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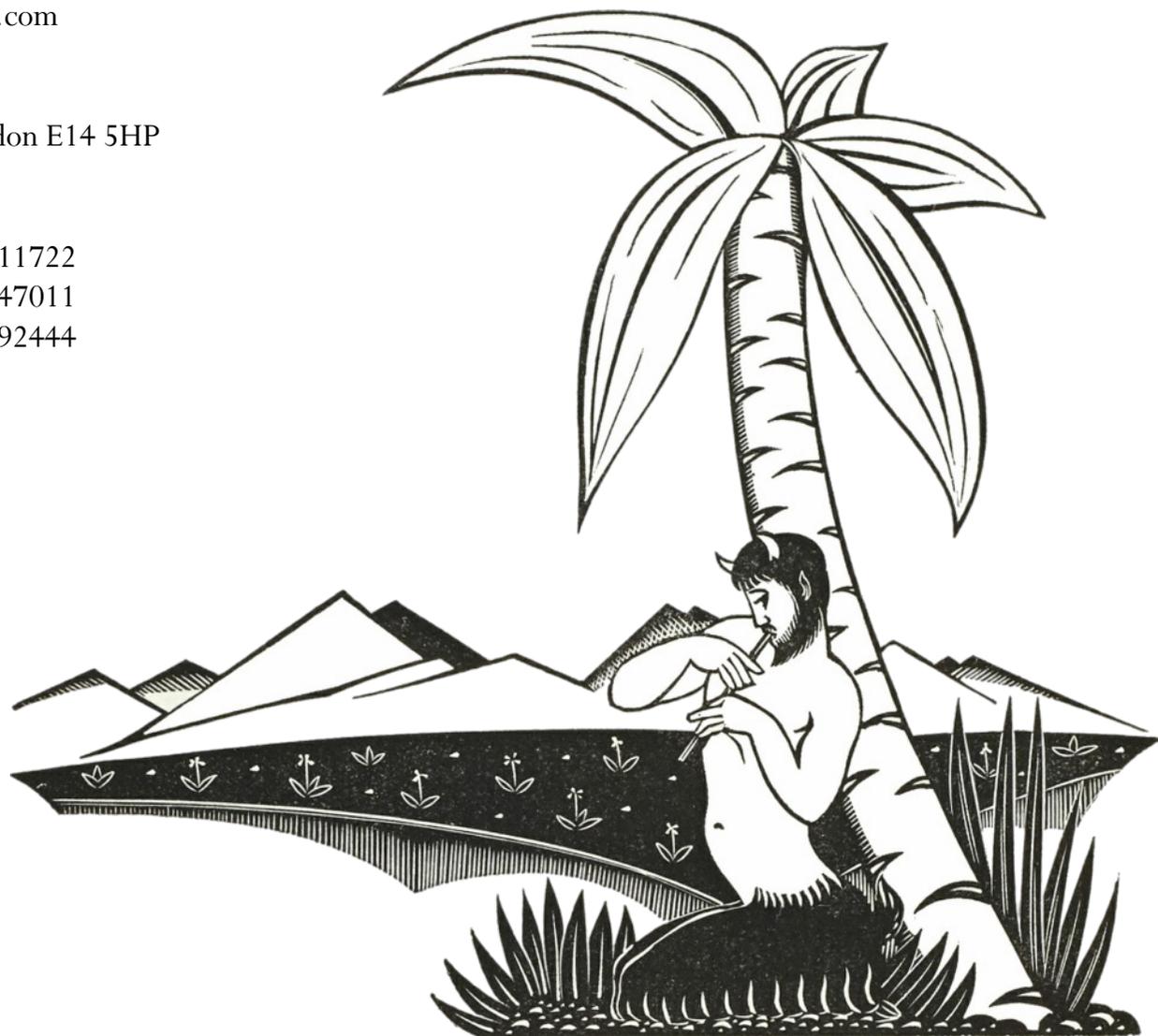
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Front cover pattern from no. 36 - Valles

Detail from no. 18 - Keats

1

[ANON.] Vue Perspective du Couvent Garden. *A Paris chez C. Chereau, [c. 1790].*

Original engraving, 247 x 320 mm, sheet 430 x 505 mm; in contemporary colour; in good condition.

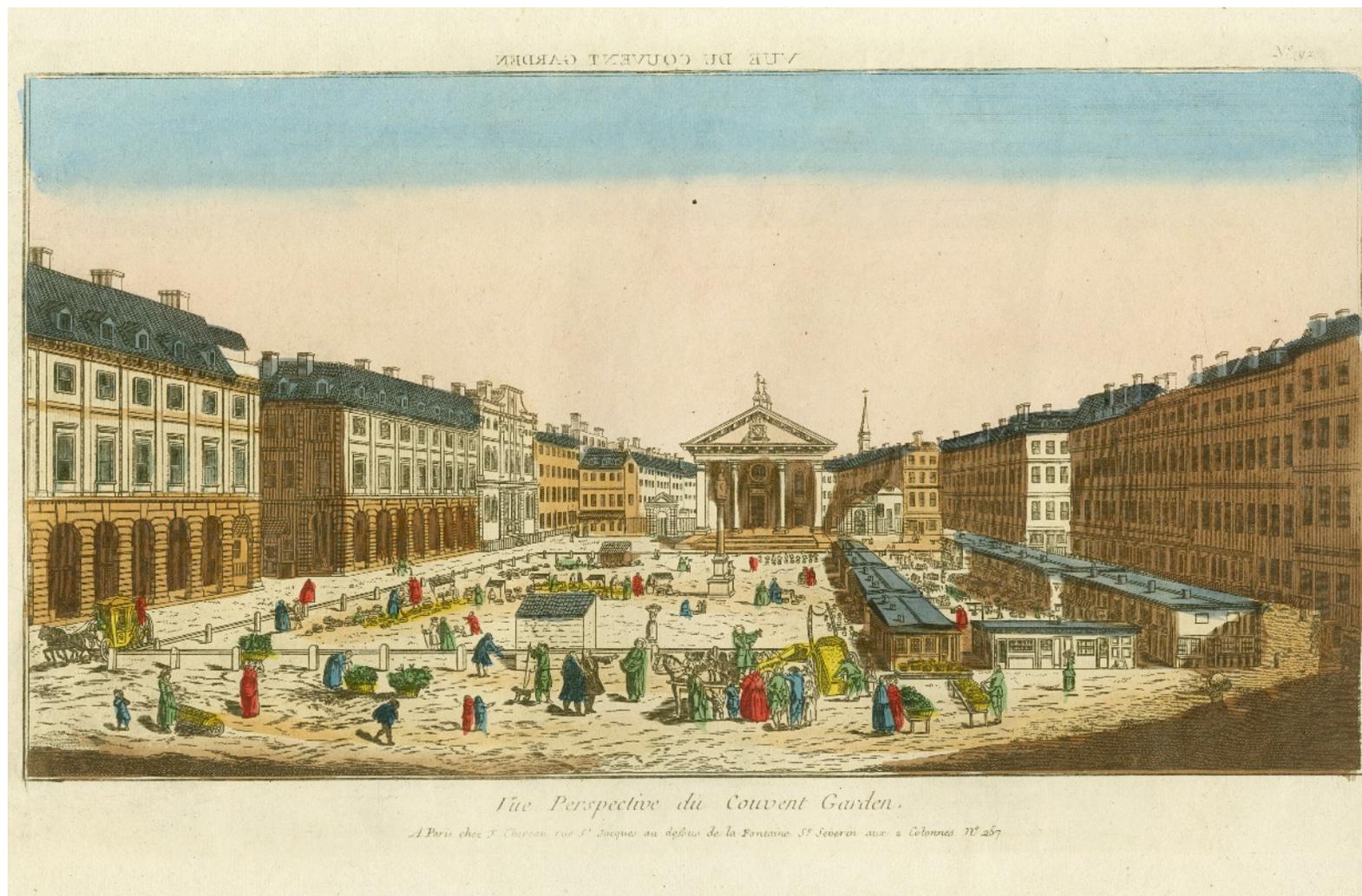
£130+VAT in EU

Perspective view of Covent Garden Market, in contemporary colour.

Vues d'optique, or perspective views, were very popular in Europe during the eighteenth century. The pictures were designed for viewing through a zograscope equipped with a mirror and lens, and so the text was written right to left and the image reversed.

It was an extremely popular form of entertainment and allowed the viewer to daydream about new worlds and unknown places; the famous fresco "Il Mondo nuovo" (The New World) by Giandomenico Tiepolo depicts a crowd composed of commoners and noblemen standing around a zograscope and looking into it.

Carlo Alberto Minici Zotti, *Il Mondo Nuovo. Le meraviglie della visione dal '700...* Milano, Mazzotta, 1988.



ON BLUE PAPER

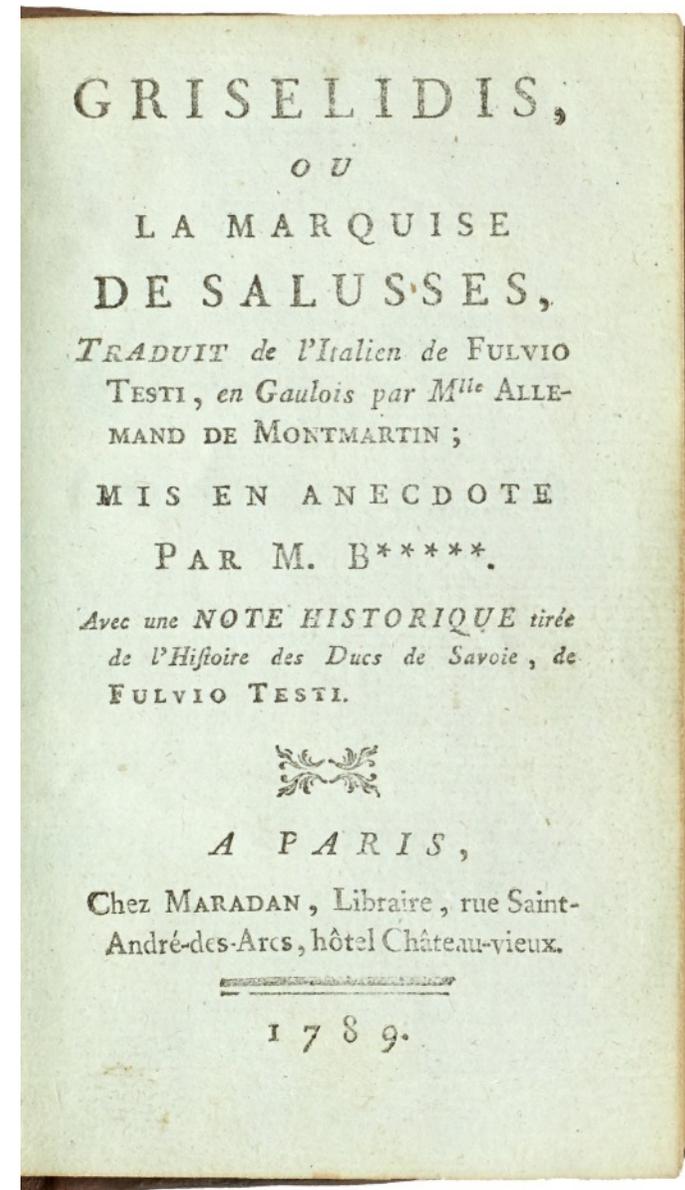
[ALLEMAND DE MONTMARTIN], M. B. *Griselidis, ou la marquise de Salusses... Émérance, ou l'orgueil vaincu par la raison. Paris, Maradan, 1789.*

Two parts in one, 12mo, pp. 165, [3, blank]; on blue paper, decorative headpieces to first leaves of text; first half-title lightly foxed, lacking rear endpaper, else a very good copy in contemporary sheep; neatly rebacked, corners repaired; flat spine gilt in compartments, contrasting lettering piece. £650

Rare first edition of the second part, second edition of the first part (first, 1724), a story of love and temptation that appeared in various incarnations from the medieval era, also making an appearance in the *Decameron*. The preface to the first part makes the claim that the text is a translation of an Italian original, undertaken by a young girl and published in 1654. In fact the text is an original composition by Allemand de Montmartin, albeit with heavy borrowings from Perrault's '*La marquise de Salusses, ou la patience de Griselidis*', first published in 1691.

The second part reflects the sentiments of the oncoming French Revolution, telling the story of an impoverished Irish princess married to a Breton labourer, who discovers the value of his hard work and simple life, and casts off her final aristocratic prejudices.

I. Querárd I:36; II. Conlon, 89:2176. No copies on COPAC; no copies in the US traced on OCLC.



Ardwick Book Society

Mr E.P. Thompson

10th Dec 1841

1	Memours of Sir J Romilly	Portrait	3	7/6
2	Sinclairs Scotland		1	1/4
3	Sinclairs Shetland		1	8/
4	Seville by Hall Standish	Portrait	1	12/6
5	Memours of J Smith	Portrait	2	1/4
6	Castelles Bocages		2	1/4
7	Misken on Population		2	1/4
8	Gladstones Church Principles		1	1/4
9	Halls Patchwork		5	2/4
10	Glugs Memoirs of Hastings	Portrait	5	3/11
11	Witlens Needlework		1	2/4
12	Family Secrets	Plates		
13	Granvilles Spas of England	Plates	1	7/11
14	Moschels Beethoven	Portrait	2	1/4
15	Wilkinsons Egypt	Plates	5	4/4
16	Corse de Leon		5	2/4
17	De Clifford		1	2/6
18	Seller in France		2	1/4
19	Athenium for 1841		12	10/11
20	Quarterly Magazine for 1841			
21	Blackwoods Magazine for 1841		12	1/9
22	Rassers Magazine for 1841		12	1/4



Entrance into the Harbour of Marseilles

3

ARDWICK BOOK SOCIETY. Printed list of 22 books and magazines for sale with pencil notes recording purchasers and prices. [Ardwick, Manchester] '10th Decr 1841'.

1 sheet (34 x 25 cm), engraved text, view showing 'Entrance into the harbour of Marseilles', signed 'J.W.F.', below; a few closed tears at foot, creases where formerly folded; very good. £100

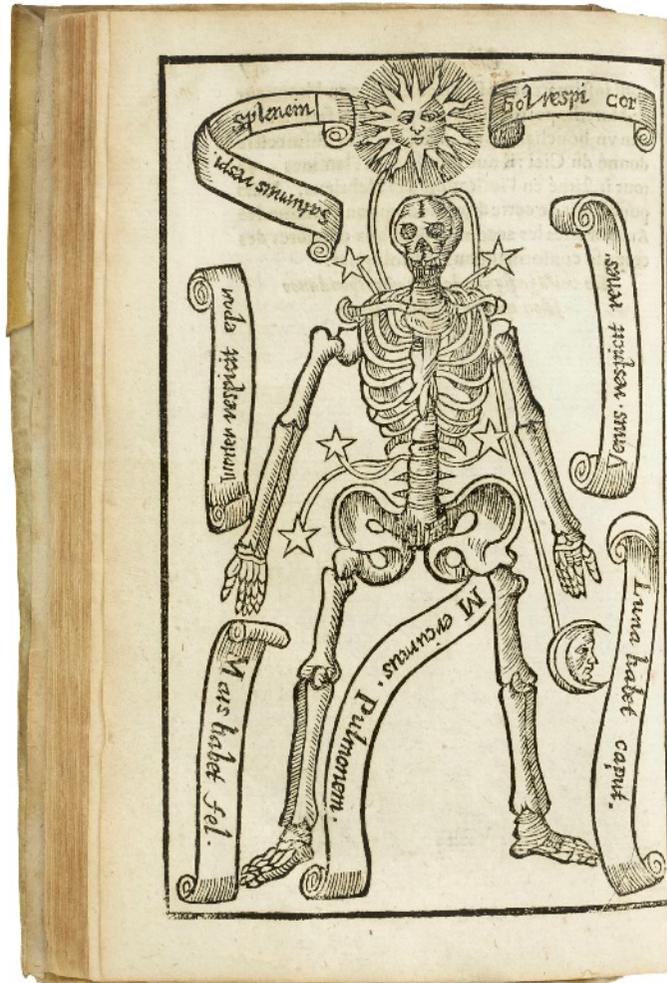
An interesting ephemeral record of the activities of a seemingly otherwise unknown book society in Ardwick, Manchester, recording the sale of a number of books apparently offered by a Mrs E.P. Thompson just before Christmas 1841. The list comprises works on travel and topography, memoirs, books on patchwork and needlework, Gladstone's *Church Principles* and Alison's book on population, as well as magazines including *Blackwood's*. Pencil annotations record some of the buyers' names – including a Mr Thompson – and the prices fetched. Interestingly, a Mrs Mutrie is noted as buying 'Sinclairs Shetland': perhaps the mother of Martha and Annie Mutrie, the highly accomplished flower painters (Martha was born in Ardwick). The sale appears to have realised a tidy sum.

BELOT, Jean. Les oeuvres ... Contenant la chiromence, physionomie, l'art de memoire de Raymond Lulle; traicté des divinations, augures & songes; les sciences steganographiques, Paulines, Armadelles & Lullistes; l'art de doctement prescher & haranguer, &c. Dernière edition, reveuë, corrigée & augmentée de divers traictez. Lyon, Claude la Rivière, 1649.

Two parts in one vol., 8vo, pp. [xvii], 343, [4], 116 (recte 114), [2], with large folding woodcut plate to part I, woodcut portrait on verso of the second leaf, several woodcuts (2 full-page), and tables in the text; title with two small portions cut away, expertly restored, margins of final leaf frayed, lightly browned; a good copy in contemporary vellum, extremities a trifle rubbed. £750

Third combined edition of two rare works of applied Lullism, the first work containing an art of memory. The second work, *L'oeuvre des oeuvres ou plus parfait des sciences steganographiques*, had first appeared separately in 1622, while its first part, on chiromancy and mnemonics, had first been published in 1619. The most recent combined edition listed in Young dates from 1704.

'Most of the works of Jean Belot, curé of Mèl-Monts, in the early seventeenth century either dealt directly with occult arts or bordered on that field ... In 1619 Belot published at Paris a book in French on chiromancy and physiognomy with an astrological discourse on the comet of 1618. In 1622 he followed the lead of the *Steganographia* of Trithemius by issuing at Paris *L'oeuvre des oeuvres ou plus parfait des sciences steganographiques paulines armadelles et lullistes*. This duodecimo edition was followed the next year by an enlarged second edition in octavo, while in 1624 appeared another edition of the work on physiognomy and chiromancy augmented by a



treatise on divination, auguries and dreams' (Thorndike VI, pp. 360-1).

The chapter on mémoire artificielle begins on page 329 of the first part and describes, as an aid to memory, a disc with 10 letters imagined to be in the palm of the hand - a clear link with the earlier, chiromantic part of the book. Belot defends this Lullian diagram against other, classical concepts of the art of memory, and shows its suitability as a mnemonic aid for mathematics, astrology, alchemy, surgery, and medicine. The letters can represent different components of a particular field of knowledge, and their interrelations expressed by numbers lead Belot immediately into the realm of numerology. In the final sentence (p. 343) he announces a more comprehensive work on this kind of mathematics, or in his words: 'un ample livre de toutes les mathematiques divines où il te sera montré les secrets de Cabale & Ghematric des Juifs.' This work never appeared, but the present treatise gives a brilliant insight into the links between the art of memory, numerology, and not least cryptography, because the formalisation of contents by letters, and their relations to each other by numbers, resemble the mechanisms for encoding messages.

In the second part the word steganography is used in the cabalistic sense of a system of dialectics (i.e. logic), a system that hides (encrypts) or reveals (decrypts) all

knowledge in diagrams and symbols, which actually represent something which the non-adept (who does not know the code) cannot detect.

Caillet 934, note ('Ouvrage qui n'est pas commun. - Très recherché'); Wellcome II, p. 141; Young, p. 26; see Galland, pp. 21-2 for the 1622 edition of *L'oeuvre des oeuvres*, Rogent & Duràn 194 for the 1623 edition of the same work, and Krivatsy 1079 for the first combined edition of 1640.

5



[BINDING.] Neu-vermehrtes Hamburgisches Gesang-Buch zum heiligen Gebrauche des öffentlichen Gottes-Dienstes, als auch der Haus-Andachten, herausgegeben von dem Hamburgischen Ministerio [and] Christliche Gebete ... Nebst dem Sonntäglichen Kirchen-Gebete, und der Vermahnung vor dem Altare ... *Hamburg, Jeremias Conrad Piscator, 1758.*

[with:]

Evangelia und Episteln, auf alle Sonntage und vornehmste Feste durchs ganze Jahr. Mit Fleiss nachgesehen, und nach einem accuraten Exemplar aus gefertiget. *Hamburg, zu bekommen bey dem Amte der Buchbinder, [n.d.].*

Two works in one vol., 8vo, pp. [16], 419, [13], 32; 88; engraved double-page frontispiece to first work (showing King David, the Virgin, and a view of Hamburg) and another engraved plate before p. 1, head- and tail-pieces; some marginal spotting; very good copies in an attractive contemporary German 'peasant'-style vellum binding tooled in gilt and black to an elaborate design and coloured in orange, green, blue, red, and yellow, direct lettering to spine, gilt and gauffered edges, marbled pastedowns; a little faded and rubbed; a very attractive volume. £850

A charming example of an eighteenth-century German 'peasant'-style binding, enclosing a rare Hamburg Hymnal, prayer book, and lectionary. Bauern Einbände, or peasant bindings, originated in Hungary and their popularity for covering Bibles, prayer books, hymnals and other devotional texts spread to Germany, the Netherlands and Scandinavia.

Provenance: small circular book label to front pastedown gilt lettered 'C.R. and J.E. Ashbee' i.e. Charles Robert Ashbee (1863-1942) and his wife Janet Elizabeth. Architect, designer, and social reformer, Ashbee founded the Essex House Press. Armorial bookplate of the diamond merchant and collector Albert Ehrman (1890-1969) (with initials A E and motto) to front pastedown and small blue A E stamp to rear free endpaper.

Rare: only the British Library copy on COPAC; no copies in the US on OCLC.

chez l'auteur
5 rue Edouard-Fournier
Paris-16^e-

A Monsieur et Madame
Claude Venu
pour les remercier de
leur toujours si charmant
accueil

M. Bouchon
25.5.71

6

BOUCHON, Maurice. Méditations sur le royal et ancien jeu de golf. Paris, chez l'auteur (printed in Clichy), 1947.

4to, 270 x 210 mm; illustrated wrappers, housed in the original slip case; 28 loose leaves, as issued, printed on one side only; number 868 of a limited edition of 1000 copies; manuscript dedication from the author on the first leaf; in good condition. £240

First limited edition, with the dedication of the author, of this humorous book about the game of golf, with many colourful illustrations.



Règle 11- Obstructions.

Tout drapeau, poteau de direction, machine, véhicule, pont, planche, banc, cabane, abri ou obstruction similaire peut être enlevé.

7

HOW TO ESTABLISH A PUBLIC LIBRARY AND
ITS BENEFITS

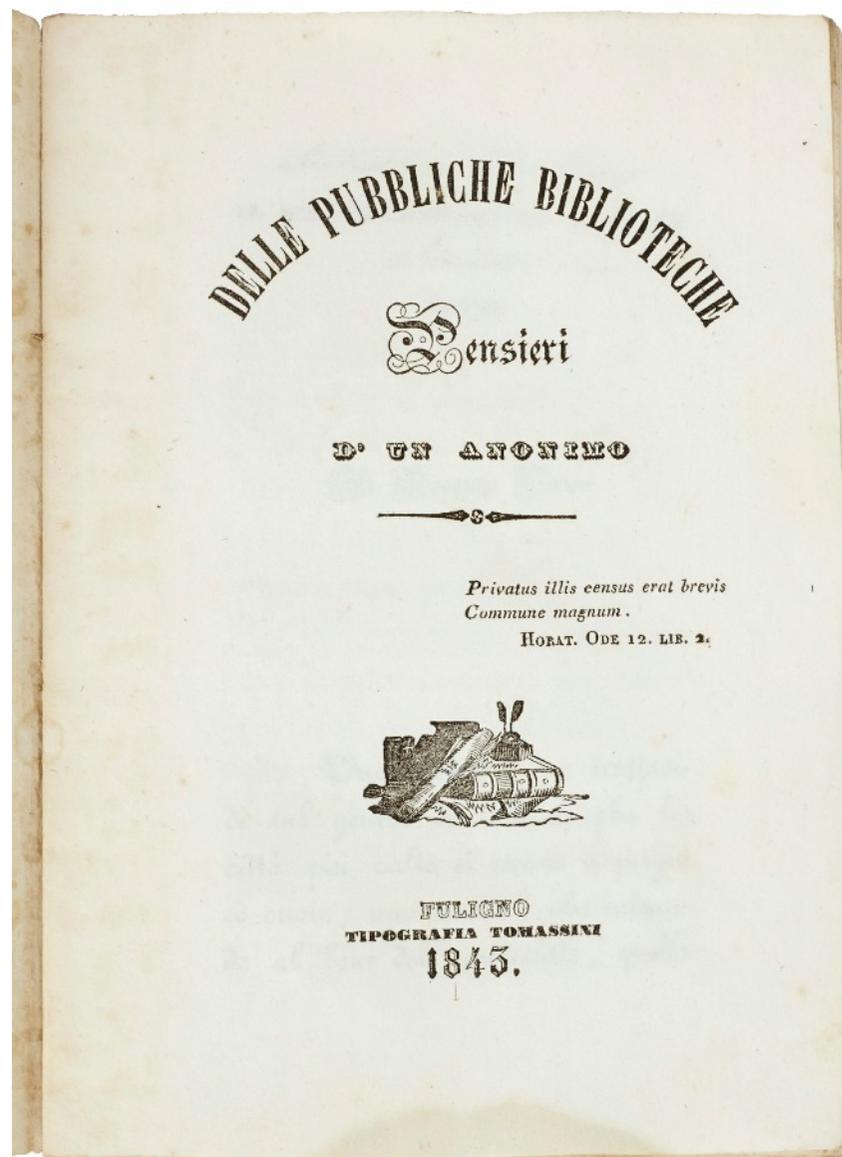
[BRAGAZZI, Giuseppe]. Delle pubbliche biblioteche.
Pensieri d'un anonimo. Foligno, Tomassini, 1843.

8vo, pp. 37, [3]; very small, faint waterstain to lower
blank margin, but a very good copy, in the original green
printed wrappers. £450

First and only edition of an extremely rare pamphlet
advocating the moral, civil and economic benefits
deriving from the establishment of a public library and
explaining how such institutions can be easily founded
and funded, especially in a small town.

Giuseppe Bragazzi (1808-1884), a lawyer and writer from
Foligno in Umbria, was very engaged with the local
community and its welfare; he contributed personally to
the foundation of the first local public library and was the
author of various educational and pedagogical texts,
alongside works on local history and art (including *La
Rosa dell'Umbria*, the first art guide on the town of Foligno
and its environs).

OCLC records a single copy, at the Bayerische
Staatsbibliothek; ICCU records only 2 copies in Italy, in
Turin and at the Cini Foundation in Venice.

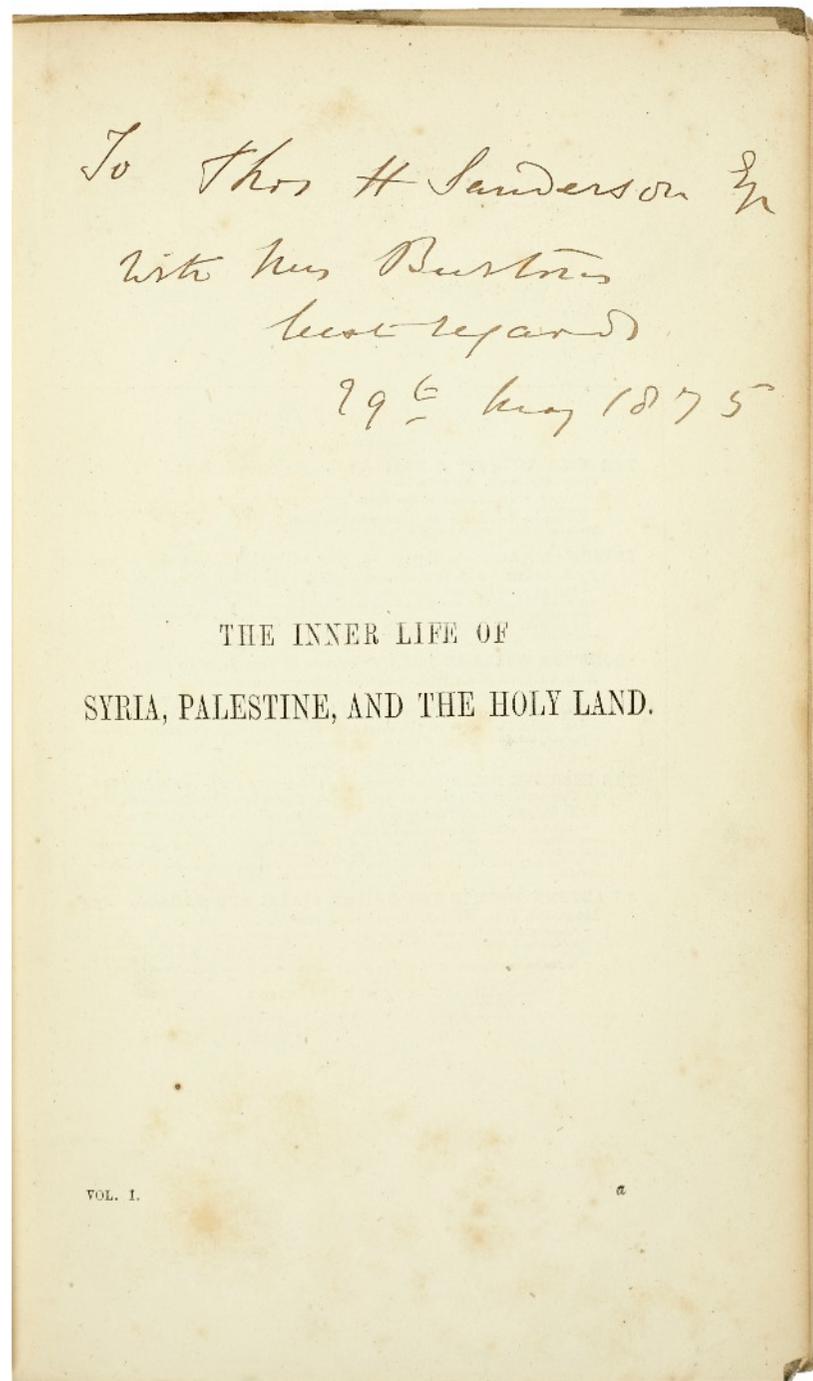


A RARE PRESENTATION SET OF ISABEL BURTON'S CELEBRATED WORK,
INSCRIBED TO THE FOREIGN SECRETARY'S PRIVATE SECRETARY

BURTON, Lady Isabel. *The Inner Life of Syria, Palestine, and the Holy Land. From my Private Journal.* London, Caxton Printing Works for Henry S. King & Co., 1875.

Two volumes, 8vo (220 x 137 mm), pp. I: x, 376; II: [6 (half-title, advertisement on verso, title, copyright statement on verso, contents, verso blank)], 340, [1 (blank)], [3 (publisher's advertisements)]; erratum slip tipped onto II, p. 1; mounted woodburytype portrait frontispieces of Isabel and Richard Burton by Barraud and Gerrard in vols I and II respectively, both retaining tissue guards, 2 colour-printed lithographic plates retaining tissue guards by Standidge & Co after Frederic Leighton and one engraved folding map by W. and A.K. Johnston printed in blue and black with routes added by hand in red; some scattered light spotting, heavier on titles and contents ll., occasional light marking, skilfully-repaired, short marginal tear on map; original black cloth gilt by Burn & Co., London, upper boards with gilt star-and-crescent and patriarchal cross devices, spines lettered in gilt, coated black endpapers, uncut; extremities lightly rubbed and bumped causing small losses at spine-ends, traces of adhesive on rear free endpapers and of labels on spines, both vols skilfully rebacked retaining original spines, otherwise a very good set; provenance: Thomas Henry Sanderson, 1st Baron Sanderson (1841-1923, autograph presentation inscription on vol. I half-title 'To Thos H Sanderson Esq with Mrs Burtons best regards 19th May 1875') - Francis Frederick Fox, FSA, Brislington, Bristol (1833-1915, engraved armorial bookplates on upper pastedowns) - William George's Sons Ltd, Bristol (bookseller's ticket on upper pastedown of vol. I) - Pine Hill Library, Divinity Hall (early inkstamp on I, p. 65). £2000

First edition. The author and traveller Isabel Burton (1831-1896) accompanied her husband Richard Burton to the Middle East in 1869, when he was appointed British Consul at Damascus by his friend and associate Lord Henry Stanley, the Foreign Secretary. In Damascus, '[Richard] and Isabel enjoyed some of the happiest moments of their lives' (*ODNB*), and they remained there until 1871, when a diplomatic issue caused the Turkish authorities to demand, successfully, that the British government recall the consul; Richard left the country on 18 August 1871 and Isabel followed on 13 September 1871. Shortly after the Burtons returned to England, Richard and Charles F. Tyrwhitt Drake published *Unexplored Syria: Visits to the Libanus, the Tulúl el Safá, the Anti-Libanus, the Northern Libanus,*



and the 'Alab (London: 1872), which 'is effectively an anthology of papers - some written by Richard, some by Charles Tyrwhitt Drake, and some by Isabel - on a variety of subjects whose only link is Syria and the Lebanon' (M.S. Lovell, *A Rage to Live. A Biography of Richard and Isabel Burton* (London: 1999), p. 583). It was then followed some three years later by Isabel's first book - *The Inner Life of Syria, Palestine, and the Holy Land*, which was based upon her journal, although the surviving manuscripts demonstrate that some of the text was Richard's work, and that he 'also made editorial corrections, without in any way attempting to alter Isabel's gossipy matter-of-fact style' (op. cit., p. 607).

In her preface, Isabel is careful to distinguish *The Inner Life of Syria* from *Unexplored Syria*, stating that, '[t]his book contains little History, Geography, or Politics; no Science, Ethnology, Botany, Geology, Zoology, Mineralogy, or Antiquities. Exploration and the harder travels [...] have been described by Captain Burton and myself in "Unexplored Syria;" but for all that, this book contains things women will like to know. I have followed my husband everywhere, gleaning only woman's lore, and I hope that the daily jottings of my private journal will yield a sketch of the inner life of the Holy Land in general, and of Damascus in particular. I wish to convey an idea of the life which an Englishwoman may make for herself in the East [...] I have been often accused of writing as if it were intended as an address for the Royal Geographical Society, that is, in a quasi-professional way. I conclude that this happened because I always wrote with and for my husband, and under his direction. This is my first independent publication, and I try the experiment of writing as if talking with friends. I hope not to err too much the other way, and, in throwing off the usual rules of authorship, to gain by amusing and interesting those who read me, what I may lose in style' (I, pp. [vii]-viii). Isabel's hopes for her book were fulfilled, and it was 'reviewed sympathetically and sold well' (Lovell, p. 614), while Blackmer judges it a 'very interesting work' and adds that '[h]er account of the Harem is of especial value'.



This set was inscribed by Isabel to the civil servant Thomas H. Sanderson, who was educated at Eton College and then appointed Junior Clerk at the Foreign Office in 1859, after passing a competitive examination. In July 1866 he became Private Secretary to the Foreign Secretary, Lord Stanley and held the position until the Conservative administration fell in 1868, taking up the post again when Disraeli regained power in 1874 and Stanley (now the 15th Earl of Derby) returned to his previous position, and holding it until Derby's resignation in 1878. Sanderson grew very close to Stanley, becoming a member of his household - indeed, he 'may have been the son Derby and Lady Derby never had' (ODNB) - and it seems likely that Isabel gave this copy to Sanderson both as part of her campaign to ensure that Richard enjoyed the recognition which she felt he deserved and also in appreciation of Stanley's role in securing the appointment to Damascus. It seems further likely that Isabel would have met Sanderson through Stanley and realised his influence in the Foreign Office and over The Foreign Secretary - and hence his importance as an ally.

Inscribed presentation sets of the first edition of *The Inner Life of Syria* are rare on the market: Anglo-American auction records only list an inscribed second edition, to which can be added a set

inscribed to Lady Marian Alford on 6 July 1875. W.H. Wilkins' *The Romance of Isabel Lady Burton* (London: 1897), states that *The Inner Life of Syria* was published in May 1875; therefore, not only was this set inscribed in the month of publication, but it is also the earliest inscribed presentation set that we have been able to trace.

Robinson, *Wayward Women*, p. 232; Röhricht 3323; Theakstone, p. 41; Theakstone (2017), p. 66; cf. Blackmer 246 (2nd edition).

CAMPOMANES, Pedro Rodriguez (Antonio Conca y Alcaraz, *translator*). Trattato della regalia d'ammortizzazione, nel quale si dimostra, seguendo la serie delle diverse età fin dal nascimento della Chiesa, in tutti i secoli, e paesi Cattolici l'uso costante dell'autorità civile nell'impedire le illimitate alienazioni di beni stabili a Chiese, comunità, e alte manimorte, con una notizia delle leggi fondamentali della monarchia Spagnuola sopra questo punto ... Parte prima [-seconda]. *Parma, Filippo Carmignani, 1767.*

[with:]

Idem. Sommario del progetto, pendente nel consiglio pieno per ordine di S. M. Cattolica sopra il metter limite alle manimorte per ulteriori acquisti d'effetti stabili, e diritti incorporali, con le risposte de' signori fiscali fedelmente pubblicate. Serve di continuazione al Trattato della regalia d'ammortizzazione, e ne forma la parte terza. Aggiuntovi un Consulto ... sopra alcuni Gesuiti Francesi rifugiati in Spagna. *Parma, Filippo Carmignani, 1767.*

Three vols, 4to, pp. [4], xix, [1], 212; [4], 217-454; 183, [1], with 2 folding plates; woodcut initials, head- and tail-pieces; some foxing throughout; a very good copy in contemporary stiff vellum, gilt lettering and numbering to spines, edges sprinkled red; some light staining to covers; contemporary inscription of 'Carlo Ardizzone' to titles, vols I and II signed 'Cajetanus Salafia et Pignatelli' at end; a nice set. £350

First Italian translation of Campomanes' 1765 *Tratado de la regalia de amortización*, in which he traces the history of monarchical limits on the Church's acquisition of real property, with an aside on French Jesuits taking refuge in Spain. 'As a member of the group of enlightened ministers who gave lustre to the reign of Charles III', Campomanes 'laboured for the reform of taxation, the promotion of agriculture and manufactures, the diffusion of education, and the adaptation of Spanish institutions to the needs of the age ... His theoretic views and practical efforts strikingly resemble those of his illustrious contemporary Turgot' (*Palgrave* I, p. 208). Campomanes was influential on Italian enlightenment reformers.

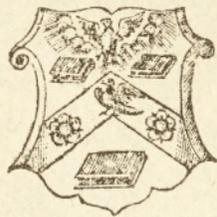
Einaudi 823 and 824.



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Try various Arts to get a doubtful Cause;
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By various Methods try to entertain.*

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Printed by ALEXANDER STAPLES in *Coney-Street*.

MDCCLXXXVIII.

10

FEMME LIBERTINES

[DORMAN, Joseph]. *The Curiosity: or, the Gentleman and Lady's general Library. York, Printed by Alexander Staples in Coney-Street, 1738.*

8vo, pp. 151, [1]; woodcut head- and tail-pieces; a good copy in contemporary sheep, rubbed, spine neatly rebacked retaining handwritten label, corners repaired. £950

First edition, first issue, very rare of this 'galante' anthology dedicated to the Ladies of York: 'tis only owing to your generous favours the following work ever made its appearance in the world.'

Dorman's *Curiosity* comprises reprints of his verse epistle *The Female Rake* (1735) and his ballad opera of the same title, here published as *The Woman of Taste*, alongside new pieces in prose and verse: 'The Assembly, or York Beauties'; 'The Accomplish'd Rake'; 'A new and accurate translation of *Basia: or the Pleasures of Kissing*', etc.

It is somewhat doubtful that the women of York were receptive to Dorman's kisses, especially when faced with such poetic delights as 'Forlorn Hope: or, old Lasses Sighs', which stresses the necessity of a woman being married by thirty. The prose works pick up on grievances Dorman must have developed as a playwright; the final section containing an attack on those London nobles who grossly over-paid Farinelli during the superstar singer's brief period in England in 1735, to the detriment of 'native' artists. Dorman's complaint at the end of this volume on behalf of the 'English modern poet starving' is filled with more than a little pathos.

There are two issues, both scarce, the other adding a London bookseller to the imprint. Of this first issue, ESTC finds only 2 copies, at the BL and Leeds. The London issue is at the Bodleian, York Minster, UCLA and Yale.

Foxon D 406.

MATIÈRES MINÉRALES.	IMPORTATIONS.				EXPORTATIONS.					
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<i>PIERRES, TERRES ET AUTRES FOSSILES.</i>										
GEMMES.	Diamans.....	200.	francs. 1.	le gramme 40 ^c 00 ^e	8,000.	francs. #	le gramme. #	francs. #		
	brutes.....	1,400.	3.	10. 00.	14,000.	#	#	#		
	taillées.....	3,319,520.	9,126.	0. 25.	829,880.	#	#	#		
	Émeraudes.....	4,547.	55.	80. 00.	363,760.	5,000.	1. 88 ^f 00 ^c	440,000.		
	Autres.....	14,100.	78.	20. 00.	282,000.	500.	#	22. 00.		
	Diamans.....	4,050.	22.	80. 00.	324,000.	#	#	#		
	Émeraudes et opales.....	1,000.	5.	30. 00.	30,000.	#	#	#		
Rubis.....	171,620.	943.	0. 50.	85,810.	57,600.	4.	0. 55.	31,680.		
Saphirs.....	35,683.	196.	20. 00.	713,660.	53,620.	5.	22. 00.	1,179,640.		
Autres.....	723.	8,576.	80. 00.	57,840.	2,418.	18.	100. 00.	241,800.		
PERLES.....	59.	10.	40. 00.	2,360.	#	#	#	#		
CORAIL taillé, mais non monté.....	1,891.	3,793.	80. 00.	151,280.	190.	1.	88. 00.	16,720.		
AGATES.....	brutes.....	1,020,619.	24,619.	0. 06.	61,237.	73,384.	39.	0. 10.	7,338.	
ouvrées.....	257,452.	6,160.	0. 20.	51,490.	#	#	#	#		
MARBRE.....	brut, écarri, et marbre statuaire ébauché.....	3,440,370.	123,706.	0. 50.	1,720,185.	#	#	#		
sculpté, moulé ou poli.....	21,194.	3,067.	1. 00.	21,194.	81,320.	7.	1. 00.	81,320.		
Billes.....	5,888.	1,066.	1. 00.	5,888.	60.	#	1. 30.	78.		
ALBÂTRE.....	brut.....	80,325.	3,550.	0. 40.	32,130.	#	#	#		
sculpté, moulé ou poli.....	32,900.	14,574.	2. 50.	82,250.	#	75.	#	27,941.		
PIERRES ouvrées.....	Chiques.....	40,614.	4,912.	0. 35.	14,215.	404.	1	0. 50.	202.	
Autres.....	#	12,677.	#	76,831.	#	114.	#	43,231.		
MATÉRIAUX.....	Plâtre.....	brut, ou pierres à plâtre.....	160,345.	179.	0. 01 ¹ / ₂	2,405.	1,598,440.	5,858.	0. 01 ¹ / ₂	23,977.
préparé, soit moulu ou calciné.....	939,597.	5,168.	0. 02.	18,792.	1,817,379.	2,999.	0. 02.	36,348.		
Chaux.....	9,138,890.	0. 07.	639,722.	1,124,735.	0. 07.	78,733.	0. 07.	548,271.		
Mouillons, pierres meulières, &c.....	4,590,963.	17,515.	0. 02.	91,819.	27,413,568.	12,492.	0. 02.	548,271.		
Pierres de taille.....	2,132,300.	0. 03.	63,969.	1,235,089.	0. 03.	37,053.	le cent.	1,023,984.		
ARDOISES.....	pour toitures.....	2,083,549.	17,189.	4. 00.	83,341.	2,559,600.	26,116.	4. 00.	102,398.	
en carreaux ou en table.....	6,320.	2,086.	1. 75.	11,060.	4,325.	22.	2. 00.	8,650.		
BRIQUES et tuiles plates.....	769,354.	1,693.	5. 00.	38,467.	8,943,929.	1,405.	5. 00.	447,196.		
TUILES bombées et carreaux de terre.....	1,688,616.	5,173.	6. 00.	101,317.	726,245.	112.	7. 00.	50,837.		
MEULES de différens modules.....	à moulin.....	350.	1,119.	45. 00.	5,750.	349.	6,930.	1,188.00.	30,712.	
à aiguier.....	14,983.	6,964.	11. 00.	164,813.	16,475.	2,618.	10. 00.	164,750.		
PIERRES et terres servant aux arts et métiers (spath, silex, craie, terre de pipe, tripoli, &c.).....	2,657,841.	25,291.	2)0. 15.	396,678.	2,193,215.	11,100.	2)0. 50.	1,096,607.		
GROISIL.....	79,240.	87.	0. 15.	11,886.	Prohibé.	#	#	#		
TOURBES et mottes à brûler.....	26,575.	15.	0. 01.	266.	27,000.	15.	0. 01.	270.		
CHARRÉE.....	#	#	#	#	657,190.	1,807.	0. 03.	19,716.		
SOUFRE.....	brut.....	9,872,925.	110,555.	0. 15.	1,480,939.	2,523.	14.	0. 20.	504.	
épuré.....	6,663.	367.	0. 25.	1,666.	22,992.	503.	0. 30.	67,197.		
sublimé, en poudre.....	674.	75.	0. 30.	202.	136,476.	202.	0. 40.	54,590.		

(1) Les meules à la sortie zone de dimensions plus fortes que celles à l'entrée.

(2) Cet article est le résumé de treize autres qui ont été estimés séparément. La plus grande valeur à la sortie porte sur les pierres à feu, qui valent 50 centimes, et les pierres lithographiques, qui valent 1 franc par kilogramme.

FRENCH TRADE IN THE YEAR OF NAPOLEON'S DEATH

DOUANES ROYALES DE FRANCE. Tableau des quantités et de la valeur approximative des marchandises étrangères importées en France pour la consommation pendant l'année 1821, et des produits du sol ou de l'industrie française exportés pendant ladite année. Année 1821. [Paris, n.p., 1822].

Large folio (38 x 30 cm), pp. [24, the last blank], comprising tables; first and last leaves loose, central horizontal fold, closed tear along fold to last leaf, light foxing and browning; a good copy, stab stitched; small ink stamp to first and last pages. £200

A rare and fascinating snapshot of French trade under Louis XVIII – in the year of Napoleon's death on Saint Helena – summarising imports and exports of all manner of goods, and ending with a summary of France's trade with its colonies. The goods covered here include animals and animal products, dairy goods, fish, ingredients for use in medicines and perfumes, cereals, sugars and spices, tobacco, wood, textiles and dyes, stone and bricks, metals, chemical products, drinks (including an impressive quantity of exported wine and eaux-de-vie), pottery and glass, paper products (including books in various languages and playing cards), and various manufactured goods such as jewellery, printing type, firearms, clocks, umbrellas, and musical instruments. Other miscellaneous items include truffles, chocolate, and ink (for drawing, writing and printing). The final account shows that exports exceeded imports by over 10 million francs.

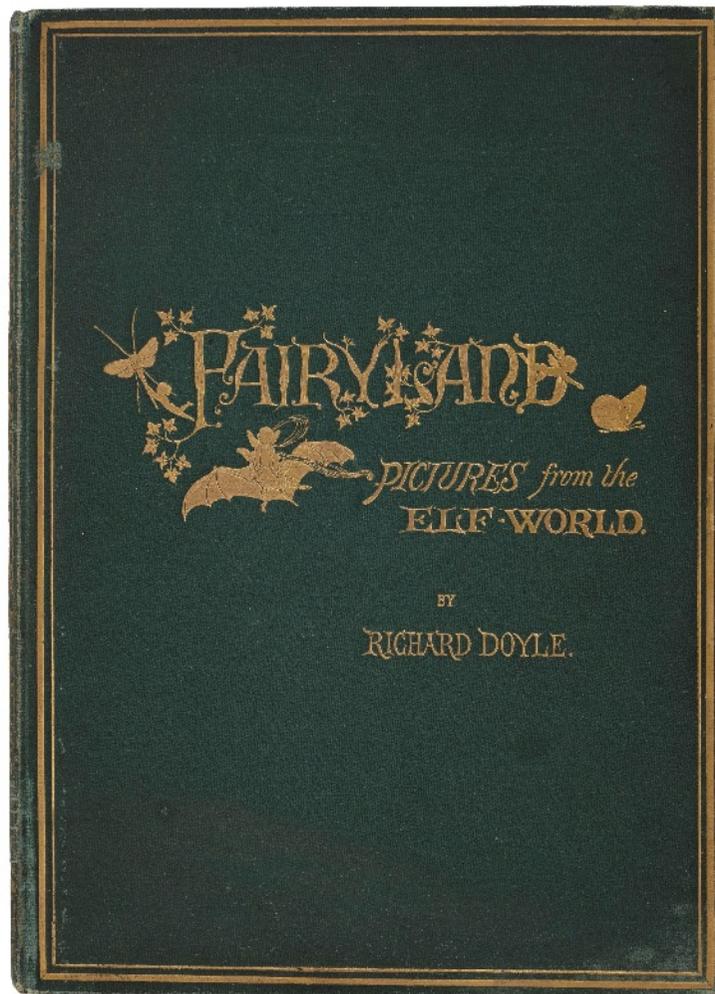
Not on COPAC. This particular year apparently not recorded in the US on OCLC.

'A MASTERPIECE OF BOOK-ILLUSTRATION ... ONE OF THE
FINEST BOOKS EVER PRODUCED FOR CHILDREN'

DOYLE, Richard, artist and ALLINGHAM, William. In *Fairy Land*. A Series of Pictures from the Elf-World by Richard Doyle. With a Poem by William Allingham. Second Edition. London, Longmans, Green, and Co., 1875.

Folio (380 x 275 mm), pp. [8 (half-title, blank, title with decorations after Doyle, blank, illustrations, blank)], 31, [1 (blank)]; wood-engraved frontispiece and 15 wood-engraved plates, all by Edmund Evans after Doyle, and printed in colour by Evans; occasional light offsetting, some light spotting, heavier on free endpapers and first and last text ll., occasional light marking, short marginal tear on frontispiece; original green cloth gilt, upper board blocked in gilt with title and design after Doyle enclosed within border of gilt rules, lower board with border of blind rules, spine elaborately gilt with design after Doyle, all edges gilt, cream endpapers; a few light marks, extremities a little rubbed and bumped, otherwise a very good copy; provenance: C.E.J., 1890 (neat inscription on front free endpaper). £950

'Second edition' (i.e. first edition, second issue). The verses of *In Fairy Land* were commissioned by Longmans from the Irish poet William Allingham (1824-1889) to accompany a series of pictures by the artist and illustrator Richard Doyle (1824-1883). The first edition appeared in 1869 (although it was dated 1870), and '[i]t is generally felt that Richard Doyle rose to his greatest heights with the graceful clusters of humanized and sentimentalized but endearing little elves he created for *In Fairyland*.



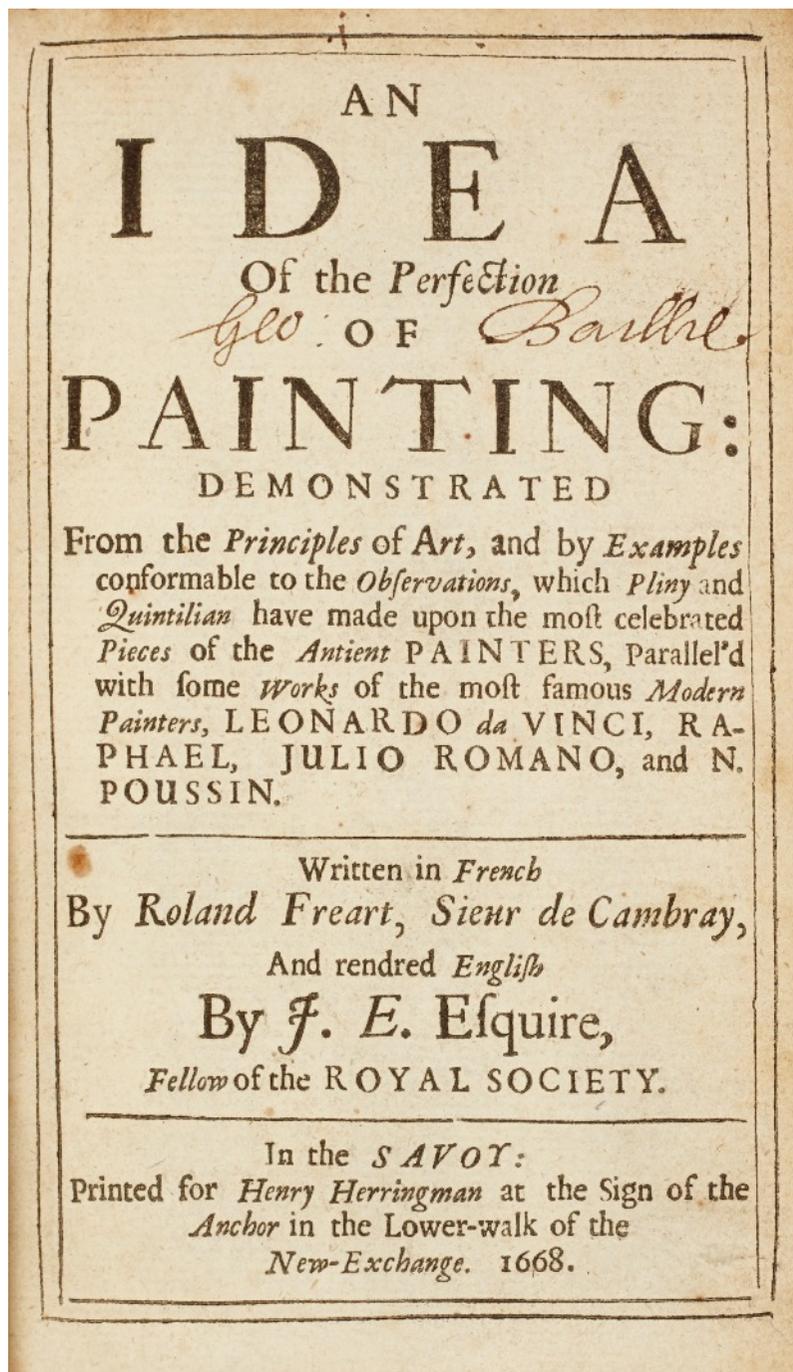
In the case of this book the pictures preceded the text, a situation not uncommon in the history of illustrated children's books. [...] Allingham wrote verses to accompany Doyle's colorful fantasies. Edmund Evans produced the colored engravings; they are among the very finest examples of his work' (*Early Children's Books and their Illustration*).

This high opinion of the work was shared by Eric Quayle, who wrote, 'Doyle's most sought after book is the folio, *In Fairyland* [...], a masterpiece of book-illustration and an outstanding example of the colour printing of the equally well-known Edmund Evans [...]. *In Fairyland* [...] is one of the finest books ever produced for children' (*The Collector's Book of Children's Books* (London: 1971), p. 41). Simon Cooke's researches in the Longman Archive at Reading University show that two thousand copies of the first edition were printed and offered for sale at the high price of 31s 6d (very roughly, the weekly wage of an artisan in London or two weeks' wages for an agricultural labourer); however, presumably due to the high price, it sold slowly and 1,500 copies remained unsold at the end of 1870. The work was remaindered, and then reissued with a revised title-page stating that it was the 'Second edition' - although it would be more accurately considered the second issue of the first edition - in the present form.

S. Cooke, *Notable Books: Richard Doyle's In Fairyland* in *The Private Library*, Fifth Series, 8:4 (Winter 2005), pp. 153-171; Osborne p. 619; cf. *Early Children's Books and their Illustration*, 168 (1st ed.).



The Fairy Queen takes an airy drive in a light carriage, a twelve-in-hand, drawn by thoroughbred butterflies.



13

E[VELYN], J[ohn]. An Idea of the Perfection of Painting ...
In the Savoy [London], Printed for Henry Herringman ... 1668.

8vo, pp. [40], 136; b8 ('The Epistle Dedicatory', and 'To the Reader') bound in error before A2 ('The Preface'); in contemporary calf, neatly rebacked, a very good copy. £1250

First edition of John Evelyn's delightfully spirited translation of Roland Fréart's *Idée de la Perfection de la Peinture* (1662). *An Idea of Painting* asserts the superiority of ancient principles of painting to modern practices. Raphael 'the most excellent of the modern painters,' represents the benefits of adhering to ancient principles and is compared to Michelangelo, who ranks among 'those Libertines, who trampling all the Rules and Maximes of Art under their feet, persue only their own Caprices.'

Evelyn explains in the address 'To the Reader' that though he had once thought himself 'done with the drudgery of Translating of Books', he produced this work in order 'perfectly' to 'consummate' his survey of 'Three illustrious and magnificent Arts' (the other two works in this 'trilogy' are *Sculptura* (1662) and another translation of a work by Fréart, *A Parallel of the ancient Architecture with the modern* (1664)). These books on the arts were produced as Evelyn devoted less time to scientific study, his encyclopaedic attitude to knowledge putting him at odds with the more specialised approach increasingly favoured by the Royal Society.

Evelyn dedicates this book to Henry Howard, heir-apparent to the Duke of Norfolk and in 'The Epistle Dedicatory' he praises Howard's gift of the Arundel marbles to the University of Oxford (a donation made at Evelyn's suggestion).

Keynes, Evelyn, 192; Wing C 1922.

A CHRISTMAS BOOK: CAMBRIDGE'S BACKS AND BRIDGES AS
THEY ARE AND FORMERLY WERE

GENTLEMAN, David and EDEN, Peter. *Bridges on the Backs. A Series of Drawings by David Gentleman. Introduced by Peter Eden. Cambridge, 'Printed for his friends by the University Printer, Christmas 1961'.*

Oblong folio (201 x 280 mm), pp. [3 (title, blank, preface)], [1]-6, [2 (blank, section-title)], [19 (plates with facing explanations)], [5 (blank, list of bridges, blank, limitation statement, blank)]; 9 coloured illustrations of Cambridge river views after David Gentleman, of which 4 with one, and 2 with 2 flaps revealing historical views of the same site, red engraved title device; original green cloth 'wallet' binding, upper flap blocked with black-and-gilt illustration, spine lettered and decorated in gilt, green endpapers, free endpapers printed in black and white with pictorial map of the Cam and its bridges; extremities lightly rubbed and bumped, especially bottom corner, endpapers with light marginal creasing, lacking paper slipcase, nevertheless generally a very good copy; provenance: Christopher Hogwood. £275

First edition, limited to 500 copies, 'printed for his friends by the University Printer'. Brooke Crutchley found the changing cityscape of Cambridge in 1961 an appropriate inspiration for this beautifully illustrated Christmas volume: 'The recent replacement of two bridges across the river at Cambridge, at Silver Street and Garret Hostel Lane, suggested an agreeable subject for a book with which to greet our friends all over the world this Christmas, telling them something of the history of the river along this lovely half-mile and depicting the bridges which span it now, with nostalgic peeps at some of their forerunners. In David Gentleman we found an artist who was not only able to catch the genius of the place in a series of delightful sketches but was also willing to grapple with the unusual technical complications' (preface).

Peter Eden's introduction starts humorously, 'The Cam is not, by Oxford standards, a formidable river' (p. 1), but closes after an interesting historical overview over the bridges and their history: 'Those who care for such comparisons may be forgiven for wondering why the bridges of the Cambridge

Backs are without a worthy analogue in Oxford. Is it that dons there are, in the literal sense, less pontifical?' (p. 6); he concludes that the scale, proportions and geographical distribution of Cambridge life across Cambridge territory have made the bridges both necessary and possible.

The drawings are very attractive and allow the viewer, through lifting of one or two flaps, to view the history of bridges and people past along the backs of Cambridge.

A Printer's Christmas Books (1974), pp. 30-31.



HAWKINS, Ernest, editor. *The Colonial Church Atlas. Arranged in Dioceses with geographical and statistical Tables ... London, Printed for the Society for the Propagation of the Gospel ... 1842.*

4to, pp. [12], XIII numbered engraved maps, hand-coloured in outline; a very good copy in the original brown cloth, front cover lettered gilt, rather soiled, spine worn. £1750

First edition of a scarce and significant atlas showing the spread of the church through the British colonies. Hawkins (1802-1868) was under-secretary of the Society for the Propagation of the Gospel (and would be appointed secretary in 1843), and helped to increase the number of colonial bishoprics from 8 to 47 before his retirement in 1864.

'His stated aim was "exhibiting, in a striking light, the utter inadequacy of her [the Church's] present operations in Foreign Parts, and the necessity of a more perfect organisation". The Atlas was, in other words, the charter for a new, much expanded, role of the Society and for the Church of England in the British world. In graphic form, it depicted all the missionary and colonial dioceses of the empire; British possessions were coloured in red, with churches and missionary stations marked by crosses' (Hilary M. Cary, *God's Empire: Religion and colonialism in the British World*, 2011).

The atlas covers Canada (Nova Scotia, Quebec, Toronto, New Brunswick, Newfoundland), the Caribbean (Jamaica, Barbados, Antigua, British Guiana), India (Calcutta, Madras & Ceylon, Bombay), South Africa (Cape of Good Hope), Australasia (Australia, South Australia, Van Dieman's Land, New Zealand), and Gibraltar. Each map also features the arms and consecration date of the first bishop - six are pointedly left blank. Expanded editions appeared in 1845 and 1850.

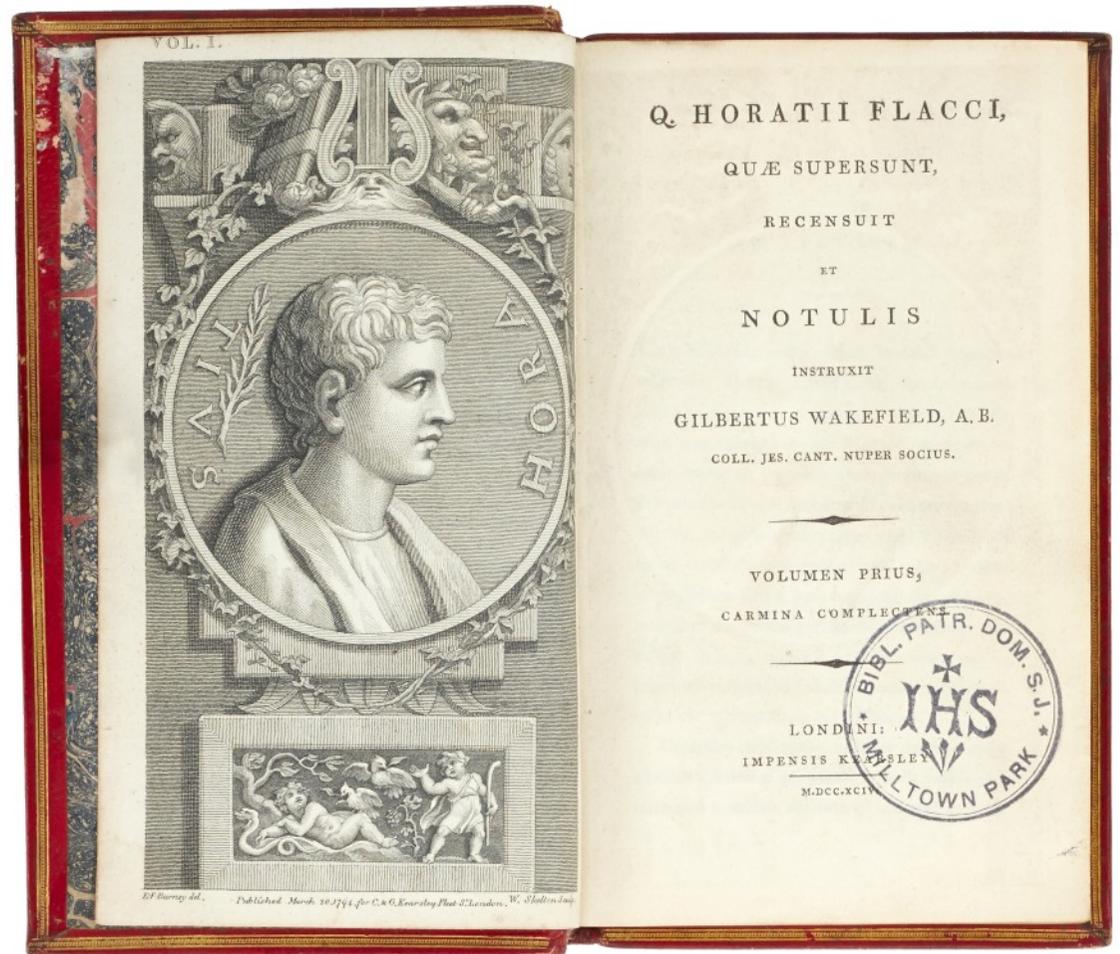
Ferguson, *Bibliography of Australia* 3420.



HORACE (Gilbert WAKEFIELD, editor). Q. Horatii Flacci, quae supersunt, recensuit et notulis instruxit Gilbertus Wakefield ... Volumen prius, carmina complectens [- volumen posterius, satiras et epistolas complectens]. *London, Kearsley, 1794.*

Two vols in one, 8vo, pp. viii, 186, [8], engraved frontispiece portrait of Horace and 1 engraved plate; [2], 168, [10], with engraved frontispiece portrait of Maecenas and 1 engraved plate, errata slip tipped in at end; a very good copy in contemporary red morocco, spine gilt and lettered in compartments, marbled pastedowns, gilt edges; spine sunned, extremities slightly rubbed, marbled free endpapers wanting; Milltown Park label to front pastedown and ink stamp to title and last blank page. £125

First edition of Gilbert Wakefield's emended text of Horace's works, admired by Dibdin as 'a very elegant and correct edition, ornamented with plates; the type is clear and beautiful'. Wakefield (1756-1801) was an English scholar and polemicist, whose controversial political publications (many supporting the French Revolution) paralleled a distinguished number of classical works. The present volume attempts an emendation of the incomplete manuscript text of Horace's works in the manner of William Baxter and Johann Gessner, but also makes extensive use of Bentley and Markland. It is unusual amongst contemporary classical publications, however, insofar as commentary is very sparse for a scholarly volume (particularly compared with Bentley's works, recognised as the model for emendation), and completely omits line-numbers. Despite this, *The Contemporary Review* for July 1794 notes that the work perhaps offered 'the most correct view of the text' available at the time - and indeed, by omitting line-numbers and commentary, Wakefield's edition is rendered legible and accessible even as a compact octavo, clearly typeset and supplemented by Burney's historiated engravings and frontispieces. Wakefield, as he outlines in his prefatory epistle ad lectorem, intended this to be the first of a series of authoritatively-



emended classical publications with minimal scholarly apparatus, in many ways a forerunner of today's Loeb editions (although lacking translations). Though he would later publish an (inaccurate) edition of Virgil, this ambition never came to fruition.

The present copy was owned by the Irish judge and renowned bibliophile William O'Brien (1832-1899), who presided at the trials arising from the infamous Phoenix Park Murders of 1882. He bequeathed his library to the Jesuit community of Milltown upon his death.

Dibdin II p. 116; ESTC T46154.

'THE STORY OF SUCCESS AFTER 32 YEARS AND 12
EXPEDITIONS'

SIGNED BY HUNT, WESTMACOTT, BAND, WYLIE, LOWE, AND
GREGORY

HUNT, (Henry Cecil) John, Baron HUNT. *The Ascent of Everest. London, Hazell, Watson and Viney Ltd for Hodder and Stoughton, 1953.*

8vo (220 x 143 mm), pp. xx, 300; colour-printed photographic frontispiece, 7 colour-printed photographic plates, 48 half-tone plates with 70 photograph illustrations recto-and-verso, 3 full-page maps, full-page view of the mountain with ascent route, and illustrations and diagrams in the text; occasional very light marking, half-title lightly foxed; original blue publisher's cloth, spine lettered in gilt, top edges blue; extremities lightly rubbed and bumped, endpapers and edges lightly foxed, spine faded and lightly creased at top, otherwise a very good copy; provenance: Val Russell (ownership inscription on front free endpaper) -- Professor Paul Hill MBE, FRPS (b. 1941, photographer and co-founder of The Photographers' Place, Ashbourne; The Photographers' Place inkstamps on front and rear free endpapers). £300

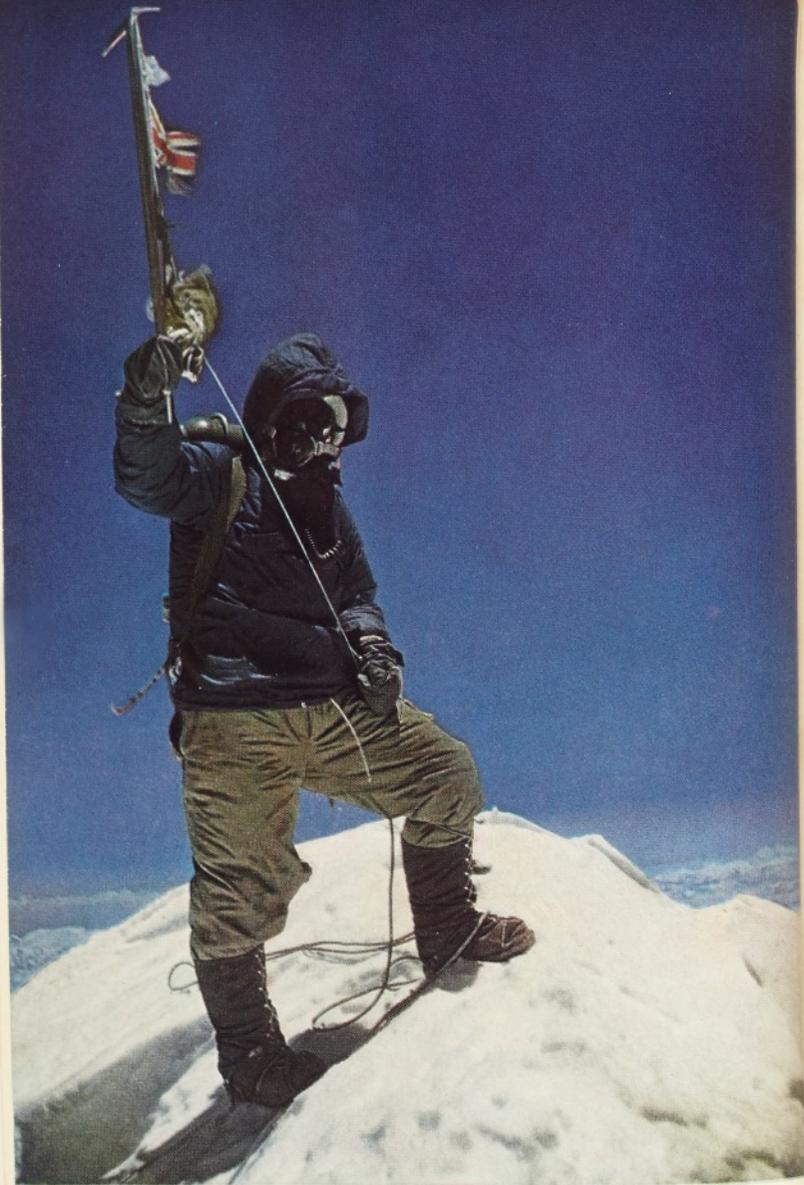
First edition, signed for Paul Hill by six members of the expedition on the half-title: John Hunt (1910-1998), Michael Horatio ('Mike') Westmacott (1925-2012), George Band (1929-2011), Charles Wylie (1919-2007), (Wallace) George Lowe (1924-2013), and Alfred Gregory (1913-2010). 'The story of success after 32 years and 12 expeditions. 1953 was the year of the British. They knew this would be their last chance for the mountain, as the French had permission for 1954 and the Swiss after that. The British picked as leader Colonel John Hunt, the Himalayan veteran who was a military officer and an expert in logistics. The expedition included some of the finest climbers in Great Britain, as well as George Lowe and Edmund Hillary from New Zealand, and Tenzing Norgay' (*Classics in the Literature of Mountaineering*). Hunt's detailed account of the ascent of Everest is illustrated with portraits of the team and photos taken en route. 'The [frontispiece] photograph of Tenzing standing on the summit, the flags streaming from his ice axe, has become famous, and the

exploits of Hillary and Tenzing legendary, entering a lore and mythology of mountaineering. The ultimate mountaineering goal, the summit of the world, had been achieved' (*loc. cit.*).

Especially interesting are the acknowledgements of those who made the expedition possible, both throughout the work and in the appendix - the full list of acknowledgements runs to six pages - as well as the extensive supplementary materials, such as Wilfrid Noyce's summary diary of the expedition; and details of preparations and a diagram with the organisational structure, with the Alpine Club - of which Hunt was president from 1956 to 1958 - and the Royal Geographical Society at the top, followed by 'the leader' (i.e. Hunt) surrounded by the Medical Research Council, the High Altitude Committee and various oxygen firms and experts. Indeed, it was the open-circuit oxygen equipment which was essential in the ascent's success, and T.D Bourdillon's illustrated essay on the oxygen equipment is complemented by Charles Wylie's details on other equipment (high altitude boots custom-made by the designer for the team, tents, the wireless, etc.), Griffith Pugh and Michael Ward on physiology and medicine, and Griffith Pugh and George Band on the carefully calculated diet, with a delightful account on the team's predecessors' food cravings: 'in 1933 Shipton had a craving for a dozen eggs; Smythe wanted Frankfurters and Sauerkraut; in 1924 Somervell's favourite diet was strawberry jam and condensed milk; on Cho Oyu Hillary wanted pineapple cubes and Secord wanted tinned salmon' (p. 264), and in the 1953 expedition each man was allowed to choose certain foods to avoid inadequate nutrition, allowing for the difficulties of cooking at high altitude and the changing tastes as the team ascended. Menus are provide in a table (pp. 267-296).

This copy is signed by six members of the expedition - an unusually high number - and this volume was signed for the photographer, mountaineer, and climbing instructor Paul Hill.

Classics in the Literature of Mountaineering 39; Neate H135 ('the "father figure" of post-war British mountaineering'); NLS, *Mountaineering*, a703; Perret 2304; Yakushi H470a.



Tenzing on the Summit of Everest, 29th May, 1953

[Frontispiece

THE ASCENT OF EVEREST

BY

JOHN HUNT

(Brigadier Sir John Hunt, C.B.E., D.S.O.)



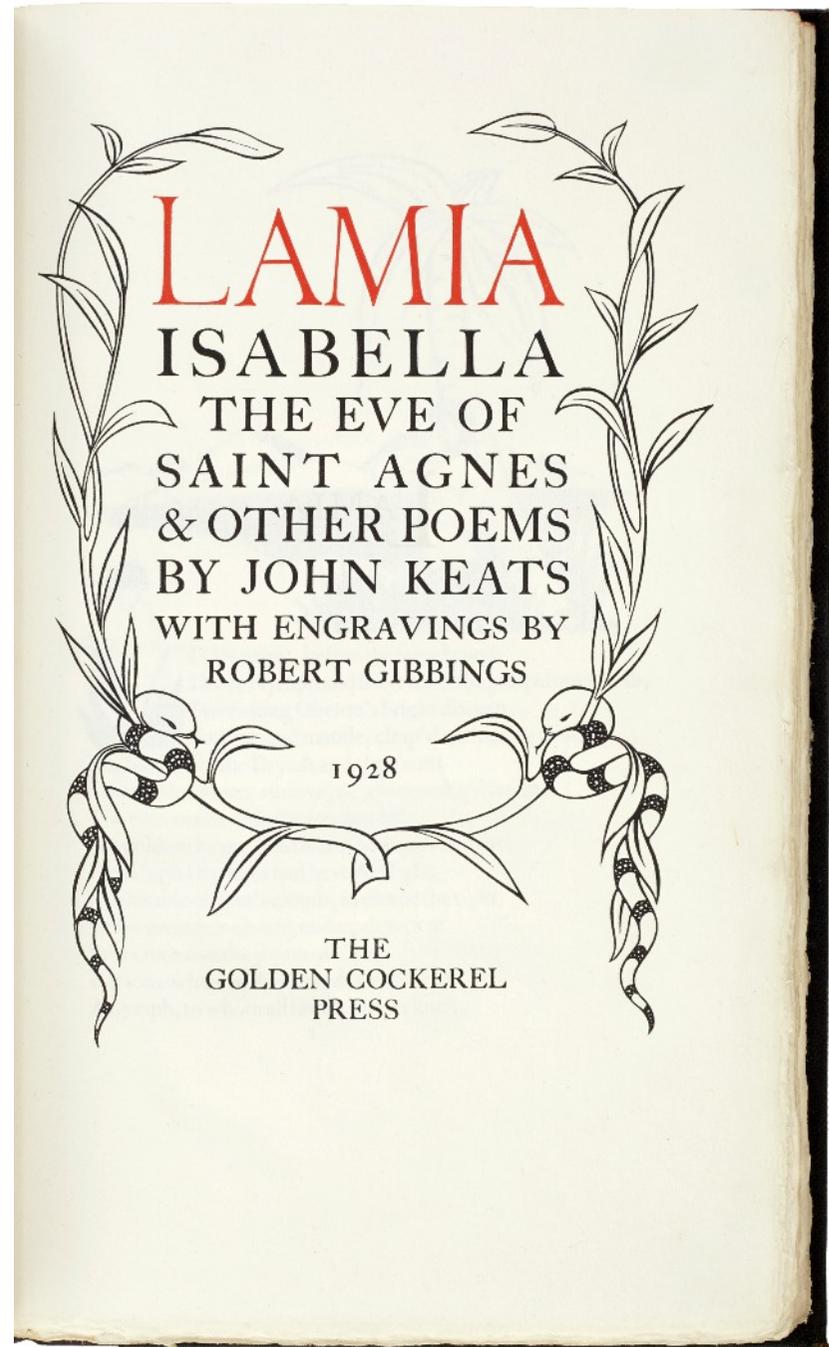
HODDER & STOUGHTON

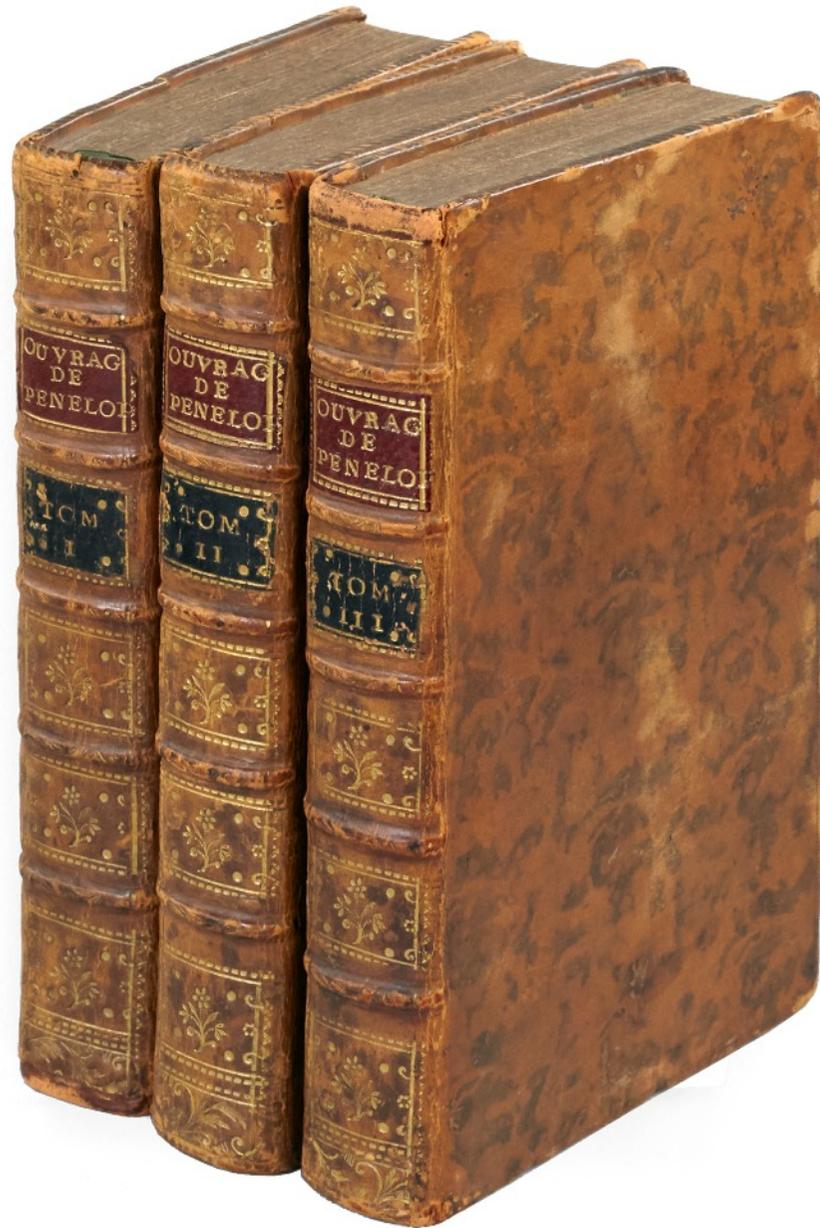
KEATS, John. *Lamia, Isabella, The Eve of Saint Agnes, and Other Poems*. *Waltham, Saint Lawrence, The Golden Cockerel Press, 1928*.

Folio in 8s (311 x 194 mm), pp. [4 (blank, imprint, title, section-title)], 101, [1 (blank)], [2 (colophon with wood-engraved press device, verso blank)]; title printed in red and black, and with wood-engraved border by and after Robert Gibbings, wood-engraved head- and tailpieces and decorated initials by and after Gibbings, wood-engraved initials by Eric Gill printed in red and blue; original sharkskin-backed black cloth by Sangorski & Sutcliffe, London, spine lettered in gilt, top edges gilt, others uncut; minimal light rubbing on corners, spine very slightly faded, otherwise a very good copy; provenance: [?]R.C.M. White, April 1929 (pencilled ownership inscription on front free endpaper). £700

Limited to 500 copies, this no. 419 of 485 copies on Batchelor hand-made paper. The text was based on the edition prepared for the Oxford University Press by H. Buxton Forman, and is set in Caslon Old Face, with initials by Eric Gill, including the initial letters 'IT', which had been cut for the Golden Cockerel Press' edition of *Troilus and Criseyde* but were never used. Chanticleer comments that this was '[a]n almost perfectly proportioned book, of which the Press is duly proud'.

Chanticleer 62; Gill Bibliography of Eric Gill 334.





[LA METTRIE, Julien Offray de.] Ouvrage de Penelope ou Machiavel en medicine. Par Aletheius Demetrius. Tome premier [-second]. [With:] Supplément à l'ouvrage de Penelope ou Machiavel en medicine. Par Aletheius Demetrius. Tome troisième. À la fin duquel se trouve une clé. Berlin, [n.p.], 1748-1750.

Three vols, 12mo, pp. [4], x, [34], 144, 238, [2]; [4], 367, [1]; [4], 386 [i.e. 402], [2]; titles in red and black, decorative initials, head- and tail-pieces; occasional light browning; a very good copy in contemporary French mottled calf, spines gilt in compartments with contrasting morocco lettering pieces, marbled endpapers; extremities lightly rubbed; contemporary manuscript notes to front endpaper, half-title and title verso of vol. 1, ownership inscription of the bookseller Jules Bobin to front endpapers. £2750

First complete edition. Another edition of the first two volumes was published in 1748 in Geneva - but likely Holland - by Cramer and Philibert.

A violent satire against contemporary medical theories and French doctors, presented under the pseudonym Aletheius Demetrius. The exposition is divided into three main parts. Firstly, the author contrasts the uselessness of scientific disciplines and the benefits from all the other fields of knowledge, even some paradoxical such as "tetrapodology" and "spermatology". Soon after, he includes a series of unmerciful profiles of renowned French physicians, whose true identity is revealed in the Clé at the end of the supplement. Finally, a reply in defence of medicine named Anti-Machiavélisme is inserted.

Julien Offray de La Mettrie (1709-1751) was a French doctor and philosopher. His ideas related to materialism and hedonism caused him many problems with censorship over the course of his life. Soon after the publication of his work *L'homme machine*, he was compelled to leave France for Holland and a few years later escaped to Prussia. Here, Frederick the Great appointed him court reader. His excessive pursuit of pleasure brought about his eventual demise; he is reputed to have died from indigestion, having consumed a vast quantity of *pâte de faisan aux truffes*.

Jules Bobin was a friend of Joris-Karol Huysman and a great collector of rare books on religious curiosities and occultism.

POPE, TENNYSON AND SCOTT IN ENGLISH AND LATIN

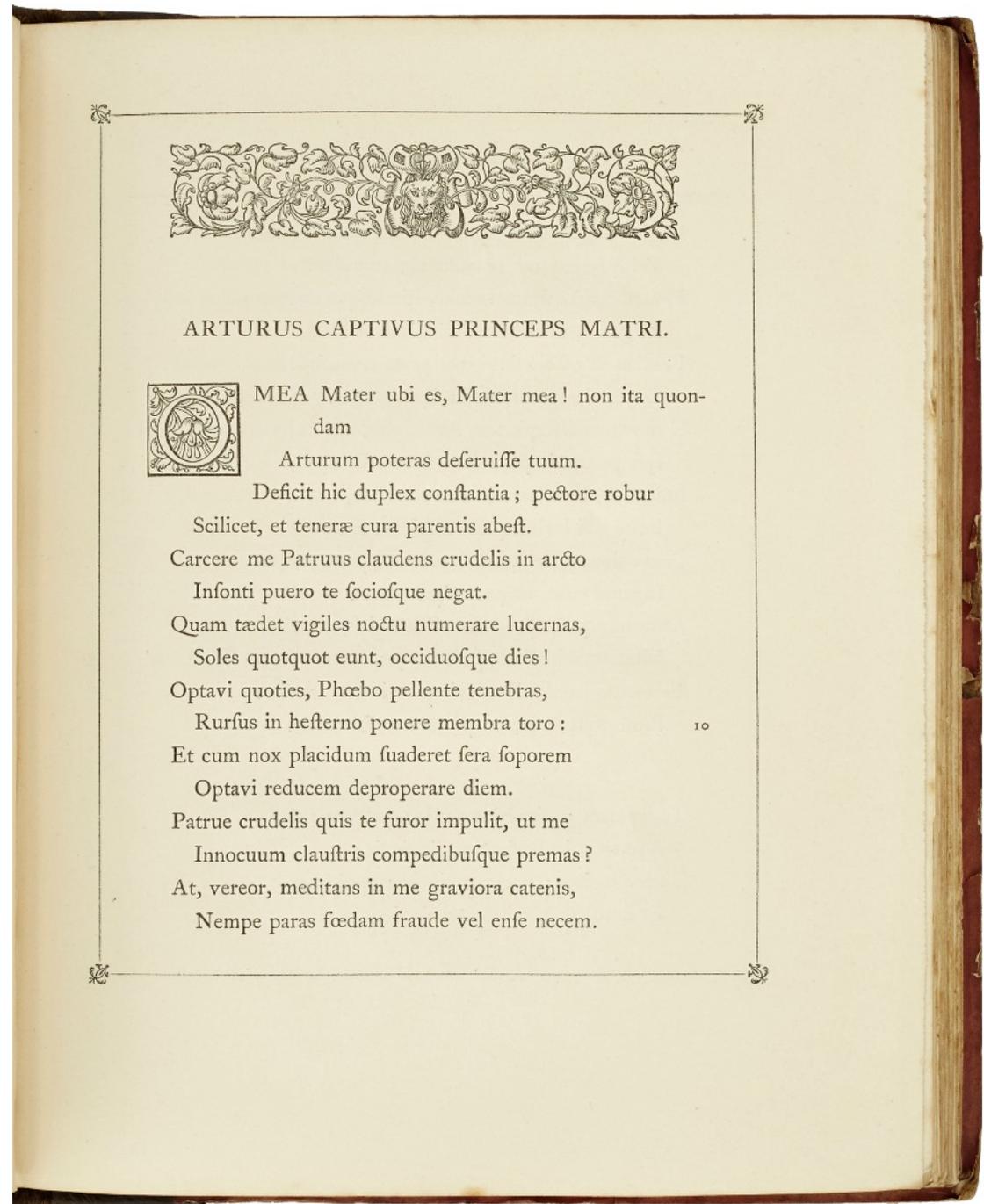
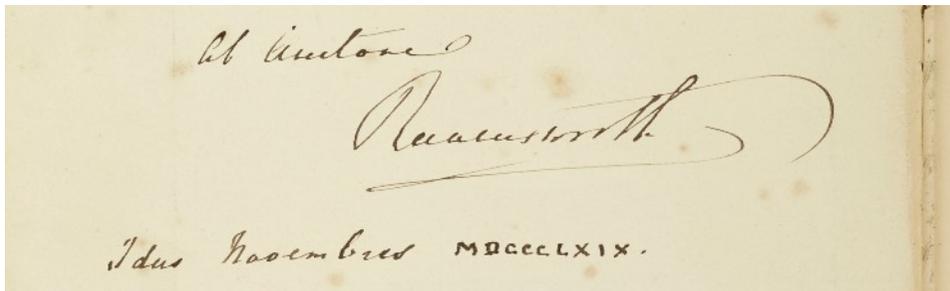
LIDDELL, Thomas Henry, 2nd Baron Ravensworth. *Carmina Latina. Partim nova, partim e Lingua Britannica expressa ... Londini, T. et W. Boone [by the Chiswick Press] ... 1865.*

4to, ff. [88], with a half-title and an errata slip; text printed within a ruled border, decorative headpieces and initials throughout; somewhat foxed at the extremities, but a good copy, uncut in the original Roxburghe binding of quarter morocco and red boards, top edge gilt, covers slightly soiled and sunned, tippex shelf-mark to spine; Milltown Park Library booklabels, from the 1899 gift of the Irish judge William O'Brien (library stamps to title-page and last leaf). £175

First edition, a presentation copy, inscribed on the half-title verso 'Ab Auctore / Ravensworth' and dated the Ides of November 1869.

The original contents in this uncommon collection of neo-Latin poetry include a series of verse letters between major 'historical' figures - King Arthur to his mother, Mary Queen of Scots to Elizabeth I, Josephine to Napoleon; to which Ravensworth adds Latin translations (printed in parallel with the English) of Pope's *Eloisa to Abelard*, Tennyson's *The Brook*, several songs by Scott, and some ballads by Thomas Campbell but here uncredited.

Ravensworth, later the first Earl (1797-1878), MP, was educated at St John's Cambridge. His cousin Henry Liddell was the dean of Christ Church, Oxford, whose daughter inspired *Alice in Wonderland* (also 1865).



BY THE AUTHOR OF THE BOSTON COOK BOOK

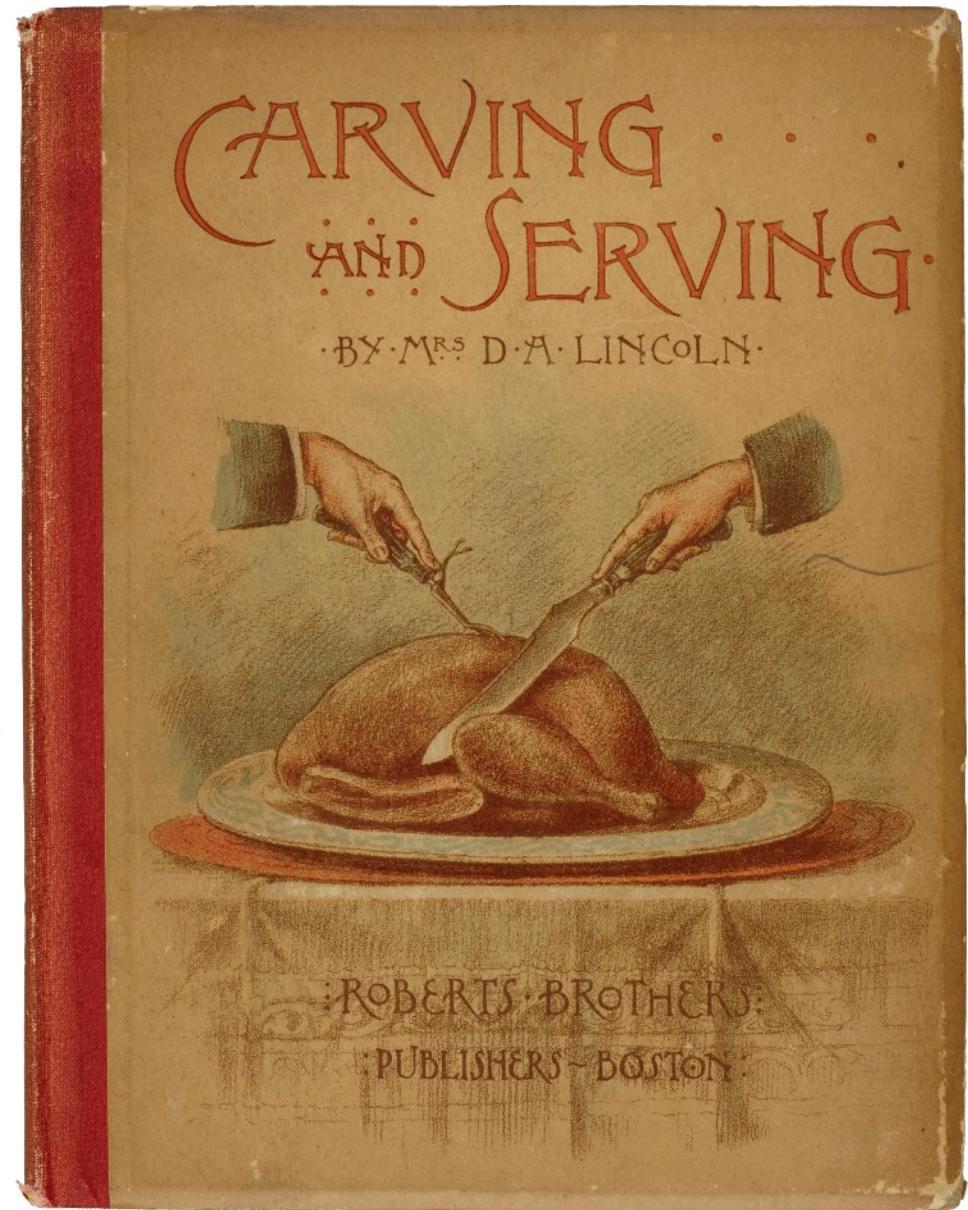
LINCOLN, Mary Johnson Bailey ['Mrs D.A.']. *Carving and Serving*. Boston, MA: University Press: John Wilson and Son for Roberts Brothers, 1890.

4to (172 x 134 mm), pp. [i]-iv, [5]-52, [4 (publisher's advertisement)]; very lightly and evenly browned; original quarter red cloth over bevelled boards with printed chromolithographic illustrations, all edges red, light grey endpapers; extremities lightly rubbed, chipped, and bumped, spine slightly darkened and slightly frayed at the ends, nevertheless a very good copy; provenance: Christopher Hogwood. £75

Early reprint. *Carving and Serving* was one of the many cookery and food-related publications by Mary Johnson Bailey Lincoln (1844-1921), a famous teacher at The Boston Cooking School. It was first published in 1886, two years after Mrs Lincoln's very popular *Boston Cook Book*, which was one of the most influential American cookbooks of the nineteenth century.

While *Carving and Serving* is not illustrated, like its predecessors of previous centuries, this is a deliberate choice: 'such illustrations seldom prove helpful'; and while one might think this book mainly directed at a male readership, Lincoln insists that, '[e]very lady should learn the art. There is no reason why she may not excel in it, as she has every opportunity to study the joint or fowl before cooking. Strength is not required so much as neatness and care' - and even children should be included in the practice (pp. 8-9).

In addition to carving instructions, the book also provides guidance on the serving of side-dishes and other courses, and further skills for the perfect host or hostess, such as offering second helpings without embarrassing his or her guest.



[LITURGY, GREEK.] Leitourgiai ton agion pateron, Iakobou tou apostolou kai adelphotheou Basileiou tou megalou Ioannou tou Chrysostomou. Periton en te leitourgia ... Paris, Guillaume Morel, 1560.

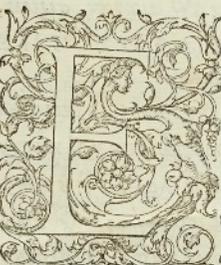
Folio, pp. [iv], 179, [1 blank]; Greek letter, woodcut device to title, woodcut head-pieces and initials; some marginal wormholes neatly repaired, piece torn from lower outer corner of I3 with loss of a few letters, very occasional damp stain to fore-edge margin; overall a very good copy in 18th-century sprinkled calf, gilt fillets to spine; extremities a little rubbed; inscription 'J. Roby 1788' to title, bookplates of St Benedict's Abbey, Fort Augustus, to front paste-down. £500

A handsome edition of the Greek liturgies for the feasts of St James the Apostle, St Basil the Great, and St John Chrysostom, with supplementary material, beautifully printed by the king's printer Guillaume Morel and edited by Claude de Sainctes. The text is preceded by a ruling from Constantinople on the use of wine in the Eucharist, beginning 'It has come to our knowledge that in the country of the Armenians only wine is produced on the altar and that they do not mix water with it', and after the three liturgies appear nine excerpts from writers (including Dionysius the Areopagite) on liturgical and especially on Eucharistic consecration. Several of these excerpts are vigorous expositions of the doctrine of the true presence. Thus Nicholas Bishop of Methone [p. 129] 'Against those who waver on the topic or say that consecrated bread and wine is not the body and blood of our Lord Jesus Christ'; Macarius Samonas, Archbishop of Gaza [p. 135] An address against Achmed the Saracen showing that bread and wine consecrated by the priest is entirely the true and body and blood of our Lord Jesus Christ etc. Although these are earlier texts it seems probable that their publication in this volume indicates that questions of the true presence had arisen in the Eastern Church possibly as a result of discussion of that topic in the West. At the same time as this volume was issued in Greek a Latin translation was also produced, and the two are sometimes found together.

Adams L842; USTC 152948.



Η ΘΕΙΑ ΛΕΙΤΟΥΡΓΙΑ ΤΟΥ
ΑΓΙΟΥ ΑΠΟΣΤΟΛΟΥ ΚΑΙ
ΑΔΕΛΦΟΘΕΟΥ ΙΑΚΩΒΟΥ.


 Ν πληθὺ ἀμφοτέρων μεμολυσμένον με μὴ ἄξιον ἀποδοῦναι κῶρε οὐκ ἔστιν ἡμῶν· ἰδοὺ γὰρ προσήλθον πρὸς τὴν εὐχάριστον ἐπισημνίαν μυστηρίου σου ἕως ἄξιον ὑπάρχων, ἀλλ' εἰς τὴν σὴν ἀφορώμεθα ἀγαδοτητα, ἀφ' ἧς σοὶ τὴν φωνίαν, ὁ θεὸς ἰλασθῆναι μοι τῶν ἀμφοτέρων ἡμῶν εἰς τὸ εὐχαριστῆσαι σου, καὶ ἐκείνῳ ἀξιῶν ἀποδοῦναι τῆν ἰσχύ σου ταύτην καὶ πνευματικὴν θεραπείαν, ἐφ' ἣν ὁ μονογενὴς σου υἱὸς καὶ κύριος ἡμῶν Ἰησοῦς χριστός, ἐμοὶ τῶν ἀμφοτέρων, καὶ πάση κληρίδι κατεστημένῳ, μυστικῶς παρέκκεται εἰς εὐχαριστῆσαι σου διὰ ταύτην σοὶ τὴν ἰκασίαν καὶ εὐχαριστίαν προσάγει, καὶ καταπεμφθὲν αἰμοὶ τὸ πνεῦμα σου τὸ παράκλητον ἐν ἐμοὶ καὶ καταρτίζον με πρὸς τὴν λειτουργίαν ταύτην, καὶ τὴν παράθεσόν μου τῶν λαῶν ἐπαγγελῆσαι φωνίαν, ἀκαταμίμωτον ταύτην ἀποφθέξασθαι καὶ ἀξιώσασθαι, ἐν χριστῷ Ἰησοῦ τῷ κυρίῳ ἡμῶν, μὴ εἶναι λογιστὸς εἶναι τῶν παναγίων καὶ ἀγαθῶν καὶ ζωοποιῶν καὶ ἁγιωσύων σου πνεύματι, καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. ἀμήν.

SOPHIA JEX-BLAKE'S COPY

MACDONALD, George. *A Book of Strife in the Form of the Diary of an Old Soul*. Printed for the Author, and to be had by writing to Mr. Hughes, 43 Beaufort Street, Chelsea, 1880.

Tall 12mo (16.9 x 8.7 cm), pp. 265, [3], printed on the rectos only, though pagination is continuous; binding slightly cracked but holding, else a good copy in the original red cloth, slightly stained, corners bumped; printed label to spine, chipped; handwritten postage label with two 'red penny' postage stamps adhered to front pastedown, addressed to 'Miss S. L. Jex-Blake' at '4 Manor Place, Edinburgh' and with a note in Jex-Blake's handwriting, 'Rec'd Feb 17/80'. £400

First edition of MacDonald's long poem depicting a year's devotional progress in 365 stanzas. This copy belonged to Sophia Jex-Blake, a pioneer of women's education.

Sophia Jex-Blake (1840-1912) was one of the very first licensed female doctors in Britain. In 1869 she led the 'Edinburgh Seven' to become the first women to matriculate to a British university, entering Edinburgh University to study medicine, amidst bitter opposition from male professors and fellow students. On the way to their first examinations the Seven were initially barred from entering Surgeon's Hall by a picket of male undergraduates slinging mud; finally being escorted inside, mud-stained, all seven women passed. Their efforts came to nought, however, when the University was told it had been incorrect to accept female students in the first place! With no prospect of a degree in Edinburgh, in 1874 Jex-Blake founded the London School of Medicine for Women, which in its first year had fourteen female students including six of the original Seven. By 1878 she had obtained her MD in Dublin, and opened a practise in Edinburgh at 4 Manor Place, one of the very first in the country to be operated by a female physician (ODNB). It was here that she received this book by post.

MacDonald's poem was printed and sold 'almost privately', and few were even aware of its existence before it was praised by Ruskin in an Oxford lecture of

1884, in which he called it 'one of the three great sacred poems of the nineteenth century' (Shaberman). Jex-Blake was quick off the ball to have received a copy from London in February of 1880. It is possible that she encountered MacDonald during her period as a maths tutor in London, during which she was a lodger with the Hill family and taught Euclid to a young Octavia Hill, with whom she was extremely close. In the same year Hill met MacDonald at the Working Man's College, where she was working and he was teaching poetry, and the two fostered a lasting friendship, later going on tours of the Highlands.

Shaberman 66; Wolff p. 62.



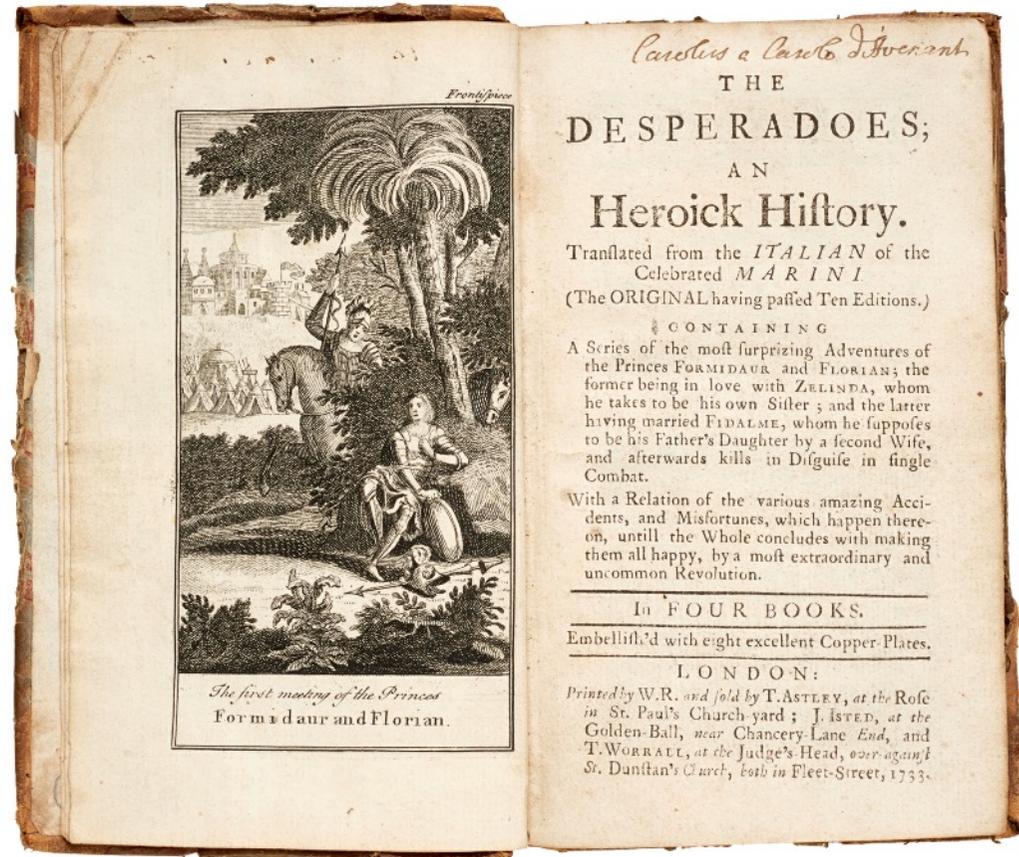
MARINI, Giovanni Ambrogio. *The Desperadoes; an heroick History.* Translated from the Italian of the celebrated Marini (the Original having passed ten Editions.) Containing a Series of the most surprizing Adventures of the Princes Formidaur and Florian ... In four Books. Embellish'd with eight excellent Copper-Plates. *London: Printed by W. R. and sold by T. Astley ... J. Isted ... and T. Worrall ... 1733.*

8vo, pp. [2], iv, [2], 5-284; with a frontispiece and seven other engraved plates; a few small stains, slightly shaken, in contemporary half calf and marbled boards, rubbed and scraped; early gift inscription to title-page 'Carolus a Carolo d'Avenant'. £1000

First and only edition in English of *Le gare de' disperati* (1644), the second of three romances by Marini (1596-1668). Inevitably, 'It was necessary to omit many Things that were contrary to our Morals; to Decency, and to the Purity of the English Tongue ...'. But the general scheme of events is the same as the original, and is outlined on the title-page: 'A Series of the most surprizing Adventures of the Princes Formidaur and Florian; the former being in love with Zelinda, whom he takes to be his own Sister; and the latter having married Fidalme, who he supposes to be his father's Daughter by a second Wife, and afterwards kills in Disguise in single Combat. With a Relation of the various amazing Accidents, and Misfortunes, which happen thereon, until the Whole concludes with making them all happy, by a most extraordinary and uncommon Revolution.'

Marini's biography remains vague, but he was the author of several successful romances, the first being *Calloandro* (1640-1), written under a complicated collection of pseudonyms. *Le gare de' disperati* was the only work by him to be translated into English.

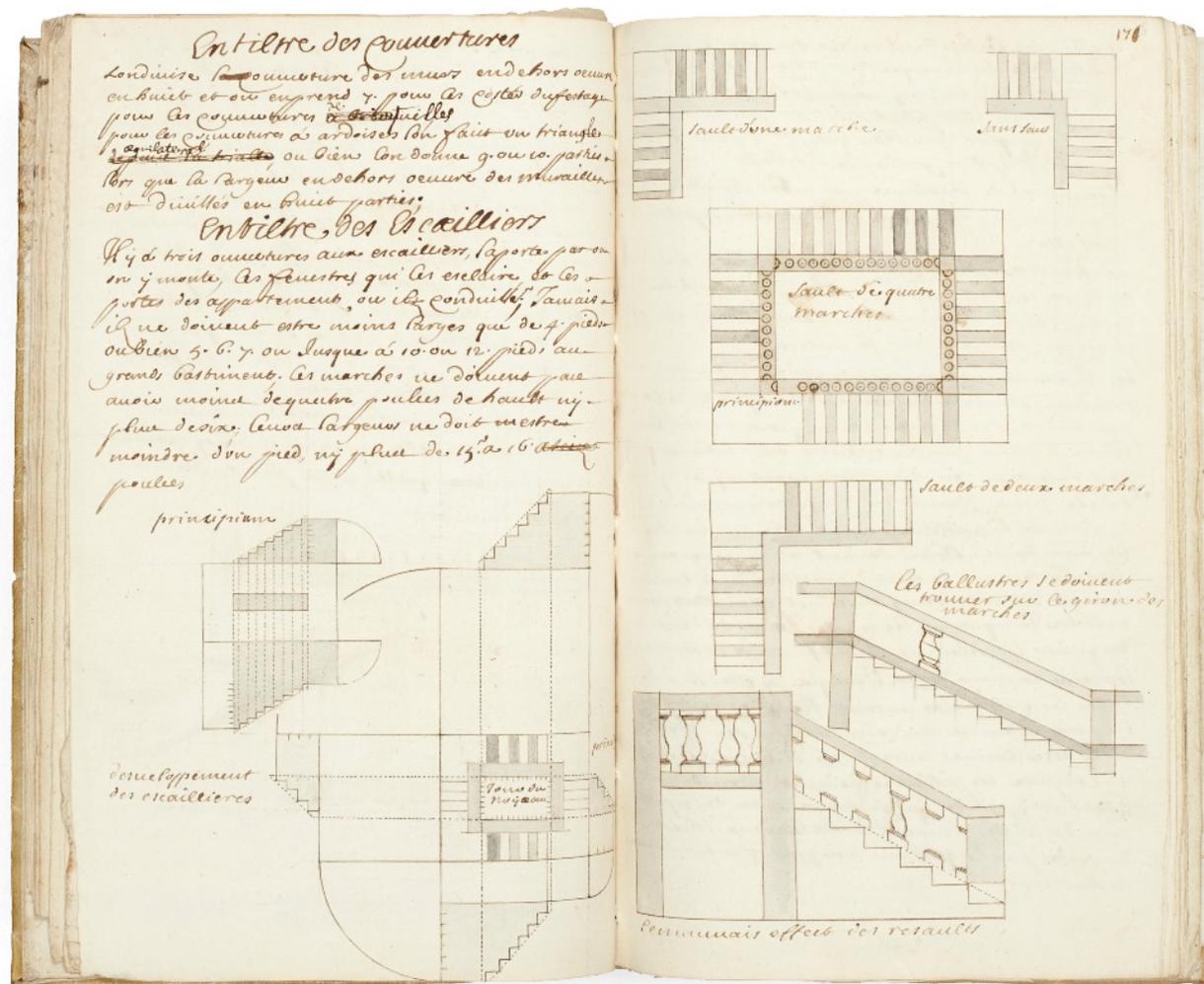
ESTC lists seven copies: BL, Cambridge, National Library of Ireland; Columbia, Harvard, UCLA, and University of Pennsylvania.



[MISCELLANY.] Manuscript miscellany on dioptrics, perspective, civil architecture, hydraulics, and horses. [Northern France, late 17th century].

Manuscript on paper, in French, 8vo (215 x 140 mm), ff. 23, [3, blank except for 'Table des matieres' to last page], with a loose slip bearing notes inserted; neatly written in brown ink in three hands, illustrated with over 70 neat diagrams and illustrations in ink, some enhanced with light grey wash; very well preserved in contemporary limp vellum; covers slightly stained; an attractive object. £675

A fascinatingly diverse and attractively illustrated manuscript comprising a very practical summary of knowledge across a number of fields, much of it clearly intended for practical application by its compiler, who appears to have been based in the north of France in the late 1600s. The first part comprises notes taken from *La dioptrique oculaire* (1671) by père Chérubin d'Orléans (here referred to as 'le capusin') covering the preparation of lenses and the construction of a 4-foot telescope. The second section comprises step-by-step instructions and rules on drawing in perspective, using the example of depicting rows of trees or pillars. This is followed by notes devoted to civil architecture, recommending that bedrooms and libraries should face the rising sun, advising on stables, giving measurements for rooms on different floors, discussing different types of chimney used in Calais, Dunkirk, Tournai, and Italy, and covering doors, windows, wooden beams, staircases, and columns and mouldings, with an explanation of pertinent terminology derived from Greek words. A section on 'hydroligue', covering drainage and icehouse design,



is followed by a final part on horses derived from 'Solesel' - i.e. Jacques de Solleysel the 17th-century author of numerous works on hippology - covering horses' teeth and shoeing. The compiler includes a few references to Jean de Mesgrigny, the military engineer and governor of Tournai.

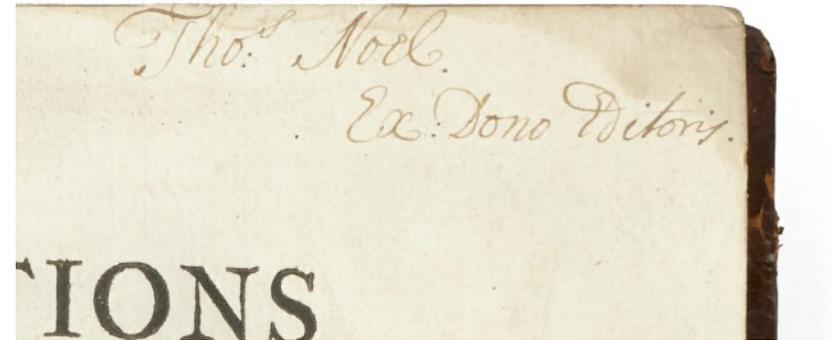
LARGE PAPER

NEWTON, Sir Isaac. *Observations upon the Prophecies of Daniel, and the Apocalypse of St. John. In two Parts ... London, printed by J. Darby and T. Browne ... and sold by J. Roberts ... J. Tonson ... W. Innys and R. Manby [and seven others] ... 1733.*

4to (282 x 216 mm), pp. vi, [2], 323, [1]; engraved arms of dedicatee at head of dedication; title-page slightly dusty, marginal dampstain to upper corner at end; a very good copy in contemporary tree calf, covers gilt with a floriate roll, corners bumped, covers scraped; inscription to head of title 'Thos Noel / Ex Dono Editoris', later ownership inscription of William Gray, Lincoln; armorial bookplate of John Mirehouse. £4500

First edition, a large-paper copy, inscribed from the editor, Benjamin Smith.

Newton had begun his theological studies at Cambridge, with a programme of intense reading, and it was to theology rather than science that he devoted his later years, re-arranging and re-considering topics he had thought on heavily as a young man. 'Newton also returned to his study of the prophecies. Here too he obscured the radical, Arian thrust of his early interpretation, partly by placing Daniel rather than Revelation at the centre so that the rise of Trinitarianism, the object of his odium, was less prominent ... At his death he left a completed treatise and a newer, still incomplete one. Advisers to his heirs melded the two into one and added three additional



chapters that Newton had not considered part of either' (Oxford DNB) - it eventually appeared, edited by his half-nephew Benjamin Smith, as *Observations upon the Prophecies of Daniel, and the Apocalypse of St. John*.

Newton's interest in prophecy 'may possibly provide a key to the method of his alchemical study ... His major work on the subject is *Observations* [...] Here Newton was concerned with "a figurative language" used by the prophets, which he sought to decipher. Newton's text is a historical exegesis, unmarked by any mythical short-circuiting of the rational process or direct communication from the godhead. He assumed an "analogy between the world natural, and an empire or kingdom considered as a world politic", and concluded, for example, that Daniel's prophecy of an "image composed of four metals" and a stone that broke "the four metals into pieces" referred to the four nations successively ruling the earth ("viz. the peoples of Babylonia, the Persians, the Greeks, and the Romans"). The four nations are represented again in the "four beasts". "The folly of interpreters", Newton wrote, has been "to foretell times and things by this Prophecy, as if God designed to make them Prophets". This is, however, far

Tho. Noel.
Ex. Dono Wilk. v.

OBSERVATIONS
UPON THE
PROPHECIES
OF
DANIEL,
AND THE
APOCALYPSE
OF
St. JOHN.

IN TWO PARTS.

By Sir ISAAC NEWTON.

LONDON,

Printed by J. DARBY and T. BROWNE in *Bartbolomew-Clofe.*

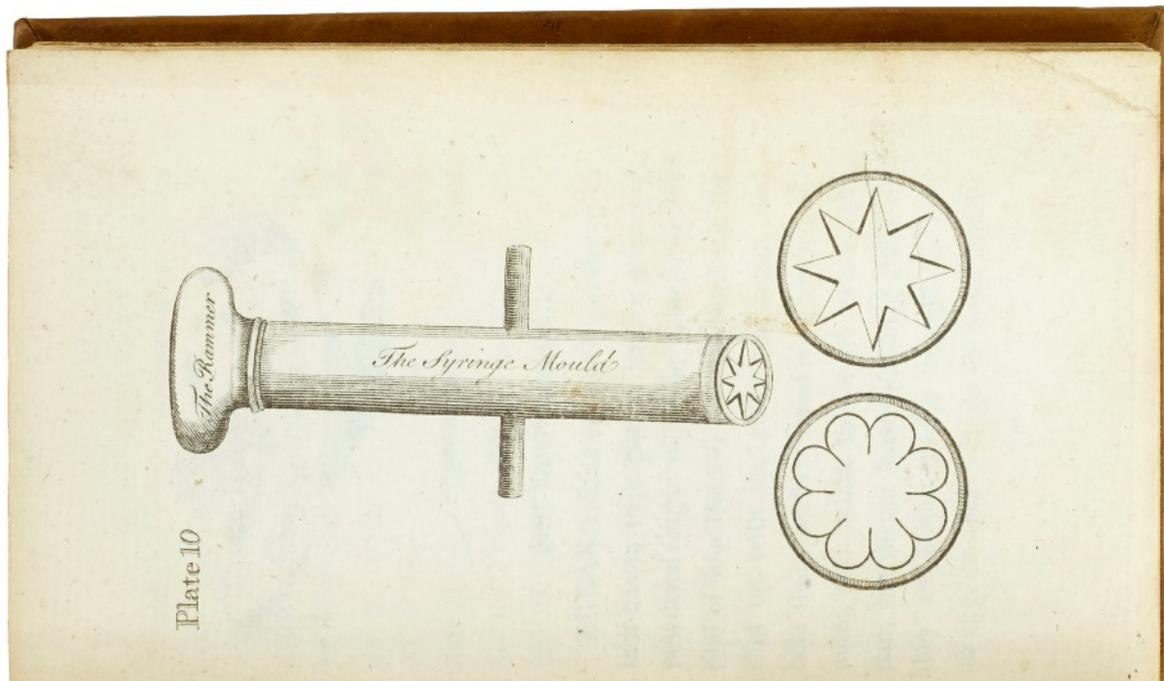
And Sold by J. ROBERTS in *Warwick-lane,* J. TONSON in the
Sirand, W. INNYS and R. MANBY at the West End of *St.*
Paul's Church-Yard, J. OSBORN and T. LONGMAN in *Pater-*
Noster-Row, J. NOON near *Mercers Chapel* in *Cheapside,* T.
HATCHETT at the *Royal Exchange,* S. HARDING in *St.*
Martin's lane, J. STAGG in *Westminster-Hall,* J. PARKER in
Pall-mall, and J. BRINDLEY in *New Bond-street.*

M.DCC.XXXIII.

from God's intent, for God meant the prophecies "not to gratify men's curiosities by enabling them to foreknow things" but rather to stand as witnesses to His providence when "after they were fulfilled, they might be interpreted by events". Surely, Newton added, "the event of things predicted many ages before, will then be a convincing argument that the world is governed by providence". (It may also be noted that this book also provided Newton with occasion to refer to his favourite themes of "the corruption of scripture" and the "corruption of Christianity")' (DSB).

This copy is a rare example on large paper: the leaves of copies on normal paper are c. 270-275 mm high when uncut (e.g. Babson 224, copy 3) and 250-260 mm when bound (e.g. Babson 224, copies 1-2 and 4). Neither Babson nor Wallis record large-paper copies of Observations, though there were examples in Sir Edward Bullen's collection of Newton (Sotheby's London, 2 April 1985, lot 315) and in the Macclesfield library (Sotheby's London, 25 October 2006, lot 2866); we also had an example, from the library of James Stevens Cox. None of these were presentation copies. The present example was given by Benjamin Smith to Thomas Noel, possibly Thomas Noel of Walcott, MP for Rutland.

Babson 224; Lowndes p. 1675 (noting a large-paper copy); Wallis 328; Wellcome IV, p. 231.



27

A RARE EDITION OF NUTT'S CELEBRATED COMPLETE CONFECTIONER

NUTT, Frederick. *The Complete Confectioner, or, The Whole Art of Confectionary Made Easy; with Receipts for Liqueurs, Home-Made Wines, &c. The Result of Many Years Experience with the Celebrated Negri and Witten ...* Fifth edition. London: J. Smeeton for Mathews and Leigh, 1808.

12mo (170 x 104mm), pp. xxiv, 269, [1 (blank)], [6 (publisher's advertisements)]; engraved frontispiece, 9 engraved plates of bills of fare, 3 folding, and one engraved plate of an icing syringe; woodcut headpiece; very occasional light spotting on plates, skilful marginal repair on A10; 20th-century full calf gilt, boards with gilt-ruled borders, spine gilt in 5 compartments, gilt red morocco lettering-piece in one, lettered directly with the date at the foot; extremities minimally rubbed and bumped, overall a very good copy, retaining the half-title; provenance: Alesandra Muratori, 1809 (ownership inscription in ink on half-title) - 19th-century annotations on p. 240 - Liz Seeber, Brighton (bookseller's ticket on rear pastedown). £400

Fifth edition. Nutt's *Complete Confectioner*, a feast for lovers of cakes, desserts and liqueurs, was first published anonymously in 1789, and the author simply stated that he had been trained at the famous confectionary of Messrs Negri and Witten on Berkeley Square, London - the house later occupied by booksellers Maggs Bros. and famously rumoured to be haunted. Nutt's name would only appear on the title from the fourth edition onwards, and his aspirations rose over time - his 1809 cookbook, *The Imperial and Royal Cook*, transcended the confines of 'genteel families' that were still identified as key audience for the first edition of *The Complete Confectioner* to address a more elevated audience (cp. Maclean, pp. 127-9).

The preface to this considerably enlarged edition states: 'It is very extraordinary, that only one work [Hannah Glasse's *Complete Confectioner*], except the present, was ever presented to the Public, on the Art of Confectionary; that production has already met with the contempt which it justly deserved' (pp. v-vi).

Nutt presents recipes for biscuits (including 'Toad in a Hole Biscuits' - egg-free almond biscuits with dried cherries as 'toads'); wafers (lemon, barberry, orange, bergamot, violet and peppermint); drops; 'prawlongs' (i.e. pralines); jellies for ices, to pour over fruit and calf's foot jelly; jams and related desserts including 'Everlasting Whipsyllabub' and 'Millefruit Rock Candy'; essences for ices and waters for 'rousts'; no fewer than 32 ice cream and 24 water ice recipes; fruits preserved in brandy, preserved sweetmeats and dried fruits; liqueurs (including cinnamon, coffee, and chocolate liqueurs); cheeses with fruit; just three puddings proper (lemon, carrot and rice cheese cake); and finally, homemade wines closing with 'Imperial Fish Sauce'. The plates depict bills of fare for confectionary arrangements.

The fifth edition is rare: COPAC only records copies at the Warburg Institute and Leeds, and WorldCat adds a further copy at Historic Deerfield Library (lacking one plate); similarly, Anglo-American auction records only list one copy since 1975 (which was also lacking one plate).

RAFFALD REPLICATED: A SPURIOUS EDITION OF 1807

RAFFALD, E. *The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. ... A New Edition. In which are Inserted some Celebrated Receipts by Other Modern Authors.* London and Manchester: R. & W. Dean for 'All the Booksellers and R. & W. Dean', 1807.

8vo in 4s (200 x 125 mm), pp. vii, [1 ('Description of the Plate')], 344; p. 119 misnumbered '191'; engraved portrait frontispiece and 3 folding engraved plates; some light browning and spotting, some light damp-marking, paper flaw on 2H1, folding plates creased and very small marginal tears; late 20th-century calf-backed marbled boards, spine gilt in 6 compartments between raised bands, gilt morocco lettering-piece in one, others with central gilt tools; extremities lightly rubbed and bumped, generally a very good copy; provenance: Christopher Hogwood. £600

'New Edition'. A posthumous edition of Raffald's celebrated *Experienced English Housekeeper*, which was issued in 15 authorised editions between 1769 and 1810, and some 25 spurious ones, including this: not only does it not bear a facsimile of her signature on the first leaf of the text proper, but the frontispiece is clearly a copy, unattributed, undated, and pertinently eliminating the small book that Raffald holds in the original version (printed by R. Baldwin, 1782) and that usually extends out of the oval framing Raffald's portrait.

As such, this edition is a product of the enthusiastic and still insatiable market for cook books around the turn of the nineteenth century, and particularly for Raffald's seminal work. The title promises additional 'celebrated receipts by other modern authors' on the title; but while the index certainly contains some entries not present in the early authorised editions, the additions seem to be confined to the first few index entries (e.g. recipes for artificial flowers and larded beast's heart).

This 1807 edition is scarce, and COPAC only records two copies in British libraries (BL and Leeds).



PEPYS'S SHORTHAND

SHELTON, Thomas. *Tachy-graphy*. The most exact and compendious Methode of short and swift Writing that hath ever yet been published by any ... Approved by both the Universities, and are to be sold at the Professours House in the Poultrej near the Church ... [Imprint from engraved title-page: Printed at Cambridg by R[oger] D[aniel] and are to be sold at the Author's House]. Anno Dom. 1645.

8vo, pp. [12], 51, [1], with an additional engraved title-page by Cross, ten engraved tables within the pagination and a final decorative woodcut. shows how to write the Lord's Prayer, the Creed, and the Ten Commandments using tachygraphy; a good copy in recent quarter calf and marbled boards; stamp of the Selbourne Library to verso of engraved title-page. £500

Early edition ('newly corrected & enlarged') of Thomas Shelton's manual to his famous shorthand system, which was used by both Samuel Pepys and Thomas Jefferson.

Shelton's first shorthand guide, *Short-Writing*, was published in London in 1626, though no known copies are extant; *Tachy-graphy* (meaning 'speedy writing' in Greek) was a substantially updated version and first appeared in 1635, printed in Cambridge and 'Approved by both unyversities' but sold by Shelton from his house in Cheapside (one copy only in ESTC). Shelton's system, which assigns easily-drawn symbols to letters, words, and even whole phrases, is based in part on two earlier guides by John Willis and Edmund Willis. The text here is reorganised from the previous edition (1641), with the 'general rules of abbreviation' etc. placed at the end, and apparently two new engravings.

Tachy-graphy was the most popular shorthand system of its day and remained in use throughout the eighteenth century. The most famous work written using Shelton's system is Samuel Pepys's diary. When an impecunious undergraduate named John Smith was hired to decipher the diary in 1818 he did so by painstakingly comparing the shorthand and longhand versions of Pepys's account of the escape of Charles II - not realising that there was a copy of *Tachy-graphy* on another shelf in the same library. Shelton published another system of shorthand writing called *Zeiglographia* in 1650 shortly before his death, but it never achieved the same success as the original method.

Wing S 3078.



كتاب المجاورة الانسية
في اللغتين الانكليزية والعربية

مع امثلة تحوية واصطلاحات لغوية مانوسة الاستعمال في الاصل
ومحدوفاً بعضها في الترجمة على ما اقتضاه استعمال العرب رجا
الانتفاع بها في المكاتب وغيرها ممن يتشرفون

الى العلوم الاجنبية وخصوصا ادب

اللغة الانكليزية البارع ولهذا

الغاية الحميدة طبع بامر

المجمع المعين على

هذا العمل

المبرور

في مالطة سنة ١٨٤٠

ARABIC AND ENGLISH

GRAMMATICAL EXERCISES

AND FAMILIAR

DIALOGUES

CHIEFLY INTENDED FOR THE USE OF STUDENTS
IN THE ENGLISH LANGUAGE.

30

ARABIC-ENGLISH DIALOGUES PRINTED ON
MALTA

[SHIDYĀQ, Ahmad Fāris, attributed author]. Kitāb al-muhāwarah al-unsīyah fī al-lughatayn al-Inklīzīyah wa-al-'Arabīyah ... Arabic and English grammatical Exercises and familiar Dialogues chiefly intended for the Use of Students in the English Language. [Malta, 1840].

8vo., pp. 188, printed right-to-left, with the text in two columns; pale dampstain towards the end, else a good copy in early quarter cloth and marbled boards, worn, portion of MS paper spine label in Arabic. £450

First edition, an English grammar and vocabulary designed for Arabic students, attributed to the Lebanese-born Shidyāq, who lived between Cairo and Malta in the 1820s-40s, and is best known for his well-regarded Arabic translation of the Bible (1857), and for his less well-regarded opinion that Shakespeare was Arabic. On Malta he was director of the printing press used by American missionaries.

The dialogues (pp. 76-142) cover 'buying and selling', 'the English Language' ('It is becoming quite an universal language'...), 'On a journey', 'writing and books' etc., followed by a list of modes of address and vocabulary of the individual words found in the dialogues.

'A CELEBRATED CLASSIC OF NATURAL HISTORY EXPLORATION
AND DISCOVERIES OF THE FAR EAST'

SONNERAT, Pierre. *Voyage aux Indes orientales et à la Chine. Fait par order du Roi, depuis 1774 jusqu'en 1781. Dans lequel on traite des mœurs, de la religion, des sciences & des arts des Indiens, des Chinois, des Pégouins & des Madéagasses; suivi d'observations sur le cap de Bonne-Espérance, les isles de France & de Bourbon, les Maldives, Ceylan, Malacca, les Philippines & les Moluques, & de recherches sur l'histoire naturelle de ces pays. Paris, The author, Froulé, Nyon, and Barrois, 1782.*

3 volumes, 8vo (212 x 138 mm), pp. I: xxii, [2 (blank)], 340; II: [6], 376; III: [6], 362; III, p. 185 misnumbered '18'; 7 engraved folding plates by Poisson after Sonnerat; occasional light spotting and browning, some light offsetting on folding plates and light offsetting from turn-ins onto free endpapers, flyleaves, and first and last ll., 3 plates cropped touching border when bound, another with very short marginal tear; contemporary tree calf gilt, boards with borders of single blind rules, spines divided into 6 compartments by ornamental gilt rolls, gilt morocco lettering-pieces across 2, others with central gilt decorations, board edges roll-tooled in gilt, marbled endpapers, all edges marbled, pink silk markers (ends slightly faded and frayed); extremities slightly rubbed and bumped, otherwise a very good, crisp set; provenance: early manuscript note [?of price] on I front free endpaper - George Charles Bright MD (1840-1922, late 19th-/early 20th-century armorial bookplate [Franks 3726] on upper pastedowns). £1250

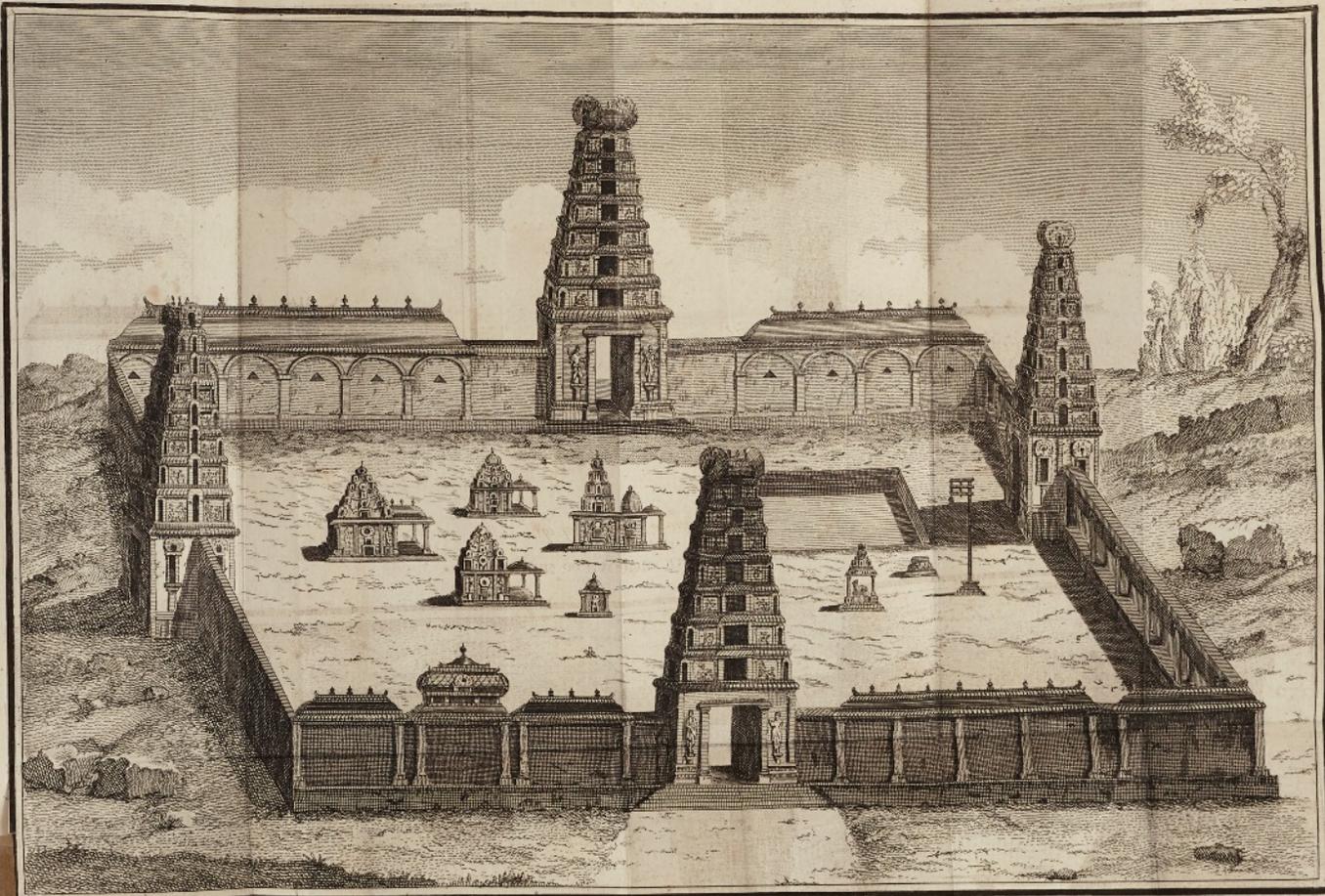
Second (first octavo) edition. Pierre Sonnerat (1748-1814) was a French naturalist and explorer, and dedicated ornithologist, who made several voyages to southeast Asia between 1769 and 1781. As the nephew and secretary of botanist Pierre Poivre, Sonnerat was first sent on an expedition to the Moluccas to search for spice plants that were to be transferred to the Mascarenes. "The botanical and zoological collections that Sonnerat brought back, mainly from the Philippines and the Moluccas, formed the basis of his first major publication, *Voyage à la Nouvelle Guinée*, and no doubt promoted his admission to the Académie des Sciences, Belles-Lettres et Arts of Lyons as associate member,

and his election on 19 January 1774 to the Académie Royale des Sciences as correspondent of the botanist Adanson' (DSB).

During his second expedition of 1774-1781, Sonnerat 'visited the Maldivé Islands, Ceylon, the Philippines, the Moluccas, China, Burma, Madagascar, the Cape of Good Hope, and many other places' (Hill), and heartened by the success of his *Voyage à la Nouvelle Guinée*, he 'confidently launched his second publication, the *Voyage aux Indes orientales et à la Chine* (1782), dedicated to his lifelong patron, the Comte d'Angiviller, intendant of the Jardin Royal des plantes. Severe censure of the frivolity of his observations on the countries he had visited came from many sources: the missionaries of Pekin criticized what he had written on China; J.A.B Law de Lauriston, his account of India; and J.F. Charpentier de Cossigny, his strictures on Île de France. Nevertheless, the success outlasted the criticism' (DSB), as Hill confirms: '[t]his work is a celebrated classic of natural history exploration and discoveries of the Far East' (Hill). It success led to further editions (and, as an unwelcome concomitant, piracy), and this second edition (the first in octavo format) was published shortly after the first.

This set was previously part of the extensive library of George Charles Bright, the son of Richard Bright (1789-1858, identifier of the eponymous disease and Physician-Extraordinary to Queen Victoria), and the nephew of the bibliophile and critic Benjamin Heywood Bright. G.C. Bright was educated at Rugby School and Balliol College, Oxford, before studying at St George's Hospital, and then practising medicine in London, Dresden, and Cannes, where he settled in 1875; '[o]ne of the subjects of his researches was the condition of the air in hospital wards. His non-professional interests included painting, philately, gardening, fishing, and playing the violin' (Munk's Roll). Franks notes that G.C. Bright's bookplate was a reworked version of his brother Henry Eustace Bright's bookplate.

Cordier, *Sinica*, 2102; Hill 1608 (note); Lowendahl 631 (note); Quérard IX, p. 210; Ronsil 2802; SAB IV, p. 264.



P. J. M. de la Roche

Pl. 1. 12.

TEMPLE ou PAGODE DES GENTILS.

de la côte de Coromandel.

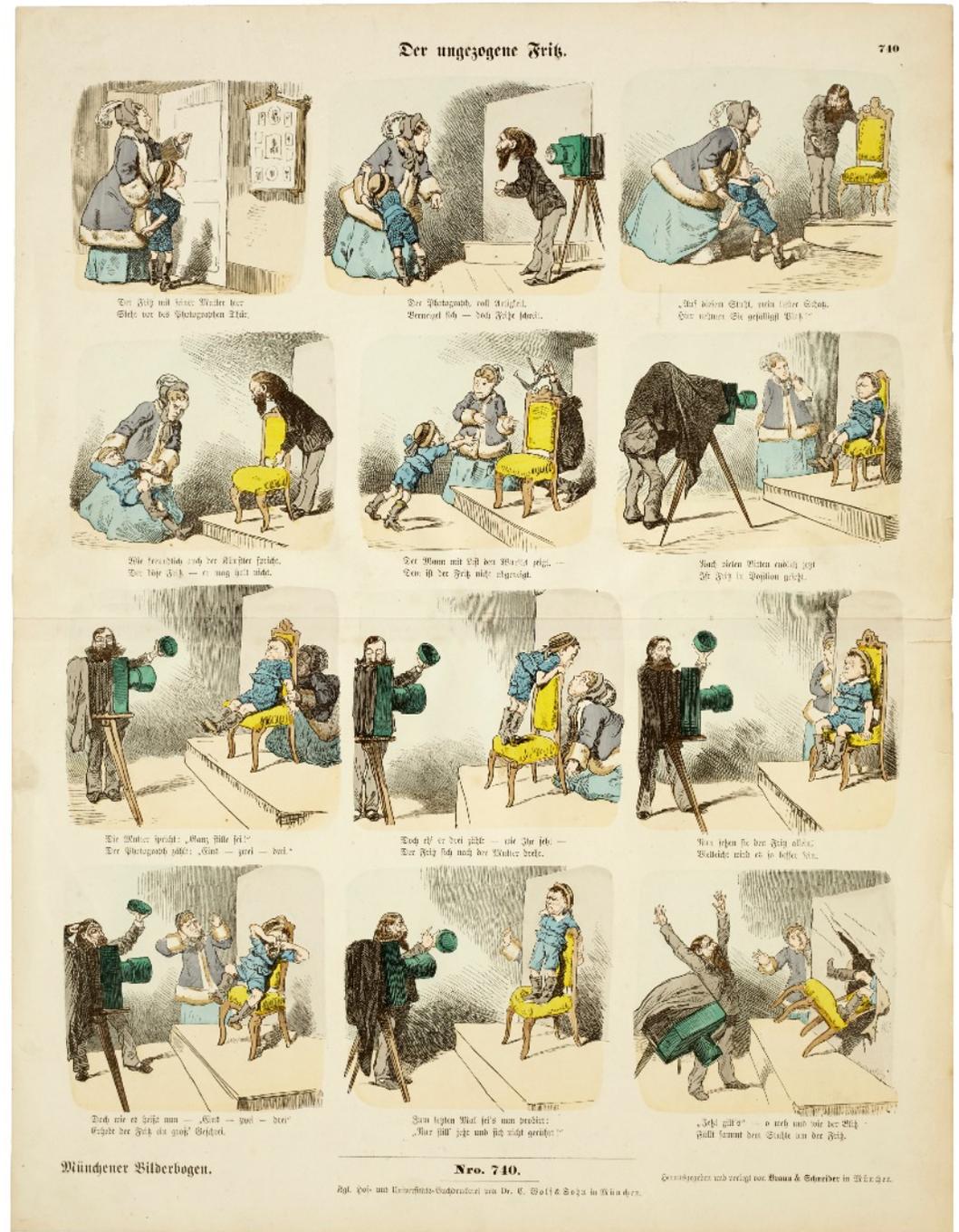
STEUB, Fritz. 'Der Ungezogene Fritz, No' (Naughty Fritz). 740 [from the: Münchener Bilderbogen]. München, K. Braun & F. Schneider, [1878/1879].

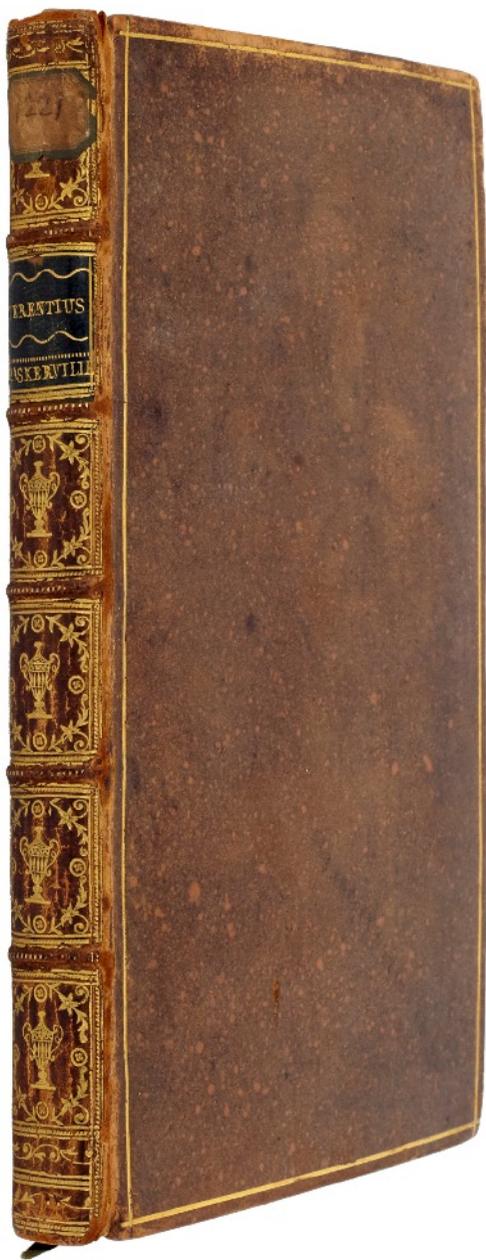
Illustrated broadside, bifolium, in total measuring 17 x 13 inches (43.2 x 33 cm), with 12 coloured wood engravings, ranging from approximately 3 x 3¼ inches (7.6 x 8.2cm) to 3¼ x 3¾ inches (8.2 x 9.5 cm), with letterpress captions below each image; four small tears to the right hand side of the sheet (not affecting images or text), otherwise in good condition. £100

A fine example from the immensely popular *Münchener Bilderbogen* publication, a series of illustrated broadsides produced in Munich and published fortnightly from 1848 to 1898. Aimed at children, the broadsides featured a range of satirical and comic subject matter, often with a moralistic or cautionary tone.

This edition centres on a small boy in a smart outfit on a visit with his mother to a photographer's studio. However despite various pleas and bribes from his mother and the photographer, Fritz refuses to have his photograph taken, until eventually in the last frame, he falls through and tears the photographer's backdrop.

The multiple colour illustrations of the *Münchener Bilderbogen* meant the broadside provided an important precursor to printed comic strips and cartoons. Over the course of its publication history the series featured many prominent German illustrators and caricaturists. This issue, number 740, was illustrated by Fritz Steub who also contributed to the satirical magazine *Fliegende Blätter* (Flying Leaves) from 1864.





33

TERENCE. *Comoediae*. Birmingham, John Baskerville, 1772.

12mo, pp. [2], 307, [1 blank]; light toning to fore-edge of first two leaves; a very good, crisp and clean copy; contemporary calf, spine richly gilt in compartments with black morocco lettering-piece ('Terentius Baskerville'), marbled endpapers; extremities slightly rubbed; armorial bookplate of Robert Rutledge and book labels of William O'Brien and of Milltown Park Jesuit Library to front pastedown, Milltown ink stamp to title. £300

Handsome Baskerville 12mo edition of Terence's comedies, published in the same year as a 4to edition.

The volume's early owner, Robert Rutledge (1766-1833), was a commissioner for inland navigation in Ireland who served as High Sheriff of County Mayo in 1788, and whose family had a long tradition in the legal profession. It later passed to another member of the Irish Bar, the judge and renowned bibliophile William O'Brien (1832-1899), who presided at the trials arising from the infamous Phoenix Park Murders of 1882. He bequeathed his library to the Jesuit community of Milltown upon his death.

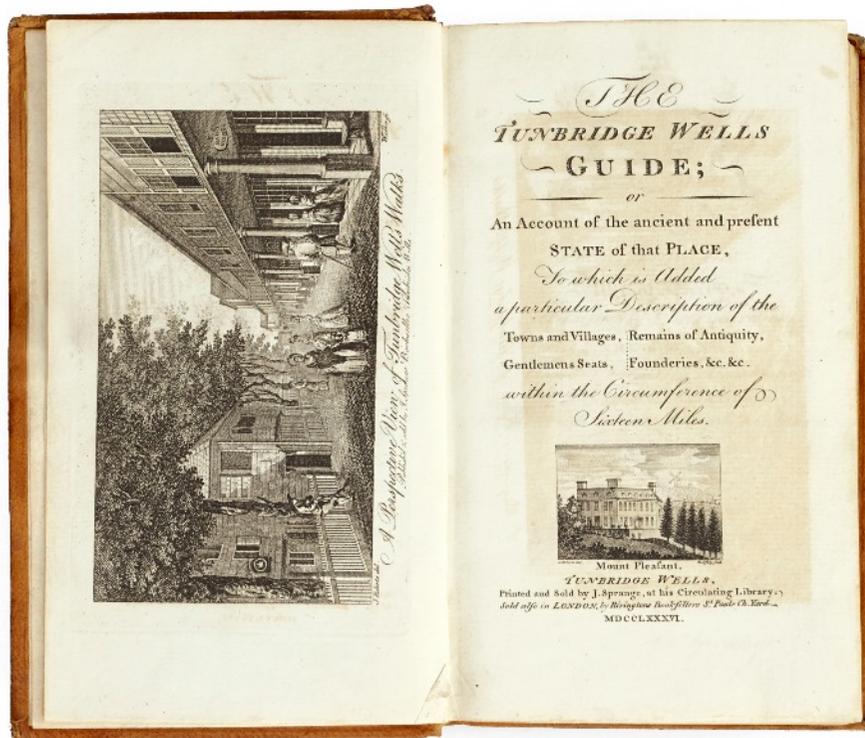
Gaskell Baskerville 47

TUNBRIDGE WELLS GUIDE (THE); or an Account of the ancient and present State of the Place, to which is added a particular Description of the Towns and Villages, Gentlemens Seats, Remains of Antiquity, Founderies, &c. &c. within the Circumference of sixteen Miles. *Tunbridge Wells, Printed and sold by J. Sprange, at his Circulating Library. Sold also in London, by Rivington Booksellers ... '1786' [but some contents dated 1787].*

12mo, pp. [12], ii, 48, 45-60, [2], 49-112, xii, 113-320; with an engraved frontispiece by Walker after J. Roberts of 'A Perspective View of Tunbridge Wells Walks' [the Pantiles], an engraved vignette on the title, engraved dedication page, seven other engraved plates of local sights (dated 1782-7, four folding) and a folding 'Table of Distances' with a pasted cancel over the legend and imprint; 'A Description of Tunbridge Wells' has a separate title-page dated 1785 (p. 79), the inserted quire *P (pp. i-xii) contains mention of a death in 1787; pp. 317-20 are advertisements for maps, books and medicines; pp. 256-7 stained at inner margin; contemporary sprinkled calf, red morocco label; armorial bookplate of Sir Richard van den Bempde Johnstone, Bt. (1732-1807); a fine copy. £500

The Tunbridge Wells Guide apparently first appeared in 1780; reissues and/or new editions, partly from standing type, with variously erratic pagination and a steady accretion of content, appeared throughout the 1780s and 1790s. 'The hurry in putting this to the press,' an ingenuous Preface explains, 'may have subjected it to some few errors'. The text under the pasted cancel on the 'Table of Distances' shows that it was taken from *The Kentish Companion*, printed at the [King's] Arms Printing Office in Canterbury in 1785.

The first section of the Guide is a short history of the town compiled from various sources and including 'General Rules laid down, by an able Physician' for taking the waters (pp. 69-78). Monumental inscriptions, descriptions of local parishes and lists of the pictures at Penshurst, Knole, Mereworth and Glassenbury are followed by 'Anecdotes', a list of lodging houses and tables for 'The Going-out and Coming-in of the Stage Coaches'.



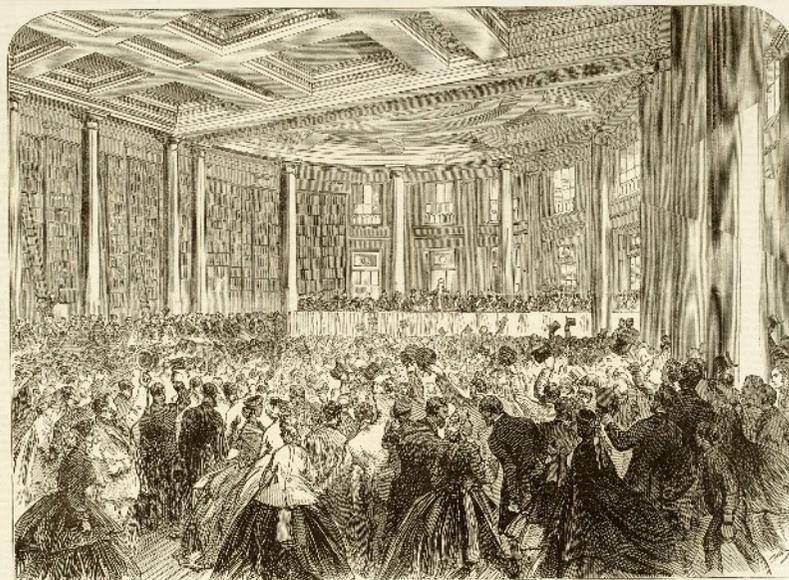
Unidentified artist. Meeting of the British Association at Birmingham - Photography by Aid of Magnesium Light - A Sketch at the Soiree at the Townhall [with:] Opening of the Birmingham Central Free Library [from: *The Illustrated London News*, September 16 1865]. [London, George C. Leighton, 1865].

2 woodcuts with an arched top, 6¼ x 9¼ inches (15.9 x 23.5 cm), each with printed title below, on single folio page measuring 15¾ x 10¾ inches (40.3 x 27.4 cm), numbered 256, with another engraving depicting the opening of The Birmingham Central Free library above it; a small tear along the top edge and a few light creases.

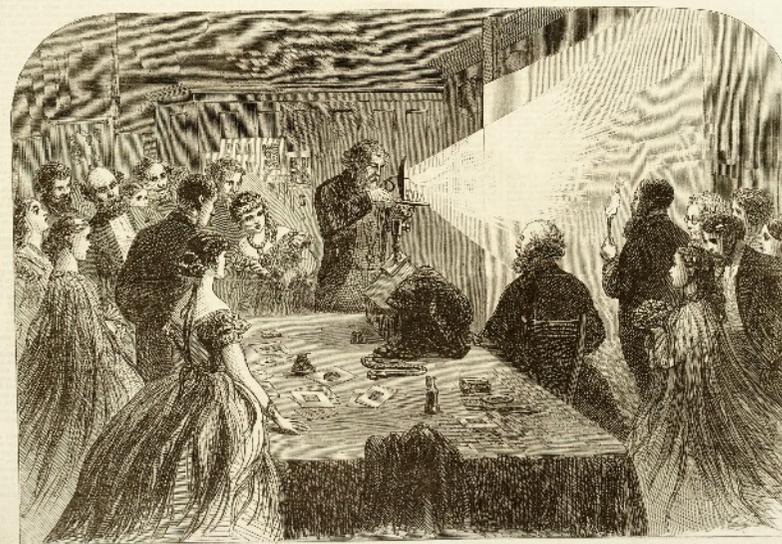
£85

A demonstration of burning magnesium wire at meeting of the British Association in Birmingham, the scientific organisation led by Sir David Brewster.

The bright, white light of burning magnesium became a focal point of photography from the mid-nineteenth century, since it produced similar qualities to daylight. Chemist Henry Roscoe, in consultation with Robert Bunsen, first suggested magnesium for photographic illumination in 1859. Following the patenting and manufacture of magnesium in wire form by Edward Stodstadt, Roscoe successfully demonstrated light emitted by the magnesium ribbon in front of the Literary and Philosophy Society of Manchester in February 1864. It was also in this month that Manchester-based photographer Alfred Brother, who worked closely with Roscoe, produced the first known portrait by magnesium ribbon, burning fifteen grams of magnesium in the form of a wire, 8 feet from the sitter ('Manchester Literary and Philosophical Society. Ordinary Meeting February 23, 1864' in *Chemical News and Journal of Industrial Science*, March 1864, pp. 139-141).



OPENING OF THE BIRMINGHAM CENTRAL FREE LIBRARY.



MEETING OF THE BRITISH ASSOCIATION AT BIRMINGHAM.—PHOTOGRAPHY BY AID OF THE MAGNESIUM LIGHT—A SKETCH AT THE SOIREE AT THE TOWNHALL.



36

VALLES, Francisco. *Methodus medendi ... in quatuor libros divisa ... Louvain, typis Hieronymi Nempaei, anno 1647 [i.e. c. 1800].*

12mo, pp. [vi], 296; a very good copy in handsome contemporary coloured decorative paper wrappers; paper mostly wanting from spine, a little worn but colours bright; remains of label of the Avignon printer and bookseller François Seguin (1771-1842) inside front cover. £175

An attractively bound copy of an apparently c. 1800 reprint of this medical work by the eminent Spanish doctor Francisco Vallés (1524-1592), personal physician of King Philip II of Spain, discussing diet for the sick, and simple and composite medicines.

Krivatsy 12139; Wellcome V, p. 327.

QUEEN VICTORIA'S HIGHLAND JOURNALS IN A
PRESENTATION BINDING, INSCRIBED TO THE LORD
CHANCELLOR, WITH A LETTER FROM VICTORIA

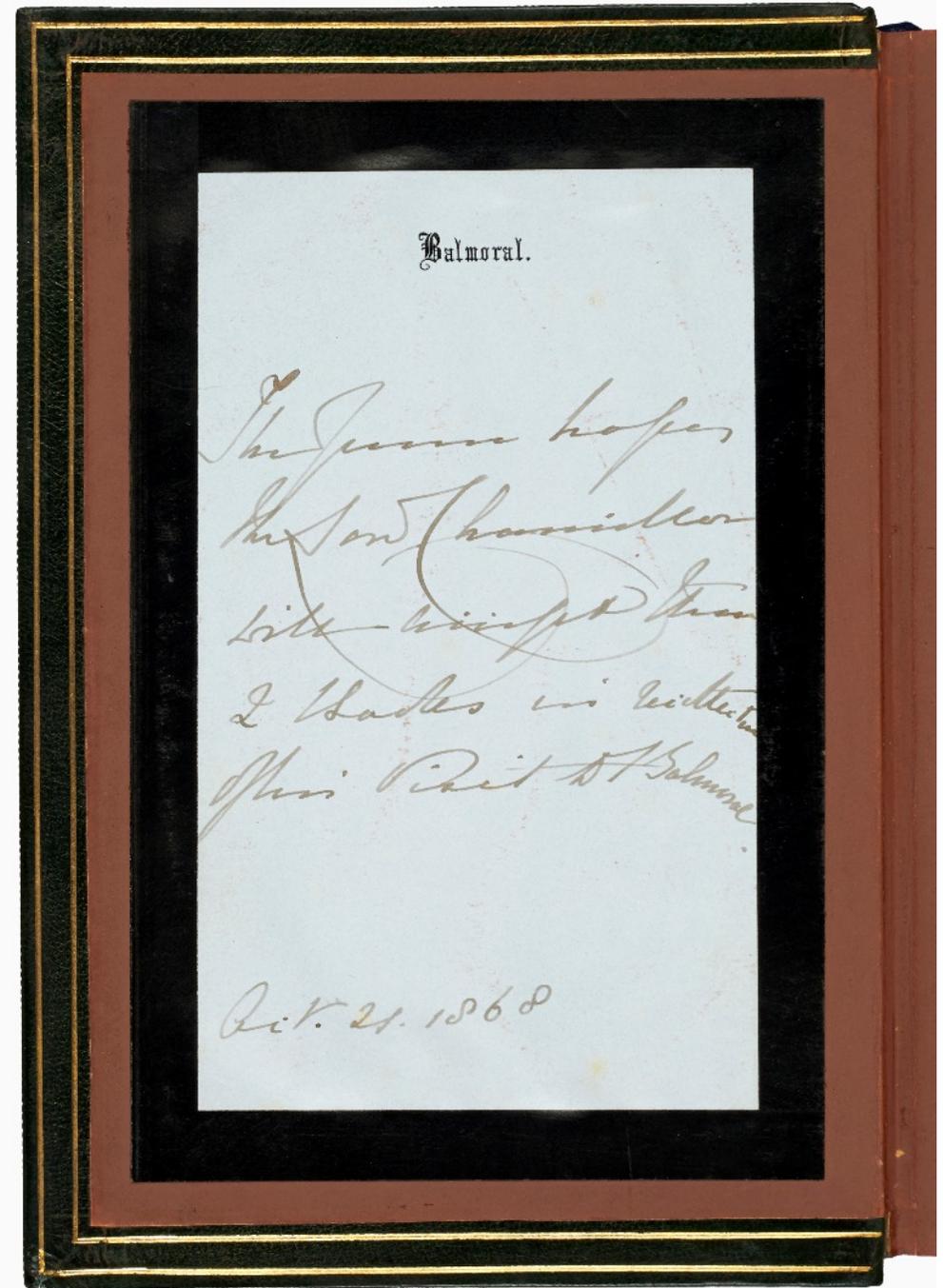
VICTORIA, Queen of Great Britain. Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861. To which are Prefixed and Added Extracts from the Same Journal Giving an Account of Earlier Visits to Scotland, and Tours in England and Ireland, and Yachting Excursions. Edited by Arthur Helps. Second Edition. *London, Smith, Elder and Co., 1868.*

8vo (200 x 137 mm), pp. xv, [1 (blank)], [2 (contents)], [2 (section-title, verso blank)], 315, [1 (imprint)]; engraved frontispiece and engraved plate, both retaining tissue guards, wood-engraved illustrations in the text, after the author; some scattered spotting and foxing; original green hard-grained morocco gilt presentation binding by Burn & Co., London, boards with gilt-ruled borders and central design of antlers, reproducing the design of the trade binding, spine lettered and ruled in gilt, board-edges roll-tooled in gilt, gilt-ruled turn-ins, mid-brown endpapers, all edges gilt, blue silk marker; extremities very lightly rubbed and bumped, otherwise a very good copy; provenance: Earl Cairns (autograph presentation inscription from Victoria on front flyleaf, "To Lord Cairns, Lord Chancellor from Victoria R Balmoral Oct[ober]: 21. 1868"). Second edition.

[with, laid down onto upper pastedown:]

VICTORIA, Queen of Great Britain. Autograph letter to Earl Cairns. *Balmoral, 21 October 1868.*

1 page, 8vo, light-blue mourning paper with black border and printed address; a few light spots, laid down; provenance: Hugh McCalmont Cairns, 1st Earl Cairns (1819-1885, presentation inscription and covering letter; by descent to: - Rear-Admiral David Charles Cairns, 5th Earl Cairns (1909-1989; sale, Sotheby's London, 2 December 1947, lot 610 (part), to: - Farlow (buyer of record) - sale, Christie's South Kensington, 6 June 2001, lot 445. £1200



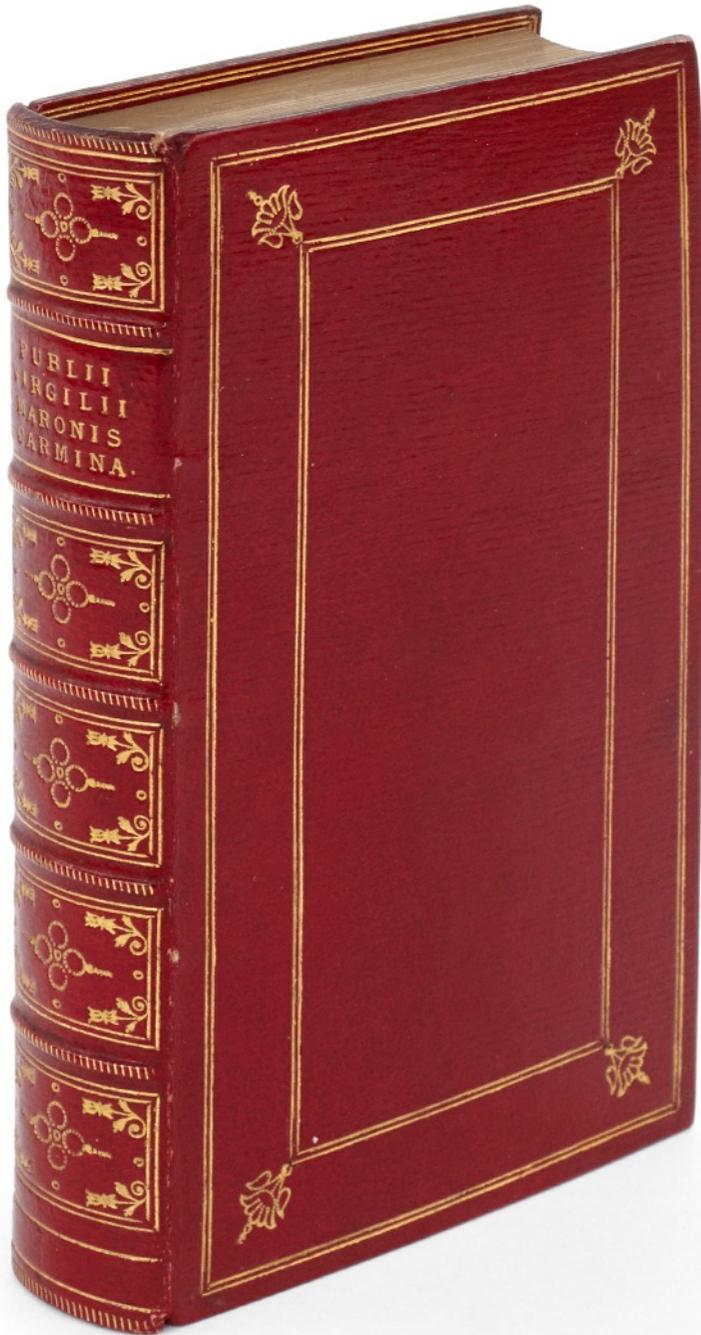
In 1842, Victoria and Albert made their first visit to Scotland, and Victoria recorded in her journal that 'Albert says [that Dalkeith is] very German-looking' (*Leaves*, p. 13); '[t]here could be no higher praise, and Victoria's love affair with Scotland, which long survived her husband, began' (*ODNB*). Following further visits to Scotland in 1844 and 1847, in 1848 Victoria and Albert bought Balmoral, and rebuilt it between 1853 and 1855: 'Balmoral provided privacy in abundance and, for Victoria, a kind of freedom unavailable elsewhere [...]. Victoria and Albert embraced Scottishness wholeheartedly. Balmoral was bedecked in tartan, the children were dressed in kilts, and the whole family took to highland pursuits. They made expeditions (some in transparent incognito) to local beauty spots, climbed and rode in the mountains, attended the local highland games, and rowed on the loch. Albert studied Gaelic, hunted, shot, and fished; Victoria followed, often taking her sketchbooks with her' (*ODNB*).

The first section of *Leaves* describes the royal couple's early visits to Scotland, and the main, central section details their life in the Highlands between the purchase of Balmoral and Albert's death in 1861. The final section, 'Tours in England and Ireland, and Yachting Excursions' recounts two yachting trips in 1846, their first visit to Ireland in 1849, and a visit to the Lakes of Killarney in 1861. Written in the aftermath of Albert's death in 1861, which caused the most extreme grief, *Leaves* contains the dedication 'To the dear memory of him who made the life of the writer bright and happy, these simple records are lovingly and gratefully inscribed'.

This copy is in the uncommon gilt morocco presentation binding, and was inscribed to the Lord Chancellor, the distinguished lawyer and politician Cairns, who was appointed by Disraeli when he replaced Derby as premier in February 1868; however, Disraeli's leadership (and thus Cairns' lord chancellorship) ended less than a year later, when Gladstone won the general election and formed his first administration. Cairns was then reappointed Lord Chancellor in 1874 when Disraeli returned to power and held the position until 1880. Victoria's covering letter, which is laid down into the volume, states that, '[t]he Queen hopes the Lord Chancellor will accept these 2 books in recollection of his visit to Balmoral', referring to this and a second volume - C. Grey's *Early Years of the Prince Consort* (London, 1867), inscribed to Cairns by Victoria - which were both housed in a 'watered-silk lined morocco solander case, with the Cypher of the Earl Cairns on upper side', when the 5th Earl Cairns sold them at Sotheby's in 1947. When this volume was sold at Christie's South Kensington in 2001, it had become separated from Grey's book and the case, which had presumably

been either lost or damaged in the intervening fifty-four years. Interestingly, the Royal Collections hold a photographic portrait of Cairns of circa 1868, which was acquired by Victoria (RCIN 2907090).

To
Lord Cairns, Lord Chancellor
from
Victoria
Balmoral
Oct: 21. 1868



38

PHOTOGRAPHICALLY ILLUSTRATED

VIRGIL (Johann Friedrich DÜBNER, editor). *Carmina omnia. Perpetuo commentario ad modum Joannis Bond explicuit Fr. Dubner. Paris, Didot, 1858.*

16mo, pp. [4], xvi, 470, [2]; with 27 photographic headpieces pasted in, engraved title, text within red ruled borders; light foxing to first 3 leaves; a very good, crisp and clean copy in contemporary red morocco by Hayes of Oxford, gilt border and frame with corner ornaments to covers, spine gilt in compartments, lettered in the second, marbled endpapers, gilt edges; book labels of William O'Brien and of Milltown Park Jesuit Library to front pastedown. £350

A handsome Didot pocket-sized edition of Virgil's *Eclogues*, *Georgics* and *Aeneid* with photographic headpieces pasted in at the opening of each book, after artwork by the French painter Félix-Joseph Barrias (1822-1907). Virgil's text is surrounded by the running commentary of the German classical scholar Johann Friedrich Dübner (1802-67), who also provides a summary of each book at the start.

From the collection of the judge and renowned bibliophile William O'Brien (1832-1899). He bequeathed his library to the Jesuit community of Milltown upon his death.

Brunet V, 1297.



39

[WARSAW - POLISH PHOTOGRAPHY.] Various photographers.
11 photographically illustrated books on Warsaw. 1890s-1930s.

11 vols, ranging from 4 $\frac{1}{8}$ x 5 $\frac{1}{2}$ inches (10.5 x 14 cm) to 9 $\frac{1}{2}$ x 13 inches (24 x 33 cm), numerous collotype, gravure and halftone illustrations and some with extensive text; in original thick card wrappers or cloth-covered boards, with titling and often illustrative or photographic decoration on boards; generally good condition. £2700

A series of early photobooks on Warsaw, several very rare.

The group represents a variety of photographic output, from an educational society (Polskie Towarzystwo krajoznawcze [The Polish Society for the Knowledge of Homeland]) to work by the renowned bibliophile, gnomonicist and artist Tadeusz Przytkowski, as well as commercial work from studios and postcard-sellers in Warsaw. There is also an album of views which appears to have been issued in return for coupons collected from tins of Henryk Francka Synowie coffee; the firm inserted an advertising space on the final leaf of the album after artwork of their coffee-producing industrial plants in Skawina.

A full list of descriptions is available on request.

PRESENTED BY SIR GEORGE BEAUMONT TO JOANNA BAILLIE

WORDSWORTH, William. *The White Doe of Rylstone; or the Fate of the Nortons. A Poem ... London, Printed for Longman, Hurst, Rees, Orme, and Brown ... by James Ballantyne and Co., Edinburgh, 1815.*

4to, pp. xi, [1], 162, with frontispiece engraved by J. C. Bromley after a painting by Sir George Beaumont, who presented this copy to Joanna Baillie; a fine, clean copy, bound by Rivière in dark green straight-grain morocco, spine gilt, front joint cracking slightly. £1350

First edition. 'During the summer of 1807, the Author visited, for the first time, the beautiful Scenery that surrounds Bolton Priory, in Yorkshire; and the Poem of *The White Doe*, founded upon a Tradition connected with the place, was composed at the close of the same year.' (Advertisement). The poem, set in the reign of Queen Elizabeth, tells the tragic story of the surviving daughter of a rebel Catholic family who is comforted by the visits of a white doe that she had reared in happier times.

Following a meeting with Coleridge in 1803, Sir George Beaumont, a painter and patron of art, and Lady Beaumont developed a close friendship with the Lake Poets. In the winter of 1806 Wordsworth and his family were lent the hall farm on the Beaumont estate, Coleorton Hall, where he wrote a number of fine short poems. Beaumont not only provided the frontispiece for this volume, a painting of the white doe in a ruined landscape, but later was to paint Lucy Gray for the frontispiece to *Miscellaneous Poems* (1820).

The inscription, in pencil on a front endpaper, reads: 'To Miss Joanna Baillie with Sir George and Lady Beaumont's kind regards, June 1st 1815', and Joanna Baillie has signed the half-title in ink. Baillie, playwright and poet, was, to

Wordsworth, 'a model of an English gentlewoman'. They had become acquainted by 1812 and he would later contribute two sonnets to her *Collection of Poems, chiefly Manuscript, and from living Authors* (1823).

Healey, Cornell Wordsworth Collection 26; Tinker 2339.

