

# BRITANNIA

A short list of architecture and culture from around the British Isles.



BERNARD QUARITCH LTD.

BERNARD QUARITCH LTD

40 SOUTH AUDLEY STREET, LONDON, W1K 2PR

Tel.: +44 (0)20 7297 4888 Fax: +44 (0)20 7297 4866

For additional images and more information, please contact  
[camilla@quaritch.com](mailto:camilla@quaritch.com)

*e-mail:* rarebooks@quaritch.com

*website:* www.quaritch.com

*Bankers:* Barclays Bank PLC, 1 Churchill Place, London E14 5HP

*Sort code:* 20-65-82 *Swift code:* BARCGB22

*Sterling account* IBAN: GB98 BARC 206582 10511722

*Euro account* IBAN: GB30 BARC 206582 45447011

*US Dollar account* IBAN: GB46 BARC 206582 63992444

*VAT number:* GB 840 1358 54

Mastercard and Visa accepted



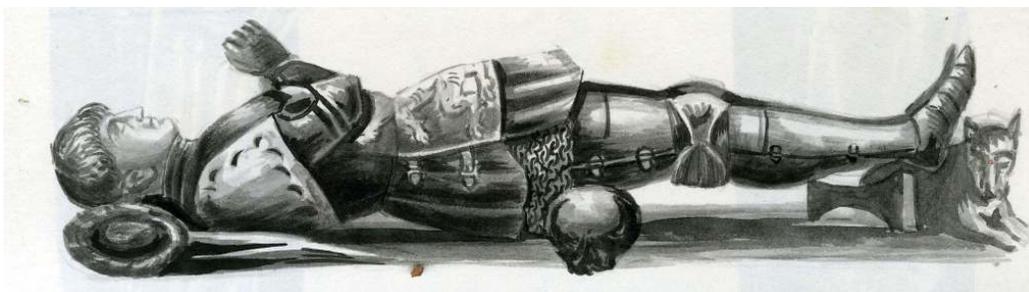
If you would like to subscribe to our monthly electronic list of new acquisitions please send an email to rarebooks@quaritch.com.

© Bernard Quaritch Ltd 2013

1. [ANTIQUARIAN] Architectural Antiquities from the Sussex Coast. [Sussex], July 21<sup>st</sup> – 10<sup>th</sup> August 1837.

Small 4to (218 x 180 mm), manuscript in pen, black ink and wash, text in brown ink in the same hand, ff. [4] (first blank), 44, of drawings and some manuscript text; in very good, clean and crisp condition; in contemporary half calf and marbled boards, front cover with decorated black morocco label, lettered in gilt 'Antiquities'. £950

An interesting and charming antiquarian manuscript illustrating medieval fonts, gothic windows, brasses, architectural details, and funerary sculptures found in churches along the Sussex coast. The anonymous author/draughtsman gives provenances, artistic styles and historical detail to the drawings, which capture the medieval artefacts before enthusiastic Victorian do-gooders got to them and over-restored them. The volume records much detail now lost or worn to obliteration. Churches visited are in Lewes, Newhaven, West Tarring, West Dean, Wartling, Broadwater, Arundel, Bexhill, Steying, Westdean, Hastings, Battle, Chichester, Eastbourne, Winchelsea, Rye and several other towns and villages in the area.



2. **CARTER, John.** The ancient architecture of England. Part I the orders of architecture during the British, Roman, Saxon and Norman aeras ... Part II the orders of architecture during the reigns of Henry III, Edward III, Richard II, Henry IV, Henry VII and Henry VIII. London, [printed by Bulmer & Co. for the author], 1795-1814.

2 vols bound in one, folio (510 x 310 mm.), pp. [4], 54, and with engraved frontispiece, engraved title-page and 79 etched plates; pp. 14, 4, and with engraved title-page and 27 etched plates; some plates with faint dampstain to gutter corner, just touching the illustrations, occasionally some light foxing in the text, but generally a handsome copy in dark green hard grained morocco by J. Mackenzie, c. 1830s, covers with gilt fillet borders, modestly gilt spine with seven compartments, gilt edges.

£1200

First edition of Carter's pioneering attempt to record English architecture up to medieval times, arranged systematically on the basis of measured examples. 'This is Carter's most important book ... It was probably the first to analyse the morphological development of English Gothic (or, as Carter insisted, "the Pointed Arch style") on a systematic, comparative basis – something acknowledged by Britton

in a tribute to Carter as “the first to point out to the public the right way of delineating the component and detached parts of the old buildings of England” (DNB)’ (RIBA). The 106 etched plates contain numerous figures of views, among them depictions of Stonehenge and the ruined Abbey at Malmesbury, Wiltshire, as well as castles and several other architecturally significant buildings. There are also images of ruined Roman walls, temples and houses, as well as other plans, architectural details, elevations, etc. identified by a series of letters which are discussed in the text. Each plate is individually dated by the year Carter drew it, ranging between 1780 and 1814, with most in the 1790s.

The work appeared originally in 27 parts between 1795 and 1814; the collected edition was published between 1807 and 1814.

RIBA, *Early Printed Books*, 569.

3. **CHETHAM, Humphry.** The last will of Humphry Chetham, of Clayton, in the county of Lancaster, Esq; date December 16, 1651; whereby he founded and endowed a hospital and library in Manchester. Also the charter of King Charles II dated November 10, 1665 for making the trustees under Mr. Chatham’s will a body-corporate. *Manchester, printed by J. Harrow, [1759?]*.

4to, pp. [2], 56, printed on thick paper, the title-page with ornamental letter press border, internally a very good crisp and clean copy; bound in the original marbled paper covered boards, back strip worn away, but cords strong. £450

First edition and the earliest printing of Humphrey Chetham’s will. Chetham (1580-1653) was a cloth merchant and banker. Not having children of his own Chetham maintained 22 poor boys during his life by providing money for their maintenance and education. By his will this number was to be increased to 40 boys; he also left funds to build a house where the boys should live. Chetham left also considerable funds for the endowment of a chained library for the benefit of the people of Manchester, which was to become Chetham’s Library, the oldest public library in the English-speaking world. He also gave money to fit out a suitable library building. He gave money to endow further chained libraries of ‘godly English Books’ (p.41) in the parish churches of Manchester, Boulton, Turton, Walmsley and Gorton. He also left money for a hospital.

The date of printing is not established; ESTC opts for ‘1759?’ older catalogues opted for ‘1750?’.

ESTC locates seven copies in the UK, and two in US: Folger and Huntington.

## LONDON BRIDGE IS GOING UP!

4. **COOKE, George and George Rennie.** Views of the old and new London bridges... *London, Brown & Syrett, 1833.*

Folio, pp. vi, 26, 12 engraved plates in proof state with tissue guards; a few small marks, else a very good clean copy in contemporary calf gilt, outer decorative border, inner panel with corner ornaments and decorative geometric gilt-ruled boxes, joints lightly worn, a few small scuffs, small repair to foot of spine, upper joint cracked at foot. £1500

First edition of this narrative account, providing a detailed scientific and historical record of both the old and new London bridges, and making observations on the tides of the River Thames as a consequence of developments on the river, accompanied by some more general remarks on bridge construction. The engraved plates detail all stages of the construction and demolition processes, with views of both bridges from a variety of viewpoints, providing interesting both architectural and socio-historical insight into one of the world's busiest river crossings.

The construction of the 'old' London bridge had begun in 1176, taking 33 years to complete. As was the custom for large medieval bridges, the bridge was home to a vast array of houses and shops, reaching almost 200 in number by the Tudor era, as well as providing a gruesome yet prominent home for the heads of traitors, which were boiled in tar and impaled on stakes at the southern side of the bridge. Irregularly constructed, the medieval bridge was a significant impediment both to tidal flow and river traffic, and caused a notable disparity in water level on both sides. By 1799, the difficulties of the 'old' bridge could no longer be ignored, and so a competition was held to find a design for a new bridge. John Rennie's design, of granite with a five arch structure, was successful, and construction began in 1824, 30 metres upstream from the old bridge. On completion in 1831, the old structure was demolished.

In 1967, the 'New' London bridge was sold to an American entrepreneur, Robert P. McCulloch, who had it rebuilt as a tourist attraction in Lake Havasu City, Arizona.

Adams, *London Illustrated*, 172.



OLD LONDON BRIDGE

As it stood when the repairs of 1791 ceased. In a drawing in 1801. It  
 LONDON: PUBLISHED BY THE PROPRIETORS, W. JOHNSON ST. PAULS CHURCH-YARD, AND R. CLAYDON.

PLATE 1.



THE SOUTHWARK END OF OLD LONDON-BRIDGE.

When a drawing taken in Low water. In 1801. It is  
 LONDON: PUBLISHED BY THE PROPRIETORS, W. JOHNSON ST. PAULS CHURCH-YARD, AND R. CLAYDON.

PLATE 2.

5. **CUTTS, Edward Lewes.** A Manual for the Study of the Sepulchral Slabs and Crosses of the Middle Ages. *London, John Henry Parker, 1849.*

8vo, pp. vi, [2], 93, with 88 wood-engraved plates (complete: frontispiece, plates numbered 1-83, and 4 bis plates); a very good and fresh copy bound in the original publisher's blind stamped cloth, spine lettered gilt, head and foot of spine minimally scuffed. £200

First edition of the earliest comprehensive study on the Medieval funerary sculpture of England. Edward Cutts was an Anglican minister and antiquary; from 1852 he was honorary secretary of the Essex Archaeological Society. Plates depict designs from Lancashire, Derbyshire, Ireland, Gloucestershire, Nottinghamshire, Kent, Cambridgeshire, Wiltshire and many other British counties and regions. This was his first published work.

6. **DAVIDSON, Alfred.** A history of the Holtes of Aston, with a description of the family mansion, Aston Hall, Warwickshire... with illustrations from drawings by Allen E. Everitt. *Birmingham, E. Everitt, 1854.*

Folio, pp. 76, with tinted litho frontispiece and 4 coloured printed litho plates, and a printed pedigree; a very good copy in the original gilt blocked red cloth, foot of spine a bit bumped, gilt edges. £200

First edition and earliest description of this fine Jacobean country house which was built for Sir Thomas Holte between 1618 and 1632. Aston Hall stayed in the Holte family until 1818 when they sold up; it was briefly the home of James Watt junior, and then passed intact into public ownership as the first great English country house, with all its accumulated furnishing and art works. The house and park were opened to the public by Queen Victoria in 1858.

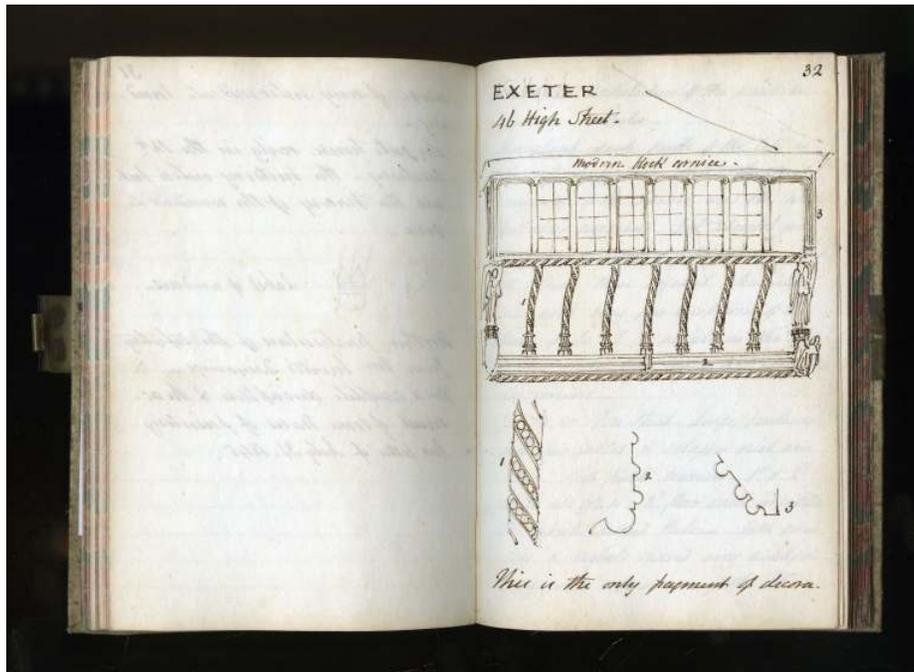
Holmes, *The Country House Described*, p. 26.

7. **[DOMESTIC ARCHITECTURE.]** Notes on Domestic Architecture. [*England*], 1845.

12mo (155 x 105 mm.), 46 leaves, written on rectos only, neat mss. in brown ink, many pen and ink sketches, elevations, architectural details and floorplans, and c. 40 blank leaves, bound in contemporary boards, notebook-style with single brass clasp in centre, yellow stationer and bookseller label of 'Harriss, 18 Bridge Street, Westminster' inside front cover., marbled edges. £300

An interesting manuscript notebook of English domestic architecture, featuring sketches of floorplans, facades and ornamental details from across England, predominantly of the late 16<sup>th</sup> and 17<sup>th</sup> century, accompanied by informative notes. Locations are diverse, including everywhere from cathedral cities to remote outcrops,

including Chester, Salisbury, Coventry (including the Bond and Ford almshouses), Leicester, the Isle of Thanet, Dover, Exeter, and St Albans. The anonymous author was aware of Pugin's work, as there are some references to his books in the text. The abrupt ending would suggest this was a work in progress, while the style of the notes and competency of the sketches suggests either an enthusiastic amateur or well-travelled professional.



8. **[EDINBURGH]** Contract of agreement, for building an Exchange, in the city of Edinburgh, between the magistrates and town council, and the tradesmen. *Edinburgh, printed by Hamilton, Balfour and Neill, 1754.*

8vo, pp. 11, 60, [28] (last blank), with folding engraved frontispiece showing elevation of proposed building; a very good copy in late 19<sup>th</sup> century calf backed marbled boards. Ink ownership inscription of William Fettes Douglas (1822-1891), painter, collector, and President of the Royal Scottish Academy. £900

First edition in book form; it was simultaneously issued in the *Scots Magazine*. This is an unusual publication, possibly the first of its kind in English, as it records the building contract between the Edinburgh municipal authorities and five builders for the construction of the Edinburgh Royal Exchange. This Exchange was a cornerstone in the proposed improvement of the architectural landscape of Edinburgh. It was part of the New Town enlargement of Edinburgh, although it was to be built in the heart of the Old Town. The imposing neo-Palladian building was built between 1753 and 1760 by the architect John Fergus, working to the original design of John Adam (older brother of Robert Adam) with some architectural modifications by Fergus. The finished building with its u-shaped courtyard and five-storey front, and an imposing

arcade to the High Street, was never used as a merchant exchange but as the City Council Chambers.

Harris, no. 218; Colvin, p. 361; not in RIBA, *Early Printed Books*

9. **EVERY, S[imon] F[rederick]**. Etchings. [*No place, no date*], [*c. 1834*].

Folio, 32 etchings on 17 sheets, some signed and dated, some dated '1822' and '1823', the majority dated between 1832 and 1834; with the exception of one etching (Landscape with Dog, after R.R. Reinagle, R.A.) all drawn and etched by Every; some light spotting in the margins, but a very good copy; no title-page but titled in gilt as above on the front cover of the original binding of contemporary blue ribbed cloth.

£750

A rare collection of etchings by the Derbyshire artist and etcher Simon Frederick Every (1804-1888), probably put together by the artist himself. This is the earliest collection of his work known.

The lovely etchings include a series of four Italianate ruins, some views of tumbledown cottages, landscape views, a large view of Knowle Church in Warwickshire (very spotted, as bound at end), and several images of street musicians, beggars and other street life, some of these copied from Old Master prints, especially Rembrandt.

Every was the son of Sir Henry Every and published two books later in the 1840s: *Etchings of the Church, Monuments and Castle of Tong* in 1841, while another was an eclectic work on the *Art of Netting* in 1845. In 1856 he emigrated to New Zealand where he settled in Dunedin, making etchings (and later lithographs) of the surrounding countryside, and winning a silver medal at a local art festival. He seems to have made his living as a farmer in New Zealand, supplemented by his artistic output.



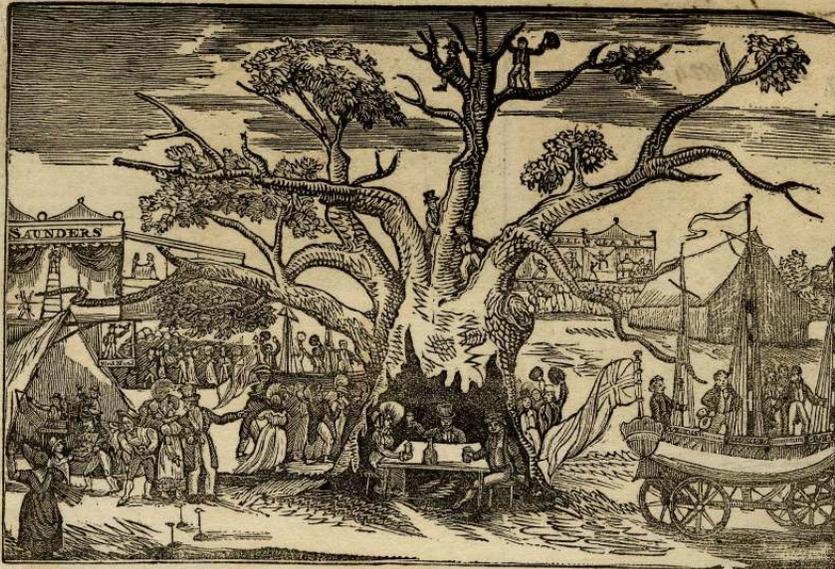
10. **FAIRLOP FAIR.** The origin of Fairlop Fair, &c. Taken from an original Drawing by an eminent Artists & printed off a Wood Cut engraved on a Block, of the celebrated Tree. [Ilford], J. W. Peele, [1824].

Broadside (270 x 195 mm.), text including ballads and songs in three columns, with a large and dramatic woodcut of the Fairlop Oak and the surrounding fair (110 x 165 mm.); a few pin holes here and there, but in remarkably good condition; contemporary ink mss note on the verso dated 1824: 'These bills were circulated during the fair. A mention is made for a charter in one of the songs – but such is not the case. Friday July 2. 1824'. £750

A rare broadside celebrating the annual Fairlop Fair. The broadside gives a short account of the origins of the fair, reproduces two songs or ballads sung by a Mr. Hemingway and a Mr. Lidard during the fair, and shows the festivities in an impressive woodcut which was printed from a woodblock fashioned from the celebrated Fairlop Oak.

The Fairlop Oak was an impressive oak in Hainault Forest near a lake at Fairlop Waters, in what is now the London Borough of Redbridge. In 1725 Daniel Day, a ship builder, took some friends for a picnic there. He repeated this for a number of summers until gradually the Fairlop Fair developed. By the early 19<sup>th</sup> century it had grown into a well attended fair, known for its some times riotous behaviour. The Fairlop Fair was attended by ship, boat and barge builders and their associated trades. The founder Daniel Day (d. 1767) always made a point of arriving at the fair in a boat on wheels. These impressive modes of transport, festooned with lights and sails, full of people in garish costumes making music and breaking into song was one of the features of the fair, and a well known spectacle in the East End of London when they set off. One is illustrated in the woodcut here. By 1813 the Fairlop Oak had lost a great deal of its crown. The broadside here records its girth as being 36 feet, a measurement duplicated in Gilpin's *Remarks on Forrest Scenery* (1794). The tree was blown down in a gale in 1820 and its timber was used for a variety of celebratory furniture but also for the block from which the present woodcut was carved.

Not located in COPAC.



## The Origin of Fairlop Fair, &c.

Taken from an original Drawing by an eminent Artist, & printed off a Wood Cut engraved on a Block, of the celebrated Tree.

The Stem of this vegetable Prodigy, which was rough and fluted measured at a feet from the ground, about 36 feet in girth and the boughs extended about 300 feet in circumference. The Fair which is held upon this spot was founded about the year 1790 by Mr. Daniel Day, Block Maker, of Wapping, who gave his men an annual Bean Feast under the shade of the Oak, on the first Friday in July, and which has been visited for a number of years by the Block Makers and Watermen of the eastern part of the metropolis, who parade round the Spot, singing the following Songs;.....

### Song from the Block Makers Boat Sung By MR. HEMINGWAY,

To George our great King as he sat on the throne  
The supporters of Fairlop sent in their petition,  
That he the old Oak in true wisdom would own,  
The answer returned from the head of the

Nation:  
This we agree that the Maggot and Spot,  
Never shall be crushed but for ever shall reign;  
A Charter we have got to support the old Spot,  
And Fairlop shall flourish again and again!

This answer so noble abroad quickly spread,  
The enemy to friendship began to complain,  
That this Fair of mischief was surely the head,  
And if suffered would certainly soon shew its aim  
Down cried he with this Fairlop Tree!

But George, ever generous said—cease to complain,  
A Charter we got &c. &c.

Freedom the Goddess for Britains so fair,  
When she heard that a few of her supporters  
so free,

Did reverence the Oak which was always her  
care,  
And she said that the day ever sacred should be,  
The Maggot and Spot the care of us shall be,  
And never shall be crushed but for ever shall  
reign:

A Charter we got, &c.,  
Bright July now comes on when we all are so  
gay,

A few years before Mr. Day, died his favorite Oak lost a limb out of which he procured a coffin, to be made for his own interment, and often used to lie  
down in it to try how it would fit him. He died Oct. 13, 1767, aged 84, and his remains was conveyed to Barking by water, pursuant to his own request,  
accompanied by six journeyman Block and Pump Makers, to each of them he bequeathed a new leather apron and a guinea.

J. W. PEELE, Pr.

The first Friday in the month we all know,  
Our Maggot for ages shall shine on that day;  
And every year some new splendour shall  
show.

When we agree that the Maggot and Spot,  
Never shall be crushed, but for ever shall  
reign, A Charter we got, &c.

Now my brave boys since united we be,  
With friendship and harmony keep up the day,  
Our boat rigged & manned well, so pleasant to see  
There is nothing can equal our Maggot so gay,  
A Toast now I say to good Daniel Day,  
Who taught us first this fair to maintain.  
A Charter we have got &c. &c.

Written and Sung by Mr. Lidard,  
from the Watermans Boat.

Come to Fairlop Fair, my good fellows invite  
To partake of that day, that is our delight,  
For we have spirits like fire, our courage is good,  
And we meet with the best of respect on the road  
Would you see us you'd say, when we are mustered  
muster'd quite gay,  
Success to the lads that delight in that day,  
Haste away, haste away, all nature seems gay,  
Let's drink to the joys of Fairlop so gay.  
Our horses are all of the very best blood,  
Our boat she is well built, and her rigging is good  
With our coats & our badges we unanimous agree,  
And join hand and hand to sport the old Tree,  
There's old Cruff & young Cruff our music shall  
play,

While George Hall's staunch ponies shall tow us  
away  
Haste a way, &c.  
Twas one Daniel Day that invented this fair,  
As hearty a fellow as ever was there,  
The lord of the manor our charter did gain,  
And we sons of old Neptune will uphold the same  
We'll enjoy all the pleasure that springs from  
that day,  
And ever remember that old Daniel Day,  
Haste a way, &c.  
From Wapping old stairs away then we drive,  
pon the first Friday that comes in July;  
We breakfast at Woodford, at Loughton we lunch  
And return back to Roundens to dine & drink punch  
Then our boatswain he starts us away to the fair,  
While Phœbus does shine, on our colours so clear  
Haste away &c.

It's when from the forest to Ilford we steer,  
Every town we go through we will give them  
three cheers;  
Then up to Tommy Wright's for to get refresh'd  
there,  
Then return back to wapping to sup of the best,  
Where we'll dance & sing so cheerful and gay,  
And ever remember that old Daniel Day,  
Haste away, &c.  
Now having described our boat, horses and crew,  
And our Fairlop so gay, which you all do review,  
Our boat she comes home, by the winding of canal,  
And now you are welcome into Fairlop Hall,  
Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Then up to Tommy Wright's for to get refresh'd  
there,  
Then return back to wapping to sup of the best,  
Where we'll dance & sing so cheerful and gay,  
And ever remember that old Daniel Day,  
Haste away, &c.

Now having described our boat, horses and crew,  
And our Fairlop so gay, which you all do review,  
Our boat she comes home, by the winding of canal,  
And now you are welcome into Fairlop Hall,  
Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

While George Hall's staunch ponies shall tow us  
away  
Haste a way, &c.

Twas one Daniel Day that invented this fair,  
As hearty a fellow as ever was there,  
The lord of the manor our charter did gain,  
And we sons of old Neptune will uphold the same  
We'll enjoy all the pleasure that springs from  
that day,  
And ever remember that old Daniel Day,  
Haste a way, &c.

From Wapping old stairs away then we drive,  
pon the first Friday that comes in July;  
We breakfast at Woodford, at Loughton we lunch  
And return back to Roundens to dine & drink punch  
Then our boatswain he starts us away to the fair,  
While Phœbus does shine, on our colours so clear  
Haste away &c.

It's when from the forest to Ilford we steer,  
Every town we go through we will give them  
three cheers;  
Then up to Tommy Wright's for to get refresh'd  
there,  
Then return back to wapping to sup of the best,  
Where we'll dance & sing so cheerful and gay,  
And ever remember that old Daniel Day,  
Haste away, &c.

Now having described our boat, horses and crew,  
And our Fairlop so gay, which you all do review,  
Our boat she comes home, by the winding of canal,  
And now you are welcome into Fairlop Hall,  
Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

Our boat we'll put by for another fair day,  
And ever remember that old Daniel Day,  
Haste away &c.

11. **FOUNDLING HOSPITAL.** The Royal Charter establishing an Hospital for the Maintenance and Education of Exposed and Deserted Young Children. With the Act of Parliament establishing the same. Together with the By-Laws of the said Corporation, and the Regulations for Making the said Hospital ... Together with the Accounts of the said Hospital from its Commencement, till 25 March, 1745, and a List of the Governors on the said 25 March. *London, printed for Thomas Osborne, 1746.*

Large 8vo, pp. 48; a few faint spots here and there but a very good copy, in contemporary vellum backed marbled boards, with ink lettering on spine. From the library of the Earls of Macclesfield with their armorial bookplate to the front pastedown, Shirburn Castle blindstamp to the first two text leaves. £850

The sailor and philanthropist Thomas Coram was appalled by the large numbers of destitute children left to die on the streets of London and thus, with the support of the Queen, a royal charter issued in 1739, and a host of rich and influential governors, he set up the Foundling Hospital which became London's most popular and fashionable charity. The foundation stone of their newly built Bloomsbury premises, designed by Theodore Jacobson as an imposing but plain brick building with two wings surrounding an open courtyard, was laid in 1742. In October 1745 the Foundling Hospital received its first infants (the maximum age of admission was two months).

The charter was first published in 1740. Our edition is updated to 1745 and enlarged by the *Regulations for Managing the Hospital*. which. Wet-nursed in the community until the age of about five, the foundlings then returned to the hospital to prepare for work. The present text gives an in-depth insight into the running of the Foundling Hospital and its finances, telling of the segregation of the sexes, punishingly long days including compulsory rising at 5am in the summer and work for three hours before breakfast, and how the children were eventually fitted for trade or domestic service.

George, 2<sup>nd</sup> Earl of Macclesfield was a founding Governor of the Foundling Hospital (as indeed was William Hogarth).

ESTC lists copies at British Library and Oxford and 4 copies in US (Huntington, Colorado, McGill, and National Library of Medicine).



13. **GIBBS, James.** A Book of Architecture, containing Designs of Buildings and Ornaments. *London: Printed 1728.*

Large folio, pp.[4], xxviii, with 150 engraved plates; a few spots and stains in the text, last 10 plates with small waterstain to lower margin, only 2 just touching the plate, but generally a large clean copy in modern half calf with red morocco label. Bookplate of Philip Grantham Yorke. £3500

First edition of 'the first collection of the work of a single architect to be published in Britain' (RIBA Cat.). Gibbs's work had been omitted from *Vitruvius Britannicus* (1715-25) and he was determined to produce an advertisement of his own built work on a grandiose scale. The book was printed by Bowyer in 550 copies of which 481 were accounted for by the subscribers. At four guineas a copy it had a restricted but highly influential market among noblemen and country gentlemen, architects and landscape gardeners. The Book of Architecture lays out and illustrates several churches in London, including that of St Martin-in-the-Fields, collegiate buildings at Cambridge, country houses in Somerset, Northamptonshire, Oxfordshire, Surrey, Essex, Wiltshire, Dorset, Hertfordshire and several other counties throughout England, temples and garden structures, along with details of chimney pieces, doorcases, cartouches, tables and pedestals which were eagerly exploited by local builders and craftsmen. Gibbs dedicated his book to John Campbell, Duke of Argyll and Greenwich, member of the Privy Council and Knight of the Garter.

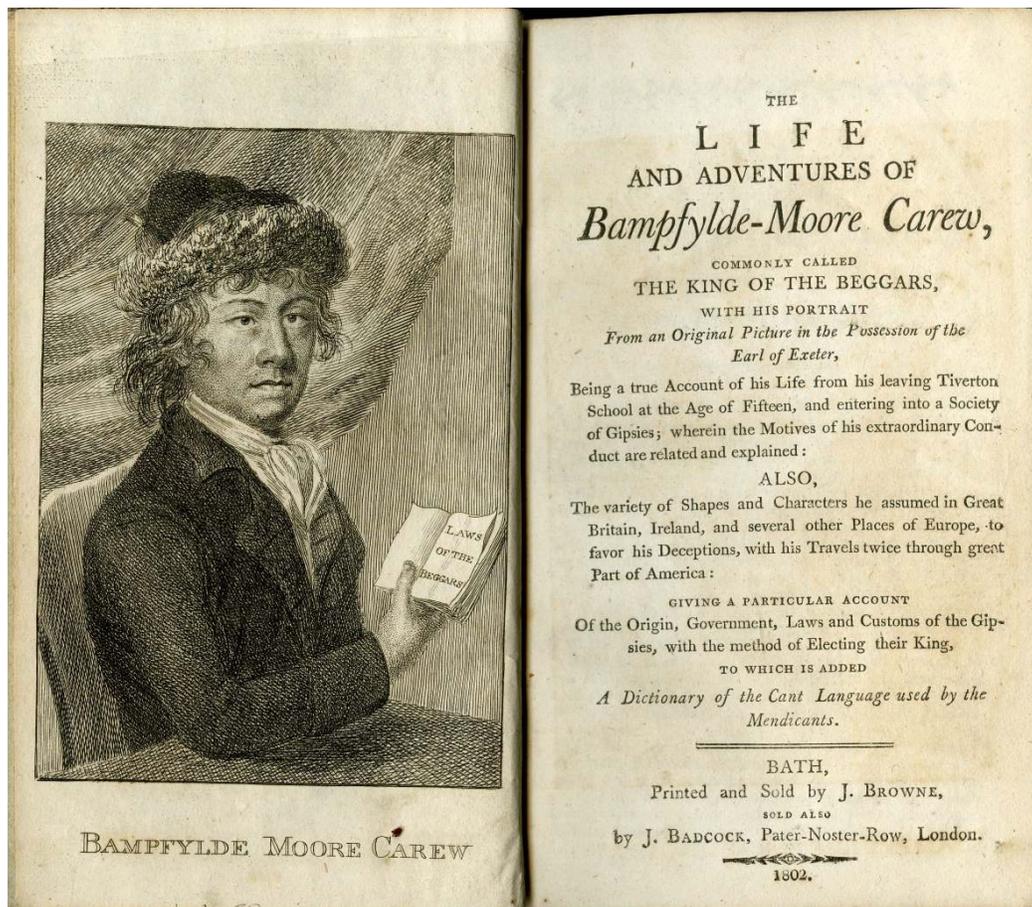
RIBA, *Early Printed Books*, 1206; Harris 257.



14. [GOADBY, Robert]. The Life and Adventures of Bampfylde-Moore Carew, commonly called the king of the beggars, with his portrait from an original picture in the possession of the Earl of Exeter, being a true account of his live from his leaving Tinterton School at the age of fifteen, and entering into a Society of Gipsies; wherein the motives of his extraordinary conduct are related and explained: Also, the variety of shapes and characters he assumed in Great Britain, Ireland, ... with his Travels twice through great part of America ... to which is added A dictionary of the Cant Language used by the Mendicats. *Bath, J. Browne, 1802.*

8vo, pp. [2], 124, with engraved frontispiece portrait of Carew; a good copy bound in contemporary half calf, hinges a bit rubbed. £125

One of the bestsellers of 18<sup>th</sup> century and early 19<sup>th</sup> century English biography, a semi-fictional reconstruction of the remarkable life of the impostor and thief Carew (1693-1750), a Gypsy king, who was deported to the American colonies and escaped back to England. This life of Carew proved enormously popular (originally published in 1745), and went through innumerable editions with varying titles. The dictionary of Cant language is between pp. 117 and pp. 124, and was updated to include contemporary expressions.



15. **HEAVISIDE, John.** Catalogue of the museum of John Heaviside, Esq., comprising human anatomy, natural and morbid; comparative anatomy; and natural history. *London, [for the author] printed by G. Woodfall, Angel Court, Skinner Street..., 1818.*

(Together with:)

[HEAVISIDE]. Heaviside's Museum. A catalogue of the extensive and valuable anatomical museum of the late J. Heaviside ..., (Surgeon Extraordinary to the King). Part I (-Part the second), which will be sold by auction, (without the least reserve), by Messrs. Wheatley and Adlard, on the premises ... on Monday, July 27, 1829, and seven following days (- October...). *London, 1829.*

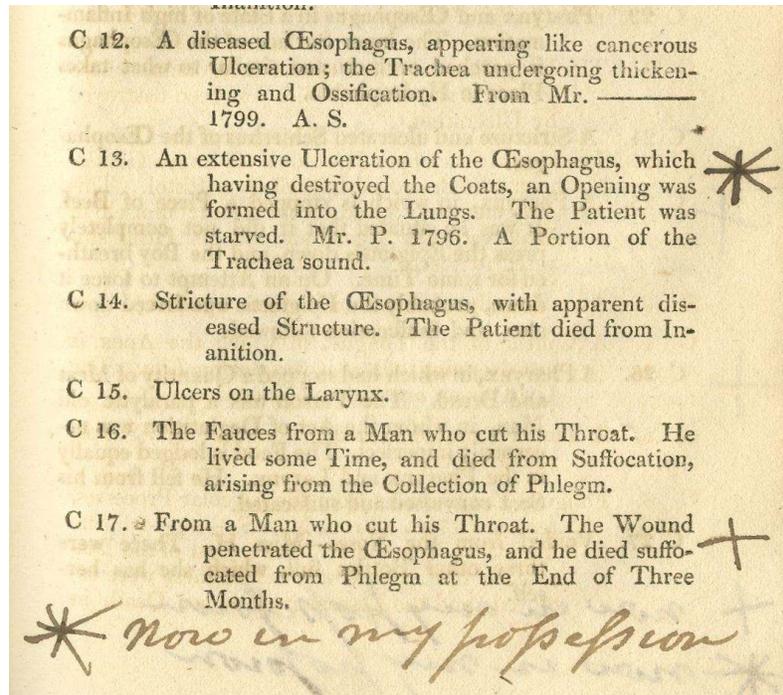
2 works, the last in two parts, 8vo, pp. [2], 267, a very good copy with a neat Irish library stamp to title and last leaf; pp. [2] (wrappers) 32, [2], 34 (no wrappers and hence no preliminary leaf), the first part of the sale catalogue has the original front wrappers which give the title (see above), the second part has no wrappers and starts immediately with the catalogue; the wrapper of the sale catalogue is chipped with loss, lacking lower portion, affecting imprint (now repaired), preliminary leaves with small tears (now repaired); both works bound in matching quarter calf and marbled boards, modest gilt spine with red label. £2500

Very rare first edition of the privately printed catalogue (1818) of the anatomical museum assembled by the surgeon John Heaviside (1748-1828), together with the sale catalogue of his collection which was auctioned over 8 days in 2644 lots after his death from his house at 14 George Street, Hanover Square, in 1829. The auction catalogue does not list the individual lots of the anatomical collection; it refers back to the museum catalogue for detailed descriptions, since, as the auctioneers say in their preface, 'many copies were circulated during the lifetime of Mr. Heaviside', and it would 'prove a sufficient guide for the sale'. A more detailed treatment is given to his collection of coins, minerals, marbles, insects, surgical instruments and his medical library. Both books belonged to the Scottish anatomist and surgeon Alexander Monro tertius (1773-1859) who bought a number of lots which he indicated in his bold mss annotations in the museum catalogue.

Heaviside, appointed surgeon-extraordinary to King George III in 1790 and elected to the Royal Society in 1793, was a fashionable surgeon who counted Emma, Lady Hamilton, among his patients. The nucleus of his extensive anatomical collection was his purchase of the anatomical specimens assembled by the surgeon Henry Watson who died in 1793, to which he added many specimens taken from his patients. 'His catalogue (1818) was punctuated with detailed, often gruesome, information about the cases. ... The largest part of the collection, numbering more than 2500 items, was composed of parts of the human anatomy, in spirits, dried or injected, and illustrating the body in its natural and diseased states. Heaviside's collection also included comparative anatomical material, minerals and coins, and a series of plaster casts of the famous and infamous' (*Oxford DNB*). The catalogue of the museum also lists a number of mummies, two bought back from Egypt in 1802/3, a large collection of natural history specimens, in spirits, dried and some stuffed, and many skeletons, together with some seeds and fruits.

OCLC, COPAC and KVK locate the following copies: The museum catalogue is located at British Library, Royal College of Surgeons (incomplete), and

Staatsbibliothek Berlin. The only complete copy of the sale catalogue is located at the Royal College of Surgeons (they have 3 copies, one of which has the second part without wrappers); the British Library has part 1 of the auction catalogue only, while the Natural History Museum London has part 2 of auction catalogue only.



16. [HOLLINGSWORTH, Nathaniel John]. Fleurs. A poem, in four books. Newcastle, Edward Walker, 1821.

4to, pp. vi, [3], 10-188, [2], with folding part coloured engraved map of Roxburghshire; a crisp and fresh copy, bound in contemporary greenish cat's paw calf, covers with gilt fleuron border, flat, richly gilt spine, decorated in six panels, with vase tool, black morocco label, corners and upper hinge a little rubbed, gilt edges. £750

First and only edition of this long blank verse description of Floors Castle, the seat of the Duke of Roxburghe, and of the 1st Duke, his family and the wider estate. The castle, near Kelso in south-east Scotland, was built between 1721-1726 by the leading Scottish architect of his day, William Adam, father of Robert Adam, for the 1<sup>st</sup> Duke of Roxburghe, who was raised to the title of Duke for helping to bring about Scotland's unification with England. Hollingsworth's description pre-dates the 19<sup>th</sup> century remodelling by William Playfair for the 6<sup>th</sup> Duke of Roxburghe from 1837 to 1845, which gives Floors Castle its current shape.

This poem is also important as it mentions and describes nearly every other substantial house in that part of Scotland.

Johnson, *Provincial Poetry, 1785-1839*, no. 455; COPAC locates 4 copies: British Library, Cambridge, National Library of Scotland, and St. Andrews; OCLC adds copies at Stanford, Indiana and Texas; not known to Holmes, *The Country House described*.



17. **HORNER, John.** Buildings in the town and parish of Halifax. Drawn from nature and on stone by John Horner. *Halifax, published by Robert Leyland, 1835.*

Oblong folio (330 x 415mm), letterpress leaf containing list of subscribers (accounting for 200 copies), and 20 litho plates (including the title) 'printed by C. Hullmandel', one plate (no. 7) with cancel description; a few scattered spots here and there, mostly in the margins; bound in the original pale blue wrappers with large printed label to front, spine has perished but the original stitching is firm and untouched, the front wrapper has two small pieces torn out, extremities have small tears, bit dirty. Contemporary neat mss presentation to title from a godmother to her goddaughter. In card board folding box. £950

First and only edition of an album with twenty fine large litho views of attractive buildings in and around Halifax, West Yorkshire. John Horner was a local artist who lived in Halifax; this is his only published work.

His atmospheric views capture several buildings in the town which had already been torn down by the time he published the present album, such as 'Old Building in the Wool-Shops, taken down in 1833'; 'Old Houses in Northgate, taken down 1824'; 'Old Houses in Lower Kirk-Gate, taken down in 1825; and 'Sowerby Bridge Church, built 1520, taken down 1820'. He also shows a number of fine country houses in the vicinity of Halifax in their dramatic landscape settings, such as Hodsworth House; Scout-Hall in Shibden-Dale; Hope House, seat of Christopher Rawson, scion of the banking dynasty; High Sunderland (demolished in 1950), Wood-Lane-Hall in Sowerby; Sunney-Bank in Greetland; Shibden Hall; Stoney Rhoyd, the seat of Mrs. Rawson, taken from the grounds at Hope; Rowroyde, seat of Lady Mary Horton; Haugh End, Sowerby; and Wood-House. These are fine lithographs by a local artist of his native town which was changed beyond recognition during the industrial revolution.

18. **JEFFREYS, William.** An account of the fire which happened at Chatham, on the 30<sup>th</sup> of June, 1800. The money collected for the relief of the sufferers, the distribution of the same, &c. *Chatham, Ambrose Etherington, 1801.*

Small 4to (187 x 150 mm.), pp. [4], 108, with a large folding engraved plan; two neat mss additions in biro on p. 113, but a very good copy bound in contemporary half calf and marbled boards, head and foot of spine worn, upper hinge tender. £1400

First and only edition of a rare account of the fire which devastated large parts of Chatham, North-Kent, in South-East England on 30<sup>th</sup> of June, 1800. The author, William Jeffreys, was the Treasurer of the Relief Committee, and his work gives detailed and important information on the names of those who lost property or goods, their occupation, the assumed value of their loss, their families, and their circumstances. The work also gives information of the individuals who contributed money towards the relief fund, and the amount raised individually. Funds were flooding in from all over Kent and from as far as Greenwich.

Chatham had important dockyards which were unaffected by the fire. The fire consumed a large swath of timber constructed houses fronting the high street. Fortunately only two people died, but more than one hundred lost their houses and were made destitute.

The plan shows the centre of Chatham with the houses affected by the fire.

COPAC locates copies at the British Library, Guildhall, and University of London; OCLC adds only the copy at New York Public.

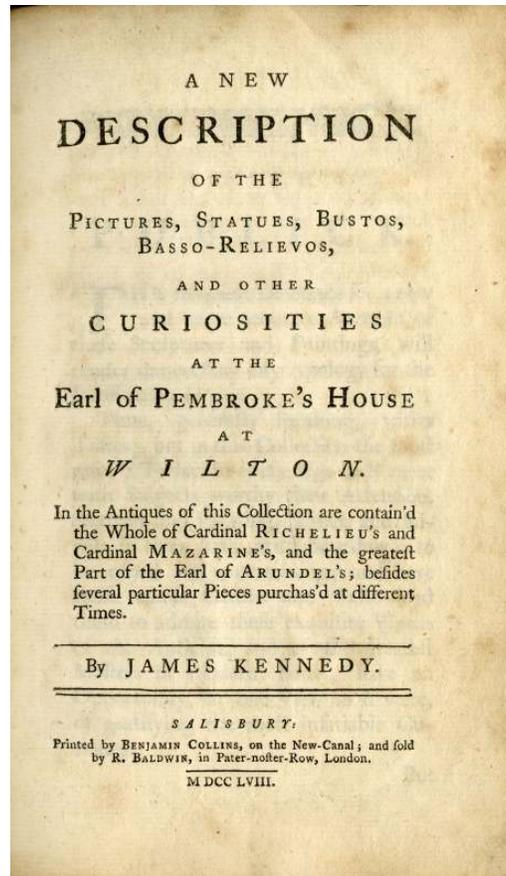
19. **KENNEDY, James.** A New Description of the Pictures, Statues, Bustos, Basso-Relievos, and other Curiosities at the Earl of Pembroke's House at Wilton. In the Antiques of this Collection are contain'd the whole of Cardinal Richelieu's and Cardinal Mazarine's, and the greatest part of the Earl of Arundel's... *Salisbury, Benjamin Collins, 1758.*

8vo, pp. [8], 107, [1], [2] (blank), with the half-title, and a slip bearing a description of the statues in 'two painted niches' pasted on p. 4; last leaves a little spotted but a very good copy in recent half calf, gilt, and marbled boards. Bookplate of Charles Sebag-Montefiore. £600

First edition of Kennedy's guide book to the art collections of Wilton House in Wiltshire, seat of the Earls of Pembroke. This is the first proper guide book to the Wilton House collections. This catalogue is annotated from Pembroke's own manuscript notes. Contemporaries, like Winckelmann and Horace Walpole, teased Pembroke about some of his more wild attributions. The catalogue nevertheless provides a fascinating picture of early collecting habits.

Thomas Herbert, 8th Earl of Pembroke (1664-1732) was the first important English collector of antique sculpture after King Charles I and Lord Arundel. His collecting zeal began with the purchase of the Arundel busts which were dispersed in 1678, followed by at least 23 sculptures from the Mazarin collection, and a large number of busts from the Giustiniani collection in Rome. The purchase of the latter Pembroke only secured against determined competition from Cardinal Albani.

F. Herrmann, *The English as Collectors*, pp. 96-99.



20. [LABELYE, Charles]. A Short Narrative of the Proceedings of the Gentlemen concerned in obtaining the Act, for building a Bridge at Westminster; and of the steps, which the Honourable the Commissioners, appointed by that Act, have taken to carry in into Execution. In a Letter to a member of Parliament in the Country. Together with his Answer. *London, for T. Cooper, 1738.*

(Bound with:)

[LABELYE]. The Present State of Westminster Bridge, containing a description of the said Bridge as it has been ordered into Execution by the Right Honourable, &c. the Commissioners appointed by Parliament, and is now carrying on. With A true account of the Time already Employed in the Building, and of the Works which are now done. In a Letter to a Friend. *London, for J. Millan, 1743.*

(Bound with:)

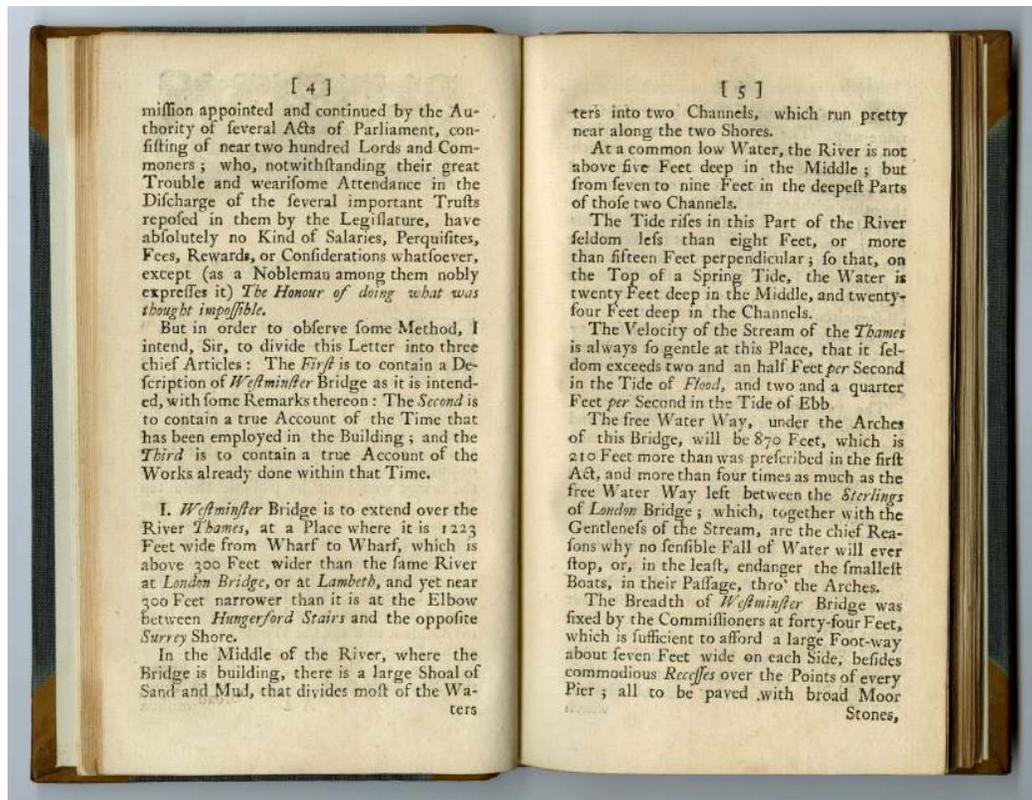
[LABELYE]. A Description of Westminster Bridge. To which are added Historical Accounts relating to the Building and Expence thereof. With Technical Descriptions of all Operations, Machines, Engines, &c made use of in the Course of the Works. Also Analytical Investigations, Calculations, and Geometrical Constructions, referr'd to in the former Parts; with Practical Rules, and Observations in Mechanics, Hydraulics, and the art of Buildings in Water. Illustrated with a great Number of Copper-Plates [*the plates were never published*]. *London, for the Author, [1744].*

Three works in one vol, 8vo, pp. [2], 70; pp. 30, [2] (advert); pp. 16, with half-title reading 'The Plan of a Work Intended to be Published, but not by Subscription, as

soon as the Author shall have sufficient Leisure'; bit browned but good copies in recent half calf, with black morocco label. Bookplate of John Harris. £850

Three first editions chronicling the difficulties encountered by the Swiss engineer Charles Labelye (1705-1781), designer and overseer of the construction of the first stone bridge across the Thames. The building process was dogged by controversy, not helped by hysterical xenophobic outbursts from Battey Langley. Labelye's innovative construction involved the prefabrication of the bridge's piers within floating timber caissons. Labelye was continuously mocked for his engineering methods, with Langley going as far as depicting him hanging from one of his piers in print. We get a sense of Labelye's impatience with his critics from the Latin quotation on the title page of 'the Present State of Westminster Bridge': 'De quibus ignoras tace, de quibus/Certus es, loquere opportune' ('Be silent when you don't know about something; when you are sure of something, speak at the right time'). Westminster Bridge was inaugurated in 1750, and 'it set the standard for English bridge building'.

Harris, no. 403 and 400, with the first work not in Harris.



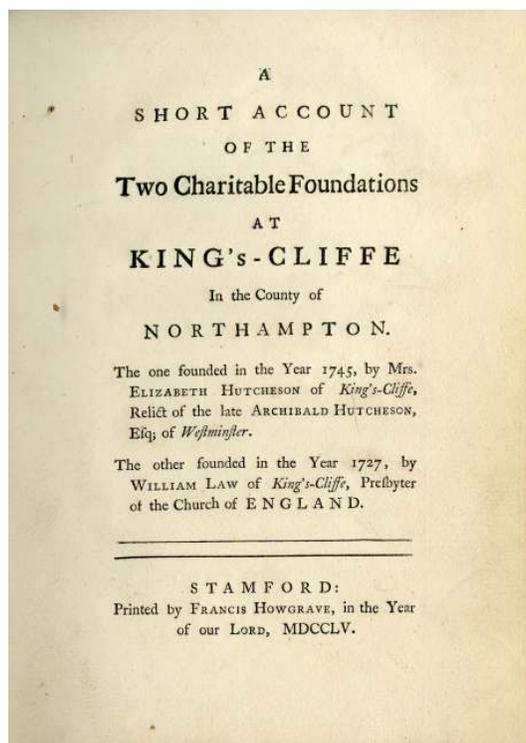
21. [LAW, William]. A short account of the two charitable foundations at King's Cliffe in the County of Northampton ... *Stamford, printed by Francis Howgrave, 1755.*

Small 4to (225 x 162 mm), pp. [4], 26, printed on thick paper, with several neat mss corrections and one long mss note (dated 1813); single wormhole in first three leaves in margin, but a very good copy in contemporary calf backed marbled boards, upper hinge splitting, cords strong, spine a bit worn. £550

First and only edition of a detailed account of the two charitable foundations set up by proto-Methodist William Law and his companion-in-arms Mrs. Elisabeth Hutcheson, a wealthy widow. Law founded a school for poor girls in 1727, whereas Mrs Hutcheson founded one for poor boys in 1745. They provided school buildings and also built almshouses for widowed women. Strict instructions were laid down for the conduct of the pupils and their teachers. In 1752 Law founded a lending library of mostly pious books for public use. He also furnished another lending library for the use of visiting clergy with 'Hebrew, Greek, and Latin Bibles, and a choice collection of the most spiritual Christian writers in the learned and foreign languages' (p. 22).

On the last page is a diagram in pencil of King's Cliffe Church. It appears to mark two adjacent graves as those of Law and Hutcheson, by the initials E.H and WH.HG.SL

ESTC locates copies at British Library, Cambridge, Northampton, Nottingham, and Bodleian; and Harvard and McMaster in US.



## THE ANCESTOR OF MADAME GUILLOTINE

22. [MIDGLEY, Samuel]. Halifax, and its Gibbet-Law placed in a true Light. Together with a Description of the Town, the Nature of the Soil, the Temper and Disposition of the People, the Antiquity of its Customary Law, and the Reasonableness thereof. With an Account of the Gentry, and other Eminent Persons, born and inhabiting within the said Town, and the Liberties thereof. With many other Matters and Things of great Remark, never before Publish'd. To which are added, the Unparallel'd Tragedies committed by Sir John Eland, of Eland, and his Grand Antagonists. *Halifax, P. Darney for John Bentley, [1761]*.

Two parts in one vol., small 8vo, pp. [iv], 95, [1] blank; with a frontispiece depicting the town and its gibbet; divisional title 'Revenge upon Revenge: or, an Historical Narrative of the Tragical Practices of Sir John Eland', whence the date, after p. 58; browned throughout, with paper repairs to a few leaves, text unaffected; contemporary full tree calf, rebacked, raised bands, spine lettered gilt. £450

Second edition of this anonymous work, composed by the physician Samuel Midgeley during the term of his incarceration for debt in Halifax jail, where he was to die in 1695. 'His poverty prevented him from printing it, and William Bentl[e]y claimed the honor of writing the work after Midgley's death' (Marvin), publishing the text in 1708 with his own additions and signing the dedication to the Duke of Leeds.

According to Sweet & Maxwell, 'the Halifax Gibbet-law is an institution which throws light on the nature of trial by jury in its earliest form'. Walker defines the Law as 'a right, probably a survival of the right of infangtheft, or possibly derived from a forgotten royal grant, held by the Burgesses of Halifax, to execute anyone taken within the liberty of Halifax found guilty of the theft of the value more than 13 pence. The execution was carried out on a hill outside the town by decapitation with an instrument resembling a guillotine' (*Oxford Companion to Law*, p. 550). The victim could save himself from death, however, if he succeeded in escaping during the execution process, and get over the Hebble Brook, a small river which marks the Parish boundary of Halifax. The first instance of its use was in 1286, thereby arguably making it the first guillotine device in history. It was used for the last time in 1650 and receives mention by Daniel Defoe in *A Tour through the whole Island of Great Britain* (1724–27): 'The force of this engine is so strong, the head of the axe being loaded with a weight of lead to make it fall heavy, and the execution so secure, that it takes away all possibility of its failing to cut off the head.'

Marvin, p. 512; see Sweet & Maxwell I, 238 for the first edition.

## FIRST ENGLISH DICTIONARY OF ARCHITECTURE

23. **NEVE, Richard.** *The City and Country Purchaser, and Builder's Dictionary; or, the Compleat Builders Guide...* London, printed for D. Browne, 1726.

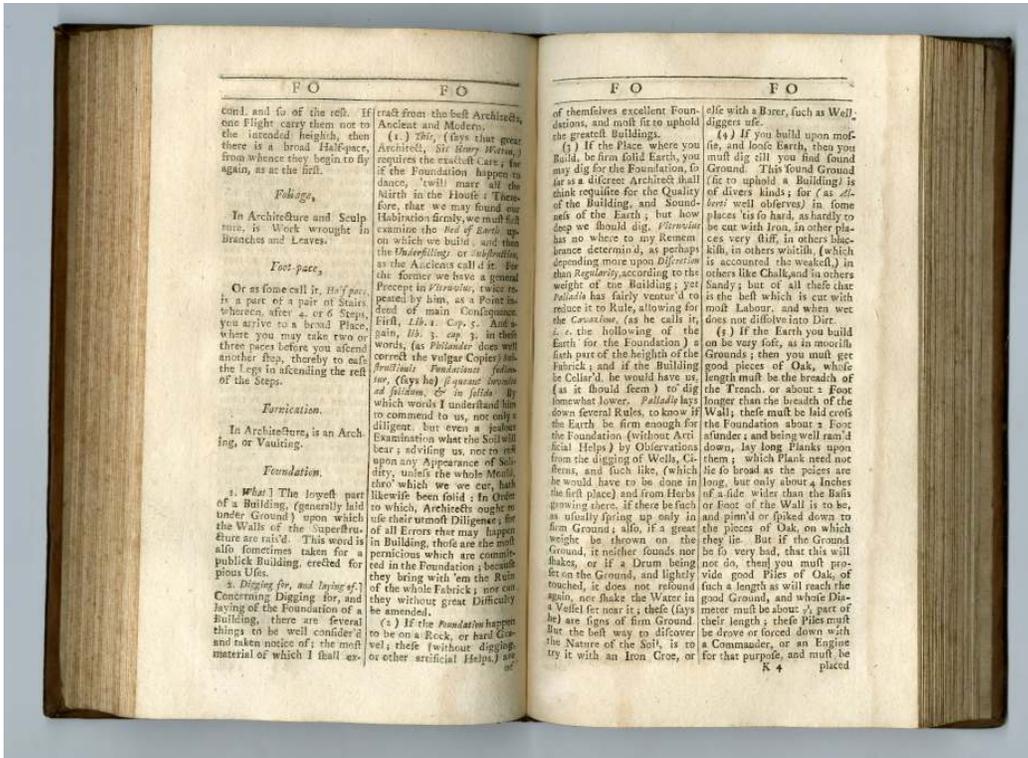
8vo, pp. pp [12], xx, [284], [4] (adverts), some light browning here and there but a very good, fresh copy in contemporary panelled and stained calf, with blind stamped border and corner fleurons, upper hinge partly cracking but cords strong, spine with five raised bands and gilt red label. From the library of Martin Bowes (see below) with his ms. ownership inscription. £850

Second enlarged and revised edition, originally published in 1703, of the earliest English language dictionary of architecture and building, 'a complete work in itself in which diversified material is brought together from many different sources and arranged alphabetically under catchwords' (Harris). Neve used the works of Moxon and Wotton and the available English translations of Vitruvius, Vignola, Scamozzi and Palladio to compile his dictionary. But there is also much first-hand information derived from builders and craftsmen in Neve's native Sussex when dealing with the building trade and building materials.

This second edition was substantially enlarged, revised and corrected by an anonymous editor, probably John Ozell, auditor-general of the City and bridge accounts, and translator of Alberti's *Treatise on Architecture*. His editorship is marked by the use of French and Italian sources; he adds notes derived from the works of Le Clerc, Perrault, Félibien and Alberti.

Martin Bowes (1670-1726) was a Cambridge educated London barrister and Fellow of the Royal Society, who travelled a number of times to Paris and once for a longer period to Italy (1701-02).

Harris 596; RIBA, *Early Printed Books*, 2262.



GUIDE BOOK PUBLISHED BY THE INN KEEPER

24. [OSWALD, Margaret]. A sketch of the most remarkable scenery near Callander of Monteath; particularly the Trosachs, at the East end of the Loch of Catherine, and the road by Lochearn-Head to Dundeira. The fifth edition, improved. *Stirling, printed by C. Randall; for Dougal M'Gregor, Vitner at Callander, 1811.*

8vo, pp. 32, a little light spotting here and there but a very good copy in the original blue limp paste paper boards, with large octagonal printed label to front cover, the spine re-enforced in mid 19<sup>th</sup> century, worn at head and foot again. £650

A rare, unusual and eccentric guide book to this part of Scotland, published by the owner of the inn at Callander. The early part of the work is a very early advertisement for the inn with accommodations and stabling for thirty horses. After that it becomes a tourist guide to the surrounding scenery with many very fine landscape descriptions. A contemporary reader has enthusiastically pencilled in a further twenty possible adjectives. There are plenty of useful historical asides, but also many practical tips steeped in local knowledge.

The *Sketch* was first published in 1800 – ours is ‘the fifth edition, improved’, the earliest edition to expand from the original 24 pages to 32 pages – it was reprinted until 1820 (8<sup>th</sup> edition) for successive inn keepers at Callander.

All editions are rare; of this one there are only 3 copies located: National Library of Scotland, Aberdeen, and Bodleian. OCLC locates no copies in US.

25. **PAPWORTH, John.** Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings. *London, Rudolf Ackermann, 1816.*

4to, pp. [8], 159, [1], with 76 full-page hand-coloured aquatint plates, small section replaced at foot of title-page, a little foxing to endleaves, occasional light-offsetting, small stain in blank upper margin of a few leaves at start; else a very good copy in later full crimson morocco gilt by Bayntun Riviere, spine gilt in six compartments, board edges and turn ins gilt, all edges gilt, with a matching slipcase of half morocco over cloth boards. £4250

First edition of this guide to the finest historical buildings and interiors of London, compiling Papworth's contributions to Ackermann's monthly periodical, 'The Repository of the Arts, Literature, Commerce, Manufactures, Fashions and Politics,' for the first time. Each of the 76 plates is accompanied by a brief history of the locality. Beginning with St. James's Palace, Papworth perambulates around the squares of West London, taking in the Inns of Court, galleries, museums and gentlemen's clubs before heading east to the City churches, the Bank of England, and Newgate prison.

John Papworth was a noted architect, championing the transitional style between the late Georgian and early Victorian periods. He was a long-standing associate of Ackermann, both contributing to his publications and designing his premises. Famous for structural innovations such as the use of cast iron as roof support, Papworth was also the first to promote the now ubiquitous single pane plate-glass windows for shop displays. The present work is one of his finest and most famous.

Abbey, *Scenery*, 217; Adams, *London Illustrated, 1604-1851*, 117; Ford, Ackermann, p.227; Hardie, *English Coloured Books*, p.112; Tooley, *English Books with Coloured Plates, 1790 to 1860*, p.188.



ONE OF 50 COPIES

26. **PARKER, Thomas Netherton.** Leaves out of the book of a country gentleman. *Oswestry, printed and sold by W. Price, 1847.*

Folio (47.8 x 30.5 cm), pp. [6], 21, [1], with 32 sheets of plates (28 sheets mostly with double-page woodcut plates, the last 4 sheets with 8 engraved plates); Presentation copy (see below); some light scattered foxing here and there but a very good copy in contemporary half calf and marbled boards, spine rubbed. £1950

First and only edition of this very rare privately published compilation by Parker of his mostly unpublished farm and estate experiments and inventions. This copy with bold mss. presentation by Parker on the front cover: 'The Earl of Powis, From the Author'. The title-page informs that 'A hundred Copies only were published – 50 for distribution, and 50 for sale at 10s. each'.

This is a collection of eclectic engineering inventions by Parker devised and designed 'as they occurred during half a century to the present time'. Amongst his inventions are fireproof stables, different sorts of gates, and suggestions for warming buildings with hot water. His interest in the designs is purely scientific, for 'what I have to offer to the public is without any condition or reserve, and one is at full liberty to copy, alter, improve, make, and sell, any of the articles which I have endeavoured to describe, for his profit, or pleasure' (p. [3]).

The unillustrated appendix is full of further detailed experiments, practical advice and wry observations and advice by an enquiring engineering mind which in old age can look back on 50 years of experimentation and report on it. 'The chamber floor of the offices of my house was laid with seasoned poplar boards in 1805, and are quite sound in 1847' (p. 17); 'About the year 1818, I built a cottage, in which I introduced cast-iron spars and wire instead of laths, and the chamber floor was made of cast iron beams and slate flags. This has not wanted any repair for the space of nearly 30 years: it would be difficult to set it on fire' (p. 18).

COPAC locates copies at the British Library, Cambridge, National Library of Scotland, National Trust, Oxford, and V & A Museum; OCLC adds copies at Yale, CCA, University of California, and Winterthur.

27. **PATERSON, James.** *Pietas Londinensis: or, the present Ecclesiastical State of London; containing an account of all the churches, and chapels of ease, in and about the Cities of London and Westminster...* London, Joseph Downing, 1714.

12mo, pp. [12], 308, [4], adverts; decorative floral headpiece to first leaf of text; ink stain to pp. 30-1, lower outer corners of pp. 155-6 burnt with loss to blank margin only; a very good copy in contemporary speckled calf, single gilt-fillet border, joints cracked but firm, extremities lightly worn, with small losses to head and foot of spine and joints; elaborate engraved bookplate depicting shelves of books to the front pastedown, manuscript shelf-mark above, numerous ownership inscriptions of

Richard Allitt to end papers, and a note 'Lewes ye 16 King of France was beheaded in Paris January 21 1792 [*sic*]'. £450

First edition. The complete directory of the 200 churches and chapels in London and Westminster arranged alphabetically, in each case providing details of the exact location, a brief history, service and prayer times, the dates of special events such as patronal festivals and annual lectures, and the names of ministers and lecturers. In the preface, Paterson describes the catastrophic effects of the Fire of London on the city churches, before concluding 'This Royal City has risen, like the Phoenix out of its own Ashes, and so mightily increased.' He also makes reference to Stow's great survey of London, and summarises the history of the Church in England to date.

*St. Mary le Bow, commonly called... because it was the first that was built upon Arches or Bows of Stone.*

ESTC T144905.

28. **PRIDEAUX, Humphrey.** Marmora Oxoniensia, ex Arundellianis, Seldenianis, allisque constata ... Accessit Sertorii Ursati Patavini De notis romanorum commentarius. *Oxford, ex Theatro Sheldoniano, 1676.*

Folio, erratic pagination, large sections printed in Greek letter, with engraved vignette on title, head-piece arms of Henry Howard and 20 engraved illustrations (some full-page) of the marbles by Burgher in the text; with some early 18<sup>th</sup> century mss. ink underlining and four longer mss. notes in the margins, and a longer mss. note relating to William Sherard on fly-leaf (see below); a very good copy in contemporary vellum backed marbled boards, corners bumped, spine dirty. Erased library stamp to foot of title-page. £1400

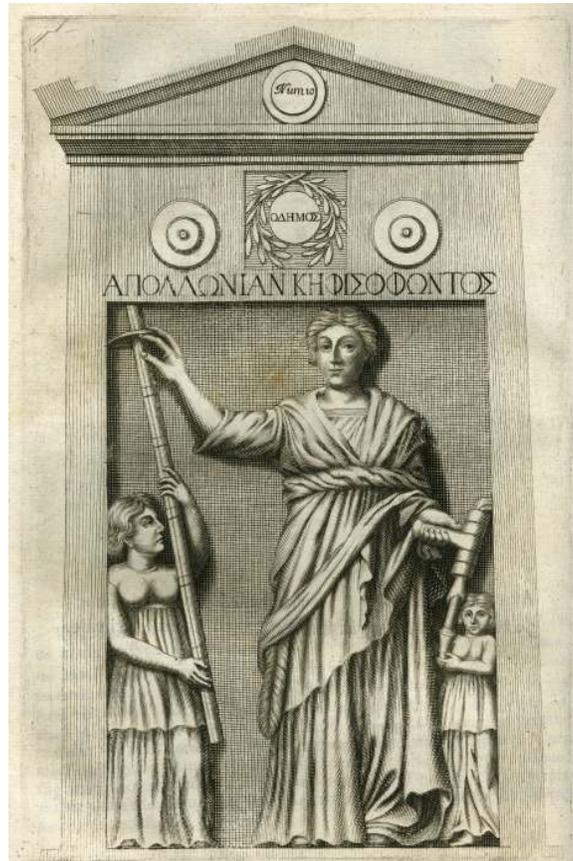
First edition of Prideaux's account of the Arundel marbles, acquired and brought back to England in the 1620s from Smyrna by Thomas Howard, Earl of Arundel, and presented to Oxford University in 1667 by his grandson Henry Howard. The collection, consisting of both Graeco-Roman sculpture and inscribed stones, was displayed in niches in the walls enclosing the Sheldonian Theatre and had already suffered badly from weather damage. Half the Parian Chronicle had been used to mend a chimney at Arundel House and had actually disappeared. Selden had transcribed some of the inscriptions in 1628 but Dean Fell persuaded the University Press to mark the occasion of Howard's gift by a grand illustrated catalogue. His pupil Prideaux incorporated the earlier work of Selden and the unpublished manuscript of Thomas Lydiat, the chronologer, on the Parian Chronicle. Prideaux published 150 pieces, only 27 of which had been catalogued by Selden in his *Marmora Arundelliana* of 1628.

Burgher's engravings, illustrating the more important pieces, are a valuable record of the marbles as they existed in the 1670s.

The fly-leaf has an intriguing eighteenth century manuscript note asserting that the present work could be seen as a useful supplement to the one issued by the botanist and antiquary William Sherard in Oxford in 1718 which published inscriptions from

the Orient. Sherard was British Consul at Smyrna from 1703 to 1716, endowing the Chair of Botany at Oxford on his death. Sherard's Smyrna inscriptions were published in Edmund Chishull's *Antiquitates Asiaticae* in 1728 (London). There is, however, no record of an earlier book. The annotator may have mixed up the dates and was referring to the Chishull publication of 1728.

Wing O. 897; Carter, *History of the OUP*, pp. 83-86; Michaelis, *Ancient Marbles in Great Britain*, 1882, pp. 17-26.



## INDUSTRIAL ARCHITECTURE

29. **RAWLINSON, Robert.** Designs for factory furnace and other tall chimney shafts. (London, John Weale, and Kell Brothers, Lithographers, 1858).

Folio (570 x 375 mm), tinted litho title-page, pp. 8 (including litho dedication leaf, and large tinted litho illustration), [2] (list of plates), and 24 litho plates (of which 20 are printed in colours, and 1 tinted); a very good, clean and crisp copy, bound in the original brown textured publisher's cloth, bit marked, front cover with gilt embossed label, rebacked in sheep. £2500

First and only edition, rare. Presentation copy with signed manuscript inscription 'To Sir John William Ramsden, Bart, M.P., with the author's profound respects. Robert Rawlinson, London, 1868'. John William Ramsden (1813-1914), 5<sup>th</sup> Baronet of

Longley and Byram, was a wealthy landowner, who owned most of Huddersfield in West Yorkshire. From the 1850 onwards Ramsden redeveloped Huddersfield. Ramsden was exactly the sort of wealthy developer Robert Rawlinson attempted to engage with this book. Rawlinson's chief concern was to convince the public to view these industrial structures as worthy works of architecture which should look visually stunning and still do what they were designed to do. He passionately outlines his design credo in the text; he believed in the use of colour because 'the oppressive feeling produced by a redbrick built town – is one of lasting disappointment' (p. 7).

Rawlinson's book shows grandiose designs for tall factory chimneys, ventilation towers, elevated water tanks, water works, and engine and boiler houses. As well as general designs, he portrays unimplemented designs for a water-works in Wigan, as well as an engine-house, chimney and water tower erected at Worthing. Most are detached structures, some in country other in urban settings. There are a few designs which show the tower as part of a larger building, such as a 'ventilating shaft for a baronial residence'. All designs are visually striking with polychromatic glazed brickwork, terra-cotta ornaments, coloured mortar, cast-iron staircases and roofs. The buildings are shown in a variety of styles (Italianate, Greek, Roman, Gothic, Romanesque, turreted Venetian) so beloved by Victorians.

The author and designer of the present work, Robert Rawlinson (1810-1898), was a civil engineer. He dabbled in architecture at an early age when he worked for his father, a builder and contractor. He is chiefly remembered for 'his many valuable services in connection with public health and sanitation' (Oxford DNB) and was knighted in 1883.

30. **RICKMAN, Thomas.** An attempt to discriminate the styles of English architecture from the Conquest to the Reformation with notices of eight hundred English buildings; preceded by a sketch of the Grecian and Roman orders. The second edition, with additions ... *London, [1819]*.

8vo, pp. iv, [4], 184, uncut, with 14 engraved plates; a very good, large copy in the original drab boards, printed paper label on spine, spine somewhat scuffed. £250

Second, much enlarged edition, of Rickman's celebrated investigation into Gothic architecture which was originally published in 1817. 'This, the first systematic treatise on Gothic architecture in England, soon became well known, and Rickman's nomenclature was followed by all subsequent writers on the subject' (Colvin).

31. **ROUSE, James and Elizabeth.** Rouse's Scraps of Sussex. [*London*] *Fulham, drawn and published by James Rouse, drawn and engraved by Elizabeth Rouse, [1817-1825]*.

Folio, 124 aquatint views on 20 sheets (plate size 322 x 215 mm), complete, a few sheets very occasionally lightly spotted, one a little browned; loosely kept in later cloth backed folder. £950

An uncommon set of charming topographical aquatint views. James Rouse (1773-1840) worked together with his wife, Elizabeth; on one sheet he calls himself a 'drawing master'. The views show landscapes but delight more often in capturing English rural life, cottages, small villages, churches, ruins, abbeys, roman pavements, etc, and are all populated with figures. There is an early view of the Brighton Pavilion and two views of the Brighton Royal Stables. There are views of the many castles, such as Arundel Castle (several views), Hurstmonceaux Castle, Pevensey Castle, Knap Castle, Hasting Castle (several views), Goring Castle, Bodiam Castle (2), etc.; and there are several country house depicted, such as Findon Place (seat of Mrs. Richardson), Cowdray House (2), Brambletye House, Earl of Ashburnham's House, and Crowhurst Park.

The measurements of the individual views vary between 50 x 70 mm. and 70 x 120 mm. All have captions giving location: 10 sheets have four views; 2 sheets have six views; 5 sheets have eight views; 2 sheets have ten views, and 1 sheet contains 12 delightful oval views.

In the late 1830s James Rouse published an expanded series of lithographs based on these aquatint views.

32. **ROWLANDS, Henry.** *Mona Antiqua Restaurata. An archaeological discourse on the antiquities ... of the Isle of Anglesey, the antient seat of the British Druids ... Dublin, Aaron Rhames for Robert Owen, 1723.*

4to, pp. [12], viii, [4], 383, with title page printed in red and black and 10 engraved plates; a little light browning, as usual, but a very good copy in contemporary mottled calf, spine richly gilt. From the library of the Earls of Macclesfield with engraved bookplate, Shirburn castle blindstamp to the first few leaves, (not part of the series of sales at Sotheby's). £550

First edition of an influential book which planted the idea of Druids firmly in the imagination of a succession of antiquaries, starting with Stukeley who had seen the work in manuscript as early as 1708, which went on to underpin much of his research.

The Reverend Henry Rowlands (1655-1723) was the scholarly vicar of an Anglesey parish, who was interested in the local antiquities of the island and wrote an account of them. Tacitus gave many references to the Druid priesthood and their sanctuaries in his account of Anglesey. Rowlands, noting the many megalithic tombs and standing stones on the island, is at pains to establish their Druid origin. The ruined chambered tombs become Druid altars; the standing stones are unhewn idols. Rowlands was convinced that Anglesey was the ancient metropolitan seat of the Druids.

Lowndes, 2136; not in Borroni.

33. **RUSSELL, John.** Elements of painting with crayons. The second edition, with additions. *London, for J. Wilkie, J. Walter and R. Bishop, 1777.*

4to, pp. [8], iv, 5-52, (half-title and content leaf present, often missing), an uncut copy in contemporary grey-blue wrappers, wrappers frayed at extremities, leaves dust-soiled at extremities, spine perished but original stitching intact and strong. £1250

Second corrected and enlarged edition of the most comprehensive contemporary record of pastel technique in Great Britain.

The portrait painter John Russell (1745-1806) describes in some detail the technique of pastel painting. 'His pastel portraits are technically and aesthetically brilliant, easily surpassing those of his master, Francis Cotes. They are usually laid on blue paper, the pastel colours vivid, a striking *sfumato* effect achieved by blurring with the finger and crayon, and the details accented with black chalk. ... In 1772 Russell published his excellent and detailed *Elements of Painting with Crayons*, purporting to explain the technique of Francis Cotes but in fact a handbook to the art of pastel painting. He revised and enlarged it in 1777 ...' (*Oxford DNB*).

Russell made his own crayons and was initially very secretive about his recipes. The final section of this work however sets out his procedures for crayon manufacture.

ESTC records only 2 copies: British Library and National Gallery, London.

WHEN the Student draws from living models, great care is required to place the figure in a proper action, after which, particular attention should be paid to its general fway, being careful to preserve what is termed the Center of Gravity; which is, that line always perpendicular from the pit between the Collar-bones to the Foot on which the Figure rests\*.— The first sketch must be touched very lightly, in a square manner, describing the large forms by which the action of the figure is expressed. The second time of drawing over the Out-lines, notice should be taken of those lesser parts, which, in the former flight sketch, were neglected. In each sketch the Student must begin at the Head, which must be carefully placed in its proper inclination, or else (however in other respects justly drawn) the figure will have an ungraceful appearance.

\* It must be remarked that most graceful Figures stand on one Foot only, using the other as an auxiliary.

34. **[SALISBURY CATHEDRAL].** On the North Side of the Chapel dedicated to the Blessed Virgin Mary, in the Cathedral church of Sarum, is another small Chapel of Thirty-one Feet long and Sixteen Feet wide, founded by Margaret, (Daughter and sole Heir of William Lord Botreaux) Wife of Sir Robert Hungerford, Knight ... *Salisbury, printed and sold by B. Collins, 1765.*

Folio (318 x 190 mm), broadside, printed one side as issued, enclosed by woodcut border. £350

Rare broadside description of the charity Chapel that was built against the exterior walls of Salisbury Cathedral in the late 15<sup>th</sup> century. The printed explanation gives a description of the chapel, its historical background, details of its endowment and reproduces the inscriptions therein. It was issued to explain a print of the Chapel, which had been issued by J. Lyons at Salisbury in June 1748 (not present here). Between 1789 and 1792 the architect James Wyatt restored Salisbury Cathedral and in a controversial attempt to restore the purity of the 13<sup>th</sup> century cathedral design he removed the Hungerford Charity Chapel. This rare ephemeral broadside is thus the only printed source of the Chapel at the time of its destruction.

ESTC (British Library only).

#### BLUE-STOCKING TALES

35. **[SCOTT, Sarah].** A Description of Millenium Hall, and the Country adjacent: together with the Character of the Inhabitants, and such historical Anecdotes and Reflections, as may excite in the Reader proper Sentiments of Humanity, and lead the Mind to the Love of Virtue. By a Gentleman on his Travels. *London, Printed for J. Newbery ... 1762.*

Large 12mo, pp. [4], 192, 195-218, 217-262, [2] (adverts), irregular pagination, but complete, with engraved frontispiece by and after A. Walker; a very good copy bound in contemporary dark mottled calf, single gilt fillet on covers, modestly gilt spine. £450

First edition. A novelistic description of a community of lady residents in a kind of utopian secular convent engaged in charitable work to help the labouring poor of the neighbourhood, with a strong proto-feminist flavour. The utopian commune depicted in the work must have been based in part on the 'school of industry' set up by the author, Sarah Scott, and Lady Barbara Montagu at Batheaston, where they spent summers from 1754.

The author was the younger sister of Mrs. Elizabeth Montagu, who set up house with Lady Barbara Montagu following the breakdown of her marriage. Horace Walpole was perhaps correct in thinking that Lady 'Bab' Montagu collaborated with Sarah on this novel.

F. G. Black, *The Epistolary Novel*, 719; Temple Scott, p. 90; I. A. Williams, p. 127; Roscoe A365(1).

36. **[SECKFORD'S ALMS-HOUSE] LODER, Robert.** The statues and ordinances, for the government of the alms-houses in Woodbridge, in the county of Suffolk, founded by Thomas Seckford ... in the reign of Queen Elizabeth, 1587. Together with other subsequent, made by Sir John Fynch and Henry Seckford, ... Sir Thomas Sewell and Sir John Eardley Wilmot, 1768, Governors for the time being. At the end is prefixed, notes relating to Woodbridge Priory; together with ancient monumental inscriptions in the parochial church ...collected and published by Robert Loder. *Woodbridge, printed and sold by the editor, 1792.*

4to, pp. [4], x, 24, [2], 7, [1], with 4 engraved plates (one coloured in a contemporary hand) and 1 large folding printed genealogical table; a very good and uncut copy, with only the portrait of Seckford a bit stained in the margins (not affecting image); bound in recent half calf and marbled boards, spine with vertical red label. £750

Only edition of a scarce history of the almshouses at Woodbridge, founded as a charity by Thomas Seckford in the late 16<sup>th</sup> century. The list of subscribers indicates that only about 100 copies were printed and 25 of these were taken by the London bookseller Nichols.

Queen Elizabeth's Letter Patent for the foundation of the almshouse is reprinted, then the bulk of the book explains the organisation and day-to-day running of this almshouse for 13 people and 3 nurses at Woodbridge. It gives details of the work the almshouses were expected to do in the kitchen garden attached to the almshouse, their pay, regulations regarding church going, their clothing allowances, the duties of the nurses (who were all widows and equally poor), and much else. The names of the almshouses and nurses in 1792, their age and previous occupation are also listed; the writing-master William Swaine was then the principal almshouseman.

The plates show a portrait of Thomas Seckford, a fine view of the Tudor mansion Seckford Hall (now a country house hotel), a view of the almshouses and gardens, and a hand coloured plan of Seckford's estate at Clerkenwell (the rents of which paid for the upkeep of the charity).

#### UNRECORDED

37. **[SESSION-HOUSE].** The first stone of this Session-House erected for the use of the County of Middlesex, and for Other good and Necessary Purposes, For the better Performance of the King's Service in the said County. ... was laid by the Most Noble and Puissant Prince Hugh, Duke and Earl of Northumberland, ..., at the Request, and in the Presence of the Commissioners, appointed for Building the said Session-House, on Friday the Twentieth Day of August, MDCCCLXXIX. [*London*], 1779.

Broadside (246 x 143 mm), fastening holes in three corners, a bit toned, but very good. (*Together with:*)

[SESSION-HOUSE]. Primum hujusce Fori Juridici lapidem, in usu comitatus de Middlesex ... erecti, nobilissimus, potentissimusque princeps Hugo, Northumbriae dux et comes, eiusdem comitatus custos rotulorum, &c. &c. &c. posuit; orantibus et presentibus justitiariis ad hoc aedificium extruendum delegatis, die veneris vigesimo Augusti, Anno Domini DDCCLXXIX. [*London*], 1779.

Broadside (228 x 134 mm), fastening holes in three corners, but very good.

£600

Two unrecorded broadsides, one in English, the other in Latin, recording the laying of the foundation stone on 20 August 1779, by Hugh Percy, 1<sup>st</sup> Duke of Northumberland for the grand Middlesex Session House in Clerkenwell, London. The building was completed in 1782 and for the next 120 years it was the largest and busiest courthouse in England. It was built in the neo-classical style; and the dome of the entrance hall was modelled on that of the Pantheon at Rome. The architect was Thomas Rogers (c.1744-1821). 'John Carter, however, claimed quite unjustifiably that Rogers had merely copied a design published by himself in the *Builder's Magazine* (pls. xc, xci)' (Colvin, p. 833).

Not in ESTC, which records another broadside commemorating the consent of the Duke of Northumberland to lay the foundation stone (one copy only in the National Archives), but not the actual foundation ceremony.

38. **SMEATON, John.** The Report of John Smeaton, engineer, concerning the drainage of the north level of the Fens, and the outfal of the Wisbeach River. [*London?*, 1768]. 4to (260 x 200 mm), pp. 24, with large folding plate charting chain and scale of levels along Wisbeach River to the sea (identical to the Yeoman report map); bound in the original stiff blue wrappers, stitched as issued. (*With:*)

GOLBORNE, John. The Report of John Golborne, engineer, concerning the drainage of the North Level of the Fens, and the outfal of the Wisbeach River. [*London?*, 1769]. 4to (230 x 185 mm), pp. [2] (blank), 11, with large folding engraved map (735 x 350 mm) of tidal river Nene and Bay; bound in the original stiff blue wrappers, with name of engineer lettered in ink on front cover, stitched as issued.

(*With:*)

YEOMAN, Thomas. The Report of Thomas Yeoman, engineer, concerning the drainage of the north level of the Fens, and the outfal of the Wisbeach River. [*London?*, 1769]. 4to (225 x 175 mm), pp. [2] (blank), 12, with large folding engraved plate (865 x 354 mm) by William Elstobb, charting chain and scale of levels of Wisbech River to the sea; bound in the original stiff blue wrappers, with name of engineer lettered in ink on front cover, stitched as issued.

Three works, 4to, in the original stiff blue wrappers.

£550

First and only editions of three engineers giving their ideas to solve the devastating flood problems of the Wisbech River in the fenland area of Cambridgeshire. A local

commission had been formed in 1767 to find solutions to increase the gradient of the river and to increase the rate of discharge of flood water down the river into the sea. The commission had initially only appointed the engineer John Smeaton whose proposal to build a sluice proved very controversial. Hence the opinions of the engineers John Golborne and Thomas Yeoman were also sought. They independently came up with a different plan which involved making a cut and digging an additional canal. Their plan was eventually adopted although only after a delay of near fifty years of wrangling over petty local issues.

39. **STANLEY, William Owen & WAY, Albert.** *Memoirs of Remains of Ancient Dwellings in Holyhead Island, mostly of Circular Form, called Cyttiau'r Gwyddelod, explored in 1862 and 1868. With Notices of Relics found in Recent Excavations there, and also in various parts of Anglesey. London, Bradbury Evans for the author, 1871.*

8vo, pp. v, [2], 33, [2], 22, [2], 29, with 4 litho plates, 26 plates and one folding engraved map, contemporary half dark green morocco, gilt, bound for Francis Charles Hastings Russell, 9th Duke of Bedford. £125

First edition, presentation copy to the 9th Duke of Bedford.

Stanley had inherited the Penrhos estates and used them as his base for these excavations of iron age hut circles on Holyhead Island. He was assisted by Albert Way, fellow antiquary and founder member of the Society of Archaeologists, who had married Stanley's sister.

Bound up with Stanley: *On the Tumulus in Plas Newydd Park Anglesey.* [London, 1870], pp. 8 with 9 plates, Presentation Copy.

40. **[SUNDERLAND BRIDGE].** *An Oration delivered at the Opening of the Iron Bridge at Wearmouth, August 9, 1796. By William Nesfield ... To which is added, an appendix, containing an account of the order of the procession, ceremonies, used on that occasion. Stockton, printed by Christopher and Jennett, 1796.*

8vo, pp. [4], 47, [1]; a very good copy; disbound. £225

First and only edition of this work celebrating the opening of the Sunderland Bridge in August 1796, the second major cast-iron bridge in the world. It crossed the River Wear in a single colossal and unprecedented span of 236ft. The bridge was designed and built by the engineer Thomas Wilson, working closely with Rowland Burdon, who had trained as an architect under Sir John Soane. Burdon was the driving force behind the project.

ILLUSTRATED BY THE AUTHOR

41. [SUSSEX]. Domestic, Literary and Village Sketches; addressed to the Young of the Neighbourhood, in the Vale of \*\*\* ... [London], William Nicol, [1823].

Large 8vo, pp. [4], 80, [2], 82-94, 30, [12], with 9 fine litho plates by the anonymous author (one with contemporary colouring); neat manuscript presentation, probably authorial, to title-page 'To William Prescott, Nella dolce Memoria, Of a Friend who loved him in his Boyhood, and now respects him in his Manhood. The Cottage, Hendon, Dec. 1826'; occasionally a bit dusty at the edges but a very good copy in contemporary polished calf, rebaked with original spine laid down and new endpapers. 19<sup>th</sup> century armorial bookplate (the Prescott arms with three owls etc) on endpaper. £475

First edition of a whimsical collection of notes on literary topics, travels in Scotland, and local pastimes in Sussex, digressions on painting, sculpture, and landscape gardening also included, as well as some poetry. The lithos are claimed by the author as her own work and show a high degree of draughtsmanship. 'During the suspension of our reading parties, some additions have been made to the collection in my portfolio of verses, drawings, and sketches, which I am induced to submit to your inspection: and, indeed, to distribute among you for gages d'amitié' (p. 1).

Copies of the book seem to vary in collation and number of plates. Abbey has less text and only 7 lithos, but all coloured. Yale, Smith College and UCLA have the Abbey collation but 9 litho plates. Our copy has additional text ([2], 82-94, and an additional leaf of notes at end) not found in Abbey, and 9 lithos. There are also copies at the British Library and Bodleian, with unclear collations. The last leaf of text gives the date '1823' in the text.

Abbey, *Life in England*, II, no. 278.



42. **TROTTER, Alexander.** Observations by Alexander Trotter, Esq., of Dreghorn, in Illustration of his modified Plan of a Communication between the new and old Town of Edinburgh. *Edinburgh, Laing & Forbes, 1834.*

[Bound as issued with:]

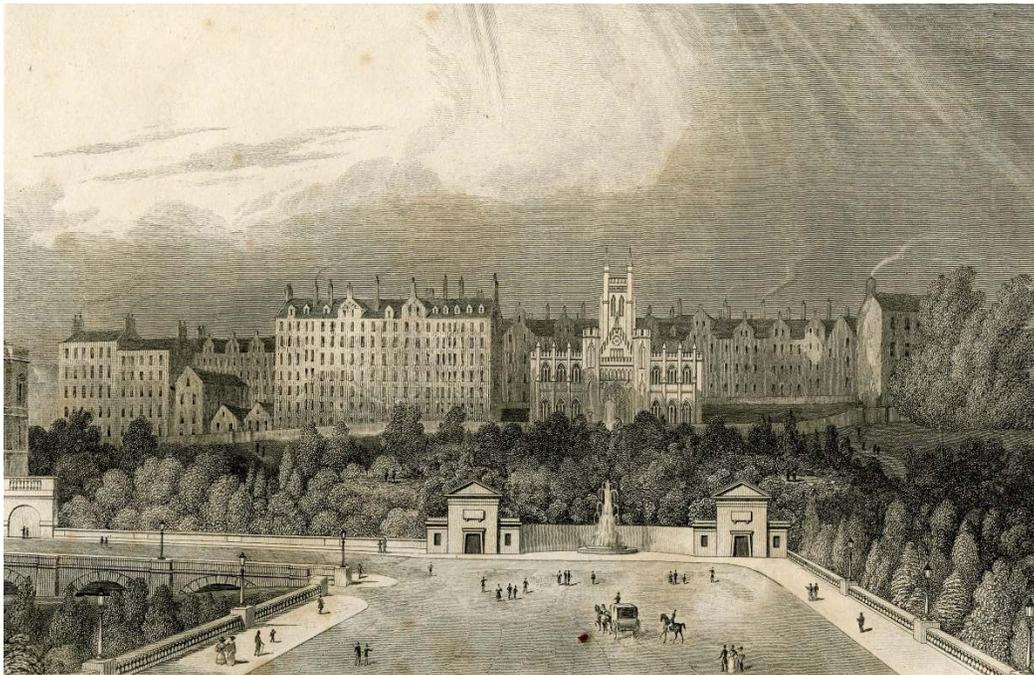
\_\_\_\_\_. A Plan of Communication between the new and old Town of Edinburgh in the Line of the earthen Mound and of Building upon that Site with Observations and Ground-plans. ... Second Edition, greatly enlarged, with additional Plates. *Edinburgh, Oliver & Boyd, 1829.*

2 works in one volume, 4to, pp. [6], 24, with engraved frontispiece and lithograph plan; pp. [2], printed on thin pink paper stock; pp. [2], 15, [1], 2, [2, letterpress explanation to plate no. III], with 6 numbered folding lithograph plates; scattered minimal foxing and light stain to plate IV, but a very good copy in contemporary panelled red morocco, gilt. Apparently bound for the author, presumably for presentation, with a reproduction of his engraved armorial book plate, and newspaper extracts from the Edinburgh Advertiser of Jan 31 1834 and Edinburgh Courant of 27 Feb. 1834 pasted on front endpaper. £1450

First edition of the *Observations*, issued with the corrected and enlarged second edition of the *Plan*, here linked to the first work by a new leaf (printed on pink paper stock) which reads: 'What follows is Mr. Trotter's original plan of 1828, now abandoned, as mentioned on first page of the preceding observations'.

Both publications put forward Trotter's proposals for the levelling of the Edinburgh Mound, the construction there of a fine neo-classical shopping arcade, and the provision of a new road across the Mound linking the New Town and the Old Town of Edinburgh. Trotter's idea for the arcade came to him on a trip to Italy in 1820, and he commissioned 'the Master of the Architectural School at Venice' to draw up a design for him (plate no. I here): a grand neo-classical gallery and arcade some 750 feet long, 4 floors high, with porticos in the centre and on either side, shops at the bottom, offices on the first floor, and living quarters at the top. Neither this design, nor a that for a toned-down arcade by the architect Archibald Elliot (plate II), was ever realised. But Trotter continued to pursue his dream of an Italianate shopping arcade connecting the Old and the New Towns until the mid 1830s.

COPAC shows 3 copies of *Observations* alone (Oxford, National Library of Scotland and Cambridge); one copy of the 1829 *Plan* (National Library of Scotland, 5 plates only); and one copy of both volumes together (BL).



43. **TURNER, Thomas.** Narrative of a journey associated with a Fly from Gloucester to Aberystwith, and from Aberystwith through North Wales. London, printed for private distribution only, 1840.

Large 8vo, pp. xii, [4], 222, [2] (blank), with tipped in errata-leaf, with handsome steel-engraved portrait of the author and 11 steel-engraved plates of scenery; a very good copy in contemporary quarter green morocco and brown cloth boards, flat spine with gilt decorations, spine a little sunned, corners rubbed. £350

First and only edition of this entertaining travel description of a tour through North Wales and England with a Fly, a light one-horse carriage. Along the way he takes in Bangor, Anglesea, Shrewsbury, Worcester and many other locations. His plates depict several of the more impressive castles and views along the way. Turner had a good eye for scenery and was on constant look out for the picturesque.

Although Turner stresses quite vehemently in the introduction that 'here I would again remark that this book is avowedly and solely meant for private circulation' the book was in fact printed in 300 copies as a 'camouflaged' Pickering imprint (see Chiswick archive). Turner only acknowledges Pickering's assistance in advising on the 11 scenery plates.

Not in Martin, *Privately Printed Books*.



44. [W1] Marybone Manor. *London, W. Richardson, 1807.*

Engraving 557 x 150mm; with later hand-colour; two small losses to blank fore-edge, two short tears just touching border; else very good. £150

An attractive engraving of Marylebone Manor House in the Elizabethan era. Originally the favoured hunting grounds of Queen Elizabeth where she entertained the Russian ambassadors, the house was used as a schools for boys from 1703 to its demolition in 1791. The site now forms the top of Marylebone High Street.



[extract]

45. **YOUNG, John.** A catalogue of the pictures at Grosvenor House, London; with etchings of the whole collection ... and accompanied by historical notices ... London, printed by W. Bulmer and W. Nicol, published by the proprietor, May 12, 1820.

Large 4to, pp. [8], 46, [2], and 143 etchings on 46 sheets; a very good, crisp and uncut copy, bound in contemporary half black morocco and red boards. Armorial bookplate of Sir Charles Cockerell (1755-1837), banker, who spent a large part of his life in Calcutta, and upon his return, built one of the most ambitious Indian style houses in England, Sezincote, in Gloucestershire. £250

First edition and earliest catalogue of the Grosvenor picture collection finely printed by Bulmer, and with reproductive etchings of all the pictures by Young. The Grosvenor picture collection was one of the finest in London. The Earl of Grosvenor employed the King's Keeper of Pictures as his agent in Italy, but also patronised the English School, with paintings by Gainsborough, West ('Death of Wolfe'), Wilson and Stubbs. His son Robert added choice pictures from Madrid, the entire collection of Welbore Ellis Agar, a Rembrandt from the King of Sardinia, a couple of Rubens' from the Convent of Loeches, a Titian from the Barberini Gallery, etc.

46. [**ZOFFANY, Johann Joseph.** Strand-on-the-Green. Particulars and condition of sale of a very desirable property for occupation and investment, comprising the agreeable abode of Johann Zoffany, Esq., copyhold ... it has been converted into two delightful residences ... they will be sold by auction by Geo. Robins. At Garraway's Coffe House, 'Change Alley, Cornhill, on Tuesday, the 23<sup>rd</sup> day of June, 1835, at twelve o'clock, in two lots. The Houses may be viewed ... [London], Alfred Robins, 1835.

Folio (368 x 237 mm), pp. 4 (folded and printed bifolium), final page with printed docket title, some neat mss. notes; slight dusting at extremities but in very good condition. £575

Rare property auction broadsheet advertising the sale of number 65 'Zoffany House' and the adjoining property on Strand-on-the-Green, Chiswick, west London, near Kew Bridge, which had been for a long time the residence of the painter Johann Joseph Zoffany. The lay-out of the houses and their other particulars are described.

Zoffany had died there in 1810, but the house only came on the market once his widow had succumbed to cholera in 1832. Before buying number 65 Zoffany had rented another house (number 69) along the picturesque west London riverside village of Strand-on-the-Green. His wife and children lived there while he was travelling in India. In 1790 upon his return he bought number 65, a grand and handsome 3 storey Georgian house, overlooking the Thames, later called 'Zoffany House' and still standing. He subsequently also acquired the neighbouring houses 66-69 to rent out.

No other copy traced.