



BRISTOL BOOK FAIR

10 & 11 July 2015

A SELECTION OF HIGHLIGHTS

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ARTHUR YOUNG'S COPY, WITH GRASS SAMPLES

1. AMOS, William. Minutes in Agriculture and Planting ... Illustrated with Specimens of eight Sorts of the best, and two Sorts of the worst natural Grasses, and with accurate Drawings and Descriptions ... on seven Copper Plates ... *Boston [Lincolnshire], Printed by J. Hellaby, 1804.*

4to, pp. viii, 92, with three leaves of grass samples (ten in total, each with a printed label pasted across the stem), two leaves of corresponding colour plates, and seven plates of agricultural machinery engraved by Howlett after Amos; manuscript index at end and a few minor manuscript corrections; some abrasion directly below the imprint where a second line ('and sold by Lackington, Allen, and Co., London') has been carefully removed (only one copy traced preserves it); a very good copy in contemporary half calf and marbled boards, rebaked and recorned; manuscript note that the volume was 'Bought at the Bradfield Hall sale 1911. H. A. W.', Bradfield Hall being the estate of the agriculturalist Arthur Young: 'This book was undoubtedly used by [him]'. **£2250**

First edition, rare. William Amos was the steward of the Brothertoft estate of the 'father of reform' John Cartwright, and author of an earlier work on *The Theory and Practice of Drill Husbandry* (1794). Here he provides descriptions, and samples, of both 'artificial' and 'natural' grasses, with advice on their appropriateness for pasture, herbage or hay – couch grass and meadow soft grass being the 'worst' sorts mentioned in the title. There follow detailed descriptions, with diagrams, of several items of agricultural machinery, from the 'sward-dresser', used to scarify meadow land, and the 'thistle-cutter', to a rather extraordinary tree-transplanter, for the replanting of grown trees 'into bare fields, parks, or about new buildings; or into any other places where they would imitate most that charming negligence of nature, which is so ravishing to the senses ... In new designs, and about new built houses, these cannot always be got, without much labour and expense, or waiting for many years'.

Arthur Young (1741-1820), the most famous agriculturalist of his age, had indulged in similar agricultural experiments on his estate Bradfield, including innovative agricultural implements and specially cultivated grasses and livestock. Despite their political differences, Young visited John Cartwright's farm at Brothertoft in 1797 and gave an account of it in his survey of Lincolnshire for the Agricultural board the following year. His *General View of the Agriculture of Lincolnshire* (1808) enlarged upon this, mentioning the 'great variety of implements of considerable merit' in use at Brothertoft, including Amos's 'scufflers' and 'sward-dresser' (Young, p. 75-7), and the cultivation of lucern and clover. Amos himself is mentioned by name as Cartwright's 'bailiff' and as the inventor of a drilling machine and an 'expanding horse-hoe'.

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

FROM THE AVON TO THE APOCALYPSE

2. [ASH, John, *attributed author*]. The Dialogues of Eumenes; or the Religion of the Heart as distinguished from that Attachment to mere Mode, which too frequently deforms the Christian Temper ... *Bristol, Printed for the Author by W. Pine and sold by E. and C. Dilly, London; J. Evans ... Bristol, and by all the Booksellers in Town and Country, 1779.*

8vo, pp. [8], 318, with a half title and the medial blank [a]4; with an engraving of the actor 'Mr Dighton' inserted as a frontispiece; pen-trials in several hands to end leaves; somewhat shaken but a good copy in contemporary marbled calf, ruled gilt, rubbed, spine dry; nineteenth-century ownership inscription, old bookseller's blindstamp to endpaper.

£1350

First edition of a collection of moral tales for the young in the form of dialogues (occasionally in verse) between several pairs of friends, linked by some recurring characters; there is much of local interest and the stories take in Exeter, the Avon valley, Mount Edgecumbe, and Corfe Castle. The verse is mostly original but also includes passages from Thomson's *Seasons*.

In the 'Advertisement', the author describes his ambition 'to draw off the minds of young people from too great a dependence on the forms of devotion, and to furnish a species of reading calculated to engage the attention, and mend the heart', adding that 'many of the incidents ... were taken from real life'. In one of the early narratives, a virtuous young lady named Clementina fervently wishes that she could exchange social positions with her lover Sophron so the match would not be beneath her. To her gratification her parents soon reveal that the two children were swapped at birth as a moral lesson and the pair are happily united. Others deal with animal cruelty, religious liberty, riots during contested elections etc.

Towards the end of the book, the tales take on an apocalyptic character. In a spectacular scene, Philander has a vision in which he ascends to heaven; sitting on the edge of one of the rings of Saturn he watches the earth burn:

And now a fiery deluge rolls
From India's utmost bound,
Another from the Western world
Advanced, as fast,
And wrapped the world in flame!

Though the *Dialogues* are listed as anonymous in ESTC, they are attributed in W. T. Whitley, *A Baptist Bibliography* (9-779) to the lexicographer and educationalist John Ash (1724-1779), incumbent at Pershore on the Avon in Worcestershire.

Scarce: ESTC shows copies at BL (2, both without half-title), Cambridge, Bodley, Bristol; Duke, John Hopkins, North Carolina, and Virginia.

EFFECTS OF PAPER CURRENCY IN BARBADOS

3. [BARBADOS. FINANCE]. Three letters to Charles Spencer, Earl of Sunderland, two of which are copies of letters sent to him by Col. Sharp, ‘president of the Council of Barbadoes’, relating to ‘the present disorders’; the third is a letter from four Lords Commissioners of Trade and Plantations introducing Col. Sharp’s communications. *Barbados, 5 December 1706; Barbados, 2 January 1707; Whitehall, 18 March 1707.*

Manuscript on paper, folio, pp. [1], [1 blank]; [3], [1 blank]; [8], [2 blank]; in neat eighteenth-century hands, brown ink, approximately 30 lines to a page; on the first leaf the signature of four commissioners, including that of economist John Pollexfen; the three letters stitched together preserving the original thread, unbound; occasional light discolouring, but all documents in excellent state of preservation.

£2250

Three contemporary letters from officials, documenting one of the earliest crises triggered by the introduction of a form of paper money. The papers illustrate the political and social difficulties of developing a fiat money standard acceptable to creditors. The cover letter is signed, among others, by the political economist John Pollexfen, who in 1696 had published his successful *Discourse of trade and coyn*.

In 1706 the colonial assembly of Barbados passed a law that launched one of the most unusual monetary experiments in history, creating a fiat domestic currency that was virtually legal tender. Slave traders, merchants, the Royal African Company and creditors of all kinds immediately reacted with protests which violently shook the British hold of the Colony. The British Board of Trade intervened to force the redemption of the paper money, but the ‘heats and animosities which have so long distracted this unhappy place’, described in plenty of detail in these documents, revealed the deep-rooted and acerbic conflicts of interest besetting the Colony.

Under the patronage of Sir Bevill Granville, then lieutenant-governor, the powerful planters’ party obtained the approval of a ‘proposal to create a locally issued paper money [which] allowed each planter to receive “bills of credit” equalling in value to one quarter of the planter’s estate. The institution issuing these bills was a bank, and the bank manager was called the holder. Among other duties the holder had sole responsibility for appraising the estates of the planters, one of the many objections of the creditors. The legislation called for the acceptance of the bills at face value in all domestic transactions, and required creditors to forfeit half of a debt for refusing to accept the bills in payment. Planters had to redeem the bills in one year, or renew them. Renewed bills remained in circulation. [...]

‘The major flaw of the bills in the eyes of the creditors was that they paid no interest to their holders. The planters paid 5 percent interest on the bills, which went to the bank to cover the administrative cost of issuing, redeeming, and renewing the bills. The merchants and traders who received the bills in payment earned no interest while they held them, a factor that assured the rapid depreciation of the bills in value.

‘The Royal African Company, a slave-trading company, was among the major critics of the law, and vigorously objected, with other merchants and traders, to the British Board of Trade. The British government recalled Granville, and sent as a replacement Mitford Crowe, an individual in good standing with the merchants. The British government ordered Barbados to redeem the bills held by creditors involuntarily. Meanwhile leadership in the assembly lost confidence in the new bills, and, failing to persuade the assembly to take action, dissolved it, calling for new elections. The new election became a battleground for a clash between creditors and debtors, and the creditors came out on top. The new assembly passed the Relief Act of 1707, which forced planters to redeem their paper bills in one year or face foreclosure auctions’ (B. Allen, *The encyclopedia of money*, Greenwood, 2009, p. 39).

Whitehal March 10th 1707

My Lord

Having received by the last Packet from the West Indies, two Letters from Col: Sharp, President of the Council of Barbadoes, relating to the present disorders in that Island, occasioned chiefly by Col: Oreland, Col: Colleton and Col: Holder; We send your Lordship Copies of the said Letters whereby it will appear to Her Majesty the great Necessity there is of a speedy Redress in those affairs, which may very much endanger that Island.

We do likewise inclose to your Lordship the Copy of a Letter from Col: Park, Her Majesty's Governor of the Leeward Islands. We are

S: J.

My Lord

We are likewise informed, that one of the Store Ships intended for Nevis & S: Christophers is taken by the French, which will require to be replaced.

Your Lordships
most humble Servants

Rob: Ceill

John Pollexfen, Ph. Meadows.

W: Blatney

R: Hon: the Earl
of Sunderland

THE PARIS VATHEK

4. [BECKFORD, William]. *Vathek, conte Arabe. A Paris, Chez Poinçot ... 1787.*

8vo, pp. 190, wanting the terminal advertisement leaf; quire L slightly browned, but a very good, large copy (some outer edges untrimmed) in contemporary Continental (German?) quarter sheep and marbled boards, spine gilt, green silk bookmark.

£3500

First Paris edition of Beckford's gothic masterpiece in the original French, so considerably revised from the Lausanne edition (also 1787) as to amount to 'almost a new version' (Chapman & Hodgkin, p. 127). Beckford also took the opportunity to expand the notes from one to twenty-four pages.

William Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas houseparty at Fonthill where the theatrical trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice, and then his friend the Rev. Samuel Henley, a professor at the college of William and Mary who had returned to England because of the American Revolution, to prepare a version in English. He was well pleased with Henley's translation ('the original when first born scarce gave me so much rapture'), but uneasy about the pretentious notes and he expressly forbade publication before the French text appeared. Henley nonetheless sent his manuscript to the press. When it appeared in 1786 it was obvious that he had compounded his disobedience by implying that the work was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He 'retaliated as best he could', hastily publishing the French original 'from a manuscript which he must have had with him, in a slightly earlier state than that translated by Henley' (Roger Lonsdale, citing the textual studies of Professor André Parreaux, who disproved the old theory that the Lausanne edition was retranslated from the English). The Lausanne printing reflects his immediate anger; the Paris edition provides a more considered text.

Despite his continuing close attentions to *Vathek* in French (the London edition of 1815 is further revised), Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. All the editions of *Vathek* in which Beckford was directly involved are textually important, and the two first in French are very uncommon. In the preface to the London edition in French (1 Juin 1815), he remarked that even then the Lausanne and Paris printings had become 'extrêmement rares'. They are certainly rare today.

Chapman & Hodgkin 3(B)(ii); Robert J. Gemmett, 'An annotated Checklist of the Works of William Beckford', PBSA, LXI (1967), 245; *Vathek*, ed. Roger Lonsdale (Oxford English Novels, 1970).

VICTORIAN CIVIL ENGINEERING

5. [BRIDGES.] Eight Views illustrating the Suspension Bridges of the World. J. Wright & Co., 18 Thomas Street, Bristol, and sold by all Booksellers [c. 1864].

Oblong 8vo, title on front wrapper with a vignette of the Clifton Suspension Bridge, 8 leaves of text facing 8 plates; the text and plates in good condition (apart from slight browning), stitched in original pale green wrappers (soiled and rubbed, corners defective).

£350

Sole edition, apparently unrecorded. This tribute to Victorian civil engineering illustrates the successful (Brunel) and unsuccessful (Telford) designs for Clifton Suspension Bridge and was probably produced as a souvenir of its delayed opening in 1864, a date which accords well with the printer's address (John Wright & Co. was at 18 Thomas Street, Bristol, from 1860-68) and with the advertisement on the back wrapper of John Beattie, photographer to the Queen, who was at Strathearn House, Clifton, in the 1860s.

The other bridges illustrated are in Chile and Bhutan, at Fribourg and Budapest, and across the Menai Straits and Niagara Falls (the railway bridge).

Not found on OCLC or COPAC.

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

Oblong 8vo, pp. 15, [1], ff. xx [tipped in colotype plates in various colours]; a little foxing to endpapers; a very good copy in the original printed boards, edges rubbed with some loss to spine.

£400

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

EARLY PICARESQUE FICTION

7. COMPLEAT MENDICANT (The): or, the unhappy Beggar being the Life of an unfortunate Gentleman: in which is a comprehensive Account of several of the most remarkable Adventures, that befel him in three and twenty Years Pilgrimage. Also a Narrative of his Entrance at Oxford, his Ordination [etc.] ... Likewise divers familiar Letters, both Latin and English, Sermons, Poems, Essays ... all faithfully collected from his original Papers ... *London, Printed for E. Harris ... 1699.*

8vo, pp. [32], 156, [4], with a preliminary advertisement ('the second Part is now in the Press') and two leaves (L7-8) of 'Books printed for E. Harris'; somewhat browned throughout, marginal tear to G2 (neatly repaired, text unaffected), else a good copy in contemporary sheep, rebacked and recornered, new endpapers.

£2500

First and only edition (despite the preliminary notice no 'second part' ever appeared) of a fine realistic novel, formerly attributed to Defoe. The narrator is the son of a Royalist colonel killed in the Civil War; he enters Oxford University, but loses his support, and is forced to take up the life of a travelling mendicant. In his wanderings around Bedfordshire, Leicestershire and Buckinghamshire he joins up with a mountebank, selling quack remedies, and with an itinerant mock-parson, both of whom dupe and rob him; he learns to beg from country worthies by means of versified appeals, becomes an usher to a clergyman in Northamptonshire, is ordained a deacon, but takes flight when the clergyman's sister falls in love with him; he visits London after the Restoration but gains nothing from the new Court; and he finds solace and contentment as a shepherd in Dorset, until his own literacy betrays him. Suspected of being a Jesuit spy, he quits the rustic life for Shaftesbury, where we leave him writing letters to those who befriended him, and essays about 'the general calamities of human life'.

Defoe is certainly not the author of this early picaresque fiction, but it is most readable, and deserves reprinting.

Wing C 5646B; Mish, *English Fiction, 1600-1700*, p. 90 (as Defoe).

EVERY INCH A NEW HISTORIAN

8. DANIEL, Samuel. *The Collection of the History of England ... Printed at London [by Nicholas Okes], 1621.*

Folio, pp. [10], 222, [2, blank], complete with the inserted dedication leaf signed 'A2', slight adhesion to A1 and paste stain at inner margin, else a good copy in rubbed seventeenth-century panelled calf, two patches of leather scraped from front cover, two panels of spine defective but joints sound.

£950

Second complete edition of Daniel's prose history of medieval England; the first part, the Norman conquest, had appeared in a privately-printed edition in 1612, was reprinted in 1613, and completed in 1618 as *The Collection of the History* with a new second part continuing the history to the end of Edward III's reign. Another issue of the 1621 edition lists Okes and Waterson in the imprint.

Daniel here returns to themes he had explored in verse in *The Civile Warres* (1595, 1609), his epic poem of the Wars of the Roses. 'Daniel's friendship with Camden and Cotton gave him access to documents, and his years of detailed reading for *The Civil Wars ...* fitted him perfectly for the task [which] was the major preoccupation of his final years.' In breaking free of 'the Tudor chroniclers, the antiquarians, and those who sought the shapes of history in divine providence or a political orthodoxy, Daniel was every inch a new historian, minutely examining sources and citing them for his readers ... and he wrote a prose as lucid as anything the later seventeenth century could manage.' For a time his achievements as a historian even eclipsed his reputation as a poet (*Oxford DNB*).

STC 6249.

9. 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 advertisements list 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.

10. GRASS, Günter. *The Danzig Trilogy [The Tin Drum, Cat and Mouse and Dog Years]. New York, Pantheon & Harcourt Brace & World, 1962-65.*

3 vols., 8vo, all in original cloth and dust-jackets; all fine copies in jackets with only hints of wear.

£500

First US editions, all translated by Ralph Manheim, and first published in the original German in 1959, 1961 and 1963.

ELIZABETHAN POETRY

11. HEADLEY, Henry, editor. *Select Beauties of ancient English Poetry ... London, Printed for T. Cadell ... 1787.*

Two vols, 8vo, with half-titles, list of subscribers, and errata leaf; engraved title vignettes; apart from a tear to top margin of a6-7 in volume I, a fine copy in contemporary speckled calf, gilt rolls to covers, spines gilt, slight worming to lower joint of vol. II.

£850

First edition. This important miscellany – which would have been continued had not the young editor died in 1788 at the age of twenty-three – explores some of the byways of Elizabethan and early Stuart poetry. After a long introductory appreciation with biographical sketches of the poets, the verse is presented under headings such as Descriptive, Moral, Elegiac. The section of Sonnets – mainly by Daniel, Drayton, and Drummond – may have influenced Headley's Oxford friend, William Bowles, a subscriber, who two years later was to publish his first collection of Romantic sonnets.

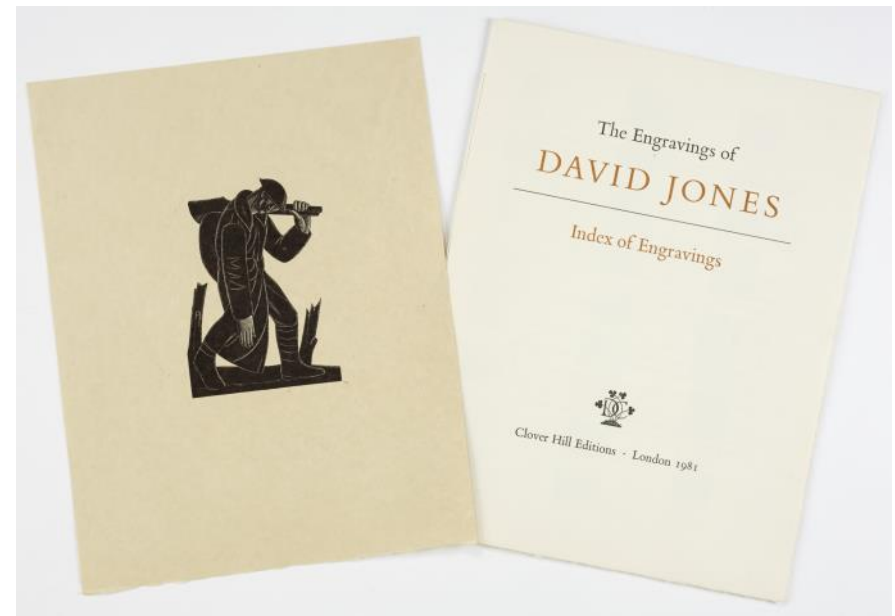
12. JONES, David Michael (artist). *The Engravings of David Jones. London, Call Printers for Clover Hill Editions, 1981.*

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

£950

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

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



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

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

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

£500

No. xi of sixty sets of the wood engravings printed on japon. The illustrations by Jones were commissioned for the Golden Cockerel Press edition of *The Book of Jonah: Taken from the Authorised Version of King James I*, which was published in an edition of 175 copies in 1926. David Blamires wrote of Jones' engravings for *The Book of Jonah* that, 'The cuts are strong and clear, the outlines definite and simplified, and as the engraver's mastery over his medium has grown, his subjects become more moving and evince a deeper sense of rhythm and movement. The whole series has a pronounced medieval and liturgical quality about it, reminiscent of early fifteenth century German woodcuts as well as being related to Eric Gill's engravings on Christian themes. Yet, although one may assert the medieval mood of these illustrations, there is nothing conventional about them, for they are infused with a personal vitality that illuminates the traditional material. Above all, there is a pervading sense of significance and movement about them, whether in the dominating, heaven-sent figure of Gabriel [...], the hurried attempted escape of Jonah down the steps to the boat for Tarshish [...], the storm, the terror of the sailors and their casting of Jonah into the raging sea [...], or the despair of Jonah under the burning sun of Ninevah [...]. But there are also calmer moments as when the sea grows still and the whale spouts in the foreground [...], or when Jonah is compassed about with fishes and weeds in the murky depths of the sea and prays for deliverance' (*David Jones: Artist and Writer* (Manchester: 1978), pp. 41-42).

A new edition of 410 copies was published by Cleverdon's Clover Hill

Editions in 1979, together with this small edition of sixty portfolios of the wood-enchavings alone; since some of the portfolios have been split up during the last thirty years, the number of complete sets that survives is rather smaller than the limitation might suggest.

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



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

14. KAY, John (artist) [and James PATERSON and [?]James Thomson CALLENDER]. 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 2s (261 x 202mm), pp. I: iv, 430, iv, ix, [1] blank; 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, early and final ll. a little foxed, I, 5Q1 with small marginal tear, 2 plates with skilful repairs, a few trimmed, but nonetheless a very good set, in contemporary red half crushed morocco gilt by Tout, gilt fillets on sides, spines gilt in compartments, lettered directly in 2 and with imprint at the foot, others decorated with floral and foliate tools, marbled endpapers, all edges gilt; extremities lightly rubbed; *provenance*: Thomas Gaisford (1779-1855, engraved armorial bookplates on upper pastedowns) – ‘ALF’ (later nineteenth-century monogram bookplates on upper pastedowns).

£2500

First edition. The artist Kay (1742-1826) was born in Edinburgh and apprenticed to a barber when he was thirteen, and then followed that trade until he was able to purchase the freedom of the city in 1771, enrol as a member of the Society of Surgeon-Barbers, and establish his own business. ‘During his years as a barber, Kay had devoted his spare time to art. He was self-taught and produced many portrait sketches which are marked by their quaint originality and convey the true likeness of the sitter’ (*ODNB*). A generous annuity from a patron enabled Kay to relinquish barbering and dedicate himself to portraiture, selling his

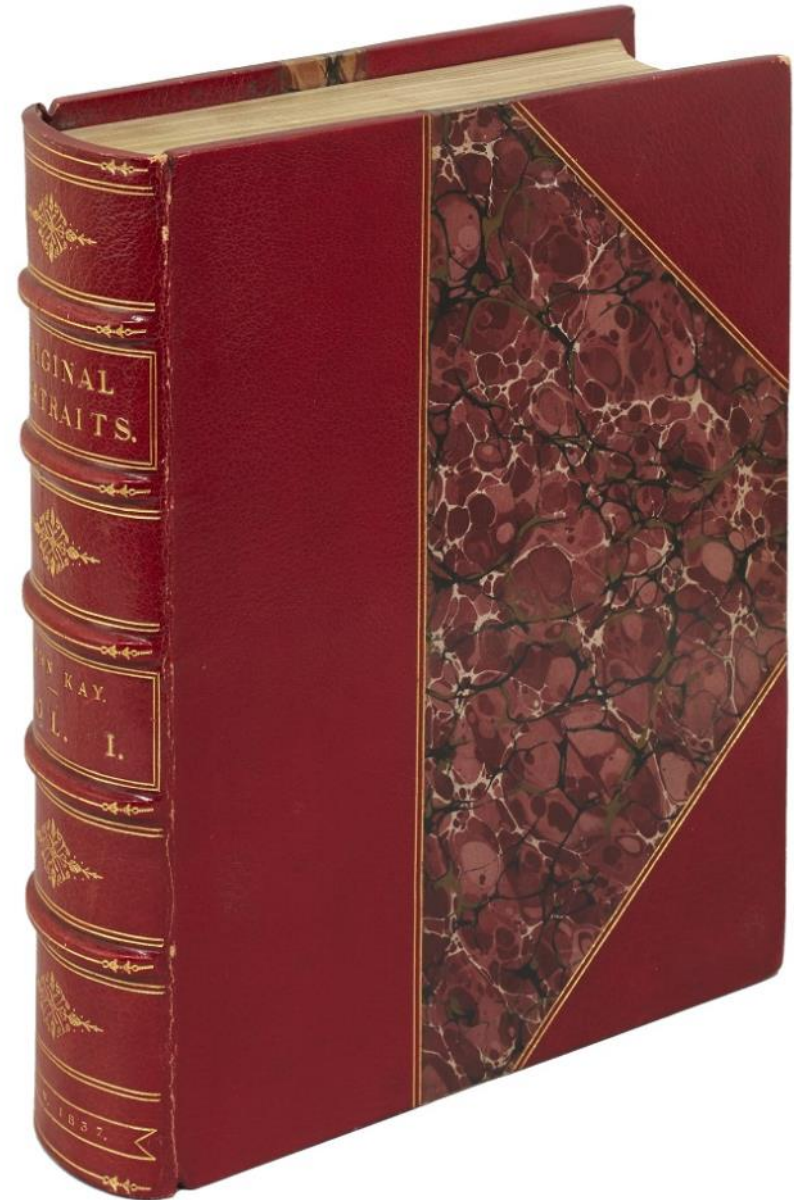
engravings from his shop in Edinburgh and drawing ‘almost every notable Scotsman of his time, with the exception of Burns [...] He quickly and deftly summed up the characters of those living in a very prosperous Georgian Edinburgh’ (*op. cit.*), thus creating a remarkable pictorial record of the city in its Enlightenment heyday.

As F.D. Klingender comments, Enlightenment Edinburgh’s ‘extraordinary society is illuminated by one source which no one should neglect who wishes to study it – the delightful *Original Portraits* by John Kay [...] In the copious biographical notes that accompany them the philosophers and their friends appear, as it were, “in an undress”. 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. Surrounded by lairds and lawyers, doctors and divines, shopkeepers and tradesmen, common street porters and fishwives, the philosophers appear, each sharply outlined for a brief instant, to be swallowed up in the next in the throng of picturesque characters among whom they spent their lives. 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. It is **a fascinating medley of intellectual candour, simple living, hard drinking and small-town gossip**’ (*Art and the Industrial Revolution* (London: 1968), p. 34). Particularly important are Kay’s etchings of Adam Smith, which are ‘the only authentic likenesses that exist of the great economist’ (*ODNB*, excepting only Tassie’s posthumous medallions), and appear in volume I as portraits XXXIII (a group portrait with Lord Rockville and George Brown) and XXXIV, a full-length likeness which depicts ‘The Doctor [...] with his celebrated work, “The Wealth of Nations,” on the table before him’ (I, p. 75). 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 his portraits 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 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. Although neither Paterson nor Maidment are named in this edition, the preface to the 'Popular Letterpress Edition' of the work, published in London by Hamilton, Adams, & Co. and in Glasgow by Thomas D. Morrison in 1885, gives their names (*cf.* I, p. 6).

This set was previously in the library of the distinguished classical scholar Thomas Gaisford, Regius Professor of Greek at Oxford and Dean of Christ Church College, who played an important role in acquiring and cataloguing Greek manuscripts for the Bodleian Library. Gaisford was responsible for numerous important editions of classical texts, and 'with astonishing industry he made available many texts not previously accessible, often bringing new manuscripts to light' (*ODNB*). His bookplate in this set bears the title of Dean of Christ Church College, and therefore dates from 1831-1855.

Hiler p. 492; Lowndes p. 1254.



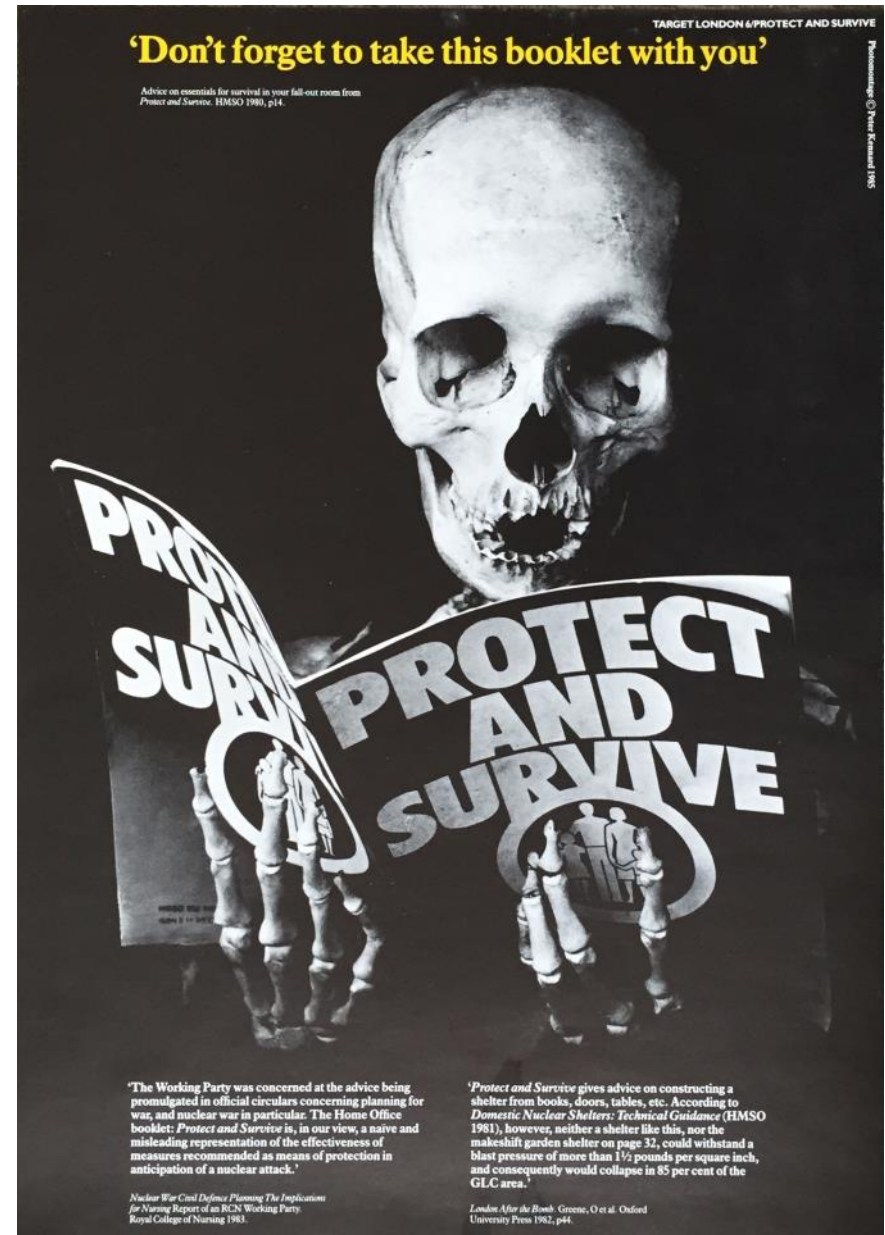
'IF YOU HAVE A HOME FIRE EXTINGUISHER – KEEP IT HANDY'

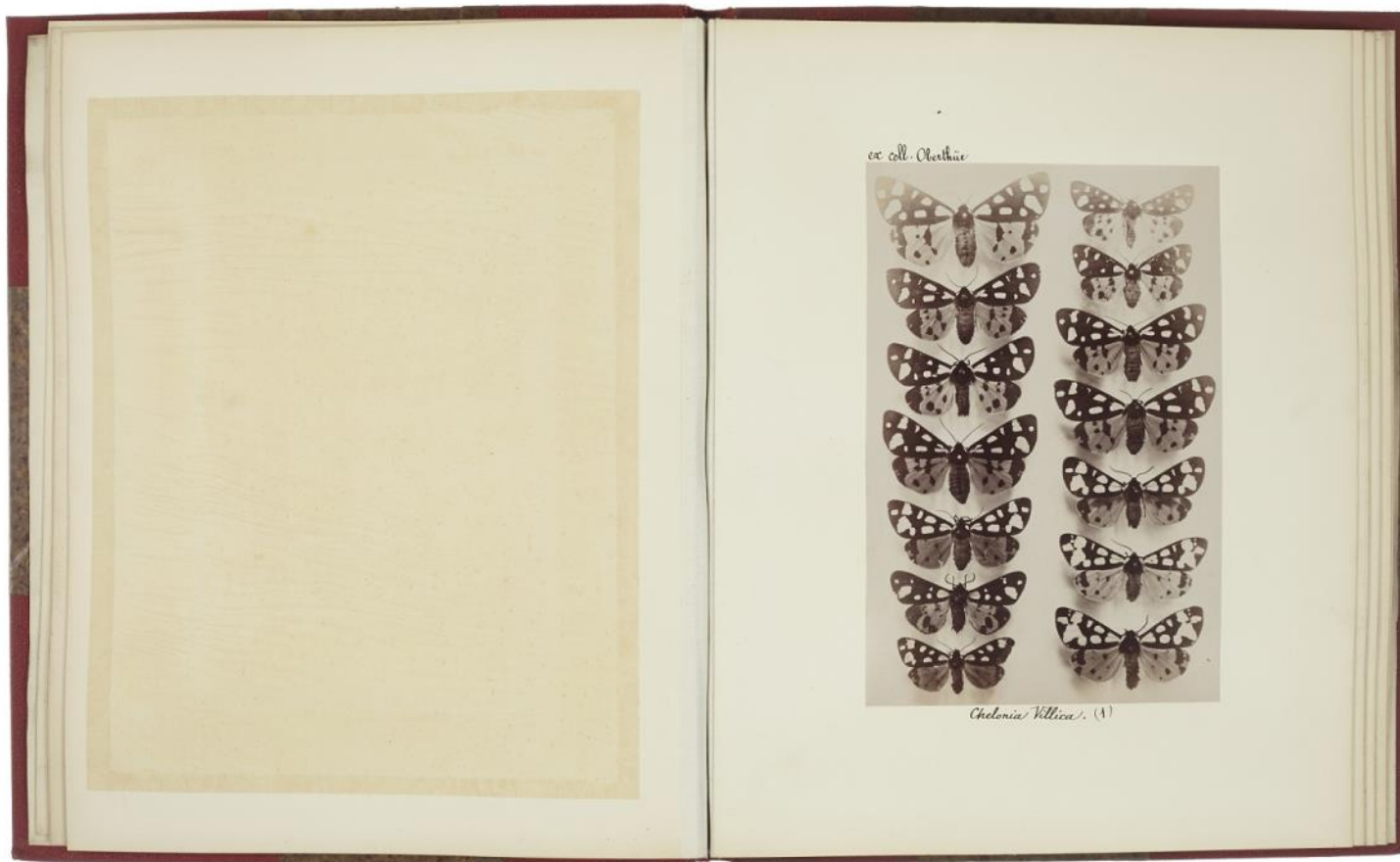
15. KENNARD, Peter, photographer and Peter GLADWIN, graphic designer. Target London. A Set of Photomontage Posters on Civil Defence in London. London, published by the Greater London Council, distributed by Turnaround Distribution, and 'Available only in the Greater London area', 1985.

18 colour offset lithographic posters after Kennard (420 x 296mm), loose as issued; original card clamshell box, upper panel with photomontage after Kennard; box lightly rubbed at the extremities, the posters generally in fine condition, with occasional, very light marks. **£450**

First and only edition of this important portfolio by Kennard, issued by the Greater London Council: 'Peace is the most important issue facing us all. The Greater London Council has a duty to ensure the safety and protection of all Londoners. These posters present in an easily accessible form, factual information on Civil Defence, the possible effect of nuclear war on London and the GLC's policy of making London a Nuclear Free Zone' (introduction).

Following the publication of details of a government military exercise, 'Operation Square Leg', which was intended to evaluate effects of a nuclear attack on Britain, the artist Peter Kennard produced his *Target London* portfolio. The work employs photomontage to great satirical effect, juxtaposing mordant images with texts extracted from the British civil defence publication *Protect and Survive* (London: 1980); in turn, these are contrasted with (and frequently contradicted by) texts taken from O. Greene *et al.*, *London after the Bomb* (Oxford: 1982, which printed some findings of Operation Square Leg), a report on the likely consequences of a nuclear strike by the Royal College of Nursing, the BMA's *The Medical Effects of Nuclear War* (Chichester: 1983), accounts of the Hiroshima bomb, etc. The effect of this technique is to reveal starkly the inadequacy of the advice contained in *Protect and Survive* – for example, 'Inferno' (no. 11) sets *Protect and Survive*'s advice, 'If you have a home fire extinguisher – keep it handy' against a quotation from *London after the Bomb*: 'Individual fires may join together to form one huge fire – a fire storm or a conflagration. In a fire-storm, such as those experienced in Dresden, Hamburg, and Hiroshima in the Second World War, hurricane force winds are sucked in by the fire. Temperatures of 1,000C or more can be reached, sufficient to melt glass and some metals. People are incinerated or suffocated. In a conflagration the fires spread outwards until there is nothing left to burn, killing those trapped in houses or too badly injured to escape'. *Target London* was – with Raymond Briggs' *When the Wind Blows* (London: 1982) – one of the most effective satirical responses to *Protect and Survive*.





16. [LEPIDOPTERA]. Photographs of butterflies, from the collection of Charles Oberthür, 1889.

Album of 10 albumen prints, ranging between approximately $7\frac{1}{2} \times 5$ to $7\frac{7}{8} \times 5\frac{3}{4}$ inches (19 x 12.5 to 20 x 14.5 cm), each with *ex coll. Oberthür* above and species details below in ink, tissue guard pasted to each page facing a print, institutional stamp to all but one leaf, Oberthür's dated dedication inscription to J. Fallou in ink on front free endpaper; in half red pebbled cloth with decorated paper boards, paper label to spine; a little rubbing.

£3500 + VAT

Oberthür was an entomologist and collector of his subjects of study. In 1898 W. J. Holland wrote that "M. Charles Oberthür of Rennes is the possessor of the largest and most perfect collection on French soil" in his book on North American species.

ONE SOURCE OF LAUDER'S MILTON IMPOSTURE

17. [MILTON.] MASEN, Jacob. *Sarcotis. Carmen. Auctore Jacobo Masenio S. J. Editio alterna cura & studio J. Dinouart. Coloniae Agrippinae, et venit Parisiis apud J. Barrou ... 1757.*

[Bound with:]

MASEN, Jacob. *La Sarcothée. Poëme traduit du Latin du R.P. Masenius de la Compagnie de Jesus. Par M. l'Abbé Dinouart. A Londres [Paris?] et se vend à Paris, chez J. Barou ... 1757.*

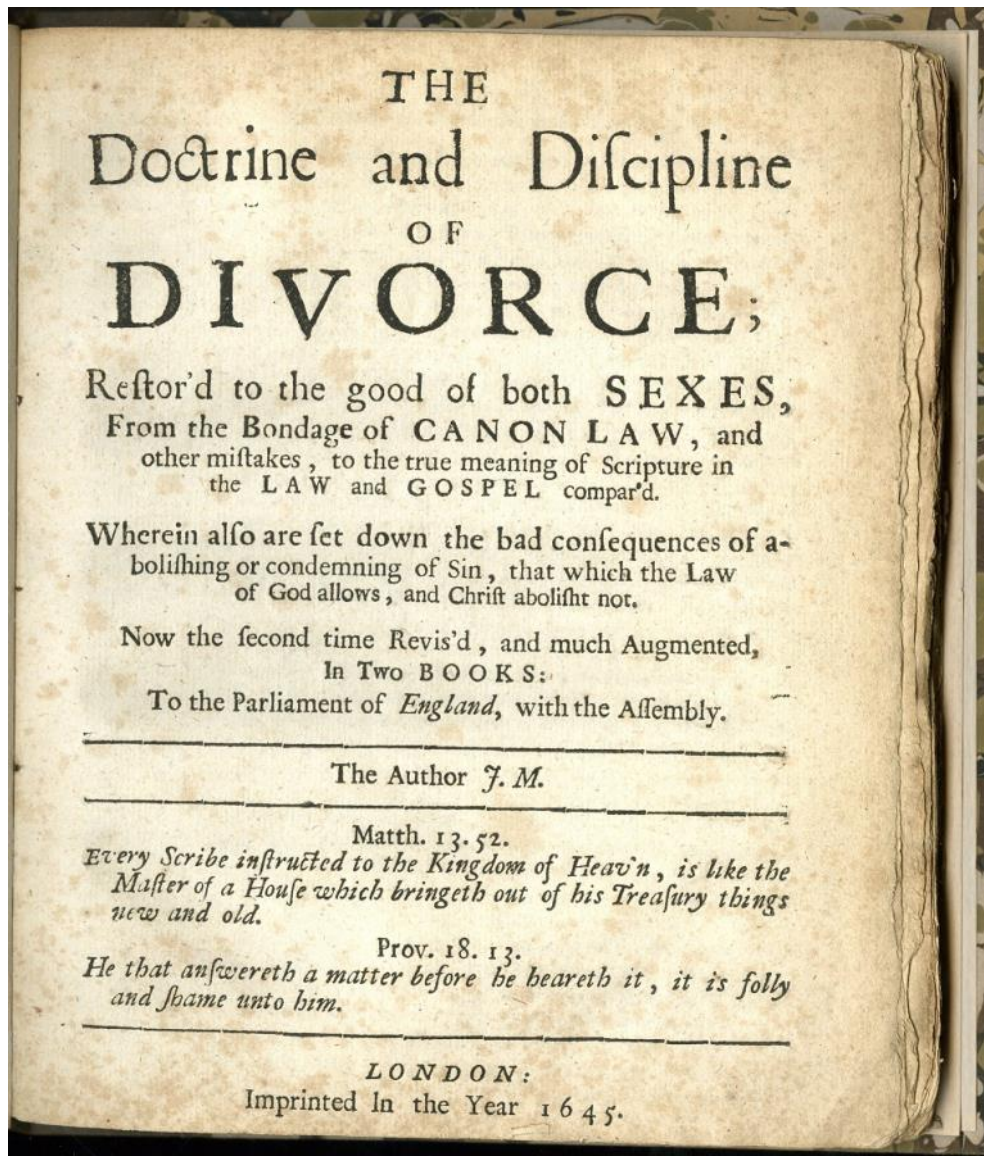
Two vols bound in one, 12mo in eights and fours; *Sarcotis*, pp. [2], 108; *La Sarcothée*, pp. 192, [4, index of names and errata], with half-title; fine copies in contemporary tan morocco, gilt (minor wear to corners), booklabel of the Bibliotheca Lamoniana and circular stamp 'L' on page 3.

£750

Reprint and French translation of *Sarcotis* (1654) published at the end of the Lauder controversy when interest in the scarce neo-Latin texts that Milton had supposedly plagiarized produced a demand for copies.

Jacob Masen (1601-1681) was a German Jesuit poet and playwright, and *Sarcotis* was an epic on the fall of man, first published in the collection *Palaestra eloquentiae ligatae* (Cologne, 1654). Lauder first made his claim that parts of the plan and many passages in *Paradise Lost* were borrowed from *Sarcotis* in five articles in the *Gentleman's Magazine* in 1747. The passages that he quoted bore a striking resemblance indeed to passages in Milton's poem, not surprisingly as he had interpolated lines from William Hog's Latin translation of *Paradise Lost*. Using the same technique he widened the field to examples from Grotius, Staphorstius, Fox and others, but, although suspicions were expressed almost at once, these obscure neo-Latin poem was not readily available to critics. Exposure came when John Douglas, afterwards Bishop of Salisbury, demonstrated that the supposedly plagiarized lines had been interpolated from Hog.

Both *Sarcotis* and *La Sarcothée*, which includes 'Observations' on Maenius, Milton, and Lauder, were published under the auspices of l'Abbé Joseph Antoine Toussaint Dinouart. Despite the differing imprints the two title-pages are almost identical, including a small vignette of a printing house operated by putti, and both volumes clearly came from the same press, probably in Paris.



18. M[MILTON], J[ohn]. The Doctrine and Discipline of Divorce; Restor'd to the good of both Sexes, From the Bondage of Canon Law, and other mistakes, to the true meaning of Scripture in the Law and Gospel compar'd ... now the second time Revis'd, and much Augmented ... *London, Imprinted in the Year 1645.*

Small 4to, pp. [8], 72, 69-78 with the usual mispagination in sheet G; a good copy with fore-edge uncut, small hole in G3, marked throughout by an early reader with manicules on many leaves, one word corrected on F3, and a seven-line note in shorthand on G3; recent calf-backed boards.

£2250

The fourth of four contemporary editions. The first edition of 1643 sold out in months; the second, much enlarged from 48 to 82 pages, and with a new preface 'To the Parliament of England with the Assembly', appeared in 1644; and two further distinct editions, reprints of 1644, appeared in 1645, one with an errata and this one, possibly unauthorized, without.

In 1642 at the age of thirty-three, Milton married Mary Powell, a girl of seventeen, who soon deserted him to return to her parents in Oxfordshire. Faced with what for three years seemed a catastrophic mistake, he turned his attention, as 'impersonally' as possible, to all the problems of marriage and divorce and published four pamphlets on the subject – this is the first – arguing that unsuitable unions of spouses 'chained unnaturally together' might be dissolved on grounds of incompatibility, a radical proposition which shocked his contemporaries. Milton's attempt to reconcile Scripture with his views has lost most of its significance for modern readers, but this remains the best-known early English work on the institution of divorce.

Wing M 2110; Parker, pp. 890-91; Coleridge 17.

19. MILTON, John. Literæ Pseudo-Senâtûs Anglicani, Cromwellii, reliquorumque Perduellium nomine ac jussu conscriptæ a Joanne Miltono. [Amsterdam], Impressæ [by Pieter and Willem Blaeu, probably for Moses Pitt], Anno 1676.

12mo, pp. [4], 234, [6, blanks]; a very good copy in contemporary panelled calf, spine gilt, front joint neatly strengthened.

£425

First edition, device of fruit on the title-page (distinguishing it from the second edition, probably Brussels, which has a grotesque face and corrects some misprints).

Milton was appointed Secretary for the Foreign Tongues to the new Council of State on 15 March 1649, a post he held until the Restoration. As such it was one of his tasks to translate into Latin letters of state addressed to foreign powers. 'He was justly proud of his translations; that is why he kept copies of most of them' (Parker, p. 954), and it was from his own copies, apparently obtained by purchase by the London bookseller Moses Pitt, that this posthumous collection was published.

Wing M 2128; Coleridge 29.

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

20. 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.



21. PEARY, Robert Edwin. Northward over the “Great Ice”. A Narrative of Life and Work along the Shores and upon the Interior Ice-Cap of Northern Greenland in the Years 1886 and 1891-1897. With a Description of the Little Tribe of Smith-Sound Eskimos, the most Northerly Human Beings in the World, and an Account of the Discovery and Bringing Home of the “Saviksue”, or Great Cape-York Meteorites. *London, [The University Press, Cambridge, MA for] Methuen & Co., 1898.*

Two vols, 4to (225 x 165mm), pp. I: [8 (blank l., frontispiece, verso blank, title, imprint on verso, dedication, verso blank)], xv-lxxx (contents, illustrations, preface, introduction), 521, [1 (blank)]; II: xiv (frontispiece, verso blank, title, imprint on verso, contents, illustrations), 625, [1 (blank)]; half-tone portrait frontispieces retaining tissue-guards, one half-tone folding panorama and one folding map of ‘The Arctic Regions’ by J.W. Ross, both printed on light-brown stock, 2 half-tone plates, numerous half-tone illustrations, diagrams, maps and plans in the text, 108 full-page, and half-tone head- and tailpieces; occasional light spotting or marking, a few ll. and one folding map with short marginal tears; original blue cloth, upper boards lettered in gilt and with vignettes blocked in silver, spines lettered and ruled in gilt, top edges gilt, others uncut; some light offsetting onto free endpapers, some very light marking on boards, extremities lightly rubbed and bumped, otherwise a very good set.

£750

First UK edition, bound up from the American sheets with new titles. *Northward over the “Great Ice”* is the record of Peary’s Arctic expeditions up to 1897, whose achievements included the determination of the northernmost extension of the ice cap and the insularity of Greenland, together with the gathering of a mass of scientific and ethnographic data. ‘As a result of his experiences Peary had come to the conclusion that the only practicable means for reaching the North Pole consisted in pushing a ship as far northward as possible to a winter harbor on the Greenland coast, and then early in spring traveling with dogs and sledges due north until the Pole was attained’ (*DAB*). Peary’s ventures are also remarkable among exploring voyages for the active involvement of their leader’s wife, who was the first Caucasian woman to winter with an Arctic expedition and gave birth to a girl farther north than any other Caucasian child had been born before.

‘Born in 1856, into a family of New England merchants, Robert Edwin Peary was undoubtedly the most driven, possibly the most successful, and probably the most unpleasant man in the annals of polar exploration’ (Fleming, *Ninety Degrees North* (London: 2001), p. 284). His method of exploration advocated the use of a small team of explorers adopting as far as possible the survival skills of the native Eskimos. ‘When he went travelling he carried no tent but built igloos instead; where the English wore cotton and wool, and the Scandinavians dressed in Iceland sweaters and windcheaters, Peary wore Eskimo furs; where others struggled with sleeping bags, Peary slept Eskimo-style in the clothes he wore. In return, Peary trained the Eskimos in what he proudly called the “Peary System” of exploration, which consisted of three separate parties: the first to prepare the ground and build shelters at designated resting places; the second to haul caches of food in their wake; and the third, the polar group, which would follow behind, carrying a minimum of supplies so that they would be fresh for the big push [...] A similar system of tripartite sledge travelling had been employed by the British during the Franklin rescue missions forty years before. But if Peary could claim credit for none of the individual details he was the first to bring them together, combining European and Eskimo techniques to produce the most efficient method of travelling long distances in the Arctic’ (*op. cit.*, p. 295).

NMM I, 980; for the US ed., cf. *Arctic Bibliography* 13231; *The Gerald F. Fitzgerald Collection* 552.



A WINTER NIGHT.

‘QUETELET’S IMPACT ON NINETEENTH-CENTURY THINKING CAN IN A CERTAIN SENSE BE COMPARED WITH DESCARTES’S IN THE SEVENTEENTH’ (DSB)

22. QUETELET, Adolphe. Sur l’homme et le développement des ses facultés, ou essai de physique sociale. Paris, Bachelier, 1835.

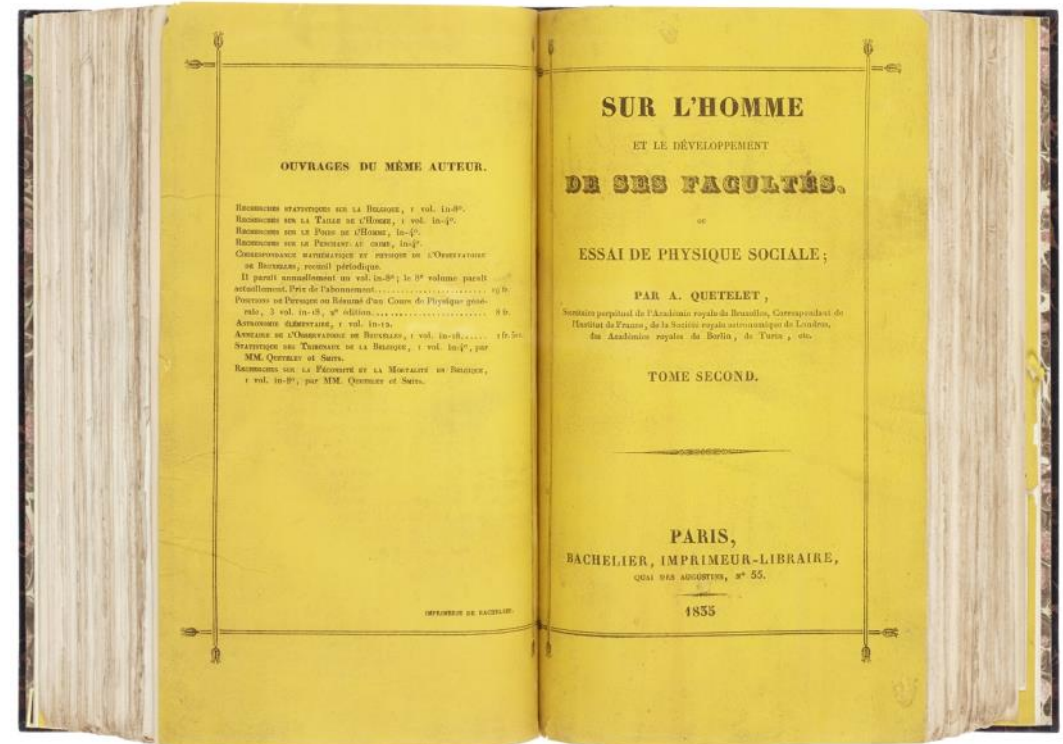
Two vols in one, 8vo, pp. [iv], xii, 327, [1 blank], with 2 folded plates of graphs; [iv], viii, 327, [1 blank], with 4 folded plates of graphs and maps; light foxing, occasional browning to page edges, a few small marginal tears, plates 5 and 6 trimmed at bottom left corners, otherwise a crisp copy with wide margins and uncut fore- and tail edges, preserving the original yellow printed wrappers, and bound in modern quarter straight-grained brown morocco, marbled boards and endpapers, gilt lettering and fillets to spine; boards slightly bowed, front wrapper to vol. 1 mounted; a few marginal pencil marks. **£1600**

First edition of Quetelet’s ground-breaking analysis of social data in which he formulated the concept of the ‘average man’ and ushered in a new era in statistics, stating his fundamental principle that ‘The greater the number of individuals observed, the more do individual peculiarities, whether physical or moral, become effaced, and allow the general facts to predominate, by which society exists and is preserved’. An English translation appeared in 1842, and an expanded French edition in 1869.

Between 1827 and 1835, Quetelet undertook detailed studies of birth and death rates, of human attributes such as height, weight and strength, and of moral qualities including drunkenness and crime. In 1835 he collected his research ‘to form the two-volume book that was to gain him an international reputation as a social scientist: *Sur l’homme et le développement de ses facultés* ... The focal point of much of this work, and the source of much of the attention that it received, was Quetelet’s introduction of the average man (*l’homme moyen*) ... The concept initially came about as Quetelet sought to summarize anthropometric data for the purpose of investigating the relationships between and differences among groups of people. From the data on a large number of French

conscripts, for example, an average height and an average weight could be calculated. These values would then be taken as the height and weight of the “average” French conscript. A comparison could then be made between this, perhaps nonexistent, French conscript and his counterpart in Belgium, or Scotland, or wherever comparable data was available. From height and weight Quetelet went on to consider other characteristics of such an “average” individual: the propensity of the average man to commit a crime or become drunk could be calculated ... The idea of the average man caught the imagination in 1835 as it does now. As a psychological ploy, it was a brilliant device. It captured the egalitarian idea of a common man in a precise and apparently scientific way that was quite congenial to nineteenth-century political thought, and it served a valid and useful statistical purpose.’ (Stigler, *The history of statistics*, pp. 169-171).

Einaudi 4601; Goldsmiths’ 28958; Kress C.4017.



WITH A GLOSSARY OF ANGLING

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

[Bound with:]

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

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

£800

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

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

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

24. SHOBERL, Frederic, editor. The World in miniature: Hindoostan, containing a description of the religion, manners, customs, trades, arts, sciences, literature, diversions etc etc of the Hindoos. Illustrated with upwards of one hundred coloured engravings. London, R. Ackerman, 1822.

Six vols bound in three, 12mo, pp xxxix, [1], 187; [2], 273; [2], 324; [2], 216; [2], 234; [2], 240; with 103 hand-coloured plates (13 folding); a clean crisp copy in contemporary quarter red morocco backed boards, corners bumped, spine-ends a little rubbed; spine ruled gilt in compartments with gilt lettering, old shelf-labels removed leaving oval stains; overall a very nice copy. With bookplate of *Wilhelm Herzog Braunschweig* to pastedowns.

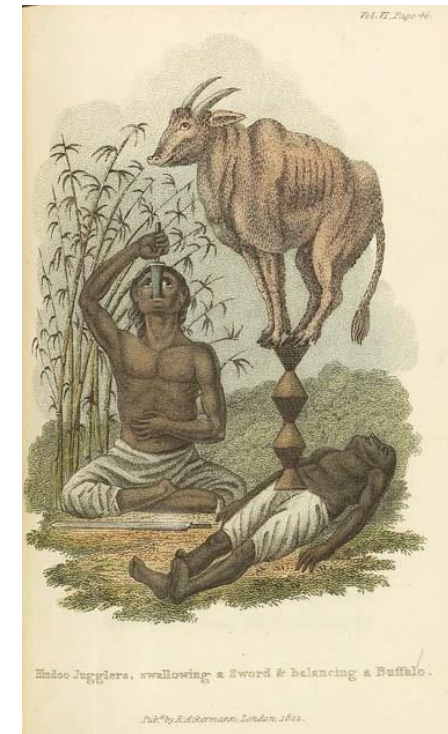
£2250

First edition. These are the six volumes on India from the 42 volume series, published on a regular monthly basis, *The World in Miniature* which aimed 'to increase the store of knowledge concerning the various branches of the great family of Man' (Abbey *Travel*, 19).

These volumes cover the religion, arts, geography, customs, and professional activities of the peoples of India. The information is gathered from various contemporary sources and has some newly added details, and is accompanied by beautifully coloured engravings by Shoberl. The engravings were based on drawings done by a Hindu artist 'under the inspection of M. Leger, former governor of Pondicherry' that 'are now in the possession of M. Nepveu, bookseller of Paris' (p. xvi).

The author has a mixture of admiration for the ancient roots of Hindu civilization, coupled with a surprise that: 'amidst the ruins of these master-pieces of arts, the manners and customs of the natives seem to have remained unchanged, and exhibit the same features under which they were portrayed by the Greeks, who visited India two thousand years ago' (viii). He also notes the resilience of Hindu culture and hopes that Hindus will 'peaceably pursue their professions and the practices enjoined by their religion' (xxvi) under British dominion while also embracing 'the light of genuine science' (xxviii).

The bookplates are those of Duke Wilhelm (1806–1884), the last Duke of Brunswick-Bevern.



THE FIRST COLLECTED EDITION WITH THE JOHN ADAMS FAMILY
BOOKPLATES OF THE LIBRARY OF CHARLES FRANCIS ADAMS II

25. SMITH, Adam. The works of Adam Smith ... With an account of his life and writings by Dugald Stewart ... in five volumes. *London, printed for T. Cadell and W. Davies ... 1812 (vols 1-3), 1811 (vols 4-5).*

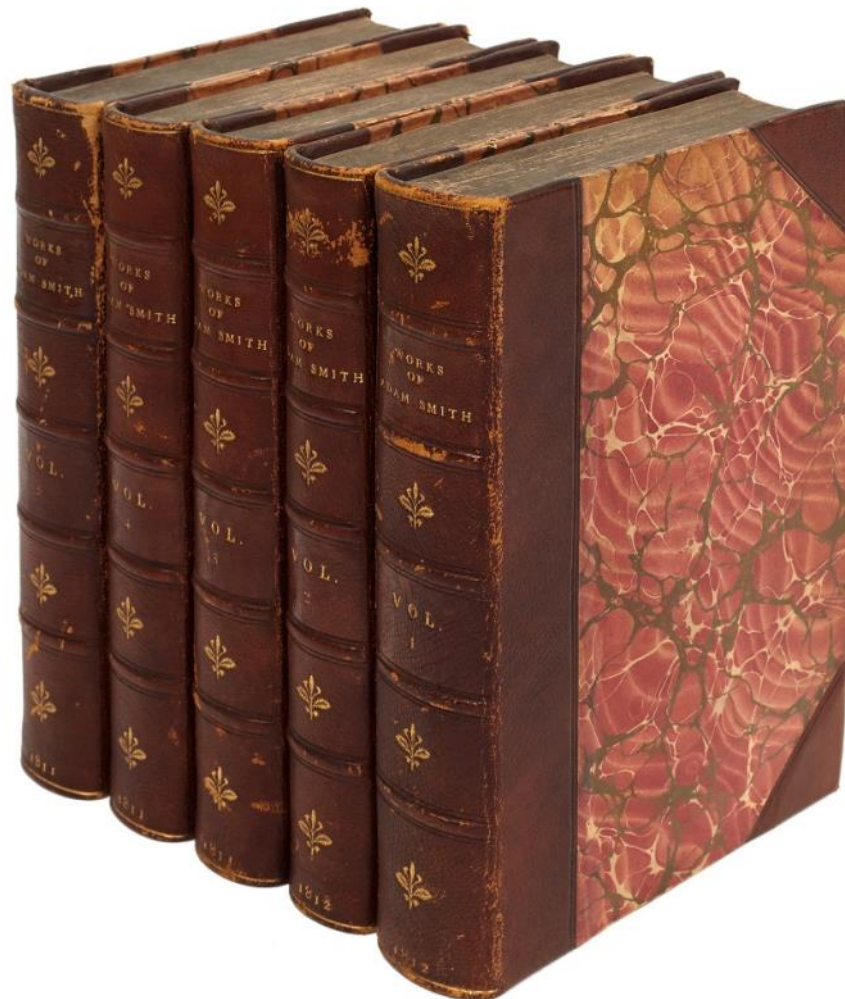
8vo, pp. xv, [i], 611, [1 blank]; viii, 499, [1 blank]; vi, 523, [1 blank]; vi, 515, [1 blank]; iv, 584. Frontispiece portrait from the Tassie medallion in vol. 1; bottom edge of signature B4 of vol. 1 cut short; small amount of water damage to the extreme edge of the initial couple of quires of vol. 2; light foxing sporadically throughout; but a very good copy in late nineteenth-century three-quarter brown morocco, marbled paper covered boards, spines with raised bands lettered and ornamented in gilt, joints lightly rubbed in a few spots, corners slightly bumped, top edges coloured; manuscript notes in pencil in vols 1 and 2 of Charles Francis Adams, with his bookplates (dated 1905) in all 5 volumes.

£5000

First edition of the collected works, including *The Theory of Moral Sentiments*, *An Enquiry into the Nature and Causes of the Wealth of Nations*, *Considerations Concerning the Formation of Languages* and *Essays on Philosophical Subjects*. The account of Smith's life by Dugald Stewart, another leading light of the Scottish Enlightenment, is found at the end of volume 5, and was first published in 1793.

The bookplates are those of Charles Francis Adams II, a member of the great Adams political family. The name of his great grandfather, John Adams (the second President of the United States), appears at the bottom of the bookplate.

Einaudi 5321; Goldsmiths' 20438; Kress B5917; Mattioli 2425.



26. SMITH, Hubert, and Thomas Charles BROMWICH, photographer. A short memoir of the late eminent Shropshire genealogist and antiquary, William Hardwicke, Esq... Reprinted and revised from "The Salopian Illustrated Magazine". *Madeley, J. Randall, 1879.*

8vo, pp. iv, [v-viii], 9-49, [3], 43-48 (advertisements) + woodcut frontispiece (portrait of Hardwicke) + 4 photographs comprising: three carbon prints, approximately 3½ x 4⅝ inches (11.9 x 9.2 cm.) or the reverse, tipped in within printed single-fillet border, photographer's credit 'T. C. Bromwich, Photo. Bridgnorth' printed below; and one albumen print, 2¾ x 3 inches (6.9 x 7.5 cm.), with printed title below; a couple of hinges cracked, but holding firm, bound in brown cloth with title, heavy single-fillets and flower illustration in gilt on upper cover, heavy single-fillets in blind on lower cover; only extremities slightly rubbed.

£300

First edition thus, of a short memoir by the author of an extensive and unpublished Shropshire genealogical manuscript 'Pedigrees of the Heralds Visitations of Shropshire', a three-volume work listing 1500 Shropshire pedigrees.

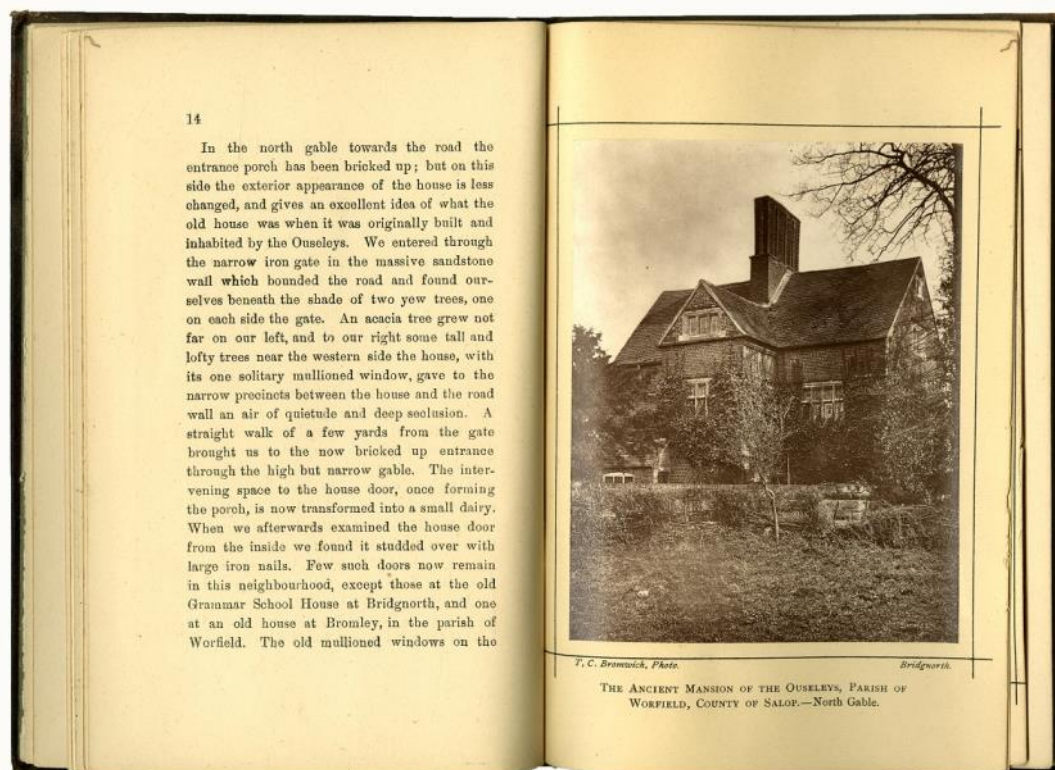
The author notes, 'With the exception of his literary contributions to the Gentleman's Magazine, from time to time, none of [Hardwicke's] large collections of MS. appeared in print, the cost and risk of publishing a Country History, and the small encouragement he received from more than one antiquarian friend as to any chance of profit, no doubt prevented the publication of his MS. pedigrees of Shropshire families' (p. 27). The provenance of the completed manuscript, from the death of its author to its sale at the Mytton collection of Topographical and Genealogical Manuscripts (2nd May 1877 by Sotheby, Wilkinson and Hodge on the Strand), is listed (pp. 36-7). The volumes are now held at the Shrewsbury Museum and Art Gallery.

The author's architectural descriptions, along with the photographs, detail building works and changes, such as bricked up, replaced, an added features at Allscote - the author's birthplace and previously home of the Ouseleys. He draws comparisons to architectural features in other local

buildings.

The photographs depict: 'The Ancient Mansion of the Ouseleys, at Allscote -South Front. Birth-place of the late William Hardwicke, esq., 1772'; 'The Ancient Mansion of the Ouseleys, Parish of Worfield, County of Salop - North Gable.'; 'Mullioned Window on the Landing of the Ancient Mansion at Allscote, Parish of Worfield, County of Salop'; and 'Llanaber Church, the burial place of Mr. W. Hardwicke' (smaller format, no photographer's credit). The Appendix is Smith's short paper on Llanaber Church, Barmouth, where Hardwicke is buried.

COPAC lists two copies only, at Birmingham and Oxford.



WITH 122 ALBUMEN PRINTS

27. THORNEYCROFT'S PATENTS AND INVENTIONS (The), Etc., Father and Son. 1891. [*Wolverhampton, Privately printed, 1891*].

8vo, pp. [8], 4-98, [1], 2 inserted folding leaves, 38, [2], 39, [1], [2 leaves of music], [209]-235, [1], 8; with additional hand-stamped pagination throughout (pp. 274), containing in total 122 mounted albumen prints (7 x 4" and smaller), some as plates, some within pagination scheme or within the text, but lacking one leaf (pp. 261-2, a large folding genealogical table, evidently excised); some fading to prints, the pages on which they are mounted bowed as always, but a very good copy in the original red cloth, lettered gilt, joint rubbed; with Thorneycroft bookplate and two printed presentation labels: 'With Lieut.-Col. Thorneycroft's Compliments' and 'For Private Circulation only amongst Relatives and Friends.'

£2250

First edition of a privately-printed festschrift for the curious mechanical inventions of the Thorneycroft family, particularly those in place at their family home Tettenhall Towers, near Wolverhampton.

Thomas Thorneycroft was a prominent industrialist in the iron industry, his son G. B. Thorneycroft the first Mayor of Wolverhampton. Among the inventions in use at Tettenhall Towers were an internal telegraph system, ventilating drains, shoe warmers (using the hot water pipes), and a mobile fire-escape with a net to catch those jumping from a burning building. But the main hall was where the most extraordinary extravagances were sited – an enormous wooden fireplace surrounded by armorials, fanned by a water driven bellows and capable of producing flames of 8-10 feet, a dance-floor with variable suspension provided by a bed of springs, air conditioning, and a 44 foot waterfall at the theatre end.

The photographs include multiple views of these inventions (plus various patent carriages), reproductions of drawings, a scene from an amateur theatrical, monuments and medals, and even a scene of Niagara (accompanied by a verse description). The miscellaneous accompanying

texts include family poems, an account of a hot-air balloon ascent in 1882 and an article about the closing of the Thorneycroft Ironworks in 1877.

OCLC shows copies at BL, NYPL, Syracuse, Swarthmore and UCLA.



CHIMNEY PIECE IN LARGE HALL AT
TETTENHALL TOWERS.

28. UNDERWOOD & UNDERWOOD. 'Palestine', from 'The Underwood Travel Library', circa 1900.

[with:]

UNDERWOOD & UNDERWOOD. 'Old Testament Travels Through the Stereoscope', from 'The Underwood Travel Library', circa 1900.

116 gelatin silver print stereoviews, approximately 3¼ x 6 inches (8.2 x 15.3 cm.), mounted on thick grey card, 3½ x 7 inches (8.8 x 17.9 cm.), number and title printed in ink on front of mount, with studio details and copyright notice, printed titles in up to six languages on verso, some with fuller text in English; presented in two book-form cloth-covered boxes, lettering, fillets and small floral motif stamped in gilt on spine; some light rubbing to edges of cards and extremities of boxes, with some fabric a little worn, generally very good condition, the photographs mostly excellent. **£800**

A visual introduction to Palestine for Europeans and Americans at the turn of the last century – the first to be so accessible, in-depth and vivid.

The sequence of images simulated the tour of these locations either as mementos for travellers or for those who had neither the means nor the ability to travel abroad. They experienced these places in 3D, in the comfort of their own homes and at a reasonable cost. The firm of Underwood and Underwood enjoyed great success in their business of producing and marketing stereoscopic cards, leaving 'a vast and invaluable resource showing the modernization of the world'. Most of the archive is at the University of California Riverside, including 350,000 original stereoscopic negatives. The series 'Palestine' comprises 95 views and 'Old Testament Travels' comprise 21 views. There is some duplication of numbers within each set (no duplication of views) and numbers missing, as is often found. Commonly the groups would be compiled from the stereocards relevant to the subject which happened to be available in stock when required. It is also possible that customers swapped cards with other purchasers of the Travels series.

David Burder, 'Underwood, Bert and Elmer' in *The Encyclopedia of Nineteenth-Century Photography*, pp. 1417–1420.

