

Item no. 22



FLORA & FAUNA

BERNARD QUARITCH LTD. NOVEMBER 2015

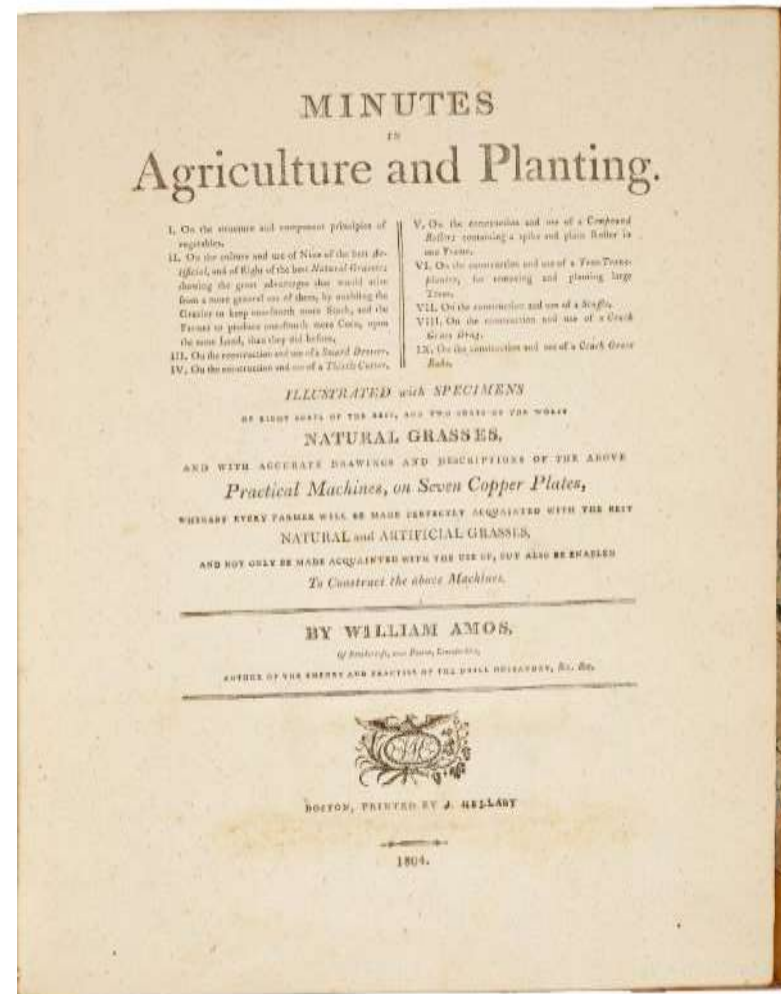
ARTHUR YOUNG'S COPY, WITH GRASS SAMPLES

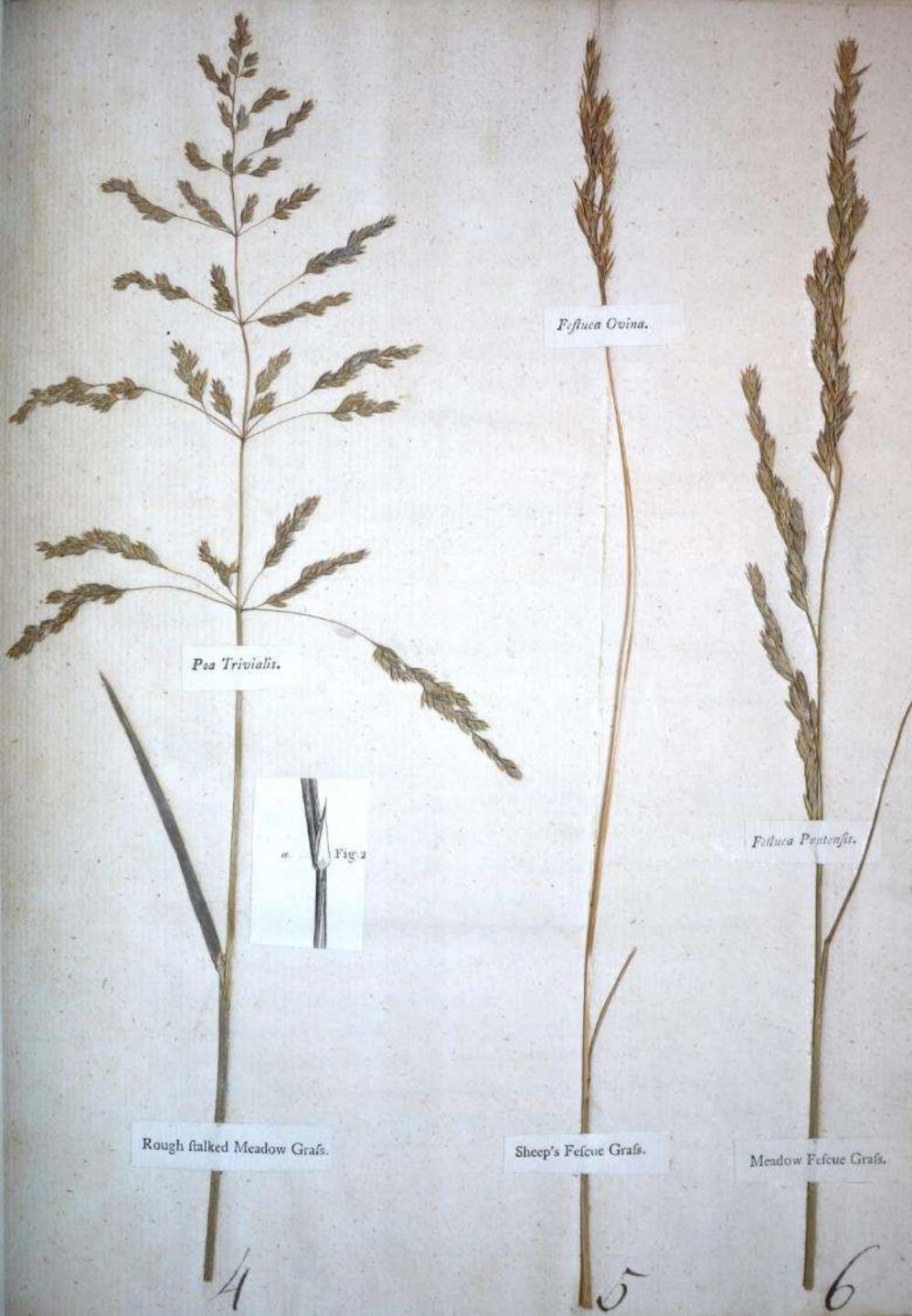
1. AMOS, William.

Minutes in agriculture and planting ... Illustrated with specimens of eight sorts of the best, and two sorts of the worst natural grasses, and with accurate drawings and descriptions ... on seven copper plates ... *Boston [Lincolnshire], Printed by J. Hellaby, 1804.*

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

£2250

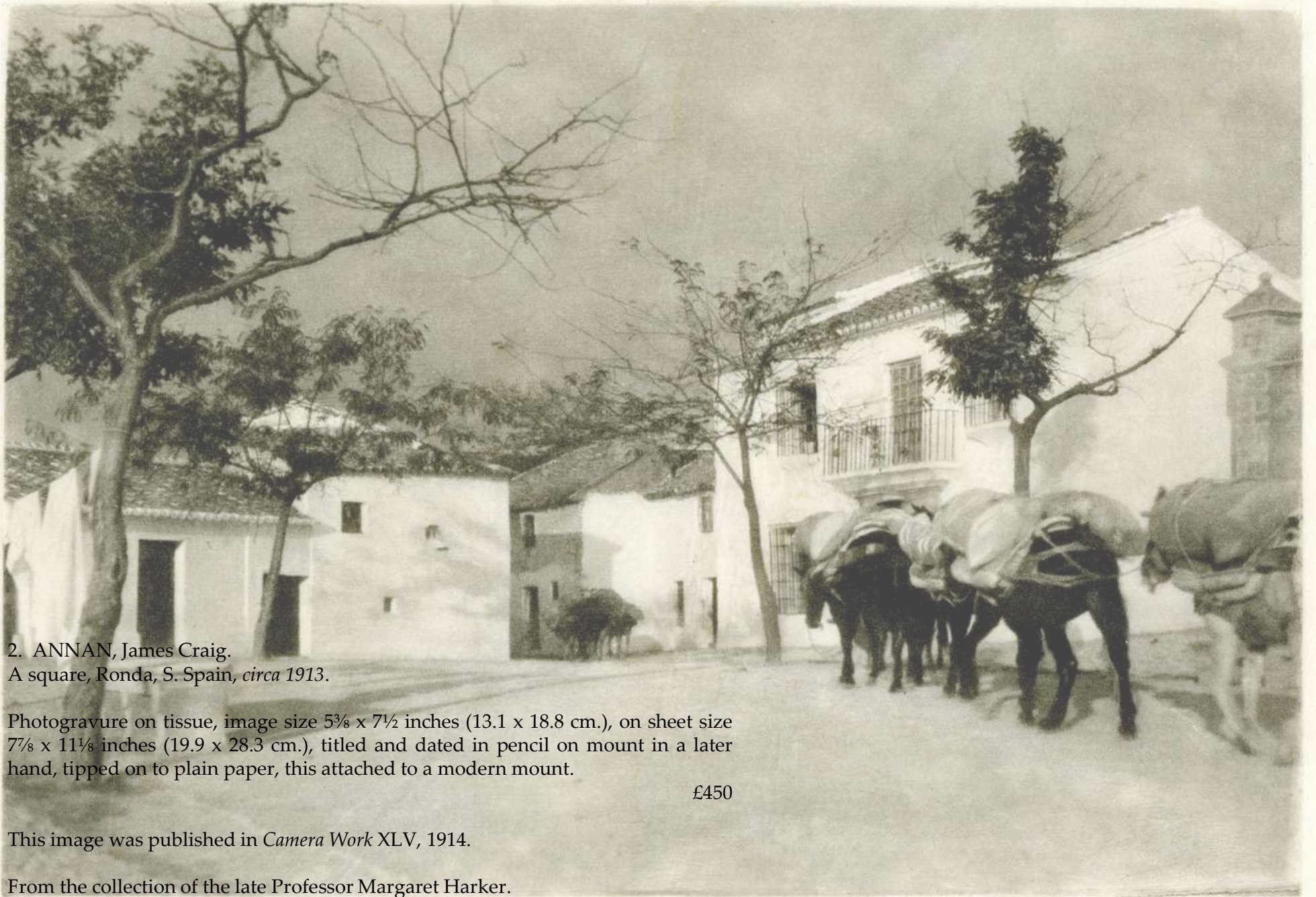




First edition, rare. William Amos was the steward of the Brothertoft estate of the 'father of reform' John Cartwright, and author of an earlier work on *The theory and practice of drill husbandry* (1794). Here he provides descriptions, and samples, of both 'artificial' and 'natural' grasses, with advice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

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

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



2. ANNAN, James Craig.
A square, Ronda, S. Spain, circa 1913.

Photogravure on tissue, image size $5\frac{3}{8} \times 7\frac{1}{2}$ inches (13.1 x 18.8 cm.), on sheet size $7\frac{7}{8} \times 11\frac{1}{8}$ inches (19.9 x 28.3 cm.), titled and dated in pencil on mount in a later hand, tipped on to plain paper, this attached to a modern mount.

£450

This image was published in *Camera Work* XLV, 1914.

From the collection of the late Professor Margaret Harker.



3. ARGUS, Arabella.

Further adventures of Jemmy Donkey; interspersed with biographical sketches of the horse ... London: William Darton and Son ... [1832].

8vo, pp. iv, 248; with an additional engraved title page and a facing frontispiece (foxed); a very good copy in contemporary half red roan and marbled boards, boards and spine slightly scuffed; contemporary ownership inscription.

£150

Second edition (first published 1821), a sequel to *The adventures of a Donkey* (1815). The book is only partly about Jemmy and much of it concerns the recollections of other animals, including Mr Nimble, formerly a coach horse, and Pizarro, a veteran of both the French and English cavalry in Napoleonic Wars.

OCLC records copies at the BL and National Library of Scotland. COPAC adds Trinity College Dublin and the V&A.

Darton H33 (2).

4. BEARDÉ DE L'ABBAYE.

Essays in agriculture: or, a variety of useful hints, for its improvement, with respect to air, water, earth, heat and cold; as an attempt to ascertain their influence on vegetation ... *London, T. Carnan, 1776.*

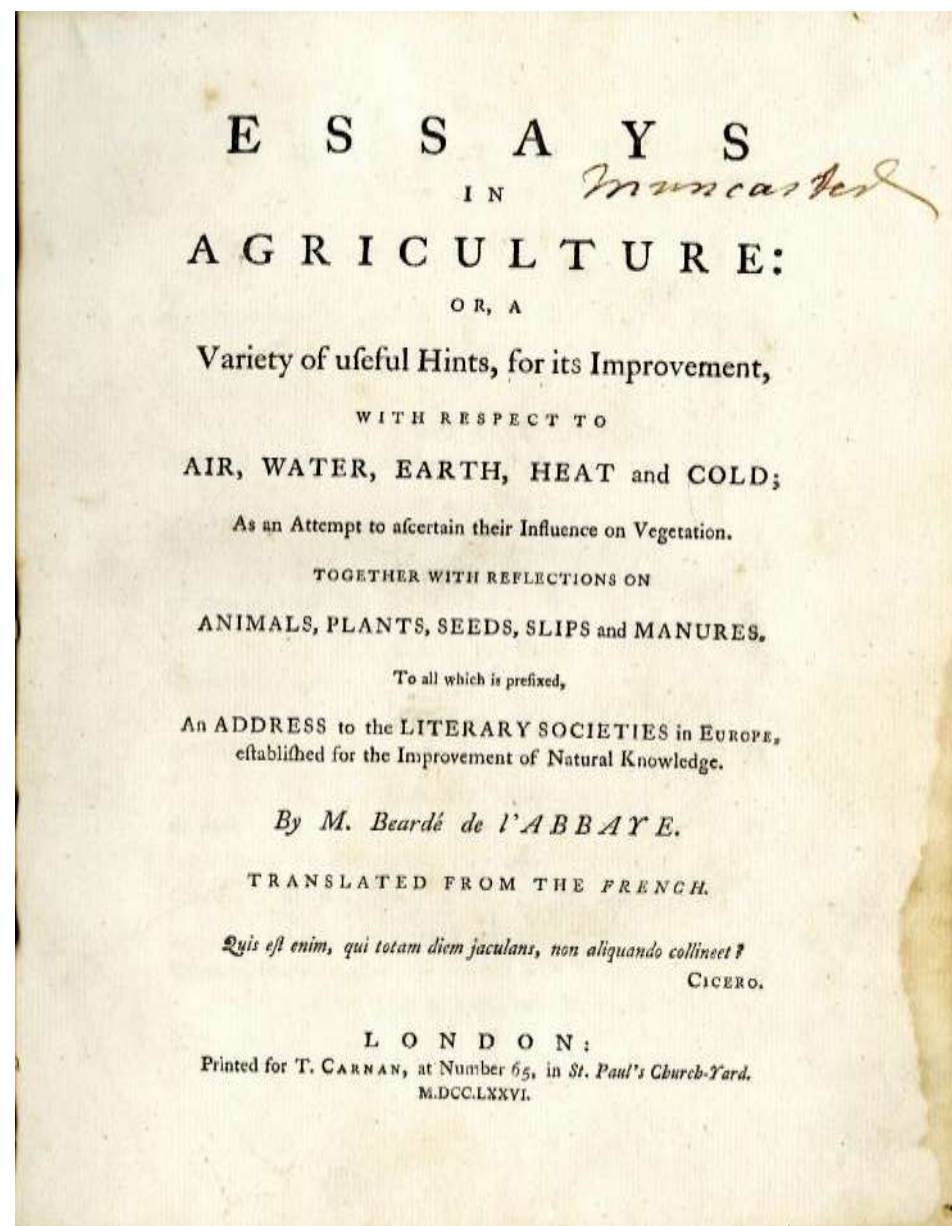
4to, pp. [iv], vii, [i], 110, [2]; tear to p. 109 repaired (not affecting text), and minor damp-stains to the first half, but otherwise a good copy; disbound.

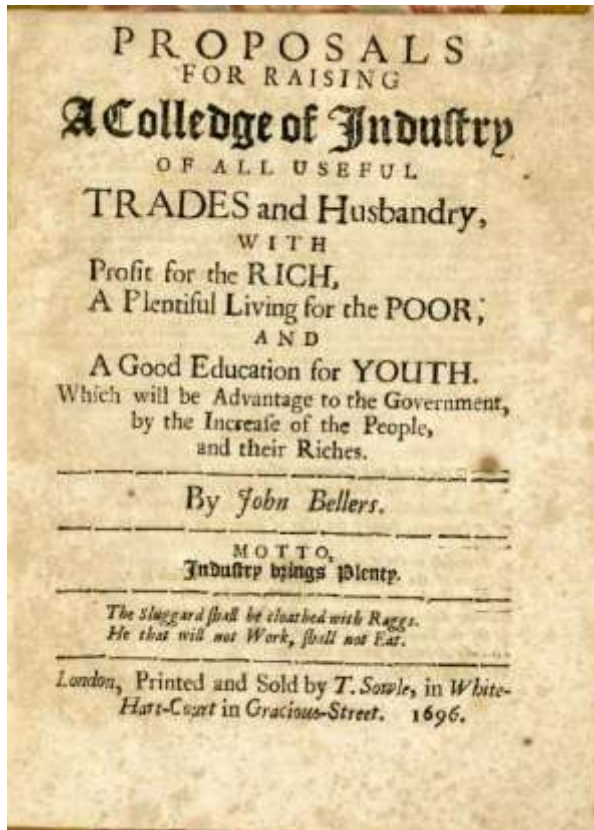
£380

First and only edition in English of an Enlightenment series of essays on agricultural improvement (first edition, in French, 1768).

Beardé won the 1766 prize offered by the Agricultural Society of Saint Petersburg with his Essay in answer to the question whether farmers' land ownership would increase the wealth of a nation. He criticised the physiocrats in some of his works, for which he in turn attracted criticism.

Rothamsted, p. 19. Not in Kress or Goldsmiths'.





5. BELLERS, John.

Proposals for raising a colledge of industry of all useful trades and husbandry, with profit for the rich, a plentiful living for the poor, and a good education for youth. Which will be advantage to the government, by the increase of the people, and their riches. *London, T. Sowle, 1696.*

Small 4to, pp. [iv], 28; some light uniform foxing, one or two spots, the upper margin trimmed closely touching a couple of page numbers (not the text), small repair in the gutter of the last leaf; a very good copy in modern half calf, marbled boards, red morocco lettering piece on the spine; from the library of the earls of Macclesfield, with bookplate.

£3000

Second, enlarged edition with significant changes to the text; the first edition had appeared the year before. 'It is for this [...] that Bellers is best remembered.' In it, he advocates the establishment of free-standing, co-operative communities in which no money would be needed and all middlemen eliminated. The pamphlet describes the college as a mixed agricultural and manufacturing settlement wherein 300 people, 200 of them labourers and craftspeople, would live and work. It would be, in Bellers's words, an "Epitome of the World", with the addition that children would be educated and the elderly and ill looked after [...]. Contained within the description of the colleges is a substantial critique of the nature of value, which had a profound impact on both Robert Owen (who had 1000 copies of the pamphlet reprinted in 1817, ensuring its continued importance for nineteenth-century writers) and Karl Marx, who refers to Bellers at least four times in *Das Kapital*, and describes him as "a veritable phenomenon in the history of political economy". What Bellers advocated and what Marx adopted was a pure form of a labour theory of value' (ODNB).

In this second edition Bellers made some substantial alterations to the text, notably a revision of the estimates of college budgets, specifications on the nature of punishment ('rather abatements of Food, &c. then Stripes'), suggestions for fishing colleges to be set up on the coast, encouragement towards training for the blind and lame. He added the following sections: a half-page discourse 'for Employing the poor' from Lord Chief Justice Hale; an address to the 'Lords and Commons Assembled in Parliament' (replacing the address to the Quakers), urging Parliament to 'ripen these Proposals to the Nations advantage', outlining the advantages to the manufactures, fisheries, hospitals and all parishes of England to be derived from of high rates of employment and from 'embodying the poor so together, that thereby they may be made of equal value to money; and an address 'To the Thinking and Publick-Spirited' followed by a request for subscriptions.

6. BISSON, Louis-Auguste.
'Wildfire', Paris, circa 1844.

Half-plate daguerreotype with original passe-partout with blindstamp *AB* and *Wildfire* title in ink on mount, resealed with original hanging hook and annotated paper label *Daguerreotypé par Bisson, n°65 rue St-Germain l'Auxerrois à Paris* on verso.

£14,500

Bisson was a pioneer in the field of animal portraiture and produced some of the earliest images of animals with a series of daguerreotypes depicting horses, which includes 'Wildfire'. With a background in heraldic art from his painter father and having learnt the daguerreotype process directly from the inventor, Bisson skilfully presented horses in these photographs, inaugurating a tradition of equine photographic portraiture. The pose of the horse in profile with the groom stood at its head is rich in anatomical detail.

The influence of Marie-Rosalie Bonheur on Bisson's animal art is likely. Both the daughter of an artist and a realist painter in her own right, she had her own menagerie and was adopted by the Bisson family after her mother's death in 1842. Her passion for painting, which focussed on dogs and horses, would have developed alongside Bisson's skills as he improved the technicalities of the daguerreotype process. He presented some of these advances to the Académie des Sciences that very year.

See Gerald Lang and Lee Marks, with Elizabeth Atwood Lawrence, *The horse: photographic images, 1839 to the present* (New York, Harry N Abrams, Inc., 1991).





7. BOUGAULT, Alexandre.
Camel caravan, North Africa, *early 1900s*.

Sepia-toned panoramic gelatin silver print on heavy matt paper, 9 x 23 $\frac{1}{8}$ inches (22.9 x 58.7 cm.), photographer's/publisher's blindstamp *Bougault Editeur* on recto, title in pencil *Caravan au [eol/eul] de Sfa[?]* and ink credit ... *A. Bougault Toulon s/Mer* on verso (minor edge fading, two small tears and crease at bottom left edge).

£850

AGRARIANISM

8. BRITO, Joaquim José Rodrigues de.
Memorias politicas sobre as verdadeiras bases da grandeza das nações, e principalmente de Portugal. *Lisbon, Impressao regia, 1803-1805.*

3 vols., 4to; leaf h in vol. 1 misbound at the end before the errata, slight cockling, some water staining to a few quires, occasional soiling and the odd marginal hole, otherwise a good clean copy in a contemporary Portuguese binding of tree calf with gold-tooled board edges, gilt decoration to the spines, and gilt lettered red morocco spine labels, all edges sprinkled red; some worm holes to spine ends, some rubbing to corners and boards; paper label at bottom of spine to vol. I bearing the printed number '2545'; inscription crossed through on front endpaper in all three volumes, contemporary inscription possibly reading 'J. S. Guim[ara]es' on endpapers, ex libris oval ink stamp of Vieira Pinto on second leaf of each volume.

£3000



First edition of this landmark in Portuguese philosophical, political and economic thought. Brito was a professor of law at the University of Coimbra and the *Memorias* is his only published work, intending to provide a standard framework to guarantee order and the regeneration of social institutions.

Political economy is, for Brito, the cornerstone of legislative and governmental actions, the 'shining beacon ... that should lead legislators to their lofty destinies', and the best means of contemplating natural law. Brito goes on to suggest that the sovereign should focus his attention on agriculture as a strategic sector of the economy.

COPAC records copies at the British Library and in the Goldsmiths' Library, and Worldcat adds 3 others at Columbia, Cambridge University Library, and the Bayerische Staatsbibliothek.

9. COOK, Captain James – Johann Reinhold and (Johann) Georg Adam FORSTER.

Characteres generum plantarum, quas in itinere ad insulas Maris Australis, collegerunt, descripserunt, delinearunt, annis MDCCLXXII–MDCCLXXV. London, B. White, T. Cadell, & P. Elmsly, 1776.

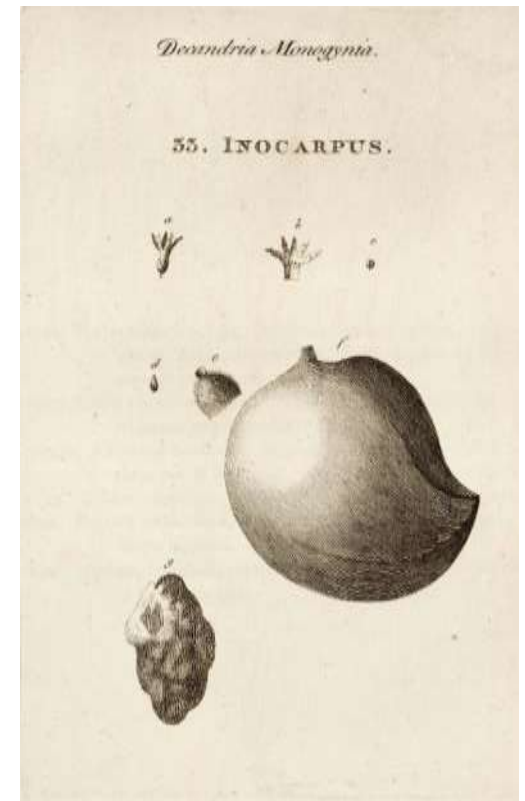
4to (305 x 240mm), pp. x (dedication, verso blank, title, verso blank, address to the dedicatee), [2, index], viii (preface), [2, errata, verso blank], 150 (p. 72 misnumbered '48'), [2, index]; 78 engraved plates (after Georg Forster), numbered 1-38, 38a-38b, 39-51, 51a, 52-75 (23 bound upside-down); some light spotting and occasional marking, deckles dusty, small marginal stain affecting some ll.; contemporary (?original) paper-backed blue boards, uncut, a few quires unopened; a little marked, rubbed, scuffed, and bumped, skilfully rebacked retaining paper spine, endpapers replaced, nonetheless a very crisp, uncut copy, retaining the errata leaf; *provenance*: (?)early 20th-century pressmark label on spine.

£5000

First edition. Johann Reinhold Forster (1729-1798) and his son Georg Forster (1754-1794) travelled on Cook's second voyage of 1772-1775 as naturalists, and their *Characteres generum plantarum* was the first botanical work about the voyage to be published and one of the earliest sources for European knowledge of the plants of Polynesia and Australasia – indeed, 'it has been said to be the foundation of our knowledge of New Zealand, Antarctic, and Polynesian vegetation' (Hill). As Henrey explains, 'the work is botanically important as containing a large number of new generic and specific names relating to plants of Australasia and Polynesia. It appears that in the preparation of this undertaking the Forsters were able to use the fine natural history library belonging to Sir Joseph Banks, and to seek the advice of his librarian Daniel Carl Solander. Furthermore, they had free access to the Banks and Solander collections made on Cook's first voyage [...] to the Pacific, and to Solander's manuscripts' (II, p. 167).

The descriptions of the plants were by Anders Sparrman (1748-1820), a Swedish botanist and student of Linnaeus, who travelled with Cook; the illustrations were by Georg Forster (who was elected a fellow of the Royal Society on the basis of this work); and the book's publication was overseen by Johann Reinhold Forster. A folio edition of eight copies followed this first, quarto edition later in 1776, of which some copies are misdated 1775 on the title-page (Stafleu & Cowan, apparently mistakenly, treat these as two separate editions).

Beddie 1385; BM(NH) II, p. 596 (erroneously calling for only 75 plates); Henrey 718; Hill 627; Hocken 2013; Holmes 17; Hunt 649; Kroepelien 463; Nissen, BBI, 644 (erroneously calling for only 75 plates); O'Reilly and Reitman 2469; Pritzel 2981 (erroneously calling for only 75 plates); Rosove 139a ('very scarce'); Sabin 25134 ('Forms part of a complete set of Cook's voyages'; erroneously calling for only 75 plates); Stafleu & Cowan 1826.



POETRY INSPIRED BY THE CAMBRIDGESHIRE COUNTRYSIDE

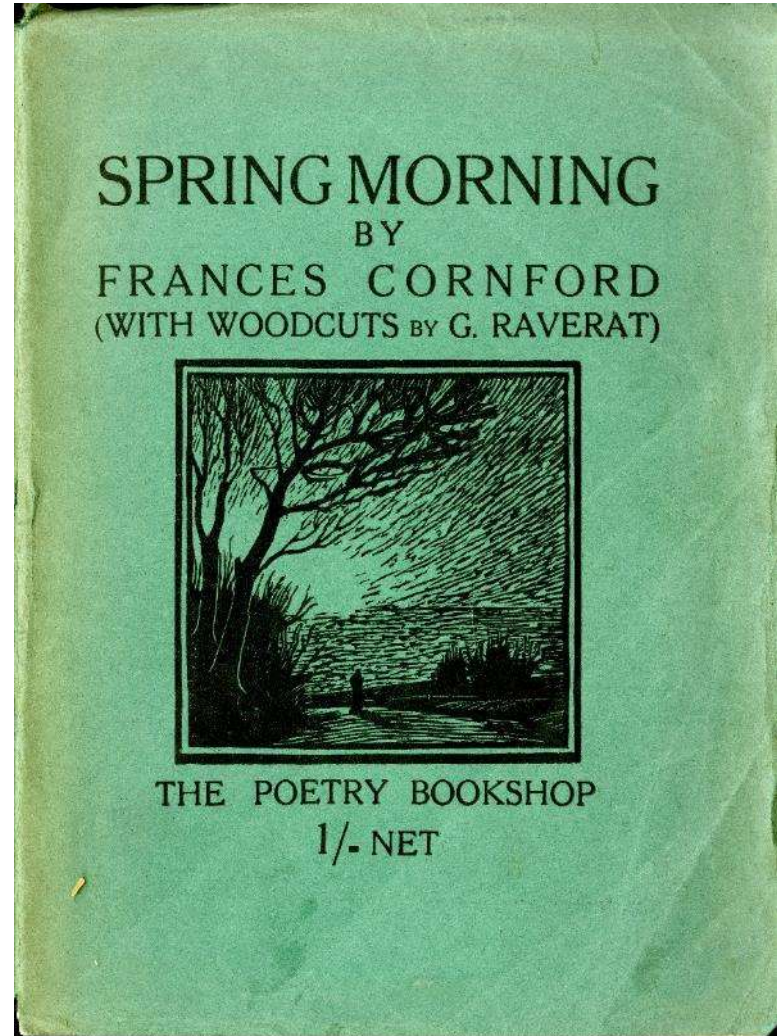
10. CORNFORD, Frances.

Spring morning. *London, The Poetry Bookshop, 1915.*

8vo, pp. 24, with 7 woodcuts by Gwen Raverat; green card wrappers with woodcut illustration; wrappers detached and somewhat creased.

£65

First edition of Cornford's third book of verse. Frances Cornford was the wife of classicist and poet Francis Cornford, and the granddaughter of Charles Darwin. With the encouragement of Rupert Brooke, she published her first collection of poems, *The Holtbury idyll*, in 1908, and went on to write a further six books of poems. The present collection includes a number of poems inspired by the Cambridgeshire countryside, as well as Cornford's best known poem, 'To a Fat Lady seen from the Train'.



THE COLOURED ISSUE OF 'ONE OF THE EARLIEST
AND PROBABLY THE FINEST OF ALL THE GREAT
CAMELLIA BOOKS'

11. CURTIS, Samuel and Clara Maria POPE, *artist*.
Monograph on the genus *Camellia* ... the whole from
original drawings by Clara Maria Pope. London, John and
Arthur Arch, '1819' [but watermarks dated 1818-1820].

Broadsheets (702 x 580mm), pp. 8 (letterpress text printed
in double columns); engraved title and engraved
dedication to Georgiana, Duchess of Newcastle, by J.
Girtin; 5 hand-coloured aquatint plates by Weddell after
Clara Maria Pope, heightened with gum arabic; all text ll.
and engravings on cloth guards; some light browning and
occasional marking, skillful marginal repairs on text ll.
and engravings, light marginal dampstaining on final
plate; 20th-century full green morocco, the spine in six
compartments with raised bands, lettered in gilt along the
length of the spine in 4 compartments; light offsetting
onto free endpapers, that from turn-ins darker, some
slight fading on spine and outer parts of boards, some
small scuffs and bumps, foot of spine bumped and with
short splits, nonetheless a very good copy of a very rare
work; *provenance*: Quentin George Keynes (1921-2003).

£45,000



First edition, coloured issue. One of the greatest British flower painters of her era, Clara Maria Pope (baptised 1767, died 1838) counted a number of artists amongst her immediate family: her father was the amateur artist Jared Leigh (1724-1769), her first husband the portrait, landscape, and genre painter Francis Wheatley RA (1747-1801), and her second husband the Irish miniaturist and actor Alexander Pope (1763-1835). When her first husband's health began to fail, Clara supported her family by teaching drawing – her pupils included Princess Sophia of Gloucester – and painting, exhibiting her work at the Royal Academy from 1796 onwards. Although her early exhibits were miniatures, rustic scenes and genre paintings, her reputation rests upon her flower painting and botanical studies, with which she almost solely occupied herself from 1812 until her death on Christmas Eve 1838, and ‘the grand manner of her illustrations has ensured her a place in the history of botanical illustration’ (ODNB). The text accompanying Pope’s dramatic images was written by Samuel Curtis, the cousin of William Curtis (1746-1799), the celebrated English botanist and entomologist, and founder and editor of the *Botanical Magazine*. Samuel married his second cousin Sarah Caustin (1779-1827, the daughter of William), in October 1801, and thus became the proprietor of the *Botanical Magazine*, although he did not gain full control of publication until 1827. Samuel Curtis’ only other published work, *The beauties of flora* (Gamston, Nottinghamshire: 1820), was also illustrated by Pope.

Described by *Great flower books* as ‘one of the earliest and probably the finest of all the great camellia books’, Curtis and Pope’s *Monograph on the genus Camellia* was issued with uncoloured plates at £3. 3s and with coloured plates at £6. 16s. 6d., but publication appears to have ceased prematurely, possibly due to the expenses incurred by Curtis. (Although the title is dated 1819, the text and plates leaves all bear watermarks dated 1818-1820, suggesting that publication spanned at least two years.) The text consists of notes on the class and order of the Japan Rose (p. 1), descriptions of the specimens illustrated (pp. 2-7), ‘propagation and culture’ (pp. 6-7), and a list of ‘all Camellias at present known’ (p. 8), and is enlivened with Curtis's remarks on a species which fascinated him: ‘Just as the dawn is the harbinger of morning, and the sun does not at once reach his meridian glory, so the Camellias advance upon us by degrees in beauty’ (p. 3). The five coloured plates depict eleven varieties of *Camellia Japonica* (Japan Rose): ‘Single White; Single Red Camellia; Sasanqua Camellia’; ‘Double White Camellia; Double Striped Camellia’; ‘Pomponne or Kew Blush Camellia; Double Red Camellia’; ‘Anemome flower’d or Waratah Camellia; Rose coloured or Middlemists Camellia’; and ‘Buff or Humes Blush Camellia; Myrtle leaved Camellia’.

The work is rare in commerce: Anglo-American auction records only list two copies at auction since 1975 (of which one lacked the title and text, and had had the plates laid down). This rarity is confirmed by Dunthorne’s statement of the *Monograph* and *The beauties of flora* that ‘both of these grand and important works ... are so rare that they are known only to a fortunate few’ (p. 40) and by the judgement of *Great flower books* that, ‘*Monograph on the genus Camellia* [is ...] as beautiful and rare as its companion’ (p. 43).

BM(NH) I, p. 406; Dunthorne 85; *Great flower books* p. 88; Lowndes p. 572; Nissen, *BBI* 437; Stafleu and Cowan TL2 1283; cf. *Printmaking in the service of botany* (Pittsburgh: 1986), 34 (plate 4 only).



12. DANDO, Walter P., F.Z.S.

Elephant and handler, London Zoo, *early 1900s.*

£650 + VAT in EU

Woodburytype print, $9\frac{1}{4} \times 11\frac{3}{8}$ inches (23.5 x 29 cm.),
photographer's credit and process in the negative.

This is likely to be the zoo's African elephant, Jingo, bought in 1882 for £300 to replace Jumbo, who had been the star elephant since 1865. Walter Pfeffer Dando (1852–1944) was a stage manager of the Palace Theatre in London, an early film director, a noted photographer of wild animals and official photographer for the London Zoological Society. He contributed photographs for the *Illustrated official guide to the gardens of the Zoological Society*, 1904, as well as his own books, *Wild animals and the camera* and a 'sequel' in the 1910s. His large Woodburytype prints such as this are of high quality. He probably favoured this method over the silver-based printing processes, used by most professional photographers, for its stability and lack of fading. His photographs were more often published as postcards.



A UNIQUE PRESENTATION PROOF COPY

13. DANIELL, William.

Interesting selections from animated nature with illustrative scenery; drawn, engraved, and published by William Daniell, A.R.A., No. 9, Cleveland Street, Fitzroy Square, London. *London, 'Printed at the Free-School, Gower's Walk, Whitechapel, W. Lovell, Master, [1807-12].*

Folio, printed oblong, 121 proof plates, before the letter, numbered in contemporary ink, each with accompanying descriptive letterpress (except numbers 40 and 41, both 'White Ants', which share a description); volume two with trimmed plates mounted on thick paper; both volumes inscribed and signed by Daniell on title, bibliographical notes on verso of front free endpapers; bookplates of John Tyrrell and a second unidentified oval leather bookplate to front pastedowns; manuscript index in ink; occasional foxing and spotting but a very good copy, bound in contemporary calf, boards decorated gilt, rebaked in style, spine in compartments lettered and decorated gilt; some cracking to spine and rubbing to extremities.

£6000





A unique proof copy compiled by Daniell for John Tyrell, mentioned in volume I of William Thomas Lowndes' canonical *The bibliographer's manual of English literature* (p. 589).

Daniell's inscription on both volume reads '*Proof impressions – W. Daniell. There is not another copy like this. WD.*' A further inscription in a contemporary hand, almost identical in both volumes, reads, '*2 Vols. With proof illustrations see Mr Daniell's autograph that this is a unique copy on the opposite page. This fine copy was made up by Mr Wm Daniell for the late Mr Tyrell at a very large cost.*'



Daniell was the nephew of renowned landscape artist Thomas Daniell, with whom he lived and travelled after his parents' death. His uncle's influence is evident in Daniell's prolific and high-quality printmaking – he gained a great deal of financial success from his production of *Oriental scenery* (1795-1808) and then his most famous work, the four-volume *A voyage round Great Britain* (1814-25).

The plates in *Interesting selections from animated nature* include a range of mammals, amphibians, reptiles, insects, sea life birds and plants. Daniell describes his selection as random and interesting in an introduction to the second volume. These illustrations were also used in William Wood's popular three-volume *Zoography; or, the beauties of nature displayed*, published in London by Cadell and Davies in 1807.

‘THE CARE OF SHEEP, THE LABORS OF THE LOOM, I SING’
A BIBLIOGRAPHICAL CURIOSITY

14. DYER, John.

The Fleece: a Poem. In four Books ... London: Printed for R. and J. Dodsley ... 1757.

4to., pp. [iv], 156, a fine copy, stitched as issued, uncut and unopened, in the original blue paper wrappers, the wrappers stiffened both front and back by lining with a discarded first issue title-page of William Mason’s *Odes*, 1756, where the vignette was printed upside down (this was corrected by cancellation: it is interesting to see that the cancellanda were not simply thrown away, but were thriftily reused here, and presumably for other copies of Dyer in wrappers if any survive). A splendid copy, and a bibliographical curiosity.

£950

First edition of Dyer’s last and most famous poem, a long neo-Georgic that has had its critics (‘The subject, Sir, cannot be made poetical’), although the landscape and gentle melancholy provide some relief from sheep and point the way toward rural poetry in a more romantic vein. Wordsworth was one admirer, and addressed a sonnet to Dyer.

Printed by Samuel Richardson. Hayward 176.

15. ELLIS, William.

A compleat system of experienced improvements made on sheep, grass-lambs and house-lambs ... London, printed for T. Astley, 1749.

8vo, three parts in one vol. with continuous pagination; occasional spotting, but a very good copy in contemporary full calf; hinges cracked but joints holding firmly, some abrasions to the cover; contemporary ownership inscription (‘Joseph Cotton’) on front free endpaper.

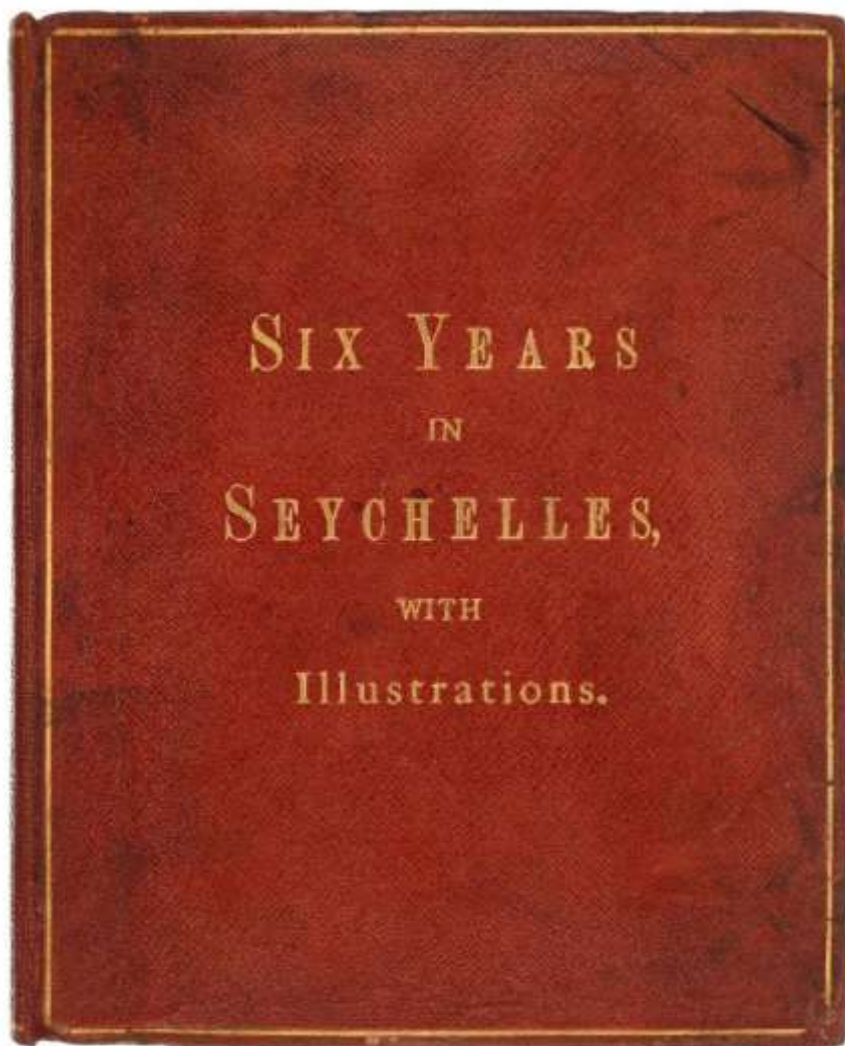
£1100

First edition, scarce in commerce, of an innovative manual of sheep-farming and husbandry.

William Ellis, a brewer from London, moved to Church Farm in the Chilterns area after marrying a rich widow. Deeply unimpressed by the conservative and unproductive methods he found practised by local farmers, he set about to experiment in crop production, soil improvement, and husbandry. His books on the subject made him one of the most sought-after farm management consultants in Britain. Thomas Jefferson’s library at Monticello included his brewing manual.

Fussell pp. 6-13; Perkins 558.

AN INSCRIBED PRESENTATION COPY OF ESTRIDGE'S RARE,
PHOTOGRAPHICALLY-ILLUSTRATED ACCOUNT OF THE SEYCHELLES



16. ESTRIDGE, Henry Watley.

Six years in Seychelles; with photographs from original drawings.
[?London, ?the author], 1885.

4to (202 × 163mm), pp. [iv (title, verso blank, dedication, illustrations)], 59, [1, blank]; mounted photographic frontispiece and 29 mounted photographic plates, all after Estridge, one folding lithographic map, and one double-page letterpress table in the text; occasional light spotting, offsetting, or marking affecting text and plates, some photographs slightly faded; original hard-grained tan morocco, boards with gilt-ruled borders, upper board lettered in gilt, modern lemon-yellow endpapers, all edges gilt; a few light marks and scuffs, extremities lightly rubbed and chipped, skilfully rebacked and recorned, nonetheless a very good copy of a rare work; *provenance*: 'From the author' (presentation inscription on title, manuscript correction on p. 56, presumably in the author's hand) – S. F. Hassan, Mombasa, 3 January 1953 (ownership inscription on verso of frontispiece) – **Humphrey Winterton** (booklabel on upper pastedown; his sale, Sotheby's London, 28 May 2003, lot 248).

£6000

First edition. Following a period in the army, Estridge (1837-1902) was appointed Collector of Customs at Mahé in the Seychelles (probably in 1880), and held the position until 1885, when he returned to England. In 1886 he took up the position of Receiver and Accountant-General, British Bechuanaland (and was elected a fellow of the Royal Colonial Institute in the same year), remaining in the country until 1888, when he retired to England.

Six years in Seychelles provides an overview of the islands and their history, commerce, architecture, geography, and natural history. Estridge provides much information on the flora and fauna, printing extracts from the report compiled by John Horne (the director of the Botanic Gardens, Mauritius, who visited Mahé from 1871 to 1874 and published his notes in 1875), and discussing plant-hunting trips undertaken at the behest of Sir Joseph Dalton Hooker, the director of Kew, and a visit in 1884 from the celebrated botanist and artist Marianne North, who 'greatly enjoyed the place, and was enraptured with the palms &c.' (p. 51; North's recollections of her visit and plant-hunting expeditions with Estridge appear in chapter 15 of *Recollections of a happy life* (London, 1892), where he is identified as 'Mr. E.'). Another notable visitor was Gordon of Khartoum: 'we found him most pleasant and chatty. He greatly admired and was deeply interested in the Seychelles, and said he thought Praslin must have been the Garden of Eden' (*loc. cit.*).

In one passage, Estridge records the effects in the Seychelles of the eruption of Krakatoa on 27 August 1883 and the consequent tsunamis: 'it began at about 4 p.m. [...] and a tidal wave suddenly came rushing at about four miles an hour, and reaching a height of about 2½ feet above the usual high springs. It receded in about a quarter of an hour, leaving boats high and dry. It then returned, and the same thing continued all next day, only varying in the time, each movement taking about ten minutes, and the height reaching

about 10 inches. I noted from 10.15 a.m. till 1.05 p.m., that the sea flowed and ebbed 17 times. At 5 p.m. the sun was clear and bright; at 6 p.m., sunset, there was a lurid glare all over the sky; at half-past six the glare got much brighter; and at a quarter to seven it disappeared. The sky all day was slightly hazy [...] We were not aware till after the arrival of the Mauritius mail what caused this, but then learnt what it was and the great destruction it had caused. Even now the shores of the various islands are covered with pumice-stone' (pp. 51-52).

The work is dedicated to the soldier and administrator Sir Arthur Elibank Havelock (1844-1908), who was Chief Civil Commissioner Seychelles Islands from 1874 to 1875 and from 1879 to 1880, and ended his career serving as the Governor of Trinidad, Natal, Sri Lanka, Madras, and, finally, Tasmania. The number of copies issued of this privately-published work is unknown, but the expensive and laborious technique of illustration with mounted photographic prints (which appear to be platinum prints, but do display untypical traces of a coating), suggests that the edition was not large. Certainly, only three copies can be traced at auction since 1975 in Anglo-American auction records: the Brooke-Hitching copy (Sotheby's London, 30 September 2014, lot 452, rebacked), the present copy, and the Bradley Martin copy (12 December 1989, lot 1536, hand-coloured and inscribed to the author's parents). To these can be added a further five in institutional libraries in the UK, at Cambridge (2), Oxford (2), and the Royal Botanic Gardens, Kew.

THE ART OF GARDENING

17. EVELYN, Charles.

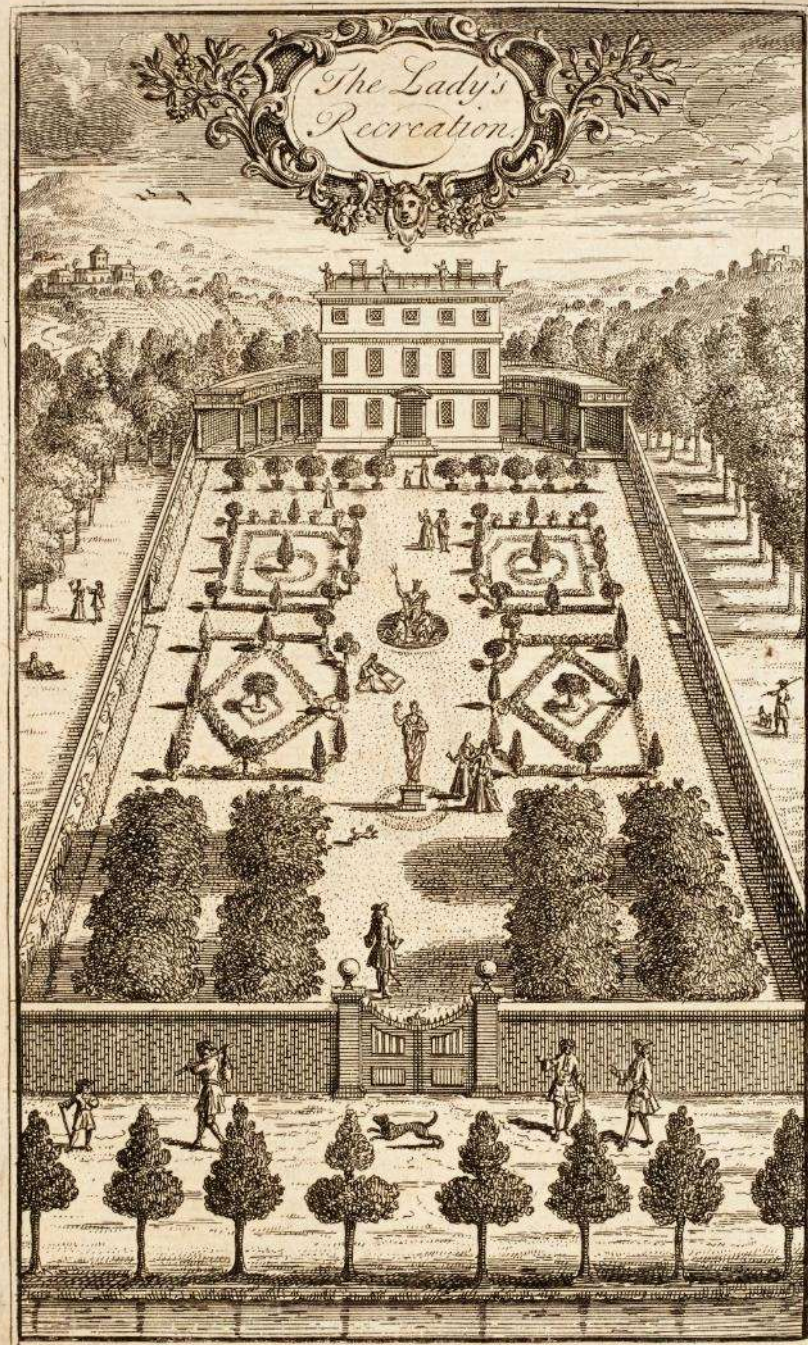
The lady's recreation: or, The third and last part of the art of gardening improv'd. Containing, I. The flower-garden ... II. The most commodious methods of erecting conservatories, green-houses, and orangeries ... III. The nature of plantations in avenues, walks, wildernesses ... IV. Mr. John Evelyn's Kalendarium Hortense, methodically reduc'd ... To which are added, some curious observations concerning variegated greens, by the Reverend Mr. Laurence. London, J. Roberts, 1717.

8vo, pp. [ii], iv, [8], 200, with an engraved frontispiece; a few small stains to title-page, occasional browning; a good crisp copy in contemporary sprinkled panelled calf, raised bands, gilt lettering-piece, edges sprinkled red; short crack at head of upper joint, light staining to lower cover, corners a little worn; inscription on title-page 'No. 730 Samuel Clarke Ao. 1720' and Clarke's inscription on the last page.

£1550

First edition, with a fine frontispiece showing an ornamental garden engraved by Elisha Kirkall. 'As the curious part of gardening in general has been always an amusement chosen by the greatest of men, for the unbending of their thoughts, and to retire from the world, so the management of the flower-garden in particular, is oftentimes the diversion of the ladies, where the gardens are not very extensive, and the inspection thereof doth not take up too much of their time'. So begins the author of *The lady's recreation*, before taking his reader through soils, compost, and garden layout; flowers and shrubs; conservatories and greenhouses; evergreens and trees. Nothing is known of the author, who has not been identified with any of John Evelyn's descendants. At the end of the work he published a letter by John Laurence favourably reviewing his book, although Laurence, in the preface to his *Fruit-garden kalendar*, denied ever having seen it.

ESTC N60667; Goldsmiths' 5343; Henrey 699; Rothamsted p. 75.



18. FAMIN, Constant Alexandre.
Artist's study of a cow, 1887-88.

Albumen print, 6½ x 4¾ inches (16.6 x 12.1 cm.),
signed C. Famin and numbered 93 in the
negative, mounted on card (13½ x 10½ inches).

£950 + VAT in EU

Famin was a Paris-based painter and a
photographer who specialised in studies for use
by artists. His photographs of farm animals and
country people are particularly fine.

See Jacobson, Ken & Jenny, *Etude d'après nature:
19th century photographs in relation to art*, 1996.





[Nos. 19 & 20]

19. FIORILLO, L., and AMERICAN COLONY, photographers.
'Flowers from the Holy Land', *Bethlehem and Jerusalem*, 1890s.

Oblong 8vo, pp. 25, comprising title-page + 12 photographs (nine albumen prints and three gelatin POPs) + 12 arrangements of pressed flowers; on thick card; photographs all numbered and majority titled (in French, three also in English) in typescript in the negative, mostly also labelled 'L. Fiorillo, Phot.' in typescript in the negative, three labelled 'American Colony, Jerusalem' by hand in the negative, flowers titled in French, English and German below; photographs pasted on versos, with flowers on adjacent rectos, each with tissue guard; small blank paper label pasted on title-page; occasional lights spots, a couple of tissue guards loose, card a little warped, some loss to final tissue guard and flower arrangement, photographs somewhat faded, occasional minor scratch; in olivewood boards, Jerusalem cross carved into upper board, 'Jerusalem' in English and Hebrew painted in ink on lower board, red Morocco spine with title in English, French and German, fillets and floral decoration; some bumps to spine, in good condition.

£750

An attractive olive-wood album of portraits and types, unusual in its combination of photographs with the traditional pressed flowers found in souvenir books.

Italian photographer L. Fiorillo started a photographic studio in Alexandria in the early 1870s. He made photographs for souvenir albums, as here, and also photographed a wide range of subjects and places, such as the photographs of Alexandria which he took during the bombing of 1882 – the 'Souvenir d'Alexandrie - Ruines' – which is the most comprehensive record of the destruction. In the 1880s he merged businesses with another photographer, signing photographs 'Marquis and Fiorillo' and by 1893 his widow and sons were running the firm, signing prints 'V. L. Fiorillo et Fils'.

The American Colony, Jerusalem was a Christian pilgrim group originally from Chicago. To further grow their tourist enterprise as a source of income they opened a photographic department in 1898 and photographed with an energy which some of the older studios had lost.

The photographs comprise: 'Femme Negresse'; 'Campement de Bohémiens'; 'Chanteur arabe'; 'Porteur d'eau'; 'Campement de Bédouins'; 'Femme juive Tunis'; 'Bédouine'; 'Pauvre Arabe'; an untitled portrait of a woman reclining on couch with hookah; 'Types de marchands arabes'; 'Saïs (Avent-coureur)'; and 'Décrotteurs de Jérusalum'.

See Ken Jacobson, *Odaliques and arabesques: Orientalist photography 1839–1925*; and Nissan Perez, *Focus East: early photography in the Near East 1839–1885*.



20. 'Photographs and Flowers of Hl. Land'.

[Jerusalem, early twentieth century.]

Oblong 4to, pp. 37, comprising title-page + 18 photogravures + 18 arrangements of pressed flowers; on thick card; photographs and flowers titled in French, English and German below; photogravures on versos, with flowers on adjacent rectos, each with tissue guard; 'To Betty & Arthur, A souvenir of Jerusalem, 4/4/18' inscribed in pencil on front free endpaper; some spotting to tissue guards, flowers delicate with loss to small areas (one composition with significant loss); in olive-wood boards, Jerusalem cross carved into upper board, 'Jerusalem' in English and Hebrew painted in ink on lower board, red Morocco spine with title in French, Jerusalem cross and decorative motifs in gilt on spine; light stain to endpapers, minor loss to head and foot of spine, some faint scratches on wood, but generally good.

£450

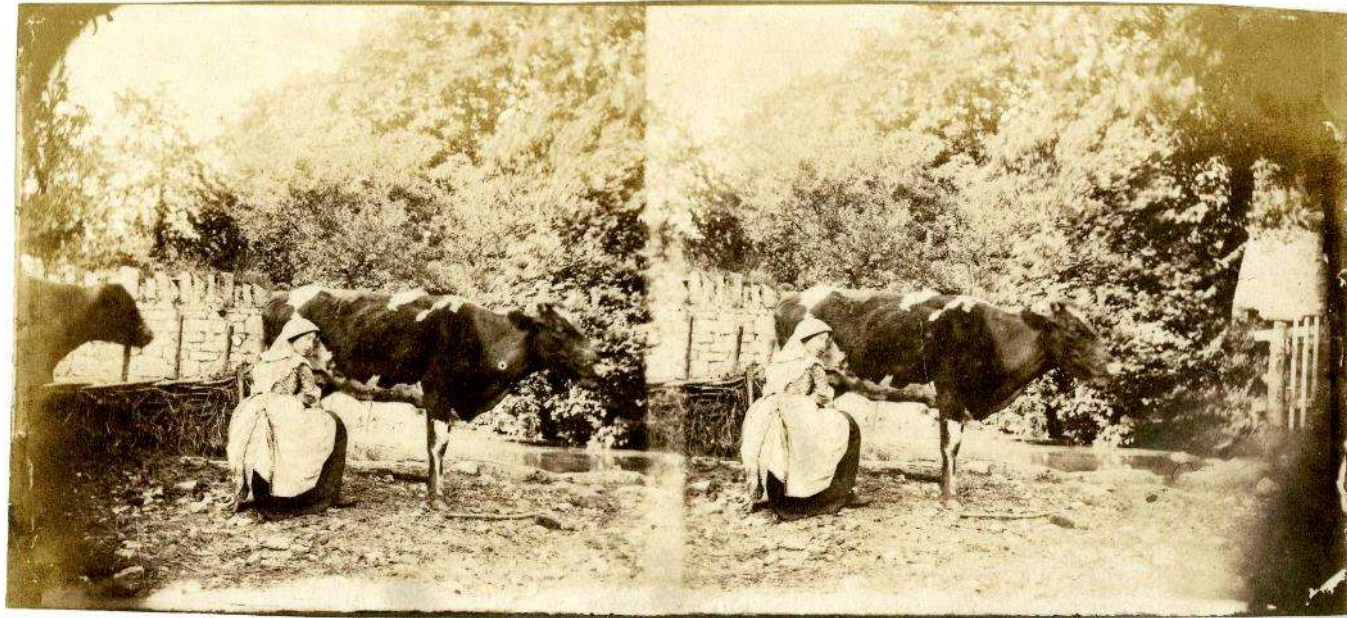
A traditional Holy Land souvenir, bound in symbolic olivewood. This example is illustrated with photogravures rather than the more commonly found chromolithographed postcards.

The numerous Biblical references to the olive tree meant these albums were a poignant memento for pilgrims to the Holy Land, along with their contents, which evoked experiences of their visit to each of the locations through the flowers and landscapes. The tradition of olivewood carving was taught to Bethlehem Christians by Franciscan monks and developed into an industry by the sixteenth and seventeenth centuries. The olive trees are not cut down to provide material – since they require regular pruning, the offcut wood is usually utilised instead.

The plates comprise Jaffa ('View from the sea'); Jerusalem ('Jaffa Gate', 'Panorama from St. Anne'; 'Tomb of David on Mount Zion'; 'Church of Sepulchre'; 'Holy Sepulchre'; 'Via dolorosa'; 'Pulpite of Omar'; 'The Jews' wailing place'; 'Damascus Gate'; 'Garden of Gethsemane'; 'Mount of Olives'; Bethany; Bethlehem ('Christmas day', 'Grotte of the Nativity'), Jericho ('General view'); the Jordan; and the Dead Sea.



Flowers de Jerusalem
Fleurs de Jerusalem
Blumen von Jerusalem



21. GUTCH, John W. G.
Milkmaid milking a cow, 1850s.

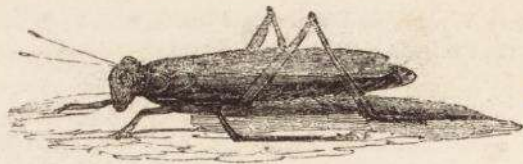
Stereoscopic salt print, approximately 3 x 6⁵/₈ inches (7.7 x 16.9 cm.).

£500

Gutch was a member of the Royal College of Surgeons, a keen naturalist and geologist and a photographer during the pioneering years of the medium. He travelled many miles along rural tracks taking photographs and his work influenced the poets and painters of the period.

There is no doubt in this example that the two negatives were made consecutively rather than simultaneously, allowing the inquisitive cow on the left to participate in one exposure only.

See I. Sumner, *In search of the picturesque. The English photographs of John W. G. Gutch 1856–59*, 2010.



GRASSHOPPER.



BEE.



WASP.

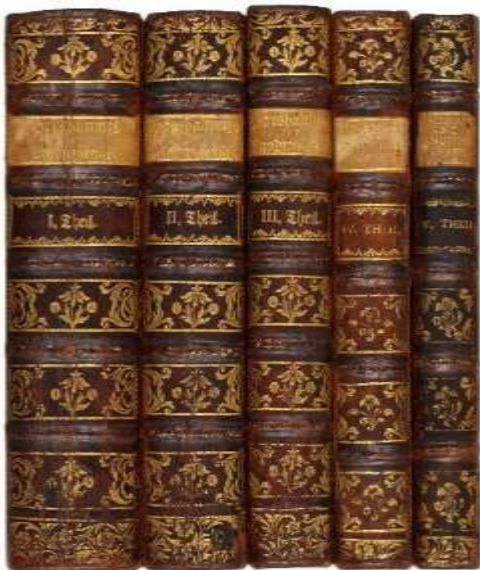
22. [HAWKS, Francis Lister.]

Uncle Philip's conversations with children about the habits and mechanical employments of inferior animals ... London, Printed for T. T. and J. Tegg ... 1834.

12mo, pp. xv, [i], 170, [4, advertisements], with an additional engraved title-page, a frontispiece, and illustrations throughout; a very good copy in the original green moiré cloth, printed label.

£125

First edition. Wise Uncle Philip, returned from a life of travel and learning, wiles away his days teaching natural history to inquisitive local children. The insects he discourses on are anthropomorphised as industrious tradespeople: bees are carpenters, wasps are paper-makers, and ants are masons. Other books in this series record Uncle Philip's conversations on topics as diverse as 'the Christian religion' and 'the trees of America'.



23. [HALE, Thomas. Peter von HOHENTHAL, *translator.*]

Allgemeine Haushaltungs- und Landwissenschaft, aus den sichersten und neuesten Erfahrungen und Entdeckungen, geprüft und in Ausübung gebracht von Einer ökonomischen Gesellschaft in England. *Hamburg and Leipzig, Grunds Witwe and Adam Heinrich Holle and his widow, 1763-1768.*

Five vols., 8vo, [xiv], 918, [26]; [iv], 664, [26]; [viii], 506, [22]; [iv], 386, [10]; [iv], 212, [112]; engraved frontispiece to the first volume, 11 folding plates (on 10 leaves) in vol. V; inconsequential marginal worm-hole in vol. II, but a very good copy, bound in contemporary sprinkled calf, spine in compartments richly gilt, morocco lettering-pieces, marbled edges; small library stamp on title-pages.

£1500

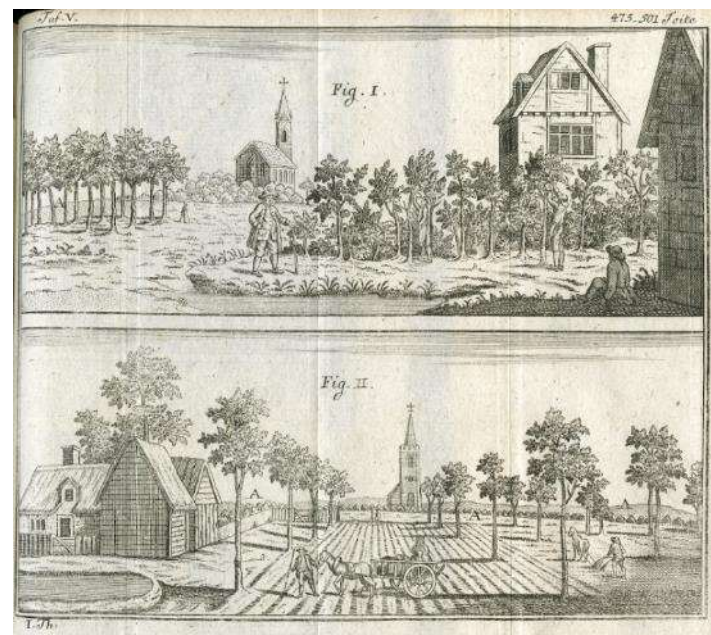
The first German translation of Thomas Hale's *A compleat body of husbandry*, which outlines the most efficient and successful ways of cultivating, planting and stocking of land. This translation is attributed to Peter von Hohenthal and illustrated with handsome engraved plates.

Originally issued in 61 numbers, *A compleat body* was published in a single folio volume in 1756, with an octavo second edition appearing two years later, followed by *A continuation* in 1759. The content was stated to have been compiled from the papers of Thomas Hale, of which nothing is known, although the work is sometimes attributed to the physician Sir John Hill (1714-1775). George Washington owned a copy of the second edition, and its popularity prompted this German translation as well as a French version, *Le gentilhomme cultivateur*, 1761-2.

The translator has been identified as Peter von Hohenthal (1726-1794), vice-president of the Landes-Ökonomie-Deputation at the time of its publication. Hohenthal made several important contributions to agricultural studies, including a long-running periodical on rural economics, land management, trades and manufactures entitled *Ökonomischen Nachrichten*, and a translation of Duhamel's *Ecole d'agriculture*.

Volumes I and II first appeared in 1759 and 1761 and are in the second issue in our copy, with title-pages dated 1763 and with the prefatory matter reset; volumes three to five are of the first edition.

Güntz, II, 113 (for a note on Hohenthal); Holzmann/Bohatta II, 8944; not in Higgs, Goldsmiths', or Kress. No copies are recorded on COPAC.



24. HOPPÉ, Emil Otto.
Hurdy gurdy man with performing monkey, 1929.

Gelatin silver print with retouching marks for publication, 7⁵/₈ x 5⁵/₈ inches (19.3 x 14.2 cm.), with photographer's copyright ink stamp COPYRIGHT E. O. HOPPE MILLAIS HOUSE 7 CROMWELL PLACE SOUTH KENSINGTON SW, date stamp 15 JULY 1929 and other annotations on verso.

£450 + VAT in EU

Hoppé was a member of the Royal Photographic Society and The Linked Ring and considered one of England's most influential photographers during the Edwardian period. Although born in Germany, he lived in London and photographed the city widely both before and after the First World War. This photograph was likely taken in London, but later in 1929 Hoppé travelled to India and Ceylon and then to Australia and New Zealand.



25. JEFFREY, John, and Charles HOWIE.

[YOUNG, Andrew, *photographer*].

The trees and shrubs of Fife and Kinross ... [Leith,] Printed for private Circulation by Reid & Son ... 1879.

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

£3200

First and only edition, scarce, of this survey of arboriculture in Fife and Kinross, gathered 1875–78. The authors provide details of all places visited, with dates and proprietors' names. Each specimen is listed by its Latin name, the country or region of origin, and a brief description of growing conditions and historical references. Most entries are supplemented with the locations, condition and measurements of all examples found in Fife and Kinross, and 29 are illustrated with large woodburytype plates.

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



PEAR
Fife and Kinross



THORN AT COLLEGE BUSH



WYVATH
Fife and Kinross



WYVATH BUSH
Fife and Kinross



26. [KEENE, Marian].

The history of a tame Robin. Supposed to be written by himself. London, Printed for Darton, Harvey, and Darton ... 1817.

12mo, pp. [ii], 153, [1], with an engraved frontispiece, neatly coloured by a contemporary hand; slightly dusty, some light foxing, but a good copy in the publisher's original quarter red roan and marbled boards; boards and spine somewhat rubbed.

£325

First and only edition. The tame Robin recalls a life of adventure enriched by human and avian friendships. A childhood spent in a school-room helped him attain 'a sufficient knowledge of literature to relate my adventures'. His life, though happy, is not without its vicissitudes: he loses a close friend, Goldey the goldfinch, to a bird of prey and spends a disconcerting time in the ownership of a spoilt child who starves sparrows to death.

This is the only known work by Marian Keene.

Darton G533.

27. MARSHALL, William.

The rural economy of the West of England: including Devonshire; and parts of Somersetshire, Dorsetshire, and Cornwall. Together with minutes in practice. *London, for G. Nicol, G.G. and J. Robinson, and J. Debrett, 1796.*

Two vols., 8vo, pp. [ii], xxiv, 332; xxiv, 358, [34, index and publisher's advertisements]; with double-page frontispiece map; a very good copy in contemporary mottled calf, richly gilt spines in compartments, red morocco lettering pieces; light wear to extremities, slight abrasion to lower board of vol. I; book label of Sir Robert W. Vaughan, Bart., of Nannau.

£1000

First edition. William Marshall (1745-1818) wrote a series of studies of farming in English counties, published between 1787 and 1798. The volumes on the West of England were the ninth and tenth of the eventual twelve-volume set. Marshall never obtained the celebrity of his contemporary Arthur Young, though his investigations were reported at greater length. Marshall himself referred with derision to Young's 'transient' tours and explained that his own more thorough method of inquiry was to obtain a position in a district as an agent or estate manager and to learn while working.

Volume I ends with 'provincialisms of West Devonshire', which include clouted cream, fairies (squirrels), and slapdash.

Provenance: Sir Robert Williames Vaughan, 2nd Baronet (1768-1843), MP for Merioneth 1792-1836, member of the Board of Agriculture from 1802 and its vice-president in 1816.

ESTC T94233; Goldsmiths' 16636; Kress B.3234; Perkins 1153; Rothamsted, p. 101. Not in Einaudi; see Fussell II, pp. 114-120.

28. MARTIN, Joseph and Alexandre MARTIN.

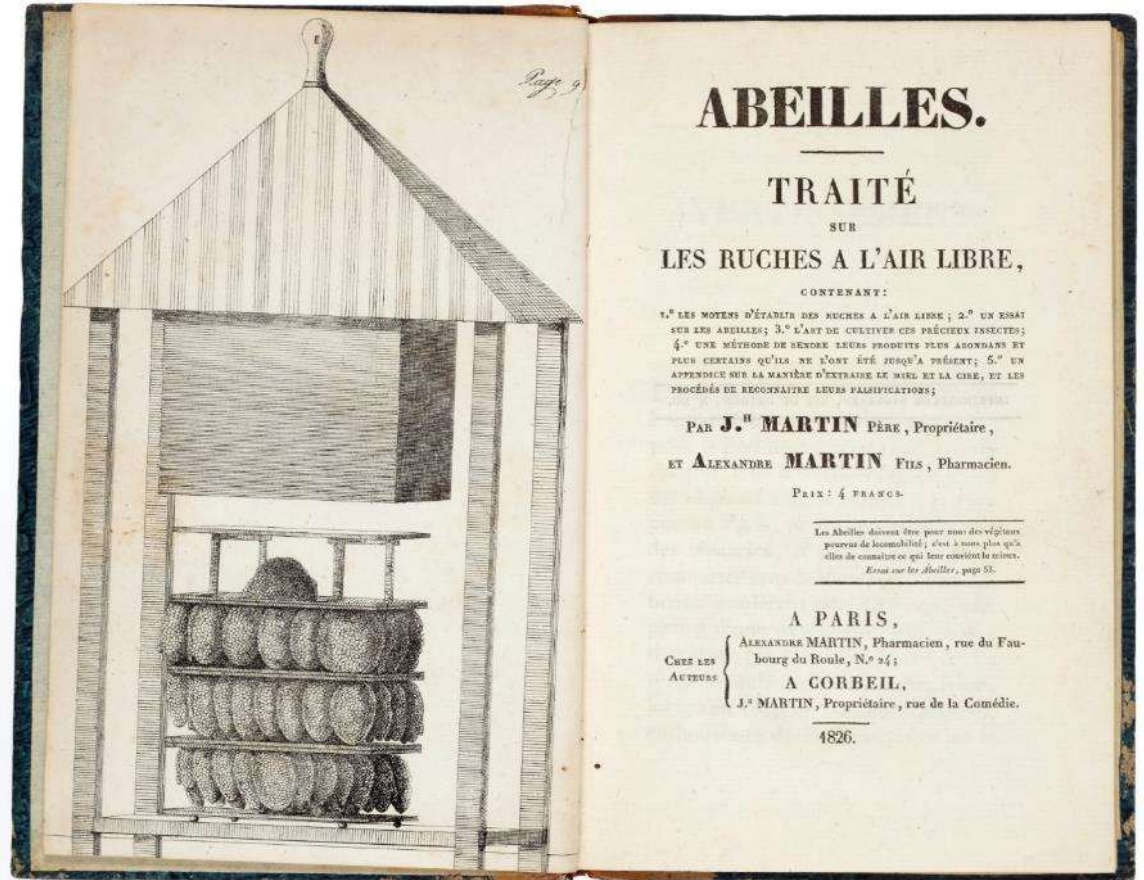
Abeilles. Traité sur les ruches à l'air libre, contenant: 1. Les moyens d'établir des ruches à l'air libre; 2. Un essai sur les abeilles; 3. L'art de cultiver ces précieux insectes; 4. Une méthode de rendre leurs produits plus abondans et plus certains qu'ils ne l'ont été jusqu'à présent; 5. Un appendice sur la manière d'extraire le miel et la cire, et les procédés de reconnaître leurs falsifications. *Paris and Corbeil, for the authors, 1826.*

8vo, pp. xvii, [1], 126, [2], with two plates; minor worming to gutter, but a very good copy in contemporary quarter sheep over blue paper boards; a few wormholes to spine, discreet repairs at head and foot of spine, a few small scrapes to boards; signed by Alexandre Martin on the verso of the half-title and with an autograph letter from him to 'Monsieur le Comte', Paris 6 August 1827, tipped in at front free endpaper. £550

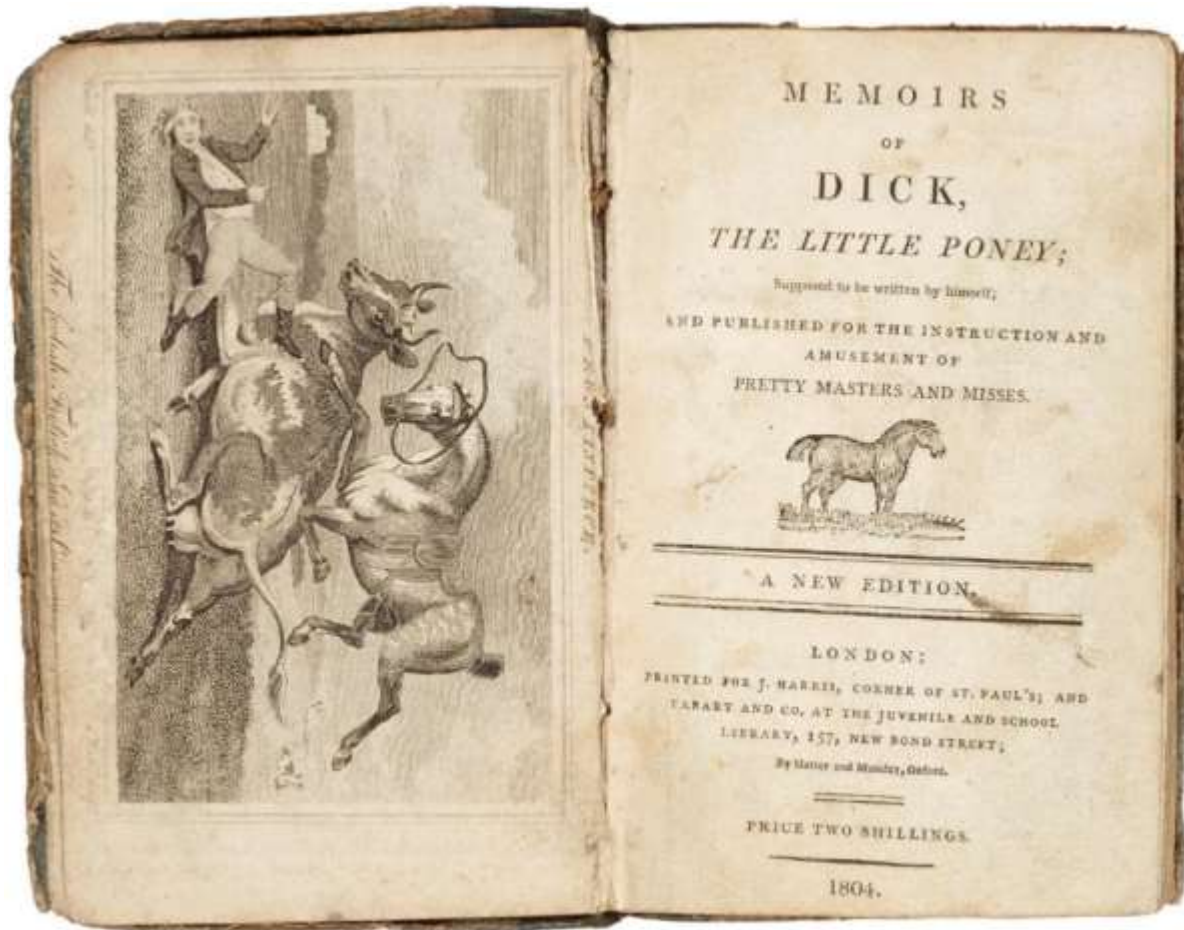
First edition, discussing the problem of how to construct a frame hive which would be more efficient and produce more honey than the old straw hives and skeps. The authors describe their own new invention of an open-air beehive, the first description of such a procedure in print.

Our copy includes a three-page autograph letter from Alexandre Martin, who is described as a 'pharmacien' on the title-page, to a 'Monsieur le Comte', replying to the latter's questions. Martin discusses the possibility of rain entering an open-air beehive, gives advice on moving bees from an old hive into an open-air one, and gives his views on covering the hive in fabric and protecting the bees in winter. Martin ends by expressing his appreciation for the opinions of a fellow apiculturist: 'Je suis bien flatté que vous soyez content de notre methode, car nous attachons beaucoup de prix aux aveux désintéressés de ceux qui cultivent les abeilles & qui peuvent comparer les divers procédés'.

Not listed in Kress or Goldsmiths'. OCLC locates four copies, COPAC a further one.



THE ORIGINAL BLACK BEAUTY



29. MEMOIRS OF DICK, the little poney; supposed to be written by himself; and published for the instruction and amusement of pretty masters and misses ... London: Printed for J. Harris ... and Tabart and Co. ... by Slatter and Munday, Oxford ... 1804.

18mo, pp. iii-xii, 164, [4, adverts for Tabart], with an engraved frontispiece by Scott after Howitt (caption shaved); wanting a half-title; the title-page is a cancel – the stub of another title-page (differently disposed) is just visible; rather dusty, but a good copy in the publisher's original quarter green roan and marbled boards, rather worn; ownership inscription dated 1813.

£300

Second edition of an important precursor of Anna Sewell's *Black Beauty*. '*Black Beauty*, in fact, is an imitation of the original English horse autobiography, *Memoirs of Dick, the little poney*' (Laura Brown, *Homeless dogs and melancholy apes*, 2010). Dick is stolen from Hounslow Heath by a band of gypsies who crop his tail and ears. After passing through the hands of several owners, some good and some bad, a benevolent clergyman delivers him to a 'family of distinction' in whose care he finds the time to dictate his memoirs.

Memoirs of Dick was first published by Elizabeth Newbery in 1800. Harris took over her stock in 1801; here he adds an Advertisement, dated April 1804, claiming that 'a very large impression' has been 'speedily sold off'; on the facing page is an advertisement for *The dog of knowledge*, by the same author.

This is a rare work in any edition. ESTC records four copies only of the first. OCLC and COPAC show only three of the present: BL, Bodley, and Miami. Moon, *Harris* 534.

A PIONEERING WORK ON FERTILISERS

30. [MOWET, Charles, KEELING, Edward, and Nathanael WATERHOUSE.]

A direction to the husbandman in a new, cheape, and easie way of fertiling [*sic*], and inriching arable grounds ... *London, Augustine Mathewes, 1634.*

4to, ll. [11], without the terminal blank; woodcut arms to first leaf, woodcut headpieces and initials; contemporary annotation to final page; a good copy in nineteenth-century quarter vellum over marbled boards, spine defective; ownership inscription of C. Bryner Jones to the front pastedown.

£2250

First edition. The seventeenth century witnessed an increasing interest in husbandry. The present tract focuses entirely on the preparation, use and benefits of fertilisers, still a novel concept at the time of writing.

Sir Cadwaladr Bryner Jones (1872-1954) was the undisputed leader of agricultural education in Wales, and an eminent civil servant, playing an essential role in the food production of war-time Wales.

The inscription on the last leaf (partially cropped) reads: 'Delivered to Edward Carter of Covent Garden in the County of Middlesex. Ed. Wilson. ... 16[2?6?]'.

Edward Carter was one of a number of speculators responsible for the landscaping and development of Covent Garden. Appointed Inigo Jones's deputy at St Paul's Cathedral in 1630, he succeeded him as surveyor in 1644.

'A4r-B1v prints an abstract of letters patent granted 1 Mar. 1634 to Charles Mowet, Edward Keeling, and Nathanael Waterhouse, who are presumably the joint authors of this pamphlet' (STC).

STC 6902 (second edition); ESTC locates 9 copies.

31. RÉAUMUR, René-Antoine Ferchault de.

Pratique de l'art de faire éclore et d'élever en toute saison des oiseaux domestiques de toutes especes, soit par le moyen de la chaleur du fumier, soit par le moyen de celle du feu ordinaire. *Paris, Imprimerie Royale, 1751.*

12mo, pp. xii, 144; with 4 engraved folding plates; a fine copy in full cat's-paw calf, spine richly stamped gilt in compartments, contrasting morocco label lettered gilt, marbled endpapers; corners slightly worn.

£250

Third edition (first 1749) of one of the major works of the great French scientist and naturalist Réaumur (1683-1757), on the art of hatching and rearing domestic birds. The work was translated into English in 1750. Réaumur discusses the proper temperature for incubating eggs, various types of heating apparatus, and the hatching, care, and feeding of chicks.

Réaumur's work was characterised by its extraordinary richness and diversity, and he is justly famous for his investigations into iron and steel, for the thermometer scale that bears his name, and for his work on insects.

Dingley 523.



32. ROBINSON, Henry Peach.
Horse and groom, 1863.

Oval albumen print, approximately 5 $\frac{3}{8}$ x 6 $\frac{3}{4}$ inches (13.8 x 17 cm.), mounted as oval, sealed in a simple modern brown varnished frame; two exhibition labels, Barbican Art Gallery and The British Council, to back.

£800 + VAT in EU

A rare example of Robinson's earlier work, taken during the first years of his commercial venture; a year later Robinson was forced to retire from photography until 1868 due to ill health. His 'pictorial effect' – both influential and controversial at the time – appealed to an audience that appreciated the themes and poses in the style of contemporary oil painting. This particular subject is an unusual diversion from Robinson's more frequent countryside views of cottagers and landscapes and was perhaps commissioned by the horse's owner as a personal memento.

Provenance: from the collection of Margaret Harker, author of *Henry Peach Robinson: master of photographic art, 1830–1901* (Oxford, 1988), in which this item is illustrated (see p. 39, Fig. 24).

Robinson's work is held at, among others, George Eastman House; the Smithsonian; Gernsheim Collection, Austin; National Gallery of Canada; and the Royal Photographic Society Collection at the National Media Museum, Bradford.



A View of Welbeck, with part of the Lake.

REMARKABLE OAKS

33. ROOKE, Hayman.

Descriptions and sketches of some remarkable oaks, in the park at Welbeck, in the county of Nottingham, a seat of His Grace the Duke of Portland. To which are added, observations on the age and durability of that tree. With remarks on the annual growth of the acorn ... London, Printed by J. Nichols, for the Author: and sold by B. White and Son ... and J. Robson ... 1790.

4to, pp. 23, [1], with 10 fine mezzotint plates by W. Ellis after drawings by Rooke; some dust-soiling and light offsetting from the plates; uncut in recent calf-backed boards, spine label lettered gilt.

£850

First edition. The park surrounding Welbeck Abbey had always been famed for its oaks (Wren used their timber in the roof of St Paul's), reckoned to be the largest in Nottinghamshire. Major Rooke (c. 1723-1806), a local antiquary, here describes and depicts these magnificent trees, including the famous Greendale Oak, 'thought to be above seven hundred years old' (p. 9), which in 1724 had a coach-sized arch cut through the trunk after the first Duke of Portland bet the Earl of Oxford that he could drive a horse and carriage through it.

Rooke continued his interest in local dendrology with *A description of the great oak in Salcey Forest* (Nottingham, 1797) and *A sketch of the ancient and present state of Sherwood Forest* (Nottingham, 1799).

Henry 1278.



A Tree in Parkland called the Duke's Walking oak.

APPARENTLY UNRECORDED ACT FOR GAME PRESERVATION

34. [SCOTLAND.]

Anno regni Georgii III. Regis, Magnae Britanniae, Franciae, et Hiberniae, decimo tertio. At the Parliament begun and holden at Westminster the tenth day of May, Anno Domini 1768, in the eighth year of the reign of our Sovereign Lord George the Third, by the Grace of GOD, of Great Britain, France and Ireland, King, Defender of the Faith, &c. *Edinburgh, Alexander Kinkaid, 1773.*

8vo, pp. [ii], 16; woodcut Royal Arms and contemporary ownership inscription to title, bookplate of Mr. W. C. Baert de Waarde on verso of upper wrapper; staining and discolouration to last page; sewn-in later marbled wrappers, upper wrapper with numbered label, some rubbing and loss to marbling.

£350

An apparently unrecorded Act to improve game preservation in Scotland, including the amendment and repeal of any ineffectual laws already in place.

The Act begins by setting forth the hunting seasons for specific species of birds as well as the fines imposed on violators, which are set at five pounds sterling 'for every Bird so taken, killed, destroyed, carried, fold, bought, found, or used' (pp. 4-5). Should the offender not be able to pay within ten days, a prison sentence of two months shall be imposed for each five pounds owed.

Licensing is also addressed, and those caught hunting bird or game without appropriate documentation will be fined 20 shillings for the first offence and 40 shillings for each subsequent offence. Again if unable to pay within ten days, prison sentences result.

The Act goes on to govern seasonal muirburn and heath burning for grazing, for which violations are punishable by fines, imprisonment and, in some cases, the seizure of personal property to be sold. The profits go towards the payment of fines and are given to the prosecutor who can apply the monies to the parish's roads or poor community.

Interestingly, the Act devotes ample space to discuss those who feel wrongly accused, and offers a system of appeal in Edinburgh.

Not in ESTC.

35. SCOWEN, Charles T.

A creeper in the Peradeniya Gardens, Ceylon, 1870s-80s, printed 1890s by the Colombo Apothecaries Co. Ltd.

Albumen print, 11½ x 8¾ inches (29 x 22.1 cm.), signed *C. A. Ltd, Ceylon*, titled *A Creeper in the Peradeniya Gardens, Ceylon* and numbered *No. 505* in the negative.

£250 + VAT in EU

See the following item for additional info on relationship between Colombo Apothecaries Co. and Scowen & Co.



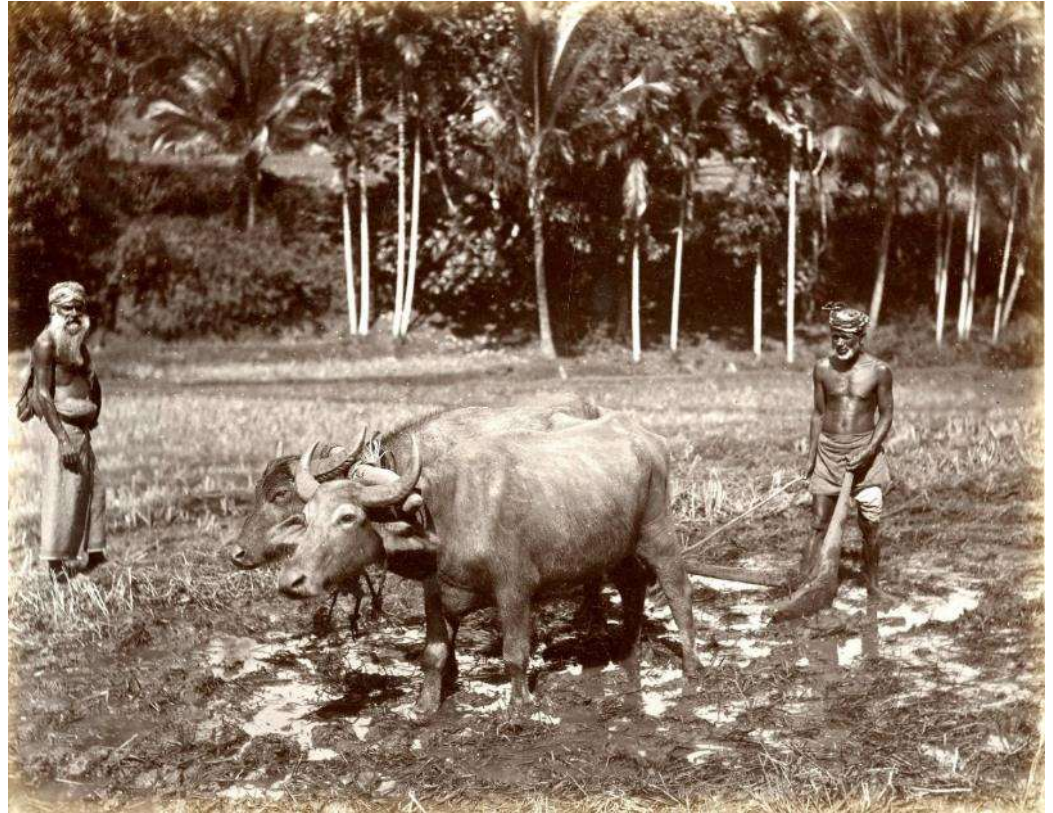
36. Attributed to SCOWEN, Charles.
Water buffalo, *circa 1880s*.

Albumen print, 8½ x 10¾ inches (21.5 x 27.2 cm.), matted.

£450

Charles Scowen arrived in Ceylon around 1873 and was initially an assistant to R. Edley, the Commission Agent in Kandy before opening a photographic studio around 1876. By 1885 his photography firm had studios in Colombo and Kandy. 'Much of Scowen's surviving work displays an artistic sensibility and technical mastery which is often superior to their longer-established competitor, Charles Skeen' (J. Falconer and I. Raheem, *Regeneration: a reappraisal of photography in Ceylon 1850–1900*, p. 19). In the early 1890s the firm was being run by Mortimer Scowen, a relative of Charles Scowen. By about 1894 the firm's stock of negatives had been acquired by the 'Colombo Apothecaries Co Ltd'.

Another print from this negative has the 'Colombo Apothecaries Co Ltd' blindstamp suggesting the link with Scowen.





37. SHERLOCK, William.
Feeding the chickens and ducks, 1860s-70s.

Albumen print photograph, 4¼ x 5¾ inches (10.4 x 14.2 cm.),
rounded upper corners.

£400

An excellent example from Sherlock's classic pastoral scenes.

Like Roger Fenton, William Sherlock was a London solicitor when he began taking photographs in the early 1840s. He first focused on portraiture and applied to William Henry Fox Talbot for a license to produce the calotype commercially in London, but Talbot refused. When Talbot failed to grant the license, Sherlock moved to Devon in the late 1840s. He continued to practice law until 1851-2, at which point he focused his attention entirely on photography, first using the calotype and then later the collodion negative and albumen prints. Sherlock contributed to several exhibitions through the 1850s and 60s, winning several medals at the Paris International Exhibition.

WITH A GLOSSARY OF ANGLING

38. [SHIRLEY, Thomas].

The angler's museum; or, the whole art of float and fly fishing. Containing, I. The nature and properties of fish in general. II. Rules and cautions to be observed by young anglers. III. The choice and preparation of rods and lines. IV. Of float-fishing ... fly-fishing ... the principal sea fish ... the whole carefully collected from actual experience. The third edition. To which is prefixed the sermon of St. Anthony, to a miraculous congregation of fishes. *London, Printed for John Fielding ... [c. 1784].*

[Bound with:]

THE GENTLEMAN ANGLER. Containing brief and plain instructions by which the young beginner may in a short time become a perfect artist in angling for all kinds of fish. With ... an alphabetical explanation of the technical words used in the art of angling. By a gentleman who has made it his diversion upwards of fourteen Years. *London, Printed for G. Kearsley ... 1786.*

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

£800

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

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

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

HUNTING TOASTS AND SONGS

39. SPORTSMAN'S EVENING BRUSH (The).

consisting of the best and most approved songs, of the chace; ancient and modern (some entirely new) calculated to give sporting a zest, and enhance the delights of conviviality ... To which is added, the sportsman's toast assistant, or president's sentimental guide. (Entirely new). *London, Printed for J. Roach ... and sold by all the Booksellers in Great-Britain and Ireland, [1791-2?]*

12mo, pp. 92, with an engraved frontispiece by Barlow after Isaac Cruikshank (tipsy huntsmen raising a toast to 'The Royal English Hunter that caught the Prussian Doe', dated 20 December 1791); a very good copy, without the two terminal advertisement leaves called for in ESTC, but bound with the latter portion (pp. 37-60) of *Jack Sprit Sail's Frolic* (John Roach, 1791?), including two advertisement leaves; full calf, gilt, by Wood; the Dulles-Duke of Gloucester-Schwerdt copy, with bookplates.

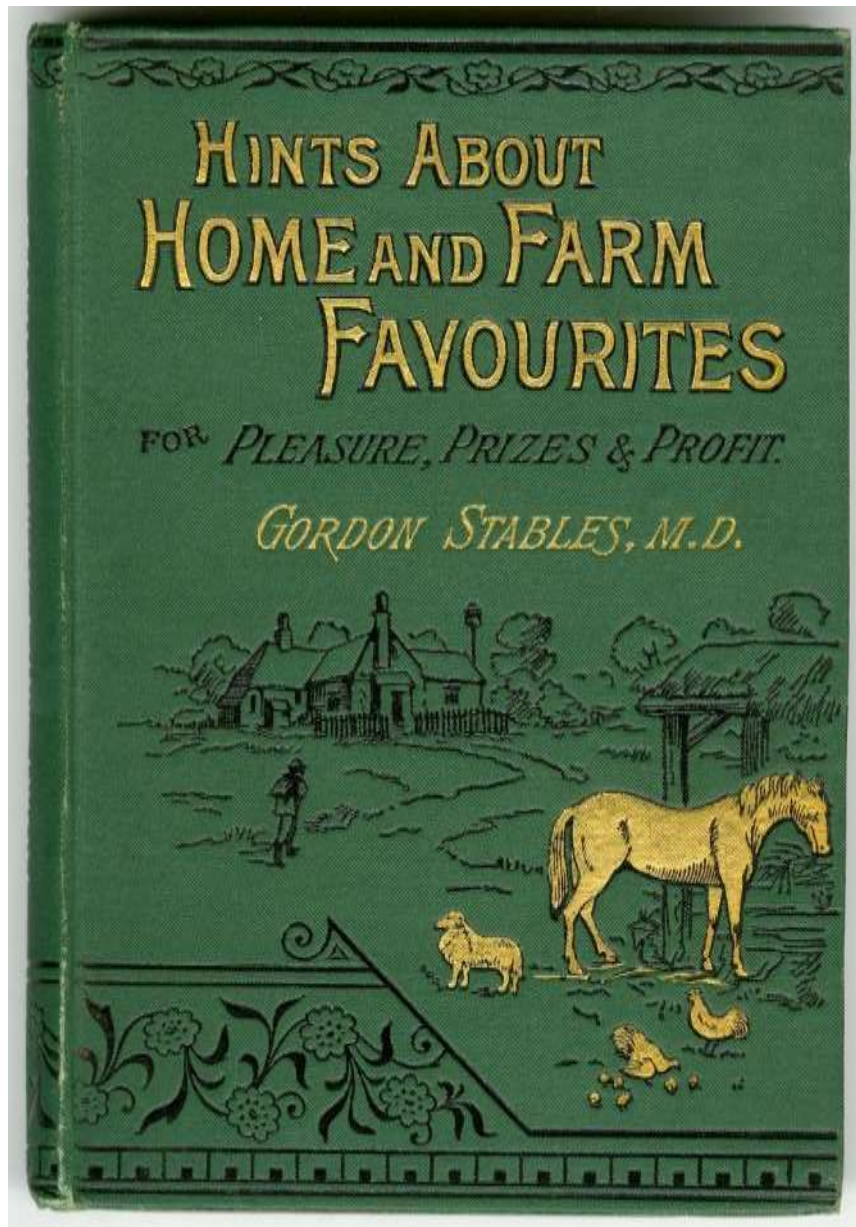
£1250

First edition of a scarce compilation of hunting songs and toasts to venery (in both its senses).

Most of the content is anonymous, though a number of songs are attributed to Dibdin, and others, with rather less accuracy, to Charles II, Waller, and Dryden. The 'Sportsman's Toast Assistant' (pp. 87-92), designed for the sort of drunken evening Cruikshank depicts in the frontispiece, make heavy use of the potential for lewd double-meaning offered by hunting vocabulary, with toasts raised to 'The brave sportsman that erects his crest when he sees his game'; 'The stable that is always open to the bald-faced colt'; 'May every foxhunter carry two stone more than his weight and his mare find the benefit of it'.

Roach (fl. 1789-96) 'sold from his Drury Lane, London, shop prompt-book plays, odd volumes, children's anthologies, and jest and song books' (*Oxford DNB*). He often commissioned illustrations from his friend Isaac Cruikshank (or Crookshanks), father of the caricaturist George Cruikshank.

ESTC: BL, Bodley (3, one imperfect); Louisiana State, Library of Congress (wanting ads); and Alexander Turnbull Library.



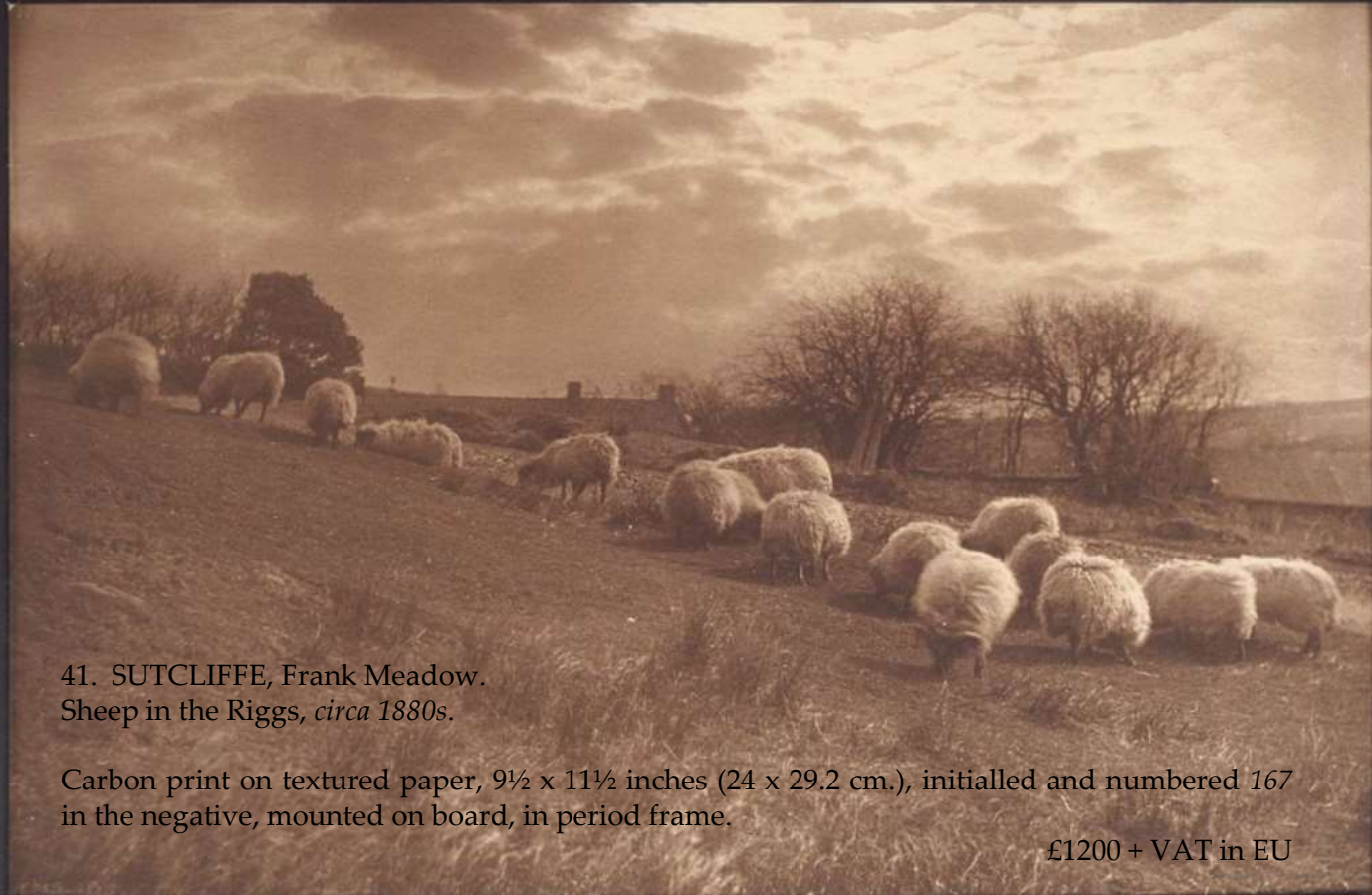
40. STABLES, Gordon.

Hints about home and farm favourites for pleasure, prizes, and profit. *London and New York, Frederick Warne, 1889.*

Small 8vo, pp. 142, xviii (advertisements); old ownership inscription on half-title; a fine copy in contemporary pictorial green cloth lettered gilt.

£250

First edition of this charming work on the care of pets, with chapters on dogs, cats, poultry, rabbits, goats, ferrets, monkeys, guinea-pigs, 'fancy rats', and tortoises, as well as on 'monkeys as pets'. The book is dedicated to the Society for the Prevention of Cruelty to Animals.



41. SUTCLIFFE, Frank Meadow.
Sheep in the Riggs, *circa 1880s*.

Carbon print on textured paper, 9½ x 11½ inches (24 x 29.2 cm.), initialed and numbered 167
in the negative, mounted on board, in period frame.

£1200 + VAT in EU

42. TALBOT, William Henry Fox.
Arching fern, circa 1852-1857.

Photographic engraving, plate 4 x 2 $\frac{7}{8}$ inches (10.3 x 7.2 cm.) on paper 10 x 6 $\frac{3}{4}$ inches (25.5 x 17.1 cm.); minor foxing not affecting image.

£4800

Talbot's research notes indicate that he had an interest in printing photographs in inks from as early as 1838. In the late 1840s, when Talbot was already moving on from making his own photographs, he remained keen to find ways to use the printing press to further the progress of photography. By 1852 he had patented the first of his photogravure processes, the *photographic engraving*. This process involved creating a photographic image on a steel plate and then using the plate as a conventional inked printing plate within a press to make the final print of the image on paper.

In this version of Talbot's process, a steel plate was coated with a light-sensitive solution of gelatine and potassium bichromate. The leaf was superimposed on the plate under a sheet of glass and exposed to daylight for up to a few minutes. This exposure to light had the effect of selectively hardening the areas of gelatine depending on how much light they received. After exposure the metal plate was then washed under warm water. This removed the softer areas of gelatine, leaving a photographic image on the plate. Talbot then etched this by brushing it with an acidic solution which ate into the unprotected steel plate, leaving the areas protected by gelatine intact. After cleaning, the plate was then ready for use.

'The reproduction of the *Fern*, while highly attractive, points to the technical difficulties of reproducing masses of tone and exhibits a paleness in its interior parts' (L. Schaaf, *Sun pictures*, Catalogue Twelve). Unlike the study of lace which required little or no mid-tone for perfect reproduction, the fern presents a greater challenge. This image reflects the fact that Talbot was constantly experimenting with the intricacies of the photographic engraving process and striving to improve it.





*The family gathered round the table, around the window, and
London, Printed and sold by W. Darton, Jan. 1815, No. 38, HOLBORN-HILL.*

TALES OF THE ROBIN,

AND OTHER

SMALL BIRDS,

SELECTED FROM THE BRITISH POETS,

FOR THE

INSTRUCTION AND AMUSEMENT OF YOUNG PEOPLE

BY JOSEPH TAYLOR,

Compiler of the General Character of the Dog, Wonders of
the Horse, &c. &c.

For song melodious, and for plumage gay,
The fustler'd choir Almighty power display.

LONDON:

PRINTED AND SOLD BY WILLIAM DARTON, Junr,
No. 38, HOLBORN-HILL.

1815.

43. TAYLOR, Joseph.

Tales of the robin and other small birds, selected from the British poets for the instruction and amusement of young people ... London, Printed and sold by William Darton ... 1815.

12mo, pp. 140, [4], with an engraved frontispiece, and five plates; the first plate and leaves G3 and G4 are rather loose; otherwise a good copy in the publisher's original quarter red roan and marbled boards, spine rubbed and chipped, front hinge partially cracked, boards rubbed.

£200

Second edition. An anthology of avian verse for children. The better known poets in the collection include Thomson, Cowper, Pope, and Burns. Among the more minor compositions are a number of 'original poems' by Darton and Harvey.

Darton H1526 (2).



44. TAYLOR, Joseph.

The wonders of the horse, recorded in anecdotes, and interspersed with poetry ... *London, Printed by J. Gillet ... for William Darton ... 1813.*

12mo, pp. 144, with an engraved frontispiece and 5 engraved plates; a good copy in the publisher's original quarter red roan and marbled boards, spine rubbed and chipped, boards bumped; ownership inscription dated 1823.

£150

Second edition, enlarged. An anthology of anecdotes, panegyrics, and tall stories about horses. Most famous horse lore and literature is here: the Dauphin's paean to his horse from *Henry V*, Cassius Dio's account of Caligula's appointment of his horse Incitatus as consul, and the description of the horse from the Book of Job. There are tributes to all aspects of the equine character: for example, 'the courageous horse', 'the learned horse', 'the magnanimous horse', and 'the expeditious horse'.

Darton H1527 (2).

SCIENTIFIC PROGRESS APPLIED TO LAND UTILITY

45. TODESCHI, Claudio.

Saggi di agricoltura, manifatture, e commercio, coll'applicazione di essi al vantaggio del dominio pontificio dedicati alla sanità di nostro signore Clemente XIV. Della città di S. Angelo in Vado de minori conventuali ... *Rome, Arcangelo Casaletti, 1770.*

4to, pp. viii, 98, [1, errata], [1, blank]; engraved vignette on title, engraved historiated initials, head- and tailpieces in the text; lightly brown-spotted in places, a little marginal worming to the initial five and the final six leaves; a good, crisp copy in contemporary red boards with sheepskin corners, rebaked with marbled paper; extremities a little worn, traces of worming to inner hinges and covers.

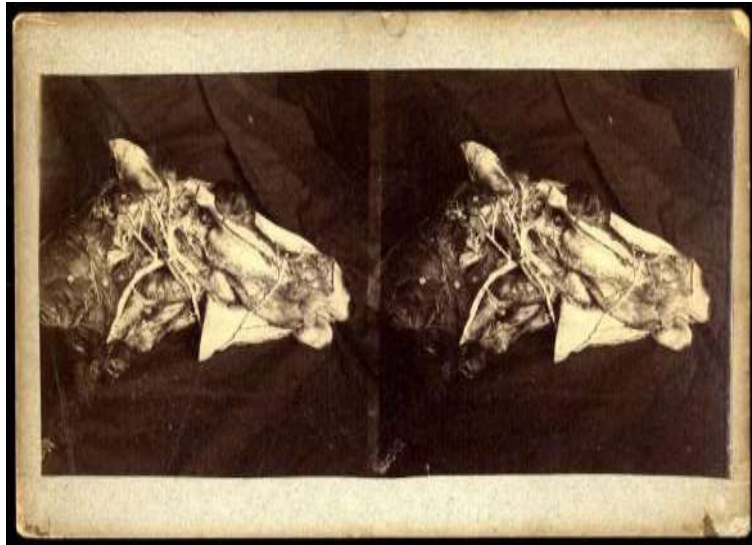
£750

First edition of a rare Italian work proposing measures to improve the economic situation of the Papal State by applying advanced economic theories derived from Locke, Hume, Genovesi, Savary, and Botero.

The enlightened ideas of the dissemination of technical and scientific progress via academies and educational institutions are the tenor of this book. Todeschi, an economist from the Emilia Romagna, the economic heartland of the Papal State, deals with agriculture, manufacturing, and commerce and recommends the introduction of advanced technologies from other European countries, France and Britain in particular. In one chapter he points out the need for scientific institutions, technological competitions, and education, on which occasion he frequently refers to, and quotes from Locke and Hume.

Todeschi was, together with Strongoli, Fortunato, and Venturi, a follower of the Neapolitan economic school of Genovesi, who broke away from mercantilism in order to introduce a utility-based theory of value, utilitarian ethics and permitted a role for the State in economic analysis.

Higgs 4862; Kress Italian 394 (with a blank leaf at the end, instead of the errata); not in Goldsmiths' or Einaudi; NUC gives one additional location, University of Minneapolis, Minnesota; OCLC adds another copy, at the University of Texas, Austin.



46. PHOTOGRAPHER UNKNOWN (FRENCH).
Anatomical study (dissection of horse's head), 1870s–80s.

Stereo card comprising two studies on one uncut albumen print, 3 ½ x 6 ⅛ inches (9 x 15.5 cm.), mounted on thick grey card.

£900



47. PHOTOGRAPHER UNKNOWN.
Still life with studio props and taxidermic dog, *probably* 1850s.

Stereoscopic daguerreotype, black and gilt-painted glass mount, passe-partout.

£4000 + VAT in EU

A curious and homely 'domestic' interior with framed pictures, an array of Victorian ornaments on the carefully draped table and a faithful hound seated in the foreground. Closer inspection suggests the dog (a spaniel?) has remained perfectly still during the exposure because it has been to the taxidermist's parlour. Taxidermy was enjoying a golden age in the middle of the 19th century with collections and specimens being shown at international exhibitions such as the Great Exhibition of 1851. The taxidermist's skill was also called on to preserve family pets.

48. [LEPIDOPTERA.]

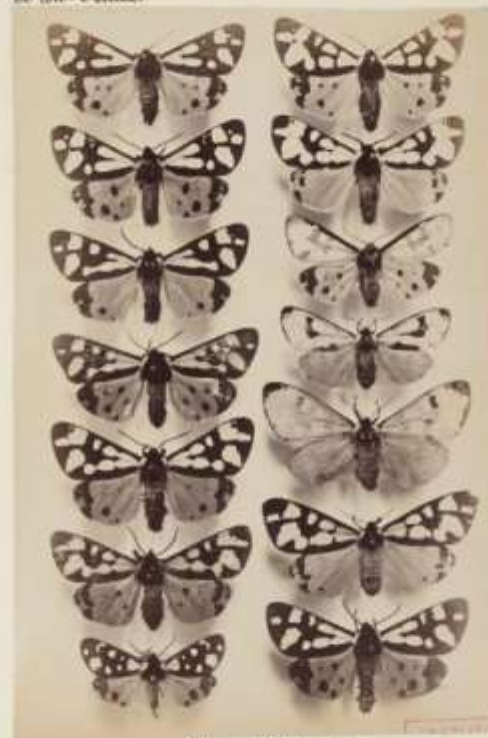
Photographs of butterflies, from the collection of Charles Oberthür, 1889.

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

£3500 + VAT in EU

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

ex coll. Oberthür



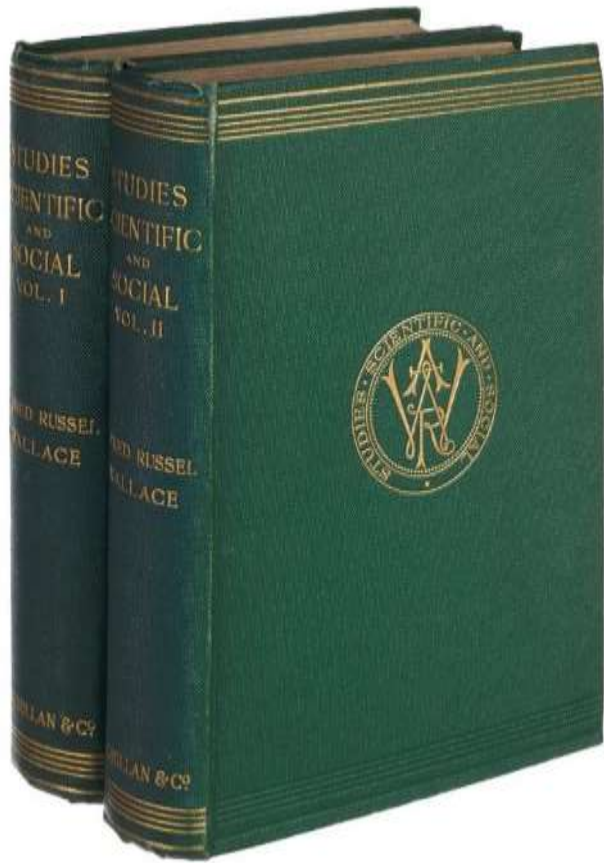
Chelonia villica 2



WALLACE ON ENGLISH AND AMERICAN FLOWERS,
THE AFFINITIES AND DISTRIBUTION OF MONKEYS, AND THE BEETLES OF MADIERA

49. WALLACE, Alfred Russel.

Studies scientific and social. London, Richard Clay & Sons, Limited for Macmillan & Co., Limited, 1900.



Two volumes, 8vo, pp. I: xv, 532; II: viii, 535, [1, imprint]; errata slips tipped onto pp. I, [xi] and II, viii; wood-engraved and half-tone illustrations, maps and diagrams in the text, some full-page, one folding map printed in blue and black and bound to throw clear; occasional light spotting, small hole on l. I, D4, cracks on vol. I block; original green cloth gilt, upper boards with gilt 'ARW' monograms enclosed by the title, and upper border of gilt rules and lower border of blind rules, lower boards with upper and lower borders of blind rules, spines lettered and ruled in gilt, white endpapers; extremities very lightly rubbed and bumped, spines slightly leant, slight cracking on vol. I. block, nonetheless a very good, bright set in the original cloth; *provenance*: Charles Kenneth McKerrow, Clare College, Cambridge (1883-1916; physician and soldier; booklabels on front free endpapers).

£700

First edition. Wallace explains in his preface that *Studies scientific and social* 'consists mainly of reprints of the more important articles I have contributed to reviews and other periodicals during the thirty-five years from 1865 to 1899. I have ventured to call them "Studies", because the larger part of them deal with problems in which I have been specially interested, and to the comprehension and solution of which I have devoted much time and thought. Many of these problems are connected with the modern theory of evolution, others with important geological and physical theories, others again with educational, political, or social questions. They are dealt with either in the way of exposition or criticism, and in several cases they contain novel views or fresh arguments, strengthening the case in favour of some of the disputed theories' (p. [v]). He further notes that many of the pieces 'have received a careful revision' and in many cases he has amended and enlarged the original article to such an extent 'as to render it a new piece of work' (*loc. cit.*). The first volume is divided into seven sections relating to scientific matters - 'Earth Studies', 'Descriptive Zoology', 'Plant Distribution', 'Animal Distribution', 'Theory of Evolution', 'Anthropology', and 'Special Problems' - and the second volume concentrates on political, social, and philosophical issues.



50. WELLINGTON, J. B. B.
'Study of Sheep', circa 1890.

Photogravure, 5 x 7 inches (12.7 x 18.9 cm.), on thick single sheet 11 x 15 inches (28 x 38 cm.), titled within the platemark.

£100

From *Sun artists* No. 3, 1890.

51. WOODBURY & PAGE.

Sacred banyan trees at the entrance to the palace of the Sultan of Yogyakarta, *Java*, 1860s–70s.

£650 + VAT in EU

Albumen print, 19.4 x 24.7 cm., numbered 454 in pencil on reverse.

The topiary of the two trees, their crowns clipped to geometrical forms, and their enclosure within formal fenced squares has been said to symbolise the ability of the ruler to tame wild nature.



OPTIMISING HOG FEED

52. [YOUNG, Arthur.]

A essay on the management of hogs; including experiments on rearing and fattening them ... *London, for W. Nicoll, 1769.*

8vo, pp. xxiv, 3-49, [1], blank; a very good, clean copy, stab-sewn as issued, loosely inserted in contemporary paper wrappers, lightly dust-soiled, frayed at edges, a few small holes to spine.

£3250

First edition, very rare, of Alfred Young's detailed essay on his experiments to determine the optimum feed for hogs, a unique piece of research for which 'the Society for the Encouragement of the Arts, Manufactures, and Commerce, adjudged the premium of a Gold Medal' (title). The nineteen experiments detailed (selected, according to Young, from many more actually undertaken) were carried out on animals of different ages using different combinations of foodstuffs, including pollard, turnips, milk and Jerusalem artichokes. At the beginning of the work, Young discusses the considerable mutual benefits that dairies and piggeries can bring each other.

Described as 'certainly the greatest producer of farming literature our annals record' (Fussell), Young wrote widely on many areas of agriculture, husbandry and manufacture.

Fussell p. 156, and 70 ff.; McDonald p. 212; Perkins 1972 (2nd ed.); Rothamsted p. 183. OCLC finds only 3 copies.

SCIENTIFIC AGRICULTURE

53. [YOUNG, Arthur.]

A six weeks tour, through the southern counties of England and Wales. Describing, particularly, I. The present state of agriculture and manufactures. II. The different methods of cultivating the soil. III. The success attending some late experiments on various grasses, &c. IV. The prices of labour and provisions. V. The state of the working poor in those counties, wherein the riots were most remarkable. With descriptions and copper-plates of such new invented implements of husbandry as deserve to be generally known: interspersed with accounts of the seats of the nobility and gentry, and other subjects worthy of notice. By the author of the Farmer's Letters. *London, for W. Strahan, W. Nicoll, T. Cadell et al. 1772.*

8vo, pp. xii, 438, [26], iv; engraved frontispiece, one engraved folding plan; lightly toned, quires E and F misbound, else a very good copy in contemporary calf, panelled spine ruled in gilt, morocco lettering-piece, upper joint cracked, small loss to upper outer corner of one board; armorial bookplate of Tervoe to the front pastedown.

£300

Third edition, corrected and enlarged (first, 1768). 'Young's own estimate of this book is that it is one "in which for the first time, the facts and principles of Norfolk husbandry were laid before the public", but important as these facts were ... the book is more valuable than Young would have us believe. It laid before the public "the fact and principles" of the husbandry of a line of country from Bradfield to London and from London to South Wales, and the details given were quite all-inclusive. They comprised the crop rotations, the implements used, the cost of labour and provisions, which often varied surprisingly in a few miles, the size of farms, and the horses or oxen employed on holdings of different sizes' (Fussell).

Goldsmiths' 10841; Kress 6917; PMM 214. See Fussell, *More old English farming books* pp. 71-72, and Gazley, *The life of Arthur Young* p. 35.

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