

A detailed watercolor illustration of various flowers and leaves in shades of red, yellow, green, and purple, set against a light background. The style is soft and painterly.

BERNARD QUARITCH LTD

*BATH*

JULY 2024

# The secretes of the

reuerende Maister Alexis of Piemount: contayning excellent remedies agaynste diuers dyseases, woundes, and other accidentes, with the maner to make dystillations, parfumes, confitures, dyings, colours, fusions, and meltings. A worke wel approued, very profitable and necessary for euery man. Newly corrected and amended, and also somewhat enlarged in certayne places which wanted in the first edition. Translated out of French into Englishe, by William Warde.



IMPRINTED AT LONDON, BY  
Henry Bynneman, for Iohn Wight.  
ANNO DOMINI. 1568.

- I. **ALEXIS OF PIEDMONT** (*i.e.* **Girolamo RUSCELLI?**). The Secretes of the reverende Maister Alexis of Piemount: contayning excellent Remedies agaynste diuers Dyseases, Woundes, and other Accidentes, with the Manner to make Dystillations, Parfumes, Dyings, Colours, Fusions, and Meltings ... Translated out of French into Englishe, by William Warde. *London, Henry Bynneman, for John Wight, 1568.*

[Bound with:]

- The Seconde Parte of the Secretes ... *London, Henry Bynneman for John Wyght, [1568?].*

[and:]

- The Thyrde and last Parte of the Secretes ... *London, Henry Denham for John Wyght, [1566].*

[and:]

- A Very excellent and profitable Booke conteining six hundred four score and odde experienced Medicines, apperteyning unto Physick and Surgerie, long tyme practysed of the expert and reverend Mayster Alexis, which he termeth the fourth and final Booke of his Secretes ... Translated out of Italian into Englishe by Richard Androse ... *London, Henry Denham, 1569.*

Four parts in one vol., 4to, I: ff. [vi], 117, [11 (table)], II: ff. 75, [3 (table)], III: ff. [1], 75, [9 (table)], IV: pp. [xxxii], 56, 64, 56; K<sup>4</sup> in Part IV short and probably supplied; woodcut device to title-pages of Parts I–III, Part IV title within a woodcut border, large woodcut arms on the verso, and a large woodcut initial on A2; a very good, clean copy in early panelled calf; rather worn, spine dry and chipped (later label), endpapers renewed; contemporary purchase note at end. £4500

**The Secrets of Alexis of Piedmont in English, complete in all four parts** – fourth edition of part I, third editions of parts II and III, and first edition of part IV.

*A verye excellent and profitable Booke containing sixe hundred foure score and odde experienced Medicines, apperteyning vnto Whisick and Surgerie, long tyme practysed of th<sup>e</sup> expert and Reuerend Mayster Alerts, which he termeth the fourth and small booke of his secretes, and which in his latter dayes hee dyd publishe vnto a vniuersall benefit, having vnto that tyme reserved it onely vnto himselfe, as a most priuate and precious treasure.*

Translated out of Italian into English by Richard Androsé.

*Humilia la anima tua a Dio: a gran signori  
fa riverentia, & al gridar del pouero inclina  
le orecchie.*

Imprinted at London  
by Henry Denham.

1569.

The *Secreti* of 'Alessio Piemontese' was the most famous and most influential of the sixteenth-century compendia known as Books of Secrets, its voluminous contents encompassing recipes medical, alchemical, gastronomic, and magical. First published in 1555 (with three further parts in 1558, 1559, and 1568) it was quickly translated into French (from which Parts I-III here were translated), German, English, Spanish, and Polish, most editions liberally adding new material, and continued to be published well into the eighteenth century. The 'publication of the literature of secrets, medicinal and otherwise, received a great impulse from the appearance ... of the Secrets of Alessio of Piedmont' (Thorndike). Of the English translators not a great deal is known, but both were connected to Francis Russell, second Earl of Bedford, to whom they dedicated the work.

There is conflicting evidence, even among contemporary sources, about whether 'Alexis of Piedmont' was an editorial creation, a pseudonym for Girolamo Ruscelli (d. 1566?), or was an author in his own right – the biographical details that can be gleaned here are either conflicting or are tropes of the genre – he is learned in ancient and modern languages, and travelled for fifty-seven years before having an epiphany about sharing rather than hoarding his knowledge. Ruscelli meanwhile was more certainly the author of a continuation published in 1567, which he legitimised by claiming responsibility for the earlier collection.

STC 297, 302, 306, and 309.

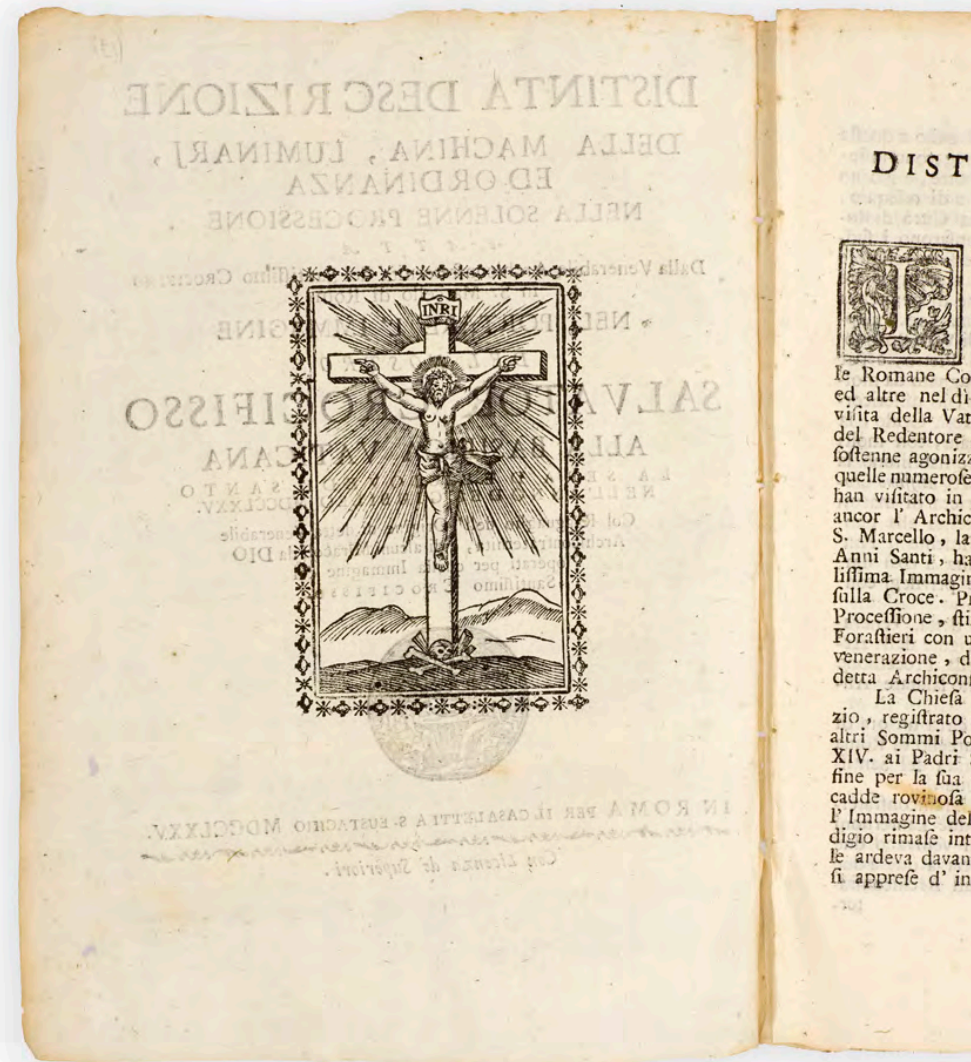
2. [ARCHCONFRATERNITY OF THE MOST HOLY CRUCIFIX.]  
 Distinta descrizione della machina, luminari, ed ordinanza nella  
 solenne processione fatta dalla venerabile archiconfraternita del  
 santissimo crocifisso in S. Marcello di Roma nel portrare l'immagine del  
 nostro salvator crocifisso alla basilica Vaticana la sera del giovedì santo  
 nell'anno del giubileo MDCCLXXV ... *Rome, per il Casaletti, 1775.*

4to, pp. VIII; woodcut vignette to title, woodcut of Crucifixion to title verso,  
 initial; a few small wormholes, a little toned and creased; disbound; '(13)'  
 inked at head of title. £250

**Rare record of a procession made by members of the Archconfraternity of  
 the Most Holy Crucifix from the church of San Marcello in Rome to Saint  
 Peter's Basilica in the Vatican in the jubilee year of 1775.**

The text begins with a brief account of the miracle-working image of the  
 Crucifixion preserved in San Marcello, before detailing the procession which  
 set out from the church at 1 am on 13 April 1775. The account describes the  
 participants (musicians, soldiers, torchbearers etc.), among whom the  
 archconfraternity's five 'guardians' and sixteen friars are named; the  
 magnificent lamps employed to light the way; the splendid car on which the  
 image was carried by eighty men, decorated with golden angels and silver  
 flowers and wreaths; and the route taken to and from Saint Peter's.

**No copies traced in the US. Only one copy on Library Hub, at the BL.**



BOUS POTOMOUS,  
OR THE  
**RIVER COW**  
Of EGYPT, from the BANKS of the NILE,  
(A Species of the HIPPOPOTAMUS)

Being the only one ever taken alive, and nearly the Size of

~~1799~~ ~~AN ELEPHANT.~~ 1799

THIS most curious amphibious Animal, hitherto undescribed by the Naturalists of any Country, was purchased by Mr. Brookes, in his Travels through the Ukraine, (a Russian Province) of Count RAJOTSKY, which he had procured from Egypt, by Way of Turkey and the Crimea. It is of a Species, which partakes in the first Degree, of the large Holderness Breed, in Point of Size and other Properties, so much praised, and strongly recommended by the Gentlemen of that truly valuable Establishment, the BOARD of AGRICULTURE. Several of that scientific Body having seen this Quadruped, with the highest Approbation, and represented the same to His Most Gracious Majesty, it was exhibited to His Royal Highness Prince EDWARD, in the Riding-school, at Buckingham House, who were pleased to express their entire Satisfaction. The Breath of this most rare Animal is so perfectly sweet, that it fills the Room with the richest Perfume; and it is so extremely tractable and gentle, that the most timid Lady may approach it with perfect Safety.

As Mr. BROOKES has imported this Phœnomenon, solely with the patriotic View of improving the Breed of Neat Cattle in England, he intends to dispose of it by Subscription. *in Smithfield*

To be seen at the Bird Shop, the Top of the Hay-market.

Admittance ONE SHILLING.—Foreign Birds Bought and Sold.

\* \* \* Orders taken in for all Kinds of DEER.

A HIPPO IN THE HAYMARKET?

3. [BROOKES, Joshua, Paul, or John?.] Bous Potamous, or the River Cow of Egypt, from the Banks of the Nile, (A Species of the Hippopotamus) being the only one ever taken alive and nearly the Size of an Elephant ... [London, dated in manuscript May 1799.]

4to handbill, printed on one side, numerous lines crossed through in pen, and the location for the sale 'in Smithfield' added. £1850 + VAT in UK

**Unique broadside advertising the exhibition, and subsequent sale, of a live hippopotamus – possibly the earliest record of a live hippo in England** – they were notoriously difficult to transport and keep alive and the arrival of a baby at London Zoo in 1849 was touted as the first in Europe since the Roman period. It was seemingly not: Benjamin Silliman (of Yale) reported seeing one in 1805, and Byron likewise in 1813. The present handbill suggests that the hippo, 'a curious amphibious animal, hitherto undescribed by the Naturalist of any Country', was shown to George III at Buckingham House, but we can find no record of this event, and given that portion is crossed through here, perhaps it was a claim too far. Indeed there is little collaborating evidence for the exhibition, suggesting that the animal might have died before it could be shown.

Being the only one ever taken alive, and nearly the Size of

~~may~~ ~~AN ELEPHANT.~~ 1799

THIS most curious amphibious Animal, hitherto undescribed by the Naturalists of any Country, was purchased by Mr. Brookes, in his Travels through the Ukraine, (a Russian Province) of Count

Joshua Brookes (will proved 1803) was probably the most prominent dealer in exotic animals in London in the second half of the eighteenth century. Though modest sounding, his 'Bird Shop, the Top of the Hay-market' was a substantial location, two houses together, ideally placed to capitalise on the new West End's wealthy clientele. It was in fact his third business; his original menagerie, at Gray's Inn Gate, Holborn, advertised in 1763 the sale of birds from India and America. By the late 1760s he was selling species as diverse as antelope, lions, monkeys and porcupines; he sold plants and seeds provided him by William Young, the royal botanist; and his son Paul travelled to Africa, Asia, South America and Russia to buy stock – the hippo apparently came from a certain Count Rajotsky in the Ukraine, who had it from 'Egypt by way of Turkey and the Crimea'. The Haymarket site, opened in 1777, was first operated by Mary Cross, wife of a former partner, and then by his son John. It was a success, placing him at the top end of the market: in the 1780s for example he sold the animals belonging of the Duchess of Portland, a decade or so later he provided 16 reindeer to the Duke of Norfolk and transported emus on behalf of Joseph Banks. Here he notes 'Foreign Birds bought and Sold. Orders taken in for all kinds of Deer'.

**This is likely a proof or retained copy, altered in manuscript to provide copy for a later untraced advertisement.** An earlier version with textual differences ('Just arrived, a live boos potamous') is known in one copy, among Daniel Lysons's *Collectanea* at the British Library. The present version, with a different heading, also adds a line at the foot: 'As Mr. Brookes has imported this Phœnomenon, solely with the patriotic View of improving the Breed of Neat Cattle in England, he intends to dispose of it by Subscription [*in Smithfield*]: One can only imagine the expression on the faces of the poor livestock faced with this prospect. Whether the sale 'by Subscription' at Smithfield went ahead we cannot determine. Could it all be, as Caroline Grigson suggests, an elaborate hoax at the Brookes' expense? Or perhaps the animal was a fake – within the decade John Brookes was in court for applying spots to a camel to confect a 'cameleopard'.

See Christopher Plumb, 'Exotic animals in eighteenth-century Britain' (University of Manchester PhD thesis, 2010) and Caroline Grigson, *The History of Exotic Animals in England, 1100–1837*, 2016.

that it fills the Room with the richest Perfume; and it is so extremely tractable and gentle, ~~that the most timid Lady may approach it with perfect Safety.~~

As Mr. BROOKES has imported this Phœnomenon, solely with the patriotic View of improving the Breed of Neat Cattle in England, he intends to dispose of it by Subscription. *in Smithfield*

A  
**LETTER,**  
IN REPLY TO  
THE REPORT OF THE SURGEONS  
OF THE  
VACCINE INSTITUTION,  
EDINBURGH;  
WITH AN APPENDIX,  
CONTAINING A VARIETY OF INTERESTING LETTERS  
ON THE  
SUBJECT OF VACCINATION,  
AND INCLUDING A CORRESPONDENCE WITH DR DUNCAN,  
DR LEE, AND MR BRYCE:  
FROM WHICH ALSO  
THE PUBLIC WILL BE ABLE TO APPRECIATE  
THE AUTHORITY OF THE SURGEONS OF THE VACCINE INSTITUTION,  
AND TO FORM A CORRECT OPINION  
OF THE WHOLE SUBJECT.

BY THOMAS BROWN,  
SURGEON, MUSSELBURGH.

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*Aut nunquam tentes, aut perfice.*

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EDINBURGH:  
*Printed by George Ramsay and Co.*  
FOR JOHN BALLANTYNE AND COMPANY, EDINBURGH; AND  
JOHN MURRAY, AND S. HIGHLEY, LONDON.

1809.

VACCINATION 'TO SINK SILENTLY INTO OBLIVION'

4. **BROWN, Thomas.** A Letter in Reply to the Report of the Surgeons of the Vaccine Institution, Edinburgh; with an appendix, containing a variety of interesting letters on the subject of vaccination, and including a correspondence with Dr Duncan, Dr Lee, and Mr Bryce ... *Edinburgh, George Ramsay & Co for John Ballantyne, John Murray, and S. Highley, 1809.*

8vo, pp. [4], 96, 28; with half-title; some browning and spotting, else a very good uncut copy in contemporary blue wrappers; a few small chips, spine wanting; upper wrapper inscribed 'Brown's Letter' in blue pencil, a few marginal pencil marks. £500

**Uncommon first edition of this early anti-vaccine tract, with an appendix comprising a printed exchange of letters between the author and his disputants.**

The Musselburgh surgeon Thomas Brown presents a fervid attack on Jenner and his colleagues and argues against the efficacy of vaccination – inoculation with cowpox – in favour of variolation with smallpox. The more dangerous albeit more traditional process of variolation would be outlawed by the first Vaccination Act of 1840. The appendix of previous correspondence traces the increasingly terse dispute between Brown and doctors of the Public Dispensary and Vaccine Institution of Edinburgh, Andrew Duncan (1744–1828), John Lee (1799–1859), and James Bryce (1766–1826). One typically cynical letter from Brown, dated 14 July 1809, ends, 'I must beg leave, however, frankly and sincerely to state, that I have now no doubt of the leading facts and opinions I have published, and I distinctly assert, that vaccination will be found, from daily experience, to be only a temporary expedient; that the practice will be allowed to sink silently into oblivion ...' (Appendix, p. 9).

*THE READER*  
*Is requested to peruse the Correspondence with Mr Bryce, Dr Duncan, and Dr Lee, contained in the Appendix, before reading the Letter to the Surgeons of the Vaccine Institution.*

A  
**LETTER,**  
IN REPLY TO  
THE REPORT OF THE SURGEONS  
OF THE  
VACCINE INSTITUTION,  
EDINBURGH:

Brown's *Letter in Reply* provoked outcry from the medical world. Prior to publication, Lee, minister of Peebles as well as medic, took to the pulpit of St Andrew's Church on Sunday 21 May 1809 'at the request of the Managers of the Public Dispensary and Vaccine Institution ... forcibly to vindicate the efficacy of vaccine inoculation [*sic*]', taking his text from Genesis XXI:16, 'Let me not see the death of the child' (*The Scots Magazine* 71 (1809), p. 525). Shortly after, Bryce, along with other surgeons of the Institution, published a response that lambasted Brown's findings, writing 'Mr Brown's statements of his cases are as vague and superficial as his theories are flimsy and hypothetical' (*Report of the Surgeons of the Edinburgh Vaccine Institution* (1809), p. 25).

Wellcome II, p. 250. OCLC records only three copies in the US, at the University of Minnesota, Johns Hopkins, and Yale.

EDINBURGH:  
*Printed by George Ramsay and Co.*  
FOR JOHN BALLANTYNE AND COMPANY, EDINBURGH; AND  
JOHN MURRAY, AND S. HIGHLEY, LONDON.

1809.



5. **CHALMERS [CHAMBERS], David, Lord Ormond.** Histoire abrégée de toutes les Roys de France, Angltaire, et Escosse ... [*with:*] La Recherche des singularitez plus remarquables, concernant l'estat d'Escosse ... [*and:*] Discours de la legitime succession des femmes aux possessions de leurs parents: & du gouvernement des princesses aux Empires & Royaumes ... Paris, Robert Coulobel 'at the sign of Aldus', 1579.

Three works issued together, 8vo, pp. 16, ff. 17-24, 235, [5]; ff. [iv] 32, [1]; [vi], 34, [2]; Aldine device to title-pages of second and third works; very good copies, bound in early stiff vellum, yapp edges, green ties (frayed), front hinge cracked; ownership inscriptions to head of title-page scored though, early eighteenth-century armorial bookplate of John Hay, second Marquess of Tweeddale (1645-1713, Franks 14192/\*566). £2500

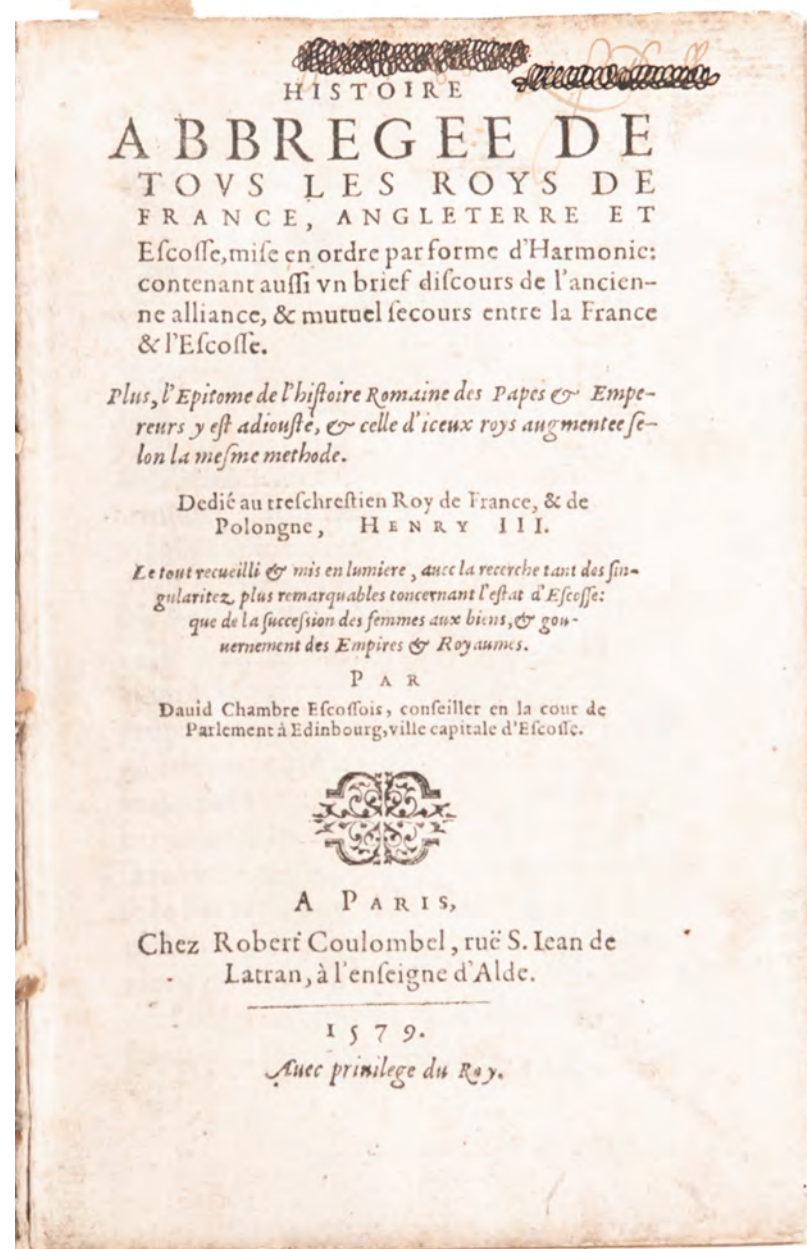
**First edition of the three principal works of David Chalmers (c. 1530-1592), a faithful follower of Mary, Queen of Scots, who appointed him Lord of Session and Privy Counsellor.**

He was sent into exile after being implicated in the murder of Darnley and assisting in the escape of Mary from Loch Leven, settling in France, where the manuscripts of these works were presented to Charles IX in 1572. He was allowed to return to Scotland in 1584 and resumed his career as a judge.

The first work, which drew heavily on Boethius 'was a small triumph of compilation, exposition, and typography. It placed Scotland in the mainstream of European history as seen by French readers, and emphasized the continuity of the Franco-Scottish alliance against England (dated by Chalmers to AD 792). Just to make sure, he included a description of that alliance as an appendix' (*ODNB*). It also includes accounts of Popes and Emperors. The second work is an account of the three estates of Scotland dedicated to Mary Queen of Scots; it 'stressed the civilized nature of the Scots, even the highlanders'. The third work (written 1573), dedicated to Catherine de' Medici, is a defence of the right of women to inherit the property of their parents and of princesses to succeed to their parents' thrones.

*Provenance:* John Hay, second Marquess of Tweeddale, Lord Chancellor of Scotland 1704-5 and a firm supporter of Union.

Brunet I, col. 1763; Renouard 299:3; STC French, p. 98.



## CHANSONS OF THE 1790S

6. [CHANSONS.] Manuscript collection of arias, chansons, and romances, including pieces by Bianchi, Bruni, Paisiello, Beauvarlet-Charpentier fils, Jean-Baptiste Roche etc. Along with a manuscript 'Principes abrégés de la Musique par Tarail'. [*France (Nantes?)*, c. 1795.]

Oblong 4to, ff. [15], manuscript staves, one (occasionally two) system; some songs with the text of additional verses interleaved or inserted on smaller sheets; the 'Principes abrégé' on 8 leaves, quarto, laid in loose, along with a draft French translation of a letter from Pliny to Apollonius (4 leaves, heavily corrected); edges slightly thumbled, but generally in good condition in contemporary marbled paper wrappers. £2400

**A fascinating manuscript collection of French songs, both operatic and popular, compiled in the years after the Thermidorean Reaction and the execution of Robespierre.**

The arias, in Italian and French or French alone, are taken from works including *La Villanella Rapita* (staged Paris 1789) by Bianchi, *L'isle enchantée* by Bruni (1789), *La soirée orageuse* (1790) by Dalayrac, and *Nina, Il Barbiere di Siviglia*, and *La Molinara* by Paisiello.

More unusual are the chansons and romances, mordant in tone, which circulated in the latter half of the 1790s in lamentation of the greater excesses of the Revolution; 'Complainte de Montjourdain' (not the setting by Adrien published in 1795) and 'Couplets fait par Duval pendant sa detention', for example, deal with specific figures executed in 1794, while more generic works like 'A ma femme le jour de sa mort' and 'Complainte de la jeune épouse d'un detenu' express a degree of social reckoning. **We cannot trace printed sources for most of these.**

'After waning during the early 1790s, the French vocal *romance* experienced a resurgence following the Terror, albeit in a form different from the one it had taken before the Revolution. Advocated by Jean-Jacques Rousseau, the early *romance* was known for its simplicity and bucolic charm. It naïvely related comic and sentimental tales from the distant past. In the latter half of the 1790s, however, French romances began to reflect the turmoil of the revolutionary era. They continued to be relatively simple strophic songs composed as amateur entertainments and as numbers in opéras comiques, but their musical language became graver and more sophisticated. Their accompaniments grew more expressive, and they drew on the *Sturm und Drang* movement in order to convey bleaker subjects' (Myron Gray, 'Musical Politics in French Philadelphia, 1781-1801', 2014, Publicly Accessible Penn Dissertations. 1292).

Also included are at least five pieces by the organist Jacques-Marie Beauvarlet-Charpentier (1766-1834), who 'rode comfortably through the political upheavals' of the 1790s (*Grove*), and a group of seven ariettes, a duo, and a chansonette attributed to 'J. B. Roche'. These are numbered, though not included in number order, suggesting a printed source. A likely candidate is the Jean-Baptiste Roche described in *Annales nantaises* (1795) as the author ('vivant') of a work on orthography and 'un recueil de Pieces fugitives, en prose et en vers, avec musique' [1780].

The 'Principes abrégés de la Musique par Tarail' is a cursory summary of the basics of music theory. Jean-François Tarail (1735-1812) was organist of the Collégiale Notre-Dame de Nantes (until its closure by revolutionary authorities in 1793), but no such work is known by him. The conjunction of both Roche and Tarail suggest Nantes as the place of compilation, perhaps by a student of Tarail.

8. 3. Accord parfait tierce, quinte & octave.  
Les derives 2

*Principes de la Musique par Caroil.*  
Je vous ai lu le gre du son de l'Inquartade que vous avez eu de  
pendant, en me consultant de ne pas aller plus loin que  
vous ne vous aviez proposé que je devois aller parler de la tierce & sixte  
parce que vous voyez le pays malaisé.

*Principes de la Musique par Caroil.*

La musique est dans la theorie la science des sons: elle est dans la pratique l'art musical. le son est le premier objet, et la mesure le second. il y a sept sons principaux, ut, re, mi, fa, sol, la, si, et 9 ajoutant le son d'ut au dessus de celui de si, on a l'octave des tons; cette octave contient cinq tons & deux demi tons majeurs. Les tons sont d'ut a re, de re a mi, de fa a sol, de sol a la, de la a si; les demi tons majeurs sont de mi a fa & de la a si; ut. Le dièse élève le son d'un demi ton mineur; & le bémol le baisse d'autant. Le bémolre remet la note dans son ton naturel. il y a aussi des doubles dièses & des doubles bémols. le double dièse se fait en élevant le son dièse d'un demi ton mineur & le double bémol se fait en baissant le son bémolisé d'un demi ton mineur. Les dièses & bémols sont dans un ordre contraire à celui des dièses, c'est à dire. Si, mi, fa, re, sol, ut, fa. Les tons se modifiant de différentes manieres, savoir du grave à l'aigu, par le moyen du bémol, du dièse; du fort au faible, qui s'apprime par les termes Forte, Piano; de l'aigu au grave, comme du son de haut bois à celui de la flûte, & sur les instruments à archet, en attaquant la corde près du chevalot ou près de la touche; du sourd à l'éclairci, comme de la flûte à la trompette. Les sons ont différentes valeurs, qui sont la ronde, la blanche, la noire, la blanche, la double croche, la triple croche, la quadruple croche.

de note de  
7  
la sixte 3  
de la tierce  
l'ut ou d'autres  
dominante.  
d'ut naturel  
mineur relatif  
C'est à dire, fait  
qui joint à la mineur  
& octave.  
sans 8 pour pas  
l'entendre  
sans augmentation  
au triton me  
sans le mode

*Air de la Villanelle Napite*

gutenandje ah! gitenandje - quel trouble de moi s'empare quel trouble de moi s'empare  
Me perdo si mi perdo Confusa e Cal mania Confusa Confusa  
L'amarose l'amour l'amour jeure je ains un oute avare et la munierte Amour  
L'agelo si a l'umor L'agelo si a la rabbia ed il d'altro la rabbia ed il d'altro  
Sans esse vous tombez non tombez amour et d'ainte colere tendra en la  
nel pello al sus si nan - Do il cor amor la rabbia mi sterno oh dio oh dio  
- ca - mon cœur - etoute l'astute la consensole les moi d'embarras  
- nan - Do il cor amice amico il tempo vola cori cori ca la  
non non ny vrayas belas je me delote feras je me delote je suis dans l'embarras  
no si va bene anche Pratiche pena qu'ama in fiera consiglio nati non fia  
Loin qui va non non l'astute oul ardele je perds je perds l'astute l'astute  
Loin si va mi perdo si mi perdo Confusa e Cal mania Conf  
L'amarose l'amour l'amour jeure je ains un oute avare et la munierte Amour  
L'agelo si a l'umor L'agelo si a la rabbia ed il d'altro la rabbia ed il d'altro  
Sans esse vous tombez non tombez amour et d'ainte colere tendra en la  
nel pello al sus si nan - Do il cor amor la rabbia mi sterno oh dio oh dio  
- ca - mon cœur - etoute l'astute la consensole les moi d'embarras  
- nan - Do il cor amice amico il tempo vola cori cori ca la  
non non ny vrayas belas je me delote feras je me delote je suis dans l'embarras  
no si va bene anche Pratiche pena qu'ama in fiera consiglio nati non fia  
Loin qui va non non l'astute oul ardele je perds je perds l'astute l'astute  
Loin si va mi perdo si mi perdo Confusa e Cal mania Conf



7. **COLERIDGE, Stephen.** A collection of inscribed and association copies. [London, 1889–1930.]

Nine works, 8vo; occasional browning and light foxing; overall very good copies in publisher's cloth; with inscriptions by the author. *Together £650*

**A small archive of personal and association first editions inscribed by Stephen Coleridge (1854–1936), writer, barrister, anti-vivisectionist, and eccentric.**

Coleridge, co-founder of the London (later National) Society for the Prevention of Cruelty to Children and a leading member of the National Vivisection Society, is perhaps best known for losing a libel case against the University College London physiologist William Bayliss, having accused Bayliss of performing an illegal vivisection on a terrier. The controversy, termed 'the Brown Dog affair', became a *cause célèbre* that divided the country and led to the establishment of a Royal Commission to investigate the use of animals in experiments.

Though his most significant work, *Great Testimony against Scientific Cruelty* (1918, here present in an advance copy), is a staunch condemnation of vivisection, his substantial literary output comprises a broad range of poetry and prose spanning four decades, from the scarce early collection of poems *Fibulae* (1889) to *Digressions* (1925), a volume of appealingly diverse observations on subjects ranging from the malice of Alexander Pope to communication with spirits.

Coleridge's work is characterised by a flair for rhetoric and pedagogy, particularly evident in *The Chobham Book of English Prose* (1923) which formed part of a series of popular selections from the author's library at the Ford, Chobham, and discusses the reputed hauntings of the Ford, which he attempted to counteract by reversing all the doors throughout the estate.

As well as Coleridge's ownership inscriptions and occasional notes, among the volumes here are presentation inscriptions to his first wife, Geraldine Beatrix (d. 1910), daughter and coheir of Charles Manners Lushington, of Norton Court, Kent, and niece of Stafford Northcote, first Earl of Iddesleigh, and to his son, Guy Coleridge (1884-1941), as well as a copy of Louis Frederic Austin's biography of Henry Wilding, inscribed to Coleridge and accompanied by an autograph letter.

*Comprising:*

**COLERIDGE, Stephen.** *Fibulae.* London, Kegan Paul, Trench & Co., 1889. Pp. 42, [4 (publisher's advertisements)]; extremities lightly worn, else a very good copy.

— *The Sanctity of Confession. A Romance.* London, Kegan Paul, Trenchy, Trübner & Co., 1890. Pp. [8], 94, 48 (publisher's advertisements); extremities lightly worn, with small chips to head- and tailcap, else a very good copy; with ink inscription to Geraldine Beatrix Coleridge 'with her husband's love / the 21st of March 1890', bookplate of Guy Coleridge to front pastedown.

— *Great Testimony Against Scientific Cruelty.* London and New York, John Lane, 1918. Pp. [vii], 66, [6], with photographic frontispiece; a little sunned and worn, small chips to head- and tailcap, else a very good copy; ink inscription by the author 'Stephen Coleridge / The Ford. Chobham.' 'First advance copy received on the 20 of June 1918' to front free endpaper.

— *The Chobham Book of English Prose.* London, Mills & Boon, 1923. Pp. [2], 264, 16 (publisher's advertisements), with photographic frontispiece; spine a little sunned, extremities lightly worn, pale stain to lower board, else a very good copy; ink inscription by the author 'My own copy for Camden Seranage / Stephen Coleridge / 1923' to front free endpaper, ephemera loosely inserted.

To my dear son Guy.

the 14 of June 1925

Stephen Coleridge

The Ford. Chobham.



The author  
with his faithful friend

—. *Quiet Hours in the Temple*. London, *Mills & Boon*, 1924. Pp. 128, with one plate; a little sunned, with small split to upper spine, lower spine partially detached, extremities lightly worn, ink inscription from the author to his son 'To my dear Guy from his loving old Poppie / August 1924' to front free endpaper, printed ephemera pasted to front free endpaper.

—. *Quiet Hours in Poets' Corner*. London, *Mills & Boon*, 1925. Pp. 131, [1 (blank)], [4, publisher's advertisements], with one plate; spine a little sunned and extremities lightly worn, else a very good copy; ink inscription from the author to his son 'To my dear son Guy the 14 of June 1925 Stephen Coleridge / The Ford Chobham' to front free endpaper.

—. *Digressions*. London, *Mills & Boon*, 1925. Pp. 152, 16 (publisher's advertisements); spine a little sunned with small chip to headcap, else a very good copy; ink inscription from the author to his son 'Guy from his loving old Poppie / November 1925' to front pastedown.

—. *Collected Songs and Lyrics*. London, *John Lane*, 1930. Pp. x, [2], 94, with photographic frontispiece; spine and boards a little sunned, lower board rubbed else a very good copy; ink inscription 'Stephen Coleridge / The Ford / Chobham', 'First copy received from The Bodley Head the 18 of July 1930' to front free endpaper.

'DALY, Frederic' [*pseud.* Louis Frederic AUSTIN]. Henry Irving in England and America. London, *T. Fisher Unwin*, 1884. Pp. viii, 300, [2 (publisher's advertisements)], with portrait frontispiece; spine a little sunned and worn, with small chips to head- and tailcap, slight wrinkling to inner edges, extremities worn; inscribed 'To the Honourable Stephen Coleridge / With the Compliments / of the Author / L.F. Austin / ("Frederic Daly") / May 1884', with an autograph letter signed from Austin to Coleridge, 26 May 1884, loosely inserted.



BY THE FUTURE PUBLISHER OF *LYRICAL BALLADS*  
THOMAS HUTCHINSON'S COPY

8. [COTTLÉ, Joseph.] Poems, containing John the Baptist. Sir Malcolm and Alla, a Tale, shewing to all the World what Woman's Love can do. War a Fragment. With a Monody to John Henderson; and a Sketch of his Character. *Bristol, Printed by Bulgin and Rosser, for J. Cottle, Bookseller ... and G. G. and J. Robinson ... London, 1795.*

Small 8vo, pp. [2], xvi, 122, [2], with an engraved frontispiece showing Sir Malcolm offering alms 'to cheer the peasant's ice-bound cot' (imprint shaved), three lines of errata at the end (one of these itself a mistake and the correction rubbed out, the other two corrected in ink, with a further correction at p. 116), slight adhesion damage to blank corner of A8<sup>v</sup>/B1, sheet C slightly sprung, else a very good copy in contemporary tree calf, rebacked, covers scraped; ink ownership inscriptions 'Tho. Hutchinson' to title (*see below*) and 'M. Hutchinson' to frontispiece verso. £6000

**First edition.** The Bristol bookseller Joseph Cottle (1770-1853) had been introduced to Coleridge and Southey by Robert Lovell in 1794 when the two poets 'were in Bristol courting the Fricker sisters and preparing for Pantisocracy (as they called their scheme to marry and set up a community on the Susquehanna River). Cottle generously offered Coleridge and Southey 30 guineas for the copyright of their poems. He offered Southey an additional 50 guineas and fifty copies for *Joan of Arc ...* and Coleridge a guinea and a half for every additional hundred lines of poetry' (*Oxford DNB*). Coleridge introduced Cottle to Wordsworth in August 1795, and *Lyrical Ballads* followed three years later, ensuring his fame as printer and publisher.

Meanwhile *Poems*, his own first book, had appeared anonymously (Cottle was to acknowledge his authorship on the title-page of the second edition in 1796). Of the four poems printed here, 'Sir Malcolm and Alla' was 'first attempted in the language of the fifteenth century [presumably in homage to the Bristol poet Thomas Chatterton]; but the author, not succeeding ... gave it its present form, by expunging the orthography and most obsolete expressions' (p. iii).

*Thos Hutchinson*

P O E M S,

CONTAINING

JOHN THE BAPTIST.

SIR MALCOLM AND ALLA,

A TALE,

Shewing to all the world  
What woman's love can do.

WAR A FRAGMENT.

WITH

A MONODY

TO

JOHN HENDERSON ;

AND A

SKETCH OF HIS CHARACTER.

BRISTOL ;

PRINTED BY BULGIN AND ROSSER,

For J. COTTLE, Bookseller, High-street,

And G. G. and J. ROBINSONS, Pater-noster-Row, London.

MDCXCIV.

[Entered at Stationers' Hall.]



ALLA. p. 22.

Robinson Pater-noster-Row

In 'War a Fragment', extracted from a longer didactic poem on happiness that he may yet publish (p. xvi), Cottle personalises that 'worst of scourges' through the tale of Henry and Orlando. The strictures on war in the preface suggest that Cottle, like Wordsworth, had made a tour of revolutionary France: 'It is possible, that the author's mind may be susceptible of higher indignation on the subject of War, from the circumstance of his having been an eye witness, on the Continent, of a part of those horrors which ever attend it' (p. x).

"War a Fragment" is really a poem of some importance, if only for its novel hint that war is not the best corporate expression of a nation's will ... The decent young citizen who ventures out at night [from the besieged city] to talk to the dying on a gory battlefield finds a British youth clutching a girl's picture, and gives him a sharp political lecture on the cause of his undoing -

'Perchance some statesman's pique, some shrine profan'd  
A flag insulted, or a skiff detain'd;  
These blow the blasts of war ...

'The starving children, the widows, the tinsel glory and the hollow gain, may all be commonplaces ... but, at that date, the frank and imperious lines were daring and visionary' (Basil Cottle, pp. 6-7).

*Provenance:*

Thomas Hutchinson (1773-1849), a farmer, was close to the Wordsworth circle through his sisters Mary (afterwards Wordsworth's wife) and Sara. Dorothy Wordsworth described him in a letter to Jane Pollard in 1795: 'You must recollect my friends the Hutchinsons, my sole companions at Penrith, who removed the tediousness of many an hour ... Their brother has a farm, of about £200 a year, and they keep his house. He is a very amiable young man, uncommonly fond of his sisters, and in short, every thing that they can desire' (*Early Letters*, p. 133).



(1)

# The Medall.

A

## SATYRE

AGAINST

# SEDITION.

**O**F all our Antick Sights, and Pageantry  
Which *English* Ideots run in crowds to see,  
The *Polish Medall* bears the prize alone:  
A Monster, more the Favourite of the Town  
Than either Fayrs or Theatres have shown.  
Never did Art so well with Nature strive;  
Nor ever Idol seem'd so much alive:

B

So

In 1801 Wordsworth stayed for three weeks with Tom Hutchinson – ‘a particular friend’ – and his sister Mary – ‘a very particular friend’ (*Early Letters*, pp. 263-4). Wordsworth and Mary were married in 1802, and Sara Hutchinson and Wordsworth’s sister Dorothy joined their household at Dove Cottage. Tom was an occasional visitor and in 1806 was godfather and namesake to Thomas Wordsworth.

**A rare text with an important provenance.** See Basil Cottle, *Joseph Cottle of Bristol* (Historical Association, Bristol Branch, Local History Pamphlets, 1987).

9. [DRYDEN, John.] The Medall. A Satyre against Sediton. By the Authour of Absalom and Achitophel ... London, Printed for Jacob Tonson ... 1682.

4to, pp. [12], 20; a fine copy in modern half morocco.

£750

**First edition, second issue, adding two Latin lines at the end.** The subject of Dryden’s satire was the medal struck to celebrate Shaftesbury’s acquittal from charges of high treason. According to Spence, Charles II gave Dryden ‘the hint for writing his poem’, and rewarded him for it. In reply, Shadwell wrote *The Medall of John Bays*, which Dryden answered with *MacFlecknoe*.

Macdonald 13a ii; Pforzheimer 331; Wing D 2311 (not distinguishing the issues with and without the Latin lines).

Elizabeth by the great of God quiet  
... your of our raigne of great de  
granted for last of sufficient warrant for  
July in the ... your of our raigne for  
of such summe of money at myght rought  
that since the granting of the said privie se  
reedifying a part of whitehall, where  
certayn waterworke there, with other  
like occasions hereafter it may be libe  
their salaries and wages, and sondry of  
further charged hereafter for any worke  
mynt be done ordinary dormant warr  
not to exceed in the whole in any one yere  
mynt, or hereafter shall be any part of  
bynd shall in any one yere exceede  
bynd to be ... some and some of  
estimated charge by them to be made  
amounted from the feast of St Micha  
an of our house of the great drow of  
was made by the ... of our stable  
pounds, ... did ...  
some of my ... for performanc  
of house by the ... granted in the ... your of our raigne, and to be em

ELIZABETH'S LAST BUILDING PROJECTS:  
TOWER WHARF, NONSUCH, WHITEHALL, AND WINDSOR

10. [ELIZABETH I.] Warrant 'To the Treasurer and Chamberlaine of our Exchequer' [Lord Buckhurst and ?Thomas West] regarding payments towards building repairs as a result 'of great decayes of the principal houses, as our Towre of London, our Pallace of Westm[inster], Hampton Court, Greenwich, Oteland, Somerset House' etc.; also for repairs necessary to 'all our stables at our houses of accesse'; and for 'certaine works extraordinary [to] be speedily don and performed at our Castle of Windsor'. 'Given under our privie seale at our mannor of Greenwich the fowrth day of July in the xliiii<sup>th</sup> yere of our raigne' [1602].

Manuscript warrant on vellum in a neat secretary hand, dust soiling at the head (sense largely recoverable), folded, slit for seal tags (tags and seal no longer present); signed at the foot by the Clerk of the Pells, Chidiock Wardour, and one other (Thomas Lewke?); with a brief nineteenth-century description on a bifolium of letter paper. £1200 + VAT in UK

In July 1596 Queen Elizabeth had issued a warrant providing 'for the yssuyng out of the treasury from tyme to tyme ... such somes of mony as myght continually discharge the reparacions of our houses, so as the same exceeded not in the wholle in any one yere the some of four thousand pounds'. But since that time, because of 'divers provisions made for the new buylding by us intended at Nonesuch', as well as 'for reedifying a part of whitehall, where the Masters of Requeste, our Phisicians, and other our necessary officers and servitors were lodged, and of that chargeable repaire of the wharf at our Towre of London and certayn waterworke there, with other great reparacions don in the Towre, and in the office our mynt there, the charge of buylding the premisses have this yeere exceeded the some of iiii m li [£4000]'.  
... at the ... part, and by ... privie seale ...  
... did ... by ... under ...

Elizabeth

by the great of good queen of England...

Nonsuch Palace, Henry VIII's most ambitious building project, was left unfinished on his death, sold by Mary, and only re-acquired by Elizabeth in 1592 - we have not been able to determine what 'the new buylding by us intended' was. Tower Wharf, an expensive new wharf and privy stairs designed to impress diplomatic visitors, was under construction 1592-1602. The buildings for the household officers at Whitehall (no longer extant) were erected in 1601, Elizabeth's only building project at that palace.

The £4000 limit having been exceeded, 'divers as well artificers, workmen and laborers who have ben this yere employed in our said worke remaine at this point unsatisfied of their salaries'. Consequently the present warrant proposes that any portion of the annual provision of £4000 that had not been used in any year since 1596, as well as any portion not used in subsequent years, could also be drafted in to meet these excess building costs, after proper 'conference with the principall officers of the works, and upon declaracion of the necessity therof, with some estimative charge by them to be made of the same.'

The warrant goes on to stipulate a similar arrangement for the royal stables, 'which require present and speedy amendment and repayre' exceeding an annual allowance of £100. The Treasurer is asked to 'conferre with the M' of the horse [Edward Somerset, 4th Earl of Worcester, after the downfall of Essex the previous year], and to cause a new view to be taken of the state of all our said stables'.

Lastly, the 'reparations lately don' at Windsor 'and in the Parke and lodges appertaynyng to the same' have exceeded 'the revenues of the said Castle'; warrant is hereby granted for 'such some of mony as may perfect the said, not exceeding of three hundred twenty fowre pounds six shillings eyght pence'. Elizabeth spent much of her time at Windsor and it had been the focus of her most significant building projects, during the 1570s.

## THE REVIVAL OF ITALIAN MUSIC PUBLISHING

- 11. ESSER, [Karl?] Michael, Ritter von.** Sei Quartetti per due violini viola, e basso composti espressamente per una Società di Sig[no]ri Dilettanti ... [Venice, Marescalchi e Canobbio, 1774?]

Four part books, oblong folio, *Violino primo*: pp. 13, [1], with an engraved title-page featuring a quartet of putti, *Violino secondo*: pp. 9, [1], *Viola*: pp. 7, [1], *Basso*: pp. 8; fine copies, each stitched as issued. £1750

**First edition, very rare, of a complete set of quartet part books** published in Venice by the composer–publishers Marescalchi and Canobbio.

A virtuoso violinist, Esser (1737–c. 1795) was Konzertmeister at Kassel from 1761–4, then toured Europe (with a period in London in 1775–6, where he published some symphonies and duets). Mozart met him twice, and had guarded praise for his playing if not its extravagance: ‘he played well, but he did too much ...’

The Bolognese composer Luigi Marescalchi began to publish music from Venice in around 1770, along with the engravers Innocente Alessandri and Pietro Scattaglia; the violinist Carlo Canobbio joined the concern in 1773. Altogether they published around seventy works, evenly distributed between operatic arias and instrumental works: ‘Dans le domaine instrumental ... une place plus large est faite aux œuvres de violonistes-compositeurs d’origine allemande (comme Wilhelm Cramer, Karl Michael Esser et Friedrich Schwindl)’ (Sylvia Mamy, *La musique à Venise*, 2018). ‘Although the enterprise was temporarily abandoned about 1775, the brief period of its duration marked the revival of music publishing in Italy after 70 years of almost total inactivity’ (*Grove online*). After a hiatus, Marescalchi later transferred his business to Naples.

**RISM E 832 (three copies only: Gesellschaft der Musikfreunde Wien, Biblioteca Gaetano Donizetti Bergamo, and archivio capitolare Pistoia).**



NONCONFORMIST FRIENDSHIP ALBUM

12. [FRIENDSHIP ALBUM.] Album of poetry and prose with watercolour illustrations. [London, c. 1824–1832.]

Manuscript on paper watermarked 'Gater 1822', in English, 4to, pp. [114] + 50 blanks; comprising manuscript poetry, watercolour, and pencil sketches, elegantly written in several hands in dark brown, green, and lilac ink, floral watercolour border to first poem, two watercolour illustrations (one of which mounted), two pencil sketches; well-preserved with occasional faint spotting and light marginal toning, a few marginal stains to endpapers; bound in contemporary vellum, borders filleted in gilt, 'E.F.' gilt directly to upper board, edges gilt; upper joint cracked but holding well, soiling to upper cover, boards a little bowed; numerous contemporary attributions throughout (*see below*).

£1200

**An attractive nineteenth-century album collecting poems (many of Scottish, Irish, and Nonconformist interest) and hymns, along with several charming drawings in pencil and ink, with ties to several London families.**

The contents of the album display a notable penchant for the work of late eighteenth- and early nineteenth-century Scots and Irish poets: several of the contributors have copied works by Scottish poet and hymn writer James Montgomery (1771–1854), including 'Lines addressed to Mr Bennet on his visit to the South Sea Islands', 'What is Life?', and 'The Crucifixion'. *Lalla Rookh*, by Irish poet Thomas Moore (1779–1852) seems to have been similarly admired, with three separate excerpts from the poem. Other examples include Burns's *Tam o'Shanter*, Thomas Campbell's *Pleasure of Hope*, and one of Moore's most popular *Irish Melodies*, 'The Last Rose of Summer'. The collection comprises several pieces relating to English dissenters. Reverend John Blackburn (1791–1855), minister at the Claremont Chapel, Pentonville Road, London, appears to have excerpted a poem, 'The Deceitful Halo', from the *Congregational Magazine*, of which he was the editor from 1818 to 1845, signing with his name and 'Pentonville / Sept 15. 1825'. Another contributor, 'L. Hubbard', has included a hymn, 'Come let us join our cheerful song',



Preparation for Prayer

My soul, leave trifling now,  
Be watchful and composed:  
To all the world below  
Let my fix'd heart be clos'd.

Oh! 'tis a serious work,  
For which thou would'st prepare;  
It is the work of God,  
The holy work of prayer.

Thou scatter'st now the seeds  
That shall hereafter yield  
Or precious fruits, or weeds  
For Satan's thorny field.

Then pause, my soul awhile,  
And to thy God draw nigh;  
Call on the Spirit's power,  
Thy thoughts to sanctify.

A. H. ....

Cum gratia House  
Apr 3 1825

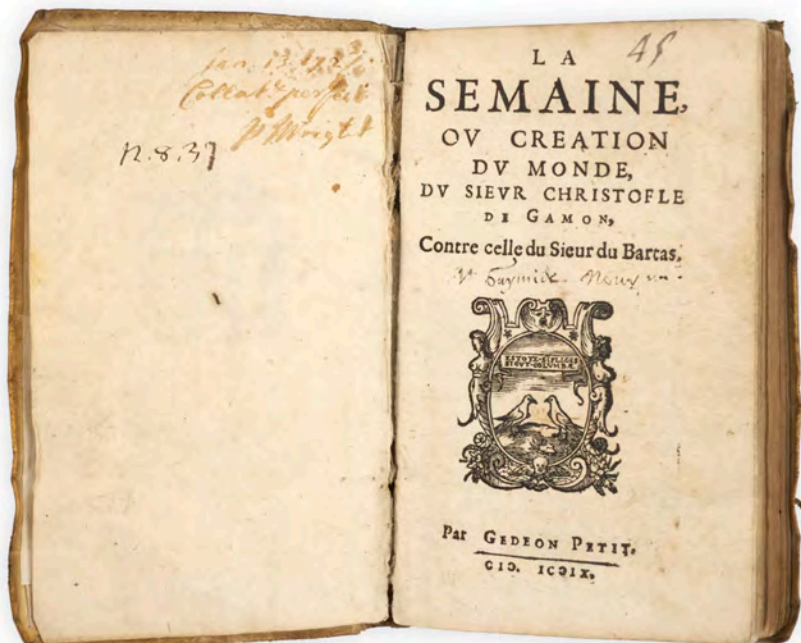
presented by a young woman to 'The Clark of a Dissenting Chapel in Birmingham'.

The work of various female poets likewise appears throughout, notably that of Susanna Blamire (1747-1794), known as the Muse of Cumberland for her regional songs and poetry ('When the soft tear steals silently down from the eye') and Jane Taylor (1783-1824), poet and novelist best known for the lyrics of 'Twinkle, Twinkle, Little Star' ('The Philosopher's Scales'). Much of the writing probably derives from contemporary literary miscellanies or periodicals, as in the case of Robert Pollok (1798-1827), whose 'Course of Time' was published by Mr Blackwood, early in 1827, and hymnaries. Several poems, however, appear to be original, including a female-authored occasional poem 'On the death of the Revd J Spencer by Martha Hamilton.'

Sketches display views from King's Norton Chapel, Worcester, and the Gothic Fonthill Abbey, Wiltshire.

Provenance:

The album appears to have associations with several families in London, perhaps connected through religious ties. Locations identified include Camberwell, Pentonville, Coles Terrace (Islington), and Mornington Crescent. Many works are signed, revealing the variety of hands through which this collection passed, including several women (Eliza Vernon, Mary Leonard, Mary Roe). Family connections can also be traced throughout the book: the additions of Timothy Wallington (1783-1837), a sketch of King's Norton Chapel, and a 'Christmas Ode', are followed by a poem by Dryden, 'Lines on our Saviour's Miracle', copied by Wallington's son, William Blackall Wallington (1813-1883). A brother and sister can also be identified: Caroline Desormeaux (1797-1880) of Spitalfields and her brother Daniel Desormeaux (c. 1783-1844), a chemist in White Conduit Fields, Islington, who five years after copying the poem 'That very law which moulds a tear' would be declared bankrupt in the *New Monthly Magazine* (1831) (p. 144).



THE DAYS OF CREATION, 'COLLATED AND PERFECT'

13. **GAMON, Christophe de.** *La semaine, ou création du monde du sieur Christofle de Gamon, contre celle du Sieur du Bartas.* [Geneva,] Gédéon Petit, 1609.

12mo, pp. [24], 258, [1], [5 (blank)]; woodcut initials, head-, and tailpieces; light toning and variable foxing, printed marginalia occasionally shaved; nonetheless a good copy in contemporary vellum, yapp fore-edges, vestigial ties, title inked to spine (partly obscured by later morocco lettering-piece); a few marks and adhesive stains to covers, extremities slightly rubbed, corners bumped, lettering-piece chipped; some early annotations to front pastedown, verso of rear endpaper, and p. 95; contemporary notes early ownership inscription 'Guymide Noux' to title-page, manuscript shelfmark and inscription 'Jan. 13 1723/4 Collat. & perfect. p[er] J. Wright' to verso of front flyleaf; nineteenth-century armorial booklabel of from George Hay-Drummond to front pastedown with manuscript shelfmark. £950

**Unauthorised second edition, scarcer than the first, of this poem on the creation of the world by Christophe de Gamon, this copy containing an early example of the use of the formula 'collated and perfect' by the librarian to the eighth Earl of Kinnoull.**



*La semaine* was De Gamon's (1574–1621) poetic response to the influential work of the same title by Guillaume de Salluste Du Bartas (1544–1590) published in Paris in 1578. The two *Semaines* belong to the genre of hexameral poetry, which describes in verses the six days of creation in the book of Genesis, and are divided in six parts, one for each day. De Gamon's *Semaine* was a 'revisionist interpretation' of Du Bartas' work, 'updating its scientific knowledge though still essentially paying tribute [to it]' (Auger). The book was first published in 1609 in Lyon by Claude Morillon, with *privilege du roi*; the present second edition appeared in the same year, printed by the Genevan publisher Gédéon Petit *sans privilege*. Some copies were issued by Petit with a nearly identical title-page but including 'Geneve' as the place of publication.



*Provenance:*

1. John Wright was the library keeper to George Henry Hay (1689–1758), eighth Earl of Kinnoull. Other books, formerly in the library of the Earls of Kinnoull and collated by Wright, are presently held at the university libraries of Glasgow and Princeton.
2. George Hay-Drummond (1827–1897), twelfth Earl of Kinnoull, with his armorial booklabel to front pastedown.

See Auger, 'Du Bartas' pattern for English scriptural poets', in Pouey-Mounou and Smith (eds), *Ronsard and Du Bartas in Early Modern Europe*. *Intersections*, vol. 69 (2020), pp. 302–31.

**Scarce outside continental Europe: we find no copies in the US, and OCLC and Library Hub together find two copies in the UK (BL, Edinburgh).**

BM STC French, p. 216; USTC 6703046; Brunet II, 1476 (citing this edition as the first); Graesse III, p. 23; not in Cioranescu.



THE  
PERILS  
OF  
PEARL STREET,  
INCLUDING  
A TASTE OF THE  
DANGERS OF WALL STREET,  
BY A LATE MERCHANT.  
"A fellow who hath had losses."—*Shakspeare*.  
New-York:  
PUBLISHED BY BETTS & ANSTICE, AND PETER HILL.  
1834.

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

14. [GREENE, Asa.] The perils of Pearl Street, including a taste of the dangers of Wall Street, by a late merchant. *New York, Betts & Anstice and Peter Hill, 1834.*

8vo in 6s, pp. 232; occasional light spotting and staining, a small abrasion to the title-page, but a very good copy, slightly skewed in contemporary pebble-grained cloth, spine with slight loss at the head, remnants of a gilt spine label, lower cover a little stained, with an ink ownership inscription dated 1842 to the front free endpaper and another in pencil. £2750

**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:

## THE PERILS OF PEARL STREET.

### CHAPTER I

*Containing a slight survey of the ground.*

OF all the various professions, occupations, or employments of life, none perhaps afford greater vicissitudes than that of the merchant. None exhibit greater changes of fortune; none lead through more trials and difficulties; none expose their votaries to severer hazards of shipwreck, both in money and reputation. To-day they are floating with gentle gales on the tide of prosperity; to-morrow they are driven by fierce winds on the rocks of adversity. To-day all is sunshine and hope; to-morrow all is clouds and despondency.

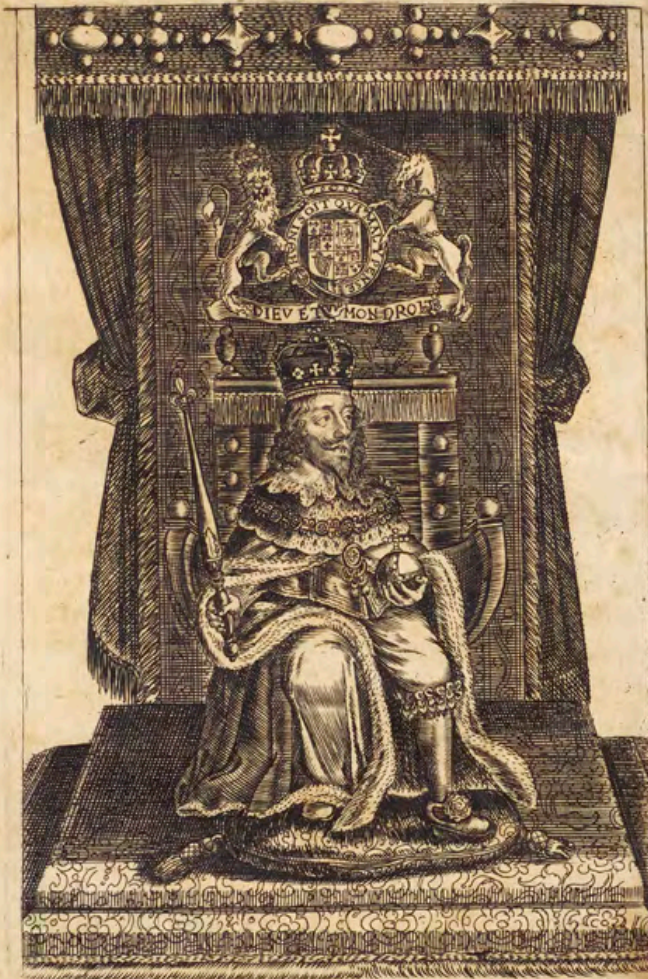
The wheel of fortune is constantly moving; some are making, and some are breaking. The merchant knows little to-day of what shall be on the morrow; and his drafts on futurity, in spite of present appearances, are very likely to be dishonored. Whatever indebtedness

“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.

A SHAKESPEARE FORGER'S COPY



15. [HAKEWILL, William]. The Manner of holding Parliaments in England, collected forth of our ancient Records ... With the stately and magnificent Order, of proceeding to Parliament, of the most high and mighty Prince, King Charles, on Monday 13<sup>th</sup> of Aprill 1640 ... first on Horse back from White Hall to Westminster-Abby-Church, and from thence on foot to the Parliament House. [London,] Printed in the Yeare, 1641.

4to, pp. [60], with a fine frontispiece portrait of King Charles seated on his throne with the regalia; D3 is a cancel, stub visible; some mild foxing, but a good copy in nineteenth-century half calf, rather worn, later cloth spine; ownership signature 'SWH Ireland Junr' on title-page. £950

First (and only lifetime) edition, signed on the title-page by the notorious forger of 'Shakespeare's Library', William Henry Ireland (1775–1835).

William Henry Ireland, son of the engraver and writer Samuel Ireland and his mistress Anna Coppinger, was articled to a conveyancer at the age of 16, 'which left him ample time to indulge in self-aggrandizing fantasies of a Gothic nature: he read widely in medieval romances and collected old books and pieces of armour' (ODNB). A desire to please his credulous, bardolatrous father led Ireland junior to the first of his Shakespeare forgeries in 1794. 'Using old materials gathered from bookshops and the conveyancer's office, Ireland rapidly produced a sequence of legal and personal documents from the same supposed source', then remarkably 'discovered' Shakespeare's library, complete with the playwright's marginalia. An exhibition of the papers in 1795 was visited and worshipped by some, ridiculed and discredited by others, and Ireland admitted their inauthenticity in 1796, though his father did not at first believe him. Slowly distanced by his father, Ireland junior then progressed to a further career in re-fabricating his forgeries.

THE MANNER  
of holding *SWH Ireland Junr.*  
PARLIAMENTS  
IN  
ENGLAND.

Collected forth of our Ancient  
*Records.*

Whereunto is added.

Certaine *Ancient Customs* of this Kingdome.

The Prerogative and power of *Parliaments.*

The order and forme of the placing and sitting  
of the Kings Majesty and Peeres in the upper House  
of *Parliament.*

The order and course of passing of Bills in *Par-*  
*liament.*

With

The Stately and magnificent order, of proceeding to  
*Parliament*, of the most High and Mighty Prince,

King CHARLES, on Monday the 13<sup>th</sup> of *April*

1640, in the 16<sup>th</sup> year of his Majesties reigne, first  
on Horse backe from White Hall to W. st-  
minster-Abby-Church, and from  
thence on foot to the Par-  
liament house.

Printed in the yeare, 1641.

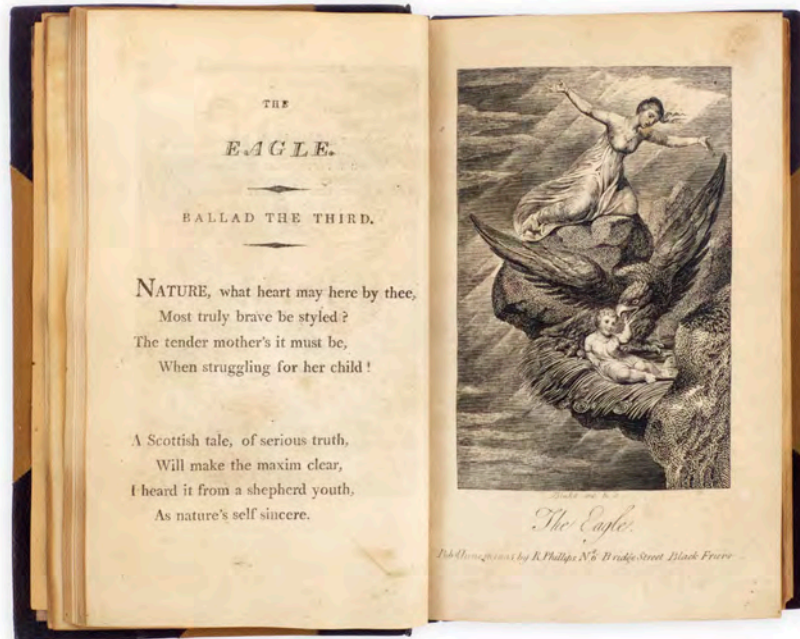
(227) B.a.

Ireland's illegitimacy, his desperate need for parental validation that was not forthcoming, and the shadow of a deceased brother called 'Sam' (his father, who thought William Henry too dull-witted for forgery, also called him by that name), led him sometimes to sign himself as Samuel Ireland junior, or SWH Ireland, as here.

William Hakewill 1575-1655, a relative and executor of Thomas Bodley, was a lawyer and antiquary, and several times an MP, often drawn on for his legal and historical expertise. He was a firm defendant of the rights of Parliament, and the present work included a translation of a fourteenth-century manuscript under the title 'Modus tenendi parliamentum', under which title the work was later re-printed - **it became a key reference for the parliamentary party in the early stages of the Civil War and was later read by Thomas Jefferson, and quoted from in his Notes on the State of Virginia.** An active member of Lincoln's Inn, Hakewill was at various times keeper of the black book, treasurer, and master of the library.

Wing H214.

BLUNDEN'S BLAKE



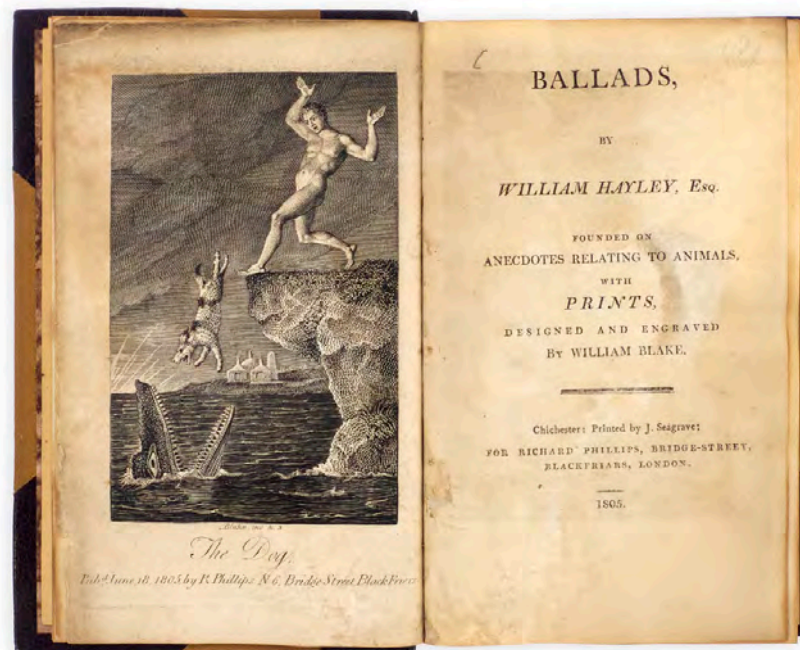
16. **HAYLEY, William, and William BLAKE (illustrator).** Ballads ... founded on Anecdotes relating to Animals, with Prints designed and engraved by William Blake. *Chichester, J. Seagrave, for London, Richard Phillips, 1805.*

Small 8vo (155 x 95 mm), pp. [6], 212, [1], with 5 plates designed and engraved by William Blake; title slightly soiled, title verso and Preface browned, occasional mild offsetting, pl. I chipped in outer margin, small tear to the upper inner margin of the title-page; modern half morocco with cloth sides, spine lettered directly in gilt; pencil ownership inscriptions of Thomas Park (to head of title) and Edmund Blunden (to half-title) with a leaf of notes by Blunden loosely inserted, occasional ink and pencil marginal notes (some slightly trimmed). £3500

**First edition of William Hayley's sixteen *Ballads* illustrated by William Blake, with a fine provenance, plates I–III in the first state.**

A patron and friend of Blake, Hayley had conceived his *Ballads* about various animals 'expressly for Blake to illustrate and to profit by' (*ODNB*). In 1802 a first, partial version of the book had already appeared in periodical form, featuring only four ballads and three plates. For this 1805 edition, Hayley added twelve more ballads while Blake engraved new plates of his designs for three of the 1802 ballads (plates I–III), and both designed and engraved new illustrations for two of the new additions (plates IV–V).

The present copy belonged to the antiquary and bibliographer Thomas Park (1759–1834) and later to the Great War poet Edmund Blunden (1896–1974), with their ownership inscriptions and annotations. On a loose sheet of paper, Blunden pencilled the following comment: "The title-page has the signature of Thomas Park, who edited the *British poets*; and at p. 10 he has a note suggesting he didn't think much of Blake. "O yes! See frontispiece. What a rescue!". At p. 210 another note hints his opinion of Hayley. "Nature! The governor of the poet, and what has been the twofold natural consequence? Ask his 2 wives".



Bentley, BB, 465.

THE NOVELIST HALF-SISTER TO WILLIAM BECKFORD

17. [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 (*see below*). £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 Siffrid* (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 round-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’.

*Provenance:* from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys, a wealthy heiress, society hostess, and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson’s ‘Streatham worthies’, she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

Garside 1800:42, noting further editions in 1810 and 1814, and a French translation in 1802; Summers, *Gothic Bibliography*, p. 430.



FATHERLESS FANNY, WITH ADDED VICE

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

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

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

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

Garside, Raven, and Schöwerling 1820: 37.

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



Printed for Thomas Kelly, 17 Paternoster Row, 1820.

NOTES  
(NO. 15 OF SERIES)  
BY  
MR. HENRY JAMES  
ON A  
COLLECTION OF DRAWINGS  
BY  
MR. GEORGE DU MAURIER  
EXHIBITED  
AT  
THE FINE ART SOCIETY'S  
148 NEW BOND STREET  
1884

JAMES ON DU MAURIER, RUSKIN ON MILLAIS

19. **JAMES, Henry.** Notes ... on a Collection of Drawings by Mr George Du Maurier exhibited at the Fine Art Society's 148 New Bond Street 1884. [*London, 1884.*]

[*bound after:*]

**RUSKIN, John.** Notes on some of the Principal Pictures of Sir John Everett Millais, exhibited at the Grosvenor Gallery, 1886. With a Preface and original and selected Criticisms ... With other Comments. *London, William Reeves, [1886].*

[*and:*]

**RUSKIN, John.** Notes on some of the Principal Pictures of M. Holman Hunt, exhibited at the Rooms of the Fine Art Society, 1886. With Criticisms ... and other Comments. *London, William Reeves, [1886].*

Three works in one vol., 8vo, *Millais*: pp. xvi, 48, in the original blue-green printed paper wrappers; *Hunt*: pp. xxii, [1], 40, in the original blue-green printed paper wrappers; *Du Maurier*: pp. 66, including a frontispiece, in the original grey printed paper wrappers; bound together in contemporary roan-backed boards with marbled sides by Henderson & Bisset (joints worn) for the Scottish journalist John Skelton (1831-1897). £500

**First edition, scarce, of an exhibition catalogue with an introductory essay by Henry James (pp. 5-17).** James had long been an admirer of Du Maurier's illustrations, even as he largely rejected the concept for his own novels. They had met before but only became close after Du Maurier offered to illustrate *Washington Square* for its serialisation in the *Cornhill* in June-November 1880. James in turn wrote his article 'Du Maurier and London Society' for the *Century* in 1883. Here, in a catalogue for an exhibition of 270 drawings, James praises Du Maurier as 'an observer of extraordinary acuteness ... In a word, he has illustrated modern England'. Famously Du Maurier later offered James the plot of the novel that would become his *Trilby*.



One Shilling. *W. J. R.*

NOTES  
ON SOME OF  
THE PRINCIPAL PICTURES  
OF  
SIR JOHN EVERETT MILLAIS,

EXHIBITED AT THE  
GROSVENOR GALLERY, 1886.

WITH A PREFACE AND ORIGINAL  
AND  
SELECTED CRITICISMS,

BY  
JOHN RUSKIN, D.C.L., LL.D.

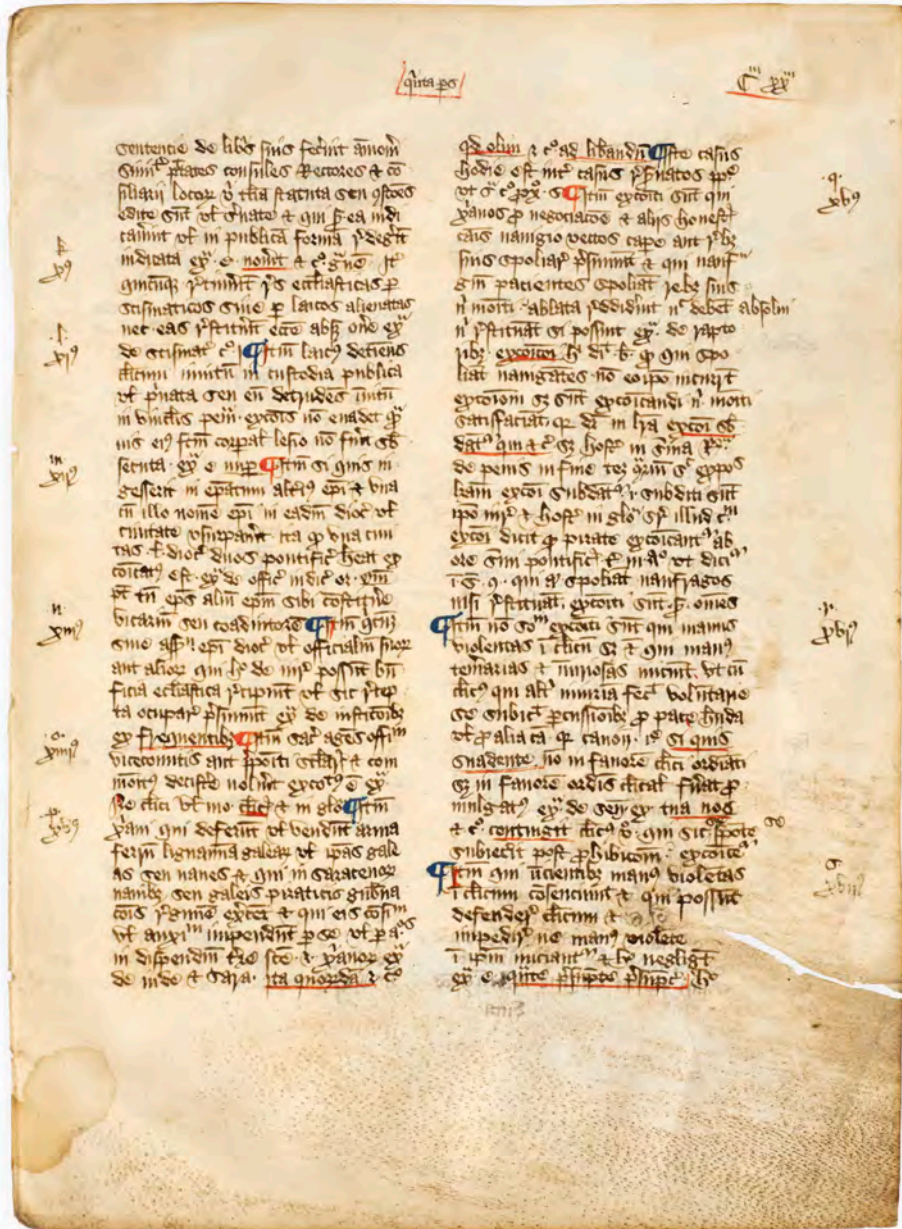
WITH OTHER COMMENTS.

LONDON:  
WILLIAM REEVES, 185, FLEET STREET, E.C.

James's *Notes* is bound here with two other exhibition catalogues of the 1880s, with text drawn from Ruskin's *Academy Notes*, *Modern Painters*, *Stones of Venice*, etc., edited by Alexander Wise. The Millais has in addition seven new footnotes by Ruskin, signed 'J. R. 1886'.

One of James's scarcer works, *Notes* is recorded in six copies in Library Hub (British Library, Bodley, British Museum, Courtauld, National Gallery, and V&A); OCLC adds Illinois, Maryland, and McMaster.

Edel and Laurence A22 (with the variant imprint on p. 66); Wise, *Ruskin*, 330 and 331.



Quia per

et

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ON THE CONSEQUENCES OF SELLING ARMS TO THE SARACENS

20. JOHN DE BURGH. *Pupilla oculi*. England, c. 1400.

A single leaf written in double columns of 38 lines in a good English bookhand (262 x 190 mm, text area 183 x 135 mm), paragraph marks alternately in red and blue, important words underlined in red, subsections of chapter written in margins, part number written centrally at head and outlined in red, chapter number written at upper outer corner and underlined in red; a natural vellum flaw at fore-edge, some light soiling and staining, remnants of adhesive tape at head of verso where once mounted, but in excellent condition.

£1750+ VAT in UK

John de Burgh's *Pupilla oculi* was a handbook of canon law and pastoral theology for parish priests. It was mainly derived from the *Oculus sacerdotis* by William of Paull (or Pagula), written in 1320-28, and was probably composed c. 1380-85, when for part of that time John de Burgh (or de Burgo, d. after 1398) was Chancellor of the University of Cambridge.

The text here concerns excommunication, being from that part of the *Pupilla* which catalogues the ways in which greater excommunication may be incurred. One way, as detailed on the present leaf, was by selling arms, iron and timber for galleys, or indeed whole galleys, to the Saracens, or by offering them aid or counsel.

Two leaves evidently from the same manuscript were Bloomsbury Auctions, 'Western Manuscripts and Miniatures', 8 July 2015, lot 22.

21. **KERBY, Joseph, editor.** Joseph and his Brethren, a poem, in four books. Originally written by a Lady. Abridged and corrected by J. Kerby, Minister of the Gospel, Old Chapel, Cliff, Lewes. *Lewes, Sussex Press, Printed for the Editor and Sold by J. Baxter, 1818.*

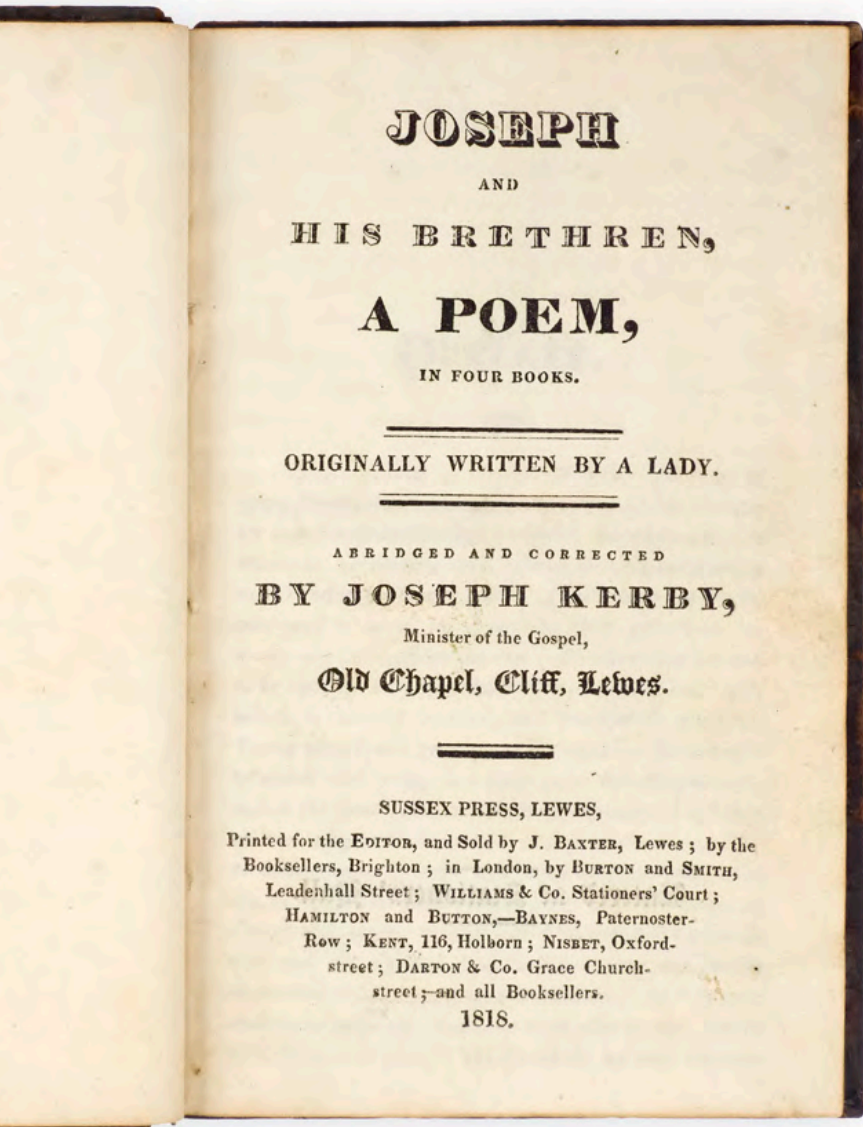
12mo, pp. 106; a very good copy in contemporary mottled calf with gilt floral border, spine gilt in compartments, marbled endpapers; lightly rubbed and worn with short split to upper joint at foot, slight loss to headcap, hinges cracked; contemporary ink inscriptions 'Sarah Jenners Book 1818' and 'Presented to Laura Browne by Mr Jenner 1846' to front free endpaper. £450

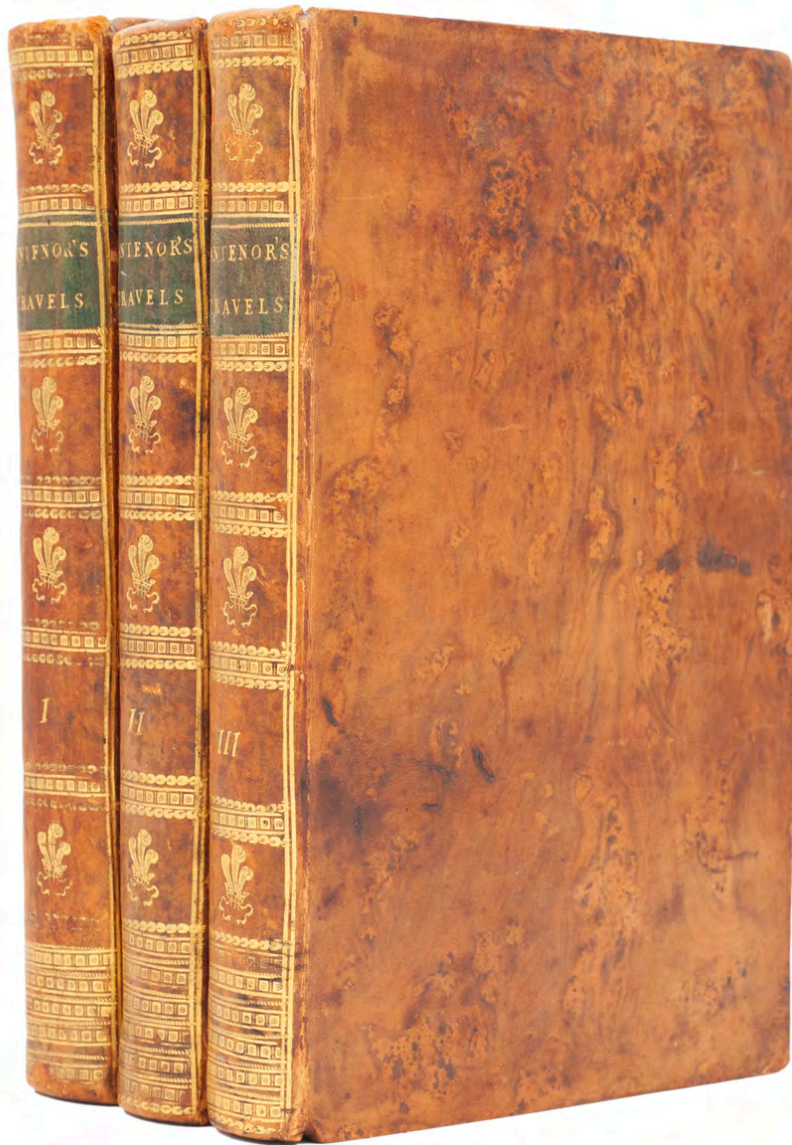
**First and only edition, very rare, of a poetic retelling of the life of Joseph from Genesis 37-50, 'originally written by a Lady', provincially printed in Lewes, and seemingly owned by a subscriber, Sarah Jenner.**

Joseph Kerby of the Countess of Huntingdon's Connexion became minister of Old Chapel, Cliff, Lewes in 1808, a decade before the present work of poetry was published. The subscribers (approximately 275) are predominantly from East Sussex, with Lewes particularly well represented with over one hundred subscribers, among them a 'Mrs. Jenner, Lewes', presumably the same Sarah Jenner whose ownership inscription is found in our copy.

Beginning in the land of Canaan where Joseph, the favourite of Jacob's sons, provokes the jealousy of his brothers, the poem recounts Joseph's enslavement to Potiphar, his interpretation of the Pharaoh's dreams, and closes with his reunion with Jacob in Egypt. Kerby's preface frames the tale as a source of 'many useful and important lessons: viz. Parents are hereby cautioned to avoid partiality in their affections towards one child, above the rest. Bretheren are warned to beware of envy and discord, which is hateful to God, and hurtful to mankind. Young people are greatly encouraged by his example to watch and pray' (p. 3).

**OCLC records four copies only, at the BL, Cambridge, Glasgow (wanting the subscribers' list), and National Library of Scotland, and none in the US. Jackson 4012.**





SAPPHO AND OTHERS

22. **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.

THE  
TRAVELS OF ANTENOR  
IN  
GREECE AND ASIA:

FROM  
A GREEK MANUSCRIPT FOUND AT HERCULANEUM:

INCLUDING  
*SOME ACCOUNT OF EGYPT.*

---

TRANSLATED FROM THE FRENCH OF

E. F. LANTIER.

WITH ADDITIONAL NOTES BY THE ENGLISH TRANSLATOR.

---

IN THREE VOLUMES.

VOL. I.

— ament meminisse pariti.

---

LONDON:

PRINTED FOR T. N. LONGMAN AND O. REES,  
PATERNOSTER-ROW.

1799.

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.



PRISON LIFE IN VERDUN

23. **LAWRENCE, James Henry.** *A Picture of Verdun, or the English Detained in France ... from the Portfolio of a Detenu.* London, T. Hookham junior & E.T. Hookham, 1810.

Two vols, 8vo, I: [4], 292, II: [4], 263, [1]; very occasional light foxing, paperflaw to I 15 (toughing a few characters without loss), but an excellent set; in contemporary tree calf, spines gilt in compartments with gilt-lettered black morocco labels; slight cracks to joints, a few minor chips at extremities, two small dents to upper board of vol. I, corners a little bumped; engraved armorial bookplate of Susan Mary Anne Wharton to front pastedowns. £600

**First edition of this remarkable account of life among the British prisoners in Napoleonic Verdun, following the mass arrest of English residents in and visitors to France.**

A  
PICTURE OF VERDUN,

OR THE  
English detained in France;

THEIR ARRESTATION---DETENTION AT FONTAINBLEAU AND  
VALENCIENNES---CONFINEMENT AT VERDUN---INCARCE-  
RATION AT BITSCHÉ---AMUSEMENTS---SUFFERINGS---IN-  
DULGENCES GRANTED TO SOME, ACTS OF EXTORTION  
AND CRUELTY PRACTISED ON OTHERS---CHARACTERS OF  
GENERAL AND MADAME WIRION---LIST OF THOSE WHO  
HAVE BEEN PERMITTED TO LEAVE OR WHO HAVE ESCAP-  
ED OUT OF FRANCE---OCCASIONAL POETRY---AND ANEC-  
DOTES OF THE PRINCIPAL DETENUS.

FROM THE PORTFOLIO OF A DETENU.

Omnibus idem animus sceleratâ excedere terrâ;  
Linquere fœdatum hospitium.

IN TWO VOLUMES.

VOL. I.

LONDON:  
PRINTED FOR  
T. HOOKHAM, Jun. and E. T. HOOKHAM,  
Old Bond-Street.

1810.

Travelling in Napoleonic France in 1803 during a brief interlude of peace, James Henry Lawrence (1773–1840) and his father found themselves captured following Napoleon's Prairial decree to detain all British subjects between the age of eighteen and sixty on French soil. Detained before the official renewal of hostilities, these captives were declared 'détenus' (hostages) and sent to Verdun in 1804 where, in return for a pledge of honour not to escape or bear arms, they lived in relative comfort amongst the locals, enjoying many of the luxuries of home. Lawrence, for instance, details how 'one street, from its noise and bustle, received the name of Bond Street, and became the morning lounge' (p. 68), regular balls, or card assemblies every Monday night, and 'a pic nic supper' where 'every member brought a dish, and was obliged to sing a song or speak a speech ...' (p. 109). After several years, Lawrence eventually escaped by impersonating a German and returned to London where he published *A Picture of Verdun*.

Lawrence's book is 'of real value for the picture it gives of the deportment of an English colony, mostly consisting of idle and fashionable people, in peculiar and almost unprecedented circumstances. It is full of complaints of official misdemeanours, but the tone adopted towards the French nation is just and liberal, and it even bears reluctant testimony to the capricious magnanimity of Napoleon' (DNB).

*Provenance:* Durham-born Susan Mary Anne Wharton (1767–1855), daughter of General John Lambton (1710–1794) and Lady Susan Lyon (d. 1769), and wife of John Wharton (1765–1843), of Skelton Castle, MP for Beverley.

For Wharton, see Hazlitt, *A Roll of Honour* (1908), p. 258; Labouchere, *Ladies' Book-plates* (1895), p. 328.

A SINGLE MAN POSSESSED OF A GOOD FORTUNE



24. **LEIGH, Samuel Egerton, Sir.** 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; 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 twenty-six – assembled by his widow from her husband's 'scattered papers' and, the 'Advertisement' implies, possibly finished by her.

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 thirty-four 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.

Despite the 'liberal and unexampled countenance bestowed on this undertaking' it did not meet with universal approval. 'The fable ... is uninteresting, the language incorrect and inelegant; and by endeavouring to put sentiment into the mouths of his characters on the most trifling occasions, the author often renders his work ridiculous' (*Critical Review*).

Garside, Raven, & Schöwerling 1797: 53.





25. **LISTER, Joseph.** Three autograph letters, signed, to Sir John Evans. *London, 12 Park Crescent, Portland Place, 19 April 1896 and 18 February 1898, and Bath, York House Hotel, 20 November 1898.*

8vo bifolia (181 x 115 mm), pp. [9] in total; written on paper headed '12, Park Crescent, Portland Place'; paper watermarked 'ORIGINAL TURKEY MILL KENT'; sometime folded, in excellent condition. £750 + VAT in UK

**Three letters by the great surgeon Joseph Lister to the archaeologist and geologist Sir John Evans (1823–1908), who was treasurer of the Royal Society during Lister’s presidency.**

In the first letter, Lister, having invited to dinner 'Professor Lippman, whose lecture at the Royal Institution on Friday was most interesting', asks Evans if he would like to attend also: 'If you happen to have no engagement . . . & can excuse so short an invitation, your company would give great pleasure'. 'Professor Lippman' is the Franco-Luxembourgish physicist and inventor Gabriel Lippmann (1845–1921).

In the second letter, Lister thanks Sir John for his letter and mentions a 'Catalogue' regarding which 'I do not feel competent to be of any real service, and I have a sort of instructive feeling that the project is too gigantic to be practicable'. He goes on: 'I have just received your telegram with its welcome news. I am very glad that Robertson as well as Glazebrook has got in – Foster was here this morning and told me that you will be good enough to take my place in presenting the three Secretaries on Monday, for though I am much better today, my "doctor" thinks it would be wiser for me not to attend. You make me melancholy when you refer to the approaching conclusion of your term of office as Treasurer. I don't know how we shall get on without you; if indeed I have any right to say we'.

York House Hotel  
Bath  
12, PARK CRESCENT,  
PORTLAND PLACE. 20 Nov 1895

My dear Evans  
I find that I  
shall not be able to  
attend the meeting of  
the R.S. on Thursday.  
In accordance with  
the view that has  
been expressed by the  
Council, I have asked  
Harrison to try to  
arrange for Story  
Maskelyne, or Russell

In the third letter, written from Bath, Lister regrets that he will not be able to attend the next meeting of the Royal Society, saying that he has asked 'Harrison' to arrange for Story-Maskelyne, or Russell or Clifton to take his place; 'in the unlikely case of all the three other Vice Presidents failing, I trust you would be so very good as to be my substitute. With more regret than I can express that your tenure of office is so near its close [...]'.

'One of the greatest of British surgeons, Lister was educated at the Universities of London and Edinburgh, and was professor of surgery at those Universities as well as at the University of Glasgow. His early research on inflammation and suppuration after injuries and surgery, coupled with his interest in Pasteur's demonstration that pus formation is caused by the action of live bacteria, led him to search for a chemical means of preventing infection. He found this in carbolic acid. His system was widely and immediately adopted, thus beginning a new era in surgery leading to the universally accepted asepsis in all modern surgery. Lister was elevated to the peerage in 1897, the first medical man to be so honored' (*Heirs of Hippocrates*).

‘THE IRISH GIANT’

26. [MAGRATH, Cornelius.] ‘Ein Irländer Riss ...’ Nuremberg, 1756.

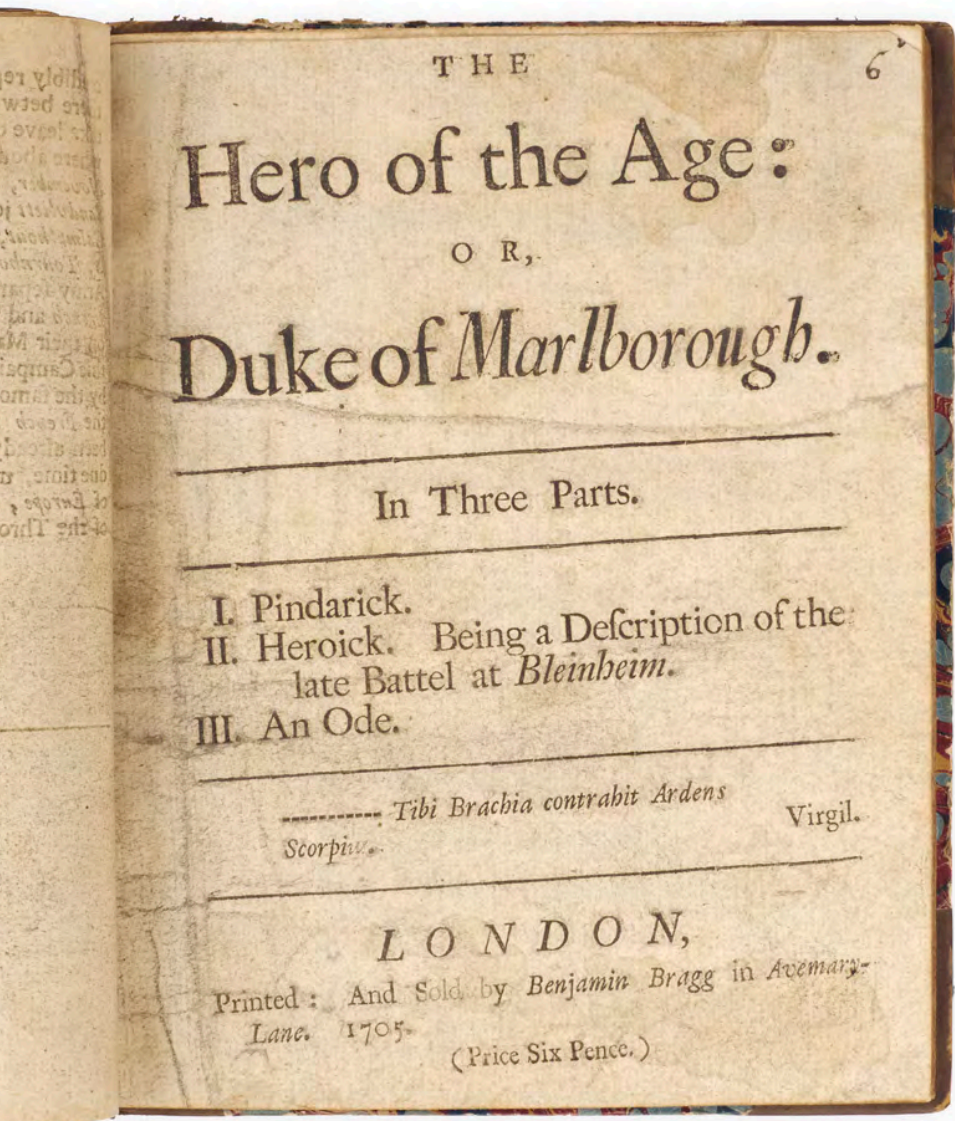
Drawing on paper (c. 410 x 285 mm), in red, yellow, blue, green, and white ink, and gilt, with a black border, lettering in black at the foot; some foxing, old repairs to tears, small portion wanting from head, laid on card, later framed and glazed. £3000

**A delightful promotional image for the Continental tour of ‘The Irish Giant’ Cornelius Magrath, ‘To be seen in Nuremberg in the month of July 1756’.**

Cornelius Magrath (1736/7–1760), born in Tipperary, was already famous for his stature by the time he arrived in London in 1753 at the age of sixteen. Reported then as seven foot three inches tall, he had grown an extraordinary twenty-one inches since the age of fifteen. After touring England Magrath progressed to the Continent, where at least two portraits were made of him, an engraving by Johann Nepomuk Maag (c. 1724–1800) made in Regensburg in 1756 and a painting by Pietro Longhi produced in Venice in 1757. The current image proves that he was in Nuremberg in July 1756. He returned to Ireland after becoming ill in Flanders in 1760 (we now know he suffered from phthisis) and died in May that year. After his death his skeleton became part of the anatomy collection at Trinity College Dublin, though the legend that it was stolen by students is almost certainly false.

The current drawing, showing Magrath towering over a Prussian soldier (the Prussians then known as the tallest in Europe), is very similar to the Regensburg engraving by Maag, though the elaborate floral decoration on Magrath’s waistcoat is different. The text is largely the same as in the engraving but with two differences (‘Irländer’ for ‘Irländischer’, and ‘ungemeine’ for ‘ungewöhnliche’), and an additional line at the foot: ‘Zu Nürnberg zum anschauen ... in Monath July AC. 1756’. Not enough is known of Magrath’s European itinerary to determine whether this image precedes or is derived from Maag’s more highly finished engraving.





‘WERE SHAKESPEAR LIVING, AND HAD THEN STOOD BY,  
SHAKESPEAR HAD WANTED WORDS FOR THIS DREAD DAY’

27. [MARLBOROUGH, John Churchill, *Duke of.*] Tract volume of five rare works (three not in the British Library) relating to the Duke of Marlborough and the Battle of Blenheim. *London, 1695–1706.*

Five works, 4to, bound together in nineteenth-century half calf with marbled sides; first and last pages of all works dusty; inscription of the sixth Duke of Marlborough dated 1847, bookplate with the Marlborough arms. £3850

*The Hero of the Age*, published December 1704 by the otherwise unknown Jasper Robins, is one of the rarest literary contributions to the national outpouring that accompanied the martial success of John Churchill, first Duke of Marlborough, in the early years of the eighteenth century. It comprises three poems, in praise of Marlborough’s past victories (e.g. at the Boyne), describing the Battle of Blenheim, and celebrating peace and the reign of Queen Anne. These are prefaced by a dedication to Lady Harriet (i.e. Henrietta) Godolphin, in which Robins hopes the poem’s ‘Incense may be taken well / And by acceptance, yield a grateful smell’, one of the more infelicitous turns of phrase to be found here. Unusual is the reference to an aposiopetic Shakespeare, unable to describe the drowning of the French horse in the Danube. **Not listed in ESTC, but known from a single copy in Dr Williams’s Library.**

A corresponding French description of Blenheim is to be found in *Mareschal Tallard’s Aid-de-Camp: his Account of the Battle of Blenheim*; ‘This prose account is marked with much precise detail of the battle, and is innocent of the chauvinism that infects most military accounts’ (Horn). And one of Marlborough’s earlier campaigns is covered in *An Exact Account of the Siege of Namur* (1695), in which it is reported that ‘Major-General Churchill was detached from His Majesty’s Camp with 8 Battalions to reinforce the Duke of Wirtemberg’, encountering enemy fire – ‘Churchill was shot through the hat’.

54  
ΓΛΥΚΟΠΙΚΡΑ  
O R,  
MISCELLANIES

*Melancholly and Diverting.*

Occasioned chiefly

By the DEATH of a late Incomparable  
and Truly Noble LADY.

By way of PASTORAL.

---

*Et prodesse volunt, & delectare Poetæ.* Hor.

---

L O N D O N:

Printed, and are to be Sold by A. Baldwin, near  
the Oxford-Arms in Warwick-Lane. 1704.

*The History of the Campaigne ... for the Year 1705* is narrated from an engaging birds'-eye perspective – 'Here we will leave the Baron intrenching himself ... and proceed to the Duke of Marlborough's Army, which we lately left strongly encamp'd at Meldert'. After the resounding successes of 1704, the 1705 campaign was less one to write home about, though a successful action at Elixheim in July broke the French lines and laid the foundation for the victory at Ramillies in 1706. The present *History* includes correspondence from Marlborough and his Dutch and Imperial counterparts, and lists of the allied forces and of the French and Bavarian combatants killed or taken, and the standards seized.

Though she is nowhere named, *Glukopikra* is an extended elegy on Anne Dodington (1642–1690), of Breamore House, Hampshire, wife firstly of Robert Greville, Baron Brooke, and secondly of her cousin Thomas Hoby. It takes the form of a pastoral dialogue between Thyrsis and Menalcas, two family retainers. The sprightly and rather entertaining verse is divided into sections praising variously 'her fair corps', her kindness to her tenants, her 'learned discourse' and knowledge of chemistry, botany, and medicine, her dislike of 'fops and beaux', the pleasures of her table ('Lucullus ne're had thought himself so rich in / Luxuriant Dishes, had he seen Her Kitchin'), her adoption of a series of tame animals, her anti-Jacobitism, her piety and beneficence, etc. At the end is a more topical section that explains its presence in this volume, 'On the present State of Affairs' (Dodington had died some fourteen years earlier): an encomium on Queen Anne and on the Duke of Marlborough.

Horn, *Marlborough, a Survey*, 59 (Feuquières) and 74 (Robins).

*A full listing is available on request.*

THE  
Sure Chance;

OR, A

New Million Adventure.

Wherein all are certain of getting Something.

INVENTED

For the Benefit of *Ladies* that want *Husbands*, and *Younger Brothers* that stand in need of *Rich Wives*.

Those that expect the Benefit of this Lottery, are desired to send in their *Money* to the *Managers* before *Christmas-Day*: It is design'd to be Drawn on *New-Years-Day* at farthest, there being above *Fifteen Hundred Ladies*, and as many *Batchellors* come in already.

LONDON,

Printed for *J. Whitlock*, MDCXCIV.

MARRIED AT FIRST SIGHT

28. [MARRIAGE LOTTERY.] The Sure Chance; or, a new Million Adventure. Wherein all are certain of getting Something. Invented for the Benefit of Ladies that want Husbands, and younger Brothers that stand in need of rich Wives ... *London, J. Whitlock, 1694.*

4to, pp. 12; title-page shaved at head touching 'The', lower margin cut away; rather dusty, especially first and last pages, else good; in late nineteenth-century speckled calf by Kerr & Richardson, Glasgow, front joint repaired, spine worn. £6250

First edition, very rare, a satire on the lottery vogue of the mid-1690s: 'the whole Town, nay, the whole Nation ... is addicted to the pleasant and sometimes profitable Diversion of Publick Lotteries; we have seen Lotteries for old Plate, new Cabinets, China Dishes, and Womens Dresses ...'

Here the overseers propose a lottery to match 5000 bachelors aged 20 to 50 ('well Descended, or at least pretend to be so') with 5000 similar gentlewomen, each party laying down a stake of £100. The ladies' prizes (the top 5 being of £20,000 each) can only be claimed if they also take to husband the man with the matching ballot. Those desirous of a husband can be guaranteed one for only the price of their ticket rather than a dowry.

As encouragement, 'Dr Clewor shall be there ready to Marry 'em gratis; Dr B---s shall preach the Wedding Sermon, the City Poet [Elkanah Settle] shall write the Epithalamium, the Chamber of London shall receive and keep all the Prize Fortunes'. The managers will take only 5% but will have 'the use of the Women (as other Goldsmiths have of the Money) till the Day of Marriage'.

Wherein all are certain of getting Something.

I N V E N T E D

For the Benefit of *Ladies* that want *Husbands*, and *Younger Brothers* that stand in need of *Rich Wives*.

In the second part of the pamphlet the managers answer a series of objections they foresee to the scheme, *viz.* marriage should not be by chance (but 'Are not Lawyers Honest by Chance ... Are not Poets Witty by chance'); lotteries destroy trade (but trade is promoted by population growth and 'There is no Occupation but that of Mother Ridgley's [*i.e.* a bawd] but will have reason to bless' this new invention); there are already too many lotteries; it's immodest (but 'Is it not better to be Married *ex tempore*, than be teas'd for two or three Months together with the premeditated Harangue of an Amorous Fop').

At the end the overseers are named as Sir Timothy Zealous, 'that send his Officers to suppress Bawdy-Houses', Sir Anthony Bashful, 'that went from Home on purpose because he was Asham'd to see his Wife make him a Cuckold', Sir Orlando Furioso, 'that run mad by hearing of Sermons, and was cured by Reading of Plays', and Sir William Turn-coat.

After the success of Thomas Neale's first lottery drawn in November 1693, the first State Lottery, the 'Million Lottery' was set up in 1694 to raise money for the Exchequer, issuing 100,000 £10 tickets, which were also bonds. There were a number of contemporary satires, including *Diluvium Lachrymarum* 1694, which pointed towards amorous motives (and a large number of women) among the subscribers. The 'husband lottery' was to become a recurrent theme in such satires, of which later examples include *A Good husband for five shillings* (1710), and *A Scheme for a New Lottery: or, a Husband and Coach and Six for forty Shillings* (1732).

**Not in ESTC or Library Hub. OCLC records Columbia only (in a tract volume, as this once was).**

Richard Overington  
 the father of the said  
 Thomas Overington  
 deceased the 7<sup>th</sup> day  
 of March Anno Domini  
 1620 he being about  
 87 years of age

John the son of the  
 deceased said Thomas  
 Overington deceased the  
 26<sup>th</sup> day of October  
 in the year of our Lord  
 1674

William the son of  
 the deceased said Thomas  
 Overington deceased the  
 26<sup>th</sup> day of May  
 in the year of our  
 Lord 1620

Elizabeth the wife  
 of the deceased said  
 Thomas Overington  
 deceased the 27<sup>th</sup> of  
 Novemb<sup>r</sup> 1670

Thomas the son  
 of the deceased said  
 Richard Overington  
 deceased the 10<sup>th</sup> day  
 of October in the  
 year of our Lord 1620  
 he being about 21 years  
 of age

Elizabeth the wife  
 of the deceased said  
 Thomas Overington  
 deceased the 27<sup>th</sup> of  
 Novemb<sup>r</sup> 1670

1656  
 Kirdford Justice Done  
 Baptized by the  
 in the morning  
 of June about 7 of the clock  
 Thomas was borne  
 John the son of  
 the deceased said  
 Thomas Overington  
 deceased the 27<sup>th</sup> of  
 Novemb<sup>r</sup> 1670

29. [OVERINGTON.] Overington family pedigree. *Kirdford, c. 1620–1674.*

Manuscript vellum roll (c. 70 x 560 mm), written in brown and black ink in approximately eight seventeenth-century italic and secretary hands for a total of 18 entries over 107 lines, each entry dated and separated by a dividing line; text faded at head and tail (partially affecting legibility of 4 entries); a few small chips not touching text. £500

**A manuscript pedigree on vellum tracing the line of descent of the Overington family of Kirdford in West Sussex from 1620 to 1674, recording family baptisms, dates and times of birth, and deaths.**

The pedigree traces the line of descent from ‘Thomas the sonne of Richard / Overington ... baptised at Kerdford the 18<sup>th</sup> day of May / Anno Domi 1620’ to ‘Thomas the son of ... Richard ... born the 10 of March and babtised / At home / In the yeare of ouer Lord god 1674’. West Sussex Record Office records Thomas Overington’s baptism in 1620 at St John the Baptist in Kirdford and an undated mortgage by demise to ‘Thomas Overington of Kerford, taylor’ (SAS-H/647); little other evidence of the Kirdford Overingtons appears to have survived.

Alongside baptisms and births, family deaths are also recorded, spanning the death of Richard Overington’s wife (the mother of the elder Thomas Overington) in September 1638 to the death of the younger Thomas Overington, deceased October 1671 at around fifty years old.



30. **PALAFox Y MENDOZA, Juan de.** The History of the Conquest of China by the Tartars. Together with an Account of several remarkable Things, concerning the Religion, Manners, and Customs of both Nations, but especially of the latter ... *London, W. Godbid for M. Pitt, 1671.*

8vo, pp. [24], 588, [4 (advertisements)]; title within ruled frame, woodcut initials; pages lightly cockled, a few light spots and marks; a very good, clean copy in contemporary sheep, rebacked, gilt-lettered spine label; some wear to extremities and front turn-ins and small abrasions to lower cover. £1750

**First edition in English of Palafox's *Historia de la conquista de la China* (1670), an account of the Manchu conquest of Ming China based on reports sent to him from Macao and the Philippines.**

The work deals also with Chinese customs, manners, religion and costumes, and one chapter discusses Japanese relations with China, remarking that though the Japanese are very powerful, they have reason to fear the Tartars. Palafox (1600–1659) was an influential Spanish priest, bishop of Puebla de los Angeles, historian, writer, and statesman, later nominated viceroy of new Spain. The manuscript of this work was found amongst Palafox's papers after his death and given by his kinsman Don Bernardo de Palafox to a French gentleman, M. Bertier, who then published it in Spanish and, in the same year, in French. 'His purpose in writing was avowedly "to take some measure of the present state of China under its new masters" and to point up a moral lesson to the princes of Europe about what happens to a state when internal decay and division are permitted to go unchecked. While he shows considerable skill in weaving together a coherent story from the tangled skeins of his sources, Palafox cannot always be relied upon for accuracy in dating or in depicting the roles of particular actors. The failure of the Ming dynasty he attributes unreservedly to its contempt for and neglect of the military' (Lach).

Cordier, *Sinica* 627; ESTC R33642; Howgego P9; Lach and Van Kley III, pp. 356–7; Löwendhal I, 152; Lust 449; Palau 209795.

THE  
HISTORY  
OF THE  
CONQUEST  
OF  
CHINA  
BY THE  
TARTARS.

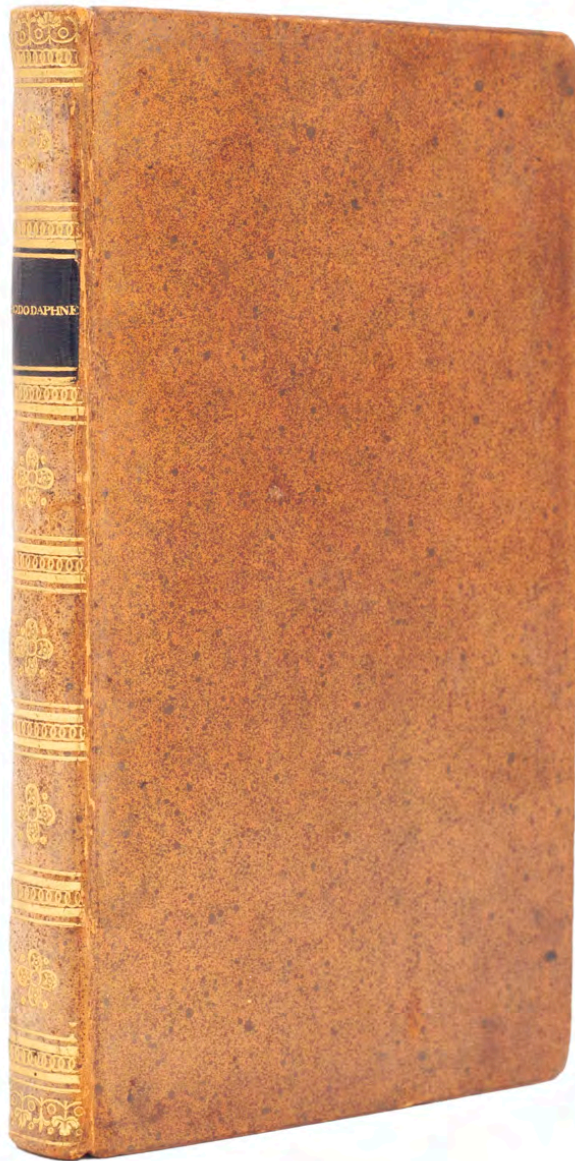
*Together with an Account of*  
Several remarkable things,  
concerning the RELIGION,  
Manners, and Customs of both  
Nations, but especially of the latter.

First writ in *Spanish*, by *Señor Palafox*  
Bishop of *Osma*, and Vice-Roy of  
*Mexico*.

And now rendred *English*.

LONDON,  
Printed by *W. Godbid*, and sold by *M. Pitt*,  
at the *White Hart* in *Little Britain*. 1671.

PEACOCK'S LAST AND MOST AMBITIOUS POEM



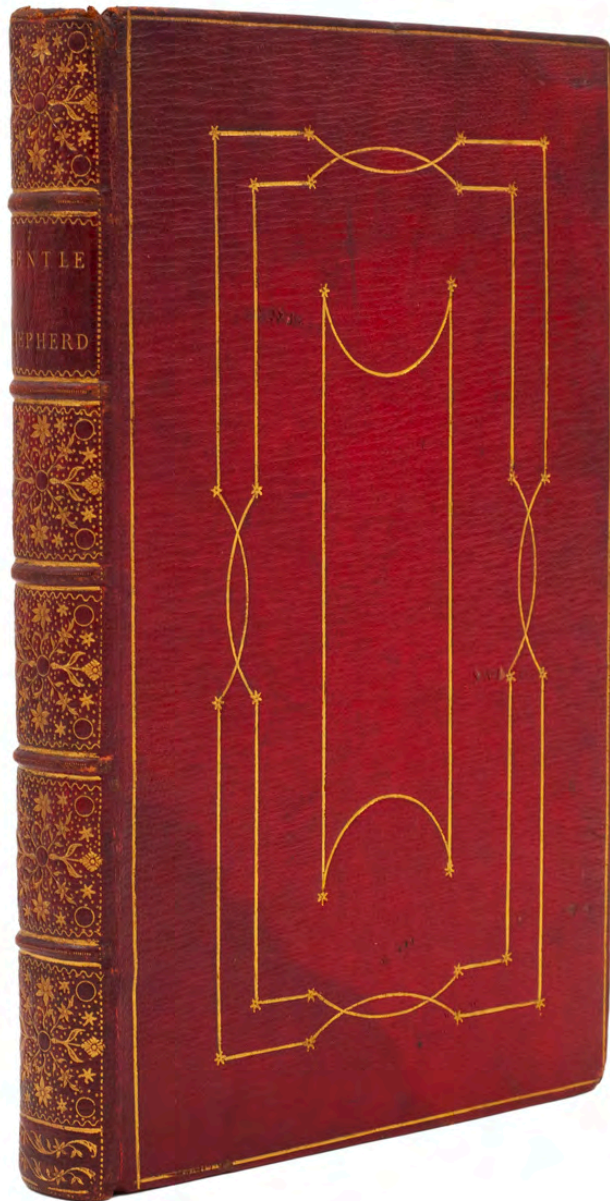
31. **PEACOCK, Thomas Love.** *Rhododaphne: or the Thessalian Spell. A Poem. London, Printed for T. Hookham, Jun. ... and Baldwin, Cradock, and Joy ... 1818.*

12mo, pp xi, [1], 181, [1], with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt; with the bookplate and ownership inscription of Frances Anne Vane Tempest, lady Lady Londonderry. £1000

**First edition.** A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

*Rhododaphne* is notable in part for its influence on Keats. ‘The chief characters in *Rhododaphne* have their counterparts in *Lamia*’; cantos six and seven, describing an enchanted palace erected by magic and its sumptuous banqueting hall, music and slaves, are clearly echoed ‘by the younger but more gifted poet’; and there are parallels in the theme of conflict between enchantment and reason (Harrold). Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as ‘the transfused essence of Lucian, Petronius and Apuleius’.

William E. Harrold, ‘Keats’s *Lamia* and Peacock’s *Rhododaphne*’, *Modern Language Review*, LXI (1966), 579-84; *Ashley Library*, III, 202.



PRINTED IN PARALLEL SCOTS AND ENGLISH

32. **RAMSAY, Allan.** *The Gentle Shepherd, a Scotch Pastoral ... attempted in English by Margaret Turner. London, Printed for the Author, by T. Bensley; and sold by G. Nicol ... and by Mrs. Turner ... 1790.*

8vo, pp. viii, xi, [1], [2], [206 (facing spread in Scots and English, ff. 103)], [1], 6, [2 (errata)]; a fine copy in attractive contemporary straight-grained morocco, panelled gilt to a geometric design, spine gilt in six compartments with circles and flowers on a *pointillé* field, purple watered silk endpapers, head of spine chipped; ownership inscription 'M: Vincent' to title-page. £600

**First edition of this parallel-text translation of Ramsay's Scots verse drama,** a subscriber's copy from the library of Mary, Lady Vincent, *née* Chiswell, wife of Sir Francis Vincent (1747–1793), resident consul at Venice.

Curiously there had been two earlier 'translations' of Ramsay's drama, in 1777 by Cornelius Vanderstop, and in 1785 by W. Ward. Turner later published a novel *Infatuation; or Sketches from Nature* (1810).

Jackson 13871.

AN  
ESSAY  
UPON  
POETRY.



L O N D O N,  
Printed for Joseph Hindmarsh at the Black-Bull in Cornhill,  
near the Royal Exchange, 1682.

READ SHAKESPEARE, NOT ROCHESTER

33. [SHEFFIELD, John, *Earl of Mulgrave, afterwards Duke of Buckingham.*] An Essay on Poetry. London, Printed for Joseph Hindmarsh ... 1682.

4to, pp. [2], 21, [1]; a fine copy, fore- and tail-edges uncut; disbound. £1200

**First edition, a verse satire in imitation of Horace's *Ars Poetica*.** There are indirect attacks on Rochester ('Bawdry barefac'd, that poor pretence to Wit'), and Cowley, who has poetic fury but 'ill expression', while Sheffield reserves praise for Dryden, who took the blame for Sheffield's own 'Essay on Satire', which had circulated in manuscript a few years earlier.

Even Milton and Spenser cannot reach the heights of Homer, and contemporary drama is seen as farcical – turn instead to Shakespeare and Fletcher: 'Consider them, and read them o're and o're, / Go see them play'd, then read them as before.'

Sheffield, rival of Rochester and patron of Dryden, worked on the poem throughout his life, and it was published, with revisions, in numerous editions. Pope, in his *Essay on Criticism*, numbered Sheffield with Roscommon as 'among the sounder few' in the modern age, and quoted his dictum 'Nature's chief Masterpiece is writing well'.

Wing B 5339; Hayward 129; *Wither to Prior* 795.



34. [SOUTH AMERICA.] Album of sketches made in Trinidad and Tobago and Venezuela. 1840s?

Oblong album (145 x 220 mm), with 25 sketches, mostly in pencil, a few in watercolour, some with captions in French, across 49 leaves of cream, grey, and brown paper (many blank); a few marks but overall very good in dark brown morocco, covers embossed in blind with gilt borders and cornerpieces, spine gilt in compartments, marbled endpapers; some splitting to lower joint, some wear to extremities and rubbing to covers. £2750

**An attractive album of sketches by an anonymous Francophone artist made during a trip to South America.**



The album opens with sketches of three important buildings in Port of Spain, the capital of Trinidad and Tobago: Holy Trinity Cathedral, completed in 1823 ('Eglise Protestante Trinidad'); the Cathedral of the Immaculate Conception, finished in 1832 ('Eglise Catholique'); and St James Barracks, built in 1824, here shown in two views, the first with soldiers being drilled on the parade ground. Another captioned sketch depicts the Iglesia Nuestra Señora de Altagracia in Caracas, Venezuela.

The remainder of the album includes several coastal views of ports and sailing ships; a few portraits; a watercolour of two parrots; another showing a squirrel, monkey, and bird feasting on fruits; and an ornate vase laden with flowers including tulips.

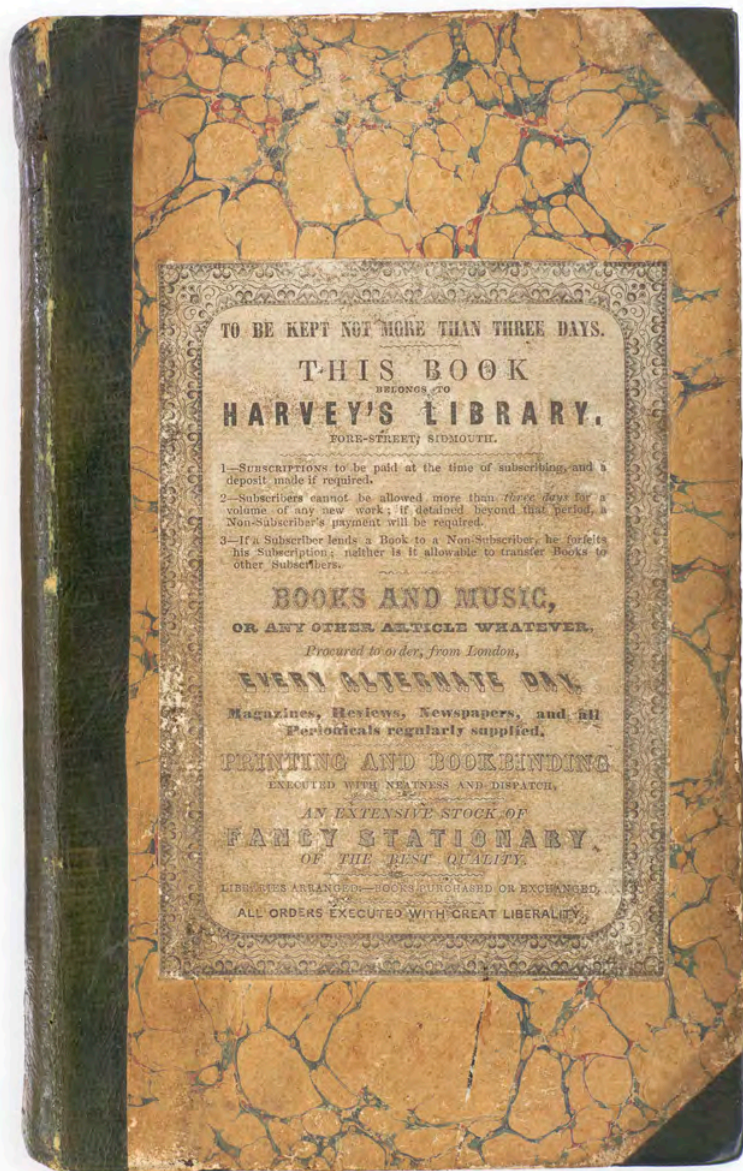


PITT'S NIECE IN THE NEAR EAST  
FIRST EUROPEAN WOMAN IN PALMYRA

35. [STANHOPE, Hester Lucy, *Lady*.] [MERYON, Charles Lewis, *editor*.] *Memoirs of the Lady Hester Stanhope, as related by herself in Conversations with her Physician; comprising her Opinions and Anecdotes of some of the most remarkable Persons of her Time ... London, [Frederick Shoberl for] Henry Colburn ... 1845.*

Three vols, 12mo, pp. I: xvii, [3], 394, II: vi, 384, III: vii, [1], 361, [1], with a lithographed frontispiece in each volume (the portrait of Stanhope in volume I hand-coloured), each with tissue guard, one lithographed folding plan of Stanhope's 'Residence at Joon'; some scattered foxing but a good set, edges untrimmed, in contemporary half green roan with marbled sides, large printed label to upper board of vol. III of Harvey's Library, Sidmouth, the spines also thus stamped and numbered (labels removed from the other boards, and from endpapers). £650

**First edition, the entertaining memoirs of the Middle East traveller Lady Hester Stanhope (1776–1839).** Having looked after her uncle, William Pitt, during most of her youth and run his household while he was Prime Minister for the second time, Stanhope left for the Levant in 1810. She took with her a companion, Miss Williams, and her physician, Charles Meryon, who attended her for the first seven years and later revisited her on three occasions in 1819, 1830, and 1837-8.



'After a couple of months in Malta, a year in and about Constantinople, and a shipwreck off Rhodes, Hester and Michael [Bruce, with whom she had begun an affair in Malta] reached Cairo, where Mehmet Ali Pasha received them with honours and pageantry. A tour in the Holy Land and Lebanon followed' (ODNB). She entered Damascus on horseback in male Turkish clothes, making a great sensation, then became the first European woman to visit Palmyra, in the company of the Bedouins. In 1814 she settled at Mar Elias, and then after few years, increasingly in debt and increasingly eccentric, 'she moved to Dar Jun, a more remote spot higher in the hills, where she repaired an old building, added others, laid out gardens, and surrounded the whole with a wall. Here she lived with an unruly household of some thirty servants and slaves for the rest of her life.' She conceived a violent aversion to England, barely leaving the compound, but would talk late into the night with her few visitors, including Meryon; she died, having dismissed most of her servants, in June 1839. In the *Memoirs*, Meryon 'described with the utmost minuteness her complicated living arrangements, her tyranny, and her interminable conversations and cross-questionings, of which he himself was often a victim' (*ibid.*).

Harvey's Library, on Fore-Street, Sidmouth, was a subscription library on three-day terms. Harvey also offered 'Books and Music, or any other Article whatever, procured to order, from London', periodicals, printing, and bookbinding, and 'fancy stationary [*sic*]'.

36. **STANYHURST, William.** Veteris hominis per expensa quatuor novissima metamorphosis, et novi genesis. *Antwerp, Cornelius Woons, 1661.*



Qui hic se querit, æternum perit.

P

Homo  
ad I  
d

Q

monem  
pido a  
viuere  
uente  
ut qu  
raru r  
inferr  
riente  
Descen  
merbo  
erunt  
bi ard  
descena  
illa par  
debat  
Illa pa  
storia.  
pisti vi

8vo, pp. [32], '338' (*recte* 336), [8 (index, privilege)]; copper-engraved frontispiece to A1 (partially detached) and a further 4 full-page engravings printed in-text by Frederik Bouttats after Philip Fruytiers; occasional light browning and dampstaining at head, otherwise a very good copy; bound in contemporary stiff vellum, sewn two-on with blue thread on 3 cords sewn in, yapp fore-edges, edges speckled red; light soiling, a few marks, yapp edges soiled at head, without front free endpaper; early ink ownership inscription 'V ?lechien' to front pastedown. £875

**First edition, rare, of this work on the Four Last Things by the Irish Jesuit William Stanyhurst (1601–1663), illustrated with five striking full-page emblematic engravings.**

Stanyhurst was born in Brussels to a family of Irish origins; like his *Dei immortalis in corpore mortali patientis historia*, the present work proved wildly popular, appearing in some thirty-two editions in Latin, Dutch, and later French, Spanish, Italian, and German. Each portion of the work – death, the Last Judgment, Hell (including discussions of fire, eternal tears, and the feculent stench of the damned), and Heaven – is preceded by a splendid engraving by Frederik Bouttats the Elder (1590–1661) after the Baroque miniaturist Philip Fruytiers (1610–1666). The engraved title depicts an angel standing upon eternity (depicted as an orb encircled by an ouroboros), with the *homo novus* on the left guided to salvation and illuminated by sunlight, and the *homo vetus* on the right depicted as a merry lutenist, accompanied by a demon and teetering on the flaming precipice of Hell.

STCV 6605062; USTC 1537221; Daly, *Jesuit Series V*, J.1364; Landwehr, *Low Countries* 631; Praz, p. 502; Sommervogel VII, 1487, no. 6.



37. [STONEHENGE.] Conjectures on that mysterious Monument of ancient Art, Stonehenge, on Salisbury Plain: to which is added, a History of the Druids. A new Edition, with a Copper Plate View, and three Views engraven on Wood. *Salisbury, J. Eaton, 1815.*

8vo, pp. vi, [2], 75, [1], including the printed wrappers, with a folding copper-engraved frontispiece by H. Roberts; stab-stitched in printed wrappers, with a woodcut scene of Stonehenge on the front wrapper, repeated as an endpiece on the inside rear wrapper; a very good copy, the wrappers a little worn and stained, spine wanting at head and foot. £375

An attractive guide to Stonehenge, first published as *A Description of Stonehenge* in 1795, assembling earlier writings on the structure by William Camden, Inigo Jones, William Stukeley, and others. Subsequent editions added new content including the woodcut views, the most recent inclusion here being an extract from Richard Colt Hoare's *History of Ancient Wiltshire* (1812). It was first published under the present title in 1814, and would reach a fifteenth edition by 1833.

Library Hub records copies at Bodley, Glasgow, and Swansea only.





### A FIGHTING FAN

**38.** [VILLAMENA, Francesco.] A fan leaf drawing of a street fight in Rome. [*Italy, late eighteenth century.*]

Drawing, fan shaped (c. 165 x 510 mm), in pen and grey ink on wove paper, together with contemporary wooden backing board, with ink inscription on backing board 'Brought over from Italy by Thomas Fonnereau Esq., esteemed very valuable'; very good condition; mounted in fan-shaped green mount.

£2200 + VAT in UK

**A fine fan leaf drawing, Italian school, late eighteenth century, copied from a print by Francesco Villamena of c. 1601.** It depicts a street fight between Spanish and French factions in Rome with a view of the villa Mattei in the background. The original copper engraving by Villamena was dedicated to the patron of the arts, Cardinal Mattei. The drawing captures the dynamic energy of the fighting men.

The drawing was purchased by the writer and artist Thomas George Fonnereau (1789–1850) while on tour through Italy in 1838/39. Fonnereau was for nearly twenty years a lawyer before he inherited a fortune which enabled him to live a life of pleasure dedicated to his interest in the arts. 'While still a lawyer he occupied chambers in the Albany and as a "great lover and liberal patron of the art" he entertained a distinguished set of artists and wits at "choice little dinners" which are commemorated in the pages of J. R. Planche's *Recollections* (1872)' (*ODNB*). With one of these friends, the artist Clarkson Stanfield, Fonnereau travelled in Italy; and on his return he published for private distribution thirteen of his sketches of Italian scenery. In 1840 he built, with the assistance of the architect Decimus Burton, 'a bachelor's kennel, an Italian villa with colonnade and campanile' at Haydon Hill, Bushey in Hertfordshire where he lived out his life among his art collection.

The drawing appeared in Christie's South Kensington sale, *Fans*, 17 September 1996, lot 173, sold for £1,035.



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.

A 'GOTHIC'S GOTHIC'

39. **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; the Downshire copy, with gilt monogram to spine (*see item 17*). £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 ... Before the fiasco of *Don Raphael*, Walker had displayed true talent in novels of doctrine which explored social problems and criticised Godwinian radicalism. The prostitution of his own literary talents in *Don Raphael* apparently convinced him to abandon novel writing' (Frank). 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 Schowerling 1803:73; Summers, *Gothic Bibliography*, pp. 298-9; Frank, *The first Gothics* 465.



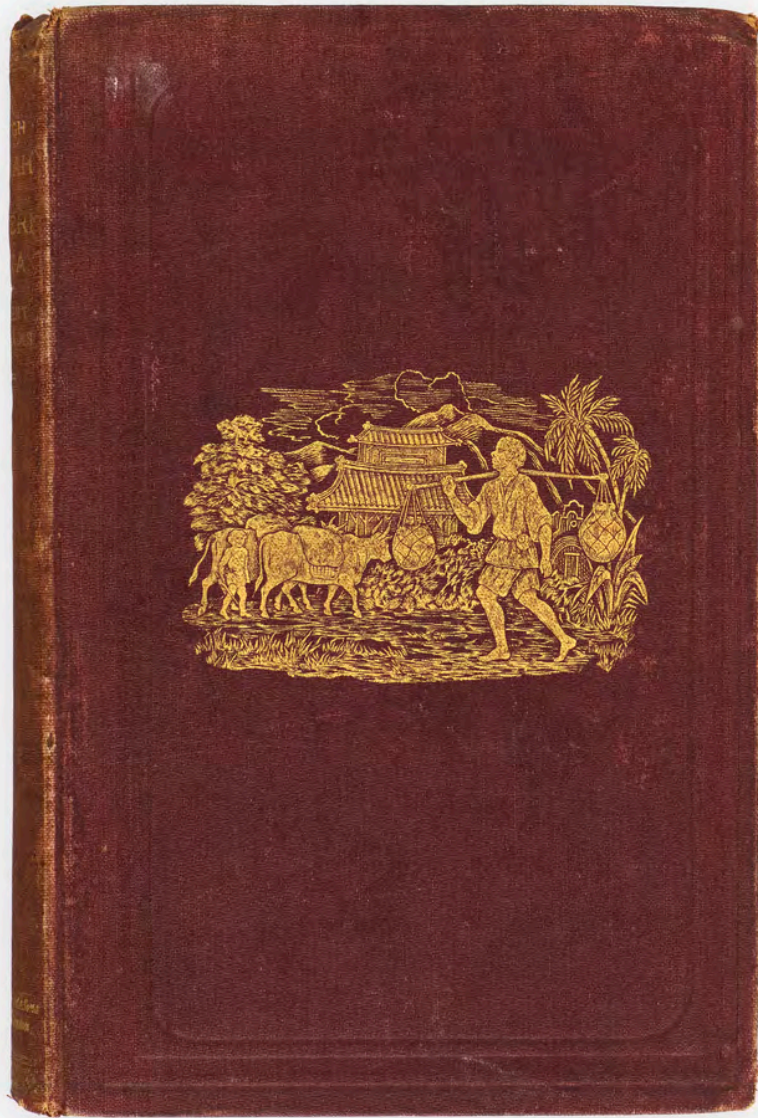
## BURMESE TRAVELS

40. **WILLIAMS, Clement.** Through Burmah to western China being Notes of a Journey in 1863 to establish the Practicability of a Trade-Route between the Irawaddi and the Yang-Tse-Kiang ... *Edinburgh and London, William Blackwood and Sons, 1868.*

8vo, pp. xiv, [2], 213, [1], [2 (publisher's ads)], 16 (publisher's catalogue); printed 'note' tipped in at p. ix dated Dec. 1868, frontispiece, 5 plates, 9 illustrations within text, 2 folding maps; foxing and short marginal tears (without loss) to folding maps, occasional light foxing elsewhere, a few marks; good in contemporary brown cloth, spine lettered in gilt, gilt vignette to upper cover, dark green endpapers; some wear to extremities and light marks to spine and covers; old ownership inscription at head of half-title. **£1200**

**First edition of an important work on Myanmar by the surgeon, traveller, and photographer Clement Williams (1833–1879).**

Williams arrived in Burma in 1858 as an assistant surgeon in the British army, acquiring fluency in the Burmese language and considerable expertise on the country and its people. He won the favour of Mindon Min, the penultimate king of Burma, by treating members of the royal court for cataracts, and was appointed first political agent at Mandalay by the British. He was the first Englishman to visit the city of Bhamo and was elected a Fellow of the Royal Geographical Society in 1874.



Here Williams sets out his case for establishing a trade route from India to western China via Burma and gives an account of his voyage up the Irrawaddy river and residence at Bhamo in 1863. Williams includes a map of the region showing his proposed 'trade and telegraph routes' between Rangoon (Yangon) and Shanghai, as well as a telegraph connecting Bhamo with Calcutta (Kolkata). Williams was a keen amateur photographer and this book includes several references to photography e.g. 'I regretted to find that my photographic projects would, to a great degree, be frustrated, as several of my boxes with prepared plates were half full of water, and some of the chemicals, too, entirely destroyed' (pp. 48-49); 'The day being favourable, I took photographs of the old Woon and of some Chinamen who were at his house' (p. 93, reproduced in a woodcut).

Cordier, *Bibliotheca Indosinica* 177.



*O what can ail thee, knight at arms,  
Alone and palely loitering?  
The sedge has wither'd from the lake,  
And no birds sing.*

II.

*O what can ail thee, knight at arms!  
So haggard and so woe-begone?  
The squirrel's granary is full,  
And the harvest done.*

III.

*I see a lily on thy brow  
With anguish moist, and fever dew,  
And on thy cheeks a fading rose  
Fast withereth too.*

IV.

*I met a lady in the meads,  
Full beautiful - a faery's child,  
Her hair was long, her foot was light,  
And her eyes were wild.*

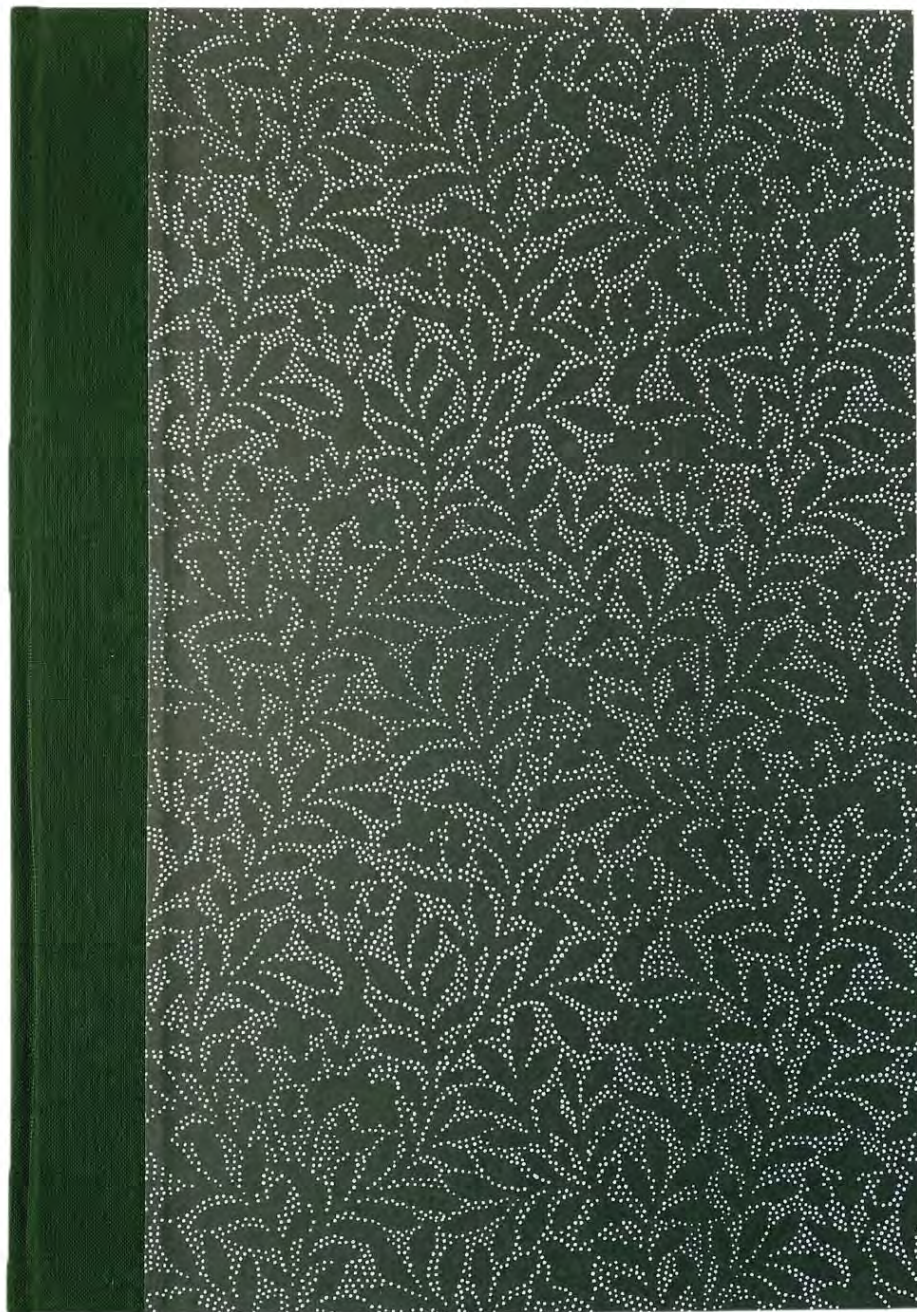
NEWLY PUBLISHED

**BURNE-JONES, Edward.** The Little Holland House Album ... with an Introduction & Notes by John Christian. *The Roxburghe Club, 2024.* £75

The Little Holland House Album was compiled by Edward Burne-Jones in about 1858-9 for Sophia, Mrs Dalrymple, the youngest of the seven celebrated Pattle sisters who played such an important role in mid-Victorian cultural life. Their centre was Little Holland House in Kensington where another of the sisters, Sara Prinsep, created an artistic and intellectual salon around her permanent guest, the painter G. F. Watts. Other habitués included Tennyson, Browning, Thackeray, Ruskin, Carlyle, Holman Hunt, D. G. Rossetti, and Du Maurier. Many of them were brilliantly photographed by yet another of the sisters, Julia Margaret Cameron.

Burne-Jones was introduced to the circle by Rossetti, his master and hero, in 1857. Although only twenty-four and at the start of his career, he was quickly taken up by Mrs Prinsep, who found his combination of genius and poor health irresistible. In the intensely hot summer of 1858 she took him to stay at Little Holland House for several months, ostensibly to recover from illness but probably also to remove him from the ambience of Rossetti, whose influence on the younger artists of the group was mistrusted by Ruskin and Watts.

The album presented to Sophia Dalrymple, who became a close friend of the artist, dates from about this time. It consists of eight poems, all transcribed by Burne-Jones and illustrated by him with drawings and vignettes, together with separate designs on the endpapers. The poems – which include works by Rossetti, Browning, Tennyson, and Keats, and the ballad *Sir Patrick Spens* – provide an illuminating cross-section of the circle's literary taste. The drawings are meticulously worked in pen and ink, Burne-Jones's favourite medium at this period, and are often closely related not only to better-known examples of his own early work but to contemporary designs by Rossetti. Altogether the album makes a major contribution to our knowledge of this fascinating phase of Pre-Raphaelite activity.



The album was first published in 1981 in an edition of 200 copies by the twenty-one-year-old Robert Dalrymple. He has now prepared a revised and expanded edition for the members of the Roxburghe Club, which, more than forty years on, reflects both the advances in printing technology and his subsequent career as a celebrated book designer.

*Biographically speaking [the album] was an exciting rediscovery in that Burne-Jones's medieval images are also the pictures of that golden summer at Little Holland House. Scenes of young women lying languorously on the lawns; hints of decadence and weirdness, strange fruits and musky odours; the portrait of Sophia herself in floaty garments with a retinue of speeding lovebirds. The album for Sophia has unsettling undercurrents suggesting the richness of experience Burne-Jones underwent in that captive summer and the hint of danger.*

– Fiona MacCarthy in *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, 2011

150 copies have been printed, of which 75 are offered for sale, at £75, bound in quarter cloth with patterned paper boards. 56 pp. 305 x 212 mm.





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