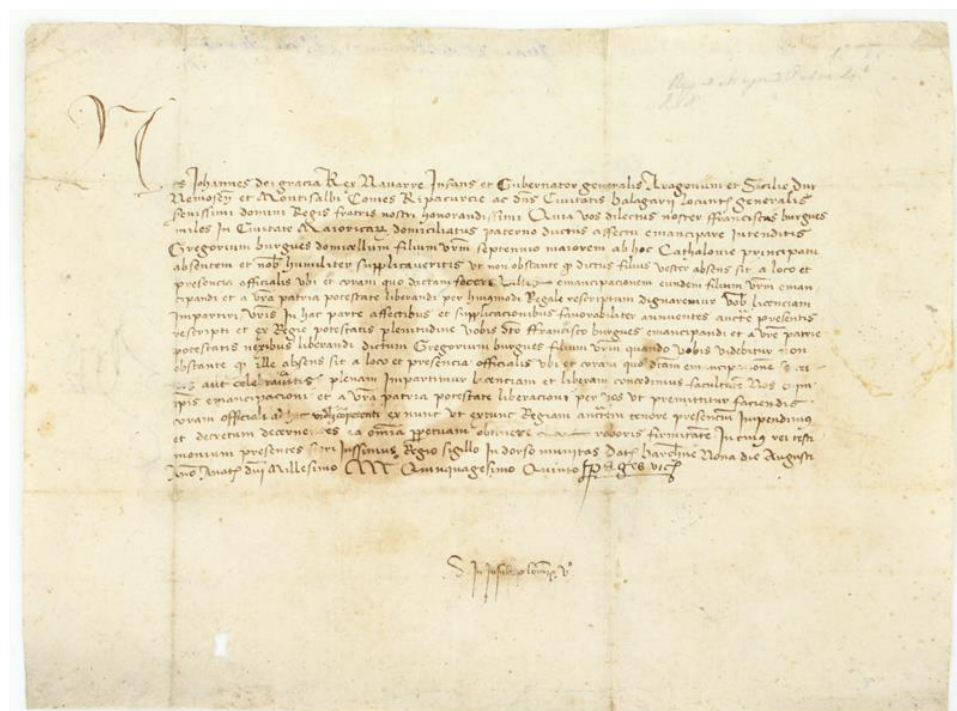


ANTIQUARIAN HIGHLIGHTS BATH BOOK FAIR 2025



Juvenile emancipation

1. (John II, King of Aragon.) Manuscript decree of juvenile emancipation, *Barcelona*, 9 August, 1455, Manuscript in Latin (18 lines) on a single sheet, previously folded, remnant of wax, several very small holes, with loss of a few letters, some staining and small tape repairs to reverse, (217 x 291 mm), later annotation in purple ink to reverse: 'Juan 2º de Navarra y 2º de Aragon, hijo de Fernando I, padre de Carlos, Principe de Viana, 1355 [sic]', later pencil and ink inscriptions, very good **£800 (+ VAT in the UK)**

Fifteenth-century Spanish manuscript addressed to Francisco Burgues, a solider resident in Mallorca, granting the emancipation of his son, Gregorio Burgues, from paternal authority. In the late middle ages *patria potestas* could be terminated only by the death of one's father or - in exceptional circumstances - through a formal act of emancipation, as here. Issued in the name of King John II of Navarre, lieutenant general of Aragón in the absence of his brother, King Alfonso V 'the Magnanimous' (r.1416–1458). A glimpse into late medieval family dynamics.

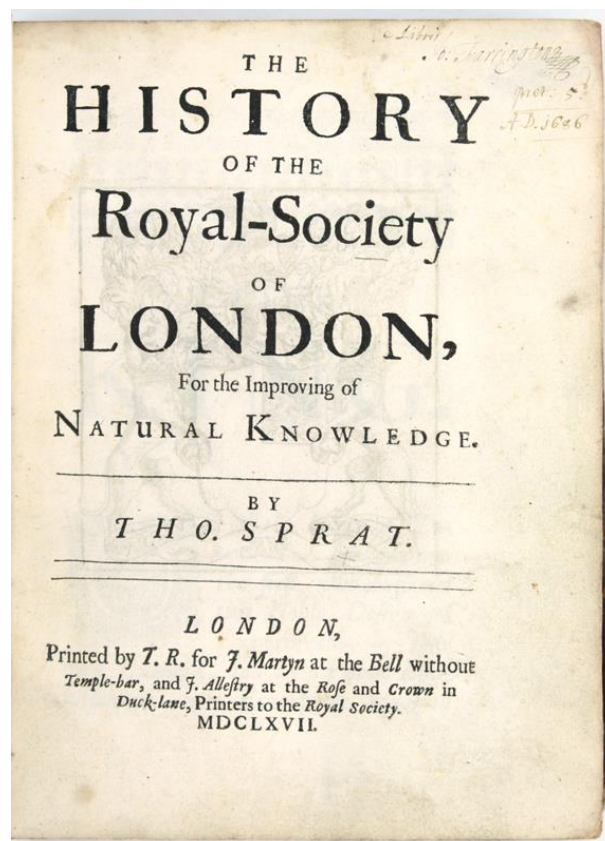
Pearl Bible

2. (Bible. English.) Holy Bible containing the Old Testament and the New newly translated [...] Appointed to be read in Churches [...] *Printed by John Field, 1658, One work in two volumes; the odd spot and unobtrusive marginal waterstains to last quire of vol. 2, 24mo., contemporary full black wheel binding, profusely gilt, spines numbered direct with four raised bands, gilt roll at turn ins, gilt edges, Dutch gilt endpapers; joints tender and corners a little bumped, vol. 2 wanting the free endpapers, lower spine end chipped, lower board unobtrusively strengthened, withal a handsome copy* Darlow & Moule 662. **£1500**

An attractive copy. This is one of two 1658 pocket-sized editions of the King James Bible, known as the 'Pearl Bible' for its diminutive typeface. It is conjectured that one of the editions was printed by Field, and the other is a 'spurious' or pirated edition, but, as Darlow and Moule confirm, no one can agree upon which is which. The present edition is called genuine by the BM catalogue, but spurious by Fry and Lennox. Although it has some errors, it is more 'correctly printed' than the other 1658 pearl.



3. Sprat (Thomas), The History of the Royal Society of London, for the Improving of Natural Knowledge, Printed by T[homas] R[oycroft] for J. Martyn [...] and J. Allestry, printers to the Royal Society, 1667, FIRST EDITION, without the engraved Hollar frontispiece (as is common), but with the 'of' repetition on p.85, lines 6-7, engraved arms of the Royal Society on the verso of the licence/imprimatur leaf (A1) and 2 engraved folding plates; the odd contemporary scribble and mark here and there but overall a very clean copy, pp. [xvi], 438, [1], 4to, contemporary blind ruled calf, skilfully rebaked (retaining backstrip), corners a little bumped, newer spine label; near-contemporary ownership inscription to title of 'Jo: Farrington [...] 1686'. (ESTC R16577; Wing S5032; Norman 1989; Keynes, Evelyn 178; Hooke 28) **£850**



Sprat's *History* unpicks the specific historical and intellectual circumstances that led to the foundation of the Royal Society, and places these in context by including edited versions of papers by luminaries such as Hooke, Petty, et al. He aimed to embody the experimental principles of Francis Bacon - that 'marriage of hand and mind' - on which the society was based, by including original papers by its members. Notable among these is 'A History of the Making of Saltpetre and Gunpowder' by Thomas Henshaw (1618-1700), which provided the pretext by which notorious anti-Royal Society pamphleteer, Henry Stubbe, attacked the Royal Society some three years later. (See: Haileigh Robertson, 'A gunpowder controversy in the early Royal Society, 1667-70' *RS Journal*, 2019.)



Engraving packets for students

4. (Manuscript Philosophy.) (University Notes.) *Introductio brevis ad Philosophia*, [Paris, c. 1670], Bound manuscript with twelve engraved plates, including portraits and philosophical diagrams, by Gérard Jollain; the odd mark but exceptionally clean and legible; pp. [70], large 4to, (250 x 200 mm), contemporary mottled calf, gold tooled spine, morocco label, gilt edges; skilfully rebaked preserving gilt backstop, craquelure to the boards; near-contemporary ownership inscription to first page of text: 'Ex Libris Joannis Buteux'; very good **£1750**

A superb unpublished seventeenth-century manuscript of lecture notes – likely from the University of Paris – interleaved with a series of engravings produced as a formal supplement for students. The manuscript represents an introductory philosophical curriculum. While interesting enough for content alone, this text is notable because it is interleaved with engraved philosophical charts and diagrams. Produced by enterprising printers, these plates allowed students to forego the task of reproducing detailed images by hand. It is unclear whether the prints were purchased separately or within a blank notebook, but the similarity of binding in the handful of surviving like-copies suggests the latter. It's possible that the printer had a range of options across a range of budgets. The twelve plates are signed by Gérard Jollain (active from 1660, d. 1683), who worked in Paris in the Rue St. Jacques at the sign of the City of Cologne. The formula of Jollain's imprint suggests a date of about 1670, which suits the content; by the last years of the seventeenth century, Aristotelian modes were increasingly supplanted by the radical 'mechanical philosophy' of Descartes.

Similar Jollain engravings survive interleaved in Parisian student notes from the period: UPenn Ms. Codex 847 (a 1682 Paris manuscript on Aristotle's *Metaphysics*); Folger Library V.a.476 (olim MS Add 847; a 1669 manuscript on Aristotelian logic); Yale Beinecke Osborn b43 (student notes on philosophy, logic, and ethics from the University of Paris in 1672-73), and Getty 2014.M.22 (1686 student notes on philosophy from the Collège du Plessis in Paris). The present set is unusual in that it has portraits of European monarchs amongst the knowledge trees and logic diagrams.

(See: L. Brockliss, "The Moment of No Return: The University of Paris and the Death of Aristotelianism" *Science & Education*, vol. 15 (2006) 259-78; D. A. Lines, "Moral Philosophy in the Universities of Medieval and Renaissance Europe," in *History of Universities*, vol. XX, no. 1 (2005) 38-80.)

Stand and deliver

5. (Highwaymen.) M. (J.) The Traveller's Guide, and the Country's safety. Being a Declaration of the Laws of England against High-way-men, or Robbers upon the Road [...] Illustrated with variety of Law Cases, Historical Remarks, Customs, Usages, Antiquities and authentick Authorities, *Printed by the Assigns of Richard and Edward Atkins, Esquires, for Langley Curtis [...] and Thomas Simons [...] 1683, FIRST EDITION initial blank and pp. [5] publisher's advertisements at end; lightly toned, very light foxing, pp. [12], 127, [5], 12mo, contemporary blind ruled sheep, later morocco label; small near-contemporary repair to lower cover, corners bumped and hinges a little tender, very good, (ESTC R2818; Wing M50) £1600*



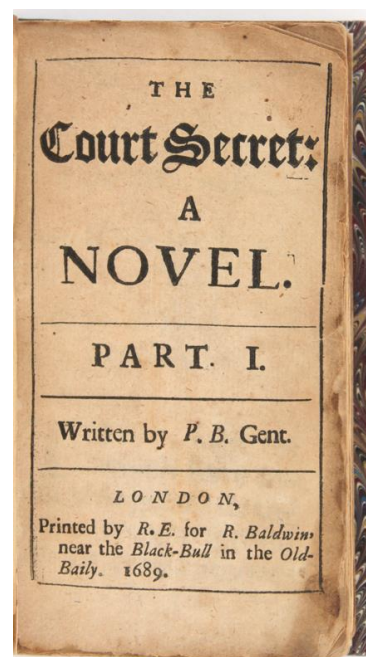
A portable book explaining the legal recourse available to victims of highway robbery. The backbone of the book is an analysis of legal 'Hue and Cry', which declared that the public was obligated to assist in pursuing and apprehending criminals. The author bemoans the 'faint and weak performance' of hue and cry and that 'too often robbers did escape unpunished, and that impunity was an encouragement to others to commit the like enormities, to the great and manifest danger of the King's Subjects travelling on their lawful occasions'. He aims to strengthen the use of this ancient call to arms, outlining who might use it and when, what precisely must be done in the event, and sundry other practical matters such as how far constables

of one jurisdiction might be expected to pursue a suspected robber into the next. An early example of different police forces working together (or seemingly not, in most cases). This period was marked by an increased number of such crimes, along with a general revaluation of highwaymen; while certain individual thieves would continue to be romanticised well into the eighteenth century, they were on the whole viewed as a thuggish criminal element and a serious nuisance, which deterred people from travelling on His Majesty's highway.

Seventeenth-century novel

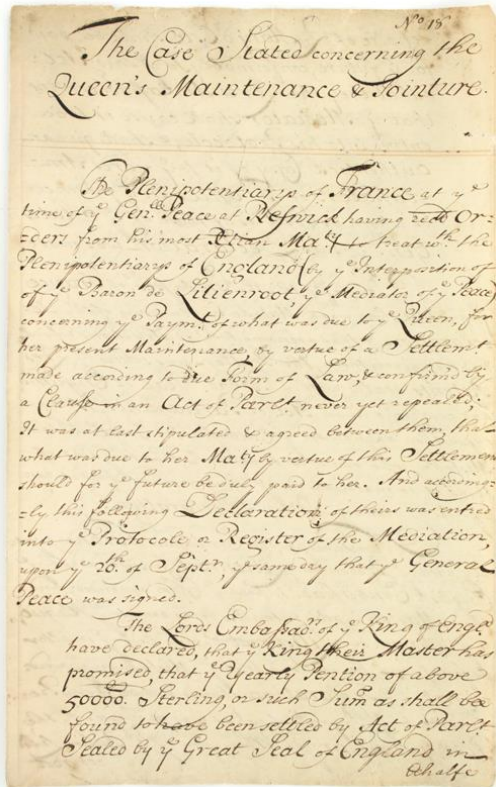
6. Belon (Peter) The Court Secret: A Novel. Part I [-II], *Printed by R.E. for R. Baldwin [...] 1689, FIRST EDITIONS, two parts in one, each with its own title and imprint, preliminary blank to vol. 1 (on a stub) and terminal blank to vol. 2; vol. 1 closely trimmed at foot, affecting the odd signature or catchword, title and prelims a little frayed, the odd marginal tear or printing flaw with the loss of a letter here and there, but no loss of sense, rather browned, pp. [12], 276; [12], 233 [i.e., 237], [3], 12mo, recent quarter brown leather and marbled boards; contemporary annotations to initial blank, in the same hand as ink ownership inscription to foot of final page of text in vol. 2: 'I Mary Fisher', good (ESTC R170503; R209906) £950*

Late seventeenth-century novel - with contemporary female ownership - in which a religiously turbulent (and largely fictitious) Ottoman Empire provides a proxy for England during the Glorious Revolution. A key to decipher the characters appears in part. 2 (Selim the second is James II, etc.). Hyperbolically anti-Catholic, it ends by foreshadowing a third volume (apparently never printed) to cover 'the prodigious Birth and Life, Tyrannical Government, and miserable Fall of the Christian Turk, Lewis the Fourteenth'.



Pension of an exiled queen

7. **(Mary (of Modena, Queen).) (Nine Years' War.)** Manuscript: 'The Case stated concerning the Queen's Maintenance & Jointure', c. 1700, Bifolium, written in English, 'No. 18' at head with ms title, text below double red rule, pp. [4], (180 x 290 mm), uniformly toned with small stain to the head of the final page and a couple of marginal nicks and small tears into the old folds, clear and legible, good **£350 (+ VAT in the UK)**



Manuscript relating to a *faux pas* concerning the pension allocated to the Queen Mary d'Este (of Modena), spouse of James II. When William of Orange deposed James, he promised that Mary would enjoy an annual pension of £5000, settled by act of Parliament. However, it was later noted by the ambassador of France, where Mary and James had gone into exile, that there had been an issue with the wording of the declaration. This document features the transcription of part of an original letter, dated November 1697, written in The Hague by mediator Baron Niels Lillienrot. Lillienrot noted to Nicolas Auguste Harlay de Bonneuil, a representative of the French plenipotentiary, 'that the mistake in the wording [of] the said Act should be of no prejudice to the principal affaire.' Financial problems plagued the exiled Stuart court, despite a substantial pension from Louis XIV of 50,000 livres. Although Mary's pension from the English government was unlikely to have derailed the Peace of Ryswick - the treaty which concluded the Nine Years' War - this letter demonstrates the detailed nature of such settlements, and the vast sums of money that shored up changes of regime.

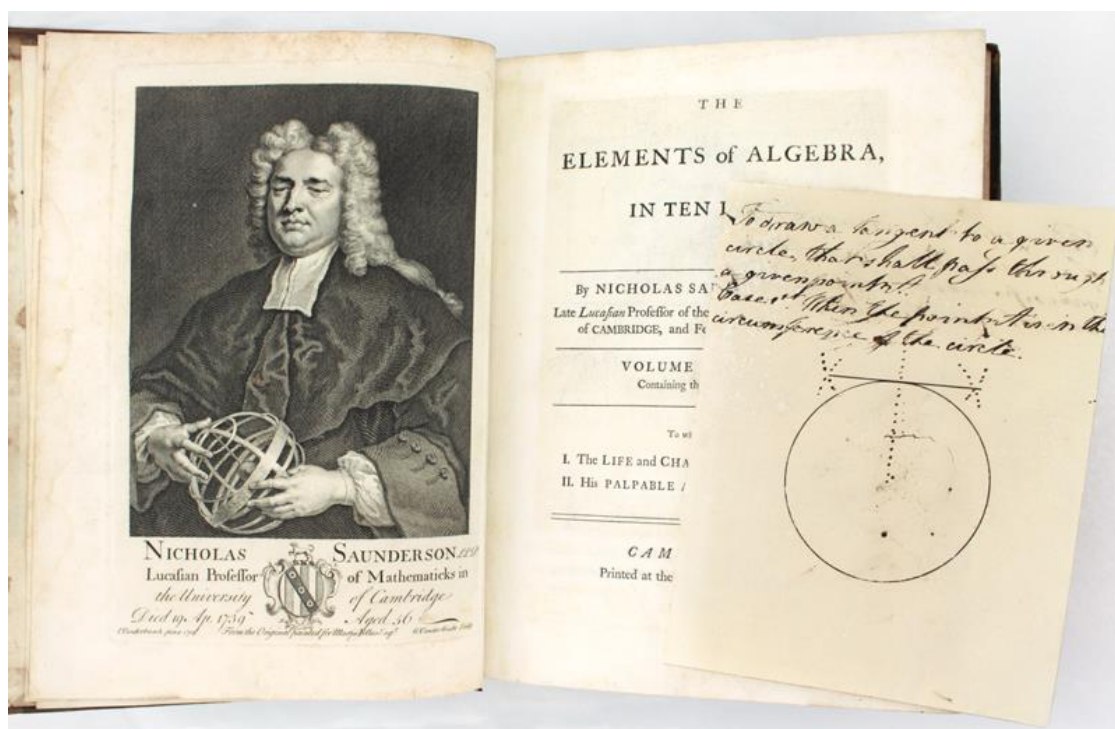
English rural epic

8. **[Morgan (Hawten Maria)]** Cynegetica; or, the Force and Pleasure of Hunting: An heroicomical Poem, in two Canto's. Containing several comical Incidents, and diverting Episodes. By a Gentleman of the Inner Temple [...] Printed for William Chetwood [...], 1718, FIRST EDITION; engraved frontispiece by Elisha Kirkall included within pagination (repeated at p. 30), final blank; rather browned and spotted, particularly at the prelims, slight damage to the fore-edge (no loss), pp. 46, including engraved frontispiece (repeated at p. 30), [2], 12mo, nineteenth-century full tan calf, single gilt fillet to boards, blind roll at board edges and turn ins; spine ends chipped, upper joint tender and a little loss to the spine labels; nineteenth-century armorial bookplate (?of Robert Graham, Wimbledon), good (ESTC N36327; Foxon M443; Schwerdt Vol.I, p.70) **£1500**

Extremely scarce mock-heroic poem of bucolic misadventure and country sports. The work is intended to rescue hare hunting from the second tier of blood sports: 'if it should be ask'd, why my choice was rather a Hare, than a Fox, Deer, &c. my Reason is, that I don't know of any wild Creature in these Kingdoms, usually hunted, that will afford such Variety of Diversion as an old Hare'. An energetic hare hunt occupies the second part of the poem, following one of the promised 'diverting episodes', in which chickens are killed by a dog.



The author's name 'H. Morgan, of the Inner-Temple, gent' appears in the second edition (1720). Hawten (also spelt Hawtaine or Houghton) Maria Morgan (b.1654-5) entered the Inner Temple in May 1674 and matriculated at Magdalen College Oxford the following year. His family owned Calthorpe House, near Banbury. Only three copies of this first issue are recorded: at St. John's Cambridge, Yale, and College of William and Mary. The second issue has just one copy located, at the Bodleian.



By a blind autodidact

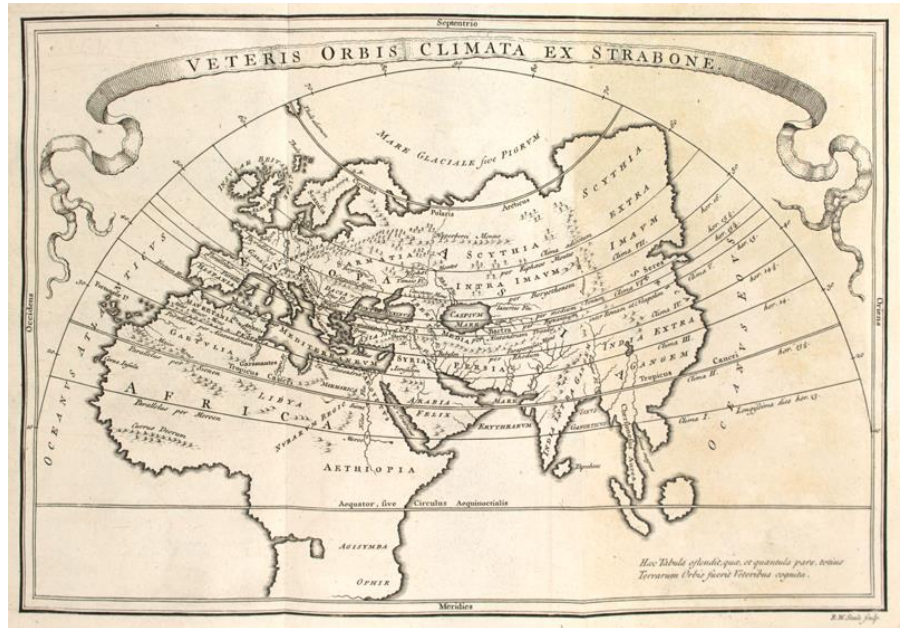
9. Saunderson (Nicholas) *The Elements of Algebra*, in ten books. Volume the first [- the second]. To which are prefixed I. The Life and Character of the Author. II. His Palpable Arithmetic Decyphered, *Cambridge: Printed at the University Press, 1740, FIRST EDITION*, 2 vols, engraved portrait frontispiece and 1 plate (palpable arithmetic) in vol. I, 8 folding engraved plates in vol. II (unevenly browned); frontis. lightly offset, faint (and swiftly fading) waterstain to the margin of the first few leaves, but else a bright clean copy, contemporary note with example loosely inserted, pp. [24], xvi, [4], 360; [361-] 748, [32], 4to, contemporary speckled calf, spine tooled gilt in compartments between raised bands, remnants of gilt roll at board edges, red sprinkled edges; joints tender, vol I. spine label lost; armorial library bookplate of Toft Hall, Cheshire, good (ESTC T151645/N46003) **£650**

Important textbook by blind autodidact Nicholas Saunderson (1683-1739), who attended Cambridge as a tutor - despite having no formal qualifications - and who succeeded to the Lucasian chair. 'Saunderson's main significance is as an excellent and popular teacher in the years that mathematics began to emerge as the centre of a Cambridge education. He differed from his predecessors in the Lucasian chair both in his almost exclusive emphasis on the communication of mathematical ideas, and in his apparent lack of interest in theology. Philip Dormer Stanhope, later the fourth earl of Chesterfield, who was at Trinity Hall (1712-14) and attended Saunderson's lectures, described him as a professor who had not the use of his own eyes, but taught others to use theirs' (ODNB). *Elements of Algebra* was prepared 'during the last six years of his life, [and it] was published by subscription in 1740 by his widow and children with the help of John Colson, his successor as Lucasian professor. The treatise is a model of careful exposition and it was used as a text at the Royal Military Academy at Woolwich' (*ibid.*). This copy with a contemporary mathematical note loosely inserted.

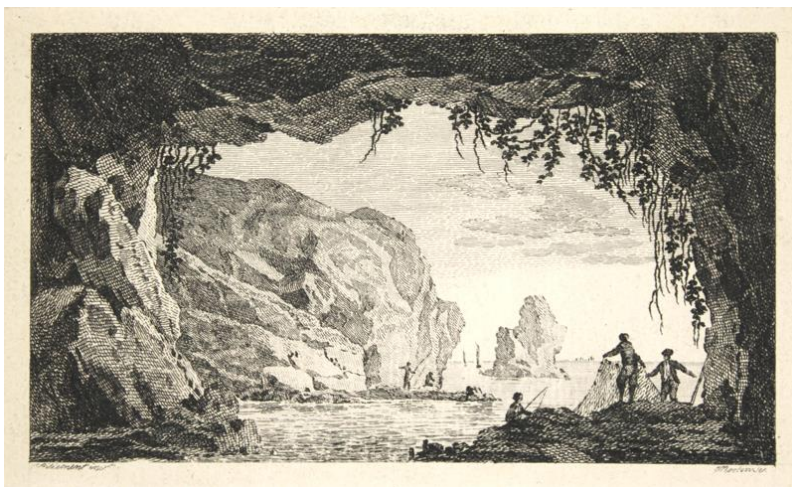
Maps of the Ancient World

10. Du Fresnoy (Charles Alphonse) *Geographia Antiqua et Nova: or, a System of antient and modern Geography, with a Sett of Maps engraven from Cellarius's. Designed for the use of Schools, and of Gentlemen, who make the Antient Writers their Delight or Study. Translated from the French [...] with great Additions and Improvements, from Ptolemy, Strabo, Cellarius, &c. To which is added a large Index. Printed for John and Paul Knapton [...] 1742, FIRST EDITION OF THIS TRANSLATION, 33 folding maps (2 bound upside down); prelims and the first map lightly toned, but a remarkably clean and bright copy, pp. vi, [6], 157, [39, including final page of ads], 4to, contemporary full sprinkled calf, boards with double gilt fillet, blind roll at board edges, spine ruled gilt in compartments with raised bands and red label; upper joint tender and head of spine chipped; armorial bookplate of the Earl of Ilchester, very good (ESTC T139562; Gaskell 'Mason' 32; UCBA p.460) **£850***

A superb book of maps copied from Christoph Cellarius and engraved by Richard William Seale and William Henry Toms. They depict Europe, North Africa, the Near and Middle East. Pierre Nicolas Lenglet du Fresnoy (1674-1755) was a French diplomat, geographer and author who wrote a series of geographical texts for use in schools, this edition translated into English by Philip Morant.

*Sea Views*

11. (Sea views.) Pillement (Jean-Baptiste), *Recueil de Vues de Rochers de Mer, [...] gravé par P. C. Canot, London, Pub^d accor^d to Act of Parl, 2 Jan^y, 1758, Eight etched and engraved plates, the first with the titular text engraved within the vignette; very slightly dust soiled and a few old creases, ff. [8], oblong 8vo (140 x 210 mm), stab sewn as issued, very good **£600***



Scarce mid eighteenth-century booklet of evocative seashore views after scenes by the celebrated landscape artist Jean-Baptiste Pillement (1728-1808). Produced during the eight years he lived in London - Cornwall is as likely an inspiration for these views as Brittany - this is an Anglo-French production, with images by both British and French engravers. The chiaroscuro images include rocky shores, boulders rising from the sea, and a coastal cave, most with

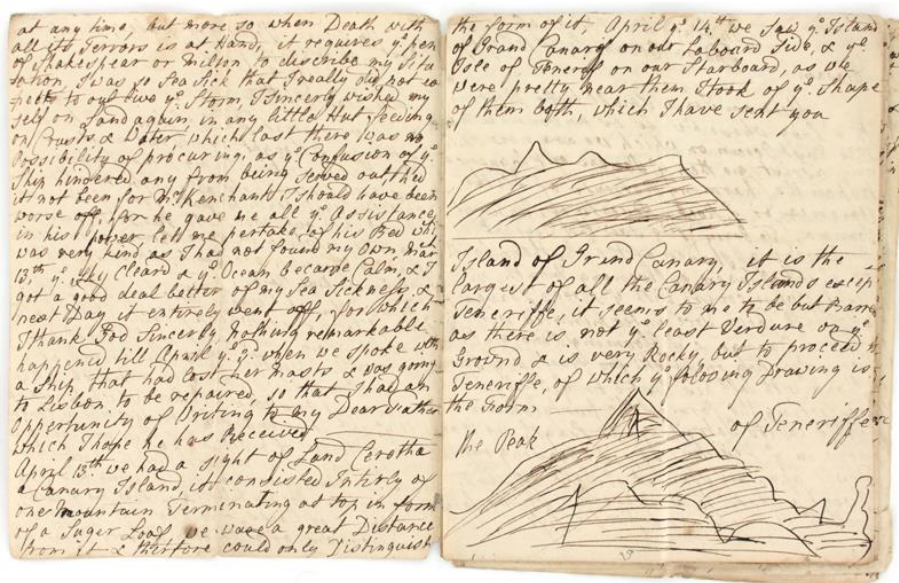
dwarfed human figures and the odd small vessel adding to the sense of grandeur. WorldCat records just one copy, at Columbia.

A Salopian in C18th Brazil

12. Scott (Jonathan) 2 Autograph Letters, written at sea, describing the Canaries and Brazil, 1769, 2 consecutive copy letters, clearly legible script; pp. [12], small 4to, two gatherings, the first held with a metal pin, uniformly toned with a few stains here and there, particularly at the last page, minor marginal nicks, very good **£2500 (+ VAT in the UK)**

Retained autograph copies of two letters by Jonathan Scott (1753-1829), orientalist, en route to his first posting with the East India Company in Bengal.

Both letters written aboard the *Prince of Wales* (May/September 1769) when Scott was just sixteen. The first, to his father, includes an abstract sketch of 'the peak of Teneriffe', Mount Teide. The second - to an unnamed woman, possibly the cousin he would later marry - is full of the culture shock of a young man from Shrewsbury thrown into eighteenth-century Brazil. Scott is stunned by the opulence of what is now the Old Cathedral of Rio, and describes the society - including the chattel slavery - that he encounters: 'turn your eyes from holy things to y^e. busy scene of trade + y^e wily arts [...] y^e avarice of one who sells y^e human race to fill his bags'. Later he describes 'y^e Sons of Liberty strutting in all y^e pomp of y^e American shoar', a barbed comment about the separatist inclinations of Americans a full eight years before the Declaration of Independence.



He closes by saying he and the crew have been to Bombay 'and are now making y^e best of our way to Bengall'. This was the beginning of an illustrious career; he was made captain in 1781, but it was his skills as an interpreter which really distinguished him. He became private Persian translator to Warren Hastings in 1783, and went on to produce the first literary translation of the *Arabian Nights* (6 vols, 1811).

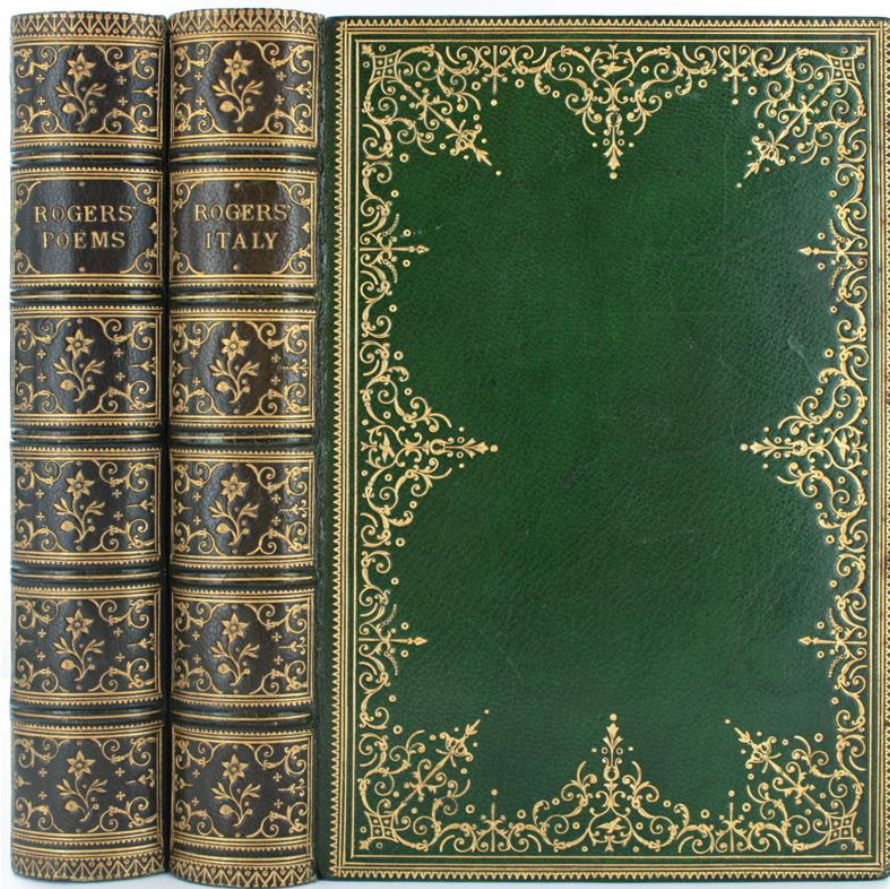
Folk songs

13. Ritson (Joseph, compiler) A Select Collection of English Songs. In three Volumes [...] Printed for J. Johnson, 1783, FIRST EDITION, 3 vols, vol. I with engraved frontispiece, engraved vignettes to the titles and vignettes within the text, vol. II ending with index and corrections, vol. III with printed music; the odd quire toned due to paper stock, else near-fine, 8vo, full green crushed morocco gilt by Charles Lewis (according to old bookseller's description pasted into vol. I), floral tooled spines on raised bands with red labels, rich gilt roll at turn ins, gilt edges; extremities a little rubbed and the spines slightly darkened; armorial bookplates of Thomas Neville Abdy (1810-77), vol. I with the bookplate of former National Rail director Peter Parker (by S. Brett in 1989, using a design of William Blake's), very good ESTC T145845 **£500**

A lovely set of Ritson's classic compilation of folk music, including love songs, drinking songs, and national songs (opening with *The Death Song of a Cherokee Indian*). Ritson (1752-1803) began his career as a compiler of popular songs with Robin Hood ballads; he had become a staunch radical after spending time in revolutionary France. He was also an early vegetarian activist.



Item 13



Item 14

The 'loveliest engravings ever produced in the pure line'

14. Rogers (Samuel) (Turner (J.M.W.)) *Italy, a Poem [and] Poems*, (with five authorial mss tipped in at front of *Poems*), T. Cadell [...] and E. Moxon, 1830, 1834, *FIRST EDITIONS* of both works, the two volumes with 20 illustrations in the text and more than 100 fine steel-engraved headpieces and tailpieces, after designs mostly by J. M. W. Turner; some images offset, very lightly toned, a little marginal browning and the occasional spot, pp. vii, [1], 284; viii, 295, [1], 8vo, handsome contemporary bindings of crushed green morocco, profusely gilt, spines with raised bands, very brightly gilt edges; *Poems* with a few light scratches to the lower board; *Italy* with 'proofs' in pencil below the imprint; *Poems* has five authorial autograph leaves tipped in (on stubs) in a clear hand on blue paper (see below); both volumes with dedicatory inscription: 'Thomas Unwins Esq from the author' (see below) armorial bookplate of Frederick William Cosens (see below), very good **£1950**

Presentation copies. *Italy* had appeared partially, and anonymously, in 1822, the second part with Rogers' name attached, in 1828. It sold poorly but, determined to make it a success, he enlarged and revised the poem, and commissioned illustrations from artists including J.M.W. Turner. 'It was the author's express intention that they should be the finest illustrated books ever published' (Muir). As a banker-cum-poet Rogers (1763-1855) could afford to spare no expense; he 'is said to have spent upwards of £15,000' on the production of these two volumes (*Poems* followed in 1834). The books were a triumph; Ruskin called Turner's illustrations, the 'loveliest engravings ever produced in the pure line!'. Rogers commissioned fine bindings and inscribed copies as gifts, some with verse and letters tipped in, as here. These volumes, dedicated to the artist Thomas Unwins (1782-1857), have an unusually large number of such additions, with five extra leaves tipped into *Poems*, featuring poems and notes by Rogers. Later from the library of Frederick William Cosens, which was sold at Sothebys in 1890, in a sale lasting twelve days and comprising just under five thousand lots. (See: Percy Muir, *Victorian Illustrated Books* (1971) pp. 71-3.)

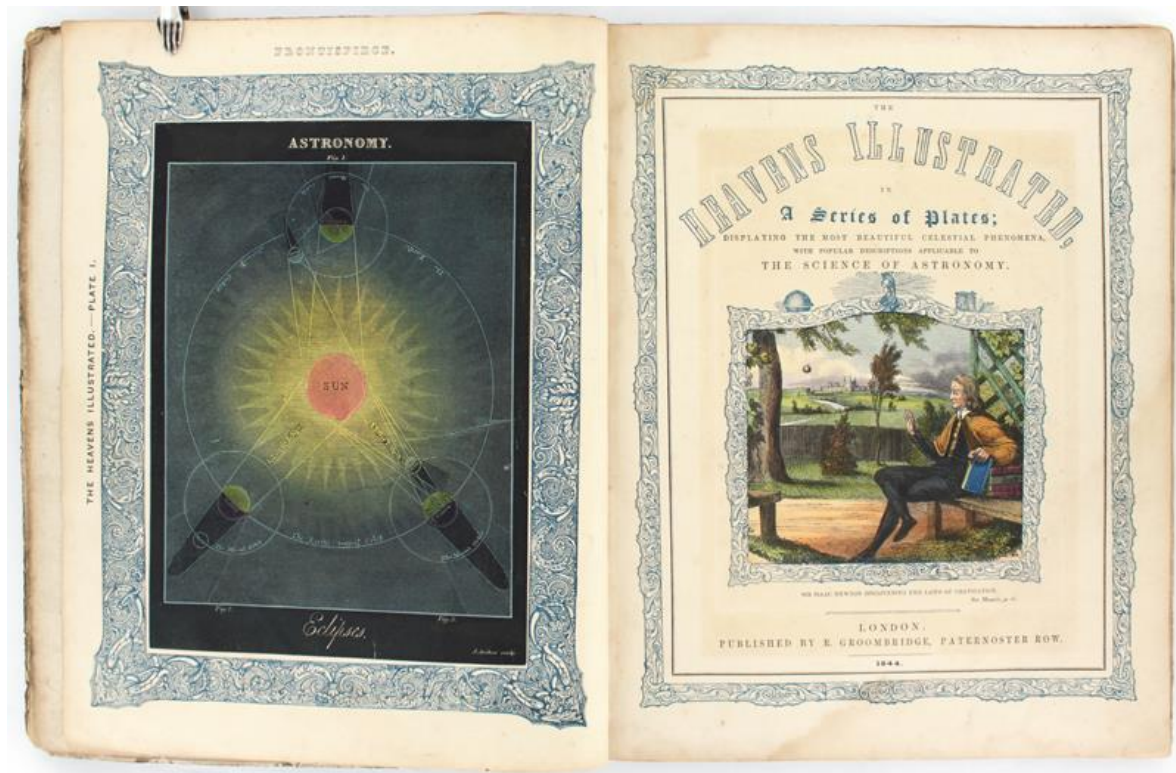
Watercolours by a nurseryman

15. Backhouse (James) Watercolour and pastel views of Scotland and the North of England, 1843-49, 39 watercolour and pastel scenes (most 140 x 230 mm, one or two larger), some sparingly varnished, with pencil captions, pasted onto coloured leaves; occasional light marginal soiling but the images themselves very clean and fresh, ff. [48], folio album (270 x 370 mm), contemporary half dark morocco and green cloth, gilt ruled at leather edges; rebacked, corner rather bumped, some old water damage to the cloth, very good **£950**



An accomplished mid nineteenth-century album of views by the Quaker missionary and founder of the eponymous plant nursery in York, James Backhouse (1794-1869). Backhouse had travelled to Upper Teesdale with Durham lead miner John Binks (1766-1817), who is credited with the discovery of many of the area's rare plants. Views of Teesdale here include atmospherically monochromatic images of High Force waterfall. Also included are the landscapes of Cauldron Snout, Wharfedale, Ben

Rhydding, Scarfell Pike, and various Scottish scenes, including superb views of Loch Coruisk on the Isle of Skye. Backhouse completed these in the decade following his return from a decade of missionary work in Australia, Mauritius and South Africa.



Hand-coloured celestial phenomena

16. (Astronomy.) *The Heavens Illustrated In A Series of Plates; Displaying the Most Beautiful Celestial Phenomena, With Popular Descriptions applicable to The Science of Astronomy. R. Groombridge, Paternoster Row; and Shepherd and Sutton, Foster Lane, Cheapside, 1844, FIRST EDITION, hand-coloured frontispiece and seventeen plates, many retaining the original tissue guards, colours touched up with gum arabic retaining bright pigmentation, hand-coloured title-page vignette of 'Isaac Newton Discovering the Laws of Gravitation', floriated borders in black and blue, monochrome illustrations within the text, half-title lightly chipped with contemporary ownership inscription in ink at head and later inscription in pencil beneath, internally a little browned with some light foxing but the plates bright and clean, pp. 80, small folio, original illustrated boards, the upper board repeating title vignette, zodiac chart on rear, upper board skilfully reattached and spine rebaked, large pink stain and childish scribble to upper board, overall soiled and chipped, a.e.g., ffep creased, good £1750*

A delightful educational work with fine hand-coloured plates, printed on the cusp of the commercial uptake of colour-printing - the final volume of Owen Jones' groundbreaking work of chromolithography '*Alhambra*' was published the following year. Intended 'not merely as an instructive Guide to young people' but also as a 'valuable acquisition' for the family home, the work reproduces text and illustration originally cheaply produced in William Pinnock's '*The Guide to Knowledge*' (1832-1839): a periodical focussed on 'cheapness and large circulation' now reimagined for a 'more limited market prepared to pay higher prices for books on grounds of their aesthetic appeal' in an attempt to straddle that 'marked divergence in publishing' that typified the era ('*Victorian Illustrated Books*', Percy Muir, 1971, p.4).

The additional plates are by Pinnock's frequent collaborator Joshua Archer, an engraver who was better known for his prolific output of maps and charts. His white line engravings proved unpopular for maps but work splendidly for the astronomical theme, where the black expanses of space are heightened with fine hand-colouring: plates depict the zodiac, orreries, eclipses and Herschel's forty-foot telescope. Pinnock was a savvy publisher of cheap educational periodicals and catechisms at a time when the public appetite for reading was booming, but despite his many commercial successes –

including abridged editions of Goldsmith's histories, selections of which tended 'towards the sensationalist and novel' over historic fact (*ODNB*) - Pinnock was significantly less savvy in his outside speculation; by the end of his life, he had lost most of his money to failed ventures in wood-veneering and piano manufactory, and had been forced to sell most of his copyrights to other publishers before his death in October 1843. The opening Advertisement bears the same date, suggesting Richard Groombridge and Shepherd & Sutton were the final beneficiaries of Pinnock's efforts to recoup his losses, as they went on to reproduce



further extracts from 'The Guide to Knowledge' in a series of 'Descriptive County Maps'. Although the Advertisement gamely announces 'should this small volume [...] meet with a favourable reception by the public, others [...] will be published in succession, with as little delay as practicable', we can find no evidence that other volumes in the proposed series were produced. 'Descriptive County Maps' was likewise doomed to failure, scrapped after only five parts, and a proposed 'The Guide to Knowledge by the late W Pinnock Esq [...] in six volumes' reached only the first.

Unaccountably scarce, with no auction records. Institutionally, OCLC finds three copies, one each in Australia, Canada and the USA; a single copy only on Library Hub Discover, in the Bodleian.

See also: Jonathan Topham, 'Redrawing the Image of Science Technologies of Illustration and the Audiences for Scientific Periodicals in Britain, 1790–1840', *Science Periodicals in Nineteenth-Century Britain: Constructing Scientific Communities*, 2020.

The Poet's Inner Life

17. Riddell (Henry Scott) Small archive of manuscript letters and cuttings, 1844-1860. *Comprises fifteen full letters (and a couple of incomplete letters) written by Riddell to William Henry Irvine between 1844 and 1860 (including four ms. poems by Riddell); one letter from Irvine (within a mourning border, giving news of his (?) brother's death); seven loose-leaf printed items and cuttings, including Riddell's obituary, a piece on the centenary of his birth, ms. biography of Robert the Bruce, and two facsimiles (letter by Burns and a poem by Riddell); letters on bifolia, tethered with pins, a little soiling and browning commensurate with age, but wholly clear and legible, Very good, £2500 (+ VAT in the UK)*

Illuminating archive of autograph letters, original verse and clippings relating to the shepherd/preacher/poet Henry Scott Riddell (1798–1870). Riddell's correspondent is one William Henry Irvine, of Caerlanrig and Teviothead, in the Borders, where Riddell lived and served as licentiate of the Church of Scotland under the patronage of the Duke of Buccleuch. It seems likely that William was related to the John Irvine who married Riddell's sister, and their relationship was evidently a close one, illuminated (from Riddell's side) by these fifteen long letters and original verse (one of four here), 'Ode Addressed to William Irvine'. The long and intimate letters provide significant insight into Riddell's writing practises - 'Almost daily I am doing something, more or less to the Psalms of David in metre. It is a thing which required more knack and perseverance than actual genius' - and a compelling psychological portrait of the melancholic shepherd-poet: 'such treats occur to me rarely, for in these pastoral regions, literary society, in which to say truth, I alone have any real enjoyment, is heaven knows, scant enough'. In 1841 Riddell had been briefly confined in a

Dumfries asylum, for a depression which is evident here: he lingers over the death of his brother (which he missed, owing to his isolation), and elsewhere writes: 'I am certain that I myself always enjoy more from the society of others than others can ever possibly enjoy from mine.' He reveals a great deal of his inner life to Irvine, who was evidently something of a muse: the poem 'Heath from Culloden' has an addendum by Irvine, to explain that the genesis of this poem was a description of Culloden and a sprig of heather he had sent to Riddell. An important collection of letters from an important Scottish poet, who is credited with the authorship of 'Scotland Yet'.



Seaweed: from Scotland to South Africa

18. (Herbarium. Seaweed.) Victorian album of aquatic plant specimens. [?Edinburgh: c.1860]. 104 annotated specimens of algae and seaweed, a few lost, but mostly intact and bright, mounted into an album (230 x 280 mm); cloth covered boards, leather backstrip ruled gilt; a little rubbed, with leather pulling away from head of spine; blind stamped label to the flyleaf: Sutherland's Stationary Emporium, Edinburgh. **£850**

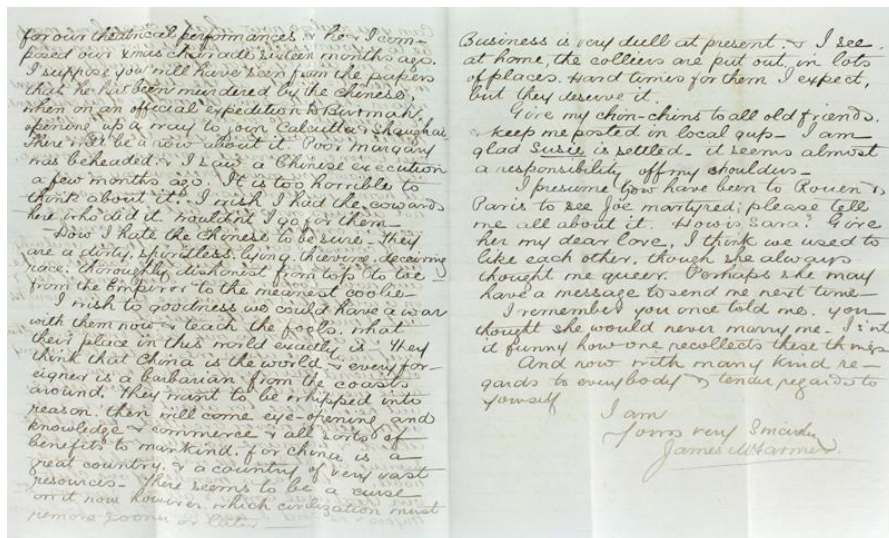
An excellent example of a nineteenth-century seaweed album. The fine and colourful specimens are annotated neatly with their Latin names. The reds and pinks are particularly well preserved, and include examples of *delesseria sanguinea*, *bonnemaisonia asparagoides*, and a shockingly pink *laciniata*, amongst others. While the stationer's label suggests that this album was a Scottish product - and waters off Scotland are well known for their richness in aquatic plants - the only specimen to give a location rather than a name is labelled: 'from Cape of Good Hope', suggesting that the anonymous collector cast a wide net.



Anglo-Chinese diplomacy

19. (China.) Farmer (James), 5 Autograph Letters from Chefoo (Yantai), touching on the Margary Affair, trade, and the expatriate experience, 1873-5, 5 manuscript letters, two on thinner paper with significant show through from the reverse, but all in a neat and legible hand, together pp. [43], very good **£1750 (+ VAT in the UK)**

Five letters from Scottish trader and diplomatic official James Fisher (b. 1849), sent from Chefoo (Yantai) to Fife. Fisher offers a glowing report of his new home: 'the only fashionable watering place in China [...] All sorts of amusements are at my disposal, cricket, billiards, bowls, boating, riding etc. [...] every night is engaged'. His lively social (and romantic) life is (very) explicitly sketched over these newsy letters, which also contain information about trade and commerce in a busy international entrepôt.



The shine has come off by the final letter of April 1875, due in part to the 'great troubles' of Fisher's doomed romance with a married woman. This is sketched against the major diplomatic incident caused by the assassination of Raymond Augustus Margary, a British official who was beheaded while travelling overland from Upper Burma to Shanghai in February 1875. Fisher describes his friend: 'manly, brave, noble, he was a member of our club, our

theatrical corps & all our games [...]'. Already hostile towards the Chinese, Fisher, is rendered apoplectic by the assassination. This is a reflection in microcosm of the sharp change in diplomatic relations which led in 1876 to the Chefoo Convention, the treaty which settled the Margary Affair in exchange for expanded commercial concessions to Britain. Superb letters, with much to say about Anglo-Chinese relations (and an expatriate's romantic relations) in this turbulent period.

Playing at Balloon Travel

20. Engel (Adolph) New Balloon Game 'The Dirigeables.' [Berlin]: Adolph Engel, c. 1905, canvas-backed chromolithographed paper board in six sections, six painted metal airship / hot air balloon playing pieces on wire stands, three die, one counter cracked, game board 69 x 87cm, box 36 x 39cm, publisher's box with decorative lid label, with the game's title in English, French and German, illustrating 4 types of balloon in a blue landscape with architectural frame including small circular publisher's device and product no. 2503, hand-written instructions in English inside lid, some damage to lid edges, box edges rubbed, tape remnants to bottom of box, overall very good, **£2000** A scarce game from the prolific game and toy maker Adolph Engel, testament to the European public's fascination with airships and balloon travel in the first decade of the 20th century, and a reminder of the wide variety of dirigeables flying during this period - blimps, rigid, semi-rigid etc. While the aim of the game, to rise above 6300m, descend and land safely is a variation of a standard format, the method of progress, two die for height, the third for realistic lateral movement (with the possibility of a counter flying from one side of the board to the other in one move) is unusual, while the obstacles along the way are particularly testing: turns are missed through encounters with Zugspitze, Schnee-Koppe, Brennerpass etc., whoever lands on Blitz, or Ballon Platzt 'is dead and out of the race', while a player ditching in the Boden-See, who rolls the wrong letter on the third dice, 'has drowned'. This edition appears to have exactly the same playing pieces as the French game 'En ballons diregeables' published in Paris by Saussine in 1900.



Item 20