

CATALOGUE 20

VARIA

THEATRE ROYAL, JERSEY.

BY DESIRE OF
Lt. Col. BLOMMART,
And OFFICERS of the 62nd REGIMENT.
[SPRINGERS.]

On Wednesday, December 27th, 1809,
WILL BE PERFORMED THE COMEDY OF

A Cure for the Ache.

Young Rapid,	Mr. G R A N T.
Old Rapid,	Mr. W O O D S.
Vortex,	Mr. G A R D I N E R.
Sir Hubert Stanley	Mr. A N D E R S O N.
Charles Stasley,	Mr. W A L T O N.
Bronze,	Mr. F A N I N G.
Heartly,	Mr. C U R T I S.
Frank Outland,	Mr. C. C U R T I S.
Ellen Vortex,	Mrs. F A N I N G.
Jeffrey Outland,	Mrs. W O O D S.
Miss Vortex,	Mrs. T U F N E L L.

END OF THE PLAY.

A COMIC SONG BY MR. C. CURTIS.

To conclude with the Farce of

WE FLY BY NIGHT!

OR, LONG STORIES:

General Bastion	Mr. G A R D I N E R.
Winlowe,	Mr. W A L T O N.
Skiptown,	Mr. F A N I N G.
Count Granouille,	Mr. G R A N T.
Stubby,	Mr. A N D E R S O N.
Humphrey,	Mr. C U R T I S.
Gaby Grin,	Mr. W O O D S.
Rexius,	Mr. C. C U R T I S.
Emma,	Mrs. S I M S.
Lady Lynx,	Mrs. C U R T I S.
Mrs Stubby,	Mrs. W O O D S.

Places to be had of Mrs. Shatford, at Mrs. Viel's.

Doors to open at half past 6 o'clock, and to begin at 7 precisely.

Evenings of performance, Mondays, Wednesdays, Fridays, and Saturdays.

Tickets to be had of Mr. Stead, and of Mrs. Shatford, at Mr. Viel's.

STEAD, ARMY REGISTER, JERSEY.

Item 34

IAN MARR RARE BOOKS



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



Item 52

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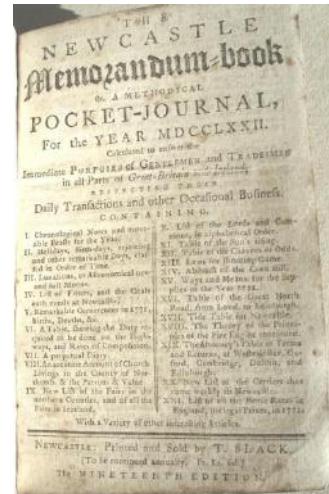
If visiting, please contact us first to make arrangements. The ancient Cornish town of Liskeard is about 20 minutes by car or railway West of Plymouth; or 4 ½ hours from London.

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

1. [ALMANACK] The Newcastle Memorandum-Book: or, a Methodical Pocket-journal for the Year MDCCCLXXII. Calculated to answer the immediate purposes of Gentlemen and Tradesmen in all parts of Great-Britain respecting their daily transactions and occasional business Newcastle upon Tyne, Printed and sold by T. Slack [1771] £300

12mo, pp. [144] (register: a6. A-O4, P-Q6, S2), contemp. wallet-style binding with flap and pockets, tooled in blind, (rubbed, one or two pencil entries to text)

19th Edition. ESTC records 7 editions between 1754 and 1796, all known by only a single copy (at Newcastle Central Library, or the BL, or Uni of Arizona). This edition is apparently unrecorded; a very nice copy.



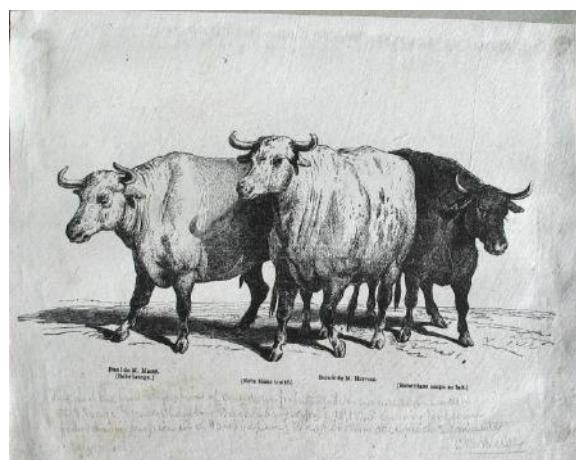
2. [ANASTATIC PRINTING] "Boeuf," 1845

A pencil inscription beneath the image tells us: "This, one of the first impressions of anastatic printing, was executed in London, at 3 Barge Yard Chambers, Bucklersbury, April 4, 1845, in my presence, from an impression in a Paris paper - The operation took 20 minutes. C. R. Weld."

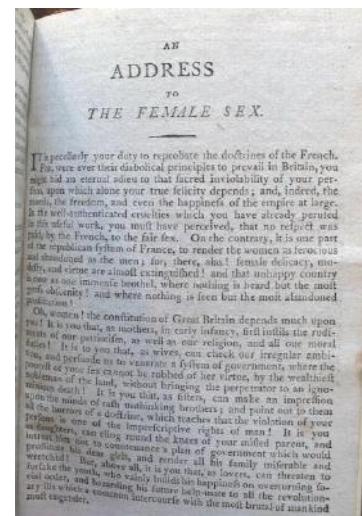
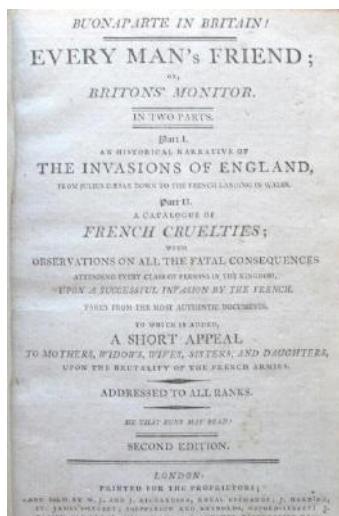
Rumours about this printing process began in 1841, but it was not until 1844 that [Carl] William Siemens and Joseph Woods (who had his office at 3, Barge Yard Chambers) secured the British Patent. On April 12th, 1845 (8 days after our impression), an article entitled "Anastatic Printing," by Edgar Allan Poe, appeared in the Broadway Journal. The American Patent was granted in October, 1845.

The subject of our print may be less than inspiring, but it is a nice documentary piece.

£50



3. [ANONYMOUS] Buonaparte in Britain! Every man's Friend; or, Britons' Monitor. In two parts. Pt. I. An Historical Narrative of the Invasions of England... Pt. II. A Catalogue of French Cruelties; with Observations on all the fatal Consequences attending ... upon a successful Invasion by the French ... To which is added, a short appeal to mothers, widows, wives, sisters, and daughters, upon the brutality of the French armies .. London, Printed for the Proprietors, [ca. 1800] £300



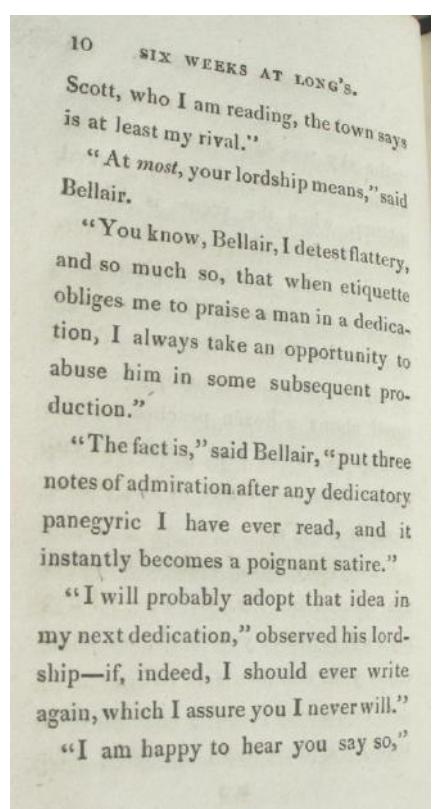
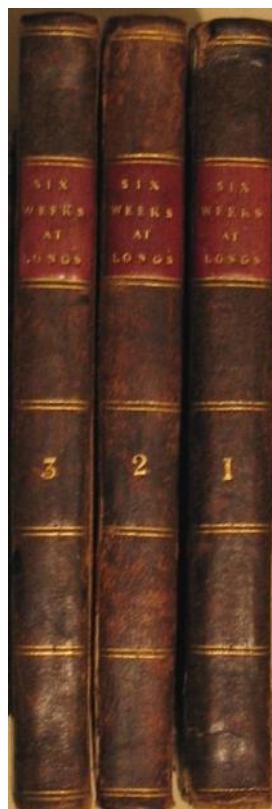
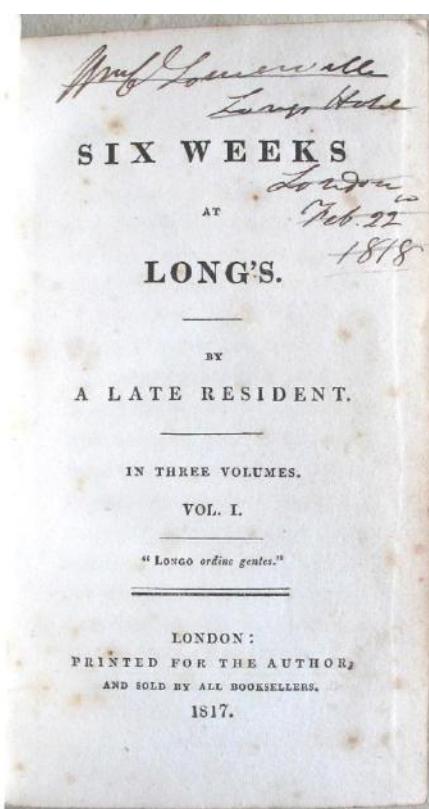
8vo, pp. xvi, 202, 1 f. (n.n.) woodcut satirical print and text, "Government of Robespierre," contemp. flamed calf (spine worn / dry, label gone, corners worn; tear / paper fault in pp. 141/2; page numbers and first line of Part II title cut into)

Second edition. ESTC locates copies of the first edition at CUL, Oxford & NYPL, and conjectures a date of 1795? for it. COPAC adds a note: "Date of publication July 1798 from The Monthly Magazine (ESTC gives 1795 conjectured by cataloguer)." Worldcat locates a single copy of this second edition, at Yale, with the date 1803? Page 200 of our copy details events up to March, 1797, so cannot have been published before this. We think a date of 1798/9 is about right for this edition.

A fairly flagrant and pot-boiling piece of journalistic propaganda. Part I details Invasions up until 1797 "The descent on the Coast of Wales, by the French." Part II. is entitled "French Cruelties." Pages 201/2 have a caption title: **An Address to the Female Sex**. It warns women to resist any sort of Frenchification, not least because France "... that unhappy country is now as one immense brothel." In contrast we have: "If ever there was a country that paid a more sacred regard to the rights of women than another country, it is Great Britain."

Provenance: ink name of "Thos. Prinsep, 1804" on front paste-down.

4. [BARRETT (Eaton Stannard)] Six Weeks at Long's, London, Printed for the Author, [B. Clarke, Printer, Well Street, London], 1817 £2,000



3 vols, 12mo, pp. [2], xii, 235 (1); [2], 230; [2], 226, 1 f. adverts (for novels), contemporary calf, probably American, spines gilt ruled, red leather lettering pieces, (some cracking of hinges and slight chipping; sellotape residue to ms. list)

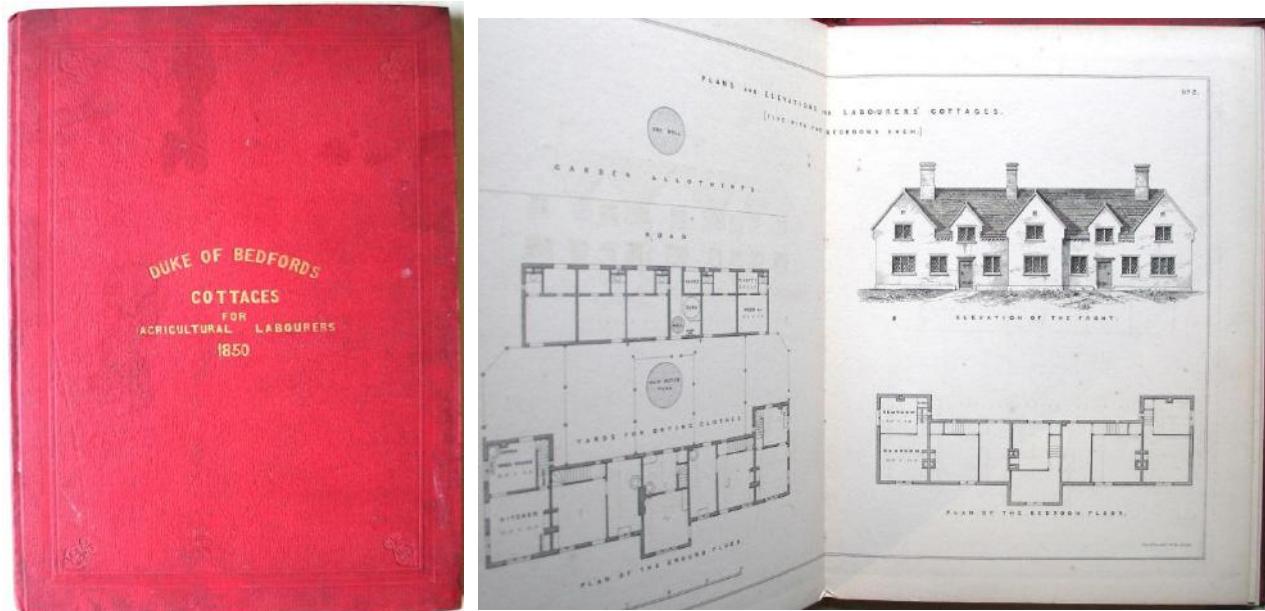
First Edition. What makes this copy special is the presence of a ms. list (and annotations in the text), revealing who the pseudonymous characters are. E.g. **Lord Bellair** = **Beau Brummell**, **Lord Leander** = **Lord Byron** [see illus. above right]. The text provides a vivid insight into various aspects of activity, social mores, etc., in Regency London, but the real fascination is with the conversations and deeds of named parties.

In fact, Byron's last appearance at Long's, entertained by Sir Walter Scott, was in 1815. Long's was a long-lived establishment in London's Bond Street, a fashionable gathering place, destination watering hole, and lodging house for London society and like visitors.

Provenance: ink inscription to each title-page: "Wm. C. Somerville, Long's Hotel, London, Feb. 22nd, 1818," i.e. **William Clarke Somerville (1790-1826)**, the **American plantation owner**, author, historian, and diplomat who,

following the American War of 1812 (he attained the rank of Major in the 12th Regiment of Maryland Militia), was at this time on an extended tour of Europe.

5. [BEDFORD (Francis Russell, Duke of)] Plans and Elevations Designed for Agricultural Labourers on the Duke of Bedford's Bedfordshire Estate, and the Quantities of Materials required in their Construction, London, Ackermann & Co., / Day and Son, Lithographers, 1850 £500



4to, pp. 8, 7 double-page litho plates, 1 single-page and 5 double-page litho "Quantity" lists, all on thick paper, original red cloth gilt (contents loose / gutta percha perished),

Vide Weinreb Catalogue 35, *The Small English House*, item 306, describing the first edition of 1849. The Duke of Bedford was part of the vanguard of those seeking to improve conditions for agricultural workers, and this is one of a number of books on the subject by the likes of Henry Roberts, Henry Weaver, et al. which were published 1848-1851, of which this is arguably the rarest.

6. [BOXWOOD PRINTING PLATES] ['Great Bustard' and 'Knot'] ca. 1820 £400



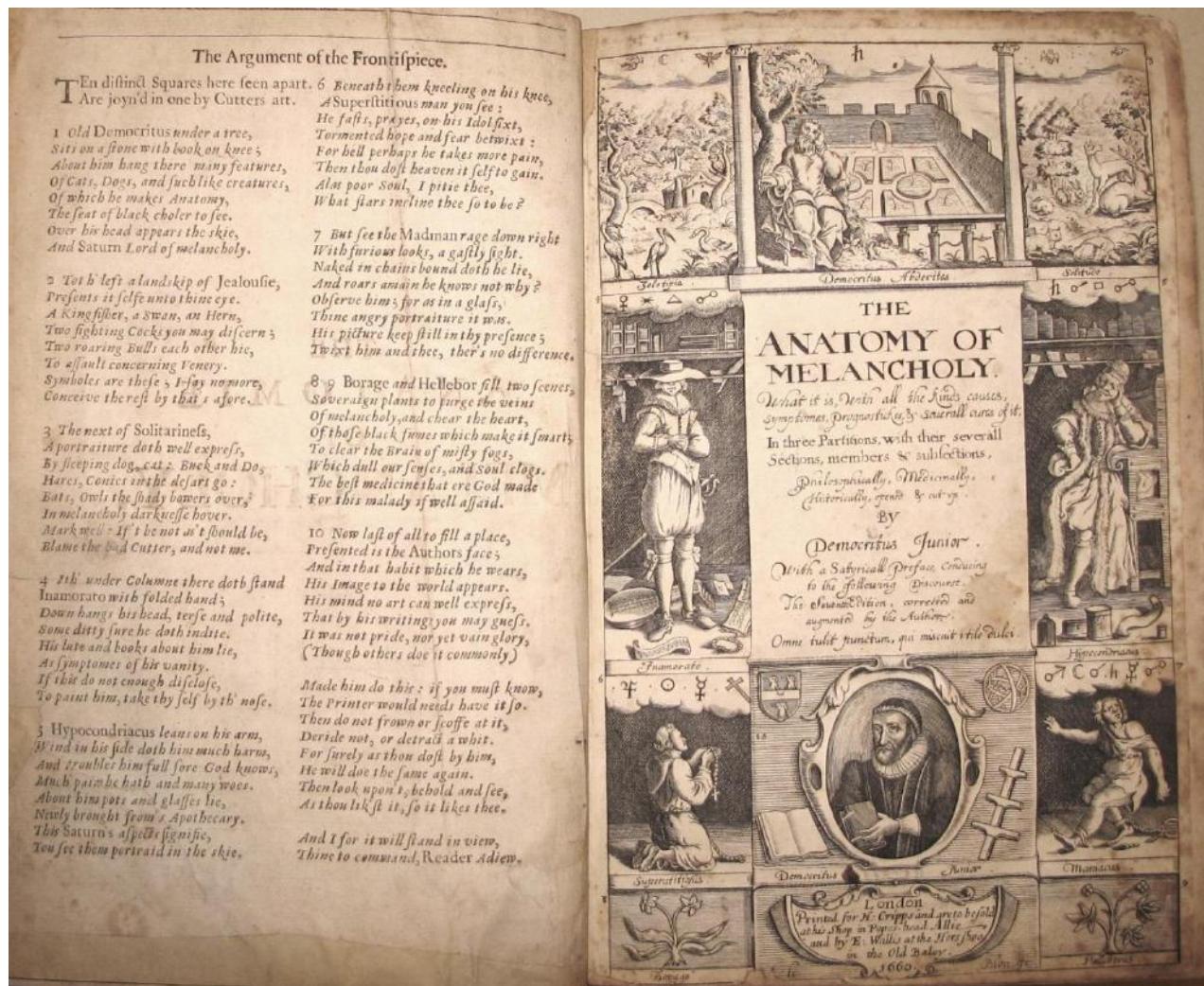
2 woodblocks, finely cut, each approx. 8 x 6 cms [2.4 x 3.2 inches]

Degraded versions of these illustrations (i.e. all that we have found to date) appeared in the anonymously issued "Field Book," of 1833, put together by W. H. Maxwell, in which book he "compiled" entries from Bewick for the

"Great Bustard" and the "Knot" each of the two entries headed with one of the illustrations based on ours. One is signed "Sears" in the image, a name that does not appear in our originals.

A learned ornithologist of our acquaintance has pointed out that the illustration for the "knot" is inaccurate, both in terms of physiology and background. If these are original blocks by, say, Bewick, he might not have used them for just such a reason. Whatever the case, they clearly evidence very fine workmanship, from the heyday of the 19th c. wood-engraving revival.

7. [BURTON (Robert)] *The Anatomy of Melancholy*. What it is, With all the Kinds, Causes, Symptomes, Prognostickes, & severall Cures of it, In three Partitions, with their severall Sections, members & subsections, Philosophically, Medicinally, Historically, opened & cut up London, Printed for H: Cripps and are to be sold at his shop in Popes-head Allie and by E: Wallis at the Horssho in the Old Baley 1660 £750



folio, pp. [10, incl. engraved picture panel t.p.], 78, [6], 97, 96-140, 137-218, [4], 219-574 p., 575-577 l., [1], 578-723, [11], (half-title window mounted, one or two other old repairs not affecting text; pp. 515/6 with short tear), contemp. calf (rebacked and recased)

Withal a decent copy of the "Seventh edition, corrected and augmented by the Author." Although Burton had died by this time, the printer, Cripps, belatedly informs the reader (on the last page) that "the ingenious Author of it is deceased, leaving a Copy of it exactly corrected, with several considerable Additions by his own hand" all included here. Some portions of the text, such as his discussion of sodomy, are in Latin.

Provenance: 1) ex-libris bookplate of David Robert Clark, with his pencil notes at the back dated 1891. 2) Bookplate of Allan D. Macdonald. 3) Bookplate of S.P.B.Mais. Early ink marginalia on p. 192. Intriguingly, a pencil note (probably by Clark) on the upper margin of the dedication page reads "Autograph of Oliver Cromwell Protector

1660," but, despite an assiduous hunt, it would seem to be a ghost. Cf. *Printing and the Mind of Man*, 120, for the book's importance, etc.

8. [WORKING CLASS ARTIST] CANTRILL (William, porter to the Staffords) "A Nations Wish, 'Success to the Lord Wellington,' Drawn and Etched by the Marquiss of Stafford's Porter," [and] "Mirth admit me of thy Crew," s.l., s.n., s.a., [ca. 1812] £325

Of William Cantrill and his art very little is known. In 1812, he produced a set of six etchings entitled, "Etchings from Original Pictures in the Cleveland House Gallery," which he dedicated to the Marchioness of Stafford, later the Duchess of Sutherland, and in which he describes himself as "her Ladyship's obedient, grateful, and dutiful servant, William Cantrill, your Ladyship's porter."

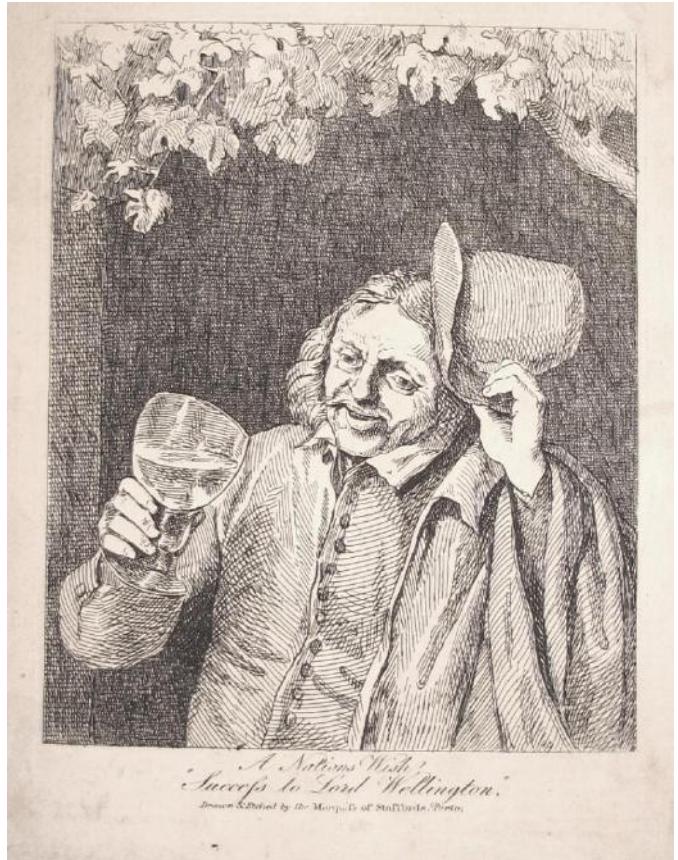
The *Athenaeum* (and other periodicals), for April 1808, p.357, reported a painting by Cantrill after Opie's famous "Belisarius," describing him as "the Marquis of Stafford's porter," and adding, "It is impossible to view the picture, and at the same time to consider the circumstances and situation of the artist, without much interest and admiration."

Adding to his known oeuvre, we offer a previously unattributed etching / engraving, entitled, "Mirth admit me of thy Crew," 130 x 90 mm [P], below which, in ink, is contemporaneously written: "Drawn & engraved by the Marquiss of Stafford's Porter - Mr. Cantrill."



research is required.

What is certain is that both his master and his mistress, herself a gifted artist, saw fit to encourage his efforts, and there was some coverage of this in the press. What exactly it was about Cantrill's "circumstances and situation" which drew such "interest and admiration" remains to be seen. Meanwhile, what can be said is that "working class" art of this period was very unusual.



An article by Ann Nellis Richter for *British Art Studies*, entitled "Changing Subjects: the Gallery at Cleveland House and the Highland Clearances," examines in detail Cantrill's "Etchings from Original Pictures in the Cleveland House Gallery" It is suggested that one of Cantrill's duties may have been as porter for the Cleveland House Gallery, owned by his master, the hugely wealthy art patron George Leveson-Gower, Marquis of Stafford, and that his book of prints acted as a sort of informal catalogue on entry by the public. In which case "Mirth admit me to thy Crew" may well have acted as a ticket.

The British Museum Collection online-catalogue lists Cantrill as a "servant / slave", and we have seen it suggested that Cantrill was, or had been, a slave of **African descent**. However, at the present time, this is speculation and further

9. CLARKE (Sir Arthur) An Essay on Bathing, Dublin, J. & J. Carrick, 1813 £350

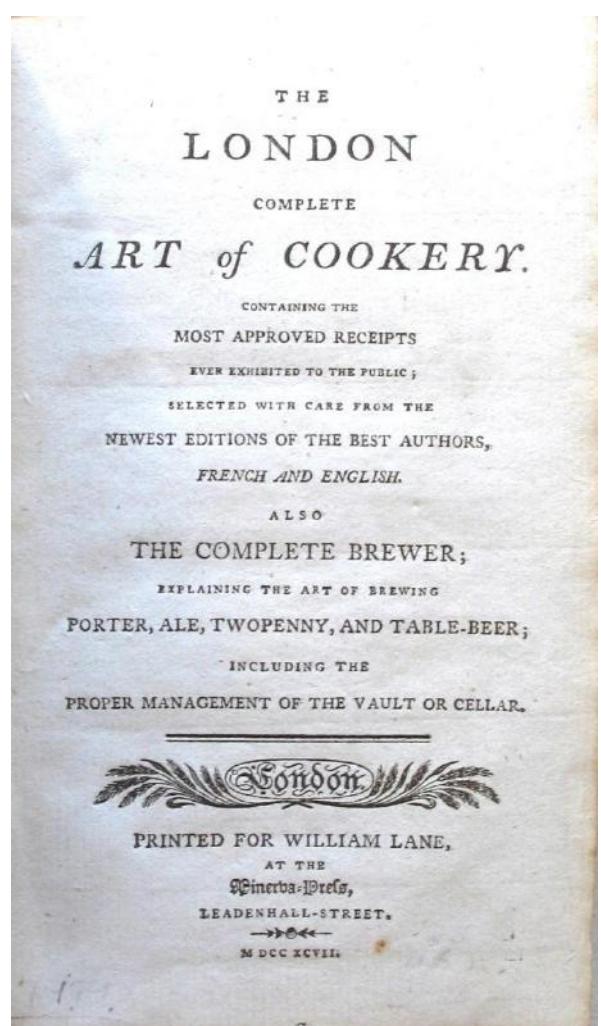
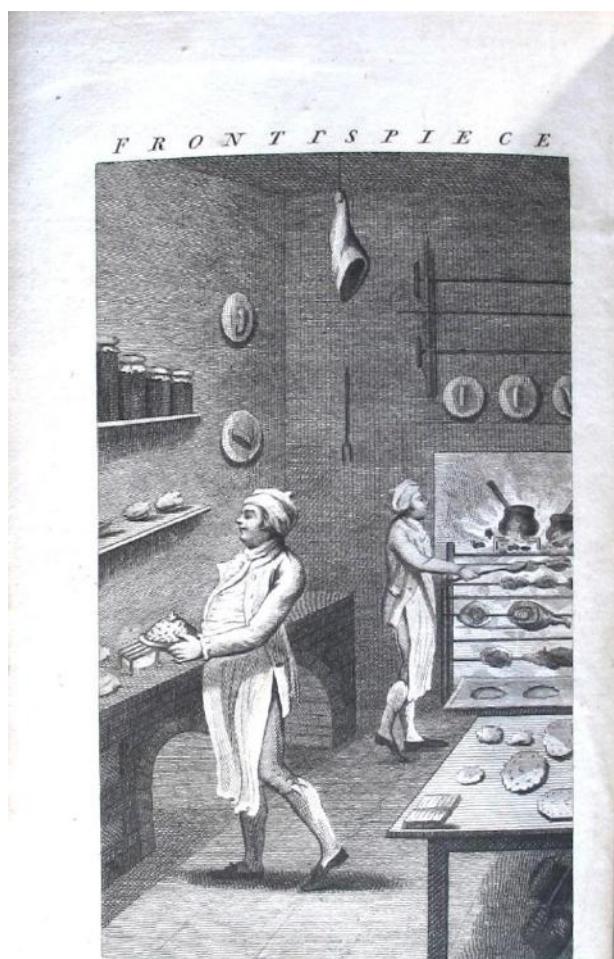
8vo, pp. [4], 107 [1], frontispiece & 1 plate, untrimmed in original boards, (spine worn / eroded and boards dusty; otherwise a fresh, clean copy)

First Edition. COPAC locates 3 copies, at Bristol, BL & Trinity College Dublin. Aside from a general history and his own experiences, the book details cold, cool, tepid, warm, hot, vapour and medicated baths.

Clarke (1778-1857) was a Dublin magistrate, member of the Royal College of Surgeons (London), elected Fellow in 1844, physician to the Dublin Metropolitan Police and the Bank of Ireland, and founder or co-founder of a number of health institutions (e.g. the Dublin Fever Hospital). He was knighted partly as a result of the practices elaborated on in this book. Thereafter wags referred to him as the *Knight of the Bath*, and to his wife Olivia (née Owenson, writer, entertainer, and sister of the Irish novelist Lady Morgan) as the *Lady of the Lake*.



10. [COOKERY / MINERVA PRESS / ANONYMOUS] The London Complete Art of Cookery. Containing the Most Approved Receipts Ever Exhibited to the Public; Selected with Care from the Newest Editions of the Best Authors, French and English. Also the Complete Brewer; explaining the Art of Brewing Porter, Ale, Twopenny, and Table-Beer; Including the Proper Management of the Vault or Cellar, London, Printed for William Lane at the Minerva Press, 1797 £1,350

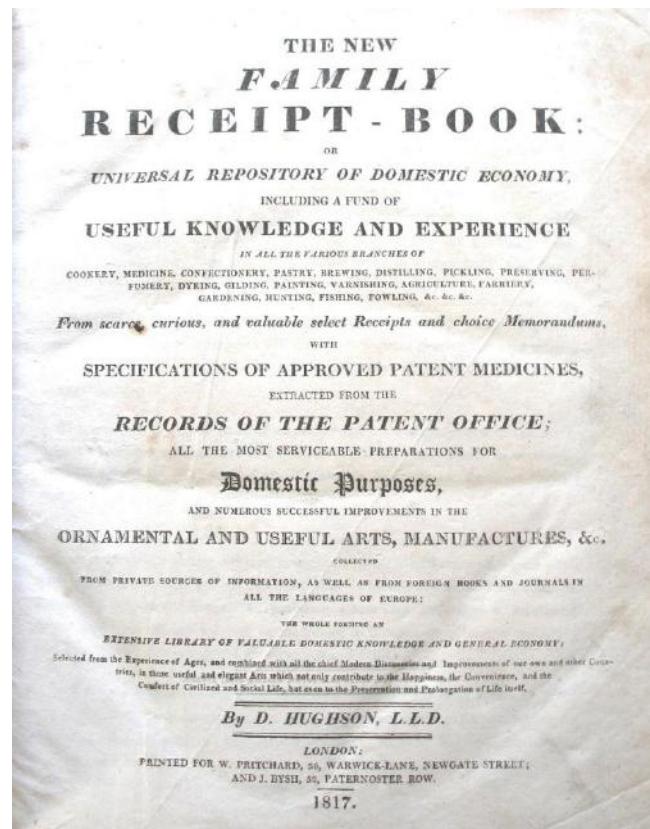
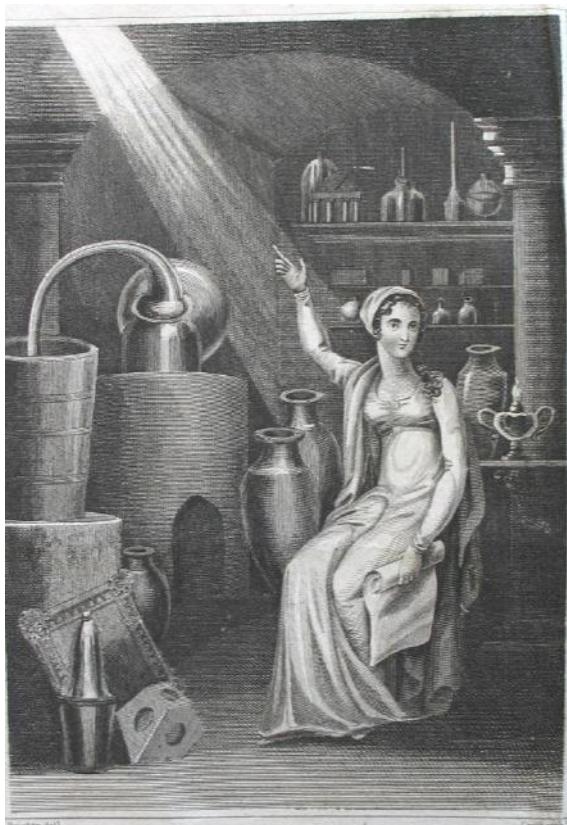


12mo, pp. [8], 232, engr. frontispiece (I. R. Martyn sc.), contemp. calf, spine with plain gilt rules, (paste-downs and turn-ins lifted; top inch of spine gone; contents clean and tidy)

ESTC locates 3 copies: BL, Harvard (Radcliffe) & Kansas State. Not found in Blakey, nor have we discovered anything about the engraver of the frontispiece. Maclean, p. 91, suggests that the book is "almost certainly a spurious or pirated version" of Farley's *The London Art of Cookery*. However, her entry is based on Rudolph, pp. 78-9, and it appears clear that she had not examined a copy (which would have resolved matters), since she adds, "for a copy that is (or was) in the British Isles; see B&G Cat., No.27, p.14." She adds locations in North America, at NYPL & NCU.

Provenance: ink owner name of Margarete Philpotts.

11. [COOKERY] HUGHSON (David) aka PUGH (David) *The New Family Receipt-Book: or Universal Repository of Domestic Economy : including a fund of useful knowledge and experience in all the various branches of cookery, medicine, confectionery, pastry, brewing, distilling, pickling, preserving, perfumery, dyeing, gilding, painting, varnishing, agriculture, farriery, gardening, hunting, fishing, fowling, &c. &c. &c. From scarce, curious, and valuable select receipts and choice memorandums, with specifications of approved patent medicines, extracted from the records of the patent office; all the most serviceable preparations for domestic purposes, and numerous successful improvements in the ornamental and useful arts, manufactures, &c. Collected from private sources of information, as well as from foreign books and journals in all languages of Europe: the whole forming an extensive library of valuable domestic knowledge and general economy; selected from the experience of ages, and combined with all the chief modern discoveries and improvements of our own and other countries, in those useful and elegant arts which not only contribute to the happiness, the convenience, and the comfort of civilized and social life, but even to the preservation and prolongation of life itself* London, Printed for W. Pritchard, . . . and J. Bysh, 1817 £160



4to, pp. 384, frontis., contemp. black half calf, spine plain-ruled & gilt-lettered, (crease in frontis., some pages dusty or slightly stained; front binder's blank missing; spine ends eroded)

COPAC locates 4 copies: BL, Cambridge, Leeds, Wellcome. The frontispiece, engraved by Crabb after the original by Brighty and dated 1817, depicts "Truth pointing to the light of Philosophy."

" . . . America beholds with just disdain . . ."

12. [COURTENAY (John)] Verses Addressed to His Royal Highness the Prince Regent, London, Printed by Cox and Bayliss, 1812 £135



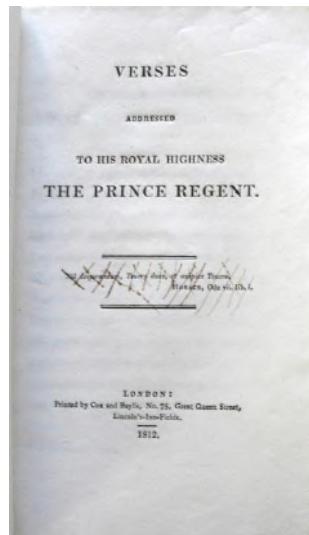
8vo, pp. 14, [2], original marbled wrappers, (closed tear to title), stitched as issued

COPAC locates 2 copies: BL & London Library. The poem, with useful footnotes, laments the British status quo, and covers such subjects as freedom of the press, criminal law, foreign imports under license, British piracy against the Americans, and the banking / currency crisis:

"Th' insolvent Bank fallacious schemes revive,
And screen'd by law, by paper coinage thrive;
Yet these vain bankrupts still presume to vapour,
And swear that gold is less esteem's than paper."

John Courtenay (1738-1816) was the son of a revenue officer from Newry, County Down, educated at Drogheda Grammar School, before joining the British Army. He was MP for Tamworth from 1780 to 1796,

and then for Appleby from 1796 to 1807. He was re-elected for Appleby at the 1812 general election, but resigned his seat shortly after Parliament met in December. He was the Surveyor-General of the Ordnance from 1783 to 1784, and a Lord of the Treasury from 1806 to 1807 in the Grenville ministry.



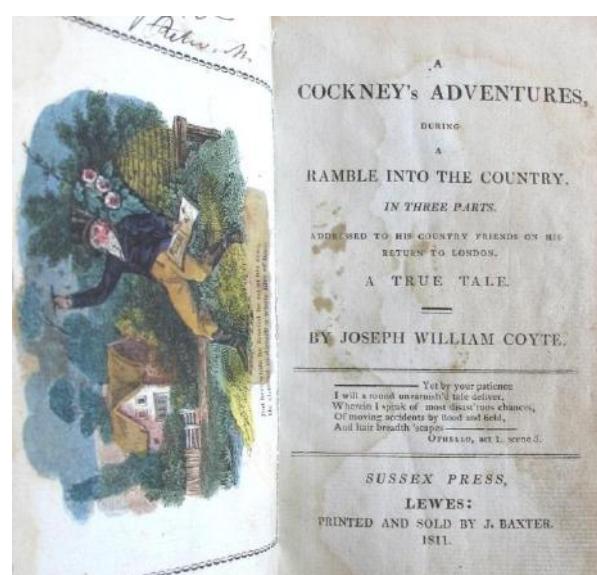
" . . . too obscure to be found . . ." Robert Southey, 1824

13. COYTE (Joseph William) A Cockney's Adventures, during a Ramble into the Country. In Three Parts. Addressed to his country friends on his return to London. A True Tale. Lewes, Sussex Press, Printed and Sold by J. Baxter, 1811 £495

8vo, pp. 56 (incl. hand-col'd woodcut frontis.), 2 hand-coloured plates, original black half-calf gilt, (a little worn, pale waterstaining), some ms. Corrections

COPAC locates one copy. at the BL.

A charming work, a verse narrative, with a lot of topographical and other social detail along the route taken by the author. His itinerary begins in Hyde Park and then via Kew, Richmond, Kingston, Ripley, Guildford, Mousel, Whitby, Chiddingford [Chiddington], Northchapel, Petworth, stays with the Ewens (their ex-libris bookplate at the front of this copy) near Arundel, and on to his friend Baxter (the printer of this work) near Chichester. Later on, he and Baxter stay with Mr. Maidlow of Cocking, vicar of Eastdean, with "uncle Luff" at Turvey, near Midhurst, visit Cowdray, Midhurst - where Elizabeth Newman was running a well-stocked library; and so on, until the return journey.



Of Coyte little is known, although he is mentioned sneeringly in a letter by Robert Southey to Grosvenor Charles Bedford, 20 October 1812, and unkindly again in a letter to John May, 27 May, 1824, describing Coyte as: 'a poor engraver . . . very xxxx [simple?], very industrious, very poor & completely crazed with vanity because he could compose off-hand upon any subject . . . I saw him on one of his visits to Brixton, when he was between 40 & 50 years of age: & his countenance & manner would have supplied Wilkes with a subject. Mr Bedford (-there never lived a kinder-hearted man) loved merriment, & played him off, – in which Grosvenor & Horace joined & I was not backward. We gave him subjects upon which he presently wrote three or four[?] miserable couplets; no creature was ever more elated with glory than he was at the hyperbolic commendations which he received, & this mingled with the genuine humility which the sense of his condition occasioned, produced a truly comic mixture in his feelings & gesticulations. What with pleasure inspiration & exertion & warm weather, for it was in the dog days, he perspired, as profusely, tho I dare say not as frequently, as an Elephant in love; & literally overflowed at eyes & mouth, frothing & weeping with delight . . . I think this poor fellow published *A Cockney's Rambles in the Country*, some 12 or 14 years ago, for such a book I saw advertised by Joseph William Coyte, & I sent for it at the time, – but it was too obscure to be found."

14. CRUIKSHANK (George) artist: [A Cavalier Reading a Document] 1845 £250

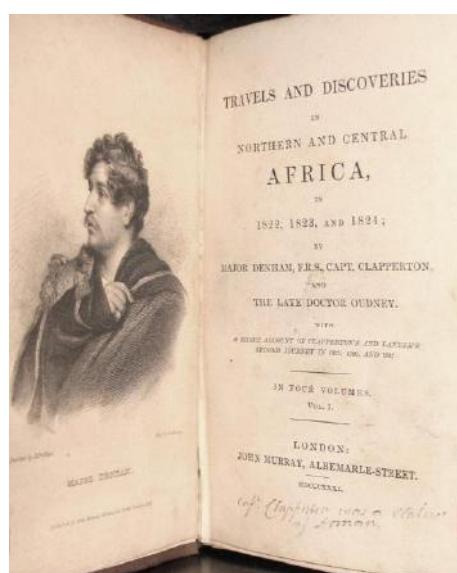
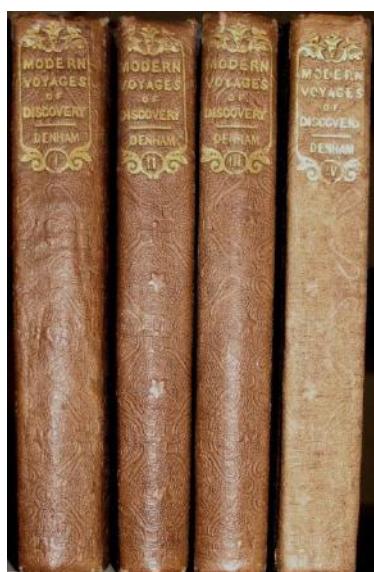
watercolour, signed, 6.5 x 4.5 inches (23 x 16 cms), on card, mounted, dated [18]45, late 19th c. f&g.,

The verso carries the catalogue title-page and lot entry for the watercolour as it appeared in an auction at Christie's, 24th June, 1969.

The watercolour, very slightly faded, shows a cavalier in flamboyant dress, about to append his signature to a document, quill at the ready.



15. DENHAM (Dixon) et alia, Travels and Discoveries in Northern and Central Africa, in 1822, 1823, and 1824; by Major Denham, F.R.S, Capt. Clapperton, and the late Doctor Oudney. With a short account of Clapperton's and Lander's second journey in 1825, 1826, and 1827. In four volumes, London, John Murray, 1831 £125



4 vols, sm. 8vo, pp. [4], 304, portrait frontis., 4 plates; pp. [4], 257 (1), 1 f. adverts., frontis, 2 plates; pp. [4], 259 (1), 1 f. adverts, frontis., 1 plate; pp. [4], 279 (1), frontis. & 1 plate; uniformly bound in original cloth elaborately blindstamped with star, circle and ornament pattern, spines lettered in gilt within cartouches, (spine of vol. 4 faded, and some uneven fading elsewhere)

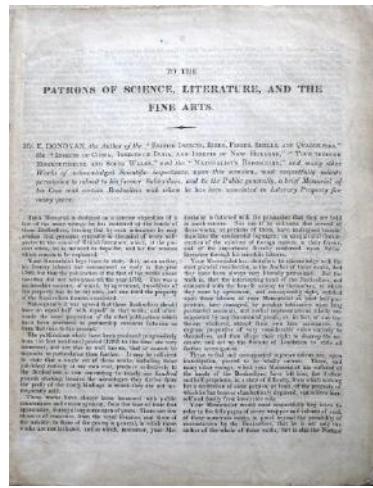
An expanded version of a work that first appeared as a quarto in 1826, the advertisements describe this as the "Fourth Edition." Owner name of "Matthew Murray Jnr., York, 13 Sept. 1853. G.H."

. . . entomologist in distress . . .

16. [DONOVAN (Edward)] To the Patrons of Science, Literature, and the Fine Arts. Mr. E. Donovan . . . solicits permission to submit to his former Subscribers, and to the Public generally, a brief Memorial of his Case with certain Booksellers . . ., [London] Printed by J. R. Marshall, [1833] £85

4to, pp. 7 (1); disbound, (some paper residue down the inner margin of first leaf; some creasing & small holes in blank inner margin of last f.) stitched

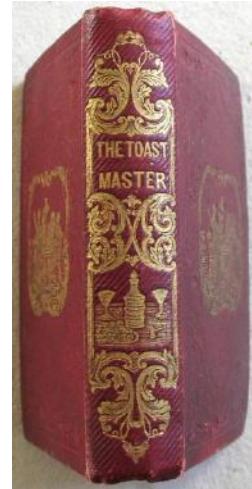
Irish-born entomologist, zoologist and author, Edward Donovan entered a prolonged period of financial difficulty. In 1817 he was forced to close his museum, and in 1818 his collection was sold. In 1833 he attempted a lawsuit for breaches of contract against "certain booksellers" who had swindled him of part, if not all, of ca. £70,000 owed to him - by his reckoning. The suit was to no avail, however, and he died penniless in 1837, leaving his family destitute. This printed circular details his grievances and asks for financial help towards the law case. The last page gives an address in manuscript, presumably in Donovan's hand, where subscriptions could be sent: "No. 1 Princes Road, Kennington, near the Cross."



17. [DRINKING CULTURE] The Social And Convivial Toast-Master; And Compendium Of Sentiment, London, Frederick M'Guire, 1847 £75

16mo, [9 x 6 cms], engr. frontispiece and additional pictorial title, pp. [2], 238, original red diagonal rib-grain cloth, bordered in blind, spine lettered and pictorially blocked in gilt, a.e.g., (slight split to hinge, slight foxing in margins of frontis. & add. title)

The additional engraved title reads, "The General Toast Master," and carries the imprint of William James Brown, of the Strand, London. The title seems to have first appeared in 1836, again in 1838 and 1843, followed by this (unrecorded) edition of 1847, and lastly by an edition of 1883. Aside from ours, COPAC locates a single copy of each of the other editions (either at the Bodleian or BL). The toasts are arranged under headings; Loyal & Patriotic, Naval & Military, Masonic, Bacchanalian, Amatory, etc. Each individual toast is followed by an appropriate verse or song lyric.



18. [DUST-WRAPPERS x 3] London, 1880's £100



with dust-wrappers

without dust-wrappers

- 1) SCOTT (Walter) In the Olden Time, illustrated by G. H. Edwards, E. H. Garratt, Harry Fenn, J. S. Davis, & A. Woodruff, 4to, 48 pp., sepia illus., pictorial card covers, pictorial dust-wrapper (some creasing to d.w.), London, Hodder & Stoughton, [lithographed by Hazell, Watson, & Viney], n.d., inscription dated 1888

2) [ANON], Loving Wishes, sm. 4to, [5 x 4.5 inches], pp. 12, col. illus., pictorial card covers, pictorial dust-wrapper, London, Ernest Nister, ca. 1890.

3)LAWSON (Lizzie) Christmas Roses, 4to, pp. 32, 10 full-page colour illus. + text illus. all by the author, cloth-backed pictorial boards, pictorial buff paper dust-wrapper, London, Griffith, Farran & Co., [n.d.] inscription dated 1886; some discolouration of paper.

The survival of dust-wrappers from this period is unusual.

19. EBURNEUM PROCESS PHOTOGRAPHS, both images stamped with letters "Burgess / Eburneum Process," late 1860's £85



2 x portraits, 3.5 x 2.25 inches, each

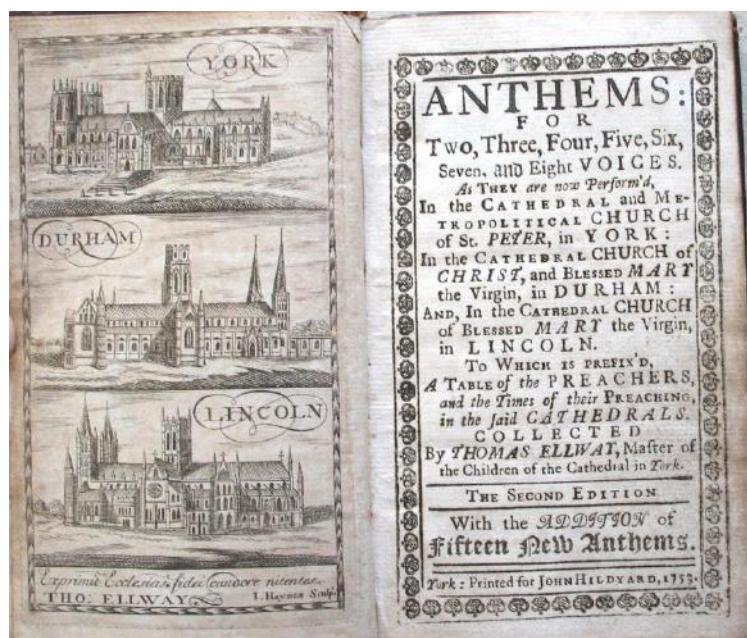
John Middleton Burgess (1811-1889), a Norwich photographer, announced the invention of the Eburneum process in the *Photographic News* of 5th May, 1865. We have two examples of a portrait here, showing the inconsistencies of the results, or how they have survived over time. He later simplified the process, but essentially a carbon or collodion transparency was produced upon a level plate of waxed glass with the positive uppermost; a mixture of gelatine, zinc white and glycerine was poured on, allowed to dry, trimmed round, and stripped from the glass. Eburneum photographs were sometimes called "ivorytypes" and were supposed to mimic the old, painted miniatures produced on ivory.

... printed by Thomas Gent . . .

20. [ELLWAY (Thomas) compiler:] Anthems: for Two, Three, Four, Five, Six, Seven, and Eight voices. As they are now perform'd, in the Cathedral and Metropolitical Church of St. Peter, in York: in the Cathedral Church of Christ, and Blessed Mary the Virgin, in Durham: and in the Cathedral Church of Blessed Mary the Virgin, in Lincoln. To Which is prefix'd, A Table of the Preachers, and the Times of their Preaching, in the said Cathedrals. Collected by Thomas Ellway, Master of the Children of the Cathedral in York, York, Printed for John Hildyard [Printed by Thomas Gent], 1753 £750

12mo, pp. xix (i, blank), 139 (1, adverts), engr. frontis. by I. Hayman, woodcut text illus. at pp.

ix, xii, xvii, xix, ornamental woodcut divisional lines throughout, composed of multi-tooled crowns, royal arms, flowers, etc., contemp. calf (edges rubbed)



"The Second Edition. With the Addition of Fifteen New Anthems." Colophon, "Printed by Thomas Gent," at foot of p. 138. First published in 1736, this, the only other edition, has copies located by ESTC at BL, Bodleian, York Minster, (and in America) Newberry, Beinecke, (and in Ireland) Trinity College.

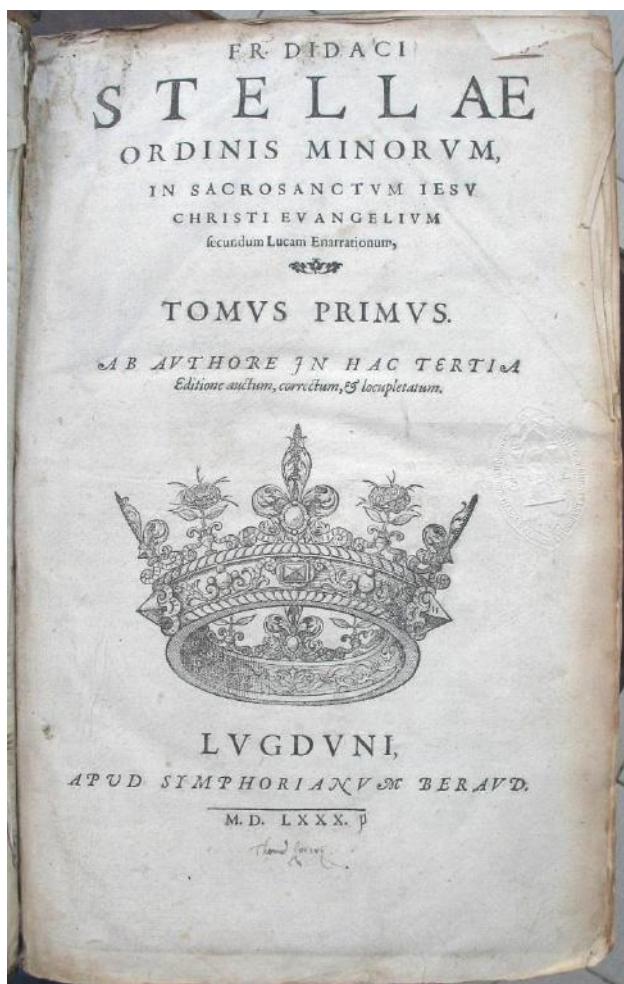
William Knight (ca. 1684-1739) educated at King's Canterbury, Eton College, and King's College Cambridge, ordained 1711, arrived at York in 1712, where he was appointed vicar choral at the Minster, elected subchanter in 1722. Knight was passionately interested in church music, particularly anthems. In his will, he left part of his music

collection to Thomas Ellway, including works by Blow, Purcell, Tallis, Rogers, Humphreys, Holmes, Tudway, Walker, Byrd, Croft, Child and others. Ellway, a York Minster songman, was paid to copy music between 1722 and his death in 1751. York Minster library holds several (incomplete) original works by him, including an anthem, a short service, and a two-part song, “Ah, lovely nymph I’m quite undone.”

18th c. owner name of Ann Gelson on f.f.e.p., she is noted in the parish registers (vol. 41) of Holy Trinity Church, Goodramgate, York and died in 1786.

... Thomas Rogers's copy ...

21. ESTELLA (Diego de) Fr. Didaci Stellae, ordinis minorum : In sacrosanctum Jesu Christi Evangelium secundum Lucam enarrationum tomus primus [-secundus]. Lugduni [Lyon] Beraud, [Printed by Jean Symonet, vide colophon] 1580 £650

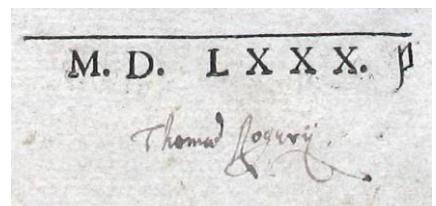


folio, 2 vols in one, Latin text in 2 columns, 1) title, 3 ff. (n.n.) pp. 464; 2) pp. 534 (incl. second t.p.), 22 ff. (n.n., index & colophon), large woodcuts on the title-pages, contemporary calf over wooden boards, typical blindstamped decorative panel borders, old reback and re-corner (hinges cracked, clasps gone, e.p.'s lifting, marginal waterstaining to last ff.), four pages misnumbered but catchword consistent and register correct,

Diego de Estella (1524-1578), Franciscan monk and theologian, was another example of the extraordinary flowering of Spanish mysticism in the 16th century

Provenance: 1) very small piece torn from first title, probably obscuring an owner name 2) “Thoma Regii” in ink on title-page, i.e. Thomas Rogers. 3) small oval blindstamp for Ampleforth Abbey on title margin & p 93 of vol.2.

There are several contenders of this date, or thereabouts, for the name of Thomas Rogers (including one who sailed on the *Mayflower*). However, we think this Thomas Rogers is the English Anglican clergyman, theologian,



controversialist and translator. In the latter respect, he had his translation of a work originally by Diego de Estella published in 1586 (and again in 1606), entitled: *A Methode unto Mortification: called heretofore the Contempt of the World and the vanitie thereof. Written first in the Spanish . . .*

Slight ink marginalia to pp. 10, 140, 142, 241, 304 [& vol. 2] 63, 425 + e.p. marginal extremities.

Ink underlinings to text, pp. 73, 142, 184, 233, 241/2, 296, 318, 320, 321, 322, 342, 344, 350, 358, 363-6, 379, 387, 416/7, 460, 463 [vol. 2:] 9, 19, 23, 26, 45, 52, 61, 75, 77, 99, 101/2, 114, 160-2, 165, 169, 170, 178, 181, 190-5, 198, 205, 209, 219, 233-5, 293, 354, 357, 360, 375, 389, 398-400, 402/3, 405-7, 410/11, 415, 417, 421/2, 426, 428, 430/1, 434/5, 440-4, 450, 453, 455, 457/8, 471, 476-9, 488, 496, 503 & 505.

Manicule or other device: 48, 396, 479, 503 & 532 of vol. 2. Inky fingerprints on p. 263, vol. 1.

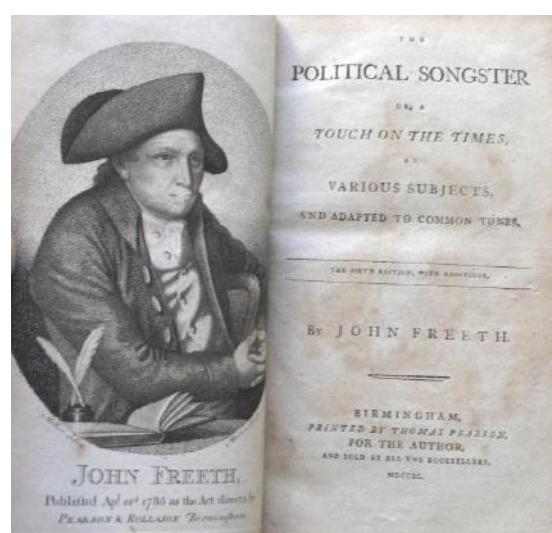
22. [FOWEY HARBOUR, CORNWALL] small collection of printed, typed and ms. material, 20th c.,
£200

- 1) "Fowey Harbour Commission. Rules & Byelaws," 8vo, pp. 154, folding map, blue cloth gilt, [Plymouth], 1909.
- 2) foolscap binder containing a) typescript copy of "HOCKING (J.A.) The Port of Fowey. A study of the Rise and Fall of a China Clay Port," 44 ff., 7 diagrams, maps, etc., dated 1963; b) "Fowey Diary of Special Events . . ." 4 ff.; c) "History of Fowey Labourers Wages and Conditions of Work," 34 ff.; and other material.
- 3) "G.W.R. Fowey Letter Rec. Book," so titled on spine, obl. 4to, but actually a minutely detailed ms. record of activities at Fowey Harbour, 1928-1967, with tonnages, number of men working, their wages, incidents, etc., all on a weekly basis.
- 4) small collection of misc. material: a plan; a relevant offprint from Lloyd's Register, etc.



23. FREETH (John) The Political Songster or, a Touch on the Times, on various Subjects, and adapted to common Tunes, the sixth Edition, with Additions, Birmingham 1790 £500

12mo, pp. xvi, 220, [12], portrait frontispiece, (small scuff to face of portrait; small burn to T6 affecting 2 or 3 letters), contemp. sprinkled sheep (neatly rebacked to style)

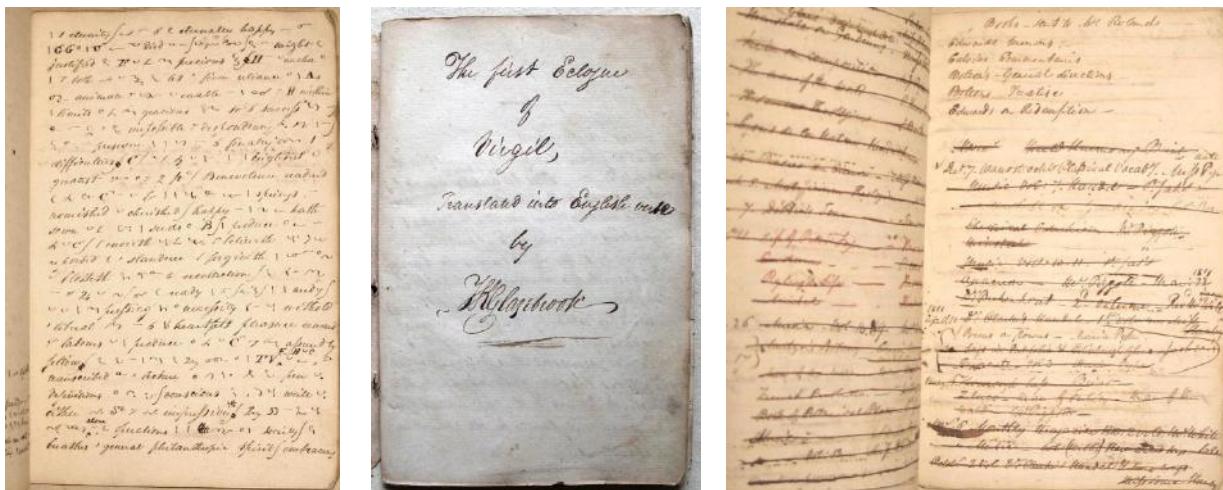


Of several issues the same year (all of similar rarity), this, like most, has the extra two leaves paginated *37-*40, but this appears to be the only issue with the Subscribers List. The names on the list are mostly Birmingham locals, but there are also names from the old stamping grounds of the Hellfire Club, e.g., Sir John Dashwood, of West Wycombe, and Charles Downing (subscribed to 6 copies), also of High Wycombe. The first edition appeared in 1766 and ran to a mere forty pages.

There is little, it seems that did not merit a song. Subjects range from games (**angling, fives, marbles, boxing**, etc) to tax protests (against the Bachelor Tax, Window Tax, etc), from novelties such as Blanchard's 1785 balloon trip, to the Cock Lane Ghost. Geographically, the songs range far afield from the UK, to **America and "Botany Bay."**

Freeth was landlord of the Leicester Arms, a celebrated tavern that became the meeting place of Birmingham radicals, and the ballads he nightly sang to his patrons were strongly weighted with social and political comment. Copies of all his works are rare, and this edition presages his retirement from song-writing due to "a complaint in my head," ibid, p.vi.

24. [MANUSCRIPT] GLAZEBROOK (Thomas Kirkland 1780-1855) [notebook] [Warrington] [1807-1831] £240



8vo, 57 pp. ms., original limp roan covers (very rubbed; contents loose from the binding; 100 pp. with v. slight loss in the gutter)

Obtusely interesting. The contents comprise lists of books, lists of musical instruments (orders for replacement parts, and the names of their players), an odd text partly in some sort of shorthand, and, in full (with some corrections), Glazebrook's own translation into English Verse of "The First Eclogue of Virgil . . .," running to 11 pages, with his note at the foot of the last page, "Published Feb.y 5th 1807." The sole edition of his translation was indeed published in 1807, in Warrington, where he spent most of his life as a leading glass manufacturer, social force, and Tory supporter.

The book lists comprise 26 pages, 1807 to 1824. Books are listed briefly by title and author. There are three types of list. Predominant are lists of books (literature, science, etc.) lent out, when, and to whom, (probably friends and acquaintances). The titles are then crossed out, presumably indicating the books' return. The second sort of list consists of books sent off for binding, the name of the binder mentioned in one instance as "Messrs. Haddocks." The third type lists books sent to London, or to Mr. Mollison, either for sale / return, or for binding - it is not clear.

The musical instrument lists, 5 pages dated 1813, 1814, 1816 & 1831 (one undated) we think possibly relate to the band of the Voluntary Militia (of which Glazebrook was Captain). Two of the lists feature the 'Serpent' a relatively rare, and rarely documented, instrument, against which, in one instance, is the name of the player: James Pierpoint.

The odd text, partly in shorthand, references an unidentified book by "Alex. Laurie."

25. GOUPY (Lewis) "Ludovicus Goupy Pictor," ca. 1750 £140

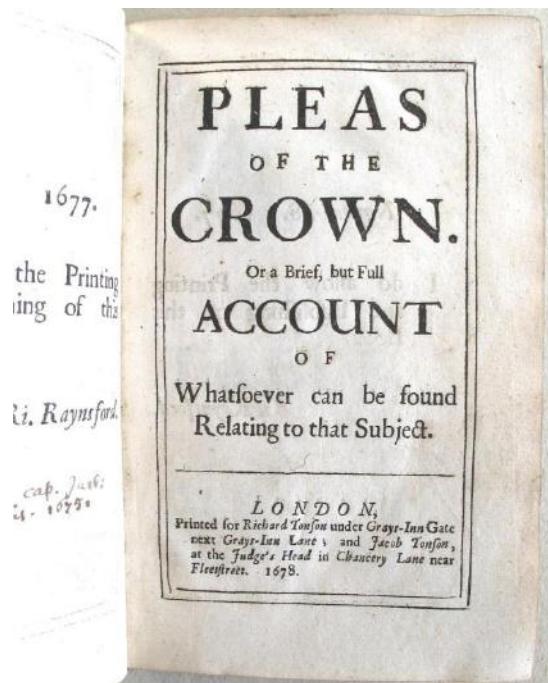
mezzotint, "Se ipse pinx. G. White fec.", after Goupy's original self-portrait, 240 x 180mm [P]

Goupy (ca. 1694-1747), an artist and miniaturist in his own right, was the nephew of the miniaturist Bernard Lens. Among other things, Goupy accompanied his patron Richard Boyle (1694-1753), architect and patron of the arts, the 3rd Earl of Burlington, on the Grand Tour to Italy in 1714/15 (vide Ingamells, p.160).



26. [HALE (Matthew)] Pleas of the Crown. Or a Brief, but Full Account of Whatsoever can be found Relating to that Subject, London, Printed for Richard Tonson [et al.], 1678 £750

8vo, pp. [16], 238, [2. adverts], contemp. calf, covers and spine ruled with narrow gilt fillets, floral corner pieces,



First edition of a legal classic, regarded as Hale's masterpiece. Wing H253. A very good copy with wide margins, in the original binding (slightly worn).



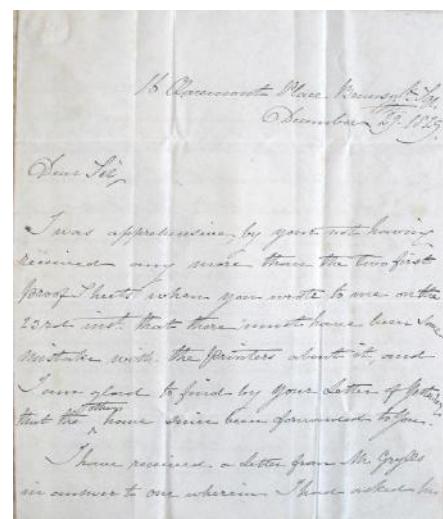
Hale (1609-1676) was an influential barrister, and represented many Royalists. However, his great personal integrity and political neutrality enabled him to navigate the choppy waters of the Civil War and its aftermath safely, and with his considerable influence intact. Similarly, in legal matters he steered between Coke's "appeal to reason" and Selden's "appeal to contract" while at the same avoiding some of the implications of Hobbes's ideas of "natural law," - his own writings on the latter subject are still, along with a large number of his other manuscripts, unpublished but extant at Lambeth Palace Library.

The present work is therefore regarded as a model of clarity and an epitome of the full work *Historia Placitorum Coronæ, or The History of the Pleas of the Crown*, which was not published for another fifty years (1736).

Detailing capital acts against the crown and the procedures for dealing with them, the work also considers criminal capacity of , insanity and idiocy, drunkenness, capital offences, treason, homicide, theft, forgery, piracy perjury, and witchcraft (in the first and second degree). With respect to the latter, Hale's role in the famous Witch Trials of the 17th century was pivotal. In 1662 he sentenced two women (Amy Duny and Rose Callender) to death for witchcraft, sorcery and "unnatural love." His judgements were later to have bearing on the Salem Trials.

Provenance: Ampleforth Abbey, with their purple inkstamp on the front end-paper, and printed shelf label.

27. HEDGELAND (J.P.) & GILBERT (Davies) A Description, accompanied by Sixteen Coloured Plates, of The Splendid Decorations recently made to The Church of St. Neot, in Cornwall, at the sole expense of The Reverend Richard Gerveys Grylls, London, Printed for J. P. Hedgeland, 1830 £500



4to, title, 1 f. ded'n, pp. 67 (1), errata slip, 16 hand-col'd engraved plates of stained glass, full green 19th c. morocco gilt, (occasional patches of pale foxing)

First Edition. Large Paper Copy. With two very interesting autograph letters from Hedgeland to Davies Gilbert at the back, concerning publication,



the dedication, etc.; and another letter by Richard Taunton, concerning another, allied work (and its rarity), *The Life of St. Neot*, 1809, by John Whitaker. Taunton was Whitaker's son-in-law. The present work to some extent supersedes a previous book on the subject: Benjamin Forster's *Some Account of the Church and Windows of St. Neot's, in Cornwall*, 1786, which had just 2 plates. In the interim, the Rev. Grylls financed the restoration of the ancient windows, between 1825 and 1829.

19th century bookseller's ticket for Pollard, Truro, on front paste-down.

28. [HEREDITARY NIGHT BLINDNESS / GENETICS] Hommages Respectueux à E. Nettleship.
[from:] Abbé Capion, Vendemian, ca. 1907 £300



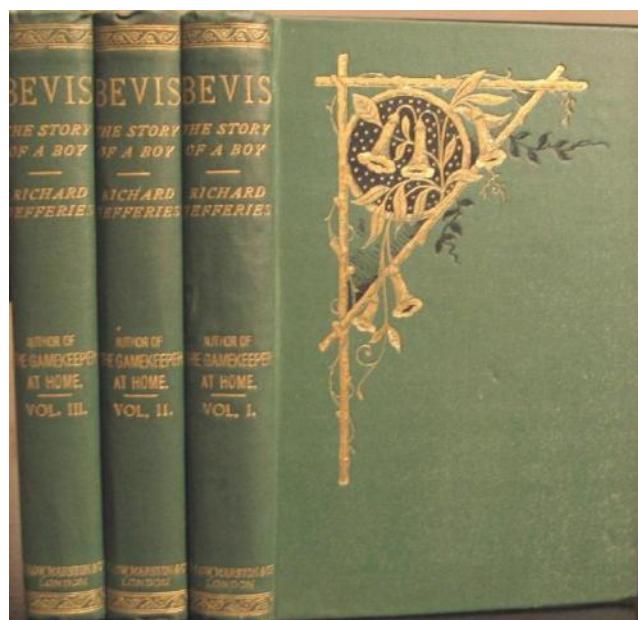
oblong folio photo album, containing 12 large format photographs, mounted and captioned, cloth bound (fraying of spine ends), titled in gilt on upr. cvr.

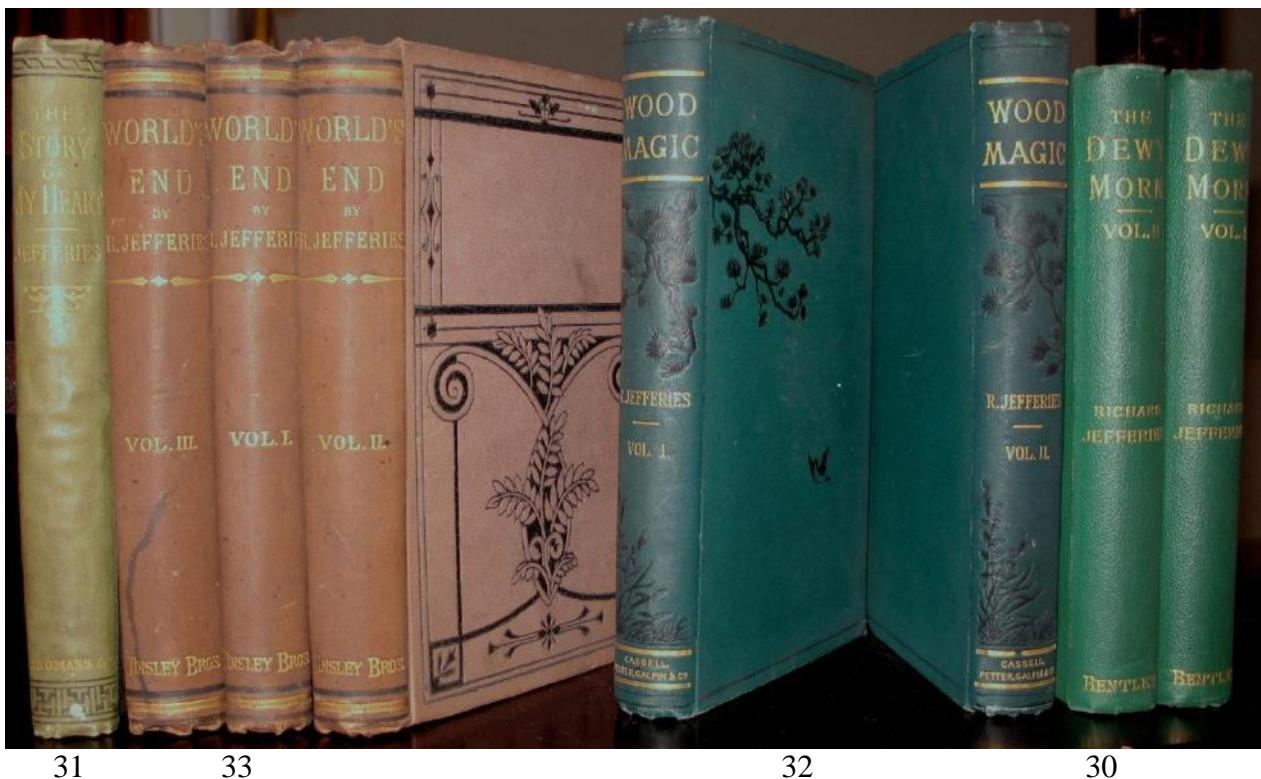
A presentation from the Abbé who compiled the pedigree of sufferers, to the distinguished English ophthalmologist Edward Nettleship (1845-1913). Three photos are general shots of Vendemian, including the house where Nettleship stayed, and the rest relate to the famous (and of continuing importance) Nougaret case (vide *The Optician*, 12/11/2010, pp. 26 & 28.), with captioned depictions of sufferers of inherited night-blindness, e.g. "Mme. Helene Fouzes, born Mirebagues, youngest sister of the conscript of 1838 [i.e. Nougaret], Night-blind, generation VI, number 222, case 3 marked in your work." The captions are presumably in the Abbé's hand.

29. JEFFERIES (Richard) Bevis, The Story of a Boy, London, Sampson Low, Marshall, Searle, & Rivington, 1882 £750

3 vols, 8vo, pp. viii, 287 [1]; iv, 294 [2, colophon/blank]; iv, 294, [2, colophon . blank], publisher's green cloth, covers with elaborate gilt and black stamped decoration, spines gilt lettered, (blindstamp of W.H.Smith Library, 186 Strand, to front-free end-paper of vol.1; slight foxing of fore-edges and first and last ff.), patterned e.p.'s

First Edition, first issue; Miller & Matthews, B15.1, binding 'a'. An excellent set. The sequel to *Wood Magic*, and one of Jefferies' most famous and enduring works and, despite the three volume format, instantly enjoyed by children and adults alike, and even today regarded as a classic and vivid portrayal of rural childhood, self-reliance and resourcefulness. Jefferies deliberately avoids moralising, leaving events - not all of them commendable - to speak for themselves.





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30. JEFFERIES (Richard) *The Dewy Morn. A Novel*, London, Richard Bentley, 1884 £275

2 vols, 8vo, pp. [2], 296; [2], 327 [1], publisher's mid-green fine pebble-grain cloth, spine lettered in gilt (slight foxing offore-edges and first and last ff., otherwise fine), diamond pattern e.p.'s

First Edition, first issue; Miller & Matthews, B21.1. A very nice set. Following the poor reception of 'After London,' not to mention the six previous titles, Jefferies had parted company with the publisher Tinsley and been taken on by Bentley. The book had a short print run: 525 copies bound, and sold slowly. The subject matter of the book was the rural life of the day, and its attendant ills, but Jefferies compromised what he might have written to conform with the perceived needs of the literary market. A strategy that did not really work to Jefferies' benefit, en fin.

31. JEFFERIES (Richard) *Story of My Heart*, London, Longmans, Green, and Co., 1883 £75

8vo, pp. [4], 188, 12 (adverts), publisher's greyish green cloth with decorative bands, etc., spine gilt lettered (some shelf wear, fading, and slight foxing; inner hinge cracked; W.H.Smith Subscription Library label to front paste-down, with 'Sold' overstamp)

First Edition, first issue of Jefferies' extraordinary autobiography / narrative of spiritual awareness, which took him seventeen years to write. Miller & Matthews B18.1, binding 'a' (of 54 issues and editions listed).

Among Jefferies' many fans are numbered William Morris, Edward Thomas, Rachel Carson, John Fowles, Henry Miller and Ludovic Kennedy, to name but a few. His oeuvre encompassed first-rate nature writing, children's fiction, adult fiction (including his post-apocalyptic novel, "After London,") and spirituality as here, in *The Story of My Heart* - indeed, the latter brought him to the attention of R.M. Bucke, who featured Jefferies in his famous study, "Cosmic Consciousness," [1901], a foundation work for what was to become transpersonal psychology.

32. JEFFERIES (Richard) *Wood Magic; A Fable*, London, Cassell, Petter, Galpin & Co., 1881 £175

2 vols, 8vo, pp. [8], 235 [1], 8, adverts; [6], 263 [1], 8, adverts, publisher's dark blue / grey cloth, black-stamped pictorial dec. to covers and spines, spines gilt-lettered, brown end-papers (slight foxing and very light shelf-wear)

First edition, first issue. Miller & Matthews B14.1. "In some copies p.4 of the advertisements is unnumbered in one or both volumes," as in ours - i.e. neither p. 4 numbered. A very nice set of the prequel to *Bevis*.

33. JEFFERIES (Richard) *World's End. A Story in Three Books*, London, Tinsley Brothers, 1877

£500

3 vols, 8vo, pp. [1], 249 [1], [2, adverts]; [4], 278; [4], 289 [1]

First edition, unrecorded variant, Miller and Matthews: text as per B7.2, (i.e. without the printing errors 1 and 6), but with the binding as per B7.1, and with the advert leaf present.

After this novel failed to perform, Jefferies and the publisher Tinsley parted ways, and this was the last of his 'sensation' novels (bizarre and convoluted plot twists, horrible events) the template for which was formed from his stated admiration for the writings of Miss Braddon, Ouida and Wilkie Collins.

34. [JERSEY PRINTING on silk] *Theatre Royal, Jersey. By Order of Lt. Col. Blommart, and Officers of the 62n Regiment. [Springers.] On Wednesday, December 27th, 1809, . . . A Cure for the [heart] Ache. . . . [and] We Fly By Night, or, Long Stories . . . Places to be had of Mrs. Shatford, at Mrs Viel's. . . . Jersey, Stead, Army Printer, 1809*

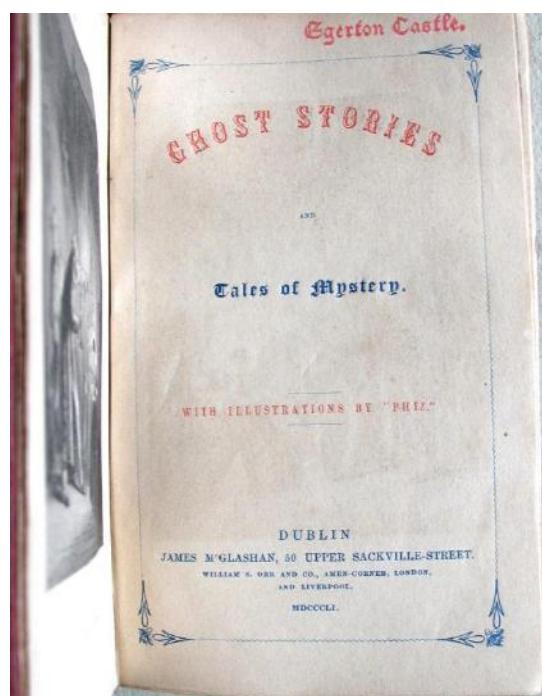
£295

broadside, 13 x 8.75 inches, printed on silk (placed over a piece of card, and glued round the margin on the verso)

No other copy found. Daniel Francis Blommart had served in the West Indies, and was present at the surrender of Demerara and Berbice. He also served with Herber's expedition of 1799. He was in the Second Battalion after the Regiment was split in two in the same year. After Jersey, the Second Battalion was attached to Major-General Lord Aylmer's independent brigade during Wellington's offensive across the Pyrenees, beginning in 1813. Following this, the Second Battalion mainly fulfilled occupational roles in France, and, briefly, Ireland. In 1816 the 2nd battalion was disbanded and its officers put on half-pay. [see front cover illus.]

35. [LE FANU (Joseph Sheridan)] *GHOST STORIES AND TALES OF MYSTERY*. Dublin, James McGlashan, 1851

£5,000



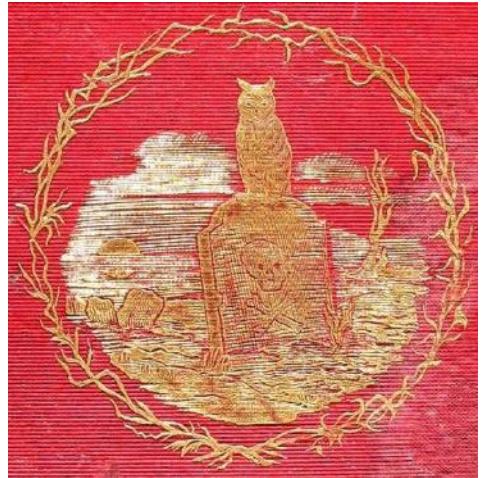
small 8vo, frontispiece and 3 plates by "Phiz" [Hablot K. Browne], half-title and title printed in blue and red, pale yellow endpapers, pp. 304, all edges gilt, original red fine-ribbed cloth, pictorial borders in blind on upper and lower covers, central pictorial medallion design in gilt (wreath encircling owl perched on tombstone with skull and crossbones) on upper cover, spine similarly illustrated in gilt, (wear to binding and watermarks to covers, erosion to spine ends, splitting to hinges, some gatherings a little proud or working, one plate loose, etc.) a.e.g.

First edition, with the first issue covers (Carter's "A" binding). The author's anonymously published third book, but his first book of ghost stories. Sadleir 1376; Wolff 4013; Carter, *Binding Variants*, p. 127. Locke, *A Spectrum of Fantasy*, 136. A serious rarity, especially in the original cloth, but this is a weathered copy of a fragile book.

Aside from its rarity, the book is an integral step in the developmental history of the ghost and horror story. M.R.James was a huge fan, for example.

The book contains four stories, "The Watcher," (also known in its revised form as "The Familiar," and considered by M.R.James to be the best ghost story ever written), "The Murdered Cousin," "Schalken the Painter," (of which M.R.James wrote: "Schalken' conforms more strictly to my own ideals. It is indeed one of the best of Le Fanu's good things,"), and, "The Evil Guest."

Provenance: printed book label on the front paste-down and ink stamp on the title-page of **Egerton Castle** (1858-1920), author, antiquarian, bookplate enthusiast, and expert swordsman and historian of sword fighting. 19th c. blindstamp on f.f.e.p. for Moreows' Library and Stationery Warehouse, Nassau St., Dublin.



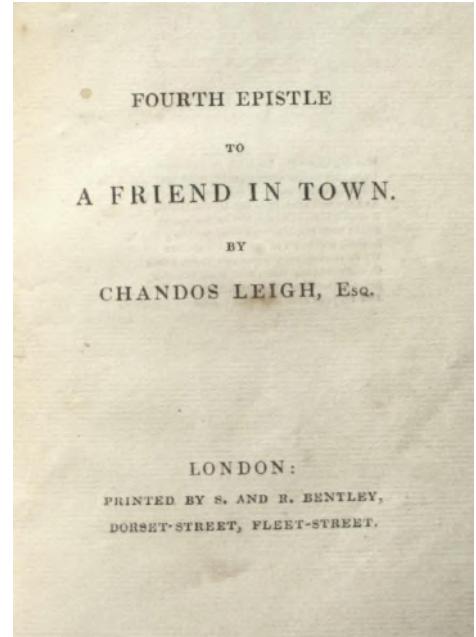
36. LEIGH (Chandos) Fourth Epistle to a Friend in Town, London, Printed by S. and R. Bentley, n.d.,
[ca. 1827/8] £95

*12mo, pp. 28, contemp. calf-backed marbled boards, vellum corners,
spine gilt lettered, (some small scuffs to binding)*

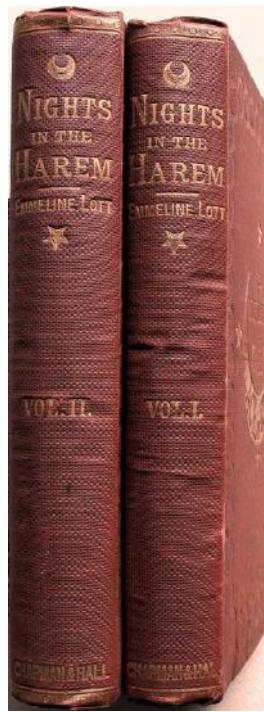
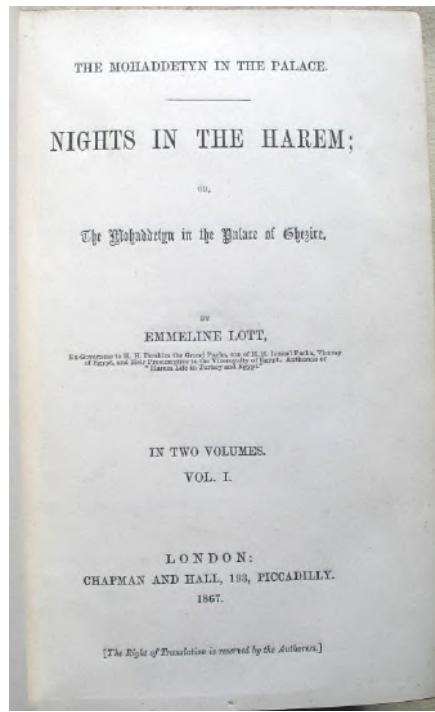
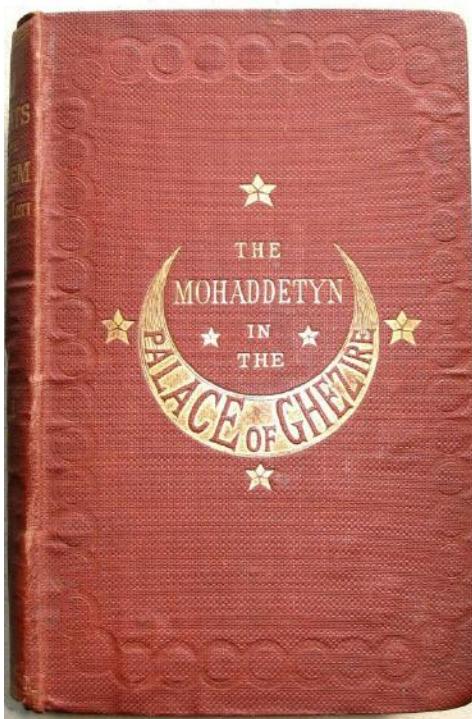
We've only found one copy of this earliest version (State Lib. of New South Wales). Not in Martin, but possibly privately printed, we think, in a few copies, prior to the appearance of *Epistles to a Friend in Town, Golconda's Fête, and other Poems. By Chandos Leigh, Esq. Second edition, containing a Fourth Epistle*, London, Colburn, 1828. Reviewed in the *Literary Gazette*, vol. 12, p. 707, "We have now, besides a few other introductions, a Fourth Epistle to a Friend in Town. This Epistle is, we think, the best of the four. The topics discussed belong strictly to the town and to the day; and the author, in one or two places, has not spared certain individuals at present moving in the circles to which he himself belongs."

Chandos Leigh is best known nowadays for being the friend of Lord Byron at Harrow and later, and for being the cousin of Jane Austen.

Provenance: engr. armorial ex-libris bookplate of Rev.d George Innes (1760 -1842), educated at Merton College, Oxford, he was a Demy at Magdalen College Oxford, and subsequently a Fellow. He became Assistant Master at Rugby School, 1783 1792, Master of King Henry VIII's School, Warwick 1792-1842, and Rector of Hilperton in Wiltshire 1798-1842. He married, in 1793, Isabella, eldest daughter of Captain Henry Stodart. Some part of his library was sold at auction in London by Puttick and Simpson 3 March 1851.



37. LOTT (Emmeline) *The Mohaddetyn in the Palace. Nights In The Harem; Or The Mohaddetyn in The Palace Of Ghezire*, London, Chapman and Hall, 1867 £950



2 vols, 8vo, 4 ff., pp. 308; 2 ff., pp. 350, 16 (publisher's catalogue, dated February, 1867), original rust-coloured cloth, covers bordered with circles in blind, gilt-title centre-piece with large sickle-moon and six stars, spine gilt lettered, with gilt sickle-moon and single star (slightly dusty, cloth slightly bubbled, bookplate removed from front paste-downs, Victorian private ink stamp of R. C. Mansfield on f.f.e.p.'s)

In 1863, Lott went to Egypt as a governess, tasked with teaching the 5-year-old son of Egyptian Viceroy Isma'il Pasha; a position she kept for two years before returning to England and writing several books about her experiences. The first of these accounts was *The English Governess in Egypt: Harem Life in Egypt and Constantinople* (1867). She mooted that her position as "humble individual" and member of the household provided a more authentic perspective than that of aristocratic visitors such as Lady Mary Wortley Montagu, for whom the harem was tidied up for public viewing. It is clear that Lott felt that as an Englishwoman she was an innately superior person, so it was a shock for her to find that as a governess she was treated as a servant and as a social inferior. Her portrait of Egyptian women is not flattering.

On her return to Brighton, she pitched her works to appeal commercially; she needed money. Her two years' experience was therefore parcelled up and offered in juxtaposition to the more usual idea of the *harem* and the *hammam* as the source for male Victorian fantasies, and in contrast to the yet more fantastical (but hugely successful) version promulgated in *Laila Rookh*, by Thomas Moore.

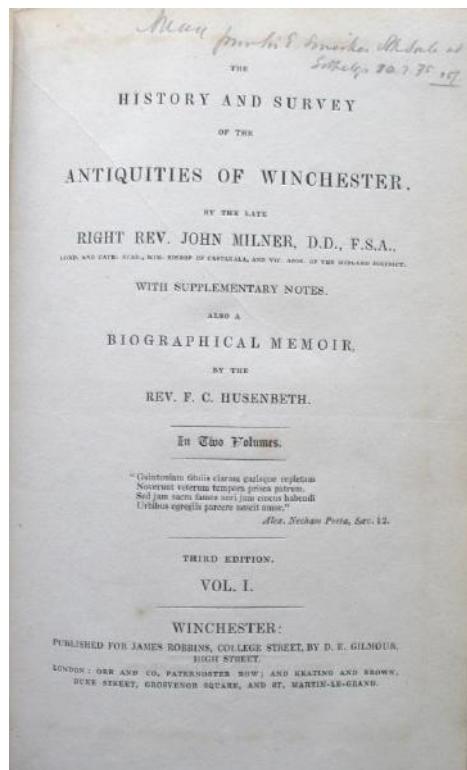
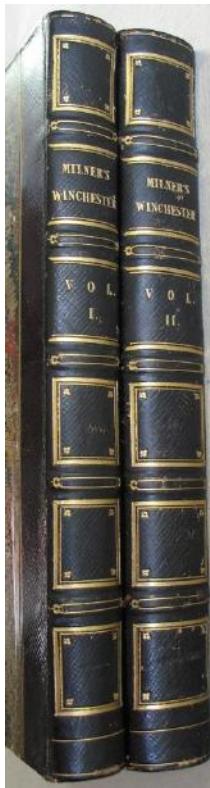
Her efforts, however, were not what people wanted, did not sell well, and are hence very rare. Her works do actually provide a real wealth of hitherto inaccessible detail, and, aside from their alarming ethnocentricity, encapsulate the cultural difficulties of women in general at that time.

38. MILNER (John) & HUSENBETH (Frederick Charles) *A History and Survey of the Antiquities of Winchester. . . With supplementary Notes*. Third edition. Winchester, Published for James Robbins, [1835] £200

2 vols, 8vo, [half-titles discarded] title, pp. v-xxxv (i), 297 (1); vi, 312, 21 plates (pale foxing), contemp. black calf gilt, a.e.g.

Provenance: 1) bookplate of William Wickham, (1761-1840), the government's principal spy on the continent, based in or near Switzerland during the years 1794-1801. 2) pencil





66

Geologic Features

1st. 100's rounded stones in successive bands of the
Turonian.

89. A massive, angular, greyish table
10. Mottled & jointed, for litho-synthetic
at winter. Ag. 100' - a massive yellow
13. The bed begins at 350' - a massive yellow
100' or there

15. Limestone patches are scattered throughout the
caves, and veins of these?

150. Angular blocks with more or less yellowish
153. Scattered patches of sandy, light-colored, decomposed
171. Sandstone, (20') larger blocks in the
- 2. Larger & larger blocks, that they rounded away down
under successive weeks of the changes, although
wall - 100' high.

182. Gypsum's natural in various sizes, scattered
1/4 mile (waterfall). - of gypsum, scattered
There was no water here by the time the cliff
was broken, did not form a pool. 100' high.
- 2. Small gypsum blocks by 100' high, also behind
183. Gypsum hill, 100' high, by 100' wide
191. Weathering rock & gypsum blocks, sand size
Scattered like gypsum. At distance of 100' from
194. Weathering rock, the gypsum & gypsum with
gypsum, 10' or 12' high.

Rock weathering begins at Calcareous 10' high

197. Shallow sea in a small gulf, 10' deep 200' wide

203. On sides of cliff, 10' high, in various thicknesses
- 7. On side back, thin, successive "steps" a 100'.
- 8. On side of limestone, miles away, very much
higher than now. The surface is covered with
thin, dark, thin, fine-grained, yellowish-green, and
22. 2. Grit, weathered, signs of Bishop Rock, the best
country bottle, that he was a lover of Bishop Rock
depth a few', found nothing in a solid stone
coastal limestone, either in anteriorly been used
to weather.

Grounded, 10' high.

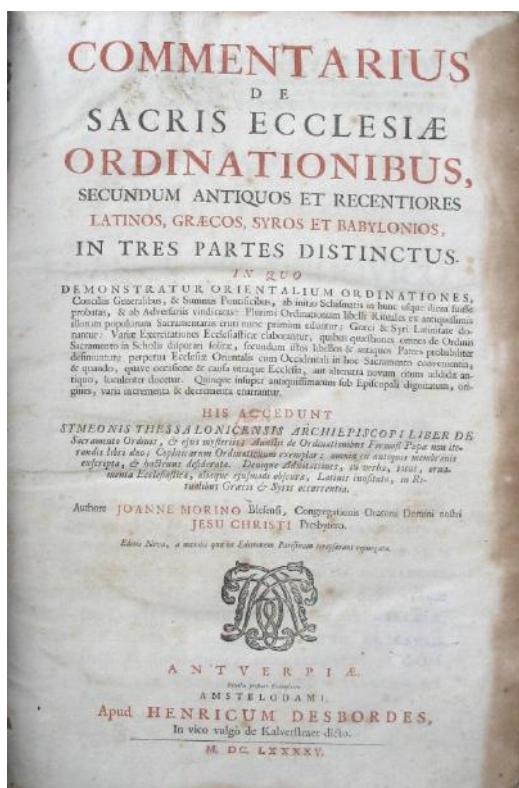
14. Remains of Bishop Rock, and remains Constitution of Canada

223. Southern end of cliff, a long, low, tabular by
North Bay, 10' high, in various colors. They
are broken back, the top, but as Mr. May says
of fossil shells, these must have been sections
over the original, "Constitution of Canada"
for examination purposes. First, length about 300'

name, "E. Smirke, Temple", i.e. Sir Edward Smirke (1795-1875), distinguished lawyer and antiquary, with 4 pp. of ms. notes in vol. 1, and an extra plan at the front of vol. II, with ms. key signed E. Smirke, and some pencil marginalia. Pencil note by unknown hand, "From Sir E. Smirke's Bk. Sale, Sotheby's 20.7.[18]75. 15/-."

39. MORINUS (Johannes, i.e. Jean MORIN) *Commentarius de sacris Ecclesiae ordinationibus secundum antiquos et recentiores Latinos, Graecos, Syros et Babylonios, in tres partes distinctus.* In quo demonstratur orientalium ordinationes, Amstelodami, Apud Henricum Desbordes, 1695

£325



folio, 3 parts in 1, 14 ff. (n.n.), pp. 448, 264, contemp. calf (worn), red speckled edges.

Second edition (first published 1655. Paris).

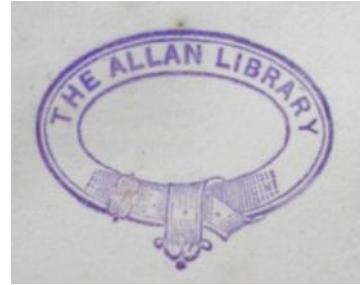
Jean Morin (1591-1654), theologian and biblical scholar, was born in Blois to Calvinist parents but converted to Roman Catholicism and became a priest. In 1625 he visited England as part of Henrietta Maria's entourage. Pope Urban VIII invited him to Rome in 1640, but he was soon summoned back to Paris by Cardinal Richelieu.

Provenance:

- Provenance.
1) with the red ink-stamp of the Berlin State Library verso the title-page. and the smaller red ink-stamp beneath, "Vend. Ex. Bibl. Reg. Berl." indicating legitimate de-accession.

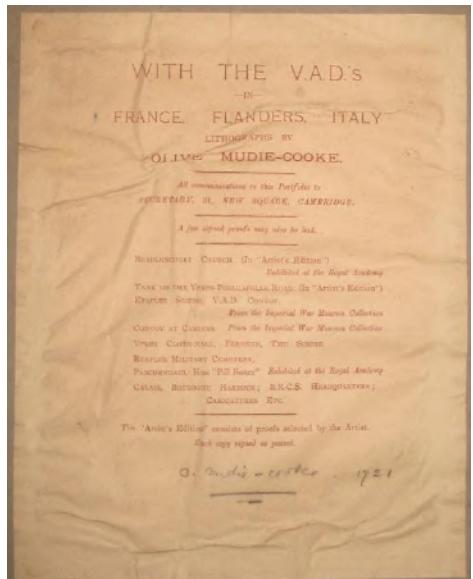
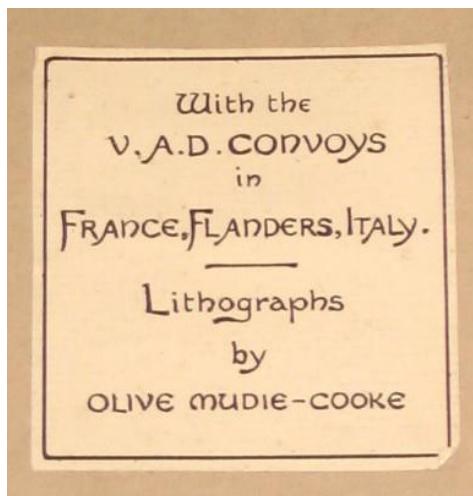


- 2) the front paste-down carries the shelf label of Ampleforth Abbey,
 3) and the printed bookseller's ticket of Thomas Baker, London; and a few, earlier
 bookseller's codes in ink.
 4) the part-title for the third part carries the purple ink-stamp of "The Allan
 Library."

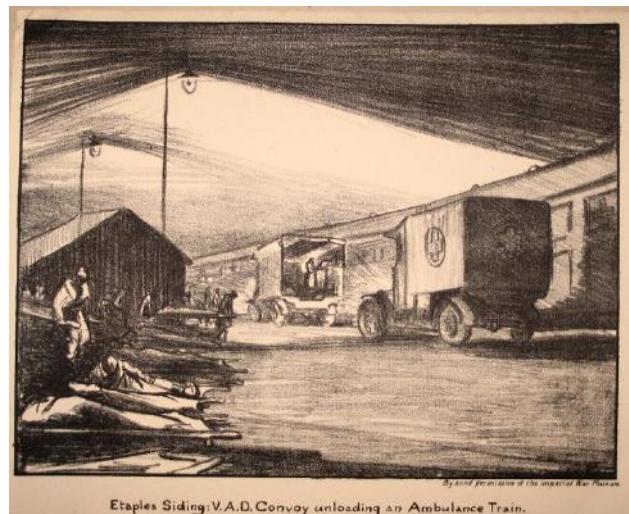


40. MUDIE-COOKE (Olive) artist: "With the V.A.D. Convoys in France, Flanders and Italy," [1921] £2,000

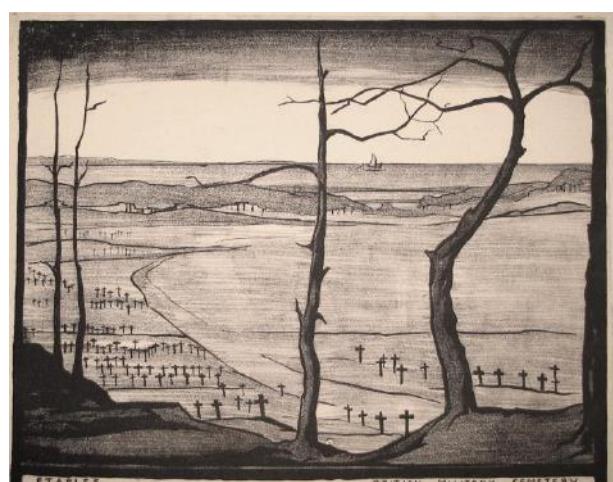
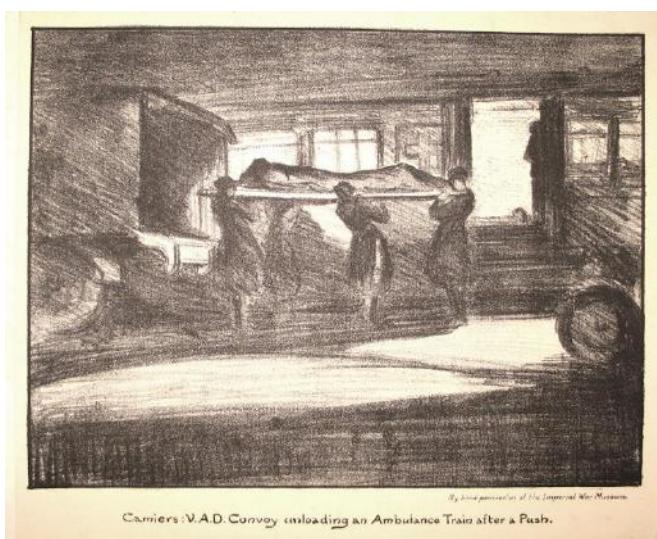
26 lithographs, 12 x 11 inches et infra (smallest approx. 4 x 4.5 inches), printed on either grey or white paper, some with additional hand-colouring, together with the signed and dated contents label of the portfolio (but minus the portfolio itself) and a further title label affixed to a paper folio; the condition of the plates is mostly excellent, but some of the paper mounts have been trimmed down and some have a little dampstaining

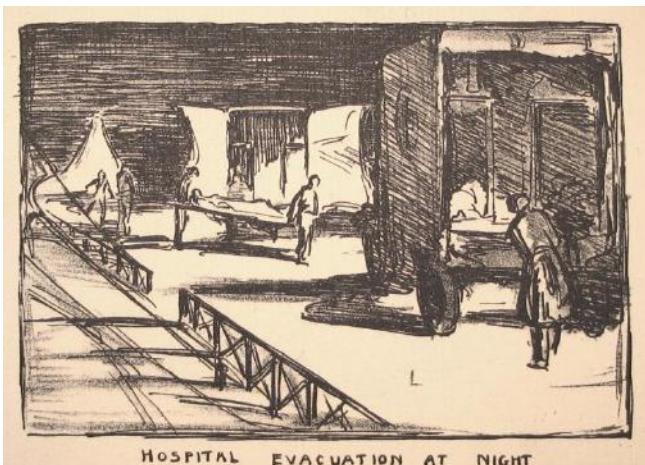
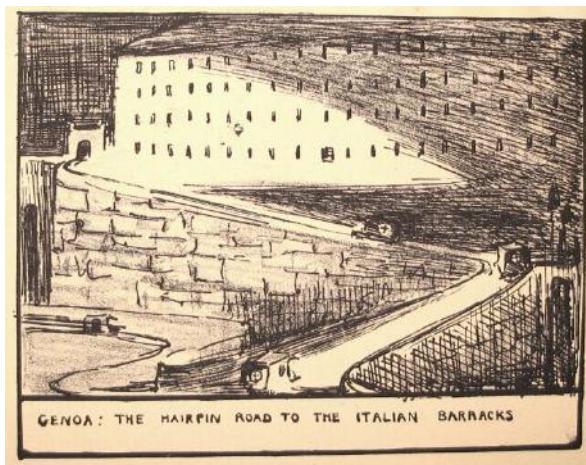


Tank on the road from Ypres to Poelcappelle.



Londoner Olive Mudie-Cooke (1890-1925) trained as an artist at St. John's Wood Art School and Goldsmith's College, and spent some time in Venice. In 1916, she and her archaeologist sister, Phyllis, enrolled in the First Aid Nursing Yeomanry (FANY). Serving with them as an ambulance driver, and then in the same capacity for a unit of the Voluntary Aid Detachment (V.A.D.) between 1916 and 1918 she was as near to the front line as women were permitted to go. She began to sketch and paint what she saw, focusing on her immediate life among medical staff, fellow ambulance drivers, and the wounded. She travelled widely in the French and Italian theatres of war, her fluency in French, Italian and German occasionally giving rise to work with the Red Cross as an interpreter. In 1916 the first official war artist's scheme was set up, commissioning 47 men and 4 women as artists. Of the four women (none of whom was Mudie-Cooke) one did not take up the commission and the other three had their work rejected. Mudie-Cooke's work was therefore made entirely according to her own criteria, without adhering to the parameters and limitations of commissioned work. Nevertheless, in 1919 her work came to the attention of the Women's Work Sub-Committee of the newly formed Imperial War Museum, which acquired a number of her paintings. In 1920 the British Red Cross commissioned her to return to Europe to record the activities of the V.A.D. units still operating there, and most of the images in our collection stem from this time. Upon her return, she lived in Newlyn, Cornwall, a mecca for artists of the day. In 1921, the Cambridge University Architectural Society held an exhibition of her work, and it is at this time that our portfolio of lithographs was produced from selected proofs, some taken from paintings already in the IWW, the plate list signed and dated by Mudie-Cooke, 1921. There followed a period of extensive travel (she exhibited in South Africa in 1923), returning to England briefly before she took her own life during a trip to France in 1925.





In 1926 the Beaux-Arts Gallery (which showed Ben Nicholson and Christopher Wood in 1927, Barbara Hepworth, 1928) held a posthumous exhibition of her work. Her art most recently featured in the Imperial War Museum's 2013 exhibition of *Women War Artists*.

Aside from her rare depiction of personnel behind the lines, her war art also reflected an interest in vehicles and transport logistics; her landscapes show a very tightly controlled use of composition, the scenes pared down to bare bones, stark, emphatic, but not entirely still. Her consistent style delivers the appropriate impact not just for scenes of bleak battlefield desolation but also for the more structured scenes away from the battlefield.

Our portfolio contains 12 lithographs, and 3 small caricatures on one sheet, as per the plate list, as well as 14 further images not on the list, some with added colour. On grey paper or white paper (night and day scenes) we have 1) Italian Convoy. The Crush at 11B Hospital Genoa. 2) Treport. 3) Etaples Raids: Nurses and V.A.D.'s camping out. 4) Rouen. The Drivers' Hut. 5) Wimereux. Volunteers laying a plank road. 6) Arquata: clearing snow off. 7) Old Bordighera. 8) Hospital Evacuation at Night. 9) Bethune. 10) Remy Convoy. 11) Genoa: The Hairpin Road to the Italian Barracks. 12) Beaulincourt: Board Road to Bapaume, outside 43 C.C.S. 13) Night: Convoy, Camiers. 14) St. Martin's, Ypres.

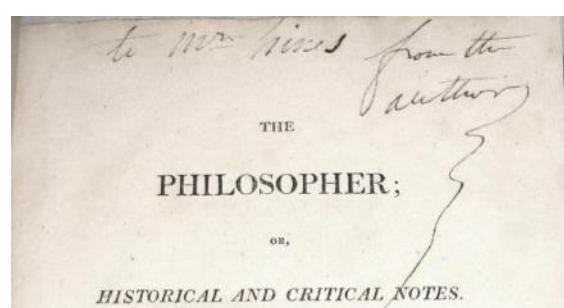
41. [NAPOLEONIC WARS TURNCOAT] SARRAZIN (General Jean) *The Philosopher; or, Historical and Critical Notes*, London, Printed for the Author, 1811 £175



8vo, pp. xvi, [2], 318, engr. portrait, folding map; bound with another work (see note below), flamed calf, spine gilt ruled, label (edge and hinge wear)

Presentation Copy, from the author to Mr. Hines. The text is a flamboyant and detailed hotchpotch of information, biography, narrative, etc. **Bound with**, "The Memorial of General Sarazin. Second Edition," pp.

[2], 34, 12 (Supplement), London, Printed for the Author by Davidson, 1811. Sarrazin (1770-1848) joined the French army aged 16 and rapidly rose to rank and prominence, serving in France and Italy, and as a leader of the French expedition to support the Irish rebels in 1798 (he won distinction at the Battle of Castlebar, was captured and exchanged for General Burrard and others). However, despite bravery and intelligence, he was reputedly insufferably vain and short-tempered. In 1810 he defected to the British, revealing French weaknesses, and was condemned to death in absentia by the French authorities. The Hundred Days found him back in France, offering his services to Napoleon, but he was thrown in prison. Pardoned in 1822, he lived out the rest of his days in exile in London and Belgium.



... grave offence to the Welsh . . .

42. NEVILLE (Alexander) *Alexandri Neuylli Angli, De furoribus Norfolciensium Ketto duce, liber vnuſ. Eiusdem Noruicus* London, Ex officina Henrici Binnemani typographi, 1575 £700



4to, [latin text], pp. [16], 156, [12], 207, [13], 17th c. acid-mottled calf, spine gilt, red leather title-label, (small red wax mark on first t.p. and old reinforcement to the top margin verso; hinges cracked with some chipping, corners worn)

STC 18478a.5. Copies located at BL, NL of Wales, Norwich Cathedral, C, and Folger. R4 is a blank as usual.

Neville (1544-1614) was an English scholar, historian, translator and M.P. This, his major work, is essentially an account of Kett's Rebellion of 1549, with a second part, with separate title-page, giving a history of Norwich and its antiquities. In this copy, the earliest issue, pp. 131-4 are present, pages (excised in many copies) carrying the text which gave enormous offence to the Welsh. The catchword on R2R is "extra". In subsequent issues leaves R2 & R3 are cancels (with the offensive material removed). The book had been superintended and commissioned by Neville's employer, the bibliophile and East Anglia man Archbishop Parker, who had paid Neville £100 for his work. Neither of them had anticipated the furore it would cause. It was quickly withdrawn and re-issued with the offending remarks gone. In 1576 Neville issued an *Apologia*.

43. [NON-BINARY FEMALE BOOKSELLER] "Dr. Ve - D - N, A remarkable Walking Bookseller, Quack Doctor &c. &c hawking Old Books as Moses do Old Cloaths ...Gratis _ to the purchasers of the Wonderful Magazine. Pub.d by C. Johnson. [London, 1793-4.] [London,] Pub.d by C. Johnson., 1794
£145

engraving, 170 x 115 mm, trimmed within plate mark, unevenly so at foot and close to imprint

Theodora de Verdion (1744-1802), was vulgarly known severally as the Chevalier John Theodora De Verdion, Miss Grahn, or most often as Dr. de Verdion. Considered very eccentric, she habitually dressed as a man, but earned her living as a bookdealer and language teacher. In which latter respect she supposedly taught German to Edward Gibbon, the historian.



Theodora Grahn began life in Leipzig, the daughter of an architect. During the Seven Years War, and at the age of only 19, she began business as an exchange broker. It is thought that she began wearing male attire around this time, but fled scandal in 1770, to London. Here, she always dressed as a man, although it seems to have been well-known that she was not. She was also noted for her prodigious appetite for food and drink, taken at the coffee houses and taverns of the day, where she was a familiar sight. On her death, in 1802, she was buried at St. Andrew's Holborn, under her masculine identity.

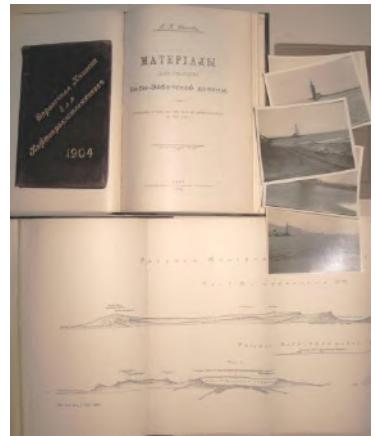
44. [PETROLEUM / RUSSIA / GOLD, etc.] small archive mainly relating to mining engineer, pioneering petroleum expert, and geologist THOMAS GEORGE MADGWICK £450

Professor P. G. Llewellyn inherited Madgwick's papers. These few, together with Llewellyn's researches (in an attempt to produce a biography), are what we have here.

Thomas George Madgwick (b. Lewes, England, 1877 – ca. 1950?] was educated in mining in Kassel, Germany; Brighton Technical School, and the Royal School of Mines, London. His subsequent career is as follows: 1899-1902 - Assistant Mining Engineer, Ashanti Goldfields Corp., West Africa; 1903-6 - Assistant Oilfields Manager to Russian Petroleum and Liquid Fuel Co., and Baku Russian Petroleum Co.; 1906 - Assayer and Assistant Mining Engineer, Orsk Goldfields, Russia; 1907 - Anglo-Siberian Syndicate, Russia, reporting on various mining properties in Siberia and the Urals; 1908 - reporting on Salair Mines, Altai, Russia, on behalf of Messrs. Hooper & Speak; 1908-1915 - Independent Petroleum Consultant, worldwide; 1915-1917 - attached to Director of Works, well boring and water supply, Med. Force and Salonika; 1917-1920 - Petroleum Engineer to the Egyptian Govt.; 1920-1922 - Professor of Petroleum Engineering, Birmingham University, England; 1922-1926 - Consulting Engineer, London, England; 1926-1942 - Petroleum Engineer then technical assistant to the chief of the Bureau of Mines, Canadian Govt.

The papers include:

- 1) 74 pages of foolscap type-copy with ms. corrections of his well-written, interesting detailed, but unpublished and unfinished autobiography, entitled *Prometheus Unlimited. Random musings of an elderly engineer*, arranged in chapters, e.g., 'Chapter 2. BAKU,' 'Chapter 3. Life in BAKU,' 'Chapter 4. Mining in Russia,' Chapter 5. MEXICO-UNITED STATES.'
- 2) a bundle of typed and ms. notes for talks and lectures by Madgwick to, e.g., the Engineering Institute of Canada, 1928.
- 3) a 1904 bound offprint of D. GOLOUBIATNIKOV'S Principaux Resultats Des Travaux Geologiques Effectués en 1903 dans le Peninsule d'Apcheron, 8vo, 5 plates (3 long folding), French / Russian text, publ. 1904 (which Madgwick translated & published in 1923)
- 4) a volume containing 3 bound offprints published in Baku, 1904, inscribed to Madgwick.
- 5) a 1904 Baku engineering directory
- 6) a small quantity of photographs, captioned verso, e.g. "Gemsah. View from near No.1 G.O.R."



45. [PRINTING] "La Tentation de Saint Anthony," ca. 1840 £140

two boxwood blocks, joined, 4.25 x 5.5 inches in all

The name 'Louis Lion. . . Tauxier' appears within the image, and the scene is titled in pencil on the verso.



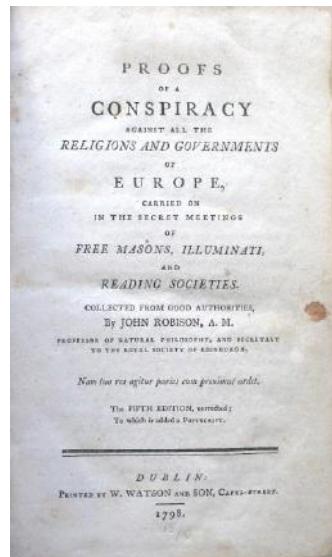
. . . conspiracy theory . . .

46. ROBISON (John) Proof of a Conspiracy Against All the Religions and Governments of Europe Carried on in the Secret Meetings of the Free Masons, Illuminati, and Reading Societies. Collected from the best authorities, Dublin, Printed by W. Watson, 1798 £275

8vo, pp. iv, 531 (1), contemp. calf (worn, hinges cracked, spine-ends chipped; occasional slight foxing)

Fifth edition / First Irish Edition, with the important Postscript, of this influential work by Scottish philosopher John Robison, first published a year earlier in London, and in America in 1798. A relatively early example of conspiracy theory and, in particular, of the idea that a secret cabal wields the world's powers, to the detriment of everyone else.

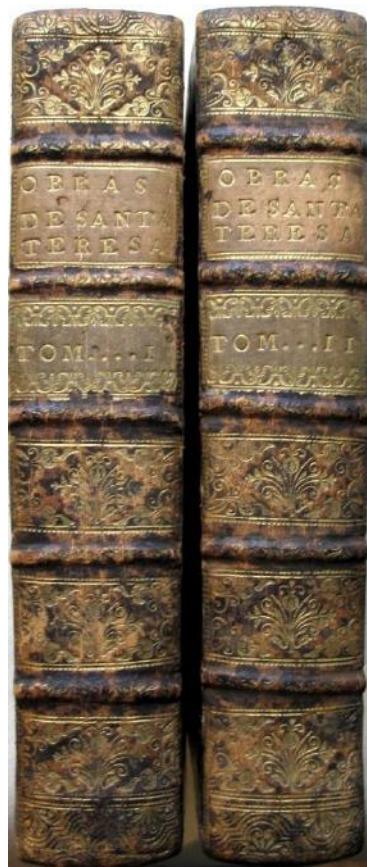
Provenance: 1) in pencil, Harvey Camplea, 1799, at the top of p.1. 2) 'M. Dasent, 31 College,' in ink on p. 531 verso. 3) Bookplate of Alan Lennox-Boyd.



47. [SAINT TERESA] Obras de la gloriosa madre Santa Teresa de Jesús, fundadora de la Reforma de la Orden de Nuestra Señora del Carmen, de la primitiva observancia. Dedicadas al rey N. Señor Don Fernando VI, Madrid, Imprenta del Mercurio por Joseph de Orga, 1752 £225



*Cursibus undarum profert Teresia merces,
Cordis quas castro congregat ipse Deus.
Et famulas, parvos teneraque invitat ad arcem,
Exhibit et Sophiae Diva Teresa daper.*



2 vols, 4to, half-title, title printed in red and black, 20 ff. (n.n.), pp. 672, engr. frontis. & 2 plates; half-title, title printed in red and black, 4 ff. (n.n.), pp. 612, liv, engraved frontispiece & 4 plates, contemp. mottled calf, spines richly gilt, labels, a.e.g.

A nice set of the works of Saint Teresa of Avila (1515-1582), patron saint of headache sufferers.

48. SILAS (Ellis Luciano) artist, Gallipoli veteran: [a folio of sketches; including "H.M.S. Wave driven ashore at St. Ives"] £265



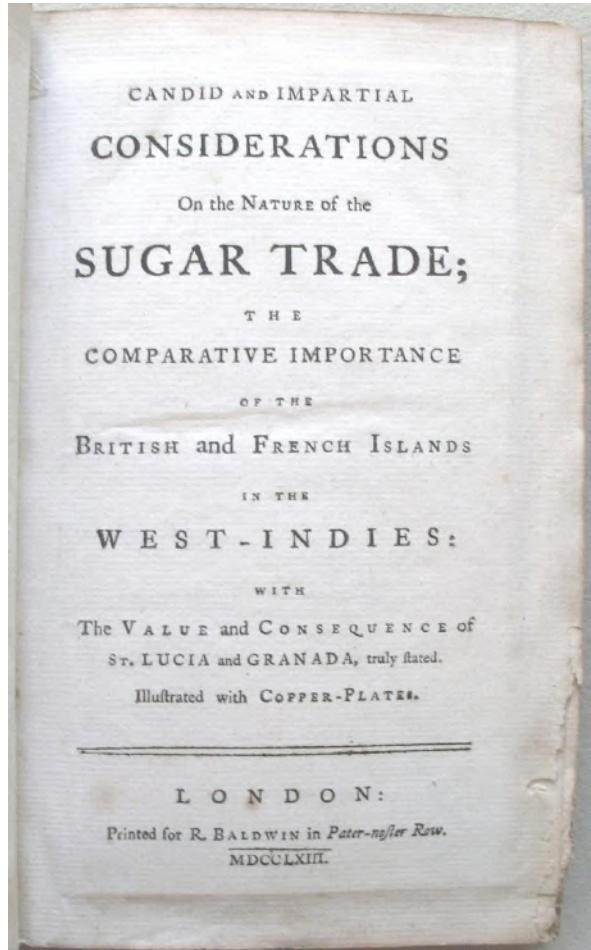
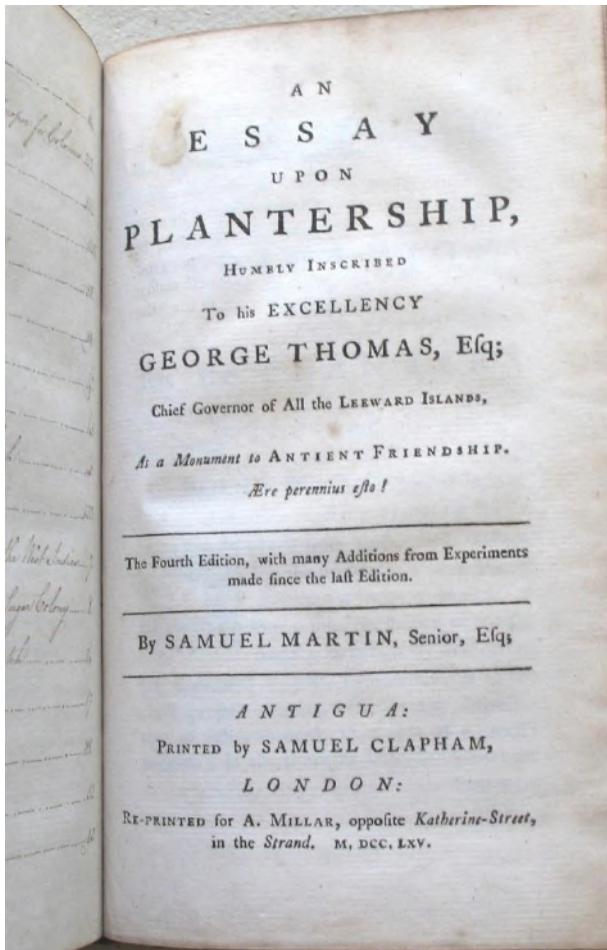
The loose collection comprises: 9 pages of naval studies (of which 5 pages and 4 smaller sketches relate to the minesweeper H.M.S. Wave, driven ashore at St. Ives, Cornwall, in 1952; Silas's oil painting of that scene now at the NMM, Greenwich); 4 pages, studies of steel production; 5 pages of cars, buses, etc.; 5 pages of figure studies.

The Australian Dictionary of Biography carries a full entry for Silas:

"Ellis Luciano Silas (1885-1972), artist, was born on 13 July 1885 in London, son of Louis Ferdinand Silas, artist and designer, and his wife Letizia Sara, née Paggi, an opera singer. He was educated by private tutors, then worked in his father's studio and studied under the well-known artist **Walter Sickert**. His main interest became marine art and he painted in English coastal towns before sailing for **Australia** in 1907. He spent time painting in Sydney, Melbourne and Adelaide before settling in Perth. When war was declared in 1914 Silas . . . joined the 16th Battalion, Australian Imperial Force, as a private and was made a signaller . . . On the evening of 25 April 1915 his unit landed at Gallipoli. Silas served with distinction at Pope's Hill, Quinn's Post and Bloody Angle and recorded his experiences in a detailed diary and sketchbook, the basis for his book, *Crusading at Anzac*, published in 1916. Discharged from the A.I.F., medically unfit, on 17 August 1916, Silas remained in London while awaiting return passage to Australia, executing works depicting his war experiences, three of which were purchased for the Australian War Memorial collection. He returned to Australia in 1921 and lived in Sydney, working as a commercial artist and contributing articles and cartoons to the *Bulletin*. In 1922 he travelled to the **Trobriand Islands** to paint; here he lived in a native village and made a collection of local artefacts, now in the Museum of Mankind, London. His book, *A Primitive Arcadia*, based on these years, was published in 1926. In 1925 Silas returned to England and continued to work as a marine artist. A large canvas depicting the First Dutch War, 'The Price of Glory', which he had begun in Perth before enlisting, caused a minor sensation at the Royal Academy of Arts in 1934. This work is now in the National Maritime Museum, Greenwich. He also illustrated books, designed posters and was commissioned by shipping companies to execute works to hang in their ocean liners. Survived by his wife, Ethel, he died in London on 2 May 1972."



49. [SLAVERY] MARTIN (Samuel) An Essay upon Plantership, humbly inscribed to his Excellency George Thomas, Esq., Chief Governor of all the Leeward Islands, Antigua / London, Printed by Samuel Clapham, Re-printed for A.Millar, 1765 £2,350



8vo, (half-title discarded), 1 f. title, pp. (v)-vi, 62, (bound with and preceded by another work, see note below), 18th c. tree calf (slight marginal erosion to extreme lower margin of the Campbell title-page, wormhole / track in outer lower margin; short tear in one of the maps; wear to hinges, corners, and edges; label chipped; small patch of erosion to lower cover)

Cf. Sabin 44920. ESTC: BL, Southampton, Bowdoin, Columbia, Huntington, NYPL, John Carter Brown. first published in 1750 (BL, Philadelphia NYPL); republished 1756, 12mo, (NYPL & Congress); 1767 (Congress).

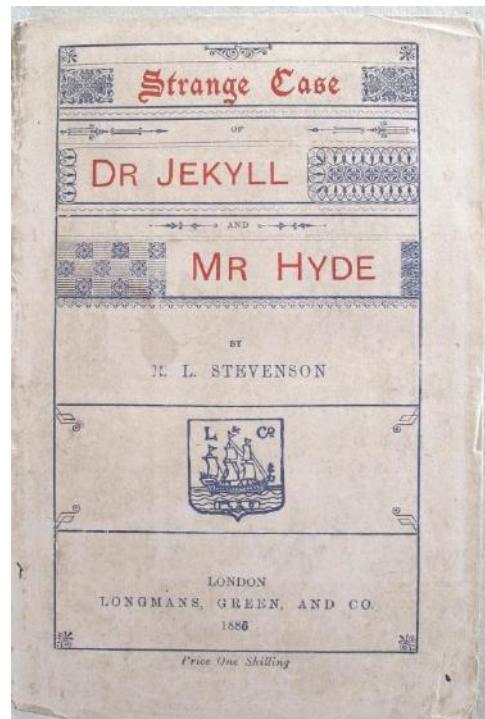
Bound with:

[CAMPBELL (John)] Candid and Impartial Considerations on the Nature of the Sugar Trade, London, Printed for R. Baldwin, 1763. (*Half-title discarded*, pp.228, 1 f. contemporary manuscript index, 3 folding maps 1: "A Map of the Caribbee Islands and Guayana from the best Authorities," hand-col'd. 2: The Harbour of Calivenie on the South East End of the Island of Granada ... Drawn by John Powell, Typographer 1762." 3: "Plan of Fort Royal in the Island of Granada with the Harbour & Environs." With an **extra map**, not called for, "An Accurate Map of the Island of St. Christopher from an Actual Survey," hand-col'd, published 30th March, 1782, J. Bew, London, for the Political Magazine. Also with a leaf of useful contemp. ms. index.

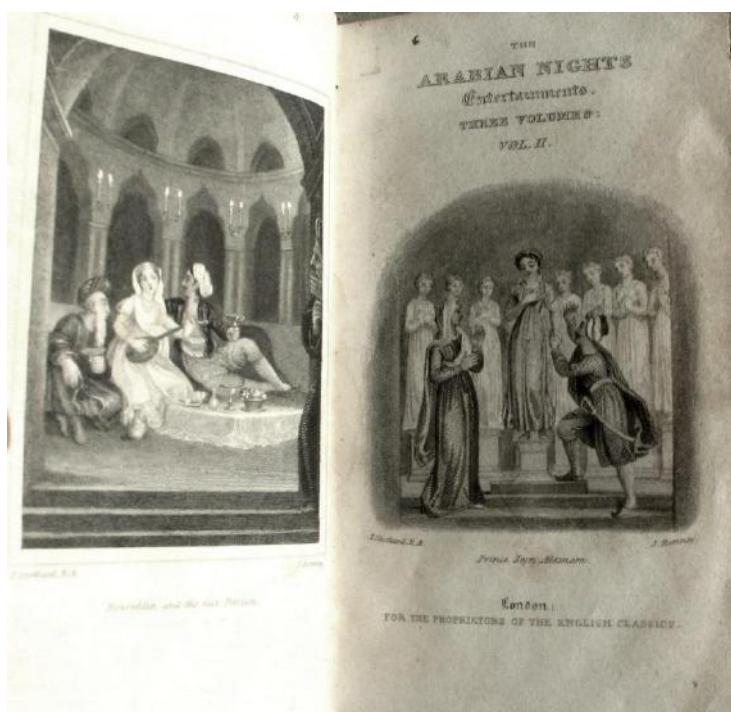
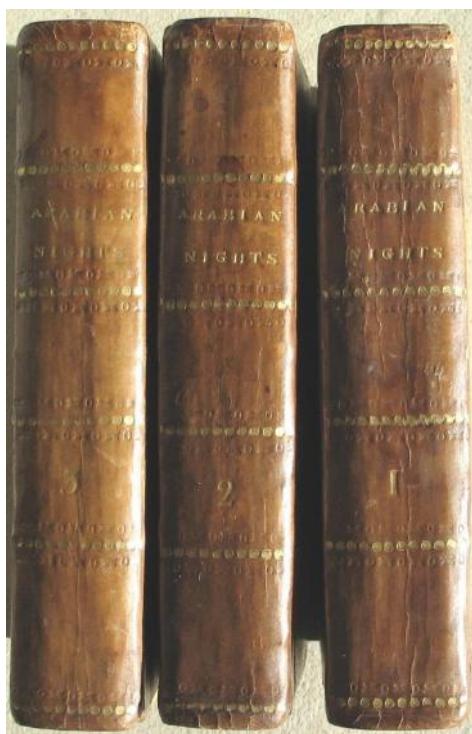
50. STEVENSON (Robert Louis) Strange Case of Dr Jekyll and Mr Hyde, London, Longmans, Green, and Co., 1885/6 £1,650

8vo, pp. viii, 141 (1), [2, advert leaf], original wrappers printed in red and blue, with adverts on the inside upper cover, and on both sides of the lower cover, (upr. cvr. detached, slight erosion to spine)

First English Edition, **first issue**, with the relevant issue points including the "5" of 1885 changed to a "6". Essentially a very nice copy of a very fragile book, ex-libris Munson Aldrich & Betty Havens, with their bookplate on the cloth chemise and lightly tipped to the verso of the upper wrapper; together with a letter from James F. Drake , of the Association Book Company, New York, to Munson Havens, dated 1910, regarding the book. Also on the cloth chemise is the bookplate of the University of Texas (de-accessioned).



51. STOTHARD (Thomas) illustrator: The Arabian Nights' Entertainments: Consisting of One Thousand And One Stories in Three Volumes London, Printed by J. F. Dove, 1826 £175



3 vols, 12mo, pp. vi, (7)- 412; [4], (5)-395 [1]; [4], (5)-390; each volume with engr. frontis. & add. pictorial title after Thomas Stothard, contemp. plain calf gilt, yellow marbled boards, (very slight foxing, etc., but essentially a very nice clean set)

A title from the series *Dove's English Classics*. Provenance: 19th c. circular bookplate of Ludovici Clarke.

52. STOTHARD (Thomas) illustrator: Royal Engagement Pocket Atlas for the Year MDCCC, London, Printed by S. Couchman, [1800] £225



24mo, pp. 40 (incl. engr. pictorial title), [28], 69-104, [2, 'Memorandum,'], 29 vignettes, engr. pictorial outer wrappers, the upper entitled "Engagements" and the lower with alternative colophon, slipcase with title and overall design printed in green, (upr. wrapper detached and slightly soiled; lwr. wrapper detached, with tape residue at inner margin; some corners turned; 4 leaves with the vignettes with short tear into them; slipcase worn, rubbed, some splitting and slight loss)



A quite battered but complete copy of a most elusive title. ESTC locates a single copy of this edition (apparently without the extra pictorial wrappers or slipcase that we have), at Lambeth Palace Library.

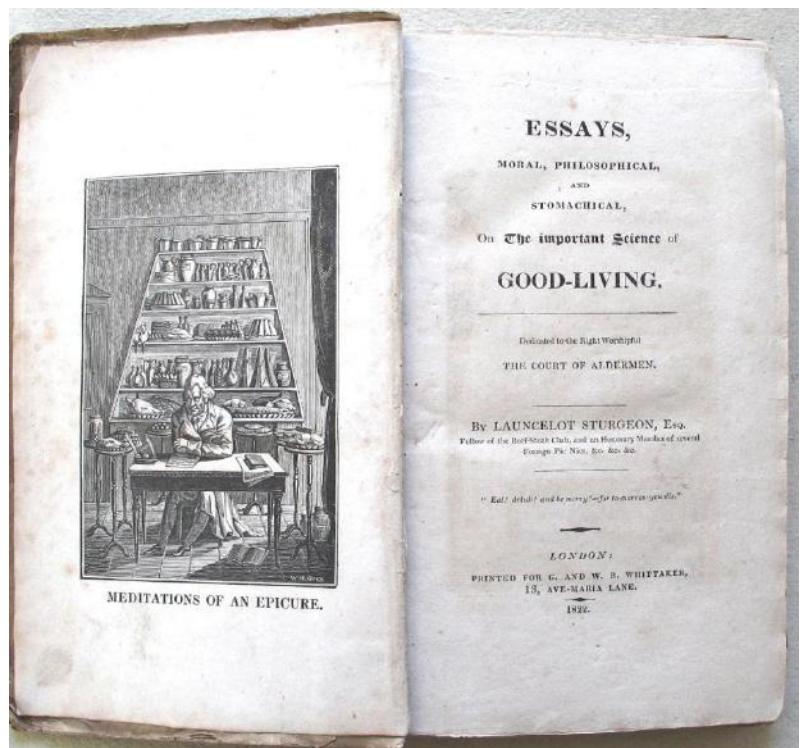
Coxhead, Thomas Stothard, RA, *An Illustrated Monograph*, devotes a whole section (pp.50-54) to the *Royal Engagement Pocket Atlas*, noting that the 1800 edition was illustrative of 'Gil Blas,' and that 'If the opinion of at least one critic be correct, that the smaller the scale of his work the better it is, we have here a full opportunity of seeing him at his best. For the full page illustrations measure only 4 1/8 in. by 2 1/4 in., and those for the months 2 3/4 in. by 1 in.'

Vide also *Thomas Stothard's Illustrations for The Royal Engagement Pocket Atlas, 1779–1826*, by Sandro Jung, The Library, Vol.12, issue 1, 2011; and also: Nancy Finlay, *Thomas Stothard's Illustrations of Thomson's Seasons for the Royal Engagement Pocket Atlas*, Princeton University Library Chronicle, 42 (1981), pp. 165–77.

53. STURGEON (Launcelot) Essays, Moral, Philosophical, and Stomachical, on the Important Science of Good-Living London, Printed for G. & W.B.Whittaker 1822 £120

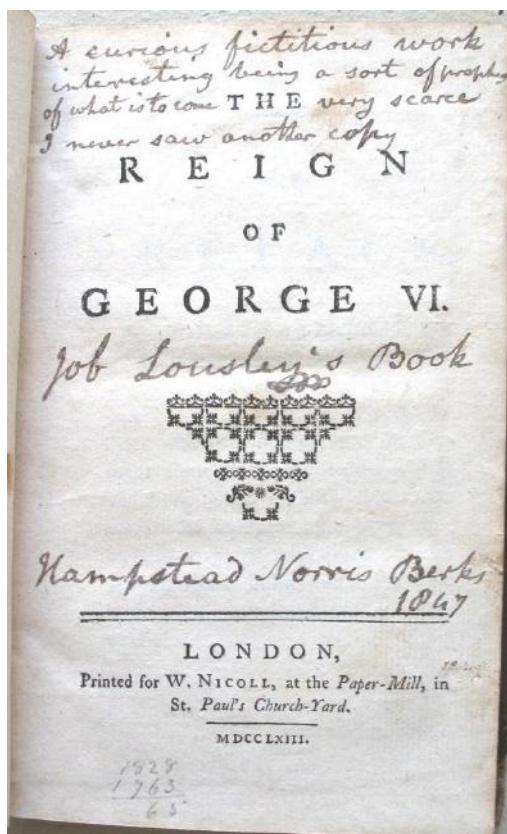
8vo, pp. xvi, 226, wood-engraved frontispiece by W. Hughes "Meditations of an Epicure," untrimmed in original boards (upr. cvr. nearly off; spine eroded; small blank strip removed from top of title-page)

Includes "Twelve Golden Rules for Women-Cooks", pp. 211. We've found copies at BL, NL of S, and St. Andrews. A second edition, equally rare, appeared in 1823.



54. [UTOPIAN / SCIENCE FICTION] [ANONYMOUS] The Reign of George VI, London, Printed for W. Nicholl, 1763 £1,500

12mo, If. blank, pp.xxi (i), x, 11-192, contemp. calf (worn)



Half-title present, with the blank A12 at the front. Sargent, *British and American Utopian Literature*, p. 26. Howgego, *Imaginary Voyages and Invented Worlds*, M4.

The book is sometimes attributed to Irish author Samuel Madden (1686-1765), on account of his work, published in 1733, which had a similar premise,, viz: *Memoirs of the Twentieth Century. Being original Letters of State, under George the Sixth: relating to the most important Events in Great-Britain and Europe, as to church and state, arts and sciences, trade, taxes, and treaties, peace, and war: and characters of the greatest persons of those times; from the middle of the eighteenth, to the end of the twentieth century, and the world. Received and revealed in the year 1728; and now published, for the instruction of all eminent statesmen, churchmen, patriots, politicians, projectors, papists, and protestants. In six volumes*, volume one was all that was published, and the work was supposedly suppressed by Sir Robert Walpole.

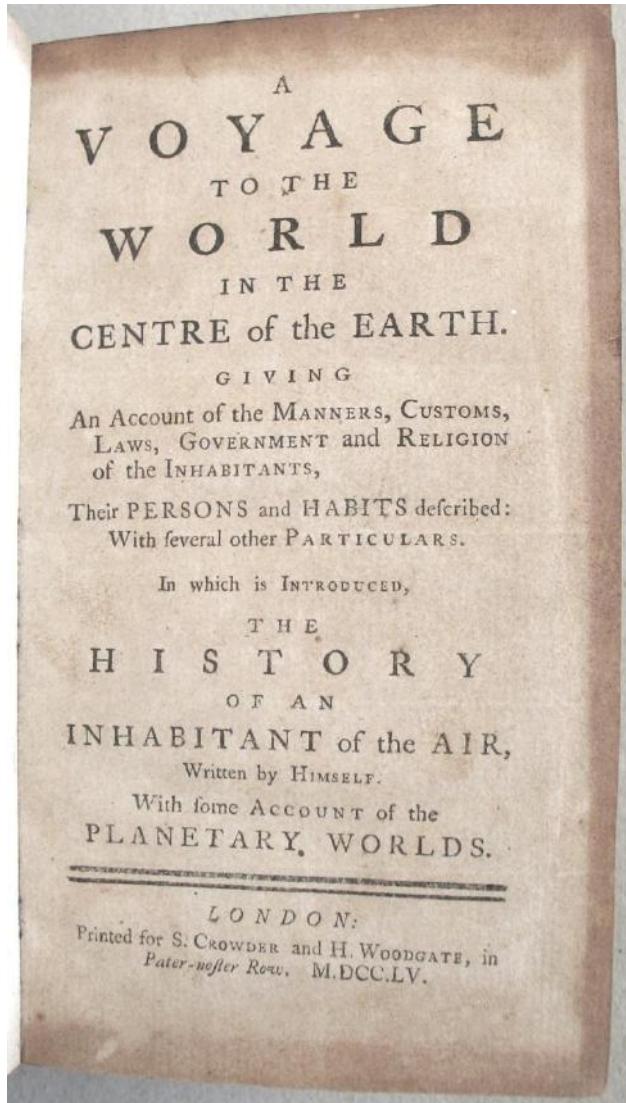
Like another title in this catalogue, item 56, the present work would seem to have an Irish origin, or at least an Irish precedent.
Provenance: 1) early owner name on half-title, John Beckett. 2) a rather full ink inscription on the title-page by Berkshireman, Job Lousley, the 19th century bibliomaniac.

55. [UTOPIAN / SCIENCE FICTION]
 [ANONYMOUS] A Voyage to the World in the Centre of the Earth. Giving an account of the Manners, Customs, Laws, Government and Religion of the Inhabitants, Their Persons and Habits described: With several other Particulars. In which is introduced, The History of an Inhabitant of the Air, written by himself. With some Account of the Planetary Worlds, London, Printed for S. Crowder and H. Woodgate, 1755 £3,500

*12mo, pp. xii, 275 [1], later full calf, (small wormtrack
pp. 89-17, touching a few letters)*

Sargent, pp. 24/5; Gove, pp. 341/2. A curious precursor to Jules Verne's novel, *Journey to the Centre of the Earth*, the book was also adapted/extracted and published in 1798 under the title "Bruce's Voyage to Naples, and Journey up Mount Vesuvius; giving an Account of the Strange Disaster which happened on his arrival at the Summit: the Discovery of the Central World; with the Laws, Customs, and Manners, of that Nation, described; their swift and peculiar Mode of Travelling [etc.].

ESTC locates copies at Chawton, NT, BL, Library of Congress, Harvard, Smith College, and Uni of California (Riverside). The publisher of this, Crowder, also published item 56, a work in a similar vein.



- “...the Mediator sees your thoughts as well as your actions . . .”
 56. [UTOPIAN / IMAGINARY VOYAGE] [GENTLEMAN (Francis)] A Trip to the Moon. Containing an Account of the Island of Noibla. Its Inhabitants, Religious and Political Customs, &c., By Sir Humphrey Lunatic, London, Printed for S. Crowder [et al.], 1765 £2,000

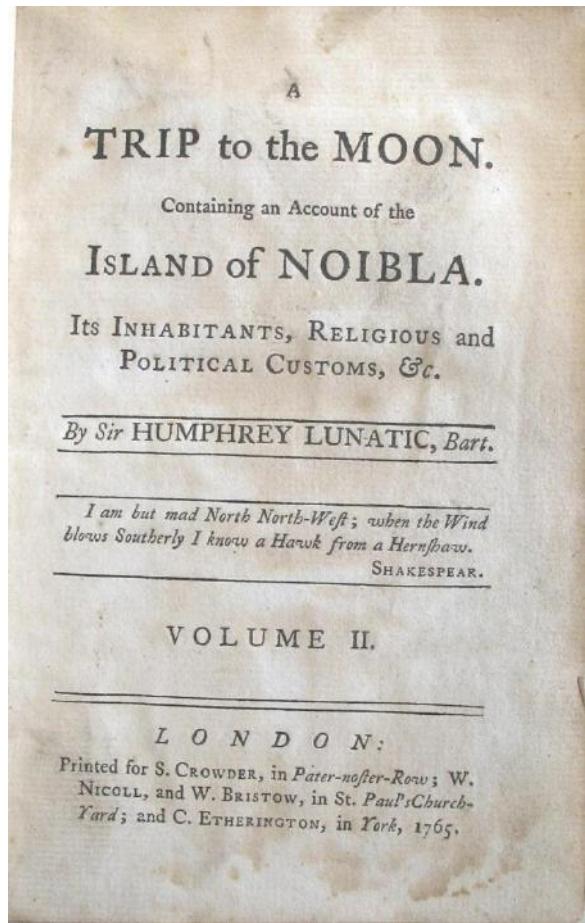
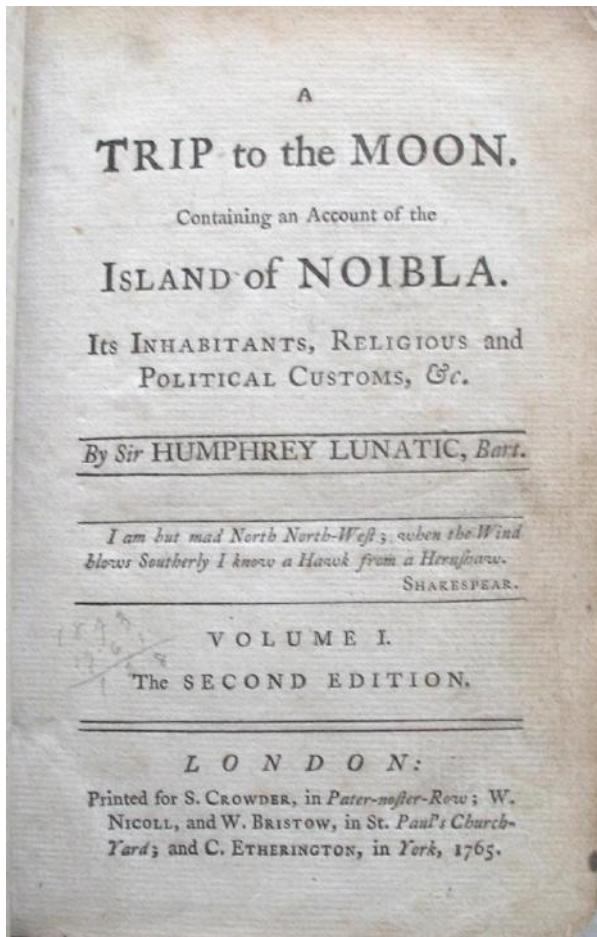
2 vols, 12mo, pp. vi, 205 (1); [4], 212, contemp. calf, spines gilt with floral ornaments, labels (quite worn, volume labels perished; occasional dustiness and spotting to contents)

Second Edition of Vol. 1, and First Edition of vol. 2. Volume 1 alone was first published the previous year, 1764, at York. ESTC suggests that the second volume was issued to complete the first edition and to accompany the second edition of the first volume (as here).

An extraordinary work, and diversely interesting. A similar title, *A Trip to the Moon*, running to some 130 pages, had been published in Dublin in 1727, and in London, 1728, authored by "Mr. Murtagh Mc.Dermot" (a pseudonym, but perhaps pointing at an Irish author). The dedication in it is to "Captain Lemuel Gulliver," thus referencing another Irishman, Jonathan Swift.

Volume one of the present work opens with the title, a dedication to Ashley Cooper, and a two page glossary of Noiblan words and phrases. Some of them are clearly anagrams, e.g. Nodnol is London, "Omyrchal, meaning Valley of Weeping," is derived from lachrymo, Noiblan is an anagram of Albion, and so forth. Slightly more impenetrable but

sinister in an Orwellian way is the Noiblan phrase: *Maginleb Nalsina Elveran Yurne Sezived Wal Phazaz*, which means, “remember that the Mediator sees your Thoughts as well as your Actions.” Many real historical figures feature in the novel, as Earthly inhabitants translated to the Moon after their Earthly existence has finished; including William Shakespeare and Sir Isaac Newton.



Cato and Beau Nash, both of them on the Moon, are involved in an argument leading to a trial. Beau Nash is sentenced to a month's silence and is to wear a coarse garment, after which Cato is sentenced as penance to keep him company. Previous inhabitants of Earth are required to go through a process of naturalisation before being fully accepted into lunar society.

Vide, Sargent, *British and American Utopian Literature*, p. 27; Gove, *The Imaginary Voyage in Prose Fiction*, p. 176, excludes Gentleman's work on the grounds that the “vehicle” for travel is via dreams.

. . . first measured study of one of the world's most famous bridges . . .

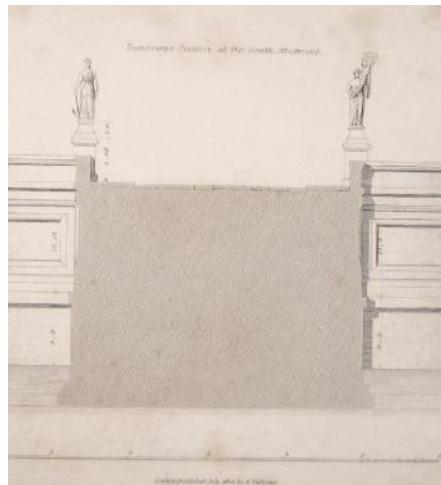
57. VULLIAMY (Lewis) *The Bridge of the SSA Trinita over the River Arno at Florence, drawn and measured and accompanied by explanatory Remarks*, London, 1822 £400

4 plates (1 folding), contemp. half calf (fore-margins of title & plates with old strengthening; spine and corners very rubbed; foot of spine eroded; pale foxing/dampstaining)

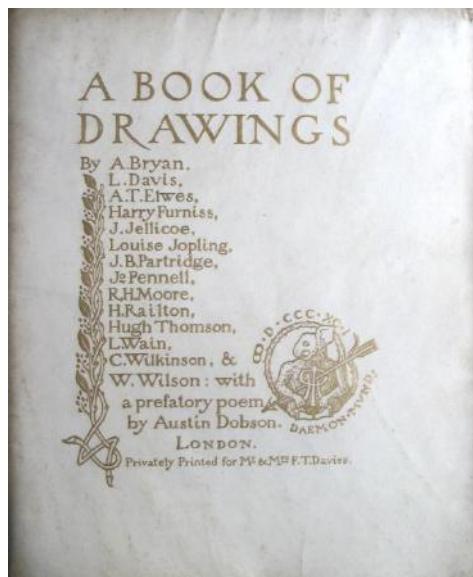
Sole edition. The book details Ammanati's bridge of the Holy Trinity, made between 1567 and 1570. The Preface tells us: “The singular merit of the Bridge of the SSa Trinita has always rendered it an object of peculiar interest to strangers who have visited Florence. I was, therefore, much surprised, when pursuing my professional studies there, in the Autumn of 1818, to find that of the few existing representations of this Structure, there was not one that deserved attention, either for the beauty of its execution, or correctness of its measurement. I was induced by these considerations and by the strong recommendation of Cav Cos.o Di Rossi, Vice President of the Royal Florentine Academy, to bestow particular attention on the measurement and delineation of this Bridge. In this pursuit, difficult and troublesome as it necessarily was from the nature of the work, I was so fortunate as to obtain the valuable

assistance of several architectural friends, Florentine as well as English; and having engaged men to manage the Boats, Cords, &c. I succeeded in satisfactorily accomplishing my object. . . . the subject may be more interesting at this time when the rebuilding of London Bridge is in contemplation."

A Londoner, Vulliamy (1791-1871) came from a family of clockmakers (his brother Benjamin continued the family business), he was articled to Sir Robert Smirke, and entered the Royal Academy Schools in 1809, won a silver medal for architectural drawing in 1810, and the gold medal in 1813. In 1818 he was elected to the Royal Academy's travelling scholarship, enabling him to spend the next four years travelling in Italy, Greece, and Asia Minor. Upon returning, he established a lucrative architectural practice in London, with commissions there and throughout the UK, in a variety of styles.



58. WAIN (Louis) artist; et alia, A Book of Drawings by A. Bryan, L. Davis, A. T. Elwes, Harry Furniss, J. Jellico, Louise Jopling, J. B. Partridge, Jo. Pennell, R H. Moore, H. Railton, Hugh Thomson, L. Wain, C. Wilkinson, and W. Wilson : with a prefatory poem by Austin Dobson, London, Privately Printed for Mr. & Mrs. F. T. Davies, 1891 £1,250



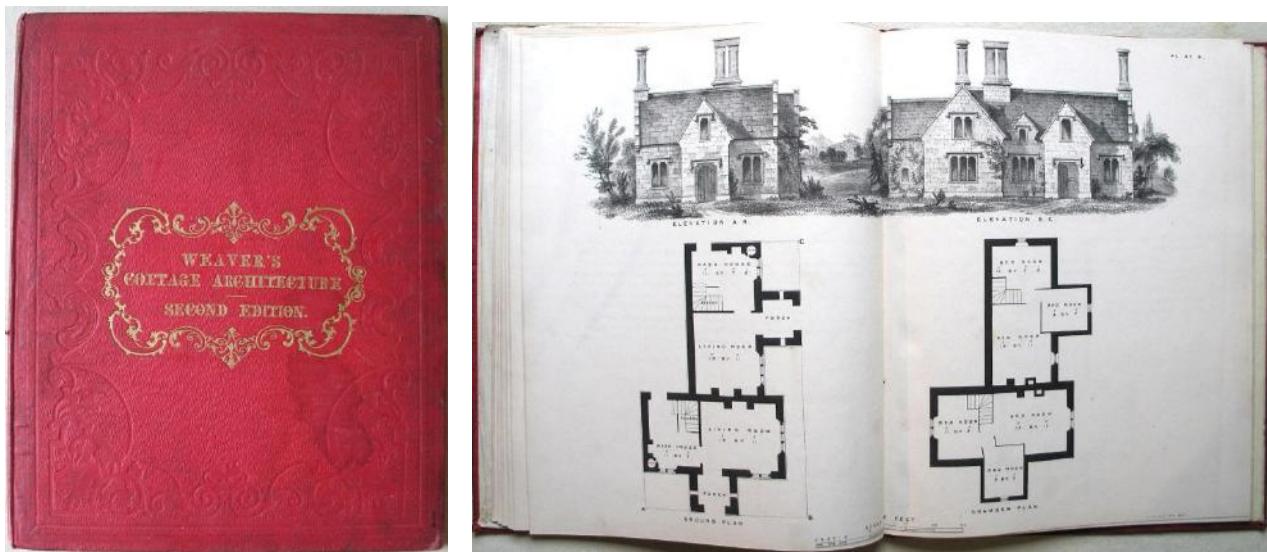
4to, pp. 43 (1, colophon), 17 plates on india paper laid, all pencil signed, original limp vellum gilt (reproducing the title-page), (some dustiness to spine and cover extremities)

Numbered 54 of 100 Large Paper Copies, signed by F. T. Davies, with proofs of the plates. In our copy all the plates are signed, which is not usually the case. This book has been mooted as the first outing for one of Louis Wain's composite cat caricatures, "A Night in Town," although his "Kittens Christmas Party" had appeared in the I.L.N. in 1886. For the other Wain illustration, see back cover.

The book is a useful snapshot of the diverse artistic styles to be found at the time, beautifully produced.

59. WEAVER (Henry) Hints on Cottage Architecture, being a Selection of Designs for Labourers' Cottages. Singly, in pairs, and in groups, with plans, elevations, and estimates, Bath, Joseph Hollway, 1850 £250

4to, pp. 13 (1), [18, letterpress, including blank pages], 9 double-page litho. plates, original red cloth stamped in gilt and blind, yellow glazed e.p.'s



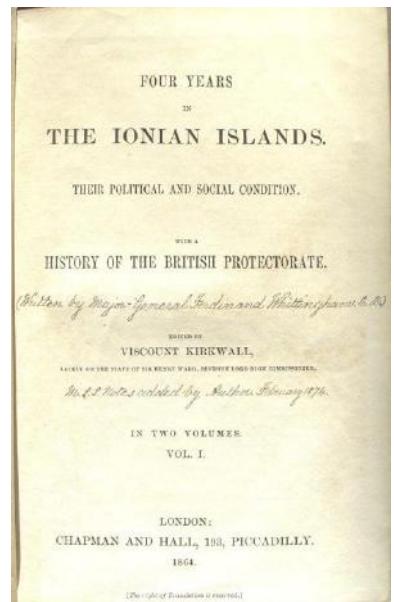
Second edition. The first edition was published in folio, in 1848. Vide Weinreb Catalogue 35, *The Small English House*, item 384, describing the first edition. Although dedicated to the Marquis of Lansdowne, Weaver's designs saw their fullest realisation on the estate of Thomas Poynder, at Hilmartin, Wilts.

60. [WHITTINGHAM (Maj.-General Ferdinand)] Four years in the Ionian Islands. Their political and social condition with a History of the British Protectorate. Edited by Viscount Kirkwall. London, Chapman and Hall, 1864 £700

2 vols, 8vo, pp. xiii (i), 305 (1); viii, 356, original publishers red cloth by Bone & Son (ticket on rear paste-down), covers with decorative blind borders, spines gilt lettered, (text block of vol. 1 loose)

Presentation copy by Whittingham to his daughter, Clementina, dated 1874, inscribed on f.f.e.p. of both vols. With occasional ms. notes added by him at that date. In the rear of vol. 2 is a 4 pp. extract or offprint from *The British Officer* of 26th July, 1871, detailing Whittingham's career: he served as aide-de-camp to Sir Hugh Gough in China, 1841-2, (and published his letters home under a pseudonym), for which service he was awarded CB. He also served in Berlin and Bermuda, and published his accounts of them as well.

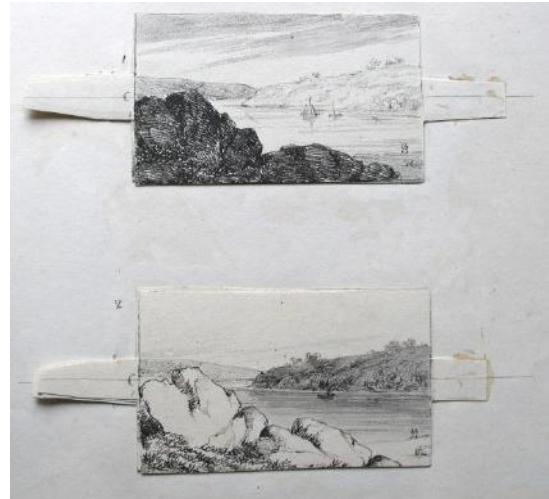
COPAC locates 3 copies only: BL, NLof S, O.



61. WOOD (John George) The Principles and Practice of Sketching Landscape Scenery from Nature, Systematically arranged and Illustrated by Numerous Examples, from simple and easy subjects, to the more complicated and difficult combinations of objects, London, for the Author by T. Bensley, 1813 £600

obl. folio, 2 vols, [originally published in 4 parts] pp. iv, [iv +] 18, 16, 8, 14, [2, index], 64 plates, (numbered 1-16 x 4; plate 2 of part four consists of 2 images, each with three overslips) green half calf (some rubbing and scuffing; slight foxing of title; some plates cut on or just within plate mark)

A clean set of the rare First Edition, originally published in parts.





All the plates are soft-ground etchings. The lessons cover cottage scenery, trees, curved objects and general views; some of the images are of a theoretical nature, but a good proportion show actual places, e.g. Weobley, Blackheath, the windmill at Lambeth, etc. The plate with **overlays** (no.2, pt. 4) is designed to demonstrate "Different arrangements of Light and Shadow," [ibid p. 6, pt. 4].

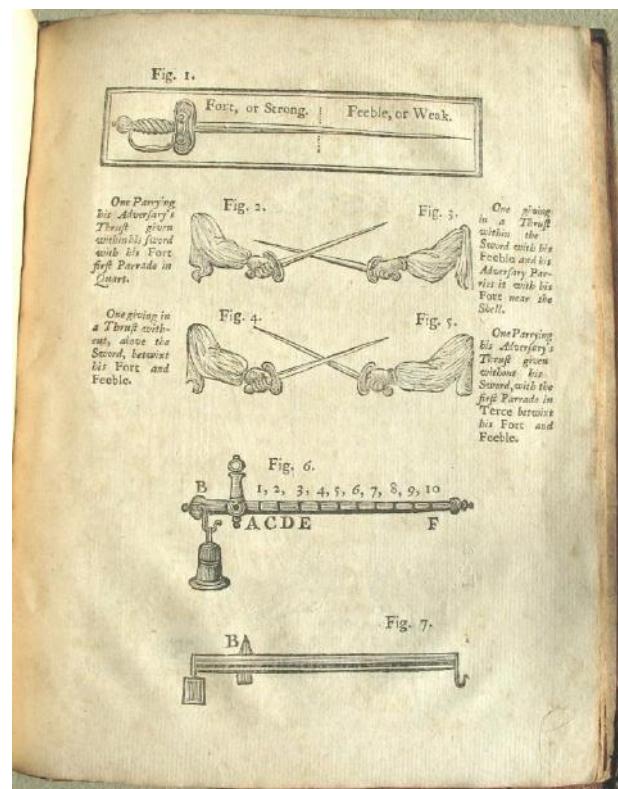
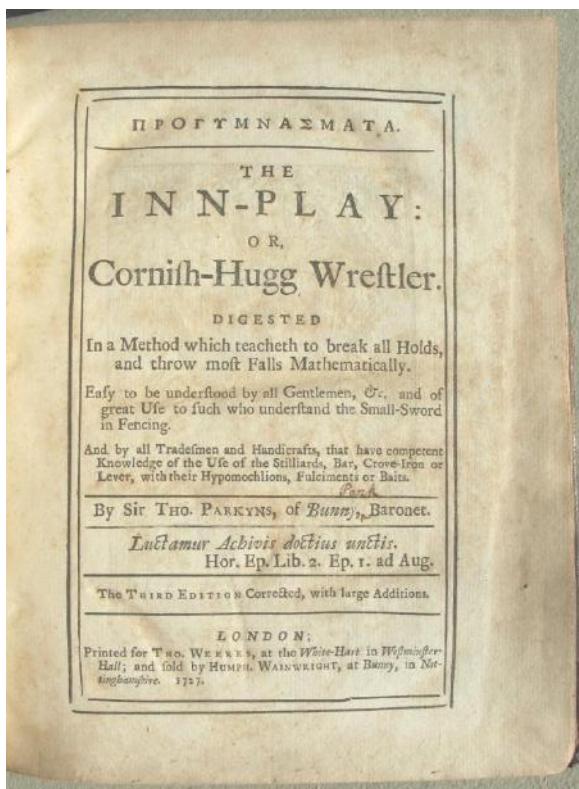
The title-page tells us that Wood was an FSA, and delivered a series of lectures on perspective at the Royal Institution in 1807, 1808, and 1809. In 1804 he published: "Six Lectures, on the Principles and Practice of Perspective as Applicable to Drawing from Nature: Accompanied with a Mechanical Apparatus," second edition 1809. Weinreb, catalogue 39, *Instruction Books on the Art and Practice of Drawing and Painting*, item 317, describes the third edition of our work, published in 1820.

Provenance: 19th c. ink name Eliz.th Seebeer; name and 20th c. bookplate of A.L.Bound, Southampton.

62. [WRESTLING] PARKYNS (Sir Thomas) *Progymnasmata* [Greek]. The Inn-Play: or, Cornish Hugg Wrestler. Digested in a Method which teacheth to break all Holds, and throw most Falls Mathematically. Easy to be understood by all Gentlemen, &c. And of great Use to such who understand the Small-Sword in Fencing. And by all Tradesmen and Handicraftees, that have competent Knowledge of the Use of the Stilliards, Bar, Crove-Iron or Lever, with their Hypomochlions, Fulciments or Baits, London, Printed for Tho. Weekes, 1727 £1,450

Ex dono Author?
Gho: Parkyns

small 4to, pp. [2], xviii, 3-64, 4 ff. index, quaint woodcut text illustrations, head and tail pieces, and initials, (contemp. calf (rebacked to style)



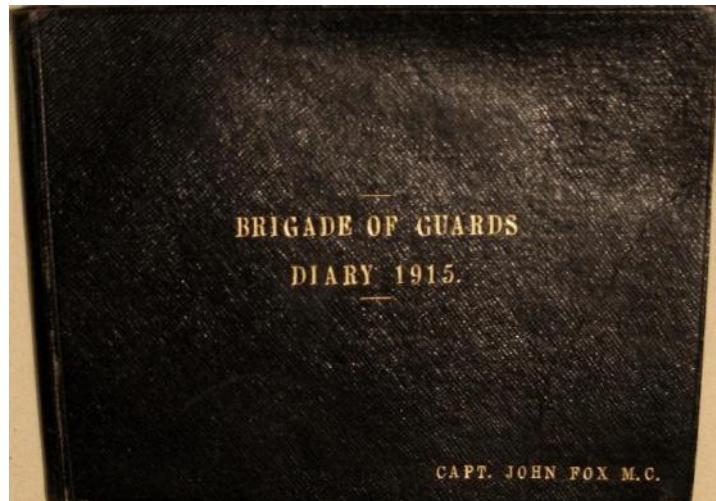
Third edition, enlarged, and the last in the author's lifetime; this one, a **Presentation Copy, signed by the author**. An early issue of the best edition, ESTC notes variant collations, and our copy does not have the appendix or extra poem which appears in some copies (we have seen examples of all three variants). In the back of this copy are some manuscript and other notes.

Parkyns (1664-1741), of Bunny Park, Notts., was obsessed with wrestling, established an annual contest at his country seat, and favoured servants who had bested him in a bout of the sport. Aside from his sporting interests, as a young man he had studied Mathematics at Trinity, Cambridge, where, by personal invitation, he attended **Sir Isaac Newton's** public lectures, and was one of only three known auditors of them. In the present work Parkyns explains how this came about and thanks Newton, (on p. 12). Parkyns, with his interest in the mechanics of "Hydraulicks" as applied to wrestling was ideally suited to produce what in effect is the first book on unarmed combat in English.

63. [WWI] Brigade of Guards Diary, 1915 / XXth Guards Brigade Calendar 1915, Compiled at the Front, [Gale and Polden, Aldershot] [1914/1915] £300

obl. 4to, 16 ff. [n.n.], illus., original card covers bound within silk ribbon, printed title to upr cvr., within gilt-titled leather covers "Brigade of Guards Diary 1915 / Captain John Fox M.C."

No other copy found. The original upper cover states "Compiled at the Front." The first blank carries signatures, e.g. Charles Greville, Capt., Brigade Trench Mortar Officer; W.S.Nicol, Captain, Brigade Grenade Officer. Fox is described as Brigade Veterinary Officer. With the book comes a small collection of printed and other ephemera relating to Captain Fox, some of it later and relating to





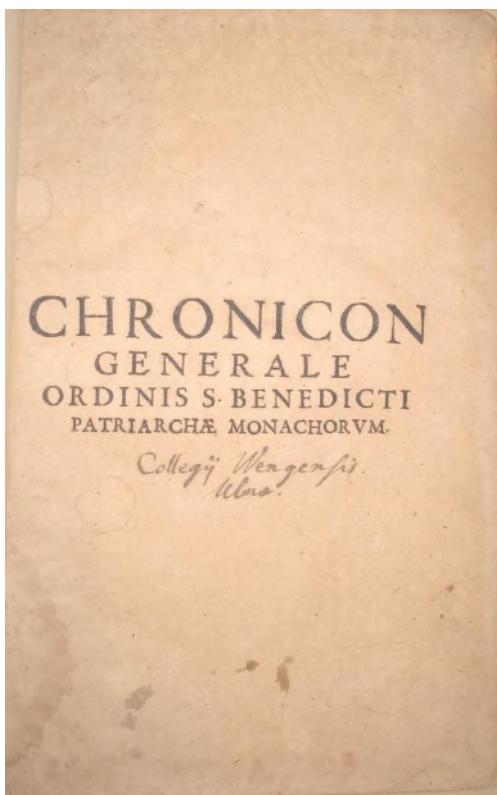
LIST OF SONGS.

1. O'Donnell Abu.
2. Wrap The Green Flag Round Me Boys.
3. Who Fears To Speak Of Easter Week.
4. The Foggy Dew.
5. Clare's Dragoons.
6. A Nation Once Again.
7. Kelly The Boy From Killane.
8. The Signal Fire.
9. Step Together.
10. Roddy McCorley.
11. The Men Of The West.
12. Déirdre Donacáin mBarac.
13. Amhrán Clann na hÉireann.
14. Déip Mi Ó.
15. Amhrán na bhPíann.

his reunions with the “Old Contemptibles.” Perhaps most intriguingly, there is a **very rare twelve-page Irish pamphlet** caption-titled “List of Songs,” without imprint, but ca. 1916, and with the song texts in English or Irish. This pamphlet, of what are essentially Irish patriotic songs, was illegally circulating at the front around the time of the 1916 Irish uprising. Its route to the trenches was probably via the Irishmen attendant to the horses, and hence Fox, a veterinary officer attached to the Guards, most likely came into possession of it.

64. YEPES (Antonio de) codifier: *Chronicon Generale Ordinis S. Benedicti Patriardrae Monachorum* s.n., s.l., s.a. [Salamanca?, 1607] £120

folio, half-title as title (A1 in the register), pp. 3-20, 526, 7 ff. index, 17th c. calf gilt (binding worn; paper browned)

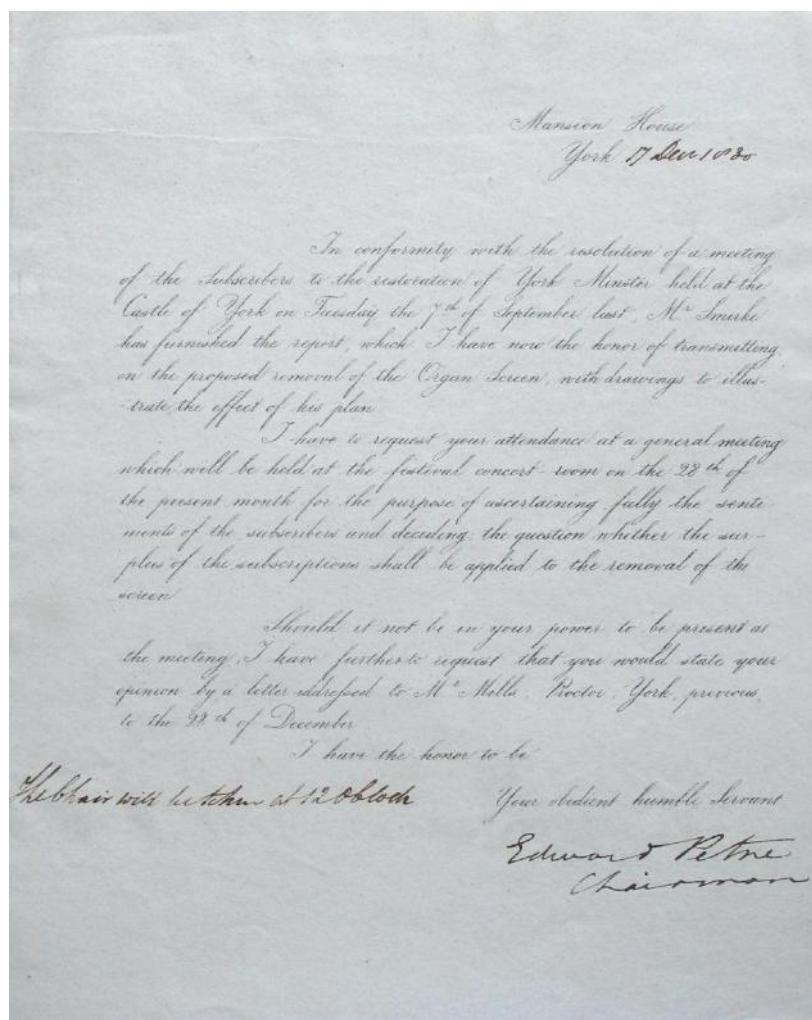


Apparently the first volume of Antonio de Yepes's monumental and important multi-volume work on the history and rule of St. Benedict, but issued without a proper title-page, as here. We have seen examples of the same text with a later title-page added, resulting in much bibliographic confusion. Our copy conforms exactly with that at BM Lyon, and, like our copy, it is without a normal title-page, and the date of 1607 is taken from the prelims.

De Yepes (1554-1618) was a distinguished Benedictine, who had spent six years investigating the archive at Asturias before moving to Salamanca in 1595, the year he began writing the Chronicle. He died during the compilation of the seventh volume in 1618.

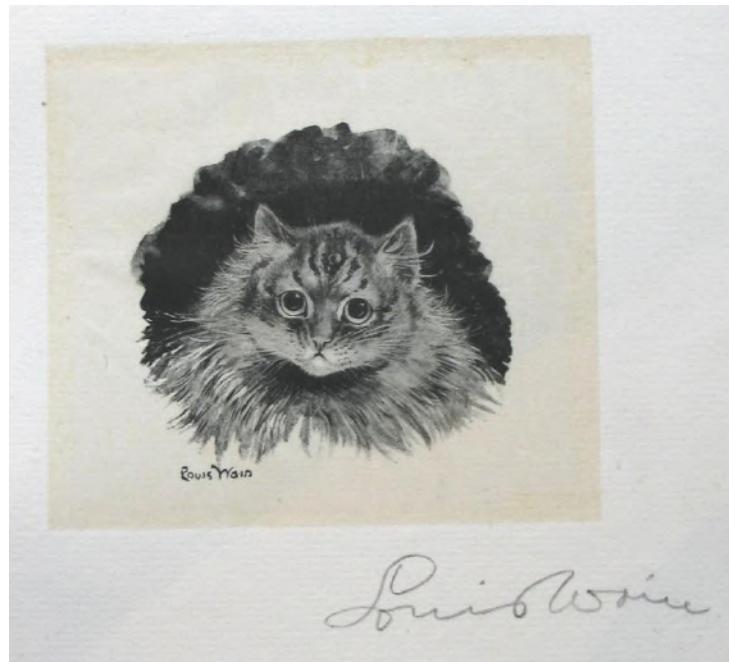
Provenance: 1) Collegii Wengensis, Ulmæ. 2) Ampleforth Abbey.

65. [YORK MINSTER RESTORATION] "In conformity with the resolution of a meeting of the Subscribers to the restoration of York Minster . . ." [York, 17 Dec. 1830] £60



lithographed letter with integral leaf, with ms. date, note, and signature of Edward Petre

Jonathan Martin (1882-1838), brother of the Apocalyptic artist John, famously set fire to York Minster in 1829. The present circular is a call to gather subscribers to a meeting in order to debate Robert Smirke's proposed removal of the organ screen.



Item 58

MMXIX

