

# SOKOL BOOKS

## CHRISTMAS





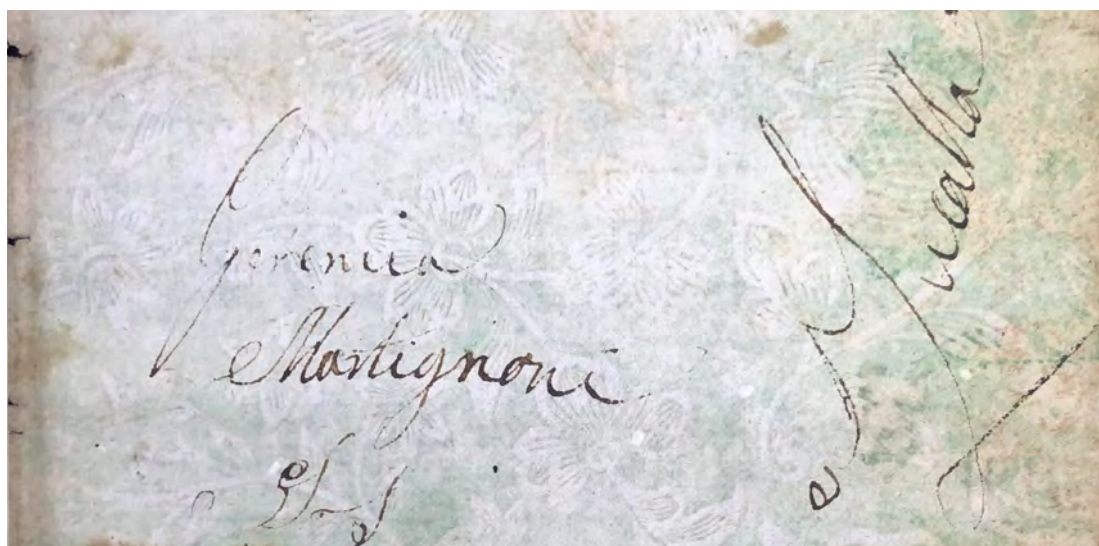
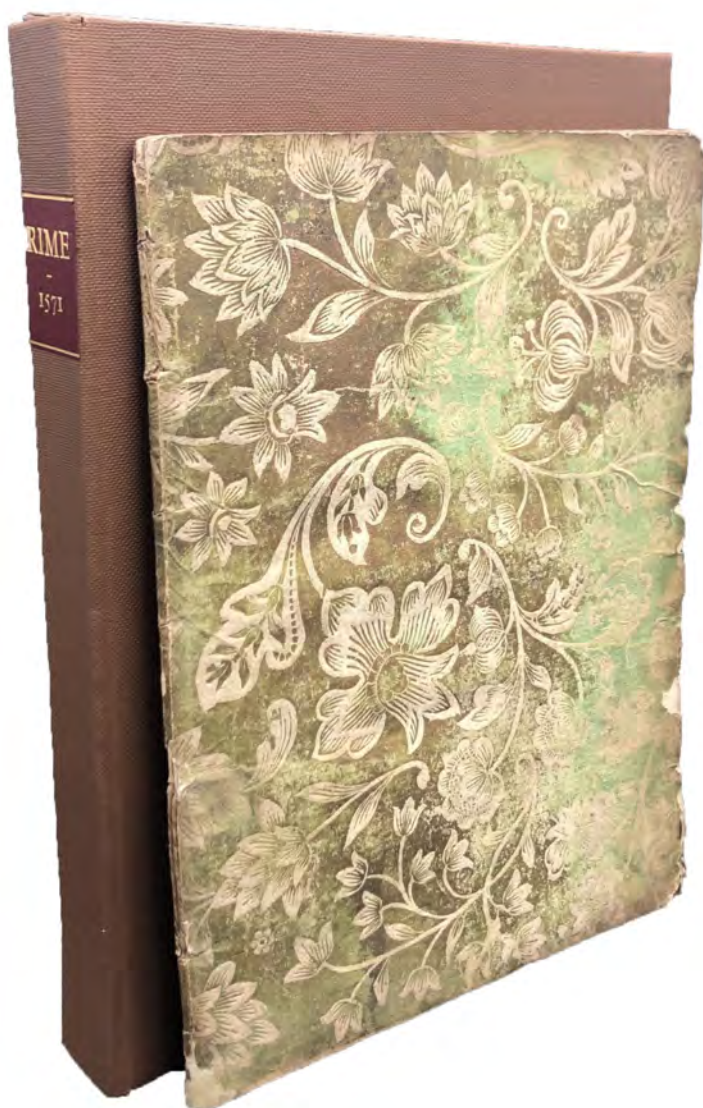
1. [ACCADEMICI TIMIDI] *Rime degli Accademici Timidi ... per fregio della laurea ... dell'una, e l'altra Legge.*  
Mantua, Alberto Pazzoni, 1731

£1,250.00

8vo, pp. 36. Roman and Italic letter; a few damp stains, small rust spot to middle of gutter. Good copy in elegant contemporary gilt paper embossed with flowers; minor loss; several contemporary autographs, presumably of fellow members to pastedowns.

*An interesting collection of rhymes written by the members of the Academy of the Shy Men, celebrating the graduation in law of one of their fellows. This important intellectual academy was active in Mantua from the beginning of seventeenth century. In folding box.*

L954





## ROYAL COPY

**2. ACKERMANN, Rudolph, ed.** *A History of the University of Cambridge, its Colleges, Halls, and Public Buildings.* London, printed for R. Ackermann, 1815.

£9,500.00

FIRST EDITION, second issue. Royal 4to. 2 vols. I: illustrated front., pp. [i-ii], illustrated front., [iii-iv], engraved portrait, [v-vi], [ix]-xii, [2], [vii]-viii, 296, [6] + 36 leaves of plates; II: pp. [2], illustrated front., [2], 324, [8] + 60 leaves of plates. Plates' watermark: J. Whatman 1812. Engraved portrait of the dedicatee, the Duke of Gloucester, University Chancellor, to vol.1, a total of 96 hand-coloured aquatints of views of Cambridge colleges and portraits of their founders. Overall a little offsetting from plates, the odd leaf just toned, I: title, illustrated front. and first slightly foxed. An excellent copy, very wide-margined in contemporary straight grained citron morocco (in the style of Dawson & Lewis), triple blind and quadruple gilt ruled, gilt-stamped fleurons to corners and outer border, spine gilt into compartments and gilt-lettered, inner edges gilt, imitating doublure, a.e.g., joints rubbed. C19 armorial bookplates of Christopher Turnor, Stoke Rochford Library, and HRH the Duke of Gloucester.



SECOND COURT OF ST JOHN'S COLLEGE.

*An excellent, very wide-margined copy, elegantly bound, of the first edition of this lavishly illustrated history of Cambridge University, complete with 96 hand-coloured aquatints of colleges and their founders. 'The fine aquatints, with their somewhat old-world flavour, are well suited to reproduce the spirit and to recall the antique associations of the old quads and courts' (Prideaux). Born in Saxony, Rudolph Ackermann emigrated to London in the 1780s, where he started trading in prints and eventually opened a business in the Strand dealing in books, prints, medallions and artists' materials. 'He was particularly influential in furthering lithographic illustration in Britain', and published 'many important, elegantly illustrated topographical books' (Archer, p.14). Each section includes a history of the college foundation as well as lists of its most important alumni and benefactors to the early C19, with detailed biographies including interesting bibliographic information, such as the nature and fate of the mss production and*



*personal collection of the C17 antiquary Thomas Baker, fellow of St John's, or the mention of the 'specimen of a intended edition of "Aeschylus"' by Anthony Askew, from Emanuel, published in Leiden in the 1770s, but never eventually completed.*

*Christopher Turnor (1809-86) was a Tory MP, educated at Trinity College, Cambridge. Stoke Rochford Hall was rebuilt in Jacobean style by William Burn in 1839. HRH Prince Henry, Duke of Gloucester (1900-74) was younger brother of Edward VIII and George VI, and a great bibliophile. He was at Trinity in 1919, but not allowed to live in college by his father, for fear of his association with 'bad company'.*

*The 1812 watermark and the later state of pl.73 (cf. Abbey) confirm this as the second issue.*

Abbey, Scenery, 80; Prideaux, 125-26 and 332; Tooley 4.

L4156





3. AINSWORTH, W. Harrison. *Jack Sheppard. A Romance.*  
London, Richard Bentley, New Burlington Street, 1840.

£450.00

8vo. pp. 480. Presentation copy from the author, inscription on the title page to Ms. William Reynolds. A few page and plate margins expertly repaired, and the usual light browning of the plate paper. In general a good copy with clean and crisp impressions of the plates and in a nice and well preserved contemporary half morocco, signed Fraser. Regent St. with red title piece on the spine.

*FIRST EDITION in one volume. By 1847 Fraser had moved away from 215 Regent Street, and the premises were taken over by one Nicholson, bookseller (Tallis, Street Views Suppl. 4), which dates the binding within these seven years. The volume includes the frontispiece portrait of the author and the 27 etchings on steel by George Cruikshank. The first edition appeared in 1839 as three consecutive volumes in Bentley's Miscellany. The present second edition was published in 15 numbers, of which most sets were apparently bound in one volume, like the present copy. Unbound sets are of great rarity.*

Cohn No. 13

X2

*W. William Reynolds.*  
*From the Author.*  
**JACK SHEPPARD.**

A ROMANCE.

BY W. HARRISON AINSWORTH, ESQ.

AUTHOR OF "ROOKWOOD," "CRICHTON," &c.

"Upon my word, friend," said I, "you have almost made me long to try what a robber I should make." "There's great art in it, if you did," quoth he. "Ah! but," said I, "there's a great deal in being hanged."

*Life and Actions of Guzman D'Alfarache.*

WITH ILLUSTRATIONS BY GEORGE CRUIKSHANK.

A NEW EDITION.

LONDON:  
RICHARD BENTLEY, NEW BURLINGTON STREET.  
1840.



*Jack Sheppard rescues Thomas Darnell of the theft*

London, Richard Bentley, April 1, 1839.

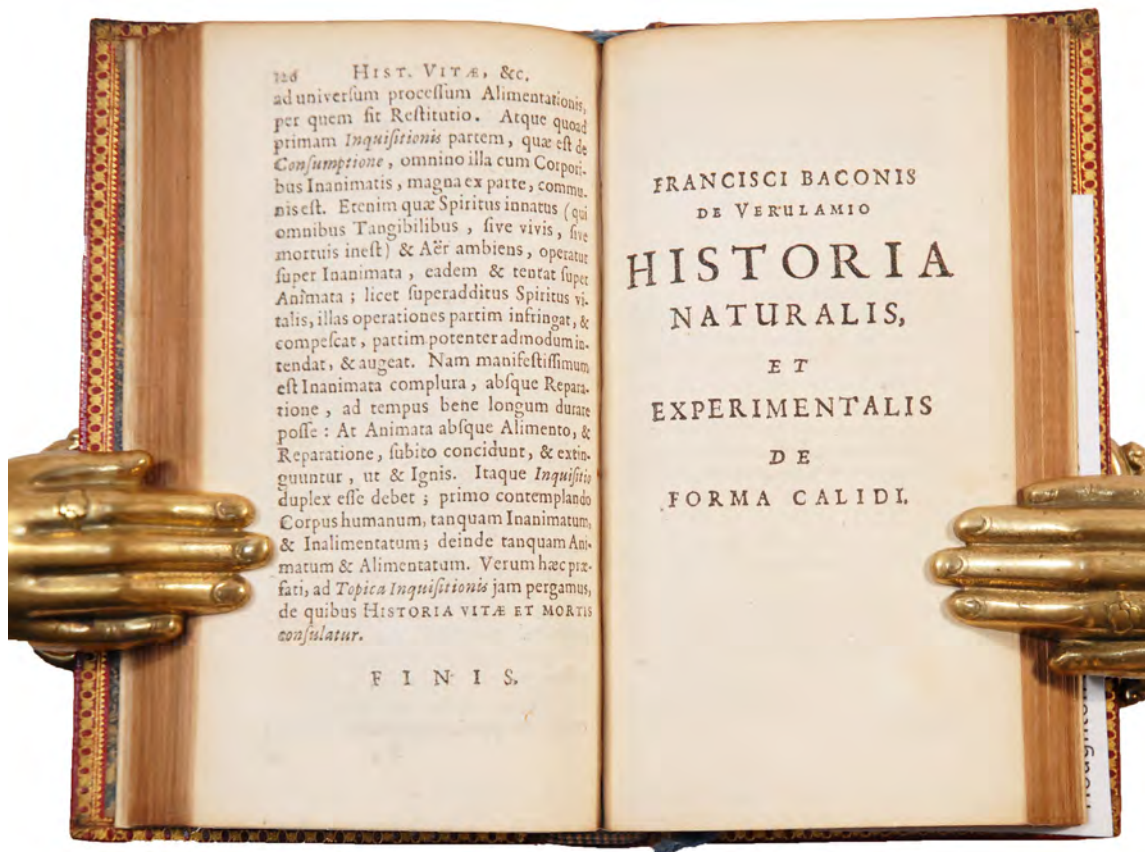
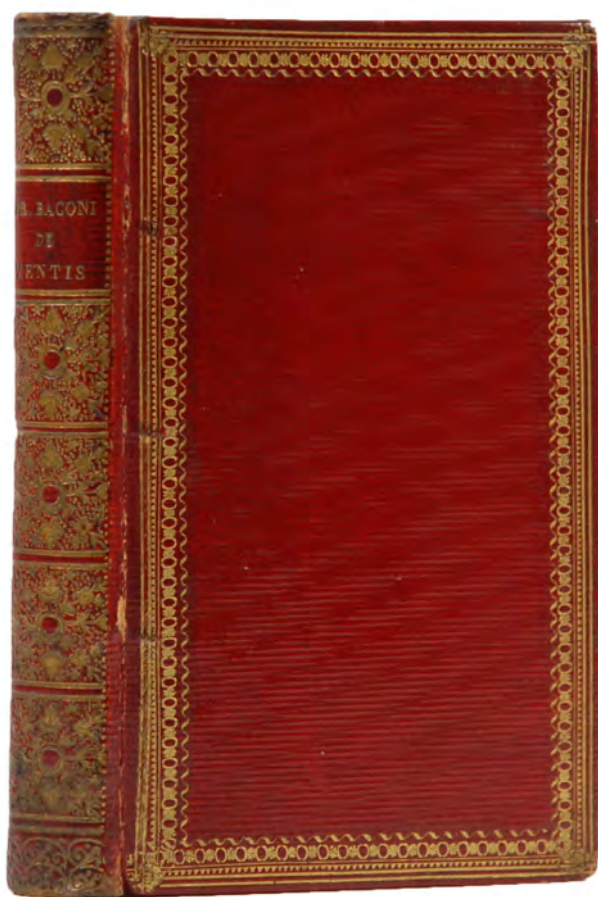


4. BACON, Francis. *Historia Naturalis & experimentalis de ventis*.  
Amsterdam, Ex officina Elzeviriana / Elsevier, 1662.

£950.00

12mo. (viii) 232, (xvi). Roman and italic letter, head- and tail-pieces, engraved title page depicting the creation of a tempest through magic. Light age yellowing, a good clean, well-margined copy in ornate straight-grained red morocco by Bozerian with gilt-ruled and -rolled panels, compartments richly gilt on spine, all edges gold, marbled endpapers, armorial bookplate of Holland House on pastedown. Arthur Houghton's acquisition note on rear free end paper.

B48





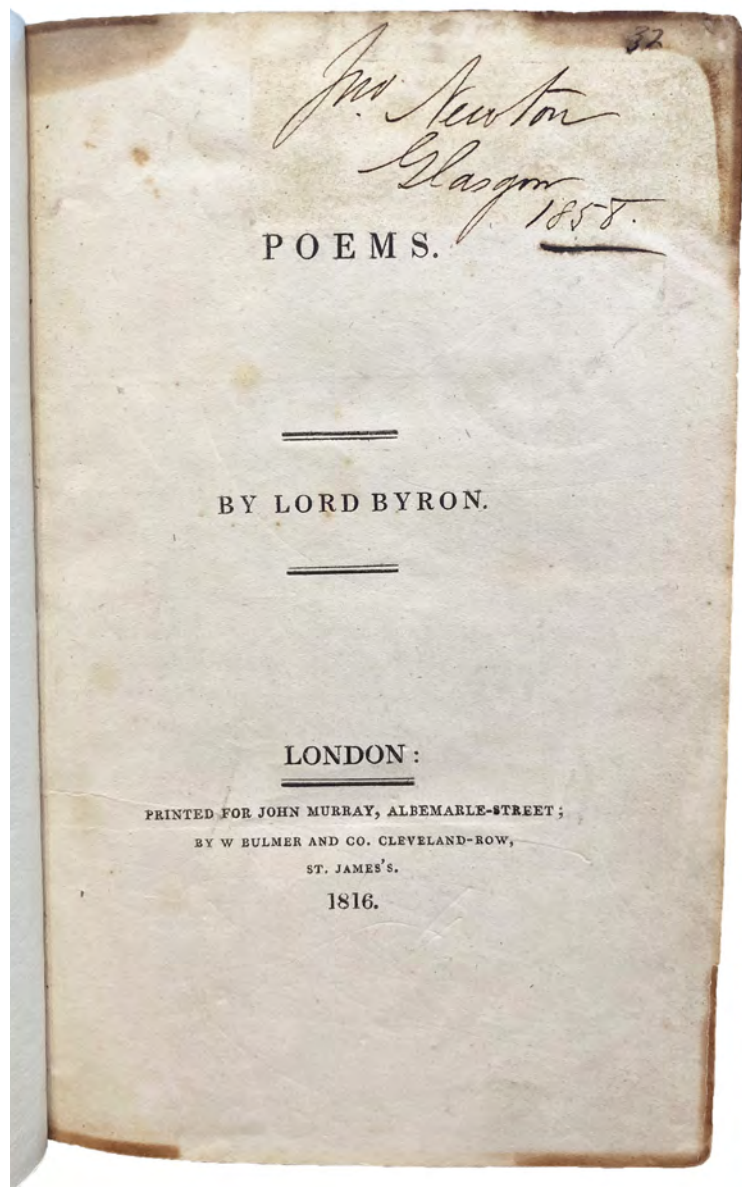
**5. BYRON, Lord.** *Poems (with) The Bride of Abydos (and) The Corsair (and) The Siege of Corinth (and) Parisina (and) The Lament of Tasso (and) Manfred (and) Monody on the Death of Sheridan.*

London, printed for John Murray, Abermarle Street, by William Bulmer and C., Cleveland Row, St James., 1816

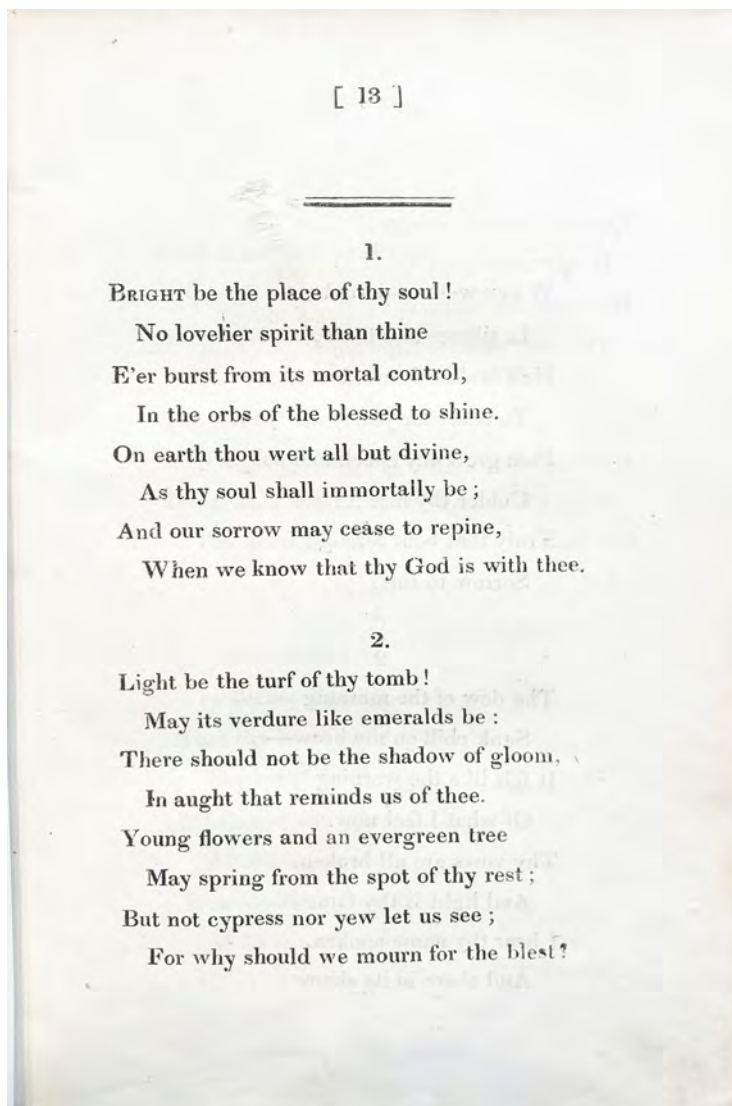
£2,750.00

8vo., 7 separate works by Byron bound together in one, rather worn in later half calf binding. *Poems (with) The Bride of Abydos (lacking title page) (and) The Corsair (same imprint), 1814 (and) The Siege of Corinth (and) Parisina (same imprint), 1816 (and) The Lament of Tasso (same imprint), 1817 (and) Manfred (same imprint), 1817 (and) Monody on the Death of Sheridan (same imprint), 1816.*

*Except for the Lament of Tasso, and possibly the Bride of Abydos, all works are first editions. The Poems and Corsair are in first issue, Monody, the second. The Monody on the Death of Sheridan is particularly uncommon. This volume is not for the discriminate book collector, but for a student of literature or the specialised library to complete its collections.*



X12



**6. CAMPBELL, Thomas.** *Poetical Works.*  
London, Edward Moxon, Dover Street, 1837.

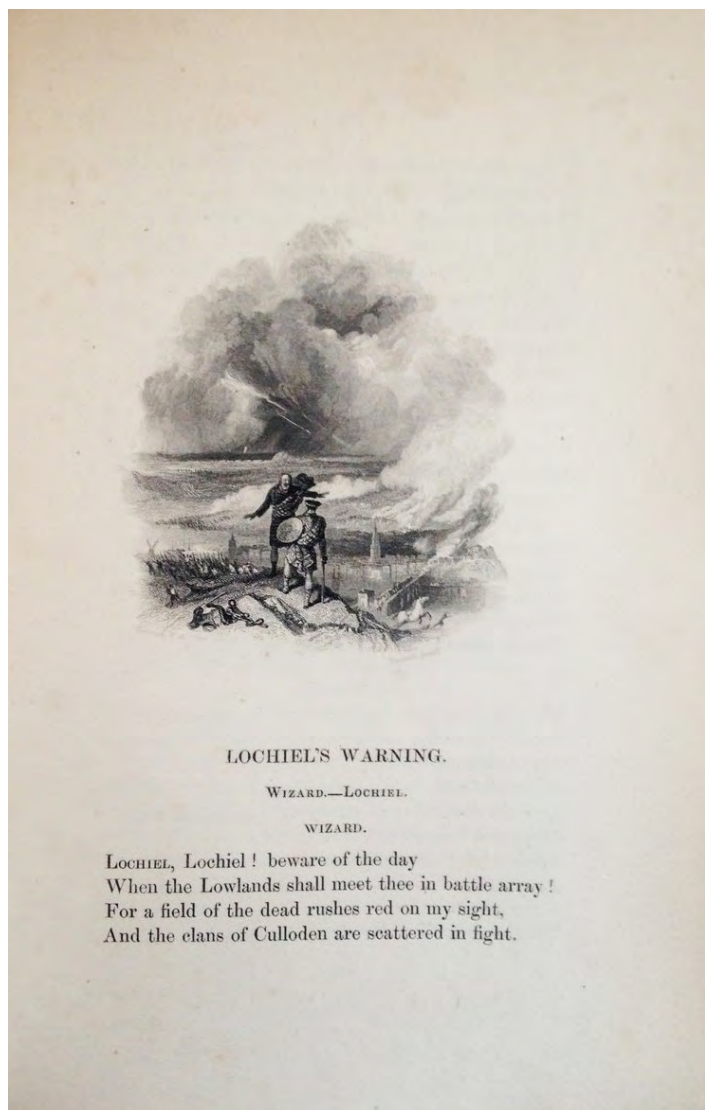
£750.00

Crown 8vo. Pp 306.

*PROOF EDITION. Original yellow publisher's boards with leather title piece on the back, spelling "Campbell's Poetical Works".  
Repaired tear to head of spine. A fine copy. All steel engravings signed "Proof."*

Rawlinson, 613-623. Not in Lowndes.

X14





7. **DICKENS, Charles.** *Oliver Twist* (vols. I-III).  
London, Richard Bentley, New Burlington Street, 1838.

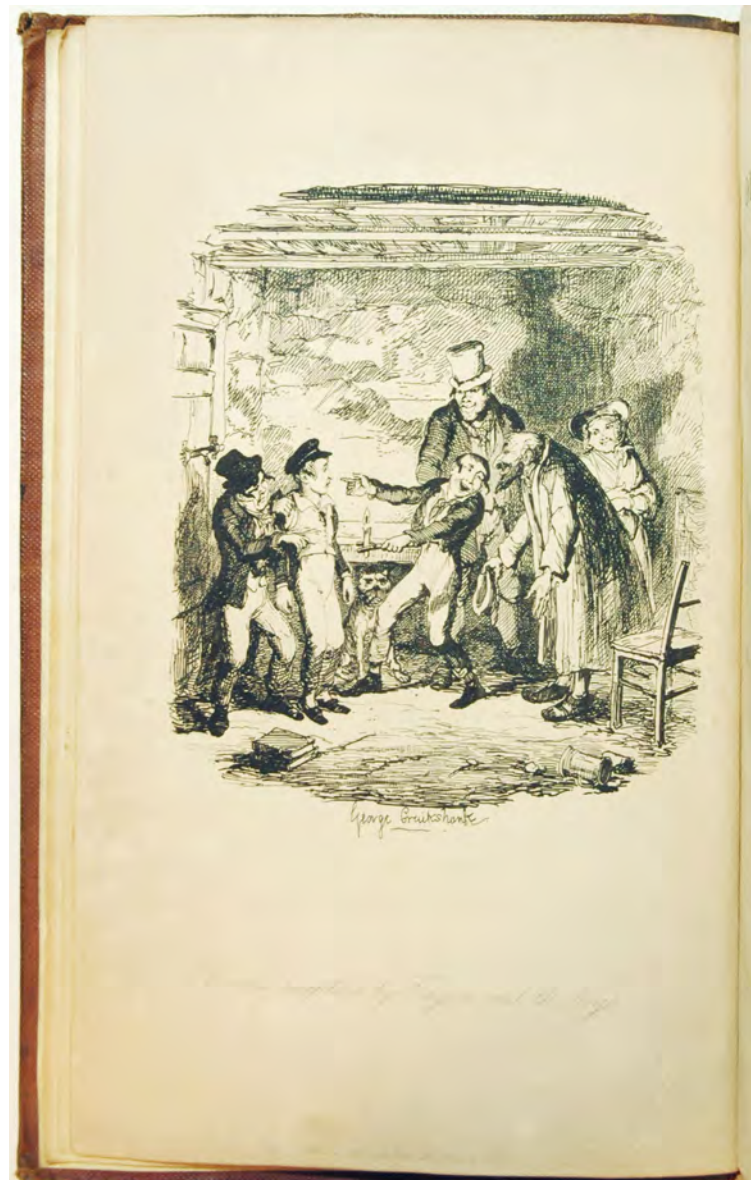
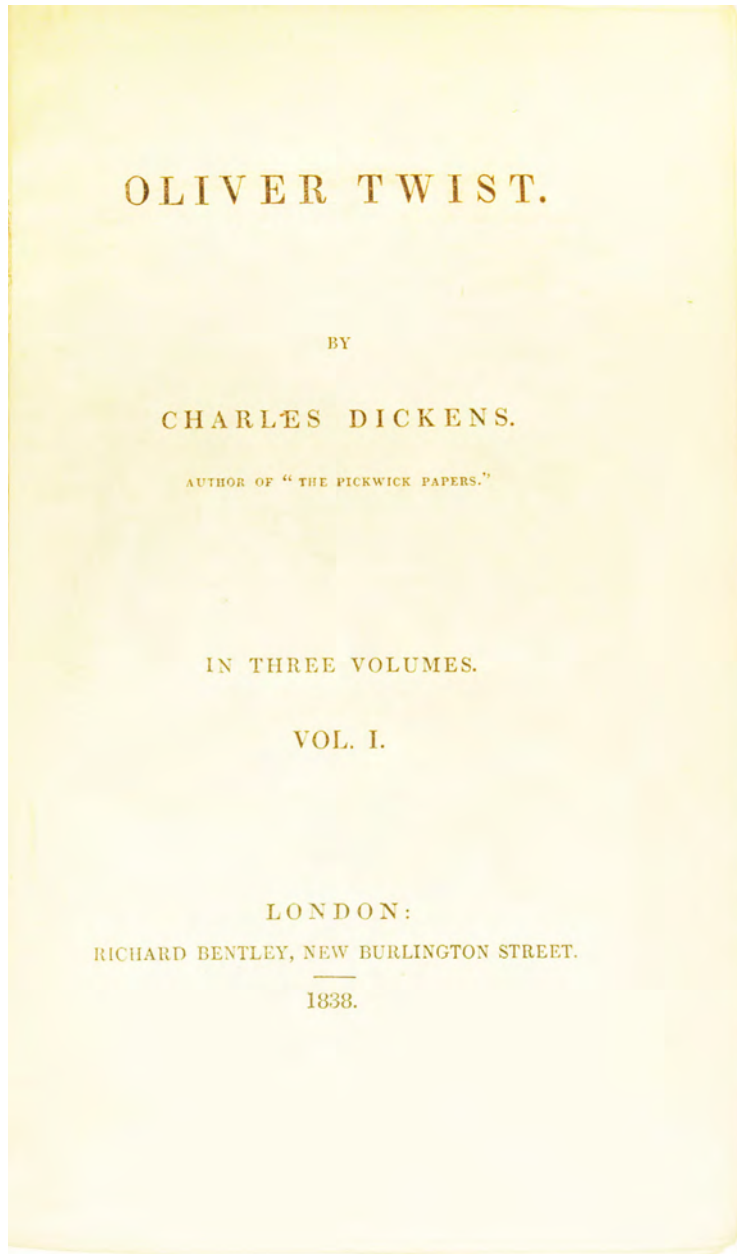
£3,250.00

8vo. Three volumes. Pp. 331; 307; 315, with advertisements, illustrated. Original publisher's cloth with spine title: "Oliver Twist. Boz. Vol I [III]. London. Bentley." Clean and well preserved, largely untrimmed, minor spine repair, in box.

*FIRST EDITION, Third Issue, the "Charles Dickens Issue." With the 24 etchings on steel by George Cruikshank. "Copies of the Boz-issue (i.e. First Edition, 1st and 2nd issues) are now much more readily available than either the Charles Dickens-issue or the Second Edition (Tillotson p. xlviii).*

Eckel p. 59-63.

X17





8. DUNLEVY, Andrew. *An teagasg Críosduidhe. [...] The Catechism, or Christian Doctrine by Way of Question and Answer.* Paris, Printed by James Guerin, 1742.

£1,950.00

FIRST EDITION. 8vo. pp. [lvi], 518. Facing Gaelic and Roman letter. Woodcut title vignettes, decorated ornaments. Slight yellowing, occasional light finger-soiling to lower margin, gutter of last strengthened, occasional very light water stain mostly marginal. A very good copy in C20 half morocco over buckram, ms Gaelic inscription by William O Catalane(?) dated 1815 to ffep, C18 ms 'John Keely ex dono Doctoris Hood' to title.

A very good copy of the first edition of this bilingual Gaelic-English Catholic catechism – 'the most complete formal text in Irish for this period and draws on the author's spoken Irish' (ODNB). Andrew Donlevy (1680–1746) was an Irish Catholic priest who trained in Ireland and France. In 1742 he published in Paris "An teagasg Críosduidhe", a catechism of Christian doctrine, with facing Irish and English text, with the intention of offsetting a shortage of catechetical material in Ireland. The volume also contained at the end a reprint of the verse synopsis of Christian doctrine by the great Franciscan poet Giolla Brighde Ó hEódhasa (Bonaventura O'Hussey, d.1614) and an essay in English on the "elements of the Irish language", in which he expressed regret that Irish was on the brink of decay' (Dic. Irish Biog.). Each section is organised into short questions and answers on topics such as the Articles of Faith, the Redemption of Man, the Commandments, vices, etc. The final introduction to the Irish language begins with the alphabet, and continues with vowels, diphthongs and triphthongs, consonants, abbreviations, and sundry observations on diacritics and apostrophe, as well as on the decay of the Irish language as compared to English, as 'Irish-Men without Irish is an Incongruity'. A very interesting work.

ESTC T97298.

L4507b

AN  
TEAGASG  
CRÍOSDUIDHE  
DO REIR

CEASDA AGUS FREAGARTHA,  
a h-*na* tairneir go brúdaire ar  
bRéitir hOllléir dE,

agrr  
AS TOBREACHAIB FÍOR-GLANA OLE.

Eisro ne Comaiple, agrr glae Teagarr, éim  
go mbja tr glae ann do Chriúe dEíjonnú.  
Prov. 19. 20.



AN BPAIRIS,  
A h-*na* éim a gClóó ne Seimry GUERIN, ag  
San-Tomáir ó Acrih, a Spáio Sain-Seim.

M. D. CC. XLII.  
RÉ Ceas an Ríj, agrr ne Dérjceir do na  
nOllannir ne Djaíac.

Móran Páipéir, the íríj, ríj, Ceasda agrr  
freagarta an da (') teangar go beact ar  
coime a céile; agrr go béril Cno de a h-*na*  
lónaó ne Ráirjib ó'n Sgríbhinn Dhjaí, &c.  
agrr ne Comíoclaib múnjce na gLóirjce.  
fa deoirj, teigmeoirj, a h-*na* Deirnead, ne h-*na*  
gionna an Teagarrj Chriúorjce a ndán,  
a h-*na* éimad, trllead ne ceo bladaí o  
íojn, le BONAVENTURA O hEODHASA,  
brátaí d'íojnaíreac, foíglmí a d'Oro San-  
Phroíjnarj: Agrr fój ne Torrjib na Teang-  
ta gLóirjce, mar g'eall a h-*na* lret ne a h-*na*  
mjan a léirjce, éim conanta ne na gCo-  
marjain: A h-*na* fój, ann a d'Erjtarj Contrj  
a h-*na* fon an leirjce b'j go glaeat ríoj agrr  
rrar a h-*na* reat an leabairjce, do tlob an Nójr  
a h-*na* a ríjibíobtarj (') Comí-íocla agrr Comí-  
íreac a gLóirjce. g'íreac, tar éim joir-  
amlaet na Neirjceat ergeorapila. ía, n  
béril íojn leat don leabairjce, lárj ne beir  
leat comíada n'j an Teagarr go múnjceat  
rrar an íojn-teangarj amáin, ne h'íojrjceat  
Chomáíle h'íreac, agrr do d'íojrjceat éim g'ae  
íle Dhíne a h-*na* a béril Comíerj Anmáin cáíe  
oile, da g'íreacmíreac d'íoj a múnjceat do'n Ph-  
b'rl, íar na éim ír an Teangarj coirjceínn: Ní,  
do éirjceat, na éim b'íreíojn do d'íreac go fól-  
an éíj Rj NN.

Agrr go deapíta ír blóglae agrr ír mll-

(') teangar.

|| (') Comí-íocla.  
a íij

Concil.  
Irid. 26.  
24. 6. 7.



**9. FAIRBURN, John.** *The Harmonist's Preceptor, or Universal Vocalist.*

London, J Fairburn, ca 1830.

£450.00

12mo. (18 x 10.5 cm). Pp. 318. unpaginated and without signatures. Engraved title page and frontispiece with hand-coloured illustrations. 8 additional, uncoloured woodcuts on the following 4 leaves, by Cruikshank. Later, light blue borads. Light stain to a few pages, a good copy.

*Chapbook of popular songs, rarely found complete.*

X20



The Tater Can.



Going out a Shooting.

THE  
HARMONIST'S  
Preceptor.  
OR  
Universal Vocalist.  
Containing all the  
NEW SONGS.



All round my Hat.

LONDON.  
Printed by J. FAIRBURN, 110 Minories.



**10. FRENCH REPUBLICAN CALENDAR.** *L'an 11 de la republique, (1804).*

Lille, chez Zevort- Depma, marchand d'Estamps a la Bourse, [1804].

£4,950.00

Folio. 12 calendars months, mounted in pairs, on six leaves. Roman letter. Printed within woodcut rule, each with charming engraved headpiece of Putti representing the different republican months as various figures of science or art, such as 'Agriculture', 'Astronomie' etc. Light age yellowing. Engraved and hand coloured bookplate of 'Jpe. A. Cattau Pacha' on pastedown. Very good, in handsome green three-quarter crushed morocco over marbled boards by 'Iseux Heritiers de Simier', spine with raised bands, title gilt lettered, red and yellow silk marker.



*A very rare and charming example of a French Republican calendar, printed a year before they reverted back to the original Gregorian. The calendars were officially started at the beginning of the Republican Era, the day the French First Republic was proclaimed, one day after the Convention abolished the monarchy. The new calendar completely revised the old system of managing time. There were twelve months, each divided into three ten-day weeks called décades. The tenth day, décadi, replaced Sunday as the day of rest and festivity. The five or six extra days needed to approximate the solar year were placed after the months at the end of each year and called complementary days. This arrangement was an almost exact copy of the calendar used by the Ancient Egyptians, though in their case the beginning of the year was marked by summer solstice rather than autumn equinox. Each day in the Republican Calendar was divided into ten hours, each hour into 100 decimal minutes, and each decimal minute into 100 decimal seconds. Thus an hour was 144 conventional minutes, a minute was 86.4 conventional seconds, and a second was 0.864 conventional seconds. However this decimal time did not catch on. Mandatory use of decimal time was officially suspended 7 April 1795, although some cities continued to use decimal time as late as 1801.*

*The Catholic Church used a calendar of saints, which named most days of the year after an associated saint. To reduce the influence of the Church, Fabre d'Églantine introduced a Rural Calendar in which each day of the year had a unique name associated with the rural economy, stated to correspond to the time of year. Every décadi (ending in 0) was named after an agricultural tool. Each quintidi (ending in 5) was named for a*

*common animal. The rest of the days were named for "grain, pasture, trees, roots, flowers, fruits" and other plants, except for the first month of winter, Nivôse, during which the rest of the days were named after minerals.*

*This Calendar is of particular interest as it has abandoned the Republican names and reverted to Saints becoming a hybrid between the Republican and the Gregorian. It also has both form of numbering. It is clear the radical Republican calendar had not taken off particularly as it was too difficult to manage within a larger European context. The official calendar reverted to the Gregorian a year later.*

*Such calendars, unsurprisingly for such ephemeral pieces, are extremely rare.*



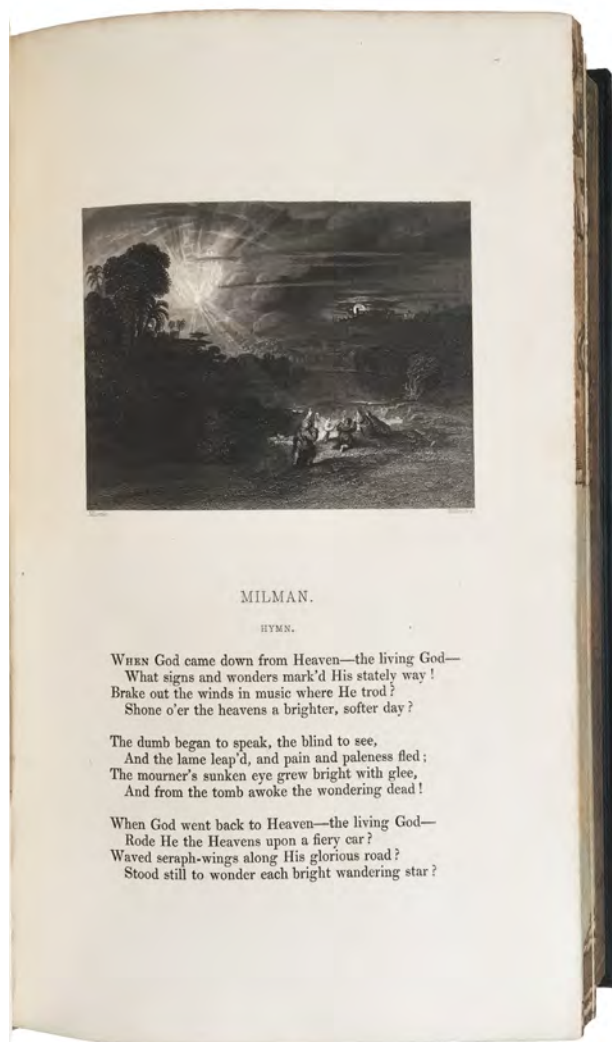
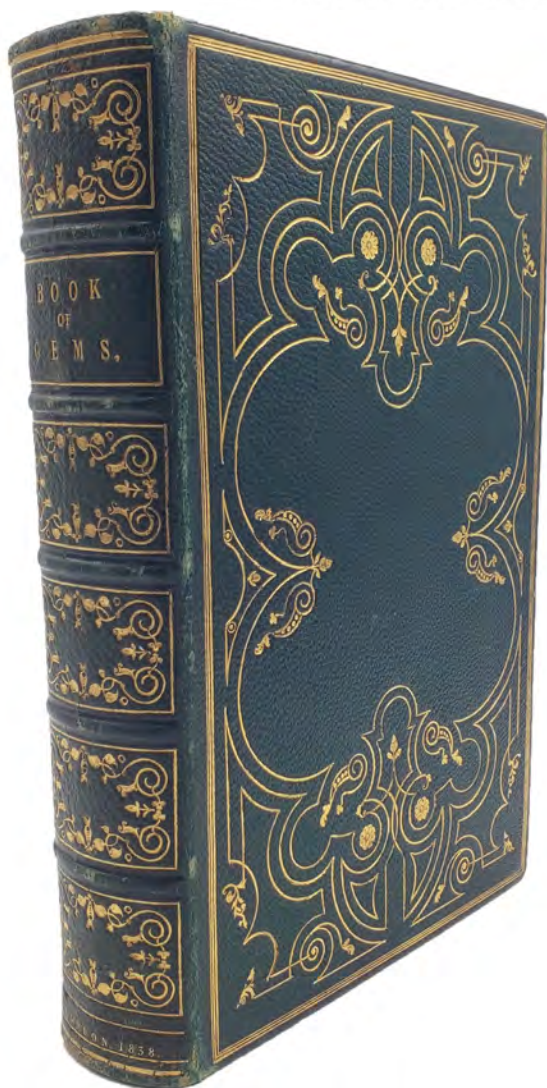
**11. HALL, S. C.** *The Book of Gems. The Modern Poets and Artists of Great Britain.*  
London, Whittaker and Co, Ave Maria Lane., 1838.

£1,250.00

8vo. Pp. [xvi] 204 + 4. Faxon 1104. Not in Lowndes. FIRST EDITION, WITH FORE-EDGE PAINTING. Full, green publisher's gilt morocco presentation binding with arabesque design on sides. Bookseller's ticket (D. Wyllie & Son, Aberdeen) preserved. Fore-edge painting of Fleet Street viewed towards Temple Bar (Painting copied from plate 109 in Thos. A. Shepherd's "London and its Environs in the Nineteenth Century" (1829) matching exactly Shepherd's plate, except for the shop sign above No. 185 Fleet Street, which in 1838 should read CANE (Tallis' Street Views Part 10) but in the painting reads NONCH. By 1847 No.185 was occupied by the "Universe Newspaper Office (Tallis Supplement Part 12) so NONCH could be a resident known to have occupied the premises between 1838 – 1847 – the interval in which the fore-edge painting is likely to have been done).

*An anthology of poetry by all the leading British poets of the early 19th century, "embellished" with 43 delicate steel engraved vignettes after the leading artists of those days, including Turner, Stothard, Bonnington, Haydon, Harvey et al. Includes two full-pages plates with facsimile reproduction of the autographs of the poets. A copy in a fine binding, with a contemporary fore-edge painting, and in very fine condition.*

X10





**12. KINNEAR, John.** *Cairo, Petra and Damascus in 1839.*

London, John Murray, Albemarle Street, 1841.

£850.00

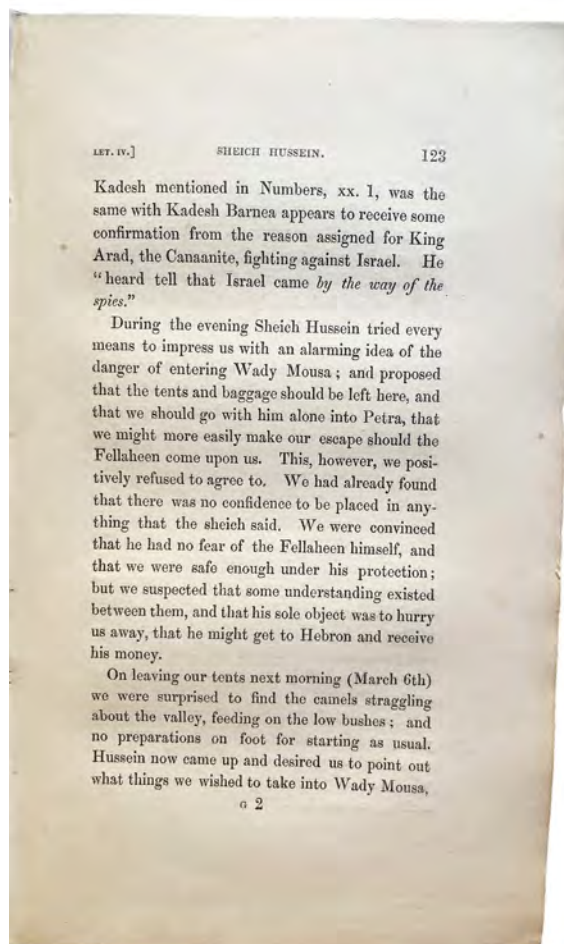
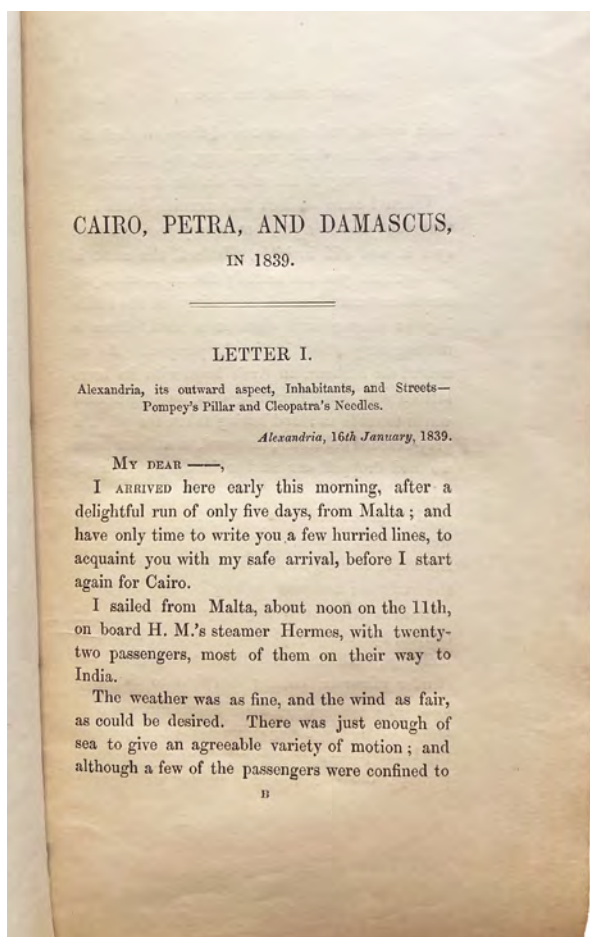
FIRST EDITION. 8vo. pp. (xi) 2-348 [12]. Roman letter. A well-margined, uncut, clean copy in original panelled blue cloth binding. Light age yellowing, small damage to head and tail of spine and joint, with remnants of the contemporary label.

*This personal and informative set of 12 letters from Scottish banker John Gardiner Kinnear (1800-1866) provides fascinating insight into contemporary feelings in the West towards the government and culture of the Near East. Each letter is summarised under a number of headings, laid out after the preface and the reader can track Kinnear's movements moment by moment from his arrival in Alexandria on the 16th of January 1839 until his quarantine on Malta, as he returned home, on the 15th of September 1839, on his initially 'entirely mercantile' (p. vii) expedition. His observations, descriptions and personal responses are laid out in most intimate detail, addressing themes ranging from culture and religion to taxes and politics. In particular, he mentions the religious tolerance under the current government, specifically towards Jews and Christians, and also acknowledges the government's faults in his fairly eulogistic discourse, but admits they are 'by no means so bad as is supposed in England'. He blames many of their problems on the traditional form of government, rather than the rule of Mehemet Ali (1767-1849) himself. The collection was compiled in honour of his friend Roberts, to memorialise the 'interesting scenes through which we passed last year'.*

*Kinnear's positive comments about the government of Mehemet Ali, the ruler of Egypt and Syria at the time, are admittedly 'more favourable than those entertained by many persons in this country' (pp. viii). Ali had initially been the pasha of Ottoman Egypt, founding a dynasty which lasted until the mid-20th C, but he poached Syria from Ottoman control in 1839, until he was ousted in 1841. He revolutionised the traditional political and economic structure of Egypt, building on the foundations left by the Napoleonic occupation.*

*The dedicatee, and Kinnear's travelling companion, was the Scottish painter David Roberts (1796-1864), who exhibited at the Royal Academy for the first time in 1824 and often journeyed in search of 'exotic or impressive subjects', making him one of the 'first independent and British artists to experience the Orient at hand'. A striking contemporary account contrary to the popular western view held at the time.*

Blackmer 739. Not in Lowndes.



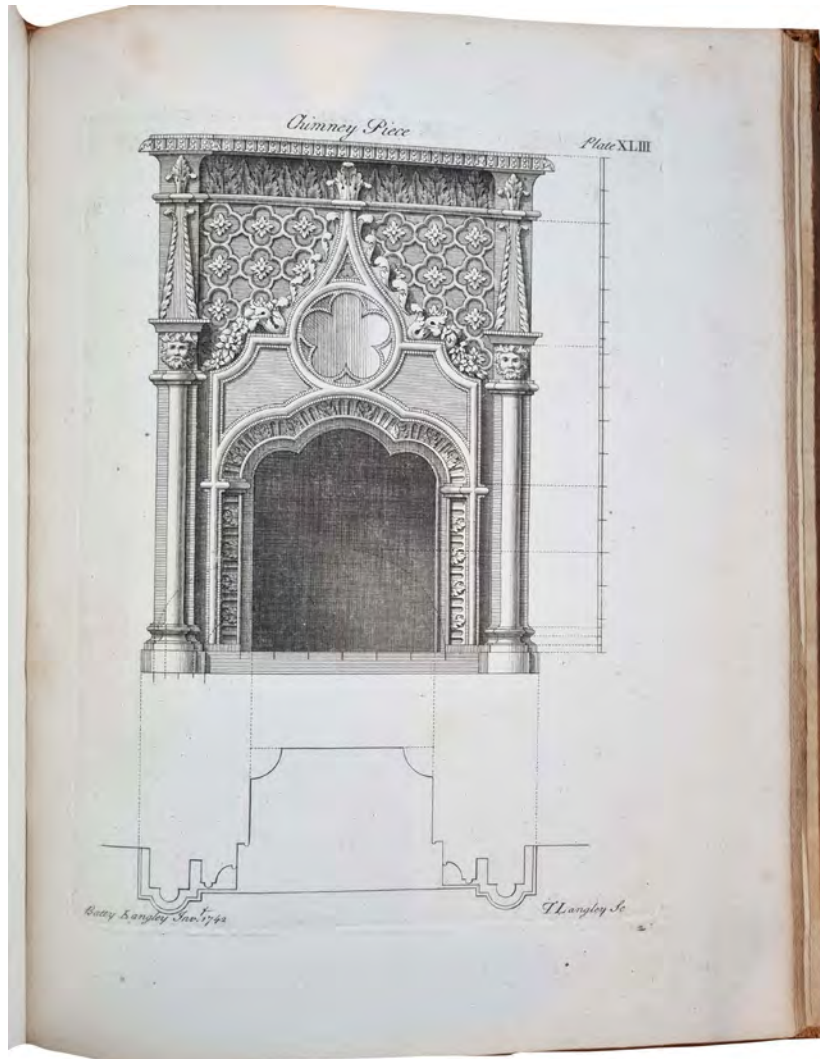
A6



**13. LANGLEY, Batty.** *Gothic architecture, ... To which is added an historical dissertation (With) A catalogue of modern books on architecture, theoretical, practical and ornamental: ... on sale at I. and J. Taylor's architectural library*  
London, Printed for I. & J. Taylor, at the Architectural Library No. 59. Holborn, [1790?] (with) [London, I. & J. Taylor, 1796?].

£2,750.00

Folio. 1) pp. [ii], 7, [i] p., 64 full page engraved plates. 2) pp. 4. folded. Roman letter. Engraved title page, engraved armorial bookplate of the Earl of Guilford at Wroxton Abbey on pastedown. Light age yellowing minor marginal foxing on a few plates. A very good copy, crisp and clean with good dark impression of the plates, in contemporary sheep, rebaked original red morocco label mounted, a little rubbed, corners worn.



*A very good copy of this beautifully illustrated and influential work on Neo-Gothic architecture from the library of the Earl of Guilford, Lord North, at Wroxton Abbey, bound with a very rare catalogue of the architectural works of the publisher. Batty Langley (baptised 14 September 1696 – 3 March 1751) was an English garden designer, and prolific writer who produced a number of engraved designs for “Gothick” structures, summer-houses and garden seats first half of the 18th century. He published extensively, and attempted to “improve” Gothic forms by giving them classical proportions. He inclined strongly towards a home-grown English architectural form, publishing articles in the Grub Street Journal under the pseudonym “Hiram” from July 1734 to March 1735, praising Gothic architecture (or as he termed it “native Saxon”) and rejecting the “imported” Palladian architecture favoured by Lord Burlington and his circle. He published a wide range of architectural books, from a huge folio on Ancient Masonry in parts from 1733 to 1736 with over 450 plates, through The Builder’s Complete Assistant of 1738 (also known as The Builder’s Complete Chest-Book) and The Builder’s Jewel of 1741, to the tiny The Workman’s Golden Rule in 1750, in vicesimo-quarto. He is best known for this work ‘Ancient Architecture, Restored, and Improved’ first published in 1742 and reissued in 1747 as Gothic Architecture, improved by Rules and Proportions. His book, with*

*engravings by his brother Thomas Langley, attempted to improve Gothic forms by giving them classical proportions and to create a scheme of architectural orders for Gothic architecture. He provided inspiration for elements of buildings from Great Fulford and Hartland Abbey in Devon, to Speedwell Castle in Brewood in Staffordshire, and Tissington Hall in Derbyshire, and the Gothic temple at Bramham Park in Yorkshire, and gates at Castletown House in County Kildare. Langley’s books were also enormously influential in Britain’s American colonies. At Mount Vernon, for example, George Washington relied upon plate 51 of Langley’s The City and Country Builder’s and Workman’s Treasury of Designs as the source for the famous Venetian (or Palladian) window in the dining room; upon plate 54 of the same book for the ocular window on Mount Vernon’s western facade; and upon plate 75 of Langley’s The Builder’s Jewel for the rusticated wood siding.*

*A very good copy from the library at Wroxton Abbey.*

1) ESTC N18448. RIBA 1728. Harris 411. 2) ESTC T80563

L3389/1



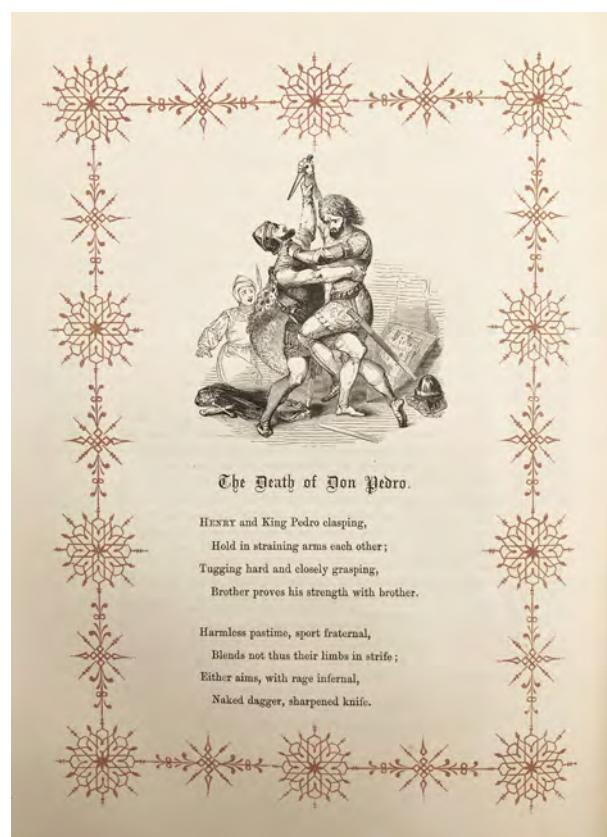
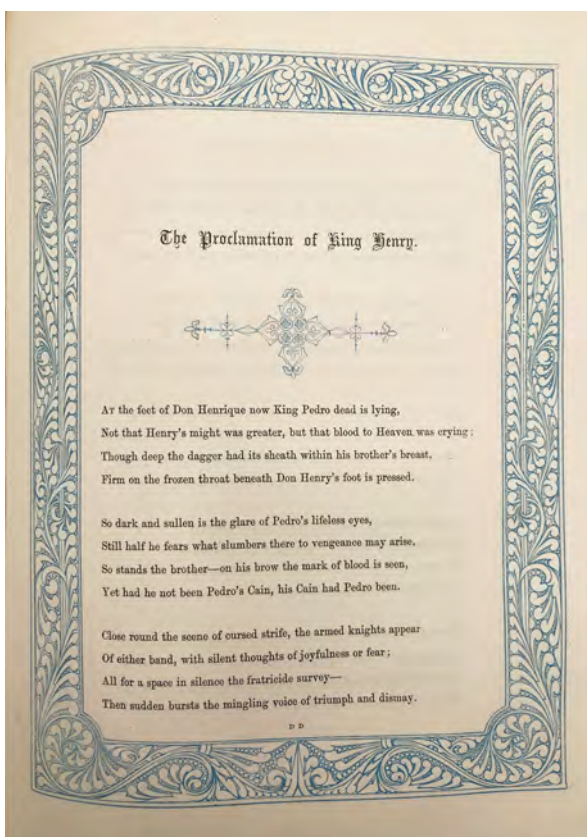
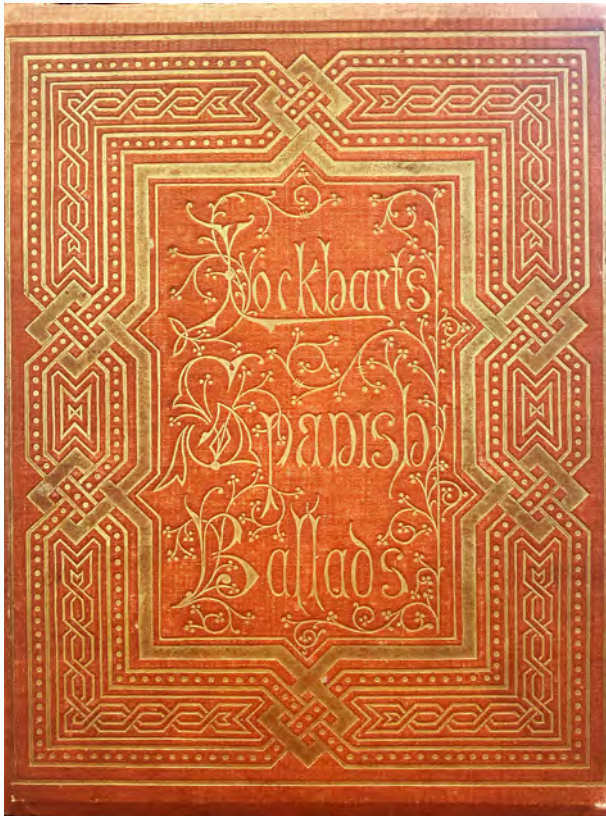
**14. LOCKHART, J. G.** *Ancient Spanish Ballads.*  
London, Bradbury & Evans for John Murray, 1856.

£450.00

4to., unpaginated. Profusely illustrated with wood engravings. Publisher's prospectus included. Publisher's decorated orange cloth, designed by Owen Jones ("The Grammar of Ornament"), cloth slightly damaged at head and tail, a little wear to corners. A good copy.

*The first edition was published in 1841 ("The first time of the true 'Illuminated Books' [Ruari McLean, Victorian Book Design, p. 154]). A good copy.*

X46



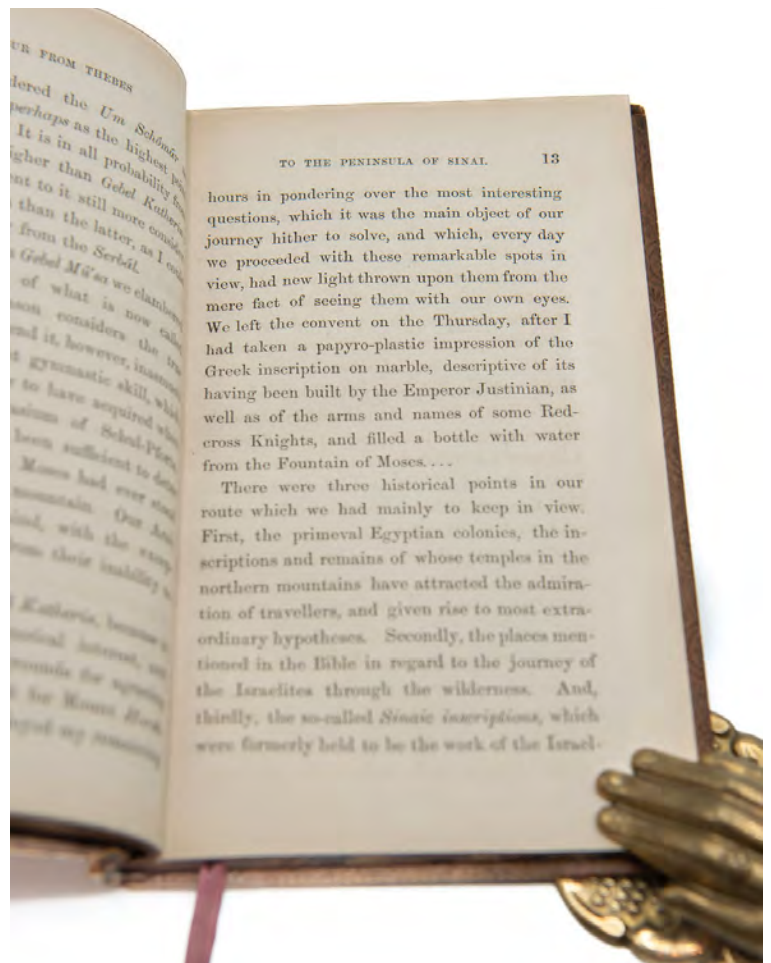
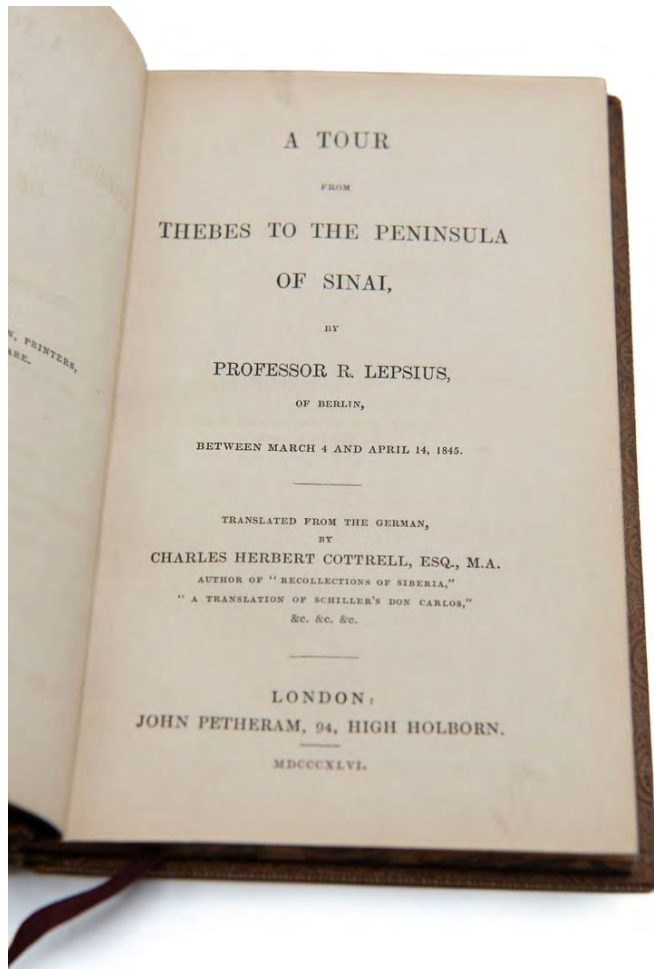


**15. LEPSIUS, Charles-Richard.** *A tour from Thebes to the peninsula of Sinai.*

London, John Petheram, 1846.

£350.00

FIRST EDITION thus. Small 8vo. pp. [7] 4-92 [2]. Roman letter. Armorial book plate of art collector and industrialist John Sheepshanks (1787-1863). Later French mss. in blue on ffep, providing a brief description of the book's content, author's background, and interests. In contemporary calf, gilt tooled border, rebacked, spine gilt, remounted.



*A clean, crisp copy of the first edition in English of the initially unpublished pamphlet containing a progress report from the 'founder of modern Egyptology', Charles-Richard Lepsius (1810-1884), to King Federick Wilhelm IV of Prussia.*

*The travel account dates from 4th March until 14th April 1845. In the narrative, Lepsius travels from Thebes to Mount Sinai and describes the Egyptian landscape, geology, and wildlife, noting the excess of iron ore deposits around the temple of Hathor at Sar'but el Cha'dem, and also writes about the ancient copper mines. The French handwritten note at the beginning of the book mentions Lepsius' personal interest in minerology, which is made manifest in his visitation of a variety of quarries, including marble, granite and porphyry.*

*Attention is given to three key historical aspects, namely the 'primeval Egyptian colonies' with their inscriptions and temples which 'have attracted the admiration of travellers and given rise to the most extraordinary hypotheses'. Lepsius studies stelai and sketches sites, whose descriptions are included. He then turns to theories as to the purpose of the ancient ruins, analysing those put forward by other scholars, explorers and collectors like Lord Prudhoe (1792-1865), Eduard Rüppell (1794-1884), Edward Robinson (1794-1863) and Carsten Niehbur (1733-1815). Next is the identification of Biblical settings, which he attempts through the comparison of 'statements with the present localities' with the 'journey of the Israelites through the wilderness'. Lepsius occasionally quotes the Bible, comparing the textual descriptions with the observable surrounding landscape, in an attempt to trace the exact journey of the Israelites through Sinai as they escaped Egypt. He concerns himself with the location of Mount Sinai and the 'significancy and position of Horeb'. The third historical point is the briefly mentioned Sinaic inscriptions, which he describes as the 'work of the Israelites'. An interesting monograph combining secular and Biblical archaeology.*

See Blackmer Sale Cat. 781 for full official publication.

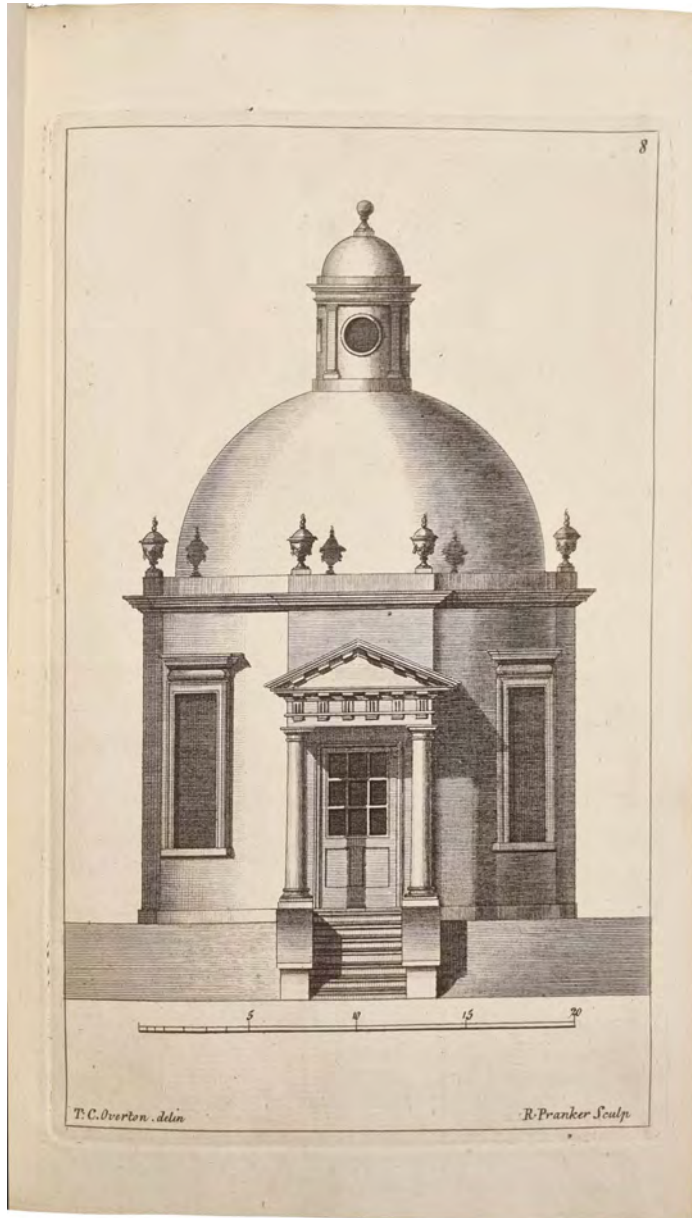


**16. OVERTON, Thomas Collins.** *The temple builder's most useful companion [...]*.

London, Henry Webley, 1766.

£4,950.00

8vo. pp [4] 8-19 [1] (without the list of subscribers) plus 49 full page engraved plates and 1 double page, by Collins and engraved by Robert Pranker (fl.1761-1767). Roman letter. Frontispiece, designed by Wale (1714-1786) and engraved by Pranker. Publisher's advertisement for William Wrighe's Grottesque Architecture on verso of t-p. Short descriptions of each plate. Very good clean copy, plates in excellent impression, late 18th C. calf with gilt-tooled border and ornamental gilt spine, a.e.r, joints restored.



*This second edition was given a 'more commercially attractive' title and was smaller than the first of the same year, intended to be a 'routine pattern book' for clients to refer to (Harris 338). It contains 'pastiches of Palladian, Gibbsian, Batty Langley 'gothick' and generalised 'antique' elements' (Harris 338) of architectural designs including the design for a triangular villa belonging to James Maynard (pl.41). It was built in 1766 'on the edge of a hill, which commands a fine prospect of the country as far as Bath on one side, and as far as Tetbury on the other' (pp.16). He also provides elements of interior design, with each corner of an equilateral summer house containing a particular feature, such as a staircase, closet, or chimney.*

*The text describes each of the 50 plates, followed by the corresponding illustrations, mostly consisting of facades, often accompanied by a floorplan. These descriptions specify the main functions of each building, and include summer houses, temples, keepers' lodges, and castle-like villas, as well as possible building materials and ideas for decorative details, for instance the Apollo Belvedere, as seen in plate 18. All the designs are either symmetrical or centrally planned, adhering to classical ideals of proportion and symmetry, repopularised in the Palladian style, which aimed to reinterpret ancient architecture for contemporary usage.*

*The frontispiece depicts an obelisk and rectilinear temple set in countryside, a rotunda emerging in the foreground, with two labelled statues of Palladio and Inigo Jones set before. Below is a quotation by Pope, relating the style of Palladio and Jones to the Roman architect Vitruvius. It was engraved by Samuel Wale (1714-1786), a renowned book illustrator, producing over 400 original drawings during his career.*

*Andrea Palladio (1508-1580) was an Italian architect, founder of the eponymous 'Palladian' movement, which influenced much of the architecture of the 16th to 18th centuries. His key designs include the Villa Rotonda (c.1590), a quadrilateral structure with four temple facades, placed in a 'locus amoenus', on top of a hill near Vicenza, a possible source of inspiration for Maynard's villa.*

*Inigo Jones (1573-1652) was a British architect and follower of the Palladian architectural movement, credited as a key figure in the introduction of the style to England. His most famous works include the Queen's House at Greenwich (1616-1619) and the Banqueting Hall at Whitehall (1619-1622).*

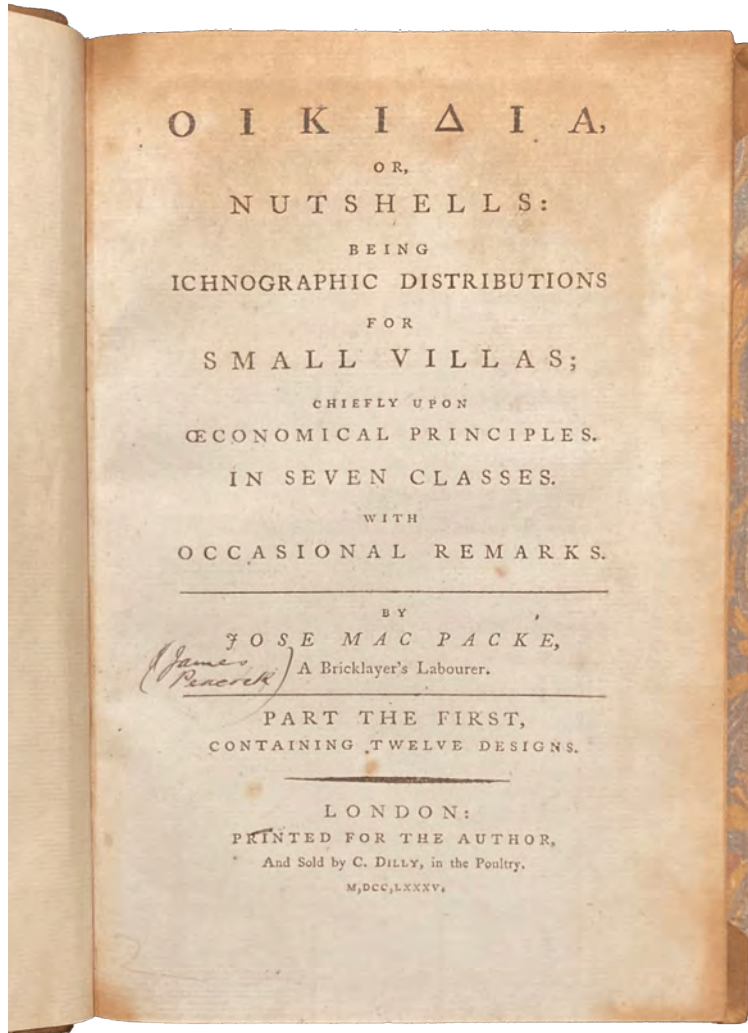
ESTC: T90195. Harris 610. Not in Fowler.



17. PEACOCK, James. *Oikidia [graece], or Nutshells: being Ichnographic Distributions for Small Villas*. London, C. Dilly, 1785.

£1,250.00

FIRST EDITION. 8vo. pp. [5] 2-89 [1]. Roman letter. Interleaved with 25 full page engraved plates by Clark, versos blank, 7 printed tables and 2 guides to proportion. A complete collection of 12 house designs on 24 plates, 25th plate depicts 'a design for four distinct dwellings, united to form a single pile'. Author's name inked on t-p in 19th C. hand, water stain to head. Light offsetting and slight foxing. A good, clean, well margined copy in 20th C half-calf over original marbled boards.



*A good copy of one of James Peacock's architectural treatises, published under the anagrammatic pseudonym 'Jose Mac Packe'. James Peacock (c.1738-1814) was architect and surveyor to the City of London at Guildhall 'for nearly 45 years'. He was assistant to George Dance the Younger (1741-1825) and was employed in his private practice. One of few books that he published relating to his professional pursuits, along with 'A New Method of Filtration by Ascent' (1793), and 'Subordinates in Architecture' (1814), it provides meticulous detail as to the dimensions of his designs, as well as an insight into the architect's creative process. It consists of floorplans and indicates the function of each room, labelled with a letter of the alphabet, associated with a reference list on the adjacent leaf, with elements of interior design included. It was probably used to explain to clients the various architectural options available to them. The engraver, Clark, may be the Scotsman John Heaviside Clark (1771-1836), though he is better known for his aquatint works.*

*The preface defends Peacock's origins as a 'bricklayer's son' and counters potential criticism about the author. This is followed by a short introduction, which highlights the designs as intended for 'gentlemen of moderate fortunes', whilst the appendix works as a guide, detailing steps one must take to oversee an entire building process, from acquiring designs and scale models, to supervising execution.*

*The book was published in opposition to the growing fashion for asymmetrical designs in rural architecture, in a period when architects were fascinated with proportion. As well as elevations, Peacock provides floorplans and tables of proportion for the components of a house: rooms, passages, windows, chimney pieces, etc. There is no detail as to the style or material. This goes against the trend of contemporaneous architectural works, which concerned themselves intensely on 'style' in buildings. A rigorously mathematical approach to architectural literature, and a particularly interesting example within the subject.*

ESTC T42147. Harris 694. Not in Fowler or Lowndes.

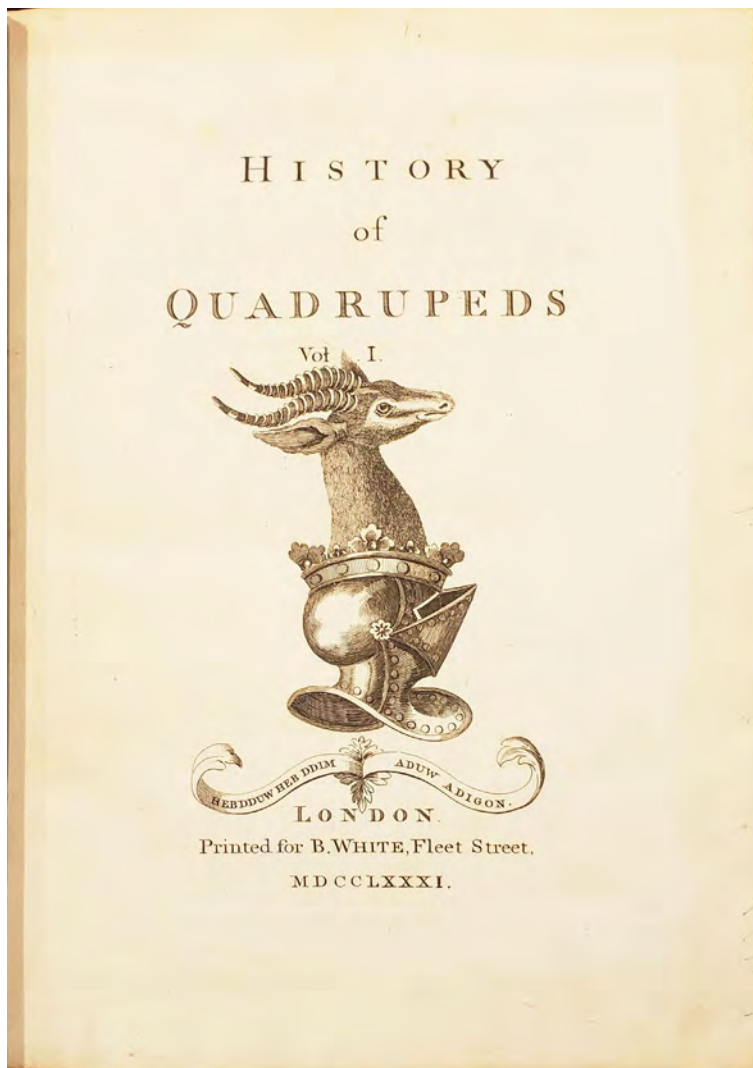
L4196a



18. [PENNANT, Thomas]. *History of Quadrupeds*.  
London, Printed for B White, 1781.

£350.00

4to, 2 volumes in one, separate engraved t-p to each part. pp: xxiv, 566, [14]. 52 numbered pages of plates (usually two per page), and 2 further engraved illustrations. Roman letter, some italic, a little Greek. Preface a bit foxed, light glue staining to edges of last few leaves, occasional very light ink transfer from engravings. Contemporary calf, rebacked, red and black morocco labels. A very good, clean, crisp, wide-margined copy, engravings in clean, clear impression.



A very well-preserved copy of the second, enlarged edition of Thomas Pennant's (1726-1798) encyclopaedia of quadrupeds. The first two-volume edition, this is a hugely expanded version of the 1771 *Synopsis of Quadrupeds*, nearly 200 pages longer and with 21 additional plates. This copy boasts a complete set of 54 illustrations depicting Pennant's animals in characterful detail. The illustrations are a collaboration between artist/engravers Moses Griffith (1747-1819) and Peter Mazell (1733-1808), alongside engraver R. Murray. Murray and Mazell's names appear in some plates of the 'History', while Griffith's appeared alongside Murray's on the title page of the 1771 'Synopsis'. Griffith and Mazell were talented illustrators known for their focus on natural history; indeed, Griffith was employed by Pennant as a draughtsman on most of his tours and contributed a substantial number of drawings for his publications (DNB XV 766).

Pennant's 'History' provides detailed descriptions of four-legged creatures, arranged into four divisions: hoofed, digitated, pinnated and winged. Each division is further organised into sections according to certain characteristics, such as whole or cloven hooves, canine or other cutting teeth and carnivorous or herbivorous diet. As well as informative descriptions of the appearance, diets and habitats of these creatures, the 'History' provides a fascinating insight into the eighteenth-century discourse on biological classification. Pennant's work is a modern update on John Ray's *Synopsis of Quadrupeds and Serpents* (1693). For information on the animals, he draws particularly from Comte de Buffon's volumes on quadrupeds in the *Histoire Naturelle* (1753-67). Pennant's system of divisions, however, synthesises those of Ray and Jacob Klein with Linnaeus, whose binomial system is still in use today.



While Pennant acknowledges Linnaeus' contribution in some areas, he remains opposed to the arrangement of his mammalian group: "I reject his first division, which he calls Primates, or chiefs of the creation; because my vanity will not suffer me to rank mankind with Apes, Monkies, Maucaucos, and Bats" (Preface, iii-iv). Pennant's 'History' thus represents a fascinating stage in the development of natural history, modernising but still tied to a model of creation as a reflection of religious order in which mankind is separate. An attractive copy of this work devoted to "organizing, popularizing, and promoting the study of natural history". (DSB X 509)

'Pennant was a representative of the best of the gentleman-naturalists who flourished in the late eighteenth century and who sought to comprehend all of nature' (DSB X 509-510)

'Pennant's name stands high among the naturalists of the eighteenth century, and he has been commended for making dry and technical matter interesting' (DNB XV 767)

ESTC T113535; Freeman 2960; Lowndes 1823; DSB X 509-10; DNB XV 765-8

L4438





**19. PUCKLE, James.** *The Club; in a Dialogue between Father and Son.*

London, Printed for the Proprietor, by John Johnson, and Sold by Longman, Hurst, Rees, Orm and Brown, 1817

£175.00

Roy 8vo pp 10(i-x) 96. Fine, modern brown half morocco with gilt lettering and raised bands, marbled endpapers, an elegant volume without foxing.

*James Puckle (1667?-1724) published this collection of "characters" in 1711 which ran to several editions until the mid-Nineteenth century. A microcosmography in the Theophrastian sense with an enormous popularity in England. This de-luxe edition with wooden engravings by John Thompson, Branston, Besbit and other Bewick pupils after the designs by Thurston totalled only 735 copies and was printed by John Johnson, the master-printer and later author of "Typographia" (1824) right after he had left the Lee Priory Press; the style of his Puckle's Club very much resembles the Lee Priory imprints. This volume also contains the debut as a book illustrator of William Harvey (p.56), who had just left Thomas Bewick, his master, to become the pupil of Haydon, the painter, in London. Chatto & Jackson (p632) are of the opinion that several of the wooden engravings by John Thompson for this volume are "indisputably the best among the very many excellent cuts which have been engraved in England within the last twenty years".*

Lowndes, 2005.

X73







**20. REYNOLDS, Frederic Mansel.** *The Keepsake for 1831.* London, published for the proprietor by Hurst, Chance & Co, 1830.

£175.00

8vo pp. (viii) 320. Publisher's full crimson silk binding with gilt lettering on the spine, silk on back hinge and tail-cap a little frayed, otherwise a very clean and neat copy, a.e.g.

*Contains 18 steel engravings after Flaxman, Bonnington, Tuners (2) and others. Includes the first printings of Mary Shelley's tales "The Swiss Peasant" and "The Transformation".*

Faxon 1492

X38

**21. REYNOLDS, Frederic Mansel.** *The Keepsake for 1832.*

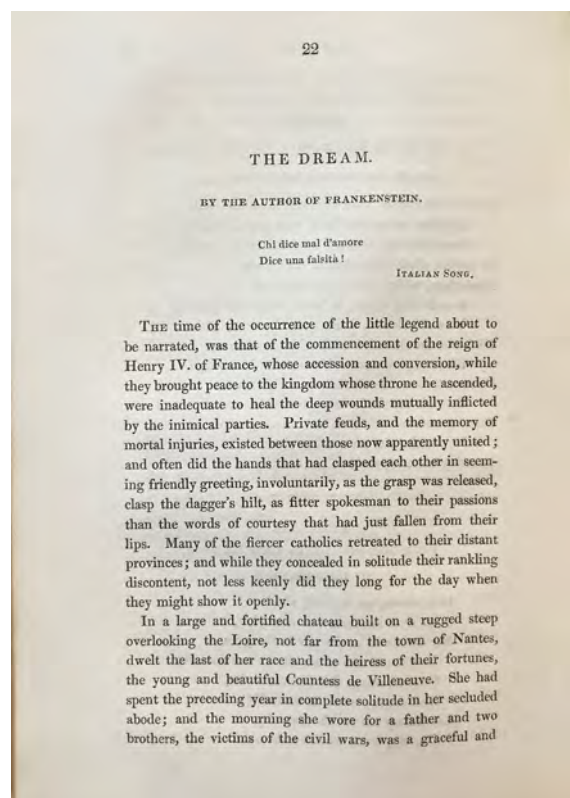
London, published by Longman, Rees, Orme, Brown and Green, 1831.

£225.00

8vo pp. (iv) 320. Publisher's full crimson silk binding with gilt lettering on the spine, silk on back, hinges and tail-cap severely frayed, interior clean, a.e.g.

*Contains 17 steel engravings after Turner (3), John Martin and others. Includes a first printing of Mary Shelley's tale "The Dream".*

Faxon 1493 + Plate 9



X39





**22. REYNOLDS, Frederic Mansel.** *The Keepsake for 1833.* London, Paris and Frankfurt, published by Longman, Rees, Orme, Brown, Green and Longman (London), by Rittner and Goupil (Paris), by Charles J Ygil (Frankfurt), 1832.

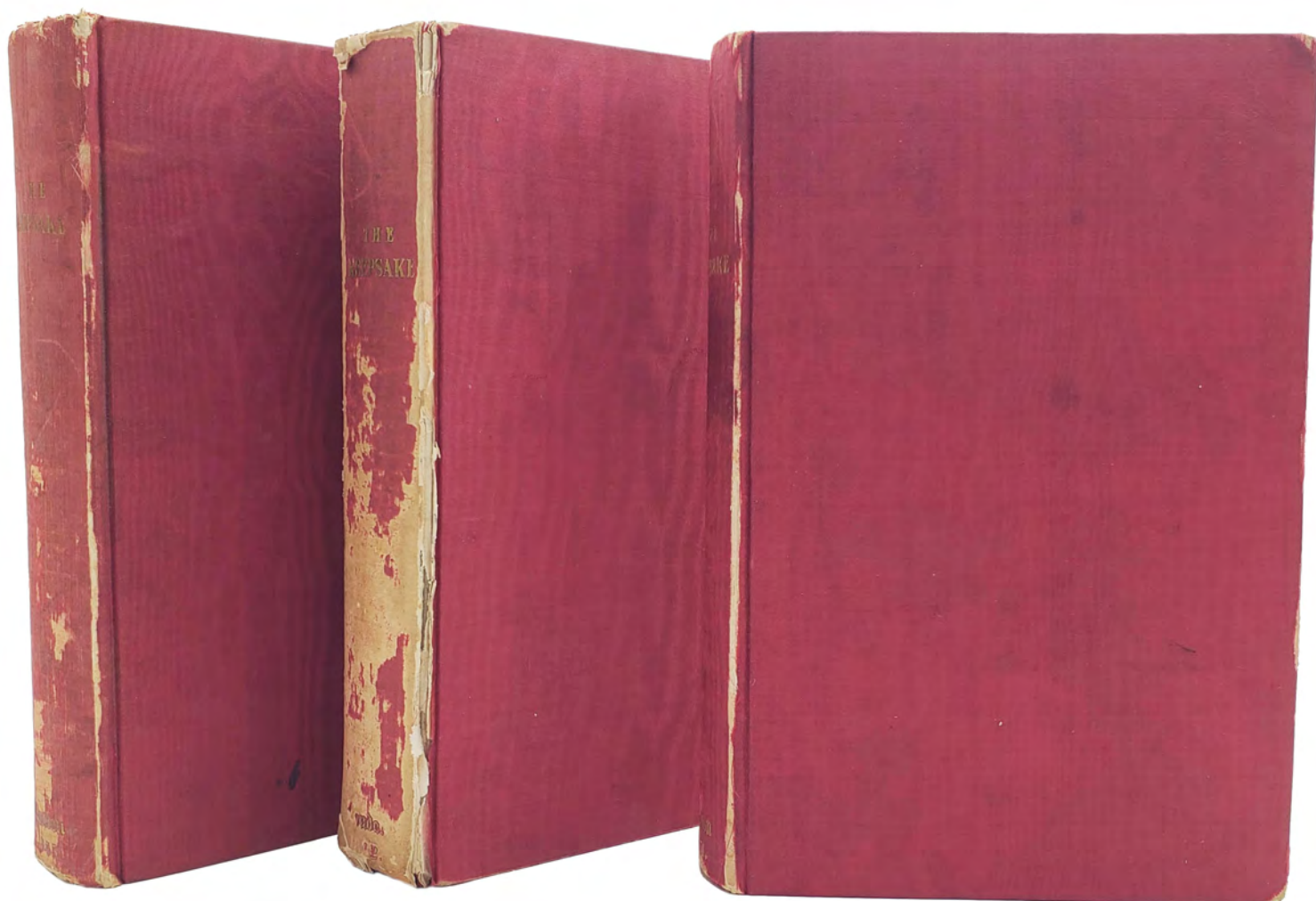
£225.00

8vo pp. (iv) 308. Publisher's full crimson silk binding with gilt lettering on the spine, silk on hinges and tail-cap worn, interior clean, a.e.g.

*Contains 17 steel engravings after Turner (2), John Martin, Stanfield and others. Includes a first printing of Mary Shelley's tales "The Brother and Sister" and "The Invisible Girl".*

Faxon 1494

X40





**23. ROGERS, Samuel.** *Italy.*

London, T. Cadell, 1830.

£2,750.00

FIRST ILLUSTRATED EDITION. 4to. Pp. (viii) 284. 44 vignettes by J.M.W. Turner and Thomas Stothard. Ms to fep 'To Jemima, from her Loving Husband David', blind stamp to fep '31 Mortonhall Road, Edinburgh'. Minimal occasional ink marks, a very good clean copy in exquisite contemporary morocco probably by Joseph Mackenzie with gilt floral and geometric tools with undulating, flowing lines, acorns at each corner, four line gilt border, spine richly gilt, very small repair at foot, pastedowns of watered silk within floral gilt border and to fep and eps, aeg, excellent fresh condition. In an oxblood straight grain morocco case with purple tie, some wear to edges, minimal scratching to covers.



FLORENCE.

Of all the fairest Cities of the Earth  
None is so fair as FLORENCE. 'Tis a gem  
Of purest ray; and what a light broke forth,  
When it emerged from darkness! Search within,  
Without; all is enchantment! 'Tis the Past  
Contending with the Present; and in turn  
Each has the mastery.

In this chapel wrought  
One of the Few, Nature's Interpreters,



ROME.

I AM in ROME! Oft as the morning-ray  
Visits these eyes, waking at once I cry,  
Whence this excess of joy? What has befallen me?  
And from within a thrilling voice replies,  
Thou art in ROME! A thousand busy thoughts

T

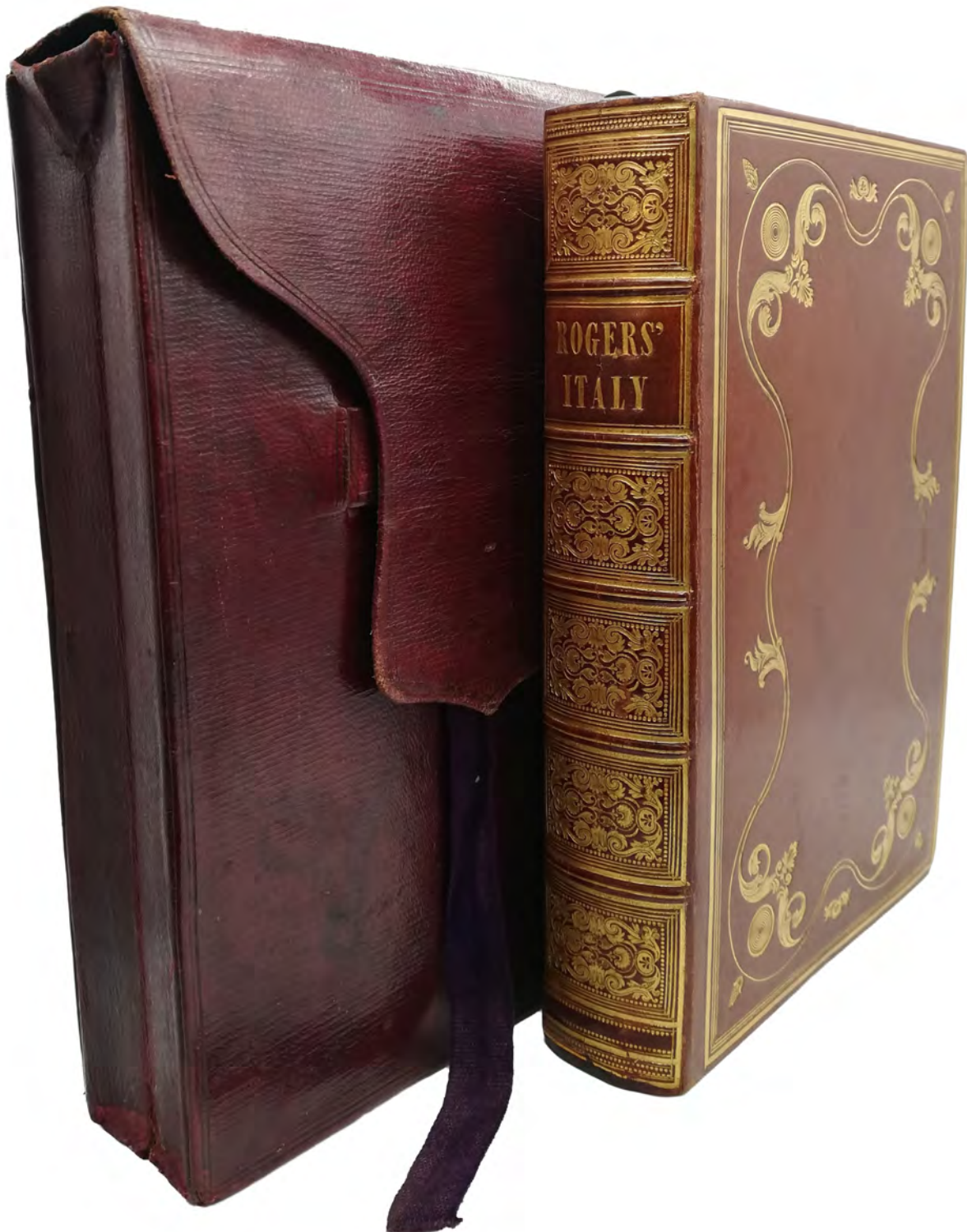
Magnificent first illustrated edition of the banker-cum-poet Samuel Roger's popular poem. This work contains the first illustrations J.M.W. Turner executed for a work of literature, altogether forming a most attractive volume of early Victorian craftsmanship. Rogers was of considerable means, in part thanks to his banking enterprises and his father's death which left him a handsome income. Because of this, he was able to perfect his passion for poetry in relative leisure. He was part of an important circle of Victorian artists and writers including Wordsworth, Coleridge, Byron, Opie, Ruskin, Tennyson and Adam Smith, among others. Having established himself in London, Rogers travelled to the Continent in 1814 and kept a diary of his experiences. He returned again seven years later, and out of these inspiring trips emerged his longest and most important work, *Italy*. It was published in stages; the first part, without illustrations in 1821-22, then revised and expanded in 1823 and 1824. The second part was published in 1828, and finally Rogers commissioned this intensely revised, grand and sumptuously illustrated edition in 1830. It was this edition that made the work a commercial success.

*The work is in the form of chaptered poems within which his wondrous impressions of the countryside of Italy are wrought in charming verse. Lake Como, Venice, the Alps, Naples, Florence and Rome are discussed and exalted through poetic musings. Corresponding with each section are either headpiece beautiful landscapes by Turner or tailpieces by Stothard which depict figural episodes. The steel engravings were executed by the brothers Thomas and John Bewick using the latest Victorian technology. Roger's presided over each vignette, commanding small adjustments and insisting on them being completed in his favoured style, the Neo-classical. This luxurious creation created a new standard for illustrated books and was an enormous success, selling 50,000 copies by 1847. The work had a profound effect on John Ruskin, who received the 1830 edition for his 13th birthday.*

*The blind stamp to the fep indicates the address of the Scottish naturalist and archaeologist, James Ritchie (1882-1958). Ritchie was Professor of Natural History at the University of Edinburgh as well as President of the Royal Society of Edinburgh.*

Turner's "delicate and graceful vignettes, which are miracles of fine detail, seem fairly to float upon the page" – Ray 13.

X76





**24. ROGERS, Samuel.** *Poems.*

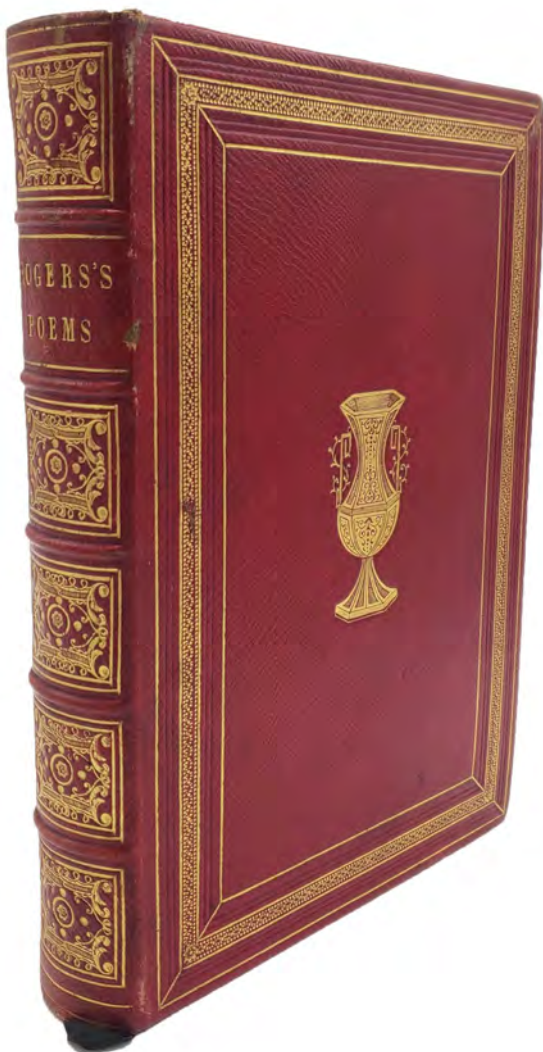
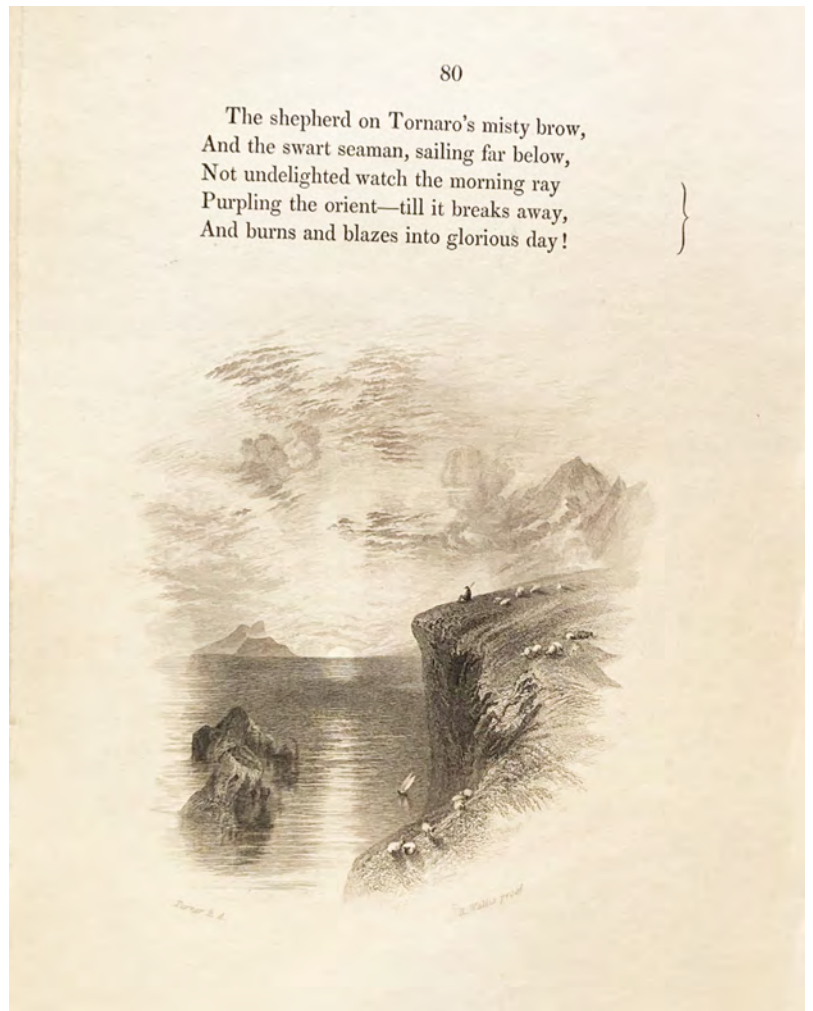
London, printed for T. Cadell [etc], 1834.

£750.00

Crown 8vo pp. 296. FIRST EDITION, proof issue, each engraving signed “proof”. Publisher’s yellow glazed paper boards with leather title piece lettered “Rogers’ Poems. Proofs”. Title page expertly restored and hinges repaired with the same quality and colour of the early 19th century paper, interior immaculate.

Rawlinson 373-405

X58



**25. ROGERS, Samuel.** *Poems.*

London, Edward Moxon, Dover Street, 1851.

£650.00

Crown 8vo pp. 307. With a frontispiece portrait of Samuel Rogers. Full, red morocco, gilt back and sides decorated with gilt and blind-tooled border and centerpiece, probably by Carrs of Glasgow, slight dent in the front edge, a.e.g. All the 72 plates by the Turner engravers are present in the changed order of the poems in this collection.

*Except for two additional poems and one slightly altered version, this "New Edition" is identical with the first edition. Crisp and clean impressions of the steel engraved vignettes, with no sign of wear to the plates. A fine and clean copy.*

Rawlinson p. 373-405. Not in Lowndes.

X70

**26. RUSKIN, John.** *Pre-Raphaelitism.*

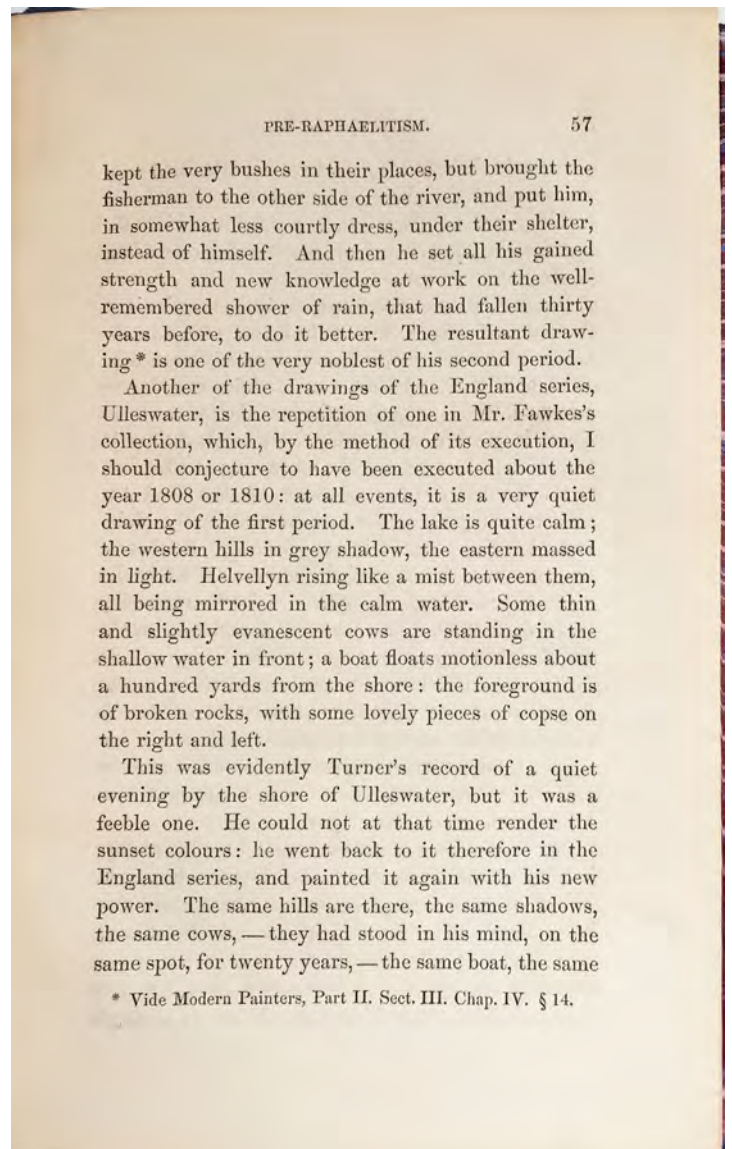
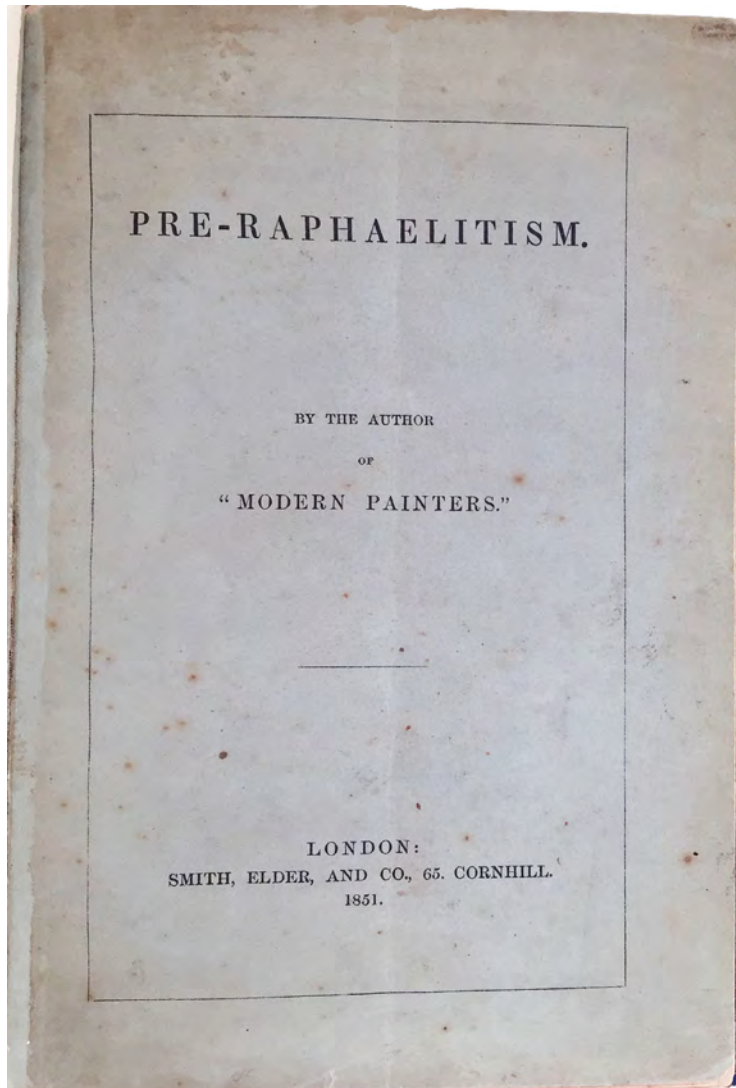
London, Smith, Elder & Co, 1851.

£1,350.00

8vo pp 68 (i). Bound, uncut with original light blue paper covers in modern, blue half morocco with marbled boards by Lars Sandgreen of Copenhagen in 1974.

*First edition of this early treatise in defence of the so-called Pre-Raphaelites – in Ruskin's terms surprisingly also including William Turner, his everlasting idol in painting.*

X59





27. SOMERVILLE, William. *The Chase; A Poem.*

London, W. Bulmer and Co., Shakespeare Printing Office, Cleveland-Row, for T. Cadell and W. Davies., 1802.

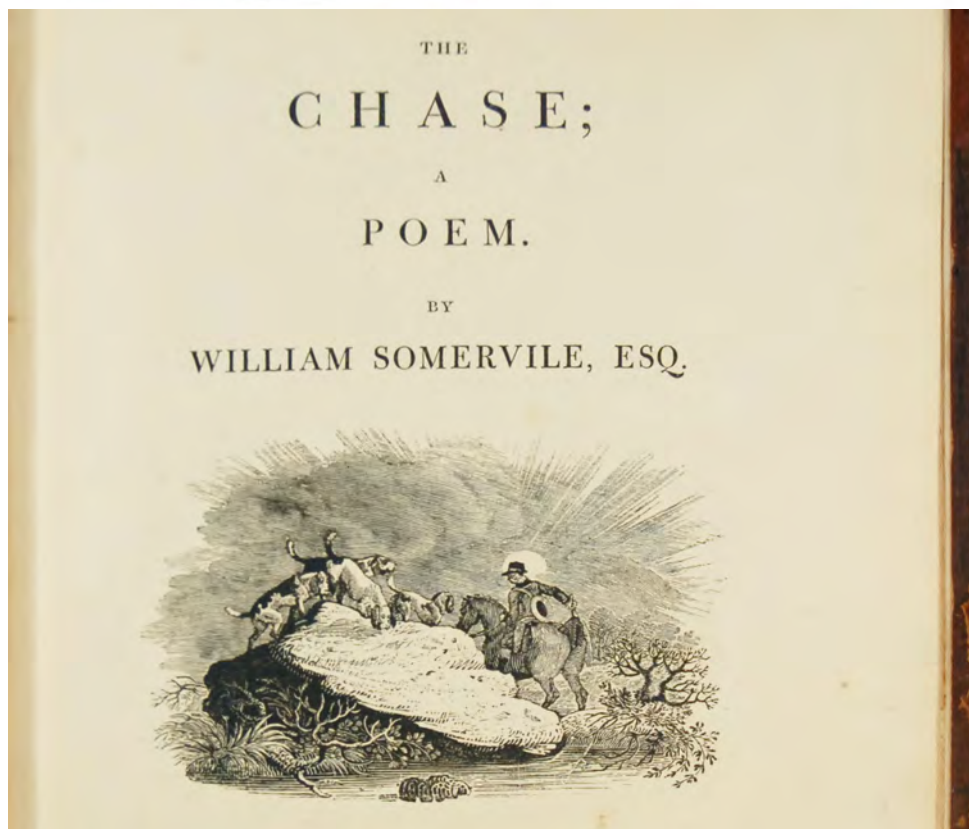
£250.00

Square 8vo. P [vii] [vii-xxiii] 6 6-105 [i]. Full calf binding. Nice, clean copy with fine, sharp impression of the engravings.

*This is the second issue of the 8vo edition (1802) with Wooden engravings by Thomas Bewick after the designs of his brother John Bewick. The most uncommon of the two 8vo issues, which followed the 4to edition of 1796. The vignettes in this pendant to the "Poems of Goldsmith and Parnell" (8vo edition in 1804) are usually thought to be among the best work executed by Thomas Bewick.*



X61



**28. STARFORTH, John.** *Villa Residencies and Farm Architecture.*

London, W. Blackwood & Sons, 1865.

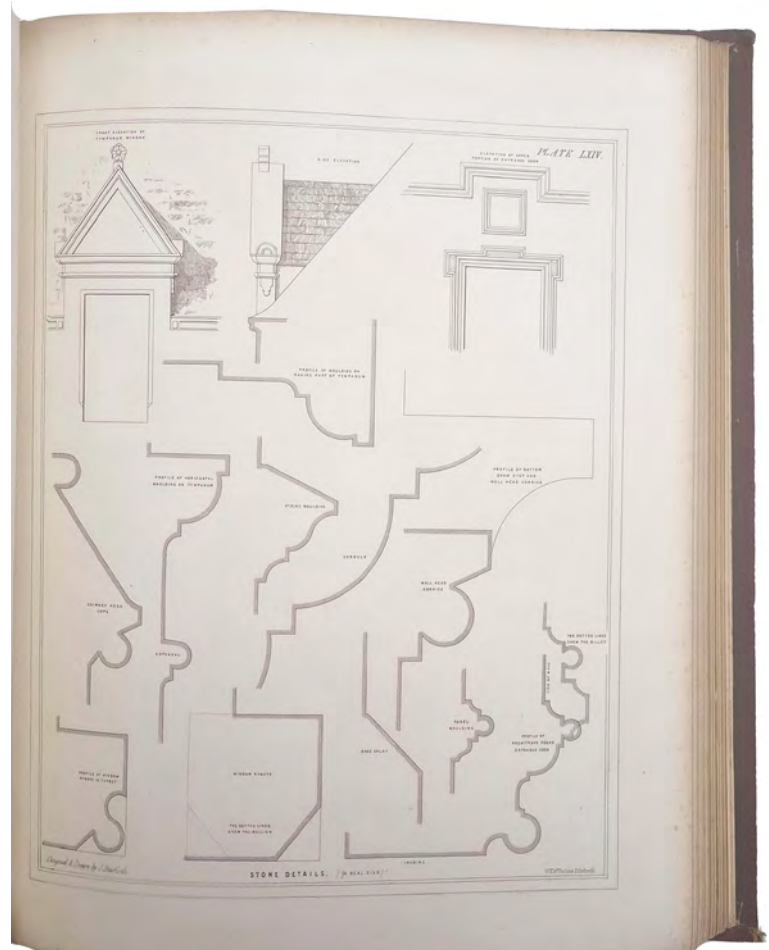
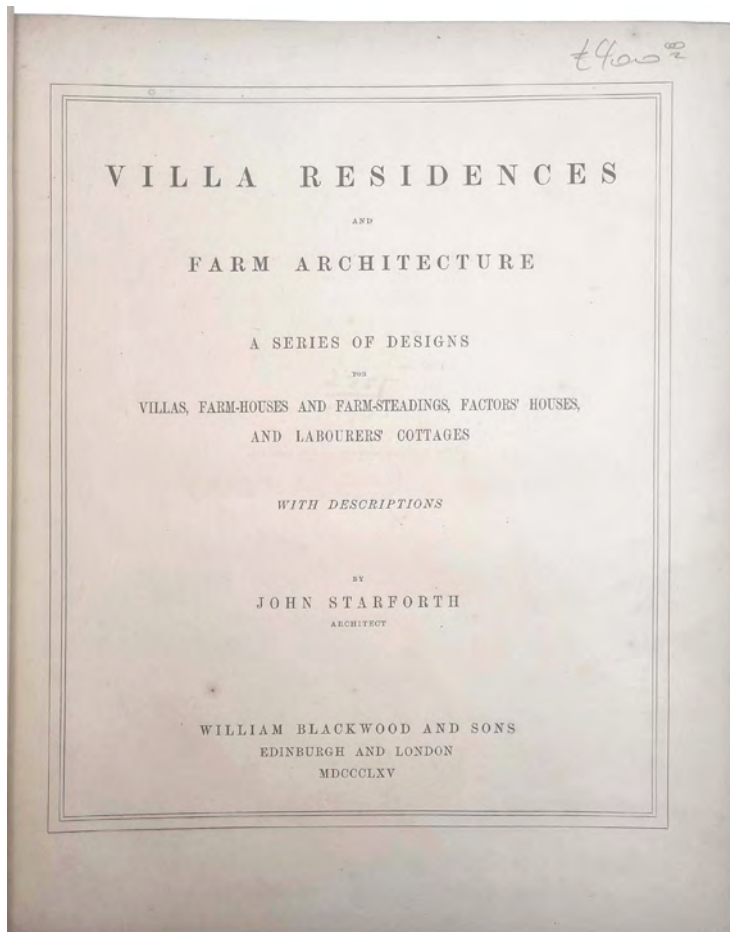
£300.00

Folio. pp. [78] + 102 lithographs of plans, elevations, and ornaments for Victorian rural and farm architecture. Slight toning to letterpress, minor dust soiling to margins and edges of some plates. A very good, clean copy in contemporary embossed crimson publisher's cloth, title gilt to upper board, spine gilt, a little soiled, couple of tiny losses. Ink stamp of Bolton Public Library to title verso and another.

*The second, enlarged edition of this scarce, lavishly illustrated work on Victorian rural and farm architecture. The substantial section on villa residencies appears here for the first time. The English John Starforth (1822-98) worked only in Scotland on churches, and civic and farm buildings. His written output focuses on rural architecture, and 'Villa Residencies' is dedicated to the Highland and Agricultural Society of Scotland. Based on his 'The Architecture of the Farm' (1953), the work was enlarged with designs for villa residences at the readers' request. Considering works on villa architecture up to that time insufficient to meet present needs, Starforth wrote his 'to furnish such a variety of designs as he trusts will be found suitable for the different tastes and requirements of the public', adding that 'in the majority of cases, it is no more expense to build that which is pleasing and appropriate than what is repulsive to the most untutored mind'. All plates come with a short explanation of the design. Divided into 3 sections, the lithographs illustrate villa residences (40 plates), cottages for labourers, farmhouses, and factor's houses (43 plates), and farm-steadings and offices (17 plates). Some depict stone decorations, e.g., mouldings, chimney stalks, turrets, cornices, as well as decorated plaster ceilings. There is an interesting observation on bathrooms: 'On the various plans [...] the baths are all shown fixed; but as many people prefer a portable apparatus, whereby some expense is saved, in such cases the space required for a bath-room can be applied to some other useful purpose; but whatever may be the opinions of those opposed to fixed or permanent baths, there can be no doubt of their efficiency for many special purposes'. A scarce work.*

Not at RIBA.

L4234





**29. THOMSON, James.** *Retreats: A Series of Designs, consisting of plans and elevations for cottages, villas, and ornamental buildings.*

London, M. Taylor, 1840.

£7,500.00

Royal 4to. pp. [2], vi, [7]-36 + 41 leaves of plates, 16pp. contemporary bookseller's catalogue of mainly architectural titles tipped-in at rear. 41 hand-coloured aquatints of plans and elevations of rustic cottages and elegant villas. Slight toning, occasional slight offsetting from plates, couple just foxed at margins. A very good copy in modern half crushed crimson morocco over marbled boards, spine gilt-lettered, a trifle faded, bookplate of J. & M. Piper to front pastedown, blind stamp and pencilled acquisition date of Derek Gibson to ffepp.



*A very good copy of the second edition – a deluxe copy with 41 hand-coloured aquatints – of the ‘epitome of the “villa” book’ (Archer). The British architect James Thomson (1800-83) trained with John Buonarroti Papworth and later designed several buildings in London, including Cumberland Place, near Regent’s Park, and the staircase at Charing Cross Hospital. First published in 1827, and reissued in 1833 and 1835, ‘Retreats’ is a collection of designs, plans and elevations for several types of cottages (e.g., regular, Gothic, uniform), villas, country buildings (e.g., parsonage house) and ornamental buildings (e.g., a bath, aquatic temple, rustic lodge, bridge and stable). The text includes important observations on matters of style, landscape setting, function, and expression, and the plates contain designs in Doric, Ionic, Corinthian, and Gothic styles. The prose descriptions indicate Thomson’s attention to his clients’ vanities and pretensions, as well as their practical, social, and occupational circumstances. There are designs, for example, suited to “an active partner in a mercantile house”, a “family residence”, and “persons fond of retirement and study”. Each design is illustrated in plan and elevation, and the elevations – depicted in aquatint and in many copies hand colored – are well integrated with surrounding lawns, shrubbery, trees, and distant hills’ (Archer, p.30).*

*John Piper (1903-92) was a British painter and designer of stained-glass window, theatre settings, ceramics and tapestry. His works are preserved in several UK and overseas museums. His wife, Myfanwy (1911-97) was an art critic and opera librettist.*

Archer 333.4. This ed. not in BAL.

**30. WALLS, Thomas.** *Journal de l'expédition anglaise en Egypte.*  
Paris, J-A-S Collin de Plancy, Rue de Montmartre, 1823.

£250.00

FIRST EDITION thus. 8vo. pp. [8] (xlviii) 363 [3], including original printed paper wrappers. Roman letter. 4 foldout plates (battle maps), 4 original full page, hand-coloured aquatints depicting local inhabitants, following original engravings of Samuel John Neele (1758-1824) after Thomas Walls, all in good impression. Some foxing, well-margined, contemporary mottled calf, some wear around at edges and gilt spine.

*First French translation, by Alfred Thiery (1794-1853), of Captain Walls' original 1803 monograph 'Journal of the late campaign in Egypt', a first-hand account of the British military expedition to Egypt around 1800, which aimed to oust Napoleonic forces, featuring original illustrations.*

*The edition begins with a detailed introduction to Egypt's history and splendour, an account of its triumphant French military past, and the ambitions of the English, by Joseph Agoub (1795-1832), who wrote extensively about the country. The official papers of the original English version are included in the appendix, also translated into French.*

*Walls' account is recorded in journalistic style and initially follows his journey through the Mediterranean, describing the landscapes and towns of Gibraltar, Minorca, Macri, Marmorice and Malta, on the way to Egypt. Next, he relates his landing in Africa and his battles, accompanied by foldout maps showing the position of each army. The battles of Mandara and Alexandria are treated in especially fine detail. The former ended inconclusively, while the latter saw British success, but at the tragic cost of lieutenant-general Ralph Abercromby, who received a musket ball to the thigh, resulting in septicaemia.*

*Walls briefly discusses elements of local culture, including Mamluk history and dress, before returning to operations around Alexandria, and relating the history of the city. The account provides in-depth battle chronology and contextualises the surrounding country by way of history and culture, illustrated in its coloured plates.*

*Thomas Walls was the captain of England's 93rd regiment of foot and the aide-de-camp to Major General Sire Eyre Coote during Abercromby's expedition to Egypt, sent by the British government to liberate the country from French occupation.*

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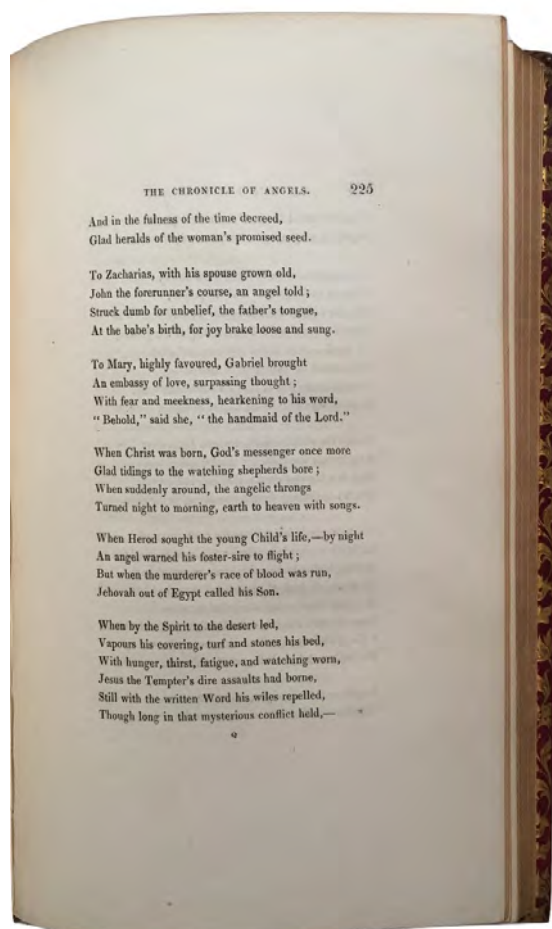
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