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Cover vignette from item 63.

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English Books & Manuscripts

Autumn 2018

Augustine, *Citie of God*, 1610

Beckford, *Vathek*, 1787

Hartley Coleridge, autograph poem, 1837

Cowley, *Works*, 1669, with ms verse

Elsyot, *The true Mariner*, 1652

Gosling's Bank, balance book, 1756-62

Malton, *on Perspective*, 1775

Seller, *Atlas Coelestis*, 1677, annotated by
Elizabeth Bland

Thicknesse, two very rare works

Webster, *A Speedy Post*, 1672

Whitefield, *Hymns*, 1753



[Top row, l to r: 19, 56, 23, 5, 36, 55, 42, 45, 46]

[Bottom row, l to r: 61, 47, 31]

PRESENTATION COPY

1 **AINSWORTH, William Harrison.** *The Combat of the Thirty. From a Breton Lay of the fourteenth Century. With an Introduction, comprising a new Chapter of Froissart ...* London: Chapman and Hall ... 1859.

8vo., pp. 32, bound in library buckram preserving the original printed green glazed-paper wrappers, a little thumbled; a duplicate from Manchester Central Library with bookplate and blind-stamps. **£550**

First edition of the first English translations of these two texts, **inscribed to 'James Crossley from his old friend William Harrison Ainsworth'**. The two men had been friends since 1817 when Crossley, a solicitor, was articled to Ainsworth's father and later became a partner in the firm. He was president of the Chetham Society and a leading figure in the cultural life of Manchester. Ainsworth, who left Manchester for a literary career in London, returned in 1865 to look up old friends, including Crossley, and it was conceivably at that time that he presented the book.

In March 1351 the Breton War of Succession had reached a stalemate when a tournament was suggested between thirty knights and squires representing the French king and thirty representing Edward III. It took place halfway between the French garrison at Josselin Castle and the English garrison at Ploërmel Castle. After nine hours of fighting the English were beaten. The episode had no effect on the course of the war, but it became famous as a display of chivalry. The combatants were honoured for the rest of their lives.

One of the scarcest of Ainsworth's works.

2 **ALABASTER, William.** *Roxana Tragædia[.] A plagiarii unguibus vindicate, aucta, & adnita ab Authore ... Londini, Excudebat Gulielmus Jones. 1632.*

8vo., pp. [16], 62, [2, errata], with the initial blank A1 but wanting the additional engraved title-page (*see below*); a very good, clean copy, in contemporary limp vellum; ownership signature 'Weckerlin' to title-page; manuscript biographical notes to front endpapers by William Thompson, Queen's College, Oxford, dated 1750. **£1100**

Second (but first authorised) edition. *Roxana*, a loose adaptation of *La Dalida* by Luigi Groto, is thought to have been first performed at Trinity College, Cambridge, in the 1580s or 90s, when Alabaster was a fellow there, but it was not published until 1632, when it appeared first in a pirated, 'surreptitious' and anonymous edition, and then in this authorised edition. Typographical errors, and errors in Alabaster's own original text, are corrected, numerous passages altered slightly for sense or scansion, and there are a few additions, totalling some 15 lines across the play.

Roxana, which achieved the feat of 'turning a bad play into a good one by recasting it in the mold of Senecan tragedy, replacing Groto's flaccid turgidity with neoclassical economy and urgency' (Dana Sutton, online hypertext edition), has had perhaps the greatest reputation of any play from the entire corpus of academic drama performed at Oxford and Cambridge in the sixteenth century. The quality of *Roxana*'s Latin verse received particular approbation from Samuel Johnson – 'If we produced any thing worthy of notice before the elegies of Milton, it was perhaps Alabaster's *Roxana*'.

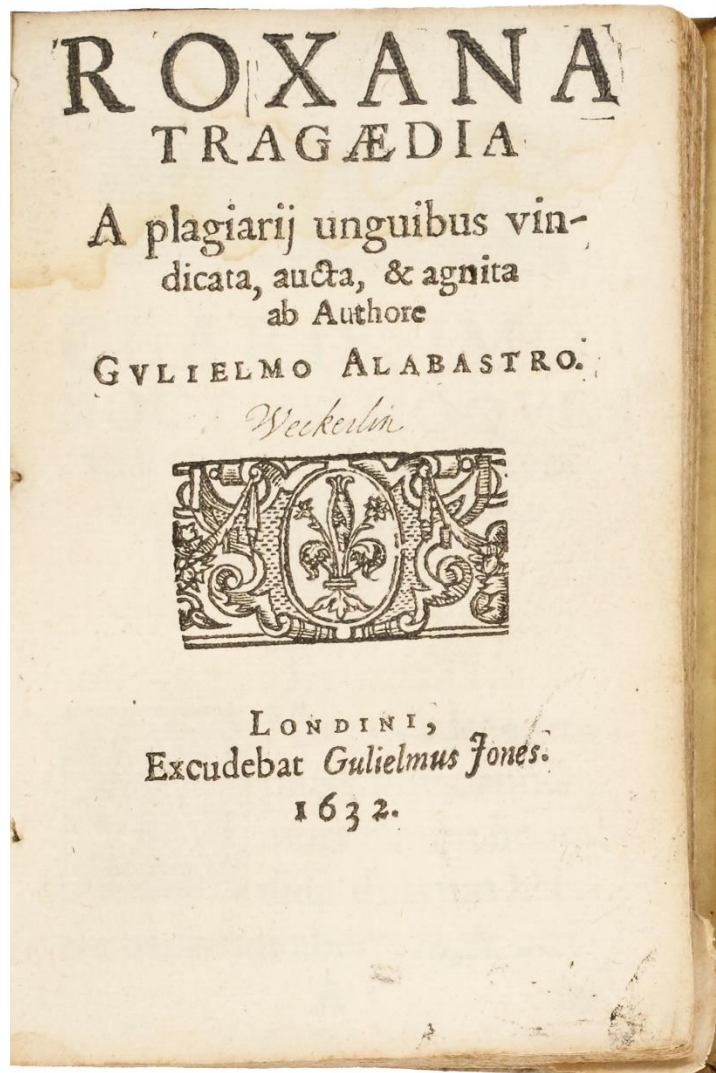
The Elizabethan poet and playwright William Alabaster (1567-1640) was lavishly praised by Spenser in *Colin Clout's Come Home Again* for his incomplete Latin epic in honour of Queen Elizabeth, 'Elisaeis' – it precedes *The Faerie Queene* – but he is best known now for his English sonnets of 1597-8 (ed. Story and

Gardner, Oxford, 1959), which circulated only in manuscript. He has the unusual double distinction of having been imprisoned for apostasy (he was converted by a Jesuit when he accompanied the Earl of Essex on his 1596 expedition to Cadiz), and having a work put on the 1610 *Index Librorum Prohibitorum*.

William Thompson (1712-1766), who has annotated this copy with extracts about Alabaster from *Athenae Oxoniensis*, Spenser's *Colin Clout*, and the *Biographica Gallica*, was a minor poet and a fellow of Queen's College, Oxford. He seems to have had a particular interest in *Roxana* – Alabaster's presentation copy to Selden (now at the Folger), was also owned by him.

ESTC calls for an additional engraved title-page; here there is no evidence of there ever having been one, and the initial blank A1 (not mentioned in ESTC) is clearly conjugate with A4 and with the same watermark. There are at least two settings of the text, not adequately differentiated – perhaps not all have the engraving.

STC 250; Greg L11(b).



3 **ANTI-PROJECTOR (The):** or the History of the Fen Project. [London? c. 1652].

Small 4to., pp. 8, with a drop-head title, formerly folded into four (presumably for carrying in a pocket) resulting in soiled creases on the first page and a small hole with loss of a couple letters on each side but no loss of sense. £1500

Sole edition, very scarce: **BL and Bodley only in ESTC.**

The Fens comprised thousands of acres of low-lying marshland in the six counties of Northampton, Norfolk, Suffolk, Lincoln, Cambridge and Huntingdon, with occasional 'islands' like the Isle of Ely on which settlements were established. The inhabitants relied on fishing, fowling, summer grazing, and the cutting of reeds for thatch. It was early realised, however, that if the Fens could be drained the land would also sustain arable farming and the channels or dykes could be used for transport. By laws of 23 Henry VIII and 43 Elizabeth local projects for drainage could be authorised by 'Commissioners of Sewers and Jurors ... of the same County where the land lyeth' or by the agreement of the local owners and commoners. Local owners were allowed to give up some land to those who would agree to drain it, but this arrangement was much abused by larger landowners and powerful investors. *The Anti-projector*, written from the point of view of the local inhabitants, attacks these 'illegal undertakers' who were threatening their way of life.

In 1630 the Earl of Bedford and thirteen Adventurers offered to drain the Great Level in return for 95,000 acres of the newly drained land. 'This was a fit season to Monopolize Many more of the Kings Party turned undertakers, and gave bribes to the King, the Queen, and Lords of the Council, Secretaries, Attourneys General, and Courtiers, and procured illegal Commissions, and made themselves Judges and Parties [*i.e.* in their own cause], and gave the peoples lands to themselves Afterwards the King turned undertaker himself, and our oppression continued'

Following complaints that the Great Level was still prone to flooding and that the 95,000 acres should not be awarded, the Earl of Bedford petitioned in 1645 for a new Act of Parliament which was passed in May 1649. The Act 'is a formidable monster'. It enacts interested parties to be the commissioners; it describes dry land as wet, and wet land as dry; it exempts the Earl of Bedford's Thorney Abbey [salt] pan, 'when dry land, and such as is bettered by overflowing, must contribute'; it deprives people of juries in their neighbourhood and makes them attend the commissioners in London on the seventh day after each term, 'a hundred miles from their homes' and 'to spend their monies, and have no agrievance redressed, sometimes no Committee appearing' This is injustice and oppression established by law.

If it should be objected that 'the Earl of Bedford's Draynes are the best Draynes, and have done the work', we answer 'there is very little good done but by drayning the barren North, and drowning the rich South for private ends'

'The undertakers have always vilified the Fens, and have mis-informed many Parliament men, that all the Fens is a meer quagmire ... of little or no value: but those which live in the Fens ... know the contrary'. We breed 'infinite number of serviceable horses, mares, and colts ... great store of young cattle, and we keep great dayeries, which afford great stores of butter and cheese to victual the Navy ... Scots and Irish cattle have been fatted on the Fens ... we keep great flocks of sheep ... we have great stores of Osier, Reed, and Sedge Lastly, we have many thousand Cottagers, which live on our Fens, which otherwise must go a begging'

ESTC conjectures a date of [1646?], perhaps based on the date of the Earl of Bedford's petition for a new Act (page 4 of the pamphlet); reading on to page 5, however, it is clear not only that the Act had

already been passed [May 1649], but that ‘the Undertakers have had two Adjudications which they much boast of’, and these date from 1651-2, the first confirming that the North and Middle Levels had been satisfactorily drained (‘contrary to ocular demonstration’), the second concerning the South Level (‘thousands of acres drained, which were never drowned’). These Adjudications allowed the undertakers to claim their 95,000 acres. ‘The people are put out of their lands without hearing one witness upon oath on their parts’

Wing A 3504.

CITY OF GOD

4 **AUGUSTINE, *Saint*.** St. Augustine, of the Citie of God: with the learned Comments of Io. Lod. Vives. Englished by J. H. [London,] Printed by George Eld. 1610.

Folio, pp. [18], 921, [9]; a few spots and ink stains, some occasional underlining, withal an excellent copy in late seventeenth- or early eighteenth-century panelled calf, rubbed, neatly rebaked preserving most of the old spine; early ownership inscription at end crossed through. **£12,000**

First edition in English of Augustine’s *City of God*, translated by the traveller and gentleman’s steward John Healey. ‘Our earliest treatise on the philosophy of history’, as Voltaire called it, *City of God* is a cornerstone of Western thought, pervading the whole of the Middle Ages, and its influence on political thinking has been enormous, but it was not available to an English audience in the vernacular until Healey’s translation.

Healey’s rendering of the Latin is loose but competent, and his rhyming verse translations of the Latin poetry quoted in text and commentary are quite attractive ... He undertook the project at the instigation of William Crashaw’ (*Oxford DNB*), father of the poet, who would later revise the text for the second edition (1620). The apparatus is translated from that of Juan Luis Vives, who had dedicated the first edition of his commentary to Henry VIII – Henry’s letter to Vives and Vives’s reply are part of the preliminary matter here.

Healey had travelled through Europe in 1603-4, where he embraced the Catholic Church before returning to England as tutor to the children of the recusant Carnaby family in Northumberland. His literary career may have begun with the contribution of a preface to John Smith’s *True Relation of Virginia* (1608), but he was more definitely the author/translator of *Philip Mornay, Lord of Plessis, his Teares for the Death of his Sonne* and *The Discovery of a New World* (1609, from Joseph Hall’s dystopian satire *Mundus alter et idem*), which he rendered in an exuberantly colloquial style. The latter was dedicated to the Earl of Pembroke through the influence of another great translator, John Florio. A year later his ‘magnum opus’, *Of the Citie of God*, was also dedicated to Pembroke.

The dedication, by Thomas Thorpe, speaks of Healey as ‘your late imaginary, but now actual Travailer, then to most-conceited Viraginia [one of the lands in *Mundus alter et idem*], now to almost-concealed Virginia’. This has often been mis-interpreted to suggest that Healey had died during printing; he seems in fact to have lived until around 1616, though his time in Virginia, if any, must have been so brief as to avoid record.

ad/.

S^c.
AUGUSTINE,

OF
THE CITIE OF GOD:
WITH THE LEARNED
COMMENTS

OF
IO. LOD. VIVES.

Englified by F. H.



Printed by GEORGE ELD.
1610.

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

8vo., pp. 190, [2, advertisements]; a fine, large copy, some fore-edges untrimmed, in contemporary marbled calf, marbled endpapers, spine decorated with small crosses, gilt (slightly rubbed), green morocco label; gift inscription dated 23 December 1852. **£3250**

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

Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas house party at Fonthill where the trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice and then his friend the Rev. Samuel Henley to prepare a version in English, but expressly forbade publication before the French text appeared. Henley nonetheless sent his translation to the press, and when it appeared in 1786 it was obvious that he had compounded his disobedience by implying that *Vathek* was translated from an Arabic source, with no mention of the author.

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

Despite continuing close attentions to *Vathek* in French, Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. All the editions of *Vathek* in which Beckford was directly involved are textually important, and the two first in French are very uncommon – 'extrêmement rares' – wrote Beckford in the revised French edition of 1815.

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

See frontispiece illustration.

BENTLEY ON PHALARIS:
THE CLASSIC EXPOSURE OF A LITERARY FORGERY

6 **BENTLEY, Richard.** A Dissertation upon the Epistles of Phalaris, Themistocles, Socrates, Euripides, and Others; and the Fables of Aesop. London, Printed by J. Leake, for Peter Buck ... 1697.

8vo., pp. 152, a few leaves near the end slightly browned, but a very good copy in near-contemporary polished calf, neatly rebacked. **£750**

First edition, the separate issue, of what is arguably the greatest and most familiar exposure of a literary forgery, demolishing the attribution of celebrated 'ancient' texts on linguistic and historical grounds.

‘Richard Bentley (1662-1742) was and remains the greatest of English classical scholars. His reputation was made by his *Dissertation on Phalaris*, the final crushing blow in the Battle of the Books’ that began as an academic squabble and had escalated into a long and bitter controversy (PMM 178).

Bentley prepared his impeccably learned but highly readable *Dissertation* at the request of his friend William Wotton who in 1694 had attempted to refute Sir William Temple’s thesis, in *An Essay upon Ancient and Modern Learning*, that the ‘ancients’ excelled the ‘moderns’ in nearly all branches of learning and literary performance. Unfortunately Sir William had chosen the *Epistles* of Phalaris and the *Fables* of Aesop as two of his leading cases. Bentley told Wotton at the time that these ‘ancient’ works were far more recent than Temple realized, and in 1696-7, preparing a second edition of his *Reflections upon an Essay*, Wotton asked him to supply the evidence. Bentley’s seemingly effortless proof emerged unchallengeably victorious, and remains a model of historical and philological demonstration. Phalaris, for example, was the tyrant of Acragas in Sicily in the mid sixth century BC, but the *Epistles* are written in Attic, not Sicilian Doric Greek, and several towns mentioned were founded long after his time.

The *Dissertation* appeared in two forms in 1697, separately, as here, and appended to the second edition of Wotton’s *Reflections*. The title-page and printed text of both issues are identical. It may be that the separate issue was called for to accommodate purchasers of the first edition of *Reflections* (1694).

Following the inevitable replies from Temple’s adherents, Bentley revised and massively extended his treatment of Phalaris in 1699, but he reserved his arguments about the other ‘ancient’ epistles for a second volume which never appeared. Hence the 1697 edition is valuable not only as the first appearance of Bentley’s treatment of Phalaris, it also preserves his exposures of the equally important classical forgeries of Themistocles, Socrates, Euripides, and Aesop.

Wing B 1928 (and as appended to *Reflections* W 3659).

FIELD’S FOLIO BIBLE WITH HOLLAR PLATES

7 [BIBLE.] The Holy Bible containing the Bookes of the Old and New Testament. Cambridge ... Printed by John Field Printer to the Universitie. And illustrated wth Chorographical Sculps by J[ohn]. Ogilby. 1660[-59].

Folio, 2 vols in one; pp. [16], 1103, 258, [2 blank], [2], 338, with an engraved title page by Pierre Lombart after Diepenbeck showing Solomon enthroned, a facing full-page engraving of the royal arms by Hollar (Pennington 2422), a double-page engraving of Adam and Eve in the Garden by Lombart; and six [of ideally seven] plates by Hollar: four double-page illustrations of the Temple of Solomon (Pennington 1131, 1134, 1135 and 1136), a double-page map of Palestine (Pennington 692) and a very large folding panorama of Jerusalem (Pennington 1130); wanting the separate title page for vol. II (it would have to be an inserted leaf as there is no break in the register, so was perhaps it was only used when the work was bound in two volumes); separate title-page for New Testament dated 1659; woodcut initials, head- and tail-pieces; marginal tape repairs to a few leaves in Ecclesiastes, Song of Solomon and Amos, else an excellent copy, though bound without the 1660 Prayer Book in late eighteenth- or early nineteenth-century dark-blue straight-grain morocco, gilt, neatly rebacked; engraved silver corner pieces and clasps, London hallmarks, maker’s mark ‘WC’; all edges gilt.

£13,500

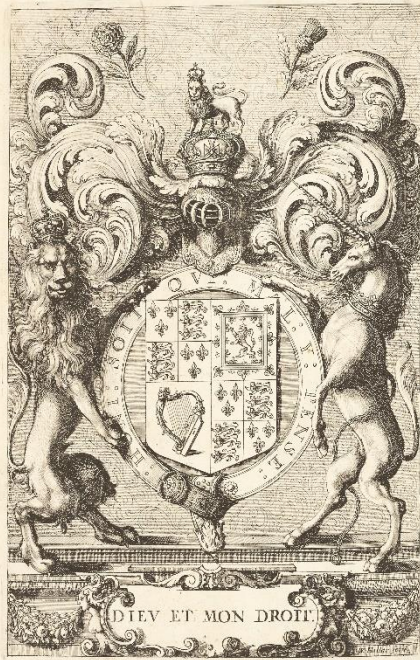
The fine Field–Ogilby folio Bible, **perhaps the most impressive English Bible of the seventeenth-century and the first to be issued under Charles II**; this is the rare first issue, with plates by Wenceslar Hollar.

John Field had printed his typographically impressive Bible in Cambridge in 1659, sponsored by the vice-chancellor John Worthington, who recorded that **'For a fair large letter, large paper, with fair margin, &c., there was never such a Bible in being'** (*Diary and Correspondence*). However, in anticipation of the Restoration, the enterprising John Ogilby bought up most of the edition, intending to reissue it with his own selection plates in time for the work to be presented to Charles II on his first arrival at the Royal Chapel at Windsor in 1660.

As well as the new title-page of Solomon (i.e. Charles II) enthroned, Ogilby supplied for this post-Restoration re-issue 'eight whole sheet engravings, seven of which were by Hollar, and had been intended as illustrations to the Polyglot [1653-7], and one of which was by Lombart'. Only a small number of copies were issued thus, including the one presented to Charles (the so-called Coronation Bible recently on exhibition in 'Charles II: Art and Power'). Most copies were illustrated instead with 'cuts bought from the Amsterdam publisher, Nicolaes Visscher ... Visscher supplied Ogilby with sets of engravings from his own stock, most of which were the work of Cornelis Visscher, after Rubens, de Vos, de Bruyn, Tintoretto and others ... Ogilby's Bible was a very expensive book, and large paper copies of it may have cost as much as £25, even in sheets. It was not a financial success ... [but] it presented the standard text of the Authorized Version in perhaps the most impressive form available in the mid-seventeenth century' (Jim Bennett and Scott Mandelbrote, *The Garden, the Ark, the Tower, the Temple*, Bodleian exhibition catalogue 1998).

Darlow, Moule and Herbert 668; Wing B 2256.





THE BASKERVILLE BIBLE
BOUND BY THE DURHAM (OR NEWCASTLE?) INSECT ROLL BINDER

8 **[BIBLE.]** The Holy Bible, containing the Old Testament and the New: translated out of the original Tongues, and with the former Translations diligently compared and revised. Cambridge: John Baskerville, 1763.

Large folio (495 x 435mm), pp. [1-6 (xylographic and typographic title with 'lozenge-and-star' ornaments, dedication, contents, and subscribers' list)], [7-716 (Old Testament)], [717-883 (Apocrypha)], [884 (blank)], [885-886 (typographic New Testament part-title)], [887-1123 (New Testament)], [1124 (blank)], [1125-1141 (index)], [1142-1146, tables]; some abrasion and reinforcement to top corner of title-page presumably from the removal of an ownership inscription, small paper repair to inner gutter of title-page, some occasional light browning; withal a very good copy bound in full contemporary morocco, by the Durham Insect Roll Binder (or another unidentified Newcastle binder, see below), boards with elaborate gilt borders, including the signatory insect roll, within which is a border including bishop's mitre and castle gatehouse tools, spine gilt in compartments, red morocco label, gilt rolls to board edges and turn ins, marbled endpapers; some scuffing and abrasions to binding affecting some of the gilt work, signs of a removed bookplate; inscription to front endpaper: 'Purchased from Mrs Clackson Executrix of her husband John Clackson dec's, successors of Wm Scott Esq of Broad Chase Newcastle. 1796'. **£16,000**

First edition of the Baskerville Bible, with the third version of the Subscribers' list (with a manuscript correction to the entry for Lancelot Allgood). John Baskerville (1706-1775) was appointed University Printer at Cambridge in 1758, and issued a prospectus for his folio Bible the following year. The Cambridge Bible, one of his greatest achievements and indeed one of the greatest in British book production as a whole, was published in 1763 in an edition of 1,250 copies.

This present copy is in an elaborate binding, employing the scarce third insect roll of the 'Durham Insect Roll Binder', which is recorded on only two other books, another Baskerville Bible in Durham University Library, and a copy of William Adey's *Sermons* in Bishop Cosin's Library, also in Durham. The 'Durham Insect Roll Binder' was the principle binder at work in Durham for between two and three decades from about 1740-41. Though his workshop employed many other tools, the most distinctive were rolls depicting a variety of naturalistic insects, and three such have been linked with him. This binding is similar in stature to the Baskerville Bible in Durham University Library, 'a much more splendid binding than any other so far associated with this binder'.

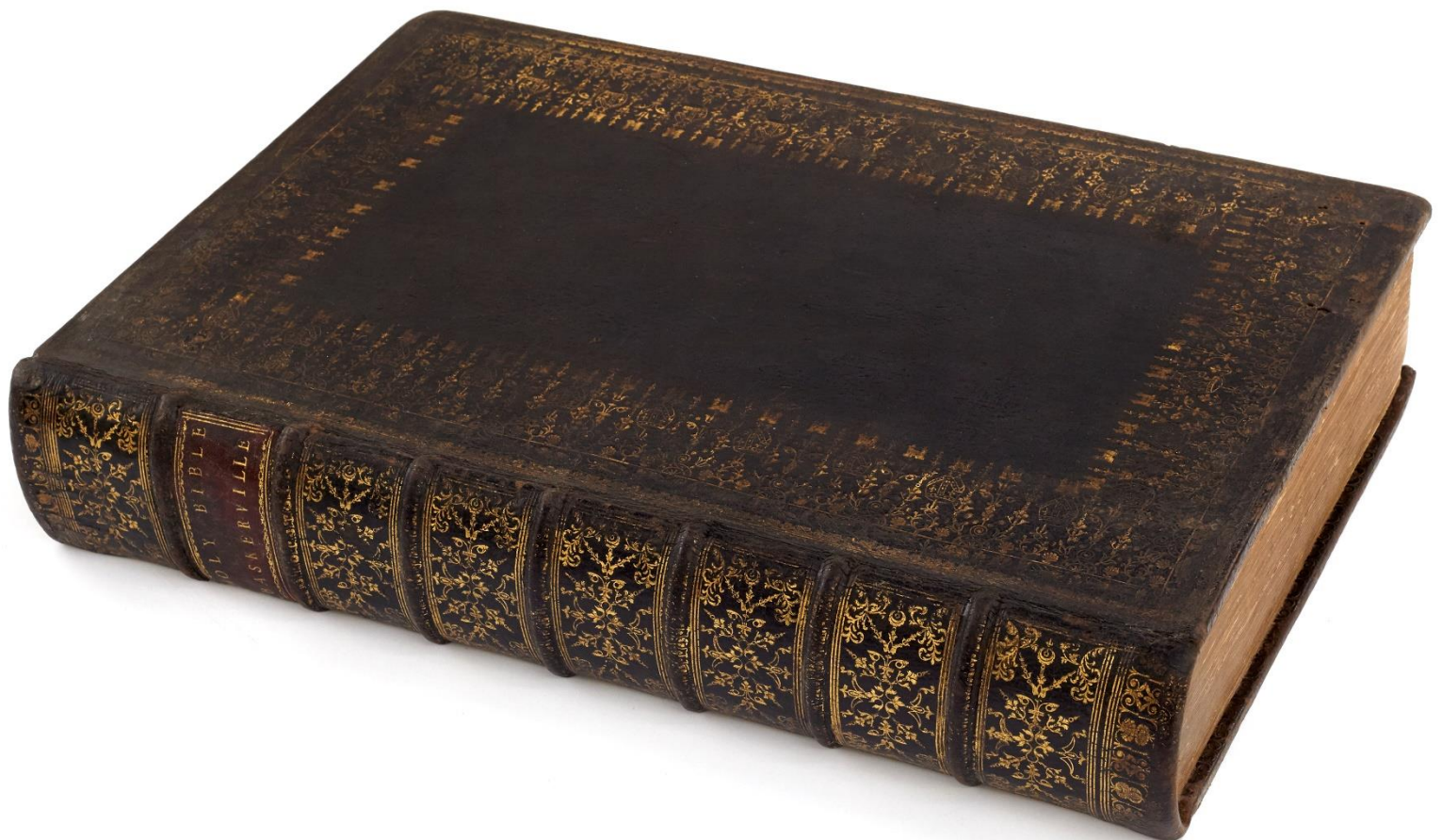
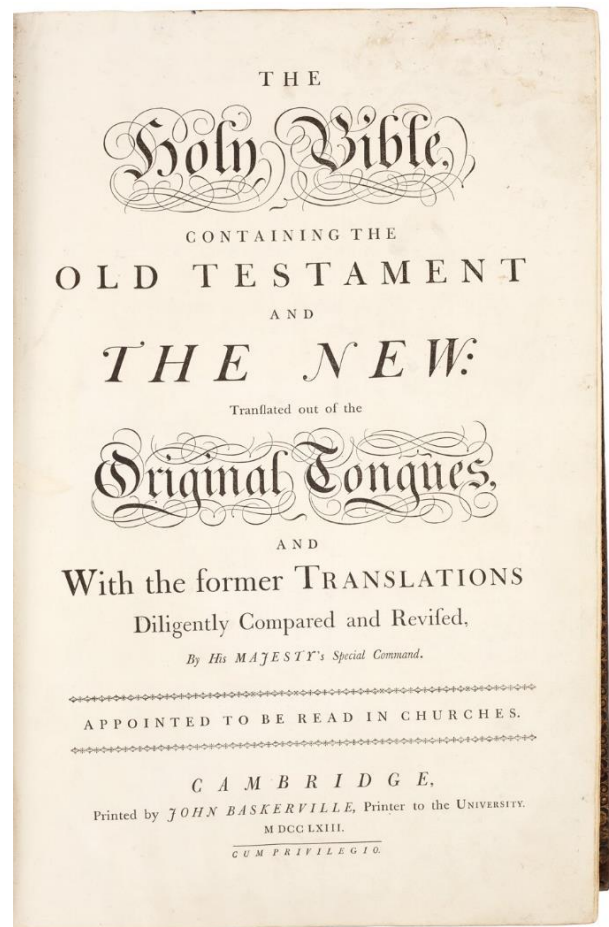
Given the manuscript correction to the address of Lancelot Allgood (d. 1782) in the Subscribers' List, it is quite plausible that he was the original owner. The similarly-bound Bible at Durham University Library has a related provenance, having belonged to the Reed family of Chipchase Castle, which had been purchased from an in-law of the Allgoods. Lancelot Allgood's son and grandson both married Reeds.

In an article on the Durham University copy in *The National Library Annual Report* for 1995, Elizabeth Rainey proposed an alternative attribution for the binding: 'This Bible is linked to the North-East by its Reed of Chipchase provenance as well as by its insect roll binding. Why would a Northumberland family, who did not have Durham estates nor a Durham town house, have a book bound in Durham? Newcastle with its larger book trade, was closer, insect rolls are not uncommon in the period, the other known example of this particular insect roll is on a book printed in Newcastle. The 'Durham Insect Roll Binder's' rolls 1 and 2 are indisputably associated with a Durham binder by documentary evidence. Roll 3, however, is not. Are this splendid bible and the sermon volume on which the same insect roll appears really the products of a Newcastle binder? Newcastle binding of the 18th-century is still largely

uncharted territory. The large range of tools employed on this splendid binding provides a starting-point for further research on binders at work in the North-East in the period.'

This Bible with its corresponding tooling together with a likely close geographic and familial provenance, would seem to support this argument for a 'Newcastle Insect Roll Binder'.

Brunet I, col. 909; DMH 1146; Gaskell 26 (this copy with the third and longest of Gaskell's three variants of the subscribers list); Lowndes p. 190; Rothschild 2640.



9 **BLAKEWAY, Robert.** A Short View of Mr. Blakeway's Sufferings. [London, 1717?]

8vo., pp. [4], x, 21, [1]; two figures inserted in manuscript on pp. viii-ix, one date corrected on p. 8; a very good copy, disbound. **£350**

First and only edition, very rare, 'printed ... not for the Publick, but for the private Use of my Friends'. Blakeway, of Shropshire, was educated at Trinity College, Oxford, before obtaining a curacy at Ilford in Essex. While there, several local Jacobites (including Richard Welton, and the lady of the manor, Madam Wight) attempted to 'instil into me their principles' and lent him 'many treasonable pamphlets'; when he did not convert to the cause they seem to have tied him up in a court case (a suit brought falsely on his behalf), and charged him with non-residence and delapidations. There follow various letters and affidavits of justification and support, including a petition (pp. 3-5) to the Bishop of London showing that the vicarage was left in dire state by his predecessor; and testimonials against several local Jacobites.

ESTC shows a single copy, at Christ Church, Oxford.

STITCHED AS ISSUED

10 **BOSWELL, James.** A Letter to the People of Scotland, on the alarming Attempt to infringe the Articles of Union, and introduce a most pernicious Innovation by diminishing the Number of the Lords of Session ... London: Printed for Charles Dilly ... 1785.

8vo., pp. [4], 107, [1, advertisement for *Journal of a Tour to the Hebrides*], with half-title; a particularly fine copy, stitched in the original blue-grey wrappers (with watermark 1797: presumably this *Letter* had not sold as well as anticipated after the runaway success of Boswell's first *Letter to the People of Scotland*, an attack on Fox's East-India Bill, and twelve years later some sheets were still in stock). **£1500**

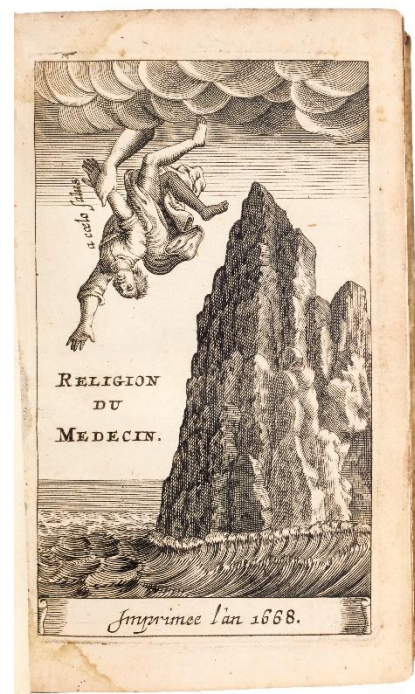
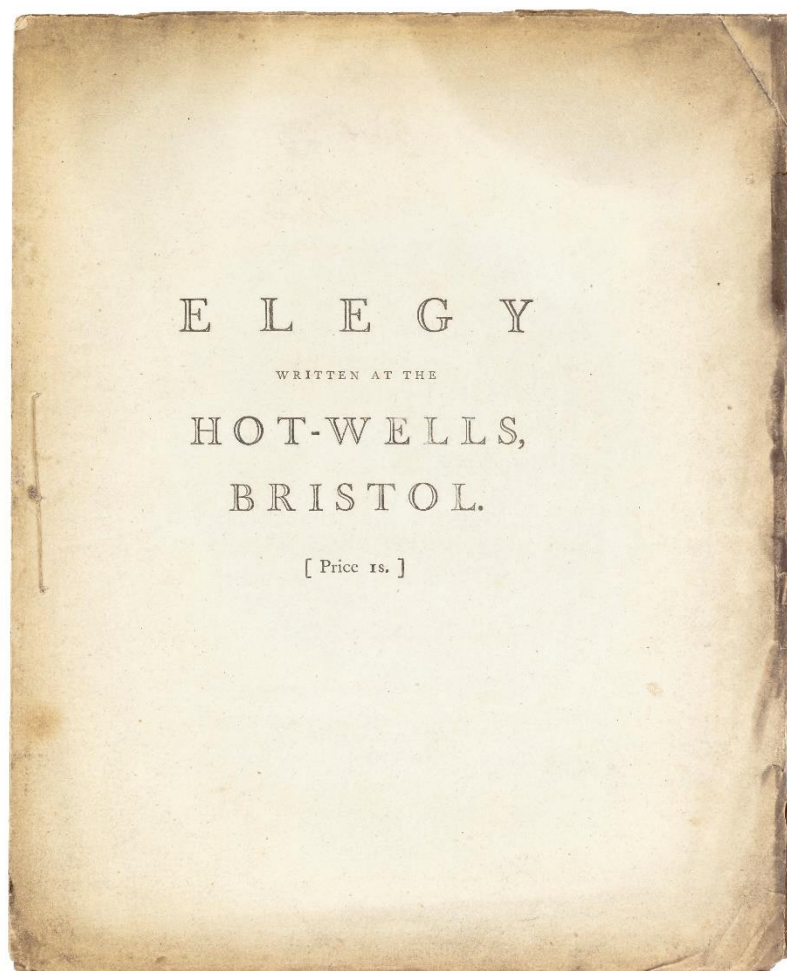
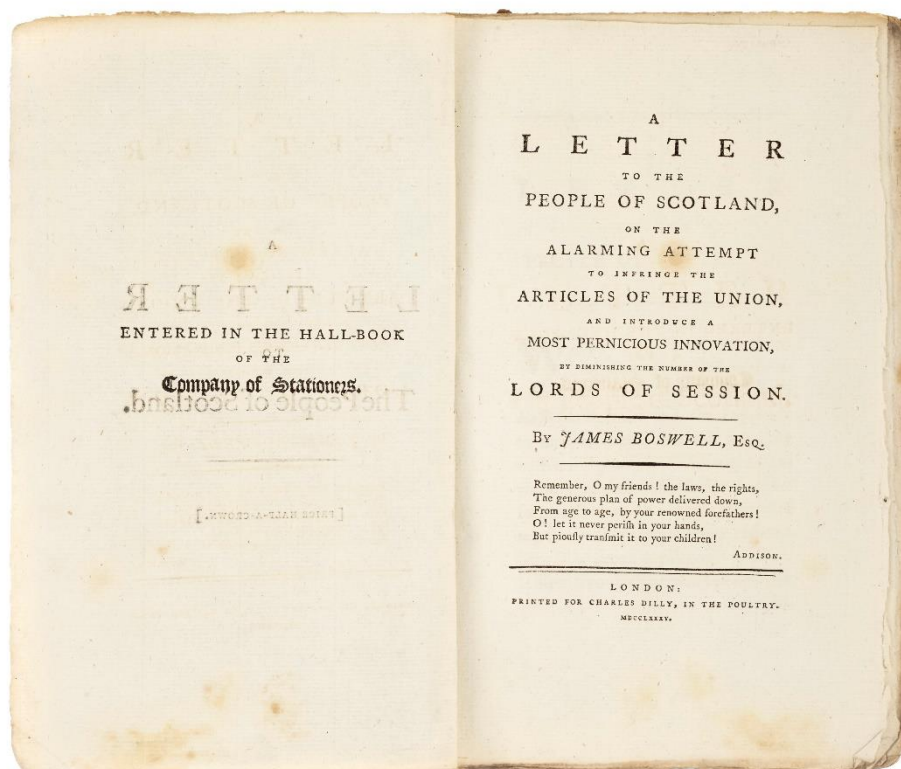
First edition of Boswell's second Letter to the People of Scotland, written to oppose a bill in Parliament for reducing the number of the Lords of Session from fifteen to ten. Boswell, who believed that this attack on the highest court in Scotland for civil causes was a direct infringement of the Articles of Union and a move designed to tighten the grip of Henry Dundas over Scottish affairs, wrote with great urgency, one sheet ahead of the printer. The result is a tract notable for 'its exuberance of tone and the wealth of personal allusion', although in later years Boswell felt that it was perhaps too extravagant (Pottle). But it helped to carry the day, and the bill was quietly dropped.

Pottle 56; Rothschild 455; PBSA, 68 (1974), 237-5

JOHN SPARROW'S COPY

11 **[BOWLES, William Lisle].** Elegy written at the Hot-Wells, Bristol. Addressed to the Rev^d William Howley. ... Bath, Printed by R. Cruttwell; and sold by C. Dilly ... T. Becket ... T. Hookham ... and J. Johnson ... London. 1791.

4to., pp. [4], [3]-9, [1, blank], with half-title; a very good copy entirely untrimmed but edges darkened by smoke; preserved in a russet linen folder, bookplate of John Sparrow, warden of All Souls and a preeminent collector of English literature. **£450**



First edition of one the earlier works of Bowles following his *Fourteen Sonnets* of 1789. It was written in imitation of Gray's *Elegy* ('The morning wakes in shadowy mantle grey, / The darksome woods their glimmering skirts unfold; / Prone from the cliff the falcon wheels her way, / And long and loud the bell's slow chime is toll'd'), but it laments not a 'youth to fortune and to fame unknown' but the poet's Winchester and Oxford contemporary Thomas Russell, who died at the Hot Wells in 1788. The dedicatee, William Howley, another contemporary, had edited Russell's *Sonnets and Miscellaneous Poems* in 1789.

The Hot Wells at the river's edge below Clifton, below 'the cliff's tall crest', were much esteemed for their medicinal properties. Mingling themes of nature and memory, the *Elegy* describes the thoughts of those who take the waters, musing 'with a desponding sigh / On the cold vault that shall their bones inurn'. 'Such was lamented RUSSEL's hapless doom, / The lost companion of my youth's gay prime; / Ev'n so he sunk unwept into the tomb, / And o'er his head clos'd the dark gulph of time!' But at the end the melancholy mood changes (with perhaps a nod to *Lycidas*): 'I yet survive, now musing other song... / Thankful, that still the landscape beaming bright, / Of pendent mountain, or of woodland grey, / Can wake the wonted sense of pure delight, / And charm awhile my solitary way!'

RELIGIO MEDICI

12 **BROWNE, Sir Thomas.** *La Religion du Medecin, c'est a dire: Description necessaire par Thomas Brown, Medecin renommé à Norwich touchant son Opinion accordante avec le pur service Divin d'Angleterre.* [Amsterdam, Blaen?] Imprimée l'An 1668.

12mo., pp. [xxiv], 192, with an additional engraved title-page; a fine copy in contemporary Dutch vellum, spine lettered in ink; armorial bookplate of the Sinclair family, with their crest stamped at foot of spine. £600

First edition in French, apparently translated not from the English, but from the Dutch translation by William Sewel. The translation is sometimes attributed (probably erroneously) to the alchemist and professor of chemistry to Charles II, Nicasius le Fèvre. Sewel was a Quaker historian, born to English parents in Amsterdam and the author of *A New Dictionary of English and Dutch* (1691).

Keynes, *Browne*, 71.

UNRECORDED

13 **CHARNLEY, William, bookseller.** *A Catalogue of a valuable Collection of Books, in all ancient and modern Languages. Consisting of several Libraries, lately purchased. Also, a great Variety of modern Books, entirely new, and many of them in very elegant Bindings. Which will begin to be sold cheap, at the Prices printed in the Catalogue, (for ready Money only) on Monday the 30th of December, and continue selling till Midsummer next, at the Shop of William Charnley, Bookseller, at the Bridge-end, in Newcastle upon Tyne.* Newcastle: Printed by I. Thompson, Esq; 1765.

8vo., pp. [4], 218, leaf of 'errata & ommissa in pretiis' and index bound before title-page; minor waterstain to first few leaves, text lightly browned, but a very good copy in modern library buckram, bookplate of the Royal Institution of Chartered Surveyors ('presented by Col. Wm. Anderson. 13 June 1932'), old stamp of the Auctioneers and Estate Agents Institute on title-page and page 25. £1750

William Charnley (1727-1803), one of the most respected booksellers outside of London, served his apprenticeship with Martin Bryson and became a freeman of the Newcastle Company of Stationers in 1749. He was taken into partnership by Bryson in 1751 and succeeded to the business in 1755. In 1771 he was to publish *A new Lottery Book of Birds and Beasts for Children to learn their Letters by* with 48 small cuts by the young Thomas Bewick, ‘the first hint of Bewick’s skill in drawing animals’ (*Oxford DNB*). In the same year his shop was destroyed by the great flood that washed away the old Tyne Bridge. Struggling financially from the disaster, he was declared bankrupt in 1773 when his circulating library (which had escaped the flood) was sold and the paper mill that he had established at Warden near Hexham was advertised for sale. He soon recovered, however, moved his shop to safer quarters in the Groat Market, and was able to pass on a successful business to his son Emerson Charnley.

It seems likely that Charnley issued a number of catalogues, but the only one in ESTC is a pamphlet of 30 pages dated 1794 (BL). The on-line catalogue of Durham University Library, however, also records one of 1780 (148 pages) as well as two specialized catalogues for the sale of the library of the Rev. Dr. Tew in 1770, and one for the library of Joseph Airey in 1771. **The present, unrecorded catalogue is not only the earliest surviving Charnley catalogue but the most substantial.**

The 5186 books offered here were clearly purchased from serious, learned and perhaps also clerical libraries, but it is not all divinity, classics, and law – there is an impressive selection of literature and science. Within the usual divisions into folio, quarto, and octavo, the catalogue is well organised by subjects and languages: miscellaneous English books (650), law books (253), books in Greek and Latin (1467), classics (445), books in French, Italian, Spanish, etc. (514), divinity and ecclesiastical history (728), history, lives, poetry, translations, dictionaries, and miscellanies (474), botany, chymistry, farriery, gardening, physic, and surgery (209), mathematics, philosophy, etc. (116), and tract volumes (330). Presumably this approximates shelf order. No wonder Charnley allowed himself from December to Midsummer for the books to sell.

Prices are often no more than 1s.6d. or 2s. but Chaucer 1598 is 10s.; Donne *Sermons* 1640, 3s.; Hakluyt *Navigations* 1589, 3s.; Hobbes *Leviathan* 1651, 2s.; Johnson *Dictionary* 1755, 2 vol. 4l; Sidney *Arcadia* 1598, 1s.6d.; Milton *Paradise Lost* 1668, 1s.6d.; Behn *Novels* 1700, 2s.; Newton, *Mathematical Principles of Natural Philosophy* 1729, 2 vol. 11s. Recent editions tend to attract higher prices than older ones, and new books higher prices still – a Cambridge Bible of 1762 is 1l., ‘Behmen’s *Works*, new’ is 14s., Clarendon *State Letters*, also new, is 1l.16s, while Hume *History of England* 1762 is 6l. ‘large paper, elegantly bound’, 5l. ‘the same in boards’, or 4l.4s. ‘small paper, new and neatly bound’. Occasionally there is a fuller comment on a fine binding: the folio Foulis Homer of 1756, for example, is ‘elegantly bound, marbled, and gilt, with a Border of Gold’, 4 vol. in 2, 2l.16s.

The tract volumes are mouth-watering (apart from the sermons). For example, *Orders against the Plague*, Procter on mending High-ways 1607, *Directions touching Ale-houses* 1618, ‘with other 10 Pieces very scarce and curious’, 1s.6d. A volume of 12 book sale catalogues beginning with the sale in 1695 of the library of the royal physician Sir Charles Scarburgh (the best collection of mathematical books in Europe according to Evelyn) was also 1s.6d.

‘William Charnley was much admired for his bibliomaniacal attainments. He knew the intrinsic value and marketable price of a prodigious number of works in every department of literature’ (E. Mackenzie, *Descriptive and historical Account of ... Newcastle upon Tyne*, 1867). His portrait is in the Society of Antiquaries of Newcastle.

C. J. Hunt, *The Book Trade in Northumberland and Durham to 1860* (Newcastle, 1975).

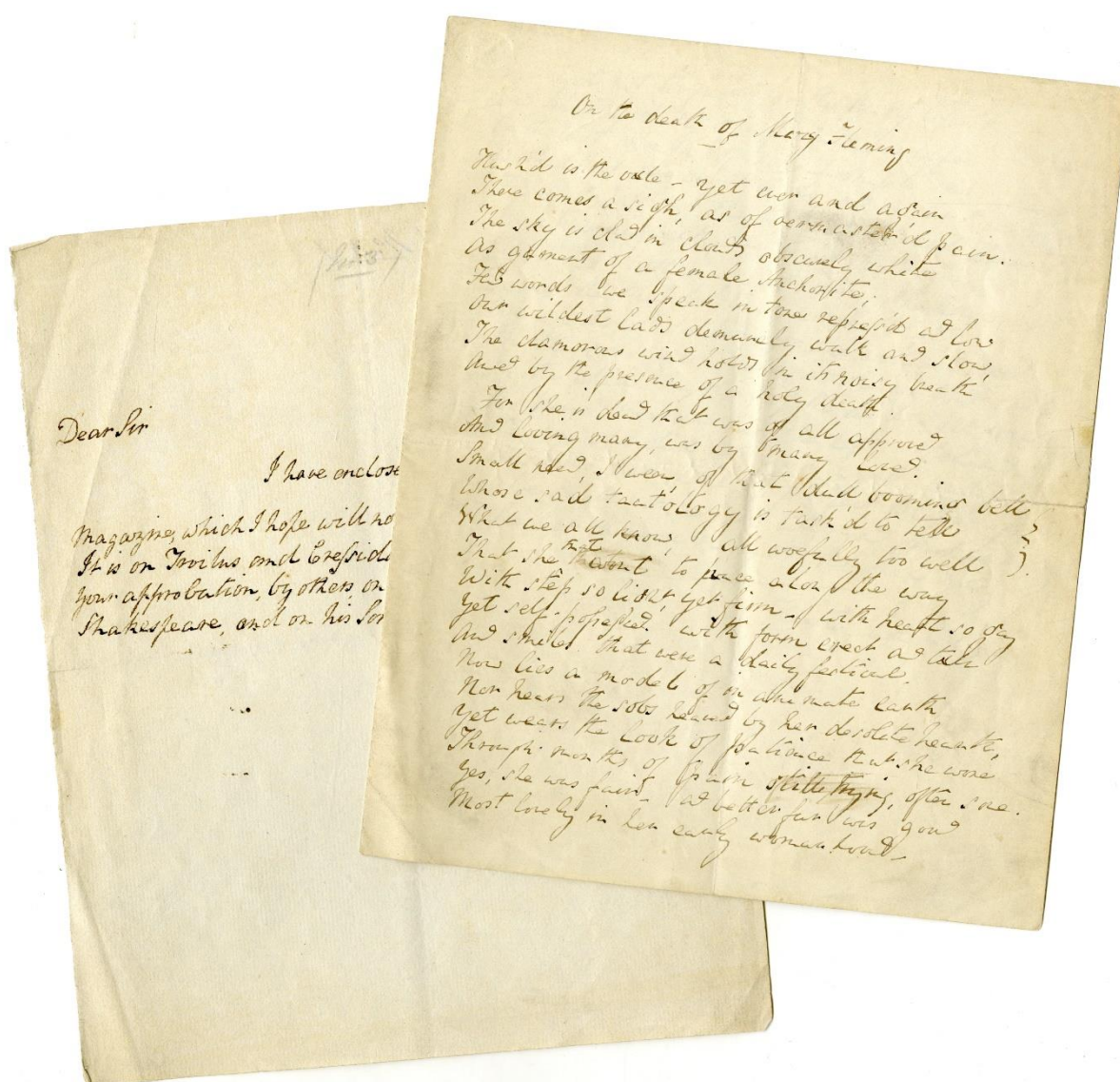
14 **COLERIDGE, Hartley.** Autograph letter, signed, sending an article (not included) on Shakespeare's *Troilus and Cressida* to the newly re-established *London Magazine*. [London, 1820?].

1 page, small quarto, one short marginal tear (no loss).

£200 + VAT IN EU

This was apparently the first essay that Coleridge offered to the prestigious *London Magazine*, to be 'follow'd, with your approbation, by others on the less popular plays of Shakespeare, and on his Sonnets and other poems'.

Hartley Coleridge (1796-1849) was the eldest son of Samuel Taylor Coleridge. He moved to London in 1820 with the intention of establishing himself as a writer, but his plans did not work out and he had to return to the Lake District.



15 **COLERIDGE, Hartley.** Autograph manuscript poem, signed, 'On the death of Mary Fleming', 39 lines beginning 'Hush'd is the vale – yet even and again / There comes a sigh, as of oermaster'd pain'. [Sedbergh or Grasmere, 1837].

2 pages, 4to., on a conjugate bifolium, three revisions by smudging and then overwriting the original words; in excellent condition.

£500 + VAT in EU

Hartley Coleridge (1796-1849) was the brilliant but temperamental eldest son of Samuel Taylor Coleridge, memorialized in a famous passage in 'Frost at Midnight' ('Dear Babe, that sleepest cradled by my side ...'). After Ambleside and Oxford and a spell of writing essays and biographies in London and Leeds, and publishing one volume of *Poems*, he returned to the Lake District and lodged with a Mrs. Fleming at Grasmere, who died in 1837, presumably the Mary Fleming of this poem. Apart from two brief spells of teaching at Sedbergh grammar school he remained in Grasmere and became one of the familiar figures of the Lake District, 'better known to the people than the poet Wordsworth'.

... she that wont to pace along the way
With step so light, yet firm – with heart so gay
Yet self-possessed with form erect and tall
And smiles that were a daily festival,
Now lies a model of inanimate earth ...

The poem was first published in the TLS in 1947.

CHARITY FUNDED BY THE PROFITS OF SLAVERY

16 **COLSTON, Edward.** Copies of Mr Colston's Settlements ... [London? 1725?]

4to., pp. 75, [1], with a drop-head title; bound with five pages of notes by John Fortescue Brickdale (1788-1867), elected as a trustee of the charity in 1832, an engraved map of Bristol (laid on linen), and some related ephemera; some foxing at the front, but a good copy bound for Brickdale in half calf and marbled boards, very worn, spine defective; armorial bookplate.

£650

First and only edition, very rare, printing the terms of Edward Colston's various charitable endowments in Bristol, and rules for the governance of his schools. This is a trustee's copy.

Colston (1636-1721) was apprenticed to the Mercer's Company in 1654 and enrolled in 1673. 'He soon built up a lucrative mercantile business, trading with Spain, Portugal, Italy, and Africa. Much of his wealth is thought to have been made in buying and selling slaves. In 1680 he became a member of the Royal African Company and subsequently sat on a number of their committees' (*Oxford DNB*).

Although based in London, Colston became increasingly involved in Bristol from the 1680s, founding two almshouses; endowing two schools (Queen Elizabeth's Hospital, and later Colston's Boys School) and donating to others; and funding repairs to numerous churches. After his death in 1721 'his body was carried in a hearse from London to Bristol, and then accompanied by people who had benefited from his Bristol charities to his burial on 27 October amid much pomp and ceremony at All Saints' Church.' His birthday became virtually a public holiday in the city, and many of his charities still flourish.

The dubious source of Colston's wealth has recently become an increasing source of controversy in a city which bears his name on numerous landmarks and has a prominent statue of Colston naming him as 'one of the most virtuous and wise sons of their city'. In 2017 Colston Hall was renamed.

This copy of the *Settlements* was owned by one of the 'nominees' of the Colston's charities, elected 13 December 1832; Brickdale provides a list of the other nominees at that time, including the Duke of Beaufort and the Marquess of Worcester, as well as a four-page table of all the elected nominees since 1708, including several earlier Brickdales. Additions are made up to 1865.

ESTC shows one copy only, at the British Library.

COWLEY AS A COMMONPLACE BOOK, WITH ORIGINAL VERSE

17 **COWLEY, Abraham.** The Works ... London, Printed by J. M. for Henry Herringman ... 1669.

Folio, pp. [42], 41, [1], 80, [4], 70, 154, 23, [1], 142, with an engraved portrait (laid down); Q2-3 in an early eighteenth-century manuscript facsimile; ownership signature to title-page of Nathaniel Travis, most of the blank spaces employed as a commonplace book by Travis c. 1713-4, with fourteen separate pieces of verse, seven apparently original and one attributed to Cowley but otherwise unrecorded; laid in at the end are two Hodgson's bills from the 1940s to Major John Sparrow, editor of the Nonesuch edition of Cowley. **£1500**

A very unusual copy of Cowley, augmented with verse original and transcribed, by one Nathaniel Travis. Among the pieces included is a sextet 'Spoken by Mr Cowley to a Lady who desired him to make her some Verses Extempore' – apparently unpublished and otherwise unrecorded:

Dear Madam throw those Glittering Stones away,
What needs this Torch light in so bright a day...

Cowley was heavily anthologised and commonplaced in the seventeenth and eighteenth centuries, but mostly from printed sources. We have not been able to trace this piece in print, though Cowley did compose extempore verse on occasion; the attribution is doubtful but interesting – how did it come down to Travis?

In his first original piece here, 'An Epistle from the Country To My Fr[ien]d C. Olier [Oliver?]', Travis calls on Charles to 'leave the Town ... and to my Country Hutt repair ... By an honest lab'ring Peasant Made, / Where oft alone an hour I sitt, / Well pleas'd o'er Cowley or Dryden's Witt / To Read', and think back to when 'Wanton Nymph and Swirling Glass' was all that occupied their time.

Of the other original pieces by Travis, most relate to an apparently unrequited love for 'Mrs. S. S.'. Written in her Common Prayer Book is a plea for mercy – "Dear Perjur'd Sal: forbear ...", and in 'Wrote before a play ... call'd The Siege of Troy' he compares her to Helen. But the lengthiest is a poem 'Written in Chelsea College Garden 1714 on carving Mrs S's name on the Bark of a Tree':

Tho here I walk and Nature's Wonders view
The Hills, the Dales, the flowing River too ...
Such Things Common can't my fix'd Thoughts remove
From that much greater wonder, her I Love ...
But vain my Wishes, here we mayn't caress,
So Tree receive, and Penknife carve S. S.

But Travis does not confine himself to his own limited muse, and also transcribes a number of other pieces including Ambrose Phillips's translation of a Sapphic ode, Pope's imitation of Rochester, 'On Silence', and 'For Drinking of Health' by Waller.

Did the *EXAMINER* and *Public*
Feel but the Tortures that I feel,
They'd throw their factious Pass a way
And take their selves to ease or ease,
For Love would with such *Vi'lines* Reg'd
With flames & Darts they'd sit each Reg'd.
Nathan Travis. 1714

Written in Chelsea College Garden 1714
On leaving Mrs. P. on the Bank of
a River. — — — Nathan Travis

The Trees, I walk, and Nature's Wonders view,
The Hills, the Dales, the flowing River too,
Woods, Groves, Gardens, Meads, Beach, Birds, Nymphs, &c.
And all that a *Miscellaneous* Soul can't with
But what's such Dull Lights, I care not to know
Why Men on Two, and Beasts on Four Legs go
Such Things Common can't my fixed Thoughts move
From that much greater wonder, how I live
I sit around and with her with me here,
The dancing Pleasure, Clam, Brains & Brain,
The kind & loving, how like Doves we might
This *Life* I do not understand the weight
But vain my Wishes, here we may as well
So Time receive, and Penitence catch. S.S.



PREFACE.

IF a man should undertake to translate *Pindar* word for word, it would be thought that one *Mad man* had translated another; as may appear, when he that understands not the *Original*, reads the verbal Translation of him into *Latin Prose*, than which nothing seems more *Raving*. And sure, *Rhyme*, without the addition of *Wit*, and the *Spirit of Poetry* (*quod nequeo monstrare & sentio tantum*) would but make it ten times more *Distracted* than it is in *Prose*. We must consider in *Pindar* the great difference of time betwixt his age and ours, which changes, as in *Pictures*, at least the *Colours of Poetry*, the no less difference betwixt the *Religions and Customs* of our Countries, and a thousand particularities of places, persons, and manners, which do but confusedly appear to our Eyes at so great a distance. And lastly (which were enough alone for my purpose) we must consider that our Ears are strangers to the *Musick of his Numbers*, which sometimes (especially in *Songs and Odes*) almost without any thing else, makes an excellent *Poet*; for though the *Grammarians* and *Criticks* have laboured to reduce his Verses into regular feet and measures (as they have also those of the *Greek and Latin Comedies*) yet in effect they are little better than *Prose* to our ears. And I would gladly know what applause our best pieces of *English Poese* could expect from a *Frenchman or Italian*, if converted faithfully, and word for word, into *French or Italian Prose*. And when we have considered all this, we must needs confess, that after all these losses sustained by *Pindar*, all we can add to him by our wit or invention (not deserting still his subject) is not like to make him a *Richer man* than he was in his own Country. This is in some measure to be applied to all *Translations*, and the not observing of it, is the cause that all which ever I yet saw, are so much inferior to their *Originals*. The like happens too in *Pictures*, from the same root of exact *Imitation*; which being a vile and unworthy kind of *Servitude*, is incapable of producing any thing good or noble. I have seen *Originals* both in *Painting and Poese*, much more beautiful than their *natural Objects*; but I never saw a *Copy* better than the *Original*, which indeed cannot be otherwise; for men resolving in no case to shoot beyond the *Mark*, it is a thousand

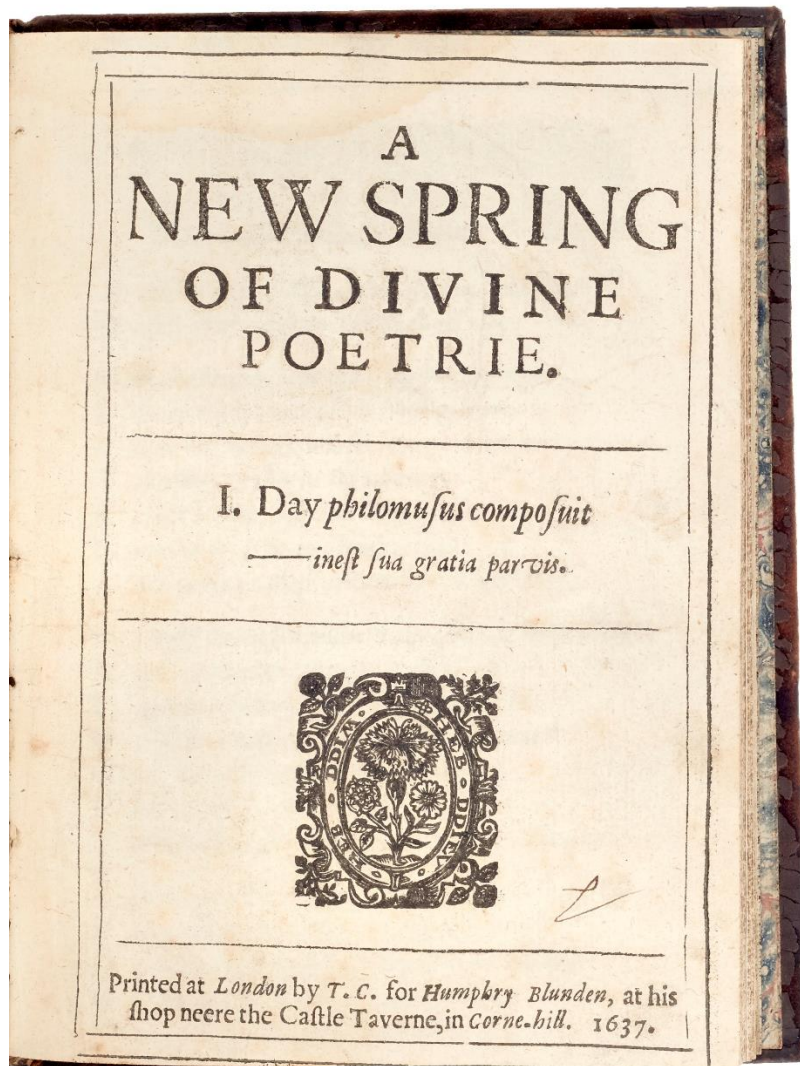
Epoke by Mr. Cowley to a Lady who
desir'd him to make her some Verses Extempore

I dear Madam throw those glittering Stones away
What needs this Torch light in so bright a day
These Stones would far more illust'rous appear
If they hung dangling in some *Ethiops*'s Ear
Then Madam let us change since my Stones &c
Are fitt for your use, &c more fitt for me.

How shall I grasp the
What shall I play?
I'll sing the mighty Riddle
Which neither wretched
With all their Con
How all the whole Wor

I'll sing the searchless de
The depths unfa
By Reasons Plummer,
Too light the Plumm
How the Eternal Fath
His own Eternal Son as
I'll sing aloud, th
The Triumph o
How Hell was by
And the great S

Methinks I hear o
Mixt with the Mu
Sound from the
My greedy eyes f
Who 'tis hangs th



‘MEDITATION ON AN ELEPHANT’

18 **DAY, James.** A new Spring of divine Poetry ... Printed at London by T[homas] C[otes] for Humphry Blunden ... 1637.

Small 4to., pp. [8, prelims of which the last two, commendatory poems by H. G. and T. J., are bound where printed at the end], 44, [8], 45-46, [2, blank]; last line of the acrostic dedication ‘To Mistris Bridget Rudge’ partly cropped (as in many copies, the text page is too long), light dampstain to upper margin, but withal a very good copy; nineteenth-century polished calf with blind-stamped floral border, joints rubbed; the Harlech copy with Porkington Library bookplate. **£1750**

First edition of a scarce volume of divine and occasional verse by the otherwise unknown poet James Day, described as ‘Philomusus’ on the title-page. The two principal poems are ‘The Worlde’s Metamorphosis’ and ‘Christ’s Birth and Passion’, followed by shorter poems and meditations in verse including such odd subjects as ‘A Meditation on a Weathercock’, ‘on Cockfighting’, ‘on a Windmill’, ‘on an Apes Love’, ‘on the Sound of a crackt Bell’, ‘on false looking-glasses’, ‘on an Elephant’, and ‘on Boys swimming with Bladders’.

The unpaginated sheet after page 44, signed (F), must have been an early interpolation as the catchwords on F4 verso and (F)1 disagree, but on (F)4 verso and G1 they match. The commendatory poem by T. J. may have been by the actor and City poet Thomas Jordan who reissued the unsold sheets in 1646 as *Divine Raptures* with a new title-page describing himself as the author. James Day was so little known that the book was entered in the Stationers' Register as by John Day, the playwright. He was evidently young at the time of publication – the commendatory poem by H. G. notes that 'The downy Characters of blooming youth, / Scarce write thee man ...' while T. J. says 'If these thy radiant beames breake forth so soone, / How glorious will thy splendour be at noone'. This is his only known publication – either he never reached his noon, or it was not as glorious as predicted.

STC 6410; ESTC lists four copies in Britain, eight copies in six libraries in North America, and three copies of the 1646 remainder.

FOR THE ENGLISH CHURCH IN AMSTERDAM

19 **DE WITTE, Petrus.** Catechizing upon the Heidelbergh Catechisme, of the Reformed Christian Religion ... now after the sixtieth Impression, translated for the English Reformed Congregation in Amsterdam ... At Amsterdam, Printed by Gillis Joosten Seaghman, [1664].

8vo., pp. 34, [6], 870, [2, blank]; some foxing, but a good copy in contemporary stiff vellum; early ownership inscription to title-page of John Watson. £850

First edition in English of De Witte's *Catechizatie over de Heidelbergischen Catechismus* (first published in Hoorn in 1652), translated by Mauritius Bohemus for the congregation of the English Church in Amsterdam. De Witte's work is an exhaustive explanation of the Heidelberg catechism, with replies to any rival opinions on the doctrine contained therein, and was much reprinted – there were 31 editions by the end of the century.

Mauritius Bohemus was born in Germany, but emigrated to England, where he was rector of Hallaton in Leicestershire from the mid-1640s and published a couple of works. He was apparently ejected in 1660 or 1662, and is believed to have returned to Germany thereafter, perhaps travelling via the Netherlands to execute this translation? He adds here some brief 'Advertisements' to the English text, answering such objections as 'We have no time in our families', 'It is to[o] large for weak memories to remember', and 'We have already heard these things over and over in the Pulpits'.

Wing W 3224. See *frontispiece illustration*.

THERE'S NONE BUT FOOLS IN TIME TO COME WILL TRUST THE ENGLISH NATION

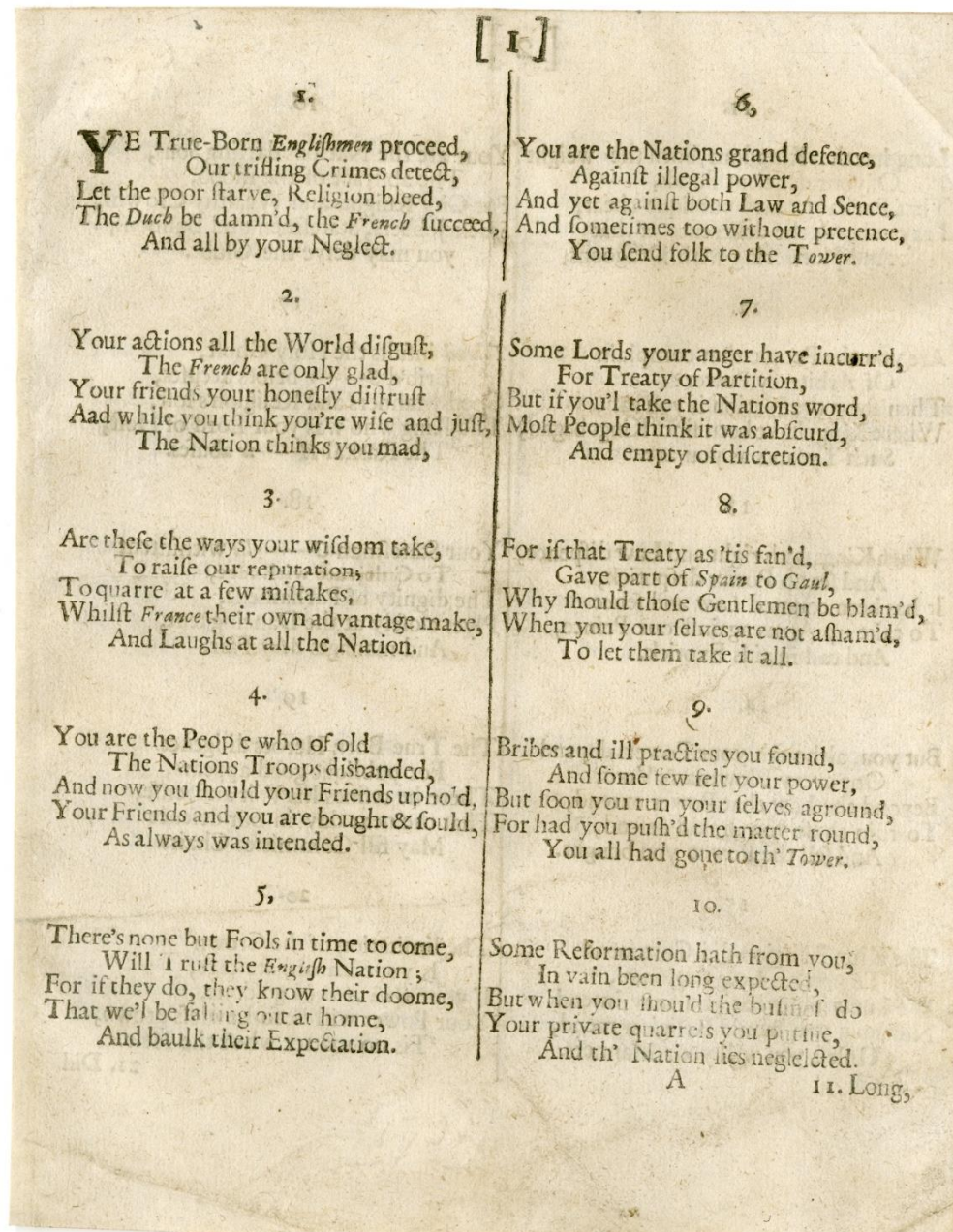
20 **[DEFOE, Daniel].** Ye True-born Englishmen proceed ... [London, 1701].

4to., pp. 4; a little dusty, inner margin neatly restored. £1000

One of a number of editions (at least seven) in 1701, priority not established, of this popular poem attacking Parliament for its failure to support the Dutch against the aggressions of Louis XIV of France. The texts 'vary considerably' (Moore) across the printings, which all appeared without an author or title, surreptitiously.

It is a different poem from Defoe's 'The true born Englishman' of the same year. Its content largely echoes (but in verse) his provocative *Legion's Memorial*, which is mentioned here: 'A strange Memorial too there came, / Your Members to affront, / Which told you truths you dare not name'. Both were published anonymously, though Defoe's authorship of the prose work was an open secret and the opening line here 'sounds like a defiant acknowledgement of his own authorship' (Bastian, *Defoe's early Life*)

Foxon Y9; Moore 36.



21 [DENMARK.] An Express from Copnehaben, being a true and particular Account of the Imprisonment of the Queen of D—K, for having a private Contraction with her Physician to poison the King of D—K by slow Poison ... [London,] Printed by J. Sharpe, Seven Dials. [Early 1772].

Folio broadside, printed on one side only; large brown stain in lower third from an old paper repair on the verso, some creasing where once folded. £1100

Unrecorded broadside, from an apparently unrecorded printer, about the fall of Johann Friedrich Struensee, de facto regent of Denmark under the mentally unstable Christian VI of Denmark, after his affair with Queen Caroline Matilda, granddaughter of George II.

The rise and fall of the German-born doctor Johann Struensee is one of the most extraordinary episodes in Europe's political history. A child of Enlightenment, much influenced by Rousseau and Helvetius, Struensee had moved to Altona in Denmark in 1758, working for a decade as a public doctor and publishing political treatises in his own small journal. In 1768 he was recommended to King Christian as a physician for a tour of Germany, and so gained the king's affection that in January 1769 Christian made Struensee his personal doctor. His ascent was meteoric – he took charge of raising the crown prince, was appointed a royal adviser – but also brought him into increasing contact with Christian's neglected English queen. By the spring of 1770 he was also the Queen's lover. As Christian's mental health continued to decline Struensee stepped in, successively dictating the king's responses to political affairs, and dismissing rivals and indeed entire departments of the civil service. For a thirteen month period until January 1772 he had near absolute power, introducing rapid reforms at the rate of more than three cabinet orders a day, abolishing torture, press censorship, the slave trade, noble privileges, capital punishment for theft etc etc. But the changes were unsurprisingly unwelcome to both the Danish aristocracy and to those he had removed from political office; opposition at first smouldered and then exploded into a palace coup on 17 January 1772. Struensee and the Queen were both arrested, and the unfortunate doctor was convicted of lèse majesté and usurpation, for which he was executed in April 1772. The Queen was banished to Hanover and died several years later; her daughter Louise Auguste, though widely believed to be Struensee's, was accepted by the king.

The present Express presents three accounts of the hot gossip just as it was arriving from Denmark. According to the first 'The Q. it seems, had, for some time, been intriguing with her Physician'; the people of Copenhagen were dissatisfied with her 'growing power' and stormed the palace; 'Though the K. of D. is one of the most despotic Sovereigns in the world, yet he must submit to his people' who have demanded the annulment of the marriage and life imprisonment for the Queen. The second account imputes Christian's ill-health to a slow acting poison administered by Struensee, and reports that Christian 'has signed the order for the Q's imprisonment for life, and for the execution of the Physician, whose head was immediately taken off'. The 'third account' reiterates the poison charge: 'happily there was a suspicion, bureaux were opened, and proof sufficient found of the criminality of the parties, upon which the Doctor was immediately dispatched to the other world'.

Struensee's fate was the subject of a play by Mayerbeer first performed in Munich in 1828, and more recently of several novels and the film *A Royal Affair*.

Not in ESTC, COPAC or OCLC. We can trace no other items printed by a J. Sharpe in Seven Dials.

THE DEATH OF MICAWBER

22 [DICKENS.] HAYDON, Samuel. Etching and engraving after his own portrait bust of John Dickens, father of Charles Dickens, signed and titled on the left of the plate 'J^{no} Dickens A^o 1851', and titled again along the foot of the bust.

Engraved surface 16.2 x 9.5 cm, a fine, strong impression printed in dark brown ink on thick paper with very wide margins (paper size 38 x 27.5 cm); inscribed in pencil at the foot in the hand of the pre-eminent Dickens collector John Furber Dexter (1848-1927) 'Given to me by Samuel Haydon Esq^{re}, the 1st proof taken off / John Dickens, Father of Charles Dickens, taken from life.'

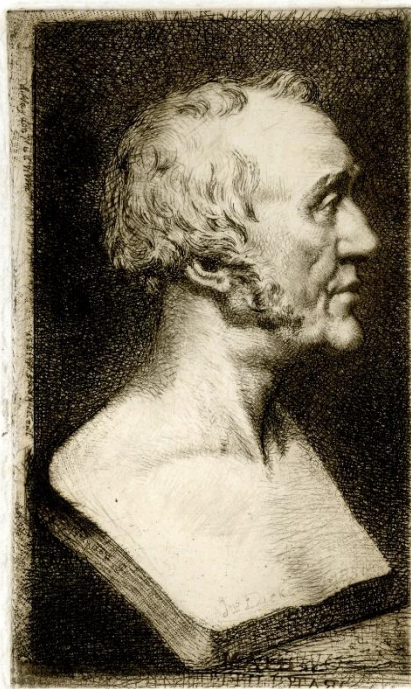
£750 + VAT in EU

Extremely rare, the first proof, possibly unique, of a fine etching by the sculptor Samuel Haydon after his own portrait bust of John Dickens, which had been exhibited at the Royal Academy in 1843. The etching was produced as a memorial after John's death in March 1851. Haydon sent a copy to John's widow Elizabeth, who was a friend, and she replied to thank him for picture: 'I think the likeness of my beloved Husband excellent though there is a saddened expression which was not usual with him – look that I could imagine after death but I suppose its from the rigidity there would be in a Bust' (transcription courtesy of Dickens House Museum). **The present version of the print is substantially different from the completed work** (itself extremely rare), in which the portrait is reduced to an oval vignette, omitting the shoulder of the bust entirely, and is without lettering (the plate size is the same). Here, the inking is very rich and dark, and letters in reverse are visible at the foot of the image – the plate was probably recycled.

John Dickens, 'the most mysterious figure in Dickens's background' (Tomalin), managed to secure a job at the Navy Pay Office despite his lowly background (his parents were servants), possibly through the patronage of George Canning. The job took him to Portsmouth, where Charles was born. John set a pattern for his son in his bouts of extravagance followed by debt, for which he was imprisoned in the Marshalsea, like his famous literary portrait – William Micawber in *David Copperfield* (1849). His wife Elizabeth seems to have been very loyal, despite the booms and busts: 'there never was a man more unselfish' she wrote to Haydon after his death, praising him as 'a most affectionate, kind Husband and Father'.

Samuel James Bouverie Haydon (1816-1891) trained as a lawyer before turning to sculpture in the 1830s, and was also an early photographer, recommended by Nicholas Condé to Fox Talbot as an experienced assistant in 1845. His bust of John Dickens was one of some forty pieces exhibited by him at the RA over his career. He does not appear to have produced many etchings.

John Furber Dexter was the most important early collector of Dickens and Dickensiana – his library formed the basis of Hatton & Cleaver's *Bibliography* in 1933, and was acquired as a named collection by the British Library in 1969. In the 1880s he had correspondence with Haydon, and Haydon's widow later gave him one of his busts of John Dickens.



Given to me by Samuel Haydon Esq. the 1st proof taken off

John Dickens, Father of Charles Dickens, taken from life.

THE SPIRIT OF *L'ENCYCLOPÉDIE*

23 **[DIDEROT, Denis, and others]**. Select Essays from the Encyclopedia, being the most curious, entertaining, and instructive Parts of that very extensive Work, written by Mallet, Diderot, D'Alembert, and Others, the most celebrated Writers of the Age. London: Printed for Samuel Leacroft ... 1772.

8vo., pp. [4], iv, [2], 372, with a half-title; a fine copy in contemporary sheep, spine gilt in compartments, red morocco label, joints slightly split at head.

£1750

First and only edition in English of selected articles from *L'Esprit de l'Encyclopédie* (1768), in effect **the first extant portion of Diderot's famous *Encyclopédie* to appear in English.**

Diderot's *Encyclopédie*, first published in Paris between 1751 and 1772, had apparently appeared in a London piracy as early as 1752, though no copies survive. A similar fate seems to have befallen a proposed ten-volume translation by Sir Joseph Ayloffe, of which the first parts were announced in January to February 1752 before the project was abandoned; they may not have ever been printed and certainly none survive. 'Twenty years later an attempt to translate the five volumes of the *Esprit de l'Encyclopédie* ... was little more successful. The first [current] volume appeared in 1772 ... Nothing more of this work appears to have been translated' (Lough, *The Encyclopédie in eighteenth-century England and other studies* (1970)).

The selection is restricted to essays 'philosophical, moral, gallant, political, and literary', this volume taking the reader only as far as the letter 'C'. All the hard science of the *Encyclopédie* has been excluded, requiring (in the 'French compiler's' opinion) too much prior knowledge on the part of the reader. Instead this is a selection primarily for entertainment, containing self-contained essays ranging from 'Ante-Diluvian Philosophy' to subjects fit for gentlemen: an essay on libraries and Diderot's history of playing cards.

Adams G52. See illustration xxx.

WRITTEN ON HUNGER STRIKE – A NAVIGATIONAL ALLEGORY

24 **ELSLYOT, Thomas**. The True Mariner, and his Pixis Nautica: or, the expert Navigator, with his metaphorical and heiroglyphical Ship, described and platformed, to demonstrate the way to Paradise ... To the glory of God ... for the good of the present English Commonwealth and Armies ... and also for the Advancement of Navigation thorowout the whole World. Imprinted at London, 1652.

4to., pp. [10], 32; a very good, crisp copy, disbound.

£4500

First edition, rare, written from prison, of an eccentric moral-political allegory, attacking Parliament and the place-holders, villains and petty tyrants of the state. There are three dedications (to Cromwell, the officers of the New Model Army, and all 'free-born' persons of the commonwealth), signed 'from my quarters neer the Black-dogg at Newgate, this 7. of March 1651[/2]. being four moneths of my voluntary fast of six months elapsed.'

1652

The true Mariner,
AND HIS
PIXIS NAUTICA:
OR,
The Expert
NAVIGATOR,
WITH HIS
Metaphorical and Hieroglyphical
SHIP,
Described and Platformed;
to demonstrate the way
to PARADISE.

Written by *Tho. Ellyot*, Ar. Ar. Conq.

To the glory of God, and advancement of
Christ's kingdom, for the good of the present *English*
Commonwealth and Armies, and for the good of all future Re-
presentatives in resemblance of former good Parliaments;
AND ALSO,
For the advancement of NAVIGATION
thorowout the whole world.

Imprinted at *London*, 1652.

Whether as a result of fasting or not, it is a hallucinatory text, veering from graphic to opaque and expressed in wild neologisms and circumlocutions, and convoluted vocabulary (velification, navitectomy, carination, velocious, pinguidity, lupunary). Justice and Mercy having fled the Commonwealth, the 'penman' advises the construction of a metaphorical ship to search the globe for them. There follows a curiously specific description of the technical features of the boat and its rigging – the keel should be 'as sharp, mince, and tenuous as the edge of a sword to percute and glide sharply, nimbly and eagerly through the Merdres of the liquidity of the watry element, fish-like, or *more piscino* ...'; it should be steel-hulled and treated with 'saltprenella'; it should have, as well as conventional sails, four 'maine-yards extraordinary'; and should be equipped with 'a proper Bidickle for two compasses'. The crew meanwhile should include a navigator, skilled in astrology, cosmology and philosophy, and 'not ignorant in the use and experiment of the Cross-staff, Jacobs-staff, and sometimes heaving of the Mariners log'; and a captain skilled in 'the several liberal sciences' and able to 'distinguish betwixt the Oceanus Magnus, and narrow seas'.

Much of the rest of the work is devoted to the route to be taken as the ship wanders, sometimes erroneously, over the high seas in its doomed mission (it was written, as the author says, without access to a map or globe). From Lands End, proceed to the Azores, which are no God-created islands 'but cast up by violent and accidental subterraneous fires proceeding out of the earth', thence to the Canaries, across to Cuba, down and through the straits of Magellan. Avoid the Abucca Islands, beware the epidemical disease of 'Episarchia'; then somehow end up in the Gulph of Persia, travelling thence to India in search of Paradise, and later to the happy isles of Japan. **There is a reference to James-Town and the James River on p. 23.**

Along its way, the navigator will encounter many ferocious wild creatures, and here Elslyot gets specific in the targets, which are not moral but political: there will be crocodiles 'bigger and more fierce and devorative than either corrupt, perjured, trayterous, or factious Committees of Parliament', sharks 'more rapinacious ... than any Sequestrator', other wild political sea-creatures, like the remora John Rushworth, or land creatures like the panther Prideaux, 'divers immense Foxes ... well compared to corrupt Prothonotaries', 'immense Drone-bees, Gnats, Muskeets ... not unaptly compared to busie Constables, Headburroughs, and their Beadles ... Box-keepers, Bag-bearers, Cryets, Tipstaves ... together with the Warden of the Fleets [prison] well-riveted Deputy (anciently one of the subtillest knaves in England)'.

Little is known of Elslot/Elsyot beyond what is revealed in his several publications. He was apparently arrested in the Commons lobby in 1649 and incarcerated. From prison he published, in the same year as the present work, *The Lamb taking of the Woolf* (1652), which indicted three MPs for allegedly organising a campaign to disband the army in 1647, casting false aspersions against Lilburne, and trying to block the appointment of Cromwell as Captain General. He seems to have had a military background, addressing the army as his 'fellow soldiers', and may have been abroad – at one point he wonders 'what it was that moved our first parents ... to eat the forbidden fruit'? 'the penman hereof may not declare, unless it were such curiosity as the penman hereof to satisfie his curiosity in seeing the Turkes Sultanas and Concubines nakedness, for which he had like once to have lost his life at Constantinople'.

ESTC records five copies only, at BL, Cambridge, Edinburgh; Sutro, and UCLA.

Wing E641.

DOUBLE-AGENT, 'NOTORIOUS IMPOSTER' OR GULLIBLE VICTIM?

25 **FULLER, William.** The Turth (*sic*) at last: or, Mr. William Fuller's free Account of his Books (or Narratives) and publick Transactions. [*Colophon*: Printed for the Booksellers of London and Westminster, 1707.]

8vo., pp. 8, with a drop-head title; reinforced at the fore-edge, short tears to lower inner margin of A1 and A4. **£1200**

Unrecorded first(?) edition – a twist in the extraordinary tale of the agent, conspiracy-theorist, controversial author, and probably fantasist William Fuller (1670-1733), written from prison.

According to his own, probably untrustworthy, testimony (there is little else to go on), Fuller converted to Catholicism in 1688 and was placed in the household of Lady Powis, accompanying the court of James II into exile. From there he acted as a secret agent, taking messages to Jacobite supporters at home (the letters concealed 'in the shape of a Mould of a button' and sewn onto his coat,

as he explains here), but he was then arrested, interrogated by John Tillotson, and turned double-agent, before his cover was blown by providing evidence against a wanted man, Matthew Crone, in 1690.

Suddenly short of an income for his extravagant lifestyle, by 1691 he was in prison for debt, before escaping briefly to Flanders; on his return he was arrested again, concocting various Jacobite plots of which he claimed he had evidence, never produced; he was eventually convicted as 'a notorious imposter, a cheat, and a false accuser'. Released after two and half quiet years in prison, he changed tack, publishing his very successful conspiracy-pamphlet, *A Brief Discovery of the True Mother of the Pretended Prince of Wales* (1696), in which he claimed that James Edward Stuart's mother was a lady-in-waiting named Mary Grey. The scandalous pamphlet was devoured, translated into Dutch, French and German, but execrated in equal measure. Fuller published several replies to attacks, as well as reverting to confidence tricks to raise funds, before he was finally convicted of criminal libel in 1702.

From prison a series of apparently confessional works recanted many of Fuller's earlier claims. Then suddenly in 1707 he turned the tables again in *The Truth at Last*, in which he re-asserted the 'truth' of the Mary Grey story, and of his biography as a double-agent, 'a long time the Shettle-cock of contending Parties, sometimes deluded and cheated by one side, then forced into Compliance by the unheard of Cruelty and Barabarity of the other'. The earlier confessions he blamed on unscrupulous publishers, who saw easy sales and altered his text, which was in any case only written in an attempt to secure his release. Fuller seems to never to have been successful on that account, and he died many years later in Newgate.

Very rare, this edition not in ESTC, COPAC or OCLC. ESTC records three copies of a different, undated, printing (for John Read), at NLS, Bodleian and Huntington, with 'Truth' spelled correctly in the title. The discovery of the present edition confirms the suspected date of printing.

For an extended study of Fuller, his life and his publications (though not this work), see Tobias Hug, *Impostures in Early Modern England* (2009), pp. 155-203.

WILLIAM LILLY, CROMWELL'S WIZARD

26 [GADBURY, John?] A Declaration of the several Treasons, Blasphemies and Misdemeanors acted, spoken and published against God, the late King, his present Majesty; the Nobility, Clergy, City, Commonalty, &c. By that Grand Wizard and Imposter William Lilly of St Clements Danes; otherwise called Merlinus Anglicus ... London, Printed for Dan. White ... 1660.

4to., pp. [4], 7, [1]; a very good copy, lower edge partly untrimmed, disbound.

£750

First and only edition of a vicious attack on the astrologer William Lilly.

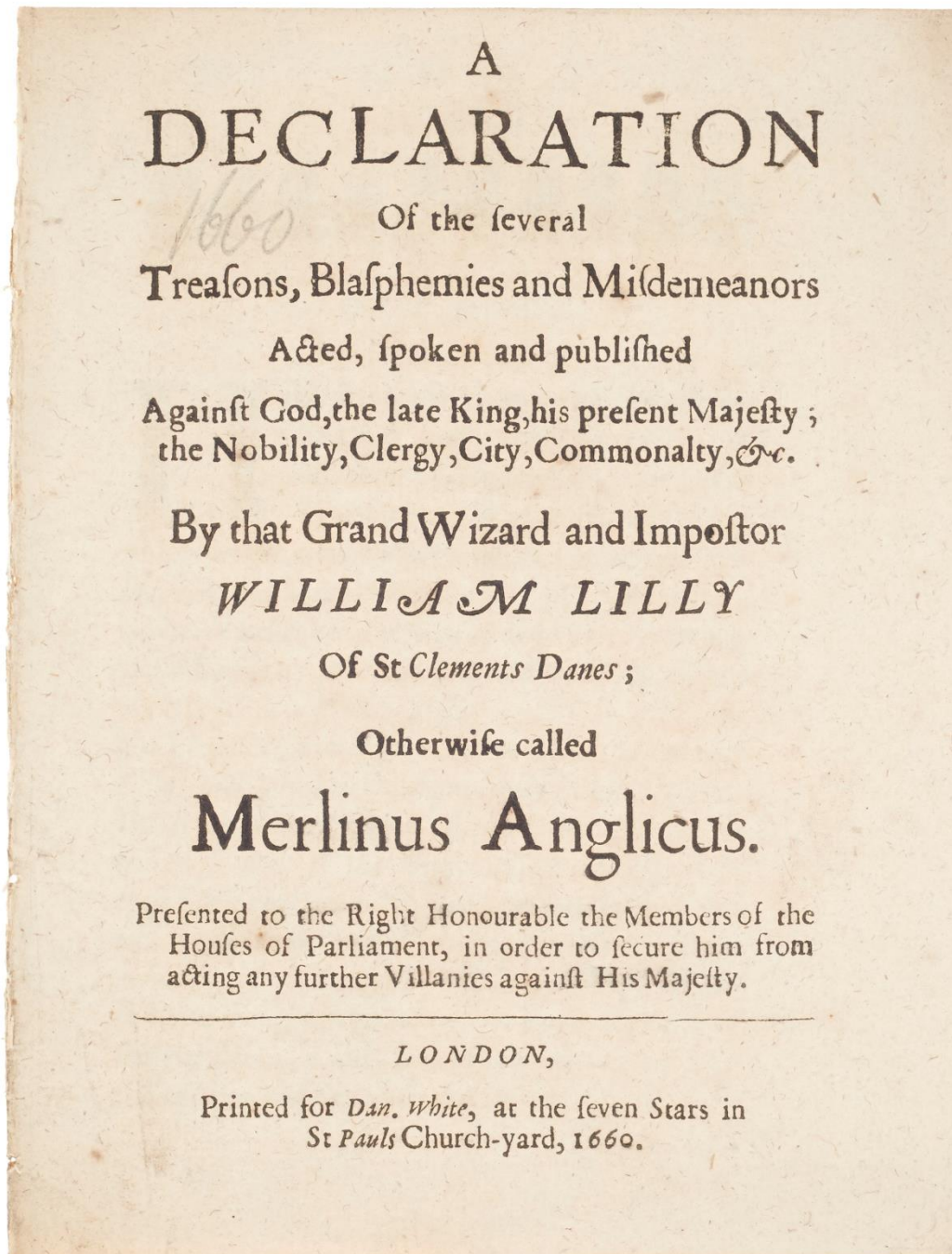
Lilly became wildly successfully during the Commonwealth with his own brand of 'astral republicanism', forecasting the tragic fate of King Charles, and then attending the trial and seeing his prognostications (or warnings) fulfilled. The Restoration therefore presented Lilly with serious difficulties, and former friends became bitter rivals, among them the rancorous John Gadbury, who now revealed himself as a royalist high-Anglican and 'rational' astrologer in opposition to Lilly's pre-Enlightenment mysticism.

A Declaration of the several Treasons etc., by one of Lilly's detractors, possibly Gadbury, paints Lilly as an astromantic mercenary, 'the States Balaam, who for hire would curse and bless for the Rump and Oliver according to their respective Instructions', and quotes Lilly's almanacs of the 1650s back at him

to imply that he encouraged the execution of Charles, consorted with regicides, repeatedly slandered the King, trumpeted 'Parasitical Elogiums' to Cromwell after his rise, and generally consorted with demons to the great fear of the people.

In the event, Lilly weathered the storm: 'he kept his head down, swore loyalty to Charles II, and was greatly helped by Ashmole and (in his turn) Wharton. In June 1660 he was examined by another parliamentary committee as to the identity of the regicide ... Lilly described the circumstances of the king's death, named Lieutenant-Colonel George Joyce, and was let go at that' (*Oxford DNB*).

Wing D767; Cantamessa 2091.



BANKER TO THE BOOK TRADE

27 GOSLING'S BANK, Fleet Street, London. Original Balance Book comprising twice-yearly balance sheets, 28 September 1756 to 28 September 1762, each signed by the partners Francis Gosling, Samuel Bennet, and Robert Gosling.

Folio, 258 pp., very neatly and legibly written in the hands of two or three clerks, bound in contemporary stiff vellum, in excellent condition.

£7800

This is one of the earliest surviving Balance Books for the main bankers to the London book trade in the mid-eighteenth century.

Gosling's Bank traces its origins to the goldsmith-banker Thomas Pinckney, trading at the sign of the Three Squirrels from about 1650. The shop of the stationer Francis Gosling (1719-1768), at the Mitre and Crown in Fleet Street over against St. Dunstan's church, was next door, and in 1742 Gosling acquired the bank.

Francis Gosling had been apprenticed to his father Robert Gosling, the King's Law Printer, who died in 1741. Francis carried on as a publisher and bookseller for about a year, but then he withdrew from the trade to concentrate on the Bank, his clients including a number of eminent booksellers and the Stationers' Company. He sold the Mitre and Crown to T. Waller, another law stationer, and sold his remaining 'books in quires, and copies [*i.e.* copyrights]', along with copper plates, in a trade sale on 5 October 1742. The patent for printing law books was apparently sold or relinquished to Henry Lintot, who became a client of the Bank.

In these years the main business of banks emerging from the goldsmiths' era, such as Gosling's, was taking deposits, making loans, and facilitating the business of clients by discounting notes and bills. 'Notes discompted' were an alternative to loans, providing immediate cash for the client to draw on, and, when they became due, a profit (in lieu of interest) for the bank. Liquidity was high, and excess accumulated deposits were used to build up a reserve at the Bank of England.

All of these transactions are reflected in the Balance Book, where each twice yearly balance sheet is divided into 'the amount of what stands due to [the partners]' (assets), and 'the amount of what stands due from them' (liabilities). Each accounting period covers two quarters in the legal calendar, ending on 24 March (the day before Lady Day) and 28 September (the day before Michaelmas).

BOOK TRADE CLIENTS

Samuel Richardson had known Francis Gosling from his days as a stationer. Gosling's wife, Elizabeth Midwinter, was a great friend of Richardson's family, and lived with them in the years before her marriage. When Richardson was writing the first two volumes of *Pamela* Miss Midwinter used to accompany his wife for a nightly reading of the next instalment. Richardson had an account at Gosling's Bank from 1737 until his death in 1761. His credit balance ranged from £391/6/7 on 28 September 1756 to £2103/7/2 on 24 March 1761. Just before his death he bought a share in the Law Patent that Catharine Lintot had inherited from her father Henry, and this share was inherited in turn by Richardson's widow, Elizabeth. For a few months the printing business was carried on in her name by Richardson's executors, who included Francis Gosling, and in 1762 several law books were 'Printed by E. Richardson and C. Lintot'. From September 1761 there are accounts for this partnership and for Richardson, Lintot, and Cornish.

Henry Lintot, the son of Pope's publisher B. Lintot, acquired the patent as the King's Law-Printer after Francis Gosling withdrew from the book trade. Apart from a credit account in his own name there is an account for Baskett & Lintot, the partners publishing *Statutes at large*. Lintot died in 1757 and his daughter Catharine carried on the business of law publishing, latterly in partnership with Samuel Richardson and then with Richardson's widow.

Jacob Tonson, the great nephew and heir to the publisher of Dryden, Addison and Steele, succeeded to the business in 1736. He maintained substantial credit accounts throughout this period under his own name and as Jacob Tonson & Co. and Jacob Tonson and others. This was a very prosperous business and one of Gosling's larger accounts.

William Strahan, Dr. Johnson's printer, who was to publish Gibbon and be Hume's literary executor, maintained a deposit account throughout this period and also used Gosling's Bank to discount notes.

John Rivington, the son of Charles Rivington, the publisher of *Pamela*, was one of the most active of Gosling's customers, using the bank for deposits, loans, and notes discounted. The security for some of the loans was his bond, but for others his bond and, unusually, 'assignment of sundry shares of copys', that is, copyrights.

Other stationers identified in the accounts include James Dodsley, Henry Woodfall, [Andrew] Millar, and Thomas Longman [the younger].

The **Stationers' Company** was a client even before Francis Gosling took over the business. Most of the Bank's book-trade clients were liverymen. This was a substantial deposit account, never less than £1000 and as much as £4058/8/2 (24 March 1760).

OTHER CLIENTS

The young **William Cowper** (1731-1800), an aspiring poet but for the time being studying law to gratify his 'most indulgent father', had chambers at the Middle Temple and then (from 1757) the Inner Temple. He maintained a credit account at Gosling's, around the corner, throughout this period.

The elderly poet **Edward Young** (1683-1765), who had amassed quite a fortune, opened an account at Gosling's on 17 April 1751, doubtless at the advice of his friend Samuel Richardson. He gave Francis Gosling power of attorney to receive interest on several investments, and he maintained his deposit account until his death. Gosling and Richardson were among friends who received a mourning ring.

The critic **William Warburton** (1698-1779), who may have been introduced to Gosling's by Pope, was preacher to the benchers of Lincoln's Inn from 1746 and Bishop of Gloucester from 1759 (and is so identified in the Balance Book). He maintained a deposit account throughout this period.

Benjamin Franklin (1706-1790) came to London in 1757 as lobbyist for the Pennsylvania Assembly, seeking a new charter to curtail the powers of the Penn family as proprietors of the colony. He appears in the accounts twice with small deposits on 28 September 1758 and 24 March 1759.

The **Marine Society** maintained a deposit account from the date of its foundation by Jonas Hanway in 1756, and there are accounts for **Dunstons Charity School**, the **College of Physicians of Dublin**, and the **Penitent Prostitutes**.

London the 24 March 1758

Sundries Dr to G. M. G. b. d. for over			53923 17 2
Sundries in Loan Book b. d. over	17081 9		
104 John Dakeholer			
15 June 1756 his note to G. M. G. at 5 p. 1000			
11.9.13 p. 10. day 1758	71.8.5	1071 8 5	
105 Whitham & Co			
16 Aug 58 their note to G. M. G. at 5 p. 500			
Not in p. 28 Jan 1758	100		
55 p. 10. day 1758	3.11.3	103 3	
106 John Robey			
25 Mar 58 his Bond & Writings to G. M. G. at 5 p. 150			
2 Years p. 10. day 1758	15	165	
108 John Rivington			
1 Mar 58 his Bond to G. M. G. at 5 p. 1700			
3 Mar 18 p. 10. day 1758	20.7	1720 7	
109 George Hoare			
6 May 1756 his Bond & Writings to G. M. G. at 5 p. 900			
3 Mar 16 p. 10. day 1758	16.18.5	916 18 5	
111 Gilbert Durbey			
25 Nov 1756 his Bond & Writings of a Leasehold Estate to G. M. G. at 5 p. 700			
Not in p. 10 Jan 1757	100		
17 Mar 57	600		
1. 1. 80 p. 10. day 1758	36.11.6		
Not in p. 10	41.1.7	611 17	
111 Elizabeth Innocent			
7 Dec 1756 her Bond to G. M. G. at 5 p. 50			
9.3.21 p. 10. day 1758	2.12.3	52 12 3	
112 James Lilson			
24 Dec 1756 his Bond & Writings to G. M. G. at 5 p. 2000			
15 Mar 10 p. 10. day 1758	175	2125	
113 Sir John Armytage Bart & Co			
16 Mar 1757 his Bond to G. M. G. at 5 p. 1000			
25 Feb 1758	1000		
8 p. 10. day 1758 on 1000	4.15.10	2004 15 10	
27 p. 10. day 1758	1000.3.13.11		
Car. p. 10	26151 12 9	53923 17 2	

London the 24 March 1758

Sundries Dr to G. M. G. b. d. for over			53923 17 2
Sundries in Loan Book b. d. for over	26151 12 9		
113 Hemmick & Co			
5 Feb 1756 their Bond to G. M. G. at 5 p. 500			
29 Mar 1756	100		
22 Dec 1756 their note to G. M. G.	70		
16 p. 10. day 1758	4.4.4	674 4 4	
115 J. Bracy & Skynne			
11 Oct 1758 their note to G. M. G. at 5 p. 100			
200 Wk circulation at 5 p. 100			
41 p. 10. day 1758	1.2.5	201 2 5	
116 Thomas Heco			
1 Sep 1757 their note to G. M. G. at 5 p. 400			
6 p. 10. day 1758	11.9.7	411 9 7	
117 Shute Adams			
19 Jan 1758 their note to G. M. G. at 5 p. 500			
6 p. 10. day 1758	4.7.8	504 7 8	
118 Charles Reynold			
7 Sep 1757 his Bond to G. M. G. at 5 p. 124.17.6			
3.76 p. 10. day 1758	2.17.1	127 14 7	
118 Mr. Harding & L. Richardson			
23 Oct 1757 their Bond to G. M. G. at 5 p. 1000			
9.60 p. 10. day 1758	36.11.6	1036 11 6	
119 Stephen Comyns			
4 Mar 1757 their Bond to G. M. G. at 5 p. 2000			
8 Mar 1757 their Bond to G. M. G. at 5 p. 2000			
1 Dec 1757 their Bond to G. M. G. at 5 p. 2000			
3.48 p. 10. day 1758	38.3	2038 3	
120 Charles Jenner			
2 Dec 1757 their Bond to G. M. G. at 5 p. 200			
3.22 p. 10. day 1758	3.2	203 2	
109 William Godfree			
16 Mar 1758 their note to G. M. G. at 5 p. 1100			
Turnpike money at 5 p. 1100			
8 p. 10. day 1758	1.4.1	1101 4 1	
Car. p. 10	32449 11 11	53923 17 2	

The roll call of other clients included noblemen, lawyers, clergymen, and a substantial number of women including Lady Ann Hervey, Anne L'Estrange, and Mary Delany, possibly the artist. The account of **Lord Shelburne** was very active, both deposits and loans, and there was a deposit account for the **Duke of Cumberland's** annuitants, and for **Lord Chief Justice Pitt**; of Irish clients both **Lord Gage** and the **Archbishop of Dublin** had accounts.

ASSETS, LIABILITIES, AND THE GROWTH OF THE BANK

Assets on 28 September 1756 comprised: 'In the Public Funds' (£9939/12/5), that is, in investments such as South Sea stock, Bank [of England] stock, East India bonds, and Houses in Fleet Street; sums 'Lent on Interest' with details of the security and terms, usually 5% (£44004/15/1); 'Debtors in Ledgers' (£2569/1/6¹/₄); 'Notes Discompted' (£4238/7/3); Bank [of England] Notes (£46,770/18/4); and Cash (£15,049/16/8¹/₂). All of which, with an adjustment of 3 shillings for 'an error in casting up the Loan Book', came to £122,572/14/3³/₄. These headings were to remain the same throughout the six years.

Liabilities on 28 September 1756 comprised: 'Bank Annuities' (£2696/5/0); 'Creditors in Ledgers' – there were two ledgers, 'A', Allatson to Jackson (£55,109/12/11³/₄), and 'K', Kynaston to Young (£53,475/10/0); and Notes of Hand (£11,291/6/4). Total £122,572/14/3³/₄.

The size of the bank grew from £122,572/14/3³/₄ on 28 September 1756 to £152,725/12/4¹/₄ on 28 March 1757, then declined during the Seven Years' War to £108,799/6/10 on 28 September 1759 before gradually recovering to £138,847/0/0 on 28 September 1762. Apparently this pattern was also seen in other banks reflecting the caution in wartime of the partners or the clients or both. The number of creditors with deposit accounts increased from 297 to 413.

The accounts for each period are signed '**We have Examined the foregoing Accompt contained in this and the Sixteen [or however many] preceding pages and do agree to the same. Francis Gosling / S. Bennet / Robert Gosling**'. As Balance Books were the documents that informed the partners how the bank was getting on, it may be that there was a set for each partner. A set in the Barclays Group Archives beginning in 1742 includes the years of the present volume, while a single volume for 1763-1770, also in the Archives, may once have formed part of set with our volume for 1756-1762.

In 1896 Gosling's was to be one of the banks that joined together to form Barclay and Co. Ltd., and it still occupies its original site, albeit not its original building, as Gosling's Branch of Barclays Group.

BENNION, Francis. The History of Gosling's Branch, Barclays Bank, 19 Fleet Street, London. 1650-1982. [N.p., n.p.]

MELTON, Frank. 'Robert and Sir Francis Gosling: Eighteenth-century Bankers and Stationers', in *Economics of the British Book Trade*, ed. Robin Myers and Michael Harris, Cambridge, 1985, pp. 60-77.

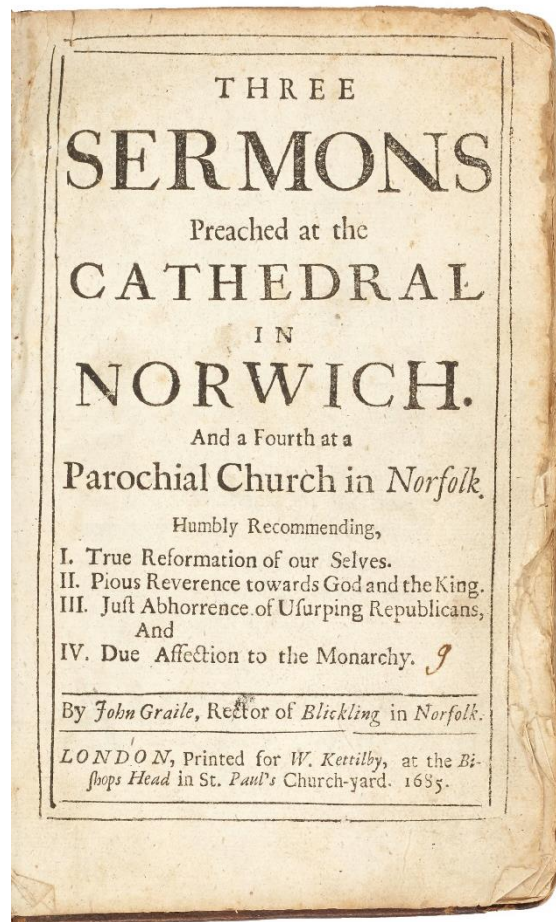
TURNER, Gareth David, *English Banking in the Eighteenth Century*, Durham University MLitt thesis, 2015, especially pp. 160-8, 216 [<http://etheses.dur.ac.uk/11297/>].

MYERS, Robin. *The Stationers' Company Archive 1554-1984*, Winchester, 1990, p. 217.

EAVES, T. C. Duncan, and Ben D. KIMPEL, *Samuel Richardson: a Biography*, Oxford, 1970, pp. 89-90, 160, 502, 507-8, and *passim*.

RYSKAMP, Charles. *William Cowper of the Inner Temple, Esquire: a Study of his Life & Works to the Year 1768*, Cambridge, 1959. *The Correspondence of Edward Young, 1683-1765*, ed. Henry Petit, Oxford, 1971, p. 362n. and *passim*.

FORSTER, Harold. *Poet of Night Thoughts: Edward Young, 1683-1765*, Alburgh, 1986, p. 266 and *passim*.



THE UNEXPECTED INFLUENCE OF HOBBS IN NORFOLK

28 **GRAILE, John.** Three Sermons preached at the Cathedral in Norwich. And a fourth at a parochial Church in Norfolk. Humbly recommending, I. True Reformation of our Selves. II. Pious Reverence towards God and the King. III. Just Abhorrence of usurping Republicans, and IV. Due Affection to the Monarchy. London, Printed for W. Kettilby ... 1685.

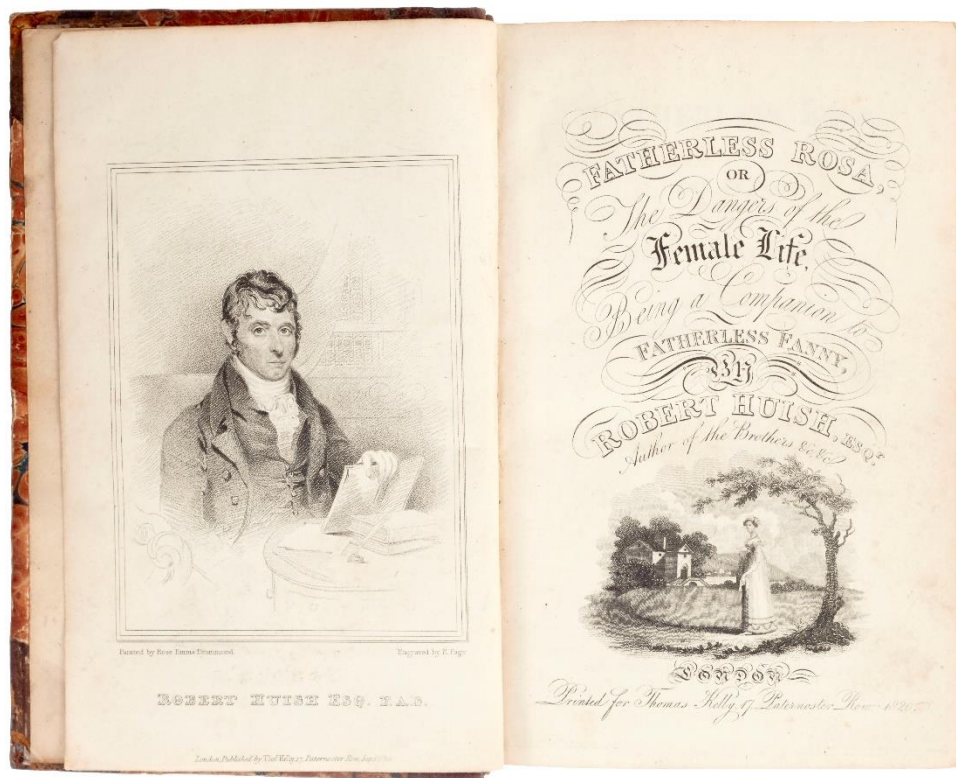
8vo., pp. [12], 175, [1 blank]; title-page to each sermon; prelims chipped at margins, not affecting text, else a good copy in contemporary sheep, bumped at corners and edges, joints chipped with some loss, later red morocco label, gilt; faint ownership inscription to verso of last page. £850

First and only edition, rare. The third of these four sermons was delivered on the anniversary of Charles I's execution, 30 January 1684, drawing on the Proverb: 'For the transgression of a land, many are the princes there', in which the plurality of leaders is shown to be the 'constant mischief' of republicanism. Graile draws on Hobbes's *Leviathan* in his treatment of the state, which without a single sovereign is a diseased and wounded body, the 'body politick' of which King Charles was 'the very soul', and which had been given over to 'the very multitude and general crowd, in the whole body of the people: the head and the feet, the brains and the heels, the honourable, the wise, the sober, and all the base and blind and boisterous rabble, having their share in the government'. Condemning the recent Rye House Plot, Graile warns of fresh attempts at 'dissolving the ligaments of the monarchy'. The clerical use of such obviously Hobbesian metaphors is doubly interesting: firstly for the ambiguity of *Leviathan* – the dual monarchism and anti-Church, 'atheistic' stance for which it had so recently being

condemned, Oxford University having burned *Leviathan* in the quadrangle in 1683 – and secondly for the extreme difficulty of procuring a copy in the 1680s, when the second-hand price had risen to thirty shillings (Parkin, “The Reception of Hobbes’s *Leviathan*” in *The Cambridge Companion to Leviathan*, 2007, pp. 449-452).

ESTC shows six copies: BL, Cambridge, King’s Lynn, All Souls Oxford; Huntington and UCLA.

Wing G 1479.



FATHERLESS FANNY, WITH ADDED VICE

29 **HUISH, Robert.** *Fatherless Rosa; or, the Dangers of the Female Life.* Expressly written as a Companion to *Fatherless Fanny* ... London: Published by T. Kaygill ... for William Emans ... 1820.

8vo. in fours, pp. iv, [5]-522, [2, Directions to the Binder and advertisements], with a portrait of the author, additional engraved title-page with a vignette (imprint: Printed for Thomas Kelly, 1820), and seven plates; published in 22 six-penny parts; contemporary half-calf and marbled boards, neatly rebacked. A note on the front pastedown records the purchase of the 22 parts for 11 s. and binding 2s. 6d. £750

First edition. Like the best-selling *Fatherless Fanny* (1811, possibly by Clara Reeve), *Fatherless Rosa*, set in the middle of the eighteenth century, pleads ‘the cause of virtue and morality’, but with characters exhibiting ‘a greater degree of vice’ than Fanny, the little mendicant, encounters in *Fatherless Fanny*. In a series of pursuits and escapes the orphan Rosa flees the lawless designs of the wicked Lord Partrington until, in death and insane, he is revealed as her father. There is a gothic element not present in the earlier novel, notably in the midnight scene in Dunstanemore castle, the weather (‘it was a rough and stormy night’), scenes in a brothel and the Bridewell hospital, and the mad catastrophes at the end.

Robert Huish (1777-1850) was a noted author of works on the management of bees and the inventor of the Huish hive, but is not widely known for his fiction (he also wrote *The Brothers, or the Castle of Nicolo*, even more gothic) or his catchpenny biographies of George III, Princess Charlotte, or Queen Caroline. Publication in inexpensive parts, unless a reprint, was a hallmark of penny dreadfuls and other works of no literary pretence. It is not clear why a distinguished apiculturist engaged in such writing.

Garside, Raven, and Schöwerling 1820: 37.

RENDER UNTO CAESAR ...

30 **J., P.** A Sermon preached Septem. the 5th. upon Matthew, 22.21. Wherein is set forth the Kings Due in Part, and the Peoples Duty ... London, Imprinted, 1647.

4to., pp. [4], 20, with an initial blank (A1, not mentioned by ESTC); title-page with a border of printer's tools; somewhat dusty and soiled, withal a good copy in recent boards. **£650**

First and only edition, very rare (McGill only in ESTC), of a stoutly royalist sermon taking as its text 'Render to Caesar the things that are Caesars, and unto God the things that are Gods'.

The unidentified 'P. J.' argues that absolute loyalty to both God and the reigning monarch are not incompatible – in fact that the one requires the other. 'Much to blame therefore are those that render him [Charles I] his obedience in slanders, reproches, and contumelies, both by tongue and pen, powred out most virulently against him in Libels, in Ballads, in Pamphlets without modestie, without humanity: but all ... without the colour of truth'.

'For Temperance and Sobriety in Meats and Drinks, Apparell, Recreation, &c. He hath lived more like a Philosopher ... then like a King'; 'in these sad times of distraction His Majesty both by pen and speech laboured to settle Peace and Unity amongst us I will not speak at large of his sufferings, losses, crosses and calamities'. 'What now remains but that we should love', honour, fear, and ultimately pay for him.

It is not surprising that this sermon is anonymous, that the place of preaching is not stated, and that it is now so rare: London had been occupied by the New Model Army in August 1647. Charles, 'Rosa Angliæ, the sweet Flower of England, the Diamond of Europe, and the Paragon of the whole World', was in prison and would never again see freedom.

Wing J25A.

LIMITING LONDON'S GROWTH

31 **[LONDON: BUILDINGS.]** Just and legal Exceptions against the Pretences for Purport of and Grievances in the undue Execution of the late Act for preventing the Multiplicity of Buildings, in and about the City of London, and ten Miles thereof, from March, 1620. [London, c. 1657-8?]

4to., pp. 8, with a drop-head-title; woodcut head-piece and initial to p.1; side-note shaved on p.2, else a very good copy, disbound. **£950**

Unrecorded. The 1657 Act for preventing the Multiplicity of Buildings, which ostensibly legislated against speculative building, was in fact designed less to limit construction than as a convenient way to deal with the Commonwealth's current financial crisis. Fines were hoped to bring in £400,000 (though they may have only realised a tenth of that) and the funds were ear-marked for such things as repaying a loan for pay for forces serving in Jamaica. The aristocratic Western suburbs were exempt, as were any sequestered properties recently bought from the government.

Unsurprisingly both the exceptions and act itself elicited numerous objections. The present pamphlet lays out in 12 points that the aim of the act (to limit building) is in fact contrary to its actual intention (to raise money), that new buildings are not 'a great Annoyance and Nuzance to the Common-wealth', that previous legislation to the effect was specific to times of plague, and that it unfairly targets Westminster as the City of London is exempt.

Another version of the work appeared under the title *Just and legal exceptions against the late Act* etc. (Wing J1221, Senate House, Harvard and Yale only). The wording is different in several places (see for example point 10 here where it is stated that the Act has been 'made for the Protectors own advantage, and his Instruments', a phrase not found in the other printing). In addition the present edition closes (pp. 7-8) with five additional 'Grievances and Irregularities', which do not appear in the other printing: namely that the commissioners are responsible for computing the value of property, to their own obvious advantage (they took a percentage of the levy); that they 'imploy their own private informers' rather than existing officials; that they send soldiers to levy the fines, rather than appointed civil officers like bailiffs; that the fines are 'excessive and intollerable'; and that any imprisonments are illegal. In place of this fervent argument the other edition prints a topical but less contentious piece of Elizabeth legislation.

Not in ESTC, COPAC or OCLC. See *frontispiece illustration*.

'THE VERY ESSENCE, OR EVEN THE SOUL OF ART, IS EXPRESSION'

WITH ILLUSTRATIONS TO GRAY AND GOLDSMITH,
AND A GRAPHIC NOVEL ON THE DEATH OF HAYDON

32 LUCAS, Richard Cockle, sculptor, engraver and photographer (1800-1883).

Archive of etchings, drawings and manuscripts, including two suites of etched illustrations (to Gray's *Elegy* and Goldsmith's *Deserted Village*, both 1841), and the drawings for four similar projects apparently never fully realised: Shakespeare's *The Tempest* (1838), Samuel Wesley's *The Cobbler* (1866), and two original texts by Lucas (1866-71). London and Hampshire, 1830s-70s.

Two oblong folio suites of etchings (35 in total), bound in purple velvet, worn; one 4to. album of 51 etchings and 1 drawing; 24 loose etchings; and four groups of drawings and manuscripts, each with a manuscript title-page (in total 46 drawings, 2 etchings after drawings and nine leaves of manuscript text).

£5000 + VAT in EU

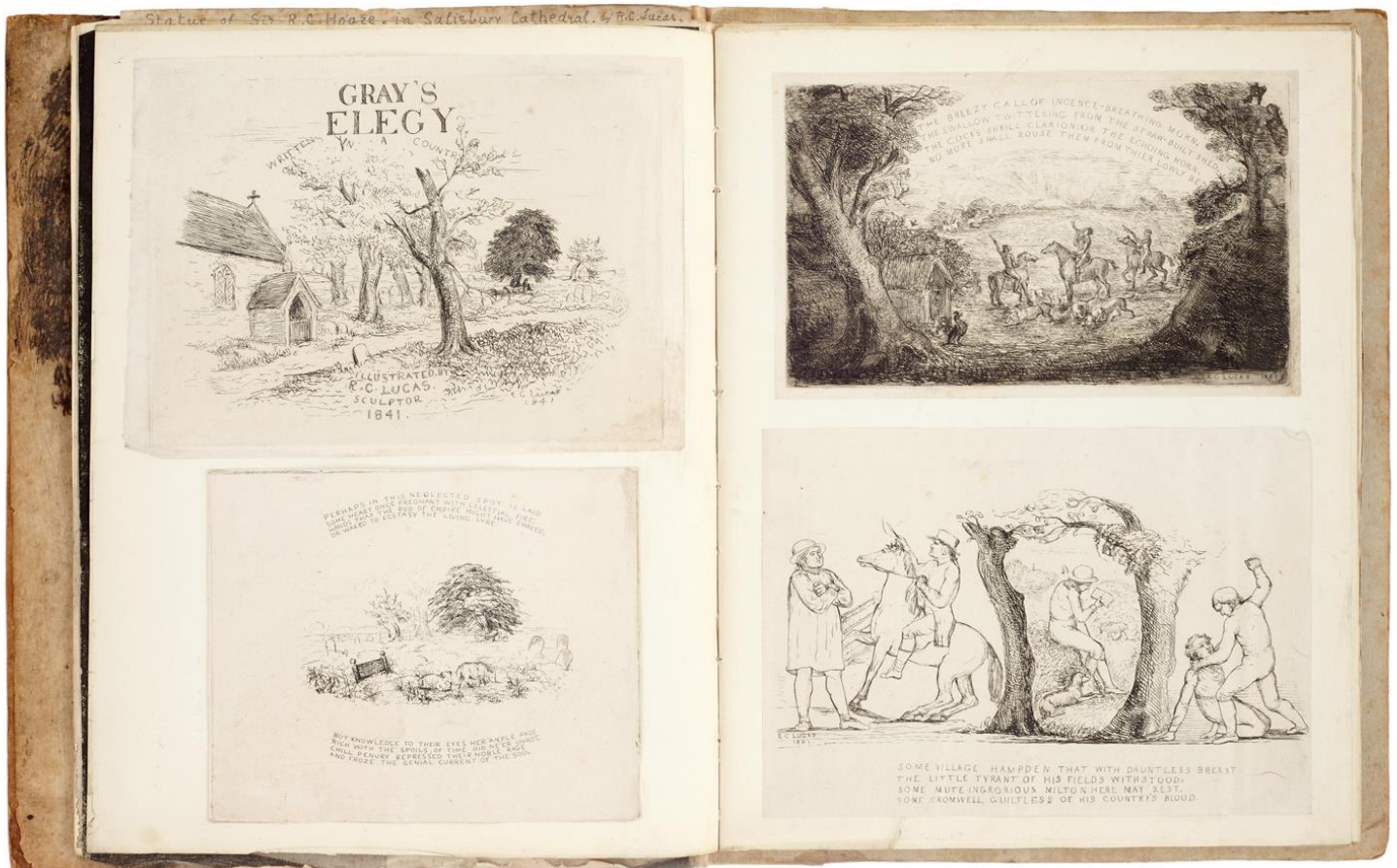
Lucas is one of the most original figures in nineteenth-century British art, a consummate conversationalist who became an intimate friend of Palmerston, a sculptor and builder of towers, an early photographer, specialising in expressive self-portraits, and an eccentric who apparently believed in fairies and rode around Southampton in a Roman chariot, although he is now probably best known for the 'Flora' bust in Berlin which came to be attributed to Leonardo da Vinci. The present archive includes two published but very rare series of etchings, numerous other subjects loose or in albums



['A prospect from the top of the Observatory, Chilworth']



['The Tower of the Winds']



[from 'Gray's Elegy']

(including several after sculptures, views of Chilworth, Salisbury and elsewhere, several in the manner of Rembrandt), and drawings for unrealised projects.

Apprenticed to a cutler, where he discovered a facility with carving intricate knife handles, Lucas decided to turn to sculpture, and entered the Royal Academy Schools in 1828, studying under Richard Westmacott. Over the next thirty or so years, he exhibited over 100 works at the RA and other institutions, producing several large scale commissions, and displaying numerous marble, wax and medallion portraits at the Great Exhibition. His elaborate wax model of the Parthenon aroused much attention in the Elgin Room of the British Museum (one etching is included here). Examples of his work are now in the Victoria & Albert Museum and the National Portrait Gallery.

In 1854-5 he designed and built his first tower house, the Tower of the Winds, near Chilworth, Hampshire, publishing an account of it with 17 etched plates in 1856. A second tower-house was built nearby c. 1865, and the first sold, possibly because of damp issues. Neither now survive, but there are etchings of both in the present archive. The Tower of the Winds was 60 feet high, with a studio and study on the top floor that he called his 'Sky Parlour', in which many of the works here were produced.

As well as his sculptures and medallion portraits 'Lucas produced many popular etchings depicting his own sculptural works, biblical stories, and scenes from eighteenth-century poetry, including that of Thomas Gray, Oliver Goldsmith, and Robert Burns. A nearly complete series of these [some 300 etchings], mounted in an album bound by Lucas himself, and including a frontispiece portrait of the artist, is in the print room of the British Museum. Lucas also frequently contributed to the periodical presses where there was some debate as to whether his *Flora*, purchased by the Kaiser Friedrich Museum, Berlin, was by Leonardo da Vinci' (*Oxford DNB*). The present archive includes the suites devoted to Gray and Goldsmith (as well as a number of early or variant states), and a number of apparently unknown series never completed. The most striking of these *The Rivals*, contrasts the relative success of General Tom Thumb with the failure of the artist Benjamin Haydon, and concludes with a dramatic depiction of Haydon's suicide. Lucas was one of only a handful of people to attend Haydon's desperate final exhibition, while at the same time London was flocking to see Tom Thumb.



[L and R, from 'The Tempest']
[C 'Love and Mirth']

ARCHIVE CONTENTS:

A) Printed volumes:

Illustrations to Gray's Elegy. 1841. Oblong folio. No title-page. Complete in 19 etchings (with text) mounted on album leaves (mounts foxed, one edge torn, corners thumbed). Printed dedication to the banker Henry Merrik Hoare, dated September 1841. Loose, in the original purple velvet, a few small stains to covers.

Illustrations to Goldsmith's Deserted Village. 1841. Oblong folio. No title-page. Complete in 16 etchings (with text) mounted on album leaves (mounts foxed, dampstained at foot, one leaf torn away and laid in loose). Printed dedication to Rev. James Thomas Law, chancellor of Lichfield, dated September 1841. Loose, in the original purple velvet, a few small stains to covers.

B) Album of etchings, images tipped or pasted in; buckram spine, boards, later cover label.

1. Large landscape, pasted to inside front cover
2. Early state of first etching for Gray's *Elegy*
3. 'A Prospect from the top of the Observatory, Chilworth'
4. Title-page etching: 'The Artist's Dream realized being a Residence designed and built by R. C. Lucas sculptor 1854. Etched and described 1856.'
5. Chilworth Tower
6. Statue of R. C. Hoare
7. Tower of the Winds, loose
8. Small landscape with hut
9. Prospect of Salisbury
10. Gray's *Elegy*: ten etchings, some in early states
11. Goldsmith's *Deserted Village*: title-page image (later cut down and repurposed as image 4 in the final suite above) and ten further images, some in early states, one loose
12. Gray's *Elegy*, 1 image in sepia variant
13. Bishopstowe, Torquay
14. The Lucas fulling mills at Salisbury
15. Christ carrying the cross
16. Cockly Brig
17. Sunrise/sunset near Salisbury
18. Sweetheart Abbey, in sepia
19. 'From Shooter's Hill'
20. 'Southampton ... 1866'
21. 'The Evening Stroll. Rembrandt and his Dog'
22. '[Palmerston] during a crisis in t[he] Crimean War'
23. Bursting of St Anthony's Dyke, Holland
24. 'Palmerston, the last sketch Nov 1864'
25. Head of a man in a hat (in the manner of Rembrandt)
26. Large tree
27. Lake and mountain scene
28. View with two figures
29. 'Love and Mirth', pen and pencil drawing
30. Venus and Adonis, pencil drawing
31. 'Adonis watching the Chase'
32. 'Southampton, in Anxiety with Dr Watts Statue 1858'
33. 'Deep in calculation, he holds the egg in his hand, and puts his watch in the saucepan'.

12. Woman and children reading
13. 3 prints from Gray's *Elegy*
14. Romeo and Juliet, two etchings of different views of a sculpture, 1839
15. [Parthenon]: 'Section of the Interiour' [1845]
16. 'In sportive guise', after a sculpture of a woman and child?
17. 'Little Dick at the old fulling mills, 70 Years after' 1875 (from *Hetty Lottie?*)
18. Goldsmith's *Deserted Village*, 1 impression in sepia
19. 'I know a bank' (annotated 'Palmerstoniana' on verso)
20. Rural scene with walker, drypoint with wash

D) The Tempest c. 1838?:

- 11 pencil, pen and colour sketches on card, some with lettering
 1 etching after one of the sketches, dated 1838
 7 leaves (and two fragments) of manuscript commentary, in purple ink:

'The very essence, or even the Soul of Art, is expression; at a glance, revealed'; 'Shakespeare here uses the only artistic mode of producing Sublimity by Horror – viz Indistinctness' (re. Caliban); 'It has been often asserted, that the Philosophical and allegorical ideas attributed to Shakespeare, were not as such intended by him ... Now tis not clever to say that a skilful man like Shakespeare, did not understand his own programme; at all events, I endeavour to understand mine; and he is indeed a dull man who writes high Philosophy and does not know it'; 'The two greatest masters of the art of contrast in the whole range of literature, are Shakespeare and Burns. The Tempest and Tam O'Shanter are unrivalled and unapproachable.'

E) The Life and Death of Sarah Duchess of Marlborough. 1866

- MS title-page: 'Herein is shown one of the finest Comedys in the English language being the Life and death of Sarah Duchess of Marlborough some time Ruler of Great Britain and its dependencies ...'
 14 pencil, pen and wash sketches on card, with lettering, some dated (May – September 1866), some unfinished
 1 etching after the final illustration, 'The Death of the Duchess of Marlborough'

F) The True and Awful Tragedy of the Rivals. 'Begun 1866, resumed 1871'

- MS title-page with 'dramatis personae', dated at the foot 2 April 1866 / 1871.
 MS preface, dated at the foot 1871 (corrected to 1874) – implications of a belief in reincarnation
 MS 'Epitaph on R B Haydon' 1866-71
 13 pencil, pen and wash drawings, with lettering dated 1866 and 1871
 Contrasting Benjamin Haydon and Gen. Tom Thumb. Haydon's grand exhibition had only four attendees including Robert Peel and Lucas, Tom Thumb's was mobbed by thousands. The last images graphically depict Haydon's suicide.

G) The Cobbler a Tale (by Samuel Wesley), 1866

- MS title-page with portraits of Samuel and John Wesley
 8 pencil, pen and wash drawings with lettering (a condensed version of the text)

FIRST DICTIONARY OF QUOTATIONS

33 **MACDONNEL, David Evans.** A Dictionary of Quotations, in most frequent use. Taken from the Greek, Latin, French, Spanish, and Italian Languages; translated into English. With Illustrations historical and idiomatic ... London: Printed for G. G. and J. Robinson ... 1797.

8vo., pp. v, [119], clean tear to F8 mended without loss; a very good copy in contemporary polished calf, rebaked; cloth box. £650

First edition of the first English dictionary of quotations (Alston), albeit in foreign tongues. Drawn principally from Latin authors, with some quotations from living languages (mainly French) and some phrases from the law, the dictionary was compiled over some years by 'look[ing] into every publication political or miscellaneous' and extracting 'the Quotations which are most popular, or ... the Phrases most necessary to be understood'.

Each quotation, in the original language, is followed by source, a translation, and an explanation of its bearing or application. For example:

Homo sum & humani a me nil alienum puto. — Lat. Terence. — "I am a man, and nothing which relates to man can be foreign to my bosom." — This is the strong phrase of a philanthropist, which, it is to be feared, is less frequently felt than it is quoted.

The book clearly proved useful and there were reprints well into the nineteenth century.

Alston, III, 755. ESTC lists copies at BL, Bodley, Indiana, Chicago, and Illinois, to which Alston adds Harvard and Yale.

'STARTLINGLY BRILLIANT' POP-UP ILLUSTRATIONS

34 **MALTON, Thomas.** A Compleat Treatise on Perspective in Theory and Practice; on the Principles of Dr. Brook Taylor. Made clear by various moveable Schemes, and Diagrams, in the most intelligent Manner. In four Books. Embellished with an elegant Frontispiece and forty-eight Plates. Containing Diagrams, Views, and original Designs, in Architecture, &c. by the Author; elegantly engraved ... London: Printed for the Author; and sold by Messrs. Robson ... Dodsley ... Becket [etc.] ... 1775. [*With:*]

MALTON, Thomas. Proposals for publishing by Subscription a compleat Treatise on Perspective ... [London, January 1775.]

Folio, pp. [4], viii [Preface], 284, with an engraved frontispiece, and forty-three folding plates by or after Malton (as issued, *see below*), of which **five contain moveable or pop-up elements**; the *Proposals* (small folio, ff. [2]), are bound in between the 'Dedication' and the 'Preface' (which is not included in the collation given by ESTC); scattered manuscript corrections (mostly deletions relating to figures in the plates); **the Duke of Portland's copy, sent to him by Malton to solicit a subscription**, with the blanks in the *Proposals* appropriately filled in in manuscript, in contemporary calf, gilt coronet surmounting initial P to front cover; worn, scorch marks to head of front cover, rebaked; nineteenth-century bookplate of the sixth Duke of Portland. £7500

First edition, the very rare first issue (dated 1775 rather than 1776), **along with an apparently unique prospectus issued in January 1775**. Malton's *Treatise* was one of the most complete studies of perspective in the eighteenth century, suited equally to artists and to mathematicians, and contains among the earliest examples 3-dimensional pop-ups. **Five plates have a total of nine moveable figures, two of which feature elements controlled with strings.**

Originally trained as an upholsterer, Malton (1726-1801) later turned to architecture, giving lectures on the subject from his house on Poland Street. His *Treatise* was the first study on perspective to be published after the foundation of the Royal Academy (to whose members it is dedicated), and many Academicians were among its early subscribers, including Gainsborough, Reynolds, Sandby, and Stubbs. A generation later Turner used it as the basis for his lectures on perspective at the Academy. The 'startlingly brilliant illustrations' (Kemp, *The Science of Art*) demonstrate the wide range of subjects covered by Malton, from geometric forms both simple and complex to exterior and interior spaces and mechanical objects; there are Corinthian columns, mill-wheels, carriages, stairwells, chairs, shadows cast by candles, spheres, painted ceilings, and several full views of London landmarks. 'His own measured skill of an architectural draughtsman stands him in good stead when he comes to provide examples of the portrayal of complex spaces and of the depiction of actual buildings with the fall of shadows properly calculated' (*ibid.*). Malton's text is divided into four books: Book One discusses light and colour, and theory of vision, with chapters on reflection, transparency, and refraction; Book Two focuses on the Theory of Perspective; Book Three on the Practice of Perspective; and Book Four contains observations on light and shade, shadows, and reflected light on water, in mirrors, etc.

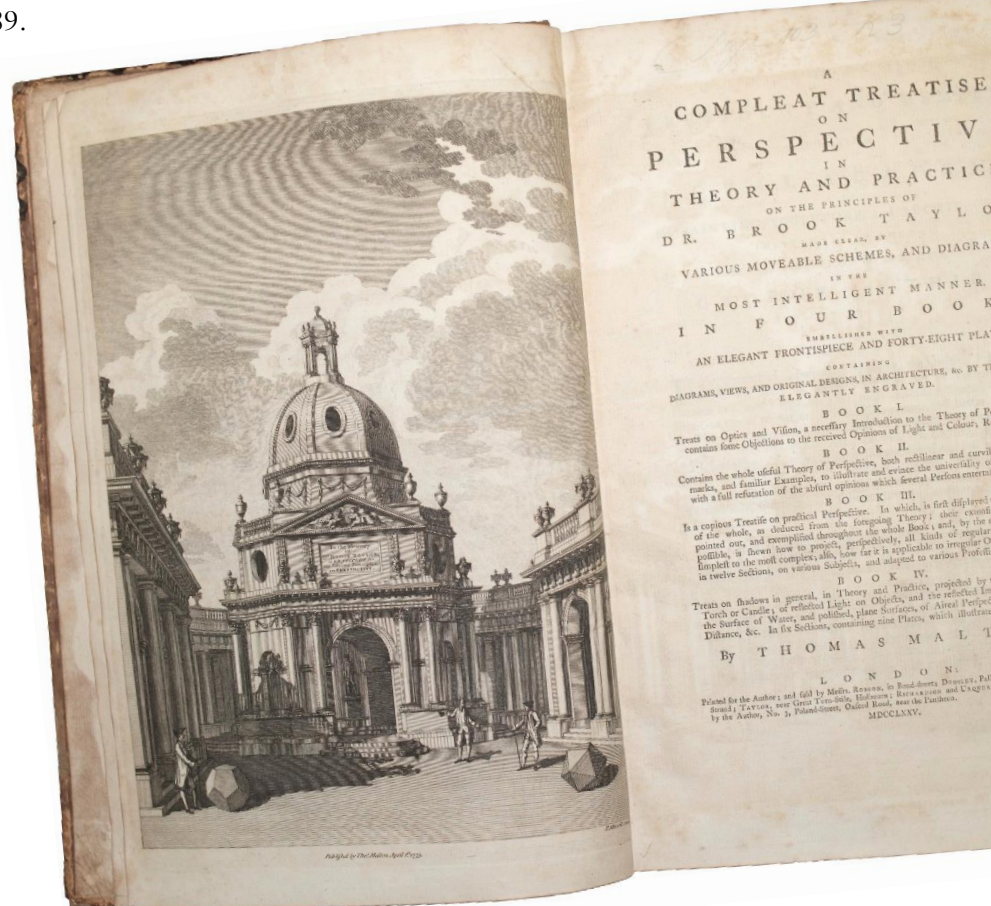
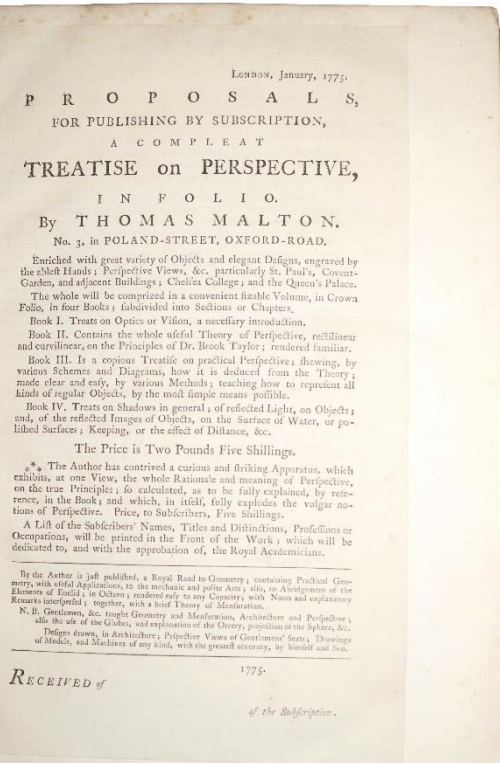
As the unique 1775 *Proposals* bound in here explain, printing of the *Treatise* thus far, an expensive and time-consuming business (not least because of the 3-dimensional elements), had been completed with 'the generous Subscriptions of a few lovers of the Arts'. This copy was now, in January 1775, being sent to the Duke of Portland 'for your inspection, craving your [Grace's] generous encouragement'. Should that be met with, and funds supplied, the Duke's name would be 'added to the list of Subscribers; which, with an Index to the Work (and a few Plates, to the last Book, remaining to compleat it) will be given to each purchaser'. William Henry Cavendish Cavendish-Bentinck, third Duke of Portland (1738-1809), later Prime Minister, whose inherited estates in Marylebone and Soho had been remodelled by the Adam brothers in the 1760s, and on whose land Malton lived in Poland Street (in a house previously occupied by William Chambers and Paul Sandby), would have been an obvious target for Malton. And yet, he apparently did not rise to the bait – this copy is as delivered to him without the last 'few plates'. This lack of response was apparently not unusual. In his subsequent *Essay concerning the Publication of Works, on Science and Literature, by Subscription* (1777) Malton complains that though he had made 'uncommon application among the Nobility and opulent Gentry' in support of his *Treatise*, he found 'so very few of them disposed to encourage any production of the kind', while others were happy to advance their name but not their money.

To this was added a further tragedy – the first edition proper was published in 1776 with 46 plates, but only 300 copies had been delivered to subscribers before the loss of all his remaining stock in a fire at the Savoy in 2 March 1776, 'which prevented his reaping the long hoped-for emolument of his Labours'. Thinly disguised attacks in the *Essay* on various shirkers or non-subscribers cannot have helped his cause, nor can his dispute with the printers and paper-merchants, which was reprinted as an appendix to the second edition of his *Treatise* (1778). Shortly after, in 1785, financial difficulties enforced his move to Dublin. He was accompanied by his son James, also an accomplished architectural draughtsman, whose exceptional engravings of Dublin buildings published in the 1790s are the outstanding images of that city in the late eighteenth century.

Of the 1775 *Treatise* ESTC records four copies only: British Library (44 plates, plus four supplied from the second edition of 1778); Harvard (41 plates only), Metropolitan Museum of Art (unspecified), and Library of Congress (unspecified).

Of the *Proposals*, ESTC records two copies only of an issue dated January 1774: National Archives and Library Company of Philadelphia. **The updated issue of January 1775 present here (4pp rather than 2pp) is entirely unrecorded.**

Graesse IV. 356; Univ. Cat. II. 1289.



35 **MONTHLY BEAUTIES**; or, the Cabinet of literary Genius: comprising interesting Suggestions from the most esteemed periodical and other new Publications. Embellished with elegant Engravings ... London: Printed for and sold by J. Parsons ... 1793.

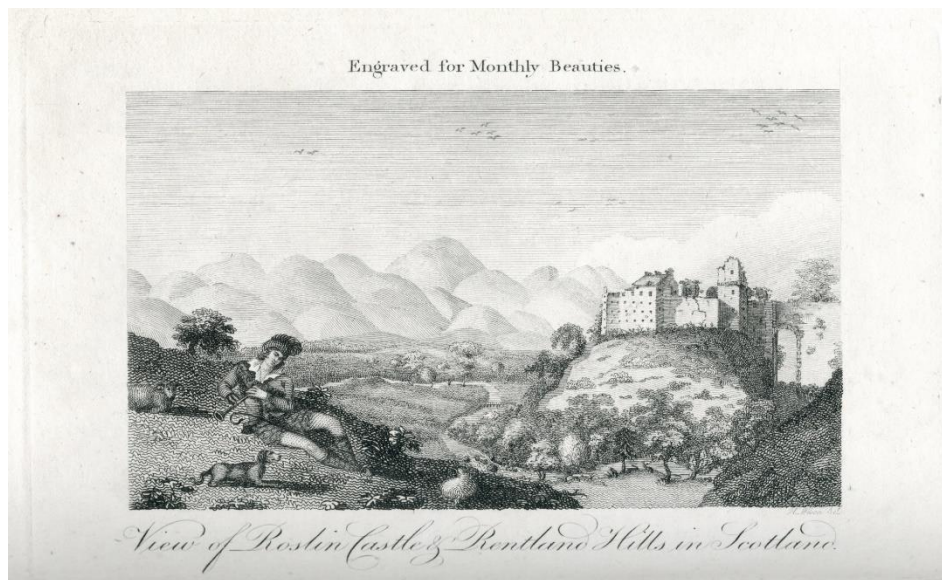
8vo. in fours, pp. [4], 380, 44, [4, directions to the Binder and index], with half-title and ten engraved plates including a folding map of the Seat of War with outline colouring; a very good copy in contemporary half calf and marbled boards. **£950**

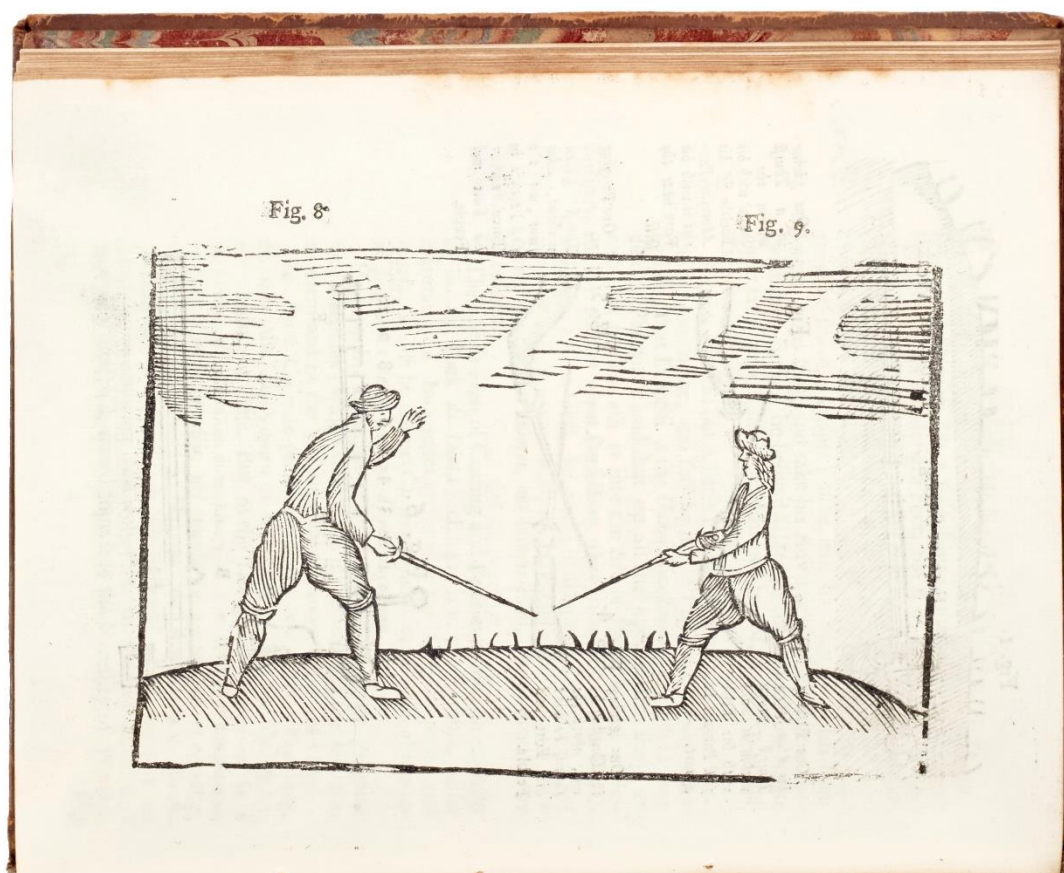
First edition in book form, probably assembled from monthly parts, January to April and June to July 1793, though the individual parts are not recorded; described optimistically as 'Vol I' according to the signature line, but no further volumes are known (ESTC, describing the fragmentary Bodleian copy, without title-page and comprising only pp. 1-16). Publishing journals of monthly extracts was a competitive field, and this one was clearly fading by July 1793: 20 pages only, earlier months contained 72. All the illustrations were commissioned for this work, which will have added to the cost.

January 1793 gives an account of the trial and execution of Louis XVI with a portrait and a plate of the guillotine, an account of the breeding place of crocodiles, other extracts on natural history, biographical anecdotes, and theatre reviews and extracts. February begins with anecdotes of Marie Antoinette with a portrait, an extract from Arthur Murphy on the character of Dr. Johnson, a report on Jefferson's experiments on the distillation of salt water, an interview with a party of American Indians from Bartram's *Travels*, prologues and epilogues, and more biographical anecdotes. March includes observations on the present state of Holland; April, memoirs of William Pitt, an account of Bungay Castle with a view, the character of Oliver Goldsmith, and more theatrical extracts; June, an account of Roslin Castle with a view, a memoir of Samuel Richardson, and letters that passed between Miss Seward and Mr Hayley on Dr Johnson; July, an account of the Earl of Mansfield, 'How to make excuses', 'On Whims', and a character of Dr. Franklin.

Directions to the Binder explains the last section of 44 pages: 'take the *Poetry* half sheet from each number, and place all together after p. 380'. This section, 'The Cabinet of the Muses', include poems by Robert Burns, Charlotte Smith, Mary Robinson, William Bowles, Samuel Johnson, and William Cowper.

Extremely rare: apart from the fragment at the Bodleian, ESTC records copies only at Rice and the University of Texas at Austin.





NEWTONIAN WRESTLING

36 **PARKYNS, Sir Thomas, Bart.** Προγυμνασματα. *The Inn-Play: or, Cornish-Hugg Wrestler. Digested in a Method which teacheth to break all Holds, and throw most Falls mathematically ... The second Edition corrected, with large Additions.* Nottingham: Printed and sold by Will. Ayscough ... and Timothy Goodwin ... 1714.

Small 4to., pp. 64, [7, index], [1, blank]; woodcut illustrations in the text; some occasional foxing, manuscript notes and corrections on ten pages (substantive and possibly authorial); a very good copy in speckled, calf, panelled gilt, nearly rebaked; the Macclesfield copy, with bookplate and blindstamp.

£1750

This is **the earliest English book on unarmed combat**, including short sections on boxing and on 'how useful Wrestling is to a Gentleman in Fencing'. It was first published in 1713 as *The Inn-Play* (rare), an early production by William Ayscough, Nottingham's first printer.

'An extremely fit man who never suffered a day's illness in his life, Parkyns remained a vigorous runner and change-ringer until middle age. He died at Bunny [a village just south of Nottingham] on 29 March 1741 and was buried in the chancel of Bunny church' (*Oxford DNB*), where his memorial features a life-size statue of him, in wrestling pose.

Parkyns was the typical local worthy – serving as magistrate, improving the family estate, building almshouses and a school, restoring the church – but as a keen mathematician he also set about building an aqueduct (to his own design) and other local engineering projects. He had learned his mathematics in the 1680s at Trinity College, Cambridge, where he attended Newton's lectures by personal

invitation, and is, in fact, **one of only three documented auditors of Newton's lectures** (Gjertsen, *The Newton Handbook*, p. 328); he expresses his thanks to Newton in his introduction, on page 12. Parkyns evidently paid attention, too, although his 'Use and Application of the Mathematics ... in Wrestling' would perhaps surprise Newton. *Progymnasmata* is, however, by no means all theory: Parkyns' description of the mechanics of parrying with a short sword (weight, motion, friction, velocity) may stem from his Cambridge days, but such manoeuvres as the Flying Horse, Hanging Trippet, and Back-Clamp are due to several bruising encounters with one Mr Cornish, a wrestling master at Gray's Inn.

Hartley 1534. *See frontispiece illustration.*

PREDICTING THE DEATH OF JAMES II

37 **[PARTRIDGE, John].** *Mene Tekel: being an astrological Judgement on the great and wonderful Year 1688 ...* London, Printed by H. H. for the Use of J. Gadbury. [1688.]

8vo., pp. [2], 1, 4-15, [1], 24; some neat repairs to the title-page at the inner margin, but a very good copy, disbound. £750

Third edition, a reissue of the sheets of the first (or second) edition, adding 'A short answer to a malicious pamphlet, called A Reply; written by John Gadbury, the King of England's juggler, and astrologer in ordinary to the Pope' (the sequence paginated pp. 24).

One of the most prominent astrologers of his day, Partridge published prognostications and almanacs under various titles from the late 1670s. A radical Whig, he went into exile after the accession of James in 1685, publishing increasingly dramatic anti-Jacobite almanacs for 1687 and 1688 from his base in the Netherlands. In *Mene Tekel* he upped the ante, going so far as to predict James's death – 'Now suppose the question was asked, Whether a man of 55 years of age [James was born in 1633], under such a Crowd of directions could live or not? Why really I must needs say, if it was my own Brother's case, I should not think it was possible for him to escape with his Life'. And later, **'I expect the death of some great man'** in October. Partridge returned to England with William III in November 1688, and justified his prediction in *Mene Tekel, Tekel Upharsin* (1689), claiming James' flight into exile as 'a civil death'.

Mene Tekel takes frequent swipes at Partridge's rival John Gadbury, 'the Popes Astrologer', even within the main text (which closes with a verse 'heiroglyphic' depicting Gadbury on the gallows with other papists; but this third edition adds a substantial new section addressing Gadbury directly. Gadbury's *Reply to that treasonous and blasphemous Almanack, for 1687* is 'a bundle of lies and forgeries'; Gadbury is an associate of Mary Cellier, 'Midwife to the Popish Plot', attempted to bribe the judge for a pardon when he was imprisoned, etc. Partridge answers Gadbury's false predictions point by point, then closes with a horoscope for his rival.

Partridge is probably now best known as the butt of Swift's famous astrological hoax; under the pseudonym 'Isaac Bickerstaff' Swift first predicted then reported Partridge's 'death' in March 1708 – Partridge never quite recovered from the damage to his reputation.

Very rare. ESTC records two copies only: British Library and Union Theological Seminary, to which Cantamessa adds UCLA. There were two printings of the first paginated sequence, differing only in the presence or absence of a woodcut of a hand with a quill on the title-page.

Wing P619D (comprising Wing P619B and S3559); Cantamessa 5890.

38 **PERRY, William.** The Standard French and English pronouncing Dictionary; in two Parts ... London: Printed for Murray and Co. ... J. Stockdale ... and Scatcherd and Whitaker ... 1795.

Thick 12mo., pp. ix, [3], 351, [1], 377, [3]; a very good copy in the original sheep, insect damage to both covers, headcaps chipped, manuscript spine label. **£1350**

First and only edition of possibly the first French-English pronouncing dictionary.

‘Very great attention and unremitting perseverance are required of Foreigners ere they can acquire a tolerably correct Pronunciation of English’. The second part (English-French) is designed ‘likewise to correct Englishmen of vicious Accents and provincial Dialects’. And although pronouncing French ‘is by no means so difficult’ and there are scores of Englishmen who speak and write French fluently (*o tempora, o mores!*), the author knows of no prior pronouncing dictionary in French.

Perry (b. 1745?), lecturer at the Academy in Edinburgh and author of several much reprinted dictionaries (*The Royal Standard English Dictionary*, 1775, which featured pronunciations, and *A General Dictionary of the English Language*), had announced his English-French dictionary as ‘in the press’ at the end of 1792, but it did not appear until several years later. It was not as successful as his earlier publications despite including ‘several thousand words not inserted in any folio or octavo dictionaries now extant’. He was a schoolmaster in Kelso and then Edinburgh, but at some point in the 1780s and 90s seems to have taken a sabbatical from lexicography, training as a Royal Navy surgeon. Perry achieved particular (though unremunerative) success in America, where his *Royal Standard Dictionary* went through four editions and his simple *Only Sure Guide to the English Tongue* sold 300,000 copies.

ESTC records four copies only: British Library, Glasgow, Sir John Soane’s Museum, and a private collection (from which this is sold as a duplicate). Alston adds a copy at Prague University Library.

Alston, XII 732.

THE COMPLETE DUNCIAD

39 **POPE, Alexander.** The Dunciad, in four Books. Printed according to the complete Copy found in the Year 1742. With the Prologomena of Scriblerus, and Notes variorum ... London, Printed for M. Cooper ... 1743.

4to., pp. x, [2], 235, [13], with the half-title; X3 is a cancel as usual; a fine copy, in contemporary half calf, slightly rubbed. **£650**

First edition of the final version of *The Dunciad*, revised throughout to place the poet laureate, Colley Cibber, on the throne of Dulness, making him the mock hero of the entire poem, in the place of Lewis Theobald.

These revisions were the last major literary work that Pope lived to complete, with assistance from Warburton, and although contemporary readers found the result obscure, it is this text of Pope’s masterpiece that comes down to modern readers. Its phantasmagorical conclusion draws the curtain on Pope’s long career, and seems particularly resonant in an era of fake news and ‘post truth’:

Lo! thy dread empire, Chaos! is restor’d;
Light dies before thy uncreating word:

Thy hand, great Anarch! Lets the curtain fall;
And universal darkness buries all.

Foxon P796; Rothschild 1599; Griffith 578.



40 [POTE, Joseph]. The Foreigner's Guide: or, a necessary and instructive Companion both for the Foreigner and Native, in their Tour through the Cities of London and Westminster ... The second edition. Corrected and improved to the present Time ... written in English and French // Le Guide des Etrangers [etc.]. London: Printed for J. Pote; J. Jolliffe ... and J. Carter ... 1740.

8vo., pp. viii, [8, index], 215, [1], with a letter-press plan of the Royal Exchange on pp. 76-7; facing English and French title-pages, English and French text in parallel columns or on facing pages throughout; a little spotting at the front, but a very good copy in contemporary sheep, edges and joint rubbed, a few stains. £650

Second edition, rare, of a popular guide to London designed for the French visitor, first published 1729 (and reissued with cancel title-pages in 1730). This edition is revised with new content, reporting for example the dismantling of the New Exchange in 1737, 'now erected into handsome dwellings'. Descriptions of major buildings and monuments are organised geographically, as if on a walking tour, and there are asides on government, pastimes, and notable historical events.

As well as London and Westminster, Pote covers the surrounding towns and villages viz. Kensington, Greenwich, Hampstead, and even as far as Oxford (pp.178-90, including Blenheim), Cambridge (pp. 190-193), and Bath (pp. 202-207).

The entrepreneurial Joseph Pote opened his first shop at the age of 21 in London, but is best known for his connection with Eton, where he became involved with the business previously owned by Thomas Bartlett in 1729; he married Bartlett's daughter and at some point moved permanently to Eton, where he became well known to the boys: 'Jos[eph] Pote of Eton, a man of great renown, / Buys a book for sixpence, and sells it for a crown'. As well as school texts, he published a few popular guidebooks in English and French.

ESTC shows thee copies only: Worcester College Oxford, Senate House, and UCLA.

41 **[POTE, Joseph].** *Les Delices de Windsore; or a Description of Windsor Castle, and the Country adjacent, treating, I. Of the Castle. II. Of the Royal Apartments and the Paintings therein. III. Of the Chapel of St. George. IV. Of the Order of the Garter. V. Of the Town and Forest of Windsor, the Parks, and Villages in the Neighbourhood. With two Views of the Castle, and other Cutts. To which is added an Appendix, containing the Ceremonies of Installation of a Knight of the Garter in St. George's Chapel.* Eton: Printed by Joseph, and Thomas Pote, 1755.

12mo., pp. [8], 140, [4], with an engraved frontispiece of 'The East View of Windsor Castle' by R. Benning, and three other plates, one folding; two final advertisement leaves, plus several woodcuts in the text; a very good copy in contemporary sheep, scuffed, spine worn, joints cracked, but cords holding. £325

First edition of a much-reprinted pocket companion to Windsor 'for the use of Strangers, and other Persons, who visit this our Royal Castle'. It is 'for the most part an Extract from a larger Work publish'd in Quarto a few Years since' (Pote's own work *The History and Antiquities of Windsor Castle*, 1749). Pote's son Thomas had by now joined him in the business.

There are chapters on the Castle buildings, the Royal Apartments (with lists of the paintings to be seen there), St. George's Chapel (with transcriptions from the monuments), the installation of Knights of the Garter, Windsor town and its surroundings (including the Great Park – with quotations from Pope – and Eton College), plus the appendix detailed in the title and 'A Catalogue of the Knights of the Garter' up to 1755.

ESTC shows six copies in the UK and four in the US (Columbia, Texas, Washington and Yale).

MINERVA PRESS PHILOSOPHICAL COMEDY

42 **RAMBLE OF PHILO (The),** and his Man Sturdy. In two Volumes ... London, Printed for W. Lane ... 1788.

2 vols., 12mo., pp. iv, 282; iv, 273; a fine copy in contemporary sprinkled calf, spines elaborately gilt, red morocco labels; from the Gladstone family library at Fasque, with the signature of John Gladstone, Liverpool (where they lived before buying Fasque). £3200

First edition of a rare novel of sensibility (inspired also by the comic muse), attributed to one Captain Nixon by Blakey on the basis of an 1814 Minerva Press catalogue.

Two copies only in ESTC (BL and University of California at Berkeley).

Unusual for a novel of the time are passages lamenting the cruelty of angling and hare-hunting, the mistreatment of horses, and the follies of modern landscape gardening.

Our hero, Philo, grew up in an isolated hamlet in 'a sequestered part of England', the dutiful son of beloved parents. After their death he found himself, at the age of twenty-four, in possession of five hundred pounds a year but utterly a stranger to the ways of the world. Resolved to make the acquaintance of society, he sets off on his ramble with the family servant, Thomas Sturdy. Almost at once they lose their way and come across the farmyard of the wonderful Goody Gadfly, who never stops talking.

Set back on the right road they encounter an angler '*torturing* a poor worm' upon a hook. 'The gentle and humane heart of our *hero* was exceedingly hurt at the writhing, twistings, and apparent agonies of the defenceless worm, and he could not help addressing its wanton and heedless murderer, in a manner the most expressive of his concern.' Thomas Sturdy adds a further remonstrance when the angler, having caught a fish, roughly tears out the hook. The angler thinks them fools. Sturdy dumps him into the brook.

Later that day his host for the evening, a jolly and generous country squire, invites him to return in the hunting season. 'I have got one of the best packs of harriers in the kingdom, as well as an excellent stud of horses', and you may have the choice of any horse. Philo finds it difficult to reply for 'he had always considered hunting, but especially hare-hunting, as a most cruel diversion'. The 'Controversy upon Hare-hunting' fills an entire chapter including a long extract from *A Midsummer Night's Dream* on 'the music of the hounds' – 'judge when you hear.' Philo meets the squire's daughter Delia and is smitten but carries on with his ramble.

The two ramblers come to a small market town where the narrative flags somewhat at meetings of an evening club as some elderly gentlemen endeavour to educate Philo in the ways of the world. They tell stories to prove that benevolence in the affluent is always overwhelmed when their own purse is at stake. More interesting is the discussion of landscape gardening, where Lyttelton's Hagley and Shenstone's Leasowes are held up to praise, but not the modern fashion – this is a hit at Capability Brown – where 'twenty, thirty, or forty thousand pounds are expended; the new scene rises to view; the old oaks, barns, stables, and other offices disappear; quaint clumps of firs are here and there scattered about; the old round pool is made a pretended river, and its tail, while it dwindles, like the curvings of a wounded snake'

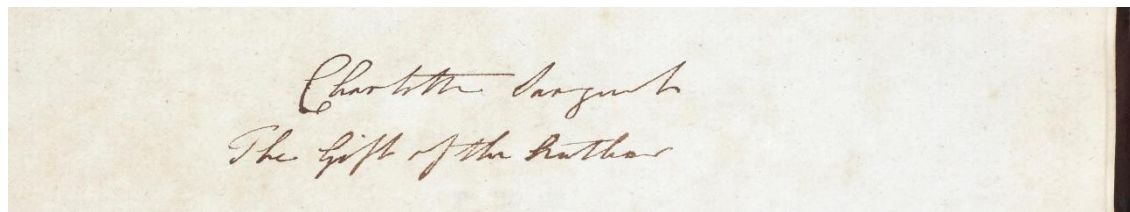
So far his ramble has brought Philo disappointment instead of the anticipated congeniality of manners. He and Sturdy carry on to a large town, engaging a chaise. Distressed for the horses when the postillion whips them at full gallop to exhaustion, they rebuke him and decide to walk, reaching an inn, where they find one of the horses dying, the other dead, and their owner the innkeeper not at all distressed. The public 'pays us amply ... and what the plague have we to do with any thing but our own interest, although all the horses in the kingdom should be destroyed' Philo, appalled, calls him '*a cruel devil*'.

Philo has a letter of introduction to the squire's friend a wine merchant, who invites him to a dinner party, a scene of luxury and dissipation, followed by a hangover. The merchant arranges for Philo to lodge with the good-natured Mrs Plump and her quarrelsome elder sisters facetiously known as My Lady Finefeeling and Furiosa. There he witnesses comical domestic arguments, like how high to hang a pot hook or who is best at whist. He attends a charity concert devoted to Handel, observes the audience in box, pit, and gallery, and is confused by the feminine appearance of the beaux – an interesting glimpse of social history. The wine merchant, secretly planning some match-making, arranges new lodgings with the father of Patty, a pretty girl that Philo had met at whist. The forward Patty nearly leads Philo to forget the sacred principles of virtue, until Sturdy informs him that he has

found her in a compromising position with one of her former gallants. Philo decides to return home from the larger world and its scenes of hypocrisy, vice, and folly. When he reaches the squire's house Delia is overjoyed to see him and the inevitable nuptials follow.

The *Critical Review* thought that the novel started well 'but the author's strength soon failed', probably a reference to the rather weak scenes in the evening club (volume II gets much better). The *Monthly Review* thought that 'to succeed in the line of writing which [the author] has attempted, requires not only the pen but the judgment of a Fielding or Le Sage', a shrewd comment as both authors were likely models for *The Ramble of Philo*.

Garwood, Raven, and Schöwerling 1788: 65. See frontispiece illustration.



PRESENTATION COPY FROM THE AUTHOR TO HIS WIFE

43 **SARGENT, John.** *The Mine: a dramatic Poem.* London: Printed for T. Cadell, in the Strand. 1785.

Large 4to., pp. [4], xvi, 63, [1, blank]; half-title; a very good copy in contemporary tree calf, spine gilt; manuscript shelfmark, probably from Lavington House, later bookplate of the Wilberforce Library, Backsettownto front free endpaper; authorial correction in pencil to p. 5 – 'grief' for 'sorrow'; presentation inscription in ink to flyleaf, 'Charlotte Sargent, the Gift of the Author'. £650

First edition of Sargent's poem on quicksilver mines, replete with subterranean gnomes. The poem was inspired by a fantastical story of misbehaving Austrian aristocrats who are forced to labour in the mines as punishment, told in letters quoted in the introduction. In the footnotes Sargent explores geological marvels such as earthquakes, and praises Pope's *Rape of the Lock*.

This is a presentation copy from the author to his wife, Charlotte (née Bettesworth), and was in the library at the couple's marital home of Lavington House, Sussex, which is mentioned in the text. Sargent was a friend of William Wilberforce and the families remained close – two of his daughters married into the Wilberforces, his eldest Emily, wife of Samuel Wilberforce, inheriting Lavington; their grand-daughter, the physician Octavia Wilberforce, who had been born at Lavington, later installed this book in her 'Wilberforce Library' at Backsettownto. Clearly books with a family provenance were of interest to her, which explains why it was saved from the dispersal of the library at Lavington.

(1)

A Scheme of the Holland LOTTERY,

For 75,360,000 Guilders. Agreed on
the 22d of June 1719. N. S. Being all Prizes.

THIS Lottery consists of 200,000 Tickets, to be drawn against 204,000 Prizes, from 300,000 Guilders the highest, to 90 Guilders the lowest. And the Number of Prizes exceeding the Number of the Tickets by 4000, it follows, that 4000 Tickets must be twice drawn, and have each two Prizes, as will be farther shewn hereafter.

This Lottery is divided into 20 Classes, which make together the above-mention'd Sum of 75,360,000 Guilders.

The Tickets of this Lottery are begun to be deliver'd out, and the Money collected by the Receiver-General of *Holland* and *West-Friesland*, and by the respective Receivers of the Taxes in different Towns, as also by *Martin Copius*, Director of the States Lottery in the *Hague*.

The General Scheme, with the Value of each Prize in *English Money*, computed at 36 s. 4 d. *Flemish*, p. L. Sterling.

N. B. No Person is oblig'd to continue in this Lottery longer than he thinks fit, but may sell or quit his Interest, after the Drawing of the first or any other Class. Note also, the Lottery once fill'd, no Person can be admitted, unless another quits his Interest.	N ^o of the Prizes.	Guilders each.	Total Guilders.	English Money each.		
	5	300000	1500000	27522	18	9
	10	200000	2000000	18348	12	6
	10	100000	1000000	9174	6	3
	20	75000	1500000	6380	14	8½
	20	50000	1000000	4587	3	1½
	20	40000	800000	3669	14	6
	20	30000	600000	2752	5	10½
	20	20000	400000	1834	17	3
	30	15000	450000	1376	2	11
	50	10000	500000	917	8	7½
	60	5000	300000	458	14	5¼
	80	4000	320000	366	19	5¼
	100	3000	300000	275	4	7
	200	2000	400000	183	9	8½
	500	1000	500000	91	14	10½
	800	800	640000	73	7	10
	1500	600	900000	55	0	11
	7680	500	3840000	45	17	5
	13875	400	5550000	36	13	11
	175000	300	52500000	27	10	5½
	4000	90	360000			
The Prizes of 90 Guilders, drawn in the first Class, being not paid when drawn, as the other Prizes, but taken in Payment for the 9 following Classes, are not valu'd in the Scheme.	204000		75360000			

The Prizes will be paid 14 Days after they are drawn.

LOTTERY SHARES

44 **SCHEME** of the Holland Lottery, for 75,360,000 Guilders. Agreed on the 22d of June 1719. N. S. Being all Prizes ... [London, Matthew West, 1719].

4to., pp. 8, including 5½ pages of letter-press tables; creased and dusty where once folded, else in very good condition. £1250

Unrecorded, an extended advertisement for the goldsmith Matthew West's side-business in retailing shares in lottery-tickets.

One of the features of lotteries of this date was the relatively high price of tickets, which meant they were inaccessible to the poorer class of speculator, unless a third party chose to split tickets to create a consortium. Matthew West appears to have been a pioneer in this, and first began offering shares in English lotteries in around 1710, later diversifying into Dutch and German lotteries.

The present pamphlet lays out the exact scheme of prizes for the States General's lottery of 22 June 1719, which offered 200,000 tickets and 204,000 prizes, in twenty classes or draws, with tables for

each class. The original price per ticket is 25 guilders, but for the first 15 classes, only 10 guilders is required upfront, the remaining 15 to come out of winnings when the ticket is drawn, less a 20% levy.

‘Matthew West, Goldsmith ... having in all the Lotteries ever since the Year 1710, (both English and Dutch) dispos’d of Tickets, by dividing them into Parts or Shares, hereby gives Notice that he has now purchas’d Tickets in the present Dutch Lottery’. A quarter-stake in a single ticket would cost 6s, or a quarter in 20 tickets £6, and so forth; in one past draw, customers of West’s drew a prize of 75,000 guilders, split between eight people, giving them each ‘648 *l.* clear of all Deductions’.

The first States Lottery in the Netherlands was run in 1711 to raise funds after the War of the Spanish Succession, and though an official regular lottery was not established until 1726 there were evidently intermediate draws like the present.

Not in ESTC. A related item, *An Exact Scheme of the Dutch Lottery* (Bibliothèque nationale only), is a quarto handbill dealing with the ‘second division’ of the same lottery (75,000 lots).

ANNOTATED BY A FEMALE POLYMATH

45 **SELLER, John.** *Atlas Coelestis* [sic] containing the Systems and Theories of the Planets the Constellations of the Starrs. And other Phenomina’s of the Heavens with nessesary Tables relateing thereto ... [London, John Seller, 1677-80?]

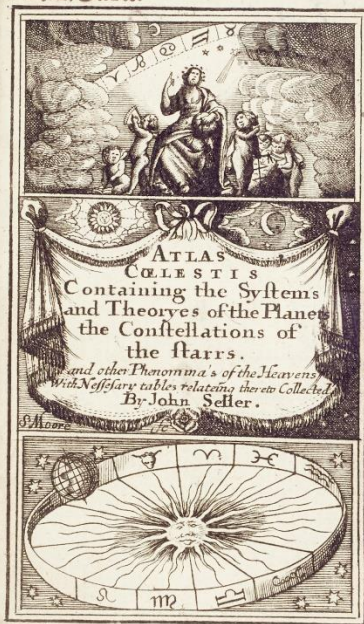
8vo., pp. [2, engraved title-page], 75, with eighteen double-page plates of cosmological systems, maps of the moon, and diagrams of comets, and seven double-page plates of tables (some composed of two facing plates), but not the plates of constellations; some engravings signed S. Moore; contemporary ownership signature to title-page of Elizabeth Bland (with several substantial annotations in her hand), and of her son Joseph Bland; a few small marginal repairs to plates, else a very good copy in contemporary calf, rubbed, spine gilt.

£7500

First edition of the first British celestial atlas, a miniature cartographical gem featuring depictions of the universe according the systems of Ptolemy, Copernicus, Brahe, and Descartes; maps of the sun and moon, and of the constellations of the North Pole; tables of eclipses, phases of the moon, a perpetual almanac etc. The plate-count seems to vary widely between copies; our copy does not include the diagrams of individual constellations found in some copies, and they were evidently never present here.

Elizabeth Bland (née Fisher, c.1660–after 1712), who owned and has annotated this copy, was apparently famed in her time and afterwards for her learning, and was said to have been taught French and Hebrew by the alchemist Franciscus Mercurius van Helmont, while he was in England in the 1670s. She ‘is known only by a phylactery in Hebrew written at the request of the Yorkshire antiquary Ralph Thoresby for his *Musaeum Thoresbianum*, to which she also presented a “Turkish commission” (*Oxford DNB*); the phylactery is described by Nehemiah Grew in his 1681 catalogue of the rarities belonging to the Royal Society at Gresham College. Also in 1681, Fisher married a successful merchant, Nathaniel Bland, and they afterwards moved to Beeston, Yorkshire. An example of her hand in English, Greek and Hebrew, on the same bifolium as an extract written by van Helmont, which seems to confirm their association, was also given by her to Thoresby and is now in Add MS 4277 at the British Library.

Joseph Bland
Eliz: Bland



[1]

A brief Description of the several
Systems, Theories, Schemes,
and Tables contained in this
Book.

Also, a Discourse of the Celestial Bo-
dies, the Sun and Moon, and the
rest of the Planets, Fiery-Meteors,
Blazing-Stars, and other Pheno-
mena's in the Heavens.

CHAP. I.

A Description of the System of Ptolomy.

THis Syltème of the Heavens, and the Motions
of the Planets, is of greater antiquity than
the other Palanetary Systems, either by *Co-*
pernicus, or *Tycho*, and is supposed by some
to be more contemporaneous to the Letter of the Scrip-
ture than the rest. It was first invented by one
Claudius Ptolomeus, a Native of *Pelufium*, in his
time

[30]

and Evenings, at first between the Head of *Medusa*
and the *Pleiades*, afterwards having continued its
course towards the Root of the Southern-Horn of
Taurus, and having passed the Ecliptick, went on
above the top of *Orion's* Head to the Milky way.
Its greatest declination from the Equator Northward,
was 38 Deg. and a half. He made 2 Deg. 32' of mo-
tion in one Day. In the great Circle of its apparent
motion, its Head appeared in the Telescope almost
round. The Tail was almost imperceptible, and ap-
peared of the length of two Diameters of the Head,
or thereabouts, not above 3 or 4 Min. of a Degree.

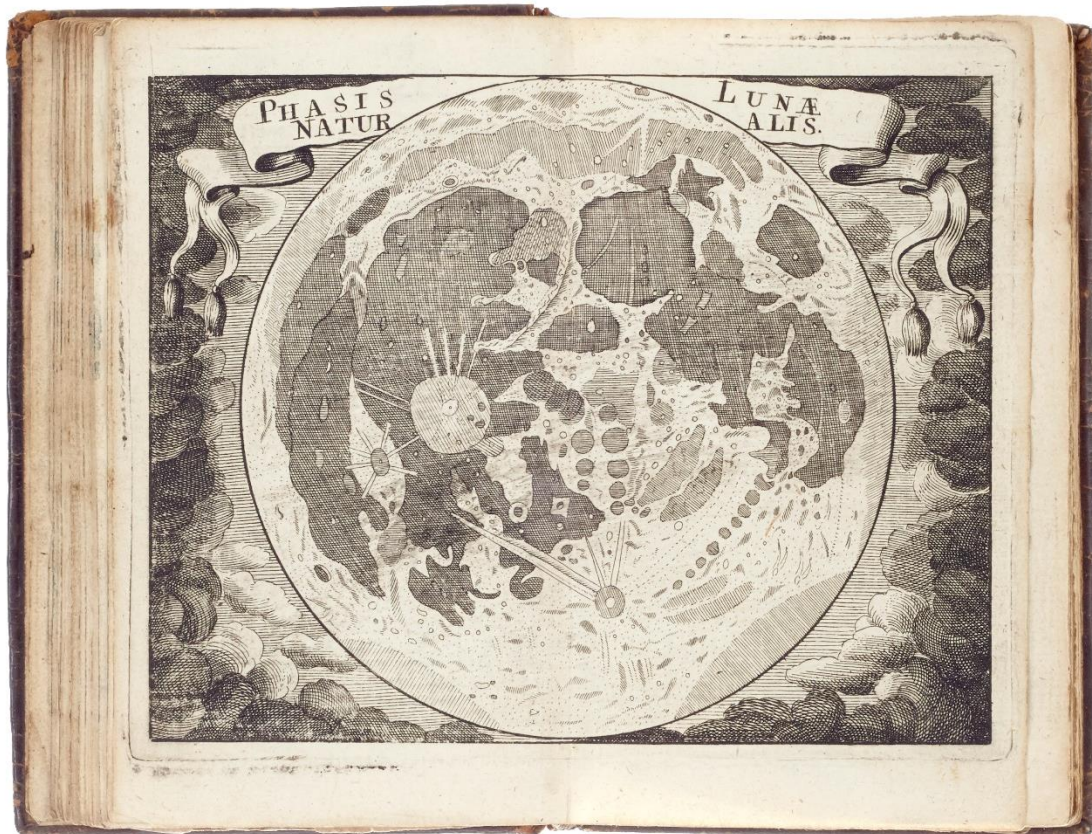
In the Year 1677, there appeared a Comet, which
rose on the 21 of April, about 2 in the Morning,
near N.E. by N. It had a short bushy Tail about
5 Degrees in length, (to appearance about 2 Yards)
pointing towards the right Foot of *Andromeda*. The
Head of the Comet was of a pale colour, as big as a
Star of the first Magnitude, and was in the Longitude
of 11° of *Taurus*, and in the Latitude 18 Deg. N.
On the 23 of April the same Comet rose after 2 in the
Morning, the Tail streaming towards the Star, in
the Knee of *Castor*, and being in Longitude 15
Degrees of *Taurus*, and in Latitude 17 Degrees
Notherly.

Of the fixed Stars.

THese Stars are said to be fixed, because they
always keep (at least seemingly) the same in-
variable distance from one another, and from
the Ecliptick, as if they were so many Studs of Gold
fixed

In April 1681 was a Comet it arose at
the Sun set and in the same Quarter
of the Heaven about the bregess of
a Star of the first Magnitude from
it sprang a Pyramid of light
extending it self to the Cup of the
Mid-Heaven, where its Cone seems
to terminate.

But the most remarkable Comet, whose Descent
has occasion'd almost all the modern Knowledge
we have relating to the Cometic System, has
several times been seen within the time of
certain Records, i.e. in the 44th year before
Christ, and again A.D. 531 or 532 and again
A.D. 1106 besides its last Appearance A.D.
1680.
whereby we know that it revolves in about
575 years. And making a small Allowance for
the old Periods before Christ and suppose that
one with another, it has revolved in 575. 1
years, we shall find that 7 such Periods will
amount to 4028 years, according to a number
since the Deluge. Whiston in his New Theory
And from the first day of Deluge till the 28th
of November, in 1722 is 4070 - 3½ months
in his Chronology.



Until the discovery of the present volume, little more was known of her achievements or the range of her interests. Her annotations here are evidence that her learning went far beyond the transcription of Hebrew, and are concentrated in the sections on comets and the so-called 'fixed stars', including first-hand observation notes on a comet seen in 1681:

'In April 1681 was a Comet it arose as the Sun set and in the same Quarter of the Heaven about the bigness of a Star of the first Magnitude from it Sprang a Pyramid of light extending it self to the Cusp of the Mid-Heaven, where its Cone seems to terminate'

There follows a long passage on the Great Comet of 1680, 'whose Descent has occasiond almost all the modern Knowledge we have relating to the Cometick System'. This note, added later, also refers to Whiston's *New Theory of the Earth* (1696). At the end is a similarly long note on the comet of 1618 (the first to be observed by telescope). Regarding the 'fixed stars' Bland notes that 'The Parallax of three of y^e fixed Stars have been taken more latly' showing the sun is 'as it were placed in the Center of the rest of the Systems and of the visible World'; and that **'Sr Isaac Newton demonstrates how [the motion of the stars] may not arise from any motion of the Firmament it self but from the Spheroidal Figure of the Earth'**.

John Seller had been a compass-maker and a vendor of navigational instruments, but after narrowly escaping execution for high treason in the early 1660s, he branched into publishing. 'The trade in printed maritime atlases and charts had previously been wholly dominated by the Dutch. In terms of national mercantile aspiration this was clearly unsatisfactory ... and when he proposed to produce English-printed maritime atlases he was soon given a royal licence, granted a virtual monopoly, and appointed hydrographer to the king in March 1671' (*Oxford DNB*). In the event Dutch plates formed the basis of Seller's first atlases, but he moved on to other ambitious projects including a survey of England and Wales, only partially completed. 'For the remainder of his career, Seller's output concentrated on less financially challenging material, in particular the production of miniature compendia and atlases of

the type exemplified by the undated *Atlas minimus* and the *Atlas caelestis* (1680), the earliest British celestial atlas' (ibid.)

There seem to have been several issues of the text and plates – in this one, the table of the new and full moons begins at 1678 and concludes at 1692; a later issue commences at 1680 and terminates at 1700 (see Sotheby's 9 May 2012, lot 118).

Wing S 2463; Shirley, British Library C.SELL-1a. See *frontispiece illustration*.

THE FIRST ENGLISH MAPS OF 'NEW MEXICO' AND 'FLORIDA' EARLY MAPS OF CHINA AND THE MALACCA STRAITS

46 **SELLER, John.** *Atlas minimus, or a Book of Geography shewing all the Empires Monarchies Kingdomes, Regions Dominions Principalities and Countries, in the whole World.* By John Seller, Hydrograph^r to the King. And are to be sold at his House at the Hermitage in Wapping. And in Pope's Head Alley ... [1678?]

12mo., engraved throughout: licence-leaf (with a small circular map above a blank cartouche), title-page within an elaborate border by James Clark, a double-page 'Mapp of all the World', and 52 single-page sectional maps on rectos with explanations on the facing versos; the 48-page letterpress 'Geographical Description of the World' not present (as often, see below); ownership signature of Timothy Mauleverer on the title-page dated 1705, **with copious early annotations** and a manuscript index in his minute but entirely legible hand. A fine and entirely unsophisticated copy in contemporary speckled calf, spine gilt with a floral motif, marbled edges. **£19,500**

First edition in book form, second issue, of Seller's charming miniature atlas, first published c. 1676 as playing cards, with the 52 maps divided into four suits and so numbered.

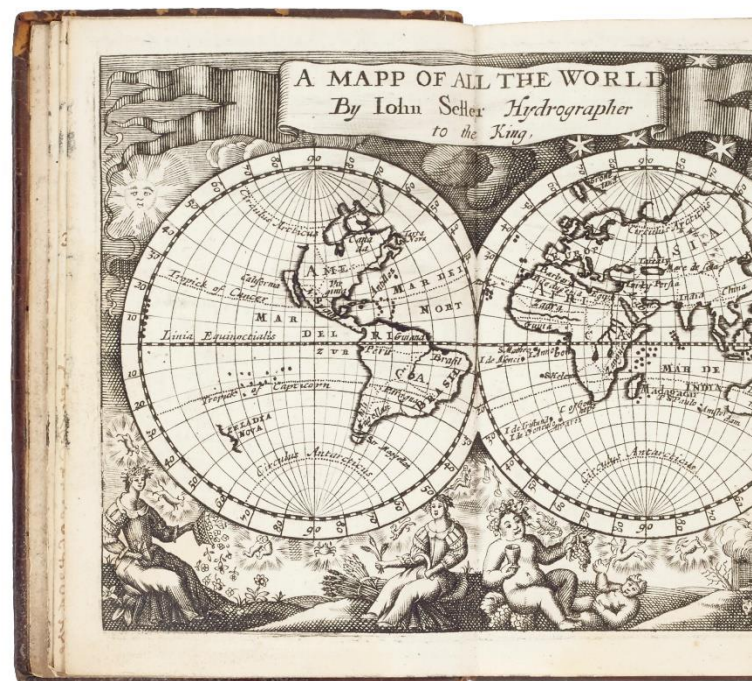
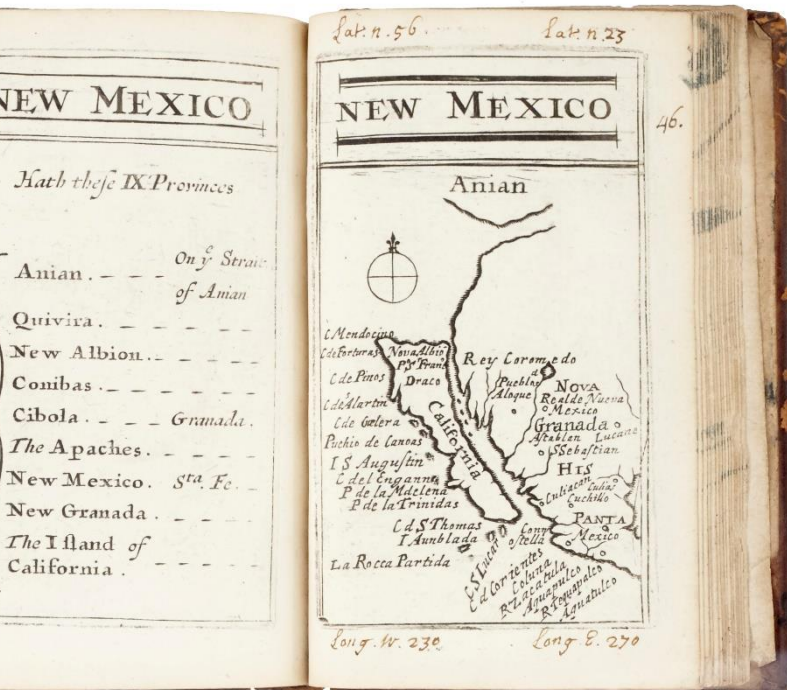
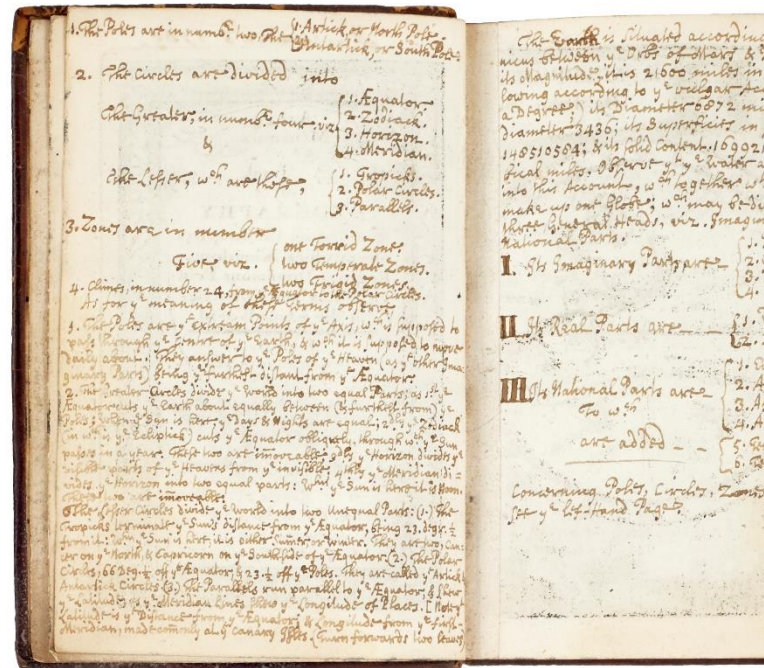
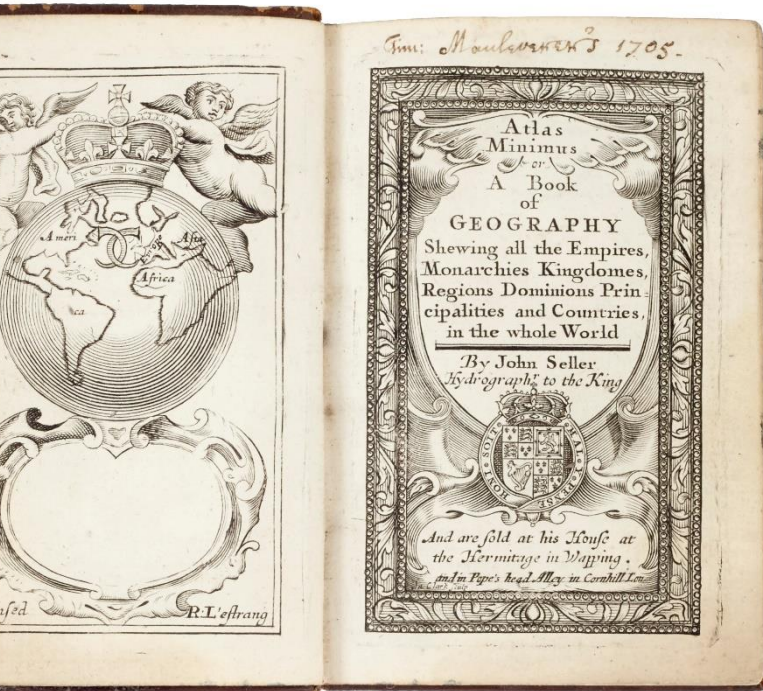
Seller's *Atlas Minimus* was the first English world atlas composed on an entirely English model rather than from Dutch sources, and has a significance much beyond its diminutive size and its evidently popular audience. Thirteen maps are devoted to the Americas, including 'New Mexico', the first English map of New Mexico and California, and 'Florida', the first English map of the southern part of North America, from Florida to Texas. This second issue added 'Pope's Head Alley' to the imprint, a premises occupied by Seller in 1678-81. The maps were available both with and without the 'educational' letter-press component (see for example the copies of both issues in the Wardington sale, bound as here). 'The original set of playing cards is believed to have been prepared in 1676 or a year or so later' (Shirley).

Though he had decried Seller's use of adapted Dutch plates in *The English Pilot* (1671), as a naval man Samuel Pepys recognised Seller's worth, nothing that 'till Seller fell into it we had very few draughts, even of our own coasts, printed in England' (*Naval Minutes*, 238). The *Atlas Minimus* was the first properly English atlas; its reprint in c. 1705 by Senex and Price (the latter having been Seller's apprentice) is a demonstration of Seller's position as father to a generation of great British map-makers in the following century.

Timothy Mauleverer (1680-1753), of Arncliffe, Yorkshire, has annotated every map in the present volume with its geographical extent in longitude and latitude, and the first fifteen maps (Europe, plus China) with material derived from Peter Heylyn's *Cosmographie* and Laurence Echard's *Most Compleat Compendium of Geography*. For each country or empire he provides lists of regional divisions (and their geographical extent), chief towns, and the numbers of Archbishops, bishops and universities. The title

and world map versos are annotated with more general material on poles, zones, tropics, the circumference and 'solid content' of the earth, its location according to Copernicus, and its division into 'imaginary', 'real' and 'national' parts.

Wing S 2465; Phillips, *Atlases* 490; Shirley, *British Library*, T.SELL-5a; Shirley, *The Mapping of the World*, 485-1 (the mappa mundi); Landis, *European Americana* 679/120; Sabin 79025. See frontispiece illustration.



47 **SHAKESPEARE, William.** *Cimbelino, Re della Gran Brettagne ... spettacoloso*
Dramma diversificato ad uso del Teatro Italiano. Brescia, Dalla Tipografia Vescovi, 1816.

Large 8vo., pp. 87, [1], some occasional light foxing, but a very good copy, uncut and unopened, in the original blue paper wrappers, printed decorative border and spine. £650

First edition, extremely rare, of this translation-adaptation of *Cymbeline* by Modesto Armanni, dedicated to Count Ottavio Agosti of Bergamo, where Armanni was a priest.

While there had been scattered attempts to translate Shakespeare into Italian in the eighteenth-century, it wasn't until Michele Leoni, whose first translation (*Giulio Cesare*) appeared in 1811, that Shakespeare found a significant voice in Italy. Leoni's *Cimbelino* (1815) was rendered in verse; Armanni's is in prose, and he attempted to 'adapt and reduce' the play to make it appropriate for performance on the Italian stage, apparently to much resistance from the actors. It is only thanks to Count Agosti's support that it can now appear as the translator intended.

We have been able to trace only two copies worldwide, at the Biblioteza nazionale in Rome, and at the Getty Research Institute. *See frontispiece illustration.*

PRINTED FOR BERLUSCONI

48 **SHAKESPEARE, William.** *Quaranta Sonetti.* Traduzione di Giuseppe Ungaretti.
Silvio Berlusconi Editore. [Verona, Alessandro Zanella, 1990].

Small folio, pp. 109, [7], with a half title and a terminal limitation leaf; English and Italian texts on parallel pages; a fine copy in the original tan morocco by De Stefanis of Milan, spine lettered gilt, grey board slipcase. £275

A fine limited private-printing of Ungaretti's translation of the *Sonnets*, printed alongside the English text, produced by the media tycoon and future Prime Minister of Italy, Silvio Berlusconi, because nothing greases palms like 'Those pretty wrongs that liberty commits'.

The print run was 150 copies, of which this is no. 52 of 125 on Zerkall paper reserved for 'Sodalis Artis' and lettered 'ad personam', the recipient here being the banker Brizio Lorenzetti; there were also 20 copies designated alphabetically and 5 specifically for Berlusconi himself.

Ungaretti (1888-1970) was one of the most innovative and influential Italian poets of the first half of the 20th century. He published several volumes of translations, among them works by Racine, Mallarmé, Gongora, Blake, St. J. Perse, Esenin, and Paulhan. In 1944 he had published a first collection of 22 Shakespeare sonnets, followed by six more sonnets in 1943 in *Poesia, Quaderno I*, and in *Quaderno III-IV* (1946) some notes in response to observations on the previously published sonnets. These works and their introductions were all collected in 1946, together with translations of 12 new sonnets, and Ungaretti's introductory notes to the new sonnets, as *Vita d'un Uomo IV. Traduzioni I. 40 Sonetti di Shakespeare*. The publisher was Mondadori; in 1988 Berlusconi bought the shares of Leonardo Mondadori, and since 1991 it has been controlled by his holding company Fininvest.

No copies in COPAC or OCLC.

49 **SHAKESPEARE, William. PETŐFI Sándor, translator.** Shakespeare Összes Színművei [Shakespeare: Complete Works]... I. Coriolanus. Pest, 1848. Nyomatott Beimelnél.

12mo., pp. 182; scattered light foxing, else a very good copy bound in later cloth boards, preserving the original green printed wrappers. **£950**

First edition of *Coriolanus* in Hungarian, translated by Petőfi Sándor, the national poet of Hungary.

Petőfi's translation of *Coriolanus* was intended as the first part of a Complete Works of Shakespeare to be produced with two other poets, Vörösmarty Mihály and Arany János. Petőfi's death in 1849 put an immediate end to the joint project, but his two collaborators went on to make translations of some individual plays.

Interest in Shakespeare took hold in Hungary in the late eighteenth century, and the first Hungarian translation being Kun Szabó Sándor's *Romeo and Juliet* (1784). The history of Shakespeare in Hungary is closely linked with the country's nationalist movement. 'The reformation and standardisation of the vernacular played a central role in Hungarian nation formation and Shakespeare's plays were ideal touchstones for these efforts'. Petőfi's *Coriolanus* is numbered among 'the greatest translations of the first half of the nineteenth century' which 'still belong to the national canon of the Hungarian Shakespeare' (*Oxford Companion to Shakespeare*).

Petőfi Sándor (1823-1849) was a poet and revolutionary famous for his role in the Hungarian Revolution of 1848. He was the author of the uprising's two most important texts, the patriotic poem 'Nemzeti Dal' and the *12 Pont* (a list of twelve demands submitted to the Hapsburg Governor General). Petőfi is believed to have died in action at the Battle of Segesvár in 1849, the year after this book's publication. He was an ardent bardolator, writing in an essay on Shakespeare: 'Shakespeare. Change his name into a mountain, and it will surpass the Himalayas ... convert it into a star, and it will outshine the sun itself ... Before his appearance the world was incomplete'.

Very scarce. **OCLC records only two copies**, at the BL and Szeged University Library, Hungary.

50 **SHAKESPEARE, William. VÖRÖSMARTY Mihály, translator.** Lear Király ... Pest, 1856. Nyomatott Landerer és Heckenastn ál.

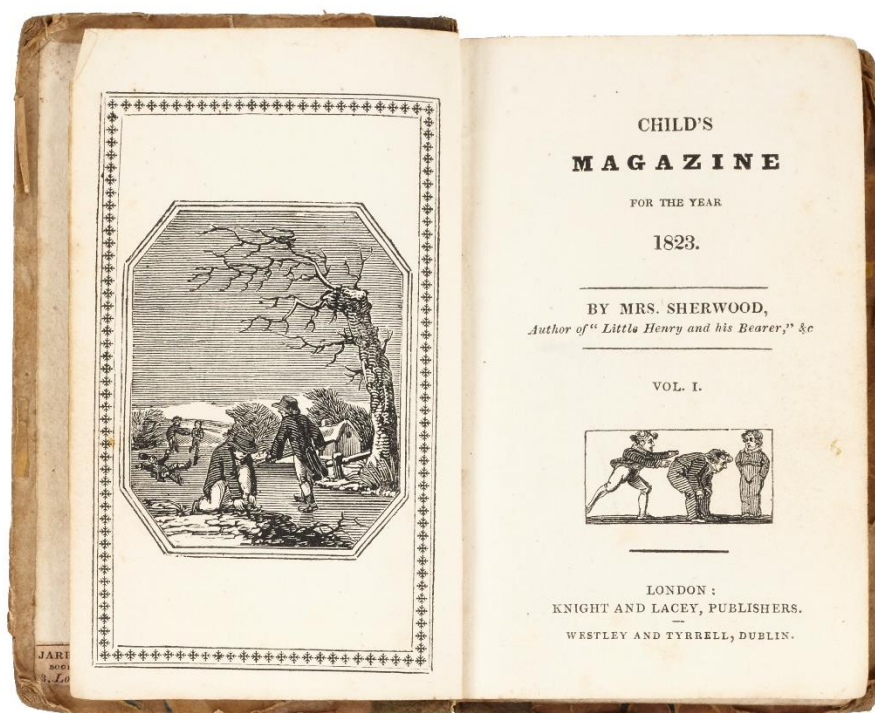
12mo., [2], 214, with a half title; a very good copy bound in contemporary marbled boards preserving the original wrappers; front wrapper slightly worn, foxing to endpapers; contemporary ownership inscription to front wrapper. **£950**

First edition of the first translation of *King Lear* into Hungarian.

Shakespeare was first made available to a Hungarian audience in the late eighteenth century in the form of loose adaptations or translations based on German versions of the plays. In 1831, the Hungarian Academy of Sciences established a theatrical committee which called for the translation of twenty-two Shakespeare plays into Hungarian. Vörösmarty was at the forefront of this effort, publishing translations of *Julius Caesar* in 1840 and *Romeo and Juliet* in 1855 as well as the present work.

A very loose adaptation of *King Lear* which transferred the action of the play into pre-Christian Hungary appeared in the late eighteenth century as *Szabolcs vezér*, but Vörösmarty's *Lear Kiraly* was the first proper translation of the play.

Vörösmarty Mihály (1800-1855) was a Hungarian nationalist and romantic poet. He was the author of 'The Szózat', the country's second national anthem.



SUNDAY SCHOOL MAGAZINE REBRANDED

51 **SHERWOOD, Mrs [Mary Martha], editor.** *Child's Magazine for the Year 1823* [-1824] ... Vol. I. [-II]. London: Knight and Lacey, Publishers. Westley and Tyrrell, Dublin. [1823-4].

Two vols in one, 16mo., pp. xii, 160; xiv, 192, with a woodcut frontispiece to each volume, woodcut title-page vignette, and numerous woodcut illustrations and maps within the text; slightly dusty, but a good copy in contemporary quarter green roan and marbled boards, rubbed, head of spine chipped, book-block and spine split; pink bookseller's ticket of Jarrold & Son (Norwich). **£750**

First edition thus, very rare, a collected edition of the monthly parts (equally rare) of *The Sunday School Magazine*, new series (1-23, March 1823 to Decemeber 1824), with new title-pages.

The preface to Vol I announces that because of the work's success, it has been deemed suitable for 'children of a higher rank than those for which it was first exclusively intended', and thus will be renamed *The Child's Magazine* to extend its market reach beyond the attendees of Sunday schools. The Sunday School movement had begun in the late eighteenth-century and had proved enormously successful, providing the only form of systematic education for large numbers of poorer families – by this date some 400,000 children were enrolled. Publishing materials to assist both pupils and teachers bloomed. The contents of the present magazine include poems, hymns, short essays on animals, planets, world history etc., and moral tales, most relevant to some aspect of scripture.

Having spent several years in India, writing numerous stories and raising a large family, Mary Martha Sherwood returned to England in 1816, where she set up a boarding school in Wick, Worcestershire. She wrote constantly (four to five hours a day, well into her seventies) – publishing gothic novels, Bunyanesque fables, moral-educative juvenile stories – and knew Hannah More, Elizabeth Fry and Walter Scott. As well as her voluminous output of fiction, she contributed for many years to *The Youth's Magazine* (from 1822 until 1848). The *Sunday School Magazine* was begun around 1821 as a very ephemeral, and poorly printed, publication. Sherwood apparently took over as editor for this 'New Series' in 1823-4, which was printed by Hansard (see E. W. Rice, *The Sunday-school movement, 1780-1917, and the American Sunday-school union, 1817-1917*).

Not in COPAC; OCLC lists it but with no locations. The original *Sunday School Magazine* is similarly untraced in the databases.

TORY POEM, WHIG REPLY

52 [SHIPPEN, William]. Faction display'd. A Poem. Answer'd [*anonymously*] Paragraph by Paragraph. London: Printed in the Year, 1704.

Small 4to., pp. 4, '22' [*i.e.* 23], [1, blank]; a very good copy, disbound.

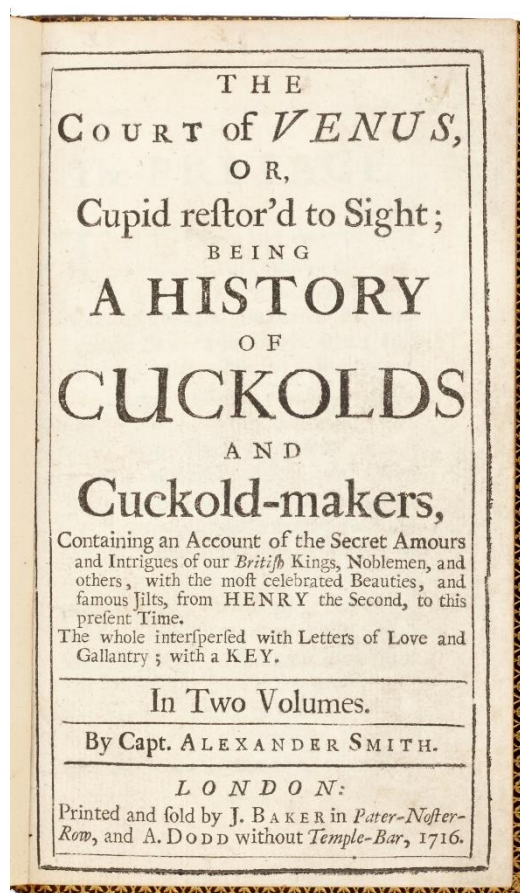
£450

First edition, one of two variants, this with sig. B printed under 'his in'.

William Shippen (1675-1745) was educated at Trinity College, Cambridge, and was called to the bar in 1699. In the early years of the reign of Queen Anne he became increasingly involved in the world of party politics and sought to establish himself as a Tory polemicist. In the satire *Faction display'd*, his first work, he portrays the junto of Whig lords who gathered on the night of William III's death in terms of Catiline's conspirators who gathered secretly in 63 BC to plot the overthrow of the government of Rome. It attracted 'great Vogue and Credit', and unsurprisingly, this *Answer* from the Whigs appeared almost at once. At first the poem was attributed to Matthew Prior (as in this *Answer*), but later Pope and Giles Jacob confirmed Shippen's authorship.

In the *Answer* the original poem is reprinted in sections, each followed by a scornful paragraph in prose. Eight of the conspirators speak – Moro (the Duke of Somerset), Ario (Gilbert Burnet), Mysterio (the Bishop of Worcester), Clodio (Lord Wharton), and so forth. Bathillo (Charles Montagu), 'deck'd with borrow'd Bays, / Renown'd for others Projects, others Lays', boasts that if 'you perform the Politician's Part, / I'll bring the Assistance of the Muses Art. / The Poet Tribe are all at my Devoir, / And write as I command, as I inspire / C—g—ve for me *Pastora's* Death did Mourn / R—too is mine [&c.]'. The prose rebuttal here is a sustained attack on Prior on the mistaken assumption he was the author. And then comes Bibliopolo (Jacob Tonson) who announces 'I'll print your Pamphlets, and your Rumours spread....' *Ans.* What the Devil has poor *Jacob Tonson* done to you ... Oh! Now I smoke it; *Jacob's* the poor Keeper to the *Kit-Kat Club*; and some of your Works have accompanied the renown'd *Tom Durfy's*, in being usher'd into that Assembly, under the Bottom of Mutton Pies and Tarts'.

ESTC lists six copies of this variant (Lambeth Palace, Longleat, Boston Public Library, Folger, UCLA, and Illinois, to which Foxon adds the Forster collection at the V&A) and seven of the other (BL, St. John's Cambridge, Bodley, Indiana (2), McGill, Yale); Foxon S 432; Frank H. Ellis, ed., *Poems on Affairs of State*, VII, 648-673.



UNRECORDED LICENTIOUS LIVES

53 **SMITH, Captain Alexander (pseud.).** *The Court of Venus, or, Cupid restor'd to Sight; being a History of Cuckolds and Cuckold-Makers, containing an Account of the secret Amours and Intrigues of our British Kings, Noblemen, and others, with the most celebrated Beauties, and famous Jilts, from Henry the Second, to this present Time. The whole interspersed with Letters of Love and Gallantry; with a Key. In two Volumes ... London: Printed and sold by J. Baker ... [vol. II only: R. Burleigh] ... and A. Dodd ... 1716.*

Two vols., 8vo., pp. [22], 262; [12], 254, [8]; the title-pages are cancels; a fine, crisp copy in nineteenth-century calf, gilt, gilt edges.

£4750

Very rare reissue of *The Secret History of the Lives of the most celebrated Beauties* (1715) and its continuation *The School of Venus* (1716), a collection of scandalous biographies by 'Captain' Alexander Smith (fl. 1714-1726), the historian of roguery whose popular 'lives' provide us with much of what we know of the facts (albeit embroidered) behind the fictions of Gay, Fielding and Defoe.

As with his famous *History of the Lives of the most noted Highwaymen* (1714, later expanded to three volumes), *Celebrated Beauties* was first issued as a stand-alone single volume in 1715 (Trinity Hall Cambridge and Illinois only in ESTC). 'The kind Reception' it met with, 'does encourage us to oblige the publick with another', and in 1716 Smith reissued volume I, and added a new volume II, under the title *The School of Venus, or, Cupid restor'd to Sight* (BL only, plus a copy of volume II at UCLA), using different publishers. *The Court of Venus, or Cupid restor'd to Sight*, again re-uses the original sheets of

Celebrated Beauties, with a reissue of volume II of *The School of Venus*. There is one further iteration, under the title *The Court of Venus: or, the History of Cuckolds and Cuckold-Makers, for 200 Years last past* (also 1716, Huntington only).

Capt. Smith was a master of the populist biography, veiling prurient interest with a supposed moral lesson. Here, he explains, 'as the Subject is wholly Amorous, the Stile ... is very soft, smooth, and passionate, without any mixture of Obscenity', suitable even for 'the chastest Virgin', a claim absolutely not borne out by the contents. Volume I opens with royal mistresses – Fair Rosamond, Jane Shore and Nell Gwynn (with a seven-page verse satire he attributes to Etheridge) – and heads steadily downhill, taking in the affairs of Aubrey de Vere, the Duke of Buckingham and the Earl of Rochester, and concluding with debauchees, prostitutes, and practitioners of the 'buttock and twang' (!) up to the time of writing. History and slander are freely mixed, including an anti-Quaker story in which a serial concubine takes up with William Penn: 'and she had Thee'd it and Thou'd it so long, till they came to the closest Conjunction, and mingled their spiritual Embraces'. The 'lives' in volume II are slightly longer and include several mistresses of Charles II and the Duke of York, Rochester again (with Mrs. Barry), and the stories of 'Philogines and Meretricia', and 'The Amours and Intrigues of two Turks, with their English Mistresses'.

The author, almost certainly writing under a pseudonym, also published several similar volumes on court intrigues and bailiffs, a life of the thief-taker Jonathan Wild, and a canting dictionary (there are several cant asides here).

Not in ESTC, OCLC or COPAC.

'EPISTLE TO MR. BURKE ... *LONG AND DULL*'

54 **STEWART, Charles Edward.** *A Collection of Trifles in Verse ...* Sudbury, Printed by J. Burkitt. 1797.

4to., pp. xxiv, 98, with a 16-page subscribers' list; ownership inscription of Juliana Maria Bridget Waddington (a subscriber), dated 14 Feb. 1797, with a manuscript poem by her husband Robert Waddington on the last text-leaf and terminal blank (soiled and dusty, laid down); modern boards. **£450**

First edition, a curious collection of occasional verse with a flippant introduction and a contents list with 'Friendly criticisms' on the poems: 'Epistle to Mr. Burke ... *Long and dull*', 'The New System ... *Stupid*', 'A Doggerel Ode to the Revolution Society ... *Answers to the title.*'

The 'Epistle' to Burke ('Foe to wild anarchy, fair freedom's friend') takes the *Reflections* as its subject and rails against 'rancorous Paine'. In 'Damn'd Polite', Stewart lightly satirises a young lady's habit of always arriving late, while in the 'Epilogue for Mrs. Bellamy', the actress George Anne Bellamy (see Highfill, Burnim and Langhans, II, 6-20) apologises for her wayward drifting between various lovers.

Subscribers to the volume included Burke, Pitt, Fuseli, and Young. Another subscriber, 'Mrs. Waddington', has signed this copy, and 'R W', presumably her husband, the Rev. R. Waddington, also a subscriber, has provided a manuscript poem 'To Mr. Stewart, on reading the above Verses to Mr Burke', in reply to Stewart's poem 'To Mr Burke, on the Loss of his Son'.

Stewart (1759-1819), not the Young Pretender, was a clergyman in Essex.

Jackson, *Annals of English Verse* p. 216; not in Johnson, *Provincial Poetry*.

THE BRILLIANT CLUB – WITH A SATIRICAL PORTRAIT OF POPE

55 **TEMPLE BEAU (The);** or the Town Coquets. A Novel. London: Printed for W. Owen ... and E. Baker ... 1754.

12mo, pp. [12], 208; woodcut device to title page, woodcut head- and tail-pieces; a good copy in contemporary polished calf, gilt file border to covers; spine gilt, slightly chipped at base; red morocco lettering-piece. **£1650**

First edition of this satirical and scabrous novel of fashion, with slanderous portraits of contemporary figures. The romantic plot (Mr Smart attempts to win the heart of Jenny Gripe) is told with some originality: a false marriage contract is used to wrap an orange; a seducing blue-blood grows 'yellow as a lemon with pining'; and a bustling lawyer asks his obviously pregnant client: 'have you copulated? Speak boldly, for it will help our cause.'

One group to provide fertile ground for caricature is the 'Brilliant' or 'Lying Club', almost certainly the Drury Lane set of the 1740s, the hostesses described here being the Peg Woffingtons of the contemporary stage, with its venal, aristocratic hangers-on. Not all the characters are treated with obscurity; one member, an author well-regarded in his youth, who cannot now get published for his life, is called 'Colley' (Cibber). Here we see the group debating the merits of works by female authors, on which, Colley argues, the booksellers so overextend themselves that they have no money left to furnish us with proper works of scholarship. Nonetheless the chief hostess's 'History of Love: A moral Tale' is snatched up, on falling from her pocket, and read aloud in full. This is a rambling and obscure chapter in which Cupids and Venuses, shepherds and ocean Naiads stand in as likely participants in the sex scandals of the day. Of Thetis's 'Opera Girls', the one 'more prudish than the rest' is surely Kitty Clive; other figures include 'Miss [Martha] Blount', her poetic lover-on-paper Pope, depicted as a hideously deformed but exceptionally witty dwarf, an extraordinarily ugly dancer (Johann Jakob Heidegger) and possibly Lady Mary Wortley Montagu.

Deceased antiquarians also make for rich pickings: 'There was but one thing he was ever known to spend his money on, and that was his library, where one may say, he had all the books in the world, but all bought at the cheapest rate'. This is possibly Peter Le Neve, founding chairman of the Society of Antiquaries, infamous for his miserliness in all things save the aggressive expansion of his library. As someone who enrolled at Middle Temple but was never called to the Bar, and as the son of a London upholsterer, Le Neve is maligned here as the offspring of 'a very wealthy Hatter on the Bridge' and 'a Lawyer ... who had intitled himself to the Bar by putting on a gown'. In pursuit of the beautiful Jenny Gripe the miserly antiquary offers to peel his lover's pear, but blows his luck when he drops the fruit and, stooping to pick it up, loudly breaks wind.

Scarce. ESTC notes only 2 copies of the first edition in the UK, at the BL and John Rylands, and 6 copies in North America: Illinois, Pennsylvania, UCLA, the Huntington, Yale and Toronto.

Block, p. 234; McBurney 904; Raven 227. *See illustration xxx*



‘NO BOOKSELLER WOULD PUBLISH IT’

56 **THICKNESSE, Philip.** *A Year's Journey through the Paix Bâs and Austrian Netherlands* ... Vol. I [*all published*]. London: Printed in the Year 1784.

8vo., pp. vii, [1], [v]-viii [subscribers' list], 184, 189-351, [1, additional subscribers], with a half-title, and a folding frontispiece etching of a graphic execution scene, by John Carter after the author (edges frayed); Gg2-3 misbound after Ff1; some occasional stains and foxing, but a very good copy in contemporary quarter sheep, vellum tips, edges rubbed.

£1850

First edition, rare, and possibly suppressed, of a typically idiosyncratic account of a 'quarrel-ridden tour' of the Netherlands and Belgium by 'the most irascible individual within the arena of late eighteenth-century print culture' (*Oxford DNB*).

By his early twenties, Philip Thicknesse (1719-1792), author, traveller, lieutenant governor of Landguard Fort in Suffolk and first patron of Gainsborough, had already been to Georgia and Jamaica and eloped with a wealthy heiress, the first of three marriages. His first 'travel guide', *Observations on the customs and manners of the French Nation* (1766) was followed a decade later by the more extensive, and more successful *Year's Journey through France, and part of Spain* (1777), which attracted a subscribers' list of 430, including Garrick and Gainsborough.

A Year's Journey through the Paix Bâs takes the form of delightfully frank, conversational letters, taking in subjects as varied as the execution of Jean Calas and the fraudulent dealing of Brussels wine merchants; it also prints six letters by Rubens (three in French, three translated from Italian) and two poems by a British lady resident in Brussels, a place at the 'fag-end, or ... first step of the diplomatic ladder'. Advice to travellers is provided almost as an after-thought: Calais is not as cheap as it once was, but you should eat at the Silver Lion. In the Cathedral at Bruges are two paintings by Rubens which 'are only to be seen, on certain public days', but the landlords of the Hotel de Commerce are 'rich, and insolent'; at Spa, you should consult Dr Congalton.

But Thicknesse never hid his waspishness for too long, and Letter XV (pp. 170-184) contains a particularly stinging (even libellous) attack on the family of his second wife Elizabeth Touchet, and on his son George (later Lord Audley). These sheets must have been a late addition after George publicly split with his father and took the name Touchet – there is the evidence of cancelled leaves as stubs, the section ends with a break in pagination, and indeed George is listed among the subscribers. This probably also explains the work's rarity – the third volume of Thicknesse's *Memoirs* (1791), which reiterates the attack, is likewise 'extremely rare ... since Lord Audley and Philip [junior, his other estranged son] bought and destroyed all the copies they could find' (*Oxford DNB*).

A Year's Journey was privately printed, subscriptions taken by Thicknesse at his own house on Piccadilly, where you can buy other of his works. 'The reason the author does not publish this volume through the hands of booksellers, is to shew his contempt to the shameful partiality and impertinence of the Monthly and Critical Reviewers'. At the end is an Appendix (pp. 334-351) in which he defends himself against their reviews of his other books, and provides two satirical reviews of the present work after their manner.

ESTC records six copies only: BL, Cambridge; Sorbonne; Columbia, Harvard, and Yale. A regularly published second edition appeared in 1786, replacing the Appendix with information more conventional to a travel guide; letter XV is removed entirely. *See frontispiece illustration.*

A ROYAL DEBT

57 **THICKNESSE, Philip.** A Letter to her Majesty the Queen of Great Britain Printed for the Author, and sold by S. Fores ... London. 1791.

4to., pp. [2], 13, [1]; a fine copy, lower edge partly untrimmed, disbound.

£1250

First and only edition, very rare.

Thicknesse had been commander of the garrison at Harwich when Queen Charlotte first arrived in England after a difficult sea passage in 1761. 'I cannot help here observing that during a great part of the afternoon ... I was driving my post-chaise, in a scarlet coat, upon the beach, to make it visible that her Majesty might not only be there safely landed ... but that Admiral Campbell ... well knew that at my cottage ... now well known to every body, was to be found better accommodation than could have been procured at Harwich ...'; Anson though insisted on landing, against a contrary wind, in the main harbour.

Shortly afterwards Thicknesse acquired a portrait of Frederick Prince of Wales (found in a drawer in a house bought from the Duchess of Kendal by his wife's father), which he hoped one day to give to the royal family, and indeed contrived to do so via the French traveller and writer Louis Dutens, and John James Majendie, English tutor to the Queen. Although the Queen liked the portrait she was unable to

accept the gift, but the portrait was not returned to Thicknesse for six weeks, despite his repeated efforts – a circumstance he attributes here to some dubious machinations by the two Frenchmen. Some years later, in 1766, Thicknesse moved to France, when he contrived again to gift the portrait to the Queen, this time through Lord Rochford and this time successfully. Rochford told the Queen “‘He had it from Mr. Thicknesse, at Paris.” Permit me, therefore, Madam, to say, that Mr. Thicknesse is now at Paris again; not because he prefers France to England, but that it is more convenient for his residence, and more suitable to his present circumstances’, *i.e.* great poverty. If his Majesty ‘may think it right to make me some compensation, or return the picture ... I humbly submit to your Majesty’s consideration’

In 1789, ‘nothing daunted by the early stages of the French Revolution [the Thicknesse] made a brief trip to Paris ... [then] departed more wholeheartedly in 1792’ – Philip died of a seizure en route to Italy, and his wife was arrested and confined for eighteenth months.

ESTC shows two copies only: British Library, and Yale (trimmed to an octavo).

SATIRIC VERSE TALES

58 **THOMPSON, Benjamin (‘Stranger’).** The Recal [*sic*] of Momus. A Bagatelle ... London: Printed for G. & J. Robinson ... by S. Hamilton ... 1804.

4to., pp. viii, 54, with a half-title; small blank piece torn away from inner margin of dedication leaf, else a very good copy, disbound. **£450**

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

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

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

OCLC and COPAC show Cambridge, Library of Congress, and UC Davis only. There was a second edition in 1809 (BL) and a New York edition of 1812.



CONTEMPORARY BLACK MOROCCO

59 [THUMB BIBLE.] [TAYLOR, John]. *Verbum Sempiternum* [and *Salvator Mundi*]. London: Printed by F[reeman]. Collins for T[homas]. Ilive ... 1693.

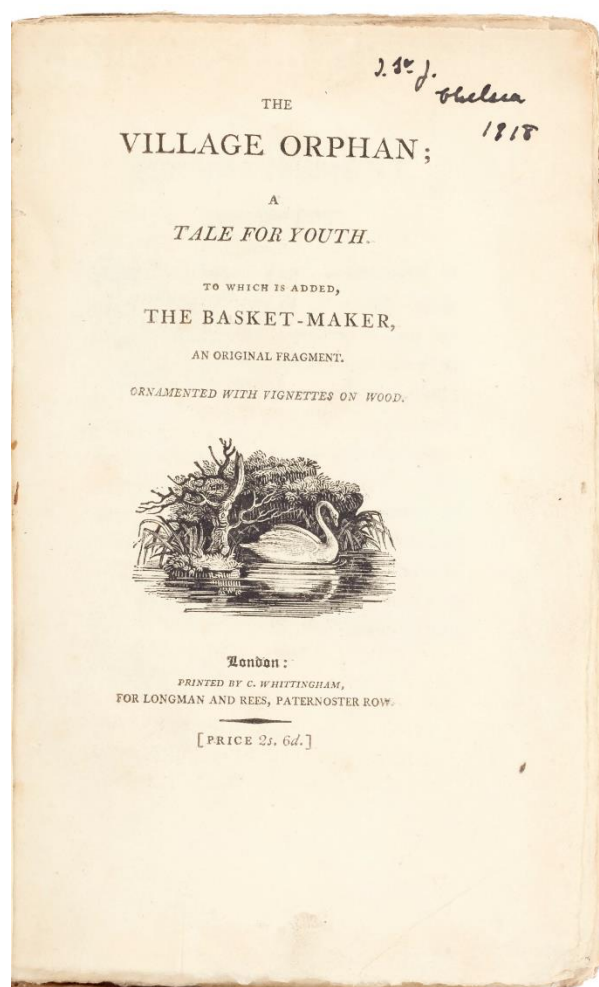
32mo., pp. [288], with an imprimatur leaf (signed 'A' on the recto), a half title ('Bible' with borders of printer's tools), and a terminal blank (K8) to the Old Testament; a separate half-title and title-page ('*Salvator Mundi*') to the New Testament, the initial leaf signed only 'A' and two terminal blanks (h3-4); a very good copy in contemporary black morocco, panelled gilt, gilt edges. **£5000**

A very attractive copy of this famous 'thumb bible'.

John Taylor's biblical verse paraphrases, designed chiefly for the use of children, were printed at least five times during his lifetime – separately in 1614, 1616, 1627, and 1631, all extremely rare (a total of five copies in ESTC), and once in the *Workes* of 1630 – but did not reappear (barring an Aberdeen printing of 1670), until Thomas Ilive's edition of 1693. It became extremely popular in America in the eighteenth-century, with editions in New York, Boston, Philadelphia (several of which were dedicated to Washington) and Providence.

Very scarce. ESTC records copies at BL, Bodley (2, one imperfect); Pierpont Morgan, Princeton, and UCLA. There was also a 'second edition, with amendments' published by Ilive in the same year, with the text in a different setting.

Wing T525; Adomeit B12; Bondy p.15.



A SENTIMENTAL GOTHIC

60 **VILLAGE ORPHAN (The);** a Tale for Youth. To which is added, the Basket-Maker, an original Fragment. Ornamented with Vignettes on Wood. London: Printed by C. Whittingham, for Longman and Rees ... [1797.]

8vo., pp. [4], 140, with a wood-engraved vignette on the title-page, thirteen wood-engraved illustrations (in the manner of John Bewick), and thirteen wood-engraved endpieces; a fine copy, uncut, in the original pink boards, paper spine, neatly rebacked; paper watermarked 1797; ownership inscription dated 1818. £750

First edition, rare, of an anonymous illustrated novella. The *Critical Review* thought it 'prettily narrated', but more appropriate for a reader of twenty-five than for 'youth', probably because of the rather gothic elements and the rather discursive descriptions of romantic scenery.

The orphan is 'Handsome Fanny', who is taken in by Mr and Mrs Manly after the death of her aunt. Having dealt with rumours that she is a witch, Fanny and Mr Manly undertake a trip to Caernarvon with the aim of finding her a cottage – which they do, with a beautiful garden, hidden in a former quarry accessed by a tunnel and a secret door.

The story then switches to follow William Seton, son of the local clergymen, whose curiosity leads him to investigate the local castle ruins and their mysterious inhabitant. The locals are too superstitious to

investigate, but William ventures in, gets lost and locked in, nearly falls to his death, then encounters the castle's master, a rather genial old soldier. He turns out to be a Swiss émigré, with a sad back story of imprisonment in India and the tragic death of his wife – his two children, long lost, turn out to be, as is the way of these things, Fanny and her brother Henry.

At the end is a very curious gothic vignette, 'The Basket-Maker', all howling winds, 'screams of the benighted' and lifeless bodies, and very little sense. It was perhaps a taster for another work, fortunately never printed?

ESTC records six copies (BL, Bodley; McMaster, Toronto, UCLA, and Minnesota) and there was, perhaps surprisingly, an American reprint in 1800.

Osborne, I, 316; Garside, Raven and Schöwerling 1797:17

GOLDSMITH, SPY, AND ADVOCATE OF FREE TRADE

61 **VIOLET, Thomas.** To the Honourable the Knights, Citizens and Burgesses of the Commons House now assembled in Parliament. The humble Petition of Tho. Violet Goldsmith. [London, 1660?]

4to., pp. 8, with a drop-head title; first page dusty, else a very good copy, disbound.

£2400

Very rare, a printed petition presented to Parliament by the goldsmith Thomas Violet, asking for the return of his sequestered money and property.

The combative goldsmith and spy Thomas Violet had previously fallen foul of the authorities for playing the currency exchange market, after which he turned informer for the government, seeking out illegal exporters of coin, and, as Surveyor to the Gold and Silver Wire-Drawers, assessing the purity of wire braids, both of which earned him the enmity of the Goldsmith's Company.

In 1643 he was recruited by Sir Basil Brooke to deliver a 'gracious letter' from Charles I at Oxford to the Lord Mayor of London, asking London merchants to support him rather than Parliament, 'for which your Petitioner was committed close Prisoner unto the Tower, where he remained almost foure years, for nine hundred twenty eight days of that time kept close in a dismal prison, little better than a dungeon'. He was not fully released until 1652, during which time he had been thinking about the benefits of free trade to England's economy. Still concerned about the outflow of silver coin, he managed to recoup some of his reputation with Parliament, but the Restoration again meant a change of tack, and the whitewashing of certain past activities.

'Over the years, he published numerous letters from himself and his supporters, also tracts, and narratives, seeking to defend himself from accusations of perfidy and to recover his seized assets and outlays, yet continuing to lay accusations against the wire-drawers, goldsmiths, and refiners, and all those who in his view deprived the nation of its rightful wealth by exporting gold and silver' (*Oxford DNB*). The present petition emphasises that he has been 'ruined for obeying his Majesties Command', reprints Charles's letter to the London merchants, and several by Henry Vane and others demonstrating Parliament's vindictiveness. A similar petition was addressed to the Lords (Wing V588A – two issues, one after April 1660 when the cause was presented).

Not in Wing. ESTC shows Christ Church Oxford only. See also Amos Tubb, *Thomas Violet, a Sly and Dangerous Fellow*, 2018.

62 **WARNER, John.** Warner's mathematical Exercises for the Use of Schools being a new, plain, and methodical Institution of universal Mathematics pure and mixt. Beginning at the very Foundation, and proceeding gradually in the natural Order those Disciplines ought to be learnt ... To be publish'd monthly. The First for January, MDCCX [*all published*] ... London, Printed for J. W. and sold by J. Rowley, Mathematical Instrument-maker ... R. Picard ... A. Bell ... H. Clements ... Da. Browne and W. Freeman ... J. Waltho ... J. Harding ... R. Standfast ... And by the Author in Fetter-Lane, 1710.

8vo., pp. [6], 32; a fine copy, disbound.

£1000

Rare – the first, and only, 'Exercise' in a projected mathematical course in monthly instalments, ambitiously dedicated to Queen Anne. Intended as a general introduction, it covers the etymology, history, nature and object of mathematics. The nitty-gritty would have come later, but evidently it wasn't the success anticipated, and no further parts followed.

This must have been particularly galling given the success of John Ward's *Young Mathematician's Guide* (1707 and much re-printed) – Ward had been Warner's assistant in the 1690s. Though described here as a 'teacher of mathematics' Warner is best known as a mathematical instrument maker, particularly of barometers and thermometers, as advertised in the very rare broadside *Aeroscopium, or, an Account of Weather Glasses exactly made. And sold by John Warner, Mathematical Instrument-Maker* (1685?). Of a similar vintage and rarity was his part-printed *Diary or weather-journal*, inspired by a Royal Society paper by Robert Plot and considered the earliest commercially printed stationary for the graphical presentation of meteorological observations.

Although the work has curiously escaped mention in ESTC, OCLC records copies at Cambridge, Newcastle, Durham; Princeton, American University, and Minnesota; there is also a copy at the Library Company of Philadelphia.

A PLAYWRIGHT'S LETTER-BOOK

63 **[WEBSTER, John, *attributed*].** A Speedy Post, with a Packet of Letters and Complements: useful for England, Scotland, and Ireland: or the first Fruits of new Conceits never yet disclosed. Newly published for the help of such as are desirous to learn to write Letters in Court, City, or Country. The twelfth Edition. By J. W. Gent. London, Printed by A. P. for F. Coles ... 1672.

4to., pp.[6], 54, 57, [1], **lacking H3 (pp. 55-6)**; with an attractive woodcut of a gentleman on horseback blowing a post horn, with the letters FC in the corner (presumably for the publisher Francis Coles), woodcut repeated on the final verso, which is a reduced version of the title-page; lacking a leaf, but otherwise a very good copy with wide margins, in recent boards.

£2750

Unrecorded – 'twelfth' (but third extant) edition of a collection of model correspondence, intended as much for entertainment as education, first published as *A Speedie Poste* (1625?), and here revised and updated for a post-Restoration audience.

The attribution of *A Speedie Post* to John Webster first came from R. G. Haworth, intrigued by the initials 'J. W. Gent' on the title-page and by the very striking similarity of a phrase in the preface to *The Duchess of Malfi* (1623) to one in *A Speedie Post*. In the *Duchess* Webster had railed against 'the ignorant scornors of the Muses (that like wormes in Libraries, seeme to live onely to destroy learning)'; two

A Speedy POST,

With a Packet of

LETTERS AND COMPLEMENTS:

Useful for *England, Scotland, and Ireland*: Or,
The First Fruits of new conceits never yet disclosed.

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The Twelfth Edition.

By J. W. Gent.



London, Printed by A. P. for F. Coles, on Saffron-hill, in Wine-
street, near Gatten-Garden. 1672.

years later, in the *Speedie Post*, we find 'the ignorant worldlings of this iron age, who (as wormes in a Library) seeme onely to live, but for to destroy learning'. The attribution was cautiously seconded by Charles Forker in *Skull beneath the Skin: the Achievement of John Webster* (1986), and then more firmly in his article 'John Webster's Handbook of Model Letters: A Study in Attribution' (*Medieval and Renaissance Drama in England* 19, 2006), which presents an exhaustive list of linguistic parallels, as convincing by their cumulative effect as by any definitively unique phrases.

The letter-book's excessive rarity, in any edition, long stood in the way of comprehensive study. The work was entered into the stationers' register in January 1625, and first(?) printed in an undated edition for William Sheares, which survives in two copies (BL, and Princeton Theological Seminary, imperfect). There was a paginary reprint by Elizabeth Allde for the popular ballad printer Francis Coles in 1629 (Huntington only, imperfect), the same year he became successor to Thomas Pavier. It seems that the work might have become a staple for the Coles (probably a father and son of the same name), as it is with a Coles imprint that the work reappears here. We can trace no surviving copies of any interim edition (though there is mention of one of 1645 in several eighteenth-century auction catalogues). A

subsequent edition, also designated the 'twelfth' but dated 1684 and printed for William Thackeray (Coles junior died in 1680), is recorded in ESTC at Magdalene College Cambridge (mutilated), and the Lewis Walpole Library.

Books of correspondence had been common since the sixteenth century, but around the turn of the seventeenth, with works like Nicholas Breton's *A Poste with a Packet of Madde Letters* (1602), they took a turn, becoming increasingly satirical or stylised. *A Speedie Poste* (1625/9) was closely modelled on Breton (and used the same title-page woodcut), and included letters 'to an enemy upon a quarrell', 'to a friend that was determined to marry', 'a kinde letter to one that was newly returned from travell', 'a letter of love from John a Nods to his Sweet-heart' etc., all of which are repeated here, as well as a letter of 'Advice for writing letters': 'I would you wrote to me more familiarly, without so many curiosities, and so many perfumed phrases ... Words should not be drawn from the bowels of antiquity, for ostentation of exactness, of the language: or so new, that use hath not imbraced them and made them common'. Many letters are written with a wry satirical edge, or employ insistent alliteration, wordplay, or fantastical artificialities of style: 'his voice is as loud as a Criers, that puts all to silence with, O Yes? His Wit, all in craft to compass the world: a Conscience as wide as Hell: a tongue that talks more than ten Women, and lies as fast as a dog will trot ...'

The work as it appears in 1672 retains the core of Webster's 1625 letter-book (down to a new version of the title-page woodcut) – at least twenty-seven letters (many with replies) are retained with only minor alteration, but it also expands the work substantially. As well as some new letters with the same subjects as old ones but revised content ('For the preferment of a Servant', 'to borrow money'), there are many new missives in a noticeably more 'modern' idiom: 'A Souldier to his Captain for neglect of his service', 'A Masters advice to his Prentice, leaving his service', 'To a Gentlewoman commending a Suitor', 'A Letter of comfort to a friend, in adversity', 'A Letter complaining of breach of love', 'A scoffing Letter to one that was proud and self-conceited', etc. etc.

There is also a new dedication, 'To the intelligent Reader', signed W. S.: 'Passion is here set out in colours, and Love declared in the highest raptures, Friends communicate their businesses' in a manner appropriate to 'these times, wherein Wit is in highest exaltation, and the Pen that pleaseth must deliver nothing from it, but that which may be full of Ingenuity and Judgement'.

Not in ESTC.

'HARK! THE HERALD ANGELS SING'

64 **WHITEFIELD, George, compiler.** Hymns for Social Worship, collected from various Authors, and more particularly design'd for the Use of the Tabernacle Congregation in London ... London: Printed by William Strahan, and are to be sold at the Tabernacle, near Moorfields. 1753.

12mo., pp. [4], vii, [1], 144; somewhat dusty throughout, particularly to title (small marginal tear repaired), else a good copy in modern calf, preserving original calf front cover; contemporary ownership signature to head of title-page of Christiana Tawse.

£2000

First edition, first issue, very rare, of Whitefield's important collection of hymns for the new Tabernacle church, rebuilt in 1753. Among the 132 hymns for public worship, and 38 hymns for 'Society and Persons meeting in Christian-Fellowship', are a number by or adapted from Charles Wesley, including **the first appearance of Whitefield's iconic revision of 'Hark, how all the Welkin rings'** – as well as cutting a number of verses, Whitefield altered the first lines to the now much more famous 'Hark! The herald Angels sing, / Glory to the new-born King'.

Whitefield had returned from his phenomenally successful preaching tour of America in 1748, but in his absence large numbers of his Tabernacle congregation had left to join the Moravians. He responded with a punishing preaching regime, and opened a new Tabernacle with support from the Countess of Huntingdon, to whom he was chaplain, on 10 June 1753. The present collection, with an emphasis on concision ('I am no great Friend to long Sermons, long Prayers, or long Hymns. — They are generally weary instead of edifying'), was to have 16 editions by Whitefield's death in 1770 and many more afterwards, most now very scarce. Apart from adaptations of hymns by the Wesleys, Whitefield included several by his follower Robert Seagrave, including the opening hymn 'Now may the Spirit's Holy Fire'.

There are two editions/issues published in 1753, of which this is clearly the first: the other is entitled *A Collection of Hymns for Social Worship* and omits 'collected from various authors', and it is under this title that the volume is subsequently reprinted. **ESTC records only two copies of the first issue (British Library and John Rylands), plus three of the second (Bodley, University College of Swansea, and Pierpont Morgan).**

WITH TWO AUTOGRAPH LETTERS:
'LACTILLA' RAILS AGAINST WILLIAM LANE OF THE MINERVA PRESS

65 **YEARSLEY, Ann.** Poems on various Subjects by Ann Yearsley, a Milkwoman of Clifton, near Bristol; being her second Work. London: Printed for the Author, and sold by G. G. J. and J. Robinson ... 1787.

4to., pp. [iii]-xl, 168, wanting the half-title; a couple of rust-marks to the title-page else a very good copy in contemporary half calf and marbled boards, rubbed, slightly bowed; ownership stamp of 'Macleod Yearsley' to front pastedown, date stamp 1935; with some related ephemera tipped in, including two autograph letters signed from Yearsley to the Bristol bookseller Joseph Cottle tipped in, both dated 15 December 1797, each 1p. 4to. with integral address leaf, bearing postage marks and remains of seals. **£2500**

First and only edition of Yearsley's second collection of poetry, following *Poems on several Occasions* (1785).

Ann Yearsley was a Bristol milkwoman, taught milking by her mother and reading by her brother, whose poetic endeavours were championed by a fellow Bristol local, the author Hannah More. When the Yearsleys fell on hard times, More, who already provided the family's pig with her kitchen scraps, rounded up over a thousand subscribers for Yearsley's first book of poems and marketed her as one of the age's peasant poets, an uneducated rustic who thereafter earned the queasy moniker 'Lactilla'. Uneducated or no, Yearsley recognised her own talents and rebelled against More and her fellow patron Lady Montagu Wortley, who attempted to keep their protégé's earnings in a trust only to be released with 'ungracious admonitions'. Yearsley also protested against the pair's editorial corrections, and the final straw was supposedly the burning of her manuscripts. A bitter row in which the poet regained control of her money was followed by lasting resentment. The extensive preliminaries to this volume elaborate, including Yearsley's account of the argument and the burning of the mss; a copy of the offending Deed of Trust, along with a rejected plea to More from Yearsley for the care of her children; and a letter from More to Montagu in which she modestly refers to herself as the 'discoverer' of 'a genius buried in obscurity', and makes various other backhanded remarks about the Milkwoman of Clifton.

Tipped into this copy are two spirited if melancholic letters from Yearsley dated December 1797, to the bookseller Joseph Cottle (best known as a friend to the Romantics and shortly to publish *Lyrical Ballads*) on whom she was by this time financially dependent. The publisher William Lane, of the Minerva Press, evidently appears to have been drawn into a conflict with Yearsley, presumably relating to her circulating library which opened in 1793. Lane operated his own enormous circulating repository of novels from the Minerva Press in Leadenhall Street and undertook to supply similar, smaller endeavours with books (Blakey, *The Minerva Press*, p. 18), and he was almost certainly the source of at least some of Yearsley's stock (for a selected list of authors see Mary Waldron, *Lactilla, Milkwoman of Clifton* (University of Georgia, 1992), pp. 211-212). Yearsley writes: 'I have been endeavouring to hush the storm for the sake of an obdurate mind who would prove a dastard in the chain of the Law, but **the gentleman who undeservingly raises the image of Minerva brings on his artillery*** ***Lane (at the Minerva Press) Bookseller**'. She declares that all money owed will be discharged, and asks Cottle to make that public. In the other letter Yearsley is more agitated and less defiant, but still critical of Lane as 'a man so truly lost to every charm of society except the careful love of money', writing in a hurried postscript that 'Mr Elderton [Lane's agent] wrote to me this morning / morning [sic] that he is to enforce &c'. 'I confess to be driven before the torrent of circumstance swiftly approaching – Mr Elderton is already employed by Mr Lane ... **all with me is delusive and precarious**, therefore I must self-collected as possible behold the present scene sink before me merely as a vision and look forward to some happier hour'.

Jackson, p. 384, 2 (strangely giving More as the editor); Davis and Joyce, p. 310.

(Ann. Yearsley.) b7 (149)

Bristowells 15 Dec 1797
+ Lane / at the Minerva Press
Bookseller

Sir

I have been endeavouring to hush the storm, for the sake of an obdurate mind who would prove a dastard in the chain of the Law; but the gentleman who undeservingly raises the Image of Minerva brings on his artillery. & I thank you once more for the friendly interest you offer me in behalf of my children – and beg you will inform any person who may mention my name on account of money that all will be discharged – my fate is of more importance than thousands are aware of and as you are young you may