

George Bayntun  
Manvers Street • Bath • BA1 1JW • UK  
01225 466000 • [ebc@georgebayntun.com](mailto:ebc@georgebayntun.com)  
[www.georgebayntun.com](http://www.georgebayntun.com)



*LARGE PAPER COPY, BOUND BY RIVIERE*

1. **ARNOLD** (Sir Edwin).

**The Light of Asia** or the Great Renunciation Being the Life and Teaching of Gautama as Told in Verse by an Indian Buddhist.

Engraved frontispiece portrait of Arnold, title printed in red and black.

8vo. [202 x 128 x 27 mm]. [1]f, xiii, [i], 252, [2] pp. Contemporary binding by Riviere and Son (signed in gilt on front turn-in) of blue goatskin, the covers tooled in gilt with a border composed of two fillets and repeated impressions of an anthemion and a pointillé flower tool, and a single fillet panel with arabesque leafy tendrils on a studded background. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others with arabesque leaves on a studded background, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt solid and broken fillets and arabesque leaves on a studded background in the corners, burgundy endleaves, top edge gilt, the others uncut. Contained within a brown cloth folding case and slipcase with brown goatskin spine and brown cloth sides. [ebc6147]

London: [Chiswick Press, C. Whittingham and Co] Kegan Paul, Trench, Trübner & Co. Ltd, 1890 £2500

A label has been removed from the top corner of the front pastedown. A fine copy.

"The Large Paper Edition of this Volume, Consisting of Fifty Copies, all of which are Numbered and Signed, was Printed in November 1890. This is No.13. Charles

*Whittingham & Co*". The binding by Riviere has a touch of the East about it, and the pages were left untrimmed.

"In 1879 Arnold published *The Light of Asia*, a versified account of the life and teachings of Siddhartha Gautama, the founder of Buddhism.[...] It proved to be tremendously popular; there were sixty editions in England and eighty in America, and translations were numerous. Its apparent promotion of Buddhist values and beliefs aroused the hostility of some Christian commentators, but it was warmly received in the Buddhist world; the King of Siam conferred the order of the White Elephant on Arnold for services to Buddhism in 1879. In an attempt to placate his critics, Arnold published a sequel in 1891 on the life of Christ called *The Light of the World*, but it proved a signal failure. [...] The vast majority of Arnold's copious literary output is likely to remain undisturbed by future generations of readers. Such modern interest as there is in his poetry stems almost exclusively from the role played by *The Light of Asia* in popularizing Buddhist thought in the West. It has been claimed that Arnold in fact became a Buddhist despite officially remaining a member of the Church of England until his death. Evidence for this view is sought in his adoption of many Buddhist practices; he was, for instance, vice-president of a vegetarian society in Bayswater of which a young Indian student then M. K. Gandhi, later Mahatma Gandhi, was secretary" - *Oxford Dictionary of National Biography*.



*SATIRE ON GOTHIC NOVELS, ENJOYED BY JANE AUSTEN*

2. **BARRETT** (Eaton Stannard).

**The Heroine, or Adventures of Cherubina.**

Second Edition, with Considerable Additions and Alterations.

Three volumes. 12mo. [177 x 105 x 58 mm]. xxiii, [ii], 26-235 pp; [2]ff, 258, [2] pp; [2]ff, 266 pp. Original bindings of purple cloth, the spine lettered in gilt on a red roan label, plain endleaves, uncut edges. (Spines faded, headcaps slightly bumped and frayed). [ebc6047]

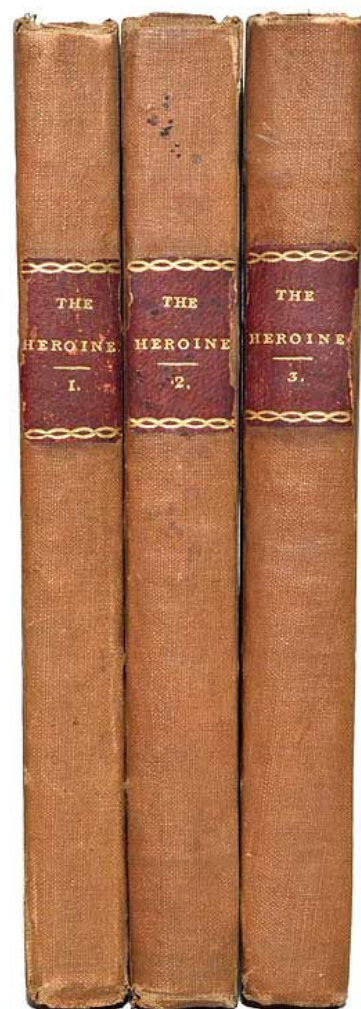
London: [printed by B. Clarke] for Henry Colburn, and sold by George Goldie, Edinburgh, and John Cumming, Dublin, 1814 £500

With the half-titles in each volume, a leaf of advertisements at the end of vol. 2 and an extract from another book attached to the preceding leaf by a small safety-pin. There

is some foxing or spotting and a few minor stains but it is a very good copy with uncut edges of varying dimensions. The bindings are clearly original but must date from a few years after publication as cloth bindings were pioneered by William Pickering in 1821-22.

First published in 1813 as *The Heroine, or Adventures of a Fair Romance Reader*, a third edition followed in 1815 and the first American edition was published in Philadelphia in the same year. A popular satire of Gothic novels, which opens with Cherubina complaining that she is too happy to be a heroine: "For me, there is no hope whatever of being reduced to despair. I am condemned to waste my health, bloom and youth, in a series of uninterrupted prosperity ... I am anxious to suffer present sorrow, in order to secure future felicity". Jane Austen read the book, and wrote to her sister Cassandra on 2/3 March 1814: "I have torn through the 3d vol. of the Heroine, & do not think it falls off. It is a delightful burlesque, particularly on the Radcliffe style". It was described in *The Biographical Dictionary of the Living Authors of Great Britain and Ireland* (1816) as "not inferior in wit and humour to Tristram Shandy, and in point of plot and interest infinitely beyond Don Quixote".

With a contemporary ink signature of a lady on the half-titles and later signature of H. Alder Barrett on front pastedowns.



### 3. [BIBLE].

**102 engraved plates designed for The Rev. Dr. Southwell's Universal Family Bible.** Engraved by Grignon, Walker, Taylor, White, Rennoldson, Royce, Fougerson, Sharp, Page, Roberts, Proud, Collyer, Ryder, Chesham and Smith after Wale, Lairesse, Merano, Restout, Rubens, Le Sueur, Hoet, Beluzi, Luyken, Picart, Le Brun, Marrett, Domenichino, Verdier, Vanloo, Werner, Trevisani, Elligers, Bourdon, Muller, Baumgartner, Conty, Grassi, Silomena, Roos, Balestra, Veronese, Jouvenet, Fosse, Audrian, Tintoret, Dieu, Carloni, Caracchie, Cazes, Thornhill, Cortona, Coypet, Corneille and D'Urbini.

Folio. [387 x 240 x 30 mm]. Bound in contemporary quarter calf, marbled paper covered boards with remains of vellum corners, the spine divided into seven panels with bands flanked with a gilt fillet, plain endleaves and edges. (Neat repairs to joints, sides rubbed with two small abrasions on rear). [ebc6093]

[London: 1773?]

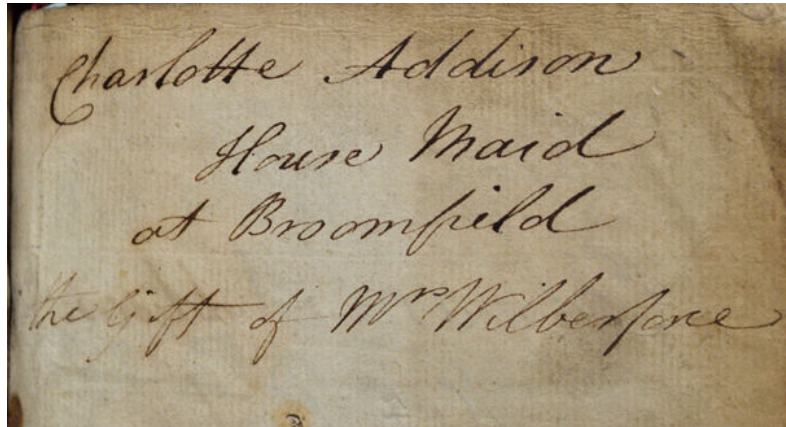
£750

Each of the plates is numbered by hand in ink at the head. The number 45 is missing, but there is no sign that a plate has been removed and it may have been an error by the paginator as the last plate is numbered 103, and the two copies of the Bible that we have seen contain only 102 plates [although could be frontispiece to vol.2, showing Cromwell presenting the first English translation of the Bible to Henry VIII]. The

Bible was advertised as "embellished with one hundred elegant copper-plates executed from original designs, and capital foreign paintings". Three of the plates are maps, one illustrates the Tabernacle and the other 98 are Biblical scenes in elaborate frame borders. There are old repairs to plates 54 and 73, plates 24 and 25 have short tears at the foot, and there are a few spots and minor stains.



Darlow and Moule / Herbert 1225 places the Bible under the date 1773, when it was first published in weekly numbers by John Cooke. It was reissue by Cooke in two volumes in 1774, and again in 1775, 1776 and 1777, with a further edition published by Charles Cooke in c.1800. The Rev. Henry Southwell, rector of Asterby in Lincolnshire, lent his name to the work for a fee of 100 guineas. The real compiler was Robert Sanders (1727-1783), a hack-writer with a fair knowledge of Hebrew and Greek, who received 25 shillings a sheet. The many editions of the Bible reportedly netted the publishers £30,000.



*GIVEN BY WILLIAM WILBERFORCE'S WIFE TO THEIR HOUSE MAID*

4. [BIBLE].

**The Holy Bible**, Containing the Old Testament and The New: Translated out of the Original Tongues, and with the former Translations diligently compared and revised. By His Majesty's special Command. Appointed to be read in Churches.

8vo. [210 x 133 x 69 mm]. Bound in contemporary calf, the covers panelled in blind, plain endleaves and edges. (Spine perished, covers worn, and held together by crude stitching along joints and through spine). [ebc6133]

Cambridge: printed by John Archdeacon, printer to the University; and sold by John, Francis & Charles Rivington, Benjamin White, and Charles Dilly in London, and J. & J. Merrill in Cambridge, 1790 £900

Darlow and Moule / Herbert 1345.

This volume has seen heavy use and the preliminary leaves are soiled and a little frayed and there are marks throughout. The binding looks as if it has been repaired by a cobbler at an early date, but it is in one piece, all the pages are present and some may be intrigued by the method of repair. There is also a partly defective printed notice on the front pastedown headed "A Collect to be used before Reading the Holy Scriptures", being the Collect for the Second Sunday in Advent, with a statement at the foot "This Book was bound at the Expense of The Society for Promoting Christian Knowledge, No 5, in Bartlett's Buildings, Holborn, London". There is one copy of this notice in ESTC, at the British Library, which is tentatively dated "1800?"

There is a bold ink inscription at the head of the front free fly-leaf: "Charlotte Addison / House Maid / at Broomfield / the Gift of Mrs Wilberforce". Below this is another ink inscription: "Edward Addison / His Book April 19th 1833", and on the reverse of the same leaf "Edward Addison / His Book / May 19th 1832" along with a Biblical instruction. The name of Sarah Addison has been erased from the verso of the title-page, there are manuscript notes in I and II Corinthians and there is a crude ink sketch of a horse and two heads on the rear pastedown.

Broomfield, on the west side of Clapham Common (the site of the current 111 Broomwood Road), was the home of the politician, philanthropist and anti-slavery campaigner William Wilberforce (1759-1833) and his family between 1797 and 1808. Charlotte Addison was presumably one of their house maids at this time. Edward may have been her son.



Wilberforce met Barbara Ann Spooner in Bath on 15th April 1797 and they married at Walcot Church in Bath on 30th May. Following the marriage he leased Broomfield from Edward Eliot and following Eliot's death later in 1797 he bought the house. The six Wilberforce children were all born there - William in 1798, Barbara in 1799, Elizabeth in 1801, Robert in 1802, Samuel in 1805 and Henry in 1807. Bible reading and family prayers were central to the household's daily routine and the house acted as a focal point for the Clapham Sect. Wilberforce and his friends were involved in the formation in 1799 of what became the Church Missionary Society and the establishment in 1804 of the British and Foreign Bible Society. Broomfield was sold in 1808 and Wilberforce purchased the lease of Gore House in Kensington. He and his wife remained there until 1821, and then made a series of moves until his death at Cadogan Place on

29th July 1833. They remained a devoted couple and all six of the children survived to adulthood, some being more devout and disciplined than others.

*ILLUSTRATED WITH PHOTOGRAPHIC PORTRAITS*

5. **BURRITT** (Elihu).

**A Walk From London to John O'Groats**, with Notes by the Way. Illustrated with Photographic Portraits.

Five mounted photographic portraits each with facsimile signature.

First Edition. 8vo. [209 x 135 x 38 mm]. [1]f, ix, [i], 420 pp. Original binding by Burn (with label inside rear cover) of green cloth over bevelled boards, the front covers blocked in gilt with a triple fillet border and the title in a cartouche at the centre, the rear cover with a blind border, smooth spine lettered in gilt, brown endleaves (inner hinges slightly weak). [ebc6019]

London: Sampson, Low, Son & Marston, 1864

£500

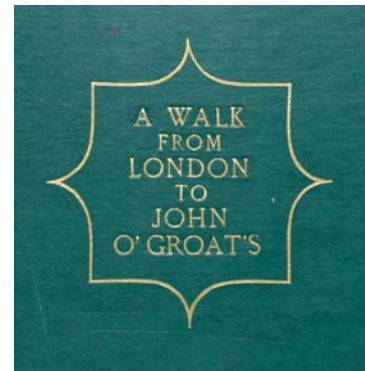
The first of two editions published in 1864, and rare. Occasional spotting or light foxing, affecting the margins of the photographs, but a very good copy. With the early

bookplate of William Hamilton. The five photographic portraits are of the following individuals:

1. Elihu Burritt (frontispiece), photographed by Elliott & Fry, 55 Baker Street, London.
2. Mr. Alderman Mechi, photographed by Cundall, Downes & Co, 108 New Bond Street, London.
3. The late Jonas Webb, photographed by William Mayland, Cambridge.
4. Samuel Jonas, photographed by William Mayland, Cambridge.
5. Anthony Cruikshank, photographed by A. Adams, 26 Broad Street, Aberdeen.

Elihu Burritt (1810-1879) was born and died in New Britain, Connecticut and trained as a blacksmith but made his name as a social activist, diplomat and author. In 1846 he founded the peace organisation The League of Universal Brotherhood, and advocated temperance and opposed slavery. In 1864 Lincoln appointed him US Consul to Birmingham in England, and through his writings he brought the term "the Black Country" into common usage. He travelled widely, usually on foot, taking notes along the way, and *A Walk from London to John O'Groats* was addressed to his American friends.

As Corresponding Secretary to the New Britain Agricultural Club he was particular interested in the state of farming and chose farmers as the sitters in the photographs.





## DUBLIN EDITION

### 6. CAMPBELL (John).

**A Political Survey of Britain:** Being a Series of Reflections on the Situation, Lands, Inhabitants, Revenues, Colonies, and Commerce of this Island. Intended to shew that we have not as yet approached near the Summit of Improvement, but that it will afford Employment to many Generations before they push to their utmost Extent the natural Advantages of Great Britain. The Second Edition.

First Dublin Edition. Four volumes. 8vo. [205 x 125 x 123 mm]. [2]ff, vi, 371 pp; [2]ff, 371-726, [30] pp; [2]ff, 362pp; [2]ff, 361-739, [40] pp. Contemporary Irish binding of polished calf, the spines divided into six panels, lettered in the second on a red goatskin label and numbered in the fourth on a green goatskin label, plain endleaves and edges. (A few minor abrasions and patches of insect activity). [ebc6086]

Dublin: T. Ewing, Capel-Street, and C. Jenkin, Dame-Street, 1775

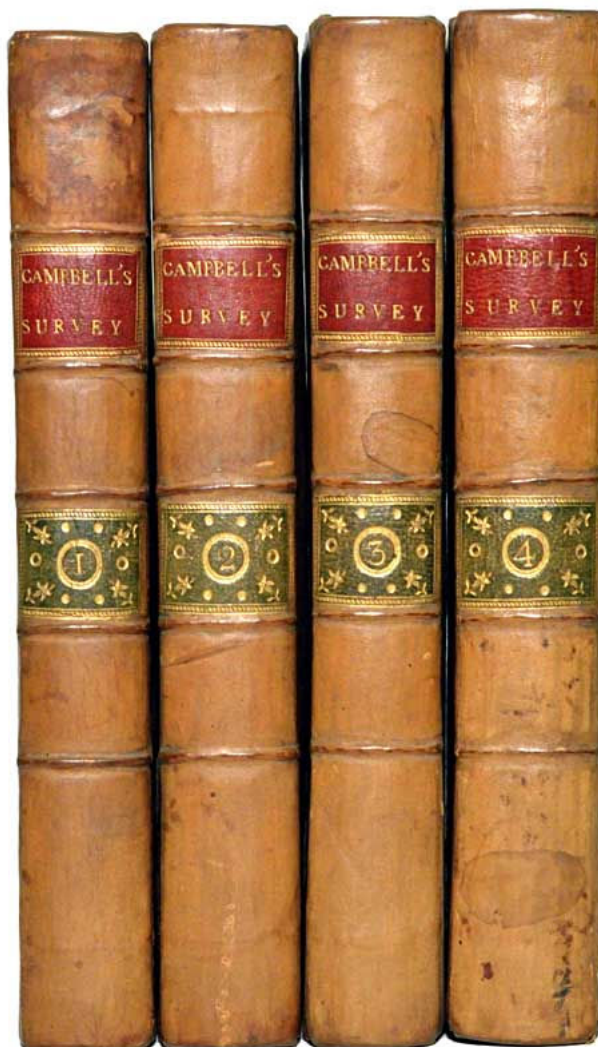
£800

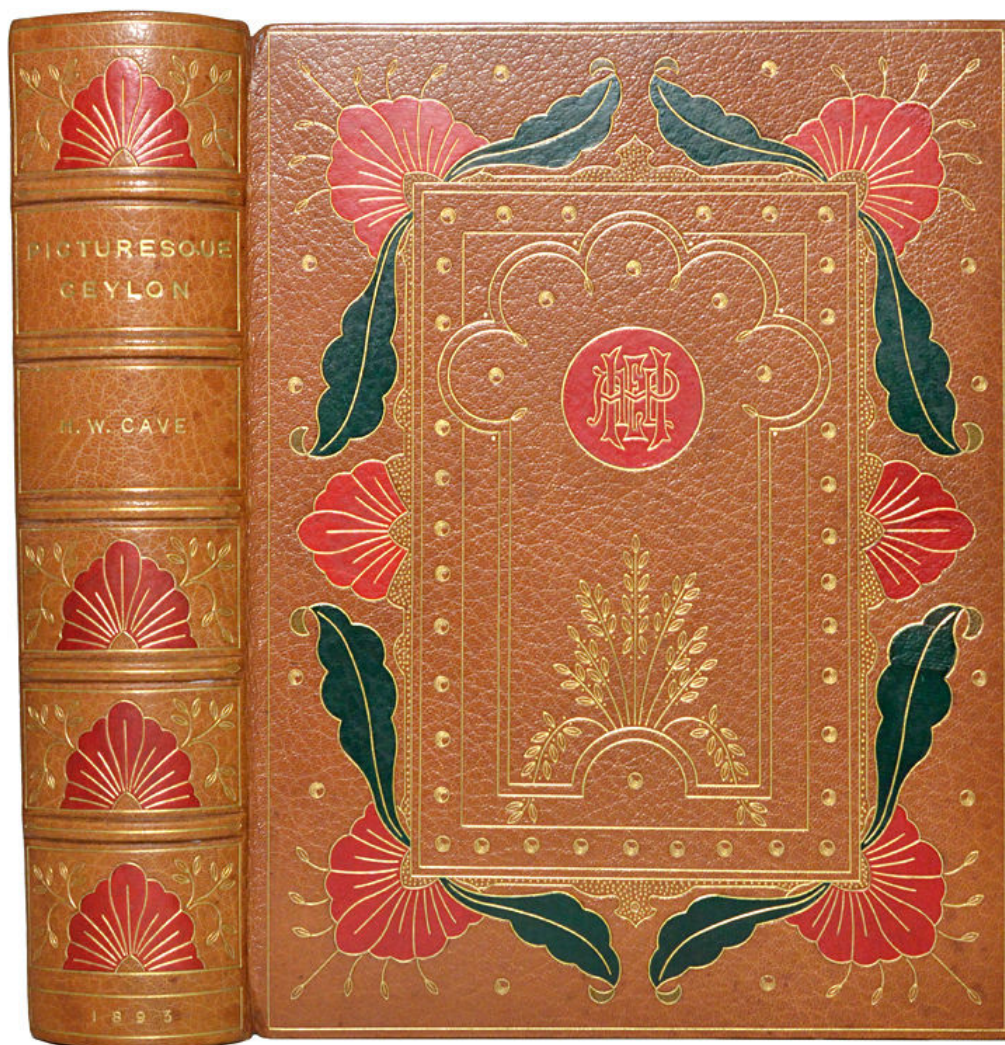
Occasional foxing and light staining but a very good copy in an attractive Irish binding. With the bookplate of Sir Robert Shaw (1774-1849), M.P. for Dublin City 1804-1826.

The last and major work of John Cambell (1708-1775), one of the many ambitious Scots active in the literary world of eighteenth-century London. Campbell's output included histories, fiction, political pamphlets and biography, and he became rich and well-known amongst men of letters.

Johnson mentions him several times, but when Boswell told him that Campbell had boasted of (or admitted to) drinking 14 bottles of port at a sitting, he answered that while Campbell never lied in print "you could not entirely depend on anything he told you in conversation".

First published in London in 1774 in two quarto volumes, the format for works that hoped to be taken seriously (for example, Smith's *Wealth of Nations* and Boswell's *Life of Johnson*), the *Political Survey* did not have the success that Campbell had anticipated and he died soon afterwards. Despite the different formats, this Dublin edition is an almost page-for-page reprint of the London edition, and the substantial chapter on North America appears on pp.634-694 of vol.IV, as it does on pp.634-694 of vol.II in the first edition. There were no further eighteenth century editions.





*PRESENTATION COPY, BOUND BY MORLEY OF OXFORD*

7. **CAVE (Henry W.)**

**Picturesque Ceylon.**

103 photographic illustrations on 96 guarded plates.

Three volumes bound as one. 4to. [280 x 213 x 57 mm]. [4]ff, 69, [3] pp; [3]ff, 91, [1] pp; [2]ff, 85, [3] pp. Bound c.1913 by Morley of Oxford (signed with an ink pallet on front endleaf) in light brown goatskin, the covers tooled in gilt with a fillet border and a panel of three fillets with roundels in between and a thin outer frame of gouges and fillets with studded infill, six large red goatskin onlaid blooms at the outer corners and centre of the long sides and eight large dark and light green goatskin onlaid leaves at the corners, the front cover with an inner panel of two fillets and gouges with leafy stems and a circular red goatskin onlay with the gilt cypher "A E P H". The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others with a large red goatskin onlaid bloom and leafy stems, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with six gilt fillets, marbled endleaves, gilt edges. (Almost invisible repair to one onlay). [ebc6148]

London: [by Eyre and Spottiswoode for] Sampson, Low, Marston and Company Limited, 1893- 1895

£2500

Published in three parts in 1893 (Colombo and the Kelani Valley), 1894 (Kandy and Peradeniya) and 1895 (Nuwara Eliya and Adam's Peak). Occasional light foxing or spotting but a very good copy of this handsomely produced work with enticing photographs (offered "to enable the friends of European residents in Ceylon, and others who are interested in the Island, to obtain a better idea of its charming features than is possible from mere verbal description").

It is a presentation copy inscribed in ink on the front free endleaf: "Agnes Emily Paske-Haselfoot / November 2nd 1913 / from H. W. Cave". The volume was specially bound for her by Morley of Oxford. Intriguingly there is a small letter "w" tooled in a circle amongst the studding on the front cover - was the finisher perhaps leaving a signature?

Thomas Morley was apprenticed to Messrs. William Hayes & Son in about 1845, and in 1853 he went in to partnership with Mr. Brewer in Ship Street, Oxford. By 1864 the bindery was located at 17 Longwall Street. In 1883 Morley bound a copy of Eastwick's *The Kaisamamah i Hind; or the Lay of the Empress of India*, which was presented to the Queen. He died in 1897 and Messrs. Morley & Sons became Messrs. Morley Brothers. Writing in 1907 W. Page noted: "The present head of the firm has been in the business for fifty years, and throughout his experience no artist has ever been employed, for the Brothers Morley execute all their own designs and superintend the whole work of binding, the toolings and inlayings of which are well known in both hemispheres". Having said that, Maggs Bros catalogue 1014, item 90, offered a copy of Bridges's *Eight Plays* bound by Morley c.1910 to an "Art Nouveau" design created by the owner of the book W. Moss, whose name appears on the front cover.

#### 8. CHEESMAN (Thomas, junior).

##### **The East Prospect of the Ruins of Furness Abbey in Lancashire.**

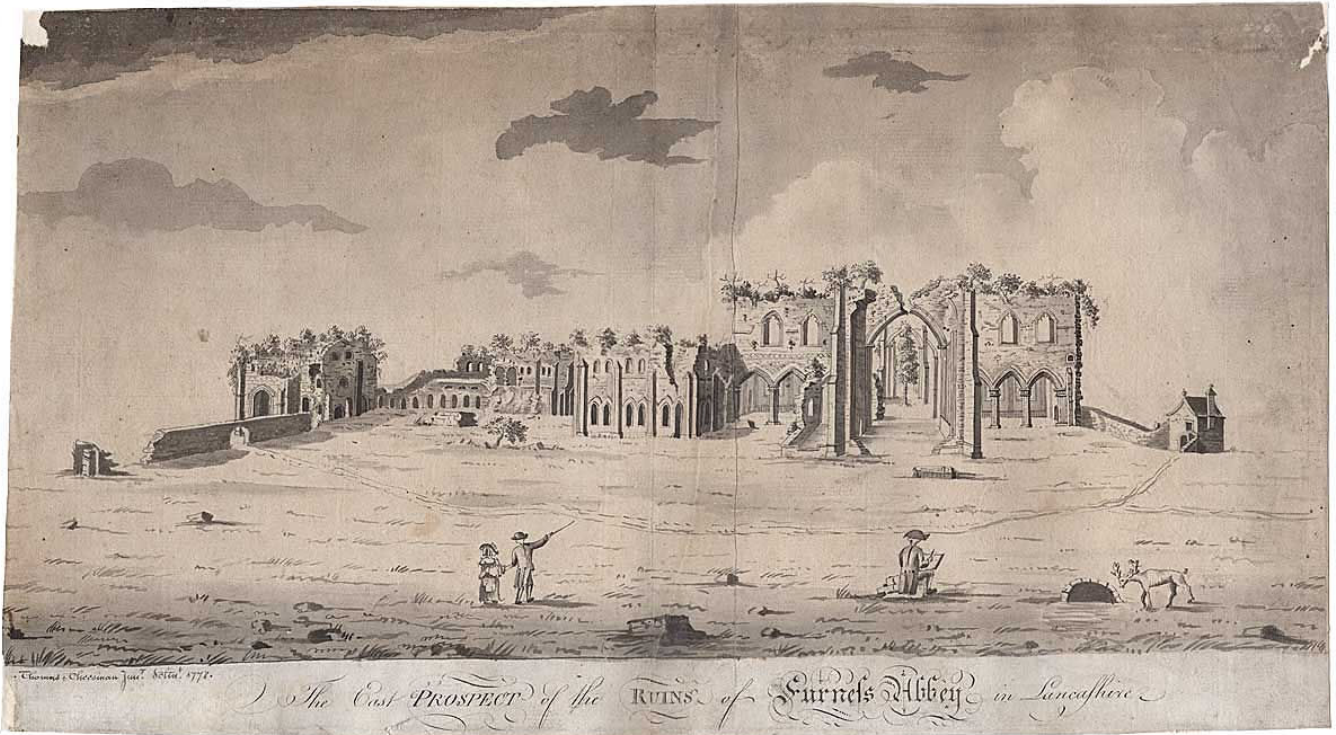
Pen and ink drawings. [234 x 415 mm]. [ebc6092]

1778

£400

A vertical tear at the centre has been expertly repaired, there is small loss to the corners, and the sheet has been backed. It is signed at the bottom left "Thomas Cheesman jun.r delin. 1778". The character sitting with a sketch pad might perhaps be a self-portrait. The other couple are rather small in comparison.

Little is known about the early life of Thomas Cheesman (1760-c.1834), but like so many engravers of his generation he was trained in the studio of Francesco Bartolozzi, and has been described as one of his most outstanding pupils. His output was mainly portraiture, after the old masters and on commission from modern artists. In 1816 Ackermann published his *Rudiments of Drawing the Human Figure from Cipriani, Guido, Poussin, Rubens*, which is described in the Oxford DNB as "uninspired and conventional" and "formulaic". Between 1830 and 1834 Cheesman was employed by the Society of Dilettanti in documenting the sculptures in the British Museum.



Furness Abbey is located in the Valley of Nightshade near Barrow-in-Furness in Cumbria. It dates back to 1123, and became the second richest Cistercian Abbey in England after Fountains. It was disestablished and destroyed in 1537, becoming a tourist attraction (it always helps to have a few resident ghosts). Wordsworth refers to the Abbey in *The Prelude* and Turner made a series of etchings of the ruins. Cheesman's drawing is accompanied by a lithograph of the Abbey from the North East by W. L. Walton after J. Shaw, printed by C. Hullmandel, dated 1843. There were some significant losses to the structure over the intervening 65 years.

*FROM THE GRAND MASTER IN NEW YORK  
TO THE PRO-GRAND MASTER IN SCOTLAND*

9. CLINTON (De Witt).

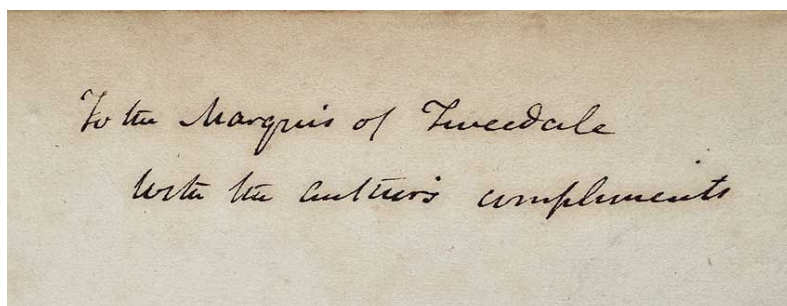
**An Introductory Discourse Delivered Before The Literary and Philosophical Society of New-York** on the Fourth of May, 1814.

First Edition. 4to. [300 x 240 x 23 mm]. 136, 129-160, [2] pp. Bound in the original paper wrappers with the title printed on the front and in reduced form on the spine, uncut and partly unopened edges. (Spine with vertical cracks, frayed around the edges with minor loss). [ebc5549]

New York: printed by Van Winkle and Wiley, corner of Wall and New-Streets, 1815  
£750

A presentation copy, inscribed in ink on the front free endleaf: "To the Marquis of Tweeddale with the author's compliments".

With the half-title and errata leaf. There is a manuscript correction on p.120. The sheets after p.35 remain unopened. It is has survived remarkably well considering its fragile composition and size.



A long discourse delivered by the President at the inaugural meeting of New York's first literary and philosophical society and first "scientific body". De Witt Clinton (1769-1828) began his education at Princeton and graduated from Columbia University. He served as Senator for New York 1802-03, as Mayor of New York City on three occasions, 1803-07, 1808-10 and 1811-1815, and as Governor of New York 1817-1822. Before founding the Literary and Philosophical Society he organised and was President of the New York Historical Society and the American Academy of the Fine Arts and was Regent of the University of the State of New York 1808-25. He was President of the Erie Canal Commission and opened the canal in 1825. He stood unsuccessfully for the Presidency of the United States in 1812, and was Grand Master of the Grand Masonic Lodge in New York 1806-1819.

George Hay (1787-1876) succeeded his father as 8th Marquess of Tweeddale in 1804, the same year as he was commissioned in the army. He served as a staff officer in the Peninsular War under Wellesley and saw action at the Battles of Porto, Bussaco and Vitoria. In the Anglo-American War he commanded the 100th Regiment of Foot at the Battle of Chippawa in 1814 and was taken prisoner. On his release he returned to the family estate at Yester in Scotland where he undertook extensive works and married Lady Susan Montagu, with whom he had six sons and eight daughters. He was Pro-Grand Master of the Grand Lodge of Scotland 1818-1820 and appointed Lord-Lieutenant of East Lothian in 1823. He served as Governor of Madras and Commander in Chief of the Madras Army 1842-1848, before returning to make further improvements at Yester. Honours accrued and Tweeddale was promoted to Field Marshall in 1875 (at the age of 88).

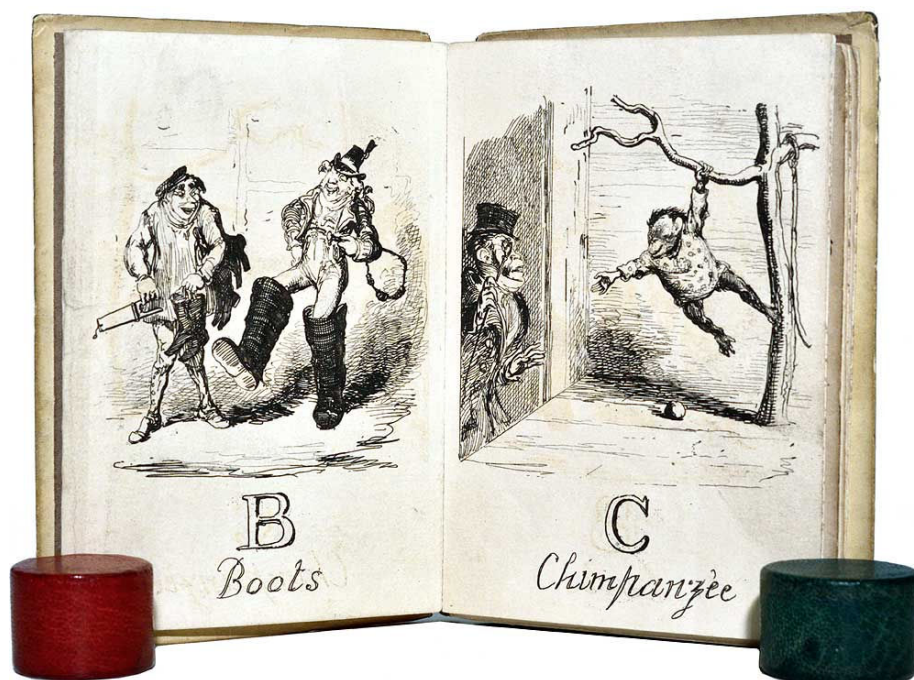
#### 10. **CRUIKSHANK** (George).

**A Comic Alphabet** Designed Etched & Published by George Cruikshank No.23 Myddleton Terrace, Pentonville.

First Edition. 12mo. [128 x 89 x 11 mm]. 24 subjects on a sheet measuring 2020 x 121 mm concertina folded in the original white boards with the title design on the upper cover and a portrait of Tilt, 86 Fleet Street, in his shop on the rear, spine lettered downwards. (Small repairs to the spine, covers a little soiled). [ebc3642]

[London] 1836

£750



Cohn. *A Bibliographical Catalogue of the Printed Works Illustrated by George Cruikshank* 149.

Expert repair to the reverse of two folds and a little minor off-setting and trivial soiling. A very good copy of this fragile and charming work. Each letter of the alphabet is illustrated (with I and J, and U and V sharing an etching). A is for *A la mode*, Z is *Zoophyte*. It was published uncoloured at £3 3s. It was re-issued, coloured in 1837, again later (without a date) by Tilt and Bogue and in 1970 by the Arts Council of Great Britain.

#### 11. CRUIKSHANK (George).

##### **Illustrations of Time.**

Etched title and six plates with 35 hand-coloured etched vignettes.

Oblong folio. [385 x 282 mm]. Original pink wrappers, printed on front and rear. (Spine reinforced with matching paper, edges torn or frayed with some loss and lightly dust-soiled). In cloth drop-over box. [ebc3622]

London: Published by the Artist, and Sold by James Robins and Co. and all Book and Print Sellers, 1827 £650

Cohn, *A Bibliographical Catalogue of the Printed Works Illustrated by George Cruikshank*, 179. Abbey, *Life in England*, 274.

The first issue of the first edition with paper watermarked 1826 and the advertisement on the back wrapper "Lately Published, Phrenological Illustrations [...] At the latter end of the year will be published Four or Six Prints on the same subject as the present Work". Each plate has a tissue guard. The edges are uncut and a little dust-soiled but it is an excellent copy in the original wrappers. Cohn states that pink wrappers denote Large Paper India Proofs (with plain and coloured copies in brown wrappers), though

this is not confirmed by Abbey. Some copies contain a 4pp octavo booklet which is not present in this case.

"These punning little sketches on the theme of time (*Time Was; Killing Time; Pastime*, etc) are exquisitely etched, and were still being reissued more than twenty-five years later" - Wynn Jones, *George Cruikshank, his Life and London*.





### ORIGINAL BOARDS

#### 12. CRUTTWELL (Rev. Clement).

**A Tour Through the Whole Island of Great Britain;** Divided into Journeys. Interspersed with Useful Observations; Particularly Calculated for the Use of those who are Desirous of Travelling over England & Scotland.

Two folding hand-coloured maps (in vols.1 and 2).

First Edition. Six volumes. 8vo. [208 x 128 x 180 mm]. viii, cclxxiv, 164, [16] pp; viii, 391, [17] pp; vi, 416, [18] pp; viii, 401, [17] pp; x, 377, [17] pp; viii, 391, [14] pp. Bound in the original blue boards, white paper spines, lettered on a printed label, uncut edges. (Small loss of paper at head of spines on vols.1 and 5, splits to joints and a few minor marks). Contained in a new slipcase covered with marbled paper. [ebc3764]

London: [by T. Davison; and R. Noble] for G. and J. Robinson, G. Kearsley, and T. N. Longman and O. Rees, 1801 £700

Vol.3 was printed by Noble and the others by Davison. A very good copy in the original boards. Clement Cruttwell (1743-1808) was the brother of the west country printers William and Richard. His first recorded career was as a surgeon and medical writer in Bath during the 1770s. In 1780 he entered St. Mary Hall, Oxford, and was soon after ordained. In 1785 he published an edition of Bishop Thomas Wilson's Bible and in 1790 a Concordance, both printed by his brother Richard in Bath. After over-exerting himself he took a break and the focus of his work changed again, with the compilation of a *Gazetteer of France* (1793), a *Gazetteer of the Netherlands* (1794) and *The New Universal Gazetteer* (1798). This *Tour* through Great Britain must have been exhausting and provides rich insights, almost as a prototype Shell Guide (though without illustrations other than the maps). It is good to know that Somerset has the mildest air in England, "and is far the most healthy". Also "the cheese made about Cheddar is in high estimation".

Booklabel of Trevor Shaw, bought from Ken Spelman in 1988.



## UNRECORDED ISSUE?

13. [DARTON (William, senior)].

**A Present for a Little Girl.** A New Edition Enlarged. Six full-page engravings (three of them with two images) and 18 half-page engravings.

12mo. [156 x 95 x 6 mm]. [26]ff. Original marbled paper covered wrappers. (Worn at spine with split at foot). [ebc6043]

London: printed by and for Darton and Harvey, Gracechurch-Street, 1800 £750

Lawrence Darton, *The Dartons: An Annotated Checklist* G.227 (3).

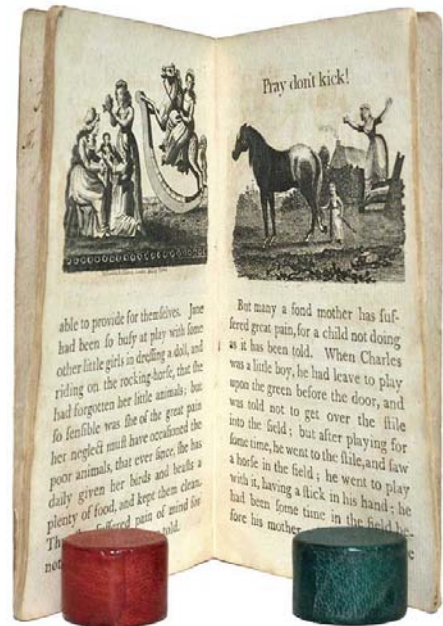
A little light browning and offsetting from the engravings but a very good copy in the original wrappers, with a neat ink inscription inside the front cover: "Anne Eilen Fletcher - the gift of her cousin Waite. 1801".

The first edition is dated 26th Dec. 1797, though some of the illustrations are dated 1st Jan. 1798. It comprised 28 unnumbered leaves, of which 18 are letter-press and 10 copper-engraved, with a title-page vignette, 17 full-page engravings, eight engravings in the text and four wood-engraved tail-pieces. Lawrence Darton also identified a second issue dated 1797, with the type reset with corrections and some of the full-page illustrations re-engraved or touched up and the tail-pieces are not all the same. ESTC does not distinguish between these two issues and records a total of nine copies, at the British Library, Oxford, William Salt Library, two at Harvard, Lilly Library, Miami University, Toronto Public Libraries and Yale. COPAC adds Leicester University, Manchester University and National Library of Scotland, while Darton adds the Hockliffe Collection and a private collection (both imperfect) and the Spencer Collection, and notes that the Lilly and Toronto copies are both imperfect.

This second edition is not recorded in ESTC or COPAC and Darton located only a single copy, at the Hockliffe Collection at Bedford College of Higher Education. He refers to a copper-engraved title-page vignette, which does not correspond to our title-page, so there may be two issues with the date 1800, of which ours was previously unknown. The illustrations are new and some are dated May 19th 1800 and others May 28th 1800. The pages are unnumbered and the signatures are erratic: [-]1, A1-3, B1-3, C1-3, D1-16, but all is present and correct. There are advertisements on the recto and verso of the last leaf, and it was priced at One Shilling on the title-page.

Darton identified a further 11 editions or issues, dated between 1801 and 1825, and all are rare with COPAC listing only the 1801 edition at Cambridge, and 1805 and 1806 editions at the V&A.

Like most of Darton's works *A Present for a Little Girl* contains a mixture of information, moral teaching and cautionary tales. The virtues of milk are stressed at the beginning, and the reader is reminded not to climb on chairs. Some of the engravings of animals were copied from Bewick's *Quadrupeds* and the full-page engraving of peacocks is taken from his *British Birds*.





*THE ROYAL FAMILY REVEALED*

14. [DEAN & CO.]

**Royal Aquatic Excursion.**

Hand-coloured lithograph with flap revealing the inside of the royal cabin. [323 x 260 mm]. [ebc6091]

[London] Dean & Co. Threadneedle Street, [c.1843]

£400

A novelty print of the Royal barge out on the water, flying the Royal Standard, with a fleet of ten rowers and a helmsman, and ships in the background. There is a flap which opens to reveal the inside of the cabin, with Queen Victoria, Prince Albert, three children and a nurse. The inclusion of Princess Alice, in the arms of the nurse, dates this excursion to after 25th April 1843. The print is slightly soiled, mostly in the margins, but is in good condition with bright colouring.



*WALTER SCOTT'S EDITION,  
IN ORIGINAL BOARDS*

15. **DEFOE** (Daniel).

**The Novels.**

Woodcut vignette on part titles of vols. 1-3 and woodcut plates.

First Scott edition. 12 volumes. Small 8vo. [185 x 108 x 290 mm]. [2]ff, iv, xxxiii, 287 pp; [2]ff, iv, 330 pp; [2]ff, iv, 329pp; xxi, [iii], 211, [3] pp; vii, [i], 242, [2] pp; [iv], [ix]-xii, [v]-[viii], 259 pp; vii, [i], 251 pp; viii, 272 pp; vii, [i], 251 pp; [2]ff, 255, [1] pp; [2]ff, 217pp; [2]ff, 288pp. Bound in the original light brown paper covered boards, the spines with printed paper labels, plain endleaves, uncut and largely unopened edges. (Vol.12 rebacked to match, headcaps chipped, a few joints cracked, labels rubbed and minor stains). [ebc5543]

Edinburgh: printed by James Ballantyne and Co, for John Ballantyne and Co. and Brown and Crombie; and Longman, Hurst, Rees and Orme in London, 1810      £750



Edited by Sir Walter Scott and comprising *The Life and Adventures of Robinson Crusoe* (vols. 1-3), *Memoirs of a Cavalier* (4-5), *Life of Colonel Jack* (6-7), *The Adventures of Captain Singleton* (8-9), *A New Voyage Round the World* (10-11) and *History of the Plague in London, in 166* (12). They remain largely unopened, though the preliminary leaves of vol.1 have been slit, with a short tear at head of pp.3-6. There is a little damp-staining to the boards and endleaves in vol.9. Vol.12 has been expertly and almost imperceptibly rebacked. The woodcuts are animated and it is a fine set.

*THE ART AND PRACTICE OF CUTTING*

16. [EVANS (Arthur Benoni)].

**The Cutter, in Five Lectures** Upon the Art and Practice of Cutting Friends, Acquaintances, and Relations.

Hand-coloured etched frontispiece and five folding hand-coloured plates by J. Atkinson.

First Edition. 12mo. [176 x 107 x 17 mm]. [3]ff, 104pp. Newly bound in old style half calf, old marbled paper sides, plain endleaves, uncut edges. [ebc6067]

London: printed [by S. Gosnell] for J. Carpenter, Old Bond Street, 1808      £750

A very good copy, which has thankfully retained the uncut edges, in defiance of the title. COPAC lists five copies, with the V&A attributing it to John Atkinson, and the British Library, Oxford, Cambridge and the National Trust (Calke Abbey) agreeing on Evans.

Arthur Benoni Evans (1781-1854) graduated from St. John's College, Oxford in 1804 and was ordained six months later. In 1805 he was appointed professor of classics and history at the Royal Military College and remained in the post until 1822. In 1829 he took on the headmastership of Market Bosworth Grammar School. He was a prolific writer, of poetic, pious, pastoral and polemical works, and this satirical guide to etiquette was his first published work (or first dated work). It begins (rather precociously) with "Hints to Authors. To Cut a Reviewer" - "engage with your printer for a sharp diminutive type, on a super-fine, wire-wove, glossy paper; by which means the keen optics of the literary falcon must inevitably be rendered somewhat obtuse after the perusal of half a page, and the reversion of a distracting headach be unalienably secured". It goes on to offer Lectures on I. Introduction and Definitions. II. Art of "cutting" Acquaintances. III. Art of "cutting" Friends. IV. Art of "cutting" Relations. V. First Lines for Ladies.

Here is one for the Ladies: "If the plough of old farmer Time, who plants, sows, ripens, and digs up the universal produce of the earth, shall have passed somewhat heavily over the surface of your face, much may be done in the way of recommencing your attacks on the other sex by a masked battery of paste, and by "cutting" without remorse the whole clan of your contemporaries. Associate with none of an age above four-and-twenty: become excessively sportive: talk of frocks, balls, boarding-schools, and elopements: give to your remarks a smack of youth and inexperience: smile incessantly, but laugh, if it be possible, (and you know there is no good reason,) on no occasion whatever, lest an extravagant distension of the lips may expose to view, instead of a semicircular range of pearls, an irregularly Vandyked set of teeth, with a tawdry luxuriance of colouring..."

The hand-coloured plates are charming and to the point.





*UNMOUNTED PENINSULAR WAR FAN*

17. [FAN].

**An unmounted engraved semi-circular fan-leaf** printed on thin paper and backed on a secondary sheet, with a portrait of Ferdinand VII, King of Spain, in a medallion with a trophy of English and Spanish flags and a scroll bearing his name and the badge of the town of Seville, to the left a wreath lettered "Laurilés Para / Los Valientes" and the arms of England, to the right a cartouche with "La Cruz es mi Consuelo / Mi Espada mi Defensa" and the arms of Spain, within an ornamented border. The engraved area c.220 x 460 mm, the sheet c.263 x 520 mm. (Slightly curled and soiled around the edges). [ebc6112]

London: published as the Act directs by C. Sloper, Lambeth Road, [c.1814]      £400

A fine example of a printed fan before being cut-out and mounted to sticks. There are two example in the Schreiber collection in the British Museum, one mounted (35), the other unmounted (45). Ferdinand VII was briefly popular with the British public at the conclusion of the Peninsular War.

18. [FREEDMAN (Barnett)].

**Real Farmhouse Cheese.**

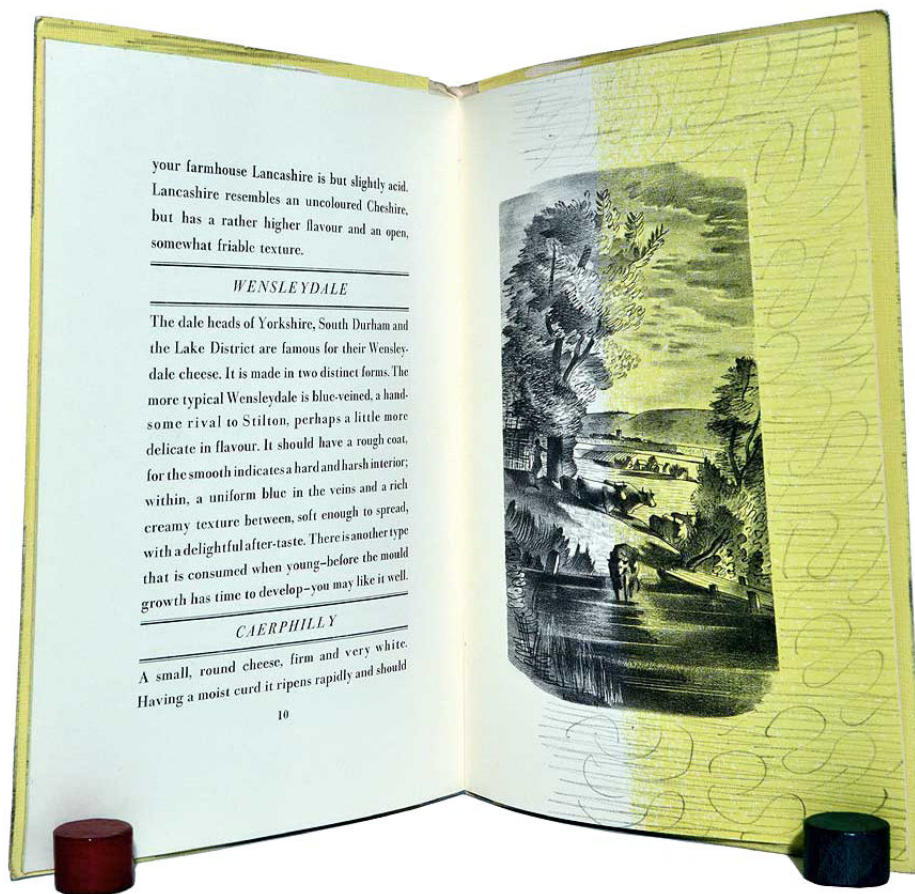
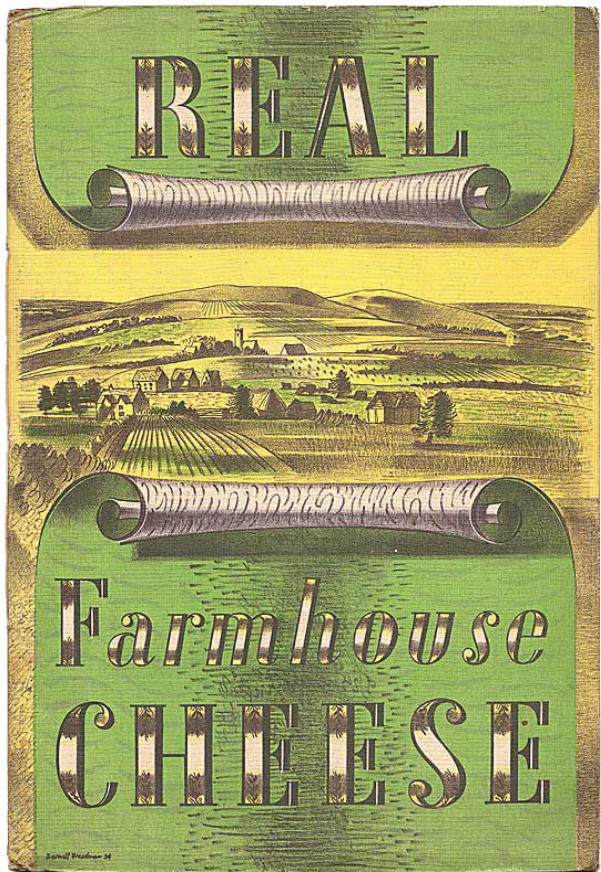
Eight full page lithographs printed in black, green and yellow by Barnett Freedman. First Edition. Folio. [298 x 203 x 5 mm]. [16]pp. Original sewn linen wrappers over card, with pictorial designs incorporating lettering by Freedman on front and rear printed in black, green and yellow, with further illustrations on the flaps. [ebc6110]

[Milk Marketing Board, 1949]      £600

A fine copy of this rare and splendid advertising booklet written and illustrated by Barnett Freedman. It was commissioned and produced through Crawford's

Advertising Agency in 1939, but due to the outbreak of war it was withheld until 1949 when it was published by the Milk Marketing Board. In the meantime the "National Mark" for cheese had been replaced with a new system of grading and Stilton cheese was now made in creameries.

"Although *Real Farmhouse Cheese* may fairly be described as advertising matter in the best possible taste, its message was straightforward, where a more sophisticated operator could have been tempted to carry subtlety to extremes. There was no danger that the beauty of Freedman's drawing would be lost through ambiguity in the message" - Rogerson, *Barnett Freedman, the graphic art*, p.135.





*LARGE PAPER COPY IN ORIGINAL BOARDS*

19. [GREIG (John)].

**The Antiquarian Itinerary**, Comprising Specimens of Architecture, Monastic, Castellated, and Domestic; With other Vestiges of Antiquity in Great Britain. Accompanied with Descriptions.

336 engraved plates and 164 woodcut text illustrations.

First Edition. Seven volumes. 8vo. [240 x 148 x 170 mm]. Bound in the original drab paper covered boards, the spines with printed paper labels, plain endleaves, untrimmed edges. (Labels partly perished, rubbed, corners worn). [ebc3191].

London: [by W. Wilson] for the Proprietors, Wm. Clarke, J. Murray, S. Bagster, J.M. Richardson, and Sherwood and Co., 1815- 1818 £450



Some light spotting but a very good copy, on large paper and in the original boards.

Published in 42 monthly parts, as a sequel to similar publications by J.S. Storer and John Greig. By 1815 their partnership had terminated and Greig is here credited with 111 of the plates. The others were by such engravers as Higham, Deeble, Roberts and Varrall after John Hassell, George Arnald,

F.W.L. Stockdale, Luke Clennell etc. The views include many unfamiliar buildings in remote areas. They are small but detailed and charming.

*FAMILY MEMORIAL VOLUME*

20. [HARDCASTLE (Joseph)].

**An Obituary Notice and Three Sermons Occasioned by his Death.**

1. *The Evangelical Magazine and Missionary Chronicle*. May, 1819. *Memoir of Joseph Hardcastle, Esq.* Late Treasurer of the London Missionary Society. 7pp.

2. COLLYER (William Bengo). **The Death of a Servant of God. A Funeral Sermon, in Memory of the Late Joseph Hardcastle, Esq.** Delivered at Hanover Chapel, Peckham, and at Salters' Hall, London, March 14, 1819. To which is Prefixed

an Address delivered at the Internment, by the Rev. John Townsend. Published at the Request of the Family. 72pp. London: printed by James Powell, at the Manufactory for the Employment of the Deaf and Dumb, Fort Place, Bermondsey [1819].

3. **BOGUE (David). The Removal of an Eminently Wise and Good Man Lamented and Improved. A Sermon, Occasioned by the Death of Joseph Hardcastle, Esq.** Treasurer of the London Missionary Society; Who Departed this Life on the third Day of March, 1819, in the Sixty-seventh Year of his Age. Preached at Surrey Chapel, Eighteenth of March, Before the Directors and other Friends on the Institution... Published at the Request of the Directors. 28pp. London: by J. Dennett, [1819]

4. **PURKIS (Isaac). The Prospects of the Dying Christian: A Sermon Occasioned by the Death of Joseph Hardcastle, Esq.** of Hatcham House, Near New Cross, Late Treasurer to the Missionary society; Preached at New Cross Chapel, March 14, 1819. 43, [1] pp. London: by John Hill for W. Whittemore, 1819

8vo. [215 x 133 x 16 mm]. Bound together in contemporary straight-grained blue goatskin, the covers with a border composed of a gilt triple fillet and a gilt and a blind roll, with an inner panel of two gilt fillets with a blind roll in between and gilt foliate and floral tools at the outer corners, enclosing a lozenge-shaped centre built up with foliate and floral tools. The spine divided into five panels, with gilt tooled bands, the upper panel tooled with the Hardcastle crest, the others with various foliate tools, the corners of the edges of the boards tooled with a gilt roll, blue silk endleaves and doublures with a border composed of a repeated gilt foliate tool and a blind roll, gilt edges. (Expertly refurbished where rubbed). [ebc2759]

1819

£1250







The fourth item has a number of manuscript corrections. They are all in good condition and the binding is most attractive, especially with the silk inside. The crest on the spine indicates that it is a family copy, probably belonging to one of Hardcastle's nine children (four daughters and three sons survived into adulthood).

Joseph Hardcastle (1752-1819) was a merchant and evangelical activist with an entry in DNB. In 1791 the Sierra Leone Company was established to protect native Africans from slave dealers and Hardcastle was appointed a director, along with William Wilberforce. He corresponded over several years with Wilberforce on matters relating to slavery and put on a display of the instruments of cruelty used on the slave ships at his house at Hatcham. In 1795 he helped to found the London Missionary Society and was elected its first treasurer, and in 1804 he became a member of the first committee of the British and Foreign Bible Society. He is said to have supported seventeen evangelical and philanthropic organisations, and was a generous benefactor to numerous deserving causes.

*PRINTED IN CARLISLE AND BOUND IN PENRITH*

21. HOUSMAN (John).

**A Topographical Description of Cumberland, Westmoreland, Lancashire, and a Part of The West Riding of Yorkshire;** Comprehending, First, A General Introductory View. Secondly, A more detailed Account of each County; its Extent, General Appearance, Mountains, Caves, Rivers, Lakes, Canals, Soils, Roads, Minerals, Buildings, Market-Towns, Commerce, Manufactures, Agriculture,



Antiquities, and the Manners and Customs of its Inhabitants. Thirdly, A Tour through the most interesting Parts of the District; describing, in a concise and persipicious Manner, such Objects as are best worth the Attention of the curious Traveller and Tourist. Illustrated with Various Maps, Plans, Views, and other Useful Appendages.

Hand-coloured folding engraved map of the soils (tear at fold), folding maps of Liverpool and Manchester & Salford (torn without loss), two folding maps of the Lakes, single-page plans of Kendal and Lancaster and six views.

First Edition. 8vo. [215 x 134 x 43 mm]. xi, [i], 175, [4], 178-376, 371-386, 393-536, [2] pp. Contemporary binding by A. Weightman of Penrith (with green printed label inside front cover) of tree calf, smooth spine divided into six panels by a gilt chain pallet and double gilt fillets, lettered in the second on a black goatskin label, the others with a large centre tool, the edges of the boards hatched in gilt, plain endleaves, sprinkled edges. [ebc6129]

Carlisle: printed by Francis Jollie, and sold by C. Law, and W. Clarke in London, 1800 £600

With the final leaf of Additions and Errata. ESTC indicates that there was also a final leaf of advertisements, but this is not present. Occasional light foxing and browning, especially around plates, but a very good copy in a handsome binding. Weightman of Penrith (in Cumberland) is listed by Ramsden, *Bookbinders of the United Kingdom (outside London) 1780-1840*, p.171, with reference to G. D. Hobson, *English Bindings in the Library of J. R. Abbey*, p.194, and a copy of Bentley's *Designs for Six Odes by Grey* (1753), bound in russia leather c.1800 by Weightman, with his ticket, for Lowther Castle, and sold at Sotheby's, 27/3/1921, lot 158.

The work is addressed to Mrs Howard of Corby. Housman invited corrections for future editions, and seven further editions were published in Carlisle, the last in 1817. Ink signature ("William Lamb"?) dated 1817 on front endleaf and ink stamp of E. Simpson of Austwick, via Lancaster, on title. Bookplate of Robert J. Hayhurst.

*BOUND IN RED GOATSKIN FOR PORKINGTON HALL LIBRARY*

22. [JAMES II].

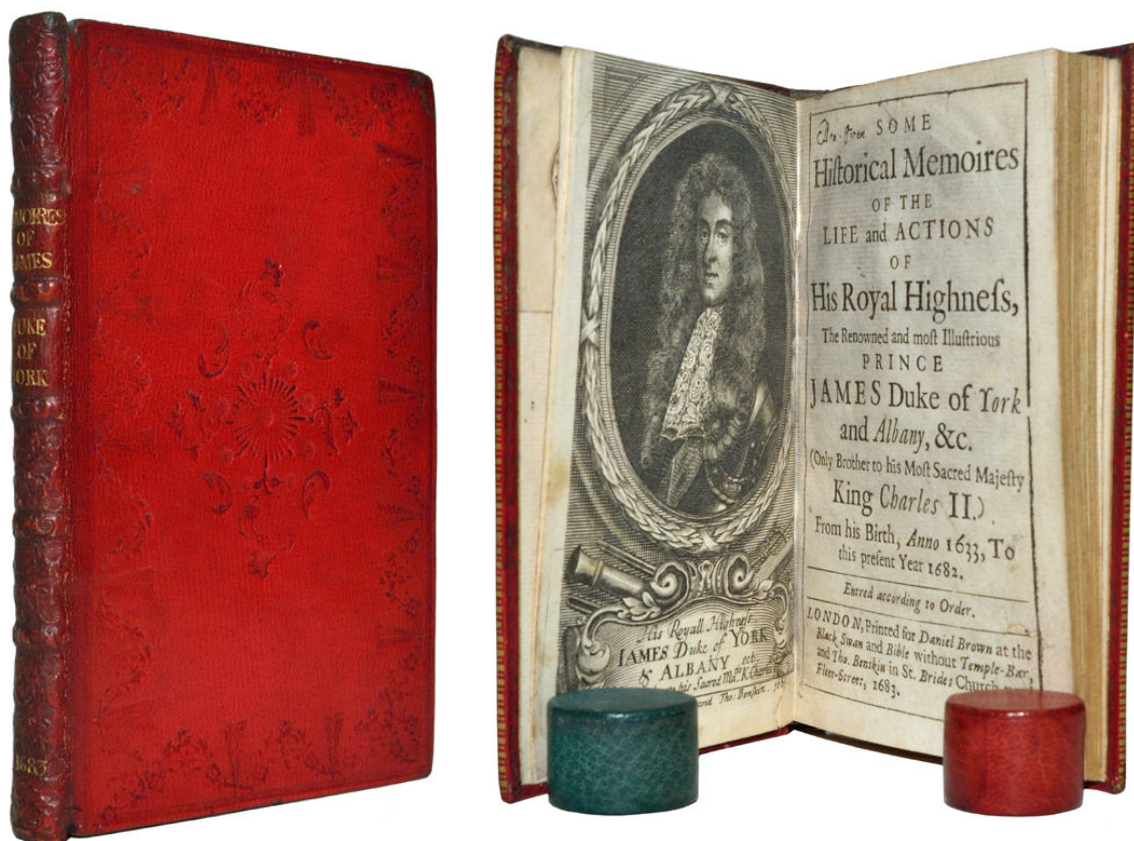
**Some Historical Memoires of the Life and Actions of His Royal Highness, The Renowned and most Illustrious Prince James Duke of York and Albany, &c.** (Only Brother to his most Sacred Majesty King Charles II.) From his Birth, Anno 1633, To this present Year 1682. Entred according to Order.

Engraved frontispiece portrait.

First Edition. Small 8vo. [148 x 96 x 12 mm]. [4]ff, 136pp. Bound c.1800 in red goatskin, the covers tooled in blind with a border of a fillet and repeated floral festoons and tassels, at the centre a large star-burst tool surrounded by fronds, floral sprigs and small stars. The spine divided into six panels with blind tooled bands, lettered in gilt in the second and third panels and dated at the foot, the others tooled in

blind, the edges of the boards hatched in gilt, plain endleaves, gilt edges. (Slightly rubbed). [ebc5656]

London: printed for Daniel Brown at the Black Swan and Bible without Temple-Bar, and Tho. Benskin in St. Bride's Church yard Fleet-Street, 1683 £1000



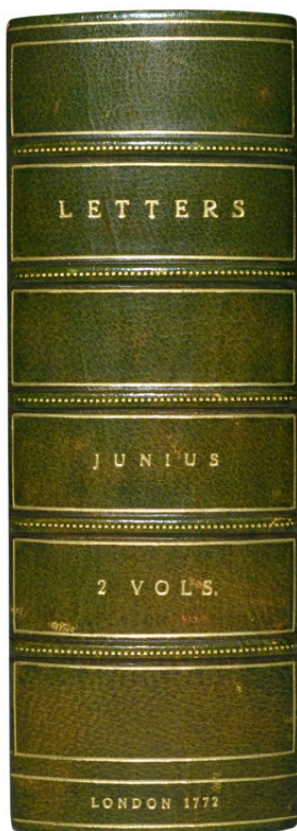
Wing S.4513.

Small hole in title and short closed tear in A3 and A4, apparently caused by paper flaws; a little light spotting or browning; a very good copy. The work is rare and remains anonymous, though no subject could ask for a more admiring author. It is offered as "a Compendium of the Actions of such a Prince, the Fame of whose Transcendent Vertues, and unequal'd Valour, has reached the utmost limits of the known World: a Prince who has highly Merited the good Esteem of all Mankind". But he goes on to acknowledge "tis no novelty that so much Worth and Goodness should be the Envy of Factious and Malitious Men (if the name of Men may be attributed to such) who envy Monarchy it self, and Impiously cast off all Obedience to the best of Kings".

With the early ink signature of Ellen Owen at the head of the title and with the Porkington Library booklabel, with shelfmarks "Case 5, Shelf 5, No.115". The binding is almost certainly provincial, and the same floral festoon and tassel tools were used on the calf bound copy of Yalden (item 49). Both volumes show traces of manuscript beneath the endleaves.

Porkington, or Brogyntyn Hall, is an ancient estate near Oswestry in Shropshire, successively homes to the Maurice, Owen and Ormsby-Gore families. Sir Robert

Owen (1658-1698) was a noted bibliophile, and Sir Thomas Phillipps compiled and printed a catalogue of *Manuscripts at Porkington*, which included a considerable collection of early Welsh manuscripts now in the National Library of Wales.



#### ORIGINAL WRAPPERS

#### 23. JUNIUS (pseudonym).

**Junius.** *Stat Nominis Umbra.*

Two volumes. Small 8vo. [170 x 110 x 50 mm]. [1]f, xxxii, vii, [i], 208, [38] pp; [1]f, 356pp. Original blue paper wrappers, with ink signature "Salter" on front covers and "Junius" on the spines, uncut edges. (Expert and almost invisible repairs to tears in spines). Each volume contained in a later green cloth chemise, within a slipcase with green cloth sides and green goatskin spine, divided into six panels with raised bands and gilt panels, lettered in the second, fourth and fifth panels and at the foot. [ebc4980]

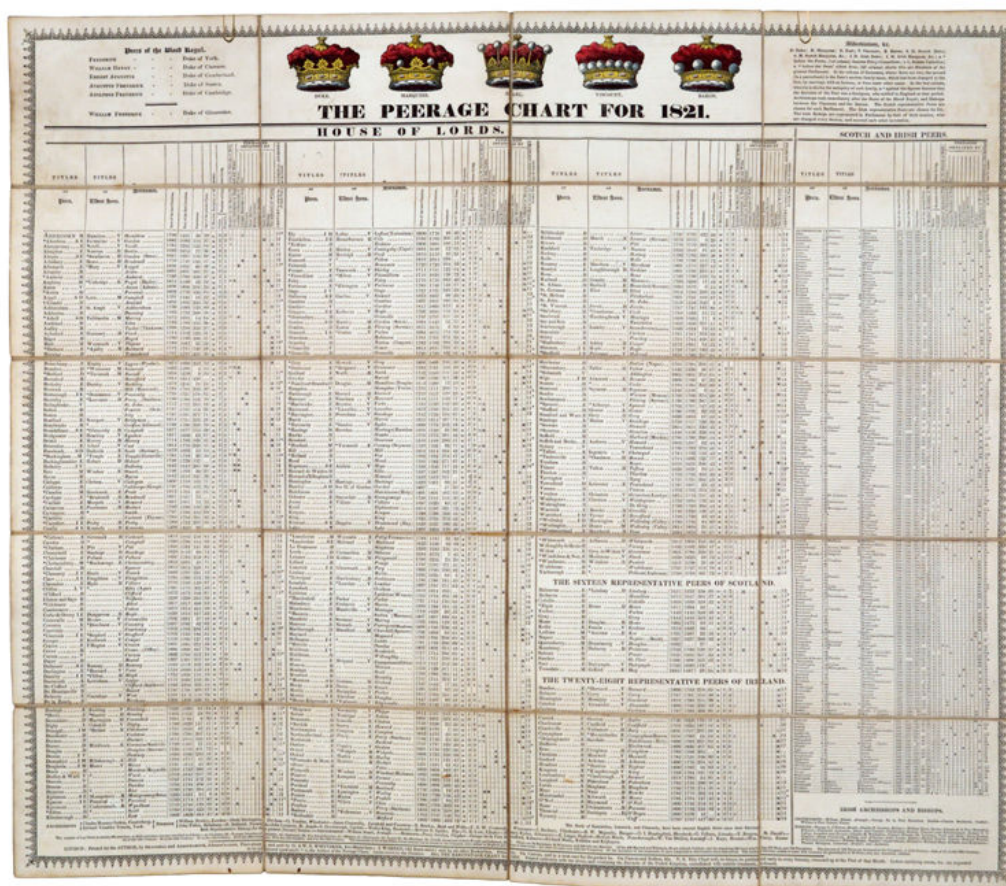
London: printed for Henry Sampson Woodfall, in Pater Noster Row, 1772 £500

*Junius* is a collection of private and open letters critical of the government of George III from an anonymous polemicist, along with replies, written between 1769 and 1772. Several unauthorised editions were published before 1772, but Woodfall's editions of 1772 were believed to have been arranged by "Junius" and include the opening "Dedication to the English Nation and the Preface in which he grants

ownership and copyright of the letters to Woodfall. Woodfall published three editions or issues dated 1772, and there is also an undated edition. This issue (ESCT T29288) contains a Table of Contents (bound after the Preface) and Index in vol.1.

This copy is remarkable for being uncut in the original wrappers, and comes in an expensive slipcase and pair of chemises, which probably date from c.1925.





*A POCKET FULL OF PEERS*

24. [KINGDOM (William)].

**The Peerage Chart for 1821.**

Folding broadside [572 x 660 mm] backed with canvas and two marbled paper covers [163 x 111 mm when folded]. With five hand-coloured coronets at the head, and printed within a typographic border. [ebc6132]

London: printed for the Author, by Shackell and Arrowsmith, and sold by G. & W.B. Whittaker, J. Warren, and all other Booksellers [1821] £500

The chart was priced at 5s, or "On Canvas, and in a neat case for the pocket 8s" or "On Canvas and Rollers 10s". This may once have had a neat case, but it is has survived in very good condition. COPAC lists only two copies, at Manchester University and National Library of Scotland, where it is attributed to William Kingdom. Glasgow University has the chart for 1820 and 1822 and the British Library and Oxford have it for 1823. There was also a Baronetage Chart.

A handy guide to the full list of peers, including Peers of the Blood Royal, Scotch and Irish Peers, and the Archbishops and Bishops. Alongside the title of each Peer, is listed 1. Titles of Eldest Sons, 2. Surnames, 3. Date of the last Creation, 4. Date of the first Creation, 5. Precedence, 6. Age of the present Peer, 7. If Married, Batchelor or Widower, 8. Number of Children living, males / females, 9. Peerages obtained by, and 10. Century to which the Paternal Ancestry of each Peerage can be traced. 1821 was the year of George IV's Coronation, and such information was of interest and importance.



*A SUDANESE REBEL'S KORAN*

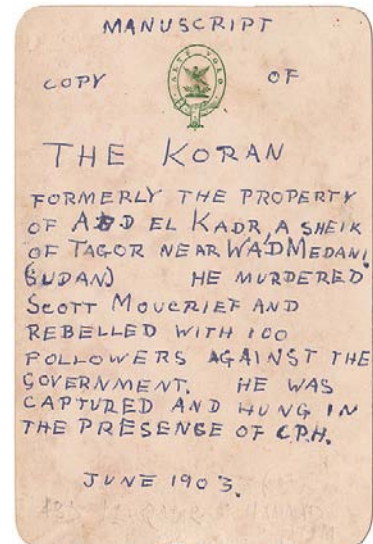
25. [KORAN].

**Manuscript of the Koran** written in Arabic in black, red and purple ink on both sides of 323 loose leaves [241 x 168 mm] and contained within a wraparound binding of brown goatskin over boards with a flap, tooled in blind with multiple fillets. [ebc6146]

[Sudan? Late 19th century?]

£2500

I cannot guarantee that the manuscript is complete and I am grateful to Nabil Saidi for confirming that it is probably Sudanese and dating to the late 19th century. It has survived in remarkably good condition and comes with a card with the Heywood crest at the head and inscribed in blue ink: "Manuscript copy of the Koran formerly the property of Abd El Kadr, a Sheik of Tagor near Wadmedani (Sudan). He murdered Scott Moucrief and rebelled with 100 followers against the Government. He was captured and hung in the presence of C.P.H. June 1903".



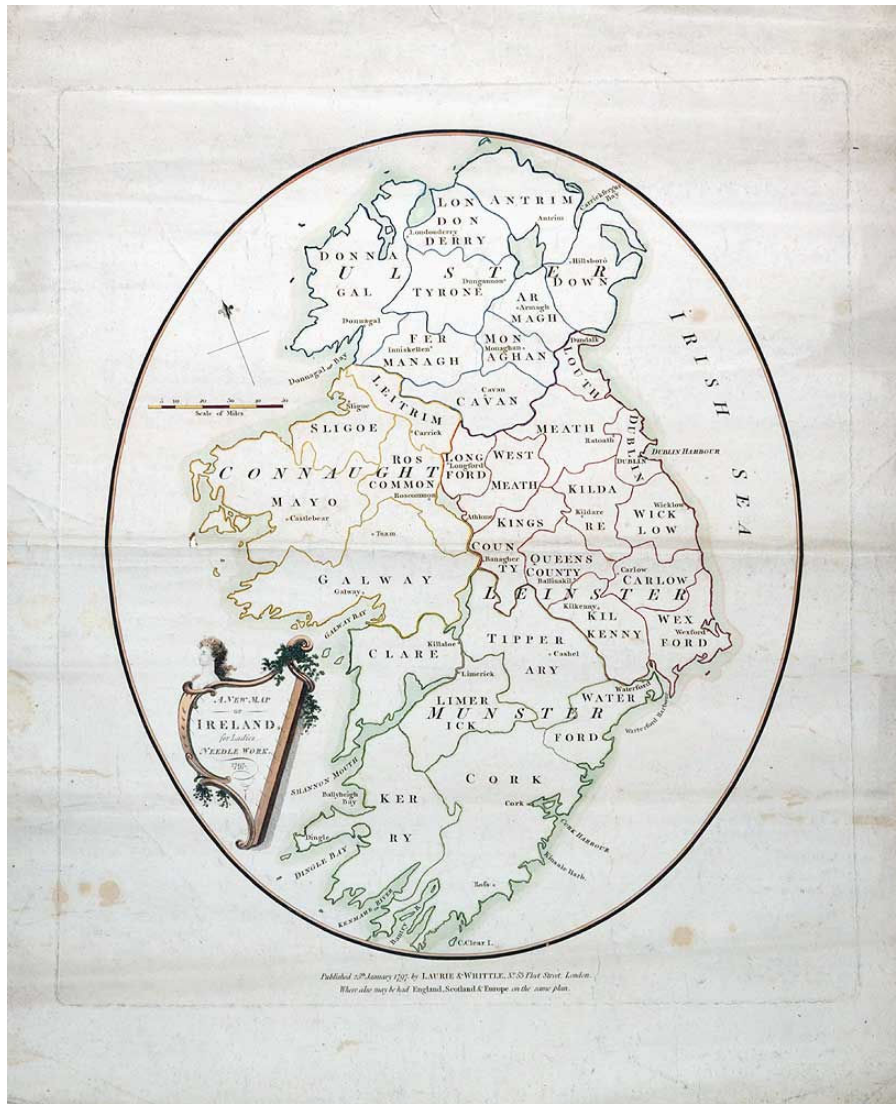
"C.P.H." is Cecil Percival Heywood (1880-1936), second son of Sir Arthur Heywood, 3rd Baronet. He was commissioned into the Coldstream Guards in 1899, and fought in the Second Boer War. In 1904 he became Adjutant of the 2nd Battalion Coldstream Guards and undertook a tour with the Egyptian Army which involved him in operations described below. He served in World War I as a General Staff Officer before becoming Commander of 3rd Guards Brigade in 1918. He was appointed Commander of the Coldstream Guards and Regimental District in 1927, Director of Military Training in India in 1930 and

Director of Staff Duties at the War Office in 1934. He was briefly General Officer Commanding 3rd Division in 1936 before retiring with the rank of Major-General.



Heywood's handwriting suggests that he was more of a soldier than a scholar and the incident that he refers took place in 1908 not 1903. In April 1908 Abd al-Qadir Muhammad Imam (or Wad Habuba as he was also known), a veteran Mahdist, gathered together several hundred followers at Mesellemiya in the Gezira region of the Blue Nile province of Sudan. Two officials, a newly recruited British inspector, C. C. Scott-Moncrieff, and an Egyptian, Muhammad Sharif, ignored the warnings of local chiefs and entered Wad Habuba's compound alone, intending to talk him into submission. They were at once set upon and murdered. On 2nd May the rebel leader attempted a night ambush of an infantry company sent to hunt him down, in an action that cost the lives of 10 government troops and 36 of his own men. Two days later he was captured by local tribesmen and handed over to the authorities. 20 men were tried and found guilty of rebellion. Wad Habuba declared: "My desire is that the Sudan should be governed by Moslems according to the Mohammedan laws and the Mahdi doctrines and precepts". He alone was hanged before crowds in his own village, and his Koran was brought back to England by Heywood.

A photograph of a handwritten page from a Koran in Arabic script. The text is written in black ink on aged paper, with some words highlighted in red. The script is a clear, cursive style. The text reads: "عليه فؤوم احزون فقد جاء و ظلما و زورا و  
سليما الاولين اكتبها في فم علي عليه بكرة واصب  
تذكرة الذي يعلم السر في السموات والارض اتم  
نغور راجبما وقالوا املا هذا الر سود يا كل ال



*FOR LADIES NEEDLE WORK*

26. **LAURIE** (Robert) and **WHITTLE** (James).

**A New Map of Ireland, for Ladies Needle Work.**

Copper engraved map with original hand colouring. [445 x 355 mm]. Mounted. [ebc6082]

London: by Laurie & Whittle, No.53 Fleet Street, 25th January 1797

£1400

Central horizontal fold, with small hole, a few creases and spots but in very good condition.

A large map of Ireland enclosed in an oval border, designed as a template for Ladies' cross-stitch. The cartography of the country is simplified to facilitate the work of the needle and thread. It is divided into counties, each lettered, along with principal towns, bays and harbours. To the left of the map the title is enclosed in a decorative harp cartouche and a scale in miles and a simple compass are included off the coast of Donnagal.

Templates of this type are extremely rare, particularly in as complete a state as this. They would have been laid over or under the fabric in a cross-stitch hoop and then



threaded through. Because the template would have been destroyed in the process, very few examples have survived. There is an example of this particular map in the Victoria and Albert Museum, but it has been trimmed to the border and laid to an album page. Two examples of Laurie and Whittle's Scottish map template are held by the Royal Geographic Society and the National Library of Scotland. The imprint notes that similar maps of England and Europe were also available.



*ONLY TWO IMPRESSIONS TAKEN FROM THIS PLATE*

27. [LEARY (Miss Anna Maria)].

**Miss Leary, Singer at Vauxhall.**

Anonymous etching and aquatint printed in brown ink. Platemark 225 x 266 mm, sheet size 257 x 292 mm. [ebc6050]

[c1790]

£750

The title is taken from an early pencil inscription in the lower margin, which adds "only two impressions taken from this plate". The other impression is not in the British Museum, though it does have a small etching published by W. Locke in 1792 showing Miss Leary again performing on a balcony at Vauxhall and holding sheet music, but with an orchestra behind her and a wreath around the composition. Bromley, *Catalogue of Engraved British Portraits* lists a portrait by T. Trotter dated 1786.

This is a fine impression, with just a little soiling in the large margins.

Anna Maria Leary was known as "The Siren of Vauxhall" and was noted for her head-dress of three ostrich feathers. She performed at the Gardens between 1785 and 1792, though in 1787 she was said to "lack confidence". In 1792/3 she married a Mr Franklin and from then until 1807 she sang at Willis's Rooms in King Street and the Crown and Anchor Tavern in the Strand.

*PRINTED AND PROBABLY BOUND IN BURNLEY*

28. [LOVAT (Charles Joseph)].

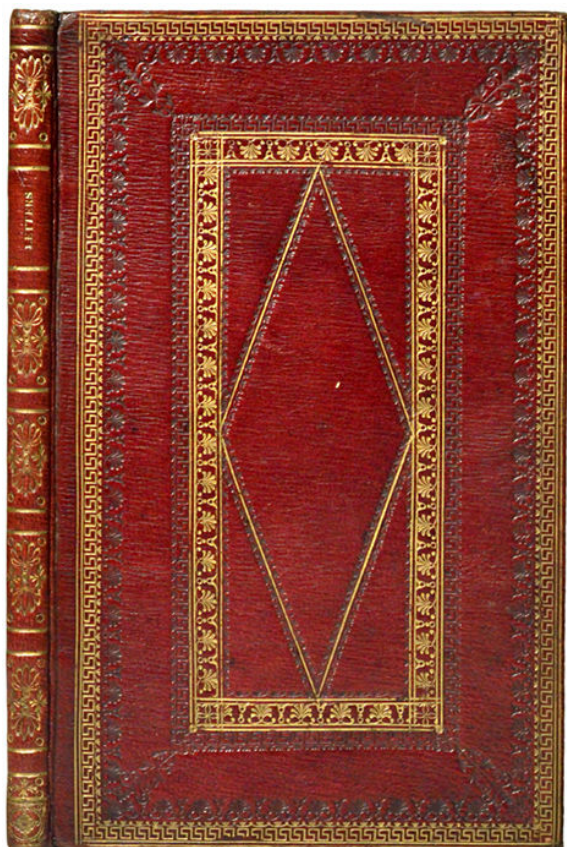
**Observations upon France, Italy, and Rome, Made on a Tour, from England.**

First Edition. Small 8vo. [189 x 115 x 10 mm]. 61pp. Bound, probably by Sutcliffe of Burnley, in contemporary burgundy straight-grained goatskin, the covers with a border of a gilt double fillet and Greek-key roll and a blind palmette roll, mitred to a panel of a blind Greek-key roll and a gilt palmette roll flanked by gilt double fillets, and an inner lozenge-shaped panel of a gilt fillet flanked by a thin blind roll. Smooth spine divided into six panels by two gilt fillets, lettered "Letters" in the second, the others with gilt anthemions, the edges of the boards and turn-ins tooled with gilt rolls, brown endleaves, gilt edges. (Small scratch at head of front cover). [ebc5340]

Burnley: printed by T. Sutcliffe, 1823

£1250

The first letter is signed "Charles Joseph Lovat" (1799-1858), and the dedication to John Witham of Pheasantford is signed "Edward Lovat, Senr", who was presumably Charles's father. COPAC and Worldcat record only a single copy, at Durham University.



This copy has an ink inscription on the front flyleaf "Jane Lovat June 15th 1823" - obviously a relation, possibly Charles's mother or sister. It is in a fine binding, befitting a family copy. Ramsden *Bookbinders of the United Kingdom (Outside London) 1780-1840* records three binders at work in Burnley: Thomas Rickard, Thomas Sutcliffe and Samuel Thornton. As Sutcliffe printed the work it is likely that he also bound it. The Lancaster Directory for 1824 gives his address as 32 St. James Street.

The letters are addressed by Charles Lovat to his parents, the first from Paris dated 4th October 1821, followed by Ollegio in Piemont on 15th October and then seven from Rome, between 4th November 1821 and 28th October 1822. They are details and entertaining, if a little Pooteresque. The P.S. to his final letter begins "With respect to the

eruption of Mount Vesuvius I have to observe, that from 3lbs of the lava ejected on the occasion, a person in Naples extracted, by a chemical process, two crowns worth of gold; but I have learned also that the process cost him three crowns". He goes on to confirm the death of the Marquis of Canova, "by a stoppage in his bowels, occasioned, as he was travelling, by the breaking of a stone, which had been formed in his interior, by the dust of the marble which he had been in the habit of working, collecting there".

Bookplate of Robert J. Hayhurst.

### *MOFFETT ON CURDS AND WHEY*

29. **MOFFETT** (Thomas).

**Healths Improvement:** Or, Rules Comprizing and Discovering The Nature, Method, and Manner of Preparing all sorts of Food Used in this Nation. Written by that ever Famous Thomas Muffett, Doctor in Physick: Corrected and Enlarged by Christopher Bennet, Doctor in Physick, and Fellow of the Colledg of Physitians in London.

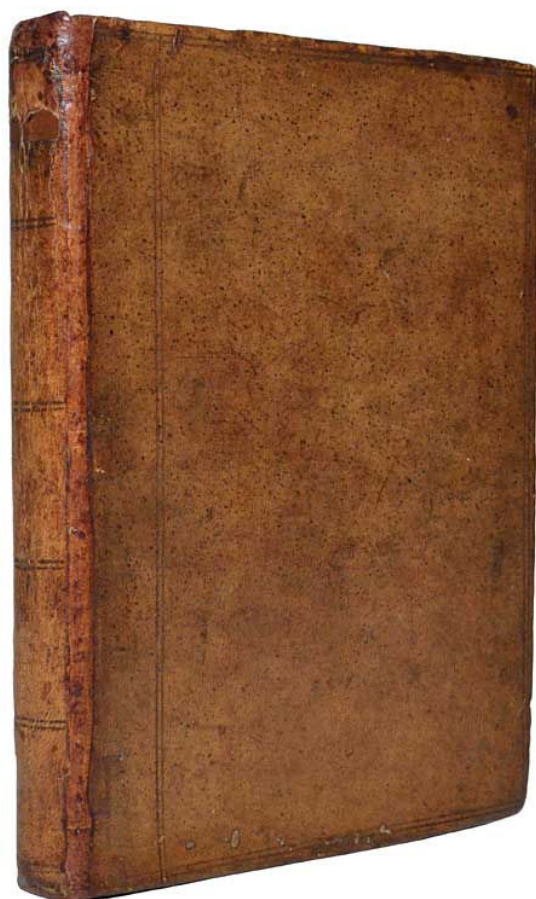
First Edition. Small 4to. [193 x 140 x 30 mm]. 8, 296 pp. Bound in contemporary calf, the covers with a blind double fillet border, smooth spine divided into five panels by blind double fillets, untrimmed turn-ins with boards and lacing left exposed, sprinkled edges. (Joints expertly repaired, offsetting from turn-ins onto endleaves). [ebc6099]

London: printed by Tho. Newcomb for Samuel Thomson, at the sign of the White Horse in Pauls Churchyard, 1655 £3850

Wing M.2382.

With the preliminary Imprimatur leaf. A fine copy, in original condition (with just the neatest of repairs to the joints) and with a distinguished provenance. With the ink ownership inscription of Sir Archibald Grant of Monymusk Bart on the title-page and "No.51" and with his bookplate inside the front board. Sir Archibald (1696-1778) did much to improve his estate in Scotland and was the author of *The Farmer's New-Year's Gift* (1757) and *The Practical Farmer's Pocket Companion* (1766). Pre-1939 Maggs Bros. cost-code "hoo". Also with the bookplate of André L. Simon (1877-1970), wine merchant, gourmet and prolific writer.

Thomas Moffett [or Moffet, or Moufet, or Muffet, or Muffett] (1553-1604) graduated from Gonville Hall, Cambridge in 1573, having almost been poisoned by eating mussels. He went abroad and studied medicine at Basel before establishing a successful medical practice in Frankfurt. He returned to England in 1580 and became a Fellow of the College



of Physicians in 1588. He made good connections at court, attending to Lady Penruddock, Sir Thomas and Edmund Knyvet of Norfolk, Anne Seymour Duchess of Somerset and Sir Francis Walsingham. In 1583 he advised Sir Philip Sidney on his wife's apparent infertility, and in 1592 Sidney's sister, Mary Herbert, the wife of the Earl of Pembroke, took him under her wing and persuaded him to leave London for Wilton. He was elected MP for Wilton in 1597 and was given the manor house of Bulbridge. In 1599 he published a poem *The Silkwormes and thier Flies*. Two further works were published posthumously: the first, *Insectorum, sive, Minimorum Animalium Theatrum* (1634) was translated into English as *The Theater of Insects, or Lesser Creatures* (1658). On the basis of his interest in spiders it has long been supposed that Moffet's daughter Patience was the "little Miss Muffet" of the nursery rhyme.

*Healths Improvement*, the second of Moffet's posthumous works, was probably compiled about 1595 and may have been intended to be supplemented by a similar work on drinks. DNB describes it as "a gossipy treatise on various aspects of diet and eating habits" and notes the descriptions of an unusually wide range of birds and fish. Moffett was one of the first to recognise migration in birds and refers to woodcock and snipe "when they have rested themselves after their long flight from beyond the seaes, and are fat". Mullens and Swann (*A Bibliography of British Ornithology*, pp.424-26) regarded the work as "of very considerable importance to the student of early British ornithology". Besides birds and fish there are chapters on fruit, "Of Butter, Cream, Curds, Cheese, and Whey" (15), "Of the Variety, Excellency, Making and true use of Bread" (25), "Of Salt, Sugar and Spice" (26), "Of the necessary use and abuse of Sawces, and whereon they consist" (27), and finally "Of the Time, Order and Manner of Eating".





*EMBROIDERED FELT, GILT GOATSKIN AND SILK*

30. **MOORE** (Thomas).

**Lalla Rookh, an Oriental Romance.**

Title with woodcut illustration.

8vo. [178 x 115 x 20 mm]. xvi, 287, [1] pp. Contemporary binding of black felt over slightly bevelled boards, both covers embroidered in red thread with four leafy branches and a floral centrepiece and the smooth spine with four flowers. The turn-ins tooled with a gilt bud roll, red goatskin doublures with a border of a gilt double fillet, husk and ball roll and dotted roll, and inner panel of two fillets with tendrils formed by gouges and sprigs and flower-heads, ivory patterned silk free endleaves, gilt edges.

Contained within the original black goatskin drop-over box, with flap sides and silver catch, lined with padded white silk. [ebc6126]

London: [by Spottiswoodes and Shaw for] Longman, Brown, Green, and Longmans, 1851 £2000

An extraordinary binding in very good condition, with just a few trivial marks or spots on the black felt. It is surprising that it is not signed, as it is certainly worthy of identification. 1851 was a year of great creativity.



*GREEN GOATSKIN*

31. [PRAYER BOOK].

**The Book of Common Prayer**, And Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England; Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches.

12mo. [158 x 90 x 31 mm]. A-R12. Contemporary binding of green goatskin, the covers tooled in gilt with a border of three fillets and repeated impressions of a flower and thistle tool and at the centre the sacred monogram within a circle of flames. The spine divided into six panels with gilt hatched bands, the panels filled with repeated impressions of a chain and lozenge pallet, the edges of the boards and turn-ins hatched in gilt, marbled endleaves, gilt edges. (Slightly rubbed). [ebc5544]

Cambridge: printed by John Archdeacon, Printer to the University; and sold by John Beecroft, John Rivington, Benjamin White, and Edward Dilly in London, and T. & J. Merrill in Cambridge, 1768 £850

Griffith, *The Bibliography of the Book of Common Prayer*, 1768.3.

Bound with **The Whole Book of Psalms**. Collected into English Metre, by Thomas Sternhold, John Hopkins, and Others; Conferred with the Hebrew.

12mo. A-D12.

Cambridge: printed by Joseph Bentham, Printer to the University, by whom they are sold, and by Benj. Dod in London, 1765

An attractive binding in very good condition. With the ink signature of Anne Livesey dated September 16th 1811 and her ink stamp dated 1812.



*GREEN VELVET*

32. [PRAYER BOOK AND BIBLE].

**The Holy Bible**, Containing the Old and New Testaments: Translated out of the Original Tongues: and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.

24mo. [123 x 75 x 30 mm]. Contemporary binding of green velvet over boards with a rounded back, a brass frame around the edges with clasp and catch plate and a shield on the front engraved "Holy Bible". Green velvet doublures with an onlaid panel of ivory silk with floral pattern and gilt roll border and matching silk free endleaves, gilt edges. Contained with the Prayer Book below in a case with a flap opening, covered in burgundy goatskin, the front and rear tooled in blind with two fillets and arabesque corners, lined with tartan patterned paper and silk pull. (Case slightly rubbed). [ebc5564]

Oxford: printed at the University Press, by Samuel Collingwood and Co, Sold by E. Gardner, 1840

£750

With: **The Book of Common Prayer**, and Administration of the Sacraments, and Other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches; and the Form and Manner of Making, Ordaining, and Consecrating Bishops, Priests and Deacons.

24mo. Uniformly bound with above, with a brass shield on the front engraved "Common Prayer".

Oxford: printed at the University Press, by S. Collingwood and Co, Sold by E. Gardner, 1840.

The two volumes are almost as good as new and have clearly not seen a great deal of service.



*BURGUNDY VELVET*

33. [PRAYER BOOK].

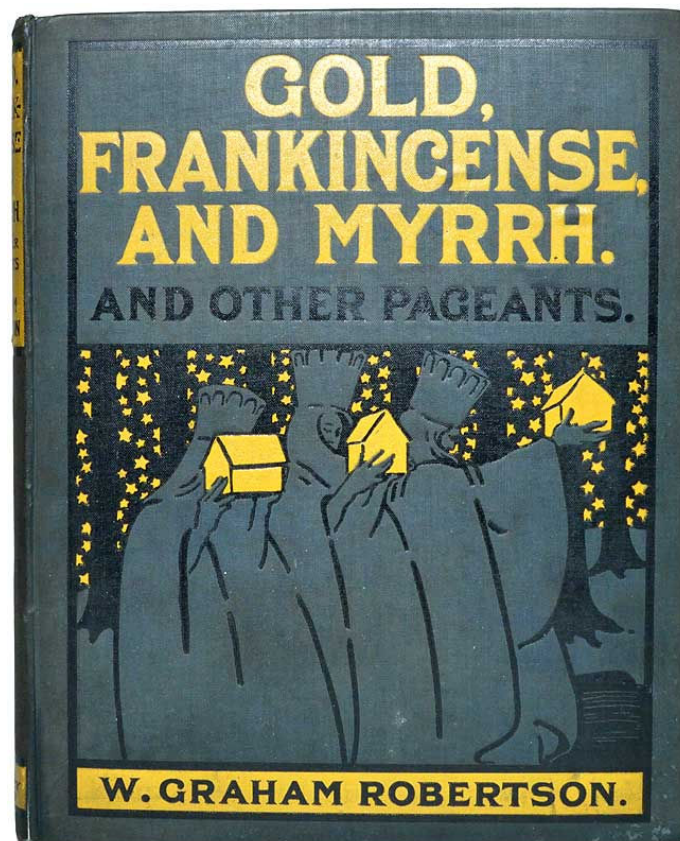
**The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Poper Lessons for Sundays and other Holy Days, and a New Version of the Psalms of David.

24mo. [127 x 80 x 34 mm]. Contemporary binding of burgundy velvet over boards with rounded back, a brass frame around the edges with clasp and catch plate and a shield on the front engraved "Church Services". Burgundy velvet doublures with an onlaid panel of ivory watered silk with gilt roll border and matching silk free endleaves, gilt and gauffered edges. [ebc3031]

Oxford: printed at the University Press, sold by E. Gardner and Son, 1853      £400

In fine condition. Early ink inscription: "Clara C. Marwood from Atty".





*"SILLY ROT, I CALL IT!"*

34. **ROBERTSON** (W. Graham).

**Gold, Frankincense and Myrrh, and other Pageants for a Baby Girl.** With Twelve Designs in Colour by the Author.

Black and white vignette on half-title, title printed in red and black, 12 coloured illustrations.

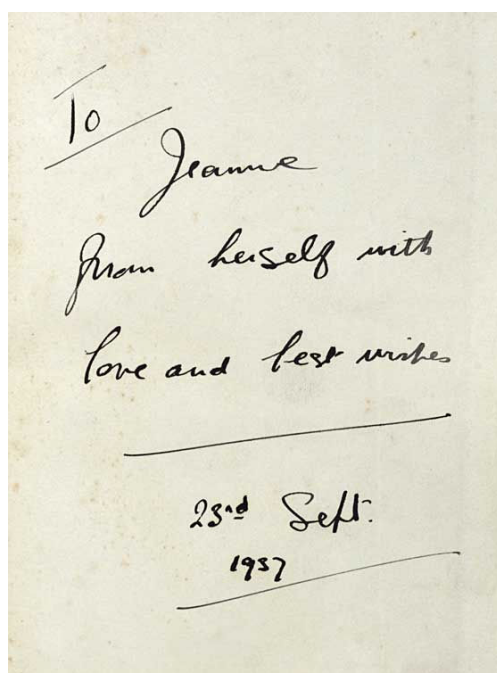
First Edition. 4to. [268 x 210 x 21 mm]. 152, [8] pp. Bound in the original publisher's decorative blue cloth, blocked in yellow and black, plain endleaves, top edge stained blue (rear cover a little discoloured, slight flaking of the lettering on spine). [ebc6083]  
London: John Lane, The Bodley Head. New York: John Lane Company, 1907 £450



**THE FOLK IN GREEN.**

A very good copy, inscribed on the front free endleaf: " "Silly rot, I call it" Tommy in Pinkie and the Fairies. W. Graham Robertson. Jan 1909". *Pinkie and the Fairies (A Fairy Play in Three Acts)* was another of Robertson's works, first performed at Christmas 1908. He is probably best known as the illustrator of the frontispiece to the first edition of *Wind in the Willows*, also published in 1908.

Walford Graham Robertson (1866-1948) was a painter, theatre designer, writer, illustrator, art collector, authority on William Blake and friend of Walter Crane, Edward Burne-Jones, James McNeill Whistler, Ellen Terry, Sarah Bernhardt and Oscar Wilde, to name a few. He never married but was inspired to write this pageant by the infant daughter of his deceased friend, the painter Arthur Melville. The coloured illustrations are enchanting and certainly not rot.



*"TO JEANNE FROM HERSELF WITH LOVE AND BEST WISHES"*

35. **RODZIANKO** (Colonel Paul).

**Modern Horsemanship.**

Photographic frontispiece of the author on Genga, 50 photographic plates, 13 text illustrations and double page facsimile of a letter from Edward, Prince of Wales, First Edition. 8vo. [219 x 143 x 38 mm]. 252, [4] pp. Original brown cloth spine, lettered in gilt, and rust cloth sides. (Spine slightly discoloured). [ebc6140]  
London: Seeley Service & Co. Ltd, [1937] £75

With the inserted Publisher's Note: "The printing of this book was completed in the early days of last December (1936). This fact will explain certain anachronisms with regard to H.R.H. the Duke of Windsor which appear in its pages". It is positioned just below another Note which addresses the Duke of Windsor as "H.M. the King".

A very good copy, boldly inscribed in ink on the front free endleaf: "To Jeanne from herself with love and best wishes. 23rd Sept. 1937". With The Times Book Club sticker inside the rear cover.



### 36. ROYAL JENNERIAN SOCIETY.

**Honorary Testimonial** etched and engraved by John Dadley after James George Oben, with a gold stamp in the bottom right corner, plate size 382 x 323 mm, sheet size 528 x 383 mm. [ebc6128]

[London: c.1817]

£400

A very grand engraved testimonial granting John Lee Esq Honorary Membership of the Royal Jennerian Society on 5th June 1837, with his name and the date added in manuscript. A triumphal arch is surmounted by the royal crest and a lion and unicorn, with rows of crests interspersed with pillars, with Jenner standing to the left as he tramples a serpent, while standing on a pedestal decorated with a woman milking a cow and handing a bowl to children. Through the arch can be seen London and St. Paul's, and below are sheets of paper listing the Patrons and Honorary Members in 1817. At the foot, to the right of John Lees's name is a golden square (56 x 56 mm) stamped with a circular impression of Jenner with cattle around him, and a ship and St. Paul's.

Following the discovery of Edward Jenner (1749-1823) the Royal Jennerian Society was formed at the London Tavern on 19th January 1803. Under the patronage of the Prince and Princess of Wales, the society's goal was to promote the eradication of smallpox through vaccination. By 1817 the Duke of Wellington was President, a position he still held 20 years later.



*BOUND BY ANDREW GRIEVE OF EDINBURGH*

37. **SAINT-PIERRE** (Bernardin de).

**Paul & Virginia** With a Memoir. Illustrated by Ad Lalauze.

Engraved frontispiece, five plates and two mounted vignettes, all on China paper with tissue guards.

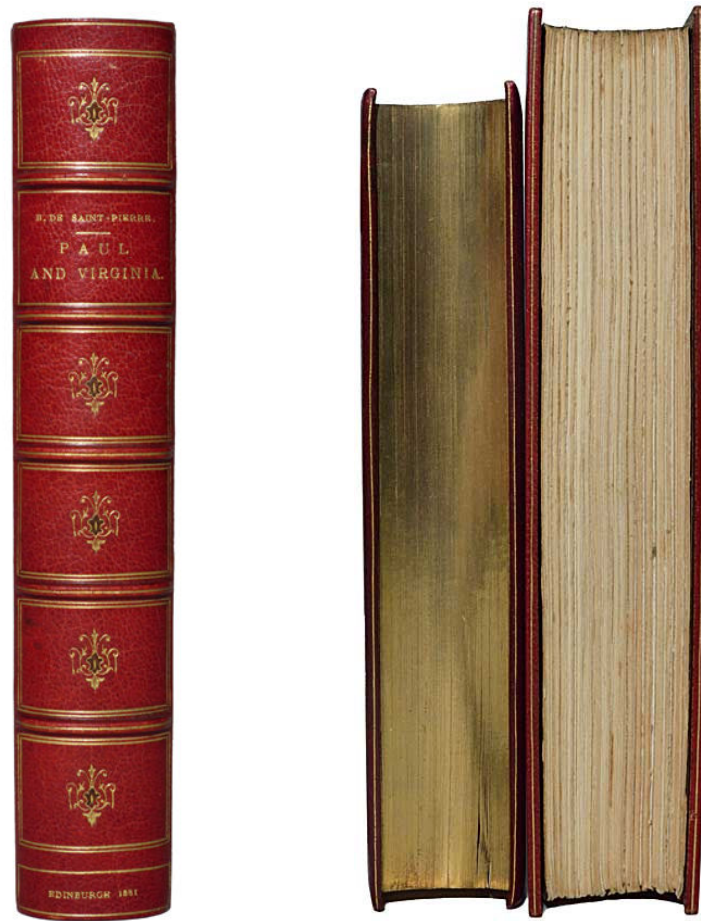
8vo. [176 x 118 x 31 mm]. [2]ff, xxviii, 230 pp. Contemporary binding by Andrew Grieve of Edinburgh (signed in gilt on front turn-in) in red grained goatskin, the covers tooled in gilt with a border of a dog-tooth and dotted roll and a line and dotted roll and repeated impressions of various fleuron tools and small flower-heads, enclosing a centrepiece of fleurons and pointillé flowers, small flower-heads, dots and stars. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with centres made up of fleurons and small tools and circles in the corners, the edges of the boards tooled with a gilt roll, the turn-ins with gilt fillets, marbled endleaves, gilt edges. [ebc6065]

Edinburgh: [by Turnbull and Spears for] William Paterson, 1881

£600

The edition was limited to 433 copies, of which 50 had plates on China and Holland paper, 190 had plates on China paper and 193 had plates on Holland paper. This is no.190, with the plates on China paper. The text is printed on stiff paper. It is a fine copy in a very well preserved binding which has been well forwarded and finished, with especially bright gilding. The edges are a shining example, but the text had to be trimmed quite considerably to achieve this effect.

Several generations of Grieves worked in Edinburgh as binders from about 1780. Andrew is listed in the Post Office Directory for 1868-69 as Bookbinder and Stationer, living at 13 North Bank Street. Charles McLeish the elder (1859-1948) was apprenticed to Grieve before moving to London where he worked for Riviere until 1893 when he joined the newly formed Doves Bindery as finisher. Grieve clearly taught him well, and perhaps he had a hand in this binding.



*BOUND BY ZAEHNSDORF*

38. **SAINT-PIERRE** (Bernardin de).

**Paul & Virginia** With a Memoir. Illustrated by Ad Lalauze.

Engraved frontispiece, five plates and two mounted vignettes on China paper, and additional engraved portrait.

8vo. [191 x 124 x 35 mm]. [1]f, xxviii, 230 pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in) of red goatskin, the covers with a gilt double fillet border and a cartouche and swag tool in the corners with a small black goatskin onlay. The spine divided into six panels, the bands tooled with a gilt fillet, lettered in the second within a single fillet compartment, and with the date and place at the foot, the others with a double fillet compartment and the cartouche and swag tool and black goatskin onlay, the edges of the boards tooled with a single fillet, the turn-ins with a gilt roll and double fillet, gilt and brown floral decorated endleaves, top edge gilt, the others uncut and partly unopened. [ebc6085]

Edinburgh: [by Turnbull and Spears for] William Paterson, 1881

£400

This edition was limited to 433 copies, of which 50 had plates on China and Holland paper, 190 had plates on China paper and 193 had plates on Holland paper. This is no.215, with the plates on China paper. The binder has also added a portrait of Saint-Pierre by Laguillermie. There is a little off-setting from the plates (in the absence of tissue guards) and a few minor spots, but it is a very good copy in a restrained binding by Zaehnsdorf. The edges have not been cut, and some pages remain unopened, and as a result the text block is 16mm taller than the copy bound by Grieve with the gilt edges.

With the bookplate of Isaac Currie.



*A WARNING TO VEGETARIANS*

39. SAYERS (James) - engraver.

**Portrait of Joseph Ritson.**

Etching, engraving and aquatint on thin grey surfaced or prepared paper, platemark 272 x 207 mm, sheet size 306 x 221 mm, tipped to white backing sheet and mounted. [ebc6051]

London: H. Humphrey, 22 March 1803

£750

An extraordinary satirical portrait of the eccentric author and vegetarian Joseph Ritson. He stands at his desk writing in a large book headed "Common Place". His finger and toe nails are talons; he dips his pen into an ink-stand inscribed "Gall", and has written "Moses an Imposter the prophets old Cloaths Men of Judaea Warburton a fool Dr Percy a Liar Warton an infamous Liar a pipeer better than a parson". From his pocket projects a pamphlet "The Atheist's pocket Companion". He stands on a slab of damaged papers headed "Dr Percy's Antient Balla[ds]"; in front of him is large open book with a portrait of Thomas Warton stabbed through with a knife and fork. The room is filled with large folio volumes and vegetable products, with a cow munching at a basket of leaves beside a paper "Bill of Fare / Nettle Soup / Sour Croust / Horse Beans / Onions Leeks"; an emaciated and chained cat crouches on the top shelf beside a book "Abstinence from animal food a moral duty"; and a frog squats on the desk. Below the image are Latin, Greek and English quotes.

"Ritson the antiquary (1752 - 23 September 1803) was sinking from morose or savage eccentricity to insanity. Since reading Mandeville's *Fables of the Bees* in 1772 he had lived on milk and vegetable. The scene must represent his chambers in Gray's Inn where (Sept. 1803) he burnt many manuscripts. He disregarded the decencies of literary controversy, and attacked (1782) Warton's *History of English Poetry*. His own *Select Collection of English Songs* (1783) was marred by attacks on the *Reliques* of Percy whom he again assailed in 1792. In 1793 he adopted the French republican calendar and declared himself an atheist. Sayers's figure was copied for the only [other] two portraits of Ritson, three-quarter length and half length" - M. Dorothy George, *Catalogue of Political and Personal Satires in the British Museum*.



*MY EYES WILL MOVE FROM LEFT TO RIGHT, JUST SHAKE ME TO AND FRO*

40. [SNOW WHITE].

**The Snow White Moving Eye Book.** Full-page illustrations of Snow White and the Seven Dwarves on the front cover and recto of each leaf, all but the last in colour, by Pax Steen.

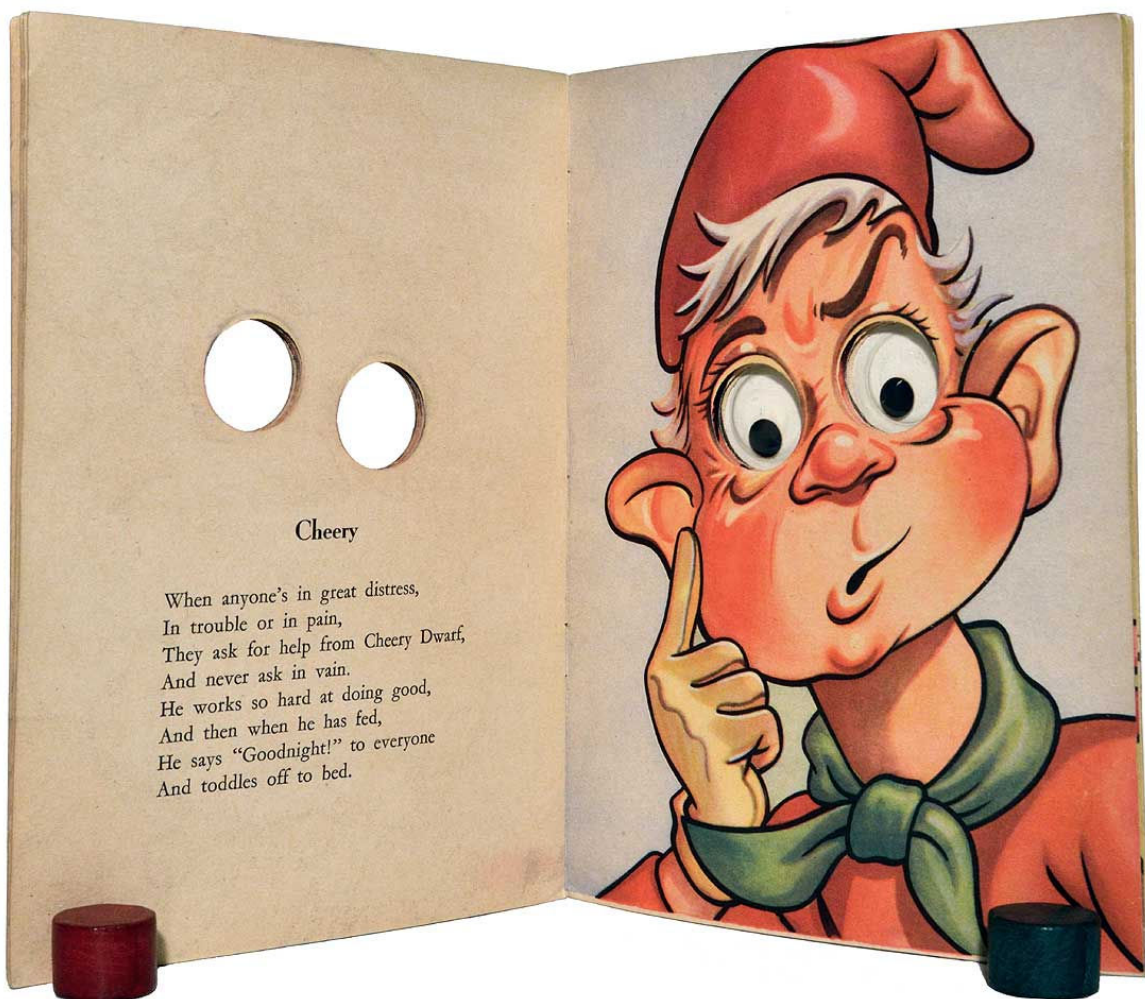
First Edition. 4to. [260 x 189 x 4 mm]. [8]ff including stiff stapled wrappers with the title printed on the rear cover. [ebc6123]

[London] Printed in Holland for B[irn]. B[rothers]. Ltd, [c.1952]

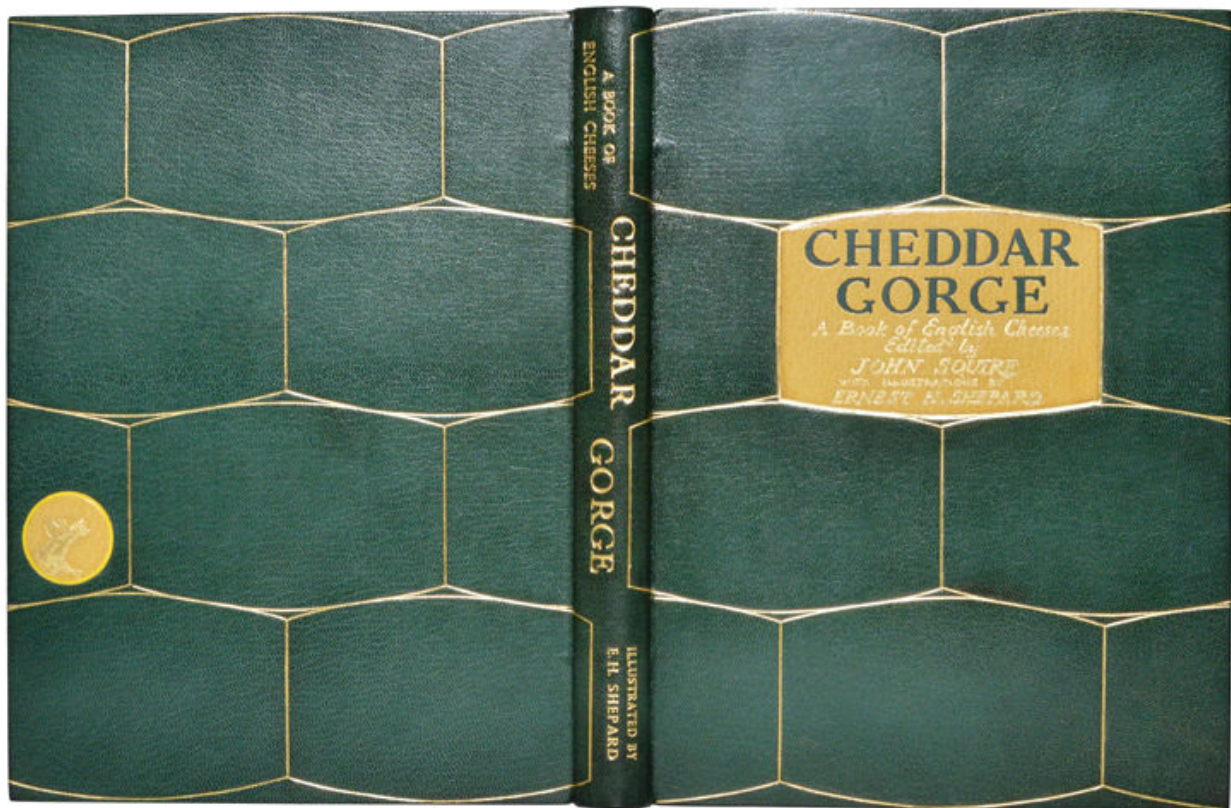
£200

Each of the eight characters has his or her eyes hollowed out and replaced with a shared pair of plastic transparent disks containing a black moveable "pupil" which are attached to the inside of the rear cover. As the instructions explain: "My eyes will move from left to right, Just shake me to and fro, And if you look at them at night, You'll find that they will glow". There is still a trace of luminescence. The seven dwarves are named Chatterbox, Stewy, Inquisitive, Busy, Cheery, Growly and Doctor, and each is accompanied with a verse.

COPAC lists three copies of this publication, at the British Library, Oxford and Trinity College Dublin. This is a very good copy with just a little dust soiling.







41. **SQUIRE** (John) - editor.

**Cheddar Gorge. A Book of English Cheeses.**

Decorative title-page and 34 illustrations by Ernest H. Shepard.

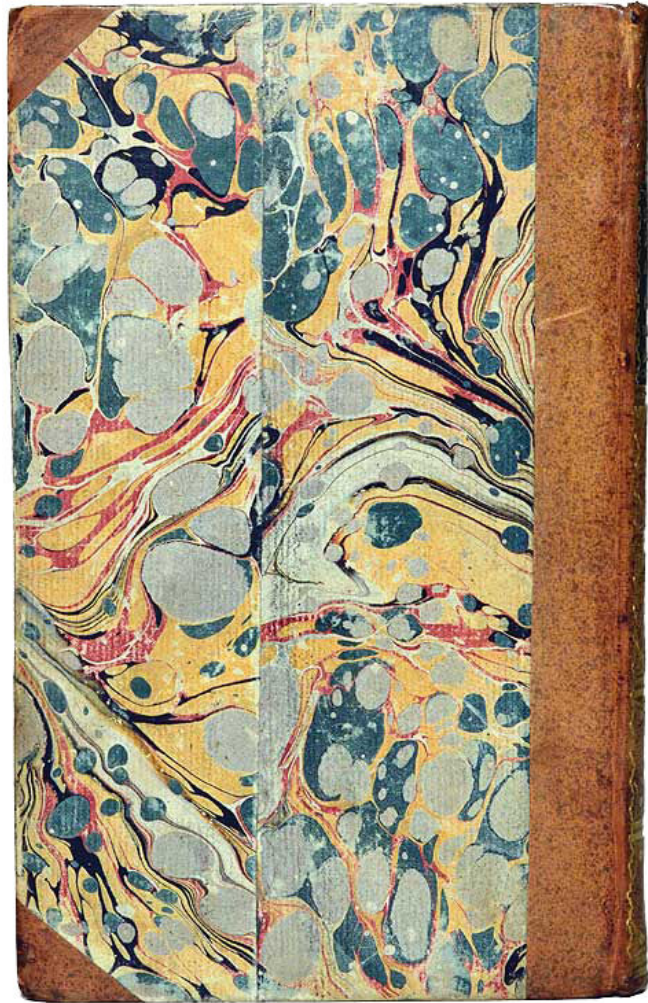
First Edition. 4to. [265 x 193 x 14 mm]. 181pp. Newly bound by Bayntun-Riviere (signed in gilt on the front turn-in) in green Harmatan goatskin, the covers tooled in gilt with fillets and gouges in the shape of cheeses, with a yellow goatskin onlay on the front lettered with the title in green and gilt and a circular yellow onlay on the rear tooled with a gilt mouse. Smooth spine continuing the design and lettered downwards in gilt in different sized fonts, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. [ebc6136]

London: Collins, 1937

£2000

A glorious celebration of English cheeses, with chapters on Stilton (by Sir John Squire), Cheddar (Horace Annesley Vachell), Cheshire (Vyvyan Holland), Double Gloucester (Osbert Burdett), Leicester (Henry Stevens), Wensleydale (Ambrose Heal), Caerphilly (Ernest Oldmeadow), Dunlop (Moray McLaren), Irish (Oliver St. J. Gogarty) and Blue Vinny (André L. Simon). There is also "An Interlude by the Artist", Ernest H. Shepard, who had taken instructions in cheese making from Mrs Browning of Actree's Farm, near Berkeley in Gloucestershire.





*INCLUDING PHILIP THICKNESSE'S DAMNING ADDRESS TO HIS SON*

42. STEVENS (George).

**A Lecture on Heads**, by the Celebrated George Stevens; Which has been exhibited upwards of Three Hundred successive Nights to crowded Audiences, and met with the most universal Applause.

Folding engraved frontispiece.

8vo. [215 x 130 x 21 mm]. 18pp. Bound c.1790 in half calf, marbled paper sides, smooth spine divided into six panels by two thick gilt fillets, lettered in the longer second panel on a green goatskin label, the others with a gilt centre tool, plain endleaves and edges. [ebc5144]

London: printed for J. Pridden, at No.100 in Fleet-Street [1770?]

£1500

Without the final advertisement leaf. Short tear in inner margin of frontispiece and closely cut, just touching a few letters at the fore-edge on p.6. Originally published in 1764, this is one of ten editions with Pridden's name. In this edition there is no press figure on p.10 and the title-page ornament contains a head facing right. ESTC locates seven copies, at the British Library, Cambridge, California State Library, Lilly Library, Princeton University, Rice University and University of Toronto.

Bound with: **THICKNESSE** (Philip, senior). **Queries to Lord Audley, (Second Edition).**

8vo. 8pp.

[London? 1782?]

With ink initials "P.T." at the foot of the title and signature "P. Thicknesse" at the end of the text. One of two editions - the first has 14 pp and ESTC locates six copies (British Library, Cambridge, Oxford, New York Public Library, UCLA and Yale). Only four copies of this second edition have been located, at the British Library, Merton College Oxford, University of Saskatchewan and Yale. An angry series of queries directed by the Bath eccentric Philip Thicknesse (1719-1792) to his son George, who had inherited the Baronetcy of Audley from his uncle in 1777. Amongst his misdemeanours George had seduced and ruined a Miss Walker at Bristol. In his will Philip stipulated that his right hand be cut off and delivered to George, "to remind him of his duty to God after having so long abandoned the duty he owed to a father, who once so affectionately loved him".



And: [**TICKELL** (Richard)]. **The Green Box of Monsieur De Sartine,** Found at Mademoiselle Du The's Lodgings. From the French of the Hague Edition. Revised and Corrected by those of Leipsic and Amsterdam. The Fourth Edition.

8vo. [1]f, 71, [1] pp.

London: sold by A. Becket, and R. Faulder, 1779

Without the half-title. One of five editions published in London in 1779; there was also a Dublin edition. ESTC locates 20 copies of this fourth edition. A political satire purporting to be the correspondence of De Sartine with Franklin and others.

And: [**WILLIAMS** (David)]. **Royal Recollections on a Tour to Cheltenham, Gloucester, Worcester, and Places Adjacent, in the Year 1788.** The Seventh Edition.

8vo. [1]f, 107, [1].

London: printed for James Ridgway, 1788

Without the half-title. The seventh of 12 editions to be published in London in 1788. ESTC locates five copies, at the British Library, John Rylands Library, National Trust, Columbia University and University of Kansas. A fictitious diary, professing to have been written by George III, but actually by Rev. David Williams, a Unitarian Minister.

And: **CALET** (Jean Jacques). **A True and Minute Account of the Destruction of the Bastile;** by Jean Jaques Calet, A French Protestant: who had been a Prisoner there upwards of Twenty Years, and who received his Liberty on, and who assisted at the Demolition of that Infamous Prison. Translated from the French, by an English Gentleman.

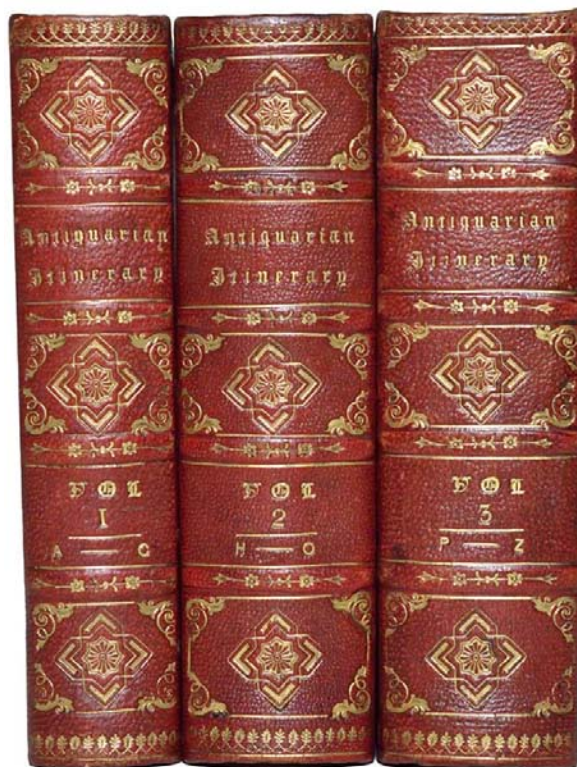
Aquatint frontispiece.

8vo. [3]ff, 61pp.

London: printed by W. Browne and J. Warren, and sold for the Author by C. Stalker, J. Walter, and all the Booksellers in Town and Country, 1789

Without a half-title. ESTC locates 10 copies, at the British Library, Cambridge, Oxford, DePaul University, Harvard (two), McMaster (two), University of Missouri and University of Texas. The French title has not been traced.

The five titles are lettered in abbreviated form on the spine. The last piece is a little foxed, and there are few uneven margins but the volume is in fine condition. Two separate pieces of marbled paper were used on the rear cover - a case of "waste not, want not".



*REBOUND IN ALPHABETICAL ORDER*

43. [STORER (James)].

**The Antiquarian Itinerary**, Comprising Specimens of Architecture, Monastic, Castellated, and Domestic: with other Vestiges of Antiquity in Great Britain. Accompanied with Descriptions.

332 engraved plates and woodcuts in the text.

First Edition. Seven volumes bound in three. 12mo. [156 x 105 x 123 mm]. Bound c.1840 in red goatskin, the covers with a gilt border of a thick and thin fillet and large arabesque foliate tools in the corners joined by a fillet. The spines divided into five panels by gilt tooled bands, lettered in the second and fourth, the others with geometric centres and arabesque corners, the edges of the boards tooled with a gilt roll, the turn-ins with a blind roll, bright green and gilt decorated endleaves, gilt edges. (Slightly rubbed). [ebc6109]

London: [printed by W. Wilson for] Wm. Clarke, J. Murray, S. Bagster, J.M. Richardson, and Sherwood and Co, 1815- [1818] £950

Light foxing to the plates but a very good copy. The binding would appear to date from about 1840, though it could be a few years earlier or later. There is an ink inscription on all three title-pages "W. J. Nash, Midford Castle, 1856". Midford Castle is the castellated Gothic tower to the south of Bath, built for Henry Disney Roebuck in c.1775 after a design by John Carter. The house was owned by the Conollys (a branch of the Castletown House clan) from 1810 until 1901.

The set has been very carefully put together, with the seven volumes arranged into alphabetical order by county, with the volumes lettered on the spine A-G, H-O, P-Z. The contents leaves, normally found in vol.VII have been bound at the front. The page signatures show each volume containing sections taken from each of the original seven volumes, now arranged in a most convenient alphabetical sequence. Each of the three volumes has a title-page, taken from the original volumes I-III, and the redundant title-pages for volumes IV-VII were discarded by the binder as there would have been no logical place to insert them.

*BOUND BY WIER FOR COUNT MACCARTHY REAGH*

44. **TASSO** (Torquato).

**La Gierusalemme Liberata.** Con le Figure di Sebastiano Clerc.

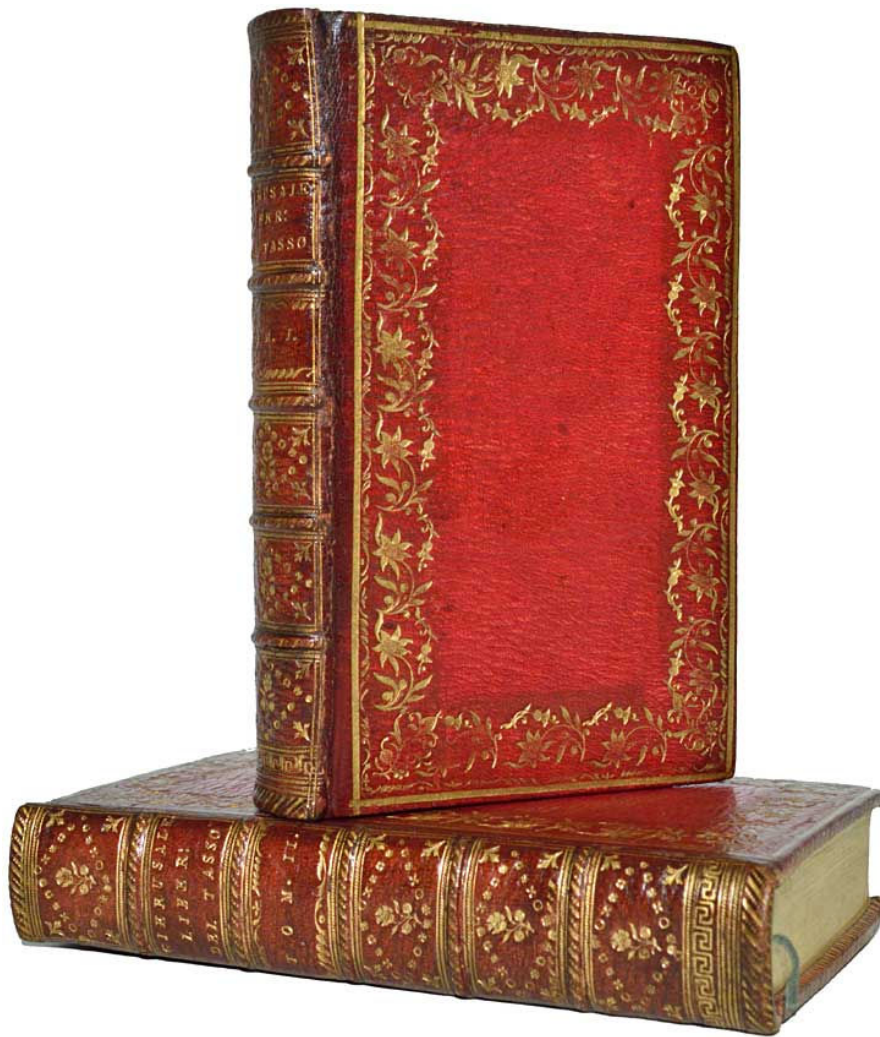
Engraved frontispiece in both volumes and 20 plates. Ruled in purple ink throughout. Two volumes. 8vo. [165 x 100 x 63 mm]. [5]ff, 331pp; [1]f, 372pp. Bound c.1770 by Richard Wier in red grained goatskin, the covers tooled in gilt with a wide border composed of a thick fillet, a broken cable roll and repeated impressions of a large flower tool and a small thistle tool and with a floral tool in the corners. The spines divided into six panels with gilt compartments, lettered in the second and third, the others with a flower, within a lozenge of small flower heads and circles, with sprigs in the corners, the edges of the boards and turn-ins tooled with a hatched roll, marbled endleaves, gilt edges. (Slightly rubbed). [ebc3492]

Glasgow: Robert and Andrew Foulis, 1763

£3800

Gaskell, *The Foulis Press*, 426. This is the Foolscap 8vo issue with "Con le Figure di Sebastiano Clerc" on the title in vol.1.

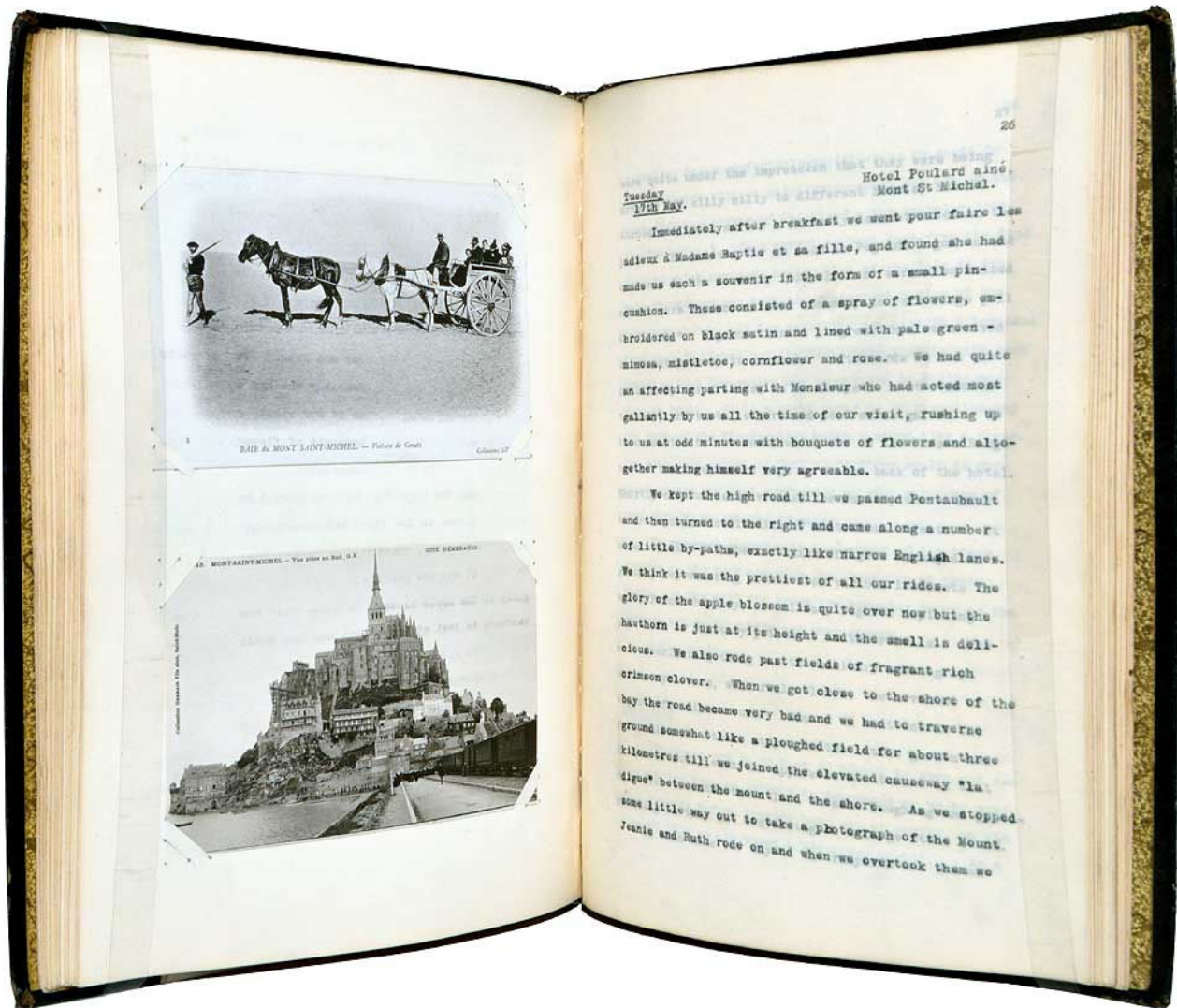
Bound without the first blank leaf in each volume. Plate 3 has been bound opposite the last book (p.339) in vol.2. This happened even though the binder, or his wife, wrote the appropriate page for each plate at the head of the sheet in black or red ink. A very good copy. This is Count MacCarthy Reagh's copy, and was lot 3124 at his sale in Paris in 1815. There is an ink inscription on the front endleaf "bibl. de M de MacCarthy". Justin MacCarthy, of Irish ancestry, was naturalised as a French subject and was admitted as a French Count. He settled in Toulouse and there amassed one of the finest libraries in Europe. There is an interesting passage in the foreword to his 1815 catalogue, which translates as : "Count MacCarthy, desirous that the elegance and beauty of the bindings should correspond to the excellence and rarity of his books, and as Toulouse, where he always resided, did not provide the facility for having them bound, which he could have had if he had lived in Paris, he obtained from London a skilful binder whom he kept for several years solely working for his library".



This binder was Richard Wier (sometimes known as David or Davy and spelt Weir), a Londoner of Scottish origins. An account of his work for MacCarthy Reagh was written by Charles Ramsden and published in *The Book Collector*, Winter 1953. He went to Toulouse in 1770 and stayed there for three or four years. He was accompanied by his wife, Maria, who ruled the pages in purple (as in this copy), carried out paper repairs, and may also have done the sewing and headbanding. Wier had previously worked closely with Roger Payne, and some resemblance can be seen between their work. These bindings for MacCarthy Reagh are however highly distinctive, being characterised by wide borders around the covers often with a "broken cable roll" and repeated flower or foliate tools, and the spine lettered in italic capitals.

On his return to England, Wier resumed his connection with Roger Payne and was later employed by McKinlay. In his final years he seems to have been even less abstemious than Payne, and was so "addicted to liquor that he seldom began to work before Thursday". He died in 1792, and his wife went to Edinburgh to repair, wash, and mend the manuscripts of the Society of Writers to the Signet.

With the pencil acquisition note of William Rees Mogg, who bought the two volumes at Sotheby, 2/7/1957, as part of lot 554 (along with a copy of Guarini's *Il Pastor Fido*, published by the Foulis Press in 1763).



*FOUR YOUNG LADIES GO ON A BICYCLE TOUR*

45. [THE QUARTETTE].

**In Normandy and Brittany.** Notes and Comments by "The Quartette". May 1904. Typescript on recto of 48 leaves, interleaved with blank leaves with 44 mounted black and white postcards. 4to. [291 x 209 x 14 mm]. Bound in the original blue roan, the covers with a single fillet border, the front lettered with the initials "M.E.K.", gilt decorated endleaves, plain edges. (Head and foot of spine and corners worn). [ebc6094] [1904] £500

On 6th May 1904 four ladies, named Ruth, Jeanie, Margaret (Peg) and A.E.R. (the chaperone and author of the diary) set out on a bicycling tour of Northern France. This volume was Margaret E. Knox's typed account of their adventures, complete with postcards picked up along the way.

Most days were spent visiting churches and sites of historical interest. On day one Jeanie almost stepped on a viper lying coiled up in the long grass and Ruth insisted that she had large stones and blocks of rock hurled at her by two innocent men by the roadside ("probably this account is largely aided by her imagination which is inclined to run riot where Frenchmen are concerned, as she has taken an unwarrantable dislike for the whole male population of the country"). Day two saw Peg being chased by "un petit chien". She is "quiet "a la mode" and uses a hooter instead of a bell on her cycle and as she kept sounding it incessantly the noise proved far more a source of attraction to the puppy than a means of frightening it away". Their baggage did not always catch up with them (porters could be "perfect dolts") and they faced fierce tussles with the wind and popped tyres, but a good "dejeuner" usually got them back on track. The Bayeux Tapestry "is quite valuable as a historical document" and "well worth seeing", though the locals did not know how to pronounce it. The three younger ladies fell for the son of the hotel keeper, and almost fell out over him (A.E.R. admitted "we had such a "big thirst" on when we got to our rooms that we readily disposed of thirteen oranges between us"). He was soon forgotten when they reached Mont Saint-Michel, as "the porter here has been dubbed "the handsomest man we have met this trip" and the girls are very anxious to teach him English. He knows too much already for Ruth to say to him, as she did one young man we met, "you have beautiful eyes", but Peg raves about their "liquid depths". That night there was a commotion when Jeanie and Ruth thought there was a stranger in their bedroom and A.E.R. hurt her finger in the panic. Back on the road a flying cow could have caused far greater damage to Margaret and her bicycle. They returned to Edinburgh on 26th May, having managed to ride 20 miles or more most days and it was "agreed that everything had gone absolutely without a hitch and that we would all look forward to some similar jaunt at no very distant date".

### *MADE IN BATH*

#### 46. TOMS (William).

**Thirty-Six New Original and Practical Designs for Chairs**, adapted for the Drawing and Dining Room, Parlour and Hall by W. Toms, Junr., Carver in General. Lithographed throughout by Joseph Holloway, with title-page and 36 plates, each illustrating one chair.

4to. [271 x 215 x 8 mm]. Original boards with extended title printed on front and rear, cloth spine (rebacked with matching cloth). [ebc5633]  
Bath: W. Evans, 41 Broad-Street, [c.1832]      £1500

A fine copy of a rare book. COPAC locates copies at the British Library, Oxford and V&A, while WorldCat locates copies at Winterthur, Cleveland Public, University of California, Yale, and Virginia Historical Society. Abebooks does not even offer to print a copy on demand.

Toms attempted to show his design versatility and competent cabinet maker skills by illustrating designs for chairs with richly carved or turned decorations.

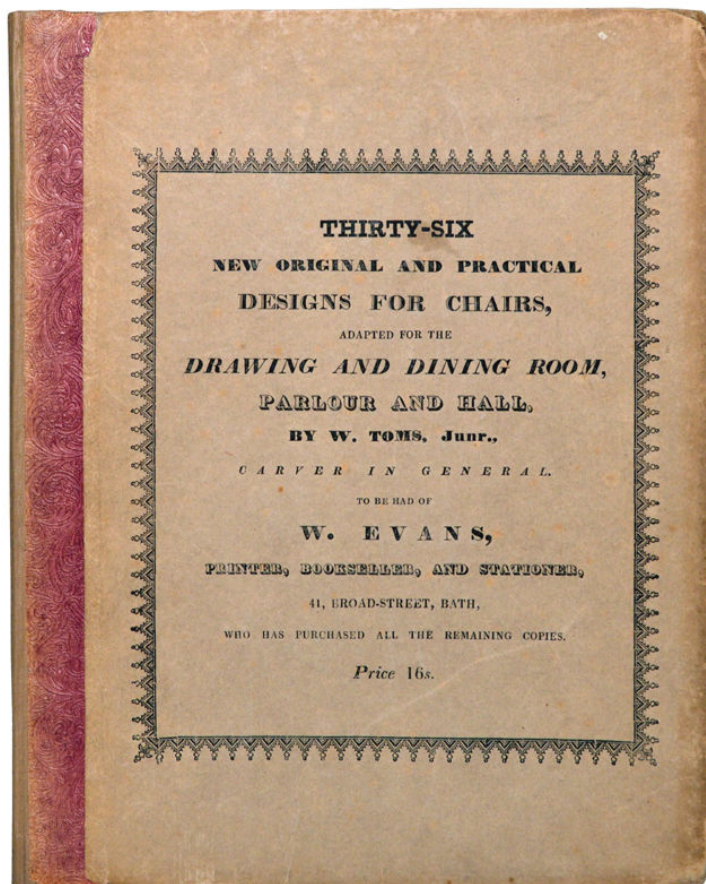




The first 12 chairs are in the "French modern style", followed by a number of chairs in Louis XVI style, then neo-gothic inspired hall chairs, and finally ten chairs in late English Regency design. He engaged the services of the local lithography printer Joseph Holloway and probably issued the plates privately and distributed them to potential clients. How successful this was we do not know, but the pattern book caught the eye of the enterprising Bath printer, bookseller and stationer William Evans, "who has purchased all the remaining copies" (as stated on the boards) and was selling them for 16 shillings each. The few copies in institutional libraries are mostly the Evans issue, variously dated between c.1825 (V&A) and "183?" (Winterthur). Only the Getty, Redwood and Historic Houses Trust (Australia) seem to be the original Toms issue.

A William Toms is listed as a "carver & gilder" at 41 Broad Street, Bath, in Pigot's Directory for Somerset in 1822 and 1830. This is probably William Toms senior as another William Toms, "carver & gilder" and born in Bath, is listed in the 1851 census at Market Lavington in Wiltshire, his age given as 45. This younger man is most likely our man, son of William Toms and his wife Mary Maxfield, baptised at St. Swithin, Walcot, Bath, in April 1804. Toms senior was born c1773 and is listed as "carver" in freemasonry records as a member of the Royal Sussex Lodge from 1818 until 1823. His death is recorded in Bath in 1839. A correspondent to the *Bath Chronicle* "Notes and Queries" column in December 1934 reported that the elder Toms first appeared in Bath directories as a carver and gilder in 1812 at Milsom Street before moving to 41 Broad Street, and that Toms junior was listed as a cabinet maker in 1837 at 5 Queen Street, Bath.

The lithographer, Joseph Holloway (1797-1861), announced in the *Bath Chronicle* of 21st April 1831 that he had moved from 36 Westgate Street, Bath to No.10 Union Street, and this is the address given at the foot of the title-page. He was still at Union Street in 1848 but no longer listed there in 1851.



William Evans, the bookseller, is listed in Pigot's Directory for 1842 at 41 Broad Street, Bath, William Toms's former address. He is still there in 1846, but by 1850 the premises were occupied by Samuel Vivian, printer, bookseller and stationer.



*GAUFFERED AND PAINTED EDGES; TAMMARO DE MARINIS'S COPY*

47. [UFFIZIO ]

**Uffizio Della B. V. Maria** Per tutti i tempi dell' Anno Coll' Uffizio De' Morti, della SS. Croce, e dello Spirito Santo: e co i Sette Salmi Penitenziali, ed altre divotissime Orazioni.

Engraved frontispiece and 14 plates, engraved title-page vignette and tailpieces, printed in red and black throughout.

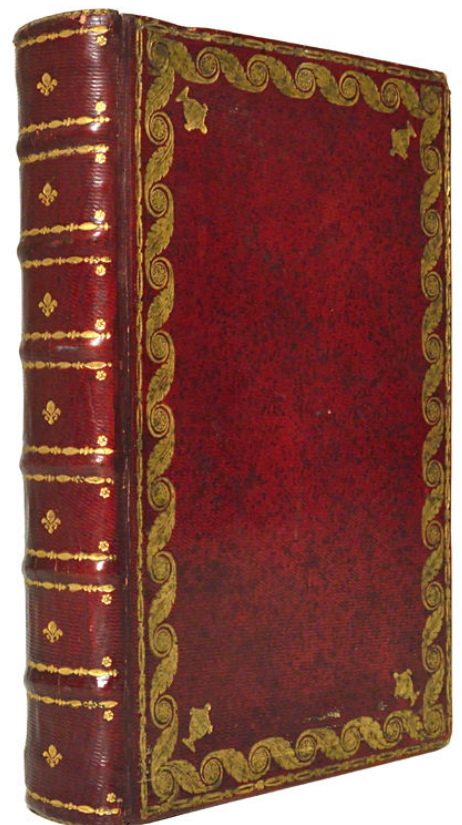
8vo. [204 x 136 x 38 mm]. [16]ff, 188, 193-336, xxxviii, [ii] pp. Contemporary binding of dark red goatskin, the covers with a gilt border of a chain roll and feather and star roll, with an urn in the corners. The spine divided into seven panels with raised bands flanked by a gilt pallet, each panel with a small central bud tool, the edges of the boards tooled in gilt with the feather and star roll, marbled endleaves, gilt edges, gauffered and painted with flowers. (A few minor scratches on rear cover and upper corner of front board slightly worn). [ebc6149]

Roma: [appresso Gio. Maria Salvioni] Stamperia Vaticiana, 1725

£1250

The plates are included in the pagination. Small and light damp-stains at head and foot of first 16 leaves and final page a little soiled. The binding has aged well and has beautifully decorated edges. The work was printed by Giovanni Maria Salvioni (1676-1755) and may also have been bound at his workshop. Hobson, *French and Italian Collectors and their Bindings*, p.160, refers to a group of bindings associated with the Salvionis dated 1742-1758 and notes "the painted edges of many examples of the group are noteworthy and represent the revival of a form of decoration unknown in Rome since the reign of Pius V [d.1572]".

With the pencil signature of Tammaro De Marinis (1878-1969), Neopolitan bookseller, book collector, binding scholar and author of works including *Le Legatura Artistica in Italia nei secoli XV e XVI* (1960).





48. **WEBB** (Clifford).

**A Souvenir of the Centenary Boat Race 1829-1929.**

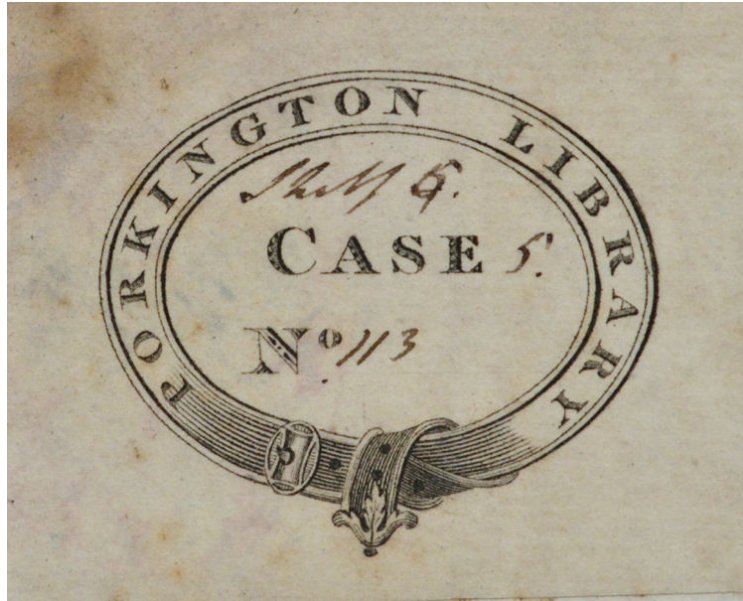
Coloured lithograph signed by Clifford Webb lettered "Centenary Boat Race 1829-1929" in a banner at the centre and "From Gwladys and Richard Cobden-Sanderson of 15 Upper Mall, Hammersmith, The House Depicted On This Souvenir. Come Again And Again And Again. A Souvenir Of The Centenary Boat Race 1829-1929" around the border. 230 x 168 mm. [ebc6127]

1929

£300

A charming print by Clifford Webb, which is not found in the British Museum or the Victoria and Albert. Clifford Webb (1895-1972) was apprenticed as a lithographer before serving in the British and Indian armies during the First World War, seeing action at Mons, Gallipoli and in Mesopotamia. From 1919 to 1922 he studied at Westminster School of Art and from 1923 to 1926 he was a part time lecturer at the Central School of Art in Birmingham. He illustrated Ransome's *Swallows and Amazons* and *Swallowdale* and wrote and illustrated a series of books, many of them for children and featuring animals.

Richard (or Dickie) Cobden-Sanderson (1884-1964) was the son of the bookbinder and printer Thomas and his wife Annie. T. J. C-S moved the Doves Press and Bindery to 15 Upper Mall, Hammersmith in 1909, and in 1916 he and Annie renovated the house and made it their home. Dickie married Dorothea Dirks in 1912 but they divorced in 1921, and he later married a young widow, Gwladys Murray Leslie, known as Sally. In 1919 Dickie set himself up as a publisher, and held on to 15 Upper Mall until after the Second World War when the business went into liquidation and he was compelled to sell. Webb's print includes two doves flanking a mug of beer (lettered "O.B.E.") - a nod to the Doves Pub next door.

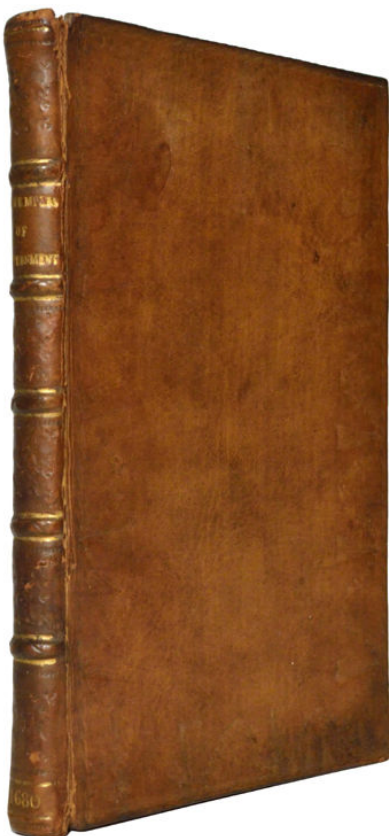


*CALF BINDING FROM PORKINGTON HALL*

49. [YALDEN (John)].

**Compendium Politicum**, or, the Distempers of Government, Under these two Heads, The Nobilities, The Commons, Desire of Rule, Liberty. With their proper Remedies, in a brief Essay on the long Reign of King Henry III. By J. Y. of Grayes-Inn, Esq. First Edition. Small 8vo. [151 x 95 x 13 mm]. [12]ff, 80pp. Bound c.1800 in calf, the covers tooled in blind with a border of a chain roll and repeated impressions of a floral festoon and tassel. The spine divided into six panels with raised bands flanked by a gilt fillet, lettered in gilt in the second and dated at the foot, the others tooled in blind, the edges of the boards hatched in blind, plain endleaves, sprinkled edges. (Slightly rubbed). [ebc6018]

London: printed for Robert Clavel, at the sign of the Peacock in St. Paul's Church-yard, 1680 £750



Wing Y6.

With an initial blank leaf. A very good copy. Based on Sir Robert Cotton's *A Short View of the Long Life and Raigne of Henry the Third* (1627).

Repeated ink signature of "Rob Owen" on title and Porkington Library booklabel, with shelfmarks "Shelf 5, Case 5, No.113". Sir Robert Owen of Porkington, or Brogyntyn, Hall in Shropshire, was a noted bibliophile. The binding bears the same floral festoon and tassel tools as the James II (item 22), but Yalden's work was not deemed worthy of red morocco and gilt edges. It was subsequently in the Harlech Library at Glyn Cywarch.

*PIRATED DUBLIN EDITION*

50. [YORKE (Philip, Earl of Hardwicke) and others].

**Athenian Letters:** or, the Epistolary Correspondence of An Agent of the King of Persia, Residing at Athens during the Peloponnesian War. Containing The History of the Times, in Dispatches to the Ministers of State at the Persian Court. Besides Letters on various Subjects between Him and his Friends.

Engraved frontispiece in vol.1.

First Dublin Edition. Two volumes. 8vo. [223 x 135 x 75 mm]. xlvi, 397 pp; xxxi, [i], 525 pp. Contemporary Irish bindings of sprinkled calf, the covers with a gilt roll border, smooth spines divided into six panels by a gilt pallet, lettered in the second and numbered in the fourth on green goatskin labels, the first and fifth with a centre tool of two birds on a cup, the third and sixth with a floral tool, the edges of the boards tooled with a gilt roll, marbled endleaves, blue sprinkled edges. (Short crack at foot of lower joint on vol.2, a little rubbed and spines slightly faded). [ebc6130]

Dublin: John Archer, 1792

£1000

With the half-titles. ESTC notes that there was a list of subscribers in vol.1, but does not give a collation and it is not present here. A few spots and marks but a very good copy in a fine Irish binding.

*Athenian Letters* were largely written by Philip and Charles Yorke whilst at Cambridge University. They were edited by Thomas Birch and the other contributors included Henry Coventry, John Green, Samuel Slater, Catherine Talbot, Daniel Wray, George Henry Rooke, John Heston and John Lawry. They were privately issued in an edition of only ten copies in 1741, and again in an edition of 100 copies in 1781. This pirated Dublin edition of 1792 was the first public issue and was subsequently suppressed and superseded in 1798 by a new edition with the imprimatur of the 3rd Earl of Hardwicke.

Armorial bookplate of Gustavus Lambart (1772-1850) of Beau Parc, Co. Meath. Bookplate of Robert J. Hayhurst.

