Zetetic Books

BY PARTICULAR DESIRE,

THIS PRESENT EVENING,

SATURDAY JUNE 7, 1806,

The Performances will Conclude with a GRAND and BRILLIANT DISPLAY of

FIRE WORKS,

With a great Variety of other

ENTERTAINMENTS

FOR THE LAST TIME.

Bulletin LXIV
Recent Acquisitions

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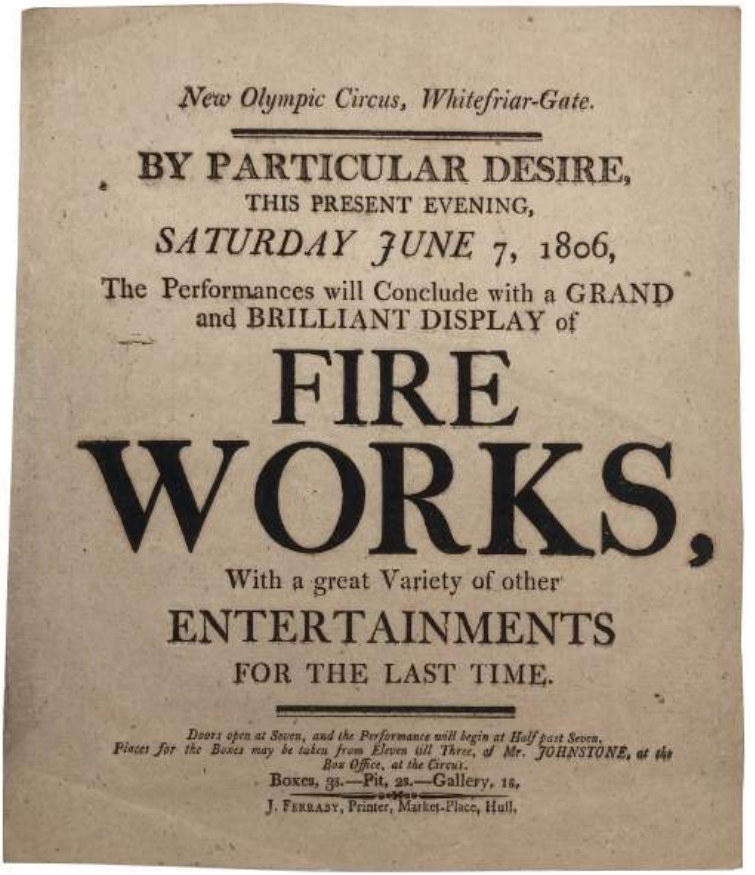
Bulletin LXIV - Recent Acquisitions - March 2025

Cover art adapted from item 02

[01] [Cheltenham Fete] **Unprecedented Attraction! Extraordinary Novelty!! Montpellier Gardens Cheltenham**. Cheltenham: J. J. Hadley, 1843. First Edition. Double Elephant. Unbound. Broadside. Fair. Printed broadside, approximately 125mm x 720mm (narrowing to 115mm to bottom half) in size. Once cut in half and laid down, now lifted and reattached, with the bottom half having been trimmed 10mm narrower, small hole towards foot of upper half (no loss of text), some blackening probably from glue but all text is readable. Advertising a fete in Montpellier Gardens, Cheltenham, on the evening of the 4th September, 1843, with a variety of attractions including a military band, a concert, the "miraculous and almost superhuman feats" of 'La Francka Hispaniola', "he will balance a pole, weighing forty pounds, on his feet whilst laying on his back, and performing at dance as though he was dancing on the floor. The Metropolitan press has declared these wonderful performances as the most surprising ever yet accomplished by man; to attempt a description would be useless, as they far exceed imagination as to appear a deception of all the human senses". There was also a "colossal Montgolfier balloon, 90 feet high, the largest that has ever ascended in the world", as well as a firework display by Mr. Darby. Printed by J.[ohn] J.[oseph] Hadley, fl. 1823-1847, the proprietor of the *Cheltenham Journal* (see BBTI) [004694] **£175.00**



New Olympic Circus, Whitefriar-Gate.

BY PARTICULAR DESIRE,

THIS PRESENT EVENING,

SATURDAY JUNE 7, 1806,

The Performances will Conclude with a GRAND and BRILLIANT DISPLAY of

FIRE WORKS,

With a great Variety of other

ENTERTAINMENTS

FOR THE LAST TIME.

Doors open at Seven, and the Performance will begin at Half past Seven.
Places for the Boxes may be taken from Eleven till Three, at Mr. JOHNSTONE, at the Box Office, at the Circus.

Boxes, 3s.—Pit, 2s.—Gallery, 1s.

J. FERRABY, Printer, Market-Place, Hull.

[02] [Fireworks] **Hull Fireworks**. Hull: J. Ferraby [Printer], 1806. First Edition. 8vo. Unbound. Handbill. Good+. Printed handbill, approximately 185mm x 220mm in size. Lightly browned, otherwise clean. Dated June 7, 1806, a handbill advertising a 'grand and brilliant display of fireworks, with a great variety of other entertainments' at the New Olympic Circus, Whitefriar-Gate, in Hull. The printer was J.[ohn] Ferraby [004687] **£200.00**

TENTH NIGHT of NEW ROMANTICK DRAMA.

Theatre Royal, English Opera House, Strand.

THE SUCCESS OF

THE SISTER OF CHARITY!

HAS BEEN UNEXAMPLED:

It will be repeated every Evening of Miss KELLY's Engagement.

THE MIDDLE TEMPLE; or, "WHICH IS MY SON?"

This Evening, TUESDAY, JULY 14th, 1829,

SISTER of CHARITY.

Previous to which, CHERUBINI's celebrated OVERTURE to ANACREON.

THE MIDDLE TEMPLE:

Or, "WHICH IS MY SON?"

With DOSSINI's OVERTURE to TANCREDI.

PRESUMPTION!

Or, THE FATE OF FRANKENSTEIN.

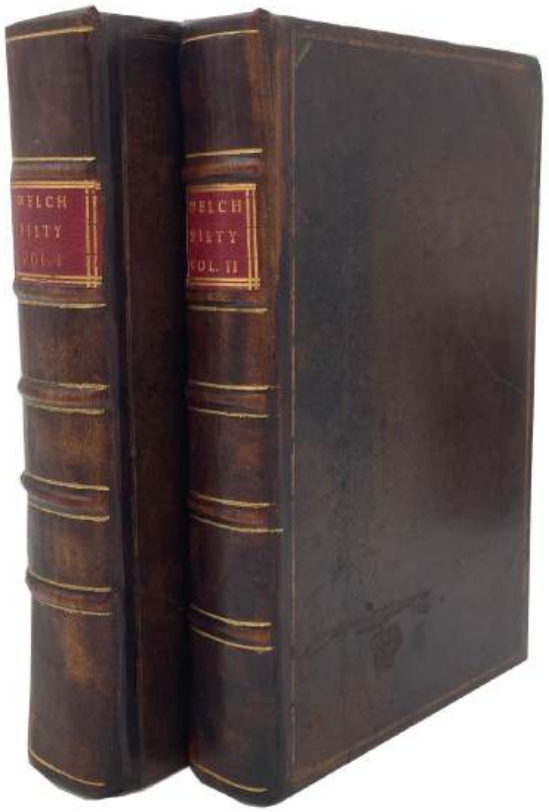
Preceded by WINTER's Grand OVERTURE to CALIPHO.

WITH AN ENTIRELY NEW LAST SCENE,

A SCHOONER IN A VIOLENT STORM!

THE HOBBEN'S BRIDE.

[03] [Frankenstein Adaptation] **Tenth Night of New Romantick Drama - Theatre Royal, English Opera House, Strand**. London: S. G. Fairbrother [Printer], 1829. First Edition. Folio. Unbound. Broadside. Fair. Printed broadside, approximately 205mm x 345mm in size. Slightly chipped to edges, some loss affecting a few letters to bottom right hand corner, a couple of small holes to text, catching letters but with no loss of sense. Advertising an evening of 'romantick drama', opening with Cherubini's *Ode to Anacreon*, then *Sister of Charity*, followed by *The Middle Temple: Or Which is My Son?*, which was in turn followed by *Presumption! Or, the Fate of Frankenstein*. It was written by Richard Brinsley Peake, and first performed in 1823. Here Frankenstein is played by Mr. Baker, and the monster by Mr. O. Smith, "with an entirely new last scene, conformably to the termination in the original story, representing a schooner in a violent storm! In which Frankenstein and the monster are destroyed". Shelley herself, with her father William Godwin, had seen a staging of the play in its fourth week of performance, according to Seymour, "From then on, hardly a year passed without some adaptation of Frankenstein, usually farcical, never serious, being performed ... [However] Peake's stage production of 1823 marked the birth of a myth. That the monster and his maker had entered the popular imagination was clearly indicated the following year when George Canning, the Foreign Secretary, addressing the House of Commons on the question of emancipation, suggested that freeing rebel West Indian slaves 'would be to raise up a creature resembling the splendid fiction of a recent romance'" (Seymour, *Mary Shelley*, page 335) [004685] **£250.00**

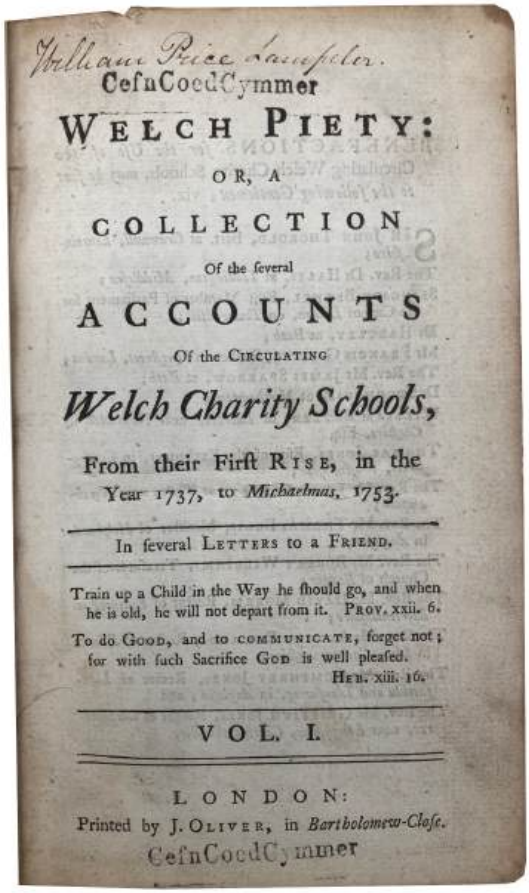


'the greatest Welshman of the eighteenth century'

[04] [Jones, Griffith] **Welch Piety: Or , a Collection of the Several Accounts of the Circulating Welch Charity Schools, from Their First Rise, in the Year 1737, to Michaelmas, 1753. In Several Letters to a Friend**. London: J. Oliver, First Thus? 8vo. Hardback. Good+. Two volumes, n.d. c.1753? - Volume One - *Welsh Piety: or the Needful Charity of Promoting the Salvation of the Poor*, [6], iii-iv, 40, 33-40, 49-68pp; *A Further Account of the Progress of the Circulating Welsh Charity-Schools* [3]-iv, 29pp, [3]; *An Address to the Charitable and Well-Disposed in Behalf of the Poor*, [2], 16pp; *Welch Piety Continued ... 1740-1741*, [4], 107pp, [1]; *Welch Piety Continued ... 1741-1742*, [4], 23pp, [1]; *Welch*

Piety Continued ... 1742-1743, [4], iii-vi, 31pp, [1]; *Welch Piety Continued ... 1743-1744*, [2], iii-iv, 43pp, [1]; *Welch Piety Continued ... 1744-1745*, [2], 30pp; *A Letter to a Clergyman* [1745], [4], 88pp; and Volume Two - *Welch Piety Continued ... 1745-1746*, [6], v-viii, 39pp, [1]; *Welch Piety ... 1746-1747*, [4], 76pp; *Welch Piety Continued ... 1747-1748*, [2], iii-iv, 24pp; *Welch Piety Continued ... 1748-1749*, [2], iii-iv, 52pp; *Welch Piety ... 1749-1750*, [2], iii-iv, 99pp, [1]; *Welch Piety ... 1750-1751*, [2], 3-60pp; *Welch Piety ... 1751-1752*, [2], 68pp. A total of sixteen items, bound in full contemporary calf, later rebacked, raised bands, spines in six panels, title label to second panel. Minor wear to extremities, some light browning to edges internally, a couple of small nicks, but generally fairly clean. Sometime in the library of William Price of Lampeter, with his name to head of titles and an ink stamp to foot. The author was Griffith Jones, "[known as Griffith Jones Llanddowror] (bap. 1684, d. 1761), a Church of England clergyman and educational reformer ... His circulating schools, which were held in parish churches, farmhouses, cottages, and barns throughout Wales, were funded by well-disposed philanthropists such as Sir John Philipps and Madam Bridget Bevan and staffed by an army of part-time schoolmasters (mostly clergymen). The scheme proved flexible, economical, and efficient, and it was a matter of considerable pride to Jones that bright pupils were able to become fluent Welsh readers within a six-week period of tuition, and that even illiterate septuagenarians were able to acquire rudimentary reading skills within three months. As each annual report, issued under the title The Welch Piety, made plain, throughout Wales parish churches and farmhouses echoed to the sounds of adult and infant voices chanting the alphabet aloud, spelling words, and repeating the catechism. For the first time in the history of Wales, large numbers of farmers, craftsmen, and labourers, together with their sons and daughters, were given the opportunity to learn to read. Some degree of rote learning was inevitable, but the key to the success of the schools was the use of the Welsh language as the principal medium of instruction. His 'little nurseries' strengthened and enriched the powerful revival which was sweeping through the church and also enhanced the prestige value of Welsh as a spoken and written language. Many farmhouses where schools

were held were also Methodist seminaries, and the cause of revivalism prospered as increasing numbers learned to read. Most important of all, the scheme helped to create a literate peasantry. By the time of Jones's death in 1761 he had established around 3325 schools in nearly 1600 different locations in Wales. For a private enterprise, run on a shoestring, this was an extraordinary achievement. Hundreds of letters sent to Llanddowror by grateful clergymen and gentry testified to the beneficial effects of regular schooling ... there is a strong case for claiming that he was the greatest Welshman of the eighteenth century" (ODNB) [004684]
£450.00


William Price Lanafolor.
CefnCoedCymmer

WELCH PIETY:

OR, A

COLLECTION

Of the ſeveral

ACCOUNTS

Of the CIRCULATING

Welch Charity Schools,

From their Firſt RISE, in the Year 1737, to *Michaelmas*, 1753.

In ſeveral LETTERS to a FRIEND.

Train up a Child in the Way he ſhould go, and when he is old, he will not depart from it. PROV. xxii. 6.

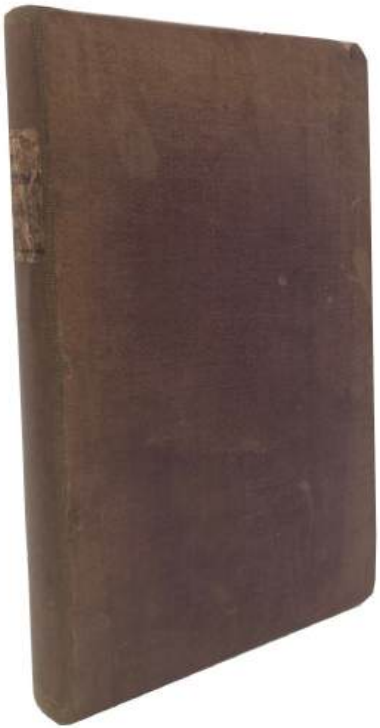
To do GOOD, and to COMMUNICATE, forget not; for with ſuch Sacrifice GOD is well pleaſed. HEB. xiii. 16.

VOL. I.

LONDON:

Printed by J. OLIVER, in *Bartholomew-Cloſe*.

CefnCoedCymmer



[05] [Mackenzie, Peter]; a Ten-Pounder. **An Exposure of the Spy System Pursued in Glasgow During the Years 1816-17-18-19 and 20 with Copies of the Original Letters of Andrew Hardie WITH The Trial of James Wilson for High Treason WITH Trial for Libel WITH Reply to the Letter of Kirkman Finlay**. Glasgow: Muir, Gowans and Co., 1832. First Edition. 8vo. Hardback. Good. Four items, bound from the original parts - *An Exposure of the Spy System Pursued in Glasgow During the Years 1816-17-18-19 and 20 with Copies of the Original Letters of Andrew Hardie*, (in fifteen parts), 1832, [3], 4-242pp; *The Trial of James Wilson for High Treason, With an Account of His Execution at Glasgow etc.etc.*, 1832, (in three parts), [3], 4-48pp; *Trial for Libel, in the Court of the Exchequer, Guildhall, London, etc. etc.*, (in four parts), c.1835, [1], 2-64pp; Mackenzie, Peter, *Reply to the Letter of Kirkman Finlay, Esq. on the Spy System*, (in one part), 1833 (second edition), [3], 4-16pp. Slightly later cloth, with an old paper label to spine, rebacked, corners bumped and worn. Inner joints reinforced, browned and lightly foxed, frontispiece browned with some light water staining to edges, contents list in ink to front pastedown, with short note to ffep, but text is generally clean. First named with a portrait frontispiece of 'Richmond the Scottish Spy'. Coherent sammelband of pamphlets in parts relating to the Scottish 'radical war' of 1820, and the use / misuse of spies / agent provocateurs (see Beresford Ellis and Mac A'Ghobhainn, *The Scottish Insurrection of 1820*, passim). The libel trial relates to the naming of Richmond as a spy. Goldsmiths' 27584 (Exposure); 27585 (Wilson); and 28200 (Reply) [004693] **£350.00**

TALBOT INN, DRAYTON.

" Full many a Gem of purest ray serene,
" The dark unfathom'd caves of Ocean bear;
" Full many a flow'r is doom'd to blush unseen,
" And waste its sweetness in the desert air."

MR. STEPHENSON,

ONE whom Nobody knows, and who comes from Nobody knows where.—Who is not at all "celebrated" at present and perhaps never will be, and yet is a beautiful Poet, a charming Composer, an excellent Musician, and a delightful Singer, &c.

Presents his respects to his Brother Members of the Quizical Society of Odd Fellows, and Gentlemen of each degree, residing in Drayton, and its Vicinity, and begs leave to inform them that this Evening,

SATURDAY JULY 23d, 1814,

He will have the pleasure to present them with his new Musical Entertainment entitled

Something New,

In which he will introduce many of Braham's and Incledon's most admired Songs, with all the orginal Graces, Ornaments, Flourishes, Shakes, Cadences, &c. with alterations, additions, and improvements by himself.

And also, with a variety of curious Instrumental performances, his much admired performance on

TWO FLUTES,

AND ON

THREE FLAGELETS at ONCE.

A performance never attempted by any person but himself.—All the above performances are *(of course)* superior to any thing else of the kind.

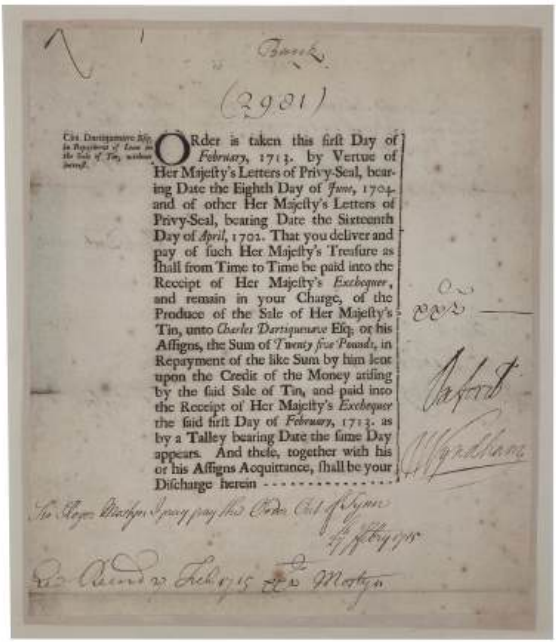
N. B. Lest the Public should be induced to trouble the above as an attempt at "Raising the Wind," as "All my Eye and Betty Martin," Mr. S. respectfully assures them that no money will be taken on any account whatever, either before or after the performance, and none but Gentlemen will be admitted, therefore Ragamuffins, Jacobins, Messrs. Tag, Rag and Bobtail, and Co. need not give themselves the trouble to apply for admission.

☞ Performance to commence at eight o'clock.—No money returned.

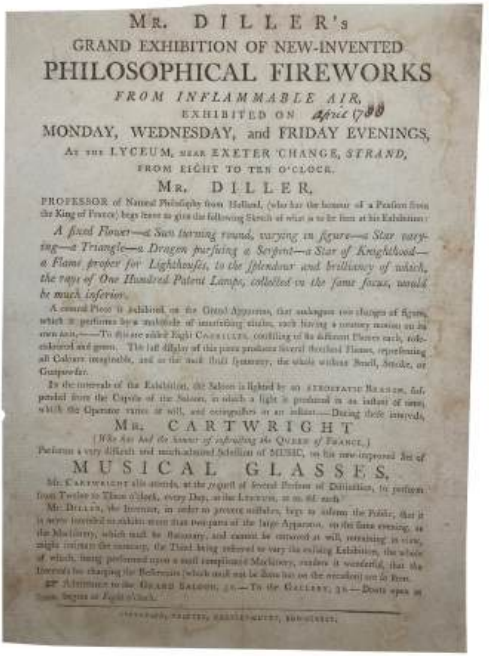
Front Seat, at Sixpence.

PROCTER, PRINTER, DRAYTON.

[06] [Music in Market Drayton] **Talbot Inn, Drayton - Mr. Stephenson**. Drayton [Market Drayton]: Procter [Printer], 1814. First Edition. 4to. Unbound. Ephemera. Good. Printed broadside, approximately 145mm x 275mm in size. Laid down on card, lightly browned, otherwise clean, with a manuscript poem to reverse of card. Dated July 23rd, 1814, and advertising a concert by a Mr. Stephenson, "one whom Nobody knows, and who comes from Nobody knows where - Who is not at all 'celebrated' at present and perhaps never will be, and yet a beautiful Poet, a charming Composer, an excellent Musician, and a delightful Singer &c.", playing "two flutes, and on three flagelets at once", later noting that only gentlemen will be admitted, "therefore Ragamuffins, Jacobins, Messrs. Tag, Rag and Bobtail and Co. need not give themselves the trouble to apply for admission". The printer, Procter of Drayton, was not found in the BBTI [004688] **£125.00**


Bank
(2981)
Chs. Dartiquenave Esq. In Repayment of Loan on the Sale of Tin, without Interest.
ORder is taken this first Day of February, 1713. by Vertue of Her Majesty's Letters of Privy-Seal, bearing Date the Eighth Day of June, 1704. and of other Her Majesty's Letters of Privy-Seal, bearing Date the Sixteenth Day of April, 1702. That you deliver and pay of such Her Majesty's Treasure as shall from Time to Time be paid into the Receipt of Her Majesty's Exchequer, and remain in your Charge, of the Produce of the Sale of Her Majesty's Tin, unto Charles Dartiquenave Esq. or his Assigns, the Sum of Twenty five Pounds, in Repayment of the like Sum by him lent upon the Credit of the Money arising by the said Sale of Tin, and paid into the Receipt of Her Majesty's Exchequer the said first Day of February, 1713. as by a Talley bearing Date the same Day appears. And these, together with his or his Assigns Acquittance, shall be your Discharge herein ----------
2002
Oxford
Wyndham
To Roger Mostyn Esqr pay the Order Cha: Dartiquenave
Rd Mostyn
Rec'd 25 Feb. 1715 Ro Mostyn

[07] [Payment for Tin] **Cha. Dartiquenave Esq. In Repayment of Loan on the Sale of Tin, Without Interest**. No Place: No Publisher, 1713. First Edition. 4to. Unbound. Ephemera. Good. Broadside receipt, printed with manuscript additions approximately 235mm x 280mm in size. Laid down on slightly larger card, lightly browned with spots of foxing, but generally fairly clean. Receipt asking Sir Roger Mostyn to make payment to Charles Dartiquenave the sum of twenty-five pounds, to repay him for the "like sum by him lent upon the credit of the money arising by the said sale of tin", with payment being made in 1715, and signed by Mostyn to foot, with the signatures of ? Oxford and Wyndham to right hand margin. Charles Dartiquenave (bap. 1664?, d. 1737), epicure and courtier ... Though politically non-partisan, Dartiquenave had an enduring sympathy for the whigs which resulted in his acquisition of several offices connected to the courts of Queen Anne and George I. Between 1707 and 1726 he was paymaster of the royal works ... During his lifetime, however, Dartiquenave's reputation was less that of a courtier than of a witty and convivial man about town. His tendency to 'say very good things' (Caulfield, 223) made him a regular dining and drinking companion of Jonathan Swift, who described Dartiquenave in October 1710 and March 1711 as 'the greatest punner of this town next to myself' and 'the man that knows everything and that everybody knows'" (ODNB) [004689] **£75.00**



MR. DILLER'S
GRAND EXHIBITION OF NEW-INVENTED
PHILOSOPHICAL FIREWORKS
FROM INFLAMMABLE AIR,
EXHIBITED ON *April 1788*
MONDAY, WEDNESDAY, and FRIDAY EVENINGS,
AT THE LYCEUM, NEAR EXETER 'CHANGE, *STRAND,*
FROM EIGHT TO TEN O'CLOCK.
MR. DILLER,
PROFESSOR of Natural Philosophy from Holland, (who has the honour of a Pension from the King of France) begs leave to give the following Sketch of what is to be seen at his Exhibition:
A fixed Flower—a Sun turning round, varying in figure—a Star varying—a Triangle—a Dragon pursuing a Serpent—a Star of Knighthood—a Flame proper for Lighthouses, to the Splendour and brilliancy of which, the rays of One Hundred Patent Lamps, collected in the same focus, would be much inferior.
A central Piece is exhibited on the Grand Apparatus, that undergoes two changes of figure, which it performs by a multitude of intermixing circles, each having a rotatory motion on its own axis.——To this are added Eight CASCADES, consisting of the different Pieces each, tastefully coloured and gilt. The full display of this piece produces several thousand Flames, representing all Colours imaginable, and in the most fluid Symmetry, the whole without Smell, Smoke, or Gunpowder.
In the intervals of the Exhibition, the Saloon is lighted by an HYDROSTATIC BALLOON, fixt, pendid from the Cupola of the Saloon, in which a light is produced in an infant of time, which the Operator varies at will, and extinguishes in an instant.——During these intervals,
MR. CARTWRIGHT
(*Who has had the honour of exhibiting to the* QUEEN *of* FRANCE,)
Performs a very difficult and much-admired Solfeliun of MUSIC, on his new-imposed Set of
MUSICAL GLASSES,
MR. CARTWRIGHT also attends, at the request of several Persons of Distinction, to perform from Twelve to Three o'clock, every Day, at the LYCEUM, at 10s. 6d. each.
MR. DILLER, the Inventor, in order to prevent mistakes, begs to inform the Public, that it is never intended to exhibit more than two parts of the large Apparatus, on the same evening, as the Machinery, which must be necessary, and cannot be removed at will, occasioning a view, might instruct the necessary, the Third being reserved to vary the existing Exhibition, the whole of which, being performed upon a most complicated Machinery, renders it wonderful, that the Inventor has charging the Performers (which must be done but on the occasion) not to free.
☞ ADMITTANCE to the GRAND SALOON, 5s.—To the GALLERY, 3s.—Doors open at Seven, begins at Eight o'clock.

[08] [Philosophical Fireworks] **Mr. Diller's Grand Exhibition of New-Invented Philosophical Fireworks from Inflammable Air, Exhibited on Monday, Wednesday, and Friday Evenings, at the Lyceum, Near Exeter 'Change, Strand, from Eight to Ten O'clock**. London: Stevenson [Printer], First Edition. 4to. Unbound. Broadside. Good. Printed broadside, approximately 170mm x 235mm in size, n.d. but dated in pen to ? 1790. Trimmed to head, lightly water stained (where removed from an album?), date in ink towards head, otherwise clean. The printer was probably [James] Stevenson (fl. 1786, see BBTI). The 'philosophical' aspect of the 'fireworks' "merely shifted the nominal emphasis from old-fashioned magic to new-fashioned science. 'Philosophical' meant 'scientific'; conjurors' tricks were dignified as 'experiments' or 'demonstrations', as if rational explanations accompanied them - which they normally did not. The programs consisted mostly of familiar optical illusions, mind reading, prestidigitation, and mechanical effects, but recent advances in the production of inflammable gas and electricity were responsible for some novelties under the heading of 'philosophical fireworks'. In 1788 the Lyceum, then the particular home of shows with scientific pretensions, housed Diller's Philosophical Fireworks, an apparatus innocent of 'smoke, smell, or detonation', that produced, among other effects, 'a fixed flower - a sun turning round, varying in figure, a star varying, a triangle, a dragon pursuing a serpent - a star of knighthood'" (Altick, *The Shows of London*, page 81) [004686] **£250.00**

The INSCRIPTION, or INDIAN HUNTERS,
Continuing to be received with increased Approbation, will be repeated until further Notice.

Strand Theatre, the Sans Pareil,

Under the Authority of the Right Honorable, the Lord Chamberlain.

This present Thursday, Jan. 18, 1816. To-morrow, Friday, 19. Saturday, 20.

THE INSCRIPTION;

Or, INDIAN HUNTERS.

EUROPEANS.—Captain Maitland, Mr. J. POPE, in which Character he will introduce The admired Song of "The Death of Nelson."

Tim Dash, Mr. WESTON, Squire the Dunce, Mr. STERBECK, Herbert, Mr. VILLIERS, and Sydney Norton, (a Midshipman,) Miss SCOTT.

Edith, Miss SIGOURNEY,

Rose, her Daughter, Madame Le CLERCQ.

INDIANS.—Tuwa, Mon Monge, Ronald-a-Tahoma, (Grand Hunter) Aucia, Dala, Yagnal & Pleaders.

Cora, wife to Mash-h & Mata-na, (Chief Women) Hendon, Riley, Weaver, Durston & Elliott.

Queen of the Squaws, Mrs. DALY, and Pocahontas a Princess of the Tribe, Monsieur Le CLERCQ.

Indian Hunters, Messrs. Ellerton, Addison, Isaacs, Hendricks, & supernumeraries and Squaws.

Messrs. Hart, Lewis, Cowan, Thomas, Bailey, Davenport, Bailey, &c.

Indians, Misses Hearle, Powell, Bennett, Shaw, Green &c.

At the End of the 1st Act, a GRAND CHARACTERISTIC DANCE.

By Monsieur Le CLERCQ, and the Corps de Ballet.

In the course of the Piece, various Songs, Glees & Choruses, with fantastic Dances, Combats, &c.

In Costume, after the Indian Manner

The Dances, &c. are to be under the Direction of Monsieur Le CLERCQ. Ballet Master

Previous to which (For Seven Times) a new Divertissement, composed by Mr. Le Clercq, called

THE YOUNG SERENADER.

Musical Characters, Master DOSE, Mr. FLEMMORE, Mrs. DALY,

2d Novice and Madame Le CLERCQ

To conclude with an entire NEW COMIC PANTOMIME,

The Music new composed by Mr. JOLLY and Mr. ——, with new Scenery, and Dresses, Machines & Tricks, Properties and Decorations, called the

WITCH & THE OWL:

Or, The PALACE of the SILVER LAKE.

PRINCIPAL CHARACTERS—Brunet, a Malignant Old Witch, Mrs. DALY,

Harlequin and Night Hawk, Master Percy Hastings, her Daughters, Mrs. CORNTON and Mrs. RILEY,

Derrick, a Cadaverous Friend, Chief of the Legion of Night Watches, Mr. AUSTIN,

Mercury, from the Wizard Institute, in the Wild Regions, through the Chimney, by

A REAL OWL.

Master of the Burning Fountain, Misses J. Powell, Sherlil, and Edson.

Three Witches of the Wood, Misses Green, Hart, Thornton, Foley, Cowan, Bailey, Davenport, Mrs. Walton &c.

Old Pirates of Hearts of Oak, Messrs. Whitmarsh, Rowbotham, Pearce, Addison, Smith, Turner, Martin,

Glentworth, a Traveller benighted on the Heath, afterwards Harlequin, Mr. YARNOLD,

Pierrot, Mr. OAKLEY.—The Fly Dragon, afterwards Lover, Mr. FLY WOOD.

Crowdy, his Man, afterwards Clown, Mr. HARTLAND.

Ballet, Mr. J. SHAW.—Opera Singers, Mr. HUMPHREYS—Mrs. Moore, Mr. POWELL,

Peter Combe, Mr. HAMILTON.—Landlord, Mr. WITHERDEN.—Landlord Old, Miss HART,

And Chambers, Miss BROWN.——Ghost of the Palace, Master DOSE.

Inhabitants of the Spirit Lake, and numerous other Characters by the rest of the Company.

In Scene the 9th—A REVEL of WITCHES, in which will be introduced

A Characteristic Mystic Broom Dance,

Composed by Mr. Anson,

In the Palace of the Silver Lake, a Grand Finale Dance, composed by M. LeClercq.

The Procession and Opening Dance of the Masters of the Revels by Misses, Bennett Dean, & Seraglio.

The Distinguished Supernatural Characters, Miss Macready, and Assistants.

FOR THE BENEFIT OF THE PERFORMERS.

Master SNELLING, of Infant Musical Genius, being only 4 Years of Age,

Will perform on the OCTAVE FLUTE, (only time of his appearance in Public)

Black Prompter MUNN, for Mr. THORNTON.

[004691]

[09] [Playbill] **The Inscription, or Indian Hunters, Continuing to be Received with Encreased Approbation, Will be Repeated Until Further Notice**. London: Lowndes [Printer], 1816. First Edition. 4to. Unbound. Ephemera. Good. Printed broadside, approximately 200mm x 300mm in size. Lightly browned, slight loss to right hand edge, a couple of tiny holes, but no loss of sense, a couple of light spots, but generally clean. Playbill for the 18th, 19th, and 20th of January, 1816, with the headline show being *The Inscription; Or, Indian Hunters*, written by a Miss Scott, followed by *The Young Seranader*, in turn followed by the *Witch and the Owl: Or, The Palace of the Silver Lake* (with a real owl), the evening ending with a performance on the octave flute by the four year old 'infant musical genius', Master Snelling. The playbill was printed by Lowndes of Drury Lane, probably Charles Lowndes (see Todd, page 122, and the BBTI) [004691] **£75.00**

ROYAL COBURG THEATRE,

UNDER THE SOLE MANAGEMENT OF Mr. DAVIDGE.

First Night of the most Novel, Decorative and Splendid Spectacle ever produced in this Theatre.

MONDAY, March 9th, 1829,—TUESDAY 10th,—THURSDAY 12th,—And SATURDAY 14th,

Will be produced, with entirely New Music, Scenery, Dresses, Decorations, Most extensive and entirely Nouvelle Machinery and Unique Effects, a Grand

SPIRIT of the WATERS!

OR, UNDINE AND THE GOBLIN PAGE.

The Music principally selected from the celebrated Operas "Der Freischutz" by Kunz & Romer, arranged by Mr. T. Hughes & W. H. Cross.—The Scenery by Mr. Diddear, Messrs. Roberts, & extensive Assistance.—The Dresses by Mr. Saunders & Miss Fellett.—The Properties by Mr. Bellamy.—The Machinery by Mr. Dibble.—And the New Peculiar Scientific Effects under the superintendance of Mr. Crosse.—The Piece written by Mr. H. M. Milner.

The Duke of Surrey, Mr. E. L. LEWIS, Sir Huldebrand, the Knight of Rugenstein, Mr. CODMAN, Ysemay, his Esquire, Mr. SLOMAN,
Duchess of Surrey, Mrs. DAWSON, Lorenz Kneipf, Mr. ELSGOOD, Parlitch, Retainer of the Castle of Rugenstein, Mr. FORTESCUE,
Bertalda, her Foster Daughter, Miss HAMILTON, Gitta, Hyde of Westminster, Mrs. WESTON,
Lady, Ladies, Knights, Attendants, &c. of the Court of Austria, and at Castle Rugenstein.
The Fire King, Mr. ELSGOOD, Rhinfelsen, Sovereign of the Water Spirits inhabiting the Rhine and its tributary Streams, Mr. MORTIMER,
Ondrowa, his Daughter, Mr. GALE, Undine, his Ward, Miss WATSON,

Andromeleech, - *the Goblin Page,* - Mr. LEACH, the extraordinary Dwarf,

Who has been engaged expressly to aid this Piece, and who will introduce a variety of

ASTONISHING FEATS peculiar to himself, and exciting every display of extraordinary Agility hitherto witnessed!

Programme of Scenic and Mechanical Effects.

ACT I.

Scene I.—Hall of Delusion in the Imperious Form. — UNEQUALLED FEATS OF AGILITY! — I.—RAINS OF THE DONAU.

The Water Fountain, which endless diversity of — The Feast fading into a Mist, the Castle — Reign of the Water.—Peculiar Structure & Singular

KAMOUNDER and his ATTENDANT Water Spirits. — LAKE AND DESOLATE CUT by SUNRISE. — Appearance of Undine.—the Fountain of Real Water.

The Knight tempted to the Fount by the Gobin Page. — Interior of the Fisherman's Cot. — UNDINE RISES FROM THE STREAM,

Wonderful Exertion of the Goblin — Awful Appearance of the Spirit of the Waters — ASCENDS UP TO A

to Flight from the Tops of Lofty Trees, accom- — ACCOMPANIED BY THE — FOUNTAIN OF REAL WATER!

panied Rockets and Detonations. — Property of the Knight.—Further Gambols of the — Proceedings thereon in a manner never hitherto witnessed!

Rolling from the Summit of immense Precipices — Goblin Page.

Scenes 3 Marvellous Appearances & Disappearances.

Her Mysterious Union with the Knight, surrounded by her Attendant Naiades or Water Nymphs.

ACT II.

Scene I.—Market Square of an Ancient German City. — FESTIVE BALLET. — Invocation to the Fire King

With Entrance to the Royal Palace and Castle. — In which will be introduced the Pas Seul by Miss Hilliard, — HIS FLIGHT THROUGH THE CLOUDS,

PROCESSION OF KNIGHTS — Interior of the Jubilee Hall. — Grand Dance by the Fairies of the Rhine, — Transformation of the River to a Stream of

To Welcome the return of Sir Huldebrand. — Introductory and Incidental Dances. — Liquid Fire, and Appearance of Rhinfelsen, rising in Colossal

Mystic Conference of Knights and Wizards — 3.—*The Black Valley by Moonlight.* — Awful Appearance of the Spirit of the Waters — Dimensions from the Waters.

His remarkable disappearance into Well. — The Knight bursting his Vows to Undine, attacked by — which will include Frantic Hallucinations of Father

2.—The Castle and Garden of Rugenstein. — fly with Bertalda. Frantic Hallucinations of Father. — Determination of Vengeance by the Goblin Page.

A.—Grand Banqueting Hall of the Castle.

And together with his Water Spirites, presiding over the Destructive Element.

ACT III.

Scene I.—The Caverns under and near to the Residence of the — REAL WATER!

FIRE KING. — Will play in separate Divertisements, which will be heard-

Compact between the Knight, Bertalda, and the Fire — lessly contended by Thousands of the Admirers of

King to secure the Element of Water. — Peculiar Cruelties of the Adverse Elements. — Poor Sir Hubert John, Scouring the Island Round each

3.—SPLENDID MARINE PAVILION — To save and Reunion has been completed; nearly ONE — Magnificent Spectacle next seen on the Stage,

on the CANVAS OF ADMIRATION. — HUNDRED FEET DEEP! — Triumph of Kneipheim and true Union of the Knight

Progress made by the Knight's Nuptials with Bertalda, — and Undine under the

Glorification of the Betrothed, assembling Inhabitants of all

Combined SPLENDOUR of FIRE and WATER, united in Unequalled Brilliancy!

To conclude with (in consequence of the immense applause with which it is nightly received) the very popular Operatic Romance, Called, The

REVOLT of SURINAM, or, The

QUADROON SLAVE!

The Melo-Dramatic Music by Mr. T. Hughes.—The Scenery by Mr. Diddear.—The Dresses by Mr. Saunders & Mrs. Fellett.

The Properties by Mr. Bellamy.—The Machinery by Mr. Dibble.

Governor of Surinam, ... Mr. H. WILLIAMS.

Captain Malvern, ... Mr. GALE, ... Sir Mark of the Chevalier will be omitted on account of the Night of the Performance.

Captain Clifton, Mr. SPENCER. Lieutenant, Mr. MORTIMER. Charles, the Slave, Mr. CODMAN. Pompey, Mr. SLOMAN.

Harbour Master, Mr. HOOPER. Sea Serjeant, Mr. E. L. LEWIS. Bernardo, Mr. ELSGOOD. Cicero, Mr. FORTESCUE.

First Pirate, Mr. SAUNDERS. Second Pirate, Mr. J. GEORGE. Third Pirate, Mr. SMYTHERS. Officer, Mr. WORRELL.

Zoloida, Miss WATSON. Sheila Clifton, Miss RUTLAND. Mrs. Lindenberg, Miss HAMILTON. Miss Von Pomp, Miss WESTON.

By Miss Stone, ... "The Rushing Bird" ..... "Tell me my Heart" ..... "Slave of Freedom."

By Miss Hetzog, ... "Sounds for the Bosom so Blue." ..... "The Dashing White Serjeant," ..... "The Mountain Maid"

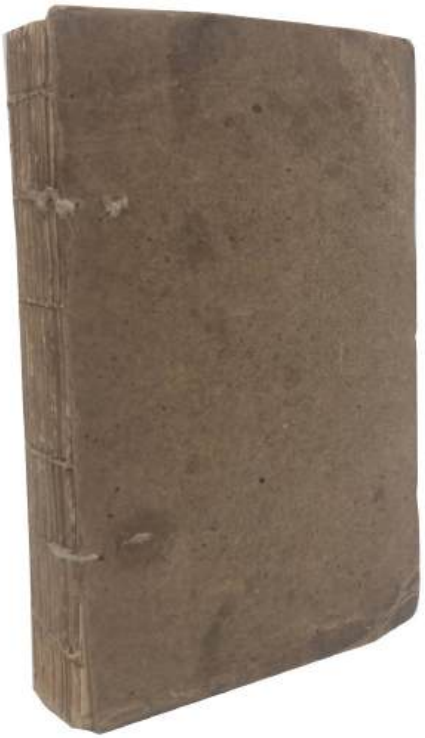
By Mr. Stevens, ... "Royal Charlie." ..... "Woman."

The Theatre will be open every WEDNESDAY and FRIDAY during Lent, with a Selected Specimen of Attractions, called,

THE PRODIGAL SON, WITH OTHER ENTERTAINMENTS.

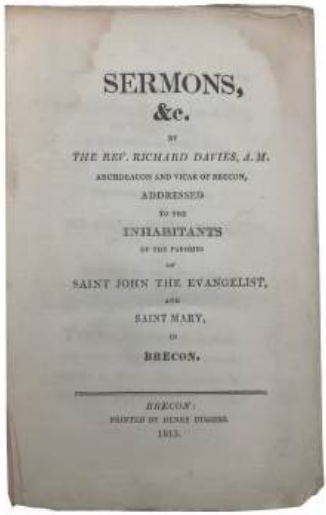
Visitors from Greenwich, Deptford, &c. are respectfully informed, that Mr. Mayne's Coach is Nightly in attendance to convey Passengers to and from the Theatre. [Rodney, Printer, Bridge Road, London].

[10] [Playbill]; Royal Coburg Theatre. **Spirit of the Waters! Or, Undine and the Goblin Page WITH Revolt of Surinam, or, The Quadroon Slave!** London: Romney [Printer], 1829. First Edition. Folio. Unbound. Broadside. Good. Printed broadside, approximately 250mm x 380mm in size. Lightly browned, minor chipping, paper flaw to top left hand corner with small amount of loss, otherwise clean. Theatre playbill for the first night of *Spirit of the Waters! Or, Undine and the Goblin Page*, starting on the 9th March 1829, with "entirely new music, scenery, dresses, decorations, most extensive and entirely nouvelle machinery and unique effects", a "fountain of real water", and "combined splendour of fire and water, united in unequalled brilliancy!". The actors included Mr. Leach, "the extraordinary dwarf, who has been engaged expressly to aid this piece, and who will introduce a variety of astonishing feats peculiar to himself, and excelling every display of extraordinary agility hitherto witnessed!" The Royal Coburg was established in 1818, and is now known as the Old Vic. The printer was [Elizabeth] Romney fl. 1828-1832, see Todd, page 165 [004695] **£95.00**



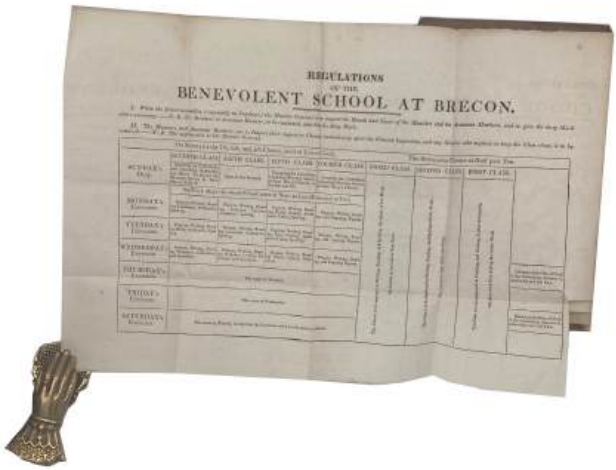
[11] Davies, Rev. Richard. **Sermons &c. by the Rev. Richard Davies, A. M. Archdeacon and Vicar of Brecon, Addressed to the Inhabitants of the Parishes of Saint John the Evangelist, and Saint Mary, in Brecon**. Brecon: Henry Hughes, 1815. First Thus. 8vo. Hardback. Fair. [3], iv-ix, [9], 3-463pp with four proforma report forms (including two folding, for the Brecon Benevolent School). Original boards, lacking back strip and any covering, boards just hanging on to cords, title detached, tear to $2E^4$ catching text but with no loss, several pages opened a little roughly with a few nicks and tears, many pages unopened at head, title lightly damp stained, occasional light browning, but generally clean. One form frayed to top edge, another laid in loosely. Now housed in a cloth drop back box, with the title lettered in gilt. An interesting collection of sermons and reports, dated variously between 1801 and 1815, including an *Account of the First Establishment of the Benevolent Schools Founded at Brecon in Honour of the Commencement of the 50th Year of His Majesty's Reign*. There is a long list of subscribers to the fund "for building a schoolroom", details of payments into "a permanent fund for the use of this society", a report on the progress of the boy's school, 1811-1814, stating that during that period 172 boys had been admitted (and that 10 had been expelled). A similar report on the girl's school recorded that 163 girls had been admitted. There is a lot of information about the school (of which Davies was the treasurer) and the philosophy behind it. In his *Observations on the New School*, Davies compares the "systems of education" of Andrew

Bell and Joseph Lancaster and concludes that "as to the outfit of the school", the "system of Mr. Lancaster ... was greatly more applicable to the purposes and finances of a charity school than that of Dr. Bell, from the single circumstance of its not requiring a continued purchase of books" (page 69). See *Libri Walliae* 1596 (this being a reissue of *Libri Walliae* 1594, printed in the same year, with additional material [ie. over twice the number of pages]) [004683] **£250.00**

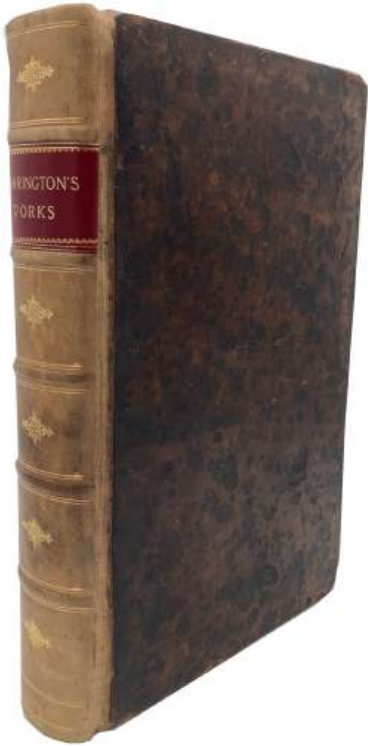


SERMONS,
&c.
BY
THE REV. RICHARD DAVIES, A.M.
ARCHDEACON AND VICAR OF BRECON,
ADDRESSED
TO THE
INHABITANTS
OF THE PARISHES
OF
SAINT JOHN THE EVANGELIST,
AND
SAINT MARY,
IN
BRECON.

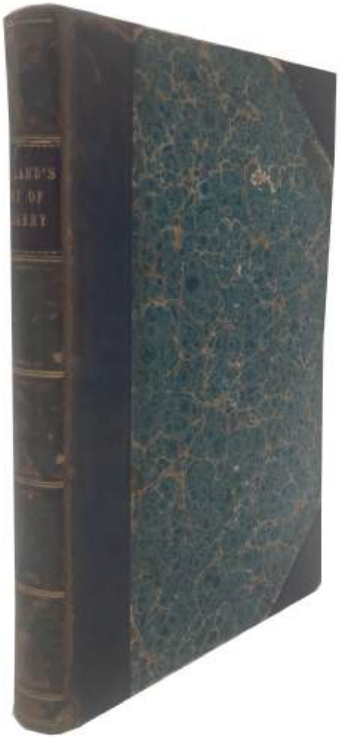
BRECON:
PRINTED BY HENRY DIGGERS.
1813.



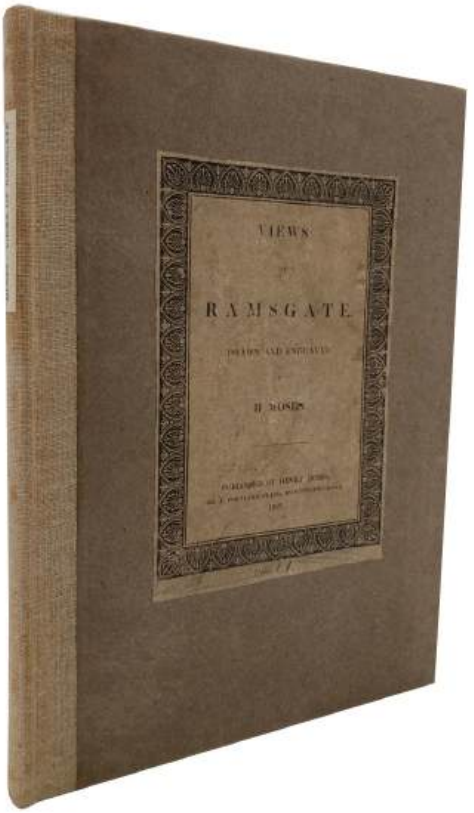
REGULATIONS
OF THE
BENEVOLENT SCHOOL AT BRECON.



[12] Harrington, James; Toland, John (Ed) **The Oceana and Other Works of James Harrington Esq. Collected, Methodiz'd, and Review'd, with an Exact Account of His Life Prefix'd**. London: A. Millar, 1737. First Thus. Folio. Hardback. Good. [2], i-x, portrait, xiii-xlvi, [2], 3-632pp. Contemporary mottled calf, later rebacked in a lighter calf, raised bands, spine in six panels, title label to second panel, remaining panels with central lozenge shaped tool, new endpapers. Original calf slightly pitted and worn, corners bumped and worn. Title slightly chipped to edges, lightly browned throughout, a few small light marginal stains, with small light marginal stain to top margin throughout, but never too obtrusive. With engraved frontispiece by M.[ichael] van der Gucht, an engraved portrait of Harrington by van der Gucht after P.[eter] Lely, and an unattributed engraving of the 'manner and life of the ballot'. Title in red and black. Harrington's *The Commonwealth of Oceana* was first published in 1656 (published by the Fifth Monarchy Man Livewell Chapman), Toland's edition was published in 1700, with this edition being the first to include "all the political tracts wrote by this author, omitted in Mr. Toland's edition". "Harrington's magnum opus, Oceana is an exposition on an ideal constitution, designed to allow for the existence of a utopian republic. Oceana was read contemporaneously as a metaphor for interregnum England, with its beneficent lawgiver Olphaeus Megalator representing Cromwell. The details of this ideal governing document are set out, from the rights of the state to the salaries of low officials" (Wikipedia). See Negley 519; ESTC T146276 [004690] **£350.00**



[13] Mollard, John. **The Art of Cookery Made Easy and Refined; Comprising Ample Directions for Preparing Every Article Requisite for Furnishing the Tables of the Nobleman, Gentleman, and Tradesman.** London: Printed for the Author, 1802. Second Edition. 8vo. Hardback. Good. [5], vi-xxiv, twelve plates, [1], 2-314pp, [22]. Slightly later half calf and marbled paper over boards, smooth back divided into six panels by gilt double rules, title label to second panel, all edges marbled. Worn to extremities, spine rubbed, spine ends bumped. Text lightly browned, sporadic light foxing throughout, mainly to margins, but occasionally to text, small hole to margin of S^3 (not affecting text). With the half title and twelve (ie. monthly) table settings as plates, engraved by Neele. The engraved dedication leaf found in some other editions is seemingly not called for here, not being mentioned in any of the bibliographies cited, nor seen in the Hathi Trust copy online. Bitting, page 328; Cagle 634-635; Oxford, page 131 [004682] **£500.00**



[14] Moses, H. **Picturesque Views of Ramsgate, with Descriptions: By H. Moses. To Which is Prefixed an Historical Account of Ramsgate**. London: H. Moses, 1817. First Edition? 4to. Hardback. Good. [3], 4-8pp, frontispiece and twenty-three etched plates, these each with a leaf of letterpress. Modern quarter cloth and boards, piece of an original wrapper (though dated 1821) cut out and laid down to upper cover, unattractive modern title label to spine. Externally very good. Internally some light browning to edges, occasional light foxing and very light soiling, but generally fairly bright and clean. Seemingly a large paper copy, here the frontispiece is not a folding plan, but an engraving of *A Fishing Boat Coming Into Ramsgate Harbour*, dated 1817 and complete on one sheet; the remaining etchings have the day and month in the imprint, but not the year, perhaps the large paper copy was only issued in 1821? Moses, Henry (1781/2-1870), printmaker ... "his *Picturesque Views of Ramsgate* (1817) includes busily populated images of ships at harbour with foreground flâneurs and distant houses" (ODNB), and see Alexander, *A Biographical Dictionary of British and Irish Engravers 1714-1820*, pages 632-633. Bennett, Kent Bibliography, page 305; Upcott *631-*632 [004692] **£300.00**

PICTURESQUE VIEWS

OF

Ramsgate,

WITH

DESCRIPTIONS

BY

H. MOSES.

AN ATTEMPTED ACCOUNT OF RAMSGATE.

London:

PLATE XII.