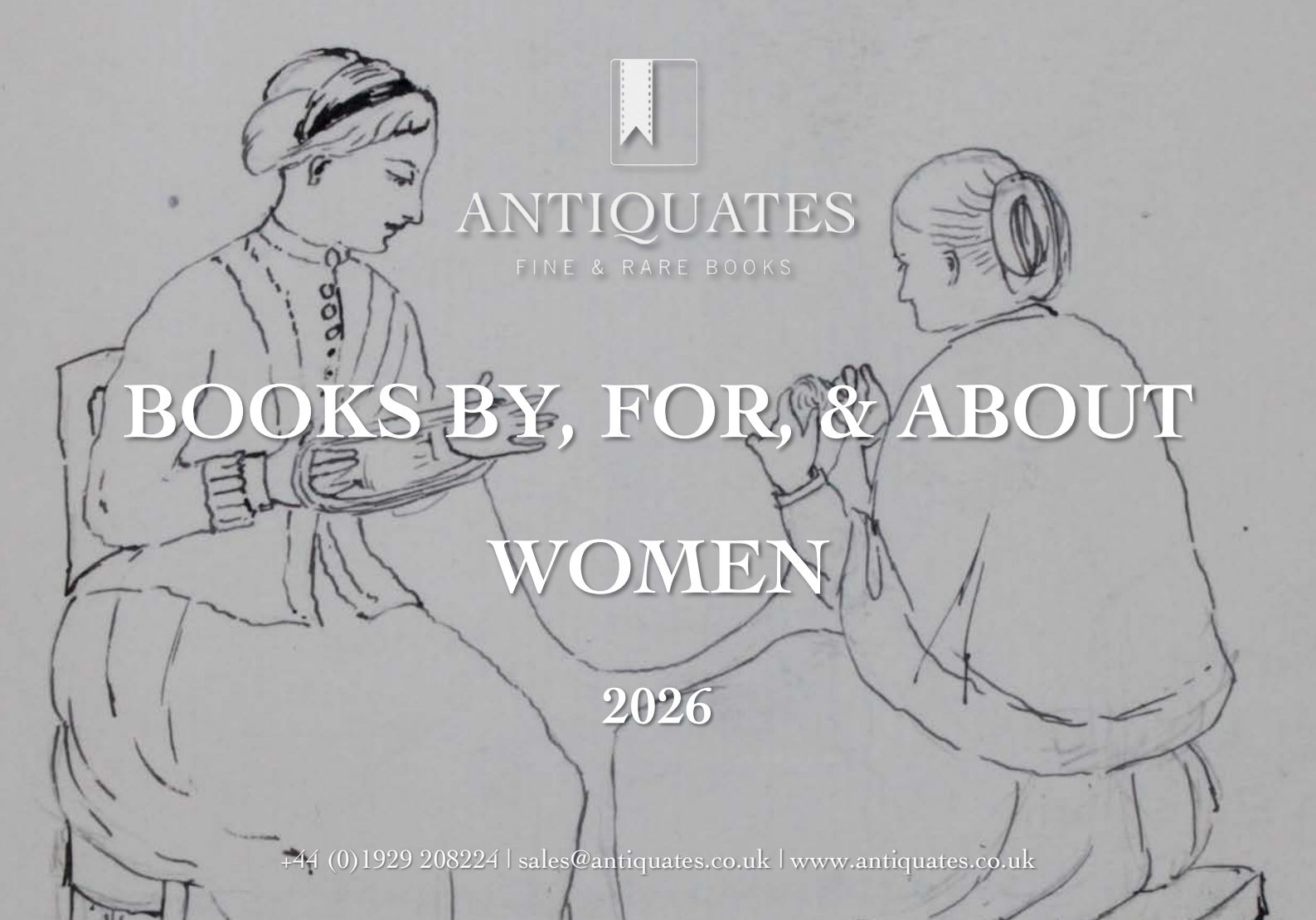


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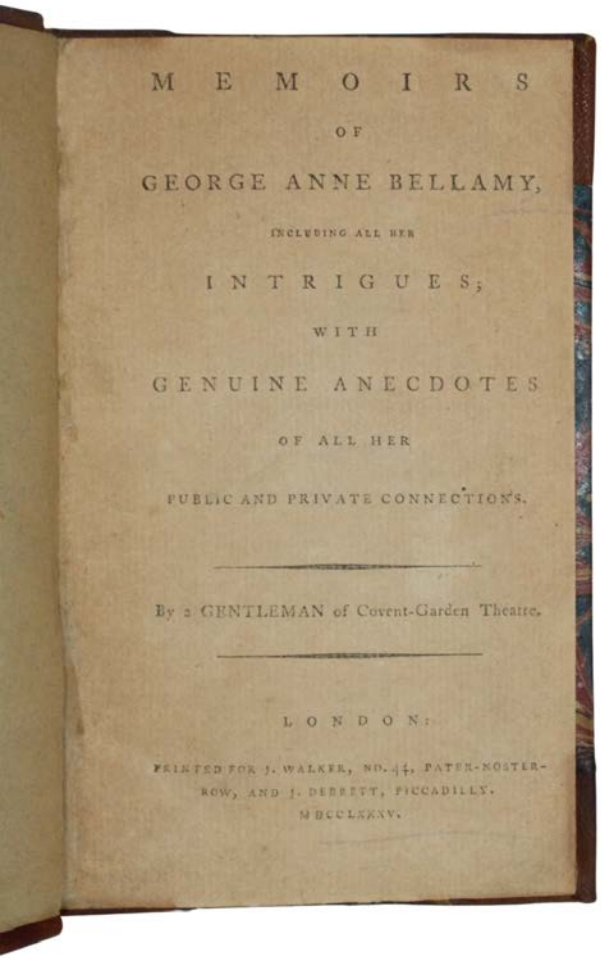
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MEMOIRS

OF

GEORGE ANNE BELLAMY,

INCLUDING ALL HER

INTRIGUES;

WITH

GENUINE ANECDOTES

OF ALL HER

PUBLIC AND PRIVATE CONNECTIONS.

By a GENTLEMAN of Covent-Garden Theatre.

LONDON:

PRINTED FOR J. WALKER, NO. 44, PATER-NOSTER-ROW, AND J. DEBRETT, PICCADILLY.

MDCCLXXXV.

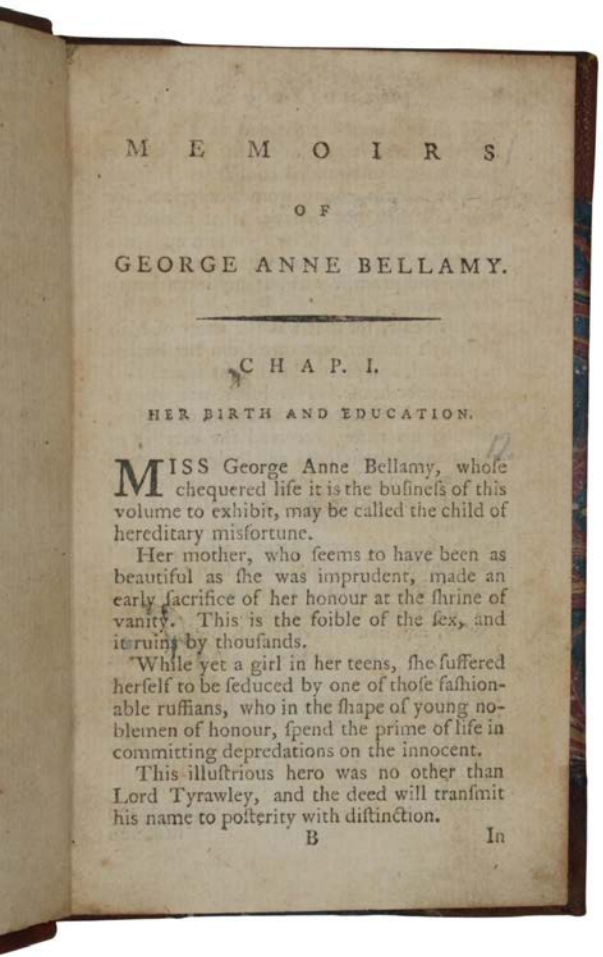
ACTING AMIDST AFFAIRS

1) **A GENTLEMAN OF COVENT-GARDEN THEATRE.** Memoirs of george anne bellamy, including all her intrigues; with genuine anecdotes of all her public and private connections.
London. Printed for J. Walker, 1785.

12mo. [2], 204pp. Without half-title. Later tan half-morocco, ruled and lettered in gilt, marbled paper boards. Rubbed, spine dulled. Bookplate of William H. Sage to FEP, recent bookplate of Robert Laurence to FFEP, title page browned, lower corner of text-block lightly dampstained.

One of three recorded editions, between which no priority has been established, of the memoirs of George Anne Bellamy (1731-1788), Irish actress and leading lady of the Theatre Royal, Drury Lane, possibly ghost-written by miscellaneous writer Alexander Bicknell (d. 1796).

The illegitimate daughter of James O'Hara, 2nd baron of Tyrawley, Bellamy was introduced in her youth to Lord Chesterfield and Alexander Pope; after travelling to live with her mother she became an associate of up-and-coming West End actors Thomas Sheridan, Peg Woffington, and David Garrick. Working alongside Sheridan in Dublin's Smock Alley Theatre, Bellamy's growing reputation as a tragic heroine led to her appointment by Garrick as Drury Lane's leading lady, where she famously played Juliet during the 1750 'Battle of the Romeos', a twelve-day period in which Shakespeare's iconic romance was staged at both the Drury Lane and Covent Garden theatres. Audiences reportedly preferred Bellamy's performance over that of her rival, established leading lady Susannah Maria Cibber, citing her youthful disposition and beauty as especially compelling.



MEMOIRS

OF

GEORGE ANNE BELLAMY.

CHAP. I.

HER BIRTH AND EDUCATION.

MISS George Anne Bellamy, whoſe chequered life it is the buſineſs of this volume to exhibit, may be called the child of hereditary misfortune.

Her mother, who ſeems to have been as beautiful as ſhe was imprudent, made an early ſacrifice of her honour at the ſhrine of vanity. This is the foible of the ſex, and it ruins by thouſands.

While yet a girl in her teens, ſhe ſuffered herſelf to be ſeduced by one of thoſe faſhionable ruffians, who in the ſhape of young noblemen of honour, ſpend the prime of life in committing depredations on the innocent.

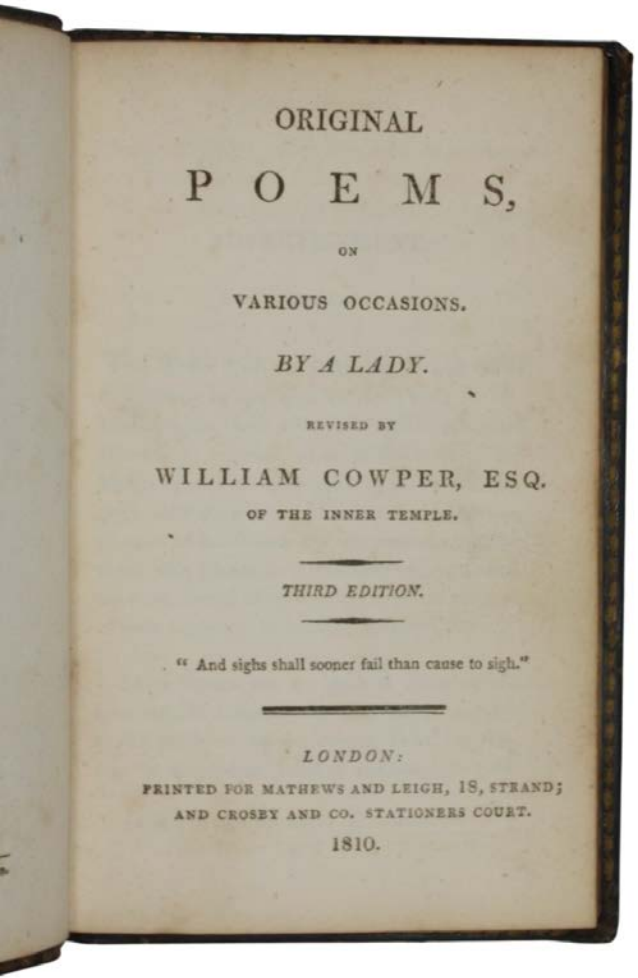
This illuſtrious hero was no other than Lord Tyrawley, and the deed will tranſmit his name to poſterity with diſtinction.

B In

Despite a decorated career, Bellamy's liaisons, including relations with Sir George Metham, the politician John Calcraft, and actors West Digges and Henry Woodward, marred her reputation heavily; her attempted marriage to Digges was disallowed after it was discovered his first wife remained living. She died in poverty, having suffered from tremendous debt, continuously harangued by London's gossip-mongering press throughout her later years.

ESTC T63775.

£ 625



ORIGINAL

POEMS,

ON

VARIOUS OCCASIONS.

BY A LADY.

REVISED BY

WILLIAM COWPER, ESQ.

OF THE INNER TEMPLE.

THIRD EDITION.

" And sighs shall sooner fail than cause to sigh."

LONDON:

PRINTED FOR MATHEWS AND LEIGH, 18, STRAND;
AND CROSBY AND CO. STATIONERS COURT.

1810.

2) **A LADY [i.e. COWPER, Frances Maria].** Original poems, on various occasions. By a lady. Revised by william cowper, esq. of the inner temple. *London. Printed for Mathews and Leigh, 1810. Third edition.*

12mo. xi, [1], 115pp, [5]. With two terminal leaves of publisher's advertisements. Contemporary dark green calf, tooled in gilt and blind, marbled edges, marbled endpapers. Lightly rubbed and marked, spine dulled. Later book-label of Thomas Hutchinson to FEP, near contemporary inked gift inscription to front blank fly-leaf.

The third edition of the sole published work by religious poet Frances Maria Cowper (1726-1797), edited by her cousin, noted pre-Romantic writer William Cowper (1731-1800). Published anonymously, a footnote in this edition mistakenly attributes authorship to 'Mrs. Cowper, the aunt of the immortal poet', despite the pair's similar ages. Consisting of 89 devotional works, the volume spawned a moderately successful hymn, titled 'My span of life will soon be done'.

£ 250

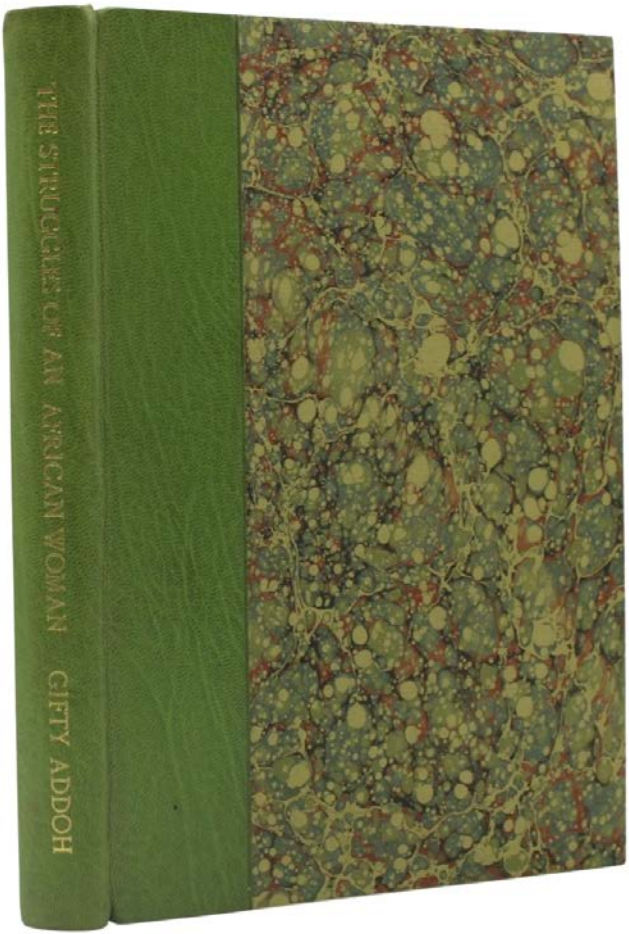
3) **ADDOH, Gifty.** Most of The Things People Say About Snakes Are Not True: The Struggles of an African Woman. *[London]. [s.n.], [1999]. First edition.*

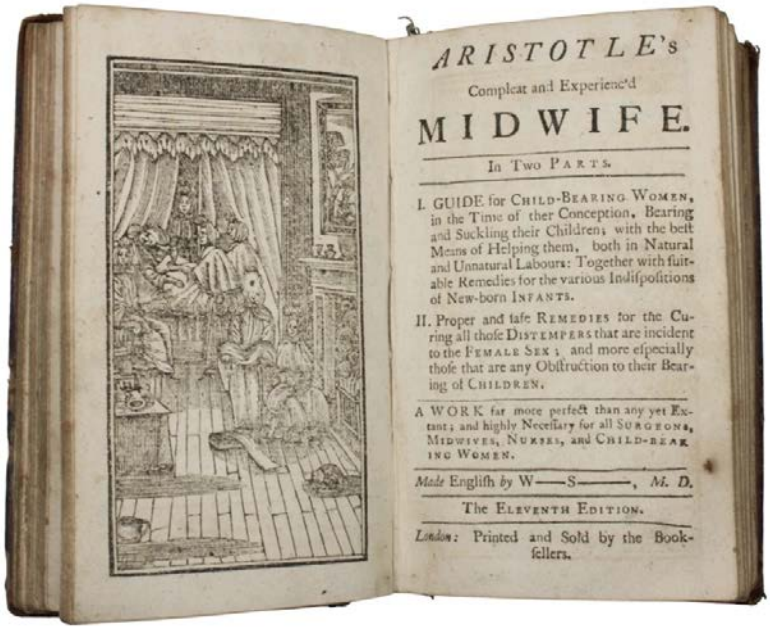
8vo. [10], 247pp, [2]. Bound in London by R. C. Scales in contemporary green morocco-backed marbled paper boards, lettered in gilt, A.E.G. Clean and crisp.

An apparently unrecorded, privately printed autobiography of Ghana native Gifty Addoh, documenting her struggle to attain formal education following her arrival in London in the seventies as a young girl.

This copy contains a letterpress leaf presenting the book to Pamela Addoh, Gifty's daughter, on 25th May 2000; the occasion of her 50th birthday.

£ 150




ARISTOTLE's
Compleat and Experienc'd
MIDWIFE.
In Two PARTS.
I. GUIDE for CHILD-BEARING WOMEN, in the Time of their Conception, Bearing and Suckling their Children; with the beſt Means of Helping them, both in Natural and Unnatural Labours: Together with ſuitable Remedies for the various Indiſpoſitions of New-born INFANTS.
II. Proper and ſafe REMEDIES for the Curing all thoſe DISTEMPERS that are incident to the FEMALE SEX; and more eſpecially thoſe that are any Obſtruction to their Bearing of CHILDREN.
A WORK far more perfect than any yet Extant; and highly Neceſſary for all SURGEONS, MIDWIVES, NURSES, and CHILD-BEARING WOMEN.
Made Engliſh by W——S——, M. D.
The ELEVENTH EDITION.
London: Printed and Sold by the Booksellers.

4) **ARISTOTLE [i.e. SALMON, William].** Aristotle's compleat master piece. In Three Parts: Displaying the Secrets of Nature in the Generation of man...
London. Printed and Sold by the Booksellers, 1762. Twenty-eighth edition.

144pp. With a woodcut frontispiece and several woodcut illustrations in the text. Not in ESTC. COPAC records copies at just two locations (BL and NLS).

[Bound with:] Aristotle's Compleat and Experienc'd midwife... *London. Printed and Sold by the Booksellers, [1760?]. Eleventh edition.* [4], iv, 156pp, [4]. With a woodcut frontispiece. ESTC records copies of the variant setting of the eleventh edition at just locations (BL, Countway Library of Medicine, RCOG, and Wellcome). ESTC T119636.

[And:] Aristotle's book of problems, with other astronomers, astrologers, physicians, and philosophers... *London. Printed for J. W. J. K. D. M. M. A. B. E. R. M. R. T. L. B. M. and A. W., [1715?]. Twenty-sixth edition.* 156pp. With a woodcut frontispiece. Not in ESTC. An apparently unrecorded variant of the twenty-sixth edition.

[And:] Aristotle's Last Legacy, Unfolding the Mystery of Nature In the Generation of man... *London. Printed for C. Hitch et al., 1761.* 120pp. With a woodcut frontispiece. ESTC records copies of this edition at just two locations (BL and Chicago). ESTC N504342.

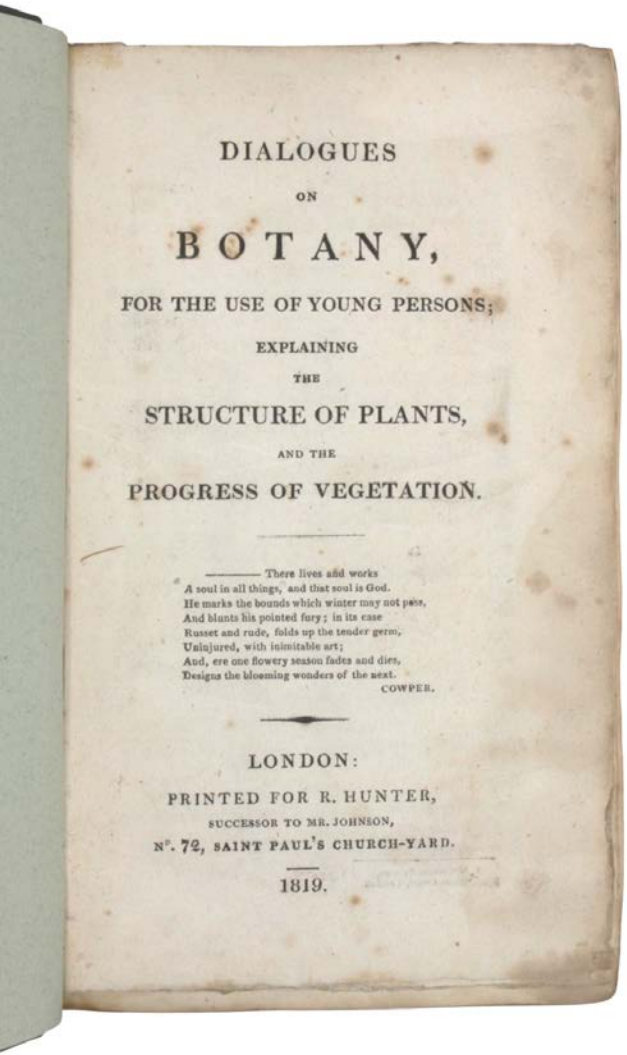
12mo. Contemporary gilt-ruled sheep. Heavily rubbed, joints starting, head and foot of spine worn, corners exposed. Armorial bookplate of **Hugh Erat Harrison (1859-1909)**, scattered spotting.



A late eighteenth century edition of one the most infamous works of the Early Modern Period. First published in 1684, *Aristotle's compleat master-piece* was the first English sex book that served as a popular guide to human reproduction and pregnancy. In the eighteenth century, it became the best-selling guide on the subject, going into more editions than all other popular works on the topic combined. It was sold furtively by country peddlers and in taverns; regular booksellers seldom advertised it, though they usually had it under the counter.

The attribution to Aristotle is of course spurious - the philosopher was a long-established pseudonym used when printing works about reproduction, and recent scholarship has suggested medical empiric **William Salmon (1644-1713)** as the author. The text itself is a peculiar combination of early seventeenth century medical works and popular old wives' tales regarding sex and reproduction passed down through generations. The manual offers advice on all manner of related information from 'the use and actions of the genitals', 'how a Woman shall order herself that desires to conceive' to 'Monsters and monstrous births'. These 'monstrous births' are variously attributed to the 'Coition of a Man and his Wife, when her monthly Flowings are upon her', an overpowerful female imagination, human-animal copulation or womb-disorders.

£ 625



DIALOGUES

ON

BOTANY,

FOR THE USE OF YOUNG PERSONS;

EXPLAINING

THE

STRUCTURE OF PLANTS,

AND THE

PROGRESS OF VEGETATION.

——— There lives and works
A soul in all things, and that soul is God.
He marks the bounds which winter may not pass,
And blunts his pointed fury; in its case
Russet and rude, folds up the tender germ,
Uninjured, with inimitable art;
And, ere one flowery season fades and dies,
Designs the blooming wonders of the next.
COWPER.

LONDON:

PRINTED FOR R. HUNTER,

SUCCESSOR TO MR. JOHNSON,

N°. 72, SAINT PAUL'S CHURCH-YARD.

1819.

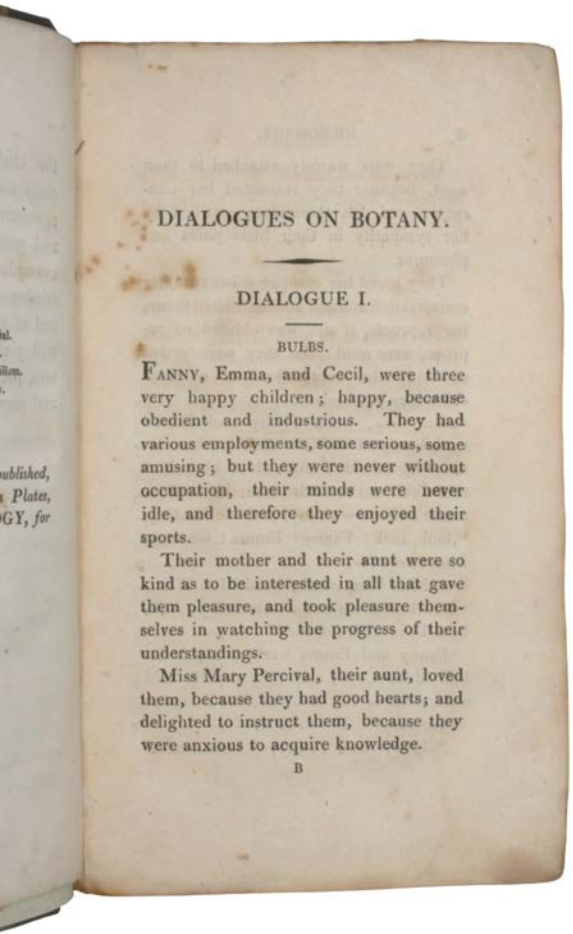
SOCRATIC DIALOGUE FOR YOUNG BOTANISTS

5) **[BEAUFORT, Henrietta].** Dialogues on botany, for the use of young persons; explaining the structure of plants and the progress of vegetation. *London. Printed for R. Hunter, 1819. First edition.*

12mo. vii, [1], 467pp, [1]. Partially unopened in recent dark green calf-backed marbled paper boards. Short tears to leaf L9, very occasional light spotting.

The sole edition of a significant, anonymously published Regency period introduction to botany for children, by Irish botanist Harriet Henrietta Beaufort (1778-1865), but regularly misattributed to Maria Edgeworth, Beaufort's step-niece. Beaufort, who was 'wedded to her microscope and botanical books and specimens', published and lived under both her first and middle names at varying points throughout her life and career.

This charming and instructive work was produced specifically for a juvenile audience, without the complication of 'Linnaean classification; by which the young memory is loaded with systematic arrangements and technical terms', instead focusing on 'the really instructive parts of the science - the physiology of plants, and the progress of vegetation', to avoid overbearing study of 'the superstructure instead of the foundation'. The aim of Beaufort's construction, then, is to maintain 'the ardour of the learner'. Similarly, by using the 'familiar form' of Socratic 'dialogue peculiarly suited to the taste of children', the author expresses the hope that her young readers will 'identify themselves with the imaginary characters' and 'speedily acquire the habit of stating their difficulties and of asking for explanations'.



DIALOGUES ON BOTANY.

DIALOGUE I.

BULBS.

FANNY, Emma, and Cecil, were three very happy children; happy, because obedient and industrious. They had various employments, some serious, some amusing; but they were never without occupation, their minds were never idle, and therefore they enjoyed their sports.

Their mother and their aunt were so kind as to be interested in all that gave them pleasure, and took pleasure themselves in watching the progress of their understandings.

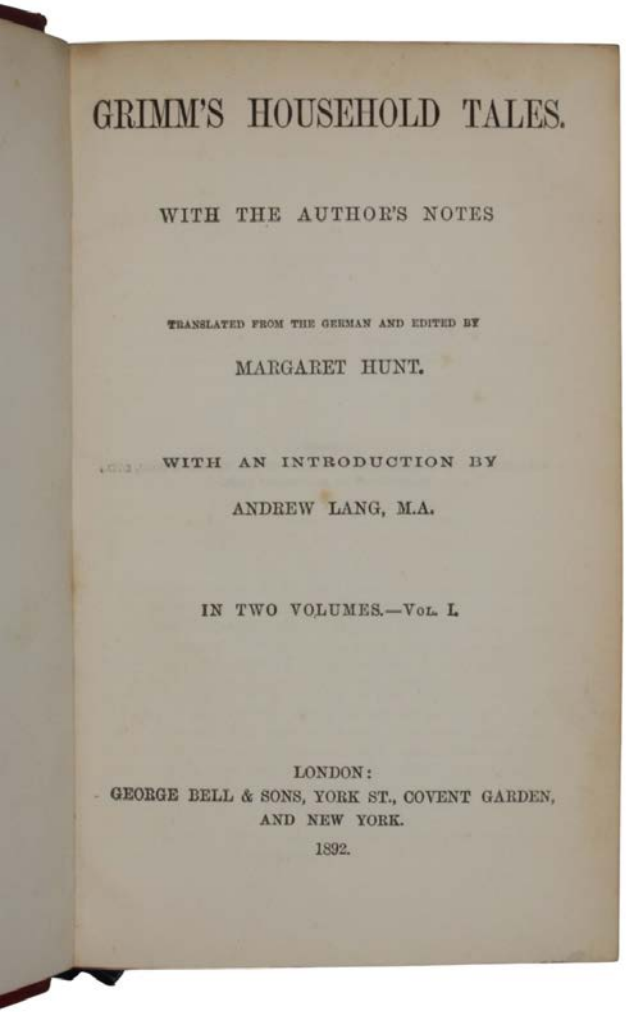
Miss Mary Percival, their aunt, loved them, because they had good hearts; and delighted to instruct them, because they were anxious to acquire knowledge.

B

Professor Ann B. Shteir of York University describes the work as 'a child-centred book with a distinctly progressive pedagogy' (*Cultivating Women, Cultivating Science*, 1996), noting Beaufort's Enlightenment principles: 'Placing science instruction within the orbit of children and their teachers, it not only includes girls but also features a female teacher'.

COPAC locates just five copies in the British Isles (BL, Leeds, Oxford, Southampton and Trinity College); OCLC adds two copies in Switzerland and ten further in North America.

£ 625



GRIMM'S HOUSEHOLD TALES.

WITH THE AUTHOR'S NOTES

TRANSLATED FROM THE GERMAN AND EDITED BY

MARGARET HUNT.

WITH AN INTRODUCTION BY

ANDREW LANG, M.A.

IN TWO VOLUMES.—VOL. I.

LONDON:
GEORGE BELL & SONS, YORK ST., COVENT GARDEN,
AND NEW YORK.
1892.

6) **[BROTHERS GRIMM].** Grimm's household tales. With the author's notes. *London. George Bell & Sons, 1892.*

8vo. In two volumes. lxxv, [1], 454; v, [1], 599pp, [1]. Contemporary red half-roan, tooled in gilt and blind, dark green buckram boards, marbled edges, marbled endpapers. Rubbed and marked, lower compartments of spines later overlaid with morocco.

A late nineteenth-century selection of tales extracted from the Brothers Grimm and adapted for a juvenile readership, including stories as seminal as Cinderella, Hansel and Gretel, and Rapunzel.

First published in 1884, this collection was edited and translated from the German by **Margaret Hunt (1831-1912)**, British novelist and family friend of Oscar Wilde, and includes an introduction by Scottish poet and critic **Andrew Lang (1844-1912)**.

£ 250



BOUND BY ETHEL TAUNTON?

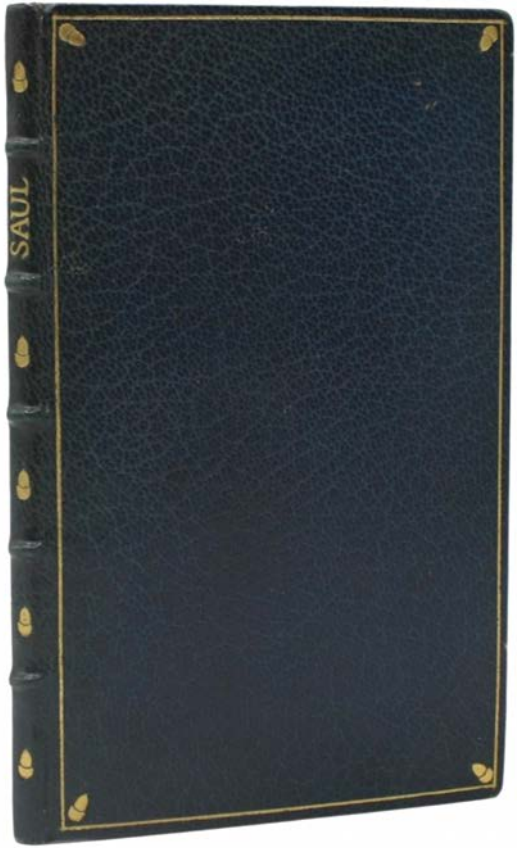
7) **BROWNING, Robert.** Saul.
London. De La More Press, 1907.

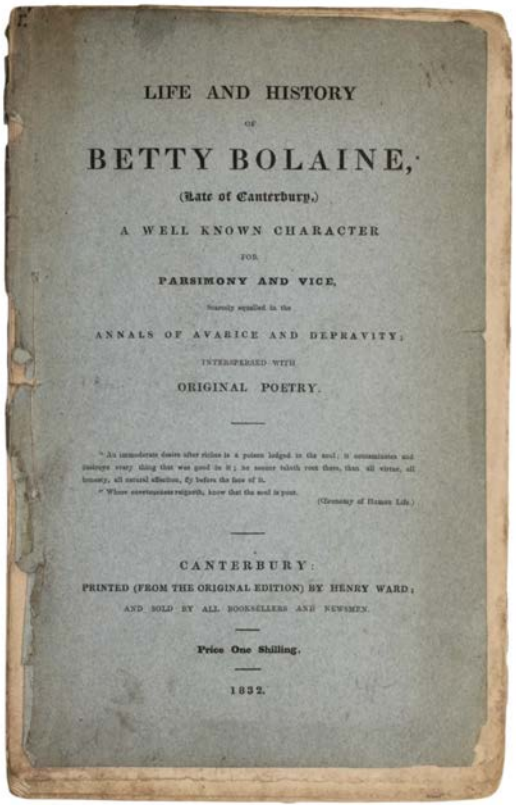
12mo. 32pp. With a half-title. Title in red and black. Attractively bound in contemporary Art and Crafts style binding (stamp-signed 'E.T.' to rear turn-in), gilt-tooled navy crushed morocco, A.E.G. Extremities ever so slightly rubbed. Inked inscription of Shelia Pike to recto of FFEP.

An attractive edition of Browning's celebrated devotional verse presented in a handsome contemporary binding likely executed by Ethel Taunton, sometime apprentice to Douglas Cockerell at his workshop in Gilbert Street, Bloomsbury. She later established her own bindery in Marloes Road, Kensington. Her first assistant was Miss G. Wallbrand Evans, who may have been trained at the Guild of Women Binders. She then employed Winifred Stopes, younger sister of Marie. She exhibited at the 1906 International Exhibition of Bookbinding in Frankfort, alongside Stopes, Alice Pattinson, and Frank Garrett, all working in the Arts and Crafts style.

Tidcombe, *Women Bookbinders 1880-1920*, pp. 169-70.

£ 1,250





LIFE AND HISTORY

OF

BETTY BOLAINE,

(Late of Canterbury,)

A WELL KNOWN CHARACTER

FOR

PARSIMONY AND VICE,

Scarcely equalled in the

ANNALS OF AVARICE AND DEPRAVITY;

INTERSPERSED WITH

ORIGINAL POETRY.

"An immoderate desire after riches is a poison lodged in the soul; it contaminates and destroys every thing that was good in it; for sooner taketh root there, than all virtue, all honesty, all natural affection, &c before the face of it.

"Whose covetousness regardeth, know that the soul is poor.

(Gregory of Homes Life.)

CANTERBURY:

PRINTED (FROM THE ORIGINAL EDITION) BY HENRY WARD;

AND SOLD BY ALL BOOKSELLERS AND NEWSMEN.

Price One Shilling.

1832.

A KENTISH MISER'S LIFE

8) [BURGESS, Elizabeth]. Life and history of betty bolaine, (Late of Canterbury,) a well known character for parsimony and vice, Scarcely equalled in the annals of avarice and depravity; interspered with original poetry.
Canterbury. Henry Ward, 1832. Second edition.

8vo. 40pp. With an engraved portrait frontispiece. Stitched, as issued, in original publisher's printed powder blue wrappers. Rubbed, spine panel perished. Lightly dampstained at head.

The second edition, provincially published in Canterbury and in original state, of local businesswoman Elizabeth Burgess' (1768-1825) account of the life of notorious Kentish miser Betty Bolaine (1723-1805), sister to the respected Canterbury physician-apothecary, Noah Bolaine.

A figure of almost urban-legend, Bolaine's story, written in prose and verse, presents several shocking examples of extreme frugality, including the declaration that 'in the course of the last forty years, [Bolaine] was never known to purchase a single article of wearing apparel'. Her cruelty and eccentricity, although likely exaggerated, paint a vivid picture of a lady of 'wretched appearance' and unparalleled avarice. Although Burgess herself primarily worked as a shopkeeper, opening both a clothing store and bakery in central Canterbury throughout her life, she occasionally produced amateur literary efforts, including a successful play reportedly titled *The Oaks or The Beauties of Canterbury* (1780); interestingly, Bolaine's will, which serves as the only concrete source for any of Burgess' claims, indicates that a minor legacy of only a guinea was left for 'Bridget Burgess', undoubtedly referring to the author herself. It is possible that Burgess' depictions of Bolaine's cruelty were motivated by this measly sum, hardly out of character for one so infamously tightfisted.

£ 450

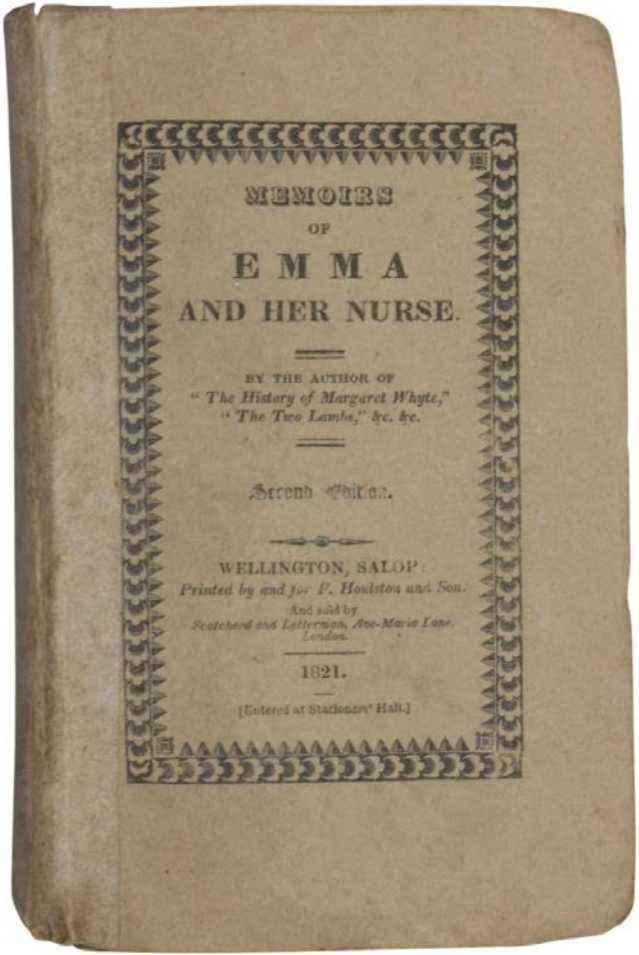
9) **[CAMERON, Mrs. Lucy Lyttelton].** Memoirs of emma and her nurse; or, the history of lady harewood.
Weillington, Salop. Printed by and for F. Houlston and Son, 1821. Second edition.

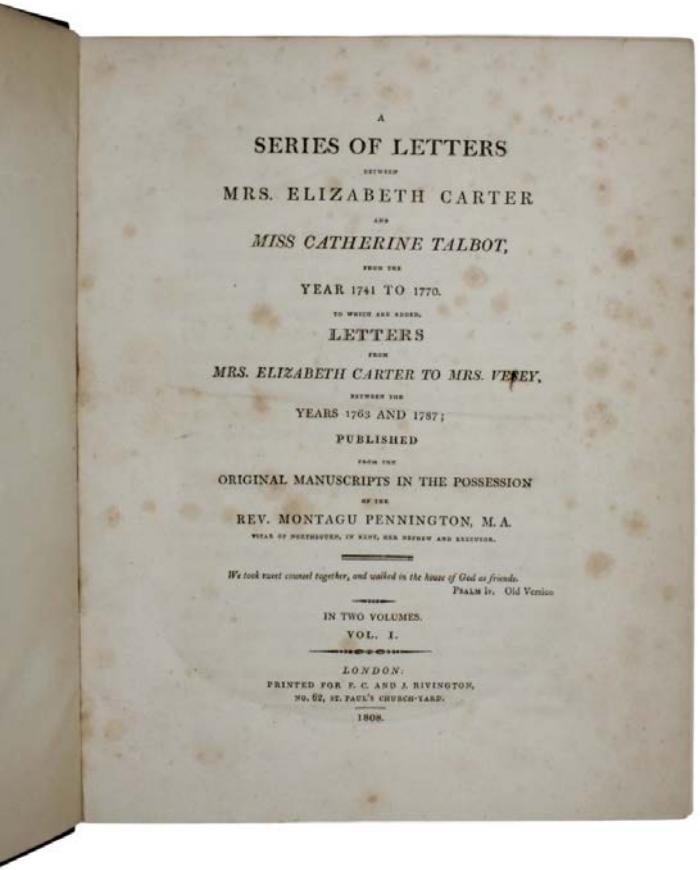
12mo. 178pp, [2]. With an engraved frontispiece and a terminal leaf of publisher's advertisements. Uncut in original publisher's printed buff paper boards, later rebacked to style. A trifle rubbed. FFEP torn-away, leaf A6 detached.

The second edition, in original boards, of a moralising tale by Lucy Lyttelton Cameron (1781-1858), British magazine editor and children's author, to whom more than 400 juvenile works are attributed. Recounting the short life of the titular Emma, the infant daughter of a late noblewoman, and her nursemaid, a common girl named Jane, the narrative advocates Christian compassion and charitable care for the poor.

A former pupil of Reading Abbey Girls' School, also attended by novelist Jane Austen, Cameron's corpus, largely intended for Sunday-school audiences, focused more on individual kindnesses than previous didactic trends. Her sister **Mary Martha Sherwood (1775-1851)**, also a prolific writer of children's tales, achieved similar success.

£ 150


MEMOIRS
OF
EMMA
AND HER NURSE.
BY THE AUTHOR OF
"The History of Margaret Whyte,"
"The Two Lambs," &c. &c.
Second Edition.
WELLINGTON, SALOP:
Printed by and for F. Houlston and Son.
And sold by
Scatcherd and Letterman, Ave-Maria Lane,
London.
1821.
[Entered at Stationers' Hall.]



A

SERIES OF LETTERS

BETWEEN

MRS. ELIZABETH CARTER

AND

MISS CATHERINE TALBOT,

FROM THE

YEAR 1741 TO 1770.

TO WHICH ARE ADDED,

LETTERS

FROM

MRS. ELIZABETH CARTER TO MRS. VESEY,

BETWEEN THE

YEARS 1763 AND 1787;

PUBLISHED

FROM THE

ORIGINAL MANUSCRIPTS IN THE POSSESSION

OF THE

REV. MONTAGU PENNINGTON, M.A.

MINAR OF DOSTHOUSES, IN KENT, HER EXECUTOR AND EXECUTOR.

We took sweet counsel together, and walked in the house of God as friends.

PSALM lv. Old Version

IN TWO VOLUMES.

VOL. I.

LONDON:

PRINTED FOR F. C. AND J. RIVINGTON,

NO. 62, ST. PAUL'S CHURCH-YARD.

1808.

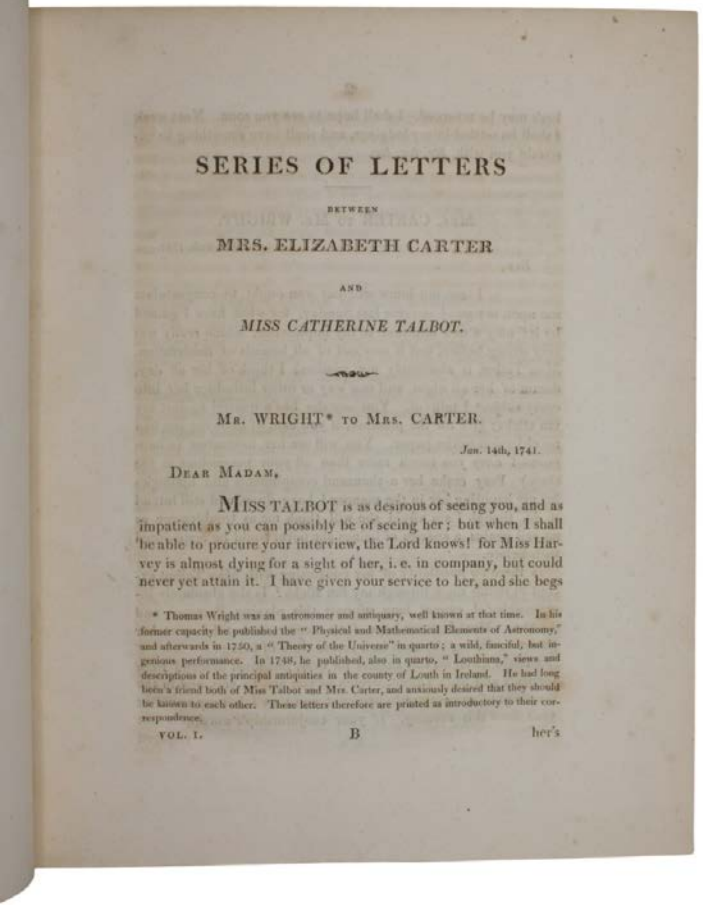
A BLUESTOCKING CORRESPONDENCE

10) **CARTER, Elizabeth. TALBOT, Catherine.** A series of letters between mrs. elizabeth carter and miss catherine talbot, from the year 1741 to 1770. To which are added, letters from mrs. elizabeth carter to mrs. vesey, between the years 1763 and 1787; published from the original manuscripts in the possession of the rev. montagu pennington... In two volumes....
London. Printed for F.C. and J. Rivington, 1808. First edition.

Quarto. xxviii, 280, 283-568; vi, [2], 446pp, [2]. With an errata leaf to each volume, and a terminal advertisement leaf (for Carter's memoirs, and a new edition of her Epictetus) to Vol. II. Nineteenth-century cloth, with contrasting morocco lettering-piece, lettered in gilt (with volume numerals also stamped directly to the cloth in gilt). A little rubbed and marked, short splits at head and feet of spine. Occasional spotting to text block; old shelf labels to head of spine and front endpapers of each volume.

An unpressed copy of the increasingly uncommon first edition of the selected correspondence of three prominent members of the Bluestocking circle.

The primary letter writer is poet and writer **Elizabeth Carter (1717-1806)**, chiefly known for her immensely critically and commercially successful translation of the complete works of Epictetus, the first into English. Her letters oscillate effortlessly between lofty discourse on philosophical theory, Christian devotion, and weighty remarks on cultural matters, to remarkably witty, frequently ironic observations on society, and wry remarks on the latest gossip. Her foremost correspondent represented in these volumes is prolific author and editor **Catherine Talbot (1721-1770)** who notably assisted Carter with her Epictetus.



SERIES OF LETTERS

BETWEEN

MRS. ELIZABETH CARTER

AND

MISS CATHERINE TALBOT.

MR. WRIGHT* TO MRS. CARTER.

Jan. 14th, 1741.

DEAR MADAM,

MISS TALBOT is as desirous of seeing you, and as impatient as you can possibly be of seeing her; but when I shall be able to procure your interview, the Lord knows! for Miss Harvey is almost dying for a sight of her, i. e. in company, but could never yet attain it. I have given your service to her, and she begs

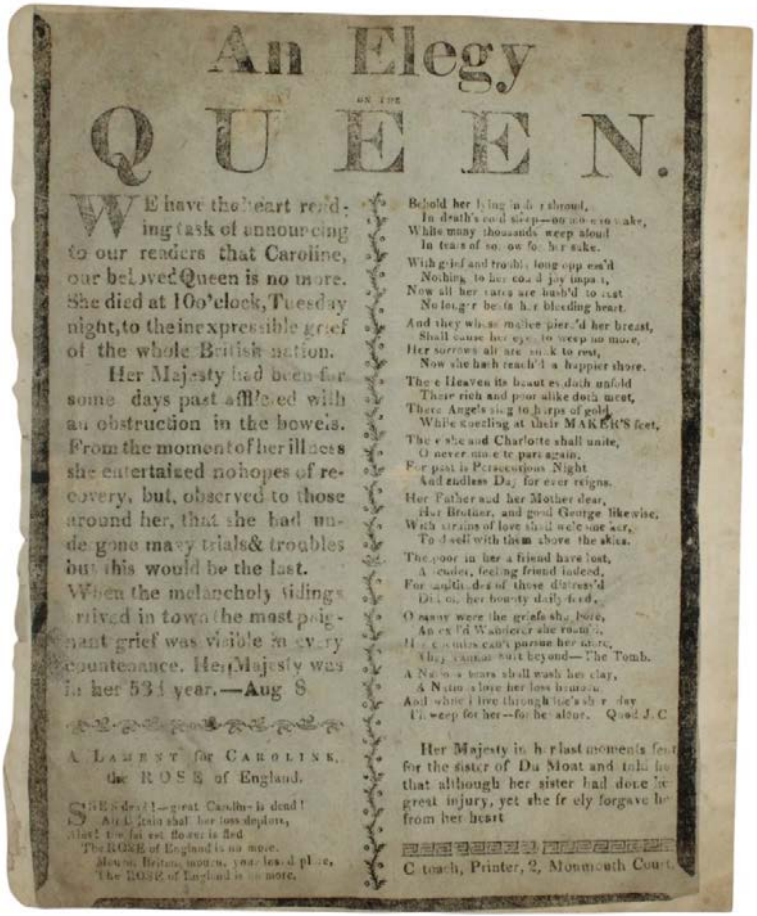
* Thomas Wright was an astronomer and antiquary, well known at that time. In his former capacity he published the "Physical and Mathematical Elements of Astronomy," and afterwards in 1750, a "Theory of the Universe" in quarto; a wild, fanciful, but ingenious performance. In 1748, he published, also in quarto, "Louthiana," views and descriptions of the principal antiquities in the county of Louth in Ireland. He had long been a friend both of Miss Talbot and Mrs. Carter, and anxiously desired that they should be known to each other. These letters therefore are printed as introductory to their correspondence.

VOL. I. B her's

The second correspondent is the more elusive **Elizabeth Vesey (c. 1715-1791)**, an author with few extant publications who nevertheless proved influential to Bluestocking philosophy. The editor, **Montagu Pennington (1762-1849)**, was Carter's nephew, executor, and biographer, to whom she bequeathed all her papers.

Of particular note are the letter writers' comments on contemporary culture; including Talbot's comments on the sparse audience at a performance of Handel's *Belshazzer* in 1745, and the significance of Thomson's *Tancred* ('Every body agrees that no play was ever so much improved in acting, at least not since the Booths and Bettertons'), which the editor notes featured Garrick as the main character opposite Mrs Cibber. Elizabeth Carter's include criticising Madame de Chatelet's 'a system of false philosophy...She is in many instances a strong opponent to Sir Isaac Newton, and very deep in the perplexities of Mr. Leibnitz'. Carter's comments on the works of Voltaire, and Lord Chesterfield, made in her correspondence to Mrs. Vesey, are particularly vituperous: the reading of the former is described as akin to 'playing with a toad or a viper', whilst the latter's Letters are described as 'the most complete system of French morality that ever disgraced the English language'.

£ 950



An Elegy

ON THE

QUEEN.

WE have the heart rend-
ing task of announcing
to our readers that Caroline,
our beloved Queen is no more.
She died at 10o'clock, Tuesday
night, to the inexpressible grief
of the whole British nation.

Her Majesty had been for
some days past afflicted with
an obstruction in the bowels.
From the moment of her illness
she entertained no hopes of re-
covery, but, observed to those
around her, that she had un-
dergone many trials & troubles
but this would be the last.
When the melancholy tidings
arrived in town the most poig-
nant grief was visible in every
countenance. Her Majesty was
in her 53d year.—Aug 8

A LAMENT for CAROLINE,
the ROSE of England.

SHE's dead!—great Caroline is dead!
All Britain shall her loss deplore,
Alas! the fairest flower is fled
The ROSE of England is no more.
Mourn Britain, mourn, your loss'd pride,
The ROSE of England is no more.

Behold her lying in her shroud,
In death's cold sleep—no more to wake,
While many thousands weep aloud
In tears of sorrow for her sake.

With grief and trouble long oppress'd
Nothing to her could joy impart,
Now all her cares are hush'd to rest
No longer bears her bleeding heart.

And they whose malice pierc'd her breast,
Shall cause her eyes to weep no more,
Her sorrows all are sunk to rest,
Now she hath reach'd a happier shore.

The Heaven its beauties doth unfold
There rich and poor alike doth meet,
There Angels sing to harps of gold
While kneeling at their MAKER'S feet.

There she and Charlotte shall unite,
O never more to part again,
For past is Persecutions Night
And endless Day for ever reigns.

Her Father and her Mother dear,
Her Brother, and good George likewise,
With strains of love shall welcome her,
To dwell with them above the skies.

The poor in her a friend have lost,
A Leader, feeling friend indeed,
For many did those distress'd
Daily on her bounty daily feed.

O many were the griefs she bore,
An exil'd Wanderer she roam'd,
Her Enemies can't pursue her more,
They cannot hurt beyond—The Tomb.

A Nation's tears shall wash her clay,
A Nation's love her loss bemoan,
And while I live through life's short day
I'll weep for her—for her alone. Quod J. C

Her Majesty in her last moments sent
for the sister of Du Moat and told her
that although her sister had done her
great injury, yet she freely forgave her
from her heart

C touch, Printer, 2, Monmouth Court.

CATNACH'S ELEGY ON QUEEN CAROLINE?

11) **[CATNACH, James].** An Elegy on the queen.
[London]. Catnach, Printer, [1821].

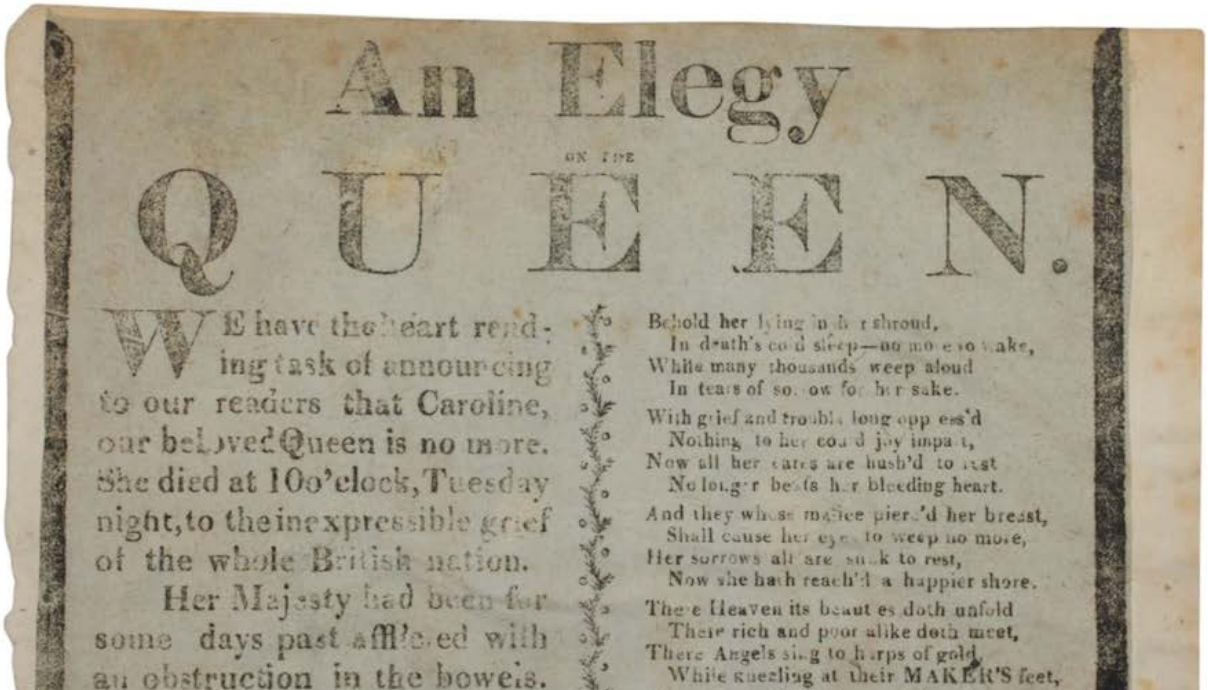
Dimensions 181 x 223 mm. Single leaf handbill, mounted later on card. Test within black mourning border. Lightly browned, scattered spotting, toning to edges. Early note pasted to verso, inscribed in a rudimentary hand: 'Guildford March 9; Sir, If you Pless Stenings infant child is dead and it died in Guildford and he sent to me to no if you uld have any objectins to Berying it at the Chapple Beside of its Mother Pless to Send me Werd back By the Girl. He Wishes to Bury it to morrow after Salves'.

A rare elegy produced upon the death of Britain's beloved Queen Caroline (1768-1821), consort to George IV. In 1820, George, newly ascended to the throne, insisted on dissolving his marriage to Caroline, which she duly rejected. In an effort to obtain a divorce, George introduced the Pains and Penalties Bill (1820) to parliament, which if passed would declare Caroline an adulteress. The bill passed the House of Lords, but was not submitted to the House of Commons as there was little prospect that the Commons would pass it; Caroline's overwhelming popularity with the British public, evidenced by this elegy, prevented George from excising her easily, as intended, from his court. Although her unsuccessful attempts to enter his coronation shortly preceding her death lost Caroline a degree of respect amongst the population, her death, as proven by the production of countless similar mourning-pieces, wracked the country: 'She died at 10o'clock, Tuesday night, to the inexpressible grief of the whole British nation.'

The short elegy was printed, and perhaps indeed composed by the Alnwick-born **James Catnach (1792-1841)**, who is primarily remembered for his prolific broadsheet printing endeavours. In order to satisfy the demands of the urban public for more grittily realistic reading matter than the largely rural popular ballad tradition afforded, Catnach commissioned a constant stream of sensational ephemera on the interests of the day. Many of his broadsheets were sold by 'patterers', who would perform as well as selling their wares, bridging the divide between the oral and printed ballad. Printed crudely on the cheapest paper available, the broadsheets were primarily sold at the price of one penny; Catnach was reputed to have paved his parlour with counterfeit coins.

Rare; OCLC locates just three copies (BL, NPL and Yale)

£ 450



An Elegy

ON THE

QUEEN.

WE have the heart rending task of announcing to our readers that Caroline, our beloved Queen is no more. She died at 10o'clock, Tuesday night, to the inexpressible grief of the whole British nation.

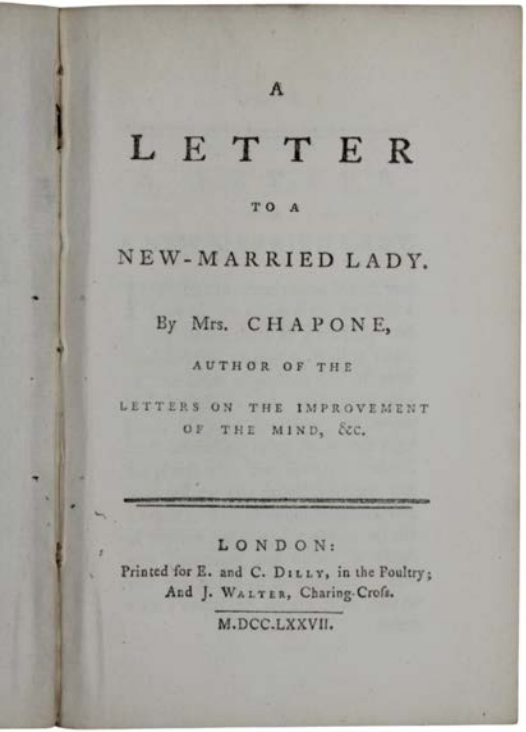
Her Majesty had been for some days past afflicted with an obstruction in the bowels.

Behold her lying in her shroud,
In death's cold sleep—no more to wake,
While many thousands weep aloud
In tears of sorrow for her sake.

With grief and trouble long oppress'd
Nothing to her could joy impart,
Now all her cares are hush'd to rest
No longer beats her bleeding heart.

And they whose malice pierc'd her breast,
Shall cause her eyes to weep no more,
Her sorrows all are sunk to rest,
Now she hath reach'd a happier shore.

There Heaven its beauties doth unfold
There rich and poor alike doth meet,
There Angels sing to harps of gold,
While kneeling at their MAKER'S feet,



A

LETTER

TO A

NEW-MARRIED LADY.

By Mrs. CHAPONE,

AUTHOR OF THE

LETTERS ON THE IMPROVEMENT OF THE MIND, &c.

LONDON:

Printed for E. and C. Dilly, in the Poultry;
And J. Walter, Charing-Cross.

M.DCC.LXXVII.

12) **CHAPONE, Mrs. [Hester].** A letter to a new-married lady. *London. Printed for E. and C. Dilly...And J. Walter, 1777. First edition.*

8vo. 30pp. With a half-title. ESTC T67076.

[Bound with:] **[LOVEMORE, Augustus].** A letter from a father to a son, on his marriage. *London. Printed for Edward and Charles Dilly, 1778. First edition.* 68pp. ESTC records copies at just two locations (BL and Newberry). ESTC T112168.

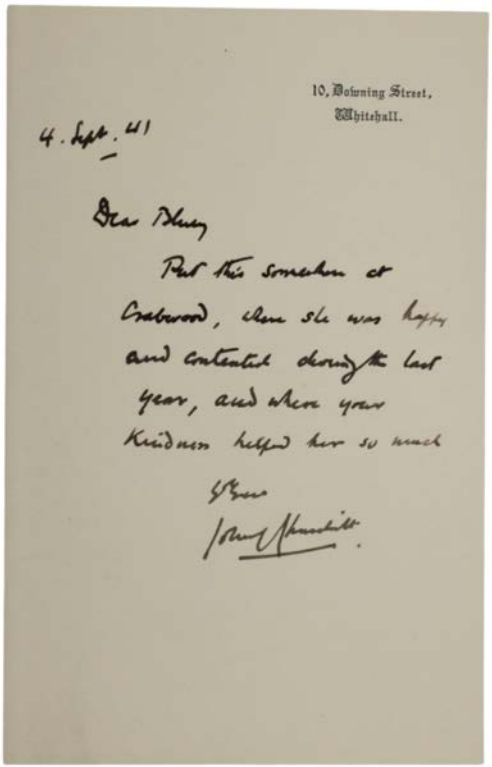
8vo. Disbound, calf remnants to spine.

A well-preserved pair of didactic tracts addressed to eighteenth-century newlyweds, the former of which, intended for 'the new-married lady', was composed by Hester Chapone (1727-1801), conduct-writer and associate of the blossoming Blue Stockings Society. The work, addressed to a 'dear young friend', encourages the young bride to be mindful of pleasing her husband - 'Whatever may be said of the quarrels of lovers, believe me those of married people have always dreadful consequences' - yet also rails against the strict commandments of the Rev. Jonathan Swift, who had previously declared that for young, married women, 'company at home should consist of men, rather than women', with Chapone informing the reader 'You may find advantages in the conversation of many ladies, if not equal to those which men are qualified to give, yet equal at least to what you, as a female, are capable of receiving'.

Considered an authoritative figure within contemporary discourse on the moral and spiritual conduct of young women, Chapone achieved great success with her *Letters on the Improvement of the Mind and Miscellanies*, a collection of essays promoting rational education for young girls. First printed in 1773, the work encouraged the acquisition of a diverse education and promoted a degree of female independence uncommon in the era and as such attracted the attention and praise of women's rights activist Mary Wollstonecraft. The unbounded popularity of the work saw 16 editions printed by 1800.

£ 100


G.S.C.


10, Downing Street,
Whitehall.

4. Sept. 41

Dear Bluey

Put this somewhere at
Crabwood, where she was happy
and contented during the last
year, and where your
kindness helped her so much

Ever
John Churchill.

13) **[CHURCHILL, Lady Gwendoline].** The seventh of july 1941.
[s.i.]. [s.n.], [1941].

Quarto. [10]ff. Uncut and unopened in original publisher's gilt-ruled polished black morocco, initialled 'G. S. C.' (i.e. Gwendolen Spencer-Churchill) to upper board. Extremities a trifle rubbed and bumped., Internally immaculate. With a loosely inserted A.L.S on paper headed 10, Downing Street, Whitehall, dated 4 Sept. '41: 'Dear Bluey, Put this somewhere at Crabwood, where she was happy and contented during the last year, and where your kindness helped her so much. (?)Ever yours, John Churchill'.

A sombre memorial volume commemorating the death of Lady Gwendoline Churchill (1885-1941) - known affectionately as 'Goonie' - the wife of Major John Strange 'Jack' Spencer-Churchill (1880-1947), the brother of Winston Churchill.

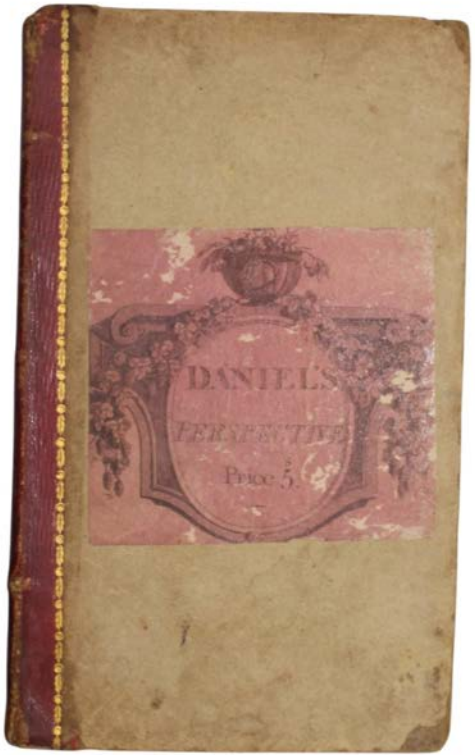
The publication is comprised of seven verse and prose tributes, reprinted from the Times, each contributor identified only by their printed initials ('R.R.', 'D.C.', 'M.O.', 'A.I.', 'C.A.', 'P.L.' and 'N.R.' respectively). Given the paucity of surviving copies, the book was presumably printed in a limited run for distribution among a close circle of friends and family. There is no record of how many copies were printed.

The loosely inserted letter is written on Downing Street paper, as John Churchill resided there following the destruction of his own home during the Blitz. 'Bluey' was the sobriquet of liberal politician **Harold Trevor Baker (1877-1960)**, who through his putative affair with Lady Gwendoline, was rumoured to be the biological father of Clarissa Spencer-Churchill, wife of Anthony Eden.

OCLC and COPAC combined record copies at just two locations (California and Oxford).

£ 1,750

A
FAMILIAR TRE
ON
PERSPEC
DEDUCED
FOR LADI
that those who are unacquainted
of Optics and Geom
WHEREIN,
Native Days, sufficient of this useful
to enable any Person, unacquain
Pencil, to draw Landscapes,
Objects of Art
WITH PERSPECTIVE
BY W. DAN
LONDON,
WHITE AND SOLD BY DARTO
No. 16, GRACECHURCH-
1807.



14) **DANIEL, W.** A familiar treatise on perspective, designed for ladies, And those who are unacquainted with the Principles of Optics and Geometry...
London. Printed and sold by Darton and Harvey, 1807. First edition.

12mo. 43pp, [1]. With an engraved frontispiece and a further 16 engraved plates. Original publisher's gilt-tooled red roan-backed buff paper boards, printed salmon-pink paper title label to upper board. Rubbed and marked. Contemporary inked ownership inscription of Eliza Hardcastle to FFEP.

The first edition, in original state, and with evidence of early female ownership, of an illustrated treatise on artistic perspective by the unidentified 'W. Daniel', including detailed geometric depictions of how to calculate accurate angles for both objects and their shadows, dependent on depth of field, horizon height, and line of sight. Intended for ladies, the volume is presented in epistolary format, with each letter calculated for the use of the young 'Eliza', a student of the fine arts. It received two further editions, in 1810 and 1821.

It has been frequently speculated that the volume's true author is in fact **Priscilla Wakefield (1751-1832)**, English Quaker philanthropist and author, known for her moral writings for children - or her son Daniel. These arguments, resting partially on implicative payment records, alongside the presence of the work on a leaf of writer's advertisements linked with Wakefield's corpus, have earned some enduring credence with scholars; Paul Bloomfield, in his 1961 biography of colonial politician **Edward Gibbon Wakefield (1796-1862)**, Wakefield's grandson, asserts Priscilla as this volume's author.

OCLC and COPAC combined record copies at just eight locations (BL, Cambridge, Columbia, Nevada, Oxford, Princeton, V&A, and Yale).

Darton G216(I).

£ 750

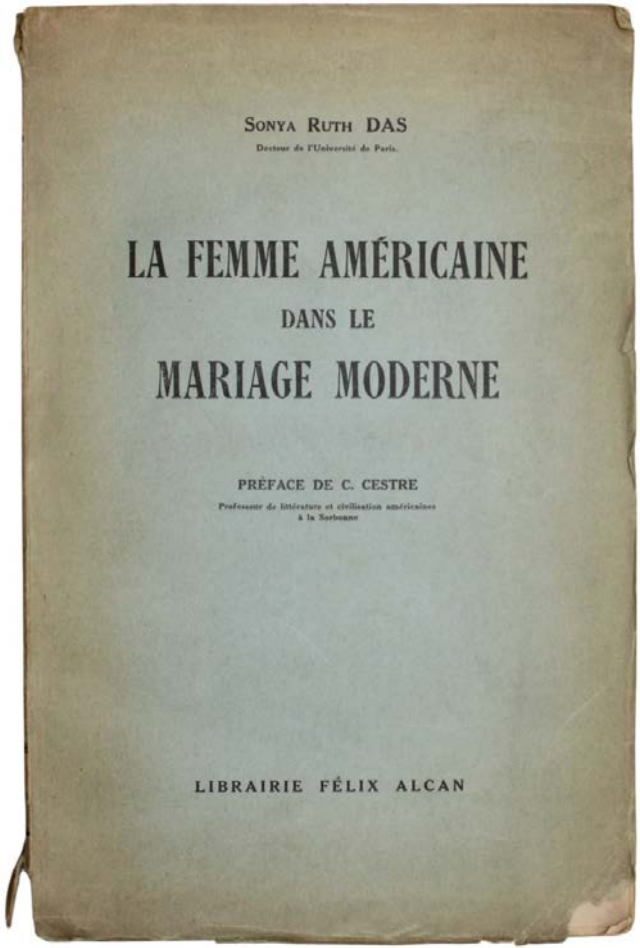
15) **DAS, Sonya Ruth.** La femme américaine dans le mariage moderne.
Paris. Librairie Félix Alcan, 1934. First trade edition.

Large 8vo. [6], vi, 198pp, [2]. Unopened in original publisher's printed powder blue wrappers. Rubbed and sunned, some chipping to extremities.

The first trade edition of a doctoral thesis concerning the legal status of Women in the United States of America in relation to marriage.

Writing in her review of the English translation published in New York in 1948, Jessie Bernard states: 'Dr. Das has assembled a great deal of interesting data on marriage and divorce in the United States and has interspersed them with humane and idealistic prescriptions for improving family life in this country, namely, setting up of courts of domestic relations to handle marital difficulties, some uniformizing of marriage and divorce laws, permitting divorce for incompatibility or mutual consent' (*The Annals of the American Academy*, Vol. 262, March 1949, p.244-245).

£ 200



Weather upon the whole was glorious during our month's stay at Bel Alp, but we had some experience of Midsummer; at the end of August. Day succeeded day, during one long week, and the sickness of hope deferred was visible on each face. Snow would fall; the wind would howl; and the hotel blankets were thin, and the rooms draughty. In vain we admonished one another to hope for better things; in vain we cried with affected joviality "Courage, mes amis". The weather was crabby enough to be subjective. Here is a sketch of some idle guides who have no hope of employment till the atmosphere changes.

Horror of horrors! Our comrades succumb, under pressure of circumstances! The rain is incessant, and [illegible] space for drying linen [illegible] partly finished [illegible] clean linen [illegible] dust of the di[illegible] of the cann[illegible] impossible.

The genius of Bel Alp.

Here you have, a splendid exa[illegible] Schnaps the dog, and an indescribable [illegible]

This picture had very faintly portrays a very remarkable lady, with a tale for melodrama. She arrived at the Bel Alp hotel, one day in August, under distressing circumstances. Her name was Greenwood; her powers of endurance, limited and her capacity for exaggeration very great. In crossing the glacier, on her way hither from the Eggishorn, she managed to fall. After gathering herself up, & proceeding on her journey, she was attacked with faintness - the result of fatigue and a nervous shock. She lay resisting all the offers of assistance (kindly her guides) prone upon the pathway, until she was rescued and brought to the hotel, by a party of Americans. When here, she told the tale of her sorrow at table d'hôte. Her audience listened, enthralled! In glowing colours, she painted the horrors of the glacier! Her husband a [illegible] clergyman, whom

[illegible] meanwhile inspected rather narrowly the faces of the [illegible] to detect incredulous smiles.

Mr Elsdale, had bad weather during their Bel [illegible] leaving the hotel in disgrace. Here, she is [illegible] of having previously sharply charged her [illegible] in a chaise à porteurs.

Yes Well



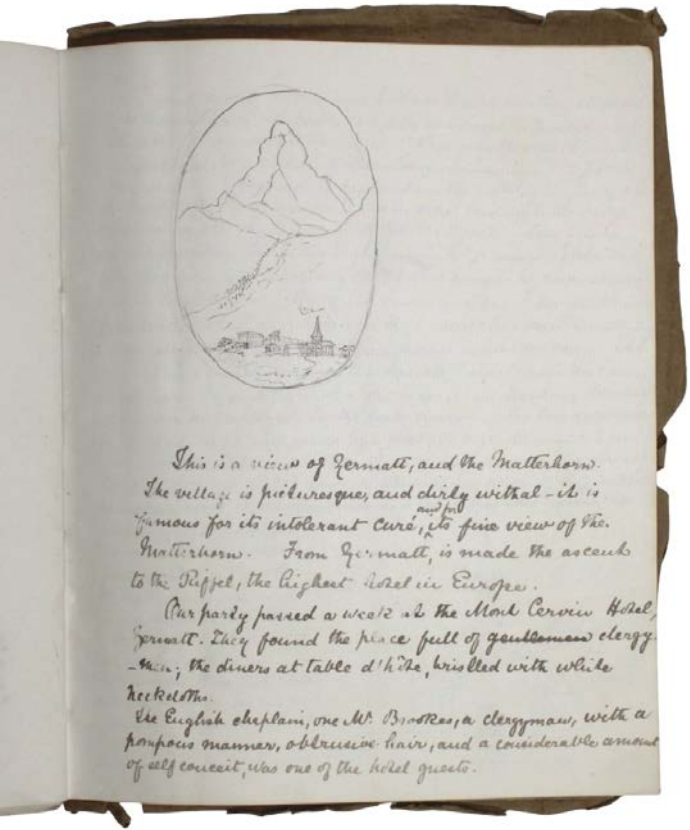
ALPINE HEROINES, CANINE COMPANIONS, AND MOUNTAINEERING MARVELS IN MANUSCRIPT

16) **[DEARE, Louisa Howley].** "Ambulating Note Book." being the personal history - and experience - of four ladies - during a short tour - in the Mountains of Switzerland. *[s.i.]. [s.n.], [1876].*

Quarto. Manuscript on paper. [40]ff. Numerous pen and ink sketches in the text. Stitched into contemporary buff wrappers. Wrappers heavily worn and marked, with substantial loss to upper wrapper. Pencilled ownership inscription of Louisa Deare to initial leaf.

A lively and engaging manuscript travelogue - in two distinct legible hands and charmingly illustrated - documenting a walking tour of the Alps undertaken by four ladies of means in 1876.

For the majority of their leisurely tour, the party stayed at the belle époque Hotel Belalp overlooking the Great Aletsch Glacier, the Rhone Valley, and the majestic Matterhorn. They kept good company, 'celebrities were, in fact, as thick as whortleberries'. One of their first encounters was with accomplished Irish mountaineer and natural scientist **John Tyndall (1820-1893)**, author of *The Glaciers of the Alps* (1860), who spent 44 summers at the hotel. In 1860 Tyndall undertook one of the earliest assaults upon the Matterhorn and in 1861 made the first ascent of the Weisshorn.



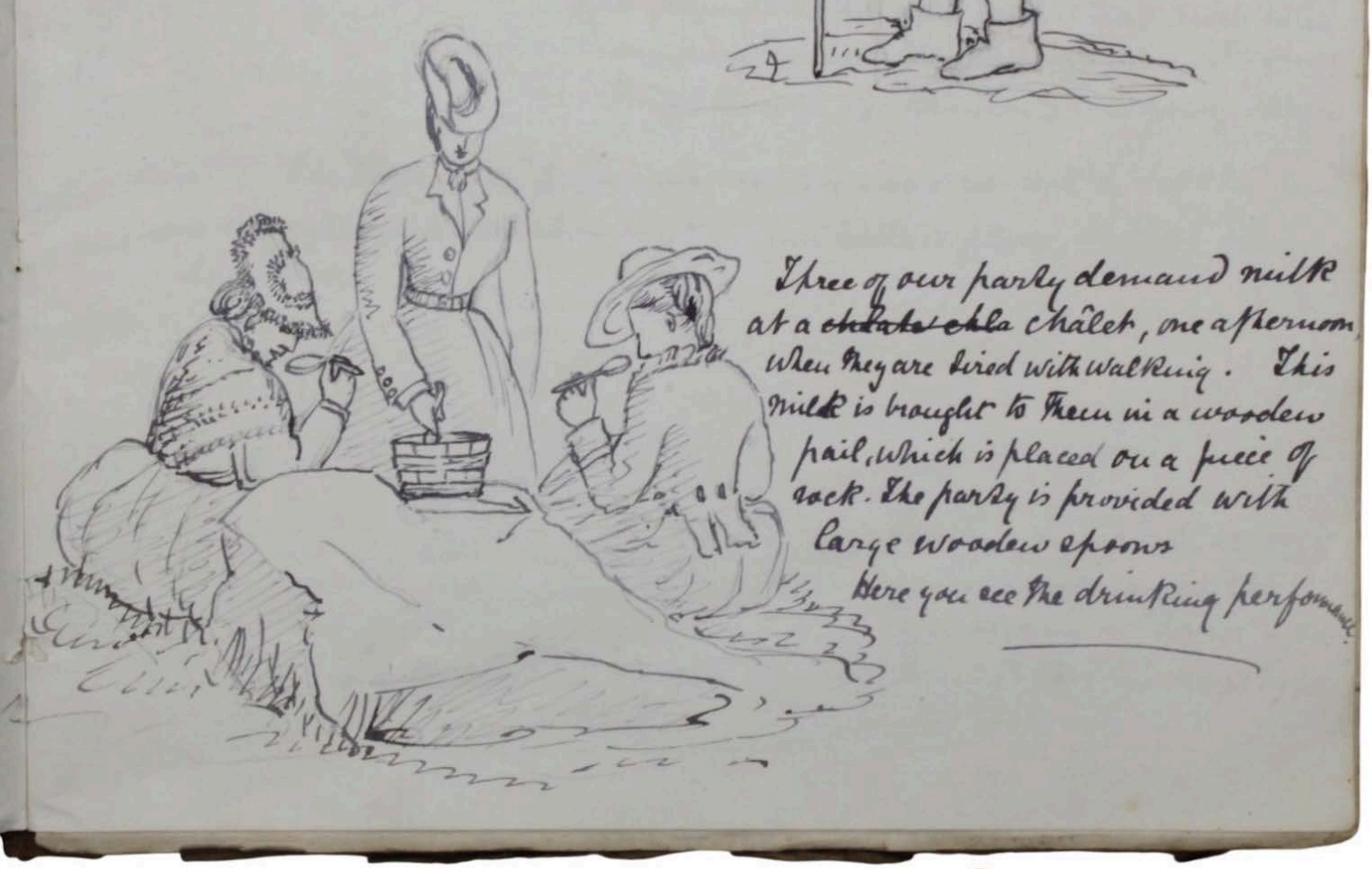
Another of the 'celebrities' in attendance was American mountaineer **William Augustus Brevoort Coolidge (1850-1926)**, a noteworthy figure in mid-nineteenth century mountaineering circles. Coolidge, recently appointed Fellow of Magdalene College, Oxford, had successfully achieved the first ascent of the West summit of Les Droites just two weeks prior to the ladies arrival. He was accompanied, as ever, by his aunt, pioneering female alpinist **Marguerite 'Meta' Brevoort (1825-1876)** and his ever-faithful dog **Tschingel (1865-1879)**, a canine marvel who secured her place in history as the only female member of the Alpine Club elected prior to 1974 following ascensions of the majority of the major peaks in the region, including Mount Blanc.

'The catalogue of the Bel Alp celebrities is not nearly at an end, but the skill of the sketcher and the power of the writer are on the wane. Miss Brevoort has only had a passing notice, and she is at least as worthy to have her striking features portrayed by the pencil of our artist, as is her dog Tschingel. She is the heroine of a hundred mountain peaks'.

Not all of those residing in the hotel were accomplished mountaineers, the female fraternity encountered actor and theatre manager **Arthur Cecil Blunt (1843-1896)**; master of Eton College and notable companion of George Eliot, **Oscar Browning (1837-1923)**; and the singular Mrs. Goldschmidt, sister-in-law of famed Swedish opera singer **Jenny Lind (1820-1887)**.

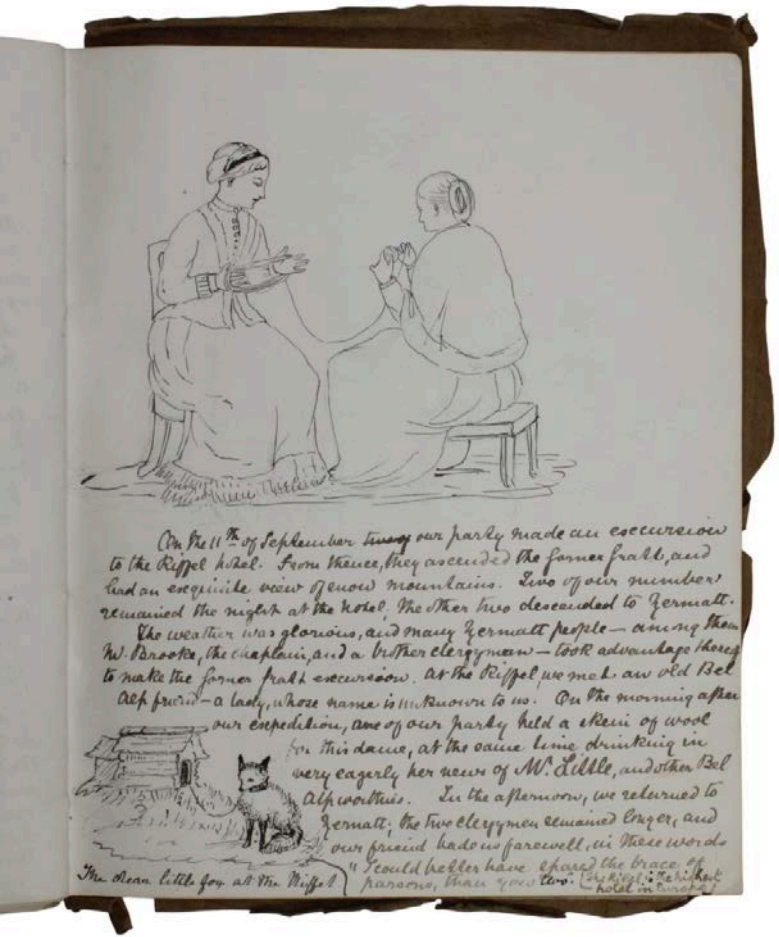
A spate of poor weather confined the ladies to the Hotel for a time, but once conditions improved, they were keen explore their surroundings:

'There are many delightful excursions to be made from Bel Alp. One of those is to a place called Nessel - a picturesque small village, with a quaint little church. Nessel commands a very fine view of the Weisshorn - it also contains Châlets where delicious milk, cream, strawberries etc. may be bought'.



Three of our party demand milk at a ~~chalet~~ châlet, one afternoon when they are tired with walking. This milk is brought to them in a wooden pail, which is placed on a piece of rock. The party is provided with large wooden spoons

Here you see the drinking performed.



In the latter days of the tour the company decamped to premises at the foot of the Eggishorn:

'On Saturday Septbr. 2, two of our party ascended the Eggischhorn mountain. There we had a truly glorious view of glaciers and snow mountains'.

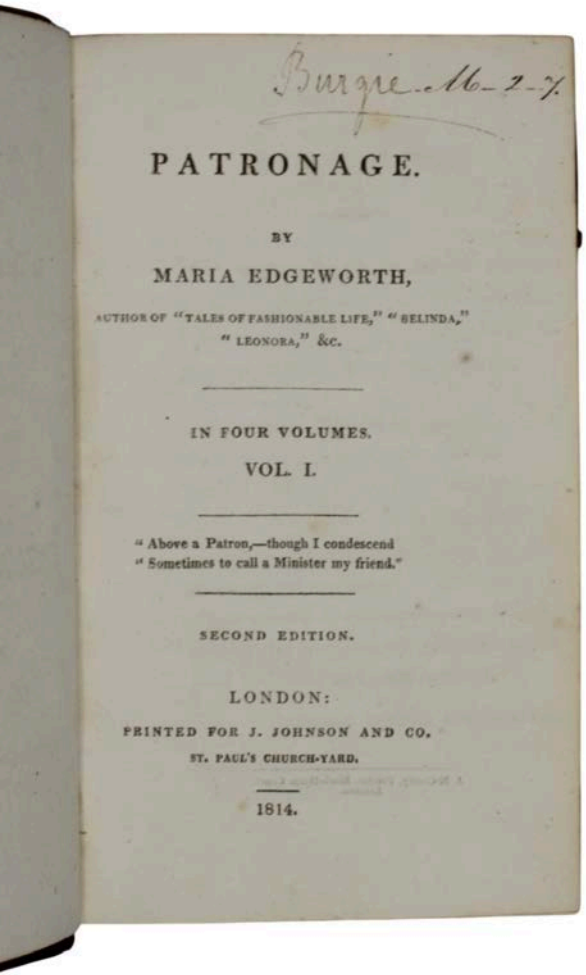
A delightful sketch, loosely inserted, is accompanied by a description of how their ascents were achieved:

'This is a view of an ice wall on a glacier. The party are all roped together in the usual style for glacier excursions. The top man is cutting steps (little round holes with the ice made rough - one would slip on smooth ice) with an ice axe. The round marks are steps. The sketch is very bad for I did it myself, copying it from one of Margaret's'.

There is little record of Louisa Deare of Englefield Green, though she appears to have been the wife of British Army officer Lieutenant-Colonel George Deare. Stationed in North Borneo in the closing decades of the century, Deare became a keen collector of exotic wild orchids. From his exploration of Sarawak's rainforests came the discovery of three species that were subsequently described and named in his honour.

A truly evocative manuscript providing an exceptional female perspective of the silver age of alpinism and burgeoning Victorian alpine tourism.

£ 2,500



Burgie. 16-1-7.

PATRONAGE.

BY

MARIA EDGEWORTH,

AUTHOR OF "TALES OF FASHIONABLE LIFE," "BELINDA," "LEONORA," &c.

IN FOUR VOLUMES.

VOL. I.

"Above a Patron,—though I condescend
"Sometimes to call a Minister my friend."

SECOND EDITION.

LONDON:

PRINTED FOR J. JOHNSON AND CO.

ST. PAUL'S CHURCH-YARD.

1814.

17) **EDGEWORTH, Maria.** Patronage.
London. Printed for J. Johnson and Co., 1814. Second edition.

12mo. In four volumes. Contemporary half-calf, tooled in gilt and blind, buff paper boards. Rubbed and marked. Early ownership inscriptions to titles, very occasional short marginal tears, tear to leaf E2 of Vol. IV (touching text without loss).

The second edition of a later social novel by Anglo-Irish writer Maria Edgeworth (1768- 1849), notable for its successful implementation of an ambitious thesis, being one of the first English novels to achieve such a feat. Befitting its title, the text muses on the social implications of several forms of patronage, as well as criticising the Irish Whig government for corruption.

Maria Edgeworth achieved critical and commercial success with both her Irish novels, among them *Castle Rackrent* (1800) and *Belinda* (1801), and, following in her father's footsteps, a notable treatise on pedagogy, *Practical Education* (1798). Alongside her father, Maria met and corresponded with numerous eminent scientists, scholars, and writers, among them Humphry Davy, Lord Byron (whom she disliked) and Sir Walter Scott. Later in life, Maria, living in Ireland, raised and distributed relief during the Great Famine, although she was stringent in requiring her dependents to pay rent before receiving assistance. Continually encouraged by her father before his death, her complex body of work deals with prescient and interwoven themes, including Irish national identity, Catholic emancipation, women's liberation, and Jewish struggles.

£ 200

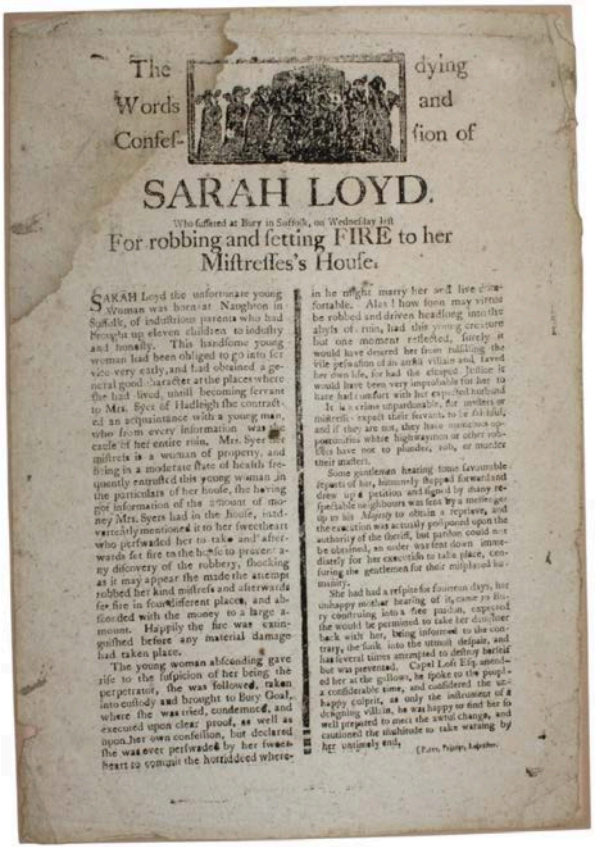
'THE CAUSE OF HER ENTIRE RUIN'

18) **[EXECUTIONS].** The dying Words and Confession of sarah loyd. Who Suffered at Bury in Suffolk, on Wednesday last For robbing and setting Fire to her Mistresses's House.
Leicester. Pates, Printer, [s.d., c. 1800].

Dimensions 223mm x 325mm. Single leaf broadside, mounted on card. Lightly browned, with damp-staining to upper left corner, chipping and small losses to edges, light scattered spotting.

An apparently unrecorded Georgian broadside, recording the crimes and execution of Suffolk maidservant Sarah Loyd [sic], who on 20th March, 1800, was found guilty of the robbery and arson of her mistress' property, having apparently been encouraged into criminality by her sweetheart, Joseph Clarke. Described as 'the cause of her entire ruin', the regional publication, provincially printed in Leicester, appears to support the prevalent contemporary narrative that young Sarah, led astray, was in fact the victim of a duplicitous suitor.

Born 'at Naughton in Suffolk, of industrious parents', Lloyd is described in the broadside as a young woman of 'general good character', who prior to her conviction had been employed in the service of Mrs. Syer of Hadleigh, a woman of somewhat notable means. Contemporary accounts note her poor levels of literacy and lack of Biblical knowledge, two factors which may have contributed to her sympathetic portrayal in local publications. The robbery, and subsequent fire-setting, is noted to have happily been extinguished 'before any material damage had taken place' - nonetheless, Lloyd's transgressions, both as a young woman, and as a servant, were treated with severity by local courts.



The Words dying and Confession of

SARAH LOYD.

Who suffered at Bury in Suffolk, on Wednesday last

For robbing and setting FIRE to her Mistresses's House.

SARAH Loyd the unfortunate young Woman was born at Naughton in Suffolk, of industrious parents who had brought up eleven children to industry and honesty. This handsome young woman had been obliged to go into service early, and had obtained a general good character at the places where she had lived, until becoming servant to Mrs. Syer of Hadleigh she contracted an acquaintance with a young man, who from every information was the cause of her entire ruin. Mrs. Syer her mistress is a woman of property, and living in a moderate state of health frequently entrusted this young woman in the particulars of her house, she having got information of the amount of money Mrs. Syers had in the house, inadvertently mentioned it to her sweetheart who perswaded her to take and afterwards set fire to the house to prevent any discovery of the robbery, flocking as it may appear she made the attempt robbed her kind mistress and afterwards set fire in four different places, and absconded with the money to a large amount. Happily the fire was extinguished before any material damage had taken place.

The young woman absconding gave rise to the suspicion of her being the perpetrator, the was followed, taken into custody and brought to Bury Goal, where she was tried, condemned, and executed upon clear proof, as well as upon her own confession, but declared she was over perswaded by her sweetheart to commit the horriddeed wherein he might marry her and live comfortable. Alas! how soon may virtue be robbed and driven headlong into the abyss of ruin, had this young creature but one moment reflected, surely it would have deterred her from fulfilling the vile perswasion of an artful villain and saved her own life, for had the elopped Justice it would have been very improbable for her to have had comfort with her expected husband.

It is a crime unpardonable, for mothers or mistress expect their servants to be faithful, and if they are not, they have numerous opportunities whether highwaymen or other robbers have not to plunder, rob, or murder their masters.

Some gentlemen hearing time favourable reports of her, humanely flopped forward and drew up a petition and signed by many respectable neighbours was sent by a messenger up to his Majesty to obtain a reprieve, and the execution was actually postponed upon the authority of the sheriff, but pardon could not be obtained, an order was sent down immediately for her execution to take place, confirming the gentlemen for their misplaced humanity.

She had had a respite for fourteen days, her unhappy mother hearing of it came to Bury contriving, into a free pardon, expected she would be permitted to take her daughter back with her, being informed to the contrary, she sunk into the utmost despair, and has several times attempted to destroy herself but was prevented. Capel Loft Esq. attended her at the gallows, he spoke to the people a considerable time, and considered the unhappy culprit, as only the instrument of a designing villain, he was happy to find her so well prepared to meet the awful change, and cautioned the multitude to take warning by her untimely end.

(Pates, Printer, Leicester.)

Notably, the account describes several community attempts to repeal the young Miss Lloyd's sentence, a movement which stemmed from her apparent dependence on Clarke himself. Comments made by the Reverend Hay Drummond, rector of Hadleigh, upon a visit to the prisoner's cell, suggested that she had been compelled with the prospect of marriage - an argument supported in this handbill, which declares that Lloyd was 'ever persuaded by her sweetheart to commit the horrid deed wherein he might marry her and live comfortable'. Local sympathy seems to have been so high that apparently a petition, 'signed by many respectable neighbours', was even transferred to his Majesty, appealing for a pardon on her behalf - alas, no such appeal was successful. Nonetheless, Lloyd's execution was delayed for a fortnight, upon which her mother, believing her daughter pardoned, sunk into despair at the prospect of her incoming fate, having (albeit unsuccessfully) 'several times attempted to destroy herself'. The figures in the broadside's rudimentary woodcut, each rendered hunched in mourning, reflect what thus seem to have been the region's overwhelming sentiments - sympathy, horror, and grief.

£ 2,000



The Words Confef- dying and fion of

SARAH LOYD.

Who ſuffered at Bury in Suffolk, on Wedneſday laſt

For robbing and ſetting FIRE to her Miſtreſſes's Houſe.

SARAH Loyd the unfortunate young Woman was born at Naughton in Suffolk, of induſtrious parents who had

in he might marry her and live com- fortable. Alas! how ſoon may virtue be robbed and driven headlong into the

19) **[FENWICK, Eliza].** The story of little mary and her cat, in words not exceeding two syllables.
London. William Darton and Son, [s.d., not before 1830].

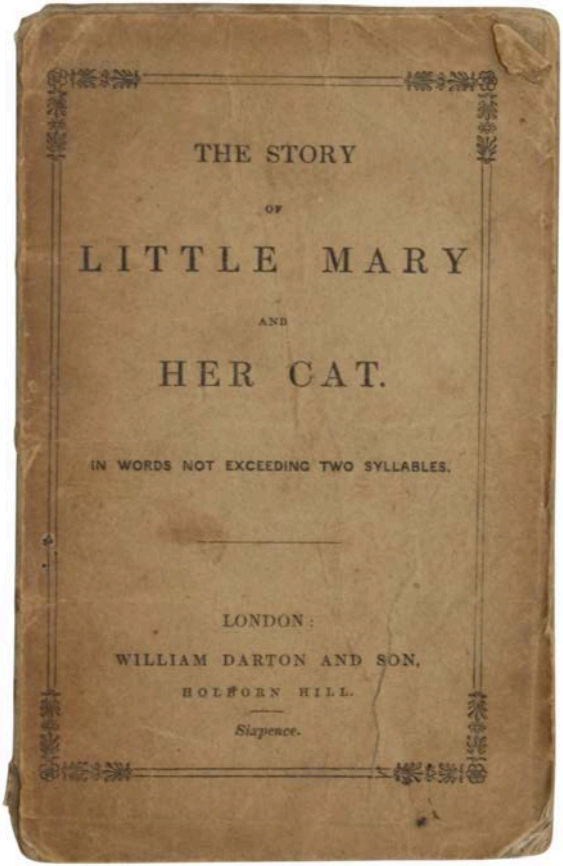
12mo. 36pp. With an engraved frontispiece and a further five engraved plates. Original publisher's printed buff paper wrappers. Rubbed, lightly marked, spine worn. Later inked gift inscriptions to verso of frontispiece.

A later edition - likely late Georgian, given the frontispiece dated 1830 - of a short moral tale by educator and children's author Eliza Fenwick (1766-1840), produced in largely monosyllabic prose for ease of early reading. First published in 1804, and frequently reprinted, often with variations on the original title, the work tells the story of a young girl named Mary and her cat, Muff, whose brief disappearance instils in Mary an imperative to obey her mother.

From the late 1780s, Fenwick had associated with William Godwin and his circle. In 1797 she attended Mary Wollstonecraft, Godwin's first wife, at the birth of their daughter Mary Wollstonecraft Godwin (later Shelley), and was one of the signatories on the baby's birth certificate. From November 1807 to early 1808 Fenwick was employed as a manager in the children's bookshop run by Godwin and his second wife, Mary Jane Godwin, and in the years that followed also wrote several works for the Godwins' publishing imprint, M. J. Godwin and Co. beginning with Lessons for Children in 1808.

Darton H589 (8).

£ 150


THE STORY
OF
LITTLE MARY
AND
HER CAT.
IN WORDS NOT EXCEEDING TWO SYLLABLES.
LONDON:
WILLIAM DARTON AND SON,
HOLBORN HILL.
Sixpence.

20) [GEDYE, Edith J.]. [Arts and crafts movement binding].
[s.i.]. [s.n.], [1913].

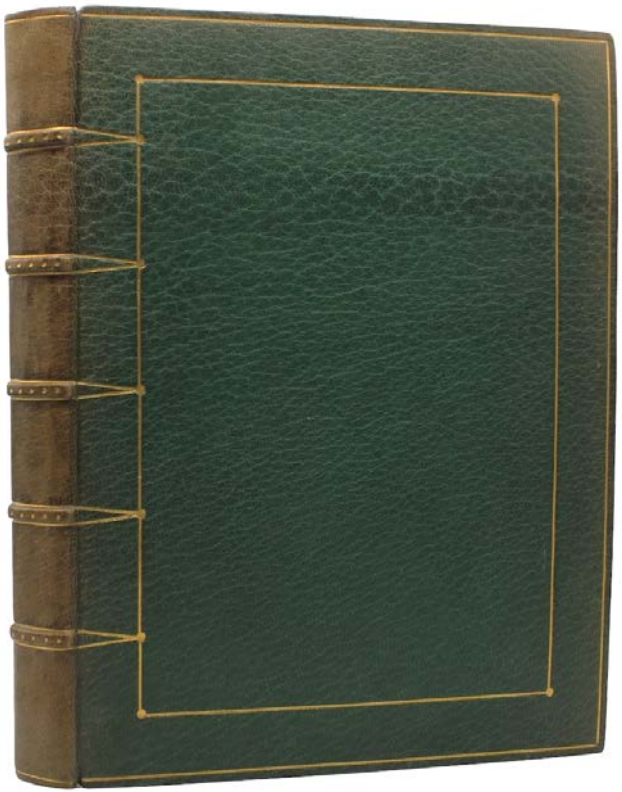
Quarto. [141] leaves. [12] page of pencilled notes concerning Gedye family genealogy, the remainder blank. Handsomely bound by Edith J. Gedye (stamp-signed '19 EJG 13' to rear turn-in) in green morocco, stylised gilt ruling, A.E.G., gilt ruled turn-ins with gilt foliate corners, green card endpapers. A trifle rubbed, spine dulled.

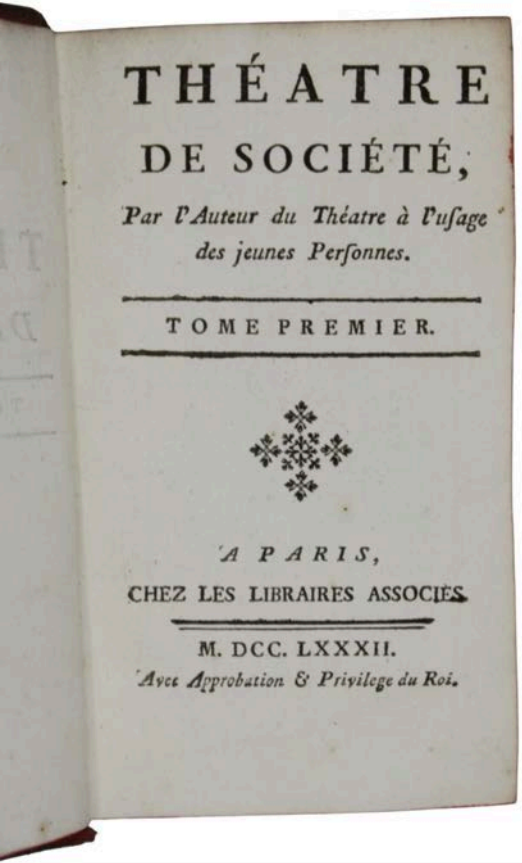
An attractive Arts and Crafts style binding, well-executed by Edith J. Gedye, a member of the Guild of Women-Binders. Gedye frequently collaborated with Miss. M. Marshall, a former apprentice of either Douglas Cockerell or Sangorski and Sutcliffe. Together they exhibited jointly signed examples of their work at the Arts and Crafts Exhibition Society functions in 1903 and 1906. Gedye later established a workshop in Bristol, accepting commissions for all manner of bindings, paper and vellum restoration, and calligraphy. The present example of her work was evidently executed for personal use.

The Guild of Women-Binders was established by bookseller and antiquary **Frank Karslake (1864-1917)** in 1898 to promote the work of female artisans. In addition to selling the work of established binders, such as Florence de Rheims, the society provided training opportunities. The Guild - which Tidcombe highlights was nothing of the sort, but merely a business opportunity operating for Karlake's profit - ceased activities in 1904.

Tidcombe, *Women Bookbinders 1880-1920*, p.171-72.

£ 1,250




THÉATRE
DE SOCIÉTÉ,
Par l'Auteur du Théatre à l'uſage des jeunes Perſonnes.
TOME PREMIER.
A PARIS,
CHEZ LES LIBRAIRES ASSOCIÉS.
M. DCC. LXXXII.
Avec Approbation & Privilege du Roi.

21) [GENLIS, Stéphanie Félicité, Comtesse de]. Théatre de société...
Paris. Chez led Libraries Associès, 1782.

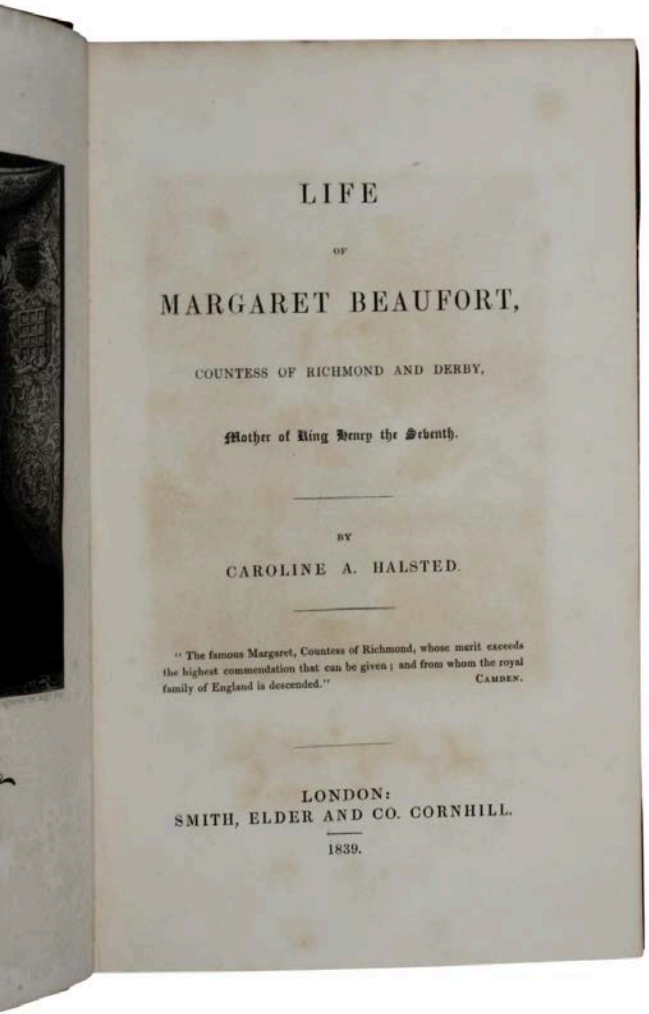
12mo. In two volumes. [4], 471, [1]; [4], 414pp, [1]. With half-titles and eight engraved plates. Attractively bound in contemporary gilt-tooled cats paw calf, contrasting red and black morocco lettering-pieces, carmine edges. Lightly rubbed. Slight marginal loss to lower of leaf Y1, Vol. I.

An early edition, printed in the year after the first, of a collection of theatrical plays intended for the intimate circles of private salons and for domestic aristocratic education by French novelist Stephanie Felicite, Comtesse de Genlis (1746-1830); a spiritual sequel to her far more inclusive and egalitarian *Theatre a l'usage des jeunes personnes* (1779-80).

£ 125







LIFE

OF

MARGARET BEAUFORT,

COUNTESS OF RICHMOND AND DERBY,

Mother of King Henry the Seventh.

BY

CAROLINE A. HALSTED.

"The famous Margaret, Countess of Richmond, whose merit exceeds the highest commendation that can be given; and from whom the royal family of England is descended."
CAMDEN.

LONDON:
SMITH, ELDER AND CO. CORNHILL.
1839.

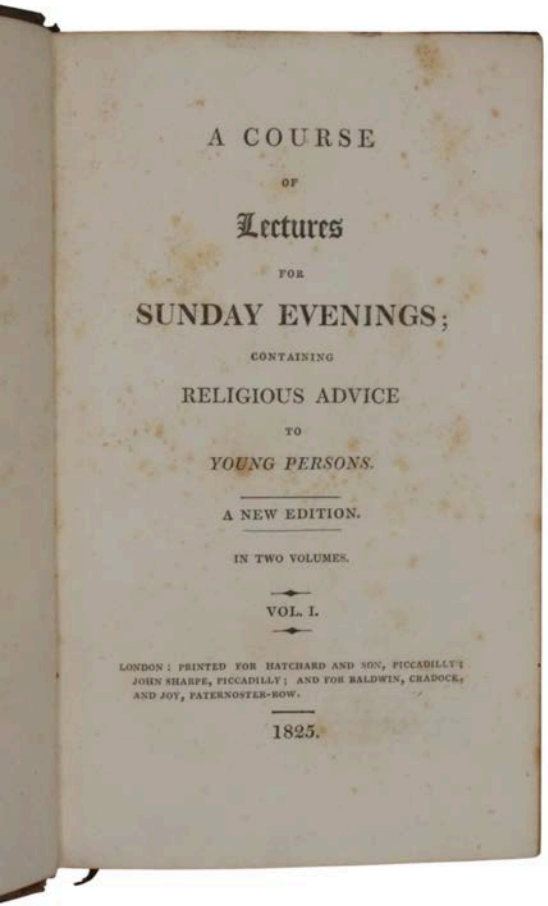
22) **HALSTED, Caroline A.** Life of margaret beaufort, countess of richmond and derby, Mother of King Henry the Seventh.
London. Smith, Elder and Co., 1839. First edition.

8vo. vi, [ix]-xiii, [1], 262pp. With an engraved portrait frontispiece and a letterpress table. Contemporary red half-calf, tooled in gilt and blind, marbled paper boards, contrasting black morocco lettering-piece. Lightly rubbed, spine dulled.

The first edition of a well-reviewed biography of Lady Margaret Beaufort (1443-1509), mother of King Henry VII, and influential manipulator of the English court, composed by Caroline Amelia Halsted (c. 1803-1848), English historian and writer. Halsted, although complimentary of Beaufort's moral integrity and commitment to education, is less concerned with her political shrewdness, wrongly asserting that she retreated from public life following her son's coronation.

A significant figure throughout the Wars of the Roses, Beaufort, who earned royal favour within the court of Edward IV and his wife, Elizabeth Woodville, likely planned her son's ascension to the throne years in advance. Under the subsequent rule of Richard III, Beaufort conspired with Woodville, the mother of the ill-fated 'Princes in the Tower', to supplant the Yorkist monarch; although instrumental in the organisation of Buckingham's Rebellion, following the plot's failure, she was stripped of all titles and placed on functional house-arrest under suspicion of high treason. Nevertheless, following her son's victory at the Battle of Bosworth Field, she ascended to prestigious political heights, referred to as 'My Lady the King's Mother' in court, and a figure of almost unparalleled influence on the young king.

£ 100


A COURSE
OF
Lectures
FOR
SUNDAY EVENINGS;
CONTAINING
RELIGIOUS ADVICE
TO
YOUNG PERSONS.
A NEW EDITION.
IN TWO VOLUMES.
VOL. I.
LONDON: PRINTED FOR HATCHARD AND SON, PICCADILLY; JOHN SHARPE, PICCADILLY; AND FOR BALDWIN, CRADOCK, AND JOY, PATERNOSTER-ROW.
1825.

23) [KILNER, Mary Ann]. A course of Lectures for sunday evenings; containing religious advice to young persons. *London. Printed for Hatchard and Son, 1825. New edition.*

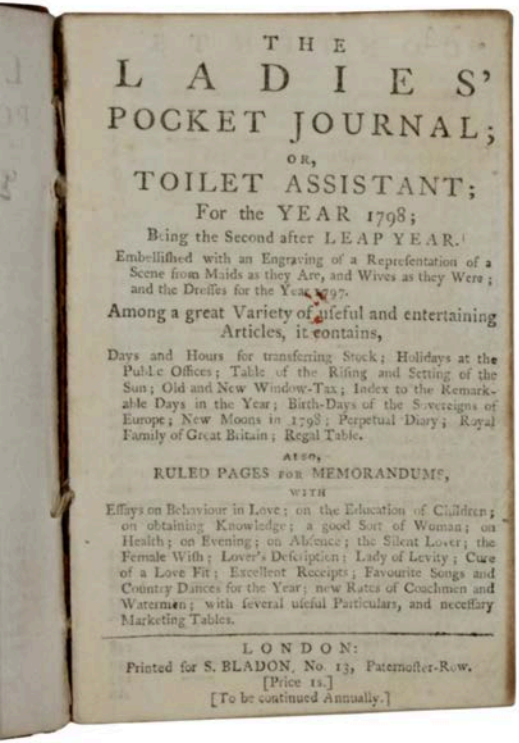
12mo. In two volumes. xii, 234, [2]; iv, 264pp. Contemporary gilt-ruled calf, contrasting red morocco lettering-pieces. A trifle rubbed. Contemporary ownership inscriptions to fly-leaves.

A new edition of a collection of Sunday-school lectures by prolific children's writer Mary Ann Kilner (1753-1831).

As with a majority of Kilner's publications, the work demonstrates the rewards of honesty and just behaviour and the punishments for poor conduct and selfishness. First published in 1783, Kilner intended to provide a more accessible - and less theologically opaque - selection of teaching material, inspired by witnessing the children of 'an intimate friend' struggle to remain attentive during an evening lecture: 'if they did not in some manner amuse themselves, it would be impossible to keep awake, as such as long and silent confinement so much disposed them to be drowsy'.

£ 150





THE
LADIES'
POCKET JOURNAL;
OR,
TOILET ASSISTANT;
For the YEAR 1798;
Being the Second after LEAP YEAR.
Embellished with an Engraving of a Representation of a Scene from Maids as they Are, and Wives as they Were; and the Dresses for the Year 1797.
Among a great Variety of useful and entertaining Articles, it contains,
Days and Hours for transferring Stock; Holidays at the Public Offices; Table of the Rising and Setting of the Sun; Old and New Window-Tax; Index to the Remarkable Days in the Year; Birth-Days of the Sovereigns of Europe; New Moons in 1798; Perpetual Diary; Royal Family of Great Britain; Regal Table.
ALSO,
RULED PAGES FOR MEMORANDUMS,
WITH
Essays on Behaviour in Love; on the Education of Children; on obtaining Knowledge; a good Sort of Woman; on Health; on Evening; on Absence; the Silent Lover; the Female Wits; Lover's Description; Lady of Levity; Cure of a Love Fit; Excellent Receipts; Favourite Songs and Country Dances for the Year; new Rates of Coachmen and Watermen; with several useful Particulars, and necessary Marketing Tables.
LONDON:
Printed for S. BLADON, No. 13, Paternoster-Row.
[Price 1s.]
[To be continued Annually.]

AN UNRECORDED EDITION

24) [LADIES POCKET JOURNAL]. The ladies' pocket journal; or, toilet assistant; for the year 1798...
London. Printed for S. Bladon, [1797].

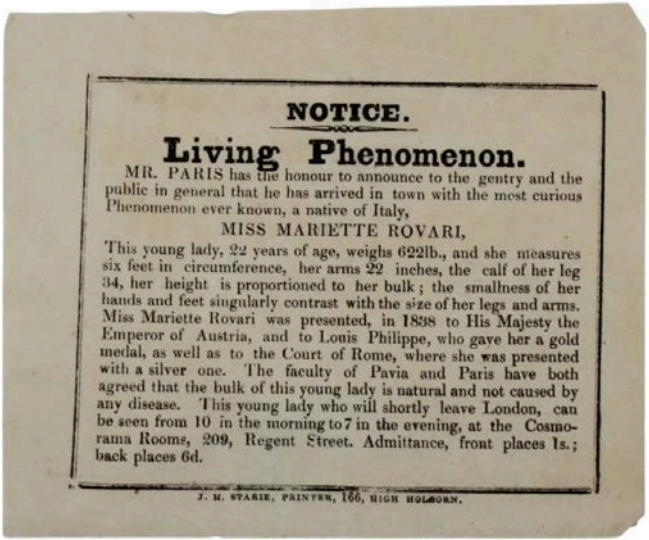
12mo. 12, [94], 121-144pp, [12]. Without seven calendar leaves (comprising January and the majority of July. With two engraved plates (one folding) preceding the title page. Contemporary blind-ruled limp sheep wallet-style binding. Worn and marked, upper board held by cords only, loss to head and foot of spine.

An apparently unrecorded edition - albeit this copy slightly defective - of London-based bookseller and publisher Samuel Bladon's Georgian ladies memorandum book. In addition to the usual almanac fare and obligatory calendar, this includes a well-executed engraving of two ladies in fashionable attire, notes on education, instructions for dances, and an anthology of songs, including the charming ditty 'The Female Auctioneer'.

'Well here I am, and what of that,
Methinks I hear you say,
Why, I come, and that is pat,
To sell, if you will buy.
A female actioneer [sic] I stand,
Yet not to seek for pelf,
Ah! I no, the lot I have in hand,
Is now to sell myself.
I am going, going, going.
Who birds for me'.

Not in ESTC.

£ 250



NOTICE.

Living Phenomenon.

MR. PARIS has the honour to announce to the gentry and the public in general that he has arrived in town with the most curious Phenomenon ever known, a native of Italy,

MISS MARIETTE ROVARI,

This young lady, 22 years of age, weighs 622lb., and she measures six feet in circumference, her arms 22 inches, the calf of her leg 34, her height is proportioned to her bulk; the smallness of her hands and feet singularly contrast with the size of her legs and arms. Miss Mariette Rovari was presented, in 1838 to His Majesty the Emperor of Austria, and to Louis Philippe, who gave her a gold medal, as well as to the Court of Rome, where she was presented with a silver one. The faculty of Pavia and Paris have both agreed that the bulk of this young lady is natural and not caused by any disease. This young lady who will shortly leave London, can be seen from 10 in the morning to 7 in the evening, at the Cosmorama Rooms, 209, Regent Street. Admittance, front places 1s.; back places 6d.

J. E. STARIE, PRINTER, 166, HIGH HOLBORN.

25) **[LIVING PHENOMENON].** Notice. Living Phenomenon.
[London]. J. E. Starie, [s.d., c. 1840].

Dimensions 130 x 110 mm. Single sheet, printed on one side only. Text within black ruled border. A trifle creased.

A rare ephemeral survival; a Victorian handbill advertising the presence of 'living phenomenon' Mariette Rovari at London's Cosmorama Rooms. At the age of twenty-two, Rovari, a native of Italy, weighed 622lbs., and measured 'six feet in circumference'. The notice highlights that 'The faculty of Pavia and Paris have both agreed that the bulk of this young lady is natural and not caused by any disease'. Admittance to the Rooms was set at 1s. for 'front places' and 6d. for 'back places'.

OCLC records a single copy (Wellcome).

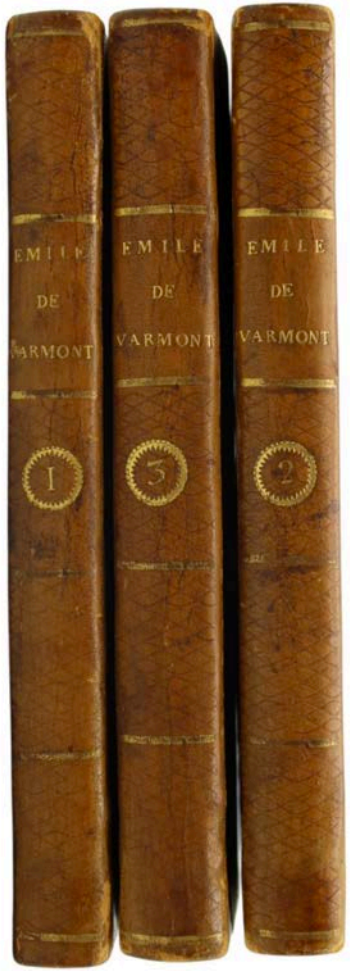
£ 150

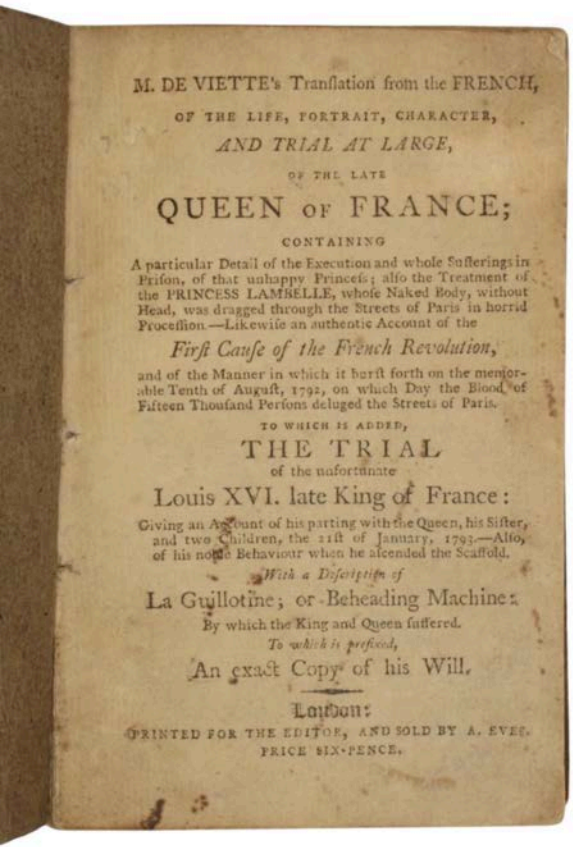
26) **[LOUVET DE COUVRAY, Jean-Baptiste].** Émilie de varmont, ou le divorce nécessairie et les amours du curé sévin.
Paris. Chez Bailly, 1791. First edition.

12mo. In three volumes. Contemporary half-calf, tooled in gilt and blind, buff paper boards. Rubbed. Armorial bookplates of Brown, Marquess of Sligo to FEPs.

The first edition of French statesman Jean-Baptiste Louvet de Couvray's (1760-1797) risqué epistolary novel set in provincial France concerning the amorous affairs of the titular heroine and her battle to secure a divorce. The secondary plot concerns a crisis of vocation endured by a Catholic curate, torn between his ecclesiastical duties and his personal romantic desires. The book proved immensely popular, further editions appeared in 1792, 1794 and 1815. An English translation was published in 1798 and an American edition, translated by Melatiah Nash, appeared 1799. The book, through its advocation of individual marital freedom, had a degree of influence on French revolutionary legislation and the passing of two decrees by the National Convention in 1792, one authorising divorce on equal terms, the other permitting the marriage of priests.

£ 450





M. DE VIETTE's Tranſlation from the FRENCH,

OF THE LIFE, PORTRAIT, CHARACTER,

AND TRIAL AT LARGE,

OF THE LATE

QUEEN OF FRANCE;

CONTAINING

A particular Detail of the Execution and whole Sufferings in Priſon, of that unhappy Princeſs; alſo the Treatment of the PRINCESS LAMBELLE, whoſe Naked Body, without Head, was dragged through the Streets of Paris in horrid Proceſſion.—Likewiſe an authentic Account of the

Firſt Cauſe of the French Revolution,

and of the Manner in which it burſt forth on the memorable Tenth of Auguſt, 1792, on which Day the Blood of Fifteen Thouſand Perſons deluged the Streets of Paris.

TO WHICH IS ADDED,

THE TRIAL

of the unfortunate

Louis XVI. late King of France:

Giving an Account of his parting with the Queen, his Siſter, and two Children, the 21ſt of January, 1793.—Alſo, of his noble Behaviour when he aſcended the Scaffold.

With a Deſcription of

La Guillotine; or Beheading Machine:

By which the King and Queen ſuffered.

To which is prefixed,

An exact Copy of his Will.

London:

PRINTED FOR THE EDITOR, AND SOLD BY A. EVES.

PRICE SIX-PENCE.

27) **[MARIE ANTOINETTE].** M. de viette's Translation from the french, of the life, portrait, character, and trial at large of the late queen of france; containing A particular Detial of the Execution and whole Sufferings in prison, of that unhappy Princess...With a Description of La Guillotine; or Beheading Machine.
London. Printed for the editor, and sold by A. Eves, [1794?]

8vo. 64, 16pp. Stitched, as issued, in original publisher's buff stiff paper wrappers. Rubbed and marked. Leaves browned, scattered spotting.

The scarce second edition, translated by the stubbornly unidentifiable Monsieur de Viette, of an English account of several key events which accompanied the formation of the National Convention, the abolition of the French monarchy, and the Reign of Terror, with particular attention paid to the life and execution of Marie Antoinette and the murder of Marie-Thérèse Louise of Savoy, Princesse de Lamballe (1749-1792). The volume provides a relatively detailed account of the September Massacres of 1792, which took place at the hands of the sans-culottes, and resulted in the death of around 1,500 people, of which at least a hundred, and possibly even several hundred more, were Swiss soldiers.

Although the author admits of the ill-fated queen that it was 'certain that she was a woman of great and haughty spirit, and held a supreme ascendency over the King; and that the public treasure was profusely lavished away for her private purposes', the account is, overall, markedly sympathetic to her plight, describing her executioners as 'a horde of wretches, who surpass in wickedness every thing which the history of all the tyrants of the earth has taught us!' Her trial is recounted in significant detail, with the charges against her primarily concerning accusations of counter-revolutionary organisation, intended to 'destroy the Rights of Man', yet also encompassing allegations of organising orgies at Versailles, plotting the massacre of revolutionary guards in 1792, and even charges of incest, alleged under duress by her own son, Louis-Charles.


Maſſacre of the French King!

With a view of La Guillotine Modern Beheading Machine

Or, the Manner at Paris

By which the unfortunate Louis the Sixteenth,
Late King of France,
Suffered on the Scaffold, the 21ſt of January, 1793.

To which is added a Copy of his laſt Will and Teſtament.

Price only Two Pence.

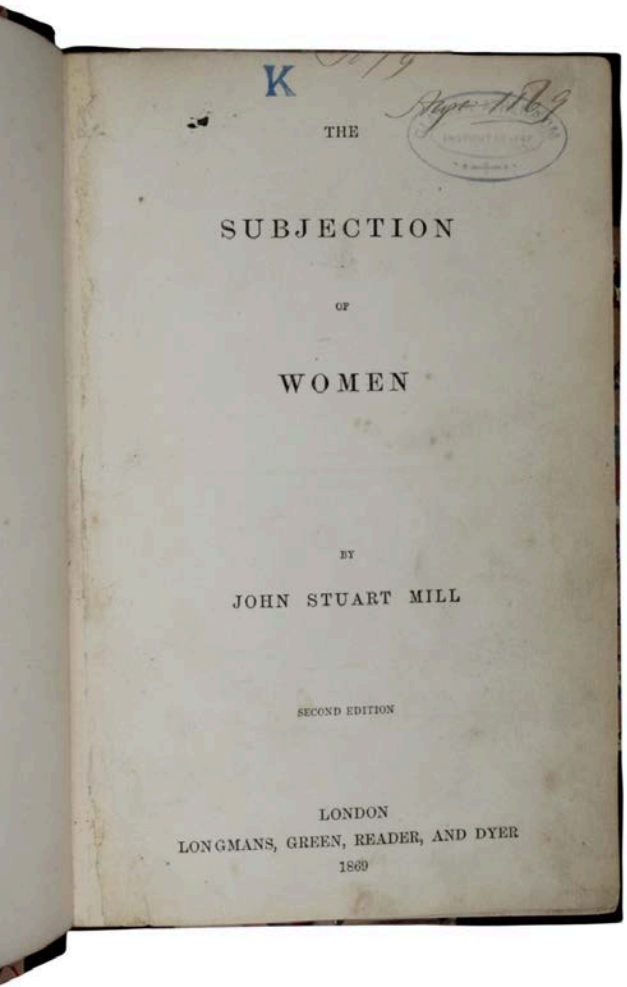
Also described in detail is the death of Marie, Princesse de Lamballe, wife of Louis XIV's great-grandson; circumstances around her execution were widely obscured, with this account attributing to the Princess a seemingly original declaration of royal allegiance, which bears only passing similarities to the final statements recorded in later accounts of the interrogation: 'I have lived as a Princess, I will die as one: I know nothing but my life will content you; take it, it is but one more added to the enormous list of your crimes;'. Her murder, and the desecration of her corpse, is described in fairly graphic terms - as was common in such accounts for an English audience - noting that the mob 'on the spot separated her head from her body, and placing it on a pike, with her entrails on another, they tied a rope round the feet of the naked body, and began a shameful procession through the streets.'

Appended, as issued, to the rear of the volume is a supplementary pamphlet, complete with a woodcut of a guillotine primed to the title, describing the 'Massacre of the French King!' and including a lengthy description of the construction and operation of the guillotine, alongside a rough reproduction of the monarch's last will and testament.

ESTC records a single copy of this edition (NLI). The first edition of 1792, notably shorter, is equally rare.

ESTC T172257.

£ 950



ANNOTATED, AT THE GLASGOW ATHENÆUM?

28) MILL, John Stuart. The subjection of women.
London. Longmans, Green, Reader, and Dyer, 1869. Second edition.

8vo. [2], 188pp. Later gilt-ruled black half-calf, marbled paper boards, contrasting red morocco lettering-piece. Slightest shelf-wear. Occasional ink-stamps of the Glasgow Athenæum, very occasional pencilled annotations (signed Glasgow Athenæum on terminal page), scattered spotting.

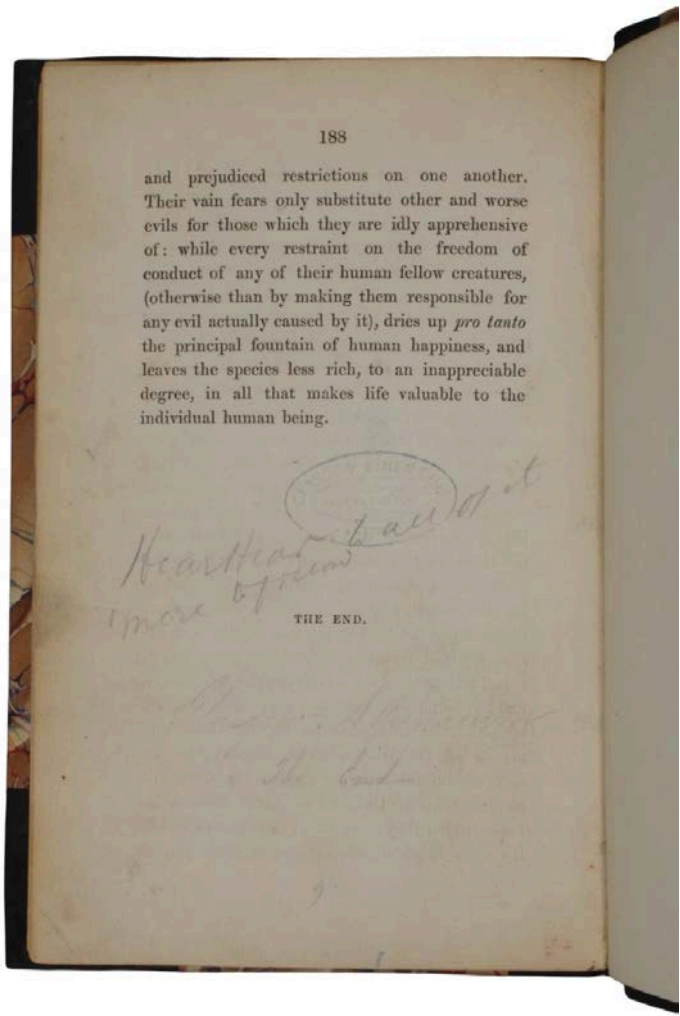
The second edition, printed in the same year as the first, of Mill's influential essay arguing in favour of legal and social equality between men and women.

The first male philosopher to argue vociferously for the emancipation of women in Victorian society, Mill calls for the recognition of female personal, legal and political rights, including the right to work outside the domestic sphere, the right to higher education and the right to suffrage. Mill attributed much of the inspiration for, and subsequent revision of, the radical work to his wife Harriet Taylor, stating that though he had been committed to the principle of equality before he had met her, she taught him the 'practical' consequences of women's 'legal subordination'.

The Subjection of Women proved the most unpopular and bitterly contested of all of Mill's works, and was the only one of his published works on which he made a financial loss, even though pirated popular editions soon began to circulate widely in Europe and America; among the nascent women's movement and campaigners for women's suffrage, however, it rapidly became a sacred text.

The Glasgow Athenæum has a storied history relating to the promotion of women's suffrage. In 1870 the theatre hosted women's rights activist **Emily Faithfull (1835-1895)** who spoke on the subject of the 'Movement relating to women - the vexed question, and how to solve it'. In 1860, Faithfull, a co-founder of the Women's Printing Society, established the Victoria Press, employing female compositors and promoting the work of female authors. The venture proved a tremendous commercial success, in spite of hostility from male-dominated organisations including the London Typographical Society. Preeminent suffragist **Millicent Garrett Fawcett (1847-1929)** likewise spoke at a lecture series held by the institution, delivering an address on the female characters of George Elliot.

£ 250

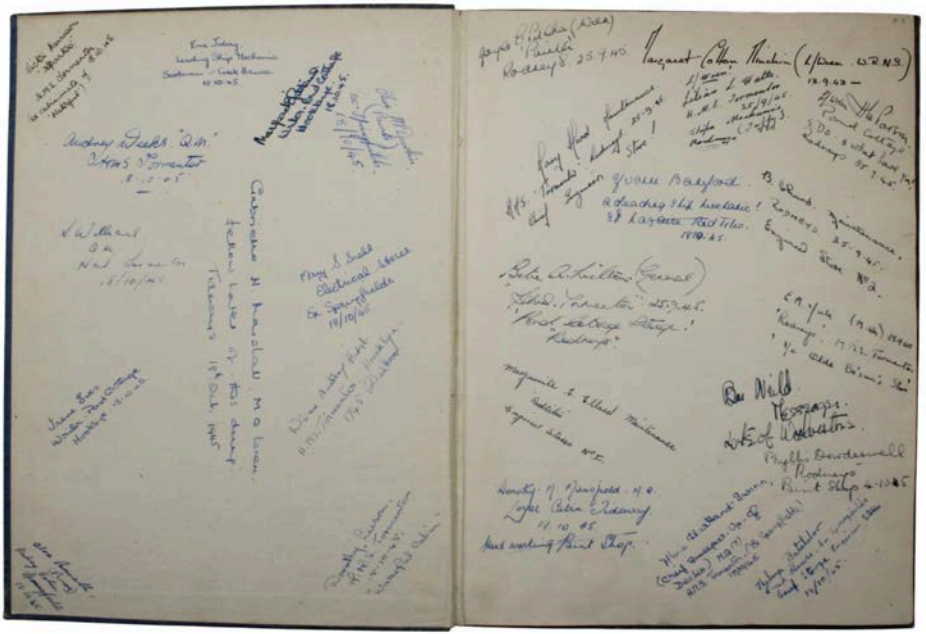


188

and prejudiced restrictions on one another. Their vain fears only substitute other and worse evils for those which they are idly apprehensive of: while every restraint on the freedom of conduct of any of their human fellow creatures, (otherwise than by making them responsible for any evil actually caused by it), dries up *pro tanto* the principal fountain of human happiness, and leaves the species less rich, to an inappreciable degree, in all that makes life valuable to the individual human being.

THE END.





29) MILLER, Lee. Wrens in camera.
London. Hollis and Carter, [1945]. First edition.

Quarto. 79pp, [1]. Original publisher's blue cloth. Without dustwrapper. Rubbed, marked, and sunned. Signed by twenty-six of the Wrens, all dated 1945, to front pastedown and fly-leaf.

The sole edition of a pictorial record of the work of the Women's Royal Naval Service during the Second World War, as documented through the images of American photojournalist Lee Miller (1907-1977).

Miller was the official war photographer for Vogue magazine. The images contained in Wrens in Camera were commissioned by the Admiralty and show the female navy officers and workers fulfilling their duties as signallers, technicians, trainers, and transport crews. Wrens in Camera is the only book solely by Lee Miller published in her lifetime.

This copy is signed by twenty-six Wrens in September and October 1945, shortly after cessation of hostilities.

£ 500

PROOF COPY, CORRECTED IN MANUSCRIPT

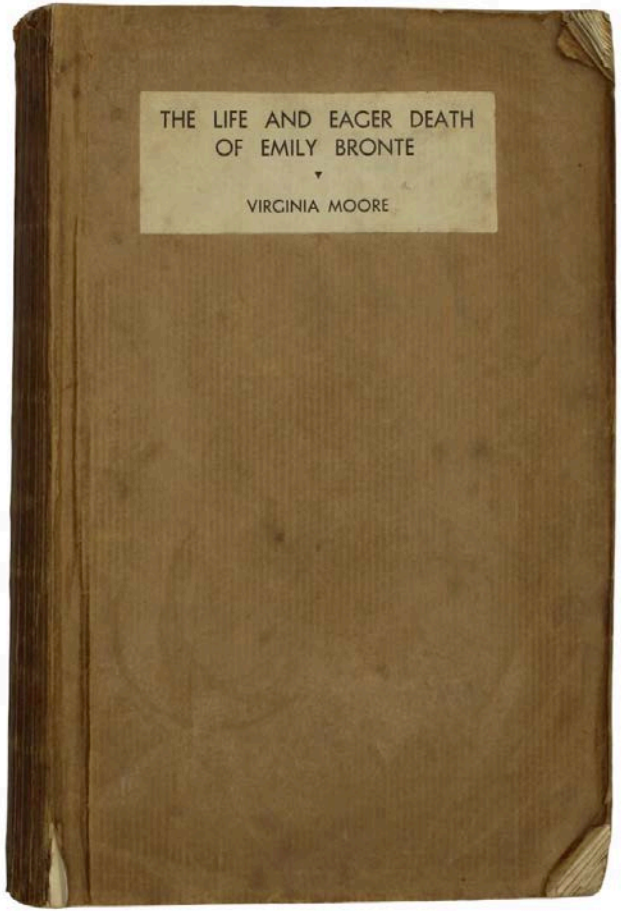
30) MOORE, Virginia. The life and eager death of emily brontë: A Biography.
London. Rich & Cowan, [1936].

8vo. Proof copy. [16], 374pp. Without the 12 plates issued with the first edition (list of illustrations fittingly blank). Original publisher's buff wrappers, printed paper title label to upper wrappers. Housed in modern green cloth solander. Lightly rubbed, creased, some loss to lower wrapper, head and foot of spine chipped. Occasional contemporary marginal pencilled annotations/corrections. With a loosely inserted single sheet prospectus announcing the 1939 French translation of the book.

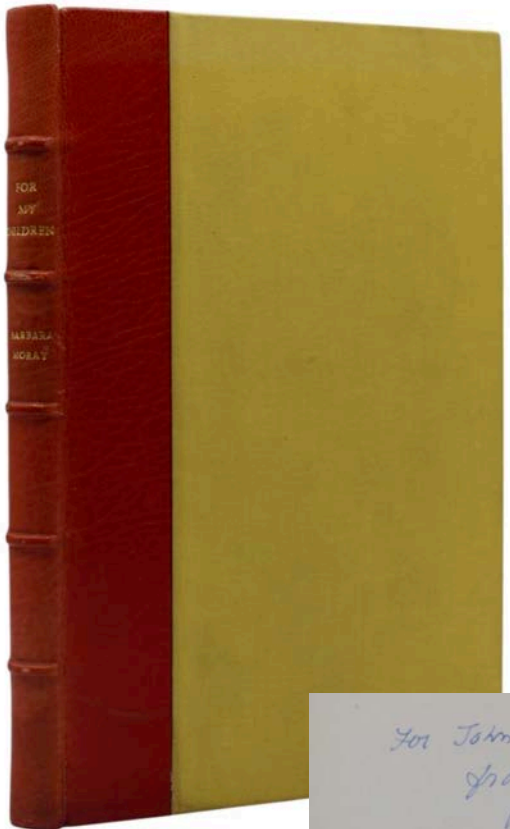
> *'It is not bold, but merely honest, to declare that Emily Brontë was the author of the greatest novel ever written by a woman, and, at her best, with only Sappho, Christina Rossetti and Emily Dickinson as indisputable peers, one of the greatest women poets of all time'.*

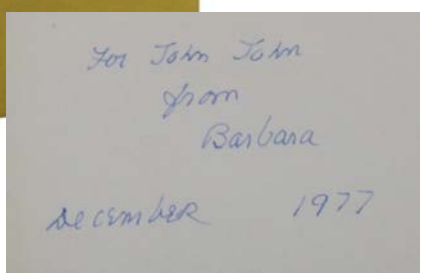
A proof copy, corrected in manuscript, of American poet, novelist, and scholar Virginia Moore's (1903-1993) rapturous critical biography of Emily Brontë (1818-1848); in which she notably posits the theory that the author, due to her reluctance to marry, was a lesbian.

£ 750



UNRECORDED SOCIALITE'S MEMOIR





31) MORAY, Barbara. For My Children.
[London]. St George's Press, [1977]. First edition.

8vo. [4], 122pp. With half-title and one photographic plate. Pleasantly bound in modern red morocco-backed cream cloth boards, lettered in gilt to spine, T.E.G. Lightly rubbed, cracking to foot of upper joint, with spine lightly sunned. Internally clean and crisp. Presentation copy, with the author's inscription to front blank fly-leaf: 'For John John from Barbara December 1977', and later pencilled inscription 'V. Airlie' to FFEP.

A presentation copy of an apparently unrecorded memoir by American-born socialite Barbara Murray, later Countess of Moray, wife of Scottish Captain Francis Douglas Stuart, 18th Earl of Moray (1892-1943), whom she first encountered upon his 1924 visit to New York. The volume, which features a single photographic plate of the author at 18 years old, was composed for Murray's three daughters: 'It has occurred to me that it might be of interest to you, and perhaps to your children, if I tried to write down some descriptions of my life before I married and I came to live here'.

Provenance: **Virginia Fortune Ogilvy, Countess of Airlie (1933-2024)**, lady-in-waiting to Queen Elizabeth I.

£ 250

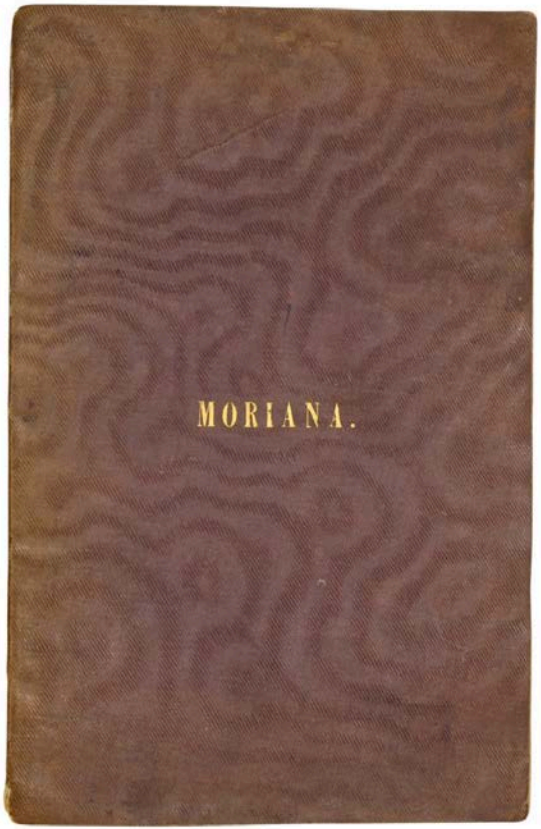
32) **[MORE, Hannah].** Moriana: or Sketches, Graphical and Metrical, Illustrative of the life and character of hannah more.
Salehurst. To be had at the Repository, 1838.

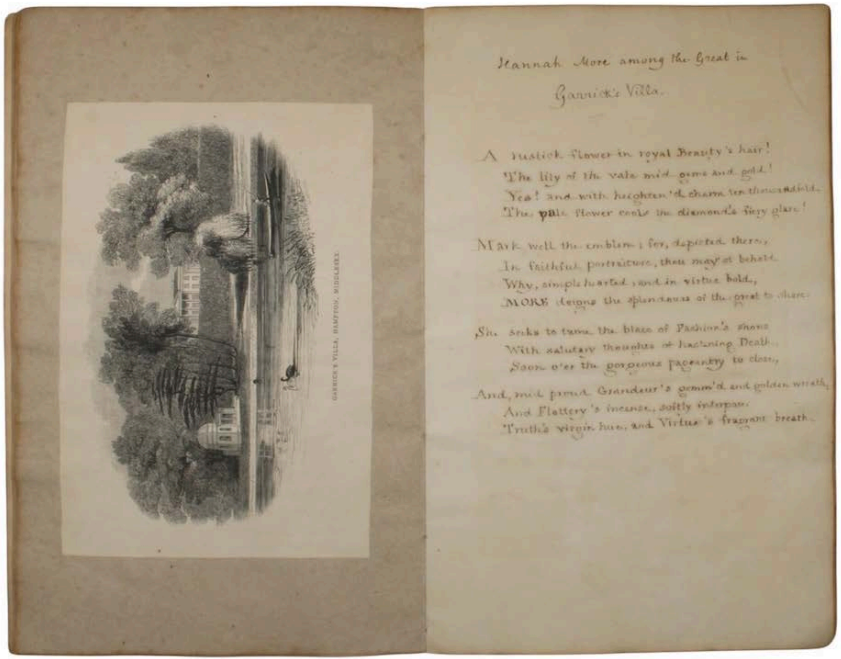
8vo. Manuscript on paper. [8]pp. With seven engraved illustrations laid down on facing leaves. Contemporary burgundy limp moire cloth, lettered in gilt. Rubbed and marked, spine sunned. Scattered spotting.

An unrecorded manuscript poetry collection, produced as if intended for publication - though seemingly never published - composed of a selection of 'Moriana', being chronological, topographical verse written in service of the various residences and establishments of religious writer, playwright, and poet Hannah More (1745-1833). Produced by a resident and supporter of the National and Sunday Schools of Salehurst, East Sussex, who expresses the village's indebtment to the 'one who most zealously promoted similar institutions', the poems within hold similar evangelical sentiments to those expressed in More's popular Cheap Repository Tracts.

The six rudimentary Petrarchan sonnets, each accompanied with an appropriate engraved illustration, begin with an ode to More's birthplace, the suburb of Fishponds, Bristol, where her father taught at the site of the accompanying plate - Fishponds Free-School. The author emphasises the humility of More's origins, and, at least implicitly, highlights the importance of the young playwright's education:

'This simple roof, how humble to the view!
Yet one whose name illumines every clime
Here in first years of modest childhood grew.'





Hannah More among the Great in

Garrick's Villa.

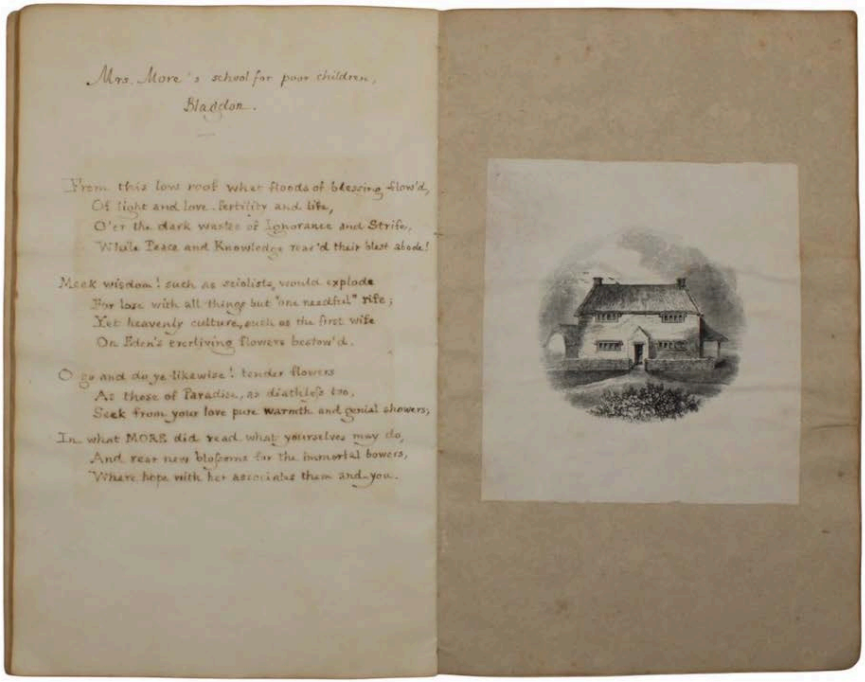
A rustick flower in royal Beauty's hair!
The lily of the vale mid gems and gold!
Yes! and with heighten'd charms to thousands sold.
The pale flower cools the diamond's fiery glare!

Mark well the emblem; for, depicted there,
In faithful portraiture, thou may'st behold
Why, simple hearted, and in virtue bold,
MORE deigns the splendours of the great to share.

She seeks to turn the blaze of Fashion's shame
With salutary thoughts of hastning Death.
Soon o'er the gorgeous pageantry to close,

And, mid proud Grandeur's gemm'd and golden wreath,
And Flattery's incense, deftly interpose
Truth's virgin hue, and Virtue's fragrant breath.

The second composition is dedicated to Garrick's Villa, a country house near Hampton named for its owner, actor and theatre manager **David Garrick (1716-1779)**, in whose company More composed several of her finest works- among them, the tragedy *Percy* (1777), to which Garrick contributed a prologue and an epilogue. The writer depicts More as a beacon of integrity among the 'Grandeur' and 'Flattery' of London's dramatic circles, describing her as bearing 'Truth's virgin hue, and Virtue's fragrant breath'. Fittingly, the subsequent verse on More's house at Cowslip Green, near Wrington, Somerset, describes how the playwright 'fled timely hither' to devote herself further to religious pursuits in 'rustick ignorance'; the cottage, which she purchased alongside her sister Martha in 1785, provided a quiet respite to produce some of her most significant ethical and Christian tracts.


Mrs. More's school for poor children,
Bladdon.

From this low roof what floods of blessing flow'd,
Of light and love, fertility and life,
O'er the dark wastes of Ignorance and Strife,
While Peace and Knowledge rear'd their blest abode!

Meek wisdom! such as sciolists would explode
For lore with all things but "one needful" rife;
Yet heavenly culture, such as the first wife
On Eden's enriching flowers bestow'd.

Go and do ye likewise! tender flowers
As these of Paradise, as deathless too,
Seek from your love pure warmth and genial showers;

In what MORE did, read what yourselves may do,
And rear new blossoms for the immortal bowers,
Where hope with her associates them and you.

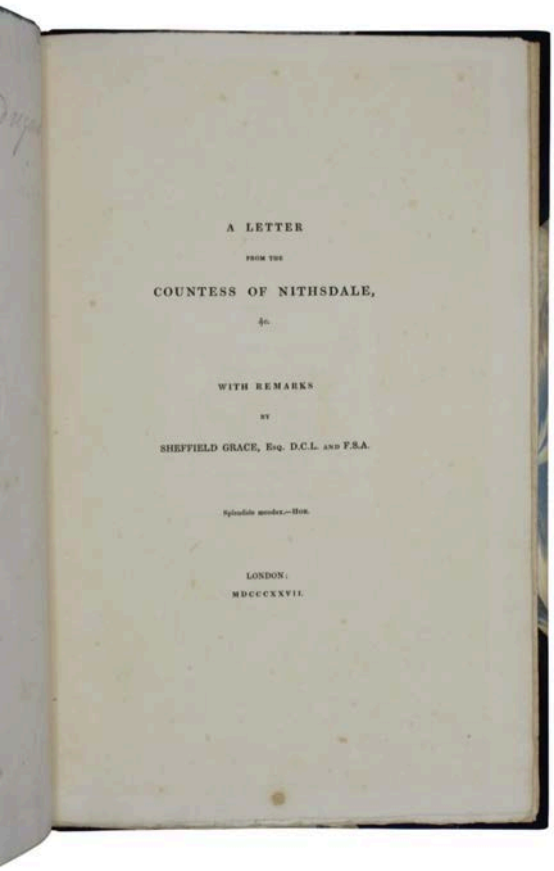
The fourth poem concerns the controversial school for poor children established by More at Blagdon, Somerset, which faced significant backlash from the local population for encouraging 'methodism' and providing an education to the 'unruly' poor. The writer, whose support of More's educational pursuits persist throughout, describes the institution as spreading 'light and love, fertility and life, O'er the dark waste of Ignorance and Strife, While Peace and Knowledge rear'd their blest abode!'

The final two compositions, inspired by More's later life, first depict the tranquil Barley Wood estate at Wrighton, Somerset, owned by More from 1801 until her return to Bristol in 1828, and finally the grave of Hannah More, laid to rest in Wrighton Churchyard upon her death in 1833. The sixth - and final - poem concludes the volume's themes of educational transformation, highlighting, in its final stanza, the enduring piety and philanthropy of the writer's muse:

'Since taught that every soul whose pious aim,
Like hers, bent heavenward, tho of lowliest boor,
With her in glory shall arise the same.'

As a whole, this manuscript represents a remarkable near-contemporary encomium to the life and work of Hannah More.

£ 2,500


A LETTER

FROM THE

COUNTESS OF NITHSDALE,

&c.

WITH REMARKS

BY

SHEFFIELD GRACE, Esq. D.C.L. AND F.S.A.

Splendide mendax.—Hor.

LONDON:

MDCCCXXVII.

PRESENTATION COPY

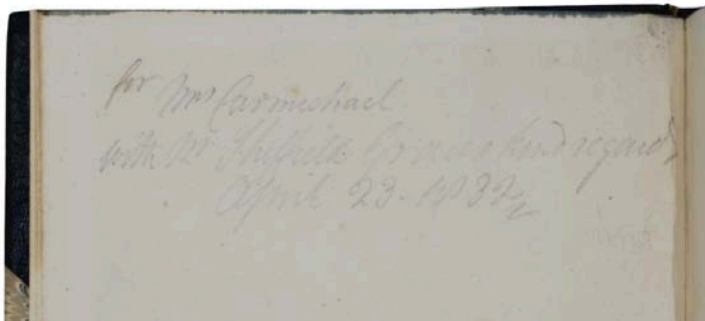
33) NITHSDALE, [Winifred Maxwell], Countess of. A letter from the countess of nithsdale, &c. with remarks by sheffield grace, Esq. D.C.L. and F.S.A..
London. [Printed by J. Rider], 1827. First edition.

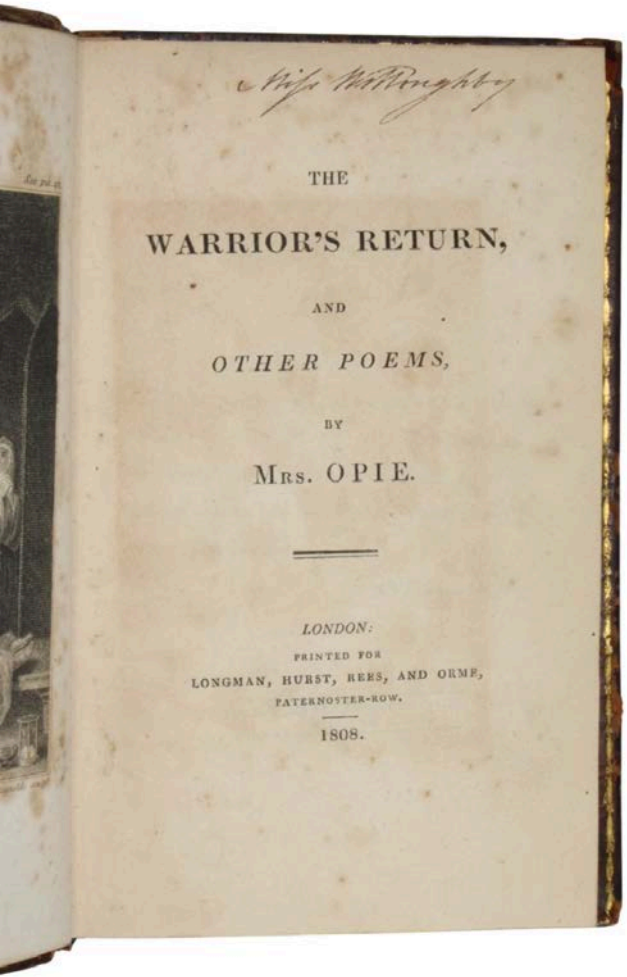
8vo. 37pp, [11]. With two engraved leaves of musical notation. Modern navy half-morocco, ruled and lettered in gilt, marbled paper boards. A trifle marked. Armorial bookplate of Sheffield Grace pasted to verso of front blank fly-leaf beneath pencilled presentation inscription: 'For Mrs. Carmichael with Mr Sheffield Grace's kind regards. April 23 - W 32'.

A Regency reprint of a letter composed by Winifred Maxwell, Countess of Nithsdale (1672-1749) in 1718 in which she relates the daring scheme by which she secured the escape of her husband, William Maxwell, fifth Earl of Nithsdale, following his imprisonment on charges of treason for his part in the 1715 Jacobite Rising.

This edition was edited by historian and antiquary **Sheffield Grace (1788-1850)**.

£ 950




Miss Wollstonecraft

THE

WARRIOR'S RETURN,

AND

OTHER POEMS,

BY

MRS. OPIE.

LONDON:

PRINTED FOR

LONGMAN, HURST, REES, AND ORME,

PATERNOSTER-ROW.

1808.

34) **OPIE, Mrs. [Amelia].** The warrior's return, and other poems. *London. Printed for Longman, Hurst, Rees, and Orme, 1808. First edition.*

12mo. vi, 185pp, [1]. With an engraved frontispiece. Contemporary gilt-tooled sprinkled calf, marbled endpapers. Rubbed, joints split, spine worn and dulled. Scattered spotting.

The first edition of an early collection of verse by abolitionist novelist and poet Amelia Opie (1769-1853), a former friend of feminist pioneer Mary Wollestonecraft, and later member of the Society of Friends, with whom she struggled to reconcile her creative passions. Composed and published shortly after the death of her husband, portrait-painter **John Opie (1761-1807)**, Amelia Opie commented that 'to arrange...and fit [*The Warrior's Return*] for publication has been the amusement of many hours of retirement'.

£ 250



35) **[PERFORMERS].** [The bound collection of autograph letters of theatrical and musical performers, compiled by Lady Maria Theresa Lewis].
[s.i.]. [s.n.], [1803-1886].

Quarto. 55 autograph letters (or parts of) and notes (two with accompanying envelopes, many entire letters), one printed deed of trust (signed), and two signatures. Mounted on, and occasionally loosely inserted between, 84 leaves (showing some removals, and with the remainder blank) of a finely bound gilt-tooled morocco backed album. Titled to spine 'Autographs' and 'Artists, Actors, Composers', the volume also contains four loosely inserted index leaves.

A remarkable collection of autograph letters of contemporary actors, musical performers and composers, finely bound for posterity, assembled by biographer and editor Lady Maria Theresa Lewis (1803-1865).

Lady Lewis was exceedingly well placed to form a remarkable collection of eighteenth- and nineteenth-century autographs. Born as the daughter of the Georgian politician and court favourite **George Villiers (1759-1827)** and **Theresa Parker (1775-1856)**, thus a grand-daughter of Thomas Villiers, first Earl of Clarendon and the close sister of George Villiers, the prominent politician and 4th Earl of Clarendon. Her portrait was painted by Landseer, and several mezzotints produced were after another by Gilbert Stuart Newton.

In 1852 she published, in three volumes, The lives of the friends and contemporaries of Lord Chancellor Clarendon, from whom she was descended in the female line, and whose biography had been written by her first husband, **Thomas Henry Lister (1800-1842)**. So impressed with her work was English writer **Mary Berry (1763-1852)**, the close associate of sculptor **Anne Damer (1748-1828)** and the historian man of letters **Horace Walpole (1717-1797)** whose collected works Berry edited after his death, that she left her own papers and letters to Sir Thomas Frankland Lewis, Lady Theresa's father-in-law, with the proviso that in the event of his death they were to go to Lady Theresa. Consequently, from the 'two large trunks' of these she edited for publication the three volumes of *Extracts of the Journals and Correspondence of Miss Berry from the Years 1783 to 1852* (London, 1865).

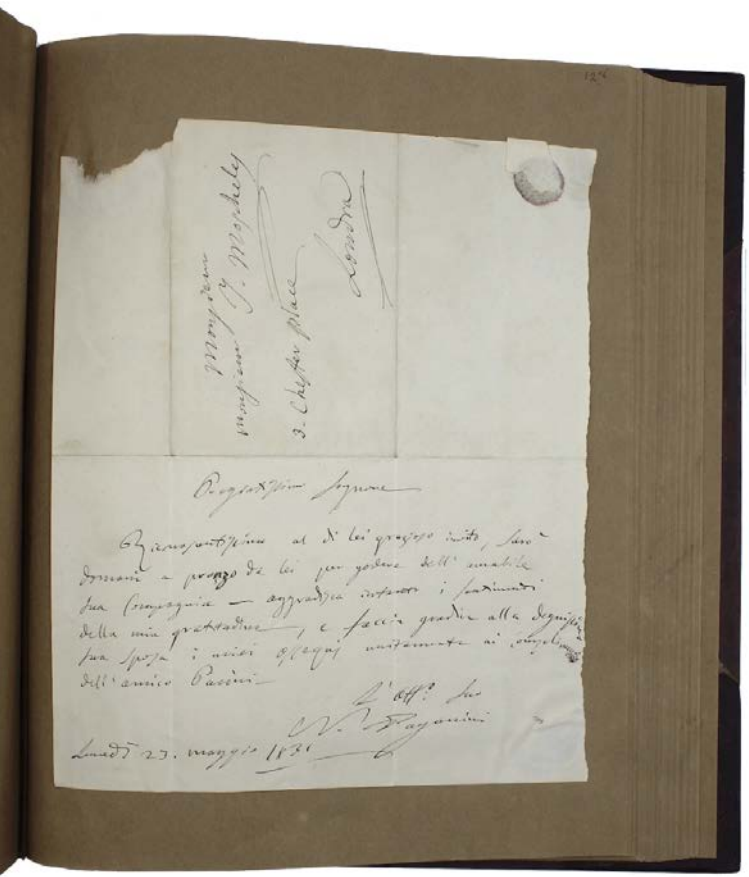
In addition to the letters of Mary Berry, and the correspondence, largely royal and political, left to her by her mother, Lady Lewis also added to her collections through her own correspondence, autographs secured via her enormously wide and varied circle of social, political and literary connections. These included those whom she entertained at her home at Kent House, Knightsbridge, where many of the letters preserved here were received, and those of her second husband, **Sir George Cornewall Lewis (1806-1873)**, English statesman and man of letters best known for his efforts to preserve the British government's neutrality in the American Civil War. Lady Lewis wrote a novel, *Dacre* (London, 1834), edited by the Countess of Morley, and later herself edited, and promoted the second novel of Emily Eden, *The Semi-Detached House* (London, 1859).

Confirmedly Georgian in tastes, she is quoted by D. A. Smith in the Oxford DNB as remarking in 1857 that she hoped to 'outlive the absurdity of the pre-Raphaelite School - the taste for Carlyle's writing and Tenison's poetry'. This volume of her autograph collection firmly belies both these tastes, and her remarkable network of connections in which Lady Lewis operated as writer, collector and salonnière, for the bulk of the letters contained within are addressed directly to her. These include letters, often of invitation, received variably as Mrs Lister and Lady Lewis, from British actress and abolitionist **Fanny Kemble (1809-1893)**; three from her sister, the opera singer Adelaide Sartoris (1815-79); from stilt-walker and animal impersonator **Leonora Wigan (1805-1884)**; from the American critic George Ticknor (dated 23 July 1856); and from German Composer **Julius Benedict (1804-1885)**, dated 1852 and signed 'Jules Benedict'.

Of those items which were likely added from outside of Lady Theresa's own correspondence we find several relating to Drury Lane Theatre, including examples from the theatre manager and actor **Charles Matthews (1776-1835), a letter from Mr Millett presenting his new "Melo-Dramatic Spectacle" written especially for the theatre (July 1814); three letters from** the actor and theatre manager **John 'Jack' Bannister (1760-1836)**, one of which dated March 1815; a letter from the actor **Henry Gattie (1774-1844)** dated June 1817; a letter from the actor and theatre manager **Robert William Elliston (1774-1831)** and a signed admittance ticket, dated 7 April 1829.

Amongst musicians, perhaps the most sought after autograph letter included in this collection is in Italian, addressed to the Bohemian pianist and composer **Isaac Ignaz Moscheles (1794-1870)**, during his time at 3 Chester Place, London, and signed by **Niccolò Paganini (1782-1840)**, dated 27 May 1831, shortly before the latter's first performance in the city at the King's Theatre. But also included is a letter from Spanish contralto and soprano **Maria Malibran (1808-1836)**.

One autograph note, evidently added from another source, finds the much admired actress and courtesan **Mrs Dorothea Jordan (1761-1816)** presenting her compliments to the musical publisher Mr Clementi, publishers of what is said to have been her favourite song (with the first line 'Of the Rose fair and young', is endorsed as 'the genuine Autograph of Mrs Jordan the distinguished Comic Actress' by English librarian, bibliography and antiquary **William Upcott (1779-1845)**. Another partial letter, neatly annotated by Lewis as 'to John Calcraft Esq.', is signed **Maria Foote (1797-1867)**.



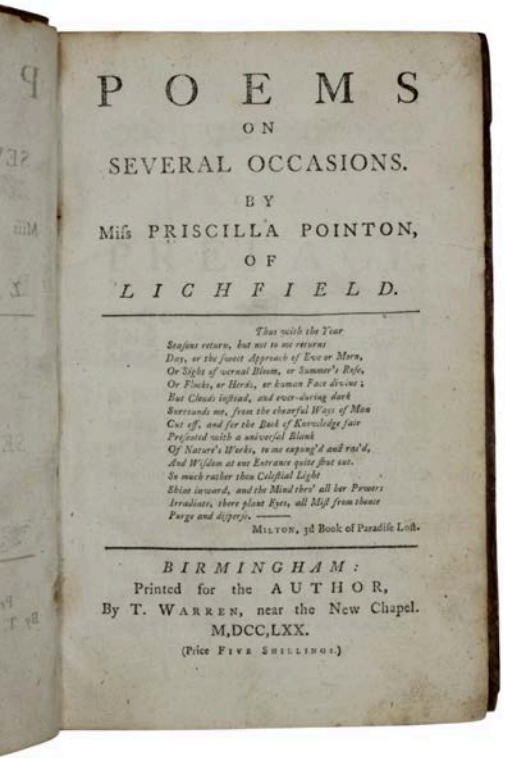
After her death, Lady Lewis's autograph collections were left to her son, **Sir Thomas Villiers Lister (1832-1902)**, who has clearly added several examples to this volume, including one invitation to dine, addressed to her son 'Sir Thomas' Lister dated Jun [18]86, from German pianist and conductor Sir Charles Halle.

A fabulous collection of autographs, made by an important figure in the world of nineteenth-century letters, greatly revealing of her wider network and fully deserving further research.

Provenance: **Lady Maria Theresa Lewis (née Villiers) (1803-1865)**; her son **Sir Thomas Villiers Lister (1832-1902)**; thence by descent, dispersed at auction in 2023.

[Further details of any of the individual items mentioned above are available on request].

£ 7,500



POEMS
ON
SEVERAL OCCASIONS.
BY
Miſs PRISCILLA POINTON,
OF
LICHFIELD.

Thus with the Year
Seaſons return, but not to me returns
Day, or the ſweet Approach of Ev'n or Morn,
Or ſight of vernal Bloom, or Summer's Roſe,
Or Flocks, or Herds, or human Face divine;
But Cloud inſtead, and ever-during dark
Surrounds me, from the cheerful Ways of Men
Cut off, and for the Book of Knowledge fair
Preſented with a univerſal Blank
Of Nature's Works, to me expung'd and raz'd,
And Wiſdom at one Entrance quite ſhut out.
So much rather thou Celeſtial Light
Shine inward, and the Mind thro' all her Powers
Irradiate, there plant Eyes, all Miſt from thence
Purge and diſperſe. ——
MILTON, 3d Book of Paradiſe Loſt.

BIRMINGHAM:
Printed for the AUTHOR,
By T. WARREN, near the New Chapel.
M,DCC,LXX.
(Price FIVE SHILLINGS.)

36) POINTON, Miss Priscilla. Poems on several occasions.
Birmingham. Printed for the Author, by T. Warren, 1770. First edition.

lxii, [2], 108pp. With a half-title and a list of subscribers. Without insert leaf (p.81*-82*), being the continuation of the poem 'The following epistle to A Young lady, Who greatly complained to the Author of her long Silence'. ESTC T125991.

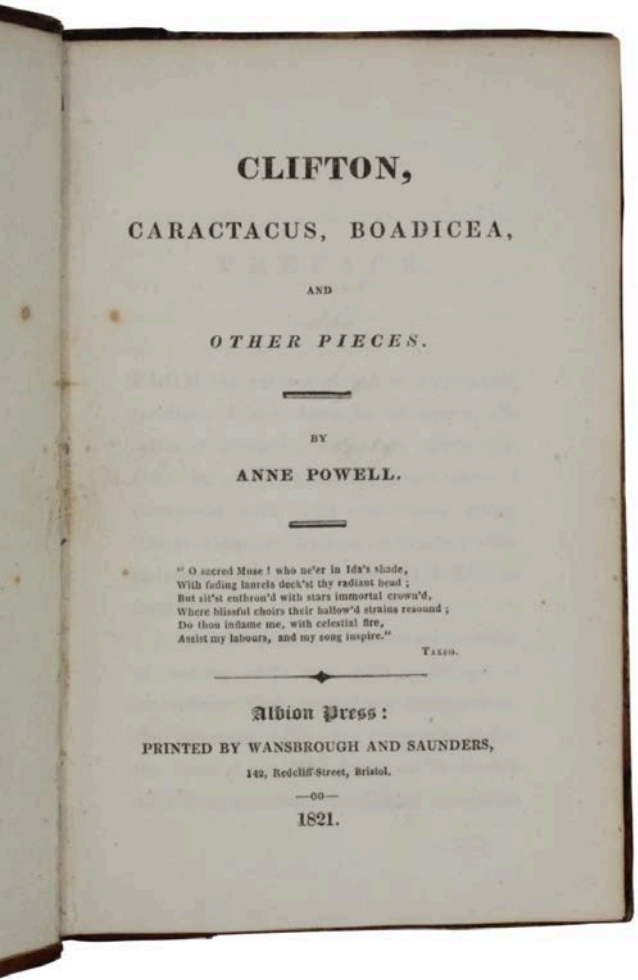
[Bound with:] Poems upon several occasions. *Oxford. [s.n.], 1752. First edition.* vi, xviii, 189pp, [1]. Text continuous despite pagination. With a list of subscribers. ESTC records copies at just two locations in the British Isles (NLS and Oxford), and a further three in North America (Folger, Houghton, and Yale). ESTC N21270.

8vo. Contemporary half-vellum, marbled paper board, contrasting red morocco lettering-piece. Heavily rubbed and marked, upper joint split. Very occasional light spotting.

The first edition, printed for the author, of the collected poetry of Priscilla Pointon (c. 1740-1801) of Lichfield, Staffordshire. The work was published with the support of a staggering 50 pages of subscribers; many of the clearly bourgeois patrons would surely have responded to the several early advertisements published by Pointon in local periodicals from 1768.

Although little is known of Pointon's life, it is understood that she lost her sight as a young teenager, with several of her poems addressing the difficulties of navigating physical and social situations as a blind, unmarried woman. 'The following Lines made extempore, on Leaving Biana in Staffordshire' recounts her enjoyment of the rich birdsong of the English countryside - 'The feather'd train wou'd join in tuneful sound, As if they knew I nothing could see there' - whilst 'The following Lines on Retirement, which occurred to the Author during a short Visit in the Country' explores the differing sensory experiences between Pointon and her seeing companions: 'I'm pleased to smell the odours shed around, Whilst others view the gay enamell'd ground'. Pointon married James Pickering, a saddler from Chester - and apparently a listed subscriber, found on p.xlv - in 1780; following his death, she published a second volume of poetry, Poems by Mrs Pickering, in 1794.

£ 625



CLIFTON,

CARACTACUS, BOADICEA,

AND

OTHER PIECES.

BY

ANNE POWELL.

" O sacred Muse ! who ne'er in Ida's shade,
With fading laurels deck'st thy radiant head ;
But sit'st enthron'd with stars immortal crown'd,
Where blissful choirs their hallow'd strains resound ;
Do thou inflame me, with celestial fire,
Assist my labours, and my song inspire."

TASSO.

Albion Press :

PRINTED BY WANSBROUGH AND SAUNDERS,

142, Redcliff-Street, Bristol.

—oo—

1821.

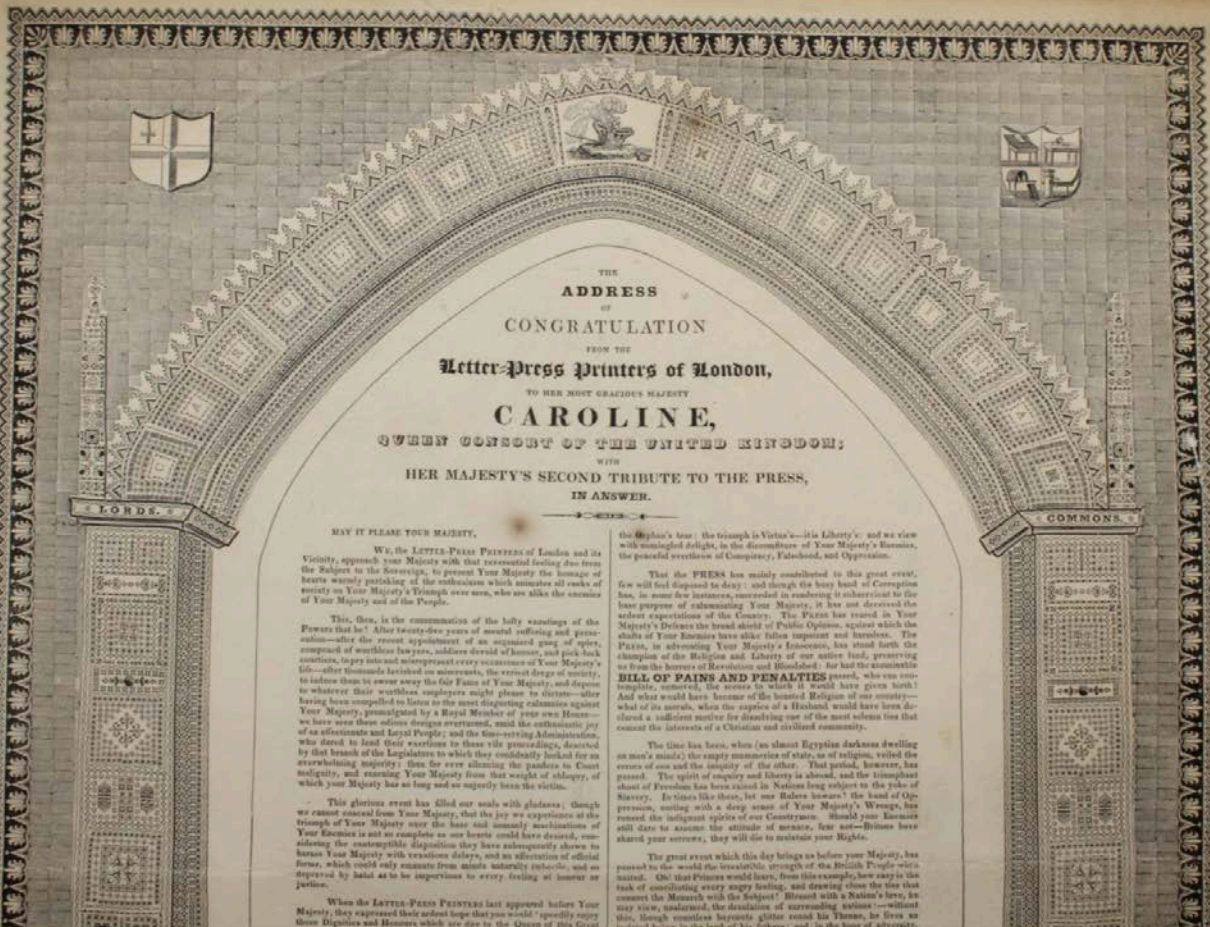
37) **POWELL, Anne.** Clifton, caractacus, boadicea, and other pieces. *Bristol. Albion Press: printed by Wansbrough and Saunders, 1821. First edition.*

8vo. 122pp, [14]. With a list of subscribers. Contemporary half-calf, marbled paper boards, later rebacked. Rubbed and marked. Ticket of William George's Sons of Bristol to FEP, early ownership inscription of Josiah Grace to front blank fly-leaf.

A collection of provincial poetry, drawing on the cultural, mythological, and antiquarian heritage of Bristol, by local poet Anne Powell, of whom this remains the sole located work. In the preface, Powell highlights her appreciation for antiquarian study: 'From the earliest period of my thinking faculties, I have been an admirer of the relics of antiquity, within my native city'. The compositions within, including 'A Picture of Clifton', a memorial to the late Princess Charlotte, and a tribute to Scotch Bard Robert Burns, are followed by a detailed selection of historical footnotes, including several observations on the ancient Britons.

COPAC records three copies in the UK (BL, Cambridge, and Oxford); OCLC adds several further in North America.

£ 250



THE

ADDRESS

OF

CONGRATULATION

FROM THE

Letter-Press Printers of London,

TO HER MOST GRACIOUS MAJESTY

CAROLINE,

QUEEN CONSORT OF THE UNITED KINGDOM;

WITH

HER MAJESTY'S SECOND TRIBUTE TO THE PRESS,

IN ANSWER.

MAY IT PLEASE YOUR MAJESTY,

WE, the LETTER-PRESS PRINTERS of London and its Vicinity, approach your Majesty with that ressential feeling due from the Subject to the Sovereign, to present Your Majesty the homage of hearts warmly partaking of the enthusiasm which animates all ranks of society on Your Majesty's Triumph over men, who are alike the enemies of Your Majesty and of the People.

This, then, is the consummation of the lofty sayings of the Powers that be! After twenty-five years of mental suffering and persecution—after the *recent* appointment of an organized gang of spies, composed of worthless lawyers, soldiers devoid of honour, and pick-lock courtiers, to pry into and misrepresent every occurrence of Your Majesty's life—after thousands lavished on miscreants, the vilest dregs of society, to induce them to swear away the fair Fame of Your Majesty, and depose to whatever their worthless employers might please to dictate—after having been compelled to listen to the most disgusting calumnies against Your Majesty, promulgated by a Royal Member of your own House—we have seen these odious designs overturned, amid the enthusiastic joy of an affectionate and Loyal People; and the time-serving Administration, who dared to lend their exertions to these vile proceedings, deserted by that branch of the Legislature to which they confidently looked for an overwhelming majority: then for ever silencing the panders to Court malignity, and rescuing Your Majesty from that weight of obloquy, of which your Majesty has so long and so nobly been the victim.

This glorious event has filled our souls with gladness; though we cannot conceal from Your Majesty, that the joy we experience at the triumph of Your Majesty over the base and unmanly machinations of Your Enemies is not so complete as our hearts could have desired, considering the contemptible disposition they have subsequently shown to harass Your Majesty with vexatious delays, and an affectation of official *forms*, which could only emanate from minds naturally imbecile, and so depraved by habit as to be unpervious to every feeling of honour or justice.

When the LETTER-PRESS PRINTERS last appeared before Your Majesty, they expressed their ardent hope that you would "speedily enjoy those Dignities and Honours which are due to the Queen of the [illegible] the Orphan's tear: the triumph in Virtue's—it is Liberty's: and we view with unmingled delight, in the discomfiture of Your Majesty's Enemies, the peaceful overthrow of Conspiracy, Falsehood, and Oppression.

That the PRESS has mainly contributed to this great event, few will feel disposed to deny: and though the heavy hand of Corruption has, in some few instances, succeeded in rendering it subservient to the base purpose of calumniating Your Majesty, it has not deceived the ardent expectations of the Country. The PRESS has reared in Your Majesty's Defence the broad shield of Public Opinion, against which the shafts of Your Enemies have alike fallen impotent and harmless. The PRESS, in advocating Your Majesty's Innocence, has stood forth the champion of the Religion and Liberty of our native land, preserving us from the horrors of Revolution and Bloodshed: for had the abominable **BILL OF PAINS AND PENALTIES** passed, who can contemplate, unmoved, the scenes to which it would have given birth! And what would have become of the boasted Religion of our country—what of its morals, when the caprice of a Husband would have been declared a sufficient motive for dissolving one of the most solemn ties that cement the interests of a Christian and civilized community.

The time has been, when (as almost Egyptian darkness dwelling on men's minds) the empty mummeries of state, as of religion, veiled the errors of one and the iniquity of the other. That period, however, has passed. The spirit of enquiry and liberty is abroad, and the triumphant shout of Freedom has been raised in Nations long subject to the yoke of Slavery. In times like these, let our Rulers beware! the hand of Oppression, uniting with a deep sense of Your Majesty's Wrongs, has roused the indignant spirits of our Countrymen. Should your Enemies still dare to assume the attitude of menace, fear not—Britons have shared your sorrows, they will die to maintain your Rights.

The great event which this day brings us before your Majesty, has caused to the world the irresistible strength of the British People when united. Oh! that Princes would learn, from this example, how easy is the task of conciliating every angry feeling, and drawing close the ties that connect the Monarch with the Subject! Blessed with a Nation's love, in any view, unshrouded, the dreadnaine of surrounding nations:—without this, though countless bayonets glitter round his Throne, he lives as


CONGRATULATION
Letter-Press Printers of London.
CAROLINE,
HER MAJESTY'S SECOND TRIBUTE TO THE PRESS.

38) [PRINTERS]. The address of congratulation from the Letter-Press Printers of London, to her most gracious majesty caroline, queen consort of the united kingdom; with her majesty's second tribute to the press, in answer.
[London]. [s.n.], [1821].

Dimensions 383 mm x 514 mm. Single leaf large folio broadside, bordered with intricate typographic decoration. Browned, with chipping and marginal tearing to edges, scattered spotting.

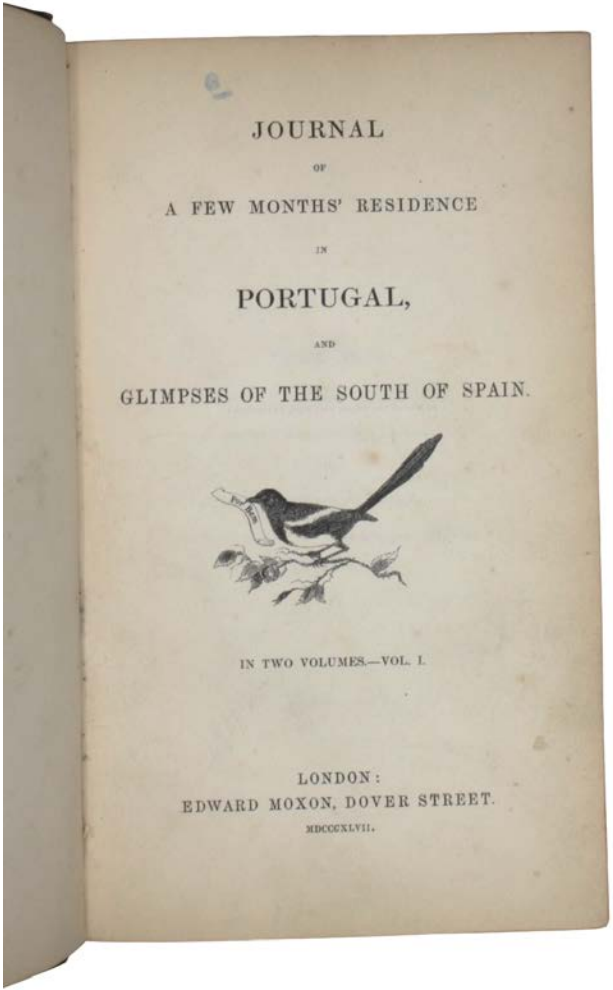
'Unhappily, we again appear before Your Majesty with this wish unaccomplished, your persecutors appearing determined not to acknowledge Your Majesty as their Queen. What conclusion can be formed from conduct like this? Are the people of England to imagine that Your Majesty's rights and dignities must be forced from their reluctant grasp?'

A scarce large folio tribute broadside, being the second produced by the letter-press printers of London in honour of Queen Caroline (1768-1821), consort to George IV, celebrating the popular royal's defeat of the 1820 Pains and Penalties Bill, launched by the King in an attempt to dissolve his marriage and strip Caroline of her titles.

Having presented to Caroline the previous year an offering of similar ornamental achievement, the printers maintain the nation's support for her cause, ridiculing the slighted King as 'an isolated being in the land of his fathers...in the hour of adversity, will find few to sympathise, and fewer to defend!'. The Queen's response to this 'second Specimen of the Typographic Art', presented before her by statesman and ally Henry Brougham, is printed at the base of the second column; in a grand display of gratitude, Her Majesty announces that 'I owe more to the Press than I can describe; and I will again declare my deliberate belief, that England can never be enslaved whilst the press is free!'

COPAC records a single copy (BL); OCLC adds two further (Harvard and Newberry).

£ 375


JOURNAL

OF

A FEW MONTHS' RESIDENCE

IN

PORTUGAL,

AND

GLIMPSES OF THE SOUTH OF SPAIN.

IN TWO VOLUMES.—VOL. I.

LONDON:
EDWARD MOXON, DOVER STREET.
MDCCCXLVII.

39) [QUILLINAN, Dora]. Journal of a few months' residence in portugal, and glimpses of the south of spain.
London. Edward Moxon, 1847. First edition.

12mo. In two volumes. [5], viii-xv, [1], 242, [2]; [2], 247pp, [1]. Without half-titles. Bound by Martin of London in contemporary dark green half-calf, tooled in gilt and blind, green buckram boards, A.E.G. Lightly rubbed, spine dulled.

The first edition of the sole published work by Dorothy 'Dora' Quillinan, née Wordsworth (1804-1847), daughter of the famed Romantic poet, and talented amateur artist.

Alongside her husband, **Edward Quillinan (1791-1851)**, a translator of Portuguese poetry, Dora undertook a year of travel across Spain and Portugal in 1845 in aid of her deteriorating health, compiling the resulting journal entries into this comprehensive travelogue. Published scarcely a few months before her death from tuberculosis, Quillinan's account, beginning in Porto, records travels north to Braga and south to Lisbon and Cadiz, including several notes on her frequent sketching, one humorous anecdote of which records the experience of being asked near Cadiz if she had acquired 'a permit from the Governor to sketch', an incident described as 'ludicrous'. The work's Portuguese epigraph, 'por bem', is displayed on the title page, held in the mouth of an intricately engraved pied flycatcher; translated as 'for good', it highlights the author's intent to dispel prejudices surrounding the Portuguese people - 'My remarks are made in the spirit of my motto por bem, in answer to some of my friends, by whom, I think, the Portuguese are misunderstood'.

£ 750

TRANSLATED BY SARAH AUSTIN

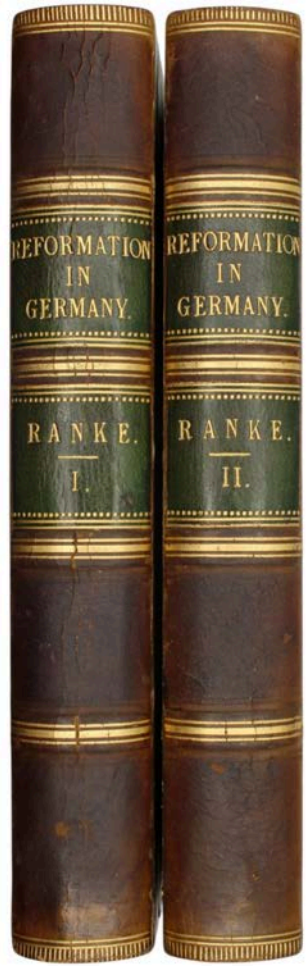
40) **RANKE, Leopold.** History of the reformation in germany.
London. Longman, Brown, Green, and Longmans, 1845. Second edition.

8vo. In two volumes. xviii, [2], 545, [1]; iv, 540pp. Contemporary half-calf, tooled in gilt and blind, marbled paper boards, contrasting dark green morocco lettering-pieces. A trifle rubbed, spines dulled. Scattered spotting.

The second edition in English of influential German historian Leopold von Ranke's (1795-1886) study of the Reformation in Germany, or *Deutsche Geschichte im Zeitalter der Reformation*, first published in German between 1830 and 1847, and compiled using 96 volumes of historic correspondence from ambassadors to the Imperial Diet studied by Ranke in Frankfurt. The English translation of this 'monumental work' only encompasses the first three volumes of Ranke's six-volume masterpiece, becoming the most successful of his works in his home country.

The work was translated into English by **Sarah Austin (1793-1867)**, English editor and prolific translator of German-language books. This translation stands alongside a great many further works by Austin which served to enlighten the British public to German culture and history, among them her *Fragments from German Prose Writers* (1841) and *Sketches of Germany from 1760 to 1814* (1854).

£ 150



TRANSLATED BY SARAH AUSTIN

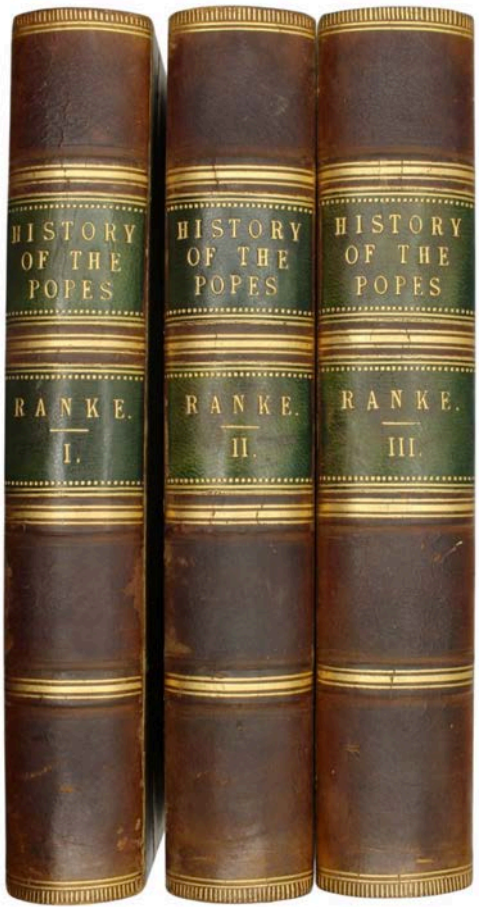
41) **RANKE, Leopold.** The ecclesiastical and political history of the popes of rome during the sixteenth and seventeenth centuries.
London. John Murray, 1840. First edition in English.

8vo. In three volumes. xxiv, [2], 528; iv, 596; iv, [2], 245, [1], 416pp. Contemporary half-calf, tooled in gilt and blind, marbled paper boards, contrasting dark green morocco lettering-pieces. Lightly rubbed, spines dulled. Leaves G4 and G5 of Vol. I detached.

The first edition in English of influential German historian Leopold von Ranke's (1795- 1886) intricate historical study of the sixteenth and seventeenth-century papacy; barred from accessing the Vatican Secret Archive due to his Protestant faith, Ranke nevertheless compiled a detailed analysis based largely on primary sources, mainly taken from private papers in Rome and Venice.

The work was translated into English by **Sarah Austin (1793- 1867)**, English editor and prolific translator of German-language books. Her efforts, highly praised, prompted a close friend, statesman Sir George Cornewall Lewis, to comment that he was 'very desirous that you should undertake some original work. Do you feel a 'Beruf' (calling) of this sort?'. Unfortunately for him, Austin's preference for translation was boundlessly apparent - her *Ecclesiastical and Political History* preceded a great many further works which served to enlighten the British public to German culture and history, among them her *Fragments from German Prose Writers* (1841) and *Sketches of Germany from 1760 to 1814* (1854).

£ 150



CRANSTOUN OF COREHOUSE COPY

42) **RAUMER, Frederick von.** England in 1835: being a series of letters written to friends in germany, during a residence in london and excursions into the provinces.
London. John Murray, 1836. First edition.

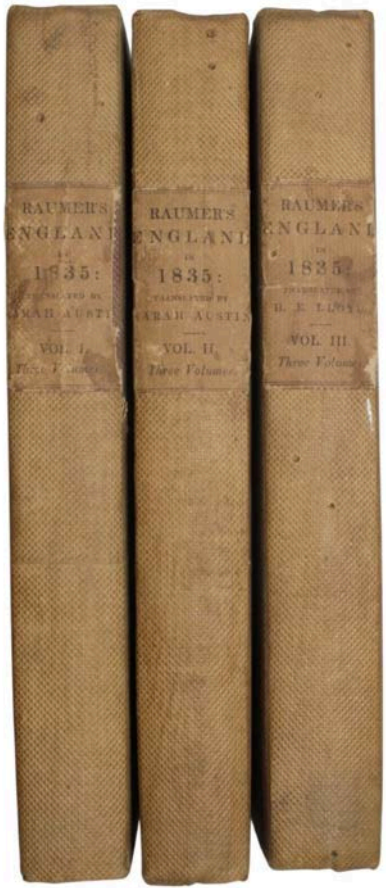
12mo. In three volumes. xxxvi, 280; vi, 310, [2]; v, [1], 318pp, [2]. With a terminal leaf of publisher's advertisements to Vol. III. Partially unopened in original publisher's brown cloth-backed powder blue paper boards, printed paper title labels. Rubbed and dulled, with old dart-holes to spine.

The first edition in English of a landmark observational work on the social, economic and political conditions of late Georgian England by German historian Friedrich Ludwig Georg von Raumer (1781-1873), compiled during a series of trips to London, Manchester, and several further industrial towns. Raumer's work is considered to have influenced - although not positively - the work of Friedrich Engels, whose *Condition of the Working Class of England* (1845) was published a decade later.

The work was translated into English by **Sarah Austin (1793-1867)**, English editor and prolific translator of German-language books. This translation stands alongside a great many further works by Austin which served to enlighten the British public to German culture and history, among them her *Fragments from German Prose Writers* (1841) and *Sketches of Germany from 1760 to 1814* (1854).

Provenance: From the recently dispersed family estate (by descent) of **George Cranstoun, Lord Corehouse (1770-1850)**, Scottish jurist, satirist, and friend of Walter Scott and Lord Monboddo, with his armorial bookplate to FEP.

£ 200



POOR JOSEPH

A POOR half-witted man, named Joseph, whose employment was to go on errands, and carry parcels, passing through London streets one day, heard psalm-singing in a place of worship; he went into it, having a large parcel of yarn hanging over his shoulders; it was Doctor Calamy's church, St. Mary's, Aldermanbury. A very well-dressed congregation surrounded the doctor. He read his text from 1 Tim. i. 15.—"This is a faithful saying, and worthy of all acceptation, that Jesus Christ came into the world to save sinners, of whom I am the chief." From this he preached, in the clearest manner, the ancient and apostolic gospel, the contents of this faithful saying, that there is eternal salvation for the vilest sinners, only through the worthiness of Jesus Christ, the God that made all things. "Not many rich, not many noble, are called by this doctrine, (says the Apostle;) but God hath chosen the weak things of this world to confound the things that are mighty."

While the thoughtless part of the congregation listlessly heard this doctrine, and, if they were struck with any thing at all, it was only with some fine expression, or well-turned sentence, that the Doctor uttered,—Joseph, in rags, gazing with astonishment, never took his eyes from the preacher, but drank in with eagerness all he said, and trudging homeward, he was heard thus muttering to himself: "Joseph never heard this before; Christ Jesus, the God who made all things, came into the world to save sinners like Joseph; and this is true; and it is 'a faithful saying.'" Not long after this, Joseph was seized with a fever, and was dangerously ill. As he tossed upon his bed, his constant language was, "Joseph is the chief of sinners, but Jesus Christ came into the world to save sinners, and Joseph loves him for this." His neighbours, who came to see him wondered on hearing him always dwell on this, and only this. Some of

is the Saviour. I come to him and will never cease crying to him for his rest offered and promised. The burden of my heart is nearly gone. The devil has left me, and may I not trust that Christ will never leave me? One favour which I have to ask of you is, to pray for me wherever you go; and the Lord bless you for my sake."

This being an extraordinary circumstance, he asked where she lived, in order to call on her the next morning; which accordingly he did, and found her quite calm, and fully resolved to read her Bible, daily seek God in prayer, and to attend on the preaching of his word.

Thus we see the deplorable state of ignorance. It conceals sin, gives Satan power, and brings to that sorrow which worketh death. But the gospel revealed to the heart, though it discovers the spirituality of the law, the malignity and exceeding sinfulness of sin, points out and exhibits the Saviour; and then the Spirit, the Comforter, takes of the things of Jesus, and applies the promis[e] rest to all that are weary and heavy laden with the [in]tolerable burden of sin.

THE ALARM.

Stop, poor sinner; stop and think,
Before you farther go!
Will you sport upon the brink
Of everlasting woe?
Once again I charge you, stop
For unless you warning ta[ke]
Ere you are aware you dro[p]
Into the burning lake!

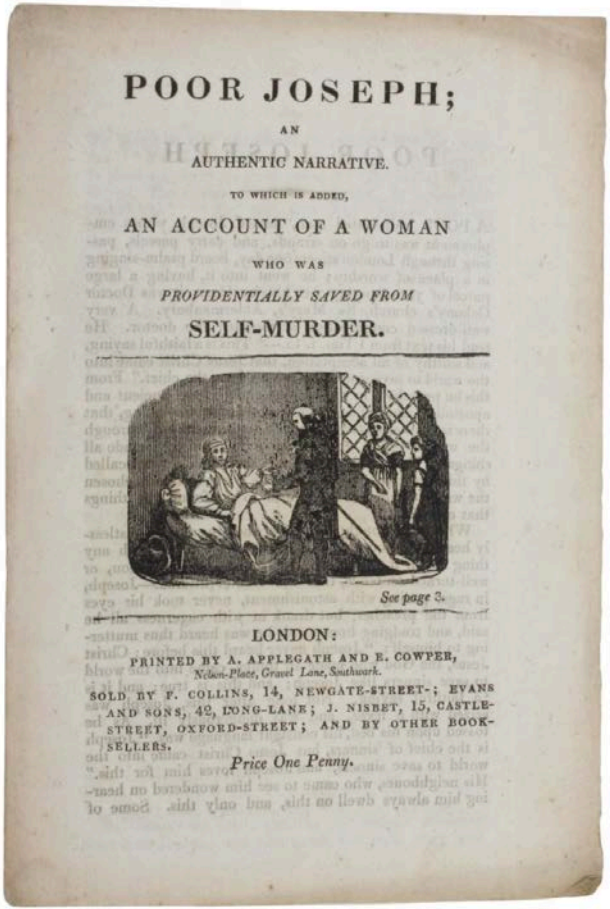
Say, have you an arm
That you his will
Fear you not that
With which h
Can you stand
When he
And the ea
Like w

43) **[RELIGIOUS TRACT SOCIETY].** Poor joseph; an authentic narrative. To which is added, an account of a woman who was providentially saved from self-murder.
London. Printed by A. Applegath and E. Cowper, [s.d., c. 1820].

8vo. 8pp. Single sheet, folded, as issued.

An anonymous pamphlet, printed for the Religious Tract Society, containing two short didactic fables, each concerned with the salvation of sinners in the face of Christian oblivion, and encouraging the ignorant to repent, even in the face of death. The second tale, focusing on the repentance of a suicidal woman, is an interesting example of contemporary rhetoric surrounding 'self-murder', an action frequently condemned as the result of satanic possession; saved by the sermon of a Bristolian clergyman, the titular woman describes herself as 'devoted, through Satan's influence, to destruction'.

£ 100



POOR JOSEPH;

AN

AUTHENTIC NARRATIVE.

TO WHICH IS ADDED,

AN ACCOUNT OF A WOMAN

WHO WAS

PROVIDENTIALLY SAVED FROM

SELF-MURDER.

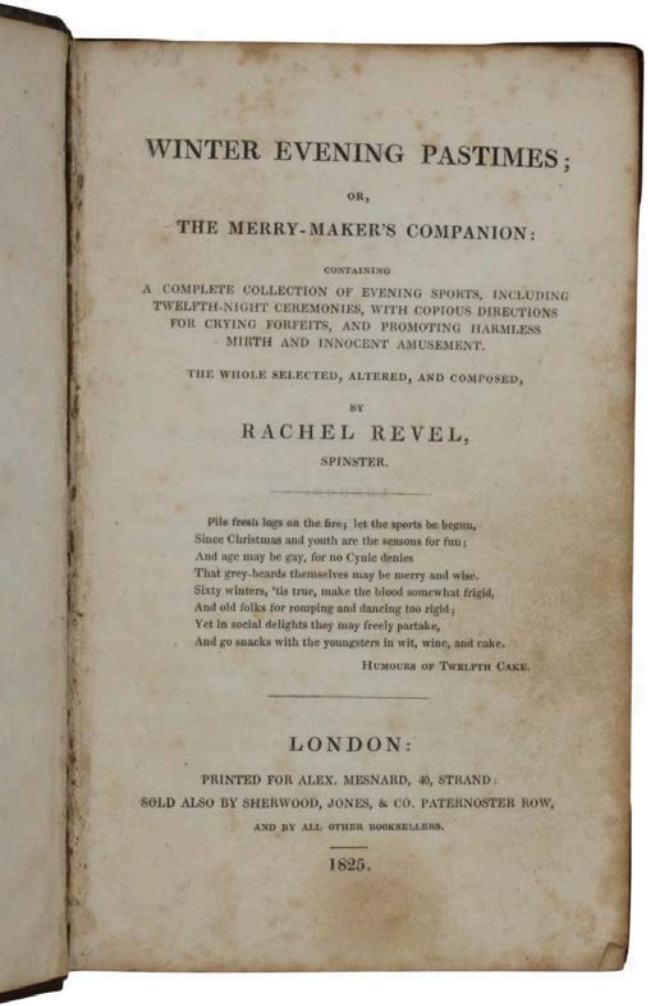
See page 3.

LONDON:

PRINTED BY A. APPLEGATH AND E. COWPER,
Nelson-Place, Gravel Lane, Southwark.

SOLD BY F. COLLINS, 14, NEWGATE-STREET-; EVANS AND SONS, 42, LONG-LANE; J. NISBET, 15, CASTLE-STREET, OXFORD-STREET; AND BY OTHER BOOK-SELLERS.

Price One Penny.



WINTER EVENING PASTIMES;

OR,

THE MERRY-MAKER'S COMPANION:

CONTAINING

A COMPLETE COLLECTION OF EVENING SPORTS, INCLUDING TWELFTH-NIGHT CEREMONIES, WITH COPIOUS DIRECTIONS FOR CRYING FORFEITS, AND PROMOTING HARMLESS MIRTH AND INNOCENT AMUSEMENT.

THE WHOLE SELECTED, ALTERED, AND COMPOSED,

BY

RACHEL REVEL,

SPINSTER.

Pile fresh logs on the fire; let the sports be begun,
Since Christmas and youth are the seasons for fun;
And age may be gay, for no Cynic denies
That grey-beards themselves may be merry and wise.
Sixty winters, 'tis true, make the blood somewhat frigid,
And old folks for romping and dancing too rigid;
Yet in social delights they may freely partake,
And go snacks with the youngsters in wit, wine, and cake.

HUMOURS OF TWELFTH CAKE.

LONDON:

PRINTED FOR ALEX. MESNARD, 40, STRAND:

SOLD ALSO BY SHERWOOD, JONES, & CO. PATERNOSTER ROW,

AND BY ALL OTHER BOOKSELLERS.

1825.

44) **REVEL, Rachel.** Winter evening pastimes; or, the merry-makers companion...
London. Printed for Alex. Mesnard, 1825. First edition.

8vo. xxi, [1], 185pp, [1]. Contemporary half-calf, tooled in gilt and blind, marbled paper boards. Lightly rubbed. Scattered spotting.

The first edition of a selection of suggestions for drawing-room parlour-games, including several festive ceremonies particularly intended for winter months, by the pseudonymous 'Rachel Revel'. The volume supposedly aims to promote 'harmless mirth and innocent amusement', although some games reveal seemingly ulterior motives: 'Cupid's Turnpike' requires nominated couples to advance under 'bowers' of arms, upon which, 'the arms...being lowered, they are caught', and must 'forfeit a kiss', before selecting the next victims.

£ 250

45) **[SCOTTISH WOMEN'S RURAL INSTITUTES].** The Scottish Women's Rural Institutes Cookery Book.
[Perth]. [Wood & Son], 1934. Fourth edition.

8vo. 199pp, [1]. Original publisher's printed mauve wrappers. Rubbed, marked, and creased.

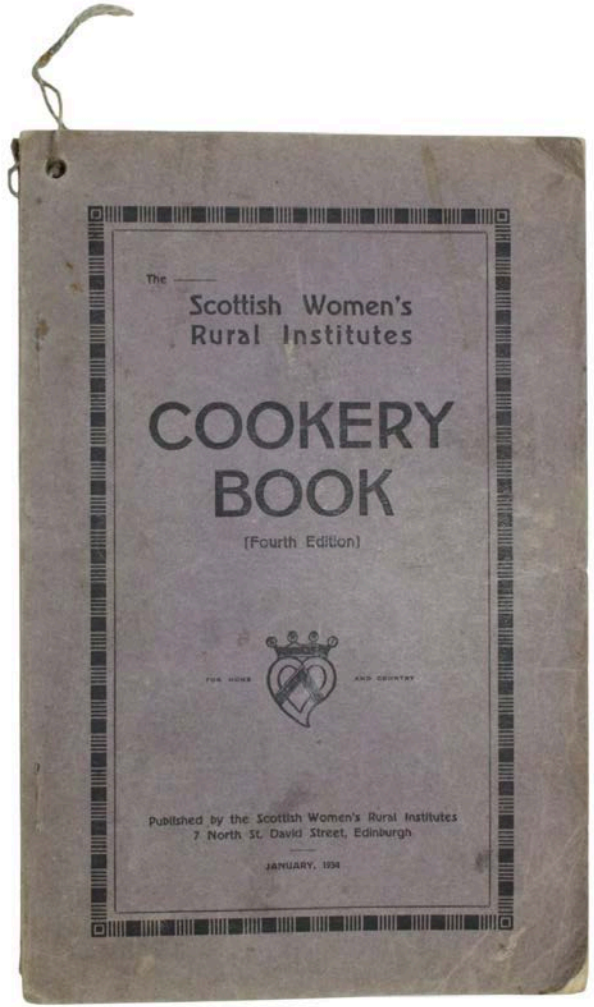
An inter-war edition of a recipe book issued by the Scottish Women's Rural Institutes.

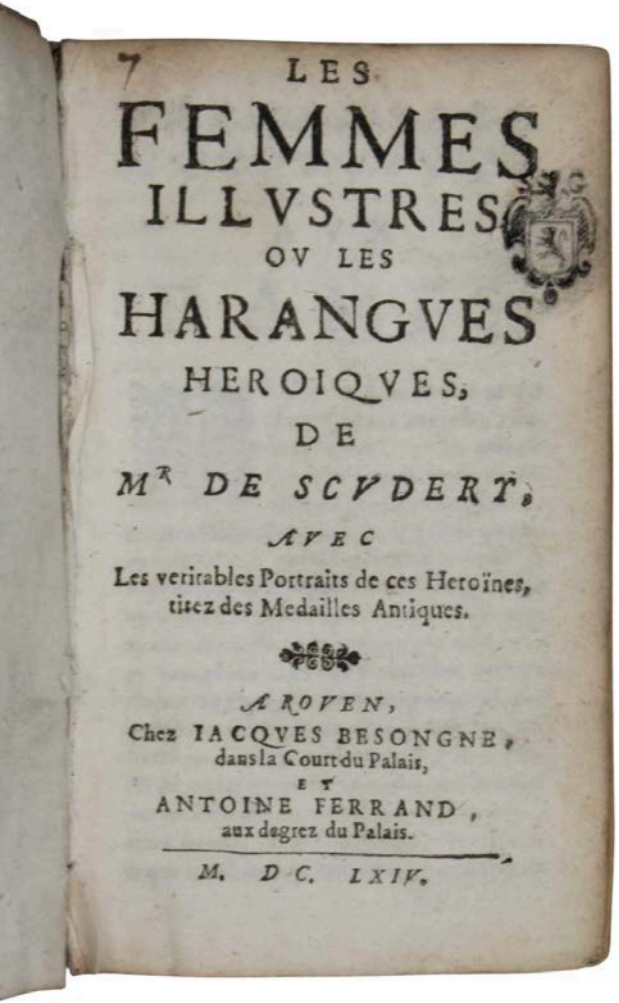
In addition to a plethora of easily prepared meals, many submitted by Institute members, the book is appended with instructions for homemade furniture polishes, including a remarkably noxious sounding method for concocting Brasso.

Founded in 1917 by suffragette **Catherine Blair (1872-1946)**, the Institute, which continues to operate to this day, supports women residing outside of urban centres in Scotland, holding social gatherings and promoting education in, and practice of, home economics.

All edition are scarce; OCLC and COPAC combined record copies of the fourth edition at just four locations (Brigham Young, BL, Michigan, and Oxford Brookes).

£150




7

LES

FEMMES

ILLVSTRES

OV LES

HARANGVES

HEROIQVES,

DE

Mr DE SCVDERY,

AVEC

Les veritables Portraits de ces Heroïnes,
tirez des Medailles Antiques.

A ROVEN,

Chez IACQVES BESONGNE,
dans la Court du Palais,

ET

ANTOINE FERRAND,
aux degrez du Palais.

M. D C. LXIV.

46) SCUDÉRY, [Madeleine de]. La femmes illustres ou les harangues heroiques. *Rouen. Chez Jacques Besongne, 1664.*

12mo. [10], 429pp, [1]. With 20 engraved medallion portraits in the text. Contemporary limp vellum, spine later covered with parchment backstrip. Lightly rubbed and marked, discoloured. Early ink stamp to title page, short tear to leaf O2, touching text without loss, marginal loss to leaf O3, just clipping text without loss of sense.

An early edition of the first series of Madeleine de Scudéry's (1607-1701) epistolary portraits of historical female figures, initially published in two parts in 1642 and 1644 respectively. Besongne published his edition of the second series in 1666.

A scathing critique of patriarchal control, the work asserts the heroism demonstrated by women when navigating the trials and tribulations imposed upon them by dastardly and frequently inept male partners and colleagues.

Authorship has been a subject of debate: at times attributed to a collaboration between the two siblings - Madeleine de Scudéry and Georges de Scudéry - and at other times to one or the other individually. Contemporary scholarship tends to favour Madeleine as the primary, or indeed sole, prose contributor.

£ 250





A GOTHIC TALE FROM THE AUTHOR OF *FRANKENSTEIN*

47) **[SHELLEY, Mary]. REYNOLDS, Frederic Mansel [editor].** The keepsake for MDCCCXXXI.
London. Published for the Proprietor, by Hurst, Chance, and Co., [1831].

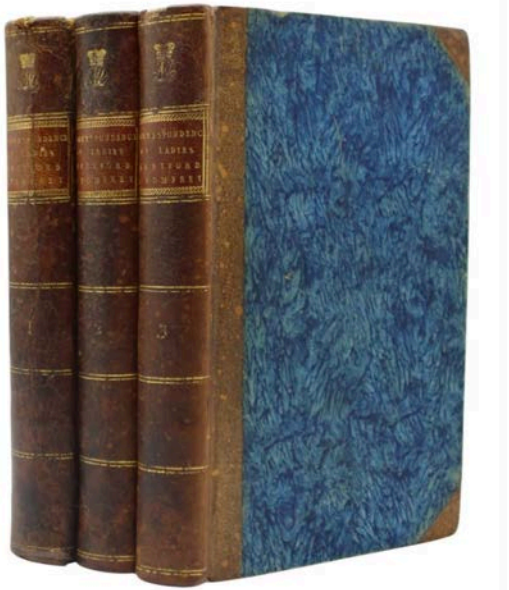
8vo. vii, [1], 320pp. With an engraved presentation plate, and engraved frontispiece, and additional engraved title page, and a further 15 engraved plates. Contemporary gilt-tooled plum half-calf, purple cloth boards, carmine edges, marbled endpapers. Lightly rubbed.

The first edition of a literary anthology that contains the first appearance in print of two stories by Mary Shelley, *The Swiss Peasant* and *Transformation*. The former is a story of the brutal effect the French Revolution had on those residing in the Alps, that exposes the flaws of the class system and highlights the strength of women (a common theme in Shelley's writing). The latter is a darkly Gothic tale that explores the motif of the doppelgänger and bears thematic similarities to her magnum opus, *Frankenstein*, in particular the egotistical natures of the protagonists.

£ 250



48) **SOMERSET, Frances Seymour, Duchess of.** Correspondence between frances, countess of hartford, (afterwards duchess of somerset,) and henrietta louisa, countess of pomfret, between the years 1738 and 1741.
London. Printed for Richard Phillips, 1806. Second edition.



12mo. In three volumes. [2], 334; [2], 336; [2], 325pp, [19]. With an engraved portrait frontispiece to Vol. I. Contemporary gilt-tooled half-calf, marbled paper boards, contrasting red morocco lettering-pieces. Rubbed, some surface loss to boards, and small chip to foot of spine, Vol. I. From the library of **Mary Hill, Marchioness of Downshire, Baroness Sandys (1774-1836)**, with her gilt monogram to head of each spine.

The second edition, with fitting early female provenance, of a selection of correspondence between two noted eighteenth-century women of letters, Frances Seymour, Countess of Hertford and later Duchess of Somerset (1699-1754), and Henrietta Louisa Fermor, Countess of Pomfret (1698-1787), edited by naturalist and cleric William Bingley (1774-1823). Collated primarily from papers held by Lady Bute, a Wiltshire gentlewoman, most copies of this second edition were destroyed in a fire, with few being saved.

The two women became compatriots whilst serving as Ladies of the Bedchamber to Queen Caroline, the popular consort of George II; both retired from courtly duties following her death. Frances Seymour, who served as a literary patron for figures including hymn-writer Isaac Watts and labouring poet Stephen Duck, was also a published poet, whose work appeared anonymously, or sometimes under the pseudonym Eusebia, in at least two miscellanies. Lady Pomfret, whose stern attitude was ridiculed - perhaps undeservingly - by Horace Walpole, recorded in her diary over 230 women with whom she and Seymour corresponded, among them several educated women of lower classes, including poet Elizabeth Carter, Bolognese philosophy professor Dr Laura Bassi, and Venetian painter Rosalba Carriera.

Provenance: From the Sandys family library at Ombersley Court, by descent from Mary Hill, Marchioness of Downshire, recently dispersed.

£ 250

THREE DANCERS AND THE CLOWN GRIMALDI

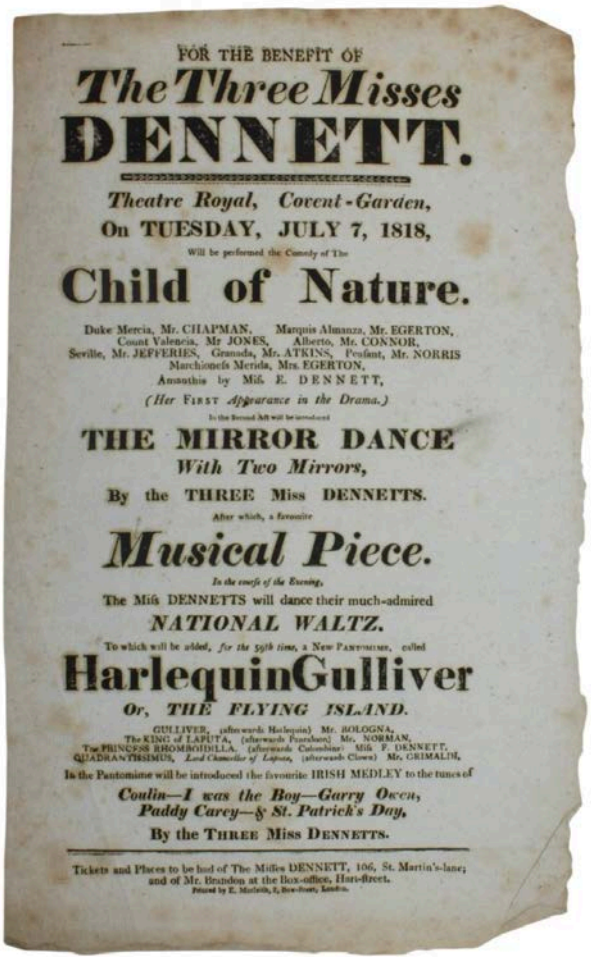
49) **[THEATRE ROYAL, COVENT-GARDEN].** For the benefit of The Three Misses dennett. Theatre Royal, Covent-Garden, On tuesday, july 7, 1818, Will be performed the Comedy of The Child of Nature.... *London. Printed by E. Macleish, 1818.*

Dimensions 200 x 320 mm. Single leaf broadside. Toning and chipping to edges, light spotting.

A scarce playbill advertising a benefit concert in aid of the Misses Dennett, a trio of classical dancers who performed frequently alongside the company of the Theatre Royal, Covent Garden, in which they are proclaimed to perform 'their much-admired National Waltz'. The recital is followed by a showing of Harlequin Gulliver, a pantomime adaptation of Swift's novel organised by **Charles Farley (1771-1859)** a leading designer of Covent Garden's harlequinade-pantomime in the Regency era, and starring his most successful pupil, the nation's leading comic entertainer, **Joseph Grimaldi (1778-1837)**.

OCLC records just two copies, in North America (Dartmouth and Princeton).

£ 250



FOR THE BENEFIT OF

The Three Misses

DENNETT.

Theatre Royal, Covent-Garden,

On TUESDAY, JULY 7, 1818,

Will be performed the Comedy of The

Child of Nature.

Duke Mercia, Mr. CHAPMAN, Marquis Almanza, Mr. EGERTON,
Count Valencia, Mr JONES, Alberto, Mr. CONNOR,
Seville, Mr. JEFFERIES, Granada, Mr. ATKINS, Peasant, Mr. NORRIS
Marchioness Merida, Mrs. EGERTON,
Amanthis by Miss E. DENNETT,
(Her First Appearance in the Drama.)

In the Second Act will be introduced

THE MIRROR DANCE

With Two Mirrors,

By the THREE Miss DENNETTS.

After which, a favourite

Musical Piece.

In the course of the Evening,

The Miss DENNETTS will dance their much-admired

NATIONAL WALTZ.

To which will be added, for the 59th time, a New Pantomime, called

HarlequinGulliver

Or, THE FLYING ISLAND.

GULLIVER, (afterwards Harlequin) Mr. BOLOGNA,
The KING of LAPUTA, (afterwards Pantaloon) Mr. NORMAN,
The PRINCESS BROMBRIDILLA, (afterwards Columbine) Miss F. DENNETT,
QUADRANTISSIMUS, Lord Chancellor of Laputa, (afterwards Clown) Mr. GRIMALDI,

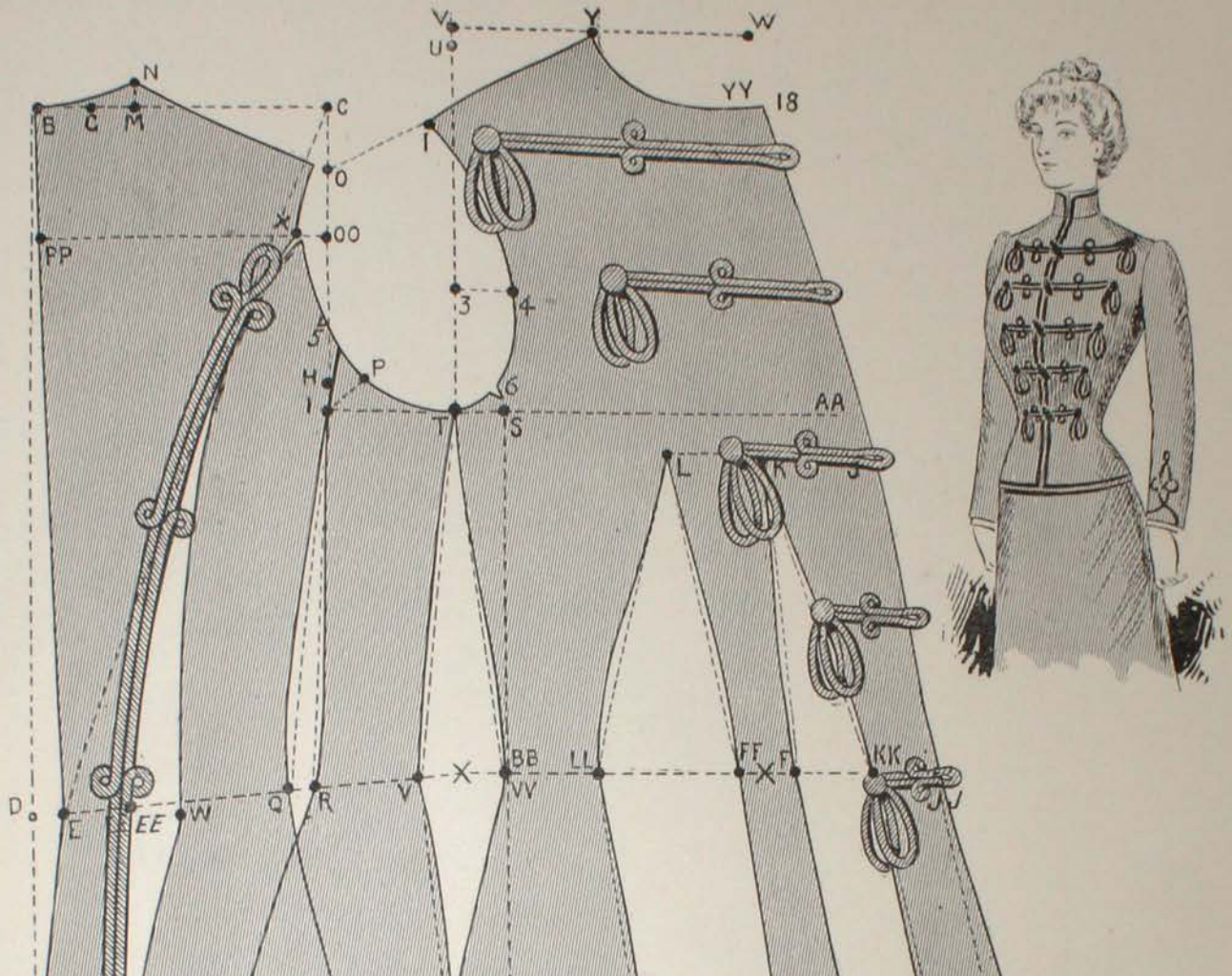
In the Pantomime will be introduced the favourite IRISH MEDLEY to the tunes of

Coulin—I was the Boy—Garry Owen,
Paddy Carey—& St. Patrick's Day,

By the THREE Miss DENNETTS.

Tickets and Places to be had of The Misses DENNETT, 106, St. Martin's-lane;
and of Mr. Brandon at the Box-office, Hart-street.

Printed by E. Macleish, 2, Bow-street, London.


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50) **THORNTON, J[oseph] P[atrick].** The sectional system of ladies' garment cutting, comprising bodices, jackets, ulsters, skirts, habits, &c..
London. The Thornton Institute, [1901]. First edition.

Large quarto. viii, 304pp. With a portrait frontispiece and 111 plates. Original; publisher's blind-stamped burgundy pebbled cloth, lettered in gilt. With protective glassine wrapper. Wrapper browned, else a fine copy.

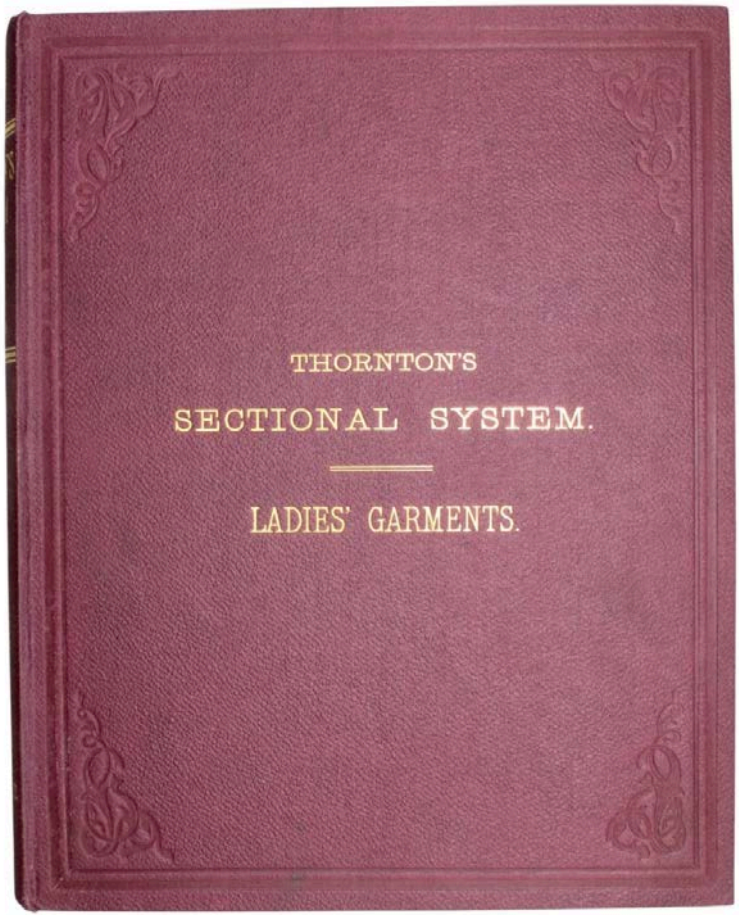
The first edition of Joseph Patrick Thornton's (1882/3-1935) authoritative and invaluable manual on ladies' bespoke tailoring.

Following on from Thornton's *The Sectional System of Gentlemen's Garment Cutting* (1893), the profusely illustrated book provides detailed instruction in all aspects of garment cutting for the aspiring student, including the tailoring of the traditional, such as riding and costume skirts, and the modish, including 'cycling skirts', 'driving jackets'.

OCLC and COPAC combined record copies at just 10 locations worldwide (BL, Colorado, Houston, KB, LACMA, Leeds, Miami, Toronto, UAL, and V&A).

Seligman 1901:15

£ 750



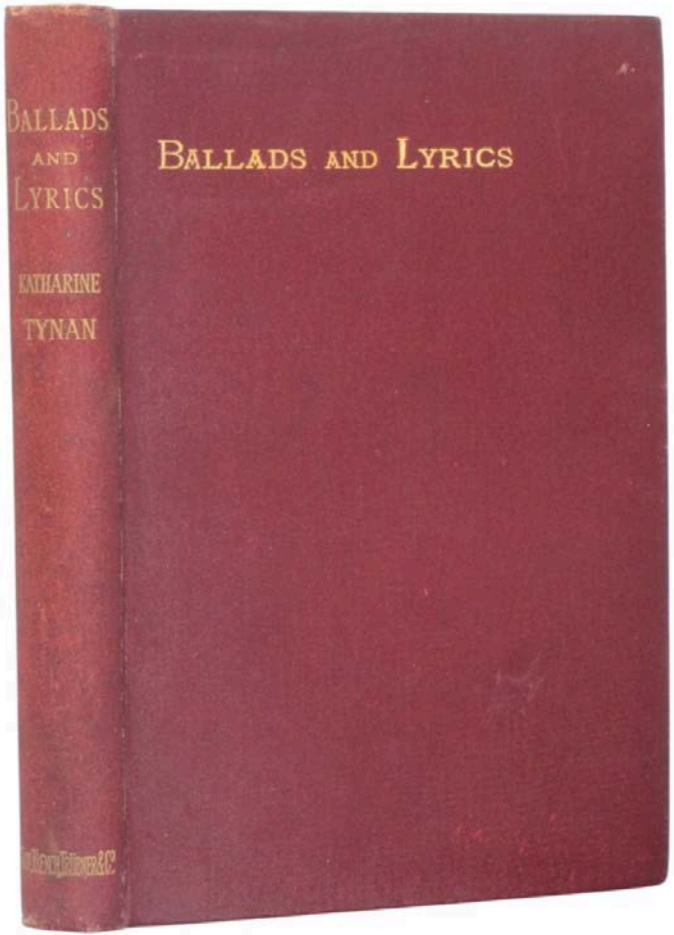
T. W. ROLLESTON'S COPY

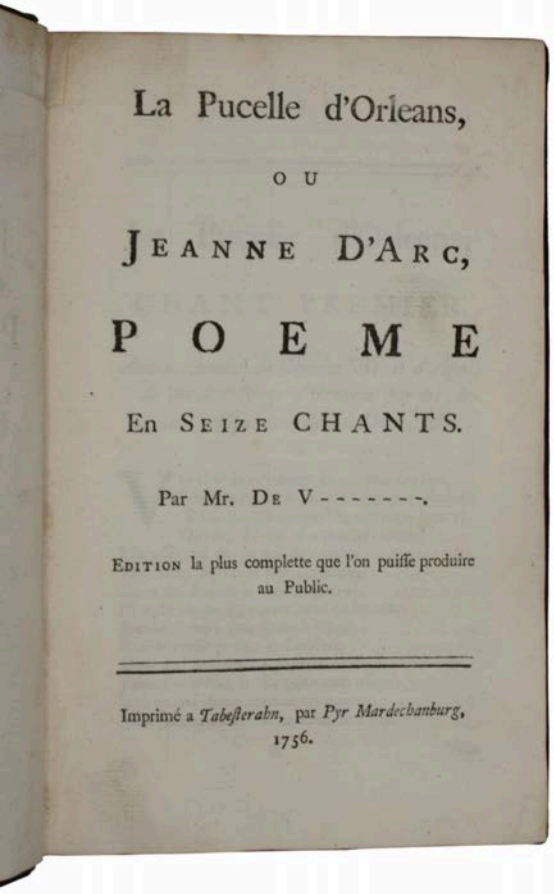
51) **TYNAN, Katharine.** Ballads and lyrics.
London. Kegan Paul, Trench, Trübner & Co., 1891. First edition.

8vo. xiii, [1], 153pp, [1]. With a half-title. Original publisher's burgundy cloth, lettered in gilt. A trifle rubbed, spine sunned. Pencilled ownership inscription 'T. W. Rolleston' to half-title.

The first edition of the third published volume of poetry by prolific Irish writer Katharine Tynan (1859-1931), who is known to have written over a hundred novels in her lifetime. This copy belonged to Irish author **T. W. Rolleston (1857-1920)**, known for his work preserving Irish cultural traditions and publications in several literary fields, and includes a few of his pencilled annotations.

£ 100





La Pucelle d'Orleans,

OU

JEANNE D'ARC,

POEME

En SEIZE CHANTS.

Par Mr. DE V-------.

EDITION la plus complette que l'on puisse produire au Public.

Imprimé a *Tabesterahn*, par *Pyr Mardechanburg*, 1756.

AN ALMOST CERTAINLY FALSE IMPRINT

52) **V[OLTAIRE], Mr. de.** La Pucelle d'Orleans ou Jeanne D'Arc, poeme En Seize chants.
Imprimé a Tabesterahn. Pyr Mardechanburg, 1756.

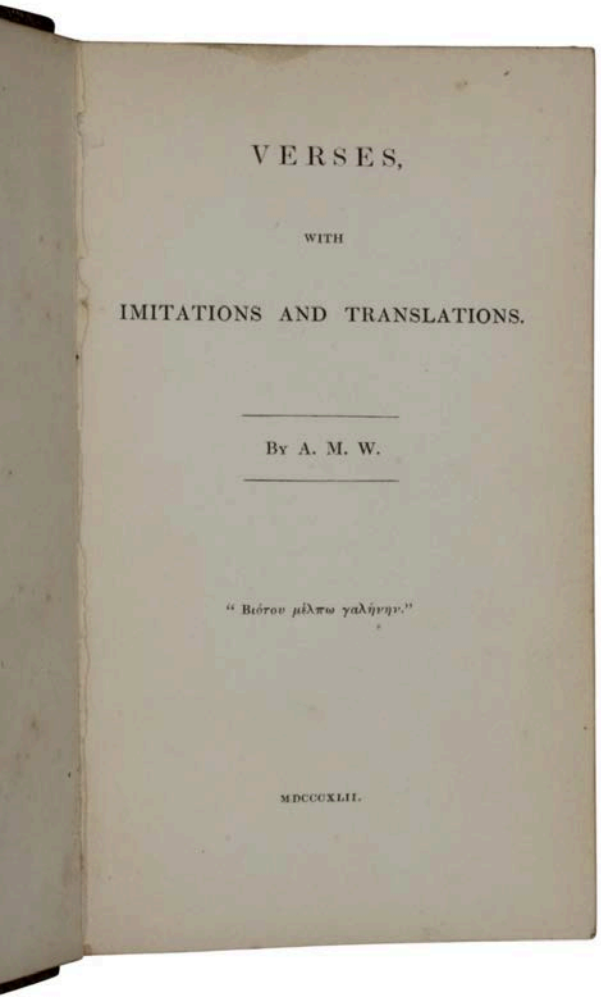
8vo. [2], 174pp. Contemporary gilt-tooled mottled calf, contrasting red morocco lettering-piece, marbled endpapers. Lightly rubbed. Small piece excised from blank fly-leaf, the verso of which displays the ink inscription of 'G. H. Wheler'.

An early printing, with an almost certainly false imprint - and likely produced in London - preceding the author's toned-down, authoritative edition of 1762, of Voltaire's scandalous verse satire on Joan of Arc, The Maid - or La Pucelle - of Orleans, first circulated throughout the 1730s, and pirated heavily throughout the 1950s in its original lurid detail.

Considered among the most scandalous of the French philosopher's works, the long poem was written at least partially in response to Jean Chapelain's own 'La Pucelle' (1656), a much-ridiculed poetic examination of the heroic figure, with Voltaire going so far as to directly insult his predecessor: 'O Chapelain! O thou whose violin/ Produced of old so harsh and vile a din'. As was typical of pirated editions, this copy's true place of publication was concealed in favour of a fictitious imprint, attributing the work to 'Tabesterahn' - an entirely concocted location.

£ 250





VERSES,

WITH

IMITATIONS AND TRANSLATIONS.

By A. M. W.

" Βιότου μέλπω γαλήνην."

MDCCCXLII.

53) W[OOD], A[nn] M[aria]. Verses with imitations and translations.
[London]. [J. Rider], 1842.

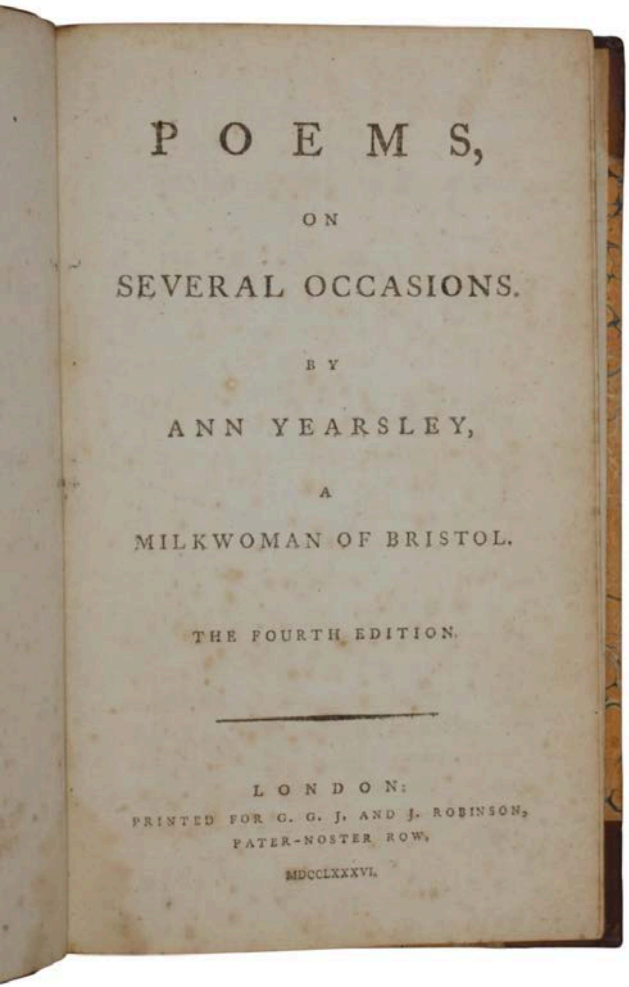
8vo. [2], 178pp. Contemporary tan straight-grain morocco, tooled in gilt and blind, A.E.G., gilt dentelles. Lightly rubbed, spine sunned. Front blank fly-leaf torn away.

The sole published collection, privately issued and very scarce, of the literary efforts of Anna Maria Michell Wood, wife of Whig MP Benjamin Wood (1787-1845), containing several of her own translations from Portuguese and Italian. The compositions, primarily divided into 'stanzas' and 'sonnets', also include a translation of Lucian's *Gallus, or The Dream*, a popular dialogue between Micyllus, a cobbler, and a rooster, which has awoken him unexpectedly.

Wood precedes her verse selections with a short account of the exploits of her father, Admiral **Sampson Michell (1755-1809)**, and the recent ancestry of her mother, **Ann Shears (1755-1838)**, including an account of her childhood relocation from Lisbon to Cornwall: 'We embarked on board the Lively in October, and arrived in England in December, 1807'. The volume also reprints, under the heading of 'Memoranda', a selection of letters from Sampson to his children, wife, and compatriots, among them Wood's brother, Vice-Admiral **Sir Frederick Thomas Michell (1788-1873)**.

COPAC records a single copy (BL); OCLC adds no further.

£ 450



POEMS,

ON

SEVERAL OCCASIONS.

BY

ANN YEARSLEY,

A

MILKWOMAN OF BRISTOL.

THE FOURTH EDITION.

LONDON:
PRINTED FOR G. G. J. AND J. ROBINSON,
PATER-NOSTER ROW.
MDCCLXXXVI.

DISPUTING HER PATRON'S ACCOUNT

54) **YEARSLEY, Ann.** Poems, on several occasions by ann yearsley, a milkwoman of bristol.
London. Printed for G. G. J. and J. Robinson, 1786. Fourth edition.

8vo. xxxi, [1], 103pp, [1]. With a half-title. Contemporary half-calf, marbled paper boards, recently rebacked. Lightly rubbed. Occasional light spotting.

'I am said to have proved ungrateful to my patroness. - The charge I disclaim.'

The fourth edition of the first published work by Ann Yearsley, née Cromartie (1753-1806), also known as Lactilla, a labouring poet of Bristolian origin who had a brief stint as a beneficiary of Hannah More, was the first to contain a biting criticism of her sometime patron.

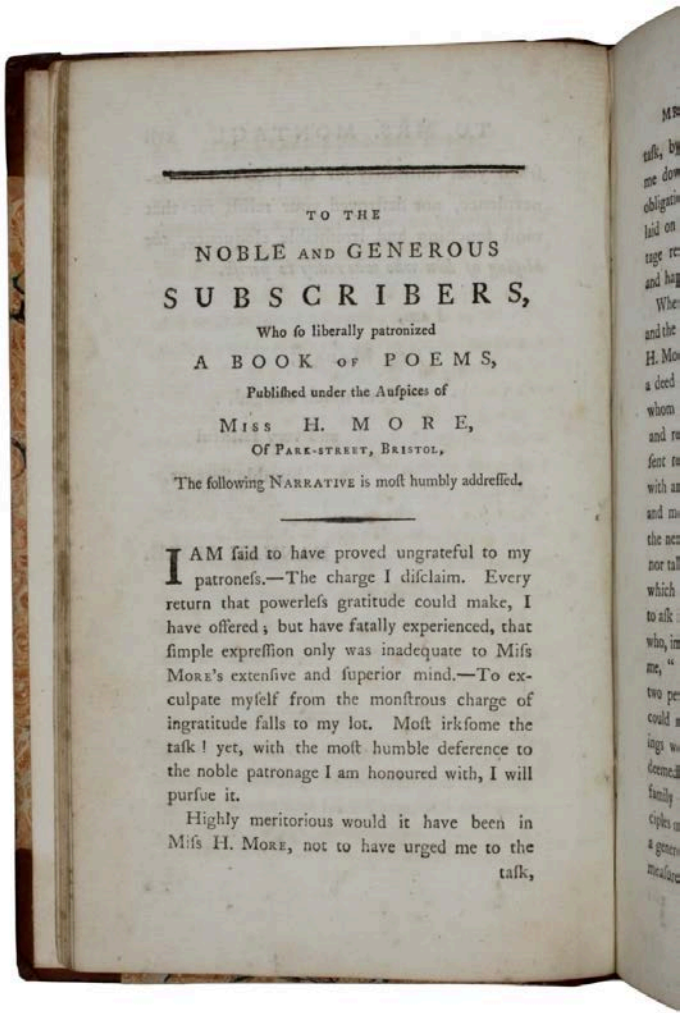
Yearsley hailed from a humble background. The little education she acquired was received from her mother, a milkwoman who trained her daughter in the same occupation. In 1774 Ann married yeoman farmer **John Yearsley (bap. 1748, d. 1803)** with whom she raised six children. In less than a decade the family descended into destitution. In 1784, near-starvation, Ann's local reputation as an amateur poet was brought to the attention of writer and philanthropist **Hannah More (1745-1833)** who arranged by subscription to publish a selection of Ann's poetry. *Poems, on several occasions* (London, 1785) Over one thousand subscribers contributed, their number including prominent members of the aristocracy and literary friends such as Sir Joshua Reynolds, Fanney Burney, Anna Seward, and Horace Walpole.

Despite the critical and commercial success of that volume, the two women soon parted company following a dispute over the distribution of profits (approximately £600), which were placed by More in a trust without Yearsley's consent. Though More supervised the publication of two further editions, this fourth edition was issued by a different publisher after Yearsley broke with her patron in 1786. It is the first edition to feature Yearsley's narrative of the quarrel, in which she disputes More's accusations, and highlights the discriminatory treatment of More and her sister Betty, whose criticism of Yearsley's 'manner of speaking' and annoyance at the disclosure of 'my buying what is called the hog-wash of her kitchen' highlights the wealthy women's disdain at the labouring poet's wishes for independence.

Though Yearsley found some later success, notably with the abolitionist occasional piece *A Poem on the Inhumanity of the Slave Trade* (1788), her popularity rapidly declined. In 1793, having faded somewhat into obscurity, she established a circulating library in Hotwells.

ESTC T143556.

£ 500



TO THE

NOBLE AND GENEROUS

SUBSCRIBERS,

Who ſo liberally patronized

A BOOK OF POEMS,

Publiſhed under the Auſpices of

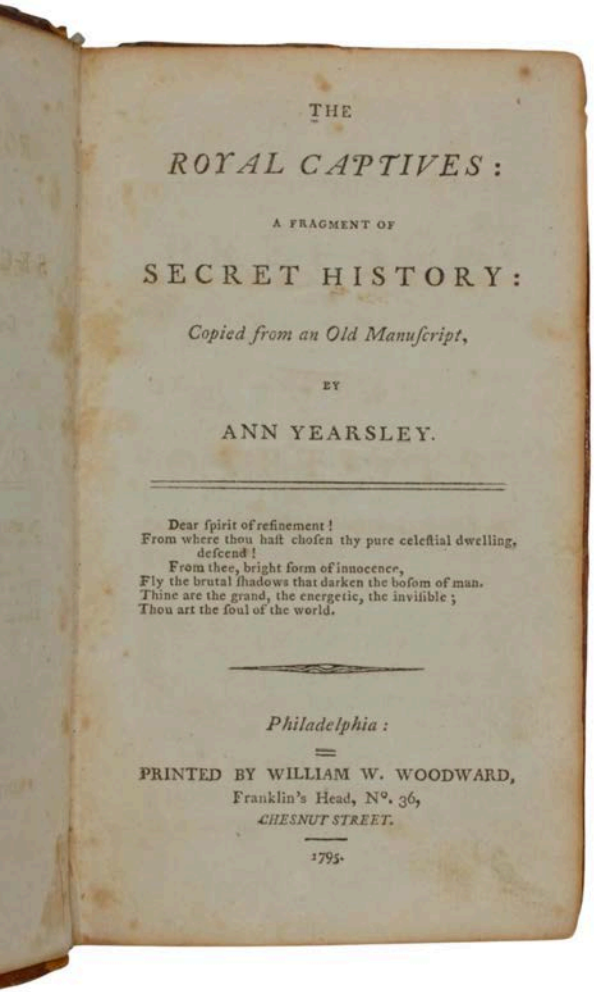
MISS H. MORE,

OF PARK-STREET, BRISTOL,

The following NARRATIVE is moſt humbly addreſſed.

I AM ſaid to have proved ungrateful to my patroneſs.—The charge I diſclaim. Every return that powerleſs gratitude could make, I have offered; but have fatally experienced, that ſimple expreſſion only was inadequate to Miſs MORE's extenſive and ſuperior mind.—To exculpate myſelf from the monſtrous charge of ingratitude falls to my lot. Moſt irkſome the taſk! yet, with the moſt humble deference to the noble patronage I am honoured with, I will purſue it.

Highly meritorious would it have been in Miſs H. MORE, not to have urged me to the taſk,



THE

ROYAL CAPTIVES:

A FRAGMENT OF

SECRET HISTORY:

Copied from an Old Manuſcript,

BY

ANN YEARSLEY.

Dear ſpirit of refinement!
From where thou haſt choſen thy pure celeſtial dwelling,
deſcend!
From thee, bright form of innocence,
Fly the brutal ſhadows that darken the boſom of man.
Thine are the grand, the energetic, the inviſible;
Thou art the ſoul of the world.

Philadelphia:

PRINTED BY WILLIAM W. WOODWARD,
Franklin's Head, N°. 36,
CHESNUT STREET.

1795.

55) **YEARSLEY, Ann.** The royal captives: a fragment of secret history: Copied from an Old Manuscript.
Philadelphia. Printed by William W. Woodward, 1795. First edition.

12mo. [8], 273pp, [3]. With a half-title and a terminal blank leaf. Comprises V. I and II of the four volume work. The third and fourth volumes were published as 'Volume II' by Thomas Bradford in 1796. Contemporary tree-sheep, recently rebacked preserving contemporary contrasting red morocco lettering-piece. Rubbed, corners exposed. Marginal loss to foot of leaf D3, scattered spotting.

An early American edition, published in Philadelphia, of the first two volumes of the only published prose work by Ann Yearsley (1753-1806), Bristolian labouring poet and writer. Volumes three and four of the Gothic thriller were published the subsequent year as 'Volume II' by fellow Philadelphia printer Thomas Bradford.

Yearsley hailed from a humble background. The little education she acquired was received from her mother, a milkwoman who trained her daughter in the same occupation. In 1774 Ann married yeoman farmer **John Yearsley (bap. 1748, d. 1803)** with whom she raised six children. In less than a decade the family descended into destitution. In 1784, near-starvation, Ann's local reputation as an amateur poet was brought to the attention of writer and philanthropist **Hannah More (1745-1833)** who arranged by subscription to publish a selection of Ann's poetry, *Poems, on several occasions* (London, 1785). Over one thousand subscribers contributed, their number including prominent members of the aristocracy and literary friends such as Sir Joshua Reynolds, Fanney Burney, Anna Seward, and Horace Walpole.

ESTC W22017.

£ 375



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