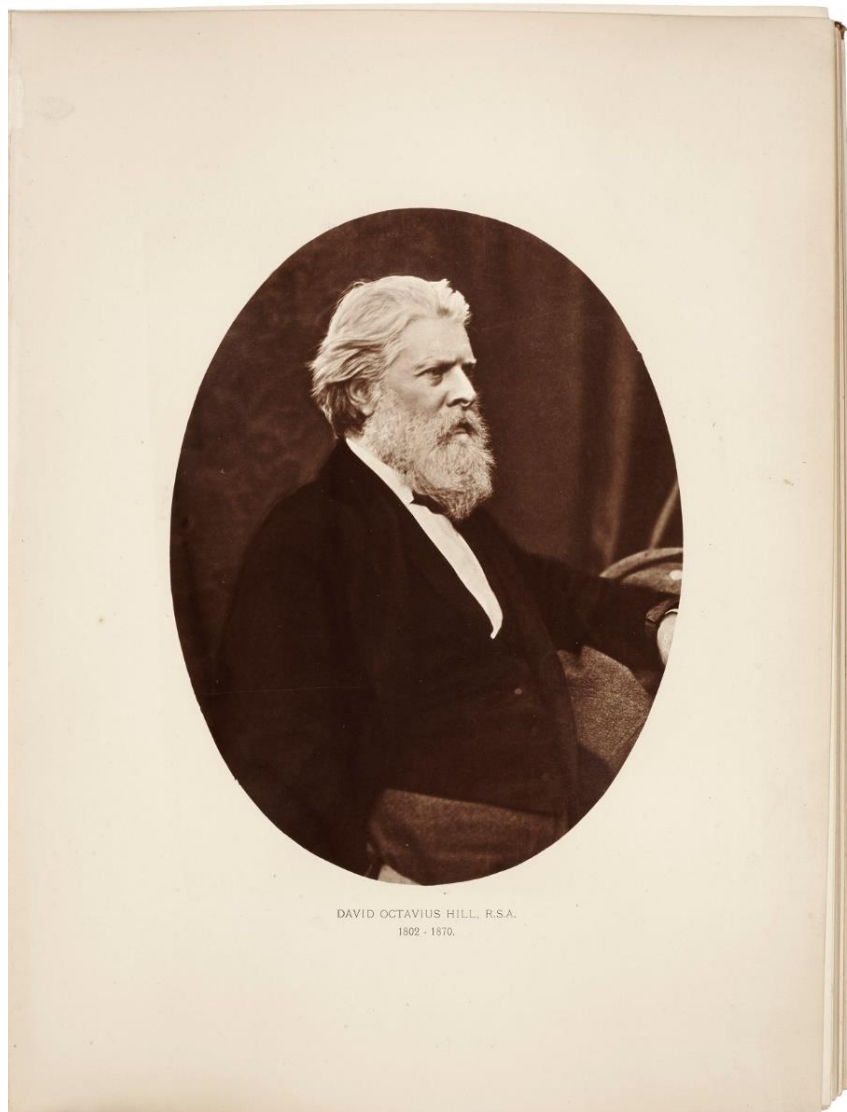


# EDINBURGH BOOK FAIR

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AND MARCH NEW ACQUISITIONS



No. 30

**BERNARD QUARITCH LTD**

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- 1 **ALBERT VICTOR, Prince, GEORGE, Prince of Wales, and DALTON, John Neale.** The cruise of her Majesty's Ship 'Bacchante' 1879-1882. Compiled from the private journals, letters, and note-books of Prince Albert Victor and Prince George of Wales, with additions by John N. Dalton. *London, Macmillan and Co., 1886.*

2 vols., 8vo, pp. xxviii, 675, [1]; [xii], 803, [1, blank], with one folding map, 15 plates and numerous illustrations in the text; original blue cloth; corners slightly worn; trace of a small label on front cover of vol. II, but a good, bright copy. **£320**

First edition. An account of the three-year voyage of HMS *Bacchante* round the world with Prince Albert Victor and George Prince of Wales, the future George V, on board. The first volume covers: the Mediterranean, Tenerife, West Indies, Bermudas, Vigo, Ferrol, St. Vincent, the Plate, Falkland Islands, Cape of Good Hope, Australia and Fiji. The second: Japan, China, Straits Settlements, Ceylon, Egypt, Palestine and the Mediterranean again. It claims to be edited from the princes' journals and letters by Reverend Dalton, the princes' tutor, but was in fact largely written by Dalton alone.

'In 1877 the two boys were sent to HMS *Britannia*, the Royal Navy's training ship, with Dalton in attendance ... followed ... by three years in HMS *Bacchante*, captained by Lord Charles Scott, in which the princes went round the world (1880-82); this was the third of their three voyages on the *Bacchante*, the first being to the West Indies (1879), the second to Spain and Ireland (1880) .... No member of the royal family had been exposed to such harsh physical and mental conditions since the youth of William IV' (*Oxford DNB*).

Ferguson 5795; NMM I 184.



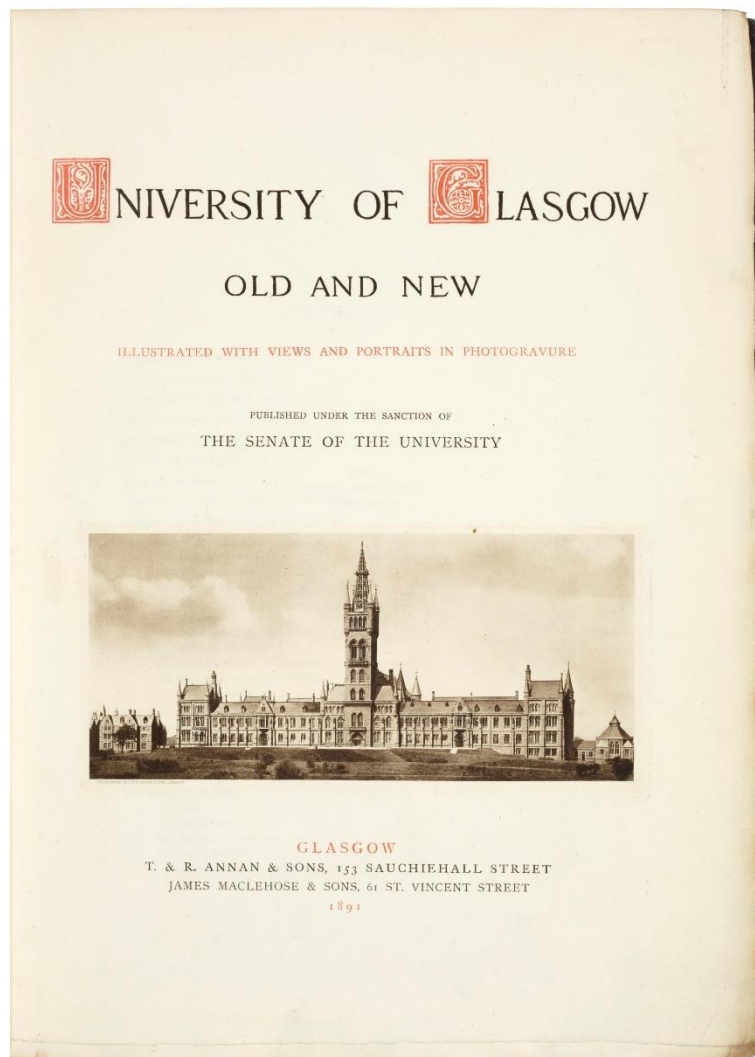
- 2 **ANNAN, T & R and SONS.** William STEWART, *editor.* University of Glasgow, Old and New Illustrated with Views and Portraits in Photogravure. *Glasgow: T. & R. Annan and Sons; James Maclehose & Sons, 1891.*

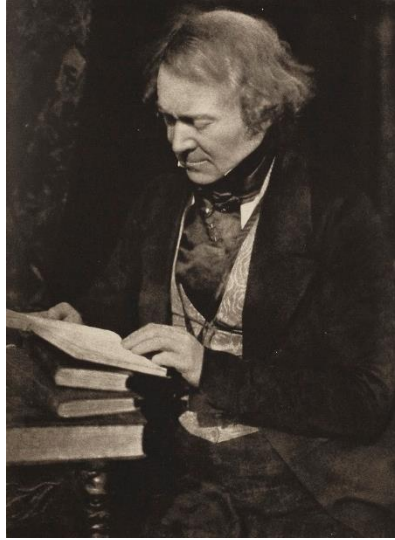
Folio, pp. [8], xxxiii, [1 (blank)], 146, with photogravure vignette to title-page and 69 photogravure plates; a very good copy, untrimmed, in the original black cloth, rebacked, lettered gilt, bevelled edges; boards and spine slightly rubbed. **£650**

First edition, one of 350 copies. This visual record of the buildings and senior academic staff of Glasgow University is revised and updated from *Memorials of the Old College of Glasgow* (1871), which had 41 albumen or carbon prints by Thomas Annan. That work was produced as a document of the old university before the campus was moved to Gilmorehill. Most of the old buildings were sold to the City of Glasgow Union Railway and demolished. The 'Introductory Note' here explains that 'the views of the old buildings have been reproduced, and along with them a new series representing the buildings on Gilmorehill .... The list of portraits has been greatly extended so as to comprehend not only those contained in the earlier volume but also portraits of the [current] Chancellor, the Members of the University Court, the Rector, the Principal, and others, including all the Professors who have held office since the new buildings were opened.'

T. & R. Annan and Sons was founded in 1857 by the celebrated Scottish photographer Thomas Annan who died in 1887. His son James Craig Annan, joined the firm in 1877 before eventually taking over the business together with his brother. He was a pioneer of the technique of photogravure, travelling to Vienna in 1883 at the age of nineteen to learn the process from its inventor Karl Klíč.

There was also a deluxe edition of 50 copies on large paper.





3 ANNAN, T. & R. and SONS, after David Octavius HILL and Robert ADAMSON. [STIEGLITZ, Alfred, *editor*]. *Camera Work* XXXVII, 1912. *New York, A. Stieglitz, 1912.*

4to, pp. 48, [12] adverts with 8 photogravures; text mostly unopened (all plates opened); some offsetting on adjacent blanks, hinges cracked in two instances, a faint dampstain to foot of inner hinge corner throughout, but generally a very good copy; in the original grey printed paper wrappers (foot of spine chipped, yapp edges partly lacking as usual). **£2200**

James Craig Annan caught Stieglitz's attention in 1896 in *The Amateur Photographer*, where he gave advice on using the new hand camera, which did not make use of a tripod. Stieglitz later drew upon Annan's writing in *The American Annual of Photography* the following year, in which he agreed that the photographer must set up the composition, then wait for the right moment to capture. Publishing eight of Annan's Spanish photographs in *Camera Work* in 1914, Stieglitz wrote that 'Annan has never done any finer work .... As an artist he continues to grow' (Haworth-Booth, *The Golden Age of British Photography*, p. 173).

OUR PLATES

ALL the Plates in this number of CAMERA WORK are devoted to the photography of David Octavius Hill. His name is already familiar to our readers through the series of photogravures published in Numbers XI and XXVIII. Those, like the present one, were made by Mr. Craig Annan from Hill's original paper negatives in his own collection and that of his friend, Mr. Andrews. Fashions and fads in photography will come and go, but we feel convinced that Hill's work will grow to be looked upon as having the value of permanence and, though it was produced in the earliest days of photography, will continue to establish a standard of taste and style. It is also a rare good fortune that Mr. Annan, while himself one of the pioneers of pictorial photography and second to none in his admiration of Hill's work, is also a master of the photogravure process. It is exceedingly improbable that anybody in time to come will combine a similar technical ability with so enlightened an enthusiasm for the old master-photographer. We have accordingly embraced the opportunity of enriching CAMERA WORK with the new series of plates contained in this issue. To increase the historical interest of these Plates we append brief particulars of some of the subjects of the portraits:

SPENCER JOSEPH ALWYNE COMPTON, 2nd Marquis of Northampton (1790-1851), M.P. 1812-20; President of the Royal Society 1838-49; published verses.

WILLIAM HENNING and ALEXANDER HANDYSIDE RITCHIE, both sculptors of some prominence in Edinburgh.

SIR FRANCIS GRANT, P.R.A. (1807-1878), portrait-painter; made reputation as a painter of sporting-scenes; fashionable as a portrait-painter after exhibition at the Academy of his equestrian group, including the Queen and Lord Melbourne, 1840; R.A. 1851; President R. A. 1866-78; knighted 1866; painted portraits of contemporary celebrities, including Macaulay, Lord Chancellor Campbell, Viscount Hardinge, and Landseer.

ROBERT HALDANE (1772-1854), divine; Professor of Mathematics at St. Andrews 1807-20; Principal of St. Mary's, and Primarius of Divinity, 1820-54.

ANNA BROWNELL JAMESON (1794-1860), author; eldest daughter of D. Brownell Murphy; published among other works, "Diary of an Ennuyée," 1805; "Characteristics of Women," 1833; "Visits and Sketches," 1844; "Companion to Public Picture Galleries of London," 1841; essays, including the "House of Titian," 1846, and "Sacred and Legendary Art," 1848-53; friend of Ottilie von Goethe, and for a time of Lady Byron; devoted much attention to sick nursing.

ROBERT STEPHEN RINTOUL (1787-1858), journalist; set up as a printer at Dundee, 1809; edited (1811-1825) the "Dundee Advertiser," a paper which became one of the chief liberal journals in Scotland; went to London 1825, and (1828) founded the "Spectator."

This work comprises nine photogravures on Japan tissue made by James Craig Annan from works by Hill & Adamson: *Principal Haldane; The Marquis of Northampton; Handyside Ritchie and Wm. Henning; Sir Francis Grant, P. R. A.; Mrs. Anna Brownell Jameson; Lady in Black; Lady in Flowered Dress; Girl in Straw Hat; and Mr. Rintoul, Editor "Spectator"*.

Through *Camera Work*, Steiglitz brought together photographers from America and Europe, and he saw it as 'the logical outcome of the evolution of the photographic art' (Stieglitz, *An Apology*, *Camera Work* 1903). Fifty issues were published between 1903 and 1917.

Buchanan, *The art of the photographer, J. Craig Annan 1864-1946*. See also Hill and Adamson, No. 30 below.

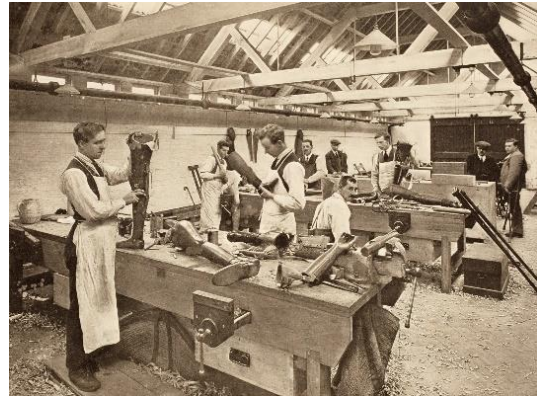


4 ANNAN, T. & R. and SONS. 'Tolbooth Steeple, 1915'.

Photogravure, the image 14 x 8<sup>7</sup>/<sub>8</sub> inches (35.6 x 22.5 cm.) on sheet size 21<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>2</sub> inches (54 x 36.8 cm.), photographers' credit, title and date in pencil in the margin, in a period window mount (a little foxed at lower edge not affecting image). **£1500 + VAT in EU**

A fine and unusually large example of the photogravure prints for which the Annan firm were noted. After the death of Thomas Annan (1829–1887), his two sons John (1862-1947) and James (1864-1946) took over the company, with James pursuing a career as a portrait photographer and exhibiting artist while John was more involved in the running of the business and in architectural commissions. James was the master of the gravure process, having learned direct from the inventor, Karl Klíč, on a trip with his father to Vienna in 1883. He went on to produce beautifully subtle prints which were widely admired by the leading photographers of the day. They often, as here, involved much manipulation of the negative to achieve the range of tones, exquisite light and emphasis of detail.

The 17<sup>th</sup> century Tolbooth Steeple at Glasgow Cross in the centre of the city has the rather grizzly accolade of marking the site where public hangings took place. It is shown here in dark, solid grandeur with light highlighting the part-demolished remains of its neighbour.



- 5 [ANNAN, James Craig, *photogravurist*]. [John REID, George EYRE-TODD, and William GUY]. *The Princess Louise Scottish Hospital for limbless Sailors & Soldiers at Erskine House. Glasgow, Printed for private Circulation [by] James MacLehose and Sons ... 1917.*

4to, pp. 84, [2], with half-title, frontispiece, view of Erskine House in 1839, and 37 photogravure plates by Annan (the photographer is not identified, but likely was Annan); a fine copy, untrimmed, in the original publisher's binding (stamped MacLehose, Glasgow on an endleaf), half green morocco and cloth boards, back cover slightly spotted. **£1250**

Sole edition, a sumptuous work printed on the occasion of the formal opening of the Hospital on 6 June 1917. The text describes the origins of the project, the Erskine mansion and its gardens above the Clyde (purchased on behalf of the public by John Reid), the medical facilities and staff, and the work of rehabilitation, with moving photographs of workshops devoted to limb making, wood carving, and basket making.

Erskine is still the charity that looks after injured servicemen in Scotland, but now there is a new hospital in the grounds of the old one (which has been reopened as a hotel).

James Craig Annan (1864–1946), the son of Thomas Annan, grew up in Glasgow at the end of the nineteenth century. He travelled to Vienna with his father in 1883 to learn the new secret process of photogravure; they bought the rights for Great Britain and Ireland. One of his early roles was to make photogravures from the calotype negatives of Hill and Adamson.

#### LORD KAMES'S COPY OF THE EDITION OWNED BY ADAM SMITH

- 6 **BEAUSOBRE, Louis Isaac de.** *Introduction générale à l'étude de la politique, des finances et du commerce. ... Nouvelle edition, corrigee et augmentee. Amsterdam, J.H. Schneider, 1765.*

Two vols., 8vo, pp. viii, [ii], 251; [vi], 253-526, with the half titles; some light toning and the odd spot, first and last leaves stained at outer edges by offset from turn-ins, but a very good copy; contemporary panelled calf, neatly rebacked preserving the original lettering pieces, a few light surface scratches; engraved armorial bookplates Henry Home of Kames in each volume. **£1250**



Second, enlarged edition, Lord Kames' copy, of a pioneering essay on political economy which, in this expanded edition, found its way into Adam Smith's library (and is listed in his 1781 catalogue). Figures of the Scottish Enlightenment in the years leading up to the publication of the *Wealth of Nations* (1776) knew Beausobre's work in the original French. The first volume addresses the fundamental of economics, from agriculture and husbandry to manufactures, trade and banking; within the latter issue Beausobre examines the value-adding capacity of money-lending and exchanges, with notes on the major European banks. The second volume widens the perspective to the role of colonies and overseas markets, and cultural issues such as languages, religions, arts, science and military equipment.

Louis Isaac de Beausobre was the son of the French Huguenot exile and historian of heresy Isaac de Beausobre. He was born in Berlin, where this work was first published in 1764, subsequently to be translated into Italian (1771) and German (1773-5).

Mizuta, *Adam Smith's Library*, 136; Bonar B1894.

- 7 **BILGERI, Georg.** Colonel Bilgeri's handbook on mountain ski-ing. Translated, with notes by Major Harold Holme ... *London, Chiswick Press, 1929.*

8vo, pp. 110, [2], with a frontispiece, eight plates, and numerous illustrations; original brown cloth, minimal wear. **£200**

First edition in English of this work by a pioneer of Alpine skiing, translated from the German. 'Georg Bilgeri had by the end of the winter season of 1894 held several ski-courses, and started the nucleus of the mountain guide troops in Austria .... From 1894 till 1914, Bilgeri, who had raised and organized the ski-detachment of his regiment, having persuaded the authorities of its value for mountain warfare, continued annually to instruct officers and men. With these he climbed on skis all the mountain ranges of Austria-Hungary, many peaks being scaled for the first time in history' (Translator's Preface). ACLC p. 34.

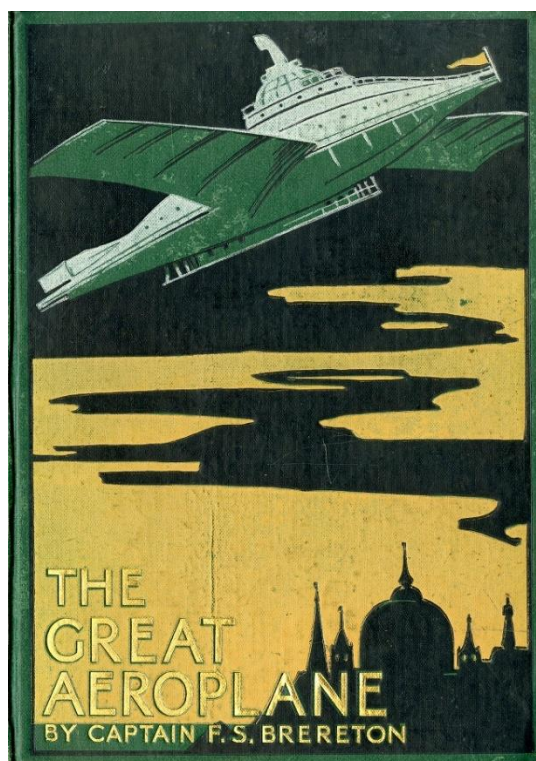
- 8 **BOULTON, Matthew P. W.** Remarks concerning certain photographs supposed to be of early date. *London, Bradbury & Evans, 1864.*

8vo, pp. 55, with 3 illustrations; a clean copy, unbound with original stab holes and stitching. **£250**

First edition. Matthew P. W. Boulton was the grandson of Matthew Boulton, James Watt's partner, who worked with him on the invention of the steam engine. In 1863 Boulton

published *Remarks on some evidence recently communicated to the Photographic Society*, in response to the claim that his grandfather had discovered a photographic process in the 1770s. W. P. Smith of the Patent Office had presented details of this supposed discovery to the Photographic Society in 1863, stirring much debate. Boulton published several papers at his own expense to disprove Smith's claims, illustrating the 'photographs' in question alongside proof that they could not be of the houses that they claimed to be if taken in 1780.

Gernsheim 891; Johnson B1261.



- 9 **BRERETON, F[rederick] S[adleir], *Captain***, and Edward S. Hodgson, illustrator. *The great aeroplane. London, Blackie, 1911.*

8vo; pp. vii, [1, blank], 396; with 8 colour plates; a very good copy in the publisher's pictorial cloth; edges a little worn.

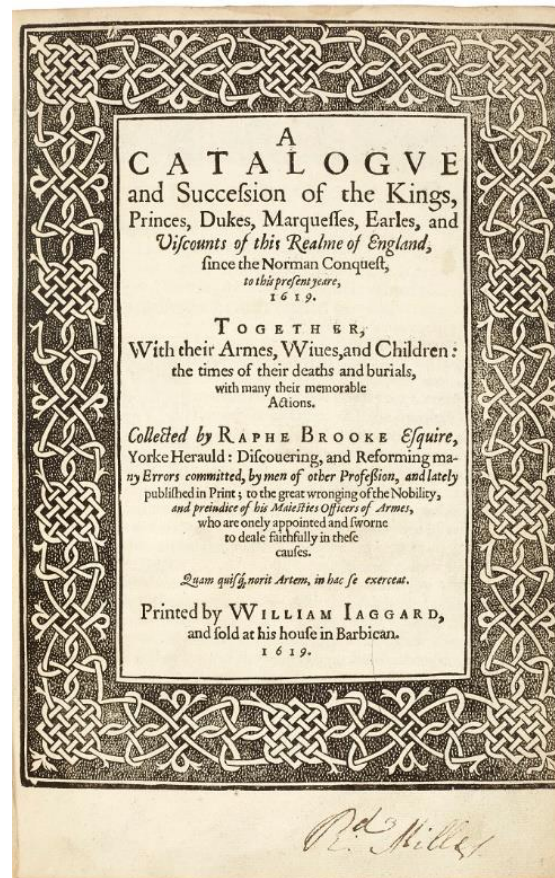
£60

First edition. A boy's own adventure cum science fiction romp, in which three young men stumble into the confidence of an eccentric scientist, whose recent invention of an electrically-powered aircraft carries them on a series of adventures. From its parochial beginnings in Essex, this ripping yarn rambles as far afield as Canada, Mongolia, and Africa, until our heroes return to England to guard the aeroplane until the Empire has need of it.

Brereton (1878-1957) was a doctor in the British Army, who maintained a parallel career as a prolific author of children's books.



PRINTED BY WILLIAM JAGGARD



- 10 **BROOKE, Ralph.** A Catalogue of the Succession of the Kings, Princes, Dukes, Marquesses, Earles, and Viscounts of this Realme of England ... collected by Raphe Brooke Esquire, Yorke Herald: discovering, and reforming many Errors ... lately published ... [London], Jaggard, 1619.

Small folio, pp. [58], 276, [4], wanting preliminary blank; paginated irregularly, with the cancelled state of quire B and the other leaves detailed in STC; issue with 'Faults escaped' and 'Errata' extended to two pages; contemporary calf, two, blind fillets on the covers, later label and red edges, wanting ties, joints cracking. **£850**

First edition. The *Catalogue* was a disaster, full of errors which Brooke blamed on Jaggard in a revised second edition (1622), printed hastily at his own expense. The herald Augustine Vincent, Rouge-Crosse Pursuivant, immediately rallied to Jaggard's defence in *A Discoverie of Errours* (1622), proving that Brooke and not the printer had perpetrated the many ignorant mistakes. Jaggard, doubly angry at Brooke's attack and at his producing a second edition 'when there lay yet ... of the former impression, almost two hundred of five, rotting by the walles', thought it worthwhile to interrupt the printing of the First Folio to rush out Vincent's book. STC 3832.

## THE FIRST EDITION WITH MAPS

- 11 **CAMDEN, William.** *Britannia sive florentissimorum Regnorum, Angliæ, Scotiæ, Hiberniæ, et Insularum adiacentium ex intima antiquitate chorographica descriptio ... Nunc postremò recognita, & magna accessione post Germanicam æditionem adaucta. London, George Bishop, 1600.*

Small 4to, pp. [16], 831, [27], 30, [2, blank], with an additional engraved title (incorporating a map of the British Isles), two folding maps (one of the Roman province of Britain, the other of the Anglo-Saxon heptarchy), and additional engravings in the text (some full-page, including a map of Ireland and a view of Stonehenge); engraved title cropped at foot; a little worming, particularly at the foot of the first five leaves, but otherwise a very attractive copy, partly loose in contemporary limp vellum, front flyleaves frayed; ownership inscription of Sir George Shirley (1559-1622) on title and bookplate of his descendant, Washington Sewallis Shirley, ninth Earl Ferrers (1822-1914). **£2250**

Sixth edition, revised and enlarged, more fully illustrated than the preceding editions (four published in London, one in Frankfurt). This is the first edition to contain maps. Although its subject matter is Britain, the book was aimed at an international audience and until 1610 circulated only in Latin. Its publication was urged by the Flemish geographer Abraham Ortelius.

STC 4507; Hind I, 273 (and plates 153-4); Luborsky & Ingram I, 271; Shirley 230-232.

- 12 [**CAMERON, Julia Margaret.**] **FORD, Colin.** *The Cameron Collection. An album of photographs. Presented to Sir John Herschel. Wokingham, Van Nostrand Reinhold, 1975.*

Folio, pp. 144; sepia plates; brown cloth, brown pictorial dustjacket; a fine copy with a very good (lightly scratched) dustjacket; blindstamp of the Dutch photojournalist Willem Diepraam. **£65**

First edition. The first publication of the album of photographs given by Cameron to Sir John Herschel who had first introduced her to photography. The album contains portraits of Cameron's circle (including a number of Tennyson), as well as allegorical images of women and children from Freshwater, Isle of Wight, where Cameron lived for many years.

## PRESENTATION COPY

- 13 [**CAMPBELL, Thomas.**] *Poems. Edinburgh, Ballantyne, 1803.*

4to, pp. [4], 9, [1]; a very good copy in contemporary marbled boards, neatly rebacked, trace of vellum corners, new endpapers. **£950**

First edition of two stirring military poems, inscribed by Campbell on the verso of the title-page to his friend and legal adviser John Richardson (the friend also of Scott, who confided to him the secret of the Waverley novels).

In 'Lochiel's Warning', inspired by the Jacobite rebellion of 1745, a prophetic 'Wizard' warns a defiant Lochiel of the defeat to come (for 'coming events cast their shadows before'):

Lochiel, Lochiel, beware the day,  
When the Lowlands shall meet thee in battle array!  
For a field of the dead rushes red on my sight,  
And the clans of Culloden are scatter'd in fight.

'Hohenlinden', on the final and bloody defeat of the Austrian army by the French in December 1800, was inspired by the terrible scenes which Campbell witnessed at the earlier siege of Ratisbon, when he was visiting Klopstock in Germany:

Few, few shall part, where many meet!  
The snow shall be their winding sheet,  
And every turf, beneath their feet,  
Shall be a soldier's sepulchre.

Campbell was later inclined to deprecate the poem as a mere 'drum and trumpet thing,' but it appealed to Scott's sense of martial dignity, and he was fond of declaiming it (*DNB*).

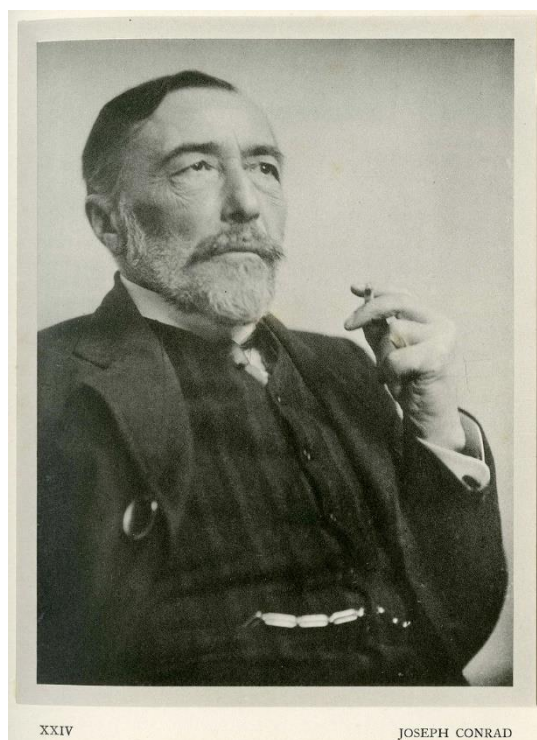
OCLC and COPAC record copies at BL, Oxford, Cambridge, NLS, Trinity College Dublin, University of Leicester; Huntington, Yale, and Morgan.

- 14 **CHAPMAN, Abel.** *The Borders and beyond. Arctic ... Cheviot ... Tropic ... With nineteen coloured plates by W. H. Riddell and 170 sketches by the author. London, Gurney & Jackson, 1924.*

8vo, pp. xxi, 489, [3, advertisements], with 34 plates (13 in colour) and two maps; illustrations in the text; original green cloth, top edge gilt.

**£150**

First edition. 'The Borders were my First Love and to-day, sixty years later, remain my Last. Never, during that long period, has the charm of the Cheviots and of Ettrick Forest, with the far-flung mountain-land that lies between, abated or suffered eclipse. The wild-life of the whole Border region throughout the twelvemonth – both on moorland and sea – has already been summarised in broad outline in my earlier works (1889 and 1907), and that outline it is beyond my power to improve. A few gaps have been filled in: dubious points either confirmed or eliminated: otherwise the present volume essays to commence at the point where its predecessors left off' (Preface).



- 15 **COBURN, Alvin Langdon.** *More Men of Mark.* London: Duckworth & Company, [1922].

4to, pp. 21, with 33 collotype plates by the Cloister Press, Manchester, tipped-in, ownership inscription to front free end; original quarter linen over boards, small tear to spine and corners worn, lettered in black, a very good clean copy. **£750**

First edition. Although published nine years after *Men of Mark*, Coburn began photographing sitters for this ongoing project immediately after the publication of the first series of portraits. His first subject was Thomas Hardy in 1913, followed rapidly by Ezra Pound, Anatole France, Augustus John and Jacob Epstein among others. His introduction gives an animated account of his sittings and an insight into his own position in the art world: ‘Then there was Ezra Pound! ... At almost any private view of the very latest thing in Super-Modern Art are not his Leonine Mane and Large Lapis Coat Buttons to be found at the very heart and centre of the Vortex?’ (p. 10). In this volume he also allows himself the luxury of a self-portrait (showing a rather chubby and slightly conspiratorial-looking middle-aged gent) as the final plate, endorsing his own now well-earned position among the men of mark.

- 16 **COLLIE, John Norman.** *Climbing on the Himalaya and other Mountain Ranges.* Edinburgh: T. and A. Constable for David Douglas, 1902.

8vo, pp. vii, [1 (note)], [2 (contents, verso blank)], [2 (illustrations, verso blank)], 315, [1 (publisher’s advertisement)]; photogravure frontispiece and 14 photogravure plates, all retaining tissue guards, after Collie and Colin B. Phillip, 3 Swantype plates after Phillip, one double-page, and 3 folding lithographic maps by J. Bartholomew & Co.; loosely-inserted flyer advertising the work; some light spotting on early leaves and flyer; original green cloth,

spine lettered in gilt, top edges gilt, others uncut; endpapers slightly spotted, extremities lightly rubbed and bumped, nonetheless a very good copy in the original cloth. From the library of the Welsh chemist and mountaineer Humphrey Owen Jones. **£1350**

‘Beginning with the Cuillin peaks in Skye, where he discovered many new climbs, Collie climbed with notable success in the Alps, and went in 1895 with A. F. Mummery to the Himalayas, where they attempted the ascent of Nanga Parbat ... but his greatest work was done in his pioneering climbing, mapping, and surveying in the Canadian Rockies .... He was elected president of the Alpine Club in 1920’ (*Oxford DNB*).

The first part of the work is devoted to the Himalayas, while the second part is composed of accounts of expeditions to other mountain ranges – the Canadian Rockies, the Alps, the Lofoten Islands (Norway), A Chuilionn (Skye), Ireland, and Wastdale Head.

NLS, *Mountaineering*, c259; Neate C94; Perret 1059 (‘Ouvrage important sur cette période de l’alpinisme, peu courant et recherché’); Yakushi (3rd ed.) C315.

- 17 **[DEFOE, Daniel]**. Reasons against the Succession of the House of Hanover, with an Enquiry how far the Abdication of King James, supposing it to be legal, ought to affect the Person of the Pretender ... *London, J. Baker ... 1713*.

8vo, pp. [2], 45, [1], a very good copy with outer and lower edges untrimmed; nineteenth-century half calf, rubbed. **£500**

First edition of ‘a heavily ironical pamphlet putting forward obviously spurious reasons why it would be better if the Pretender, rather than the Elector George, should succeed Anne’ (Furbank & Owens). Defoe was prosecuted for this and two other anti-Jacobite tracts in April 1713, having openly acknowledged authorship in a letter to Harley and in the *Review*.

Furbank & Owens 146; Moore 248. ESTC identifies two settings of sheet C; in this one, the last word of line 19 on p. 9 is spelled correctly ‘were’ (not ‘wre’).

#### A REVIEW COPY?

- 18 **[DE QUINCEY, Thomas]**. Klosterheim: or, The Masque. By the English Opium-Eater. *Edinburgh, Blackwood, and London, Cadell, 1832*.

8vo, pp. [4], 305, [1], with half-title and fly-title, but wanting the final leaf of advertisements; a very good copy in contemporary crushed green morocco by Henderson & Bisset (Edinburgh), spine faded, a little rubbed; scattered contemporary pencil underlining and marginalia to first fifty pages. **£850**

First edition, publisher’s presentation inscription on the half-title: ‘With Mr. Blackwood’s Compt<sup>s</sup>’. The recipient has not been identified, but was perhaps one of the several Edinburgh reviewers who found fault with the novel, a Gothic romance set in a Swabian village during

the Thirty Years' War. The pencilled commentary here is terse and dismissive: 'absurd particularity', 'needless', 'impossible', 'not English', 'very dull', 'childish & improbable'.

#### FOUNDER OF DULWICH PICTURE GALLERY

- 19 **DESENFANS, Noel Joseph.** *Les deux Hermites, dédié a mylord Lyttelton ... Londres; chez R. Davis ... J Ridley ... W Owen ... 1773.*

2 vols. in one, 8vo, pp. vii, [1], 135, [1]; [2], 182; A2 with old tear repaired; first and last leaves a little foxed, but a good, tall copy in nineteenth-century half vellum, Bridgewater arms to front cover, Bridgewater Library bookplate, Merton House stamp to foot of title. **£650**

First and only edition, uncommon, of an epistolary novel by the future art dealer Noel Joseph Desenfans. The scene is Paris in the 1680s.

Desenfans came to London in 1769 as a language tutor, marrying a wealthy student, Margaret Morris, in 1776. Now financially secure, he explored his native talent as an art dealer, and in 1790 he and his Swiss-born protégé Peter Francis Bourgeois were commissioned by King Stanislaus of Poland to build a national art collection, but Poland's partition put paid to the scheme. After his death in 1807, the remaining paintings passed to Dulwich College where the Picture Gallery, designed by Sir John Soane (incorporating a mausoleum for Desenfans, his wife, and Bourgeois) became Britain's first public art collection.

ESTC shows only five complete copies: BL, Taylorian; Berkeley, UCLA, Texas, and Toronto; plus three copies of volume I only.

#### LEWIS CARROLL AND TENNYSON

- 20 **[DODGSON, Charles Lutwidge].** *An Index to "In Memoriam."* London, Moxon, 1862.

Small 8vo, pp. [4], 40, 8 [adverts.]; slight smudge on title-page from erasure, pencilled notes on endpapers, but a very good copy in the original maroon ribbed cloth, lettered in gilt on the front cover. **£425**

First edition. The preface refers to 'compilers', and while it is known that Lewis Carroll suggested and edited the *Index* it was originally begun for the use of his sisters, who did much of the work. Each passage is indexed under the most important noun or verb, and the references are made to sonnets and stanzas rather than pages and lines so that the *Index* may be used with any edition.

Tennyson gave his personal permission for the publication, and Moxon advertised it not only in limp cloth (at 2s.), but also in sheets (1s. 6d.) for binding with the poem.

*The Lewis Carroll Handbook* (rev. Roger Lancelyn Green) 31.

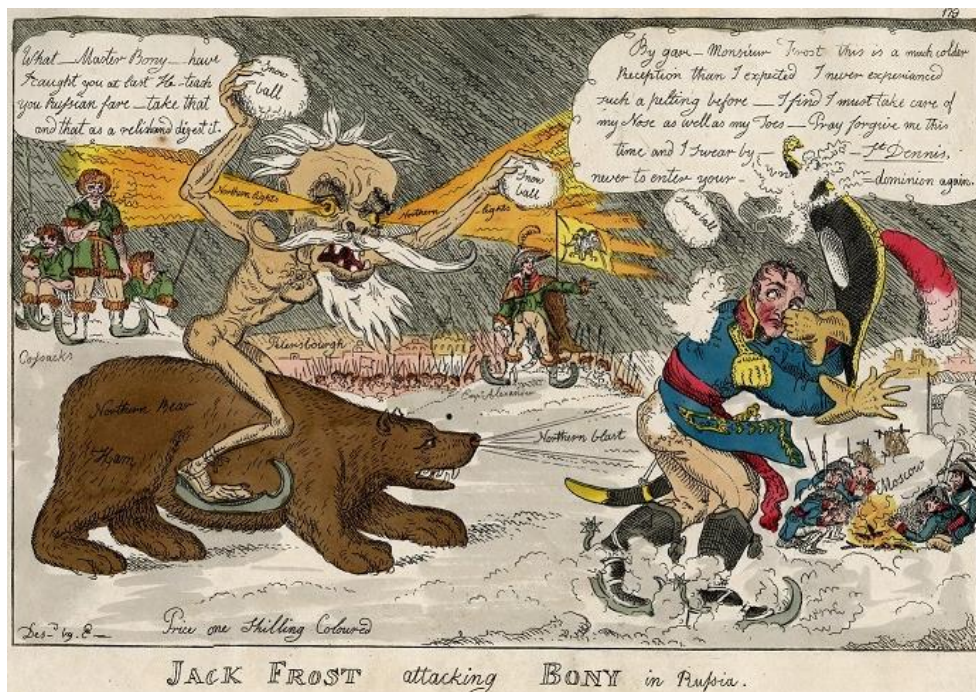
- 21 **DOYLE, Sir Arthur Conan.** ‘Dangerous Work’. *Diary of an Arctic Adventure*. Edited by Jon Lellenberg and Daniel Stashower. *London: Great Wall Printing Co. Ltd for the British Library, 2012.*

4to, pp. [8 (half-title, frontispiece on verso, title, imprint and limitation statement on verso, contents, acknowledgments, map, portrait)], 368; full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle’s notebooks, illustrations and maps in the text; cloth-backed boards reproducing covers of original notebooks, slipcase, fine. **£200**

First edition, no 51 of 150 copies, of Conan Doyle’s log, recording his experiences as a young ship’s surgeon aboard the Arctic whaler SS *Hope* on its voyage of 28 February to 11 August 1880, when he was still a medical student at Edinburgh but already a published author. The Arctic experiences remained with Doyle to the end of his life – indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as ‘Black Peter’ – and he would later recollect in his *Memories and Adventures* that, ‘I went on board the whaler a big, stragglng youth, I came off it a powerful, well-grown man’.

Doyle’s two-volume manuscript log is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: ‘The Glamour of the Arctic’, ‘Life on a Greenland Whaler’, ‘The Captain of the “Pole-Star”’ and ‘The Adventure of Black Peter’.

#### NAPOLEON IN RETREAT FROM MOSCOW



- 22 **[ELMES, William.]** ‘Jack Frost attacking Bony in Russia.’ [*London, Tegg, 1812.*]

Hand-coloured etching after Elmes; 265 x 400 mm, mounted.

**£600 + VAT in EU**

A caricature depicting Jack Frost, a wild-haired old man, the Northern Lights beaming from his eyes, wearing nothing but ice-skates and riding atop of the Northern Bear, pelting the retreating Napoleon with snow balls whilst exclaiming: ‘What – Master Bony – have I caught you at last Ile – teach you Russian fare – take that and that as a relish and digest it’. Napoleon replies: ‘By gar – Monsieur Frost this is a much colder reception than I expected I never experienced such a pelting before – I find I must take care of my nose as well as my toes ...’. In the background a group of French soldiers huddle around the burning city of Moscow whilst Tsar Alexander I with his troops at St Petersburg and the Cossacks look on, laughing derisively at Napoleon.

J. Ashton dates the caricature to November 1812 (*English Caricature and Satire on Napoleon*, II, 132), while the British Museum *Catalogue of Political and Personal Satires*, 11918, suggests a date of December 1812.

23 **FENTON, Roger.** *The Conway in the Stereoscope ... With Notes, descriptive and historical, by James Bridge Davidson, Esq., M.A. ... London, Lovell Reeve, 1860.*

8vo, pp. x, [2], 187, [1], 16 (ads), with 20 albumen-print stereo-views (c. 70 x 75 mm with arched heads) on card mounts, printed borders and captions, some slight fading but generally in good condition, with the original tissue guards; a very good copy in the original mauve pebbled bevelled cloth, blocked in gilt, spine a little faded, tape repairs to hinges, gilt edges; tipped-in printed slip advertising stereoviewers at front. **£1750**

First edition of Fenton’s last substantial stereographic work, with 20 albumen prints of views in North Wales along and around the Conwy and Llugwr rivers. Inspired by Bedford’s photographs of the same part of the world, Fenton had spent some time based in Betws-y-Coed in 1857.

At the end Reeve’s advertisement lists several other publications of stereographic photographs including Fenton’s own *Stonyhurst College and its Environs*. Reeve had published the first book with stereoscopic photographs in 1858, and experimented with the format himself.

Gernsheim 120.

24 **FITZGERALD, Edward, *translator*].** *Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia. Rendered into English Verse. Third Edition. London, Quaritch, 1872.*

8vo, pp. xxiv, 36, each page printed within a two-line decorative border; a very good copy apart from the inevitable slight foxing, in the publisher’s original Roxburghe-style half-binding (purple boards, morocco spine, lettered gilt); ownership signature of George Augustin Macmillan dated 1876. **£225**

Third edition, the first appearance of FitzGerald’s third version of the *Rubáiyát*, 101 quatrains, heavily revised, and published at 7s. 6d. Potter 137.



A COMPLETE SET OF THE POLITICAL WORKS  
IN ORIGINAL EDITIONS

- 25 **FLETCHER, Andrew, of Saltoun.** A Discourse of Government with relation to Militia's. *Edinburgh; 1698*. First Edinburgh edition (with added Scottish material not in the London edition), bound with five other works, all first editions (list available), Edinburgh, 1698-1704.

Six works in two volumes, small 8vo, very good copies apart from slight browning; contemporary sprinkled calf, gilt spines (surface of spines eroded), bookplate of John Rutherford of Edgerston and signature 'John Ruth'd' in each volume, a second bookplate roughly removed from pastedowns affecting the marbled endpapers. £2500

BOUND BY ALEXANDER MILNE OF FORRES FOR THE EARLS OF SEAFIELD

- 26 **FULLARTON, William.** A View of the English Interests in India; and an Account of the Military Operations in the Southern Parts of the Peninsula, during the Campaigns of 1782, 1783, and 1784. In Two Letters. *London and Edinburgh: T. Cadell and W. Creech, 1787*.

8vo, pp. [2 (half-title)], iv, [2 (advertisement)], 323, [1 (errata)]; one engraved folding battle plan; contemporary Scottish speckled sheep by Alexander Milne, Forres, spine gilt in compartments, morocco lettering-piece, edges marbled; extremities lightly rubbed and chipped, boards slightly bowed causing upper hinge to crack, nonetheless a very good copy. Armorial bookplate of the Earl of Seafield, Cullen House Library, Banffshire (probably the 5th Earl, succeeded 1811); some errata corrected by an early hand. £600

First edition. The soldier, diplomat, and politician Fullarton and his friend, Thomas Humberstone Mackenzie, raised regiments on their estates, and sailed to India, to assist in the war against Haidar Ali of Mysore. 'Fullarton landed at Madras, and in summer 1781 commenced diversionary operations to lure the enemy out of the Carnatic .... The following winter he suppressed the Kollars of Madura, and captured Karur and Dindigul. In May 1783 he assumed general command of forces in the southernmost part of the Carnatic, invading Mysore and taking Dharapuram, Palghat, and Coimbatore. Further feats of arms were forestalled by the peace patched up with Tipu, who had succeeded his father, Haidar.

Throughout the campaign Fullarton showed high abilities. James Mill ... praised him as the first British commander to look after his commissariat and organize intelligence. At the peace he returned home. In 1787 he published *A View of the English Interests in India* as a letter to Lord Mansfield, followed by a second letter to Lord Macartney containing an account of his campaigns. (*Oxford DNB*).

Goldsmiths' 13424; Kress B1225.

## PLUNKET AND MACLAINE

- 27 **GENUINE ACCOUNT (A)** of the Life and Actions of James Maclean, Highwayman, to the Time of his Trial and receiving Sentence at the Old Bailey. Containing his Robberies, Gallantry at publick Places, with other remarkable Transactions. Together with some Account of Plunket his Companion. *London, W. Falstaff, [1750].*

8vo in fours, pp. 33, [1]; paper flaw (unnecessarily restored) to top of B4; bound without the half-title in modern green calf, spine sunned; contemporary signature of Mary Wolryche to title. A very good copy. £1250

First edition, the scarcer of two contemporary pamphlet biographies of the ‘gentleman highwayman’ James Maclaine (1724-1750). The son of a Scottish Presbyterian minister, Maclaine, having squandered an early inheritance and his wife’s money, joined up with a down-at-luck apothecary, William Plunkett, to turn highwayman. The pair committed nearly twenty robberies in the next six months, masked and on horseback. Among their victims were Lord Eglington and Horace Walpole. Maclaine was finally apprehended in June 1750 – in his rooms were found, among other things, Lord Eglington’s coat and blunderbuss, two pistols and twenty purses. Taken to the Gatehouse, Maclaine became the talk of the town, ‘Numbers of Quality ... crouding in upon him daily’. He was tried at the Old Bailey in September (his ill-considered defence is presented here on pages 25-31), and executed soon after. His skeleton makes an appearance in Hogarth’s depiction of the Royal College of Physicians in *The Four Stages of Cruelty* (1751).

ESTC shows copies at the BL, NLS, Toronto, Yale, Huntington and Library of Congress only; OCLC adds New York Public Library and Ohio State.

## THE DEFINITIVE TEXT

- 28 [**GOLDSMITH, Oliver**]. *The Vicar of Wakefield: a Tale*. Supposed to be written by himself ... The second Edition. Vol. I. [-II]. *London, F. Newbery ... 1766.*

2 vols., 12mo, wanting the terminal blank in volume I and the preliminary blank in volume II, offset from the turn-ins on first and last leaves, otherwise a good copy in contemporary sprinkled calf, neatly rebacked; early ownership inscription of F. Mourgue in each volume, and nineteenth-century bookplate of George Frederick Lees. £850

Second edition, published two months after the first, printed by William Strahan in 1000 sets, and revised throughout by Goldsmith, with more than 450 new substantive readings, nearly all of them accepted by Arthur Friedman as authorial and admitted into the definitive Oxford text (*Collected Works*, 1966, volume IV). Although the next three editions also appeared in Goldsmith’s lifetime, Friedman is convinced that he did not revise any of them.

Roscoe A200 (3).

- 29 **GOS, François.** *Rambles in high Savoy ... With a preface by Geoffrey Winthrop Young, and an introduction by F. Regaut, President of the French Alpine Club ... Translated by Frank Kemp. London, Longmans, Green & Co., 1927.*

8vo, pp. 169, [6], with a frontispiece, a double-page coloured map, and numerous illustrations; light marginal browning; original cloth-backed boards.

£100

First edition in English. 'The illustrations by themselves might almost content us as a book. In Savoy there is a peculiar affinity between the character of the scenery and the character of the inhabitants, their buildings and customs. We cannot think of Savoy as only glacial peaks and passes, nor only as falling alps of summer flowers, nor yet only as romantic villages bright with festal costumes and musical voices. We think of it in single pictures which combine all the three simultaneously' (Preface). Included here are chapters on the Môle, the mountains of La Roche-sur-Foron, the Giffre valley and Mont Blanc. The French original appeared in 1926.

ACLC p. 132; Neate G37; Perret 2010.

THE FIRST MONOGRAPH ON HILL & ADAMSON,  
50 YEARS IN PUBLICATION,  
PRESENTED TO THE DIRECTOR OF THE NATIONAL GALLERIES OF SCOTLAND



- 30 **[HILL & ADAMSON.] ELLIOT, Andrew and Dr Andrew ELLIOT and Thomas ANNAN.** *Calotypes by D. O. Hill and R. Adamson Illustrating an Early Stage in the Development of Photography Selected from his Collection by Andrew Elliot. With a preface by John M. Gray, 'The Early History of Photography'. Edinburgh: Printed for Private Circulation, 1928*

Large 4to (14½ x 11 inches, 36.8 x 27.9 cm.), pp. [viii], 120, [2 blank] with 47 carbon-print photographs all but the one portrait of Hill from the original calotypes by Hill & Adamson, printed circa 1879–1881 by Thomas Annan, image sizes varying from 5¾ x 4⅜ inches (14.6 x 11.1 cm.) to 10½ x 7¼ inches (26.7 x 18.4 cm.), each with printed caption in margin, numbered 19 of 38 copies, ownership inscription of James L. Caw of Edinkerry, Lasswade in

pencil on front free endpaper, printed note personally addressed to Caw from Dr A Elliot dated May 1929 to front pastedown, full red cloth, gilt titling to spine (pp. 59-62 misnumbered as 51-54 but with text complete, 21 prints showing degrees of the 'craquelure' effect typical of the prints in this publication, some foxing to endpapers, small tear to front free endpaper, hinge cracked, spine and extremities a little bumped and faded); a good clean copy of a rare and important book which struggled slowly to publication. **£15,000**

The history of this landmark publication is summarised in the foreword by the son (Dr Elliot) of the collector (Andrew Elliot) who originally conceived the book and commissioned the printing of the plates and text in preparation for publication in the last quarter of the 19<sup>th</sup> century:

By reason of his life-long interest in the history and development of Photography, my father had been, for many years, an enthusiastic collector of the "Calotypes" produced about the middle of the last century, by D. O. Hill and Robert Adamson. The artistic qualities of these pictures appealed to him strongly, and from his collection he had chosen a series of portraits which he considered to be of special merit or of special interest, with a view of issuing them in book-form, together with appropriate letterpress. At the time of his death this volume was almost ready for publication.

Later, my brother, George H. Elliot, would have completed the work, but his long illness and subsequent death prevented him from carrying out his intention.

Enquiry showed that the edition printed in my father's life-time still existed in sheet-form, but that through lapse of time the condition of some of the printed matter had deteriorated. Sufficient material was available, however, to make the completion of a limited number of copies possible, and these are now issued in the hope that they may be of interest to those who were associated with my father in the preparation of the pages as well as to others who, like himself, have been attracted to the study of Photography in its early days.

The introductory essay provides a historical context for Hill & Adamson's work as well as a more detailed account of their range of subject matter and the characteristics of the calotype process. It concludes:

When we examine a fine copy of such of the Calotypes as the portraits of Professor Munro, of Etty, or of the Rev. Brewster Craig, we can well believe that this, which is one of the very earliest of photographic processes, possesses certain artistic qualities that have not been surpassed by all the refinements of recent methods.

The selection of sitters, each with informative biographical text, also includes Hill (by Thomas Annan, circa 1868), Adamson, Thomas Duncan RSA, the sculptors William Henning & Alexander Handyside Ritchie ARSA (*illustrated above*), Lady Ruthven (back view), the publisher John Murray, Lady Eastlake, David Roberts RA, Sir William Allan PRSA, and Sir Francis Grant PRA.

Sir James Lewis Caw (1864–1950) was a museum director, art historian and watercolour painter, who became curator of the Scottish National Portrait Gallery in 1895 and was appointed the first director of the National Galleries of Scotland and the SNPG in 1907. Originally from the west of Scotland he had studied engineering, science and art, attending evening classes at Glasgow School of Art and the Royal Scottish Academy School of Art and exhibiting at the Royal Scottish Academy between 1887 and 1922. He was elected a Fellow of the Society of Antiquaries of Scotland in 1896. ‘In his generation, Caw championed appreciation of Scottish art as an important expression of national identity. He was the first writer to document Scottish art in an intellectual and critical way and, above all, to celebrate it with pride rather than to apologize for it. His *Scottish Painting, 1620–1908* (1908) and his publications on Sir Henry Raeburn (1901, 1909), William McTaggart (1917), Sir James Guthrie (1932), Allan Ramsay (1937), and Sir David Y. Cameron (1949) each became standard works of reference.’ (*Oxford DNB*).

A full list of sitters is available on request.

### AN EVANGELICAL TOURIST

- 31 **HILL, Rowland.** *Journal of a Tour through the North of England and Parts of Scotland. With Remarks on the present State of the established Church of Scotland, and the different Secessions therefrom .... Also some Remarks on the Propriety of what is called lay and itinerant Preaching ... London, T. Gillet, sold at Surr[e]y Chapel; also by T. Chapman [and seven others in London, Edinburgh, and Glasgow]. 1799.*

8vo, pp. xii, 182, with the half-title but wanting the final leaf of advertisements; a very good copy in nineteenth-century straight-grain half morocco and marbled boards, neatly rebacked.

£325

First edition, an account of a Scottish tour conducted in July–September 1798 by the eccentric evangelical preacher Rowland Hill. There is another issue with the title *Journal through the North of England*, also 1799, and the following year Hill published *Extract of a Journal of a second Tour*.

Hill was preacher at Surrey Chapel, Blackfriars, London, with a congregation of 3000. Every year he went on preaching tours, describing himself as the ‘... curate of all the fields’. His *Journal* is a fascinating account of evangelism in practice. Though his first arrival in Scotland bodes ill (‘It happened to be at the time of the public fair, and a sad example it exhibited, on my first night’s lodging in Scotland’), he soon recovers, preaching at Leith (‘Plain language is the only profitable language for sinners like these’), Calton Hill, and to ‘Five thousand, I should suppose, at least’ in Glasgow. In the Highlands ‘the scenery is remarkably romantic and bold’. St. Andrews, however, is ‘mean and depopulated’ and he fears persecution by the Kirk.

## MADEIRA, IN VERSE

- 32 **HUGHES, Terence McMahon.** The ocean flower; a poem. Preceded by an historical and descriptive account of the island of Madeira, a summary of the discoveries and chivalrous history of Portugal and an essay on Portuguese literature. *London, Longmans, 1845.*

12mo, pp. iv, 309, [1], 32 (advertisements), with an engraved title-vignette; repaired marginal tear in one leaf (pp. 87–88); original green cloth; slightly rubbed, spine a little dulled, inner hinges cracked. **£375**

First edition of this scarce poem on Madeira in ten cantos. Hughes (1812–1849) was born in Newry, County Down and was a foreign correspondent for *The Morning Chronicle*.

## WITH 29 WOODBURYTYPES



- 33 **JEFFREY, John, and Charles HOWIE.** [YOUNG, Andrew, *photographer*]. The Trees and Shrubs of Fife and Kinross ... [Leith,] Printed for private Circulation by Reid & Son ... 1879.

Large folio, 17 x 13½ inches (43.2 x 34.3 cm), pp. viii, 92; with 29 woodburytype prints after photographs by Andrew Young, each approximately 9¼ x 7½ inches (23.5 x 19 cm), mounted on thick card with printed captions beneath, a few small edge tears (repaired), deleted annotation inside front cover; contemporary half green morocco and pebble-grained cloth, covers block and lettered gilt, all edges gilt, spine and corners slightly rubbed. **£3200**

First and only edition, scarce, of this survey of arboriculture in Fife and Kinross, gathered 1875–78. The authors provide details of all places visited, with dates and proprietors' names.

Each specimen is listed by its Latin name, the country or region of origin, and a brief description of growing conditions and historical references. Most entries are supplemented with the locations, condition and measurements of all examples found in Fife and Kinross, and 29 are illustrated with large woodburytype plates.

The fine tree-study photographs were by the local photographer Andrew Young (1854–1925), who had purchased a studio in Burntisland at the age of 16; he was also a talented painter, studying nights at Edinburgh School of Art and for a period under Bougereau in Paris. He was particularly noted for the quality of his landscape images. The plates were printed from his negatives by Lock & Whitfield of London using the Woodburytype process, and show exquisite detail. The claimed permanency of this process, in comparison with that of the more common albumen prints of the period, is evident in their clarity and tonal range today.

34 **JESSOP, Thomas Edmund.** Manuscript notes for a courses of lectures given at Hull University. [*N. p., n. d., probably 1940s*].

Manuscript on paper, 4to, a notebook of *c.* 100 leaves in Jessop's minute but legible hand, blue and black ink; with interlinear and marginal corrections and additions, and numerous manuscript notes, cuttings, bookmarks, and a few letters loosely inserted; well-preserved in contemporary cloth-backed boards, upper board lettered 'University College of Hull' in gilt, printed paper label 'Lecture Note Book' with hand-lettered inscription 'British Philosophy'; upper joint partly split. **£1750**

Unpublished substantial mini-archive gathering manuscript lecture notes on British philosophy by T. E. Jessop (1896–1980), the eminent scholar and bibliographer of Berkeley, Hume and the Scottish Enlightenment. There are lecture notes concerning Bacon (ff. 11-31), Hobbes (ff. 35-62), and Locke (ff. 65-98).

Born in Huddersfield and educated at the University of Leeds then Oriel College, Oxford, Jessop taught as an assistant lecturer at the University of Glasgow from 1925 to 1928. He 'became the first member of the Philosophy Department at the University of Hull, serving as ... Ferens Professor of Philosophy from 1928 to 1960 .... [He] is best known for his bibliographical and editorial contributions to the study of George Berkeley' (*Dictionary of Twentieth-Century British Philosophers*). Jessop's other lasting bibliographical achievement, *A bibliography of David Hume and of Scottish philosophy from Francis Hutcheson to Lord Balfour* (A. Brown, 1938), has been a fundamental academic tool since its publication.

The main corpus of Jessop's papers is preserved at the University of Hull.

A CONSPECTUS IN PORTRAITURE OF ENLIGHTENMENT EDINBURGH,  
INCLUDING RARE LIKENESSES OF ADAM SMITH

- 35 **KAY, John, artist** [and James **PATERSON** and [?]James Thomson **CALENDER**].  
A Series of original portraits and caricature etchings, by the late John Kay ... with  
biographical sketches and illustrative anecdotes. [Edited by James **MAIDMENT**.]  
*Edinburgh, Hugh Paton, 1837-1838.*

Two volumes, 4to in twos, pp. vol. I: iv, 430, iv, ix, [1] blank; vol. II: [2], ii, 472, iv, iv, xi,  
[1] blank, [v]-xix, [1] blank; 357 engraved and aquatint plates, one folding, comprising two  
series numbered I-CLXX and I-CLIX, an appendix series numbered 1-27, and an  
unnumbered rebus letter to Sir Lawrence Dundas; some variable, generally light, spotting and  
offsetting, first and last leaves a little foxed, small marginal tear to 5Q1 in volume I, two  
plates with skilful repairs, a few trimmed, but nonetheless a fine set, in contemporary red half  
crushed morocco gilt by Tout, gilt fillets on sides, spines gilt in compartments, lettered direct,  
marbled endpapers, all edges gilt; extremities lightly rubbed. From the library of the  
fastidious collector Thomas Gaisford (1779-1855), Dean of Christ Church. **£2500**

First edition. The artist John Kay (1742-1826) was born in Edinburgh and apprenticed to a  
barber until a generous patron enabled him to dedicate himself to portraiture, selling  
engravings from his shop and drawing almost every notable Scotsman of his time, with the  
exception of Burns. His portraits deftly summed up the characters of those living in a very  
prosperous Georgian Edinburgh in its Enlightenment heyday.

As F. D. Klingender comments, Edinburgh's 'extraordinary society is illuminated by one  
source which no one should neglect – the delightful *Original Portraits* by John Kay .... Kay  
stalked his quarries in the streets, in the lecture room, at their desks, and in their favourite  
haunts, the countless social, literary, and scientific clubs. Kay loved them for their foibles, no  
less than for their attainments: the professors fighting over the elephant's skeleton at the gate  
of Robert Adam's new college building; Lord Justice Eldon reading the Riot Act to his  
rebellious cats; Hutton and Black accidentally renting a room for a learned society in a house  
of ill-fame' (*Art and the Industrial Revolution*, 1968).

Particularly important are Kay's etchings of Adam Smith, which are 'the only authentic  
likenesses that exist of the great economist' apart from Tassie's medallions (*Oxford DNB*).  
Amongst the other celebrated Scottish figures of the period depicted are Joseph Black, James  
Bruce of Kinnaird, James Hutton, Lord Kames, William Robertson, Sir Walter Scott, and  
Alexander Fraser Tytler.

Although Kay had planned to publish a collection of these portraits himself, and, it is  
believed, some accompanying memoirs of the subjects had been prepared by James Thomson  
Callender, the book remained unrealised at the artist's death in 1826. The engravings were  
then published in this edition by Hugh Paton, who issued them in monthly parts, each with  
ten plates and accompanying letterpress written by James Paterson (possibly incorporating  
some of Callender's text), and edited by the antiquary, collector, and author James Maidment.



## LOOKING BACKWARDS

- 36 **[KENNETT, White].** The Wisdom of looking Backward, to judge the better of one Side and t'Other by the Speeches, Writings, Actions, and other Matters of Fact on both Sides, for the four Years last past. *London, J. Roberts, 1715.*

8vo, pp. [4], iv, 383, [9], with a half-title; printed in two columns, signature B slightly browned, but a fine copy in contemporary panelled calf, spine gilt, red morocco label; the Macclesfield copy, with bookplate and blindstamps. **£450**

First edition, an intriguing retrospective of political (and religious) infighting, anatomizing the pamphlet controversies of the last years of Queen Anne's reign. The work is printed in two columns, 'One Side', 'And t'Other', and includes numerous extracts from printed works, as well as private letters, gossip and newspaper columns; despite the apparently even-handed format, the reader is invited to conclude that 'the One Side [the Tories] ... were Agents or Tools in supplanting a good Ministry, abusing a good Queen, and inflaming a rash Clergy', while 't'Other' side, the Whigs, were 'for the most Part, a good old Sort of Sober Sensible Men, who were all along for the Honour of the Monarchy, the Peace of the Church, and the true Interest of their Country'.

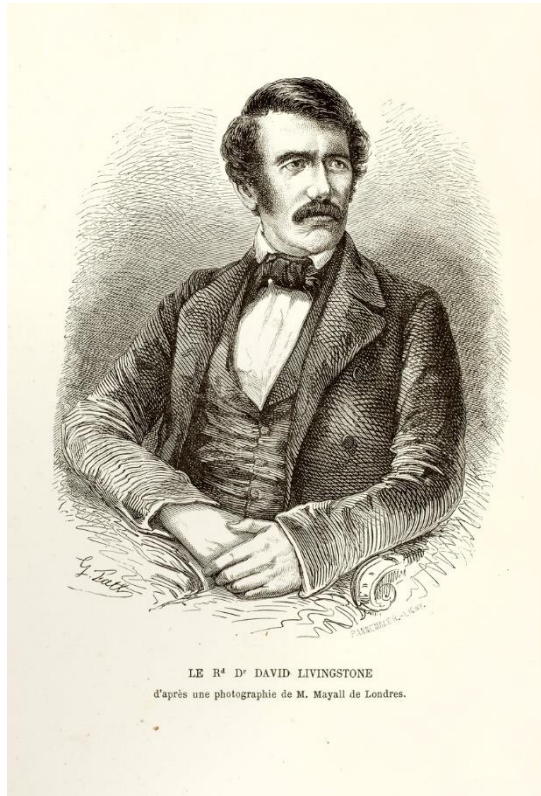
Swift makes several appearances, with mention of his *Miscellanies* (1711), and extracts from *A Proposal for correcting, improving, and ascertaining the English Tongue* (1712).

- 37 **[LE BLOND, Elizabeth Alice Frances.]** My home in the Alps. By Mrs Main. *London, Sampson Low, Marston & Co., 1892.*

8vo, pp. vi, [ii], 131; original grey cloth; covers a little bowed, spine slightly soiled. **£150**

First edition, a collection of miscellaneous pieces about guides and alpine life that first appeared in the *St Moritz Post* (Neate). 'The idea of publishing these trifling papers came to me through the necessity of replying to many questions ..., for, living as I do in Switzerland, I naturally am supposed to be more familiar with the peculiarities of the country and people than is the ordinary tourist. It thus seems to me that a small book, dealing with some of the various objects of interest usually met with during a summer's tour in Switzerland, might find a corner in a traveller's portmanteau' (Preface).

ACLC p. 187; NLS m532; Neate L25; Perret 2587; Robinson, *Wayward women* p. 20.



- 38 **LIVINGSTONE, David.** *Explorations dans l'intérieur de l'Afrique Australe et voyages a travers le continent de Saint-Paul de Loanda a l'embouchure du Zambese de 1840 a 1856. Paris, Hachette, 1859.*

8vo, pp. iv, 759, [1]; with an engraved frontispiece, 2 folding plates, 23 plates, and 2 folding maps; a crisp, clean copy in contemporary blue morocco-backed cloth, boards embossed, upper board with monogram, spine gilt-tooled in compartments, all edges gilt; slightly worn; a French inscription, dated 1 January 1861, to the front fly leaf. **£250**

First appearance in French of Livingstone's *Missionary travels and researches in Southern Africa* (1857), describing his early years in the region and the first of his three great expeditions across the continent, abundantly illustrated. Livingstone's work, though owing something to the accounts of his predecessors, is both the gripping account of a remarkable explorer, and remarkable in itself for the breadth and depth of the great man's interests.

#### PREFACE BY DR. JOHNSON

- 39 **MACBEAN, Alexander.** *A Dictionary of ancient Geography, explaining the local Appellations in sacred, Grecian, and Roman History; exhibiting the Extent of Kingdoms, and Situations of Cities, &c. And illustrating the Allusions and Epithets in the Greek and Roman Poets. The Whole established by proper Authorities, and designed for the Use of Schools ... London, G. Robinson and T. Cadell, 1773.*

8vo, pp. iv, [628], printed in double columns; a very good copy in contemporary speckled calf, some surface wear, upper joint and extremities of spine neatly restored; from the library of the Earls of Granard, with contemporary ink signature on the title and engraved armorial bookplate. **£1750**

First edition. Alexander Macbean was one Dr. Johnson's *Dictionary* scribes. To Mrs. Thrale's inquiry concerning him Johnson replied: 'Madam, he is a Scotchman; he is man of great learning ... he knows many languages ... I advised him to write a geographical dictionary; but I have lost all hopes ... since I found he gave as much labour to Capua as to Rome' (Hazen). Johnson expresses rather more admiration for the book in the Preface that he wrote for the author: 'We have hitherto had very little assistance in ancient Geography .... A work like this has long been wanted: I would willingly flatter myself that the want is now supplied ...'

Alston XI, 118; O'Neill M-1; Fleeman 73.6MD; Courtney & Nichol Smith, p. 116; Hazen, *Prefaces & Dedications*, pp. 132-6.

### THE 'ARCADIA OF SCOTLAND' IN EARLY PHOTOGRAPHS

- 40 **M'Ghie, J. [John (?) or Jean]**. Photographs of Tweeddale Scenery. With interesting letterpress descriptions. A series of large photographs of the most interesting places on the Tweed between Rachan House and Kelso. *Edinburgh: William Ritchie, [n.d. late 1860s-early 1870s]*.

Oblong 4to, 10 $\frac{1}{8}$  x 14 inches (27 x 37 cm.), comprising letterpress title with small albumen-print photographic vignette, printed one-page introduction, and 24 mounted albumen prints, 20 mounted one-per-page, each around 6 $\frac{1}{2}$  x 8 $\frac{3}{4}$  inches (17.1 x 22.2 cm.), four mounted two-per-page, each around 4 $\frac{1}{8}$  x 6 $\frac{3}{4}$  inches (10.5 x 17.1 cm.), tissue guards, facing pages with letterpress descriptive text (minor damages to a few negatives before printing and some even fading to a few prints, but mostly retaining their detail); original green pebble cloth, ruled gilt borders and titling to upper cover, a.e.g., (minor rubbing at corners and small tears to cloth at head of spine, otherwise a very good copy). **£2600**

A rare and rather mysterious volume, the introduction notes the 'intense interest [that] will for ever attach itself to the locality, on account of its being the scene of many of the incidents related in the writings of Sir Walter Scott...' It adds that 'the author of this Volume comes before the public solely as a Photographic Artist.' Gernsheim's *Incunabula* suggests a date of 1864 while COPAC lists only two copies and gives a date of 1880. A companion volume, *Photographs of Lanarkshire Scenery*, also with photographs credited to J. M'Ghie was published by William Ritchie in 1867 (only one copy in COPAC).

According to her obituary in the *British Journal of Photography* (27 October, 1911) Jean M'Ghie (*née* Warneuke) was born in 1820 and was 'one of the first few of those early workers who resolved to make photography a profession .... After much experimental work, in which she had to make her own apparatus, etc., she started business in her native town of Hamilton. After a few years there she and her husband [John] went to Edinburgh, where they built a studio in Lothian Road in the year 1854. Here they carried on a successful business for a number of years, when she returned to Hamilton, where she was established till she retired from the business in 1872 .... Amongst the many tokens of respect sent to her funeral were wreaths from the Royal Photographic Society, the Edinburgh Photographic Society, and the Editor of the *British Journal of Photography*.'

Aside from the title-page vignette photograph, which is captioned *Nidpath*, the photographs correspond to accompanying texts, namely:

*Rachan House, Drummelzier Castle, Dalwick, Stobo Castle, Spittlehaugh, Nidpath Castle, Peebles (two prints), The Black Dwarf's Cottage, Innerleithen, Traquair House (two prints), The Glen, Abbotsford, Melrose Abbey, Dryburgh Abbey, Newark Castle, Jedburgh Abbey, Floors Castle, Roxburgh Castle, Springwood Park, Kelso Abbey, Kelso.*

#### A PHOTOGRAPHIC SOUVENIR OF FRANCO-IRISH RELATIONS IN 1870



- 41 **MARES, Frederick H., *photographer***. Photographs of Dublin with Descriptive Letterpress [*cover title*: Photographs of Irish Scenery. Dublin]. *Glasgow, Andrew Duthie; London, Simpkin, Marshall; Dublin, W. H. Smith, [1867]*.

8vo, pp. [ii (blank)], [60], [4 (advertisements)], [2 (blank)], with 12 albumen print photographs, mounted one per leaf, each approx. 3<sup>7</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>4</sub> inches (9.8 x 8.3 cm.), two photographs coming loose at foot, one with tear in sky (repaired); printed on rectos only; a few areas of light foxing, not affecting images, otherwise clean; in the original green publisher's cloth, with border and lettering in gilt to upper cover, bevelled boards, edges gilt; crease to back free endpaper, yellow binder's label of *Hunter, Edinburgh*. Presentation inscription in ink on first recto, 'À Monsieur Le Comte de Flavigny avec les compliments respectueux de Auguste E. Lesage. Dublin 20 Août 1871'. **£1250**

First edition. Frederick Holland Mares was one of the handful of professional Irish photographers whose work was included in the Dublin International Exhibition of 1865. He worked with the Glasgow publisher, Duthie, on a series of at least five volumes of Irish scenery, all published in 1867-8. *Photographs of Dublin* illustrates the high quality of his output, albeit in a modest format. It includes views of *Sackville Street; Trinity College; The Bank of Ireland; The Four Courts; The Custom House* (illustrated above); *St Patrick's*

*Cathedral (exterior); St. Patrick's Cathedral (interior); The Chapel Royal; The Viceregal Lodge; The Winter Garden Palace; Kingstown; and Kingstown Harbour.*

The advertisements list other photographically illustrated books on both Scotland and Ireland published by Andrew Duthie, including prices and physical descriptions, with a note that the views can be purchased separately.

This copy was inscribed from the Hon. Secretary of the Irish Committee for the Relief of the Sick and Wounded of the French Army and Navy to the President of the Société de Secours aux Blessés Militaires (now the Croix-Rouge française) who was visiting Dublin to thank the Irish for the 250 volunteer medics and ambulance drivers who served alongside the French in the Franco-Prussian War. A. E. Lesage is recorded by 1879 as a 'Photographer, Printseller, and Publisher' of 40 Sackville Street, Dublin, the former address of the printseller Adolphe Lesage.

See Chandler & Walsh, *Through the brass lidded eye/Photography in Ireland, 1839-1900*, and *Imagining Paradise: The Richard and Ronay Menschel Library at George Eastman House, Rochester*, p. 78 (describing a copy in a different binding). Gernsheim 373 records a book entitled *Dublin and Kingstown*, which could be another issue of this book, but we have not been able to trace a copy to compare the contents.

#### JACOBITE VERSIFIER

- 42 [MESTON, William]. The notted [*sic*] History of Mother Grim, commonly called Goody Grim's witty Tales, very curious for a winter Evening. [*Newcastle upon Tyne?*], Printed this present Year. [1780?]

12mo., pp. 24; woodcut vignette of a house on the title-page; a very good copy, disbound.

Chapbook in verse, very rare, the place and date suggested by ESTC.

£475

William Meston (1680-1745), burlesque poet and professor of philosophy at Marischal College, Aberdeen, wrote these verses to amuse his fellow Jacobites while in hiding after the rebellion of 1715. They were published in 'London' [*i.e.* Edinburgh] in 1737, with five others similar, as *Old Mother Grim's Tales, found in an old Manuscript, dated 1527*, and reprinted in Meston's *Poetical Works*, 1767.

The first of Mother Grim's tales is a Grecian tale, the second a Roman tale of Tarquin and Tullia, the third a fable of the lion and the beasts, the fourth a tale of the judgement of Solomon when two mothers claim one child, and the fifth is 'The Cobbler', an Irish tale. Mother Grim 'now is at her rest' and the persons in her tales 'are dead and gone / But what has been may still be done, / There's nothing new beneath the sun.'

ESTC lists two copies, British Library and National Library of Scotland.

## A PROFESSIONAL GARDENER IN SCOTLAND

- 43 **MILLS, William, *gardener***. Manuscript journal recording daily work in a series of Scottish gardens. [*Scotland*], 1898-1907.

4to, pp. [108]; written on lined paper mainly in a single hand in brown or black ink, with a short addition in another hand to the last few leaves, each page marked with dates, a few leaves filled with figures; internally in a very good state of conservation, completely legible, in contemporary cloth, part of the spine perished and joints cracked. **£1700**

### **A unique witness to professional gardening practices in turn-of-the-century Scotland.**

This diary, carefully compiled daily by William Mills, who looked after a number of notable estates, records the chronology of the gardener's employment on the front endleaves: Elliston St. Boswell's (1894-7); Fotheringham, Forfar (1897-99, where the diary begins); Saltoun Hall, East Lothian (1899-1902), Tynninghame (1904-5, this garden now listed as 'outstanding' in the *Inventory of gardens and designed landscapes in Scotland*), and Ayton Castle, Borders (1902-3 and 1905-8, also a celebrated historical estate with notable architectural features).

Mills lists minutely the what he does each day, from industrious days packed with page-long records of 'potted doz. Geraniums', 'cleaning the beds of carnations', 'put Violets into frame that are past flowering (Princess of Wales)', 'fumigation' and 'syringing vines', to despondent, brief and tell-tale remarks on occasions: '6 April, Dull, rained the most of the day'. A remarkable survival.

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

- 44 **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.

## BECKFORD'S COPY

- 45 **MOYSIE, David.** *Memoirs of the Affairs of Scotland; containing an impartial Account of the most remarkable Transactions in that Kingdom, from K. James VI. his taking up the Government in 1577, till his Accession to the Crown of England in 1603. Together with a Discourse of the Conspiracy of the Earl of Gowry. By David Moyses [sic] ... Now first published from an original Manuscript. Edinburgh, Wal. Ruddiman junior, 1755.*

12mo in sixes, pp. [2], 320, [14, index], dedication and preface reversed by the binder; a fresh copy, bound for Beckford in russia, gilt ruled border and turn-ins, gilt edges, front joint neatly restored; two characteristic pencilled notes (6 lines) by Beckford on a front endpaper; lot 2682 in the Hamilton Palace sale; bookplates of the Scottish lawyer Sir Thomas Dawson Brodie and the Beckford collector Henry J. B. Clements. **£1250**

First edition, published by Ruddiman from the manuscript in the Advocates' Library. The chronicler David Moysie (*fl.* 1577-1614) was for thirty-seven years in the service of James VI and I, to whom this memoir is dedicated. As 'an eye-witness to many of the incidents falling out in your majesty's reign', he kept the notes which are collected here 'lest the same should be buried with me, now at the point of death'. Ruddiman remarks on the author's 'strict regard to truth' and his 'opportunity of knowing many particulars ... which throw light upon the history of the times'. The last 55 pages comprise Moysie's transcript of the official account of the Gowrie conspiracy; this was published in London at the time, but the language was somewhat altered there, according to Ruddiman, 'to adapt it to the English reader'.

The manuscript notes are in Beckford's usual style – an acerbic paraphrase of one passage, a summary of another. Beckford normally wrote his notes on separate leaves of paper, afterwards bound in; here the leaf is headed (in another hand) 'Moyses Affairs Scotland 1755' to guide the binder.

## UNRECORDED ANAGRAMS

- 46 [**POPP, Johann Philipp.**] *Anagramma ex divo Ambrosio et Augusto hymno Te Deum laudamus etc. et divis in Othomannicam furtiva diu splendentem luce, sed Deo dante, jam jam decrescentem lunam, sub quinque vocalibus A. E. I. O. V. confoederatis Augustissimis, electissimis, invictissimis, optatissimis, victoribus, videlicet Austriae, Emmanuelli, Joanni, Odescalco, Venetis. Devotissime decantatum. Prague, Georg Labaun, [1686].*

4to, ff. [6], text in Latin and German; woodcut head- and tail-pieces; modern wrappers. **£900**

An apparently unrecorded pamphlet comprising a series of Latin anagrams and numerological exercises inspired by the victories against the Turks in the 1680s.

In an anagrammatical tour-de-force, the text of the *Te Deum laudamus* is transformed into an anti-Turkish Latin poem. The author's name appears on f. [4]r. Verses in German in the second part of the pamphlet amplify the Latin anagram. Other anagrams include the

transmutation of five names beginning with A, E, I, O and V, 'Austria, Emmanuel, Ioannes, Odescalculus [*i.e.* Pope Innocent XI, Benedetto Odescalchi], and Veneti', which results in 'Sane unione animi, electa vasa, Turcos delemus'. 'Innocentius Papa Undecimus' becomes 'Pannonia suscipe unctum Dei'. Three chronograms at the end of the Latin section yield the presumed date of publication, 1686. Not found in VD17 or any other database consulted.

47 **REITLINGER, Gerald.** *A tower of skulls, a journey through Persia and Turkish Armenia.* London, Duckworth, 1932.

8vo, pp. 336; with frontispiece, fold-out map, and numerous photographs; a very good copy in the publisher's grey cloth, title in black to the spine; edges lightly worn, upper joint slightly rubbed, and two small dampstains to the upper board. **£90**

First edition. An art historian, Reitlinger sets out to write a 'picture book', in his words, rather than a history, and he succeeds admirably. Sharp, and occasionally simply snippy, he turns his gaze to Persia and Armenia with gusto, whether he writes of the bordellos of Isfahan or the absence of minarets in Shiraz. With an abundance of photographs, this is indeed a picturesque account of the author's Persian travels.

Reitlinger served in the Royal Artillery during the Second World War, and wrote an important account of the Nazi persecution of the Jews, *The Final Solution*, in 1953, going on to publish a sequence of seminal works collectively known as *The Economics of Taste*.



48 **RETTIE, Robert Gibson.** Thomas Carlyle with his brother Dr John Carlyle and niece Mary Aitken. [1878, probably printed 1880s]

Cabinet portrait photograph, 3<sup>7</sup>/<sub>8</sub>x 5<sup>5</sup>/<sub>8</sub> inches (9.8 x 14.3 cm.), the image masked to oval, photographer's printed credit to mount, small loss to corner of mount. **£850 + VAT in EU**



The essayist and historian Thomas Carlyle (1795–1881) sat for portraits by G. F. Watts and Julia Margaret Cameron among others. He had a distinctive physical presence from a young age; by the time he attended Edinburgh University in November 1809 he was a thin adolescent already almost 6 feet tall. He was much photographed by professional London studios for popular carte-de-visite photographs, but this late family group takes an unusual and considerably less formal approach. He is seen here in his old age, still stylish, in his trademark long heavy coat and wide-brimmed hat, his elegant bony hand grasping a clay pipe.

His brother, the physician and translator of Dante John Aitken Carlyle, was known in the family as Jack, or as Lord Moon because of the shape of his face (*Oxford DNB*), which is clearly still chubbier than that of his brother's in later years. Thomas's niece, Mary Aitken, spent over ten years looking after her uncle after the death of his wife, Jane.

Thomas spent the summer of 1878 in Scotland and John died in 1879, so it seems likely this portrait was made during that visit.

Robert Gibson Rettie took over the studio of John Patrick, at Wemyssfield, Kirkcaldy (the address on the mount), in 1884 and remained active as a portrait photographer until his death in 1925.

‘THERE IS NO BRUTE BEAST SO HURTFULL TO MAN,  
AS ONE MAN IS TO ANOTHER’

49 **RICHARDSON, Charles.** A Sermon against Oppression and fraudulent Dealing: preached at Paules Crosse, the eleventh of December ... London, Purslowe, 1615.

Small 4to, pp. [8], 38, [2], with the initial and terminal blanks, woodcut initials and headpieces; small holes to title-page (not touching text), final text-leaf (affecting three words on the recto and five on the verso), and the blanks, else a good copy in recent half sheep and marbled boards. £850

First and only edition of a radical sermon, dedicated to Sir Julius Caesar, Master of the Rolls, by the preacher of St. Katharine by the Tower, a royal peculiar demolished in 1825.

Rich and powerful men ‘are greater plagues and calamities to the places where they dwell, then an *inundation* or a *fire* ... the more they increase, the more they oppresse, and make ruines of the oppressed’. ‘This sinne is chiefly committed by cruell *Landlords* ... by inclosing the Commons ... racking their rents, & ... making their Leases voide at their pleasure ...’; while the oppressed tenant ‘that riseth early, and goeth late to bed, doth eat the bread of carefulness, and sitteth with many an hungry meale, his poore children crying for food, all to bring a full diet to his Landlords Table’. As for fraudulent dealing, merchants are the worst offenders, ‘so full of deceitfull trickes, that many Chapmen are little better then *theeves and robbers*’. They use false weights and measures, stock bad wares, and ‘doe of purpose darken their shoppes, that the buyer cannot see what hee buyeth, but must *grope at noone day, as if it were twilight*’. STC 21017. Not in Goldsmiths’ or Kress.

EDITED AND REVISED BY JAMES BEATTIE

- 50 **RIDDOCH, James.** Sermons, on several Subjects and Occasions ... In two Volumes ... *Aberdeen, Printed for the Author's Widow, 1782.*

2 vols., pp. viii, 379, [1]; viii, 377, [1]; some light offsetting from the turn-ins, contemporary ownership inscription of Margaret Farquharson (of Invercauld) to verso of titles with show-through; but withal a fine copy in contemporary polished calf, morocco spine labels. **£850**

First edition. After Riddoch's death in 1779, his old friend James Beattie, professor of moral philosophy at Marischal College in Aberdeen from 1760, promised his poverty-stricken widow that he would edit his sermons for publication. By April the following year, though, he was writing to William Forbes: 'Never did I engage in a more troublesome business. There is not a sentence, there is hardly a line, that does not need correction ... yet, to do my old friend justice, I must confess, that the sermons have, in many places, great energy, and even eloquence, and abound in shrewd remarks, and striking sentiments.'

The two volumes finally appeared, without acknowledgment of Beattie's involvement, in 1782, and are unaccountably rare. ESTC shows three copies only: National Library of Scotland, and Aberdeen (2 copies).

- 51 **ROBERTSON, John.** Six years on the road: or, reminiscences of colonial life, scenes, & incidents. [*Cape Town*], *Published for the author, 1856.*

12mo, pp. [iv], iii, [iii], 96, errata slip; contemporary mauve cloth, morocco label on upper cover; slightly soiled, spine faded; the Hosken copy, with bookplate. **£550**

First edition. 'A curious little collection of essays, written in Cape Town about the middle of the nineteenth century, and mainly illustrative of that town and its suburbs at that period. One of the chapters deals with the state of the Cape Town Library, drawing attention to the lack of a proper catalogue, and criticising the selection of new books acquired from time to time' (Mendelssohn). Other essays are entitled 'The pace of the Cape colonist', 'A trip to Simon's Town', 'Reading for the million – an hour in an omnibus', 'The physiognomy of dress' and 'Brookomania'.

Hosken p. 170; Mendelssohn II p. 234; Theal p. 254. COPAC records two copies (Cambridge, British Library). Not found in NUC or OCLC.

- 52 **[ROYAL BANK OF SCOTLAND].** Copy of a Signature for a new Bank. [*Edinburgh? 1727?*].

4to, pp. 35 [1], with caption title; woodcut headpiece; inner portion of the lower margin in the last three leaves torn off (far from text), some light foxing last, leaf soiled but a good copy, uncut, disbound, once part of a tract volume as evidenced by the early ink number 4 on the first leaf. **£400**

First and only edition, scarce, of the charter instituting the Royal Bank of Scotland. The RBS was founded in 1727 in direct competition with the Bank of Scotland, founded 32 years earlier and suspected of Jacobite sympathies. Archibald Campbell, Lord Ilay, was appointed its first governor. A few months later, the RBS introduced for the first time the overdraft, a financial invention without precedents. Fierce competition between the two Scottish banks hung over their financial dealings until 1751.

Hanson, 3753; Goldsmiths', 6555. ESTC finds 4 copies in the UK (BL, Glasgow, NLS, Senate House) and 4 in America (NYPL, Northwestern, Lilly, and Illinois).

#### WITH A POEM BY WALLER

- 53 [SCHOTT, Franz]. Italy, in its original Glory, Ruine and Revival, being an exact Survey of the whole Geography, and History of that famous County; with the adjacent Islands of Sicily, Malta, &c. And whatever is remarkable in Rome (the Mistress of the World) and all those Towns and Territories, mentioned in anient and modern Authors. Translated out of the Originals, for general Satisfaction. By Edmund Warcup, Esquire. *London, S. Griffin, 1660.*

Folio, pp. [8], 327, [9], with an additional engraved title-page (facing the title) and two double-page plates of aerial city plans and architectural views; old ink splashes to pp. 31 and 154-5, else a very good, crisp copy in contemporary blind-ruled calf, foot of spine defective.

£1350

First edition, a translation of Schott's *Itinerario d'Italia* (first published 1600) by the magistrate Edmund Warcup. For the most part a faithful translation, it was the most important work in English on Italy between Raymond's *Itinerary* (1648) and Lassell's *Voyage of Italy* (1670). One original addition is a poem by Edmund Waller on the anatomist Joannes Vesling at Padua (p. '33', *i.e.* 36), whose anatomy lectures were renowned throughout Europe.

Schott (Franciscus Schottus, Francesco Scoto) of Antwerp, wrote his *Itinerario* as a guide for pilgrims in the jubilee year of 1600 and it became one of the most successful guidebooks of the day, with numerous editions and translations into Latin, French and English. The translator Edmund Warcup was also a traveller. 'A nephew of Speaker Lenthall, he went to Italy as a young man, he was secretary to the Parliamentary commissioners with Charles I on the Isle of Wight in the autumn of 1648 and, later on, well known as a Middlesex J. P.' (John Stoye, *English Travellers Abroad 1604-1667*).

Wing S 891.

## BETTER TOGETHER IN 1707

- 54 **[SCOTLAND. ACT OF UNION.]** A coherent tract volume of ten pamphlets, for and against the Union, published in 1705-6.

Small 4to, in excellent condition apart from a scattering of small wormholes in the last three pamphlets, not really affecting text; attractive contemporary panelled calf labelled 'UNION PAMPH', spine slightly rubbed. **£3750**

The months leading up to the Act of Union in January 1707 were a time of heated debate in Scotland. Politicians, writers, the landed gentry, churchmen, and others joined in making their opinions known in tracts and speeches. To pressures from an England anxious to ensure a Protestant succession were added economic pressures from the failure of the Darien project, the promised access for Scottish trade to England's commercial empire, and the promise of greater security. Daniel Defoe was one of the agents sent to Scotland to promote the advantages of Union. On the other side there was much talk of Scotland's ancient traditions, fears for the preservation of Scottish Presbyterian church government, and worries about increased taxes and customs duties.

It became increasingly apparent, however, that Scotland, virtually bankrupt from the Darien disaster, did not have any real choice. The Act ratifying the Treaty of Union was passed on 16 January 1707 by 110 votes to 69, and the independent Scottish Parliament sat for the last time on 25 March.

*A full list of the pamphlets is available on request.*

- 55 **[SCOTT, Sir Walter].** Waverley; or, 'Tis sixty Years since. In three Volumes ... Second Edition ... *Edinburgh, Ballantyne, and London, Longman, 1814.*

3 vols., 12mo, with the half-titles and imprint leaves; occasional torn corners; bound in gilt ruled half calf, rebacked, boards somewhat scuffed and corners bumped, but a good copy. **£250**

Second edition, published five weeks after the first, with minor revisions and one new paragraph (II, 294). With this novel of the Jacobite rebellion, begun in 1805, laid aside, and then completed within three weeks in 1814, Scott 'at one blow ... established a new literary form'.

Worthington 1; Todd and Bowden 77Ab.

A REFERENCE ALBUM OF SCOTTISH CASTLES –  
PHOTOGRAPHED BY A HISTORIAN OF LOCAL ARCHITECTURE



56 **SCOTTISH CASTLES & HOUSES.** Possibly by Thomas Harvey **THOMSON**,  
*photographer. [Campbeltown?], 1890s– early 1900s.*

4to, 12 x 9½ inches (30.5 x 24.2 cm.), an album of 66 platinum print photographs, of which 64 approximately 6 x 4½ inches (15.2 x 11 cm.) or the reverse, others up to 7⅝ x 5¾ inches (19.3 x 14.7 cm.), each captioned in ink below, plus 4 photographic reproductions on gloss paper taken from a publication, from 2¾ x 3½ inches to 4⅜ x 6 inches, captioned in typescript; mounted on 36 leaves, neat manuscript list of contents on recto of back free endpaper in ink on hand-ruled pencil lines; together with, loosely inserted, 5 platinum print photographs (one vignette, 4½ x 3⅞ inches, others with same dimensions as album prints), one later gelatin silver print (6 x 4¼ inches) with manuscript note on verso in ink, and two newspaper cuttings; bound in full dark blue morocco, gilt fillets to covers and spine, all edges gilt; in excellent condition, even with uniform fading to spine, navy slipcase. **£1200**

A series of platinum prints, well presented as a photographic reference for Scottish architectural history, diligently compiled by an amateur researcher, and (if by Thomas Harvey Thomson) a later published author the subject.

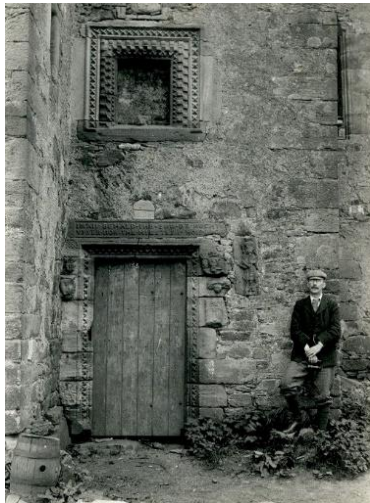
The photographs are professionally executed architectural aspects of these buildings and their surroundings, as well as some finer design details, such as the sundial at Glamis Castle, the writing above a doorway at Dunderave, and religious iconography in the wooden panelling at Edzell. In some instances the photographer has photographed a castle or house from beyond a gate or from a distance, such as at Grandtully, suggesting these were not commissioned



works taken with access to private ground, but made for personal interest from the best vantage point. This, along with the neatly listed *Contents* and the inclusion of four images from a magazine or other publication, implies that the album's main purpose was for personal reference rather than as a commercial compilation.

An extra dimension is given by the inclusion of several figures in early twentieth-century attire: a cook and a soldier casually stand before the Military Hospital at Stirling, a man with binoculars poses at Dunderave, and a mother or governess in black stands with a small kilted boy in the doorway of the wall at Edzell. The impression of the figures being in their natural environment is reiterated in a scene of a farmhand with three young boys sitting by empty carts at Fiddes Castle.

The manuscript note on the verso of the loosely inserted later gelatin silver print reads ‘Entrance Door of Saddell Castle, enlarged 1952 from photo taken by the late Dr. T. Harvey Thomson, Drumore House, Campbeltown’. It seems probable that Thomson was the photographer of the platinum prints in the album – a doctor active in the town from the 1890s. He authored a work, *The Ancient Chapels and Churches of Kintyre*, which was first printed in the *Campbeltown Courier* and then as a separate pamphlet with ten leaves of plates in the 1920s or 1930s. COPAC and OCLC show three copies in Scotland: National Library of Scotland, Aberdeen University, and University of Strathclyde.



57 [SHAFTESBURY, Anthony Ashley [Cooper], *third Earl of*]. Several Letters written by a noble Lord to a young Man at the University ... *London, J. Roberts, 1716.*

8vo, pp. 47, [1]; small hole to final leaf, just touching a couple of letters, a few creases to the title, a little dusty; late nineteenth-century quarter morocco, spine lettered gilt. **£350**

First edition, posthumously published. The ten letters here were written by Shaftesbury to a protégé, Michael Ainsworth, whilst at Oxford (1707-1710). Shaftesbury’s own teacher, John Locke, features in a number of them, receiving from his erstwhile pupil both praise (‘No one has done more towards the recalling of philosophy from barbarity, into use and practice of the world ... No one has opened a better or clearer way to reasoning’, pp. 4-5) and, more famously, censure: ‘’Twas Mr. Locke that struck at all fundamentals, threw order and virtue out of the world, and made the very ideas of these (which are the same as those of God) unnatural, and without foundation in our minds’ (p. 39). Not in Yolton.

- 58 **SJÖSTEDT, Bror Yngve, editor.** *Wissenschaftliche Ergebnisse der Schwedischen Zoologischen Expedition nach dem Kilimandjaro, dem Meru und den umgebenden Massaistepfen Deutsch-Ostafrikas, 1905–1906, unter Leitung von Prof. Dr. Yngve Sjöstedt. Herausgegeben mit Unterstützung der Königl. Schwedischen Akademie der Wissenschaften. Stockholm, P. Palmquists, 1910.*

3 vols, 4to, with numerous plates (some coloured); occasional foxing; original printed boards; slight wear, but a very good copy. **£750**

First edition. ‘This is one of the most valuable records of exploration into the wilds of East Africa we possess. The approaches and plateaux of the highest mountain in Africa are the habitat of many rare faunal and floral species described and depicted by the author and his colleagues’ (Wood).

BM NH p. 1934 (listing the contents in detail); Nissen ZBI 3859; Wood p. 569.

#### VIEWS OF GENEVA

- 59 **SPON, [Jacob].** *The History of the City and State of Geneva, from its first Foundation to this present Time. Faithfully collected from several Manuscripts of Jacobus Gothofredus, Monsieur Chorier, and Others. By Isaac (sic) Spon ... London, Bernard White, 1687.*

Folio, pp. [8], 250, [6], including the engraved title (printed on  $\pi$ 1 verso); with the four plates, including a panoramic view of the city, and a folding view of the lake and country round about; a handsome, fresh copy in contemporary panelled and mottled calf, neatly rebacked.

**£1200**

First edition in English of a work first published in French in 1680. The attribution here to ‘Isaac’ Spon apparently comes from a misinterpretation of ‘Jac[ques]’ on the title-page of the French original.

Born in 1647, Jacob Spon, descended from a Calvinist banking family, was a physician in Lyon and a well-travelled antiquary. In the 1670s he accompanied the numismatist Jean Foy-Vaillant to Italy to search for coins and antiquities for the French royal collection, and then journeyed to Greece, Constantinople, and the Levant with the English connoisseur and botanist George Wheler, collecting plants, coins, manuscripts and antique marbles. He was prompted to write the history of Geneva by the French king’s historian Nicolas Chorier, who supplied the manuscripts mentioned in the title; characteristically he also deals at length with 53 ancient and 27 modern inscriptions which were to be seen at Geneva.

Wing S 5017.

## WOMEN'S EDUCATION IN SCOTLAND IN 1920S – IN PHOTOGRAPHS

- 60 [ST LEONARD'S SCHOOL, ST ANDREWS.] J. FAIRWEATHER, W. CROOKE, 'Miss LINDSEY', and other unknown amateur photographers. St. Leonard's School, St. Andrews, 1925–29.

Small oblong 4to, 23 x 26.5 cm., with 66 photographs, mainly gelatin silver prints, 4 postcards, and one gloss cut-out, ranging from approximately 1 $\frac{5}{8}$  x 2 $\frac{1}{2}$  inches (4.2 x 6.4 cm.) to 6 x 8 $\frac{1}{2}$  inches (15.3 x 21.6 cm.), or the reverse; 26 with 'J. Fairweather, St Andrews' blindstamp to lower right corner or printed details on studio mount, one with 'W. Crooke, Edinburgh' blindstamp on photograph and studio mount; the majority titled and dated on the mounts in ink, some with marginal notes or naming sitters in group portraits; some damage to surfaces of final two photographs (the gloss cut-out and a larger-format group portrait); mounted on 19 album leaves of stiff green card; dated presentation inscription with thirty-six signatures to first leaf (see below); green cloth album with 'Photographs' in gilt to upper cover, label of 'Fletcher & Sons. Booksellers & Stationers, St. Andrews'; in good condition, with only a little rubbing to corners and a couple of marks to cloth. **£500**



An album tracing the school life of a St Leonard's year group from 1925 to 1929. The events recorded in the photographs including the aftermath of a May 1928 fire, the 1929 Girl Guide camp at the School, and the golden jubilee celebrations in 1927, which the late Queen Mother, then Duchess of York, attended to open the Queen Mary's Library.

The productions which were staged during these years include *Mary Rose*; *Bunty Pulls the Strings*; *The Frogs of Aristophanes*; *The Taming of the Shrew*; and *The Importance of being Earnest* (for the 'Unattached Mistresses' Entertainment, 1926'). The number of group portraits of the cricket, lacrosse, hockey and tennis teams attest to a particular focus on sporting life at the school, which was the first place where women's lacrosse was played. The school terms are named, unconventionally, 'Lacrosse', 'Hockey' and 'Cricket'.

The album appears to be a gift to a pupil from the rest of the girls in the year. Thirty-six signatures appear beneath the presentation inscription 'To Marjorie with love from...', dated November 4<sup>th</sup> 1926, which corresponds to the thirty-seven students in the first two group portraits of a class in the summer terms of 1925 and 1926. Presumably the later photographs were added by Marjorie.

The series of images comprise: class and sports team group portraits (17); scenes or group portraits of theatrical productions (7); the golden jubilee celebration (2); the aftermath of the 1928 fire (3); amateur small-format snapshots of various events, including fourteen images of the 1929 Girl Guide camp (35); postcard views of Monzie Castle and the School (4); and individual portraits of a girl (?Marjorie) and two Head Mistresses, E. P. Story and Katherine McCutcheon (3). See *St. Leonards School, 1877–1977* (Glasgow, Blackie, 1977).



## SWEDENBORG'S SEMINAL TREATISE

- 61 **[SWEDENBORG, Emanuel].** *De Coelo et ejus Mirabilibus, et de Inferno, ex Auditis & Visis. London, [John Lewis], 1758.*

4to., pp. 272; woodcut device on title-page, marginal insect track to last few leaves but a fine copy in contemporary speckled calf; inserted slip 'A present from the author', unidentified gilt shelf-mark '2303' on spine. **£1300**

First edition, early issue before the final errata leaf was ready (several copies in ESTC are the same). In 1758, the scientist and theologian Emanuel Swedenborg travelled from Stockholm to London to oversee the printing of five new books, in which he sought to explode conventional understanding of the heavenly order. Of these five works, and indeed of all his eighteen theological treatises, *De Coelo* was to become his best known work, particularly in its later vernacular incarnation *Heaven and Hell*.

*De Coelo* introduces some of Swedenborg's key revelations: that the earth is a proving ground for the soul, that marriages on earth can continue in heaven, and that people move toward heaven or hell according to their ruling love, be it a selfless desire to serve others or a selfish obsession with worldly pleasures.

Several writers were palpably influenced by Swedenborg, including William Blake (although he ultimately renounced him), Elizabeth Barrett Browning, Ralph Waldo Emerson, Baudelaire, Balzac, Yeats, Sheridan Le Fanu, and Jorge Luis Borges. Hyde, 1002.

## NEW JERUSALEM

- 62 **[SWEDENBORG, Emanuel].** *De nova Hierosolyma et ejus Doctrina Coelesti: ex Auditis e Coelo. Quibus praemittitur aliquid de Novo Coelo & nova Terra. London: [John Lewis], 1758.*

4to, pp. 156, [2, errata leaf]; woodcut device on title-page, light water stain to corners of two quires (D,E), but a fine copy in contemporary speckled calf; unidentified gilt shelf-mark '2304' on spine. **£975**

First edition of Swedenborg's 'New Jerusalem', in which he describes a new church based on faith, charity and the unification of existing protestant churches.

Swedenborg's ideal was to be realized posthumously in the Church of the New Jerusalem, founded in England in 1787 fifteen years after his death. The church emphasized missionary work, and Swedenborg's teachings were soon carried to United States. One famous missionary was John Chapman, known as Johnny Appleseed, the pioneer nurseryman who introduced apple trees to large parts of the United States and became an American legend. Hyde, 1210.

63 [TALBOT, William Henry Fox.] Larry SCHAAF. The Photographic Art of William Henry Fox Talbot. *Princeton, Princeton University Press, 2003.*

4to, pp. 264, including 119 colour plates and 8 black & white illustrations; blue cloth, illustrated dustjacket; a fine copy in a fine jacket. **£50**

First edition, second printing; first issued in 2000 to coincide with the bicentenary of Talbot's birth.

64 TUTT, J. W. Rambles in Alpine valleys. *London, Swan Sonnenschein, 1895.*

8vo, pp. viii, 208, [8, advertisements], with a frontispiece map and four plates; a few small spots; original dark blue cloth, slight wear to extremities. **£150**

First edition. The author, an entomologist, describes in some detail the natural habitats of the Dora Valley, Mont de la Saxe, the Val Ferret and the Glacier de Miage. 'The book deals with the Italian side of the Mont Blanc range, a locality that deserves to be better known, than it appears to be, to visitors to the Alps. No attempt has been made to go deeply into scientific technicalities; but I have tried to explain as simply and clearly as possible the scientific bearings of some of the many facts which came under my notice during a holiday spent in that region last year' (Preface).

ACLC p. 319.

#### ELIZABETHAN MILITARY CAMPAIGNS

65 VERE, Francis. The Commentaries of Sir Francis Vere, being diverse Pieces of Service, wherein he had Command, written by himself in Way of Commentary. Published by William Dillingham ... *Cambridge, John Field, 1657.*

Folio, pp. [12], 209, [3], with half-title (here bound as a fly-title after the 'Epistle to the Reader'), engraved portraits of Sir Horace Vere, Sir Francis Vere, and Sir John Ogle, striking double-page plates of Vere's tomb and of the battles at Turnhout and Nieuwpoort, and four double-page engraved maps and plans; a very good, large copy in early nineteenth-century russia by [John] Wilson, 32 Great Pulteney Street, Golden Square, rebacked and corners renewed, gilt stamp of the Garter on covers, gauffed edges; armorial bookplate of Sir John Leveson-Gower on verso of title. **£1800**

First edition of the valuable memoirs of one of the great Elizabethan military commanders.

Sir Francis Vere (1560-1609), general of the English forces in the service of the United Provinces of the Netherlands, performed notable service under Maurice of Nassau at the battle of Nieuwpoort (1600) and the siege of Ostend (1601). Equally at home on board ship, he had led a thousand men (in Dutch pay) to the siege of Cadiz (1596) and then taken part in

the futile expedition to the Azores (1597). His *Commentaries*, ‘straightforward and soldierlike’, were written for private circulation and first published in 1657 by William Dillingham, Vice-Chancellor of Cambridge University.



Dillingham completed the narrative of the siege of Ostend (where Vere breaks off in the middle) and added further accounts of ‘the last charge at Newport-battel’ and of ‘Sir Francis Vere his parlie at Ostend’ by Vere’s comrade Sir John Ogle. ‘The resultant work is not only a key source for Vere’s life, but one of the major sources for the history of England and the Netherlands in this period’ (*Oxford DNB*). Wing V 240; Cockle 166.

### THE WELSH POTOSI

66 **WALLER, William.** *An Essay on the Value of the Mines, late of Sir Carbery*  
Price ... Writ for the private Satisfaction of all the Partners. *London, 1698.*

Small 8vo, pp. [24], 55, [1], with two folding woodcut illustrations, one of the mine at Esgair Hir (tear sometime repaired), the other of the silver mine at Potosí, Bolivia; leaves a little browned (as usual), short tear to a3 repaired; a very good copy in well-preserved contemporary gilt-panelled red morocco, flat spine ornately gilt. **£2750**

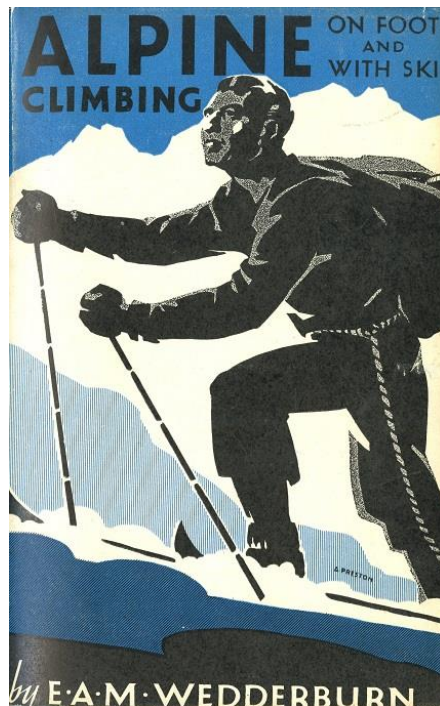
First edition of an attempt to promote investment in the lead, copper and, controversially, silver mines at Esgair Hir, near Aberystwyth, formerly owned by Sir Carbery Pryse (d.1694) and now under the control of Sir Humphrey Mackworth, chairman of the Mine Adventurers of England. It was written by the mine’s unscrupulous manager, William Waller.

‘I doubt not,’ wrote Waller, ‘but in some years, these mines in Cardiganshire ... may deservedly be called by the name of Welsh Potozi’, the famous ‘Silver Mountain’ in Bolivia that produced unimaginable wealth. But the mines, though rich, were awash with water, and the business with debt. Under Mackworth and Waller, the company embarked on refinancing the project by means of a lottery. It proved attractive to investors, and £125,000 was soon raised. ‘Unfortunately it turned out subsequently that there was an element of dishonesty in the promotion’ (Scott, II, 443-6).

‘After 1705 the Mine Adventurers were overtaken by production and cash-flow problems which Mackworth tried to resolve by dubious share launches and unbacked bills ... A directors’ investigation into mismanagement in 1708-9 led to Waller’s dismissal, and bankruptcy proceedings against Mackworth ensued in 1710’ (*Oxford DNB*).

The first edition, without a publisher’s name, may have been private printing for potential investors. The present copy, bound in contemporary morocco, may seem to bear this out. A trade ‘second edition’ was printed the same year by F. Collins and reissued in 1702.

Wing W 552A; Alden 698/238; Goldsmiths’ 3480; Kress 2102; Sabin 101116; W. R. Scott, *The Constitution and Finance of English, Scottish and Irish Joint-Stock Companies to 1720*.



67 **WEDDERBURN, Ernest Alexander Maclagan.** *Alpine climbing on foot and with ski.* [*Manchester, Open Air Publications*], [?1936 or later].

12mo, pp. 118, [1, advertisement], with numerous illustrations in the text; original blue-green cloth; dust-jacket. £75

‘This little book is intended for alpinists who already know something of their craft and especially for those whose knowledge has been gained chiefly on British hills. It is essentially practical and contains nothing which has not been learned from experience’ (Preface). The illustrations are by Edo Deržaj.

ACLCLC p. 332; Neate W31 (both giving the date [1936]: the British Library catalogue gives [1937]). The National Library of Scotland catalogue also records a re-issue of [1952]).

- 68 [YULE, Adam]. James Reid M’GAVIN, *editor*. Perils by sea and land: a narrative of the loss of the brig *Australia* by fire, on her voyage from Leith to Sydney, with an account of the sufferings, religious exercises, and final rescue of the crew and passengers. *Edinburgh, William Oliphant & Sons, 1845.*

12mo, pp. 81, [1], [2, advertisements]; small tear in upper margin of one leaf with small loss (pp. 77–8, not affecting text), very occasional light spotting; modern black half morocco, spine gilt and with red morocco lettering-piece, top edges gilt. £750

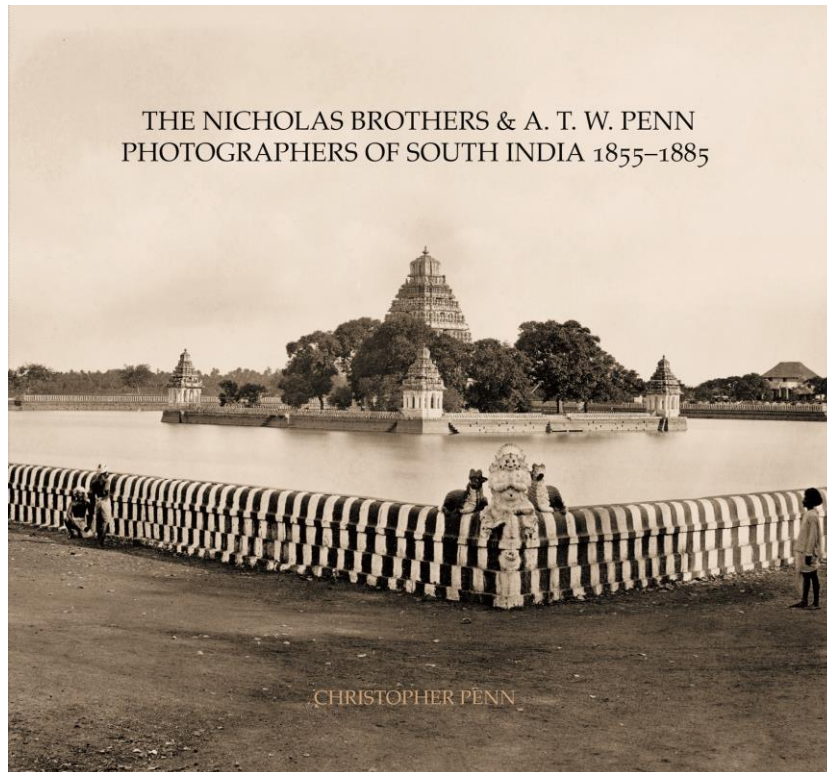
First edition in book form, rare. First published in the *United Secession Magazine*. The brig *Australia*, captained by Adam Yule and bound for Sydney, set sail from Leith on 2 October 1840 with a ‘general cargo of merchandize’, thirteen crew and fifteen passengers. On 29 December, about 600 miles off the Cape of Good Hope, the hold caught fire and Yule soon realised that the ship would have to be abandoned. The long-boat, however, ‘had been converted into a stall for two live bulls, and in attempting to get them over the side, one of them, in the confusion, unfortunately got out of the slings, and ran frantic along the deck. This accident, as may be supposed, greatly increased the general consternation’ (p. 16).

The crew and passengers were eventually transferred to the long-boat and a small skiff, wherein seven days were spent at sea before making landfall on the South African coast near the mouth of the Olifants River. The party endured the deaths of two of their number and further days in the wilderness before civilization was eventually reached. The narrative is gripping despite Yule’s attribution of every favourable turn of events to divine intervention.

Ferguson 4093. COPAC records four copies only (British Library, Cambridge, NLS and Oxford). OCLC records just one copy in the US (New York Public Library).

# Q PHOTOGRAPHY AT QUARITCH

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## A NEW PUBLICATION

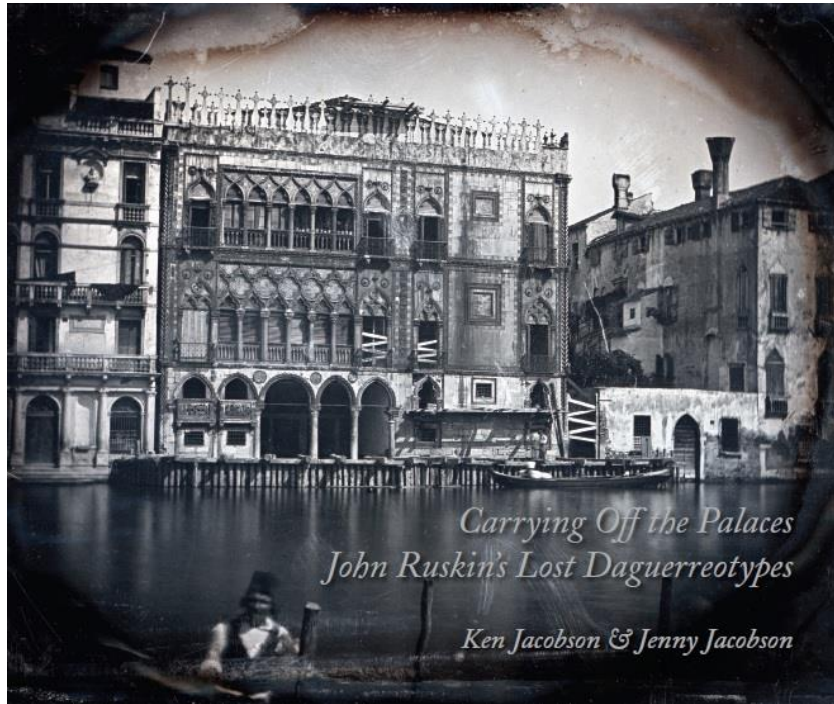
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## **A NEW PUBLICATION**

### ***Carrying Off the Palaces: John Ruskin's Lost Daguerreotypes* Ken Jacobson & Jenny Jacobson**

The inspiration for this book was a remarkable discovery made by the authors at a small country auction in 2006. One lightly regarded lot was a distressed mahogany box crammed with long-lost early photographs. These daguerreotypes were later confirmed as once belonging to John Ruskin, the great 19th-century art critic, writer, artist and social reformer. Moreover, the many scenes of Italy, France and Switzerland included the largest collection of daguerreotypes of Venice in the world and probably the earliest surviving photographs of the Alps.

Despite his sometimes vehemently negative sentiments regarding the camera, John Ruskin never stopped using photography. He assiduously collected, commissioned and produced daguerreotypes and paper photographs; he pioneered the use of the collotype and platinotype processes for book illustration. Many of the recovered daguerreotypes reveal surprising compositions and have enabled insights into how Ruskin's use of them influenced the style of his watercolours.

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