

The English & Anglo-French Novel 1740 – 1840

A catalogue, including books from the library of
Mary Hill, Marchioness of Downshire



Bernard Quaritch Ltd. Catalogue 1442

MMXX

By G. LAMBE, Esq.

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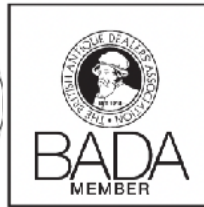
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Books from the library of Mary Hill, Marchioness of Downshire, are marked in the margin with her monogram. For a short biographical essay please see the Appendix.

The English & Anglo-French Novel

1740 – 1840

*Or, gothics, romances, moral tales,
novels of sensibility, enlightenment and revolution,
key, epistolary and historical novels,
and works from the demimonde*

Including many books from the library of
Mary Hill, Marchioness of Downshire (1764-1836)

AND WITH:

*61 works by women, three by booksellers,
one by a courtesan, and one by a king;
mysterious strangers, estranged fathers,
ruined castles, ghostly spectres,
and one castle without a spectre*

1. **ALPINE TALE (An)**: suggested by Circumstances which occurred towards the Commencement of the present Century ... London: Printed for Francis Westley ... and L. B. Seely ... 1823.

Two vols bound in one, 12mo, pp. vi, 280; [2], 282, [6, ads], with a half-title in vol. I; a very good copy in contemporary half calf, lightly rubbed.

£450

First edition, a novel incorporating poetry, letters, and extensive descriptions of Alpine scenery and customs. Fifty-six pages of notes at the end describe some of the author's own experiences in the Alps.

An Alpine Tale has been traditionally attributed to Ann Yosy or Yossy, author of an illustrated description of Switzerland, published in 1815, and a very rare novel, *Constancy and Leopold* (1818). Having married a Swiss in 1802, she spent the years 1803-13 in Switzerland. Mr Yosy died in 1822 leaving her in straightened circumstances, and she wrote to Byron for assistance. She later received support from the Royal Literary Fund, and returned several times to Switzerland from 1829 until her death in 1833.

The author of *An Alpine Tale* had also published some *Tales from Switzerland* in 1822-3 and would follow them with *Tales from Afar* in 1824; the title-page of the later attributes the book to 'a Clergyman, lately resident abroad', though we need not necessarily take that at face value. The death of Yosy's husband, and her financial need, could have inspired these efforts, and there are some strong parallel between them and her firmly attributed works.

Garside, Raven and Schöwerling 1823: 1; Wolff 7623, both listing the work as anonymous.

AN
Alpine Tale :

SUGGESTED BY
*CIRCUMSTANCES WHICH OCCURRED TOWARDS
THE COMMENCEMENT*
OF THE
Present Century.

BY THE AUTHOR OF
"TALES FROM SWITZERLAND."

"Hail! awful scenes, that calm the troubled breast,
And woo the weary to profound repose:
Can passion's wildest uproar lull to rest,
And whisper comfort to the man of woes!"—*BRATTLE.*

"Simul et jucunda et idonea dicere vitæ."

VOL. I.

LONDON:
Printed for
FRANCIS WESTLEY, 10, STATIONERS'-COURT, AND
AVE-MARIA-LANE;
AND L. B. SEELY, 169, FLEET-STREET.

1823.

ARPASIA; OR THE WANDERER

2. **ASPASIE**; traduit de l'anglois ... A Londres, et se trouve à Paris, chez Buisson ... 1787.

Two vols, 12mo, pp. [2], 231, [5, ads]; [2], 238, [2, contents]; woodcut vignettes to title-pages, woodcut tailpieces; a very good copy in nineteenth-century quarter red morocco and marbled boards; ownership inscription to title-page.

£550

First edition in French of the anonymous Minerva Press novel *Arpasia; or, The Wanderer* (1786). After a slow start, *Arpasia/Aspasie* turns into a pacy romp of fratricide, adultery and a forged will. *Arpasia Hanbury* is the eponymous innocent, her uncle Richard the villain du jour, who racks up a series of crimes including adultery, the murders of his lover's husband and of his brother Henry, the forgery of Henry's will to the total exclusion of *Arpasia*, and vicarious attempts on her virtue executed through his son. Volume II concentrates on London high and low society, veering from private theatricals to a house fire and *Arpasia* narrow's avoidance of a spell in Newgate.

The same author had published a novel *The Nabob* in 1785, advertised as 'By a Lady'. *Arpasia* hit the English market as 'in the manner, taste, and style of *Cecilia*', and the advertisements in this French translation include one for a French translation of *Camilla*.

Rare. Library Hub records Bodley and Leeds only. OCLC adds UCLA, Yale, Harvard, and Vanderbilt.

D. Anoulet
ASPASIE;

TRADUIT DE L'ANGLOIS.

TOME PREMIER.



A LONDRES,

Et se trouve à PARIS,

Chez B U I S S O N , Libraire , Hôtel de
Meligny , rue des Poitevins , N^o. 13.

M. DCC. LXXXVII.



I did not at this time know the turpitude of the crime I was going to commit ; I did not know it was murder, and of all murders the most flagitious. I might kill another man, and repent ; but I could not repent of killing myself ; nor could God ever forgive me for rushing into his sacred presence without a passport.

All this I did not then know ; I only knew how Cato, how Brutus, how Sapho died, and thought I was going to be great like them. Yet I had not totally forgot Mr. Brown ; and toward the end of my walk, I did shed a few unheroic tears, at the thoughts of parting with him for ever, and determined to take a grateful farewell by letter, that I might not add suspense to the distress with which I was going to afflict him.

THE MOST DISTINGUISHED MINERVA PRESS NOVELIST

3. **[BAGE, Robert]**. *Herm sprong; or, Man as he is not. A Novel ... By the Author of Man as he is.* London: Printed for William Lane, at the Minerva Press ... 1796.

Three vols, 12mo. pp. [2], 244, 3 [1,]; [2], 242, [2, ads]; [2], 268; lacking half-titles but with four pages of advertisements at rear of vol. I (including a long review of *Man as he is*), and single leaf of advertisements at rear of vol. II; small hole in L6, vol. III, loss of one letter; contemporary tree calf, morocco lettering and numbering-pieces; slight crease to back cover of vol. III, slight cracks to joints but not weak, a very good copy.

£2400

First edition of Bage's last and finest novel. In *Herm sprong*, Bage contrasts the deficiencies of English society with the beauties of the utopian community among the 'aborigines' of North America. 'There is occasionally a little tincture of the new philosophy, as it is called, and a shade of gloom is thrown upon human life' (*Critical Review*); but his philosophical tendencies never obscure his powerful characterisation and style. The plot turns on the wooing of a peer's only daughter by an American 'incognito' who settles in Cornwall.

Despite a considerable contemporary reputation, Bage remains one of the lesser-known novelists of the revolutionary and philosophical school led by William Godwin and Thomas Holcroft. Strongly influenced by Voltaire, Paine, and Rousseau, Bage used his novels to express his ideas about social equality and the rights of man. But *Herm sprong* is also 'rich in that half-acid, half-tolerant revelation of the permanent foibles of human nature in which Bage anticipated Jane Austen ... [Bage's] sound judgement of character, and the pleasant irony of his style, give him at least a place in the company of Fielding, Austen, and Thackeray' (Blakey, p. 65).

Black, p. 357; Garside, Raven and Schöwerling 1796: 21.

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

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

£325

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

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

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

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

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

£3250

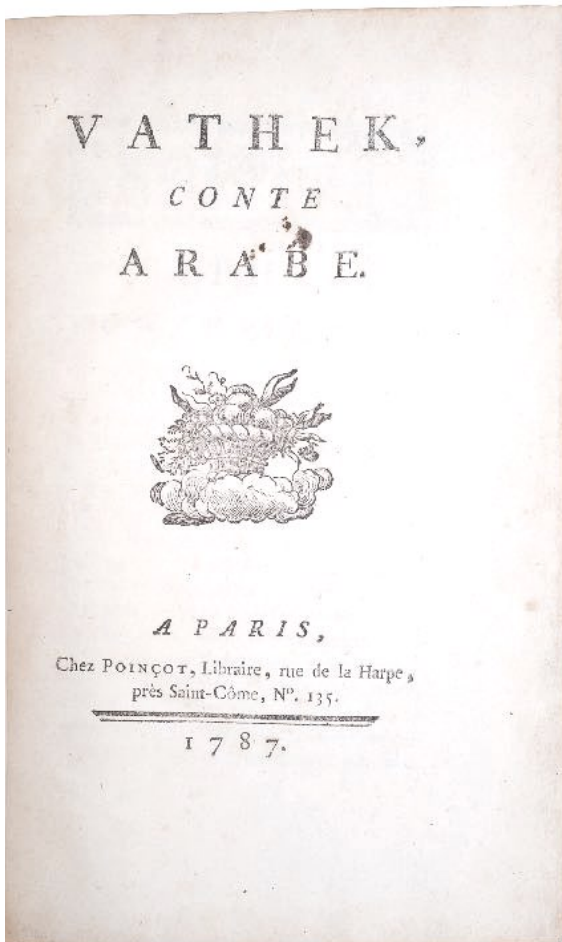
First Paris edition of Beckford's gothic masterpiece in the original French, so considerably revised from the Lausanne edition (also 1787) as to amount to 'almost a new version' (Chapman & Hodgkin, p. 127). Beckford also took the opportunity to expand the notes from one to twenty-four pages.

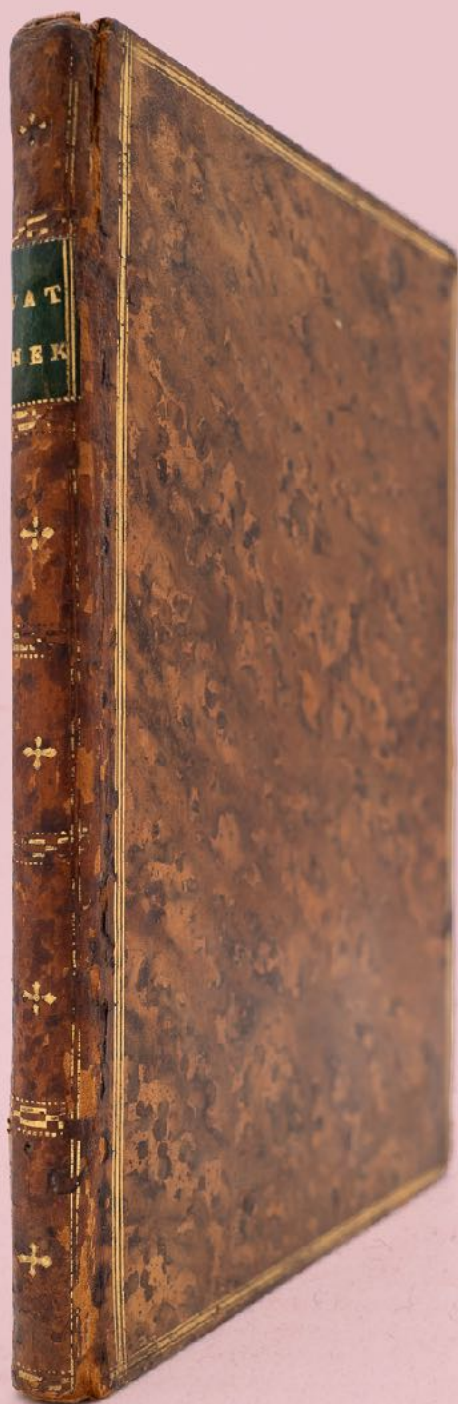
Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas house party at Fonthill where the trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May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

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

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

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





ELLEN,
COUNTESS OF
CASTLE HOWEL,
A NOVEL,
IN FOUR VOLUMES.

By MRS. BENNETT.

‘Others make men, I only report them.’ MONTAIGNE.

VOL. I.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
DANCER PRESS,
LEADENHALL-STREET.

M DCC XLIV.

6. **BENNETT, Mrs. [Anna or Agnes Maria].** *Ellen, Countess of Castle Howel, a Novel ...* London: Printed for William Lane, at the Minerva Press ... 1794.

Four vols, 12mo, pp. [6], 241, [1]; [2], 240; [2], 223, [1]; [2], 234; wanting a frontispiece, F6-7 loose in vol. IV; occasional tears to fore- and upper edges from a lack of care in opening, touching a few words on K9 in vol IV but not affecting text elsewhere, small hole in H8 in vol IV, sense recoverable; contemporary quarter sheep and marbled boards, joints cracked, spines worn and partly defective; monogram to spine of Mary Hill as Marchioness of Downshire.

£950

First edition of a modern re-working of the tale of patient Grizelda. The Welsh-born novelist Mrs. Bennett had shot to fame with the publication of her first novel *Anna, or Memoirs of a Welch Heiress* (1785), which sold out on the day of publication, and she became the most commercially successful of all the Minerva Press authors, popular with her readers if not her critics for the length and intricacy of her novels.

The preface to *Ellen* speaks of 'the greatest Distress, both of Mind, and Circumstances', during which it was written: Bennett's daughter was the actress Harriet Pye Esten, who having separated from her husband was re-married to the Duke of Hamilton – 'but his relations ... cooled, and after a ruinous dispute, AMB and her daughter returned to London' (Todd, ed., *Dictionary of British Women Writers*). Like *Anna*, *Ellen* has a partly Welsh setting – in order to save the family seat Code (i.e. Coed) Gwyn, Ellen marries her guardian Lord Howel, though it is her cousin Percival Evelyn whom she really loves The novel dodges convention though, and the chief villain Lord Claverton ends the work reformed, while Ellen is equally 'subject to the common frailties of human nature'.

Blakey, p. 165; McLeod, p. 233; Garside, Raven and Schöwerling 1794: 16.

THE
BEGGAR GIRL
AND

Her Benefactors.

IN SEVEN VOLUMES.

BY MRS. BENNETT,

AUTHOR OF *WELCH RETIERS*, *JUVENILE INDISCRETIONS*, *AGNES DE-COURCA*,
AND *ELLEN COUNTESS OF CASTLE NOWELL*.

—♦♦♦♦♦—
A poem, a drama, a novel, which represents virtue in lively colours, models the reader on the virtuous characters, who act without his perceiving it; they become interesting, and the author inculcates morality without seeming to mention it.

LE MERCIER.

VOL. I.

LONDON:
PRINTED FOR WILLIAM LANE, AT THE
Pierhead-Press,
LEADENHALL-STREET.
M.DCC.XCVII.

7. **BENNETT, Mrs. [Anna or Agnes Maria].** *The Beggar-Girl and her Benefactors.* London: Printed for William Lane at the Minerva Press ... 1797.

Seven vols, 12mo, pp. [4], vii, [1], 271, [1]; [6], 316; [6], '270' (i.e. 271), [1]; [4], 357, [1]; [4], 306; [4], '338' (i.e. 339), [1]; [4], 414; a few minor spots and stains, a couple of gatherings slightly foxed, 05-6 loose in vol V, but a very good copy, lower edges occasionally untrimmed, in contemporary half calf and marbled boards, spine labels wanting (that to vol II sometime laid in loose, with offset), somewhat rubbed, several headcaps chipped; monogram to spine of Mary Hill as Marchioness of Downshire.

£1100

First edition of this enormous novel by perhaps the most talented of the Minerva Press novelists. Mary Russell Mitford found 'a freshness and truth [in] *The Beggar Girl* which I have never found in any fiction except that of Miss Austen'; while Coleridge described it as 'the best novel *me judice* since Fielding'.

This was the longest novel ever published by the Minerva Press, a complex story of a changeling, the beggar girl Rosa, actually of noble parentage but exchanged in infancy with the child of her nurse. There are sufficient sub-plots to fill several other novels. Rosa's guardian, an old colonel from the Indian army, is a brilliant figure, and the mystery of her birth is finally unravelled in India. Most of the work, however, is devoted to the realistic scenes of London middle-class life at which Mrs. Bennett excelled. Here 'Smollett and Richardson are left behind; we are on the threshold of a new era, and Dickens and Thackeray are casting their shadows before' (J. M. S. Tompkins).

The *Critical Review* criticised the novel's length and tangential plot, but acknowledged the skill of its author: 'There are scenes of tenderness, delineations of character, and some attempts at humour, which will not fail to please'

Garside, Raven and Schöwerling 1797: 26; Blakey, p. 180; McLeod, p. 260; Tompkins, p. 173.

AN ENGLISH UTOPIA IN FRENCH

8. [BERINGTON, Simon]. *Memoires de Gaudence de Luques, prisonnier de l'Inquisition ... Première [–quatrième] partie.* A Amsterdam et à Leipzig. Chez 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

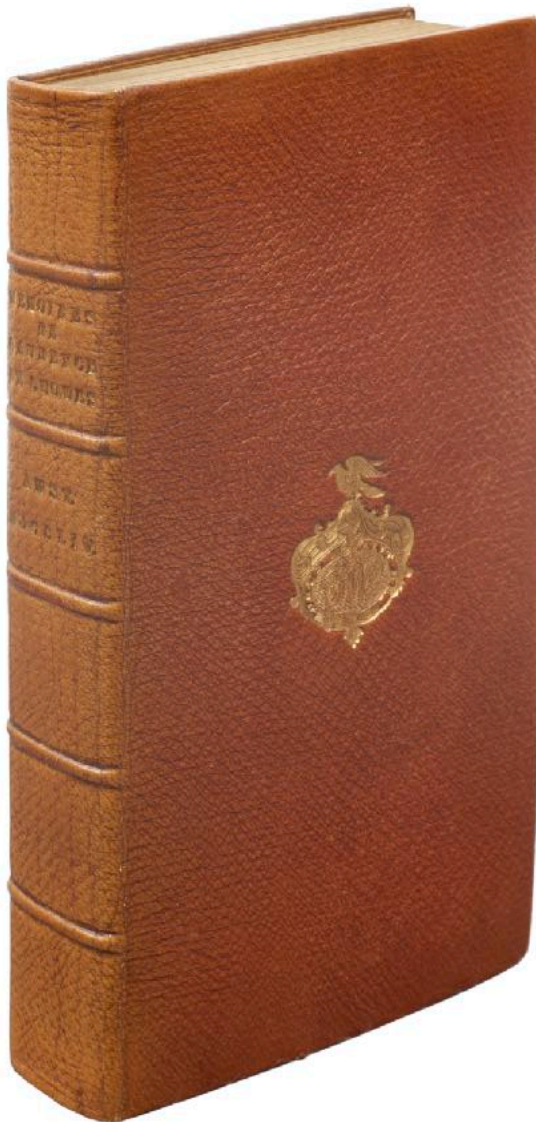
Second edition of this much expanded and altered translation of Berington's celebrated utopian novel, *Memoirs of Sigr Gaudentio di Lucca* (1737), adapted by Jean-Baptiste Dupuy-Demportes. The *Memoirs* enjoyed immense popularity, undergoing at least twelve eighteenth-century editions in English and 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.



9. [BOLDERO, Sophia?]. *The School for Fathers; or, the Victim of a Curse. A Novel. Containing authentic Memoirs and Anecdotes, with historical Facts ...* London: Printed for G. G. J. and J. Robinson ... 1788.

Three vols, 12mo, pp. [2], 255, [1]; [2], 264; [2], 288; pp. 257-8 misbound after p. 248 in vol. III; last three leaves in vol. I damaged by damp at foot, but only in margin and not affecting text; else a very attractive copy in contemporary half calf over marbled boards, spines with red morocco labels; signature 'Mary Hillsborough' at head of each title; Hillsborough monogram to spines.

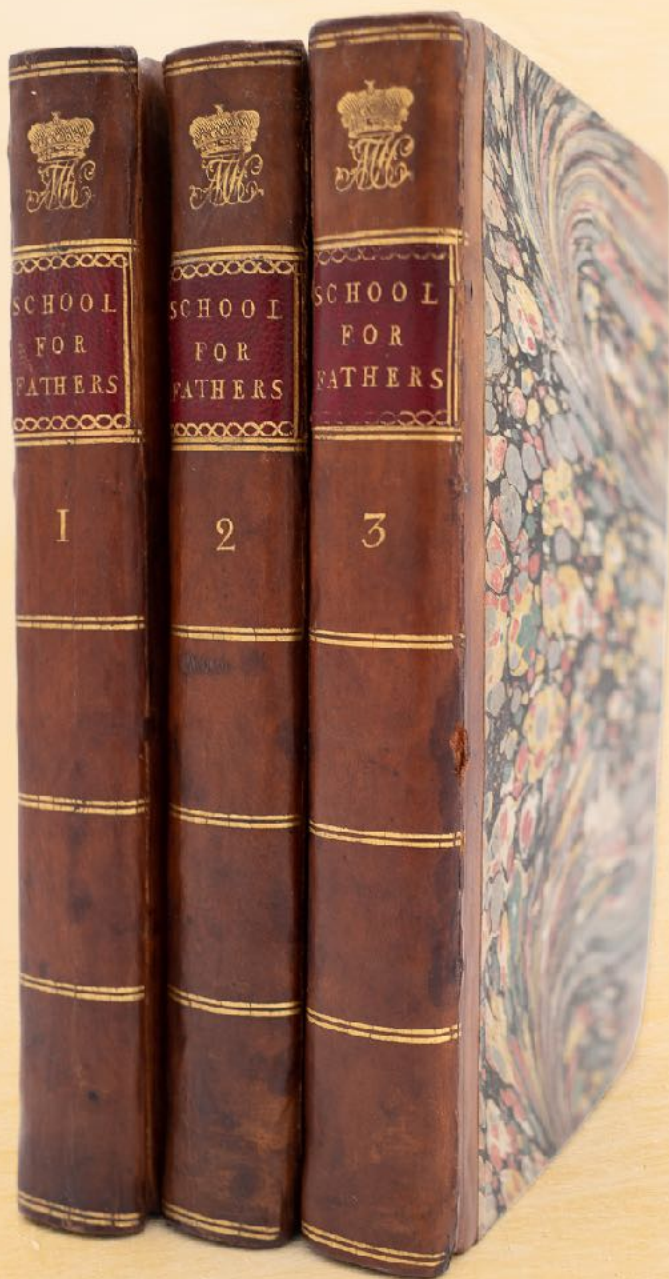
£1750

First edition. As the title anticipates, the plot turns around parental tyranny, and conflicts with male authority; part of the work is set in America during the War of Independence, one character describing his imprisonment and ill-treatment by Congress. There was a vogue for novels with similar titles in the 1770s and 1780s – from *The School for Husbands* (1774) to Clara Reeve's *School for Widows* (1791).

No author has hitherto been suggested for this novel, but Garside quotes the Robinson archives (at Manchester Central Library) that the publishers paid 15gns to S. (or possibly F.) Boldero in October 1787 for a novel called *The Victim of a Curse*, which must be this work. The name Boldero, which one would suppose that of a family fairly recently arrived in England, in fact dates back to the 16th century: there were Bolderos at Cambridge as early as the 1530s.

Assuming that the Boldero who received the 15 guineas was the author, he or she could be Sophia (1747-1838), daughter of the banker John Boldero, although she had married the wealthy Jamaican landlord Thomas Hibbert in 1784.

Garside, Raven and Schöwerling 1788: 33.





THE
SIAMESE TALES:
BEING A
COLLECTION OF STORIES
TOLD TO THE
SON OF THE MANDARIN
SAM-SIB,
FOR THE PURPOSE OF ENGAGING HIS MIND
IN THE
LOVE OF TRUTH AND VIRTUE.
WITH AN
HISTORICAL ACCOUNT
OF
THE KINGDOM OF SIAM.
To which is added
THE PRINCIPAL MAXIMS
OF THE
TALAPOINS.
TRANSLATED FROM THE SIAMESE.

From Siamese, where spoken, that rightly takes
With perfect ease.
THOMSON.

LONDON:
PRINTED FOR VERNOR AND HOOD, STICKIN LANE,
CORNHILL; AND CHARPENTIER AND WHITROW,
JEWRY-STREET, ALDGATE.

1796.

10. [BREWSTER, George]. The Siamese tales: being a Collection of Stories told to the Son of the Mandarin Sam-Sib, for the Purpose of engaging his Mind in the Love of Truth and Virtue. With an historical Account of the Kingdom of Siam ... London: Printed for Vernor & Hood ... and Champante & Whitrow ... 1796.

8vo, pp. [6], ii, 196, [2], with a half-title, a final advertisement leaf, and an engraved frontispiece by Cook, after Corbould; mild spotting and offsetting to first few leaves, but a good copy in contemporary tree sheep, rubbed, joints cracking but hinges firm, spine-ends worn, later paper spine label; inscription 'S.E.A. Lechmere 1796' and later bookplate of Edmund Lechmere (1917).

£950

First edition, a collection of oriental tales for a young readership, from 'Ching-quaw, the little bandy-legged taylor' to 'Assoum, the Camel Driver'. The work was advertised as 'A Companion to the Arabian Night's Entertainments', but this time the setting is Siam, where the priestess Soum-rii (or Soum-kii) tells her stories to the wayward prince Nang-fa, bringing him to a virtuous life, and then ascends in a cloud.

A prefatory history of Siam gives a brief introduction to the country and its culture, and at the end is a list of 22 'Maxims of the Talapoins' (Buddhist priests).

Brewer (b. 1766?) had a naval upbringing, serving as a midshipman in the Americas and the Far East before publishing his first novel, inspired by Fielding, *The History of Tom Weston* (1791). *The Siamese Tales* were reprinted the following year in Baltimore.

Raven, Garside and Schöwerling 1796: 18.

PORTRAITS OF FASHIONABLE SOCIETY
(AND POETS)

11. [BROWN, Thomas, *pseud.*]. Brighton; or, the Steyne. A satirical Novel. In three Volumes ... London: Printed for the Author. Sold by Sherwood, Neely, and Jones ... 1818.

Three vols, 12mo.; some mild foxing, wanting half-title in volume I, but a good copy in contemporary half calf and marbled boards, somewhat rubbed.

£650

First edition, a 'novel' heavily interspersed with disguised character sketches. The main plot, such as it is, centres on Lord Heathermount and a 'beautiful incognita', but everywhere they turn they bump into the notables of the day, from the Prince Regent's close circle to the Lake Poets.

A sketch of 'Mr Manuel the Poet', who 'has written and said so much, that the inconsistencies of his writings and opinion have acquired a notoriety', points to Robert Southey (Don Manuel Espriella was the ostensible author of his *Letters from England*, 1809), and is followed by a parody of the style of simplicity of the lake bards: 'There was a little maid, / And she was afraid ...'. 'In spite, however, of this puerile style, and of his calling lyric some of his compositions which merit not the name, and some epic which possesses only the name; yet, certainly, some of his poetical morceaux prove that he has felt the true inspiration'.

Elsewhere, we encounter 'Mr. L--- H---' (Leigh Hunt, 'This poet ... is the brother of the *Examiner*, a fiery democrat [John Hunt]'), 'Lord Coalman' (the playwright George Colman), 'Lord Victory' (Nelson, sadly maligned for 'the connexion which he formed with a certain lady'), and the 'Rt. Hon. George Antijacobin' (Canning).

The author also published the similar *Bath, a satirical Novel, with Portraits* in the same year, but is otherwise unknown and unidentified.

Garside, Raven and Schöwerling 1818: 23.



CHAP. XIII.

THE picture at last was finished, and Laura herself accompanied it to the print-shop. Wilkins immediately delivered to her the price, which, he said, had been for some time in his hands. It now occurred to Laura to ask who had been the purchaser of her work. "Why Ma'am," said Wilkins, "the gentleman desired me not to mention his name." "Indeed?" said Laura surprised. "These were his orders, Ma'am, but I shouldn't think there could be any great harm in telling it just to you Ma'am." "I have no wish to hear it," said Laura, with a look which compelled the confidant to unwilling discretion; and again thanking him for the trouble he had taken, she returned home. The truth was, that De Courcy had foreseen the probability of Laura's question; and averse to be known to her under a character that savoured of patronage and protection, had forbid-

12. [BRUNTON, Mary]. *Self-Control: a Novel ... second Edition ...* Edinburgh: Printed by George Ramsay & Co. for Manners and Miller, Edinburgh; and Longman, Hurst, Rees, Orme, and Brown, London. 1811.

Three vols, 8vo, pp. [iii]-vi, [2], 302; [2], 314, [2, errata]; [2], 296, wanting half-titles if required (there are fly-titles in vols II-III, apparently singletons), and the terminal advertisements in vol III; with a dedication leaf to Joanna Baillie, the dedicatee of the first edition 'to whom these volumes are again inscribed'; some occasional light foxing, but a good copy in contemporary half red straight-grain morocco; Downshire monogram to spine.

£450

Second edition of Mrs. Brunton's 'first literary attempt', with some revisions, and a new 'advertisement' in which she defends her novel against the strictures of the critics and their objections to 'the probability of some of the incidents'. Had the moral or the characters been challenged she might have felt it her duty to make amendments. 'But where no higher interest is at stake than the credit of her own powers of invention, she feels herself at greater liberty'. Indeed 'she is not even sure of her *right* [our italics] to make any material alteration upon a work of fiction'. Her revisions are, therefore, stylistic; also a few sentences 'have been omitted at the suggestion of a lady [Joanna Baillie?], to whose powerful genius and cultivated taste the author would willingly have shewn still greater deference'.

The heroine Laura is a model of propriety and self-reliance, enduring among other things an abduction to North America; the work famously culminates in her escape, by canoe, into the Canadian wilderness. 'Much is made of the difficulty of a woman's earning her own living and the horror of total financial dependence on another' (Todd). Austen thought it an 'excellently-meant, elegantly-written, Work, without anything of Nature or Probability in it', and read it twice.

Garside, Raven and Schöwerling 1811: 25 *note*.

A ROYAL NOVEL

13. **BUONAPARTE, Louis Napoléon, *King of Holland*.** Maria; or, the Hollanders ... London: Printed by J. Gillet; for H. Colburn; and Longman, 1815.

Three vols, 12mo, pp. xvi, 225, [1]; [4], 189, [1, ads]; [4], 251, [1]; with a half-title in each volume; a very good copy, uncut, in later quarter red cloth and white boards, slightly soiled.

£500

First edition in English, uncommon, of *Marie, ou les peines de l'amour* (Graz, 1812). The English translator was Edward Augustus Kendall (1776?-1842), the North American traveller and writer of children's books. His source text was the second edition, published under the title *Marie, ou les Hollandoises* (1814), for which the author made several revisions, 'changing some of the minor incidents of the story, and consequently suppressing some of his pages, and adding others' (Preface). Kendall provides a brief biography of the author.

Louis Napoléon Bonaparte (1778-1846) was a younger brother of Emperor Napoleon, and his son Napoleon III was later the last Emperor of France. In 1806, Emperor Napoleon created the Kingdom of Holland as a vassal state in place of the Batavian Republic, and placed Louis on the throne; but his increasing independence led Napoleon to annex the country into the French Empire in 1810. Louis exiled himself in Graz, Austria, where he turned to writing. *Marie*, his only novel, takes as its backdrop war between the French and Dutch, but is essentially a domestic drama told in the form of letters.

Raven, Garside and Schöwerling 1815: 17.

M A R I A ;
OR,
THE HOLLANDERS :

BY
LOUIS BUONAPARTE.

IN THREE VOLUMES.
VOL. I.

LONDON :

Printed by J. Gillet, Crown-court, Fleet-street,
FOR H. COLBURN, CONDUIT-STREET ;
AND LONGMAN, HURST, REES, ORME, AND BROWN,
PATERNOSTER-ROW.

1815.





14. [BURNEY, Frances, *Madame D'ARBLAY*]. Cecilia, or Memoirs of an Heiress. By the Author of Evelina. The second Edition ... London: Printed for T. Payne and Son ... and T. Cadell ... 1783 [but 1782].

Five vols, 12mo, pp. 299, [1]; 285, [1]; 321, [1]; '237' (i.e. 293), [1]; 321, [1]; a fine copy, in contemporary speckled, polished calf, spine ruled gilt and numbered direct, red morocco labels; a handsome set.

£600

Second edition of Burney's immensely successful second novel, a panoramic tale of contemporary London life much admired by Johnson and Burke, and influential on several generations of novelists, among them Austen, who is thought to have drawn the title of *Pride and Prejudice* from *Cecilia*. The first edition (1782), of two thousand copies, had sold out in three months. The second edition, published in December 1782, was slightly revised, Burney 'redistributing the chapters among the books in order to yield volumes that were more equal in length and making minimal corrections to the text'. Volumes IV and V were probably printed by a different house from Vols I-III. See Parisian, *Frances Burney's Cecilia: A Publishing History* (2012).



15. [BURNEY, Frances, *Madame D'ARBLAY*]. Cecilia, or Memoirs of an Heiress. ... The third Edition ... London: Printed for T. Payne and Son ... and T. Cadell ... 1783.

Five vols, 12mo, pp. 299, [1]; 285, [3]; 321, [3]; 293, [3]; 321, [3], with the terminal blanks in vols II-V; a very good copy, in contemporary tree calf, some insect damage to spine of vol III; ownership signatures of Mary Sandys (1785), signed again as Mary Hillsborough in 1790.

£250

Third edition, published in March 1783. This is one of only a small number of novels in the library purchased by Mary Sandys before her marriage to Arthur Hill in 1786.

JANE AUSTEN A SUBSCRIBER

16. [BURNEY, Frances, *Madame d'Arblay*]. *Camilla: or, A Picture of Youth*. By the Author of *Evelina* and *Cecilia*. In five Volumes ... London: Printed for T. Payne ... and T. Cadell Jun. and W. Davies ... 1796.

Five vols, 12mo, pp. xlviii, 390, [2]; [4], 432; [4], 468; [4], 432; [4], 556; with the terminal advertisement leaf in volume I; piece torn from blank margin of 1 leaf in volume I and two leaves in volume II; a very good copy in contemporary marbled calf, flat spines gilt in compartments, red and black morocco labels, a little rubbed, front joint of volume I cracking; lower edges with the inscription 'C. Doneraile' (i.e. Charlotte Doneraile?, wife of Hayes St. Leger, Viscount Doneraile.).

£1600

First edition. The subscribers' list is of particular interest, including Jane Austen: indeed, this is the only subscription that can be identified firmly as hers ('Miss J. Austen, Steventon'), other Miss Austens meaning possibly Cassandra. Other subscribers were Edmund Burke, Mrs. Piozzi, Hannah More, and Elizabeth Carter. This was Miss Burney's third novel. Although the critics did not receive it as enthusiastically as *Evelina* (1778) and *Cecilia* (1782), commercially it was the most successful. She named the house bought on the proceeds *Camilla Cottage*.

Rothschild 550; Tinker 450; Garside, Raven and Schöwerling 1796: 26.



17. [BURY, *Lady Charlotte*]. *The Exclusives*. In three Volumes ... London: Henry Colburn and Richard Bentley ... 1830.

Three vols, 12mo, with the half-titles but without the terminal advertisement leaves in vols. II and III; some foxing in volume III, else a very good copy in mid nineteenth-century half calf and marbled boards.

£950

First edition of a society novel written after the enormous success of Marianne Spencer Stanhope's *Almack's* (1826), a *roman à clef* centred on the fashionable assembly rooms in St. James's. In *The Exclusives* Lady Tilney plans a new coterie as Almack's is in decline ('that circle of exclusiveness had been polluted, its brief course was run'). She is clearly meant to represent the heiress Lady Jersey, the acknowledged leader of London society, who also figures in *Almack's* as Lady Hauton and in *Coningsby* and *Sybil* as Lady St. Julian. The Comtesse Leinsengen (Princess Lieven) is another character who finds that Almack's has become 'tiresome' and 'stupid': 'It was good enough at first, when it put people in a passion, et pendant que se faisoit fureur; but now that, somehow or oder, you liberales admitted every petite demoiselle vid her red elbows, and vulgar mama ... it has lost all its character'. The new *société choisie* is to be 'quite exclusive – we shall settle *d'avance* every particular and qualification of the persons who may be admitted':

Shortly after publication *A Key to the Royal Novel*, *The Exclusives* appeared as a pamphlet 'to extend the [novel's] sphere of usefulness ... by supplying the real name of the characters' (partly reprinted in Bentley's Private List and in Sadleir). The novel itself was remarkably successful, running to three editions within three months.

Sadleir 475; Wolff 1011; Garside and Mandal 1830: 33.

BY BYRON'S COUSIN?

18. [BYRON, Julia Maria, *possible attribution*]. Celia in search of a Husband. By a modern Antique ... Third Edition. London: Printed at the Minerva-Press, for A. K. Newman and Co. ... 1809.

Two vols in one, 12mo, pp. viii, 322, [2, ads]; [4], 310, [2, ads], with half-titles; some foxing at the beginning of vol. I, some spots and stains, withal a good copy in modern half calf.

£250

Third edition, printed in the same year as the first two, of a very successful reply to Hannah More's novel *Coelebs in Search of a Wife*, which the *Critical Review* pronounced better than the original.

Celia Delacour, a 'novice in the ways of society', is about to visit London as the novel opens. In her 'search' she turns down several inappropriate noblemen, with appetites for horses or poetry, before she marries Lord Ellincourt, who is 'very clever ... only too moral'.

The pseudonym 'A Modern Antique' has often been associated with the 'Miss Byron' who published a number of novels from 1808, even though one of them, *The Spinster's Journal*, is written in reply to Miss Byron's *Bachelor's Journal*. They do however share preoccupations of theme and a number of stylistic tics. In the late nineteenth century 'Miss Byron' was identified as a certain 'Medora Gordon Byron' (see Blakey, Garside etc.), though there seems to be little evidence that a person of that name even existed; 'Miss Byron' may however be Julia Maria Byron (later Heath), cousin of the poet and niece of Robert Charles Dallas (see item 28).

Garside, Raven and Schöwerling 1809: 15.

CHAP. VII.

OUR ADVENTURER HAVING RECEIVED RECOMMENDATORY LETTERS FROM FATHER BERNARD, DEPARTS FOR VIENNA—IS EMPLOYED IN STATE AFFAIRS, AND THROUGH THE INTEREST OF HIS PATRON, CONFESSOR TO THE EMPRESS, OBTAINS A LUCRATIVE EMPLOYMENT IN THE SUITE OF THE PRINCESS, AFTERWARDS QUEEN OF FRANCE—ASSUMES THE TITLE OF COUNT—PRACTISES DRAWING AND PAINTING, PARTICULARLY PORTRAITS—FALLS IN LOVE WITH AN ACTRESS OF THE ITALIAN THEATRE AT PARIS—THE EXTRAVAGANCE OF HIS MISTRESS—BECOMES ACQUAINTED WITH SIGNOR TIMBERANI, A CELEBRATED CONNOISSEUR AND PICTURE-DEALER—VERSATILITY OF HIS TALENTS—PREVAILS ON OUR ADVENTURER TO SPECULATE IN PICTURES—HE IS RUINED IN CONSEQUENCE.

OUR adventurer having profited so much by the instruction of his good friend the

A 'BIOGRAPHY' THAT OUTDOES BARON MUNCHHAUSEN

19. **COLLINS, William.** *Memoirs of a Picture* [*vol. II: Memoirs of a Painter*]: containing the Adventures of many conspicuous Characters, and interspersed with a Variety of amusing Anecdotes of several very extraordinary Personages connected with the Arts; including a genuine biographical Sketch of that celebrated original and eccentric Genius, the late Mr. George Morland ... London: Printed by C. Stower ... for H. D. Symonds ... Carpenter ... Bell ... Ginger ...; and sold by Lloyd ... Manson ... and by the Author ... 1805.

Three vols bound in one, 12mo, pp. xi, [1], 244; ix, [1], 242; viii, 328; some spotting and light browning, but a good copy in contemporary marbled boards, neatly rebaked and recorned in calf.

£350

First edition, a heavily fictionalised biography of the landscape and genre painter George Morland (d. 1804), by the picture-dealer, poet and novelist William Collins (c. 1740-1812).

Like other early biographies of Morland, the book foregoes Morland's art to deal with his extraordinary life and character, recounting tales of his drunken escapades, eccentric dress and dissipated behaviour. His son was the painter William John Thomas Collins, and his grandson was the novelist Wilkie Collins.

The *British Critic* called the book 'the oddest farrago that was ever put together. The first volume outdoes Baron Munchhausen in its improbability, and has no more to do with Morland than with Bonaparte'.

Block, p. 43; Loeber and Loeber C266; not included in Garside, Raven and Schöwerling, presumably because they considered the work to be more of a biography than a novel.

A FRENCH CLASSIC PUBLISHED IN LONDON

A NOTORIOUS RARITY

20. **CONSTANT DE REBECQUE, Benjamin Henri.** *Adolphe*: anecdote trouvée dans les papiers d'un inconnu ... Londres: chez Colburn ... Paris: chez Tröttel et Wurtz. 1816.

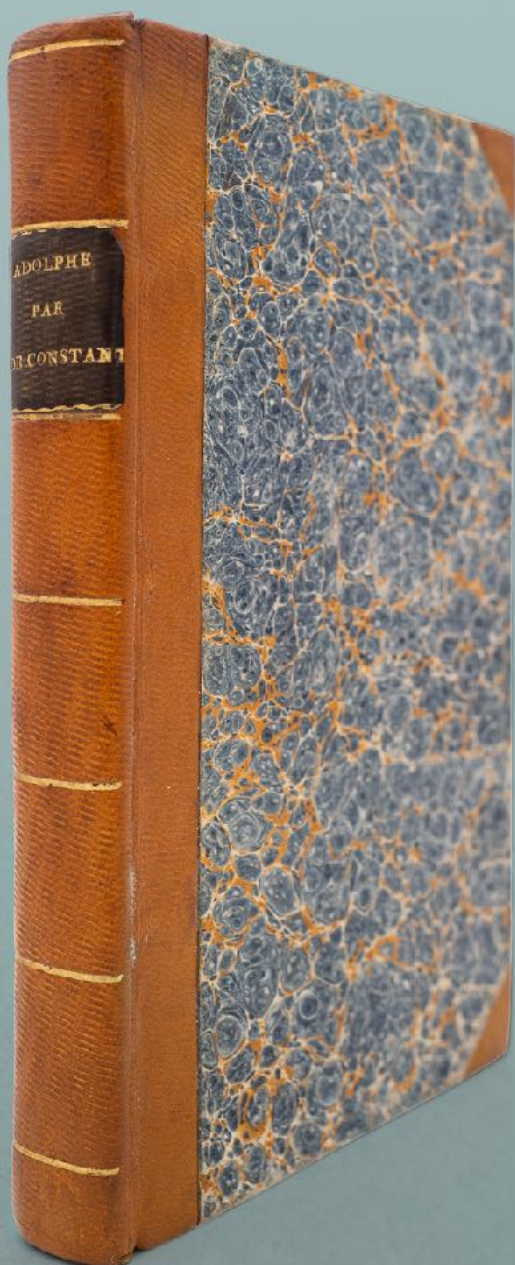
12mo, pp. vii, [1], 228, [2, advertisements for woks published by Colburn]; a fine, crisp copy, in very attractive contemporary quarter citron morocco and marbled boards, black morocco label.

£7500

The true first edition, extremely rare – only three copies known in public institutions.

One of the earliest examples of the psychological novel, *Adolphe* is the story of a liaison between its young narrator and an older lover, Ellénore. Originally begun as an exercise in seduction, their relationship becomes a *folie à deux* which isolates them from society, threatens to ruin Adolphe's career, and eventually leads to Ellénore's death.

The first edition was printed by Schulze and Dean in Soho (named on the title verso) and published by Colburn in London in June 1816 (in association with Treuttel and Würtz in Paris, misspelled in the imprint here as 'Tröttel et Wurtz'). It was followed about a week later by the Paris edition (see next), which reversed the order of the publishers and corrected the error, and has 16 lines of text on p. 117 (rather than 15 here). A second Paris edition (July 1816), added a Preface. Unsold sheets of the latter were then apparently reissued in London, with a cancel Colburn title-page. All of these early editions are notoriously rare, but the true first is excessively so.



ADOLPHE;

ANECDOTE

TROUVÉE DANS LES PAPIERS D'UN INCONNU,

ET PUBLIÉE

PAR

M. BENJAMIN DE CONSTANT.

LONDRES:

CHEZ COLBURN, LIBRAIRE,

PARIS:

CHEZ TRÖTTEL ET WURTZ.

1816.

The author was the son of an army officer, and spent his early years abroad, including some time as an undergraduate at Oxford and Edinburgh. On his return to France he was known as a moderate, and was opposed to the ambitions of Napoleon. Although removed from the Tribune in 1802 and exiled to Geneva in 1804, Constant returned to politics in 1813 and with an unfortunate sense of timing became a supporter of Napoleon's government. The return of Louis XVIII shortly thereafter drove him into a second exile in London, where he published this work in an attempt to alleviate his finances. Begun in 1806, *Adolphe* is intrinsically autobiographical; the character of Ellénore probably owes something to Madame de Staël and Charlotte von Hardenberg, although Constant wrote an ardent letter to the *Morning Chronicle* denying any association.

En français dans le texte, 225 ('Édition rarissime. Trois exemplaires connus dans les bibliothèques publiques: la British Library, Harvard et la Taylor Institution à Oxford'); Courtney, *A Bibliography of Editions of the Writings of Benjamin Constant*, 18a; Carteret, I, 178-179 ('ouvrage très rare et d'une grande valeur littéraire'); Clouzot pp. 70-71 ('rare et très recherché'); Vicaire, II, 932.

... THE PARIS EDITION

21. **CONSTANT, Benjamin de.** Adolphe, anecdote trouvée dans les papiers d'un inconnu ... Paris, chez Treuttel et Würtz; Londres, chez H. Colburn, 1816.

8vo, pp. vii, [1 blank], 228; a few spots, very slightly browned, a little worming to endpapers; a good copy in contemporary half sheep and yellow paper boards, gilt fillets and lettering-piece to spine; extremities somewhat worn; contemporary algebraic manuscript annotations to rear free endpaper.

£1250

First Paris edition, published a week or so after that of London, printed by Crapelet from proofs of the London edition.

En français dans le texte, 225; Courtney, 18b; Carteret, I, 179; Clouzot, 70-71; Vicaire, II, 932.

... AND THE ENGLISH TRANSLATION

22. **CONSTANT DE REBECQUE, Benjamin Henri.** Adolphe: an Anecdote found among the papers of an unknown person London: Printed for H. Colburn ... 1816.

12mo, pp. xvi, 222, lacking the half-title and final advertisement leaf; right half of title-page browned from use of an inappropriate wrapper since removed, some general spotting, occasional pencilled notes, clean tear in one leaf (no loss); later green half morocco, spine gilt, a little rubbed, front free endpaper missing; bookseller's ticket of P. Rolandi, Berners Street.

£600

First edition in English, very uncommon. Having published the first edition in its original French, later in the same year Colburn brought out this translation by Alexander Walker ('late lecturer at Edinburgh'), which also includes the Preface from the second Paris edition.

Garside, Raven and Schöwerling 1816: 22.

23. **COTTIN, Sophie.** Elizabeth; or, the Exiles of Siberia.
A Tale, founded on Facts. From the French ... London:
Printed for John Sharpe ... by C. Whittingham, Chiswick ...
1818.

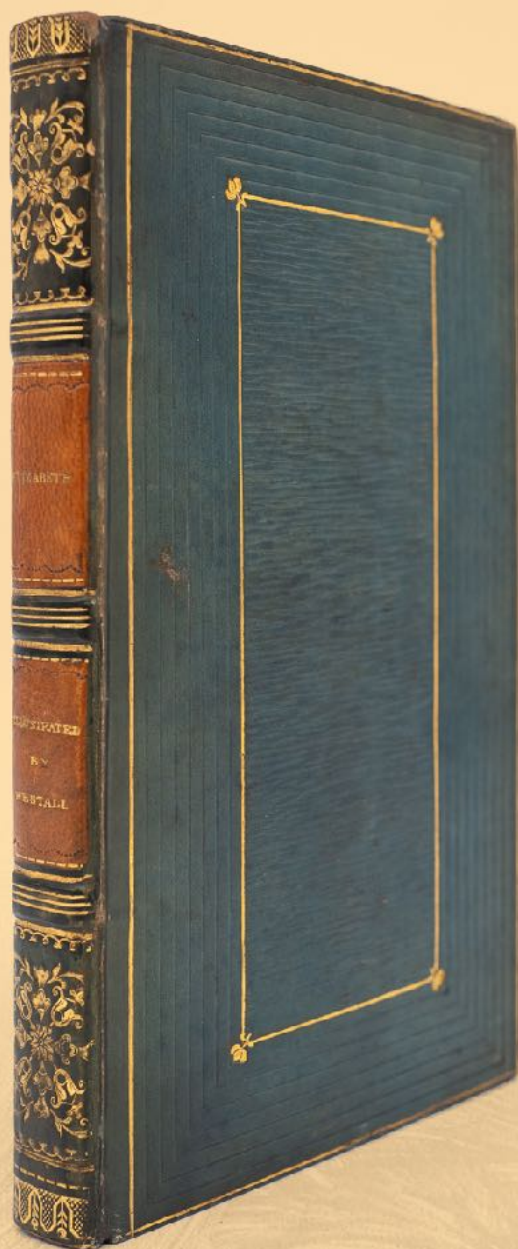
12mo, pp. [iii]-vii, [1], 184, with an additional engraved title-page dated 1817 ('Elizabeth ... embellished with engravings by Rich^d Westall, R.A.'), and four engraved plates by Westall after Romney, Finden, and Corbould, dated 1816-7, each with a tissue-guard; presumably wanting a half-title; some foxing to plates, but a very good copy in early panelled blue calf, gilt, central panel blocked in imitation of straight-grain morocco, spine elaborately gilt, tan morocco labels.

£500

First edition (?) of this illustrated translation of Cottin's *Élisabeth, ou les exilés de Sibérie* (Paris, 1806). It is a different translation from that by Mary Meeke first published in 1807, and has twenty pages of explanatory notes at the end. The work proved very popular in English, with numerous editions – Whittingham indeed printed another edition in the same year for a different publisher.

Richard Westall is perhaps best known for his portraits of Byron; as an illustrator he provided designs for editions of Shakespeare, Milton, Scott and others.

Not in Garside, Raven and Schöwerling (perhaps assumed to be a reprint of the Meeke translation).





LA VIE
ET
LES AVENTURES
DU PETIT POMPÉE:
HISTOIRE CRITIQUE

Traduite de l'Anglois

PAR M. TOUSSAINT:
TOME I.

*Mutatio nominis, de re
Fabula narratur. Hor.*



A L O N D R E S.

M. DCC. LII.

24. [COVENTRY, Francis]. La Vie et les aventures du petit Pompée. Histoire critique traduite de l'anglois par M. Toussaint ... A Londres [i.e. Paris?]. 1752.

Two vols, 12mo, bound together: pp. [2], vi, [4, contents and errata], 214; [4], 253, [3, errata and contents], with a half-title to each volume; frontispiece 'portrait' of Pompey in volume I; a very good copy, in contemporary mottled calf, spine gilt.

£500

First edition (?) in French of Coventry's most famous work, *The History of Pompey the Little, or, The Life and Adventures of a Lap-Dog* (1751), a lively satire of fashionable London life, told through the eyes of a favoured pet.

'Following the fortunes of a lap-dog through various situations, it records the follies of London society so vividly that some fashionable readers recognized the originals of its satiric portraits. Favourably noticed (by John Cleland) in the *Monthly Review* (February 1751), commended to Samuel Richardson by Lady Bradshaigh, and admired by Lady Mary Wortley Montagu, it was variously attributed to Sir John Hill, the printer William Bowyer, and Henry Fielding' (*Oxford DNB*), but Thomas Gray for one identified the real author. Dodsley paid an enormous 50 guineas for the copyright and £30 more for revisions for the third edition.

The French translator, François Vincent Toussaint, also translated Smollett, but is best known for his own controversial novel *Les Mœurs* (1748), which had sixteen editions in its first year, was translated into English and German.

There were two editions of this translation in 1752. The other, published in Amsterdam by Marc Michel Rey, is printed slightly more compactly and lacks a frontispiece. ESTC wrongly suggests that the present edition is a reissue – they are completely different printings.

ESTC records Bodley and Leeds only in UK; OCLC shows no copies in North America.

OH, WHAT A STORY!
FIT FOR THE LONDON DEMIMONDE

25. [CRÈBILLON, Claude-Prosper Jolyot de, *fils*]. Ah! Quel Conte! Conte Politique, et Astronomique. A Bruxelles: Chez les Frères Vasse ... 1754.

Eight parts in four vols, 8vo; with a half-title and title page to each part; woodcut head and tail pieces, an errata leaf in part IV and 16 pages of engraved music ('Pot Louri') at the end of part VIII; a worn copy in marbled sheep, rather dry and rubbed; some leaves loose, spines of vols. I and II cracked; front board of vol. I working loose; lacking all spine labels; bookplate of the socialite and demimondaine Countess of Harrington.

£300

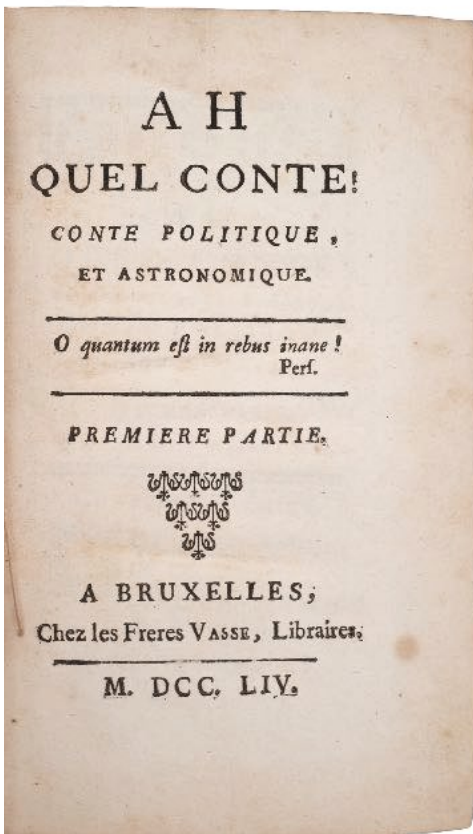
First edition, not an ideal copy but with delightfully appropriate provenance. Crèbillon's colourful tale of sexual intrigue and treachery in the orient follows in the tradition of the *Arabian Nights*. Shah Baham, the sultan of the exotic empire of Isma, listens to his Vizier and other members of his court tell stories from the history of his realm. The Sultan, entertainingly dense and rather a bad listener, is fond of interrupting the story-tellers with pseudo-profundities and inane remarks. The tale's first episode is representative of Crèbillon's tone and his preoccupations in this book: Schézaddin, a proud sultan, eschews love, pursuing instead a life of chastity which he regards as better befitting his station. Alarmed for the succession and the disgruntled women of the court, Isma's industrious guardian fairy sets out to interest him in the female sex.

Claude-Prosper Jolyot de Crèbillon, 'Crèbillon *fils*', was the author of three epistolary novels as well as several *contes* in the same vein as *Ah! Quel Conte!* The *contes* are 'satirical in tone, using fairies, and magical effects in pseudo-oriental settings'. The works 'are often morally ambivalent: while he ridicules promiscuous women and rakes, the scenes of libertinage are written with an engaging zest.' (*The New Oxford Companion to French Literature*). Although a note at the end of the eighth part announces 'incessamment la 9^e et dernière partie', no such sequel appears to have been published.

Provenance: Caroline Stanhope, Countess of Harrington (1722-1784), infamous for her infidelity and for also taking female lovers; she founded the 'New Female Coterie', a social club of courtesans and sexual libertines who held their meetings in a brothel.

OCLC records copies at the Bibliothèque Nationale, Université François Rabelais, Bibliothèque Saint Geneviève; the University of Würzburg, the University of Augsburg, and the Deutsche Nationalbibliothek. Library Hub adds Bodley and Cambridge.

No copies recorded in North America.



26. [CRESPIGNY, Mary Champion de, née Clarke]. *The Pavilion*. London: Printed for William Lane, at the Minerva Press ... 1796.

Four vols, 12mo, pp. [iii]-viii, 288; [2], 298; [2], 255, [1]; [2], 212, wanting half-titles; with Crespigny's engraved monogram to each title-page; **a fine copy, in contemporary half catspaw calf and marbled boards**, dark blue morocco spine labels; Downshire monogram; inscription in each volume: 'Lady Downshire'.

£1600

First edition, the only novel by the literary patron and poetess Lady Mary Champion de Crespigny.

'A Cinderella plot which begins with a woman leaving her baby with her former maid. Although she insists the baby is legitimate, she will not say anything about its background. Ethelinda is a lovely child who attracts the attentions of a lady in the neighbouring manor. When her protectors die, however, Eth. is insulted by a number of vulgar people, including the rank-conscious mother of the hero. When Eth. is discovered to be the daughter of a Duke, things change. Her triumph – which she is far too nice to enjoy – is complete in an elaborate ball where many of the toadies who had cut her earlier are made to suffer. The Duke makes a "Pavilion" to mark the important moment of revelation' (McLeod).

Mary Champion de Crespigny, the well-off wife of an Admiralty official and future baronet, played an important role as a friend and patron of other female writers. She supported Mariana Starke, advised Jane Porter (q.v.) to drop her friendship with Mary Robinson (q.v.) after the latter's fall from grace, received dedications from Starke, Eliza Parsons (q.v.), Anna Maria Porter (q.v.), and Sarah Wilkinson, and subscribed to works by these authors and Isabella Kelly. It is possible she and Mary Hill would have crossed paths, but Hill bought her copy of *The Pavilion* hot off the press, from Hookham and Carpenter (see Kurtz and Womer).

Blakey, p. 178; McLeod, p. 257; Garside, Raven and Schöwerling 1796: 35.

THE
PAVILION.

A
NOVEL.



IN FOUR VOLUMES.

VOL. I.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
Pineba Press,
LEADENHALL-STREET.

M.DCC.XC.VI.

27 Paulford
A R U N D E L.

BY

THE AUTHOR OF

THE

O B S E R V E R.

V O L. I.

L O N D O N:

PRINTED FOR C. DILLY, IN THE POULTRY.

M.DCC.LXXXIX.



27. [CUMBERLAND, Richard]. Arundel. By the author of the *Observer*. London: Printed for C. Dilly ... 1789.

Two vols, 12mo, pp. [2], 296; [2], 300; a nice copy in contemporary full calf, spines gilt with black morocco labels and dark green numbering pieces (one missing); marbled endpapers; binding a little rubbed; Downshire monogram to spine; ownership inscription of Mary Hill as 'L[ad]y Fairford' at head of each title page.

£1500

First edition. Richard Cumberland (1732-1811) was the grandson of the great scholar Richard Bentley, and great-grandson of the Bishop of Peterborough; he had already made his name as a playwright in London, and was also the author of a periodical paper the *Observer* when he published this, his first novel. For his biographer in *Oxford DNB* it 'begs comparison' with *Grandison*: the format is epistolary and the fiction of the author being the 'editor' is kept up throughout. Richardson's influence may be seen in the form and subject, but the pace of the work, and its lively dialogue, derive from Cumberland's experience in writing for the stage, where he also favoured 'sentimental' themes of virtue in distress.

Contemporary reviewers were not kind and Andrew Becket in the *Monthly Review* found it unoriginal and the characters 'faint and imperfect sketches'. On the other hand, the work was clearly successful with readers because there were two more London editions, a Dublin reprint, and French and German translations within two years.

This copy must have been bought by Mary Hill at the time of publication: the inscriptions 'Ly Fairford' would have to date from before August 1789, when her father-in-law became Marquess of Downshire and her husband the Earl of Hillsborough. It was bound (or the spine stamped) later, after her husband succeeded as Marquess in 1793.

Garside, Raven and Schöwerling 1789: 37; Tomkins pp. 348 and 352n.

BEGUN BY BYRON?

28. **DALLAS, R[obert] C[harles]**. Sir Francis Darrell; or The Vortex: a Novel ... in four Volumes ... London: Printed for Longman, Hurst, Rees, Orme, and Brown ... 1820.

Four vols, 12mo, pp. [vi]-viii, 300; [2], 290; [2], 306; [2], 345, [1], [4, ads]; without the half-titles or errata slip, but with the two leaves of publisher's advertisements at the end of volume IV; a good copy in contemporary half calf and marbled boards by T. Jones of Newcastle, with his ticket in volume I, somewhat inappropriately rebacked in blue calf, gilt.

£1600

First edition of an epistolary novel, the first letter of which was supposedly 'written and given to me, some years ago, by a friend, for the purpose of inducing me to continue it'. The letter in question propounds 'Sir Francis Darrell's' views on women. 'For my part, I regard them as a very beautiful but inferior animal ... I look upon them as grown-up children: but like a foolish mamma I pet some *only* one'. In his *Recollections* Dallas later recounted receiving from Byron 'two folio sheets of paper, accompanied with the words "Now, do you go on" ... it stands the first letter in my novel of Sir Francis Darrell'.

'The Vortex' is Dallas's metaphor for metropolitan society; the Gothic story centres on the unexplained stabbing of its eponymous hero, a reformed rake who now writes in warning to a younger companion.

After an early life spent partly in Jamaica and North America, Dallas returned to England, turned author, and acquainted himself in 1808 with the young Byron. As 'literary agent' he arranged for the publication of *English Bards* with James Cawthorn (1809), and, by placing the first two cantos of *Childe Harold* with John Murray, began Byron's long, if erratic, association with that house. Byron gave him the royalties for that volume, and later those for *The Corsair*. Upon Byron's death, Dallas prepared for the press his truncated *Recollections* of Byron, ending in 1814, with related correspondence and an important group of letters addressed by Byron to his mother during his eastern travels, which the poet had given to him. Forestalled in this

project by an injunction obtained by Byron's executors, Hobhouse and Hansom, Dallas died shortly before his book saw the light.

A seven-volume *Miscellaneous Works and Novels* of Dallas had been published in 1813, and therefore does not include *Sir Francis Darrell*.

Raven, Garside and Schöwerling 1820: 21.

SIR FRANCIS DARRELL;

OR

THE VORTEX.

LETTER I.

Sir Francis Darrell to the Hon. Lewis Vernon.

Bramblehear Hall.

So much for your present pursuits — I will now resume the subject of my last. How I wish you were upon the spot! Your taste for the ridiculous would be fully gratified, and, if you felt inclined for more serious amusement, there is no
“lack of argument.”

Within the last week our guests have been doubled in number. — Some of them

BY THE FOUNDER OF DULWICH PICTURE GALLERY

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

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

£650

First and only edition, uncommon, of an epistolary novel by the future art dealer Noel Joseph Desenfans. The scene is Paris in the 1680s, the theme is Enlightenment, and the author's aim was to inspire 'l'horreur de l'oppression, sentiment nécessaire à l'harmonie de la Société, & vertu que les Rois doivent avoir sans cesse auprès de leur Trône.' This was his second work of fiction, preceded by the novella *Sulmiste et Sergi* (1772).

Desenfans came to London in 1769 as a language tutor, marrying a wealthy student, Margaret Morris, in 1776. Now financially secure, he explored his native talent as an art dealer, and in 1790 he and his Swiss-born protégé Peter Francis Bourgeois were commissioned by King Stanislaus of Poland to build a national art collection. Desenfans bought heavily, including notable works by Rubens and Rembrandt, and the most important collection of Poussin outside the Louvre; but Poland's partition put paid to the scheme, and in 1799 Desenfans's *Plan for establishing a National Gallery* was also rejected. The 1802 auction catalogue of the 'Polish' paintings is his major work of connoisseurship, and on his death in 1807, the remaining 350 paintings were left to Bourgeois, and thence to Desenfans's widow, on condition that they pass to Dulwich College. The Dulwich Picture Gallery opened in 1817 as Britain's first public art gallery.

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



LES DEUX
HERMITES
D'ENSEFANS
—
1773.



30. **D'ISRAELI, Isaac.** *Romances* ... London: Printed for Cadell and Davies ... Murray and Highley ... J. Harding ... and J. Wright. 1799.

8vo, pp. [4], xix, [5], 314, [2], with an engraved frontispiece and a final advertisement leaf (for Murray and Highley); a fine copy in contemporary tree calf, red morocco label.

£950

First edition, a collection of three prose tales by the father of the novelist and Prime Minister, with an introductory 'Poetical Essay on Romance and Romancers'. The longest piece is 'Mejnoun and Leila, the Arabian Petrarch and Laura', which has echoes of Beckford and draws on the learned orientalism of Sir William Jones: 'its flowery orientalism had some influence on Benjamin Disraeli', whose *Tancred* he lived long enough to see in print (*Oxford DNB*).

Garside, Raven and Schöwerling 1799: 31.

A FRENCH ROBINSONADE FOR ENGLISH YOUTH

31. [DUCRAY-DUMINIL, François Guillaume]. Ambrose and Eleanor; or, the Adventures of two Children deserted on an uninhabited Island. Translated from the French. With Alterations, adapting it to the Perusal of Youth, for whose Amusement and Instruction it is designed ... London: Printed for R. and L. Peacock, at the Juvenile Library ... and sold by Hookham and Carpenter ... and C. Law ... 1797.

12mo, pp. iv, 226, [2, advertisement], printed on light blue paper, with an engraved frontispiece of the children with the caption 'Providence is their Pilot'; the occasional smudge but a very good copy in contemporary tree sheep; ownership inscription of 'Frances Amler, 1797'.

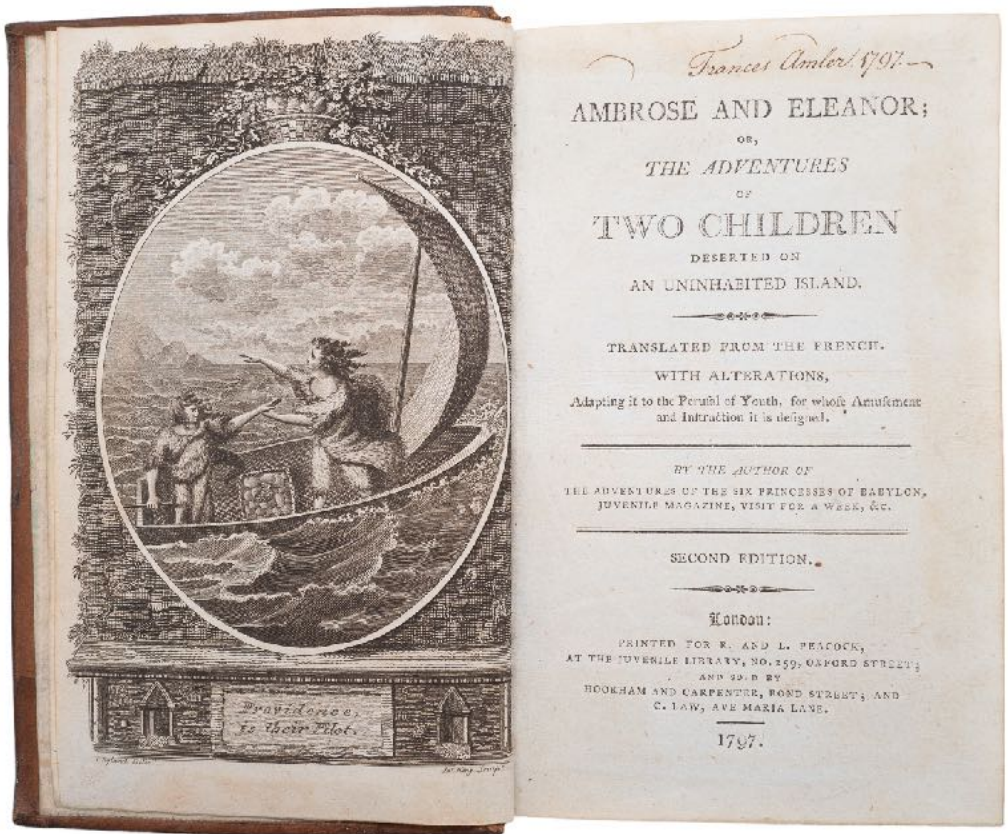
£425

Second English edition (first 1796), a loose translation of *Lolotte et Fanfan* (1788) by Lucy Peacock, who kept a shop on Oxford Street which stocked her own and other juvenile tales. *Lolotte et Fanfan* (1788) evidently appealed for its didactic potential, but required significant editing: 'many characters and scenes woven into the original, could neither afford pleasure nor advantage to a juvenile reader'.

Her translation met with a lukewarm contemporary reception, the *Critical Review* damning it 'a most improbable fiction; the incidents are by no means new', and the *Monthly Review* drawing an unfavourable (and perhaps unfair) comparison with *Robinson Crusoe*. Whilst the story does descend into traditional territory, at the outset the scene is a challenging one: Colonel Carlton discovers the corpse of Derley, their friend and protector, 'partly dry, and partly putrified', in the cave where the children sleep. The siblings know he cannot hear them, 'for if he could, he would speak to us', yet they cover his body daily with fresh leaves. Ignorant yet capable, they forage for food, measure the passage of each day, and hide from groups of aggressive natives. It falls to the colonel to discover the betrayal which has led to their fate, and to import their inherent goodness into a Christian framework.

Both the first and second editions are scarce. Of this edition ESTC records four copies only in the UK, at the British Library, Birmingham, Oxford and Cambridge and two in the US, at UCLA and Illinois. Of the first edition ESTC records copies at the British Library, Bodleian Library, Pierpont Morgan Library, Lilly Library, UCLA, Florida and Yale.

Cf. Garside, Raven and Schöwerling, 1796: 38.



FIRST IRISH EDITION
OF THE FIRST ANGLO-IRISH NOVEL

32. [EDGEWORTH, Maria]. *Castle Rackrent*, an Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the year 1782. Dublin: Printed for P. Wogan, H. Colbert, B. Byrne [*and seven others*]. 1800.

8vo, pp. [2], xliv, 182; lower corner of b4 in glossary torn away affecting the end of three lines, a few short marginal tears and stains, else a good copy in contemporary tree sheep.

£850

First Irish edition of Edgeworth's first and most important novel, published in the same year as the first edition. *Castle Rackrent* is a rattling narrative of three generations of an Irish estate, variously thought of as the first historical novel, the first Anglo-Irish novel and the first novel with an unreliable narrator, the servant Thady Quirk, based on the retainer John Langan, whom Edgeworth met when she first came to Ireland.

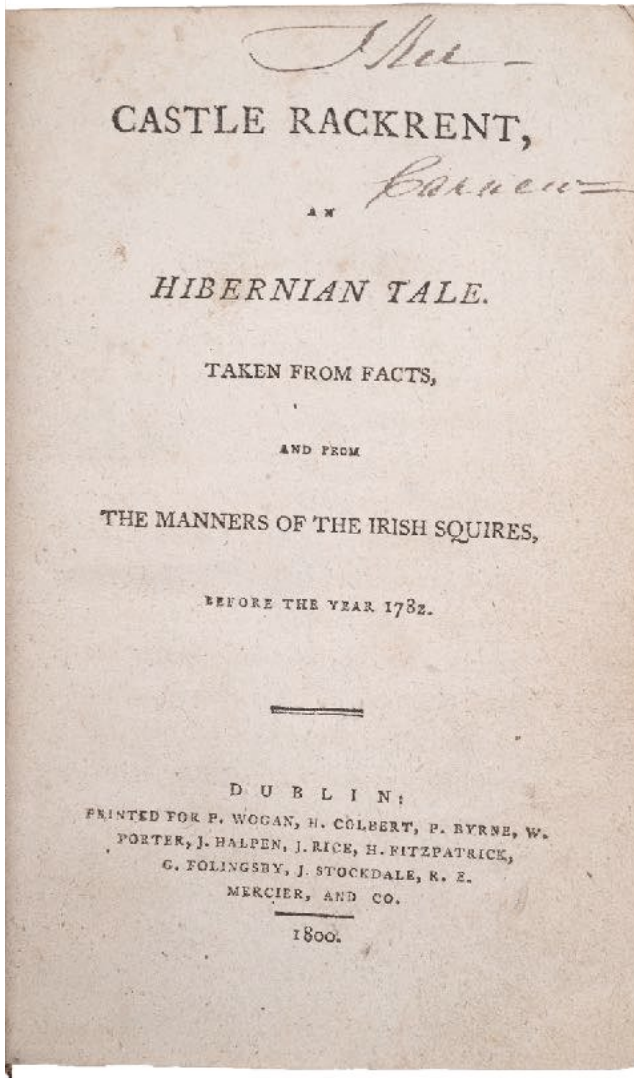
The story begins with the wild hard-drinking Sir Patrick Rackrent, who is succeeded first by the debt-ridden and litigious Sir Murtagh, and then by his brother Sir Kit. The gambling Sir Kit, whose unhappy English wife had 'never seen a peat-stack or a bog', is killed in a duel, and his heir is the extravagant Sir Condry, who finally exhausts the resources of the Rackrents. Most of the estate falls into the hands of Thady's cunning son the lawyer Jason Quirk.

Sir Condry meanwhile conceives 'a great fancy to see my own funeral afore I die' and contrives with Thady to arrange a wake. When the time came for Thady to reveal the secret, 'there was a great surprise, but not so great as we had laid out it would ... Sir Condry was rather upon the sad order in the midst of it all, not finding there had been such a great talk about himself after his death as he had always expected to hear'.

Presumably a piracy given Edgeworth's loyalty to J. Johnson in London and her 'studied indifference to Irish outlets' (*Oxford DNB*), the first

Irish edition is distinctly uncommon, with only 10 copies in ESTC; it achieved great success, and Dublin editions kept pace with London ones up to 1810.

Cf. Garside, Raven and Schöwerling 1800: 30; Loeber & Loeber E20; Sadleir 763a; Slade 5D.



E N N U I,
OR
MEMOIRS
OF THE
EARL OF GLENTHORN.

“ Que faites-vous à Potsdam ? demandois-je un jour au prince
“ Guillaume. Monsieur, me répondit-il, nous passons
“ notre vie à conjuguer tous le même verbe ; *Je m'ennuie,*
“ *tu t'ennuies, il s'ennuie, nous nous ennuyons, vous vous en-*
“ *nuyez, ils s'ennuient ; je m'ennuyois, je m'ennuierai,*” etc.
Mes Souvenirs de vingt Ans de séjour à Berlin, ou Frederic
le Grand, par Dieudonne Thiebaut.

CHAPTER I.

BRED up in luxurious indolence, I was surrounded by friends, who seemed to have no business in this world but to save me the trouble of thinking or acting for myself ; and I was confirmed in the pride of helplessness by being continually reminded, that I was the only son and heir of the Earl of Glenthorn. My mother died a few weeks after I was born, and I lost my father when I was very

SOME OF THE BEST SHORT FICTION
OF THE NINETEENTH CENTURY



33. **EDGEWORTH, Maria.** *Tales of fashionable Life* ... London:
Printed for J. Johnson, 1809.

Three vols, 12mo, pp. vii, [3], 400; [2], 338; [2], 369, [1, advertisements]; a few spots and stains but a very good copy in contemporary half calf, joints cracked, two labels wanting; Downshire monogram.

£500

First edition of the first series of Edgeworth's *Tales*, her principal collection, containing some of the best short fiction of the century. The stories here comprise 'Ennui' (written in 1804, volume I); 'Almeria', 'Madame de Fleury', and 'The Dun' (written in 1802, volume II); and 'Manœuvring' (written in 1808, volume III). 'Ennui' is the best-known of these, the fictional memoirs of a young dissipated Anglo-Irish nobleman, the Earl of Glenthorn, who visits his Irish estates, engages with the problems of being a landlord, and, in a twist on standard novel fare, discovers he is in fact a peasant by birth. Francis Jeffrey, of the *Edinburgh Review*, thought it 'the best and most entertaining' of the *Tales*: 'The Irish characters are inimitable; – not the caricatures of modern playwrights – but drawn with a spirit, and delicacy, and a precision, to which we do not know if there be any parallel among national delineation'.

A second series of *Tales* followed in 1812.

Garside, Raven and Schöwerling 1809: 22; Loeber & Loeber E28; Slade 14a; Sadleir 786 (second edition); Wolff 1996.

‘ALL WAS FLAMING LUST’

34. [‘FANTOSME’, *pseud.*]. Memoirs of the Nobility, Gentry &c, of Thule: or, the Island of Love. Being a secret History of their Amours, Artifices and Intrigues ... London: Printed for W. Webb ... 1742[-4].

Two vols, 12mo, pp. xxiv, 300; [2], 336; N11 torn without loss, a few short marginal tears, a few leaves sprung in the preliminaries in volume I, offset to title-pages from turn-ins; withal a good copy in modern period calf.

£2250

First edition, rare, of an elaborate exposé of English society intrigues, under the guise of a visit to the mythical island of Thule, six weeks’ sail from Shetland. Although the content of volume II is of a more generic *galante* nature, volume I is a trenchant exposure of the debauchery of English high society; a copy of the work at the British Library annotated by a contemporary, William Cole, reveals many of the actual personages behind the names.

Aloisa, a female visitor to Thule, is given an admonitory tour of the island by the Chevalier Faire-Franc, and a sinful place it is indeed: ‘there was scarce such a Thing as a Virgin of twenty Years of Age to be found in all the Island of Thule: all was flaming Lust; and from the Court to the Cottage all had their Share in amorous Intrigues’. Of the numerous narratives in volume I, we hear of Amanda, daughter of a wealthy merchant, who is raped by Lourdault [a son of Philip Yorke, the new Lord Chancellor] and becomes pregnant – one of nine unfortunate girls in the same condition at a school outside the metropolis [actually in Hackney]. ‘Abrahamites ... swarm all Day at the Bourse, like Bees ... making use of every Chicanery to get Money, which, at Night, they as lavishly spend’ at various houses of pleasure. At one of these, Madona, an elderly bawd posing as a nun, sells Yaotta’s virginity many times over. One lover of Yaotta [Otway] is Sha Sednem [Joseph Mendes], who lavishes her with jewels, is rejected, and commits suicide. Elsewhere, Miss Edwards of Kensington lives ‘in open Fornication ... [and] defies all Scandal’; William, Earl Cowper is seen ‘gallanting’ in public with a courtesan (his uncle and father are also

exposed as rakes with kept women); and we hear tales of the 'vicious Roysters' Cervino and Stiletto [Anthony ('Buck') Henley, who eloped with Lady Betty Berkeley in 1728; and the Earl of Peterborough].

Volume II, apparently appearing two years after the first, is somewhat softer in tone and also contains a number of pieces of verse: 'The Old Cloak and Sheers: a Fable' and 'A Consolation for Cuckoldom', 'The Wife', 'The Agreeable Fair', 'Hymen. A pastoral Ode'.

There were two further editions (or issues) in 1744, each for a different publisher (also very rare); and a third edition of 1751 (not in ESTC, but there is a copy at the BL).

ESTC records five locations only: BL; Columbia, Folger, Harvard and Yale (2 copies).

35. **FIELDING, Henry.** The History of Tom Jones, a Foundling ... Paris: Printed by Fr. Amb. Didot the eldest, and sold by J. N. Pissot, and Barrois Junior ... Booksellers. 1780.

Four vols, 8vo, pp. with half-titles; occasional staining and the odd marginal tear but withal a very good copy in contemporary speckled calf, spines gilt in compartments; lacking numbering pieces on volumes I and II, spine ends bumped; armorial bookplates of Edward Pery Buckley and T. S. Hichens to all volumes.

£425

The first French edition in English of Fielding's masterpiece, only the second English edition to be printed abroad (after Dresden, 1774). Here the text benefits from critical attention by Didot, who collated Murphy's edition of Fielding's *Works* with the last separate English edition.



VERY FINE

36. [FIELDING, Sarah]. The Adventures of David Simple: containing an Account of his Travels through the Cities of London and Westminster, in search of a real Friend. By a Lady. In two Volumes ... London: Printed for A. Millar ... 1744.

Two vols, 12mo, pp. 10, '278' [*i.e.* 378], and [2], 322; a very fine, crisp copy in contemporary polished calf, spine gilt within compartments, morocco lettering pieces; signature on title-pages of Lady Grisell Bailey (1665-1746), using the armorial bookplates dated 1724 of her late husband, the Scottish politician George Bailey, one of the Lords of the Treasury; library shelfmarks on endleaves.

£1500

First edition. The first and most popular novel of Sarah, the sister of Henry Fielding, who was to provide a preface and a few revisions to the second edition. A Quixotic satire, it follows the fortunes of its hero, disillusioned by the discovery that his younger brother has attempted to cheat him by means of a forged will. As he sets out 'in search of a true friend' his first experiences do not go well, convincing him that mercenary motives govern the world. Then he meets Cynthia, excluded from her father's will and ill-treated by an employer, and Valentine and Camilla, a distressed brother and sister whose stepmother has alienated their father's affection. The four young people wander about observing London and Westminster, discussing what they see, and listening to stories, until, inevitably, David and Camilla, and Valentine and Cynthia are betrothed. The novel offers a wonderful picture of the London scene.

In his preface to the second edition Henry Fielding writes that the incidents are everywhere natural, and praises the 'deep knowledge of human nature' the novel discovers'.

37. **FITZJOHN, Matilda, *pseud.*** Joan!!! A Novel ... In four Volumes ... London: Printed for Hookham and Carpenter ... 1796.

Four vols, 12mo, pp. [4], 268, [2]; [2], 280; [2], 298; [2], 345, [1]; with a dedication leaf and an errata leaf (for all four volumes) in volume I; old marginal repair to C2 in vol III, but **a fine, tall copy, some edges untrimmed**, in contemporary half polished calf and marbled boards, red morocco label; Downshire monogram to spine.

£1400

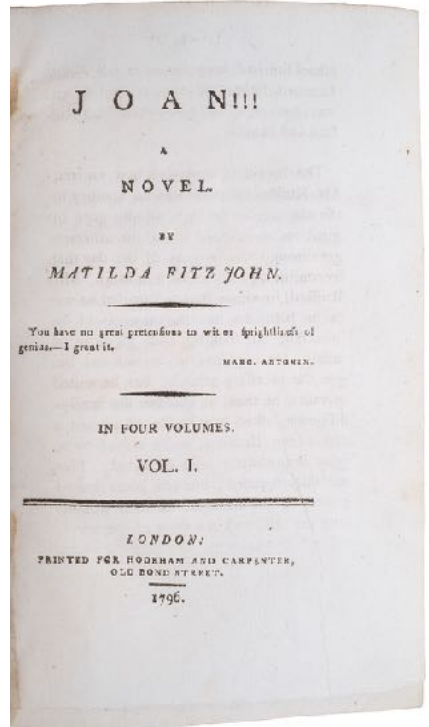
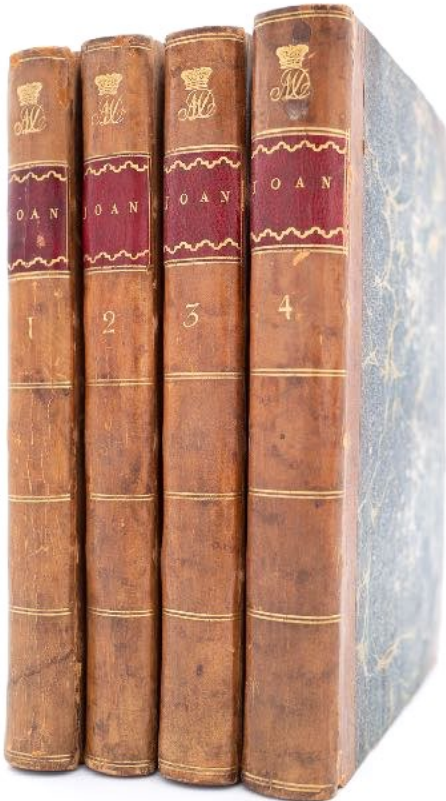
First edition of a rambunctious Anglo-Irish novel of stolen identities, denied inheritances, kidnap, gossip, and feigned madness; though perhaps not entirely worthy of the triple exclamation in the title, it has a plot that defies many conventions.

The young Lambert Byram, on his way to visit his ailing father in Bath, stops at Milham Parva, where he falls head over heels for the eponymous Joan, the ill-treated orphan ward of the Rufford family. Joan is subsequently revealed as Joanna Doveridge, poor but of noble birth and abandoned by her former sweetheart Lord Armathwaite. After Byram rescues her from Rufford (who was about to sell her off in marriage), she marries him out of gratitude, and they set up house in London and have a daughter, Elizabeth. Regrets and debts accrue, and Byram's prolonged absences turn into full-scale abandonment. At his father's insistence he contracts a second marriage to the scheming Jemima Fawley (Armathwaite's sister), kidnaps Elizabeth, moves to Ireland, and has two further daughters, who are raised in a Rousseauvian manner, with ill results.

Many years pass, Byram dies young, and Jemima spends all her money and her husband's. Joan attempts to claim back her daughter Elizabeth, but Jemima sends her wayward elder daughter in Elizabeth's place; the real Elizabeth meanwhile is palmed off onto an English family, the Haccombes, and forced to take a new name, Peregrina Lamorne.

Everywhere she goes Peregrina gathers unwanted suitors, false friends, and malicious gossip – her only saviour is a mysterious letter-writer, who prevents her being shipped off to India and points out the flaws in her ‘friends’ – he is at last revealed as Sir Edward Bergholt, a Hamlet figure who has been feigning madness for several volumes.

Garside, Raven and Schöwerling 1796: 40. Not in Loeber & Loeber.



38. [GALT, John]. The Radical: an Autobiography ... London:
James Fraser ... 1832.

16mo, pp. iv, 201, [1]; a very few light marks; a very good copy in
contemporary half green roan over green marbled cloth boards, spine gilt in
compartments; corners worn, a little wear at joints.

£250

First edition, by the Scottish novelist and social commentator John Galt
(1779-1839), often considered the first political novelist in English. An
imaginary autobiography, *The Radical* is an exercise on the theory that
radical thought was liable to lead to anarchy, set in Scotland at the turn
of the nineteenth century.

Garside and Mandal 1832: 31.

39. **GODWIN, William.** Fleetwood: or, the new Man of Feeling ...
In three Volumes ... London: Printed for Richard Phillips ...
1805.

Three vols, 12mo, pp. [iii]-xii, 300; [2], 295, [1, blank]; [2], 242, [4, advertisements], wanting the half-titles; contemporary half-calf and marbled boards, a sound copy but spines apparently scorched, wanting one label, bookplates removed.

£650

First edition of Godwin's third novel, like *Caleb Williams* a psychological and philosophical tale intended in some measure as a criticism of Rousseau. Casimir Fleetwood announces at the outset: 'The proper topic of the narrative I am writing is the record of my errors. To write it, is the act of my penitence and humiliation' (chapter two).

Fleetwood has much to be penitent about. Brought up according to a 'natural education' on an estate in North Wales, he leads a life of dissipation at Oxford where a fatal undergraduate prank involves a puppet. On a grand tour he encounters Monsieur Ruffigny (modelled on Rousseau), who returns with him to England. A late-in-life marriage to a younger wife proves difficult, and in a vivid, nightmarish passage, he beats to destruction a waxwork image of his supposedly adulterous wife, having been misled by the insinuations of a faithless cousin, Gifford. They divorce and Casimir goes to France, where he narrowly escapes assassination (by the same Gifford), is reconciled to his wife, and retires to life in the Pyrenees.

Contemporary reviewers were not enthusiastic, but by the time of Godwin's death *Fleetwood* had been included in Bentley's *Standard Novels* series, and has now been redeemed as a penetrating exploration of the influence of society and experience on character, of obsession and marital abuse, and of British patriarchy.

Garside, Raven and Schöwerling 1805: 33.

C H A P. XVI.

The family use art, which is opposed with
still greater.

WHATEVER might have been
Sophia's sensations, the rest of the
family was easily consoled for Mr. Bur-
chell's absence by the company of our
landlord, whose visits now became more
frequent and longer. Though he had been
disappointed in procuring my daughters the
amusements of the town, as he designed;
he took every opportunity of supplying
them with those little recreations which our
retirement would admit of. He usually
came in the morning, and while my son and
I followed our occupations abroad, he sat
with the family at home, and amused them
by describing the town, with every part
of

THE DEFINITIVE TEXT

40. [GOLDSMITH, Oliver]. *The Vicar of Wakefield: a Tale.*
Supposed to be written by himself ... The second Edition.
Vol. I. [-II]. London: Printed for F. Newbery ... 1766.

Two vols, 12mo, wanting the terminal blank in volume I and the preliminary blank in volume II, offset from the turn-ins on first and last leaves, otherwise a good copy in contemporary sprinkled calf, neatly rebacked; early ownership inscription of F. Mourgue in each volume, and nineteenth-century bookplate of George Frederick Lees.

£850

Second edition, published two months after the first, printed by William Strahan in 1000 copies, and revised throughout by Goldsmith, with more than 450 new substantive readings, nearly all of them accepted by Arthur Friedman as authorial and admitted into the definitive Oxford text (*Collected Works*, 1966, volume IV). Although the next three editions also appeared in Goldsmith's lifetime, Friedman is convinced that he did not revise any of them. 'They contain occasional new substantive readings, [but] when Goldsmith revised [a work] he always made ... frequent and extensive changes, so that his hand is clearly visible. In these three editions the changes are ... infrequent and ... minor [and] none ... has been admitted into the edited text' (*Collected Works*, IV, 11-12).

The Vicar of Wakefield, 'one of the most frequently reprinted novels in English, manages to seem both a deliciously innocent tale and a wicked mockery of sentimentality. In its naive, sententious, oddly endearing Dr Primrose, Goldsmith created one of the great unreliable narrators of British fiction' (John Mullan reviewing *Brothers of the Quill: Oliver Goldsmith in Grub Street* by Norma Clark).

Roscoe A200 (3).

41. [GRATTAN, Thomas Colley]. The Heiress of Bruges; a Tale of the Year Sixteen Hundred ... In four Volumes ... London: Henry Colburn and Richard Bentley ... 1830.

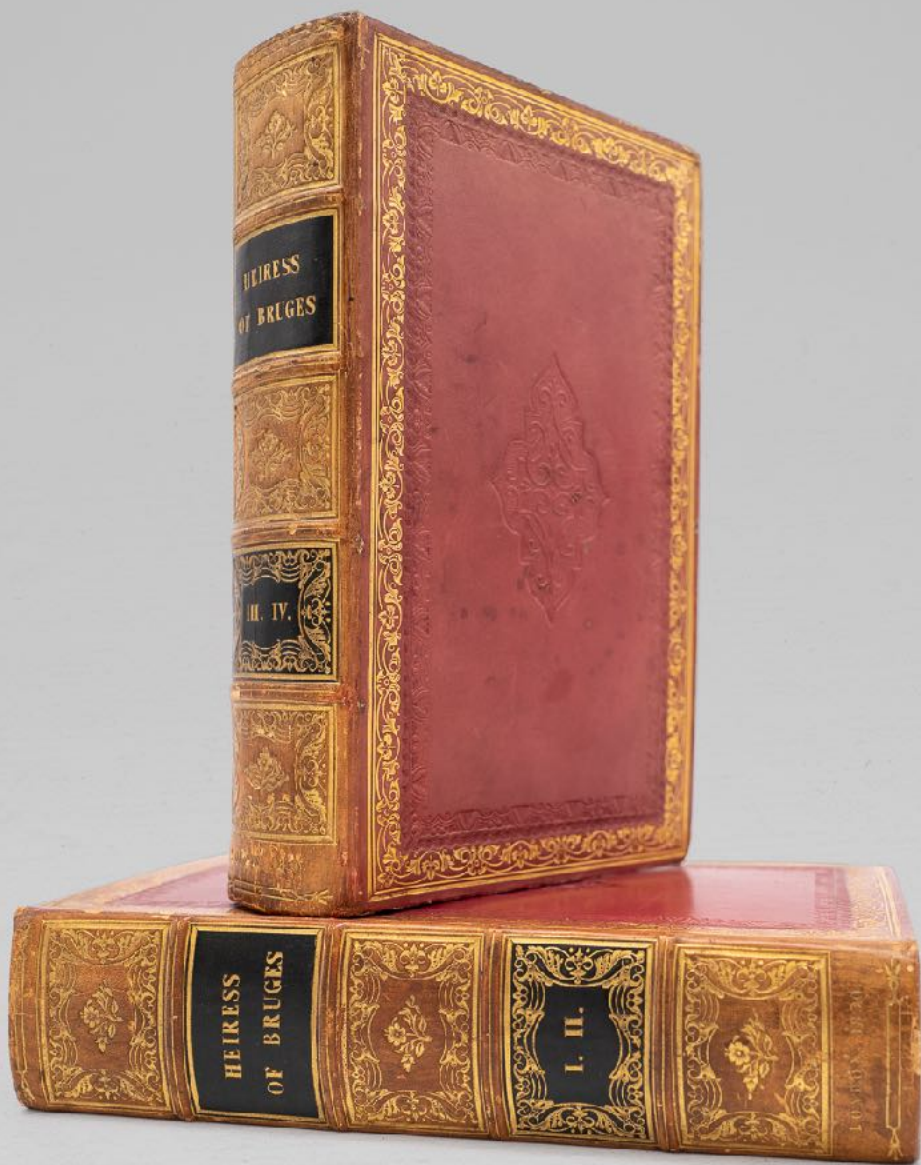
Four vols bound in two, 8vo, pp. XXXX; a fine copy, bound without the advertisement leaves at the end of vols. III-IV, in contemporary smooth red calf, blind central lozenge on covers, spines gilt (sunned), black morocco labels, gilt edges; bookticket of MacCallum's Library of Glasgow, armorial bookplate of Maxwell of Polloc.

£450

First edition of Grattan's first novel, a sprawling historical romance set in the Low Countries during the time of Spanish occupation, charting the fortunes of the eponymous heiress and her numerous suitors alongside the military upsets of the period. It was 'one of the best historical romances of the day' (original *DNB*), with editions at Brussels and New York, and translations into French and Dutch.

Born in Dublin, Grattan was distantly related to both the Duke of Wellington and the Parliamentary leader Henry Grattan; he spent most of his working life as a journalist on the Continent, first at Bordeaux, then Paris and Brussels. Two collections of his stories were published with the assistance of Washington Irving, who nevertheless thought him 'an arrant literary tradesman', and after his removal to Brussels he concentrated increasingly on historical fiction, for which the *New Monthly Magazine* lauded him as 'the Flemish Walter Scott'. He later served as British consul in Massachusetts.

Garside and Mandal 1830: 57; Loeber & Loeber G64; Sadleir 1062; not in Wolff.



THE INGENIOUS ART OF SPECULATION:
'A MAN MAY SELL WHAT HE HAS NOT, AND GROW RICH'

42. [GREENE, Asa]. The Perils of Pearl Street, including a Taste of the Dangers of Wall Street, by a late Merchant ... New York: Published by Betts & Anstice, and Peter Hill. 1834.

12mo in sixes, pp. 232; some very light foxing to the first and final leaves, else a very good copy bound in contemporary grained cloth, rebaked with the original spine expertly laid down, spine sunned; natural paper flaw to the rear free endpaper.

£5500

First edition of a very early Wall Street novella, the fictional tale of Billy Hazard, an innocent carpenter's son from rural New York state determined to make it as a merchant in the city. Billy's attempts to establish himself in the mercantile trade in New York City are ultimately unsuccessful, as his unhappy combination of gullibility and ignorance conspire to ruin him with a succession of three major failures. Billy's financial misadventures are perfectly illustrated in a passage recounting his foray into the Stock Market at the urging of his partner, his third and final failure:

"I have no money," said I; "my losses of late have been most severe, and I am just on the verge of bankruptcy." "So much the better," said he; "you will now have a chance of retrieving your fortune. As for money, that is altogether unnecessary. I have none; and yet I have made a bold push in the stocks, and am about making another" ... "but I do not see how we're to proceed without money." "Oh, the easiest thing in the world," replied he. "We are not to buy stocks; but to sell them." His partner goes on to explain that 'it is one of the ingenious arts of modern speculation, that a man may sell what he has not, and grow rich upon the proceeds' (p. 224). The two undertake to sell stock on time, agreeing a deal to sell United States Bank stock at a certain price after 60 days. Assured by his partner that the stock will fall greatly in the intervening period, at which point they will be able to buy the promised stock at a low price in order to sell it for the higher

figure agreed two months before, poor Hazard enthusiastically agrees. The stock remains at a high price, and Hazard is completely ruined.

More than just a humorous novel of the financial mishaps of a gullible young man, *The Perils of Pearl Street* provides a compelling and in-depth portrayal of the New York City financial world of the 1830s.

Sabin 28584. Not in Taylor or Westbrook.

43. **HAROLD THE EXILE** ... London: * * * * * [i.e. Henry Colburn] 1819.

Three vols, 12mo, pp. [4] 284; [4], 312; [4], 322, [2, ads], with a half-title to each volume; a very good copy in contemporary quarter calf and marbled boards, spines gilt, joints and edges rubbed.

£4000

First edition, uncommon, of an anonymous satirical *roman à clef* based on the early life of Lord Byron, his nine-month affair with Lady Caroline Lamb, his intimacy with Lady Melbourne, and the separation from Lady Byron.

After his involvement in various scandals, 'Lord Harold' is exiled on the shores of Lake Geneva under the pseudonym 'Delamere', where he is befriended by two Englishwomen to whom he entrusts his memoirs. Several long 'Introductory letters', supposedly written from Lake Geneva, are signed 'Alicia W.', which has led to the unlikely attribution to an 'Alicia Wyndham'. It received a lengthy review in *Galignani's Repertory* alongside Polidori's *The Vampyre*, but with the acknowledgement that reviews were of little point given the popular interest aroused by the subject. Colburn veiled his name in the imprint, but it was sold for twice as much as *Childe Harold* itself.

Garside, Raven & Schöwerling 1819: 73 (under ?Wyndham); Sadleir 87 ('the asterisked imprint is unique in my experience of nineteenth-century publishing'); Rintoul, *Dictionary of real people and places in fiction*, pp. 258-9; Alec-Smith, 'Byron in fiction: a list of books', p. 2; Dowden, 'Harold the exile: another item in the list of Byroniana', in *Notes and Queries* 196: 447; not in Chew.

HAROLD THE EXILE.

IN THREE VOLUMES.

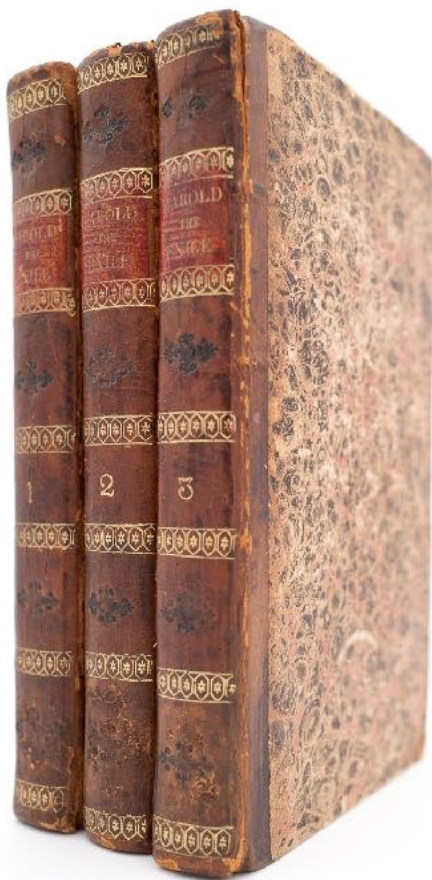
In truth he was a strange and wayward wight,
Fond of each gentle and each dreadful scene;
In darkness and in storm he found delight;
Nor less than when on ocean wave serene.
The southern sun diffused his dazzling shene,
Even sad vicissitude amused his soul;
And if a sigh would sometimes intervene,
And down his cheek a tear of pity roll,
A sigh, a tear so sweet, he wished not to controul.

VOL. I.

LONDON:

* * * * *

1819.



CHAPTER X.

WHAT did she really see when she entered the room? Not the earl on the splendid couch of his superb drawing-room, his features wrung, his cheek pale, and his eye gazing at vacancy—neither did she find him fevered with impatience at her delay, and straining his departing powers to catch the first certainty of her approach. She found him in his after-breakfast costume, sitting at a table, part of the covering of which was indeed his medicine-chest in full freightage. Various glasses, of various tinges, graduated and lipped for accuracy of admixture and convenience of transference, showed that he had not merely *looked* at his comforts; but his lordship, though in a sort of crying posture of features, had no appearance of immediate dissolution:—he extended his best hand, as his daughter, in very gratifying emotion, came gently up to him, and said, ‘I am better now, my dear, don’t alarm yourself, we shall all do better, I hope; but it has been a sad business for me.’

She could almost have said, ‘Thank God!’ but De Quinte was standing with his face towards a window; and though his back was presented to her,

44. **HAWKINS, Lætitia-Matilda.** Heraline; or, opposite Proceedings. London: Printed for F. C. and J. Rivington ...; and T. Hookham ... 1821.

Four vols, 12mo, pp. [4], 362; [4], 362; [4], 349, [1]; [4], 408, with half-titles in vols II-IV as called for; two leaves in vol. II once loose and consequently a little dust-soiled around the edges, some light foxing, else a good copy in contemporary half calf, spines a little rubbed; Methven Castle bookplates.

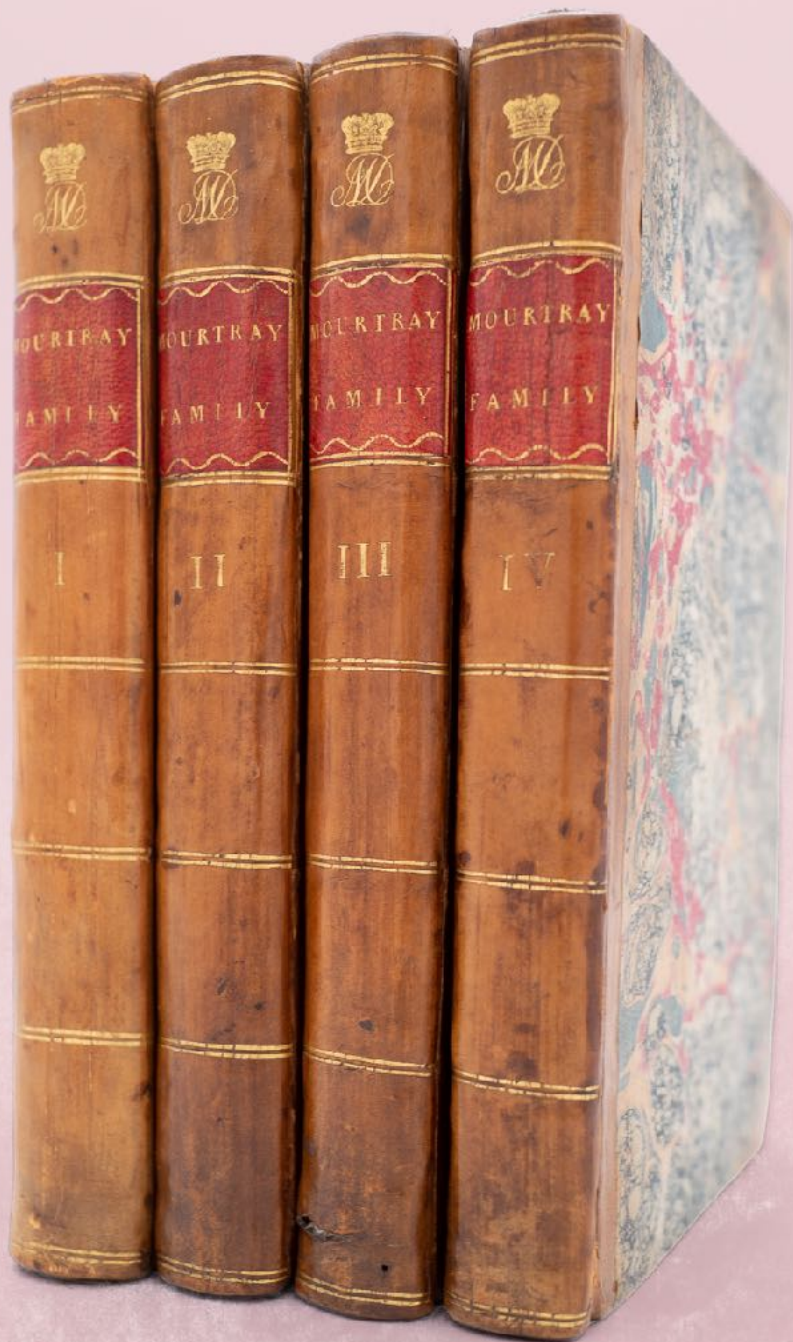
£1250

First edition of Hawkins's last firmly attributed novel, dedicated to the Duchess of Gloucester.

'With this novel [Hawkins] perfected her sagely meditative narratorial voice (which looks forward to George Eliot and Thomas Hardy). She chose a plot of many characters and complicated interlocking machinations. Her initially unappealing heroine, whose character stems directly from her social circumstances, is traced from childhood to extended maturity; she is married by the end of the first volume ... She grows up in all the pride of birth (wilful like her father, but expected to have no will, like her mother); the story unfolds of her efforts to exercise choice and will in a world which sees her as an object of exchange' (Orlando project, online).

Daughter of the musicologist and biographer Sir John Hawkins, Laetitia Hawkins began writing in secret, to conceal her literary activities from a disapproving father, who raised his children not to value themselves. She published her first, anonymous novel (only recently identified as *Constance*, 1785) in order to raise some money, and five more had followed by 1792 after which there was a long hiatus until 1811. Her novels tend towards didacticism, and deal with the influences which shape women's lives. She condemned the way in which women's behaviour in society was proscribed by outdated convention. Jane Austen found her fiction 'remarkable'; and she was a friend of Joshua Reynolds and Anna Williams.

Garside, Raven and Schöwerling 1821: 44; Blain, Clements and Grundy, p. 500.





45. [HERVEY, Elizabeth]. *The Mourtray Family. A Novel ...*
London: Printed by Millar Ritchie ... for R. Faulder ... 1800.

Four vols, 12mo, pp. [2], 299, 1; [2], 281, [1]; [2], 276; [2], 276; one or two gatherings beginning to spring, else a fine copy in contemporary half calf over marbled boards, spines with red morocco labels; Downshire monogram.

£2500

First edition of the penultimate novel by Elizabeth Hervey (c. 1748-1820), elder half-sister of the writer William Beckford – her father, Francis Marsh, had died and her mother Maria (*née* Hamilton) remarried another Jamaica plantation owner, William Beckford senior, who also died in 1770. Maria Beckford was a powerful influence on both children and as a young woman Elizabeth was considered quite the intellectual equal of her younger brother. She married Colonel Hervey in 1774 and moved abroad, but on his death in 1778 she returned and published several novels – *Melissa and Marcia* (1788), *Louisa* (1790), *The History of Ned Evans* (1796) and *The Church of Saint Siffriid* (1797). *The Mourtray Family* was her last in this run, and nothing more followed until the final publication of *Amabel* (1814), where she finally dropped the mask of anonymity.

The novel is a more solemn piece than its predecessors, ending with a summing-up of how the good end happily and the bad unhappily, and concluding that the fate of the various family members ‘evinces that, on the proper regulation of our passions, our fate chiefly depends’.

Garside, Raven and Schöwerling 1800: 42.

46. **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.

Two 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.

Very 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.

THE
FAMILY PICTURE;
OR,
DOMESTIC DIALOGUES
ON

AMIALE AND INTERESTING SUBJECTS;

ILLUSTRATED BY

HISTORIES, ALLEGORIES, TALES, FABLES,
ANECDOTES, &c.

INTENDED TO

STRENGTHEN AND INFORM THE MIND.

BY

THOMAS HOLCROFT,
AUTHOR OF DUPLICITY, A COMEDY.

V O L U M E I.

L O N D O N :

Printed for LOCKYER DAVIS, in Holborn;
Printer to the Royal Society.

M DCC LXXXIII.

THE FORMATION OF A RADICAL

47. **HOLCROFT, Thomas.** *The Adventures of Hugh Trevor ...*
[*Vols 1-3:*] London: Printed for Shepperson and Reynolds
1794 [*Vols. 4-6:* London: Printed for G. G. and J. Robinson ...
1797].

Six vols in three, 12mo, lacking the half titles, vols 2, 4, and 6 bound without title pages, but with the rare terminal leaf (L6) in vol. 3 announcing the continuation of the novel ('The remainder of the work will shortly appear'); contemporary sprinkled calf, spines dry and rubbed, two cracking, one board working loose, otherwise a good copy.

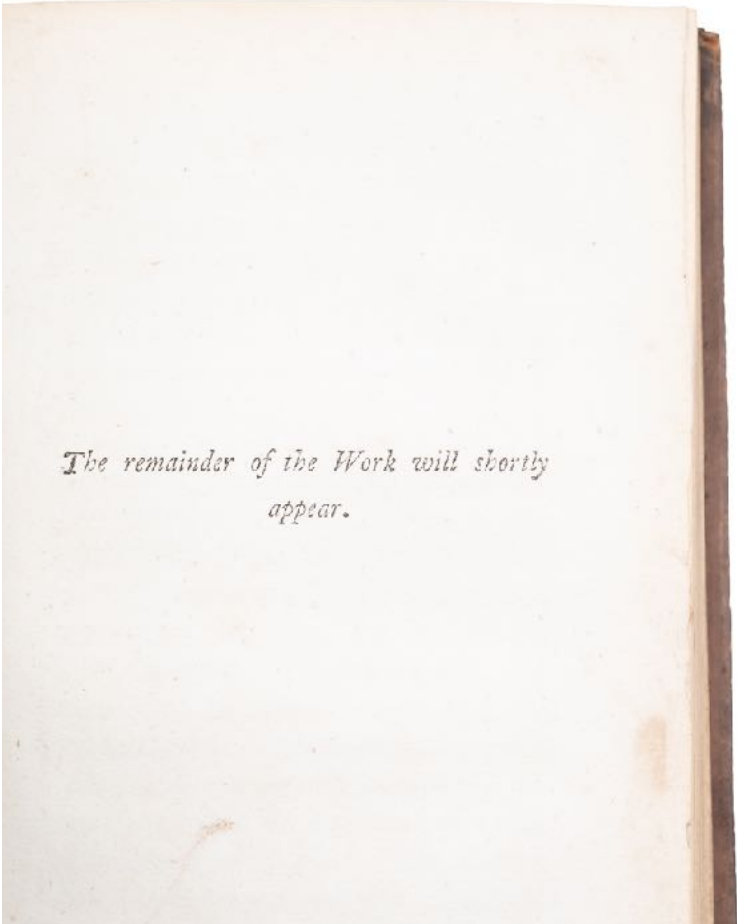
£1000

First edition of one of the cardinal novels of the Godwinian school, by an author equal to Godwin 'in influencing young intellectuals ...' (Gary Kelly, *The English Jacobin Novel 1780-1805*, 1976, p. 167).

While Godwin exploited the psychological mode of fiction, Holcroft turned to the picaresque. *Hugh Trevor* is a fictional account of the making of a philosophical radical. 'In the ... early chapters, if not beyond, [Holcroft] is manifestly relating something very like his own adventures' (Baker). As cobbler, stableboy, prompter, itinerant actor, dramatist, translator, radical thinker, and novelist, Holcroft's life certainly provided enough biographical experience. Along the way, the systems of the state – higher education, law, church, government – come under earnest scrutiny.

Very scarce, particularly in first edition throughout. Publication of the two halves was interrupted in 1794 when Holcroft was indicted for high treason for his revolutionary activities. Perhaps for this reason there is a change of tone in the second half, which is 'more philosophical and less confident of ultimate truths'. Hugh gradually abandons his naturally impulsive temperament. His 'earlier determination to revenge himself' on his persecutors, Lord Idford, the bishop, and the president of his Oxford college, is changed to pity when he sees Idford ruined by electioneering, and the bishop dying from a lifetime of gluttony ...'

Garside, Raven & Schöwerling 1794: 29 and 1797: 45; Colby, *Bibliography of Thomas Holcroft*, p. 70 (and it is to be noted that Colby had not encountered any copy with leaf L6 in volume III announcing the continuation in further volumes).



*The remainder of the Work will shortly
appear.*



Engraved by J. P. Knight

Engraved by J. P. Knight

ROBERT HUISEH ESQ. F.R.S.

London: Published by H. K. L. & Co. 1825.

FATHERLESS ROSA,
OR
The Dangers of the
Female Life
Being a Companion to
FATHERLESS FANNY
BY
ROBERT HUISEH, ESQ.
Author of the Brothers &c.



WENTON
Printed for Thomas Kelly, of Lancaster House, 1825.

FATHERLESS FANNY
MADE GOTHIC, WITH ADDED VICE

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

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

£750

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

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

Garside, Raven, and Schöwerling 1820: 37.

ANTI-GOTHIC
WITH A PREFACE ON NOVEL-WRITING
AND THE AUTHOR AS A CHARACTER



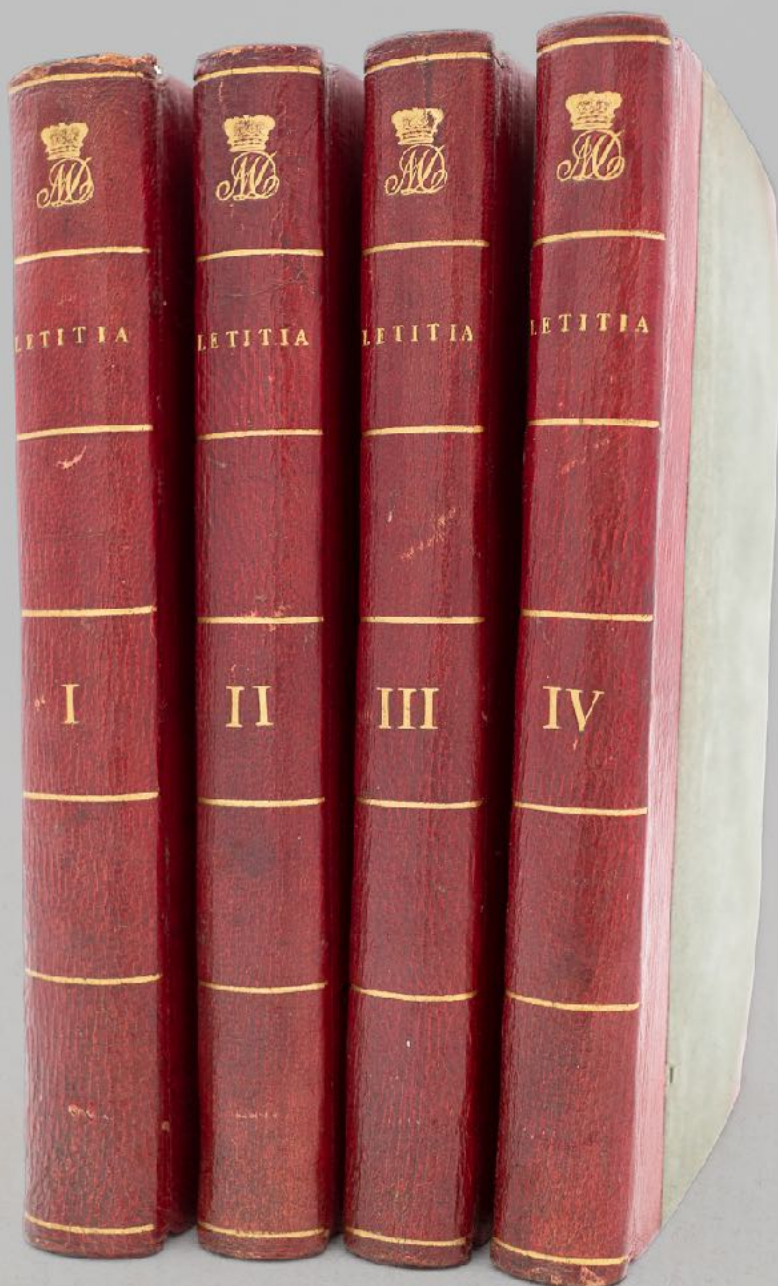
49. **HUNTER, Mrs. [Rachel], of *Norwich*.** *Letitia: or, the Castle without a Spectre ...* Printed for W. Robberds, Norwich; and sold by Longman and Rees ... London. Wilks and Taylor, Printers ... 1801.

Four vols, 12mo, pp. [2], xvi, 384; [2], 345, [1 blank]; [2], 342; [2], 360; possibly wanting half-titles; some occasional staining and spotting but an excellent copy in contemporary half red straight-grain morocco and drab boards; edges sprinkled red, spines lettered direct; ownership inscription of Mary Hill (as Marchioness of Downshire) to title-pages, slightly trimmed, Downshire monogram to spines.

£2000

First edition of Mrs Hunter's first novel, notable for its Preface on novel-writing which satirises the conventions of Gothic fiction. Defending realism in art and literature, Mrs Hunter acknowledges the 'unpopular' and consciously anti-Gothic title of her book and hopes it will not be inimical to sales, 'trusting that ghosts, desolated castles, caverns and their inhabitants, have had their day'. The author also appears to acknowledge, perhaps proudly, the appearance of her book outside the confines of the Minerva Press stable: 'this heroine is not like a Minerva issuing from the head of Jupiter complete in armour'.

Mrs Hunter is remarkable for her 'ingenious role-playing critical prefaces' (*Feminist Companion*), and here the same voice as the Preface continues to narrate the first chapter; she also innovated in 'entering as author among her characters' and here in *Letitia's* conclusion, she assumes the position of a minor character with authorial aspirations. Paul Auster eat your heart out.



M. Thorsell

LETITIA:

OR,

The Castle without a Spectre.

BY MRS. HUNTER,

OF NORWICH.

IN FOUR VOLUMES.

VOL. I.

PRINTED FOR

W. ROBBERDS, NORWICH;

AND SOLD BY

LONGMAN AND REES, PATERNOSTER-ROW, LONDON.

Wills and Taylor, Printers, Chancery-lane.

1801.

Letitia is equally notable for the unusual inclusion of a mixed race marriage, a theme to which Mrs Hunter later returned in *Lady Macclairn* (1806). The character in *Letitia* on whom Mrs Hunter bestows her overtly abolitionist sentiments is Pompey, the favoured black servant of Madame Louvelle, mistress to the wealthy Nabob, Mr Saxby. The injustice of Pompey's position is conveyed with biting irony but his 'remarkable' talents and intellect are eventually discovered (late in Vol. IV) by Mr Langstone, father-in-law to the heroine: a position in the patriarch's household, an inheritance of fifteen hundred pounds from the Nabob and the resultant possibility of marriage to a white Welsh servant, Winny, are Pompey's deserved rewards.

Despite her best efforts to produce fiction both 'good' and improving, in this case without the use of spectres, Mrs Hunter is best-known for attracting the affectionate mockery of Jane Austen in a letter of 1812 (sold at Sotheby's in 2018), purportedly addressing Mrs Hunter and 'congratulating' the novelist on her work, though really directed to Austen's niece, Anna Lefroy.

Garside, Raven and Schöwerling 1801: 35; Frank p. 194.

LETTERS
FROM
MRS. PALMERSTONE
TO
HER DAUGHTER;
INDICATING
MORALITY
BY
ENTERTAINING NARRATIVES.

BY MRS. HUNTER,
OF NORWICH.

IN THREE VOLUMES.

VOL. I.

LONDON:

PRINTED FOR W. ROEBERDS, NORWICH;
AND SOLD BY LONGMAN AND REES, PATERNOSTER-ROW.

1803.

50. HUNTER, *Mrs. [Rachel], of Norwich*. Letters from Mrs Palmerstone to her Daughter; inculcating Morality by entertaining Narratives ... London: Printed for W. Robberds, Norwich; and sold by Longman and Rees ... 1803.

Three vols, 8vo, pp. xiii, [1], 232; [2], 222, [2, blank]; [2], 256; a very good copy, uncut, in the original boards, rebaked in recent blue cloth, new endpapers; ownership inscriptions of 'Miss Manfield' preserved on original front free endpapers.

£500

First edition, the work that Hunter said *should* have been her first, rather than *Letitia* (see above), and was written earlier but publication delayed. In her *Letters* 'Mrs Palmerstone' provides a collection of fourteen moral tales designed to serve as a sort of conduct book, but the work is not overly preachy or without humour – in the first story, 'The Spoiled Child', for example, a girl ruins an outing by refusing to enjoy herself, and the blame is laid squarely at her own door. The contents include several oriental tales and 'The West Indians', and as in Hunter's longer fiction there is complicated layering of narrative voices.

Austen knew the work, as did her niece, who proudly claimed that she was 'quite Palmerstone', *i.e.* a good, contented girl.

Not in Garside, Raven and Schöwerling, though the content is clearly fictional.

HANGED FOR FORGERY

51. **JAMES FORBES**; a Tale, founded on Facts ... London:
Printed for J. Hatchard and Son ... 1824.

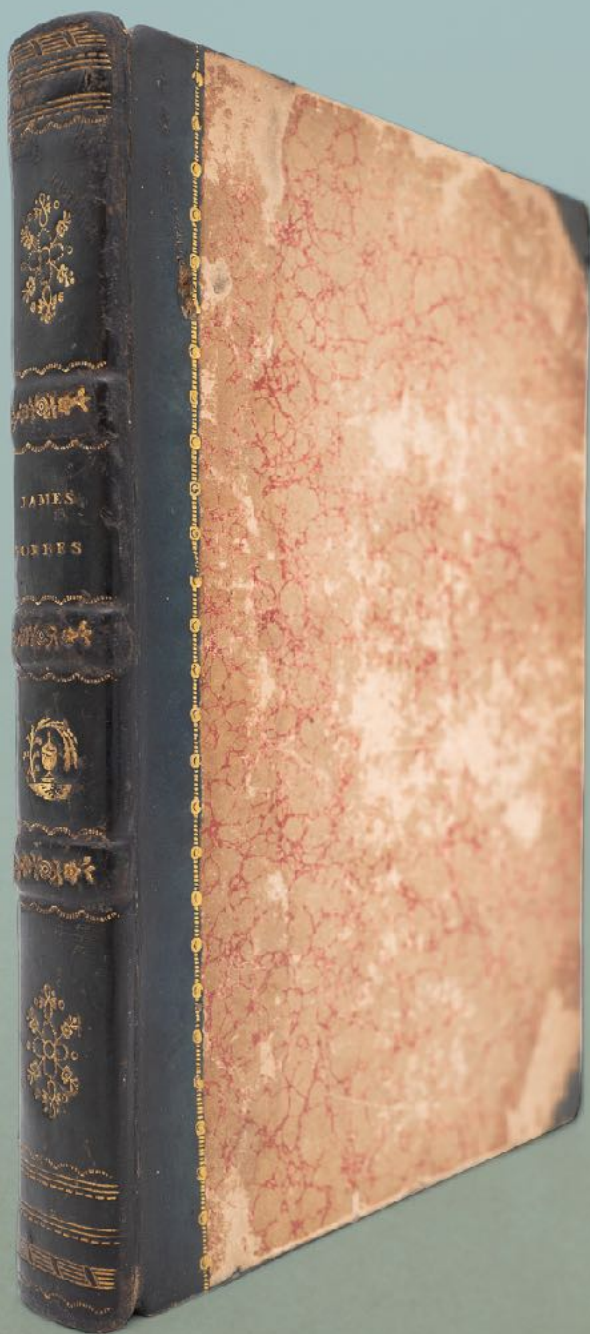
8vo, pp. [6], 275, [1], [4, advertisements]; some pale foxing to title-page else a very good copy in contemporary half blue calf, spine gilt in compartments, raised bands.

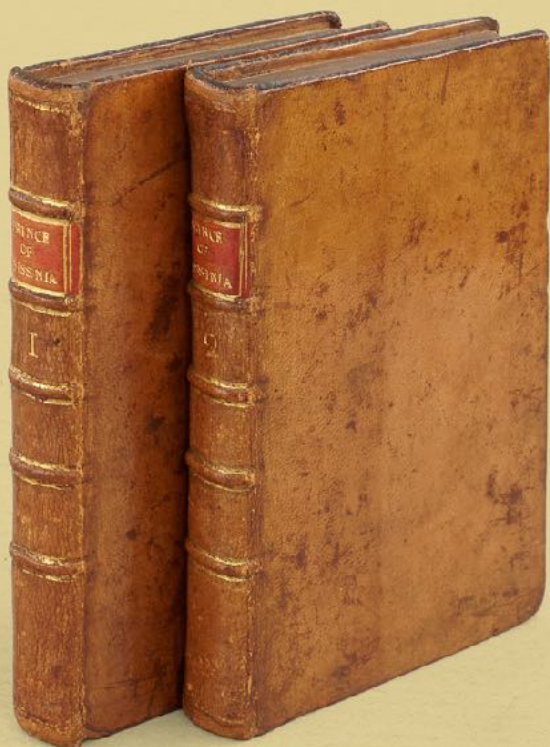
£600

First and only edition of a scarce anonymous novel dedicated to Mrs Mackinnon, of Southampton and Hyde Park Place, who was a friend of the famous novelist sisters Anna-Maria and Jane Porter.

The unconventional plot is 'copied from a real occurrence, which, a very few years ago, attracted a considerable degree of attention', and turns on a moment of weakness in which the melancholic James Forbes cashes a forged bank note. He flees in confusion to France but is tracked down by a malevolent lawyer by the name of Quill (who had earlier attempted to bribe Forbes's father on the matter of an irregularity in a will); arrested and deported to England, Forbes pleads guilty and is hanged, to the great distress of friends and family.

Garside, Raven and Schöwerling 1824: 9.





RASSELAS IN CONTEMPORARY STATE

52. [JOHNSON, Samuel]. The Prince of Abissinia. A Tale ...
London: Printed for R. and J. Dodsley ... and W. Johnston ...
1759.

Two vols, small 8vo, pp. viii, 159, [1]; viii, 165, [1], bound without the terminal blank; original polished sheep, morocco lettering pieces, spines numbered direct, neat restoration to head and tail of spines but **a fine, very pleasing set**.

£4500

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral. Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

In this copy A2 in volume II is in the second state.

Fleeman, I, 785-8; Courtney & Nichol Smith, p. 87; Chapman & Hazen, pp. 142-3; Rothschild 1242; Liebert 73.

A. EDWARD NEWTON'S COPY

53. [JOHNSTONE, Charles]. *Chrysal, or the Adventures of a Guinea*, wherein are exhibited Views of several striking Scenes, with curious and interesting Anecdotes of the most noted Persons in every Rank of Life, whose Hands it passed through, in America, England, Holland, Germany, and Portugal ... by an Adept. London, T. Becket, 1760.

Two vols, 12mo, pp. xxvi, [12], 240, [8 (erroneously paginated)]; [12], 275, [1 (blank)]; woodcut ornaments and initials; very occasional spotting; a very good copy in 19th-century mottled calf by Riviere, gilt, morocco labels, gilt edges, subtly rebaked with spine-pieces relaid; recent brown buckram slipcase with calf opening; very lightly rubbed at extremities, bookplates of I. Leveson Douglas Stewart, Glenogil, and A. Edward Newton, Oak Knoll.

£600

First edition. *Chrysal's* enormous popularity derived from its thinly-veiled chronicle of contemporary scandals in political high life: 'An excoriating satire that won Johnstone respect as a wit but few friends, the novel is set roughly during the period of the Seven Years' War (1757-63) and pretends to reveal political secrets, and to expose the private profligacy of many of the well-known – an highly colourful – public characters of the time' (*ODNB*).

Johnstone continued to revise and expand the novel, adding two further volumes in 1765.

HOW TO WRITE A FASHIONABLE NOVEL

‘FROM THE AUTHOR’

54. [KNOX, *Captain Charles Henry*]. *Hardness: or the Uncle*. In three Volumes ... London: Saunders and Otley ... 1841.

[Offered with:]

[KNOX, *Captain Charles Henry*]. *Softness a Novel*. By the Author of “*Hardness*”. In three Volumes ... London: Saunders and Otley ... 1842.

Together six vols, 12mo, pp. [4], 312; [4], 336; [4], 312; and [4], 306; [4], 314; [4], 322; both with half-titles, the first in **each inscribed ‘From the Author’**; very good copies in uniform contemporary half calf and marbled boards; armorial bookplate of Viscount Ashbrook and a later bookplate in each volume.

£1200

First editions, scarce. The author, son of William Knox, Bishop of Killaloe and Kilfenora (later of Derry), joined the army in 1826, was made a captain in 1836, and retired on half-pay in 1838. After leaving the regular army he served as a Lieutenant-Colonel in the Royal Glamorgan Militia and embarked on a literary career, writing history, novels, and *The Spirit of the Polka*. In *Hardness* the vivid scenes of barrack and mess-room life are full of rough humour drawing on the author’s military career,

Hardness attracted long and favourable reviews in the *Monthly Review*, the *Spectator*, and the *Metropolitan*, and good but less enthusiastic reviews in the *Athenæum* and *Tait’s Edinburgh Magazine*, a remarkable reception for a first novel. This is a work in which ‘London Life, Irish Life, Continental Life, and Provincial Life are all in turn laid under contribution’ (*Athenæum*).

Henry de Burgh, the son of the gallant General Sir Ulick de Burgh, might have followed in his father’s footsteps but there were no wars.

Instead, comparatively wealthy, he engages in the life of a fashionable man of leisure – cards, horses, the opera, fine tailoring – until he runs through his fortune. His ‘hard’, aristocratic, and unpleasant uncle the Earl of Inismore refuses to help and he is forced to leave London. Living frugally in the country, he finds a worthy wife, which further annoys his uncle who had more lucrative plans for matchmaking. They are happy but very hard up. Henry is summoned to watch his uncle sign the will that is going to disinherit him. Flushed with rage at a clergyman who refuses to act as a witness, his uncle has a sudden heart attack and dies before signing, his pen already wet with ink.

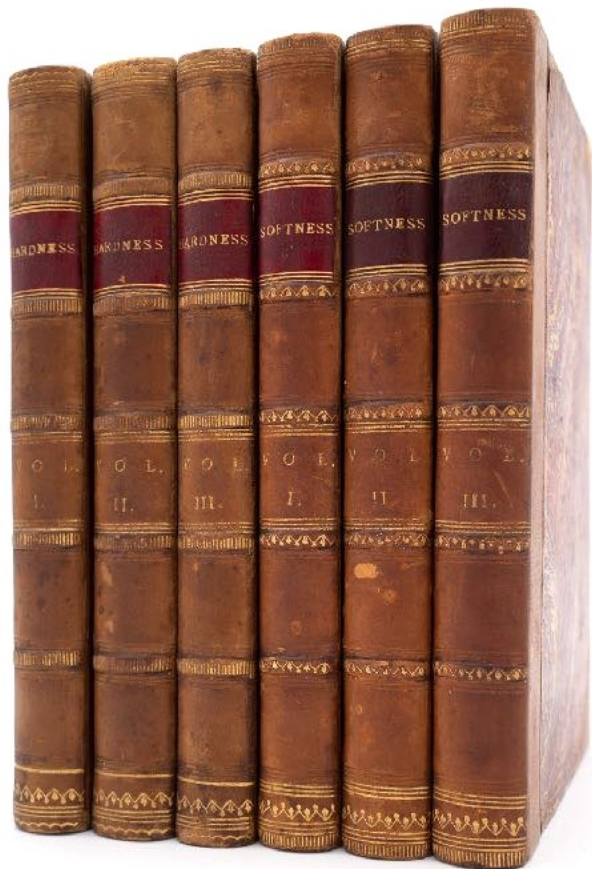
At one point Henry contemplates earning a living by authorship, and a friend gives him a 6-page memorandum on ‘The Composition of a fashionable Novel’:

‘Love scenes 120 pages. Pastoral ditto 15 pages. One dinner, with bill of fare, and a side dish upset 1 page’, and so forth. There should be about 200 phrases in French and 100 in Italian. Of the 1000 pages only 120 are ‘male’ pages, the remaining 880 are ‘female’ pages, ‘which is the reason of the great success of lady writers now ... it is women and children [who] read, so the book must be full of love and dress.’

In *Softness* Sir Thomas Champion, a young English gentleman of a quiet disposition, is cajoled by friends into ‘seeing life’. Despite hating the sea he buys a yacht and is shipwrecked. He is nervous around horses but is forced into driving four-in-hand and kills a poor girl in Kensington. Thus passes his early life until he develops a will of his own. With a will comes a wife, and in the end he fulfils his natural potential as a valuable member of society. There is an unusually large cast of other characters.

The recipient, presumably, of these presentation copies was Henry Jeffery Flower, 4th Viscount Ashbrook in the Irish peerage, a friend of George IV. Knox’s grandfather, Viscount Northland, had also been an Irish peer.

Library Hub and OCLC record 8 copies of *Hardness* but only four of *Softness* (BL, Bodley, Cambridge, NLS).



From the author

HARDNESS;

OR,

THE UNCLE.



55. LAMBE, G[eorge] [i.e. Robert HUISH?]. The Mysteries of Ferney Castle; a Romance of the seventeenth Century ... London: Printed for Henry Colburn ... 1810.

Four vols, 12mo, pp. [2], 214; [2], 264; [2], 250; [2], 268; small triangular tear to gutter of B10 in second vol. affecting one or two words of text; slightly browned throughout but a very good copy in contemporary half red straight-grained morocco and drab paper boards, slightly scuffed and marked, corners and spines rubbed, a couple of chips to spines; spines lettered direct, gilt; Downshire monogram.

£3600

First edition, very rare, of this entertaining Gothic romp; Robert Huish (or his publisher) later claimed authorship on the title-page of *The Brothers* (1820). It stars a particularly perfidious baronet (Ferney), who begins his headlong rush to damnation when he captures the beautiful daughter of a local farmer, murders her father, and defiles her in the castle vaults, before sending her to be drowned at sea by a crew of shanty-singing smugglers. Thus is precipitated a marvellous revenge plot involving the apparently supernatural return of the girl's murdered father. The baronet finds himself superseded in devilry with the arrival of an even more hopelessly villainous Italian called Spilozzi in vol. II. Grisly ends all round, except for the father and his daughter thanks to a fortuitous shipwreck, and the return of Ferney's noble, Eton-educated son.

The author inserts himself numerous times during the narrative, as does the united voice of the novel's most marketable demographic, who address the author during a particularly onerous moral digression: 'We thought, Mr. Author, you were writing a novel'; to which comes the reply: 'Nor are you mistaken, ladies ... [but] if you cannot ... understand the reason for my digression, especially as you are females, I grieve for your want of penetration'. Later he bids his 'ladies' to 'shut the book', declaring the following chapter to be only for men and then, predictably, filling it with jokes directed at all the female readers who have carried on regardless.

We have traced two copies only, at the Schloss Corvey and in the Sadleir Collection at the University of Virginia; not on Library Hub.

Garside, Raven and Schöwerling 1810: 58.

THE
MYSTERIES
OF
FERNEY CASTLE;
A ROMANCE
OF THE SEVENTEENTH CENTURY.
IN FOUR VOLUMES.

BY G. LAMBE, Esq.

..... Prepare to hear
A story that shall turn thee into stone:
Could there be hewn a monstrous gap in nature,
A flaw made thro' the centre by some god,
Thro' which the groans of ghosts might strike thy ears,
They would not wound thee as this story will.

LEE.

VOL. I.

LONDON:
PRINTED FOR HENRY COLBURN,
ENGLISH AND FOREIGN LIBRARY, CONDUIT-STREET,
BOND-STREET.

1810.

56. [LANDON, Letitia Elizabeth]. Francesca Carrara ... London: Richard Bentley ... 1834.

Three vols, 12mo, pp. [4], 323, [1]; [2], 328; [2], 368; wanting the half-titles in vols. II and III (not called for in vol. I); a little browned throughout, but a good copy in contemporary tree calf, gilt, spines gilt, by G. Larner, Wandsworth, spines a little rubbed and darkened, upper joint of vol. I broken, joints of vol. III partly cracked; ownership inscription on titles of Thos. D. Landon (a relation?), ownership stamps and bookplates of Arthur Athelstane Staight.

£650

First edition of Landon's second novel, preceded by *Romance and Reality*, 1831. Christian Isobel Johnson reviewed it for *Tait's Magazine* as a 'fascinating work' and a 'pure specimen of the modern romance'. Set during the English Civil War, it centres on the Italian heroine, who falls in love with an English Republican, and her cousin Guido. The cousins move to Paris, where Francesca meets her lover's royalist twin; later the action shifts to England, and at its stern conclusion, the lovers die in a shipwreck en route to America.

Landon, known as 'LEL', enjoyed a remarkable career. As a writer of poetry from the age of 18 she was enormously successful, her fame rivalling that of Byron. 'In 1838, she contracted an injudicious marriage to George Maclean, the governor of Cape Coast Castle, a man rumoured to have a living wife in Africa. Three months after the marriage, L. E. L. was found dead at the castle, a vial of prussic acid by her side. The circumstances of her death were universally considered suspicious' (Sutherland).

Garside and Mandal 1834: 42; Sadleir 1366; not in Wolff.

SAPPHO AND OTHERS

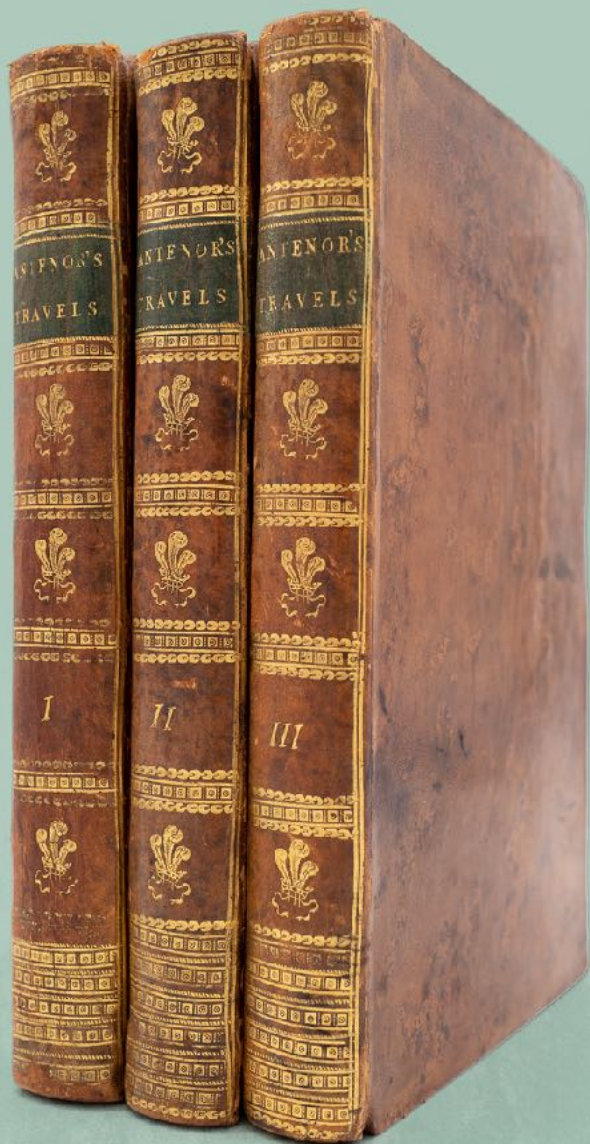
57. **LANTIER, É[tienne] F[rançois de].** The Travels of Antenor in Greece and Asia: from a Greek Manuscript found at Herculaneum: including some Account of Egypt. Translated from the French ... With additional Notes by the English Translator. In three Volumes ... London: Printed for T. N. Longman and O. Rees ... 1799.

Three vols, 8vo, pp. xviii, 402; viii, 396; viii, 409, [3], including contents in each volume, final errata and publisher's advertisements; spotting to preliminaries but a fine copy in contemporary marbled calf, spines gilt, neat leather repair to upper cover of volume I; the Gladstone family copy with the Fasque bookplate in each volume.

£750

First English edition (first published in French in Paris in 'An VI de la République', 1797-8). *The Travels of Antenor* is a work of fiction ('ne sont qu'un roman d'imagination'), based ostensibly on an ancient Greek manuscript found at the site, recently discovered, of Herculaneum. The genesis of the story is an extension of its fiction: At the King's palace and museum at Naples, Lantier meets the Abbé Spalatini and his team, who are engaged in deciphering the site's ancient manuscripts. Disdaining Antenor, the Abbé allows Lantier to borrow the manuscript, where he finds an autobiography-cum-travel narrative which covers almost the entire spectrum of Greek legend and antiquity through the protagonist's anecdotes, conversations and travels.

Antenor's adventures unfold against a backdrop of his thwarted love with the lady Lathenia, with whom he briefly travels and periodically corresponds, and it is not until her death and his eventual marriage to another that he is able to cease his wanderings.



The 'Preface' refers to Antenor's tremendous longevity of one hundred and eight years (attributed to temperate living). His great age justifies (almost) the enormous scope of his adventures, which include travels in mainland Greece and her islands, and in Egypt. The *Travels* is populated, directly and indirectly, by an extraordinary cast – Antenor meets Crates, Diogenes and Thales, amongst others, and much of the first volume is dedicated to Sappho: he witnesses her suicide (heartbroken she takes the 'Leucadian leap'), describes her lying in state and attends her funerary procession.

Not listed in Garside, Raven and Schöwerling.

58. **LE FANU, Alicia.** Helen Monteagle. London: Sherwood, Neely, and Jones, 1818.

Three vols, 12mo, pp. [2], 342; [2], 483, [1, ads]; [2], 400; some occasional light foxing but a very good copy in contemporary half red straight-grain morocco and grey boards, spine lettered gilt, Downshire crest to spine; laid in loose is the calling card of the Prussian diplomat Mortimer Graf von Maltzahn, chargé d'affaires for the King of Prussia in London.

£1500

First edition, a very scarce novel of military life and the stage told largely from the perspective of the female protagonists.

Alicia Le Fanu was born into one of Ireland's most prominent literary families, the niece of Richard Brinsley Sheridan and the grand-daughter of Thomas Sheridan. Her grandmother, Frances Sheridan, her mother Anne Elizabeth (Betsy) Le Fanu (*née* Sheridan), and her aunt Alicia Sheridan Le Fanu (with whom she is sometimes confused), were all novelists of some note; while the family's extended female literary circle also included Sydney Owenson and Mary Tighe. Several Sheridans and Lefanus are quoted in the chapter epigraphs here, alongside Scott, Anne Ingram, Madame de Genlis, Wordsworth etc; and literary references and quotations abound in the text.

As in several other of Alicia Le Fanu's works, the notion of a supportive coterie of women is central to the novel, which opens at the Welsh estate of the widowed Mrs Temple. She has gathered a group of various young protégés, into which burst her kinsmen Alaric and Edric Douglas, Scots recently returned from North Africa.

The central action of the novel is the elopement of Helen Marchmont and Edmund Monteagle; they choose love and a military career at the sacrifice of their inheritances, and the short- and long-term ramifications of this event on the lives of their families, abettors and detractors are explored in detail. A parallel narrative follows Edric Douglas, a fellow soldier, in his doomed pursuit of Cordelia Clifford, one of Mrs Temple's flock who treads the boards under the stage-name 'Miss Evelyn'. There is much to do with both public and private theatricals,

and Helen Marchmont's father is also an amateur dramaturg; much of the action takes place in military towns in the North and Scotland.

Lefanu's first novel, *Strathallan* (1816) had been well received, both critically and in the popular imagination. It was read by Mary Shelley, who was evidently impressed enough also to read *Helen Monteagle*, in February 1818. Her reaction is not known, though Claire Clairmont thought it a 'stupid foolish book'.

Library Hub and WorldCat record copies at BL, Bodley, NLI; Harvard, UVa, Minnesota, Alberta, and Yale.

Loeber & Loeber L92; Garside, Raven and Schöwerling 1818: 38. See also "All the Fire-Side Circle": Irish Women Writers and the Sheridan-Lefanu Coterie', Julia M. Wright, *Keats-Shelley Journal* Vol. 55; Anna Fitzer, 'Fashionable Connections: Alicia LeFanu and Writing from the Edge', *Romanticism* 23:1.



*Le Baron de Maltzahn,
Chargé d'affaires
de S. M. le Roi de Prusse.
17, Regent Street, Manchester Square.*

THE
ADVENTURES
OF
ROBERT CHEVALIER,
CALL'D
De BEAUCHENE.

CAPTAIN of a PRIVATEER in
NEW-FRANCE.

By Monsieur LE SAGE,
Author of GIL-BLAS.

In TWO VOLUMES.

VOL. I.

L O N D O N :

Printed and Sold by T. GARDNER, at *Conway's-Head*, opposite *St. Clement's Church* in the *Strand*; R. DODSLEY, in *Pall-Mall*; and M. COOPER, in *Pater-noster-Row*.

M,DCC,XLV.

A PRIVATEER IN CANADA

59. **LE SAGE, Alain René.** The Adventures of Robert Chevalier, call'd de Beauchene. Captain of a Privateer in New-France ... In two Volumes ... London: Printed and Sold by T. Gardner ... R. Dodsley ... and M. Cooper ... 1745.

Two vols, 12mo, pp. [8], 307, [1]; [8], 287, [1, ads]; small hole in final leaf of vol. I, touching one or two words; else a very good copy in a sound binding of contemporary quarter sheep and boards, but with the boards recovered in modern marbled paper and then dyed brown in an unsuccessful attempt to match the spines.

£2400

First edition in English of *Les aventures de monsieur Robert Chevalier* (1732), a rousing tale by the master of the picaresque, the author of *Gil Blas*.

Although Robert Chevalier was a real *filibustier* (pirate), the authenticity of these 'memoirs' remains in doubt. He was born near Montreal in 1686, captured as a young boy by the Iroquois, and rescued by a Canadian officer named le Gendre who he was to meet again as the Count de Monneville. He then joined the Algonquins, accompanied Cadillac on the first stage of his expedition to settle Detroit (until sent back for attempting to smuggle brandy), fought against the British at the siege of the Acadian capital Port Royal, and turned privateer under Captain Pierre Morpain (another historical character), cruising off Jamaica and attacking English ships. Finally he is taken prisoner by an English Man of War and sent to Ireland.

Escaping once more he returns to Jamaica and captures another English ship where he finds two French prisoners, one of them his old saviour the Count de Monneville. Now Monneville tells de Beauchene the story of own his adventures in France and Canada, including his friendship with Mlle. du Clos who becomes *Sakgame* (sovereign) of a canton of Hurons. Monneville's story occupies the last two-thirds of the book.

As the Bookseller's preface explains, de Beauchene retired to France where he was soon ruined by his passion for gambling, and was killed in a brawl at Tours in 1731. His death certificate has been found in the parish registers. According to the preface, 'at those Hours, when his Madness for Play permitted him to employ himself in other Amusements, he was pleased with sitting down to write the Events of his Life, and with recalling to his Memory all the bold Exploits he had undertaken, and all the Dangers he had undergone'. After his death his manuscript was supposedly sent to Le Sage by his widow. If this is indeed what happened, Le Sage has embellished the narrative considerably, adding some material which seems to derive from Defoe.

Beasley 181; Sabin 40158; Gagnon 2091 note; Staton and Tremaine, *Bibliography of Canadiana* 171; Waldon, pp. 296-7.

THE MERRY BATCHELOR

60. **LE SAGE, Alain René.** The History of Vanillo Gonzales, surnamed the merry Batchelor. In two Volumes. From the French ... London: Printed for G. G. and J. Robinson ... 1797.

Two vols, 12mo, pp. [22], 394, [2, errata and blank], and [10], 383, [1], wanting half-titles; contemporary mottled calf, gilt, black morocco labels, a very good copy; armorial bookplate, upside down at the end of volume I, of Sir Robert Johnson Eden, Bart. (1774-1844) of county Durham.

£1250

First complete translation of Le Sage's *Histoire d'Estevanille Gonzalez, surnommé le garçon de bonne humeur* (1734), itself a loose French adaptation of *Vida y hechos de Estebanillo Gonzalez* (1646), preserving only a few episodes of the Spanish original. Authorship of *Vida y hechos* is uncertain; while Esteban Gonzales was a real person, born in 1608, it is unlikely (according to Professor Marcel Bataillon) that he was the author, more likely that the novel was a literary imposture usurping his name and some details of his life. It has also been attributed to Luis Vélez de Guevara.

Earlier English versions, incomplete, had appeared in *The Spanish Libertines* (1707) and *The Comical History of Estevanille Gonzalez* (1735). 'The present, however, is certainly the first time it has appeared wholly in an English dress' (Preface).

The picaresque *Vanillo Gonzalez* 'contains exact portraits of a variety of real characters, moral, political, and literary; a series of lively and pleasant adventures; and many keen but just censures upon the vices and follies of mankind ... Where is the folly of *pedantry* more humorously exposed, the compunctions of *avarice* more correctly depicted, or the pretensions of *empiricism* more happily ridiculed, than in the characters of the old Knight, the Licentiate Salablanca, Dr. Arriscador, and his Coadjutor Potoschi? Can the female mind be more seriously warned against the dangers of *coquetry* than by the fate of Donna Innes; or the career of youthful vanity be more instructively checked than by the story of Don Ramirez de Prado?' (Preface).

The *Monthly Review* was not quite convinced: 'In the general turn of character and business, this novel very strongly resembles *Gil Blas*; and too frequently throws the interest on the side of roguery, fraud, and debauch, to be very favourable to morality; but it is full of incident, and of entertaining adventures, and seems to be not ill translated.'

Garside, Raven, and Schöwerling 1797: 40.

61. **LEIGH, Sir Samuel Egerton [and Catherine LEIGH]**. *Munster Abbey, a Romance; interspersed with Reflections on Virtue and Morality ... in three Volumes ...* Edinburgh: Printed by John Moir ... for W. Creech, Cross, and S. Cheyne ... [and] for Hookham & Carpenter ... Vernor & Hood ... London. 1797.

Three vols, 12mo. in sixes, pp. xlvii, [2, blank], [25]-195, [1]; 200, [2, blank]; 195, [1], with a subscribers' list in volume I; complete despite pagination – the compositors underestimated the length of the subscribers' list; a very good copy apart from a little spotting and a tear to the blank margin of K3 in volume I; contemporary half calf and marbled boards, morocco labels; armorial bookplate of Sir Henry Hay Makdougall of Makerstoun.

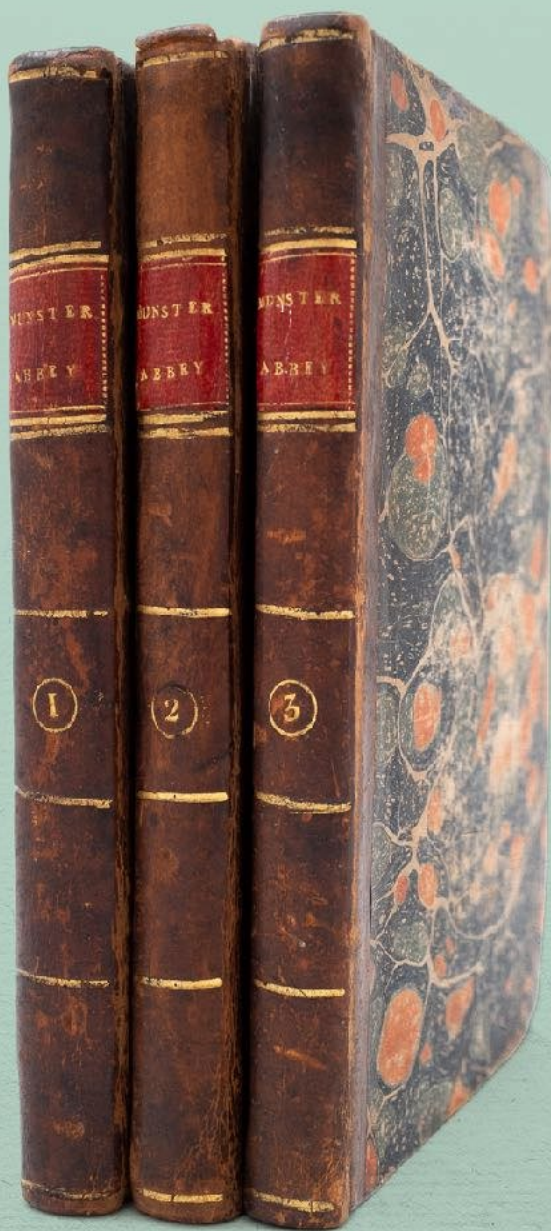
£1250

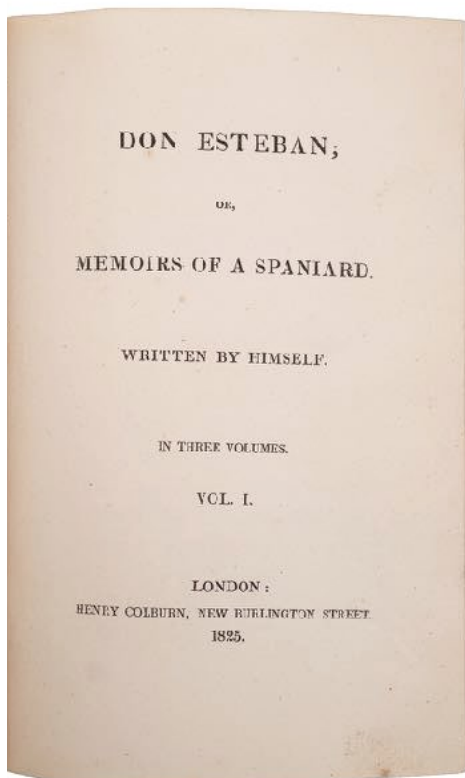
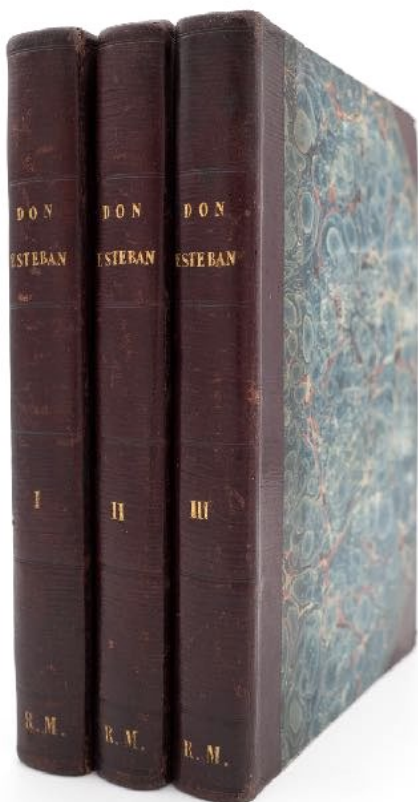
First edition. Despite its 'gothic' title this is a novel of contemporary high life in England and on the Grand Tour, avoiding 'extravagant descriptions of supernatural scenes and events'. *Munster Abbey* in Devon is the seat of the hero, Mr. Belford, a bachelor 'happily possessed of a fortune, ample as his wishes'. This was Leigh's only novel – he died at 26 – and was assembled by his widow Catherine (*née* Grieg) from her husband's 'scattered papers' and, the 'Advertisement' implies, finished by her. Indeed, a notice in the *Edinburgh Evening Courant* for 11 Feb 1797 states that his final illness 'stopped the progress necessary for the completion of the work'.

Leigh was a distant relation of Jane Austen, and though there are only Austins and no Austens among the 1183 subscribers (the list extends to 34 pages), we can find there Egerton Brydges, brother of Austen's friend Anne (later Lefroy), the Dowager Duchess of Chandos, and several other members of the Leigh family. There are many Scottish subscribers.

BL and Bodley only on Library Hub.

Garside, Raven, and Schöwerling 1797: 53.





BY KEATS'S BROTHER-IN-LAW

62. [LLANOS Y GUTIERREZ, **Valentin Maria**]. Don Esteban; or, Memoirs of a Spaniard. Written by Himself ... in three Volumes. London: Henry Colburn ... 1825.

Three vols, large 12mo, pp. [2], x, 303, [1]; [2], iv, 267, [1]; [2], v, [1], 292, lacking half-titles and the two terminal leaves of advertisements in volume III; the odd stain, title-page to volume III creased and laid down, else a good copy in later nineteenth-century half dark red morocco and marbled boards, spines gilt.

£600

First edition of Llanos's first novel, which blended a fictional narrative with recent historical fact. Although writing in English, Llanos became with this work 'the first Spanish Romantic author to write a historical novel with a Spanish theme' (*Dictionary of the Literature of the Iberian Peninsula*).

Llanos knew Keats, and visited him three days before his death in February, 1821. In 1826 he married Fanny Keats, the poet's sister, and in 1833 took her to Spain, where they lived for the rest of their long lives.

Garside, Raven, and Schöwerling 1825: 55; Palau 75429; Wolff 4163.

TO 'DETER MY OWN SEX
FROM BEING TOO PRECIPITATE'

63. **M., E.** History of Lady Bettesworth and Captain Hastings. In a Series of Letters. In two Volumes ... London: Printed for F. Noble ... 1760.

Two vols, 12mo, pp. vii, [1, errata], 232; 227, [1, errata]; 8-page list of Books printed for Francis Noble, mainly novels; a very good copy in early nineteenth-century half calf and mottled boards, spines gilt (slightly rubbed).

£2500

First edition, rare (ESTC locates copies at BL and Rice University only).

'The Editor to the Reader', signed E. M., makes it clear that the author is a woman and that this is her 'first attempt'. She hopes that 'it may, in some measure, deter my own sex from being too precipitate in determining on any event wherein their happiness or misery is concerned, and caution parents from too severely urging their children to form a connection with an object their hearts are averse to'. This rather gives the plot away, as does Lady Bettesworth's remark in her first letter that 'I am determined ... never more to be the slave of man'.

Julia Ambridge and Cassandra Beaumont (now Lady Bettesworth), best friends at Mount Belvedere, a school in the colonies, were separated when Julia with her uncle and aunt embarked for South Carolina. Cassandra, whose father was a captain in the Royal Navy and her mother an American, stayed on and met Captain Hastings at the Governor's ball. After this promising start both young ladies are, however, back in England, though there is a sojourn in the south of France. The English ladies are kind or scheming, the gentlemen mainly military men. There is news of regiments and garrisons and a threatened Indian massacre, but the plot is hard to follow and neither the characters nor the incidents pleased contemporary reviewers.

Garside, Raven, and Schöwerling 1780: 19.





64. [MACKENZIE, Anna Maria]. [The Neapolitan; or, the Test of Integrity. A Novel ... by Ellen of Exeter ... London: Printed for William Lane, at the Minerva-Press ... 1796.]

Three vols, 12mo, pp. iii, [1], 213, [1, ads]; [2], 211, [1, ads]; [2], 288, **wanting the title-page in volume I**; the title-pages are all singletons printed on different paper from the rest; E6-7 loose in vol. II; otherwise a good copy in contemporary quarter sheep and marbled boards, spine of vol. I partly defective, joints of vols I-II cracking; Downshire monogram to spine.

£4000

First edition, very rare, of the only novel that Mackenzie published under the pseudonym 'Ellen of Exeter'. Lacking a title-page but textually complete.

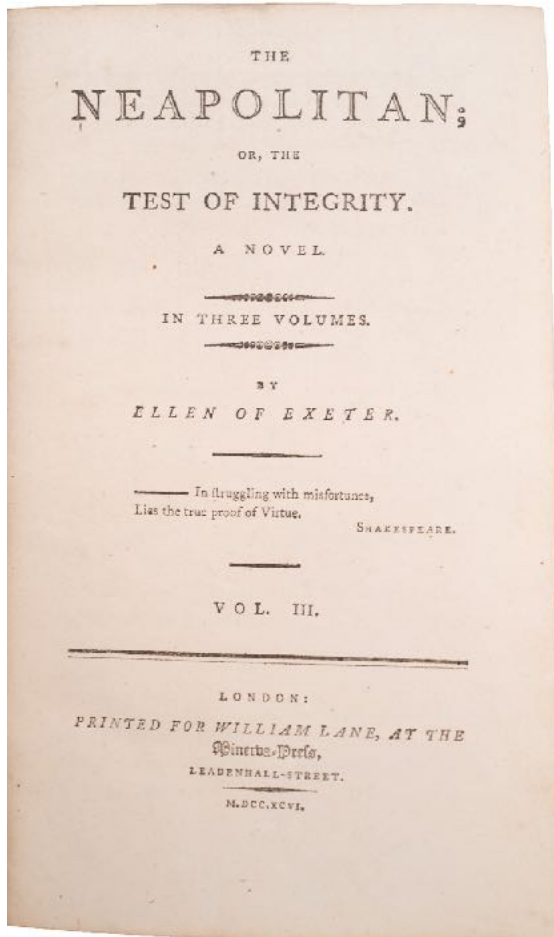
The plot is apparently derived from an incident described in a periodical by Richard Cumberland, and *The Neapolitan* is hence dedicated to him. The eponymous Italian is Count Marulli, but the scene is the Iberian peninsula, where he is subjected to prolonged and barbarous persecution by Fernandes Dacunha, his former tutor and now father-in-law. Dacunha's attempt to poison Marulli leads to the death of his daughter, a useful justification for his attempts at revenge, which end with Marulli's death on the rack of the Inquisition.

Mackenzie's 'career exemplifies almost every trend of the period. She began with epistolary works and moved to third-person narrative, which regularly sets her story proper within a frame story and often alleges some ancient archival source. From contemporary settings she moved to the historical, to the remote in time and place, to the gothic and then to horror fiction' (Orlando project, *online*). Of her 16 novels some were published anonymously, some under her other married names Johnson (by 1787), then Mackenzie (by 1789), and many by Lane at the Minerva Press. Notwithstanding her laboured style, her earlier works met with favourable reviews; by the time *The Neapolitan* appeared, critics were generally less forgiving. *The Critical Review* reported 'detached scenes of horror, cruelty, and revenge' without any

clear plot or object, though 'we are willing to allow ... some imagination, taste, and sensibility'.

ESTC shows one copy only, in the Sadleir-Black collection at the University of Virginia.

Garside, Raven, and Schöwerling 1796: 64; Summers, *Gothic Quest* p. 89; McLeod p. 256; Blakey p. 177-8.





ORTOGRAFIA
DE LOS AMANTES

1

ORTOGRAFIA
DE LOS AMANTES

2

ORTOGRAFIA
DE LOS AMANTES

3

THE GREATEST ITALIAN NOVEL
OF THE NINETEENTH CENTURY

65. **MANZONI, Alessandro.** The Betrothed Lovers; a Milanese tale of the XVIIIth. Century: translated from the Italian of Alessandro Manzoni ... Pisa: Niccolo Capurro ... 1828.

Three vols, 12mo, pp. xvii, [3], 390, [2]; 397, [1]; 347, [1, errata], with a terminal advertisement leaf in volume I for works published by C. and J. Rivington; a little foxing, ink splatter to title-page of vol. III, withal a fine and attractive copy, uncut, in contemporary vellum, spines gilt; trivial signs of wear at foot of spines, bookplate of Austen Henry Layard (1817-1894), archaeologist and politician.

£6000

First edition in English, very scarce, of *I Promessi Sposi* (1825-7), 'the most famous and widely-read novel in the Italian language' (Archibald Colquhoun, *Manzoni and his times*, 1954).

I Promessi Sposi was not only the greatest Italian novel of the nineteenth century, but the best from an Italian pen for some two centuries. 'In the minds of the great majority of Italians, Alessandro Manzoni ranks in popularity second only to Dante Alighieri, with whom, moreover, he is very frequently paired. *La Divina Commedia* and *I Promessi Sposi* are clearly the two greatest literary works produced by Italian genius' (J. F. Simone, *Alessandro Manzoni*).

Completed in 1822-3, and published a volume at a time from 1825 to 1827, the novel at once raised its author to the first rank of literary fame and the head of the romantic revival of Italian literature. Outside Italy it was immediately noticed and greatly admired, among others by Goethe, Scott, Mary Shelley, and Poe. The English translation is by Charles Swan (born 1797), a correspondent of Manzoni, with whom he discussed Shakespeare. It was printed in Pisa, where Swan was living at the time; Rivington issued it in England in June 1828.

Garside, Raven and Schöwerling 1828: 57.

A SOUTH SEA FABLE ON FREE TRADE

66. **MARTINEAU, Harriet.** Dawn Island. A Tale. [Written for the National Anti Corn Law Bazaar, May]. Manchester: J. Gadsby ... 1845.

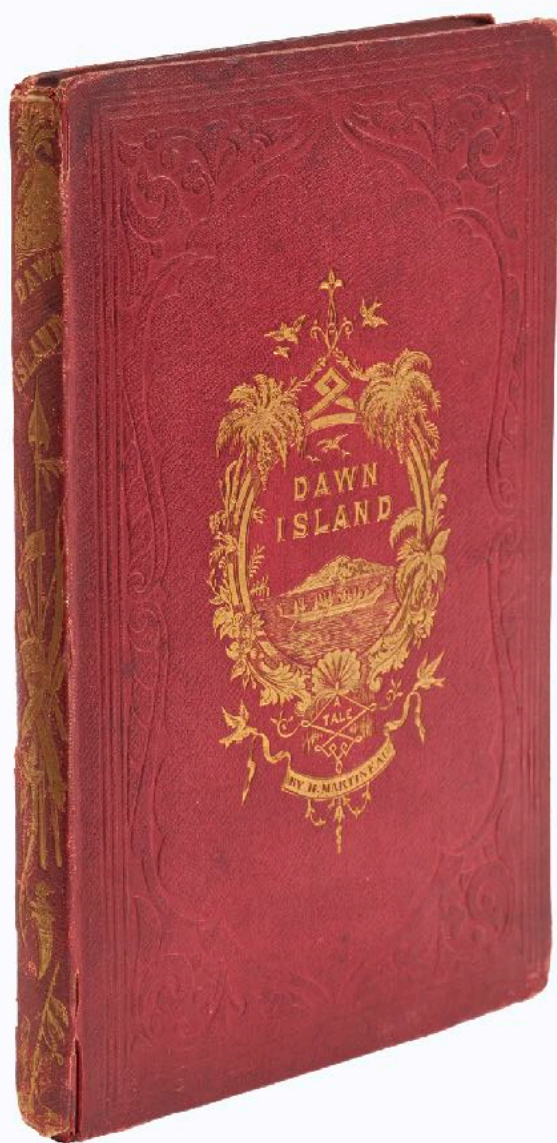
8vo, pp. 94, with an engraved frontispiece and an engraved title by James Stephenson, tissue guard; elaborate wood-engraved initial; one or two very light stains, otherwise a very good copy in the original publisher's red cloth blocked in blind and gilt, spine gilt, covers slightly dusty and rubbed; all edges gilt; yellow endpapers; bookplate of Robert Hayhurst to front pastedown; traces of recent pencil inscription, erased.

£250

First and only edition. This tale of the South Sea Islands represents Harriet Martineau's literary contribution to the cause of Free Trade. The story is a fairly simple allegory: the cannibalistic islanders, doomed in their natural state to an endless cycle of tribal wars, are saved by the arrival of European traders bringing the means for trade in consumer goods. The Anti Corn Law League had been founded in Manchester in 1839 to campaign against legislation which protected the interest of land-owners by taxing imported wheat (and thus raised the price of bread); the laws were repealed in 1846.

Martineau's literary career began with political economy, after the failure of her father's business forced her to consider writing for a living; a crash course in the theories of John Stuart Mill and Thomas Malthus resulted in *Illustrations of Political Economy* (1832), a series of fictional tales, which made Martineau famous almost overnight. Her economic principles were 'doctrinaire', but largely held with conviction throughout her life: 'she remained loyal to the central tenets of free trade and non-intervention ... ever the manufacturer's daughter' (*ODNB*).

Sadleir 1631; Wolff 4599.



67. [MONKLAND, Anne Catherine, *Mrs.*]. Village Reminiscences. By an Old Maid. In three Volumes ... London: Richard Bentley ... 1834.

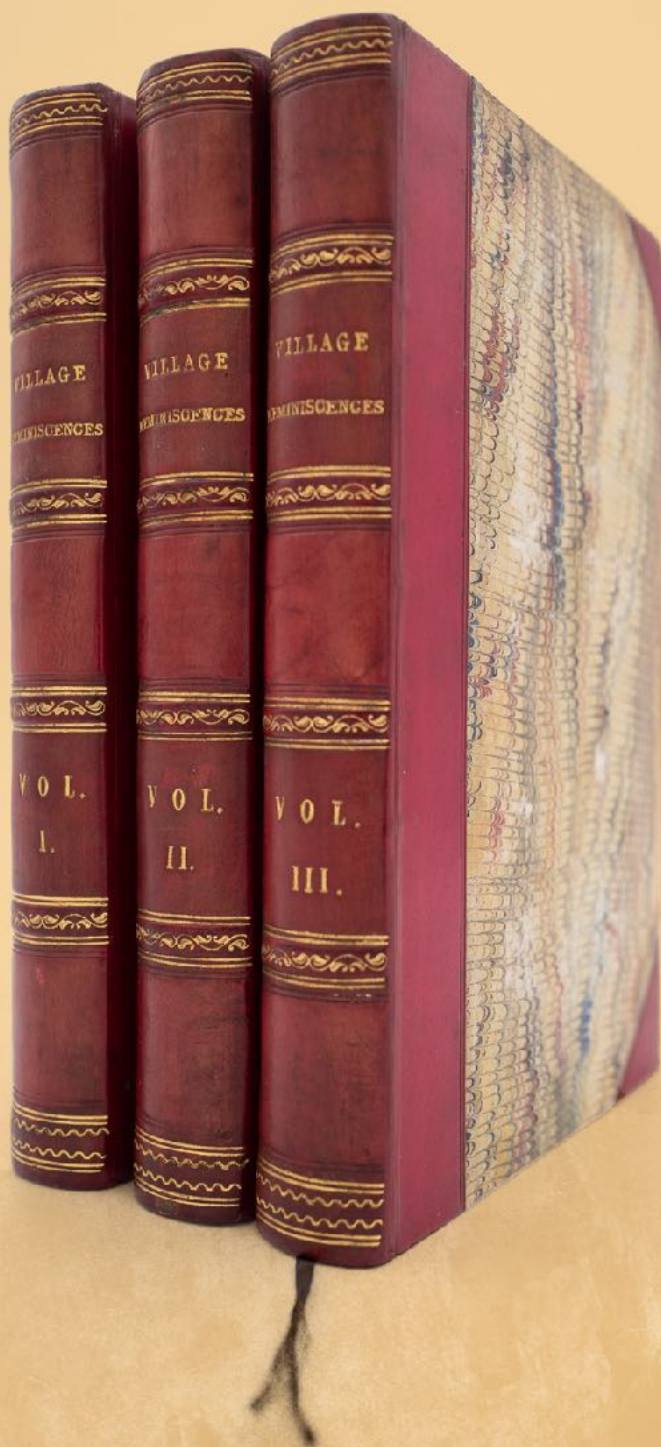
Three vols, 12mo, pp. [2], 310, [2, blank]; [2], 334, [2, advertisements]; [2], 321, [3, blank and advertisements]; with an errata slip following the title-page in each volume; a very good copy in contemporary red half calf and marbled boards, lettered direct.

£450

First edition, scarce. Here Mrs. Monkland, who otherwise wrote novels about India, assumes the persona of the 'old maid' daughter of the late rector of Southend, a pretty rural village in the west of England, where she has lived for 'nearly half a century'. She draws on her 'busy memory' to describe the lives of some of her friends and neighbours in a series of short tales: the Rector, the Heiress, the Convict's Wife (sent to the village with her children to live in the Poor House), the Merchant's Daughter, the Moated House, and the Recluse.

Bentley's List records a print run of 500 but it is now very uncommon. OCLC and COPAC record seven copies in the UK and three in US (UCLA, Illinois, Louisiana State).

Garside and Mandal 1834: 55.



VILLAGE
ANTIQUITIES

VOL.
I.

VILLAGE
ANTIQUITIES

VOL.
II.

VILLAGE
ANTIQUITIES

VOL.
III.

68. [MOORE, Alicia]. The Sisters: a Novel. London: Printed for Baldwin, Cradock, and Joy ... 1821.

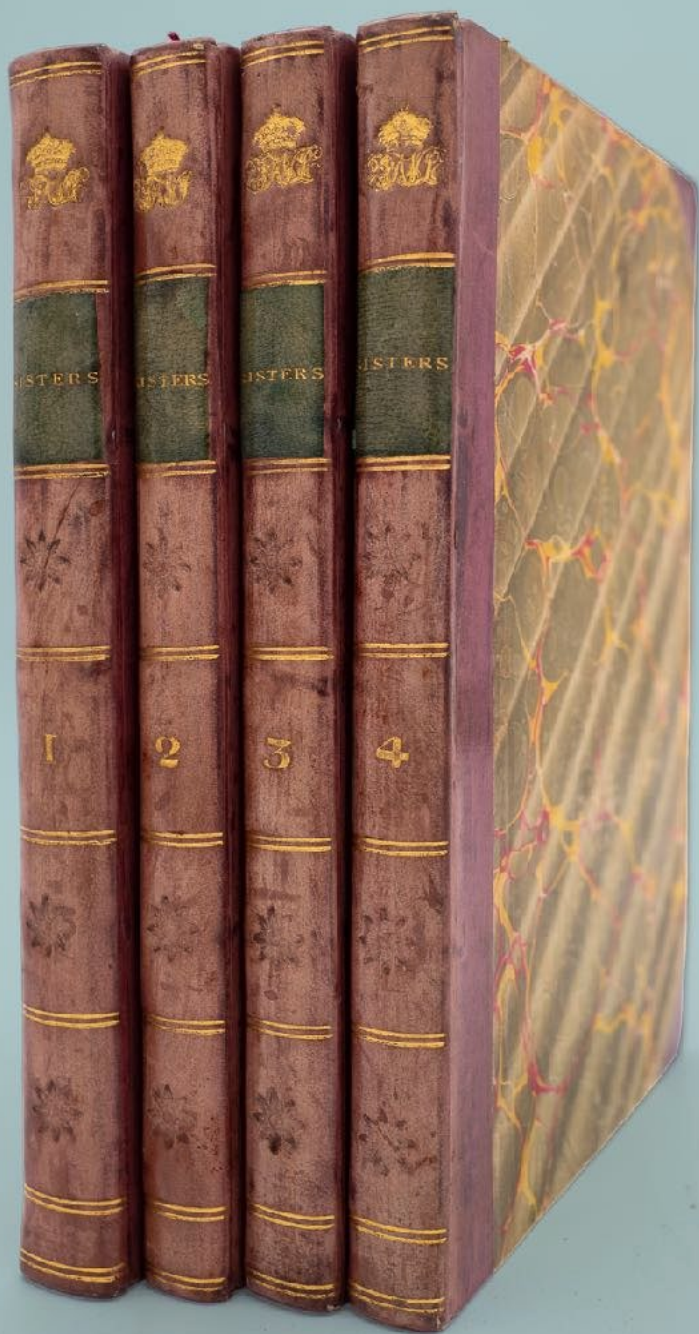
Four vols, 12mo, pp. [2], 284; [2], 236; [2], 242; [2], 248, wanting half-titles; **a very fine, crisp copy** in contemporary purple polished half calf, spines gilt-ruled, green morocco and gilt labels, gilt crest at top of spines of Frances Anne Vane-Tempest, Marchioness of Londonderry.

£1500

First edition, a sparkling copy of a rather gloomy moralistic novel concerned with conflicting religious beliefs and death.

Alicia Moore, *née* Radford (1790-1873), born in Sheffield, had made a disastrous first marriage in 1810 to someone she thought was Valentine William Gardner but was actually an imposter); by the time of his death at Canton in 1820, she had already married Robert Moore, in Scotland. A peripatetic life ensued, spent partly overseas and in the Channel Islands. Moore published several novels and the semi-fictional *Historical pictures of the middle-ages* (1846), which she researched while living in Switzerland.

Garside, Raven and Schöwerling 1821: 60.



O'DONNEL.

A NATIONAL TALE.

BY

LADY MORGAN,

(LATE MISS OWENSON)

AUTHOR OF THE WILD IRISH GIRL;

NOVICE OF ST. DOMINICK, &c.

Art thou a gentleman? What is thy name?

Discuss!

SHAKESPEARE.

IN THREE VOLUMES.

VOL. I.

LONDON:

PRINTED FOR HENRY COLBURN,
PUBLIC LIBRARY, CONDUIT-STREET, HANOVER-SQUARE,
AND SOLD BY GEORGE GOLDIE, EDINBURGH,
AND JOHN CUMMING, DUBLIN.

1814.

A PLEA FOR CATHOLIC EMANCIPATION

69. **MORGAN, *Lady Sydney*.** O'Donnel. A National Tale ...
London: Printed for Henry Colburn ... and sold by George
Goldie, Edinburgh, and John Cumming, Dublin. 1814.

Three vols, 12mo, pp. [iii]-xii, 295, [1]; [4], 331, [1]; [4], 339, [9,
advertisements], with half-titles in vols. II and III; a fine copy in near-
contemporary blue binder's cloth, maroon morocco and gilt labels.

£500

First edition: an autobiographical novel set in rural Ulster and high-
society England.

The chapters on Irish society are 'vulgar in tone and full of broad comedy' (Baker), but also argue stridently against absenteeism and the laws penalizing Catholics, through the fortunes of the noble but impoverished war-hero Hugh Red O'Donnel – Lady Morgan had originally intended a work about his Elizabethan namesake. The heroine, a governess who becomes a portrait painter and is transformed by marriage into a duchess, is modelled on Lady Morgan herself, and there are 'barely-disguised portraits of Lady Abercorn and others' (Loeber & Loeber). It was Lady Morgan's first work on Irish themes since her *Patriotic Sketches* (1807), and marks a change in seriousness: 'her social purpose now moves beyond mere sympathy for a misunderstood people to a strong, realistic argument for Catholic emancipation' (James Newcomer, *Lady Morgan, the Novelist*, 1990).

Brown 1181; Garside, Raven and Schöwerling 1814: 41; Loeber & Loeber M555; Sadleir 1779; Wolff 4914.

70. **MORGAN, *Lady Sydney***. The O'Briens and the O'Flahertys; a national Tale ... London: Henry Colburn ... 1827.

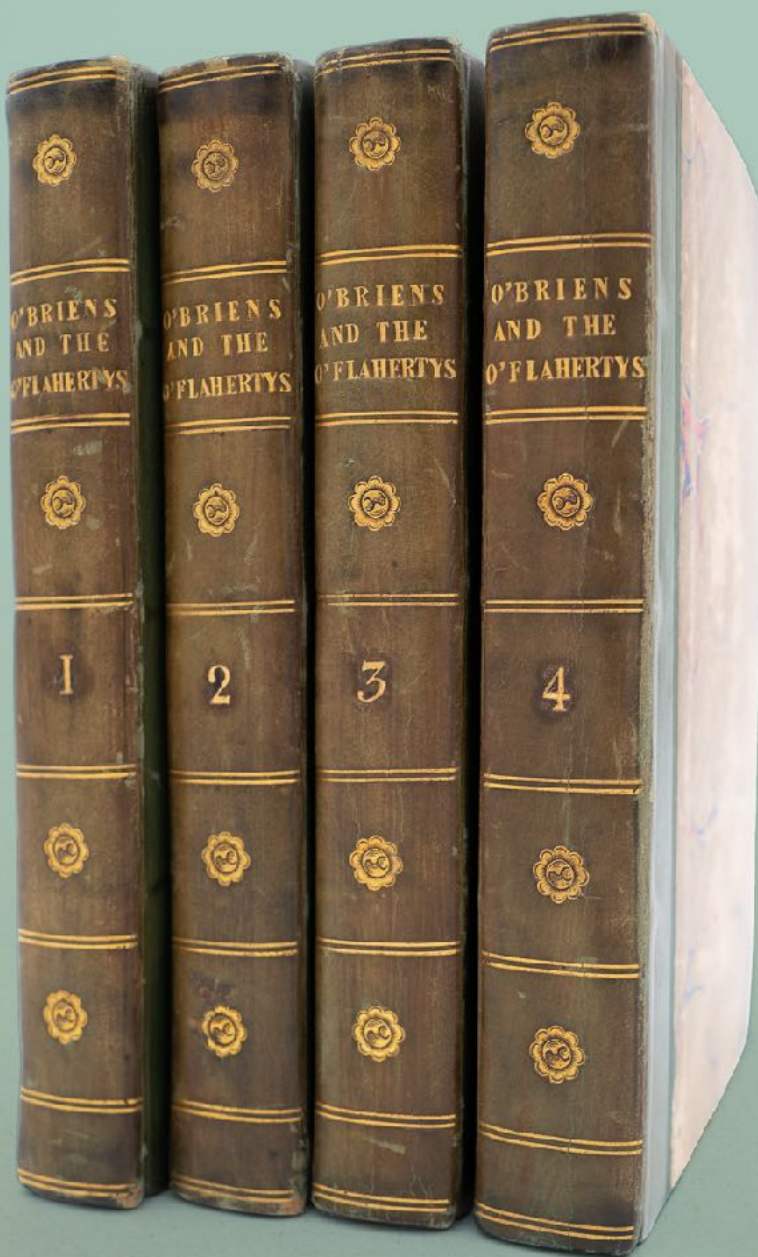
Four vols, 12mo, pp. xi, [1], 295, [1]; [4], 340; [4], 332; [4], 362, but with the half-titles (each with errata on the verso) rather oddly placed at the end of each volume and pasted to the endpaper; withal an excellent copy in contemporary green half calf, spines gilt, sides lightly rubbed; ownership inscriptions of Mrs J[ohn] C[osins] Howson, Grantham.

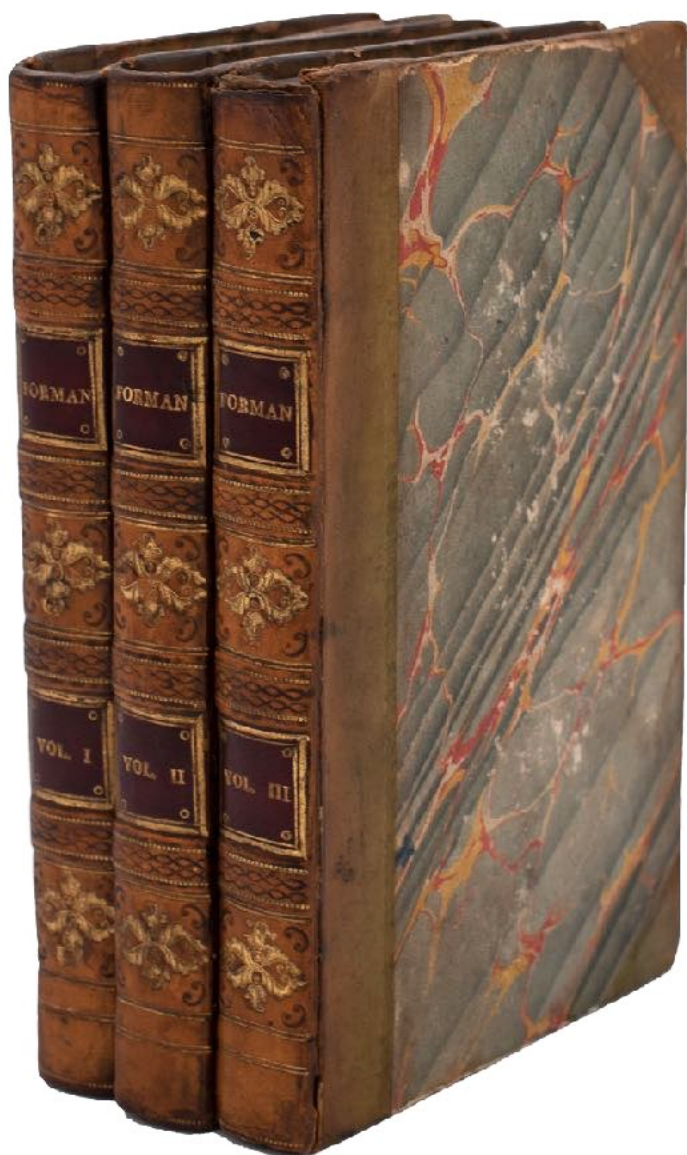
£1250

First edition. A lively novel, again urging Catholic emancipation. Partly epistolary, it is purportedly based on an Elizabethan document. 'It deals with the successive wave of settlement and conquest in Ireland and is emblematic of the frustrations and final defeat of the author's own form of patriotism. After a prologue set in the 1770s, the main story unfolds in the 1790s and closes after the Act of Union in 1800' (Loeber).

In the Preface Morgan 'apologises' for publishing another Irish novel, against her own best interests, 'for there is not country where it is less possible to be useful with impunity, or where the penalty on patriotism is levied with a more tyrannous exaction'.

Garside, Raven and Schöwerling 1827: 54; Loeber and Loeber M557; Sadleir 1777; Wolff 4913.





‘A MAJOR GOTHIC RARITY’: WOLFF

71. [MOYSEY, Abel]. *Forman*. A Tale ... London: Printed for Ogle, Duncan, and Co. ... and Ogle, Allardice, and Thomason, Edinburgh. 1819.

Three vols, 12mo, pp. [6], 309, [1]; [2], 328; [2], 317, [1], wanting the half-titles, the terminal blank leaf in volume I, and the terminal publishers' advertisement leaf in volume III; some slight cockling in vol II but a very good copy in early half green calf (faded to brown) and marbled boards, spine gilt and blind tooled, red morocco labels.

£3750

First and only edition, dedicated ‘without permission indeed’ to Sir Walter Scott, whose authorship of *Waverley*, *Old Mortality*, and *The Antiquary* is clearly known to our novelist.

Moysey based *Forman* on the proceedings against the Widow Turner in the Overbury murder case, though ‘the actual murder of Overbury forms no part of the romance’; he chose his seventeenth-century setting ‘for the sake of that general conviction of the necromantic art’ and ‘that (nearly universal) belief [in] supernatural agency’: his ‘mysterious circumstances’ are ‘not ... to be explained away by passages in walls, pictures, skeletons, &c. &c., but real, downright sorcery, fiends, and spectres. Those who consider all such machinery as diablerie, silliness, and nursery doings will of course (after this open notice) proceed no further with the book ...’.

Robert Lee Wolff, who treated *Forman* among novels of the occult in *Strange Stories* (1971), pp. 265-322, regarded it as ‘a major gothic rarity’ (*Nineteenth-Century Fiction*, no. 4954).

Garside, Raven, and Schöwerling 1819: 50.

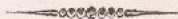
EDMUND

OF THE

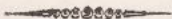
FOREST.



AN HISTORICAL NOVEL.



IN FOUR VOLUMES.



BY THE AUTHOR OF
CICELY, OR THE ROSE OF RABY.



VOL. I.

LONDON:

PRINTED FOR WILLIAM LANE, AT THE

Wine & Spirit,

LEADENHALL-STREET.

M DCC XCVII.

WITCHCRAFT IN SCOTLAND

72. [MUSGRAVE, Agnes]. Edmund of the Forest. An historical Novel ... London: Printed for William Lane, at the Minerva Press ... 1797.

Four vols, 12mo, pp. [2], iv, 252; [2], 269, [1]; [2], 288; [2], 288; wanting the frontispiece sometimes found in volume I; a good copy in contemporary calf by Kalthoeber, with his orange glazed paper ticket to front free-endpaper, worn, 3 boards sadly lacking and 3 detached; armorial bookplate with a ducal coronet (unidentified).

£1600

First and only edition, rare. Musgrave's second novel, *Edmund of the Forest* is an extravagant gothic with a fifteenth-century Scottish setting; James III of Scotland is a character. As with much of her work, it failed to excite the critics: 'Horrors are multiplied on horrors, new characters on new characters, until the reader is bewildered in a maze ... The story is supposed to have happened in the reign of James III. of Scotland; and the agency of witchcraft is introduced in compliment to that monarch's credulity ... With such helps as witches, ghosts, caverns, and ruined castles, we should be too scrupulous in expecting probability: but there are bounds even to fiction ...'. Despite this, an extract was reprinted in the 1799 collection *Gothic Stories*, and later re-used in several early nineteenth-century penny-shockers.

According to the Preface to her best-selling debut *Cicely; or the Rose of Raby* (1795), Musgrave had suffered from a severe illness which had kept her house-bound. In writing *Edmund* too she was self-isolating, 'safely shrouded at present from observation, in a retreat, amidst hills and winding streams'. Little else is known of her.

ESTC records four copies only: BL; New York Society Library, Rice, and Virginia.

Garside, Raven, and Schöwerling 1797: 60; Blakey, p.181; McLeod p. 262.



73. **MUSGRAVE, Agnes.** *The Solemn Injunction.* A Novel ...
London: Printed at the Minerva-Press, for William Lane ...
1798.

Four vols, 12mo, pp. [2], 294; [2], 286; [2], 304; [2], 342, with an engraved frontispiece in vol. I; contemporary half calf over marbled boards, slightly worn, with red morocco labels (missing on vol IV); Downshire monogram.

£3250

First and only edition, rare, the third of five novels by Musgrave, and the last to be published by the Minerva Press. With this work she first put her name on the title-page.

It was unenthusiastically reviewed by the *Critical Review* as 'not quite so dull as many solemn things of the same kind, nor sufficiently interesting to any beside the persevering readers, by whose appetite for fictitious narratives our circulating libraries are supported'. Set in the present day (or perhaps the recent past) it is not a typical gothic novel, although mysterious strangers, incarcerated maidens and wicked Lords are a feature of the narrative. *The Feminist Companion* summarises: 'a modern family saga: several generations of mystery, evil, incarceration, bloody suicide, faked ghosts, and incest, with a happy ending.'

Six copies located in ESTC: BL, Chawton, Bristol, Leeds; Virginia, and New York Society Library.

Garside, Raven, and Schöwerling 1798: 49; Blakey p. 187; McLeod p. 275.



V K O N T I N U E

THE
SOLEMN
INJUNCTION.

A NOVEL.

IN FOUR VOLUMES.

BY
AGNES MUSGRAVE,
AUTHOR OF "GREAT EXPECTATIONS," &c.

"In a solitary chamber, and midnight hour,
"How many strange events may arise."

VOL. I.

LONDON:
PRINTED AT THE
SPENCER-PRESS,
FOR WILLIAM LANE, LEADENHALL-STREET.

M.DCC.XCVIII.



74. **MYSTIC COTTAGER (The)** of Chamouny: a Novel ...
 London: Printed for William Lane, at the Minerva Press ...
 1794.

Two vols, 12mo, pp. [6], 183, [1]; [2], 170; small holes in B3-4 in vol II touching a couple of words (sense recoverable); some foxing at extremities, else a good copy in contemporary half calf and marbled boards, headcaps chipped, joints cracked, labels wanting; Downshire monogram to spine.

£3750

First edition, very rare, presumably a first novel by a young authoress – the ‘Address to the public’ calls it ‘the genuine dictates of a moment of imagination ... traced by the pen of juvenility for the sole endeavour of raising a trivial sum for the benefit of a distressed Orphan, deprived of the blessing of sight’.

The Tankervilles are a family of Swiss origin now living in England; before going to India, young Edwin has decided to go on a tour of his native Switzerland with his valet Carlos. He encounters a rural idyll of noble peasants, in particular the beautiful Rosalie. But who is the lady in the miniature she keeps, whose is the shrine in the mountains nearby, what does Edwin’s father Augustus have to do with Rosalie, and why is he making every effort to keep them apart?

Despite the over-wrought prose, all ‘blushing tints of rosy morning’ and floods of tears which stain the pillows with ‘briny essence’, it received broadly favourable reviews. The author, who remains unidentified, went on to write *The Observant Pedestrian* (1795), *Montrose, or the gothic Ruin* (1799) and *Human Frailties* (1803). *Human Frailties* is ‘interspersed with poetry’, as is the present work – both Edwin and Rosalie write verses.

ESTC lists four copies only: BL, Cambridge, Chawton; and Virginia.

Garside, Raven, and Schöwerling 1794:13; Blakey p. 166; McLeod p. 235.

THE
MYSTIC COTTAGER
OF
CHAMOUNY:

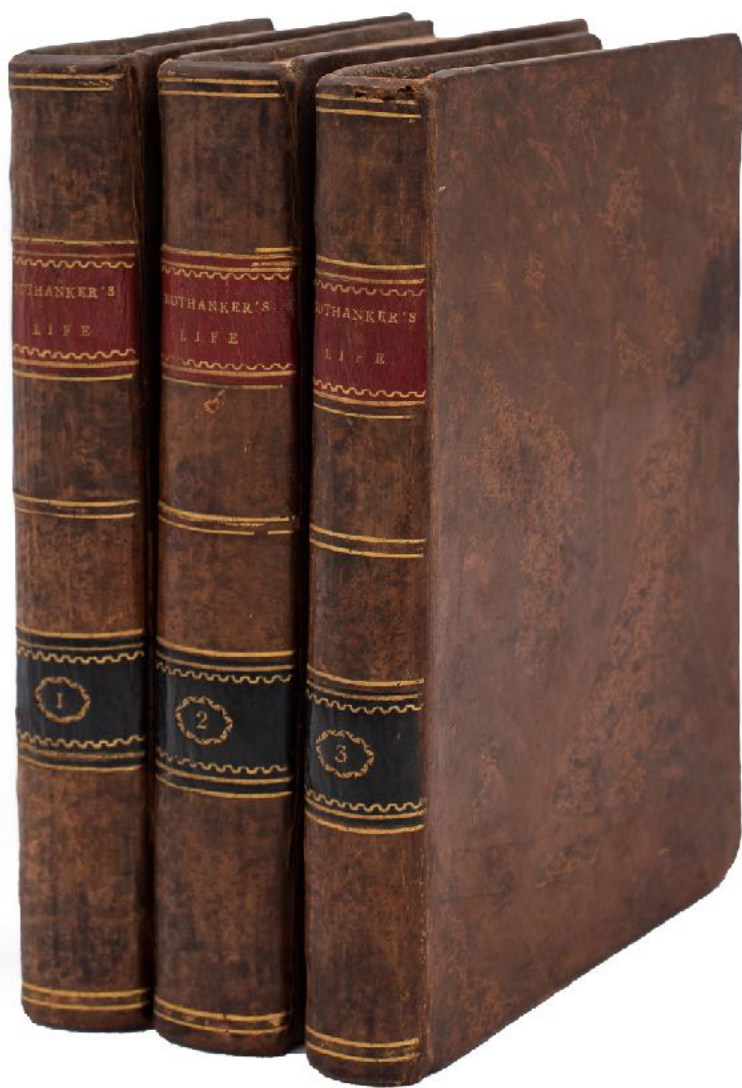
A NOVEL,
IN TWO VOLUMES.

VOL. I.

As in the hollow breast of Appenine,
Beneath the shelter of encircling hills,
A myrtle rises far from human eye,
And breathes its balmy fragrance o'er the wild;
So flourish'd blooming and unseen by all
The lovely Rosalie.

THOMSON'S SEASONS.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
Pineapple-Press
LEADENHALL-STREET.
M DCC XCIV.



THE BESTSELLER OF THE GERMAN ENLIGHTENMENT
WITH A SATIRE OF THE BOOK TRADE

75. **NICOLAI, [Christoph] Friedrich.** The Life and Opinions of Sebaldu Nothanker. Translated from the German ... by Thomas Dutton, A. M. ... London: Printed by C. Lowndes ... and sold by H. D. Symonds ... 1798.

Three vols, 12mo, pp. [2], xxvi, 356; [2], 395, [1]; 289, [1]; with an etched illustration (bound as a frontispiece) to volume II by Daniel Chodowiecki (the costumes of eight Berlin preachers described on pp. 147-154; printed from the same plate as the German original with a new page reference), not mentioned in ESTC but clearly required; a few spots and stains, the final blank verso in volume II pasted onto the free endpaper, but a very good copy, in contemporary tree calf, red and black morocco spine labels; early ownership inscriptions to title-pages 'William Tew from Paul Twigg'.

£2750

First edition in English, very scarce, of Nicolai's *Das Leben und die Meinungen des Herrn Magister Sebaldu Nothanker* (1773-6), 'probably the literary bestseller of the German Enlightenment' (Selwyn), translated into many languages and much re-printed. It is sometimes considered the first 'realistic' German novel, but is at its heart a scathing satire on, among things, religion and the book trade.

The idealistic parson Sebaldu Nothanker, deprived of his congregation by Lutheran zealots and brought even lower by the deaths of his wife and youngest daughter, is saved from potential destitution by his friend the bookseller Jeronymo (Heironymus in the German), often considered to be a self-portrait of Nicolai. Jeronymo finds Nothanker a position as a proof-reader in Leipzig, where dialogues between him and a disillusioned hack 'Doctor' satirize the sausage-factory production of trivial contemporary literature. The Doctor explains how booksellers commission works by the yard on particular subjects, which they then use to barter for better works at book fairs; how they aim for the most text for the smallest price from their authors; and how hawkers trade the newest literature from France and England to 'Translating

Manufactories'. There are 'fashionable translators, who accompany their translation with a preface, in which they assure the public, that the original is excellent; – learned translators, who improve upon their work, accompany it with remarks, and assure us that the original is very bad but that they have made it tolerable; – translators, who translate themselves into originals ... leave out the beginning and end and improve the remainder at pleasure ... and publish the books as their own production'. Or else they share the work among various sub-translators. Nothanker is astonished, but his friend Jeronymo is pragmatic, realising the difficult economics of the trade, and complaining that German authors, unlike the French and English, do not know how to write for a wide audience. Nicolai's preface explains that normally novels work up to a happy resolution with a marriage, but he is skipping over romantic adventures in favour of veracity. At the end, the characters are rewarded not for good deeds but by blind luck, after winning a lottery.

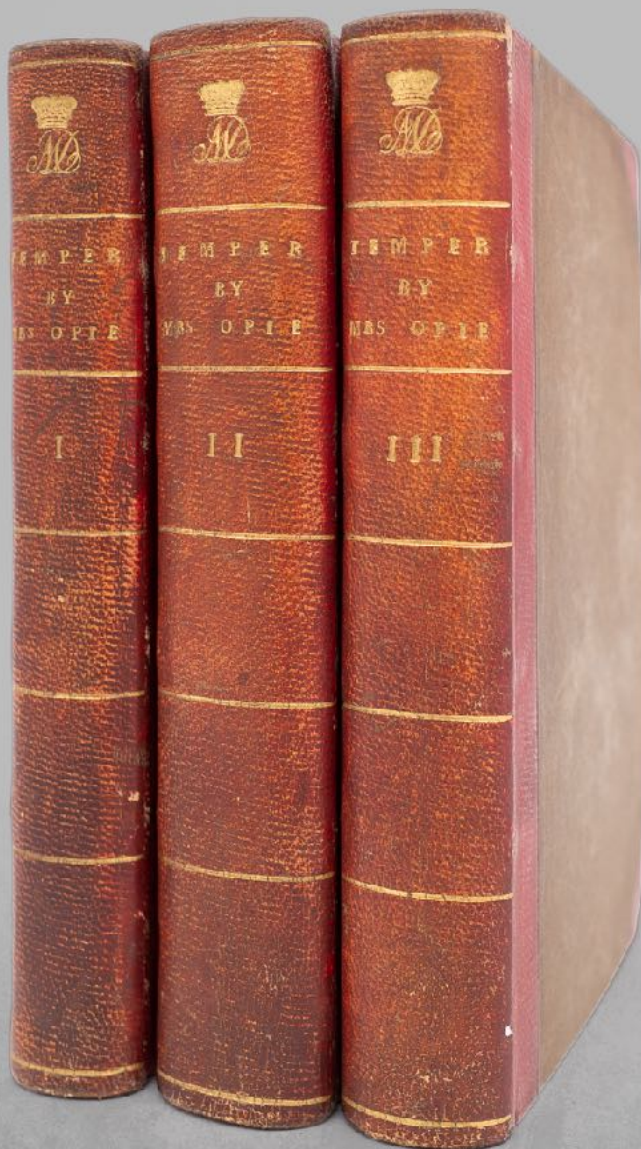
The Anglophile writer and bookseller Nicolai (1733-1811), himself son of bookseller, was a friend of Lessing and Moses Mendelssohn with whom he edited several literary periodicals. Best known for the present work and his satire on Goethe, *Freuden des jungen Werthers* (1775), he also published (and possibly translated) works from English such as Amory's *Life of John Buncl*; the title here is a nod to Sterne, who is also referred to in passing in the text. Nicolai had refused the use of Chodowiecki's plates for a French edition of *Sebaldus Nothanker* in 1777, on the grounds that they were too worn from the German printings, but he later relented for a Swedish edition of 1796 and for the present English version.

The English translator, Thomas Dutton, also translated Kotzebue's *Pizarro in Peru* (1799), and published a number of satirical poems and a theatrical periodical *The Dramatic Censor* (Jan-June 1800). Here, he apologises for a 'momentous drawback' in the translation, namely that the targets of the original satire will be unfamiliar to an English audience. It is, nevertheless, immensely engaging, and was very well received in the *Monthly Review*.

Although both title-pages are dated 1798, it seems there may have been a pause in production. Early reviews for volume I came out in March-April 1797, and the conclusion was celebrated in Aug-September 1798. No copies survive to confirm this, though a note at the end of vol III mentions a 'General Key promised in a few early impressions of the First Volume' and since superseded by notes.

ESTC shows eight copies only: BL, Cambridge, Trinity Cambridge; Harvard, Johns Hopkins, Library Company of Philadelphia, Library of Congress, and UC Davis; plus an imperfect copy at the Taylorian (lacking volume III).

Garside, Raven and Schöwerling 1798: 50; see Pamela Eve Selwyn, *Everyday Life in the German Book-Trade: Friedrich Nicolai as Bookseller and Publisher in the Age of Enlightenment, 1750-1810*, 2000.



TEMPER
BY
MRS. OPIE

I



TEMPER
BY
MRS. OPIE

II



TEMPER
BY
MRS. OPIE

III

76. **OPIE, Amelia.** *Temper; or, domestic Scenes: a Tale ...*
 London: Printed for Longman, Hurst, Rees, Orme, and Brown
 ... 1812.

Three vols, 12mo, pp. [2], 323, [1]; [2], 431, [1]; [2], 369, [1, errata for vols I and II]; old repairs to small tears to title-page and I1 in vol. II, K6-7 loose in vol. III, else a very good copy in contemporary red half straight-grain morocco, and brown boards, spines sunned; Downshire monogram to spines.

£500

First edition, a so-called 'moral-evangelical' novel inspired by William Hayley's *Triumphs of Temper* – it led to a correspondence with Hayley. *Temper* follows several generations of the same family and the moral effects of their upbringing. Agatha Torrington, whose temper was unchecked as a child, goes on to disobey her parents and marry a rake, George Danvers, who later abandons her and claims a prior marriage in India. Their daughter Emma is left in the guardianship of a clergyman, who raises her more morally; she narrowly avoids marrying her own half-brother. There are some scenes in Paris inspired by Opie's own visit to the city 1802. Critics were lukewarm but it still had three editions.

Amelia Alderson's first novel, *Dangers of Coquetry*, had been published by William Lane in 1790, but it was with *Father and Daughter* (1801) that she achieved success – admired by Scott and even 'Monk' Lewis, famously dismissive of women writers. In the 1790s she mixed in radical circles, a friend and possible romantic interest of both Thomas Holcroft and William Godwin. After her marriage in 1798 to the portrait painter John Opie, she withdrew from this company. He died in 1807, after which she moved back to Norwich. *Temper* was her first novel in seven years, and reflected her increasing preoccupation with moral and religious didacticism. These later works have received far less critical attention.

Garside, Raven, and Schöwerling 1812: 52.

L U C Y :

A NOVEL,

IN THREE VOLUMES.

BY MRS. PARSONS.

" Virtue alone, unchangeable and wise,
" Secure above the reach of fortune lies ;
" Tho' doom'd to sorrow, poverty or scorn,
" Whilst fools and tyrants are to empire born ;
" Blest in an humble, but a peaceful state,
" She feels no envy, and she fears no hate ;
" With stoic calmness views life's empty round,
" Where good is sparing sown, but ill's abound."

VOL. I.

L O N D O N :
PRINTED FOR WILLIAM LANE,
AT THE
Minerva Press,
LEADENHALL-STREET.

M.DCC.XCIV.

THREE ASSOCIATION COPIES
BY A 'HORRID' NOVELIST



77. **PARSONS, Eliza.** *Lucy: a Novel ...* London: Printed for William Lane, at the Minerva Press ... 1794.

Three vols, 12mo, pp. [2], 281, [1, ads]; [2], 288; [2], 263, [1, ads], contemporary half calf, lightly rubbed, one headcap chipped, short cracks in two joints, one label missing; Downshire monogram to spines.

£2000

First edition. A Gothic romance, set in the dreary and decayed Dermont Castle, in Northern Ireland – the heroine had been abandoned on a nearby beach at the age of two. *Lucy* was written during a period of particular financial need, and Parsons had apparently tried but failed to publish it by subscription.

Eliza Parsons (1739-1811) began married life in prosperity, but after her husband's business losses in the American war and a warehouse fire, followed by his death, she began to write to support her eight children. She wrote nineteen novels, mostly in the Gothic tradition, ten of them for the Minerva Press; among them were *Castle of Wolfenbach* and *The Mysterious Warning*, two of the 'horrid novels' recommended by Isabella Thorpe to Catherine Morland in *Northanger Abbey*.

Parsons's second novel, *Errors of Education* (1791), had been dedicated on the title-page, 'by permission', to Mary Hill, the future Marchioness of Downshire, from whose library this and the next two titles come. Evidently Hill continued to follow and support Parsons's career.

Garside, Raven, and Schöwerling 1794: 42; Blakey, p. 165; McLeod, p. 235.



78. **PARSONS, Eliza.** The Girl of the Mountains. A Novel ...
London: Printed for William Lane, at the Minerva Press
... 1797.

Four vols, 12mo, pp. [2], 279, [1]; [2], 282; [2], 288; [2], 273, 2, [1], including three pages of advertisements at the end of vol. IV, contemporary half calf, spines gilt-ruled, rubbed, headcaps chipped, cracks in three joints (but all joints firm), three labels missing; ownership inscription 'M. Downshire' to B1 in each volume; Downshire monogram.

£1800

First edition, a sentimental Gothic novel set in a mountainous region of France, where the girl of the title, Adelaide, is raised by her father Dupont after the death of his wife; an ancient manuscript plays a prominent part in the story. Numerous digressions include the story of a monk who had once been in the service of Louis XII. It was dedicated to Princess Sophia Matilda of Gloucester.

Garside, Raven, and Schöwerling 1797: 61; Blakey, p. 181; McLeod, p. 263; Summers, *The Gothic Quest*, p. 170.

M. Frothingham

THE
G I R L
OF THE
MOUNTAINS.

A NOVEL,
IN FOUR VOLUMES,
BY MRS. PARSONS,
AUTHOR OF WOMEN AS THEY ARE, &c.

A noble Spirit acquires new Strength from Adversity.—The Mind
is not to be *subdued* by the Vicissitudes of Life, though its feelings
may be wounded by the unjust Persecution of the World.

VOL. I.



PRINTED FOR WILLIAM LANE,

AT THE

Minerva-Press,

LEADENHALL-STREET.

M DCC XCVII.



79. **PARSONS, Eliza.** Anecdotes of two well-known Families. Written by a Descendant; and dedicated to the first female Pen in England. Translated for the Press by Mrs. Parsons ... London: Printed for T. N. Longman ... 1798

Three vols, 12mo, pp. viii, 282; [2], 299; [2], 277, lacking the half-titles, contemporary half calf, spines gilt-ruled, Downshire monogram to spines.

A very fine copy.

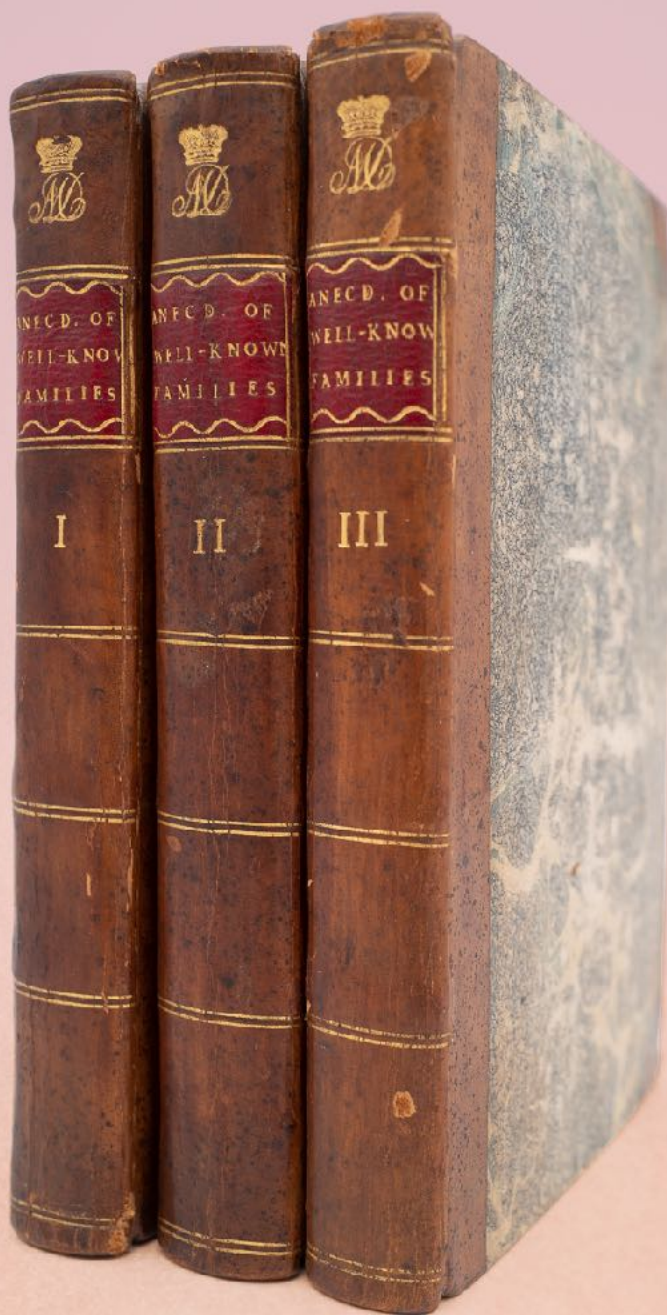
£2250

First edition. A satire on the Gothic novel, presented as if the work of a descendant of the family of the story, enlarged and 'prepared for the press' by Eliza Parsons.

Elinor, who resides in a 'vegetative state', knowing nothing of the world but what she has learned in romances, is rescued from aggressive stags when visiting a 'haunted' tower – she believes her rescuer is a phantom, etc. etc. There are mysteries aplenty, and Elinor was switched at birth.

The dedication is to 'the first female pen in England', perhaps Burney? Critics saw through the pose of editorship, but failed to read the novel as tongue-in-cheek.

Garside, Raven, and Schöwerling 1798: 52; Frank, p. 274.



MINERVA PRESS GOTHIC

80. **[PILKINGTON, Miss].** The Accusing Spirit, or De Courcy and Eglantine. A Romance ... By the Author of Delia, Rosina, and the Subterranean Cavern ... London: Printed at the Minerva-Press, for Lane and Newman ... 1802.

Four vols, 12mo, pp. [2], 295, [1, ads]; [2], 276; [2], 292; [2], 304; wanting the frontispiece present in some copies; small portion torn from margin of C10 in vol. I, with loss to two letters, some stains and light foxing, withal a good copy in contemporary tree calf, black morocco labels, joints rubbed, spines a little dry; ownership inscriptions 'John Alexander' to title-pages.

£1600

First edition, rare, of an extravagant Minerva Press Gothic with a historic French setting – Berezule in Gascony in a generic bygone age. A horrid murder, a shipwreck, a false nun, a noble moor with his tongue cut out, screech-owls, ghostly figures, and mysterious noises in the night are the ingredients. It was translated into French as *Le revenant de Bérézule* (1805).

This is the last of four novels for the Minerva Press attributed to a 'Miss Pilkington' on the basis of an 1814 publisher's catalogue. Blakey, and Garside et al. differentiate her from the prolific author of both adult and juvenile fiction (Mrs.) Mary Hopkins Pilkington, but ESTC does not. The four novels 'intelligently reconcile – just – humour and wit with sentimental anguish' (*Feminist Companion*) – *The Accusing Spirit* was indeed one of the group of gothics read by De Quincey in 1803 as he was waiting to go up to Oxford.

Library Hub and OCLC together record copies at Leeds, Manchester, Bodley; and National Library of Germany only.

Garside, Raven and Schöwerling 1802: 54; Blakey, p. 201.

THE
ACCUSING SPIRIT,
OR
DE COURCY AND EGLANTINE.

A Romance.

IN FOUR VOLUMES.

BY THE AUTHOR OF
DELIA, ROSINA, AND THE SUBTERRANEAN CAVERN.

" There was a time
" That when the brains were out, the man would die,
" And there an end."

SHAKESPEARE.

VOL. I.

LONDON:
PRINTED AT THE
Minerva-Press,
FOR LANE AND NEWMAN,
LEADENHALL-STREET.
1802.

John Alexander

'THE SECRET, MYSTERIOUS, TERRIFIC HORRORS
OF THE HAUNTED RECESSES OF THE GLOOMY
CAVE OF ELFINODORINNIA'

81. [PLUMPTRE, Annabella]. The Western Mail: being a Selection of Letters made from the Bag taken from the Western Mail, when it was robbed by George -----, in 17--. Now first published. London: Printed by Davis, Wilks, and Taylor ... for J. Mawman, Successor to Mr Dilly ... 1801.

12mo, pp. [2], iv, 282; internally a very good copy, untrimmed, rebound in blue-green library buckram.

£650

First edition. Like her better-known older sister Anne, Annabella ('Bell') Plumptre was a translator and novelist. Their father was Robert Plumptre, prebendary of Norwich and president of Queen's College, Cambridge. They began their writing careers as part of the Enfield circle where participation in private theatricals may have contributed to Bell's easy assumption of different characters and idiolects in this collection of stories.

George ---- robbed the Western Mail to pay his debts and support his family who, destitute again years later, looked to the bag of stolen letters (preserved as 'a fatal memorial') as their last resort. Since, perforce, there are no answers to the letters, each has to tell a story in itself – of love and marriage, elopements, high life, low life, London, quackery, the 'Game of Sentiment', caricatures, and the like. The results are extremely entertaining.

The semi-literate Mrs. L, a mantua maker, reports to Mrs. F on the latest ladies' 'fashings ... negligees ... hoops' and styles of hair ('frizzed very tight, and done up to a large cushioning'). Mrs. V writes to her mother distraught that her husband expects her to suckle their child for 'it would quite spoil my shape' and cruelly ruin the pleasures of life in London. A doctor peddles his universal remedy – 'Vital, Antiscorbutic, Cosmetic Lozenges' – to a series of patients with wholly different complaints. Fanny, a discarded mistress, writes to Lord N 'I will not be

got rid of in this manner. I will be your torment and haunt you everywhere I will think of nothing else, day nor night, but how to be revenged.'

Mr. A declines a commission from Mr. K to buy caricature prints: 'I have an aversion to them in every respect They commonly speak no language ... but that of vulgarity, passion, and frequently obscenity' Mr. P tells Miss C that his bookseller regards her gothic novel as 'not above a third rate performance, and that he never gives more than ten guineas for third rates'. The title, however, is superlative: *The secret, mysterious, terrific horrors of the haunted recesses of the gloomy cave of Elfinodorinnia* Mr. G sends Mr. H a critique of his long poem 'Breakfast' ('This is a loaf of bread ... this is a clean knife ... this is a radish').

Garside, Raven, and Schöwerling 1801: 57.

Letter 10.

FROM JOHN H—— TO THOMAS F——,
FARMER, AT ——, ——SHIRE.

Dear Thomas,

I AM sorry to be the messenger of ill news to you, but I have the misfortune to inform you that your brother William was found dead this morning, hanging to the bed-post in his room. I had observed something very particular in him lately, and that he was not as he used to be, but I could not account for it. But now it comes out upon his death, from all his fellow-servants, that he had concerns in the lottery, and that
all

all of them had trusted him with money, as you will see by his letter which I send herewith, that was found on the table, and will explain the reason of his unhappy fate, which all his fellow-servants join to deplore, and, I dare say, all that knowed him, for William was held in great respect wherever any body knowed him; and, though all his fellow-servants have lost money by him, yet there is not one but says that they have no distrust of his honest intentions, but think he deceived himself by false hopes. I suppose that he had not the power to finish his letter, which laid open on the table, and was not dry from his tears when it was found. He certainly had not been long dead when he was found; and he had not been in bed all night, for it was
just

AN IRISH REBEL IN PENNSYLVANIA, WITH A PLAY

82. [PLUNKETT, Elizabeth, née GUNNING]. The Exile of Erin, a Novel ... By Mrs. Plunkett, late Miss Gunning ... London: Printed by T. Plummer ... for B. Crosby and Co. ... 1808.

Three vols, 12mo, pp. viii, 290; [4], 239, [1, ads]; [4], 268, with the half-titles; offset from turn-ins, but a good copy in worn contemporary sheep, spines dry, headcaps chipped, joints cracked but cords sound.

£1600

First edition, very scarce, the first novel published by Elizabeth Gunning after her marriage, in 1803, to an Irish soldier, Major J. Plunkett.

The Irish exile of the title has left for England and then America, presumably because of his involvement in the uprising of 1798, though this is unstated (the political elements of the novel are generally not explicit), leaving behind a wife and son. He settles near Philadelphia and eventually remarries the daughter of another exile (definitely a former rebel, but one who has seen the error of his ways), pointedly named Erin. Meanwhile, the rest of the novel deals with the exile's daughter Rossanna, and the fashionable social life she is forced, unwillingly, to lead in London. Her father's dubious history almost threatens her ability to make a match, but all is made good in the end. Most of volume three is a play, 'The Favourite' (pp. 93-255) – a private theatrical in which she takes part.

Born in Castle Coote, Ireland, and raised in Edinburgh and America, Gunning came from a literary family – her mother Susanna née Minifie was also a novelist (as was her aunt Margaret), and her cousin was the queen of the Silver Fork School, Lady Charlotte Bury. Before her literary career began, Gunning was embroiled in a notorious scandal involving some apparently forged love letters from the Marquis of Blandford (Walpole followed the proceedings, which he dubbed the 'Gunninghiad', assiduously). Elizabeth's first novel *The Packet* (1794) capitalised on the currency of her name, and she wrote several more.

OCLC and COPAC record copies at BL, Bodley and Trinity College Dublin, to which we can add Harvard, and UPenn.

Garside, Raven, and Schöwerling 1808: 90; Loeber & Loeber P73.

THE
EXILE OF ERIN,

A NOVEL,
IN THREE VOLUMES.

BY MRS. PLUNKETT,
LATE MISS GUNNING.

"Why I can smile, and murder while I smile,
"And try content to that which grieves my heart,
"And wet my cheeks with artificial tears,
"And frame my face to all occasions."

"To lasting toils exposed, and endless cares,
"To open malice, and to secret snares;
"To malice, which the vengeful foe intends,
"And the more dangerous love of seeming friends."

VOL. I

London:

Printed by T. Plummer, Seething-Lane,
FOR B. CROSSBY AND CO. STATIONERS'-COURT,
LUDGATE HILL.
1808.

made Cesario blush: "What is it you would wring from me?" he asked, in a relenting tone.

"Some show of that common goodwill with which man looks on man," replied Giovanni. "I could ill support this frightful outlawry from any one of my fellow-creatures, much less from you."

"And why less from me than from another?" asked Cesario, turning away his eyes.

"Do not these walls answer you?" said Giovanni, in a low voice.

"Yes, they do answer me!" exclaimed the kindling Cesario. "They speak to me with a hundred tongues! — that spot, whereon my father used to stand — those trees, which I see from this window, and which his hand planted — yonder dismal pile, where his sacred ashes rest without a monument,—all speak, and bid me ——" Cesario stopped suddenly, struck with a recollection of the promise he had sought



83. **PORTER, Anna Maria.** *The Knight of Saint John*, a Romance ... London: Printed for Longman, Hurst, Rees, Orme, and Brown ... 1817.

Three vols, 12mo, pp. [4], 333, [1 blank]; [2], 302; [2], 354; a very good copy in contemporary half red straight-grain morocco and marbled boards, rubbed, lettered direct, ownership inscriptions of Mary Hill as Marchioness of Downshire to third vol., shaved; Downshire monogram to spines.

£750

First edition. *Romeo and Juliet* in the seraglio (but with the male heirs, not lovers, of two feuding families, and with a happy ending). Set in sixteenth-century Genoa and Malta, the story culminates in the Great Siege of Malta by the Ottomans and a dramatic break-out attempt from the Pasha's dungeons. After Cesario saves Giovanni's life, 'they retired below; and there, in one sacred embrace, filled up the mighty measure of their happiness'.

The younger sister of the historical novelist Jane Porter, Anna Maria had her first book published in 1793 when she was just thirteen. A series of novels followed rapidly, many of them historical romances; by the time of her death from typhoid in 1830, she had written eighteen books, three of them in collaboration with her sister.

Porter dedicated *The Knight of Saint John* to her mother and sister, 'Those Dear Friends, in whose domestic society the principal part of this work was composed.' It was the last work that Princess Charlotte was reading aloud with her husband Leopold before her death in November 1817.

Garside, Raven, and Schöwerling 1817: 48; Wolff 5600.

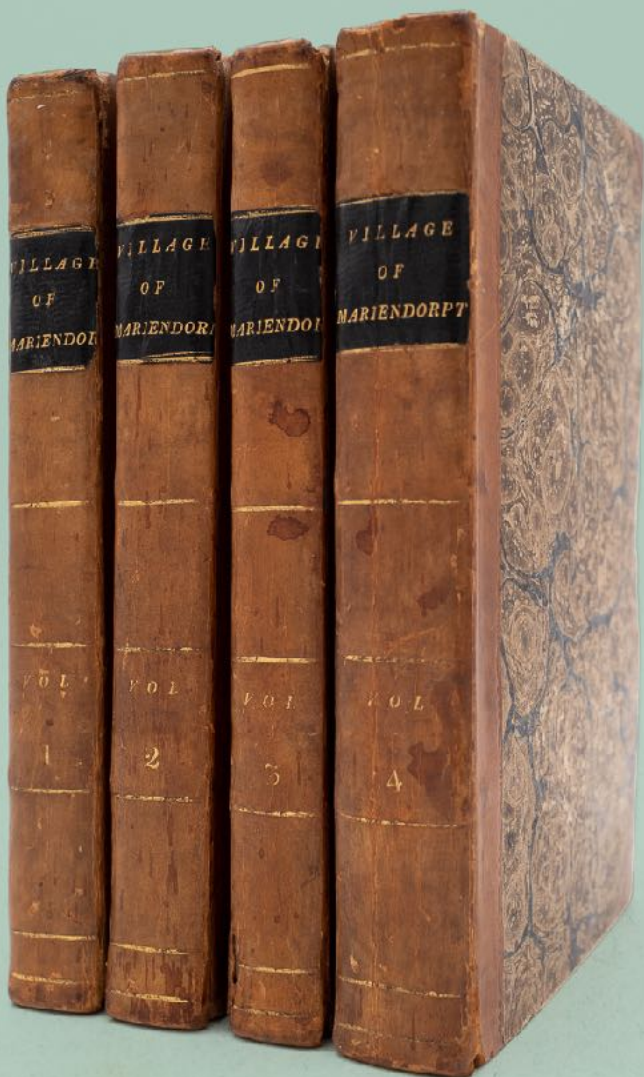
84. **PORTER, Anna Maria.** *The Village of Mariendorpt. A Tale ... in four Volumes ...* London: Printed for Longman, Hurst, Rees, Orme and Brown ... 1821.

Four vols, 12mo, pp. vi, 303, [1]; [2], 336; [2], 313, [1]; [2], 455, [1]; wanting half-titles; contemporary half calf and marbled boards, spines a little worn, else a very good copy; smudged ownership stamp (an unidentified ducal crest?) to endpapers of volume I.

£850

First edition of a rather melodramatic novel set in Bavaria towards the end of the Thirty Years War. It proved just what Longman was looking for, and a sequel, *Roche-Blanche*, followed in 1822. Porter's eleventh novel, *The Village of Mariendorpt* was loosely dramatized in 1838 by James Sheridan Knowles, and produced at the Haymarket as *The Maid of Mariendorpt*.

Garside, Raven and Schöwerling 1821: 62; Wolff 5604





85. **PORTER, [Jane].** Thaddeus of Warsaw. In four Volumes ... by Miss Porter. The fifth Edition. London: Printed for Longman, Hurst, Rees, and Orme ... 1809.

Four vols, 12mo, p. [4], 267, [1]; [4], 245, [1]; [4], 267, [1]; [4], 261, [1]; with half-titles; some foxing but a good copy in contemporary half red straight-grain morocco and brown boards; Downshire monogram to spine.

£500

Fifth edition of Jane Porter's first book. Porter set out 'to pourtray a character which Prosperity could not intoxicate, nor Adversity depress', in this tale suggested in part by the exploits and tragic later life of the contemporary Polish patriot Tadeusz Kosciuszko. The young nobleman Thaddeus Sobieski joins the Polish army against the invading Russians. He 'is a faultless hero of romance, disinterested, valiant, performing mighty deeds in his country's last struggle'; then, after defeat, 'as a refugee in London, where he lives as a teacher of languages, the unparalleled nature of his misfortunes gives him a mysterious dignity' (E. A. Baker). In the end he is discovered to be the son of an English gentleman.

The book, which led to a friendship between Miss Porter and General Kosciuszko, quickly became a best-seller (a new edition every year to 1806, eleven by 1826). The 'Advertisement to the Second Edition', commented at her pleasure at the 'totally unexpected' success of the novel. Sadleir, who rarely resorts to hyperbole, describes the first edition, 1803, as 'a super-rarity among Gothic Romantic novels'.

See Garside, Raven and Schöwerling 1803: 59 *note*.

86. **PORTER, Jane.** *The Scottish Chiefs*, a Romance. In five Volumes ... London: Printed for Longman, Hurst, Rees, and Orme ... 1810.

Five vols, 8vo, pp. [3]-11, [1], 355, [7, notes and errata]; [2], 367, [1]; [2], 411, [1]; [2], 386; [2], 396; wanting half-titles but with the errata-leaf (to vols I-III) in vol I; several margins renewed to gathering O in vol. III, else a good copy in contemporary red half roan and drab boards, spines sunned and a little scraped.

£1000

First edition of Jane Porter's second and most notable novel. Few historical novels that precede *Waverley* have endured: *The Scottish Chiefs* is one of them. Its subject is the fortunes of William Wallace, the Scottish patriot, of whom Miss Porter had heard stories in her childhood. She researched the historical background thoroughly. 'The old poem on the subject, by Henry the Minstrel (Blind Harry), was doubtless known to her. Campbell the poet sent her a sketch of Wallace's life, and recommended books for her to read. Miss Porter dedicated to him the third edition (1816).' Admirers of the novel were numerous and it 'had an immense success in Scotland. Translated into German and Russian, it won European fame, was proscribed by Napoleon (postscript to third edition), and penetrated to India.' 'Porter's belief that she influenced Scott is', however, 'mostly wish-fulfilment' (*DNB*, *Oxford DNB*).

Garside, Raven and Schöwerling 1810: 68; Sadleir 1971; Wolff 5607.

AT THE SUGGESTION OF GEORGE IV

87. **PORTER, Jane.** *Duke Christian of Luneburg; or, Tradition from the Hartz ... in three Volumes ...* London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green ... 1824.

Three vols, 12mo, pp. viii, 357, [1]; [4], 416; [4], 402, with half-titles, but bound without the three leaves of advertisements in volume III; tear to pp. 153-60 in volume I repaired (no loss of text), small hole in pp. 181-2 in volume II (just touching a couple of letters), but otherwise an attractive copy in contemporary dark blue half calf and marbled boards.

£650

First edition. *Duke Christian of Luneburg* was Porter's sixth book, which she modestly described as 'a little traditionary [*sic*] sketch of an illustrious hero'. Set in sixteenth-century Europe, it is a tale of religious conflict in which the civilising force of Protestantism battles against the barbarous influences of Catholicism and 'the creed of Mahomet'.

The novel was written at the suggestion of George IV who, as the existing Duke of Brunswick and Luneburg, offered to supply Porter with information about his 'Great and Virtuous Progenitor', and instructed his librarian to help her with material for her research. He was subsequently rewarded with an effusive dedication, in which Porter related 'the delight ... of tracing the glory of England, in the ancestors of her Sovereign'.

Garside, Raven & Schöwerling 1824: 77; Wolff 5605.

AN IRISH ROMANCE, AND CROMWELL'S FAMILY

88. **PORTER, Jane, and Anna Maria.** *Coming Out; and the Field of Forty Footsteps ... In three Volumes ...* London: Printed for Longman, Rees, Orme, Brown, and Green ... 1828.

Three vols, 12mo, pp. iv, [2], 508; [4], 575, [1]; [4], 680; some spotting, soiling and mild dampstaining throughout; occasional blindstamps of the Dunedin Volunteer Fire Brigade, Otago, NZ; later nineteenth-century red half roan and pebbled cloth, worn and rubbed, insect damage to head of spine of volume I.

£650

First edition; the first two volumes comprise 'Coming Out; a Tale of the nineteenth century' by Anna Maria Porter, the final volume is her sister's 'Field of Forty Footsteps; a Tale of the seventeenth century'. It is a substantial work, and 'either would have made a three-decker all by itself' (Wolff). This was Jane Porter's last extended work, and the joint publication is perhaps explained by waning interest in the Porters' brand of historical novel.

Coming Out, like Anna Maria Porter's earlier *Honor O'Hara*, takes an Irish setting. Alicia Barry, educated at home, is hoped to make her debut in London; but the family is threatened with financial ruin, and her father, a Colonel, flees to Jamaica to avoid arrest. Alicia has two rivals for her hand – the dashing Earl St. Laurence and the lowly orphan Jocelyn Hastings. The Earl is of course a cad, and has earlier seduced and abandoned an Italian maid; Hastings has better luck, and they finally marry.

The Field of Forty Footsteps is a romance set during the Commonwealth in the area that would become Bloomsbury. The main protagonists are members of Cromwell's family. The Field in question, within Montague Fields, was a traditional location for duels.

Garside, Raven and Schöwerling 1828: 64; Loeber & Loeber P100; Wolff 5609..

NEW
CANTERBURY TALES;
OR,
THE GLORIES
OF
THE GARRISON.

BY OLIVER OUTLINE,
MAJOR-GENERAL, &c. &c.

Dixero si quid fortè, jocosius, hoc mihi juris
Cum venia dabis.

HOR.

LONDON:

PRINTED FOR HENRY COLBURN,
ENGLISH AND FOREIGN PUBLIC LIBRARY, CONDUIT STREET,
MANOVER SQUARE.

1811.

BY WORDSWORTH'S FUTURE SON-IN-LAW

89. [QUILLINAN, Edward]. *New Canterbury Tales; or, the Glories of the Garrison*. By Oliver Outline, Major-General, etc. ... London: Printed for Henry Colburn ... 1811.

12mo, pp. 185, [7, errata and ads], with a half-title; a fine copy, uncut, in the original blue boards, neat new drab spine; bookplate of Francis Marsden Cobb.

£400

First edition, very scarce, of one of Quillinan's earliest works, cast in the form of comic dialogues sketching scenes of military life. Quillinan's first book, published in 1810, was *Ball Room Votaries; or, Canterbury and its vicinity*, a lively verse satire on Canterbury personalities which involved its author in a series of duels, and resulted in his transfer to another regiment. Chapter seven of *New Canterbury Tales* is a prose adaptation of *Ball Room Votaries*.

Quillinan later achieved celebrity as Wordsworth's son-in-law, and as a poet, and translator from the Portuguese.

Library Hub and OCLC (which both list the works as anonymous) show 3 copies in the UK and 7 in the US.

Not listed by Garside, Raven and Schöwerling.



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

Three vols, 12mo, pp. xiii, [2], xiv-xxiv, 209, [3, ads and errata]; [2], 293, [3, ads and errata]; [2], 277, [1, ads], lacking the half-titles, and the terminal advertisement leaf in vol III, but with the errata leaves; paste-on slip to title-verso in volume I noting that the novel is '[Entered at Stationers' Hall] October 25th 1788'; a good copy in contemporary half calf and marbled boards, rubbed, spine labels wanting; ownership signature 'M Downshire' to B1 in vols I and II and to title-page in vol III; Hillsborough monogram to spine.

£2400

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

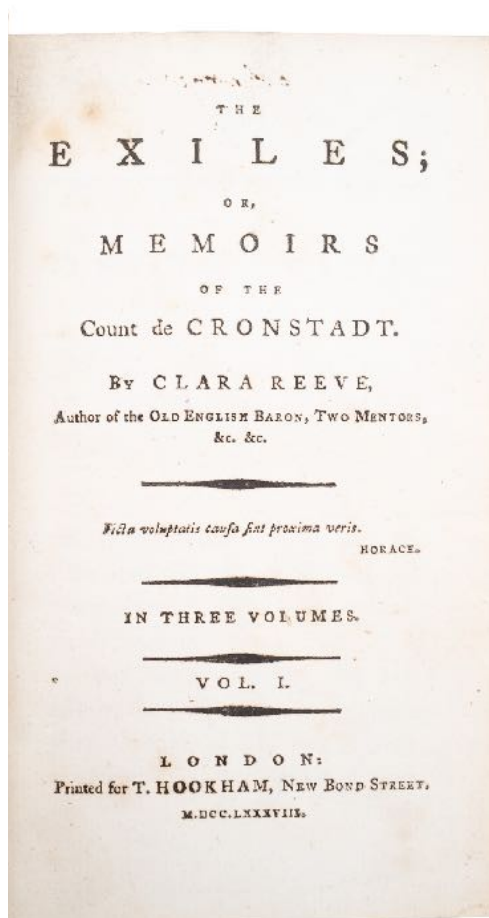
In the preface Reeve explains the book's conception. A gentleman friend looking for a hobby to relieve the 'ennui' of fashionable life asked her to 'give him a share' in writing her next novel. Her solution was to plan a loosely-linked story of three acquaintances, a German, a Frenchman, and an Englishman, citizens of the world, 'men of cultivated minds and enlarged hearts', who meet in their travels 'and after they are separated, they are to give each other an account of their lives and adventures'. Reeve's friend asked to take the Frenchman and the Englishman, but soon abandoned the project and Reeve laid aside her part of the tale, putting 'the MS. into a drawer, among other beginnings without ends'. After several years, she finally 'picked up the broken thread of her narration' and finished *The Exiles* as a German story, reducing the Frenchman and the Englishman to incidental figures. The preface which explains all this provides an unusually good picture of a professional author at work.

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

broken-hearted first wife dies, and Cronstadt, overcome by remorse, soon follows her to the grave.

This novel was evidently acquired by Mary Hill after 1793, when she became Marchioness of Downshire, but before her new Downshire monogram was in use; it was almost certainly bought and read by her when still in sheets – some of the ink from her ownership signature in volume I (on the first leaf of the main text) has transferred to the terminal errata leaf and the title-page.

Garside, Raven and Schöwerling 1788: 68.



91. **REEVE, Clara.** The Memoirs of Sir Roger de Clarendon, the natural son of Edward Prince of Wales, commonly called the Black Prince; with Anecdotes of many other eminent Persons of the fourteenth Century ... London: Printed for Hookham and Carpenter ... 1793.

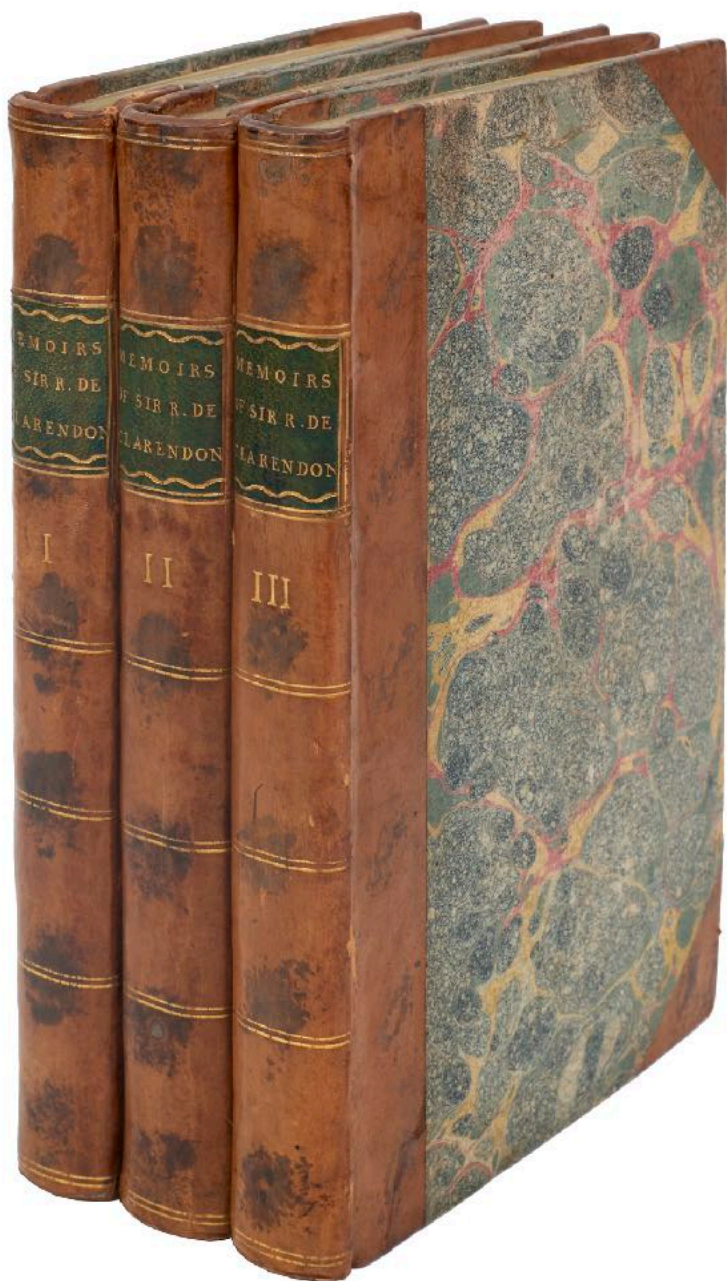
Three vols, 12mo, pp. [iii]-xxiv, 221, [3, ads for Hookham's Literary Assembly]; [2], 249, [1]; [2], 217, 217-231; wanting half-titles and the four leaves of terminal ads in volume III, but **a fine crisp copy in contemporary catspaw half calf** and marbled boards; green morocco labels, yellow edges.

£2750

First edition. After several novels with contemporary settings, Reeve returned here to the past, though it is less gothic than her *Old English Baron*. The historical setting is a foil for a commentary on contemporary post-Revolutionary French politics. Reeve had been an initial supporter of the Revolution, but like many lost her taste for it during the Terror. Her Preface here notes that 'The new philosophy of the present day avows a levelling principle, and declares that a state of anarchy is more beautiful than that of order and regularity. There is nothing more likely to convince mankind of the errors of these men, than to set before them examples of good government, and warnings of the mischievous consequences of their own principles' – such is Reeve's intent here.

Hookham's Literary Assembly, advertised here, was the revamped successor of their thirty-year old subscription library; 'at very great expence', Hookham 'fitted up an elegant suite of apartments for the establishment', whose patrons included the Prince of Wales. Subscriptions were 2 guineas per annum, though 'respectable foreigners', *i.e.* those fleeing France, could subscribe for half that – these included Madame de Genlis.

Garside, Raven and Schöwerling 1793: 37.



A SOURCE FOR BURNEY'S *EVELINA*

92. **RICCOBONI, Marie-Jeanne.** Histoire de Miss Jenny, écrite & envoyée par elle à Milady, Comtesse de Roscomond, Ambassadrice d'Angleterre à la Cour de Dannemark ... A Paris, Chez Brocas & Humblot, Libraires ... 1764.

Four vols, 8vo, pp. [4], 199, [1]; [4], 174; [4], 200; [4], 222, with a half-title and a frontispiece in each volume; a fine copy in contemporary half calf and marbled boards, spine gilt, contrasting morocco labels; contemporary armorial bookplate of Charles Palmer in each volume, superimposed in volumes II-IV by the bookplate of Palmer's ward and heir, the political economist Hutches Trower (1777-1833), a follower of Ricardo.

£950

First edition of a scarce epistolary novel of English manners, by the anglophile French writer Madame Riccoboni, a friend and correspondent of Garrick, Hume and Adam Smith, and a publicist for the cause of English literature in France.

Miss Jenny is a case study in Anglo-French literary influence: the plot was adapted from a popular French translation of Eliza Haywood's *Betsy Thoughtless* (*L'Étourdie, ou Histoire de Miss Betsy Tatless*, 1743), and *Miss Jenny* itself became an important source for Fanny Burney's first novel *Evelina* (1778).

Hume was in Paris at the time of publication, and offered to arrange for *Miss Jenny*'s translation into English, writing to Strahan: 'Are you acquainted with the Merit of Madame Riccoboni's novels? ... She has just now in the Press a Novel, wrote upon English Manners, from which great success is expected. Woud you think it worthy of being translated? I could get some Sheets of it, which I woud send you by a Courier'. He did so, and it was duly translated, as *The History of Miss Jenny Salisbury*, 1764, but sold very poorly, and the publisher Becket refused to return any of Riccoboni's correspondence. In turn, she was very dismissive of the translation, writing to Garrick in August 1765 that 'Jenny est pitoyable; une traduction lache, froide, pleins de contresens, de répétitions, de plates épithètes ...'.

1^{re} partie



Illustration de M. G. Ross

HISTOIRE DE MISS JENNY,

*Ecritte & envoyée par elle à MILADY,
Comtesse DE ROSCOMOND,
Ambassadrice d'Angleterre à la Cour
de Dannemark.*

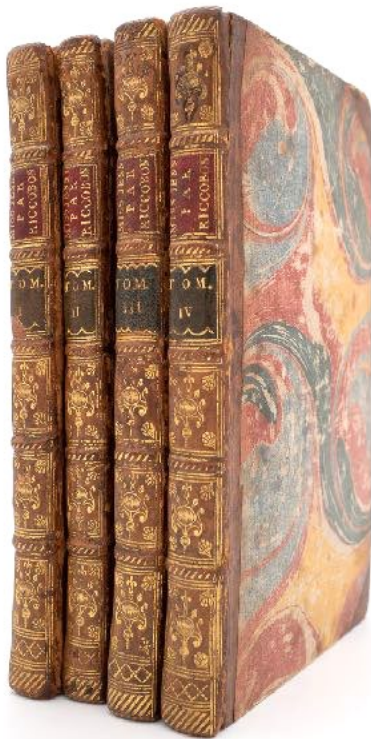
Par Madame RICCOBONI.
PREMIERE PARTIE.



A PARIS,
Chez BROCAS & HUMBLLOT, Libraires,
rue Saint-Jacques, au Chef Saint-Jean.

M. D C C. LXIV.

Avec Approbation & Privilège du Roi.





93. **ROBINSON, Mary, 'Perdita'.** The Widow, or a Picture of modern Times. A Novel, in a Series of Letters
London: Printed for Hookham and Carpenter ... 1794.

Two vols, 12mo, pp. [4], 182, [2, errata and ads]; [2], [2, errata], 187, [1]; contemporary half calf, spines gilt-ruled; Downshire monogram to spines.
A very fine copy.

£5000

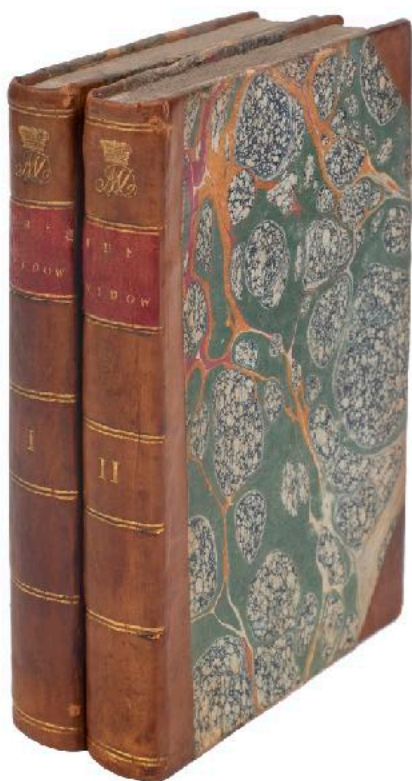
First edition of Robinson's second novel. The widow of the title is presented with many bad options for re-marriage (such as Lord Woodley, who, robbed of feudal power by modern laws, asserts 'since I cannot tyrannize over my vassals, I will over the *women*'), eventually chooses one, and dies unhappy. Its critique of the fashionable world of 'modern times' did not garner it approval among its fashionable readers.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer and thought her 'a woman of undoubted genius'; her contacts among other female novelists of the day included Jane Porter, Eliza Parsons, Elizabeth Gunning, and Anna Maria Bennett.

Robinson wrote both sentimental and Gothic fiction, often using her own personal relationships as the basis of her plots. Her first foray, *Vancenza* (1792) had attracted 600 subscribers and sold out in a day, at least in part on the back of her scandalous reputation. Hookham printed an ambitious 1500 copies of *The Widow*.

It is nevertheless now rare, with copies at Cambridge, Bodley; Harvard, Virginia; and New South Wales only in ESTC.

Garside, Raven and Schöwerling 1794: 51; Denlinger, *Before Victoria: extraordinary women of the Romantic era*, pp. 2-21; Black, *The epistolary novel*, 703.



THE
W I D O W,
OR A
Picture of Modern Times.
A NOVEL,
IN A SERIES OF LETTERS,
IN TWO VOLUMES.
BY
MRS. M. ROBINSON,
AUTHOR OF
POEMS, AINSI VA LE MONDE, VANCENZA,
MODERN MANNERS, &c. &c.

VOL. I.

L O N D O N,
Printed for HOOKHAM and CARPENTER, Broad Street.
1794.

With the Author's Love

W A L T Z B U R G:

A Tale

OF THE SIXTEENTH CENTURY.

By Francis Rose.

IN THREE VOLUMES.

VOL. I.

LONDON:

WHITTAKER, TREACHER, AND CO.,
AVE-MARIA LANE.

1833.

FAMILY PRESENTATION COPY

94. [ROSE, Frances, *attributed?*]. *Waltzburg: a Tale of the sixteenth Century*. London: Whittaker, Treacher, and Co. ... 1833.

Three vols, 12mo, pp. [2], 311, [1]; [2], 365, [1]; [2], 357, [1], wanting half-titles if required; a good copy in contemporary half calf, somewhat rubbed; Rose family bookplates, inscribed variously Philip Davies Rose and Beatrice Rose, title-page with inscription 'By Frances Rose'.

£375

First edition, set during the Reformation; inscribed on two of the endpapers 'With the Author's love'. The attribution to Frances Rose, about whom almost nothing is known, comes from this copy (and the following item).

Waltzburg received generally positive notice in contemporary reviews. 'We feel borne out in saying that "*Waltzburg*" is about the best concocted story of all the various novels that have lately come before us' (*Spectator*). 'An historical romance by an unknown author, but one who gives much promise. The ground which it takes is completely unbeaten, and yet ground of much interest and variety ... We can recommend "*Waltzburg*" as a very attractive and well-written fiction' (*The Town*). Thackeray, though, was less impressed, and his review in the *National Standard* for 20 July 1833, called it 'one of those nuisances called historical novels ... Luther and some of his contemporaries figure through the pages ... and play the oddest pranks that ever human mind conceived'.

Philip Davies Rose later moved to Australia, where his gravestone describes him as originally of Devon. Frances Rose was presumably his mother, but we have been unable to trace further details.

Garside and Mandal 1833: 7; not in Wolff.

FAMILY PRESENTATION COPY

95. [ROSE, Frances, *attributed?*]. Penruddock, a Tale. By the Author of 'Waltzburg.' ... London: Whittaker & Co. ... 1835.

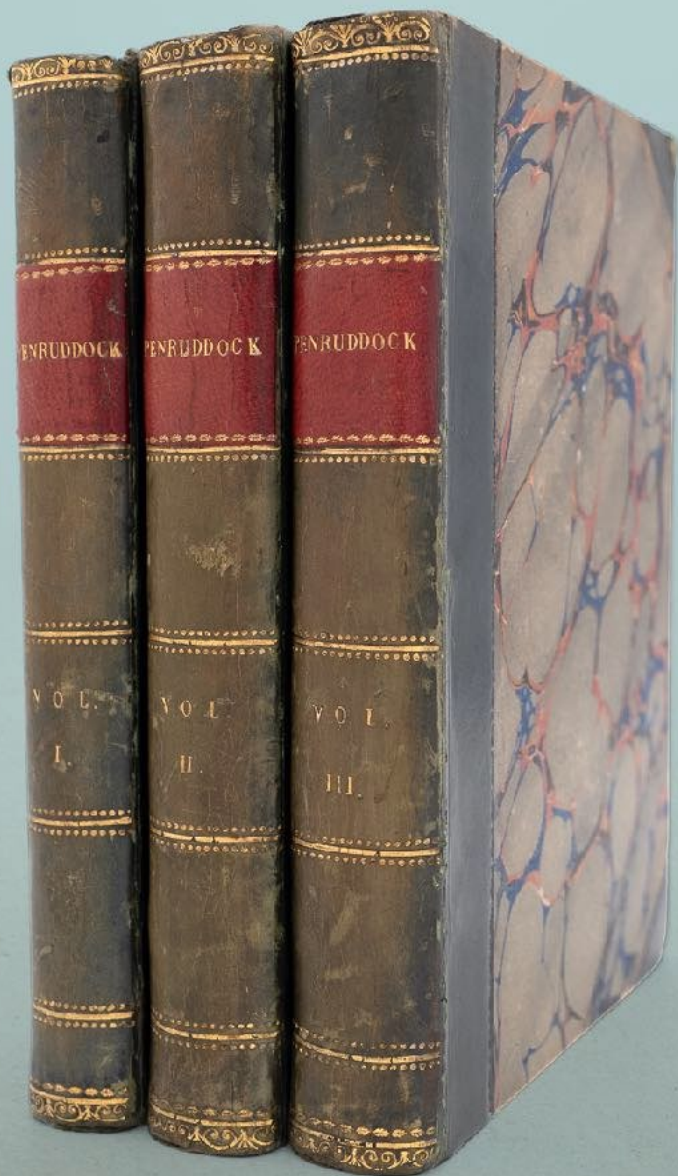
Three vols, 12mo. pp. [4], 308; [4], 362; [4], 396, with half-titles; a very good copy in contemporary green half calf, lightly rubbed; Rose family bookplates, ownership inscriptions of 'B. Rose'; erased inscription to title of volume I 'By Frances Rose', in the same hand as in the copy of *Waltzburg* above.

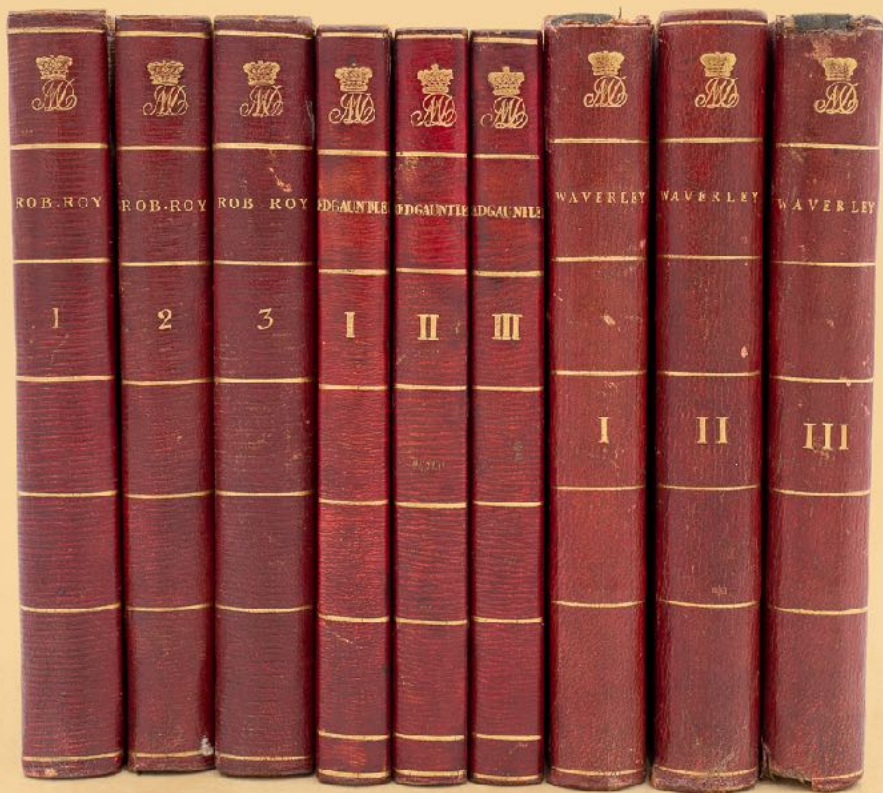
£375

First edition; inscribed on the title of vol. I to 'Philippa Rose from her affectionate mother'.

The eponymous widower, Mr. Penruddock, secludes himself with his daughter Laura in a mansion in the New Forest. 'The plot is well contrived, and considerable skill is displayed in its development. The character of the ascetic Penruddock is well contrasted with the youthful vivacity of his daughter, who shares his seclusion; and the mingled feelings of both, when suddenly brought into contact with a party of fashionable young men, who are represented as enacting the Forest of Arden, in the Forest of Hampshire, are vividly and naturally portrayed' (*Athenæum*).

Garside and Mandal 1835: 9; not in Wolff.





ROB ROY

ROB ROY

ROB ROY

EDGAUNTIE

EDGAUNTIE

EDGAUNTIE

WAVERLEY

WAVERLEY

WAVERLEY

I

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II

III

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II

III



Walter Scott and the Hill family

In September 1797 Walter Scott was holidaying in the Lake District when he met a young lady of French extraction, Margaret Charlotte Carpenter (originally Charpentier), who had been sent north with a tutor after she became attached to an inappropriate young gentleman. Scott fell immediately in love, and proposed within three weeks; given her recent history he thought it best, even though his intended was of age, to write to her guardian for approval. That guardian was Arthur Hill, 2nd Marquess of Downshire. Carpenter's letter to Scott of 25 October explains her somewhat disingenuous version of her family history:

'I have no reason that can detain me in acquainting you that my father and mother were French, of the name of Charpentier; he had a place under government; their residence was at Lyons, where you would find on enquiries that they lived in good repute and in very good style. I had the misfortune of losing my father before I could know the value of such a parent. At his death we were left to the care of Lord D., who was his very great friend, and very soon after I had the affliction of losing my mother ... Lord D. could have given you every information, as he has been acquainted with all my family. You say you almost love him, but until your *almost* comes to a *quite*, I cannot love you'.

After the collapse of the Charpentier marriage in around 1780, Madame Charpentier and her two children removed to London. It seems more than possible that she had been Hill's mistress, because after his marriage to Mary Sandys in 1786, Mme Charpentier returned to Paris on an annuity from Hill, leaving her children as his wards.

Arthur Hill acceded to Scott's request and the couple were married on 24 December, and Hill apparently intended to visit them in Edinburgh, before events in Ireland and his political downfall and early death intervened. His wife Mary, owner of the following volumes, would certainly have known Carpenter, and therefore Scott, though perhaps not in person. Many years later, in 1826, they did correspond, through a third party, on the matter of the Carpenter estate and on Mary Hill's descent from the sister of the Earl of Stirling.



96. [SCOTT, *Sir Walter*]. *Waverley; or, 'Tis sixty Years since ... Second Edition ...* Edinburgh: Printed by James Ballantyne and Co. for Archibald Constable and Co. Edinburgh; and Longman, Hurst, Rees, Orme, and Brown, London. 1814.

Three vols, 12mo, pp. [2], 358; [2], 370; [2], 371, [1]; with the fly-titles but wanting the half-titles and the terminal imprint leaves in volumes I-II; a very good copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt, headcaps chipped vols I and III; Downshire monogram to spines.

£450

Second edition, published a month after the first and slightly revised, notably with a new paragraph added to volume II. This was the first of the 'Waverley' novels, begun in 1805, laid aside, then completed within three weeks in 1814 and published anonymously, resulting in an immediate storm of speculation as to the identity of the author. With *Waverley* Scott 'at one blow ... established a new literary form', the historical novel (*Printing and the Mind of Man* 273).

Todd & Bowden 77Ab.



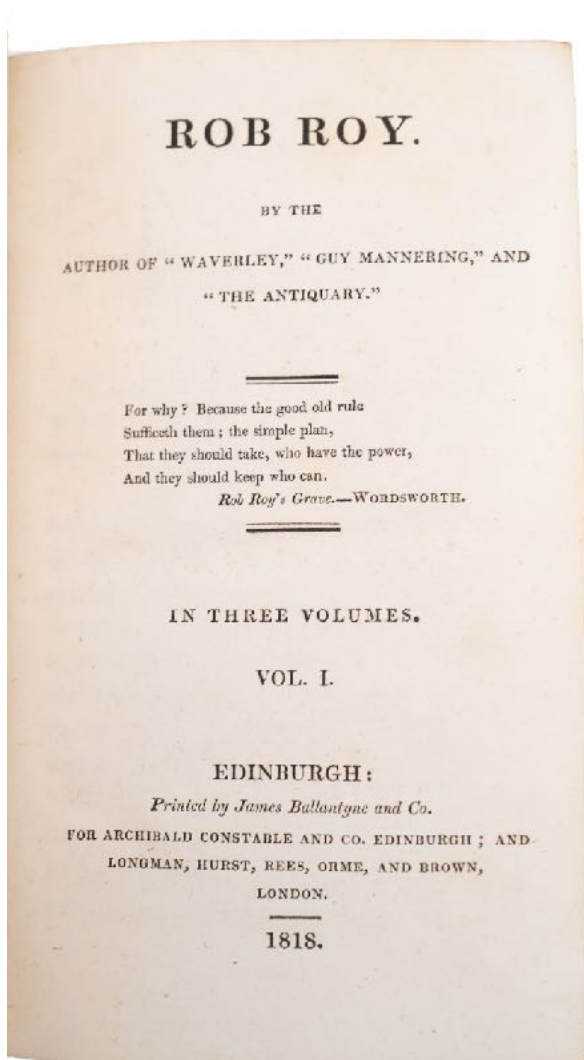
97. [SCOTT, *Sir Walter*]. *Rob Roy. By the Author of "Waverley" ...* Edinburgh: Printed by James Ballantyne and Co. for Archibald Constable and Co. Edinburgh; and Longman, Hurst, Rees, Orme, and Brown, London. 1818.

Three vols, 12mo, pp. [2], [v]-viii, 321, [1]; [2], 324; [2], 348; with the fly-titles in each volume but wanting the half-titles; old repair to tear in last leaf of 'Advertisement', without loss; else a very good copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt; Downshire monogram to spines.

£650

First edition. Set at the time of the Jacobite rebellion of 1715, *Rob Roy* tells of the rescue of Francis Osbaldistone and his father from the plots of a malignant cousin through the help of the outlaw-hero Rob Roy, a dashing historical figure who became a legend in his own lifetime. Perhaps Scott's most popular novel after *Waverley*, *Rob Roy* did much to make the Highlands a tourist destination.

Todd & Bowden 112Aa.





98. [SCOTT, *Sir Walter*]. The Monastery. A Romance. By the Author of 'Waverley' ... Edinburgh: Printed for Longman, Rees, Orme, and Brown, London; and for Archibald Constable and Co., and John Ballantyne ... Edinburgh. 1820.

Three vols, 12mo, pp. [4], 331, [1]; [4], 333, [1]; [4], 351, [1], with half-titles and fly-titles in all volumes; a fine copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt; Downshire monogram to spines.

£450

First edition. Scott sets this novel in the early days of the reign of Elizabeth, in the neighbourhood of the monastery of Kennaquhair (based on Melrose Abbey). It centres on two sons of a tenant of the monastery who both fall in love with the orphan daughter of the noble house of Avenel. Unusually for Scott a ghost, the White Lady of Avenel, features in the plot.

Todd and Bowden 144Aa.



99. [SCOTT, *Sir Walter*]. The Abott. By the Author of "Waverley." In three Volumes ... Edinburgh: Printed for Longman, Rees, Orme, and Browne, London; and for Archibald Constable and Company, and John Ballantyne, Edinburgh. 1820.

Three vols, 12mo, pp. [4], iv, 348; [4], 351, [1]; [4], 367, [3], with all the half-titles, fly-titles, and the advertisement leaf in volume III; a very good copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt; ownership inscription of Mary Hill ('M. Ds.') to title-pages (cropped); Downshire monogram to spines.

£350

First edition. A sequel to *The Monastery*, this is a tale of Mary Queen of Scots, her imprisonment in Lochleven Castle, her escape, the defeat of her supporters, and her unexpected flight across the border into England in 1568.

Todd & Bowden 146Aa, the setting with 'traveller' not 'travellers' on p. ii in vol. I.

100. [SCOTT, *Sir Walter*]. *Quentin Durward*. By the Author of "Waverley" ... Edinburgh: Printed for Archibald Constable and Co. Edinburgh; and Hurst, Robinson, and Co. London. 1823.



Three vols, 8vo, pp. [4], lxiii, [1], 273, [1]; [4], 331, [1]; [4], 360; with half-titles and the fly-titles in volumes II-III (none required in volume I); leaf B1 loose and wrinkled in volume II, but a very good copy in contemporary red half straight-grain morocco and brown boards, spines lettered gilt, dated 1825 at the foot; ownership inscription of Mary Hill 'M. Ds.') to each volume (cropped); Downshire monogram to spines.

£400

First edition. Set in fifteenth-century France, this is a tale of the conflicts and temporary reconciliation of Louis XI and Charles the Bold. Lockhart reports that its publication created a sensation in Paris similar to that which attended *Waverley* in Edinburgh and *Ivanhoe* in London. The nominal hero Quentin Durward is a young Scot in the corps of Scottish Archers attending Louis.

Todd & Bowden 167Aa.



101. [SCOTT, *Sir Walter*]. Redgauntlet. A Tale of the Eighteenth Century. By the Author of "Waverley" ... Paris, Printed by Jules Didot, Sen. for A. and W. Galignani ... 1824.

Three vols, 12mo, pp. [2], 242; [2], 247, [1]; [2], 246; may lack a half-title or series title ('Collection of modern English Authors'); a very good copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt; bookseller's ticket 'Sold by B. E. Lloyd & Son, Harley Street'; Downshire monogram to spines.

£250

First French edition, published in the same year as the first English edition. This late Waverley novel centres on the apocryphal return of Bonnie Prince Charlie to Scotland some years after the '45. It incorporates the short tale of the blind fiddler 'Wandering Willie', along with sketches of other memorable characters from Jacobite times.

Cf. Todd & Bowden 178 (this French edition Todd & Bowden 291R.53-55).



102. [SCOTT, *Sir Walter*]. Woodstock; or, the Cavalier. A Tale of the Year Sixteen Hundred and Fifty-one. By the Author of "Waverley" ... Edinburgh: Printed for Archibald Constable and Co. Edinburgh; and Longman, Rees, Orme, Brown, and Green, London. 1826.

Three vols, 8vo, pp. [4], [v]-xvi, 315, [1]; [2], 332; [2], [2], 370; with the fly-titles but with a half-title only in volume I, preserved because the prelims in are bound in the wrong order (but complete); the title-page a cancel reading as above instead of the earlier 'A Tale of Long Parliament Times'; L4 in volume also a cancel with revised text; a very good copy in contemporary red half straight-grain morocco and grey boards, spines lettered gilt; bookseller's ticket 'Sold by B. E. Lloyd & Son, Harley Street'; Downshire monogram to spines.

£350

First edition. This is a tale of the escape of Charles II from England after defeat at the battle of Worcester, written in haste when financial ruin was facing Scott following the bankruptcy of his partner in the printing business, James Ballantyne. The half-title in volume I is in the state with the printer's imprint reading 'Ballantine' rather than 'Ballantyne'.

Todd & Bowden 190A.

103. [SCOTT, *Sir Walter*]. Anne of Geierstein; or, the Maiden of the Mist. By the Author of "Waverley" ... Edinburgh: Printed for Cadell and Co., Edinburgh; and Simpkin and Marshall, London. 1829.



Three vols, 12mo (volume I gathered in eights up to sheet M), pp. [2], 336; [2], 346; [2], 381, [1]; with the fly-titles but lacking the half-titles and the advertisement leaf in volume III; a stray half-title for *The Life and Remains of Wilmot Warwick*, published by James Ridgeway in 1828-29, is bound in volume I, presumably a mistake of the printers Ballantyne and Company; some foxing at extremities, N1 loose in volume II and B1 and D1 in volume III, but good copy in contemporary red half straight-grain morocco and brown boards, spines lettered gilt; ownership inscription of Mary Hill in initial ('M. Ds.') to vols II-III (cropped); Downshire monogram to spines.

£300

First edition. Set in the reign of Edward IV, this is a tale of the continental adventures of the exiled Earl of Oxford and his son, and their intrigues in the Lancastrian cause. As earlier in *Quentin Durward* a central figure is Charles the Bold of Burgundy. For the secret tribunal, the *Vehmgericht*, Scott drew on Goethe's *Goetz von Berlichingen*, which he had translated.

Todd & Bowden 227A.

PROGENITOR OF THE GOTHIC HEROINE

104. **SMITH, Charlotte.** *Emmeline, the Orphan of the Castle ...*
London: Printed for T. Cadell, 1788.

Four vols, 12mo, pp. [2], 292; [2], 268; [2], 319, [1]; [2], 393, [1, errata]; waterstaining in upper corners of last few leaves of vol. I, contemporary tree calf, some joints partially cracked, but all sound, spines rubbed with much of the gilt missing, labels missing, two gatherings loose, ownership inscriptions of Mary Hillsborough on titles; Downshire monogram to spines.

£1600

First edition of Smith's first original novel, preceded by two translations (albeit liberal ones, from French).

'It is Charlotte Smith ... who first began to explore in fiction the possibilities of the Gothic castle, and her Emmeline is the first heroine whose beauty is seen glowing against that grim background, or who is hunted along the passageways at night' (Tompkins). The Pembrokeshire castle where the tale begins is quickly abandoned for the Isle of Wight and Bath; our focus is Emmeline, whose illegitimacy robs her of social status, and Lady Adelina (her eventual sister-in-law), who bears her own illegitimate child. The novel contains autobiographical portraits of Smith and her husband as Mr. and Mrs. Stafford.

Numerous children and twenty years of marriage to a violent and profligate husband forced Charlotte Smith into the lucrative world of fiction. She thought of herself first and foremost as a poet – *Elegaic Sonnets* (1784), published with the help of William Hayley, was an influential work to which Wordsworth and Coleridge acknowledged some debt – but it is her novels, written 'by necessity' at the rate of nearly one a year, for which she is remembered today. In 1787 she left her husband, 'fearing my life was not safe,' and from that time the theme of women suffering from male persecution was prominent in her novels. The preface to *The Young Philosopher* (1798) later alluded to this portion of her life: 'If a writer can best describe who has

suffered, I believe that all the evils arising from oppression, from fraud and chicane, I am above almost any person qualified to delineate.'

Contemporary reviewers placed her in the first rank of modern novel writers; the *Critical Review* went so far as to praise her for 'a more luxuriant imagination, and a more fertile invention' than her 'sister-queen', Miss Burney. 'She may depict mountains and castles, but draws on her own life for sensitive characters tormented by poverty, vulgarity, litigation, marital cruelty, and the deaths of children. Her heroines are tender-hearted, pure, and submissive, but she is a radical in her insistence on criticising the institution of marriage, as well as in her attention to political issues of obvious public importance.' (Orlando Project website).

This is the earliest of at least five novels by Smith owned by Mary Hill, who would be listed among the subscribers to the expanded 1789 edition of her *Elegiac Sonnets*.

Garside, Raven and Schöwerling 1788: 72; Blain, Clements and Grundy, p. 996; Todd, pp. 287-9.



105. **SMITH, Charlotte.** *Ethelinde, or the Recluse of the Lake*
... London: Printed for T. Cadell ... 1789.

Five vols, 12mo, pp. [2], 3, [1], 258; [2], 292; [2], 282, [2], 304; [2], 338; in vol III tear to D3 (no loss), upper corner of D7-8 torn away (with loss), in vol III I6-7 loose, in vol V H2v misprinted with minor loss; bound without half-titles or the terminal blanks in vols III and IV in contemporary speckled calf, spines gilt with sunburst tool; vol II fine, the others rubbed, gilding faded, several spine labels wanting; ownership inscriptions 'M Hillsborough' to each volume (slightly cropped), Hillsborough monogram to spine.

£1500

First edition of Smith's second novel, a sentimental tale with characters of such virtue and honour as to remind the *Monthly Review* of *Sir Charles Grandison*. Ethelinde's married guardian and admirer, Sir Edward Newenden, is perhaps patterned on Fanny Burney's Mr. Monckton in *Cecilia*; Eleanor Newenden is a satirical portrait of a strident blue-stocking. The setting is Grasmere; and the long descriptive passages are of interest as an early appreciation of the beauties of the Lake District. The 'Recluse', not Ethelinde but a mysterious figure who haunts a castle on the shores of Grasmere, turns out to be the hero's long lost mother.

After the success of *Emmeline*, William Lane apparently tried to woo Smith away from Cadell, who paid her £260 for *Ethelinde*; it received generally favourable reviews (the *Critical* was reserved, preferring *Emmeline*, the *Monthly* thought it 'possessed ... particular merit' for its descriptions of the Lake District), and guarded praise from Mary Wollstonecraft, as a critique of the failings of the upper classes.

Garside, Raven and Schöwerling 1789: 68.

106. **SMITH, Charlotte.** *Celestina*. A Novel ... London:
Printed for T. Cadell ... 1791.

Four vols, 12mo, pp. [2], 273, [1]; [2], 313, [1, ads]; [2], 303, [1]; [2], 353, [3], without half-titles but with the terminal advertisement leaf in vol. IV; a good copy in contemporary mottled calf, rubbed, spine chipped, two labels wanting; ownership inscription to each volume 'M Hillsborough' (cropped), Hillsborough monogram to spine.

£1600

First edition. *Celestina* is less deliberately 'Gothic' than most of Mrs. Smith's novels, but the influence of its travelling heroine and of its Pyrenean scenes on the *Mysteries of Udolpho* (1794) is noted by J. M. S. Tompkins, who regards Willoughby [the male protagonist] as the prototype of 'the travelling hero, new style', who, unlike Jason of old, travels for the sake of a wounded heart – and for the beauties of the scenery. The heroine travels, too, in the western Highlands and Islands, providing Mrs. Smith with some of her finest opportunities for descriptive writing.

Among its more radical features were its treatment of the friendship between *Celestina* and her servant Jessy; the sympathetic depiction of a dying prostitute; a revolutionary episode in the South of France, in which a local tyrant is overthrown; and some meta-textual incursions by Smith herself.

Garside, Raven and Schöwerling 1791: 68.



107. **SMITH, Charlotte.** *The Old Manor House. A Novel ...*
 London: Printed for J. Bell ... 1793.

Four vols, 12mo, pp. [2], 280; [2], 320; [2], 353, [1]; [2], 363, [1, advertisements]; lower outer corner of volume I gnawed (affecting endpapers and blank margin up to C6), else a good copy in contemporary mottled calf, dark blue morocco labels; spines rubbed and slightly dry, one numbering label wanting; Hillsborough monogram to spine.

£1800

First edition of Charlotte Smith's finest and best-known novel. 'While it contains other elements besides its impressive Gothic atmosphere, and reflects Mrs. Smith's serious social concerns' – including her anti-Government stance on the American War of Independence – 'its popularity and appeal lie in its "ostensible Gothicism". Radcliffean apparatus is plentiful and intricate, and, in contrast to many inferior Gothics of the 1790s where the machinery often has nothing to do with the narrative, it is structurally integral ... three successful Victorian Gothicists, William Harrison Ainsworth, Charles Reade, and Wilkie Collins, acknowledged their extensive debt to *The Old Manor House ...*' (Frank).

'The creation of Miss Grace Ryland', the proud and autocratic owner of the Old Manor House, 'must stand as one of the best and most mercilessly drawn female characters in the history of the novel' (Dale Spender, *Mothers of the Novel*); Walter Allen (*The English Novel*, p. 92) quotes one famous simile as exemplary of Smith's 'biting descriptive power': 'Her whole face was the colour of bad veal'.

Garside, Raven and Schöwerling 1793: 39.

CHAP. VI.

A Moment's reflection recalled the confused and dissipated thoughts of Orlando back to the transactions of the day. He had never liked General Tracy much; and he now liked him less than ever, and regretted that Isabella was to be his wife. He almost doubted whether he ever meant to make her so; and the idea of any deception raised his indignation. But he had nobody to whom he could communicate his thoughts: and it was perhaps fortunate for him that he had not; for his open, unguarded temper, incapable of dissimulation, and despising it wherever it appeared, was very likely to have betrayed him into confidences with his uncle which would have hurt his father.

The

YORKSHIRE, JAMAICA,
AND 16TH-CENTURY FRANCE



108. **SMITH, Charlotte.** Letters of a solitary Wanderer: containing Narratives of various Description ... Vol. I[–III]. London: Printed by and for Sampson Low ... 1800[–1].

Three vols, 12mo, pp. [iii]–vii, [1], 307, [1]; [2], 317, [1]; [2], 381, [1], [2, errata to vol. II]; wanting half-titles, and two terminal advertisement leaves in vol. III, but a very good copy in early red half straight-grain morocco and grey boards, speckled edges; ownership inscriptions 'M. Downshire' to each volume, Downshire monogram to spines.

£2000

First edition, a scarce collection of three novellas: 'The Story of Edouarda', set in the melancholy mansion of an old Catholic family in Yorkshire, where Edouarda's mother has been locked away by her father Sir Mordaunt; 'The Story of Henrietta', set on a slave plantation in Jamaica, with a 'sublimely terrible' description of a hurricane (Smith thought this story the best); and 'The Story of Corisande', set in France just after the St Bartholomew's Day Massacre of 1572. The framing device of letters by a traveller takes up a small portion of the beginning of each volume.

The 'Preface', dated 20 October 1800, explains that 'Since I began this Work almost two years have elapsed, and the two first volumes have been printed nearly half that time. My original intention was to publish six volumes, each containing a single narrative'. Smith goes on to defend fiction against charges of pernicious influence on the young – 'a young woman who is so weak as to become in imagination the Heroine of a Novel, would have been a foolish, frivolous character, though she had never heard of a circulating library.'

M. Ingham

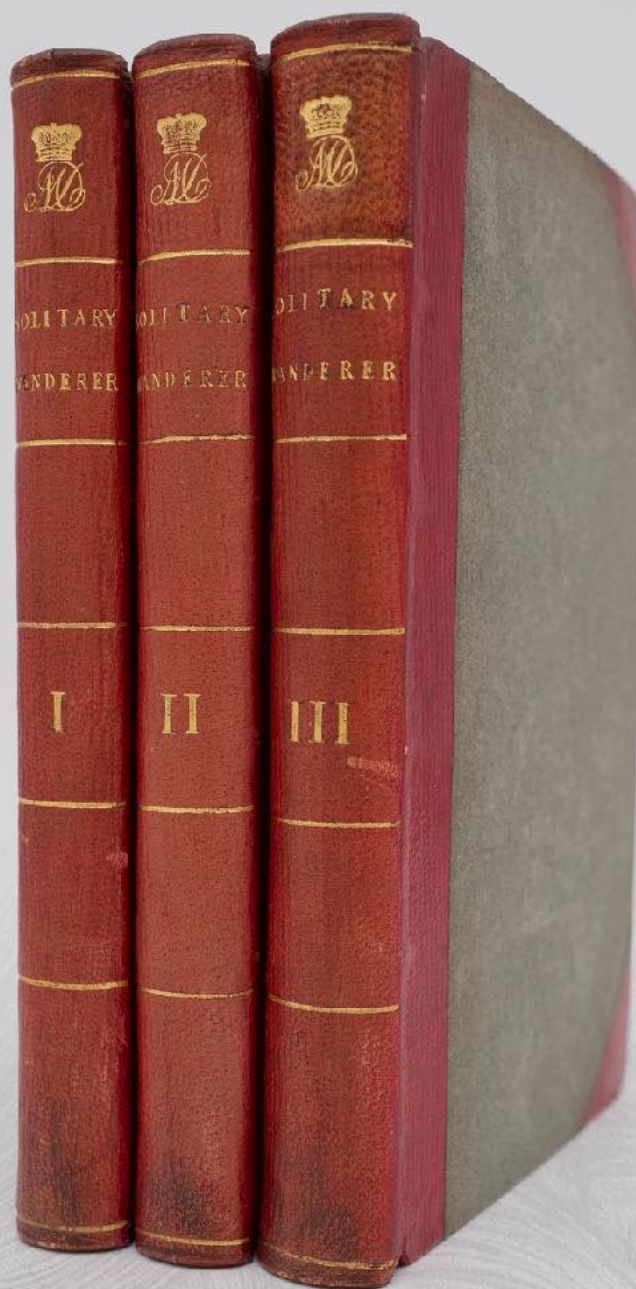
THE
LETTERS
OF A
SOLITARY WANDERER:
CONTAINING
NARRATIVES
OF
VARIOUS DESCRIPTION.

By CHARLOTTE SMITH.

VOL. I.

London:
PRINTED BY AND FOR
SAMPSON LOW, BERWICK STREET, SOHO.

1800.



Letters found guarded favour with the critics: 'the same magic wand hurries us away, at will, in all Mrs. Smith's imaginary adventures; the same elegant impressive language fascinates the heart, and, for a time, hides every fault'.

Publication was turned down by Smith's usual publisher Thomas Cadell, who had also rejected her more radical novels *Desmond* and *Montalbert*, and Smith turned to Sampson Low. Two further volumes (of the intended six) were issued by T. N. Longman and O. Rees, who had bought out Sampson Low's estate, in 1802; cheaply printed, on poor paper, they are very rare indeed.

Garside, Raven and Schöwerling 1800: 69.

THE
HISTORY
AND
ADVENTURES
OF AN
ATOM.
IN TWO VOLUMES.
VOL. I.



LONDON:
Printed for ROBINSON and ROBERTS, N^o. 25,
in Pater-noster Row,
MDCCLXIX.

109. [SMOLLETT, Tobias]. The History and Adventures of an Atom. In two Volumes ... London: Printed for Robinson and Roberts ... 1769.

Two vols, 12mo, with the half-titles in both volumes and the final blank in volume II; contemporary sheep, corners slightly worn, rebaked. Faint signature of J. Morgan dated 1769 on front pastedowns.

£600

First edition, second issue, with the misprinted date 'MDCCXLIX' corrected to 'MDCCLXIX' on the title-page of volume I.

'As we write only from conjecture, we shall not be excessively positive (though we think we are pretty sure) that the island of Japan, where the chief scene of the atom's adventures lie, is no other than that of Great-Britain' – *Critical Review*, May 1769. This and other identifications (George II, Gibraltar, Byng, Pitt, Cumberland, Newcastle, Hardwick, America, etc.) are made in the margins of the first half of volume I, but then the annotation stops, the reader presumably wearying of the task or of the book.

The adventuring atom is endowed not only with reason and powers of observation, but a voice that can speak within the brain of one Nathaniel Peacock, haberdasher, of St. Giles (who, not unreasonably, 'began to think [him]self insane' on discovering this fact). The result is a Rabelaisian novel satirizing contemporary public men and affairs, and lashing with equal energy the politicians on both sides.

Rothschild 1923 (describing the first issue).

COCK AND BULL

110. [STERNE, Laurence]. The Life and Opinions of Tristram Shandy, Gentleman ... Vol. I [-IX] ... London: Printed for R. and J. Dodsley [vols. V-IX, Printed for T. Becket and P. A. Dehondt] ... 1760[-1767].

9 vols, small 8vo, with the frontispieces after Hogarth in vols I and III, the half-titles in vols. IV-VI, and the marbled leaf in volume III, but wanting the dedication a2 in volume IX; **signed by Sterne as usual in vols. V, VII and IX to guard against piracy**; contemporary calf (nearly uniform), black morocco labels, rubbed, joints worn; purchase notes '2 Vols B/L' in vols I, III, V and VII; later price note in vols I and IX '9 vol. 15/.'

£5750

A very good copy of *the* eighteenth-century novel, or anti-novel: second edition of vols. I-II (adding the frontispiece and dedication, not in the first, York, edition), first edition of vols. III-IX. A nice feature of this set is the purchase notes, demonstrating that it was bought in pairs of volumes shortly after their publication – the bindings were also executed piecemeal, and are uniform in effect but not in the exact distribution of bands or labels.

When the first two volumes appeared on 1 January 1760, *Tristram Shandy* became an immediate phenomenon; its success spawned a flood of imitations, piracies and spurious continuations, prompting Sterne to sign every copy of the first editions of volumes V, VII, and IX as proof of their authenticity.

Rothschild 1970 (first editions); Kenneth Monkman, 'The Bibliography of Early Editions of *Tristram Shandy*', *The Library* XXV:1 (1970), pp. 11-39.

[170]



A
SENTIMENTAL JOURNEY
THROUGH
FRANCE AND ITALY.

BY
MR. YORICK.

VOL. I.

L O N D O N :

Printed for T. BECKET and P. A. DE HONDT,
in the Strand. MDCCLXVIII.

111. [STERNE, Laurence]. A Sentimental Journey through France and Italy. By Mr. Yorick ... London: Printed for T. Becket and P. A. De Hondt ... 1768.

2 vols., small 8vo., with half-titles and list of subscribers, but lacking (as usual) the very rare advertisement leaf inserted loose in subscribers' copies, promising two further volumes which Sterne did not live to write; a very good copy, in worn contemporary half calf, contrasting morocco labels, spine of vol. I chipped at head, front joint cracked; cloth box; contemporary ownership inscriptions and armorial bookplate of William Irby (1707-1775), Baron Boston, a former MP and member of the royal household; twentieth-century bookplates of Katherine de Berkeley Parsons.

£1800

First edition, the ordinary paper issue; there were also 135 copies on 'imperial paper'. Both novel and travelogue, Yorick's *Journey*, a sort of epilogue to *Tristram Shandy*, was enormously influential, and its elliptical conclusion is iconic: 'when I stretch'd out my hand I caught hold of the fille de chambre's ... End of vol II.'

This copy has the following variants: in volume I, 'vous' on L3v, the catchword 'Colonel' on a4v, and 'ciful' fully inked on I8r; in volume II, 'If' on B8v, and the uncorrected readings 'Là' on C1r, C3r and C8v, and 'Les Francois sont poli.s' on G2v.

Rothschild 1972.

112. [SOUZA, Adélaïde de]. Charles et Marie ... Paris, Chez Maradan ... 1802.

12mo, pp. 155, [1]; some occasional light browning, but a very good copy in contemporary French quarter morocco, rebacked preserving the original gilt spine.

£400

First edition of this novel describing contemporary British society, written in the form of an aristocratic young Englishman's diary.

Adelaïde Filleul, Marquise de Souza-Botelho (1761-1836) was one of the most celebrated women writers of her day, gathering around her a salon in the Louvre in which the principal figure was Talleyrand, with whom she had a liaison. In 1785 she gave birth to a son who was generally known to be Talleyrand's son. In 1792 Souza was forced to flee the French Revolution, joining the émigré community at Mickleham, Surrey. She spent the next two years in England, and spoke the language fluently. Her first husband, the count de Flahaut, remained at Boulogne and was arrested and guillotined in 1793. From this time she supported herself by writing novels, of which the first, *Adèle de Senange* (London, 1794), which is partly autobiographical, was the most famous. Her third book, *Charles et Marie*, was published the same year as her second marriage, to the Portuguese diplomat Monsieur de Souza.

A CHINESE NOVELLA

113. [THOM, Robert]. Wang Keaou Lwān pīh nēen chang hǎn 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 a 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 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.



Lithog. printed at Canton Poly.

King's press

王嬌鸞百年長恨

WANG KEAOU LWAN PIH NEEN CHANG HAN

OR

THE LASTING RESENTMENT OF MISS KEAOU LWAN WANG,

A CHINESE TALE:

Whilst in the sky the sun* revolves, and the moon† circles in her course--

Among men, those of this age come, as those of a former age depart.

What in bye-gone years was the place of mirth, is now changed to a barren terrace--

And in the twinkling of an eye, right becomes wrong, and victory, defeat!--

Ye must learn out of the noise and bustle of this world, to select tranquility.

Do not, by affecting to be wise over much, turn out to be a fool!

Thirst not after debauchery, covet not wealth.

And the days of thy life will be unattended with evils and calamities!--

It is related that in the province of Keangse, the Foo district of Jsoochow, the Heen district of Yu tseen, and the village of Changlo, there lived a man of the common people called Chang yih. This man

* Literally, "the golden crow." † Literally, "the rabbit of jade stone."



‘ULTRA SCARCE’

114. **TROLLOPE, Frances.** *The Abbess, a Romance ...* London: Whittaker, Treacher, and Co. ... 1833.

Three vols, 12mo, pp. 320; 331, [1]; 344, lacking the half-titles; somewhat spotted and shaken; withal a good copy in early half calf by George Harrison of Belfast, with his ticket in volume I, spines gilt, black morocco label.

£950

First edition of Fanny Trollope's second novel, a Gothic romance set in the sixteenth century and including a pregnant novice threatened with live burial, and merciless nuns.

The situation of the Count d'Albano is remarkably like that of Frances Trollope's own husband: a weak, proud, obstinate and ultimately broken man who finds himself and his estate financially embarrassed.

This is one of the 'ultra-scarce' unillustrated novels of Mrs. Trollope. 'It is phenomenal to find in bookshops fine copies of any of the unillustrated novels of Mrs Trollope... [these] three volume novels in boards and labels or in cloth will, save by the merest chance, prove almost undiscoverable' (Sadleir). Sadleir goes on to list six novels from this group which 'in good or fine state, have been seen by me on two occasions or more.' The rest, including *The Abbess*, he describes as having 'been seen once (and bought) or never seen at all.'

Garside and Mandal 1833: 76; Block, p. 239; Sadleir 3212; Wolff 6804; Neville-Sington, *Fanny Trollope*, pp. 190-1.



115. **WALKER, George.** The three Spaniards, a Romance ...
 London: Printed by Sampson Low; for G. Walker ...; and Hurst
 ... 1800.

Three vols, 12mo, pp. [4], 295, [1, ads]; [2], 262, [2, ads]; [2], 250,
 contemporary half calf, lightly rubbed, one label missing; Downshire
 monogram to spines.

£4000

First edition, very rare; the very brief Preface sets the popular tone: 'In compliance with the present taste in literary amusement, this work is presented to the Public.'

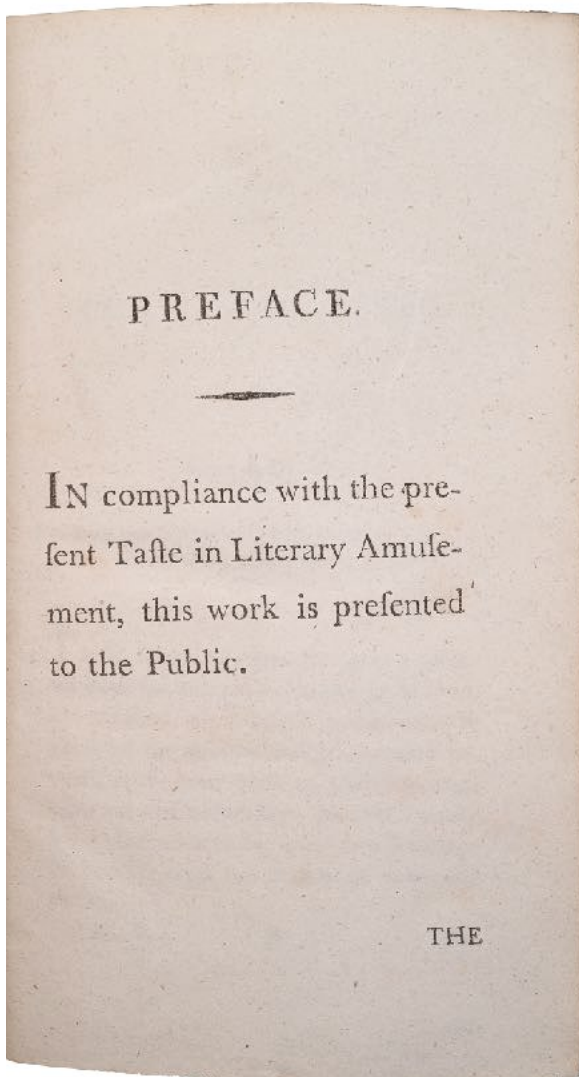
Walker (1772-1847) was a London bookseller (latterly in Golden Square) and author of ten or eleven novels, the best known of which is *The Vagabond*, a clever and amusing burlesque on the 'new philosophy' of William Godwin, Mary Wollstonecraft et al. As a distributor of all sorts of fiction, Walker was able to adjust the types of novel he wrote according to contemporary literary demands. Aside from Gothic fiction, novels of radical ideas and the fiction of the so-called polemical school of Godwin, Bage and Holcroft were in high demand: 'Social horrors and the terrifying climate of adversary political ideas were frequently presented to readers by way of Gothic paraphernalia and symbols in these novels' (Frank).

'Squarely in the Gothic vein, Walker's eighth novel [*The three Spaniards*] demonstrates his versatility in pleasing the trends and tastes of Gothic fashion. This book is a super-shocker and is arguably the most highly Gothic of Walker's many romances ... ; his objective is to horrify, startle, disgust, and amuse Monk Lewis's own audience with a book calculated to out-Monk *The Monk* ... *The Three Spaniards* is an almost unrivalled example of the violent, hate-driven sado-eroticism of the high Gothic at its highest peak. Lewis's *The Monk*, W. H. Ireland's *The Abbess* of 1799 and Walker's *The Three Spaniards* of 1800 constitute a triangle of noxious horror within the Gothic tradition at

large' (*ibid.*) Summers, *The Gothic Quest*, thought it 'extremely well written and interestingly told ... avoiding extravagance.'

ESTC records four copies only, at Bodley, Huntington, Texas and the University of Sydney.

Garside, Raven and Schöwerling 1800: 76; Frank, 464.



DON RAPHAEL,

A ROMANCE.

BY GEORGE WALKER,

AUTHOR OF THE THREE SPANIARDS, VAGABOND,

POEMS, &c.

IN THREE VOLUMES.

VOL. I.

Now on my soul, 'tis what an outrag'd heart,
Like your's, should wish!—I should, by heaven,
Esteem it most exquisite revenge!

Tancred and Sigismunda.

London:

PRINTED FOR G. WALKER, BOOKSELLER,

106, GREAT PORTLAND-STREET;

AND T. HURST, 32, PATER-NOSTER-ROW;

By Exton, Great Portland-street.

1803.



116. **WALKER, George.** *Don Raphael, a Romance ...* London:
Printed for G. Walker; and T. Hurst; by Exton ... 1803.

Three vols, 12mo, pp. [2], '338' [i.e. 329], [1]; [2], 291, [1]; [2], 273, [1]; a clean copy in contemporary half calf, some wear to spines and joints, but all volumes perfectly sound, labels missing; Downshire monogram to spine.

£3250

First edition. 'In order to satisfy the omnipresent needs of the Gothic industry, Walker apparently felt obliged to turn out a Gothic's Gothic made up of fragments of Walpole, Beckford, Lewis, Radcliffe, and the cheap and tawdry Gothic chapbooks flooding the bookstalls. The dubious product was *Don Raphael*, Walker's most confounding Gothic endeavour and a Gothic romance so complicated and top-heavy with plot twistings that the reader who enters it must necessarily lose his way many times ... The prostitution of his own literary talents in *Don Raphael* apparently convinced him to abandon novel writing' (ibid.). Summers was more forgiving, calling it 'equally good' to *The Three Spaniards* (1800) – 'Walker must certainly be accounted as an author of uncommon merit' (*The Gothic Quest*, p. 82).

Garside, Raven and Schöwerling 1803: 73. Frank, 465.

117. [WARREN, Samuel]. *Ten Thousand a-Year*. Edinburgh & London, Ballantyne & Hughes for William Blackwood & Sons, 1841.

Three vols, 8vo, with one plate; half-titles, without final advertisement leaf to vol. III; slight spotting and thumbing in places; a very good set in early twentieth-century half red morocco with marbled sides, spines lettered directly in gilt, top-edges gilt, marbled endpapers; slight dust-staining, short split to upper joint vol. I; ink ownership inscription 'James Moffat 1858' with occasional notes

£750

First English (and first authorised) edition of an influential legal novel.

A lawyer at the Inner Temple, Warren 'repeatedly tells the reader that the English legal system is close to perfection, but the actual workings of the law in *Ten Thousand a-Year* paint a more negative picture' (*Oxford DNB*). An immediate success, *Ten Thousand a-Year* may have borrowed parts of Dickens's *Bardell v. Pickwick* case, and in turn Dickens appears to adopt legal characters and imagery from the novel for his later work, *Bleak House*.

The work was first published serially in *Blackwood's Magazine*, from 1839 to 1841, and was pirated in Philadelphia in 1840-41, in six slim volumes; the present edition is the first authorised appearance in book form.



118. [WEST, Jane]. The Refusal ... London: Printed for Longman, Hurst, Rees, and Orme 1810.

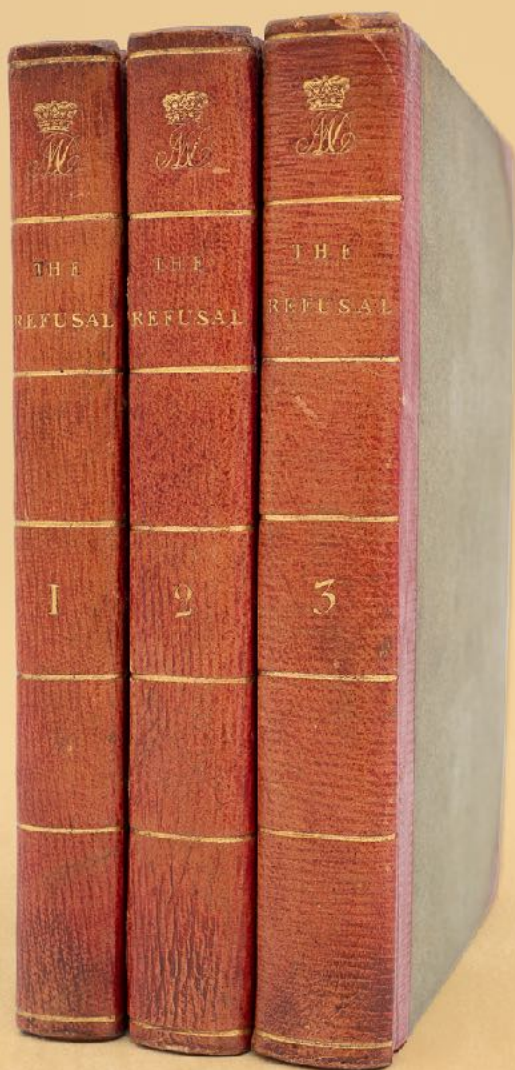
Three vols, 12mo, pp. [4], 318; [iii]-viii, 285, [1, colophon]; [iii]-viii, 422; leaf B7 (pp. 13-14) in vol. I mistakenly bound back-to-front; wanting half-titles. else a fine copy in contemporary red half roan over drab boards; Downshire monogram to spine.

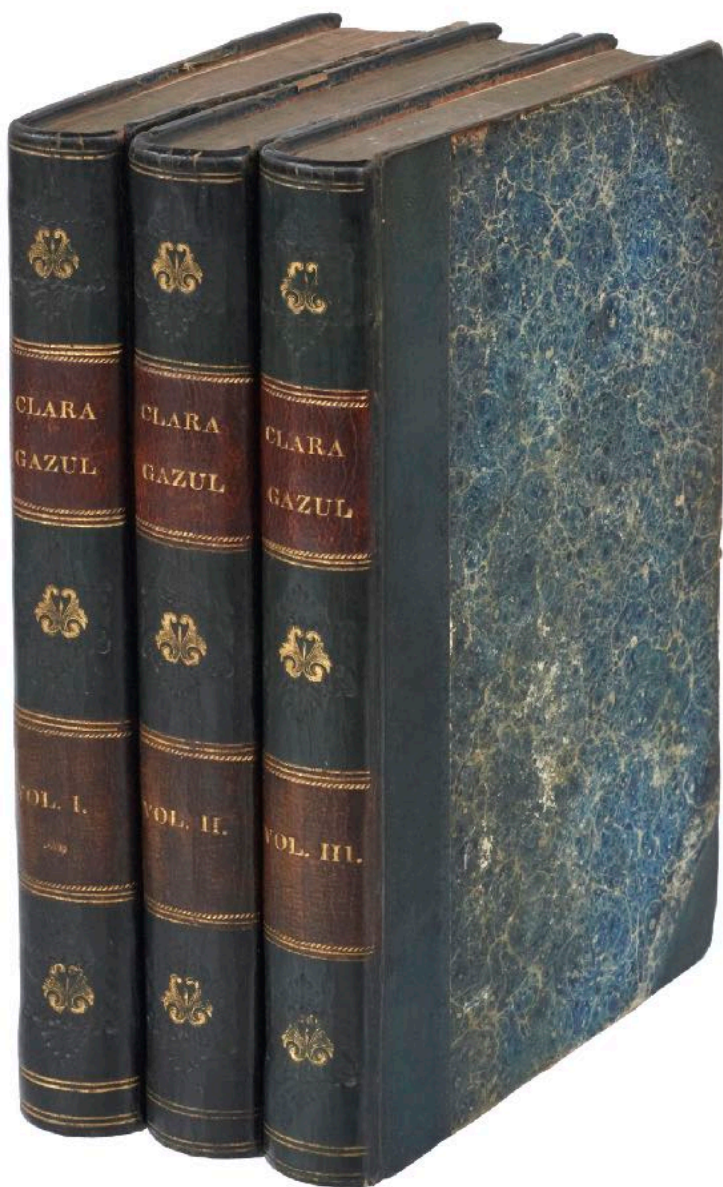
£1200

First edition, a later novel by the author of *A Gossip's Story*. Though better known for her rather conservative eighteenth-century productions, written under the pseudonym 'Prudentia Homespun', and as a source for Jane Austen, West continued to publish up to 1827 and her later works are 'arguably more complex and interesting' (*Orlando Project*).

Here she playfully kills off her alter ego. 'Prudentia Homespun' is memorialised in a long and witty introduction by 'Eleanor Singleton' (pp. 1-45) which is part eulogy, part satire – 'her behaviour did a little attract the nibbling malice of puny rivals'. Prudentia had ostensibly died of a cold after running through the snow to spread scandal – the 'new editor' found this unfinished work among her posthumous papers.

Garside, Raven and Schöwerling 1810: 87.





THE MAKING OF A COURTESAN, BY A COURTESAN

119. [WILSON, Harriette]. Clara Gazul, or honi soit qui mal y pense ... In three Volumes. London: Printed for and published by the Author ... to be had by all Booksellers. 1830.

Thfsisterree vols, 12mo in 4s., pp. [4], civ, 196; [4], 313, [1]; [4], 282; with a half-title in each volume; a few spots and stains but a very good copy in early blue calf and marbled boards by James Bennet of Cockermouth, with his ticket in each volume, spine gilt, maroon and brown morocco labels; ownership signatures to half-titles of Major Humphrey Senhouse of the Fitz, Cockermouth, a friend of Robert Southey.

£6500

First edition, privately printed and very scarce, of this picaresque novel by the infamous London courtesan Harriette Wilson (1786-1845), with a long autobiographical preface, and an address 'To the Public' about her notorious *Memoirs*. It also features, in volume III, a witty self-portrait as 'Harriette Memoirs'. It was duly condemned by the *London Literary Gazette* as 'contemptible' and containing 'much that is objectionable and offensive to good taste'.

Born Harriette Dubouchet in Shepherd Market, Mayfair, one of fifteen children of a Swiss émigré, Harriette was just the most famous of four daughters in the family to become courtesans. Known as Harriette Wilson or 'Mrs Q' she succeeded her sister Amy as the mistress of Lord Craven at the age of 15 and went on to have relationships with the Duke of Wellington, the Duke of Argyle, Lord Ponsonby, Henry Brougham, and others.

Having been denied an income by former lovers, Wilson sought revenge in 1825 with the threatened publication of her *Memoirs*. 'She let it be known that an immediate payment of £200 would grant immunity from appearing in the volume, which payment was apparently forthcoming from a number of quarters, although it reputedly drew from Arthur Wellesley, the duke of Wellington, his oft-quoted riposte, "publish and be damned" (Longford, *Years of the Sword*, 166). The book duly appeared in 1825 in four volumes as

Memoirs of Harriette Wilson, Written by Herself, published by John Joseph Stockdale, John Murray having declined the work. The book ran to thirty editions in the first year; on its first appearance, demand was so great that a barrier had to be erected in front of Stockdale's premises'. She and Stockdale apparently made £10,000 from the book, but 'she continued to attempt to blackmail her former clients by threatening further publications down to 1830, causing consternation at court and in high society' (*Oxford DNB*).

The celebrated first line of the *Memoirs* had declared coyly, 'I shall not say how and why I became, at the age of fifteen, the mistress of the Earl of Craven'. In the long 'Introduction' to *Clara Gazul*, Wilson backtracked to provide that 'how and why'. There is a brief biography of her father, who supposedly killed a love-rival in a duel in Holland, and spent time in America as private secretary to General Burgoyne, before coming to England. But he was a stern parent, and at the age of five Harriette was beaten with the birch 'till my body was disfigured from head to foot'. Her sisters were only interested in talking about their conquests, but 'I could not enter into their feelings, or desire to be followed and made love to in the streets'. After a period in a convent in Rouen, she returned to England as a music mistress in a boarding school near Bayswater, then a governess in Newcastle, but ill health brought her back to London, where her father refused to support her. 'I loved no one amongst those who sought to seduce me, but the Cravens were our near neighbours, and old acquaintances, and they were gentlemen ...'.

In her 'Note to the Public' Wilson then explains that much 'extraneous matter' was introduced 'under the head of my Memoirs, which never belonged to them, and for which *I* have been reproached; many expressions were put into my mouth, which never issued from my pen'. It is presumably for this reason that *Clara Gazul* was self-published – Wilson's address at Trevor Square in Knightsbridge is given in the imprint, which would have served as another sort of self-promotion – and a veiled threat follows: 'The M. S. of the remaining *unpurchased* and consequently *unpublished* parts, about half a dozen in number' are still in her possession 'and without intention, at present, on my part, of being given to the public'.

The preliminary matter concludes with a Preface explaining that many incidents in *Clara Gazul* are founded on facts – the character of Fanchette, for example, is based on Wilson’s waiting-woman in Paris; ‘Anglo Neapolitans may perhaps recognise’ the Contessa Diablo; and the English characters ‘are sketched from nature’ and will ‘resemble those of many persons in high life’. ‘*Clara Gazul*, which draws on Harriette’s skills of caricature, is a *roman à clef* of sorts, where the Duke of Inverary stands in for Argyll, Canwin for Canning, Birch for Brougham ... Harriette’s representations are fond and tame; there seems to have been no extortion involved and besides, on this occasion she wanted to be taken seriously as a writer’ (Francis Wilson, *The Courtesan’s Revenge*, 2003). The tales on the continent focus on intrigues and adulteries (Clara herself narrowly escapes being prostituted by her mother at fourteen), robberies and murder, with a fair share of gothic moments. One of Clara’s suitors, Eugenio, who turns out to be a natural son of Napoleon, spends time in London, and it is here that the eight-page sketch of ‘Harriette *Memoirs*’ appears: expecting a very Cleopatra, he ‘was greatly disappointed’, and although she has ‘a fine bosom’ and looks ‘very well by candle-light’, ‘there was a want of grace and ease in all that nervous flurry’; she has however gained in character what she has lost in beauty.

Clara Gazul was Harriette Wilson’s only substantial work of fiction. She also published a short epistolary romance, with illustrations – *Paris Lions and London Tigers* (1825), and the first volume of a second novel, *Lies*, also appeared in 1830 (never completed, and excessively rare – one copy survives, now at Princeton). She corresponded with Byron, who declined a meeting but gave her money, and flirted by letter with Bulwer Lytton; but after the present brief move into the literary world, she was reduced to acting the bawd.

Garside and Mandal 1830: 108.

MEDITATION ON NOSES.

FROM meditating upon tobacco, which I considered in one of its uses only, I was insensibly led to meditate upon snuff, which, with such propriety, become the noses of the nobility and gentry, but my attention was soon called off from this object to the consideration of something of much greater importance, I mean the nose itself. It was formerly customary to judge of a man's understanding by his nose,

Homo emuncti naris, says HORACE.

And in another place,

Minus aptus acutis naribus horum hominum,
fo

INSPIRED BY TRISTRAM SHANDY

120. **YORICK'S MEDITATIONS** upon various interesting and important Subjects. Viz. Upon Nothing. Upon Something. Upon the Thing. Upon the Constitution. On Tobacco. On Noses. Upon Quacks ... On Obscurity in Writing. On Nonsense. Upon the Association of Ideas. Upon Cuckolds. Upon the Man in the Moon ... Upon a Close-Stool. Meditations upon Meditations ... London: Printed for R. Stevens ... 1760.

Small 8vo. in fours, pp. [2], 110; a little soiling but a good copy in old sheep, rubbed, rebacked, free endpapers renewed.

£1200

First edition. The first two volumes of *Tristram Shandy* had no more than come off the press when 'all Grub Street broke loose at [Sterne's] heels' (Cross, p. 227). Among the deluge of pamphlets 'something better' is to be found in *Yorick's Meditations* and a second work by the same author, *A Supplement to the Life and Opinions of Tristram Shandy*, "the best ape," said the *London Magazine*, "of the original Shandy we have yet seen" (*ibid.*, pp. 228-9).

The anonymous author – could it be John Hall Stevenson? – has clearly been an attentive and sympathetic reader of *Shandy*, and if 'Yorick has something to say upon every subject' (p. 107), these are often subjects that echo themes found in the novel.

ESTC finds five copies in the UK, and six in the USA: Harvard, Yale, NYPL, Indiana, UCLA and Colonial Williamsburg.



Engraved by J. H. B. 1811

J. H. B. 1811

Mary Mackintosh of Dunstable Palace, London.

6. Feb. 1774. 4. Aug. 1811.

APPENDIX - THE LIBRARY OF MARY HILL, MARCHIONESS OF DOWNSHIRE

The catalogue you have just read includes 44 novels from the library at Ombersley Court in Worcestershire, the seat of the Sandys family. These books were bought at or near the time of publication by Mary Sandys, later Hill (1764-1836), Marchioness of Downshire and Baroness Sandys, who assembled what once must have been an exceptional collection, largely devoted to the productions of contemporary female writers, whom she also on occasion supported financially or through social connections.

Mary Hill bought fiction regularly from before her marriage until long into widowhood. And a glance along her shelves affords us a strong sense of her personality and preoccupations. There is a recurrent interest in Ireland, where she had substantial estates and spent much time, and some of the common tropes of late eighteenth-century fiction – orphans, contested estates, women betrayed – also seem to take on new relevance in the context of her own biography. She did buy work by men – for example Scott, to whom she had a family connection, and Richard Cumberland, but works by women (or anonymous and probably by women) predominate.

The late eighteenth-century was a boom time for fiction by women, of both great and minor note, of which the productions of the Minerva Press are only the most famous. The female authors in the Downshire library cover the full social spectrum: at one end are the women who turned to writing for financial independence in the face of personal tragedy, abandonment, or reduced circumstances – Elizabeth Hervey, Anne Maria Mackenzie, Eliza Parsons, Mary Robinson, Charlotte Smith, and the many anonymous writers who hoped for sudden fame – at the other are those whose independence came from a degree of privilege – Lady Charlotte Bury, Sydney Owenson (Lady Morgan), Mary Champion de Crespigny, Alicia Lefanu.

To the latter sphere we can add the Marchioness of Downshire, not as a writer but as a patron and supporter of writers, a subscriber and a dedicatee, and a supporter of numerous female-led charitable causes.

Portrait of a Lady

Mary Sandys, the future Lady Fairford, Countess of Hillsborough, Marchioness of Downshire and Baroness Sandys, was born on 19 September 1764, the daughter of Col. Martin Sandys (1729-1768), second son of Samuel Sandys, 1st Baron Sandys of Ombersley, and Mary Trumbull (d. 1769), of Easthampstead Park. Mary Sandys's two brothers both died in infancy, and after the early deaths of both of her parents, she was largely raised by her grandmother Mary, Lady Bertie, and her uncle Edwin Sandys, who succeeded to the barony in 1770 after his father was killed in a carriage accident on Highgate Hill.

Edwin Sandys (1726-1797), MP for Droitwich 1747-54, Bossiney 1754-61, and Westminster 1762-70, was a friend of Henry Thrale, whom he had known since they were at Oxford together. As one of the so-called 'Streatham Worthies' in Thrale's circle, he was painted by Reynolds, and knew Goldsmith, Burke, Garrick, Charles Burney and Samuel Johnson. Johnson visited Ombersley, in 1774, along with Hester and Queeney Thrale, 'where we were greeted with great civility. The house is large. The hall is a very noble room'. Might the young Mary Sandys have joined the party then? She was after all Queeney's exact contemporary. Edwin was later remembered by Hester as 'a quiet man with a low-toned Voice, but when I want a Fact, or good Information as to Ecclesiastical History – I go to Lord Sandys for it ... he is versed in many Branches of Learning: and an admirable Scholar' (*Thraliana*). His marriage was childless, and Mary Sandys became his heir.

On 29 June 1786 the 21-year-old Mary Sandys married the young politician Arthur Hill (1753-1801), son of Wills Hill, former Secretary of State to the American Colonies. Hill, at that time Viscount Kilwarlin and Fairford, had made a good match – his new wife was, according to her father-in-law, 'a genteel, agreeable little girl, not a beauty but as nearly being so as a wise man would choose his wife to be, of a cheerful, sweet disposition'. Mary Sandys also brought with her a substantial fortune, and 19,000 acres in Ireland along with the Trumbull estates, which allowed Hill to clear his debts, and commence building work on Hillsborough Castle in County Down (now the official residence of the Queen in Northern Ireland). Arthur became Earl of Hillsborough in 1789, after his father was raised to Marquess of Downshire, a title Arthur inherited after his father's death in 1793, along with the Governorship of County Down. The frequent changes of title explain the variety of names

under which Mary inscribed the books in her library – Mary Sandys, Lady Fairford, Mary Hillsborough, Mary Downshire, and finally ‘S’ (for Baroness Sandys).

Arthur Hill campaigning strongly against the Act of Union in 1800 and his refusal to support the government had serious repercussions – he was dismissed as Governor of County Down, removed from the colonelcy of the Downshire Militia, and struck off the roll of the Privy Council. This catastrophic collapse of his political fortunes took its toll, and he died in September 1801, possibly from gout of the stomach though it seems plausible that this was a statement to conceal suicide, as the *History of Parliament* assumes.

Mary Hill had been a loyal and supportive wife, but her husband was not entirely deserving. A liaison prior to his marriage had left him with two wards to care for (one of whom was to marry Walter Scott - see the note before item 96), Hill was shocked to discover that her husband’s will made provision for three illegitimate children – a son by Sarah Dore (William Arthur Dorehill, b.1788 – who would be raised by Dore’s future husband, the famous barrister William Garrow), and two daughters by a local woman, Elizabeth Russell (of Hillsborough) – Emily and Charlotte Russhill.

Suddenly called on to administer the family estates and manage the raising of a family of six (soon to be seven) children, Mary Hill was undaunted. Her uncle’s death in 1797 brought her substantial resources, if only after a lengthy chancery suit, and she spent much of her time at Hillsborough in County Down, where she was a benevolent landlord, supporting several schools and creating an estate with 30,000 freeholders, ‘the best specimen of political agronomy to be found in Ireland’ (H. B. Oldfield, *Representative History of Great Britain and Ireland*, 1816). In 1802 ‘she agreed to an uncontested election in exchange for a United Kingdom peerage under her uncle’s title, becoming Baroness Sandys of Ombersley’ (*Oxford DNB*). In 1805 however, she openly opposed Castlereagh, touring the county ‘visiting farmhouses and beseeching wives and sweethearts to exhort their menfolk to vote for Colonel John Meade, her chosen candidate’, who duly won (*ibid.*)

After her eldest son, the new Marquess of Downshire, came of age in 1809 and declared his intent to bury the hatchet with the Hills’ political

opponents in Ireland, Mary Hill expressed her disapproval by retiring to England, where she spent the larger portion of her time at her house in Hanover Square. There was also a house at Roehampton, where she would die in 1836, and the Worcestershire seat at Ombersley, and she travelled quite frequently: to Brighton, and to her in-laws the Marquess and Marchioness of Salisbury (a Pittite political hostess), but also abroad. She was in Paris in 1815, in Brussels in 1818, and on a Continental tour with her daughter Mary in 1823-4 – the family apparently spoke very good French. Her benevolence reached beyond the Hillsborough estates, to causes close to her: she was a subscriber (with two votes) to the London Orphanage Asylum (f. 1813), and the Ladies' Royal Benevolent Society, and a member of the Ladies' Committee for promoting the Education and Employment of the Poor. At her death in 1836 she had been predeceased by both daughters, but was survived by five sons, the first four all confusingly named Arthur.

The circle of the Prince of Wales

In the early years of the nineteenth century, the Marchioness was a formidable figure – a widow of substantial means and political influence. She continued to extend her reach, successfully arguing her claim to the Blundell estates of her grandmother Mary, Lady Bertie (and the latter's sister Anna Maria Chetwynd) in 1810. And she became a regular figure in the circle of the Prince of Wales. Thomas Creevey recorded in his diaries (published posthumously as the *Creevey Papers*) how 'We used to dine pretty punctually at six, the average number being about sixteen ... Mrs. Fitzherbert always dined there, and mostly one other lady Lady Downshire very often, sometimes Lady Clare, or Lady Berkeley, or Mrs. Creevey'. In 1805 she was in Brighton and dined with the Prince at Westfield Lodge before repairing to a ball at the Pavilion. She is mentioned several times as attending the Prince's birthdays at Brighton. And in September 1807 she entertained him for four days at Ombersley, to mark which occasion she provided a meal for the entire tenantry of the estate. George III and Princess Augusta were godparents to her youngest son, George Augusta Hill (born posthumously after the death of his father in 1801; he went on to marry, successively, and scandalously, both of Jane Austen's nieces). She was also a friend to Mrs Fitzherbert, and continued to be one after the latter ceased to be the royal mistress, which may have led to a cooling of relations with the Prince. The journal

of Mary's daughters, the Ladies Charlotte (1794-1821) and Mary (1796-1830), covering the years 1813-21, which survives at the Worcestershire Record Office, records how at an encounter in 1816 the Prince 'stared at us as usual but made no sign of acknowledgment. To be sure it is the most extraordinary thing, as if he did not know us at all!'

Mary Hill and the female literary world

When Edwin Sandys died in 1797, his London house had a library of 1484 volumes; together with a small number belonging to his wife they went in 1807 to the Hanover Square house of Mary Hill. But at the same time she had already assembled her own very much more personal collection – a reading library of contemporary fiction, for her own use and later that of her children. Her earliest purchases pre-date her marriage (Fanny Burney's *Cecilia* for example), and as her resources grew so did her appetite; with a remarkable consistency she favoured works written by women. One of her London booksellers of choice was Hookham and Carpenter (active 1791-1800), and the archives of the firm (see Kurtz and Womer) show the purchase of eighteen novels, beginning in February 1792 with two works by Anne Radcliffe, and peaking in 1795-6, during which time she bought works by Richard Cumberland, Isabella Kelly, Eliza Parsons, Elizabeth Inchbald, Mary Champion de Crespigny, Maria Regina Roche, Mary Robinson, and Jane West, some of which are to be found in the present catalogue. That she seems on occasion to have owned more than one copy of a book is probably a product of multiple houses with multiple libraries. Some material was evidently transferred between the houses and this seems to have resulted in the misplacing or loss of some volumes. It was perhaps for this reason that she commissioned the bookseller Brownlow Waight to produce a catalogue of the library at Ombersley in 1816.

Mary Hill was not merely an inveterate purchaser of fiction by women, she was also a literary patron. She was a subscriber to, among other works, the rare gothic novellas *The Hermitage* 1796, and *Mort Castle* 1798 by Joshua Bridges Fisher; the anonymous novel *The Modern Miniature*; Charlotte Smith's *Elegiac Sonnets* 1789; Joseph Wildman's *The Force of Prejudice* 1799; and Eliza Parsons's first novel *The History of Miss Meredith* 1790, which was dedicated to Hill's sister-in-law. Her support of Parsons evidently continued – Parsons's dedicated her second novel,

Errors of Education 1791, to Hill as Countess of Hillsborough. Other works dedicated to Mary Hill included Anna Thomson's *Excessive Sensibility* 1787, and Olivia Wilmot Serres's rare conduct book *Olivia's Letter of Advice to her Daughter*, 1808.

A brief note on bindings

The large majority of the novels in Mary Hill's library were bound, without half-titles, according to her house style of half calf and marbled boards (later half red morocco), and the head of the spine stamped with a gilt monogram. Across the library, there are seven iterations of monogram, one as Lady Fairford ('MH', *i.e.* Mary Hill, with a viscount's coronet), three as the Countess of Hillsborough ('MH', *i.e.* Mary Hillsborough, with an earl's coronet), and three as the Marchioness of Downshire ('MD', *ie.* Mary Downshire, with a marquess's coronet). Though they generally follow a clear chronological sequence, on occasion earlier stamps are used on books purchased later, or do not tally exactly with Mary Hill's various ownership inscriptions.