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BERNARD QUARITCH LTD. CATALOGUE 1440

# ENGLISH BOOKS AND MANUSCRIPTS

PUBLISHING AND THE BOOK TRADE  
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MMXIX



## AN UNRECORDED VERSION OF THE 'HYMN TO SCIENCE'

1 **AKENSIDE, Mark.** *The Poems ...* London, Printed by W. Bowyer and J. Nichols: and sold by J. Dodsley ... 1772.

4to., pp. xi, [1], 380, with a mezzotint portrait frontispiece by Fisher after Pond; transcription of the 'Hymn to Science' in an unidentified hand (possibly that of Edward Barnard) tipped in at the end, with an explanatory note facing (see below); a good copy in worn contemporary marbled calf, spine elaborately gilt (dry), joints breaking; nineteenth-century bookplate of Emo Park Library. £650

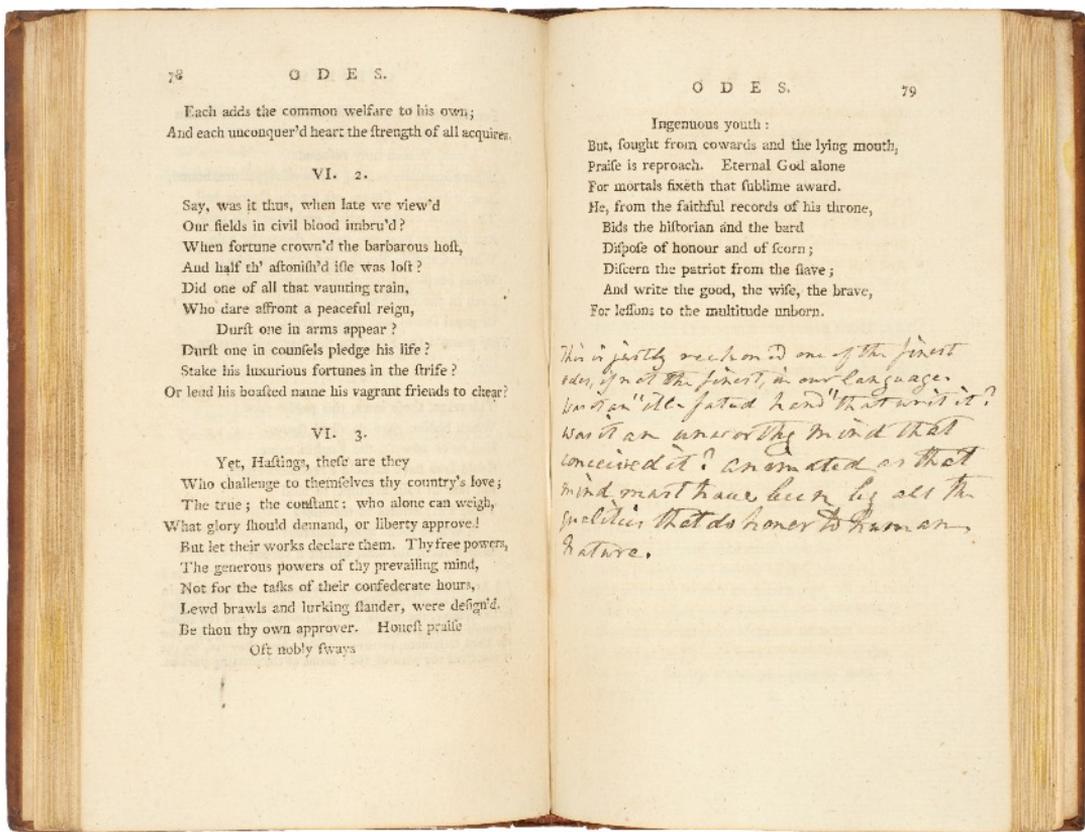
First edition of Akenside's collected poems, edited by his friend Jeremiah Dyson. This is a large paper copy on fine writing paper (which sold for 18s, according to Lowndes); there was also an issue on ordinary paper (12s), and an 8vo. edition without the portrait followed later in the year.

'Akenside produced relatively few literary works in a career, itself rather brief, mostly devoted to his work as a physician, and there are even fewer MSS still extant' (*Index of English Literary Manuscripts*). The *Index* lists only eight poems (four fair copies, four transcriptions), six of which are to be found tipped into Dyson's own copy of *Poems 1772* (now at Amherst).

Akenside's 'Hymn to Science', the fifteen-stanza Miltonic ode included here in manuscript, does not appear in *Poems* (1772), and was first printed in the *Gentleman's Magazine* in 1739 when Akenside was just shy of 18. **The present manuscript has more than twenty substantive differences, mostly alterations of single words, though one line is entirely rewritten and the order of two stanzas swapped.** Akenside continued to revise earlier poems in later life – *Poems 1772* reprints his final version of *The Pleasures of the Imagination* – and it is possible that this transcription represents a more mature vision of the poem.

The attached note, whose author was unaware of the poem's appearance in the *Gentleman's Magazine*, explains that the poem was 'given me by Doctor [Edward] Barnard Provost of Eton & in his own handwriting before it was published by Doctor Akenside who wrote it ... Few men are capable of so fine & elegant a Performance'. How Barnard obtained the poem is not clear, but it perhaps came from another mutual contact, George Hardinge, a family friend of Akenside who studied under Barnard in the 1750s. Akenside corresponded with him when he was at Eton. Dyson's transcription of 'Epode' (*Index* AkM 2), is annotated 'In the possession of Dr. Hardinge'.

Foxon, p. 11.



ANNOTATED BY WILLIAM DANBY

**2 AKENSIDE, Mark.** The Poems of Mark Akenside M.D. In two Volumes ... London: Printed for Jacob Tonson ... 1776.

2 vols., small 8vo. in fours, pp. 159, [1]; 134, with a half-title in volume I; a fine copy in contemporary polished calf, red and green morocco labels; from the library of William Danby, signed on the front pastedowns, one signature dated 1778; bookplate of Robert J. Hayhurst. **£1400**

Early collected edition, including *The Pleasures of Imagination* and *Odes on several Subjects*.

William Danby (1752-1833) of Swinton Park, Yorkshire, was a man of very large fortune. Widely read, he rebuilt Swinton Park with a handsome library (and a Druid temple in the grounds). He wrote several volumes of detached thoughts on various subjects which he had printed privately.

Apart from one obvious correction to *The Pleasures of Imagination*, Danby's annotations are restricted to volume II, where he provides observations on 24 of the 33 odes. 'Ode V. Against Suspicion': 'This ode expresses the sentiments of a true philanthropist'. 'Ode XVI. To Caleb Hardinge, M.D.': 'Reason, liberal philosophy and Religion not ill drest in the garb of Poetry'. 'Book II. Ode II. To Sleep': 'Is this one of the odes which employed the "harp" which the austere and prejudiced Johnson says that Akenside "laid his ill fated hand upon?" Surely this deserves a more favorable criticism'. 'Book II. Ode V. Of Love of Praise': 'Not absolutely vain is human

praise, / If human is supported by divine. (Young)’. ‘Book II. Ode X. At Study’: ‘This ode expresses the same feeling that inspired Horace’s “Felices ter et amplius / Quos inrupta tenet copula” &c.’

In a long note at the end Danby writes: ‘Perhaps the depth of thought may sometimes be preventive of the lighter beauties which lyric poetry requires, and which therefore may not appear in these odes; but surely that thought will make amends for the want of them; at least to those who know better than Johnson’s prejudices would allow him, how to estimate the thoughts which they express.’ But Johnson’s mind was ‘tinctured with melancholy ... both embittered and enervated by spleen. As a moralist, however, he deserves our respect’.

Danby’s annotations turn these volumes in effect into a commonplace of the kind of detached thoughts that he was later to publish. He returned to quote from Akenside in *Thoughts, chiefly on serious Subjects* (1821), *Thoughts on various Subjects* (1831), and *Extracts from Young’s Night Thoughts, with Observations upon them* (1832).

UNRECORDED CANCEL TITLE-PAGE, FOR RETAIL IN EXETER

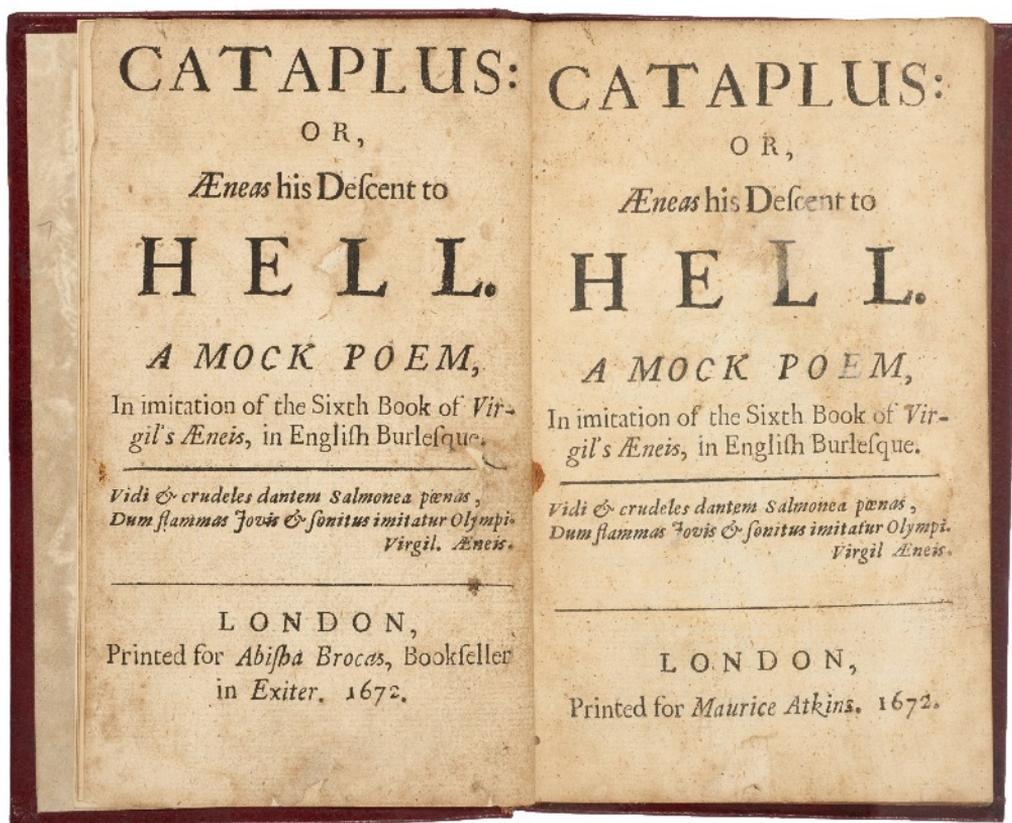
**3 [ATKINS, Maurice].** Cataplus: or, Æneas his Descent into Hell. A mock Poem, in Imitation of the sixth Book of Virgil’s Æneis, in English Burlesque. London: Printed for Maurice Atkins. 1672. [*With an additional, cancel title-page with the imprint* ‘London: Printed for Abisha Brocas, Bookseller in Exiter. 1672’]

8vo., pp. 88, with the cancel title-page now facing the original one (though offset seems to suggest it was once bound conventionally); old repair to original title-page affecting first L in ‘Hell’, two small holes repaired in cancel title-page, not touching text; titles slightly soiled, pale marginal dampstain at end, withal a good copy in modern red morocco. **£1850**

An unrecorded issue of the scarce first edition of this burlesque satire based on Virgil by the bookseller Maurice Atkins, with extensive footnotes referring to the original text. It is a curious, energetic piece, in places extravagantly scatological, with points of reference drawn from contemporary low-life – Tyburn, Bedlam, Bridewell, Whetstone punks and ‘Bartlemew fair’. The Sibyl, who defends her cave with an extraordinary volley of farting and bowel-movements, ‘was as good at divel stradling / As Mol-Cutpurse or Mother Maudlin’; while the screeching of the tormented in hell is ‘Louder by far than School-boy howles / In Eaton, Westminster, or Powls’.

Among the poor souls in hell are wits and poets: ‘For look in *Iter Boreale* [by Robert Wild] / You’ll find much rime, but sence will fail ye; or have ye heard of *Poetaster* ...?’ There is also a passing reference to *Don Quixote*.

Atkins was active as a publisher for a short period in the early 1670s and then apparently not again until around 1707. This is the only work attributed to him as an author and is evidently the work of a young man. There are two recorded variants, one naming Atkins alone on the title-page, and the other with a cancel title-page adding mention of the bookseller William Hinchman and a new dedication by Atkins to Nathaniel Brent, of Gray’s Inn (son of the former head of Merton College,



Oxford). The present variant, with a title-page excluding mention of Atkins in favour of Abisha Brocas, a bookseller and retailer of medicines in Exeter from around 1660 until his death in 1675, is unknown, but was executed from the same setting of type as the Hinchman title-page.

Cf. Wing A17 and A17A.

#### CONSPIRING WITH THE OTTOMANS

4 **A[YRES], P[hilip], translator.** The Hungarian Rebellion: or, an historical Relation of the late wicked Practices of the three Counts, Nadasdi, Serini, and Frangepani; tending to subvert the Government of his present Imperial Majesty in Hungary, and introduce the Mahumetan ... Translated into English ... London: Printed by William Gilbert ... and Tho. Sawbridge ... 1672.

12mo., pp. [12], 115, [1], with an initial license leaf; a good copy in contemporary speckled calf, rebacked, front cover bowed, insect damage to front joint at foot. **£1250**

First edition of an account of the Magnate conspiracy, an attempted coup by a group of Hungarian and Croatian noblemen who hoped to throw off Habsburg rule, which they felt had left them to the mercy of the Ottomans after the Peace of Vasvár in 1664. The 'three counts' named in the

title were the Hungarian justice Ferenc Nádasdy (Nadasdi), and the Croatian counts Petar Zrinski (Serini) and Fran Kstro Frankopan (Frangepani), also a poet.

The Austrian authorities had informants within the conspirators' circle, and were content to leave them be during their low-level attempts to recruit support throughout the late 1660s. But when in 1670 the conspirators began to circulate pamphlets inciting violence against the Emperor, and calling for a Protestant uprising and an Ottoman invasion, retribution was swift and brutal – the leaders were arrested and executed in April 1671, and some 2000 other nobles were arrested to discourage any further unrest. In the years that followed, some 60,000 Protestant Hungarians were forced to convert, but a low-level guerrilla rebellion continued, and perhaps laid the ground for the Ottoman invasion and siege of Vienna in 1682.

The poet and translator Philip Ayres (1638-1712) had been a steward on Richard Fanshawe's embassy to Spain and Portugal in 1666 – he learned Spanish and produced several translations. 'Ayres may have travelled to the Netherlands in the early 1670s. In the epistle to *The Hungarian Rebellion*, which he published in 1672, he claimed to be translating from a German text "lately met with in Holland" (*Oxford DNB*), namely *Aussfuehrliche und warhafftige Beschreibung wie es mit denen Criminal-Processen, und darauff Executionen, wider die drey Graffen ... eigentlich hergangeng* (Vienna, 1671). Among Ayres's other works was a translation of *The Count of Gabalis* (1680), the source of the supernatural machinery in Pope's *Rape of the Lock*; he also published an emblem book, a collection of *Lyrick Poems*, and a piracy narrative.

#### WRITTEN ON A FRENCH REST CURE

**5 BAYLY, Thomas Haynes.** *Musings and Prosings ...* Boulogne. Printed [for the author] by F. Birlé ... 1833.

8vo., pp. [4], 208, 203-324, [1], 325-328, [1], [4, list of subscribers], wanting the half-title; text continuous despite mispagination; title-page and contents leaf somewhat foxed, but a good copy in later half-calf and marbled boards. **£325**

First edition. Bayly (1797-1839) was a popular balladeer who gained his reputation with lyrics such as 'I'd be a butterfly' and 'She wore a wreath of roses'. *Musings and Prosings* was published in France, where he was recovering from depression after the loss of his wife's fortune in unproductive Irish coalmines; it includes an extensive collection of verse, short fictions such as 'A Legend of Killarney', and several dramas: *Perfection, or the Lady of Munster*, a farce first performed at Drury Lane in 1830, and 'The Proof of the Pudding, a Burletta ... performed at Madame Vestris's Olympic Theatre' (and revived in Boulogne in 1833).

Bayly had spent some time in Dublin, where he performed in private theatricals – there are a number of Irish names among the subscribers here.

Loeber & Loeber B121.



JAMES BOSWELL'S COPY

BOUGHT AT A SCOTTISH AUCTION

**6 BAYNE, Alexander.** Institutions of the criminal Law in Scotland. For the Use of Students who attend the Lectures of Alexander Bayne, J. P. Edinburgh: Printed by Mr. Thomas and Walter Ruddimans, and sold by Mr. William Monro ... 1730.

12mo., pp. 191, [1]; brown dampstain to foot of A1-3 and last two leaves, else a good copy in contemporary calf, rubbed, headcaps chipped, spine label wanting; ownership inscription to upper corner of front free endpaper: '**James Boswell / 1775**', with his note at the end '**Bought at the auction of Belamaduthie's Books for 1/4**'. **£9500**

First edition of a scarce summary of Scottish criminal law by the first professor of Scots law at Edinburgh University, designed to serve as lecture notes to his students. General headings from Sedition, to Incest, Murder and Wilful Fire-Raising also include explanation of some more specifically Scottish legal terms – hairship, or plunder of cattle; stouthreif, or the threat of violence during the commission of a robbery; wadset, a mortgage; hamesucken, assault on a person in their own dwelling place.

As a lawyer Boswell was diligent if often unenthusiastic, despite his involvement in several celebrated cases (mostly recently a landmark case in copyright law on which he published *The Decision of the Court in Session, upon the Question of literary Property*, 1774). In the spring of 1775 he had moved to London for a term to begin the process of transferring to the English bar, but 'my father's coldness to me, the unsettled state of our family affairs, and the poor opinion which I had of the profession of a lawyer in Scotland, which consumed my life in the mean time, sunk my spirits woefully', although he did have the opportunity to socialise frequently with Johnson. He was back in Edinburgh by June.

Boswell bought his copy of Bayne's *Institutes* from the sale of the library of his near-contemporary William Mackenzie, fifth laird of Belmaduthie (1735-1774), a fellow advocate and examiner in Civil Law at the Faculty of Advocates in Edinburgh. Boswell had met Mackenzie at Kames on 24 October 1762, describing him then as 'a young gentleman of Inverness-shire, very genteel and well-bred and obliging', and they would have crossed paths in the courts since then. We have not been able to trace the auction of his library but it was presumably held in Edinburgh in the second

Bought at the auction  
of Belamadhuc's  
Books for 1/4.

half of 1775. Neither Mackenzie nor Boswell would have studied under Bayne, but he was known by Kames, who discussed him and his eccentricities with Boswell in March 1778 – Kames was very dismissive of Bayne's capacities as a lawyer.

Despite his literary connections Boswell was not as active a book collector as either his father or his son, though he did have bibliophilic tendencies, and was more concerned than Johnson with books as objects. He kept some books in his father's library at Auchinleck, but his copy of Bayne's *Institutes* was almost certainly part of his personal 'town house' library in Edinburgh, which came with him to London in 1786. It was acquired too late to appear in the manuscript catalogue of c. 1771, and does not feature in the later partial catalogue of the Auchinleck books or in *Bibliotheca Boswelliana*, the 1825 auction of his son Jamie's books. Indeed it remained in the family by descent until it was sold in the final disposition of books from Malahide Castle, Christie's 10 May 1976, where it was part of lot 1369, the Boswell inscriptions going unnoticed. It is hence listed by Terry Seymour as among the books with possible Boswell provenance in *Boswell's Books* (2016), the most exhaustive study to date of the libraries of the various members of the Boswell family. Seymour does list another work by Bayne in the main catalogue – *Notes for the Use of Students of the Municipal Law* 1731, with Boswell's ownership inscription dated 1774 (sold at Walpole Galleries in 1920 and thence untraced).

Seymour, *Boswell's Books* 4252.

#### BECKFORD'S FIRST BOOK

7 [BECKFORD, William]. *Biographical Memoirs of Extraordinary Painters ...* London: Printed for J. Robson ... 1780. [*Bound with:*]

SPENCE, [Joseph]. *A Parallel in the Manner of Plutarch: between a most celebrated Man of Florence; and one, scarce ever heard of, in England ...* Printed at Strawberry-Hill by William Robinson; and sold by Messieurs Dodsley ... for the Benefit of Mr Hill. 1758.

Two works, 8vo., Beckford, pp. [4], 158, [2] with final errata-leaf; and Spence pp. 104, with an engraved vignette on the title-page; very good copies in early nineteenth-

century half speckled calf and blue drab boards; red morocco label; ownership inscription of W. Cavendish (from the library at Holker Hall, according to a note by Robert J. Hayhurst).

£1250

First edition of Beckford's first book, published at the age of twenty, a remarkable example of his precocity and talent for satire; bound here with Spence's *Parallel* between Antonio Magliabecchi and Robert Hill, a learned tailor-turned-schoolmaster from Buckingham about whom Spence had published some notes in 1753.

Partly prompted by the enthusiasm of his housekeeper, who insisted on furnishing visitors with imaginative descriptions of the fine paintings on the walls of Fonthill, the mansion inherited from his father, Beckford penned this parody of a guide-book. He wrote to Lady Hamilton: 'My pen was quickly in hand composing the Memoirs. In the future the housekeeper had a printed guide in aid of her descriptions. She caught up my phrases and her description became more picturesque, her language more graphic than ever! ... Many were the quotations current upon the merits of Og of Basan, and Watersouchy of Amsterdam. Before a picture of Rubens or Murillo there was often a charming dissertation upon the pencil of the Herr Sucrewasser of Vienna, or that great Italian artist Blunderbussiana of Venice. I used to listen unobserved until I was ready to kill myself with laughing ...'.

*Beckford*: Chapman & Hodgkin (1)(i); *Spence*: Hazen 6.

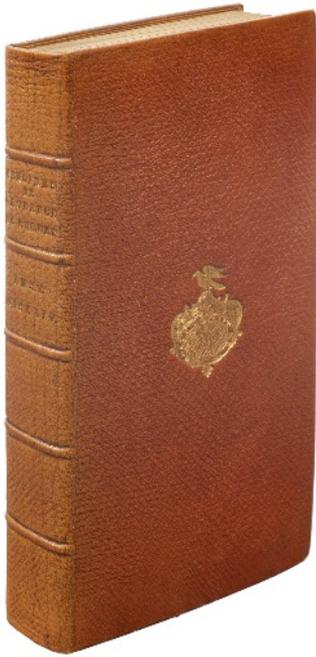
#### ANGLO-FRENCH UTOPIA: THEODORE WILLIAMS'S COPY

**8 [BERINGTON, Simon, *adapted by Jean-Baptiste DUPUY-DEMPORTES*].** *Memoires de Gaudence de Luques, prisonnier de l'Inquisition ... Première [–quatrième] partie.* Amsterdam and Leipzig, Arkstée & Merkus, 1754.

Four parts in one vol., 12mo. pp. [2], lxiv, 98; [2], 154; [2], 148; [2], 166, [2, errata]; with an engraved frontispiece to each part; title-pages printed in red and black; some scattered foxing, else a very good copy from the library of the Rev. Theodore Williams, in a characteristic binding of full crushed orange morocco with his gilt crest and arms to the covers, spine lettered direct; later bookplate of Lord Northwick. £650

Second edition of this much expanded and altered translation of Berington's celebrated utopian novel, *Memoirs of Sigr Gaudentio di Lucca* (1737). The *Memoirs* enjoyed immense popularity, undergoing at least twelve eighteenth-century editions in English and contemporary translations into French, German and Dutch. With the author thought to be George Berkeley, the great Christian idealist, 'it attained to a rank and dignity comparable to that of the Republic of Plato, the Utopia of Sir Thomas More, and the New Atlantis of Lord Bacon' (Lee M. Ellison, 'Gaudentio Di Lucca: a Forgotten Utopia', *PMLA*, L [1935], 494-509).

'The earlier utopias lacked concreteness. In fact, they can hardly be said to exist in an objective sense, but only as abstractions. Berington's Mezzorania, on the other hand, is as real as Mexico and Peru; and integrated with his philosophy and social theory is a narrative that runs the whole



gamut from idyllic romance to luscious intrigue and bloody adventure' (Ellison).

The (anonymous) first French translation of the *Memoirs* appeared in a two-volume edition of 1746. Dupuy-Demportes' version (first published in Paris in 1753) included a number of new episodes, and was so liberally and successfully adapted to its new context that it became a firm part of the French utopian tradition.

The library of Theodore Williams 'mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper' (De Ricci), many in similar bindings of brightly coloured morocco, was sold in 1827.

Gove, pp. 295-300; McBurney 323; Esdaile, p. 163.

#### WITH FOUR ORIGINAL PLAYBILLS

**9 BOADEN, James.** *Memoirs of the Life of John Philip Kemble, Esq. including a History of the Stage, from the Time of Garrick to the present Period ... In two Volumes ...* London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green ... 1825.

2 vols., 8vo., pp. xl, 477, [1]; [4], 595, [1], with a mezzotint frontispiece portrait of Kemble by C. Turner after Thomas Lawrence; extra-illustrated with 27 engraved portraits and 4 playbills (1796-8); a very good copy in later nineteenth-century half calf, front joint of volume II detached.

£625

First edition of a fine, discursive theatrical biography by the playwright turned biographer James Boaden; Walter Scott called it 'grave, critical, full and laudably accurate'.

After a brief early career writing gothic and historical dramas for the stage, and a bold but misguided endorsement of William Ireland's Shakespeare forgery, *Vortigern*, Boaden wrote nothing after 1803 for twenty-one years, before a drastic loss of means drove him to a second career as biographer. He succeeded his life of Kemble with similar works on Mrs Siddons (1827), Mrs Jordan (1831), and Mrs Inchbald (1833).

The present copy of the *Memoirs* is extra-illustrated with four playbills for Drury Lane productions starring Kemble and Siddons: *The Gamester*, 17 Oct 1796; *Measure for Measure*, 11 Jan 1797; *Tamerlane*, 2 March 1797; and *The Stranger*, 4 May 1798. The 27 additional portraits are mostly of Kemble and Siddons, 1780s-1860s, including some in character (as Hamlet, Rolla, etc.).

WITH A NEW SONG

**10 BROME, Richard.** *A Jovial Crew: or, the Merry Beggars. A Comedy, as it is acted at the Theatre Royal ...* London: Printed for Joseph Hindmarsh ... 1684.

4to., pp. [4], 59, [1]; somewhat toned throughout but a very good copy in nineteenth-century half calf and cloth boards. **£1250**

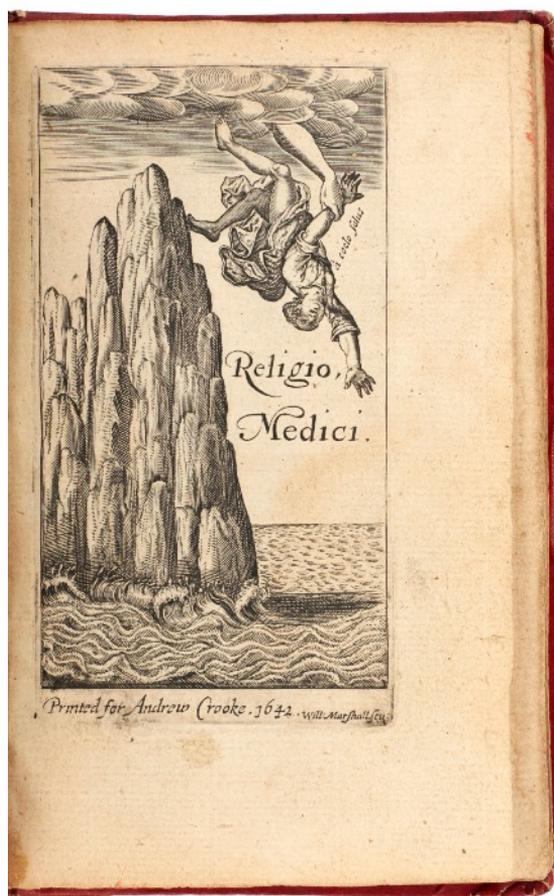
Third edition of a popular comedy by one of the 'sons of Ben', first performed at the Cockpit in around 1641-2, and apparently one of the last works to appear on stage before the closure of the theatres in September 1642: Brome's dedication to Thomas Stanley says 'it had the Luck to tumble last of all in the Epidemical ruine of the Scene'. For this third edition a new twelve-verse song was added, 'There was a jovial Beggar' (p. 45).

*A Jovial Crew* is generally considered Brome's best play, a 'green world' comedy about the return to a simpler life. Oldrents is a generous country gentleman whose steward, Springlove, and daughters run off to follow the gypsies; their band is joined by Amie, who is fleeing an arranged marriage in disguise. When the authorities round up most of the beggars, they stage a play-within-a-play, 'The Merry Beggars', for the justice and Oldrents. It is of course a version of Oldrents's own history, and reveals that the beggars had been reduced to penury by the actions of Oldrents's grandfather, and Springlove is Oldrents's illegitimate son by a beggar woman. There is, within this chicanery, some sturdy social commentary: the nobles find their lives suffocating, the beggars live in idealised freedom, and there is a passing reference to the Adamites, a revolutionary nudist sect that made many appearances in the popular press in 1641.

*A Jovial Crew* was published only in 1652 (the year of Brome's death, 'poor and proud'), while the playhouses were still closed, but became a staple on the Restoration stage. Pepys thought it 'as merry and the most innocent play that I ever saw' and saw it three times in 1661-2 (once with Charles II and the Duke of York in the audience) and again in 1669. It was revived in c. 1683-4, the occasion of this reprint, after the union of the King's and Duke's companies.

Jonson described 'Dick' Brome as 'my old faithful servant, and, by his continued virtue, my loving friend'. Though the precise dates of his employment are unknown, Brome spent some time with Jonson and since Jonson calls his service a 'prenticeship' seven years may be implied.

Wing B4875; Woodward & McManaway 160; Greg, II, 708(c).



## THE UNAUTHORIZED PRELIMINARY TEXT

11 [BROWNE, Sir Thomas]. *Religio, Medici*. [London,] Printed for Andrew Crooke. 1642.

Small 8vo., pp. 159, [1], with the engraved title-page by William Marshall; small rust-hole in A7, final leaf browned, bound a little close at the inner margin, else a very good copy in early nineteenth-century red boards, black morocco label, edges rubbed; bound with an imperfect copy of Kenelm Digby's *Observations upon Religio Medici* (1643 or 1644, wanting the title-page); from the library of Bent Juel-Jensen. **£2500**

One of two unauthorized editions from 1642, the other with 190 pages. Both unauthorized editions precede the authorized text as published in 1643, which was, however, apparently set from a corrected copy of one of the piracies; although altered and expanded by the author, the 1643 text excised some important (and controversial) points.

Keynes assumed the shorter unauthorized edition to be the first in his bibliography of Browne in 1924, then changed his mind in the 1968 edition. Dov Front has argued that the order of

publication cannot be determined with any certainty, either with reference to the existing manuscripts or to the authorized edition of 1643 ('Which is the first authorised edition of the *Religio Medici?*' in *The Book Collector*, Autumn 1996, pp. 334-340).

Wing B 5166; Keynes (1968) 2; Pforzheimer 111; *PMM* 131.

#### LARGE PAPER COPY

**12 BROWNE, Sir Thomas.** Posthumous Works ... printed from his original Manuscripts. Viz. I. Repertorium: or, the Antiquities of the Cathedral Church of Norwich. II. An Account of some Urnes, &c. found at Brampton in Norfolk, Anno 1667. III. Letters between Sir William Dugdale and Sir Tho. Browne. IV. Miscellanies. To which is prefix'd his Life ... London: Printed for E. Curll ... and R. Gosling ... 1712.

8vo., pp. [4], xl, [2], 74, [4], 8, 56, 64, with frontispiece portrait and 22 striking plates (some folding) of 'Prospects, Portraitures, Draughts of Tombs', and one engraving on a text leaf (a Brampton urn); leaf a2 in the Life a cancel as usual; a very good, large-paper copy (22.5 x 14 cm) in contemporary sprinkled calf, spine gilt within compartments, joints cracking slightly but not weak; preserved in a cloth folding box. Armorial bookplate of John Towneley of Chiswick (d. 1782, sale, part II, June 1815, lot 45); from the library of Bent Juel-Jensen. **£1250**

First edition of a collection of miscellaneous pieces previously unpublished (apart from *A Letter to a Friend*), including Browne's valuable account of the antiquities of Norwich cathedral, letters, 'An Account of Island aliàs Ice-land' (a paper for the Royal Society), and the account of the Brompton Urns (a short sequel to *Hydrotaphia*). The book, with its several series of signatures, displays the usual Curllian complexity, a 'problem to the present-day bibliographer no less than it must have been to the contemporary binders' (Keynes). Apparently Curll forced the hand of Browne's family and antiquarian friends by purchasing some of his manuscripts. Thomas Hearne in particular was sorry not to have been consulted. At the end (with separate register and pagination, but an integral part of the book) is John Burton's account of the *Antiquitates Capellae D. Johannis Evangelistae; hodie Scholae Regiae Norwicensis*. Keynes 156.

**13 BUNYAN, John.** Den Heyligen Oorlogh ... Uyt't Engels vertaalt. Met koopere Figureen. t'Amsterdam, by Joannes Boekholt, Bookverkooper ... 1685.

12mo., pp. [24], 518, with an additional engraved title-page, and six engraved plates after Jan Luiken; somewhat shaken, small hole to outer margin of title-page, S5-8 loose where missed by the binder, else a very good copy in contemporary Dutch stiff vellum. **£1250**

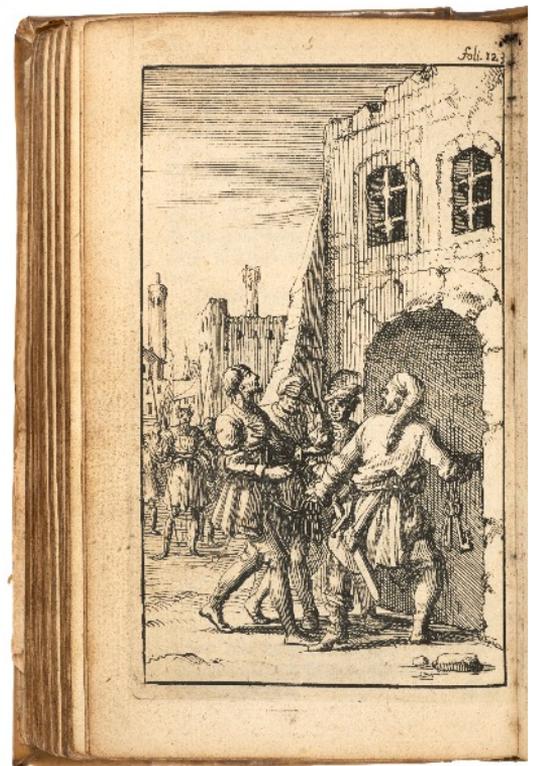
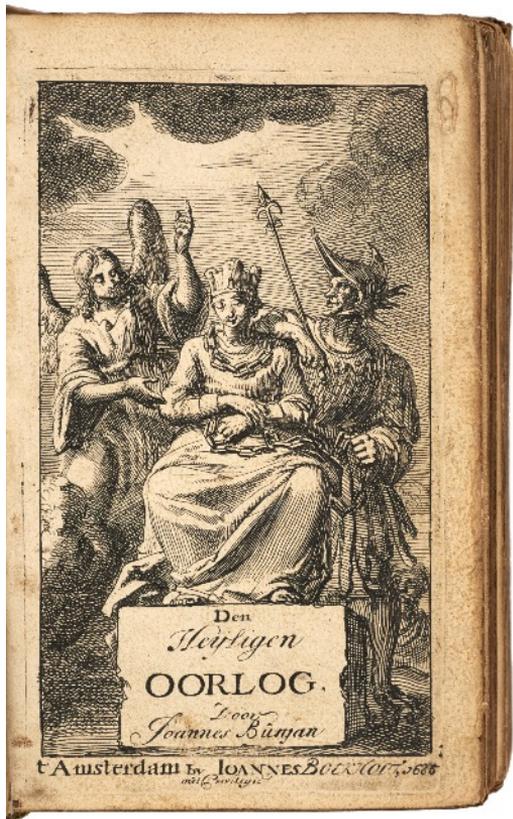
First edition in Dutch, scarce, of Bunyan's *Holy War* (1682), the principal companion to *Pilgrim's Progress* and one of the essential Bunyan texts. In his spirited description of the siege and defence

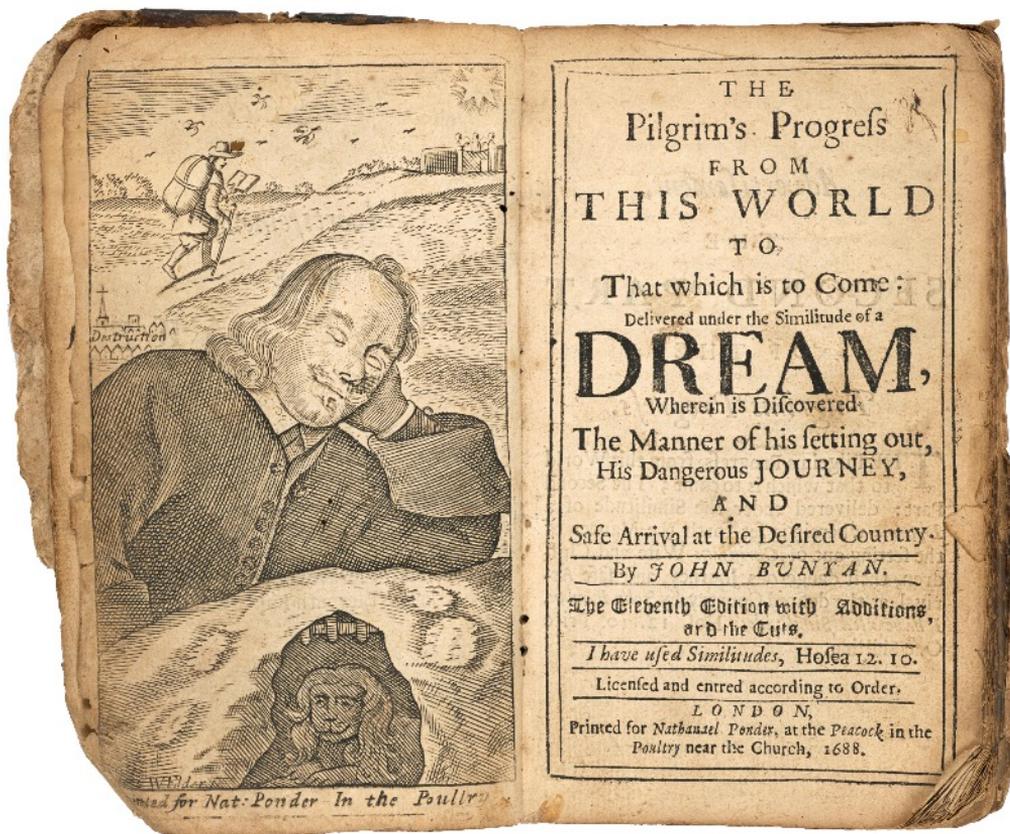
of the town of Mansoul, Bunyan evidently drew upon his experiences as a soldier in the Civil War. Macaulay once said that 'if there had been no Pilgrim's Progress, the Holy War would have been the first of religious allegories'.

*Pilgrim's Progress* was the first of Bunyan's works to appear in Dutch, in an illustrated edition also published by Joannes Boekholt, in 1682-3 (*Eens christens reyse na de eeuwigheyt*); it achieved great popularity, with eight stated editions (and numerous unstated ones) before the end of the century, and copies of the plates found their way back into English editions of the text. *The Holy War* had been illustrated with a plate of Mansoul and the armies of Diabolus and Shaddai, here expanded to six plates of siege scenes.

The publisher Boekholt seems to have specialised in popular non-conformity, and also issued translations of works by John Owen, Richard Baxter, and Matthew Meade.

OCLC records copies at the British Library, NYPL, Eastern Mennonite University, Kansas, and UCLA, to which we can add several in the Netherlands. A rare 'corrected' edition followed in Utrecht in the same year.





THE LAST LIFETIME EDITION,  
WITH NUMEROUS ADDITIONAL ILLUSTRATIONS  
AND CONTEMPORARY ANNOTATIONS

**14 BUNYAN, John.** The Pilgrim's Progress from this World to that which is to come: delivered under the Similitude of a Dream, wherein is discovered the Manner of his setting out, his dangerous Journey, and safe Arrival at the desired Country ... London, Printed for Nathanael Ponder ... 1688.

12mo, pp. [12], 199, [5, conclusion and advertisements]; with an engraved frontispiece, twelve woodcut plates and two full-page woodcut illustrations; tear to B1 without loss, corner of F1 torn touching side-note, paper flaw in K3 affecting several words; a rather badgered copy, extremities frayed, corners thumbled, some staining, dusty in places, in contemporary sheep over paste boards, very worn, covers detached; numerous contemporary and near-contemporary ownership inscriptions to inner boards and flyleaves, the various owners apparently linked, with manuscript poems. £7500

'Eleventh edition, with additions, and the cuts', very rare. This was the probably the last lifetime edition of Bunyan's most famous work, possibly excluding an unobtainable 'twelfth edition' which



Whilſt *Chriſtian*'s among his godly friends,  
 Their golden m'ns make him ſufficient needs  
 For all his grie's, and when they let him go,  
 He's clad with northern ſteel from top to toe.



A more unequal match can hardly be,  
*Chriſtian* muſt fight an Angel, but you ſee  
 The valiant man by handling Sword and Shield,  
 Doth make him, tho a Dragon, quit the field.

appeared in the same year – no plates and with slightly different pagination (Regent's Park College, Oxford, only, 'fire-damaged'). **Earlier editions have no more than three or four illustrations, sometimes with a frontispiece, sometimes without. The present edition increases the number of images to a total of 15.** ESTC calls for 11 plates but there are in fact 13 here plus two full-page illustrations in the same format.

Nathaniel Ponder was the first publisher of *Pilgrim's Progress*, issuing his first edition in 1678 and the first illustrated edition in 1683. His subsequent career as 'Bunyan Ponder' was an almost continual struggle to keep up with the work's incredible popularity and combat the appearance of piracies, which caused severe financial difficulties; those printers whom Ponder had initially prosecuted would later be relied on to print the work and even lend him money. Bunyan died the tail-end of August 1688 having contracted a severe fever. The 1688 editions of *Pilgrim's Progress* are doubly poignant, being also the last editions to appear under Nathaniel Ponder's name, almost certainly as a result of his being imprisoned for debt in the King's Bench that same year (Plomer).

The annotations in this copy provide a fascinating record of shared readership over a surprisingly long period of time, some sixty years in the lives of several contemporary and early readers. The first of these is John Palmer who dates his first inscription 1688: 'John Palmer this Booke do[th] owne I would to all men it were known'. In his hand are a number of illegible mottoes and notes, as well as this arithmetical conundrum:

A roper married [his] daughter to a sop[er] [*i.e.* soap-maker]  
and for portion gave 20 ropes &  
in every rope 20 notes [*i.e.* knots] & in every  
note 20 purses & in every purse 20 £  
now I demand what portion ye  
roper gave to ye soper.

A second John Palmer, perhaps a son, has inscriptions dated 1699 and 1708, one of which is Bunyan-esque: ‘When I was [...] awake my mind was so distracted and carried away with vain and worldly thoughts that my soul seemed to be absenta [*sic*]’.

The second principal owner is Richard Wyatt, who provides a record in very ropey Latin of John Palmer gifting him the book: ‘(1741) Richard Wyatt ejus liber anno domini/ Datur ad me per Johanni Palmer [...] Johannes Palmer, datur liber(um?) ad me/ Tertio die Junio annum nostri Domini unus millissime septem centum tragentia & octa. [1738]’.

The rear pastedown has the following bawdy inscription in Wyatt’s hand:

Remember maids that you mu[st die?]  
And under earth and stones must [lie?]  
Therefore make haste to get a man  
To lye under stones as soon as you [can?]

**ESTC notes two copies in the UK, at the BL (very imperfect and ‘mutilated’) and Bedford Central Library, and three copies in North America, at NYPL (some edges cropped, several pages slightly mutilated), Pierpont Morgan, and the Huntington (wanting frontispiece).** Wing B 5572.

A RARE SEPARATE PRINTING OF BURNS  
AND AN UNRECORDED LATIN TRANSLATION OF GOLDSMITH

**15 BURNS, Robert.** *The Cotter’s Saturday Night ...* Edinburgh; Printed by Oliver & Co. ... 1803. [*Bound after:*]

**[RIDDELL, Maria, editor].** *The Metrical Miscellany: consisting chiefly of Poems hitherto unpublished ...* London, Printed, at the Oriental Press, by Wilson and Co. ... for T. Cadell Jun. and W. Davies ... 1802. [*and with:*]

**[GOLDSMITH, Oliver].** *Viator, Poema, Latine redditum, Roberto Christiano Brownell.* London: Printed by Jaques and Co. ... 1803.

Three works in one volume, 8vo.; Burns: pp. 16, with a frontispiece by R. Scott after A. Carse (a plate reused from Oliver & Co.’s 1801 edition of the *Poems* of Burns), slight offsetting from plate onto title-page but a fine copy; Riddell: pp. [iii]-x, [2], 224; and Goldsmith: pp. [8], 51, [1], with

list of subscribers, the English text and Latin translation of *The Traveller* printed on facing pages; contemporary red morocco (rubbed), stamp of S. F. Xavier College. **£750**

*The Cotter's Saturday Night* was the first separate Edinburgh edition of Burns's much loved and later often reprinted poem, preceded by Belfast and Aberdeen printings, and possibly by an undated Glasgow chapbook which ESTC assigns to c.1800, all known in single copies. **Very rare, only the copy at the National Library of Scotland recorded in COPAC.**

Maria Riddell was a close friend of Burns, although they had a brief falling out; after his death she collaborated with James Currie on his life. Her *Miscellany* prints twenty of her poems along with contributions by R. B. Sheridan, Erasmus Darwin, Anna Laetitia Barbauld, T. J. Mathias, Richard Cumberland, the Duchess of Devonshire, Lord Palmerston, and C. J. Fox.

Robert Christian Brownell, of Winchester College, also produced a parallel-text Latin version of Thomson's *The Seasons* (*Tempora*, 1795). **His Latin version of Goldsmith's *The Traveller* appears to be unrecorded, and is not in COPAC or OCLC.**

#### MANUSCRIPT SNAPSHOT OF A FAMOUS BREWING TOWN IN 1769

**16 [BURTON UPON TRENT.]** Manuscript 'Attorments [sic] of the tenants of the Right Honble Lord Pagett in his Manor of Burton'. [Burton upon Trent], 30 November 1769.

Small 4to., pp. [48] written on the rectos only, followed by 54 blank leaves; neatly written in dark brown ink and signed by various signatories; some light foxing, a little staining to blank leaves at end; well preserved in contemporary stiff vellum; somewhat rubbed and marked; some modern pencil notes identifying some of the signatories. **£650**

A unique snapshot of some of the leading figures in Burton upon Trent, East Staffordshire, in 1769, this manuscript contains 94 entries in which Burton residents acknowledge themselves to be the tenants of Henry Bayley, 9th lord Paget, heir of the recently deceased Henry, 2nd earl of Uxbridge, pay him one shilling in rent, and, in most cases, sign their name. The manor of Burton was granted by Henry VIII to Sir William Paget, his secretary of state, in 1546, passing down the family line – in spite of its confiscation under Elizabeth I – to Henry Bayley. His inheritance of the manor occasioned the compilation of this manuscript on 30 November 1769, when he collected the tidy sum of 4 pounds 7 shillings in rent from the signatories.

Burton is a town of great significance in the history of brewing, and several of the signatories in this manuscript are local brewers. The most famous are William Bass (1717-1787) and William Worthington (d. 1800), founders of the Bass and Worthington brewing dynasties. Bass moved to Burton around 1756 to work as a carrier, only turning to brewing in 1777. In addition to serving the domestic market he exported ale to Russia via the river Trent and Hull. Worthington, originally a cooper, bought his first Burton brew house nine years before this manuscript. Other important Burton brewers whose names appear are Henry Evans (d. 1805) and Charles Leeson (d. 1794).

There are other significant signatories too: the lawyer Isaac Hawkins (d. 1800), whose estate paid for the church of Holy Trinity, Burton; Abraham Hoskins (d. 1804), lawyer, high bailiff of Burton, director of the Burton Boat Company which leased shipping rights on the river Trent from lord Paget, and builder of the folly Bladon Castle, whose daughter married into the Bass family; and Christopher Ley (d. 1779), surgeon and apothecary, who is recorded as working as a man-midwife in the mid-1750s. The other signatories include brick makers, a grocer, a miller, farmers, a spade maker, and eleven women, including Dame Wilmott Gresley. Several individuals, unable to write their name, left their mark, which was witnessed by William Wyatt (d. 1773), long-serving bailiff of Burton and land surveyor, who mapped Burton and other places in the manor between 1757 and 1760.

The signatories were not just successful business people: many of them appear in the list of subscribers to *Poems on several occasions* by the blind Lichfield poet, Priscilla Pointon, published in Birmingham the year following the compilation of this manuscript.

## INFORMANTS TO THE LORD PROTECTOR

**17 [COMMISSION FOR DISCOVERIES.]** Worcester-House, the [*Eight*] day of [*July*] 165[6.] By the Commissioners for Discoveries. Whereas [*Edmond Stephens of Lemster (i.e. Leominster) in the County of Hereford Gent*] on the behalf of his Highness the Lord Protector, [*hath*] exhibited an Information ... against [*Sr Robert Pye the elder of Margaretts – Westminster in the County of Midd. Kn<sup>t</sup>*] ... [London, 1656].

Part-printed broadside, small folio, completed in manuscript, signed at the foot by the Registrar, Ferdinando Parkhurst; marginal tear to upper left, small hole affecting one word (still legible), creased where folded else in very good condition. **£1850 + VAT in EU**

The Commission for Discoveries was established in 1656 to hunt out lands and goods belonging to the State or the Protector which had been improperly concealed; it relied heavily on informants, as the structure of the form here would imply – Stephens ‘hath exhibited an information ... a Copy of which ... is hereunto annexed’ (sadly no longer).

As a result of Stephens’s affidavit Sir Robert Pye is ‘hereby ~~required~~ [*desired*] to appear before the said Commissioners .... On [*Tuesday*] the [*ffifteenth*] day of [*July instant*] by [*Two*] of the Clock in the [*Afternoon*] then, and there to give your Answer in writing’.

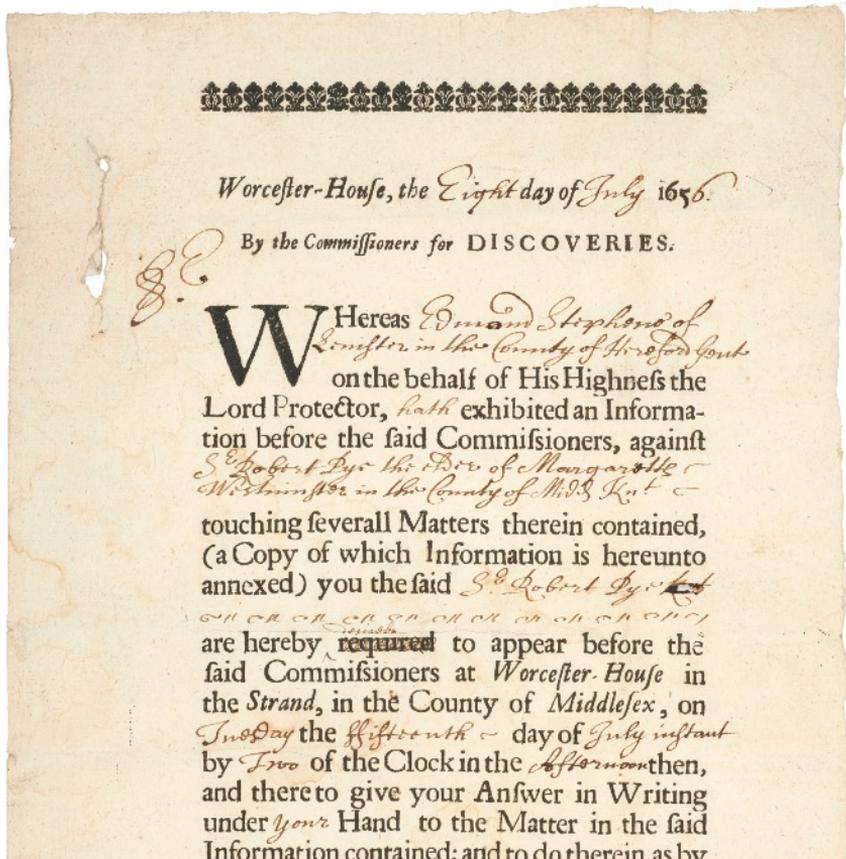
Sir Robert Pye (1585-1662) was a very long-serving member of the political class, Auditor of the Exchequer Receipt from 1620 until c. 1654, and several times an MP including during the Long Parliament. In his early twenties, at the Middle Temple, he had known Ben Jonson and ‘loved the muses’ (Jonson later sent him a verse petition for the payment of the arrears of his pension). He then entered the service of the Duke of Buckingham, to whom he gave financial advice, not always heeded, and it was through Buckingham that he secured the lucrative Exchequer position; as a consequence he was often called on to loan money to Buckingham, and to the Navy, and to defend his patron in Parliament. During the Civil War he exhibited ‘lukewarm support for the

Parliamentarian side', but did not heed Charles I's call for the exchequer officers to join him in Oxford (*History of Parliament online*); his estate at Faringdon in Berkshire, which included a castle as well as a manor house, was captured twice by the Cavaliers and then nearly destroyed in a siege by Parliament forces in 1646 (a siege led by his own son). In 1643 a letter was intercepted and read in the Commons suggesting that Pye was keen to make peace with the King and he narrowly escaped expulsion. He was evidently still under some suspicion by 1656, but it is presumably in deference to his long political career that the form is altered by hand to suggest that his presence is 'desired' rather than 'required' by the Commissioners.

The only surviving minutebook for the Commissioners (BL Add MS 54198) records that in due course Pye attended on 15 July, only to have the hearing deferred to 9 September while evidence was gathered, both parties to 'come prepared accordingly'. Come 9 September we find no entry, but later in the month it is recorded that, the plaintiff requiring more time, it would now be rescheduled for 25 November. We find no evidence that this further hearing occurred, and perhaps the 'information' was withdrawn by Stephens; he appeared as plaintiff on behalf of the Protector in at least two other cases, in one of which, also in November, the Commissioners found he had not sufficient proof and ordered him to pay the defendants' costs of 40s. At any rate, evidently Pye survived the brush unscathed; on the Restoration he briefly regained his Exchequer position.

The Registrar of the Commission was Ferdinando Parkhurst (b. 1621?), who later served a similar function as prosecutor for the recovery of properties after the Restoration. He is now best known for his English translation of Ruggle's medical comedy *Ignoramus*.

**Very rare, not in ESTC, COPAC or OCLC.**





**18 DESCRIPTION** of the Cityhouse of Amsterdam, with an Explication of the emblematical Figures, Painting, and Images, etc. which are within and without this glorious Building. Amsterdam, Printed by the Heirs of J. Ratelband and Company .... 1738.

8vo., pp. 98, with four folding plates (views of the old and new town hall, and a floor plan), one with a tear repaired; a good copy in nineteenth-century half roan and marbled boards; scattered early pencil annotations correcting some dates and measurements, and noting of one passage 'Not in the French'. **£875**

First edition in English, rare, of this guidebook to Amsterdam's enormous neo-classical Town Hall, now a royal palace known as the 'Paleis op de Dam'). The guide was published in Dutch, French and English in 1737-8, and intermittently thereafter throughout the century; the illustrations are captioned for use in all three editions.

The guide opens with a short description of the old town hall, which had burnt down in 1652, during the construction of the much larger new Stadhuis designed by Jacob van Campen, which like 'Fenix rising from the dead', opened in 1655. The walls were hung with paintings by Jacob Jordaens, Jan Lievens, and Ferdinand Bol, but the main commission went to Govaert Flinck (who died during production); famously, Rembrandt took over, but his contribution was returned after several months so he could make some changes and was never re-hung; it survives only as a

much-reduced fragment. The allegorical features of statuary, mouldings and paintings are described here in great detail, and translations of the inscriptions provided. In the council chamber were paintings by Jacob de Wit on which the paint was barely dry (they were finished in 1738) – in fact **several scenes are described here that were not completed in time for the Dutch and French editions, published in 1737.**

**ESTC records five copies only** (Emmanuel College, Cambridge; Boston Athenaeum, Folger; and National Library of Australia), to which STCN adds University of Amsterdam. Of the Dutch original, *Beschryvinge van't stadhuis van Amsterdam* (1737) we can trace a copy at the Rijksmuseum only.

## ELIZABETH I AND THE DUC D'ANJOU IN FICTION

### 19 **DUC D'ALANÇON (Le).** Paris, Frederick du Chemin, 1680.

12mo., pp. [2], 277, [3], with a terminal errata leaf; a fine copy in contemporary or early English speckled calf, spine gilt with floriate tools, red morocco label; Leeds bookplate. **£750**

**First edition, rare,** of this fictionalised biography of the Duc d'Alençon et Anjou (1554-1584), the youngest son of Henri II of France and Cathérine de' Medici, who was long considered as a match for Elizabeth I, and was in fact the only suitor to court her in person. It is the history of this relationship that is the subject here, transformed into a *nouvelle galante* on the themes of power, jealousy and revenge. Both the duc and the queen are given love rivals – 'Licestre' (i.e. Leicester) and princesse Marianne (to whom Elizabeth gives poisoned gloves).

COPAC and OCLC record copies at Edinburgh, Pierpont Morgan, Leipzig, Dresden, Bibliothèque nationale and Ostfriesische Bibliothek only.

## SLAVERY AND REPUBLICANISM

### 20 **[FREEMAN, Sir Ralph].** Imperiale, a Tragedy ... London, Printed by Thomas Harper, and are to be sold by Robert Pollard ... at the Signe of Ben: Jonson. 1655.

Small 4to., ff [40]; title-page frayed and stained, uniformly browned throughout, otherwise an acceptable copy; modern quarter calf and marbled boards. **£1850**

First authorised and authoritative edition, preceded by a mysterious sequence of exceedingly rare private editions published by Thomas Harper sixteen years previously (STC 11369, STC 11369.5, & STC 11369a, each surviving in a single example, one of which is cropped and another lacks two leaves). Freeman here asserts that he 'never design'd [*Imperiale*] to the open World' and that it 'is now permitted, through the importunity of some friends, to appeare abroad: chiefly to prevent a surreptitious publication intended from an erroneous Copy'.

A discursive yet lively blank-verse closet drama in the Senecan vein, *Imperiale* concerns two 'ancient enemies ... lately reconciled' (Imperiale and Spinola) and ends (naturally) with a gamut of deaths by purposes mistook, fallen on the inventor's heads. Spinola's son Francisco employs Imperiale's slave, Molosso, to help him woo Angelica, Imperiale's daughter. But Molosso has his own complicated designs of revenge on Imperiale. These culminate with a masque-within-a-play about the rape of the Sabines, during which Molosso and another slave abduct and violate their masters' daughters. The edition of 1655 introduced a number of small changes, in which the language of the rebellious slaves is transformed into more overt Republicanism (see A. R. Bossert, 'Slavery and anti-Republicanism in Sir Ralph Freeman's *Imperiale, a Tragedy* (1639)', in *Early Theatre* 13:1, 2010).

Bentley suggests that 'a university performance is not inconceivable', and indeed something must have prompted the renewed market for the text in 1655.

Freeman's literary efforts sit somewhat at odds with his professional life; he was a man of extensive private interests, a proto-industrialist, involved in (among other things) the manufacture of alum, the transportation of tin, and the development of the Newcastle coal fields. He also held several public offices, the most lasting of which was Master of Requests (he succeeded Robert Naunton in 1618), but he is not to be confused with his uncle, Sir Ralph Freeman, who was Lord Mayor of London.

Wing F 2136; Greg 560(c); Bentley III, 469.

UNRECORDED –  
THE AUTHOR'S ANNOTATED COPY

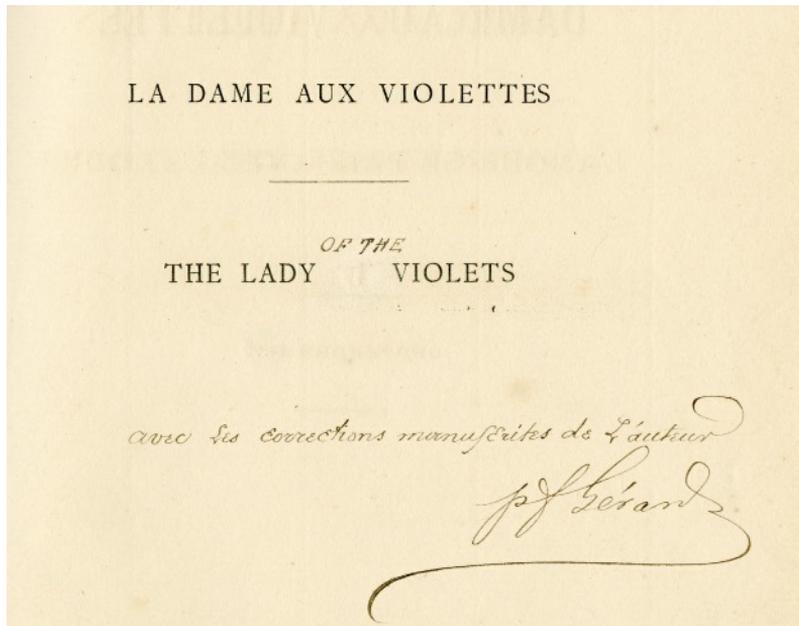
**21 GÉRARD, Paul-F.** *La Dame aux Violettes, ou l'amour se paie avec l'amour* / *The Lady of [corrected to: of the] Violets or Love for Love.* [*Wrapper imprint:*] Tours, Imprimerie Rouillé-Ladevèze, 1878.

Large 8vo., pp. 93, [3]; parallel text in French and English; a beautiful copy printed on laid paper, uncut, bound in contemporary brown morocco, borders and compartments triple-filleted in blind, spine lettered directly in gilt, turn-ins and hinges richly gilt, marbled endpapers, publisher's printed wrappers bound in; a few small bumps to the binding, small areas of lower board sunned; **numerous autograph corrections over erasures**, manuscript poem 'The origin of love' (a quatrain taken from Byron) to verso of dedication page, **half-title signed and inscribed 'avec les corrections manuscrites de l'auteur'**. **£650**

**An unrecorded play in French with a facing English translation, privately published by the author, with his own notes and corrections.**

The play follows Sir William Lovely, who is visiting his dear friend the Count de Mailly and the Count's widowed young sister, the Marchioness of Preuil, in Nice. The Count is worried that Sir William, who shows a severe 'depression of spirits', might take a 'rash step, commit suicide, may be' on his return to England, 'unless he may go back to that foggy country with a more exalted

imagination, a heart warmed by a southern affection'. He therefore asks his sister to help him warm Sir William's heart but, to do that, she will have to disguise herself, as she and Sir William have previously met. The Marchioness, veiled, and Sir William, are introduced and start off their conversation with a long exchange on the beauties of Scotland ('Scotland is, without any doubt, the most beautiful, most poetical country in the world'). Love blossoms between the pair and finally the Marchioness reveals herself as the Count's sister, while Sir William professes himself cured of all his sufferings.



Gérard published several translations and poems, including *Les souvenirs* (1867) and *L'amitié* (1868), but this otherwise unrecorded work is his only known play. Gérard's closing address to his wife Jeanne ('Jenny', to whom the play is dedicated) draws comparisons between his courting of her and the plot of the play: 'When I arrived at Tours, I, too, laboured under affliction and melancholy. As William, I loved once and had lost her whom I loved, and I also thought my heart was dead. // I saw thee. Thou hadst thy sorrows too; nothing can unite two hearts more than sorrow. I attempted to cure thee from them and I... fell in love with thee; and, one day, as sir William, I knelt before thee saying: "Love is only repaid by love"'.

We have been unable to locate any other copies nor find a reference in any of the major bibliographies. OCLC records three other works by Gérard, each preserved in a single copy at the Bibliothèque nationale de France.

‘I MADE MYSELF LATELY A LITTLE CONSPICUOUS  
AS A PICTURING MAN ...’

‘NEW EDITIONS ... OF ANY OTHER BOOKS, GREAT, OR SMALL’,  
PRESENTATION COPIES, AND AN AUCTION SALE

**22 GILPIN, William.** A fine collection of correspondence between Gilpin and his publishers Cadell & Davies 1797-1803/4 (9 autograph letters, signed, and one fragment; 5 draft replies by Cadell & Davies either loose or written on the conjugate blanks, plus 2 loose notes), discussing the publication and reprinting of his works (*Observations on the western Parts of England*, *Moral Contrasts*, *Lectures on the Catechism*, etc.), the provision of books for his school at Boldre, and the 1802 sale of his drawings to raise money for the school. Along with several letters to his son, and nephew, by Gilpin and Lord Kenyon. 1776-1819.

4to, in total 14½ pages, plus 6¾ pages of draft replies; most with integral address panels; in a clear hand in brown ink, some slight wear at edges, but generally in very good condition.

**£4500 + VAT in EU**

The clergyman, author and educator William Gilpin (1724-1804), is now best known for his series of picturesque tours illustrated with aquatints after the author’s sketches, etched by his nephew William Sawrey Gilpin (1761/2-1843) and by Henry Alken, beginning with his *Observations on the River Wye* (1782), of which a re-print is discussed here. By his own estimation however, he should be remembered for his moral/religious works, and for his charitable efforts for Boldre school, which he founded and then endowed with funds from the sale of his own drawings. He had a good relationship with his publishers, and the correspondence is courteous and warm on both sides.

*Letters:*

1) Dec 1797, fragment – 1 page (the second of a bifolium), with an integral address panel.

WG writes providing the text for the title-page of *Observations on the western Parts of England* (followed exactly in the work as published in 1798). Please send copies of *Moral Contrasts* (1798) to Gisborne, Mitford, his nephew and brother, Samuel Rogers and others.

[*With:*] Draft reply, undated (perhaps to an earlier letter on the same subject), 2 pages, 4to, loose: re the copyright and terms for the *Observations*. ‘As the Work will not form more than 300 Pages it must of course be published in one Volume ... **We will repay you the £70 paid to Mr Alken for etching the Plates, and we will give you £180 for the Copyright** ... By these Terms, provided the Plates will print so many as 1000 ... an edition of that Number would yield us very handsome Profits, but if we can only print 750, the Profits will hardly be adequate to our Outlay’. Alternatively, it could be printed at their joint expense. Sample accounts for print runs of 750 and 1000 are at the head of each page.



2) 23 Oct 1799, 2 pages 4to. on a bifolium, with an integral address panel.

‘I just told you what Lady N[eale] told me in a letter fr<sup>m</sup> Weymouth. If in her order, there is included a parcel of the little question-books, **I suppose they are for the queen**, as she said she wanted to distribute them at Windsor’. [*This work has not been identified.*]

‘When you have printed the Wye, you will be so good as send me it, the *catechism*, & the *moral contrasts* just put together in loose sheets, to lye by me.’ *Observations on the River Wye* (fourth edition, 1800), *Moral Contrasts* (second edition, 1799), *Lectures on the catechism* (fifth edition, 1799), were all reprinted by Cadell & Davies.

‘**You were so good as tell me, you could send me bibles &c for my school, as cheap as Mr Rivington used to let me have them** – I want 2 dozen of prayer-books ... I could wish to have bound up with them *Directions for a devout, and decent behaviour &c ...*’

[*With:*] Loose note by Cadell & Davies to the effect that 24 New Testaments and 24 prayer books were sent as requested on 1 Nov. 1799.

3) 10 Nov 1799, 2 pages 4to. on a bifolium, with an integral address panel.

Asks them to send some him papers from Mr Rogers along with the ‘copies of those little things, you lately reprinted’.

‘Pray, my dear sir, is that little parish-paper, in question, & answer, out of print? Two or three parsons have inquired of me about it’ – with profuse apologies for troubling them with such a little matter.

[*With:*] Draft reply, undated, 1¼ pages on the facing blank.

‘**An Engraver of the name of Green who has lately executed some Scotch Views in Aquatinta**’ has offered to make facsimiles of the plates of the Wye, as well as ‘**reduced Copies of the Plates**’, to suit a new pocket edition. C&D have accepted his offer ‘to do two of them, wholly at his own Risque, for your inspection’. Meanwhile the last copy of the ‘little Tract on the Duties of Religion’ has sold – would WG like to have it reprinted and would he like to employ Mr Rutter’s Press?

The ‘pocket edition’ of the *River Wye* was the fifth (1800), the engraver was William Green, of Ambleside – his involvement in the project does not seem to be known; *An Explanation of the Duties of Religion, for the Use of Boldre School* (Lymington, Rutter, 1798), was reprinted in 1799 for Cadell & Davies, in 1800, and in 1803 (printed by Strahan).

4) 21 Sept 1800, 1 page 4to. on a bifolium.

‘**At length my little friend Rutter has arrived at Finis** [of *Sermons to a country Congregation volume II*] ... **I think he might, notwithstanding some hindrances, have been more expeditious**’. WG will send half the run now, and the other later, ‘with all the dedications’, next week. Please send Jackson’s *Travels ... from India* for Mrs Gilpin and 3 or 4 dozen of the *Explanation*. Rutter was the printer in Lymington employed by Gilpin for smaller works.

[*With:*] Draft reply, 6 October 1800, 1 page, on the facing blank.

'As soon as we received the 500 Copies of the 2d Volume which Mr Rutter sent us, we distributed a considerable Number of them amongst our Brother Booksellers'. WG's account stands at £117 due to him after deductions.

5) 9 Oct 1800, 1 page 4to. on a bifolium, with an integral address panel.

'I could wish copies of the volume of sermons, just printed, sent to Mr Gisborne – the attorney general – Col Mitford – [etc.] ... & my br Sawrey'.

[With:] Loose note, with a list of 11 presentation copies for Vol 3 of the *Sermons*, dated 24 Jan 1803, including Gisborne, Mitford and Sawrey Gilpin again.

6) 2 Dec 1801, 2¼ page, 4to. on a bifolium, with an integral address panel.

'It is so long, since you & I have had any communication, that I fear we shall forget each other ... For myself, I am in health ... But **my eyes rather fail me. I read, & write little; & draw less.**'

'I sh<sup>d</sup> be glad to know how the sermons go on. **If you want any new editions of them, or of any other books, great, or small, be so good as inform me, & I will send corrected copies** – particularly of the Explanation'. Also send 50 copies of the latter, plus the *Lectures* and some prayer books for the school, but bound less tightly than the last. And can they help dispose of '3 volumes of antiquities ... as I am an no antiquarian'?

[With:] Reply: 1½ pages, 4to. Glad to hear of good health; 'the sale of the Sermons is going on extremely well', and indeed they will have to reprint the first volume so any corrections would be welcome.

7) 17 April 1802, 1½ pages on a half quarto leaf.

'**I am sorry I was obliged to correct the catalogue so much**, as I am afraid it will give the printer great trouble. But ... I wished to make it as full & correct as I could ... I think it sh<sup>d</sup> be neatly done up in stiff paper ... You will remember the 3 plates ... when all is done, you will be so good as send me half a dozen.' The *Catalogue* for the 1802 sale of drawings for the endowment of Boldre School, was printed by Cadell & Davies. The sale raised £1500 for the school.

8) 21 June 1802, 1¾ pages 4to. on a bifolium, with an integral address panel.

'**I did not expect my drawings would raise the sum, they have raised** ... I shall be obliged to you, if you will send me the price of printing the catalogue ... I have one more volume of sermons, wh<sup>h</sup> I will send you to print, if you choose to have them. **As I made myself lately a little conspicuous as a picturing man, I sh<sup>d</sup> wish to remove the impression by appearing again as a clergyman** ... I find you sent a parcel of sermons to America. I hope they were well received.

[With:] Reply, 1 page, on facing blank. 21 July 1802.

Sorry that the expenses of the catalogue 'were not in a greater Degree repaid by the Sale'. We will send the third volume of Sermons to Strahan as soon as we have the copy, aiming for publication in the winter.

9) 8 Nov 1802, ½ page on one quarto leaf, with an integral address panel.

**‘I send by this day’s mail, more copy, w<sup>h</sup> is almost the last I have to send’.** Please send ‘all the sheets you have printed off, w<sup>h</sup> conclude the sermons’ so that he can ‘in the meantime be looking over them for errata’.

10) 29 Jane 1803, 1 page, 4to. on a bifolium, with an integral address panel.

‘I am looking over & correcting the second volume of sermons’. Please send copies of the last volume to Mr Vansittart, Samuel Rogers, and Edward Forster. ‘I leave the business of a small edition of the Lakes &c, wholly in y<sup>r</sup> hands. I am far less solicitous abt it, than abt my sermons &c.’

*Other pieces:*

11) Autograph note to William Sawrey Gilpin (on verso of fragment of a letter from Sawrey Gilpin: ‘Yr uncle says he wants to say something so I must give him room’). [undated, but 1804?].

**‘As I desire to make another sale (as an Irishman w<sup>d</sup> speak) after my death, ye same catalogues, with an addition of ye articles, will serve again.** Be so good as desire, at Mr Cadell’s, that they will deduct, & add to my account, what they have sold, & bundle up all the remainder, & send them to me’.

12) Als to ‘Will’, either his son William Gilpin, junior (1757-1848), or his nephew William Sawrey Gilpin (1761/2-1843). 18 Jan 1776, 1 page 4to. Reporting news of his eldest son John *en route* to Carlisle.

13) GILPIN, William, junior. Als to the furniture dealers France & Banting about valuing a screen that the Duke of Northumberland would like. 27 March 1819.

14) KENYON, George, *2d Baron Kenyon*. Two Als to William Gilpin junior on religious and other matters. 29 May 1806 and 8 Sept 1807.

#### GRETNA GREEN

**23 GILPIN, William.** Monochrome watercolour drawing of the chapel at Gretna Green, later the basis of an illustration in his *Observations relative chiefly to picturesque beauty, made in the year 1776, on several parts of Great Britain; particularly the High-Lands of Scotland* (1789). Undated, but 1776.

233 x 400 mm, black ink and wash, with some visible pencil underdrawing; window-mounted, framed and glazed; a modern note records the inscription ‘No. 3’ on the verso of the drawing.

£975 + VAT in EU

‘Gretna Green was the last place we visited in Scotland; the great resort of such unfortunate nymphs, as differ with their parents, and guardians on the subject of marriage. It is not a disagreeable scene. The village is concealed by a grove of trees; which occupy a gentle rise; at the end of which stands the church: and the picture is finished with two distances, one of which is very remote.’

Gilpin’s tour of Scotland in 1776 was his last before he moved to become vicar of Boldre in the New Forest. Scotland’s rugged beauty, not yet spoiled by agriculture, turned out to come closest to Gilpin’s ideal of the picturesque, though his critical eye remained undiminished by the grandeur of the subject. His immensely popular series of *Observations* on the picturesque, each dealing with a different part of the British isles, and illustrated with aquatints after his own drawings, was published from 1782, and funded the foundation of two schools at Boldre. This was supplemented by a sale of drawings in 1802 that brought in another £1500.

When Gilpin visited Gretna Green in 1776 its fame as a site for runaway marriages was in its infancy, after the construction of a new toll road – though the focus was on the blacksmith’s shop rather than chapel depicted.



24 [GISBORNE, Thomas]. ‘GISBORNE, W., D. D.’, *pseud.* An Inquiry into the Principles of national Order: with Reflections on the present State of the Christian World, the probable Causes of War, and the best Means of prompting and securing the future Peace of Europe. To which are prefixed, two Tracts written by Edward Earl of Clarendon, on the Subject of War and Peace. London: Printed for M. Allen ... and James Wallis ... 1798.

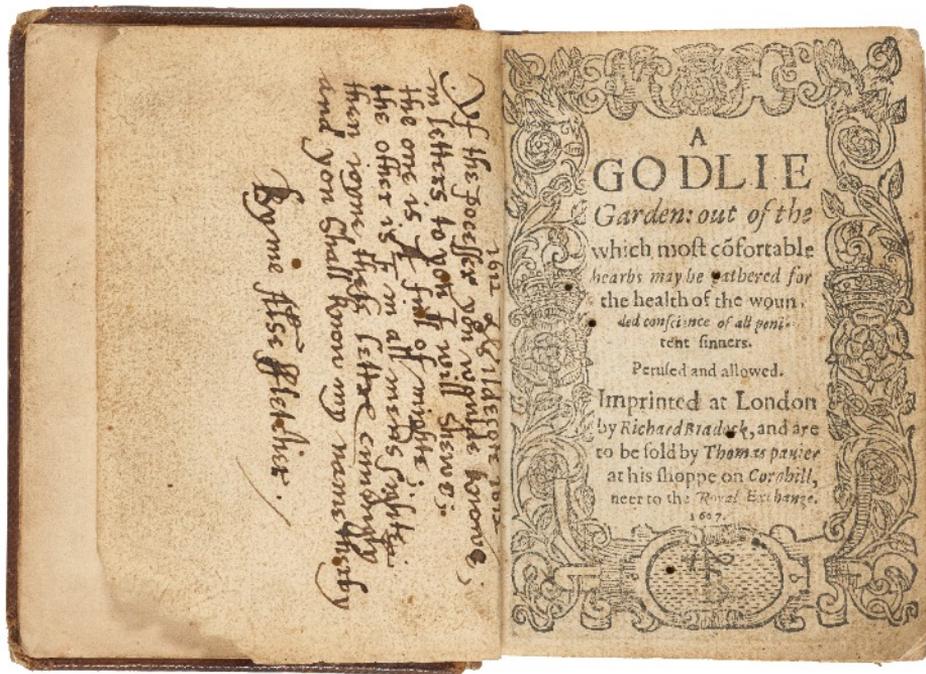
8vo., pp. [5], 10-211, [1 blank]; some staining and foxing throughout, the final leaf with a strip cut from the upper margin, not affecting text; otherwise a good copy in contemporary marbled sheep, rubbed; spine gilt, red morocco label, loss from head and foot of spine; front free endpaper and flyleaf with numerous nineteenth-century ownership inscriptions, possibly American; nineteenth-century fragments loosely inserted. £650

**First and only edition, extremely rare**, a ‘catchpenny’ publication mimicking the work of Thomas Gisborne, abolitionist, under a similar but pseudonymous name, containing ethical commentary on the French Revolution, Quakers and the slave trade.

The target of the work would seem to be Thomas Gisborne’s *Principles of moral philosophy investigated*, first published in 1789. Gisborne, a college friend of Wilberforce and a noted abolitionist, was aware of the attempted deception: in a letter preserved at Durham University, dated c. 1798, he declares W. Gisborne to be ‘**a man of straw, & the book a catchpenny intended to pass for mine**’. New editions of the *Principles* appeared in 1795 and 1798, both adding an appendix in which Gisborne reprinted and updated his earlier abolitionist pamphlet, *Remarks on the decision of the House of Commons respecting the abolition of the slave-trade* (1792). The *Inquiry* by ‘W. Gisborne’ is an adaptation of the ethical and abolitionist ideas set forth in the *Principles*, supplemented with other matter including two seventeenth-century discourses by Edward Hyde, Earl of Clarendon and a fair deal of flattering material on Quakers. The abolitionist material mostly consists of verbatim transcripts of parliamentary speeches by Wilberforce, Fox and others, followed by some apparently original observations.

The purpose of such a catchpenny publication is unclear, since it would appear that a very small number of copies were printed, with not much money made from the venture. One explanation is that this was an attempt by the publishers to recuperate money wasted on an older or unpublished work; M. Allen of 15 Paternoster Row is recorded as having gone bankrupt in 1797 (BBTI). The book was clearly cobbled together: the half-title, title-page and all after Z8 are printed on wove paper with a 1794 watermark; most of the remainder of the book, which begins with the incorrect pagination ‘10’, is printed on poor-quality laid paper (fleur-de-lys watermark). The change in paper after Z8, which bears an incorrect catchword, coincides with a note asking the reader to observe a five-year gap between the preceding statements of the abolitionists and those which are to follow, which were made in 1796. It is likely, therefore, that the book was begun at some earlier point and was left off, before being resumed in 1798.

**ESTC lists two copies only: Trinity College, Cambridge and Library Company of Philadelphia.**



**25 GODLIE GARDEN (A):** out of the which most co[m]fortable Hearbs may be gathered for the Health of the wounded Conscience of all penitent Sinners ... Imprinted at London by Richard Bradock, and are to be sold by Thomas Pavier ... 1607.

16mo., pp. 192, 293-324, 225-342, [10], complete despite pagination; title-page within a woodcut border of leaves and crowned tudor roses; each page within a woodcut border, woodcut initials; printed in black letter, with headings and responses in roman type; a few small wormholes to the first four leaves, Y2-6 with two vertical slashes as if for cancellation (no loss), final page dusty, else a very good copy in early nineteenth-century sheep, worn, spine wanting; ownership inscription in verse to front-free endpaper (see below). **£3500**

Seventh edition of a very rare pocket prayer-book first published in 1569. **ESTC records only 3 complete copies of any earlier edition, and only one of the present, at Folger.**

The contents comprise a calendar of saints, a table of the degrees of marriage, a one-page almanac, an 'exhortation to prayer' and an explanation of 'what prayer is', the confession, morning prayer, litany, and evening prayer, followed by the 'godly garden' of prayers itself (pp. 135-342), after which are some graces to be said before meals, and a table of contents. The contents vary slightly across editions; that of 1604, for example, substituted King James for Queene Elizabeth, and

added the graces and the table of contents; **the present edition adds references (and a new prayer) to Queen Anne and Prince Henry (pp. 107-8).**

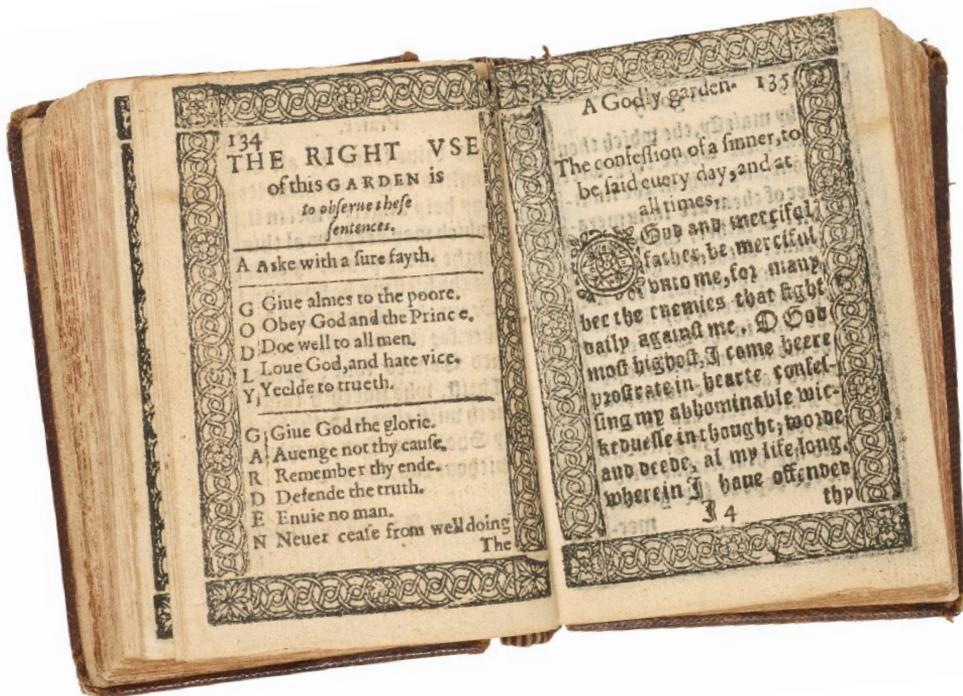
The first edition was printed in 1569 by William Griffith (Lincoln Cathedral only). There followed four editions printed by Henry Middleton (1574, 1576, 1581 and 1587), of which Folger has the only complete copy, of 1574; and in December 1588 the copyright was transferred to George Robinson. In 1598 Richard Bradock was ordered not sell any copies of any edition of which he had 500 in stock (see Greg, Register B, p. 63), perhaps a printing of which no copies survive; but by 1604 he seems to have obtained legitimate title (British Library only). The almanac of 1604, as here, covers 1596-1605, with the implication that it has been taken unchanged from that earlier suppressed printing. In 1607 Bradock was joined by Thomas Pavier, who is best known as the publisher of the so-called 'Pavier' quartos – falsely-dated reprints of Elizabethan drama including Shakespeare.

*Provenance:* ownership inscription of Alice Fletcher, dated Wildecote, 1612:

If the pcessor you woulde knowe  
in letters to you I will shewe;  
the one is A full of mighte  
the other is F in all mens sighte;  
then ioyne these lettres cunningly  
and you shall know my name thereby

By me Also ffletcher

STC 11559.



‘DID IT LYE IN MY POWER TO SUPPRESSE IT, I WOULD’

**26 [GOODMAN, Godfrey].** *The Fall of Adam from Paradiſe. Prooved by natural Reason, and the Grounds of Phyloſophy.* Published ſome twenty Yeares ſince and now ſet fourth by the ſame Coppy ... London. Printed for T. W. 1629.

4to. in eights, pp. [4], [32], 445, [1], [2, blank], comprising the complete ſheets of the firſt edition of 1616 (*The Fall of Man*), including the initial and terminal blanks, prefaced by a new title-page with an engraved vignette, and two dedicatory letters; 1616 title-page a little worn, ſmall holes repaired affecting one letter, A7 (the conjugate leaf) alſo worn with two larger holes (ſome loſs), pale dampſtain towards the end of the volume; withal an honeſt copy, ſomewhat ſhaken, in contemporary calf, portion of front cover and ſpine defective. **£4500**

**The only complete copy**, a reissue of the firſt edition of 1616 (published as *The Fall of Man*), adding a new title-page and new dedicatory letters from ‘R. P. ... to the Stationer’ and from the author to ‘R. P.’ in which he grudgingly gives permission for anonymous republication.

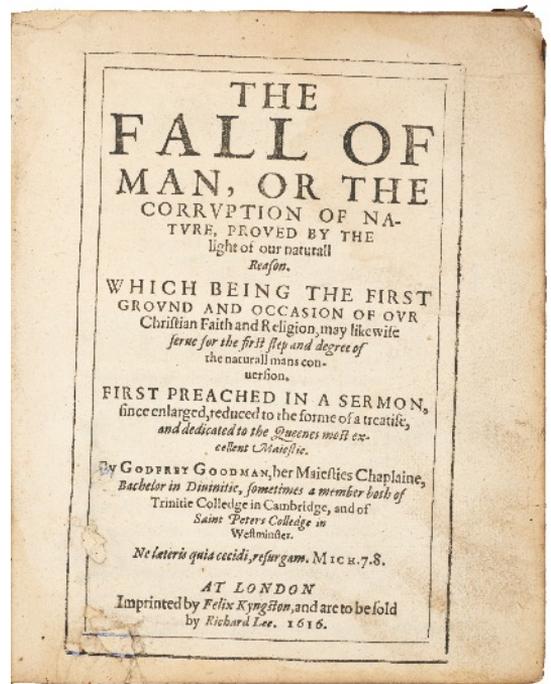
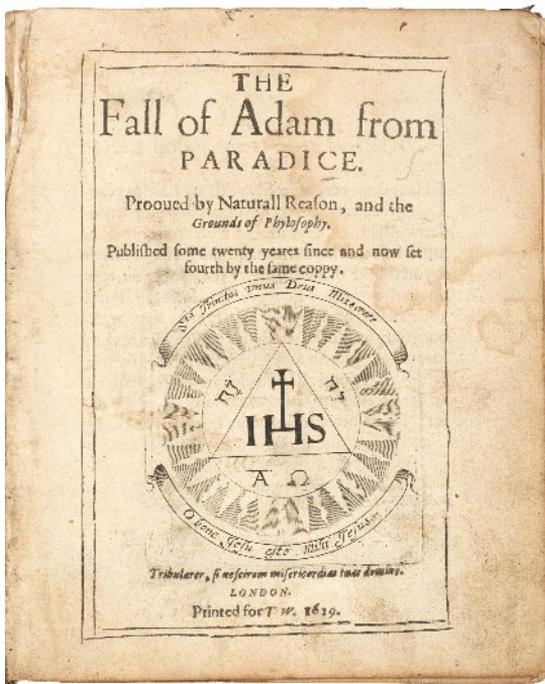
*The Fall of Man*, which was Goodman’s only ſubſtantial publication, iſſued long before he became Biſhop of Glouceſter in 1625, deſcribes in extraordinary depth and detail the corruption and diminution of the world from its ſtate before the fall. Goodman lays out a world of bodily ſhame, diminishing harveſts, quack doctors preſcribing ‘Indian’ drugs (*i.e.* tobacco), wanton food waſte, debilitating illneſs, impotence, ſcarcity, inflation and venereal diſeaſe. Unuſually, his points of reference are to ‘natural reaſon’ and philoſophy, not ‘metaphyſics’ – ‘I will be ... ſparing in alleaging Scripture ... for I am to deal with the heathen, her ſervants and handmaidens’.

Man is born without innocence, already bluſhing – he ſweats foul ſmells, fears death, delights in ſelf-regard and earthly pleaſures, and commits violence upon others and even himſelf. Where animals thrive on food, man can eat yet find no nourishment. He is ravaged by illneſs: **‘In this one Citie we have buried three thouſand a weeke, and ſo for many weekes together much about that number, when the plague hath continued within the kingdome for many yeeres’** (p. 90). ‘Give me leave ... to compare man to man himſelfe, the generall ſtate of man, to the picture of that man which ſtands in the forefront of an Almanack; the Lion ſtrikes at the heart, and the back, while Cancer nips the breaſt and the ſtomacke, Sagittarius ſhootes at the thighes, Capricorne butts at the knees ...’ (p. 94). In combating his infirmities man turns to exotic cures – **‘In fetching this phyſicke (theſe Indian drugs) thouſands doe yeerely endanger their lives, through the diverſitie of the Climate, going to a new found world, they goe indeed to another world’** (p. 98).

As children men ‘runne puffing, blowing, ſweating, and wearied in hunting after butterflyes, (here is excellent ſport indeed)’ – but we grow no wiſer with age: ‘for our calling and courſes of life, we purchaſe pinnes, poynts, and cherie-ſtones; theſe we adventure at ſeverall games, that ſo very profitably we might increaſe our ſtock, our wealth and our treaſure’. Meanwhile, ‘Great wits breed melancholy thoughts ... [and] there is no true mirth, without ſome mixture of follie’. Goodman does occaſionally pauſe his downward trajectory, to aſſert ‘the uſe and excellencie of ſchool-learning’ for example (in 1629 he founded a lending library at Glouceſter), before returning to the miſery attendant on wealth, the ridiculousneſs of oſtentatious memorials (he uſes

Sir Christopher Hatton's tomb as an example), the dangers of the printed text ('O happie was the old world! when all things past by word of mouth'), etc. etc.

'When we live in the Inland countries, then we begin to long for sea-fish; as is the scarcitie and price, so is our longing and desire; where there is plentie there we neglect it. Me thinkes the Colchester Oysters never taste soe well, as when they are bought in Northampton ... we temper our sweete meates with sowre sauces: and thus we are growne wanton'. Elsewhere he rails against enclosures – 'Most certaine it is, that the kingdome is heerby greatly impoverished' – man-midwives and caesarean sections, barren soil (there is less honey than formerly, and grapes no longer ripen), and a reduction in population.



Goodman (1583-1656), born at Ruthin in Denbighshire, North Wales, attended Westminster as a queen's scholar under his 'deare and loving schoolemaster, Mr. William Camden ... ye famous & most renowned Antiquarie of our age', before progressing BA, MA, BD and DD at Trinity College, Cambridge, from 1600 to 1619. On 20 December 1606 he was appointed a Chaplain to Queen Anne, to whom *The Fall of Man*, which originated as a sermon preached at Stapleford Abbots, was dedicated. He was appointed Dean of Rochester in 1621 and Bishop of Gloucester in 1625, but he was deprived of his bishopric in 1642 for his leanings towards Catholicism, and he spent the Civil Wars and the Commonwealth years in semi-retirement in Wales and London.

*The Fall of Man Proved by Reason* was entered in the Stationers' Register to Richard Lee on 26 November 1615 and was published in 1616. There are two versions of the title-page in 1616, one for Lee (STC 12023) and one for Joseph Browne (STC 12022.7), which ESTC calls the first, claiming the Lee title-page as a cancel. As the present copy quite clearly shows, the Lee title-page

is conjugate with A7, not a cancel, and it is in fact the Browne title-page which is a re-issue. Lee was active only in 1615-6, and the work was re-issued in 1618 by Robert Wilson and Richard Boulton, with a cancel title-page (STC 12025, 4 copies in ESTC). But stock of the 1616 edition evidently remained unsold, and some thirteen years later Goodman, now Bishop of Gloucester, was evidently approached about republication. In his reply to 'R. P.' (a native of West Ilsley where Goodman had a sinecure from 1620) published here he writes: 'When you spoke to me concerning the Booke, I did then eyther forget, or at least would seem to forget, that ever I had written any such Pamphlet; did it lye in my power to suppress it, I would, but not being able, I must be content to undergoe mens censures, and therefore let the Stationer doe what he please'; he denies permission for it to appear under his name however: it is 'the worke of a Country Parson, not a Bishop ... I had then newly forsaken the University, and as in my younger yeares, I was never more delighted with any worldly thing, then I was with phylosophy'. He also declines to correct the text.

**Only one other copy of this 1629 re-issue survives, an imperfect copy at the British Library.** In that copy, the 1616 title-page and all the preliminaries (the dedication to Queen Anne, who had died in 1619, and the address to the reader, both signed by Goodman) have been cancelled, as must surely have been the intention to preserve Goodman's anonymity. **The present copy uniquely preserves the full text of 1616 after the new 1629 title and prefatory letters.**

ESTC records seven copies in the UK and only two in the US (Huntington and Folger) of the 1616 first issue.

STC 12026, incorporating 12023.

## THE *ELEGY* IN LATIN

**27 [GRAY, Thomas].** *Elegia scripta in Coemeterio rustico Latinè reddita. Cantabrigiae: Typis academicis excudebat J. Bentham. Prostant venales apud R. Matthews ...; J. Rivington, A. Millar, T. Payne, Londini; J. Fletcher, Oxon. 1762.*

4to., pp. [4], 15, [1], with a half-title; English and Latin on facing pages; somewhat foxed, in worn nineteenth-century wrappers. £500

First edition of the first Latin translation of Gray's *Elegy wrote in a country Church Yard* (1751), published in parallel with the English text. The work was the collaborative effort of Christopher Anstey (now best known as author of *The New Bath Guide*, 1766) and William Hayward Roberts, who were both former Etonians like Gray, and now Fellows at King's College, Cambridge.

Gray was himself involved, and saw drafts of the translation, commenting on the difficulty of rendering such objects as the curfew bell and the gothic church in appropriate Latin idiom, and suggesting that Milton be 'romanized' to Virgil. Anstey and Roberts did not follow his suggestions, remaining relatively faithful to the original.

This was the first translation of Gray's *Elegy* into any language; there was another Latin version in the same year by Robert Lloyd, and many to follow in other languages. Although well-held in institutions, it is very scarce in commerce.

**28 [GRAY, Thomas].** Ode performed in the Senate-House at Cambridge, July 1, 1769, at the Installation of his Grace Augustus-Henry Fitzroy, Duke of Grafton, Chancellor of the University. Set to Music by Dr. Randal, Professor of Music. The Second Edition. Cambridge, Printed by J. Archdeacon Printer to the University. For T. & J. Merrill, in Cambridge; J. Dodsley, J. Johnson & Co. and B. White, in London. 1769.

4to., pp. 8; first and last pages dusty around the edges, tears at inner margin, where the original stitching has been roughly torn out; withal a good copy. **£350**

Second edition of a late celebratory 'Ode for Music'. Although it was published anonymously, Gray, who was then in the chair of History and Modern Languages at Cambridge, was soon unmasked as author, and a second edition was required.

Tinker 1170; cf. Rothschild 1047.

#### CAPTAIN GROSE IN SCOTLAND – BURNS, BLACKLOCK, BEGGARS AND BAGPIPES

**29 GROSE, Francis, Capt.** Album of over 450 caricatures, portraits (and self-portraits) and figure sketches. 1780s-90?

4to album, in total over 450 sketches containing 950 individual figures on some 449 pieces of paper, numbered in a later hand (plus some unnumbered drawings on the versos); the majority on laid paper (various watermarks including LVG, S. Lay), but c. 90 on thin tracing paper (browned, watermarks Stamp Office, LVGerrevink); mounted (pasted down or tipped in) sometimes several per page, into a thick contemporary album, worn; half calf and drab blue boards, spine defective, covers detached. **£12,500**

An extraordinary album, the single largest known collection of drawings by the antiquary, lexicographer and artist Francis Grose (1731-1791), by far the most significant record of him as a caricaturist and portraitist. **Among the identifiable figures in the album are Robert Burns and the blind poet Thomas Blacklock, both drawn from life during Grose's tours of Scotland in 1789-90; there are also several self-portraits.**

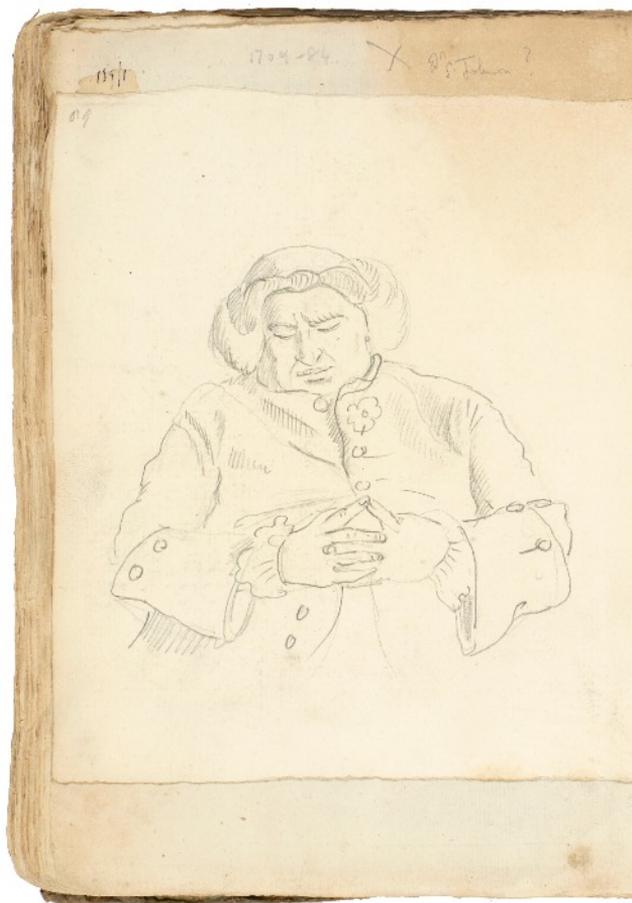
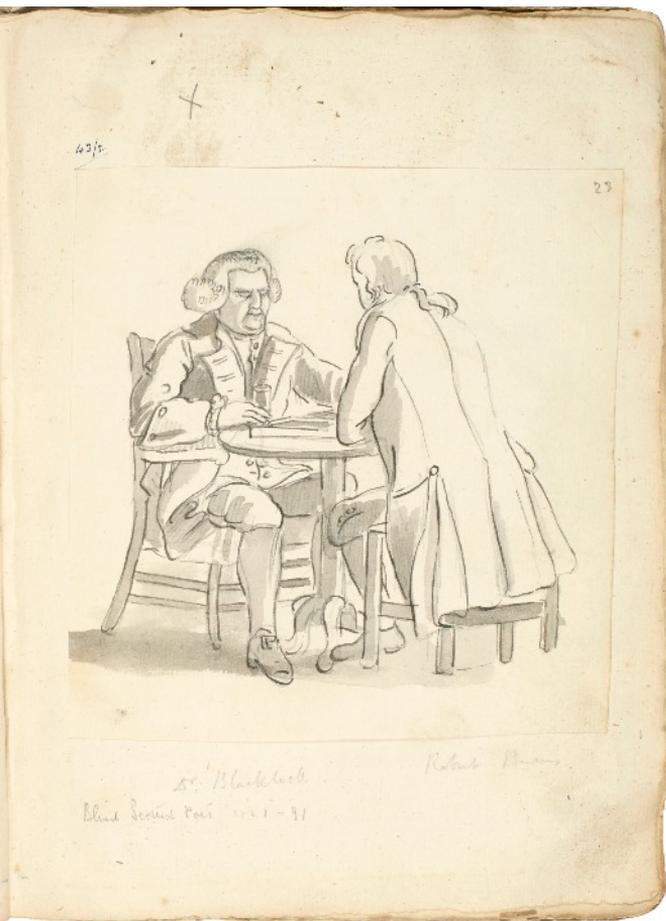
After an early military career in Flanders and in the dragoons, Grose retired from the army in 1751, though he later gained the rank of Captain, by which he is commonly known, in the militia. His postings with the latter 'provided ample opportunities for drawing' – as early as 1749 he had

been sketching buildings in Kent, and in the mid-1750s he attended William Shipley's drawing school in London, where he settled. 'In London, though only an indifferent draughtsman, he mixed with professional and amateur artists, and exhibited at the Society of Artists in 1767–8 and at the Royal Academy in the nine years following' (*Oxford DNB*). These efforts culminated in the work for which he is now best known, the monumental *Antiquities of England and Wales* (1772–6, with further supplements from 1777), a project that began with his own engraved views and original text, but later included contributions by Paul Sandby and Moses Griffiths, volumes devoted to Scotland and (posthumously) Ireland, and a total of a thousand plates of views.

By the late 1780s, Grose 'must have exhausted for publication the stock of sketches and notes which he had accumulated over 40 years. He returned to touring, even though, (as he said in a volume of satirical essays, *The Grumbler*, 1791), he was too fat to ride a horse and too poor to keep a carriage' (Farrant). His first visit to Scotland was in September 1788, in the company of an assistant Thomas Cocking (perhaps he is depicted here?), and he 'returned in April 1789, based with Captain Robert Riddell near Dumfries and touring for at least four months, and again in May to October 1790' (Farrant) after which he departed to Dublin to reconnoitre the Irish volume of *Antiquities*. At Riddell's house, Friars' Carse, he met Robert Burns, 'and the two became firm friends. He became the subject of some witty verses by Burns, who was inspired by Grose to write "Tam o' Shanter" to accompany a drawing of Alloway Kirk printed in *The Antiquities of Scotland*' (*Oxford DNB*). Grose was, in Burns's words 'a fine, fat, fodgeg wight / O' stature short, but genius bright', and was Burns's match as a raconteur at the dinner table. It was presumably also through Burns that Grose would have met Thomas Blacklock, who was a vocal supporter of Burns at that time – though this meeting would more likely have been in Edinburgh than at Friar's Carse.

Most of the surviving corpus of Grose drawings relate to his *Antiquities* (a set of reduced drawings for publication covering England are at the Society of Antiquaries, and an album for Scotland is Egerton MS 1843 at the British Library, while a collection of drawings for Ireland is at the National Library of Ireland). But alongside his topographical work, Grose had a penchant for figure studies, often humorous, a side interest that would result in his *Rules for drawing caricaturas* (1788), with plates after his drawings. **At least three examples from the present album relate directly to the *Rules***: sketches 39 and 40 show three views of a man reading with a magnifying glass, who appears in 'An Antiquarian Club'; sketch 51, of a sleeping woman in a high-backed chair, is found in reverse in an untitled engraving; while the corpulent lady in sketch 241 appears from a different angle in 'The Jockies'.

Burns and Blacklock are pictured here in two sketches, from different angles, showing the pair seated at opposite sides of a small table; several further sketches show Blacklock asleep in a chair. The two self-portraits (one showing Grose sketching, the other with his stick) are both from behind – an unusual pose but one Grose also employed in the 'calling card ... with his stick Cuddy' that he included in his *Rules*. He was a man frequently satirised by others, but had a hearty sense of self-caricature, well aware of his portly frame and his penchant for food and drink. Several other obviously Scottish images – figures with bagpipes, a man in tartan, another counting money, also point to the context.



[BLACKLOCK AND BURNS]



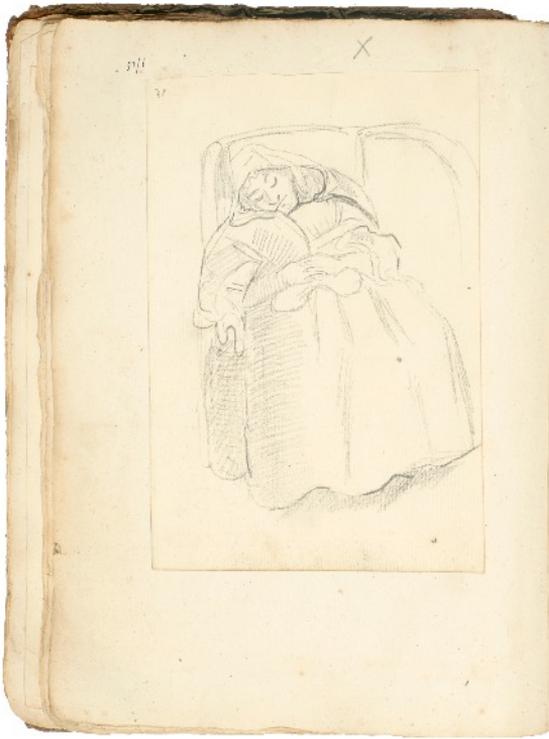
[AN ANTIQUARIAN. CF. RULES, RIGHT ]



[SELF-PORTRAIT, SKETCHING]







[OLD LADY SLEEPING, CF. RULES, RIGHT]



Further sketches are clearly portraits (sometimes taken from several angles), both of male and female sitters, and would merit further study – image 139 for example, bears a striking resemblance to Samuel Johnson, though the pair are not believed to have met (Grose did visit Auchinleck while in Scotland). There is also a recurrent man with a distinctive fringe (attributed here as Burns, though we think perhaps not), and numerous young men and women sitting reading, writing or napping. But the album also contains large numbers of genre scenes and sketches of types, often grouped together. It opens, for example, with a number of images of street musicians and beggars – a subject that chimes with Grose’s antiquarian studies into slang and dialect. There are numerous figures in historical costume or apparently taken from classical sources, and they veer sometimes into caricature (see the image of a man riding a skeletal horse, for example, or another on the back of a pig), but the bulk are observational scenes – a master beating his servant, dentists pulling teeth, barbers cutting hair, a bawdy bedside scene, men drinking or brawling, a man vomiting, workmen with tools and soldiers bearing arms, maids mopping floors etc.

As a rule Grose ‘did not sign his pictures, so many survive without, or with wrong attributions’ (Farrant). After his sudden death during his second trip to Dublin 1791 Grose’s library and drawings were dispersed at auction, and there are no significant repositories of his papers. Befitting the casual nature of these studies, most are on small pieces of paper, sometimes with other sketches on the versos, and sometimes with sections cut out. A small number of similar figures sketches are at the National Galleries of Scotland.

John H. Farrant, ‘The Travels and Travails of Francis Grose, F.S.A.’, *Antiquaries Journal*, 1995.

*A selection of further images are available on request.*

## ‘AN INDIAN STORY’ IN PICTURES – THE ORIGINAL DRAWINGS

**30 H[EATHORN], Capt. T[homas] B[ridges].** *Illustrated manuscript: ‘The Griffing of the Hon. Newman Strange’.* c. 1860-2.

Oblong elephant folio album, with 21 pencil, pen and wash illustrations, mounted on card (most comprising a collage of numerous separately drawn elements, with some corrections using white body colour); on the facing rectos is mounted the text leaves from the published version of 1862 (the title-page and fly-title of which are also mounted at the front); in a contemporary half red roan album, front cover with an inset oval of red roan, stamped with the title in gilt and green overpainting, worn, spine wanting, front cover detached. **£6000**

The complete original drawings, with corrections, for a curious and rare satirical ‘Indian story’, which was published in December 1862 by Joseph Hogarth, with photographic reproductions of the drawings by J. Hogarth, Jun, presumably his son. The drawings have been assembled here along with the letter-press text of the published book.

A ‘griffin’ was a cadet newly arrived in British India, and the present griffin is in the ‘Thunderers’, *i.e.* the artillery. The story is told largely through pictures and concerns Newman Strange’s

voyage to India, his adventures on station, his wooing of the 'station belle', an episode with the Sirdar of Jum Jum (i.e. Dum Dum?), and his involvement in the Indian Mutiny of 1857; at the end he marries his 'belle', the daughter of Sir Mango Chutnee Curry Bhat, in a church in the mountains. Each main scene is surrounded by an elaborate frame, combining decorative or emblematic elements with delightful vignette scenes of daily life in the Raj. On the title-page or frontispiece the letters of 'The Griffingage' are made up by 'a corps of Indian Jugglers' and snake-charmers. Other vignettes/borders feature a horse being unloaded from a boat, a boar hunt, military formations, men riding elephants, a line of servants bearing dishes for a feast, camel skeletons in the desert etc. In 'The Morning Gun', Strange is awakened amid nightmarish dreams of tigers, monsters, monkeys and restive natives. For what seems to have been a one-off production, the execution and designs are complicated and remarkably assured, much in the manner of *Punch*.



*The Griffingage* was published under the initials 'T. B. H., R.A.' (not Royal Academician, but Royal Artillery), which has long led to its attribution to a notional 'T. B. Hogarth', on the assumption that there was a family connection between publisher and artist. We have now been able firmly to attribute the work to Capt. Thomas Bridges Heathorn (occasionally Hearthorn), 1831-1911.

Trained as an engineer (hence his facility as a draftsman) he studied in the East India Company's school at Addiscombe, and distinguished himself as deputy-quartermaster of artillery during the Crimean War. He also served in India during the Indian Mutiny, and was later in the War Office before moving into civilian life. In 1861, he was on leave in London (he had his portrait taken by Silvy at this time), and it must have been then that he approached Hogarth about publishing his 'Indian story'. He patented a number of military inventions (including a submarine), but his inventiveness also extended beyond his day job, and from the late 1850s he was author, and sometimes composer, of a number of popular songs. His title-page of his operetta *The Battle of Love* (1910), set to music by Golfieri, is illustrated in a style very recognisable from the present drawings. Other publications included *Light Refreshment of different Sorts* (1881).





THE  
Griffinage of the Hon. Newman Strange.

AN INDIAN STORY,

*In Twenty-one Episodes,*

Each with a Chorus "as used in the original drama to mark on the photo-  
intently the subject, and describe each successive incident."

By

T. B. H., R.A.

PHOTOGRAPHED FROM THE ORIGINAL DRAWINGS BY J. HOGARTH, JUN.

LONDON:

PUBLISHED Dec. 20, 1862, BY

J. HOGARTH, 5 HAYMARKET.

WITH 21 ALBUMEN PRINTS AFTER THE DRAWINGS

**31 H[EATHORN], Capt. T[homas] B[ridges].** The Griffinage of the Hon. Newman Strange. An Indian Story, in twenty-one Episodes, each with a Chorus . . . . Photographed from the original drawings by J. Hogarth, Jun. London: Published Dec. 20, 1862, by J. Hogarth.

Oblong folio, ff. [24], with a half-title, and 21 albumen prints (c. 15 x 21.5 cm) after the original drawings, most somewhat faded towards the edges, else in very good condition, mounted on thick card, gilt edges, original tissue-guards; frontispiece detached, rather fragile at the hinge, but a good copy in the original mauve textured cloth, covers stamped in blind and gilt, edges and spine sunned (spine worn at foot). **£1800**

First edition, very rare, of the published version of *The Griffinage*, with the original pen and ink drawings reproduced in reduced form as photographs.

Joseph Hogarth & Sons were up-market 'Printsellers, publishers, picture frame makers, and mounters of prints and drawings' with a shop on Haymarket – his customers included Ruskin, who bought from him a portfolio of drawings by William Blake. But in the mid-1850s Hogarth launched a second career as a pioneering publisher and gallerist of photography, issuing Shaw-Lefevre's *Photographic Views of Sebastopol* (1856) and exhibiting John Murray's early views of India in the aftermath of the Mutiny, which he then published as *Views in Agra and the Vicinity* (1857), followed by Murray's *Picturesque Views in the North-West Provinces of India* (1859). He also solicited work from members of the London Photographic Society as early as January 1857 (see Schaaf, *Impressed by Light*). J. Hogarth, Jun. (presumably a son) assisted his father, and seems to have also embarked on a photographic career of sorts, embracing the new technology to provide photographic reproductions of drawings. Examples are seen in *Works of the Sketching Society*

(1858), with 26 photographic plates by Hogarth Jun., and in a series of publications of the drawings of Henry Hope Crealock in India, China and Canada.

Such publications were very expensive (*The Griffingage* sold at 42s) and would have had a very small circulation; they are consequently now very rare. We can trace copies of *The Griffingage* at the British Library, Bodley, Cambridge, National Library of Scotland, and Flinders University only.

Gernsheim 168.

**32 HOLCROFT, Thomas.** *The Family Picture; or, domestic Dialogues on amiable and interesting Subjects: illustrated by Histories, Allegories, Tales, Fables, Anecdotes, &c. intended to strengthen and inform the Mind ...* London: Printed for Lockyer Davis ... Printer to the Royal Society. 1783.

2 vols., 12mo., pp. [8], 260, and [8], 280, with half-titles, author's advertisement in volume I, publisher's advertisement in volume II; small worm track to blank margin at end of each volume, else a very good copy in contemporary sheep, slightly rubbed, rebacked. **£950**

First edition of an early work by the radical playwright and novelist Thomas Holcroft. The Egerton family gather in the library every evening to tell stories for their mutual instruction and amusement. The novel takes the form of twenty dialogues, and each includes a number of shorter tales. Several have a European flavour reflecting Holcroft's wide reading in German literature: 'Conjugal Affection of the Women of Wensberg'; 'Emulation: or an Account of a famous German Poetess' [Louisa Darbach]; 'Pride: or the extraordinary History of a Venetian Lady'. Others have an oriental cast: 'Selfishness: or the Merchant of Bagdat'; 'Fortitude: or the Great Traveller' ['I am the son of a master of a ship of Basra, and my name is Aboulfaouaris']; 'An Account of Mahomet and Mahometanism ... his Paradise ... his Hell ... Terrible Relation of a Turkish Fast'.

Some of the dialogues are original, some are borrowed, as Holcroft acknowledges in the author's advertisement. 'Perseverance: the History of a German Philosopher', for example, is taken from the *Annual Register* for 1761.

**Uncommon. ESTC locates five copies:** BL, Bodley; Johns Hopkins, UCLA, and Minnesota.

Garside, Raven, and Schöwerling, 1783: 13; Elbridge Colby, *Bibliography of Thomas Holcroft* 41.

**33 HUTTON, Charles.** *The School-Master's Guide: or, a complete System of practical Arithmetic, adapted to the Use of Schools. To which is added, a promiscuous Collection of Questions, and a Course of Retail Book-keeping.* The second Edition ... Newcastle upon Tyne: Printed by J. White and T. Saint, for R. Baldwin ... London, 1766.

8vo., pp. [4], vi, [2], 191, [1, errata]; title-page slightly toned, wormtrack towards end catching a few letters in the ledger section, else a good copy in contemporary sheep, rebacked. **£850**

Second edition, very rare, of Hutton's popular schoolteacher's textbook, adding a synopsis of Roman notation, a collection of mathematical questions, and an appendix on retail (single entry) book-keeping (pp. 3-4, and 144-191).

The son of a colliery overseer, Hutton (1737-1823) took over his local school in Jesmond near Newcastle in 1756 while attending evening classes in mathematics in Newcastle. By 1760 he was able to open his own school in Newcastle. 'Hutton established himself as one of the most successful mathematics teachers of the region. His syllabus was orientated towards applied mathematics – bookkeeping, navigation, surveying, dialling, and so on. Pupils at the local grammar school were sent to his mathematical lessons, and among his students was Robert Shafto of Benwell Hall, who made available to Hutton his rich mathematical library' and to whom *The Schoolmaster's Guide* is dedicated. 'In 1766 Hutton began a course intended for mathematics schoolmasters, to be attended during the Christmas holidays. This course was probably based on *The Schoolmaster's Guide* (1764), Hutton's first publication' (*Oxford DNB*). Hutton went on to obtain the chair of mathematics at the Royal Military Academy. After his retirement from the Academy in 1807 he settled in Bedford Row, a stone's throw from Quaritch's new premises.

The first edition of *The Schoolmaster's Guide* had appeared in 1764 (two variant issues, 1 copy each in ESTC – Cambridge and British Schools Museum); **this second edition is known in two copies, at Bodley and Michigan only.**

#### ... AND DOUBLE-ENTRY BOOK-KEEPING

**34 HUTTON, Charles.** *The Schoolmaster's Guide: or, a complete System of practical Arithmetic, and Book-Keeping ... adapted to the Use of Schools.* The third Edition ... Newcastle-upon-Tyne, Printed by T. Saint, and sold by J. Wilkie ... London, 1771.

8vo., pp. [4], vi, [2], 228; a few gatherings slightly loose else a very good copy in contemporary sheep, joints and corners rubbed; ownership inscription of Thomas Parker, 3 October 1771. **£650**

Third edition, **adding 'an entire system of Italian book-keeping' (pp. 169-228).**

**35 [JAMES I.]** Contemporary copies of three papers relating to the proposed marriage between Prince Charles and the Spanish Infanta, the right of Parliament to debate foreign affairs, and the acrimonious end to the Parliament of 1621 when the King famously tore the Protestation of the House out of the Commons Journal. 1621.

2 leaves, folio, in very good condition. Provenance is unknown but stab marks show that they were once bound together. **£950 + VAT in EU**

From the earliest years of his reign James, who had inherited a massive debt from Elizabeth, was unable to live within his income from the royal revenues. By various financial measures – such as the creation and sale of baronetcies, the sale of patents and monopolies, ‘voluntary’ benevolences, impositions on imports – he had avoided undue dependence on parliamentary grants, and from 1614 had managed without Parliament entirely. Negotiations for the marriage of Prince Charles to Maria, the Infanta of Spain, daughter of Philip III, which had been taking place on and off for many years, were seen as another way to restore the royal finances through a large dowry.

In November 1620, however, James was compelled by events on the Continent to call a new Parliament. After the deposition of the Catholic Archduke Ferdinand, the King’s son-in-law Frederick, the Elector Palatine, had unwisely accepted the throne of Bohemia. This provoked Ferdinand’s Spanish and Bavarian allies to invade not only Bohemia but the Palatinate. The Elector and his wife (Elizabeth, the ‘Winter Queen’) were forced to flee to the Netherlands. To recover his son-in-law’s patrimony by force James needed Parliament’s financial support.

While Parliament might have been prepared to support a war with Spain, the proposed Spanish marriage seemed highly dangerous both to the state and to the Protestant religion. A petition of the Commons on 3 December, citing fourteen ‘great and growing mischiefs’ from popery, petitioned that ‘our most noble Prince may be timely and happily married to one of our own religion’. The King was furious at what he saw as a breach of his royal prerogative and ordered the House to get on with its legislative business and not ‘presume henceforth to meddle with anything concerning our government or deep matters of State, and namely not to deal with our dearest son’s match with the daughter of Spain’. Nonetheless the Commons sent a second petition in similar vein on 9 December, reaffirming that their ‘ancient and undoubted right’ to free speech included the right to debate foreign policy. James replied on the 11th, ‘we are an old and experienced King needing no such lessons [and you] meddle with things far above your reach’.

It is at this point that the present series of documents begins, with the King’s further attempts to tame Parliament.

- (1) Copy of the letter from James I to George Calvert (1580?-1632), secretary of state. ‘We are sorry to hear that notwithstanding our reiterated messages to the House of Commons for going on in their businesses, in regard of the shortness of time betwixt this and Christmas ...they continue to lose time .... Our pleasure therefore is, that you shall in our name tell them that we are ... loth to have time mis-spent [in] the curious wrangling

of lawyers' concerning the privileges of free speech. From our Court at Royston, 16 December 1621. 2 pages.

After this letter was read out in the House it was entered 'that everyone that will may have a copy thereof'. This could be one such copy.

- (2) Copy of the letter sent the next day from James I to Thomas Richardson, speaker of the House of Commons, again regretting the time-wasting debate about their privileges and telling the House to get on with 'the passing of the subsidy, the act for continuance of statutes, and the pardon ... the three most pressing businesses to be effected before the end of the Session'. From our Court at Tibbales [Theobalds], 17 December 1621. 1 page.

The speaker read this letter to the House two times, and, like the letter to Calvert, it was entered that 'whosoever will, may have copies thereof'.

- (3) On the verso of this letter is a copy of the Protestation that the House of Commons drafted in reply, asserting 'That the liberties, franchises, privileges, and jurisdiction of Parliament are the ancient and undoubted birthright and inheritance of the subjects of England, and that the arduous and urgent affairs concerning the King, State, and defence of the realm and of the Church of England, and the maintenance and making of laws, and redress of mischiefs and grievances which daily happen in the realm, are proper subjects and matter of counsel and debate in Parliament ...' [18 December 1621]. 1 page.

The King was now even more furious, and his response was to adjourn (and then dissolve) Parliament. He summoned the Clerk to bring him the Journal of the House of Commons and then tore out the offending Protestation.

Three important texts, two of them reprinted in J. R. Tanner, *Constitutional Documents of the Reign of James I*, pp. 274-295.

## THE SPANISH MATCH

**36 [JAMES I.]** Contemporary copies of five papers relating to the renewed negotiations for the marriage of Prince Charles to the Spanish Infanta, following the dissolution of the Parliament of 1621 and leading to their final collapse and the impending war with Spain. 1623-1624.

8 pages, folio, comprising two bifoliums (in very good condition) and one single sheet (slightly split at folds, affecting one line of text on each side). **£1500 + VAT in EU**

Although James told the Council after the acrimonious end to the Parliament of 1621 that he would have no more parliaments, events on the Continent again were to force him to reconsider. In 1622 most of the Palatinate not already in Spanish hands was overrun. The proposed match of Prince Charles to Maria, the Spanish Infanta, was even more urgent now not only because of her hoped for dowry but as a possible way to persuade Spain to restore the Palatinate. In October

Endymion Porter (1587-1649) was sent to Spain on a mission to find out whether Philip IV (Philip III having died) was prepared to make concessions about the Palatinate and whether, like his father, he remained committed to the proposed marriage. The ambassador Sir John Digby followed, as did, incognito, Prince Charles and George Villiers, the Duke of Buckingham, who arrived in Madrid on 7 March 1623.

- (1) Contemporary copy of 'Sr Jo Digbies Commission for Spaine', letters patent, Westminster, 16 April 1623. 1-1/2 pages folio with conjugate endorsed blank.

Whereas, through ministers, both James I and the King of Spain 'have given Eare' to the proposed marriage, 'now ther is a great hope the same to take effect'. 'Wee doe make constitute, and ordaine [Sir John Digbie] or true and undoubted Commyssary, Orator, Procurator, and Deputy for the same. And by thes presents doe give unto him, full powre, authority ... general and Speciall in or name, as also in the name of or most deare Sonne Pr: Char: of great Britt: ....' 'And also to treat, Covenant and conclude of and upon the dowre and dowres, and guifts for the said marriage, and [*part of a line is crossed out here, but it is only a copying error, not a revision*] the quantity and summes of mony, and tyme and tymes places, manners, forms, condi[ci]ons, assurances, and penalties for the same ....'

The renewed marriage negotiations did not go well. Despite concessions by the Prince they foundered mainly on matters of religion, and it was likely that Spain never intended to restore the Palatinate. Prince Charles and the Duke of Buckingham returned empty-handed on 5 October, furious at the extravagant demands and indignities they had received. Charles not only wanted to break off the marriage treaty but to embark on a war with Spain. He and Buckingham convinced a reluctant King to summon a new Parliament to that end.

- (2) Contemporary copy of the Duke Buckingham's speech to the Commons: 'The sume of the Reasons made according to his Mats appoint[ment] by the Duke of Buck. seconded and assisted by the Prince his Highnes touching the delayes in the Treatyes with Spain declared to the Lords and Com[m]jons at the Committee of both the houses. Feb: 24 1623[/1624]. 3 pages, folio.

The ambassador to Austria having found 'all hostility continued in the Pallatinate', Buckingham and the Prince pressed the Conde de Olivares, Philip IV's principal minister, to join forces with England for its recovery, but he replied that 'it was preposterous to demande the King of Spain to take Armes against his Unkle'. He added that the marriage could proceed if the Prince became a Catholic. After much tumult about a dispensation from the Pope and various concessions including a Catholic upbringing for any children, the Prince said there would be a rebellion if he changed religion. Olivares told him that they could 'send an Army home with him. The Prince replied that the Remedy was worse then the disease'. He said he would do nothing without the restitution of the Palatinate, which Spain refused. 'And soe came home.'

Written on the fourth page of the preceding document:

- (3) A Supplyment by the Lo Keeper [John Williams, Bishop of Lincoln] of some things omitted in the former Speeches.

In early March a deputation of both Houses asked James to break off the Spanish Match, their 'Reasons' echoing the charges in Buckingham's speech.

- (4) Contemporary copy of 'The Reasons of the house of Commons to break off aswell the Treatye of the Spanish Match as of the Pallattinate'. 1 page, folio.

'The Spaniards taking advantage of the Prince being in Spain ... to the dymnu[cion] of the Kings sov[er]aigntie .... They laboured with hope of some mischievous consequences in England .... They have by their Treaties denounced our Allyes and the protestants in Germany and elsewhere to the decay of true Religion .... They have deluded our King and offered indignities to our Prince by importuning him againe and againe to conversion whiles he was there ....'

Finally a speech by Prince Charles, speaking to a committee of the Lords to answer doubts that had been expressed about the King's intentions when the Lord Treasurer had related the 'necessities of his Mats Estate' for a subsidy.

- (5) Contemporary copy of 'The Prince his Speech in the painted Chamber in the Committee on Thursday the 11 March 1623[/1624]' Written on the verso of the preceding document, the whole page lightly crossed out but not affecting legibility, although one line is damaged at the fold. 1 page, folio.

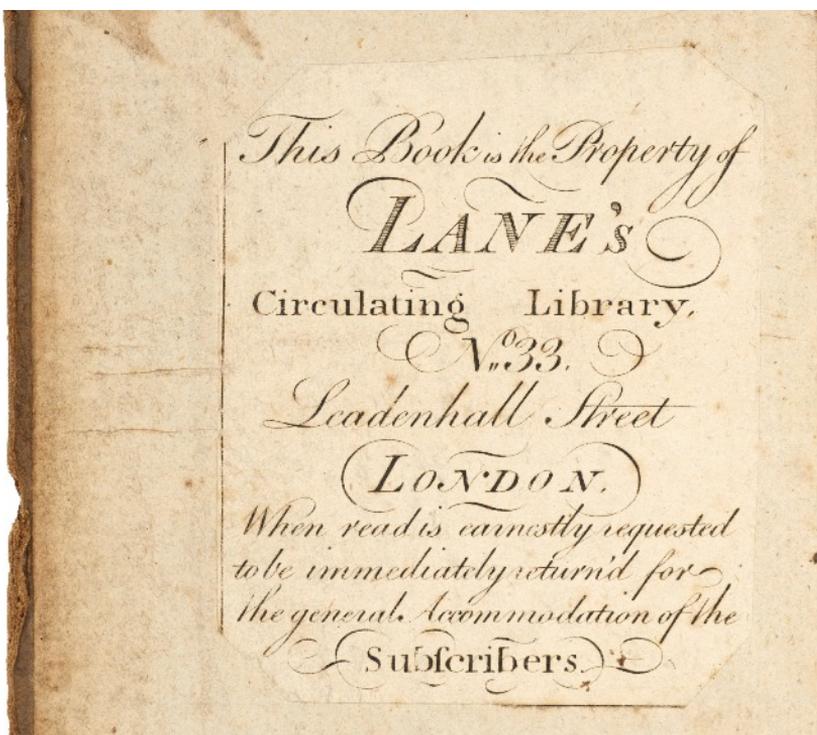
The Lords were concerned 'what the Kings dues might be', that is, whether he wanted the subsidy for his private revenues. The Prince, who was present at the original debate, reassured the Committee that 'His Mats desire was not that we should consider of his estate and presently to give supply thereunto' but that he was 'not able of himself' to enter war without Parliament's assistance. The Lords also worried that 'when these things should be settled, the King would be slow in Calling you hither againe ....' Charles told them, 'I find him willing and very willing to call you often, but this is of my owne head [that is, he had not been specifically authorized to tell them].' In a final appeal, 'I desire you to consider how far this business is gone and that it requires exped[i]on [and] how far you have exasperated and irritated those who we conceave may be our enemies here after you know, prepare therefore your selves so as wee may not shew our teeth only but bite if occasion be offered.

Consider also how the Kings honour and mine are engaged, if you should faile in this it would be dishonourable to your selves and unto me who am now ffirst entring into the world. Soe doeing you shall make me be beholding to you and when time shall serve you shall not thinke your labor ill bestowed.'

The Subsidy Bill duly passed although restricted to three subsidies and three fifteenths (less than the King had wanted), with the assurance that more would follow once James had entered into war. This was the most significant legislation of 1624.

- (6) Contemporary 'Copie of the commission for the substedie', addressed to the Earls of Arundel, Nottingham, Dorset, and others, in Latin, 1 September 1624. 1 page, folio, with integral blank docketed in English.

Buckingham's speech (2) and the Prince's speech in the Painted Chamber (5) were both crucial to the events of the time.



‘THIS BOOK IS THE PROPERTY OF LANE’S CIRCULATING LIBRARY’

**37 [JOHNSON.] [SHAW, William].** *Memoirs of the Life and Writings of the late Dr. Samuel Johnson; containing many valuable Original Letters, and several Interesting Anecdotes both of his Literary and Social Connections. The whole authenticated by living Evidence.* London: Printed for J. Walker ... 1785.

8vo., pp. [6], 197, [1], with a half-title; slightly dusty, but a good copy, in worn and rather rubbed contemporary half-calf; engraved label to front paste-down of the publisher William Lane’s ‘Circulating Library, No. 33 Leadenhall Street’; bookticket of the collector, bibliographer and scholar of Johnson and Austen, R. W. Chapman. £750

First edition. Shaw, an eminent Gaelic scholar, was a great friend of Johnson, whom he first met in 1774, and they sided together in exposing the Ossian poems. Johnson encouraged him in the publication of several works, as well as towards the Anglican church.

Shaw’s *Memoirs* is a scarce book in any condition; this copy is more worn than some but for a delightful reason, having come from the circulating library stock of William Lane, later known as the proprietor of the Minerva Press (f. 1790). Lane’s circulating library, founded in 1774, and operating from Leadenhall street by 1775, was ‘incomparably the largest commercial lending library then in existence’ (Kaufman). As proprietor and publisher, Lane contributed in no small part to the expansion of provincial circulating libraries in Britain, to which he could then provide books (he even advertised a ready-made library’s worth of material to buy *en bloc*); contrary to

expectation, the stock was not merely light novels and romances, but also much ‘improving’ material including grammars, history, biographies etc.

Courtney & Nichol Smith, p. 153.



#### ELIZABETHAN RUINS, VICTORIAN APPRECIATION

**38 [KENILWORTH.]** Three anonymous albumen print views of Kenilworth Castle. Early 1850s.

A series of three lightly coated albumen prints (or albumenised salt prints) (27 x 35.6 cm, 15.5 x 20.7cm and 19.9 x 15.8 cm); mounts trimmed to image, each laid down on a second larger mount (with inscription in pencil in German ‘Ruine Kenilworth bei Warwick’); some pale foxing in the sky areas, else very good. **£3000 + VAT in EU**

A group of three attractive views of the ruins at Kenilworth Castle, the largest of which (pictured) shows the gatehouse built by Robert Dudley, Earl of Leicester, in 1571-2, as part of his ambitious reconstruction plans in time for Queen Elizabeth’s visit in 1572. After his death Kenilworth was sequestered to the crown, inherited by Charles I, partly destroyed during the Civil War, and then acquired by Joseph Hawkesworth, who converted the gatehouse into a house and let the rest ruininate. The other views show the ruins from the tilt yard, and the interior of the banqueting hall.

In the early nineteenth century, the majesty of the ruins brought renewed interest and increasing numbers of visitors, including the Prince Regent, but the largest boost in fame came with the publication in 1821 of Sir Walter Scott's *Kenilworth*, set during the reign of Elizabeth. In the era of the camera, Kenilworth immediately attracted attention. Fox Talbot came to photograph the gatehouse and ruins (possibly as early as 1842); Frederick Scott Archer, Samuel Buckle (who took a different view from the tilt yard from that found here), William Bambridge, Francis Frith and others followed suit during the 1850s, as did Francis Bedford in the 1860s. We have been unable to confirm the photographer(s) responsible for the present images.

## SELLING MUSIC BOOKS AND MANUSCRIPTS BY PART-EXCHANGE

**39 [LACKINGTON & Co.].** 'A List of the Books which I sent to Lackington & Co.'s Library, Finsbury Square, directed to Mr. Hughes there'. Dated at the head July 27, 1817.

Manuscript, 1½ pages 4to., with an address panel on the verso; creased where once folded, slightly frayed at the edges, a few small stains, else good. **£500 + VAT in EU**

An anonymous vendor sends a list of twenty-four books and manuscripts for sale at Lackington's famous 'Temple of the Muses' in Finsbury Square, 'one of the wonders of London' (*Oxford DNB*) and probably the biggest bookshop in the world at the time. The list is annotated 'These are the prices marked which I am to have for them, but I promised to take a part of the value in Books from them in lieu', and there are corrections throughout to the titles, descriptions and prices (e.g. 'A Treatise on Harmony ... by Dr. Pepusch ... ~~2d edition~~ the best edition. ~~6s~~ 10s. 6').

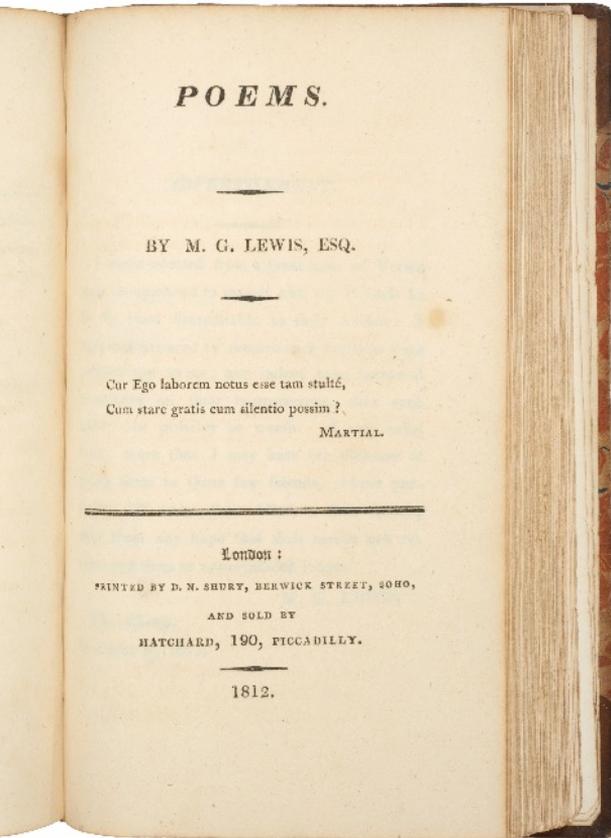
The highest price offered is £1.6.0, for Edward Jones's *Musical and poetical Relicks of the Welsh Bards* (1784), and two other works by Jones are also included – a rare set of his *Minstrel Serenades* (1805?), and some 'Popular English Songs & Ballads', unidentified.

Other rarities include 'Dutch psalms, with the Music, printed by J<sup>n</sup> Day, 1561' – possibly *Four Score and seven Psalms of David* (John Day, 1561), which conforms to Geneva rather than English usage (2 copies in ESTC only); *Short and fundamental instructions for learning thorough Bass*, by J. C. Heck; *Introduction to Singing*, by Peter Prelleur; and a further unidentified work: 'Solemn Psalms & Hymns in 4 Parts by J. Playford, 1646, the title wanting. Extremely rare, in black letter' (12s). And there are three manuscripts: 'The M.S. Opera of Engelberta, as performed at Venice in 1690, composed by Gasperini, & Alberoni' (£1); 'A curious Roman Manuscript, of some of the finest Canons, in Score' (7s); and 'The Principles of Counterpoint, from the lectures of Sigr Georgio Antoniotti, delivered at Queen's College Oxon, to the Philharmonical Academy; MS. 1748' (8s). This last is perhaps what would become his *L'Arte armonica: or, A Treatise on the Composition of Musick* (1760).

James Lackington arrived in London in 1773 with almost nothing to his name, and by a decade later was issuing catalogues claiming a stock of thirty-thousand volumes – rising to 'Half a million volumes of new and second-hand books' by 1798 when he retired and his nephew took over the business. The 'Temple of the Muses' opened in 1793. The company bought in bulk, sold cheap

and famously refused credit, which is perhaps why the collector here was forced to part with material for new purchases. Despite a total of £8 15s raised, a note on the verso declares ‘remains due of the Balance 7s 6d’.

## CRAZY JANE



**40 LEWIS, Matthew Gregory.**  
Poems ... London: Printed by D. N. Shury ... and sold by Hatchard ... 1812.  
[Bound with two other works.]

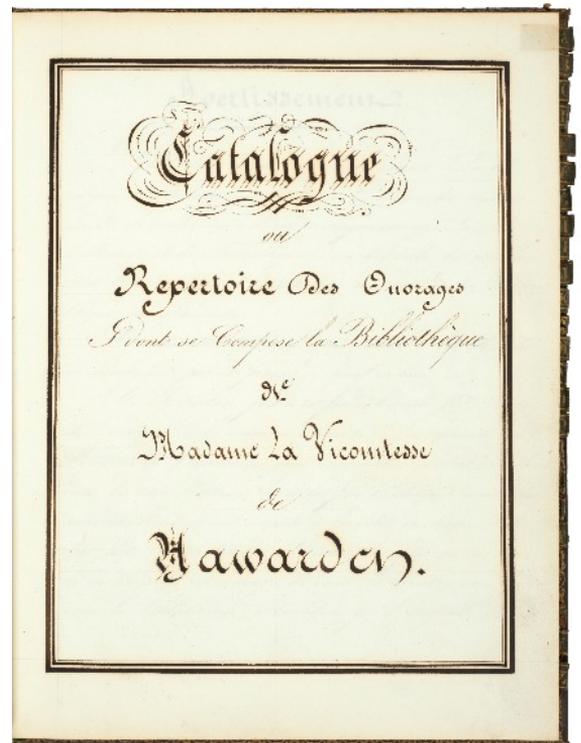
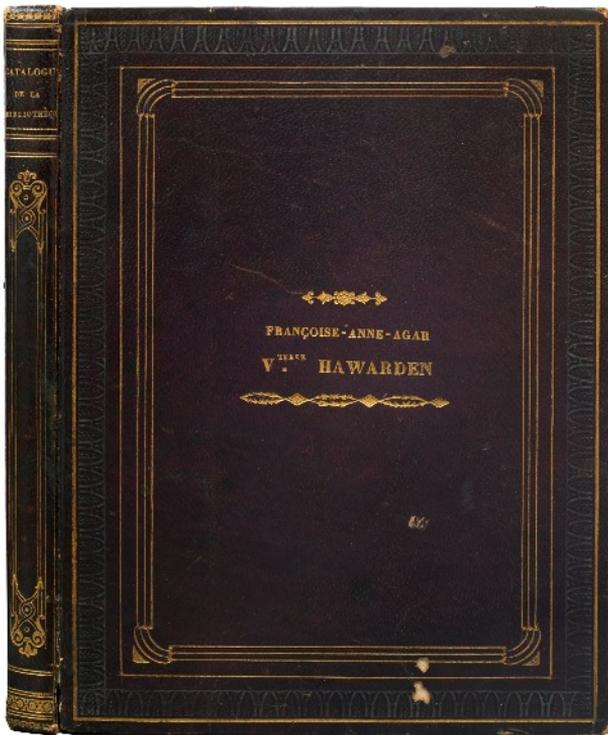
8vo., pp. viii, 109, [1, blank], [2, advertisements], with a half-title; a very good copy, bound with two works by Thomas Moore – *Intercepted Letters* ... ninth edition (1813) and *The Fudge Family in Paris* ... second edition (1818), in early half-calf, flat spine, gilt in compartments, front joint cracked and worn; armorial bookplate of William Coney of Oriel College Oxford.

£750

First edition of ‘Monk’ Lewis’s *Poems* 1812, his last publication, printed ‘more that I may have the pleasure of giving them to those few friends, whose partiality will make them blind to their defects, than from any hope that their merits can recommend them to unprejudiced judges’. It is now very scarce in commerce.

On the basis of his earlier *Tales of Wonder* Scott declared that Lewis ‘had the finest ear for the rhythm of verse I have ever heard – finer than Byron’s’. *Poems* includes ‘Crazy Jane’ (which had a long life as a popular ballad), the rather gothic ‘The Captive, a scene in a private madhouse’, and some lines written after the funeral of C. J. Fox; it also includes two poems in Italian by Fox.

Lewis’s literary career came to a close after the death of his father in May 1782; he inherited the whole estate, settled allowances on his mother and sisters, and spent the rest of his life in travel – first to Jamaica, then on the Continent (where he met Byron and Shelley), and then to Jamaica again, dying on the return journey.



AN IRISH VISCOUNTESS IN TOULOUSE – AND A CONTESTED ESTATE

**41 [LIBRARY CATALOGUE.]** ‘Catalogue ou Répertoire des ouvrages dont se compose la Bibliothèque de Madame la Vicomtesse de Hawarden’. [Toulouse, 1837].

4to., manuscript, ff. [36], plus blanks, with a calligraphic title-page and a 1-page ‘avertissement’; in a very neat hand, with alphabetic index tabs, bound in contemporary purple morocco by Vincent, père et fils, of Toulouse, with their ticket, covers with a border of gilt rules and a blind roll, front cover lettered gilt ‘Françoise-Anne-Agar Vtesse Hawarden’, rear cover with a large decorative lozenge, gilt edges. £1600

A very attractive manuscript library catalogue for Frances Anne Maude (née Agar), Viscountess of Hawarden, who was a long-time resident of Toulouse, at the chateau de Caousou. The catalogue, ‘fait à la fin de l’année 1837’, was to be updated annually, but there seem to be no further additions before her death in 1839.

The contents are nearly all in French, but with a strong representation of British and Irish writers in translation – Moore, Paine, Pope, Scott, Goldsmith, Walpole, and the ‘Défense des droits des femmes’, delightfully attributed to ‘Mary Wolstoneskieff’. As well as numerous *Oeuvres complètes* of great French writers, and a clear interest in historical ‘mémoires’, there are contemporary

novels by George Sand and Paul de Kock, and, rather more unexpectedly the recently published memoirs of Casanova, and Parent-Duchatelet's seminal treatise on prostitution in Paris.

Frances Anne Maude (d. 1839) was the daughter of Charles Agar, Earl of Normanton and Archbishop of Dublin; in 1798 she married Thomas Ralph Maude (1767-1807), second Viscount Hawarden, but the marriage was cut short, without issue, by his early death, and she appears to have retired to France.

After the death of the Viscountess in May 1839, her three surviving brothers arrived in Toulouse to deal with the estate, to be confronted by a rival claim from her steward M. Bonnet, who insisted in being present for the inventory and then produced a casket containing what he claimed was a revised will in which his son was named as sole heir. Local authorities sided with him at first and he took possession of the chateau, but the decision was reversed on appeal later in the year, and in 1842 he was convicted of forgery and given five years. The fate of the library is unknown.

‘APPROVED AND ADMIRER’ (ADAM SMITH)

**42 [LOGAN, John].** A Dissertation on the Governments, Manners and Spirit of Asia. London: Printed for J. Murray ... J. Walter ... J. Stockdale ... R. Faulder ... and W. Creech, Edinburgh. 1787. [*Bound with:*]

**[MOSS, Thomas].** Poems on several Occasions ... Wolverhampton; Printed and sold by G. Smart; Mr Longmans ... and Mr Dodsley ... London. 1769.

Two works, 4to., pp. 27, [1], with a half-title; and pp. [4], 61, [1]; very good copies, bound together in contemporary half calf and marbled boards, red morocco labels ('Asia & Poems').

£650

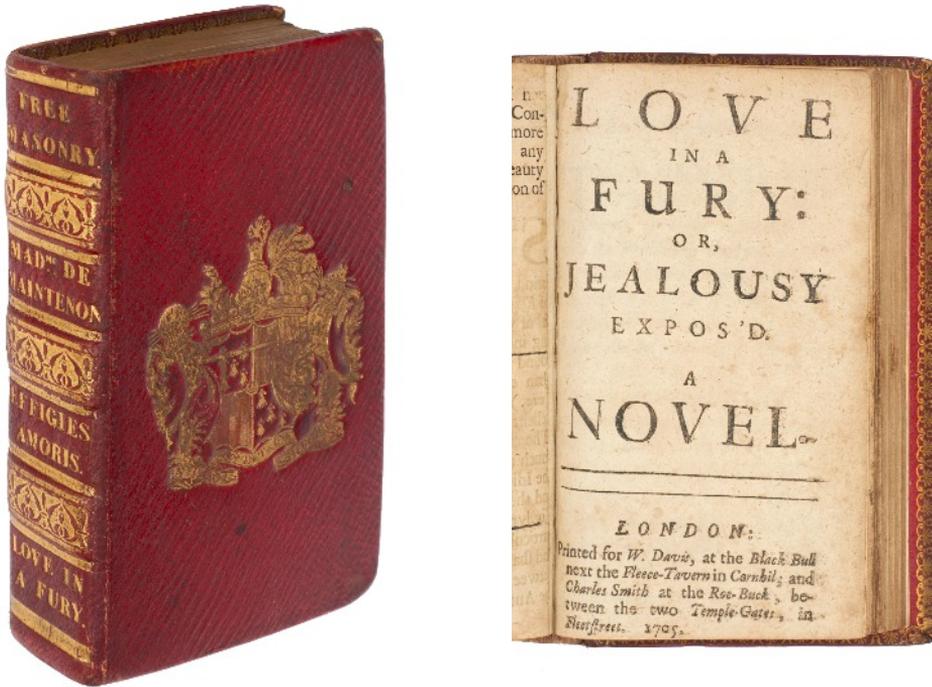
First editions of both works. Logan's *Dissertation* was taken down in shorthand from lectures delivered in 1780 by the Edinburgh bookseller and publisher William Creech, and apparently published 'without his knowledge or consent'.

Logan had studied at Edinburgh under Ferguson and Blair, the latter of whom recommended him as tutor to the young John Sinclair. 'During the 1779–80 college session, and again the following year, Logan delivered at St Mary's Chapel, Edinburgh, lectures on universal history which were, according to the recollection of Adam Smith, "approved and even admired by some of the best and most impartial judges" (*Correspondence of Adam Smith*, 290). Logan hoped the lectures would establish his credentials for the chair of civil history at Edinburgh' (*Oxford DNB*), but Alexander Fraser Tytler was appointed instead. Some *Elements of the Philosophy of History: Part first* were published in 1781, but nothing further until this unofficial text appeared. 'Like the *Elements*, the *Dissertation* is highly Eurocentric and dismissive of Asian culture, which it considers conducive only to despotism'.

**Uncommon: ESTC lists one copy in North America (Columbia), and 7 in the UK.**

Logan's *Dissertation* is bound here with an unrelated work – the *Poems* of Thomas Moss of Wolverhampton, which the advertisement notes were mostly written at the age of twenty, *i.e.* when he was a student at Emmanuel College, Cambridge.

ESTC records seven copies: BL, Birmingham, Wolverhampton; Folger, Rice, Bancroft, Yale.



#### UNRECORDED

**43 LOVE IN A FURY:** or, Jealousy expos'd. A Novel. London: Printed for W. Davis ... and Charles Smith ... 1705. [*Bound after:*]

**CABINET OPEN'D (The):** or, the secret History of the Amours of Madam de Maintenon with the French King. Translated from the French Copy. The second Edition. London: Printed for J. Roberts ... 1719. [*and two other works.*]

4 works 12mo. bound together: *Love*: pp. [4], 127, [1]; *Cabinet*: pp. [10], 143, [1], small portion of lower outer corner of D5 torn away with loss of several words, somewhat browned; bound with two imperfect works – *The Secret Revealed!!* 1820 (lacking pp. 3-6 but very rare – BL only in COPAC, not in OCLC), and Robert Waring, *Effigies Amoris in English* 1701 (lacking A9); good copies, bound together in early nineteenth century red morocco, possibly by Hering, covers gilt with the arms of Charles Stanhope as Viscount Petersham (later 4<sup>th</sup> Earl of Harrington), spine gilt with wide raised bands, all four titles lettered direct in the compartments. **£6750**

**Unrecorded**, the first and only edition of a *galante* novella set in Italy and translated from *L'amour en fureur* (first 1684 and several times reprinted). The theme is the excessive jealousy of a Florentine named Fabritius, who forces his innocent Venetian wife Virginia to wear a chastity belt.

Among the other self-proclaimed revelatory works in the volume is **an unrecorded second edition of *The Cabinet open'd***, comprising the sheets of the rare first edition of 1690 (5 in ESTC) with A1-2 (advertisement and title-page) cancelled and replaced with a new title-page (vertical chain lines rather than horizontal like the rest of the work). It is sometimes (as in ESTC) attributed to Eustache or Pierre Le Noble, though it is not clear on what evidence, and is apparently translated from *La Casette ouverte de l'illustre criole* (1690). It is a salacious, fictionalised account of Madame de Maintenon, from her upbringing in the West Indies and her first suitor (a one-eyed hunchback) to her position as mistress and then secret wife of Louis XIV.

*Provenance*: Viscount Petersham, a famous Regency buck, held posts successively in the Coldstream Guards, the Prince of Wales's Dragoons, the Queen's Rangers and the 3rd West India Regiment, rising eventually to the rank of Colonel. Never seen in public before 6pm he affected a lisp, a small pointed beard and a distinctive style of dress, designing many of his own clothes (the Harrington hat, the Petersham overcoat), which were quickly imitated by his friend the Prince of Wales. He married only late in life, after the death of his father and his accession to the family title, to the actress Maria Foote, notorious from several earlier affairs.

His armorial stamp is found on a number of similar titles in the British Armorial Bindings database e.g. Defoe's *Conjugal Lewdness* (1727), all bound in citron morocco by Charles Hering, binder of choice to Regency bibliophiles and aristocrats alike.

**Neither *Love in a Fury* nor this second edition of *The Cabinet open'd* are in ESTC, OCLC or COPAC.**

#### TRAVELS OF A SPY

**44 [MACKY, John].** A Journey through England. In familiar Letters from a Gentleman here, to his Friend abroad ... The Second Edition, considerably Improved. London: Printed for J. Hooke ... 1722. [*With:*]

\_\_\_\_\_. Vol. II. London: Printed for J. Pemberton ... 1722. [*and:*]

\_\_\_\_\_. A Journey through Scotland. In familiar Letters from a Gentleman here, to his Friend Abroad. Being the third Volume, which compleats Great Britain ... London: Printed for J. Pemberton ... and J. Hooke ... 1723.

3 vols., 8vo., with various irregularities in pagination as recorded in ESTC but the text is continuous, index in each volume, initial advertisement leaf in Vol. I, woodcut initials and head- and tail-pieces; a fine, crisp copy in contemporary blind panelled calf, morocco lettering pieces, sprinkled edges; with stamps of the Ben Damph Forest Library (Earl of Lovelace). **£950**

Second edition of Vol. I, more than a hundred pages longer than the edition of 1714 and long delayed because ‘immediately after the Publication . . . . *Queen Anne’s Death*, and *King George’s Accession* to the Throne, took up so much of the Attention of Mankind, that the Author could not then be supposed to be at Leisure to make his Observations’; first editions of Vols. II and III.

John Macky (d. 1726) was a government spy during the reigns of William III and Queen Anne, reporting on disaffected Jacobites and French naval activity. His *Memoirs of the Secret Services of John Macky* was published posthumously by his son in 1733, a work now known for Swift’s acid marginal annotations in his own copy. After 1714 Macky found meagre support from the Whig ministry and turned to travel writing, promising that, unlike other authors, he ‘has inserted nothing but what he has seen’. His English itinerary – through East Anglia and the home counties (Volume I) and the southwest, midlands, and northern counties (Volume II) – is a bit haphazard, but wherever he stops he provides very full and often fascinating descriptions.

Defoe, in his *Tour thro’ the whole Island of Great Britain* (1724-6), poured scorn on Macky but he demonstrably made use of the earlier work.

## NEWTONIAN SCHOOLBOOK

**45 MARTIN, Benjamin.** *The Young Student’s Memorial Book, or pocket Library.* London: Printed for J. Noon . . . 1736.

12mo. in sixes, pp. viii, 120, [4, advertisements], with woodcut diagrams and a folding engraved plate of the orders of columns (old repair to verso along folds); engraved plate of scales laid on to lower pastedown as usual; K2 (folded to preserve printed tables) with short marginal tear; with a very good copy in contemporary calf, a few scuffs, joints splitting at head and foot; contemporary inscription ‘JG’ to front flyleaf and occasional annotations (mostly to the section on interest and annuities). £650

First and only edition. A self-taught schoolmaster in Chichester, Benjamin Martin (1705-1782) ‘began to write, with the avowed intention of bringing down the price of books, especially for the benefit of those who were trying to educate themselves as he had done’ (*Oxford DNB*). ‘One of the great popularizers of science in the mid-eighteenth century’ (*DSB*), Martin is probably best known as an early champion of Newton, and Sections 25-6 here are on ‘Sir Isaac Newton’s Universal Theorem’, and Fluxions.

*The Memorial Book* covers a wide variety of subjects in the field of mathematics and physics, including practical mechanics as relating to gunnery and architecture; and optics, which would later become his principal interest in his efforts as an instrument-maker.

**46 MASSINGER, Philip.** *The Renegado*, a Tragæcomédie. As it hath beene often acted by the Queenes Majesties Servants, at the private Play-house in Drurye-Lane ... London, Printed by A. M. for John Waterson ... 1630.

4to., pp. [90], wanting the initial blank (A1); dampstain to upper inner margin in first half of text-block; else a good copy in black half morocco; booklabel of Kenneth Rapoport. **£3250**

First edition of a 'Turkish' play of misplaced love, licensed on 17 April 1624. There is a cast list, apparently from a performance by Queen Henrietta's Men c. 1625-6. The play was dedicated to George Berkeley, also dedicatee of Burton's *Anatomy of Melancholy*, and there are commendatory verses by James Shirley and one Daniel Lakyn (both stoutly defending Massinger in the so-called War of the Theatres).

Asambeg, viceroy of Tunis, has enslaved the virtuous Paulina, bought from the Renegado of the title, Antonio Grimaldi, but Paulina is protected from the viceroy's attentions by an amulet around her neck, and he becomes infatuated. Meanwhile Paulina's brother Vitelli, a Venetian gentleman, comes to Tunis to attempt her rescue, taking the disguise of a shopkeeper, in which role he attracts the eyes and heart of the Turkish princess Donusa. For this offence both are imprisoned; during their incarceration, Vitelli converts Donusa to Christianity. The Renegado himself, falling foul of Asambeg's bad moods, suffers remorse for his life as a corsair and engineers their, and Paulina's, escape to Italy.

A sympathetic Jesuit character and the implication that Paulina's honour is preserved by a religious icon have fuelled speculation of Massinger's conversion to Catholicism, though there is no external evidence.

STC 17641; Greg 430; Bentley, IV, 811-815.

#### SIR GILES OVERREACH

**47 MASSINGER, Philip.** *A new Way to pay old Debts*, a Comœdie, as it hath beene often acted at the Phœnix in Drury-Lane, by the Queenes Maiesties servants ... London, Printed by E.P. for Henry Seyle ... 1633.

Small 4to., pp. [92]; woodcut head-pieces and initials; title-page and final page dusty, small marginal hole in A4 repaired, upper corner of final leaf restored; cut rather close touching a few rules in the headlines, withal a good copy in period calf by Bayntun. **£4750**

First edition of Massinger's most successful work, a City comedy which has enjoyed 'the longest vogue of any Jacobean or Caroline play except Shakespeare' (Bentley).

It is based on Middleton's *A Trick to Catch the Old One* (1608), but eclipsed its model, especially in the character of the 'cruell extortioner' Sir Giles Overreach, based on the disgraced monopolist Sir Giles Mompesson, who, with his corrupt associate Francis Michell (here Justice Greedy), notoriously misused their monopoly for licensing innkeepers. Overreach swindles his prodigal

THE  
RENEGADO,  
A TRAGÆCOMEDIE.

As it hath beene often acted by the  
Queenes Maiesties seruants, at  
the priuate Play-house in  
*Drury-Lane.*

By PHILIP MASSINGER.



LONDON,  
Printed by *A. M.* for *John Waterfon,*  
and are to be sold at the *Crowne* in  
*Pauls Church-Yard.* 1630.

A NEW WAY TO PAY  
OLD DEBTS  
A COMEDIE

*As it hath beene often acted at the Phe-  
nix in Drury-Lane, by the Queenes  
Maiesties seruants.*

The Author.

PHILIP MASSINGER.



LONDON,  
Printed by *E. P.* for *Henry Seyle,* dwelling in *S.*  
*Pauls Church-yard,* at the signe of the  
Tygers head. Anno. M. DC.  
XXXIII

THE DVKE  
OF  
MILLAINE.

A Tragedy.

As it hath beene often acted by his  
Majesties Servants, at the *Black-Friers.*

Written by PHILIP MASSINGER *Geny. 1630*



LONDON,  
Printed by *John Raworth* for *Edward Blackmore,* and  
are to be sold at his shop, at the signe of the  
*Angel* in *Pauls-Churchyard.* 1638.

nephew Frank Welborne out of property the Welbornes have held for twenty generations; he tries to insinuate himself into the aristocracy by engineering a marriage between his daughter Margaret, in love with Tom Alworth, and Alworth's master Colonel Lord Lovell. But his schemes fall apart; Margaret and Tom marry; Welborne finds a place in Lord Lovell's regiment; and the distraught Overreach is carried off to Bedlam.

Bentley and other authorities have dated the play to 1621 or 1622 to coincide with Sir Giles Mompesson's disgrace. More recently Massinger's Oxford editors, Philip Edwards and Colin Gibson, point to references to the siege of Breda and a date of 1625. Either way, there has hardly been a period of theatrical history since in which *A new Way to pay old Debts* has not been performed at least occasionally. 'The star actor's capacity to project Sir Giles's demonic energy, his contempt for limits, his violent rages, his final lapse into madness, turn economics into psychology; and ... every age can respond to the melodrama of threat' (G. K. Hunter, *English Drama 1586-1642*, OHEL, 1997). Garrick revived the play in 1748, and Kemble in the 1780s, when the part of Sir Giles Overreach afforded him his best known role outside of Shakespeare. Byron was much moved by Kean's performance in 1816.

STC 17639; Greg 474(A); Grolier Hundred 21; Bentley, IV, 800-3; R. H. Ball, *The Amazing Career of Sir Giles Overreach* (1939).

**48 MASSINGER, Philip.** *The Duke of Millaine.* A Tragedy. As it hath beene often acted by his Majesties Servants, at the Black-Friers ... London, Printed by John Raworth for Edward Blackmore, and are to be sold at his Shop ... 1638.

4to., pp. [80]; slightly toned throughout but a very good copy in early twentieth-century quarter calf; bookplate of the theatre director K. Edmonds Gately, founder of Southsea Shakespeare Actors. £1750

Second edition of Massinger's *Duke of Milan*, probably first performed in 1621-2 and first printed in 1623. It was dedicated (reprinted here) to Katherine Stanhope, cousin of the Countess of Pembroke, who was also the dedicatee of Massinger's *New Year's Gift* of poems.

*The Duke of Milan* was one of Massinger's first independent plays after his period of collaboration with Fletcher, and is generally considered one of his best works. The Duke is Ludovico Sforza, whose jealous devotion to his wife Marcelia leads him to charge his brother-in-law Francisco with a fateful command – if he does not return from the court of Charles V, where he is going to plea mercy for his support of the French, he 'by thy hand / Must have her murdered'.

Unbeknownst to Sforza, Francisco is his mortal enemy, planning a slow revenge after the Duke had seduced and abandoned his sister. In the Duke's absence Francisco attempts to seduce Marcelia, showing her the order for her murder, and when this fails tells the returning Duke that 'Your Dutches[s] loves me'. In a rage Sforza stabs Marcelia, who tells him the truth with her dying breath. It only remains for Francisco to complete his revenge by poisoning the lips of Marcelia's corpse – Sforza's sanity has been saved only by the subterfuge that his wife was not really dead; he kisses her, and dies.

The parallels to *Othello* are suggestive, but might be overstated; the frame is historical but the characters fictional and the plot drawn in part from Josephus, while the device of the poisoned corpse features in two plays by Middleton. No record of first performance survives, but the apparent reference to the imprisonment of George Wither suggests a date of 1621-2. It does not appear to have had a post-Restoration revival until the eighteenth-century.

STC 17635; Greg, II, 386(b).

SILHOUETTES AND DRAWINGS BY WALTER SCOTT'S COUSINS  
IN AN EDINBURGH BINDING

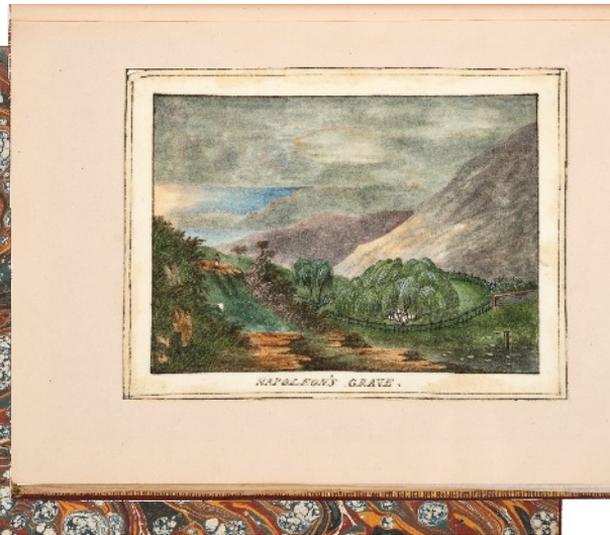
**49 MEIK (née SCOTT), Barbara, and Patrick MEIK.** Album of drawings, paper-cuts, and flower collages. c. 1820s?

A very fine 4to. album, 27 leaves of pink paper with contents mounted, plus blanks, with tissue guards, **in a very fine Scottish binding c. 1790s** of red morocco, covers elaborately gilt with a central lozenge of leaf sprays and medallions, border of swags, musical instruments and bird of paradise tools, spine gilt with drawer-handle tools, all edges gilt; tipped in at the front is a letter from a Capt. and Mrs. Tod[?] addressed to 'Miss Scott' dated 1799; later captions added to the album in the 1890s by Barbara Meik's son Thomas Meik (1812-1896), the engineer. **£2000**

An unusually fine example of a keepsake album, assembled by Scott's first cousin Barbara Meik (1771-1845), with whom he had lived for some time as a child; it also includes four drawings by her son Patrick, whose career in India was assisted by Scott.

After his early affliction with polio, Scott spent five years on-and-off (1773-8) at Sandyknowe, the farm of his grandparents, Robert and Barbara (née Haliburton), under the care of his aunt Janet (Jenny or Jean Scott, 1737-1820). It was in Jenny's company that he travelled to Bath in 1775, and with whom he learnt to read. After the death of Scott's grandfather in 1775, Jenny was assisted in running the farm by her brother Thomas (1731-1823), who managed a nearby property in Crailing; his daughter Barbara was Scott's near contemporary. Several years on, in 1783, Scott again spent six months with Aunt Jenny, now at Kelso, where 'she resided in a small house, situated very pleasantly in a large garden, to the eastward of the churchyard ... It was then my father's property, from whom it was purchased afterwards by my uncle. My grandmother was now dead, and my aunt's only companion, besides an old maid-servant, was my cousin Miss Barbara Scott, now Mrs. Meik' (Lockhart, *Life of Walter Scott*).

Scott had a large extended family, but his connection to Barbara (who married Patrick Meik in 1805), was evidently strong enough for him to exert his influence to secure a position in India for Barbara's son, Patrick Meik Jr (1809-1839). The present album contains four amateurish pencil drawings by Patrick, executed before he left for India. The other contents comprise: six collages of flowers (four mounted on black or blue glazed paper); one watercolour of Napoleon's grave on vellum, and one of a bridge on paper; two leaf-skeletons on black glazed paper; seven silhouette scenes (one loose, one white-on-black), and one leaf of silhouette miniatures; and five pressed-



flower collages. On the rear pastedowns are a collage of six neoclassical engraved exlibris engravings; on the front pastedown an arrangement of fifteen Indian calling cards[?], most with text in Arabic script, the central one reading 'Shah Kubberodeen Ahmud of Sahseram [in Bihar]', presumably sent back from India by Patrick Meik?

The elaborate Edinburgh binding dates from the 1790s – for a very similar binding see the *Henry Davis Gift*, II, 284, which lists the same tools on eight other bindings, all for works 1791-7, mostly Edinburgh University legal theses. 'This binder seems to have specialized in thesis bindings and worked for Balfour & Smellie'. Intriguingly Sir Walter Scott's own *Disputatio juridica* was printed by Balfour & Smellie in 1792. The present example may be an example of such a binding reused for a decorative purpose; the presence of the letter from 1799 however could imply that it was in fact bought as an album in the 1790s but not filled until later.

#### 'LITERARY CONNECTIONS' INCLUDING ANNA SEWARD

**50 MENTAL AMUSEMENT:** consisting of moral Essays, Allegories, and Tales. Interspersed with poetical Pieces, by different Writers, (now first published.) Calculated for the use of private Families and public Schools. London: Printed for G[eorge]. Sael ... and sold by M. Poole and Son, Chester. 1797.

Small 8vo., pp. vi, 138; engraved frontispiece by Thomas Medland after Stothard, offsetting from frontispiece to title-page and to final leaf from binding; tears to corners of D3, D5 and D6 not affecting text; a very good copy in contemporary tree sheep, lightly rubbed with slight worming, spine gilt with fillets and red morocco lettering-piece, joints very slightly cracking but holding firm; pink silk placemaker. £850

First edition, rare, of this compendium of poetry and 'edifying fiction' for youth published by George Sael (1761-1799), bookseller and proprietor of a large circulating library, compiled from the efforts of his 'literary connections'; **featuring three poems by Anna Seward, including an "Address to Woman", all of which apparently appear here in print for the first time.**

The 'moral' content of the allegories and tales variously censures fox hunting, the appearance of women on stage, and – most strangely for a book published by the owner of a circulating library – novels; for which William Lane, fellow circulating libraries impresario, gets a backhanded puff in a footnote: 'for which species of composition we have been much indebted to the Minerva Press'. It is quite possible that the whole dialogue on the dangers of novels is overtly tongue-in-cheek, or Sael genuinely believed his stock was dangerous in the hands of women and children.

Sael's library contained 20,000 volumes according to his catalogue of 1792, in which he also advertised himself as a wholesale antiquarian bookseller. He died in 1799, aged only thirty-eight, from a pulmonary embolism supposedly brought on by overwork.

**ESTC notes only four copies:** in the UK, at the BL and Bodleian, and Arizona and Michigan in North America. There were two further editions in 1798 (known in a total of 3 copies).

**51 [MESTON, William].** Old Mother Grim's Tales, found in an old Manuscript, dated 1527. Never before published. Decade I ... London [*i.e.* Edinburgh?], Printed, and sold by the Booksellers in London and Westminster. 1737. [*Bound with:*]

\_\_\_\_\_. *Decadem alteram, ex probatissimis Auctoribus, in Usum Juventutis Linguae Latinae, praesertim vero Poesios studiosae, selectam, & in Scholis ad Propagandam fidem legendam; admixtis subinde nonnullis, in Gratiam pulchrioris Sextus, vernaculis, subjunxit Jodocus Grimmus, Anniculæ nostræ Pronepos ... Londoni [*i.e.* Edinburgh?], Impensis Editoris, & prostat venalis apud Bibliopolas Londonienses & Westmonasterienses. 1738.*

Two works, small 8vo. in fours, pp. xii, 88, and 63, [1], fine copies, disbound; the author is identified in a note on the title-pages and a few authors other than Meston are identified in *Decadem alteram*; there is a biographical notice of Meston ('a most lively Companion') on the verso of the first title-page. £650

First editions. William Meston (1680-1745), burlesque poet and professor of philosophy at Marischal College, Aberdeen, wrote the first *Decade* of these tales in verse to amuse his fellow Jacobites while in hiding in the Highlands after the rebellion of 1715.

The first of Mother Grim's tales is a Grecian tale, the second a Roman tale of Tarquin and Tullia (identified here as William and Mary), the third a fable of the lion and the beasts, the fourth a tale of the judgement of Solomon when two mothers claim one child, the fifth an Irish tale 'The Cobler', the sixth a Dutch tale, the seventh 'A vision', the eighth 'A Lochaber Tale', the ninth 'Phaeton, and the tenth 'A Man and his Mare'. Mother Grim 'now is at her rest' and the Persons in her tales 'all are dead and gone / But what has been may still be done, / There's nothing new beneath the Sun.'

*Decadem alteram* adds ten shorter pieces, some in Latin as a school text and some in English to accommodate young ladies.

#### A HOUSE FOR A MOUSE

**52 [MOVEABLE.]** Commonplace book of verse, drawings etc. in several hands, featuring at the end an elaborate moveable of a mouse in a cage. Mostly 1820s-1860s.

Large 4to album, white and coloured papers and card (the white watermarked 1824); c. 43 pages of verse, most in a single calligraphic hand, with a few additions in other hands; the other contents

include a number of small drawings, engraved portraits, etc.; a few items now missing, generally in good condition, in mid contemporary red straight-grain morocco, decorated in blind and gilt, rather rubbed, rear joint cracked; several pieces signed 'J M W', with an ownership signature on the front paste-down dated [18]57. £1350

The highlight of this manuscript commonplace book is a rather delightful moveable pasted on the rear free endpaper.

This pretty Mansion Monsieur Souris Hall,  
Is now on sale and may be view'd by all.  
Just lift the latch and you may see the house,  
But with due caution, or you'll scare a Mouse.

Pulling the tag on the sketch of the cottage upwards reveals a delicate paper cage in the form of a dome, and a rather handsome mouse sitting on the chequerboard kitchen floor, suspended from a string.

The other more conventional contents include poems by Young, Byron, Mary Russell Mitford, Alaric Watts, Bowring, and Longfellow, as well as a number of possibly original pieces; water-colour paintings of the eruptions of Vesuvius in 1804 and 1771; a drawing of the Rangoon stockade, and one of a 'subaltern officer in Turkish costume', dated 1823; and a series of six card-sized caricatures by 'FCK', including one of 'Painter Pug' (i.e. Hogarth) at an easel, and one of 'a Patriot', complete with Liberty cap.





**53 [MOWET, Charles, Edward KEELING, and Nathanael WATERHOUSE].** A Direction to the Husbandman in a new, cheape, and easie way of fertiling [*sic*], and inriching arable Grounds ... London, Printed by Augustine Mathewes. 1634.

4to., ff. [11], without the terminal blank; woodcut arms to first leaf, woodcut headpieces and initials; contemporary annotation to final page; a good copy in nineteenth-century quarter vellum over marbled boards, spine defective; ownership inscription of C. Bryner Jones to the front pastedown. £1600

First edition of tract focusing on the preparation, use and benefits of fertilisers, still a novel concept at the time of writing. 'A4r-B1v prints an abstract of letters patent granted 1 Mar. 1634 to Charles Mowet, Edward Keeling, and Nathanael Waterhouse, who are presumably the joint authors of this pamphlet' (STC).

The inscription on the last leaf (partially cropped) reads: 'Deliv[er]ed to Edward Carter of Covent Garden in the County of Midd. gen. / Ed. Wilson. ... 1634'. Carter was one of a number of speculators responsible for the landscaping and development of Covent Garden. Appointed Inigo Jones's deputy at St Paul's Cathedral in 1630, he succeeded him as surveyor in 1644.

Sir Cadwaladr Bryner Jones (1872-1954) was the undisputed leader of agricultural education in Wales, and an eminent civil servant, playing an essential role in the food production of war-time Wales.

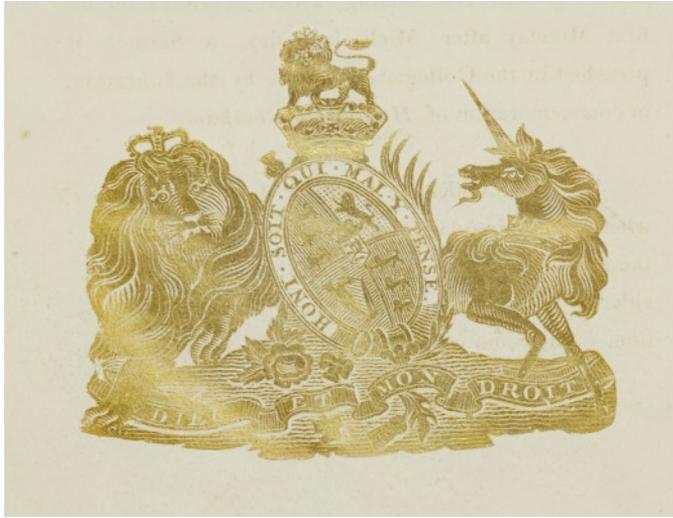
STC 6902.

WITH ARMS PRINTED IN GOLD

**54 [MULLIS, William].** A Brief Account of the Blue Coat Hospital, and Public Library, in the College, Manchester, founded by Humphrey Chetham, Esq. in the Year 1651. Manchester: Printed by Leech ... 1826.

Small 4to. in twos, pp. 21, [1, blank], engraved frontispiece of the College by Leech & Cheetham, with tissue guard; Humphrey Chetham's arms printed in gold on the title-page and the royal arms, also in gold, at the end; apart from some foxing a very good copy in the original marbled boards, red leather spine, somewhat worn. £600

Sole edition, privately printed and very rare. William Mullis was the deputy librarian of Chetham's Library, the oldest free public reference library in the English-speaking world. It was founded in 1653, along with the Blue Coat School (two years earlier), by bequests from the merchant and banker Humphrey Chetham. Both charities occupied the 'venerable edifice' built in 1461 to accommodate the priests of Manchester's Collegiate Church.



Mullis dedicates the book to the Governors of the Hospital and Library as thanks for their 'recent act of kindness' acknowledging his endeavours for twenty-five years. He reprints an account of our 'generous benefactor' from Fuller's *Worthies*, provides an historical sketch of both the Library and the College, and appeals to 'any gentlemen resident in the county' who are possessed of manuscripts of general or local interest 'to consider this library as a suitable depository for them'. In 1826 the Library consisted of about 20,000 volumes; there are now over 100,000.

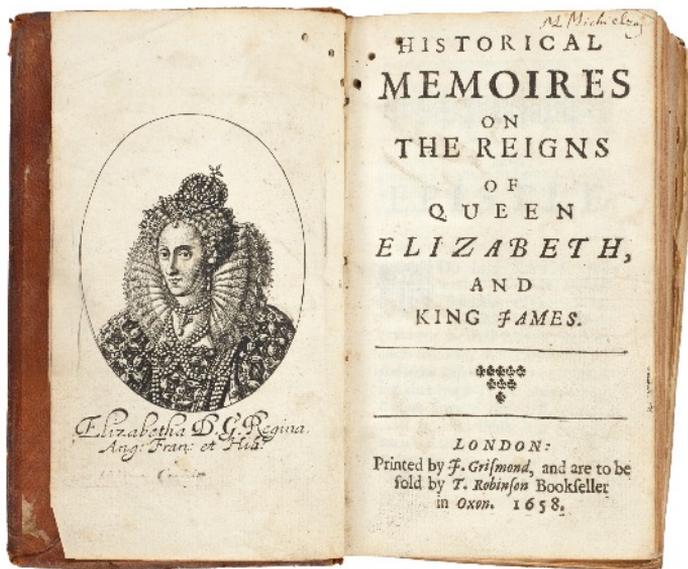
OCLC and COPAC record copies at the British Library, National Trust (Tatton Park); and Newberry Library only.

**55 [OSBORNE, Francis].** Historical memoires on the reigns of Queen Elizabeth, and King James. London: Printed by T. Grismond, and are to be sold by T. Robinson ... in Oxon. 1658.

12mo, pp. [22], 108, [20], 148; two wood-engraved frontispiece portraits of Elizabeth and James, woodcut initials, head- and tail-pieces; binding cracked, a few quires sprung, but holding; wormhole to spine and several wormtracks almost throughout, not affecting text; but a good, clean copy in contemporary sheep, rubbed; sixteenth-century printed waste endpapers, with woodcut initial 'P'; edges sprinkled red; ownership inscription to rear blank leaf of James Paterson, 'his book Middelburgh the 12 of march 1717 Zelande'.

**£350**

First edition of Osborne's history of the reigns of Elizabeth and James, two exemplary leaders of the Protestant English cause, with which Osborne was much taken in his works. He is known as a writer of considerable talent and was certainly prolific: 'I do here leave to your better Education another Daughter of my Brain'. With a description, noted by Madan, of King James's courtiers meeting in the nave of Saint Pauls to discuss business and news, the author witnessing this daily conversation as a young man seeking 'more advantagious employment'.



**Rare with both portraits.** ESTC notes three variant issues, of which this is the most common. Madan noted that the portrait of James was not integral, and noted one copy with a blank leaf in place of Elizabeth's; a number of copies listed in ESTC are missing both.

Wing O 515; Madan 2401.

#### A TRANSLATOR'S DICTIONARY ...

**56 OZELL, [John].** *New and compendious Dictionary. French and English. Drawn from the best modern Dictionaries, and politest Writers, and contracted into a Manual ...* London: Printed for T. Varnam and J. Osborn ... W. Mears and J. Brown ... and J. Batley ... 1717.

12mo., pp. [156]; a very good copy, in contemporary sheep, covers ruled gilt, front joint and hinges cracked but cords sound, spine chipped.

£600

**First and only edition, a very rare French to English glossary** by the translator John Ozell, best known for his editions of *Don Quixote* (1719 and much reprinted), and Fénelon's *Adventures of Telemachus* (1715 and throughout the century). It was seemingly designed with his own profession in mind: grammar is neglected entirely in favour of meaning, often including very specific or metaphorical usage:

*Main. a Hand, a Quire of Paper, a Trick at Cards, the Hook that holds the Bucket of a Well, the Wood or Iron that goes about a Pully, the Tassels of a Coach, the Grapple of a Ship, a Banker's Shovel to take up Money with, &c.*

*Viedaze. the Member of an Ass, a great and lusty Member; also a Fop.*

Ozell was already a successful accountant when he turned his hand to translation, beginning with Molière and Perrault. His translations of Boileau brought him to conflict with the Scriblerians,

and earned him a place in Pope's *Dunciad*, though Pope was actually to rely heavily on Ozell's *Iliad* (1712, translated from Madame Dacier), when he began his own translation in 1715.

This pocket dictionary is executed 'in so contracted a Compass' that Ozell has omitted all verbs; were it to be successful, similar volumes for Spanish and Italian would follow. Evidently it was not, and **ESTC records only five copies: Magdalene College Cambridge, Bodley; Folger, Indiana, and Chicago.**

Alston, XII, 697.

... AND A TRANSLATION

**57 OZELL, [John], translator. BRANTÔME, Pierre de Bourdeilles, Seigneur de.** Never before translated Spanish Rhodomontades. As also historical and ocular Proofs of a true Heroism and a superior Bravery, shewn by the Spaniards in their Wars with the French, Germans, Dutch, and other Nations, whom they almost always worsted and got the better of, except the English, who as constantly beat them. Written in Spanish, French, and other Languages... [translated] by Mr Ozell. London, J. Chrichley (i.e. Critchley), 1741.

8vo., pp. [14], 214, [2], with an engraved frontispiece, and a terminal advertisement leaf; printed in double columns in Spanish and English, roman and italic letter; a very good copy in contemporary English dark blue morocco, gilt two-line panels and borders on sides with corner ornaments, rebacked, gilt edges. **£1200**

First edition in English, very scarce, with the Rhodomontades printed in the original Spanish. This collection of braggadocio boastings, drawn from the dramatic dialogue of Spanish practitioners of the *Commedia dell'Arte*, was first published in French in 1740.

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

UNRECORDED

**58 OZINDE, J[ean]-B[aptiste].** A new compendious French Grammar. For the Use of Schools. Particularly adapted to the Genius of the English Language. By the Help of which any English Learner, even of a moderate Capacity, may be enabled to read, write, and speak French correctly and fluently, in a short Time ... with the Addition of genteel and easy Dialogues on several Subjects .... The second Edition, with Corrections and Additions. London: Printed for the Author, and sold by B. Dod ... 1742.

8vo., in fours, pp. [8], 104, [103]-[104], 105-125, [1]; a good copy but with some light staining throughout, contemporary sheep, patches of leather peeling on front cover; early shelf-marks 'Old Cat [blank]' and 'New Cat 2317'. £650

Second edition, differing from the first edition of 1741 in an inserted leaf of 'Phrases expressing different Times of the Day', pp. [103]-[104]. The terminal advertisements are also different, here for B. Dod, in 1741 for John Hawkins who printed the first edition.

Jean-Baptiste Ozinde was a prolific author of books on the French language, some of them published in France and translated, but this one is clearly an original work addressed to an English audience. If the rudiments in this short grammar, including pronunciation, are studied 'with the Help of a good Master' it will not only result in proficiency in reading French but also 'a facility of speaking that Language, which will agreeably surprise you'. Ozinde himself also offered lessons in the French tongue.

**Not in ESTC, which locates the first edition at BL only; not in Alston.**

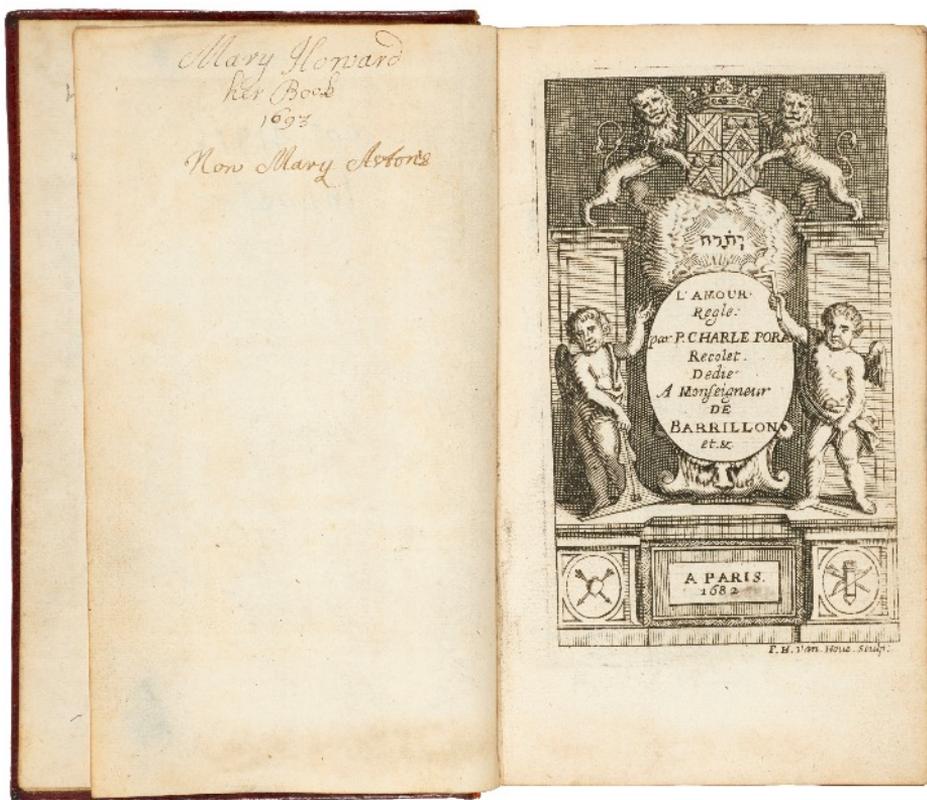
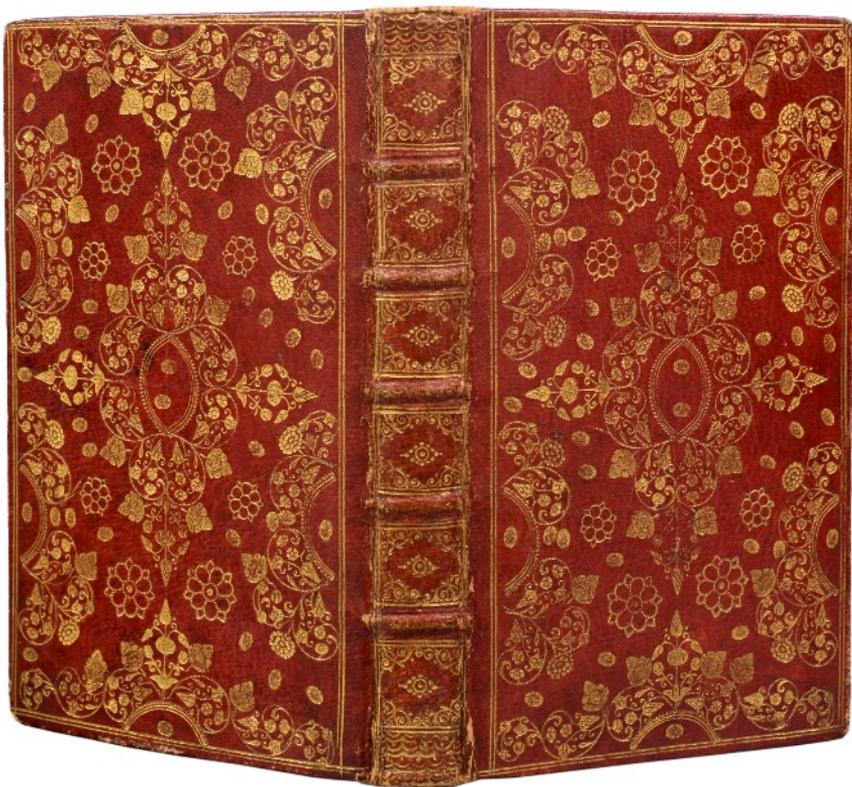
#### A CATHOLIC PRIEST IN YORKSHIRE

**59 PORA, Charles.** L'Amour réglé ... recelet dedié a Monseigneur de Barillon, marquis de Brange, &c. 'A Paris' [but Douai and London], chez Michel Mairesse ... 1682.

8vo., pp. [10], 328, with an additional engraved title-page, and a dedication leaf to Barillon pasted over the first leaf of contents; a fine copy in handsome contemporary English red morocco, covers elaborately gilt with floriate and floral tools; ownership inscription to front endpaper: 'Mary Howard her Book 1693', and then 'Now Mary Aston's'. £1750

**First(?) and only edition, extremely rare – only one other copy known** – of this series of theological meditations on love by Charles Pora. The imprint is false; the main text-block was printed in Douai, but the work was apparently intended for distribution in England. The engraved title-page was produced in London, where the engraver Frederick van Hove was living, and indeed a unique copy of a variant title-page (only, without the text) survives among the Harleian fragments, with the imprint 'A Londres avec permission 1681'.

Pora himself was also resident in England, under the protection of the staunch Catholic nobleman Miles Stapleton (1626-1707), nephew of the playwright and translator Robert Stapleton. Stapleton supported a chaplain, Thomas Thwing, for his private chapel at Carlton (both were implicated during the 'Popish Plot' and Thwing executed), and also funded several priests for local Catholic families, apparently including Pora, who from 1660 to 1685 received an annuity of £20 from Stapleton. The latter's accounts also show that on occasion Pora took Thwing's place at Carlton. In 1678, Pora published *A Sovereign balsam to cure the languishing diseases of this corrupt age*, a meditation on various sins dedicated to Stapleton and his wife Elizabeth, noting that it had been conceived 'during the time of my abode in your Family'. Nothing else is known of Pora (or Poragh/Poraugh as he also appears in the Stapleton papers).



The dedication here is to Paul Barillon, marquis de Brange, who was from 1677 to 1688 the French ambassador to the court of St James. He was treated with great courtesy by Charles II, of whose deathbed conversion he was a witness, and was often a mouthpiece for pleas for clemency on behalf of English Catholics. The dedication leaf here is a singleton, pasted down over the first leaf of contents, and visibly from a different press, probably English.

The attractive binding here suggests a presentation copy – and there is fine English Catholic provenance. The inscription to the endpaper is that of Mary Howard (née Savile, of the Yorkshire Saviles), widow of Lord Thomas Howard (1662-89), who had been Master of the Robes to James II and his envoy to the Holy See in 1688 before dying in a shipwreck in the King's service in 1689. Two of her sons were successive Dukes of Norfolk, but it was her daughter Mary who inherited this book – she married Walter Aston of Forfar in 1698.

**We can trace only one copy of the work in any database, at the University of Tours.** The present copy appears in Book Auction Records in 1905, the binding given to Mearne.

#### BOOKS FOR VIRGINIA

**60 PORTEUS, Beilby, *Bishop of London*.** Autograph note, probably to Thomas Cadell, with instructions on the binding and shipment of books, and presentation copies of his own works. [c. 1802?]

8vo, 1 ½ pages, in black ink in a neat hand; hole in centre where spindle-filed, else very good.

**£250 + VAT in EU**

Beilby Porteus, Bishop of London from 1787 until his death in 1809, writes to an unnamed bookseller, but probably Cadell, to arrange the binding and delivery of two groups of books.

'Books to be bound plain' and sent to Mrs Mann, 28 Strand, include Thomas Secker's *Lectures on the Catechism*, 'My summary of the evidences of Christianity', i.e. *A Summary of the principal Evidences for the truth and divine Origin of the Christian Revelation* (1800), and Hannah More's *Strictures on the modern System of female Education* (1799). A second parcel, this time only containing his own works (all published by Cadell) – 'My two volumes of Sermons', his *Lectures on the Gospel of St Matthew* (1802), and the *Summary* – is 'to be well packed up for a voyage to America & to be directed to Mrs Ariana Maria Curtis [née Grymes, 1781-1811?] at Highgate Gloucester County Virginia with a note inclosed to Mrs Curtis saying they are sent by my order. By what conveyance these are to be sent I do not yet know, but will enquire and let you know'.

Porteus had a family connection to Virginia, where his father Robert Porteus (1679-1758) had been born, also in Gloucester County, before returning to England in 1720. The Porteus, Grymes, and Curtis families were linked by proximity both geographic and consanguineous.

**61 [PRATT, Samuel Jackson].** Landscapes in Verse. Taken in Spring. By the Author of Sympathy. London: Printed for T. Becket ... 1785.

4to., pp. viii, 63, [1, blank], with half-title; vignettes on the title-page and at the end drawn 'by the amiable young Artist' Mr. Lawrence (an early work by Sir Thomas Lawrence), engraved by T. Bonnor; errata corrected by hand; two-inch tear in half-title and title-page but without loss, else a very good copy, stitched as issued, untrimmed (first and last leaves slightly frayed). **£475**

First edition. As a young man Samuel Jackson Pratt (1749-1814) made his mark as a popular preacher, but he became entangled in a love affair, gave up the church, and, after an unsuccessful attempt on the stage was earning his living as a novelist and partner in a library in Bath. His several novels of sensibility (written as 'Courtney Melmoth') often betray a debt to Sterne; he is probably best known for *Emma Corbett* (1780), set during the American War of Independence.

*Landscapes* follows the lovers Theodorus, with his lyre, and Cleone through a single day 'at the most beautiful period of the year' as they observe 'the cliff, the mountain, the mead ... the river, the orchard, the cottage and cottagers' and the objects and scenery belonging to each. The tale of Fanny and Agenor provides an interlude, and finally Theodorus explores 'the power and influence of the lyre upon the imagination and passions, ambition, revenge, jealousy, genius, friendship and love'.

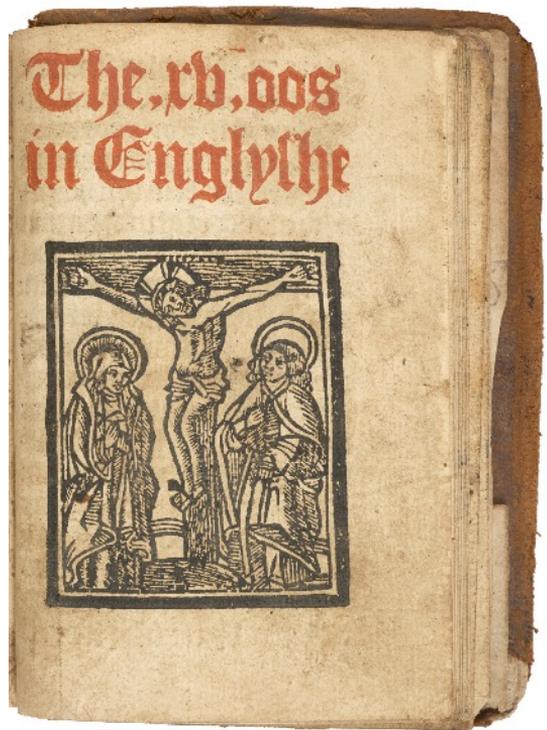
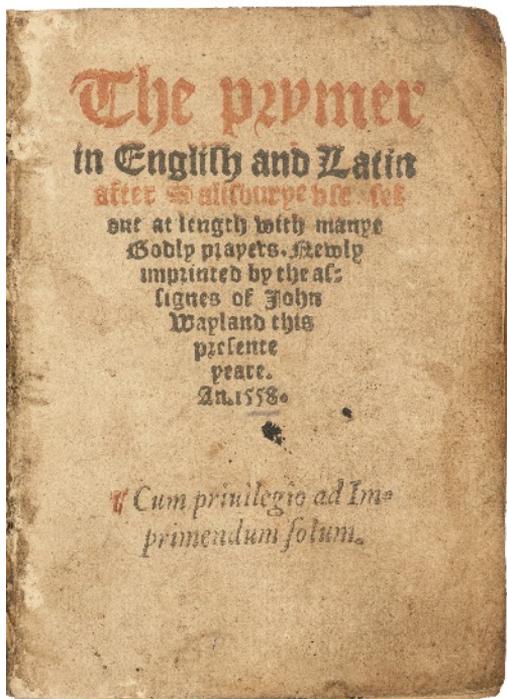
Uncommon. ESTC lists seven copies, at BL, Bodley; Harvard, Indiana, Library Company of Philadelphia, and Princeton.

MARIAN POCKET PRIMER,  
AND AN UNRECORDED FRAGMENT OF THE *FIFTEEN OES*

**62 PRYMER IN ENGLISH AND LATIN (The)** after Salisbury Use. Set out at length with manye godly Prayers. [London,] Newly imprinted by the Assignes of John Wayland this present Yeaere. [22 August] An. 1558. [*With:*]

**THE .XV. OOS IN ENGLYSHE.** [London, 1550s?]

Two works, 16mo., *Prymer* pp. [512, of 542], wanting 2I-2K<sup>8</sup> (the last portion of 'St Hierom's Psalter' and 'Prayers') but bound with G<sup>4</sup>, H1-6 of another edition (Rouen, 1555), which partly duplicates and largely completes the text (*see below*); and *XV Oos* pp. [22, of 32?], lacking B2-3? and B6-8?; both works printed in red and black throughout, with the Latin text in the margins; woodcut initials in *Prymer*, printed in red and black overlaid; woodcut crucifixion device to title-page of *XV Oos*; in the *Prymer* title-page dusty, I4-5 torn and nearly detached at inner margin (no loss), small portions of Q8 torn away, touching a few words of the Latin text; in seventeenth-century blind-ruled sheep, worn, hinges cracked. **SOLD**



A wonderful pocket edition of the primer in English and Latin, the only such printed in England during the reign of Queen Mary; bound with an unrecorded edition of the *Fifteen Oes*, an assembly of medieval prayers traditionally attributed to St Bridget.

### *The Prymer*

'Mary's policies used to be thought reactionary, but in reality the printed books of her reign were markedly broad-minded and showed distinct signs of humanist influence and a clear intellectual debt to the reforms of Henry VIII's reign. The Wayland primer of 1555 ... had shed the promises of indulgences and miraculous legends of the pre-Reformation primers, and even included some Protestant prayers' (*A Companion to the early printed book in Britain 1476-1558*).

Though earlier editions of the Sarum liturgy had included portions in English (or even English title-pages), the first completely English primer was printed in 1534 (London, for William Marshall; Bodley and Boston Public (imperfect) only in ESTC). 'A stunning assortment of primers followed, representing a variety of different religious positions' (*ibid.*) – the first authorised by Henry VIII, and prepared under his supervision, was printed in 1545; a revision under Edward appeared from 1551; and the first Marian primer, *An uniforme and catholyke Prymer in Latin and English* in 1555, printed by John Wayland, 'with many godly and devout prayers, newly set forth by certayne of the cleargye with the assent of ... Lorde Cadinall Pole'. There were at least ten Marian primers, in Latin, English, or both, printed by or for Wayland between 1555 and 1558, mostly in 8vo; he had secured the royal patent to print primers in 1553, John Day and William Seres having been deprived and imprisoned by Mary. He later employed both as his 'assignes' from around 1556, because of ill health, and particularly when he was in prison for debt in 1558.

This is one of two variants, otherwise from the same setting of type, the other with 'The Primer' in Roman type on the title-page (STC 16082, Cambridge only, wanting 2K1); although there were two editions in 16mo printed Rouen in 1555 and 1556, this is the only one to appear in England during Mary's reign.

Although this copy is sadly imperfect at the end, the loss was largely made good at an early date by the insertion of ten leaves from the 1555 Rouen edition (STC 16071, 2 in ESTC plus three fragments), which provide the content of all but the last three text leaves and the colophon. Leaves G1-G3<sup>r</sup> duplicate text already printed; the Psalter then continues up to H3<sup>r</sup>, followed by the 'Prayers' up to and including 'A prayer unto the ymage of the body of Chryst' (lacking the last three phrases only).

**Very rare: ESTC records four copies only:** BL (wanting A7-8), Lincoln Cathedral, Christ Church Oxford, and National Trust (Ickworth).

STC 16083; Hoskins 235.

### *The Fifteen Oes*

So called because they all begin 'O Jesu' etc., *The Fifteen Oes* were a collection of prayers that first appeared in English use in the fifteenth-century, and in some printed primers (though not Marshall's edition of 1534 for example), but were dropped during the reigns of Henry and Edward as not wholly consistent with Reformation thinking. They appear on M6v to O1r in the present edition of the *Prymer*, in a different translation.

STC records only three separate printings of the *Fifteen Oes*:

- 1) *O Jhesu endless swetnes* ... a quarto printed by Caxton in 1491 (British Library only)
- 2) [The XV oos], a 16mo printed by Robert Copland in 1529 (Aberdeen only)
- 3) And two fragments (of 1 and 2 leaves only) of an edition of printed by Robert Wyer c. 1545 (BL, Harleian fragments)

All were likely intended to be bound with other works, and begin on a verso, with no title-page, which makes the present substantial fragment **the only known edition with a title-page**. Fourteen and a half of the Fifteen Oes are present here, on A1-B1v, followed by some shorter Latin and English prayers.

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

## CENTENARY OF THE DEATH OF WILLIAM PENN

**63 [RICHARDSON, Jonathan].** The general Address (in two Parts) of the Outinian Lecturer to his Auditors .... London: Printed by W. Nicol, late Bulmer & Co. ... 1822.

8vo., pp. [2], 56, with a lithographed title-page illustrating the medal of the Outinian Society, an engraved portrait frontispiece of William Penn, the founder of Pennsylvania, and six other plates





64 [RUSKIN.] [T. A. & J. GREEN, *photographers*]. John Ruskin posed against the wall of the north drive at Brantwood. 1881.

Albumen print, image measuring 8 x 10<sup>3</sup>/<sub>4</sub> inches (20.3 x 27.3 cm.), mounted on album leaf, titled and with *copyright* printed in the negative, dated 1882–1884 in ink on mount.

£1200+ VAT in EU

Writer, artist, social reformer, photographer and the most influential art critic of the nineteenth century, Ruskin poses here at his estate on Coniston Water in the Lake District. He bought Brantwood in 1871 and lived there until his death in 1900. Dr Jan Marsh has recently established that the Greens registered this portrait on 22 September 1881, a few years earlier than has previously been thought (see the note to accompany the example at the National Portrait Gallery online).

‘Whether by accident or design, his position here against a drystone wall with well-defined ferns, moss and ivies is evocative of his own art and earlier promotion of pictorial observation and “truth to nature”. In this respect the photograph offers a quasi-reprise of John Everett Millais’s celebrated oil portrait of Ruskin at Glenfinlas (1853–4)...’ (Marsh). Another image taken at the same time shows Ruskin standing rather than leaning against the wall. He was sufficiently recovered from his bout of delirium earlier in the year to take short strolls around Brantwood with visitors, though perhaps the wall offered convenient respite.

**65 SENTIMENTAL TRAVELLER (The)**, or a descriptive Tour through Life, figuratively as a Trip to Melasge, in which is included the Adventures of a Gentleman in the East-Indies ... London: Printed for S. Brown ... [1780s?]

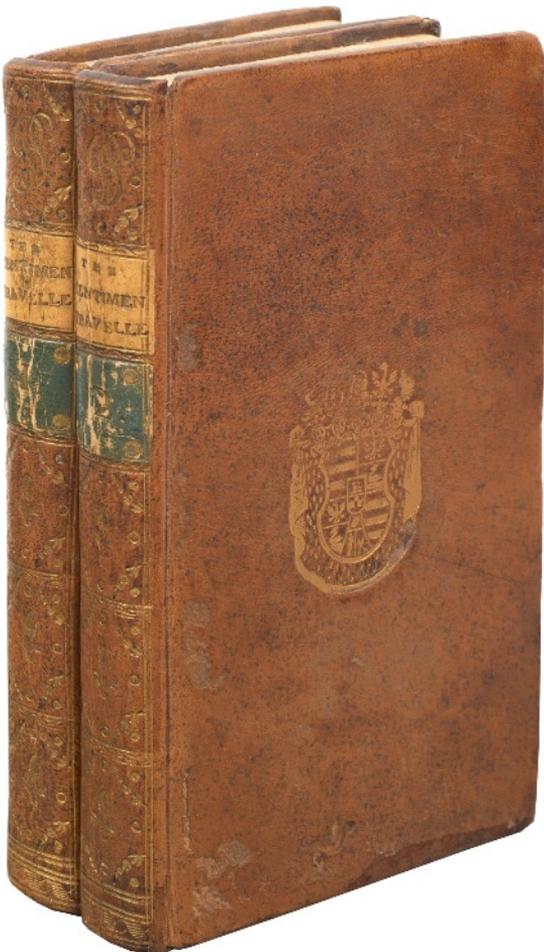
Two vols., 8vo., pp. [2], [v]-viii, 232; [2], 251, [1]; the title-pages are cancels; offset from turn-ins, but a very good copy in contemporary Continental speckled calf, spines gilt, in compartments, contrasting tan and blue labels; monogram 'PS' to spine, covers gilt with an unidentified (Austro-Hungarian?) armorial; ownership inscription 'Kapfinger' to volume II, stamps of the Salzburg town museum to title versos, and of Tanna and Luigi Kasimir (Austro-Hungarian etcher, 1881-1962) to titles. £1350

Very rare re-issue of the sheets of the first edition of 1778 (*A Trip to Melasge*, also very rare), with cancel title-pages. There is a fictional frame of sorts, but much of the first volume is devoted to a series of philosophical discourses by the gentleman who travels to the East Indies; in volume II the narrator describes his several voyages to Melasge, 'an island that was, in my younger days, in the vast Atlantic or Western ocean; but now lost' – a land free from 'foreign absurdities', yet full of home-grown ones, and a vehicle for satire of contemporary mores.

The reviewers had little positive to say – 'two volumes of affected language, incorrect expressions, ridiculous metaphors, and insufferable allusions' (*Critical Review*); 'we are so frequently at a loss for the sense, that we do need deem ourselves qualified absolutely to decide concerning the merit of the work' (*Monthly Review*) – and neither did an early owner of this copy, who has annotated the title-page of volume II: 'The whole work composed by a Madman'. This may explain the work's rarity. The first edition, printed for Bedwell Law, is recorded in two copies only in ESTC (BL and Newberry), and was re-issued, adding an Edinburgh bookseller to the imprint, in 1780 (Huntington only). Perhaps in an effort to avoid the bad press, the present re-issue changes the title. The publisher may be a fiction – there was a William Brown active on the Strand, but of an 'S. Brown' we can find no other trace.

**One copy only in ESTC, at Harvard.**

Cf. Raven, Garside and Schöwerling 1778:8.



66 [SHIPPEN, Peter Samuel?] 'The Travels and Adventures of four young Men on the Moorish Deserts with a short Account of the Life of Edward Ferdinand. Written by W. W. & W. G. 1803' [*but after 1817*].



8vo. manuscript, paginated by hand (pp. 65), in a neat hand in dark brown ink on laid paper watermarked 1817-18, with a naïve coloured illustration of 'The young men killing a snake' as a frontispiece, and another of Edward Ferdinand and his companions sitting in a tree; neat corrections throughout executed in a slightly darker ink, some interlinear, some where the original text has been carefully scraped away; in very good condition, in near-contemporary maroon buckram over boards (endpapers watermarked 1824), manuscript spine label; inscription dated 1914 attributing the work to Peter Samuel Shippen (b. 1807), of Tottenham. **£1650**

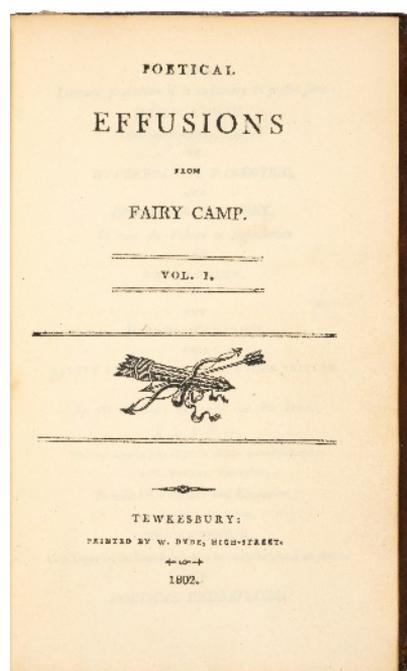
A charming juvenile narrative, evidently written by a young schoolboy, recounting a fanciful journey to the Moorish deserts in 1792-5 and the earlier slavery narrative of one of the protagonists. A very unusual production, executed with some care; while we have encountered juvenile commonplace-books with some frequency, **an original imaginative work by a child is extremely uncommon.**

It being only '83 Miles thither'(!), the journey is a quick one, and soon the four companions are 'delighted at the prospect before us' – steep hills on one side, woods on the other, and 'hugh [huge? high?] Rocks before us'. They kill a spotted snake, and spend a night in a tree, where 'we could not rest by reason of the howling of the Wolves, the roaring of the Lions, and the cries of the Screech Owl'. On the second night one of the party, Edward Ferdinand, entertains them with his life story: an apprentice near Bristol, he is kidnapped on the way home one evening and taken onto a ship bound for 'Pensylvania' (at which his parents die of grief). On board, they appease three enormous sharks by throwing some of the sick off the side. There follows a long schoolboyish list of all the fishes the narrator saw, and of the flora and fauna of an island they stop at (there is a similar list of African animals later).

'Forwards with my Story when he arived at Pensylvania I and my Companions were taken to the Slave market and sold at £5 per head I lived with my new Master about 2 Years in a state of Slavery ... and I was obliged to go without Stockings, Shoes and Hat ...'. Luckily he escapes, onto a ship bound for Morocco.

The main story then resumes as the boys explore their surroundings, encounter beautiful birds 'such as the Ingwinguie the Peckwie the Sedgewie and the heem', white crows, spiders, and butterflies, as well as the miraculous 'yeffilfo-daerb' root (bread of liffey backwards...). Eventually they return after three years and discover the place of their long residence was the 'Happy Island of St Villars a small Island now in Possession of the Portuguese'.

According to the note here (by a descendant) Peter Samuel Shippen was the son of Peter Shippen and Jennet Senier (both families of London linen-drapers), and later lived at St Catherine's Hall, Niton, on the Isle of Wight. But was he the author or merely the transcriber? And who were W. W. and W. G.?



**67 [SNELL, Powell].** Poetical Effusions from Fairy Camp ... Tewkesbury: Printed by W. Dyde ... 1802[-3].

Two vols., 8vo., pp. [8], 192, vii, [1]; [8], 200, vii, [3, blank]; with half-titles; woodcut vignette to title-pages, woodcut head-and tailpieces throughout; a very good copy in contemporary marbled calf, gilt, red morocco spine labels, front joint of volume II cracked; (presentation?) inscription to half-titles: 'A Walker / The gift of a Friend'; ownership inscriptions of Ann Dolphin dated 1809, book-plates of Thomas Collins of Tewkesbury. **£350**

First edition, very scarce, of a provincially-printed collection of occasional verse, written from the 1760s on and collected at the end of the author's life. Volume I is dedicated 'to Eliza', and volume II to the artist and navy

chaplain Cooper Willyams, of the *HMS Swiftsure* (who had married Elizabeth Snell in 1801).

'Fairy Camp' was a 'whimsical retreat' built by the author on a hill in Gloucestershire with gothic windows and a 'royal salute' of brass guns. *Poetical Effusions* opens with works written there and/or inscribed on various decorative features at the 'Camp', and moves on to such pieces as 'Lines to my neighbour ... with a present of double Gloucestershire cheese', an 'Epitaph punnical on Tattersall, auctioneer, at his own turf-coffee-house ... 1795', a poem commemorating Nelson's victory at the Battle of the Nile (in which Willyams and the *Swiftsure* took part), an ode to 'Betty's Chop House ... 1765', 'To my learned friend, Edward Jenner', songs for the members of the 'Robin-Hood Society', epitaphs on various locals or their animals (dogs, birds, horses, a monkey), and several poems on the author's fits of gout.

Snell (1738-1804), of Lower Guiting in Gloucestershire, was a barrister (MA Balliol 1759, Inner then Middle Temple, called to the bar in 1765), and latterly a captain and then major in the militia. He was an occasional contributor of verses to the *Gentleman's Magazine*, but this is his only published book.

COPAC and OCLC record copies at BL, Bangor, Bodley; NYPL, Stanford, and UCLA.

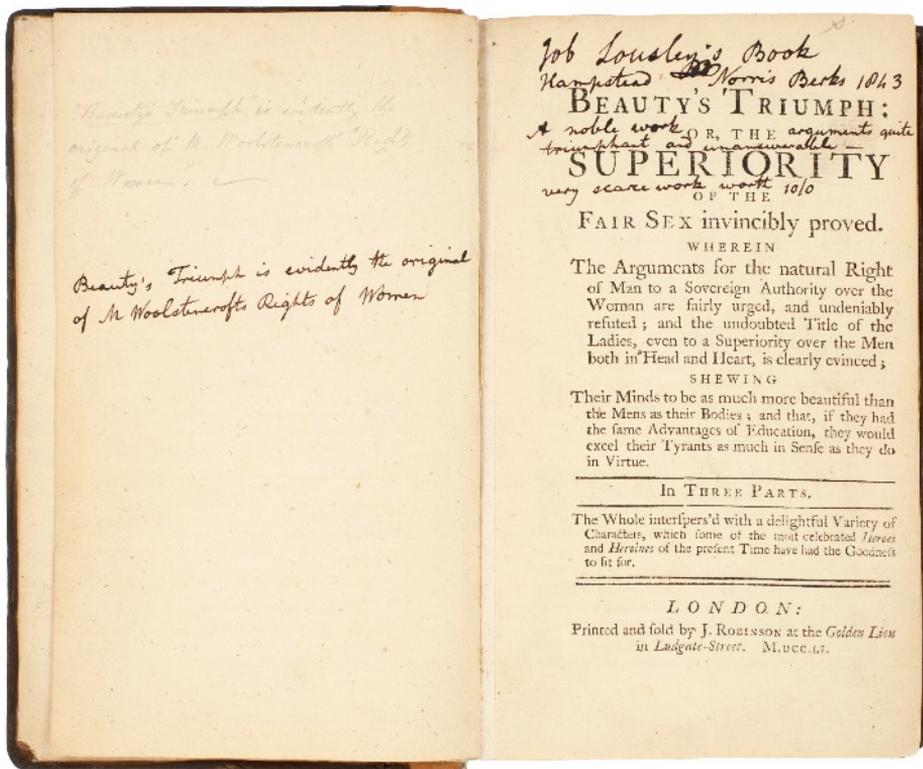
'EVIDENTLY THE ORIGINAL  
OF M WOOLSTONECROFTS [SIC] RIGHTS OF WOMEN'

**68 ['SOPHIA']**. *Beauty's Triumph: or, the Superiority of the fair Sex invincibly proved. Wherein the Arguments for the natural Right of Man to sovereign Authority over the Woman are fairly urged, and undeniably refuted; and the undoubted Title of the Ladies, even to a Superiority over the Men both in Head and Heart, is clearly evinced ... In three parts.* London, Printed and sold by J. Robinson ... 1751.

8vo., pp. [2], 306; woodcut head- and tail-pieces, woodcut initials; pages lightly toned, some light foxing, paper flaw to text block of Bb1, not affecting legibility, gutter of X3 reinforced; a very good copy in rebacked quarter calf over contemporary boards; bookseller's label of J. R. Smith to front pastedown; ownership inscription 'Job Lousley's Book Hampstead Norris Berks 1843' on title and verso of final leaf. £6500

**First collected edition of a scarce landmark work in the history of British feminism.** Also known as the 'Sophia pamphlets' this remarkable polemical trilogy was first published as *Woman not Inferior to Man* (1739, rev. 1740), *Man superior to Woman* (1739), and *Woman's superior Excellence over Man* (1740). The innocuous title, *Beauty's Triumph*, belies the serious feminist content, and it was later reprinted as *Female Restoration* (1780).

Although the second part was originally published as 'by a Gentleman' (it is a wilfully spurious counter-argument to the first), the works are almost certainly by a single hand, and are modelled on Poulain de la Barre's *De l'égalité des deux sexes* (1673), which adopts the same structure. Sophia's proto-feminism is more assertive – where de la Barre calls for a partnership between the



sexes, Sophia declares women's superiority – and she quotes freely from Young and Pope, adapting her material to contemporary debate in England.

The first Part presents Sophia's carefully-reasoned argument that of all the fallacies men are led into by custom, 'there is none more absurd than that of the great difference they make between their own sex and ours'. Although she denies that her intention is to 'stir up any of my own sex to revolt against the Men', her argument is strongly-worded and is now regarded as an important text in the early history of feminism; '*Woman Not inferior to Man ...* was to become the epitomy of prefeminist ideas of the time' (Leduc, 'The Stylistic Desacralization of Man in Britain in the [Sophia] Pamphlets (1739-1740)', *Dynamics of Desacralization*, 2015). The 'noisy contempt for women' displayed by the 'Gentleman' in his answer, 'Beauty's Triumph. (Part the Second.) Being an Attempt to refute Sophia's Arguments; and to prove the Natural Right of the Men to Sovereign Authority over the Other Sex', is ironic. 'He' describes 'the little glimmering of reason, which heaven bestowed on them [women] out of compassion to us [men], that they might be in some degree a sort of rational amusement to us ...' and more in the same vein. In the third Part, 'Proving Woman superior in Excellence to Man', Sophia exposes 'the excessive weakness of that gentleman's answer'.

The identity of Sophia remains a mystery; Elizabeth Carter, who is mentioned favourably by Sophia in Part I, was trying to find out who she was in 1739. Suggestions have included Lady Mary Wortley Montagu, and the Earl of Pontefract's daughter, Sophia Fermor, later Countess Grenville (born in 1721, she would have been only eighteen in 1739; she died aged 24), as well as Tobias Smollett.

*Provenance:* Job Lousley (1790-1855) was a local landowner, farmer, author, natural historian and antiquarian. He was also an avid, even obsessive, book collector, and amassed a library of at least 40,000 volumes, to house which he built an entire new wing onto his manor house. On his son Luke's death in 1892, his library (which Luke had inherited) was sold across multiple sales, at Sotheby's Wilkinson & Hodge in 1894, Few and Dreweatt in 1896, and two more in Newbury in the October and November of 1904. He habitually, as here, wrote not only his ownership inscription across the title (and frequently other pages) but also his thoughts on the contents and value of his purchase; on *Beauty's Triumph* he writes: 'A noble work arguments quite triumphant and unanswerable – very scarce work worth 10/0' and remarks that '*Beauty's Triumph* is evidently the original of M Woolstonecrofts [sic] *Rights of Women*'.

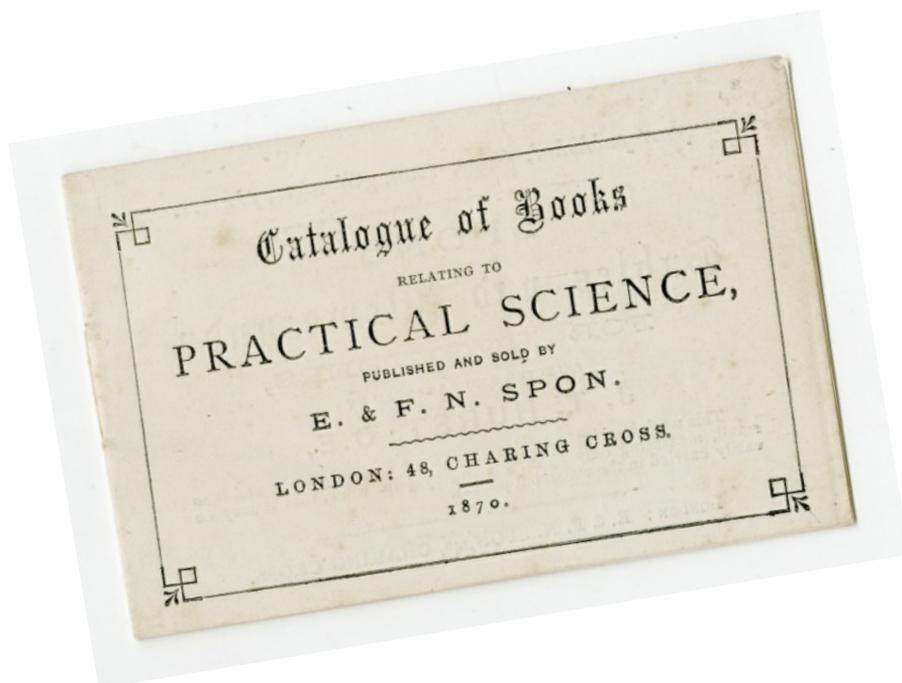
**69 SPON, E. & F. N.** Catalogue of Books relating to practical Science ...  
London, [P. Grant for Spon], 1870.

Small oblong 64mo? (60 x 92 mm), pp. [12]; very good, stitched as issued.

£175

A delightful miniature catalogue for the publishers E. & F. N. Spon (now part of Taylor & Francis Group), advertising 22 works, from *Spon's Tables and Memoranda for Engineers* by J. T. Hurst (a 64mo to be 'easily carried in the waistcoat pocket') to *Practical Hydraulics* by Thomas Box. This catalogue was perhaps intended to demonstrate portability, and includes reviews of some of the publications.

**Not in COPAC or OCLC**, which record only an 8vo. catalogue of 1875 under this title (by which time Spon had expanded to New York). More substantial catalogues of scientific books appeared in 1861, 1867 and 1875.



**70 TENNYSON, Alfred, Lord.** Two autograph letters, signed, to an un-named recipient, about the purchase of land. Farringford, Jan. 27 and Feb. 16, 1865.

Two letters, each 1 page, 8vo., with an integral blank; creased, short tears at folds, else in good condition. **£300 + VAT in EU**

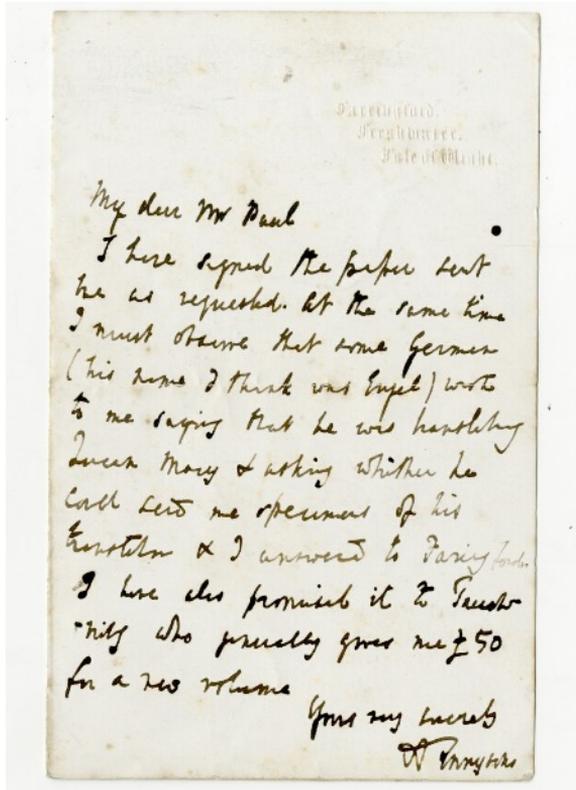
Tennyson writes to query a proposed sale – ‘As the number of acres now mentioned does not seem the same as before, may I ask if any Land has been sold since you last offered me the estate ...?’ In the second letter he agrees to the proposal, ‘the money to be paid in June if agreeable to you’. In a post-script ‘I send Heard [his steward] with this to ask a few questions’.

### TRANSLATING TENNYSON INTO GERMAN

**71 TENNYSON, Alfred, Lord.** Autograph letter, signed, to the editor and publisher [Kegan] Paul. Farringford, [n.d. but c. 1875-6.]

1 page, 8vo., With an integral blank; Farringford headed paper; central crease where folded, else in good condition. **£500 + VAT in EU**

‘I have signed the paper sent me as requested. At the same time I must observe that some German (I think his name was Engel) wrote to me saying that he was translating Queen Mary and asking me whither he could send me specimens of his translation ... I have also promised it to Tauchnitz who generally gives me £50 for a new volume’.



*Queen Mary*, the first of a trilogy of intended plays but the only one completed, was published by Henry Samuel King in 1875. (Charles) Kegan Paul, formerly a chaplain at Eton, moved to London in 1874 to become manager and editor for King, for whom he had been reading manuscripts for some time; in 1877 he took over the business, which became C. Kegan Paul & Co. His contract with Tennyson, signed in 1879, included the unsold stock of *Queen Mary* and *Harold*.

The Tauchnitz edition of *Queen Mary* was published in March 1876. We have been unable to trace a German translation of the play, nor any other mention by Tennyson of the possible Mr Engel who might have translated it.

Not in *The Letters of Alfred, Lord Tennyson* (ed. Lang & Shannon), 1982-90.



**72 [TENNYSON.] CAMERON, Julia Margaret.** 'Philip Ray, Annie Lee & Enoch Arden'. [1864].

Albumen print (c. 23 x 21 cm), laid down on an album leaf, dated at the foot 'Freshwater 1864' and captioned at the head; slightly faded overall, with a couple of surface scratches; along with a smaller family studio portrait of the Philpots on the same side of the album leaf, and on the verso three real photographic postcards of Freshwater, some explanatory text, and a fragment of a letter by Emily Tennyson. **£1000 + VAT in EU**

An atmospheric triple portrait by Cameron, illustrating three characters from Tennyson's *Enoch Arden* – 'Annie Lee ... the prettiest little damsel in the port', 'Philip Ray, the miller's only son' and 'Enoch Arden, a rough sailor's lad'. Cameron's 'Dirty Monk' is just one of numerous portraits of Tennyson by her, and their working relationship continued into the 1870s, when she provided photographs to illustrate his *Idylls of the King*.

The model for Annie Lee has traditionally been identified as Jeannie (Jane) Senior; but as the present print confirms, she was in fact Annie Philpot, who had been the subject of the photograph Cameron described as her 'first success', taken in January 1864 a month after she received her first camera. 'Philip Ray' was Annie's brother Hamlet Stanley Philpot.

On the verso biographical notes extrapolate on the relationship between the Tennysons and the Philpots. The poetry-writing clergyman Rev. W. B. Philpot, of Henley in Arden, had visited Tennyson in 1864 and they spent much time discussing poetry while their sons, Hamlet and Hallam, played football in the field in front of Farringford. His sister Marion had married into the Bradley family, who had a house in Freshwater. His daughter Annie, and her cousin 'Daisy' Bradley, were recommended as models to Cameron by Charles Luttwidge Dodgson (Lewis Carroll), who had spotted them on the beach.

**73 TERENCE. [Richard BERNARD, *translator*].** Terence in English. *Fabulae comici facetissimi et elegantissimi poetae Terentii omnes anglicae factae, & hac nova forma editae...* Londini, Ex Officina Johannis Legatt ... 1614.

4to., pp. [8], 428; title-page dusty and with a few stains, a few leaves shaved at the head, a couple of old paper repairs, but a good copy in modern brown panelled calf, joints rubbed; contemporary ownership inscription on the title of Roger Andrewes Trin coll o[xon] Alumnus', with a shelf mark L 22. **£1500**

Fourth edition ('Quarta editio multò emendatior') of this important bilingual Latin–English Terence, first published in 1598 and reprinted in 1607; no copies of an 'editio tertia' survive. The Latin text of each scene is followed by an English translation and then some 'formulae loquendi', with more detailed explications of the meaning of specific phrases.

The translator was the puritan divine Richard Bernard (1568-1641), whose dedication to Christopher Wray offers an articulation of aesthetics and a formulation of poetic principles. By the late sixteenth century Terence's comedies had become a humanist educational staple and the Cambridge University printer John Legatt had printed a Latin edition before embarking on the publication of this bilingual one. In his *Scholemaster* Roger Ascham epitomises the high regard of his most enlightened contemporaries for the playwright, and claims Terence 'to be embraced above all that ever wrote in hys kinde argument' due to his pure style. Bernard's was the first complete version of all six plays, though the translation of the *Andriae* is an unacknowledged 'light version' of Maurice Kyffin's prose translation.

#### EARLY CHINESE LITHOGRAPHY

**74 [THOM, Robert].** Wang Keaou Lwan pih nëen chang hăn or the lasting Resentment of Miss Keaou Lwan Wang, a Chinese Tale: founded on Fact. Translated from the original by Sloth ... Canton, 1839. Printed at the Canton Press Office.

4to., pp. viii, 66, [2, blank], **with a lithographic illustration on rice paper ('Lithographed at Canton 1839')**, the rest printed on thick laid paper; title-page slightly dusty, terminal blank frayed, else a good copy preserving a large fragment (loose) of the original green

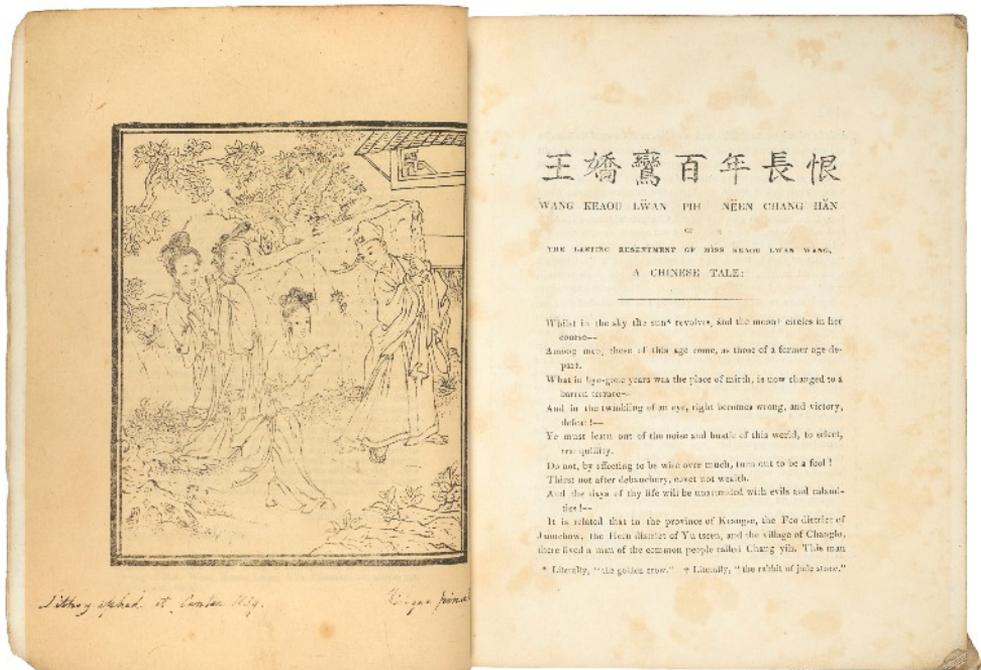
printed paper wrapper (duplicating the title-page but with an printed overslip naming Thom as the author); inscribed on the wrapper and title-page 'To John Ramsay Esq from D. Thom 1842'.

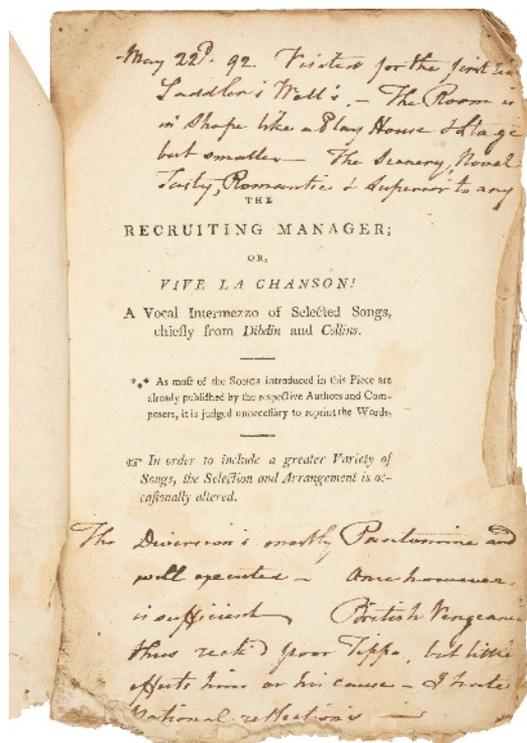
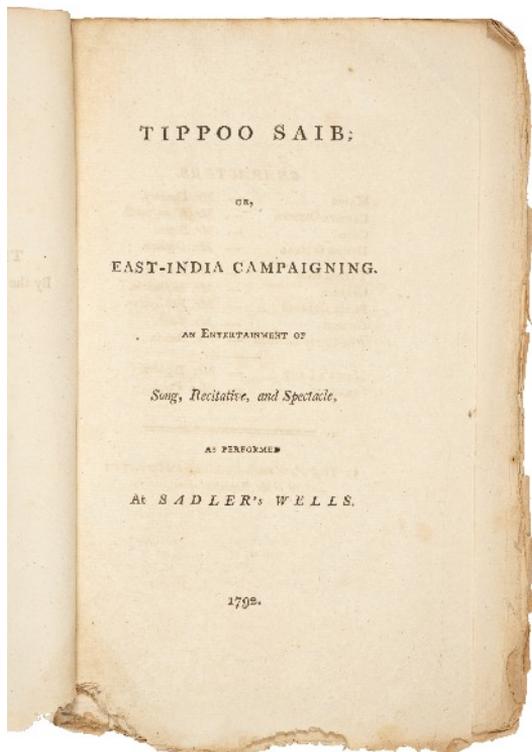
£1500

First and only edition, scarce, loosely translated from a Chinese novella which appears in the seventeenth-century story collection *Jingu quiguan* ('Wonders old and new'). It contains a very early example of lithographic printing in China, in this case to reproduce a woodcut illustration.

The translator, 'Sloth', was Robert Thom, a Scottish factor who had been employed in Canton by Jardine, Matheson & Co from 1833 (the work is dedicated to William Jardine, James Matheson, and Henry Wright). According to John Macvicar, who had engaged Thom for the firm, Thom was 'very industrious and obliging' though 'his manners are rather against him, being very Scotch'. His introduction here points to the difficulties of translating from Chinese to English, and the relative disadvantage of missionaries in Canton to those in Peking, who are surrounded by literary men – by contrast 'our Chinese associates are Hong merchants, Linguists, Compradores, and Coolies'; but he was nevertheless assisted by a native Chinese teacher. Perhaps on the back of this demonstration of his linguistic abilities, Thom was employed as a translator during the First Opium War from 1839; he narrowly avoided being shot in 1840, and succeeded Robert Morrison during the Treaty negotiations in 1843. He was later appointed consul to Ningpo, where he died in 1846.

Like Sloth's earlier translation of Aesop into Chinese, a number of copies of the work were shipped back to Britain and into the care of the author's brother Rev. David Thom (1795-1862), minister of the Scottish church in Liverpool. This copy was inscribed in 1842; we know of one other, inscribed to the Honourable Societies of the Inner and Middle Temple in 1849.





ITALIAN CLOWNS IN LONDON:  
TWO VERY RARE LIBRETTI

**75 TIPPOO SAIB;** or East-India Campaigning. An Entertainment of Song, Recitative, and Spectacle, as performed at Sadler's Wells. [London, n.p.,] 1792. [Bound with:]

**MEDEA'S KETTLE:** or, Harlequin renovated. A new Entertainment, as performed at Sadler's Wells. [London, n.p.,] 1792.

Two works 8vo., bound together, *Tippoo Saib* pp. [6, advertisements], 18; *Medea's Kettle* pp. 12; slightly dusty to the extremities, and some gnawing to the foot, else very good copies, uncut and partly unopened, stitched together as issued at the theatre; contemporary ownership inscription to title of John Francis (from a Rhode Island family), and with a long inscription on one of the advertisement leaves (see below). **£1750**

First editions, very rare, of the libretti for two shows performed by the company of Signor Pietro Bologna at Sadler's Wells in 1792 – *Tippoo Saib*, an up-to-the minute comic dramatization of the victory at Seringapatam; and *Medea's Kettle*, a harlequinade involving transformed animals, a clown and an evil 'old hag'. Both comprise a prose explanation of the action, followed by the text of the songs; in the case of *Medea's Kettle* more songs were included in print than in performance, the passages in quotation marks being 'omitted in Representation'.

**ESTC records copies of *Tippoo Saib* at Bodley and North Carolina only; and of *Medea's Kettle* at the same locations plus the British Library.** The advertisements at the front of *Tippoo Saib* (present only in the Bodley copy and ours) are a valuable record of other shows put on by the Bolognas: 'The Shepherd's Wedding', 'Feats of Activity, &c. by Sig. Bologna, and his Children', 'The Recruiting Manager ... a vocal Intermezzo', and 'Tight Rope Dancing, by the little Devil[,] Master Bologna, and La Belle Espagniole'.

The 'extraordinarily versatile' Italian clown Pietro Bologna (fl. 1786-1814) arrived in London in 1786 with his troupe of tumblers, which included four members of his family. After a successful provincial tour, he was recommended by Tate Wilkinson to the manager of Sadler's Wells. The troupe debuted there on 9 April 1792 and were 'an immediate success' (Highfill, Burnim and Langhans). Bologna was famous for his ability to play a flute with each nostril, and to drum while on a tight-rope (presumably the 'Equilibre with two drums' mentioned among the 'Feats of Activity' advertised here). The company played at Sadler's Wells in 1792-3 before moving to the Royal Circus in Southwark. In the present shows, Bologna played *Tippoo* and a 'Hog Lover'. Other major roles, including the Irish servant Dennis O'Neal in *Tippoo Saib*, were taken by Robert Dighton (1752-1814), who is now best known for his parallel life as a portraitist and print-seller, and as the vendor of etchings stolen from the British Museum. His wife played *Medea*.

The most famous of Pietro Bologna's talented progeny was John Peter ('Jack') Bologna (1775-1846), who became 'one of the most celebrated harlequins in the history of pantomime' (Highfill et al.), and was a friend of the young Joseph Grimaldi; he is named as a tight-rope dancer here along with 'the Little Devil' and 'La Belle Espagnole' (Paulo and Paula Redigé).

This volume was evidently purchased by John Francis (1763-96), an American in London, when he attended a performance, and has been annotated by him: 'May 22d. 92. Visited for the first time Saddler's Well's. – The Room is in Shape like a Play House & Stage but smaller – The Scenery, Novel Tasty, Romantic & Superior to any. The Diversions mostly Pantomime and well executed – Once however is sufficient. British Vengeance thus reck'd poor Tippto, but little affects him or his cause ...'. Francis was the son-in-law of the leading Rhode Island merchant and slaver John Brown, and became a partner in the firm from 1792 until his early death.

#### UNRECORDED

**76 TRIMMER, Mrs. [Sarah].** An Explanation of the Office for the public Baptism of Infants; and of the Order for the Confirmation of those who are come to the Years of Discretion ... London: Printed for T. Longman, and G. G. J. and J. Robinson ... and J. Johnson ... 1791.

12mo., pp. iv, 43, [1, blank], 23, [1, advertisement of other works lately published by the same author]; a fine copy in original sheep, inscribed on the front free endpaper, 'Thomas Dowker, Salton [North Yorkshire], Domini 1800', with the price 1s. £650

First edition, dedicated with the Queen's permission to the royal princess, Princess Mary. According to the *Analytical Review* there were two versions of this work with the same imprint, this

one (**not in ESTC**), which sold for 1s, and one with added catechistical questions for teachers (BL, Bodley, and SMU), which sold for 2s.

Mrs. Trimmer (1741-1810), one of the founders of the Sunday School movement, is remembered not only for works on education but as a prolific writer of children's books. Here the explanation of Confirmation is addressed directly to young readers: 'Through the tender care of your parents and teachers you have been kept out of the way of dangerous temptations ... but the time is coming when ... you will be called upon, as a *soldier of Jesus Christ to fight manfully against the World, the Flesh, and the Devil*'.

### 'COME BOY, LEARN TO BE WISE'

**77 TRUSLER, John.** A Compendium of Useful Knowledge, containing a concise Explanation of every Thing a young Man ought to know, to enable him to converse on all general Topics. Addressed to Youth of both Sexes, from fourteen Years of Age to twenty ... A Practical Book for the Use of Schools ... London: Printed for the Author, and sold by R. Baldwin ... 1784.

12mo., pp. [8, title, author's advertisement, errata, publisher's advertisements], 162, [6, index]; a fine copy in contemporary calf, spine slightly rubbed, clearly a publisher's binding ('Price Three Shillings and Six Pence Bound'). **£950**

First edition, rare. The prolific Dr. John Trusler made a fortune out of books of popular learning like this one, a wide-ranging compendium of practical, scientific, and commercial knowledge in the form of ten dialogues between Erastus and his sixteen-year old pupil Eugenius.

For the modern reader there is still much to learn or be reminded of. For example, after explaining the procedure of Naturalization – taking the oaths of allegiance and of supremacy, receiving the sacrament, and paying for an act of Parliament – Erastus adds a passage that sadly resonates today:

To encourage the Jews, who are a very trading people, to settle with us in preference to other countries, some years ago a general naturalization bill was passed to reach to all under certain restrictions; but the people of England were so averse to it, that had not the Parliament immediately repealed it, they would have knocked the Jews on the head. They went so far as to kill one or two at Northampton.

**ESTC records three copies: Bodley, Harvard, and Notre Dame.** The Harvard copy is described as having a separately paginated appendix of 76 pages, 'misbound'. It may be a ghost. There are no further details of the Notre Dame copy, but the Bodleian copy definitely does not have an appendix, nor do the editions of 1788 and 1794 (each pp. 206, [10]).

A SOLDIER, POET, AND MINERVA PRESS NOVELIST  
IN THE 3<sup>RD</sup> REGIMENT OF FOOT

**78 TUCKETT, Captain T. R.** Manuscript notebook used for verse (mainly his own), receipts for official payments to soldiers with their signatures, and other notes; Portugal and Guernsey, 1801 to 1823, but mainly 1808-1813.

Oblong 12mo. manuscript, 96 pages written from both ends, a few more pages cut out; bound in contemporary marbled boards with leather spine (rubbed, spine partly defective), internally in very good condition. £1750

Captain T. R. Tuckett ('Tom' according to one entry here), served in the 2nd Battalion of the 3rd Regiment of Foot (The 'Buffs') during the Napoleonic wars. In 1805 he was stationed at the British garrison on Guernsey (stub of two accounts of money inward and expended), but the main series of military receipts places him in Portugal from October 1809 to February 1810. On 2 February he writes from Lisbon asking that no money be paid from his account 'unless Bills are regularly drawn by myself', suggesting that he was no longer acting as a paymaster. He may have retired because of an injury: 'Operation performed fifth April 1810'; 'began the Watters at St Servan the 8 of August [no year]'; 'I have had an offer thro' Col Blunt to go to a Portuguese gentleman's house to live' [no date]. 'An Attempt on the true Character of a certain man who I despise' was 'written when pain had rendered my mind morose and sickness had enfeebled it' [no date].

The section of military receipts (20 pages and *passim*) range from small sums paid to individual soldiers to larger amounts for 'pay for the Brigade', 'for subsistence', 'for men going to Aldea', and 'for the men going to march', each signed by the soldier receiving the payment. There are payments to more than one regiment.

Just before the main series of receipts begins Tuckett was ordered on 22 September 1808 at Campo D'ourique [Lisbon] to 'take charge of the Sick of the Brigade and a dreadful tiresome business it will be. I shall be worse off than Falstalf & his Corps, for before I reach my destination I do not think there will be half a shirt among them & as for the chance of stealing one I much doubt it, in the country we are to pass thro'. Garlic & salt fish in abundance I suppose . . . .'. He regrets not travelling alone, when he could have observed the country and kept a journal, but he does at least manage to ride out one day and describe his Portuguese driver and carriage.

**Remarkably Tuckett found time to write a novel, which was duly published by the Minerva Press, as he records: 'Sent my Novel entitled "Urbino", or the "Vaults of Lepanto", to Newman Minerva Press Leadenhall Street the fifteenth of February 1813 and I am to receive an answer in Six weeks from the above date.'** The novel was duly published in October, with title-page dated 1814, and received one sardonic review: 'We believe that the rage for reading the *improbables* and the *impossibles* and the *horrids* and the *horribles* is not quite yet gone by. We therefore felicitate T. R. Tuckett, Esq. on the production of the present performance and conjecture that he has a reasonable chance of paying his printer and publisher and having something over to spare . . .' (*Critical Review*, December 1813).

There are some eighteen pages of original poetry, each piece signed T.T., often with a note of publication (several 'Appeared in the Guernsey Star', one was 'Inserted in the Anti-Gallican newspaper'). It would appear, therefore, that Tuckett was back on Guernsey now. There is some occasional verse – 'To a little boy with a kite', 'A Valentine' (satirical), 'On a pick nick Rabbit Hunt, held at Doyle Barracks, Island of Guernesy, May 1814' (polemic, on the cruelty of the hunt) – and some political ('Green Erin', 'The Hoaxers hoaxed', 'The Patriot Brewer'). **Two poems are of American interest:** 'On General Ross, who fell, while at the head of his men, when marching to the attack of Baltimore' and 'Madison's Lamentation' for Buonaparte, dated from Delancey [Barracks, Guernsey], 17 November 1814. When President Madison embarked on the War of 1812 he was convinced, wrongly, that his friend Napoleon would come into the war on the side of America. Now 'To Elba's Isle my bosom friend is gone ....'

Two poems not of Tuckett's authorship are 'Hosier's Ghost' by Richard Glover, on the taking of Porto Bello from the Spaniards in 1739, and 'Da night before Larry was stretched', an Irish execution ballad of the eighteenth-century.

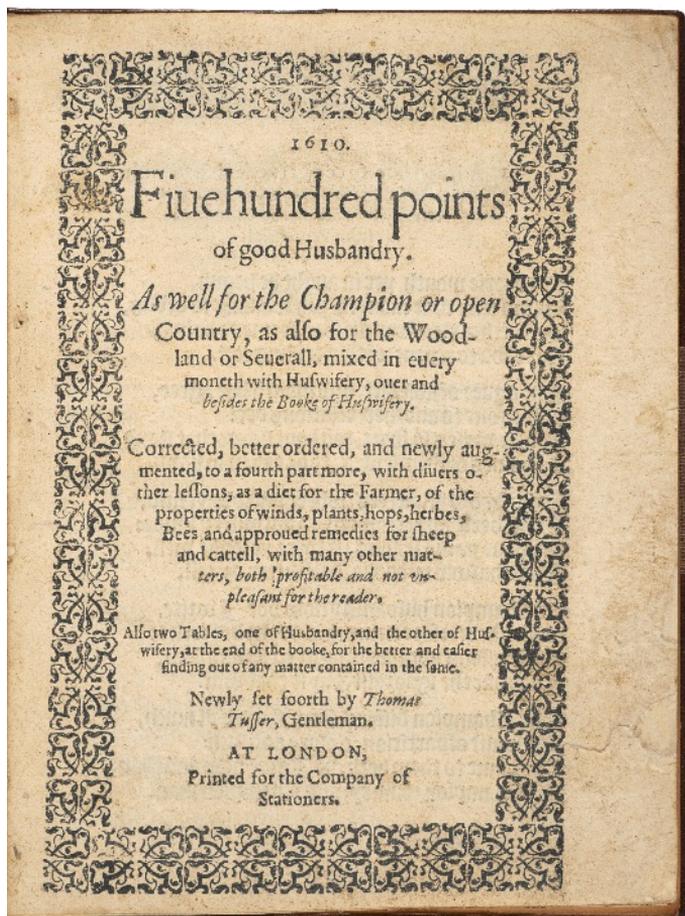
Miscellaneous items include a receipt for blacking boots and the note of a wager for four bottles of champagne, whether the number of 'the Guns mounted on this Island come closer to the Number of 90 than 52'.

A perplexing section, twelve pages dated at the end 21 February 1822 in a different hand, apparently that of a woman, is a gloomy, almost paranoid, series of reflections and prayers on deceit and friendship lost. It starts in Guernsey but soon 'I am out of Guernsey and what am I the better of it a miserable being go where I wish forlorn and wretched what is a woman left to herself but for my poor children I could deem death a happiness ....' In due course there is some relief ('How much more happy do I feel since I live more to myself') but then: 'Friendship which lasted for seven years is in one fortnight totally destroyed. She is going away and I am never to see her more ....' Has Tuckett died? Is this his widow reusing spare pages in his old notebook? Some research in the archives of The Buffs might provide an answer.

For *Urbino, or the Vaults of Lepanto* see Blakey, p. 289, and Garside, Raven, and Schöwerling 1814:57.

**79 TUSSER, Thomas.** 1610. Five hundred Points of good Husbandry. As well for the Champion or open Country, as also for the Woodland or Severall, mixed in every Moneth with Huswifery, over and besides the Booke of Huswifery. Corrected, better ordered, and newly augmented ... Also two Tables, one of Husbandry, and the other of Huswifery ... At London, Printed [by Nicholas Okes] for the Company of Stationers. [1610].

4to., pp. 161, [3]; printed mostly in black letter; title-page within a border of printer's tools; woodcut head-pieces and initials; small repair to blank margin of title-page, foot of E5, F2 and F7 restored, a few side-notes and catchwords shaved, lightly washed, withal a good copy in three quarter brown morocco by Lloyd; from the library of Rothamsted agricultural station. **£1250**



Tusser's only published work, a best-selling compendium of axiomatic verses on husbandry (organised by month) and housewifery (organised by theme), began its career in 1557-8 as *A Hundreth good Points of Husbandrie* (British Library, unique). By 1562 it was 'married unto a hundreth good poyntes of huswifry' (Norwich Central Library, imperfect, unique); and in 1573 it was enlarged to five hundred 'points', and 'united to as many of good huswiferie'. It was enlarged again in the same year, and finally expanded 'to a fourth part more' in 1580, the year of Tusser's death. Revisions occur throughout these editions: for example, the remarkable autobiographical poem 'The Author's Life', which appears first in 1573, is extended to cover his later years in later editions.

Tusser's rough-hewn, engaging verse has long had its admirers

outside of the common readership he addressed. Southey and Scott were among them, and later C. S. Lewis. Tusser has also been quarried by historians of the English proverb, and admired for the abundance of his metrical experiments – 'Skeltonics', alliterative acrostics, unusual stanza-patterns and 'compressions and elisions ... [which] found no imitator till Browning'. There are also regular fourteen-line 'Shakespearian' sonnets, with terminal couplets ('A sonet upon the Authors first seven yeeres service' is the best known), amongst the earliest examples of the form, following Surrey's example. Tusser's celebrated verse-autobiography recites his schooling ('song school' and Wallingford College 'abhord of sillie boies', St. Paul's under John Redford, Eton – where he was undeservedly whipped by Nicholas Udall – and Trinity Hall, Cambridge), his marriages, life in Cattiwade, Suffolk (where he began his book), Ipswich ('A towne of price, like paradise'), Norfolk, London in the plague year 1573-4, and Cambridge again, his illnesses, his poverty, and his preparedness for death.

Scarce, with 10 other copies in ESTC (two imperfect).

STC 24388.

**80 WAKE, Henry Thomas.** Catalogue of Books, Antiqs &c on Sale by Hy Ts  
Wake, Wingfield Park near Fritchley, Derby ... 16.11. [18]81.

Folio lithographic broadside (570 x 445 mm); numbered '51' at the head, text in three columns with scattered vignette illustrations; creased and a few small tears where once folded, edges frayed, else good. £325

A striking poster-form catalogue for the Quaker antiquary and bookseller Henry Thomas Wake (1831-1914), who was at this time based in the Quaker community of Fritchley in Derbyshire.

Of the 106 items listed most are books or manuscripts, including a fifteenth-century manuscript of saints lives 'stitched in curiously ornamented covers'; Robert Samber's *Coffee, a Tale* (and Nahum Tate's *Tea*); an incunable *Vita Christi* from the collection of the Duke of Norfolk; Southey's copies of Busbecq's *Epistolae* 1660 and Owen's *Epigrammata* 1622, and Wordsworth's copy of Wilson's *Sermons for Sunday Evenings* (1832). There are also a number of Quaker books and bibliographies. Benjamin Franklin's *Cato Major* (1778, flagged by Wake with a banner reading 'America'); The antiques and antiquities are very miscellaneous, ranging from an Elizabethan spoon to several Egyptian bronzes. At the end Wake advertises 'NB Monograms Designed', the most famous recipient of this service being Thomas Carlyle, whose bookplate he had designed in 1853.

Wake had earlier been based at Cockermouth, and then Belper, before moving to Fritchley, where he remained until his death in 1914. On his death, notice reached as far as Adelaide, where it was reported that he 'lived a peaceful life in the pursuit of learning, surrounded by thousands of rare volumes, manuscripts, and articles of virtue. Mr. Wake carried on from his private house in the Quaker village the business of an antiquarian book-seller, and it is safe to say that in learned circles he was almost as well-known in America and Australia as he was in the old country.'

Wake's broadside catalogues are extremely rare. OCLC lists, but without locations, an unnumbered catalogue of 1874 and catalogues 24-25 and 27-28, before he had moved to Fritchley. From 1887 Wake issued a smaller format *Monthly Catalogue* (runs at Cambridge, Society of Friends, and NAL only).





Edward Ferdinand —  
relating his History &c —  
his three companions in  
the Tree to pass away  
— the Night —

# A new home for Quaritch: 36 Bedford Row

Two hundred years after the birth of Bernard Quaritch and 172 years since he opened his first shop, Quaritch has moved to new premises in Bedford Row in Bloomsbury. Now a broad, elegant, tree-lined street, Bedford Row was an undeveloped meadow in 1564 when Sir William Harpur purchased the land as an endowment for the grammar school that he had established in his native Bedford. This was former monastic property, originally belonging to the Charterhouse, and had passed through various hands since the dissolution. Harpur acquired it from one of the Queen's physicians.

It is not known what trade or profession Harpur pursued, but after moving from Bedford to London he prospered and became master of the Merchant Taylors' Company in 1553 and Lord Mayor in 1561. At the Lord Mayor's show that year the procession of livery-company barges down the Thames was followed by a pageant in Paul's churchyard celebrating harpers in history and legend. During Harpur's term of office 'there was great cheer all Christmas ... and great revels', for he revived the medieval custom of appointing a Lord of Misrule.

The endowment for Bedford school comprised 13 acres and 3 roods of land to the north and west of the City, purchased in four parcels for £180. At about the same time other London gentlemen were making similar investments, purchasing meadow land nearby for Rugby School and for Tonbridge School. Harpur's investment was to grow considerably in value in the following centuries. By 1973 the Harpur Trust was supporting four schools in Bedford and 49 almshouses. There have been some sales but the Trust is still the freeholder of 36 Bedford Row.

There was no building on this part of Bloomsbury until the last two decades of the seventeenth century apart from the ribbon of properties along High Holborn, the Roman road leading westward from Londinium's Newgate. To the east of Harpur's land lay the attractive walks of Gray's Inn, to the west open fields as far as King Street (modern Kingsway), and to the north there was nothing to interrupt the view as far as the heights of Hampstead and Highgate.

All this was about to change. The physician, economist (*A Discourse of Trade*, 1690), and notorious speculative developer of London after the Fire, Nicholas Barbon turned his sights northward in the 1680s and began developing Red Lion Square, to the distress of the lawyers at Gray's Inn who fought a battle with his builders. Next he turned to the land at Bedford Row, which had been leased by the corporation of Bedford to William Thompson for forty-one years, from 1668 to 1709 for £99 *per annum*. In circumstances which are not entirely clear Barbon took over the remaining years of Thompon's lease and was granted a further lease from 1709 to 1760 for £150 *per annum*. There is some question whether Barbon actually paid his rent.

In about 1690 Barbon's builders started on the nineteen houses on the west side of Bedford Row, built in two terraces divided by what is now Princeton Street. It is not known how long the work took, but some houses were soon finished. Our building, no. 36, has a lead cistern dated 1691. In the early or mid-eighteenth century the houses were refronted with brick, giving the street its present Georgian aspect. John Strype in 1720 described Bedford Row as 'a row of good new built houses which runs up to Lamb's Conduit, the east side being not yet begun to be built'. The east side was part of the Doughty, not Harpur, estate, and here construction began in 1717-18, so no. 36 had an open view across Jockey Fields to the walks of Gray's Inn for some twenty-five years.

For the early part of the eighteenth century Bedford Row was largely residential. One early tenant of No. 36 was Sir Gilbert Heathcote, the governor of the Bank of England. A literary association of sorts was *Ranger's Progress: consisting of a variety of poetical Essays ... by Honest Ranger of Bedford Row* (1760), which provoked a flying with Jack Harris, the earlier 'Honest Ranger' who published the notorious *Covent Garden List* of prostitutes. At the Crown Coffee House the modern rules of whist were first drawn up. Inevitably, given the proximity to Gray's Inn and Lincoln's Inn, the street became increasingly occupied by barristers and solicitors. Spencer Perceval had lodgings in Bedford Row before his marriage, and Disraeli was born around the corner. Dickens, when he felt threatened by a lawsuit by his publishers, worried that he would be in the hands of 'the sharks of Bedford Row'. Thackeray's *The Bedford Row Conspiracy* is a short story with a legal setting.

Lawyers who were long-term tenants at No. 36 included Charles Bell from about 1820 to 1876, and Chester, Broome, and Griffiths for nearly fifty years to 1970. The most recent occupants have been the 36 Group, now relocated to Field Court, Gray's Inn.

Quaritch is very pleased to add their name to this illustrious roster and to be the latest tenants of this historic building in 'one of the noblest streets that London has to boast of' (James Ralph, 1734).



[vignettes from 29, GROSE]



