

Justin Croft Antiquarian Books

October 2019

English Verse

1760-1820

Justin Croft Antiquarian Books, 7 West St,
Faversham, Kent, ME13 7JE

+44 1795 591111 justin@justincroft.com

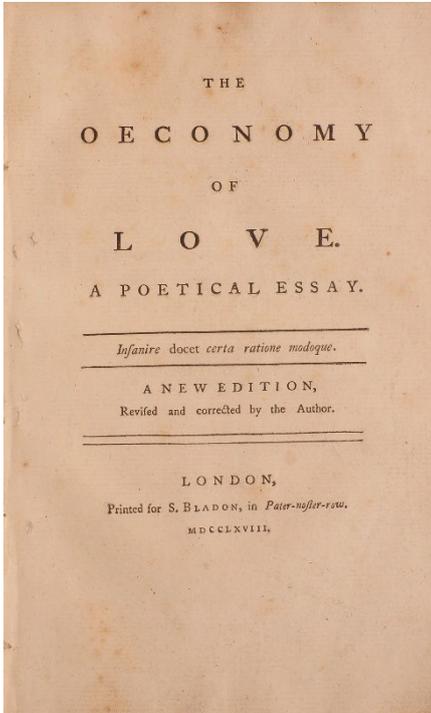
1. **ABU'L-QASIM FIRDOWSI TUSI, or FERDOWSI (c. 940–1020).** Sohrab, a Poem: Freely translated from the original Persian of Firdousee; being a Portion of the Shahnamu of that celebrated Poet. By James Atkinson, assistant surgeon on the Bengal Establishment, and member of the Asiatick Society ... Calcutta: P. Pereira, at the Hindoostani Press, 1814. **£400**

4to (250 × 145 mm), pp. [4], xxv, [1], 267, [5] (advert and errata); marginal browning, some narrow wormtracks, usually marginal but within text on some 10 leaves (not obscuring sense), one closed marginal tear with old stamp paper repair; uncut, nineteenth-century marbled boards, with Warrington Museum label to upper cover (embossed stamps also to two leaves), rebacked and recorned.

FIRST EDITION in English, with both English and Arabic text of this episode (the tragedy of Rostam and Sohrab) from the tenth-century Persian epic *Shâh Nâme*. 'Atkinson's Persian translations in both prose and verse are his chief title to fame, and of these his selections from the Shâh Nâme of Firdausi are the most notable. They were the first attempt to make the great Persian Epic of Kings familiar to English readers. He first published the episode of Sohrâb, in Persian with a free English translation, in 1814' (*Oxford DNB*). An assistant surgeon in the Bengal service, Atkinson was stationed near Dacca and studied Persian and other languages with considerable success. He later took the deputy chair of Persian in Fort William College at Calcutta.

2. [ARMSTRONG, John]. *The Oeconomy of Love. A poetry Essay ... A new Edition, revised and corrected by the Author.* London, Printed for S. Bladon ... 1768. £200

8vo (210 × 133 mm) in half-sheets, pp. [3]–45, [1]; some light spotting and browning, disbound, final two leaves dust-soiled, first few leaves beginning to come loose from spine.



FIRST PRINTING of the ‘revised and corrected’ edition of the physician and poet John Armstrong’s ‘glowingly explicit sex manual in blank verse’, here newly excised of some of the racier passages, including an excerpt describing a wet dream (*Oxford DNB*).

The Oeconomy of Love, first published in 1736, was Armstrong’s most frequently reprinted work in the eighteenth century, and was ‘chiefly intended as a Parody upon some of the didactic Poets; and, that it might be still the more ludicrous, the Author in some Places affected the stately Language of Milton’ (p. [5], author’s advertisement). Armstrong ‘had a reputation for drinking, swearing, and indolence; he was habitually querulous and sarcastic, but discerning friends, including Thomson, Smollett, and Hume, found his melancholy pleasing. In his last decade he mellowed: Fanny Burney, in 1772, thought him “very droll”, “an amazing old man” (*ibid.*).

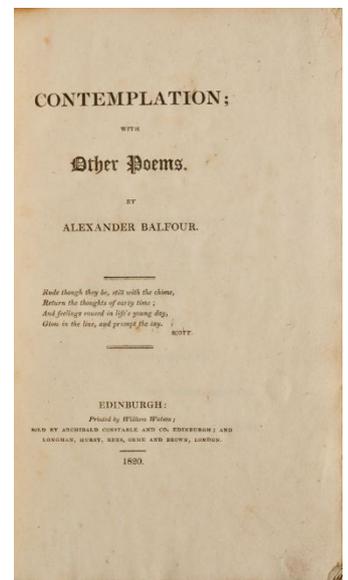
The Bowyer ledgers record that 750 copies were printed (Maslen & Lancaster 4699). ESTC lists 7 only (Cambridge, NLS, V&A in the UK).

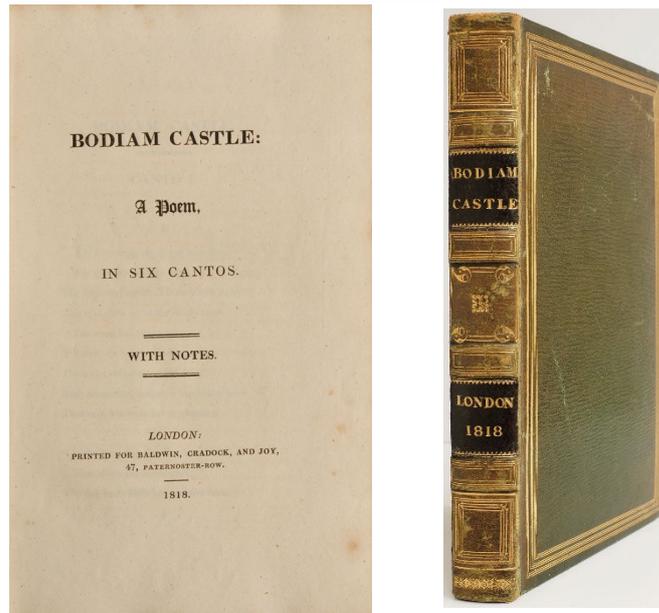
3. BALFOUR, Alexander. *Contemplation; with other Poems ...* Edinburgh: William Watson; sold by Archibald Constable and Co, and Longman, Hurst, Rees, Orme and Brown, London, 1820. £200

8vo (228 × 128 mm), pp. [8], ii, 340; pale waterstain to lower margins, occasional spotting; uncut modern quarter calf; inscription (‘James Jamies 1st March 1821’) to half-title.

FIRST EDITION. Of humble origins, Balfour was apprenticed to a weaver, before finding some celebrity for poems printed in Scottish local newspapers. He continued to publish in this way, taking a variety of non-literary occupations to support himself, until the success of his novel *Campbell, or, The Scottish Probationer* (1819) allowed him to turn to literature as a source of income. Falling victim to an onset of paralysis in that year, he spent the next decade confined to a wheelchair, producing several more popular novels. *Contemplation* contains poetical homages to Burns and Beattie.

Jackson, *Annals of English Verse, 1770-1835*, p. 452.





4. **BODIAM CASTLE:** A Poem in six Cantos. London: [C. Baldwin for] Baldwin, Cradock, and Joy, 1818. **£450**

8vo (214 × 130 mm), pp. [4], 300, complete with half-title and two final advert leaves; a few marginal spots, but overall very fresh and clean; contemporary green straight grain morocco, gilt, spines with 4 broad raised bands, two black morocco labels, gilt edges, red endpapers; joints rubbed, minor abrasions to upper cover; armorial bookplate of John Lane, Middle Temple; a handsome copy.

FIRST EDITION of this anonymous verse romance—a Scott-inspired medievalist episode set in the fourteenth-century moated castle in East Sussex. ‘An inoffensive grunter of the octo-syllabic sty’ (*Monthly Review*).

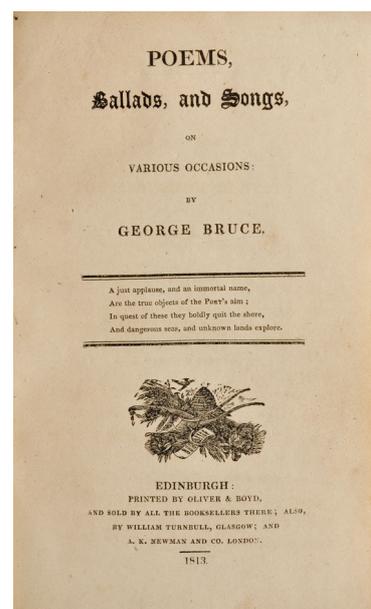
Jackson, p. 430.

5. **BRUCE, George.** Poems, Ballads, and Songs, on various Occasions. Edinburgh: printed by Oliver & Boyd, and sold by all the booksellers there; also by William Turnbull, Glasgow; and A.K. Newman & Co. London, 1813. **£300**

8vo (207 × 120 mm), pp. xvi, [1], 10-215, [1] (prelims mispaginated), woodcut ornaments; closed tear (no loss) to gutter of pp. 147-8; contemporary half morocco; joints and corners rubbed; bookplate and shelf mark of Archibald Earl of Eglinton; a very good copy.

FIRST EDITION, the second of two verse collections by a successful Edinburgh miniature and silhouette painter. Several poems are in Scots dialect and at least two are on artistic subjects: ‘Song, The Enamoured Painter’ and ‘Epistle to a Friend, on the Decay of Taste for the Fine Arts in Scotland, 1812’. This is a subscriber’s copy, one of two copies ordered by Archibald, twelfth Earl of Eglinton (restorer of Eglinton Castle). Painter Henry Raeburn is among the other subscribers.

Not in Jackson.



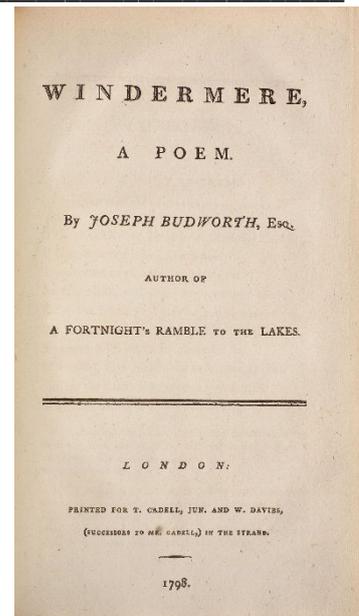
6. [BUDWORTH, Joseph [*later* PALMER]. Windermere, a Poem. London: T. Cadell, Jun. and W. Davies, (successors to Mr. Cadell), 1798. [Bound after:]

A FORTNIGHT'S RAMBLE to the Lakes in Westmoreland, Lancashire, and Cumberland. By a Rambler... the second edition. London for J. Nichols, 1795. **£1200**

Two works bound together, 8vo (205 × 125 mm), pp. [4], 28; xxxii, 292, plus engraved frontispiece; contemporary tree calf, spine double-ruled in gilt, red morocco label; rubbed, upper joint starting but secure; bookplates of Sir Thomas Hesketh, Bart and Easton Neston Library, inscription to head of title (From the Author) on A Fortnight's Ramble.

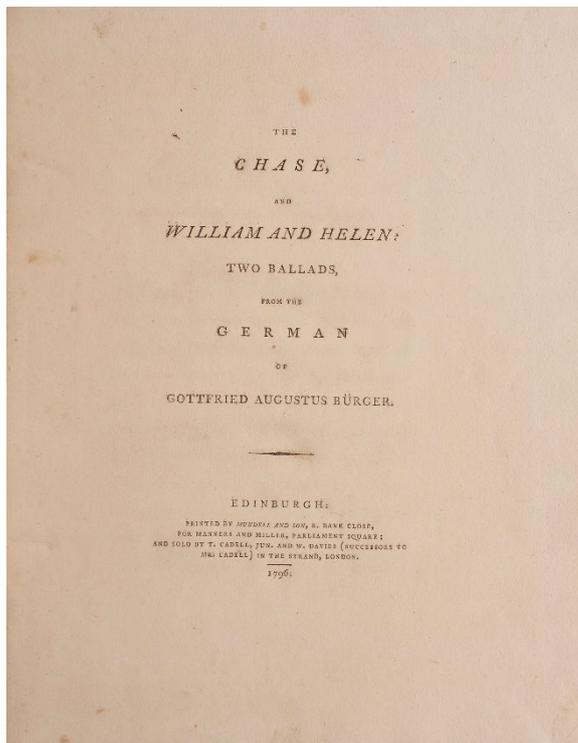
FIRST EDITION of an early Lakeland poem, bound with presentation copy of the second edition of the author's account of his Lakeland tour. *A Fortnight's Ramble* (first published 1792) contains the famous description of Mary Robinson, 15-year-old innkeeper's daughter of the Fish Inn, Buttermere, which launched an unlikely tourist industry in the area and Mary's own unfortunate celebrity as 'the Beauty of Buttermere'.

Jackson, p. 231; second work not in Jackson; *Windermere*: Aubin, *Topographical Poetry*, p. 104, 271, 306.



7. BÜRGER, Gottfried August. The Chase, and William and Helen: two Ballads from the German of Gottfried Augustus Bürger. Edinburgh: Printed by Mundell and Son, R. Bank Close, for Manners and Miller, Parliament Square; and sold by T. Cadell, Jun. and W. Davies (successors to Mr. Cadell) in the Strand, London. 1796. **£1800**

4to (265 × 205 mm), pp. v, [1], 41, [1]; uncut in contemporary marbled boards, plain paper spine, spine partly defective, corners slightly worn, cords slightly loose on an otherwise excellent copy; from the library of James Watt.



FIRST EDITION, FIRST ISSUE, of Walter Scott's first published book. 'In 1795 Anna Laetitia Aikin read an unpublished translation of Bürger's *Leonore* at one of Dugald Stewart's parties, and although Scott was not present he was stimulated to find his own copy of the German original. He met the Aberdonian James Skene of Rubislaw, who had lived in Saxony for some years and had a collection of German books. The poems in the German manner included within Matthew Lewis's *The Monk* (1796) were a further stimulus, and in April 1796 Scott tried his hand at translating *Leonore*. "He began the task... after supper, and did not retire to bed until he had finished it, having by that time worked himself into a state of excitement which set sleep at defiance" (Lockhart, 1.235). So pleased was Scott with the reaction of his friends that he proceeded to translate another Bürger poem, *Der wilde Jäger*, and the two were published together anonymously as *The Chase and*

William and Helen: Two Ballads from the German of Gottfried Augustus Bürger on 1 November 1796, priced 3s. 6d' (*Oxford DNB*).

Although not marked, this copy comes from the library of James Watt, sold by Sotheby's, March, 2003 and is in characteristic Watt condition: unsophisticated, in the original boards.

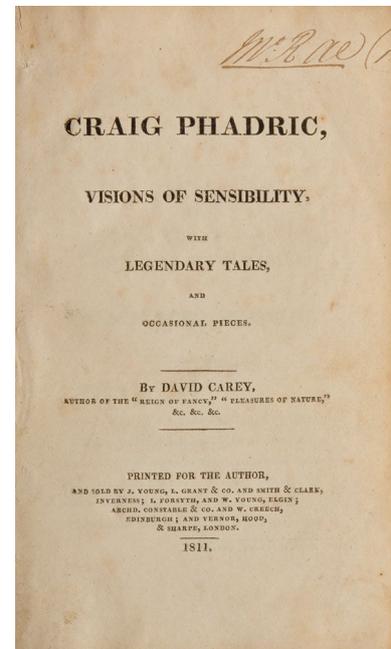
Jackson, p. 206; Morgan 846; Todd & Bowden 1Aa.

8. **CAREY, David.** Craig Phadrig, Visions of Sensibility, with legendary Tales, and occasional Pieces, [Inverness: J. Young] for the author, and sold by J. Young, L. Grant & Co. and Smith & Clark, Inverness; I. Forsyth, and W. Young, Elgin; Arc[hibal]d Constable & Co. and W. Creech, Edinburgh; and Vernor, Hood, & Sharpe, London, 1811. **£300**

8vo (210 × 122 mm), pp. 8, [2], [9-] 225, [1]; slightly dusty and thumbed; early half calf, rebacked to style; boards soiled, corners a little worn; early bookplate and ownership inscription (McCrae), the latter trimmed; a good copy.

FIRST EDITION: Highland poetry inspired by the mountain landscape of Craig Phadrig, which is topped by an ancient Pictish hillfort. Carey muses on the legends of Macbeth (including the Weird Sisters); on the parallel between Macbeth and Napoleon Bonaparte, and Scottish history up to Culloden.

Jackson, p. 348; Johnson, *Provincial Poetry*, 163; Aubin, p. 373.



9. **CHURCH, John Henry.** Angela; or, the Moss-grown Cell. A Poem, in four Cantos ... Printed for the Author. Sold by Swinborne and Walter [Printers, Colchester], W. Keymer, and J. Chaplin, Colchester; and Baldwin, Cradock, and Joy ... London. 1818. **£150**

8vo (187 × 109 mm), pp. xxiv, 108, including a substantial list of subscribers; some light spotting throughout; uncut in the original boards, some light marking and soiling, rebacked with plain paper, some neat repairs along the fore-edge.

FIRST AND ONLY EDITION of a provincial poem in four cantos aiming 'To reward virtue and discourage vice' (p. x) through its portrayal of the steadfast Angela, who earns herself a life of domestic felicity by being 'an example to the sex, that true virtue is able to surmount all obstacles' (p. xx). A quick read this poem is not, but do not fear, for as the author states in his preface, 'the dull passages, may, by their contrast, heighten, and serve as a sort of foil to the more interesting ones!' (p. xii). The preface, like the poem itself, does a great deal of moralizing, including a section condemning suicide ('How weak—how mad! When a few short years,—a very few days,—nay, even moments, might summon him into the Awful Presence by a messenger from on high!', p. xiv) and another praising women, though he makes sure to temper his admiration by reminding women their place ('To the policy of a state, the female sex is in no small degree indebted', p. xvi).

We have been able to find only one other poem by the author, 'The Angler', listed in a July 1819 issue of *Blackwood's Edinburgh Magazine*, though we have been unable to locate any copies institutionally, in auction records, or on the market.

Not in Jackson or Johnson.

10. **COLMAN, George, *the Younger***. *Poetical Vagaries*; containing an Ode to WE, a hackney'd critick; low Ambition, or the Life and Death of Mr. Daw; a Reckoning with Time; the Lady of the Wreck, or Castle Blarneygig; two Parsons, or the Tale of a Shirt. London: printed for the author [by T. Woodfall]; and sold by Longman, Hurst, Rees, Orme and Brown 1812. £100

4to (260 × 205 mm), pp. [4], 144, complete with half-title; some dispersed spots/foxing, though generally clean; contemporary half calf, marbled boards, spine gilt in compartments, rubbed, head and tail of spine slightly chipped; engraved armorial bookplate (Hudson Gurney).

FIRST EDITION of this verse collection, including 'The Lady of the Wreck, or Castle Blarneygig', a sustained parody of Sir Walter Scott's *The Lady of the Lake* and the current craze for Scottish medievalism, with a mock dedication. 'The Author of this Work, has, merely, adopted the Style which a northern GENIUS has, of late, render'd the Fashion, and the Rage:—He has attempted, in this instance, to become a Maker of the *Modern-Antique*; a Vender of a new Coinage, begrimed with the ancient *oerugu*;—a Constructor of *the dear pretty Sublime*, and *sweet little Grand*:— a Writer of a Short Epick Poem, stuff'd with Romantick Knick-knackereries; and interlarded with Songs, and Ballads, *à la mode de Chevy Chace*, Edom o Gordon, Sir Lancelot du Lake, &c. &c...' ('Advertisement').

Jackson, p. 362.

11. **[COMBE, William]**. *The Justification*. Dublin, 1788. [Bound with:]

[ANSTEY, Christopher]. *A familiar Epistle from C. Anstey, Esq. (Author of The new Bath guide.) To C. W. Bampfylde, Esq. Translated and addressed to the Ladies*. Dublin: James Byrn, and son... for the Company of Booksellers, 1777. [And:]

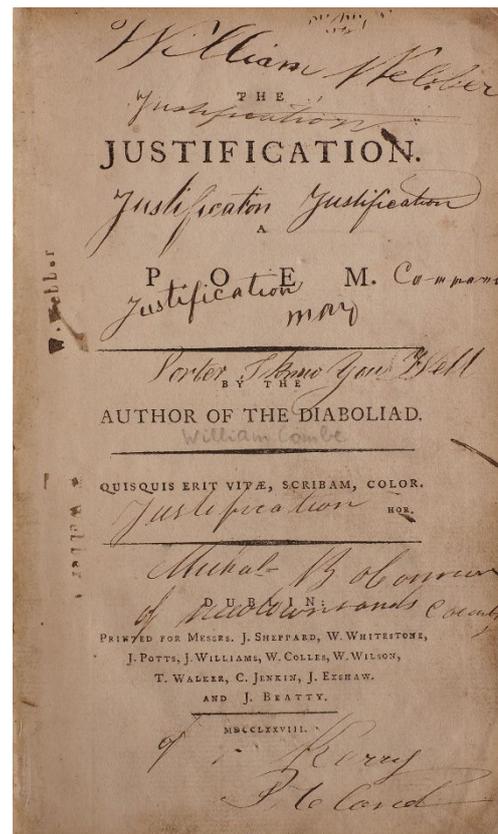
THE TEMPLE OF MAMMON. Dublin: P. Higly, for the United Company of Booksellers, 1776. [And:]

[COMBE, William]. *The First of April; or, the Triumphs of Folly. A Poem. Dedicated to a celebrated Dutchess. By the Author of The Diaboliad*. Dublin: J. Mehain, 1777. [And:]

SCOTT, John. *Amwell. A Descriptive Poem*. Dublin: for S. Price, W. Watson, J. Potts, W. Colles, T. Walker, W. Wilson, J. Williams, J. Hoey, C. Jenkin, M. Mills, T. Armitage, J. Beatty, and C. Talbot, 1776. [And:]

[PRATT, Mr, or Samuel JACKSON]. *Garrick's Looking-glass: or, the Art of rising on the Stage. A Poem. In three Cantos. Decorated with dramatic Characters ...* Dublin: D. Chamberlaine, for the United Company of Booksellers, 1776. [And:]

[WHITEHEAD, William]. *The Goat's Beard. A Fable*. Dublin: James Byrn, and Son ... for the Company of Booksellers, 1777. [And:]



GOLDSMITH, [Oliver]. *The Haunch of Venison, a poetical Epistle to Lord Clare ...* Dublin: for W. Whitestone, W. Watson, W. Sleater, J. Potts, J. Hoey, W. Colles, W. Wilson, R. Moncrieffe, G. Burnet, C. Jenkin, T. Walker, W. Hallhead, W. Spotswood, M. Mills, J. Exshaw, J. Beatty, and C. Talbot, 1776. **£600**

8 works bound together, 8vo (182 × 110 mm), pp. 79, [1] (without half-title); pp. 37, [3] (final leaf blank), complete with half-title; pp. 32; pp. 36; pp. 32; pp. 40; pp. 46, [2] (final leaf blank); pp. 15, [1]; early ownership inscriptions, pen trials and small stamps of William Webber to titles and prelims; modern quarter morocco.

A miscellany containing 8 scarce Dublin-printed editions of popular British verse, most with the imprints of members of Dublin's 'Company of Booksellers', the fraternity constituted some time before 1774, probably in response to the 'perpetual copyright' controversy.

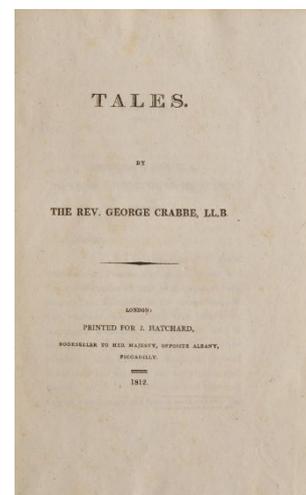
I. Not in Jackson. II. Jackson p. 53. III. Jackson p. 49. IV. Jackson p. 53. V. Jackson p. 43. VI. Jackson p. 45. VII. Jackson p. 54. VIII. Jackson p. 46.

12. **CRABBE, George.** *Tales.* London: [J. Brettell] for J. Hatchard, 1812. **£150**

8vo (223 × 135 mm), pp. xxii, [2], 398, [2] advert leaf; occasional spotting (most marginal), but generally very clean and fresh; uncut in original boards, printed spine label; rubbed, upper joint cracked (loose but secure); early ownership inscription of Sir Robert Sheffield and booklabel of John Sparrow to front pastedown; an appealing, unsophisticated copy.

FIRST EDITION. Following *The Borough* in Crabbe's output, these 21 *Tales* in verse are arguably his masterpiece and were warmly received by his admirers. 'Several of Crabbe's favourite themes are explored in multiple tales: exile and return, radicals and libertines as forces of social destruction, social inequality, and love and courtship' (*Oxford DNB*).

Jackson, p. 364.



BIBLIOPHILE SATIRIST

13. **[DANIEL, George].** *The Modern Dunciad, a Satire; with Notes, biographical and critical ...* London: Printed for John Rodwell ... and Effingham Wilson ... 1814. **£200**

Small 8vo (177 × 105 mm), pp. [4], 106; with etched frontispiece by George Cruikshank printed in brown ink; some browning and spotting; uncut in the original publisher's boards (blue paper sides, rather than brown; see Cohn), corners bumped, spine defective with sewing loosening, hinges cracked.

FIRST EDITION. George Daniel (1789–1864) was a satirist and collector of Elizabethan books and theatrical curiosities, including Garrick's cane and a large amount of theatrical prints (*Oxford DNB*). A bibliophile to his core, Daniel is said to have insisted his First Folio be wrapped in silk after purchasing it. In the present work, he satirises the poetasters and petty journalists of his day: 'His denunciations are pointed and vigorous, but his praise of Byron, Crabbe, Cowper, Southey, and Burns showed little critical power. In this work he claimed to live for "old books, old wines, old customs, and old friends"'. His geniality and humorous conversation won him a literary circle, including in 1817 his neighbours at Islington, Charles Lamb and Robert Bloomfield. He also cultivated the society of actors, and John Kemble gave him the white satin bill of his last stage appearance' (*ibid.*).

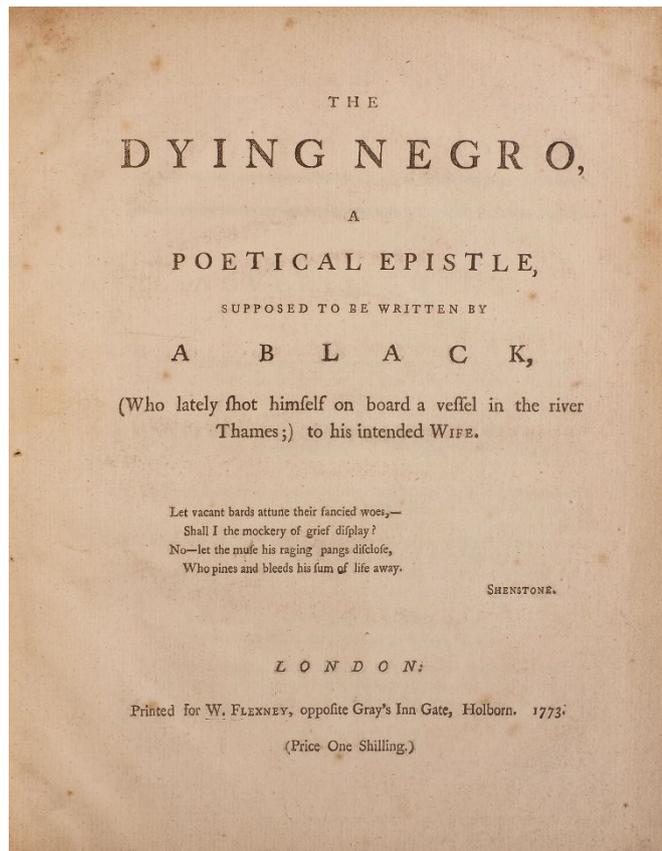
Cohn 223; Jackson, p. 382.

'THE FIRST SIGNIFICANT PIECE OF VERSE PROPAGANDA
DIRECTED EXPLICITLY AGAINST THE ENGLISH SLAVE SYSTEMS'

14. [DAY, Thomas, and John BICKNELL]. The dying Negro, a poetical Epistle, supposed to be written by a Black, (who lately shot himself on board a Vessel in the River Thames;) to his intended Wife ... London: Printed for W. Flexney ... 1773. £4000

4to (242 × 192 mm) in half-sheets, pp. [2], 19, [1]; crease to upper corner of initial couple of leaves, some light spotting, light mark in the gutter towards the end; modern marbled boards; lightly rubbed.

FIRST EDITION of 'the first significant piece of verse propaganda directed explicitly against the English slave systems', a core text in Anglo-American abolition poetry, and an important influence on works to follow including *The Interesting Narrative of the Life of Olaudah Equiano* in 1789 (Wood, *The Poetry of Slavery*, Oxford UP, p. 36). What sets this poem apart from subsequent abolitionist writings, however, is its shockingly modern treatment of miscegenation. As the then-anonymous authors allude to in their advertisement, they are sympathetic to and supportive of a black man's right to love and marry a white woman: '[the poem was] occasioned by an article of news which appeared last week in the London papers, intimating that "a Black, who a few days before, ran away from his master, and got himself christened, with intent



to marry his fellow-servant, a white woman, being taken, and sent on board the Captain's ship, in the Thames; took an opportunity of shooting himself through the head'" (Advertisement). The poem goes on to describe in visceral detail the mistreatment and suicide of the slave, as reported by the papers. Day would add a lengthy polemic against Anglo-American attitudes towards slavery in the second edition.

Thomas Day (1748–1789), a disciple of Rousseau, was a complicated man. Despite such progressive abolitionist views, he famously 'decided that, if his ideal woman did not exist, she would have to be created. In 1769 he adopted, with scant regard for legal niceties, two girls from foundling hospitals and secretly bore them off to France to see which of them he could educate (in accordance with Rousseau's ideas) into becoming a suitable wife for himself. One, whom he renamed Sabrina Sidney, seemed promising, and in 1770 he brought her back to Stowe House, near Lichfield, for special tuition. But after conducting some extraordinary experiments to test her hardiness, which included dropping hot sealing wax on her arm and firing a pistol at her skirts, Day concluded that she was insufficiently phlegmatic. He cast her off with a small allowance and declared that he wished never to see her again. Sabrina would later marry Day's friend John Bicknell' (*Oxford DNB*). Jackson, p. 19; Sabin 18987.

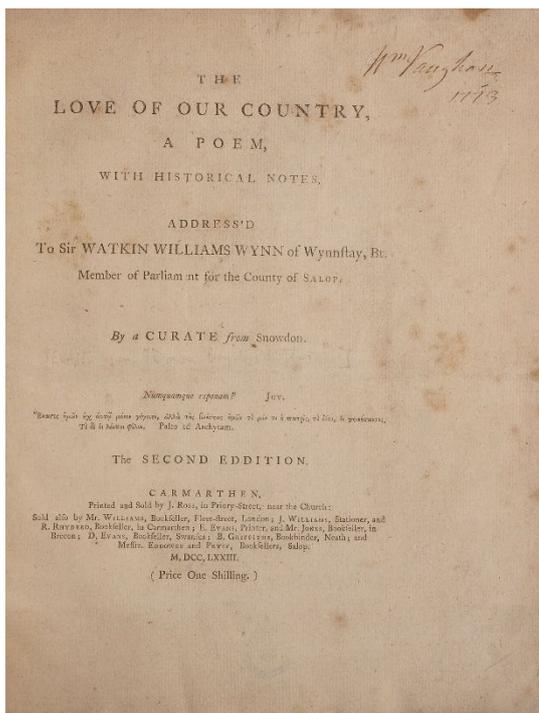
15. **DUNBAR, William.** Select Poems of Wil. Dunbar. Part First [*all published in this form*] from the M.S. of George Bannatyne published 1568. Perth: R. Morison, Junr. For R. Morison & Son, and sold by J. Murray, London, and C. Elliot, Edinburgh, 1788. **£125**
12mo (145 × 80 mm), pp. lxi, [1], 100, with engraved frontispiece; bound with a Morison edition of Ramsay's Gentle Shepherd (1788); contemporary calf, rubbed.

Morison's pocket edition of Dunbar commences with a 'Life of Gavin Douglas', from a manuscript then in the possession of the Literary and Antiquarian Society of Perth.

Not in Jackson or Johnson.

16. **[EVANS, Evan].** The Love of our Country, a Poem, with historical Notes, address'd to Sir Watkin Williams Wynn of Wynnstay, Bt. Member of Parliament for the County of Salop by a Curate from Snowdon... the second eddition [*sic*]. Carmarthen: printed and sold by J. Ross: sold also by Mr. Williams, London; J. Williams, and R. Rhydero, in Carmarthen; E. Evans, and Mr. Jones, in Brecon, D. Evans in Swansea, B. Griffiths in Neath and Messrs. Eddowes in Salop, 1773. **£200**

4to (275 × 205 mm), pp. 28; a few contemporary corrections and small annotations, some spotting, title slightly dusty; modern boards; inscription: 'Wm Vaughan' to title, small inkstamp of Cardiff Public Libraries to verso.



SECOND EDITION (first 1772). 'The following Poem was wrote, chiefly, to inculcate the love of our country, to men of learning and fortune in Wales. As it is the author's first performance in the English tongue, it cannot be expected it should be a faultless piece, if indeed (as Mr. Pope says) any such be in *rerum natura*' (To the Reader).

Evans was born in Cardiganshire, was educated in Wales and (briefly) at Merton College, Oxford. He was a passionate advocate for Welsh culture and language in the face of anglicising forces in the church and scholarly communities. 'He adopted the bardic name Ieuan Fardd (Ieuan the Poet), but since he was an extraordinarily tall and lean man his contemporaries normally referred to him as Ieuan Brydydd Hir (Ieuan the Tall Poet) or Longobardus ... He tramped

the length and breadth of Wales in search of unpublished manuscripts in private libraries, many of which had been subjected to the ravages of mildew, mice, rats, and rain. His manuscripts and books were so numerous that two men and horses were required to move his library in 1767' (*Oxford DNB*).

The final page of *The Love of our Country* bears an advert for a new English-Welsh Dictionary by William Evans, printed by Ross in Carmarthen.

Very scarce: ESTC lists copies at Bodley, UC Dublin, Illinois and Penn only (and copies of the 1772 first edition at Birmingham, BL, NYPL and Kansas). Not in Jackson or Johnson.

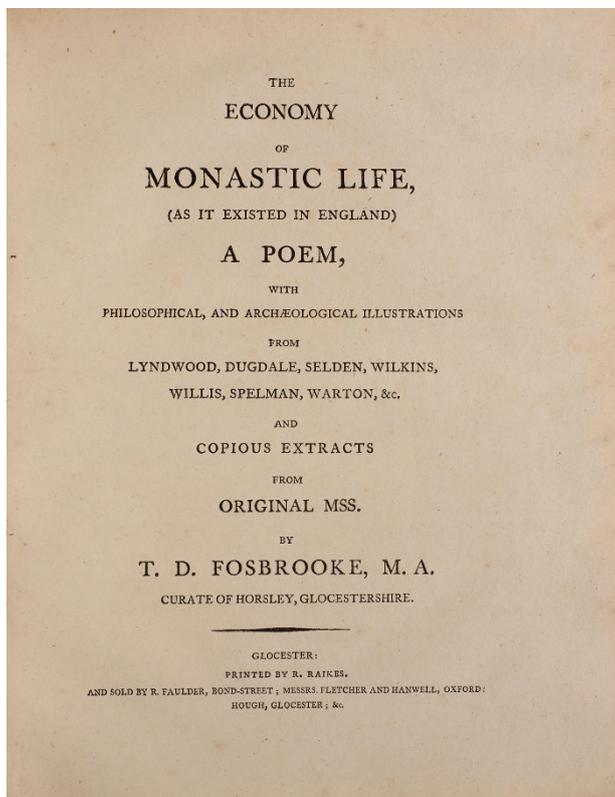
17. **FORBES, Peter.** Poems, chiefly in the Scottish Dialect ... Edinburgh: Printed by R. Menzies ... for the Author, and sold by J. Anderson and A. Black, Edinburgh; also by P. Lyle and A. Duncan, Dalkeith. 1812. **£200**

8vo (173 × 104 mm), pp. [2], v, [1], [3]–176; some browning, waterstaining to first few leaves, old tape stains to front endpapers, bleeding through onto title-page; contemporary half calf, rebacked, some surface wear, corners worn, parts of marbled paper torn away; nineteenth-century library shelf-label.

FIRST AND ONLY EDITION of a book of poems that the author ‘never would have published’ had it not been ‘in compliance with the wishes of many of his friends, relying on whose superior judgment, he launches his little volume, with all its defects, into the world; if it contributes any thing in a harmless way to the amusements of a winter’s evening, it is the extent of the author’s ambition, and the end for which any thing of his was originally composed’ (Preface). Included are several poems about Burns and a number of poems reflecting on the poet’s everyday life, including a ‘Song when the Author was Librarian to the Dalkeith Subscription Library’.

Not in Jackson.

18. **FOSBROKE, Thomas Dudley.** The Economy of monastic Life, (as it existed in England) a Poem, with philosophical, and archaeological Illustrations from Lyndwood, Dugdale, Selden, Wilkins, Willis, Spelman, Warton, &c. and copious Extracts from original Mss. by R. D. Fosbrooke [*sic*], M. A. Curate of Horsley, Gloucestershire. Gloucester: Printed by R. Raikes. And sold by R. Faulder ... Messrs. Fletcher and Hanwell, Oxford; Hough, Gloucester; etc. [1796.] **£200**



4to (263 × 206 mm), pp. [8], 16, 17–18*, 17–88, [2], 89–120; complete with half-title, addenda, and subscription list (pp. 113–120); some occasional light spotting; modern boards.*

FIRST EDITION of Fosbrooke’s poem, praised for being ‘the fruit of a great deal of curious research’ (*Critical Review*) into English monasticism. In his preface, Fosbrooke (he later changed it to ‘Fosbroke’) stresses that his aim is not ‘to reconcile all the different orders’, but rather to highlight ‘that there must be points in which they all agree ... By describing these and adding such ceremonial particulars, as he could most conveniently procure, the Author hopes he has been able to convey a general idea of the nature of a Monastic Life’ (Preface).

A nice piece of provincial typography, the work is dedicated to Edward Jenner (who subscribed for three copies); there are

eight other Jenners in the subscribers’ list.

Jackson, p. 207; Johnson 337.

19. **GLANVILLE, John.** *Iberia; with an Invocation to the Patriots of Spain, a Poem. To which is added War an Ode ...* London: Sold by Messrs. Ebers ... Mercer ... Westley and Parrish ... Richardson ... White, Cochrane and Co. ... Sherwood, Neely and Jones ... 1812. **£40**

4to (252 × 206 mm), pp. 16; with stipple engraved frontispiece portrait of Wellington; marginal browning and some spotting, old offsetting (from an earlier binding?) to the final couple of leaves, final leaf chipped in the fore-margin; modern wrappers; old library red inkstamps to title, dedication, and p. 15 ('Mercantile Library Philad.').

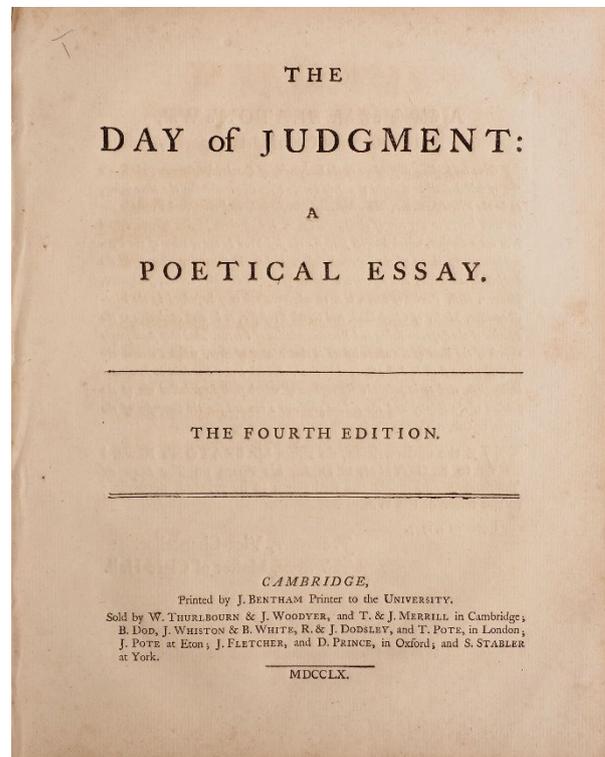
FIRST EDITION. Dedicated to the King, 'Iberia' and 'War' evoke sweeping images of patriotic victories on the battlefield, the banishment of tyrants, and, of course, effusive praise of Wellington: 'Till Spain's deliv'rer, glorious Wellington / Sun-like burst forth; arrayed in matchless light, / And Spain's oppressors seek inglorious flight; / Napoleon's cohorts flee the chief's advance, / And seek a shelter back in shackled France ...' (p. 8).

Jackson, p. 359. WorldCat lists 4 copies only (BL, Cambridge, McGill, Newcastle).

20. **[GLYNN, Robert].** *The Day of Judgment: a poetical Essay. The fourth Edition.* Cambridge, printed by J. Bentham Printer to the University. Sold by W. Thurlbourn & J. Woodyer, and T. & J. Merrill in Cambridge; B. Dod, J. Whiston & B. White, R. & J. Dodsley, and T. Pote, in London; J. Pote at Eton; J. Fletcher, and D. Prince, in Oxford; and S. Stabler at York. 1760. **£50**

4to (265 × 206 mm), pp. 16; some light browning and dust soiling; disbound, final gathering loose, first leaf starting.

FOURTH EDITION of the Seatonian Prize poem for 1757, 'perhaps the best that has ever yet appeared' (*The Critical Review*). Glynn is said to have submitted the poem out of his dislike for George Bally, who had won in 1754 and 1756 (and was to win again, in 1758). He became a noted physician-attending, for example, Thomas Gray in his final illness, showing 'judgement and attention, but with characteristic eccentricity' (*Oxford DNB*).



21. **GRANT, Anne.** *The Highlanders, and other Poems ...* Third Edition. Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, and Orme ... London. 1810. **£100**

12mo (155 × 100 mm) in half-sheets, pp. viii, 356; some light occasional spotting, upper right-hand corner of title-page torn away, not affecting text; near-contemporary half calf, spine gilt in compartments with red morocco lettering-piece, rubbed, spine chipped (c.2 cm missing at head), upper joint cracked; bookplate of Anchitel Grey (causing a little offsetting and spotting).

THIRD EDITION of Grant's first collection of poems (first 1803, second 1808), conceived and published after the death of her husband in 1801 had 'left her in extreme poverty, alleviated only by a £30 pension to which she was entitled as a chaplain's widow; this meagre income was stretched to support herself and the eight children remaining of her family of twelve. Her answer to her

strained circumstances was to prepare a collection of the verses she had written over the years for her extensive correspondents, and thanks to the efforts of her friends and admirers, including the notorious Jane Gordon, wife of the fourth duke, no fewer than three thousand subscribers were found, and the volume was published in 1803' (*Oxford DNB*). By 1810 Grant had garnered a 'considerable critical discernment' (original *DNB*) and had written her way out of poverty and into distinguished Edinburgh society, rubbing shoulders with such esteemed literary figures as Thomas De Quincey and Sir Walter Scott (*Feminist Companion to Literature in English*).

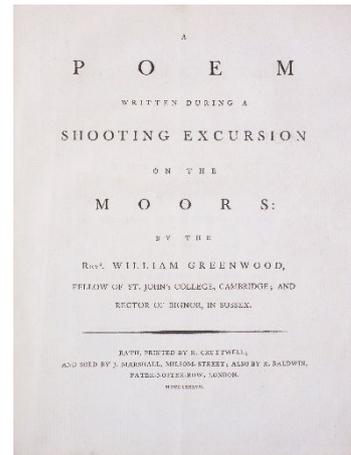
Jackson, p. 338; Jackson, *Women*, p. 138.

22. **GREENWOOD, William.** A Poem written during a shooting Excursion on the Moors: by the Revd. William Greenwood, Fellow of St. John's College, Cambridge; And Rector Of Bignor, In Sussex. Bath: Printed by R. Cruttwell; and sold by J. Marshall ... also by R. Baldwin ... London, [1787]. **£1200**

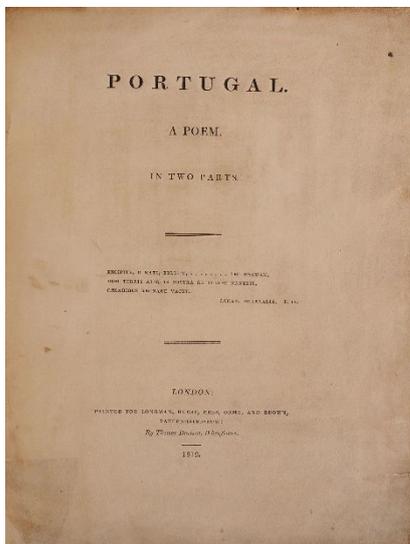
4to (230 × 190 mm), pp. [6], 25, [1], including half-title; wood-engraved head- and tailpieces; modern wrappers.

SOLE EDITION of the first published work on grouse shooting. It was well known to Wordsworth, who quoted it in his poem *An Evening Walk*.

Jackson, p. 133; Schwerdt I, 218 ('Exceedingly Rare').



23. **[GRENVILLE, George Nugent].** Portugal. A Poem. In two parts. London: Thomas Davison for Longman, Hurst, Rees, Orme, and Brown, 1812. **£200**



4to (285 × 205 mm), pp. [4], viii, 113 [i.e. 111], [1], (pages 93–7 omitted in pagination), complete with errata slip after title; uncut and preserved in modern half calf; title slightly dusty, a few short marginal tears to early leaves, occasional minor waterstains; a good copy.

FIRST EDITION of this patriotic poem on the Battle of Bussaco, 1810, in which the French were defeated by Anglo-Portuguese forces under Wellington (to whom the poem is dedicated). 'The following poem was suggested by an evenings excursion, during the Autumn of 1810, upon the hills of Cintra, in which spot indeed many of the lines themselves were written'. George Grenville (1788–1850) of Carlanstown, Co. Westmeath became lord high commissioner of the Ionian Islands and was prominent in the cause of anti-slavery, parliamentary reform, and religious liberty.

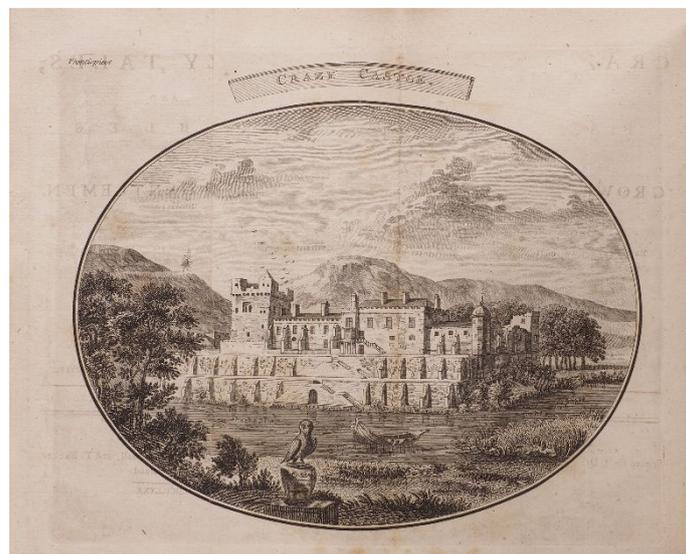
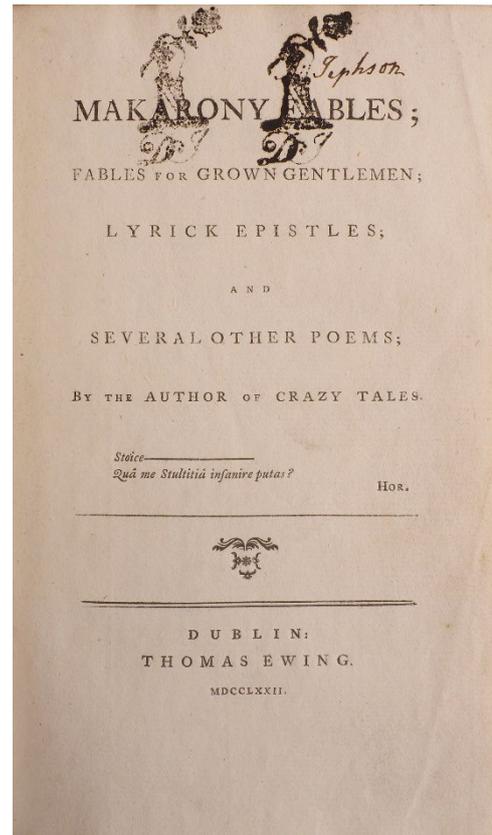
Jackson, p. 362.

24. [HALL-STEVENSON, John. Makarony Fables; Fables for grown Gentlemen; lyrick Epistles; and several other Poems; by the Author of Crazy Tales. Dublin: Thomas Ewing, 1772. £175

8vo (182 × 105 mm), pp. [4], 274, [2] (blank); contemporary sprinkled calf; spine with 5 raised bands, black morocco label, gilt (slightly chipped with loss of 2 letters); contemporary engraved armorial bookplate of A. Jephson, Hertford College, Oxford, plus his stamps and signature to title; a very good copy.

FIRST DUBLIN EDITION (the first London edition appeared in 1768). These poems marked a return to print for Hall-Stevenson after a few years' absence and draw on Aesop and La Fontaine for the purposes of political satire. Bute is a particular target: "The most ambitious and successful piece in the volume is a Mandevillian imitation, "A New Fable of the Bees," continuing the attack on Bute, this time as the favorite of the Queen Bee, the Dowager Princess of Wales' (Hartley). Also of particular interest is "The Black Bird" (pp. 16–18), which is about Sterne. The title refers to the 'Franciscan Makaronies of Medmenham', i.e. Sir Francis Dashwood's Hellfire Club.

Jackson, p. 14; Hartley, "The works of John Hall-Stevenson: a check list", *Papers of the Bibliographical Society of America*, 64 (1970).



25. HALL-STEVENSON, John. Crazy Tales; and Fables for grown Gentlemen ... A New Edition, with Additions. London: for J. Dodsley and T. Becket, 1780. £450

8vo (174 × 100 mm), pp. xi, [1], 291, [1], complete with half-title, plus folding engraved frontispiece; contemporary calf, gilt, sides with floral and leafy borders, panelled spine with alternating lyre and sunburst tools, red morocco label; rubbed, gilt sometime indistinct on spine, but an excellent copy; contemporary inscription ("The gift of the Author") and early ownership inscription of James Walker, later ownership inscription of Joyce Cary, novelist, dated 1947.

PRESENTATION COPY, in a presentation binding, spuriously lettered on the spine 'The Whole Duty of Man' (a light-hearted obfuscation likely suggested by the author). Sterne's satirical friend, Hall-Stevenson had been born at Skelton Castle in Yorkshire, the inspiration for 'Crazy Castle' depicted in the frontispiece here. 'A lurid reputation for licentiousness and blasphemy attends both Hall-Stevenson's verse and the loosely structured club of 'demoniacs' he modelled on Francis Dashwood's Franciscans. This circle of avid hunters and shooters delighted in bawdy wit' (*Oxford DNB*). *Crazy Tales* first appeared in 1762 and was reprinted several times in the eighteenth century. This copy was later in the collection of novelist Joyce Cary.

Not in Jackson.

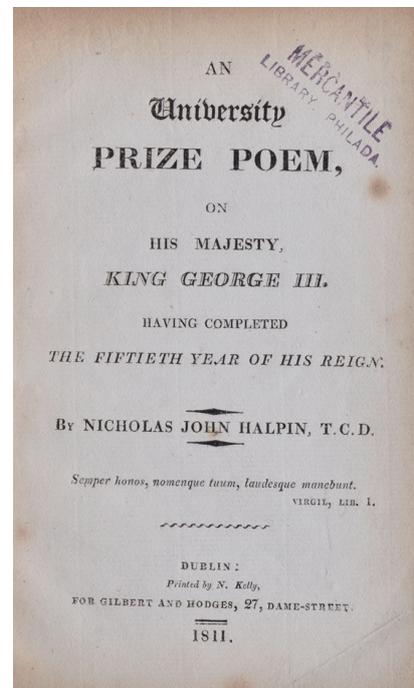
ON THE FIFTIETH YEAR OF KING GEORGE III'S REIGN

26. **HALPIN, Nicholas John.** A University Prize Poem, on His Majesty, King George III. Having completed the fifteenth Year of his Reign ... Dublin: Printed by N. Kelly, for Gilbert and Hodges ... 1811. **£250**

Small 8vo (183 × 107 mm) in half-sheets, pp. 19, [1]; some marginal browning and spotting, upper right-hand corner of title-page chipped, not affecting text, lower corner creased, hole from corroded inkblot to B3, smaller inkspot to follow leaf, not affecting legibility; old inkstamp of the Mercantile Library, Philadelphia, to title, [A]2, and B2; modern blue wrappers, spine sunned.

RARE FIRST AND ONLY EDITION of a prize poem by journalist and literary critic Nicholas John Halpin, written while a student at Trinity College Dublin. Halpin (1790–1850) went on to publish several polemical pamphlets in support of the Church of Ireland in the 1820s, as well as several critical essays on Shakespeare and Spenser later in life (*Oxford DNB*). The present poem, dedicated to Charles Lennox, fourth Duke of Richmond and Lord Lieutenant of Ireland, received universally excellent reviews, perhaps in part due to the subject matter.

Jackson, p. 355. COPAC lists 2 copies only (BL, Cambridge), to which WorldCat adds 1 (Missouri).



27. **HEADLEY, Henry.** Poems and other Pieces ... London, Printed for J. Robson ... 1786.

£150

8vo (183 × 117 mm) in half-sheets, pp. 52; some light spotting, stitched in modern marbled wrappers, faint old library stamp to final page.

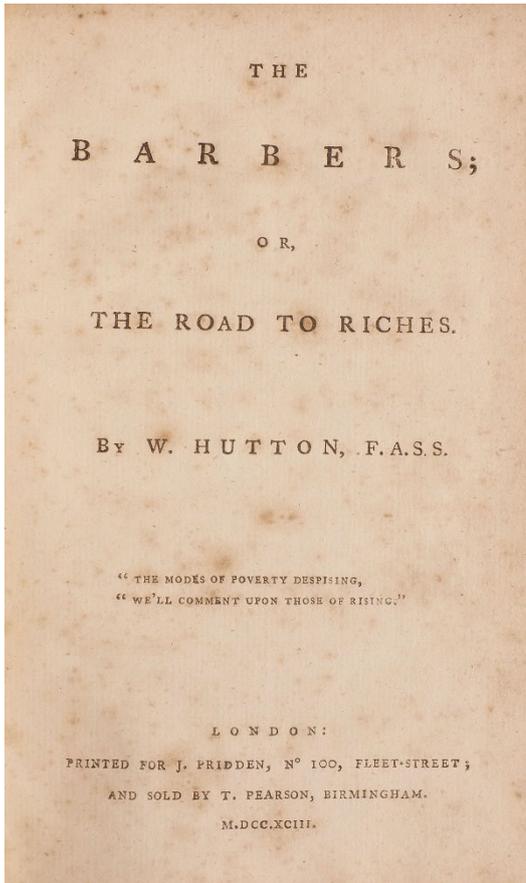
FIRST AND ONLY EDITION. The poet Henry Headley (1765–1788) matriculated at Trinity College, Oxford in 1782, and immediately became close to the poet William Bowles, and William Benwell, the classicist (*Oxford DNB*). Around this time, while visiting friends in Norfolk, he fell deeply in love with a woman named Myra (i.e., of the poem 'To Myra' in the present volume), but was left heartbroken after she had been 'prevailed on to marry a rival ... He quitted Oxford in 1785, it is said in an agony of disappointment, and without any communication with his friends' (*ibid.*). This highly emotional incident prompted him to hastily and anonymously publish his book of poetry, *Fugitive Pieces* (1785), containing poems he had written at the age of nineteen, and 'had previously appeared in print. They were reissued with additions in 1786 as *Poems and Other Pieces by Henry Headley* [the present volume], and the book was inscribed to Dr P—r (Parr). These poems were

BY A RAGS-TO-RICHES BOOKSELLER

30. **HUTTON, William.** *The Barbers; or, the Road to Riches ...* London: Printed for J. Pridden ... and sold by T. Pearson, Birmingham. 1793. £500

8vo (207 × 128 mm), pp. [3]–34, [2] advertisements; wanting half-title; light spotting throughout, modern wrappers.

RARE FIRST EDITION of an earnest (if critically slated) poem presumably reflecting the author's own rags-to-riches story. Hutton (1723–1815) is credited with opening the first circulating library in Birmingham (*Oxford DNB*), and was born into abject poverty:



“This respectable veteran, who was literally the artificer of his own ample fortune ... was sent, before he was five years old, to a poor day-school ... and when he has attained his seventh year, was placed in the silk-mills, where he passed a miserable period of seven years. Having lost his mother, and been cruelly treated by his master, he formed the resolution of seeking his fortune ... He had now acquired an inclination for reading; and, having met with three volumes of the *Gentleman's Magazine*, contrived, in an awkward manner, to bind them himself – a profession to which he afterwards applied himself with some success. He opened a shop at Southwell, at the rent of 20s. a year, with about twenty-shillings-worth of books ... He soon after purchased the refuse of a Dissenting minister's library; and from that period his affairs began to wear a pleasant and promising aspect’ (*The Gentleman's Magazine*, Oct. 1815).

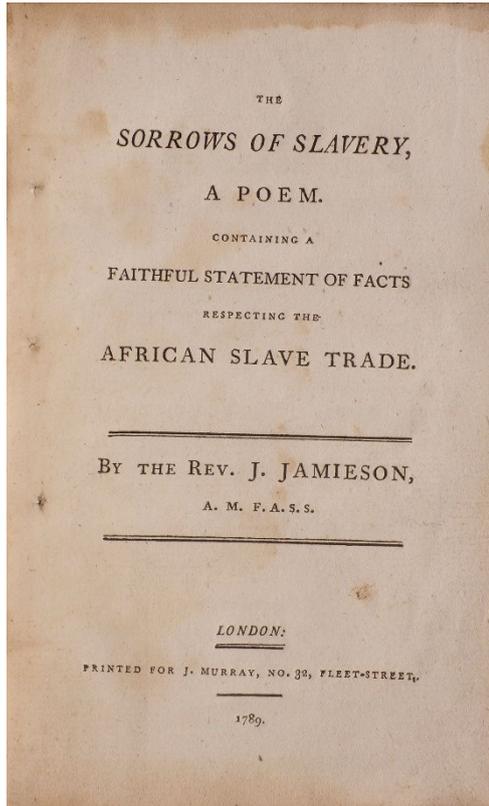
Hutton went on to run a successful paper warehouse in Birmingham, which sustained him for the rest of his life and allowed him to publish some of his own writing, including his well-regarded *History of Birmingham* (1782).

Jackson, p. 189 (erroneously giving the dated as ‘1794’); Johnson 479 (a Birmingham edition dated ‘1793’, but ESTC shows that this is in fact a nineteenth-century reprint); not in Sabin, though there are a number of references to America (including ‘that Fabius, Washington’). ESTC locates 4 copies only (Birmingham Central Libraries, Birmingham University, British Library, Library of Congress).

AN EARLY INDICTMENT OF SLAVERY

31. **JAMIESON, John.** *The Sorrows of Slavery, a Poem. Containing a faithful Statement of Facts respecting the African Slave Trade ...* London: Printed for J. Murray ... 1789. £4000

Small 8vo (179 × 112 mm) in half-sheets, pp. 80; light waterstain in the upper margin in places throughout, not affecting text, some dust-soiling to initial and final pages, offsetting from the binding onto the endleaves; early stiffened polished sheep, rubbed with some wear and marks, headcap chipped.



FIRST (AND ONLY?) EDITION, dedicated 'to Lord Gardenston, Chairman of the Society in Scotland, for the Abolition of the Slave Trade' by the author. *The Sorrows of Slavery* describes in verse such horrific scenes as slave markets, the Middle Passage, and captivity, in graphic detail. Jamieson begins the poem with a plea 'to the Ladies of Britain', peppering the verses with evocative images engineered to shock and call to action any respectable British woman or, indeed, man. One of the more lurid passages describes a moment of desperation on the Middle Passage, when a slave attempts to escape his nightmarish circumstances once and for all: 'See! where one, watchful of the moment kind, / When from the ring-bolts loos'd to leave the deck, / Leaps overboard, the partner of his chains, / Of life less lavish, dragging after him; / And fills a monstrous shark's deep-forked jaws, / Expanding to receive its shrinking prey' (p. 33). *The Critical Review* could not see past what it called the work's 'poetical exaggerations', but *The General Magazine*, among a few other reviewers, praised Jamieson's work highly, arguing that he 'has shewn himself a *bard* of

respectable abilities, a *man* of unaffected humanity, and a Christian worthy of the sacred character.'

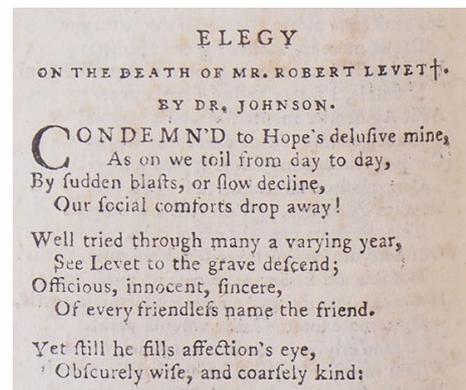
John Jamieson (1759–1838), antiquary and philologist, was 'widely known and respected' for his scholarship and polemical writings, earning such honours as membership of the Society of Scottish Antiquaries, of the Royal Physical Society of Edinburgh, of the American Antiquarian Society of Boston, United States, and of the Copenhagen Society of Northern Literature, and was a royal associate of the first class of the Royal Society of Literature instituted by George IV (*Oxford DNB*). His chief work is generally recognized as his 1808 *Etymological Dictionary of the Scottish Language*, which contained 'a rare grasp of folklore and important provincialisms', and has lately been garnering philological interest in the scholarly community (*ibid.*).

Jackson, p. 153; Sabin 35740; Zachs, *The first John Murray* 724.

32. [JOHNSON, Samuel. An Elegy on the Death of Mr. Robert Levet by Dr. Johnson *in* The British Magazine and Review or Universal Miscellany, August, 1783 [in the complete Vol. 3]. London: for Harrison and Co, 1783. **£175**

8vo (210 × 125 mm), pp. 484, plus engraved frontispiece, title and 10 plates; contemporary half calf, red morocco spine labels, a very good copy.

A poem of nine four-line verses with a footnote giving a brief description of Robert Levet (?1701–1782), a native of Hull, and a self-taught physician who for many years had resided with Johnson. Courtney (p. 156) lists only the versions of the poem published in the *Gentleman's Magazine* (August 1793) and in the *London Magazine* (September 1793). The authorised edition was probably the former, making the *British Magazine* version the first of several piracies.



35. [KNIGHT, Henry Gally]. *Europa rediviva*. Second Edition. London: Printed for John Murray ... 1814. £200

8vo (220 × 141 mm), pp. 19, [1] + 8 pp. publisher's advertisements; stitched as issued, untrimmed, some light dust-soiling to first and final leaves.

SECOND EDITION; we have been unable to locate a copy of the first. *Europa rediviva* is a sweeping view of Europe as a triumphant 'brotherhood in war—one family, in peace' (p. 19). Eton-educated Henry Gally Knight (1786–1846) published a number of poems in the 1810s to generally positive reviews, but did not garner acclaim in earnest until his *Architectural Tour in Normandy* (1836), which established his reputation as an well-regarded, if amateur, antiquarian (*Oxford DNB*). He proceeded to publish several architectural studies and served as an MP for a short period of time.

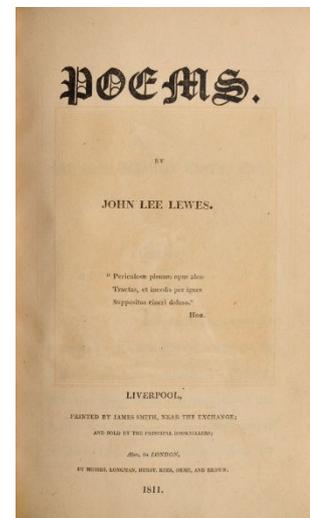
Not in Jackson. COPAC lists 1 copy only (BL), to which WorldCat adds 2 (UCLA, Wake Forest).

36. LEWES, John Lee. *Poems*. Liverpool: James Smith ... and sold by the principal booksellers; also in London by Messrs. Longman, Furst, Rees, Orme, and Brown, 1811. £200

8vo (205 × 120 mm), pp. xvi, 232, plus wood engraved frontispiece; staining to gutter and margins of a few leaves after p. 180; contemporary black half calf, rebacked, preserving original spine (with old paper label).

SOLE EDITION of verse by a Liverpool poet, the son of actor Charles Lee Lewes. The poems are on contemporary patriotic themes (Nelson and Napoleon are frequent subjects) and some are in Irish and Scottish mode. Among the latter, the long poem *Wallace* (with notes) occupies the final 50 pages, and is the subject of the unsigned wood engraved frontispiece.

Johnson 533; not in Jackson.



SMOOTH AND ELEGANT

37. LEYDEN, John. *Scenes of Infancy: descriptive of Teviotdale ...* Second Edition ... Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme, and Brown ... and sold by Manners and Miller, and A. Constable and Co. Edinburgh. 1811.

£150

8vo (157 × 97 mm), pp. [4], 184; near-contemporary half calf, rubbed, smooth spine gilt in compartments, hinges beginning to crack but holding.

SECOND EDITION. John Leyden (1775–1811) was a linguist and poet who distinguished himself through his nearly encyclopaedic scholarship of modern languages and cultures. Those who marked his passing in 1811—including Scott, who lamented the end of his 'bright and brief career'—praised Leyden for doing 'in eight years' for Asia what 'the combined scholarship of centuries had done for Europe' (*Oxford DNB*). The present work, which looks back at his humble beginnings as the son of a Scottish farmer, was first published in 1803 to positive reviews; as the *The Annual Review* noted, 'The verse is smooth, the diction elegant, the matter varied, a picturesque country is described, many fanciful superstitions are touched on, many historical facts narrated, which are interesting even in plain prose' (Jan. 1803). The review ends, quite aptly, with news of his plans to travel: 'Mr. L. it is to be observed, is about to embark for the East Indies' (*ibid.*).

Jackson, p. 353.

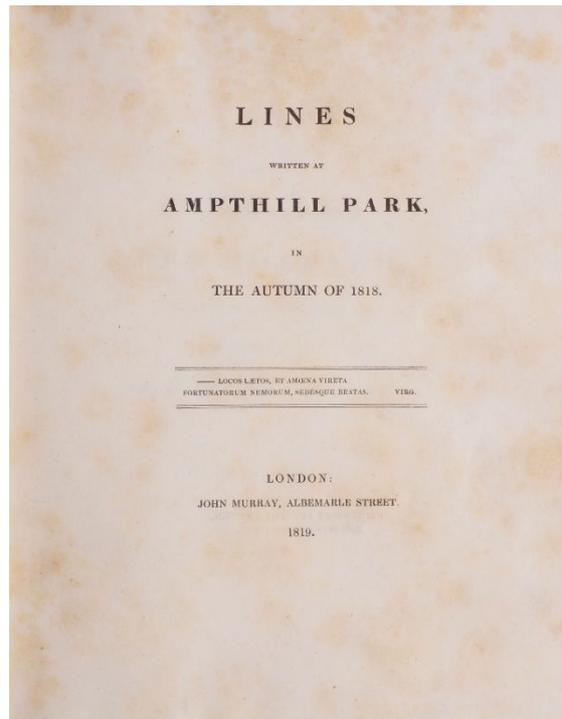
38. **LUTTRELL, Henry.** Lines written at Ampthill Park in the Autumn of 1818. London: [Bensley and Son for] John Murray, 1819. [*Bound with:*]

ROGERS, Samuel. Human Life, a Poem. London: [Bensley and Son for] John Murray, 1819. **£250**

Two works bound together, 4to (222 × 170 mm), pp. 46, [2]; 94, [2], complete with half-titles; pale foxing (slightly heavier towards beginning and end); contemporary half calf, panelled spine in gilt and blind, by L. Wilson, Macclesfield with his yellow ticket; rubbed, lower joint starting, and with a little further wear at extremities; armorial bookplate of Edward Davenport.

FIRST EDITIONS. In 1819 Luttrell published some graceful, if rather colourless, elegiacs entitled *Lines Written at Ampthill Park in the Autumn of 1818*, and dedicated to Henry, Lord Holland' (*Oxford DNB*). Rogers's *Human Life* has been compared to Byron: 'Detailing various scenes from cradle to grave in the life of a gentleman from a background similar to Rogers's own, the poem gave Rogers the opportunity to confront his own sufferings in a vicarious form. He never married, and there is a wistfulness in the delineation of domestic scenes'. (*Oxford DNB*).

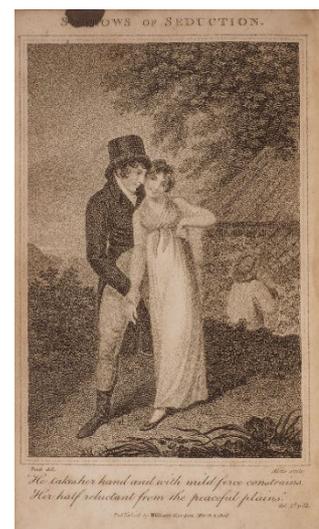
Jackson, p. 444.



39. **[MACKENZIE, ?William].** The Sorrows of Seduction, in eight Delineations: with other Poems ... Third Edition, considerably improved. London: Printed for Vernor, Hood, and Sharpe ... and W. Gordon ... 1810. **£120**

12mo (157 × 97 mm), pp. viii, [9]–159, [1], with stipple-engraved frontispiece by Alais after Buck and one additional plate by Allen after Corbould; some light browning, small ink stain to upper margin of frontispiece, bleeding onto the title-page, and upper margin of second plate, small chip to title, not affecting text; contemporary half calf, worn, joints cracked, upper board all but loose, surface wear to boards, head and tail of spine chipped.

THIRD EDITION, with new illustrations. Originally divided into six delineations (1805), two were added in the second edition (1806). Jackson attributes the present work to one William Mackenzie, though it was advertised in the *Monthly Magazine* as being by a J. Mackenzie in 1817. Reviews were generally lukewarm, the *Critical Review* dismissing it as a bit of female fluff: 'Its title its passport, this poem will probably form part of the furniture of many a lady's dressing-room. With that let the author be content.' As if to further this point, the only positive review we were able to locate came from *The Lady's Monthly Museum*, which stated that the little volume 'exhibits great elegance of taste, and warmth of feeling ... and has many pathetic and beautiful passages.' Jackson, p. 345. COPAC lists 4 copies (Bodley, BL, Cambridge, NLS), to which WorldCat adds 3 (McMaster, NYPL, Toronto).



40. **MARSHALL, George.** Epistles in Verse, between Cynthio and Leonora, in three Cantos, descriptive of a Voyage to and from the East Indies; with several occasional Pieces. Newcastle: for the Author, by Preston & Heaton, 1812. **£200**

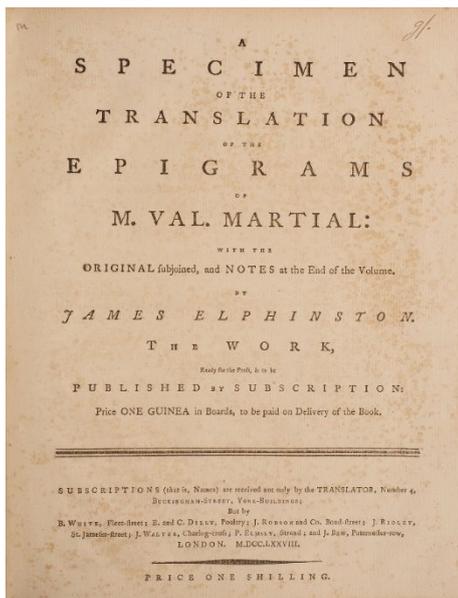
4to (265 × 200 mm), pp. 215, [13] including subscribers list, 12 wood engraved plates, the first two (frontis. and dedication included in pagination); light brownning to text, a few spots to plates, one with old marginal repair; contemporary marbled boards, rebacked and recornered.

FIRST EDITION, by a former officer of the East India Company and later the gaoler of Newcastle, with a view of the Cape of Good Hope wood-engraved by Thomas Bewick. The subscribers are predominantly from the maritime towns of the North East (including Bewick and several associates).

Tattersfield, *Bewick*, TB 2.154; not in Jackson.

SEEKING SUBSCRIBERS

41. **MARTIAL.** A Specimen of the Translation of the Epigrams of M. Val. Martial: with the Original subjoined, and Notes at the End of the Volume. By James Elphinston ... Subscriptions (that is, Names) are received not only by the Translator ... but by B. White ... E. and C. Dilly ... J. Robson and Co. ... J. Ridley ... J. Walter ... P. Elmsly ... J. Bew ... London. 1778. **£200**



4to (256 × 204 mm), pp. iv, 20; light spotting, more so to title; modern boards.

FIRST EDITION, scarce. James Elphinston (1721–1809) was an educationist and advocate of spelling reform who published several works on the pedagogy of modern languages. The present publication, translating a small number of Martial's epigrams, served as a specimen for subscribers, in the hopes that in time the subscription list would grow large enough to support a full translation: 'The whole, thus prepared for the public, waits only the completion of that catalogue, which would already do honor to any literary enterprise, and to this announces immortality. The sooner therefore the remaining names, and the number each commands, are ascertained, the sooner will every wish be gratified; and justice of every kind be done to the Encouragers, as well as to the Undertaker: in whose hands may meantime be

seen, the whole, or any part, of the Manuscript' (Preface). The full work was finally published in 1782 but was poorly received by critics (*Oxford DNB*). His efforts to devise a completely reformed system of spelling in the 1780s would earn him recognition among twentieth-century philologists, but very few in his own day; Benjamin Franklin was, however, a notable exception.

Not in Jackson. ESTC lists 8 copies (BL, Glasgow, NLS (2 copies), Bodleian, Cornell, Library Company of Philadelphia, Illinois).



42. [MAUDE, Thomas]. *Wensley-dale; or, Rural Contemplations: a Poem...* The third Edition. London: Printed by James Dixwell ... Published for the Benefit of the General Infirmary at Leeds; and sold by T. Davies ... J. Dodsley ... B. Whit e... J. Robson ... and J. Walter ... 1780. £200

4to (265 × 213 mm), pp. [2], xii, [13]–54; with 2 engraved plates ('S.W. Aspect of Nappa, Yorkshire', 'The paternal House of Sr Isaac Newton'), but without the half-title; title and frontispiece spotted; modern wrappers.

THIRD EDITION (first 1771). Maude's best-known work and a very popular poem, according to Aubin, who quotes from it extensively. The preface contains 'his well-considered observations on the nature of descriptive poetry ... Like Crabbe, Maude fully realizes that the English bumpkin is too greatly harassed by cares to be the ideal poetic rustic.' It occupies a curious place in the canon of works about Isaac Newton: apart from the plate depicting Newton's paternal home, it represents the sole source for an oft-repeated anecdote of Newton's rebuke to his pet dog Diamond ('Oh Diamond! Diamond! thou little knowest the mischief done') for upsetting a candle and burning his papers (Gjertsen, *The Newton Handbook*, p. 177). The anecdote is almost certainly apocryphal.

Aubin, pp. 367; Jackson, p. 84.

43. MILMAN, Henry Hart. *Samor Lord of the Bright City. An Heroic Poem.* London: W. Bulmer and Co., 1818. £90

8vo (210 × 128 mm), pp. viii, 358; contemporary half calf, gilt panelled spine; rubbed, old shelf marks to foot of spine; early ownership inscription to initial blank 'H[arriet]. Septima Le Blanc'.

FIRST EDITION. 'An epic of the class of Southey's *Madoc* and Landor's *Gebir*' (*Oxford DNB*). The subject is the Saxon invasion of Britain and the 'bright city' is Gloucester. 'He was educated under Dr Burney at Greenwich, and subsequently at Eton College and at Brasenose College, Oxford, where his career was remarkably brilliant. He matriculated on 25 May 1810, and graduated BA (1814), MA (1816), and BD and DD (1849). In 1812 he won the Newdigate prize with an English poem on the 'Apollo Belvidere', which was considered by A. P. Stanley the most perfect of Oxford prize poems.

Jackson, p. 437.

BOTH BY TEENAGE POETS

44. **THE NUN:** an amatory Poem ... with various desultory Poems. By an Officer on the Royal Navy. London: Printed by W. Lewis ... Published by Subscription; and sold by Ebers ... Linsell ... Wilson ... and by all other Booksellers. 1811. [*Bound with:*]

EVENING HOURS; a Collection of original Poems ... London: Printed for John Chappell ... 1817. £400

2 works in one vol., 8vo (160 × 97 mm), pp. vii, [1], 106, with stipple-engraved frontispiece by Kennerley (spotted); [iii]–viii, 120, [8]; some light marginal browning; modern green calf, smooth spine gilt in compartments, all edges gilt.

Two rare works of Regency poetry, both FIRST AND ONLY EDITIONS, by two unnamed teenage poets, composed in their 'leisure moments'. The pensive and melancholy *Evening Hours* uses the Augustan school as its model, and humbly asks its critics bear in mind that 'the following [poems] are the productions of the productions of early years, when the vanity of youth delights itself in golden speculations—in dreams of perennial greatness, and attempts, forgetful of the innumerable difficulties that must be surmounted' (p. vi). The critics were, for their part, suitably gentle and encouraging in their reviews, and pointed to a clear 'promise of future excellence' (*British Lady's Magazine*). *The Literary Gazette* was particularly complimentary: 'we trust the writer will be satisfied with the assurance which we can honestly give him, that with all the blemishes in our power to detect, he might solace himself with the acknowledgment that not one of the greatest poets of the present day produced, at the age of nineteen, works more creditable to their names'. John Chappell would publish one more poem 'by the author of *Evening Hours*' that year, *Monody to the Memory of the Princess Charlotte Augusta*.



The Nun was, unfortunately, not quite so lucky in its reception, despite also attributing any perceived crudeness to the zeal of youth: 'its contents were chiefly composed at sea, between the ages of sixteen and twenty, in the leisure moments which the avocations of the Author, in his profession, afforded him from his duty. As most of these trifles were written in the bustle of midshipman's life, and far from the halcyon bowers of literary ease, it is hoped the hand of criticism will be indulgent' (Preface). *The Monthly Review*, however, did not suffer this particular fool gladly: 'This naval officer has not aimed at high polish, and should have remained satisfied with the applause of his mess-mates.'

I. COPAC lists 2 copies only (BL, Bodleian), to which WorldCat adds Yale. II. COPAC lists 1 copy only (BL), to which WorldCat adds 3 (Harvard, Stanford, Yale).

45. **PATERSON, Walter.** *The Legend of Iona, with other Poems.* Edinburgh: by George Ramsay and Company, for Archibald Constable and Company, Edinburgh, and Longman, Hurst, Rees, Orme and Brown, London, 1814. **£50**

8vo (225 × 132 mm), pp. viii, 342, [2] blank; uncut; rebound to style in modern boards.

FIRST EDITION. Paterson was born in 1790, the son of a stone carver. He attended Edinburgh University before becoming Professor of English at Jena. He was ordained in 1837 and was a minister of the Free Church at Kirkud. ‘This Poem is written in direct imitation of the style of W. Scott: and as an imitation it must be allowed to have a very fair proportion of merit’ (*The British Critic*).

Jackson, p. 381.

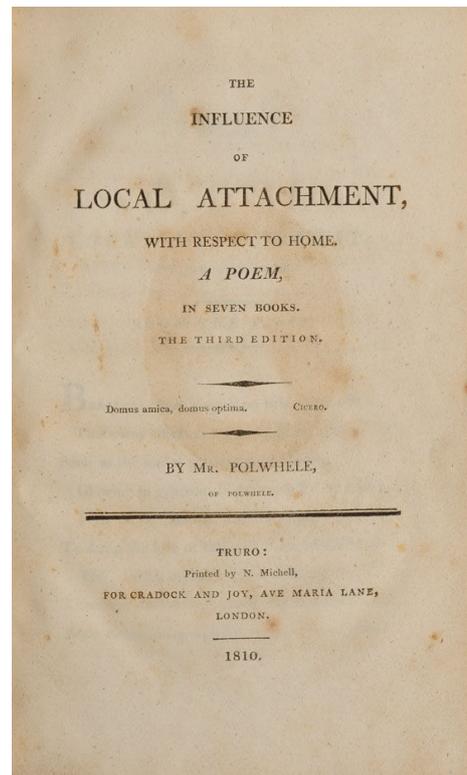
PROVINCIAL PRINTING

46. **POLWHELE, Richard.** *The Influence of local Attachment, with Respect to Home. A Poem, in seven Books. The third Edition ...* Truro: Printed by N. Mitchell, for Cradock and Joy ... London. 1810. **£150**

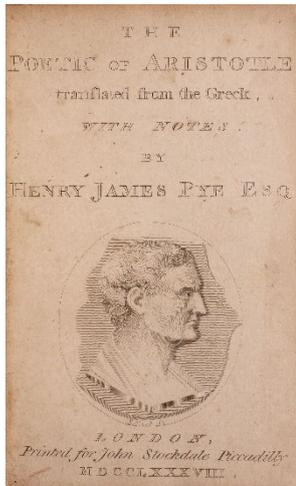
8vo (203 × 126 mm), pp. 102, with engraved frontispiece dated 1795; some light spotting throughout, water-staining to frontispiece, offset from frontispiece onto title-page; modern boards, a little dust-soiled.

THIRD EDITION (first London, 1796, for Joseph Johnson), the first to be printed outside the capital, in the author’s home town of Truro. Polwhele (1760–1838) was a man of many talents—‘by turns, poet, topographer, theologian, and literary chronicler’—whose poems have attracted more attention in recent years for its ‘concern with the burgeoning debate of Polwhele’s era concerning the essential nature and societal role of women’ (*Oxford DNB*). The present work was universally praised by critics as well as by Sir Walter Scott in a letter to Polwhele: ‘I am very glad indeed you like the “Lady of the Lake;” but if you knew how much I admire your poem on “Local Attachment,” you would not have threatened me with so terrible a compliment as that of laying down your own harp...’ (Polwhele, *Traditions and Recollections*, II, 637).

Not in Jackson or Johnson. Library Hub lists 2 copies of this edition only (Bodley, Glasgow); WorldCat adds no more.



47. **PYE, Henry James.** *The Poetic of Aristotle*, translated from the Greek, with Notes ... London, Printed for John Stockdale ... 1788. **£200**



8vo (166 × 95 mm), pp. xxiv, 202, [6] advertisements, title-page engraved; some light bronning, endpapers lightly dust-soiled, modern mottled calf sympathetic to period, fully gilt, smooth spine gilt in compartments with black morocco lettering-piece, lightly rubbed, early ink annotations to text with longer annotation to back endleaves, upper corner sometime cut away.

FIRST EDITION; it was followed by a bulky *Commentary* on the same in 1792. Pye's motivation for the present translation was to increase access to the work throughout the English-speaking world: 'Though England has produced many valuable editions of Aristotle's *Poetic*, and many ingenious commentators on that inestimable work, yet they have all been confined to the learned languages; and while our neighbours on the continent abound in translations, it is almost entirely shut up from the mere English reader' (Preface).

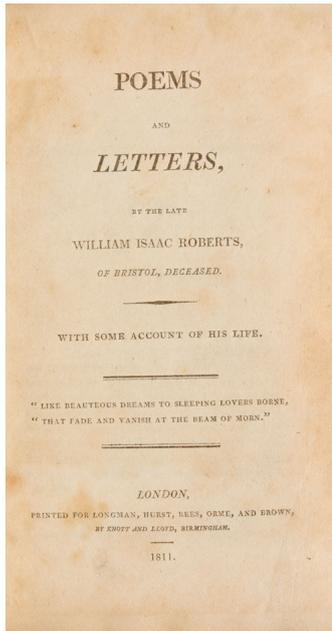
Pye (1745–1813) was a self-described 'rhymers for life' whose work on Aristotle was widely viewed as 'original, shrewd, and learned' (*Oxford DNB*). He was made poet laureate in 1790, though has unfortunately been the object of some derision from his peers; as his successor, Robert Southey, once famously quipped, 'I have been rhyming as doggedly and dully as if my name had been Henry James Pye.'

PUBLISHED WITH THE SUPPORT AND ADMIRATION OF ROBERT SOUTHEY

48. **ROBERTS, William Isaac.** *Poems and Letters*, by the late William Isaac Roberts, of Bristol, deceased. With some Account of his Life ... London, printed for Longman, Hurst, Rees, Orme, and Brown, by Knott and Lloyd, Birmingham. 1811. **£120**

8vo (186 × 110 mm), pp. lv, [3], 247, [1], with engraved frontispiece by Engleheart after Bird and additional engraved plate by Smith after Bird; some light spotting and offsetting throughout, slightly later nineteenth-century green half calf, rebacked, rubbed with some wear to corners, early ink ownership inscription of Sarah E. Roberts to front free endpaper recto.

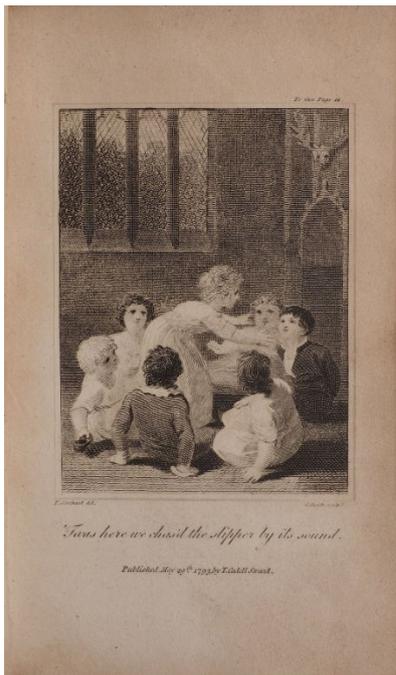
FIRST EDITION of the posthumously collected poems and letters of William Isaac Roberts, a precocious young poet who died at the age of twenty in 1806. Despite his youth, he was evidently able to earn the respect of a number of important writers of the day, including Robert Southey, who helped prepare the present edition and wrote glowingly of Roberts in his correspondence to Neville White in March 1810:



‘I want your assistance in a business in which I am sure it will interest you to give it. A youth of Bristol, by name William Roberts, died of consumption about two years ago, at the age of nineteen ... The family had known better days ... and one calamity following another, has reduced them very greatly ... William was a youth of great genius, and a few days before his death he bequeathed his poems in trust to his two intimate friends to be published for the benefit of his sister, that being all he had to bequeath, and his passionate desire (like that of Chatterton) was to provide for her ... My hope is that such a sum may be raised as will be sufficient to place Eliza Roberts in a situation respectably to support herself and her parents. I do not yet know what extent the publication will run to, but as soon as this is settled, I will beg you to beg subscriptions ... certainly he was a youth of great genius and most uncommon promise, which it is my firm belief, founded upon the purity of his life and principles and the rectitude of his feelings, that he would amply have fulfilled, if it had not pleased God to remove him so early from this sphere of existence’ (Keswick, 11 March 1810).

The young poet’s tragic fate clearly resonated with readers, as the length of the subscription list attests (pp. xxxiii–liii; among them Edward Jenner, Thomas De Quincey, and William Roscoe), and is rendered doubly (R/r)omantic when coupled with the volume’s description of how his young love and poetic muse died at a tender age as well: ‘An interesting young lady, into whose society he was introduced during an excursion that he made so early as the year 1803, appears to have awakened in his bosom such emotions of tenderness and affection as death only could extinguish. Her subsequent illness and decease, on which he so feelingly expiates in some of his letters, puts a melancholy termination to his fondly cherished hopes’ (p. xvii).

Johnson, p. 767; not in Jackson.



49. ROGERS, Samuel. *The Pleasures of Memory, with other Poems ... A new and enlarged Edition.* London: Printed for T. Cadell ... 1799. **£120**

Small 8vo (154 × 93 mm), pp. [6], 188, with 4 engraved plates (one each by Heath and Neagle after Stothard, one each by Heath and Neagle after Westall); some light browning, a small amount of worming and soiling to gutter between B5 and B6, not affecting text; early nineteenth-century half vellum, soiled, smooth spine gilt in compartments with black calf lettering-pieces (a little chipped), rubbed with some dust soiling, over-marbled endpapers (originally a chart of charges incurred by military vessels), bookplate of P. H. Abbott.

A ‘new and enlarged’ edition of Samuel Rogers’s *The Pleasures of Memory*, the work for which he is (perhaps appropriately) best remembered for. Originally published anonymously in 1792, ‘the two-part poem, written in elegant but relaxed heroic couplets, begins with a nostalgic tour around the village of Rogers’s childhood, and moves through various scenes to explore and illustrate the “associating principle”, of the faculty of memory. It concludes with a poignant invocation to Rogers’s dead brother Thomas. The child of Mark Akenside’s *The Pleasure of Imagination* and the parent

of Thomas Campbell's *The Pleasures of Hope*, it entirely hit the taste of the day. The *Monthly Review* praised the poem's "correctness of thought, delicacy of sentiment, variety of imagery, and harmony of versification" ... and Byron (perhaps Rogers's most notable admirer) commented in a letter to Thomas Moore of 5 September 1813: "His elegance is really wonderful—there is no such thing as a vulgar line in the book" ... By 1806 it had gone through fifteen editions, two-thirds of them numbering from 1000 to 2000 copies each' (*Oxford DNB*).

Not in Jackson.

50. **ROGERS, Samuel.** Poems on various Occasions. Consisting of original Pieces, and Translations from some of the most admired Latin Classics: with the original Text, and copious notes, Historical, Mythological, and Critical, Designed as an agreeable Companion to such as wish to recover their Knowledge of the Roman Language. The whole interspersed with reflections, remarks, and anecdotes, pointed to the present times ... Bath: R. Cruttwell, and published by T. Shrimpton: sold in London by J. Dodsley, Pall-Mall; C. Dilly, Poultry; and W. Goldsmith, Pater-Noster-Row, [1782]. **£600**

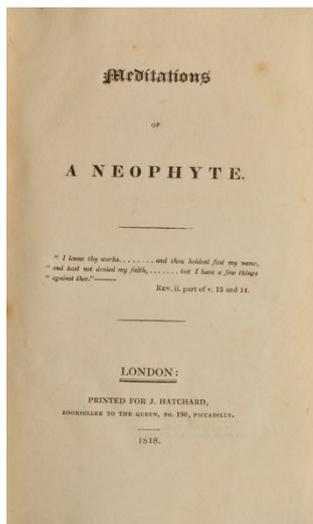
2 vols, 8vo (174 × 105 mm), pp. xxxii, [2], 304; xviii, [2], 340, plus engraved portrait, complete with half-titles; slightly browned, portrait waterstained, lately rebound in half calf.

FIRST EDITION. The subscribers include Samuel Johnson.



51. **[SCHIMMELPENNINCK, Mary Anne, née GALTON].** Meditations of a Neophyte. London: [J. Brettell] for J. Hatchard, 1818. **£700**

8vo (198 × 120 mm), pp. xi, [1], 180, including initial blank leaf; contemporary half calf, spine ruled in gilt, red morocco label; early ownership inscription ('G.S.W. Kershaw. Queen's College. Cam[bridge]').



SOLE EDITION of these meditations in verse. 'To the professing world of every Christian denomination, the following pages are inscribed, by their faithful and sincere, but unflattering friend, the Neophyte'. Issued anonymously and not previously attributed in catalogues, *Meditations of a Neophyte* nonetheless appears in several contemporary Hatchard adverts attributed to 'Mrs Schimmelpenninck'. Becoming a Moravian in 1818, Schimmelpenninck had passed from her family's Quakerism through various religious phases, reflected in her consideration here of Catholics, Quakers, Baptists and Wesleyan Methodists. The daughter of Samuel Galton of Birmingham, Mary had been raised in an atmosphere of enquiry—frequent visitors to the Galton house were James Watt, Richard Lovell Edgeworth, Thomas Day, Joseph Priestley and Erasmus Darwin.

Not in Jackson. Very scarce: WorldCat lists UC Davis as the only US copy.

52. [SCOTT, James]. *The Vanity of Human Life, a Monody. Sacred to the Memory of the most Hon. Francis Russel, Marquis of Tavistock ... London: Printed for J. Dodsley ... T. Davis ... S. Crowder ... and M. Hingeston ... London; and Fletcher and Hodson, at Cambridge. 1767.* £75

4to (249 × 205 mm) in half-sheets, pp. 14; some light browning and spotting, more so to final two leaves; disbound, title-page nearly loose.

FIRST AND ONLY EDITION of a monody on the death of Francis Russell, Marquess of Tavistock (1739–1767), ‘Thou Flow’r of true Nobility’ (p. 10), who died aged 27 after falling from his horse during a hunt. Scott (1733–1814), a clergyman, had won the Seatonian poetry prize on three occasions.

53. [SHARPE, Charles Kirkpatrick]. *Metrical Legends and other Poems. Oxford: [S. Collingwood], sold by J. Parker; and by Longman, Hurst, Rees, and Orme, London, 1807.* £250

8vo (220 × 125 mm), pp. [4], 107, [1], 16 (adverts); uncut in original blue boards, drab paper spine with traces of old manuscript title, joints cracked, with consequent wear, but secure; small stamp (‘B.H. Inglis’) to title verso, later bookplates of Hansard Watt and Charles Ballantyne; a very good, unsophisticated copy, preserved in a later red morocco slipcase.

FIRST EDITION. Scottish antiquarian and Sharpe ‘lived in and for the past’ (*Oxford DNB*) and this early collection is steeped in Scottish occult lore and witchcraft (in which Sharpe was an acknowledged expert). Inspired by Scott, who became a lifetime friend and correspondent, the author spent a short spell at Oxford, but returned to Edinburgh in 1813, where he lived until his death in 1851. He left one of the most extensive collections of antiquities ever accumulated by a private individual in Scotland.

Jackson, p. 310.



54. SMITH, Miss Elizabeth. *Fragments, in Prose and Verse ... with some Account of her Life and Character by H. M. Bowdler. A new edition. Bath: Richard Cruttwell and sold by Cadell and Davies and Hatchard in London and by S. Cheyne in Edinburgh, 1811.* £400

2 vols, 8vo (212 × 120 mm), pp. xii, 274; xiv, 242, complete with half-titles, plus engraved portrait; some occasional even browning; contemporary marbled calf, plain panelled spines, gilt, green morocco labels; slightly rubbed; early ownership inscriptions to both half-titles (‘Fanny Cavendish’).

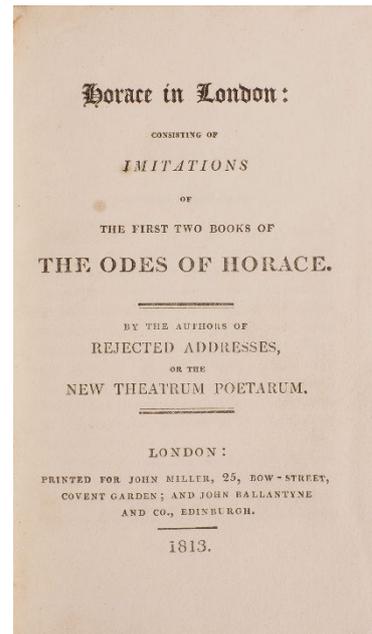
The work of a largely self-taught poet, scholar and translator. ‘After Smith’s death Bowdler published *Fragments in Prose and Verse* (1808), a selection of Smith’s works interspersed with an account of her life; it ran into many editions. The poems, some in imitation of Ossian, are graceful if unremarkable and her reflections conventional but lively. It is in her flowing translations and philological work that she shines’ (*Oxford DNB*). *Fragments* includes her *Memoirs of Frederick and Margaret Klopstock* (1808), occupying most of volume two. Jackson, p. 349.

'THESE MEN SAY THINGS WHICH MAKE ONE START' (KEATS)

55. **SMITH, James, and Horace SMITH.** *Horace in London: consisting of Imitations of the first two Books of the Odes of Horace. By the Authors of Rejected Addresses, or the New Theatrum Poetarum.* London: printed for John Miller ... and John Ballantyne and Co., Edinburgh. 1813. **£250**

Small 8vo (158 × 95 mm), pp. xi, [1], 173, [1]; some occasional light spotting, gathering B slightly sprung; contemporary calf, smooth spine gilt in compartments with green morocco lettering-piece, rubbed with some wear to extremities, tail chipped, some dust-soiling and discolouration to front pastedown and front free endpaper from bookplate adhesive, early ink ownership inscription and bookplate of Henry Brooke.

FIRST COLLECTED EDITION, including odes to Walter Scott, Grimaldi, Kemble, Godwin, and Cobbett. Brothers James (1775–1839) and Horace (born Horatio, 1779–1849) Smith made their name as writers and humourists, and 'shared a taste for wit, theatre, fashionable entertainments, and light verse. Horace Smith's first literary ventures were novels of contemporary manners, characterised by lively dialogue ... [both] contributed regularly to Hill's *Monthly Mirror*, from 1807 to 1819, to William Combe's short-lived magazine *The Pic-Nic*, and wrote several prefaces to plays in Cumberland's new edition of *Bell's British Theatre*' (*Oxford DNB*). The present edition was published by Millar to capitalise on the lasting success of the brothers' highly popular parody *Rejected Addresses* (first published 1809), and contains poems mainly penned by James that appeared in Hill's *Monthly Mirror*. A second volume was ostensibly planned but never published, so far as we can trace.



John Keats writes the following character sketch of the two brothers in a 23 January 1818 letter describing a dinner out:

'They only served to convince me how superior humour is to wit, in respect to enjoyment. These men say things which make one start, without making one feel; they are all alike; their manners are alike; they all know fashionables; they have all a mannerism in their very eating and drinking, in their mere handling of a decanter.'

Jackson, p. 368.

56. **SMITH, William.** *British Heroism, exemplified in the Character of His Grace Arthur, Duke and Marquis of Wellington, and the brave Officers serving under his Command in Holland, the East Indies, Portugal, Spain, and France.* Sunderland: printed by George Garbutt, for Gale, Curtis, and Fenner, London, 1815. **£150**

4to (230 × 175 mm), pp. [6], 114, [6] (subscribers list); title lightly browned, occasional spotting; contemporary half calf, worn, rebacked, preserving original spine label; a good copy.

FIRST EDITION. A scarce provincial tribute to Wellington, the subscribers list consisting almost entirely of Northumberland names, in Sunderland, Monkwearmouth and Bishopwearmouth.

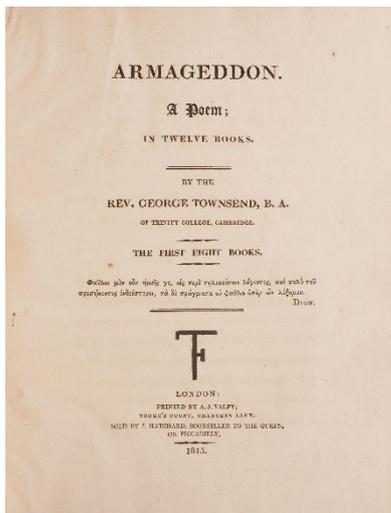
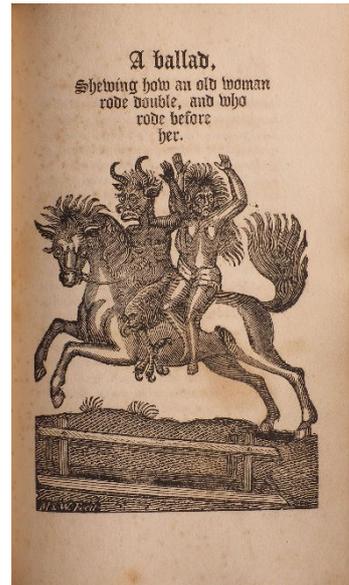
Jackson, p. 390; Johnson 846.

57. **SOUTHEY, Robert.** Poems. Bristol: by Biggs and Cottle, for Messrs. Longman and Rees, London, 1799. **£250**

2 vols, *Small 8vo* (156 × 95 mm), pp. [8], 207, [1]; [6], [6] (including a blank), 160, [4], 163–232 including one full page woodcut; occasional light spotting; contemporary half calf, spines ruled in gilt, lettered direct; an excellent copy. **£250**

THIRD EDITION of vol. 1 (which had first appeared at Bristol in 1797) and the FIRST EDITION of vol. 2, of this important collection gathering Southey's early poetry, including 'The Triumph of Woman', 'To Mary Wollstonecraft', 'Poems on the Slave Trade', 'The Genius of Africa', 'Botany Bay Eclogues' and 'A Ballad. Shewing how an old woman rode double, and who rode before her', this latter based on a William of Malmesbury tale, and accompanied by a striking full-page woodcut (signed 'M & W fecit').

Not in Jackson.



58. **TOWNSEND, George.** Armageddon. A Poem; in twelve books ... The first eight books [all published]. London 1815. **£350**

4to (245 × 200 mm), pp. [iii–xxix], [5], 314, plus one leaf (p. 160* and blank verso inserted after p. 160), bound without half-title; contemporary diced panelled calf, gilt, with label of R. Jennings, Poultry; rubbed, joints cracked, some insect damage to joints and sides; author's autograph letter loosely inserted, bookplate and inscription of John Scott, first earl of Eldon.

FIRST EDITION. An ambitious Miltonesque account of the last battle and the end of the world with an imperial twist, describing Christian Britannia's rule over the infidel kingdoms among the preconditions for the attainment of the millennium. Written while Townsend was still at Trinity College, Cambridge, p. 60*

bears an additional dedication to the reverend G.F. Tavel, late fellow and tutor of the college. This copy, in its elaborate binding (now in indifferent condition) is a presentation copy, with an autograph letter from Townsend to Lord Eldon seeking patronage: 'I submit it as proof of industry, and as the first effort of a young clergyman, who, with a rising family, has only his exertion to rely on, for support, and advancement in his profession?'

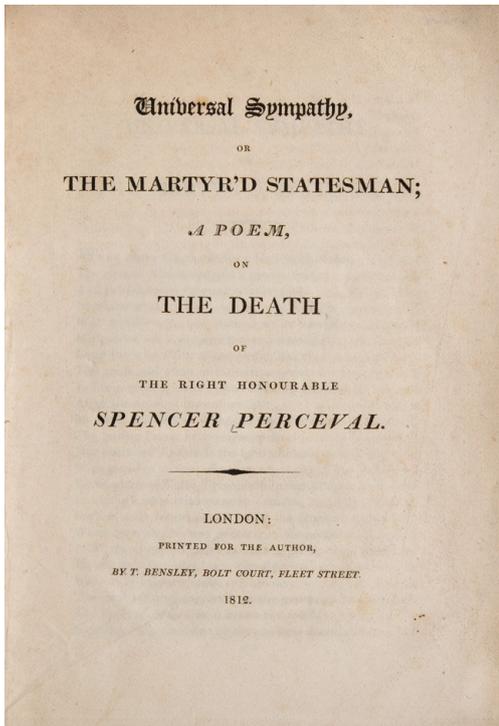
Jackson, p. 390.

ON THE ASSASSINATION OF THE PRIME MINISTER

59. **UNIVERSAL SYMPATHY**, or the martyr'd Statesman; a Poem, on the Death of the Right Honourable Spencer Perceval. London: Printed for the Author, by T. Bensley ... 1812.

£150

Large 8vo (237 × 168 mm), pp. 22, [2]; some very light dust-soiling to first and final leaves; disbound, modern ink ownership inscription to title verso.



FIRST AND ONLY EDITION, prompted by the assassination of the Prime Minister, Spencer Perceval, by John Bellingham, 'a merchant with an uncontrollable grudge against the British government, which he focused on the prime minister' (*Oxford DNB*). Bellingham, who had previously been jailed by the Russian government for debts incurred, tried and failed in petitioning the English government for compensation for his imprisonment. Exasperated, he 'decided upon the extreme course of assassinating the prime minister, Spencer Perceval—a crime carried out, with pistols, coolly and deliberately, in the lobby of the House of Commons on 11 May 1812. Tried on 15 May, he was found guilty of murder and executed three days later in London. Before, during, and after the trial Bellingham remained calm and collected, showing no signs of fear or remorse. He felt fully justified in acting as he did, asserting that true blame attached to those who had refused to listen to his grievances' (*ibid.*). The present work—predictably,

given the large number of Members of Parliament on the subscription list (Perceval's elder brother, Lord Arden, took 100 copies)—holds little sympathy for the assassin: 'The wretched culprit justly was decreed / To expiate with his life the murd'rous deed...' (p. 19).

Jackson, p. 365.

LEWD

60. **WILLIAMS, Sir Charles Hanbury.** *The Odes* ... London: Printed for S. Vandenberg ... 1775.

£275

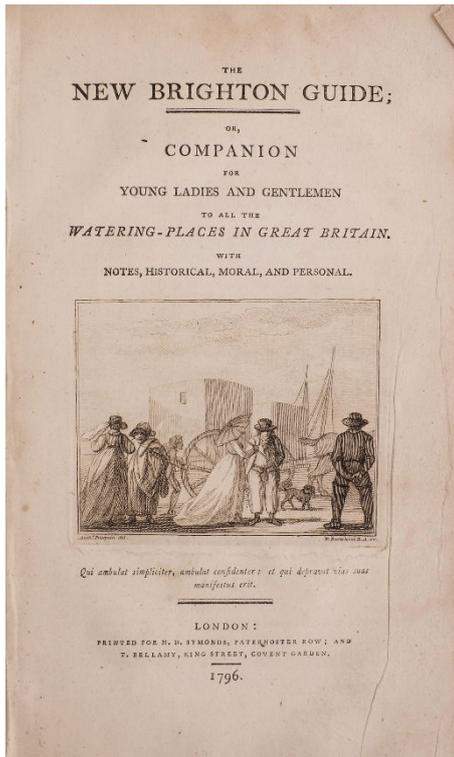
8vo (159 × 997 mm), pp. [4], 132, [2] addenda, with typographical head- and tailpieces throughout; some light occasional spotting, offsetting from the turn-ins; contemporary polished red half sheep, spine gilt in compartments with green morocco lettering-piece, rubbed, corners worn, upper joint cracked, head and tail of spine chipped; bookplate of George William Leeds.

SECOND EDITION (first 1768) of the collected odes of Sir Charles Hanbury Williams, positively skewered by the *Monthly Review* as 'a very bad and incorrect edition of the witty Knight's lewd poems – The Publisher has, moreover, paid so little regard to decency in his selection, that he ought, by an order of the police, to be deprived of the use and comfort of breeches, during the remainder of his life.' This kind of review, unfortunately, was not an anomaly for Williams: 'Much of his poetry was judged obscene, even by his contemporaries, and his reputation has reflected that judgement ... Influenced by Pope, whose early poetry especially he admired, Williams had neither the conciseness nor the subtlety of Pope' (*Oxford DNB*).

'Lovely Peggy' serves as an excellent example of Williams's extraordinary lack of poetic subtlety: 'Were she array'd in rustic weed, / With her the bleating flocks I'd feed, / And pipe upon mine oaten reed, / To please my lovely Peggy' (p. 118). Williams had a well-documented and particularly vicious case of syphilis, so it is probably safe to say that he did, indeed, enjoy piping on his oaten reed, though we will join reviewers in wishing he had kept his reed to himself.

Jackson, p. 39.

61. [WILLIAMS, John]. *The New Brighton Guide; or, Companion for young Ladies and Gentlemen to all the Watering-Places in Great Britain. With Notes, historical, moral, and personal ...* London: Printed for H. D. Symonds ... and T. Bellamy ... 1796. £80



8vo (213 × 128 mm) in half-sheets, pp. [3]–68; with etched title vignette by Bartolozzi after Anthony Pasquin (pseudonym for the author); lacking half-title; some light browning, stain to lower margin of C4^r, another to I4^v, one or two short tears not affecting text; disbound.

FIRST EDITION of a satirical work by John Williams (1754–1818), also known by the penname Anthony Pasquin. He gained recognition for his first extended satires on actors, *The Children of Thespis*, and his *Postscript* in 1790 'to Christopher Anstey's *New Bath Guide* [which] was well received, perhaps because it was less politically contentious than, for instance, Williams's anti-clerical and anti-aristocratic *Shrove Tuesday* and *Ode to Thomas Paine* (1791) or his *New Brighton Guide* (1796), written ostensibly to justify the prince of Wales's ill conduct towards his wife, but highly critical of the prince's entourage' (*Oxford DNB*). Reviews of *The New Brighton Guide* were, perhaps predictably, harsh. *The Critical Review*, for its part, chose to keep it simple, stating *The New Brighton Guide* was 'as profligate and as dull as may be expected from Mr. John Williams, alias Anthony

Pasquin.' His writing is, admittedly, colourful, as evidenced by his description of Brighton as 'where the barren seek a stimulus for fecundity; the voluptuary to wash the cobwebs from the interstices of his flaccid anatomy; and the swag-bellied denizen, the rancid adhesion of old cheese, Irish butter, junk, assa-fœtida, blubber, mundungus, and train-oil' (pp. 5–6). Jackson, p. 210.

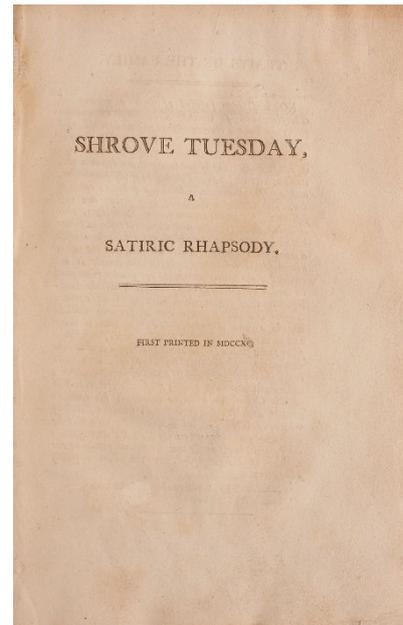
62. [WILLIAMS, John]. Shrove Tuesday, a satiric Rhapsody. First printed in MDCCXC ... [Presumably London, the final page dated 'Feb. 15th. 1794.']
£80

8vo (222 × 141 mm) in half-sheets, pp. 36; collating B–C⁴ C⁴ D⁶, but complete; untrimmed, some light browning and dust soiling throughout, first leaf nearly detached; disbound.

SECOND EDITION of John Williams's *Shrove Tuesday* (1791; 4 copies in ESTC), an anti-clerical and anti-aristocratic satirical poem emblematic of his controversial style (*Oxford DNB*). It was also issued as part of his *Cabinet of Miscellanies* (1794?).

The publisher has, perhaps wisely, removed Williams' preface for the second edition, as it ruffled feathers among reviewers when it was first published: '...those authors who are resolved to acquire a fugitive fame independent of talents, send a copy of their works to the Editor of the Review with a guinea, and then they may either write the criticism themselves (which is done in nine instances out of ten) or received more praise from the honest editor for their doggerel nonsense, than Virgil would think even just if describing his incomparable Aeneid' (p. iv, 'Declaratory Dedication' of the 1791 edition). The *Critical Review*, for its part, certainly took offense, referring to the poem as 'incoherent rhapsody and incongruent metaphor' (April 1792).

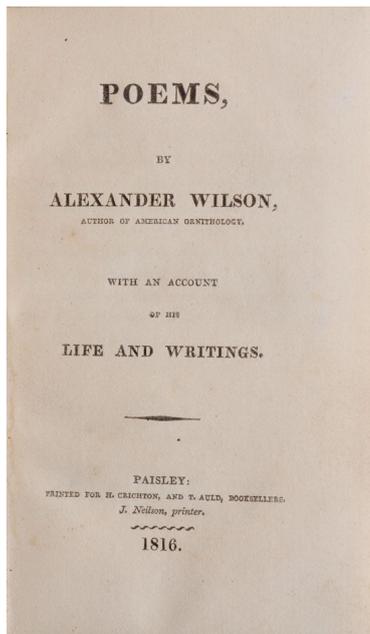
Jackson, p. 194 (first edition).



BY AN ORNITHOLOGIST-WEAVER-POET

63. WILSON, Alexander. Poems ... with an Account of his Life and Writings. Paisley: Printed for H. Crichton, and T. Auld, Booksellers. J. Neilson, printer. 1816. £250

8vo (168 × 104 mm), pp. lxxxii, 256; some light browning; brown half morocco by Ramage, spine gilt in compartments, marbled endpapers, some surface wear to boards, extremities lightly rubbed.



FIRST EDITION, published posthumously, of the poet-ornithologist Alexander Wilson's collected works. Wilson (1766–1813) was the son of a Scottish 'weaver, illicit distiller, and smuggler' who, 'like other young weavers ... undertook self-education and became particularly fond of works by Milton, Pope, and Goldsmith ... his enthusiasm for poetry increased enormously from reading Robert Burns's *Poems*' (*Oxford DNB*). He soon began peddling the countryside with handkerchiefs, ribbons, silk, and his poems, and became involved with a workers' movement, for which he was briefly incarcerated. He then emigrated to America, where he worked as a schoolmaster and began a lifelong interest in birds; his well-regarded poem 'The Foresters' was written as a celebration of America's birds and natural heritage. In 1805 he sent a drawing of two birds that he had shot to President Jefferson, who responded appreciatively, encouraging him to continue his bird studies (*ibid.*). Wilson's *American Ornithology*, published between 1808 and 1814 (and mentioned on the title-page here), is viewed today

as an essential precursor to Audubon's *Birds of America*. His poetry was 'widely read and valued by contemporaries', especially the Weaver Poets (*ibid.*).

Among the poems here are 'The American Blue Bird' and 'The Bald Eagle'.
Jackson, p. 409; Johnson 976 (citing a variant title: *Poems, chiefly in the Scottish Dialect*).

- 64. WORGAN, John Dawes.** *Select Poems, &c.* by the late John Dawes Worgan, of Bristol, who died on the 25th of July 1809, aged nineteen Years. To which are added some Particulars of his Life and Character, by an early Friend and Associate; with a Preface by William Hayley Esq. London: [S. Gosnell for] Longman, Hurst, Rees, and Orme, 1810.

£150

8vo (182 × 116 mm), pp. xiv, [2], 311, [2], plus engraved silhouette portrait (which is rather spotted); contemporary half calf, lately rebacked; early female ownership inscriptions ('Miss Elveson' and 'Frances Barnard, Nailsworth, 1814'); Later bookplates of Anne and F.G. Renier.

FIRST EDITION of this collection of verse by the young tutor to Edward Jenner's children, which also contains journal extracts, together with addresses and verses on the benefits of vaccination. Worgan (1790–1809) was 'a consumptive boy of precocious ability whom Jenner took into his household, nominally as a tutor to his sons.'

Jackson, p. 344.

GARRICK A SUBSCRIBER

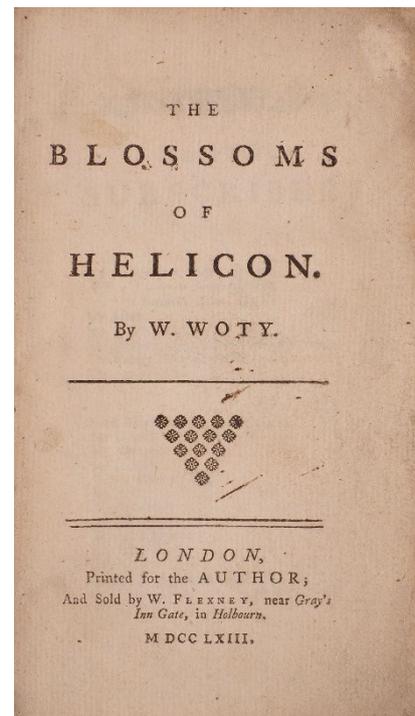
- 65. WOTY, William.** *The Blossoms of Helicon ...* London, Printed for the Author; and Sold by W. Flexney ... 1763.

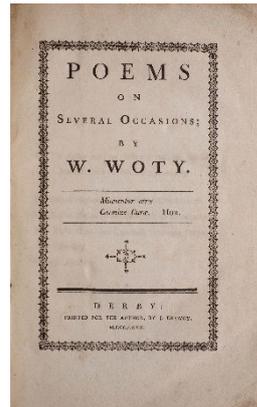
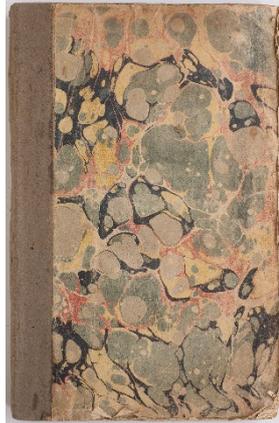
£700

12mo (168 × 98 mm) in half-sheets, pp. [12], 162, [2]; some light finger-soiling, near-contemporary mottled calf, a little rubbed, spine gilt in compartments with red morocco lettering-piece, headcap chipped, marbled endpapers showing some surface wear, rear flyleaf sometime removed, early ink ownership inscription to front free endpaper verso ('W^m. Armroid his Book').

FIRST AND ONLY EDITION. William Woty (c.1732–1791) was a jobbing poet and literary editor with friends in high places: 'Samuel Johnson, James Boswell, Tobias Smollett, and David Garrick are listed among the names of the many subscribers to [his] first collections, and Woty apparently had a strong interest in the London theatre ... Later Woty published *The Stage: a Poetical Epistle to a Friend* (1780) and two short dramatic pieces: *The Country Gentlemen, or, The Choice Spirits* (1786) and *The Ambitious Widow: a Comic Entertainment* (1789)' (*Oxford DNB*).

The subscribers' lists here includes C. Churchill (10 copies; presumably the poet Charles Churchill), William Dodd, 'the Macaroni Parson' for whom Johnson famously tried to win a reprieve, John Wilkes (10 copies), and David Garrick.





66. **WOTY, William.** *Poems on several Occasions.* Derby: printed for the author, by J. Drewry, 1780. £180

8vo (240 × 150 mm), pp. [16], xvii, [1], 174, typographical ornaments; uncut in original marbled wrappers with drab paper spine; preserved in a modern cloth chemise with Esber bookplate; a most appealing copy.

A Derby imprint, collecting some of the most popular poems and satires by Woty, versifier, solicitor's clerk and Grub-street write., including 'The Auctioneers'; 'a Town Eclogue' and 'The Female Advocate'.

Not in Jackson or Johnson.

67. **YOUNG, John.** *A Criticism in the Elegy written in a Country Church Yard. Being a Continuation of Dr. J—n's Criticism on the Poems of Gray.* London: for G. Wilkie, 1783.

£175

8vo (210 × 120 mm), pp. xx, 90, complete with half-title; a few early annotations (one to last page erased); disbound.

FIRST EDITION of this critical *jeu d'esprit*, a contribution to the debate over the *Elegy* inspired by Johnson's assessment in his *Life of Gray* (1777) and which was to continue well into the nineteenth century. It includes the complete text of the *Elegy* on pp. xii-xx. Young was professor of Greek at Glasgow University.

