

## 19<sup>TH</sup> CENTURY SHORT LIST

*Is a river alive?*

1. **Skrine (Henry)** *A General Account of all the Rivers of Note in Great Britain; with their Several Courses, their Peculiar Characters, the Countries through which they flow, and the entire Sea Coast of our Island; concluding with a minute Description of the Thames, and its auxiliary Streams. London: T. Bensley [...] for P. Elmsly, 1801 FIRST EDITION, folding aquatinted frontispiece and 17 engraved maps; the odd spot but otherwise very good, pp.xx(for xviii)+412, 8vo, contemporary polished tree calf, gilt spine with black label, ownership inscription of William Sharrad of Langham, dated 1837, very good (Lowndes p.2411: Cox III/p.341): see also Cohen 'The Thames 1580-1980' p.178) £200*

An attractive copy of Henry Skrine's riverine classic. Skrine (1755–1803) was the eldest son of a landowner: 'his inherited wealth enabled him to spend his time chiefly in travelling as a 'rational' entertainment, and recording his descriptions of both urban and rural Britain [...] Writing for a general audience rather than the specialist topographer or antiquarian, Skrine proved a shrewd observer, providing a well-written commentary on the state of the country through which he journeyed' (Cohen). His treatise on rivers was his final published work and includes a fine folding frontispiece of Thames god Thamesis with his trident.

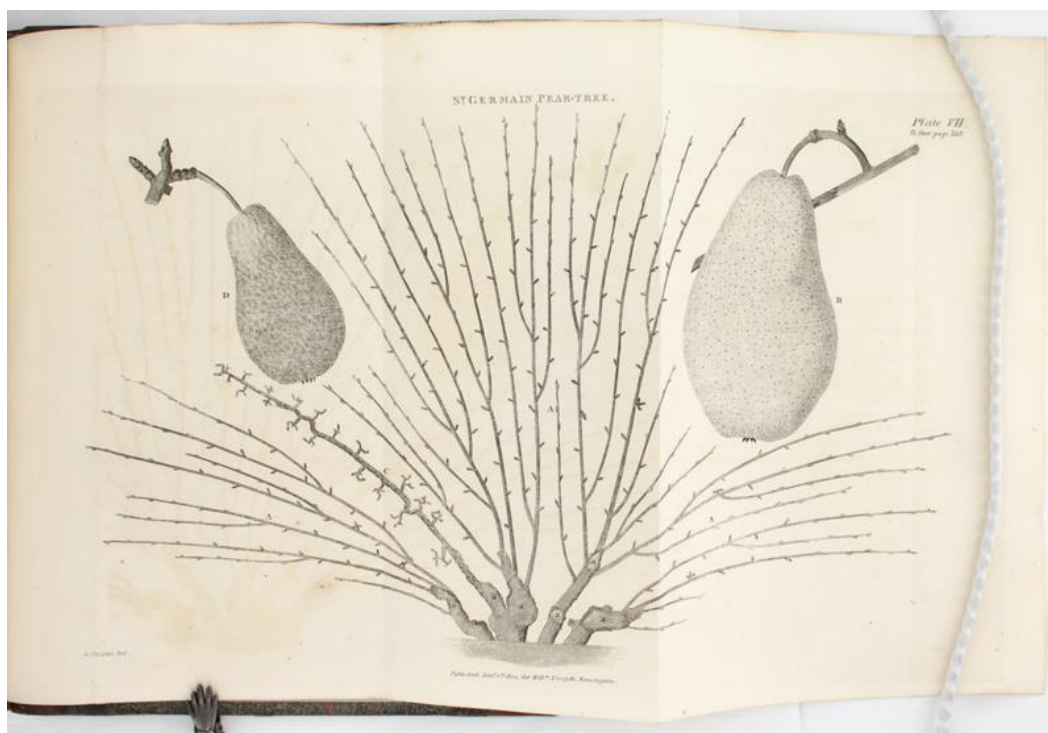


*Pomology*

**2. Forsyth (William)** A Treatise on the Culture and Management of Fruit-Trees; in which a new Method of Pruning and Training is fully described. To which is added, a new and improved Edition of "Observations on the Diseases, Defects, and Injuries, in all Kinds of Fruit and Forest Trees:" with an Account of a particular Method of Cure, published by Order of Government [...] Printed by Nichols and Son [...] for T.N. Longman and O. Rees [...] T. Cadell, Jun. and W. Davies, Strand; and J. Debrett [...] 1802, FIRST EDITION, 13 folding engraved plates (some lightly offset), some quires lightly toned and the odd marginal spot, but a bright crisp copy, pp. viii, 371, [1], 4to., contemporary half tree calf and marbled boards, blue speckled edges, flat spine with gilt roll; extremities a little rubbed, spine label lost; armorial bookplate of Ralph Leycester (of Toft Hall, Cheshire), good (Bradley Bibliography III, p.141; Pritzel 2985: Rothamsted p.61) **£350**

Classic pomological treatise by Scottish gardener William Forsyth (1737-1804). Forsyth began his career at Chelsea Physic Garden and was afterwards employed by the Duke of Northumberland at Syon House before being appointed in 1784 to the royal gardens of Kensington and St. James. He made a name for himself with a patented 'plaister', a paste whose application would, he claimed, cause new wood to grow and bind to the old. His claims for the paste were later attacked, and his reputation questioned, but he remained significant figure in horticultural affairs. He was a fellow of the Linnean Society and of the Society of Antiquaries. He played an important part in bringing about the establishment of the Horticultural Society in 1804 (ibid.)

This copy from the library of Anglo-Indian Ralph Leycester's (1763-1845) of Toft Hall, Cheshire.



*Lines on Nelson's Column.*

**3. (Napoleonic Wars.), Bowles, (William Lisle) et al.** Manuscript fragments, ?Hereford, c. 1802-18, 5 manuscript fragments, on various paper formats, some crosswritten as if from a notebook; irregular edges, some marginal tears and occasional ink blotches but clearly legible, various sizes (largest: 230 x 190mm), variously folded, old sewing/staple holes, now disbound, good **£600**

A group of five loose manuscript fragments - poems, news coverage, original compositions - with particular reference to Nelson and Bonaparte, likely collected by a contemporary observer.

1) A narrative recounting the ceremonial reception of Nelson into Hereford in 1802, when he was granted the freedom of the city, with original verses and epitaphs



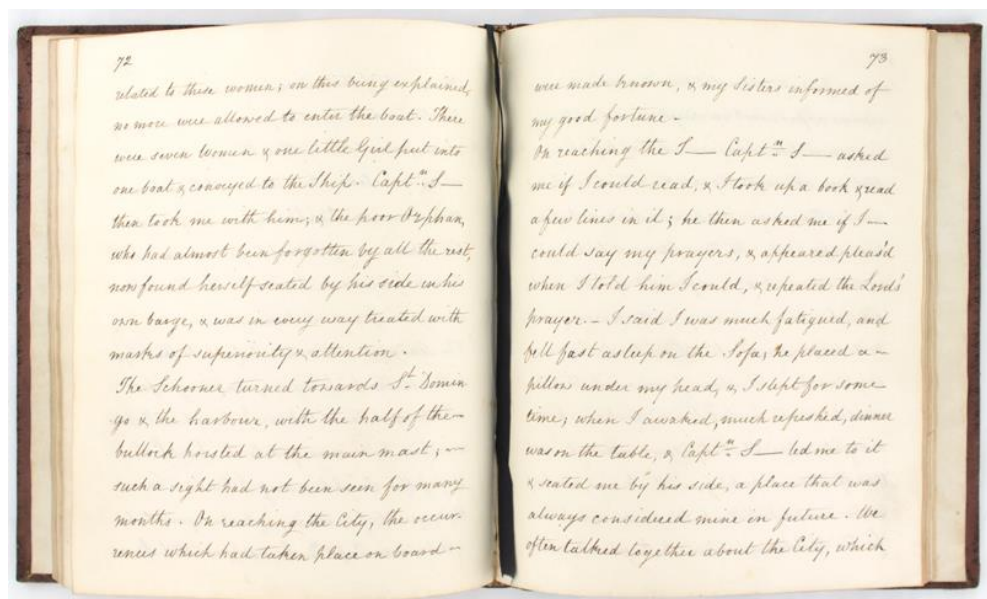
- 2) A parody on the soliloquy in Hamlet, titled 'Bonaparte Solus', with a crosswritten Hereford address, a composition about Port wine on the reverse
- 3) A poem on Nelson's death, accompanied by a complete transcription of Southey's 'To Recovery', and William Lisle Bowles' 'Dirge of Nelson', as well as lines on the proposal for Nelson's column
- 4) 'Bonaparte's Dukes', chronicling the dukedoms conferred by Napoleon, this with a verse 'The Oak and the Willow [...] Sheffield, 1808'
- 5) A series of elegies on the death of Queen Charlotte (d. 1818), with 'The Consolation', a ballad composed and arranged by Thomas Billington (1817)



### Haitian Revolution

**4. St Domingue (Haiti) & England, (Manuscript) 'The Twins' (c. 1833),** Clearly legible manuscript on pages watermarked 1833, lightly toned with the occasional spot, pp. 132, 4to, contemporary straight grained lilac morocco, blind roll and gilt fillet, spine gilt on raised bands with red label; hinges rubbed and upper joint starting, a couple of bleached patches, very good **£700**  
A handsome manuscript fair copy of *Les Jumelles; or, the Twins*, the extraordinary biography of Franco-Haitian sisters who escaped the Revolution and married into the English gentry (published 1826).

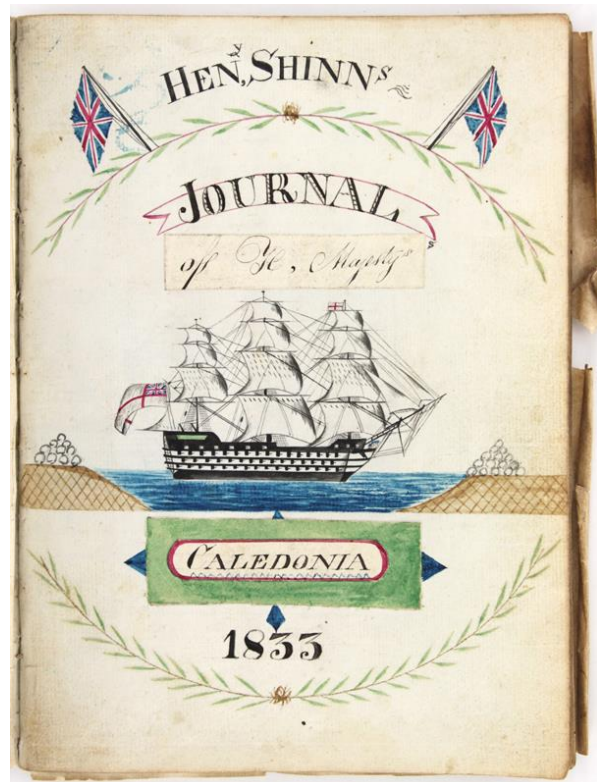
Lucinde Maria Louise Antoinette & Zébée Ann Rose Touzi were twins born to French colonists on the island of St Domingue (Haiti) in 1799. They were orphaned during the turmoil of the Haitian Revolution. Facing starvation and uncertainty - they spent much time holed up in a besieged French garrison - Lucinde made a dangerous crossing to Curaçao in an open boat, which was intercepted by a British warship. She was



taken back to Britain by Captain Thomas Symonds, who later married her and arranged for Zébée to join her. Zébée married Major General Alexander Gordon in 1822, a younger son of the Marquess of Huntly and Duke of Gordon. Their extraordinary life story - which for British readers suggested a possible future for islands like Jamaica - was published with a dedication to Lady William Gordon, 'for whose perusal it was originally drawn up'. That dedication is repeated here. This is a curious volume; although the watermark (1833) is later than the published book, the upmarket binding and finesse in production suggest that it belonged to someone with a close personal connection to the manuscript. See: John Gask, ed. *Les Jumelles and Their Families : A Companion Volume to Les Jumelles (the Twins) Published in 1826*. (Oxford, 1989).

#### *Mediterranean diary*

**5. (Naval Manuscript.) Shinn (Henry), 'Journal for H. Majesty's Caledonia, 1833',** *Manuscript journal with all but 2 leaves in use, watercolour title, 16 illustrations of ships at sea and one 'Greek figure', 3 mounted coloured lithographic illustrations (one loosely inserted); the largest of the illustrations (pasted in as a folding plate) is frayed at the edges, a little marginal soiling, but clean and legible, pp. [80], 4to (205 x 150 mm), marbled paper wrapper, very good £4000*



A finely illustrated early nineteenth-century ship's journal, with a lively descriptive narrative of life at sea and of the ports, towns and people encountered in the Mediterranean.

Shinn (1813-41) was a crew member aboard the HMS Caledonia, a 120-gun first-rate ship of the line of the Royal Navy, which became Admiral Pellew's flagship in the Mediterranean. After leaving Plymouth the first fully described (and recurring) port is Malta where, after quarantine, Shinn (1813-41) marvels at the extraordinary floor of St. John's Cathedral in Valletta - composed of nearly four hundred tombstones of Knights of the Order of St. John - as well as the 'oldest Masonic lodge in Christendom'. The Caledonia then tours the Aegean, making stops at various Greek islands before arriving in Smyrna - where the ship was 'visited by the Grand Bashaw' - travelling onward to Athens and the bay of Salamis, Corfu, Albania, mainland Italy and Sicily, which impresses Shinn - the 'wealth and opulence' of Catania in particular. The journal is full of observations topographical: 'the remarkable remains

of Grecian antiquity - the plains of Argos where Hercules slew the hundred headed Hydra', and ethnographical: the Turks 'carry a long amber headed pipe and a curiously wrought bag of tobacco [sic] slung by their side [...] and the women are veiled excepting one eye'.

All of life (and death) at sea is here; from riddles with which the sailors entertained one another, to the visits, when in port, of local inhabitants 'of both sexes', and the alarming rate with which members of the crew expire, even when not engaged in combat. Accidents at sea, and occasionally ashore, are recorded, along with the immolation of a neighbouring ship in harbour when her gunpowder ignited, 'the neglect attributed to the captain lighting a fire on board'. According to a biographical note at the end of the volume, Shinn died in 1841, aged just 28, suggesting that he too fell victim to one of these dangers.

Of note are Shinn's finely coloured illustrations, which chart the ship's passage from Plymouth to 'beating down the arches' on a choppy sea, and which depict the Caledonia and other vessels moored at Malta, as well as various landscapes including a super view of Josiah Rowley's squadron entering Smyrna. There is a huge amount of information here about the Mediterranean world of the first half of the nineteenth century, through the eyes of a British sailor.

(See: Brian Lavery, *The Ship of the Line. I: The Development of the Battlefleet 1650-1850*, (1983)).

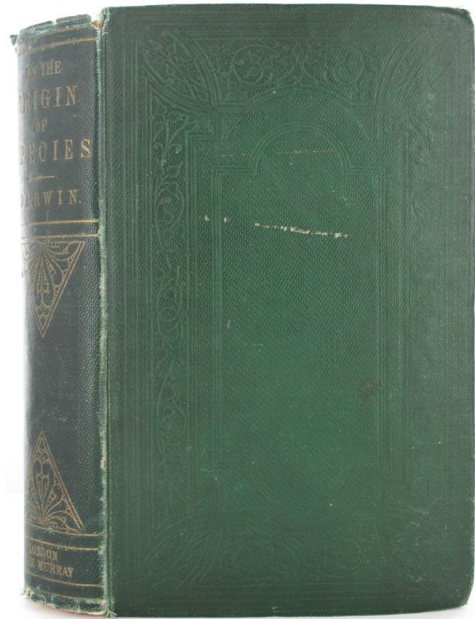


*First fully revised edition*

**6. Darwin (Charles)** *The Origin of Species by means of Natural Selection, or the preservation of favoured races in the struggle for life. Third edition, with additions and corrections. (Seventh thousand.)* John Murray, 1861, *folding chart at p. 123 (fractionally nicked at head), ownership inscription at head of half-title, small chip at head of ad-leaf at rear*, pp. xix, 538, [2, ads], crown8vo, *original wavy-grain green cloth by Edmonds and Remnant, with their ticket, blind-stamped border to both boards, the backstrip lettered and decorated in gilt, this a little chipped at ends with some minor wear, extremities rubbed, with some wear at corners and along lower joint, a small scrape to both boards, chalked brown endpapers, small trace of ticket removal at foot of front pastedown, the front hinge tender but secure, good* (Freeman 381)

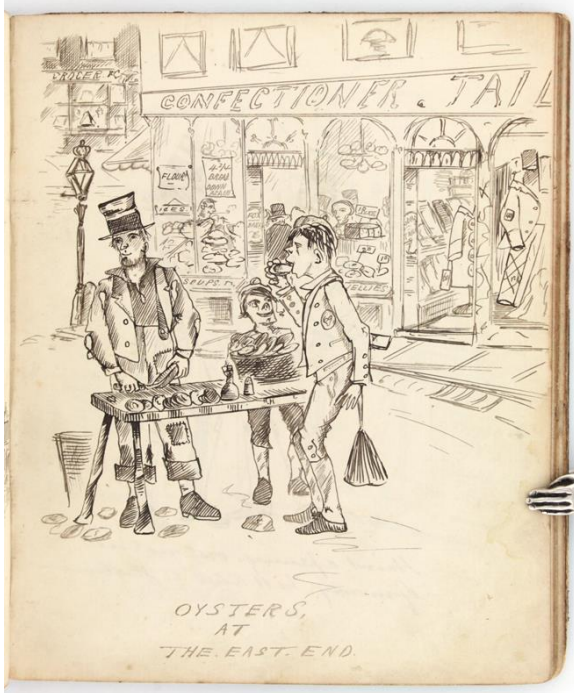
**£3500**

The first edition to be fully revised, and the first edition to contain 'An Historical Sketch of the Recent Progress of Opinion on the Origin of Species' (pp.xiii-xix), in which, among other things, Darwin acknowledged that Patrick Matthew, in his work on Naval Timbers, 1831, had given 'precisely the same view on the origin of species as that propounded by Mr. Wallace and myself [...] and as that enlarged upon in the present volume.'



*Comic Strip*

**7. (Album.) Rawle (W.J), 'Sketches', c. 1867, Manuscript sketch book, with more than 130 captioned pen-and-ink vignettes in a single hand; lightly toned with the odd smudge and stain**, pp. [133], small 4to (170 x 190 mm), *contemporary soft maroon leather, ruled gilt, marbled endpapers; a little rubbed with some fraying to spine, good* **£750**



Comic social commentary in this book of accomplished narrative sketches by a single artist. Some are historical or literary (with a handful of scenes from Shakespeare), but most are in the style of Punch with much incidental contemporary detail of London's coffee shops, markets, theatres, barracks, and homes.

The single vignettes are accompanied by two longer narratives - comic book style - one of the life of Tommy Dutton, the other of Sir Rowland Hash. From different walks of life, the fictional protagonists nonetheless both suffer unrequited love, enlistment, and defection, before ending in domestic bliss. The second - the livelier and more picaresque of the two - also involves a long-lost brother, a jailbreak, and a drunken merman. Each of them 'finds the British army a delusion and a snare', a recurring theme across the sketches, which might suggest something of the artist's own experience. On that topic, it is possible that the W. J. Rawle on the title page is William, one of

four sons born to the successful London based engraver Samuel Rawle (1771–1860). At least one of Rawle's sons (George) followed him into the artistic professions, and William may have done the same.

*First edition*

**8. Darwin (Charles)** Expression of the emotions in man and animals [...] With photographic and other illustrations. John Murray, 1872, *FIRST EDITION, second issue, 7 heliotype plates (3 folding), wood engraved illustrations on letterpress, advertisements at end dated 'November, 1872'; lightly toned with occasional dust soiling to the top edge, pp. iv, 374, 4; 8vo, untrimmed and partially unopened in publisher's dark green cloth, stationer's blind stamps to the front free endpaper; shaken with the the lower cover holding, some fraying to the spine ends, sound* **£550**

'This is an important member of the evolutionary set, and it was written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment.' (Freeman) 'This work of Darwin's is the foundation of that aspect of the study of animan behaviour that goes by the name of ethology... he made a direct contribution to psychology.' (Gavin de Beer. Charles Darwin. p.225) It was the only work by Darwin to be illustrated with photographs, and one of the first to feature heliotypes.



*First fully illustrated edition*

**9. Austen (Jane)** Pride and Prejudice. With a Preface by George Saintsbury and Illustrations by Hugh Thomson. George Allen, [1894,] *FIRST 'LARGE PAPER' THOMSON EDITION, frontispiece (tissue-guarded) and line-drawings throughout by Hugh Thomson, with his decorated initials and headpieces to each chapter, pp. xxvii, 476, crown 8vo, original dark blue-green cloth, a small faint waterstan at the head of both boards, a tiny amount of wear at tips, the backstrip with printed label (the lettering faded and reapplied neatly in manuscript), lean to spine, edges untrimmed, contemporary ownership inscription to flyleaf, very good* **£3500**



The very first edition of the text to be illustrated throughout; though the Large Paper issue eschews the famous 'Peacock' design to the cover for plain cloth, it is scarcer than its slightly smaller counterpart.



*The Uncanny*

**10. Capes (Bernard)** *At a Winter's Fire*. C. Arthur Pearson, 1899, FIRST EDITION, inscribed by the author to verso of half-title, 'Alexander Mann from the author, 1903', faintly toned throughout, pp. 303, 8vo, original blue cloth, cover and backstrip lettered in gilt, cover with gilt stamped vignette of burning logs between firedogs, head and foot of spine slightly pushed, edges faintly rubbed, very good **£1750**

The first collection of short stories from Bernard Capes, journalist, editor of 'The Theatre', a highly regarded periodical, and prolific author, who published over 40 books and numerous articles for magazines such as Pall Mall, Pearson's and Blackwood's. Many of the quintessential themes and landscapes of the hugely popular late nineteenth-century Gothic revival are represented in the 11 tales gathered here: precipitous snow-encrusted mountains, graveyards crumbling into the sea, a traumatic encounter with the surface of the moon, and numerous shadowy creatures of the night - 'the face was hidjus beyond words, and the shadder of it, with the light behind, stretch out and reached to the gal, and made her hidjus, too' ('The Vanishing House'). The dedicatee may be the highly regarded Scottish landscape painter and member of the Royal Institute of Oil Painters, who was in London during this period and would have moved in similar circles.

