

CATALOGUE 18

VARIA

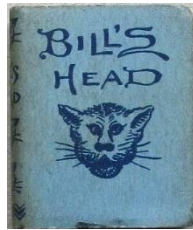


Item 59

IAN MARR RARE BOOKS



IAN MARR RARE BOOKS
23 Pound Street
Liskeard
Cornwall PL14 3JR
England



Enquiries or orders may be made by telephone, which will be answered by Ian or Anne Marr:

01579 345310

or, if calling **from abroad: 0044 1579 345310**

or, mobile: **0773 833 9709**

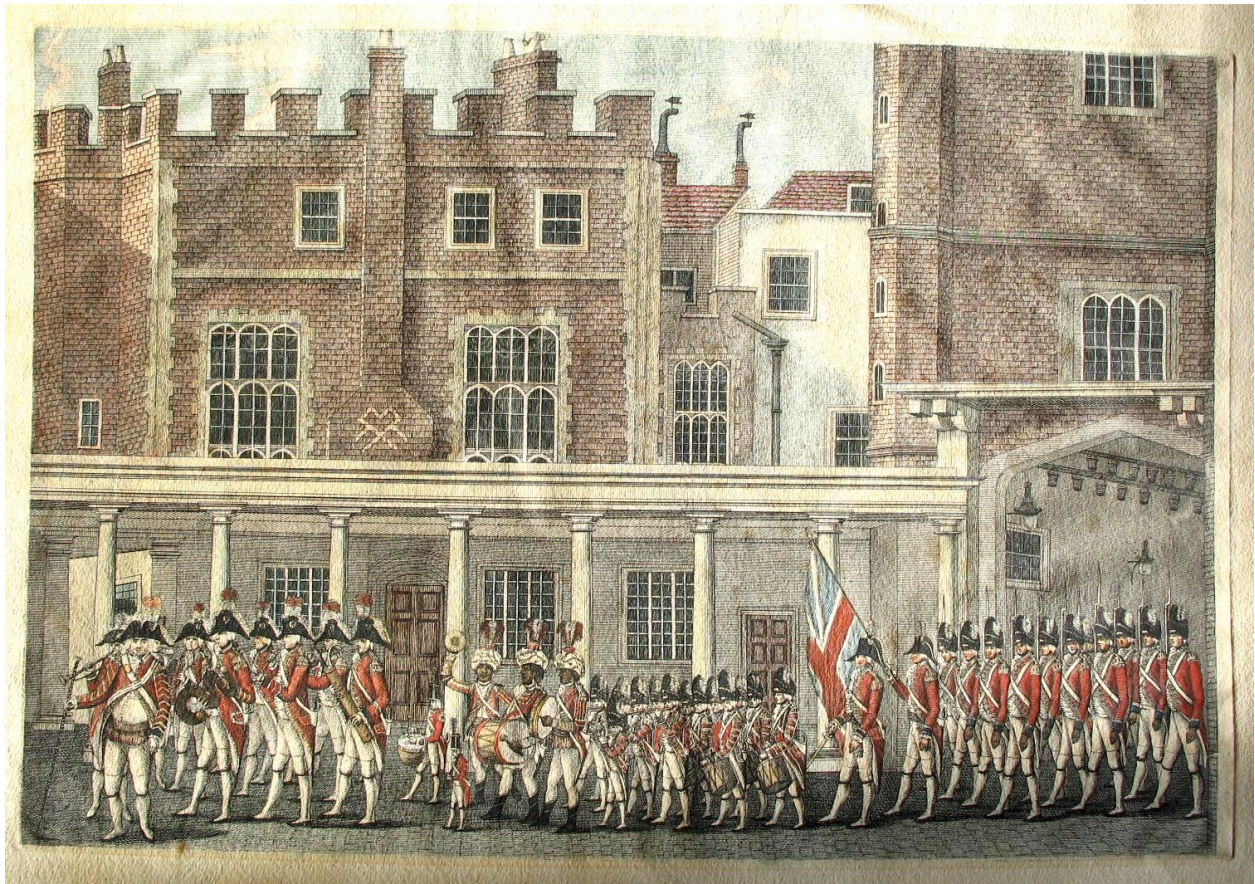
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Prices are net, postage extra, usual terms apply. Payment may be by cheque, direct transfer, or Paypal. Institutional libraries may have terms to suit their budgetary calendars.

We will gladly supply more detailed descriptions, further images, etc. Books may be returned for any reason whatsoever, within the usual time frame, but in that event please let us know as soon as possible.

If visiting, please contact us first to make arrangements. The ancient Cornish town of Liskeard is about 20 minutes, by car or railway, west of Plymouth; or 4 ½ hours from London.

We are always interested to hear of books, manuscripts, ephemera, etc., which may be for sale, wherever they may be, and we are very happy to travel. Over the years, we have also conducted many cataloguing projects, and valuations for probate, insurance, or family division.



1. [ARMY MUSICIANS] [Changing the Guard at St. James's Palace, 1792] [London, 1792] £275

hand-col'd engraving, 15.2 x 20.6 inches [S], proof before letters, unframed (one or two short marginal repairs and short tear just entering image; paper slightly toned, especially on the verso), paper watermarked "W. King," numbered "58" within the plate, top right

The National Army Museum, which also has this image of the Coldstream Guards, comments on the presence of the three **African or Caribbean Musicians** in ceremonial dress and "splendid turbans," and that many such musicians were recruited into the British Army in the 18th century, and that they also had an important role on the battlefield, by communicating orders via their instruments. In the other group of band members is a very rare view of a musician playing the 'Serpent'.

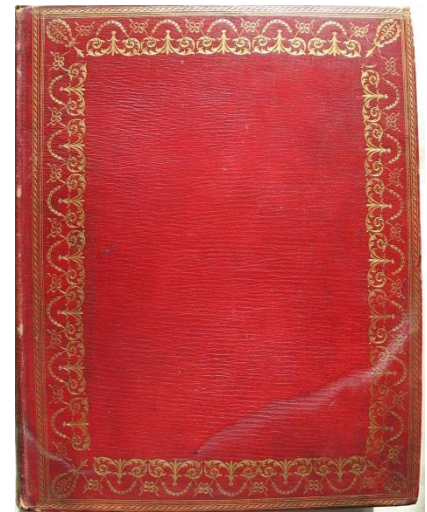
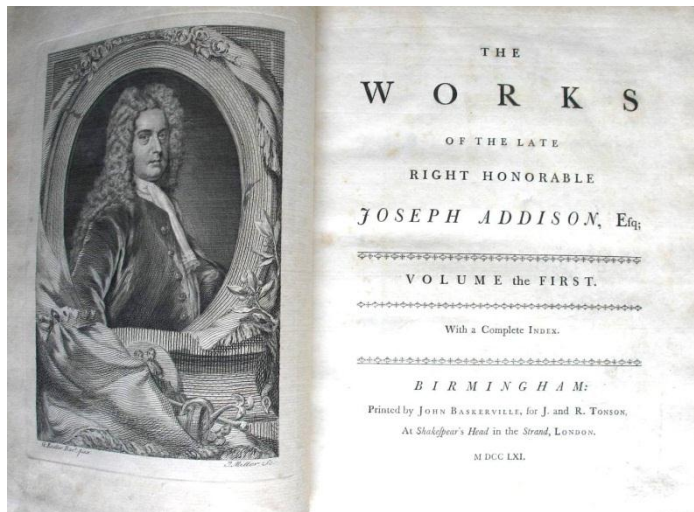
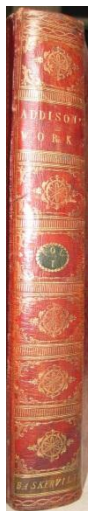
Provenance: sold into private hands by the Parker Gallery in the 1970's and here back on the market for the first time since then.

HORACE WALPOLE'S COPY

2. ADDISON (J.) The Works. Volume the First [only] Birmingham, Baskerville, 1761 £595

4to, portrait frontispiece, pp. xxv (iii), 535, 1 f, (plate, numbered 525), 2 ff. index, 3 plates + 6 full-page illus. of medals (included in the pagination), full red straight-grain morocco gilt, marbled end-papers, (damp / waterstaining, affecting lower portion of covers and lower corner of text and plates; lacking the "Directions to the Binder" leaf as usual), a.e.g.



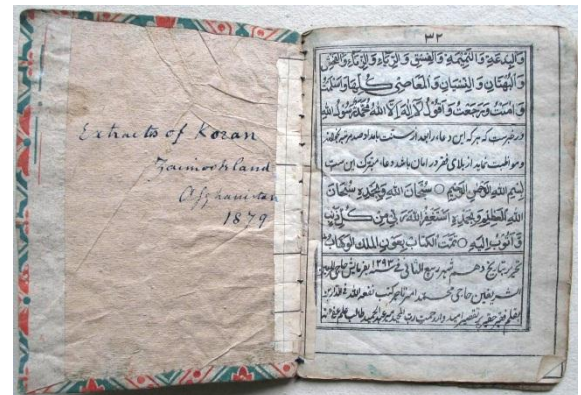
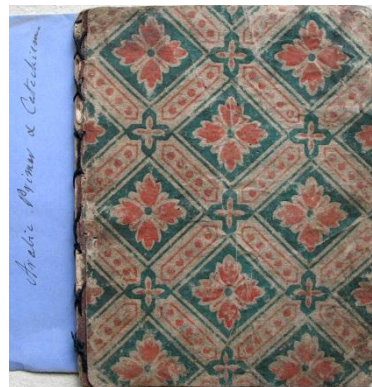
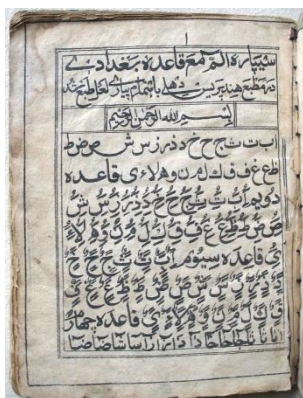


Gaskell 17. "A beautiful and esteemed edition. Copies...are seldom found free from stains". The work should extend to four volumes, of which we only have the first. However, the volume is finely bound and has an excellent provenance:

- 1) armorial ex-libris bookplate of Horace Walpole on front paste-down.
- 2) armorial ex-libris bookplate of James Purrier on the verso of the f.f.e.p.

Naturally, we have attempted to locate the other three volumes, but without success.

3. [AFGHAN WAR SOUVENIR] [”Arabic Primer & Catechism A.H. 1293” - so titled on blue slip of paper] ca. 1870 £125



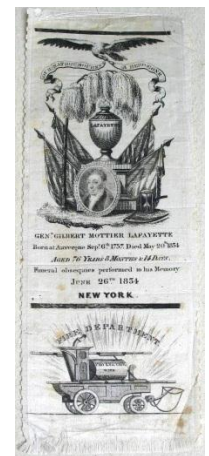
8vo, 6.25 x 5 inches, pp. [32], patterned colour paper covers, stitching to spine,

Inscribed in ink, inside one of the covers: “Extracts of Koran, Zaimoorland, Afghanistan, 1879.”

4. [AMERICANA / PRINTED ON SILK] [SOUVENIR of the NEW YORK OBSEQUIES for GENERAL LAFAYETTE, 1834] [New York, 1834] £165

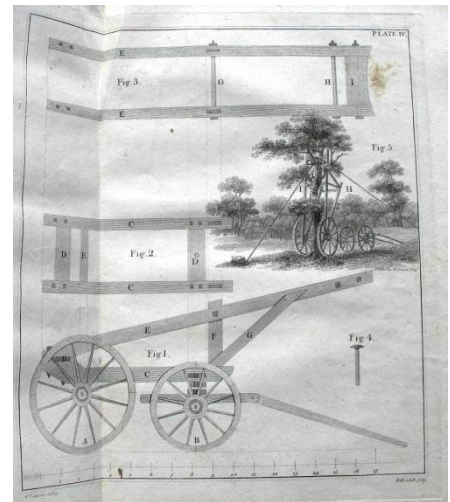
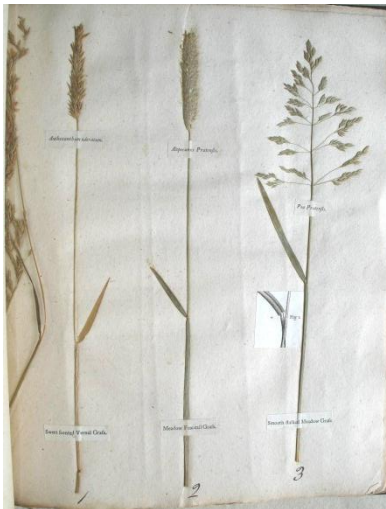
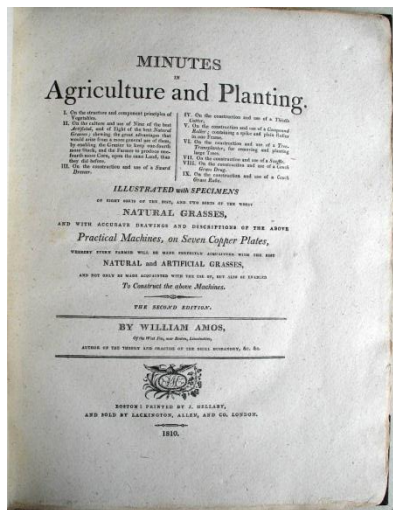
printed in black, one side only, upon cream silk or satin, 8 5/8 x 3 1/4 in. (21.9 x 8.3 cm), one or two pale brown spots, slight snagging at head & foot

The piece depicts a bust-length portrait of Lafayette within oval medallion against a mourning urn inscribed: "LAFAYETTE". Other details include American standards, an hourglass, a weeping willow, and an eagle with a banderole in its beak upon which is written: "OUR NATION MOURNS A HERO GONE"; inscription beneath: "GENI. GILBERT MOTIER LAFAYETTE / Born Auvergne Sept. 6th. 1757 / died May 20th 1834 / Aged 76 Years 8 Months & 14 Days./ Funeral obsequies performed to his Memory /June 26th. 1834 /NEW YORK"; beneath this is an image of fire department engine with inscription above: "FIRE DEPARTMENT".



5. [AGRICULTURAL INDUSTRIALISATION / GRASS SPECIMENS] AMOS (William) Minutes in Agriculture and Planting. I. On the structure and component principles of vegetables. II. On the Culture and Use of Nine of the best Artificial, and of Eight of the best Natural Grasses... III. On the construction and use of a sward dresser. IV. On the construction and use of a thistle cutter. V. On the construction and use of a compound roller... VI. On the construction and use of a tree-transplanter, for removing and planting large trees. VII. On the construction and use of a scuffle. VIII. On the construction and use of a couch grass drag. IX. On the construction and use of a couch grass rake. Illustrated with Specimens of eight sorts of the best, and two sorts of the worst Natural Grasses, and with accurate drawings and descriptions of the above Practical Machines, on Seven Copper Plates, whereby every Farmer will be made perfectly acquainted with the best Natural and Artificial Grasses, and not only be made acquainted with the use of, but also be enabled to construct the above Machines. Boston, Printed by J. Hellaby, 1810 £950

4to, half-title, pp. viii, 92pp., 3 leaves with 10 original grass specimens, 2 hand-coloured plates, 7 plates of agricultural machinery engraved by Howlett after Amos, untrimmed, recent cloth-backed boards with facsimile printed covers (the worn originals separately retained but loose; patches of pale dampstaining in the gutter towards the end and in small patches to last plates), untrimmed



Second Edition, much the same as the first. The samples are all in good order, each with the original printed label pasted across the stem.

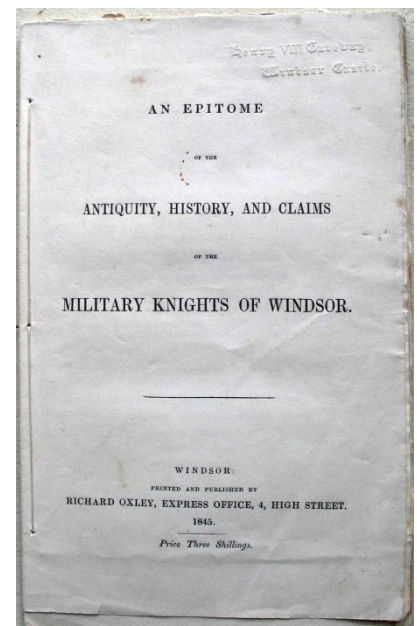
Goldsmiths' 18817; OCLC and COPAC report copies at Natural History Museum, BL, Nottingham, and Kew, though not all appear to have the full complement of plates and samples.

6. [ANON] An Epitome of the Antiquity, History, and Claims of the Military Knights of Windsor, Windsor, Printed and Published by Richard Oxley, Express Office, 1845 £295

8vo, pp. viii, 47 (1, colophon), 1 f. (n.n.) Appendix, pp. 49-61 (1, back wrapper), stitched as issued

COPAC locates copies at Glasgow, Sheffield & Oxford Universities, and University College, London.

Provenance: blindstamp on title: "Henry VIII Gateway, Windsor Castle." For a long time, the massive Henry VIII Gateway was the only way in and out of the castle. W. H. St. John Hope, "Windsor Castle," vol. 2, p. 383, writing in 1913, tells us that: "The guard chamber is now occupied partly by the police and partly as a storehouse. The chambers on the other side of the passage form the residence of one of the Military Knights."



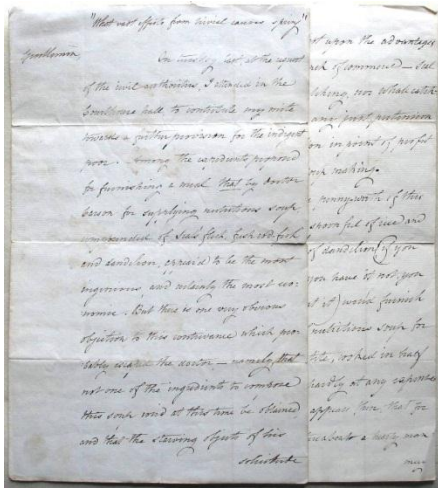
7. [ASIAN LANGUAGE PRIMERS / IMPRINTS] [6 diverse and rare imprints, collected by Philip Doyne Vigors of the XIX Regiment, ca. 1870, while serving in India and Malaya] £650



8. [BEEF EXTRACTS / PORTABLE SOUP] [ANONYMOUS] “What vast effects from trivial causes spring.” 27th March 1817 £200

foolscap, 8 pp. ms., paper watermarked Phipps & Son 1812 . T. Edmonds, 1813, (some folds, slightly dusty)

An eight page address, the original or draft letter written as a contribution to a journal (perhaps the *Colonial Journal*): “Gentlemen, On tuesday last, at the request of the civil authorities, I attended in the Courthouse hall, to contribute my mite towards a further provision for the indigent poor. Among the expedients proposed for furnishing a meal that by doctor Carson for supplying nutritious soup compounded of Seal’s flesh, fresh cod-fish and dandelion, appear’d the most ingenious, and certainly the most economic. But there is one very obvious objection to this contrivance which probably escaped the doctor - namely that not one of the ingredients to compose this soup cou’d at this time be obtained . . . Dr. Carson’s proposal suggested to me an Idee which I should freely communicate to the readers of your journal, in the hope that some man of money and of enterprise may turn it to his own and the public advantage . . . Some years back, when I was at Buenos=Ayres, you cou’d buy in the public market the carcass of a bullock for one dollar. Mrs. Doyle, Allen the bullman, and other cooks and chemists, of which discription [sic] of people we have just now more than we want, - all these assure me, that from a bullock of five or six hundred weight, there may be extracted an essence, which in a condensed state would be perfectly portable, and equal in weight to at least forty pounds. This essence is supplied to the



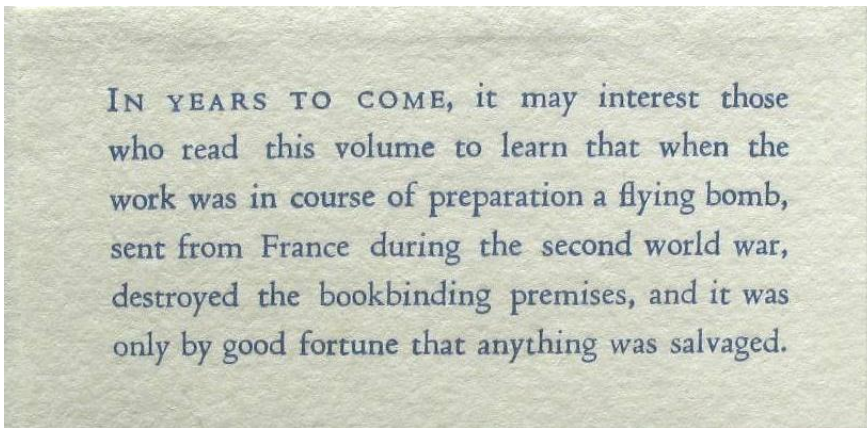
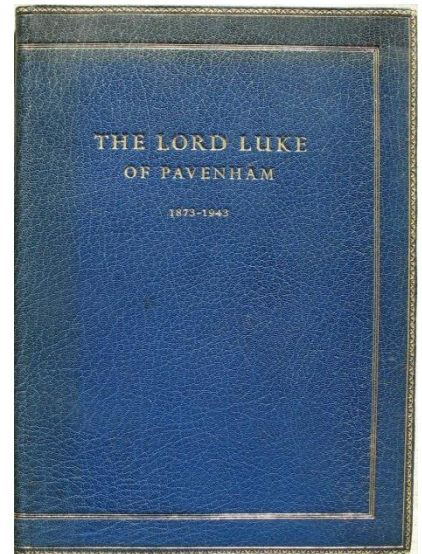
ships of war upon foreign stations, and is known by the name of portable soup. . . I would suggest to some money craving, enterprising adventurer, to make a trip to Buenos-ayres, and there establish a manufactory for portable soup . . . [allowing for expenses this] would leave the adventurer a clear profit of four hundred per cent! . . . [neither] Seal-catching, cod-catching, nor whale-catching, can have any just pretension to a competition in point of profit with portable soup making . . ." The piece is signed off, "A subscriber to the [?] for relieving the present distress. 27th March 1817."

Portable soup, made from beef extract and oatmeal, and used in the battle against scurvy, was first issued ca.1756, and by 1762 was part of the navy's standing orders regarding rations. Although held as experimental, the expeditions of Byron and Cook in the 1760's proved its efficacy.

The distress referred to probably relates to occurrences in Newfoundland and the collapse of the fishing industry there at this time, resulting in a desperate, lawless and starving population of fishermen and their families. The mention in our text of seal, cod and whale as cheap food sources further supports Newfoundland as the location in question. Moreover, Dr William Carson

(1770-1843), a Scottish physician who emigrated to Newfoundland in 1806, was certainly there at this time, and active in politics and commerce as well as medicine. Among other things, during his time there, he lobbied for increased support from England, representative government, a better organised fishery, improved treatment of the native population, and the application of modern agricultural practices. Vide Carson's article in vol. 3, pp.363-366, *Colonial Journal*, 1817.

9. **[BEEF EXTRACTS] [S.R.BENSON LTD., advertising agency / copy-writers:]** The Right Honourable Sir George Lawson-Johnston, K.B.E., First Baron Luke of Pavenham in the County of Bedford, 1873-1943, [London, S.R.Benson, / Printed by Lund Humphries, 1945] £80



4to, pp. 51 (3), tipped in portrait frontis. by Eliot & Fry Ltd., 5 tipped-in plates, full blue crushed morocco gilt, t.e.g. rest untrimmed

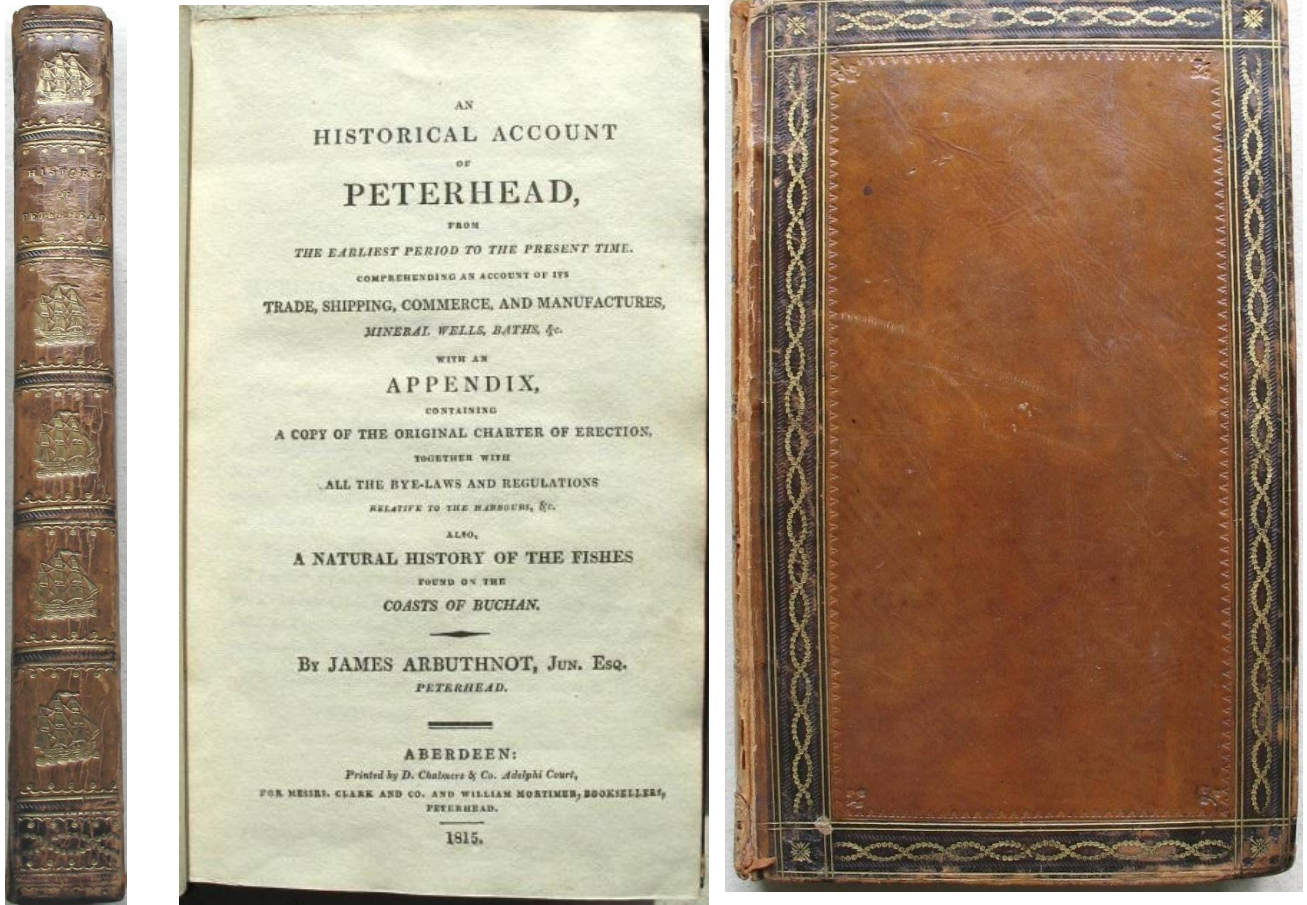
Privately printed. No copy traced. With a t.l.s. from Sir George's son, Ian, to his Aunt Eva [Mrs. Woodbine Parish], dated 20th February, 1945, "I am so glad we have now got the copies of the book prepared by Messrs. Bensons . . . I am afraid the delay has been caused by the original printing works, etc., being badly "blitzed" during the last summer as you will read in the fly-leaf of the inside cover."

Sir George's father, John Lawson Johnson (1839-1900), was the inventor / founder of the brand **Bovril**.

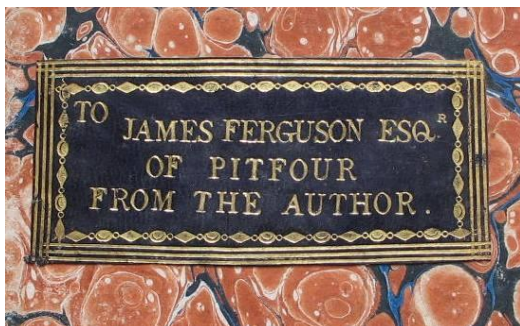
10. **[BINDING from a vanished Country House] ARBUTHNOT (James)** An Historical Account of Peterhead from the earliest Period to the present Time. Comprehending an Account of its Trade, Shipping, Commerce and Manufacturers, Mineral Wells, Baths etc. With an Appendix containing a copy of the original charter of erection, together with all the bye-laws and regulations relative to the Harbour etc. Also, a Natural History of the Fishes found on the Coasts of Buchan,

Aberdeen, Printed by D. Chalmers and Co., For Clark and Co. and William Mortimer, Booksellers,
1815 £350

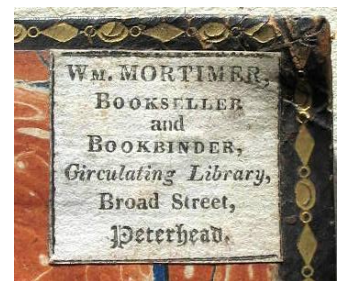
8vo, half-title, title, 1 f., pp. ii, iii (i), 83 (1), 63 (1), 159 (1), elaborate calf, with black painted cover borders with gilt chains within double gilt-filletts, flower heads in corners, spine gilt ruled with gilt ships in compartments, (edges rubbed, hinges cracked)



Presentation Copy, with gilt lettered morocco label on front paste-down: "To James Ferguson Esqr. of Pitfour from the Author." Bookseller / binder's printed ticket on rear e.p. for William Mortimer, Peterhead.



Ferguson (1735-1820), born at Pitfour, studied law in Edinburgh, gaining membership of the Faculty of Advocates and Society of Writers to the Signet in July 1757. In 1758 he went on the Grand Tour. On his return, he spent time between Pitfour (he inherited the estate and title from his father in 1777) and his apartment in St. James's Place, Westminster. He was an M.P. for various constituencies between 1788 and 1820. Among his diverse close

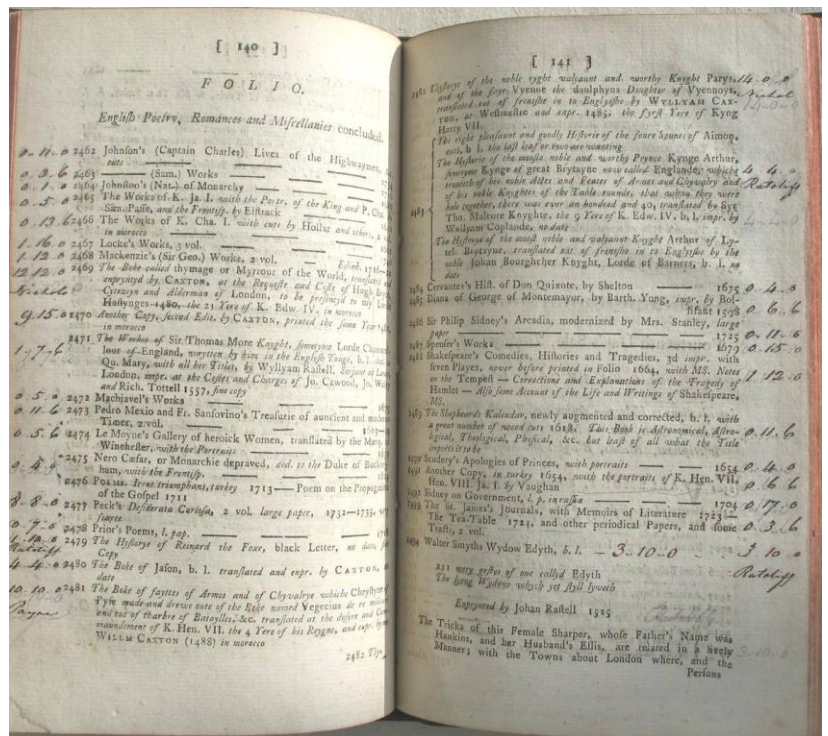
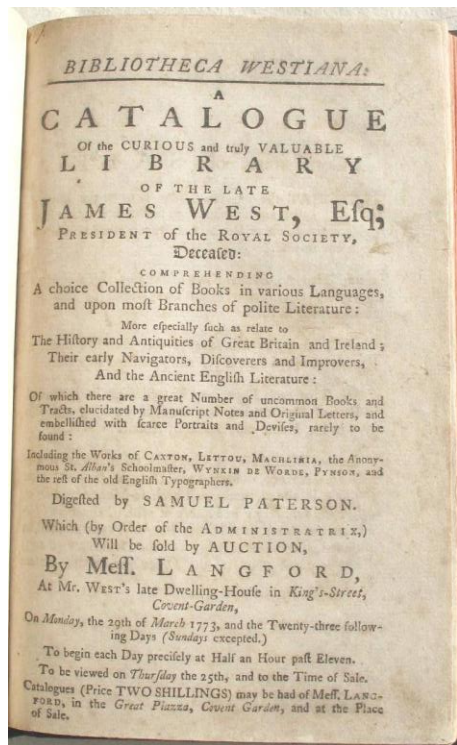


friends were James Boswell and Pitt the Younger.

The Pitfour estate, in the Buchan area of north-east Scotland, saw enormous changes under the aegis of Ferguson's tenure, including a controversial canal, an enormous lake, and the remodelling of the house on a grand scale by John Smith. Charles McKean described the estate as the "Blenheim of Scotland." However, succeeding generations dispersed the inheritance, and the house was demolished in 1926.

11. [BOOK AUCTION CATALOGUE / JAMES WEST] Bibliotheca Westiana: a catalogue Of the curious and truly valuable library of the late James West, Esq; President of the Royal Society, Deceased: comprehending A choice Collection of Books in various Languages, and upon most Branches of polite Literature: More especially such as relate to The History and Antiquities of Great Britain and Ireland Their early Navigators, Discoverers and Improvers, And the Ancient English Literature: Of which there are a great Number of uncommon Books and Tracts, elucidated by Manuscript Notes and Original Letters, and embellished with scarce Portraits and Devices, rarely to be found: Including the Works of Caxton, Lettou, Machlinia, the Anonymous St. Alban's Schoolmaster, Wynkin de Worde, Pynson, and the rest of the old English Typographers. Digested by Samuel Paterson. Which (by Order of the Administratrix,) Will be sold by auction, By Mess. Langford, At Mr. West's late Dwelling-House in King's-Street, Covent-Garden, On Monday, the 29th of March 1773, and the Twenty-Three following Days (Sundays excepted.) To begin each Day precisely at Half an Hour past Eleven. To be viewed on Thursday the 25th, and to the Time of Sale, [London, 1773] £1,275

8vo, pp.viii, 239 (recte 235, i.e. pagination jump from 188-192 but catchword correct and lot number listing uninterrupted, i.e., as usual), finely rebound to style in half-calf, marbled boards, a.e. red



De Ricci, pp. 51-53, 55-57, 66, & 72. Myers et al., "Under the Hammer," pp. 95-6, 98, 101-5. Contemporary, fairly neat pricing-up in either ink or pencil. with occasional notes of buyers (Nichol, Lord Granby, et alia), and bibliographic remarks (e.g. lot 2974, which sold for £1-8s, "has formerly been sold for 30 Guineas,") and further ink and pencil notes at the back including (presumably) the owner of this copy's name and address: "W. Ford Brooks, 85 Market Street Lane, Manchester, 1808."

West (1704-1773) was a wealthy first-generation collector, amassing books over a period of fifty years, many of them from the important dispersals over that period (Harley, Rawlinson, Folkes, et alia). The vogue of the day was for collecting early printing, both English and Continental, and West's library was astonishingly replete in that respect (no less than 36 works by Caxton, for example). There were also notable accumulations of other materials, including 14 important sale catalogues, and a mass of manuscript material, mainly state papers dating back to Elizabeth I, much of it sold privately to the future Marquess of Lansdowne.

Langford suppressed as inadequate the first attempt at an auction catalogue of this important library, and brought in the famous book cataloguer and auctioneer Samuel Paterson. The sale itself ran to 4,653 lots, most of them multiples. The sale produced a total of £3,000; Horace Walpole described the prices achieved as "outrageous." Purchasers at the sale included most of the great collectors of the time, including Hunter, Pearson, Mason, Crofts, Bindley, Wodhull et al.). For

a detailed analysis of West's library, vide R.C.Lucas, "Book Collecting in the Eighteenth Century: the Library of James West," *The Library*, 5th Ser., III (1949), pp. 265-78.

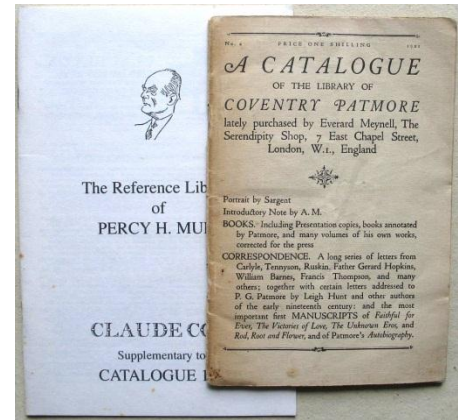
- 12. [BOOK CATALOGUE]** A Catalogue of the Library of COVENTRY PATMORE lately purchased by Everard Meynell, The Serendipity Book Shop, 7 East Chapel Street, London, W.1., England * Portrait by Sargent. Introductory Note by A.M. BOOKS. Including Presentation Copies, books annotated by Patmore, . . . CORRESPONDENCE. A long series of letters from Carlyle, Tennyson, Ruskin, Father Gerard Hopkins, . . . MANUSCRIPTS . . ., [London] [Pelican Press] 1921 £100

8vo, pp. 63, b/w photographic illustration of the Sargent portrait, printed wrappers (included in the pagination), staple bound (wrappers lightly soiled)

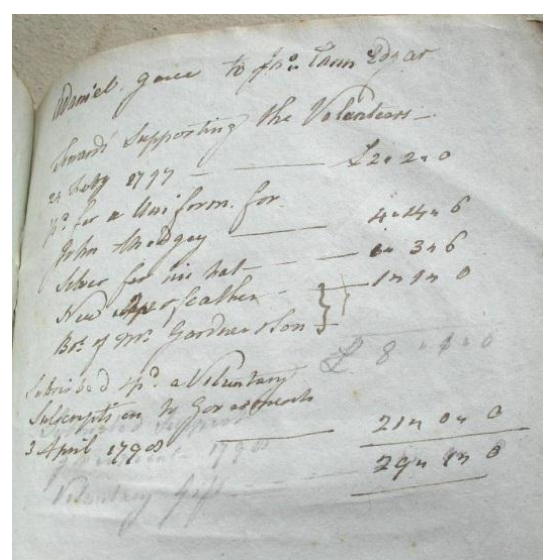
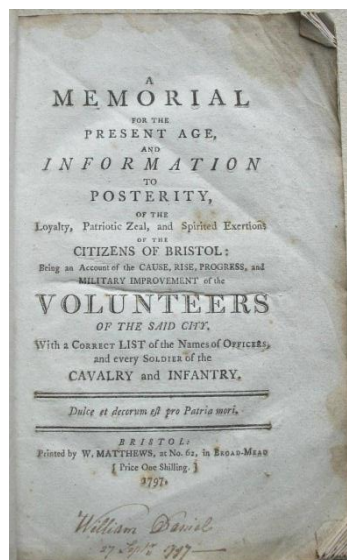
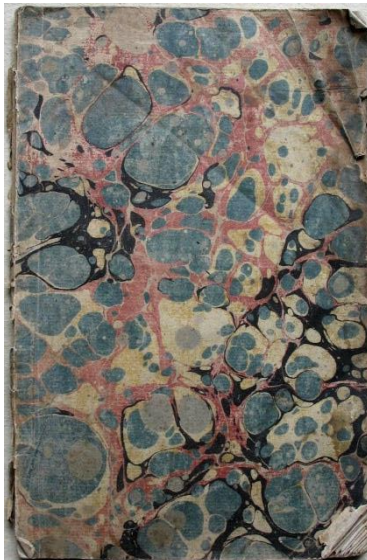
Meynell's catalogue No.4, was printed at the press of his brother, Francis. This copy, with the bookplate of Percy H. Muir, was item 812 in "The Reference Library of Percy H. Muir, Claude Cox, Supplementary to Catalogue 129." From thence to here, with both catalogues now offered together.

The Patmore catalogue contains useful notes, e.g. explaining Patmore's connection to photographer Julia Margaret Cameron, as well as offering 18 photographs by her. The catalogue contains 573 catalogued books, letters and manuscripts, and an additional 19 photographic items.

The Claude Cox supplementary catalogue (undated, 1990's?) runs to 16 pages (n.n.) with printed wrappers, upper cover with vignette portrait, lower cover with illustration of the Elkin Mathews Ltd. ex-libris bookplate. The catalogue contains over 400 books, numbered from 501 to 904.



- 13. [BRISTOL MILITIA]** A Memorial for the Present Age, and Information to Posterity, of the Loyalty, Patriotic Zeal, and Spirited Exertions of the Citizens of Bristol: Being an Account of the Cause, Rise, Progress, and Military Improvement of the Volunteers of the said City. With a correct List of the Names of Officers, and every Soldier of the Cavalry and Infantry, Bristol, Printed by W. Marshall, 1797 £100



8vo, pp. viii, 9-50, [pp.51-64 torn out], 65 (1), original marbled wrappers (worn; some dog-eared), pale purple ink stamps of Worcester Public Library

William Daniel's copy, corrected and updated by him in ms., but, sadly, he also removed pp.51-64 of the text. With a manuscript list at the back of his contributions to the Volunteers, which amounted to £29.

Although defective, this is a very rare work, with ESTC listing a **single copy**, at Cambridge University. The pamphlet records in considerable detail the Bristolian response to the threat of invasion precipitated by the French Revolutionary and Napoleonic Wars. A militia was also potentially useful in dealing with Bristol's unruly population; the Bristol Bridge

Riot of 1793 had been one of the worst of the eighteenth century, with 11 dead and 45 injured. The raising of a citizen's Cavalry and Infantry volunteer force had been enabled by Acts of Parliament in 1794 and 1796.

14. BROOKHIRST Magazine, vols. 1-7 1919-1930

£250

7 vols, 8vo, illus., uniform pictorial cloth, + some related ephemera and pamphlets (incl. LEA (W.W.) "Looking Back after 40 years' service at Brookhirst, 1906--1946," P.P. 1951)



The first seven volumes of a lively in-house magazine which began life as the "Brook-Hirst Magazine" (the hyphen was subsequently dropped). Volume one begins, "We announce ourselves. Here we are, a Brand New Journal! Borne hither on the wave of Gathering Enthusiasm we hail from the sea of Latent Enterprise and Immature Ideas." The magazines are full of ideas, cartoons, biographies and portraits, cartoons, reports of cricket matches and other sports, industry news (including technical developments, strikes, etc.) and interesting articles by staff, e.g. "Camel Escort on the Libyan Desert. By C. H. Worth," [serialised in vol. 1], and "Palestine Experiences" [serialised in vol. 5], i.e. accounts of his experiences in WWI. Each volume is indexed.

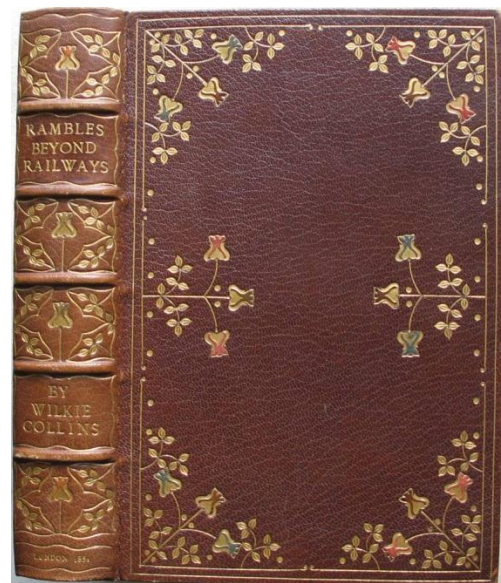
This electrical engineering firm was established in 1898 by John A. Hirst (d. 1945), a pioneer in electrical invention and development. His partner in the firm was Percy Shelley Brook. The firm was in the forefront of technical development in the switchgear industry during its early years. By the 1920s, major orders from abroad were being received, especially from foreign mercantile navies. By 1960, the firm had been renamed Brookhirst Igranic Ltd., with sales headquarters in Bedford. In the late 1960s, the Northgate works in Newry Park were closed, but production continued at Bedford and the name Brookhirst Igranic Ltd. was used until the firm became part of Cutler Hammer Europa.

With some related ephemera, pamphlets, etc.

15. COLLINS (Wilkie) Rambles Beyond Railways, or, Notes in Cornwall Taken A-Foot, London, Richard Bentley, 1851 £325

8vo, 4 ff. (n.n.), pp. 304, 12 plates by Henry Brandling, in a handsome ART NOUVEAU BINDING, with gilt floral sprays and flower-heads with green, red, or brown onlays to cover borders, spine and the wide inner dentelles, (occasional slight foxing, t.e.g. (rest untrimmed)

First Edition; only the first two editions carried the plates. The work is an enjoyable read, although he likened our town of Liskeard to "an abomination of desolation." In a pleasing but unsigned Art Nouveau binding. A clue perhaps, is the use of distinct paper for the paste-downs and front-free-end-papers, typically associated with E.W.Morris, an Oxford printer, who, according to Sarah Prideaux, experimented towards reviving this



particularly subtle style of paper marbling. For a short period after their original appearance in 1891, they were used exclusively by Morley's of Oxford, but their popularity soon spread to non-trade binders. Mrs. Daniel (whose husband was behind the eponymous press) also experimented with a similar style.

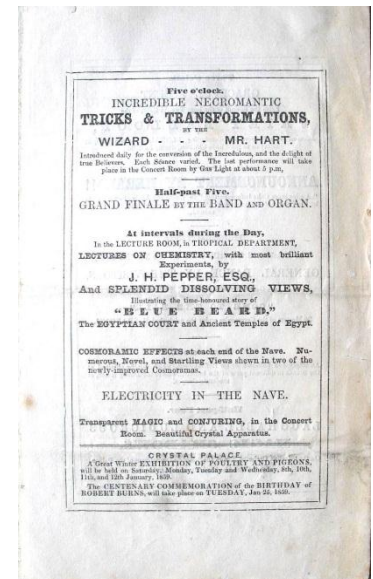
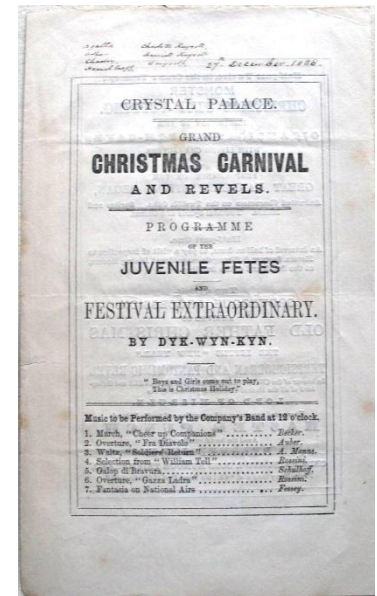
16. CRYSTAL PALACE GRAND CHRISTMAS CARNIVAL and REVELS. Programme of the Juvenile Fetes and Festival Extraordinary by Dyk-Wyn-Kyn, [London, 1858] £185

4 pp. printed brochure, 8.5 x 5 inches

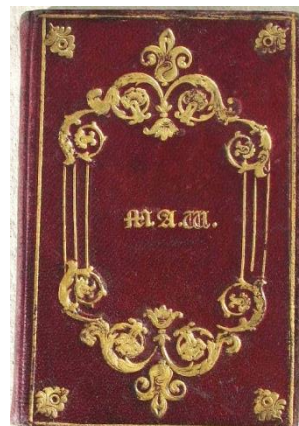
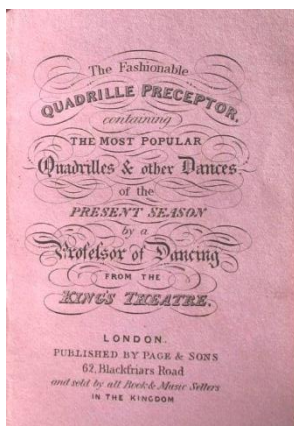
The programme is set out chronologically:

- [1] Music to be Performed . . . 12 o'clock . . .
- [2] Half-past Twelve, in the Centre Transept, Monster Christmas Plum-Pudding . . . with Living Characters . . .
- [3] One o'clock. Performance on the Great Handel Festival Organ . . .
- [4] Half-past one. . . An interval
- [5] Two o'clock. Grotesque Procession. Arrival of Old Father Christmas . . . Terpsichorian and Pantomimic Revel . . .
- [6] Three o'clock. Graceful Ascent . . . of the **Fairy Balloon** . . . distributing Floral Christmas Gifts . . .
- [7] Half-past Three, The Celebrated Quadrille Band . . . General Dance by the Visitors . . . 20 Masters of the Ceremonies under the celebrated M. Franconi.
- [8] Four o'clock. An interval . . .
- [9] Half -past Four. Laughable and Ludicrous **Magic Shadows** . . .
- [10] Five o'clock. Incredible **Necromantic Tricks & Transformations, by the Wizard . . . Mr. Hart . . .**
- [11] Half-past Five. Grand Finale by the Band and Organ.
- [12] At intervals during the Day, In the Lecture Room, Tropical Department, Lectures on Chemistry, with most brilliant Experiments by **J. H. Pepper, Esq.,** And Splendid Dissolving Views, illustrating the time-honoured story of "Blue Beard," The Egyptian Court and Ancient Temples of Egypt. **Cosmoramic Effects** at each end of the Nave. Numerous novel and sterling Views shewn in two of the newly-improved Cosmoramas. **Electricity** in the Nave. **Transparent Magic and Conjuring**, in the Concert Room. Beautiful Crystal Apparatus.

The present rare piece shows that the move away from the Crystal Palace's emphasis on education, edification and amusement, towards the burgeoning public demand for sensationalism, was already happening a little earlier than Altick, *Shows of London*, p. 485, suggests. At the top of the piece is an ink list of a party who attended the show on 27th December 1858.



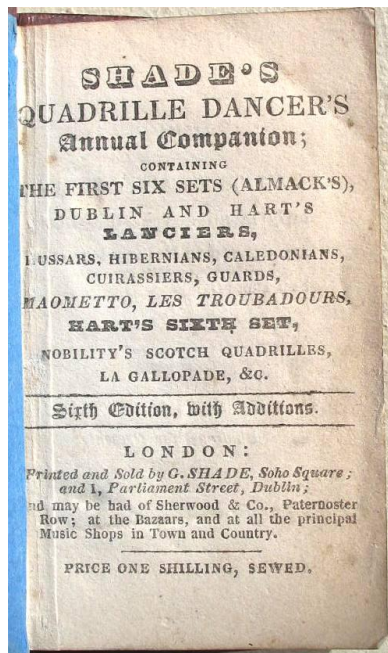
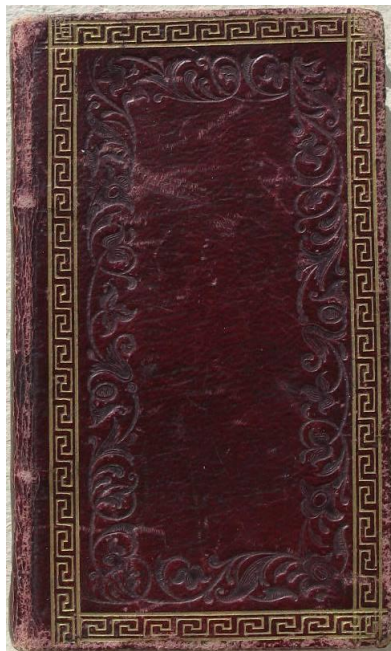
17. [DANCE] The Fashionable Quadrille Preceptor comprising the Most Popular Quadrilles and Other Dances of the Present Season by a Professor of Dancing from the King's Theatre, London, Published by Page and Sons, 62 Blackfriars Road, n.d. [1820's] £550



24mo, [3.75 x 3 inches], engraved frontispiece and title-page printed on pink paper, pp. 48, burgundy morocco ornately gilt, pale green end-papers, a.e.g.

A charming and very rare little work. COPAC lists only a single copy of a later edition, the seventeenth, for which it gives a putative date of 1837. This would give a date in the 1820's for our unspecified edition, presumably the first, which accords well with both the style of the work, and the binding.

18. [DANCE] Shade's Quadrille Dancer's Annual Companion; containing the first Six Sets (Almack's), Dublin and Hart's Lanciers, Hussars, Hibernians, Caledonians, Cuirassiers, Guards, Maometto, Les Troubadours, Hart's Sixth Set, Nobility's Scotch Quadrilles, La Gallopade, &c., London, Printed and Sold by G. Shade, [Howlett & Brimmer Printers], n.d. [ca. 1827] £225



24mo, pp. 47 (1, blank), bound with 12 ff. blanks at the back, publisher's dark burgundy leather, running floral blindstamped borders within gilt greek key borders to covers, spine gilt ornamented and lettered, (front-free endpaper missing)

"Sixth Edition, with Additions." The title imprint gives a price of "One Shilling, Sewed," but the title verso tells us that there are "A few Copies kept in elegant Bindings, for Presents," presumably our copy is one such.

The introduction on pp. 3/4 is a long quote on the subject of quadrilles from "Analysis of the London Ball-Room," [vide item 20]. Unable to find another copy of any edition, we cannot absolutely guarantee that the work is complete; should there, perhaps, be a frontispiece?

Kidson, *British Music Publishers*, p. 115,

tells us that Shade was particularly active between about 1815 and 1825. Howlett and Brimmer were mainly active in the 1820's and early '30's.

19. [DANCE] REGENCY HAND-MADE PEEPSHOW [+ printed processional panorama] showing a dance, or ball, most probably to celebrate the Coronation of George IV in 1821 ca. 1821 £1,800

4 watercolour scenes painted on card (3 cut away scenes + back-scene), hand-stitched at the top edge with concertina paper fold-out join, each scene approx. 6 x 8.25 inches + bound volume containing a panoramic procession





A delightful hand-made peepshow from the end of the Regency period, in excellent condition and with the colours still very fresh. The paper joining panel along the top of the ensemble bears the Whatman watermark for 1820. The printed peepshow was a well-known artefact of this period, but handmade versions of any quality such as this are rare.

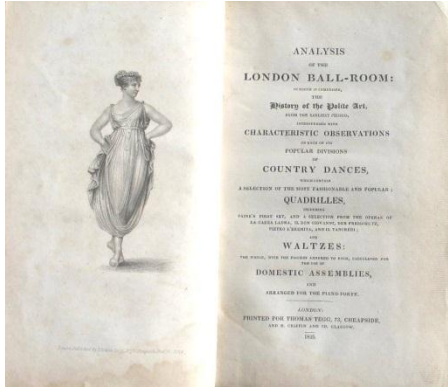
Provenance and context: the peepshow was found loose within a half-leatherbound (1850's), linen-backed, engraved and hand-coloured costume panorama of George IV's Coronation Procession (1821). It consists of 6 joined sheets, in all 88 x 8.75 inches, trimmed at head and foot with loss of titles and publication lines, and with 3 further costume plates attached to the end-papers of the volume. Essentially, the processional sheets are the 6 published by William West for his toy theatre ca. 1822-25, and are rare (the British Museum has plates 2-4 and plate 6 only). The volume covers are loose, the front cover has a leather label title, and the back cover also has a leather label: "**Sir Bernard Burke, Ulster King of Arms.**" Burke was not knighted until 1854, having become Ulster King of Arms in 1853, which gives us some clues to date of the binding. Born in 1814, Sir Bernard would have been seven years old in 1821, so it is not impossible that both the items here were familiar to him in his childhood. With his father being John Burke, founder of Burke's Peerage, the



subjects of both pieces would, one imagines, have been typical of the cultural milieu in which Sir Bernard grew up.



20. [DANCE] WILSON (Thomas, dancing master) Analysis of the London Ball-room : in which is comprised, the History of the Polite Art, from the earliest Period, interspersed with characteristic Observations on each of its popular Divisions of Country Dances, which contain a selection of the most fashionable and popular; Quadrilles, including Paine's first set, and a selection from the Operas of La Gazza Ladra, Il Don Giovanni, Der Freischutz, Pietro L'Eremita, and Il Tancredi; and Waltzes: the whole, with the Figures annexed to each, calculated for the use of Domestic Assemblies, and arranged for the Piano-forte. London, Printed for Thomas Tegg, [Printed by Plummer & Brewis], 1825 £145



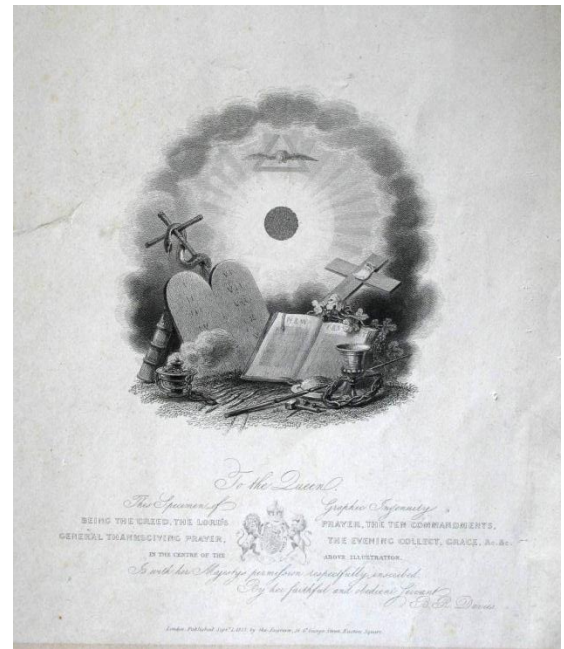
8vo, pp. viii, 1 f., pp. (11)-159 (1, blank), engr. frontis., vignettes, untrimmed in original boards, (rebacked, very pale waterstaining at foot of first ff.)

First Edition. COPAC gives locations at BL, N L of S, St Andrew's, Birmingham Uni, Guildhall, & Oxford.

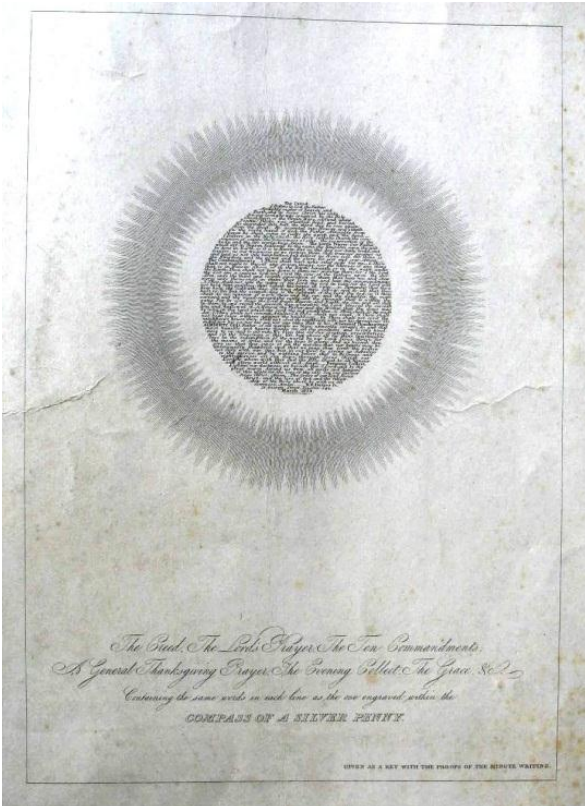
Pages 49-90, 98-106, 108-122, 124-145, 150-159 are music texts with notes; pp. 94-96 show quadrille diagrams. The frontispiece, dated 1824, shows a female dancer.

MINIATURE PRINTING MARVEL

21. DAVIES (B.R.) mapmaker / engraver / printer: To the Queen. This Specimen of Graphic Ingenuity being The Creed, The Lord's Prayer, The Ten Commandments, [etc.] Is with Her Majesty's Permission respectfully inscribed by her faithful and obedient servant, B.R.Davies, London, Published . . . by the Engraver, 16 Gt. George St., Euston, Sept. 1st, 1833 £200



1) india proof engraving 10.75 x 8.75 inches [S], the india paper laid on buff paper (the buff paper a bit dusty & toned with one or two tears in the margin - not as far as the india paper),

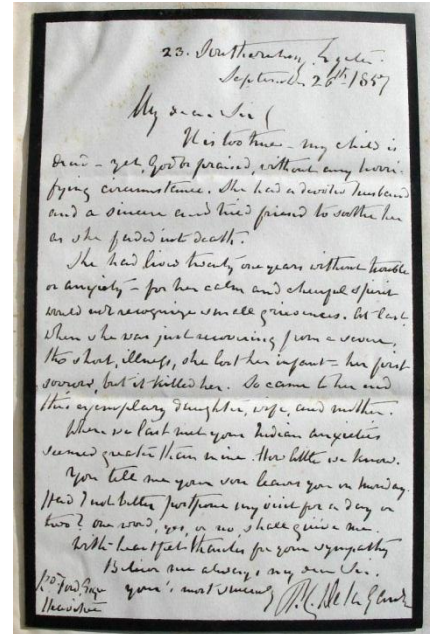
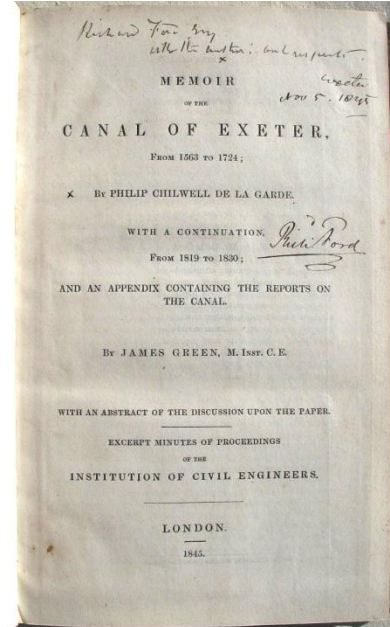


2) india proof engraving, 11.5 x 8.75 inches [S], the india paper laid on buff (a little dusty, paper mount toned, one or two extremity creases and tears to the mount margins)

Two prints. The small round dot in the middle of the image (1) is in fact composed of minute printed script. With proof copies of this print, another print was issued as a free gift, i.e. "The Creed, The Lord's Prayer, The Ten Commandments [etc.] Containing the same words in each line as the one engraved within the compass of a silver penny. Given as a Key with the Proofs of the Minute Writing." The image (2) is a much enlarged version of the "dot" in the first print. But we can still only read this version with the aid of a strong magnifying glass - which reveals a date of composition: "March 1833". Benjamin Rees Davies (1789?-1872) was apparently mostly known as a mapmaker, and hence merits a useful entry in Worms & Bayntun-Williams, *British Map Engravers*, p. 186-7, where he is described as a map and writing engraver, cartographer, publisher and printer.

22. **DE LA GARDE or DELAGARDE (Philip Chilwell)** A Treatise On Cataract, Intended To Determine the Operations Required by Different Forms of that Disease, On Physiological Principles, [bound with] Memoir of the Canal of Exeter, from 1563 to 1724 . . . With a continuation, from 1819 to 1830 ; and an appendix . . . by J. Green, London, Longman [et al.] 1821 / 1845 £600

8vo, half-title, title, pp. iv, 213 (1) / pp. 26, 2 folding maps / plans, half calf



Both works are **presentation copies to RICHARD FORD**, inscribed to him from the author (one with date 1845). Tipped in is a one page a.l.s. to Ford.

Ford has signed the second work, and additionally signed his own bookplate (which is on the front paste-down of the binding).

Delagarde (1797-1871), Chelsea born, was educated at Exeter Grammar School at the time when John Lempriere (author of the Classical Dictionary) was Master. Later, in 1826, he married Lempriere's daughter, Susan. Before that he became pupil to two distinguished Exeter surgeons, Sydenham Peppin and Samuel Barnes, before moving to London and Barts. He was elected a member of the College of Surgeons in 1819 (elected Honorary Fellow, R.C.S. in 1845), and returned to Exeter in 1820, pursuing a long and successful career, which saw him appointed, in 1841, Surgeon to the Devon and Exeter Hospital, with a particular interest in ophthalmics. As a surgeon he was notably assiduous and made all the requisite efforts to stay up-to-date, achieving great popularity and dying "in harness" in 1871. Aside from medicine, he was a keen archaeologist, and was **Mayor of Exeter** from 1834 to 1836.

Richard Ford (1796-1858), Hispanophile, art expert and collector, author of *A Handbook for Travellers in Spain*, moved to Exeter, Heavitree, in 1835, following the failure of his marriage, and lived there until his death in 1858.

The a.l.s. to Ford, dated September 26th, 1857, is a frank report of the death of Delagarde's daughter following childbirth, but also mentions other things: "When we last met your Indian anxieties seemed greater than mine. How little we know . . ."

23. **[DOGS]** "Spaniels, The Property of Lord Dudley," [and] "Phill and Ponto, [setters?] Belonging to the Marquis of Anglesea," London, Dean & Munday, 35 Threadneedle St., / 40 Threadneedle Street 1820-1830 £180

10.25 x 13.6 inches (26.5 x 34.5 cms), each

Not in Siltzer, and we have not found either print in the BM or V&A collections online; further research to discover the original artist is required. Unless the



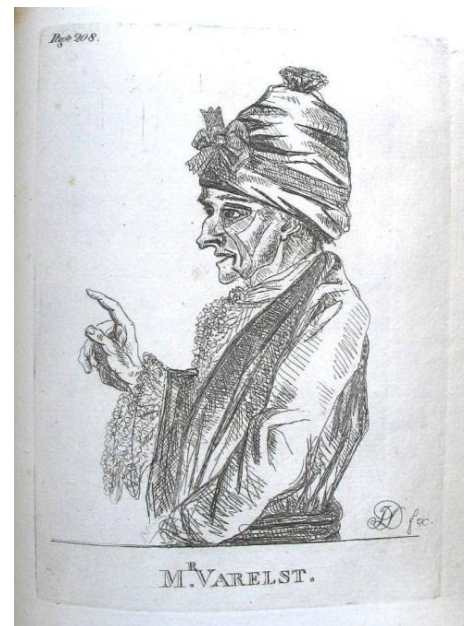


lithographer has been unusually heavy-handed, the prints are clearly by the same artist. Dean & Munday were mainly active at the 35, Threadneedle Street address between about 1806 and 1816, before moving to 40, Threadneedle Street. Curiously, both prints have the two publication lines, with the succeeding addresses. The aristocracy of the period had an obsession with dogs, and even took their favourites on the Grand Tour. This coincided with a key period of English dog breeding. Setters and spaniels are both thought to have had their origins in Spain, for example.

William Beckford's copy

24. [DOUGLAS (James)] Travelling Anecdotes through Various Parts of Europe. In Two Volumes. Vol. I. [all published], Rochester, Printed by T. Fisher, 1782 £495

8vo, half-title, pp. x, 285 (1, errata), 7 engraved plates (one folding, one engraved plan), 1 engraved vignette, all by the author, (intermittent water or dampstaining to the head and inner corner of many gatherings and plates), contemporary red straight-grained half morocco, a.e.g., with Beckford's characteristic small tools in the spine compartments, (some shelf wear, etc.)



First Edition; all published. ESTC locates copies at BL, C (Peterhouse), Edinburgh Uni, St. Andrews, Liverpool Uni, and Huntington. London editions appeared in 1785 and 1786, and a Dublin edition in 1787, all giving the author's name. Volume one takes the author's journey as far as Maestricht (via Bruxelles, Lises, Ghent, Tongres), and includes a hint that the projected second volume would take the author (and reader) to Italy. The text is lively and eccentric, supposedly in the manner of Sterne, revealing the author to be well-read (Voltaire, Horace, Milton, et al.) and easily distracted by whatever came before his eye: an execution near Aloest; a Surinam toad at the zoo in Prince Charles's palace, Bruxelles, (twice the size of the one he'd seen at Sir Ashton Lever's Holophusicon), and the ladies (of all ranks, including nuns). His literary diversions include: musings on whether St. Omer is the correct candidate for the Roman Portus Itius (he thinks Calais); the benefits of flannel gloves as opposed to the flesh-brush for "nervous disorders"; military matters; an intaglio ring bought from a Jewish pedlar; a serious and wide-ranging difference of art-critical opinion regarding the painting of

the Virgin, by Rubens in Varelst's cabinet (pp. 193-209), etc. On seeing an English Baronet arrive in Bruxelles with a bear and large entourage, he laments the "dissipated youth" and careless extravagance for which English travellers have become known, hence, pp. 181-7, "A Sermon to English Travellers," in which he warns of the pitfalls of travel, and those tendencies of English travellers which could result in trouble.

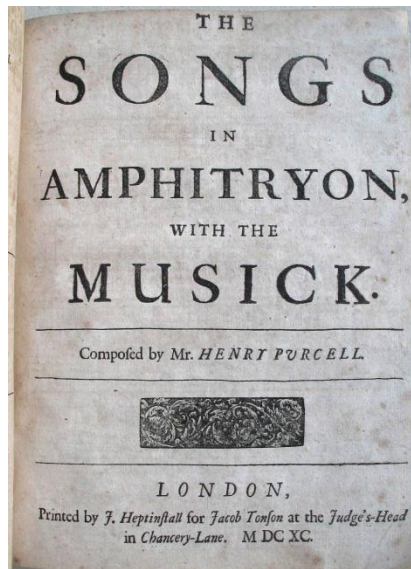
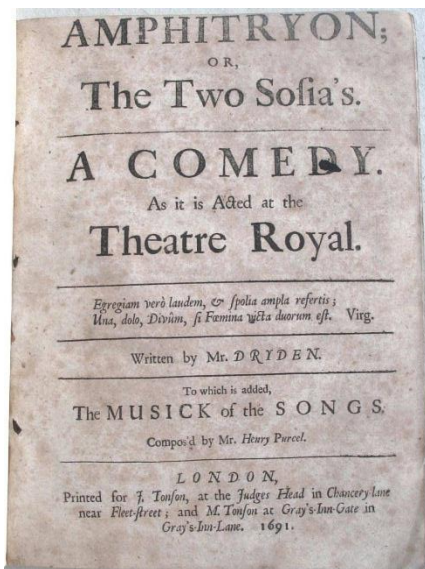
The plates and illustrations are as follows: 1) [a German postillion], "JD" monogram. 2) [vignette of an intaglio] (p. 158), "JD" monogram. 3) "Surinam Toad", "JD" monogram. 4) [Venus in three poses], "Modern," "Flemish, of the 16th century," and "Greek," folding plate, "JD" monogram. 5) "Mr. Varelst," "JD" monogram. 6) [Roman coin], "JD" monogram. 7) [plan of Roman Tongres], "JD" monogram. 8) "Ruins of Atuatuca," engraved view, "JD" monogram.

James Douglas (1753-1819), the son of a Hyde Park Road innkeeper, went to live with his brother, William, a cloth merchant, and attended Manchester Grammar School. He went to work for his brother until they fell out over misused funds, and was for a short time in the Austrian army. He entered Peterhouse, Cambridge, in 1777, but in 1779 was serving under Hugh Debbieg in the Leicestershire militia. In 1780 he was elected a Fellow of the Society of Antiquaries, and took holy orders. In 1787 he was appointed as one of the Prince of Wales's chaplains. Perhaps the best known of his books was the *Nenia Britannica, or a Sepulchral History of Great Britain*, first published in numbers between 1786 and 1793. Not only did he supply the artwork and plates, but he excavated a great number of Celtic, British, Roman, and Danish burials. He died at Preston (just outside Brighton), Sussex, in 1819. His artwork and many of his archaeological finds were sold by his widow to Sir Richard Colt Hoare, who in turn presented them to the Ashmolean Museum, in 1829.

Provenance: 1) **William Beckford**, with a pencil note by him about the author, and collation notes etc, showing it to have gone through the auction of his books; the spine is tooled with the distinctive Maltese crosses and cinquefoils denoting a Beckford book. 2) although it doesn't say so, this copy comes from the library of H.P.Collinson, whose house caught fire in the Blitz, and was hosed down by the fire-brigade; hence the waterstaining, which also affected other surviving books.

25. DRYDEN (John) Amphitryon; or, The Two Sosia's. A Comedy. As it is Acted at the Theatre Royal, ... To which is added, The Musick of the Songs, Compos'd by Mr Henry Purcell, 1691 £785

4to, title, 2 ff. dedication (to Sir William Levison Gower), 1 f. Prologue, pp. 57 (1), 1 f. "A Catalogue of Mr. Dryden's Works . . .", bound with "The Songs," [see note, below], nineteenth century calf-backed boards, (browned spotted and cropped - affecting headlines)



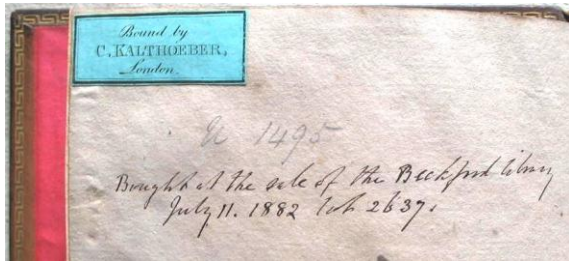
First Edition, second issue (date changed to 1691; "Socia" changed to "Sosia" line 3 of Prologue; "Mr." changed to "Mrs." Bracegirdle, etc.). Bound with, as called for, *The Songs in Amphitryon with the Musick*, 4to, title, pp. 13 (1), London: J. Heptinstall, 1690.

Originating in the Greek myth recorded in antiquity by Plautus (possibly with access to the lost play by Sophocles), Dryden's work focuses on sexual morals and power, and was based on Molière's 1668 play of the same name. First performed in 1690, among Dryden's innovations were the inclusion of music, and the introduction of the character of Phaedra. Although popular with the public, the play was attacked by Jeremy Collier in his 1698 pamphlet, "A Short View of the Immortality of the Stage," and was significantly toned down by John Hawkesworth for his 1756 production. The play's themes of "sexual politics" and "irresistible forces" and Dryden's treatment of them are as relevant today as they were then; the play is still performed, restored to Dryden's original.

Provenance: Bookplate of Henry Clerke Collison. One of the Collison books that survived the Blitz (the house was set on fire, the surviving books hosed down).

William Beckford's copy of the first printed edition

- 26. DRYDEN (John, Junior)** *A Voyage to Sicily and Malta . . .* When he accompanied Mr. Cecil in that Expedition, in the years 1700 and 1701, . . . London, Printed for J. Bew, 1776 £750



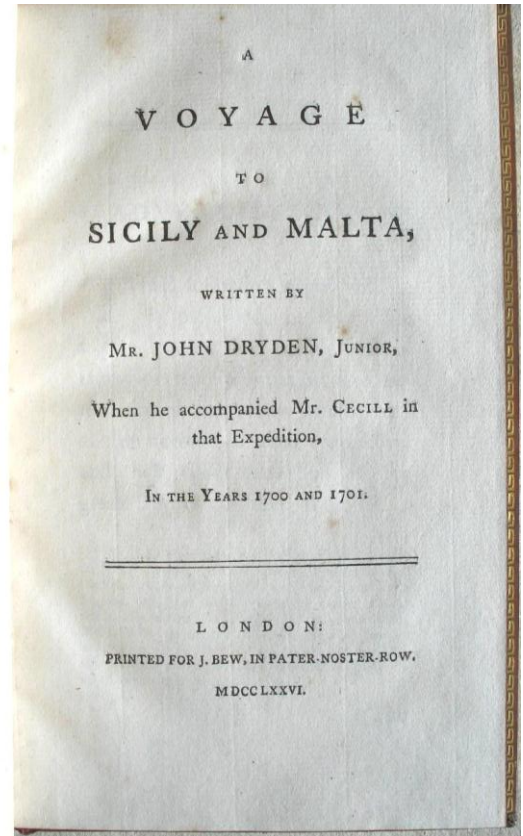
8vo, title, pp. v-xii, pp. 113 (1), 1 f. adverts, (half-title discarded by binder), contemp. full calf, running greek-key outer borders to covers and to inner dentelles, elaborately tooled spine, label, binder's ticket: "bound by C. KALTHOEBER, London," blush pink e.p.'s, a.e.g. (covers a bit scuffed; small scuffs to spine; upr. hinge cracking)

ESTC locates copies at [UK] Advocates, BL, C (St. John's) Liverpool Uni, O (Magdalen) St. Deiniol's Library; [Europe] Municipal Pub. Lib. (Raczynski); Niedersächsische Staats-; Staatsbibliothek zu Berlin; [N.America] Boston Public, Newberry, Trinity College (Watkinson), Uni of Western Ontario, Yale (Walpole & Seeley G. Mudd);[world] State Library of Victoria.

Pine-Coffin 700/2. Ingamells, p. 316. Dryden (1667/8-1703) was the second son of the poet John Dryden. He and his brother, Charles, both Roman Catholics, went to Italy circa 1692. After his brother returned home, John replaced him as Usher of the Palace to Pope Clement XI. He accompanied William Cecil (son of the 5th Earl of Exeter) on a visit to Sicily and Malta, returning to Rome in 1701. Thereafter he accompanied the Duke of Shrewsbury on many visits to the artists' studios, collections and churches of Rome.

The publisher intended this work, taken from the original manuscript and retaining the author's orthography, to accompany Brydone's *A Tour through Sicily and Malta, in a Series of Letters to William Beckford, Esq.*, published in 1773.

Provenance: 1) "Bought at the sale of the **Beckford** library July 11, 1882 Lot 2637," in ink, on f.f.e.p., verso. 2) Bookplate of **William Wickham**, (1761-1840), who was the government's principal spy on the continent, based in or near Switzerland, during the years 1794-1801.

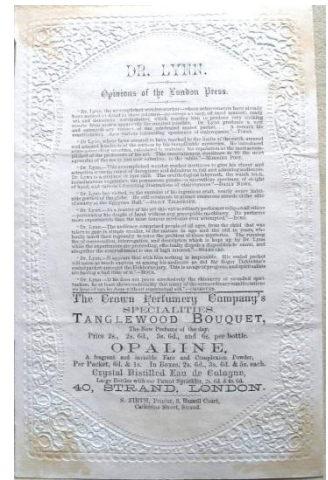
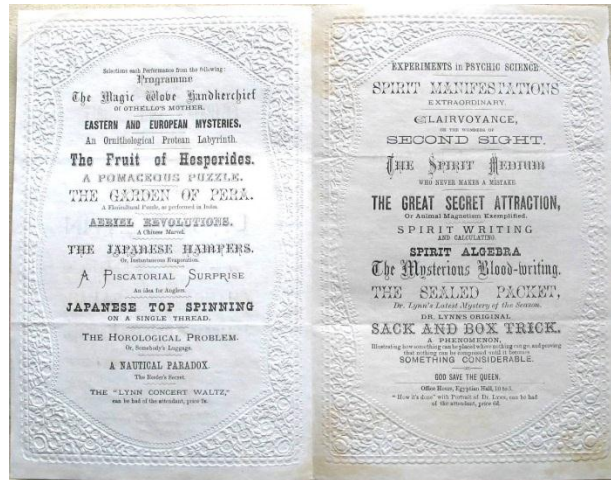


- 27. [MAGIC] EGYPTIAN LARGE HALL, PICCADILLY.** The Grand Secrets of the Ancient Egyptians and Startling Wonders of the Modern Spiritualists. Science, Natural and Unnatural. Dr. H.S. LYNN Having given Two Performances each Day for nearly a Year and Half of Egyptian, Arabian & Indian Mysteries Now feels justified in introducing a Change of the Programme embracing Japanese & Chinese Marvels, Hitherto unknown in Europe . . . , London, S. Firth, Printer, [1874] £265

4 pp., 8.5 x 5.3 inches, printed on paper with a shaped, floral pattern, blind-embossed margin, (printers ink has run slightly; slight glue residue on last page; otherwise excellent)

Undated, but with a useful pencil note by one of a party of attendees (Engstroms and Heyworths) giving "19th August 1874". The text employs a wide variety of different types.

Page 2 lists "Selections and Performances from the following: The Magic Wove Handkerchief of Othello's Mother. Eastern and European Mysteries. An Ornithological Protean Labyrinth. The Fruit of Hesperides, A Pomaceous Puzzle. The Garden of Pera, A Floricultural Puzzle as performed in India. Aerial Revolutions, a Chinese Marvel. The Japanese Hampers, or, Instantaneous Evaporation. A Piscatorial Surprise, an idea for Anglers. [etc.]"



Page 3 lists “Experiments in Psychic Science. Spirit Manifestations Extraordinary. Clairvoyance, or the Wonders of the Second Sight. The Spirit Medium who never makes a mistake. The Great Secret Attraction, or Animal Magnetism Exemplified. Spirit Writing and Calculating. Spirit Algebra, the Mysterious Blood Writing. The Sealed Packet, Dr. Lynn’s Latest Mystery of the Season. Dr. Lynn’s Original Sack and Box Trick, A Phenomenon, illustrating how something can be placed where nothing can go, and proving that nothing can be compressed until it becomes Something Considerable . . .”

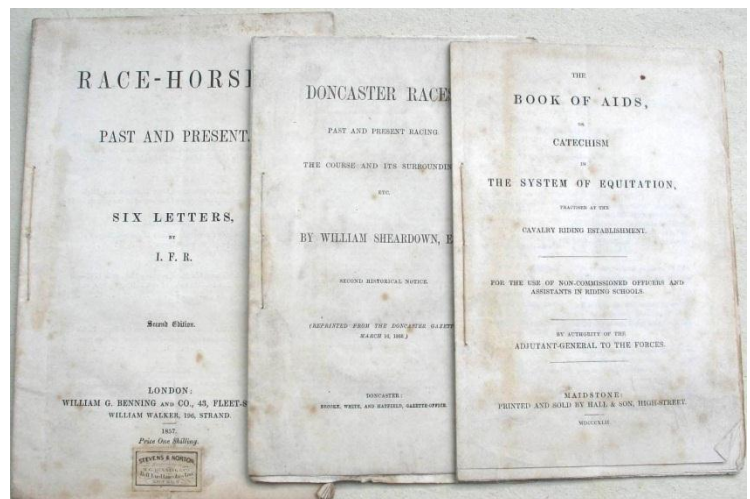
Page 4 gives “Opinions of the London Press” about Dr. Lynn, below which is an advertisement for the Crown Perfumery Company and its products.

28. [EQUINE PAMPHLETS] [3 pamphlets, as under] £100

1) The Book of Aids, or Catechism in The System of Equitation, practiced at the Cavalry Riding Establishment. For the Use of Non-Commissioned Officers and Assistants in Riding Schools. By Authority of the Adjutant-General to the Forces, 8vo, pp. 28, stitched as issued, Maidstone, Printed and Sold by Hall & Son, 1842.

2) Race-Horses Past and Present, Six Letters by I.F.R., 8vo, pp. 31 (1), stitched as issued, London, William G. Benning, 1857. 2nd Edition.

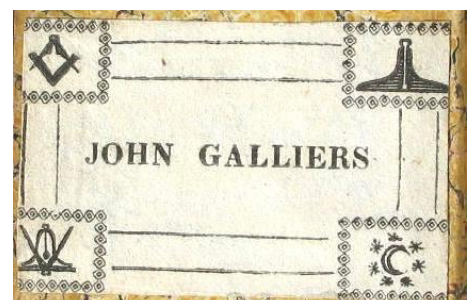
3) SHEARDOWN (William) Doncaster Races: Past and Present Racing. The Course and its Surrounding, etc. . . . Reprinted from the Doncaster Gazette, March 16, 1866, pp. 22 (2), stitched as issued, Doncaster, Brooke, White, and Hatfield, [1866]



29. FORDYCE (James) Chronology of the Reigns of George III. & IV. Including a Notice of Every Important Fact in Public History, Proceedings of Parliament, Courts of Law, Police Reports, Prices Current, Statistics, Finance, Science, Literature, Drama, Fine Arts, Boxiana, Longevity, Deaths, Births, Natural Phenomena, Earthquakes, Meteors, &c. &c. &c. With a General Chronology ... to the year 1760, London, Printed for the Proprietor, 1823 £95

16mo, unpaginated, unusual elaborately blindstamped calf, spine gilt lettered, (slight rubbing of extremities)

Contemporary Masonic ex-libris bookplate of John Galliers.



30. [FOUNDLING HOSPITAL] Psalms, Hymns, and Anthems for the Use of the Children at the Hospital for the Maintenance and Education of Exposed and Deserted Young Children, [London, ca. 1770] £450

8vo, engraved throughout, 1 f. title with vignette, pp. 48, 1 f. index, contemp. style half-calf

First Edition and rare. ESTC locates copies at Cambridge, Illinois, and Toronto Public Library.

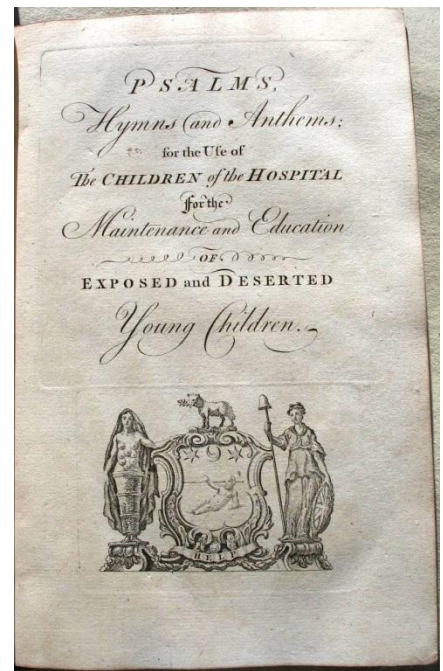
The Foundling Hospital was the brainchild of Thomas Coram and the foundation Charter for it was signed by George II in 1739. It took in its first children in 1741. Among many other things, the Foundling Hospital became something of a centre for the Arts. The Dilettante Society organised art exhibitions there until the formation of the Royal Academy in 1768. In May 1749, **Handel** held a benefit concert there, and thereafter performances of his *Messiah* became an annual event.

The present work includes a 'Chorus' by Handel, and various hymns, psalms and anthems set to music by **Smith, Scott, Worgan, Heighington, Green, and Cook**. Pages 2 and 13 bear the name of the book's engraver, "Caulfield,"

After an interval of some eighteen years, subsequent (expanded) editions appeared in 1774, 1788, 1794, 1795, 1797.

Copies of any edition come onto the market but rarely; a copy of the 1774 edition, for example, came up for sale at the dispersal of H. Buxton Forman's library in 1920.

Provenance: recently dispersed from Standen Hall, Clitheroe.

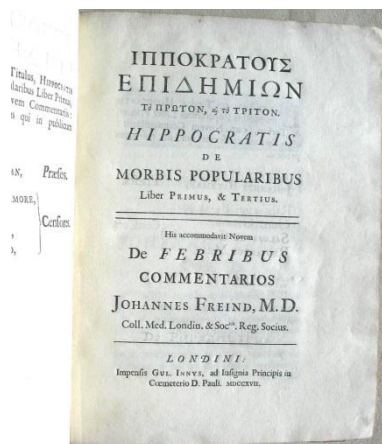


31. [FREIND (John, M.D.)] Hippokratous Epidēmiōn tò prōton, kài tò triton. Hippocratis de Morbis Popularibus liber primus, & tertius. His accommodavit novem de febribus commentarios Johannes Freind, M.D. Coll. Med. Londin. & Soctis. Reg. Socius. Londini, Impensis Gu. Innys, 1717 £165

4to, Latin text, pp. 29 (1), 1 f. (part-title), pp. 119 (1), 1 f. part-title (a cancellans?), pp. 174; bound with another work (see below), contemp. calf gilt (wormtrack through the text of the second work, pp. 27-55; binding worn, rubbed, scuffed and chipped)

Bound with: FREIND (John), De Purgantibus . . . Epistola, pp. 147 (1), Londini, Impensis Gu. Innys, 1719

wormtrack in the text of a few leaves, occasionally affecting letters.



Of the first work, ESTC notes that it was printed by **William Bowyer** in an edition of 500, with 50 large paper copies.

Freind (1675-1728), younger brother of Richard Freind (who became head of Westminster School), studied medicine after graduating from Christ Church, Oxford. In 1704 he was appointed lecturer in chemistry at Oxford, but the following year accompanied the army into Spain, and again to Flanders, from where he returned in 1713, and set up practice in London. In 1716 he was elected a fellow of the Royal College of Physicians, delivered the Goulstonian Lectures the following year, and in 1718 was chosen as one of the censors. In 1720 he was Harveian orator, and in 1722 was elected M.P. for Launceston, Cornwall. However, he was suspended the same year, owing to his alleged Jacobite sympathies, and spent six months in the Tower. Hurdling this setback, he was appointed physician to Queen Caroline, a post he held until his death in 1728.

Provenance: in ink, "Ex-libris Guliel Coleman," i.e. William Coleman. Pencil marginalia to one page (p. 3).

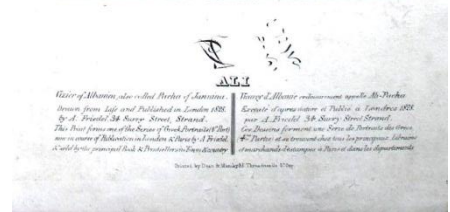


32. FRIEDEL (Adam) artist: ALI, Vizier of Albanien, also called Pacha of Jannina, London, Dean & Munday, 35 Threadneedle St., 1828 £120

lithograph, 13 x 8 inches, trimmed within plate

"This Print forms one of the Series of Greek Portraits (4th part [i.e. edition]) now in course of Publication in London 1828, by A Friedel, 34, Surrey Street, Strand, and Sold by the principal Book & Printsellers in Town & Country."

Adam Friedel (or de Friedel), a Philhellene, or simply a charming adventurer, spent 1821-1824 in Greece, with a portable lithographic press. Joining the foreign volunteers at Corinth, he claimed he was a Danish Baron, but was exposed as no such thing, at which he burst into tears, but carried on the deception elsewhere. At Missolonghi, he met Lord Byron, joining the brigade there, and was furnished with a letter (4th March 1824) by Byron to the London Greek Committee. Friedel set himself up as a printer in London, and married Susannah Hodges, the sister of Byron's friend, John Hodges. Friedel's most famous work was the portrait of **Byron** wearing an Homeric helmet.



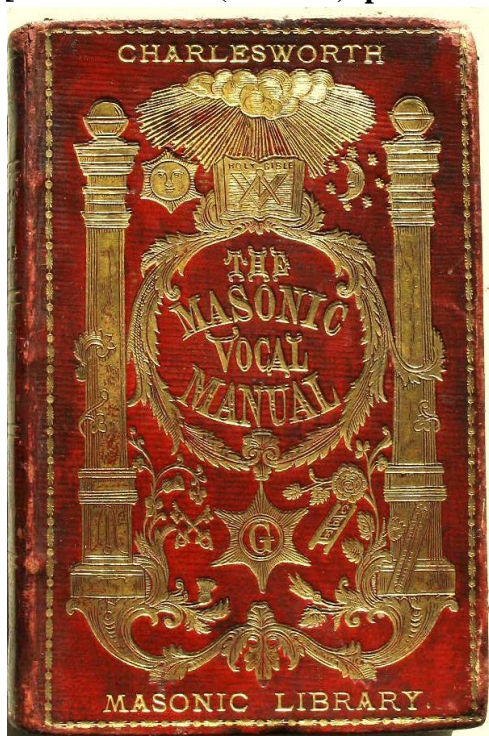
33. FRIEDEL (Adam) artist: Theodore Colcotroni, Commander in Chief of the Troops in the Morea, London, Dean & Munday, 35 Threadneedle St., 1828 £120

lithograph, 15 x 10.5 inches, india paper?, captioned in English and French

"This Print forms one of the Series of Greek Portraits (1st part) now in course of Publication in London 1828, by A Friedel, 34, Surrey Street Strand, and Sold by the principal Book & Printsellers in Town & Country."
See item 32, above, for details of Friedel's life.



34. [GARFORTH (William) printer & compiler: The Masonic Vocal Manual : comprising Songs, Duets, Glee's, &c : together with valuable masonic information
Hebden Bridge, Printed and Published by William Garforth, [1852] £165

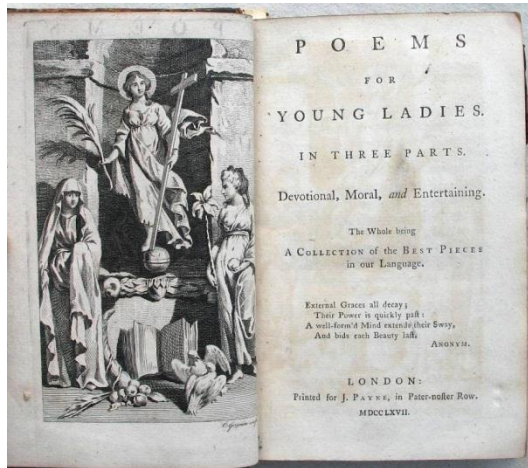


12mo, 4 ff., pp.319 (1, publisher's note), red straight-grain morocco, with large central gilt decorative plaque to upr. cvr., repeated in blind on lower cover, spine lettered in gilt, with gilt lyres in ruled compartments, (slightly worn, corners bent, f.f.e.p. away)

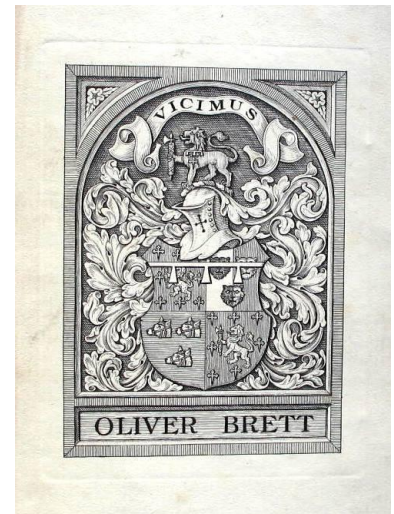
COPAC locates a single copy, Manchester University. The upper cover tells us this was from the "Charlesworth Masonic Library." The bulk of James Charlesworth's collection of freemasonry material was presented to the Gordon Lodge, 2149, Hanley, 24th October, 1900. Garforth's note at the back tells how he withdrew a printed list of lodges, because the Grand Master would not sanction it. Gold-printed bookseller's label for Rupert Simms (1853-1927) on front paste-down.

35. [GOLDSMITH (Oliver) editor & contributor:] Poems for Young Ladies. In Three Parts. Devotional, Moral, and Entertaining, London, Payne, 1767 £225

16mo, pp. vi, (ii), 248, engraved frontis., contemp. calf (rebacked, corners eroded)

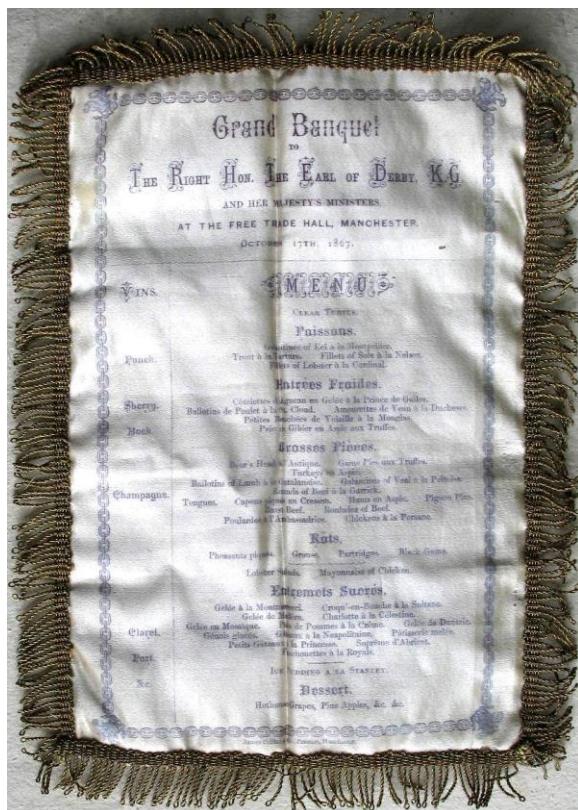


First Edition. Ex-libris armorial bookplate of the distinguished collector Oliver Brett (3rd Viscount Esher, 1881-1963). “In this little work a lady may find the most exquisite pleasure, while she is at the same time learning the duties of life ...” [ibid, Preface].



36. GREAT REFORM BANQUET MENU, MANCHESTER “Grand Banquet to The Right Hon. The Earl of Derby, K.G. and Her Majesty’s Ministers At The Free Trade Hall, Manchester. October 17th 1867” Manchester, James Collins & Co., Printers, [1867] £135

fancy menu [8 x 5.25 inches] printed in blue, on silk, with metal thread tasselled border, backed with blue velvet, (one or two tiny holes; folds)



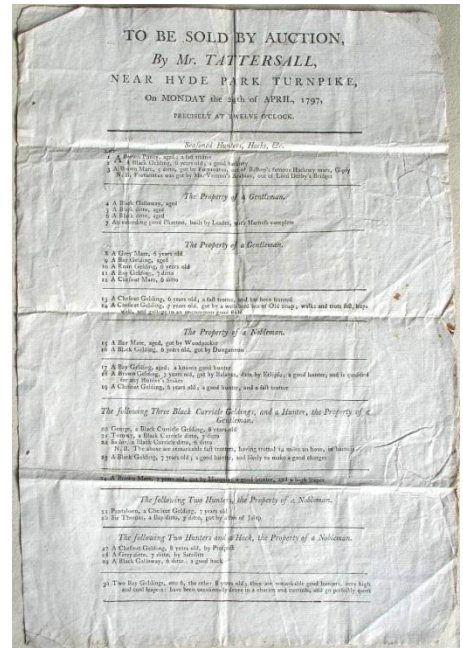
A fascinating memento of an important event at which 800 people sat down to dine sumptuously, and a further 1,200 watched from the gallery. Many ministers from the Tory government of the day were present, including Disraeli. Keynote speeches were given, including one by the Prime Minister, Lord Derby, in which he elaborated Tory policy which stated, in short, that Democracy was the vital bulwark against Radicalism.

37. [HORSE AUCTION] To Be Sold By Auction, by Mr. Tattersall, Near Hyde Park Turnpike, On Monday the 24th April, 1797, Precisely At Twelve O'Clock, [London] Printed by H.Reynell, No. 21 Piccadilly, [1797] £325

large folio broadside, printed both sides, 14.5 x 9.5 inches [37 x 24 cms], (folds and some dustiness)

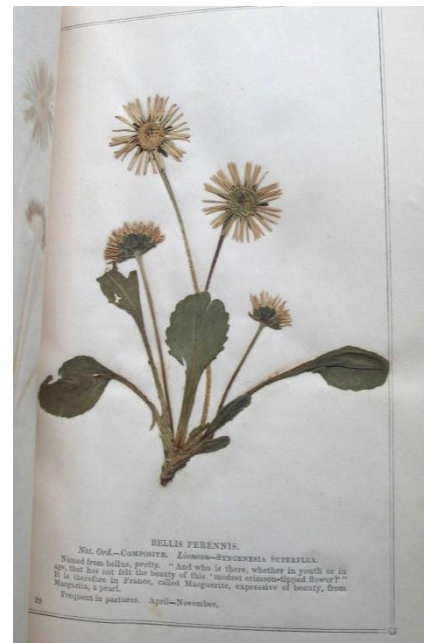
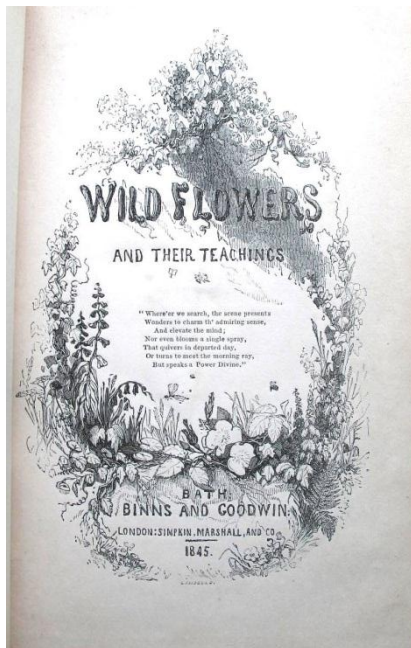
A fine, **unrecorded** broadside. The famous firm of Tattersall's was founded in 1766, by Richard Tattersall (1724-1795), succeeded by Edmund Tattersall (1758-1810). The firm's premises were near Hyde Park Corner, and included "Subscription Rooms" reserved for the Jockey Club, which became a well-known meeting place for the cognoscenti. The Tattersalls succeeded in making horse-trading a socially significant event, with the Prince of Wales (later Prince Regent and then George IV) a frequent visitor.

The present piece lists some 81 equine lots up for sale, the descriptions supplying details (but not always) of a horse's age or lineage, presumably where salient to the hoped-for price.



38. [HOWARD (Mary Matilda) editor/ compiler] Wild Flowers and their Teachings, Bath, Binns and Goodwin, 1845 £400

8vo, pp. ix (i), 92 p., errata slip at p. vii, [36] leaves of plates, original blank paper guards, pictorial title-page, contemporary green morocco gilt, (some rubbing; offsetting of plant shadow onto the guards), a.e.g.



First Edition. The 36 plates are of pressed, dried, mounted specimens, each on a plate printed especially for that flower. In a very good state of preservation, with only *trifolium repens* lacking one small leaf, and *calluna vulgaris*, with a percentage of the flower heads detached and now resting in the gutter (of the book). Many of the specimens still retain some original natural colour. The plates differ somewhat from the second edition.

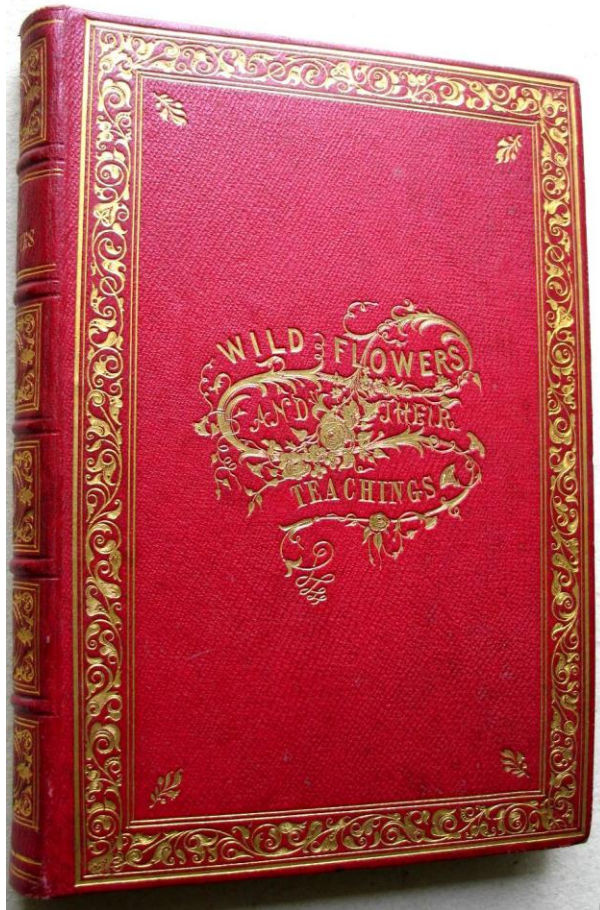
The text, mostly "Extracts from well-known and well-approved authors," ends with a list of the authors quoted, followed by the flower index.

COPAC locates copies at the BL. C. O, London Library, Nat. Hist. Museum.

Howard also compiled a similar book of seaweeds, "Ocean Flowers," several novels, and a guidebook to Hastings, Sussex.

39. [HOWARD (Mary Matilda) editor/ compiler] Wild Flowers and their Teachings, Bath, Binns and Goodwin, 1848 £500

8vo, pp. iv (i), 94, 1 f. adverts, 37 leaves of plates / mounted flowers (incl. frontis.), engraved pictorial title-page and page borders, publisher's elaborate red morocco gilt, (without guards, the plant materials have offset slightly onto the opposing text leaves and title), a.e.g.



Second Edition. Differs from the first edition by the addition of one more plate and divergent contents, i.e. about half / two-thirds are specimens of the same plants in both editions, but the rest are different. Also, the decorative printed borders of the specimen plates are more elaborate in this edition. Rarer than the first edition, COPAC locates copies at the BL and NT. The 37 plates are of pressed, dried and mounted specimens, each on a plate printed especially for that flower. In fresh condition. Many of the specimens still retain some original natural colour. The text is mostly derived from "Extracts from well-known and well-approved authors," e.g. Coleridge and Wordsworth; but a full four-page list appears at the back of the book.

Provenance: inscriptions on f.f.e.p., "Mary E. Anderson in memory of her friend Jane Eliza Galland, from her sisters with their love. Welton Hill, October 1858." "From Miss Jewitt to Audrey Mary Wilkinson, as a Keepsake from Carleton School Pontefract May 6th 1921."

40. IMAGINARY VOYAGES [CHETWOOD (William Rufus) attributed to:] The Voyages and Adventures of Captain Robert Boyle, in several Parts of the World. Intermix'd with the Story of Mrs. Villars, an English lady, with whom he made his surprising Escape from Barbary. Likewise including the History of an Italian Captive, and the Life of Don Pedro Aquilo, &c. Full of various and amazing Turns of Fortune, London, Printed for T. Lownds, 1762 £175

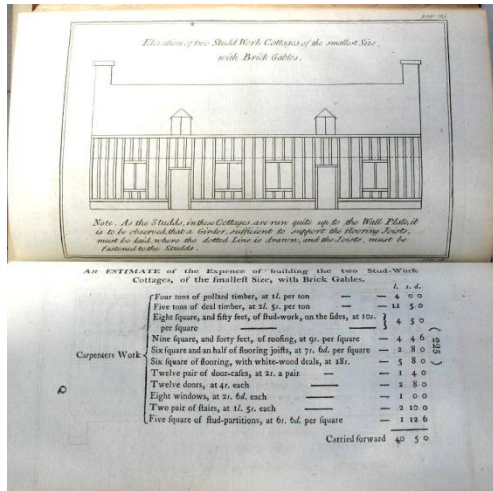
12mo, pp. [4], 295 (1, adverts), engraved frontispiece, full contemp. calf (worn, gatherings occasionally proud, some softening of edges, etc., slightly grubby)

Sixth edition. ESTC locates 3 copies of this edition: BL, RGS & Cornell University.

The balance of opinion suggests this is essentially a novel by Chetwood. The work has previously been attributed to Benjamin Victor or Daniel Defoe, but NCBEL II, p.991 suggest it lacks the “moral tone” of Defoe, and adds that the work was “extremely popular,” “at least 13 edns by 1800.”

41. KENT (Nathaniel) Hints to Gentlemen of Landed Property To which are added Supplementary Hints . . . A New Edition, London, Printed for G. Nicol [et alia], 1799

£240



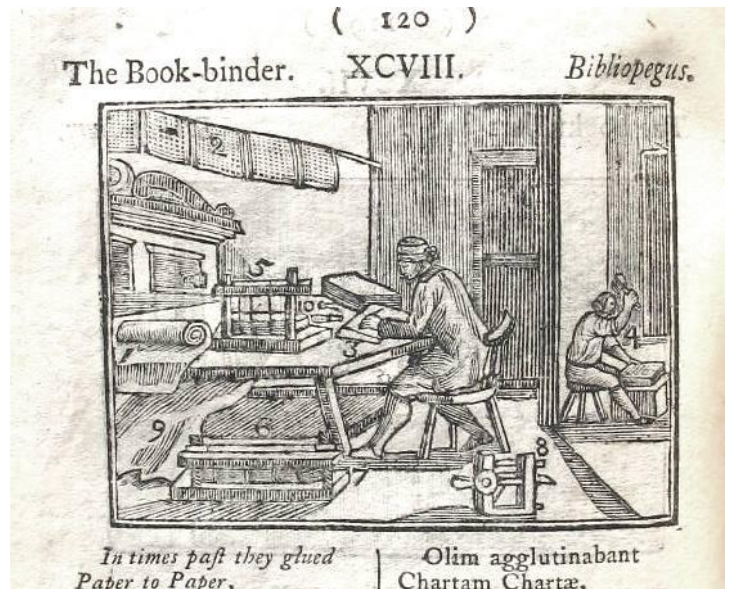
8vo, pp. viii, 286, 10 engraved plates (6 folding), expertly rebounded to style

First published in 1775, resulting from Kent’s researches at home and on the Continent. By the time this edition was issued the work had propelled him to prominence, with his own firm of estate managers and valuers. Among his larger projects was the establishment of the two model farms in Windsor Great Park. His concern for the labourers (as evinced in this and others of his works) was much in advance of its time, and some of the plates illustrate examples of the suggested dwellings.

the beginning of juvenile literature

42. KOMENSKY / COMENIUS (Joh. Amos) Orbis Sensualium Pictus ... Joh. Amos Commenius’s Visible World: or, a Nomenclature, and Pictures of all the chief things that are in the world, and of Mens Employments therein ... most suitable to Childrens Capacities ..., Translated into English, by Charles Hoole ... Twelfth Edition, London, Printed for S. Leacroft, at the Globe, Charing-Cross 1777

£500



12mo, pp. [16], 197, [7], *contemp. calf (worn, old reback, upper hinge splitting; contents clean & tidy, cheap paper, illustrations not very crisp), over 150 woodcut vignettes in the text*

English and Latin texts in parallel columns, first translated into English in 1658. "This famous work, apart from ABC's, might be considered the first picture book for children and marked the beginning of juvenile literature in its own right. It became a pattern for hundreds of books published during the next two centuries ..." [Osborne I, p. 113].

Suffering persecution in his homeland of Poland, Komensky, an eminent Slavic educator and Moravian bishop, was invited over to England by Parliament in 1641. His main areas of reform were in the teaching of languages and the introduction of nature study to schools.

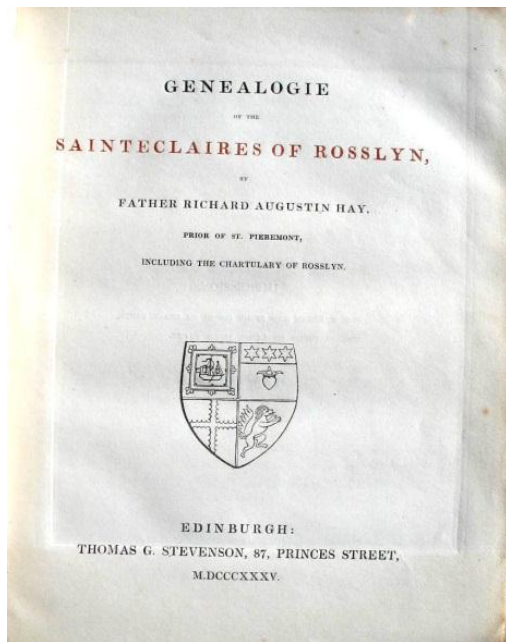
Provenance: bookplate of the playwright **Richard Brinsley Sheridan**; earlier ink name at back of Maria Nivin.

A good copy of a charming, late edition of the work; the illustrations cover a multitude of subject matter, including **bookbinding, tennis, fishing, horologia, the Barber's Shop (and other trades), astronomy, gardening, etc.**

[ROSSLYN CHAPEL, etc.]

43. [MAIDMENT (James) editor:] Genealogie of the Sainteclaires of Rosslyn, by Father Richard Augustin Hay, Prior of St. Pieremont, including the Chartulary of Rosslyn. Edinburgh, Thomas G. Stevenson, [Printed by Alex. Lawrie & Co.,] 1835 £750

sm. 4to, pp. xx, 176, 3 large folding plates, title printed in red & black, engraved armorial vignette, contemp. brown straight grain morocco gilt, t.e.g., (slight shelf wear; short tear into the margin of the first folding plate, short tear into the image of the second plate)



One of 108 ordinary-paper copies (verso the title is stated: "120 copies printed, 12 of which are on large paper."). Rare in commerce; the last one we could find for sale was being offered by Francis Edwards, in 1976.

James Maidment (1793-1879), was a Scottish advocate, poet, friend of Walter Scott, and antiquarian. Although this volume was published anonymously, it resulted from Maidment's work, who had edited the original, earlier work of Father Hay, whose own research had been compiled from the original documents contained within Castle Rosslyn. Hay's mother, Jean Spotswood, had married first to George Hay, and secondly to James Saintclair of Roslyn, and hence Father Hay's access to the Rosslyn muniments and the papers of William St Clair of Rosslyn, 1st Grand Master of the Grand Lodge of Ancient, Free and accepted Masons of Scotland - the **papers since lost**. Hay's collections were completed no later than 1700, and so the three plates, produced for the first time for this work from Hay's originals, are **the earliest views** to become publicly available.

The plates are: 1) "Rosslyn Castle, Ante 1700," engraved by J. Gellatly, 13.25 x 16 inches (34 x 41 cms) [S], a composite of 5 views. 2) "Rosslyn Chapel, Ante 1700, South Front," engraved by J. Gellatly, 13.25 x 16 inches (34 x 41 cms) [S]. 3) "Rosslyn Church, Ante 1700, West End," engraved by J. Gellatly, 13.25 x 16 inches (34 x 41 cms) [S].

Provenance, although there is no indication in the book, it is from a recent dispersal of books belonging to the Buchan-Hepburn family of Smeaton-Hepburn, Haddington, Scotland, and thence by descent to Patrick George Thomas Buchan-Hepburn (1901-1974), 1st Baron Hailes, who was, among other things, personal secretary to **Sir Winston Churchill**.



44. MINIATURE BOOK DUMMIES [collection of 42, each with a different title] ca. 1910? £400

each 1.5 x 1.25 inch 'book' has paper or card covers, lettered and decorated in gilt or colours, glued round a wooden book-block with red stained edges, of uniform size



We have puzzled over these. What was their purpose? Many of the titles are wittily amusing for adults as well as children. We can only think that perhaps these are shop dummies, on display purely as decoration, or perhaps as examples of what could be done by a binder. Alternatively, they may be for a doll's house. But then why go to the level of detail and bother? The condition is mostly very good.

45. NIXON (John) artist: "Original Sketches," [from spine] £2,500

mid-19th c. quarto album, 10.75 x 8.75 inches, (most of spine gone except part of lettering section, loose, lettered "Original Drawings"; covers loose, remains of contents partially disbound but in excellent condition)



John Colley Nixon [ca.1755-1818), London-born merchant, was an amateur artist & etcher of caricatures and landscapes. He exhibited at the Royal Academy between 1781 and 1815. He was also keen on amateur theatricals. His brothers, too, were of an artistic leaning; brother James was the miniaturist, and his other brother Richard, a clergyman, exhibited regularly at the Royal Academy and is remembered for his very early encouragement of J.M.W.Turner.

Although known for his landscapes, Nixon was no shy, retiring artist, but known as something of a hearty bonviveur. He seems to have carried his sketchbook with him wherever he went, recording the people of all classes that he saw –



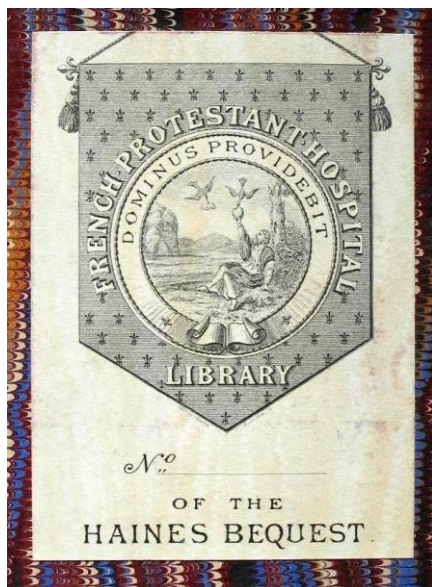
sometimes with a few strokes of his pencil. Sketching from life, he would have often only caught fleeting glimpses of people, and one may imagine circumstances where he sketched covertly or under the table. Hence, his oeuvre as represented in this remaining collection varies both in quality of execution and in detail.

Nixon is also remembered for his close friendship with **Thomas Rowlandson**. They travelled to Bath together in 1792, and they collaborated on caricatures and satirical prints. The present collection of sketches may have originally acted as a design source-book or image bank, and one may imagine the artist looking over the material and deciding what to use in the worked-up caricatures or for exhibition works.

On first seeing the album, we thought *oh dear, oh dear!* Times have hopefully changed, and an album such as this would not have suffered from being cut up for commercial gain, probably by an art dealership with the motto “sell the best, and sling the rest.” However, over the course of several inspections, we came to the conclusion that what remains is of serious and valid art-historical value, and that there is considerable research merit left in it. **Of a possible 223 images, 122 are still present.**

The album. The images, which vary in size from 2.25 x 1.75 to 7 x 4 inches, are all window mounted. All but 2 of the images are numbered in ink in one of the image margins. There would not have been much point numbering them unless used to key the works to a list. We have been unable to discover the whereabouts or confirm the existence of such a list. Perhaps it was dispersed at Christie’s with the rest of the material, or still resides with the French Hospital archives [see provenance note below]. The numbers are still relevant for research purposes, since other numbered drawings from the album have turned up at auction over the decades, usually with inscriptions denoting the subject, which numbers, referred back to our album give context at least and possible clues thereby of identities. Further research is now required. Of the original numbers, still present in the album are 2,5-9, 12, 14, 15, 17, 20-24, 27-30, 32-40, 45, 46, 48, 49, 51-58, 60, 62-66,

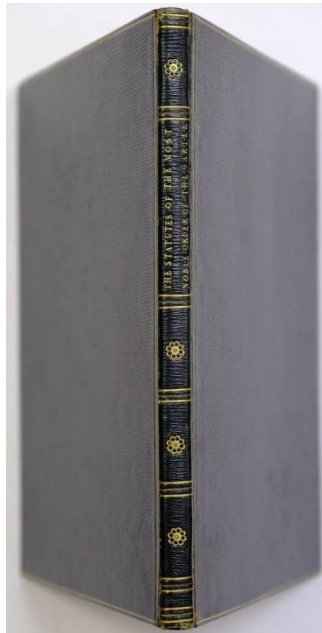
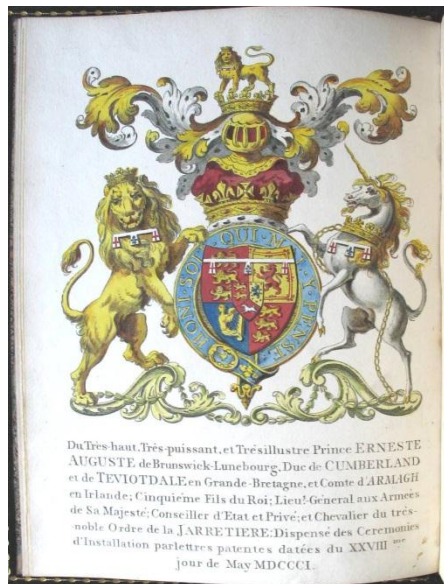
70-72, 75-80, 88, 96, 98-100, 102-105, 113, 116-118, 122, [?], 134-136, 138, 139, 144, 155-159, 165, [167], 168, 169,, 171, 176-184, 186, 187, 189, 191, 193, 199, 202-216, 218-220, 222 & 223; i.e. over half of the contents are still present. Of those present, the majority are simple ink or pencil sketches, 13 are double-sided, 21 employ watercolour or wash, 6 are signed with initials (of which 5 are dated: 1776, 1778, 1780 (2), 1781), 5 have ms. notes (identifying 2 sitters - Thomas Preston of Serjeant's Inn and Miss Paterson of Kings Arms Yard); and 2 locations, (Guilford [sic] Castle and Lyndhurst Church). Of the subjects, 43 are of men, 22 of women, 4 are men and women, 21 are of diverse subject matter (including donkeys, river views, architectural and landscape studies, lions, a garden statue, etc.), 22 are designs (the majority either for theatrical scenery - including a depiction of a tightrope walker - or perhaps grotesque decorative infill for caricature or satirical subjects). [see extra illustrations, inside back cover]



Provenance: Large decorative mid-19th century bookplate, “French Protestant Hospital Library . . . Haines Bequest.” The Nixon collection was rediscovered by the antiquarian bookseller Paul Minet, whose family, of Huguenot origin, had for two hundred years been on the board of directors of the French Hospital de la Providence, (London and then Rochester), much of the Hospital material came up for sale at a series of auctions at Christie’s, as this excerpt from Mr. Minet’s obituary in *The Times*, 25 February 2012, relates, “His greatest service to the hospital was bibliographical: the discovery in the basement of University College Library in Bloomsbury, — where the combined library of the French Hospital and the Huguenot Society is housed, — of albums containing several hundred watercolours by Thomas Rowlandson’s friend, John Nixon (1751—1818). These were fascinating for their depictions of Regency life but, with two small exceptions retained by the hospital, of no Huguenot interest. A series of sales between 1973 and 1986 at Christie’s, — where by chance they were catalogued by a future director of the hospital, — raised £150,000, which helped to pay for two new flats for the disabled, and a common room on hospital land adjoining Rochester’s Roman city wall.”

- 46. [ORDER of the GARTER]** The Statutes of the Most Noble Order of the Garter, [London] Printed by J. Hayes [colophon] 1766 [1786] £1,450

4to, pp. 60, 2 hand-coloured armorial plates (not called for), scattered very light and occasional spotting, armorial bookplate of **Edward, Duke of Cumberland** (1771-1851), and his ink stamp to title verso, all edges gilt, early 19th century straight grain navy morocco gilt (slight shelf wear), a.e.g.



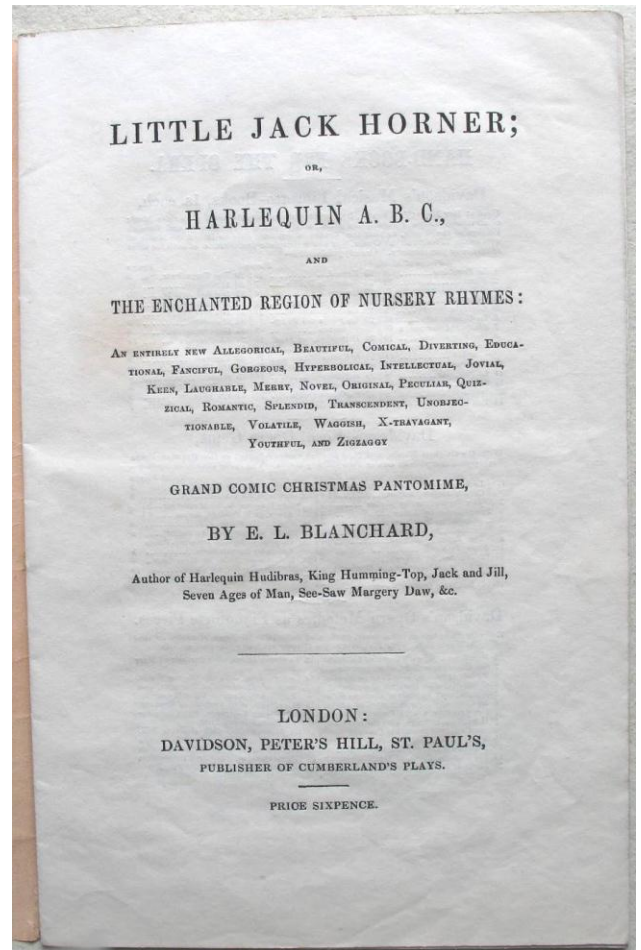
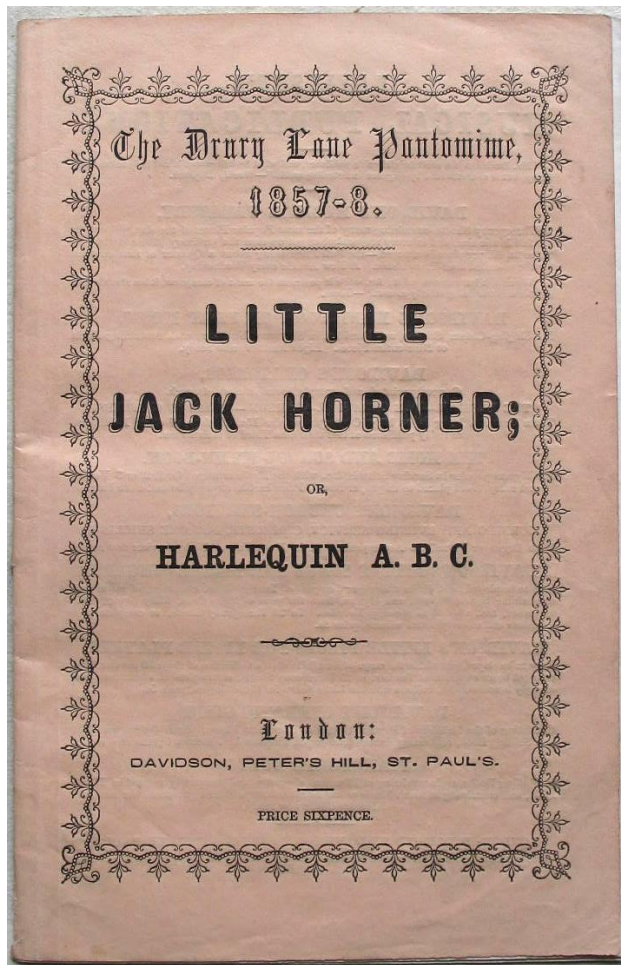
Cf. Martin, *Privately Printed Books* (2nd Edn.), p. 64, “These statutes were reprinted by J. Hayes in 1786, but with the date 1766 on the title, making 60 pp.; to which the additional statutes of 1805 were subsequently added, making 63 pp.; reprinted again in 1814, 78 pp., and additional statutes added in 1816, making 80 pp.; reprinted 1825, 84 pp. . . . These statutes are printed solely for the use of the knights of the order; the impression is limited according to circumstances.” By this reckoning, our copy is from the 1786 issue.



Loose within are some 1970's newspaper cuttings relating to holders of the Order: Emperor Haile Selassie, and two holders who were struck from the Roll in 1915, the Duke of Cumberland, and the Prince of Prussia.

- 47. [PANTOMIME / ABC / NURSERY RHYMES, etc.] BLANCHARD (E.L.)** Little Jack Horner or Harlequin A.B.C., and The Enchanted Region of Nursery Rhymes. An entirely new Allegorical, Beautiful, Comical, Diverting [etc.] Grand Comic Christmas Pantomime, London, Davidson, [1857] £195

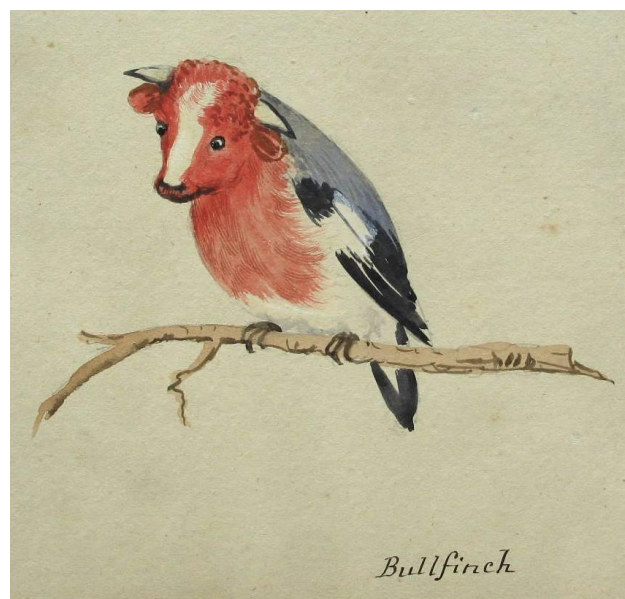
8vo booklet, pp. 16, peach-coloured printed wrappers, stitched as issued (small chip in margin of rear wrapper)



Apparently very rare. The only copy on COPAC is that at the Senate House, University of London Library. The upper wrapper adds to the title: "The Drury Lane Pantomime, 1857-8." Essentially a libretto, but with preliminary pages describing the scenery, its painters and makers, etc., in considerable detail. Fine condition.

48. PASLEY (Madalene S.) [visual puns - original artwork] 1876 £350

4to album, 26 stub-mounted leaves of card, with artwork on side only, cloth covers (spine gone, covers battered and detached; some toning and slight foxing)



The front paste-down is inscribed "Drawn by Madalene S. Pasley. Those marked M.W.B.S.P. are copied from Major Pasley's Proverbs. December 1876". The album contains 40 captioned, humorous watercolours over the course of twenty-six card leaves (used on one side only). The subjects are visual puns on proverbs, songs, novel titles, the numbered catalogue entries of the Royal Academy Exhibition of 1876, and "Natural History for Beginners."



Happily for us, this is not a stand-alone collection, but should be seen in the context of another family album that achieved considerable attention. In 1980 appeared the following work published by Collins, "The Adventures of Madalene and Louisa - Pages from the album of L. and M. S. Pasley, Victorian Entomologists." The entry on COPAC describes the book, "Two sisters in Victorian England describe the summer they had no governess and thus were able to "entomologise" as much as they liked." Dates are given for Louisa Maria Sabine Pasley, 1847-1929; and for Madalene, 1848-1939.

An exhibition of that album was reported in the *The Telegraph* [online] for May 15, 2009, captioned, "Victorian sisters recorded magical world of their garden," the article relates that: "A collection of drawings by two Victorian sisters described as one of the "most inventive, accurate and humorous amateur natural history albums ever made" has gone on display for the first time in 150 years. . . The girls started drawing in 1859 aged 12 and 13 . . . Madalene and Louisa were born in 1847 and 1848, the youngest of eleven children of Rear Admiral Sir Thomas Sabine Pasley, Admiral Superintendent of Devonport Dockyard in Plymouth from 1857 to 1862. Their drawings are going on display publicly for the first time after their great nephew, author Tim Jeal, agreed to allow the pictures to be shown at the 16th century Mount Edgcumbe in Torpoint, Cornwall."

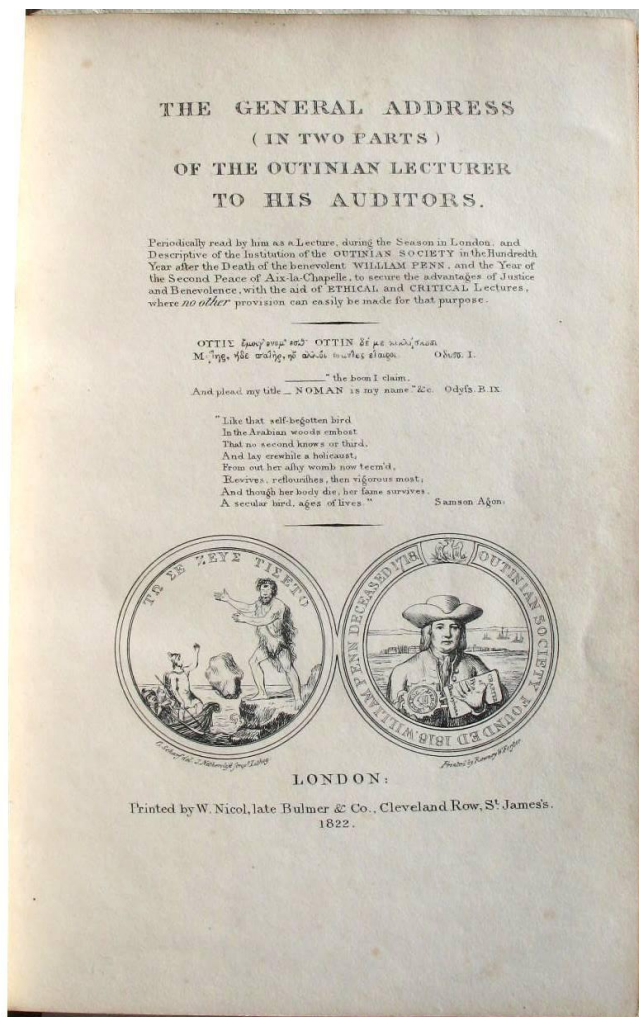
Admiral Sir Thomas Sabine Pasley (1804–1884), 2nd Baronet, KCB, was the son of Major John Sabine, but changed his name to take on the baronetcy from his maternal grandfather. He married Jane Matilda Lily Wynyard, in 1828. They had eleven children. Daughter Lousia wrote a 'Memoir' of him, published in 1900.

49. [PENN (John)] The General Address (in two parts) of the Outinian Lecturer to his Auditors, London, Printed by W. Nicol, Late Bulmer & Co., 1822 £950

8vo, lithographed title-page, pp. 56, 7 plates, contemporary burgundy morocco, gilt rules and lettering, (shelf wear), a.e.g

A very eccentric production. Attributed to John Penn, cf. Smith (J.) *Friends' Books*, 2.326. COPAC locates copies at BL, and Soc. of Friends. The last copy that we could find in commerce appeared in a catalogue by Goodspeed's, of Boston, in 1930.

The plates: 1) title-page, a **notably early lithograph**, with two vignettes of a medallion commemorating the death of William Penn in 1718, and the founding of the Outinian Society a century later, in 1718; the vignettes were designed by G. Scharf, lithographed by J. Netherclift, and printed by Rowney & Foster. 2) a stipple-engraved portrait of William Penn. 3) mezzotint portrait of Lady Juliana Penn, engraved and published by C. Turner, April 21, 1822. 4) engraved portrait of Vice-Admiral, Sir William Penn, engraved by James Godby after the painting by Sir Peter Lely. 5) mezzotint portrait of



the Honourable Thomas Penn, engraved and published by C. Turner, April 21, 1822. 6) etched and engraved, "The Urn. Dedicated to the Memory of Lady Juliana Penn, which was placed in the Shrubbery of Stoke Park on her Death. Ann. Dom. 1801." The inscription on the urn, in minute type, is clearly legible with the aid of a magnifying glass. 7) etched and engraved, "The remnant of the Great Tree as it now appears at Stoke Park, which the celebrated Treaty was held between William Penn and the Original Natives of America." The notice pinned to tree is not legible. 8) stipple engraving, William Penn "from a model in baso relievo of the size of life by Sylvanus Bevan, . . . [the verso] was engraved by I Pingo, A.D.1770, for B. Bartlett . . ."

Provenance: 1) **signature of Comtesse De Genlis** (i.e. Stéphanie Félicité du Crest de Saint-Aubin, Comtesse de Genlis, 1746 – 1830), dated 1829, on the front-free end-paper; a note on the opposite page explains that she was a friend of the family. Remembered for her educational and other books, and influential in Britain (Jane Austen discusses her work at some length). 2) M.J.Northland, 1839. 3) Major Claud Alexander (late 19th / early 20th c. bookplate), a descendant of William Penn.

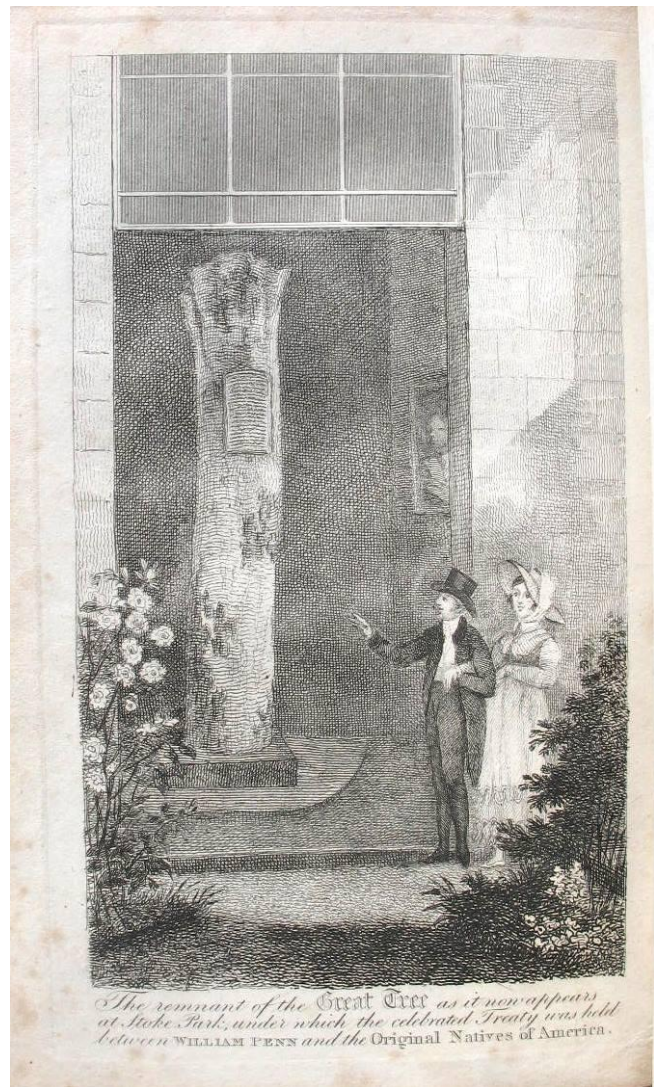
John Penn (1760-1834), grandson of William Penn (founder of Pennsylvania), used a large part of the payment (around £130,000) settled on him by the United States government for his share of the Penn family's 24 million acres of Pennsylvania to rebuild the house on the family estate at Stoke Park, in Buckinghamshire, England. Educated at Eton and Cambridge, Penn lived for 5 years (ca. 1782-1788) in America, during which time he built a house, called 'Solitude,' just outside Philadelphia (at Schuylkill), but which now sits in the grounds of Philadelphia Zoo. Returning to Britain in 1789, he subsequently became High Sheriff of Buckinghamshire in 1798, and MP for Helston (Cornwall), 1802-1805. In 1805 he was made Governor of the Isle of Portland and built the Wyatt-designed mansion Pennsylvania Castle there. Still a bachelor at the age of fifty-eight, he founded the **Matrimonial Society** in 1818, and this was soon renamed the Outinian Society.

The Outinian Society. ODNB: "The publication of an anonymous poem called 'Marriage,' in the 'Monthly Magazine,' in the summer of 1815, led Penn to organise, in 1817, a 'matrimonial society,' which had for its object an improvement in the domestic life of married persons. Extending its aims to other schemes of domestic utility, the society changed its name in May to that of the Outinian Society. During the summer of 1818 meetings of the society took place at

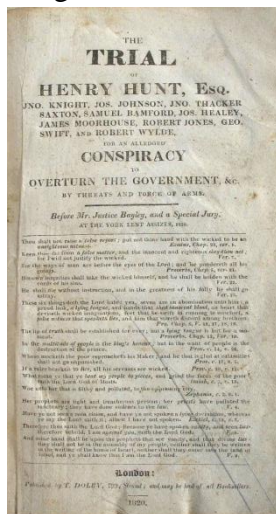
Penn's house, 10 New Street, Spring Gardens, and later at Stoke Park. Penn, who acted as president, edited the works of the society for publication. The 'Second Lecture' appeared in 1819, the 'General Address of the Outinian Lecturer' in 1822, and 'Records of the Origin and Proceedings of the Outinian Society' in 1822; 'A Proposal of the Outinian Society' appeared in 1823 (written by Penn), and the 'Seventh Outinian Lecture' in 1823. The society still existed in 1825."

Stoke Park. The house was designed by Nasmyth and was completed by the King's architect, James Wyatt. Both Humphry Repton and Capability Brown were responsible for landscaping the grounds. In more recent times, the house and gardens have been used in James Bond and other films. It has been noticed that the house bears some resemblance to the United States Capitol, Washington D.C.

The Tree. (plate 7 in the book). According to Penn the tree-trunk at Stoke Park (as pictured in the book) is a remnant of that same tree (albeit he says that, according to "some enlightened British Botanists" it is an Oriental Plane, not an elm) under which his forbear settled the Treaty with the Native Americans, in 1683, and which had subsequently been painted by Benjamin West (who had visited it in situ as a boy in 1755), defended from firewood foragers by the forethought of General Simcoe, ca. 1775, etc. The tree fell in a storm in 1810, and the Quakers of Philadelphia presented this remnant of the tree to John Penn shortly thereafter. Penn's prose is at times quite baffling, and his attempt to explain his purpose in drawing the attention of Outinian Society members to the tree no less so: "I shall express my full confidence, that this Lifeless Trunk, by attracting you all periodically round it- and, even where you most casually and remotely from it thus assemble, that similar substances, as if sympathizing, in this, with their parent tree, to speed the graft of your philanthropy, while duly nurtured by your tending care, - will vegetate with that rapidly creative vigor, which must produce, yearly, monthly, weekly, daily, nay, (as it here seems instanced by my social auditors) hourly, the beautiful and fragrant flowers of Universal Amity, followed by the nutritious fruits of Universal Utility." [ibid, p. 47].



50. [PETERLOO MASSACRE: REVOLUTION & REFORM] The Trial of Henry Hunt, Esq., Jno. Knight, Jos. Johnson, Jno. Thacker Saxton, Samuel Bamford, Jos. Healey, James Moorhouse, Robert Jones, Geo. Swift, and Robert Wylde, for an alleged conspiracy to overturn the Government, &c. by threats and force of arms. Before Mr. Justice Bayley, and a special jury, at the York Lent Assizes, 1820. London, Published by T. Dolby £150



8vo, 1 f. title, 1 f. index to witnesses, pp.viii, 309 (1, advert.), contemporary calf (very worn; spine chipped; one or two pen or pencil trials to contents)

The meeting (of 60,000-80,000 people) in St. Peter's Field, Manchester, in August, 1819, came to be known as the "Peterloo Massacre," an ironic reference to the Battle of Waterloo, four years earlier. The civic authorities called in the military to arrest Hunt & others at the meeting, who were attempting to promote the cause of Corn Law & other reforms in order to abate the sufferings of the common people in the wake of the famine, unemployment, etc. which followed on from the Napoleonic Wars. The ignominious charge of the cavalry (with sabres drawn) resulted in the death of 15 people, with a further 400-700 injured; a massive shock to the collective psyche.

This version (of several different ones) of the trial was sympathetic to the defendants, and supposedly suppressed as part of the heavy crackdown on radicalism brought in by the Six Acts of December, 1819. The Six Acts, hastily passed by Parliament in the wake of the Peterloo Massacre and other unrest, were designed to gag the radical press, prevent large meetings, etc. Other versions of the trial represented the “establishment” view. 'Orator Hunt', radical politician and friend of William Cobbett, was arrested as the ringleader of the St. Peter's Field reform meeting, and tried at York in March 1820 and committed to two years' imprisonment.

51. PUISIEUX (Madelaine d'Arsant, Madame de)

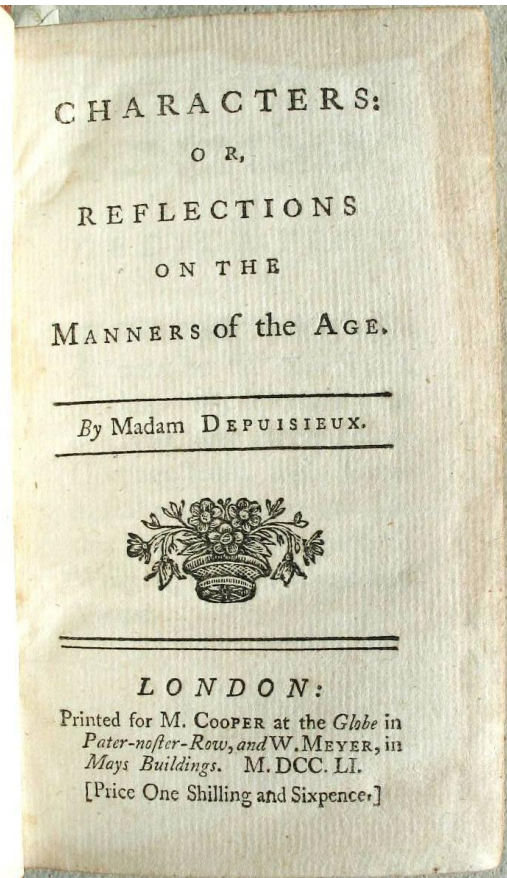
Characters: or, Reflections on the Manners of the Age, London, Printed for M[ary] Cooper, . . . and W. Meyer, 1751 £3,000

12mo, pp.(4), 206, 1 f. adverts, contemporary calf (spine a little rubbed / dry, small chip to head of spine)

Sole English Edition, a nice copy, and very rare: ESTC locates 2 copies only: BL & Cornell. This is the first English translation of the author's second book, (originally published in French as *Les Caractères*, 1750/51, in Paris), and seemingly the only one of her works to be translated into English in the 18th century. A 'conduct' book, it is aimed at men and women and their interactions. In it, she states that it is filled with material which would not sit properly with her previous work, *Conseils à une amie* (Advice to a Female Friend). Pages 193-206 consist of a useful index [see back cover illus.]. We do not know who the translator into English was. The price of the book is given as one shilling and sixpence in the imprint, but as two shillings in the advertisement list at the back.

Madeleine de Puisieux (1720-1798) is mainly remembered for two reasons. First, she has been regarded as a **proto-feminist and pedagogue**, and secondly she had a long relationship (including as his mistress) with the prominent Enlightenment philosopher, art critic and encyclopaedist, **Denis Diderot**, between 1746 and 1750. Indeed, Diderot encouraged her and helped her to find a publisher. Eighteenth century critics of the day were divided into two camps; those hostile to her insisted that Diderot had a clear hand in her writing (which she was at pains to deny), and denigrated her for her style and social status; those in favour celebrated her as a pioneer and standard-bearer of the feminine cause. Being a writer in France at the time was always awkwardly political and factionalised; being a woman writer was doubly difficult. Her association with Diderot was a mixed blessing, divided opinion, and made it hard for her to be assessed and acknowledged on her own merit. In 1750 she met, fell in love with and married Philippe-Florent du Puisieux (1712-1772), a lawyer, writer, and French ambassador to Switzerland. Again, her translation work was attributed by critics either to him or in collaboration with him, since he was a known translator (e.g. of Lediard's naval history, 1751, Smollett's "Roderick Random" & Fielding's "Amelia," both 1762). Perhaps for these reasons her work has attracted little by way of modern scholarship. However, all her works (i.e. translations, novels and conduct books) were consistently aimed at girls and women, and were also consistent in their themes, e.g. that women deserved equal treatment to men, and that education was of vital importance in the cause of female self-determination.

Mary Cooper (d.1761) ran her late husband's business between 1743 and her death in 1761. She provided several book-related services, including agency, trade and other publishing, printing, and bookselling. Raven, "The Business of Books," tells us that, "the Cooper business proved the leading (and in a way, last) trade publisher in London," (p. 172) and, "Many women printers and booksellers managed long-running and successful businesses on their own. Two of the five most important trade publishers between 1675 and 1750 were women. Mary Cooper dominated trade publishing . . ." (p.361). Her creative entrepreneurship and commercial brilliance have been well noted. For example, her cleverness in identifying new markets is perhaps exemplified by her production of the first known collection of English nursery rhymes in print, having collected them herself, published as *Tommy Thumb's Pretty Song Book*, 1744. Although *Characters* only ran to one edition, and no other of Madeleine de Puisieux's titles appeared in English, it is still perhaps an example of Mary Cooper's far-roving eye for new genres and material with which to drive new markets.



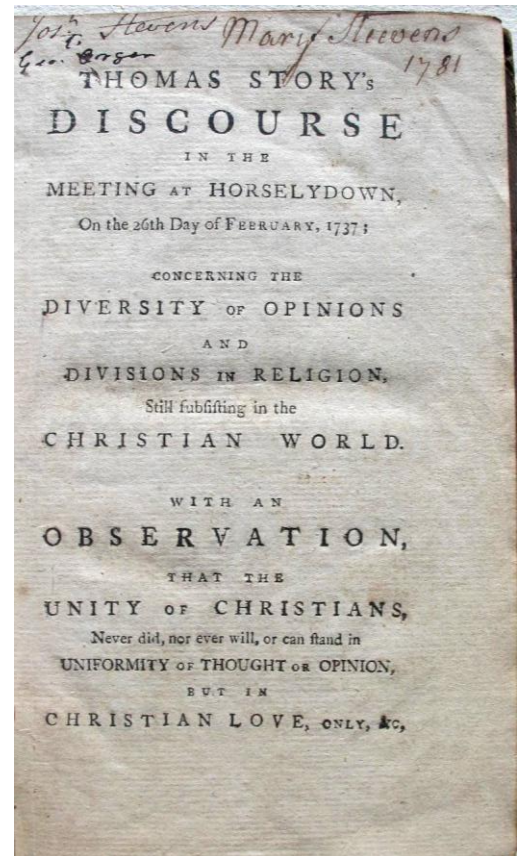
52. [QUAKERS / STORY (Thomas)] Thomas Story's Discourse in the meeting at Horselydown, on the 26th day of February, 1737; concerning the diversity of Opinions and divisions in Religion, still subsisting in the Christian world. .. s.n., sl., s.a., [London, 1737] £300

8vo, pp. 56; **with another work bound after** [see note below], tree calf, (front blank endpaper away; edges rubbed; spine chipped; upper hinge cracking)

Sole Edition. Smith, J. *Descriptive Catalogue of Friends' Books*, II, p. 636. Very rare. ESTC locates copies at BL, Library of Religious Society of Friends, and [USA] Friends Historical Society of Swarthmore College.

Thomas Story (ca. 1670-1741), born near Carlisle, England, trained as a lawyer, and was skilled in music and fencing. However, around 1689 he was "called" to Quakerism, burnt his musical instruments, discarded his sword, and set off for London. In 1693 he began to preach and met **William Penn**, who helped him find work among the Quaker community; among those he paid visits to, to discuss Quakerism, was Tsar Peter the Great. In 1698 he set sail for Pennsylvania, where, at Penn's request, he was to remain for 16 years. During that time, he was chosen as the first recorder of Philadelphia by a charter of 25 Oct. 1701, was a member of the council of state, keeper of the great seal, master of the rolls, and in 1706 elected mayor of Philadelphia (but paid a fine of £20 for declining to serve). He was also treasurer of the Pennsylvania Land Company. In 1714 he returned to Britain, and preached widely in London, Oxford, Ireland, etc., and accompanied the Barclays to Scotland. In 1718 he attended the deathbed of William Penn.

A widower, Story had developed a passion for forestry, which he pursued on purchasing, circa 1723, his late brother's estate at Justice Town, where he planted nurseries of English and American trees. He was in the process of having the house rebuilt when he died in 1742.

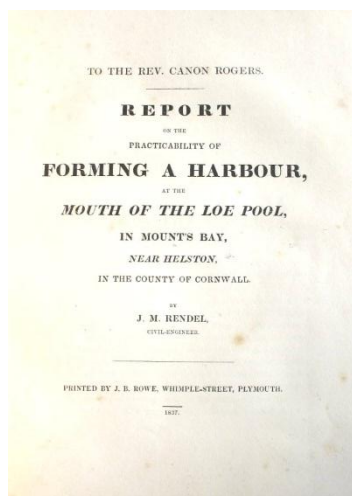


Bound with: "Discourses delivered in the publick assemblies of the people called Quakers, by the late Thomas Story. Taken in short-hand; and, after being transcribed at length, examined by the said late T. Story, and published by his permission. The Second Edition," 8vo, pp. [15],10-117,[1], London, Printed for H. Waylett, 1744.

ESTC locates copies at Hull, Library of Religious Society of Friends, Harvard (Houghton), Haverford College (Magill). Cf. Smith, J. *Descriptive Catalogue of Friends' Books*, II, p. 637

Provenance: Mary Stevens, 1781; Jos. Stevens; Geo. Ongar; Samuel Lay.

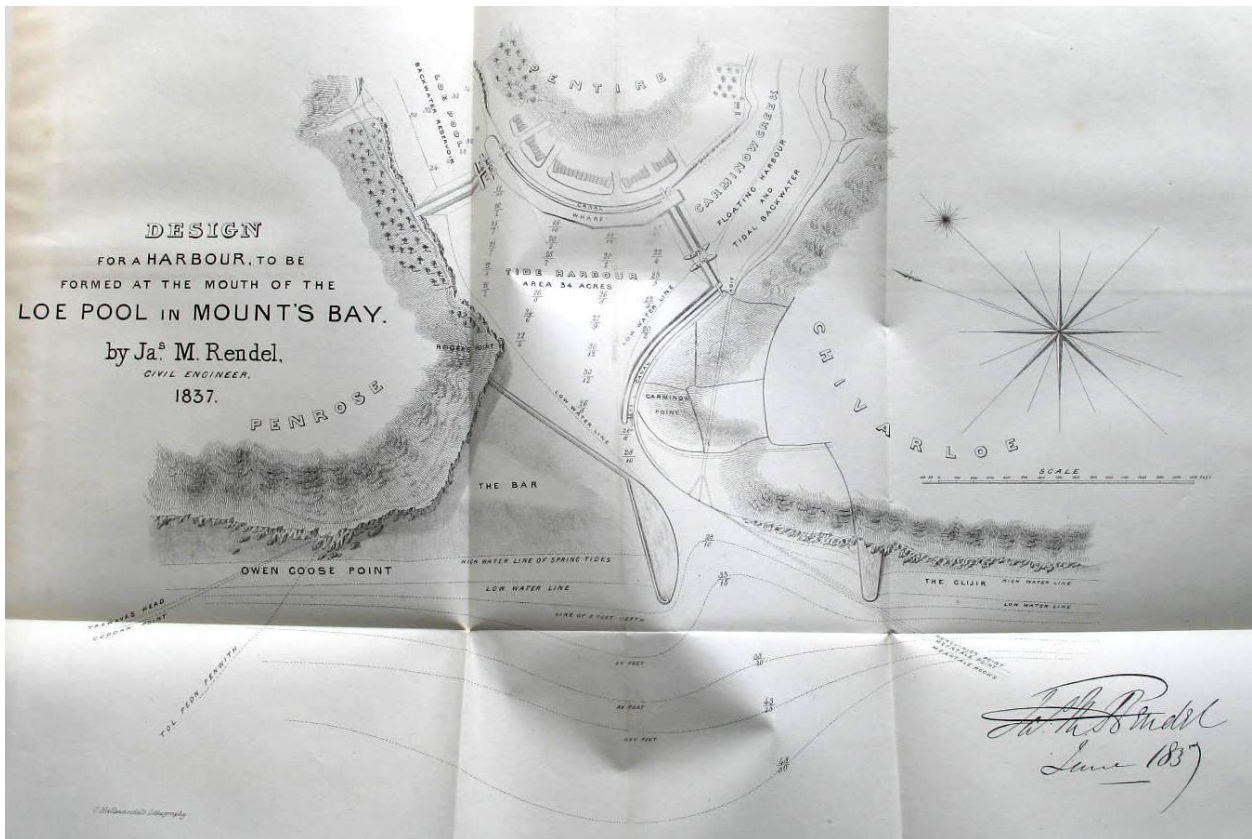
53. RENDEL (James Meadows) Report on the Practicality of Forming a Harbour at the Mouth of the Loe Pool, in Mounts Bay, Near Helston in the County of Cornwall, Plymouth, Printed by J.R.Rowe, 1837 £425



4to, pp. 16, 2 folding maps / plans, original printed wrappers, protected within modern marbled fold-over chemise

Sole edition, with copies at BL, ICE and Cambridge; no copies traced in America. Skempton 1114.

John Rogers (1778-1856), owner of the Penrose and Helston Estates, commissioned James Rendel to come up with a plan for a harbour between Falmouth and Penzance (a notoriously dangerous stretch of coast), which would service the important stannary town of Helston. James Rendel drew up these detailed and thoughtful plans to have the unique gravel sandbar at Porthleven removed and a harbour built in the freshwater Loe Pool, thereby providing safe anchorage. As well as the technical issues, Rendel took pains not to spoil the view from his patron's house at Penrose. He estimated the cost of the project at £118, 523; a very substantial sum. The planned harbour did not go ahead.



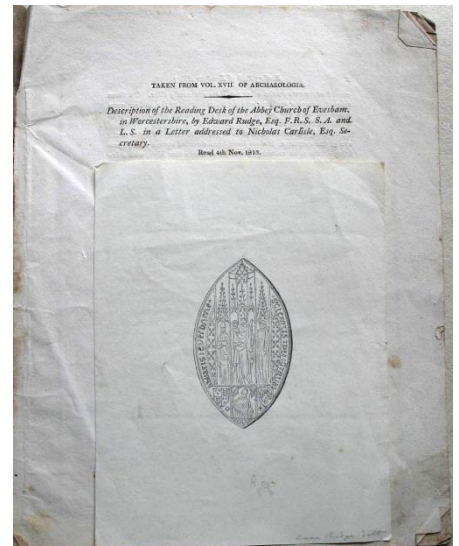
James Meadows Rendel (1799-1856) was a distinguished British civil engineer. His father was a surveyor and his mother, Jane, was the daughter of the architect John Meadows, F.R.S. Devon born, he went to London at an early age, where he became a surveyor under **Thomas Telford**, who employed him as one of the surveyors for the proposed suspension bridge across the Mersey at Runcorn. Circa 1822 saw Rendel settling in Plymouth and begin his construction of North Devon and Cornwall roads; the stone bridge of 1826, over Bowcombe Creek in the Kingsbridge (S.Devon) Estuary, is a survivor from this period. The Earl of Morley commissioned Rendel's bridge across the Catwater, in Plymouth harbor, in 1824. Completed in 1827, it lasted until 1962 and, aside from Southwark Bridge, was the largest iron structure then extant. His 1836 paper describing the construction received the Telford Medal. In the early 1830's he developed his system of chain ferries, examples of which were the crossing of the Dart at Dartmouth, and the Torpoint Ferry, Plymouth. His expertise in hydraulic engineering resulted in his work on harbour designs, many of which came to fruition, such as at Par, Bude, Brixham, Holyhead and Portland; navigational projects were undertaken in Devon, Essex, and Sussex, and dockworks at Leith, Grimsby, Garston, and St. Peter Port, Guernsey. He found employment not just from public companies, but also from the Admiralty and other government departments. A member from 1824, Rendel served as the president of the Institution of Civil Engineers, 1851-1853. He became a fellow of the Royal Society in 1843.

54. RUDGE (Edward) [offprint] "A Description of the Reading-desk of the Abbey Church of Evesham," + **original ink-wash illustration** by J.W.Osborne for "A Description of the Remains of Henry of Worcester, Abbot of Evesham," + an engraving of an ecclesiastical seal by Anne RUDGE, [London,1813]

£145

offprint from vol.vii, p. 298-, 2 plates engraved by Basire, original grey wrappers, (waterstaining)

Edward Rudge lived at the Abbey Manor House, Evesham. His forbear had bought much of the Abbey estate in 1664. Much added to by Edward, it amounted in all to about 800 acres. He had also undertaken careful excavations of those parts of the abbey to which he had access, between 1811 and 1834, the results of which he communicated to the Society of Antiquaries (of which he was a Fellow), who in turn published them in *Archaeologia*, and made some of the discoveries the subject of large plates in the *Vetusta Monumenta*.



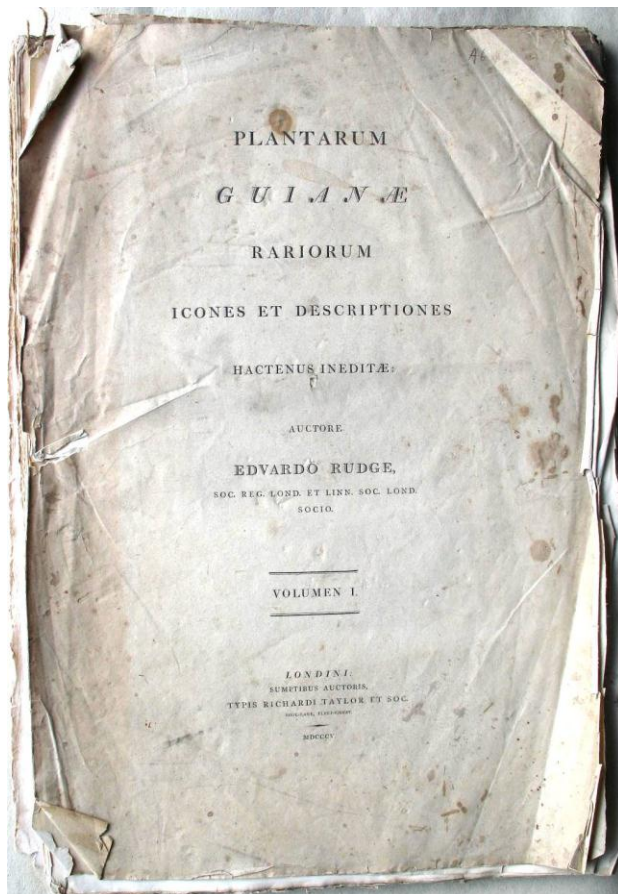


The present copy, from a small collection of family material [see item 55 below], is inscribed on the grey wrapper to his son: "Edward John Rudge." Edward John, a barrister, pursued his father's antiquarian interests, with some publications of his own.

The original watercolour illustration is of excellent quality and fine detail. It depicts the grave of Bishop Henry of Worcester, and details of the staff, ring, chalice and paten found in it. On the verso of the integral leaf is a pencil outline of the chalice and paten, to scale, i.e. life size. The paper is watermarked "J. Whatman, Turkey Mill, 1820." Pencil name of W. Osborne.

Completing this small group is an engraving, before title or imprint, of an ecclesiastical seal, by **Anne Rudge**.

55. [WOMAN BOTANICAL ARTIST] RUDGE (Edward) and RUDGE (Anne) Plantarum Guianæ Rariorum Icones et Descriptiones Hactenus Ineditæ . . . Volumen I [all published], Londini, sumptibus Auctoris; typis Richardi Taylor, 1805 [-1807] **together with:** small quantity of misc. material relating to Anne & Edward Rudge £975



folio, 17.75 x 12 inches (45 x 30.5cms), 1 f. title, 1 f. dedication, 1 f. preface, pp. 7-32, 49 (of 50) engraved plates by Anne Rudge, unbound, stitched as issued, (first 3 ff. & plate 49 detached; title wrinkled and dusty with some spotting and short marginal tears; sporadic slight foxing or pale damp patches, and occasional dustiness; plate 49 torn in two; plate 50 lacking)

Sabin 73893. Pritzel 7875. According to the review of this work in the *Monthly Review*, vol. 55, 1808, a collection formed by the French naturalist Joseph Martin, the fruits of 6 years spent in Guiana, destined for the Royal Museum at Paris, was captured by British privateers. The live specimens were in a poor state, but, transported to Kew Gardens, were revived by Mr. Aiton and sold off to raise prize money, and bought by the King. Rudge and four botanical friends bought the extensive *hortus siccus*, or collection of dry specimens, for 550 guineas, in December 1803. The specimens were in an extremely high state of preservation. According to Stearn and Williams, (*Bulletin du Jardin Botanique de l'État à Bruxelles*, vol. 27, 1957, pp. 243–265), “Rudge determined his specimens in the Banks Herbarium . . . with the help of Jonas Dryander [Sir Joseph Banks’s librarian and curator]; he checked them against Aublet’s from Guiana, and found a considerable number to be undescribed.” The ensuing published work was announced in the *Philosophical Magazine* as consisting of an edition of only 150 copies. The *Monthly Review*, vol. 55, 1808, notes that the work had been announced as consisting of 4 parts, folio, each fascicule containing 12 plates, each part priced at 15 shillings.

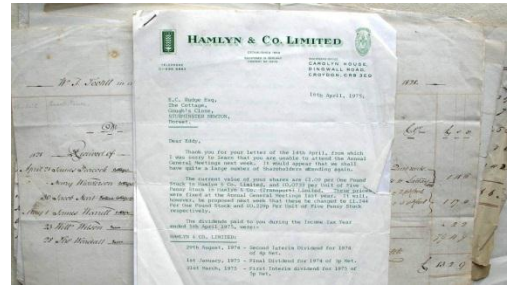
Edward Rudge (1763-1846) attended Queen’s College, Oxford, but did not graduate. An early influence in his life was his uncle, Samuel Rudge (d. 1817, to whom the *Plantarum* is dedicated), who encouraged him in his botanical studies, and who bequeathed him his herbarium. Rudge was a fellow of the Society of Antiquaries, elected to the Linnaean Society in 1802, and to the Royal Society in 1805. In 1829 he was appointed High Sheriff of Worcestershire. In 1842 he erected an octagon tower on the battlefield of Evesham, commemorative of Simon de Montfort. A genus of the family *Rubiaceae* was named *Rudgea* in his honour by R. A. Salisbury in 1806 (*Trans. of Linn. Soc.* viii. 326). Besides the present work, Rudge was author of some seven botanical papers in the Royal and Linnaean Societies’ publications, and of several papers in *Archæologia*.



Anne Rudge (1763-1836), née Nouaille, (her father, Peter had married into the Delamere family, of Greatness, near Sevenoaks, Kent), was of Huguenot descent, very highly educated, and an accomplished musician and linguist. She received the highest praise for her botanical drawings, vide “Figuring it Out: Science, Gender, and Visual Culture, 2006, Ch.10, by Suzanne Le-May Sheffield, pp.242/3. So well was she thought of in botanical circles, here and abroad, that Dr.

G.F.W.Meyer, of Gottingen, named a species of the genus *Nymphaea*, a water lily, after her. He also compared her favourably and ranked her work with that of Elizabeth Blackwell, the Misses Lawrence and Hutchins, and Mrs Dawson Turner and her daughters. Aside from her work for the *Plantarum Guinae* (i.e. all 50 plates), she also contributed illustrations to *Curtis's Botanical Magazine*, 1824, and to the *Transactions of the Linnaean Society*, vols 7-11, 1807-1811, illustrative of the articles by her husband, such as 'Description of Seven New Species of Plants from New Holland [i.e. Australia]'. Vide her obituary in *The Gentleman's Magazine*, vol.161, 1837, pp. 99-101

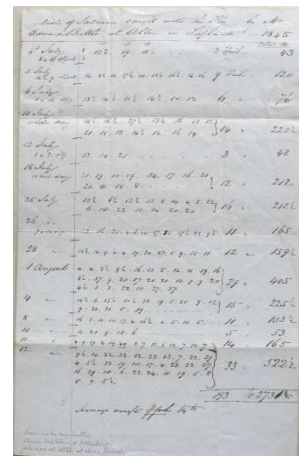
Provenance and additional material The Rudge family library and collections were auctioned in 1930, Christie's, but the sale did not include a copy of this book. The present copy of the book seems to have passed down through the family until very recent times. With the books come: (a) a bundle of loose estate rental accounts owing to Edward Rudge, manuscript, dating between 1828 and 1834. (b) a typed letter to E.C.Rudge re shares in Hamlyn & Co., dated 16th April, 1975. (c) **4 proof engravings by Anne Rudge**, of unidentified botanical subjects. Two of them measure 16.75 x 10.25 inches [S]; 10.25 x 6 inches [I] & 13 x 8 inches [I]. One measures 10 x 8.25 inches [S], 7 x 5 inches [P]. And the last measures 8.5 x 5.3 inches [S], 6 x 2.75 inches [P]. See also item 54 *ibid*.



56. [SALMON FISHING in LAPLAND] "List of Salmon caught with the Fly by Mr. Edward Brittle [?] at Alten in Lapland, - 1845", 1845 £100

1 page, foolscap, manuscript

Paper watermarked 1838. A pencil note at the foot tells us the piece was "Given me by my brother Charles Engstrom of Gothenburg who was at Alten at above period." Enviably takes are listed from 4th July to August 12th, 1845. The largest salmon caught weighed in at 34 lbs 17 oz. The highest take for a day: 522 1/2 lbs for 33 fish.



57. [SEAWEEDS] [an album, with blue label printed in gold on upper cover:] "MOUNTS' BAY SEA WEEDS", ca. 1850's £425



4to, 79 pressed & mounted specimens, the majority pre-mounted on white card (9 x 7.25 inches et infra) and then pasted to buff paper album leaves, tissue guards, cloth backed marbled boards (worn), label printed in gold on blue paper (some loss to label)

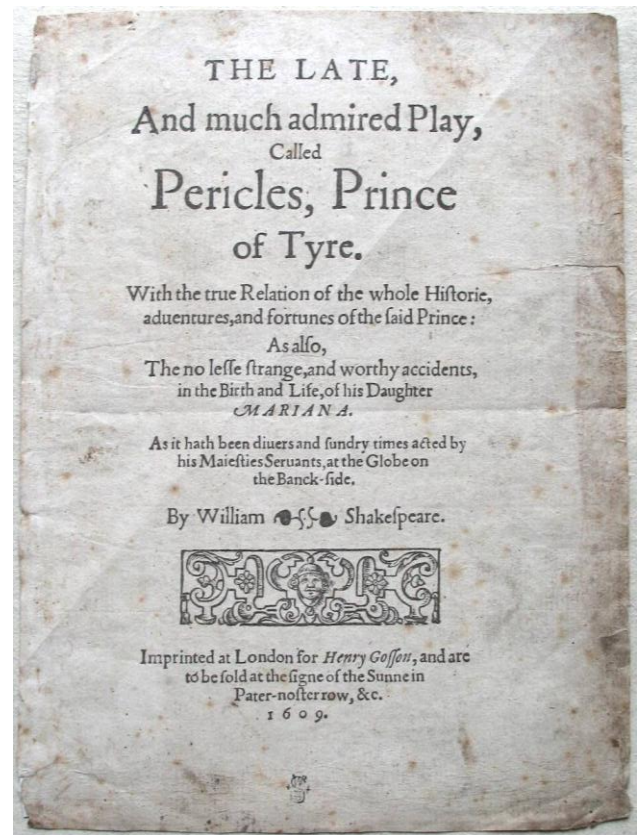
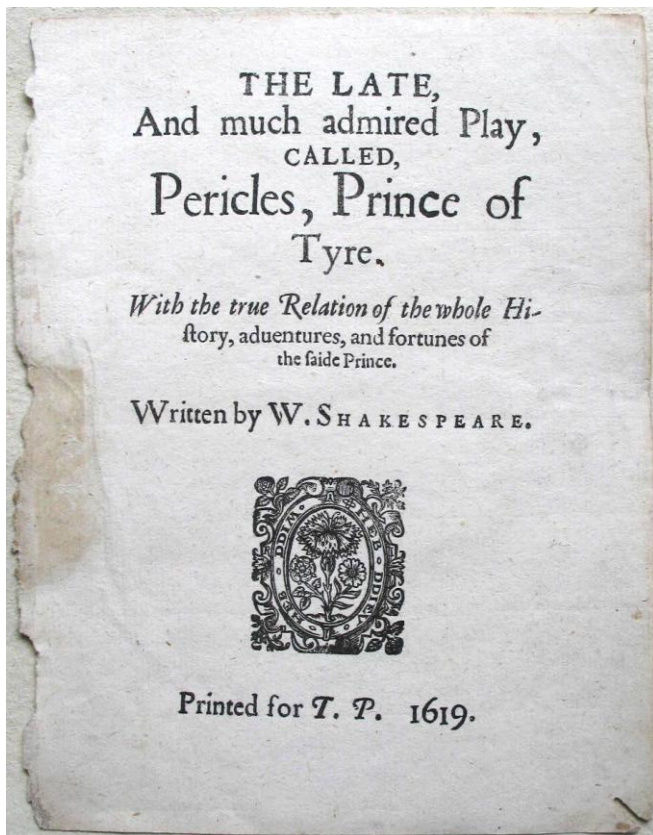


The area near Mounts Bay (Penzance, Cornwall), known as Stackhouse Cove, was where the marine biologist John Stackhouse carried out research on seaweeds, partly in the hope of finding their beneficial health effects to help his ailing wife, Lady Susannah Acton.

Stackhouse had some of his findings published in a book “Nereis Britannica, or A Botanical Description of the British Marine Plants in Latin and English, Accompanied with Drawings from Nature,” published in London during 1795.

Mounts’ Bay / Stackhouse Cove were famed for having the widest variety of seaweeds recorded in Britain. Hence, it became a Mecca for those participating in the great Victorian seaweed craze, from which the present album dates. The specimens are in overall excellent condition, with good colour retention.

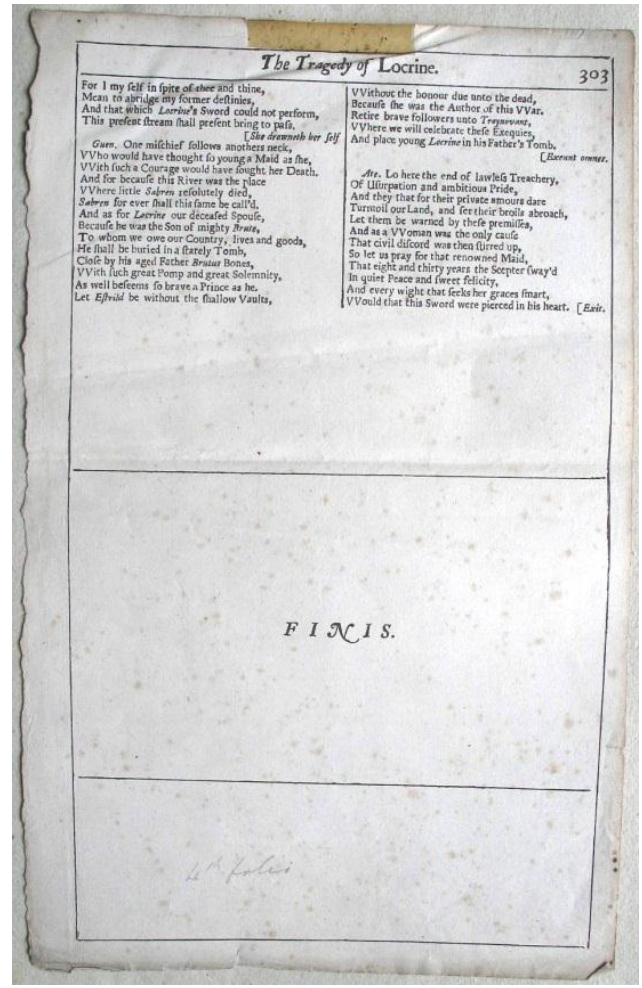
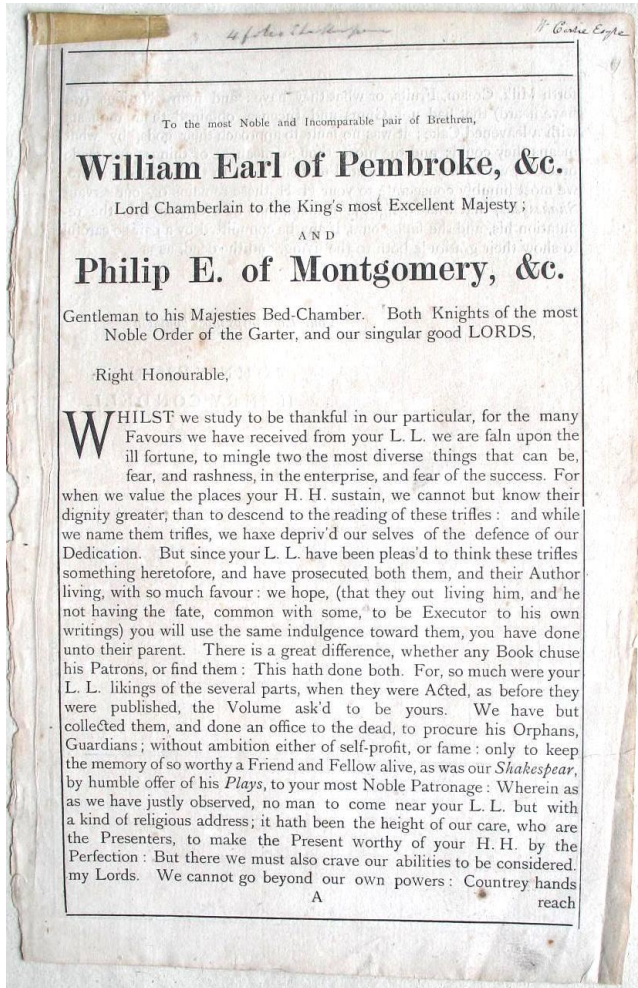
58. SHAKESPEARE (William) [two different title pages for “Pericles”, small quarto editions, 1609 & 1619; and two leaves from the Fourth Folio, 1685] £2,250



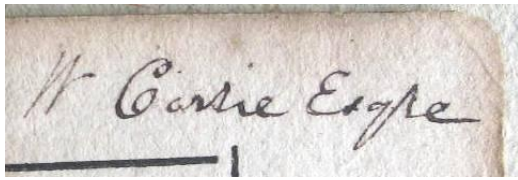
1) “The Late, And much admired Play, Called Pericles, Prince of Tyre. With the True Relation of the whole Historie, adventures, and fortunes of the said Prince: As also, The no lesse strange, and worthy accident, in the Birth and Life, of his Daughter Mariana. As it hath been diuers and sundry times acted by his Maiesties Seruants, at the Globe on the Banck-side. By William Shakespeare. Imprinted at London for HENry Gosson, and are to be sold at the signe of the Sunne in Pater-noster row, &c. 1609,” *title-page only, 7.5 x 5.5. inches [19 x 14 cms], woodcut ornament, verso blank, a bit spotted, toned, with some soiling in the margins, old folds.* Cf. STC 22334; Greg, I, 284. Old, **unidentified collector’s monogram** at the foot: “WS” flanked by two small crosses [see illus., detail].

2) “The Late And much admired Play, called, Pericles, Prince of Tyre. With the true Relation of the whole History, adventures, and fortunes of the saide Prince. Written by W. Shakespeare. Printed for T.P. 1619.” *A part-title, only, 7.5 x 5.8 inches (19 x 14.8 cms); woodcut floral ornament with motto; the sheet ragged down left hand margin.* This is a single leaf from the title “The vvhole contention betveene the tvvo famous houses, Lancaster and Yorke. : With the tragicall ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the Sixt. Diuided into two parts: and newly corrected and enlarged. / Written by William Shakespeare, gent.” [1619]. The Folger Library notes: “One of the “Pavier

quartos" printed in 1619 by William Jaggard for Thomas Pavier, intended to be issued as part of what Greg calls "The Collection of 1619. A collection of ten plays, without general title but with signatures continuous through the first three: begins with a joint title to the first two." In order of printing: 1. Henry VI, Part 2 (first part of STC 26101); 2. Henry VI, Part 3 (second part of STC 26101); 3. Pericles (third part of STC 26101); 4. A Yorkshire Tragedy (STC 22341); 5. The Merchant of Venice (STC 22297); 6. The Merry Wives of Windsor (STC 22300); 7. King Lear (STC 22293); 8. Henry V (STC 22291); 9. Sir John Oldcastle (STC 18796); 10. A Midsummer Night's Dream (STC 22303). (Greg, III, p. 1107-8)."



3) two leaves, 13.75 x 8.75 inches (35 x 22.5 cms), from the 1685, Shakespeare Fourth Folio, i.e. 1) leaf "A", the epistle dedicatory, printed both sides, ink inscription at the top [see illus., detail]; 2) page 303, last page of "The Tragedy of Loocrine," followed by "Finis", i.e. the last leaf of the book; verso blank; piece of old selotape adhering to head of both sheets; pale foxing, old folds.



Provenance: found among a fairly random collection of binders' waste sheets, etc., the material ranging 16th- 17th c., assembled by an unknown scholar in the late 19th-mid 20th c.





59. SHARP (William) artist, publisher, engraver: "Hector, in the Tower," London, No.9, Bartholomew Lane, Royal Exchange, Jan. 9th, 1775 £325

fine engraving, 8 x 9 inches, printed in brown, trimmed on or near plate mark, (one or two pale fox spots, lightly glued to later album paper)

The engraver's first significant print, after his own original drawing. Slater, *Engravings and their Value*, p. 578, describes it as "**very rare**," and values it at just below the engraver's proof portrait of George Washington.

Londoner William Sharp (1750-1824) was the son of a well-known gun-maker, of Haydon's Yard, Minories. He led an extraordinary life. His working life began when he was apprenticed, in 1765, to Barak Longmate, a bright-cut engraver and genealogist. He studied at the Royal Academy Schools. After marriage, he set himself up as a writing engraver in Bartholomew Lane (off Threadneedle Street).

The present work is reckoned to be his first notable one. It is a quarto plate, published in 1775, from his own drawing, of an old lion "Hector," well known at the time as an inmate of the Tower of London. Sharp hung the prints in his shop window where they sold well and attracted the right sort of attention. Encouraged, he moved to Vauxhall in 1782, where he began to engrave small plates. Among the earliest of these was a series after the originals by **Henry Fuseli** and **Thomas Stothard**, for the *Novelists' Magazine*. He went on to produce some important prints under the aegis of John Boydell, including several after subjects by **Benjamin West** including the "Landing of King Charles II," "King Lear in the Storm," and "The Witch from Endor." International fame came his way, and he is also noteworthy for his engravings of artwork from those who accompanied **Captain Cook** on his voyages. Later on, he became an honorary member of the Imperial Academy in Vienna, and the Royal Academy in Munich.

Politically, he was a member of the Society of Constitutional Information and a republican; he was a friend of **Tom Paine** and **Horne Tooke**. As a result of his involvement with the latter he was called to answer before the Privy Council (but was dismissed as an *enthusiast*).

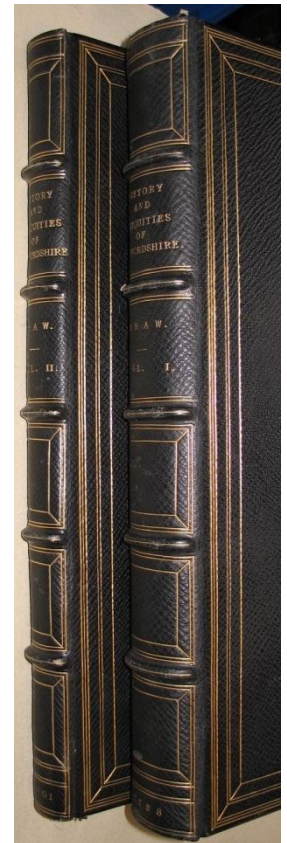
His spiritual beliefs led him to become a disciple of **Swedenborg** and **Mesmer**, and he also came under the influence of **Jacob Bryan** (who'd worked as a printer for Sharp). Next came his involvement with the millenialist prophet **Richard Brothers**.

Such was his belief in Brothers that, when engraving his portrait, Sharp produced a second plate, convinced that the first plate would rapidly wear smooth from demand. Next, he became an adherent of **Joanna Southcott**, whom he brought to London from Exeter and hosted her for some time. She swindled him out of the bulk of his savings. Nevertheless, although she predeceased him by some years, he continued to believe that he had bought a place in the New Jerusalem, and that Southcott was not dead but merely in a trance. Flaxman related to Crabb Robinson, who noted it in his *Diary* for 30th January, 1815, that Sharp "endeavoured to make a convert of [William] **Blake** . . ." Hazlitt later noted that many of the pre-eminent engravers (Louthembourg, Cosway, Blake, Sharp, Varley, et al.) from these times were prone to mysticism, perhaps as an antidote to the painstaking minutiae and intricacies of their art.

A monograph of Sharp's work appeared in 1875, *William Sharp, Engraver. With A Descriptive Catalogue Of His Works*, by W.S. Baker.

60. SHAW (Stebbing) The History and Antiquities of Staffordshire. . . Interspersed with Pedigrees and Anecdotes of Families; Observations on Agriculture, Commerce, Mines, and Manufactories; and Illustrated with a Very Full and Correct New Map of the County . . ., London, Printed by and for J. Nichols, 1798, 1801 £1,675

2 vols (*all published*), folio, [vol.1.] pp. [2], (v-xxiv), [2], 125, [1], [1], (ii-xii), (*xi-*xii), (xiii-xxxviii), 156, (*153-*158), 157-164, (165*-166*), 165-210, (*207-*214), 211-230, (229*230*), 231-414, (*411-*416), 415-434, 38 (*index*), *folding map (linen-backed)*, 44 *engraved plates (incl. double-page and folding)*, *text illus. at pp. 37, 51, 85, 127, 161, 166, 205, 207, 211, 229, 231, 323, 344, 376, 388, 410; [vol. 2], pp. [2], (iii-xxxii), 22, (*21-*22), 23-30, (27*-30*), 31-106, (105*-107 + *107 [i.e.108]*), 107-172, (171*-172), 173-216, (215*-216*), 217-220, (*221-*222), 221-290, pp. 20 appendix, folding plan, 38 plates, text illus. at pp. 31, 70, 103, 107, 138, 173, 194, 244, 251, 252, 290, woodcuts at p. 59, 238, fine early 19th c. full navy morocco gilt, (one or two plates close-cut as usual; very occasional light foxing; first t.p. wrinkled), a.e.g.*



Upcott III, pp. 1176-1185. A very handsome set, complete in all respects, in an early 19th century binding of full navy blue morocco gilt, restrained in style, but clearly of the highest quality. Shaw died (allegedly insane) in 1802, before he could bring the projected third volume to fruition. Owner name of J. Mills in ink, on titles.

NB. illustration at p. 332 of Litchfield Museum, pictured above, left.

61. STOTHARD (Thomas, R.A.) artist: [Scene from Sir Walter Scott's "Lady of the Lake"] ca. 1815
£700

34 x 31 cms. [13.5 x 12 inches], signed lower left, mounted on card, paper a little toned, adhesion marks in margin extremities from earlier mount, (with early 20th c. gold window mount and backing paper of similar date)



The scene depicts Ellen Douglas and James Fitz-James (i.e. King James V, of Scotland, in disguise) on a rocky shore (of Loch Katrine), with him in a skiff, holding a pole. This is either the moment of going ashore, in Canto I of Scott's poem,

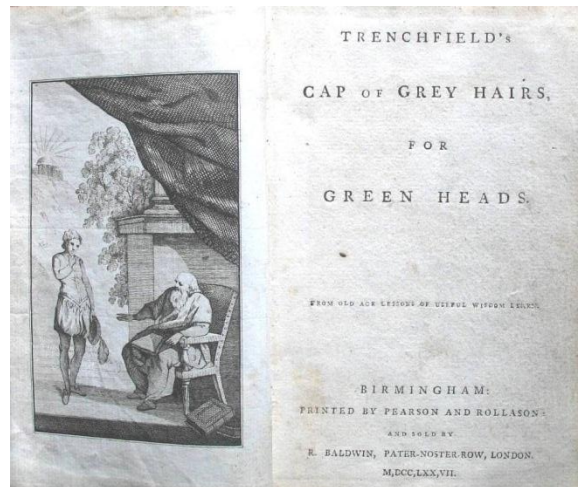
or the moment in Canto II, when he departs the next day. The hunting horn (small) with which he initially summoned help is apparent amongst his apparel.

Scott's poem, "The Lady of the Lake," published in 1810, achieved enormous and widespread influence. It also attracted first-class artists to depict it and other of Scott's work, including J.M.W. Turner and Richard Westall. Thomas Stothard (1755-1834), friend of Flaxman and Blake, was one of the most prolific, successful, and popular artists of his generation, and was highly thought of by Scott. He had made a small engraved illustration for "Lady of the Lake" in 1812, and plenty of other illustrations for various of Scott's works, particularly for the 1813 edition of "Rokeby," and the 1820 edition of "Tales of My Landlord." We have not linked the present signed but undated work to a known engraved illustration, but it stands nicely enough in its own right, a genre scene in the vanguard of the Highland Revival inspired by Walter Scott.

62. [TRENCHFIELD (Caleb)] Trenchfield's Cap of Gray Hairs for a Green Heads, Birmingham, Printed by Pearson and Rollason, 1777 £250

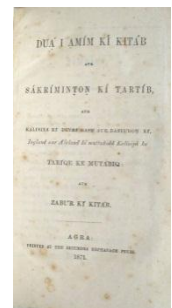
8vo, pp. 159 (1, contents), engr. frontispiece, contemp. calf (worn, patches of erosion)

ESTC locates copies at BL, Bodleian, Birmingham Central, UCLA, Columbia (Butler), State Lib of South Australia. Little is known of Caleb Trenchfield (?1625-1671), but that he was sometime clergyman at Chipstead, Surrey, and that he lived in Eltham, Kent, where he had an estate and school. Previous editions had appeared in 1671, 1672, 1678, 1679, 1688, 1692, and 1710.

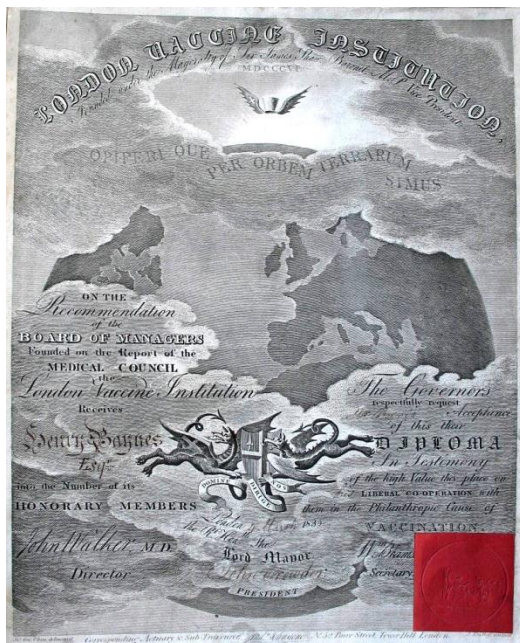


63. [URDU / PRAYERS & PSALMS] Dua I Amim Ki Kitab Aur Sakriminton Ki Tartib, Aur Kalisaya Ki Dusri Rasm Aur Dasturon Ki, Inglannd ur Airland Ki Muttahidd Kalisiya Ke Tariqe Ke Mutabiq: Aur Zabur Ki Kitab, Agra, Printed at the Secundra Orphanage Press 1871 £85

8vo, pp. (8), 32, 131, (1), 164, Urdu text, (occasional light browning and foxing), half brown cloth / marbled boards, (a bit worn, frayed and scuffed)



64. [VACCINATION] London Vaccine Institution. . . . On the Recommendation of the Board of Members . . . Receives [Henry Baynes Esq.r.] into the Number of its Honorary Members . . . The Governors respectfully request [Mr. Baynes's] Acceptance of this their Diploma . . . London, [4th March] 183[0], London, Ja.s Geo. Oben delineavit, J. Dadley sculpsit, 183[0]



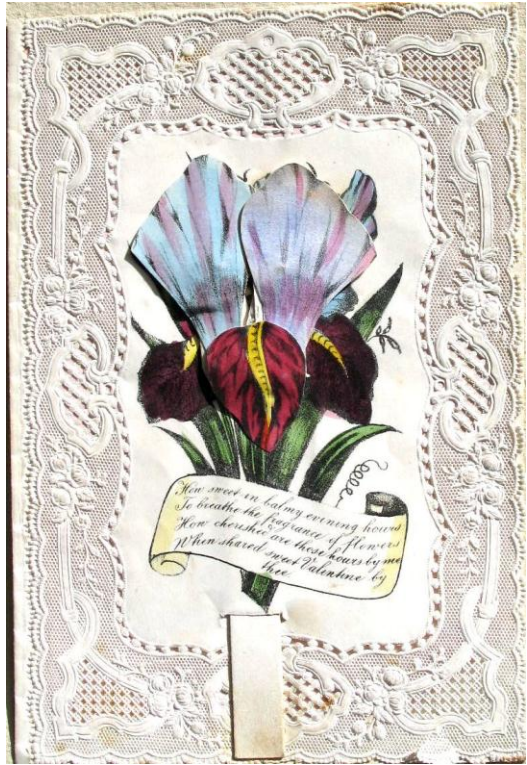
£120

engraved certificate with blindstamped seal on red paper lower left, 14 x 11 inches

These certificates had appeared before (vide the one in the Science Museum, dated 1826), same format; our version slightly updated. The LVI was founded by John Walker (d. 1830) in 1806.

65. [VALENTINE CARD] [a pull-tab hand-col'd lithograph of a violet, opening (the petals part when tab is pulled) to reveal a cherub, printed verse, with elaborate pierced lattice work surround, integral backing leaf and pink tissue fill], [envelope dated 1859] £195

with original embossed posting envelope, address made out and franked Penny Red, (very slight foxing, one short marginal tear)

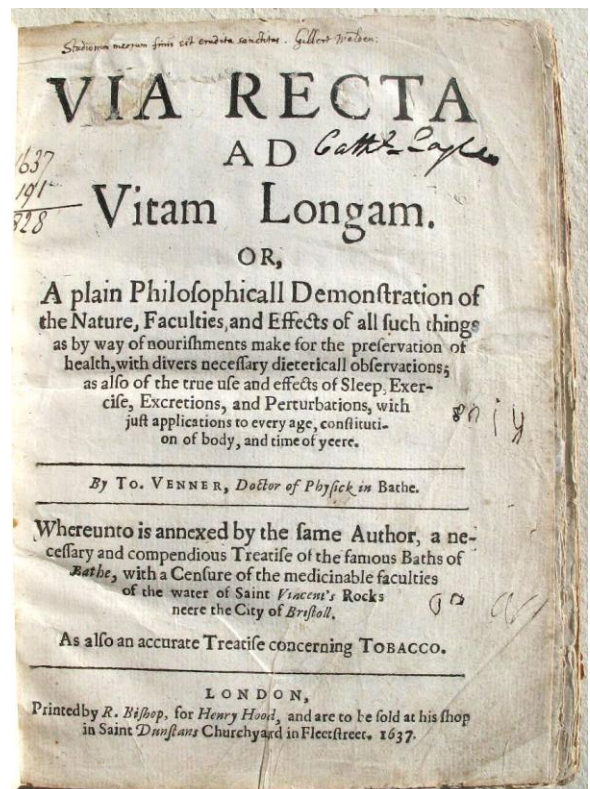


Provenance: sent to Hon. Charles Alexander, Caledon House - seat of the Earls of Caledon. No maker, although there is a blindstamped putti figure on the flap of the envelope which may give a clue. No date, but key here is the postal frank on the verso of the envelope, "Caledon, FE-12, [18]59".

66. VENNER (Tobias) *Via Recta ad Vitam Longam*. Or, A Plain Philosophicall Demonstration of the Nature, Faculties, and Effects of all such Things as by way of Nourishments make for the Preservation of Health, with divers necessary Dieteticall Observations; as also of the True Use and Effects of Sleep, Exercise, Excretions, and Perturbations, with just Applications to every Age, Constitution of Body, and Time of Yeere. By To. Venner, Doctor of Physick in Bathe. Whereunto is annexed by the same author, A Necessary and Compendious Treatise of the famous Baths of Bathe, with a Censure of the Medicinable Faculties of the Water of Saint Vincent's Rocks neere the city of Bristoll. As also An Accurate Treatise Concerning Tobacco, London, Printed by R. Bishop for Henry Hood, 1637 £750

4to, pp. [14, incl. index & errata leaf; lacking A1 blank], 364, rebounded & recased, good margins

STC (2nd ed.), 24646. The title "*Vita Recta*" was first published in 1620 (209 pages), again in 1622 (208 pages) and in 1628 (259 pages). "*The Baths of Bathe*", was originally published in 1628,



and "A Briefe and accurate Treatise concerning the taking of the fume of Tobacco", was originally published in 1621. In this edition, each have a separate, dated title-page; pagination and register are continuous.

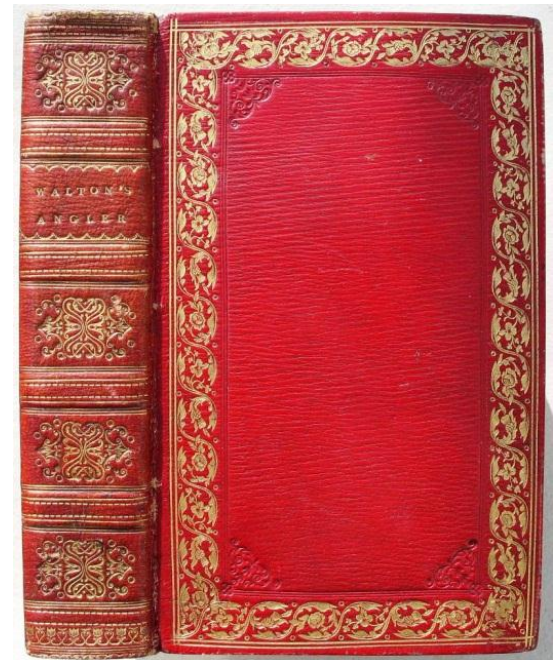
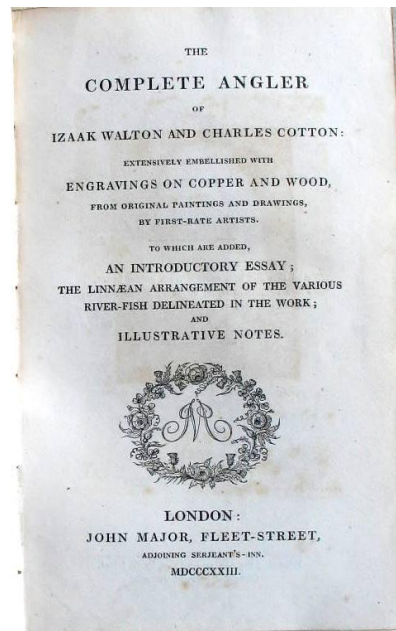
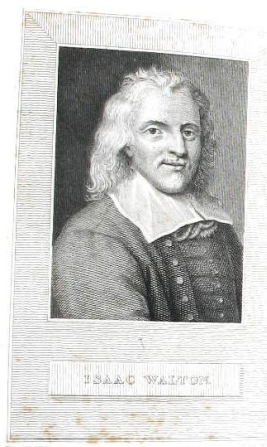
Maggs Bros. Cat. 434, *Shakespeare and Shakespeareana*, Item 604, the 1650 edition, note: "Consult Douce's notes on "Measure for Measure and "King Henry IV," Part I., and Malone on King Lear."

Tobias Venner (1577-1660) lived to the considerable age of 83, a good advertisement for his views, which, with his emphasis on the importance of diet, environment, exercise, etc., are still relevant.

Provenance: on the title in a neat, early hand: "Studiorum meorum finis est erudita sanctitas. Gilbert Walden." On the title and last leaf are a few later pen trials, and other names, etc.

67. WALTON (Izaak) & COTTON (Charles) The Complete Angler, London, John Major, [Printed by the Shakspeare [sic] Press by W. Nicol], 1823 £240

8vo, pp. lx, 411 (1, colophon), 2 ff. (adverts), 14 plates (incl. 2 portrait frontispieces & 2 music plates), numerous woodcut vignettes, contemp. full red morocco gilt & blind, (very slight shelf wear, small ink bleed affecting the upper margins of a few ff.; plates slightly spotted)



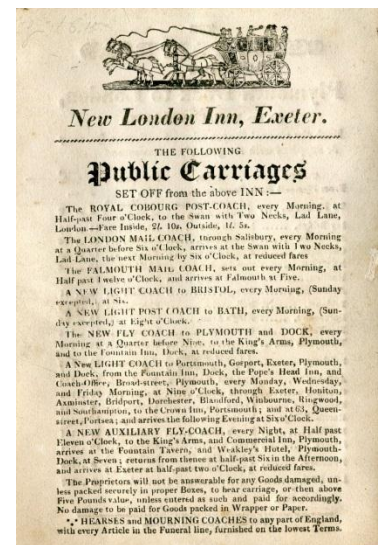
A pretty copy. The first "Major" edition.

Provenance: 1) Bookplate of William, Earl of Craven, (1812-1866), Eglinton Tournament participator and master photographer (vide Noel Channan, *William, Earl of Craven, & The Art of Photography*, 1998). In the same work, p. 52, it's revealed that Craven was "an extraordinarily fine fly fisherman." 2) bookplate of Robert H. Menzies.

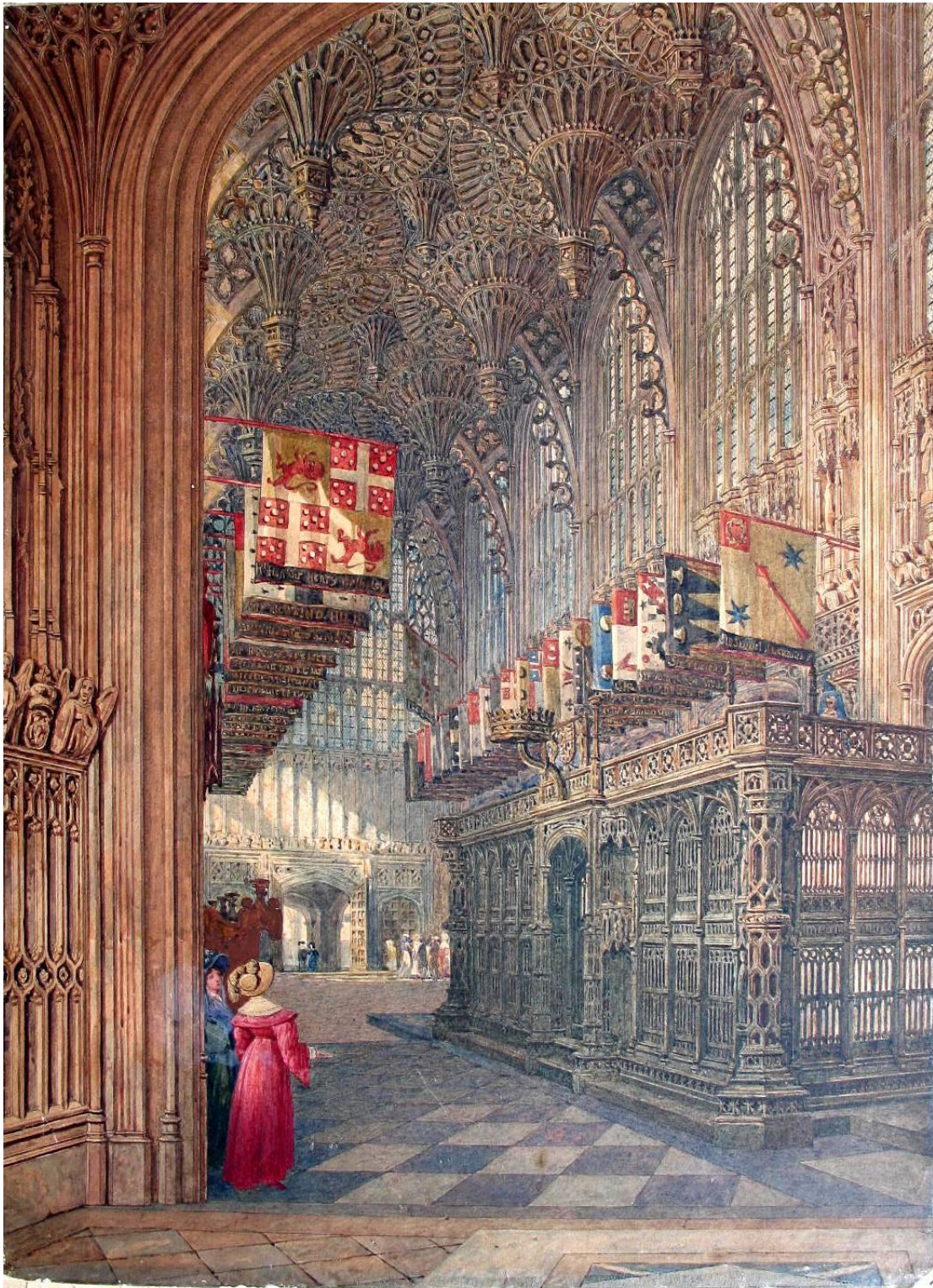
68. [WEST COUNTRY] New London Inn, Exeter. The Following Public Carriages set off from the above Inn, Exeter, Trewmans, Printers, August 4th, 1818 £65

card, 6.3 x 4.25 inches, printed both sides, with vignette head-piece (some gum residue verso)

A nice, rare piece, advertising the various pre-railway routes; the verso carries details of the towns, inns & innkeepers on the Great Post Road from Plymouth Dock to London,



69. [WESTMINSTER ABBEY / HENRY VII CHAPEL] [fine watercolour of the exterior of the Elizabeth of York and Henry VII Chapel] 1840's £200



15 x 11 inches (laid on card)

A skilled artist (but sadly unidentified - unless details are concealed behind the card backing) has been at work here; dating is based on the costumed figures patrolling the scene.

The Chapel has been the **mother church of the Order of the Bath** since 1725. John Leland described the late Perpendicular Gothic style chapel as the *orbis miraculum*, "wonder of the world." Sir Francis Bacon described it as "one of the stateliest and daintiest monuments of Europe..." It is, in short, a kind of English *omphalos*. Henry VII, Edward VI, Mary I, Elizabeth I, James I, Charles II, Mary, Queen of Scots, and (bizarrely) Oliver Cromwell (subsequently

disinterred, in 1661, during the Restoration), were buried here. The chapel also represents the evolution of reverence for the Virgin Mary; Henry VII designed it to be a replacement of the previous Lady chapel, dedicated to Her name, built by Henry III, and demolished in 1502.

This watercolour only reveals the approach and exterior; the interior remains veiled.

- 70. WILSON (Samuel Sheridan)** *A Narrative of the Greek Mission; Or, Sixteen Years in Malta and Greece : including Tours in the Peloponnesus, in the Aegean, and the Ionian Isles; With Remarks on the Religious Opinions, Moral State, Social Habits Politics, Language, History, and Lazarettos of Malta and Greece*, London, John Snow, 1839 £325

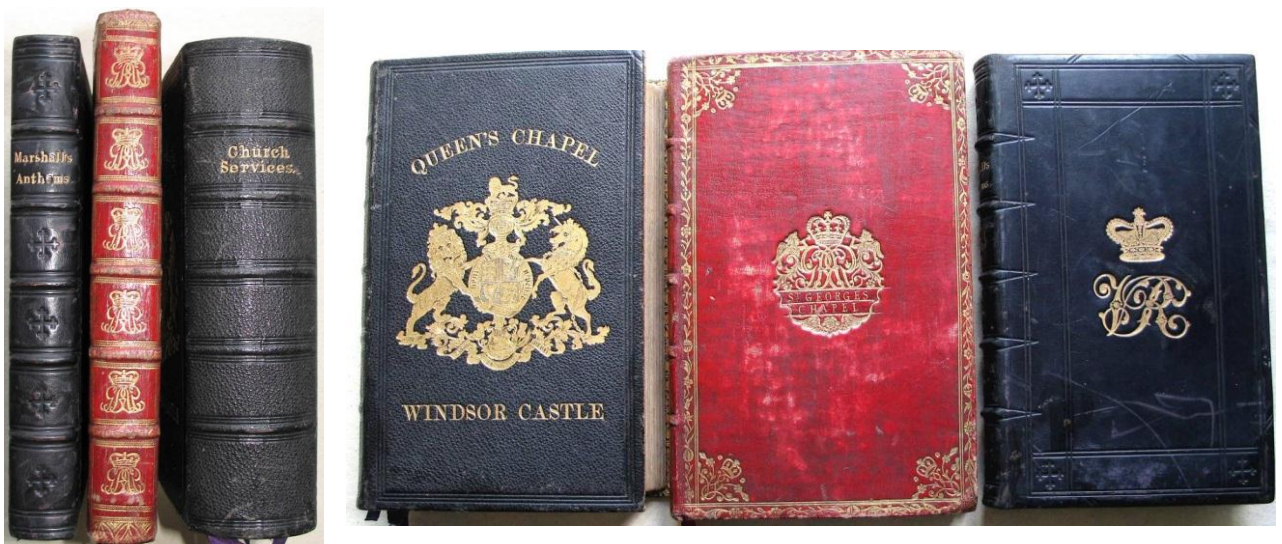
8vo, pp. ii, [v]-xiii, [1], 596, col. frontis by *George Baxter's process*, woodcut on title & text illus., original cloth, patterned in blind, gilt lettering to spine, (very slight wear to binding; inner hinge cracked between frontis. & title)



First Edition. Wilson (1797-1866) was with the Malta Mission from 1818 until its closure in 1834. He and Dr. C. Naudi had been instrumental in the setting up of presses there. Although Wilson was a man on a mission, the present book is nevertheless an important sourcework.

- 71. [WINDSOR CASTLE BINDINGS]**

£850



1) BAYLY (Anselm) A Collection of Anthems used in His Majesty's Chapel Royal, and most Cathedral Churches in England and Ireland, 8vo, pp.xv (i), (3)-240, 4 ff. (n.n., index), red rubricated throughout, contemporary red morocco, covers with gilt outer border of running flowers, double gilt fillet, gilt corner-pieces of crowns and flowers, central gilt device with royal cypher of King George II surmounted by crown, flanked by trumpeting angels, a winged putti beneath supporting the gilt lettering: "St. George's Chapel," spine gilt with royal cypher of George III in compartments (some rubbing and shelf wear), marbled end-papers, a.e.g., London, Printed for J. and F. Rivington, 1769. The contents include works by Blow, Purcel, Handel, Nares, Greene, et alia, and, in an unidentified hand, **manuscript additions**: 1) verso the title, an anthem by Mozart 2) at p. 138, the words for Handel's "Anthem 4 Chap. 8 Rev.8 ver-" 3) at p. 148, "Anthem from Purcel Handel, & Dr. Alcock." 4) at p. 159, additional solo tenor, trio and chorus for Croft's Psalm XLVII. 5) at p. 184, "Anthem. 88th Psalm . . . Amen. G.J.Elvey, organist. 6) "Anthem - 35th Psalm - Mozart. Verse . . ." The binding is found on other examples, but, unlike here, usually for St. James's Chapel. Vide Foot, *Henry Davis Gift* 144-147.

2) The Book of Common Prayer, 8vo, part unpaginated, full black morocco by **R. Ingalton Drake**, both covers with gilt lettering "Queen's Chapel" above a large central plaque gilt royal armorial, with gilt lettered "Windsor Castle" below, spine gilt lettered "Church Services," gilt floral inner dentelles, marbled end-papers, a.e.g., London, Printed by Eyre & Spottiswoode, no date.

3) MARSHALL (William) A Collection of Anthems . . . Sixth Edition, 8vo, pp. xvi, 304, 4 ff.; "Additional Anthems," pp. 39 (1), bound between p. 288 & 289, plain very dark purple divinity calf by **R. Ingalton Drake** (printed ticket on front paste-down), spine and covers ruled in blind with cross corner-pieces in compartments and corners, upper cover with Queen Victoria's monogram in gilt, surmounted by gilt crown, a.e.g. (slight foxing and scuffing), Oxford and London, John Henry and James Parker, 1865

72. [WIND IN THE WILLOWS] WYNDHAM PAYNE (Albert) ["Toad" - dressed in women's clothing - answering the door to a cockerel dressed as a milkman] £235

watercolour and (coloured) inks, 3.75 x 5.2 inches (9.5 x 13 cms) [S], signed in full, in ink (slight dustiness, etc.)



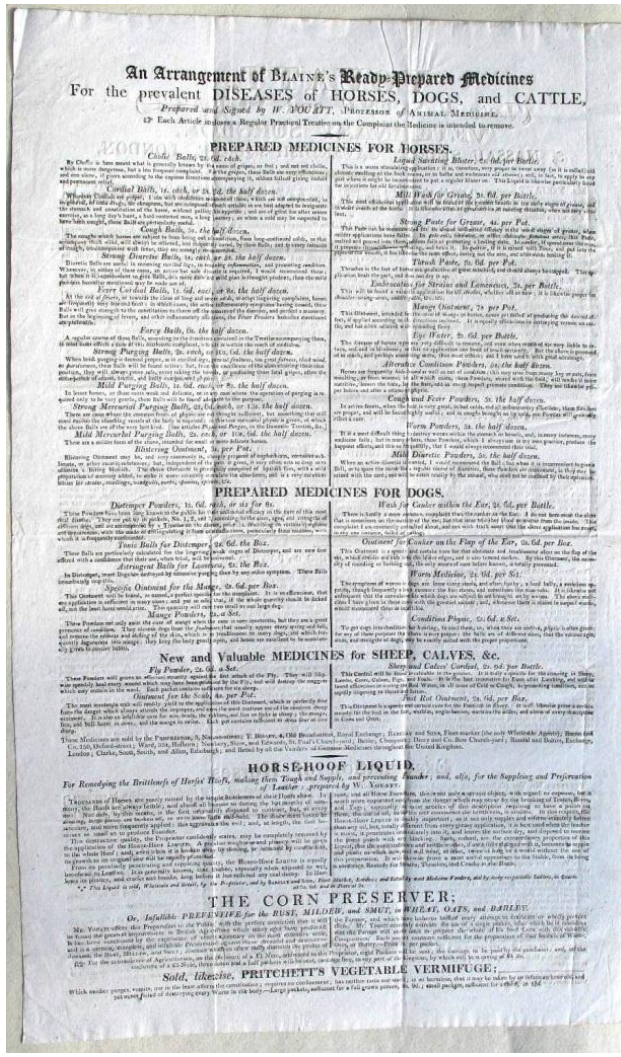
Wyndham Payne, 1884-1974, self-taught artist, particularly influenced by the style of Claude Lovat Fraser, worked for Huntley & Palmer 1912-1920 (except during WWI, when he served with the RFC). Between 1923 and 1938 he worked as an illustrator and commercial artist, until glaucoma forced him to retire. A particular association as illustrator for Cyril Beaumont (who had the bookshop at 75, Charing Cross Road) lasted between 1924-1931. Working for the artists' agent, Sharmid, between 1924-1935, commissions came from John Murray, John Lane, the Medici Society and the Morland Press.

His illustrations to Kenneth Grahame's "Wind in the Willows" were published in the 1927 edition by Methuen; he was the third illustrator of the book.

73. YOUATT (William) YOUATT, (Late Blaine and Youatt) Veterinary Surgeon, 3 Nassau Street, Cavendish Square, London. . . . London, J. Compton, Printer, Middle Street, Cloth Fair, ca. 1820 £625

fine, large broadside, printed both sides, 17.5 x 10.5 inches (44.5 x 27 cms), (folds)

An important, and apparently **unrecorded**, documentary piece relating to the pioneering veterinary surgeon William Youatt (1776-1847). The first page details his activities relating to the welfare of cattle, horses, pigs, sheep, and dogs, including the running of a "commodious and complete HOSPITAL for DOGS." He also offers "a variety of Medicine Chests." The verso of the broadside carries an extensive and detailed list of medicines and remedies.

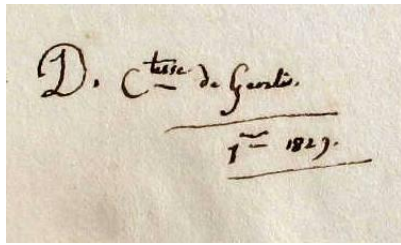


took the unusual step of finding a surrogate mother, Keziah Jones, by whom five children ensued, one of whom was the novelist Elizabeth Youatt.

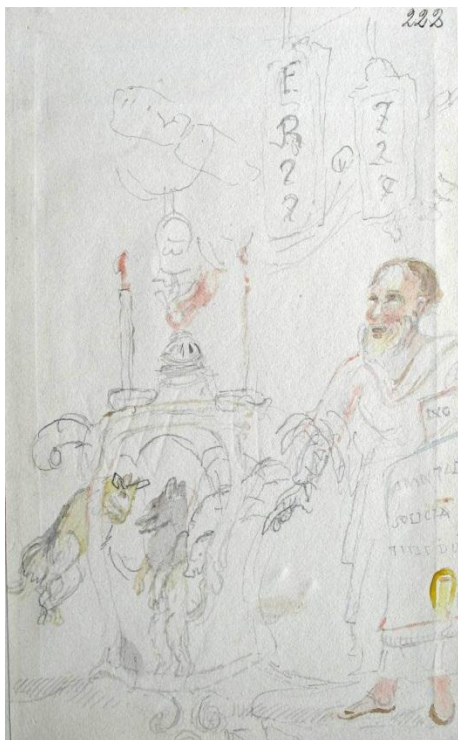
The dating of our piece is not exact. Youatt was advertising himself as "Youatt (Late Blaine and Youatt) . . . as early as 1818 (advertisement in the *London Morning Post* for May 25th), but continued to do so well into the 1820's. On the other hand, we know that Youatt joined Blaine in 1812 or 1813. In the present piece, Youatt mentions that he had been with Blaine for four years, so that would place our piece around 1817.

Youatt was intimately involved with the work of the world's first animal welfare charity, the Society for the Prevention of Cruelty to Animals (founded 1824, later becoming the **RSPCA**), being appointed their Honorary Veterinary Surgeon in 1835, and entering their essay competition of 1837. His piece didn't win, but he published it nevertheless as "The Obligation and Extent of Humanity to Brutes," 1839, in which he gives his credentials as "Editor of "The Veterinarian," and Veterinary Surgeon to the Zoological Society of London: late Lecturer on Veterinary Medicine at University College, London, and Veterinary Surgeon to the Society for the Prevention of Cruelty to Animals." Youatt was one of the founder members of the Royal Agricultural Society, was placed on the management, and was instrumental in establishing a veterinary committee, of which he was chairman. Youatt also wrote extensively, with his 1834 work *Cattle, their Breeds, Management, and Diseases*, later cited as an **influence on Darwin**. As may be deduced, Youatt probably took on too many obligations, and delegated much of his practice to his assistant, Ainsley. Afflicted by gout and depression, and with the death of Ainsley in 1844, Youatt broke up his Nassau Street practice. In 1847, he committed suicide, aged 71.

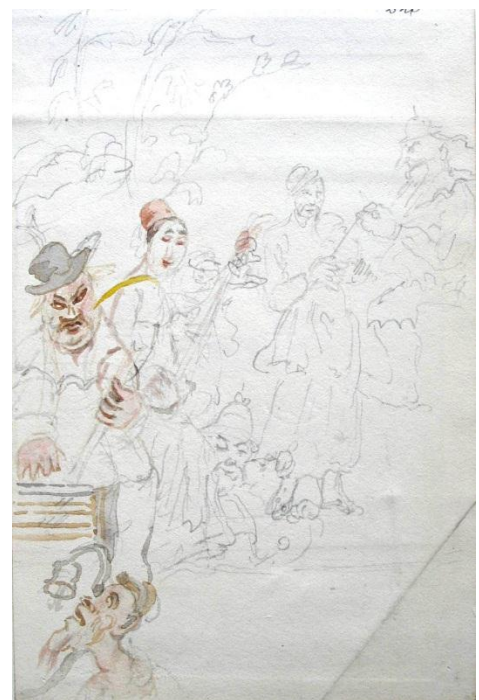
The son of a non-conformist minister, in early life he had taken on ministerial and scholastic duties in London, before moving to Chichester, where he met and married Mary Payne. Mary was unable to have children, and the couple



Item 49, detail.



Item 45



206 I N D E X.

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