

CATALOGUE 10

Autumn Miscellany



Item 48

Ian Marr Rare Books

Item 54



IAN MARR RARE BOOKS

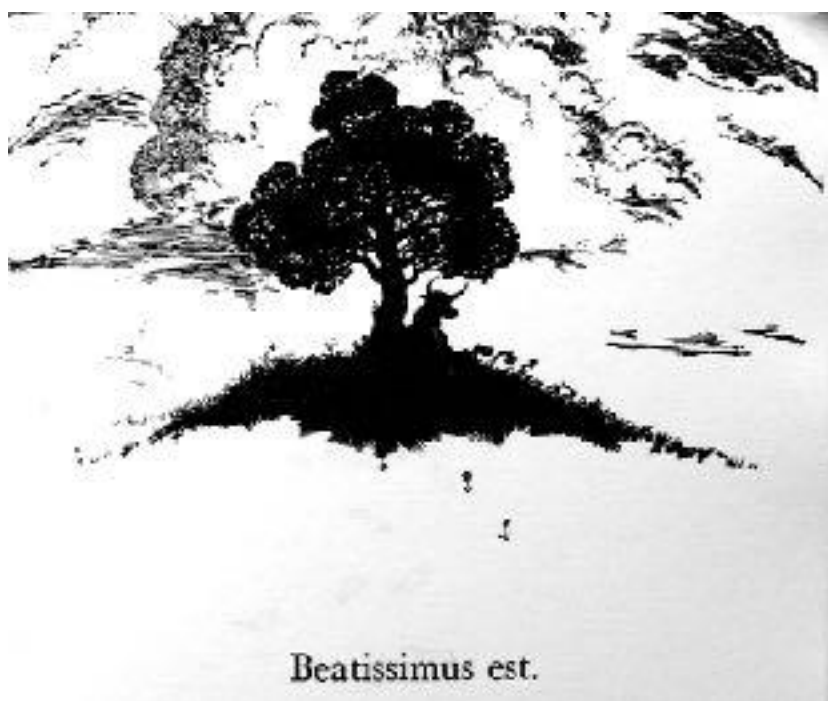


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Enquiries or orders may be made by telephone, which will be answered by Ian or Anne Marr:

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Prices are net, postage extra, usual terms apply.

We will gladly supply more detailed descriptions, further images, etc. Books may be returned for any reason, 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.

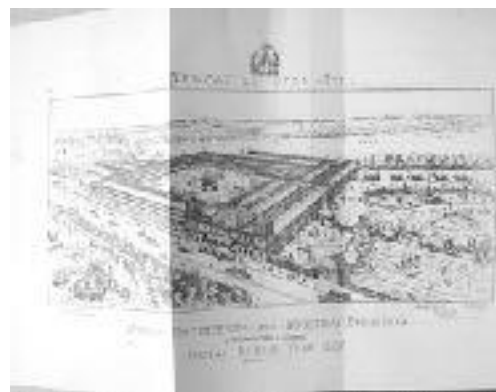
1. [ENGLISH PROVINCIAL SAMMELBAND] “Local Oddments,” [so titled on spine label]

£375

8 small pamphlets, 5 x 3.5 inches et infra, bound in early 20th c. cloth, leather label (rubbed)

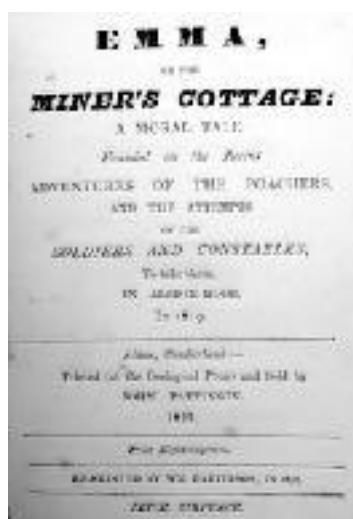
1) FLETCHER (John W.) Flirtation, or the Way into the Wilderness, Sunderland, William Henry Hills, 1854, 16mo, 4 ff., pp. 21 (1), 1 f. adverts. A poem. No copies found on COPAC.

2) [ANON] A Day in Newcastle and its Jubilee Exhibition, Newcastle upon Tyne, A. Reid, 1887. 12mo, pp. 60, text vignette, 11 text illus. (mostly full page), and folding plan / view of the exhibition, all the illus. included in the pagination. COPAC locates copies at Newcastle, Cambridge & NL of S. [see illustration]



3) Uncle Toby's Dicky Bird Society, Reprinted from the “Review of Reviews,” December 1890, 12mo, pp. 8, 2 ff., one illus., Newcastle upon Tyne, “Weekly Chronicle Office,” [1890]. No copies found in COPAC

4) WALTERS (F.J.) Pages for Religious Enquirers, The Bible, a Human Book, 1895, original printed wrappers, pp. 20. Not found in COPAC.



5) COCKS (J.) “For the People had a Mind to Work,” A Sketch, Hexham, 1897, 12mo, pp. 22, 1 f., original pink printed wrappers. Not found in COPAC.

6) [GIBBS (E. Clare)] Views of Aylesbury, from a Distance, 12mo, pp. 12 (incl wrappers), printed on blue paper, Aylesbury, Published and Printed by Robert Gibbs, [1885]. A poem; not found in COPAC.

7) MAIDMENT (J., editor:) A New Book of Old Ballads, E. & G. Goldsmid, 1888, half-title, pp. viii, 57 (1).

8) [FORSTER (Phoebe) Emma, or the Miner's Cottage, A Moral Tale, Founded on the Recent Adventures of the Poachers and the Attempts of the Soldiers and Constables, to take them, in Alston-Moor, in 1819, Alston, Cumberland, Printed (at the Geological Press) and Sold by John Pattinson, 1821 [reprinted by Wm. Pattinson, in 1890], 12mo, pp. 62, wrappers discarded. We could find neither this 1890 reprint, nor the original of 1821, in COPAC. [see illustration]

The collection was put together by Joseph Walton. The front paste-down carries his pictorial ex-libris bookplate, dated 1912.

2. [KINGLY EXTRAVAGANCE] [manuscript account from JAMES GRAHME] "May 22th 1688 James Grahme Esqr. craves allowance, For the Master of His Ma.ts. Buckhounds p[er] Warr/t 11'50 / For a Cover for the Dogg Waggon of redd cloth lined with Canvas Embroidered with a broad border round the Cloth three large Coates of the Kings Armes in the Middle of the Cloth att each Corner within the Border a large Cypher & Crowne. the Summe of Fifty Poundes". no place, May 1688 £750

single sheet [12 x 7 1/4 inches], fine large watermark in the paper; written on one side only, probably in a clerical hand, (the paper silked on the verso; some browning to left margin and along the folds, otherwise very good)

The account has been countersigned by P. Weston, and re-dated 25 May, indicating the account was paid.

It seems incredible that King James II was countenancing such extravagance at this time: the Glorious Revolution was only months away (November of the same year), and the country was already seething with intrigue. On the other hand, hunting (with its rights, territories and panoply) was an intimate, ancient and perhaps unalterable facet of monarchy, throughout Europe. Hunting also served diplomatic and political functions, both intimate and informal (much like business golf in the 20th century), perhaps thereby justifying the expense.

James Grahme (his spelling) or Graham (1649-1730) had a significant military career (at one time or another carrying commissions from Louis XIV of France, as well as Charles II of England) before his good looks and manners made him a favourite at court, where he met and (through the good offices of John Evelyn) married the beautiful Dorothy Howard, one of the Queen's maids in waiting, in 1675.

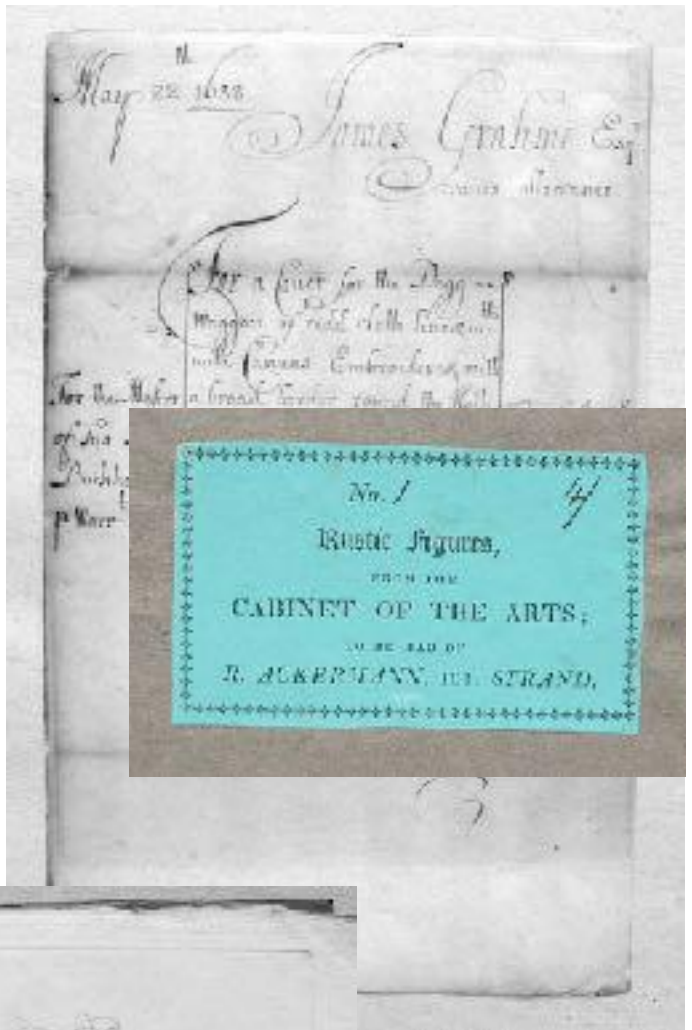
In March, 1685, Grahme was made MP for Carlisle, and sat in James II only Parliament. On a single day, 4th April 1685, James II made him Keeper of the Privy Purse and Master of the King's Buckhounds. He was granted lease on a lodge in Bagshot Park, and in November 1685 was made deputy-lieutenant of Windsor Castle and Forest.

With the Revolution of 1688, Grahme, along with his brothers, was frequently in hot water with regard to his loyalties. King William rightly doubted the sincerity of his proffered allegiance, and Grahme was several times caught, or nearly caught, undertaking Jacobite activities (involving funding, etc.) in Scotland (where he had great influence) and elsewhere, with regular visits to the Continent to see his erstwhile master. After James II death, Grahme took the oaths of allegiance and was returned to Parliament several times as MP for Appleby. He retired from public life in 1727.

3. [BROWN (Mather, American artist) et alia] ACKERMANN (R), publisher: No. 1 [and 2] Rustic Figures from the Cabinet of the Arts; to be had of . . . [title from wrapper label] [London] R. Ackermann, 101, Strand, n.d. [ca. 1815?] £275

2 parts, 4to, each with 6 plates, stitched, original buff wrappers, green printed labels, (acceptable creasing of wrappers; some slight foxing, occasionally, mainly marginal)

We have been unable to find any other copies. The labels are numbered and priced (4 shillings) by hand. The plates measure 11 x 9 inches (sheet size), 10 x 8.5 inches (plate, average). We surmise that Ackermann must have bought up the plates to one or more works originally published by Sherwood, Neely, & Jones, Mather Brown, and others, and then issued them somewhat randomly, simply stitched in issues of six plates, with a printed Ackermann label and an umbrella title. We



do not know if there were ever more than the two numbers produced, or indeed if these productions were consistent with regard to contents. Perhaps of special interest here is the first number, consisting of 6 engravings by the **American-born artist Mather Brown**, two of which give his own imprint. Brown (1761-1831) moved from America to London in 1781, and studied in the studio of fellow American **Benjamin West**. From about 1784 he teamed up with **Daniel Orme** to produce exhibitions and engravings, and got off to a good start as a portraitist. Perhaps his most famous portrait, and the earliest known, is that of fellow American, **Thomas Jefferson**, started around 1786. However, despite a promising start, Brown's work fell away. After a few years in Manchester, he returned to London, ca. 1824, where he died in poverty in 1831.

Contents:

No. 1: (1) "Charity," probably after Mather Brown, pub'd by Sherwood, Neely & Jones, 1810, plate numbered top right: 64. (2) "The Angler," after Mather Brown (faint sign of printed name), plate numbered top right 68. (3) [peasant girl dressed in ragged clothing, with bundle of patterned cloth, in rural setting with church in background], M. Brown signature in the plate, pub'd Sherwood, Neely & Jones, 1810. (4) [peasant girl in hat, one arm raised, the other resting on a dish], signed "M.B." in the plate, pub'd Sherwood, Neely & Jones, 1810. (5) "The Village Peculator. In the Possession of Alexr. Aubert Esqr. F.R.S. & V.P.S.A. From the Original Painting by Mather Brown, and Published by him, as the Act directs, Oct. 1 1806, No. 30 Cavendish Square." (6) "Fish Girl. Published as the Act directs by M. Brown, Cavendish Square Oct. 1 1806."■

No. 2: (1) [rustic maid suckling babe beneath a tree], by W.M.Craig, 1806, pub'd by Sherwood, Neely & Jones, 1810. (2) "The Sailors," [two boys with model sailing ships], after W.M.Craig, faint date, no imprint, plate number: 66 at top right. (3) "The Sorrows of Science, Drawn by Miss Emma Farhill, Engraved by F. Mackenzie," pub'd by Sherwood, Neely & Jones, 1810." (4) "The Victory is mine! Drawn by Miss Emma Farhill, Engraved by F. Mackenzie," pub'd by Sherwood, Neely & Jones, 1810." (5) [classical group, seated, reading beneath a tree], West del., Mackenzie Sc., pub'd Sherwood, Neely & Jones, 1810. (6) "Cupid & Venus," imprint faint, possibly after Mackenzie, pub'd J. Os[?], 1805; plate number at top right: 57.

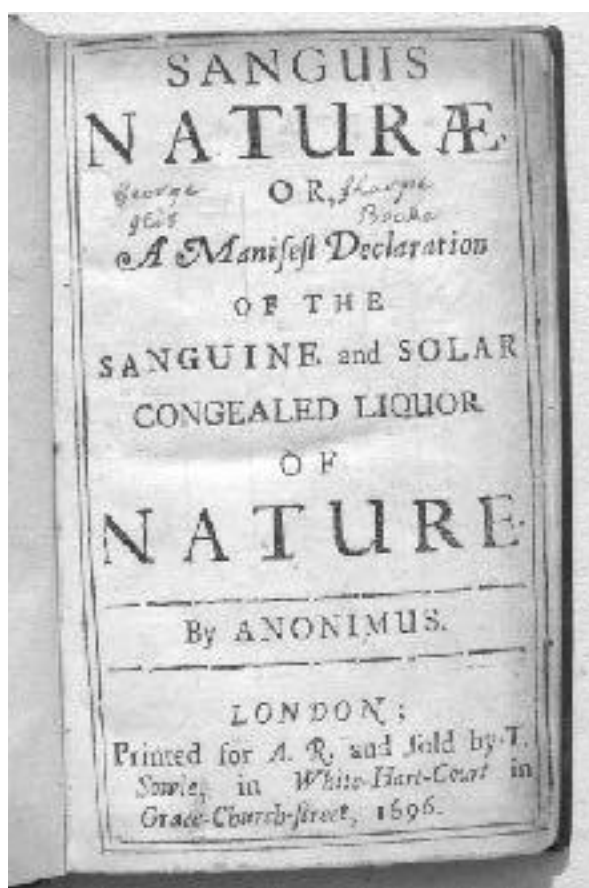
4. [ALCHEMY] Sanguis Naturæ, or, A Manifest Declaration of the Sanguine and Solar Congealed Liquor of Nature. By Anonimus, London, Printed for A.R. and sold by T. Sowle, in White-Hart-Court in Grace-Church-street, 1696
£6,000

8vo, 2 ff., pp. 112, rebound to style in full calf

Not in Ferguson; Duveen, p. 539, goes into some detail and disputes the attribution of the first part (he gives it to Schawartzufus, whereas ESTC persists with attribution to Christopher Grummet, who produced a similar sounding work: *Blut der Natur*). He also states that the second part is a different work altogether, by a different author. He also relates that the work was "**interesting to Newton**," who bought his copy at the Quaker widow Jane Sowle's shop, in White Hart Court, (her late husband's details are in the imprint, see above). The second part, page 71 onwards, deals in practical terms with **the quest for the Philosopher's Stone**.■

The book is very rare, with only a handful of copies recorded in institutions, and generally only appears on the open market at very long intervals. The last copy we have managed to trace at auction was in 1964 (and before that 1941, and before that 1934).

Provenance: Early owner name of George Sharpe, in ink, on title-page. This particular copy, **rebound 50 years ago**



by **Bernard Middleton**, has been in private hands from then until now.

5. ANNAN (James Craig; photographer / engraver); REID (John, author); with letterpress by EYRE-TODD (George) & GUY (William) *The Princess Louise Scottish Hospital for Limbless Sailors and Soldiers, at Erskine House, Glasgow, Printed for Private Circulation, by James Maclehose and Sons, 1917*
£260



4to, pp. 85 (1), portrait frontis., 37 photographic views & 1 reproduction view of Erskine House in 1839, crushed green half morocco gilt by Maclehose, t.e.g., (small chip to foot of spine)

Sole edition of this luxurious production. The Hospital came about because the facilities at Roehampton and the Edenhall Hostel were unable to keep up with demand by 1915, with some 2,000 men awaiting treatment. The Doors of Erskine House opened in 1916, with a formal opening in 1917 for which this book was produced. The text covers the task of the hospital: fitting of false limbs, rehabilitation, etc; a description of Erskine House (the former home of the Blantyre family, on the banks of the Clyde) and the adaptations made to

fit it to purpose; a history of the house and grounds, and the families associated with it. Fine illustrations depict the grounds, exterior and interior of the house, workshops, kitchens, boiler room, switchboard, etc., and medical equipment. A proportion of the illustrations show staff and patients going about their business in the state-of-the-art facilities. Worldcat gives 4 locations: BL, NLoFS, C, John Hopkins.

6. [ANON] *Honour Retrivid [sic] from Faction: in a Dialogue between Smith and Johnson*, London, Printed for J. Baker, at the Black-Boy . . ., 1713
£165

8vo, pp. 40, stitched, old stab marks, slight wrinkling and dustiness to title

Goldsmiths' 5079. ESTC locates copies at BL, C (St John's), Longleat, NLoF W, Senate, St Patrick's, Trinity Coll., Bristol; Boston, Columbia, Houghton, Huntington, McMaster, Stanford, Lilly, Illinois, Beinecke.

Provenance: a contemporary looking "R" at the head of the title, and some minor but early ink marginalia.

Politics (the usual subjects: faction, fraud, bribery, suppression of the people, monarchy & commonwealth) are discussed, first with reference to ancient Rome, and then via **the imaginary Van Dunk Island** (after the Dutchman who supposedly discovered it south of "Ceyton" in the Indian Ocean), ruled over by Queen Dorgambo, i.e. Queen Anne.



7. [ANON] Letters from France: Written by A Modern Tourist in that country; and descriptive of some of the most amusing Manners and Customs of the French. With characteristic illustrations, from drawings taken on the spot; By M.S., London, Printed for the Author, and Sold by T. Sotheran, 1815

£380

8vo, pp. iv, 43 (1), 10 engraved plates, printed in brown, original printed buff wrappers, untrimmed, (wrappers chipped and dusty, some occasional light foxing and occasional dustiness to contents)

Rare. COPAC locates 2 copies: C, O.

The text is light in tone, and in the form of letters between "Sir Crusticorn Query" of Harley Street, London, and his nephew "Thomas Seebright" in Paris. The plates are delightful.



8. [ANON] The Supposal: or A New Scheme of Government, Humbly Offer'd to Publick Consideration, By a Lover of truth and Peace, London, Printed in the Year 1712

£165

8vo, 8 pp., old stab marks at inner margin, the lower margin cut at an angle just touching two of the catchwords, ms. note at foot of p.3



According to ESTC, which locates copies at Cambridge, Lambeth, John Rylands, York Minster & Folger, this work is sometimes attributed to William Whiston. Essentially, the tract is a call to Queen Anne for transparent government, suggesting that weighty measures should be considered by the Privy Council, rather than by a small, closed-doors Cabinet meeting; that the Bishops and clergy be excluded (as irrelevant); that the Queen alone, being above Party and faction, can promote what is really called for, i.e. a meritocracy, based on truth and ability.

Priced at 1d, below the imprint.

9. [ANONYMOUS] The Perjur'd Citizen: or, Female Revenge. A Late Event; which Faithfully displays all the Particulars, that brought on the most Cruel and Dismal Catastrophe that any Age has produc'd. With the Measures that have been taken to bury it in Oblivion, London : printed for Charles Corbett, at Addison's Head, 1732

£1,600

8vo, pp. vii (1), 55 (1), incl. half-title; bound with another work in 20th c. half-calf

NCBEL II 993[5], McBurney 271. An **important and early novel**, with a firm place in Eng. Lit. and the critical history of the novel, containing as it does, many essential forms later given endless variation and scope, presumably by virtue of a gradually discovered and ready readership. ESTC

gives 1 UK & 9 USA locations: BL, Harvard (Houghton), Berkeley (Bancroft), Huntington, Newberry, Yale (Sterling), Universities of Minnesota, Texas, Illinois & Chicago.

An anonymous work, the title-page carries a quote from Congreve's "Mourning Bride": "**Heaven has no Rage like Love to Hatred turn'd / Nor Hell a Fury like a Woman scorn'd,**" [1697].

The other work, an appropriate pairing, is: [CIBBER (Theophilus)] *Four Original Letters*, viz. Two from a Husband to a Gentleman: and Two from a Husband to a Wife, 8vo, title, pp. iv, 38, London, Printed for T. Read, 1739.

Despite the recent binding, the two works have been together from early times, as evidenced by the uniform, contemporary red-flecking of the edges.

10. [ANONYMOUS] *Walk round Mount-Edgcumbe, Plym[outh]-Dock* : printed by L. Congdon, at the Telegraph-Office, n.d. [ca. 1806] £275

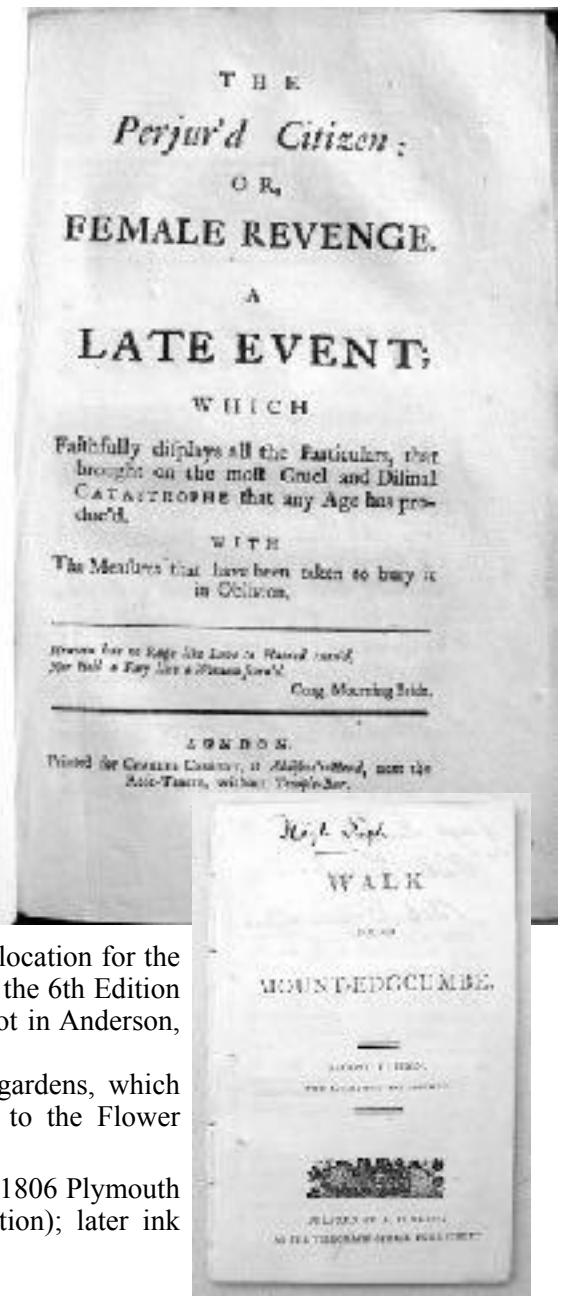
12mo, 1 f. title-page (with "Plym Dock" within woodcut ornament), pp. ii, (5)-36, edges trimmed (just touching one or two letters on p. 32; text not set square), disbound, modern clamshell protective box

"Second Edition, with Alterations and Corrections." Very rare: COPAC does not locate any copies of either the First Edition, or this, the Second. COPAC does, however, give one location for the Third Edition, dated 1812, and running to 36 pages; 1 copy of the 6th Edition (Glasgow); 2 copies of the 7th Edition (Oxford & Exeter). Not in Anderson, who details later editions, beginning with the seventh, 1821.

The booklet mainly details the park, pleasure grounds and gardens, which were open to the public on Mondays, although admittance to the Flower Garden was by ticket.

Provenance: verso the title: "George Randle, Waiter Fountain, 1806 Plymouth Dock," (which we have used to attribute a date of publication); later ink inscription: "High Leigh" on title.

11. [AUSTRALIA / MANUSCRIPT] *The Memoirs of Wilfred Harold . . .* by Edward Copperthwaite, an Australian Colonist, s.n.s.l., 1883 £1,750



five oblong 4to fascicules of lightly lined paper, title, pp. 1-765, sailcloth backstrips, outer sailcloth sleeve (sleeve worn; some slight chipping and tears here and there, with loss of title-page margins)

Also on the title-page: "Dedicated to George du Bédât Esqre. and Mrs Du Bédât of Ballybrack House Co. of Dublin, Uncle and Aunt of Anna, The present Baroness D'Auxion and Countess de Ruffe, Peerage of France. By Edward Copperthwaite. An Australian Colonist, 1883".

Of Edward Copperthwaite we have found scant evidence: an E. Copperthwaite is recorded in the Geelong area in 1854; one Edward Copperthwaite, aged 25, is recorded as sailing from Australia to Liverpool aboard the 'Donald Mackay' in October 1855; and the Victoria Government Gazette for 21st April, 1863 records an unclaimed letter for Edward Coperthwaite, at Learmouth. ■

Of the dedicatees, the Du Bédât family, a lot more is known. They descended from a well-placed French Huguenot family who settled in Ireland in the 1740's. William George Du Bédât (1815-1889) was a Dublin stockbroker, residing at Ballybrack House, married to Anna Letitia Copperthwaite. One of their sons, Francis Edward Du Bédât (1851-1919) achieved notoriety via a series of scandalous financial adventures. There are supposedly allusions to him in Shaw's *The Doctor's Dilemma*, and to his second wife in Joyce's *Ulysses*.

The text is lengthy and quite densely written. We have not been able to discern whether it is fiction, or thinly veiled fact. Either way, it is unpublished, and seems to have been compiled for the entertainment of the author's family. Dates are frustratingly absent, with one (apparently added later) appearing on page 35: 1854. The work starts off by giving Wilfred Harold's background: Dublin born to Thomas Harold, a solicitor of the High Court in Chancery, and his wife Martha Anne Gibson, a propertied lady with Yorkshire ancestors. Harold, driven by necessity, goes to Australia to look for gold, arriving at Port Philip, and thence into the interior around Geelong, trading along the way. By page 205 he has returned to England via Melbourne, and then comes back again some ten months later. Again, he travels and trades, this time ending up in Sydney, where he meets some fellow young men, all of them "tired with business" and with them fits out a yacht, and travels to the Fiji Archipelago, the New Hebrides, etc. In short, by the end of the narrative, five years or more have passed "speculating in Victoria" and elsewhere.

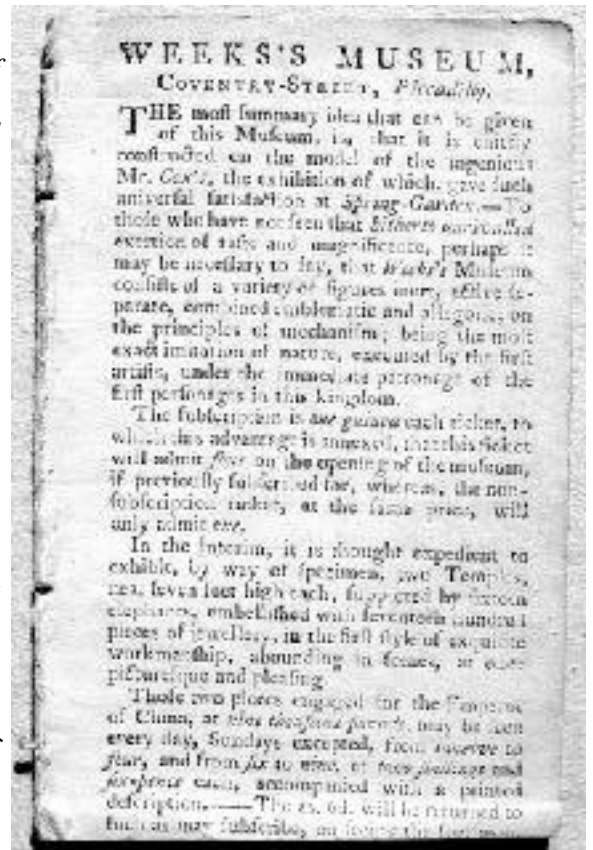
His meandering itinerary is accompanied by topographical descriptions of some detail of Melbourne, Geelong and environs, Ballarat, Port Somerset, and elsewhere, but again names (of hotels, shops, auctioneers, etc) are in quite sort supply, but rivers and lakes (with their accompanying descriptions of flora and fauna) are named. On his travels he meets a number of characters (Arthur Harrison, Robert Ross McGregor, Mrs Bruce, Mr Massey, the Fijian Makoo Rus & others) and relates their stories of fortune and misfortune at great length. Not all their stories are confined to Australia, but include New Zealand (Mrs. Bruce), Torres Straits & Papua (Captain Perkins), and the California Gold Rush (Mr Massey), for example. The narrative style of these is fairly consistent, suggesting that Copperthwaite did not simply lift them from books that he had read. Of his meetings with the Aborigines, he is complementary. Pages 164/5 detail his meeting with the Yarra Yarra tribe, which he describes as "at that time . . . strong and numerous, as well as respectable." Asking them what happens after death, the reply was "When a blackfellow goes "Bong" (dead), then he directly afterwards starts up as a white man in some other country." "The only thing they had as to religious fear was with reference to an animal called a Bunyip," which they then describe, since no white man has ever seen it. They also tell him that "a Marsupial bear, living in the forests, originate mankind."

In short, a manuscript of this length is hard to précis or examine in depth, and clearly further research is required.

12. [AUTOMOTA / WEEKS (Thomas)] Weeks's Museum, Coventry-Street, Piccadilly [caption title] [from colophon: [London] Printed by H.Reynell, No. 21 Piccadilly,] [1797]
£1,400

12mo, [11.2 x 7cms / 4.5 x 2.75 inches] caption title: pp. 11 (1, blank), disbound, (evidently at some point bound up with other material; poorly cut by the binder, with last line of first page cut into with slight loss to lower half of some letters; pp. 7 & 8 close cut down the margin, touching and cutting letters; otherwise: margins good, clean)

A great rarity, the first leaf a prospectus for Thomas Week's Mechanical Museum, and the rest of the text a description of a pre-museum-opening exhibition. Worldwide, we have only found one other copy, in the Banks Collection, British Museum [ref. C 2.695], inscribed by Sarah Sophia Banks with a date of 1797; the same copy is referenced in [FRENCH (Anne)] "John Joseph Merlin. The Ingenious Mechanick," p. 137, E30, passim, which tells us that the museum opened ca. 1797 at 3 & 4 Titchborne Street, Haymarket, and that: "his museum prospectus announces that his museum is 'chiefly constructed on the model of the ingenious Mr Cox's', and indeed the two Temples 'near seven feet high each, supported by sixteen Elephants, embellished with seventeen hundred pieces of Jewellery', were entirely in the Cox tradition. The Museum itself was to consist of a 'variety of figures inert, active, separate, combined, emblematic and allegoric, on the principles of mechanism; being the most exact imitation of nature'. His catalogue includes an assorted miscellany: candelabra, musical clocks, watches, barrel organs, and even 'umbrellas on mechanical principles that open of themselves and waft a gentle breeze . . .!' He also commissioned for sale in the shop adjoining his exhibition gallery an important series of cabinets (Gilbert, [Some Weeks Cabinets reconsidered, *The Connoisseur*, May 1971] pp. 13-21), which incorporated clocks and organ mechanisms, the latter in particular may have owed something to Merlin. A more concrete link between the two men in Weeks's production of *Weighing Machines* marked 'Weeks's Museum, Titchborne Street (Fig.6) which derive directly from Merlin's *Balance Sanctorius* (cats B9-10); this suggests that he took over many of Merlin's ideas, as



well as Cox's, for his stock. Most important of all, Weeks is known to have owned the silver automaton later purchased by Charles Babbage (cats A13, B30) at Weeks's sale in 1834. One wonders whether Weeks may not have made other purchases from Merlin's stock after the latter's death, so as to display them in his own museum."

Weinreb & Hibbert, *The London Encyclopædia*, p. 935, has an entry for Weeks's Mechanical Museum (suggesting, as does Altick, that it opened ca.1803, but neither work cites a source for this date), which adds: "The exhibition room was designed by James Wyatt and contained musical clocks, life-size automaton musicians, mechanical mice, birds and other animals including a steel tarantula whose 115 pieces convincingly demonstrated the spider's movements 'much to the alarm of lady visitors'. After the death of Weeks's last surviving son most of those exhibits, by then much dilapidated, were sold at Christie's."

The text we have here starts, on the first page, with a promotional offer or prospectus to subscribers. For a subscription of one guinea a ticket is given which will admit four people to the opening of the museum; whereas non-subscribers would have to pay a guinea each. The exhibit of the two Temples (detailed above) was intended as an interim measure and as a specimen of what was to come. Admittance was half-a-crown, refundable to subscribers for tickets to the actual museum. Weeks claims that the the two Temples exhibit was actually made for the Emperor of China, at a cost of £9,000. Pages three to eleven describe the exhibit in considerable (flowery) detail. Described, in short, as a "splendid pile", the lengthier description tells of such a profusion of jewelled, enamelled, gilded, mirrored, and other workmanship, incorporating landscapes (gothic rails, cascades, etc.) figures, birds, fish, beasts, etc., arranged in levels above two tiers of elephants, and the whole surmounted by a clock, that it is, even so, hard to imagine without seeing it, which was perhaps the point.

13. AYRES (Phillip) *Emblems of Love, In four Languages, Dedicated to the Ladies* by Ph. Ayres Esq., London, Printed for John Wren, [ca. 1750]
£450



12mo,
90 ff.
[n.n.],



engraved throughout, rebound to style in half calf, spine gilt ruled with label and raised bands, marbled boards, (some spotting and toning; running caption-title intermittently cut into)

The work first appeared in its English version, in a slightly different format, in 1683, entitled “Cupid’s Adresse to the Ladies . . .”; another edition, much as this, was published in 1712. The emblem plates “derive directly or indirectly”, according to Freeman, *English Emblem Books*, p. 230, to an earlier Dutch work, Antwerp?, 1618. Freeman also uses Ayres’s work as a point for discussing the decaying cultural relevance of emblematic images beyond their original and familiar milieu. See also Praz, II, p. 15.

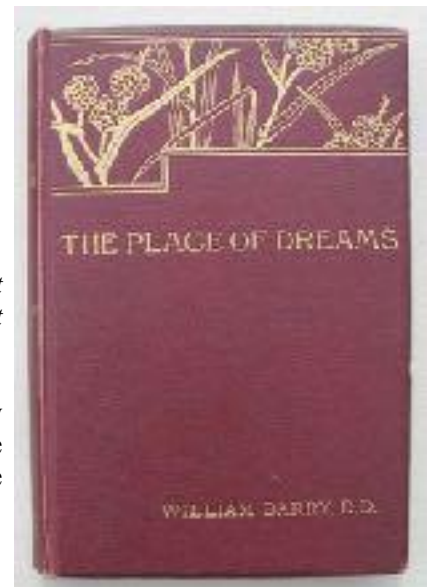
In this version, the engraved pictorial title-page (engraved by J. Nicholls), is followed by an introductory sonnet: “Cupid to Chloe Weeping,” succeeded by the 44 engraved emblematic plates and accompanying explanatory verse in English, Latin, French, and Italian.

14. BARRY (William, D.D.) *The Place of Dreams: Four Stories*, London, Catholic Truth Society, 1893

£120

8vo, pp. vi, 1 f. contents, pp. 276, original burgundy cloth, upr. cvr gilt decorated and lettered, spine gilt-lettered, (slight shelf-wear; slight foxing; f.f.e.p. not present / called for?)

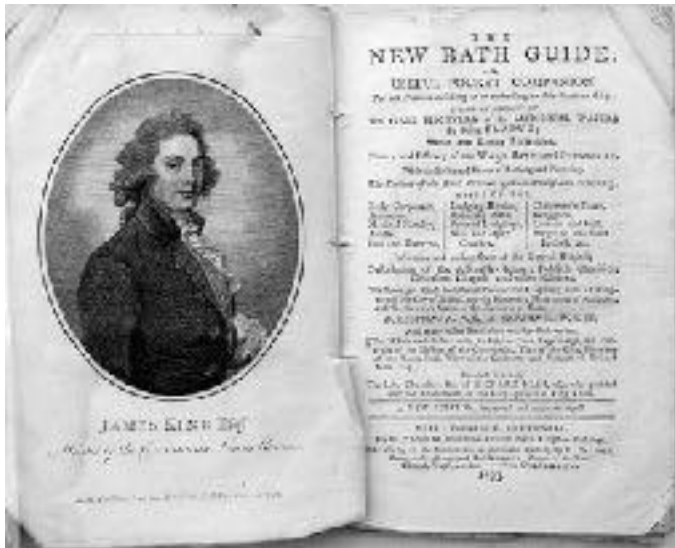
Very rare. A collection of four **supernatural or ghost stories**. Barry (1849-1930) was a Catholic priest, but his handling of the supernatural, the “black arts”, alchemy, etc., is deft, engaging the reader’s imagination.



15. [BATH] *The New Bath Guide; or, Useful Pocket Companion For all Persons residing at or resorting to this Antient [sic] City. Giving an account of The First Discovery of its Medicinal Waters by King Bladud; Saxon and Roman Antiquities, Nature and Efficacy of the Warm Baths and Sudatories. With the Rules and Prices of Bathing and Pumping. The Virtues of the Bath Waters used internally and externally. Lists of the Body Corporate, Attornies, Medical Faculty, Artists, Inns and Taverns, Lodging Houses, Boarding ditto, Price of Lodgings, Mail and other Coaches, Chairmen’s Fares, Waggons, Carriers and Post, Barges to and from Bristol, &c. Institution and present State of the General Hospital; Description of the Assembly-Rooms, Publick Charities, Churches, Chapels, and other Edifices. The Principal Roads to different Parts of the Kingdom; with a Description of the City of Bristol, and the Hotwells; Monuments of Antiquity, and Gentlemen’s Seats, in the Environs of Bath. Directions for Passing the Severn into Wales . . . To which is added, The Life, Character, &c. of Richard Nash, Esq; who presided over the Amusements of this City upwards of Fifty Years. A New Edition, improved and much enlarged, Bath, Printed by R. Cruttwell, for W. Taylor, 1793*

£225

12mo, pp. 79 (1), with a page of adverts for Wm. Taylor, Bookseller, Bath, acting as rear paste-down, folding engr. map, 3 portraits, 2 engraved views, 1 full-page text illus., original sugar-paper wrappers



(a little dusty, corners a little dog-eared / turned over; pale waterstains to the margin of 3 plates, one plate loose)

Despite a plethora of similar sounding titles, this one is uncommon. Anderson, p. 253, lists a similar title, but not with this issue date. ESTC locates BL, LSE, Bodleian and Oberlin only. Worldcat adds Brown University, Princeton, and Texas (Ransom).

A very good, mellow copy, in original condition. The upper wrapper simply lettered in ink "Bath Guide 1793." The advertisement at the end for Wm. Taylor does not seem to be called for. As well as Bath, the guide details other places considered within striking distance, including Fonthill, Middle-Hill Spa, Corsham, etc.

16. BIKÉLAS (Demetrios) aka VIKELAS Tales from the Ægean . . . Translated by Leonard Eckstein Opdycke, with an introduction by Henry Alonzo Huntington, Chicago, A.C.McClurg and Company, 1894 £130

8vo, pp. 258, 3 ff., pale blue printed paper upr. wrapper; back wrapper (blank) and spine preserved within quarter morocco gilt. t.e.g., (spine quite worn and runbbed, chipping to head and foot)

First Edition. Presentation copy, inscribed on the half-title, from Huntington (who wrote the Introduction) to Mr. Hobart C. Chatfield-Taylor. Only one ("Loukis Laras") of the eight stories of Greek contemporary life had hitherto appeared in English.

Of ancient Macedonian lineage, Bikélas was born at Hermopolis, Isle of Syra, in 1835. For twenty four years he was a "London merchant," before retiring from commerce in 1874. He had already published much, of a literary and historical character, by this date, and to considerable acclaim. Between 1876 and 1882 several of his translations of **Shakespeare** plays into Greek metrical verse were published in Athens, causing controversy through their use of colloquial Greek, rather than literary Greek.

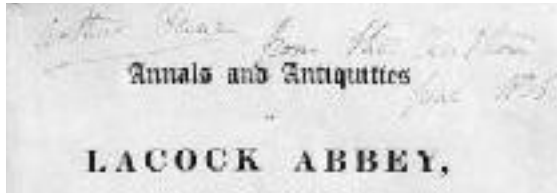
COPAC gives a single location: BL.



17. BOWYER (W.L.) & NICHOLS (John Gough) Annals and Antiquities of Lacock Abbey, in the County of Wilts; with Memorials of the Foundress Ela Countess of Salisbury, and of the Earls of Salisbury, in the Houses at Salisbury and Longspe; including Notices of the Monasteries at Bradenstock, Hinton, and

Farley, London, John Bowyer Nichols and Son, 1835
£95

8vo, pp. xxvi, 374, pp. lvi (appendices), xii (index), lxiii/[lxiv] plate list, [pp. 77*-80*, 87*-90* : bis], cancels as called for, frontis. & 12 plates, 1 vignette on india paper laid (at p.630), 5 pedigrees, text



vignettes, original fine grain waxed cloth, printed spine label (spine faded, cloth worn through at corners and at one or two places; label rubbed; slight foxing)

First Edition, Presentation Copy: "Arthur Fane from the Author June 1835" inscribed at head of title.

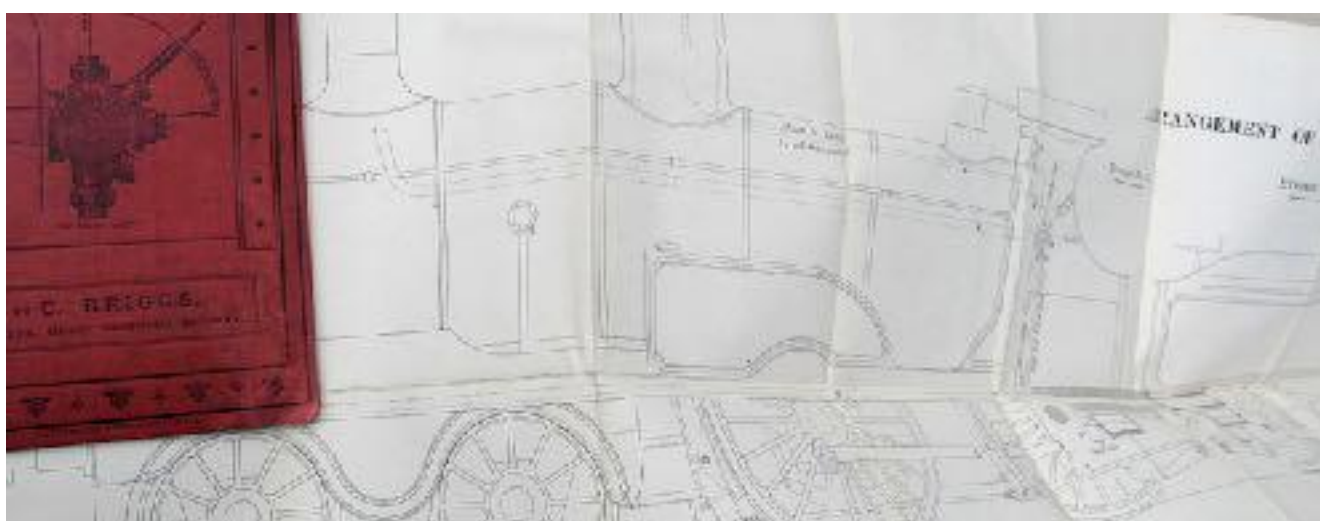
18. BRANDON (Eva, nee FOWLES) [original artwork / FASHION archive]



London / Surrey ca. 1910-1930
£1,100

Brandon seems to have been working as a fashion artist ca.1910-1930, i.e. in the last days before photography took over. Her work ranged from fine illustration for Hayford and Sons, of Sloane Square (London), which appeared in their catalogues (and other advertisements) to simpler work for the publishers Weldon's Ltd. Included are some of her accounts to them from the 1920's and examples of their publications illustrated by her. Amongst the archive are number of fine head studies which she re-used, as evidenced in the Hayford catalogues which also accompany the archive. A more detailed description is available upon request.

19. [RAILWAYS] BRIGGS (Christopher, Driver, Great Northern Railway)
Simple and Automatic Vacuum Brakes, Leeds, J.W.Petty & Sons, 1892
£200



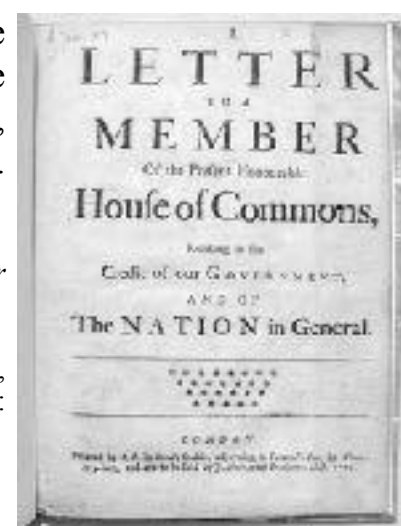
8vo, pp. 48 (incl. pictorial title), ii (index), 1 f. colophon, 16 plates (folding, incl. v. large), pictorial red pictorial cloth, stamped in black

A very nice copy, and rare: COPAC locates 2 copies: BL, and Institute of Mechanical Engineers. The book, written to make the subject “easy and interesting”, was the result of copious research, and aimed at fellow drivers and also passengers, who, the author claims, would have to “search far before he finds anyone to explain it to him.”

20. [BROUGHTON (John)] A Letter to a Member of the
Present Honourable House of Commons, Relating to the
Credit of our Government, and of the Nation in General,
London, Printed by A.R . . . , and are to be sold by J. Nutt . .
., 1705 £450

sm. 4to, pp. 8 (a bit dusty; close cut at top affecting page numbers), later marbled boards

Hanson, 546. ESTC locates 5 copies: Uni of Wales Lampeter, BL, CUL, Dublin Honourable Society of King's Inn, Lambeth Palace, and in America: Yale (Beinecke).



21. BURNABY (Anthony) Two Proposals, humbly offer'd to the Honourable House of Commons . . . I. That a Duty be laid on Malt, in the stead of the present Duty on Beer and Ale ... II. That a Duty be laid on Malt, and the present Duty on Beer and Ale be continued. To which is annex'd the Accompt, what in all probability the Frauds of Brewsters do amount to, and wherein such Frauds are prejudiced to the King, to the Subject, and to the Trade it self; likewise by what means such Grievances are most properly redress'd . . . , London, [n.p.,] 1696
£225

sm. 4to, pp. [ii], 26, (margins cut close to / on outer ruled borders on title, top), old wrappers

First Edition. Goldsmiths' 3250; Kress 1940; Wing B 5742; vide Matthias, The Brewing Industry in England 1700-11830, pp. 9-10. Burnaby takes on the great brewers and their unfair advantage over the "lesser brewers."



22. [CATO STREET CONSPIRACY] The Trials of Arthur Thistlewood, and Others, for High Treason, at the Old Bailely Sessions-House . . . April, 1820, Taken in Short Hand by John Byrom . . . With an Appendix containing Details of the Execution and Decapitation . . . , London, Printed for Sherwood, Nealy



& Jones, 1820

£150

8vo, pp. iv, 200, engr. portrait frontis., 8 plates, untrimmed in boards (rebacked)

Quite a torrent of publications and pamphlet material appeared concerning this case, of which this example is one of the most comprehensive and rare: COPAC gives NL of Scotland; NL of Wales, Oxford.

The Cato Street conspiracy concerned, at a time of great social unrest, the attempt by a disparate group of radical revolutionaries, agitators, and malcontents to assassinate the Cabinet. The case engendered huge contemporary interest, not least because of the government's less than transparent dealings, rumours of a set-up, etc.

Owner name of J. Gordon. Pleasing bookseller / **binder's oval ticket for C. Frost, Bristol**, on front paste-down.

23. CHAUNCY (Sir Henry) *The Historical Antiquities of Hertfordshire, With the Original of Counties, Hundreds or Wapentakes, Boroughs, Corporations, Towns, Parishes, Villages, and Hamlets; the Foundation and Origin of Monasteries, Churches, Advowsons, Tythes, Rectories, Impropriations and Vicarages, in general; ... as also the several Honors, Mannors, ... and Parks of the Nobility and Gentry; ... Faithfully collected from Public Records, Leiger Books, ancient Manuscripts, Charters, Evidences, and other select Authorities. Together with an exact transcript of Domesday-book, so far as concerns this Shire, and the translation thereof in English. To which are added the Epitaphs and memorable Inscriptions, in all the Parishes. ... Illustrated with a large Map of the County; a prospect of Hertford; the ichnography of St. Albans and Hitchin; and many Sculptures of the principal Edifices and Monuments, London, Printed for Ben. Griffin, 1700*

£1,850



folio, pp. 5 ff., pp. 601, [23], 46 plates (incl. frontispiece, folding and double-page plates, map), later full calf (hinges a little tender; rebacked with original spine; lacks binder's leaf as usual)



First Edition, of this "much-esteemed county history," Lowndes, p. 430. Upcott 333; Wing C3741; Brunet I, 1827. The binding on this very pleasing copy

(internally very largely free of the usual toning or foxing) dates to the early 19th century, and carries the gilt armorial of John Frederick [Campbell], Earl Cawdor.

It is quite rare to find **the full complement of plates**: Lowndes tells us that 3 in particular are rare (the Roxburghe copy did not have them): New Sills Bury, Standon Lordship, and Hertford Town - happily all present here.

Even with wealthy patrons and a team of researchers at his disposal, Sir Henry Chauncy took nearly 20 years to compile this work. As such, it is usually regarded as **the first true history of the county**. Thirty three of the plates are by Jan Drapentier, mostly birds-eye views of the seats of the principal subscribers.

24. CUMBERLAND (C.) *The Guinea Pig for Food, Fur and Fancy*, London, Upcott Gill, [ca. 1897]
£100

8vo, 2 ff., pp. 100, 13 (3, adverts / catalogue), frontis. & 1 plate, text illus., pictorial cloth

The publisher's adverts carry a date at the foot of the first page: 10/98. Nowadays, in this country, guinea pigs are merely fancied (or not).



25. [VAMPIRE MUSIC] DARONDEAU (Henri) *Le Vampire Fantaisie. Pour le Piano. Avec Neuf Variations . . .*, Paris, Chez Hentz Jouve . . . Palais Royale, Galerie de Pierre, No. 96, n.d. [ca. 1822]
£200



folio, engraved title, pp. 15 (1), engraved throughout, disbound, (pale waterstain at foot throughout; short tear; without loss, pp.8/9)

A very similar sounding piece, with the same title, publishing details, and price (6 francs), is listed in Gardeton (C.) *Bibliographie musicale . . .*, page 39, as having been published in Paris, in 1822. Our copy judging by the paper, etc., would appear to be of that date. However, we have only found one other actual copy (Worldcat, Bibl. Nat. de France), which (like ours) is undated; and we have not been able to find a date of composition for Darondeau's original. Further research is therefore required.

That said, this is a very early piece of music in terms of the "vampire" genre. Polidori's famous book had only appeared in 1819, and the opera version, *Der Vampyr*, by Heinrich Marschner appeared in 1828. Wagner wrote additional music for Marschner's piece, for a performance in Würzburg, in 1833.

26. DELFINI (Eustachio) *Ragguaglio della spedizione della flotta Francese all'Indie Orientali seguita negli anni 1781, 1782, 1783*, Turin, Dalla Stamperia d'Ignazio Soffietti, 1785
£400

8vo, pp. xvi, 239 (1), wood-engraved head and tail-pieces, untrimmed in contemporary Italian wraps, (spine chipped; a bit dusty; stain to lower cover just touching margin of last leaf)



First Edition. The author served as a Chaplain to the French Fleet between 1781-1783, and the present work is an interesting eye-witness account of his long journey out to the East Indies, what he found there, and, of course, long descriptions of naval actions against the English.

27. DIBDIN (Thomas Frognall) *The Library Companion; or, the Young Man's Guide, and the Old Man's Comfort, in the Choice of a Library*, London, Printed for Harding, Triphook, and Lepard, 1824 £120

8vo, pp. [iv], li, [i], 912, navy blue polished calf, spine gilt-ruled, blind in compartments, red spine label gilt-lettered, marbled edges & e.p.'s, (some slight shelf wear, spine a little rubbed / faded; foxing to end papers, and some ink bibliographic marginalia, mostly Stowe sale prices - unknown hand)

First Edition.



28. D'IVERNOS (Sir Francis) *Usurpation et chute du General Bonaparte*, [London] Londres, 1800 £300

8vo, pp. iv, 378, 1 f. errata, contemporary blue sugar-paper wrappers, (wrappers a bit torn and dusty; corners a bit soft, some dog-earing)



First Edition. Title inscribed '**From the Author**', at the top, and at the foot: **"No peace without soldiers, nor soldiers without pay, nor pay without taxes."**

Sir Francis D'Ivernois (1757-1842) was the son of a French-born Geneva merchant, François Henri D'Ivernois (1722-1778), who made frequent trips into France and was suspected of collusion with Louis Mandrin (a known outlaw, bandit and smuggler); he was also a leader of the Représentant party, a member of the Conseil des Deux Cents, and a supporter of Rousseau.

Francis fled to England at the time of the French Revolution, was knighted by King George, and made a reputation as a well-connected commentator on French economic and political affairs. He returned to France in 1814.

Sir Francis's papers are lodged with the University of Geneva.

29 . [COOKERY
MINIATURE] DODS
(Matilda Lees) Handbook of
Practical Cookery, London,
Spottiswoode, 1906
£260

*32mo, 836 pp., illus., original
morocco (amateur repairs), with
hallmarked silver upr cvr.*



The De-Luxe Edition. As often, this copy a bit battered from use; and also, as often, with amateur repairs. Dods was a professional teacher of domestic science. The illustration (right) is actual size.

30. DOWSING (William) The Journal of William Dowsing, of Stratford, Parliamentary Visitor, Appointed under A Warrant from the Earl of Manchester, For Demolishing the Superstitious Pictures and Ornaments of Churches, &c., Within the County of Suffolk, in the Years 1643,-1644, Woodbridge, R. Loder, 1786 £80

4to, 2 ff. (n.n.), pp. 19 (1, adverts), 19th c. half calf / marbled boards (edgewear & fading; title dusty and a bit spotted; last leaf with old "invisible" tear in the text, with the text slightly misaligned as a result)

First Edition. The original manuscript was sold to the bookseller Huse in 1704, and transcribed at that time, from which copy this printed version was taken.

The contents are enough to make a latter-day antiquarian weep, listing by time and place Dowsing's



terrible progress. The depredations on church furniture, fittings, and adornments made during the reigns of Henry VIII, Edward VI, and Elizabeth I notwithstanding, a considerable amount remained for Dowsing and similar appointees under License to destroy. A fairly typical example, "WETHERDEN, Feb. 5th. We brake 100 superstitious Pictures in St Edward's Isle [sic]; and gave orders to break down 60 more; and to take down 68 Cherubims; and to levell the Steps in the Chancel;



there was taken up 19 superstitious Inscriptions, that weighed 65lbs." Dowsing occasionally met resistance and delaying tactics from the key holders and others, which he notes in a terse, not-to-be denied manner.

Provenance: Edward James Hill, of Panfield Rectory; then Richard Charles Hill, in ink.

31. DUNNO [pseud. NICHOLLS (W.) Dunno's originals, containing a sort of real, traditional, and conjectural History of the Antiquities of Dunstable and its Vicinity. Part the First comprises The Tale of Dunn; or the Origin of Dunstable, With Cursory Remarks, Observations, &c. &c. and contains "materials Dug from Ancient Mines; . . . Part the Second. Dunstable Downs. By a Tatternhoe Shepherd; . . . Part the Third. Comprising Curious Remarks, Conjectures, and Observations, on Tatternhoe-Hill, Maiden-Bower, (Drover's Way, or) Watling Street; . . . Part the Fourth. Containing a Description of Several Curious Antiquities, Lately Discovered in the South of Bedfordshire. With occasional Remarks &c. &c.; . . . Part the Fifth. Dunstable, Sold by W. Nicholls, Parts 1-3 printed by R. Dowson, Nottingham, 1821 ; Parts 4-5 printed by T. Wheelhouse, Nottingham, 1822. 1821, 1821, 1821, 1822, 1822, 1822 £480

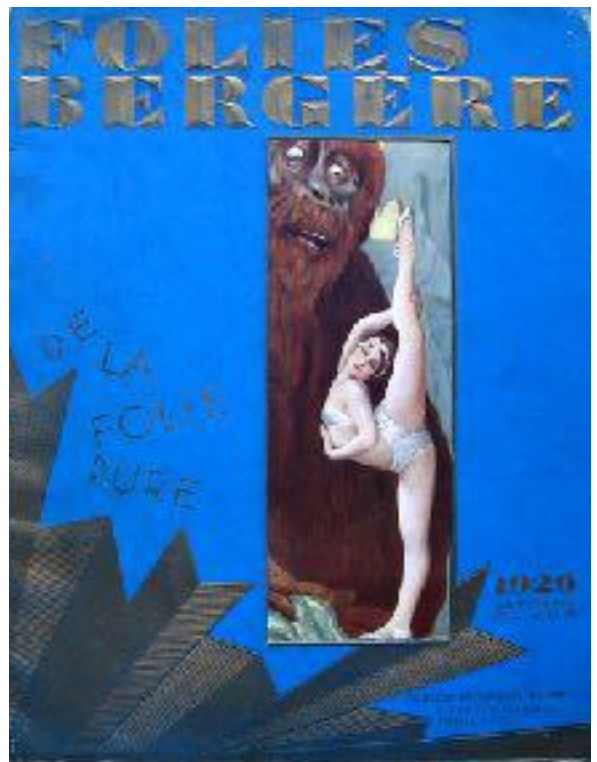
12mo, 1 f. title, pp. 21 (1); pp. 18; pp. 22; pp. 16; pp. 24, wood-engr. plate (at p. 8, pt. 4), contemporary blue half roan (a bit rubbed and scuffed; wear to edges, corners a bit soft), spine lettered in gilt: "Dunno"

COPAC locates copies at BL, V&A, O, C, NL of S. Anderson, p. 49.

32. [EROTICA] La Revue des Folies-Bergères, Paris, Éditions Artistiques, 1929 £75

4to, 32 pp. (n.n.), French captions, photo-illus. throughout, some colour, blue card covers printed in gold

The front cover is cut away to reveal a dancer (Glenn Ellyn) being watched by a giant gorilla. Such a beast was clearly inhabiting the collective psyche at the time, anticipating the film "**King Kong**" which appeared several years later, in 1933. Some wear, etc.



33. FISHER (George) accomptant: The Instructor; or, Young Man's Best Companion . . . To which added The Farmer's Best Companion, London, Printed for A. Millar, W. Cadell and W. Cater, 1794 £85

12mo, pp. iv, 379 (1), frontispiece, 2 plates (1 folding), text illus., contemporary sheep, spine gilt ruled, label, (contents clean and tidy; hinges cracked, chipped to head and foot of spine; slight very pale foxing to the 2 plates at the beginning)



The listing for the York Minster copy on COPAC suggests the imprint is fictitious, and proposes Wilson, Spence, and Mawman, of York as the actual printers.

First published in 1733 and running to numerous editions in the UK (London & provincial), and America, the present edition is not listed in Alston. The pagination jump between the prelims and text conforms with other copies.

34. [followers of PARACELSUS / ROSICRUCIANS] FLUDD (Robert)
 Tractatus apologeticus integritatem socilitatis de Rosea Cruce defendens. In qua probatur contra D. Libavii et aliorum ejusdem farinæ calumnias, quod admirabilia nobis a fraternitate R.C. oblata, sine improba Magiæ impostura, aut Diaboli præstigiis et illusionibus præstari possint. Authore R. de Fluctibus Anglo, M.D.L., Lugduni Batavorum[Leiden], Godefridum Basson, 1617
 £8,500

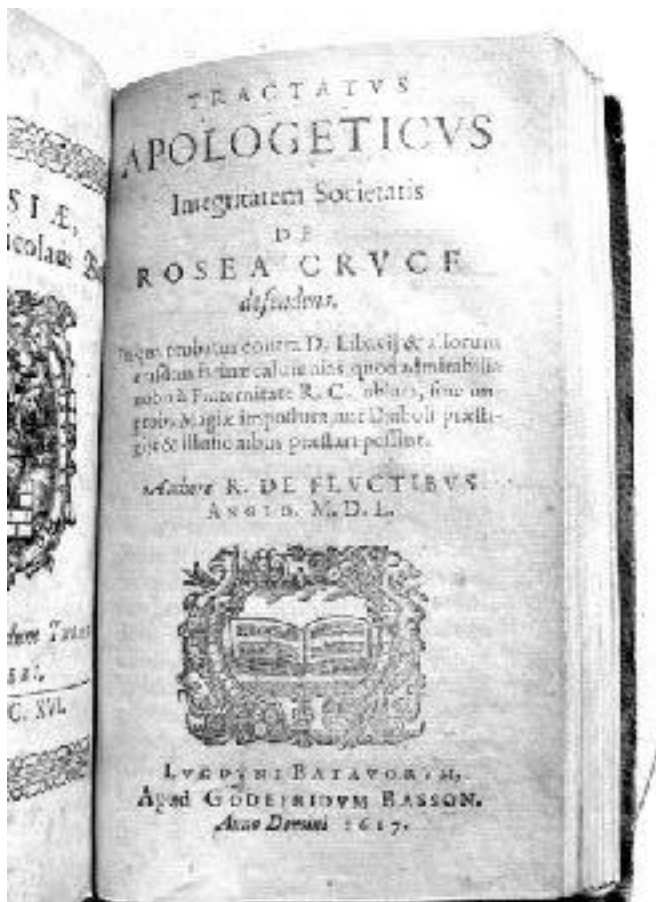
8vo, [6 x 3.5 inches] bound after another work [see note below], pp. 196, woodcut device on title-page, diagram at p. 82, 18th c. English flamed calf, red leather lettering piece 'De Proroganda Vita Hominis' (wear to edges & hinges; spine cracked)

This work is often described as being the second edition of *Apologia Compendiaria, Fraternitatem de Rosea Cruce suspicionis ... maculis aspersam, veritatis quasi Fluctibus abluens, &c.*, Leyden, Basson, 1616, but the 1616 edition only ran to 23 pages compared with the 196 pages of this, the "second" edition.

A bright, clean copy with good margins. Duveen, p. 223 ; Ferguson I, p. 284. Worldcat locates copies at the BL, Universities of Oxford, Cambridge & Glasgow, Houghton, Huntington, Stanford, Uni of Wisconsin, Regensburg, Dresden & Bavarian State Libraries, Uni of Toronto (Robarts), Warsaw, Leiden, Groningen.

Of the three auction records we have found, none are recent: the copy sold at Sotheby's in 1969 would appear from the description to be the same copy sold at Sotheby's in 1968; it was noted as close cut,

affecting the headlines and signatures, etc. The description of the copy sold at Sotheby's in 1959 (a duplicate from the British Museum, noted as lacking the last leaf of text and with loss to the title-page) carried this footnote "... in the opinion of Ferguson this is not only one of the two rarest of Fludd's works, but " **among the rarest of literary curiosities** "."



Context: Fludd (1574-1637) had spent 1598-1604 travelling and studying on the Continent, where he made influential and lifelong contacts and adopted Paracelsian ideas. On returning to England, he obtained his M.B. and M.D from Oxford in 1605, and was admitted to the College of Physicians in 1609, by which time he was already busily and successfully practising medicine in London, with a strong bias towards the ideas of Paracelsus. Although Fludd is not now thought to have been a Rosicrucian, he was an enthusiastic supporter, having learned of them from his friend Michael Maier, on the latter's visit to London. The Rosicrucians rose to prominence (and notoriety) with the publication in Kassel, and subsequent wide dissemination amongst the intelligentsia, of the *Fama Fraternitas*, 1614, and the *Confessio fraternitas*, 1615. The same year, 1615, saw Andreas Libavius publish his attack on them. It was to Libavius's attack that Fludd responded in 1616 and again in 1617 and which saw him defend the *Fama* and the *Confessio*. He also "endorsed the proposal to replace Aristotle and Galen with magic, alchemy and chemical medicine in the schools and colleges," Ball, *The Devil's Doctor*, p. 387. Although Fludd found opponents in Kepler and others, placing him completely in the camp of the occultists and gnostics is now thought to be over simplistic. For example, Fludd was a close friend of William Harvey, and strongly supported his friend's theories of the circulation of the blood, in the controversies with Mersenne and Garsault. For an excellent overview of Fludd's place in Renaissance thought, his work in general, and his relevance today, we recommend Christine English's pamphlet for the 1984 exhibition at the Wellcome Institute, "*High Matter; Dark Language. The Philosophy of Robert Fludd*".

Provenance: 1) owner name on title-page of the first work: Ed. Monckton, and on the front paste-down, the engraved ex-libris armorial, late 18th c. bookplate of "Hon'ble Edward Monckton, Sumerford [sic] Hall, County of Stafford". [Monckton (1744-1832) was the son of John Monckton,

1st Viscount Galway, and his second wife Jane Westenra. His older half-brother was the distinguished soldier Robert Monckton; his sister Mary (m. Edmund Boyle, 7th Earl of Cork and 7th Earl of Orrery) was a famous London literary hostess, a close friend of Samuel Johnson and others. As a younger son, Monckton needed to make his own way in the world, which he did via the East India Company, rising through the ranks in the 1760's and 1770's and marrying the Governor of Madras, George Pigot's daughter, Sophia. He returned to England in 1778, and had bought and moved into the Palladian style mansion Somerford Hall at Brewood, Staffordshire, in 1779. Robert Adam worked on the interior, and Humphrey Repton laid out the grounds. In 1780 Monckton became a Whig M.P. and served in Parliament for 32 years.] 2) the book is now offered from a private collection, in which it has been since the 1960's.



The other work (bound first in this volume) is:
Item 38 detail

PANSA (Martin) *Aurei libelli De Proroganda Vita Hominis Theoretica Specialis, In qua specialius & accuratius De diversarum Complexionum, Aetatum, sexuumque vita, per quatuor anni tempora: De Macrorum & pingvium, peregrinantium, Magnatum, convalescentium ...*, 8vo, title, 7 ff. preface, 5 ff. contents, 294 ff. (some leaves misbound between 11-20, several leaves misnumbered; some browning), woodcut ornaments and large colophon device on final page, Lipsiae, T. Shurer, Excudebat Nicolaus Ball, 1616. This is the third of four parts published between 1615 and 1620.

Like Fludd. Pansa (1580-1626) was a medical man, town physician at Breslau, and a follower of the ideas of Paracelsus.

35. [FONTHILL / MOVING DIORAMA of PLYMOUTH BREAKWATER, etc.] New Theatre Royal, Drury Lane. This Evening, Friday, January 2, 1824 . . . the Comedy of the ROAD to RUIN [details of the cast] To conclude with (for the 7th time) a New Grand Comic Christmas Pantomime, called HARLEQUIN and the FLYING CHEST or, Malek and the Princess Schirine. . . [details of the cast etc.] The Following is the Order of the Scenery . . . Scene 6 FONTHILL ABBEY & GROUNDS Roberts. Scene 7 King Edward's Gallery at Fonthill Roberts . . . Scene 10 A MOVING DIORAMA . . . The PLYMOUTH BREAKWATER . . . Tomorrow, The Opera of Ataxerxes . . . On Monday . . . Kenilworth . . . On Tuesday . . . Guy Mannering . . . [London], A. Tabby, Printer, Theatre Royal, Drury Lane, 1824

£275

A rare piece, printed on one side only over two foolscap sheets, announcing the evening's entertainment for January 2nd, 1824. The University of Kent, Theatre Collection, has a similar broadside (1 sheet only, apparently), from the first day of the pantomime, i.e. Dec. 26th, 1823. COPAC locates a single copy (Cambridge) of the 2nd [?] edition of the libretto, of 24 pages, and our broadside relates that a libretto was indeed available to the audience, price 10d, with a "Key-Plate of the Diorama . . . Price 10d".

The "Road to Ruin" does not refer to the collapse of Beckford's massive octagonal tower at Fonthill, although the collapse was imminent, occurring within the year, but to Thomas Holcroft's famous Gothic novel. "Harlequin and the Flying Chest," which in turn was loosely based on Weber's "Eastern Tales." We surmise, then, that the references to Fonthill resulted from the vast publicity attaching to Beckford's contemporaneous near bankruptcy, and the subsequent auction (in 1823) of part of the contents of Fonthill, and the concomitant sale of the Fonthill Abbey estate itself: events which afforded a fascinated public considerable access to the private domain of one of England's greatest



and notorious eccentrics, and hitherto one of the wealthiest. It is interesting to note that the playbill announces the performance of two plays by Walter Scott, likewise in the throes of bankruptcy.

Finally, the playbill, in a weirdly prescient way, also announces "A Moving Diorama Intended to illustrate by a succession of perfectly novel and mechanical Panoramas and Views, that great national undertaking, the Plymouth Breakwater . . ." Begun in 1812, the breakwater was severely storm damaged in 1817 . . . and again in the year heralded by this playbill, 1824.

36. GIBBON (Edward) [a pen and ink wash view of the historian's house at Lausanne]



English School, ca. 1824
£240

a pen and ink wash of the historian's house at Lausanne, pencil inscribed verso, but without date or name, 7.5 x 9.9 inches, within wash border

Inscribed on the verso: "House of Gibbon the Historian at Lausanne." The view is from the road, with a mountainous background, and probably differs little, at this date, to when Gibbon was there. The

house in question, known as “**La Grotte**” attracted literary types. Voltaire had considered renting it in 1754. In 1778 Gibbon’s friend Deyverdun inherited the property from an aunt, and a few years later, around 1783, he and Gibbon took up residence there. And it was here that Gibbon famously completed and revised his famous *Decline and Fall*. After his death, Mme. Grenier lived there from 1803-1831, enduring hordes of English and other tourists (including Byron and Shelley in 1816) who removed twigs, soil and anything they could, as souvenirs. What wasn’t taken by tourists was finally demolished to make way for Lausanne’s Central Post Office, in 1897.

Two further ink and pencil sketches by the same hand give a little context. One, an Alpine scene, is captioned “Minster, Sept. 4th 1824” and the other is captioned “Lake Lawertz [Lauerz?], Sept 7th.”

**37. [ETTY (William) artist:] GILCHRIST (Alexander) Life of William Etty, R.A., London, David Bogue, 1855
£100**

2 vols, 8vo, litho portrait, half-title discarded, pp. (iii)-xii, 367 (1); pp. vii, 343 (1), rebound in later quarter morocco (worn; chipped/ amateur repair at head of spine)

With two signed, autograph letters:

1) 1 p., [undated], Etty to George Jones, Keeper, of the RA, re framing and Etty’s two small pictures of Jean D’Arc. Pasted to f.e.p.; with a carte-de-visite photo-portrait of Jones by John & Charles Watkins.

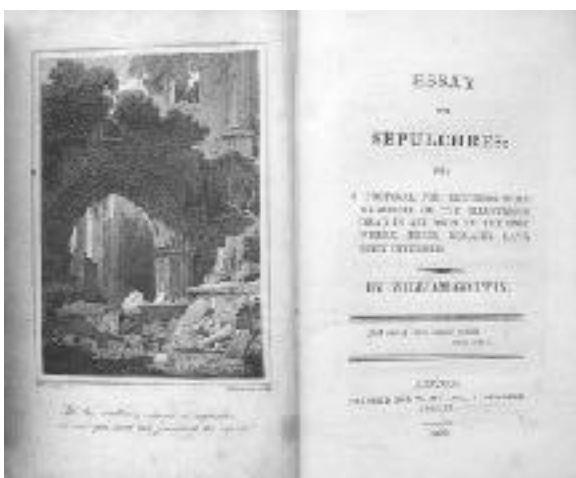
2) 2 pp., dated 4th Nov. 1840, Etty to Isaac Brandon re the authenticity of his friend’s Old Masters. Tipped onto an old end-paper.

Plus a carte-de-visite photo portrait of George Jones.

Ex-libris bookplate of L.J.Lloyd.



**38. GODWIN (William) An Essay on Sepulchres, or, a Proposal for Erecting some Memorial of the Illustrious Dead in all Ages on the Spot where their Remains have been Interred, London, Printed for W.Miller, 1809
£180**



12mo, engraved frontispiece, pp. xii, 116, cloth-backed boards (worn, dusty covers)

First Edition. Godwin here contends that (for the creatively imaginative) burial sites, tombs, and memorials of the great and good are of signal importance, but that little thought has gone into rendering them pleasant or accessible, or into recognising them as places in which to commune with the spirits of the departed. For example, he points out the arbitrary nature of memorial monuments in Westminster Abbey, with important historical figures often absent, or obscured by the large and imposing monuments of relative non-entities. This little work was allegedly the favourite book of the author's daughter, **Mary Shelley**, and perhaps explains her propensity for lingering around in graveyards.

39. GRANVILLE (A.) publisher: A View of Plymouth-Dock, Plymouth and the Adjacent Country, Being A Description of every Object in the Vicinity that can Interest the Stranger or Tourist. In Two Parts . . . , Plymouth: A. Granville & Sons, 1812 £200

12mo, folding engraved map frontis., pp. viii, 130, 6 (Appendix / Addenda), untrimmed in original publisher's printed boards, (spine chipped with two sections of loss: half inch near the top; two inches at foot)

Anderson, p. 91. A rare guide to Plymouth at the height of the Napoleonic Wars, with excursions up the Tamar (past Saltash, hulks and prison ships) up to Pentilly Castle and beyond. The latter part of the guide also takes in nearby Cornwall, including Callington, Liskeard, Launceston, etc. Provenance: "W. R[ooke], Plymo. Aug. 7th, 1813."

40. GRAY (Elizabeth Caroline, Mrs. Hamilton) Tour to the Sepulchres of Etruria in 1839 London, J. Hatchard and Son, 1840 £475

8vo, title, 2 ff., pp. 507 (1), hand-col'd engr. frontispiece, 24 plates (of which one large, hand-col'd; all with original tissue guards save the large plate), contemporary claret-coloured morocco, spine richly gilt, (slight foxing of the untrimmed fore-edges, and occasionally elsewhere), t.e.g.

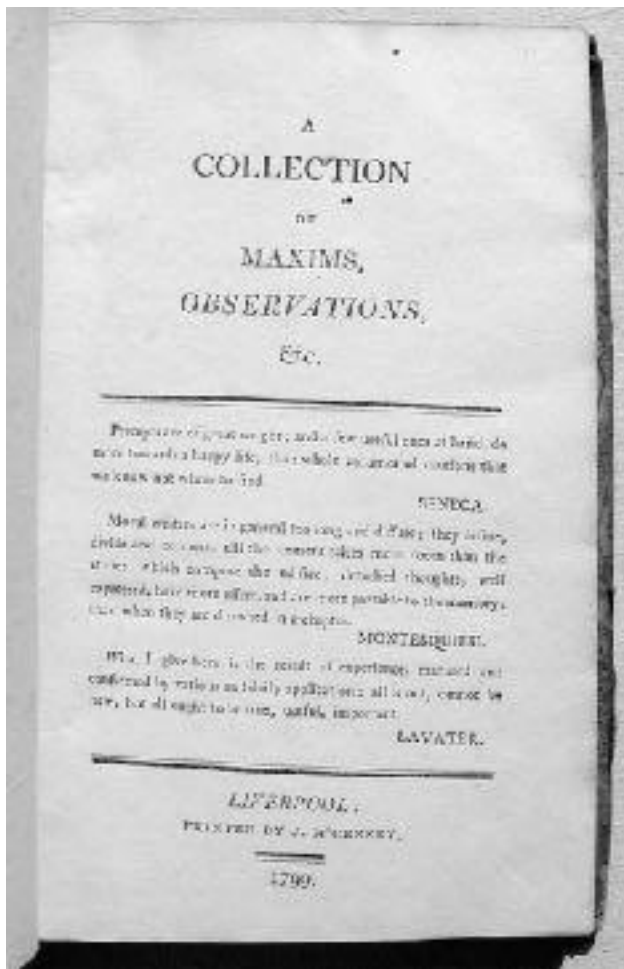
First Edition



Items 67 & 40

41. GREG (Hannah, Mrs, née LIGHTBODY) A Collection of Maxims, Observations, & c., Liverpool, Printed by J. M'Creery, 1799 £375

12mo, 2 ff., pp. vii (i), 134, contemporary half calf (worn, upr. board nearly detached; micro wormtracks in and touching the text intermittently pp. 87-107)



ESTC locates **a single copy**, at the British Library. The work was republished in expanded form as “The Moralist,” in 1800, and again in 1804, entitled “The Monitor”.

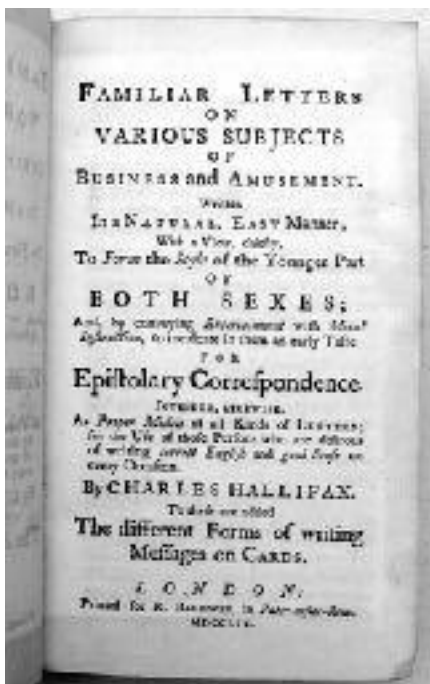
The introduction explains that the authoress collected texts she thought would be useful to the education of her many children and grandchildren, reading extensively during long illness in order to do so. Most of the collection is along predictable lines, organised into chapters such as “Prudence” “Manners” “Principle,” etc., drawing on the usual sources such Chesterfield, Samuel Johnson, or simply “Dic[tionary] of Quo[tations].” Quite a few of the texts are of her own composition, and occasionally she has cast her net wider, hence, at p.49, a quote from **Mary Wolstonecraft**. This sort of collection is what one might expect to find in a manuscript common place book of the period, and is interesting from the point of view of what a woman of the times thought noteworthy. However, the authoress states that she went to print because of her difficulty in writing (due to illness), and because she needed a number of copies to fulfil her stated purpose of providing an intellectual legacy for her offspring, although she also states that the book is “not intended for the public,” which suggests a very limited print run. She certainly had the means to go to press, for Hannah Lightbody was not an ordinary woman, nor was she in a normal situation.

In 1789, Hannah Lightbody (1766-1828) married the Belfast-born industrialist Samuel Greg, and was to bear him six daughters and seven sons, all of them imbued with her concerns for social welfare, health and education. Already wealthy, Greg had set up his (nationally important) Quarry Bank Mill, in Styal Cheshire, along modern entrepreneurial lines, embracing the factory system, including housing for the workers in the shape of a “model” village. Hannah, a Unitarian, had strong religious and social views which could not be expressed through politics (which was still barred to women), but her influence was clearly felt via her husband and sons, who added social welfare to their business concerns.

Of the children (4 of whom entered the family business), Elizabeth married William Rathbone V, social reformer and merchant, of the Liverpool mercantile family. Following the 1832 cholera outbreak, Elizabeth co-founded the first public baths in Liverpool. She went on to assist William Forster in the formulation of the 1870 Education Act. Robert Hyde Greg (1795-1875), as well as having interests in astronomy (the family had built an observatory at Caton), became prominent in politics, briefly becoming MP for Manchester in 1839. John Greg (1801-1882), responsible for several of the family mills, also became alderman and mayor of Lancaster. William Rathbone Greg (1809-1881), a Free-Trader and supporter of the Anti-Corn Law League, retired from the family business in 1850, he also became Comptroller of Her Majesty's Stationary Office in 1864, and a prolific essayist and pamphleteer [see note of his book, below]. Samuel Greg Jr. (1804-1876), took over the Bollington Mill on his father's retirement in 1832. Despite setting up numerous social institutions (and experiments), his introduction of new machinery in 1846 caused serious trouble and, broken, his early retirement. He went on to become President of the S.P.C.K. [see note below, about one of his books].

Provenance: inscribed in ink on the f.f.e.p., **Agnes Pares (née Lightbody), the authoress's sister.** Agnes Pares (1761-1812), married John Pares (1749-1833), of Hopwell Hall, banker, merchant and manufacturer.

With this work, and from the same source, two later association copies; 1) GREG (Samuel, Junior) A Layman's Legacy in Prose and Verse. Selections from the Papers of Samuel Greg [Junior]. With a Brief Memoir. Compiled and Edited by his Wife and Daughter. Second Edition. Revised, 8vo, portrait frontis., pp. viii, 336, cloth, London, Book Room, 1886. Owner name of Margaret L. Greg, Lee Hall, Priestbury; and descendants. 2) GREG (W.R.) Enigmas of Life, . . . With a Prefatory Memoir Edited by his Wife. Twentieth Edition., 8vo, pp. cii, 312, cloth, London, 1905. Owner name Alex Greg, Oak Cottage, Styal, 1905.



42. HALIFAX (Charles) compiler / editor: Familiar Letters on Various Subjects of Business and Amusement, Written in a Natural, Easy Manner; with a View, chiefly, to Form the Style of the Younger Part of Both Sexes; and, by conveying Entertainment with Moral Instruction, to inculcate in them an early Taste for Epistolary Correspondence. Intended, likewise, as Proper Models of all kinds of Letters; for the Use of those Persons who are desirous or writing Correct

English and Good Sense on Every Occasion. By Charles Hallifax. To these are added the different Forms of writing Messages on Cards, London, R. Baldwin, 1754
£450

12mo, half-title, title, 1 f. ded'n., pp. xviii, 26, 288, woodcut ornaments, contemporary calf gilt (worn: joints cracked, head of spine chipped, old repair to foot; some foxing)

First Edition. ESTC locates 5 copies: BL, C (St.John's), O (Hertford); Yale (Beinecke); Stanford. Peculiar binder's fault at pp. 275-8, whereby part of an additional copy of the title-page has been bound in at an angle!

The work is designed to supply examples of letters (and replies to them) catering for all manner of situations. Letter LXXI, for example, is "From an Aunt in the Country to her Niece [Betty], Apprentice at a Warehouse in London, on hearing of her Imprudence.." We learn: "Mr Needham is just come from London, and he says he was several times at the Shop but never found you there; but, on the contrary, that he never was in any Place of Idleness and Pleasure but he met with you. When he was at Greenwich Park, Betty was strolling down the Hill with a Sweetheart at each side and one before her: When he was at the Place where the Man dances upon the Wire, there was Betty eating Shrimps with a Young Man with a silver Tassel to his Hat: When he was at the Chelsea Maquerade, there was Betty among the People at the Road-side seeing them go; and he says, he is told that your young Sparks that take so much Notice of you, pay People for going on your Business, and so get you to these Places. . . . Dear Betty, I am under great Concern . . ."

In the introduction, Halifax maintains he is simply the compiler and editor of the letters, and that he obtained them from a variety of sources. Whatever the case may be, many of the letters provide interesting details and an insight into how all manner of situations were perceived and dealt with at a distance.

43. [GIRL'S EDUCATION / CALLIGRAPHY / BAWDY POEM, etc.]
HARRIS (Elizabeth) Elizabeth Harris her Book / God give her grace herein to
look / And not to look but understand / Learning is better than House or Land /
For when house & lland are gone and spent . Then Learning is most Excellent,
[South Molton, Devon?] 1750

£975

4to notebook, 88 pp. [n.n.] in a consistent hand, a further 9 pp. [n.n.] verse & pen trials by diverse hands, original full vellum binding (binding a bit grubby, ink initials and date 1750, covers a bit bowed, some leaves near the back torn out)

A very charming and typical example of a student's manuscript calligraphic "numeration" or maths lessons text, in this case, unusually, a girl's. Most of the caption headings involve elaborate penmanship, incorporating birds, fish, hidden faces, flowers, etc, with some of them dated 1749.

The back of the book carries a few pen trials and even caustic comments, presumably by Elizabeth's brothers Joseph and William Harris. Among the other material, two poems: 1) "The Outlandish Lady's Love to an English saylor in the Isle," First 4 lines: "From the Isle of Wight she was brought to Light / A Young Virgin born of Noble Blood / Dress'd in man's attire, she did enquire / After her true love, twas understood . . ." At the head of the same page, in another hand: "August ye 27th yew went to



ram,” and below, in the flourishing hand of Joseph Harris: “Eliazabeth Harris / Not her hand / Not her pen / Not her ink / ? ere say nothing.”

44. HERVE (Peter) How to Enjoy Paris; being a Complete Guide to the Visiter [sic] of the French Metropolis, And equally calculated for the Entertainment and Information of Persons who, without visiting, are desirous of becoming acquainted with the Beauties of Paris, the Antiquities, Paintings, Theatres, Literature, Politics, Manners of the Inhabitants, &c. &c. of that City: To which are added a chronological Account of the History of France, from the earliest to the present period; and a Biographical Dictionary of eminent French characters. London: Printed For the Author, and Published by M. Egerton, 1818



£140

2 vols, 8vo, title, 4 ff. subscribers, pp. 346; title, pp. 2, 403 (1), untrimmed in publisher's original boards (spines extensively chipped)

Second Edition. Surprisingly rare. COPAC give a single location (BL) for the First Edition, of 1816, and only two locations for this edition (V&A; Trinity, Dublin).

The subscribers list is quite extensive, and largely comprises women, often with an order for multiple copies. By 1818, and following the long Napoleonic period when travelling was difficult if not impossible, Paris became the go-to place, for women especially. One imagines that, in preparation for their journey, the women and presumably the children and attendants for whom they ordered extra copies, read the book to death and simply discarded it when done.

45. H[OBBS], T[homas] The History of the Civil Wars of England. From the Year 1640, to 1660, [London,] Printed in the Year 1679
£1,650



8vo, 1 f. blank, title, pp. 104, 103-286, contemporary calf (acceptable wear and scuffing; two small worm entry holes to spine, and very small worm holing, intermittent, at extreme inner margin; rear free end-papers lacking), one front free endpaper & plain paste-downs with ms. additions [see note below]

A mellow copy in a plain contemporary calf binding, with **manuscript additions** raising this copy above the norm. Wing H2239, but one among a number of variant and pirated editions. This copy has mispaginations at pp. 130/1 [recte 132/3], 272-279, etc. Register errors noted in some copies, K2 & L3, are correct in this copy.

Early owner name of Thomas Lyle on title, with possibly an earlier name erased. Contemporary manuscript verse on front paste-down and recte of front blank of a distinctly Royalist leaning [see note below], rear blank or end-paper gone; further ms. material on rear paste-down.

On the front paste-down is a version of James Shirley's "**Death the Leveller**," but with variations in the wording, with "bleed to death" instead of "creep to death," etc. On the opposing page are further verses, including what appears to be a variant of part of "An Epitaph upon King Charles I," attributed

either to James Howell or John Hewett, but omitting any reference to the King, and adding two lines that do not appear in the usual version.

46. [PLYMOUTH & ENVIRONS] HOXLAND (E.) publisher: The Plymouth-Dock Guide; or, Authentic Account of the Rise and Progress of that Town, with the Dock-Yard: Containing a Description of the Fortifications, Churches, Government, Markets, Play-house, Assembly-rooms, Prospects, Pleasant Rides, Buildings, and Whatever is worthy of Notice in the Towns and Villages surrounding it, as Plymouth and Garrison, Plympton, Saltram, Tavistock, Mount Edgecumbe, Cawsand, Millbrook, St. Germans, Port Eliot, &c. Likewise the Times of coming in and going out of the Mail Coaches, Diligences, Waggons &c; To which are added, Distances of Roads from Plymouth-Dock to several of the principal Cities and Towns in England, especially such as are West of London, Plymouth-Dock, Printed by and for E. Hoxland [ca. 1806] £300

12mo, pp. 86, marbled boards (later cloth spine)

Unspecified but probably the third edition of this guide by Hoxland, which first appeared in octavo format in 1792 (64 pp., ESTC gives Boston; COPAC adds Glasgow, NLoFS, York), reprinted in 1796 (ESTC gives Exeter & Oxford; COPAC adds Glasgow, Sheffield, York), with this one appearing, in twelvemo format ca 1800, according to COPAC, which gives 2 locations: BL & National Trust. All three issues are therefore very rare and do not appear in Anderson.

Internal evidence suggests that this revised edition of the guide might be a little later than 1800, since it details [pp.12/13] as "lately erected" the Plymouth - London (optical) telegraph system which was completed in 1806.



47. [ANOMALOUS TOPOGRAPHICAL WORK / GEORGE ALLAN] [HUTCHINSON (William)] The History and Antiquities of the County Palatine of Durham, Darlington, M. Appleton, n.d. [1794 / ca. 1815?] £340



4to, title-page, index leaf, pp. 358 (+ 33-344 bis), register runs A-Zz[3], with "finis" on last page, 13 engraved plates, 9 engraved vignettes, 15 woodcuts in the text, early 19th c. red-stained half calf, marbled boards (rubbed / scuffed / worn; repair to tears verso the title and index ff., index f. with frayed margin; occasional foxing)

The production of Hutchinson's magnum opus was painstaking and troubled. The three volumes of his original work appeared at long intervals (vol. 1 published 1785; vol. 2 1787, vol. 3 published Carlisle, 1794), during which time he fell out, and became engaged in a long-running lawsuit, with his Newcastle publishers. En fin, of the thousand copies printed, he was unable to find anything like enough purchasers. He sold 400 copies to Nichols, but the fire of 1808 at Nichols's warehouse destroyed the stock. A three volume quarto edition (with hardly any plates) appeared in 1823, with an octavo edition the same year.

Hutchinson (1732-1814) had worked closely with George Allan, making extensive use of Allan's manuscript collections, and issuing two addresses to subscribers for his work (Lowndes, Appendix, p. 209, nos. 99 & 101), from Allan's private press, known as the **Darlington Press**.

The present work appears to be volume 3 of Hutchinson's 'History,' with an unrecorded title-page and index leaf, and without any other prelims. One W. Appleton was active as a bookseller in Darlington in the late 18th century, and we have found other material published by M. Appleton, presumably his successor, in Darlington in the early 19th century.

Further research is required to establish links, if any, between George Allan's private press, and the Appletons. But it would not be unreasonable to suppose that the Appletons had a role in distributing Allan's works, at the very least. We may further presume that M. Appleton obtained unsold copies of (most of) volume 3 of Hutchinson's work, simply supplied a fresh title-page and index leaf, and then issued it as a stand-alone volume as here.

The illustrations which appear in the present work conform to Upcott. Interestingly, most of the plates predate the original publication, and as well as having dates mostly between 1779-1782, the majority were either engraved or designed and **engraved by 'Bailey'**, whose quite distinctive work also features in the publications of the Darlington Press.

48. [INDIAN BOTANY] [ANONYMOUS] The Table Fruits of India, Calcutta, Printed and Published by Ballin & Co., 1842



£7,750

folio, [15 x 10.5 inches], 16 ff. letterpress, 16 fine colour plates (hand-col'd lithographs), facsimile wrapper for title, fine contemporary green morocco gilt with onlays (some old rubbing and minor scuffs to the binding; rebaked to style; minor very small repairs to f.e.p. corner and extreme corner of fist 2 ff.; some finger and other minor marks to text or plate margins), a.e.g.,



Extremely rare, and not noted in the usual bibliographies. The work was originally published in parts, but only four ever appeared, each with 4 plates and letterpress. Without further evidence, we can only surmise that at least one further part was intended, in which, at the very least, a title-page

would have been issued. As it is, the title and publishing details come from the parts wrapper, since none of the plates have a publication line.

Worldwide, we have only traced three copies, all in UK in institutions: 1) Natural History Museum. 2) Kew Gardens. 3) British Library. Of these, the Natural History Museum Copy (Rothschild collection) is in poor condition and has only 12 of the plates; the Kew copy has the full complement of plates and original parts wrapper; the British Library copy has the full complement of plates, but (like our copy) has a reproduction of the original wrapper. We have traced a further 2 copies through auction, both Sotheby's: 1) the De Belder copy, Lot 12, 27th April, 1987. 2) Library of Robert & Maria Travis, 26th May, 2005, rebound and with minor repairs noted, £6,600.

The TEXT: each of the sixteen letterpress leaves are printed on one side only; each of the leaves is headed with the fruit's name in English, with the Latin, and Hindu and Bengalee names on the next line. The sixteen texts are characterized by quaint use of language, and a lively and amusing discussion of each fruit, its history (whether indigenous or of foreign origin), uses (medical and other), difficulties of growing, what the authorities have to say, national and other attitudes to fruit,



their appearance, taste, preparation, etc.

The PLATES: none of the plates carry captions or imprints, but are paired with their letterpress leaves. Each of the plates have a barely discernible lithographic base, and have been intensely, expertly and realistically hand-coloured. Moreover, the blemishes one might expect to find in nature on a typical example of a fruit, either to the leaves or the fruit itself, have been faithfully rendered. In order of their appearance, the fruits are: (1) The Pineapple, (2) The Custard Apple, (3) The Mango, (4) The Loquat. (5) The Plantain, (6) The Lichi, (7) The Pumplenose, (8) The Papaya, (9) The Sour Sop, (10) The Bair or Egg Plum, (11) The Jack, (12) The Star-Apple, (13) The Pomegranate, (14) The Guava, (15) The Melon, (16) The Jamrool. We have illustrated the Pomegranate [see front cover], and 1) the Jack, 2) the Papaya, and 3) the Pumplenose.

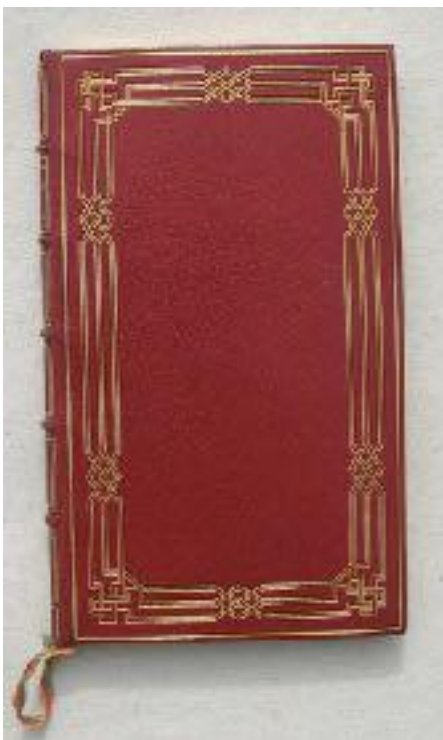
The BINDING is approximately contemporary: a small printed ticket for Marshall, Bookbinder, 21 Edgware Road, [London] is on the front paste-down; the front cover [see illustration] is of unusual

design, with wide gilt roll-tool borders, the corners with coloured morocco onlays, and a gilt central design, with coloured morocco onlays; the back cover has a wide gilt roll-tool border within gilt fillets; the book has been respined to style, but we have retained the original spine pieces which show the original gilt lettering of the spine, i.e. Table Fruits of India. The endpapers, i.e. the paste-downs and f.f.e.p.'s consist of French-style glazed pale-yellow paper with multiple gilt stars. Although the binder's ticket suggests a London origin for this binding, it is most unusual, and but for the ticket we would suggest an Indian origin, since the tooling is not unlike Indian examples of this date that we have seen. One possible explanation for this might be that the book may have arrived loose from India within what would have been a leather desk blotter, and the owner then used Marshall to turn it into a book.

PROVENANCE: contemporary engraved armorial ex-libris bookplate for James Duncan Mullens. Of Mullens we have discovered very little, except that he lived in Piccadilly, and in 1841 married Louisa-Maria, relict of William Turner, of Calcutta.



49. JANIN (Jules) *L'Amour des Livres*, Paris, J. Miard, 1866 £850



8vo, half-title, title printed in red and black, pp. 61 (1), 1 f. colophon, etched frontispiece & 2 etched plates by J. Chevrier (dated 1875, 1876, 1875) very fine red crushed morocco by Chambolle-Duru (signed in on the turn-in), covers bordered with triple double-ruled gilt interlacing geometric fillets, spine gilt in compartments, marbled end-papers, a.e.g., silk marker

An exceptionally pretty copy, Large Paper [16.5 x 9cms]. Printed for Miard by Bonaventure and Ducessois of Paris, and limited to 204 copies (200 on papier vergé; 4 on vellum). The plates, not called for but entirely appropriate, are dated a decade later than the book, i.e. mid-1870's, around the

same date as the binding. The last plate has a pencil inscription: “Aux amis fidèles, salut! . . . Marie”. Female (unidentified) bibliophile’s fine circular pictorial bookplate on f.f.e.p.; perhaps the same “Marie” of the plate inscription.



50. [ST

DOMINIC’S PRESS, DITCHLING / PRESTON MANOR, nr. Brighton]
JENNINGS (Sir Arthur) Sir Charles Thomas-Stanford, Baronet . . .



1858-1932 . . . An Appreciation, [Privately Printed for Lady Thomas-Stanford,
by St. Dominc’s Press, Ditchling, Sussex. October 1932]
£200

8vo, pp. [30], unpaginated, portrait frontispiece, original navy blue / black padded limp leather; gilt lettered on upr. cvr., with large gilt armorial badge of a tortoise, with matching silk-lined slipcase, with the title and armorial repeated in gilt

A de-luxe copy of a rare Ditchling item, probably given to Henry Fane, a family member [see note below], and possibly also bound in Sussex, since the Thomas-Stanford's liked to employ local craftsmen. Sir Charles was Mayor of Brighton 1910-1913, M.P. for Brighton 1914-1922, and a Freeman of Brighton. His family background was in shipping, but commerce little interested him. He travelled quite extensively in South Africa, was a friend of Cecil Rhodes, and met his future wife, Mrs Bennett-Stanford, widow of Mr Vere Fane Bennett-Stanford, in Madeira. Preston Manor was her mother's home, and the couple moved there after a few years in London. It was an ideal location for Sir Charles's burgeoning collection of early printed books and incunabula.

Loose with (and formerly within) the present copy are: i) a printed slip, headed 'Preston Manor, Brighton,' "I beg your acceptance of this book / Ellen Thomas-Stanford." ii) b/w photo of Lady Thomas-Sandford. iii) printed slip, (wrinkled), undated: "Opening of the Thomas-Sandford Museum, Preston Manor." iv) ROBERTS (H.D.) Preston Manor Official Guide, 8vo illustrated booklet, and probably the first such guide, dated 1933 (the year the Manor was made over to Brighton Corporation) and with "Under Revision" printed at the head.

We also offer with this copy (thereby retaining context; i.e. by keeping this little collection together as found), : 1) THOMAS-STANFORD (Charles) The Descent of the Family of Stanford of Preston, Sussex, 8vo, 4 ff., pp. 18, 2 pedigrees (1 large folding), cloth / boards (some splash marks), London, Chiswick Press, Printed for Private Circulation, 1907. Inscribed to Henry N. Fane. 2) [ROTTINGDEAN] THOMAS-STANFORD (Charles) The Manor of Radynden [i.e. Rottingdean] . . . , 8vo offprint, 1921, inscribed to Henry Fane.

51. JOHNSON (Samuel) A Dictionary of the English Language; in which the Words are Deduced from their Originals, Explained in their different Meanings, and Authorized by the Names of the Writers in whose Works they are Found. Abstracted from the Folio Edition, by the Author. . . . To which is Prefixed a Grammar of the English Language. The Eleventh Edition, corrected and revised; With considerable Additions from the Eighth Edition of the Original, London, J. Johnson [et al.], 1799 £200

2 vols, 8vo, [unpaginated], contemporary tree calf, spines gilt ruled, with red title labels and green volume labels (cracking along upr. hinge of vol. 2)

A good, solid set. Engraved armorial bookplate of M. Duncan.

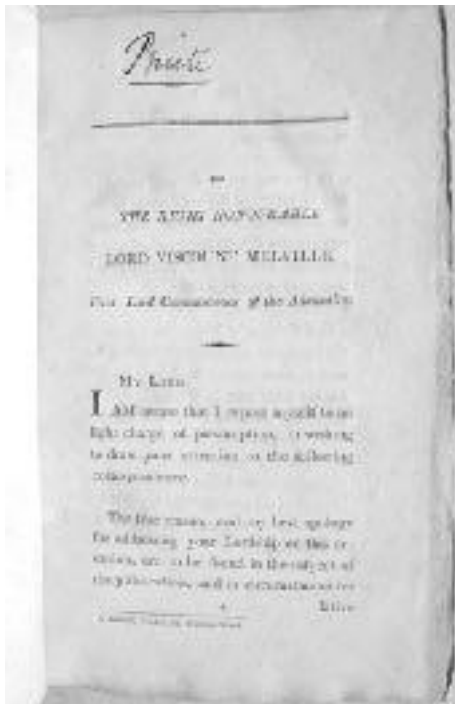


52. [JOHNSTONE (Andrew James Cochrane) or COCHRANE-JOHNSTONE (Andrew James)] To the Right Honourable Lord Viscount Melville, First Lord Commissioner of the Admiralty, . . . [caption title] [London], J. Barfield, Printer, [ca. 1805] £325

8vo, 1 f. blank, pp. vii (i) incl. caption title, 128, untrimmed in later cloth-backed boards

Rare. COPAC locates 2 copies: Warwick & Senate House. Goldsmiths'-Kress 19097. The caption title has inked at the top: "Private".

Under Melville's patronage, Cochrane Johnstone had risen to high office as Governor of Dominica and Brigadier-General of the West Indies. However, with Melville's departure as Secretary of State, he fell rapidly from grace, the victim (according to him) of "the most gross and scandalous falsehoods



... propagated by concealed calumniators ...” More possibly, with the removal of his protection, his own calumnies were starkly revealed. The net result was that after 21 years’ service he found himself back in the UK on a colonel’s half-pay, with his name omitted (by order) from the list of army promotions (to which he insists he was entitled).

Under a shadow as a result of the 1801 mutiny, Cochrane-Johnstone “discovered” that the troops had not been paid. He subsequently brought charges for embezzlement, etc., against Major John Gordon of the 8th West-India Regiment (then commanded by Cochrane Johnstone). Gordon fled, and later brought counter charges which took time to surface. The present work details the letters which passed between the relevant parties in 1803/4, and is revealing of procedure, as well as casting a light on the actual goings on; the book is addressed to his patron, Lord Melville.

Cochrane-Johnstone was born in Edinburgh in 1767, married an heiress, and on her death took up office in the West Indies. After the controversy detailed in the present work, he was again involved in scandal and removed from public office for his part (bribery and fraud) in the Great Stock Exchange Swindle of 1814.

53. JOPLIN (Thomas) An Essay on the General Principles and Present Practice of BANKING . . . , London, Printed for Messrs. Baldwin, Cradock, & Joy, 1827 £275



8vo, pp. xx, 200, untrimmed in original boards, 4 fine engraved plates, (boards and spine worn, end-papers very browned, some pale foxing, incl. to plate margins)

Sixth Edition, with an extended Preface detailing developments since the "Panic" and previous editions. With all four plates (usually missing), and **INSCRIBED "From the Author"** at the top of the title-page.

54. LEAF (Munro) Ferdinandus Taurus, a Munro Leaf conscriptus, a Roberto Lawson depictus, Latine ab Elizabetha Chamberlayne Hadas redditus, Londinium, Hamish Hamilton, [1962]

£50

sm. 4to, 36 ff. [n.n.], illus. throughout, pictorial e.p.'s, pict. cloth, pictorial dustwrapper (price clipped; one corner slightly bumped, otherwise very good and clean)

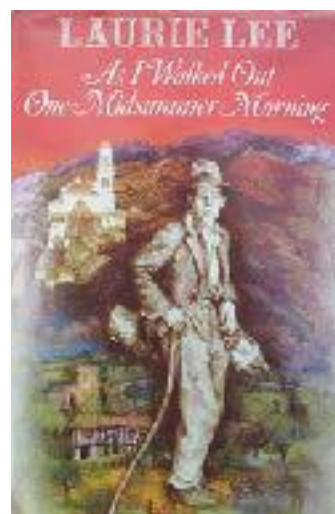
The English edition was first published in America, in 1936. First UK Edition of the Latin version; the USA edition, same year, is noted (p.221) in: Aegidius Tonsor, "Petrus Cuniculus, Donaldus Anas, et al.," *The Book Collector*, Summer 2014. [see illustration inside front cover]

55. LEE (Laurie) As I Walked Out One Summer Morning, London, Andre Deutsch, 1969

£80

8vo, clo., d.w., (pale foxing to fore-edges and some pages)

First Edition. **Presentation / association copy** from the year of publication, inscribed: "To Gordon [Court], - the **master bookseller** - with thanks & best wishes from Laurie Lee 26 Sept. 1969." Gordon Court was a well-known bookseller in Cheltenham.



56. LOFRASSO or FRASSO (Antonio da lo.) Los Diez Libros de Fortuna de Amor, divididos en dos Tomos; . . . Donde hallarán los honèstos, y apazibles Amòres del Pastor Frexano, y de la hermòsa Pastora Fortuna; Con mucha variedàd de Inveciònes Poèticas Historiàdas. Y la fabrosa Història de Don Floricin, y de la Pastòra Arhentine, Y una Invenciòn de jùstas Reàles, y tres Triumphos de Dàmas. Dirigidos A Mi Señora Doña Emilia Mason . . . , [London] Londres, Henrique Chapel, 1740

£850

2 vols, 8vo, title, pp. xvi, 2 ff., pp. 328; title, pp. 362, 1 f. [address respecting this work, see note below & illustration] engraved portrait frontispiece, 10 engraved plates by C. Mosley after Gravelot, woodcut ornaments, 3pp. catalogue of books at the end of volume 2, contemporary calf, red lettering pieces (slightly rubbed, joints very slightly cracked; contents clean)





A very nice copy of the **Sole London Edition**, preceded only by the original edition published in Barcelona in 1573. This work is, in its essentials, a pastoral novel by the Sardinian born poet, writer and soldier, who had moved to Spain. Lowndes, p.836, quotes a passage referring to this book in Don Quixote, Book 1, Chapter 6: "By the holy orders I have received, said the priest, since Apollo was Apollo, the Muses the Muses, and the Poets the Poets, so humourous and whimsical a book as this was never written; it is the best and most singular of the kind that has ever appeared in the world; and he who has not read it, may reckon that he never read anything of taste." Later commentators (cf. Brunet) have suggested that Cervantes was employing irony.

The publisher, however, in a leaf at the end of the second volume, takes it at face value, and adds: "This individual book is **one of the greatest rarities in the Spanish tongue; being almost as hard to find as the Philosopher's Stone . . .**"

This edition, the only other early one we can find aside from the original of 1573, was edited by Pedro Pineda, a Spanish lexicographer and literary editor who had taken up residence in London, ca. 1717. His English / Spanish Dictionary and his Method [of learning Spanish] were both placed on the Index of 1755. As in his other works, the dedication in this work is to a high-born Englishwoman, in this case Emilia Mason. As usual, the title-page to volume two has a different title: 'Los Cinco Ultimos Libros de Fortuna de Amor . . .'

Cohen / De Ricci 648 notes the fine illustrations: the portrait by C. Mosley, and the ten plates engraved by him after designs by Gravelot. Charles Mosley (b. Staffs, 1713; d.1756, Covent Garden) was an engraver and printseller. In 1749 the King's Messenger's raided his shop and confiscated several of his prints, on the grounds of obscenity.

Lofrasso's work is rare in commerce, and only moderately represented in institutions. ESTC locates copies at BL, O (Taylor, All Souls, Worcester), CUL, NL of Wales, John Rylands; Folger, Harvard, Unis of Miami, Michigan, & Texas. Worldcat adds: Uni of Sassari, BN Madrid, BN France, Berlin, Hamburg & Göttingen. Palau 94 692. Salvá 1815. Heredia 6029. Ticknor III p.45.

57. [MANUSCRIPT NOVEL] [The Murder of Colonel Richard Hilton],
s.n.s.l.s.a [ca. 1820]
£245

*Sm. 4to, pp. [55], later period-style cloth, leather label
on upr. cvr:*

A densely worded manuscript, on paper watermarked 1816. The manuscript was evidently (from the changes in



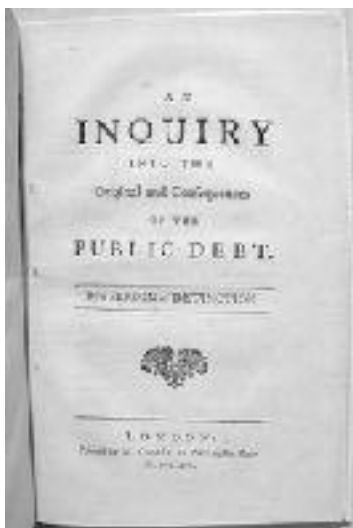
ink, size of writing, etc.) written fitfully over a period of time, resulting in some inconsistencies (such as an unheralded name-change of one of the minor characters). Essentially, Col. Richard Hilton is murdered under mysterious circumstances, but supposedly the result of violent robbery. His son, also named Richard goes to live with his uncle, Sir William Hilton, of Hilton Hall, near the village of Stukeley. Here he meets his cousin Mary, and they fall mutually in love and are destined to marry. However, Richard goes off on the Grand Tour, causing Mary deep (and lengthily described) anxiety. En route home, he encounters Sir William's old (and dying) steward, Oliver, who reveals that Sir William is the murderer, and that he made a vow to the dying Col. Richard to see justice done. However, out of loyalty to his master (and various other lengthily described motives) he feels unable to do so, and is ever after haunted by Col. Richard's ghost (and which ghost he roundly tells off for so doing). He further reveals that he hid Col. Richard's belongings to make it look like robbery but young Richard is not to look for said belongings. Young Richard is then in something of a dilemma, how or whether to reveal his knowledge that Sir William, his potential father-in-law, is the murderer of his father. Thereafter, the plot thickens and approaches a denouement, but does not reach it. The novel is well written, with some good set pieces and a few interesting issues dealt with, not least (as noted) the feelings of those left behind by Grand Tourists, and the fear and fury of being relentlessly (for fourteen years) haunted to death.

58. MERRITT (Henry) *Dirt & Pictures separated in the works of the Old Masters*, London, Holyoake, 1854 £60



8vo, [9 x 6 inches] 3 ff., pp. 72, original blue veined 'silk' style cloth, ruled and lettered in gilt, (cloth a bit worn and stained)

Large Paper Copy. UCBA, p.1356. Seminal work on the arguments for and against picture restoration, by an acknowledged expert and consultant to numerous artists and critics, notably Eastlake and Ruskin. Remarkable for its time and still of considerable relevance today. Merritt was **married to the American artist Anna M. Lea**. A few contemporary newspaper clippings (incl. Merritt's obituary from 1878) fixed to f.e.p.



59. [MONTGOMERIE (Alexander, 10th Earl of Eglinton)] *An Inquiry into the Original and Consequences of the Public Debt, by a Person of Distinction*, London, Printed for M[ary] Cooper, 1754 £375

8vo, pp. vv (i), 40, recent full vellum

In this pamphlet Montgomerie explains that although he felt **inspired by Hume**, he felt that Hume had shied away from unpalatable truths, namely the public debt: "It is a gangrene in the commonwealth, and will submit to nothing but amputation," *ibid*, p. vi.

60. [MOORE (Sir John Henry)] *Poetical Trifles*. By *** **** * Bath,
Printed by and for R. Cruttwell, and sold by F.Newbery [et alia], 1778
£200



12mo, 1 f. title, 1 f. contents, 1 f. blank, pp. (3)-63 (1), untrimmed in original marbled wrappers with printed label (priced), (wrappers dusty and rubbed; some very pale waterstaining and spotting to the contents)

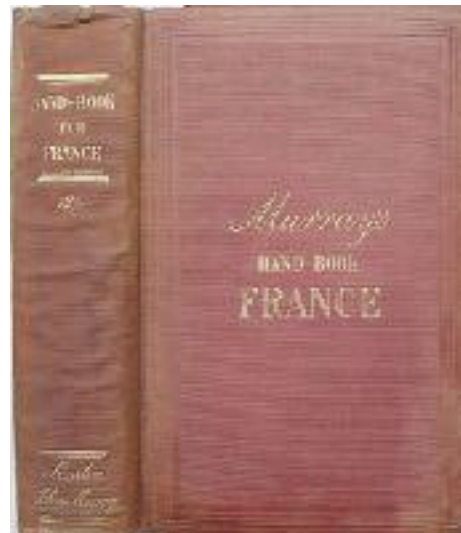
First published the previous year, 1777, under the title: "A New Paradise of Dainty Devices." Two versions under the present title appeared in 1778. The first, like ours, stated as the Second Edition but with page 51 misnumbered, and then ours, apparently a reissue, with conjugate cancel title-page and contents list. ESTC locates copies at the BL, Uni of Pennsylvania, Texas, Otago. Of the previous issue ESTC locates BL, Bodleian, Yale (Beinecke). ESTC gives a third listing, which gives no differentiating details (and so could be either), with locations at BL, John Rylands. A third edition appeared in 1779. Moore died in 1780.

The poet (1756-1780) died aged only 24, but not too young to have fallen foul of the reviewers. The present edition carries his response "Palinode to the Reviewers," sometimes seen as a precedent to the work of later poets on the same subject.

61. [MURRAY (John, III)] *Hand-Book for Travellers in France: being A Guide . . . with Five Travelling Maps*, London, John Murray, 1844
£150

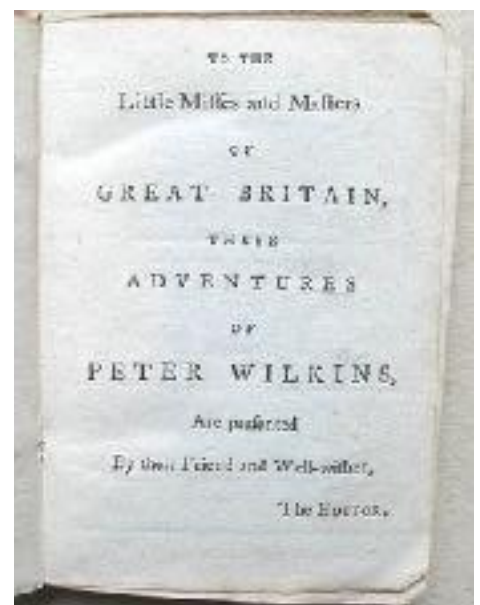
8vo, pp. xxxix, 595 (1, colophon), [+ Advertiser; see note below], 5 maps as called for (including the folding map printed on linen, at the back), printed advertisements for Murray's guide books pasted to front and rear paste-downs, original cloth gilt, spine and both covers lettered in gilt (cloth evenly faded; slight shelf wear; slight fraying of map extremities in one or two cases, and the cloth map with some slight discolouration at the edges and creasing; withal, a very nice copy)

First Edition. Lister 154, attributing authorship to John Murray III, and dating to the year his father died. The rear of the volume contains "The Handbook Advertiser," 24 pages printed on blue paper,



dated on the title: April, 1843, and detailing services for the traveller, including agencies for the transportation of artworks, booksellers, etc. Owner name of "Fane" in ink at the front.

62. [PALTOCK (Robert)] The Life and Adventures of Peter Wilkins, a Cornish Man, taken from his own Mouth in his Passage to England, from off Cape Horn in America, in the Ship Hector. By a Passenger on the Ship, London, Printed for E. Newbery, 1793



£3,250

24mo, pp. 128 incl. woodcut frontis., with a further 12 woodcuts in the text, original Dutch floral paper covers (plain leather reback, ink note on frontis. blank side)

Roscoe J276 (2). An **extremely rare edition**. ESTC locates a single copy at Birmingham (UK). One other copy located in America, at the Ross County Heritage Center, in Ohio.

The text is essentially an abridged version for children of this celebrated imaginary voyage, which was first published in 1751. This little book ticks 4 main boxes: rarity; early children's book; imaginary voyage; aeronautica – cf. Darton, *Children's Books in England*, pp. 114/5, describing the work in some detail and stating it to be “. . . **one of the earliest romances about flying.**”

Condition: The original binding is a bit time-worn, with repairs, and the woodcuts are not strongly printed, but the text is clean and fresh.



Provenance: private purchase / first time on the market for several decades. The early ownership of the book appears to have been all female: the rear end-paper and paste-down carry the following pencil inscription: “Miss Mary Good her Book, the gift of her dear Cousin Henrietta Brent, Nov. 15th 1800. When this you pray think on me and bare me in your mind and be not like the weather cock that turneth by the the wind. He did all this with intelligence [sic] and with assaduity [sic] because he had the interance [sic] of the family of his Heart. I wrote this out of the Book that Miss Mattock is reading in.” The front paste down carries the names, in pencil, of Miss Holland, and Molly.

63. PEARSON (W.) *Rural Beauties*
Twenty Five Prints, Drawn and Etched
by . . . [title from label], [Shrewsbury?
1813?]
£250

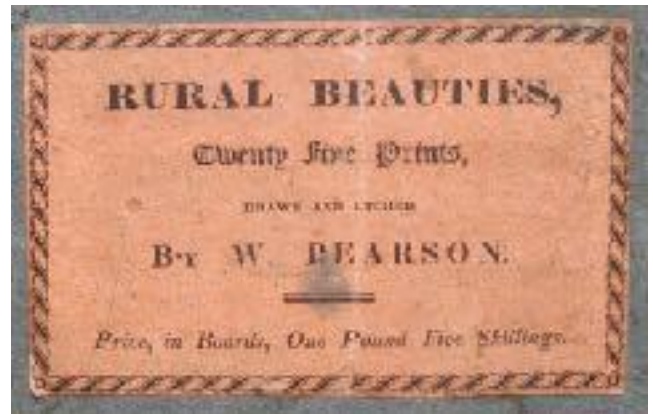
4to, engr. pictorial title & 24 plates (cleaned: the paper left rough but the image area “ironed” smooth; some tears along the plate line repaired, and one tear up through the sheet reaching the platemark), original boards (rebacked, recased) original pink printed label to upr. Cvr

A very rare collection of finely executed views, but the paper (although clean) in a peculiar condition. COPAC locates 2 copies: BL & NL of Wales. Worldcat adds Uni of Delaware.

The images are as follows: Pictorial title-page + 1) Cottages near Salop. 2) Pulley Mill, near Shrewsbury. 3) Mill near Shropshire. 4) Mill at Dauntton Castle, Salop. 5) View near Shrewsbury. 6) Cottages in North Wales. 7) Abbey Mill, Salop. 8) Mill near Condoover,



Shropshire. 9) View near Salop. 10) Mill near Bildewas, Shropshire. 11) Mill in North Wales. 12) View near Sutton, Shropshire [torn along lower platemark - without loss]. 13) View near Church Stretton, Shropshire [tear from outer edge to image - without loss]. 14) Mill near Condover, Salop [tear along lower plate mark - without loss]. 15) Cottages in Cumberland. 16) View near Shrewsbury. 17) Church near Ambleside. 18) Cottage in Cumberland. 19) View in North Wales. 20) Ludford Mill, Ludlow. 21) Ludlord House, Ludlow. 22) Yarley Mill near Bildewas, Shropshire [tear along lower plate mark - without loss]. 23) Cottage in Westmorland. 24) Cottage near Ambleside. 25) Clungunford Church, Salop.

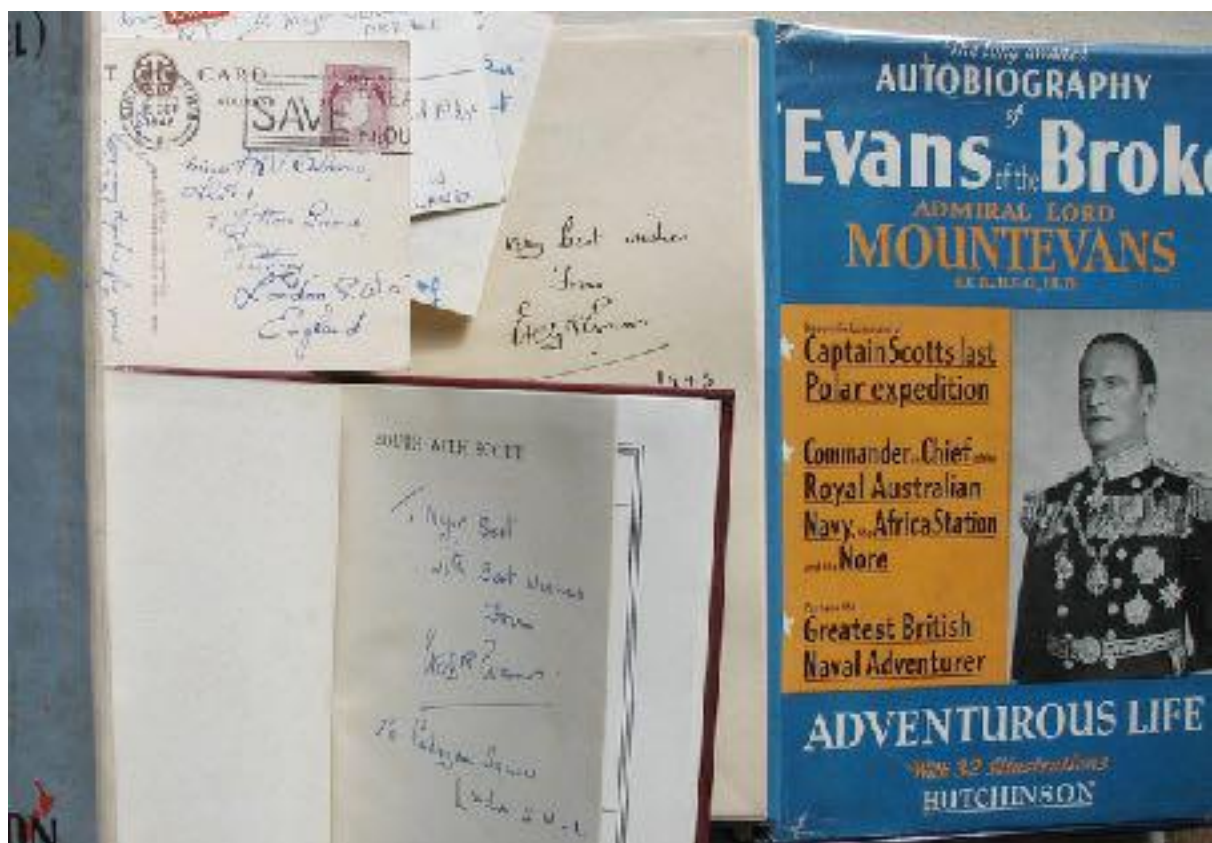


64. [POLAR COLLECTION] a small group of books and manuscript material by or relating to ADMIRAL SIR EDWARD EVANS, LORD MOUNTEVANS £300

A fine little group of material which may have belonged, we surmise, to Victoria Osborne, who worked for Evans alongside (for a while) Col. P.T. Etherton. Both are mentioned in the same paragraph of Evans's autobiography, "Adventurous Life," p. 227, in connection with the tasks they performed between 1940 and 1946.

1) EVANS (E.R.G.R.) South With Scott, sm. 8vo, pp. 318, 4 photo-plates, folding map at back, burgundy leatherette gilt, London, Collins, n.d. Excellent condition. Inscribed: "To Major Best, with Best Wishes from E.R.G.R. Evans, 76 Cadogan Square, London, S.W.1." From the Collins "Library of Classics" series; it is hard to posit a date: possibly 1940's, possibly the book referred to in 2), below.

2) 1 p. a.l.s., undated, Victoria Osborne to Major Best, "I am enclosing the book [perhaps the one referred to above] promised to you by Admiral Sir Edward Evans. The delay has been caused partly



by the deferred delivery of the books but mostly through my job with the Admiral finishing with the end of the war. . . Please forgive the delay - my fault. The Admiral never breaks a promise."

3) postcard, printed in blue with photo-portrait of Evans on the address side, the verso part printed up: "Election of Chamberlain of London. Candidature of Admiral Sir Edward Evans, K.C.B., D.S.O., L.L.D., Mr Brother Liveryman . . . " SIGNED by EVANS at foot, and addressed in his hand to Maj. Best. Postcard dated and franked 29th May 1945.

4) postcard printed in blue, large letters: "Please Vote for Admiral Evans who was London's Regional Commissioner during her Greatest Ordeal." addressed verso in pencil to Major Herbert Best, probably in Evans' hand.

5) EVANS (Admiral Edward) British Polar Explorers, 4to, col. illus., dec. boards, d.w., 1st Edn., London, Batsford, 1943. Excellent condition. INSCRIBED: "To Victoria [Osborne], With very best wishes, E.R.G.R.Evans, 1943."

6) EVANS (Edward, Lord Mountevans) b/w postcard of Norwegian mountainous winter landscape, "Golaa, Harpefoss, Gudbrandsdalen, Norway, 15 April /46 from Admiral Lord Mountevans. My Dear Victoria, This is to bring Greetings from our Mountain Home. It was from here that I went Northward to meet the King and Government six years ago. The mountain on the left is called the 3 Sisters. We are having a lot of ski-ing and heaps of Sunshine. Love from us both." together with an unidentified p/c and a letter to Evans from Jane Huttenbach.

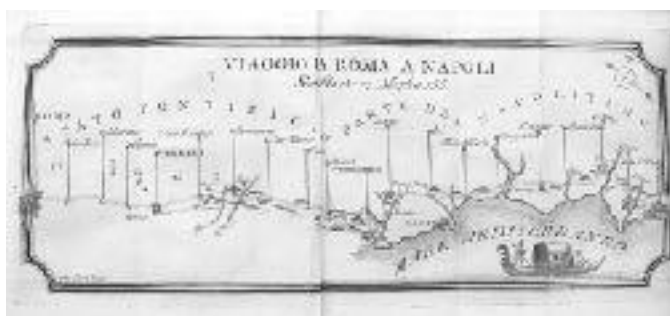
7) MOUNTEVANS (Admiral Lord) Adventurous Life, 8vo, illus., clo., d.w., (some slight foxing, d.w. chipped), 1st Edn., London, Hutchinson, 1946. INSCRIBED: "To the One and Only "Princess Victoria," [Osborne] with Love and Best Xmas Wishes from Elsa [Andvords, Evans's wife] and Teddy Mountevans. 1946."

8) ETHERTON (Col. P.T.) All Over the World (50 Years of Travel), 8vo, illus., cloth, d.w. (head and foot of spine chipped), 1st Edn., London, John Long, [1946]. INSCRIBED, probably to Victoria Osborne: "With every good wish from the Author, & as a souvenir of Battle of London days. P.C.Etherton, Apr. 1947."

65. [ANON] REYCENDS (F) & SOFFRIETTI (I.) publishers: Guide pour le Voyage d'Italie en Poste : avec les changemens dans les postes, et augmente e'e des routes des etats de terre ferme de S.M. le roi de Sardaigne, et des regles a observer pour le passage du Montcenis : avec 25. cartes ge'ographiques Guida per il viaggio d'Italia in posta, nouva edizione, con li cambiamenti nelle poste, ed accresciuta delle strade degli stati di terra ferma di S. M. il re di Sardegna, e di alcune regole da osservarsi per il passaggio del Montecensio : con 25. carte geografiche, Turin / Torino: Chez les Freres Reycends . . . / Presso li Fratelli Reycends, Dalla stamperi ía d'Ignazio Soffietti, 1776

£975





8vo, pp. viii, 64, text in French and Italian, 25 folding engraved maps of routes, some very occasional light spotting, untrimmed in contemporary marbled paper covered card, (spine a bit eroded / chipped / scruffy)

Worldcat gives locations at Oxford, BnF, Berlin, Mainz, NLoF Sweden, Cappuccini, and the Getty. A useful item for the Grand Tourist, and subsequently for anybody wishing to follow in their tracks, plot their routes, etc., via the ways available at the time. Provenance: contemporary ink name on front-free end-paper, "W. Rooke. Turin, Oct. 20th 1777."

66. RICHMOND (George) artist: [SKETCHBOOK] 1881-1884 £2,500

oblong 8vo sketchbook [retailer's ticket for Lechertier, Barbe & Co., 60 Regent Street, London], 4 x 5,25 inches, 50 ff. / 100 pp. different coloured pages, cream, buff, grey, etc., (of which 53 pp. are blank), textured oatmeal cloth covered boards, preserved in modern drop-backed cloth box with gilt-lettered pigskin labels mounted on front and spine



Description of the sketchbook: a rare and poignant sketchbook by the artist George Richmond, with dates ranging from 1881-1884, containing 47 single-page and a few double-page sketches in pencil, and one heightened with white chalk. The subjects are mostly of garden, woodland and other landscapes, with a few of architectural and anatomical details. Only nine of the sketches are captioned: three views in Whyddon Park, 1881; one view (Julia's favourite garden seat, of which there is another uncaptioned sketch) at Milton [Bryan], 1881; two views at Saltwood, Aug. & Sept. 1884; and three views at Worlingham, 1883. The endpapers are inscribed in pencil with the artist's name and address, notes of old master paintings (with his assessment of their merits and values, for example: "Fulford House 22nd Sept., no pictures worth money,") and other subjects.

Sketchbooks such as this were not really intended for public consumption, giving as they do an insight into the strictly private world of the artist. This sketchbook is no exception, and is loaded with significance since the period it covers came at a pivotal moment in Richmond's life.

Background and context: George Richmond (1809-1896) aged fifteen became a student at the Royal Academy, where he formed close and lifelong alliances with fellow pupil **Samuel Palmer**, and one of the professors, **Henry Fuseli**. A year later he met **William Blake**, and from that moment became a keen disciple. Indeed, it was Richmond who, present at Blake's death in 1827, closed the poet's eyes. He subsequently named one of his sons for Blake. Richmond, then, was one of the Shoreham Ancients, a group (though not all artists) sometimes hailed as the first British art movement. Richmond fell in love with Julia, sister of one of his fellow Ancients, the sculptor Frederick Tatham. The father had other plans, and had agreed to marry Julia off to an elderly peer. The result was the couple's elopement to Gretna Green, where they were married over the anvil in 1831. The need to earn a living had never been greater, and after a year of marriage, Richmond had completed 73 portraits, earning £207. From then on, Richmond rose to become one of the pre-eminent portraitists of the age.



Significance of the sketchbook: It is quite odd, then, that this sketchbook contains virtually no figure studies (aside from two or three pairs of legs), until the date of it is taken into account. In 1880 Richmond's friend John Giles (one of the Ancients and in Richmond's words "the greatest and dearest friend that I had on earth,") died. Then, around the time of their Golden Wedding Anniversary, his beloved wife Julia died on January 6th, 1881. Distraught, Richmond wrote: "On January 12th I laid the dear and faithful partner of all my joys and sorrows in the grave and my heart is well-nigh broken. My pencil, as it were, fell from me and the love of art left me. I wholly gave up professional engagements and spent most of the year wandering in artlessness," [Sterling (ed.), *The Richmond Papers*, p. 88]. Palmer attempted to comfort him, but in May of the same year also died, while Richmond stood by his side. Of the Shoreham Ancients only Richmond and Calvert still survived, and Calvert died in 1883. The significance of this sketchbook thus becomes apparent. Forsaking portraiture (although he was subsequently coaxed out of retirement on rare occasions), and with the physical loss of some of those dearest to him, this albeit slight sketchbook, we feel, powerfully records Richmond's return to and search for the *genius loci* of specific places, for their associations, at a time of profound personal challenge.

PROVENANCE: the collection of **Raymond Lister** (1919-2001), George Richmond's biographer, and thence by descent to recent auction.

In Lister's book, "George Richmond. A Critical Biography," p. 138, **he describes this sketchbook:** "... some of his landscape works, even slight drawings, are first rate. A small sketch-book containing drawings from the years 1881 to 1884 (Private collection, England), shows that his skill lost none of

its cunning with age. In this, some studies of sheep at Saltwood, made in the summer of 1884, are full of life, yet probably were the work of no more than just a few minutes apiece. The same book contains a sad little drawing of Julia's favourite rustic garden seat at Milton Bryan; it is inscribed by Richmond: "The seat she so much loved / Aug. 18. 1881. Milton."



67. RIGBY (Elizabeth, afterwards Lady Eastlake) *Letters From The Shores Of The Baltic*, London, John Murray, 1842
£425

2 vols, 8vo, [half-titles discarded] 4 ff., pp. 293 (1); 3 ff., pp. 286, 20 etched plates (foxed as usual due to paper stock; some slight off-setting of plates), contemporary claret-coloured half morocco by C. Lewis, spine richly gilt, matching comb-marbled end-papers and edges

Second Edition. The first edition (which had a slightly different title) is very rare, this edition merely rare; by the 4th edition of 1844, the work was unillustrated and severely abridged. For an unmarried woman, such as Rigby (1809-1893), to travel alone at this date was highly unusual, but perhaps afforded her access to information and insights unavailable to others.

68. ROSINUS (Johannes) *Romanorum antiquitatum libri decem ex variis scriptoribus summa fide singularique diligentia collecti*, Basle, Ex Officina Haeredum Petri Perna per C. Waldkirch, 1583
£1,000

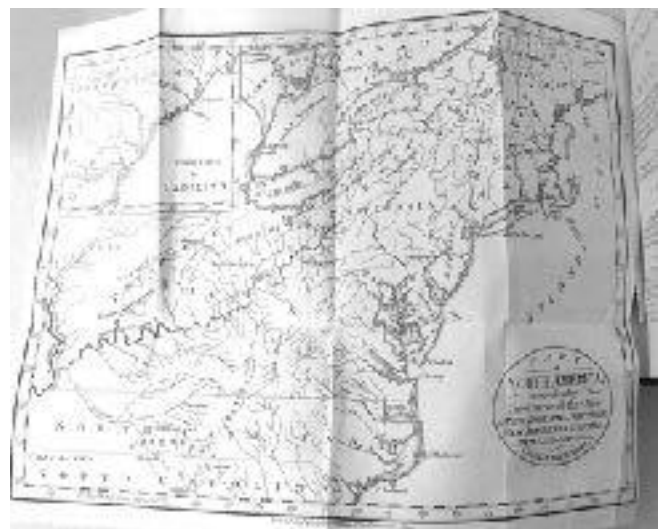
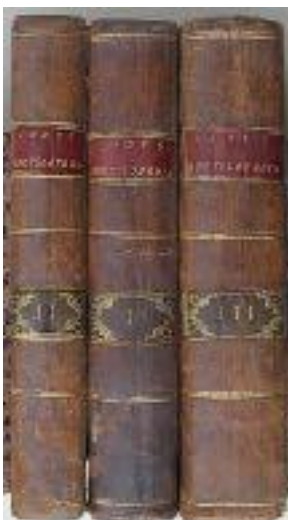
folio, 12 ff., pp. 491, [1], 32 ff., 2 large woodcut printer's devices on the title and colophon, 2 double-page woodcuts and numerous woodcut text decorations and initials, 17th century French cats-paw calf, spine gilt, lettering piece, edges red flecked (binding generally worn, with some erosion at the head and foot of spine; leather worn through at lower edges; small hole/paper flaw in left margin of title, pale waterstain and small wormtrack in margin of last ff.)

BM, German Books, 758; Adams, R798. The first edition of this compendious, well-illustrated work. The double-page woodcuts are a plan of sites in ancient Rome and of a Roman military camp. The text woodcuts



depict coins, medallions, ancient sites, temples, etcetera. The book achieved significant circulation amongst the cognoscenti, stimulating the desire for firsthand touring among the progenitors of the Grand Tour. A very decent copy with a good provenance: 1) [Pierre?] Massey, 1674 (about the time the book was rebound) at head of title, and below colophon at the back) 2) "He: Dacre" on the dedication page, 3) illegible, at head of title.

69. SEALLY (J., LLD, Member of the Roman Academy) *The Ladies Encyclopedia, or, a Concise Analysis of the Belles Lettres, the Fine Arts, and the Sciences. In Three Volumes. Illustrated with Fifty Engraved Heads, and Thirty-Four Maps, &c.,* London, Printed for J. Murray, and W. Creech, Edinburgh, 1788 £1,250



3 vols, 12mo, half-title, title, 5 ff., pp. 371 (1); pp. xi (i), 391 (1); pp. xi (i, *Directions to the Binder*), 503 (1), contemp. calf, spines gilt ruled, red and green labels, gilt-lettered, 13 plates (4 portraits per plate; 53 portraits in all), 4 further plates (*Armillary Sphere, etc.*), 17 engraved folding maps, (some

wear and minor scrapes and eroded patches to the bindings; small wormtrack at foot of first two gatherings of vol.1; tear to Map of Great Britain and Ireland

Very rarely met with; and despite the promise of the title (50 engraved heads whereas there are in fact 52) this copy has the complete complement of plates and maps, tallying exactly against those listed in the "Directions to the Binder". ESTC locates copies at the BL, Cambridge, Kirkwall, Bodleian; and in N. America: Cal State, Louisiana State, New York Historical Society, Princeton, and Uni of Nebraska-Lincoln.

Seally states his position in the preface: "... it is really astonishing that the education of YOUNG LADIES in particular, should in a manner be almost universally neglected, and that little or no care should be employed in acquiring a graceful enunciation, a knowledge of grammar, and polite literature in general." His compendious work seeks to address the situation, "Notwithstanding every indecent or shocking incident has been carefully suppressed."



The **maps** all bear the imprint: "Published Augs.t 29th 1783 by J. Fielding, No. 23 Pater-noster Row." The two maps of **North America** are perhaps noteworthy; the first is entitled, "Part of North America, comprehending The Course of the Ohio, New England, New York, New Jersey, Pennsylvania, Maryland, Virginia, Carolina & Georgia," with inset map "Supplement to Carolina." The second map is entitled "Part of North America, comprehending Canada, the North Parts of New England and New York: with Nova Scotia and Newfoundland," with inset "Supplement Map for the Lakes of Canada." Both maps show the **boundary lines for the 1783 Treaty between England and America**, i.e. the Treaty of Paris, which was not ratified by Congress or Parliament until the following year, 1784.

An Irish provenance: contemporary owner name on the titles of Eliza O'Grady, showing at least that the work had found its intended audience; and on the half-title of vol.1, the later owner name of J. Herrold-Barry.

70. SOUTHALL (Mary) A Description of Malvern, and its Concomitants [sic] Stourport, Printed for the Author, by G. Nicholson, 1822 £200

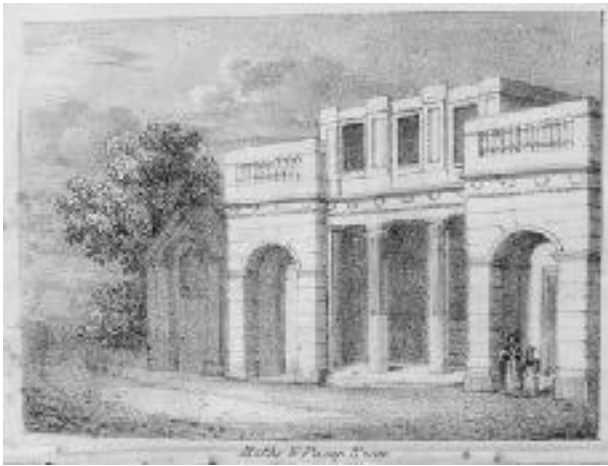
8vo, pp. vi, 1 f. contents / plate list, pp. 176, 8 lithograph plates (incl. folding panorama and folding schematic of walks), wood-engraved Foley armorial on the dedication leaf, original pink boards, printed spine label (chipped with loss at foot of spine; upper hinge split along with spine loose along one edge; small mould spotting intermittently throughout)

First Edition. **Rare, and a relatively early book to contain lithographs.**

The lithographs are as follows:

- 1) frontispiece of Stoke Edith Park, lithographed by J.Bradley and printed by C.Hulmandel.
- 2) Church Window, no imprint.
- 3) Library & Reading House, printed by Rowney and Forster.
- 4) Baths and Pump Room, no imprint.
- 5) Belle Vue Hot[el], printed by Rowney and Forster.
- 6) Down's Hotel, printed by Rowney and Forster
- 7) Worcestershire Beacon [folding bird's-eye panoramic sketch], no imprint
- 8) Sketch of the Walks [folding] Printed by Rowney & Forster.





71. SOUTHALL (Mary) A Description of Malvern, and its Concomitants [sic] Stourport, Printed for the Author, by G. Nicholson, 1822 £200

8vo, pp. vi, 1 f. contents / plate list, pp. 176, 8 lithograph plates (incl. folding panorama and folding schematic of walks), wood-engraved Foley armorial on the dedication leaf, contemp. diced calf (quite rubbed; chipped, with loss at spine head; small waterstain and patchy micro-foxing to frontis.)

Anderson, p. 306. First Edition, **second issue?** (The Second edition was published in 1825). As above, a rare and comparatively early book to contain lithographs, this one with a few **unrecorded variations** which could only have come later the same year, although the Prefaces of both issues are dated July, 1822. and both contain variant spellings for, e.g. Hulmandel / Hullmandel. Despite the differences in the illustrations (both their order and, occasionally in the imprints and actual composition), the list of "Embellishments" is the same, but only correct for the first issue (and awry for this one).

In this issue, the lithographs are as follows, in the order they appear:

- 1) folding frontispiece of Malvern, lithographed by I.Bradley and printed by C.Hullmandel. **This image did not appear in the former issue.**
- 2) Belle Vue Hotel, I.Bradley lithographed, printed by Rowney and Forster. Significant differences in the image. This plate appeared fifth in order in the former issue.
- 3) Church Window, no imprint. Same image as before.
- 4) Library & Boarding House, printed by Rowney and Forster. Same image as before.
- 5) Baths and Pump Room, with an imprint this time: I. Bradley Lithog. Printed by Rowney & Forster. The image differs significantly [**see illustration above of the same plate from the 2 issues**]
- 6) Downs's Hotel, printed by Rowney and Forster. Some minor differences in the image.
- 7) Worcestershire Beacon [folding bird's-eye panoramic sketch], no imprint
- 8) Sketch of the Walks [folding] Printed by Rowney & Forster.
- 9) Stoke Edith Park, lithographed by I.Bradley and printed by C.Hulmandel. This appeared as the frontispiece in the former issue.

72. THOMAS (Joseph) & THURSTON (John) engraver: Religious Emblems, Being a Series of Engravings on Wood, Executed by the First Artists in that Line, from Designs Drawn on the Blocks themselves by J. Thurston, Esq. The Descriptions written by the Rev. Joseph Thomas, London, T.Bensley, 1809 £140



4to, 4 ff. (incl *Subscribers List*), 21 ff. letterpress & 21 engraved plates, tissue guards, untrimmed in old boards, (small closed tear in upper margin of title)

Quite well subscribed, with one **W. Blake Esq.** on the list, and also the owner of this copy (his engraved armorial ex-libris bookplate present), W. Amans.

The title's "First Artists in that Line" were C. Nesbit, Branston, Clennell and Hole.

73. [TRIAL] A Full and true account of the horrid murders, robberies, & burnings committed at Bretforton and at Upton Snodsbury, in the county of Worcester; and of the apprehension, trial, and execution of John Palmer and Thomas Symonds, gents., and of William Hobbins & John Allen, labourers, for the said crimes, Evesham: Reprinted and Published for W. and H. Smith, 1882
£120

8vo, pp. 38, contemporary turquoise half morocco, gold-veined marbled boards and matching end-papers, by **Maclehose** of Glasgow, t.e.g.

COPAC locates a single copy: BL. Oval, gold-printed ex-libris armorial book label of Alexander McGregor.

The original events took place in 1706/7.



74. [TRIAL] The Trial of John Thurtell and Joseph Hunt, for the Murder of Mr. William Weare, in Gill's Hill Lane, Herts, . . . London, Hodgson & Co., 1824
£55



8vo, [unpaginated] 46 ff. [n.n.] folding litho frontis. with 6 scenes, wrappers discarded, untrimmed in modern boards

Thurtell apparently murdered Weare (a solicitor) over a gambling debt. The trial resulted in the execution of John Thurtell (a sports promoter, amateur boxer, an ex Royal Marine and a son of the Mayor of Norwich) before a crowd of 15,000; a waxwork of him stood in Madame Tussaud's until ca. 1974. **Hunt was transported to Australia, where he eventually became a police constable.**

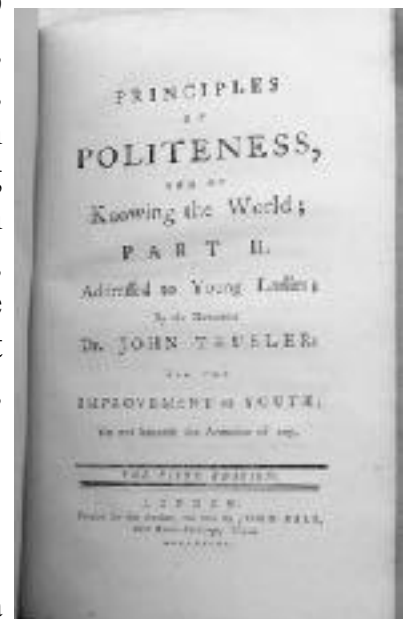
75. [TRIAL / PROVINCIAL IMPRINT] The Mayor and Bailiffs of the Borough of Preston versus Henry Hunt. Report of the Trial of a Cause, Addison and others versus Hunt. Mr. Hunt's Speech verbatim, with an Appendix sanctioned by the Committee ... Lancaster Nisi Prius Court, Saturday, March 15, 1834 before Mr. Justice Alderson and a Common Jury .. Bolton : Printed and published by A.R. Martin, [1834] £35



12mo, pp. 24 (incl title/wrapper) untrimmed, (slight toning and foxing)

COPAC locates a single copy: Oxford. An action on the part of John Addison, Thomas Pedder and John Gorst of Preston to recover from Mr. Henry Hunt his proportion of the expenses incurred concerning the election held in December 1832.

76. TRUSLER (Rev. Dr. John) & CHESTERFIELD (Philip Dormer Stanhope, Earl of) Principles of Politeness, and of Knowing the World, by the late Lord Chesterfield, Methodised and Digested under different Heads, with Additions, by the Reverend Dr. John Trusler, Containing Every Instruction Necessary to Complete the Gentleman and Man of Fashion, to Teach Him a Knowledge of Life, and Make Him Well Received in all Companies for the Improvement of Youth . . . The Ninth Edition [with] Part II. . . . Addressed to Young Ladies . . . Fifth Edition, London, Printed for J. Bell, [1778] & 1776 £120



8vo, pp. [4], ii, [4], 109 (1); 4 ff., pp. 48, contemp. calf, rebacked

ESTC locates a single copy of the 9th edition (a re-issue of the 8th, with a new title-page), at San Diego State Uni.

77. TURNER (J.M.W.) & RITCHIE (Leitch) Liber Fluviorum; Or, River



Scenery of France. Depicted in Sixty-One Line Engravings From Drawings By

J. M. W. Turner. . . With Descriptive Letter-Press By Leitch Ritchie; and a Biographical Sketch By Alaric a. Watts, London, Henry Bohn, 1857
£325

lge. 8vo, additional engraved title-page with vignette (date 1853), pp. lvi, 336, 61 engraved plates with original guards, original elaborate blue cloth gilt and blind, by Burn (ticket on back end-paper), all edges gilt, (slight wear to head and foot of spine; occasional very pale foxing to tissue guards and versos of some of the plates)

Second Edition, a bright copy.

78. TURNER (J.M.W.) & RITCHIE (Leitch) Wanderings by the Loire . . . With Twenty-One Engravings from Drawings by J.M.W.Turner Esq., London: Published For The Proprietor, By Longman, Rees, Orme, Brown, Green, and Longman, 1833 £200

8vo, additional engraved title-page with vignette scene, 4 ff., pp. 256, 20 engraved plates with original guards, original blue-black morocco elaborately gilt by E. Westley (small printed ticket on front paste-down), a.e.g. (some slight shelf wear)

First Edition, with a pleasing provenance: Harriet Hinton, 1833; **J.W.North, A.R.A., 1893, and an a.l.s. from North, dated 1898, gifting it to the artist and garden designer Alfred Parsons (fine pictorial ex-libris bookplate by Philip Webb).**



79. [TURNER, STOTHARD, et alia] Specimens of Modern Masters. One Hundred Plates . . . by various Eminent British Engravers, London, J. McCormick, 1835 £175

folio, [16.5 x 10.5 inches], printed title page, 100 plates (including the ornamental name-plate which precedes the title), tissue guards, contemporary dark burgundy morocco gilt, (wear to edges) a.e.g.



We have been unable to trace another copy, and surmise that McCormick put together this collection of plates for a potential connoisseur and simply printed a very basic title-page for it, without any explanation or even a plate list.

Ninety eight of the plates are extremely **finely printed on india paper**, laid onto much larger sheets. The plates are mostly small, with printed captions, publication lines, and occasionally printers details (McQueen, Perkins & Bacon). The images were no doubt originally commissioned to illustrate various of the annuals and keepsake books which appeared in a profusion around this time. For example, Jennings is given in the publication line for many of the prints, and was also the publisher of the *Landscape Annuals*. Being first to be printed (before the plates were worn from use) proof copies from the plates, or fine printings on india paper such as those here, were considered highly desirable by collectors, and commanded high prices.

The artists represented include J.M.W. Turner (11), Thomas Stothard (6) and John Martin (2) as well as a host of others, such as R. Westall, C. Stansfield, S. Prout, R. Westall, and Corbould. The engravers include C. Heath and C. Rolls.

80. WAKE (William) A Brief Enquiry into the Antiquity, Honour and Estate of the Name and Family of Wake, Warminster, Printed by J.L.Vardy, 1833
£65

8vo, pp. viii, 68, engraved frontispiece (some foxing and water-staining to frontis., which is on different stock; text clean and tidy), original close-grain, buff-coloured waxed cloth, printed label on upr. cvr.

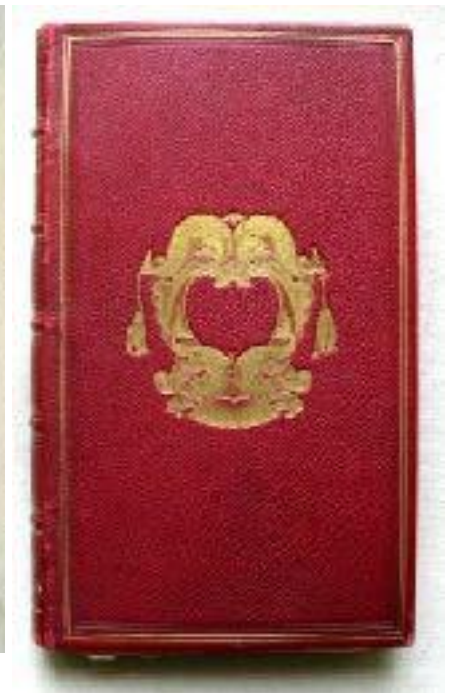
Martin, Privately Printed Books, p. 446. Limited to 100 copies, William Wake (Archbishop of Canterbury) shelved the project when his son, to whom the work was originally going to be dedicated, died. The manuscript was seen through to publication a long time later by a descendant, Ethelred Bennett, who has also initialled a manuscript note at the foot of page vii.



81. [PRINTED ON VELLUM] WHITNEY (John) The Genteel Recreation; or the Pleasure of Angling, A Poem. With a Dialogue between Piscatory and Corydon, London, Printed in the Year 1700 [but Covent Garden, R.H.Burn, Printed by J. Johnson, 1820]
£3,500

sm. 8vo, [all on vellum], 2 ff. blanks, 1 f. title, 1 f. advertisement (explaining the present production), 3 ff. dedication, 2 ff. Preface, pp. 78, 2 ff. blank, full red morocco gilt, cover borders with narrow double gilt fillet and blind rules, central gilt rococo-style cartouche of fish (from a known ornament for Thomas Gosden), spine with raised bands bordered in gilt and blind, lettered in gilt, vellum liners, gilt turn-ins, a.e.g.

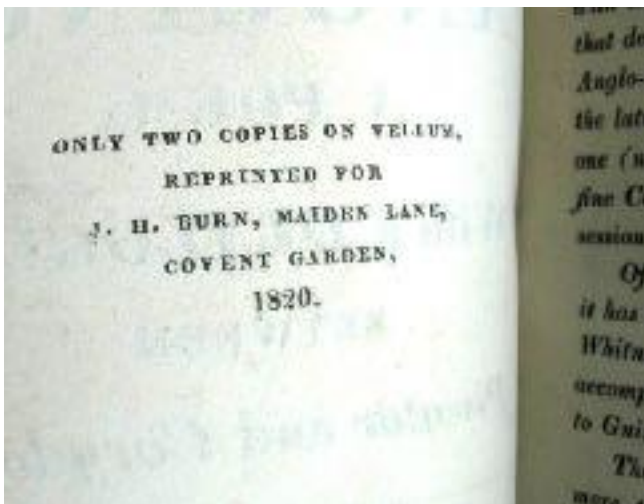
One of two copies printed on vellum; (a further 100 copies were printed on paper). A manuscript note (ca. 1820) loose within tells us that the two copies printed on vellum were produced “**expressly**



for Mr Simonds Higgs of Kensington and Mr. T. Gosden of St. Martin's Lane."

Whether this is Thomas Gosden's copy or not, the ordinary edition was on sale in his shop in Covent Garden, "The Sportman's Repository," according to his catalogue of 1825 (cf. Loring, Appendix, p. 7).

Presumably much of Gosden's stock was dispersed following his bankruptcy in 1826, and Loring tells us that his library was sold on his death (often given as 1840, but the British Museum gives it as 1843, citing *Lloyd's Weekly London Newspaper*, issue 51, Nov. 12th 1843).



William Simonds Higgs had a famously fine library, with a notable angling component. Sotheby's sold his collection in 1830, and lot 58 was his copy of this work (it fetched 3 guineas), however the binding is not stated. (He also had a copy of the original edition of 1700, lot 57 in his sale, which fetched £4.11.00; the same work now fetches £10,000+ at auction) bound in red morocco. The catalogue description for lot 58 gives, in the exact same words as the loose leaf within our copy, the owners of the two vellum copies.

We have been unable to discern which of the two copies this is, or indeed which copy would be preferable to the connoisseur. At first glance we thought the binding looked to date stylistically to the 1830's, and therefore a bit late to be a "Gosden binding" despite the use on this binding of a known Gosden gilt plaque. However, final evidence perhaps pointing in the direction of Gosden is suggested

by A.N.L.Munby, in his article "Notes on Thomas Gosden," pp.13-16, *The Book Collector*, Spring, 1973, in which he says: ". . . he [Gosden] continued to bind until his death in 1840," or 1843, see reasoning above. For the gilt plaque itself, vide Maggs 1075 Pt.II, 296 and BM Davis 223, employing the same one.

82. YOUNG (Charles F.T.) *The Fouling and Corrosion of Iron Ships: their Causes and Means of Prevention with the Mode of Application to the existing Iron-Clads*, London, The London Drawing Association, 1867
£135

8vo, pp. viii, 212, 3 ff. adverts., large folding frontis & 1 folding plate, text illus., blue cloth gilt and blind, gilt stamped picture of H.M.S.S. Warrior on upr. cvr. (cloth a bit dulled / rubbed; one or two gatherings proud from the block)

First Edition, inscribed: "William E. Rich Esq., **with the Author's compliments.**" COPAC gives Imperial College, IME, NMM & BL.



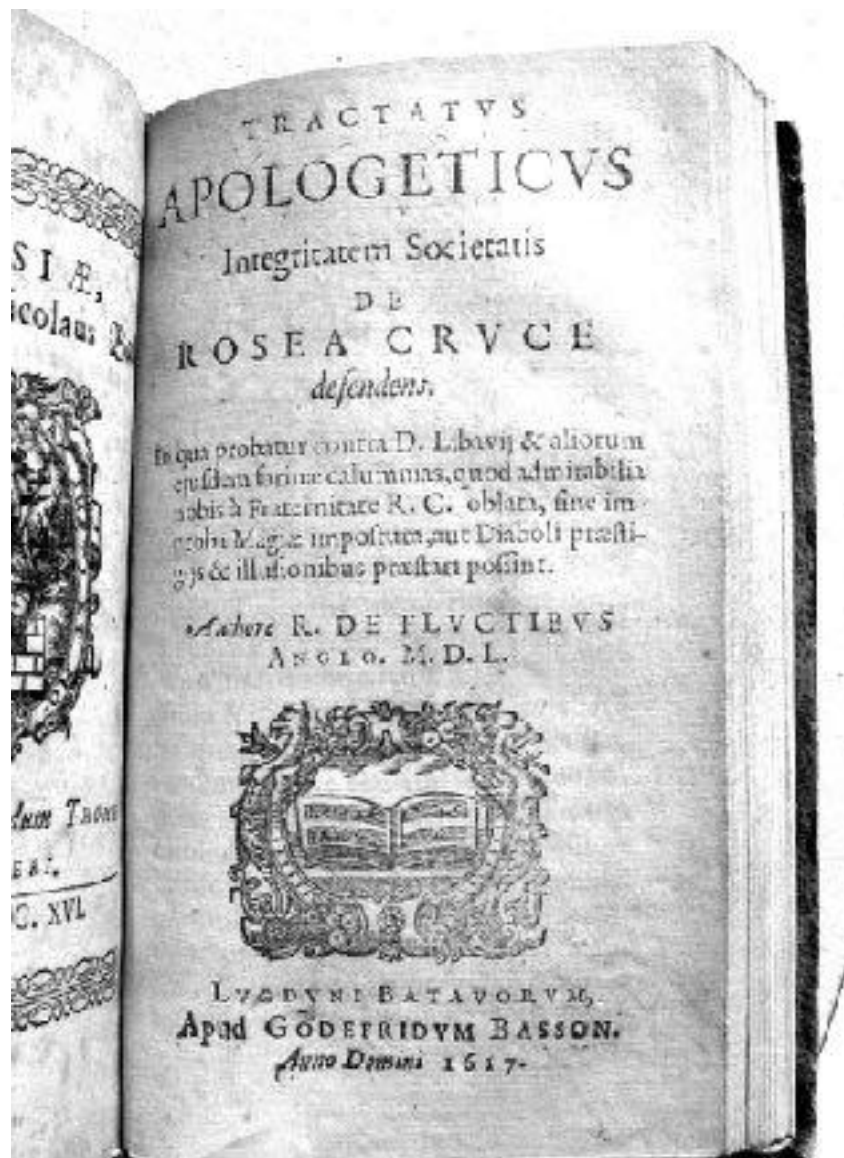
ADDENDUM

83. [PLYMOUTH / DEVONPORT] LAWRENCE, artist [Views around Devonport and Plymouth] Devonport, 1820's
£400

6 untitled watercolour views, 2 of them signed within the image in ink, and one on the mount, each approx.. 4.5 x 6 inches

We have not been unable to identify the artist (as yet), although he was evidently selling his work. Three of the watercolours are on the remains of album sheets, with notes which add a little to our knowledge. 1) "Bought at Devonport by J.D." i.e. John Daniel of Parsons Green. 2) "These 2 drawings bought at Devonport by my dear father [John Daniel], E.D." i.e. Eleanor Daniel. The Daniel family were prosperous merchants from Parsons Green, London. The family inherited a vast fortune from West India trader Thomas Daniel (1730-1802). John's brother, also Thomas, was known as "the King of Bristol".





Item 34, FLUDD