

BERNARD QUARITCH LTD

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Main Hall, Oxford Brookes University (Headington Hill Campus)
Gipsy Lane, Oxford OX3 0BP

Stand 87

Saturday 26th April

12 noon – 6pm

- & -

Sunday 27th April

10am – 4pm

A MEMOIR OF JOHN ADAM, PRESENTED TO THE FORMER PRIME MINISTER LORD GRENVILLE BY WILLIAM ADAM

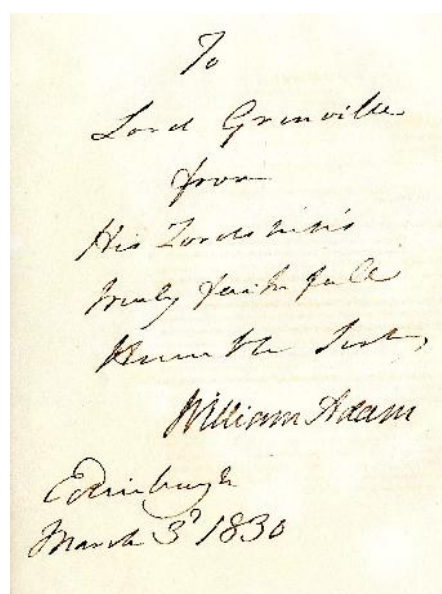
1. [ADAM, William (editor).] Description and Representation of the Mural Monument, Erected in the Cathedral of Calcutta, by General Subscription, to the Memory of John Adam, Designed and Executed by Richard Westmacott, R.A. [?Edinburgh, ?William Adam, circa 1830].

4to (262 x 203mm), pp. [4 (blank ll.)], [1]-2 ('Address of the British Inhabitants of Calcutta, to John Adam, on his Embarking for England in March 1825'), [2 (contents, verso blank)], [2 (blank l.)], [2 (title, verso blank)], [1]-2 ('Description of the Monument'), [2 ('Inscription on the Base of the Tomb', verso blank)], [2 ('Translation of Claudian')], [1 ('Extract of a Letter from ... Reginald Heber ... to ... Charles Williams Wynn')], [2 ('Extract from a Sermon of Bishop Heber, Preached at Calcutta on Christmas Day, 1825')], [1 (blank)]; mounted engraved plate

on india by J. Horsburgh after Westmacott, retaining tissue guard; some light spotting, a little heavier on plate; contemporary straight-grained [?Scottish] black morocco [?for Adam for presentation], endpapers watermarked 1829, boards with broad borders of palmette and flower-and-thistle rolls, upper board lettered in blind 'Monument to John Adam Erected at Calcutta 1827', turn-ins roll-tooled in blind, mustard-yellow endpapers, all edges gilt; slightly rubbed and scuffed, otherwise very good; *provenance*: **William Wyndham Grenville**, Baron Grenville, 3 March 1830 (1759-1834, autograph presentation inscription from William Adam on preliminary blank and tipped-in autograph letter signed from Adam to Grenville, Edinburgh, 6 March 1830, 3pp on a bifolium, addressed on final page). **£950**

First and only edition. The colonial administrator John Adam (1779-1825), was the eldest son of Scottish politician and advocate William Adam of Blair Adam, FRSE, KC (1751-1839), and was educated at Charterhouse School. Following his nomination to a writership in Bengal in 1794, he spent a year at Edinburgh University; in 1796, 'He arrived in Calcutta [...] and subsequently spent the greater part of his career there in military and political administration [...] In 1819 Adam took up a seat on the governor-general's council and from January to August 1823 he served as acting governor-general during the interregnum between the administrations of Lord Hastings and Lord Amherst. His seven months in power were active ones. He added four regiments to the Bengal army, enlarged the judicial establishment, assigned an annual grant of 100,000 rupees to Indian education, and appropriated Calcutta's town duties for public works in the city [...] Adam's health had long been poor, but he delayed his departure for England to see Amherst settled into office. He sailed in March 1825 but died on 4 June off the coast of Madagascar. His reputation for charitable and principled behaviour had won him much respect in Calcutta. His portrait was painted by George Chinnery for the Calcutta town hall and a monument to his memory in St John's Church, Calcutta, was raised by public subscription' (ODNB).

This memorial volume was compiled by John Adam's father, the Foxite politician and advocate William Adam, who ended his political and legal career as Lord Chief Commissioner of the newly created Jury Court in Edinburgh. The work was presumably privately published by William Adam, and copies were sent to his friends and associates, and other copies are known in a binding with the same title lettered on the upper board (e.g. National Library of Scotland), suggesting that this was indeed bound for presentation by William Adam (certainly, the endpapers are watermarked 1829, the year before the volume was inscribed). The recipient of this copy was the politician and sometime Prime Minister Lord Grenville, a political associate and ally of Adam (and also, like Adam, of Fox); curiously, Grenville had been offered the Governor-Generalship of India in 1784 by Pitt, but had declined it.



To
Lord Grenville
from
His Lordship's
truly faithful
Servant
William Adam
Edinburgh
March 3^d 1830



A UNIQUE VARIANT

2. [ALLESTREE, Richard]. The Lively Oracles given to us. Or the Christians Birth-Right and Duty, in the Custody and Use of the Holy Scripture ... At the Theatre in Oxford, 1678 [*paste-on slip*: And are to be sold by Thomas Guy at the Corner of Lumbardstreet and Cornhill, London.]

8vo. in fours, pp. [12], 88, 73-80, 97-226, [2], with an imprimatur leaf, an engraved frontispiece or additional title-page by Michael Burghers (Madan's second state), and a contents leaf at the end; engraved vignette to title-page; a fine copy, in contemporary panelled black morocco, gilt floreate corner pieces, spine heavily gilt, gilt edges. **£1250**

First edition (see below). 'The book was published between June 10, the date of the imprimatur ... and July 24 ... but it is not in the *Term Catalogues* till Dec. 6 ... and then as "Printed at the Theatre. Sold by Mr. Pitt, P. Parker, W. Leake and T. Guy, Booksellers in London", thus exhibiting the new entrance (on Sept. 26, 1678) of London partners into the Oxford Press' (Madan).

Although ESTC records rare variants naming Parker and Leake in the imprints (Wing A 1151A and B), there is no record of a copy naming the young Thomas Guy (c.1644-1724), the printer and bookseller whose vast fortune enabled the founding of Guy's Hospital after his death. In 1679 he contracted along with Peter Parker to print mass-market Bibles under the Oxford University privilege, setting up a small press there for the purpose. A share in the publication of the present work was evidently a prelude to this arrangement.

This copy conforms most closely to Madan's third issue (or second edition), though the frontispiece is in the second issue state.

Madan 3171; Wing A 1151.

CLOUD-CUCKOO-LAND

3. **ARISTOPHANES.** *The Birds ...* Translated by the Rev. Henry Francis Cary ... With Notes. *London, Printed for Taylor and Hessey ... 1824.*

8vo., pp. xxxvi, 179, [1]; uncut and partly unopened in the original publisher's fine diaper cloth, spine lettered gilt, sunned; ticket of the Aberdeen booksellers D. Wyllie & Son. £350

First edition. 'Given how much there is in Aristophanes to outrage and violate nineteenth-century manners and sensibilities, it may seem surprising how popular he was. The popularity came at the price of bowdlerizing much of the "grossness", but there was admiration and even a certain yearning for his unbuttoned earthiness as well as for his aerial levity ...'

'Henry Francis Cary, translator of Dante, turned out the first metrical version of *The Birds* in mainly iambic heptameters ("fourteeners"). This was one of many attempts to match the rollicking rhythm of the Greek' (*The Oxford History of Literary Translation into English*, vol. IV, p. 184). It also contains the first appearance of the word 'Cloudcuckooland' (p. 76).

4. **AVGERINOS, Hypatios.** Πονήματα δραματικά. [Ponemata dramatika.] *Trieste, Loyd, 1849.*

8vo, pp. [ii], 159, 1 (blank); some light spotting, but a very good copy in early twentieth-century blue cloth, spine lightly sunned and lightly rubbed at foot, one or two small stains to sides. £1500

Very rare first edition of Avgerinos' dramas of Greek Romanticism, three pieces uniting sentiments of nationalism, liberty and philhellenism with aesthetic and literary reflections on the style and scope of dramatic poetry.

The work includes three dramatic works, the second of which is preceded by a theoretical introduction to dramatic poetry. The last piece, composed in 1832, is set in Nauplio at the Government palace. It is preceded by a long introduction featuring in particular the long letter of the Philhellenic Swiss Jean Gabriel Eynard addressed to the *Moniteur* on 26 October 1831 beginning, 'Le comte Capo-d'Istrias vient d'être assassiné'.

This work is of great rarity. Three copies have been located worldwide (Harvard, Cincinnati, Paris).

5. **BAGEHOT, Walter.** *Estimates of some Englishmen and Scotchmen.* A series of articles reprinted by permission principally from the *National Review*. *London, Chapman and Hall, 1858.*

8vo, pp. [iv], 453, [1 blank]; with leaf of publisher's advertisements at the end; uncut and largely unopened, first two leaves slightly browned, else a crisp copy in the original embossed almond cloth, spine embossed and gilt-lettered; light fading along edges, but a very good copy. £250

First edition of Bagehot's first book. Economist, journalist, political analyst, one of the early editors of *The Economist* and among the most influential public figures of the mid-Victorian period, Bagehot debuted with a series of articles in a Unitarian journal defending Louis Napoleon's *coup*, which he had witnessed in Paris.

The *Estimates*, a collection of essays on eminent Britons, was published in the year of Bagehot's marriage to Eliza, the eldest daughter of James Wilson, editor of *The Economist*; he was to die less than two years later leaving Bagehot in charge of the magazine. The nine long essays offer substantial reviews on Sydney Smith and 'the first Edinburgh Reviewers', William Cowper, Edward Gibbon, Bishop Butler, Shakespeare, Shelley, Hartley Coleridge, Sir Robert Peel, and Macaulay.

NCBEL III, 1368.

BECKFORD'S FIRST BOOK

6. [BECKFORD, William]. Biographical Memoirs of Extraordinary Painters ...
London, Printed for J. Robson ... 1780.

8vo, pp. [4], 158, [2] with final errata-leaf; contemporary half calf and marbled boards, rubbed, roughly rebacked, hinges reinforced; text in excellent state,. **£1100**

First edition of Beckford's first book, published at the age of twenty, a remarkable example of his precocity and talent for satire. Partly prompted by the enthusiasm of his housekeeper, who insisted on furnishing visitors with imaginative descriptions of the fine paintings on the walls of Fonthill, the mansion inherited from his father, Beckford penned this parody of a guide-book. He wrote to Lady Hamilton: 'My pen was quickly in hand composing the Memoirs. In the future the housekeeper had a printed guide in aid of her descriptions. She caught up my phrases and her description became more picturesque, her language more graphic than ever! ... Many were the quotations current upon the merits of Og of Basan, and Watersouchy of Amsterdam. Before a picture of Rubens or Murillo there was often a charming dissertation upon the pencil of the Herr Sucrewasser of Vienna, or that great Italian artist Blunderbussiana of Venice. I used to listen unobserved until I was ready to kill myself with laughing ...'.

Chapman & Hodgkin (1)(i).

7. BENTHAM, Jeremy. "Swear not at all:" containing an Exposure of the Needlessness and Mischievousness, as well as Antichristianity, of the Ceremony of an Oath: A View of the Parliamentary Recognition of its Needlessness, implied in the Practice of both Houses: And an Indication of the unexceptionable Securities, by which whatsoever practical good Purposes the Ceremony has been employed to serve would be no more effectually provided for. Together with Proof of the open and persevering Contempt of moral and religious Principle, perpetuated by it, and rendered universal, in the two Church-of-England Universities; more especially in the University of Oxford ... *London, R. Hunter, 1817.*

8vo, pp. [iv], 97, [1] errata, [1] publisher's advertisements, [1] blank; some light browning and foxing, but still a good copy, uncut in recent half calf. £550

First published edition, originally printed in 1813 and 'written to expose the mischief arising from the laws relating to the administration of oaths' (Atkinson, *Jeremy Bentham: his life and work*, p. 173). 'In some cases, so he declared, the Promissory Oath prevented a man from doing what he knew to be right; in others, it afforded him a ready excuse for the commission of some wrong. George III laid on his Coronation Oath the responsibility of the American War and of his resistance to the claims of the Catholics. He had sworn to maintain his dominions entire; he had sworn to preserve the Church of England. At Oxford, barbers, cooks, bedmakers, errand boys, and other unlettered retainers to the University were habitually sworn in English to the observance of a medley of statutes penned in Latin – the oath thus solemnly taken but never kept. On matriculating, he had himself been excused from taking the oaths by reason of his tender years; and this, said Bowring, relieved him from a state of very painful doubt, for even then he felt strong objections against needless swearing ...

'Bentham did not, however, regard Assertory or Judicial Oaths as open to the same serious objections; but, while recognising the necessity of some formal sanction, he did not approve of the ceremony being made a sacred invocation, for that was apt to obscure the real mischief of judicial falsehood – the mischief occasioned by the lie. If criminality be centred in the profanation of the ceremony, who is to say whether the sanction for truth be in operation or not? Who can say what are the religious opinions hidden in the breast of the witness? First went ordeal, he writes; then went duel; after that went, under the name of wager of law, the ceremony of an oath in its pure state; by-and-by this last of the train of supernatural powers, *ultima caelicolûm*, will be gathered with Astræa into its native skies' (*op. cit.*, p. 174f).

Chuo S6-2; Everett, p. 533f.

8. **BENTHAM, Jeremy.** Official Aptitude Maximized; Expense minimized: as shewn in the several papers comprised in this volume ... London, printed for the author, and published by Robert Heward, 1830.

8vo, various paginations, as below; 8 of 10 papers only; green calf-backed marbled boards, gilt lines, and lettering. £450

First edition of this collection. The papers are as follows:

I. Preface.

Pp. xxix, [1] blank; without the leaf, 'Direction to the Binder'.

II. Introductory view.

Pp. 22, [2] blank.

III. Extract from the proposed Constitutional Code, entitled Official Aptitude Maximized, Expense Minimized ... London, 1816.

Pp. [iv], 68; complete with the half-title.

IV. [*drop-head title*:] Further Extract from proposed Constitutional Code.

Pp. 27, [1] blank.

V. Defence of Economy against the Right Honorable Edmund Burke. First printed in January 1817. [continuously paginated with:]

VI. Defence of Economy against the Right Honourable George Rose. First printed in September 1817.

Two works, pp. 160.

[VII. Observations on Mr. Secretary Peel's House of Commons speech. *Not present.*]

[VIII. Indications respecting Lord Eldon. *Not present.*]

IX. [*drop-head title:*] On the Militia. [*imprint:*] London, C.& W. Reynell, [n.d.].

Pp. 10, [1] imprint, [1] blank.

X. [*drop-head title:*] On Public Account Keeping.

Pp. 13, [1] blank.

The preface states that the reason for publishing these different papers under the same general title is that they belong to one and the same design and, it is believed, aim at one and the same result. The work from which they take their common origin was an all-embracing system of proposed Constitutional Law, for the use of all nations professing liberal opinion.

'In acknowledging a presentation copy of *Official Aptitude Maximized*, Sir James Graham (1792–1861) wrote to Bentham: "Permit me to offer my sincere thanks for the present of your valuable work, which I shall study with the respect due to the production of the most enlightened and honest jurist, every mark of whose approbation is regarded by me as an honourable distinction." It was in this same year that Graham brought forward his memorable motion for the reduction of official salaries' (Atkinson, p. 194f).

Goldsmiths' 26063; Everett, p. 540; see Chuo O6-1.

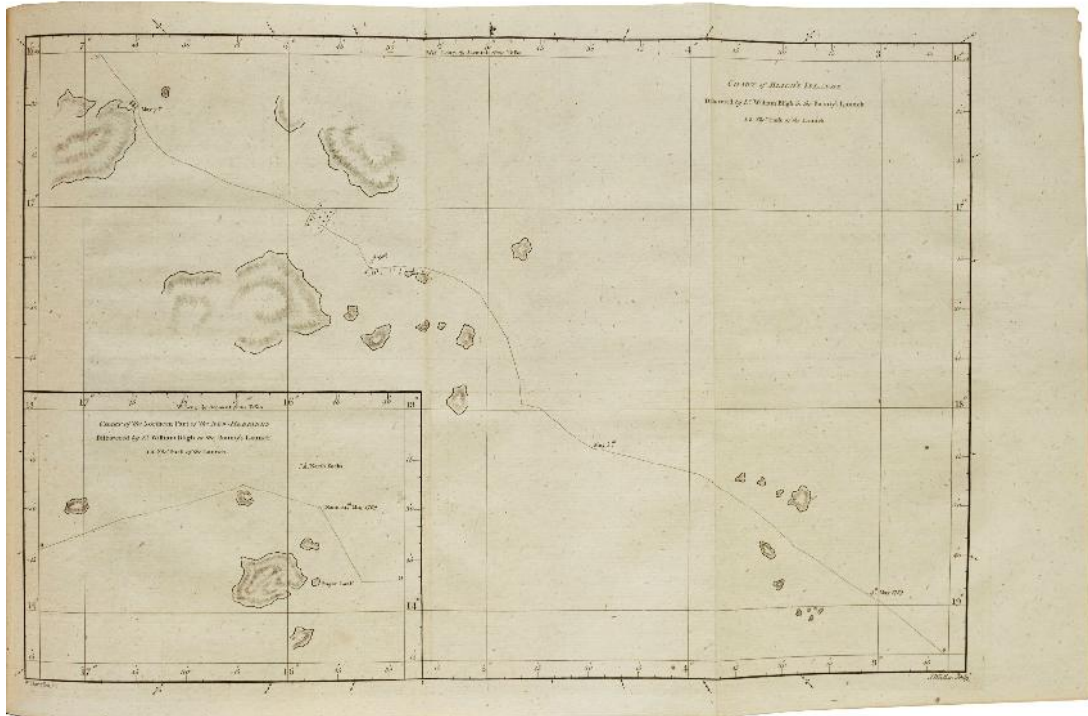
9. **BLACKERBY, Samuel, and Nathaniel BLACKERBY, editor.** The First Part of the Justice of the Peace his Companion; or, a Summary of all the Acts of Parliament, whereby one, two, or more Justices of the Peace, are authorized to act, not only in, but out of the Sessions of Peace. Begun by Samuel Blackerby ... Alphabetically digested, and continued to the End of the last Session of Parliament, 1734. With an Exact Table, by Nathaniel Blackerby ... London, E. & R. Nutt and R. Gosling for J. Walhoe, 1734. [offered with:]

— — — — —. The Second Part of the Justice of the Peace his Companion; or, Cases in Law, (wherein Justices of Peace have a jurisdiction) which have been determined by the judges from the reign of King Edward III, down to the year 1734. With some modern cases never before published. Begun by Samuel Blackerby ... The whole digested in an alphabetical order, and carefully examin'd and revis'd by Nathaniel Blackerby ... London, E. & R. Nutt and R. Gosling for J. Walhoe, 1734.

2 volumes, 12mo, pp. [xxiv], 540; [4], vii–xxiv, 360 (irregularly paginated but complete), with publisher's advertisement leaf before the title; a fine, bright copy of the First Part, with very occasional ink markings; contemporary ownership inscription on the front free endpaper and some browning, soiling, and waterstaining in the Second; both volumes in near-contemporary non-uniform calf, worn, front joint cracked to Second Part, cords firm. £450

Later editions of this important source of information on crime and the work of the magistracy in early seventeenth-century England. Samuel Blackerby's *Justice of the Peace his Companion ...* was first published by Walhoe in 1711, and appeared under the title *Cases in Law wherein Justices of Peace have a jurisdiction ...* in 1717. We offer the second edition of Nathaniel Blackerby's revised and updated versions; the first was published in 1729 (Second Part) and 1730 (First Part).

Marvin, p. 128; Sweet and Maxwell II, 55 (5).



- 10. BLIGH, William.** A Narrative of the Mutiny, on Board His Majesty's Ship *Bounty*; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofua, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. London, George Nicol, 1790.

4to (266 x 210mm), pp. iv, 88; 3 folding engraved charts by W. Harrison and J. Walker after Bligh, and one engraved folding plate of the plan of *The Bounty's* launch; lightly washed, one chart slightly creased and with old marginal repairs; late 20th-century half red morocco over marbled boards, spine lettered and decorated in gilt; a very good copy. **£7500**

First edition. Bligh's own account of the mutiny on the *Bounty*, written and published within months of his return to England. Bligh was anxious to ensure that his version of events was widely publicised and the *Narrative* 'gives Bligh's first, and lasting, opinion of what caused the mutiny. This issue was of great importance to Bligh, for on it turned his career and public image. As he was manifestly not the harsh disciplinarian flogger of the kind usually regarded as the main cause of a mutiny (such as Captain Pigot of HMS *Hermione*), and as Bligh never accepted that his personal manner – as a foul-mouthed nagger – could provoke anybody to mutiny, he was left with little option but to find an explanation in the character and conduct

of the mutineers. He found such an explanation in the charms of Tahitian women: he, Bligh, did not cause the men to mutiny; they mutinied for their own evil and pathetic ends' (Gavin Kennedy, *Captain Bligh*, 1989, p. 183).

Bligh explains it thus in the text: 'The women at Otaheite are handsome, mild and chearful in their manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these, and many other attendant circumstances, equally desirable, it is now perhaps not so much to be wondered at, though scarcely possible to have been foreseen, that a set of sailors most of them void of connections, should be led away; especially when, in addition to such powerful inducements, they imagined it in their power to fix themselves in the midst of plenty, on the finest island in the world, where they need not labour and where the allurements of dissipation are beyond anything that can be conceived' (Bligh, *Narrative* pp. 9–10).

Bligh was set adrift by the mutineers in the ship's 23-foot-long launch, and undertook one of the most remarkable open-boat voyages, which also produced important cartographical and survey data: 'Everyone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch shortly after the ship had left Tahiti in April 1789. In their small boat Bligh and his companions made a remarkable journey of more than three and a half thousand miles from Tofoa to Timor in six weeks over largely uncharted waters. What is not so well known is that in the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it – an extraordinary feat of seamanship' (Wantrup p. 128)

ESTC T7185; Ferguson 71; Hill 132; Kroepelien 87; Sabin 5908a; Wantrup 61.

11. [BOARD GAMES, CRIMEAN WAR.] Jeu d'attaque de Sébastopol. [*Paris, c. 1855.*]

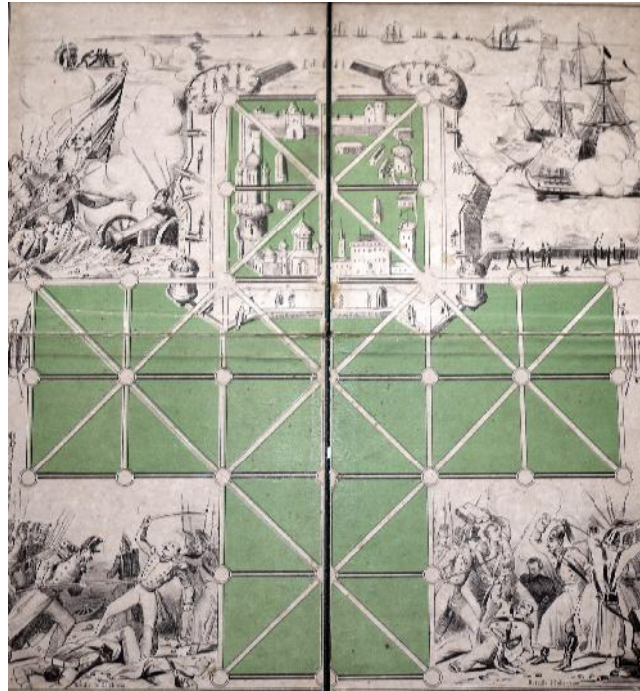
2 board-games: one (340mm square) chromolithographed by Pellerin for Epinal, the other (380mm square) a lithograph by Paulon for Jullien in Paris; both divided into four sections and mounted on folding card; some wear to folds but generally in good condition, housed in an original box, repaired, printed label to lid, printed rules of the game, in French and English (printed by Boisseau et Cie of Paris), pasted inside, some chipping to edges with slight loss.

£550

The Siege of Sevastopol, both popularly and practically, was one of the most significant campaigns of the Crimean War. Sevastopol's fortified harbour was home to the Russian Black Sea fleet, and the Allied forces, in order to trap that fleet, besieged the city, resulting in a bitter struggle which lasted for more than a year. During the course of the siege, several battles were fought in the field, and European correspondents documented and depicted the cut and thrust of the campaign for domestic audiences.

Public interest in the conflict, spurred by dramatic accounts coming back from the front, created a popular appetite for Crimean material, and a spirit of Anglo-French amity and commercial pragmatism led to such works as the present board game, evidently illustrated and produced for both British and French buyers, given the bilingual rulebook. Largely similar to draughts, the game requires two defending pieces to prevent twenty four besieging

pieces from seizing nine different points on the fortress. The lithographic illustrations show the battles of Inkermann and Balaklava, as well as the amphibious assaults and naval bombardments carried out by the Allied forces.



- 12. [BOOK COLLECTORS.] QUARITCH, Bernard Alexander Christian, editor.** Contributions towards a Dictionary of English Book-Collectors as also of some Foreign Collectors whose Libraries were Incorporated in English Collections or whose Books are Chiefly Met with in England *London, Bernard Quaritch Ltd, 1969.*

8vo, pp. [6 (half-title, verso blank, title, imprint on verso, index and illustrations)], 9-350; portrait frontispiece, colour-printed and monochrome illustrations and facsimiles in the text, some full-page; original brown cloth, spine lettered in gilt; fine. **£20**

A facsimile reprint of Quaritch's series of profiles of bibliophiles, with brief lists of the treasures of their collections and notes on their dispersal at auction or in the trade, which remains a useful resource both for the history of book-collecting in Britain and for provenance research. *Contributions towards a Dictionary of English Book-Collectors* was originally published in fascicules between 1892 and 1921, and the contributors included F.S. Ellis, W. Carew Hazlitt, Alfred H. Huth and Robert C.G. Proctor – however, as Arthur Freeman states in his biography of Quaritch in the ODNB, Quaritch's contributions were 'largely ghost-written'.

Osler 7305.

- 13. BOOTH, William.** In darkest England and the way out. *London, Salvation Army, [1890.]*

8vo, pp. [8], 285, [1] + xxxi, [1] Appendix + [6] publisher's advertisements; with a colour folding frontispiece; a good copy in the original publisher's cloth, spine and upper cover lettered gilt, spine ends a little rubbed, ownership inscription to the front free endpaper crossed out in recent ballpoint. **£250**

First edition. 'In 1890, the same year that Stanley published *In Darkest Africa*, Booth published *In Darkest England*. In this book he analysed the causes of pauperism and vice of the period, and proposed a remedy by ten expedients. These included land settlement, emigration, rescue work among prostitutes and at the prison-gate, the poor man's bank, and the poor man's lawyer. Money was liberally subscribed and a large part of the scheme was carried through' (PMM).

PMM 373.



14. **BRANDT, Bill, photographer, and John HAYWARD.** *Literary Britain*, photographed by Bill Brandt, with an introduction by John Hayward. London, Cassell and Company Ltd, [1951].

Small 4to, pp. xi, 101, with 100 full-page photographic reproductions; in the blue publisher's cloth with red compartment and gilt lettering and decoration to spine, only left flap of original dust-jacket remains; sellotaped paper label to front free endpaper (now loose) with Brandt's name and address in typescript and telephone number in ink. **£60**

First edition, possibly presented by Brandt, profusely illustrated with photographs of places and scenes from British literature. Each image is captioned with the place and is accompanied by a succinct piece of biography or an excerpt from a novel, poem or letter.

15. **BROWN, James.** *The rise, progress & military improvement of the Bristol Volunteers; with an alphabetical list of the officers and privates.* Bristol, W. Matthews, 1798.

Small 8vo in fours, pp. vii, [1] blank, 9-84; some light foxing, with the occasional spot, uncut, else a very good copy in recent quarter calf and marbled boards, preserving contemporary marbled wrappers, spine direct-lettered gilt; extremities a little rubbed, spine a little sunned. **£400**

First edition of this pamphlet relating to the establishment of the Bristol Volunteers, a militia force of 1,000 men and officers created in the previous year in response to the potential threat of French invasion. Included is an overview of the town meeting where the Bristol

Volunteers were formally established, letters of support from the Duke of Portland and the Earl of Berkeley, the rules and regulations of the unit, an account of the formal presentation and consecration of the Colours, and finally, a list of the men and officers. The author, James Brown, is identified on the title-page as a sergeant of the 10th company.

The threat of French invasion was fairly constant throughout the French Revolutionary and Napoleonic Wars and militia units such as the Bristol Volunteers were the first line of defence against such an incursion.

Rare, OCLC and COPAC list only three UK copies, at the British Library, Guildhall Library, and the National Library of Scotland, and one copy in the United States, at Yale.

16. **[BUNDERIUS, Joannes].** Detectio nugarum Lutheri, cum declaratione veritatis catholicae, et confutatione dogmatum Lutheranorum. *Louvain, Bartholomeus Gravius, 1551.*

8vo, pp. [xvi], 216, [2]; roman letter, author's name added in contemporary manuscript to title; bound in English contemporary calf with a roll-tooled border of medallion heads and other stylised ornament (Oldham HM850), endleaves from a scrivener's copybook (see below).

£2400

First edition. Joannes Bunderius, or van den Bunderen, (1482-1557) was a Flemish theologian, polemicist and inquisitor, who he studied and worked in Louvain and Ghent. Bunderius' attack on Lutheranism takes the form of a dialogue between 'Philomathes' and 'Orthodoxus'; the former's well-meaning inquiries about Luther are answered by the latter, decisively not in the Reformer's favour. The work is dedicated to Emperor Charles V of Spain.

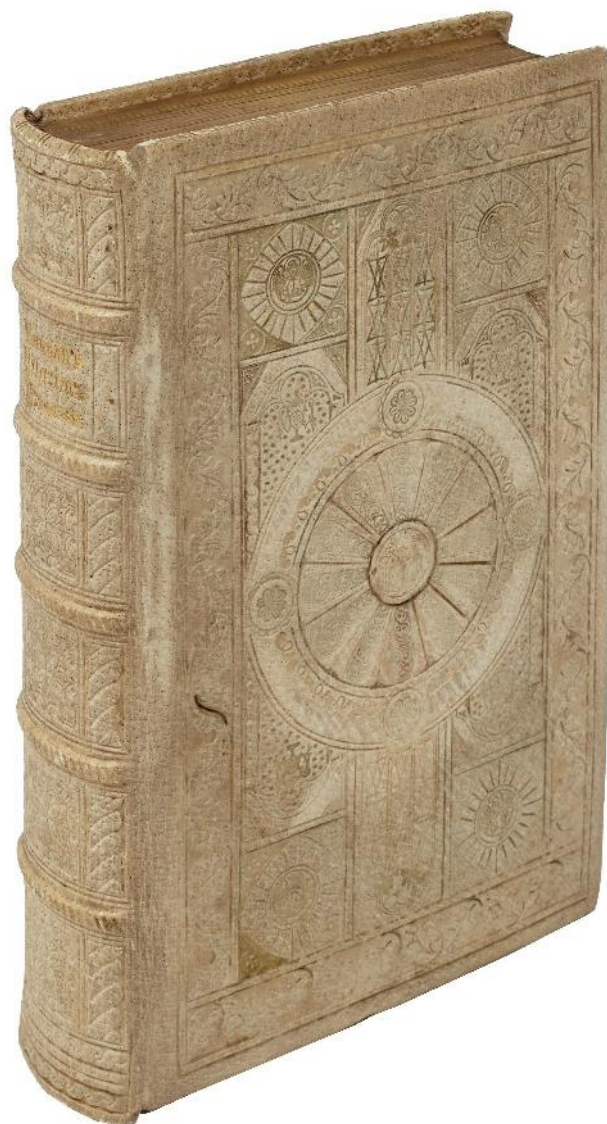
The endleaves are evidently from a manuscript exercise or copybook as used by a trainee scrivener. The text consists of unlinked repeated passages, some appropriate to the drafting of a petition:

Attayne comminge to defende the nedye [needy] lyfe,
for as sone as we be borne by and by we growe
into the dotinge towardis oure ende agayne

In mooste lamentable wise complayneth unto your
Mooste honourable lordshopies your poore oratoure
And continuall bedman humfrie hunt laborere

That where your orator hath bene this xl
yeres in the kynge maiesties wares and hath done

His grate trewe servis the whiche is not
unbeknownen to meany noble men of this
Reame and wher as your oratoure of late...



NOT QUITE THE ORIGINAL KELLIEGRAM

17. **BUNYAN, John.** The pilgrim's progress from this world to that which is to come. Delivered under the similitude of a dream... Divine Emblems... The Visions. *London, Caxton Press, [1826].*

8vo, pp. [4, engraved portrait frontispiece, engraved title], viii, 464; 144; folding coloured plate and 10 others; lightly foxed, but a very good copy in a contemporary cathedral binding of elaborately tooled full pigskin, a few tools deeply impressed, some traces of gilt and paint, 'Kelliegram binding' stamp to rear pastedown, spine in compartments, the second gilt lettered direct, turn-ins and board edges tooled in blind, all edges gilt. **£1400**

A striking cathedral binding, unusually executed on pigskin, on this new edition of Bunyan's classic of religious literature, revised, accompanied by Bunyan's divine emblems and visions, concluding with an elegy on his death, and an acrostic. With a central rose window motif with a roundel of the Crucifixion at the centre, and iconography of the four evangelists in corner panels, with an angel, winged lion, ox and eagle, the present binding from the binder

'Kelly & Sons' dates from the heyday of cathedral binding (fl. 1810 - c. 1840 in England and France). A revival of the tooling styles of the 16th century, it is a fitting choice for Bunyan's work, which, though published in 1678, has never subsequently been out of print, but merely revisited afresh for each generation.

Founded in 1770, Kelly & Sons was one of the most long-established binders in London, remaining a family firm until the 1930s. The firm was responsible for several innovations of design, the most notable of which was the 'Kelliegram' binding of the 1880s, featuring colourful leather pictorial onlays, often based on illustrations from the text. The present exemplar is a far cry from this later incarnation, and can be more readily interpreted as a sample piece, in response to William Henry Kelly's early-nineteenth-century fervour for new decorative styles.

The experimental nature of this piece is further indicated by the overly-deep impressions of some of the tools, combined with some residual traces of subsequent, incomplete, over-painting and gilding to the elaborate hand-tooling. Such a design, particularly if over-painted, would have been very labour-intensive, difficult to replicate on any significant scale, and thus of limited commercial practicality. The use of pigskin on an English book is also atypical, self-consciously aiming to place it within the European tradition of religious, particularly Germanic, bindings. It seems likely therefore that this was one of a kind. The Kelliegram name, though, was clearly too good not to reuse.

Cf. J. Dooley, 'Kelliegram Bindings' (<http://www.brynmawr.edu/library/mirabile/mirabile2/kelliegram.html>).

- 18. BURTON, Sir Richard Francis, editor and translator.** The lands of Cazembe. Lacerda's journey to Cazembe in 1798. Translated and annotated by Captain R. F. Burton, F.R.G.S. Also journey of the Pombeiros P. J. Baptista and Amaro Josée, across Africa from Angola to Tette on the Zambeze. Translated by B. A. Beadle; and a résumé of the journey of Mm. Monteiro and Gamitto by Dr. C. T. Beke. London, William Clowes and Sons for John Murray [*Published by the Royal Geographical Society*], 1873.

8vo, pp. [viii], 271, [1 (imprint)], one folding lithographic map by W. & A.K. Johnston, with coastal outlines printed in blue, and routes added by hand in colours; tear on map, reinforced on verso; original blue cloth, boards panelled with blind rules and with blind-ruled borders with foliate cornerpieces, spine ruled in blind and lettered in gilt and blocked with the RGS crest in gilt, mid-brown endpapers; corners lightly bumped, slight marking, short crack on upper hinge, otherwise a very good copy in the original cloth. **£350**

First edition. The publication of this volume was prompted by the interest 'excited by the recent letters of Dr. Livingstone concerning the country of the Cazembe and neighbouring regions of Central Africa' (p. [iii]), and the bulk of the work is comprised of Burton's edition of Francisco José Maria de Lacerda e Almeida's diaries, letters and memoranda relating to his expedition to Cazembe (or Kazembe) in 1798, together with supplementary material, which Burton also translated from the Portuguese. Burton's text (which occupies pp. 1-164 of the volume) was originally intended to be accompanied by two appendices: 'Notes on *How I Found Livingstone in Central Africa: Travels, Adventures and Discoveries*, by Henry M. Stanley' and 'Being a Rejoinder to the "Memoir on *The Lake Regions of East Africa* Reviewed, in Reply to Captain Burton's letter in the *Athenaeum*, No. 1899" by W.D. Cooley'. However, since they

were of 'a controversial and critical nature' (Penzer), they were rejected by the Royal Geographical Society and then privately published by Burton as *Supplementary Papers to the Mtáwá Cazembe* (Trieste: 1873).

Casada 85; Hosken p. 34; Penzer pp. 89-90.

'AN INGENIOUS PERFORMANCE' – HUME

- 19. CAMPBELL, George.** A dissertation on miracles: containing an examination of the principles advanced by David Hume Esq; in an essay on miracles ... *Edinburgh, Printed for A. Kincaid & J. Bell. Sold by A. Millar, R. & J. Dodsley, W. Johnston, R. Baldwin, and J. Richardson, London, 1762.*

8vo., pp. xii, 288, without the half-title with errata on the verso; a few marginal pencil markings and a single marginal annotation to p. 96, clean tear without loss to p. 45, lightly toned, occasional foxing, but a very good copy in contemporary calf, double gilt-ruled border, neatly rebacked; contemporary ownership inscription of Mich. Kerney to the title-page. £850

First edition. This dissertation, expanded from a sermon preached before the provincial synod in 1760 is remarkable in that it drew comment from Hume himself. Through the intermediary of the Reverend Hugh Blair, Campbell received this criticism of his as yet unpublished work: 'I have perused the ingenious performance, which you were so obliging as to put into my hands, with all the attention possible But the fault lies not in the piece, which is certainly very acute; but in the subject. I know you will say, it lies in neither, but in myself alone. If that be so, I am sorry to say that I believe it is incurable I could wish your friend had not denominated me an infidel writer, on account of ten or twelve pages which seems to him to have that tendency; while I have wrote so many volumes on history, literature and politics, trade, morals, which in that particular at least, are entirely inoffensive. Is a man to be called a drunkard because he has been fuddled once in his lifetime? Your friend... is certainly a very ingenious man, tho' a little too zealous for a philosopher ...' (Mossner).

Chuo III, 64; Jessop, p. 113; see Mossner, *The Life of David Hume* pp. 292-294.

- 20. 'CARROLL, Lewis' [i.e. Charles Lutwidge DODGSON].** Sylvie and Bruno [*and*] Sylvie and Bruno Concluded.

Sylvie and Bruno. *London, Richard Clay and Sons, Limited for Macmillan and Co., 1889.* 8vo (184 x 126mm), pp. xxiii, [1 (blank)], 400, [3 (publisher's advertisements)], [1 (blank)]; wood-engraved frontispiece after Harry Furniss, retaining tissue guard, and illustrations in the text after Furniss, some full-page; occasional light spotting or marking, but generally very clean; original red cloth gilt, upper and lower boards with central gilt vignettes of Sylvie and Bruno respectively after Furniss and borders of triple gilt fillets, spine lettered and decorated in gilt, black endpapers, all edges gilt; spine slightly faded and leant, extremities lightly rubbed and bumped, slight cracking on hinges; *provenance*: 'L.C.W.', 13 December 1889 (pencilled ownership inscription on half-title) – Mary Kelly (20th-century bookplate on upper pastedown). **First edition.** Williams, Madan, Green and Crutch 217.

Sylvie and Bruno Concluded. *London, Richard Clay and Sons, Limited for Macmillan and Co., 1893.* 8vo (182 x 126mm), pp. xxxi, [1 (blank)], 423, [1 (blank)], [1 ('[TURN OVER'])], [5 (publisher's advertisements)], [3 (blank)]; wood-engraved frontispiece after Harry Furniss, retaining tissue guard, and illustrations in the text after Furniss, some full-page; light spotting on tissue guard, otherwise very clean; original red cloth gilt, upper and lower boards with central gilt vignettes of the Professor and the Chancellor respectively after Furniss and borders of triple gilt fillets, spine lettered and decorated in gilt, black endpapers, all edges gilt; pale-green dustwrapper; extremities lightly rubbed and bumped, dustwrapper faded on spine and with traces of old label, edges a little chipped. **First edition**, later state of the binding (*vide infra*). Williams, Madan, Green and Crutch 250. Loosely inserted is the octavo broadside 'Advertisement' ('For over 25 years ...'); Williams, Madan, Green and Crutch 249 ('Copies were inserted in most, if not all copies of *Sylvia and Bruno Concluded*'). **£600**



First editions of both volumes, the second in the scarce dustwrapper. *Sylvie and Bruno* and *Sylvie and Bruno Concluded* were 'The last considerable work issued by Dodgson' (Williams, Madan, Green and Crutch), and were both illustrated with Furniss' 'wonderful' drawings, which 'are very clever and serve their purpose admirably, both in the fanciful and the realistic part' (*loc. cit.*). Based upon a story which Dodgson told to children in the 1870s, the first drafts of *Sylvie and Bruno* were written in 1882 and publication was planned for 1888, but did not, in fact, take place until late 1889. Williams, Madan, Green and Crutch note that 'Dodgson was still receiving proofs for correction in Nov. 1889, but a presentation copy is

known which was dispatched on 12 Dec. in that year' (*The Times* also reported on 29 November 1889 that 'Lewis Carroll has a new book at press, to be entitled "Sylvie and Bruno"', p. 10); therefore, this copy of *Sylvie and Bruno* with its ownership inscription dated 13 December 1889 must be **one of the earliest issued**. *Sylvie and Bruno Concluded* is here found in the dustwrapper with the price '7/6 NET' on the spine (the price on the title-page is the same); Williams, Madan, Green and Crutch state that, 'Some copies are found, frequently in mint condition and in dust-wrapper, evidently bound at a later date in red cloth without gilt rules round the borders of the covers'. While this copy does have the triple-rule borders on the upper and lower covers, they are not well-executed and it seems unlikely that Dodgson would have permitted its circulation during his lifetime. Certainly, comparison with a copy inscribed by the author in the year of publication shows that a different block was used on the spine of this copy.

- 21. 'CARROLL, Lewis' [i.e. Charles Lutwidge DODGSON] – Francis HUXLEY.** *The Raven and the Writing Desk.* London, BAS Printers Limited for Thames and Hudson, 1976.

8vo (215 x 135mm), pp. 191, [1 (blank)]; illustrations, facsimiles and diagrams after Carroll *et al.* in the text; original orange boards, upper board with publisher's device in gilt, spine lettered in gilt, dustwrapper, retaining original price; dustwrapper spine slightly faded, otherwise a very good copy. £30

First edition. 'A recondite enquiry into the Dodgsonian convention of Nonsense and the curious patterns of correspondence and alliteration that the author finds in the Carrollian opus' (Williams, Madan, Green and Crutch).

Williams, Madan, Green and Crutch 544.

MORGES IMPRINT

- 22. [CHANDIEU, Antoine de la Roche de.]** De vera peccatorum remissione, adversus humanas satisfactiones et commentitium ecclesiae Romanae purgatorium, theologica et scholastica disputatio. Authore A. Sadeele. *Morges, D. Bern for Jean le Preux* (colophon: *Genevae, excudebatur a Gabriele Cartier, sumptibus Ioan. et Franc. le Preux*), 1582.

8vo., pp. 188, [2], roman letter with woodcut arms on title; new half calf. £650

First edition, rare. This work, bearing the imprint of the small Swiss town of Morges, is the third of three treatises by Chandieu (1534–1591) which reiterate Calvinist standpoints on key aspects of theology. Concerned with the remission of sins and the existence of Purgatory, it is divided into six chapters, the fourth and largest of which systematically refutes Catholic criticism of Protestant doctrine.

The French Reformed theologian Chandieu 'took an active part in the deliberations of the first national synod of the Reformed Church in France which was held at Paris May 26–28, 1559, and assisted in preparing a confession of faith ... In the religious war of 1585 he was field-chaplain to Henry of Navarre; but in May, 1588, he returned to his family at Geneva, where he died three years later, lamented by the Protestants of Geneva and France and by Beza.

Chandieu was a prolific author, writing under the pseudonyms of Zamariel, Theopsaltes, La Croix, and, after 1577, of Sadeel' (*New Schaff-Herzog*, III pp. 1–2).

Adams L218. OCLC records two copies only (Berlin and Cambridge).

23. CHARRON, Pierre. *De La Sagesse. Leiden, Elzevir, 1656.*

12mo, pp. [xxiv], 621, [13]; roman letter; engraved frontispiece, engraved arms to title verso, woodcut headpieces and initials; a few leaves lightly foxed or browned, some spotting, small stain to head of a few leaves at end; a good copy in contemporary red morocco, triple gilt fillet border, spine gilt in compartments with central flowers, turn-ins gilt, all edges gilt.

£300

Attractive edition of Charron's principal work, a controversial philosophical essay written in the manner of his friend Montaigne. "More than one reader has called [it] an analytical table of contents of [Montaigne's] *Essays*. Book One of this work, on the knowledge of man, is an arrangement of Montaigne's remarks on the need for self-knowledge, the inequality of men and their near equality with the animals, and man's vanity, weakness, inconstancy, misery, and presumption. Book Two, on the general rules of wisdom, is still largely Montaigne methodized; Book Three, on special rules of wisdom, is less derivative but still increases Charron's debt" (Donald Frame, *Montaigne*).

In spite of the text's underlying intent to bring philosophy to the support of religion, the deep distinction drawn between religious belief and morality soon won the disapprobation of critics, and it was placed on the Index in 1605. Translated into English in 1606, it soon became widely known to the English public. Pope certainly knew it and borrowed many remarks from it for his *Essay on Man*. "Did you ever read Charron on Wisdom?". Charles Lamb was to ask Wordsworth as late as 1815, adding that, if not, he had a great pleasure before him.

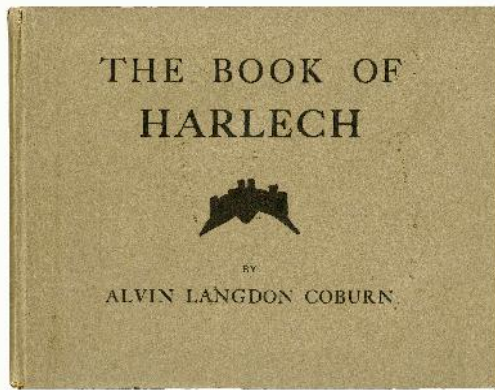
Willems, *Les Elzevirs*, 775.

24. CLAUDET, Antoine. 'On the Progress and present State of the Daguerreotype Art', in *Transactions of the Society for the Encouragement of Arts, Manufactures, and Commerce ... Vol. LV. London, at the Society's House, 1845.*

8vo, pp. xxii, 214, [2], xxx, with numerous diagrams and plates; a good copy in the original boards, spine partly perished, rear cover and final gathering detached; card slipcase. £900

First edition. Claudet, who had acquired a share in Daguerre's studio was one of the first to practise the daguerreotype in England, making several important technical advances. Claudet's long essay describes the place of the daguerreotype in the history of man-made image making and details the various technical advances already made in the art since its announcement in 1839.

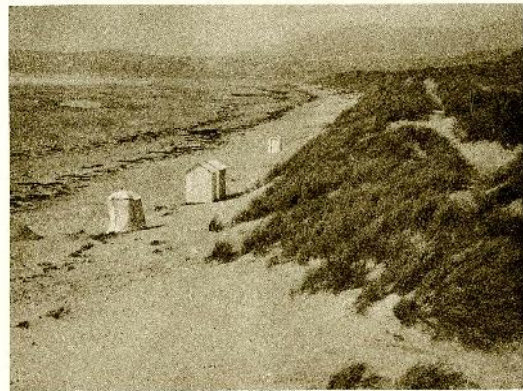
Gernsheim 1081.



25. COBURN, Alvin Langdon. *The Book of Harlech ... Harlech, D. H. Parry, 1920.*

Oblong 8vo, pp. 15, [1], ff. xx [tipped in collotype plates in various colours]; a very good copy in the original printed boards, early gift inscription to front endpaper. **£225**

First edition of one of Coburn's more modest works, commissioned by his friend Parry. Coburn had been invited to Harlech in 1916 by the managing director of Kodak, George Davison, and in 1918 he bought a plot of land there and built a new house, 'Cae Besi', in which he eventually settled in 1930. Here Coburn has provided both illustrations and text.



THE THEATRE OF WAR

26. [COCHRAN, Charles B.] OSTROWSKA, Wanda and Viola G. GARVIN. *London's Glory. London, George Allen & Unwin Ltd, 1945.*

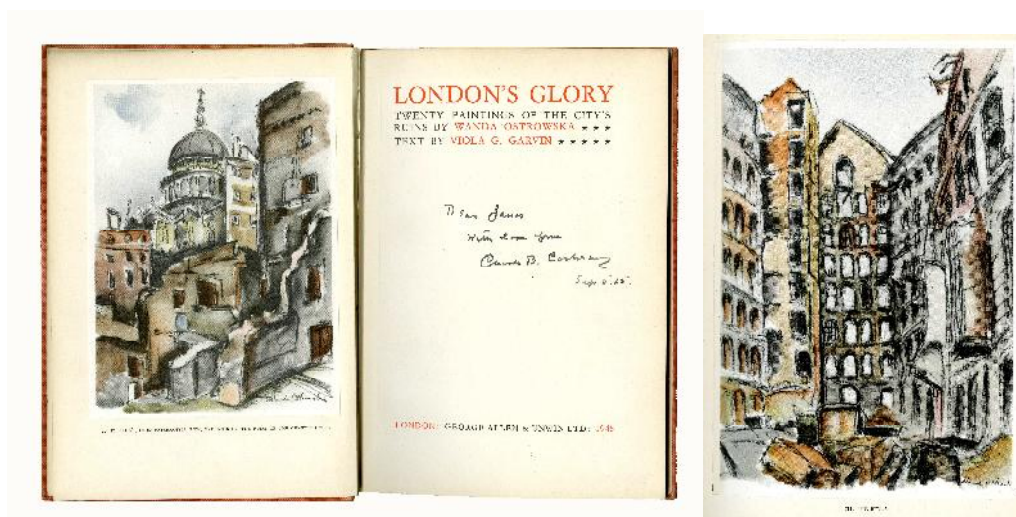
4to, pp. 51, [5]; with twenty plates of watercolours; a little light toning, generally a very good copy in the original publisher's cloth, lightly sunned to head and spine; presentation note of Charles B. Cochran to James to the title. **£75**

First edition, a poignant collection of paintings of war-torn London by the Polish artist-in-exile Wanda Ostrowska, accompanied by extracts from her own writings and narrative by Viola Garvin.

Cochran was one of the leading lights of English theatre in the 1920s and 30s, discovering numerous talents, including Noel Coward, and revolutionising the London stage through his lavish productions. Curtailed by the war from production, the break and stimulus of the war years was to enable his ideas to ferment, producing many of his greatest productions.

Severely arthritic in his old age, Cochran met a terrible though theatrical death, scalding himself to death at home in his bath when unable to lean forward to turn off the tap.

'James' of the inscription is likely Edward James, the wealthy husband of one of Cochran's favourite performers, Tilly Losch.



- 27. COLQUHOUN, Patrick.** A treatise on the functions and duties of a Constable; containing details and observations interesting to the public, as they relate to the corruption of morals, and the protection of the peaceful subject against penal and criminal offences. *London, W. Bulman et al, for Mawman and Hatchard, 1803.*

8vo, pp. [4], xxv, 90, [6], with a large folding plate; title a little dusty, occasional light spotting; a good copy, uncut and partly unopened, in the original publisher's wrappers, printed label on front cover; tear to upper margin of front cover, spine defective; preserved in a cloth box.

£1200

First edition, one of a few surviving copies in the original publisher's binding. One of several highly influential works on policing and other aspects of social policy by Patrick Colquhoun (1745-1820), the Benthamite reformer and founder of the Thames Police. He was prominent in the civic affairs of first Glasgow then London, where in 1789 he was appointed a metropolitan police magistrate. Colquhoun was an architect of modern urban policing prior to Robert Peel's famous legislation of 1829. The present work, and his *Treatise on the Police of the Metropolis* (1795), received considerable attention in local and national government circles and provide us with detailed information on the social situation of the lower classes in the rapidly growing capital.

Goldsmiths' 18739.

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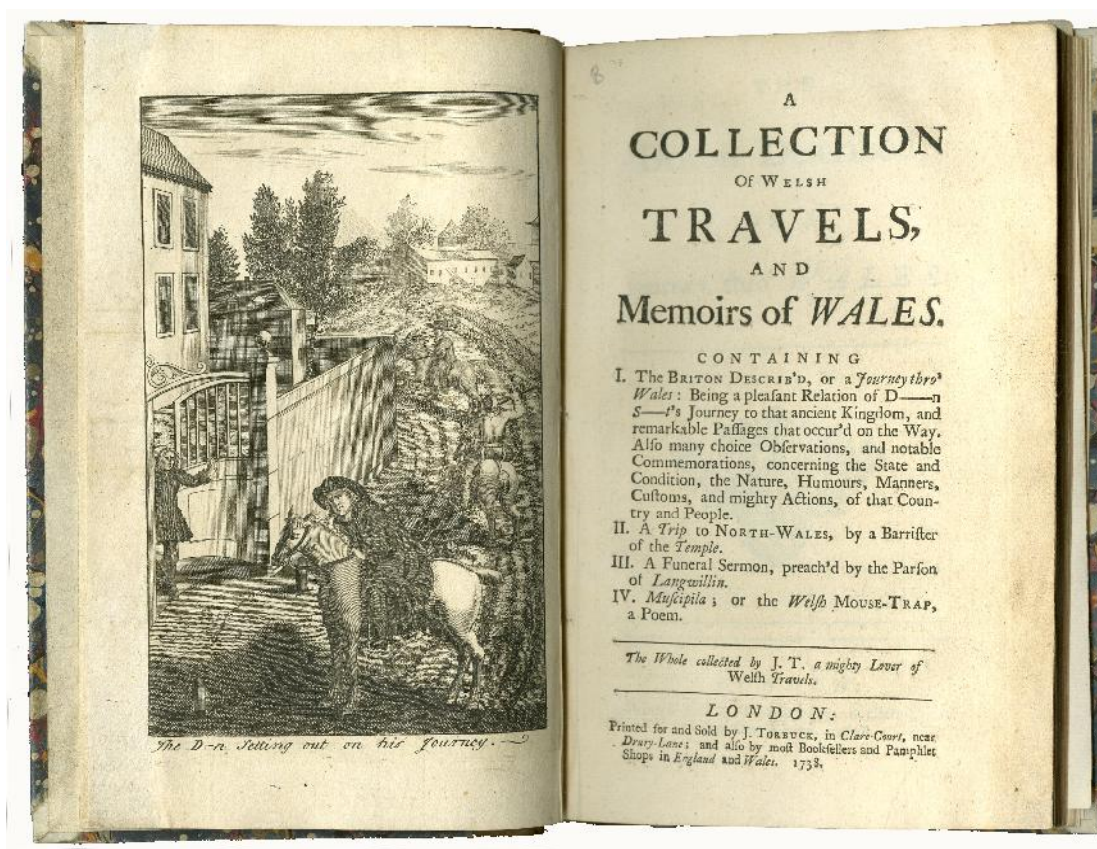
28. ["COMMERCIAL ART" JOURNAL.] "Please the eye: the eye controls the purse" [subscription form for *Commercial Art* journal]. London, "The Studio", circa 1930.

8vo (208 x 145 mm.), pp. 4 (folded bifolium), with two photographic reproductions, printed in black and blue; in very good condition. £60

A rare piece of ephemera from the early days of British design. This flyer and subscription form for *Commercial Art* underlines the success which design brings to business.

Commercial Art was at the forefront of British design and advertising from 1920s-40s, when commercial design was not yet well established. "The Studio" took over the journal in 1926, and published it under a series of titles: *Commercial Art* (1922-1931), *Commercial Art and Industry* (1932-1936) and *Art and Industry* (1937-1958) and briefly as *Design for Industry* (1959).

See: <http://www.shelfappeal.com/a-tonic-for-business/>



CHATSWORTH: THE SEVENTH WONDER

29. **COTTON, Charles.** *The Wonders of the Peak ...* Nottingham: Printed by John Collyer, and sold by H. Cantrel and H. Allestree in Derby. J. Bradley and S. Gunter in Chesterfield, and Mr. Whitworth in Manchester ... 1725.

Small 8vo. in fours, pp. [2], 71, [1], title-page in red and black within type-ornament border; a very good copy in late eighteenth-century polished calf (slight insect damage to front joint); armorial bookplates of Mathew Wilson of Eshton Hall, Yorkshire, and of the eminent collector Frances Mary Richardson Currer (his granddaughter), and of the Nottingham collector Col. William Allen Porter. £1250

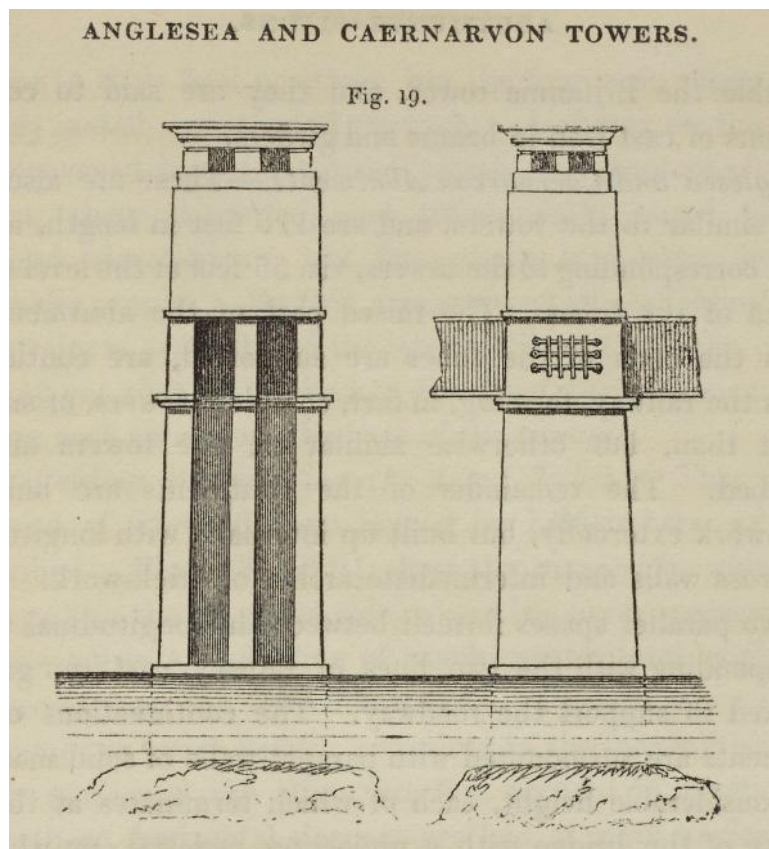
First Nottingham edition of a poem originally printed in London in 1681, and reprinted in 1683 and 1694. The subject matter may have been suggested to Cotton by Thomas Hobbes's Latin poem *De mirabilibus Pecci* (c. 1627, reprinted with an English translation in 1678). Apart from the scenery of the Peak District – Poole's Hole, St. Anne's Well at Buxton, Tideswell, Elden Hole, Mam Tor, 'Peak's Arse commonly call'd the Devil's Arse' – the seventh Wonder is Chatsworth, the seat the Duke of Devonshire, a 'stately and stupendious Pile':

This Palace, with wild Prospects girded round
 Stands in the Middle of a falling Ground,
 At a black Mountain's Foot, whose craggy Brow
 Secures from Eastern Tempests all below ...
 The noble Front of the whole Ædifice,

In a surprising Height, is seen to rise ...
And should I be so mad to go about
To give Account of ev'ry Thing throughout
... Picture, Sculpture, Carving Graving, Gilding,
It would be as long in Writing as in Building.

The account of Chatsworth (pp. 60-71), and the poem, ends with a description of the gardens, and with graceful compliments to the Duchess and the Duke.

This attractive little Nottingham edition, printed for sale by local booksellers, is uncommon. ESTC lists 9 copies, Huntington only in USA.



ROBERT STEPHENSON AND WILLIAM FAIRBURN'S PIONEERING BRIDGES OVER THE MENAI STRAIT AND CONWY RIVER

- 30. DEMPSEY, George Drysdale.** Tubular and other Iron Girder Bridges, Particularly Describing the Britannia and Conway Tubular Bridges; with a Sketch of Iron Bridges, and Illustrations of the Application of Malleable Iron to the Art of Bridge-Building. London, Hughes and Robinson for John Weale, 1850.

12mo (174 x 100mm), pp. [iii]-viii, 132; wood-engraved frontispiece and illustrations, some full-page, letterpress tables in the text; bound without the 4pp. of advertisements found at the front of some copies and [?]half-title, unobtrusive short tear at inner edge of frontispiece, otherwise very clean; contemporary Scottish full calf prize binding for Loretto House by Robert Seton, Edinburgh, upper board lettered in gilt 'Loretto House' within gilt laurel wreath, boards with blind-ruled borders and foliate cornerpieces, spine blind-tooled in

compartments, gilt morocco lettering-piece in one, others board-edges and turn-ins ruled in blind, all edges red; extremities very lightly rubbed, otherwise a very good copy; *provenance*: Loretto House (binding, prize to:) – George Alston (pencil inscription ‘George Alston Christmas Vacation Exercise’ on front free endpaper; traces of prize bookplate on upper pastedown). **£300**

First edition, issued in Weale’s ‘Rudimentary Treatise’ series. Dempsey’s work was aimed at a broad and popular audience, interested in the innovative application of wrought iron to the construction of the celebrated tubular bridges over the River Conwy (1848) and the Menai Strait (1850), which were designed and built by Robert Stephenson and William Fairburn. As Dempsey states in his introduction, ‘The application of wrought iron to the purpose of bridge-building truly constitutes a new branch of the art, and is, as already proved, susceptible of modifications of form and construction, far more efficient than those of the cast metal. A perfectly horizontal and rigid roadway or railway, 460 feet in length, and having only 3 feet of depth below it, could not be obtained by any other known arrangement of parts than that herein illustrated; and with these successful examples before us, the task of future designing is facilitated to an incalculable extent’ (p. [vii]). The result of laborious research and modelling by Stephenson and his colleagues, the tubular girder bridge was ‘the type of railway bridge which will always remain inseparably connected with [Robert Stephenson’s] name’ (DNB) and provided the technological means for Stephenson to build the Victoria bridge over the St Lawrence at Montreal (1854-1859), which ‘was for many years the longest bridge in the world’ (*loc. cit.*).

Dempsey’s work commences with a history of the cast iron bridges which preceded those using wrought iron and then provides an account of wrought iron bridges, including a ‘description of the works of Telford upon the Holyhead Road [...] on account of the generally interesting character of those works and the absence of any account of them within the reach of ordinary readers’ (p. viii). Descriptions of the background circumstances and preliminary work on tubular girder bridges are followed by a technical analysis, and then a final chapter describing the bridges over the Menai Strait and the Conwy River and their construction.

SONGS FOR PANTOMIMES

- 31. DIBDIN, C[harles], *the younger***. Mirth and Metre: consisting of Poems, serious, humorous, and satirical; Songs, Sonnets, Ballads, & Bagatelles ... *London, Printed for Vernor, Hood, and Sharpe ... by W. Wilson. 1807.*

12mo. in sixes, pp. [12], 60, [*59]-*60, 61-[164], *163-*164, 165-260; soiling to B4, L2-5 loose, otherwise a very good copy, untrimmed, in the original pink boards, half of spine worn away down to the stitching and cords (but perfectly sound); bookseller’s ticket ‘Sold by J. Wright, Newark’ and stamped ‘Newstead’ on front free endpaper. **£225**

First edition of the first collection of verse by the manager of Sadler’s Wells, including a section of songs from his ‘most approved’ pantomimes and ‘scenic’ productions. The ticket of a Newark bookseller makes it likely that the stamp ‘Newstead’ refers to Byron’s ancestral home, Newstead Abbey, but not necessarily in his lifetime. Colonel Thomas Wildman, who purchased Newstead Abbey in 1818, also collected a substantial library.

32. [D'URFEY, Thomas]. Butler's Ghost: or Hudibras. The Fourth Part. With Reflections upon these Times ... London, Printed for Joseph Hindmarsh ... 1682.

8vo, pp. [8], 188, [4, advertisements]; a fine copy in contemporary polished sheep, neatly rebacked and corners restored. £500

First edition of D'Urfey's sequel to Samuel Butler's burlesque poem *Hudibras*, the most celebrated satire of the seventeenth century, published in three parts in 1663-78. Written in hudibrastic metre, the two cantos of *Butler's Ghost* follow the progress of Butler's eponymous hero from an interrupted suicide attempt, to a joyous engagement to a 'cunning' widow, and thence to unhappy cuckoldry, when he discovers his new wife and his friend Stalliano in 'undecent manner' on his wedding day. D'Urfey turns Butler's Presbyterian Knight into a Whig and paints scathing portraits of such contemporaries as Titus Oates ('Doctoro') and Shaftesbury ('Pygmy').

'Through his talent for composing and singing witty songs [D'Urfey] became one of the King's intimates; his resonant baritone voice, impudent, vulgar wit, and good-natured willingness to play the buffoon suited the temper of the court' (*Oxford DNB*). He also wrote bawdy romps for the stage.

Wing D 2703; *Wither to Prior* 355; Pforzheimer 342.

33. [EAST INDIA COMPANY.] BIRDWOOD, Sir George, and William FOSTER, editors. The Register of Letters &c. of the Governour and Company of Merchants of London Trading into the East Indies 1600-1619. London, Bernard Quaritch Ltd, 1965.

8vo, pp. [2 (half-title, verso blank)], lxxxiv, [2 (fly-title, verso blank)], 530 [2 (publisher's device, verso blank)]; full-page illustration and head-piece; original green cloth, spine lettered in gilt; fine. £30

A facsimile reprint of the 1893 first edition. *The Register of Letters* reprints the manuscript volume which was 'in fact the first Letter Book and Register of the "London" or "Old" East India Company' (p. ix), and provides an important source for the activities of the East India Company in the early years of the seventeenth century.

34. [EMBOSSSED BINDING]. DE LA RUE & [Company]. The Young Gentleman's book; containing a series of choice readings in popular science and natural history, together with retrospective essays, conversations, literary reminiscences, etc. London, for Hamilton, Adams, and Co., 1832.

8vo, pp. xxiii, [1], 454, [20]; a few marks but a very good copy in contemporary maroon embossed morocco signed De La Rue & Co., both boards embossed in blind with a central vignette of Apollo and his sun chariot, Minerva at head, and Apollo's lyre below, flat spine with gilt rules at head and foot, gilt title and date, single gilt fillet border to boards, decorative star patterned endpapers, all edges gilt; light wear to extremities; inscription to the flyleaf 'From Ebenezer Pardon to Henry M. Wills as a Parting Token of Remembrance on the former leaving England for North America. August 1849'. Wills' bookplate to the front pastedown. £300

An appropriately themed binding for this informative work.



35. [EMBOSSSED BINDING]. DE LA RUE, Thomas. *The Comic Offering; or Ladies' Melange of Literary Mirth, for MDCCCXXXII*. Edited by Louisa Henrietta Sheridan. London, Smith, Elder and Co., 1832.

8vo, pp. [4], xii, 373, [1], [6, publisher's advertisements]; numerous illustrations; foxing to first few leaves, a few marks, generally a very good copy in maroon morocco, both boards embossed in blind, signed De la Rue and Company, London; giant satirical figure (Punch?) at head, holding two up-ended cornucopias of naughty pixie-like figures, title and date gilt to spine; all edges gilt, light wear to spine ends; ownership inscription of Sarah Hallam to free endpaper. £300

The second outing of this compendium of humorous stories, verses and vignettes to amuse the highly refined young ladies of the early nineteenth century, in an appropriately light-hearted binding. The publisher's advertisements mention other works that are in 'elegantly embossed' bindings.

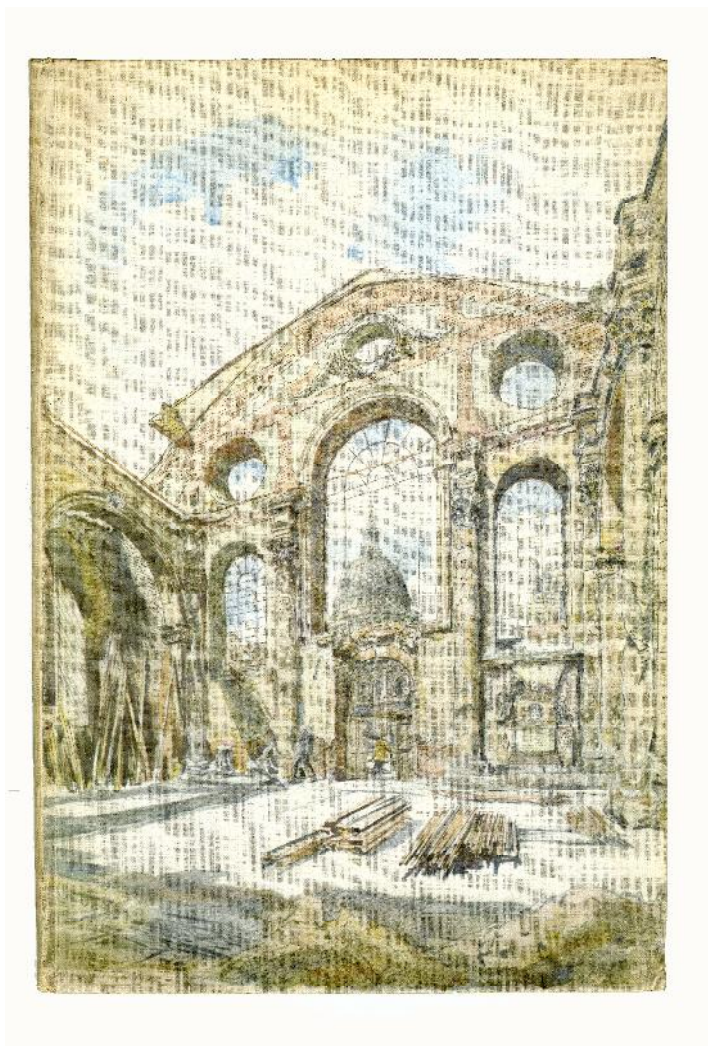
'This firm produced a number of fine albums, etc., stamped on the backs and sides with very finely executed blind imprints, which form a section of bookbinding technique which is deserving of close and specialised study (See Plate V [this design]).' (Ramsden, *London Book Binders*).

Jamieson, #20.

36. [EMBOSSSED BINDING]. [REMNANT & EDMONDS]. *Album*. London, Remnant & Edmonds, 1830.

Folio, multicoloured paper, some leaves with decorative embossed edges; various quotations and sketches, a few cuttings; internal hinge split, a few leaves loose; else good in a contemporary binding of brown morocco, both boards embossed in blind, central classical panel of two figures making an offering to Friendship within an elaborate frame, outer band raised, board edges tooled in gilt, turns-in with elaborate scrolling gilt border, silken endpapers, armorial bookplate of Charles Edmund Hyld to the front pastedown. £250

Though the binding itself is unsigned, both the printed title and some of the embossed leaves bear the Remnant & Edmonds name.



37. **FLETCHER, Hanslip and A.E. RICHARDSON.** Bombed London. A collection of thirty-eight drawings of historic buildings damaged during the bombing of London in the second world war 1939-1945. London, Cassell & Company Limited, 1947.

Folio, pp. [88], frontispiece and 37 further full-page drawings, 4 in colour; a very good copy in the original pictorial cloth boards, a few small marks. **£100**

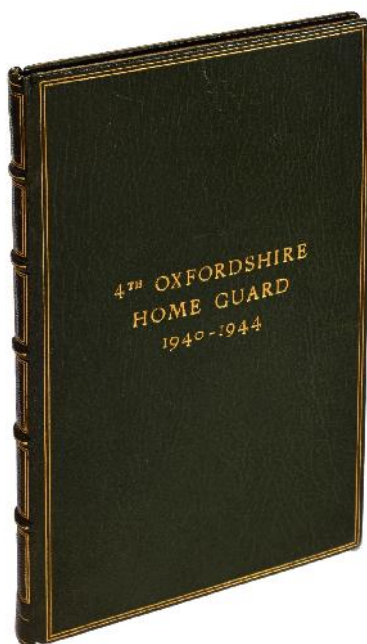
First edition, with a lyrical introduction and commentary to the plates by Sir Albert Edward Richardson, architect, sometime professor of architecture at University College London, president of the Royal Academy, and founder of the Georgian Group.

In Richardson's own words, the German raids revealed hitherto-unknown architectural 'mysteries for all to see'. From the House of Commons in Westminster across to the City and St Paul's, the Middle Temple, Guy's hospital, and the Holborn viaduct, Hanslip Fletcher's eloquent sketches of the scenes of destruction in the wake of German bombardment, several of which include workmen already making good the damage, are a touching tribute to the resilience of London and her people.

- 38. [FORE-EDGE PAINTING]. RUFUS, Quintus Curtius.** De rebus gestis Alexandri Magni. *Amsterdam, Elzevir, 1690.*

16mo, pp. 271, [17]; with an engraved title within pagination, one or two spots, a couple of short closed small marginal tears, but a very good copy in late-eighteenth-century red morocco, sides filleted in gilt, flat spine filleted in gilt, gilt dentelles and edges, preserving silk bookmark; with an early eighteenth-century fore-edge painting showing a harbour landscape. **£700**

A charming miniature Elzevir edition of the classic life of Alexander the Great, finely bound, and decorated with a delicate early-eighteenth-century fore-edge painting showing a tranquil harbour landscape, with an island in the mid-distance, ships sailing towards shore and a group of expectant onlookers near a gate of classical columns; the scene is framed, as in a cartouche, in the baroque style, with a pair of white shells against a dark ground.



FINELY BOUND BY ZAEHNSDORF FOR MAJOR H. E. PANKHURST, MC OF THE BATTALION

- 39. GRAHAM, Cuthbert Aubrey Lionel.** Record of 4th Oxfordshire (Bullington) Battalion Home Guard 1940–1944. *Oxford, printed by The Holywell Press "for private circulation only", [circa 1945].*

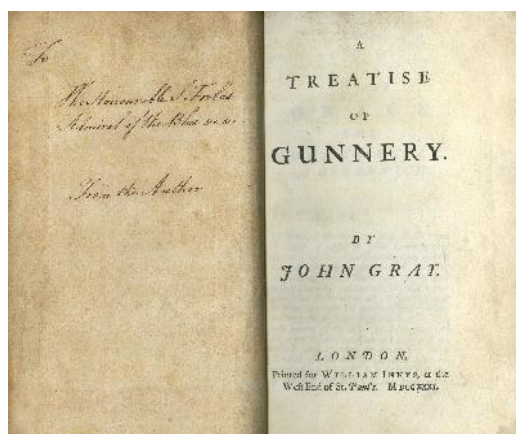
Large 8vo, pp. 101, [3]; Foreword signed and corrected in manuscript by A. V. Spencer; half-tone frontispiece with tissue-guard and 2 plates with illustrations recto-and-verso; clean and crisp, a fine copy, bound in full green crushed morocco gilt by Zaehnsdorf, London, boards and spine panelled in gilt, upper board titled in gilt, board-edges and turn-ins ruled in gilt, Cockerell-marbled endpapers, all edges gilt; *provenance*: Major Herbert Estill Eyre Pankhurst, M.C. (bound for him and with his name tooled in gilt on turn-in of upper board). **£500**

A rare record of the history of the 4th Oxfordshire Home Guard, finely bound by Zaehnsdorf for Major H. E. Pankhurst, MC, an officer of the Battalion. There were seven Home Guard

companies for Oxfordshire by 1940, of which the Bullingdon Battalion was, apart from the Oxford University Battalion and Oxford Company, the smallest in number with a final strength of 58 officers and 1,208 men, led by Lieutenant-Colonel A. V. Spencer. The *Record* was written by Brigadier General Cuthbert Graham, D.S.O. and comprises four chapters: 'Administration'; 'Training'; 'List of Officers' and 'Appendices'. The work provides a vivid account of all aspects of the life of the unit, from its formation in the desperate early months of 1940 through to the end of 1944 when "the beginning of the end" was in sight. In its early days the battalion was armed with a mixture of .303 rifles and shotguns borrowed from local residents, but, as time progressed, its arsenal was enlarged by the acquisition of further rifles, machine guns and Lewis guns. Other aspects covered include preparations for attacks by paratroopers and aircraft in 1940; however, by the end of that year, "although the danger of invasion was by no means over, the perilous situation of possible immediate attack in the summer has passed, and doubtless the ready response of the Home Guard [...] to the call for defence duty must have been a factor in delaying the threatened invasion. The brilliant success of the R.A.F. in the Battle of Britain rendered the chances still more remote" (p. 14).

Pankhurst saw service in the Great War in the Dragoon Guards and was awarded the Military Cross in February 1918. It seems likely that he retired before then being commissioned into the 4th Oxfordshire Home Guard as a captain, rising to the rank of major by the time the Battalion was stood down in 1944.

COPAC lists copies at Bodleian and Imperial War Museum only.



40. GRAY, John. A treatise of gunnery. London, William Innys, 1731.

8vo, pp. [4 (title, blank, dedication)], xliii, [1 (blank)], 94, [2 (advertisements)]; one folding engraved plate, bound to throw clear, wood-engraved diagrams and letterpress tables in the text; some very light marginal marking; contemporary calf, boards with roll-tooled gilt borders and gilt corner pieces, rebacked and recorned, spine directly lettered in gilt, marbled endpapers, all edges red; extremities a little rubbed; *provenance*: **Admiral John Forbes** (1714-1796, presentation inscription on front fly-leaf 'To the Honourable J. Forbes Admiral of the Blue &c. &c. From the Author'). **£1100**

First edition. A presentation copy inscribed to Forbes, the second son of the naval officer and diplomat George Forbes, Earl of Granard. Forbes was made an Admiral of the Blue in 1758, distinguishing himself early in his career at the Battle of Toulon (1744), and was second-in-command to John Byng in the Mediterranean. He was noted for refusing to sign Byng's

death warrant in 1757, after Byng's court martial in the aftermath of the loss of Minorca.

In the eighteenth century, 'once fleets were engaged, there was more to gunnery than firing and reloading rapidly, although that was indispensably important. Effective gunnery depends on morale and training, either of which alone is useless' (Tunstall, *Naval warfare in the age of sail* p. 3). Admiral Edward Vernon, a contemporary of Gray's and an important figure in the War of Jenkins' Ear, thought gunnery of a fundamental importance in battle. 'He was strongly opposed to "hasty firing" [...] "which only serves to embolden the enemy instead of discouraging them". Guns were to be carefully aimed and strict fire discipline maintained' (*ibid.* p. 82). This treatise is representative of the growing preoccupation, at the time, with tactics in warfare of which one of the largest components was gunnery. Gray concludes that: 'as the rude hints I have given relate to things of very great consequence to the public, I cannot help wishing that our Master-General of the ordnance, and our boards of Admiralty and Navy would think them worth their attention, as they are the only fit patrons for encouraging the experiments that are necessary to bring the art of gunnery to perfection' (p. 94). John Gray, the author of this work, was elected a Fellow of the Royal Society in 1732, the year after this was published, and died in 1769.

ESTC T120182

41. [GROTIUS, Hugo.] Sententie, uyt-ghesproocken ende ghepronuncieert over Hugo de Groot, ghewesen Pensionaris der Stadt Rotterdam den achthienden May Anno sesthien-hondert neghenthien stilo novo. 's-Graven-Haghe, Hillebrant Jacobsz., 1619.

4to, ff. [10, last blank], with woodcut arms of the United Provinces on title; later marbled boards. £350

One of several editions to appear in the same year, including one in Latin and one in French. In 1618 Grotius and his patron, the Advocate of Holland, Jan van Oldenbarnevelt, had been driven from power by the Stadtholder, Prince Maurice of Orange, who was supported by the Calvinists, bitter opponents of their Arminian sympathies. Tried before a special tribunal, both were found guilty of treason. Oldenbarnevelt was sentenced to death and executed in 1619. Grotius was sentenced to life imprisonment (his sentence is printed in full here) and incarcerated in the castle of Louvestein. He escaped in 1621, concealed in a chest of books with his laundry, and fled to France.

LOGIC FOR PHD STUDENTS

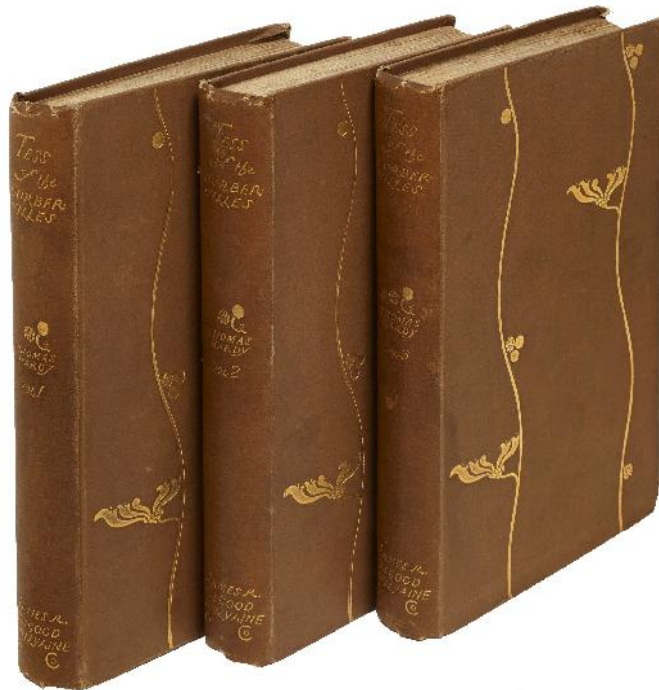
42. GROUCHY, Nicolas de. Praeceptiones dialecticae, Nicolao Gruchio Rotomagensi autore. Disputatio eiusdem, quid de nomine dialectices & logices cum Aristotele sentiendum sit, & quò singuli libri Organi Aristotelis pertineant. Paris, Gabriel Buon, 1563.

4to, ff. 10, 28, title with woodcut printer's device; light water-stains to a few leaves; a good copy in recent marbled boards with morocco lettering-piece. £1400

Grouchy's abstract of his lectures on logic and Aristotelian dialectic. Grouchy spent 12 years in Bordeaux (1535-47) as professor of rhetoric at the Collège de Guyenne (the top class was

called “Classe de Rhétorique”), and his book became part of the Collège’s published syllabus for the two-year course for *philosophiae doctores*. He also published Aristotle’s works in Joachim Perion’s Latin version and took a serious interest in jurisprudence. He was an important friend of George Buchanan, with whom he travelled to Portugal in 1547 to participate in John III’s scheme for the reform of the College of Arts in Coimbra.

This edition seems to be unrecorded. Six other editions, all printed at Paris, are known, none in more than one or two copies, according to the online sources consulted: 1552 (Staatsbibliothek Berlin); 1554 (Württembergische Landesbibliothek Stuttgart and Yale); 1555 (Vatican, lacking title); 1557 (Bibliothèque Mazarine, Paris); 1558 (Universiteitsbibliotheek Leiden and the Stadtbibliothek Trier); 1576 (Bibliothèque Nationale, Paris, and the University of Salamanca).

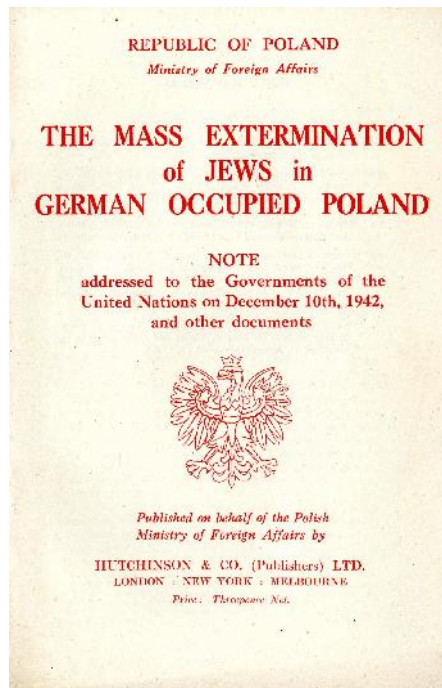


43. **HARDY, Thomas.** *Tess of the D'Urbervilles.* A pure Woman faithfully presented by Thomas Hardy ... in three Volumes ... [London, James R. Osgood, McIlvaine and Co., 1892].

3 vols., 8vo, in original smooth tan cloth, blocked in gold with a Charles Ricketts design of honeysuckle blossoms on stems, slightly soiled and marked but a very good, firm set. £1750

First edition in book form (after serialization, mainly in the *Graphic*), second impression, with some corrections in the text and the date on the versos of the three title-pages altered from 1891 to 1892. The first impression, one thousand copies issued at the end of November 1891, sold out rapidly and this second impression, five hundred copies, followed in January. Hardy took advantage of the reprinting to make two corrections, including the notorious misprint ‘road’ for ‘load’ (III, 198) which ruined the sense and bothered Hardy considerably to judge from correspondence. In the final chapter (III, 275) he altered ‘the sun’s rays smiled on [Angel Clare and his sister-in-law] ‘piteously’ to ‘pitilessly’. Other alterations correct slips of spelling and typography.

Purdy, pp. 74-6; Wolff 2993a.



'IN THE HOPE THAT THE CIVILIZED WORLD WILL DRAW THE APPROPRIATE CONCLUSIONS ...'

44. [HOLOCAUST.] POLISH MINISTRY OF FOREIGN AFFAIRS. The Mass Extermination of Jews in German Occupied Poland. Note Addressed to the Governments of the United Nations on December 10th, 1942, and Other Documents [titled thus on upper wrapper]. London, printed by The Cornwall Press Ltd and 'published on behalf of the Polish Ministry of Foreign Affairs by Hutchinson & Co (Publishers) Ltd., [circa 1943].

8vo (215 x 140mm), pp. 16; original printed self-wrapper, the upper panel printed in red with title and device of the Republic of Poland; wrappers very slightly creased at edges, staples oxidised causing minor marking on wrappers, otherwise very good. £1950

First edition. As the Introductory Note states, 'The purpose of this publication is to make public the contents of the Note of December 10th, 1942, addressed by the Polish Government to the Governments of the United Nations concerning the mass extermination of Jews in the Polish territories occupied by Germany, and also other documents treating on the same subject. In the course of the last three years the Polish Government has lodged a number of protests with the Governments of the civilised countries of the world condemning the repeated violations by Germany of International Law and of the fundamental principles of morality since September 1st, 1939, i.e. since Germany's aggression against Poland. In the Note of May 3rd, 1941, presented to the Governments of the Allied and Neutral Powers the Polish Government gave a comprehensive survey of the acts of violence perpetrated against the population of Poland, of offences against religion and cultural heritage and destruction of property in Poland. An extract of this Note, together with a large amount of corroborating material, has been published in the form of a White Book. Since the publication of the White Book, however, many increasingly brutal acts of violence and terror have been committed by German authorities in Poland. In recent months these persecutions have been directed with particular violence against the Jewish population, who have been subjected to new methods

calculated to bring about the complete extermination of the Jews, in conformity with the public statements made by the leaders of Germany. In the hope that the civilized world will draw the appropriate conclusions, the Polish Government desire to bring to the notice of the public, by means of the present white Paper, these renewed German efforts at mass extermination, with the employment of fresh horrifying methods' (p. 3).

The 'Introductory Note' is followed by four sections, comprising: the text of the address to the Governments of the United Nations; the 'Text of the Joint Declaration of December 17, 1942' made by the governments of Belgium, Czechoslovakia, Greece, Luxembourg, the Netherlands, Norway, Poland, the United States of America, the United Kingdom of Great Britain and Northern Ireland, the Union of Soviet Socialist Republics, and Yugoslavia, and by the French National Committee; an 'Extract of Statement Made by the Deputy Prime Minister, Mr. St. Mikolajczyk, on Behalf of the Polish Government, November 27, 1942, at a Special Meeting of the Polish National Council; Followed by Text of Resolution Adopted by the National Council'; and, finally, the 'Text of a Broadcast by Count Edward Racynski, Polish Acting Minister for Foreign Affairs and Ambassador to the Court of St. James (December 17, 1942)': 'When I think of the German nation, so powerful in its armed might and owning so gigantic a war machine, and at the same time so cowardly accepting the destruction of an entire race, the representatives of which, such as Heine, Mendelssohn and Einstein contributed so much to the glory of Germany's civilization and, on the other hand, when I think of my own nation, which itself is being massacred and nevertheless is capable of such acts of defiance and compassion as the demolition by Polish workers of a part of the wall which surrounds the ghetto of Warsaw, *then* I cannot help thinking how small is this mighty German nation – and how measureless is its infamy' (p. 16).

45. HORACE. Quinti Horatii Flacci Opera cum novo commentario ad modum Joannis Bond. *Paris, Didot, 1855.*

12mo, pp. [iv], xlvi, [2], 299, [1]; with a full-page photographic illustration after the title, two double-page maps at end, six photographic plates, eleven photographic headpieces, borders printed in red throughout; occasional minor spots; early twentieth-century red crushed morocco by C. Hardy, panelled spine lettered and tooled in gilt, sides with a large central gilt lozenge, dentelles gilt, marbled endpapers, all edges marbled and gilt; bookplate removed from front pastedown, extremities just a touch rubbed; a very attractive copy, inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon (1854-1937), Lord Bishop of Calcutta (see below). **£900**

The deluxe issue of Didot's Horace, a fine early photographically-illustrated work, complete with all the photographic plates, headpieces and maps, and printed on fine paper.

This copy is inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon (1854-1937). The inscription was most probably penned in 1898, when Welldon, who was fond of the Classics and had translated Aristotle, left the headmastership of Harrow for his new post in Calcutta 'Lord Bishop of Calcutta, in grateful recognition of much kindness & many good offices in connection with the establishment of the Art School at Harrow and with the very best wishes for his new career'.

Mills 1413.

46. **HURN, David.** *Wales, Land of my Father.* London, *Thames & Hudson*, 2000.

4to, pp. 119, with 92 duotone plates; red cloth, pictorial dustjacket; a fine copy in a very good jacket (slightly toned at edges). **£100**

First edition, **inscribed by Hurn on the half-title** 'To Ellen [van de Graaf], with thanks for help over many years. David Hurn'. Ellen van de Graaf was director of the agency ABC Press in Amsterdam until its closure in 2003.

**THE FIRST ENGLISH BOOK ON CAVE EXPLORATION
WITH A GLOSSARY OF NORTHERN WORDS**

47. **[HUTTON, John].** *A Tour to the Caves, in the Environs of Ingleborough and Settle, in the West-Riding of Yorkshire. With some philosophical Conjectures on the Deluge, Remarks on the Origin of Fountains, and Observations on the Ascent and Descent of Vapours, occasioned by Facts peculiar to the Places visited. Also a large Glossary of old and original Words made use of in common Conversation in the North of England. In a Letter to a Friend ... the second Edition, with large Additions.* London, Printed for Richardson and Urquhart ... J. Robson ... and W. Pennington, Kendal. 1781.

8vo, pp. [2], ii, 100; some light foxing, short marginal tear to C1; contemporary half calf, slightly rubbed; a very good copy. **£1250**

Second edition, 'with large additions', including added caves and 'more exact and particular' descriptions of each cave, and a fourteen-page glossary of 'a curious group of old and original words ... alive and conversant in the districts we have visited' which, it is suggested, 'might give some useful hints to our commentators on *Shakespeare, Spencer, Chaucer*, and other ancient British authors'. The first English book on cave exploration – or spelunking – *A Tour to the Caves* was originally published in 1780 as a forty-nine page pamphlet. Hutton, the vicar of Burton-in-Kendal in Westmorland, gives a vivid and detailed account, littered with scientific observations on the different types of rocks he discovers, as well as his own feelings of excitement, awe, and, indeed, fear. In the opening pages he describes his visit to Yordas cave, ten miles from the town of Kirkby Lonsdale: 'Having never been in a cave before, a thousand ideas, which had been for many years dormant, were excited in my imagination on my entrance into this gloomy cavern ... As we advanced within it, and the gloom and the horror increased, the den of *Cacus* and the cave of *Poliphemus* came into my mind.'

Descriptions of the villages and towns visited are included, and Hutton delights in relating the stories and myths attached to the caves by the local inhabitants. He also offers a series of hypotheses about the geological origins of caves, with references to the writings of Newton, Whiston, Hamilton, and others.

Alston IX, 45.



A RARE, COMPLETE SET OF DAVID JONES' WOOD-ENGRAVINGS FOR THE BOOK OF JONAH, FROM THE ORIGINAL BLOCKS

48. JONES, David Michael, artist. Thirteen Wood Engravings by David Jones for The Book of Jonah. London, Will Carter at the Rampant Lions Press for Clover Hill Editions and published by Douglas Cleverdon, 1979.

Thirteen wood engraved plates by and after Jones printed from the original blocks on *japon* (290 x 220mm); a few soft, marginal creases; loose as issued in card portfolio lettered in green on the upper cover; portfolio slightly creased and rubbed at edges, otherwise a fine set. £500

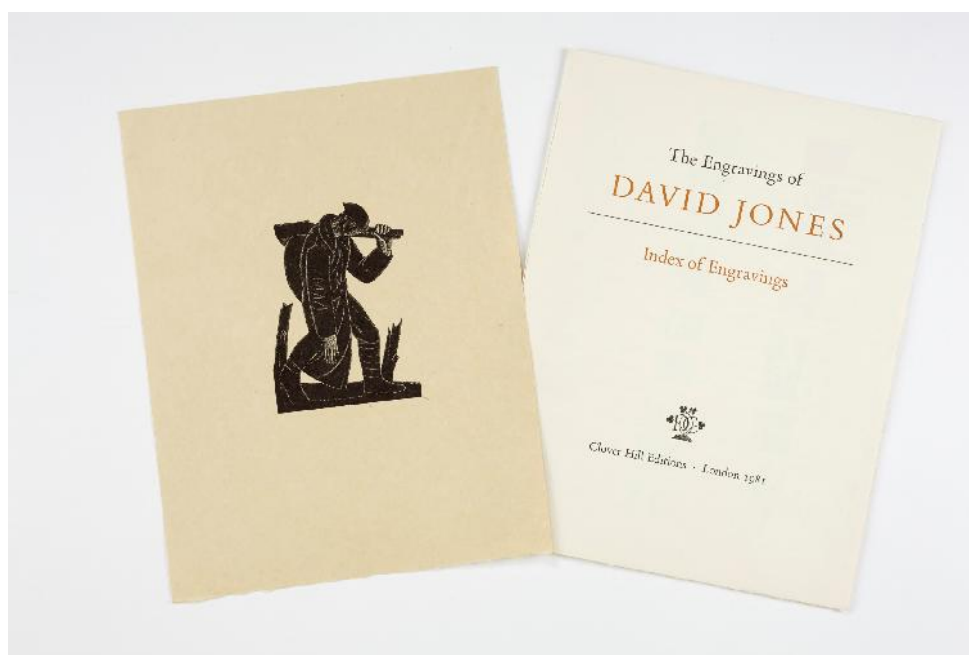
No. xi of sixty sets of the wood engravings printed on *japon*. Called 'the Catholic Blake of the twentieth century' (*Firmly I Believe and Truly: The Spiritual Tradition of Catholic England*, ed. Saward (Oxford, 2011), p. 652), David Jones was a painter, draughtsman, printmaker, illustrator, and poet. His work was largely influenced by two experiences: firstly, his time spent serving on the Western Front during the First World War, an event which he regarded as epic and imbued with religious, moral and mythic overtones, in which Divine Grace manifested a continual presence; and secondly, his conversion to Roman Catholicism in 1921. It was through his conversion that Jones came into contact with the sculptor Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Having learnt the art of engraving with the Guild, Jones achieved considerable success as an illustrator, and, as time went on, he developed his style of watercolour painting and what he liked to call 'painted inscriptions'.

The illustrations by Jones were commissioned for the Golden Cockerel Press edition of *The Book of Jonah: Taken from the Authorised Version of King James I*, which was published in an edition of 175 copies in 1926. David Blamires wrote of Jones' engravings for *The Book of Jonah* that, 'The cuts are strong and clear, the outlines definite and simplified, and as the engraver's mastery over his medium has grown, his subjects become more moving and evince a deeper sense of rhythm and movement. The whole series has a pronounced medieval and liturgical quality about it, reminiscent of early fifteenth century German woodcuts as well as being related to Eric Gill's engravings on Christian themes. Yet, although one may assert the medieval mood of these illustrations, there is nothing conventional about them, for they are infused with a personal vitality that illuminates the traditional material. Above all, there is a

pervading sense of significance and movement about them, whether in the dominating, heaven-sent figure of Gabriel [...], the hurried attempted escape of Jonah down the steps to the boat for Tarshish [...], the storm, the terror of the sailors and their casting of Jonah into the raging sea [...], or the despair of Jonah under the burning sun of Ninevah [...]. But there are also calmer moments as when the sea grows still and the whale spouts in the foreground [...], or when Jonah is compassed about with fishes and weeds in the murky depths of the sea and prays for deliverance' (*David Jones: Artist and Writer* (Manchester: 1978), pp. 41-42).

A new edition of 410 copies was published by Cleverdon's Clover Hill Editions in 1979, together with this small edition of sixty portfolios of the wood-engravings alone; since some of the portfolios have been split up during the last thirty years, the number of complete sets that survives is rather smaller than the limitation might suggest.

Cleverdon, *The Engravings of David Jones*, 'List of Books and Ephemera' 9.



49. JONES, David Michael, artist. *The Engravings of David Jones*. London, Call Printers for Clover Hill Editions, 1981.

4to (309 x 235mm), pp. [8 ('Index of Engravings' title printed in bistre and black with 'DC' publisher's device, colophon on verso, illustrated index of prints)], in self-wrappers; 96 loose plates on *japon* bearing 74 wood-engravings printed from the original wood-blocks by Will Carter at the Rampant Lions Press, one printed in red and black, and 66 wood-engravings, copper-engravings and dry-points printed by offset by Adrian Lack, some printed in bistre, blue, or green inks, nos 91-94 retaining tissue guards, all by Jones and Eric Gill after Jones; 9 copper-engraved plates and one dry-point plate printed in green and bistre inks on hand-made paper by l'Atelier Georges Leblanc and Bernard Cook from the original copper plates by and after Jones, all contained in a card *chemise* titled in bistre on the upper panel; the index, plates on *japon* and hand-made paper all within the original solander box, lettered in gilt on the spine; a fine set. £950

No. lii of 75 portfolios. Called 'the Catholic Blake of the twentieth century' (*Firmly I Believe and Truly: The Spiritual Tradition of Catholic England*, ed. Saward (Oxford, 2011), p. 652), David Jones was a painter, draughtsman, printmaker, illustrator, and poet. His work was largely influenced by two experiences: firstly, his time spent serving on the Western Front during the First World War, an event which he regarded as epic and imbued with religious, moral and mythic overtones, in which Divine Grace manifested a continual presence; and secondly, his conversion to Roman Catholicism in 1921. It was through his conversion that Jones came into contact with the sculptor Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Having learnt the art of engraving with the Guild, Jones achieved considerable success as an illustrator, and, as time went on, he developed his style of watercolour painting and what he liked to call 'painted inscriptions'.

Douglas Cleverdon published *The Engravings of David Jones: A Survey* in an edition of 446 copies in 1981, and this portfolio of loose engravings with an accompanying letterpress index designed by Sebastian Carter was issued separately in an edition of 75 sets to accompany it. Since some of the portfolios have been split up during the last thirty years, the number of complete sets that survives is rather smaller than the limitation might suggest.

ENGLISH LETTERS FOR GERMAN STUDENTS

- 50. [LETTERS.]** The Art of Correspondence; or: Models of English original Letters. Divided into three Parts: I. Education. II. Trade and Family-affairs. III. Friendship, and miscellaneous Letters; with an Appendix containing Cards of Compliment, and Bills of Invitation. / Allgemeiner Englischer Briefsteller; oder: Muster Englischer Original-Briefe für Alle, welche die Englische Sprache lernen wollen, besonders für Kauf- und Geschäftsleute ... Zur Erleichterung des Uebersetzens mit einer Erklärung der schwerern Wörter und Redensarten versehen von J. C. H. *Leipzig: Gerhard Fleischer the Younger, 1805.*

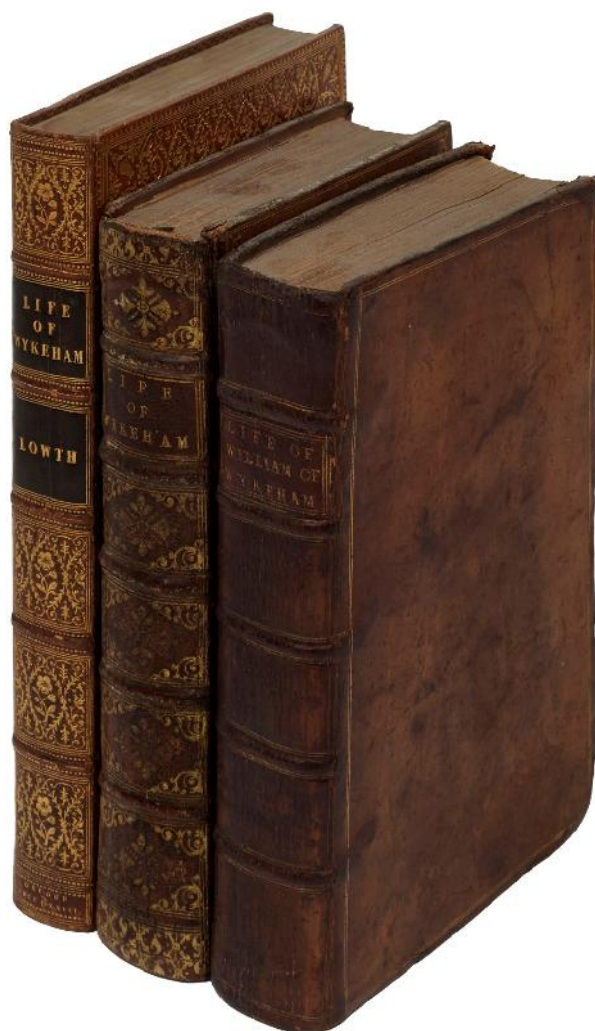
8vo, pp. [2], xiv, 391, with facing English and German title-pages and a German introduction; a fine copy in contemporary German half calf and marbled boards, spine gilt, red paper label.
£1000

First edition, very rare, a collection of letters organized by topic, for 'those who wish to learn English', with a vocabulary at the end (pp. 263-382). The letters on 'Education, politeness, etc.' include 21 taken from Chesterfield, and the work closes with five of Sterne's letters to Eliza.

The work was not a universal success. The *Jenaische Allgemeine Literatur-Zeitung*, the important literary journal founded at Goethe's instigation in 1804, reviewed the book in May 1806 in its section on 'Foreign Literature': 'The letters on trade are paltry, and not prepared in a real mercantile manner ... As a reading book for young people it is too much of a mixed bag, and with too little to amuse, and some is also only interesting for women'.

Fleischer specialised in works in English, publishing among other things an important edition of the complete works of Byron (1818-1822). We have been unable to identify the 'J. C. H.' responsible for the German introduction and vocabulary notes.

Not in OCLC, COPAC or KvK.



ALL THREE EDITIONS

- 51. LOWTH, Robert.** The Life of William of Wykeham, Bishop of Winchester. Collected from Records, Registers, Manuscripts, and other authentic Evidences ... London, Printed for A. Millar ... and R. and J. Dodsley ... 1758.

8vo, pp. xxviii, 404; engraved frontispiece by Patton after Taylor depicting Wykeham's chantry chapel at Winchester, engraved title vignette (his tomb), plate by Green (his crook), and folding engraved genealogical table; minor wormtracks to fore-margin in gathering Z, marginal stain in final two gatherings; contemporary calf, corners worn, morocco spine label; bookplate and ink inscription of Edward Rowden (New College, 1801), and a leaf of ms. notes tipped in; later inscription of B. E. Juel-Jensen (dated 1949, the year he came to Oxford).

First edition, a 'model in its way' (*Quarterly Review*), of the first major biography of William Wykeham, founder of Winchester College and New College, Oxford. The author, Robert Lowth (1710-1787), later Bishop of London, was born in the Close at Winchester and was himself subsequently both scholar and fellow at New College.

[with:]

LOWTH, Robert. *The Life of William of Wykeham, Bishop of Winchester ... The second Edition corrected ... London, Printed for A. Millar ... and R. and J. Dodsley ... 1759.*

8vo, pp. xxxiv, 357, [1, blank], liv; engraved frontispiece by Patton after Taylor depicting Wykeham's chantry chapel at Winchester, engraved title vignette (his tomb), plate by Green (his crook), and folding engraved genealogical table; contemporary calf, joints cracking but firm, morocco spine label; armorial bookplate.

Second edition, enlarged.

[with:]

LOWTH, Robert. *The Life of William of Wykeham, Bishop of Winchester ... The third Edition, corrected ... Oxford, at the Clarendon Press, 1777. Sold by D. Prince: and by J. Dodsley and T. Cadell, London.*

8vo, pp. xxxii, 321, [3, blank], li, [1]; engraved frontispiece by Patton after Taylor depicting Wykeham's chantry chapel at Winchester, engraved title vignette (his tomb), plate by Green (his crook), and folding engraved genealogical table; nineteenth-century orange morocco gilt by Lewis; ms. notes bound in.

Third and final edition. A large paper copy from the library of the Rev. Theodore Williams, in a characteristic binding of full morocco gilt with his initials; lot 1128 in his sale (1827), 'mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper' (De Ricci), £2 3s. to Loveday (original ms. slip from the sale loosely inserted, later family inscription to front flyleaf).

Together: £1200

52. MACAULAY, Thomas Babington. *The History of England from the Accession of James II. London, Longman, and others, 1849-61.*

Five vols, 8vo, initial and final leaves a little foxed, but a good set, bound in contemporary polished tree calf, covers with gilt-stamped ornamental borders, marbled edges and endpapers, rebaked in plain calf, raised bands gilt, retaining the original contrasting morocco lettering- and numbering-pieces. **£550**

First edition (volumes one and two in the second printing), of Macaulay's masterpiece, a classic of English historiography. The first two volumes are bound here with the separately published indexes, which became an integral part of later editions. The rarity of the first two volumes is due to the fact that they were first published on December 2, 1848, and the next print run (presumably the present one) came out the following year. Early editions of this work are rare on the market.

'The first historical work deliberately designed to outsell the best-selling novel of the day, Macaulay's book immediately fulfilled its author's aspiration. His colourful style and stirring power of description secured for the *History* a success such as no historical work in the English language has had since Gibbon' (PMM).

'Regularly hailed in his time as the best contemporary historian, Macaulay has since been called the finest writer of narrative history who ever lived ... The *History* was the work which he intended to live for ever, over which he agonized, and which effectively killed him' (*The Blackwell Dictionary of Historians*).

Lowndes III, p. 1433; PMM 328 (dated 1849-61); neither OCLC nor the British Library list a single set or volume bearing the date 1848; the only set with the first two volumes in first printing we were able to locate (via COPAC) is in Cambridge.



53. **MACERONE [or MACERONI], Francis.** Defensive instructions for the people: containing the new and improved combination of arms, called foot lancers; miscellaneous instructions on the subject of small arms and ammunition, street and house fighting, and field fortification. *London, J. Smith, [1832].*

8vo, pp. [1]-8 (title, verso blank, preface), [1]-72; hand-coloured engraved folding frontispiece by Marks, 4 hand-coloured folding lithographic plates, and one folding engraved plate; letterpress diagram in the text; light offsetting, one plate trimmed touching number, another with short tear; original cloth-backed boards, printed paper spine-label; extremities rubbed and corners bumped, spine-label slightly chipped. £800

First edition. A rare account encouraging 'the people' to use physical force to push the Reform Bill through the House of Lords. Popular agitation in 1832 never developed into revolution but the threat of violence was sufficient to ensure that the Wellington-Sutton government was rejected and the Bill passed through the Lords. This radical manual enjoyed large sales, with *The Times*, the *Poor Man's Guardian*, and the *Morning Chronicle* devoting much space to it.

The *Defensive Instructions* was one of the earliest works on street fighting and defence of property in cases of civil unrest. It includes sections (and illustrations) on the lance, the rifle, and ball and buckshot cartridges, as well as chapters on 'necessary preparations by the people of villages or towns on how to organise themselves and the town for defence', 'on the mode of defending a house, a church, or a public edifice', 'on the defense of a village or a town' (this includes sections on movable barricades, hand-grenades, and burning acids), 'a few brief hints on field fortification', and 'incendiary composition for shells'.

Macerone (1788-1846), a well-travelled Manchester-born soldier, sometime aide-de-camp to Joachim Murat, and mechanical inventor 'had great difficulty in finding a printer for the pamphlet, which he published without any return when he and his children were in great poverty' (ODNB). In it he explained that 'It is essential for a free people to be armed. To hope that liberty and justice can be preserved with all the means of power and coercion, existing in the hands of the governing minority, is an infantine delusion! [...] An armed people cannot be subdued by any faction. They require no paid army to protect them; and none can coerce them. Arm, then, oh, British people, and you will be safe!' (p. 7). As in other copies known, this example includes a final engraved plate of fortifications, etc. not called for by Abbey, who describes all of the hand-coloured plates as etchings.

Abbey, *Life*, 367.

- 54. MARTINEAU, Harriet.** *British Rule in India; a historical Sketch ... London, Smith, Elder and Co ... 1857.*

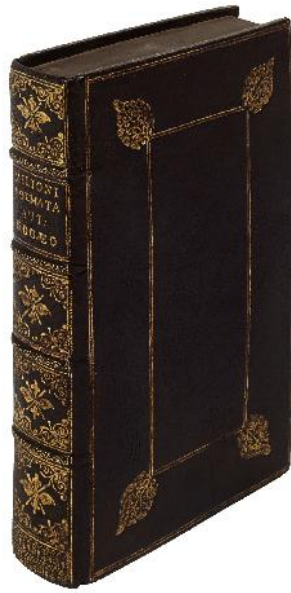
8vo, pp. vi, [2], 356, with half-title and 4 pp. publisher's catalogue at end; slightly shaken in the original smooth light brown glazed linen, printed in black on covers, publisher's advertisements on endpapers; bubbling to front cover, spine creased. **£150**

First edition. Martineau wrote regularly for the *Daily News* from 1851-66, and produced nearly 1600 leaders in which she addressed international issues such as the American Civil War, and Britain's position in the West Indies, Ireland and India. Her articles on India contributed to this work, the aim of which is to provide 'a general notion of what our Indian empire is, how we came by it, and what has gone forward in it since it first became connected with England.' The immediate context of publication is that of the Indian Mutiny, which had begun in May 1857 and was not to be entirely put down until the following spring; it is referred to in the preface, dated October 1857 – 'Our hearts are palpitating too strongly at this moment to leave our judgment free and fair' – and in the chapter on earlier 'Sepoy Mutinies'. Martineau was subsequently to write a volume of *Suggestions Towards the Future Government of India* (1858). Rivlin 21.

**PLUNDERED BY LAUDER FOR PRETENDED EVIDENCE
OF MILTON'S PLAGIARISM IN PARADISE LOST**

- 55. MILTON, John.** *Paraphrasis poetica in tria Johannis Miltoni ... Poemata, viz Paradisum amissum, Paradisum recuperatum, et Samsonem agonisiten. Autore Gulielmo Hogæo. Londini, Typis Johannis Darby ... 1690.*

8vo, pp. [iii]-xxiii, [xxiv], xxvii-xxxvi, 510, wanting preliminary blank and divisional title to *Paradisum amissum*; dust soiling to pp. 264-5 and wax spot to p. 265 with slight loss, short tear in V2 (no loss), else a very good copy in modern olive morocco, gilt. Note on endpaper by an early owner: 'This is the book from which Lauder plunder'd his pretended evidence of Milton's plagiarisms, quoting from this work many lines as if written by a Dutchman [Caspar] Staphorstius [*Triumphus Pacis*, 1655] under whose obscurity he seems to have thought he might have escaped detection' **£650**



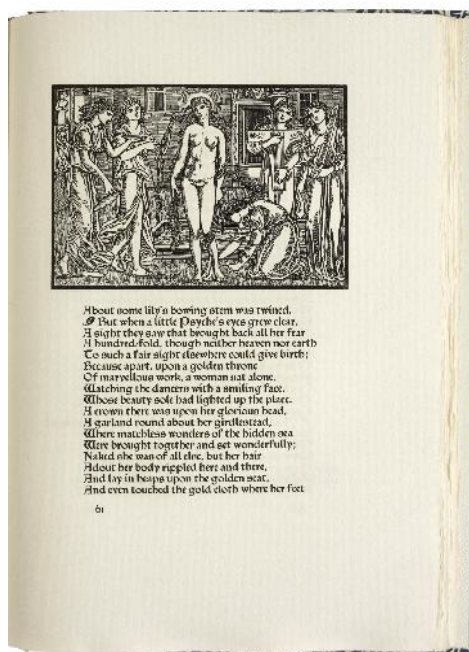
First edition. The Scottish neo-Latin poet William Hog (or Hogg), a prolific author of translations, Biblical paraphrases, and commemorative verse, is best remembered for the notoriety that William Lauder's *Essay on Milton's Use and Imitations of the Moderns* (1750) brought to the *Paraphrasis poetica* when it was discovered that Lauder had interpolated whole fragments from Hog's translation into the neo-Latin authors that he accused Milton of plagiarizing. Johnson was famously duped, and afterwards dictated a letter in which Lauder was compelled to acknowledge the fraud.

Coleridge 184; Wing M 2158.

A 'LOST' KELMSCOTT: 'ONE OF THE GREATEST ILLUSTRATED EDITIONS OF A WORK BY MORRIS'

56. **MORRIS, William.** *The Story of Cupid and Psyche, with Illustrations by Edward Burne-Jones, Mostly Engraved on the Wood by William Morris; the Introduction by A.R. Dufty.* London and Cambridge: Rampant Lions Press for Clover Hill Editions, 1974.

2 volumes, folio (337 × 237mm), pp. I: [4 (blank ll.)], xiv, 37, [1 (blank)], [2 (blank, colophon on verso)], [2 (blank l.)]; II: [2 (blank l.)], [6 (half-title, additional title, letterpress title, colophon on verso, note on the engravings, verso blank)], 92, [2 (blank l.)], [2 (colophon, verso blank)]; 44 wood-engraved illustrations by William Morris *et al.* after Edward Burne-Jones in the text, 47 illustrations after Burne-Jones, Dante Gabriel Rossetti, and Morris printed recto-and-verso on 13 collotype plates printed by the Cotswold Collotype Company, wood-engraved additional titles, and one folding letterpress table; original blue buckram backed boards decorated with Morris' 'Willow' pattern by John P. Gray, Cambridge, gilt morocco lettering-pieces on spines, top edges gilt, others cut (I) or uncut (II), original blue buckram slipcase with internal divider; minimal light rubbing at extremities of bindings, slipcase slightly rubbed and bumped, nonetheless a fine set. **£1200**



First edition illustrated with Morris' engravings, limited to 400 sets, this no 75 of 270. In the 1860s Morris had planned an edition of his poem *The Earthly Paradise* to be illustrated by Edward Burne-Jones, and Burne-Jones had drawn some 60 or 70 illustrations for the 'The Story of Cupid and Psyche' section of *The Earthly Paradise*. Some 50 of the illustrations were engraved as woodcuts – 36 or more of these are by Morris himself, on the only occasion on which he is known to have engraved woodblocks – but the projected edition was abandoned. An edition was then begun in 1897 by the Kelmscott Press, but only seven specimen pages were printed and the edition was once more abandoned after Burne-Jones' death in 1898, and 44 of the woodblocks were bequeathed by May Morris to the Society of Antiquaries of London, where they remained, unnoticed, until 1968.

Following the rediscovery of the woodblocks, Will and Sebastian Carter's Rampant Lions Press produced their remarkable edition of this 'lost' Kelmscott in 1974, using these blocks together with Kelmscott Press Troy types loaned by the Cambridge University Press and cast by Vivian Ridler at the Oxford University Press foundry. Not only is this the first publication of the series of 44 wood-engravings as they were intended to be seen, but, as the acknowledgements note, *The Story of Cupid and Psyche* is 'the first book printed in the Kelmscott Troy type since the Kelmscott Press came to an end in 1898' (I, p. vii). As Coupe comments, 'the Carters achieved a superb integration of text and illustration. This is one of the greatest illustrated editions of a work by Morris'. Apart from the edition of 400 sets, Clover Hill Editions also issued 100 portfolios containing proofs of the wood-engravings.

Coupe, *Illustrated Editions of the Works of William Morris in English*, 4.5b; Le Mire, *William Morris*, A-137.01; for the projected Kelmscott edition, cf. Peterson B6 and L. Parry (ed.) *William Morris* (London, 1996), catalogue no. O.2a-b, together with J.R. Dunlap, *The Book that Never Was* (New York: 1971).

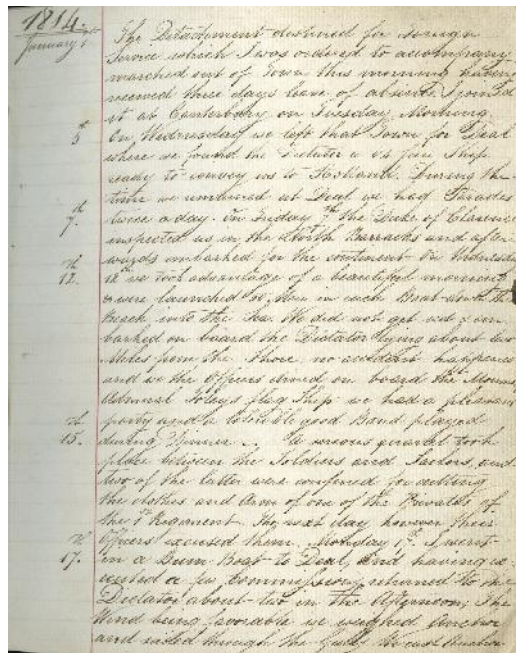
THE PROVINCIAL STAGE

57. [MOZEEN, Thomas]. *Young Scarron*. London, Printed and sold by T. Trye ... and W. Reeve ... 1752.

8vo, pp. [4], viii, [4], [17]-182, with half-title; a fine copy in contemporary quarter sprinkled calf, marbled boards, red morocco label (slight defect at bottom of spine). £650

First edition of one of the earliest English theatrical novels, schematically based on Scarron's *Roman comique*, and dedicated to the managers of the London theatres. Mozeen was himself a successful strolling player. The narrative follows Bob Loveplay and Will Glitter as they lead a troupe of itinerant actors through the Northern provinces one summer. Allowing for romantic subplots and moments of satire, *Young Scarron* offers a breezy and colloquial insight into the provincial stage.

Lowe, Arnott & Robinson 3346; Hardy 648.



58. [NAPOLEONIC WARS.] Manuscript journal of a British officer serving in the Low Countries from 1 January 1814 to 17 June 1815.

Small 4to, pp. [86] (most versos blank); original flexible sheep covers, with red gilt morocco label on upper cover with 'Waterloo' written beneath in an early hand, modern green cloth solander box; extremities lightly rubbed, cracking on hinges causing leaves to loosen. £5000

'The detachment destined for foreign service which I was ordered to accompany marched out of town this morning, having received three days leave of absence I joined it at Canterbury on Tuesday morning. On Wednesday we left that town for Deal where we found the Dictator a 64 gun ship ready to convey us to Holland ...'

A manuscript journal kept by an officer in the Guards during his time in Holland from before

Napoleon's first surrender and exile at Elba, to his return, the Hundred Days and Waterloo. It was probably kept and written in the field (which would perhaps explain the deterioration of the formal cursive script of the opening pages to the rather hasty handwriting of the final entries), and it records contemporary reactions to Napoleon's first capitulation, escape from Elba, and the renewed conflict between the Allies and France, as well as a day-to-day account of military life in Holland during the Napoleonic wars, and interesting descriptions of Dutch towns such as Antwerp, where the author describes visits to the 'marché ou Grande Place', the 'salle d'anatomie', and the botanical gardens. The author describes the preliminary clashes at Charleroi, Quatres Bras and Ligny which prefaced Waterloo, and the Duchess of Richmond's celebrated Ball at Brussels on 15 June when Wellington learned of Napoleon's entry into Belgium. The journal concludes with a description of the Duke of Wellington's movements before the battle.

The author, despite identifying himself as an officer in the Foot Guards, is anonymous. In a rough list on the inside back cover he names Captains Talbot, Drummond and Hornby, and Lieutenants Wedgewood, Northmore, Hamilton and Baird, but their regiment is not mentioned. His journal ends abruptly on 17 June 1815, suggesting that he may have fallen at the Battle of Waterloo on the following day.



59. [NILE, Battle of the.] 'View 3d. of the memorable victory of the Nile, gained in August 1798 over the French by the British fleet in Aboukir Bay'. South-West view on the 2d. of August at the time Le Genereux, Le Guillaume Tell, La Justice and La Diane were escaping pursued by the Zealous. London, Alexander Riley, 1st December 1800.

280 x 400 mm, aquatint view by F. Chesham and William Ellis after W. Anderson; traces of earlier mounting on verso, very light browning, trimmed with minor loss of lower edge; modern mount. £600

This engraving depicts the dramatic escape of four French ships from their fleet's crushing defeat at the Battle of the Nile, and the accompanying text recounts the fortunate circumstances which allowed the French escape. The four ships from the French fleet still flying colours cut their cables and slipped out to sea, and, although HMS *Zealous* pursued, she was called back, as no other British ships were capable of supporting her pursuit.

The British victory at the Nile restored her naval supremacy in the Mediterranean for the remainder of the Napoleonic wars, and reduced the French navy enormously, in terms both of morale and materiel.



60. [OXFORD ENGRAVING.] BRAUN, Georg and Frans HOGENBERG. Oxonium, nobile Angliae oppidum [and] Vindesorium celeberrimum Angliae castrum. [Cologne: circa 1620].

Copper engraving (365 x 490mm), with original hand-colour, and French letterpress text on both pages of verso; occasional light spotting and marking, otherwise a fresh, attractive copy. £950

A fine coloured plate from the *Civitates orbis terrarum*, 'justly celebrated as the first collection devoted solely to topographical views' (NMM) and one of the best-selling works of the last quarter of the sixteenth century. Published in Cologne in 1572, its sixth and final volume appeared in 1617. It is considered 'the most original and magnificent of all city-atlases', and drew 'on the work of accomplished topographical artists; and [...] reproduced it in pictorial compositions of great charm and individuality' (Skelton, p. VII). The monumental work eventually contained 546 prospects, bird's-eye views and map views mostly covering the cities of Europe, though there were some of Asia and a few of central Africa included.

This plate is from the third French edition, and derived from drawings made by Joris Hoefnagel during his travels in England (c.1569-71). These views of Oxford and Windsor were first added to *Civitates orbis terrarum* in 1575, one being considered a principal seat of university learning in Europe (indeed, 'comparable to al the rest in Christendome', as Camden comments in his 1614 work, *Remains Concerning Britain*), and the other an important royal town. Apart from its topographical interest and accuracy, the views of Braun and Hogenberg's work provided a comprehensive view of domestic and urban life during the period, especially as Braun often added groups of figures in local dress to the foregrounds of many of the maps for additional authenticity. Scholars stand in conversation the foreground of the Oxford scene and a hunt is in progress before the walls of the royal castle at Windsor; both portray a pastoral landscape traversed by shepherds and their flocks – England was well-known in the sixteenth century for its husbandry of sheep. These types of narrative scenes contributed greatly to *Civitates orbis terrarum*'s popularity: 'although it had no precedent, it immediately answered a great public demand, because social, political and economic life at the time was concentrated in cities [... and] the pictorial style of the plans and views appealed very much to the uneducated public.' (Koeman (2010), p.35).

Braun and Hogenberg's work perfectly married the literary and visual elements of early modern geography: the striking views were each accompanied by Braun's printed account of the town's history, situation and commerce, and formed an armchair traveller's compendium that Burton in *The Anatomy of Melancholy* (1612) asserted would not only provide instructions but would uplift the spirit as well. In the sixteenth century, scholars were endeavouring to compile systematic accounts of the astonishing new world that was so rapidly opening up for their study; in association with their maps, and often hard to distinguish from them, were the representations of cities and towns in the form of panoramas and, with increasing frequency, town plans proper. Earlier medieval forms were generally highly conventionalised, but with the Renaissance representational styles and methods of production were greater than before, epitomised in the varied and striking designs found in Braun and Hogenberg's work. It followed the success of the first true atlas, Abraham Ortelius' *Theatrum orbis terrarum* (Antwerp: 1570). The maps for Ortelius' atlas were engraved by Frans Hogenberg (1535-1590), and it is considered likely that Hogenberg worked on *Civitates orbis terrarum* as a supplement or companion to Ortelius' atlas. In Cologne Hogenberg met Georg Braun (1541-1622), a cleric, and the draughtsman and engraver Simon van den Neuvel (Novellanus). Together (and likely assisted by Abraham Ortelius) they compiled their city-atlas, edited by Braun and largely engraved by Hogenberg. The great, and probably unexpected, success of the earlier parts encouraged the publishers to extend their plan, as the first edition presented a comparatively modest collection, whereas the last edition covers a surprisingly large extent of places and interests, with the cities of four continents represented. The work went through a number of editions, first produced in Latin, then in German, and finally in French. Particularly for an educated audience, it would have provided a valuable and extensive resource for understanding a more globally-connected world: '[t]he seventeenth century reader, without any doubt, gained a more vivid comprehension of his expanding world from these engravings than from making his way laboriously through the often cramped and forbidding pages of a contemporary manual of geography' (G.R. Crone, review of *Civitates orbis terrarum* (Amsterdam: 1965), *The Geographical Journal*, Vol. 133, No. 3 (Sep., 1967), p. 394).

Koeman (2010) B&H 41:3.2 (2); for the complete work, also cf. NMM III, i, 459 (1573-1618 ed.) and Phillips *Atlases* 59 (1612 edition); with Skelton's 'Introduction', in: G. Braun and F. Hogenberg *Civitates orbis terrarum* (Amsterdam: 1965).

61. **PALEY, William.** Caution recommended in the use and application of scripture language. A sermon preached July 15, 1777, in the Cathedral Church of Carlisle, at the visitation of the Right Reverend Edmund, Lord Bishop of Carlisle. *Cambridge, printed by J. Archdeacon for T. & J. Merrill (and others), 1777.*

4to, pp. [iv], 8; title and final page slightly soiled, a few small ink spots to the title; disbound. £250

First edition. A sermon (on 2 Peter iii, vv. 15–16) preached by Paley, author of the celebrated *Evidences of Christianity* (1785), at the invitation of Edmund Law, Bishop of Carlisle. 'Paley's connection with the Law family greatly advanced his clerical career. He regularly spent vacations with John Law while they were Cambridge fellows, and they once met John Wilkes on one of their excursions to Bath and enjoyed an evening with him. Paley's "long and faithful friendship" with Law was acknowledged in the dedication to *Horae Paulinae* (1790). In 1777 Paley was invited to preach the visitation sermon in Carlisle Cathedral for Edmund Law' (*Oxford DNB*).

COPAC records two copies only (British Library, Cambridge), NUC two (Yale, Library of Congress).



62. **PARR, Martin.** *Think of England.* London, Phaidon, 2000.

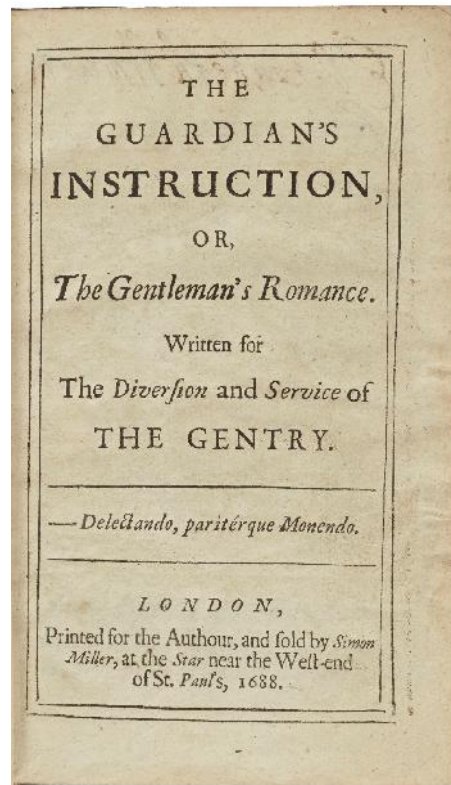
Small folio, 133 colour plates; red cloth, pictorial dustjacket; a fine copy in a fine jacket. £225

First edition, signed on the title-page by Parr.

63. **PARR, Martin.** *La tendre Albion.* London, Phaidon, 2000.

Small folio, 133 colour plates; red cloth, pictorial dustjacket; a fine copy in a fine jacket. £225

First French edition of *Think of England*, signed on the title-page by Parr.



'IDLE, ILL-BRED, IGNORANT, DEBAUCH'D, POPISH OXFORD'

64. [PENTON, Stephen]. *The Guardian's Instruction, or, the Gentleman's Romance*. Written for the Diversion and Service of the Gentry ... London, Printed for the Authour, and sold by Simon Miller ... 1688.

[Bound with:]

[PENTON, Stephen]. *New Instructions to the Guardian ... with a Method of Institution from three Years of Age to twenty one*. London, Printed for Walter Kettilby ... 1694.

Two works, 12mo., pp. [16], 90, [2]; and pp. [20], 143, [1]; very good copies, bound together in contemporary speckled calf, spine gilt in compartments, red morocco label; contemporary ownership inscription of Elizabeth Stuart, armorial bookplate of her husband (*m.* 1698) Alexander Grant of Castle Grant, Elgin, MP and soldier. £950

First and only editions. *The Guardian's Instruction* is a book of advice on the upbringing of children at home, with further suggestions for their education at university. Among the directions for young children is (emphatically) *not* to allow the mother to have any say in the education of her child. The work mingles precepts with letters and 'fiction', a 'Romantick manner of Writing' that the author hopes will be 'somewhat more diverting than ... dogmatical Propositions'. One fictional correspondent writes to his guardian attacking 'Idle, Ignorant, Ill-bred, Debauch'd, Popish Oxford', which the guardian defends, with an extended account of university life.

New Instructions, a sequel to *The Guardian's Instruction*, particularly recommends children being brought up for the clergy, and contains instructions for reading matter (e.g. Tyrrell's confutation of Hobbes), and for foreign travel (to wit, don't learn your morals from the locals).

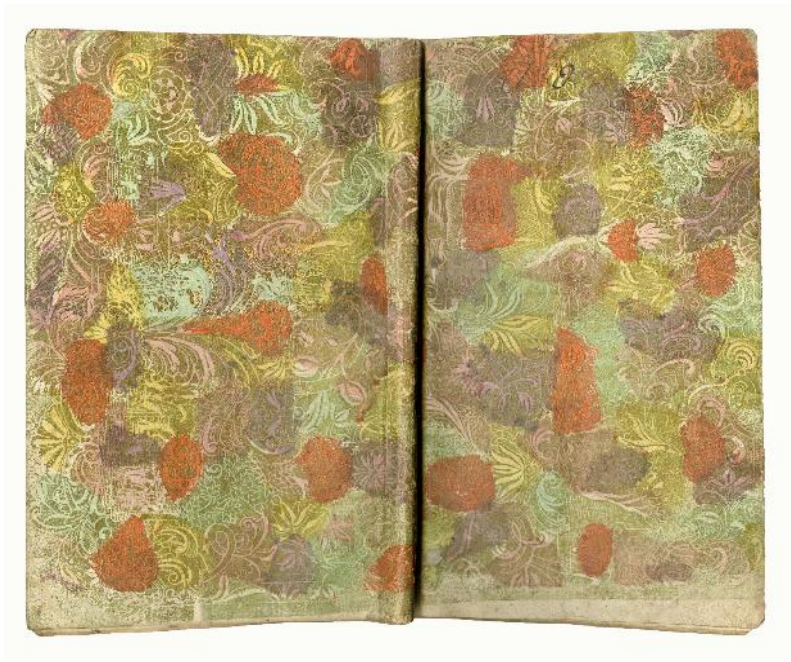
Wing P 1439 and 1440; Newberry Library, *Check List of Courtesy Books*, 1126.

65. [PETTY, Sir William.] LANSDOWNE, *Marquis of, editor*. The Petty Papers, some unpublished writings of Sir William Petty. Edited from the Bowood papers. London, Constable & Co., 1927.

2 vols., 8vo, pp. xlii, 276; xii, 309, [1]; clean copies in the original publisher's cloth with printed dust wrappers. £200

First edition. Selections from the 'tractatiuncli', described by John Evelyn as being in Petty's closet at the time of his death, and the many letters he wrote to his friend Sir Robert Southwell (1635–1702). These were compiled by Petty's descendant the fifth Marquess of Lansdowne. The wide variety of interests of Sir William are represented in this collection.

Keynes 67.



66. PHILIPPS, Jenkin Thomas. The Life of Ernestus the Pious, first Duke of Sax-Gotha. The great Grandfather of the present Princess of Wales. First publish'd in English by Mr. Philipps, Praeceptor to the Duke of Cumberland. With large Additions and genealogical Tables. But now republish'd by itself, for the Use of Piety among all Christians, but especially among the Great ... London, Printed for Francis Bishop ... 1750.

8vo, pp. [6], 49, [1]; small hole in title from paper flaw (touching one letter), but a very good copy stitched as issued in the original Dutch stiff floral paper wrappers. £350

First separate edition of a didactic biography of Ernest I, Duke of Saxe-Gotha (1601–1675), first published as part of Philipps's *The History of two illustrious Brothers* (1740), and here dedicated to Ernest's grand-daughter, Princess Augusta 'for the future Perusal of the Royal issue'.

Ernest's reign was a Lutheran Golden Age after the Thirty Years' War, with a land freed from debt, an efficient judicial system and great encouragement of art and learning, particularly the university at Jena – he became a model for the sagacious Protestant Prince, celebrated by Cromwell and the subject of biographies 'in many different Languages of Europe, as a most beauteous Model of all heroick Virtues'.

The Welsh-born Philipps (d. 1755) had studied at Basel and was an accomplished linguist, tutor to the children of George II, and historiographer royal.

ESTC shows only Huntington and Missouri in the US.

- 67. [PHOTOGRAPHY MANUAL.] BELLOC, Auguste.** Photographie rationnelle. Traité complet théorique et pratique. Applications diverses. Précédé de l'histoire de la photographie et suivi d'éléments de chimie appliquée a cet art. *Paris, Dentu, 1862.*

8vo, pp. [iv], 420 (*recte* 416); uncut and occasionally unopened, only the lightest foxing, small tape repair to hole pp. 419-20; a good copy in handsome modern binding of quarter black morocco with marbled paper boards, gilt lettering to spine, raised bands, marbled endpapers. **£950**

First edition.

An extensive price list for photographic equipment, ranging from handheld devices, dark room materials, and stereoscopes, to glass, paper and chemicals, is included at the end of the book.

COPAC shows one copy, at BL (imprint Paris, Leiber).

- 68. [PHOTOGRAPHY MANUAL.] DUMOULIN, Eugène.** Les couleurs reproduites en photographie: historique, théorie et pratique. *Paris, Gauthier Villars, 1876.*

8vo, pp. 63, [3], [6, advertisements]; clean and crisp, uncut; a fine copy, in modern binding of quarter calf with marbled paper boards, gilt lettering and panels to spine, fresh marbled endpapers. **£250**

First edition.

COPAC shows two copies: Imperial and V&A.

- 69. [PHOTOGRAPHY MANUAL.] EDER, Josef Maria.** Über die chemischen Wirkungen des farbigen Lichtes und die Photographie in natürlichen Farben.

Vienna, Verlag der Photographischen Correspondenz (Dr. E. Hornig), Leipzig, Hermann Vogel, 1879.

8vo, pp. [ii], 68 (misbound: half-title follows title-page); generally very clean, margins cropped without touching text; a good copy in marbled wrappers. **£850**

First edition, printed in the same year the author received his PhD and started work with G. Pizzighelli on the activity of chlorosilver gelatine.

COPAC shows one copy: British Library. WorldCat shows five institutional holdings in American and Germany.

Heidtmann-Bresemann-Krauss 1229.

- 70. [PHOTOGRAPHY MANUAL.] LA BLANCHÈRE, Henri de.** L'art du photographe comprenant les procédés complets sur papier et sur glace négatifs et positifs. *Paris, Amyot, 1860.*

8vo, pp. [iv], 314 with tables and diagrams to the text; some instance of limited spotting or soiling, uncut; a good copy in recent quarter black morocco over dark marbled boards, gilt lettering to spine, raised bands, marbled endpapers; fine appearance. **£850**

Second edition revised and enlarged (first 1859), rare.

Not in COPAC or WorldCat. Both COPAC and WorldCat only show only two copies of the first edition (Imperial College, London and Biblioteca Civi di Roverto, Italy).

- 71. [PHOTOGRAPHY MANUAL.] JOUART, Abel.** Application de la photographie aux levés militaires. *Paris, J. Dumaine, 1866.*

8vo, pp. [viii], 76 + three plates [2 folding]; light foxing in a couple of areas; a fair copy in the original printed wrappers; holding together but lower wrapper together with folding plates detached, a bit worn, especially spine. **£650**

First edition.

COPAC shows one copy, at the British Library.

- 72. [PHOTOGRAPHY MANUAL.] MONCKHOVEN, Désiré van.** Traité populaire de photographie sur collodion contenant le procédé négatif et positif, le collodion sec, le stéréoscope, les épreuves positives sur papier, etc. *Paris, Leiber, 1862.*

Small 8vo, pp. [ii], 212; illustrated with 115 woodcuts; tear to corner of p.109, lightly browned copy in contemporary morocco-backed boards, spine rubbed. **£165**

First edition. Van Mockhoven (1834–1882) was a Belgian chemist and photographer. He studied chemistry and at the age of eighteen his interest in photography led to the publication of *Traité general de photographie*, which was translated into French, German, Italian and

Russian and was reprinted numerous times. His *Traité populaire de photographie sur collodion* was translated into English in 1863.

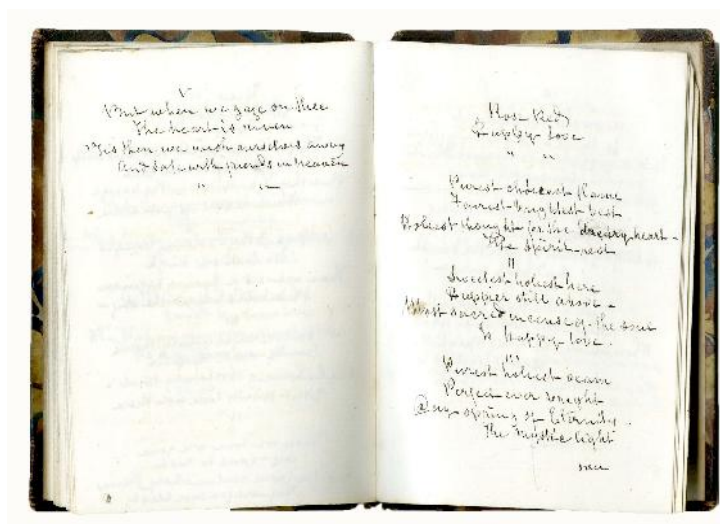
In this work he advocates the advantages of the collodion process over albumen, claiming it is both easier to use and produces images with greater depth. The work provides thorough instructions on how to use the process with detailed diagrams.

73. [PHOTOGRAPHY MANUAL.] MONCKHOVEN, Désiré van. *Traité d'optique photographique comprenant la description des objectifs et appareils d'agrandissement. Paris, Victor Masson et fils, 1866.*

8vo, pp. 271, [1] + 5 folding plates and with numerous tables and diagrams to the text; clean; quarter red morocco over cloth boards, with gilt fleurons and lettering to spine, panels in gilt and blind, raised bands, speckled edges; some loss to leather and cloth recoloured, slackening a bit. £300

First edition. Van Monckhoven developed an optical enlarging apparatus which he patented in Belgium in 1863, and for which he later applied for patents in England and France. The innovation described in this work earned him the bronze medal at the Paris international exhibition of 1867.

COPAC shows two copies: Imperial and St Andrews.



FLORIOGRAPHY

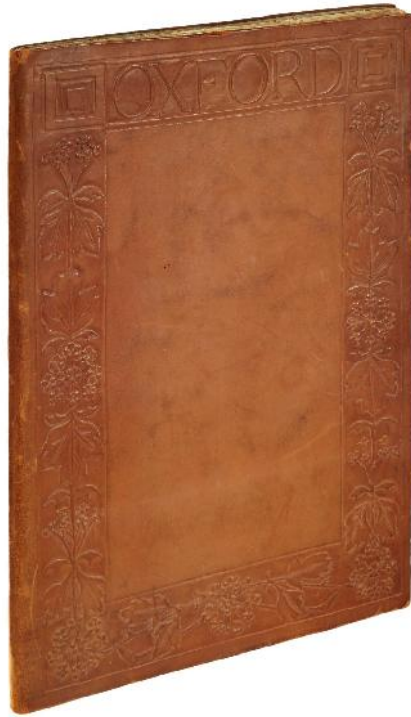
74. [POETRY.] Anthology of manuscript floriographic poetry, dated June 1853.

12mo, pp. [60], [8, blank]; manuscript in black ink, some leaves blindstamped *De La Rue & Co*; presentation inscription in pencil to first page, 'From Uncle James to Joshua'; bound in half maroon straight-grain morocco over marbled boards, some loss to corners and spine, but holding firm. £250

A collection of twenty-six apparently unpublished poems in manuscript, presented as an alphabetical acrostic. The poems express the perfection and the language of flowers – that is,

the meaning embodied by each variety. Examples given here include ox-eye for patience, quince blossom for temptation, and yellow xanthiums for rudeness.

The style and sentiment reflect the heightened popularity floriography enjoyed in the period, both in Britain and America.



75. [POETRY.] "Oxford". [Circa 1915, paper watermarked 1914].

4to, 8-page calligraphic illuminated manuscript written on rectos only of a volume of 14 leaves; bound in original full flexible calf, embossed border with *Oxford* and floral and leaf decoration to upper cover, watercoloured endpapers depicting the Oxford skyline. **£200**

An anthology of Oxford poems by Matthew Arnold, Henry Newbolt and Alfred Noyes, prefaced by a quotation from Arthur Halliwell Sutcliffe's *The White Horses* (London, 1915): "Oxford, to men acquainted with her charm by daily intercourse, is constantly the City Beautiful; to these men [...] it was like a town built high as heaven in the midst of fairyland".

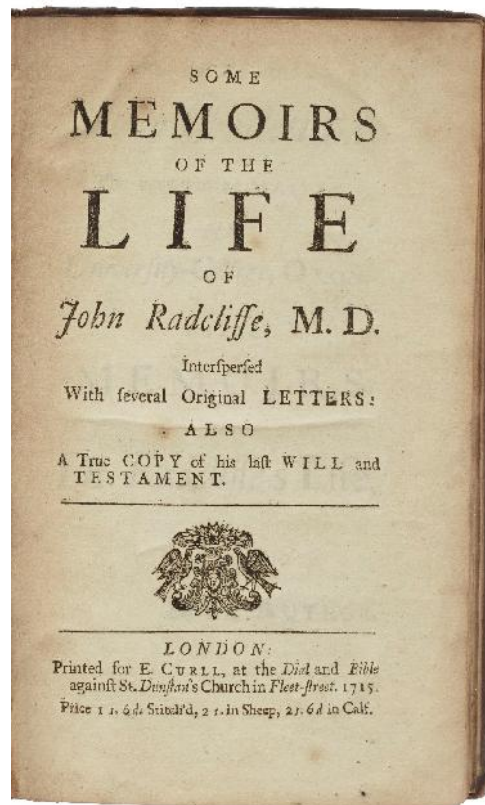
The artist has decorated the text with attractive initials and decorative borders, incorporating fish and flowers, and vignettes of Oxford scenes including Magdalen Bridge, Bablock Hythe Ferry, and the High.

76. [SPORT.] LEIBOWITZ, Annie. Olympic Portraits. Boston, Bullfinch, 1996.

4to, pp. 186; black & white plates; pictorial boards; fine.

£20

First edition.



77. [RADCLIFFE.] [PITTIS, William]. Some Memoirs of the Life of John Radcliffe, M.D. Interspersed with several original Letters: also a true Copy of his last Will and Testament. London, Printed for E. Curll ... 1715.

8vo, pp. [8], 96, viii; some old ink underlining; contemporary panelled sheep, rebacked, corners worn. £300

First edition of the first biography of the physician John Radcliffe, by the miscellaneous political writer William Pittis, published in the year after Radcliffe's death. It was one of a number of 'instant biographies' brought out by Curll during this period. 'The executors of Dr Radcliffe protested at the bookseller's impudence in publishing without their consent details of the doctor's life, including "false groundless Stories, and fictitious Letters"' (Baines & Rogers, *Edmund Curll, Bookseller*, 2007, p. 72), but the reading public devoured the book, and it saw three editions in two years.

The will printed at the end includes Radcliffe's generous dispersals to University College, Oxford, and 'for the building of a Library in Oxon, and the purchasing of Houses ... where I intend the Library to be built; and when the Library is built, I give one hundred and fifty Pounds *per Annum*, for ever, to the Library-Keeper thereof, for the Time being; and one hundred Pounds a Year, *per Annum*, for ever, for buying Books for the said Library'. The Radcliffe Camera, Oxford's most famous sight, was the result, designed by James Gibbs and built 1737-49.

Blake, p. 354; Wellcome IV, 395.

78. [RAIL TRANSPORT.] LARDNER, Dionysius. Railway economy: a treatise on the new art of transport, its management, prospects, and relations, commercial, financial, and social. With an exposition of the practical results of the railways in operation in the United Kingdom, on the Continent and in America. *New York, Harper & Brothers, 1850.*

8vo, pp. xxiii, [1] blank, [25]-442, + 14 pages of publisher's advertisements with diagrams and tables in the text; some light browning, but a very good copy in the original publisher's embossed cloth, neatly rebacked preserving the original spine, sunned; bookseller's ticket to front pastedown, ownership inscription to the front free endpaper, pastedowns and endpapers soiled. £350

First American edition, originally published in London in the same year. Lardner's *Railway Economy* places him in the nineteenth century tradition of Dupuit and Ellet, students of engineering and transport, who in the course of research formulated principles of pure economics, which anticipated marginal analysis and its mathematical methods. Lardner (1793–1859) is noted particularly for his contribution to the theories of profit maximisation and price discrimination related to location. Not only is his method mathematical, it also utilises graphic presentation (Chapter XIII, p. 288). Lardner's curves 'of total revenue and total cost ... show under what conditions revenue will be maximised' (Theocharis, p. 150). In his bibliography, Jevons draws our attention in particular to chapter XIII of the present work, in which Lardner broaches the subject of 'Receipts, tariffs and profits' and constructs curves and devises equations to demonstrate the relationship between tariff and traffic.

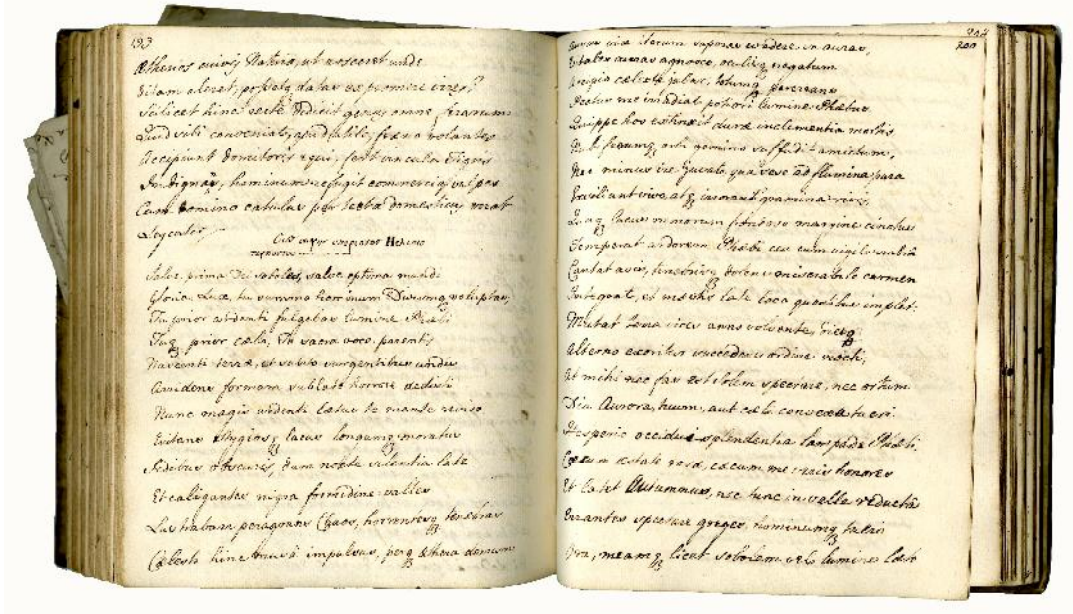
See Goldsmiths' 36996 for the London edition ('the first step in the formation of my economic collection' – Foxwell); Jevons, p. 281.

79. THE ROXBURGHE CLUB. *The Mirroure of the Worlde*. MS Bodley 283 (England c. 1470–1480). The Physical Composition, Decoration and Illustration. With an Introduction by Kathleen L. Scott. *Oxford, The University Press, Oxford for The Roxburghe Club, 1980.*

Folio, pp. xiii, [1 (blank)], 68; 21 facsimile plates (2 printed in colours and gilt and 19 in red and black) and 4 plates with monochrome comparative illustrations printed recto-and-verso; quarter red crushed morocco over red cloth boards, the spine lettered in gilt; a fine copy.

£300

First edition. Contains a partial facsimile reproduction of *The Mirroure of the Worlde*, a little-known manuscript (Bodleian Library, MS Bodley 283) containing illustrations by an outstanding pen artist associated with William Caxton in another manuscript. Kathleen Scott's extensive introduction, which discusses the physical characteristics of the book, its production in terms of contemporary English practice, and the Caxton Master's style, also records new discoveries concerning the Caxton Master himself and the two border illuminators who worked on the manuscript.



CLASSICS AND COCKFIGHTS: A SCHOOLBOY'S LOT

80. RUGGE, Charles. *Musae Etonenses*. [Eton and Oxford], 1760-1765.

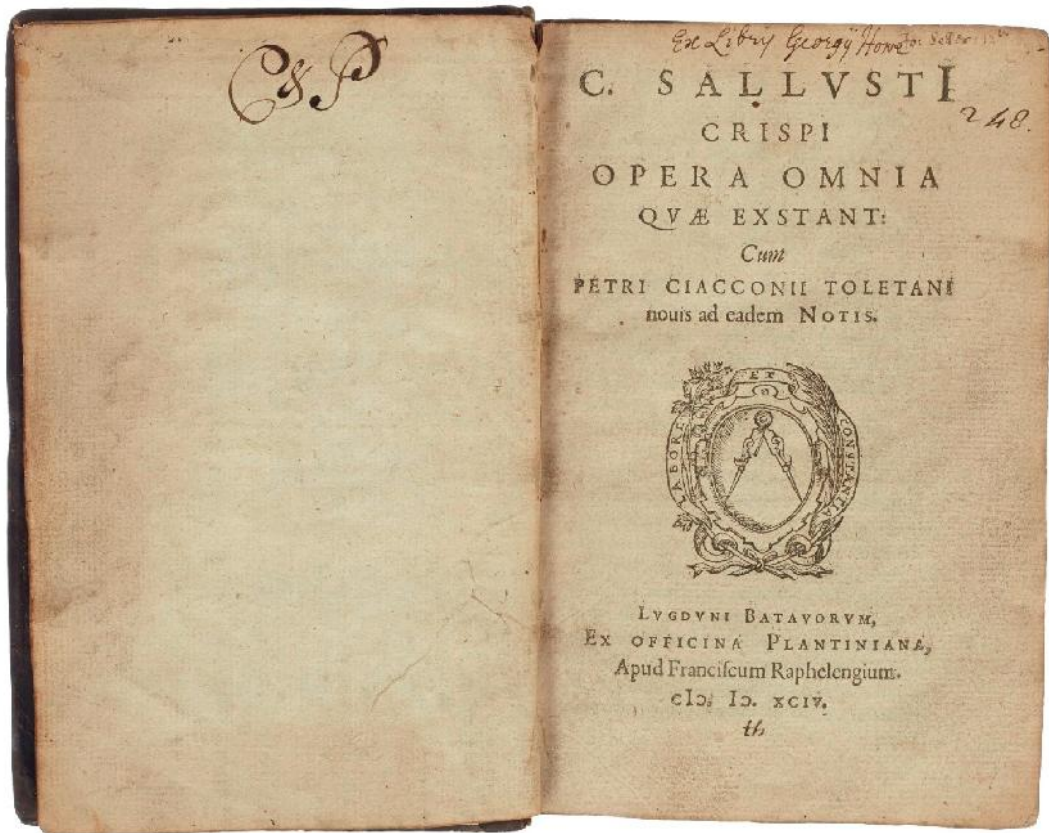
4to, Latin (occasional Greek titles) manuscript on paper; ff. 177 (with contemporary paginations; from front [6, contents], 270; from rear [5, contents then blanks], 60, '60-71', [1, blank]); 28 leaves of English and Latin manuscript, in several hands, folded and loosely inserted at front; in the original blind-ruled vellum, lower board with ink inscription reading 'Charles Rugge... Declamationum Delectus', spine with ink title 'Musae Etonenses' and a paper label; soiled but sound, with a small crack to lower spine. **£1750**

A schoolboy's copybook of Latin verse and prose; compiled whilst at Eton and Oxford, by one Charles Rugge, together with an interesting assortment of loose notes, amongst them a series of recipes and instructions for the care and keeping of cocks, presumably for cock-fighting; the whole comprising an unusual snapshot of an eighteenth-century student's milieu.

The front section, titled 'Verses / Rugge', with a subtitle drawn from the Aeneid, comprises a sequence of 129 poems, by various authors, their names supplied by Rugge, treating a variety of subjects: translations from Greek into Latin; Biblical themes; and six funereal verses on the death of Frederick, Prince of Wales. The rear section, entitled 'Declamations & Themes 1760', contains a series of eighteen Latin essays on classical themes, again by various authors. There is little, if any, overlap between the contents of this manuscript, and those of the 1755 work printed under the title *Musae Etonenses*.

The loose sheets are mostly Latin poems, mainly in Rugge's hand and name, including one on the birth of George IV, together with a printed leaf extracted from *The Student*, a copy of *The Capitade*, and an English song copied for Rugge by his cousin in 1764 (the text of the song was printed in the *Gentleman's Magazine* in 1750, as indeed was *The Capitade*.) Perhaps the most curious piece of this miscellaneous collection is the two sheets, clearly the detached halves of a single note, which detail various recipes essential to the keeping of fighting cocks – 'Rules For Feding of Cocks', 'To Purge them', 'For The Roop' (a poultry disease). The diets imposed on these cocks seem to have been deluxe – one recipe calls for 'a nogan of sack, the whites of three eggs beaten, a nogan of water ½ ounce of liquorish powder ¼ ounce hartshorn.'

The Charles Rugge of the manuscript is most likely the student recorded in the register of Exeter College, Oxford: son of William Rugge of Westminster; educated at Eton, matriculated December 1762, aged 20, received his BA in 1766, and died in 1773. The will of a Reverend Charles Rugge, dated 1773, is in the National Archives (PROB 11/989/62). He is not listed in the Clergy of the Church of England Database.



A SALLUST WITH A FINE OXFORD PROVENANCE

- 81. SALLUST.** Opera omnia quae exstant: cum Petri Ciacconii Toletani novis ad eadem notis. *Leyden, Franciscus Raphelengius I, 1594.*

8vo, pp. [xvi], 280, [22], [1 blank]; printer's device on title page; some occasional browning and two small holes with loss of a few letters on a6 not obscuring text; bound in tanned brown calf by John Westall of Oxford with blind-stamped fleur de lis, arabesque centrepiece and triple fillets on both boards, spine cracked but holding firm; annotations in two early hands, early ownership inscriptions (of Thomas Long (1597), John Sellar and George Howe), bookplates of Oriel College, Oxford and Bent Juel-Jensen to front pastedown, and Juel-Jensen's pencilled provenance history on verso of third leaf along with Thomas Rawlinson's "C&P" sign. **£1200**

A remarkable edition of Sallust's works, edited by A. Schottus and including the notes of the Salamanca professor Pedro Chacon (1527 – 1581).

Franciscus Raphelingus was Christopher Plantin's son in law and inherited from him the running of the Officina. When he retired in 1589 his sons took over the business, while he turned his mind exclusively to scholarship. From Leiden this book was imported to Oxford where it was bound in or shortly before around 1597 for its first owner, Thomas Long by John Westall of Oxford, who was admitted *bibliopola* in 1609. The centrepiece stamp is Westall's and the endleaf construction is typical of Oxford bindings of the period, having printed waste at the start and manuscript leaves (of college battells?) at the end.

Long became a full fellow of All Souls in 1598, so would have been a probationer at the college when he inscribed the book in 1597. His neat annotations survive, as do those of the book's next owner, John Sellar, probably a scholar of Corpus Christi. The book passed next to George Howe and from there to Thomas Rawlinson, and when his collection was broken up this volume was incorporated into the collection of Oriel College before it reached the library of the bibliophile and medic, Bent Juel Jensen, whose collection (like that of Thomas Rawlinson) later became a jewel in the crown of the Bodleian Library.

Adams S171; this edition is not currently in any Oxford Library.

82. SCHLICK, Moritz. *Fragen der Ethik.* Vienna, Julius Springer, 1930.

8vo, pp. vi, 152, [2] advertisements; with a portrait of Schlick tipped in after the preliminaries; a fine copy in recent cloth-backed boards. **£300**

First edition of Schlick's major work on ethics, in which he offered as the fundamental principle the maxim 'Mehre deine Glückseligkeit' ('Increase your happiness').

WITH A GLOSSARY OF ANGLING

83. [SHIRLEY, Thomas]. *The Angler's Museum; or, the whole Art of float and fly Fishing.* Containing, I. The Nature and Properties of Fish in general. II. Rules and Cautions to be observed by young Anglers. III. The Choice and Preparation of Rods and Lines. IV. Of Float-fishing ... Fly-fishing ... the principal Sea Fish ... the Whole carefully collected from actual Experience. The third Edition. To which is prefixed the Sermon of St. Anthony, to a miraculous Congregation of Fishes. London, Printed for John Fielding ... [c. 1784]. [*Bound with:*]

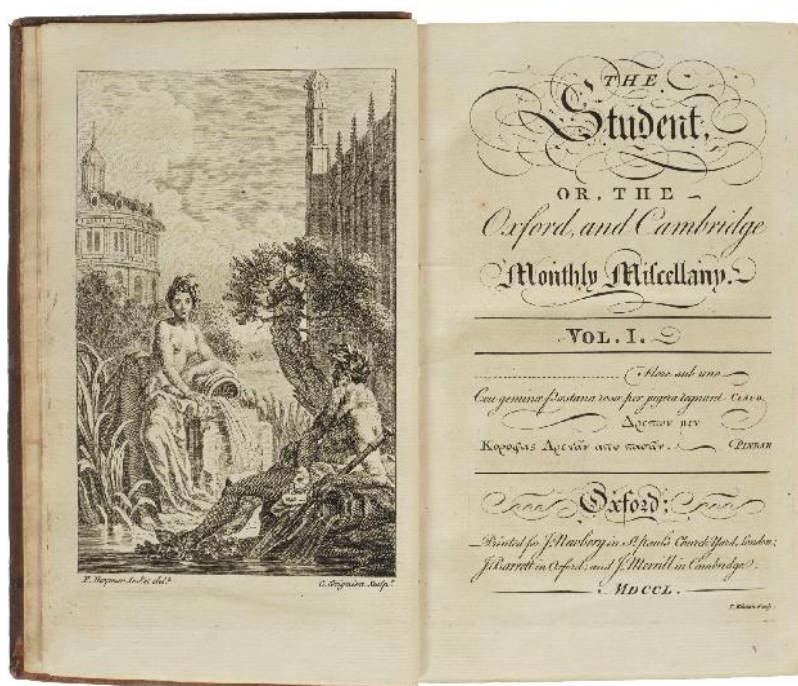
THE GENTLEMAN ANGLER. Containing brief and plain Instructions by which the young Beginner may in a short Time become a perfect Artist in angling for all Kinds of Fish. With ... an alphabetical Explanation of the technical Words used in the Art of Angling. By a Gentleman who has made it his Diversion upwards of fourteen Years. London, Printed for G. Kearsley ... 1786.

Two works, 12mo., bound in one volume. *The Angler's Museum*, pp. 5, '8', [vii]-viii, 135, [1], with a final page of advertisements and a frontispiece portrait (dated 1784) of John Kirby, the keeper of Newgate and a celebrated fisherman. *The Gentleman Angler*, pp. vii, [1], 122, [2], with a final advertisement leaf and frontispiece engraving of a well-dressed couple fishing. Contemporary half calf and marbled boards, spine chipped at head, joints cracking slightly. **£800**

Third edition of *The Angler's Museum* (the first two editions also published in 1784), first edition thus of *The Gentleman Angler*. The disingenuous claim in the preface of *The Angler's Museum* that 'the Editor can, without vanity, say, that every article in this book is the result of his own discoveries', is challenged here by manuscript notes, which draw attention to several passages where Shirley plagiarised his predecessors Richard and Charles Bowlker. The work itself is, however, charming, and a general introduction to piscatory natural history is followed by reams of practical advice.

The Gentleman Angler was a popular eighteenth-century handbook, first published in 1726 and several times reprinted, but Westwood and Satchell refer to this 1786 edition as ‘a novel publication’ without providing evidence, although we note that the author here claims ‘fourteen Years’ experience, rather than ‘twenty-eight’ as before. Was a new hand at work? The book is offered as a practical guide for young anglers; it closes with a fourteen-page glossary of technical terms.

The Angler’s Museum is fairly uncommon in all three editions; *The Gentleman Angler* is also scarce. Westwood and Satchell, pp. 104-5, 194.



CHRISTOPHER SMART AND SAMUEL JOHNSON

84. **STUDENT (THE)**, or, the Oxford, and Cambridge Miscellany. Oxford; Printed for J. Newbery ... J. Barrett in Oxford ... and J. Merrill in Cambridge. 1750[-51].

2 vols., 8vo, with an engraved frontispiece in each volume by Grignion after Hayman (an allegorical scene with Oxford’s Radcliffe Square in the background), engraved and printed title-pages; a very good copy in contemporary sprinkled calf, red morocco labels; very sound but considerable erosion to leather, particularly on upper cover of vol. II, also chip to foot of spine; early ownership signature, ‘Anne Burland 1752’, in each volume. **£1500**

First edition, comprising the original nineteen parts, numbered I-IX (plus supplement, Numb. I in first state) in volume I, and named for the nine muses and Apollo in volume II. Christopher Smart, whilst in Newbery’s employ, probably took over the editorship with the sixth issue, when ‘and Cambridge’ was added to the early title of *The Student, or The Oxford Monthly Miscellany*. Gray identifies 22 contributions from Smart, 11 of which are signed; 13 of these were later collected in his *Poems on Several Occasions*, 1752.

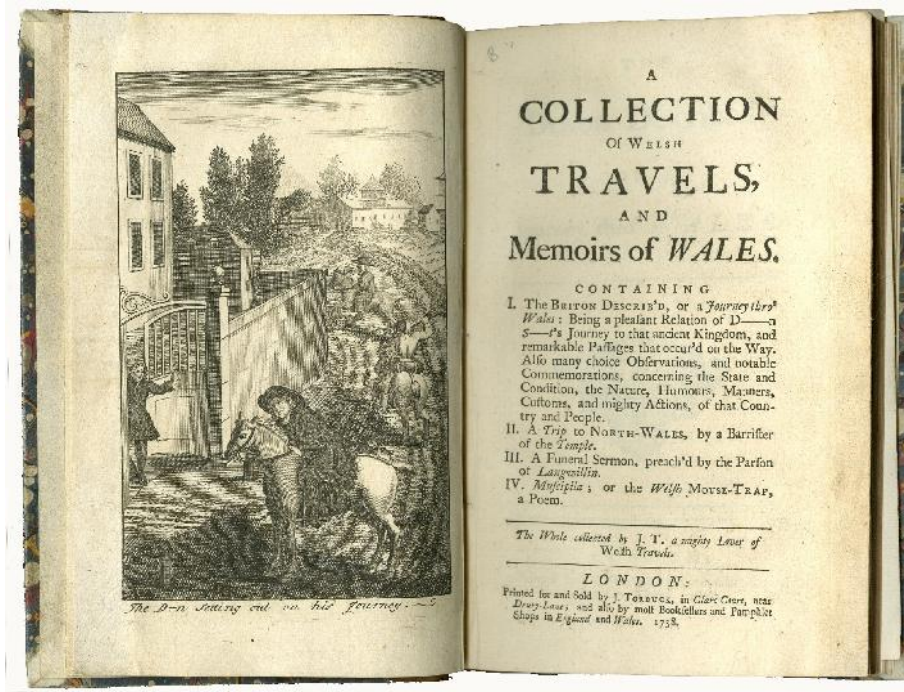
Johnson contributed *The Life of Dr. Francis Cheynel*, which appears in volume II, parts VII-IX. Other known contributors are Thomas Warton and Bonnell Thornton.

Gray IX; Mahony and Rizzo 300; Courtney & Nichol Smith, p. 38; Chapman & Hazen, p. 135-6; Fleeman 50.1st/1a; Rothschild 1868; Roscoe A577(1).

85. [SWIFT, Jonathan.] BARRETT, John. An Essay on the earlier Part of the Life of Swift ... to which are subjoined several Pieces ascribed to Swift; two of his original Letters; and Extracts from his Remarks on Bishop Burnet's History. London, Printed for J. Johnson [*et al.*]. 1808.

8vo, pp. viii, 3-232, with the half-title; A3 and A4 reversed, some foxing, particularly in sheet K; original drab boards, diced cloth spine, a little worn, remains of printed label. £300

First edition. Barrett (1753-1821) was Vice-Provost and Professor of Oriental Languages at Trinity College, Dublin, a scholar known for his eccentricity and the extent and profundity of his philological and classical learning. The essay 'contains some interesting facts about the dean's college career' (DNB), but 'most of the pieces ascribed to Swift are not genuine' (Teerink). Teerink-Scouten 136.



86. [SWIFTIANA.] [TORBUCK, John]. A Collection of Welsh Travels and Memoirs of Wales. Containing I. The Briton Describ'd, or a Journey thro' Wales: Being a pleasant Relation of D__n S__t's Journey to that ancient Kingdom ... II. A Trip to North Wales, by a Barrister of the Temple. III. A Funeral Sermon, preach'd by the Parson of Langwillin. IV. Muscipila; or the Welsh Mouse-Trap, a Poem. The Whole collected by J. T. a mighty Lover of Welsh Travels. London, Printed for and sold by J. Torbuck ... 1738.

8vo, pp. xv, [1], 64; 30; 15, [1], with a page of advertisements at the end but apparently lacking a further advertisement leaf; engraved frontispiece of 'The D__n setting out on his journey' (remargined), several marginal tears to latter leaves, some repaired and affecting headlines but a very good copy in recent quarter calf, morocco lettering-piece. **£1100**

First edition of this compilation of whimsical works about Wales, reissued and published as though under the auspices of Swift.

The principal tract, 'A Journey through Wales', which satirises the habits, history, architecture, and social mores of the Welsh, is a new edition of a work by William Richards, *Wallography; Or The Britton Describ'd: Being a Pleasant Relation of a Journey into Wales, &c.* (1682). That Torbuck tried to pass off the work as Swift's is a compliment to the quality of Richards's satire.

The engraved frontispiece, which depicts Swift departing on horseback from the gates of his deanery, had first been used in a satirical Whig pamphlet of 1714. 'The Mouse-Trap, a Poem' is translated from Edward Holdsworth's original Latin by Samuel Cobb. The brief 'Funeral Sermon' is delivered in imitation of a regional accent.

Teerink-Scouten 982.

'A MAN DRIPPING WITH GREEK'

- 87. TATE, James [and James MOOR].** Tracts on the Cases, Prepositions and Syntax of the Greek Language. *Richmond, T. and A. Bowman for Baldwin and Cradock (London), 1830.*

8vo, pp. [4], 18, [1, advertisement], [1, blank]; **inscribed 'From the Author'** (Tate) to the title; occasional ink annotations, else a nice, clean copy, disbound. **£250**

First and only edition, containing: a prefatory letter, from Tate, to D. K. Stanford, Professor of Greek at Glasgow (pp. 1-xvi); 'Origination of the Cases, &c.', reprinted from the *British Critic*, April 1826 (pp. 1-6); 'On the prepositions of the Greek language', read by Moor (1712-1779), then Professor of Greek at Glasgow in November 1764 (and printed by the Foulis Press in 1766; here pp. 7-15); Tate's 'Direct objections to Prof. Moor's doctrine on the true use and design of the three oblique cases of the Greek noun', reprinted from the *Classical Journal*, June 1811 (pp. 16-8).

'An admirable classical scholar' (DNB), James Tate (1771-1843) was the renowned Master of Richmond Grammar School in Yorkshire who educated, among others, Charles Lutwidge Dodgson ('Lewis Carroll'). Having once spent a chance coach journey with Tate, Sydney Smith, wit and co-founder of the *Edinburgh Review*, described him as 'a man dripping with Greek' (*ibid.*).

OCLC and RLIN locate 2 copies only, at the Victoria & Albert Museum, London, and Yale; COPAC adds copies at the British Library and Durham.

- 88. THESIGER, Sir Wilfred Patrick.** *Among the Mountains. Travels Through Asia.* London, Caledonian International Book Manufacturing Ltd for HarperCollinsPublishers, 1998.

4to (246 x 167mm), pp. [2 (blank l.)], xvi, 250, [4 (blank ll.)]; photographic illustrations after Thesiger, 36 full-page and 10 double-page, 6 full- and one double-page maps; original black boards, spine lettered in gilt, brown endpapers, dustwrapper reproducing photographs by Thesiger; dustwrapper very slightly creased at edges, otherwise a very good copy. **£50**

First edition. An account of Thesiger's travels in the mountains of the Middle East and Asia, describing expeditions in Iraqi Kurdistan (1950-1951), Chitral (1952), Hunza (1953), Hazarajat (1954), Nuristan (1956 and 1965), and Ladakh (1983), based on the author's diaries and extensively illustrated with his photographs.

P.N. Grover, 'Bibliography of Works by Sir Wilfred Thesiger' in *Wilfred Thesiger in Africa*, p. 272.

- 89. [UNIVERSITY OF EDINBURGH.]** *Catalogue of the Printed Books in the Library of the University of Edinburgh.* Edinburgh, T. and A. Constable, 1918, 1921, 1923.

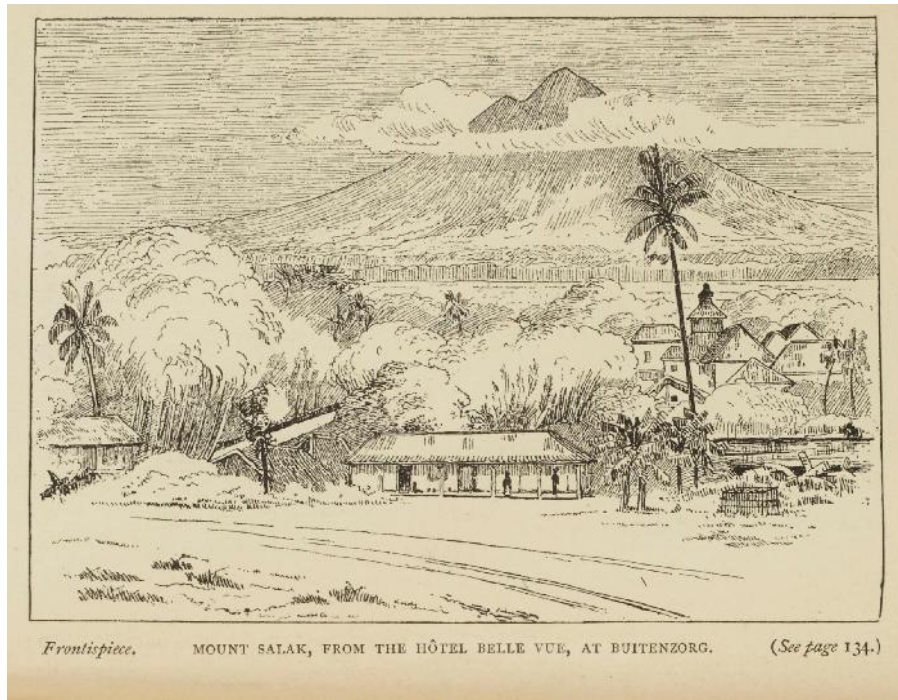
3 vols, 4to, pp. x, 1383, [1]; iv, 1405, [1]; vi, 1334, [2]; clean and crisp; in navy publisher's cloth with crest in gilt on upper cover, lettering in gilt on spine; light rubbing. **£50**

First edition.

- 90. WEBB, Sidney.** *How to pay for the war.* London, The Fabian Society, 1916.

8vo, pp. xv, [1] blank, 278, [2] advertisement leaves + 12 page publisher's catalogue; dedication inscription from Sidney Webb to Professor Philip Bradley attached to front pastedown; autograph letter, signed, from Webb to Bradley loosely inserted. **£200**

First edition. Although attributed to Webb, the present work is actually the product of the Fabian Research Department of which he was a founding member. The report is concerned with ways of avoiding being hampered by the debts incurred during the First World War after hostilities have ceased and centre on profitable government institutions. Those mooted include the Post Office, Railways and canals, a nationalised insurance department and a reform of income tax. Many of the recommendations were accepted, often in a revised form, by the governments of the post-war era.



91. **WORSFOLD, William Basil.** *A visit to Java. With an account of the founding of Singapore.* London, William Clowes and Sons, Limited for Richard Bentley and Son, London, 1893.

8vo (222 x 138mm), pp. x, 283; wood-engraved frontispiece, retaining tissue guard, 16 wood-engraved plates, and wood-engraved illustrations in the text; original light-pink cloth, upper board blocked in black, spine decorated in black and lettered in gilt, 'RB' monogram endpapers, most quires unopened; extremities lightly rubbed and bumped; *provenance*: Thomas Guy Paget, Sulby and Istock (circa 1844-1894, armorial bookplate on front free endpaper) – Gloucestershire County Library (manuscript accession numbers, inkstamps, and traces of labels, manuscript pressmark at foot of spine). **£175**

First edition. Worsfold (1858-1939) states in his preface that, 'In writing these pages I have had before me a double purpose. First, to present to the general reader an account of what seemed to me to be a singularly interesting country, and one which, while being comparatively little known, has yet certain direct claims upon the attention of Englishmen. Secondly, to provide a book which, without being a guide book, would at the same time give information practically useful to the English and Australian traveller' (p. [iii]). The work provides a historical account of the island, advice to travellers, details of social structures, important institutions and industries, and an account of the literature and culture, before concluding with a final chapter on Singapore.

'ENTER AMBIGUITY IN DISTINCTIONS CLOAKE'

92. [ZOUCHE, Richard]. *The Sophister. A Comedy ... London, Printed by J. O. for Humphrey Mosley, and are to be sold at his Shop ... 1639.*

4to, pp. [70], wanting the initial blank (A1); outer woodcut border of title-page cropped (even though it is folded over at lower and outer edges), a few small marginal repairs, but a good copy in modern half calf. £2500

First edition, attributed to Richard Zouche, Regius professor of civil law at Oxford from 1620 until his death. Only two literary works are credited to Zouche (1590-1651), a poem *The Dove: or Passages of Cosmography* (1613), and the present play, with its resoundingly legal vocabulary.

Our Civill Law doth seeme a royall thing,
It hath more Titles than the *Spanish* King:
But yet the Common Law quite puts it downe.
In getting, like the Pope, so many a Crowne.

The Prologue, 'spoken by Mercury to the Academicall Auditors', suggests a university or inns of court audience, and it is likely it was first performed c.1614-1620. The play itself has a distinctly academic bent – the plot centring on the sophister Fallacy, his father Discourse, and a sequence of rhetorical and philosophical figures: Proposition, Description, Invention, Division, Ambiguity.

A manuscript version under the title 'Fallacy, or the Troubles of Great Hermenia' (MS Harleian 6869.2) probably represents a stage of the play before censorship, and names the author as 'R. Z.'

STC 26133; Greg 556; Bentley, V, 1276-1280.



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