

The image shows a red book cover with a repeating embossed pattern. The pattern consists of stylized flowers with radiating petals and wavy, ribbon-like shapes. The text is centered on the cover.

AMANDA HALL RARE BOOKS

TEFFONT XXXII



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AMANDA HALL RARE BOOKS

TEFFONT XXXII

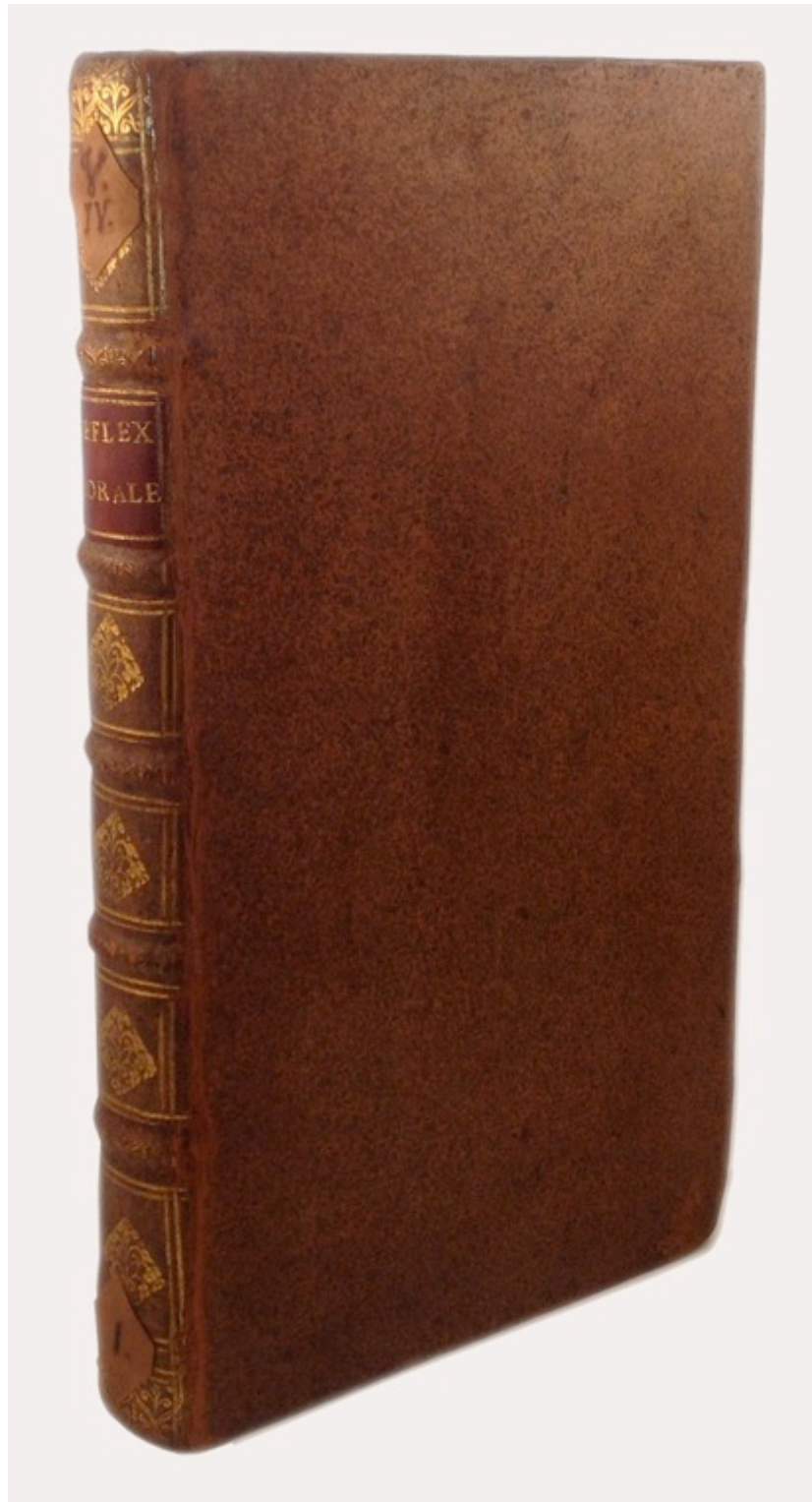
- * **William Beckford**
- * **South American utopia**
- * **Oriental tales**
- * **Shakespeare in India**
- * **Slavery memoirs**

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1. **AMELOT DE LA HOUSSAYE, Nicolas (1634-1706).**
LA ROCHEFOUCAULD, François de (1613-1680).

RÉFLEXIONS, SENTENCES ET MAXIMES MORALES mises en nouvel Ordre, avec des Notes Politiques & Historiques. Par M. Amelot de la Houssaye. Nouvelle Edition corrigée & augmentée de Maximes Chretiennes. A Paris. Chez Etienne Ganeau, ruë saint Jacques, vis-à-vis la Fontaine St. Severin aux Armes de Dombes. 1725.

SECOND EDITION. 12mo, pp. [xxvi], 276, [6], pagination erratic in signatures G and H, in contemporary sprinkled calf, spine gilt in compartments, red morocco label lettered in gilt, shelf mark labels on spine, with the Macclesfield bookplate. **£200**

An excellent copy of an appealing book containing La Rochefoucauld's maxims rearranged and published with a commentary by Amelot de la Houssaye. First published in 1714, the 'Reflexions, Sentences and Moral Maxims' are arranged alphabetically according to subject matter. A table at the end provides easy access to the work's varied contents, enabling the reader to skip directly to 'Ambition', 'Empire', 'Richesses' or to 'Libertins', 'Coqueterie' and 'Galanterie' according to taste, or to be distracted by such sections as 'Air Bourgeois' and 'Amusemens frivoles'.

The text is accompanied throughout by Amelot de la Houssaye's copious historical and political footnotes, sometimes as pithy as the maxims, sometimes long and erudite. This edition also contains the 'Maximes Chretiennes' (pp. 251-276) not present in the 1714 edition. These maxims are not accompanied by notes.

Amelot de la Houssaye was a celebrated French political author who was secretary to the French ambassador in Venice. He was a prolific and often controversial writer who also translated into French many important works from the Spanish and Italian, including Fra Paolo Sarpi's *Histoire du concile de Trente*, Amsterdam 1683, and *Le Prince* de Nicolas Machiavel, Amsterdam 1683.

See Cioranescu XVII 7123 & 40237.

'Olla potrida d'Amouretti, e di Filosofia'

2. **ARGENS, Jean-Baptiste le Boyer, *marquis d'* (1704-1771).**
CHIARI, Pietro, *translator* (1712-1785).

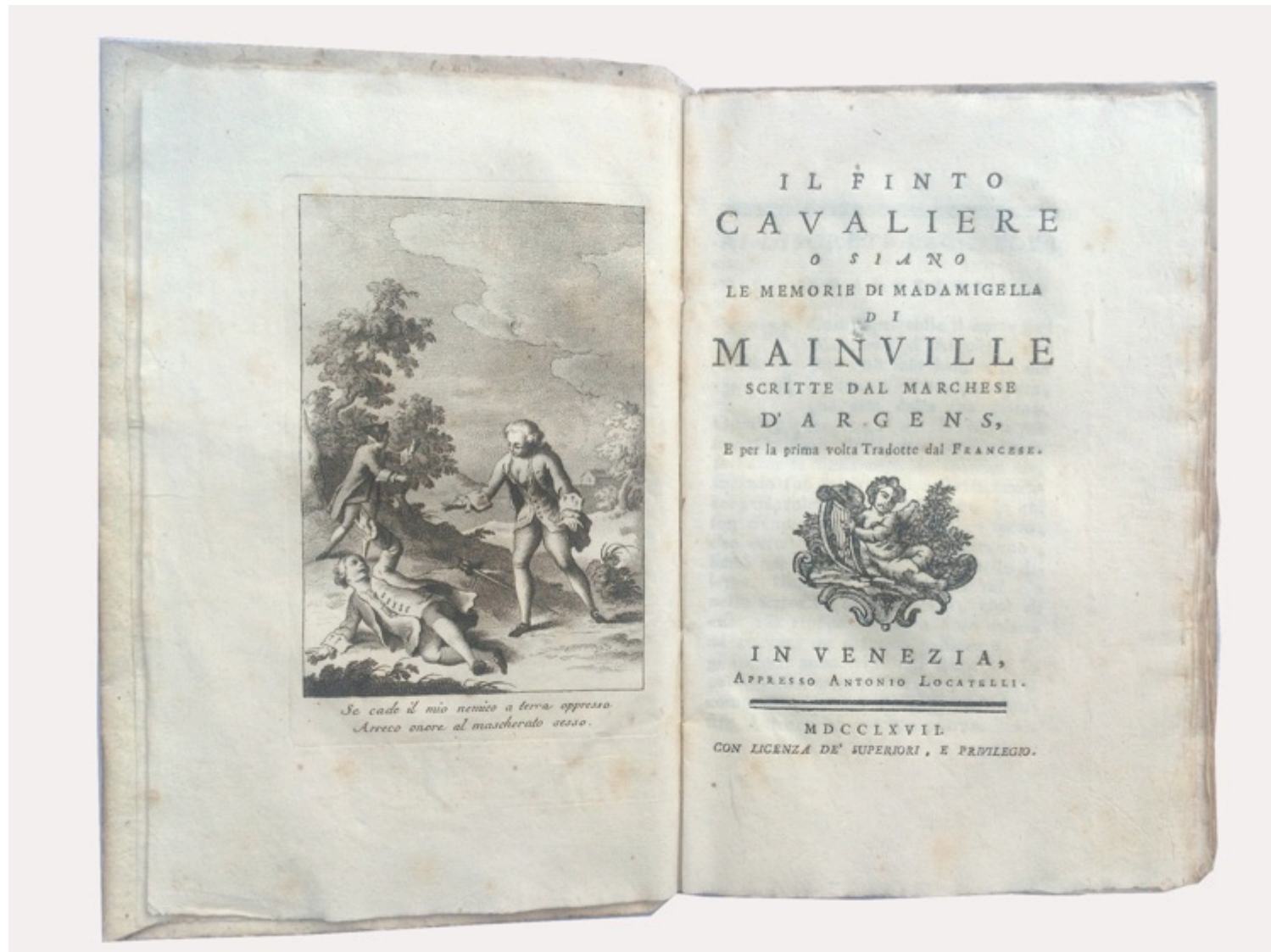
IL FINTO CAVALIERE o siano le Memorie di Madamigella di Mainville Scritte dal Marchese d'Argens, e per la prima volta Tradotte dal Francese. In Venezia, Appresso Antonio Locatelli. 1767.

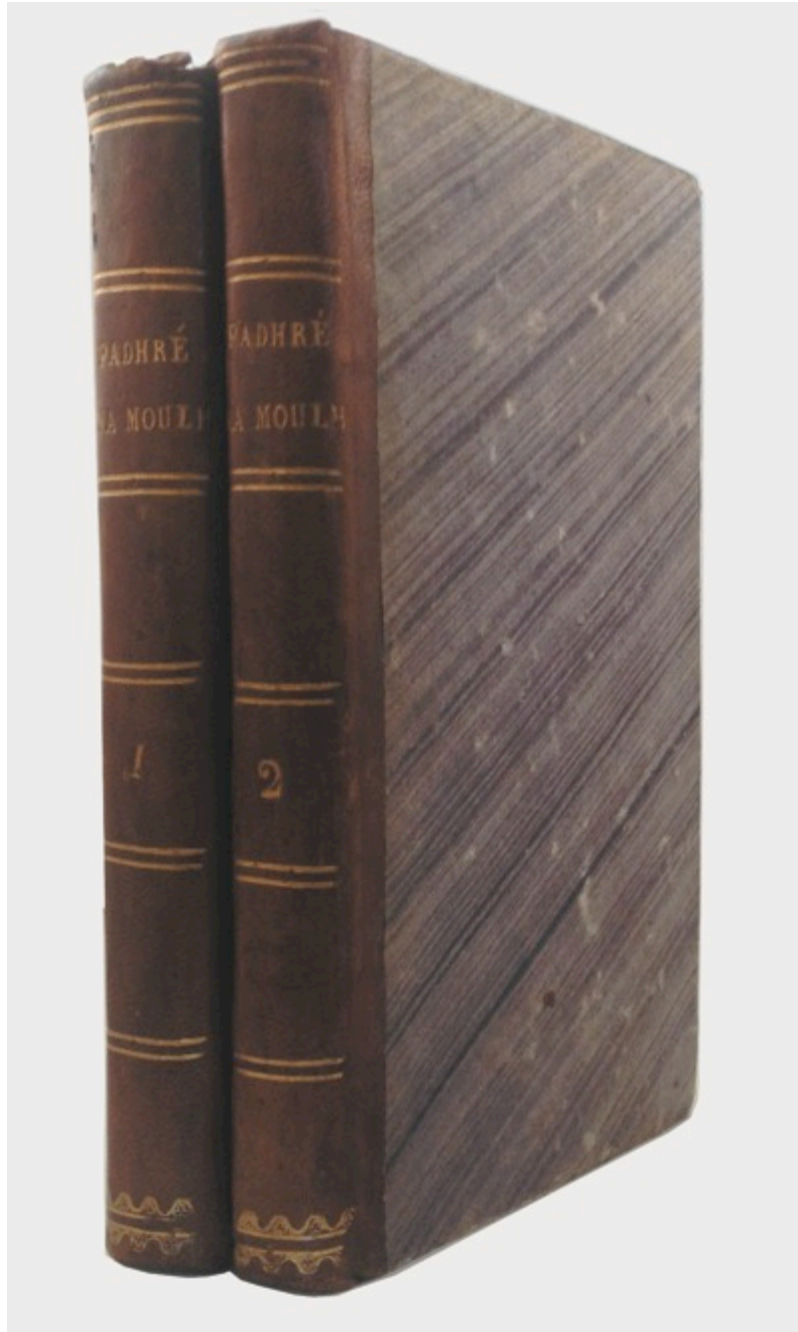
FIRST EDITION IN ITALIAN. 8vo, engraved frontispiece and pp. [iii]-xvi, CXCVII, [8] advertisements, occasional light browning in text, uncut throughout in contemporary white paste-paper boards, spine lettered in ink, remains of library shelf label at foot of spine, early ownership inscription crossed out on front paste down and some faded manuscript notes. **£400**

A good copy of this scarce Italian translation of the Marquis d'Argens' lively and risqué novel, first published as *Mémoires de Mademoiselle de Mainville, ou le Feint Chevalier*, La Haye 1736. The eponymous heroine runs away from home in order to avoid being married against her will or sent to a convent. Accompanied by her lover, who refuses to let her go without him and promises solemnly to respect her honour, the two travel together as brother and sister. However, her beauty attracts too much attention and the so-called siblings keep getting into trouble, so our heroine decides to dress as a man in order that the two might travel in safety. 'Après avoir bien rêvé, ils n'en trouvèrent pas de meilleur, que celui de déguiser le sexe de Mademoiselle de Mainville. Elle en comprit elle-même toute la nécessité, & résolut de s'habiller en homme. Dans ce nouvel état, elle parut encore plus belle. Jamais cavalier ne fut d'une figure si aimable & si propre à troubler le repos des Dames' (I, 32). For a while, they frequent gambling circles where they are very successful, until an argument lands them in a duel, after which she is arrested and taken to jail. On their travels they meet engagingly louche characters, such as a famous debauched opium addict, numerous swindlers in different guises and a duchess who 'simply adores opera'.

With a witty dedication to the shadow of Bayle in which d'Argens regrets that he is unable to dedicate a more serious work to him, rather than this 'Pot-pourri d'Amourettes & de Philosophie' ['Olla potrida d'Amouretti, e di Filosofia']. Were he less lazy, and less amorous, he would have finished his *Doutes Metaphysiques* ['*Dubbj Metafisici*'], but in nine months he has barely managed to write three pages. He has therefore let his imagination dictate and, instead of the words 'existence' and 'determinism', he has focused on those of 'Bachus', 'pleasure' and 'love'.

See Cioranescu 8306; not in OCLC.





3. **BANIM, John (1798-1842).**
DEFAUCONPRET, Auguste-Jean-Baptiste (1767-1843).

PADHRE NA MOULH, ou le Mendiant des Ruines, Roman Irlandais par M. Banim. Traduit de l'Anglais par M. A.-J.-B. Defauconpret, Traducteur des romans historiques de Sir Walter Scott. Tome Premier [-Second]. Paris. Charles Gosselin, Libraire de son Altesse Royale Monseigneur le Duc de Bordeaux, rue Saint-Germain-des-Près, no. 9. 1829.

FIRST EDITION IN FRENCH. *Two volumes, 12mo, pp. [iv], 234; [iv], 216, in contemporary quarter sheep over diagonally striped grey boards, vellum tips, spines ruled, numbered and lettered in gilt, edges sprinkled, with Anthony Surtees' bookplate.* **£350**

The scarce first edition in French of John Banim's novel, *Peter of the Castle*, first published in Dublin in 1826. The translation is by the travel writer and anglophile Auguste-Jean-Baptiste Defauconpret, now mostly remembered as the translator of Walter Scott's novels.

'The Banims may be justly called the first national novelists of Ireland ... Their ambition was to do for Ireland what Scott, by his Waverley Novels, had done for Scotland - to make their countrymen known with their national traits and national customs and to give a true picture of the Irish character with its bright lights and deep shadows' (Mathew Flaherty, *The Catholic Encyclopedia*, New York 1907).

OCLC lists Trinity College Dublin and Brigham Young only. The British Library also has a copy.

See Block p. 13; not in Sadleir.

'the prudish press of Spain'

4. [BECKFORD.]

HOLLAND, Henry Richard Vassall-Fox, Lord (1773-1840).

SOME ACCOUNT OF THE LIFE AND WRITINGS of Lope Felix De Vega Carpio. By Henry Richard Lord Holland. London: printed for Longman, Hurst, Rees, and Orme, Paternoster-Row; E. Jeffery, Pall Mall; and J. Ridgway, Piccadilly; by Richard Taylor and Co., Shoe-Lane, Fleet-street. 1806.

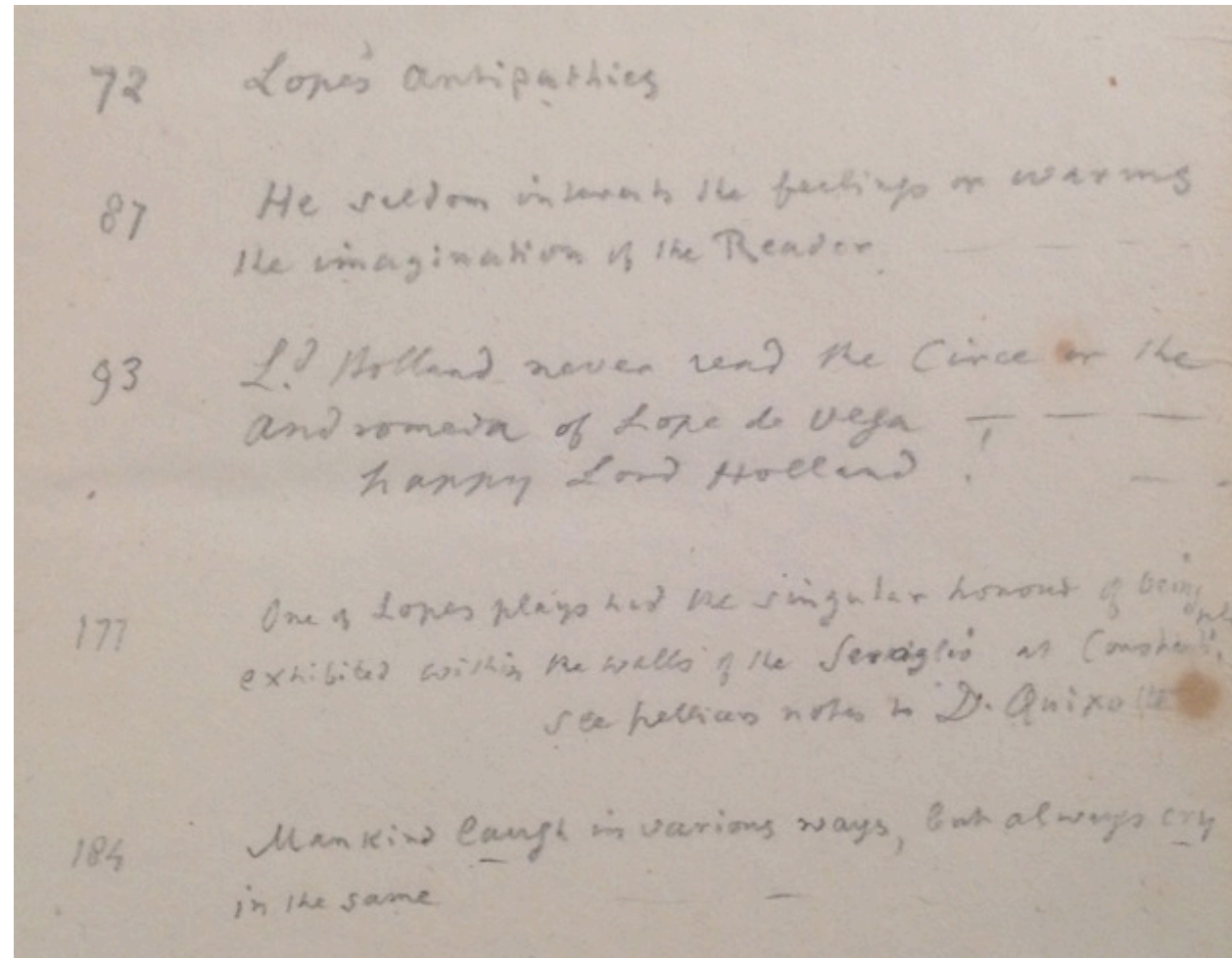
FIRST EDITION. 8vo, engraved frontispiece portrait and pp. viii, 294, [1] errata, some foxing and offsetting in the preliminaries, in contemporary half blue straight-grained morocco, extremities a little rubbed, spine simply gilt in compartments, with alternate cinquefoils and Maltese cross, lettered in gilt, plain dark endpapers, red silk marker, gilt edges, contemporary heraldic bookplate, thirteen lines of pencil notes in Beckford's hand on a front fly-leaf and the manuscript note 'Beckford sale lot 842' on the front free endpaper. **£2400**

William Beckford's copy of Lord Holland's penetrating critical and biographical study of the great Spanish poet and dramatist, Lope de Vega (1562-1635). With a frontispiece portrait of Lope de Vega and a dedication to the contemporary Spanish poet, Manuel Josef Quintana, whose 'advice and conversation in collecting the materials necessary to the task' proved invaluable to Holland in researching the work. The text is followed by a list of the contents of the 25 volumes of plays mentioned by Nicolas Antonio, the table of contents of Sancha's edition of Lope's poetry and a list of Lope's plays still extant.

Beckford's notes, characteristically in pencil, refer to six passages in Holland's text, each marked with a page number, and comprising a total of thirteen lines in Beckford's hand.

As is typical with Beckford's books, most of his notes are taken directly from the text, such as 'The prudish press of Spain tolerates no indecency but in the works of a Casuist' and 'One of Lopes plays had the singular honour of being exhibited within the walls of the Seraglio at Constantinople - see Pellicer's Notes to Don Quixote' - a rather appropriate observation to have struck the author of *Vathek*. Rather nice is Beckford's witty rejoinder for the note on p. 93: 'Ld Holland never read the Circe or the Andromeda of Lope de Vega ----happy Lord Holland!'.

Hamilton Palace Sale (1882-3) Lot 842; Rosebery Sale (1975) Lot 137.



Timbuktu exposed

5. [BECKFORD.]
ADAMS, Robert, *sailor*.
COCK, Simon, *editor*.

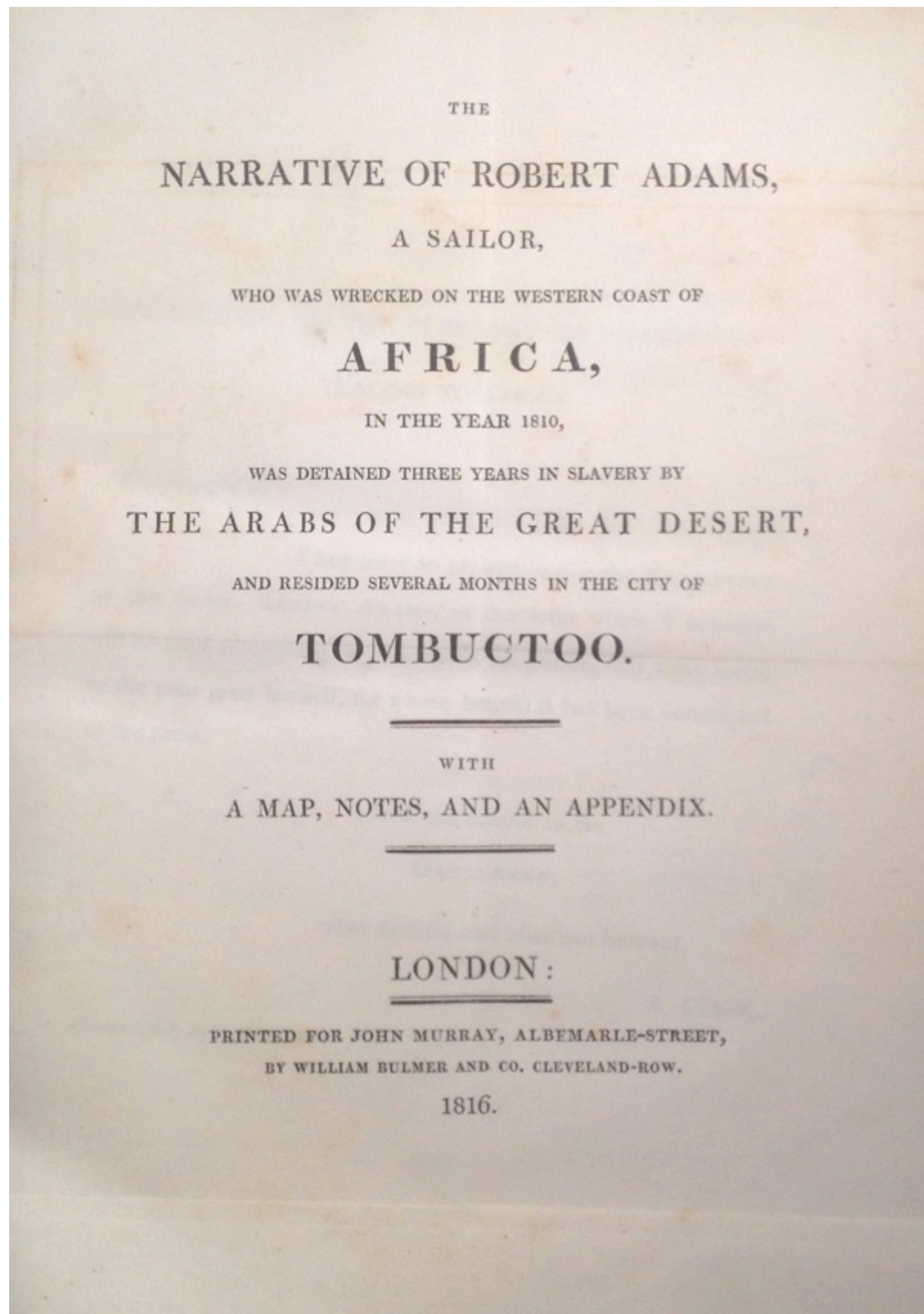
THE NARRATIVE OF ROBERT ADAMS, a Sailor, who was wrecked on the Western Coast of Africa, in the Year 1810, was detained three years in Slavery by the Arabs of the Great Desert, and resided several months in the City of Tombuctoo. With a Map, Notes, and an Appendix. printed for John Murray, Albemarle-Street, by William Bulmer and Co. Cleveland-Row. London: 1816.

FIRST EDITION. 4to (268 x 205mm), folding engraved frontispiece partly hand-coloured map (328 x 377mm), pp. [x], xi-xxxix, [i], [5], 6-231, in contemporary half red morocco over plain boards, spine simply gilt with alternate cinquefoil and Maltese cross, lettered and dated in gilt, with the heraldic bookplate of Walter Richard Shaw Stewart and twenty lines of Beckford's pencil notes. **£4000**

Beckford's copy of a controversial Barbary slave narrative, significant for being the first western account of Timbuktu since the sixteenth century. It was widely disbelieved on its publication because Adams' account of the legendary city of Timbuktu as a dull and squalid place fell far short of its popular perception as the El Dorado of Africa.

Robert Adams, whose real name was Benjamin Rose, was the son of a New York sail maker. On 17th June 1810, he sailed from New York in the ship Charles, bound for Gibraltar with a cargo of flour and rice. After Gibraltar they restocked and set out for a trading voyage down the coast of Africa, where they were shipwrecked some four hundred miles north of Senegal. No lives were lost but the captain and nine crew members were all taken into slavery. The crew were gradually split up and Adams and a Portuguese boy were taken as slaves to Timbuktu, where they were lodged in the king's modest clay and grass house and 'treated as curiosities'.

The appearance of the King and Queen caught Beckford's attention and is the subject of the first and most lengthy section of his notes. 'Adams & his Companion a Portuguese Boy treated as curiosities by their majesties of Tombuctoo - The Queen & her Ladies in Waiting used to sit & look at them for hours together -- The King & Queen the former of whom was named Woolo, the latter Fatima were very old grey headed people - the Queen was extremely fat - wore no shoes & in consequence her feet appeared to be as hard & dry as the hoofs of an ass'.



5. (continued:) ADAMS' Narrative, 1816

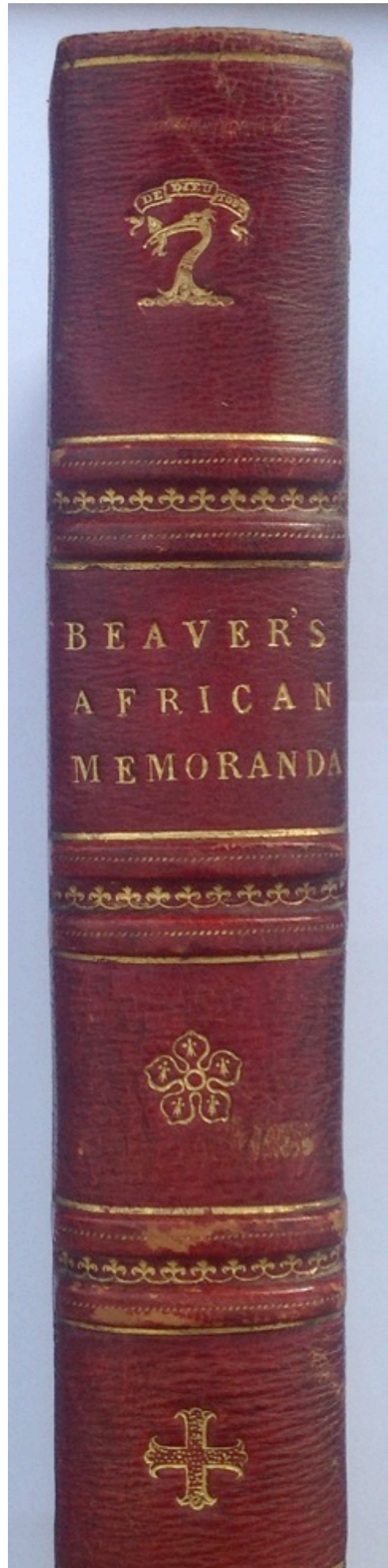


Beckford's other notes refer to the description of a weird animal called a Coorcoo, which has a hollow on its back like a pocket in which it puts its prey, to the physicians, who are old women, and to the strange appearance of the slaves: 'Adams once saw amongst some Slaves at Tombuctoo a woman who had her teeth filed round, he supposes by way of ornament: and as they were very long, they resembled Crow quills'.

Adams was eventually rescued from slavery by the British Consul at Mogador, Joseph Dupuis, who purchased his freedom and sent him to the American consul-general at Tangiers who arranged his transport back to America from Cadiz. However, for some reason Adams managed to miss his boat and sailed instead to Liverpool. He was recognised wandering about London, sick and beggarly, by someone who had known him in Cadiz, who took him to the Company of Merchants Trading to Africa. Here the tale of his adventures was taken down through interrogation by Simon Cock, as Adams himself could neither read nor write. The story was scrutinised for its truthfulness, details were checked and the account was subsequently published. The Company finally paid for Adam's passage back to America where he rejoined his family.

Provenance: William Beckford (1759-1844) and by descent to Walter Richard Shaw Stewart.

OCLC lists five copies only, in the National Libraries of Britain, Scotland, France, Spain and South Africa.



Quick! Before the French get there!
Comparisons with Jamaican slave output - William Beckford's copy

**6. [BECKFORD.]
 BEAVER, Captain Philip (1766-1813).**

AFRICAN MEMORANDA: relative to an Attempt to Establish a British Settlement on the Island of Bulama, on the Western Coast of Africa, in the year 1792. With a brief notice of the Neighbouring Tribes, Soil, Productions, &c. and some observations on the facility of Colonizing that part of Africa, with a View to Cultivation; and the introduction of Letters and Religion to its Inhabitants: but more particularly as the means of gradually abolishing African Slavery. By Captain Philip Beaver, of His Majesty's Royal Navy. printed for C. and R. Baldwin, New Bridge-Street, Blackfriars. London: 1805.

FIRST EDITION. 4to, (285 x 215mm), a very large and attractive folding map as frontispiece, partly hand-coloured, (680 x 730mm), and pp. [viii], xv, [i], 500, with two further folding engraved plates, in contemporary half red morocco over grey boards, spine with raised bands, compartments gilt with cinquefoils, Maltese cross and Beckford's heraldic devices of a heron and a tree in the upper and lower compartments, these devices repeated in gilt on the upper and lower corners, front and back, corners also blind-stamped, slightly scuffed at edges, some wear to the boards, top edge gilt, other edges uncut, with a page of Beckford's notes, in pencil, at the front, and with the heraldic bookplate of Walter Richard Shaw Stewart. **£4000**

A fascinating book on Africa and African slavery from the library of William Beckford (1759-1844), with his distinctive notes. This is particularly resonant when one considers that Beckford's family fortune was founded on slave labour in the family's Jamaican estates.

The work recounts in detail an expedition to the Island of Bulama on the west coast of Africa - in modern-day Guinea-Bissau - undertaken in 1792. The author, a senior officer on the expedition, explains in the preface that he was prompted to write his account after reading a French work (Sylvain de Golberry's *Fragmens d'un Voyage en Afrique*, Paris 1802) on the subject of French interests in Africa. Beaver, 'vexed with ... the supineness of England towards her interests in Africa', hopes that his work will provoke the English government into action before the chance is lost: 'We must not let Mons. Golberry run away with all western Africa'.

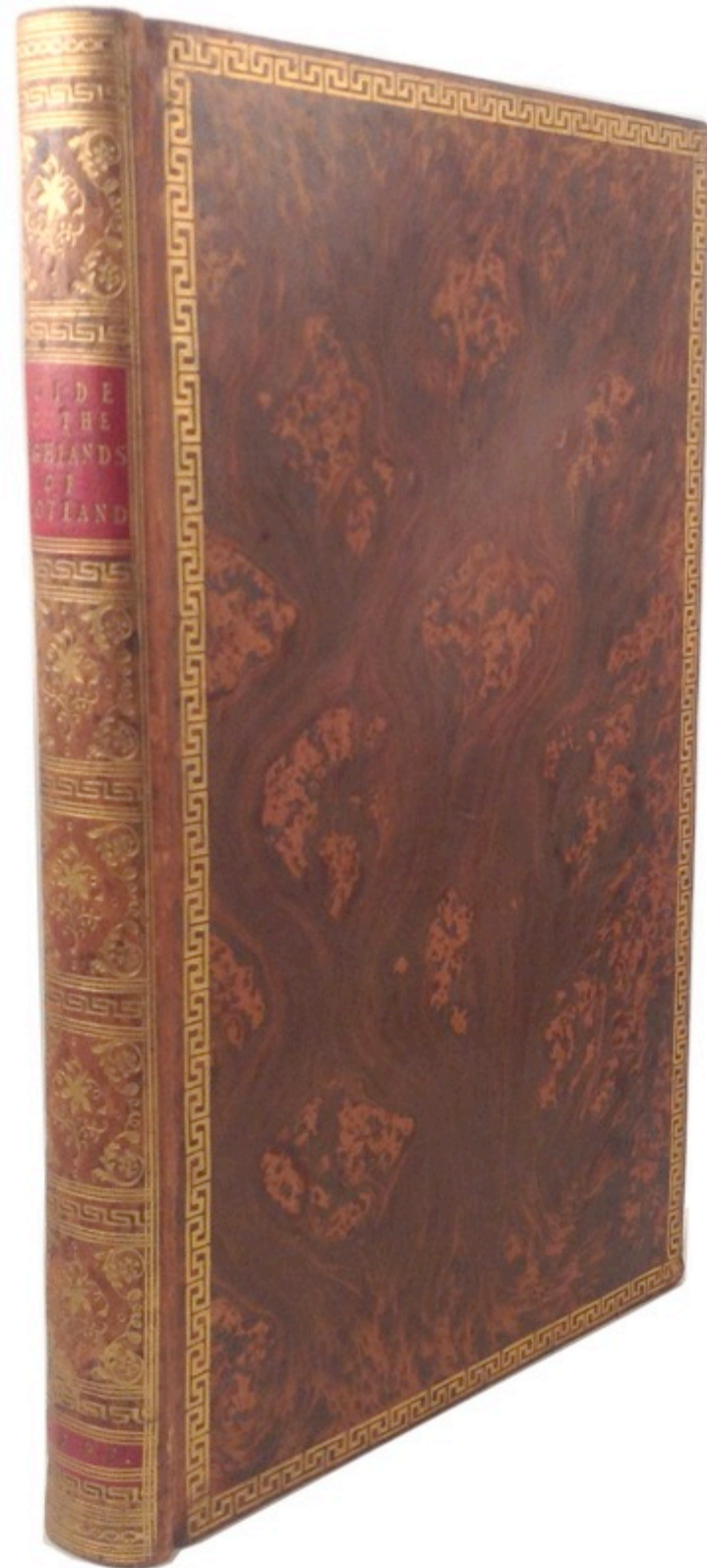
6. (continued:) **BEAVER'S *African Memoranda*, 1805**

In his reckoning of the advantages to England of colonising this part of Africa, Beaver makes extensive reference to the effect this would have on English possessions in the West Indies, particularly in reference to the slave trade. Statistics from Jamaica and the Bahamas are also used in determining the likely returns from establishing cotton plantations in Bulama. In addition to cotton, Beaver discusses the advantages of trading in rice, pepper, ivory, wax, hides, indigo, coffee, sugar can and tobacco. In terms of slavery, Beaver steers a rather difficult middle course. His ideas 'are too hostile to slavery to satisfy those who are advocates for its continuance; and concede too much towards that continuance to please those who are anxious for its abolition' (p. vi). Despite this 'hostility to slavery', Beaver insists on the humanity of English slave owners, declaring: 'As to general emancipation, none can think of it even without horror: for instead of improving the condition of the blacks in our West India islands, it would add to their present misery, rebellion, murder, rapine and cruelty; and would at once sweep from the face of the earth all the white population of the western possessions, by the hands of assassins' (pp. 399-400).

In his penciled notes at the beginning of the book, this is the final passage selected by Beckford, who simply repeats without further comment, 'General emancipation not to be thought of without horror'. This is getting to the heart of the matter and an appropriate sentiment for a man whose grandfather owned twelve hundred slaves. Beckford's other notes reflect parts of the text that he found interesting or absurd, such as the nests of large termites known as 'Bug-a-Bugs' and the attitude of the Canabacs, who view white women 'rather as objects of disgust than desire ... their devil is white'. Another of his notes refers to a passage about the island of the Papels, which, 'though little more than 40 miles long is, unfortunately for its inhabitants, governed by no less than 13 kings, who are seldom, if ever, altogether at peace' (p. 322).

The text is accompanied by two folding engraved plates within the text, showing plans of Beaver's enclosures and the blockhouse at Bulama, and by a large and very attractive folding engraved map, placed as a frontispiece. OCLC calls for four plates, but this appears to be in error: an extensive search of other copies has found a universal three plates or two plates and one inserted folding frontispiece. The large frontispiece, entitled 'Nautical Map Intended for the use of Colonial Undertakings on the W. Coast of Africa ... Originally constructed by the late C.B. Wadstrom: but altered, and amended, by Captain Philip Beaver; to illustrate his African Memoranda', has the borders of the different regions hand-coloured and has an elaborate pictorial border to the title.

Provenance: William Beckford (1759-1844), bound for him and with his notes, and by descent to Walter Richard Shaw Stewart.



7. **[BECKFORD.]**
MCNAYR, James (1757/8-1808).

A GUIDE FROM GLASGOW, to Some of the Most Remarkable Scenes in the Highlands of Scotland, and to the Falls of the Clyde. By James McNayr. Glasgow: Printed at the Courier Office. 1797.

FIRST EDITION. 8vo, (220 × 120mm), pp. [ii], [5]-249, [1], 6 contents, bound without the half-title (almost invariably discarded by Kalthoeber), in contemporary tree calf, Greek Key pattern border gilt on covers, spine richly gilt in compartments with red morocco label lettered in gilt, dentelles and edges gilt, marbled endpapers, with the bookplate of the fifth Earl of Rosebery, also with Kalthoeber's ticket and a manuscript note 'Beckford Sale 2043'. **£3600**

Beckford's copy of the first and only edition of McNayr's itinerary through the highlands of Scotland. Bound for Beckford by Kalthoeber and bearing his ticket, this is a wonderful copy in excellent condition.

"Thou, Nature, art my Goddess!" reads the quotation on the title-page, setting the scene for this account of a tour through some of the grandest and most picturesque scenery in the highlands. McNayr recommends that the journey be undertaken 'from the middle of July to the end of August', when the roads are more likely to be in good condition and the provisions more plentiful. In a dozen easy stages, McNayr takes in the Trossachs, travels from Loch Tay to Killin, Tyndrum and Inverary, around the top of Loch Fyne, along Loch Lomond to Dumbarton and so back to Glasgow. The text abounds in observations on the sublimity of the scenery, as well as providing the reader with copious information on the history of the places visited, and points of interest along the way, such as the birth place of Smollett and the burial place of Fingal. A final section explores the new road to Lanark and its cotton mills and the falls of the Clyde.

Provenance:

- (1) William Beckford (1759-1844), bound for him by Kalthoeber, with his ticket.
- (2) Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929), preserved in the library at Barnbougle until the Beckford sale, Sotheby's 27-28 October 1975, lot 197.

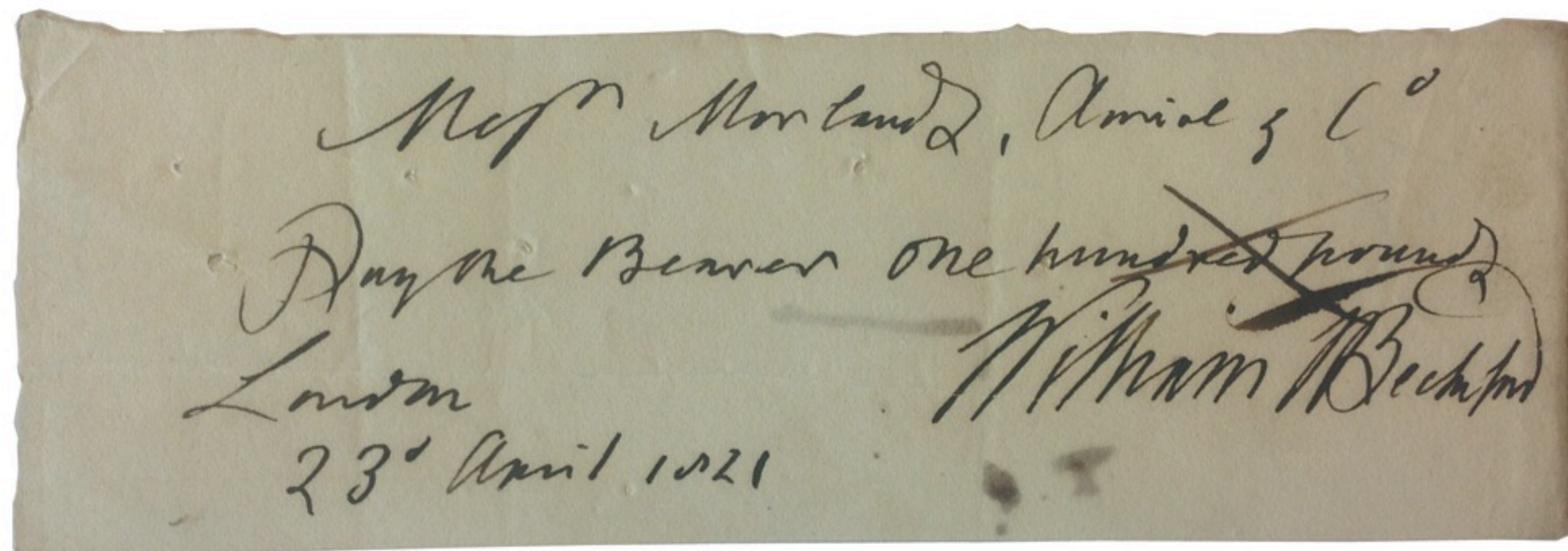
ESTC t35913, at BL, Glasgow, Mitchell, NLS, St. Andrews, Bodleian; Columbia, Huntington, McMaster, Missouri, Texas, Toronto and Yale.

8. BECKFORD, William (1759-1844).

AUTOGRAPH CHEQUE, SIGNED. 23rd April, London, 1821.

Autograph cheque, (62 x 186mm), written in brown ink, crossed, small hole from spike-filing, signed by William Beckford. £400

An autograph cheque written by William Beckford on St. George's Day, 1821. Made out to Messrs Morlands & Co., with instructions to pay the bearer one hundred pounds, dated London 23rd April 1821 and signed by Beckford. The signature is cancelled by the bank as usual.



Messrs Morlands & Co, Amial & Co
 Pay the Bearer one hundred pounds
 London
 23^d April 1821
 William Beckford

'the best I have been able to find so far ... indeed the only one'

9. BECKFORD, William (1759-1844).

RECOLLECTIONS OF AN EXCURSION to the Monasteries of Alcobaça and Batalha. By the author of "Vathek". Richard Bentley, New Burlington Street, Publisher in Ordinary to His Majesty. London: 1835.

FIRST EDITION. 8vo, (213 × 128mm), frontispiece portrait and pp. [iii]-xi, [i], 228, bound without the half title, in contemporary half calf over brown and cream marbled boards, spine simply ruled in gilt with label lettered in gilt: the headcap and top section (up to 17mm) of the spine missing, marbled endpapers, inscribed on the initial blank '? Goldsworthy March 1842 ... This Book is the property of Mrs Goldsworthy' and with the later booklabel of Philip O'Riordan Smiley, with bookseller's order form loosely inserted. **£300**

One of Beckford's most readable and entertaining works, his *Recollections of an Excursion to the Monasteries of Alcobaça and Batalha* is an idealised compression of several visits to Portugal into one single twelve-day journey, based on diary notes made during a visit in 1794 - a trip during which he did not actually visit Batalha at all. However, it was his visits to Batalha which enchanted him and which inspired him in his designs for Fonthill Abbey, even though his impressions were not published until so many years after the event.

'[Beckford's] *Recollections of an Excursion to the Monasteries of Alcobaça and Batalha* is a charming, heavily humorous concoction ... some biographers rate this short piece as his finest writing, and it is indeed a delightful evocation of a lost world, authentic in detail even if contrived in construction' (Timothy Mowl, *William Beckford: Composing for Mozart*, 1998, pp. 217-300).

This copy has a piece of leather missing from the top of the spine, which rather mars its looks. However, it contains an amusing piece of its history in the quotation sheet from a previous sale which is loosely inserted. 'This is the best I have been able to find so far', writes John Lyle, New and Second-hand Bookseller, to P. O'R. Smiley, Esq, of Victoria House, Ampleforth, Yorks. 'Indeed, the only one. If you wish me to buy it for you, please reply at once to make sure of securing it'. Evidently, Philip O'Riordan, who was Head of Classics at Ampleforth College, replied in time to secure the volume, as it bears his booklabel. It set him back the princely sum of £3 post free.

Chapman, *Bibliography of William Beckford*, 9 (i), pp. 67-69.



'the camels have a strange fishy cast, as like Turbots as quadrupeds'

10. **BECKFORD, William (1759-1844).**

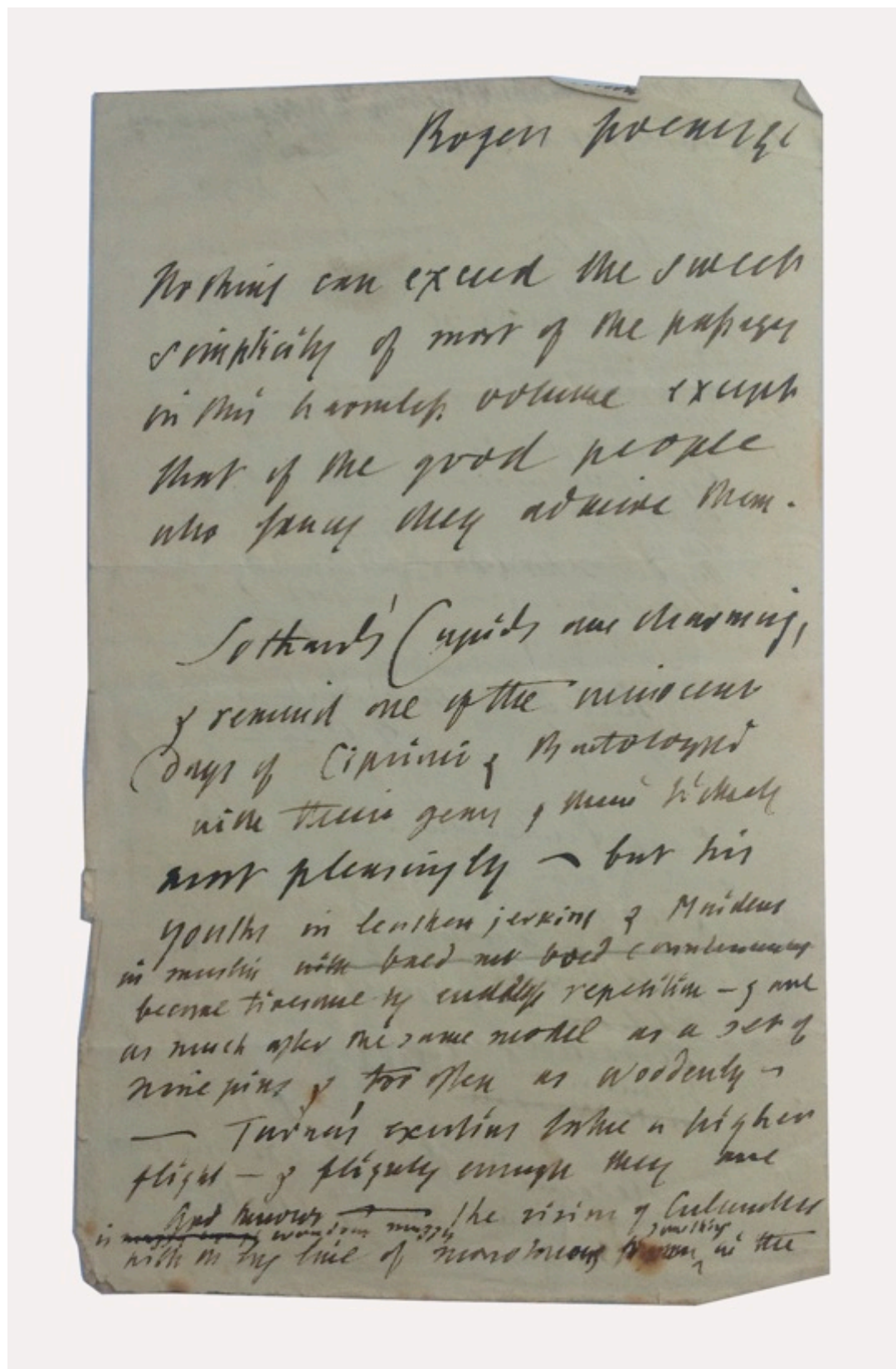
ROGERS POEMS. December 21. 1832-1833.

MANUSCRIPT IN INK, UNSIGNED. *Single sheet folded, (185 x 112mm), pp. [4], bookseller's receipt on one side, Beckford's autograph notes on the other three pages.* **£3000 (+ VAT)**

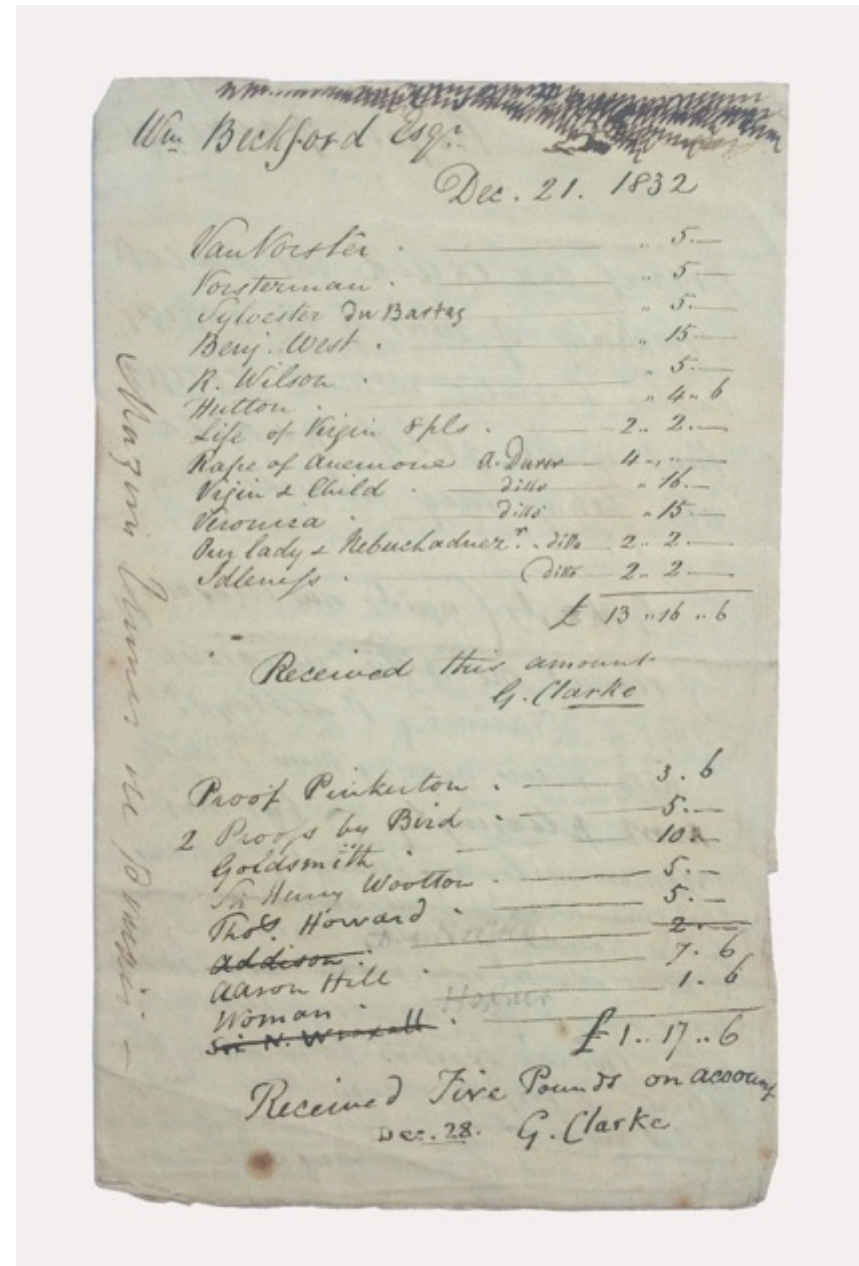
An important manuscript, in which Beckford describes his reaction to the illustrated edition of Rogers' *Poems*. Written on the blank pages of a folded bookseller's bill from George Clarke, made out to Beckford and dated Dec. 21 1832. The bill lists some nineteen titles and is inscribed 'Received this amount, G. Clarke' and 'Received Five Pounds on account, Dec. 28, G. Clarke'. The items listed include Sylvester's *Du Bartas*, five works engraved by Dürer, including the *Rape of Anemone*, *Virgin and Child* and *Veronica*, works by Hutton, Goldsmith, Sir Henry Wootton and Aaron Hill. Addison has been crossed out and there is one work simply listed as 'Woman'.

'Nothing can exceed the sweet simplicity of most of the passages in this harmless volume except that of the good people who fancy they admire them', begins Beckford's critique. He goes on to discuss the illustrations in caustic detail. 'Stothard's cupids are charming,' he allows, 'but his Youths in leathern jerkins and Maidens in muslin with bald, not bold, countenances, become tiresome by endless repetition, and are as much after the same model as a set of ninepins and too often as woodeney ... Turner's exertions take a higher flight, and flighty enough they are, God knows. The vision of Columbus is wonderous muzzy with its long line of monotonous somethings in the clouds, appearing like the ghosts of haycocks topped with little boughs. The Caravan scene, too, is all confusion and bad drawing. The most prominent figure, a Jackanapes on horse-back, looks like one of the scare-crow shadows in the *Freischutz*. The camels have a strange fishy cast, as like Turbots as quadrupeds; and what is meant for a whirlwind of sand resembles those etchings chance sometimes makes up in black and white at the bottom of a tin coal-scuttle?'

The text is reproduced in *The Consummate Collector: William Beckford's Letters to his Bookseller*, edited by Robert J. Gemmett (Appendix I, pp. 320-321). Gemmett notes that the document is among the Bentley transcripts of the Beckford-Clarke letters in the Beinecke Library at Yale.



10. (continued:) BECKFORD MANUSCRIPT, 1832-33



It is obviously a transcription of Beckford's ms. notes in a copy of Samuel Rogers' *Poems*, published in 1834. Although bearing an 1834 imprint, this book was available in December 1833 when Beckford recorded his comments. It is not a document that was included with the original letters as I examined them, but the book must have been in Bentley's possession (the grandson of Beckford's publisher) at the time the transcriptions were made. The numbers in the text are page references to the volume which was Beckford's habit of citing when he made notes in the fly-leaves. No copy of this edition appeared in the Hamilton Palace sale, suggesting the possibility that the first Richard Bentley, Beckford's publisher, obtained the copy from Clarke along with the original letters.

Robert Gemmett seems not to have known of the existence of this manuscript which may itself have been the source for the transcription in the Beinecke. It is also possible that it was a first draft made by Beckford and afterwards copied by him into his copy of the book. The manuscript is dated 25th December 1833 and it may be that he was reading a different copy of the book, not his own, perhaps while his own was bound or while he was still awaiting its delivery, which would have caused him to write these notes on a separate piece of paper instead of directly into the book. It is clearly a first or early draft as it is full of corrections in Beckford's hand, giving a fascinating insight into Beckford improving and editing his own work. This also suggests the possibility that Beckford sometimes made rough drafts of his comments on books prior to entering his notes in the books themselves. The text reproduced by Gemmett appears to reflect the final version of this manuscript, with the corrections incorporated. I am grateful to Sidney Blackmore for bringing Gemmett's appendix to my attention.

See *The Consummate Collector: William Beckford's Letters to his Bookseller*, ed. Robert J. Gemmett, Norwich, Michael Russell, 2000 (Appendix I, pp. 320-321).

11. BECKFORD, William (1759-1844).

VATHEK. A Londres: chez Clarke, New Bond Street. 1815.

FIRST ENGLISH EDITION OF THE ORIGINAL FRENCH TEXT. 8vo, pp. [iv], 218, an engraved plate by Isaac Taylor after Isaac Taylor junior, with the initial blank leaf and the errata slip, in contemporary half blue morocco over marbled boards, spine gilt in compartments with brown morocco label lettered in gilt, with the bookplate of Philip O'Riordan Smiley. £400

This is Beckford's authorised reprinting of the original French text of his fantastic oriental tale. A printed note before the text, signed W. Beckford, 1 Juin, 1815, reads: 'Les editions de Paris et de Lausanne, etant devenu extrêmement rares, j'ai consenti enfin a ce que l'on republiât à Londres ce petit ouvrage tel que je l'ai composé. La traduction, come on sçait, a paru avant l'original; il est fort aisé de croire que ce n'étoit pas mon intention - des circonstances, peu interessantes pour le public, en ont été la cause. J'ai préparé quelques Episodes; ils sont indiqués, à la page 200, comme faisant suite a Vathek - peut-être paroîtront-ils un jour!'

Beckford made a number of alterations to the text for this London edition, for example, altering the number of steps of Vathek's tower from 11,000 to 1,500, perhaps an alteration prompted by his own experiences in tower building at Fonthill Abbey.

Chapman, *Bibliography of William Beckford*, 3 (B (iii), pp. 35.

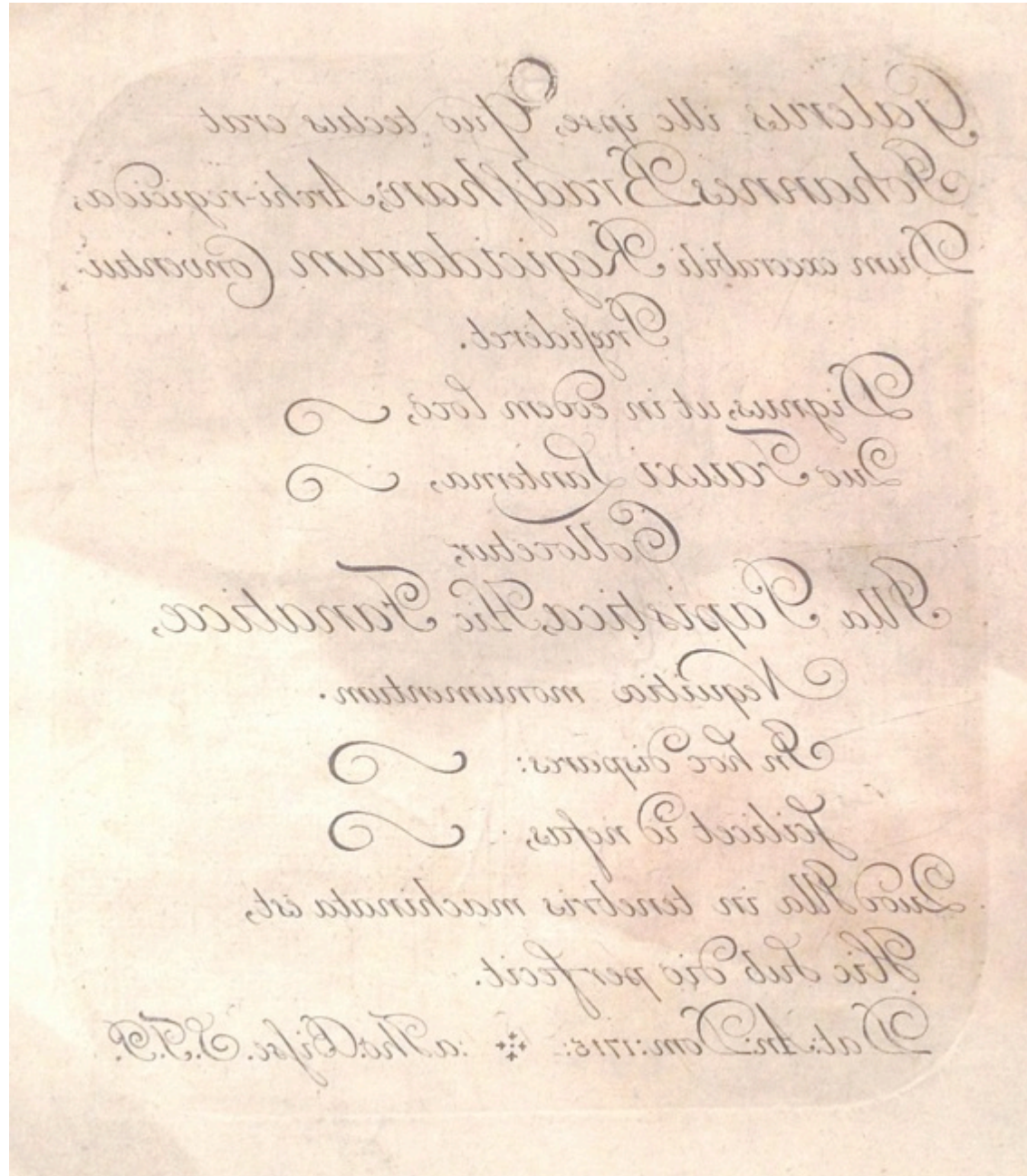


12. **BISSE, Thomas (d. 1731).**

GALERUS ILLE IPSE, Quo tectus erat Johannes Bradshaw, Archi-regicida, dum execrabili Regicidarum Conventu Præsideret. 1715.

4to, single sheet, engraved, printed on one side only, browned and slightly creased.

£1200



A reverse engraving of an inscription in Latin comparing John Bradshaw, the regicide, with Guy Fawkes. The inscription is taken from a copper plate belonging to Bradshaw's steele-lined hat in the Ashmolean Museum in Oxford. During the trial of Charles I, Bradshaw, who had been appointed Lord President, was so afraid of an assassination attempt that he wore armour under his scarlet robes and wore a 'broad-brimmed, bullet-proof beaver hat, which he had covered over with velvet and lined it with steel' (Sasche, *England's Black Tribunal*, 1973, pp. 69-85).

John Bradshaw, Sergeant-at-law, was a gentleman of very ancient family in the country of Lancashire ... He became a student in law, in Gray's Inn, and by his reputation and prudence acquired some fortune, but was a man of great ambition and insolence. He was made one of the Commissioners of the Great Seal for six months, in 1646, and Chief Justice of Cheshire, February 22, 1647. Being devoted to the republican cause, he acted as Lord President of the pretended High Court of Justice on the trial of Charles I, taking great care of his own person, for the large hat he wore at the time was well guarded with iron: it is still preserved in Ashmole's Museum at Oxford. His temper well suited the task of passing sentence on the king, as a "Traitor, tyrant, murderer, and public enemy to his country", and he was the first who signed the warrant for his execution, and for this service large sums of money and estates were voted him by parliament. His ungovernable disposition made him regarded with terror by all parties; and in opposition to Cromwell he secretly joined the Fifth Monarchy-men. Being afflicted with a quartan ague he died November 22, 1659, and was buried with great pomp in Westminster Abbey. At the Restoration both houses of Parliament ordered ... that his body, with that of Cromwell, Ireton, and Pride, should be hanged upon the gallows at Tyburn, and buried under it ... and their heads were placed upon Westminster-hall' (James Caulfield, *Portraits, memoirs and characters of remarkable persons*, London, 1813, II, 106-107).



13. [CARTAGENA.]

THE EXPEDITION. An Ode. Written in October 1740. printed for T. Cooper, in Pater-Noster-Row. London: [1741].

FIRST EDINBURGH EDITION. *8vo, pp. 12, uncut in the original pale blue wrappers.* £950

A scarce poem about a highly controversial encounter between English and Spanish forces in the West Indies, during an intense period of commercial rivalry. The city of Cartagena, on the Caribbean coast of what is now Columbia, became a port of considerable importance as early as the mid sixteenth century and in 1585 it was plundered by Sir Francis Drake, who extracted a large ransom from the Spanish. In 1739, the British fleet, under Admiral Edward Vernon, set out on an aggressive campaign against the Spanish settlements. Initial success, in the capture of Porto Bello, led to the decision to make an all-out attack on Cartagena, by land and sea.

The attack was a complete disaster, with some half of the 6000 men dead or dying by the time the British were forced to withdraw. The episode, now known as the War of Jenkins' Ear, is described at some length in Smollett's *Roderick Random*, who had been on board on one of the ships as a young man. This poem is an attempt to salvage British honour from the wreckage of the expedition and is said to have been written 'by a young gentleman who died in the late unfortunate attack of Fort St. Lorenzo at Carthagen. If he should be thought to over-value our land-forces employed on this occasion, that may be imputed to his consciousness of the courage and generous ardor of those brave devoted youths, his companions in the expedition'.

According to Foxon and ESTC, this is an Edinburgh piracy of the folio edition printed in London earlier the same year (ESTC lists four copies of the London folio, at BL, Huntington, Boston Public Library and University of Cincinnati).

ESTC t1544422, at BL, CUL, NLS, Bodleian, Boston Athenaeum and Texas.

Foxon E606; *European Americana* 741/74.

Biblical mnemonics for the young

**14. [CHILDREN'S BOOK.]
NICOLAI, Philippus Cyriacus.**

MONOSTICHA MEMORIALIA BIBLICA In usum studiosorum adolescentum scripta & edita. Philippo-Cyriaco Nicolai, Steinovia-Hanovico. typis Jacobi Beisii, Curiae Gelr. Typogr. Ordinar. Arnhemii, 1638.

FIRST EDITION. Oblong 16mo, (69 x 84mm), pp. [xxiv], 81, [1], (AF⁸), text a little browned throughout, occasional manuscript notes in text, in pencil, first gathering slightly sprung with A1 and A2 attached to endpaper at gutter, in contemporary plain vellum, a few unobtrusive spots and marks to covers, edges darkened and a little worn. **£6000**

The scarce first edition of a biblical summary intended for the use of young people. As suggested by the title, *Sacred Mnemonics*, under which the work was subsequently published, it was intended to make it easy for young people to learn their scriptures, with books from the bible being summarised into single lines which were designed to be easily memorable. Printed by Jacob Biesen (1632-1677) who was active in Arnhem between 1632 and 1679. His considerable output includes Dutch and classical literature, mathematics, law, medicine and history as well as news pamphlets and state publications. He printed theology and scriptural studies in both Latin and Dutch, including translations of the English Puritan writers Arthur Hildersham (1563-1651) and William Twisse (1578-1646).

It was republished by Christian Keimann in a German translation under the title *Mnemosyne Sacra, id est: Monosticha Biblica Memorialia ... kleine Gedechtnüß-Bibel*, Görlitz, 1646 and Leipzig 1652. The text is prefaced by a brief section, 'Salutem & observantiam' and a six page 'Praefatio ad Studios adolescentes' and it is followed by a final leaf giving six lines of 'errata crassiora' and two further lines advising that question marks have been omitted and that smaller mistakes can be corrected by the reader.

OCLC and STCN both give only the Koninklijke Bibliotheek copy.



'la philosophie moderne nous rend citoyens du monde'

15. **CLEMENT, Jean Marie Bernard (1742-1812).**

PETIT DICTIONNAIRE de la Cour et de la Ville. Tome Premier [-Second]. chez Briand, Libraire, Quai des Augustins, no. 50. A Londres, et se trouve à Paris, 1788.

FIRST EDITION. *Two volumes, 12mo, pp. [iv], 185, [i] advertisements; [iv], 167, [1] postface; internal tear through pp. 79-94, affecting numerous letters but with no actual (appreciable) loss; uncut throughout in the original patterned wrappers, with the slightly later pictorial bookplate of the Bibliothèque du Palais Abbatial de Royaumont.* **£600**

An attractive and entirely unsophisticated copy of this scarce philosophical and literary dictionary. Including extracts of verse and dialogue, with a wide-ranging selection of subjects, the definitions vary in length from the succinct three or four liner to the more elaborate short essay or invective. The author, known as 'Clément de Dijon', collaborated in a number of journals and was widely known for his vindictive temperament. His highly personal attacks on contemporaries included Voltaire, despite the help that Clément had received from him on his first arrival in Paris. The present work is generally of a less personal nature, though thinly veiled comments on Clément's fellow-writers are included. He concludes with a sarcastic request for information with which to fill in the gaps and perfect his work. 'Je supplie les dames de me procurer candeur, tendresse, fidélité; les hommes à la mode, sens commun, délicatesse & loyauté; les gens de cour, attachement, bienveillance & sincérité; les gens d'affaires & de finances, désintéressement, félicité publique ... les gens de lettres, bonhommie, fraternité; les philosophes, conscience & évidence; les docteurs de sorbonne, liberté de penser; & les moines, tempérance & utilité' (Post-face, Vol. II, p. 168).

A number of particularly interesting words and terms are included in the dictionary, such as *Cosmopolite*: 'On a voulu exprimer par ce grand mot le sentiment d'une bienfaisance universelle. Mais qui croiroit qu'un mot si important fût inventé par l'égoïsme? La philosophie moderne nous rend citoyens du monde, & nous fait regarder l'amour de la patrie, comme un sentiment mesquin. Le philosophe a pour concitoyens tous les hommes; il aime avec une tendre humanité le Lapon & l'Orang-Outang qu'il ne verra jamais, afin de regarder comme étranger son compatriote qu'il voit tous les jours' (I, 68-69).

ESTC t117185, at British Library and four copies in Poland only.



16. **DESBIEFS, Louis (1733-1760).**

PASSE-TEMPS DES MOUSQUETAIRES, ou les Loisirs bien Employés: Choix de Petits Contes Modernes de M. D. B***** Et d'un Recueil d'Épigrammes, tirées des meilleurs Auteurs François. Au Quartier General, de l'Imprimerie du Tambour-Major. En Tout Temps [1741?].

FIRST EDITION? 12mo, (172 × 98mm), pp. iv, [5]-190, [2] table, unpressed in the original paste-board covers, printer's waste covered on the outside in dark blue mottled paper, the printers waste revealed on the pastedowns, no other endpapers, with a later manuscript catalogue note pasted in on the front paper quoting Viollot-le Duc's bibliography, early manuscript label on spine, binding considerably worn but unrestored and rather attractive. **£250**

Louis Desbiefs' first published work, consisting of fifty licentious verse contes by Desbiefs followed by a collection of epigrams by various authors. There were two undated editions, with slightly different titles (the other being subtitled 'ou le temps perdu') both dated by Cioranescu as 1755. The work was reprinted by Gay in 1866. Cioranescu gives priority to the Berg-op-Zoom (Frankfurt) edition, a priority born out by the preface, in which the author discusses his title. The first part of the title was suggested by the indulgence of 'some of those gentlemen', ie musketeers, and 'Le Temps Perdu' was even more appropriate, he suggests, as he has lost his time in making the book and others - perhaps the whole of France, he wishes - will lose theirs in reading it.

Desbiefs also published three or four sentimental novels, three of which are recorded in Cioranescu: *L'Heureuse Victim, ou le Triomphe du Plaisir*, 1756, *Nine*, 1756 and *Sophie*, 1756. MMF suggest a possible fourth, *Les refus*, Amsterdam & Paris, 1772, which also bears the authorial 'M.D.B.' on the title-page. Apart from the date of publication, which is significantly later than his earlier flurry of works, it appears to be similar in content, with its 'intrigues galantes, réflexions sur l'amour'.

'Ce recueil est de Louis Desbiefs, avoué, né Dole en 1733, mort en 1760. Les contes, la plupart très licencieux, facilement mais lâchement écrits, sont de Desbiefs, et remplissent la première partie de son livre; la seconde contient 224 épigrammes bien choisies parmi les plus connues' (Viollot-Leduc, quoted in Gay).

OCLC lists BN, BL and Maryland only for this edition; the Berg-op-Zoom edition is held at Berlin, Gottingen, Indiana, Kansas and NYU.

Cioranescu 23092-23093; Gay II 661-662.



17. **DORAT, Claude-Joseph (1734-1780).**
LA FONTAINE, Jean de (1621-1695).
BOILEAU-DESPREAUX, Nicolas (1636-1711).
BORDE, Charles (1711-1780)
GRESSET, Jean Baptiste Louis (1709-1777) and others.

LES PLAISIRS DE L'AMOUR ou Recueil de Contes, Histoires & Poèmes galans.
 Chez Apollon. Au Montparnasse [ie. Paris, Cazin]. 1782.

FIRST EDITION. *Three volumes in one, 16mo, (133 x 80mm), engraved frontispiece and pp. 143; [iv], 140; 142 (ie 144), with seventeen other engraved plates, the title page in typographical border, headed with the initials 'N.D.R. & C.', in contemporary half polished sheep over plain green boards, spine gilt in compartments with floral tooling, red morocco label lettered in gilt and green morocco oval numbering piece, green and red patterned endpapers and rather surprising gilt edges, with the later booklabel of Roger Peyrefitte.* **£600**

An attractive volume of this sought-after collection of slightly risqué tales of love, strikingly illustrated with a suite of eighteen unsigned plates. The texts are by various authors including La Fontaine, Dorat, Gresset and Boileau-Despreaux, Rousseau and Voltaire. The majority of the tales are in verse but the selection includes an interesting novella, *Euphrasie ou les graces philosophes* (I, 67-138), presented in three songs with a striking saucy frontispiece.

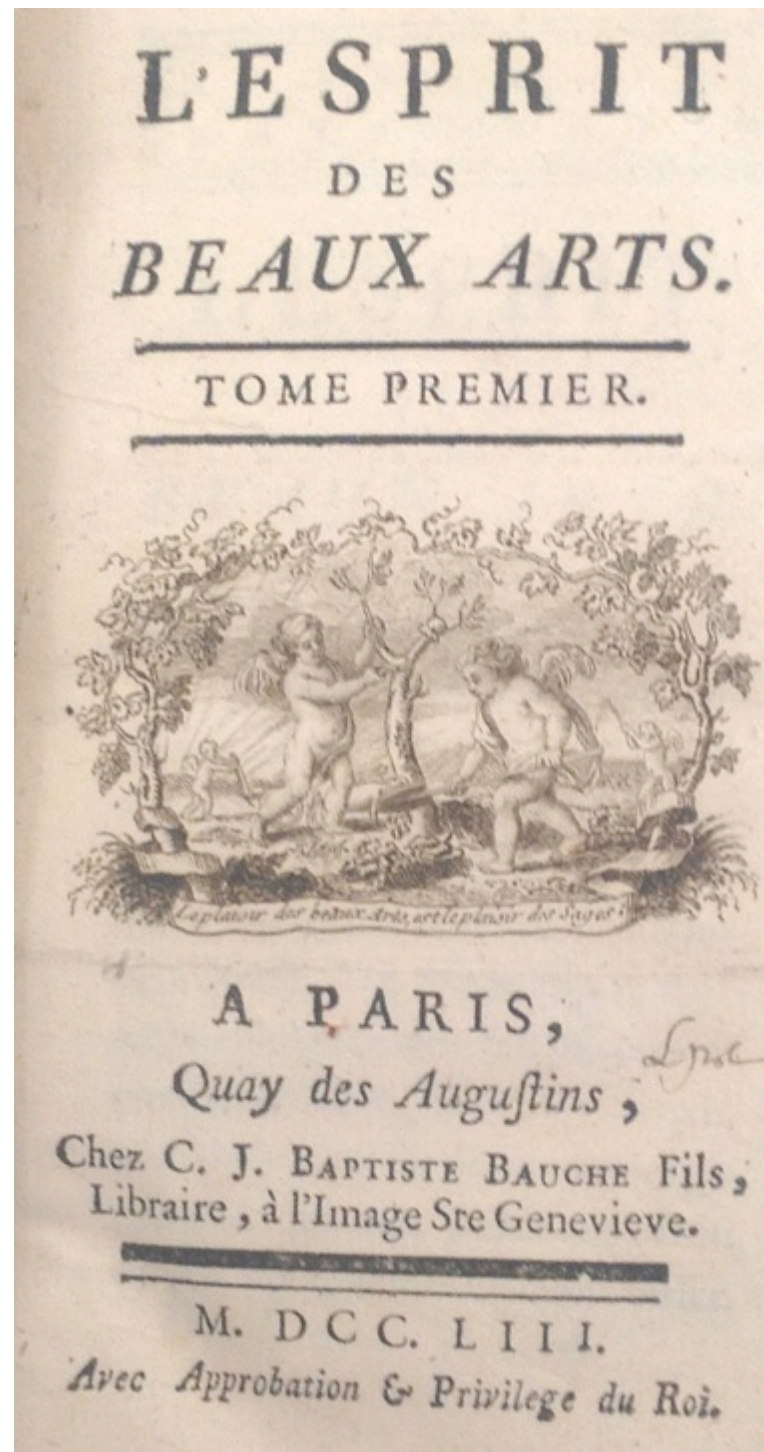
The tales included are: 'L'Amour Oiseleur, Poème Pastoral', 'Les Dévirgineurs, Conte', 'Les Cerises, Conte tiré du Moyen de Parvenir' (plate depicts crowded drawing room scene with naked lady picking up cherries from the floor); 'Alphonse'; 'Euphrasie, ou les Graces Philosophes' (not listed in Gay, possibly an oversight); 'Le Paysan qui avoit offensé son Seigneur' (court scene); 'Parapilla'; 'Joconde, Nouvelle tirée de l'Arioste' (followed by 'Dissertation sur la Joconde' by Boileau Despreaux); 'Rosine' (great boating scene with dagger raised); 'Les Trois Manieres' (artists and musicians); 'Le Mal d'Aventure'; 'Ver-Vert. A Madame l'Abbesse d***' (followed by 'Lettre de M. Rousseau, sur Ver-Vert', plate depicts nuns cooing over bird); 'Camille, ou la Manière de Filer le parfait Amour' (touching dungeon scene); 'Ce qui plait aux dames' (kitchen scene with man looking puzzled); 'La Fiancée du Roi de Garbe, Nouvelle' (heroic sea rescue); 'Le Petit Chien qui secoue de l'argent & de pierreries' and 'Le Savetier'.

'Recueil assez recherché, bien que les figures soient presque toutes des copies de vignettes publiées antérieurement' (Cohen-de Ricci).

Cohen-de Ricci 806-807; Gay III, 763.



with the important catalogue of books published by Bauche



18. ESTEVE, Pierre (1720-1790).

L'ESPRIT DES BEAUX ARTS. Tome Premier [-Second]. Quay des Augustins, chez C.J. Bauche Fils, Libraire, à l'Image Ste. Genevieve. A Paris, 1753.

FIRST EDITION. *Two volumes in one, 12mo, (165 × 88mm), pp. [iv], 252, [3] contents and errata; [iv], 231, [3] contents and errata, [5] privilege, 17 publisher's catalogue, engraved vignettes on both title pages, with the half titles, in contemporary calf, a little dusty and worn, head-cap missing, spine gilt in compartments with dark morocco label lettered in gilt, marbled endpapers, red edges.* £400

First edition of a wide-ranging study of the arts by Pierre Estève, a medical doctor attached to the University of Montpellier and the author of numerous works on astronomy, music, language and aesthetics. Beginning with an examination of the nature of language, and the French language in particular, Estève proceeds to a detailed discussion of music, touching on its history, comparing ancient and modern taste in music and discussing the principles of melody, recitative and French opera, as well as dance and ballet. A final part is devoted to architecture, with specific reference to theatre architecture.

Bound after the work is Bauche's extensive publisher's catalogue, which lists some three hundred titles in the fields of philosophy, literature and science. This catalogue is of particular importance as many of Bauche's publications were controversial and did not bear his name in the imprint. For example it was Bauche who published Diderot's *Lettre sur les Sourds et Muets*, 1741, which was published with simply the date as imprint, but is openly listed here.

With attractive engraved vignettes on both title-pages, by Pierre-Alexandre Aveline (1710-1760). The first of these, which is unsigned, bears the inscription, 'le plaisir des beaux Arts, est le plaisir des Sages'.

Cioranescu 27897; Cohen-de Ricci 363.



19. **FIELDING, Sir John (1721-1780).**

FORGERY UNMASK'D; or, Genuine Memoirs of the two Unfortunate Brothers, Rob. and Daniel Perreau, and Mrs. Rudd. Containing, a number of curious and interesting particulars, and many Anecdotes relative to the Forgeries of Messrs. Perreaus; with suitable Remarks, &c. &c. Together with a full and circumstantial account of their examinations before Sir John Fielding, and the other magistrates; the Declarations made by Mrs. Rudd; and her Case, as communicated by Herself. Never before published. Illustrated with a New and Beautiful Engraving of Mr. Dan. Perreau in the Act of threatening to Murder Mrs. Rudd, unless she would Sign the Fatal Bond. printed for A. Grant, Bridges Street, Covent Garden; and sold by all the Booksellers and News-carriers in Town and Country. London: [1775?]

FIRST EDITION. 8vo, (229 × 140mm), engraved frontispiece and pp. 48, uncut throughout, some scattered foxing and browning, in (or rather out of) contemporary quarter calf over marbled boards: spine broken and covers detached. **£850**

A fascinating account of a famous trial for forgery written by Sir John Fielding, examining magistrate during the trial and half-brother to the novelist, with whom he founded the police system of London. The trial of the twin brothers was a sensational one: seventy-eight bankers and merchants of London signed a petition to the King asking for a pardon for Robert Perreau and the newspapers were full of stories of the brothers' being victims of a plot led by a ruthless woman.

Fielding himself seems to have been acutely aware of the Perreau's wide support: 'These ill-fated brothers came into the world together; and we sincerely wish, not less for their own sakes, than for the sake of many respectable persons with whom they are nearly and dearly connected, that they may not go out of it together' (p. 6). Nonetheless, the verdict went against them and they were executed in 1776 in front of a crowd of thirty thousand people. The sentence hit hard on the nation. When, a couple of years later, the King was asked by Dr. Johnson to spare Dr. Dodd, he is reputed to have replied: 'If I pardon Dodd, I shall have murdered the Perreaus'.

'Robert and Daniel Perreau were twin brothers, both of great social respectability, who had been accused of a series of forgeries committed over a period of time. Though both were ultimately found guilty, it has never been established beyond all doubt whether Robert Perreau had taken part in these fraudulent activities or whether he had been a victim of attachment to his brother' (Radzinowicz, *A History of the English Criminal Law*, I, pp. 462-463).

19. (continued:) **FIELDING'S *Forgery Unmask'd*, 1755?**

'The part played by Margaret Caroline Rudd who lived with Daniel Perreau also remains obscure ... The case of Mrs. Rudd was very interesting both because of her close connection with Daniel Perreau and because it gave rise to a discussion whether, having been considered an accomplice who, however, later gave evidence on behalf of the Crown, she was entitled to indemnity and should not be prosecuted for her own guilt so disclosed' (*ibid*).

The striking frontispiece shows a drawing room scene with Daniel Perreau threatening Mrs Rudd with a knife. The fateful bond lies on the table between them. ESTC lists a variant issue with the imprint 'London: printed for the proprietors; and sold by all the booksellers and news-carriers in town and country', located at Trinity College, Cambridge only.

ESTC t119628, listing BL, NLI, Bodleian; Harvard, Huntington, Princeton and Illinois.

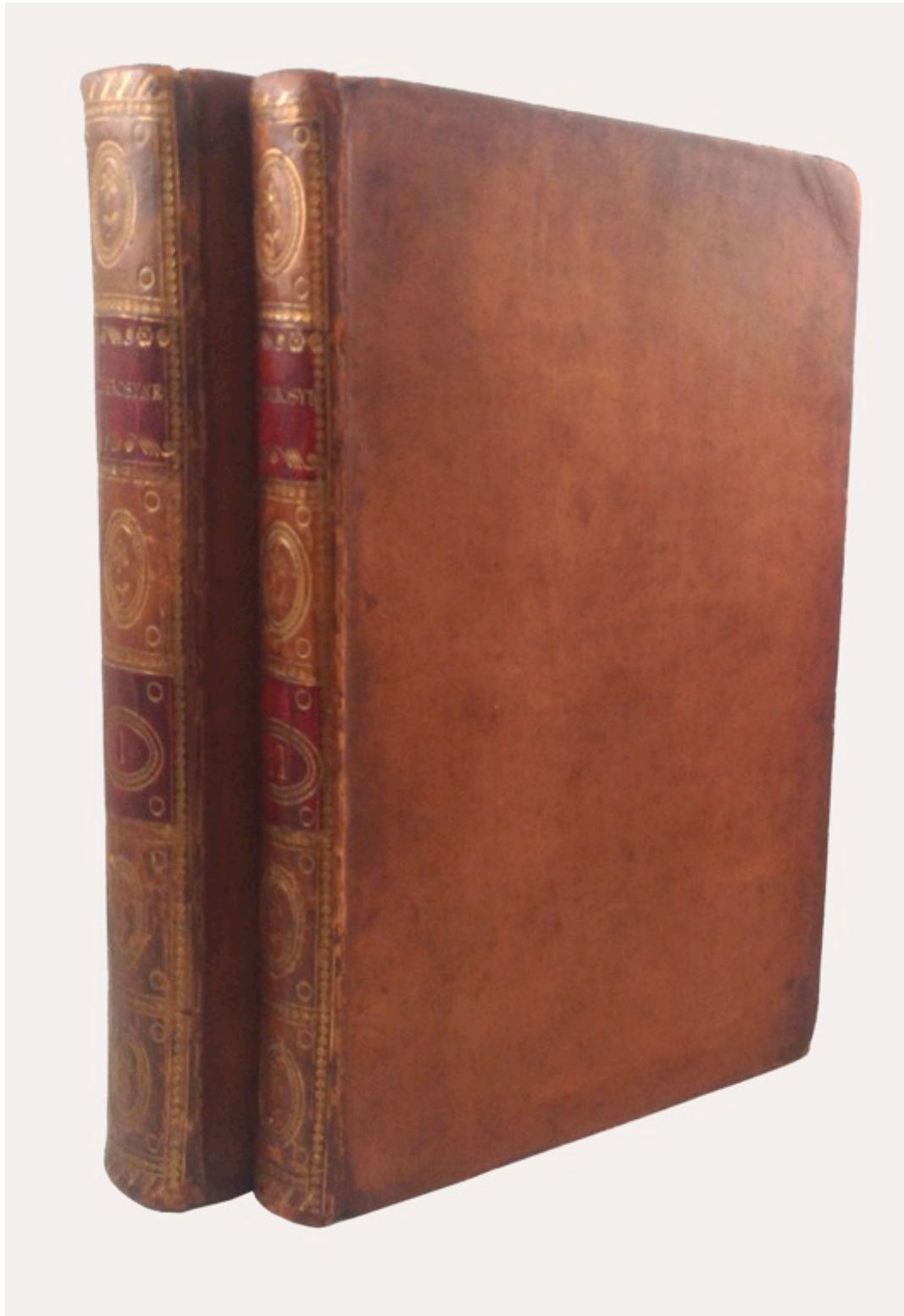
20. GRAVES, Richard (1715-1804).

EUPHROSYNE: or, Amusements on the Road of Life. By the author of The Spiritual Quixote. London: printed for J. Dodsley, in Pall-mall. 1776 -1780.

FIRST EDITION OF BOTH VOLUMES. *Two volumes, 8vo, (178 × 112mm), engraved frontispiece to each volume (v. I Collyer after C.W.B.; v. II C. Grignion after W. Hoare) and pp. [iv], viii, [viii], 308; xvii, [i], [x], 211, two further engraved vignettes in the text to volume one by Collyer, engraved tail-pieces on the last page of both volumes (v. I by J.W.; v. II by C. Grignion), small tear on the last leaf of volume two, without loss and not touching text, final leaves rather browned, in contemporary calf, spines gilt in compartments with red morocco labels lettered in gilt, and second red labels numbered in gilt, with a later Crichton Stuart heraldic bookplate.* £400

An attractive set of this elegant poetical compilation by Richard Graves, author of the highly successful picaresque novel, *The Spiritual Quixote*, 1773. The two volumes were published four years apart, and the second volume is more commonly found with the second edition of the first volume which was brought out with it. The first volume is dedicated to Lady Head, wife of Sir Thomas Head, of Langley in Berkshire, and the second volume is dedicated to Mrs Warburton ‘as a slender tribute of gratitude for many and important favours received from the family at Prior-Park’.

The first volume begins with an eight page Apology - ‘some apology is undoubtedly requisite for publishing at this time of day Madrigals in form’ - in which Graves gives an account of his poetical development, charting influences from Voltaire to his friend William Shenstone. He concludes by stating that, if any of his poems had been immoral, he would sooner have consigned them ‘to eternal oblivion’ than have printed them, even though he fears their destination to humble: ‘to be exposed on stalls ... or to encrease the trash of circulating libraries’. The preface to the second volume explains that much of the contents were written for a poetical society at ‘B- E-n’, viz. the literary salon hosted by Anna Miller at her house in Batheaston. Although a number of important writers attended the salon, including David Garrick and Anna Seward, its pretentious customs and Miller’s own mediocre poetry caused it to be widely mocked. ‘This society, I am aware’, writes Graves, ‘has been exposed to the undeserved insults of envy and disappointment: and even to the affected sneers of some fastidious critics of a more respectable character’, by which he probably means Dr. Johnson.



20. (continued:) GRAVES' *Euphrosyne*, 1776-1780.

The volumes are attractively illustrated, with engraved frontispieces, vignettes and tail-pieces. The frontispiece to volume one depicts a bucolic scene illustrating a quotation from Virgil, engraved by Joseph Collyer (1748-1827); the two further engraved vignettes in the text are also by Collyer. The frontispiece to volume two, featuring another bucolic scene, is by Charles Grignion (1721-1810). This shows a flighty lady playing the tambourine (possibly Euphrosyne herself, the goddess of mirth and one of the three graces) with three ladies dancing in the background. The half-page engraving on the final leaf (also by Grignion, after C.W.B.) depicts an antique urn decorated with laurels: presumably this refers to the vase used at the Batheaston salon, which was a key feature in the lambasting of the society. Purchased by Anna Miller after it was dug up at Frascati in 1759, the vase was decorated with laurels and placed on an altar, where guests were invited to approach, in order to place their poetical compositions in the vase.

ESTC t146430; t126154.



21. **GUILLOT, Henry**, *ingénieur géographe*.

L'INDISCRET CONTEUR des Aventures de la Garde Nationale de Paris, dédié a M M les Officiers, sous Officiers Grenadiers Chasseurs. &c. &c. Par le Chev.er H...y G...h. Seconde Edition. chez Germain Mathiot Libraire rue St. André des Arts no 34. A Paris, 1817.

FIRST EDITION, SECOND ISSUE. *12mo in eights and fours, (168 x 95mm), attractive engraved frontispiece by the author, engraved title-page and pp. xii, 176, in contemporary free-style tree calf, flat spine gilt in compartments with red morocco label lettered in gilt.* £600

A very scarce collection of libertine tales, dedicated 'a Messieurs les Gardes Nationaux de la Ville de Paris' and concerning the adventures of a few of their comrades. Written by an old, disabled soldier, who has chosen from his many memories one story about each legion of the Paris National Guard. The preface is a dialogue which takes place when the author is on his way to the printers. His friend, alarmed at the prospect of these tales being published, tries to prevent him. 'Vous allez divulguer des aventures qui compromettent au moins trois ou quatre personnes par légion, si elles sont vraies, et vous faire autant d'ennemis; et qui vont scandaliser, si elles sont de votre imagination, la légion toute entière à laquelle vous les attribuez'. The author argues that he is only offering his stories in order to amuse the public and that he has no intention of bringing scandal on the regiment. 'J'ai cherché à le rendre gai; mais j'ai voulu que mes lecteurs et mes lectrices surtout, car j'en aurai, si les journaux disent un peu de mal de mon ouvrage; que mes lectrices, dis-je, puissent me lire sans rougir ...' (Preface, p. ix).

With an attractive frontispiece drawn by the author. This is a reissue of the 1816 edition, 'Paris, Chez L'Auteur', with a new engraved title-page dated 1817.

OCLC lists BN only for the 1816 first edition and BL only for this 1817 edition.

22. [HENRY THE MINSTREL.] BLIND HARRY (c. 1440-1492).



THE METRICAL HISTORY OF SIR WILLIAM WALLACE, Knight of Ellerslie, by Henry, commonly called Blind Harry: Carefully transcribed from the M.S. copy of that work, in the Advocates' Library, under the eye of the Earl of Buchan. And now printed for the first time, according to the ancient and true orthography. With notes and dissertations. In three volumes. Vol. I [-III]. printed by R. Morison, junior, for R. Morrison and Son, Booksellers; Perth. Perth: 1790.

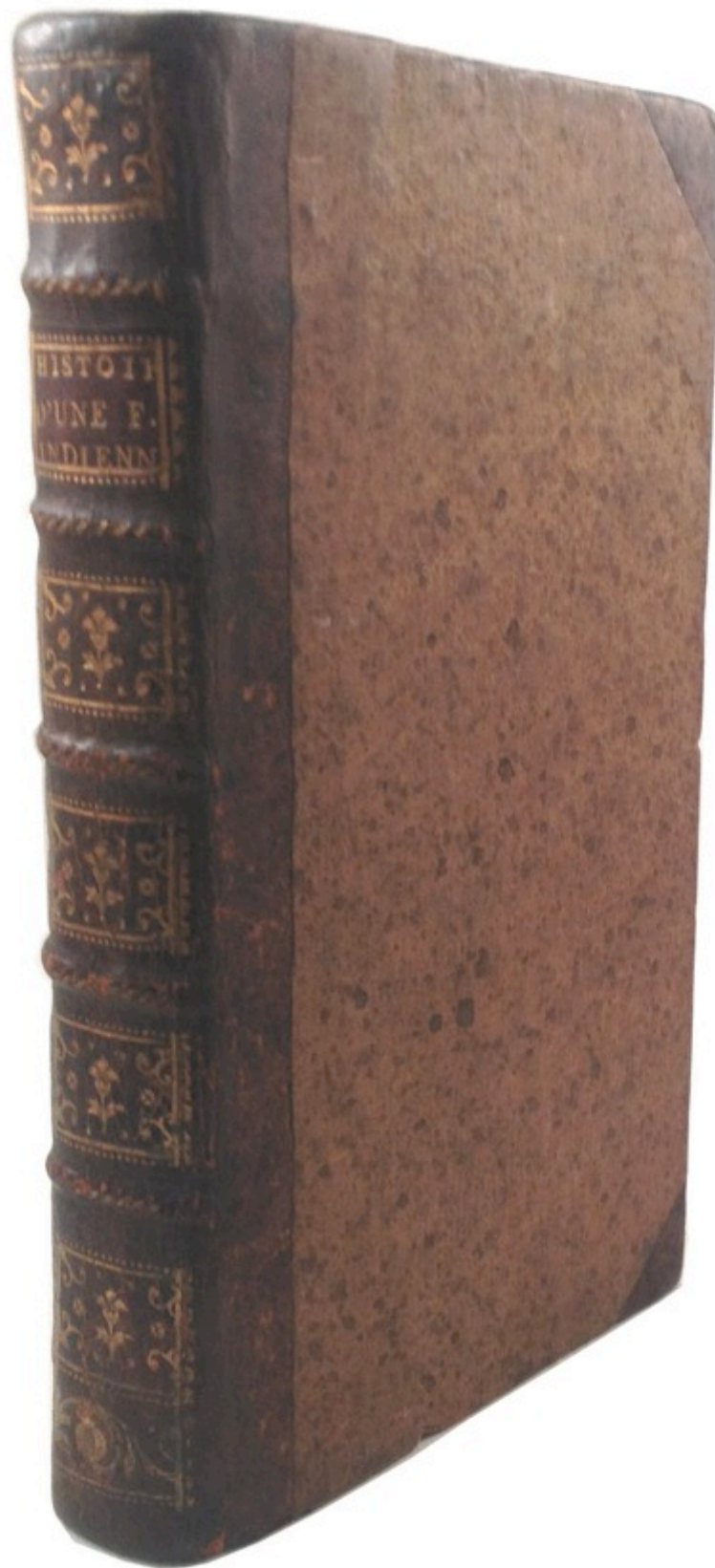
FIRST EDITION. *Three volumes, small 12mo, (147 x 85mm), engraved frontispiece in each volume and pp. [vi], 23, [1], 146; [ii], 171, [1], [12] glossary; [ii], 90, 61, [1], [4] list of subscribers, in contemporary patterned calf, spines gilt in compartments with distinctive urn and snake tooling, red morocco labels lettered in gilt with green morocco labels with central red morocco shields numbered in gilt, with the contemporary Strathallan armorial bookplate.* £800

An attractive copy, with a good Scottish provenance, of the first attempt to produce a scholarly edition of a famous fifteenth century metrical romance, from the unique surviving manuscript source. The first volume has an additional title-page giving the original title in Scottish dialect, 'Ye Actis and Deidis of ye Illuster and Vailzeand Campioun, Shyr Wilham Wallace, Knycht off Elrisle', also dated Perth, 1790.

The four page list of subscribers in the third volume includes Robert Burns, who always professed a great love for this poem. Burns described the lines 'A false usurper sinks in every foe / And liberty returns with every blow' as 'a couplet worthy of Homer' and incorporated them in his own poem 'Robert Bruce's Address to his Army at Bannockburn'. The introductory material to the text includes a dedication to the Earl of Buchan, a short account of the preparation of this edition, with its revised division into twelve books, 'An Account of Henry, commonly called Blind Harry, author of the Historical Poem of the life of Sir William Wallace' (pp. 5-20) and a brief essay examining the involvement of John Blair, 'Of the Historical Relations ascribed to Arnald Blair' (pp. 21-23). The second volume also contains a twelve page glossary.

ESTC t71686.

female heroine in the Americas



23. [HISTOIRE.]

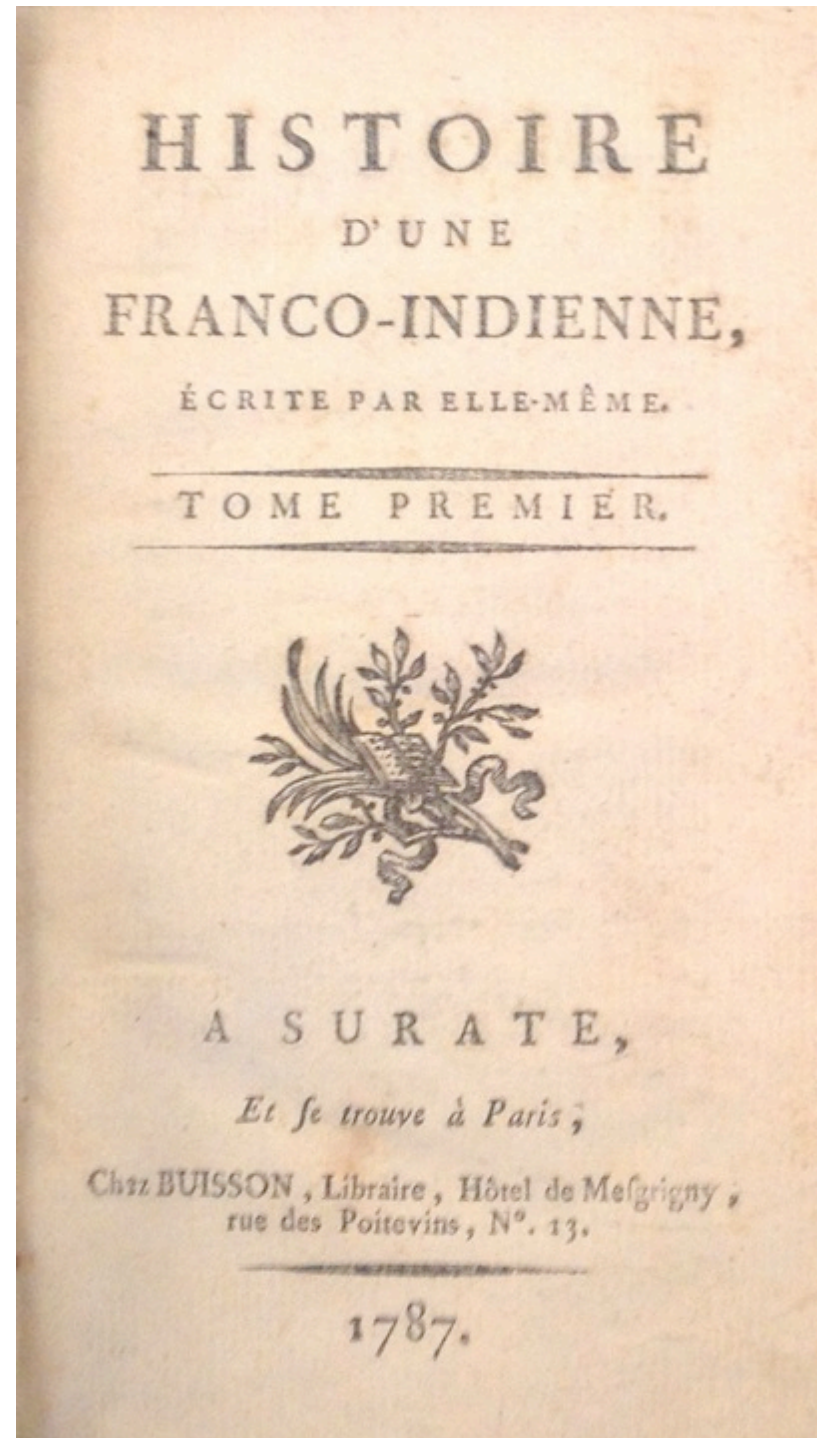
HISTOIRE D'UNE FRANCO-INDIENNE, écrite par elle-même. Tome Premier [-Second]. chez Buisson, Libraire, Hôtel de Mesgrigny, rue des Poitevins, no. 13. A Surate, et se trouve à Paris, 1787.

FIRST EDITION. *Two volumes in one, 12mo, (165 x 92mm), pp. viii, [9]-167; [ii], [3]-171, [1], [4] advertisements, small tears on II, 73 and 95, with no loss, small corner torn from title-page, some browning particularly in the second volume, fairly uniform, title-pages slightly dust-soiled, in contemporary quarter calf over speckled boards, spine gilt in compartments with red morocco label lettered in gilt.*

£3500

A scarce novel recounting the adventures of a French heroine in South America. The preface compares the heroine to Robinson Crusoe as, like him, she is forced to live in a wilderness setting where she lacks everything but what her own industry can bring her. 'J.J. Rousseau, qui demandoit qu'on mît le Roman de Robinson dans les mains d'Emile, eût incliné jusqu'à un certain point pour qu'on mît aussi l'Histoire de notre Franco-Indienne. Souvent forcée, comme Robinson, de vivre dans les forêts ou dans les Isles, & comme lui manquant de tout, elle étoit comme lui obligé de faire force de son industrie, & de se procurer seule tous les secours. Il faut l'entendre décrire ses nouvelles habitations, comme elle les construisoit, comme elle s'y fournissoit les vivres, les habits, tout le nécessaire; en en mot, l'on trouve dans son récit l'agréable & l'utile' (Preface, pp. vii-viii).

The gender of the protagonist is central to the interest of this novel, especially given that the Robinsonade features predominantly male heroes. There are many notable exceptions to this, including the anonymous English novel, *The Female American*, 1767, in which a half-Native American woman is shipwrecked and uses her wits to survive and Charles Dibdin's better-known but later *Hannah Hewit; or, the Female Crusoe*, London 1796. In common with both these English novels, the author of the present work is acutely aware of the additional danger faced by a heroine: while a hero has to forage for food, build shelters and defend himself against threatening nature and still more threatening savages, the heroine must do all these and in addition defend her virtue. The indigenous population takes on a completely different aspect for a female protagonist and the heroine to the present work faces both child-birth and a forced marriage among the Indians.

23. (continued:) *Histoire d'une Franco-Indienne*, 1787.

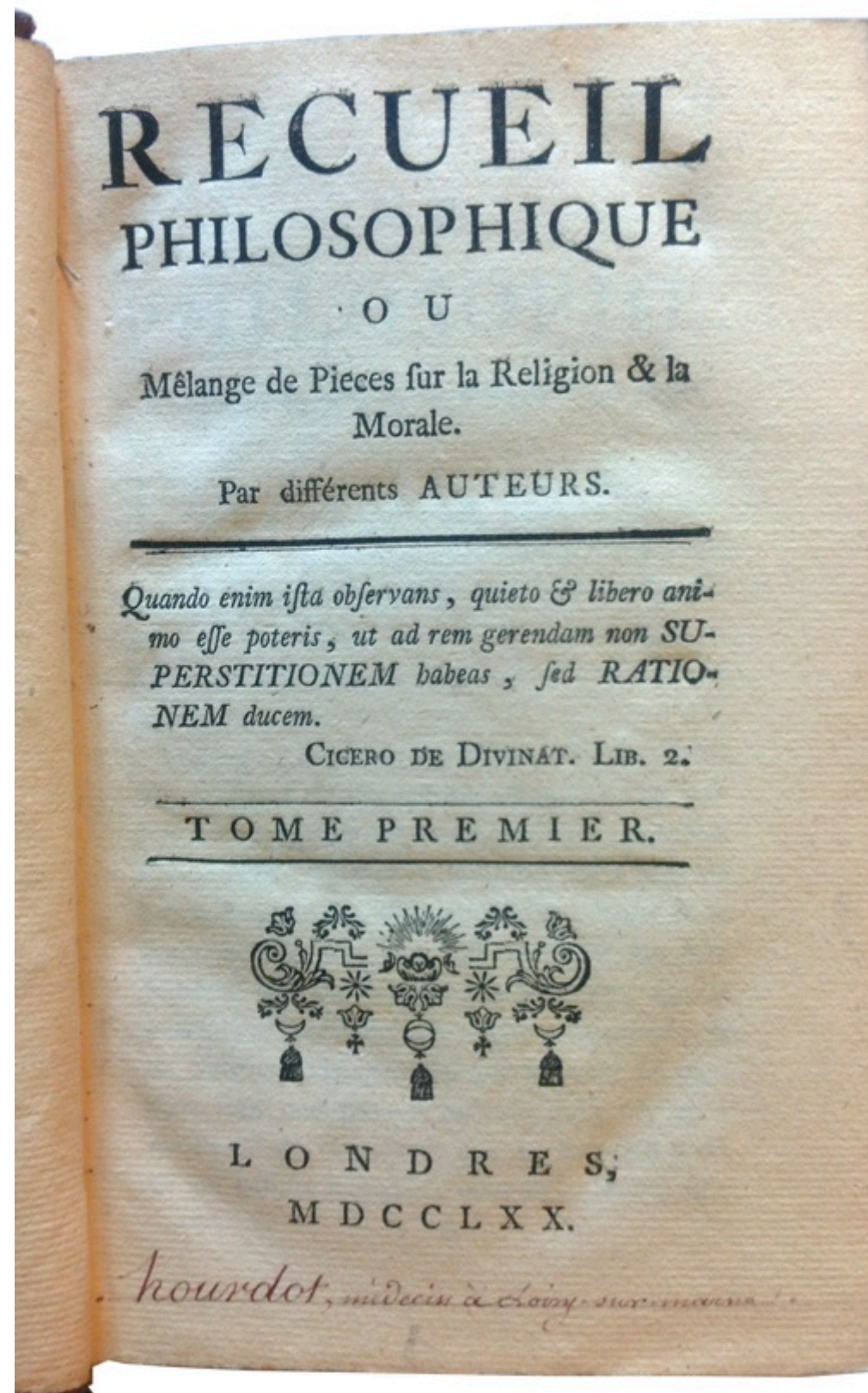
Histoire d'une Franco-Indienne opens with the observation that any wise woman would not think good looks a blessing but rather a great danger. The story of our heroine begins in France, where she succumbs to flattery and runs away with her lover to escape marriage to a wealthy older man, only to find her lover unfaithful. In despair she offers her services to a well-connected couturier, who introduces her to the protection of a financier, in whose establishment her life becomes a whirl of parties, concerts and dances until after a series of intrigues she is kidnapped and finally dismissed and delivered to a convent with some three hundred weeping women. From here she manages to escape, cross over the frontier into Holland where she is reunited with her childhood sweetheart and the two board a vessel for Suriname in South America where they hope to start a new life. However, just when everything seems to have ended happily, she is kidnapped by two escaped slaves and dragged through the impenetrable forests where she is held captive. The novel is of course a vehicle for a critique of French society as the social order and customs of the Indian community are described. What is most interesting is the implicit comparison of the role of women in the two different worlds and the question of whether Cécile is any worse off battling against predatory males as a captive in the jungle and than she had been when surviving by her wits in contemporary Paris society.

'*Histoire d'une franco-indienne* est différent de tant d'autres livres de l'époque, qui jettent toujours sur le monde d'esclaves, de marrons et d'indigènes un regard extérieur: idéalisant, exotisant ... *Histoire d'une franco-indienne* est par excellence le récit d'une rencontre entre cultures divergentes, et étonnement, cet ouvrage de 1787 ne véhicule pas d'emblée une image pessimiste de cette rencontre' (M. van Kempen, *Le Regard du touriste dans les écrits des Indes néerlandaises Occidentales*).

'This is a very rare book of which only three copies are known. There is one copy in the library of the Château d'Oron and one in the Bibliothèque Nationale in Paris' (*Bibliotheca Suranimica*).

OCLC adds Yale, Cornell and NYPL.

MMF 87.12; not in Gove.



24. HUME, David (1711-1776).
DIDEROT, Denis (1713-1784), and others.
NAIGEON, Jacques André (1738-1810), editor.

RECUEIL PHILOSOPHIQUE ou Mélanges de Pièces sur la Religion & sur la Morale. Par différents Auteurs... Tome Premier [-Second]. Londres [ie Amsterdam, M.M. Rey]; 1770.

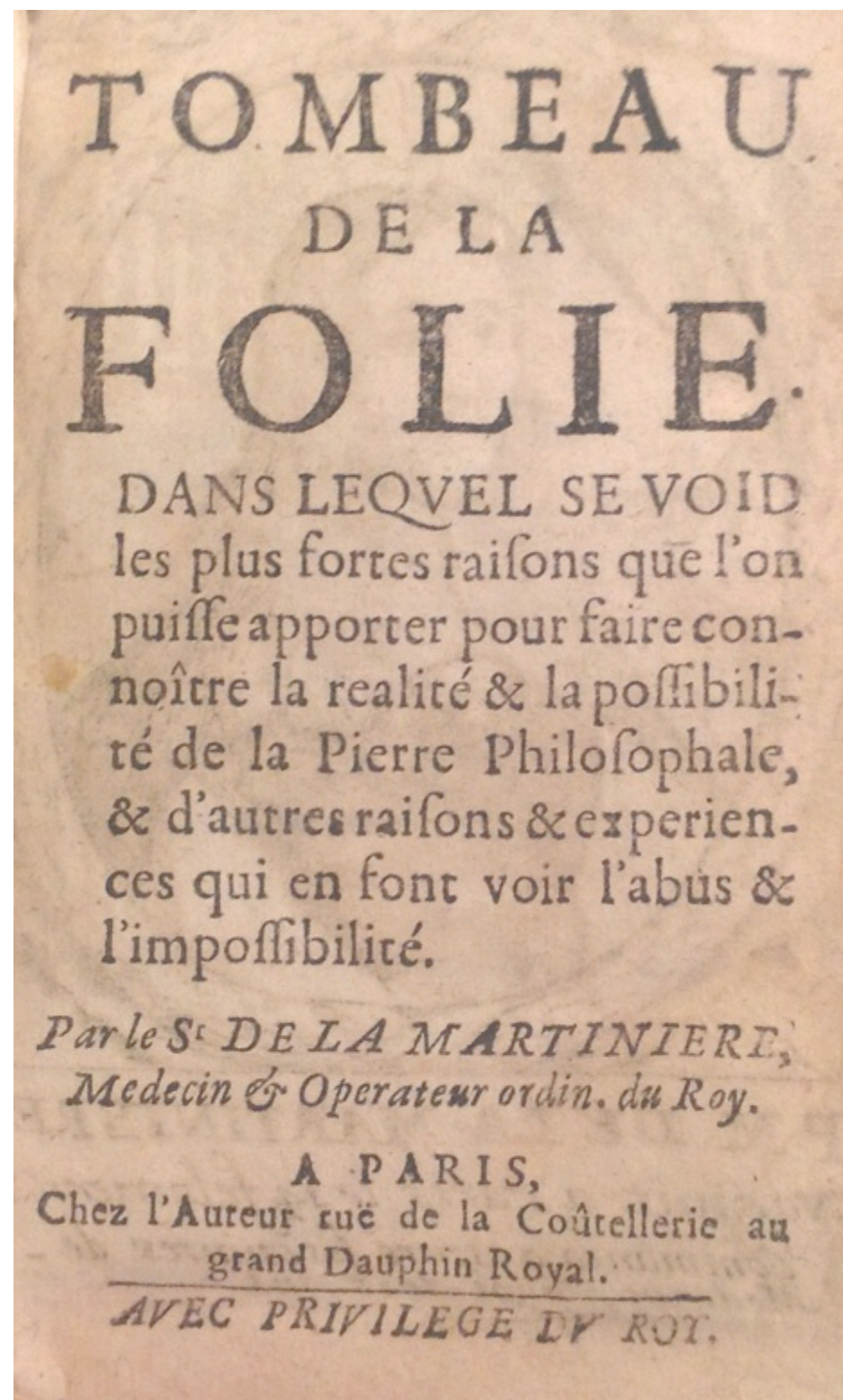
FIRST EDITION. *Two volumes in one, 12mo, (160 x 94mm), pp. [iv], 190, [2] blank; [iv], 253, [1], in slightly later mottled sheep, spine simply gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges, small wormhole in the top compartment, with the contemporary inscription at the foot of the title-page 'bourdot, médecin à Soisy-sur-marne'. £1600*

A scarce work containing the first clandestine printing of two Hume essays, 'On Suicide' and 'On the Immortality of the Soul'. Both essays were completed around 1755 and were to be published in a selection by Andrew Millar under the title *Five Dissertations*. However, the controversy provoked by the circulation of pre-release copies made Hume and Millar decide to remove the essays physically from the printed copies. They were replaced with an essay entitled 'Of the Standard of Taste' and the book of essays finally appeared under the title *Four Dissertations*, 1757. Rumours about the two censored essays circulated for years and this is their first appearance, where they are simply given as 'traduite de l'anglois': 'Dissertation sur l'Immortalité de l'Ame' (II, 34-49) and 'Dissertation sur le Suicide' (II, 50-69), with no authorial attribution and not authorised by Hume. The English text did not appear until 1777 where it appeared anonymously. His name first appeared with the English text in 1783, but even that was published without Hume's consent.

In addition to these important Hume essays, this scarce compilation includes works by Diderot, Holbach and others, put together by Jacques André Naigeon, atheist and collaborator with Diderot and Holbach. Naigeon provided two articles for the *Encyclopédie*, 'âme' et 'unitaires', and edited a number of publications with notes, including works by Seneca, Montaigne and, most interestingly, his friend Diderot, who consigned to him a number of manuscripts that he did not want published until after his death.

ESTC t170872, listing Cambridge, NLS, Taylor and Worcester College Oxford; Berlin and Poland, and American Philosophical Society, Indiana, McGill, UC Irvine, Minnesota and Texas in America. OCLC adds BL, Princeton and Brown.

Cioranescu 47759.



25. **LA MARTINIÈRE, Pierre Martin de (1634-1690).**

TOMBEAU DE LA FOLIE dans lequel se void les plus fortes raisons que l'on puisse apporter pour fair connoître la realité & la possibilité de la Pierre Philosophale, & d'autres raisons & experiences qui en font voir l'abus & l'impossibilité. Par le Sr. De La Martiniere, Medecin & Operateur ordin. du Roy. chez l'Auteur ruë de la Coûtellerie au grand Dauphin Royal. A Paris, [after 1674].

FIRST EDITION. 12mo, (142 x 88mm), pp. [xii], 128, engraved portrait on the verso of the title-page, some damp-staining through the final few leaves, in contemporary vellum, rather stained, repair to the front board, with the attractive engraved bookplate of Antoine Marie Dumas, rector of Chausssaitte in the diocese of Macon, dated 1757. **£3000**

A scarce and charming work which, while being a true story, reads like a rather far-fetched novel. The author, a doctor, tells recounts the many adventures of his life: he went to sea as the surgeon on a vessel bound for the East Indies, was captured by pirates, sold as a slave, liberated and then captured once more. He ends up in Algeria, from where he manages to return to France in search of the philosopher's stone. The autobiography is interesting for its discussion of alchemy and for the author's condemnation of the charlatans he encounters. The slightly fuller account of his adventures, *L'heureux esclave, ou relation des aventures du sieur du L.M., comme il fut pris par les corsaires de Barbarie et délivré*, was published in 1674.

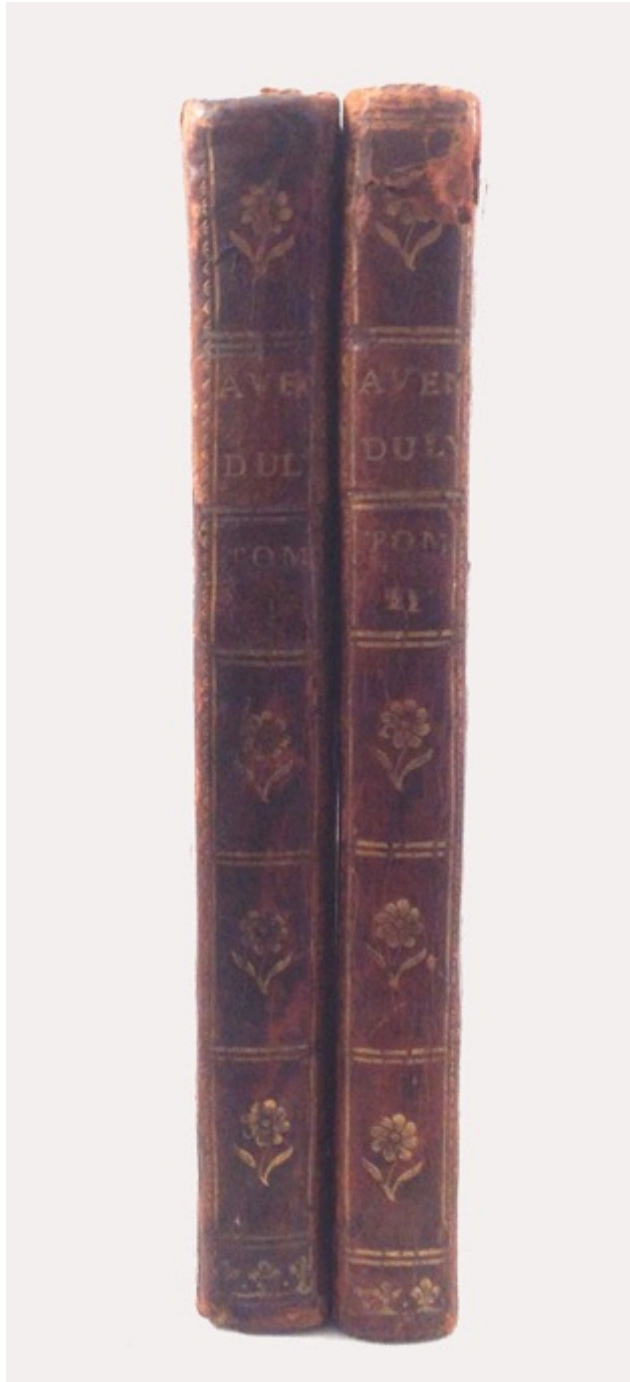
'A rare and unusual diatribe directed against the frauds and the puffers of the period, it contains many amusing anecdotes' (Duveen 335).

'Cet ouvrage des plus curieux est loin d'être commun. La présente diatribe contre les Souffleurs est bourrée des anecdotes piquantes; elle amuse le lecteur à l'égal d'un roman' (Caillet, 6020).

The dating of this work varies considerably. Bibliographies often date it to 1660, but as the author cites his *L'heureux esclave* on p. 105 and this was published in 1674, we can assume a date of 1674 or after.

OCLC lists Strathclyde, NLM, NYPL, Chemical Heritage, Penn and Wisconsin.

Cioranescu 39507.



26. **MAMIN, Simon.**

AVENTURES D'ULYSSE, dans l'Isle d'Ææa. Par M. M****. Première [-Seconde] Partie. Chez Bauche Fils, Libraire, Quay des Augustins, à l'Image Ste, Genéviève. A Paris, 1752.

FIRST EDITION. *Two volumes, 12mo, (143 x 78mm), engraved frontispiece and pp. [iv], iv, 171, [1] errata; [iv], 133, [1] blank, 22 advertisements, [5] approbation and privilège, in contemporary mottled calf, spines gilt in compartments, upper compartment of the second volume damaged.* **£1200**

A scarce reworking of the story of Odysseus on Circe's island. Divided into eight books, as set out in brief in the preface: i. the arrival of Odysseus and his crew on the island; ii and iii. Odysseus tells his story; iv. 'la description de la vie Voluptueuse que mene Ulysse à la Cour de Circé'; v. and vi. the arrival of Minerva; vii. the passion of Circe for Odysseus and viii. her regrets and fury on his escape. The text is largely written in the third person but there are some episodes where Odysseus speaks directly of his circumstances. It is written in a grandiose style and in imitation of the epic form.

This appears to be Simon Mamin's only known work. The second volume includes twenty-two pages of advertisements for works published by Bauche.

OCLC lists BN, two copies in Germany, National Library of Sweden, Princeton and Penn State only.

MMF 52.31; Cioranescu 42160.

the principal discoveries of astronomy in layman's language

27. **MENTELLE, Edme (1730-1815).**

COSMOGRAPHIE ÉLÉMENTAIRE, divisée en parties Astronomique et Géographique. Ouvrage dans lequel on a tâché de mettre les vérités les plus intéressantes de la Physique céleste, à la portée de ceux même qui n'ont aucune notion de Mathématiques; avec des Planches et des Cartes. Dédiée à Monseigneur le Duc d'Angoulême, par M. Mentelle, Historiographe de Mgr le Comte d'Artois, de l'Académie des Sciences & Belles-Lettres de Rouen, &c. &c. chez l'Auteur, hôtel de Mayence, près d'un Notaire, rue de Seine, fauxbourg S. Germain. A Paris, 1781.

FIRST EDITION. 8vo, (190 x 118 mm), pp. xxiii, [i], 429, [3], with woodcut headpieces and nine folding engraved plates, text fairly browned throughout with some foxing, particularly to the margins of the plates, in contemporary speckled boards, extremities a little worn, head and foot of spine rubbed, paler paper label to spine lettered in gilt, red edges. **£450**

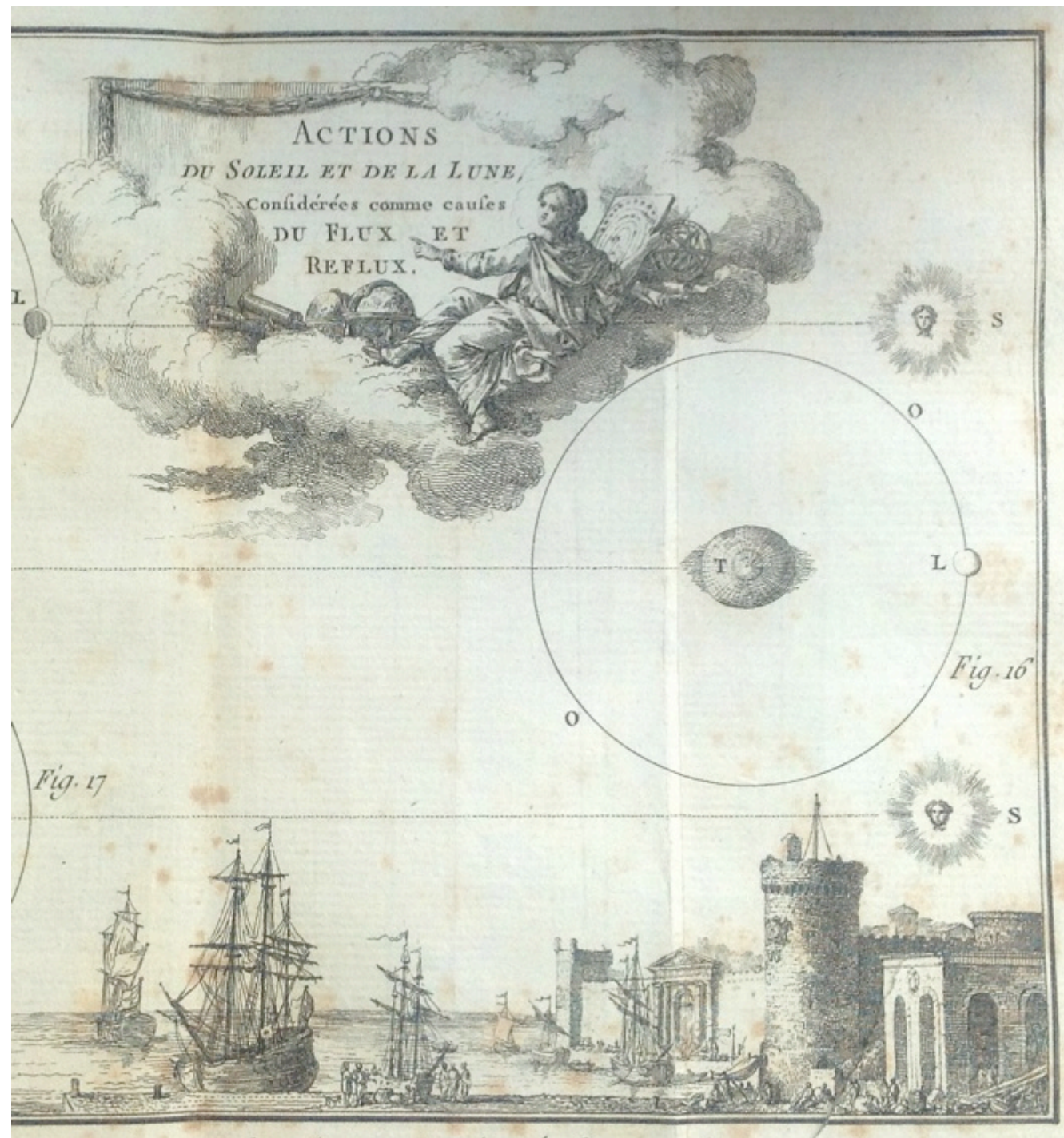
A scarce and attractively illustrated introduction to astronomy and geography written for the use of young people. Edme Mentelle, whose early poetic and dramatic publications found him little success, became an important figure in the development of geographical studies in France. In the 1760s he taught geography at the *École Militaire*, after which he became professor of geography at the *École Centrale* and finally the *École Normale*. He also taught geography to the royal household where he designed a globe which is still on display in the Dauphin's apartments in Versailles.

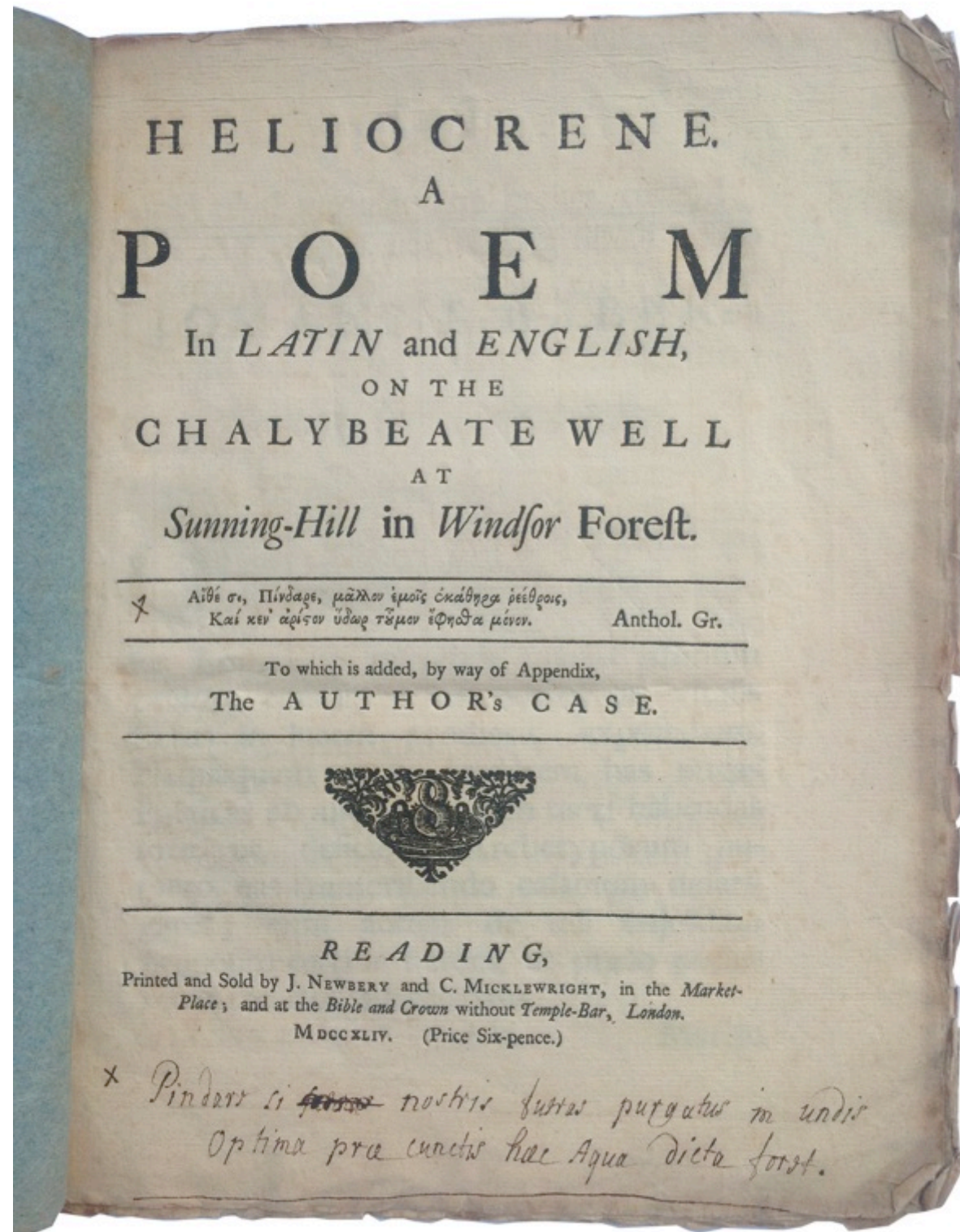
As Mentelle describes the work in the preface, it is intended as a description of the universe, divided into two distinct parts, Astronomy (pp. 9-244) and Geography (pp. 245-427). He refers readers who seek a more in-depth study to his (seven volume) *Géographie comparée* but hopes that this more affordable option will open the study to a wider audience, not restricted to young people. 'J'espère que ce nouvel Ouvrage sera utile, non-seulement dans l'éducation de la Jeunesse, mais encore aux Gens du monde, en mettant à leur portée les grandes vérités de la Physique céleste'.

'Le texte offre sur quelques contrées de l'Afrique des détails entièrement neufs. Les figures en sont bien gravées, et font voir, entre autres, la grandeur respective des planètes de notre système, d'une manière supérieure à tout ce que donnaient à cet égard nos livres élémentaires (Quérard VI, p. 47).

OCLC lists Brigham Young, Michigan, NYPL, UCLA, Newberry and Ohio State.

Cioranescu 44344; Palau 164769; Quérard VI, p. 47.





28. MERRICK, John (c. 1669-1757).

HELIOCRENE. A Poem in Latin and English, on the Chalybeate Well at Sunning-Hill in Windsor Forest. To which is added, by way of Appendix, the Author's Case. printed & sold by J. Newbery and C. Micklewright ... Reading, 1744.

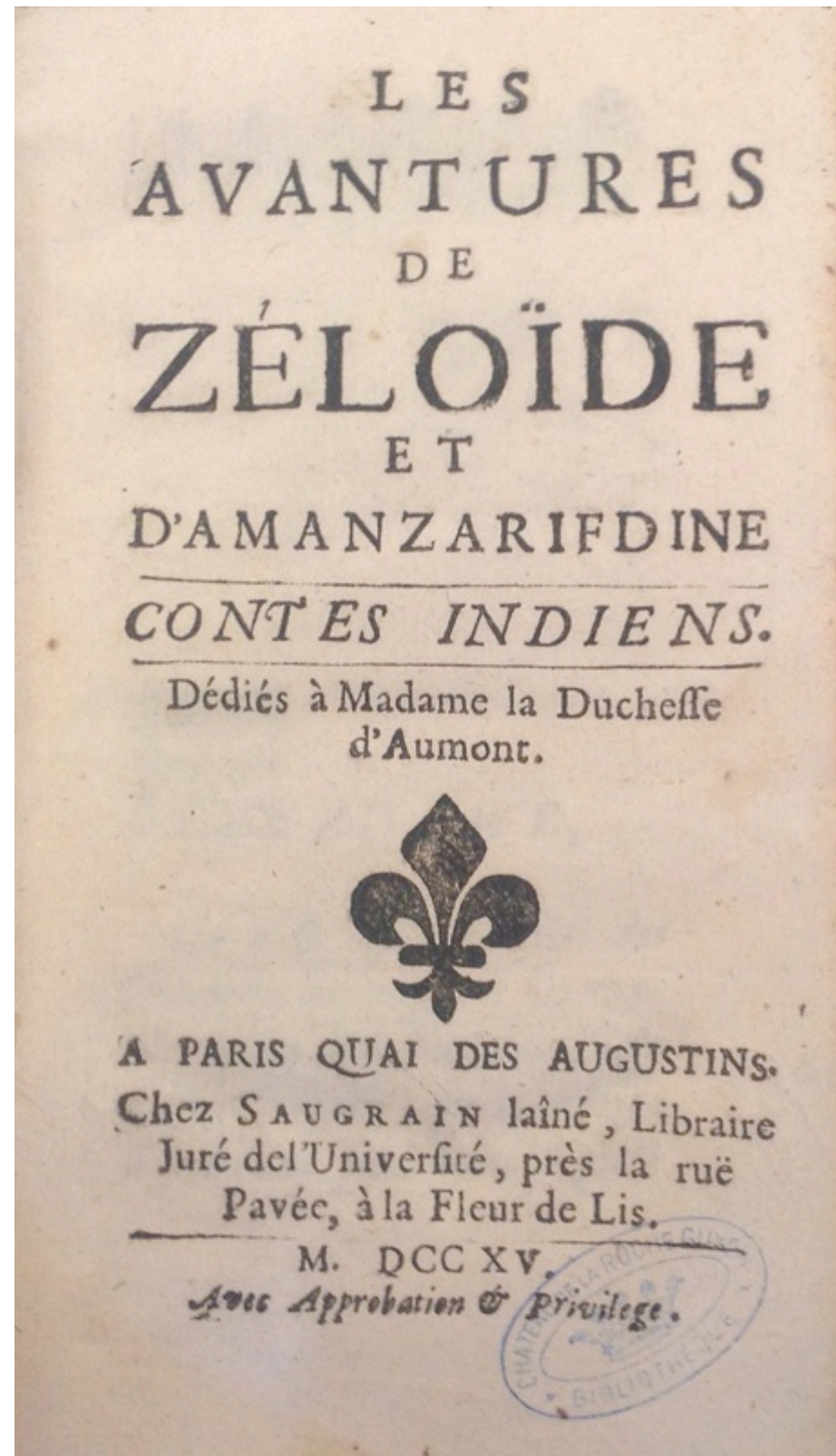
SECOND EDITION. 4to, (245 × 190mm), pp. 20, pages a little dog-eared and dust-soiled but otherwise an excellent unsophisticated copy, uncut throughout, sewn as issued in the original wrappers, Latin inscription in a contemporary hand (translation of the Greek motto) at the foot of the title-page. £2200

A scarce topographical poem describing the transplanting of the muses from Helicon, after the spring had run dry, to the Chalybeate Well near Windsor, where the author was taking a cure. This is a relatively early Newbery imprint, with only a dozen earlier titles listed by Roscoe. The poem is printed with separate versions in English and Latin, one after another. The poem first appeared in 1725 (ESTC t106180, at BL and Bodleian only), without the appendix, included here, in which the author goes into magnificent detail about his medical ailments. This is of particular interest as John Merrick was a physician. He was also the father of James Merrick (1720-1769), a child prodigy who became a prominent biblical and classical scholar.

'Wherefore thinking a Physician's practical Experiment on himself a more authentick Testimony than Speculation, he consented to a second Publication o this Poem (though a trivial performance) for the Sake of publishing with it this brief Narrative of the Benefit he receiv'd from the Mineral Spring, as a Debt to the Publick, and a grateful Acknowledgment to divine Providence, for its great Blessing in such a memorable Recovery' (Appendix, p. 20).

ESTC t14289, at BL, Rylands, Cornell (x2), McMaster, Clark (x2) and Kansas.

Foxon M196; Roscoe, Newbery, A354 (not seen).



29. MONCRIF, François-Augustin Paradis de (1687-1770).

LES AVANTURES DE ZÉLOÏDE ET D'AMANZARIFDINE. Contes Indiens. Dédiés à Madame la Duchesse d'Aumont. Quai des Augustins. Chez Saugrain, l'ainé, Libraire Juré del'Université, près la ruë Pavée, à la Fleur de Lis. A Paris 1715.

FIRST EDITION. 12mo, (161 × 87mm), pp. [viii], 251, [5] privilege and advertisements, in contemporary calf, worn, upper section of spine missing, small wormhole on the front board and a larger one on at the foot of the back joint, surface of leather cracking, spine gilt in compartments with pale morocco label lettered in gilt, with the Rochefoucauld arms gilt on the covers. £500

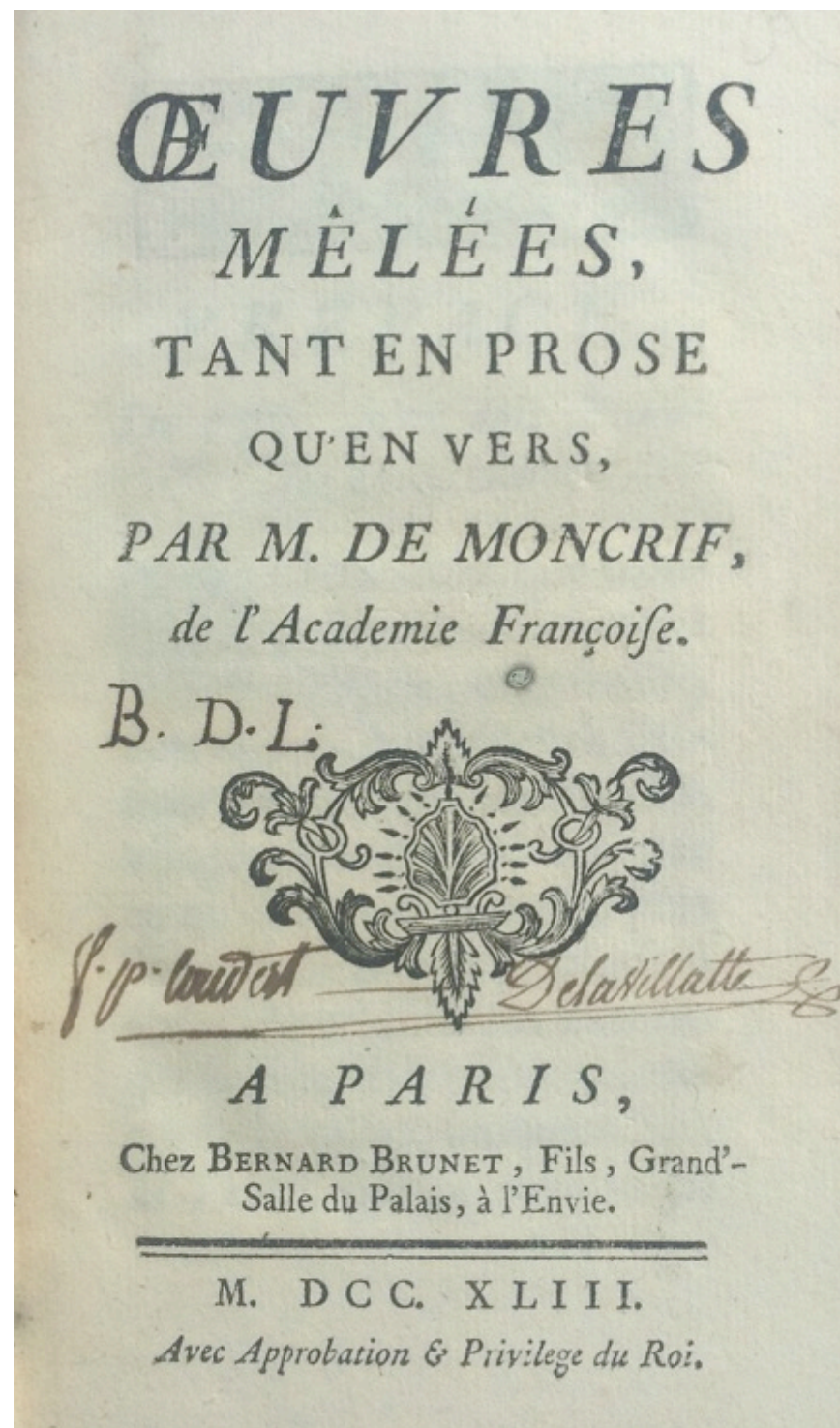
A scarce oriental novel by a colourful enlightenment figure. Francis Assaf speaks of the work's neglect by modern scholarship, due to the heterogeneous combination of 'le merveilleux, l'orientalisme, et l'histoire galante', in which the fantastic and oriental elements of the novel are subordinate to the love narrative, which he describes as 'un fond sérieux, sinon très original, de réalisme psychologique' (introduction to the 1994 edition published by Biblio 17, edited by Francis Assaf). One of innumerable *contes orientaux* published in the wake of Antoine Galland's *Les Mille et une nuits*, 1704, Moncrif uses a traditional fairy tale form with embellishments inspired by Galland, including the marvellous opening scene, with the shipwreck of Amanzarifdine, the lost heir to the throne, and the journey taken by Zéloïde on the back of a giant bird.

Accomplished courtier and wit, friend of Voltaire and Caylus, royal historiographer to Louis XV, reader to the queen, Marie Leczinska, and the dauphine, successively secretary to d'Argenson, Clermont and the duc d'Orléans, Moncrif was a glittering member of society known for his ready wit and facetious publications. His most celebrated work, *Histoire des Chats*, 1727, a light-hearted mockery of pedantry in scholarship, earned him the nickname from Voltaire of 'historiographe' as well as a highly sarcastic review. When he was elected to the *Académie française* in 1733, a cat was released during Moncrif's speech, all the academicians are said to have miaowed in sympathy and the ceremony disintegrated into mirth.

Quérard and Gay both note an edition of 1714, also printed by Saugrain, but this appears to be in error. Jones, whose main entry is this 1715 edition, notes that the approbation of the BN copy (as ours) is dated 1715, suggesting that the 1714 date is an error. The work was republished under the title *Les mille et une faveurs, ou aventures de Zéloïde et d'Amanzarifdine*, 1715, although the earliest edition Jones had seen under that title was 1717.

OCLC lists BN, Bodleian, Montreal, UC Riverside and Library of Congress.

Jones p. 26; Gay I 321; Quérard VI, 196.



30. MONCRIF, François-Augustin Paradis de (1687-1770).

OEUVRES MÉLÉES, Tant en Prose qu'en Vers, par M. de Moncrif, de l'Academie Française. A Paris, chez Bernard Brunet, Fils, Grand'-Salle du Palais, à l'Envie. 1743.

FIRST COLLECTED EDITION. 12mo, (162 × 92mm), pp. xvi, 380, in contemporary mottled calf, extremities a little worn, triple gilt filet to covers, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, green silk marker, with two (or three) early ownership inscriptions on the title-page, 'B.D.L.', 'J.P. Couder'? (very hard to decipher) and 'Delavillatte', with the initials 'H.V.B.De.' on the endpaper. £250

First edition of this selection of works by Moncrif. This is the earliest of several editions of Moncrif's collected works to be published and includes a twelve-page preface on the purpose of writing 'ouvrages d'Esprit'. The volume includes: 'Réflexions sur quelques ouvrages faussement appellez: Ouvrages d'Imagination'; 'Les Abderites, Comedie en Vers'; 'Qu'on ne peut ni ne doit fixer une Langue vivante'; 'Les Ames Rivales, Histoire Fabuleuse'; 'De l'Esprit'; 'Poesies Diverses' and 'Le Pouvoir de l'Amour' divided into four parts, 'sur les Mortels', 'sur les Genies', 'sur les Dieux' and 'sur les Demi-Dieux'.

OCLC lists Manchester, the BN and a handful of copies in continental libraries, and Princeton, Buffalo, Brown and Texas in America. Copac adds Trinity College Dublin.

Cioranescu 45872.

from road accident to rose bush

31. **ORCIANO, Aminta, pseud. (ie CASALI GENTIVOGLIO PALEOTTI, Gregorio Filippo Maria, conte (1721-1802)).**

PER CINA, E TISBINO sonetti funebri di Aminta Orciano, al seconda de' quali si aggiunge la versione Latine del chiarissimo padre D. Marco Faustino Gagliuffi, delle scuole pie, Professore di Eloquenza in Roma nel Collegio nuovo Calasanzio. n.p. n.d. [between 1794 and 1802?].

FIRST EDITION. 4to, (250 x 245mm), pp. 6, [2] final blank, one small marginal tear, very slight browning to margins, but a charming copy in contemporary brown wrappers with an overlay of a pale grey clover pattern. **£600**

A scarce and possibly privately printed set of four poems written in memory of two small dogs, Cina and Tisbino (probably, given the name 'Cina', two Pekingese dogs). Three of the four poems are sonnets in Italian, written by the mathematician, Gregorio Filippo Maria Casali, of Monte Vecchio near Bologna, who published poetry under the female pseudonym of Aminta Orciano and appears to have been the owner of the two dogs.

The first of the poems had previously appeared in the expanded edition of the the author's *Alcune poesie del senatore marchese Gregorio Fil. M. Casali Bentivoglio Paleottie fra gli arcadi di Roma Aminta Orciano fra gli aborigeni Sesto Empirico*, Bassano, 1794 and is a tribute to Casali's lovable dog, Cina, buried under a rose bush in the garden of Monte Vecchio. The second poem, also by Casali, is a tribute to Tisbino 'leggiadro, ed amoroso Cagnoletto' (the graceful and lovable little dog), who was crushed under the wheels of a carriage in a road accident. Following this is a Latin translation of this poem provided by Marco Faustino Gagliuffi (1765-1834). The translation was reproduced in *Faustini Gagliuffi Specimen de Fortuna Latinitatis*, 1833, where the editor, having not seen the original, claims that Gagliuffi's translation is judged to be superior: 'molto migliore ... più chiara, più semplice, e molto più bella'. The final poems sees Casali returning to the garden of Monte Vecchio for the burial of the beloved Tisbino next to his uncle, Cina, under the same rose bush.

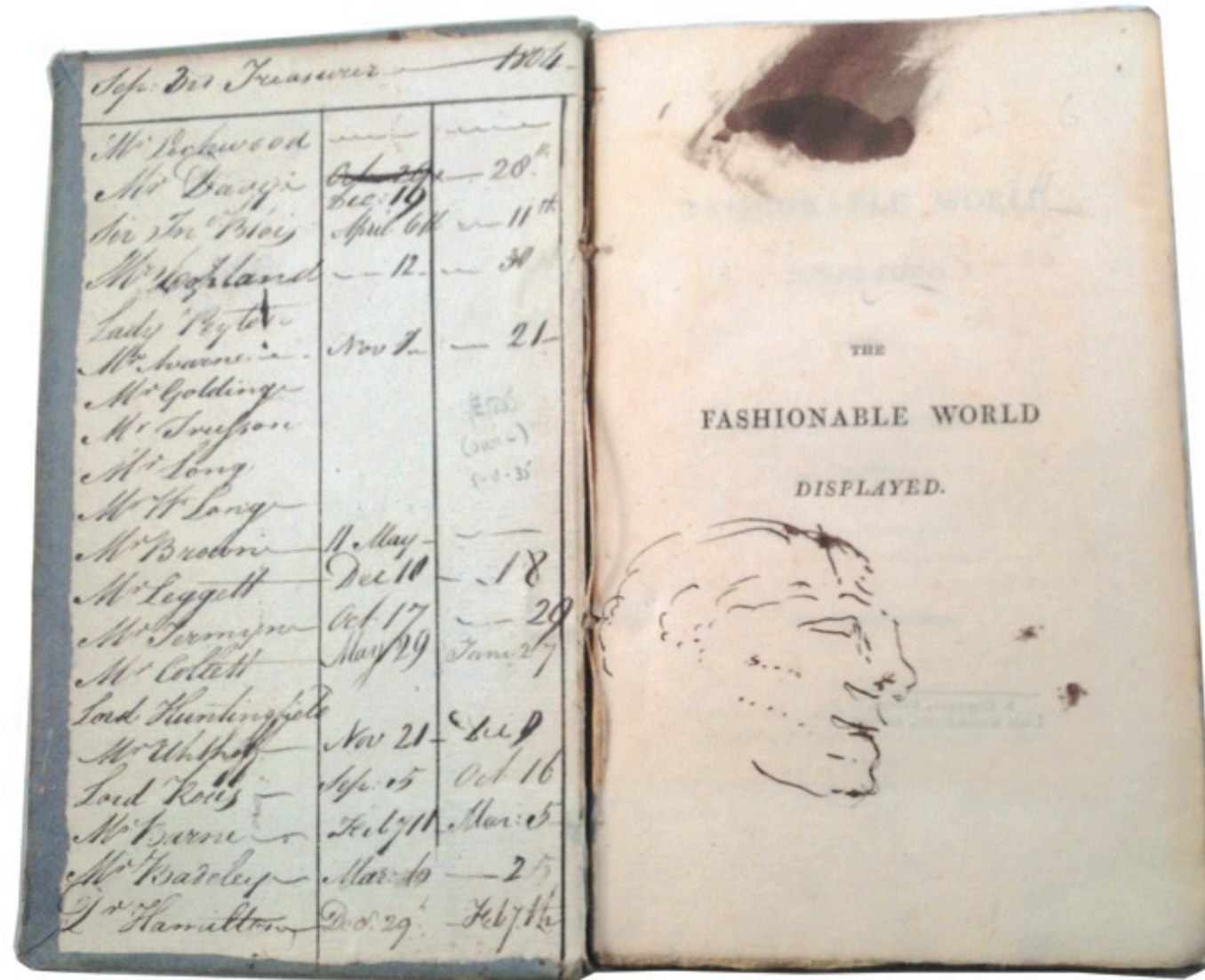
Not in OCLC; OPAC SBN (dating the book circa 1820) lists copies in Bologna, Faenza and Turin.



32. OWEN, John (1766-1822).

THE FASHIONABLE WORLD DISPLAYED. By Theophilus Christian, Esq. printed for J. Hatchard, Bookseller to Her Majesty, no. 190, Opposite Albany House, Piccadilly. London: 1804.

FIRST EDITION. 8vo, (167 × 105mm), pp. vii, [i], 81, [3] advertisements, wanting the front fly-leaf, in the original drab boards, front hinge a little weak, a circulating library copy, with list of borrowers entered in a neat hand, dated 1804, on the front pastedown, ink sketch of a man's head on the half-title, ink sums on the final endpaper and an ink diagram on the lower board, ink smudge on the half-title, boards a little dust-soiled with a splash stain to front board, printed paper label on spine, joints and extremities a little worn. £250



A good, unsophisticated, circulating library copy of this entertaining little book of observations on the behaviour of people of fashion. Some twenty names are listed as having borrowed this book from what appears to be a rather grand private circulating library: four of the readers are titled, one is a doctor and only two are women.

Owen uses the conceit of a geographical treatise in order to investigate the behaviour of people in high society. He writes about 'the climate and territory of Fashion', the 'degrees and circles' of fashionable people and describes their habits and customs as he would a newly discovered tribe in Africa. His observations include remarks on education, manners, dress, amusements, language and religion.

'What has been observed on the subject of education, though said principally with reference to the male branches of fashionable families, will yet, with a few changes, be found applicable to the youth of the other sex. The principal points upon which their scheme of education is brought to bear, are those of dissipation and display. A brilliant finger upon the piano, wanton flexions in the dance, a rage for operas, plays, and parties, and the faculty of undergoing the fatiguing evolutions of a fashionable life without compunction of conscience, sense of weariness, or indications of disgust, are qualifications which she who has acquired, will be considered as wanting little of a perfect education' (pp. 47-48).

This was a popular work which ran to at least eight editions and was reprinted in New York in 1806. Published anonymously here, a second edition 'corrected and enlarged' appeared later in 1804 and bears the author's name.

OCLC lists Swansea, Melbourne, Chicago, Illinois, Indiana and Vassar.



33. PENINGTON, Isaac (1616-1679).

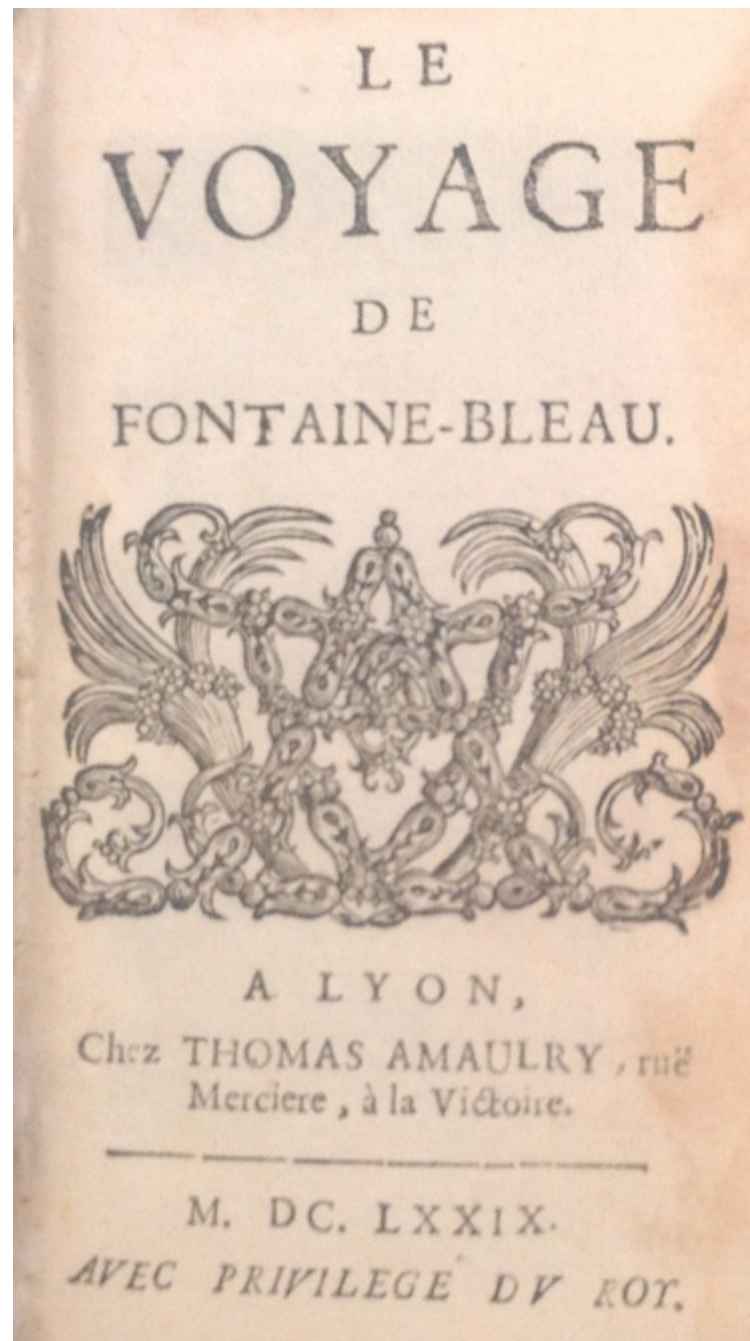
THREE QUERIES PROPOUNDED to the King and Parliament, in the Fear of the Most High, and in the tender love of my soul to them. [London, 1662.]

FIRST EDITION. 4to, (208 × 150mm), pp. 8, caption title, text fairly browned, dusty and creased, printed on a single sheet and folded as issued. **£250**

A controversial pamphlet in which Penington pleads for an end to the persecution of the Quakers. He warns the government that they are likely to be overthrown if they continue on the present course. The upheavals which happened earlier in the century, when those in power were destroyed and the humble were empowered by God, could easily happen again. ‘Go on, try it out with the Spirit of the Lord, come forth with your Laws and Prisons and spoiling of our goods and Banishment and Death (if the Lord please) and see if ye can carry it’ (p. 6).

The son of a Presbyterian regicide of the same name, Isaac Penington became a Quaker in the 1650s, along with two of his siblings, while his brother Arthur became a Catholic priest. He courted trouble with the authorities, both in his writings, in which he criticised false worship and condemned religious persecution, and in his actions, openly attending banned meetings and on one occasion being imprisoned for refusing to address the Earl of Bridgewater as ‘my lord’. His writings generally related to the inner workings of the spirit and he holds an important place in Quaker history as a leading proponent of the contemplative life based on meditation and self-denial. This pamphlet is one of a number of writings published during the most public time of his life when he was under scrutiny by the authorities: during the next ten years he was to spend long and repeated stretches in prison, where he composed many of his most inflammatory works.

Wing P1208; ESTC r220473.



34. **PRÉCHAC, Jean de (1647-1720).**

LE VOYAGE DE FONTAINE-BLEAU. A Lyon, chez Thomas Amaultry, rue Merciere, à la Victoire. 1679.

SECOND EDITION. 12mo, (142 x 75mm), pp. [vi], 7-175, [2], in contemporary speckled calf, spine gilt, extremities a little worn, head of spine chipped, early manuscript jottings on final pagedown. **£650**

Jean de Préchac had joined the court of the duc d'Orléans as a young man, eager for preferment. His background was noble but modest - 'de petite noblesse' - but he soon gained favour and advancement. His writing was welcomed by the court and quickly gained him a reputation, so much so that when he wished to stop writing, in 1782, he was persuaded to continue and add his contribution to the craze of fairy tales.

Préchac was a prolific writer of novels, broadly *nouvelles galantes*, in which he mixes purely fictional adventure stories with real historical and military facts drawn from his own court experience. The present novel was first published in Paris in 1678. His other titles include *L'héroïne mousquetaire*, 1677, *La princesse d'Angleterre*, 1677, *Le triomphe de l'amitié, histoire galante*, 1679 and *Le prince esclave*, 1688.

'[Ses romans] dénotent sinon un grand talent, du moins une aisance et un vrai savoir-faire, et illustrent bien les incertitudes du genre romanesque à la fin du siècle' (Joseph Salvat in *DLF*).

OCLC lists BN and Augsburg only; and of the first edition, BN, Princeton and four copies in Germany.

See Cioranecu 55571; Williams p. 216.

earliest Indian printing?

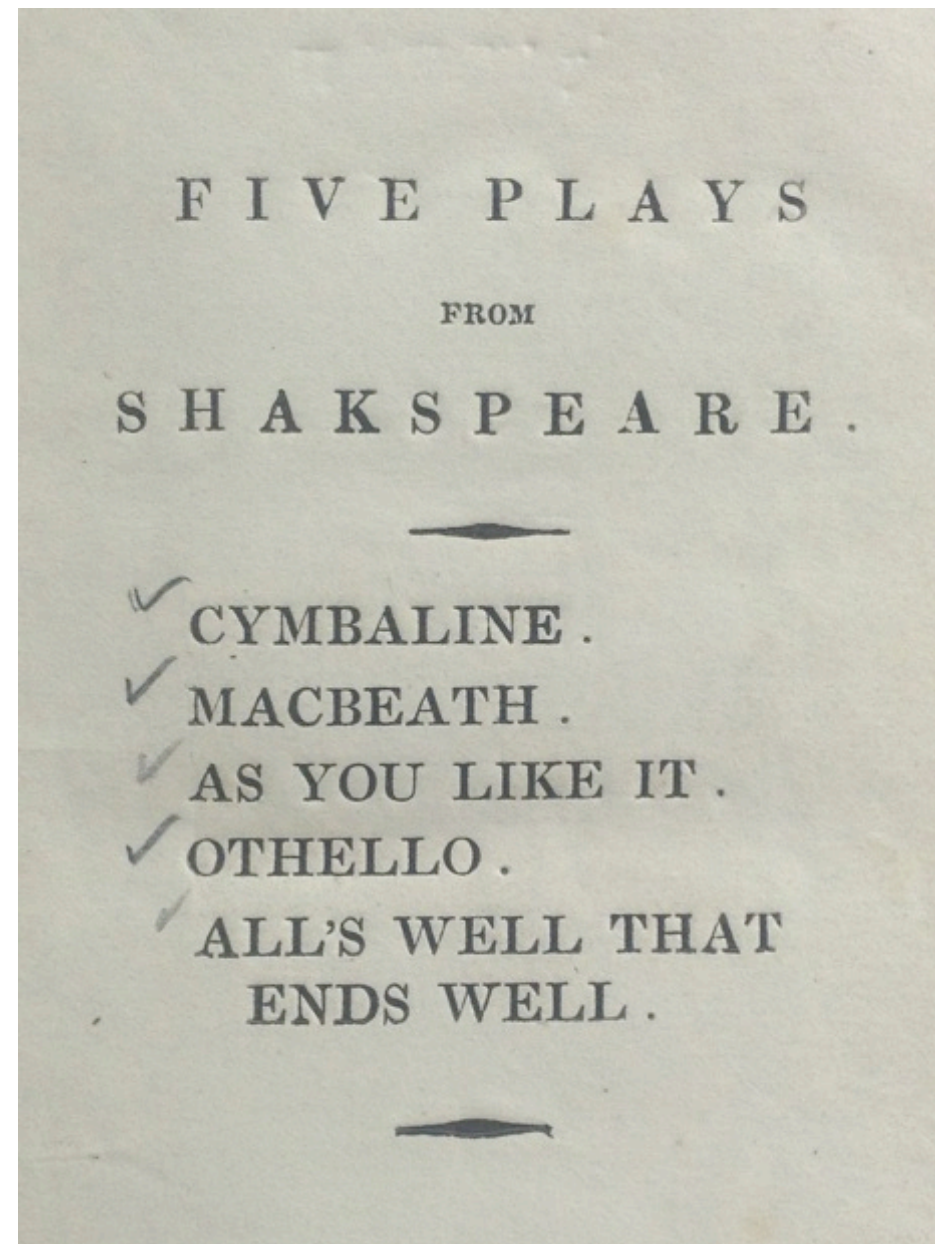
35. SHAKESPEARE, William (1564-1616).

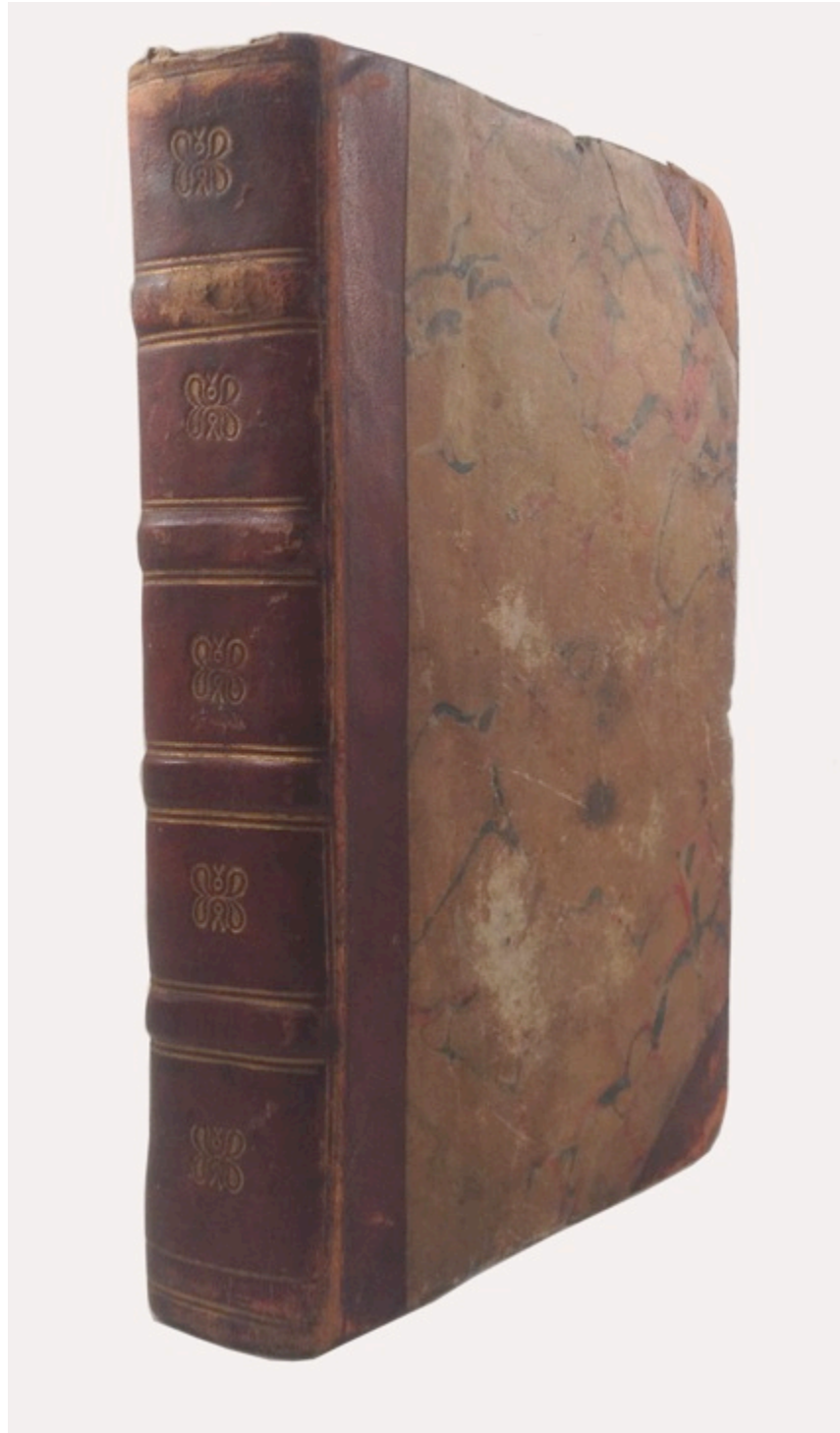
[FIVE PLAYS FROM SHAKSPEARE. Cymbaline. Macbeath. As You Like It. Othello. All's Well that Ends Well.]

CYMBELINE; A HISTORICAL PLAY, in Five Acts; by William Shakespeare. As performed at the Theatres Royal, Drury Lane, and Covent Garden. With Remarks, by Mrs. Inchbald, &c. printed by Philip Pereira, Hindoostanee-Press, Bow-Bazar Road. Calcutta: [circa 1810-1820].

12mo in sixes, (158 × 95mm), pp. [ii], [ii], iv, 87, [1]; Macbeth (bound without the title-page): 61-131, [1]; As You Like It: [ii], 135-207, [1]; Othello: [ii], 211-293, [1]; All's Well, that Ends Well: [ii], 297-360, bad marginal worm-holing to the first dozen pages of Macbeth and to the final pages of All's Well, touching page numbers with some loss; occasional damp-staining throughout but the last few leaves very heavily stained, the final leaf of All's Well that Ends Well laid down, also badly stained and torn, with marginal annotations in pencil throughout Macbeth, largely to the footnotes; in contemporary Indian half calf over marbled boards, spine simply ruled and decorated in gilt, with the ownership stamp of H.S. Halliday on the front endpapers. £1600

A very scarce Calcutta printing of *Cymbeline*, with a nonce title announcing, 'Five Plays from Shakspeare' [sic], bound with four plays from Bell's 1774 edition: *Macbeth* (bound without the title-page), *As You Like It*, *Othello* and *All's Well that Ends Well*. No Shakespeare is listed in Graham Shaw's *Printing in Calcutta to 1800* and a search of OCLC and other on-line databases has revealed only one other early Calcutta printing, an edition of *Julius Caesar*, Calcutta [circa 1820], listed at the National Library of Scotland only. *Cymbeline* is printed by Philip Pereira, who was active in Calcutta in the early part of the nineteenth century and most of whose publications are dated before 1820. The nonce title-page was presumably also printed by him, to link his edition of *Cymbeline* with the chunk of imported plays taken from Bell's edition.

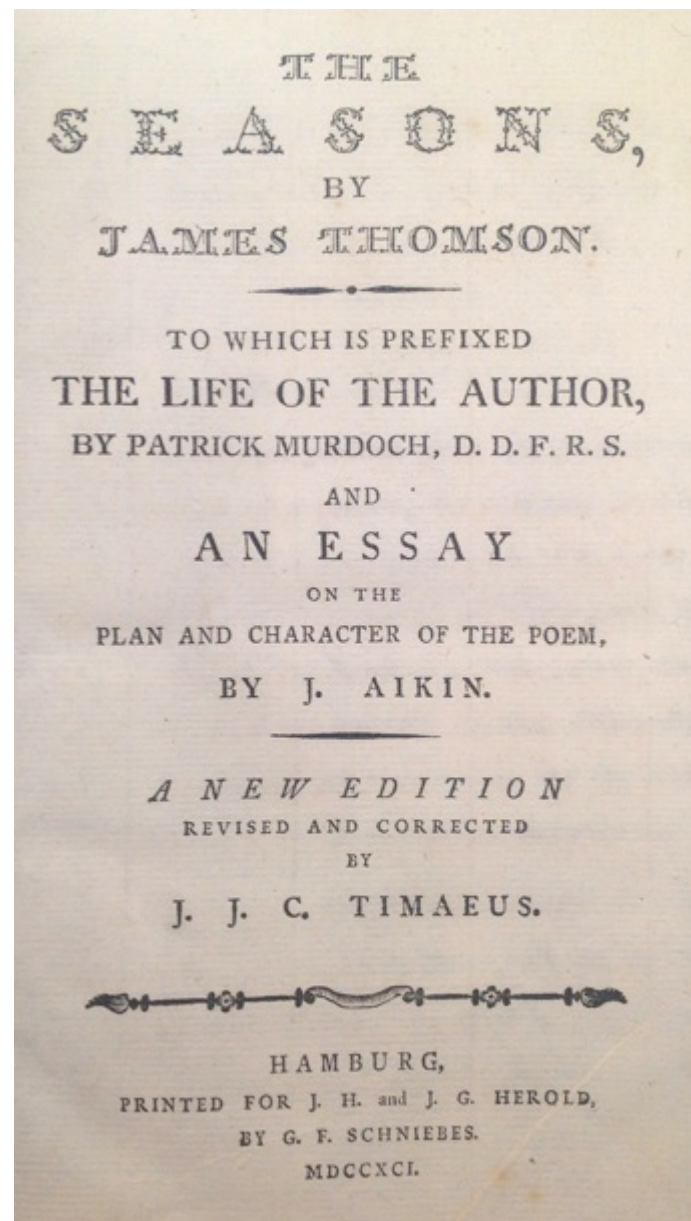


35. (continued:) SHAKESPEARE'S *Cymbeline*, circa 1818.

Pereira's other publications are dominated by standard texts in dual language, such as *The Gospel of St. Matthew, in Hindoostanee and English*, 1819, *A Compendium of the Book of Common Prayer*, 1814 and *A Dictionary, Sanscrit and English*, Calcutta 1819, but he also appears to have had a good market in theatrical works, publishing a number of plays including Richard Cumberland's *The West Indian*, George Colman's *John Bull* and John O'Keefe's *The Modern Antiques*, all of which are undated. The Lilly Library has a volume of six of these plays, but it does not include any Shakespeare. It seems likely that Pereira published other Shakespeare plays at around the same time even though no copies appear to be recorded. The present volume may have been an attempt to test the market with a view to publishing further Shakespeare plays if these sold well.

With pencil annotations to *Macbeth* and *All's Well that Ends Well* showing a critical reading, particularly of the notes. A number of the footnotes are marked to be cut, perhaps in preparation for a Calcutta printing, and others criticised. The note in Act IV (p. 113) which reads 'There are about eighty lines of this scene omitted, which retained, would render it painfully tedious' has a manuscript note below which reads 'you will never produce their equals' and Macbeth's final dying speech added by Garrick, 'Tis done! the scene of life will quickly close' (p. 129), has been crossed through with the simple comment 'Coxcomb' next to it.

Not in OCLC.



36. THOMSON, James (1700-1748).
TIMAEUS, Johann Jacob Carl (d. 1809), *editor*.
MURDOCH, Patrick (d. 1774).
AIKIN, John (1747-1822).

THE SEASONS, by James Thomson. To which is prefixed the Life of the Author, by Patrick Murdoch, D.D.F.R.S. and An Essay on the Plan and Character of the Poem, by J. Aikin. A New Edition Revised and Corrected by J.J.C. Timaeus. printed for J.H. and J.G. Herold, by G.F. Schniebes. Hamburg: 1791.

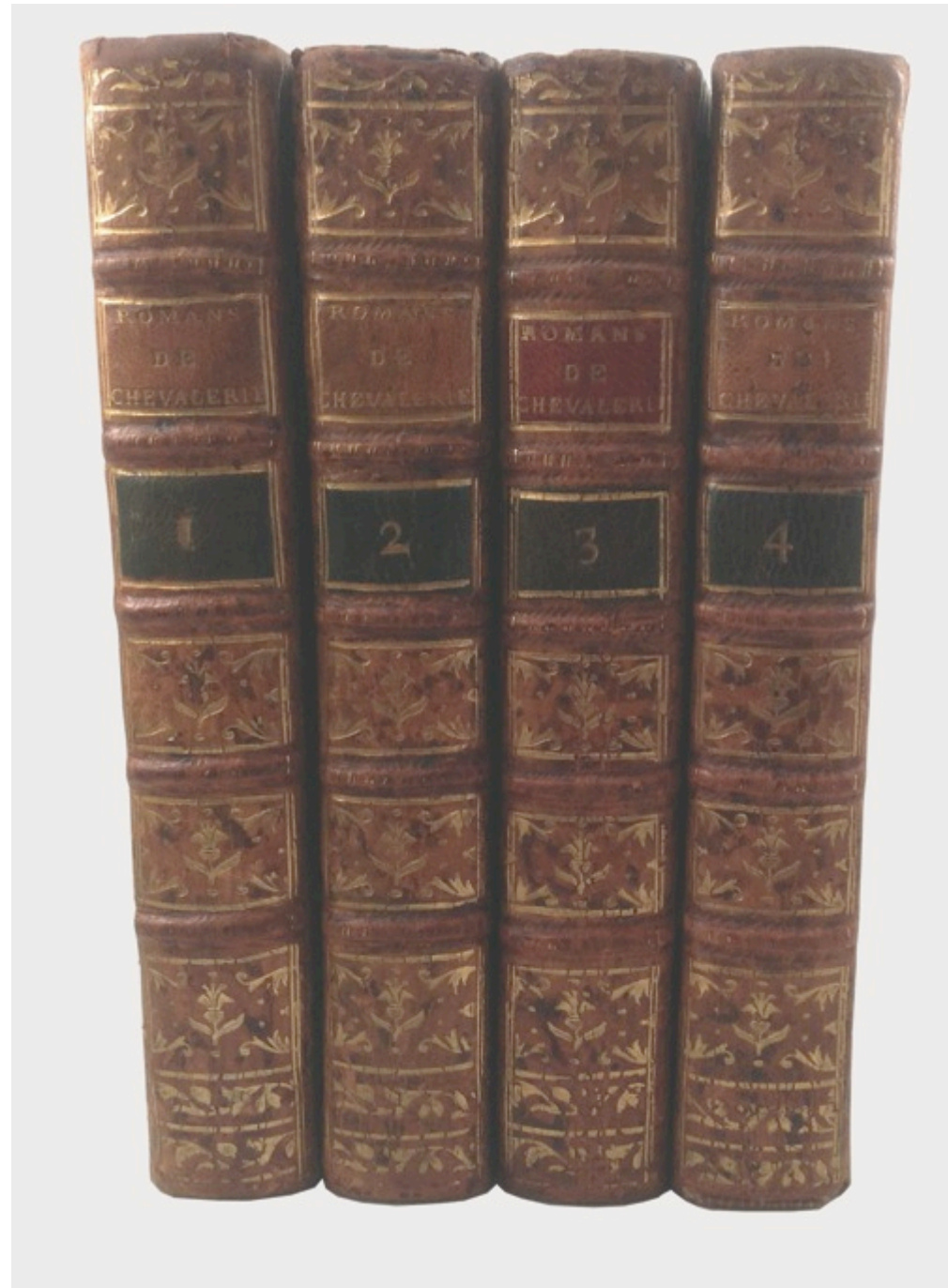
8vo, (200 × 125mm), pp. [2] engraved title-page, [iv] title-page and dedication, lxxvii, [i], 179, [1], in contemporary half calf over yellow boards, spine simply ruled in gilt with red morocco label lettered in gilt, pretty red patterned endpapers. £450

A charming copy of a scarce Hamburg printed, English language edition of Thomson's *Seasons*. With a second title-page, attractively engraved with bucolic depiction of the seasons, a dedication to Christian Daniel Ebeling, signed John Timaeus, Patrick Murdoch's life of James Thomson and John Aikin's critical appraisal of the poem, first published in 1778.

ESTC t623 at BL, Camden Libraries, NLS, Lodz, Gottingen, Torun, Smith, Clark and Victoria University.

Price, *The Publication of English Literature in Germany in the Eighteenth Century*, p. 238.

See above for reproduction of vibrant endpapers (cover) and engraved title-page (frontispiece).



37. **TRESSAN, Louis Elisabeth de la Vergne de Broussain, comte de (1705-1783).**

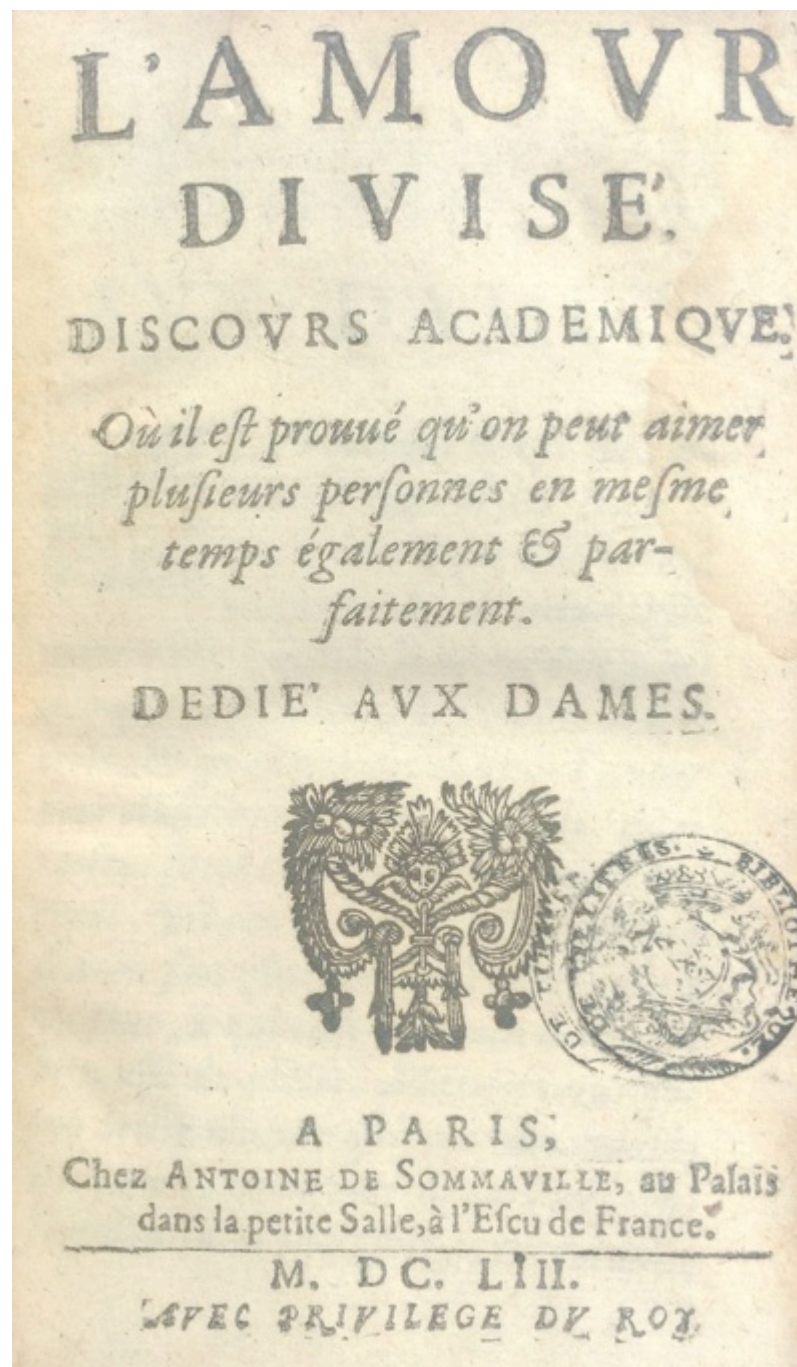
CORPS D'EXTRAITS DE ROMANS DE CHEVALERIE; par M. le Comte de Tressan, de l'Académie Française. Tome Premier [-Quatrième]. A Paris, chez Pissot, père & fils, Libraires, quai des Augustins. 1782.

FIRST EDITION. *Four volumes, 12mo, (165 x 92mm), pp. xxiv, 442; [iv], 453; [iv], 494; xxxvi, [37]-442, [5], in contemporary mottled calf, spines gilt in compartments, yellow and green morocco labels lettered in gilt, later bookplates removed from front pastedowns, marbled endpapers, red edges.* **£650**

An important collection of extracts from novels of chivalry assembled by the comte de Tressan, childhood companion of Louis XV and friend of Voltaire, Fontenelle, Montesquieu, Madame de Châtelet and Moncrif. It was during his time in Rome as a diplomat that Tressan, a frequent visitor to the Vatican library, developed his interest for the novels of romance. The most important figure in introducing this early literature to a modern audience, Tressan's lasting contribution to literature was his vast undertaking in adapting novels of chivalry for the *Bibliothèque universelle des romans*, Paris, 1775-1789. Many of the extracts in the present edition had already appeared in that ambitious compendium, although Tressan informs the reader in his preface to the present work that a comparison between the two will reveal 'beaucoup de changemens'.

'C'est le comte de Tressan qui est à l'origine de la littérature troubadour. Il a préparé ainsi à sa manière l'avènement du romantisme. Ses adaptations des vieux romans du Moyen Age (Tristan de Léonis, Jehan de Saintré, Gérard de Nevers), eurent un succès retentissant; ses traductions de romans italiens (de l'Arioste en particulier) furent moins bien accueillies. En bref, physionomie très curieuse d'un gentilhomme poète et romancier, cependant grand amateur des sciences exactes et passionné de physique, tout en restant un homme de guerre des plus héroïques et un homme de monde accompli. Le comte de Tressan est le type de ces esprits ouverts qui annoncent et précèdent une époque nouvelle' (*DLF* p. 1290).

MMF 82.37; Cioranescu 62216.



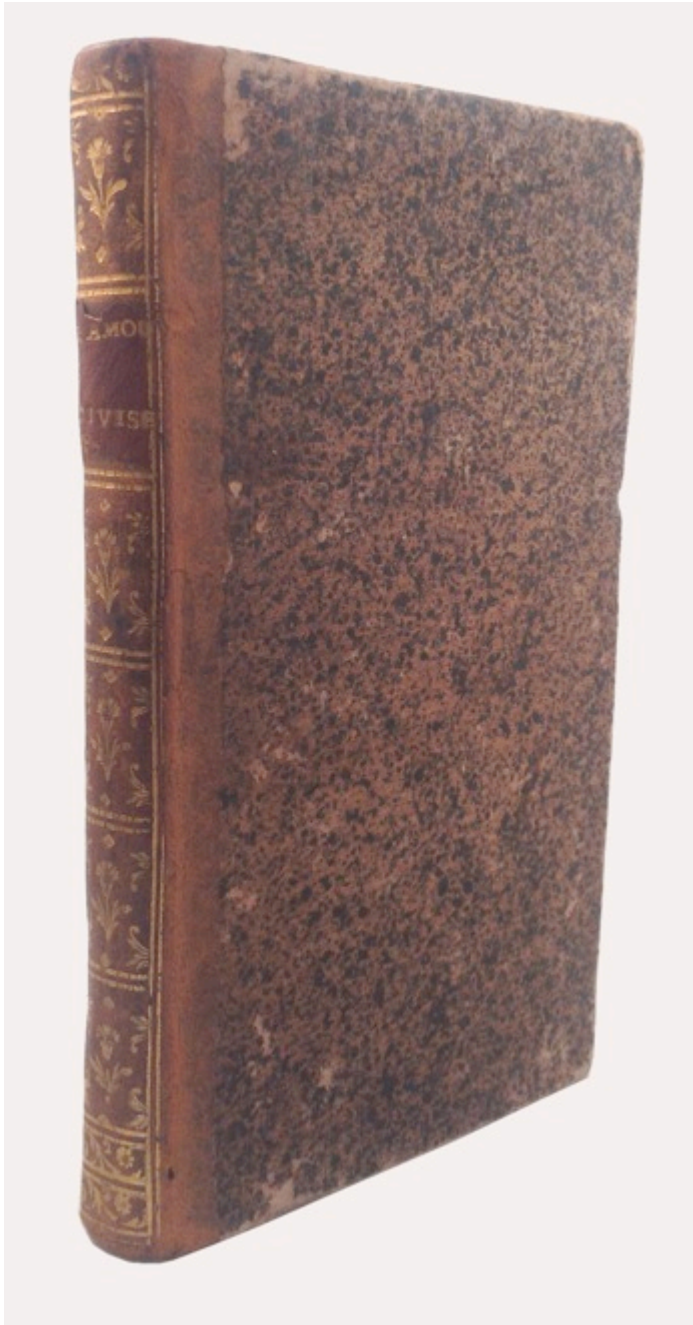
38. VION, Charles de Dalibray (c. 1590-1654).

L'AMOUR DIVISÉ. Discours academique où il est prouvé qu'on peut aimer plusieurs personnes en mesme temps également & parfaitement. Dedié aux Dames. chez Antoine de Sommaville ... A Paris, 1653.

FIRST EDITION. 8vo, (156 x 90), pp. [xxvi], 168, dampstaining across outer section of title page and preliminary leaves, some browning in text, in eighteenth century quarter calf over marbled boards, flat spine gilt in compartments, red morocco label (chipped) lettered in gilt, marbled endpapers, red edges. **£1000**

The scarce first edition of this free translation by Charles Vion de Dalibray of Guidubaldo di Bonnarelli's *La Difesa del doppio amore di Cletia*, first published in his *Discorsi*, Ancona, 1612. The treatise, which attempts an academic discussion of the nature of love and the possibility of loving more than one person at once, is prefaced by a letter to three ladies by their lover, explaining why he loves each of them equally. Dalibray was mostly known for his libertine poetry and his 'poésie de cabaret'. This is one of a number of works that he translated from the Italian, including Tasso's *Il Re Torrismondo* and *Aminta*. He also translated several works by Spanish authors, most notably Huarte. He was a distant relation of Blaise Pascal, and wrote two poems in his honour. One of these poems is a sonnet addressed to Pascal's 'instrument pour l'arithmétique' and the second poem is called 'Au mesme, sur le vuide'. Dalibray's best poetry is bacchanalian and erotic, expressing a careless epicurianism in a humorous style.

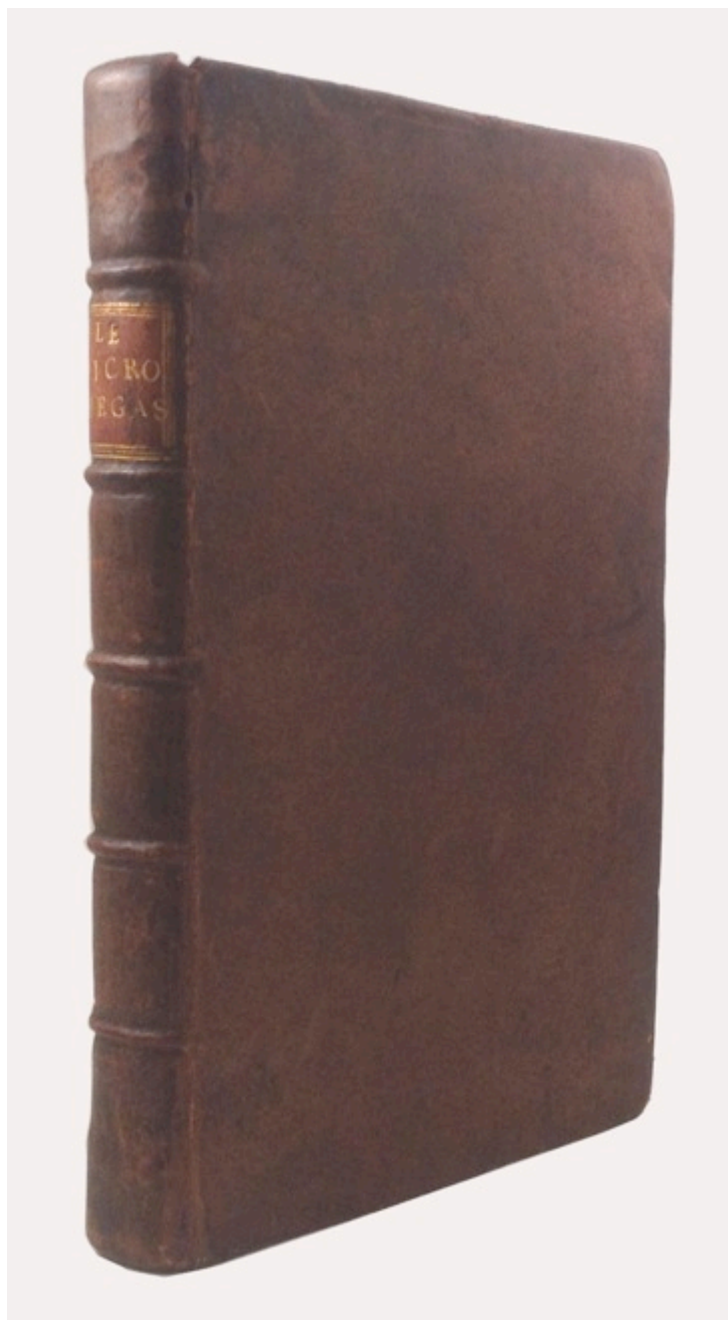
'Fort gourmand il composa des poèmes bachiques et satiriques notamment contre Pierre de Montmaur. Sa poésie est un excellent exemple de la transition du baroque au classique' (Rev. E.B. in DLF).

38. (continued:) VION'S *L'Amour divisé*, 1653.

‘Le traducteur a élagué de son ouvrage tout ce qui se rapportait trop directement à la pièce italienne, *Fili di Sciro*, cette fameuse pastorale, déjà un peu oubliée en France, au moment où un écrivain français reprenait la thèse de l’Amour divisé, que le poète italien avait soutenue quarante ans avant lui. Cet écrivain français n’est autre que Dalibray poète et auteur de pièces de théâtre, ainsi que Guidubaldo Bonarelli. Dalibray a fait précéder le discours académique d’une dédicace aux Dames et d’une lettre à trois Dames, accompagnée de trois sonnets ... La lettre qu’il écrivit à trois Dames pour leur prouver qu’il les aimait également et que rien n’empêchait d’avoir de l’amour pour plusieurs personnes à la fois, fut l’origine de la publication de cette galanterie, que la société des précieuses accueillit avec enthousiasme. La question du double amour étant posée, chacun essaya de la résoudre à sa manière’ (Bulletin du bibliophile et du bibliothécaire, 1860).

OCLC lists BN, Bibliothèque Sainte Geneviève and one copy in the Czech Republic.

Gay I, 115-116.



French text; German imprint; Dutch printing; English binding

39. VOLTAIRE, François Marie Arouet de (1694-1778).

LE MICROMEGAS de Mr. de Voltaire. Avec une Histoire des Croisades & un Nouveau Plan de l'Histoire de l'Esprit Humain. Par le même. A Berlin. 1753

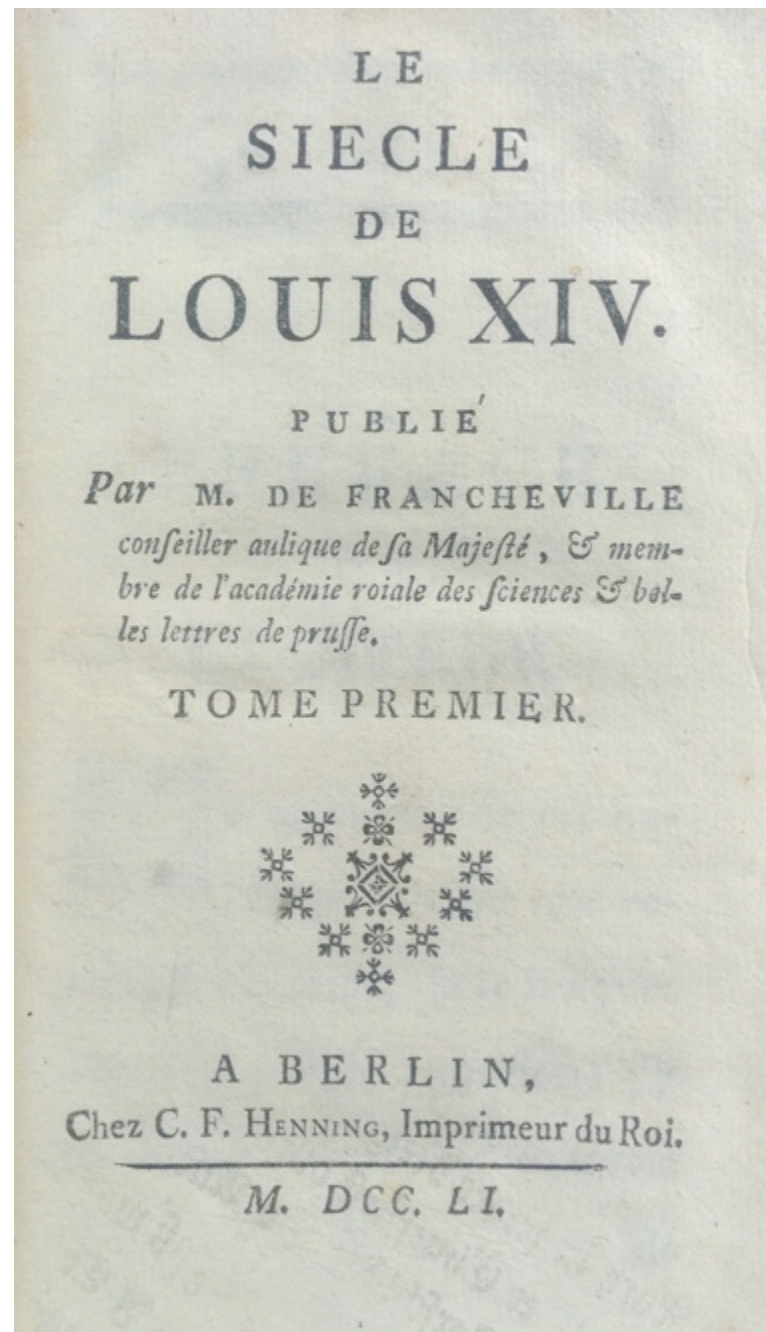
12mo, (158 x 90mm), pp. [ii], 254, in contemporary speckled English calf, plain spine with red morocco label lettered in gilt. **£1500**

A scarce early edition in an attractive English binding, of Voltaire's *conte philosophique* about two giant visitors to earth from outer space. Appended to *Micromegas* are excerpts from the *Histoire des Croisades* and *Nouveau Plan de l'Histoire de l'Esprit Humain*. The later is a first drafting of his *Essai sur les moeurs et l'esprit des nations*. The *BN Voltaire Catalogue* states that this edition was printed in Leiden by Elie Luzac.

OCLC lists Institut et Musée Voltaire, Bodley, Koninklijke, CA Irvine, UCLA, Harvard, NYPL and Texas.

MMF 53.R42; BN Catalogue 2910; Bengesco I, 1429; Gove, *Imaginary Voyage in Prose Fiction*, pp. 333-334.

See DW Smith, 'The Publication of Micromégas', in *Studies on Voltaire and the 18th Century*, v. 219.



40. **VOLTAIRE, François Marie Arouet de (1694-1778).**

LE SIÈCLE DE LOUIS XIV. Publié par M. de Francheville conseiller aulique de sa Majesté, & membre de l'académie roiale des sciences & belles lettres de prusse. Tome Premier [-Second]. A Berlin, chez C.F. Henning, Imprimeur du Roi. 1751.

FIRST EDITION. *Two volumes in one, 12mo, (144 x 85mm), pp. [xiv], 488, [1] errata; [ii], 466, [2], errata, with the half-title to the first volume, in contemporary calf, rather worn, spine gilt in compartments, foot of spine chipped, wormhole to the head of spine, wanting the front endpaper, red edges.* **£2000**

The first edition of Voltaire's brilliant historical study of the age of King Louis XIV. Begun as early as 1732, Voltaire sent a manuscript version to Frederic II who was enthusiastic and encouraged its publication. In 1739 Voltaire published a 'Plan Raisonné' of the project, including two finished chapters, but this was condemned by the court and seized. In 1750 Voltaire left France for Frederic's court at Berlin, where he set himself to complete the work. Failing to obtain the 'privilège royal' or even the non-written 'permission tacite', he decided to go ahead and publish the work in Berlin at his own expense. Voltaire continued to add to the work in subsequent editions, most notably in the 1753 Berlin edition, where he added a supplement in which he refuted the attacks made by La Beaumelle.

BN *Voltaire Catalogue* 3361-3363.