

eccentrics, cranks,
outsiders and obsessives

bernard quaritch
2021

A PROSPECT
FROM THE TOP OF THE
OBSERVATORY CHILWORTH
BY CHARLES CRANK

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1442 The English & Anglo-French Novel 1740-1840

1441 The Billmyer-Conant Collection — Hippology

Front cover image from item 12 LUCAS

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by 'an odd man'

1 [AMORY, Thomas]. The Life of John Buncl^e, Esq; containing various Observations and Reflections, made in several Parts of the World; and many extraordinary Relations ... London: Printed for J. Noon ... 1756.

8vo., pp. ix, [7], 511, [1]; offsetting to the title-page from the turn-ins; a good copy in contemporary calf, spine gilt in compartments, a little worn; manuscript note to title-page in shorthand.

£150

First edition of the strange and rambling masterpiece of the Anglo-Irish eccentric Thomas Amory (c.1691-1788). A second volume is promised on the final page, but was not published until ten years later.

John Buncl^e, serial husband and advocate of education for women, relates picaresque adventures which are enlivened by eight marriages and numerous impassioned asides on a variety of subjects, including monogamy, the making of gold, microscopes, and a battle between a flea and a louse. In the preface, Amory confesses himself 'an odd man'; William Hazlitt considered him 'the English Rabelais'.

Raven 362.

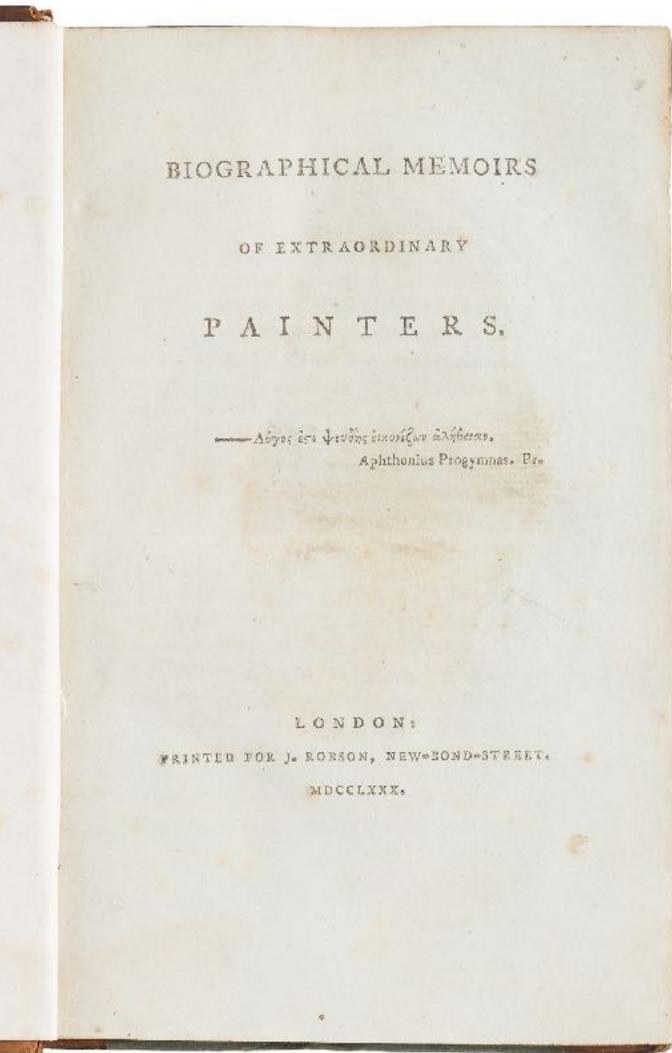
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24

THE
L I F E
OF
JOHN BUNCL^E, Esq;
CONTAINING
VARIOUS OBSERVATIONS and REFLECTIONS,
Made in several Parts of the WORLD;
AND
Many extraordinary RELATIONS.

*Felix ille animi, Divisque simillimus ipſis,
Quem non mendaci reſplendens gloria fuco
Sollicitat, non feſtoſi mala gaudia luxus.
Sed tacitos finit ire dies, et paupere cultu
Exigit innocue tranquilla ſilentia vite.*

VOLUSENUS.

L O N D O N :
Printed for J. NOON, at the *White Hart* in
Cheapside, near the *Poultry*.
M DCC LVI.



precocious whimsy

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

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

Two works, 8vo., Beckford, pp. [4], 158, [2] with final errata-leaf; and Spence pp. 104, with an engraved vignette on the title-page; very good copies in early nineteenth-century half speckled calf and blue drab boards; red morocco label; ownership inscription of W. Cavendish (from the library at Holker Hall, according to a note by Robert J. Hayhurst).

£1250

First edition of Beckford's first book, published at the age of twenty, a remarkable example of his precocity and talent for satire. Beckford is now best known for his magnificent and obsessive bibliophilia and the eccentric architectural folly that was Fonthill Abbey.

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

Biographical Memoirs is here bound with Joseph Spence's *Parallel* between Antonio Magliabecchi and Robert Hill, a learned tailor-turned-schoolmaster from Buckingham about whom Spence had published some notes in 1753.

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

obsessive philology

3 BONAPARTE, Louis Lucien (1813-1891). A collection of 64 works on comparative linguistics, most published in limited editions, including a complete run of his publications of Biblical translations in Italian and Sardinian dialects. London, 1858-1873.

64 works, mostly 12mo and 16mo in the original printed colour paper wrappers. Most in editions of 250 copies. Duplicates from the Bible Society collection at Cambridge University Library and sold on their behalf.

Together £8,000

A junior nephew of Napoleon, Louis Lucien Bonaparte was less a textbook eccentric than one whose intense and bookish inclinations were perhaps ill-matched to his family history. Born by chance in England after his parents were detained at sea on the way to exile in America, Louis Lucien returned with the family to their estates in Italy in 1814, where he was raised, attending the Jesuit college at Urbino. Though he entertained a brief political career, the field in which he became famous was that of comparative European philology, and he published his first comparative linguistic study in 1847. He moved to London in the 1850s, where he built up a fine, polyglot library (particularly strong in works in Sardinian), becoming a friend of Gladstone and Queen Victoria, and beginning work on the series of publications that established his position as one of the foremost philologists of his day.

'Bonaparte's published work on languages falls into two categories. First there are his own works, which largely comprise studies in dialectology or comparative philology. Second, he commissioned translations of biblical texts, most frequently the gospel of St Matthew and the Song of Songs, into a variety of European languages and dialects, notably English and Basque. He himself was able to speak and write fluently in Italian, French, Spanish, English, and Basque and he possessed a reading knowledge of several other languages. His own particular interest lay in dialects and minority languages' (*Oxford DNB*).

At first Bonaparte had set up a press for the scripture translations in his house in Bayswater, but after 1858, he employed the printers George Barclay, and subsequently Strangeways & Walden. Funds dried up after 1870, and from that point his publishing activity centred on his own linguistic works.

The present substantial collection includes 57 of the Biblical dialect translations commissioned by Bonaparte 1859-1873, all published in limited editions of 250, most in the original coloured paper wrappers. These include 17 (of 25) in English and Scottish dialects, and a complete run of the 38 titles in Italian and Sardinian dialects. Many have introductory notes on pronunciation by Bonaparte, particularly those in the dialects that most interested him, such as the various forms of Albanese (the language of the Italo-Albanians of Sicily), these works also of particular scarcity. Also included are seven of Bonaparte's own publications 1862-1881, including works on Basque, langue d'oil, and Corsican dialect.

THE SONG OF SOLOMON. [North Tokesha
The plants are a wetchat o' purgrannits, wi'
its; cunphor o' spikercard.
Spikercard an' saffron; calamus an' cinnamon,
ree o' frankincense; moor an' allewas, w' all the
ices.
A fonten o' gardens, a well o' wick wathere, an'
fray Lebanon.
Wicken, O north wind; and cum, thee sooth;
mak garden, that the spices may wax out. Let
us see cum inty his garden, and eat his deaty

CHAP. V.

'S cum into ma' garden, mah sister, mah spouse:
ah lao goer'd mah moor wi mah spice: hah
mah honey-bees an' mah nutmeg; hah hao
mah waw la wi' ma' milk: eat, O friends; drink,
mak enoaf, O beloved.
I sleep, but mah heart is wicken: it is the
north wind that rags, say'n, Oppen tae me,
or, mah lov, mah deo, ma vorge, for mah neead
an' w' dey, mah locks w' the wet o' the neet.

3 Hah hae do't'd mah coast; Lew shall hah don it?
Hah hae wesi'd mah feet, how shall hah foul them?
4 Mah beloved put his hand by the Local o' the
door, and mah boots wur moved for him.
5 Hah gat up to unstock for mah beloved, an' mah
hands stapp'd wi' moor, an' ma' fingers wi' the sweet-
scented moor, upon the hamles o' the back.
6 Hah appe'n to ma' beloved, but mah beloved
hol't'er his-elf off, and was gaeen: mah soul sank when
he spak: hah laced him, hah hah could not firm'd him;
hah snatched, but he gae me nae ans'er.
7 The watchman that gam about the city fand me,
they bound me, they wounded me; the keepers of the
walls took away mah veil frae me.
8 Hah charge ye, O dovtors o' Jerusalem, if ye firm'd
mah beloved, that ye tell him that hah's seek o' lov.
9 What is thah beloved mair than another beloved.
O thou bonniest among women? what is thah beloved
mair than another beloved, that thou o'z saae charge
as?
10 Mah beloved is white an' reed, the uptak o'
sea thosson.
11 His head is as the moost finah gowld; his locks
are clutterd, and black as a raven.

S OBSERVATIONS
SUR LES
DIALECTES DE LA CORSE,

REPLIQUE A LA REPOSE DU D. A. MATTEI,
PROFESSEUR D'ACCOUMIEMENTS, ETC.
A MES PREMIERES OBSERVATIONS SUR
CES DIALECTES.

LA STORIA
DI
GIUSEPPE EBREO,
O I CAPI XXXVII E XXXIX-XLV
DELLA GENESI,
VULGARIZZATI IN
DIALETTO SARDO CAGLIARITANO
DALL'
AVV. FEDERIGO ABIS.

Most of the works here are very scarce, and while we have traced core collections at Cambridge, the British Library, St. Andrews, and Manchester, as well as the Newberry Library, which acquired Bonaparte's own library, holdings elsewhere (and outside the UK) are very scattered; we can trace no copies of any of the works at auction since 1975. Condition is in general very good, though with occasional blind or ink-stamps and shelfmarks of the British and Foreign Bible Society.

Full details available on request.

LIBRO DI RUT
VULGARIZZATO IN
DIALETTO SARDU
DALL'
AVV. LUIGI SCALIA.
LONDRA,
1896.

202.53.E60 B55 202.53.E60 2
R3
The Song of Solomon
IN
LOWLAND SCOTCH
FROM THE AUTHORIZED ENGLISH VERSION.
BY
JOSEPH PHILIP ROBSON,
AUTHOR OF "SCOTCH SONGS," ETC., ETC.
1890.

202.47.E59.2 1898
202.47.E59.2
R3
The Song of Solomon
IN
THE NEWCASTLE DIALECT.
FROM THE AUTHORIZED ENGLISH VERSION.
BY
JOSEPH PHILIP ROBSON,
AUTHOR OF "SCOTCH SONGS," ETC., ETC.
1890.

Sardinian
Capitanata

5 E si yinajo
Tentanda, tue pe
6 E tue be
paraliteke, kekij
7 E i 00t Di
8 E pergoj
to me 00t n: 5
dialji in.
9 Peo 08
e i 00n
erbstand
10 Gje
aire 00 v
to 100d.
11 E
e la per
Dialobi
12
jasin:
13
kjoce
1
e ty
50
57
Bompice

a 'biography' that outdoes munchausen

4 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, 242; viii, 328; some spotting and light browning, but a good copy in contemporary marbled boards, neatly rebacked and recornered in calf.

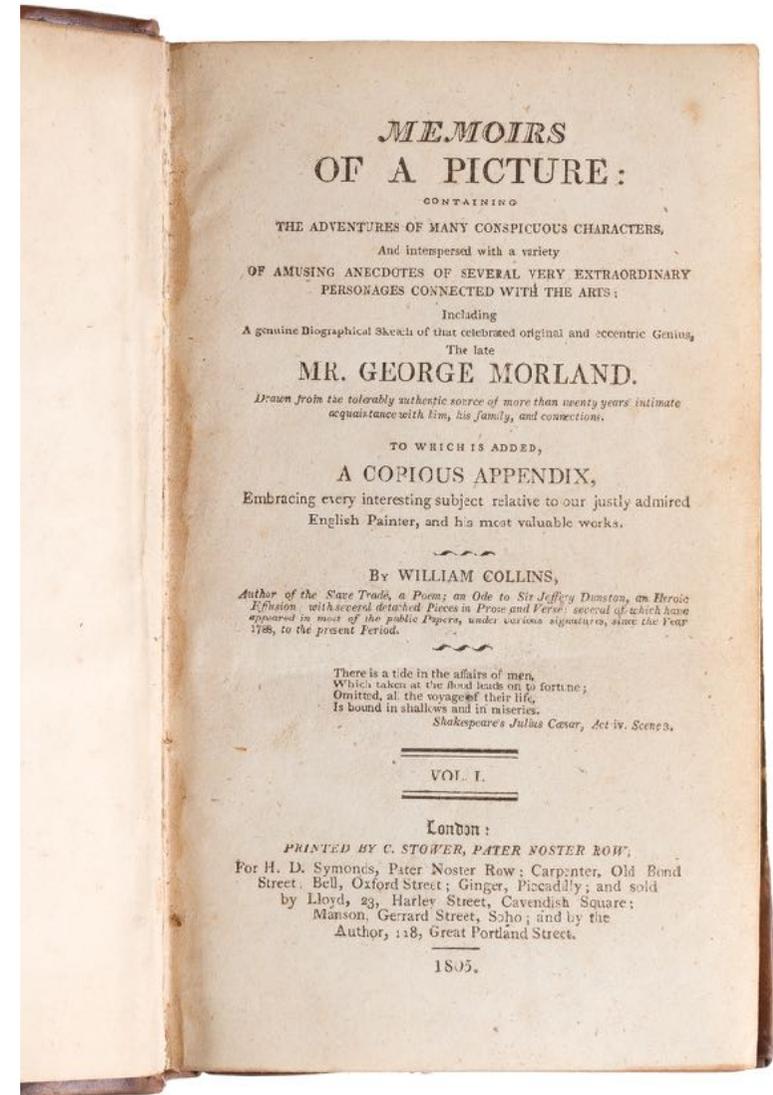
£350

First edition, a heavily fictionalised biography of the landscape and genre painter George Morland, who had died in 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. 'The disapprobation regarding his alcohol consumption, apparent in these accounts, appears to be based as much on Morland's habit of carousing with low-life characters in public houses as on the actual amount he drank, although a list of Morland's "bub" for one day shows that this could be considerable' (*Oxford DNB*). 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 Munchausen [see item 18] 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 and Schöwerling, presumably because they considered the work to be more of a biography than a novel.



music for dummies, and spelling reform

5 DE LA FOND, John Francis. A New System of Music, both theoretical [sic] and practical, and yet not mathematical: written in a manner entirely new; that's to say, in a style plane [sic] and intelligible ... All which is done by tearing off the veil that has for so many ages hung before that noble science ... London, for the Autor [sic], 1725 [added in ms: Tom's Coffee House, Cornhill or The Rainbow, Charing Cross.]

8vo, pp. [8], lxxxiii [preface and introduction], [1], 180, [6, Additions], plus 'The truth of the twelve notes', comprising 10 folding quarto leaves of engraved music, some double-sided, with three pages of letterpress; **authorial manuscript additions to head of one plate of music**; with a list of subscribers; title-page slightly foxed, else a very good copy in contemporary calf, rebacked.

£1500

First and only edition, privately printed, all published (despite the assertion on p. 180 that this is 'The End of the first Volum.'). The engraved examples at the end are taken from Corelli, one of which is annotated, presumably by the author, with notes explaining that the harpsichord should be tuned according to equal temperament: 'Note he cannot make his bearings equall if he pretends to make them perfectly agree with one another ...'. Subscribers included the Duke of Newcastle, the organist John Stanley, and the composer Francesco Geminiani, who was himself making a living as a music teacher in London.



A
NEW SYSTEM
OF
MUSIC,
BOTH

Theoretical and Practical,
And yet Not
MATHEMATICAL:

WRITTEN BY

In a manner intirely new; that's to say,
in a Style plain and intelligible; and calculat-
ed to render the Art more Charming, the
Teaching not only less tedious, but more pro-
fitable, and the Learning easier by three Quar-
ters. All which is done by tearing off the Veil
that has for so many Ages hung before that
noble Science.

By JOHN FRANCIS DE LA FOND,
who teaches Singing, and the principal
Instruments.

LONDON,
Printed for the Autor. M.DCC.XXV.

*Tom's Coffee house, Cornhill
or
The Rainbow, Charing Cross*

De la Fond's 'New System' is idiosyncratic in expression, though not entirely novel in content, advocating the abolition of flats and sharps and the use of a 12-note system, with the notes numbered 1-9 plus o, u, d and t. Flatness or sharpness of keys should be called instead softness and gayness; and variable clefs should be replaced with a single staff in which the lowest line is always G. This last is in fact re-iterated unacknowledged from Thomas Salmon's *Essay to the Advancement of Musick* (1672), one of the more controversial works of theory from the previous century.

The author's (or autor's) other bugbear is spelling reform: the preface goes into significant detail, justifying the terms 'Autor' and 'Forein', the use of 'labor' not 'labour', and the omission of the final 'k' in 'musick', though De la Fond was by no means the first to use this modern spelling.

De la Fond's musical qualifications are murky. He was previously a language teacher, and had published a French grammar in 1720. Here he calls himself a teacher of 'singing, and the principal instruments', though whether he then had any students is unclear - a printed note on the title-verso suggests that 'those that shall be pleased to employ him as a Master of Music, will have the advantage of improving themselves with him talking' in French and Latin.

At least four copies in ESTC lack the plates section; three have the manuscript addresses added to the title-page, though the other annotations here appear unique.



spiritualist and photographer

6 HARRISON, William. *The lazy Lays, and Prose Imaginings ...* A. D. 1877 (Popular Chronology;) A. M. 5877 (Torquemada;) A. M. 50,800,077 (Huxley.) ... London.

8vo., pp. 156; a fine copy in the publisher's maroon cloth, upper board blocked in black and gilt with an elaborate design by Florence Claxton, lower board blocked in blind; corners slightly bumped; dedicatory inscription to title-page 'To the authoress of "Serious Letters to Serious Friends", with the sincere regards of Mr W. H. Harrison Oct. 5th 1877.'

£850

First edition, a presentation copy, of this odd collection of verse and prose by the photographer, spiritualist and journalist William Henry Harrison.

Harrison was a regular contributor to the *British Journal of Photography*, and several pieces here evidence his passion for photography. 'The Lay of the Photographer', for example, is a mock heroic describing the preparation of photographic plates, with the important chemicals personified as the elegant Bromide, the adventurous young Pyroxyline etc.

The other pieces include verse in praise of a 'Broad-Brimmed Hat', and the imagined lamentations of a 'Fat Man' and a 'Mother-in-Law'. **The story 'Our Raven' describes the author's trials at the hands (or claws) of a demonic bird with a passion for gardening.**

The elaborate cover design by Florence Claxton depicts a griffin, accompanied by a rather disgruntled crow(?). A prefatory note explains that the choice of a griffin emblem for the front of the book is a reference to the monster that protected its treasure from 'the one eyes Arimaspians': this griffin, apparently, guards the book from opportunistic American publishers; the other bird perhaps represents the author.

William Henry Harrison was notable for his close involvement in the nineteenth-century craze for spiritualism. He was the founder of the *Spiritualist Newspaper*, and later of the British National Association of Spiritualists. Marie Sinclair, the 'authoress of "Serious Letters to serious Friends"', to whom this book is inscribed was vice-president of the Association. Her *Letters on a serious Subject to serious Friends* (1875) was an ambitious attempt to reconcile theosophy, spiritualism, and Catholicism.

an eccentric's estate

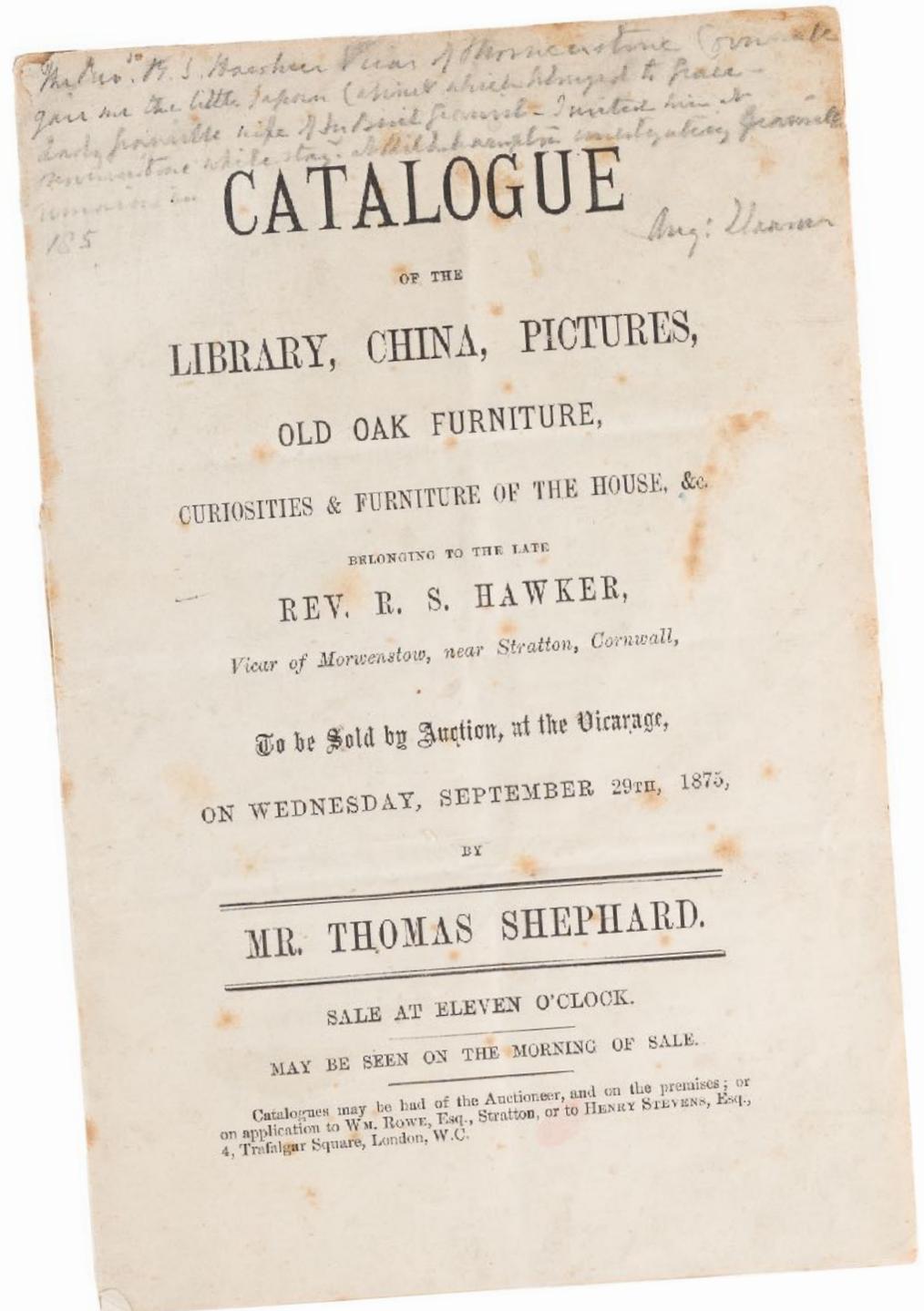
7 [HAWKER, Robert Stephen]. Catalogue of the Library, China, Pictures, old oak Furniture, Curiosities & Furniture of the House, &c. belonging to the late Rev. R. S. Hawker, Vicar of Morwenstow, near Stratton, Cornwall, to be sold by Auction, at the Vicarage, on Wednesday, September 29th, 1875, by Mr. Thomas Shephard ... [London: G. Norman and Son, printers 1875].

8vo, pp. 8, some spotting, stitched, as issued; contemporary pencil note to title-page by Aug[ustus?] Unwin.

£1350

The very rare sale catalogue for the contents of R. S. Hawker's vicarage at Morwenstow.

From his remote country living on the north Cornish coast, the poet and clergyman Robert Stephen Hawker cultivated a lasting reputation as a 'character', his eccentricities cemented (and probably exaggerated) in his first biography by Sabine Baring-Gould. 'He dressed flamboyantly, wearing a brown cassock, scarlet gauntlets, and a hat like a fez, or a claret-coloured coat, fisherman's jersey, and sea boots. **He talked to birds, and his congregation often included his nine cats and many dogs**, which he preferred to the uncharitable farmers' (Oxford DNB). He married twice (firstly to a woman twice his age and secondly to one a third his age), did much of his writing from a seaside hut made of driftwood (now a National Trust site), was rumoured to dress as a mermaid, and built himself a remarkable vicarage, with chimneys modelled after church towers; **mourners at his funeral wore purple because of his aversion to black.**



The present catalogue begins with 28 lots of named books, and 'Twenty or more lots of books, 5 or 10 or more in a lot'. There follows much china; some pictures including a **portraits of the 'jesters' Tim Bobbin and Tom Killigrew, of Mary Squires, 'the last women tried as a witch'**; and a quantity of carved wood, most notably mantelpieces with pedestals representing Adam and Eve, and some lions.

The pencilled note on the title-page tells us that 'The Revd. R. S. Hawker... gave me the little Japan Cabinet which belonged to Grace - Lady Grenville wife of Sir Bevil Grenvil. I visited him at Morwenstowe while staying at Kilkhampton investigating Grenvil's remains in 185[?]' . Two related lots have been marked by Unwin in pencil - a carved oak chair from Stowe, formerly owned by Sir Bevil, and walnut armchair made from Sir Bevil's camp bedstead.

Library Hub and WorldCat locate a single copy, at Bodley.

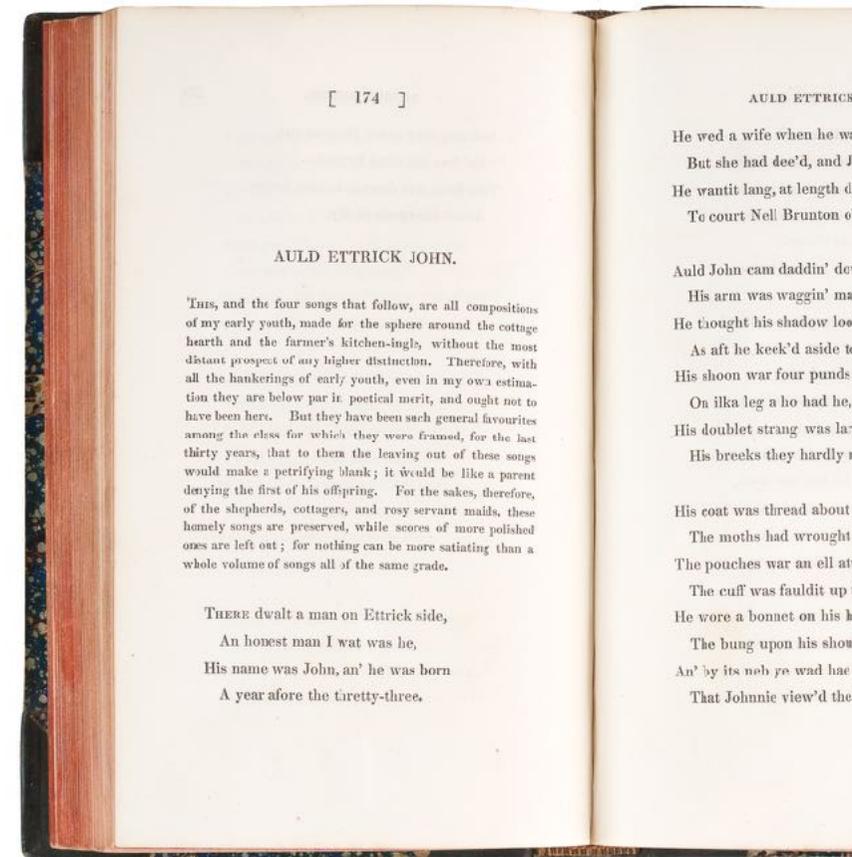
8 [HOGG, James]. Songs, by the Ettrick Shepherd. Now first collected. William Blackwood, Edinburgh: and T. Cadell, London. 1831.

8vo, pp. vii, [1], 311, [1]; slight foxing to prelims else a good copy in early green half calf and marbled boards.

£180

First edition, a 'pocket volume' of 113 Scottish songs (all but one previously published in periodicals or earlier books). For this collection, Hogg provided explanatory headnotes to each poem, some quite detailed. 'This volume will greatly raise the poet in the estimation of England', proclaimed the *Literary Gazette*.

Hogg (1770-1835), a self-taught writer from an agricultural background and **one of the subjects of Hugh MacDiarmid's *Scottish Eccentrics***, is perhaps best known today for his extraordinary and idiosyncratic psychological novel, *The Private Memoirs and Confessions of a justified Sinner* (1824).





'celestial scenery, elegies, tales'

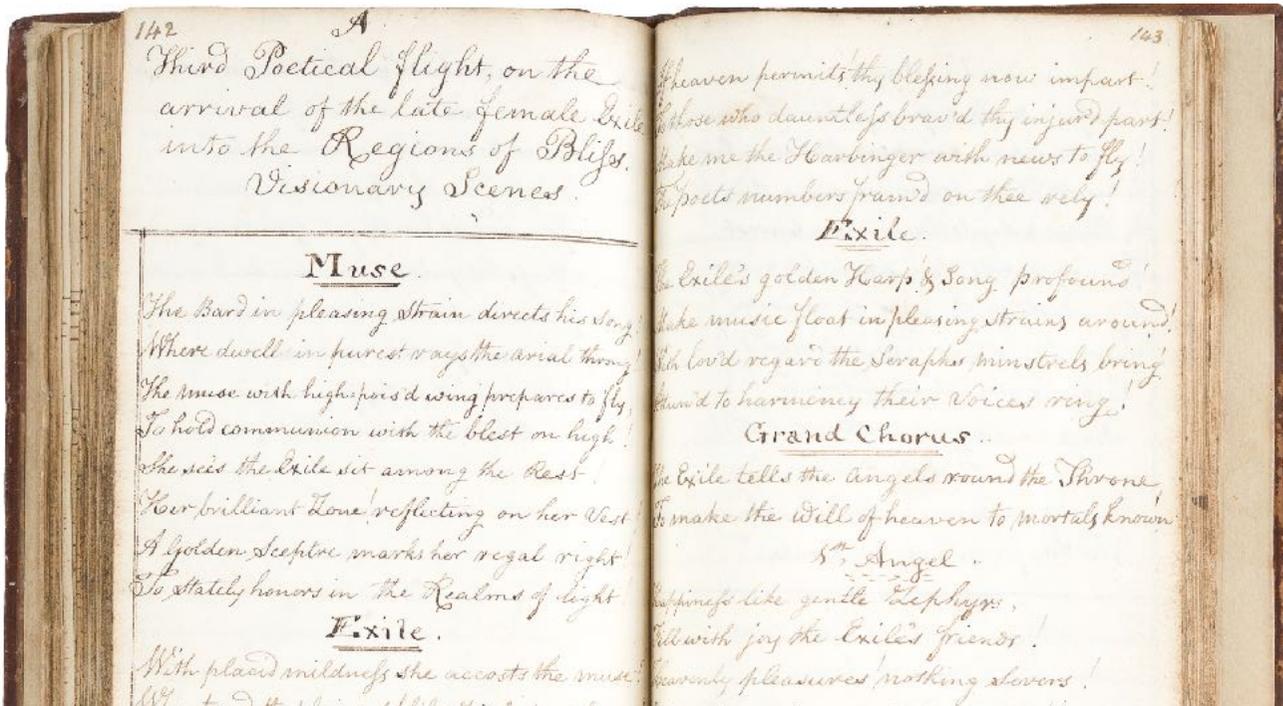
9 HOGG, John. Autograph poetical manuscript, apparently unpublished, comprising a preface dated 3 April 1825 and forty long poems. [London, 1825-7].

8vo notebook, paginated by hand 3-186 (apparently wanting a title-page?) with a list of Contents at the front; two poems set to music (by G. Godwin and Moses Lawrence, in total 20 pages); written in brown ink throughout, in a legible hand, with scattered corrections in pencil and pen; first and last pages browned; contemporary calf, rebounded and re-cornered, new endpapers.

£1350

A fascinating volume of unpublished manuscript verse by an otherwise unknown poetaster, probably based in Southwark. In his grandiloquent Preface, Hogg (no relation to the previous item) explains that his poems are designed to excite in the reader the pleasurable contemplation of heaven via 'the Study of Nature' and of our souls. 'Celestial Scenery, Elegies, Tales, &c will be found in this little work!' But for all its obsession with the celestial the volume offers a fascinating insight into late Georgian London.

'Visionary Scenes', which opens the volume, is an extended metaphysical poem in which the author ascends in dream to meet the shades of his father



and of two ministers named Abdy and Mason. There are elegies on notables – Princess Charlotte, George III (set to music) and Edward, Duke of Kent; as well as a series of ‘Poetical Flights’ ‘on the Trial of a female Exile, who left this Kingdom, to seek shelter abroad, through the false accusation of Over-Ruling Power’, then on her death, and ascension to Elysium, followed by an account of her funeral procession. This is almost certainly the maligned Caroline of Brunswick, whose funeral in 1821 saw unrest and the killing of two bystanders by the Life Guards: ‘Tyrannic force shall show its marshall sway / And cause defenceless men this day to rue’.

Alongside these flights of fancy are more earthbound elegies to local figures, mostly of Bermondsey and Rotherhithe: Jesse Curling, Esq., (a merchant and shipbuilder); Master Henry Thomas, aged 5; Rev John Townshend (founder of the London Asylum for the Deaf and Dumb); ‘Daniel Wade Richardson, Coal Meeter’; Daniel Day, ‘seized with Death at Sea’. These may have been produced to order, as there are several other occasional poems including a ‘A Recital for Youth, on New Year’s Day’, apparently written for a Miss Garth at the request of her parents, as well as topographical celebrations of the residences of Jesse Curling (see above) and Robert Slade of Lambeth (whose fortune made as proctor in the Doctors’ Commons passed to his son, the virtuoso and collector Felix Slade, of the eponymous professorships). There are also several transparent pieces about patronage – ‘The Poet’s Petition’ (‘to the Rich apply for aid / In ev’ry art, in ev’ry Trade’), and ‘The Poet’s Disasters’, in which an attempt to woo a patroness falls flat when he splutters his way through a recitation then knocks over some furniture, injuring a lapdog.

The ‘Tales’ include ‘Insanity, or the fatal Catastrophe!’, ‘The reduced Merchant’, ‘The General and Spider’, and ‘Nick the Conjuror, or the Diamond Ring’, as well as another metaphysical work: ‘Colin, Phillis, and Rover: their Affection and Ascent to the Elysian Fields’. In this abruptly tragic piece, Phillis forsakes Colin for a wealthier older man; Colin drowns himself in a brook; Phillis realises her error and throws herself off a cliff. So much for the first part – in the longer ‘Continuation’, the ghosts of Colin and Phillis return to lift their friend Rover from his despond and grant him a lengthy vision of the afterlife:

Then I behel’d (*sic*) the fields call’d the Elysian
That look’d resplendent as eternal Summer
Where Briton, Frenchman, Dutchman, & the Grecian
Drunk angels Nectar from an Ariel Rummer ...

The two pieces set to music are the Ode to the memory of George III, and ‘The Discovery. A Pastoral Strain’, dated 1814, set by Moses Lawrence, leader of the band at the Royal Amphitheatre.

We cannot trace the appearance of any of Hogg’s poetry in print.

the truths behind the legends

10 HOLE, Richard. Remarks on the Arabian Nights' Entertainments; in which the Origin of Sinbad's Voyages, and other oriental Fictions, is particularly considered ... London: Printed for T. Cadell, Junior, and W. Davies, Successors to Mr. Cadell ... 1797.

8vo., pp. iv, 258, [2], with a final errata leaf; a very good copy in contemporary quarter calf and marbled boards (rubbed), rebacked.

£500

First edition of a whimsical but erudite treatise 'first read at the meeting of a Literary Society in Exeter', where members included Richard Polwhele. After initial scepticism, Hole's research led him to conclude the narratives of the Arabian Nights had a basis in fact. Hole went on to write a parallel work on Homer, a fragment of which was published posthumously as *An Essay on the Character of Ulysses* (1807). 'Hole displays a considerable if curious erudition in illustrating the monsters and marvels encountered by the two Mediterranean travellers', and his 'imaginative reconstructions of exotic places and pagan beliefs anticipated much later romantic fabling' (*Oxford DNB*).

REMARKS

ON THE

Arabian Nights' Entertainments;

IN WHICH THE

ORIGIN OF SINDBAD'S VOYAGES,

AND

OTHER ORIENTAL FICTIONS,

IS

PARTICULARLY CONSIDERED.

BY RICHARD HOLE, LL. B.

*ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat;
Antiphaten, Scyllamque, & cum Cyclope Charybdim.*
HOR.

LONDON:

PRINTED FOR T. CADELL, JUNIOR, AND W. DAVIES,
SUCCESSORS TO MR. CADELL,
IN THE STRAND. 1797.

expelled from the society of eccentrics

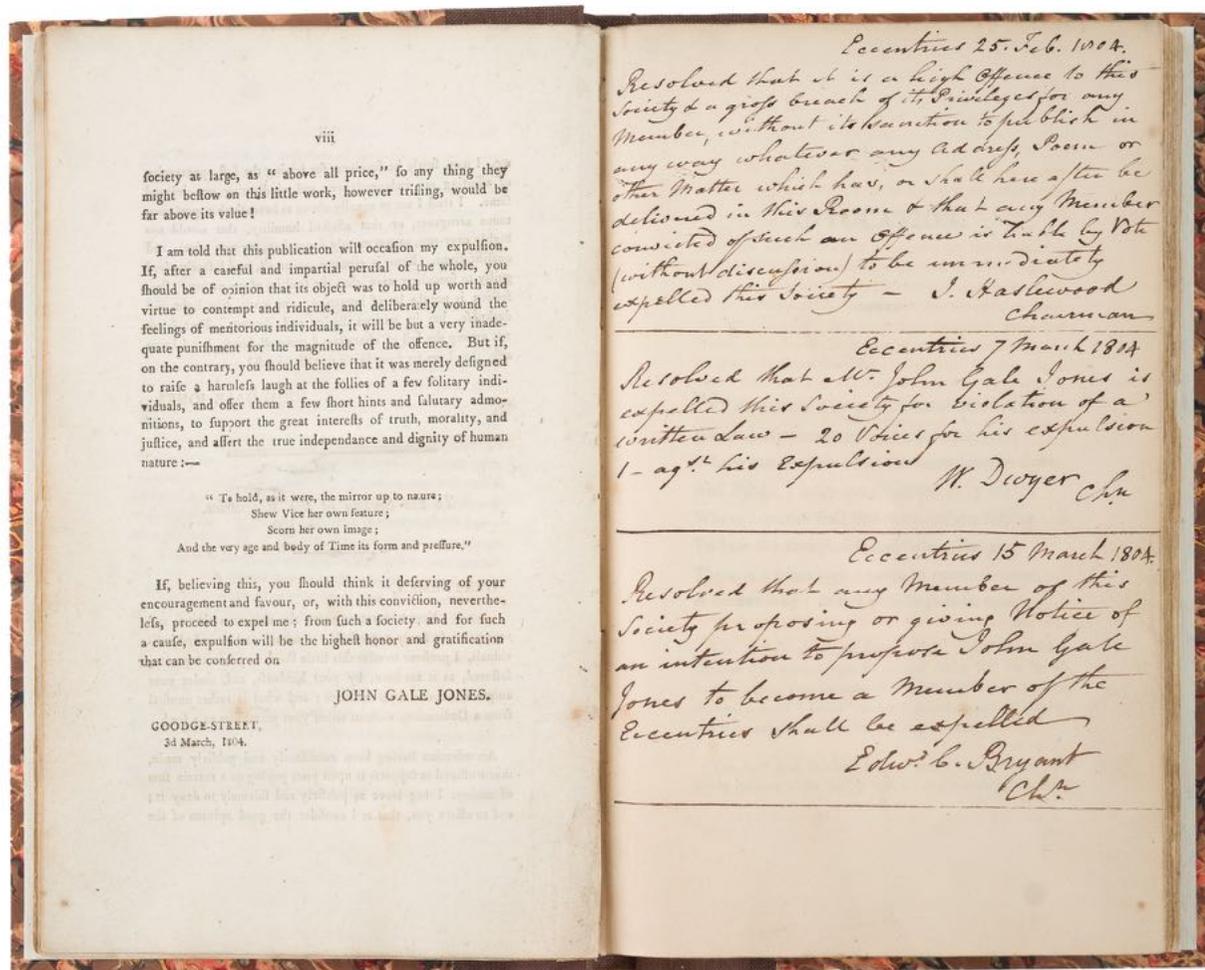
1 1 JONES, John Gale. An Invocation to Edward Quin, Esq. as delivered at a Society called The Eccentrics, on Saturday, the 26th of Nov. 1803, at the Request of the Members, with Corrections and Additions, including Notes critical and explanatory ... London, Printed for the Author and sold by R. Bagshaw and J. Jordan, [1804].

8vo, pp. viii, 44; title and final page dusty, a little spotting, a very few light marks; very good in recent quarter brown cloth over marbled boards, spine lettered gilt, text interleaved with blanks; contemporary manuscript index of names to front free endpaper, and manuscript notes to leaf facing p. viii.

£250

First edition, rare, of this humorous verse homage (with profuse footnotes) to the journalist Edward Quin (1762-1823) and the Society of Eccentrics by the radical orator and member of the London Corresponding Society, John Gale Jones (1769-1838). In 1803 the Irish-born Quin became editor of *The Traveller*, an evening paper noted for its advocacy of political reform. Established in 1781, the Society of Eccentrics met at Tom Ree's in May's Building, St Martin's Lane, and numbered among its members many celebrities of the literary and political world, until its dissolution in 1846. The manuscript additions in this copy comprise an index of individuals named in the text, and minutes from 1804 expelling Jones from the Society.

Library Hub and WorldCat record four copies only, at Bodley; Cornell, Texas, and UC Davis.



'the very essence, or even the soul of art, is expression'



112 etchings, 47 drawings, and three unpublished graphic novels

12 LUCAS, Richard Cockle, *sculptor, engraver and photographer* (1800-1883). An extensive archive of etchings, drawings and manuscripts, including two suites of etched illustrations (to Gray's *Elegy* and Goldsmith's *Deserted Village*, both 1841), and the drawings for four similar projects apparently never fully realised: Shakespeare's *The Tempest* (1838), Samuel Wesley's *The Cobbler* (1866), and two original texts by Lucas (1866-71). London and Hampshire, 1830s-70s.

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

£5000 (+ VAT in UK)

Lucas is one of the most original figures in nineteenth-century British art, a consummate conversationalist who became an intimate friend of Lord Palmerston, a sculptor and builder of towers, an early photographer, specialising in expressive self-portraits, and an eccentric who apparently **believed in fairies and rode around Southampton in a Roman chariot**, although he is now probably best known for the 'Flora' bust in Berlin which came to be attributed to Leonardo da Vinci. The present archive includes two published but very rare series of etchings, numerous other subjects loose or in albums (including several after sculptures, views of Chilworth, Salisbury and elsewhere, and in the manner of Rembrandt), and drawings for unrealised projects. **His style varies magnificently, now reminiscent of Blake, Palmer or Fuseli, now modelled on the Dutch masters.**

Apprenticed to a cutler, where he discovered a facility with carving intricate knife handles, Lucas decided to turn to sculpture, and entered the Royal Academy Schools in 1828, studying under Richard Westmacott. Over the next thirty or so years, he exhibited over 100 works at the RA and other institutions, producing several large scale commissions, and displaying numerous marble, wax and medallion portraits at the Great Exhibition. His elaborate wax model of the Parthenon aroused much attention in the Elgin Room of the British Museum (one etching is included here, C.15). Examples of his work are now in the Victoria & Albert Museum and the National Portrait Gallery.



In 1854-5 Lucas designed and built his first tower-house, the Tower of the Winds, near Chilworth, Hampshire, publishing an account of it with 17 etched plates in 1856 (see B4 below). A second tower-house was built nearby in around 1865, and the first sold, possibly because of damp. Neither now survive, but there are etchings of both in the present archive. The Tower of the Winds was 60 feet high, with a studio and study on the top floor that Lucas called his 'Sky Parlour'. Many of the works here were made there.

As well as his sculptures and medallion portraits, 'Lucas produced many popular etchings depicting his own sculptural works, biblical stories, and scenes from eighteenth-century poetry, including that of Thomas Gray, Oliver Goldsmith, and Robert Burns. A nearly complete series of these, mounted in an album bound by Lucas himself, and including a frontispiece portrait of the artist, is in the print room of the British Museum. Lucas also frequently contributed to the periodical presses where there was some debate as to whether his *Flora*, purchased by the Kaiser Friedrich Museum, Berlin, was by Leonardo da Vinci' (*Oxford DNB*).

The present archive includes the suites devoted to Gray and Goldsmith (as well as early or variant states of some individual prints), and a number of apparently unknown series never completed. **The most striking of these, 'The Rivals', juxtaposes the popularity of General Tom Thumb with the commercial failure of the artist Benjamin Haydon, and concludes with a dramatic depiction of Haydon's suicide.** Lucas was one of only 133 people to attend Haydon's desperate final exhibition, while some 12,000 were flocking to see Tom Thumb.



Archive contents:

A) Printed volumes:

1. Illustrations to Gray's *Elegy*. 1841. Oblong folio. No title-page. Complete in 19 etchings (with text) mounted on album leaves (mounts foxed, one edge torn, corners thumbed). Printed dedication to the banker Henry Merrik Hoare, dated September 1841. Loose, in the original purple velvet, a few small stains to covers.
2. Illustrations to Goldsmith's *Deserted Village*. 1841. Oblong folio. No title-page. Complete in 16 etchings (with text) mounted on album leaves (mounts foxed, dampstained at foot, one leaf torn away and laid in loose). Printed dedication to Rev. James Thomas Law, chancellor of Lichfield, dated September 1841. Loose, in the original purple velvet, a few small stains to covers.

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

1. Large landscape, pasted to inside front cover
2. Early state of first etching for Gray's *Elegy*
3. 'A Prospect from the top of the Observatory, Chilworth'
4. Title-page etching: 'The Artist's Dream realized being a Residence designed and built by R. C. Lucas sculptor 1854. Etched and described 1856.'
5. Chilworth Tower
6. Statue of R. C. Hoare
7. Tower of the Winds, loose
8. Small landscape with hut
9. Prospect of Salisbury
10. Gray's *Elegy*: ten etchings, some in early states
11. Goldsmith's *Deserted Village*: title-page image, early state (later cut down and repurposed as image 4 in the final suite above) and ten further images, some in early states, one loose
12. Gray's *Elegy*, 1 image in sepia variant
13. Bishopstowe, Torquay
14. The Lucas fulling mills at Salisbury
15. Christ carrying the cross
16. Cockly Brig
17. Sunrise/sunset near Salisbury



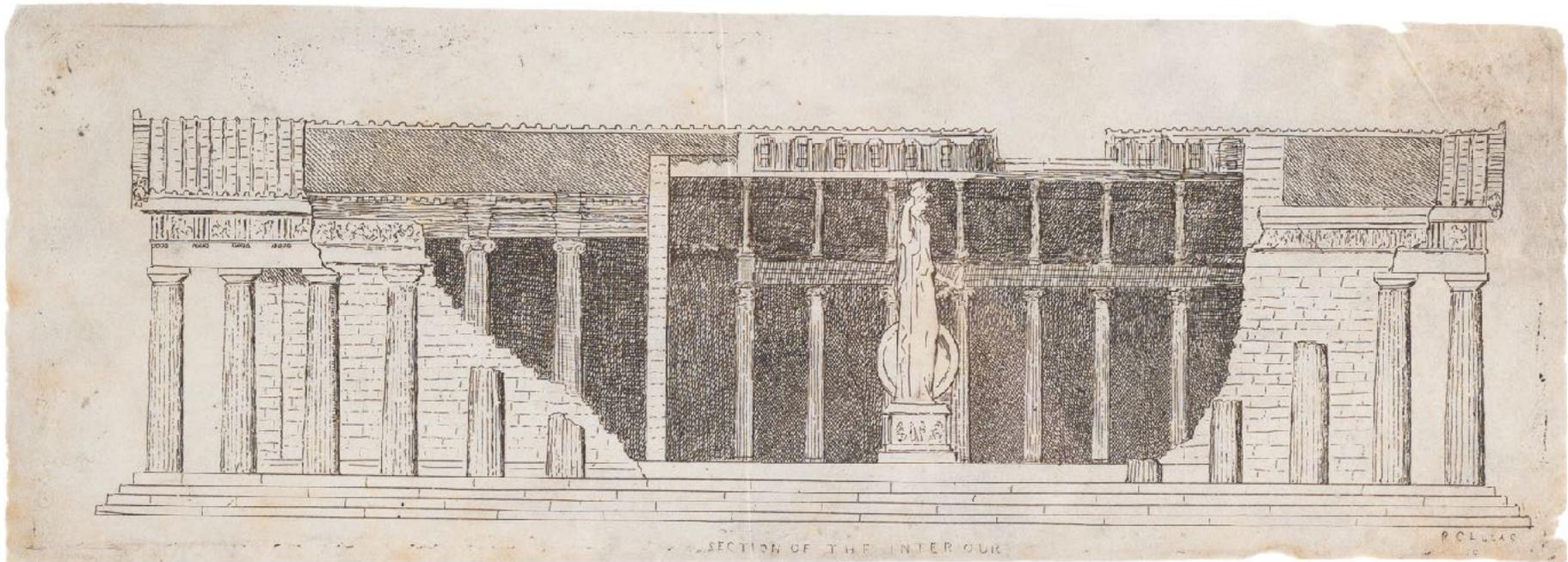
Deep in Calcuttara, he tells the egg in his hand, and puts his wood on the sea-shore.



Deep in calculation, he holds the egg in his hand, and puts his watch in the saucepan.

18. Sweetheart Abbey, in sepia
 19. 'From Shooter's Hill'
 20. 'Southampton ... 1866'
 21. 'The Evening Stroll. Rembrandt and his Dog'
 22. '[Palmerston] during a crisis in t[he] Crimean War'
 23. Bursting of St Anthony's Dyke, Holland
 24. 'Palmerston, the last sketch Nov 1864'
 25. Head of a man in a hat (in the manner of Rembrandt)
 26. Large tree
 27. Lake and mountain scene
 28. View with two figures
 29. 'Love and Mirth'
 30. Venus and Adonis, pencil drawing
 31. 'Adonis watching the Chase'
 32. 'Southampton, in Anxiety with Dr Watts Statue 1858'
 33. 'Deep in calculation, he holds the egg in his hand, and puts his watch in the saucepan'.
- C) Loose etchings:
1. Two cottages, 1866
 2. Ships in a storm, 1866, three impressions
 3. Tower of the Winds
 4. Evening scene with cottage and cattle, 1843
 5. Body in shroud, with mourners
 6. 'Old Mortality'
 7. Head of an old man, 'Friar [?]', in the manner of Rembrandt
 8. 'And they lifted up their voice and wept again ...' 1845
 9. Woodland scene
 10. Travellers around a campfire

11. Three bulls, after Paulus Potter
12. Woman and children reading
13. 3 prints from Gray's *Elegy*
14. Romeo and Juliet, two etchings of different views of a sculpture, 1839
15. [Parthenon]: 'Section of the Interiour' [1845]



16. 'In sportive guise', after a sculpture of a woman and child?
17. 'Little Dick at the old fulling mills, 70 Years after' 1875
18. Goldsmith's *Deserted Village*, 1 impression in sepia
19. 'I know a bank' (annotated 'Palmerstoniana' on verso)
20. Rural scene with walker, drypoint with wash



D) The Tempest c. 1838?:

11 pencil, pen and colour sketches on card, some with lettering

1 etching after one of the sketches, dated 1838

7 leaves (and two fragments) of manuscript commentary, in purple ink:

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

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

MS title-page: 'Herein is shown one of the finest Comedys in the English language being the Life and death of Sarah Duchess of Marlborough some time Ruler of Great Britain and its dependencies ...'

14 pencil, pen and wash sketches on card, with lettering, some dated (May – September 1866), some unfinished

1 etching after the final illustration, 'The Death of the Duchess of Marlborough'



F) The True and Awful Tragedy of the Rivals. 'Begun 1866, resumed 1871'
 MS title-page with 'dramatis personae', dated at the foot 2 April 1866 / 1871.
 MS preface, dated at the foot 1871 (corrected to 1874). Contains implications of
 a belief in reincarnation.

MS 'Epitaph on R B Haydon' 1866-71
 13 pencil, pen and wash drawings, with lettering dated 1866 and 1871

G) The Cobler a Tale (by Samuel Wesley), 1866
 MS title-page with portraits of Samuel and John Wesley
 8 pencil, pen and wash drawings with lettering (a condensed version of the text)



THE
TINCKLARIAN Doctor
William Mitchels
STRANGE And WONDERFULL
DISCOURSE
TO THE
MAGISTRATES of GLASGOW.



GLASGOW Printed in the Tear 1719.

'the tincklarian doctor':

down with the kirk, up with john law, and out with
the witches of calder

13 MITCHEL, William. A tract volume of fifteen works,
including five very rare broadsides. Edinburgh and
Glasgow, 1711-1720.

Ten 4to pamphlets and five folio broadsides, bound together;
somewhat toned throughout from poor quality paper, occasional
pen-trials or manuscript marginalia, the broadsides folded in half
and bound in along the upper left-hand edge, trimmed close
below, somewhat thumbled; withal, generally in very good
condition, some lower edges untrimmed, bound together in late
eighteenth- or early nineteenth-century half calf and marbled
boards, covers detached (the first and last leaves in the volume
consequently detached).

£12,500

A fabulous tract volume of works by the 'odd half-crazy varlet of
a tinsmith' and pamphleteer William Mitchel (1670-1740?), author
of some fifty 'books' sold from his shop in Edinburgh (and briefly,
in 1719, Glasgow). **Of the fifteen works here, ten are known
in three copies or fewer in ESTC. Only two are recorded
outside the UK.**

From obscure origins, Mitchel moved to Edinburgh in 1696 and
earned a living as a tinsmith and superintendent of the town
lamps. 'He occasionally preached on the streets but was better
known for writing over fifty pamphlets and broadsheets on diverse
subjects but concerned mainly with church government and what
he considered to be the religious derelictions of his time. These

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A N

INTRODUCTION

To the First Part of the
Tincklars Testament.

Dedicated to the QUEENS
most Excellent

MAJESTIE

B Y

WILLIAM MITCHEL Tinc-Plate-Worker, in EDINBURGH;

Edinburgh, Printed by John Reid in Cells Wynd. 1711.

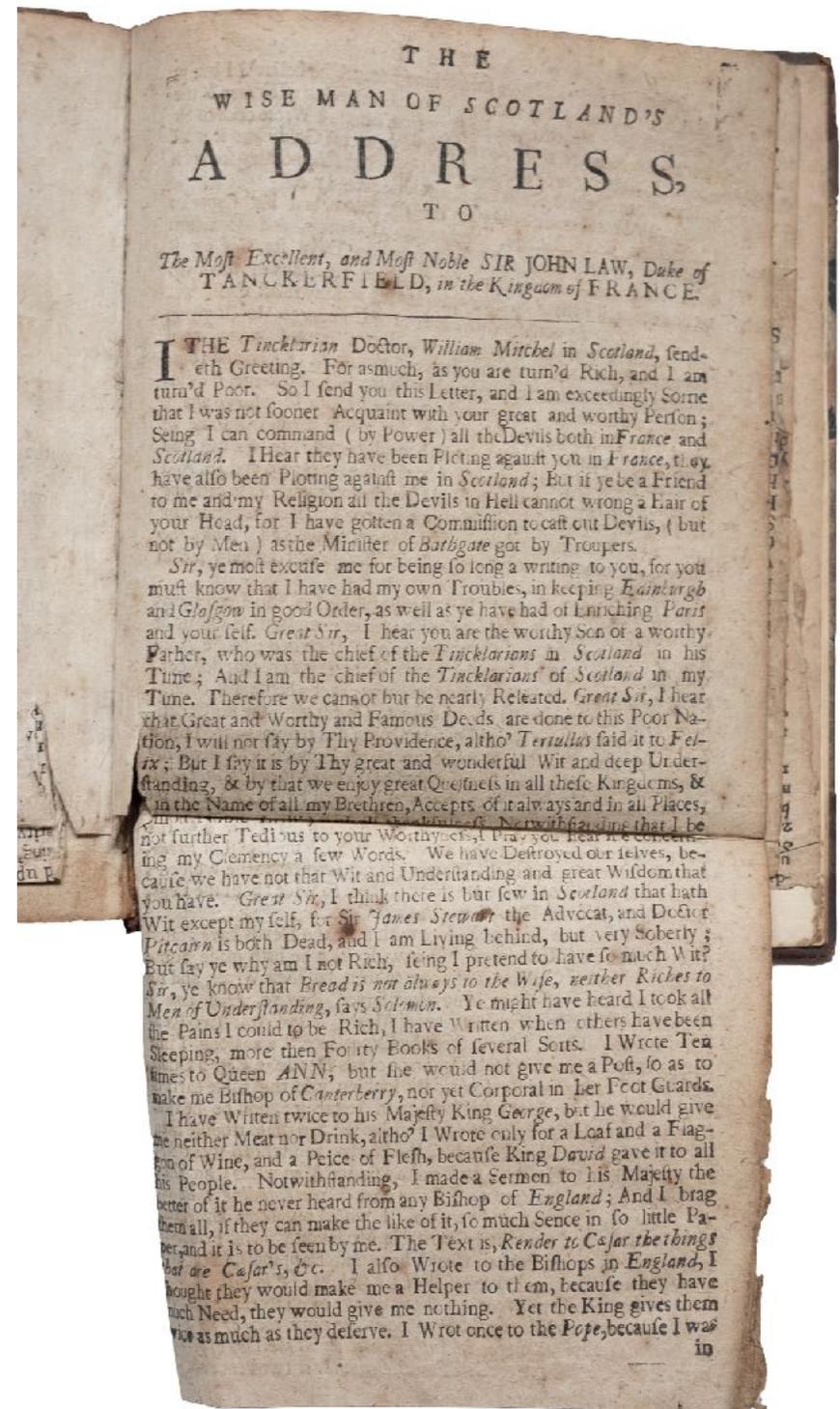
barely literate writings were badly printed on shabby paper and were sold in his shop. They contain a "strange mixture of fanaticism, humour and low cunning" (ibid. [Chambers], 53) and are full of characters, both real and fictitious, who speak in glowing terms of the author or, on occasions, are used to advertise his wares' (*Oxford DNB*). Most were published under his self-assumed moniker The Tincklarian Doctor ('tinkler' being a Scottish variant of 'tinker').

Mitchel's printed output included numerous open letters to public figures (Queen Anne, George I, the King of France, and John Law feature here), which often trod an odd line between satire and bizarre, messianic self-aggrandisement. Apart from the Kirk and the abuses of its ministers, his recurring bugbears include his own bad luck (the loss of his house and money in a fire) and ill-treatment (by deacons, magistrates, tradespeople); the Devil and his cohorts (out to bring Mitchel down under the guise of various Edinburgh citizens); Quakers; and women who wear wide 'fart-ing-gales'.

The present tract volume covers the first ten years of Mitchel's writing career, from his earliest works - *An Introduction to the first Part of the Tincklars Testament* and *A Part of the first Part of the Tinklars Testament* (both 1711) - up to his brief stay in Glasgow in 1719 and return to Edinburgh in 1720. The *Introduction* sets the scene - dedicated to Queen Anne it laments Mitchel's lack of funds to print the *Testament* itself due to the afore-mentioned house fire. The *Testament*, 'which I wrote long ago; I have a mind to Print ... in small pieces, for Love to the Poor'. Execrations against the Kirk ministers give way to the airing of more personal grievances: 'The Laird of Cramond hath laid down a great Kearn of Stones before my Shop door, which takes away my Light, they have lyen near these two Years, (because he is Rich,) upon the High Street'. In *The third Addition of the Tincklars Religion enlarged* Mitchel describes the sixteen companies of the Devil's army: swearers, the proud, drunkards, the envious, the lustful, the unclean, liars etc etc. The 16th company is of 'Witches and Warlocks', but also includes false scribes, false candle-makers, 'All Back-biters, all Thieves, some Cooper Smiths'.

In 1719, Mitchel left his wife and children behind and relocated to Glasgow, where he printed a single work, the very rare *Strange and wonderfull Discourse to the Magistrates of Glasgow*, sold from his shop in the Calton without the Gallowgate Port, which contains extravagant praise of his new home city and an explanation for the move: 'the Reason I came from Edinburgh was because of Oppressions'. Due to a pact between the Devil and 'that man in Cannongate ... I was laid in Prison, only upon his Word, no other Accusers nor Witnesses to be seen. Our Deackon sicklike threatened me to Prison, and fined me, and took my Goods from me, all upon a Womans Word ... When they laid me in Prison, all the Crime that I was guilty of at that Time, if it be a Crime (for saying that Womans Fart-ing-gales was Whorish like) but she was a Ministers Daughter'. But Glasgow was not the utopia Mitchel imagined, and three months later he was back in Edinburgh, cursing the Glaswegians in his *True Discription of the People of Glasgow concerning Justice*: 'some of them Stole my made Work, and some of the Robed me of it; Some of them Stole my Lantron Horns, and some of them Robed me of all my Brandy ...'. The Glasgow printers claimed they had no paper for him but were happy to reel off ballads, and the town called his *Strange and Wonderful Discourse* blasphemy. 'I think the People of Glasgow hath as much Wit as I had when I was eight Years of Age'.

In two fascinating and very rare broadsides, written December 1719 and January 1720, *The Wise Man of Scotland's Address to the most excellent, and most noble Sir John Law and The Tincklarian Doctor Mitchel's Letter, to Mr. Humphry Calchoun of Tillihewn*, Mitchel addresses his more successful countryman the economist John Law, who was at the peak of his early reputation in France. Mitchel sees Law, 'whom I reckon the rising Sun in Europe', as a kindred spirit (Law's father was a goldsmith), equally ignored by his fellow Scots, and imagines them walking and talking together. 'I Wrote ten times to Queen Ann, but she would not give me a Post, as as to make me Bishop of Canterbury, nor yet Corporal in her Foot Guards ... Solomon says, Money answers all things ... So Lend me as much as you Please, I shall pay it



A complete listing, in chronological order, follows:

An Introduction to the first Part of the Tinklars Testament. Dedicated to the Queenes most excellent Majestie ... Edinburgh, Printed by John Reid ... 1711. pp. [4], 36, untrimmed at foot. One of two issues. Four locations in ESTC: Glasgow (2), NLS (2), Bodley, private collection. Johnston 2.

A Part of the first Part of the Tinklars Testament which is dedicated to the present Presbyterian Ministers in Scotland ... Edinburgh, Printed by John Reid ... 1711. pp. 28. Six locations in ESTC: Advocates Library, BL (2), NLS, Bodley, private collection; UCLA. Johnston 3.

The third Addition of the Tinklars Religion enlarged, with a Description of sixteen of the Devil Regiments. [Edinburgh, 1711]. pp. [4], with a drop-head title. Five locations in ESTC: Advocates Library, BL, NLS, Bodley, private collection. Johnston 56.

The Tinclarian Doctor Mitchel's Letter to the King of France. [Edinburgh, 1711.] pp. [4], drop-head title. **Three copies in ESTC:** BL (2), NLS. Johnston 8a. There were also at least two folio issues.

The Tinclarian Doctor Mitchel's Speech against the Bishops, and the Book of Common Prayer. [Edinburgh, 1712]. pp. [4], drop-head title. **Three copies in ESTC:** BL (2), NLS. Johnston 14a.

The Great Tinclarian Doctor Mitchel his fearful Book, to the Condemnation of all Swearers dedicated to the Devils Captains ... Edinburgh, Printed by John Reid ... 1712. pp. 32. 8 copies in ESTC. Johnston 15.

The Tinclarian Doctor Mitchel's Discription of the Divisions of the Church of Scotland. [Edinburgh, 1713.] pp. [4], drop-head title. **Three copies in ESTC:** BL (2), NLS. Johnston 24b.

The Tinclarian Doctor William Mitchels strange and wonderfull Discourse to the Magistrates of Glasgow. Glasgow Printed in the Year 1719. pp. [4], 10, with a woodcut device on the title-page. **Three copies in ESTC:** BL, Glasgow, private collection. Johnston 26.

The Tinclarian Doctor Mitchel's true Discription of the People of Glasgow concerning Justice. [Edinburgh?, 1719.] pp. 8, drop-head title. **Three copies in ESTC:** BL, NLS, private collection. Johnston 27.

The Tinclarian Doctor Mitchel's Prophecy or, Advertisement. [Edinburgh, 1719.] Folio broadside, pp. [2]. **Three copies in ESTC:** BL, NLS, private collection. Johnston 28.

To the Right Honourable, Lord Provost, Baillies, and whole Council of the good Town of Edinburgh. The Petition of William Mitchel white Iron Smith. [Edinburgh, 1719.] Folio broadside, pp. [1]. **Two copies in ESTC:** BL, private collection. Johnston 30c. There was also a 4to printing.

The Wise Man of Scotland's Address to the most excellent, and most noble Sir John Law, Duke of Tanckerfield, in the Kingdom of France. [Edinburgh, December 1719]. Folio broadside, pp. [2]. **BL only in ESTC.** Johnston 29.

The Tincklarian Doctor Mitchel's Letter, to Mr. Humphry Calchoun of Tillihewn. [Edinburgh, January 1720]. Folio broadside, pp. [2]. **Two copies in ESTC:** BL, NLS.

The Tincklarian Doctor Mitchel's strange and wonderful Discourse to the Witches and Warlocks in Calder. [Edinburgh, 1720]. Folio broadside, pp. [2]. Worn, with loss of a few words to inner margin. **Two copies in ESTC:** BL, private collection. There was another edition omitting the first 2 words of the title (misdated 1710 by ESTC).

The Strange and wonderful Sermon made to his Majesty the King George by the Doctor ... , Printed in the Year 1720. pp. 16, with a woodcut coat of arms to the title-page and its verso. Five locations in ESTC: BL, Glasgow, NLS (2), private collection; UCLA. Johnston 35.

chaucer, du bartas, more, and the law

14 NASH, Thomas. Quaternio or a fourefold Way to a happie Life; set forth in a Dialogue betweene a Countryman and a Citizen, a Divine and a Lawyer ... London, Printed by John Dawson. 1633.

4to, pp. [16], 280; woodcut headpieces and initials; slightly shaken but a very good copy in contemporary calf, covers ruled in blind, spine a little rubbed, later paper label; early ownership(?) inscriptions to rear endpaper, printed binding waste from a contemporary 12mo Bible; quarter morocco slipcase.

£4000

First edition, first issue, one of the most unusual literary works of the Caroline era. 'Nash's Quaternio is an intelligent and entertaining book. It purports to show, in the form of a dialogue, four possible ways to pursue a life at once happy and useful to the commonwealth. Together these paths lead to an integrated vision of responsibility and order, but the landscape through which the conversation takes its quaternary way is no vale of abstract precept or frowning solemnity. Nash's prose passes by margins thick with quotations (a number of them from [Thomas] More), anecdotes, examples, and further comments, while the speakers, all literate and humorous men, crowd their discourse with stories and illustrations of their own' (Anne Lake Prescott, 'Thomas Nash (1588-1648) and Thomas More', *Moreana* 15:59/60 (1978)).

'While the dialogue bristles with opinions on such topics as the obedience due to superiors, the dangers of religious separatism, worldly vanity, the book of nature, and the splendours of the legal profession, it also offers, especially in its packed margins, a playful — and on occasion even scatological — humour and a multitude of entertaining passages from such works as Thomas More's epigrams and Chaucer's Canterbury

419
426
436

W. S. L. 4/11
20/1/11

QVATERNIO
OR
A FOVREFOLD
WAY TO A HAPPIE

Life; set forth in a Dialogue be-
twene a Countryman and a Citizen,
a Divine and a Lawyer.

Per THO: NASH Philopolitem.

Innocuos permitte sales, cur ludere nobis
Non liceat? — *Mart. lib. 3. Epig. 98.*

Non iuvat assidue libros tractare severos
Bartholeusq; tuos, sive (*Galene*) tuos:
Sed libet ad dulces etiam descendere lusus
Atq; animum doctis exhilarare jocis.

Non semper tristi ducit sua tempora vultu
Prudens, sed curas temperat ipse suas.
Nec pluvia semper stillant, sed solibus aether
Æstuat interdum, lucidâq; astra micant.

De in vita sic in studijs; pulcherrimum & humanissimum existimo,
severitatem, comitatemq; miscere, ne illa in tristitiam,
hec in petulantiam excedat. *Plin. epist. 21.*

LONDON,

Printed by JOHN DAVYSON.

1633.

Tales' (*Oxford DNB*). Most frequently quoted is Sylvester's Du Bartas, with 25 credited marginal quotations (and many uncredited), and several longer passages within the text; other quotations in verse come from Thomas Churchyard, Jasper Heywood's *Seneca*, and John Ross (a long passage from his neo-Latin *Britannica*, 1607, for which Nash provides a prose translation), Nash even provides a list of his sources on the final page: among the classics Homer, Ovid, Aristotle, Plutarch, Pliny and Plato; and among the moderns Petrarch, Chaucer, Edward Coke, Stow, Paolo Giovio, Bracton, Ortelius, Erasmus, Fulbecke and Lydgate.

Nash (1588-1648), not be confused with his contemporary namesake who married Shakespeare's granddaughter, entered the Inner Temple in 1607. Little more is known of him beyond what can be gleaned here; he refers in one place to 'my good friend Mr. Rous' (Francis Rous), and was also a friend of 'that valourous, adventrous Gentleman Captaine James' (p. 59), the arctic navigator.

Quaternio was re-issued with a cancel title-page in 1636 and then again in 1639 under the title *Miscelanea*. A very small number of copies of the first edition (2 in ESTC) have an extra (presentation) leaf inserted before the title-page.

STC 18382; Pforzheimer 766.

a taster from o'brien's *lusorium*

15 [O'BRIEN, Charles]. Something Snug. On Saturday February 22 [altered in manuscript to: 21st, 1795] at the Sun Tavern, Foster Lane, Cheapside, by Desire of a Number of Subscribers to a new Edition of O'Brien's *Lusorium* ... Mr O'Brien, (who is to appear at one of the Summer Theatres) proposes exhibiting in Character the most approved Songs, Lectures, Capricios, &c. in the above Work, with others not yet in print ... Commencing with a new Capricio on Something Snug, in the Character of Many in One ... [London, 1795.]

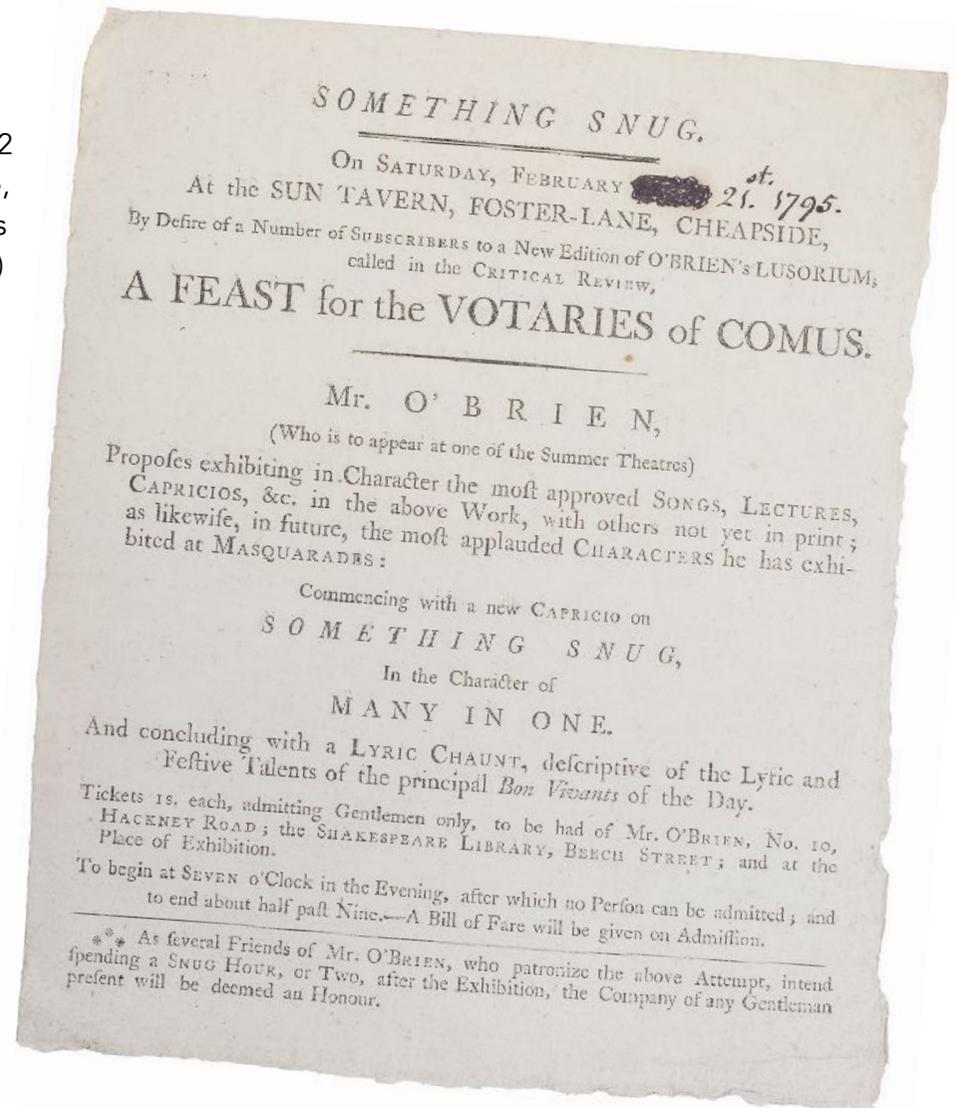
4to broadside, printed on one side; old creases but in excellent condition, lower and right edge untrimmed.

£650

Unrecorded. A fine advertising broadside for a one-man performance by Charles O'Brien, based on some of the texts from his *Lusorium* (1782, second edition 1783).

ESTC mistakenly attributes the *Lusorium* to the Irish playwright, actor and man-about-town William O'Brien (1738-1815). That the author is in fact the unrelated Charles O'Brien is made clear in *The End of the Lusorium* (1798), an engraved labyrinth of whimsy and digression and 'probably the most bizarre Sternean text of the eighteenth century' (Bosch and Verhoeff).

Little is known of the author, who wrote and performed under the pseudonym Larry Lusus, and who also published a *Calico Printers' Assistant* (1789-92), though he appears to have taken a number of small theatrical roles in the 1790s. The brief autobiographical sections in his *End of the Lusorium* suggest he was apprenticed to a calico printer in West Ham before turning Methodist (O'Brien's *Lusorium* includes several monologues satirical of Methodism). A 'Scarce Advertisement' listed in *The Memoirs of J. Decastro, Comedian* (1824), mentions a performance of 5 October 1795 of 'several Lusoriettes, novel, snug, odd, and philosophical, written and painted for that night, by Mr. O'Brien', almost certainly something similar to the present performance.



MENE TEKEL:
BEING AN
ASTROLOGICAL
JUDGMENT
ON THE
Great and Wonderful YEAR
1688.

Deduced from the true and Genuine Principles of
that Art: Shewing the Approaching *Catastrophe*
of Popery in ENGLAND, &c.

Thou shalt not make unto thee any *Graven image*.
Thou shalt not bow down thy self to them, *Exod. xx. v. 4, 5.*
They Lavish Gold out of the bag, and weigh Silver in the bal-
lance, and hire a *Goldsmith*, and he maketh it a *God*: they fall
down, yea they worship.
They bear him upon the *Shoulder*; they carry him, and set him
in his place, *Isai. 46 v. 6, 7.*
And *Jehosaphas* said, is there not here a Prophet of the Lord,
That we may inquire of him?
And the King said, There is yet one man, by whom we may
inquire, but I hate him; for he doth not prophesie good con-
cerning me, but evil, *1 Kings 22. v. 7, 8.*

LONDON, Printed by H. H. for the use of J. Gadbury.

'predicting' the death of the king - a combat of astrologers

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

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

£750

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

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

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

a pardon when he was imprisoned, etc. Partridge answers Gadbury's false predictions point by point, then closes with a horoscope for his rival.

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

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

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

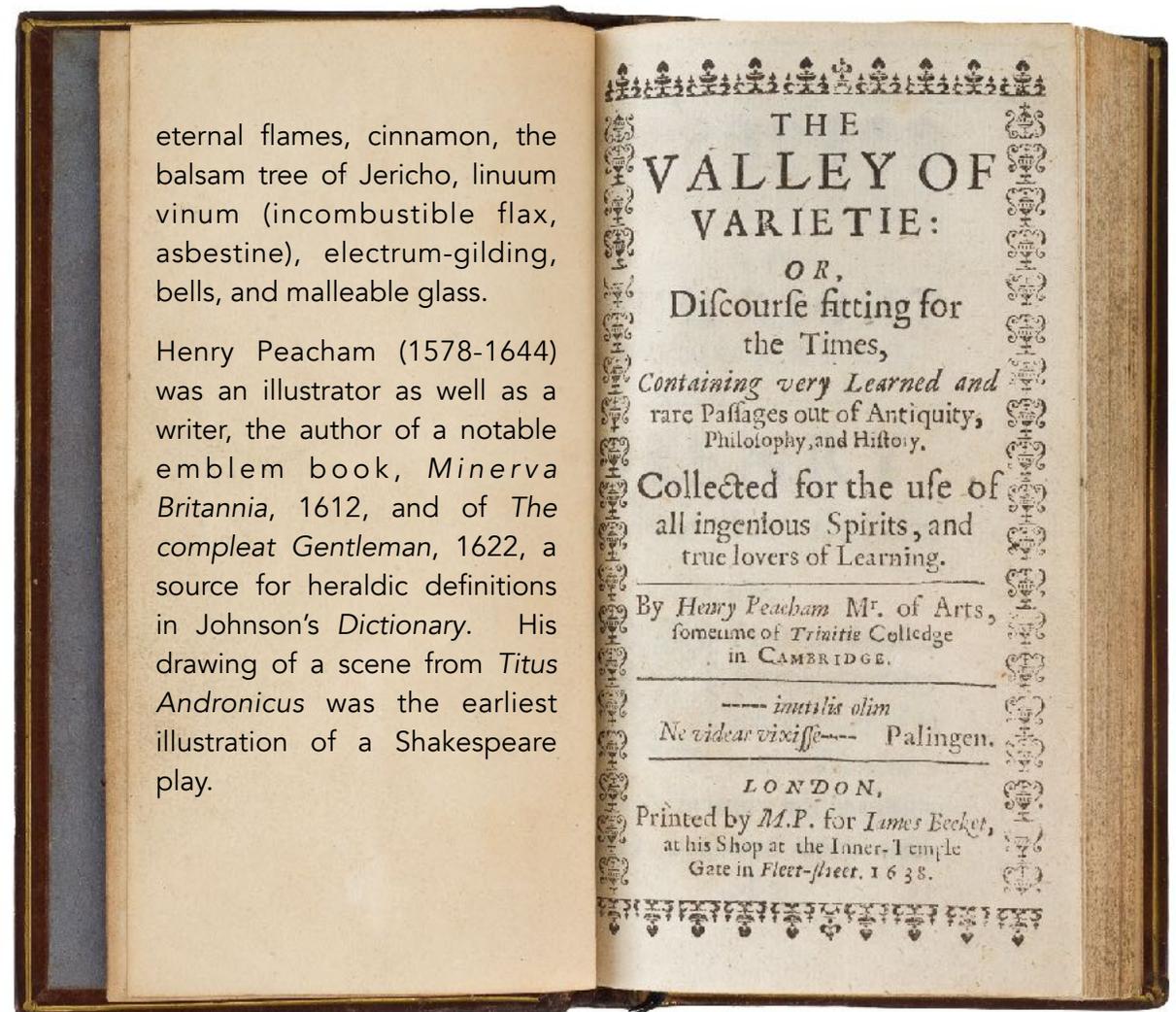
a whimsical florilegium that inspired heber

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

12mo., pp. [14], 174, wanting the engraved frontispiece and the initial and terminal blanks, else a very good copy in nineteenth-century calf, spine gilt in compartments.

£500

First and only edition. Dedicated to the Earl of Dover, *The Valley of Varietie* offers an entertaining miscellany of extracts 'out of Pancirolla [Guido Panciroli] and other Authors', linked by Peacham's commentary. Chosen with a heavy dose of whimsy, the subjects include chapters on the locusts eaten by John the Baptist, miraculous survival of poison victims, monuments with



'The beginning of what was to be one of the largest collections of rare books in the areas of early English poetical and dramatic literature owned by an individual was said by Heber himself to have been his purchase of a copy of Henry Peacham's *Valley of Varietie* (1638). He had earlier contemplated collecting the classical writers, having begun his uncompleted edition of Persius in 1790, but he was diverted by the purchase of the work by Peacham. Henceforth all else gave way to what has been quite properly called bibliomania' (*Oxford DNB*). In fact so hard did the Peacham bug hit Richard Heber that the 1834 sale catalogue of his library includes at least four copies of *The Valley of Varietie* (*Bibliotheca Heberiana*, VII, 4349; VIII, 1749-50; IX, 2416 ...). The binding here is very similar to one we have handled that came from Heber's library.

Pennington 195A; STC 19518.

munchausen enlarged

18 [RASPE, Rudolf Erich]. *Gulliver revived; containing singular Travels, Campaigns, Voyages, and Adventures in Russia, Iceland, Turkey, Egypt, Gibraltar, up the Mediterranean, and on the Atlantic Ocean: also an Account of a Voyage into the Moon ...* By Baron Munchausen. The fourth Edition, considerably enlarged, and ornamented with Sixteen explanatory Views, engraved from original Designs. London: Printed for G. Kearsley ... 1786.

12mo., pp. viii, 168 [of 172, wanting the last two leaves (P1-2, printed as a5-6)]; with sixteen engraved vignettes on five folding plates (dated 20 April, 26 May, and 10 June 1786); title-page dusty and foxed, some light spotting throughout, a couple of the plates slightly worn at the edges and one with an old tear repaired along the crease; an unusually tall copy in nineteenth-century quarter red roan and marbled boards, rubbed.

£600

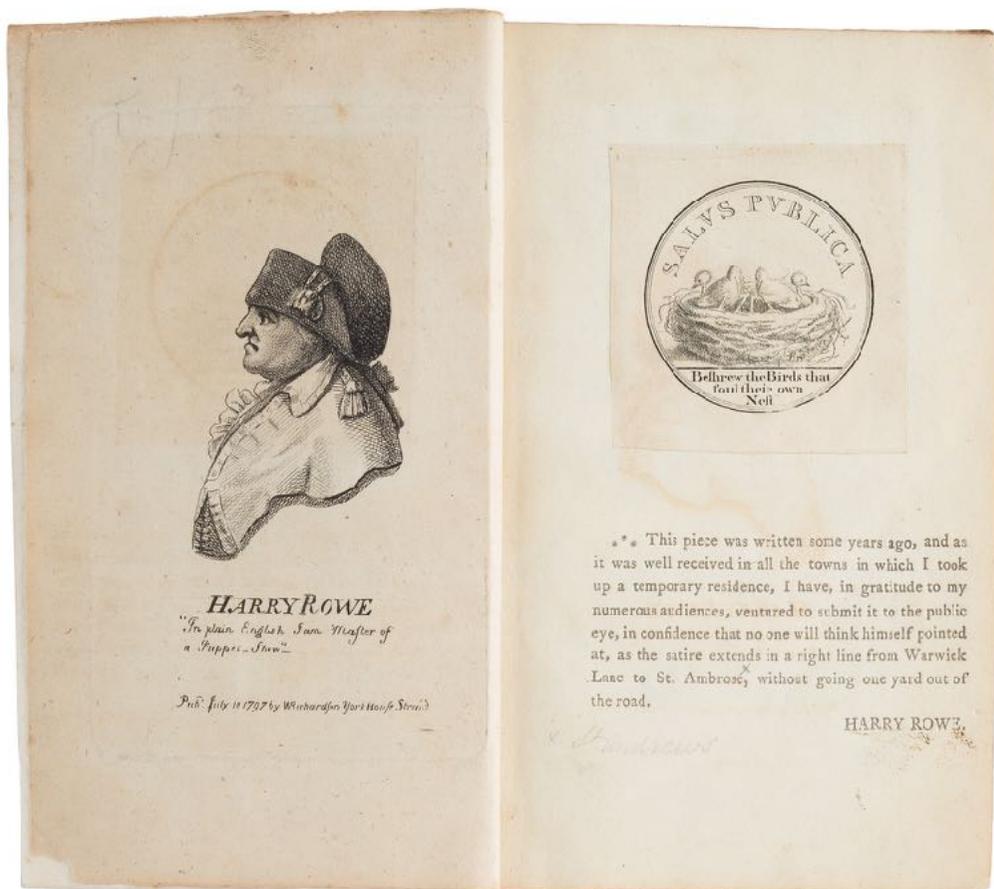


not attended with any inco-
to me. I found in the h
Calais a ship just arriv
number of English fallow
ners of war. I immediatel
ed an idea of giving the b
lows their liberty, which I
plish'd as follows: After fi
pair of large wings, each
four yards long, and four
and annexing them to m
mounted at break of day
every creature even the
upon deck, were fast allep
hovered over the ship, I f
three grappling irons to th
of the three masts, with m
and fairly lifted her several
N 3

'Fourth' edition, very rare, though unfortunately an imperfect copy. Published in the same year as the previous four editions, this is the first London edition, the second by Kearsley, the third with illustrations, and the fifth overall. There are two new chapters (pp. 152ff.), including a second lunar voyage; **three new plates, including a fabulous image of the Baron crossing the sea-bed**; and a new Preface, dated 12 July 1786, which mentions the slow sale of the first edition, and the surprising success of the following printings, which 'were purchased within a few days after they were printed'.

This edition is among the rarest of the early printings. ESTC shows two copies only (Cornell and UCLA), and there was a copy sold at Sotheby's 10 July 2003 (£3200).

Garside, Raven & Schöwerling 1786: 38n. Wackermann, *Münchhausiana*, 3.5.



trumpeter, matchmaker, puppeteer, quack (and plagiarist?)

19 ROWE, Harry[?, and/or Dr. Alexander HUNTER]. No Cure no Pay: or, the Pharmacopolist. A musical Farce ... With Notes by a Friend ... York: Printed for the Author, by Wilson, Spence, and Mawman; and sold by Richardson, York-House, London, and by the Booksellers in York ... 1797.

8vo., pp. 6, 62, with engraved portrait of Rowe; a small engraved emblem pasted, as always, to p. [1]; a very good copy in modern marbled wrappers, stamp of the bibliophile John Ker, 3rd Duke of Roxburghe on verso of title-page, with a couple of pencil notes.

£500

The first work published under Rowe's name, preceded by an anonymous London printing of 1794 (Wellcome and Huntington only). The preface (pp.5-6) is new, as is the portrait of Rowe, dated 10 July 1797.

The extraordinary Harry Rowe (1726-1799) was, according to his *Memoirs* at least, variously a schoolmaster, apprentice to a stocking weaver, trumpeter, and doorkeeper to Orator Henley, before working for a sham

apothecary where his role was to pretend to be cured by the prescriptions. Later he moved to York, married the widow of an itinerant puppet showman, and carried on that business. *No Cure no Pay* is apparently based on his experiences at the apothecary's shop when it was the affectation of every quack to call himself a 'pharmacopolist'.

John Philip Kemble claimed the farce as the work of the York physician Dr. Alexander Hunter (see next), a story corroborated in Chambers' *Book of Days* (1864), which suggests Rowe sold it as his own when his protracted final illness prevented his work as a puppeteer. ESTC credits Hunter only with the 'Notes by a Friend', which have also been attributed to the York wine-merchant John Croft.

Very rare in commerce - we can trace no copies at auction since 1916.

presentation copy?

20 [ROWE, Harry.] CROFT, John, editor[?], [and Dr. Alexander HUNTER?] *Memoirs of Harry Rowe: constructed from Materials found in an old Box, after his Decease ...* York: Printed by Wilson & Spence. Sold by all the Booksellers in the City and County of York. [1806.]

8vo., pp. 144, with a half-title, an engraved frontispiece portrait of Rowe (foxed as always), and an eight-page list of subscribers (among them William Wilberforce), pp. 137-140 misbound before p.141; a very good copy in the original quarter red roan, spine lettered direct; **inscribed on the front endpaper 'Mrs. Hunter from Dr. Hunter / Oct 8th 1806'**.

£1500

Mrs Hunter.

from

Dr. Hunter.

Oct 8th 1806

First edition of this 'biography' of the puppet-showman and trumpeter Harry Rowe (see previous). It is perhaps loosely woven around facts. The long second portion of the text is one of Rowe's skits, 'The Sham Doctor, a musical Farce', in which a quack treats a series of eighteen comic patients.

Apprenticed to a stocking-weaver, Rowe was dismissed for an 'improper connexion with one of the maid servants' and volunteered for the Duke of Kingston's light horse in the year of the '45 rebellion. He rose to the position of trumpeter, 'behaved with great gallantry' at Culloden, and when the unit was disbanded set off for London. Dismissed, for theft, from a position as 'door-keeper and "groaner"' to Orator Henley, he fell in with a crooked chemist (Van Gropen) and a quack (Dr. Wax – who reappears in 'The Sham Doctor') for whom he played the role of professional patient: 'in the course of six months, he had been nine times cured of a dropsy'.

His next venture was a 'wedding-shop' in Coventry, a sort of matchmaking agency under the name of Thomas Tack. After 'Mrs Tack's' death he quickly married the widow of a puppet-showman, and toured with her show all over the north, based at York, where he was also trumpeter to the High Sheriffs. During his life-time two dramatic works were published under his name: *No Cure no Pay* (1794) (see previous), and an edition of *Macbeth* (1797) interlarded with Shakespearean commentary by Rowe's puppets, satirising the editions of Johnson, Steevens and Malone.

Much of the *Memoirs* (pp. 11-43) is taken up by cod letters written to Mr. Tack by singletons in search of a partner: a 'giddy girl of sixteen' seeks 'a captain as soon as possible ... for at present I lead a life no better than my aunt's squirrel'; Dorothy Grizzle complains that the sea captain she was matched with has false eyebrows, false teeth, a glass eye, a wooden arm and a cork leg; the lady of Bondfield manor writes claiming *droit du seigneur* over all his matches, etc.

The *Memoirs* were published in aid of the York Dispensary, where Dr. Alexander Hunter (d.1809) had been physician since it began in 1788. Dr. Hunter and 'Mrs Hunter' (presumably his second wife, Ann Bell) are both named in the subscribers' list. The presentation inscription in this copy is intriguing - it would be odd for a book in which Hunter had no involvement, cementing the idea that Rowe's farces may actually have been written by Hunter.

lines with a gift of cheese, ode to a chop house, epitaph on a monkey

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

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

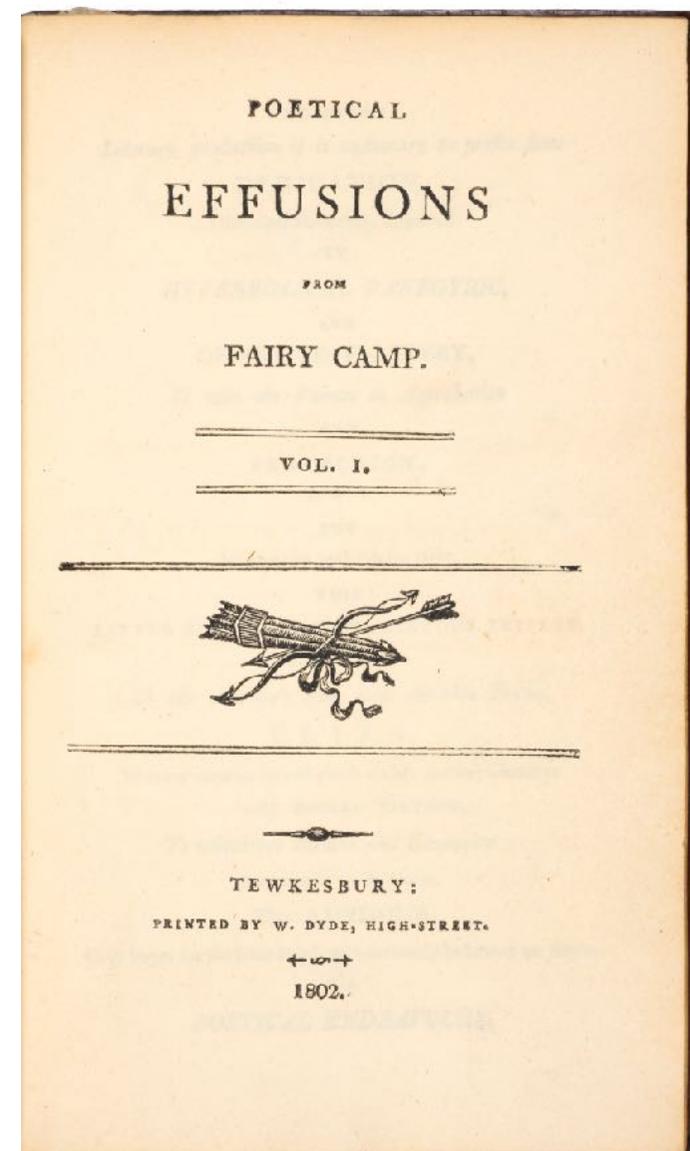
£350

First edition, very scarce, of a provincially-printed collection of occasional verse, written from the 1760s onwards and collected at the end of the author's life.

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

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

Library Hub records copies at BL, Bangor, and Bodley, to which OCLC adds NYPL, Stanford, and UCLA.



engraved and printed by the author

22 TANS'UR, William. The Royal Psalmist compleat: or, the universal Harmony. Containing all the very best Tunes both old and new, adapted to the choicest Words of every one of the whole Book of Psalms ... extracted from the best Masters, both ancient and modren [sic], and sett in correct Order, according to the Rules of Musick ... Rugby: Engraved, and printed by the Author, and published according to Act of Parliament: A. D. 1742. And sold by most Book[s]ellers in Town and Country.

4to, ff. [89], engraved throughout, comprising frontispiece, engraved title-page, subscriber's leaf and 86 leaves of music, printed rectos only; slightly thumbed, a few blank margins torn without loss (weakness at the plate mark), some plates slightly pale from imperfect inking, else a very good copy in nineteenth-century quarter calf, bookplates of M. H. Bloxham and Rugby School; ownership inscriptions to blank recto of frontispiece - 'Richard Salisbury 1744', and some later; manuscript music fragment (possibly authorial) on the final blank verso.

£4250

First edition, extremely rare, a provincial self-printed collection of 150 psalm tunes (with settings in four parts) and one anthem by the psalmist and composer William Tans'ur (1700-1783).

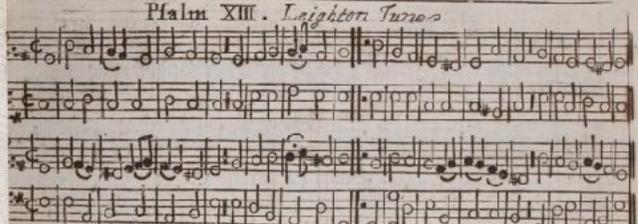
Tans'ur seems to have become a teacher of music at an early date, and to have published psalmody collections from various locations throughout his career, the first being *A Compleat Melody, or The Harmony of Sion* (1735, with four further editions by 1744, all very rare). Although his son, also named William, was a chorister at Trinity College, Cambridge, Tans'ur himself 'had no links with the upper strata of English musical life', let alone the royal connections that the present title implies. 'His field was country church music, and here he established a dominance that extended as far as the American colonies' (*Oxford Music online*).

'Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. His tunes were enormously influential, especially in America ... Four of them were among the 15 pieces most often printed in America before 1811' (ibid.). Indeed he was 'the most reprinted British anthem writer to appear in late-eighteenth-century New England collections, as well as a singularly unrecognized contributor to American white gospel music' (Russell Sanjek, *American Popular Music and Its Business. The First Four Hundred Years*, 1988).

The present collection was the first to be engraved, printed and published by Tans'ur himself, and was supported by weekly subscription. The subscribers' list has 66 names in Warwickshire, Leicestershire and Northamptonshire, among them a William Salisbury, of Barby, presumably related to the Richard Salisbury who has signed this copy several times. Shortly after publishing the present work, Tans'ur seems to have settled in St Neots, as a stationer, bookseller, binder and music teacher.

Not in ESTC, BUCEM or RISM; ESTC records no edition earlier than that of 1745 (at UCLA), and BUCEM/RISM none earlier than 1748. Of this, the true first edition, we have traced copies at the British Library (2 imperfect copies), and UCLA only. An edition of 1743 (also possibly printed in Rugby), is recorded at Cambridge only.

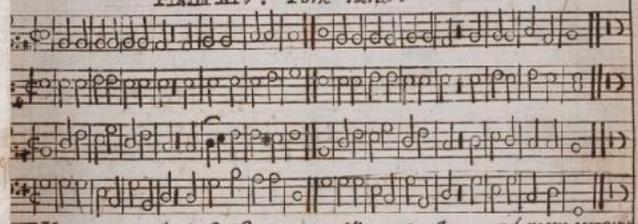
Psalm XIII. Leighton Tunes



How long wilt thou forget me Lord, shall it for ever be? How long dost thou intend to hide thy face away from me? In heart and mind how long shall I with care be tormented be? Or how long shall my deadly foe thus triumph over me?

Behold me now, my Lord, my God and hear me sore oppress: Lighten mine eyes, lest I do sleep, like one by Death possess'd. Lest that mine enemy do say, Behold I do prevail: Or, they also that hate my soul, rejoice to see me fail.

Psalm XIV. York Tunes



There is no God, do foolish men affirm in their mad mood. Their drifts are all corrupt & vain, not one of them doth good. The Lord lookt down from heav'n, the whole race of mankind above, And saw not one that sought indeed the living God to find.

All went astray, and were corrupt nay, truly ther was none that in the world did any good, no not so much as one. Is all their Judgment so far lost, that all work mischief still? Eating my People ev'n as bread, not one that seeks God's will!

35



Sing unto God O ye Sons of the Earth: And worship the Lord in the Beauty of Holiness. —
Psal. 68. 4. 96. / by Tansur, et

THE
Royal Psalmist Compleat:
OR,
The Universal Harmony.

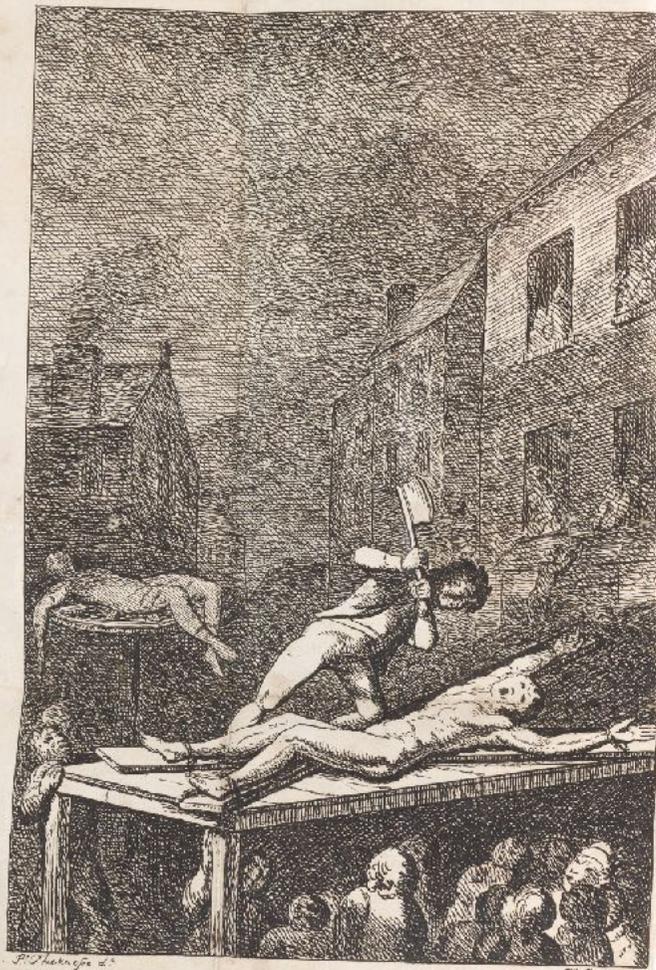
CONTAINING
All the very best Tunes, both old and New, adapted to the choicest words of every one of the whole Book of
PSALMS.
There being one hundred and fifty different Tunes, all set in Four Parts, and contriv'd so as to be sung in Two or Three Parts, when voice can't be had: and free from Dissonances.

Extracted from the best Masters, both ancient and modern, and Set in correct order, according to the Rules of Musick.

By WILLIAM TANSUR.
Author of The Nobility of the Heart: The Harmony of Sin: and The Beauty of Holiness, &c.

[O Praise the Lord, for he is gracious: Sing praise unto his name, for it is lovely.] Psal. 145. 2.

— RUGBY: —
Engraved, and Printed by the Author, and Published according to Act of Parliament: A. D. 1742.
And Sold by most Booksellers in Town and Country.



A YEAR'S
JOURNEY
THROUGH THE
PAIS BÂS
AND
Austrian Netherlands.

'no bookseller would publish it'

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

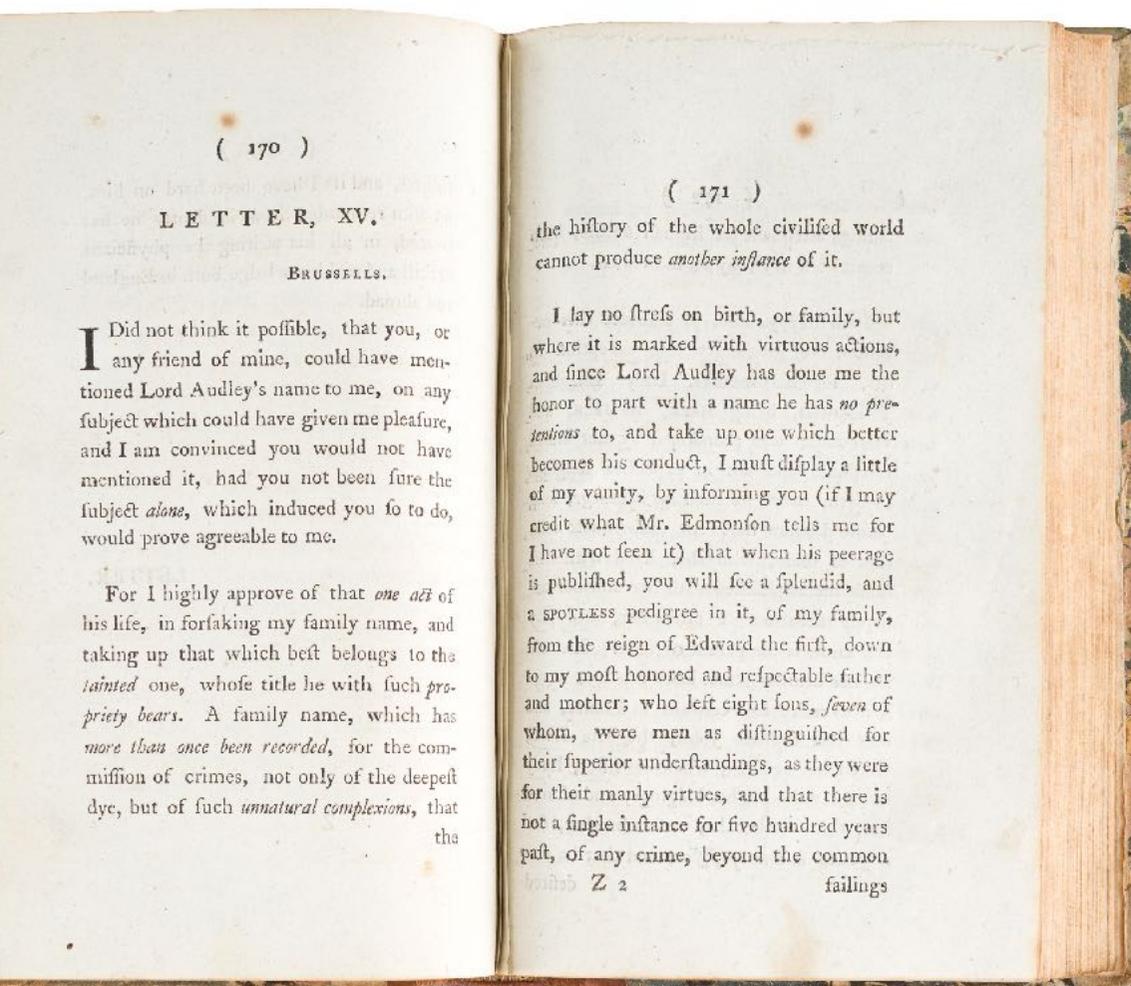
8vo., pp. vii, [1], [v]-viii [subscribers' list], 184, 189-351, [1, additional subscribers], with a half-title, and a folding frontispiece etching of a graphic execution scene, by John Carter after the author (edges frayed); Gg2-3 misbound after Ff1; some occasional stains and foxing, but a very good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

£1850

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

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

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



(170)

LETTER, XV.

BRUSSELS.

I Did not think it possible, that you, or any friend of mine, could have mentioned Lord Audley's name to me, on any subject which could have given me pleasure, and I am convinced you would not have mentioned it, had you not been sure the subject *alone*, which induced you so to do, would prove agreeable to me.

For I highly approve of that *one act* of his life, in forsaking my family name, and taking up that which best belongs to the *raised one*, whose title he with such *propriety* bears. A family name, which has *more than once* been recorded, for the commission of crimes, not only of the deepest dye, but of such *unnatural complexions*, that
the

(171)

the history of the whole civilised world cannot produce *another instance* of it.

I lay no stress on birth, or family, but where it is marked with virtuous actions, and since Lord Audley has done me the honor to part with a name he has *no pretensions* to, and take up one which better becomes his conduct, I must display a little of my vanity, by informing you (if I may credit what Mr. Edmonson tells me for I have not seen it) that when his peerage is published, you will see a splendid, and a *spotless* pedigree in it, of my family, from the reign of Edward the first, down to my most honored and respectable father and mother; who left eight sons, *seven* of whom, were men as distinguished for their superior understandings, as they were for their manly virtues, and that there is not a single instance for five hundred years past, of any crime, beyond the common failings

Z 2

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

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

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

calling in a royal debt

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

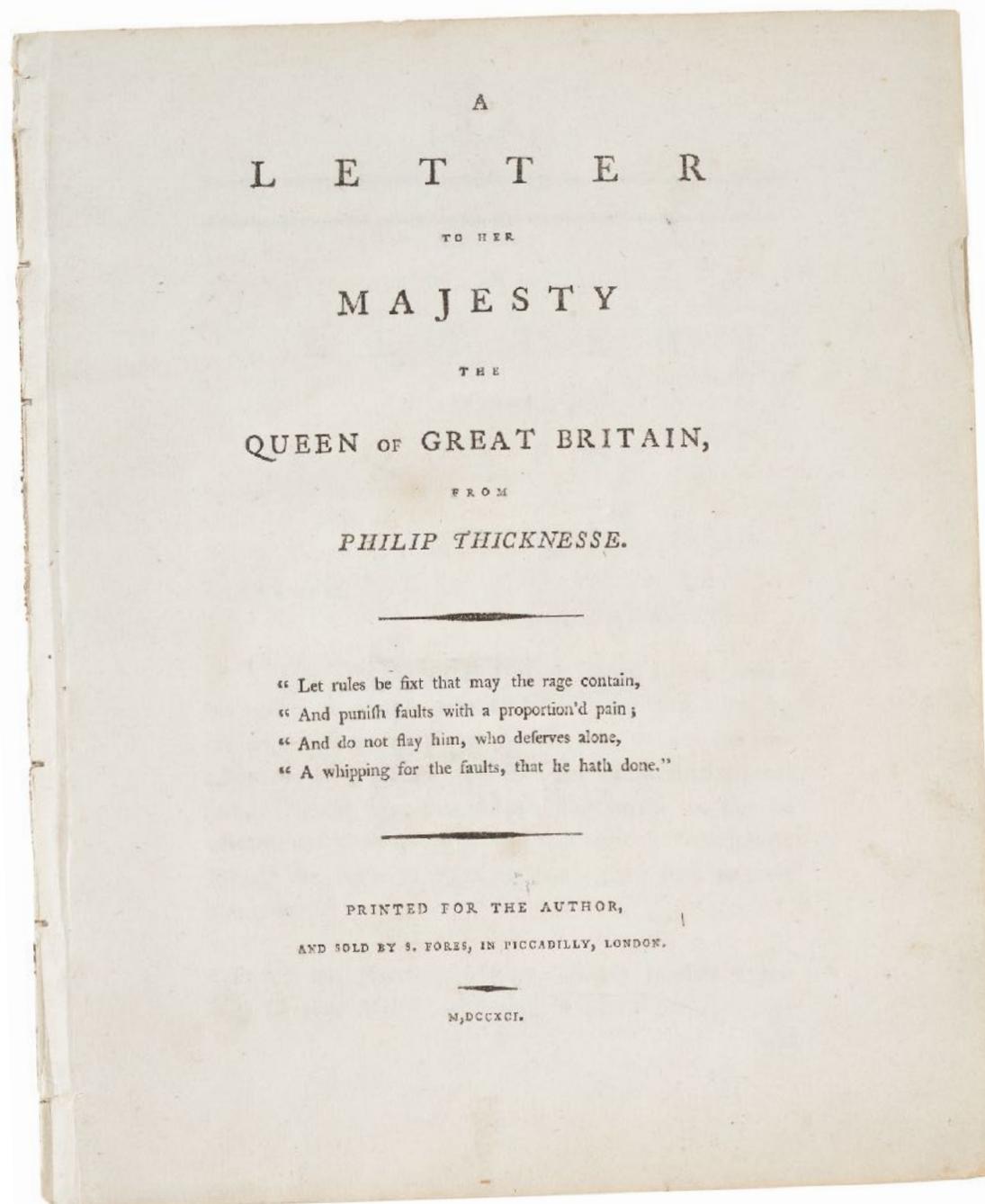
4to., pp. [2], 13, [1]; a fine copy, lower edge partly untrimmed, disbound.

£1250

First and only edition, very rare.

Thicknesse had been commander of the garrison at Harwich when Queen Charlotte first arrived in England after a difficult sea passage in 1761. 'I cannot help here observing that during a great part of the afternoon ... I was driving my post-chaise, in a scarlet coat, upon the beach, to make it visible that her Majesty might not only be there safely landed', but also that he could provide her with superior accommodation to that in Harwich.

Shortly afterwards Thicknesse acquired a portrait of Frederick Prince of Wales, which he hoped one day to give to the royal family, and indeed contrived to do so via the French traveller and writer Louis Dutens, and John James Majendie, English tutor to the Queen. Although the Queen liked the portrait she was unable to accept the gift. Some years later, in 1766, Thicknesse moved to France, when he contrived again to gift the portrait to the Queen, this time through Lord Rochford and this time successfully. Rochford told the Queen "He had it from Mr. Thicknesse, at Paris." Permit me, therefore, Madam, to say, that Mr. Thicknesse is now at Paris again; not because he prefers France to England, but that it is more convenient for his residence, and more suitable to his present circumstances', *i.e.* great poverty. If his Majesty 'may think it right to



make me some compensation, or return the picture ... I humbly submit to your Majesty's consideration'.

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

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

goldsmith, serial turncoat and spy

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

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

£2400

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

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

(1)
To the Honourable the Knights, Citizens
and Burgesses of the Commons House
now Assembled in Parliament.

The Humble Petition of *Tho. Violet* Goldsmith.

SHEWETH,

That your Petitioner being commanded by his late Majestie, King *Charles* the first at *Oxford*, to bring up to *London* his gracious letter in *December* 1643. your Petitioner did bring up the same, for which your Petitioner was committed close Prisoner unto the Tower, where he remained almost foure years, for nine hundred twenty eight dayes of that time kept close prisoner in a dismal prison, little better then a dungeon, during that time your Petitioner expended seven hundred pounds, and sequestred of all his estate to the value of eleven thousand pounds, being taken off all his Employment, to his damage at this day above twenty thousand pounds, and could never obtain any part of his estate, or come to a Trial, to your Petitioners total ruine, without your Honours in Justice and Equity relieve him.

Your Petitioners Humble Prayer to your Honours is, that you would be pleased to take the great severity of your Petitioners sufferings into your Consideration, there never being the like sad Precedent in this Nation, during all these late distracted times, that a man; for bringing up a Letter of Peace from the late Kings Majestie to his City of *London*, should be ruined for obeying his Majesties Command; the only cause of your Petitioners long Imprisonment, Sequestration and Ruine, was for bringing up his Majesties Gracious Letter, these times being so Malignant, that without Licence from some Traitors, it was held Treason for any man to bring up a Letter of Peace to the City of *London* from the late Kings Majestie.

All the premises considered, your Petitioner humbly prays, That all Seisures and Sequestrations, impoled and laid upon your Petitioners estate, for bringing up the aforesaid Letter from his Majesty; and all Orders and Ordinances of Parliament, or Committees of any Counties, for the seizing and securing your Petitioners estate, in Leases,
A
Extents,

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

'Over the years, he published numerous letters from himself and his supporters, also tracts, and narratives, seeking to defend himself from accusations of perfidy and to recover his seized assets and outlays, yet continuing to lay accusations against the wire-drawers, goldsmiths, and refiners, and all those who in his view deprived the nation of its rightful wealth by exporting gold and silver' (*Oxford DNB*). The present petition emphasises that he has been 'ruined for obeying his Majesties Command', reprints Charles's letter to the London merchants, and several by Henry Vane and others demonstrating Parliament's vindictiveness. It was the sort of piece that led others to brand him the devil's servant, his 'name too sweet for so foule a carkass'.

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