' ('thought library') - an extensive collection of thoughts and quotations which Lavater compiled on file cards.



Other copies of this volume of the *Handbibliothek*, given to other recipients, simply record the title of the series in the frontispiece, but this one contains a motto: 'Liebe die Wahrheit wie gott, wie das ewige Leben die Tugend. Manuscript 22.viii.91.' (cf. no. 301 on p. 127 in the *Taschenbüchlein*), showing a more personal presentation.

A RARE DEFENCE OF DRUNKENNESS AND DEBAUCHERY AT CAMBRIDGE UNIVERSITY

48. LAWSON, Marmaduke. *Strictures on the Rev. F.H. Maberley's Account of "The Melancholy and Awful End of Lawrence Dundas, Esq., of Trinity College" and his Appeal to the University of Cambridge on its Laxity of Discipline. London, printed by Bensley and Sons [...] sold by Black [...], Covent Garden; Goode, Cambridge; and Todd, York, 1818.*

8vo, pp. 47, [1 (blank)]; spotting to title, small marginal ink mark on pp. [2-3], leaf 5 creased in binding; modern calf-backed marbled boards, borders double filleted in blind, spine double ruled in blind at head and tail, 6 final binder's blanks; a very good, bright copy; *provenance*: Trinity College (partially cropped 19th-century pencil ownership inscription on title).

£100

Second edition. The honourable Lawrence Dundas (c. 1799-1818), a member of the family of newly wealthy Scottish landowners, businessmen, and politicians and a son of Lawrence Dundas (1766-1839, afterwards first Earl of Zetland), was an undergraduate at Trinity College Cambridge who died aged 18 on his way home from

a dinner at Downing College. On the 7 February 1818, the *Times* reported: 'Mr. Lawrence Dundas, second son of the member for York, was found dead on Parker's-piece, a field close to the town of Cambridge, on Friday morning last. It appears that, from the darkness of the night, he fell into the ditch which separates the field from the public road, and that being unable to extricate himself, he died by the inclemency of the weather.' By Friday 13 February, further details had deepened the mystery: 'he was found quite naked, and his clothes by the side of the ditch.' Amid allegations of drunkenness and debauchery and with an inconclusive verdict from an inquest, the incident produced a sensation at the University and provoked debate on the subject of the discipline of students.

The Melancholy and Awful Death of Lawrence Dundas by Frederick Herbert Maberley (c. 1781-1860), a clergyman and notorious eccentric, found the newly established Fitzwilliam Museum too lascivious: 'had the Museum existed during my undergraduateship [... it] would have filled my mind with ideas the bane of everything good' (quoted by Lawson, p. 32). The present text is a sharp and humorous rebuttal of Maberley's pamphlet. Its author, Marmaduke Lawson (1793-1823), won several medals and scholarships as an undergraduate at Cambridge before being awarded a fellowship at Magdalene College.

This copy has maintained its link with Cambridge, bearing the nineteenth-century inscription of a member of Trinity College, the alma mater of both Maberley and the drunken Dundas, while more recently it was owned by Christopher Hogwood, a former Cambridge student and Honorary Professor at the University.

Cf. Bowes, *A Catalogue of Books Printed at or Relating to the University of Cambridge from 1521 to 1893, 1590* (with no distinction between first and second editions).

'DEBAUCHERY, LUXURY, OR YAWNING STUPIDITY'

49. [LEGG, Thomas, publisher and attributed author.] *Low-life: or one Half of the World, knows not how the other Half live. Being a critical Account of what is transacted by People of almost all Religions, Nations, Circumstances, and Sizes of Understanding, in the twenty-four Hours between Saturday-Night and Monday-Morning. In a true Description of a Sunday, as it is usually spent within the Bills of Mortality. Calculated for the twenty-first of June. With an Address to the ingenious Mr. Hogarth. The second edition, with very large Additions of near Half the Work, by the Author ... London, Printed for the Author; and sold by T. Legg ... J. Lever ... J. Swan ... and all the Booksellers and Pamphlet-Shops in London and Westminster, [n. d. but 1752].*

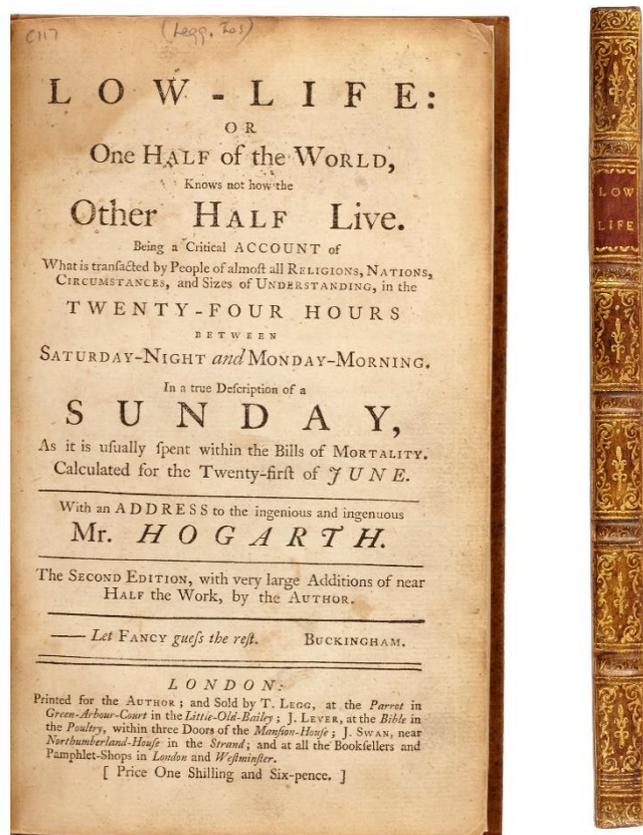
8vo, pp. viii, 103, [1 (publisher's advertisement)]; numerous woodcut head- and tail-pieces; slight damp-staining on first gathering, short marginal tears A4-B2, 2 small closed tears to B3; modern speckled calf, borders double filleted in gilt, spine gilt in compartments, gilt red morocco lettering-piece in one, gilt centre- and corner-pieces in others, raised bands tooled in gilt, board edges roll-tooled in blind; lightly scuffed, corners very slightly bumped; a very good copy. £2750

Second edition, 'with very large Additions of near Half the Work'. The first edition (three copies only in ESTC) runs to just 52 pages, while this one is indeed about twice as long. It is, however, equally rare (ESTC locates copies at BL, Trinity College Cambridge, Library of Congress and Yale only). Despite the dates suggested by ESTC, it is clear from the title-pages that the first edition ('Calculated for the tenth of June') was published in 1750 and this in 1752.

Low-Life takes its inspiration from *Morning, Noon, Evening and Night* by Hogarth, to whom the work is dedicated. It is an enthralling book which leaves no stone unturned – a detailed, hour-by-hour description, from midnight on Saturday to midnight on Sunday, of the 'Debauchery, Luxury, or yawning Stupidity' of 'the other half' of the metropolis: the poor, the debauched, the secretive, the degenerate, and the victimised; the whores, vagabonds, quacks, freemasons, poets, gallants, gamblers, auctioneers, servants, and sharpers, in their homes or hovels, in the streets and parks, in gaming houses, bagnios, taverns, or prisons. The particulars are relentlessly presented with no continuity save the passage of time, the familiar topography, and the

incessant hum of bustle and commerce, all described with intriguing and vivid specificity and presenting a flavour of London unlike any other work of the period.

In the depth of the night, publicans clear their inns of drunks, 'The Markets begin to swarm with the Wives of poor Journeymen Shoemakers', Dark House Lane is in an uproar with people waiting for the high tide, turnpikes embezzle the day's take, lunatics in bedlam are 'rattling their Chains, and making a terrible Out-cry', statesmen sit in contemplation, and booksellers' apprentices creep home from trysts with maidservants. By the early hours, the gin houses are full, sextons are digging up bodies to sell to anatomists, and the brandy smugglers ply their trade; cowherds rouse their cattle, 'Pigeon Fanciers preparing to take long Rambles out of London, to give their Pigeons a Flight', thieving florists steal their neighbours' blooms, the poor bury their dead children to 'save the extravagant Charge of Parish Dues'. At dawn, the mackerel boats come in, young brides-to-be imagine their wedding nights to come, the bun-house at Chelsea swings into operation, journalists think up the next week's news, colliers head to Blackwall and bird-fanciers to the Bird's Nest Fair at Dulwich, and there are 'Great Numbers of People of all Nations, Opinions, Circumstances, and Sizes of Understanding, going to the Bantering Booth on Windmill-Hill, Upper Moorfields, to hear their beloved Apostle Mr. Wesley'.



Throughout the text, barbers spin shaggy-dog stories, wives visit debtor husbands in the Fleet and Marshalsea, anglers set out for Shepperton, sextons steal sacramental wine, 'French Artificers' dress up in 'Swords and Ruffles' for a turn in St. James's Park; people attend or avoid religious services all around the capital, actors rehearse new plays, young men seek a day's employment in the taverns at Greenwich, street urchins scour hedgerows to catch wasps in glass bottles, connoisseurs admire their collections, and poor Huguenots at Seven Dials are 'picking Dandelions ... to make a Sallad with for Dinner'. In the afternoon there is swimming in Hampstead ponds, visits to the royal apartments and tours of the state cabins of ships moored at Greenwich, the church clocks are wound, puppet showmen (and pickpockets) head for the fair at Wandsworth, debtors prepare to flee the country, and 'Honest Jews' debauch their wives' maids (in a fascinating example of typographical ingenuity, 'Honest' is intentionally printed upside down).

As the early evening comes on there are auctioneers' clerks writing catalogues, foreign sailors touring the Tower, and masonic funeral processions; Jacobites lament the '45, old people read Bible stories to the grandchildren, authors escape busy houses to compose in the evening air, and people take to flat roofs for an evening smoke; and at night we return to the filthy stream of drunks and whores, of the bawd 'cursing and roaring at her Wenches and Drawers, to drown the dismal Cries and Groans of departing Maidenheads', of lamp-lighters and nightmen and footpads, while the change-ringers gather to ring in the new day in the City's churches.

Despite its rarity, *Low-Life* has a strong literary heritage. George Augustus Sala's *Twice Round the Clock* (1859) took its inspiration from the work: 'Four years ago, in Paris, my then Master in literature, Mr. Charles Dickens, lent me a little thin octavo volume, which, I believe, had been presented to him by another Master of the craft, Mr. Thackeray ... this thin octavo is one of the minutest, the most graphic – and while in parts coarse as a scene from the "Rake's Progress," the most pathetic, picture of London life a century since that has been written.'

ESTC T110093 (4 copies).

50. MELVILLE, James, Sir. The Memoires of Sir James Melvil of Hal-Hill: containing an Impartial Account of the most Remarkable Affairs of State during the Last Age, not mentioned by other Historians: more particularly relating to the Kingdoms of England and Scotland, under the Reigns of Queen Elizabeth, Mary Queen of Scots, and King James, in all which Transactions the Author was personally and publickly concern'd ... Now published from the Original Manuscript by George Scott. *London, E[dward]. H[orton]. for Robert Boulter, 1683.*

Folio, pp. [16], 204, [28 (index, glossary, publisher's advertisement)]; occasional spotting, at times heavy, a few quires lightly creased, occasional small burns with minimal loss; 19th-century half calf over marbled sides over 18th-century boards, skilfully rebaked in modern calf, bands blind ruled, gilt green morocco lettering piece, gilt dated direct at foot; boards lightly rubbed, bumped at corners causing minor loss, a good copy; *provenance*: Christopher Hogwood book label to front pastedown, late 17th-/early 18th-century annotations to E2^v and 2F2^f. **£250**

First edition. Published posthumously by Melville's grandson, George Scott of Scotstarvit, from a manuscript found in Edinburgh Castle in 1660. Melville (1535-1617) served as a courtier and advisor to Mary, Queen of Scots, throughout her reign, and a Privy Councillor from 1564. Having gained diplomatic experience on the continent during Mary's French exile, Melville returned to Scotland by way of England, where he discussed with Elizabeth I proposals for Mary to marry Lord Darnley, described as 'a lusty young Prince' (p. 42). Melville was again sent to the Elizabethan court in 1564 for further negotiations of marriage and to confirm Mary as heir to the English throne. The work contains accounts of the murder of David Riccio at Holyrood in 1566, witnessed by the author, and the abduction of Mary by Bothwell in 1567, at which Melville was present. He arranged the Moray regency for James VI in his minority, before finally retiring to Halhill in 1603, where he wrote this autobiography.

These memoirs, 'among the most important sources for British history in the second half of the sixteenth century' (*ODNB*), offer insight to contemporary intrigue, while also providing charming details, such as Elizabeth tickling Dudley's neck and Bothwell's alleged involvement with witches. The early ink annotations, dating to the late seventeenth or early eighteenth century, are politically charged in the context of contemporary religious turmoil, both referring to Mary I of England supposedly exhuming and burning the bones of her father.

CBEL, I, p. 905; ESTC R201 (recording two states, of which this is the first, with pp. 65 & 128 numbered 67 & 118 respectively); Lowndes, p. 1532; Wing M1654.

UNOPENED AND UNCUT IN ORIGINAL WRAPPERS

- 51. MIEGE, Guy.** The short French Dictionary, in two Parts. The I. English and French, II. French and English; according to the present Use, and modern Orthography ... The Fifth Edition, with some Improvements. *Hague, Henry van Bulderen, 1701.*

2 vols in 1, 8vo, pp. [499], [1 blank]; [390], [2 blank]; title page for part I in red and black, separate title page for part II; title page slightly stained at edges, else a good copy, unopened and uncut, in the original marbled paper wrappers, somewhat worn, spine chipped; MS paper label to spine with library shelfmark, 'A 185'. **£175**

'Fifth edition', i.e. sixth, first published in London in 1684. This was the third edition published in The Hague. This copy appears to have travelled directly from the bookseller's to the library shelf.

Born in Lausanne, Miege (1644-1718) travelled to England where he became undersecretary and linguist to the Earl of Carlisle, joining him on his diplomatic missions through Europe, of which Miege wrote an account. He published a number of immensely influential dictionaries and grammars, both French and English.

Alston XII, 644; ESTC T175116 (recording only 6 copies).

- 52. MRAKITCH, Anton.** Conversations-Cabinet für zehn Sprachen oder Auswahl von Gesprächen für das gesellige Leben in Lateinischer, Spanischer, Italienischer, Frazösischer, Ungarischer, Deutscher, Englischer, Holländischer, Krainisch-Slavischer, Neugriechischer Sprache. *Güns, Carl Reichard, 1837.*

Oblong 8vo, pp. vii, [i (contents)], 176, with an additional Hungarian title facing the German titlepage; quire 5 misbound after quire 7; foxed, with some light marginal waterstaining and a little creasing to corners, corner of title cut away (no loss to text); in yellow printed wrappers, library shelfmark label to spine; spine split, wrappers soiled with short tears to edges; *provenance*: A. Dolenský (ex libris ink stamp, dated 1902, to title and several pages, and ink shelfmark '310' to title and spine). **£200**

First edition of this phrasebook in ten languages which covers basic vocabulary, and useful phrases, most in the form of dialogues, for a variety of situations including 'With the shoe-maker' and 'Of traveling'.

Antonín Dolenský (1884-1956) was the chief librarian of the National Museum in Prague, editor of a number of art papers and journals, bibliographer, and editor of the *Cultural Directory of Czechoslovakia*, 1934 & 1936.

Rare: only one copy on COPAC (Bodleian) and one copy in the US on OCLC (Yale).

CROMWELL AN 'INFAMOUS USURPER'

- 53. NALSON, John.** A true copy of the journal of the High Court of Justice, for the tryal of K. Charles I. As it was read in the House of Commons, and attested under the hand of Phelps, clerk to that infamous court. Taken by J. Nalson, LL.D. Jan. 4 1683. With a large introduction. *London, by H.C. for Thomas Dring, 1684.*

Folio, pp. [10], LXX, [2], 128, [8], with 3 engraved plates (frontispiece, portrait of Charles I, and view of the Court); names to pp. 86 and 110 printed in red; small loss to lower blank corner p. 51, repairs to closed tears to Bb1, a few short tears in lower margins, some light foxing and browning, a few marks; a good copy in contemporary calf; rebacked with new endpapers, some wear to boards and corners; ownership inscription of John Prater and presentation inscription dated 1835 (see below) to first page, Christopher Hogwood book label. **£550**

First edition of Nalson's work, dedicated to James, duke of York. 'Nalson's book depicted "the horrible tragedy" of the "dismal, bloody, wicked and outrageous rebellion" of the mid century, "the insolent

wickedness" of those who endeavoured "to consecrate murder, treason, sacrilege [and] perjury" ... Charles I was fulsomely celebrated in this account as "the best and most illustrious sovereign of the christian world". Cromwell, by contrast, was pilloried as "that infamous usurper ... that sorcerer" ... The pictorial frontispiece of *A True Copy* shows the Devil at the reins of a chariot riding roughshod over justice, liberty, and an executed monarch' (*ODNB*).

Provenance: inscription to first page, 'Presented to the most Honorable the Marquess of Chandos by his Obed Serv Geo(?) Vance 30 Nov. 1835' i.e. from the collection of Richard Plantagenet Temple-Nugent-Brydges-Chandos-Grenville, 2nd Duke of Buckingham and Chandos (1797-1861), the Tory politician and Lord Privy Seal.

ESTC R5636; Wing N116.

54. NEEDLER, Henry and William DUNCOMBE, editor. *The Works of Mr. Henry Needler. Consisting of original Poems, Translations, Essays, and Letters ... London, Printed for J. Watts; and sold by A. Bettesworth ... J. Pemberton ... W. Hinchcliffe ... and A. Millar ... 1728.*

12mo, pp. [4], xi, [5], 220; title page in red and black; woodcut head- and tail-pieces; some very slight worming and staining, else a very good copy in modern half calf and marbled boards, gilt lettering-piece to spine; ink ownership inscriptions to title 'Billy Salmon 1738' and 'Donald McLeod Innes September 1916'. **£200**

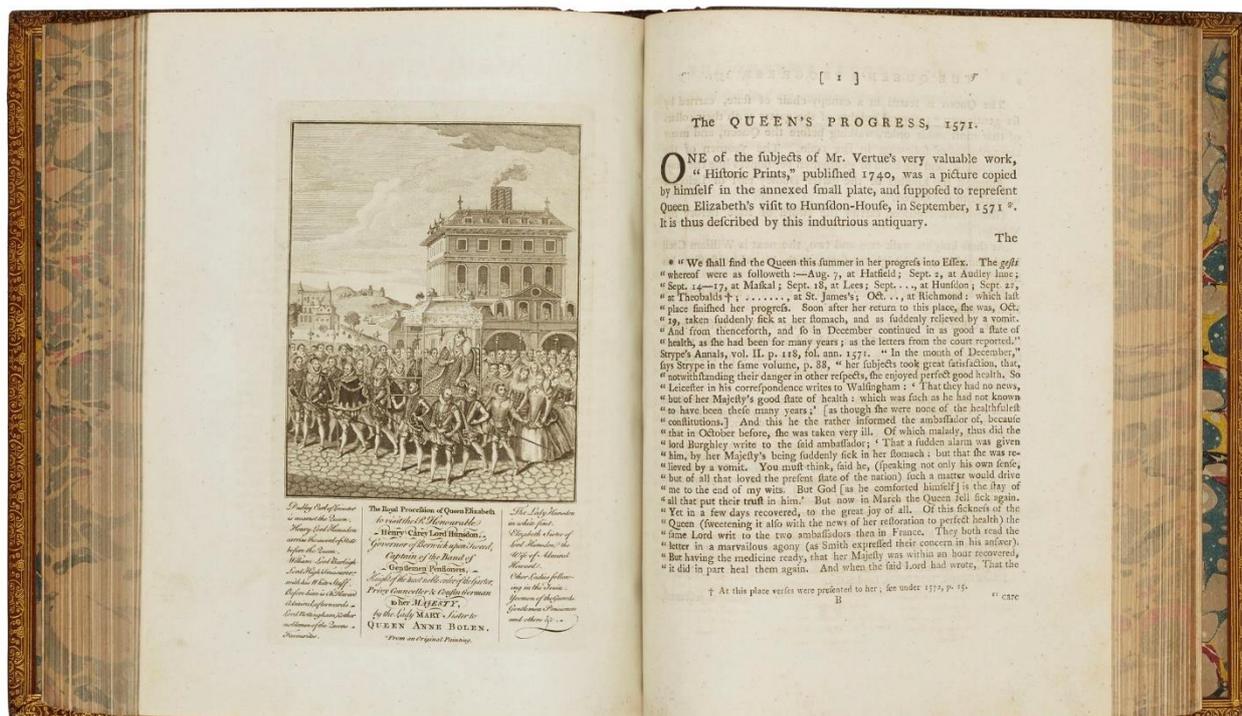
Second edition; first published 1724. Needler met Duncombe when the two worked at the Navy Office, writing poetry in their spare time. Here Duncombe records his friend's unpleasant fate, supposedly brought about by an excessive fervour in his pursuit of knowledge: 'By so close an application, he contracted a violent Pain in his Head, which ... daily increas'd ... that he was at last brought under a total suspension of reason.' Needler's philosophical writing is perhaps more engaging than his verse, though the 'Sea-Piece' is notable as the earliest sea-poem recorded by Aubin (*Topographical Poetry*, p. 314); it appeared for the first time in this second edition.

'The essay-like 'familiar letters' ... are of particular interest on account of the intellectual influences they reflect ... Needler warmly praises John Norris's Neoplatonic *Theory of the Ideal World*; and ... expresses admiration for the 'Philosophical Meditation' in *The Moralists* by Anthony Ashley Cooper, third earl of Shaftesbury, going on to attempt an imitation of Shaftesbury's rhapsodic prose in a passage on the manifestations of the deity in the physical universe' (*ODNB*). Elsewhere in the letters Needler describes a visit to John Woodward's famous *Wunderkammer* of natural history, now preserved in the Sedgwick Museum at Cambridge University.

ESTC T64221; Foxon N 14.

55. NICHOLS, John. *The progresses and public processions of Queen Elizabeth. Among which are interspersed, other solemnities, public expenditures, and remarkable events, during the reign of that illustrious princess. Now first printed from original MSS. of the times; or collected from scarce pamphlets, &c. Illustrated with historical notes ... Volume I [-III]. London, by and for the editor (v. 3: John Nichols and Son), 1788-1805.*

3 vols, 4to, pagination in many sequences, with numerous handsome illustrations on plates (some folded) and within the text, engraved arms to titles, tail-pieces; very occasional light foxing; an excellent copy in 19th-century light brown morocco, large gilt dentelle borders to covers, gilt spines with direct lettering, gilt and marbled edges, marbled endpapers; a few small wormholes to joints, some wear to extremities, vol. 2 rebounded with spine laid down, boards slightly bowed, lower joint to vol. 3 repaired; notes in 19th-century hand to front free endpaper of vol. 1. **£600**



First edition of this monumental work on Elizabeth I by the printer, editor and antiquary John Nichols (1745-1826), attractively illustrated with views of country houses and palaces, coats of arms, pedigrees and portraits, foldout views of London and Oxford, 17 plates of Oxford colleges and schools, and facsimiles of Elizabeth's signature. Among the wonderfully diverse contents (reflected in the chaotic pagination) are numerous Latin speeches and verses, details of entertainments given for the Queen at Cambridge and Oxford, 'Daily expences of the Queen's table', a record of preparations for resisting the Spanish armada, accounts of the funerals of Sir Philip Sidney and Lord Burghley, and a list of New Year's gifts presented to the Queen. The final part of the third volume includes material relating to the reign of James I.

ESTC T56122 (vols I-II).

56. NUS, Eugène and Antony MERAY. L'Empire des légumes. Mémoires de Cucurbitus I^{er} ... dessins par Amedée Varin. Paris, G. de Gonet, [1851].

4to, pp. [4], 310; frontispiece and 23 hand-coloured engraved plates by and after Amedée Varin, and one hand-coloured wood-engraved plate by V. Corbay; very occasional light foxing; contemporary half black morocco gilt over dark blue cloth boards, boards with gilt double rules, spine gilt in compartments between raised bands, triple gilt-ruled frames in three, directly lettered in gilt in one, all edges speckled red, marbled endpapers, red silk marker intact; extremities lightly rubbed and bumped, a very good copy; *provenance*: Ginette and Marcel Lavergne (lithographed bookplate on upper pastedown).

£1200

First edition, first impression (with p. 310 beginning 'Un ministre'). What would carrots do? This a satirical inspection of humanity and its follies through an investigation of vegetables, written and drawn in the great tradition of nineteenth-century French books, featuring anthropomorphised legumes, including cucurbit emperors and carrots in parliament, spring onions in marital conflict, beans joining the army, a young leek being devoured by its beetle admirers, and a visual explanation of vegetable procreation (under the shielding leaves of cabbages).

The title was originally given as *Drôleries végétales* (as on the half-title here), *ou, Légumes animés* in the prospectus announcing its publication. Below it were listed other gift books by the same publisher, including Parisian cartoonist J.J. Grandville's *Les fleurs animées*, published posthumously in 1847, whose work was also

illustrated with engravings by Amedée Varin, and was a strong inspiration for Nus and Meray's *L'Empire des légumes*.



Carteret III, p. 218; Vicaire VI, 243-4 (our plates in a slightly different order).

'THE FIRST ATTEMPT TO WRITE A HISTORY OF ENGLISH PAINTING'

57. PILES, Roger de (John SAVAGE, translator, and Baynbrig BUCKERIDGE). *The Art of Painting, and the Lives of the Painters: containing a Compleat Treatise of Painting, Designing, and the Use of Prints, with Reflections on the Works of the most celebrated Painters, and of the several Schools of Europe, as well Ancient as Modern ... Done from the French of Monsieur de Piles, to which is added an Essay towards an English-School, with the Lives and Characters of above 100 Painters.* London, J. Nutt, 1706.

8vo, pp. [16], 480, [8 (contents, index, publisher's advertisement)]; engraved frontispiece by Joseph Nutting with modern tissue guard; occasional very light spotting, small stain on pp. 142-143, faint damp-stain on final leaf; modern stained calf, false raised bands ruled in blind, directly titled in blind to one compartment, corner-tools in blind to boards within blind line, hollow-backed with French grooves, contemporary red speckled edges, older sewing and contemporary end-papers retained; corners a little rubbed, boards bowing slightly, a very good copy; *provenance*: E.G. Paterson (20th-century bookplate on upper pastedown). **£350**

First English edition, and first edition of Buckeridge's *Essay*. Published within the lifetime of the author, this is the first English translation of *Abrégé de la vie des peintres* (1699), a history of art very much in the model of Vasari's *Vite* (1550), consisting of a series of biographies accompanied by a short treatise. Roger de Piles (1635-1709), a respected art critic and theorist and an amateur painter and engraver, visited (among other nations)

Lombardy, Venice, Germany, and the Low Countries in the course of his career as a diplomat (and alleged spy), his travels allowing him reliably to broaden the scope of his work beyond Vasari's narrow focus on Tuscany.

This edition includes for the first time a continuation by Baynbrigg Buckeridge (1667/8-1733), published anonymously, covering English art. These hundred brief biographies form 'the first attempt to write a history of English painting' (*ODNB*), covering both English artists and those who were active in England, including Artemisia Gentileschi, Hans Holbein the Younger, and Sir Anthony van Dyck. The nationalistic addendum seems provoked by de Piles' essay, which claims the French to be the greatest artists, without mention of English painting: Buckeridge's essay is introduced by a notice calling de Piles and his compatriots 'the vainest writers in the world', claiming that 'the best of their painters were much more inferior' and that 'the English painters and paintings ... have a better claim to the title of a school than those of France'. A seminal text of English art history.

CBEL, II, p. 793; ESTC T10568; Lowndes p. 1865; *Universal Catalogue of Books on Art*, p. 1604.

'THE BAEDEKER OF ITS DAY'

58. PÖLLNITZ, Karl Ludwig, *Freiherr von*. Lettres et Memoires du Baron de Pöllnitz, contenant les Observations qu'il a faites dans ses Voyages, et le Caractere des Personnes qui composent les principales Cours de l'Europe. *Amsterdam, Francois Changuion, 1737.*

5 vols, 8vo, pp. [2], xii, 404; [4], 418; [4], 436; [2], 488; [4], 434, [2], [44 (index)]; titles printed in red and black, engraved frontispiece portrait by and after Adriaan van der Laan and engraved title vignette by and after Franz de Backer in vol. 1, engraved publisher's device on subsequent titles; some light spotting, deckle edges slightly dusted and chipped, short tear affecting text on V, 2F1; modern British calf backed marbled boards, spines gilt tooled in compartments, gilt red morocco lettering-pieces, borders roll-tooled in blind, fore- and tail-edges uncut, some fore-edges trimmed; very light marking, slight scratch on upper board of vol. 5, nonetheless a very good uncut set. **£350**

Third edition, 'augmentée de deux volumes, et d'une Table des matières'. With two additional volumes, this is the first edition to publish memoirs of Pöllnitz's earlier travels to Poland and Spain, which had not been included in the editions of 1734 and 1735. The *Mémoires* of Karl Ludwig von Pöllnitz (1692-1775), a widely travelled courtier to Frederick William I and Frederick II 'the Great', record his journeys around Europe between 1729 and 1733, giving details of the cities he visited and the many courts he attended. While his memoirs were renowned for the aid they offered to the eighteenth-century traveller ('für die Cavaliere jener Zeit, das was der Baedeker für die heutigen Touristen', according to *ADB*), modern interest lies in his account of cities, courts, and characters from around the continent, giving an insight into European society and culture of his day.

Brunet 23088 (VI, col. 1249); Gay-Lemonnier II, col. 836 ('Ouvrage rare'); Hayn-Gotendorf VI, p. 217; Quérard VII, p. 232.

'ONE HANDEL, WHO IS ESTEEMED BY A GREAT MANY PEOPLE BEYOND ALL EXPRESSION'

59. PÖLLNITZ, Karl Ludwig, *Freiherr von* (Stephen WHATLEY, *translator*). The Memoirs of Charles-Lewis, Baron de Pollnitz. Being the Observations he made in his late Travels from Prussia thro' Germany, Italy, France, Flanders, Holland, England, &c, in Letters to his Friend. Discovering not only the Present State of the Chief Cities and Towns, but the Characters of the Principal Persons at the Several Courts. In Two Volumes. The Second Edition, with Additions. *London, Daniel Browne, 1739.*

[with:]

Idem. The Memoirs ... Travels from Prussia thro' Poland, Germany, Italy, France, Spain, Flanders, Holland, England, &c ... Vol. III [-IV]. The Second Edition. London, Daniel Browne and John Brindley, 1740.

4 vols, 8vo, pp. xxiii, [1 (publisher's advertisement)], 431, [1 (publisher's advertisement)], [20 (index and errata)]; [2], 472, [22 (index)]; viii, 360, [16 (index)]; 356, [12 (index)]; vol. II mispaginated but complete and in order; marginal loss minimally affecting text on I, U4, light ink blot on III, N1-N3; contemporary British calf, spines double filleted gilt in compartments, gilt red morocco lettering-pieces, edges speckled red; lightly rubbed and chipped causing minor losses at extremities, some splitting on joints, lacking vol. IV lettering-piece, otherwise a clean and attractive set; *provenance*: early manuscript corrections on II, pp. 192 & 261 – George Clavering (c. 1720-1794, ink inscription to flyleaves) – Sir Thomas John Clavering, Greencroft (1771-1853, 8th Baronet Clavering of Axwell, early 19th-century book-labels on upper pastedowns) – Christopher Hogwood book labels on upper pastedowns. **£350**

Second English edition. A work by Handel's contemporary and compatriot, this second edition (published within one year of the first) is quoted by Christopher Hogwood in his book on Handel as a source for conditions in early eighteenth-century European cities. When discussing English society, Pöllnitz mentions London's Italian Opera, 'which is the best and most magnificent in Europe', and adds that 'the music of these operas is generally composed by one Handel, who is esteemed by a great many people beyond all expression, but others reckon him no extraordinary man; and for my own part, I think his music not so affecting as 'tis elegant' (II, p. 466).

ESTC T207534 and N35317; Lowndes, p. 1907.

WITH BLOOMSBURY GROUP PROVENANCE

60. POPE, Alexander. Of the knowledge and characters of men [half-title] ... An epistle to the right honourable Richard Lord Visct. Cobham [title]. London, for Lawton Gilliver, 1733 [i.e. 1734].

Folio, pp. [4], 13, [3, including publisher's advertisement]; engraved initial, head- and tail-piece; half-title a little dusty, otherwise a very good, clean copy in modern marbled boards; some wear to spine and extremities; book labels of Lytton Strachey and Roger Senhouse to front pastedown. **£300**

First edition, formerly in the possession of the Bloomsbury Group members Lytton Strachey (1880-1932) and Roger Senhouse (1899-1970). *Of the knowledge* is addressed to Pope's friend, the politician Richard Temple, first viscount Cobham (1675-1749), who had recently fallen out with Robert Walpole over his opposition to the latter's 1733 Excise Bill. 'Pope devotes much of the body of the epistle to a lively exposition of the difficulty if not near-impossibility of reading human character correctly. Books are no help. Observation is easily misled. The specimen we examine changes as we examine it ... Nor do any person's actions necessarily mean what we conclude they mean' (Mack, *Alexander Pope: a life*, p. 599).

ESTC T5709; Foxon Pg20; Griffith 329.

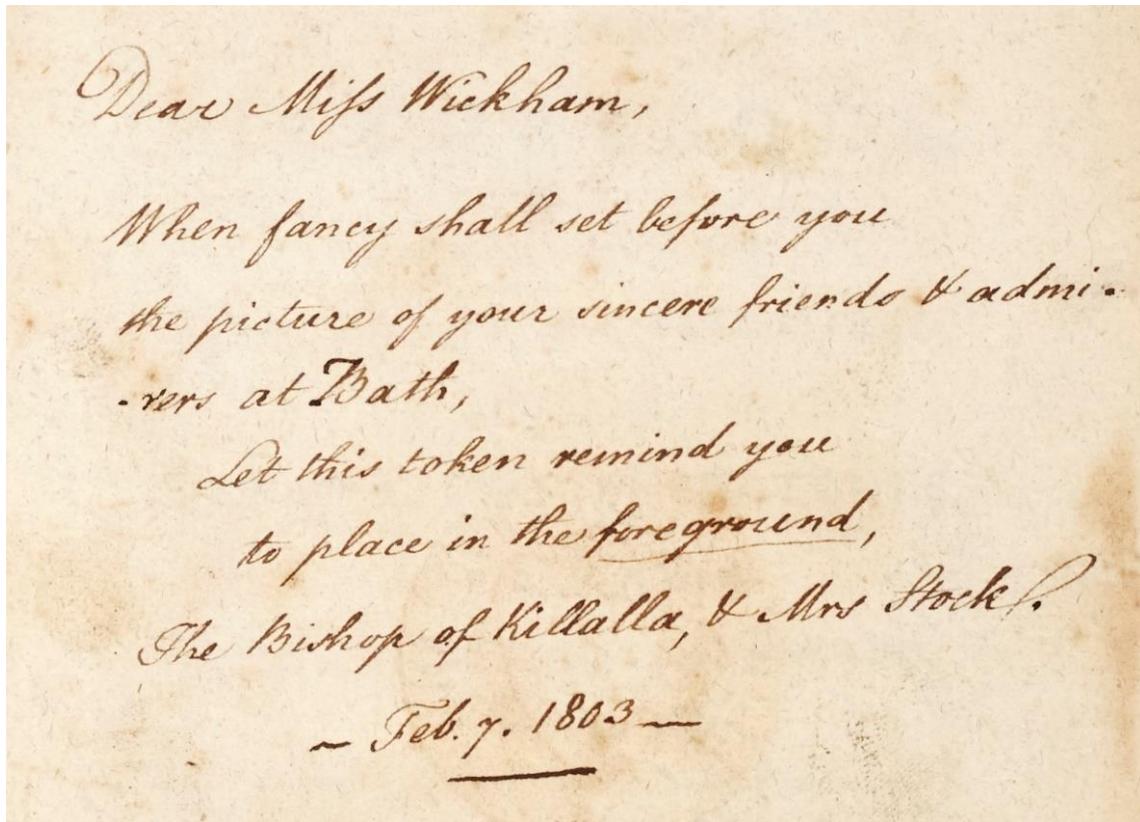
PRESENTATION SET, WITH IRISH ASSOCIATIONS

61. PRICE, Uvedale. An Essay [- Essays] on the Picturesque, as Compared with the Sublime and the Beautiful, and on the Use of Studying Pictures, for the Purpose of Improving Real Landscape [... A New Edition, with Considerable Additions]. London, J. Robson, 1796 [- Hereford, D. Walker for J. Robson (London), 1798].

2 vols, 8vo, pp. xx, 414; xxvii, [1 (errata)], 432; very occasional marks, final leaves of vol. II lightly spotted, vol. II bound without half-title; contemporary tree calf, borders roll-tooled in gilt with a Greek key motif, skilfully rebaked in modern calf, spines gilt in compartments, original gilt black morocco lettering-pieces relaid in one, modern gilt black morocco

lettering-pieces in another, others tooled in gilt, edges filleted in gilt, edges speckled green; lightly rubbed, corners a little bumped causing small losses, otherwise a bright, handsome presentation set; *provenance*: Joseph Stock, Bishop of Killala (1740-1813, ink presentation inscription dated 7 February 1803 on front free endpaper of vol. I; presentation to:) – 'Miss Wickham', Bath, 1803 (presentation inscription; presumably by descent to:) – William Wickham (1761-1840, armorial bookplates on upper pastedowns [Franks 31864]).

£1000



Dear Miss Wickham,
When fancy shall set before you
the picture of your sincere friends & admirers
at Bath,
Let this token remind you
to place in the foreground,
The Bishop of Killalla, & Mrs Stock.
~ Feb. 7. 1803 ~

First volume second edition 'with considerable additions'; second volume first edition. An influential pioneer of the picturesque, Sir Uvedale Price (1747-1829) was a principal opponent of Capability Brown in the great eighteenth-century controversy over the picturesque and the beautiful in landscape architecture. Returning from a grand tour with the politician Charles James Fox (1749-1806), Price made alterations to his family estate at Foxley with the assistance of Robert Adams (1728-1792). His work aimed to maintain both the beauty and use of the land, rather than clearing tenantry for the sake of idealised pleasure gardens and parkland with unsightly productivity kept away from landowners, as was the practice of Brown and his followers. Price not only thought this less attractive, but also feared that such separation of gentry and tenantry could lead to discord similar to the recent revolution in France. Furthermore Price argues against the monotony of Brown's designs, which employed repetitive features throughout England, preferring a landscape to reflect its locality.

The *Essay on the Picturesque* is Price's most significant contribution to the debate, directly criticising Brown's work. A single volume was published in 1794, followed by this substantially expanded edition in 1796 and the first edition of a second volume in 1798, which includes an *Essay on Architecture*. **These two volumes of 1796 and 1798 can therefore be considered the first complete edition of Price's work. The essays were greatly influential**, even earning high praise from Brown's successor, Repton. Price increased his legacy in British landscapes in 1794 when he employed John Nash, a young and as yet obscure architect, to whom he introduced the principles of the picturesque.

This presentation set was given in February 1803 by Joseph Stock, an Irish bishop, and Mrs Stock (Mary, née Obins) to the family of the Chief Secretary in Ireland, William Wickham, whose bookplates appear on the upper pastedowns. That the friendly inscription is addressed to 'Miss Wickham' from the bishop and his wife suggests a personal as well as professional relationship between these two prominent moderates of Irish politics.

Before his involvement in Irish affairs, Wickham had a successful career both in domestic politics and in continental diplomacy: initially sent to Switzerland as a spy, as a minister plenipotentiary he established a foreign secret service to assist royalist insurrections in France and manipulate French elections; at home he held several Government roles and was a trusted confidante of William Pitt the Younger and his Home Secretary (formerly and subsequently Prime Minister) William Cavendish-Bentinck, 3rd Duke of Portland. In 1802, shortly after the Act of Union, Wickham was elected Member of Parliament for Cashel in County Tipperary and served as Chief Secretary in Ireland until he ended his career by resigning in 1804, prompted by a passionate distaste for the execution of Robert Emmet and the suppression of Catholics.

'One of [the Church of Ireland's] most learned and reasonable voices,' Joseph Stock left his 'distinguished academic career' (*ODNB*) at Trinity College Dublin in 1779 to take orders, and was elevated to the see of Killala in 1798, in which position he administered his bishopric with relative tranquillity at a time of religious and political tumult in Ireland. When, in the same year, a French expeditionary force arrived to plunder Killala, Stock decided not to flee and used his ability to communicate with the soldiers in their own tongue, thus limiting the damage to the town. Despite considerable material losses and the capture of his own son, Stock's account of the attack, published anonymously in 1800, is noted for its accuracy and impartiality. At the time of this presentation, Stock is known to have been lobbying his political superiors for translation to another episcopal seat in the face of opposition from Archbishop William Stuart, and this gift may have partially been an attempt to improve his chances of promotion.

ESTC T71711 & T33398; cf. Lowndes, p. 1962; *Universal Catalogue of Books on Art*, p. 1651.

'MURDERERS' OF CHARLES I

62. [REGICIDES.] [NOTTINGHAM, Heneage Finch, Earl of]. An exact and most impartial Account of the Indictment, Arraignment, Trial, and Judgement (according to Law) of Twenty Nine Regicides, the Murderers of his late sacred Majesty of most glorious Memory: begun at Hicks-Hall on Tuesday, the 9th of October, 1660. And continued (at the Sessions-House in the Old-Bayley) until Friday, the nineteenth of the same Moneth. Together with a Summary of the Dark, and horrid Decrees of those Caballists, preparatory to that hellish Fact. Exposed to view for the Reader's Satisfaction, and Information of Posterity. *London, for R. Scot, T. Basset, R. Chiswell and J. Wright, 1679.*

8vo, pp. [4], 329, [1 blank]; imprimatur marked 'J. Birkenhead, 1660'; a very good copy in eighteenth-century calf, gilt lettering-piece to spine; somewhat worn, joints cracked but holding. **£250**

Second edition, first published in 1660. This anonymous collection of eyewitness accounts was compiled by Heneage Finch, who could not have been a more authoritative figure on the subject. He chaired both the committee responsible for drawing up the Bill of Indemnity, and the committee that made the regicides the only exception to it; as solicitor-general he also tried the regicides (see *ODNB*). A fascinating insight into Civil War and Restoration-era law, the dry language of which (though hardly 'impartial') is curiously detached from an event described by Orlando Bridgman, in a speech recorded here, as 'so much beyond the imagination and compassing: as 'tis not only laying the cockatrice's egg; but brooding upon it, till it hath brought forth a serpent'.

ESTC R17120; Wing N1404.

'THE MOST IMPORTANT AND PROLIFIC ENGLISH WRITER ON ART
OF THE FIRST HALF OF THE EIGHTEENTH CENTURY'

- 63. RICHARDSON, Jonathan.** Two Discourses: I. An Essay on the Whole Art of Criticism as it relates to Painting, shewing how to Judge: I. Of the Goodness of a Picture; II. Of the Hand of the Master; and III. Whether 'tis an Original, or a Copy; II: An Argument in Behalf of the Science of a Connoisseur, wherein is shewn the Dignity, Certainty, Pleasure, and Advantage of It. *London, [William Bowyer inter alios for] W. Churchill, 1719.*

2 parts in 1 vol., 8vo, pp. [16], 153, 174-220, 234; bound without the final advertisement leaf called for by ESTC; contemporary British Cambridge-panelled speckled calf, panels roll-tooled in outline in blind, corner-pieces in blind, borders double filleted in blind, spine gilt in compartments, gilt red morocco lettering-piece in one, gilt centre- and corner-pieces in others, bands tooled in gilt, board-edges roll-tooled in gilt, edges speckled in red, silk French end-bands; lightly rubbed, corners a little bumped, upper joint slightly cracked and end-caps a little chipped, otherwise a very good, bright copy; *provenance*: the Earls of Macclesfield, Shirburn Castle (18th-century ink pressmark on lower pastedown, 19th-century armorial bookplate on upper pastedown, armorial embossed stamp on first three leaves) – ['The Library of the Earls of Macclesfield, removed from Shirburn Castle' sale part VI, Sotheby's, London, 25 October 2005, lot 1745].

£500

First edition. Both artist and critic, Jonathan Richardson the elder (1667-1745) gave up six years' apprenticeship to a scrivener to pursue his own interest and study painting under John Riley (1646-1745). With a career spanning half a century, Richardson was a leading portraitist of his day, painting the highest echelons of society, nobility, and even royalty. Nonetheless he turned down two invitations to become court painter, devoting himself instead to the study of art and publishing several books on the subject.

'The most important and prolific English writer on art of the first half of the eighteenth century' (*ODNB*), Richardson developed a new style for the *Discourses*, moving away from the model of artistic biography set by Vasari and rigidly adhered to by subsequent critics. Rather than giving anecdotal details of painters' lives, Richardson draws material from his meticulously studied collection of nearly five-thousand drawings by masters of the fourteenth to eighteenth centuries, allowing him to write with considerably more authority than any earlier author on painters' styles and to address issues of authenticity and attribution.

The present copy belonged to the renowned library of the Earls of Macclesfield at Shirburn Castle in Oxfordshire, which remained largely intact from the first half of the eighteenth century until its dispersal in the twenty-first in a monumental twelve-part sale. This volume was probably acquired by Thomas Parker (1667-1732), the first Earl of Macclesfield, at or shortly after publication. The first earl and creator of the library at Shirburn is known to have collected books on art, and is most likely responsible for the skilfully executed closely contemporary binding.

ESTC T135918; Lowndes, p. 2088; Maslen & Lancaster, *The Bowyer Ledgers*, 489; Schlosser Magnino, p. 674; *Universal Catalogue of Books on Art*, p. 287.

THE FIRST SURVEY OF ENGLISH PUNCTUATION

- 64. [ROBERTSON, Joseph.]** An Essay on Punctuation. *London, J. Walter, 1785.*

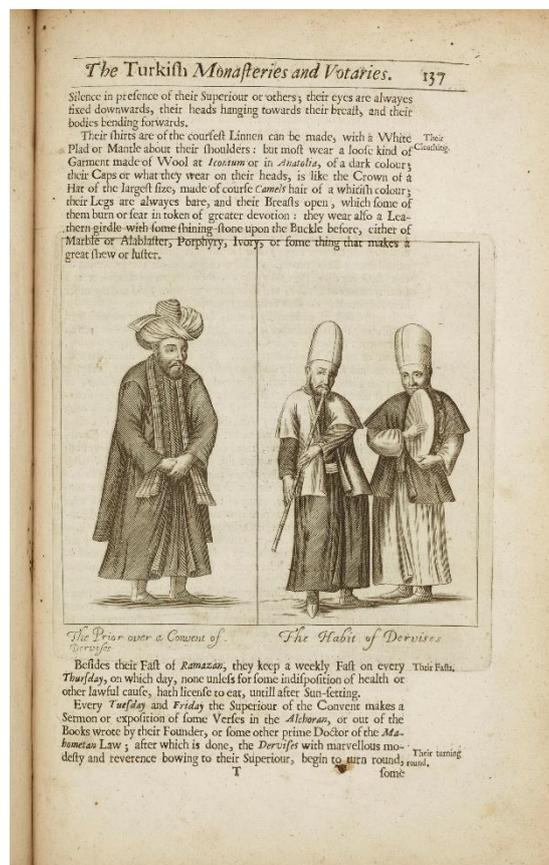
12mo, pp. [12], 177, [3 (with publisher's advertisement)]; a little spotting and foxing, erasure on half-title; contemporary British tree-calf, spine gilt in compartments, gilt black morocco lettering-piece in one, others tooled with central wheat-sheaf motif and asterisks in gilt, edges roll-tooled in gilt; lightly rubbed, corners a little bumped, joints slightly cracked with chipping to end-caps, nonetheless an attractive copy; *provenance*: W. Tarun Fehsenfeld (American 20th-century engraved armorial bookplate on upper pastedown).

£400

First edition. Having graduated from Queen's College, Oxford, Joseph Robertson (1726-1802) took holy orders and was appointed to a curacy at Raleigh in Essex. Throughout a clerical career, Robertson published a broad variety, including sermons, translations, and over 2600 contributions to the *Critical Review* and *Gentleman's Magazine*. In his old age, however, he turned to educational works, notably his *Essay on Punctuation*, 'the first systematic English survey of the subject' (*ODNB*). In this work Robertson gives a practical illustrated guide to the proper usage of punctuation, as well as notes on its history and origins, defending the subject in his preface from those who 'imagine that punctuation is an arbitrary invention, depending on fancy and caprice'. Rather it is 'founded on rational and determinate principles' and 'contributes to the perspicuity, and consequently to the beauty, of every composition'.

Alston III.573; ESTC T68973.

'AN EXTREMELY IMPORTANT AND INFLUENTIAL WORK' – BLACKMER



65. RYCAUT, Paul. The Present State of the Ottoman Empire, Containing the Maxims of the Turkish Politie, the Most Material Points of the Mahometan Religion, their Sects and Heresies, their Convents and Religious Votaries, their Military Discipline, with an Exact Computation of their Forces both by Land and Sea. Illustrated with divers Pieces of Sculpture, Representing the Variety of Habits amongst the Turks. London, for John Starkey and Henry Brome, 1668.

Folio, pp. [12], 218; copper-engraved frontispiece, 2 copper-engraved plates (each depicting 4 figures), and 21 copper-engraved illustrations in the text (printed from 19 plates), wood-engraved initials and head-piece; occasional light marking and spotting, small losses to corners of first few leaves, unobtrusive worming at gutter of first few quires; modern British Cambridge-panelled speckled calf, panels of blind rules with foliate corner pieces, enclosed within gilt filleted borders, spine gilt in compartments, lettered directly in gilt in one and dated at foot, edges stained red; a good copy; provenance: erased early ink ownership inscription on title – Jonathan Grundy (ink ownership signature on title and frontispiece verso).

£800

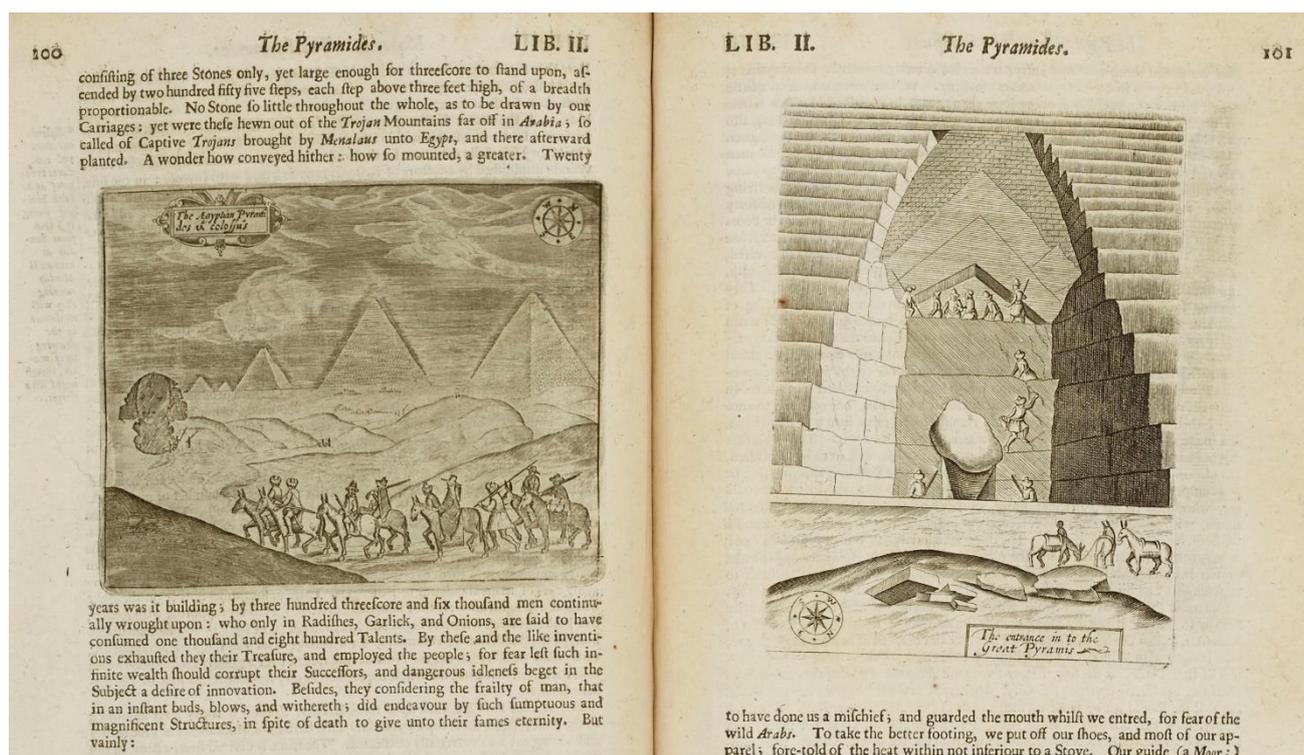
Second edition. A resident of the East for almost twenty years, Sir Paul Rycaut (1629-1700) is one of the most knowledgeable seventeenth-century western authors on the Ottoman state, at a time when the Turkish hordes still instilled terror in Christian Europe. Rycaut was first posted as a diplomat at Constantinople in 1661, serving there as Chancellor of the Levant Company and travelling throughout the empire, the notebooks of his observations informing this text (the illustrations for which he commissioned from an artist of the bazaar in Constantinople). With the seemingly invincible Turks encroaching on Europe in the years leading to the second siege of Vienna, *The Present State of the Ottoman Empire* earned the author a fellowship of the Royal Society in December 1666, and within two decades had been translated into French, Italian, Polish, and German. In addition to its historical significance, Rycaut's writing is 'full of fabulous detail' (*Cambridge History of English Literature IX*, p. 247) and attractively illustrated with engravings of costumes and characters of the court at Constantinople.

This second edition was published shortly after the first of 1666 (dated '1667'), as almost all copies had been destroyed by the Great Fire of London, after which the price almost tripled due to the paucity of available copies (the scarcity of the true first edition is confirmed by the fact that this (the second) is the first recorded by Lowndes and CBEL).

Blackmer 1463; CBEL II, pp. 743 & 869; ESTC R18075; Lowndes, p. 2160; Wing R2413.

66. SANDYS, George. Sandys travels, containing an history of the original and present state of the Turkish empire: their laws, government, policy, military force, courts of justice, and commerce. The Mahometan religion and ceremonies. A description of Constantinople ... also, of Greece ... Of Aegypt ... Of Armenia, grand Cairo, Rhodes, the pyramides, colossus ... A description of the holy-land ... Lastly Italy described ... Illustrated with fifty graven maps and figures. The seventh edition. *London, for John Williams Junior, 1673.*

Folio, pp. [iv], 240, with added engraved title ('A relation of a lourney ... The 6th edition', as called for by ESTC), folded engraved map, folded engraved view of 'Prospect of the grand signiors seraglio', 47 engravings within the text, woodcut initials and headpieces; some light browning to margins, very occasional marks; a very good copy in contemporary calf, red edges; rebacked with gilt-lettered label, a little wear to board edges and corners; 18th-century ownership inscriptions of John Arderne/Arden to front free endpaper and title. **£850**



A handsome later edition (first 1615) of *A Relation of a Journey begun an. Dom. 1610* by the writer and traveller George Sandys (1578-1644). 'Sandys was an observant, inquisitive traveller and his description of the foreign cultures he encountered is remarkable for moderation and tolerance. In this work he became the first English writer to discredit the medieval belief that Jews emit an unsavoury odour ... [His] description of the gathering of Christian sects from all corners of the Old World for the Easter festivities of 1611 celebrates a brief moment of Christian unity in a divided world. *A Relation of a Journey* was widely influential as a source of information on the Near East; it was used by Ben Jonson, Francis Bacon, Robert Burton, Sir Thomas Browne, Abraham Cowley, and John Milton among others' (*ODNB*). In his description of the Ottoman empire, Sandys makes one of the first references to coffee. Sandys is also famous as a translator of Ovid's *Metamorphoses* and for his involvement in the Virginia Company.

ESTC R18550; Wing S680; cf Blackmer 297.

INSCRIBED BY SASSOON

67. [SASSOON, Siegfried Loraine.] KEYNES, Geoffrey Langdon, Sir. *A Bibliography of Siegfried Sassoon. London, Rupert Hart-Davis, 1962.*

8vo, pp. 199, [1 (blank)]; half-tone portrait frontispiece after John Piggins, 5 plates after Howard Coster *et al.*, and full-page illustrations in the text; original red buckram, spine lettered in gilt, dustwrapper, retaining price; very light marking on cloth, dustwrapper lightly marked and slightly rubbed and creased at edges, nonetheless a very good copy; *provenance*: Samuel Samuels (presentation inscription by Sassoon on half-title 'Inscribed for Samuel Samuels. Siegfried Sassoon') – pencilled check marks and prices by some entries, indicating acquisition of items and loosely-inserted typed list of titles, presumably desiderata, with annotations in ink and pencil; ink note on p. 123 recording further issue of *Lenten Illuminations*.

£250

First edition. The standard bibliography of Sassoon, written by his friend and fellow bibliophile, Sir Geoffrey Keynes. Keynes and Sassoon had first met in 1933, and Keynes – who had assisted Sassoon with the design of many of his privately-published works – assembled a remarkably comprehensive collection of the poet's publications.

68. [SAUVAN, Jean-Baptiste-Balthazar.] *Diorama anglais ou promenades pittoresques à Londres, renfermant les notes les plus exactes sur les caractères, les moeurs et usages de la nation anglaise, prises dans les différentes classes de la société. Par M. S..... Ouvrage orné de vingt-quatre planches gravées et enluminées, et de plusieurs sujets caractéristiques. Paris, Jules Didot l'ainé, Baudouin frères, 1823.*

8vo, pp. [4], ii, [3]-235, [1 blank]; 24 colour plates, woodcut title vignette and tail-pieces; some light foxing; a very good copy in later 19th-century brown morocco over cloth boards, spine gilt in compartments with gilt lettering, marbled endpapers; extremities lightly rubbed; contemporary ownership inscription to half-title, Christopher Hogwood book label.

£275

First edition of Sauvan's work on London and the English, based on Pierce Egan's *Life in London* (1821), illustrated with handsome coloured plates after those by George and Robert Cruikshank. 'Egan's greatest success came in 1821, when his two characters Tom and Jerry first appeared, in *Life in London* ... Its popularity was instant and unprecedented, and the demand for copies increased with every month. Its attractions lay in both content and style, for its contrasting characters and scenes, setting the misery of low life against the prodigal waste and folly of high society, were all presented with vivacious dialogue and lively description and accompanied by the excellent illustrations of the brothers George and Robert Cruikshank. Success brought imitators, pirated copies, and numerous stage versions' (*ODNB*).



Quérard VIII, 486.

FIRST APPEARANCE OF AN EARLY CRITICAL ESSAY ON HANDEL

69. [SEWARD, William.] *Anecdotes of some Distinguished Persons, Chiefly of the Present and Two Preceding Centuries ... The Third Edition [- Supplement]. London, T. Cadell, Jun. & W. Davies, 1796-1797.*

5 vols (including supplement), 8vo, pp. [8], 326, [8 (index)], [2 (directions to binder, blank)]; [4], 389, [1 (blank)], [8 (index)], [2 (directions to binder, blank)]; [4], 399, [1 (blank)], [34 (appendix)], [8 (index)], [2 (directions to binder, blank)]; [6], 509, [1 (blank)], [10 (index, errata & directions to binder)]; *Supplement*: [6], 304, [8 (index, errata)]; 4 frontispieces (I-IV) and 9 engraved plates, some with tissue guards, 3 engraved facsimiles, one folding, 7 plates with engraved music printed recto and verso; some light offsetting in places, very occasional light spotting, a few short marginal tears, *Supplement* bound without half-title; contemporary British tree calf gilt, spines gilt in compartments, gilt red morocco lettering-pieces in one, gilt numbered directly in another, edges stained yellow; minor rubbing causing small losses at extremities, joints partially cracked, upper joint of vol. I skilfully restored, two lettering-pieces renewed, otherwise a crisp and fresh set; *provenance*: Prince Ernest Augustus, Duke of Cumberland, later King of Hanover (1781-1851, early 19th-century engraved heraldic bookplates on upper pastedowns with initials 'E D C'). £500

Third edition of the *Anecdotes*, with the first edition of the *Supplement*. A friend of Dr Johnson, William Seward (1747-1799) was popular among literary circles of eighteenth-century London, eventually publishing this compilation of anecdotes drawn from decades of cultured conversation. The scope of the work is broad, covering figures from St Thomas Aquinas to Sir Joshua Reynolds and from Voltaire to Kangxi, Emperor of China, and is illustrated not only with portraits but also with engraved music and facsimiles of historical manuscripts. Seward includes two anecdotes on Handel and a ten-page essay discussing his music, penned by 'the ingenious Mr. Jackson of Exeter' (IV, p. 467, presumably William Jackson (1730-1803), a professional musician and sometime acquaintance of Handel). The essay praises the composer, writing that 'the Operas

of Handel are [...] superior to all preceding and contemporary ones' (IV, p. 472), but also provides a detailed analysis of the music.

Seward's collection of anecdotes was first published in 1795, and was quickly followed by a second edition the same year and a third in 1796, which was enlarged by a supplement in 1797. The *Anecdotes* is the first publication recorded by Stanford's *Handel Reference Database* of Jackson's essay on Handel. It is rare to find a set complete with the supplementary volume, all in attractive contemporary tree calf.

This set was previously in the library of Prince Ernest Augustus, the fifth son of George III, who was (if not the first) a very early owner, since his ownership can be dated to between 1799 (when he was created Duke of Cumberland) and 1837 (when he acceded the Hanoverian throne). The Duke, who is remembered for fighting with great spirit in the French Revolutionary Wars (1791-1795) and for his reactionary conservative views (as well as for suspicions of murder and conspiracy), is likely to have particularly appreciated Seward's *Anecdotes*, which give flattering tales of other members of the 'illustrious house' of Hanover (II, p. 354), including his ancestors George I and George II.

ESTC T88372 & T88353 (*Anecdotes & Supplement*); Lowndes, p. 2248 (*Anecdotes*).

70. [SHERER, Moyle.] Notes and Reflections during a Ramble in Germany. London, A. & R. Spottiswoode for Longman, Rees, Orme, Brown, and Green, 1826.

8vo, pp. iv, 400; very occasional light spotting, short marginal tear to N2; contemporary British polished mauve calf, armorial supralibros blocked in gilt on each board, borders roll-tooled in blind within a French fillet, spine gilt in compartments, gilt green morocco lettering-piece in one, tooled in gilt in others, bands tooled in blind, edges and dentelles roll-tooled in gilt, marbled endpapers, edges speckled, silk marker; a very good, broad-margined copy; *provenance*: George James Welbore Agar-Ellis, first Baron Dover (1797-1833, supralibros on boards, cf. Franks 9775).

£150

First edition. Moyle Sherer (1789-1869, also referred to as 'Joseph Moyle' and 'Joseph Moyle Sherer') served as an officer of the 34th Regiment of Foot in Portugal and India, interrupted by a two-year spell as a French prisoner of war, having been captured at the Battle of Maya, 1813. Sherer is remembered as an author more for the accounts of his travels, such as *A Ramble in Germany*, than for his fictional, biographical, or religious works.

The present copy is in a closely contemporary fine binding, blocked with the arms of the politician and patron of the arts, George Agar-Ellis, the only son of Henry Welbore Agar-Ellis, second Viscount Clifden. His acquisition of the book most likely dates to within the first five years of publication, as in 1831 he was raised to the peerage as the first Baron Dover, at which point he commissioned a new supralibros block appropriate to his rank. Besides a political career as a Member of Parliament from 1826 and a Privy Counsellor during Grey's Government, Agar-Ellis was a published author and respected learned figure, being a Fellow of the Society of Antiquaries and the Royal Society, and from 1832 President of the Royal Society of Literature. Agar-Ellis was a keen collector and a key figure in the formation of the National Gallery.

Cf. Lowndes, p. 2379 (1827 ed.).

71. TASSO, Torquato (John HOOLE, translator). Jerusalem Delivered; an Heroic Poem ... Seventh Edition, with Notes. London, J. Dodsley, 1792.

2 vols, 8vo, pp. [5], xlvii, [1 (blank)], 339, [1 (blank)]; [4], 335, [1 (blank)], [44 (index)]; lacks half-title to first volume; 2 engravings by Anker Smith and Sharp after Stothard, that for the second volume bound as frontispiece; very occasional light spotting, offsetting from plates, second plate lightly damp-stained; contemporary British straight-grained morocco, borders gilt rolled and double filleted, rebacked in modern burgundy morocco gilt in compartments, titling to

polished red morocco labels, dentelles and edges gilt, end-papers sympathetically renewed, uncut with deckle edges; extremities a little rubbed, a very good copy. **£250**

A later English edition of Tasso's epic poem, popular in England throughout the 17th century. With a dedication by the translator's friend, Samuel Johnson, this edition is accompanied by two plates by the renowned contemporary illustrator, Thomas Stothard, one of which is engraved by Hoole's nephew, Anker Smith. The work was the basis for Handel's *Rinaldo* of 1711, conducted for performance and recording by his biographer Christopher Hogwood in 1999 with the Academy of Ancient Music.

ESTC T126454; Fleeman 63.2HT/8; Lowndes, p. 2575.

72. THOMSON, James and Percival STOCKDALE. *The seasons, by James Thomson; with his life, an index, and glossary. A dedication to the Earl of Buchan, and notes to the seasons, by Percival Stockdale. London, [T. Chapman] for A. Hamilton, 1793.*

Large 8vo, pp. xxiv, [20], 227, [1 blank]; engraved frontispiece portrait of Thomson, engraved title, 4 engraved plates for each of the seasons, handsome engraved head- and tail-pieces; some foxing and browning to plates, otherwise a very good, crisp and clean copy in contemporary tree calf, spine richly gilt in compartments with red morocco lettering-piece, yellow edges; extremities very slightly rubbed; inscriptions of Elizabeth Edmonds (1793 and 1855) to front free endpaper.

£200



A handsome, illustrated later edition (the first with Stockdale's notes) of Thomson's famous poem. *'The Seasons* provided subjects for Haydn's oratorio and for artists as various as William Kent, Richard Wilson, Thomas Gainsborough, J.M.W. Turner, Henry Fuseli, William Etty, and Richard Westall. It did much to establish natural description as a proper subject and blank verse as a normal medium for long serious poems ... More significantly it was Thomson who, with Young and Cowper, showed how the sublimity of *Paradise Lost* might be reshaped and internalized to suit the intellectual and spiritual concerns of their own age, and thereby prepared the way for Wordsworth' (*ODNB*). Thomson (1700-1748) is also known for *The Castle of Indolence* and for the lyrics of 'Rule Britannia'.

ESTC T18661.

CHESS, GOLF, ROMANCE, AND GALVANISM

73. TWISS, Richard. *Miscellanies*. In Two Volumes. London, George Hayden for the author, 1805.

2 vols, 8vo, pp. [4], ix (subscribers), [1 (blank)], iv (preface), [2 (errata, blank)], 347, [1 (blank)]; [4], 391, [1 (advertisements)]; printed in roman and gothic type, line diagrams and equations in the text, 2 pp. of musical notation on pp. 386-7; occasional light spotting, slightly heavier on I: Y8v, Z1-4 and Aa1-2, very occasional crease in corner, very light dampstain on lower corners of II; modern half brown morocco over marbled boards, spine gilt with double gilt rules, gilt volume number and original gilt red morocco lettering pieces, edges speckled, light blue silk markers intact; a very good set; *provenance*: Herbert McDougall (20th-century bookplate on upper pastedowns). **£300**

First edition. Twiss (1747-1821) is best known as a travel writer, publishing *Travels through Portugal and Spain in 1772 and 1773* (1775), which Samuel Johnson enjoyed, a *Tour in Ireland in 1775* (1776), and *A Trip to Paris in July and August 1792* (1793), with an account of the Revolutionary events he witnessed, including the Tuileries Garden massacre. 'Twiss was elected a fellow of the Royal Society in 1774, but withdrew from it in 1794. His obituary notice in the *Gentleman's Magazine* (April 1821) observes that he "unfortunately entered into a speculation of making paper from straw, by which he ruined an ample hereditary fortune" (p. 284)' (*ODNB*). The publication of his *Miscellanies* was intended to retrieve some of the money lost.

The *Miscellanies*, a collection of moral and humorous essays, generated much interest, and attracted subscribers including the Prince of Wales, Admiral Nelson, and Joseph Banks. Volume I covers topics from coquettes, romances, matrimony, newly married couples and old women, to quarrels, drunkenness and the inquisition, trade and Russian horn music. Volume II expands on Twiss' previously published notes on chess (1787 and 1789), introduces the games of draughts and Dutch 'Kolf-Play', explains billiards with the help of diagrams, analyses 'natural courtship', and ends with a ballad (including its musical notation). It also deals with chemical experiments, galvanism ('a peculiar method lately discovered of exciting Electricity', p. 272), and poetry.

74. WOOD, Anthony à. *Athenae Oxonienses: An Exact History of All the Writers and Bishops who have had their Education in the University of Oxford; to which are added the Fasti, or Annals of the Said University ... A New Edition, with Additions, and a Continuation by Philip Bliss*. London, T. Bensley and T. Davison, 1813-1820.

4 vols bound in 5, 4to, pp. [6], 16, [4], clxxvii, [1 (blank)], [394 (cols 788)], [2 (errata, imprint)]; [4], [456 (cols 912)]; [4], [645 (cols 1290)], [1 (imprint)]; vi, [2], [549 (cols 1-1072, 1057-1082), [1 (blank)], [2 (errata)]]; [4], [260 (cols 520)]; [4], [251 (cols 502)], [1 (imprint)]; printed in double columns with wood-engraved armorial initials and head-pieces; occasional light marks, a few short marginal tears, vol. I bound without half-title; contemporary British half calf over marbled sides (endpapers of vols I and III watermarked '1823'), corners double filleted in gilt, sympathetically rebaced in modern calf retaining gilt morocco lettering-pieces, spine roll-tooled in black, borders double filleted in black, vol. IV recornered in hard-grained morocco with re-covered sides and renewed marbled pastedowns, marbled pastedowns and later marbled free endpapers, top edges cut, others uncut; rubbed and bumped, otherwise a very good crisp set with wide margins; *provenance*: early ink pressmarks – United University Club Library, London (late 19th- or early 20th-century armorial bookplates on upper pastedowns of vols IV and V). **£300**

Third edition with additions. 'An invaluable work, both as respects biography and bibliography, and should be in every English Library', for the first time edited and expanded by Philip Bliss, 'by whose numerous additions and judicious corrections the value of the original author is very greatly augmented', and to whom 'literature owes very considerable obligations' (Lowndes).

An antiquary and amateur musician, Anthony Wood (1632-1695), or 'à Wood' (as he preferred to style himself), lived at Oxford throughout his life, where he assiduously researched the history of the University and its alumni, making full use of university and college archives. His *Athenæ*, first published in 1691-1692, records in great detail the lives of writers, bishops, and archbishops who studied at Oxford in the sixteenth and seventeenth centuries, accompanied by bibliographical information of their works. As a biographical and

bibliographical dictionary, 'possibly *The Dictionary of National Biography* is the only work that, in the course of two centuries, has taken a place beside it' (Ward and Waller, editors, *Cambridge History of English Literature* (Cambridge, University Press, 1912) IX, p. 347).

Lowndes notes that this edition was printed both as royal quarto, as here, and as imperial quarto, the latter limited to twenty-five sets. This set appears to have been bound soon after publication, and was subsequently acquired by the library of the United University Club, which was founded in 1821 as the first London club for alumni of Oxford and Cambridge. Economic pressures caused the club to close its premises in 1971 and merge with the Oxford and Cambridge Club the following year: it is likely that this set was sold as a consequence of this move.

Briggs, *The William W. Clary Oxford Collection*, 106; Cordeaux and Merry, *A Bibliography of Printed Works relating to the University of Oxford*, 1606; Lowndes, p. 2981.

75. ZIMMERMANN, Johann Georg. Solitude Considered, in Regard to Its Influence Upon the Mind and the Heart. Written Originally in German by M. Zimmermann, Aulic Counsellor and Physician to His Britannic Majesty at Hanover. Translated from the French of J.B. Mercier. *London, for John Fairbairn and Archibald Constable, Edinburgh, 1797.*

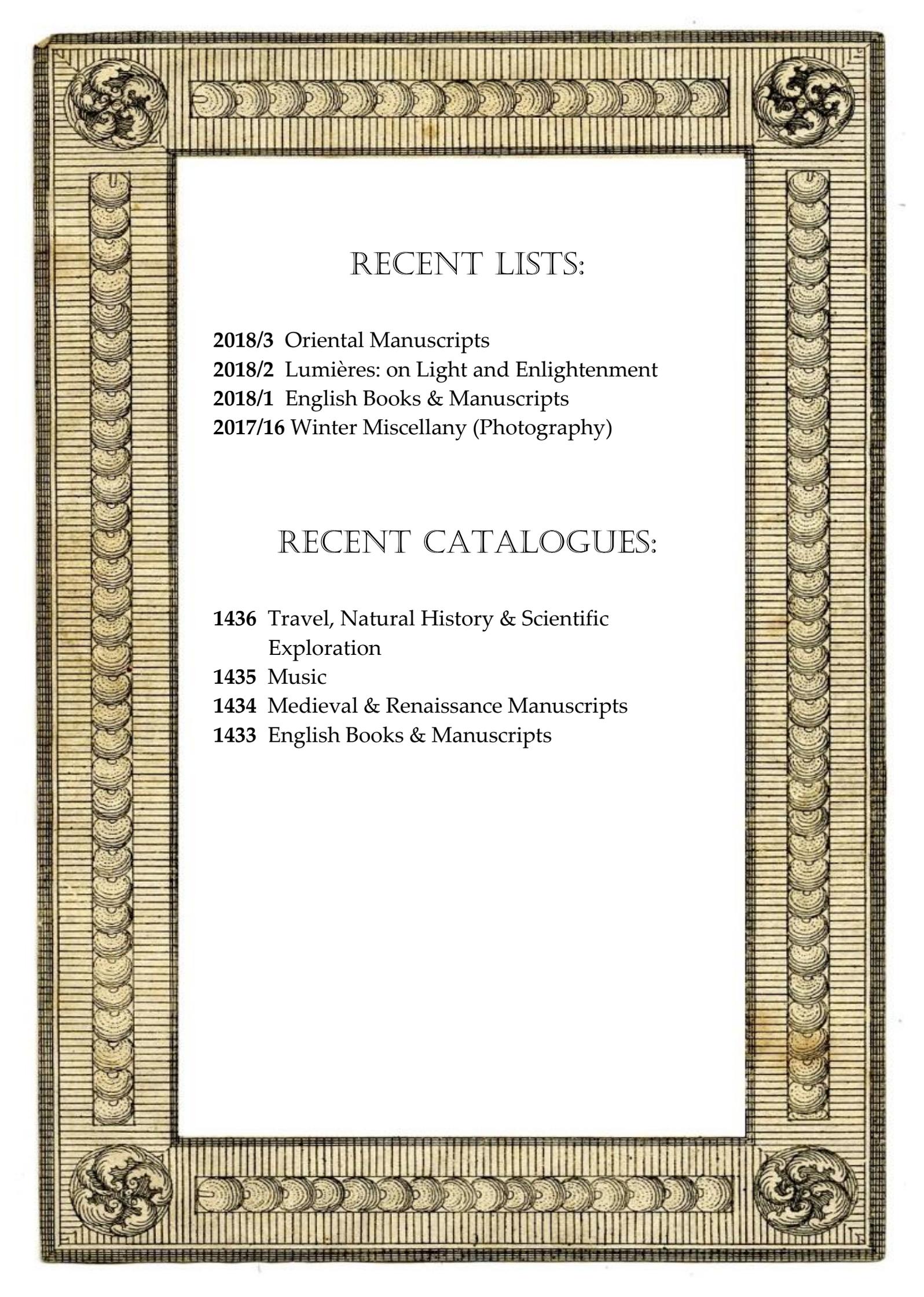
8vo, pp. [3], vi-xv, [1 (blank)], [2 (contents, blank)], [17]-448; engraved frontispiece by R. Scott after G. Sanders; frontispiece lightly darkened and marked; contemporary tree calf, spine divided into compartments by gilt rules, gilt red morocco lettering piece in one, board edges blind tool-rolled, paper watermarked 1795; extremities lightly rubbed and bumped, a very good copy. **£175**

First edition of this translation. Johann Georg Zimmermann (1728-1795; knighted by Catherine II of Russia in 1768) was a Swiss medical doctor of much renown, serving as physician to George III at Hanover from 1768, and being present at the deathbed of Frederick II. He wrote on medicine, national pride (in partly satirical publications, most notably his *Von dem Nationalstolze*, 1753) and philosophical topics, this work being his most famous.

Originally published as *Über die Einsamkeit* (Leipzig, 1784-5), *On Solitude* soon spread Zimmermann's fame across Europe. The *Allgemeine Deutsche Biographie* (45 (1900), pp. 273-277) identifies a strong influence of Rousseau in Zimmermann's observations on the effect of solitude on the mind and the heart, and notes polemical strands, including his criticism of monastic life and 'hypochondria' (Zimmermann's prolonged illnesses and misfortunes appear to have left him mostly melancholic).

The first English edition of *Über die Einsamkeit* had appeared in 1791, based on a French translation and abridgement (*La solitude considérée*, 1788), and although 'far from being a good one, [...] passed through five editions'. This new edition presents a re-translation to correct 'many of those numberless Gallicisms with which it abounds' (preface, p. xiii); the preface to this new translation also mentions Hugh Blair's strong influence on Zimmermann. Notably, this appears to be among the early works printed for Archibald Constable, the Scottish publisher of the *Edinburgh Review* and Sir Walter Scott's works, who, before moving into publishing, had set up a shop in 1795 in Edinburgh, 'on the north side of the High Street, erecting the notice 'Scarce Old Books' over the door' (*ODNB*).

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