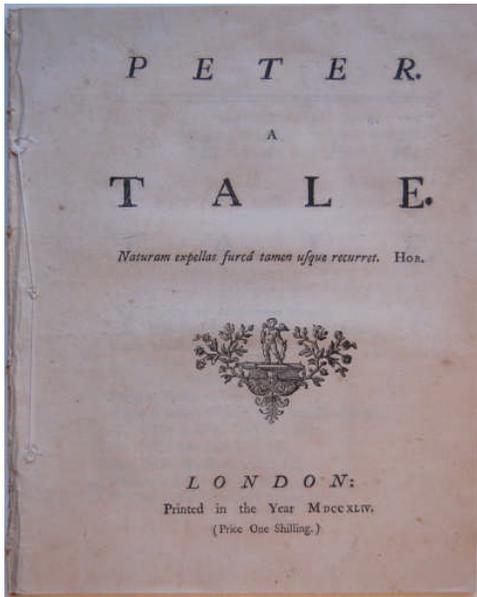


WITH MANUSCRIPT IDENTIFICATIONS

1. [ANONYMOUS] - Peter. A Tale. London: Printed in the Year, 1744. 27, [1]pp., 40. Several contemporary manuscript identifications in the text (see below). A large copy, disbound. **\$400.00**

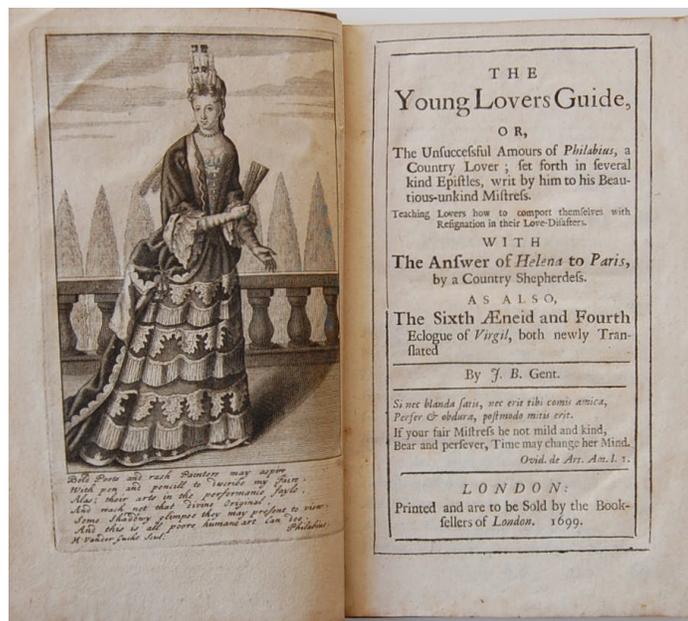
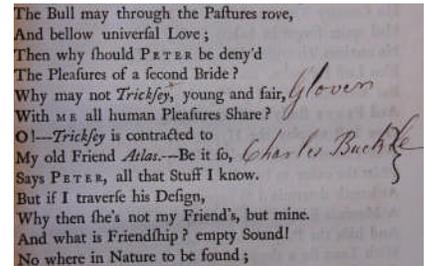


First edition, a poem about a certain widow Tricksey's attempts to choose between two suitors. Peter is a well-to-do local magistrate, but as a lover generally held in "no Way worthy to succeed"; a footnote describes him as someone who "constantly pick'd the Dirt from his Ears, and suck'd it off his Fingers." Tricksey has designs on the younger, good-looking Atlas, and offers him her "fainting Soul to rest/ In the loved Bosom of thy Breast." Atlas succumbs, but then the Widow Tricksey wavers, as Peter is better-placed and wealthier:

'Tis very hard, I find, to choose,
Which of these two shall be my Spouse.
Which ever 'tis, I forfeit quite,
Pleasures by Day,--- or Joys by Night.
And is there then no Method known
To keep them both?---- There is but one.
With Peter let me first engage,
Let me secure his Equipage;

And when the Gordian Knot is ty'd,
Atlas may--- compliment the Bride.

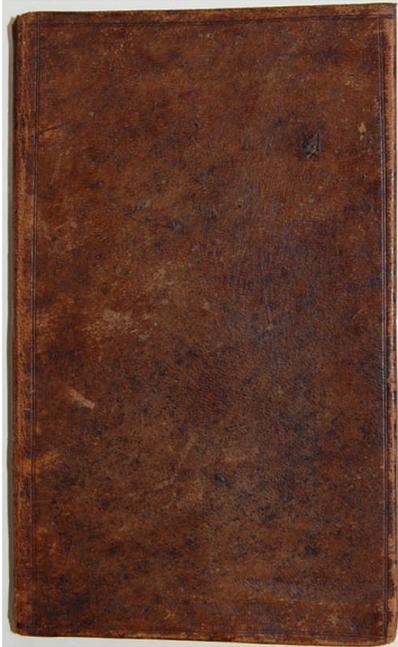
Foxon, *English Verse 1701-1750*, P192, describing this poem as a satire on Francis Larwood, recorder of Norwich. The manuscript identifications in the present copy spell Larwood's name "Larrard", and identify Tricksey as "Glover" and Atlas as "Charles Buckle."



“LOVE-DISASTERS”

2. **B., J., Gent.** The Young Lovers Guide, or, The Unsuccessful Amours of Philabius, a Country Lover; set forth in several kind Epistles, writ by him to his Beautious-unkind Mistress. Teaching Lovers how to comport themselves with Resignation in their Love-Disasters. With the Answer of Helena to Paris, by a Country Shepherdess. As also, The Sixth Æneid and Fourth Eclogue of

Virgil, both newly Translated By J.B. Gent. London: Printed and are to be Sold by the Booksellers of London, 1699. [viii], 116, [4]pp., 8vo. Engraved frontispiece by M. Vander Gucht with six lines of verse beneath, depicting “my Faire. . . divine Original,” included in the pagination here and by ESTC, with two final leaves of publishers’ advertisements giving lists of books offered at



three different London addresses but no booksellers’ names; a couple of gatherings spotted from variable paper quality. An exceptionally fine copy in contemporary, certainly publisher’s, blind-ruled sheep; tiny chips at spine ends. **\$2,500.00**

First and only edition, including a melancholy series of poetical epistles by a love-lorn swain. The preface from the lover “to Venus, his Planetary Ascendant” sets the tone:

. . . being sprung from you,
I hop’d Success where-ever I should woo. . .
Must I be th’ only Man whom you deny
This Privilege? O great Severity. . . .

This preface declares that Philabius has loved his unresponsive mistress for some twenty months. There was no quit in him: the sequence of the poems begins with “Three Addresses,” none of which received a response.

He then tried “An Address to a famous Poetess, going by the Name of Philomela, wherein Philabius (having receiv’d no Answer to his three foregoing Epistles) begs her Aid for moving his Mistress’s Favour.” “Philomela” could only have been Elizabeth Singer (afterwards Mrs.

Rowe) whose *Poems on Several Occasions. Written by Philomela* appeared in 1696. She evidently ignored him too, as the next poem is “Philomela having not vouchsaft her Aid, Philabius writes his Farewel to his beautiful Mistress, as follows.”

No result there either, so the next attempt was “A gentle Reviver, writ by Philabius to his beautiful Mistress.” Silence, so “Another Epistle. . . to his beautiful Mistress,” then “The last intended Farewel. . . on hearing she was married to his Rival.”

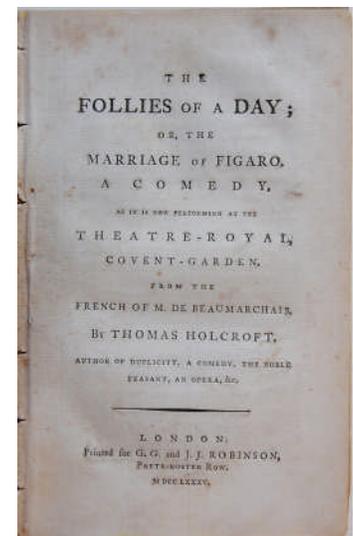
One would have thought that would do it, but no, there came “A second Reviver. . . upon being inform’d that the Report of her being married was false.” No reply, and so, finally, “The last Address. . .”:

All my Invention now is at an end;
When Stocks are out, we have no more to spend.
Words I here heap’d on Words with all my Zeal,
Hoping thereby t’incline your gracious Will.
No Word of Comfort can get from my Fair;
O! keep me now, if ever, from Despair.

Wing B131. Nine copies in ESTC: British Library, Bodleian, Cambridge; Folger, Harvard, Huntington, Illinois, Newberry, and UCLA.

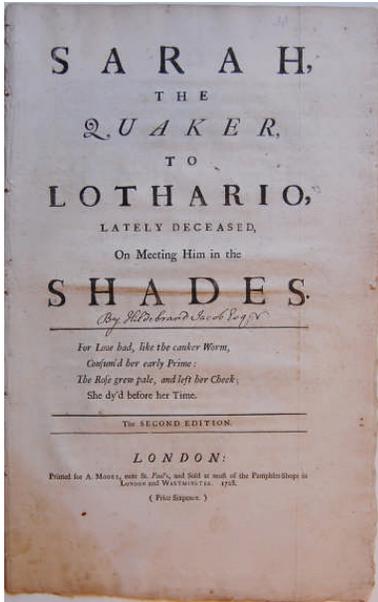
3. **BEAUMARCHAIS, PIERRE AUGUSTIN CARON DE.** *The Follies of a Day; or, the Marriage of Figaro. A Comedy, as it is now performing at the Theatre-Royal, Covent-Garden. From the French of M. de Beaumarchais. By Thomas Holcroft. Author of Duplicity, a Comedy, the Noble Peasant, an Opera, &c. London: Printed for G. G. and J. J. Robinson, Pater-Noster Row, 1785. vi, [ii], 108pp., 8vo. Minor spotting at beginning and end, but a large copy, disbound. \$200.00*

First edition in English. Holcroft is said to have attended successive performances in Paris, taking notes for his translation which was produced in London before the French text was published. The central love-intrigue of the plot is that of the Count Almaviva and Figaro’s wife Suzanne, who proves faithful to her husband and brings a happy ending.



Figaro's remonstrance to the Count's adulterous attempts outraged King Louis XVI, who is said to have ordered Beaumarchais to jail for his insult to the aristocracy. The play itself is still occasionally performed, both in French and in Holcroft's translation, but of course its fame is now largely eclipsed by its adaptation as one of the greatest of Mozart's operas.

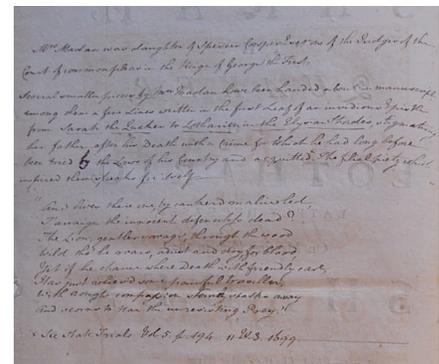
4. [BECKENHAM, CHARLES]. Sarah, the Quaker, to Lothario, Lately Deceased, On Meeting Him in the Shades. [With] Lothario's Answer to Sarah the Quaker in the Shades. London: Printed for A. Moore, near St. Paul's, and Sold at most of the Pamphlet-Shops in London and Westminster, [second pamphlet's imprint ends: St. Paul's; and Sold by the Booksellers of London and Westminster], 1728-1729. Together two works, each 8pp., folio. First work with a manuscript identification of the author on title as "Hildebrand Jacob, Esqr.:", and a long manuscript note in a later eighteenth-century hand on title verso (see below), old waterstain in the lower gutter margin throughout, but perfectly sound; second work with neat old restorations to the outer margins, affecting only a single letter of the imprint on the title-leaf. Separately disbound. **\$500.00**



Him in the Shades. [With] Lothario's Answer to Sarah the Quaker in the Shades. London: Printed for A. Moore, near St. Paul's, and Sold at most of the Pamphlet-Shops in London and Westminster, [second pamphlet's imprint ends: St. Paul's; and Sold by the Booksellers of London and Westminster], 1728-1729. Together two works, each 8pp., folio. First work with a manuscript identification of the author on title as "Hildebrand Jacob, Esqr.:", and a long manuscript note in a later eighteenth-century hand on title verso (see below), old waterstain in the lower gutter margin throughout, but perfectly sound; second work with neat old restorations to the outer margins, affecting only a single letter of the imprint on the title-leaf. Separately disbound. **\$500.00**

Second edition of the first work, first and only edition of the second. "Lothario" is Spencer Cowper, a prominent Whig attorney and judge. He died in December 1728, just before the publication of the first of these two pamphlets.

It is not clear why the case of Cowper's possible seduction and murder in 1699 of a young Quaker, Sarah Stout, was revived here, nearly thirty years after the event. As the early manuscript note on the verso of the first title-page attests, Cowper was tried for murder in Hertford in July 1699, and acquitted. The case was circumstantial at best: Sarah Stout had apparently fallen in love with Cowper, although he was married, and became melancholy when he avoided her company. Cowper had been at the Stout household - the family were political allies - late on the evening before she was found drowned in the river, and the prosecution chiefly relied on the theory that, because the body had floated, it must have been put in the water after death. To rebut this argument Cowper called expert medical testimony, also alleging at the trial that the prosecutions were malicious, brought by an alliance of the local Tories and the Quakers, the latter of whom wanted to clear their society from the reproach of suicide.



In the first work the ghost of Sarah finds herself still questioning why she must remain

A wretched Martyr in the Cause of Love?
Change where I will, for ever must I find
The cruel, false *Lothario* haunt my Mind?

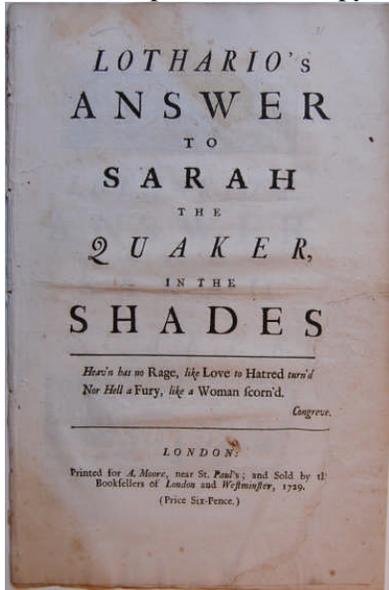
At last she confronts his shade, "all trembling and aghast":

Now more than twice ten Years, by Thee betray'd. . .
In all the Bloom of tempting Youth I fell,
And knew no Crime, but that I lov'd too well;
I lov'd a Traitor, who, with barb'rous Art,
First labour'd to seduce, then broke my Heart. . . .

"Lothario" rebuts the charges of the first pamphlet, point by point:

. . . what Treatment did'st thou see,
That taints *Lothario*, or was base to Thee?
Bright as they glow'd, did I surprise thy Charms,
Or force the *tempting Plunder* to my Arms? . . .
My former Nuptials did I e'er deny,
T'ensnare thy Virtue to a second Tye?

Cowper's daughter was the poet Judith Madan, who was outraged by *Sarah, the Quaker*. The manuscript note in the copy here offered transcribes a poem she wrote on its publication:



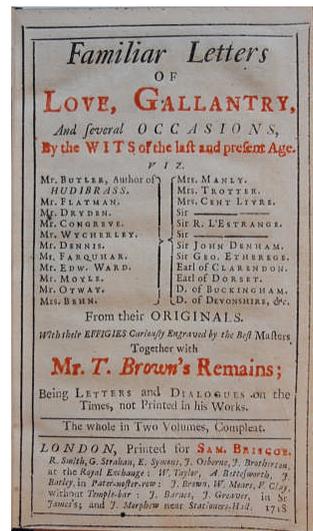
And lives there one, by canker'd malice led,
T'arraign the innocent defenceless dead?
The lion, gentler savage, through the wood
Wild tho' he roars, adust and dry, for blood,
Yet if he chance where Death with friendly care,
Has just relieved some painful traveller,
With rough compassion sternly stalks away,
And scorns to tear the unresisting Prey.

The first work is Foxon, *English Verse 1701-1750*, B148 (this copy, like those noted by Foxon, is on unwatermarked paper; ESTC apparently does not distinguish between Foxon B147 and B148). Foxon notes that Charles Beckenham's authorship of the first poem is attested by Thomas Whincop, in his "Compleat List of all the English Dramatic Poets" published in *Scanderbeg*, 1747. The second work is Foxon L273.

Clearly the publisher of these poems saw them as potentially troublesome. Both have the pseudonymous imprint "for A. Moore, near St. Paul's" used by several different bookseller/publishers

around this time, including Edmund Curll. Andrew Bricker, "Who Was "A. Moore"? The Attribution of Eighteenth-Century Publications with False and Misleading Imprints" (*PBSA*, Vol. 110:2, June 2016), lists these works at p. 203, attributing them to the publisher Thomas Read.

5. [BEHN, APHRA, CATHARINE TROTTER, et al.] Familiar Letters of Love, Gallantry, And several Occasions, by the Wits of the last and present Age. Viz. Mr. Butler, Author of Hudibrass. Mr. Flatman. Mr. Dryden. Mr. Congreve. Mr. Wycherley. Mr. Dennis. Mr. Farquhar. Mr. Edw. Ward. Mr. Moyle. Mr. Otway. Mrs. Behn. Mrs. Manly. Mrs. Trotter. Mrs. Cent Livre. Sir - - - Sir R. L'Estrange. Sir - - - Sir John Denham. Sir Geo. Etherege. Earl of Clarendon. Earl of Dorset. D. of Buckingham. D. of Devonshire, &c. From their Originals. With their Effigies Curiously Engraved by the Best Masters. Together with Mr. T. Brown's Remains; Being Letters and Dialogues on the Times, not Printed in his Works. The whole in Two Volumes, Compleat. London: Printed for Sam. Briscoe. R. Smith, G. Strahan, E. Symons, J. Osborne, J. Brotherton, at the Royal Exchange. . . and J. Morphew near Stationers-Hall, 1718. 2 vols., 12mo.



Engraved frontispieces, and three more plates in the first volume, and four in the second. Fine copies in contemporary panelled calf, spines fully gilt; spines slightly rubbed with a small chip from the headcap of Vol. II. **\$3,500.00**

First edition of this collection, with several pieces reprinted, especially in the second volume, from the 1700 *Familiar and Courtly Letters, Written by Monsieur Voiture*.

Particularly new and notable in this collection are the "Love-Letters, By Mrs. A. Behn, never before Printed," which take up pp. 29-45 and include the long poem "An Imperfect Enjoyment." An engraved portrait of Aphra Behn faces the first page of these "Love-Letters."

Some of the other new material in Vol. II includes the first printing of Catharine Trotter's "Olinda's Adventures; or the Amours of a Young Lady, in 7 Letters" which, with "Letter 8th, Olinda to Coridon" takes up pp. 133-198. There is also a letter "To Mr. B---- in Covent Garden, An account of a Journey to Exon, &c. By Mrs. Centliver," and other amorous poems and tales by unnamed aristocratic and other authors. O'Donnell, *Aphra Behn*, BB22; Case, *English Poetical Miscellanies*, 305.

6. **[BETTESWORTH, JOHN].** The Judgment of Paris. A Poem. By a Student of Christ-Church College, Oxford. London: Printed for W. Webster, near St. Paul's, 1743. 14pp., folio. A large, partly untrimmed copy, disbound. **\$550.00**

First and only edition, "published without the Consent or Knowledge of the Author," says the publisher in a preface. The authorship attribution is based on Richard Rawlinson's manuscript notes for a new edition of Wood's *Athenae Oxonienses*.

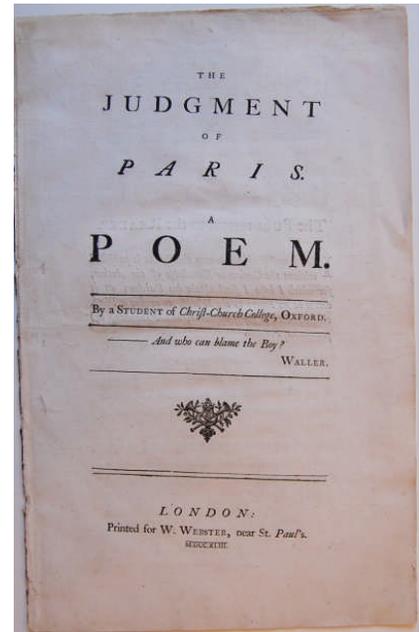
Venus is last to appear, and Paris is, of course, won over:

And his fond Heart irregularly beat;
His quicker Pulse, and trembling Nerves confest,
The pleasing Tumult of his raptur'd Breast. . . .

Venus dismisses the offers of Minerva - "to grow grave Coxcombs" - and Juno - "fond Ambition":

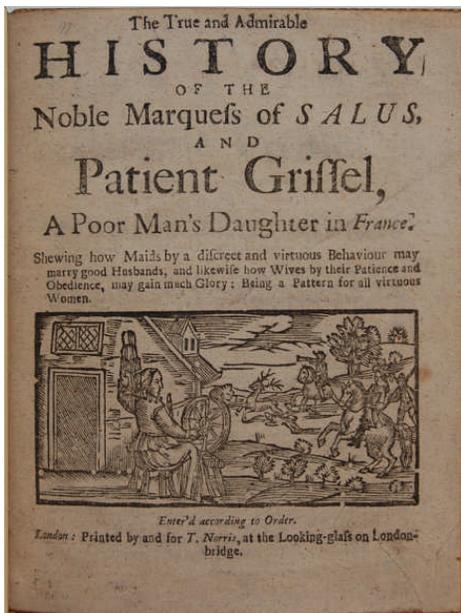
But wiser you the Ways of love pursue,
And ev'ry Maid you wish shall wish for you.
Those longing Eyes shall never in vain adore,
Each tender Breast alike shall feel my Pow'r.
I am the Queen of Love; 'tis I inspire
The heaving Sigh, soft Thought, and fond Desire. . . .

Foxon, *English Verse 1701-1750*, B205, locating copies at Bodleian, Illinois, and Cincinatti, to which ESTC adds Cambridge and Kansas.



PATIENT GRISELDA

7. **[BOCCACCIO, GIOVANNI]** - The True and Admirable History of the Noble Marquess of Salus, and Patient Grissel, A Poor Man's Daughter in France. Shewing how Maids by a discreet and virtuous Behaviour may marry good Husbands, and likewise how Wives by their Patience and Obedience, may gain much Glory: Being a Pattern for all virtuous Women. Enter'd according to Order. London: Printed by and for T. Norris, at the Looking-glass on London-bridge, [circa 1715]. 24pp., 4to. Woodcut illustration on title of Patient Griselda at her spinning-wheel. A large and fine copy in nineteenth-century calf gilt by F. Bedford, all edges gilt; extremities a little rubbed. The Huth - Fairfax of Cameron - Robert S. Pirie copy, with bookplates, lot 880 in the Pirie sale at Sotheby's New York, 4 December 2015. **\$2,000.00**



One of only a few surviving separate early English editions, of a story first told by Boccaccio, then retold by Petrarch, and Chaucer in "The Clerk's Tale." Quite how anyone can think of this as "An Admirable History" or of the Marquess as a "good Husband" after his mean-spirited and remorseless tormenting of his wife remains a mystery. It is at least some comfort to read at the end of this

account that "Grissel lived thirty Years after him, and all went to their Graves in good time." Wing, *Short-Title Catalogue 1641-1700*, T2414, gives the date of this edition as circa 1690, corrected by ESTC N52826, which locates two copies (Historical Society of Pennsylvania and Huntington; a third ESTC citation, to the National Library of Scotland, is a microfilm). The earliest edition under this title seems to be 1663 (a single copy, cropped), followed by rare editions of 1674 and 1703; others may well have perished.

8. **[BOCCACCIO, GIOVANNI]** - *The Nightingale. A Tale.* London: Printed for J. Peele, at Locke's-Head, in Pater-Noster-Row. [Price Six-Pence.] 1721. 16pp., 4to. *A few tiny wormholes at gutter, p. 9 shaved at foot touching the last line but all text legible. Disbound.* **\$1,000.00**

First edition, a poetical rendering of a story in *The Decameron* about conniving young lovers caught in their own trap. There was a

Daughter. . .
 Her Eyes were Brilliant, full her Chest,
 Her Arms well turn'd and smooth, a Breast
 Divinely white; the Milky Way,
 Where in blue Veins young *Cupids* stray:
 Easy her Shape, easy her Mien,
 Her Hair light-brown, her Age Sixteen. . .
 A Damsel with an Equipage
 Like this, some Lover must engage. . . .

And so it proved. One Richard's
 . . . Eyes grew wild, and quick his Breath,
 He sigh'd, and swore, and talk'd of Death:
 When, oh, strange Power of Nature shown,
 She lighted from his Fire her own:
 Now each the other's Breast inspires
 With mutual, melting, warm Desires.

But in the daytime she was never out of her mother's sight, and at night "she slumber'd by her Parents dear." Richard suggested she find a way to sleep in the gallery at the other end of her parents' house, and when Catherine finally contrived to do it, "the Sash left ope,"

Our Lover, and the Ladder-Rope,
 Were ready both; he leap'd, he fled
 Into her Bosom, and her Bed. . . .
 Our Nightingale sung all the Night,
 Each note gave ravishing Delight. . .

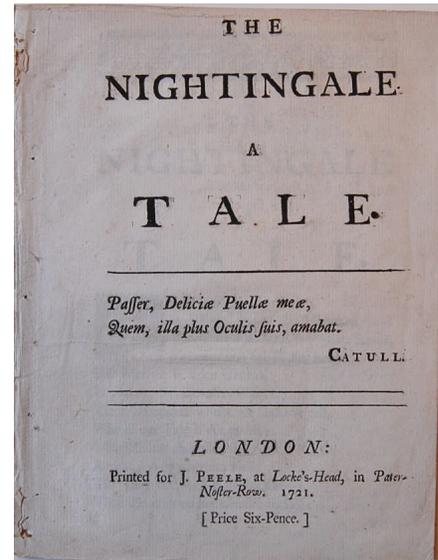
But morning came, with lovers both fast asleep. In came the father:

. . . No Coverture
 The panting Lovers cou'd endure;
 Expos'd and naked every Feature,
 As in the State of simple Nature. . .
Kitty's twining Fingers grace
 That Part which now preserves our Race;
 That Part, which but to name is rude,
 That ruffles into Rage the Prude.
Catullus says, (sure he is to blame,)
 They love the Thing, but hate the Name.

All ends well: the father returned to the mother and brought her to observe the scene. He woke the lovers, knife in hand, and offered Richard "this Dagger, or my Daughter."

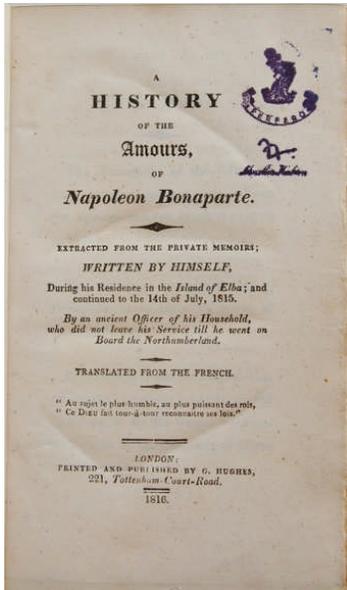
The Priest now came, the Knot was ty'd,
 And *Kitty* bedded, and a Bride. . . .

Foxon, *English Verse 1701-1750*, N301: "An erotic tale in which the nightingale represents the penis. According to an ms. note . . . the story is from the *Decameron*, 5th day, 4th tale." Foxon locates copies at the British Library, Cambridge, and UCLA; no more in ESTC, OCLC, or JISC/COPAC.



9. **[BONAPARTE, NAPOLEON]** - *A History of the Amours, of Napoleon Bonaparte.* Extracted from the Private Memoirs, Written by Himself, During his Residence in the Island of Elba, and continued to the 14th of July, 1815. By an ancient Officer of his Household, who did not leave his Service till he went on Board the Northumberland. Translated from the French. London: Printed

and Published by G. Hughes, 221, Tottenham-Court-Road, 1816. *Two vols. in one: xii, 181, [1], and [iv], 202, [2]pp., 12mo. With the half-titles, an old private inkstamp with crest (all that is legible is "perpero") on the title of Vol. I. Fine in half burgundy morocco by C. Fox, t.e.g., others untrimmed.* **\$750.00**

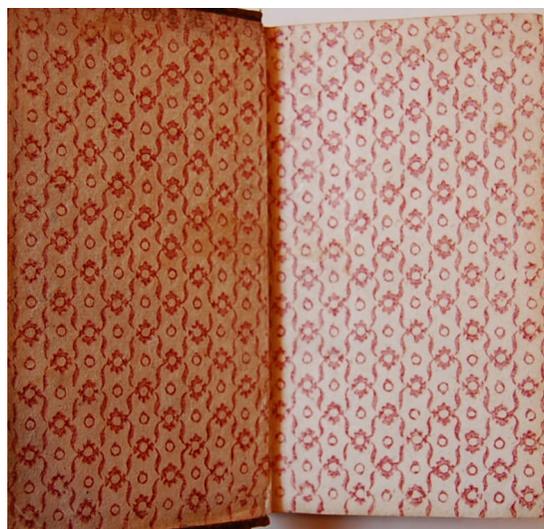
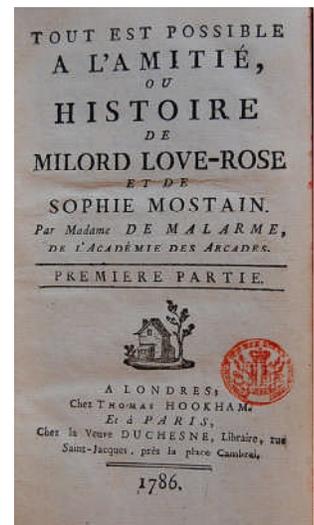


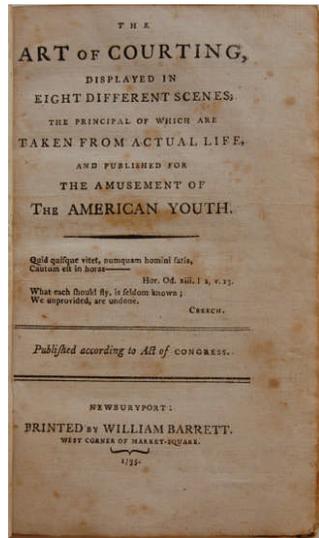
First edition in English, published the same year in French, a racy and scurrilous piece of fiction, beginning with the nine year-old Napoleon creeping into a Corsican grotto to watch Pascal Paoli seduce a young widow. After that all the action is Napoleon's own, parading from one mistress to another, married or not, with occasional passing references to his military exploits.

The "Ancient Officer of his Household" credited with authorship on the title-page is said to be Charles Doris, de Bourges, who is also credited with *The Secret Memoirs of Napoleon*, but nothing is known of Doris's life. Most bibliographers now treat him as an invention, as fictitious as the contents of the two books. This sole English translation of the *Amours* is rare, with four locations in OCLC: British Library, Northwestern, Penn, and U.C. Santa Barbara. JISC/COPAC adds no more.

10. **[BOURNON-MALARME, CHARLOTTE].** *Tout est Possible à l'Amitié, ou Histoire de Milord Love-Rose et de Sophie Mostain.* Londres [*i.e.* Paris]: Chez Thomas Hookham. Et à Paris, Chez la Veuve Duchesne, Libraire, rue Saint-Jacques, près la place Cambrai, 1786. *Two vols. in one, 12mo. With the half-titles, the first with advertisements for the author's other novels on verso (a small contemporary paper patch to the edge obscures a few letters, still visible under the repair). A few minor spots and stains, but a fresh and attractive copy in contemporary sheep, spine fully gilt, with pretty rose-patterned endpapers front and back; small private library paper shelf-label at head of spine and a red crest on the title.* **\$500.00**

First edition, deliciously light-hearted, partly set in England with, in addition to Milord Love-Rose, characters like Henriete Mizzling, widow of Lord Splim, and Sir John Sigh. ESTC locates copies at the Bibliothèque Mazarine, UCLA, and University of Nebraska, with OCLC adding Bodleian, Texas A. & M., and a couple of other European locations.





NEW ENGLAND COURTING IN 1795

11. **[BRADFORD, EBENEZER, or William Bradford].** *The Art of Courting, displayed in Eight Different Scenes; the principal of which are Taken from Actual Life, and published for the Amusement of The American Youth. . . .* Published according to Act of Congress. Newburyport [Mass.]: Printed by William Barrett. West Corner of Market-Square, 1795. 225, [1]pp., large 12mo. *With the half-title (this with a small hole at center), but without the final blank leaf; some foxing and staining throughout, marginal pieces off the edges of the last two leaves, well clear of text. Still a sound and engaging copy, an unusual survivor in original condition, stab-sewn on vellum thongs in sheep-backed marbled boards; just a little wear to the extremities. Contemporary ownership inscription “Peter Hay ye 3d” on front free endpaper.* **\$1,000.00**

First and only edition of this fictional narrative of American courtships. Much of the author’s energy is directed at encouraging propriety and religion, as in a successful campaign conducted by a certain Harriot to reform one Damon who has become a deist while at the university. Harriot is well-read in deistical writers, to a point which, as one recent critic put it, “would doubtless have pleased [Charles Brockden] Brown’s Ormond. Harriot refutes the deistical arguments and convinces Damon of their weakness before undertaking his conversion to a true Christian faith.” (Petter, *The Early American Novel* (1971), p. 71).

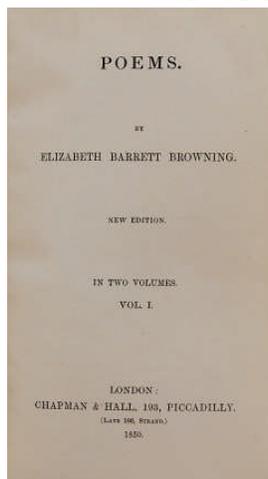
Along the way Bradford has a young would-be suitor describe his ideal wife:

With respect to her person, I should wish she might be above the common size of women, well proportioned in body and limbs; her skin white and ruddy; her eyes black and sparkling; her hair brown and flowing, and her features well proportioned one with the other: But what I should prize above all the rest, is a dignified mind, full of activity, generosity and meekness - unless it be some peculiar qualifications of

heart, such as benevolence and patience, with a soul turned for love.

Wright, *American Fiction*, 399; Evans, *Early American Imprints*, 28341.

FIRST APPEARANCE OF “SONNETS FROM THE PORTUGUESE”



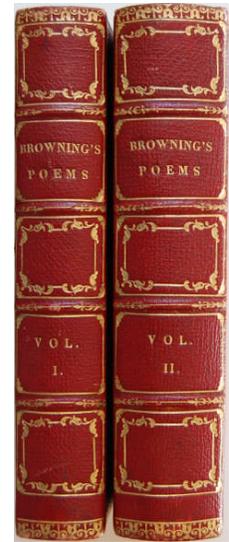
12. **BROWNING, ELIZABETH BARRETT.** *Poems.* New Edition. In Two Volumes. London: Chapman & Hall. 193, Piccadilly. (Late, 186 Strand.), 1850. 2 vols., 8vo. *With “Sonnets from the Portuguese” beginning at p. 438 in Vol. II; without the half-titles. A lovely copy in contemporary pebbled red morocco, wide gilt borders on covers, spines fully gilt, g.e., probably a deluxe trade binding.* **\$4,000.00**

First edition, second issue with the revised publishers’ address on the title-pages, of this enlarged edition with the first appearance of some of the greatest love poems in English. It is called a “new edition” on the titles because it followed the

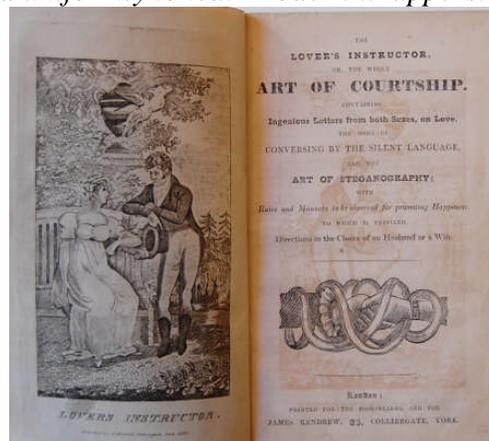
author's 1844 *Poems*. This collection also contains other poems printed or collected for the first time, but it is the "Sonnets from the Portuguese" that sets it apart.

There are different accounts of when Elizabeth wrote the sonnets, but the usual version is that she wrote them during her and Robert's courtship in London, and that she showed them to Robert in Italy after their marriage. She is said to have pushed a packet under his arm, asked him to read the sonnets it contained and, if he disapproved, to destroy them. Then she rushed from the room. Even before Browning had finished he hurried to Elizabeth and insisted on their publication. To shelter her feelings they were published under the pretense that they had been translated from the Portuguese.

Barnes, *Bibliography of Elizabeth Barrett Browning*, A6. Only four copies are known with the unrevised publishers' address; the title page is presumed to have been reset prior to publication.



13. **[CHAPBOOK]** - *The Lover's Instructor; or, the whole Art of Courtship; containing Ingenious Letters from both Sexes, on Love. The mode of Conversing by the Silent Language, and the Art of Steganography; with Rules and Manners to be observed for promoting Happiness. To which is prefixed Directions in the Choice of a Husband or a Wife.* London: Printed for the Booksellers, and for James Kendrew, 23, Colliergate, York, [1812]. [v], 8-40pp., 12mo. *Engraved frontispiece with caption "Published by James Kendrew, Colliergate, York, 1812" and with Kendrew's imprint in a colophon at the foot of the last leaf, the signatures regular from A-C in sixes with the title-leaf as [A1]; the paper slightly and uniformly toned. Modern wrappers.* **\$300.00**



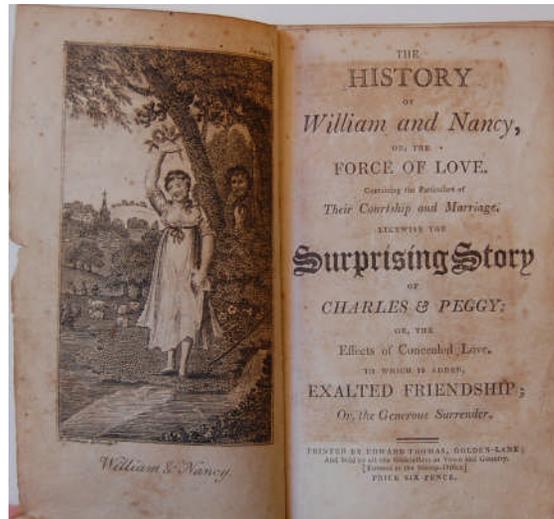
A highly popular text reprinted throughout England with slight variations in the title - which summarizes all anyone could about the contents. Steganography, the practice of concealing messages or information within other nonsecret text or data, has had a significant revival in the internet era. OCLC records a single copy of this edition, at the University of York.

14. **[CHAPBOOK FICTION]** - *Love's Perils; or, Theodore [sic.] & Amyntor. A Romantic Love Tale. On which is founded the Grand Melo Drame performed at the Surrey Theatre. Embellished with a neat colored Plate.* London: Printed by Kemmish and Son, King Street, Borough - and published by them, and Stevens & Co. Borough Road, [circa 1815]. 16pp., 32mo (4½ x 2¾ inches). *Hand-colored woodcut frontispiece. Stitched and untrimmed in the original printed blue wrappers, the upper with title and "No. 8, of Royal Tales" and also publisher's imprint and listing seven other tales, the lower wrapper with further advertisements.* **\$225.00**



Apparently the first edition of this prose version, the story taken from David Mallet's 1747 poem *Amyntor and Theodora*. An evil minion of Charles II destroys the estate

of a Scottish nobleman and determines to take his beautiful daughter, Theodora. True love finally triumphs, but not before an exile to St. Kilda's, a shipwreck, and other adventures intervene. OCLC records a single copy, at UCLA, in which George Cruikshank has written a disclaimer of the frontispiece. The OCLC record gives the date as 1800, but William Andrews Clark's own library catalogue *Cruikshank and Dickens* (1921), p. 71, is surely more accurate in describing his copy, now the one at UCLA, as "circa 1815."



15. **[CHAPBOOK FICTION]** - The History of William and Nancy, or, The Force of Love. Containing the Particulars of their Courtship and Marriage. Likewise the Surprising Story of Charles & Peggy; or, the Effects of Concealed Love. To which is added, Exalted Friendship; Or, the Generous Surrender. [London:] Printed by Edward Thomas, Golden-Lane; And Sold by all the Booksellers in Town and Gountry [sic]. [Entered at the Stamp-Office]. Price Six-Pence. [circa 1810]. 36pp., 12mo. Engraved frontispiece by R. Newman; some staining in the gutter and a couple of tears in lower margins, one with small loss of blank paper at pp. 13-14, disbound. Ink ownership mark, "Renier" on blank recto of frontispiece. **\$225.00**

One of several editions of this story; different publishers combined a variety of short tales. The moral of the title-story is clearly stated: "To be unsusceptible of love is to be brutal; society with females ennobles, exalts, and illustrates."

But William doesn't have an easy time of it. As Nancy grows more beautiful every day, she is repelled by William's rustic manners. Then, as William becomes more polite and self-assured, she decides to test his affection by encouraging other suitors and rejecting William's advances. Finally, in despair, William tells Nancy he is resolved to join the army and go to war. Nancy agrees.

But William's uncle, an officer, dissuades him. William returns home and discovers a paper on which Nancy has written of her despair at losing him, calling herself a murderer. "When he came up to her he seized her snowy arm, and she turned towards him with a look that spoke love without dissimulation."

No edition with this imprint in OCLC; one copy in JISC/COPAC, at the Bodleian. F.G. and Anne Renier are chiefly remembered for their enormous collection of children's books which they donated to the Victoria and Albert Museum in the early 1970s. Hundreds if not thousands of other books and pamphlets not part of that donation found their way into the book trade.

16. **[CROFT, Sir HERBERT]**. Love and Madness, a Story too True. In a Series of Letters between Parties whose Names would perhaps be mentioned were they less known, or less lamented. London: Printed for G. Kearsly, at No. 46, near Serjeants Inn, Fleet Street, 1780. vi, [ii], 296pp., 8vo. Old waterstain in the lower margin, diminishing through the book, the paper sound; expert repairs to the edges of the first and last leaves. Handsomely bound in calf-backed marbled boards,

vellum tips, spine gilt, by Philip Dusel. Contemporary, partly faded, ownership inscription "J. Rawlinson" on title. **\$1,000.00**

First edition, a complex fiction which one modern critic has described as "a self-conscious unveiling of the techniques of forgery in a work that blurred the lines between the authentic and the fraudulent," and another as "an attempt at analyzing the mind of a man obsessed by death and suicide and overwhelmed by sexual desire."

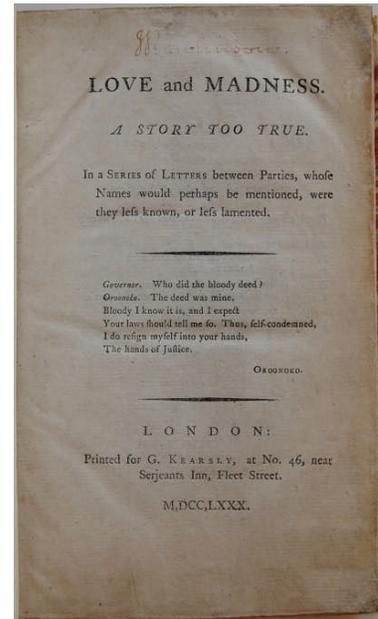
The true story behind this book is the murder of Martha Ray, the mistress of John Montagu, Earl of Sandwich, by James Hackman, a military officer turned clergyman. Hackman shot her dead in Covent Garden, then turned the pistol on himself.

At first the epistolary form of the novel seems to have fooled the public into believing the "correspondence" between Hackman and Ray was genuine. *The Morning Post* of 1 April 1780 remarked that the book showed "the dreadful consequences of the passion of



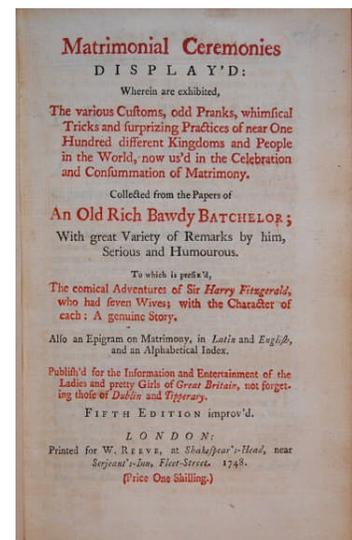
love, unrestrained by virtue. . . which fill the mind at once both with horror and pity." Other critics were more guarded, with *The Monthly Review* noticing the book under "Miscellaneous": if a "fiction. . . it is so ingenious. . . that the Author will be praised, perhaps, for his abilities, even by those who find themselves inclined to impeach his honesty." Maximillian Novak, in "Sex, Madness and Suicide in Sir Herbert Croft's *Love and Madness*," notes Croft's "attempt to get into the mind of someone we would identify today as a murderous, mentally unbalanced stalker." But Novak also notes the "morbid interest" all Europe had taken in Goethe's recently-published *Sorrows of Young Werther*, which had inspired a wave of suicides in Europe. Croft adds to his novel's complexity by dealing with other literary forgeries, particularly those of the suicide Thomas Chatterton, apparently based on letters relating to Chatterton fraudulently obtained from the poet's sister. Those influenced by Croft's novel included William Henry Ireland, who is said to have been inspired by it to produce his own Shakespeare forgeries.

Raven and Garside, *English Novel*, 1780:14; for the Novak article see the collection *Sex and Death in Eighteenth-Century Literature* (2013). My experience is that this first edition is uncommon in commerce; there were several reprints in London and Dublin, with the Dublin, 1780 edition the only one to appear at auction since 1975: two copies in 2001, with one of them fetching £850-00 plus premium.



"AN OLD RICH BAWDY BACHELOR"

17. [DE GAYA, LOUIS]. *Matrimonial Ceremonies Display'd: Wherein are exhibited the various Customs, odd Pranks, whimsical Tricks and surprizing Practices of near One Hundred different Kingdoms and People in the World, now us'd in the Celebration and Consummation of Matrimony. Collected from the Papers of an Old Rich Bawdy Batchelor, with great Variety of Remarks by him, Serious and Humourous. To which is prefix'd The Comical Adventures of Sir Harry Fitzgerald, who had seven Wives; with the Character of each: A genuine Story. Also an Epigram on Matrimony, in Latin and English, and an Alphabetical Index. Publish'd for the Information and Entertainment of the Ladies and pretty Girls of Great Britain, not forgetting those of Dublin and Tipperary. London: Printed for W. Reeve, at Shakespear's-Head, near Serjeant's-Inn,*



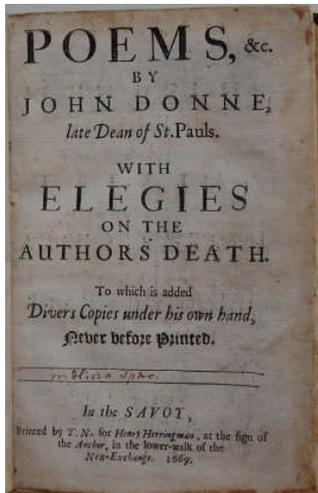
Fleet-Street, 1748. 115, [5]pp., 8vo. Title printed in red and black. A fine copy in gilt-ruled sprinkled calf antique, spine fully gilt, by Philip Dusel. **\$750.00**

“Fifth Edition, Improv’d,” previous editions were also published in 1748. Louis de Gaya’s French text, from which the present work is loosely drawn, was published in 1679 (see Wing, *Short-Title Catalogue 1641-1700*, G401) but without the extensive footnotes or “The Comical Adventures of Sir Harry Fitzgerald.” The footnotes here are usually facetious.

As to Sir Harry’s adventures, they begin with marriage to an old rich widow, whom he encourages to drink herself to death, whereupon he vows never to leap “into the same Gulph a second time.” But almost at once he sees “one of the most charming young Creatures in the Universe,” marries her, and discovers

this demure, mealy-mouth’d Baggage, who I expected would have been a second patient Grisel, prov’d the most termagant, ill-condition’d Fury, that ever rebell’d. . . . She talk’d me deaf all Day, the same Persecution she continu’d to me all Night. Nay, so impertinent was she of her Tongue, that she’d scold even when the Rites of Love were performing. . . .

All editions of this racy 1748 version are rare. This one is not in ESTC, although OCLC locates a single copy, at San Diego State University.

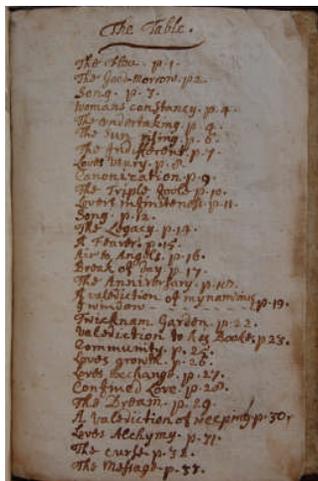


WITH A CONTEMPORARY MANUSCRIPT TABLE OF CONTENTS

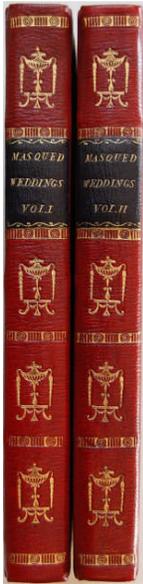
18. **DONNE, JOHN.** Poems, &c. With Elegies on the Author’s Death. To which is added Divers Copies under his own hand, Never before Printed. In the Savoy: Printed by T.N. for Henry Herringman, 1669. [vi], 414pp., 8vo. Without the initial blank leaf, but the terminal blank here with a closely-written, contemporary manuscript “Table” of contents including all the titles of the individual poems, title with contemporary inscription “Meliora spero”. A couple of near-invisible restorations to the extreme blank margins, a few minor spots and stains. Contemporary dark calf; expertly rebaced with a fully gilt spine, by Philip Dusel. **\$4,250.00**

Fifth edition (not so stated), adding for the first time Donne’s incomparable elegy “To his Mistress going to bed,” and four other poems, two of them spurious.

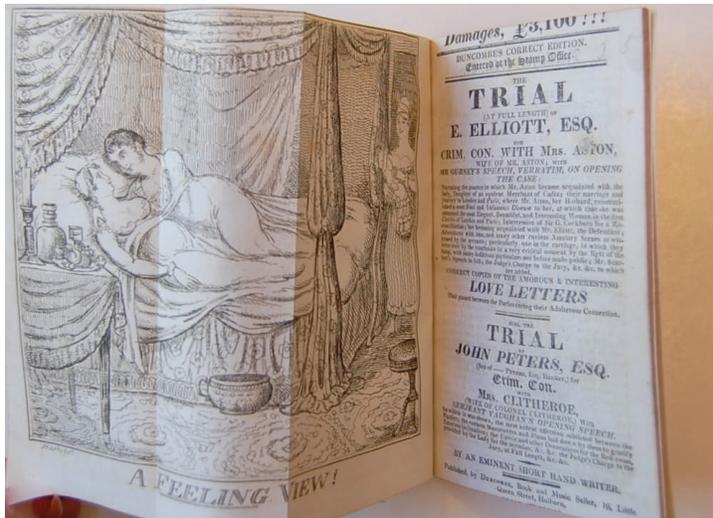
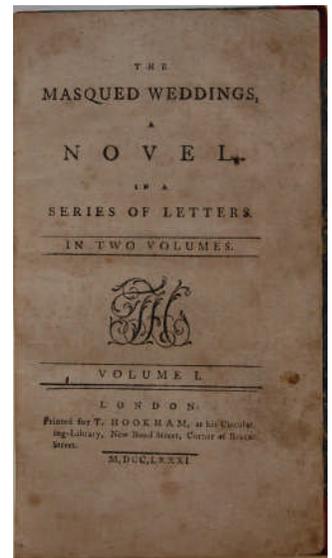
According to one of his friends, Donne wrote “all his best pieces ere he was twenty-five years old.” These are his “Songs and Sonets” which begin the book, and if some would argue that Shakespeare in his sonnets is the greatest of all love-poets, surely there can be no argument that Donne is the unequalled poet of requited love, a realm only occasionally visited by Shakespeare, and notably ignored by most subsequent poets writing in English. The bulk of the present collection was originally published in 1633, two years after Donne’s death, and although there were a handful of subsequent editions, Donne’s reputation was eclipsed in the later seventeenth century by imitators such as Abraham Cowley. Only in the late nineteenth century did Donne’s light begin to shine again, and more than a century later it has grown only brighter. Wing, *Short-Title Catalogue 1641-1700*, D1871; Keynes, *John Donne*, 84.



19. **[ELLIOTT, Miss].** The Masqued Weddings, a Novel, in a Series of Letters. London: Printed for T. Hookham, at his Circulating-Library, New Bond Street, Corner of Bruton Street, 1781. 2 vols., 12mo. Without the leaf of publisher’s advertisements present at the end of Vol. II in the Harvard copy; leaf K1 (pp. 193-194) in Vol. II torn across and expertly repaired without loss, some toning and minor soiling throughout. Handsomely bound by Philip Dusel in period-style half red morocco over marbled boards, spines fully gilt. **\$2,500.00**



First edition, an epistolary novel with, by the end, one of the correspondents writing the fact is, we talk of nothing else: love, love, love, is the everlasting theme; and Caroline with her charming Sir Harry, seem so entirely pleased with the subject, that, in short, one must either join in it, or be thrown quite out of play. Contemporary reviewers also seem to have been caught up, with *The Critical Review* writing “it abounds with vivacity, and cannot fail of affording entertainment.” Raven and Garside, *English Novel*, 1781:19, also noting another novel by Miss Elliott published the same year, and others in 1780 and 1783, after which she seems to have disappeared. Of this one OCLC records copies at Harvard, Library of Congress, and Rice; ESTC does not describe this London edition, citing three copies of a Dublin edition the same year. The Harvard and Rice library catalogues assign the novel to Gertrude E. Espenscheid, which I suspect is an unwitting cataloguer’s electronic match with the name of a prolific book illustrator from the 1940s and 1950s.

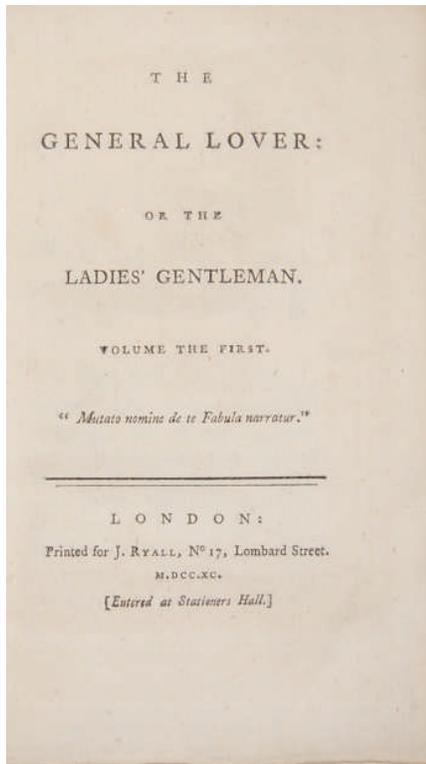


20. **EMINENT SHORT HAND WRITER, AN.** Damages, £3,100!!! Duncombe’s Correct Edition. Entered at the Stamp Office. *The Trial (At Full Length) of E. Elliott, Esq., for Crim. Con. with Mrs. Aston, wife of Mr. Aston; with Mr. Gurney’s speech, Verbatim, on Opening the Case. . . to which are added Correct Copies of the Amorous & Interesting Love Letters that passed between the Parties during their Adulterous Connection. Also, the Trial of John Peters, Esq. (Son of ----- Peters, Esq. Banker,) for Crim. Con. with Mrs. Clitheroe. . . . By an Eminent Short Hand Writer.* [London:] Published by Duncombe, Book and Music Seller, 19, Little Queen Street, Holborn, [1818?]. [5]-28pp., 12mo [i.e. two signatures each of six leaves]. *Folding engraved frontispiece, “A Feeling View!”, by Marks; title-leaf cropped affecting the still-readable text at head and foot, otherwise perfectly well-margined. Modern marbled wrappers.* **\$450.00**

Apparently the only edition, and the only published record of the Elliott trial. The reported £3,100 damages are in fact the combined damages for the two trials in this pamphlet; among the mitigating circumstances in the Elliott trial were the fact that Mr. Aston had given Mrs. Aston “a most Foul and Infamous Disease”: the jury awarded Mr. Aston only a hundred pounds.

The frontispiece is referred to on p. 11 and is part of Mrs. Aston’s wet-nurse’s testimony. The title-page’s type-setting is substantially taller than the main body of the text, resulting in the cropping of the “Damages, £3,100!!!” line, still perfectly legible, and also of the pamphlet’s price at the foot, “Sixpence.” OCLC and JISC/COPAC between them record only a single copy, at Cornell, whose catalogue entry does not mention either the frontispiece or the “Damages, £3,100!!!”

21. **[FICTION]** - *The General Lover: or The Ladies' Gentleman.* London: Printed for J. Ryall, No. 17, Lombard Street, 1790. 2 vols.: xii, 261, [1]; vi, 245, [3]pp., 12mo. Extra-illustrated with frontispiece engravings in both volumes (see below), the first cut round and mounted, with a four-page publisher's catalogue beginning at Vol. II, p. 245. A fine copy in full polished mottled calf gilt by Root and Son, spines fully gilt, t.e.g., others untrimmed. **\$6,000.00**



First and only edition, a strikingly libertine novel, set in France and purportedly dictated in English by a Frenchman. The hero's adventures begin as a surgeon's apprentice when his master instructs him to take his place in the matrimonial bed while he visits his mistress. But the surgeon's wife reaches out and begins "to meddle with things which she thought belonged to her by every law of licit love." In due course they engage "twice four times. . . in the delicious field of joy," but the wife gives the game away the next morning, and the hero is on his way.

He then meets Arabella, destined for a convent the next morning. "I imprinted on her lovely hand ten thousand ardent kisses. I saw I did not offend: - I dared do more. I played with a world of alabaster charms above, and soon descended to that humid font of delight. . ."

Another conquest requires an introduction from an "antiquated dame," who demands compensation "in the coin of Love. . . My toothless adversary was far from being of a frigid nature; but I had not the good fortune to sparkle in collision with her ardour. She underwent considerable pain in erecting the ensign of manhood, her face everlastingly undoing what her officious fingers had done."

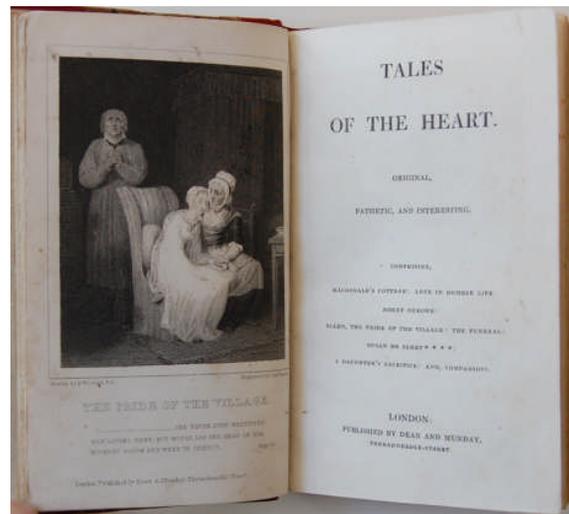
Yet another conquest is the beautiful young wife of an elderly Italian. Her confirmation of an assignation contains a postscript: "I have it not in my power to grant you all that you mean to ask for." When they meet, and

After having taken five or six glasses of wine, Bacchus gave us a recommendation to Venus. We strayed into another room, where, playing with her, I pushed her on a sofa: with astonishing agility she jumped up, and assured me that her feelings would be too much confined if I did not suffer her to throw off her unnecessary decorations. I obeyed with ecstasy, as I knew that being undressed gave a zest to voluptuousness.

When my Eve appeared in puris naturalibus - - male readers! like me you would have wept to see the centre of attraction inclosed with a damnable Italian machine, called "The Girdle of Chastity." - - Ladies. . . you, in spite of your gentle nature, would have cursed the villain that could offend Nature. . . .

A note on the front endpaper reads "à la Casanova" and in its pace and the polish of its language it is not an inappropriate comparison.

ESTC locates only a single copy, at Cambridge; OCLC adds a ghost copy at the University of Minnesota (their library catalogue shows only online access); no more in JISC/COPAC. The book was apparently unknown to Ashbee, as it would otherwise surely have found a place in his *Index Librorum Prohibitorum*, nor does it appear in any of the usual bibliographies of fiction. Two or three references turn up in nineteenth-century catalogues, one of which, a Sotheby's auction from 9th February 1837, lot 360, may very well be the present copy (before its circa 1900 rebinding) as it records "plates." The two plates here present are of the period and spirit of the novel, but there is no connection whatever between them and the text. The publisher John Ryall's advertisements carry on the themes of the novel with offers of some prints of dubious rectitude, and also such "New Books" as *Stellina, or the Girdle of Venus Unbuckled*, and *The Pimp; a Poem*.



NO COPY RECORDED

22. **[FICTION]** - Tales of the Heart. Original, Pathetic, and Interesting. Containing, Macdonald's Cottage: Love in Humble Life: Norry Ormond: Ellen, the Pride of the Village: The Funeral: Susan de Seret ****: A Daughter's Sacrifice: and Compassion. London: Published by Dean and Munday, Threadneedle-Street, [circa 1835]. [ii], vi, [3]-210pp., 18mo. Engraved frontispiece by Charles Heath after Westall. Contemporary, probably original, half red roan; expertly rebacked with most of the original spine. **\$950.00**

Apparently a lost title, unrecorded in any of the usual bibliographies or databases. Each of the stories, as the preface signed "J.B." states, narrates "the powerful influence which love exercises over the actions of every humane being." The preface also gives summaries of the stories, with various settings from a Scottish cottage to "Irish life and Irish feelings," among others, and notes that the stories "are all original productions, and written by authors who have attained considerable celebrity in the literary world."

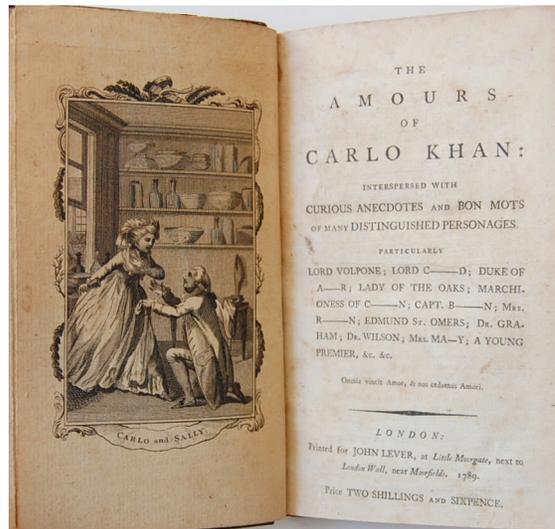
By "original productions" the editor means "uncollected." "Norry Ormond" had, for example, previously appeared in Vol. XXII of *The Ladies Monthly Museum* (1825), and "Ellen, the Pride of the Village" in Vol. XXVII of the same journal in 1827. Most, if not all of the contributions are clearly by women authors.

Copies of this book were offered at one shilling on p. 6 of George Routledge's 1842 catalogue *New, Valuable, and Most Important Books, of which the Advertiser has purchased the Entire Edition, or Remainders, and now offers at Very Reduced Prices*. It may be that this is the only survivor.

23. **[FOX, CHARLES JAMES]** - The Amours of Carlo Khan: interspersed with Curious Anecdotes and Bon Mots of many Distinguished Personages: particularly Lord Volpone; Lord C-----d; Duke of A----r; Lady of the Oaks; Marchioness of C-----n; Capt. B-----n; Mrs. R----n; Edmund St. Omers; Dr. Graham; Dr. Wilson: Mrs. Ma----y; A Young Premier, &c. &c. London: Printed for John Lever, at Little Moorgate, next to London Wall, near Moorfields, 1789. viii, 183, [1]pp., 12mo. Engraved frontispiece ("Carlo and Sally"), p. iv mis-numbered "vi"; the cancel title-leaf a little browned, but an excellent copy in near-contemporary half calf; expertly rebacked with a gilt spine. **\$1,500.00**

First edition, second issue - the first was "Printed for G. Lister, 1784" - a romp through the amorous adventures of Charles James Fox. Nobody could possibly mistake him, even had he not already been several times caricatured as "Carlo Khan" by the artists James Gillray and James Sayers.

The adventures begin at Eton, where Carlo and a friend, "observing the door of a genteel house open," make their way to a bedroom where



The moon shone full into the chamber, and a beautiful young lady, overcome by the heat. . . had sunk into the arms of Morpheus. Her lily neck appeared uncovered, and seemed to heave with invitation to our adventurers: spite of precaution, their entry alarmed her, and she gave a loud shriek, at which Carlo's companion. . . ran down stairs, and escaped; while. . . Carlo pleaded his cause so powerfully, that the nymph not only forgave the intrusion, but even permitted him to stay. . . after many vows of constancy, sighs, and amorous caresses, she granted the enjoyment of every pleasure which the full possession of her charms could bestow.

And so Carlo progresses: in France the lovely Julia challenges him on the effects of heat. She reposes

on a sofa, in a very careless position, and still more carelessly drest; her stays half unlaced, no handkerchief, a short under-petticoat, and a slight pink-silk night-gown, flowing loose, were all she had on.

She gives her philosophical opinion that because of the day's heat "there was not a man that very day, who would not find himself totally impotent in the arms of the finest woman in the world." Carlo demurs, argues, and "was at last obliged to convince her by ocular demonstration."

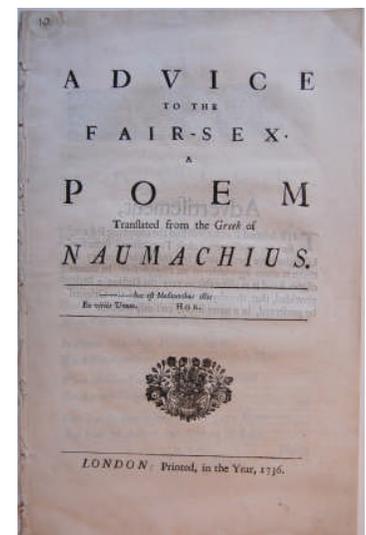
The story closes with the beginning of Carlo's liaison with Elizabeth Armistead, here named as "the respectable Mrs. A-----d." By the time of this reissue Charles James Fox and Mrs. Armistead were domestically settled, for the rest of Fox's life. Conceivably this 1789 reissue was prompted by the Regency crisis of 1788-1789, in which it was rumored, among other things, that Fox had poisoned the King in order to return to power.

Copies of this book have nearly vanished: ESTC records "Private Collections" and U.C. Berkeley for the 1784 issue, and only the British Library copy of this 1789 reissue.

24. **[FREE, JOHN].** Advice to the Fair-Sex. A Poem Translated from the Greek of Naumachius. London: Printed in the Year, 1736. 11, [1]pp., folio. A well-margined copy, disbound. **\$450.00**

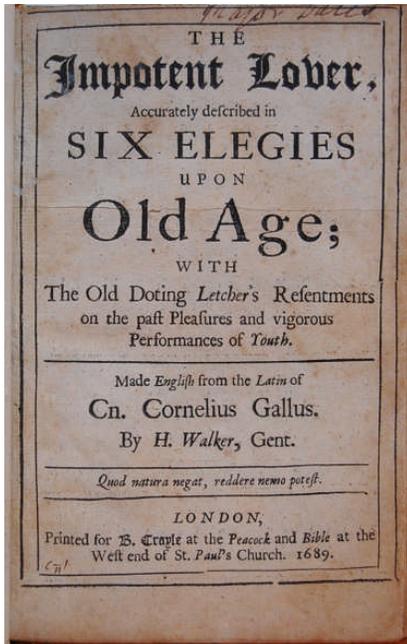
First edition, rare, with the original Greek text printed in footnotes with some translator's explanations for straying from the literal meaning. The poem is a series of precepts for happy marriage, all of them placing the burdens on women:

If Fate confine you to an Head-strong Fool;
The way to mend him is to let him rule:
Bear with the Evil, which you can't redress;
And by your Silence make his Follies less. . . .
'Tis Love must sooth, and Secrecy reform:



From threats and Menaces will Passion rise,
 Smooth are the Words, which make the Foolish wise.
 Foxon, *English Verse 1701-1750*, F235, locating copies at the British Library and Leeds. ESTC
 adds Bodleian and Yale.

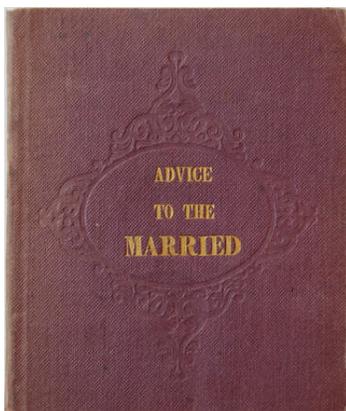
25. **GALLUS, GAIUS CORNELIUS** [attributed author]. The Impotent Lover, Accurately described in Six Elegies upon Old Age; with The Old Doting Letcher's Resentments on the past Pleasures and vigorous Performances of Youth. Made English from the Latin of Cn. Cornelius Gallus. By H. Walker, Gent. London: Printed for B. Crayle at the Peacock and Bible at the West end of St. Paul's Church, 1689. 1689. [xxiv], 78pp., 8vo. *Without the final leaf of publisher's advertisements, a little spotting at the beginning and end. Late nineteenth or early twentieth-century half citron morocco gilt, g.e.; unevenly faded but still attractive.* **\$2,250.00**



First edition under this title, almost certainly a reissue of the 1688, more tamely-titled, *Elegies of Old Age, made English from the Latin of Cn. Cornelivs Gallvs*. In fact Cornelius Gallus was not the author of these elegies. They were first attributed to him by Pomponio Guarico in his 1502 *Cornelii Galli Fragmenta*, an attribution perpetrated in subsequent editions and still widely followed. The present poems were the work of the sixth-century Maximianus; the real Gallus, described as “the first canonical Roman elegist,” never made it to old age.

The impotent lover himself is the narrative voice, and his descriptions are often quite exact; the translator apologizes in case “any shall think the fifth Elegy too loose.” That elegy describes the lover’s infatuation with a young Greek woman:
 Her Wit was like her Beauty, sweet, and clear,
 As one the Eye, the other fix’d the Ear.
 The mighty force of Poetry she knew,
 And in that Art Apollo could out-doe. . . .
 I wish’t, I ask’t, and gain’d the Beautious She;
 But, oh! what Witchcraft did Enervate me!
 Lifeless I on that mass of Beauty lay,
 Nor the due debts of Sacred Love could pay. . . .
 The rest of the elegy goes into the details. Wing, *Short-Title Catalogue 1641-1700*, G181B.

26. **“GAMETES,”** [pseudonym]. Advice to the Married. By Γαμέτης. London: Published by S. Lingham, 13, Chichester Place, King's Cross, 1838. iv, 59, [1]pp., 16mo. *Two hand-colored lithographed frontispieces depicting a scantily-clad married couple with a baby, respectively in “Nature” and “Excess.” The text block slightly strained in the gutter, but a very nice copy in the original, flexible, blind-stamped purple cloth, upper cover gilt-titled, g.e.* **\$500.00**

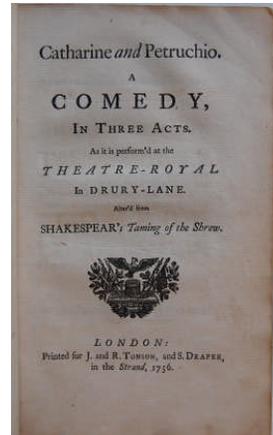


First and only edition. “Gametes”, the Greek for “wife”, implies female authorship, and the point of view seems feminine, although there are several pages drawn from precepts by “Professor Huffland.” The text is quite frank, which no doubt accounts for the book’s rarity, with sections titled “On the Exercise of the Procreative Functions,” and “Reproductive Appearances in Man.” JISC/COPAC locates copies at the British Library and Bodleian; not in OCLC, which notes the author’s 1839 *The Toilet: a Dressing-Table Companion: comprising Advice on the Hair, Teeth, Eyes*.

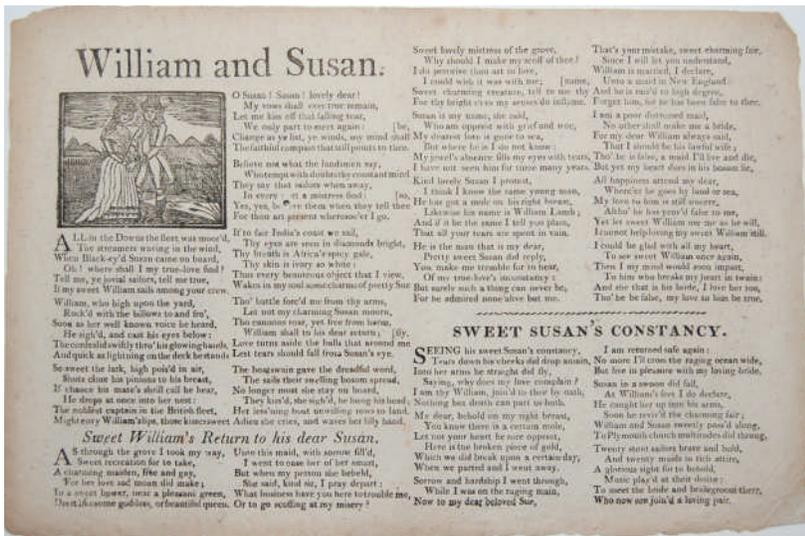


“KISS ME, MY KATE”

27. [GARRICK, DAVID]. Catharine and Petruchio. A Comedy, in Three Acts. As it is perform'd at the Theatre-Royal in Drury-Lane. Alter'd from Shakespear's Taming of the Shrew. London: Printed for J. and R. Tonson, and S. Draper, in the Strand, 1756. [viii], 56pp., 8vo. With the half-title. A nice large copy, stitched through the original stab-holes in old-style wrappers. **\$200.00**



First edition of Garrick's adaptation, preserving the main plot but softening some of its ambiguities and presenting it all in somewhat more genteel form. Garrick respected Shakespeare more than many adaptors, however, and much of the original language is preserved. This adaptation ruled the stage for nearly a century, before Shakespeare's original version was revived.



28. [GAY, JOHN]. William and Susan. [No place or printer, but London, circa 1800]. Oblong folio broadside (12¾ x 8¼ inches), printed in four columns with part titles for “Sweet William’s Return to his dear Susan” and “Sweet Susan’s Constancy”, with a woodcut illustration at the head of the first column, printed on laid paper with a short “s”, outer and lower edges untrimmed. **\$275.00**

One of an essentially countless number of editions following the first appearance of the poem in 1719. It begins

All in the Downs the fleet was moor'd,
The streamers waving in the wind,
When Black-ey'd Susan came on board.
Oh! where shall I my true-love find?
Tell me, ye jovial sailors, tell me true,
If my sweet William sails among your crew.

The poem's success was such that in 1726 Alexander Pope wrote “An Epistle” to Gay:

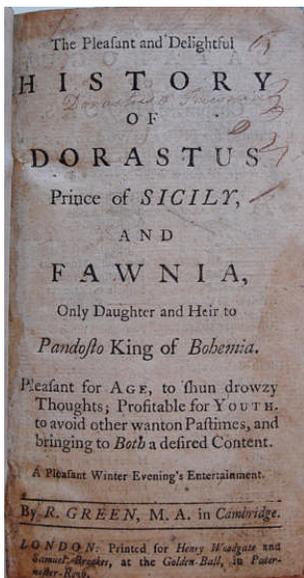
How does th' applauding World with Wonder view
A Nymph, or Heroine, in a *Black Ey'd Sue!*
Whose Charms thy Verse has spread from Pole to Pole. . . .

At least one modern critic has gone so far as to suggest that the success of this ballad paved the way for Gay's invention of the ballad opera in his 1728 *Beggar's Opera*.

Another copy of the present broadside is at the Bodleian Library, Harding B1(8), reproduced on their website *Bodleian Ballads Online*.

THE SOURCE FOR SHAKESPEARE'S WINTER'S TALE

29. **GREENE, ROBERT.** The Pleasant and Delightful History of Dorastus Prince of Sicily, and



Fawnia, Only Daughter and Heir to Pandosto King of Bohemia. Pleasant for Age, to shun drowzy Thoughts; Profitable for Youth. to avoid other wanton Pastimes, and bringing to Both a desired Content. A Pleasant Winter Evening's Entertainment. By R. Green, M. A. in Cambridge. London: Printed for Henry Woodgate and Samuel Brookes, at the Golden Ball, in Pater-Noster-Row, [1750?] [iv], 116, [2]pp., 12mo. With "A Catalogue of Chapmen's Books" on the verso of the title-leaf and the recto of the next, and with an additional leaf of publishers' advertisements at the end; some browning due to poor paper quality, some pen trials on the title, but a nice copy. Attractively bound in gilt-ruled calf antique, preserving the original stab-sewing. **\$1,500.00**

One of many editions of this popular story, first published as *Pandosto* in 1588, with ESTC noting that by 1607 the running titles read "The Historie of Dorastus and Fawnia." By 1635 that was on the title-page as well.

Greene seems to have taken his inspiration from Chaucer's "Clerke's Tale," and Shakespeare transformed Greene's plot in *The Winter's Tale*, allowing the character of the king to repent and be reconciled with his unjustly-accused

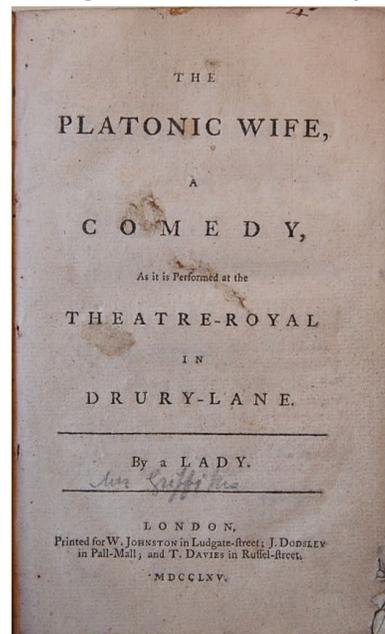
queen, who both die in Greene's version. In both Greene and Shakespeare the daughter is abandoned to die at sea but washes up on an island to be raised by a shepherd, where her discovery by a prince leads to a happy ending. All early editions are rare, with no edition either of *Pandosto* or *Dorastus and Fawnia* appearing at auction in the last forty-five years.

Osborne Collection of Early Children's Books, pp. 891-892, describes its copy as having the additional leaf of advertisements at the end, also here present but not mentioned by ESTC, which adds copies at the British Library, National Library of Scotland, and Folger.

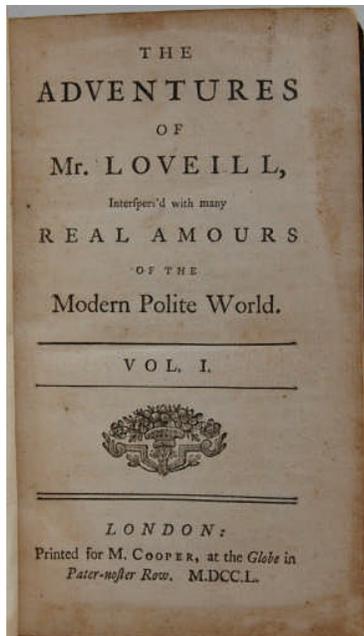
30. **[GRIFFITH, ELIZABETH].** The Platonic Wife, a Comedy, As it is Performed at the Theatre-Royal in Drury-Lane. By a Lady. London: Printed for W. Johnston in Ludgate-street; J. Dodsley in Pall-Mall; and T. Davies in Russel-Street, 1765. [viii], 97, [3]pp., 8vo. First few leaves with very slight paper loss at the extreme lower outer corners, dusty at the beginning and end, but a large copy, disbound. **\$125.00**

First edition of Elizabeth Griffith's debut as a playwright. The play has been described as "a meditation on modern marriage and the mutual expectations of husband and wife" and begins with the principal characters, Lord and Lady Frankland, separated. Lord Frankland is frustrated by his wife's demand, inspired by her novel-reading, for overly romantic declarations of love. Lady Frankland is irked by what she sees as her husband's indifference, but as the play progresses she resists opportunities for infidelity. A sub-plot involves Lord Frankland's greedy younger brother, but all comes right in the end.

This, her most sharply satiric comedy, was not well received, but her next play was a financial success and allowed Mrs. Griffith to buy a house and move permanently to London. Numerous other plays and novels followed, several being critical of what the *Oxford Guide to British Women Writers* calls the "fashionable and mercenary marriage market."



31. [HILL, JOHN]. The Adventures of Mr. Loveill: Interspers'd with Many Real Amours of the Modern Polite World, London: Printed for M. Cooper, at the Globe in Pater-noster Row, 1750. 2 vols.: xii, 333, [1], and viii, 326pp., 12mo. A little offsetting to the first and last couple of leaves from the binding turn-ins, but an excellent copy in contemporary gilt-ruled calf; expertly rebacked with fully gilt spines and labels. **\$1,000.00**

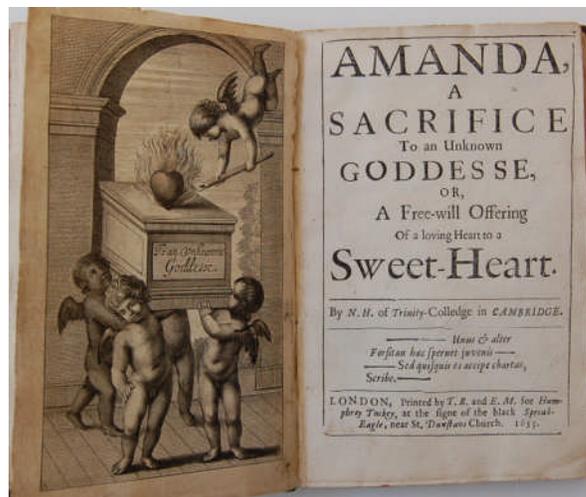
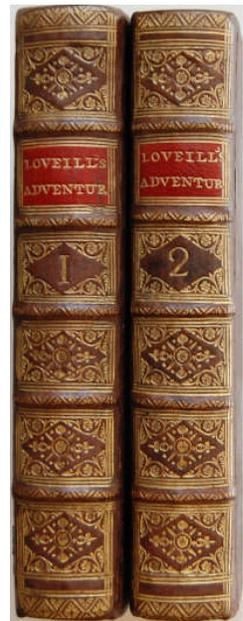


First edition, written in a woman's voice, but the erotic adventures - which one modern critic describes as "a year in the life of a serial libertine" - betray a male point of view. Mary Wortley Montagu read the novel in 1752 and wrote to the Countess of Bute: "To say truth, I have read night and day. Mr. Loveill gave me some entertainment, though there is but one character in it that I can find out. I do not doubt Mr. Depy is designed for Sir J. R. The adventure mentioned at Rome really happened to him. . . ."

Both James Raven, *British Fiction 1750-1770*, 1, and ESTC treat the novel as anonymous, noting only that it was "once attributed to Mary Lloyd." A random sampling of a dozen American library catalogues via OCLC gives the same result. But *The Hibernian Magazine*, Vol. 5 (Dublin, 1775) has a biographical notice of "Sir" John Hill, and at p. 800 unambiguously

states that Hill was author of "the History of Mr. Loveill, (in which it is said he introduced many of his own juvenile adventures)."

Several recent scholars treat Hill's authorship as settled. As early as 1926 Frederic Blanchard, in *Fielding the Novelist*, noted that "as a matter of fact the author [of *The Adventures of Mr. Loveill*] was not a woman, angry or otherwise, but the famous charlatan, Dr. John Hill." Nicholas Mason, in "The Perils of Puffery," (*Symposium Magazine*, November 2013 www.symposium-magazine.com), declared that, in the publisher Ralph Griffiths's *Monthly Review*, Hill was his own reviewer, hailing "his own *Adventures of Mr. Loveill* as a tale possessing 'a spirit and fire thro' the whole that few performances of this kind have had a boast of.'"



32. HOOKES, NICHOLAS. Amanda, a Sacrifice to an Unknown Goddess, or, A Free-will Offering of a loving Heart to a Sweet-Heart. By N.H. of Trinity-Colledge in Cambridge. London: Printed by T. R[atcliffe] and E. M[ottershead] for Humphrey Tuckey, at the signe of the black Spread-Eagle, near St. Dunstans Church, 1653. [xxiv], 191, [1]pp., 8vo. Engraved frontispiece, with the rare vertical half-title, leaf a4v in the first state (see below), with the blank leaf G5 and also H1, blank

except for signature; tiny marginal repair to the head of the last leaf, a couple of extreme blank corners chipped. An exceptional copy in contemporary, probably original, dark blind-ruled sheep; recased with small and expert repairs to spine ends. Pencil notes on front free endpaper: "The Roderick Terry copy. A wonderful volume! Rosenbach private library." Bookplate of Robert S. Pirie, lot 473 in his sale at Sotheby's New York, 3 December 2015. In a cloth box, probably made for Rosenbach, and with his card loosely inserted, with printed heading "From the Rosenbach Collection" with a typed note of the book's title and "Extremely rare in this condition From the private collection of Dr. Rosenbach." \$8,500.00



First edition, possibly the most determined of all seventeenth-century poetical attempts to conjure and characterize an ideal lover. Of the fifty-six poems in the volume, forty-five, as an article on the book in *The Philobiblon* (April, 1863, pp. 87-91) put it, "refer directly to the nymph in question." The poet's descriptions are very nearly exhaustive: he sees her putting flowers in her bosom, overhears her singing, sees her reading and, in one poem, exhorts her, unsuccessfully, to finish her wine:

Well I perceive
 Why this you leave,
 My love reveales,
 And makes me guess what 'tis you mean,
 Because at meals
 My lips are kept from kissing thee,
 Thou need'st must kisse the glasse to me.

As the *Philobiblon* writer continues:

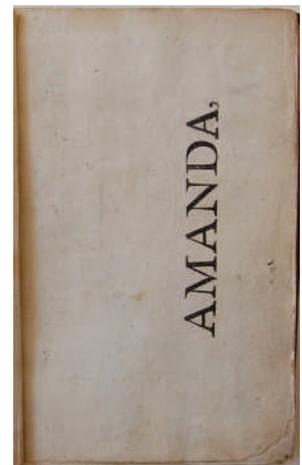
one day of love being gone, her thoughts incline bedward, and she goes to her prayers, like a good girl: he beholds her at her devotions, and after them, and, naughty man that he is, sees her undressing herself, and in her bed, and finally asleep.

Another day dawns, along with more poems. One has Amanda in a garden, another denying something to her lover, probably a kiss. She goes for a walk and is caught in a shower. The shadow of a rival crosses the lover's path. He writes madrigals on her dimples and her black eyes, and then a poem in which she is compared to a number of famous beauties, most of whom are taken from Michael Drayton's *English Heroical Epistles*.

In the nineteenth century *Amanda* became a legendary rarity. The *Philobiblon* writer knew of no works of what he called "neglected English poets" scarcer than Hooke's. Andrew Lang wrote of *Amanda* in "A Bookman's Purgatory" where a copy is buried in a lot at a rigged auction, and again in "Ballade of the Book-Man's Paradise":

There treasures bound for Longepierre
 Keep brilliant their morocco blue,
 There Hookes' *Amanda* is not rare,
 Nor early tracts upon Peru!

Wing, *Short-Title Catalogue 1641-1700*, H2665; Grolier, *Wither to Prior*, 462; Pforzheimer Collection 504, noting the two states of leaf a4v: in this first state line 13 has a comma after "lovely," but no commas after "heav'nly" and "sweetest" and there are 6 lines of errata.



33. **HUNTER, ROGER [pseudonym].** A Peep into the Cottage at Windsor; or, "Love among the Roses." A Poem, Founded on Facts. . . . Dedicated, with Deep Humility and Profound Respect, to all the Noble and Illustrious C-ck-lds in the House of Peers. London: Printed and Published by W. Benbow, 1821. 16pp., 8vo. Hand-colored engraved frontispiece by Marks, "The Royal Great Baby among the Roses"; some minor spotting, but a good large copy, disbound. \$125.00



“Third edition,” first published in 1820, evidently based on, and elaborative of, rumors of George IV’s shenanigans with some young women supplied by one “Mother Q.”

The little girls of mother Q,
 Were G----e’s fond delight,
 And o’er the lawn with them he flew,
 And spank’d from morn till night.

OCLC shows a number of copies of the three editions, but many are without the frontispiece.



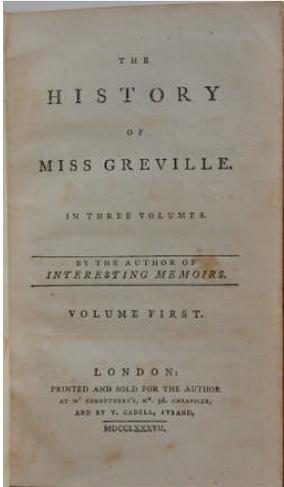
34. [JACOBI, JOHANN GEORG]. *Sentimental Love Illustrated in Charmides and Theone, and Ase-neitha, Two Ancient Tales. To which is added, Elysium, a Prelude. The Whole Translated from the German.* London: Printed by D. Brewman, for J. Searle, corner of Warwick Street and Brewer Street, Golden Square; Riley, No. 33, Ludgate Hill; Appleyard, in Wimpole Street; and Parsley, at the Dunciad, Surrey Side of Blackfriars Bridge, near Christ Church, 1789. [iv], 204pp., 8vo. Engraved frontispiece, with the half-title, but without the second engraved plate and the prefatory leaf discussing the plates (see below); occasional spotting throughout. Contemporary (American?) flame sheep, spine gilt-ruled with a morocco label; short cracks in the upper joint. Early signature “Joseph Morton’s 1842” on half-title. **\$250.00**

First edition, translated by Conrad Ludger, according to his presentation inscription in the copy at Duke. The lead story is set on Cyprus, where Venus dwelt among the farmers and herdsmen, and involves two of the goddess’s votaries.

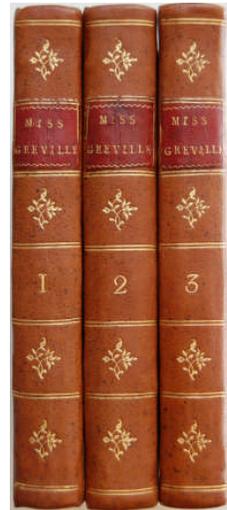
The prefatory leaf discussing the two plates appears to have been an insertion (the half-title and title would have been printed as part of the last signature, completing its eight leaves), and given the entirely intact original binding one wonders if this is a remainder issue, perhaps after one of the plates was damaged or prints ran out. The likely American binding makes the supposition more tempting: inferior copies were regularly exported. Raven and Garside, *English Novel*, 1789:48, identifying the author and translator; ESTC (“original not traced”) locates copies at the British Library, Duke, Huntington, and Library of Congress.



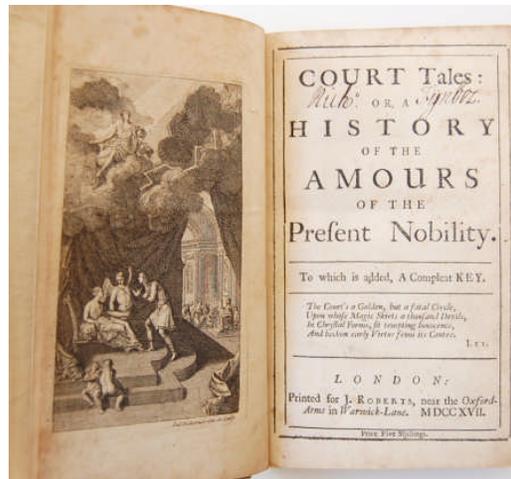
35. **[KEIR, ELIZABETH].** The History of Miss Greville. In Three Volumes. By the Author of Interesting Memoirs. London: Printed and Sold for the Author at Mr Carruthers's, No. 36. Cheapside, and by T. Cadell, Strand, 1787. 3 vols., 12mo. With the half-titles; a couple of marginal paper flaws (one of these, at p. 97 in Vol. III touching text and expertly repaired without loss of letters). An attractive copy in contemporary sprinkled sheep; expertly rebaked with the original spine labels. **\$1,200.00**



First edition of the author's second novel, entirely epistolary. It tells the story of an aristocratic pair of lovers, Julia, and Lord Rivers, whom cruel parents determine to separate by declaring them both faithless. Julia nearly dies when she discovers the parents' deception, but finally marries elsewhere and becomes truly happy. Lord Rivers volunteers for service against the American rebellion, and finds a heroic death in a suicidal assault against enemy positions.



The Feminist Companion to Literature in English notes that “reviewers, otherwise enthusiastic, doubted that first love could be so outlived.” But the enthusiasm far outweighed the doubt: *The Monthly Review* described scenes “drawn with exquisite tenderness and pathos,” and *The Critical Review* said “we read the decisions of a well informed mind, and listen to the dictates of a well regulated heart.” Raven and Garside, *English Novel*, 1787:43.



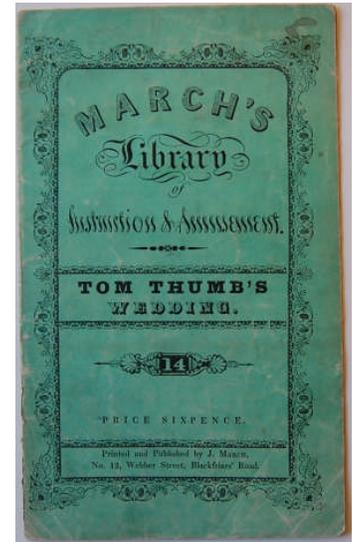
36. **[MANLEY, DELARIVIER, or Jodocus Crull, attributed authors].** Court Tales: or, a History of the Amours of the Present Nobility. To which is added, a Compleat Key. London: Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane, [1717]. [ii], 310, [6]pp., 8vo. Engraved frontispiece by Du Guernier; p. 178 misnumbered “26”; some spotting and occasional browning. Handsomely bound by Philip Dusel in panelled and sprinkled calf antique, spine gilt. **\$650.00**



First edition, second issue, retitled and with a new preface and “key” by John Oldmixon, of the 1714 *The Court of Atalantis*. Containing, a Four Years History of that Famous Island, Political and Gallant. *The Court of Atalantis* was clearly undertaken to capitalize on Delarivier Manley's hugely popular “Atalantis” *romans à clef*. Whether Mrs. Manley herself had a hand in the present work is an unsolved mystery.

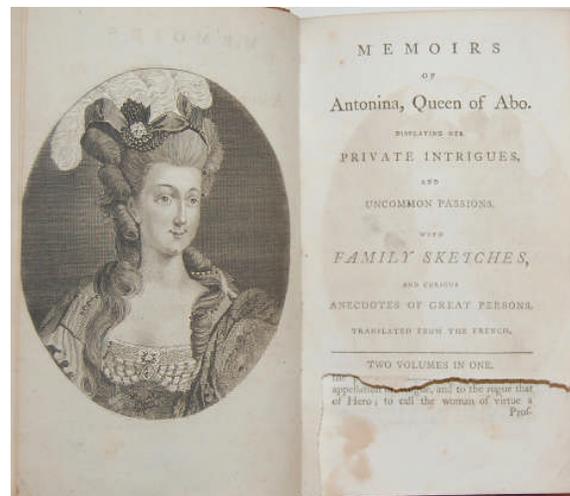
McBurney, *Check List of English Prose Fiction 1700-1739*, 69b. Both the 1714 edition and the present one have the same pagination of the main body of the text, along with the misprinted page number at p. 178. Baines and Rogers, *Edmund Curll, Bookseller*, pp. 91-92, note Curll's involvement with this reissue (published in December 1716), with its new title “obviously” meant “to deceive readers into imagining the book might have some connection with the notorious *Court Poems*” by Mary Wortley Montagu *et al.*

37. **[MARCH, JAMES, publisher].** Tom Thumb's Wedding. [London:] Printed and Published by J. March, No. 12, Webber Street, Blackfriar's Road, [circa 1863]. 16pp., sm. folio (9½ x 5¾ inches). Seven large hand-colored woodcut illustrations, these on leaves with blanks on the other sides, the first and last leaves pasted to the wrappers as issued. Original glazed green printed wrappers, the title and imprint above taken from the upper wrapper and with "March's Library of Instruction & Amusement 14. Price Sixpence," with advertisements for other titles in the series on the lower wrapper; wrappers with very slight chafing, but an excellent copy. **\$400.00**



Apparently the only edition, almost certainly produced soon after the worldwide sensation caused by the wedding of the famous proportionate dwarfs General Tom Thumb and Lavinia Warren in 1863. The marriage was a true love match, even though the couple met while working for P.T. Barnum's circus and Barnum made a fortune by their appearances: Lavinia's Wikipedia entry declares that "her affections belonged to General Tom Thumb from their first introduction."

The sections here include, with hand-colored illustrations, "Little Tom's Courtship," "Going to Church," "Fairies Going to the Wedding," "Wedding Cake," "Tom Thumb's Wedding," "Regaling the Poor," and "The Lady-Bird." OCLC records three copies, at the British Library, Princeton, and UCLA. The OCLC record relies on the publisher's address to suggest a date between 1849-1868, but publication around the date of the actual wedding seems certain.



38. **[MARIE ANTOINETTE, Queen of France].** Memoirs of Antonina, Queen of Abo. Displaying her Private Intrigues, and Uncommon Passions. With Family Sketches, and curious Anecdotes of Great Persons. Translated from the French. Two volumes in One. [London: Printed for E. Bently, No. 22, Fetter Lane, 1791.] 78, [2], 83, [1]pp., 12mo. Engraved portrait of the Queen as frontispiece; title leaf with the lower section torn away to remove the publisher's imprint (surely an act of discretion after the Queen's guillotining in 1793 made her a martyr), a couple of minor marginal tears and stains. Slightly later blind-panelled calf, spine gilt; slightly worn. **\$1,200.00**

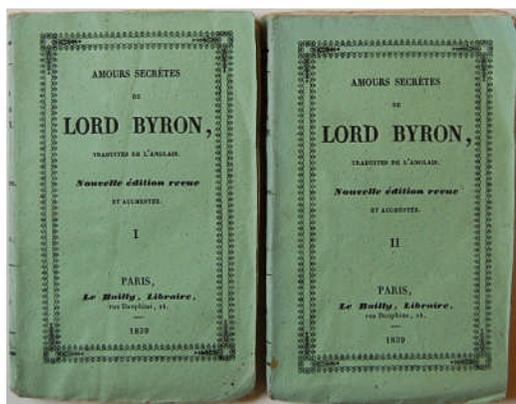
First edition in English, a vicious and explicit fictionalization of the short life of Marie Antoinette, published in French in 1789 as *Essai Historique sur la vie de Marie Antoinette* and variously attributed to P. E. A. Goupil and to J. P. Brissot. Thus:

She soon became tired of the impotent caresses of her husband, and, as much from natural inclination, as for the purpose of deception, gave way to the licentious and impassioned caresses of her women. . .

But Antonina's desire to produce a royal heir prevails, and she considers several possible sires. Only the King himself remains ignorant of her lovers, and after the heir is produced she returns to them, both female and male. One assignation with an eighteen year-old boy takes place at a private recess, voluptuously prepared. . . . She there gave full scope to her desires, instructed her young hero in all the arts of sensuality, and received the first fruits of his manhood, as the reward of her care. His extreme eagerness, notwithstanding the efforts of Antonina to direct his attacks, caused her a momentary disappointment. . . occasioned too precipitately that *tribute* which the most avaricious lover cannot refuse when he suffers himself to be overcome by the soft impulse of desire. Instead, however, of quenching the fire, it only served to augment the flame. . . at length even *her* desires were fully satisfied.

The second volume of the work is narrated by the Queen herself, with equal attention to what she calls "the different trips I had taken to Cythera" and, latterly, "my continual dissipation and excessive prodigality." Her last lines are "O! ye inhabitants of Abo, you are destined to be fed with words instead of bread - or if bread ye have, it will prove to you the bread of sorrow."

Raven and Garside, *English Novel*, 1791:40, quoting manuscript notes in the British Library copy (which was formerly in the "Private Case") as attributing the translation to "John Gifford," *i.e.* John Richards Green, and describing the work as a "coarse, false, and infamous libel" with a "share in producing the events which terminated in the murder of Louis 16 and the Queen." Kearney and Crawford, *Private Case Supplement*, 591. ESTC records four locations: British Library, National Library of Ireland, Alexander Turnbull, and Harvard, to which OCLC adds New York Public.

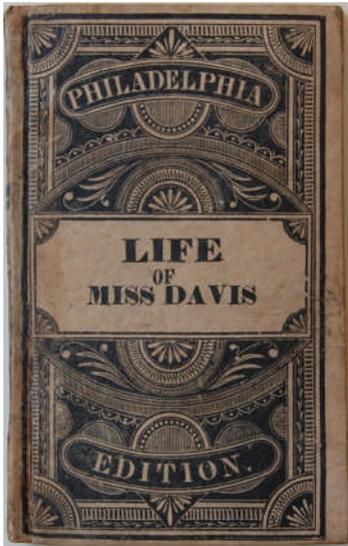


39. [MITFORD, JOHN, sometime attributed author]. *Amours Secrètes de Lord Byron*. Traduites de l'Anglais. Avec Gravures. Paris: Chez les Marchands de Nouveautés, 1839. *Two vols., each [iv], 156, [2]pp., 18mo. Engraved frontispiece in each volume, with half-titles and terminal contents leaves. Fine and entirely untrimmed in the original green printed wrappers, upper covers announcing these as "Nouvelle édition revue et augmentée" and with imprint "Paris, Le Bailly, Libraire, rue Dauphine, 14", the printed backstrips with "Prix 2 fr."* **\$675.00**

Apparently the first edition, and not a translation or a "nouvelle édition" as stated on the wrappers. It also seems to be distinct from John Mitford's *The Private Life of Lord Byron*, 1836 (which had a French translation in 1837), notwithstanding the fact that the bibliographer Samuel Chew calls Mitford's "a smutty little book," and the present two volumes "shoddy and rather obscene." The two engraved frontispieces show Byron in action - and the likeness is unmistakable. In the first there is a weeping young woman in a boat, from which Byron has leapt ashore to say to a young (male) peasant, "Tu n'as rien vu, miserable." The second shows him pistolling a mustachioed Italian, whose arm is around a fainting "belle Venitienne."

Chew, *Byron in England*, p. 167n.: “most of the incidents are faked. . . . I have never come across the English original . . . and I doubt whether one ever existed.” OCLC records three copies (Bibliothèque Nationale, Yale & Sweden).

40. **PENN, JAMES.** *The Life of Miss Davis, the Farmer’s Daughter of Essex, who was Seduced by her Lover under a Promise of Marriage. By James Penn. To which is added The Affecting History of Lisette and Login: a Russian Tale.* Philadelphia: Published and sold, wholesale only, by Freeman Scott, N.W. Corner of Tenth and Race Street, 1827. 71, [1]pp., 18mo. *Printed on poor paper with some minor spotting, but a wonderful copy in the original, strikingly-patterned printed boards, the title and “Philadelphia Edition” printed within an elaborate woodcut, another woodcut vignette on the lower cover; backstrip restored preserving almost the entire paper covering including the title “Davis.”* **\$450.00**



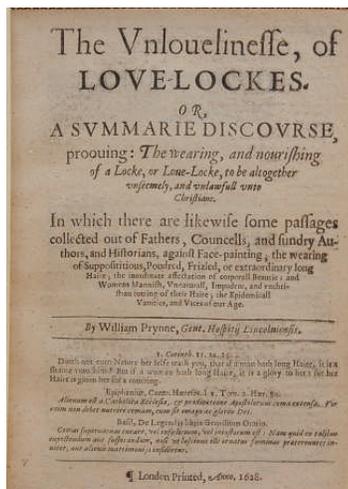
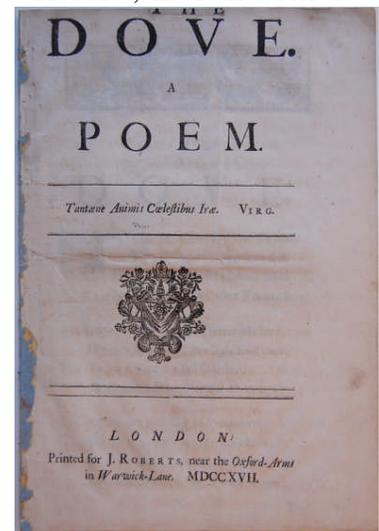
“Philadelphia Edition,” as the cover dramatically declares, an abridgment of the novel by an Essex vicar first published in 1767 and much reprinted, with American chapbooks appearing by the 1790s. I am unable to trace another edition printed in Philadelphia, nor another with the addition of the story of Lisette and Login. OCLC records two copies, both in Pennsylvania, at the Historical Society of Pennsylvania and Millersville University.

41. **[PRIOR, MATTHEW].** *The Dove. A Poem.* London: Printed for J. Roberts, near the Oxford-Arms in Warwick-Lane, 1717. [ii], 7, [1]pp., folio. *Without the half-title, cropped at head affecting “The” in the title and some page numbers. Disbound.* **\$250.00**

First edition, with Venus and Cupid setting out in the middle of the night to find her lost and favorite dove. They call on Cloe in her lodging where they find her in bed. What the missing dove is becomes clear:

Cupid. . .
 Into her Breast his Hand he thrust,
 And in a Moment forc’d it lower.
 O, whither do those Fingers rove,
 Cries Cloe, treacherous Urchin, whither?
 O Venus! I shall find thy Dove,
 Says he, I’m sure I touch the Feather.

Foxon, *English Verse 1701-1750*, P1070.



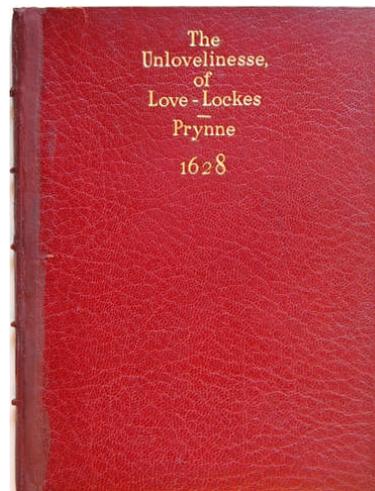
42. **PRYNNE, WILLIAM.** *The Unlovelinesse of Love-Lockes. Or a Summarie Discourse, Prooving: The Wearing and Nourishing of a Lock or Love-Locke, to be Altogether Unseemely, and Unlawfull unto Christians.* In which there are likewise some passages collected out of Fathers, Councells, and sundry Authors, and Historians, against Face-painting; the wearing of Supposititious, Poudred, Frizled, or extraordinary long Haire; the inordinate affectation of corporall Beautie: and Womens Mannish, Vnnaturall, Impudent, and vnchristian cutting of their Haire; the Epidemicall Vanities, and Vices of our age. By William Prynne, Gent. Hospitij Lincolniensis. London Printed, Anno, 1628. [xxiv], 63, [1]pp., 4to. *With the initial blank leaf, this with contemporary inscription “Julian: Leigh”, p. 19 with the spelling “needes” on line 2. An excellent copy in red morocco gilt by Riviere & Son, upper cover gilt-titled, g.e.;*

one joint with a somewhat unlovely paper overlay. In a folding, fleece-lined cloth case (backstrip worn). \$1,000.00

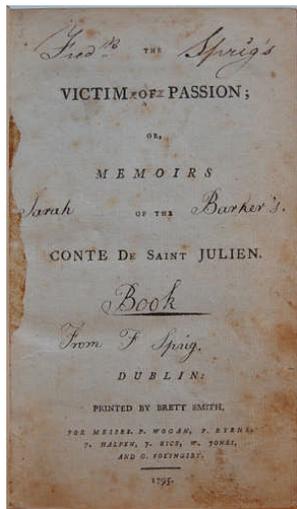
An early and characteristically peevish work by the lawyer and pamphleteer who was later tried twice by the Star Chamber for sedition and lost his ears for his trouble-making. Here Prynne brings all his Puritan learning to bear against men wearing long hair, or love-locks:

Because they are but embleemes and signification of mens love, to such female amorous, and lascivious creatures . . . it makes them odious, sinfull, and abominable. . . . Ovid, Martiall, and others condemne this frouncing, frizeling, colouring, powdering, and over curious dressing of the haire as an effeminate, womanish, and unmanly thing

Those wearing such locks are “Ruffians, Rovers, Fantastiques, Humourists, Fashion-mongers. . . Effeminate, Lascivious, Voluptuous, Singular, or Vaine-glorious persons.” Satan, Prynne asserts, uses such love-locks to pull sinners down to hell. STC 20477.



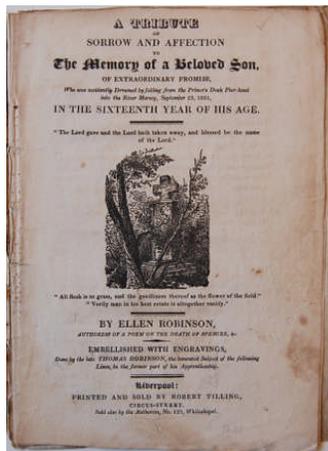
43. **[RAINSFORD, Mrs.].** *The Victim of Passion; or, Memoirs of the Conte De Saint Julien.* Dublin: Printed by Brett Smith, for Messrs. P. Wogan, P. Byrne, J. Halpen, J. Rice, W. Jones, and G. Folingsby, 1795. [ii], 274pp., 12mo. *Title-leaf somewhat stained, minor spotting throughout, but a sound and well-margined copy. Early twentieth century half brown morocco by Stikeman & Co., spine fully gilt, g.e.; extremities a little rubbed. Early ownership inscriptions of Frederick Sprig and Sarah Barker on title.* \$1,350.00



First Dublin edition, apparently the only publication by Mrs. Rainsford, of whom nothing else is known. The novel is epistolary in form, and with so many different correspondents that this cataloguer came to the same conclusion as *The Critical Review* in January of 1795:

The conte, properly comte, de St. Julien is so much obscured by surrounding objects, that it is with difficulty we discover his fortune in the progress of the narrative. The attention, however, is generally kept awake by the different agitations of some congenial and deeply affected inamorato. . . .

Raven and Garside, *English Novel*, 1794:48, for the London edition (ESTC cites no first London edition, only two locations for a London second edition the same year); Black, *Epistolary Novel in the Eighteenth Century*, 673, supplies the author attribution; Summers, *Gothic Bibliography*, p. 547, gives “Minerva Press, W. Lane, MDCCXCV,” either confusing both publisher and date or possibly referring to a Minerva reissue now lost. Of this Dublin edition ESTC gives four locations: British Library, Berkeley, Harvard, and Penn.



44. **ROBINSON, ELLEN.** *A Tribute of Sorrow and Affection to the Memory of a Beloved Son, of Extraordinary Promise, Who was accidentally Drowned by falling from the Prince's Dock Pier-head into the River Mersey, September 23, 1821, in the Sixteenth Year of his Age.* By Ellen Robinson, Authoress of a Poem on the Death of Spencer, &c. Embellished with Engravings, Done by the late Thomas Robinson, the lamented Subject of the following Lines, in the former part of his Apprenticeship. Liverpool: Printed and Sold by Robert Tilling, Circus-Street. Sold also by the Authoress, No. 125, Whitechapel, [1821]. 16pp., 4to. *Woodcut illustrations by the deceased son; some stains and signs of use. Stitched in contemporary, probably original, blue wrappers, these now detached but with the title and*

some annotations, and probably a subscriber's name, Miss M. Richards, on the upper cover. **\$600.00**

First edition, a mother's moving lament:

I seem to see him - seem to hear him talk,
And in his stately attitude to walk;
I seem to see his sweet, his filial smile,
Which often did my heart of care beguile. . . .

Ellen Robinson's first publication, *Poem, Written on the Death of the Rev. Thos. Spencer*, was published in 1811, followed by a pamphlet of *Poems on Different Subjects* in 1814. Jackson, *Romantic Poetry by Women*, p. 275, states that "she appears to have kept a bookshop in Liverpool." The present work is Jackson's no. 3(a), recording a copy at the British Library, but there is none in OCLC (which records a second edition of 1823 at Yale) nor in JISC/COPAC.



45. **SECUNDUS, JOHANNES.** *Basia Joannis Secundi Nicolai Hagensis: or the Kisses of Joannes Secundus Nicolaius of the Hague. In Latin and English Verse. With the Life of Secundus, and a Critic upon his Basia. Adorn'd with a Cut of the Author, and another of his Mistress Julia, engrav'd by the famous Bernard Picart the Roman. London: Printed for Henry Lintot, at the Cross-Keys between the Temple Gates, Fleetstreet, 1731. xxxvi, [2], 98pp., 12mo. Engraved frontispiece portrait of Johannes Secundus, and an engraved vignette of Julia on the divisional title to "The Kisses," the main text of the poems on facing Latin and English pages; a little faint spotting at the beginning and end. Contemporary gilt-ruled calf; joints cracked but firm. Early signature "John Conyers" on front free endpaper, with some pencilled notes in Italian. **\$300.00***

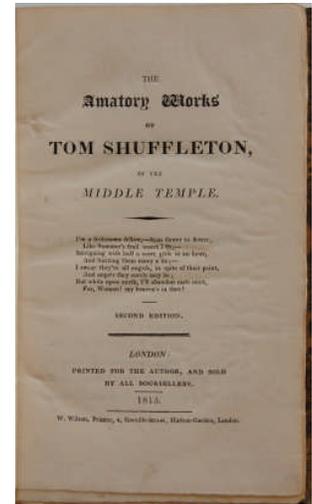
First edition of this version, with translations by George Ogle, Elijah Fenton, and James Ward. They do not do these voluptuous neo-Latin poems the justice that Thomas Stanley's mid-seventeenth century version does, instead bringing an Augustan scansion and propriety to them. Still something of the message gets across, e.g.

When Thou, profuse of Heav'nly Charms,
Around Me throws't those tender Arms;
And with that Neck, which lovely-twines;
And with that Breast, which soft-declines,
And with that sweetly-witching Face;
Hang on me, thus, in fond Imbrace. . . .

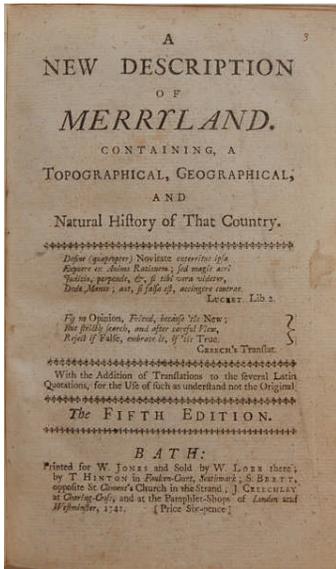
Foxon, *English Verse 1701-1750*, p. 531; Case, *English Poetical Miscellanies*, 365. The Bowyer Ledgers show five hundred copies were printed. Some databases, including ESTC, mistakenly give "E. Ward" or "Edward Ward" as one of the translators.

46. [SKEFFINGTON, Sir LUMLEY ST. GEORGE, Bart.]. The Amatory Works of Tom Shuffleton, of the Middle Temple. London: Printed for the Author, and sold by all Booksellers, 1815. xxii, [2], 184pp., 8vo. With the half-title. A fine untrimmed copy in red morocco-backed marbled boards, spine gilt, by Philip Dusel. **\$425.00**

“Second edition,” but both this and the “third” consist of the sheets of the first edition with cancel titles. The work is dedicated, with evident irony, to Lord Byron, lamenting that it is incapable of embodying “your Lordship’s. . . brilliant ideas in my versification; but since that is beyond the capability even of a poet, let me, my Lord, at least hope that your own creative imagination will fill up the chasm that may appear in my writings.” The preface continues the invocation of Byron, and the poems fulfill the amatory promise of the title, often directed to variously-named young women, but also with one to “Mr. Kean, in the Character of Richard the Third,” and another “On the enjoyment of Platonic Affections - To Mr. [Thomas] Taylor.”



47. [STRETSEER, THOMAS]. A New Description of Merryland. Containing, A Topographical, Geographical, and Natural History of That Country. . . . With the Addition of Translations to the several Latin Quotations, for the Use of such as understand not the Original. Bath: Printed for W. Jones and Sold by W. Lobb there, by T. Hinton in Paulcon-Court, Southwark; S. Brett, opposite St. Clement’s Church in the Strand, J. Creechley at Charing-Cross, and at the Pamphlet-Shops of London and Westminster, 1741. [Price Six-pence]. [viii], vi, [1], 25pp., 8vo. **\$450.00**



“The Fifth Edition,” and almost certainly the first printing of the “Translations to the several Latin Quotations.” In 1985, the present cataloguer’s *Catalogue IX, English Libertine Literature* took a stab at a bibliography of this much-reprinted pornographic pamphlet. Though other editions have come to light since then, the assertions that this sixpenny edition was the first printing of the translations, and that it was almost certainly a piracy by the London printer Thomas Hinton, seem to have held up. Edmund Curll was probably the pamphlet’s original publisher, using the fiction of a Bath imprint to distract any prospective censors or prosecutors. Curll’s 1s. 6d versions were more luxurious: his

“fifth” edition had a total of 72 pages, as opposed to the 40 here compressed in a much smaller type, as well as an engraved frontispiece.

The subject-matter is straightforward: “Merryland” is the woman’s body, and the description, not to mention the name of the narrator, “Roger Pheuequewell,” is so full of puns that even Jonathan Swift might have winced:

It is best to be provided with a good Forestaff, kept in such order, as to be always ready for use at a Moment’s Warning. . . . Should any one be at a loss, when he comes to the Coast of Merryland, it’s ten to one but he will find a Pilot to help him into Harbour. . . as I myself found in my first Voyage, when I was very young & not expert in these Matters.

This is one of the few pre-1750 out-and-out pornographic works available in English. Foxon, *English Libertine Literature*, p. 17, n. 30, provides a brief bibliographical note on the editions. Straus, *Unspeakable Curll*, p. 314, records Curll’s payment to Stretser for the copy on November 10, 1740, and Baines and Rogers, *Edmund Curll*, p. 291 state that “we can be virtually sure that ‘Stretser’ was a pseudonym.” ESTC T124400 locates four copies of this edition, at British Library, Bodleian, Kansas, and Melbourne.

48. [STUART, CHARLES EDWARD, “Bonnie Prince Charlie”] - *The Amours of Don Carlos. A True History*, Translated from a Manuscript privately handed about at the French Court. London: Printed for R. Freeman near Ludgate, [1750?]. 139, [1]pp., 8vo. *Some browning and soiling at the beginning and end, but a large copy, bound circa 1840 in full red calf, blind-tooled and gilt, g.e.; now scuffed and a bit worn.* **\$1,500.00**

First and only edition, a satiric fictionalization of the early career of Charles Edward Stuart, the Young Pretender, *a.k.a.* Bonnie Prince Charlie. Perhaps it was published on the occasion of the Prince’s visit to London in 1750, when he acknowledged himself willing to convert to the Anglican religion and rule as a protestant (I here follow the date given in ESTC; an earlier NUC record suggested 1748).

Almost no space is given to the Prince’s adventures in Scotland that led to his defeat at the Battle of Culloden - these “are already so universally known, that it would be entirely needless to repeat them here” - and nor is there mention of Flora Macdonald who afterwards helped the Prince escape to France. Instead the novel devotes itself to the Prince’s succession of love affairs. First is Clementina De ----, who disguises herself as a soldier and is wounded in action. As a result their exchanges are for some time platonic, and in due course the Prince - Don Carlos here - is distracted by her lady-in-waiting Teresia. Before long Teresia succumbs:

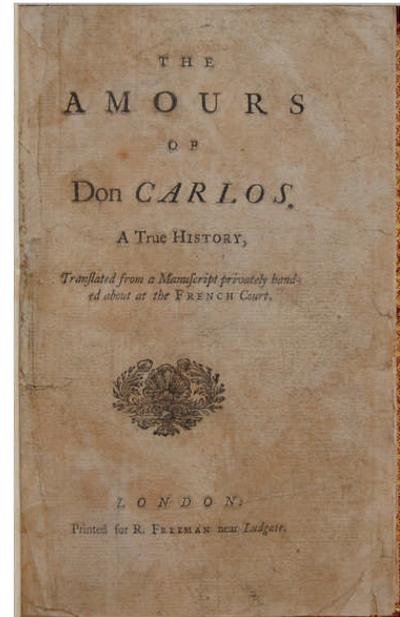
A sudden Tremor seiz’d the ravish’d Fair, and she sunk with kind Reluctance into an easy Chair that stood hard by, and permitted the inflam’d Youth to unbutton her panting Bosom, to press, with his wanton Hand, her choicest Virgin Treasure; and would have proceeded to full Fruition, had they not heard some Noise on the great Stair-case. . . .

Don Carlos persuades himself that it is only a “wanton Blaze” that draws him to Teresia, “no Infringment on his Tenderness for *Clementina*.” And so he continues to court both. Teresia “found in herself no Reluctance to hear whatever he might offer,” and she gives him a key to her Closet adjoining Clementina’s bedroom. That night Don Carlos arrives, and Teresia suffers “herself to be gently pull’d to the Bed, where a Scene immediately ensued, better suppos’d than describ’d.” They then

fell into a little amorous Chat, as they tumbled on the Bed, which they continued for some time, with so little Precaution, that their speaking awaked the restless *Clementina*, whose Bedchamber was only separated from the Closet by a thin Partition. . . .

Clementina’s reaction can be imagined, but such were the Prince’s wiles that over time the all-powerful Attacks of Don Carlos, destroy’d the whole Fabric of her platonic System. . . . At last, one Evening, having said every Thing that could move the soft Passion. . . he found the fond Nymph melting with amorous Transport in his Arms: He seiz’d the critical Minute, and found but small Resistance. . . . She found the Crime so sweet, that she permitted a Repetition of it. . . .

Beasley, *Prose Fiction in England 1740-1749*, 259, under the date 1749: “love affairs, most of them probably invented by the anonymous author himself.” Eight copies in ESTC: Aberdeen, John Rylands, Bibliothèque Nationale, California State Library, Duke, Newberry, Princeton, and UCLA. COPAC adds a copy at Durham, whose record has the note “A satire against Charles Edward, the Young Pretender and his mistress Clementina Walkinshaw.” The use of “Clementina” in this narrative certainly might suggest as much, but Clementina Walkinshaw’s full-blown affair with the Prince does not seem to have begun before 1752.





49. **THURSTON, JOSEPH.** *The Toilette. In Three Books.* London: Printed for Benj. Motte, at the Middle-Temple Gate, in Fleet-Street, 1730. 47, [1]pp., 8vo. *Engraved frontispiece by Andrew Motte, title-page printed in red and black. Handsomely bound by Philip Dusel in full gilt-ruled calf, morocco spine label.* **\$400.00**

First edition, in Homeric style:

What mystic Arts support a female reign,
 What various engines form the Toilette's train,
 The use of Dress in either Sex to show,
 And model into form the rural Beau,
 I sing. . . .

The poem is a mixture of satire on the trivialities of the fashions of the day, and an exhortation to sensible behavior with a substantial digression on the beneficial effects of horseback riding. Another digression reminds women of the dangers of wearing expensive jewellery in public: the fair Corinna has her diamond necklace stolen in the theatre: around her waist

He fix'd his ruffian Hand, while from behind
 His Comrade, like himself, in Vice refin'd. . .
 The beamy Splendors of her Necklace bore.

The point of it all is an

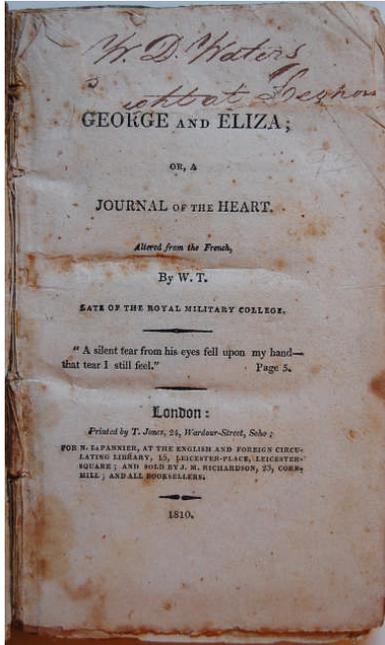
Instructive Lesson to the rip'ning Maid
 How Hearts, like Squirrels, may be trained by care.

The engraved frontispiece is by Andrew Motte, the younger brother of the publisher. The poet Joseph Thurston died in his twenties; Alexander Pope is said to have had a high opinion of the young man's talent. Foxon, *English Verse 1701-1750*, T269.

A VANISHED REGENCY NOVEL

50. **[TICKEN, WILLIAM].** *George and Eliza; or a Journal of the Heart.* Altered from the French, by W. T. Late of the Royal Military College. London: Printed by T. Jones, 24 Wardour-Street, Soho; for N. L. Pannier, at the English and Foreign Circulating Library, 15, Leicester-Place, Leicester-Square; and Sold by J.M. Richardson, 23, Corn-Hill; and all Booksellers, 1810. [vi], 196pp., 12mo. *A battered copy, with no front free endpaper and perhaps missing a half-title or preliminary blank (the book collates in sixes after the preliminaries but with the final signature, R, having eight leaves); a few minor stains but entirely untrimmed in the original grey boards with remains of a cream paper spine, top of the title leaf torn away, no doubt to remove an ownership signature, with the second leaf (a publisher's advertisement) inscribed "W.D. Waters Bought at Leghorn Jany 16th 1825."* **\$1,850.00**

First and only edition, a vanished Regency novel. The narrative has an engaging, almost breathless quality as George recounts, in first person form, the loss of his much-loved mother, his introduction

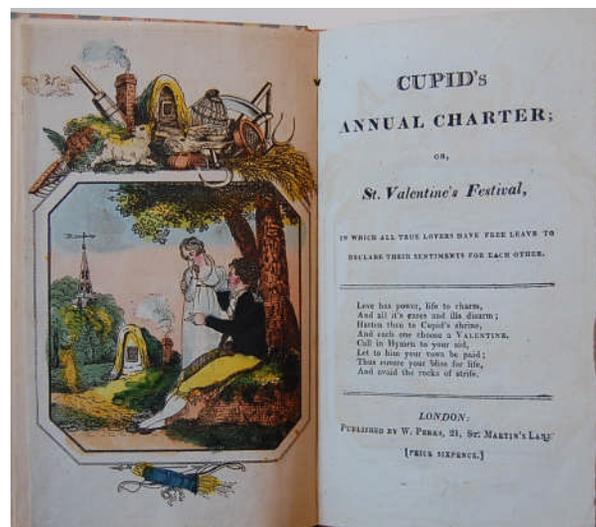


to Eliza, daughter of Lord Seymour, and their growing love for each other. But Lord Seymour has a collateral heir determined to take Eliza to wife, and the rising tensions finally result in a duel. George is shot in the head and his life despaired of, but when he finally recovers consciousness he finds that Eliza has been at his side all the while. George then learns that he killed Lord Seymour's heir in the duel, and that the family is glad to be rid of him. All ends well.

If there was a French version of this story, it has not revealed itself. No results came of several bibliographical searches, and the book reads as an original English novel.

The author was certainly William Ticken, whose full name was given in an advertisement by Pannier at the end of another author's work, as "William Ticken, Late of the Royal Military College." A three-decker novel *Santos de Montenos, or, Annals of a Patriot Family. Founded on Recent Facts* was also published under Ticken's full name in 1811, by Pannier and sold by Richardson. That too is rare, with OCLC locating copies at the British Library, Columbia, Princeton, and Yale. The present novel was most recently noticed by Andrew Block, *The English*

Novel (revised ed. 1961), p. 83, from a notice in *The Monthly Magazine*. Block would have found the notice in Vol. XXIX (1810), p. 255 in the "List of New Publications in March". It was also cited without comment in *The Edinburgh Review*, Vol. XVI (1810) p. 259, and *The Critical Review*, Vol. XXI (1811), p. 335, there in the list of books said to have been published in November 1810. It earned a line in *Bibliotheca Britannica*, 1824, Vol. III, sig. 4C1v.



51. [VALENTINES] - Cupid's Annual Charter; or, St. Valentine's Festival, in which all True Lovers have Free Leave to Declare their Sentiments for each Other. London: Published by W. Perks, 21, St Martin's Lane, [circa 1810-1820]. 24pp., 12mo. Hand-colored engraved frontispiece, with colophon "G. Smeeton, Printer, 139, St. Martin's Lane, London" at end. An attractive, untrimmed copy in modern marbled boards, morocco spine label. **\$350.00**

Apparently the only edition, a compendium of appeals and answers, with a few laments and some outright insults:

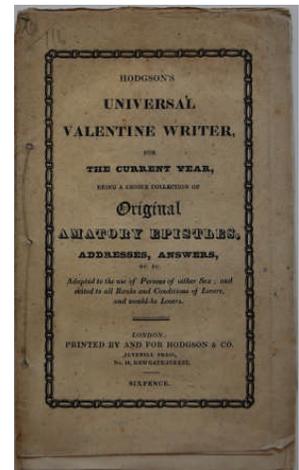
You are a fortune hunting swain;
And, for better, and for worse,

You'd have me for to hold my purse.
 George Smeeton, the printer, seems to have moved from 139 to 17 St. Martin's Lane by about 1820.



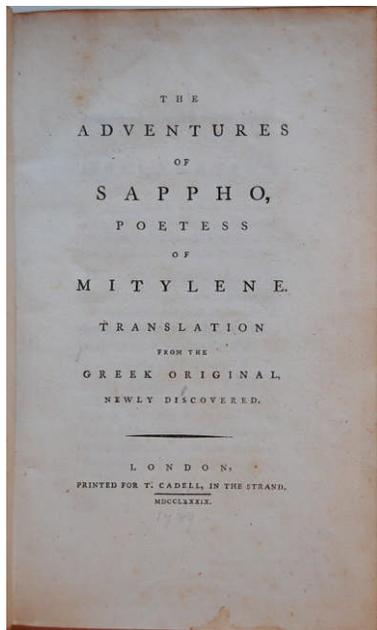
52. [VALENTINES] - The Lady's Own Fashionable Valentine Writer. London: Orlando Hodgson, [1830?]. 24pp., 12mo. With an attractive hand-colored folding engraved frontispiece. An exceptionally fine copy, untrimmed and unopened in the original printed yellow wrappers titled "Hodgson's Universal Valentine Writer, for the Current Year. . ." \$450.00

Apparently the only edition, with verses to men from all walks of life, "To a Gentleman who Squints," to a Frenchman and a German, but with most of the work made up of verses to men with a variety of names, alphabetically from Abel to William. OCLC and JISC/COPAC locate one other copy, at the British Library, which has the same wrappers.



53. [VERRI, ALESSANDRO]. The Adventures of Sappho, Poetess of Mitylene. Translation from the Greek Original, Newly Discovered. London: Printed for T. Cadell, 1789. viii, 331, [1]pp., 8vo. A hint of

browning at the edges, but an excellent wide-margined copy in contemporary vellum, covers ruled in blue, edges with a gilt roll, marbled endpapers, probably a publisher's binding with the vellum meant to conjure a sense of the antique, this example a bit faded and stained, with a later spine label and a short split at the foot of the upper joint. \$2,000.00



First edition in English, the separate issue of the English text only; there was another with the English and Italian texts on facing pages. The original Italian was first published in 1782 and went through many editions and translations on the Continent, but this rare book is its only contemporary appearance in English.

Verri's novel - offered under the very thin veil of a "Translation from the Greek Original" - portrays Sappho in a manner that became the standard for at least a century, as a rather plain, determinedly heterosexual girl who never thought of poetry until she saw Phaon prepare for a wrestling bout: His limbs were dark and brawny, as if tanned by the summer's rays in these kind of contests, and downy through manly strength the turgid muscles appeared, just as the sculptors were wont to represent Hercules.

Sappho spontaneously composes and declaims one of her famous couplets, here translated as

Of thee ought she to be afraid who before has not seen
In the limbs of Love the strength of Alcides.

Sappho, hopelessly in love but doomed to lovelessness by Aphrodite for the crime of pitying and releasing two doves which were supposed to be sacrificed to the goddess, follows Phaon to Sicily, where she lodges with a friend of her father's and spends her time discussing philosophy and reading and writing poetry. Finally Phaon shows up, but the friend so importunes him to return Sappho's love that he flees in secret. In despair Sappho sails to Leucas where she hurls herself off a cliff.

Perhaps this translation is rare because its florid prose provocatively reflects the sensual tone of Verri's original. One scene, describing "the bird among the dewy leaves, the wild beast in the barren den. . . immersed in the oblivion of sleep," then turns to Sappho:

not so the lovesick damsel, although she abandoned her languid limbs to the delicate mattress, to her become more pungent than the rose's stem, so that restlessly tossing about thereon, in vain she invoked sleep.

These quotations may be enough to suggest that the translation might not have been by a native English-speaker. It is conceivable, though I have not seen it suggested elsewhere, that Verri himself, who had translated Shakespeare's *Hamlet* into Italian, might have provided this English version.

It may be that bibliographers of English fiction have overlooked this translation because the two-volume edition has an initial Italian title-page reproducing the original "In Padova. . . 1782" imprint. At any rate it is not in NCBEL, nor in either Block's or Raven and Garside's bibliographical surveys of the English novel. Nor can I find this translation specifically mentioned in more recent studies of Sappho's reputation, such as Joan De Jean's *Fictions of Sappho 1546-1937* and Ellen Greene's *Re-Reading Sappho*. ESTC and JISC/COPAC do not describe this English-only issue, but it is located by OCLC at the London Library, Macalester College, and Northwestern. ESTC and COPAC add a handful of copies of the two-volume Italian/English one.

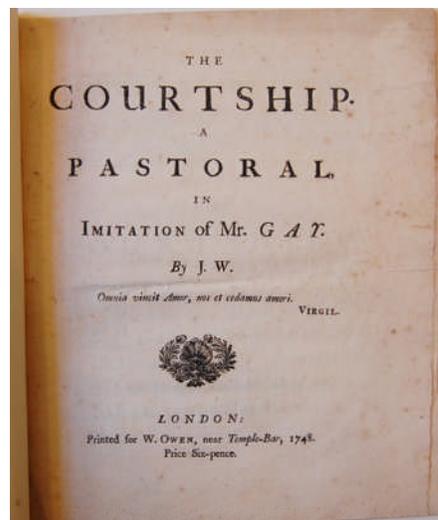
Alessandro Verri and his brother, Pietro, were active in the Italian movement inspired by the thought and work of Rousseau and Diderot. Alessandro (1741-1816) wrote for the journal *Il Caffè*, 1764-6 and, in addition to *Hamlet*, translated *The Iliad* and Longus's *Daphnis and Chloe* into Italian. He wrote two other novels, *Notti romane al Sepolcro degli Scipioni*, 1792, and *La Vita di Erostrato*, 1815.

54. **W., J.** *The Courtship. A Pastoral, in Imitation of Mr. Gay.* By J.W. London: Printed for W. Owen, near Temple-Bar, 1748. 16pp., 4to. *Minor spotting, small repair to the blank margin of the last leaf, but a partly untrimmed copy in modern marbled wrappers.* **\$375.00**

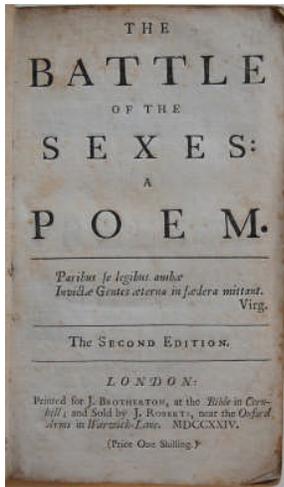
First edition, the rustic tale of Colin and Marian who, overcoming a moment of jealousy, profess their love. Marian declares

I hate your Gentry, and your Whey-fac'd Beaux,
With Shirts like Cobwebs, and with silken Hose:
Give me my Collin Clout in's Sunday Dress,
With Home-spun Grey, and undeceiving Face. . . .

Foxon, *English Verse 1701-1750*, C471, locating copies at the British Library, Harvard, Huntington, Illinois, and Yale, to which ESTC adds Oxford and Leeds.



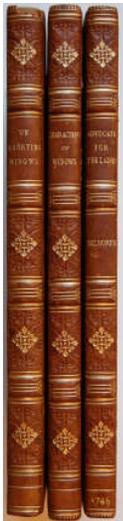
55. **[WESLEY, SAMUEL].** *The Battle of the Sexes: a Poem.* London: Printed for J. Brotherton, 1724. xiii, [i], 32pp., 8vo. *A little grubby around the edges, but a sound copy printed on excellent paper. Stitched together with the second edition of Matthew Green's The Spleen, 1737 in contemporary blue wrappers; backstrip worn but intact.* **\$275.00**



Second edition, the first edition having been published without the author's permission the year before, this second edition advertised as having "added two stanza's, and the whole corrected by the author; with a preface of his own writing." The preface refutes those who argue that this poem cannot be "poetic" as it has no classical gods and goddesses in the action; the author not unreasonably replies, "read Paradise Lost." The action is set on a battlefield with, e.g. male wisdom struggling to overcome beauty allied with cunning: Her feet half dancing, negligently pac'd; Her Motion, nay her Rest was all Design.

The author acknowledges that his inspiration for the theme came from Joseph Addison, and there are commendatory poems by Thomas Cooke and Christopher Pitt. Foxon, *English Verse 1701-1750*, W334, noting the advertisement quoted above.

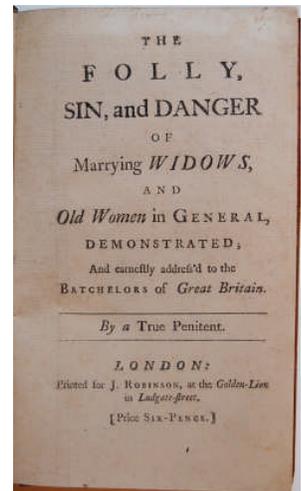
56. [WIDOWS] - A TRUE PENITENT. The Folly, Sin, and Danger of Marrying Widows, and Old Women in General, Demonstrated; and earnestly address'd to the Batchelors of Great Britain. By a True Penitent. London: Printed for J. Robinson, at the Golden-Lion in Ludgate-Street, [1746]. [ii], 34pp., 8vo. *Mild erasure at head of title. Later polished tan calf, padded with blanks to allow a gilt spine; short crack in upper joint.* **\$450.00**



First edition, which inspired at least two responses in defence of widows and old women, for which see the following uniformly-bound items in this list. The "True Penitent" here laments his abandoning a fair young woman for a well-to-do widow, and describes widows as having, variously or together, (1) such an affection for her first husband that she'll never be able to equal it for a second; (2) so much indulgence from a first husband, "as the common phrase is, having her own way in every thing," that she'll resent a less compliant second; and (3):

such Acquaintance with tattling Wives, and buxom Widows, as may very much viciate her Conversation and Manners. . . . Add to this the Tricks, the Stratagems, the Pranks, in which they industriously instruct each other. . . their Receipts for Washes, Cordials, Abortion, Fainting-Fits, Paint, &c. &c. . . . These are the principal Causes of the Degeneracy of the Widow.

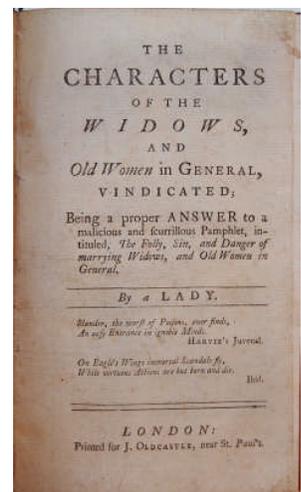
ESTC locates copies at the British Library, Trinity Dublin, Lilly Library, and Yale, with a citation to one more at Minnesota which seems to be a ghost.



57. [WIDOWS] - A LADY. The Characters of the Widows, and Old Women in General, Vindicated; Being a proper Answer to a malicious and scurrillous Pamphlet, intituled, The Folly, Sin, and Danger of marrying Widows, and Old Women in General. By a Lady. London: Printed for J. Oldcastle, near St. Paul's, [1746?]. [ii], 30pp., 8vo. *Later polished tan calf, spine gilt, uniform with the preceding.* **\$500.00**

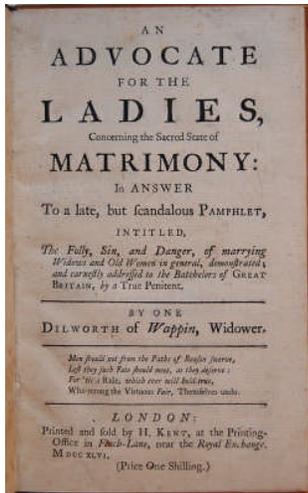
First edition, rebutting the "scurrillous Pamphlet" point by point, and along the way offering persuasive evidence that the author really is "a Lady", recounting her own matrimonial experience where

I met with more love and tenderness from my second husband, than from my first: and, yet the first married me purely for love, I having nothing but my personal accomplishments. . . yet his behaviour sufficiently declared, that he did not regard me with so much tenderness and ardency of love, as before our marriage.



The author became a widow at 36, and decided to moderate her “excessive gaming, and an extravagance in dress, together with a little too much obstinacy in opinion.” In due course she found a husband with whom “all the strife that ever happened betwixt us, was which of us should most oblige the other.” Six locations in ESTC.

58. **[WIDOWS] - DILWORTH, THOMAS.** An Advocate for the Ladies, Concerning the Sacred State of Matrimony: In Answer To a late, but scandalous Pamphlet, intitled, The Folly, Sin, and Danger, of marrying Widows and Old Women in general, demonstrated; and earnestly addressed to the Batchelors of Great Britain, by a True Penitent. By one Dilworth of Wappin, Widower. London: Printed and sold by H. Kent, at the Printing-Office in Finch-Lane, near the Royal Exchange, 1746. [viii], 79, [1]pp., 8vo. *Bound with the fourth edition of John Brett's Conjugal Love and Duty: a Discourse. . . with a Dedication to the Right Hon. Lady Caroline Russel, Asserting the Prerogative of Beauty, and Vindicating the Privileges of the Fair Sex. London, 1758. Later polished tan calf, spine gilt, uniform with the two preceding items in this list.* **\$500.00**

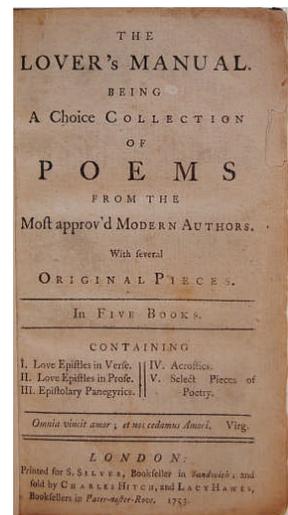


First and only edition, more than twice as long as the pamphlet it rebuts, and with a commendatory poem by one John Duick. The author’s preface declares an ulterior motive:

And if I have not acted my Part so well as to put an End to the Dispute, yet if it provoke some good Body to join Hands with me, in so laudable an Undertaking, let my Companion in Triumph have the Glory.

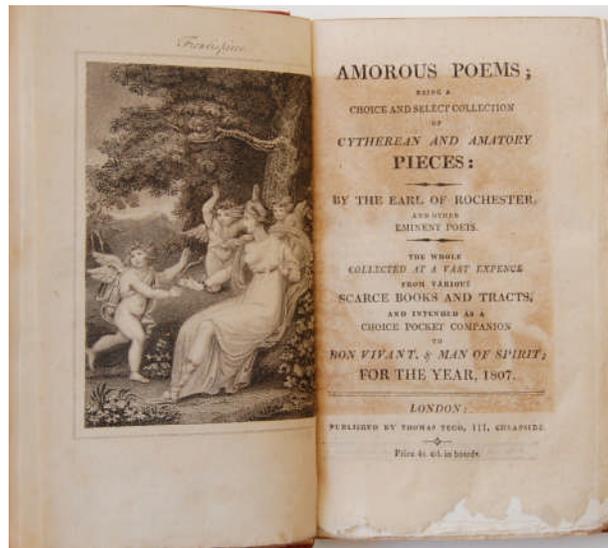
ESTC records a single copy, at the British Library.

59. **[WILKINSON, EDWARD, probable part author and compiler].** The Lover’s Manual being a Choice Collection of Poems from the most approv’d Modern Authors. With several Original Pieces. In Five Books. Containing I. Love Epistles in Verse. II. Love Epistles in Prose. III. Epistolary Panegyrics. IV. Acrostics. V. Select Pieces of Poetry. London: Printed for S. Silver, Bookseller in Sandwich; and sold by Charles Hitch, and Lacy Hawes, Booksellers in Pater-Noster-Row, 1753. [xxxii], 312pp., 12mo. *With a sixteen-page subscribers’ list, almost entirely Kentish, but without the two terminal leaves of publisher’s advertisements; title-leaf slightly ragged around the edges, some browning. Attractively bound in twentieth-century half olive morocco, spine gilt, t.e.g.; spine a little faded.* **\$375.00**



First and only edition, with the “original” contributions indicated by asterisks, the vast majority of which are given to “E.W.”, i.e. Edward Wilkinson. The book is intended as a “Means of exalting and refining the Notions and Conceptions of the younger Part of the World,” and to improve the kind of love “regulated solely by its brutish Desires.” The original compositions are mostly in the poetical sections, and include several panegyrics on young ladies of various towns in Kent. Another poem, by the compiler’s friend “W.P.” is titled “On a remarkable Company and Journey of Pleasure to the Sea Houses at Bourn in Sussex, July 1st, 1749.” It was a young group:

All yet unbound with matrimonial ties,
 Tho’ some appear’d soft Hymen’s votaries;
 The youngest had full twenty years survey’d,
 But not till thirty had the eldest stay’d,
 On pleasing themes our chat went briskly round;
 With various liquors was our table crown’d. . . .



60. **WILMOT, JOHN, Earl of Rochester, and others.** Amorous Poems; being a Choice and Select Collection of Cytherean and Amatory Pieces: by the Earl of Rochester, and other Eminent Poets. The whole Collected at a Vast Expence from Various Scarce Books and Tracts, and intended as a Choice Pocket Companion to Bon Vivant, & Man of Spirit, for the Year, 1807. London: Published by Thomas Tegg, 111, Cheapside. Price 4s. 6d in boards. [1806?]. 360pp., 18mo. Engraved frontispiece, the title-leaf printed on much thinner paper. Later half red morocco, preserving the upper wrapper (or, more likely given the price “in boards”, the upper covering of the front board), t.e.g., others untrimmed; the lower half-inch of the morocco spine sometime chewed (an amorous dog?), the binding perfectly sound and the text unaffected. **\$275.00**

First edition of a racy poetical miscellany. The Rochester attribution is more of a tease than anything else: there are a few poems by him and his contemporaries (Herrick and Sedley are identified, among others, and Suckling’s “Why so pale and wan” appears anonymously), but most of the poems are anonymous and modern. One titled “The Kiss,” by a suitor who finally won permission “my fair one’s lips to press,” concludes:

Kitty I thank thee for the Kiss,
Of each dull care the soother;
But oh! when next thou grant’st the bliss,
Pray, shave a little smoother!

OCLC records four copies: Bodleian, Iowa, McMaster, and Princeton. JISC/COPAC adds no more.

