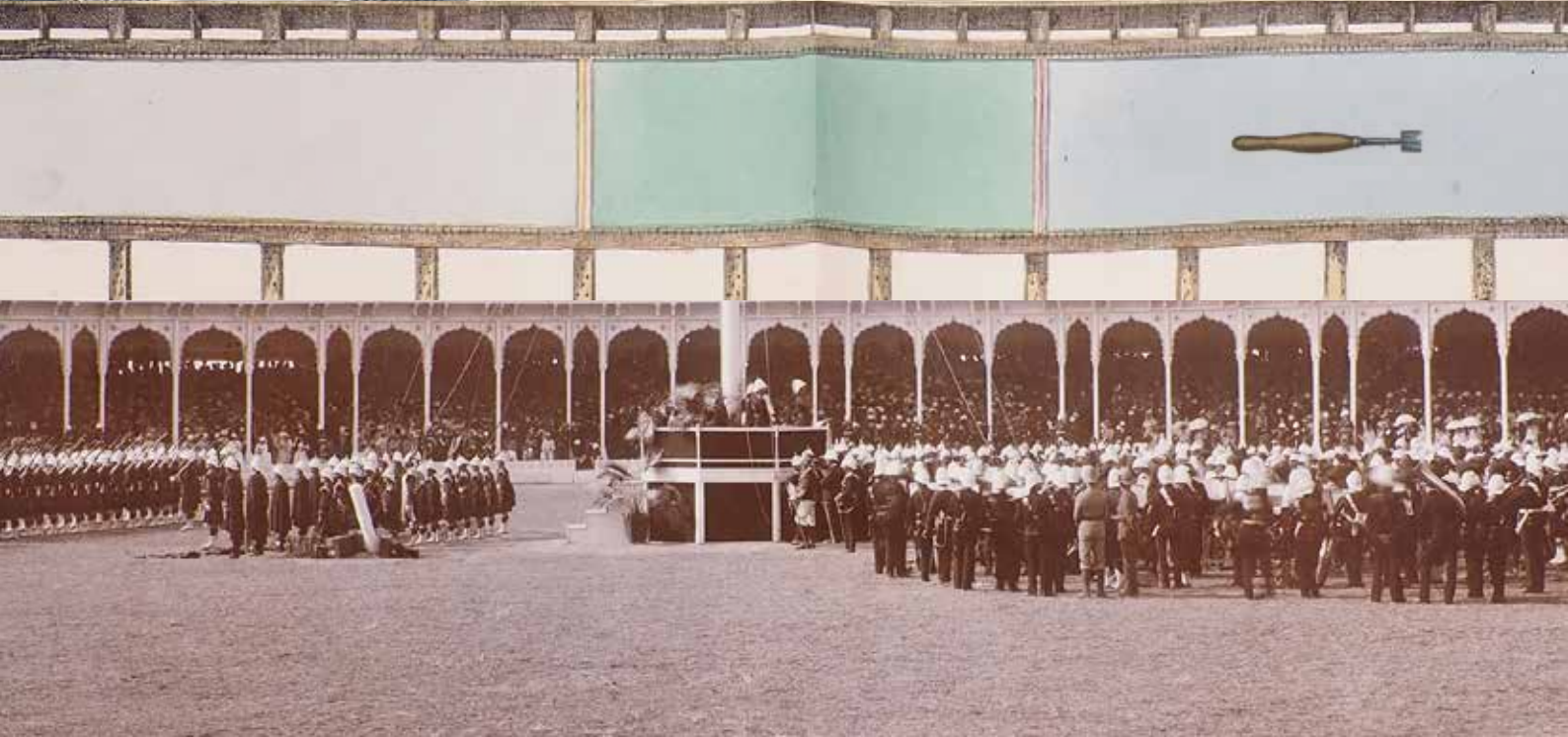




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[1] **'AN ENGLISHWOMAN'. The Last of the Garayes and other Poems by an Englishwoman** dedicated to the British Residents at Dinan. Dinan: J.-B. Huart, 1868. £750

Oblong 4to (230 x 310 mm), pp. [82] including a blank leaf (now loose) after prelims and an errata, plus 5 tinted lithograph plates with tissue guards. Short closed tear to endpaper and foot of title-page, some very light spotting. Contemporary half calf, pebble-grain cloth. Some leaves just loosening at gutter, but secure. Spine and corners worn and the boards rubbed, but a good clean copy.



SOLE EDITION of a rare illustrated poetical collection by a so-far unidentified woman of the English community at the Breton town of Dinan. The subscribers list contains 52 names, mainly English and mainly women. The romantic plates are very accomplished but unsigned, save by the printer Mainoë at Nantes. They are captioned with excerpts from the verses.

No UK copies located by JISC/COPAC.



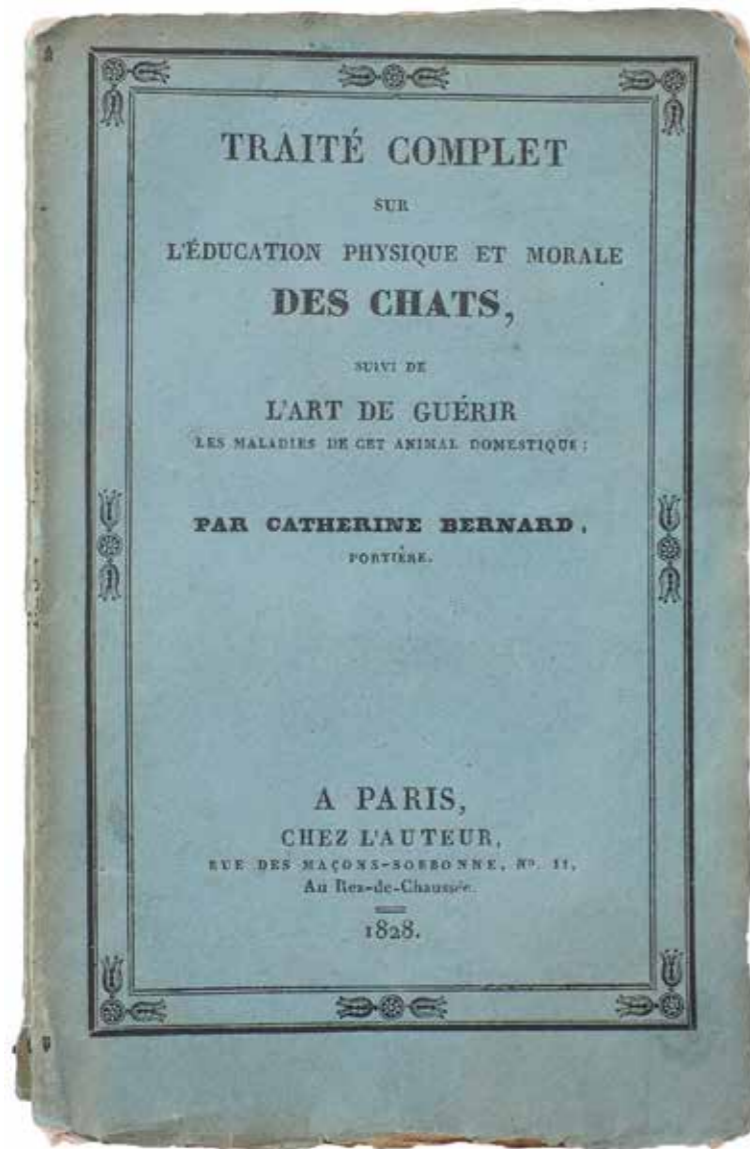
- [2] **BERNARD, Catherine.** *Traité complet sur l'éducation physique et morale des chats.* Suivi de l'Art de guérir les maladies de cet animal domestique par Catherine Bernard, portière. Paris: [De Fain] chez l'auteur, 1828. £200

12mo (156 × 92 mm), pp. [iv], 87, [1], [12] (adverts), complete with 'Petite Bibliothèque utile et amusante' half-title. Waterstain to lower forecorner throughout, uncut in the original printed blue wrappers. Rubbed, spine cracked but secure with small losses. A good, unsophisticated copy.

FIRST EDITION of this rare little treatise of cat lore by an author who describes herself as a *portière* and which is dedicated to the 'Dames, veuves et demoiselles françaises et étrangères'. It is full of practical advice on behaviour, diet and health and is preceded by a literary and

historial *éloge* and ended by a drama for a cast of cats: '*Les Chats, tragédie lyrique*'. One chapter gives detailed instructions for feline taxidermy.

WorldCat lists the Penn library copy as the only location outside continental Europe.

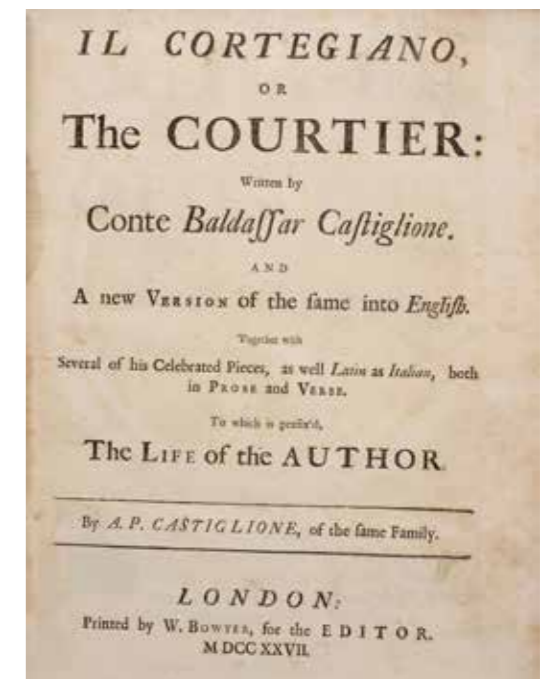


- [3] **CASTIGLIONE, Baldassare.** *Il Cortegiano, or the Courtier ...* And a new Version of the same into English. Together with several of his celebrated Pieces, as well Latin as Italian, both in Prose and Verse. To which is prefix'd, the Life of the Author. By A. P. Castiglione, of the same Family. London: W. Bowyer, for the editor, 1727. £900

4to (237 × 190 mm), [62], 480, 473-508, plus engraved portrait. Contemporary panelled calf, expertly rebaked to style. A very good copy.

FIRST EDITION of this parallel text translation, which is the third edition in English, after Hoby's translation of 1561 and Samber's of 1724. For a translator of such a substantial text, very little attention has been paid to the identity of 'A.P. Castiglione' and not much is known about him. He appears to have been a political refugee and a language tutor, to judge by the wording of his dedication to the King: 'Your Majesty's happy Realm, which has long been an Asylum to the distressed in every Nation, will now become so much their Countrey, that the Peace they enjoy in it, can alone incline them to think it not so. When your gracious Intention to establish Professors of the Modern Languages was made public I embrac'd with Pleasure the first Opportunity for expressing my Gratitude towards a generous People, among whom, as at first I was brought by Conscience, I am likely ever to remain by Inclination.'

He evidently enjoyed the patronage of Edmund Gibson, Bishop of London, who is thanked in 'To the Reader' and who appears among the subscribers (taking 12 copies). The fine engraved portrait of Castiglione in his edition is by George Vertue after the portrait in the Louvre by Raphael. The work concludes with a fine woodcut tailpiece with a medallion portrait (Maslen, *The Bowyer Ornament Stock*, 182).



[4] **DARWIN, Erasmus. KLUYSKENS, Joseph-François, translator. Zoonomie, ou lois de la vie organique.** Ghent: P.F. de Goesin-Verhaeghe, 1810-11. £2000

4 vols, 8vo (205 x 125 mm), pp. [10], 20, [2], 19-23, [1]-614, [2]; [4], 659, [1]; xiv, 586; [2], 570, complete despite mispagnations of prelims in vol. 1, plus 10 plates (including 7 with hand-colouring), additional 7 pp. manuscript table at end of vol. 1. Early dark blue half calf, gilt, green vellum tips. Joints just beginning to crack in places, very minor expert repair. Early manuscript notes to the first two volumes. An excellent set.

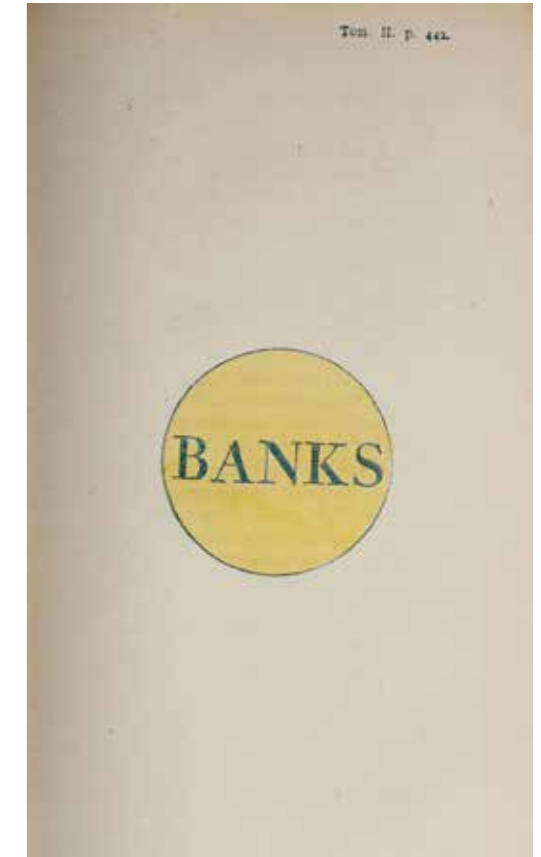
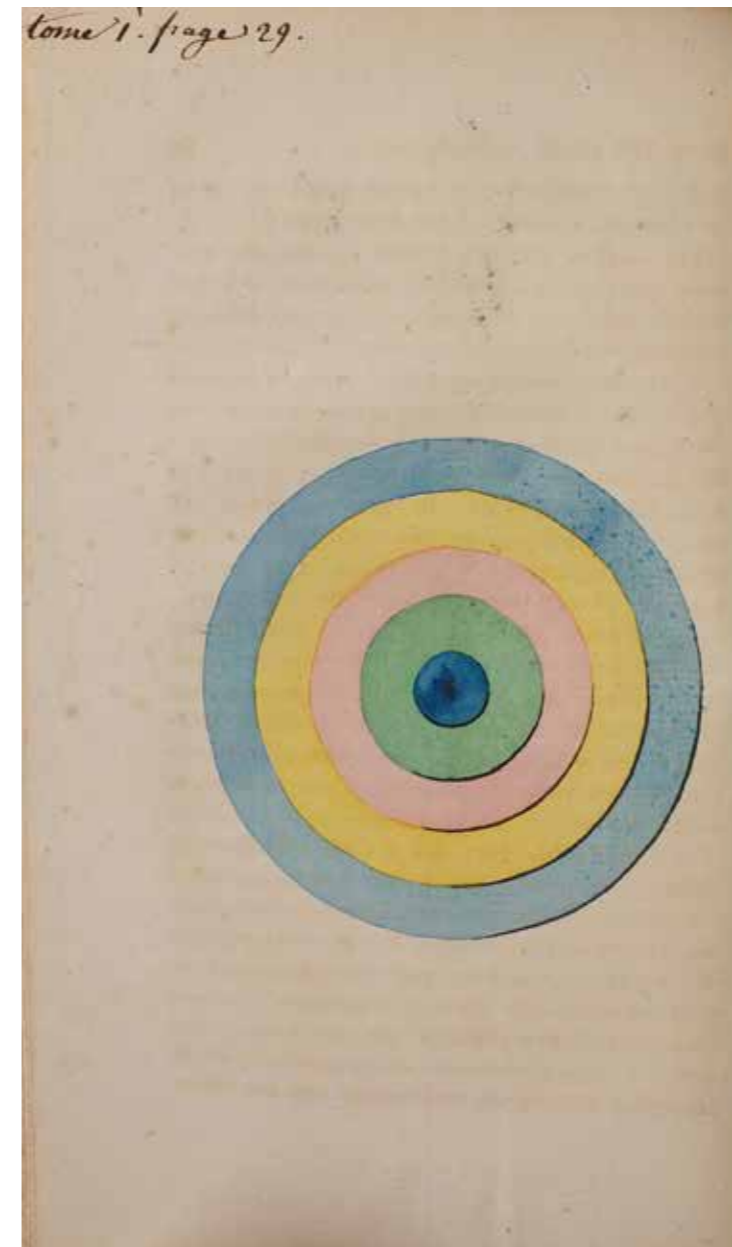
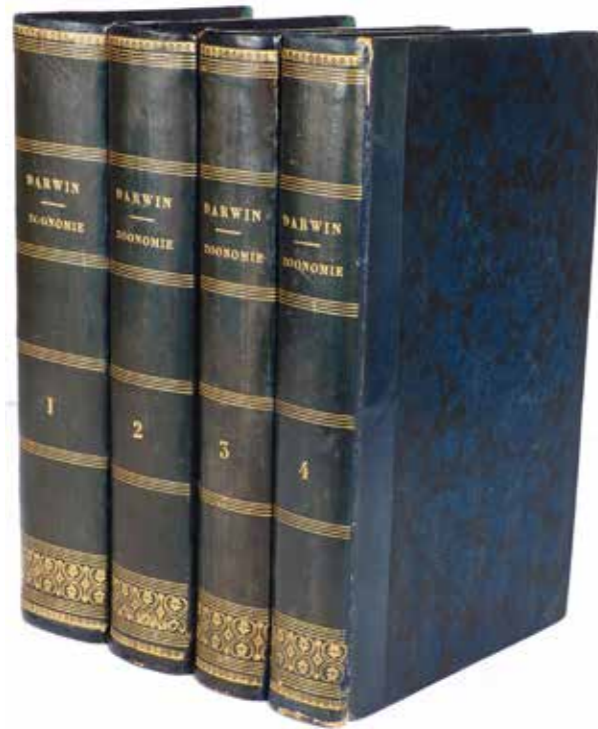
FIRST EDITION IN FRENCH of Darwin's *Zoonomia* (1794-6) translated from the third edition (Johnson, 1801) by a notable Belgian surgeon and medical professor who had been previously chief surgeon to the Dutch armies at the battle of Waterloo.

Darwin described *Zoonomia* as a medico-philosophical work designed 'to reduce the facts belonging to animal life into classes, orders, genera and species' and to outline a physiological synthesis of the 'laws of organic life' as a basis for medical practice. Central to his thinking was the *sensorium*, not concentrated in one location but distributed throughout the body (including the sense organs, nervous structures, and

muscles) 'processing the "subtile fluid", which he called the "spirit of animation" ... Drawing on the work of John Locke, David Hartley, David Hume, and Priestley, *Zoonomia* offered a theory of biological learning which included both mind and body'. It also contained important ideas regarding generation and reproduction. 'Darwin secularized David Hartley's theological view that habits of this life were carried into afterlife, contending that habits and characteristics developed during the organism's life were passed on in a natural extension, to the offspring' (see Maureen McNeil in *Oxford DNB*)

The first two volumes contain occasional neat manuscript notes (in ink and some pencil), usually correcting or commenting on aspects of the translation. The manuscript table to the first volume is in the same hand. The advertised fifth volume with the translator's notes and observations never appeared.

Rare: despite being well held by medical libraries in Continental Europe we can locate only the Cambridge copy in the UK and no copies in American libraries.



[5] **DENNINGTON, William.** A carved hardwood table jardinière. Cambridge, 1851.
£2000*

Height 28cm, diameter 22.5cm, the base 15 x 15 cm. Some fading and cracking with small losses but all stable and secure.

CARVED BY A DISABLED VETERAN WHO LOST AN ARM AT THE BATTLE OF MONTEVIDEO but became a master woodcarver and later worked on the elaborate carved heraldic ceiling in the Great Gate of Trinity College, Cambridge. The base is incised 'Manufactured from the Fragments after completeing [sic] the ceiling of the gateway Trin Coll 1851 Wm Dennington Sculptor Born at Theberton Suffolk 1785 lost the left arm at the storm[?]ing of Montevideo 1807'.

Though he does not specify Cambridge in his inscription here, Dennington's identity is confirmed by Cambridge directories listing him living at number 7, St Edmund's Passage in 1861 ('William Dennington, 76, wood carver and Chelsea Pensioner, b Suffolk', via CapturingCambridge.org). Dennington's astonishing craftsmanship is shown off in this elaborate ornamental jardinière with its range of deeply-carved ornaments, including a particularly impressive pierced latticework neck. His biography and contribution to the ceiling of Trinity College Great Gate would perhaps be invisible were it not for this piece and its inscription.

The Trinity Great Gate was constructed by around the year 1500 but its stone vaulting never completed. A gothic timber vault was inserted in 1845 by the polymath William Whewell, then Master of Trinity, designed by him and architect Robert Willis (see Pevsner: 'Great Gate is indeed the greatest of the Cambridge college gatehouses ...The wholly convincing timber lierne vault dates from 1845'). It features an impressive array of carved, painted and gilded bosses, partly heraldic, the carving of which can now attributed at least in part to Dennington.

Though we have found no specific record of the participation of this Suffolk-born carver in the Napoleonic battle of Montevideo (in which British forces occupied the Uruguayan city) his discharge certificate in the National Archives is dated 1807 and records that he served in 47th Foot Regiment and was discharged aged 22 after 3 years 8 months of service (WO 121/84/72). The Regiment was sent to garrison the former Dutch settlement of the Cape of Good Hope in 1806 then joined the 1807 River Plate expedition under Sir Samuel Auchmuty and fought at Montevideo in February.



[6] **[DURAS, Claire de Durfort, duchesse de]. Ourika...** troisième édition. Paris: [J. Tastu for] chez Ladvocat, 1826. £300

8vo (138 × 90 mm), pp. 172 (complete with half-title) plus engraved frontispiece/additional title and an engraved title by Derly after Devéria. The engraved plated quite spotted, the text with spotting to margins. Early red half sheep, gilt panelled spine. Rubber, corners slightly more worn. Early ownership inscription to a blank prelim. A good copy.

FIRST EDITION TO CONTAIN THE ENGRAVED FRONTISPIECE OF OURIKA. Marked 'troisième édition' on the title-page, it is properly the fourth — following the edition printed privately (25-40 copies) in 1823 and the first two trade editions of 1824. The plate shows Ourika at the moment she realises her isolation and her fate in white

European society. *Ourika*, based on fact, and influenced by Rousseau and Chateaubriand, is the complex story of a black African child, bought (some said rescued) from the slave trade and raised in aristocratic circles in Revolutionary France. It is the first fully developed attempt to portray a black heroine in Europe and the first French novel with a black female narrator. It proved controversial from the start and remains so. On the one hand it has been interpreted as a compassionate account of both racial and female alienation (Duras certainly projects her own experience onto that of her heroine) while on the other it has been described as a sustained act of appropriation and even as an apology for slavery. Whatever is the case, it caused a sensation with the first trade edition of 1824 becoming a bestseller and later editions read very widely in France and further afield (with early translations into English, German, Italian, Spanish, Swedish and Danish).



[7] **(ELECTRICITY). LOUIS, Antoine. Lettre à M. l'abbé Nollet sur l'électricité.** 'Londres' [?Paris], chez Jean Neaulne, 1749. pp. 45, [1]. Woodcut arms to title. [bound with:] — Lettre de M. Louis, associé de l'Académie royale de chirurgie, à M. l'abbé Nollet, de l'Académie royale des sciences, et de la Société Royale de Londres. [n.p.] 1749, pp. 19, [1], bound without 2 final blanks), woodcut ornament to head of text. £2600

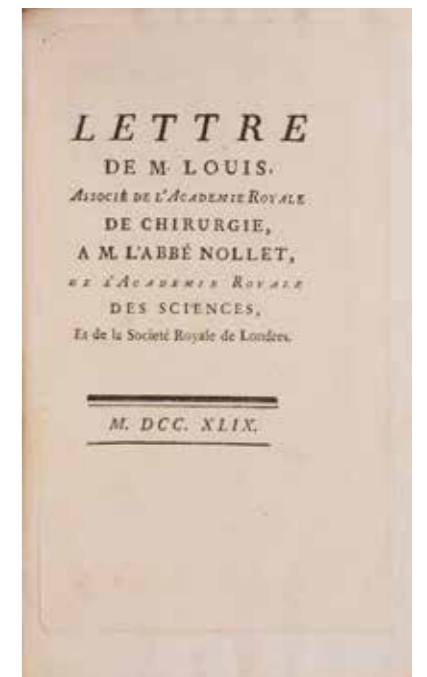
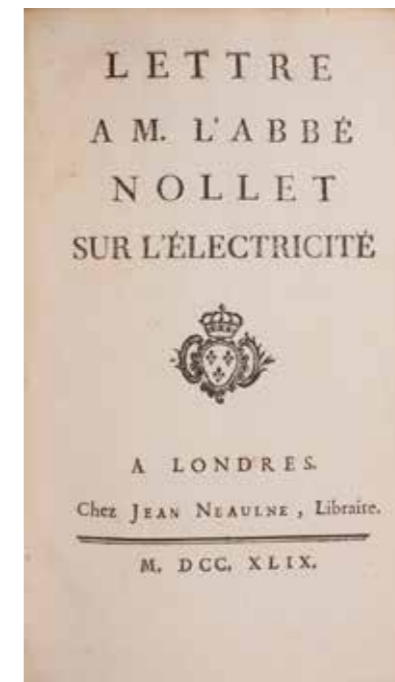
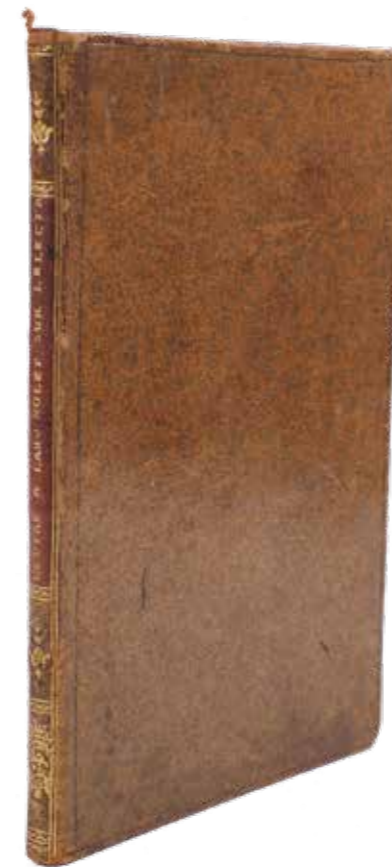
2 works bound together, the second, on smaller paper, carefully inlaid to larger leaves to match the first. Contemporary sprinkled sheep, spine gilt with long morocco label, arms of Antoine-René de Voyer d'Argenson, marquis de Paulmy at foot, red silk marker.

FIRST EDITIONS of two rare polemical pamphlets by the surgeon and physiologist Antoine Louis directed against the works of electrical pioneer Jean-Antoine Nollet. Both men were part of the electrical debates and experiments of the 1740s, but Nollet had evidently criticised Louis' use of electrical charge in experiments on paralytics. Louis responds angrily in these two pamphlets pointing out inconsistencies in Nollet's interpretations of electrical experiments in his *Essai sur l'électricité des corps*. Nollet had himself pursued electrical experiments on human subjects in 1746, notably using Musschenbroek's Leyden jars to pass an electrical charge through 180 royal guardsmen and 200 Carthusian monks for the edification of Louis XV.

Antoine Louis (1723-1792) was a major contributor on surgical subjects to Diderot and D'Alembert's *Encyclopédie* and is remembered as the inventor of the apparatus which later took the name of the 'Guillotine' (formerly called a 'Louissette' after its first inventor).

The two pamphlets were bound together (the second being carefully inlaid to unify the formats of both pieces) for the celebrated library of René de Voyer d'Argenson, marquis de Paulmy (1722-1787). He was the dedicatee of the *Encyclopédie* and his collection came to form the core of the Bibliothèque nationale's Arsenal collection.

II. Gartrell, *Electricity*, 314.



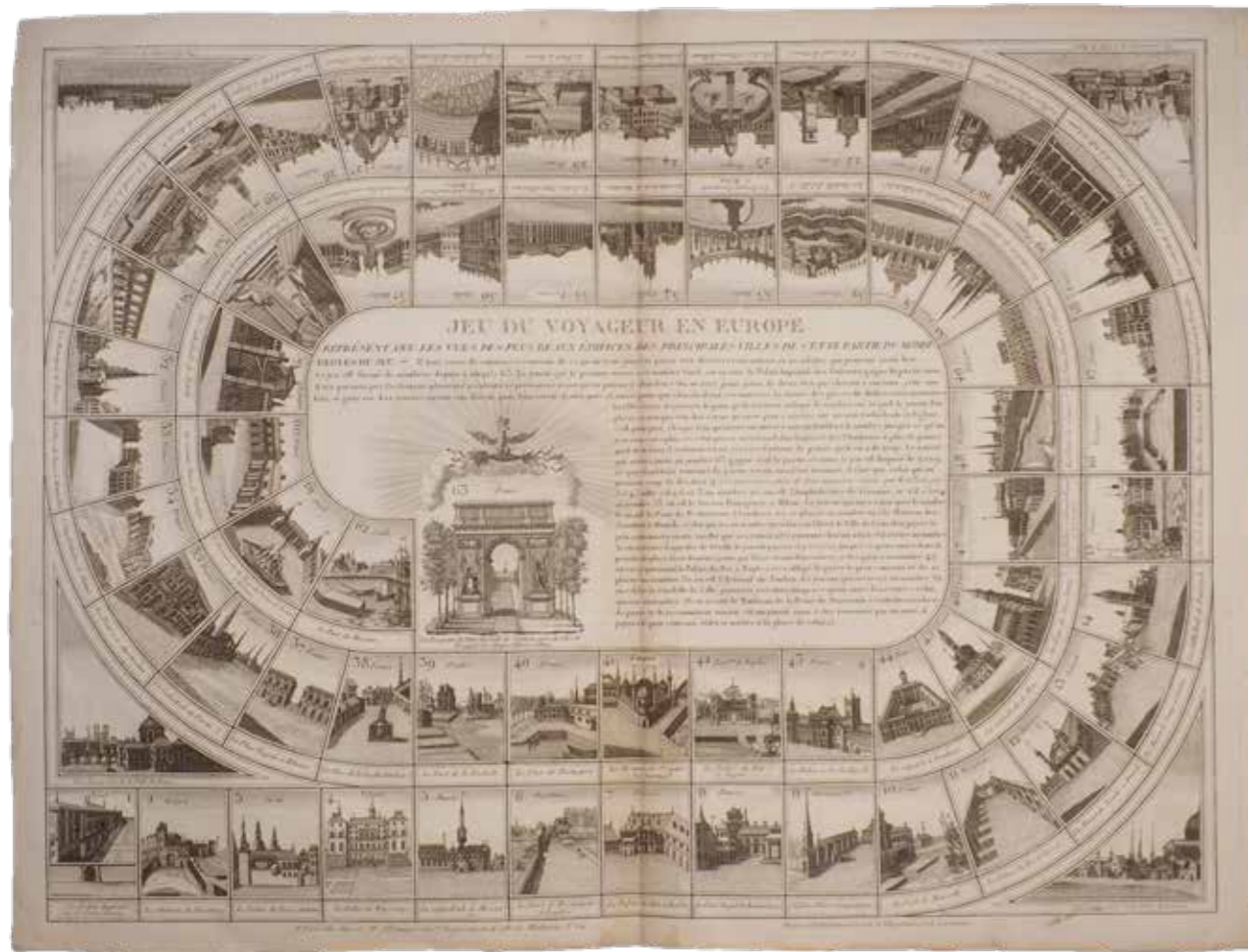
[8] **(EUROPE).** *Jeu du Voyageur en Europe*. Paris: chez Basset M.d d'Estampes rue St.Jacques, au coin de celle des Mathurins no 64, [1813]. **£2000***

Large engraved plate (460 x 620 mm, on slightly larger sheet), 63 game squares surrounding central explanatory text, further vignettes at the corners. Vertical fold at centre and corresponding old reinforcement on the verso. Some light staining mainly along central fold and creasing. A very good copy.

A JOURNEY THROUGH NAPOLEONIC-ERA EUROPE AS A STRIKING LARGE-FORMAT ENGRAVED 'GAME OF GOOSE'. The sixty three game squares include the Imperial palace at St Petersburg, the cathedral at Moscow, Westminster Bridge, the Dublin Exchange, Edinburgh cathedral, several French cathedrals, the mosque of Hagia Sofia at Constantinople, concluding with the Arc de Triomphe (which was commissioned by

Napoleon in 1806 and was still under construction at the time of publication) with a view of the Palais Impérial des Tuileries beyond. The arch is surmounted by the imperial eagle. The print is undated but was advertised in the *Journal de l'Imprimerie* in 1813.

De Vinck, p. 50, no 120.

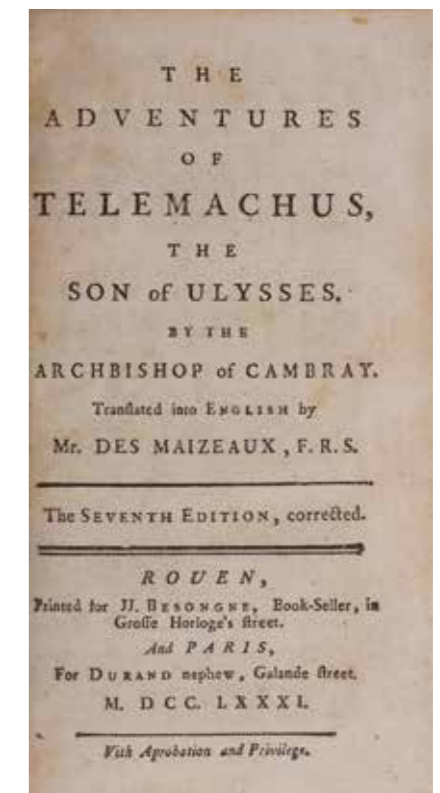
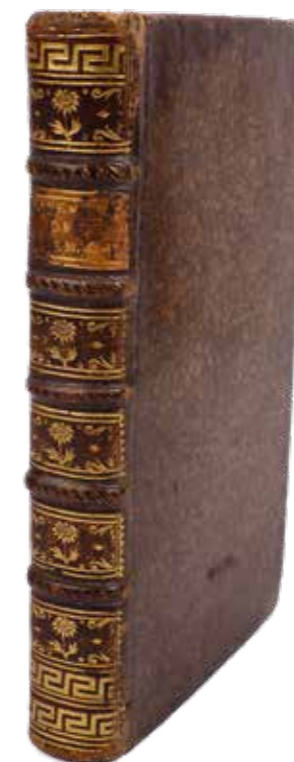


[9] **FÉNELON, François de Salignac de La Mothe.** *The Adventures of Telemachus, the son of Ulysses*. By the Archbishop of Cambrai. Translated into English by Mr. des Maizeaux, F.R.S. Rouen: printed for JJ. Besongne, Book-Seller, in Grosse Horloge's street And Paris, for Durand nephew, Galande street, 1781. **£600**

12mo (170 x 90 mm), pp. [2], xxxi, [1], 409, [1]. Some browning and foxing towards front, including title. Contemporary mottled sheep, gilt panelled spine, red edges. Slightly rubbed, label partly lacking. A very good copy. Early ownership inscription to initial blank (partly blotted), old private stamp 'E. Borel' to margin of A1, bookplate of 'Carlos Fryberg' and inscription of Signe Fryberg to Ivan Lake, Majorca, 1943 (see below).

A VERY RARE ROUEN EDITION IN ENGLISH of *Avantures de Télémaque*, apparently a direct piracy of the London seventh edition by Rivington, Johnson, Newbery *et al*, with the same pagination and complete with the 'Discourse of epic Poetry' by Andrew Ramsay. While the pagination is identical in both this is almost certainly French typography, with characteristic fleurons. Jean-Jacques Besongne is an interesting figure, from a long-established family of Rouen printers: a letter survives from him to Benjamin Franklin (9 March 1780) asking his assistance in liquidating his entire stock to form a French library in America. It is not known if Franklin responded. Besongne was to go bankrupt later in 1784 and move to Paris where he published several polemics on the freedom of the press. There are two issues of this edition, one giving Besogne's name only in the imprint (ESTC T153158, copies at BL and Bayerische Staatsbibliothek only) and this one (ESTC N54940, copy at University of Florida only).

This copy contains the twentieth-century bookplate of the wartime Swedish consul in Majorca, Carl Fryberg and an additional inscription from his wife Signe to the acting British consul Ivan Lake dated 1943. At some point (it is impossible to say when) a corner of page 281 has been turned down marking the text 'Alas! cried Telemachus, lo! the evils which war draws after it! How blind a fury possesses wretched mortals! They have but a few days to live on the earth, and those are days of sorrow; why then will they quicken the pace of death which is already so near? Why will they add so many shocking evils to the bitterness with which the Gods have crowded their span of life! Men are all brothers, and yet they tear each other in pieces...'



[10] **[FEYDEL, Gabriel Victor]** *Moeurs et coutumes des Corses*: Mémoire tiré en partie d'un grand ouvrage sur la politique, la législation et la morale des diverses nations de l'Europe. Paris: chez Garnery, [1798]. 8vo (215 × 130 mm), pp. [8], 112, plus engraved frontispiece.

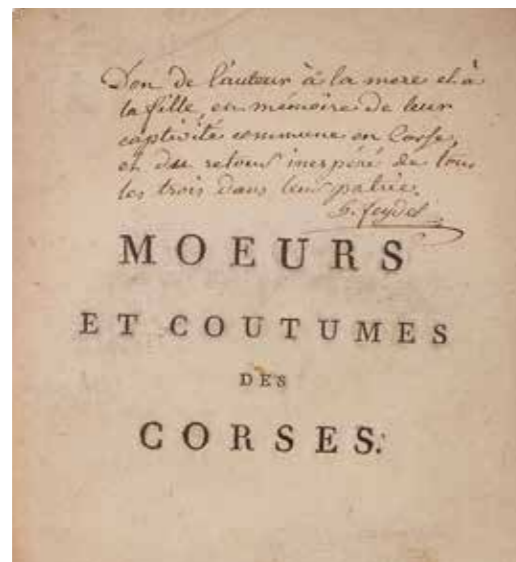
[bound with:] **De notre situation actuelle à l'égard de l'Angleterre**. [Imprimé le 30 Pluviouse, an 6e, contemporary manuscript imprint: 18 February, 1798], pp. 15, [1]. The first work with inscription to half-title: 'Don de l'auteur à la mere et à la fille, en mémoire de leur captivité commune en Corse, et du retour inespéré de tous les trois dans leur patrie. G. Feydel'. Uncut and bound together, preserved in old wrappers. £1200

FIRST EDITIONS of two rare reports to the *Directoire* by a French journalist who lost his living after the Revolution and who joined a diplomatic mission to Constantinople — before being captured by the English fleet and imprisoned for four years in Corsica. *Moeurs et coutumes des Corses* is a highly critical account of the Corsicans and their culture is inscribed to the author's wife and daughter, who shared his island captivity. Feydel berates the insular character of his captors and the 'maux affreux et presque désespérés de la nation corse' whose only hope of salvation could be through lois

simples et savantes qu'il tiendra de la force et de la sollicitude'. The frontispiece depicts Corsican brigands in characteristic capes and hoods. *Moeurs et coutumes des Corses* was reprinted [without the plate] in 1802.

The second work is bracingly anti-British and describes England as 'dernier ennemi de la France'.

Carmine Starace, *Bibliografia della Corsica* 8300. Outside Europe, WorldCat locates the Yale copy only of *Moeurs* and no copies of *De notre situation*.

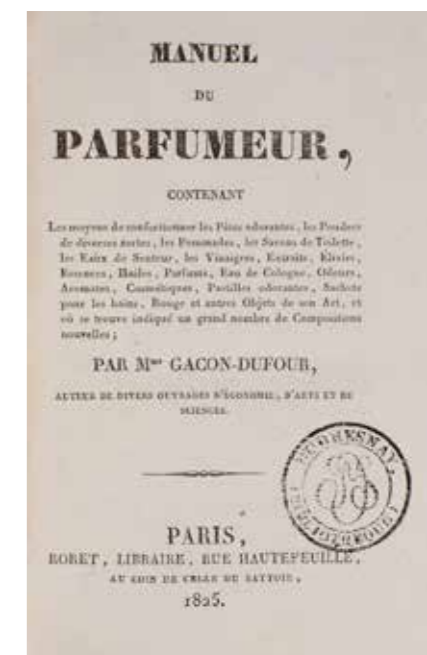
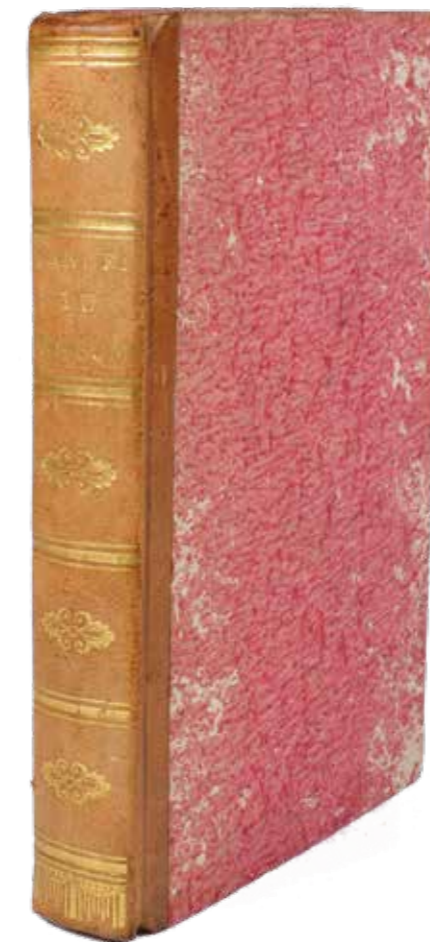


[11] **GAÇON-DUFOUR, [Marie Armand Jeanne]**. *Manuel du parfumeur* contenant les moyens de confectionner les pâtes odorantes, les poudres de diverses sortes, les pommades, les savons de toilette, les eaux de senteur, les vinaigres extraits, élixirs, essences, huiles, parfums, eau de cologne, odeurs, aromates, cosmétiques, pastilles odorantes, sachets pour les bains, rouge et autres objets de son art... Paris [Crapelet for] Roret, Libraire, rue Hautefeuille, 1825. £850

18mo (135 × 80 mm), pp. [4], 284, [8] (adverts), complete with half-title/advert before title. Contemporary quarter sheep, spine gilt, lettered direct, pink paste-paper sides. Early inkstamp to title of the private collection of the vicomtes du Dresnay. Minor abrasion to the paper on the sides, but a lovely copy.

FIRST EDITION of this comprehensive pocket guide to the art and craft of the perfumer, including a wide variety of *eaux*, pommades, scented vinegars, soaps and cosmetic remedies (including toothpaste) almost all derived from plants and flowers. Madame Gaçon-Dufour (1753-c.1835) 'was co-founder of Bibliothèque Agronomique; novels include *L'Homme errant fixé par la raison* (1787), *Le Préjugé vaincu* (1787), *Georgeana* (1798), *Melicrete* et *Zirphile* (1802),

and *Les Dangers de la prévention* (1806); wrote essays in defense of women's rights, including *Mémoire pour le sexe féminin contre le sexe masculin* (1787), *Contre le projet de loi de S.M.* (1801), and *De la nécessité de l'instruction pour les femmes* (1805); also edited collections of letters, wrote manuals on domestic and rural economy, and published trade manuals for pastry chefs, soap-makers, and perfumiers' (*Dictionary of Women Worldwide*, online). *Manuel du parfumeur* was issued in printed wrappers (preserved in some copies) and with differing publisher's adverts (or none at all). Ours is bound without wrappers in a pleasing contemporary binding, with eight pages of adverts for Roret's 'Collection de manuels formant une Encyclopédie des sciences et des arts. Format in-18' (including the *Manuel du parfumeur* priced at 2 francs 50 centimes).

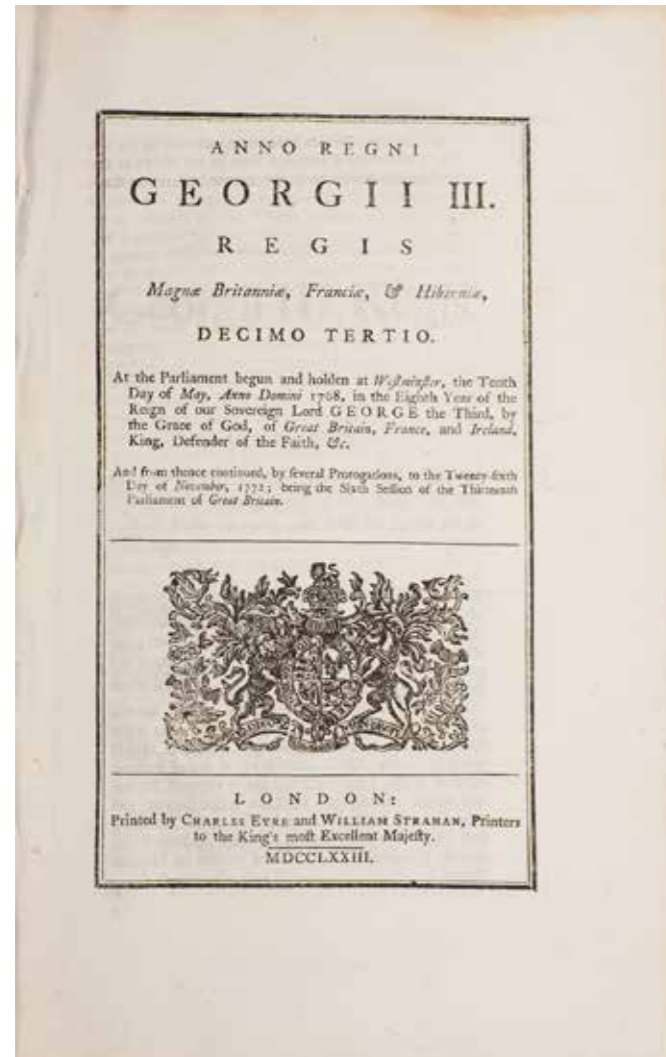


[12] (INDIA). [GOVERNMENT OF INDIA ACTS. 1773, 1784 & 1858].

An Act for establishing certain Regulations for the better Management of the Affairs of the East India Company, as well in India as in Europe. London: Charles Eyre and William Strahan, 1773. Folio (318 × 195 mm), pp. [2]. 1299-1327, [1] including general title with woodcut royal arms.

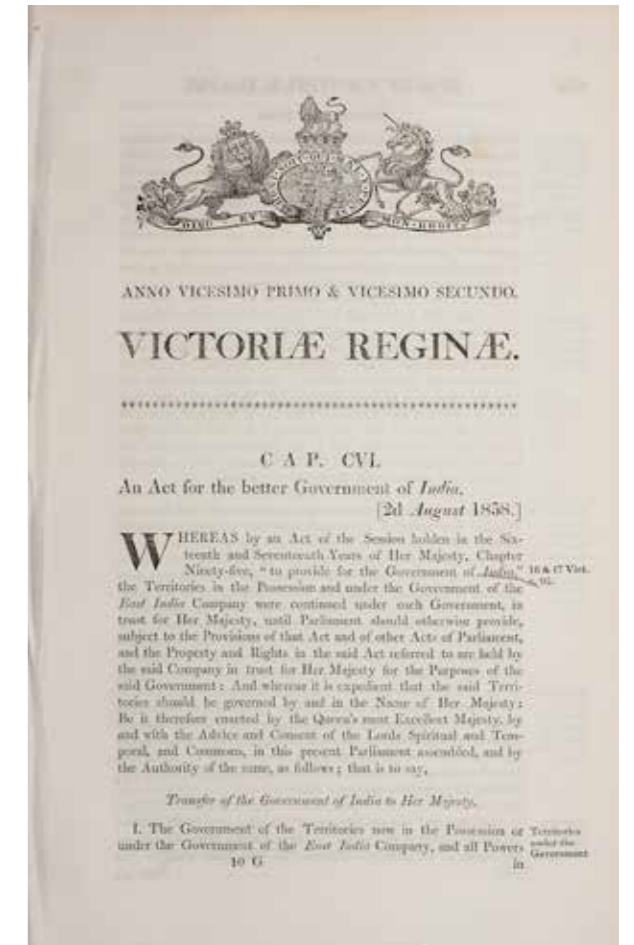
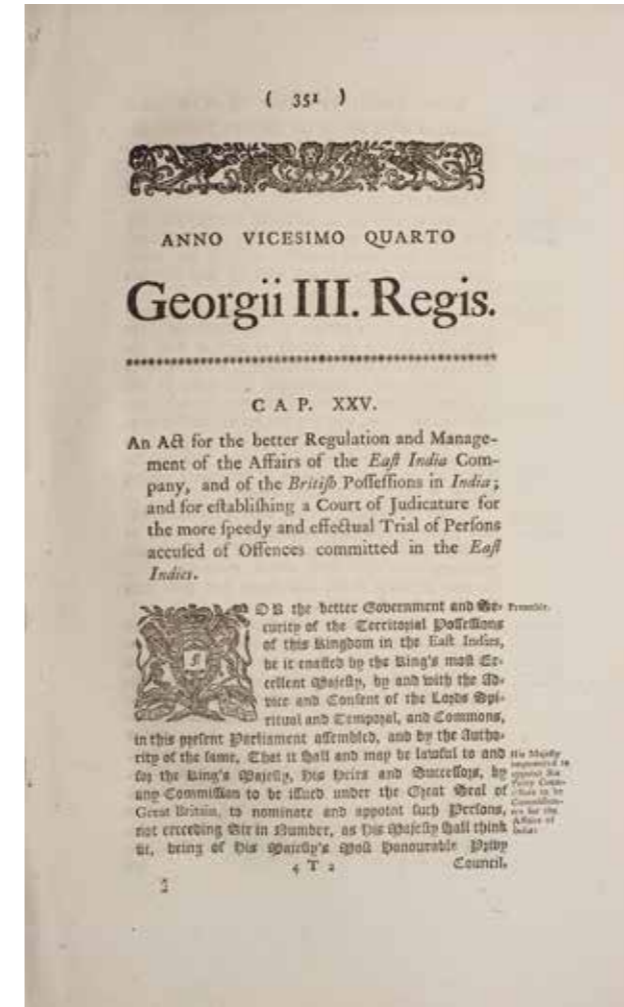
[and:] An Act for the better Regulation and Management of the Affairs of the East India Company, and of the British Possessions in India; and for establishing a Court of Judicature for the more speedy and effectual Trial of Persons accused of Offences committed in the East Indies. [London, 1784]. Folio (310 × 195 mm), pp. 351-395, [1]. Without general title.

[and:] An Act for the better Government of India. [2nd August 1858.] [London: George Edward Eyre and William Spottiswoode, 1858]. Folio (301 × 186 mm), pp. [1], 854-874. Woodcut arms to head of first page. £1500



FIRST EDITIONS of the three British Parliamentary Acts which shaped the colonial history of India — the first entrusting government to the East India Company, the second establishing power-sharing between the Company and the British government, and the third establishing direct British rule and the Raj after the rebellion of 1857 (the so-called 'Indian Mutiny). The act of 1773, also known as the Regulating Act, set up a governor-general of Fort William in Bengal with supervisory powers over Madras (now Chennai) and Bombay (now Mumbai). Pitt's India Act (1784), named for the British prime minister William Pitt the Younger, established the dual system of control by the British government and the East India Company, by which the company retained control of commerce and day-to-day administration but important political matters were reserved to a secret committee of three directors in direct touch with the British government; this system lasted until 1858 ... The act of 1858 transferred most of the company's powers to the crown.' (*Britannica*).

Though separately published with a general title for a complete sitting of Parliament, individual Acts of Parliament were paginated to be bound together in yearly volumes hence the paginations here. Of the two eighteenth-century acts, only the first retains its general title. All three acts are preserved in recent wrappers to style.



[13] (INDIA). LAWRIE, G. W. [Photograph album. India c. 1890s].

£2500

Oblong folio album (305 x 400 mm) containing 71 silver gelatin photographs mounted on 34 leaves (the majority of images 215 x 275 mm, but six 150 x 110 mm). Some paste discolouration at edges, the first three leaves spotted (the first quite heavily) minimally affecting photographs, some softening to leaves throughout, with some chips and tears. Contemporary half morocco. Rubbed, corners and spine ends worn with some loss. Generally very well preserved.

A SPECTACULAR ALBUM CONTAINING 65 VIEWS AND SCENES IN NORTHERN INDIA at the close of the nineteenth century, with superb images of Benares, Lucknow, Cawnpore, Agra, Delhi and Mussoorie. together with several fine photographs of Indian workers, notably in the tea plantations of Chaubattia. Included is a series

of haunting images of the ruins of the imperial residency at Lucknow, which was largely destroyed in the Indian rebellion of 1857, and a view of the site of the massacre at Cawnpore. The first two photographs in the album are signed in ink by G.W. Lawrie and given the style, period and geography of the remainder it is likely they are also by the studio of this prolific Scottish-born photographer. Six final photographs are of Port Said, Egyptians, Armenians and are Sudanians, of which some after French photographer Hippolyte Arnoux.

1. Juggernaut Cr. Mysore. 2. A Mysore temple. 3. Marble rocks. Jubbulpore. 4. Indore. Tomb of the late Mahraja [Tukojirao Holkar II]. 5. View from Cheena. 'Naini Tal'. 6. Naini Tal. 7. Loucun. Naini Tal. 8. Naini Tal - showing lake. 9. Group of hill coolies. 10. Naini Tal group of hill women. 11. A picturesque bit on the road



from Ranikhet. 12. Grass cutters. Chowbattia. 13. Group of women sorting tea. Chowbattia. 14. Tea sorting. Chowbattia. 15. Simla. 16. Bridge of boats. Benares. 17. The great mosque of Aurenzebe [Aurangzebe]. Benares. 18. Benares. Cremation Ghal. Showing Hindu burning their dead. 19. Buddhist carving. Benares. 20. Golden temple. Benares. 21. Bailey Guard Gate. Lucknow. 22. The Residency. Lucknow. 23. The Residency Ruins. Lucknow. 24. The Residency. Lucknow. 25. Lucknow. The Residency showing the Shannon's guns. 26. Interior view of Fort. Lucknow. 27. Lucknow. The great Emambara & Mosque. 28. View from clock tower. Lucknow. 29. A gateway. Lucknow. 30. A gateway. Lucknow [untitled, another view]. 31. The Hossainabad. Lucknow. 32. Hossainabad Emambara. Lucknow. 33. Wingfield Park. Lucknow. 34. Lucknow. The first King of Oudh, Mausoleum. 35. Dilkoosha Palace ruins. Lucknow. 36. Dilkoosha Palace. Lucknow. 37. Sadut Ali Shah's Mausoleum. Lucknow. 38. Ornamental Gate. Lucknow. 39. Memorial Well. Cawnpore. 40. Suttee Chowra Ghat. Scene of the Massacre. Cawnpore. 41. Gateway of Taj. Agra. 42. The Marble Taj. Agra. 43. The Taj from the river. Agra. 44. Agra. The marble screen around the tomb inside Taj. 45. Motte Musjid Mosque. Agra. 46. The Mausoleum of Akbar. Secundra [Sikandra]. 47. Elephant in masonry. Delhi. 48. The Cashmere Gate. Delhi. 49. Arhai-din-kar-jhopra temple. Ajmere. 50. Ancient carved pillars, in the fortress. Gwalior. 51. The Mall. Mussoorie. 52. A bit of bazaar. Mussoorie. 53. General view. Mussoorie. 54. Kemptoy Falls. Mussoorie. 55. General view. Mussoorie. 56. The snow. Cashmere. 57. Cashmere. 58. Cashmere. 59 & 60. Indian Servants (2 smaller images 150 x 110 mm). 61 & 62. Indian Servants (2 smaller images 150 x 110 mm). 63 & 64. Indian Servants (2 images 150 x 110 mm). 64 & 65. Goorkha. Indian Soldiers (2 images 150 x 110 mm). 66. Port Said. 67. Armenian Girl. 68. Armenians. 69. Egyptian water carrier (after Arnoux). 70. Egyptians (after Arnoux). 71. Soudaniens. (after Arnoux).

[14] (INDIA). [DAGG, Sidney Herbert. Photographs of the Delhi Durbar, 1903. All stamped on verso 'S.H. Dagg, photographer, Mussoorie and Allahabad', c. 1903].
£1200*

18 silver gelatin prints on printing-out paper (207 x 290 mm), unmounted. Some creasing, some corners turned and creased, occasionally with minimal loss. Early pencil captions to verso.

A SERIES OF EIGHTEEN SUPERB PHOTOGRAPHS OF PROCESSIONS OF INDIAN PRINCES AND SOLDIERS AT THE DELHI DURBAR. The 1903 Durbar was held to commemorate the coronation of King Edward VII and Queen Alexandra as Emperor and Empress of India — the King and Queen did not attend but were represented by the Duke of Connaught and the Viceroy Lord Curzon (both appearing in these photographs). Many of the Indian princes rode on elephants (depicted in six of the photographs here) and were dressed in their finest costumes and jewels. Three of the prints depict the Durbar amphitheatre and Viceroy's pavilion forming a panorama of connected images. The Durbar was also the occasion for the opening of the Delhi exhibition, the biggest display of Indian arts and crafts hitherto assembled, and the exhibition building is the subject of two of the prints here.

Photographer Sidney Herbert Dagg (1862-1930) moved to India in 1891 and worked as an assistant to G.W.Lawrie (G. W. Lawrie & Co) before establishing his own firm, with offices at Mussoorie and Allahabad.



[15] **(INDIA).** **Aspects of Village Life.** Mysore: Veerappa's Mysore Toys Co, [c. 1930s-40s] £650*

12 lacquer painted wooden figures pasted to two printed card mounts. In original decorative box with printed label and paper inlay. Box joints partly broken but otherwise in excellent condition.

A DELIGHTFUL MYSORE-MANUFACTURED EDUCATIONAL TOY with 12 boldly-painted figures of southern Indian village occupations. The figures (of both men and women) depict paper making, spinning, a carpenter, fruit seller, grinder, potter, cobbler, goldsmith, singer, lacquer work, an artist and mat weaving and

they are pasted to cards with captions in four languages: English, Kannada, Tamil and Hindi. The Mysore Toys Company was founded by artist and educationalist M. Veerappa (1901-1969) as a small-scale handicraft enterprise, and it became a major exporter of traditionally-made toys, notably to the United States.

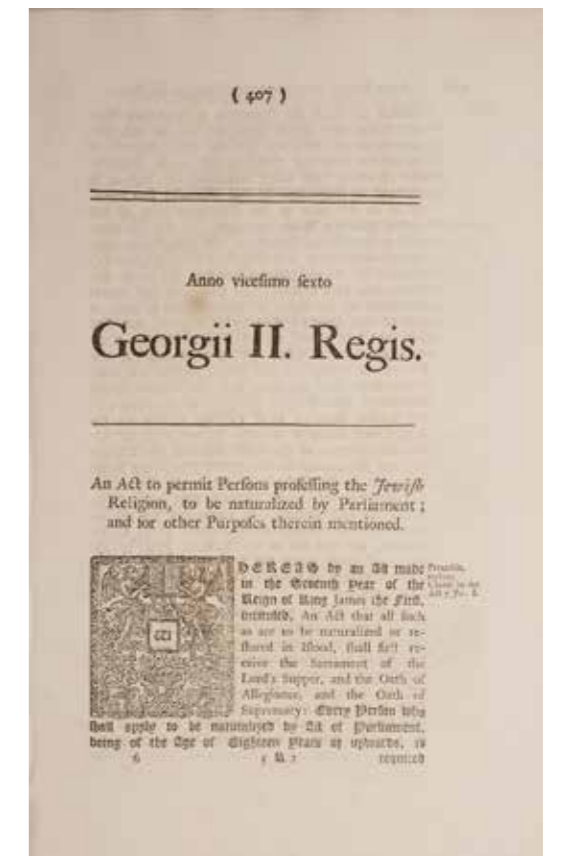


[16] **(JEWISH NATURALISATION ACT).** An Act to permit Persons professing the Jewish Religion, to be naturalized by Parliament; and for other Purposes therein mentioned. London: printed by Thomas Baskett; and by the assigns of Robert Baskett, 1753. pp. [2], 407-410, including general title with woodcut arms, black letter text. (and:) An Act to repeal an Act of the Twenty Sixth Year of His Majesty's Reign, intituled, An Act to permit persons professing the Jewish religion to be naturalized by Parliament; and for other Purposes therein mentioned, pp. 4, including general title with woodcut arms, black letter text. (and:) **(JEWS RELIEF ACT).** An Act to provide for the Relief of Her Majesty's Subjects professing the Jewish Religion. 23 July 1858 [London: George Edward Eyre and William Spottiswoode. 1858], pp. [385]-386 (single sheet). £1500

3 acts, small folio, recent paper wrappers. Excellent copies.

FIRST EDITIONS. 'During the Jacobite rising of 1745, the Jews had shown particular loyalty to the government. Their chief financier, Sampson Gideon, had strengthened the stock market, and several of the younger members had volunteered in the corps raised to defend London. Possibly as a reward, Henry Pelham in 1753 brought in the Jew Bill of 1753, which allowed Jews to become naturalised by application to Parliament. It passed the Lords without much opposition, but on being brought down to the House of Commons, the Tories made protest against what they deemed an "abandonment of Christianity." The Whigs, however, persisted in carrying out at least one part of their general policy of religious toleration, and the bill was passed and received royal assent (26 Geo. II., cap. 26). The public reacted with an enormous outburst of antisemitism, and the Bill was repealed in the next sitting of Parliament, in 1754. (Wikipedia). It was not for over 100 years that Jewish emancipation was effected through

the so-called *Jews Relief Act* which removed barriers to Jews entering Parliament. The Act passed on 23d July 1858 and on Monday 26th Lionel de Rothschild took his seat as the first Jewish member of Parliament.

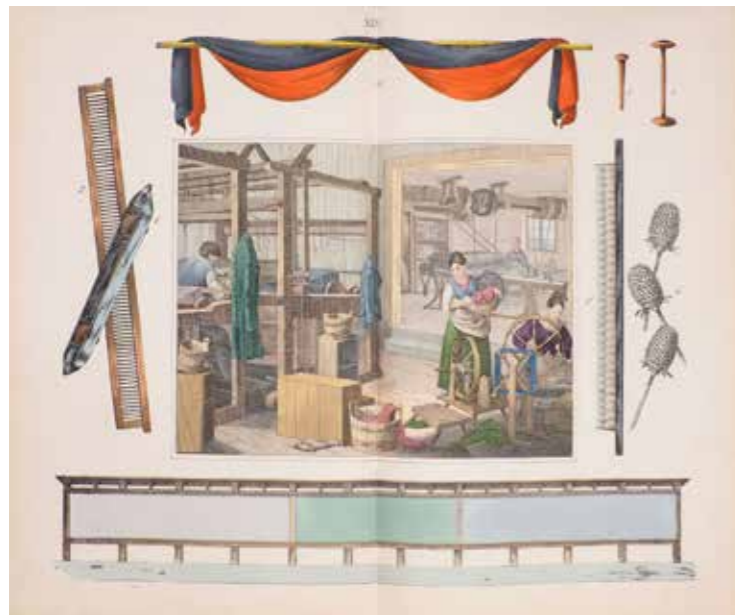


[17] **(JUVENILE).** 30 Werkstätten von Handwerkern. Nebst ihren hauptsächlichen Werkzeugen und Fabrikaten. Mit erklärendem Text. Stuttgart und Esslingen: Schreiber und Schill, [c. 1845-50]. £2500

Small folio (344 × 216 mm), pp. 12, plus 30 double-page lithographs, all hand-coloured, and 4 pages of publisher's adverts printed on yellow paper. Occasional finger soiling or trivial stains. Original publisher's pictorial boards, also partly hand-coloured, complete with black cloth spine. Bookseller's ticket (A. Franck, Paris), early ownership inscription to head of title (Frédéric Moreau). Rubbed and lightly soiled, corners and board edges with a little wear. But an excellent copy, the plates fine and bright.

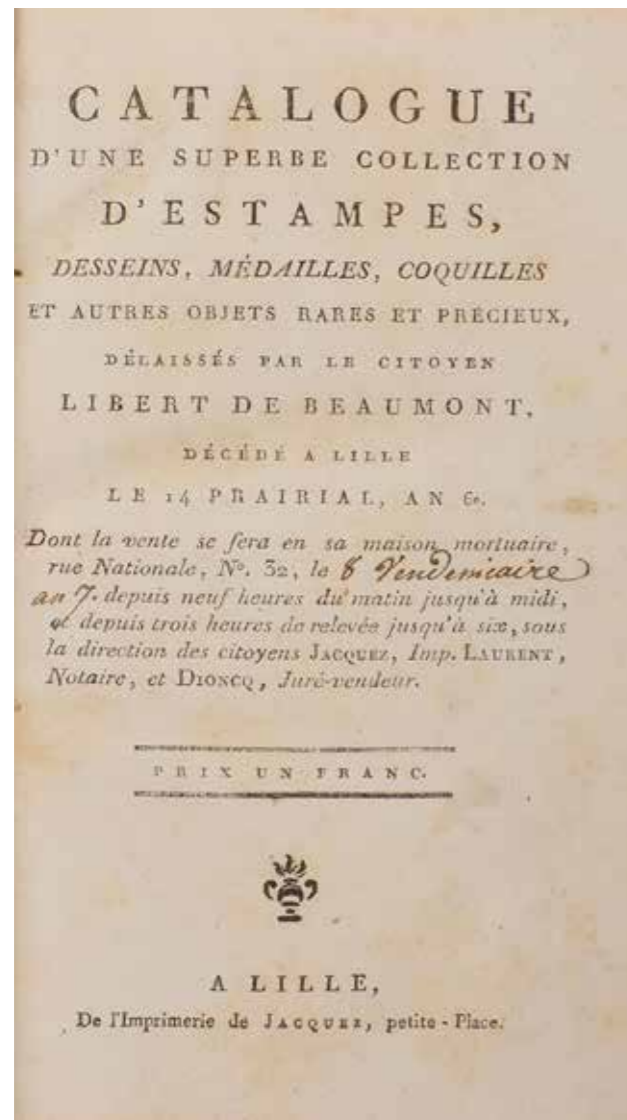
A HANDSOMELY-ILLUSTRATED JUVENILE ALBUM OF TRADES AND CRAFTS. First published in 1841, this copy is marked 'sixth edition' on the upper cover, but the splendid plates are the same as the first. All editions are rare.

Each plate contains a central scene of men and women at work and each has borders depicting tools, materials and products. They comprise: potters, stonemasons, blacksmiths, nailmakers, locksmiths, ironmongers, pewterers, cutlers, silversmiths, bellfounders, toolmakers, jewellers, carpenters, cabinetmakers, carriagemakers, barrelmakers, metalturners, butchers, bakers, ropemakers, candlemakers, tanners, bootmakers, saddlers, brushmakers, spinners, weavers, tailors, hatters and finally, bookbinders.



- [18] **LIBERT DE BEAUMONT, Charles-François-Joseph.** *Catalogue d'une superbe collection d'estampes, desseins, médailles, coquilles et autres objets rares et précieux, délaissés par le citoyen Libert de Beaumont. décédé a Lille le 14 prairial, an 6e. Dont la vente se fera en sa maison mortuaire, rue Nationale, No. 32, le [8 Vendemaire an 7] ... Lille: Jacques, [1798].* £1500

8vo (202 x 118 mm), pp. vii, [1], 336, [1]. Sale date completed in contemporary manuscript on title. Nineteenth-century half calf. Rubbed. A very good copy.



FIRST EDITION of this rare posthumous sale catalogue of the notable collection of prints amassed by the voracious Lille collector, Libert de Beaumont (1742-1798) now widely dispersed among collections around the world. Aside from master prints by the likes of Durer, Rembrandt and Callot Libert de Beaumont was an enthusiastic collector of British prints and the catalogue includes sections devoted to Bartolozzi (including numerous prints after Angelika Kauffman), Earlom, Burke, Tomkins, Smyth, Caroline Watson, Knight and many others. The sale included a fine section of medals and another of shells.

'Il amassa la plus considérable collection iconographique qu'il soit permis à un particulier de posséder. Pendant plus de trente années il n'a cessé de l'accroître : nulle peine, nul sacrifice ne l'arrêtaient quand il s'agissait d'acquérir une belle pièce qu'il n'avait pas. L'on raconte encore aujourd'hui à Lille qu'il arriva un jour que pour obtenir l'oeuvre d'un maître qu'il désirait, il vendit une bonne et belle ferme en plein rapport (*Archives historiques et littéraires du nord de la France*, 1837, p. 241).

Lugt 5807; Getty Provenance Index F-A1186; Duplessis 2081.

- [19] **A LIST OF THE FLAG-OFFICERS OF HIS MAJESTY'S FLEET:** with the Dates of their first Commissions, as Admirals, Vice-Admirals, Rear-Admirals, and Captains. [London: 1 January 1789]. ff. [5], 22, 40. (*bound/issued with:*) An alphabetical List of the Commission Officers of His Majesty's Fleet: with the Dates of their first Commissions. pp. 160. pp. 17, 20-24 with cancels pasted on. £1800

Narrow 12mo (185 x 78 mm). Contemporary and presumably original half sheep, marbled paper covered boards, letterpress label to upper cover, traces of early manuscript date and initial to head of spine. Rubbed, slight worming/tear to head of spine. Contemporary inscription: 'A gift from Cap[tain] W Affleck'. A very attractive, unsophisticated copy.

A RARE NAVAL DIRECTORY from the eventful era of the French Revolutionary Wars, the two titles probably issued together. The first lists officers according to their length of service and seniority

(headed by the honourable John Forbes (Commissioner of the Board of Longitude since 1768 and Admiral of the Fleet in since 1781) while the second lists them alphabetically and has spaces for manuscript additions. Among the many illustrious names are found those of Horatio Nelson (commissioned 11 June 1779) and William Bligh (commissioned 5 October 1781). The lists were published annually from 1758 and surviving copies are rare.

The contemporary inscription records the gift of the book by Captain William Affleck, 1779 who captained HMS Medway at the Battle of Grenada (1779) and HMS Blonde in 1789. In 1793 he led an assault on the French at the islands of Saint Pierre and Miquelon (off Newfoundland) and he died in 1794 as Commander of HMS Alligator off Saint Domingue.

ESTC lists only the RUSI (London) copy of each title for this year (N505885 and T505284).



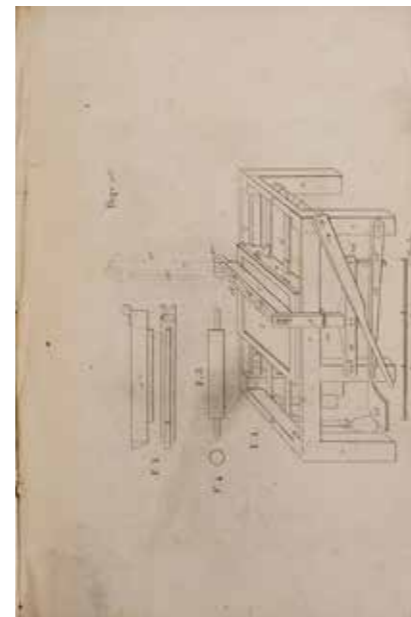
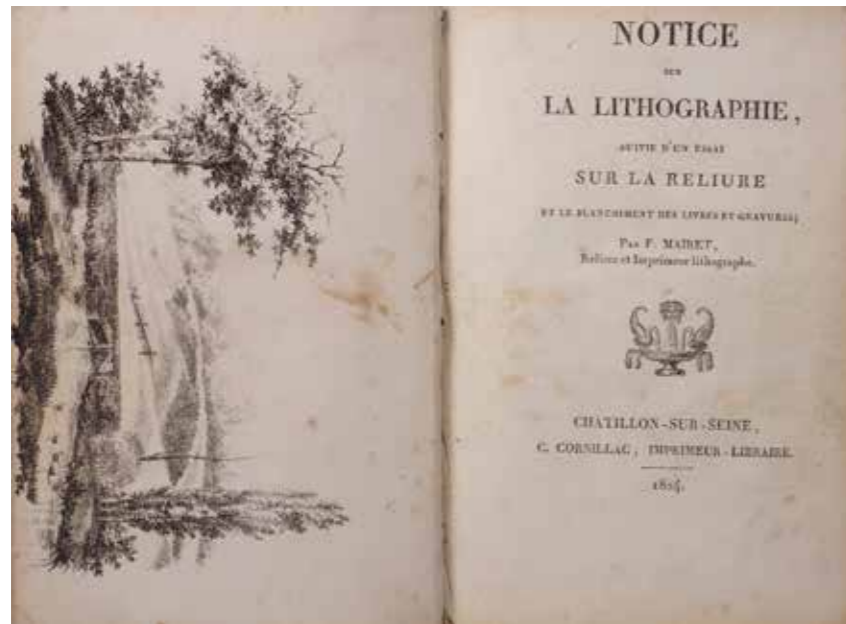
[20] **MAIRET, François-Ambroise.** *Notice sur la Lithographie, suivie d'un essai sur la Reliure et le blanchiment des livres et graveurs...* Châtillon-sur-Seine: C. Cornillac, 1824. £2000

12mo (148 x 98 mm), pp. 228 plus 5 plates (4 lithograph and 1 engraved). A few spots and stains (including a small stain to the plate of a lithographic press). Contemporary halfcalf, green embossed glazed paper covered sides. Rubbed, board edges a little more worn. A very good copy.

SECOND AND ENLARGED EDITION, WHICH INCLUDES THE FIRST EDITION OF THE SECOND PART, ON BOOKBINDING (the first edition was published by the author at Dijon in 1818). Mairet's is one of the important early accounts of lithography with a detailed account of the processes of preparation, the application of images to the stone and of the printing itself (with a plate of a lithographic press). Despite the importance of his treatise on lithography, Mairet is best known as a binder. A native of Dijon, he established himself as a binder and paper-dealer around the year 1806, he later worked mainly as a paper manufacturer. 'He published, among other works, an *Essai sur la reliure et le blanchissement des livres* [the present book] in 1824, much of which was used by Lenormand and embodied in the Roret *Manuels on Binding...* he is probably the greatest binder of the time in the use of classical motives, and his

work has much charm and delicacy' (Ramsden, *French Bookbinders*, p. 133). The *Essai sur la reliure* is particularly valuable as a first-hand account of contemporary methods of colouring binding materials and producing decorative effects such as marbling on both paper and leather.

Bigmore & Wyman II, 14 ('The new edition was printed in a far superior manner to the old one, and the plates are much better executed... Copies are now seldom met with'); Pollard, *Early Bookbinding Manuals* 52; Twyman *Lithography 1800-1850*, pp. 92-95.



[21] **[MALLÈS DE BEAULIEU, Jeanne Sophie, Madame].** *Le Poupée bien élevée.* IIe. édition. Paris: [Casimir for] LeCerf and Blanchard, [n.d., c. 1820s]. £450

Oblong 8vo (110 x 155 mm), pp. 54, plus engraved title and 12 hand-coloured engraved plates. Lower forecorner of one leaf torn away (pp. 19-20), with loss of a couple of words on p. 20, the colouring slightly blotted at the foot of some plates. Later 19th-century red half morocco, gilt. Joints rubbed, slight loss at head of spine. Bookplate of Paul Gavault. A good copy.

First published in 1819, *Le Poupée bien élevée* proved popular among children on both sides of the English Channel, with numerous editions in both French and English (the latter as *The Well Bred Doll*). Jeanne Sophie Mallès de Beaulieu (1766-1825) was the author of numerous moral and entertaining stories for children including *Le Robinson de douze ans* (1820).



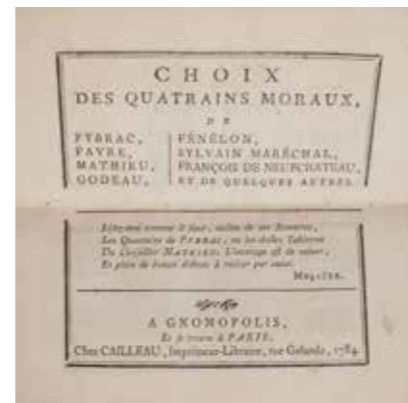
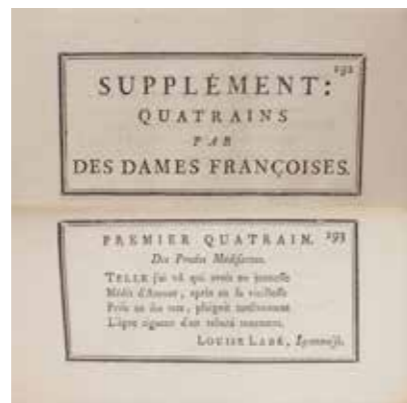
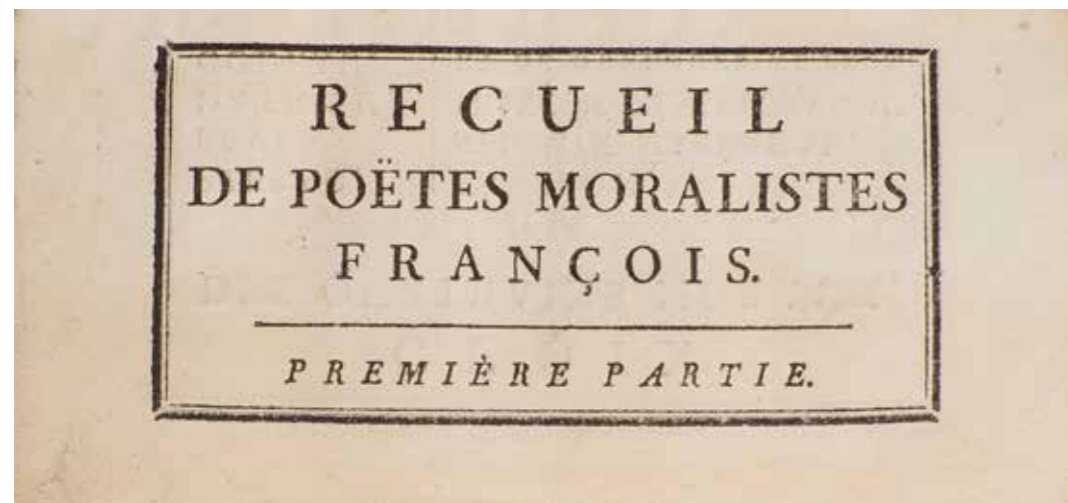
[22] **MARÉCHAL, Sylvain.** [Recueil de poètes moralistes françois]. Choix des quatrains moraux de Pybrac, Favre, Mathieu, Godeau, Fénelon, Sylvain Maréchal, François de Neufchateau, et de quelques autres. A Gnomopolis [Paris]: 'Et se trouve à Paris chez Cailleau, Imprimeur-Libraire, rue Galande', 1784. £950

2 volumes in 1, 12mo (135 x 65 mm), pp. xv, [1], 232; [4], 204, text within double-ruled borders. Second title with one corner torn away (careless opening?) just touching border. Partially uncut, preserved in later quarter morocco with green vellum tips. An excellent copy.

FIRST EDITION of this typographical innovation by a radical editor, in which the text, including the titles and all the verses, is presented at ninety degrees to the usual disposition. The 12-syllable lines being too long for a traditional small format book, the format allows the verses to be read with the book held with the gutter running left to right (rather than top to bottom). Many of the quatrains are by Maréchal himself and he adds a short section of verses by French literary women at the end: Louise Labé, Catherine Des Roches, Jeanne D'Albret, Marie de Gournay, Henriette de Coligny de La Suze, Madéleine de Scudéry and Antoinette-Thérèse Deshoulières.

This is a rare and curious work by the utopian anarchist Maréchal (1750–1803), 'one of the most audacious sophists of the 18th century' (*Biographie universelle*). It was published in the same year as his notorious *Livre échappé au déluge*, an indecent parody of the prophets which lost him his position as sub-librarian at the Collège Mazarin. He thereafter lived by his pen and became known as one of the early utopian socialists and an enthusiastic supporter of Babeuf's anarchist program.

Conlon, *Prélude au siècle des lumières en France*, 84:578, not in Brunet or Quérard. WorldCat lists copies at UC Berkeley, University of Minnesota and Wayne State only outside continental Europe.



[23] **(MEMORIAL DIORAMA.** With decoupage scrapwork and hair). [England, probably 1880s]. £1400*

Two glazed dioramas in a single wooden frame (c. 400 x 300 mm in all), each with chromolithograph scrapbook cuttings and hair, one with a single photographic portrait. Some spotting to the background prints.

A STRIKING AND MOVING MEMORIAL, presumably to a young boy, a vision of a child's paradise with chromolithograph scrapbook cuttings of birds, horses, children, dancers, flowers and foliage, together with cuttings of hair (some woven). It combines two popular Victorian domestic crafts

of hair art and scrapbooking, within an accomplished (but probably also domestic) wooden frame in the gothic style. With its supersized hair-carrying birds dwarfing diminutive dancers this is an inadvertently unsettling piece of Victorian naïve art.





[24] **OISHI, Shuga. Sanno shinkei** ('Real Figures of the King of Mountains'). Bunsei 5 [1822]. £3500

Oblong orihon (180 × 252 mm), 31 double-page woodblock prints, plus 2 double pages of text (those at the front forming endpapers) and one further double-page print forming endpapers at rear. A wormhole/track affecting some 15 leaves (a single small hole to 6 of them, but a track to the others, touching the extreme left hand edge of the prints). Original orange wrappers with label preserved, spine probably sometime replaced. Quite rubbed and soiled. Two private ownership stamps to opening pages. Recent folding case. A very good copy.

A STUNNING ALBUM OF VIEWS OF MOUNT FUJI, PICTURED IN SEQUENTIAL STAGES OF THE YEAR IN CHANGING ATMOSPHERIC CONDITIONS. The woodblocks are prepared and printed with unusual care, and the subtle gradations of tone and shade visible in the mountain and its clouds are interpreted through variable inking and impressions of the blocks on soft, translucent paper. The preface by Choshu Kobayashi explains that the artist Oishi Shuga observed the mountain over three hundred days, from winter to spring and back to spring, studying their changing clouds and atmosphere.

This is an early issue of this celebrated but bibliographically complicated book and is dated Bunsei 5 [1822], the date of the first editions. It is probably impossible to ascribe primacy to the known copies of the various issues which exhibit numerous variations among blocks, impressions and configuration. Ours show excellent impressions of the fine black lines printed while the blocks were still in good condition and a pleasing subtlety in the inking of the wash-like infills. Copies surveyed are all different and can contain between 15 and 33 double-page plates, sometimes with captions, sometimes without, and with a range of tints and colours — ours is primarily black and grey with some tints for the clouds. Our issue also contains an afterword not present in all copies by the artist himself in which he explains that he had seen Mount Fuji from many points of view but that Suruga city is the best vantage point, and he offers a classification of the clouds, their names and shapes and of the various weather conditions he observes.

Hillier, *Art of the Japanese Book* II, pp. 872-3 (another variant, with fewer plates, incorrectly attributed to Myuoo Shuga).

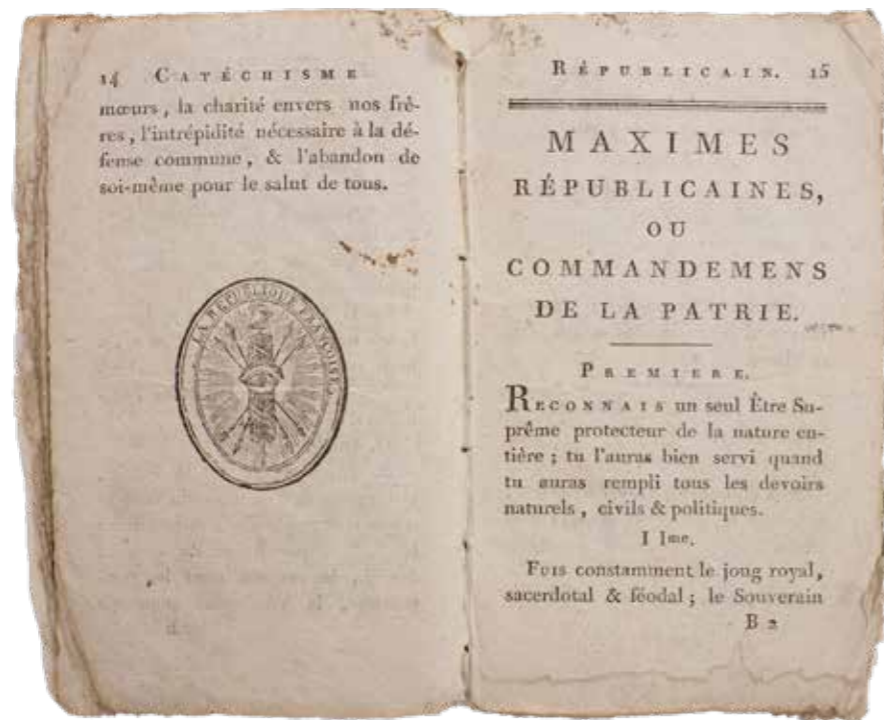
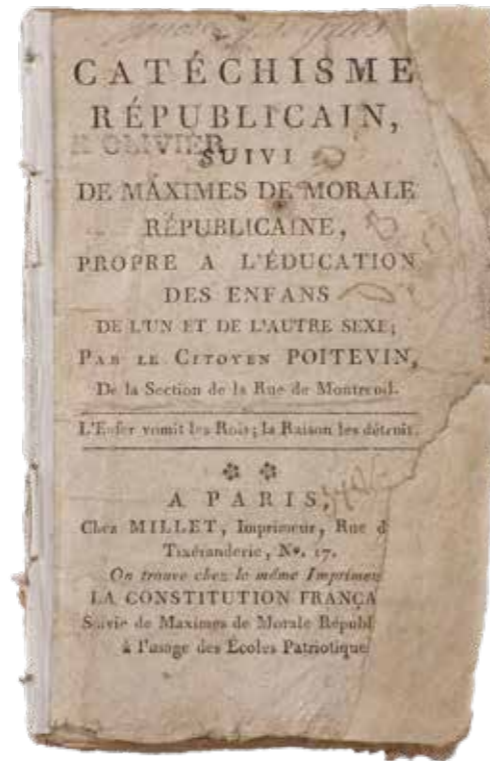


- [25] **POITEVIN, *Citoyen*. Catéchisme républicain suivi de Maximes de morale républicaine propre a l'éducation des enfans de l'un et de l'autre sexe...** Paris: chez Milet, imprimeur, [1793/4]. **£750**

18mo (145 × 85 mm), pp. 36. Uncut, disbound, title and final leaf with upper and lower forecorners torn away (affecting some letters of the imprint), neatly repaired. Some early inscriptions and a later private ownership stamp ('H. Olivier').

FIRST EDITION of this very early juvenile revolutionary catechism. Several later versions of revolutionary catechisms are known, in which the Roman Catholic question-and-answer is appropriated for the purposes of revolutionary propaganda, but this version for the young is very rare. The 'Sacremens républicains' begin: 'Qu'est-ce que le Baptême? C'est la régénération du Français, commencée le 14 Juillet 1789... Qu'est-ce que la Confirmation? C'est l'appel & la formation d'une Convention Nationale...'. This is followed by a series of Maximes républicaines, Maximes pour les jeunes citoyennes, a table of the Rights of Man ('Les hommes sont égaux en droits...'), a 'Table des devoirs de l'homme et du citoyen', Priere du républicain', and a text of the revolutionary hymn (later the *Marseillaise*).

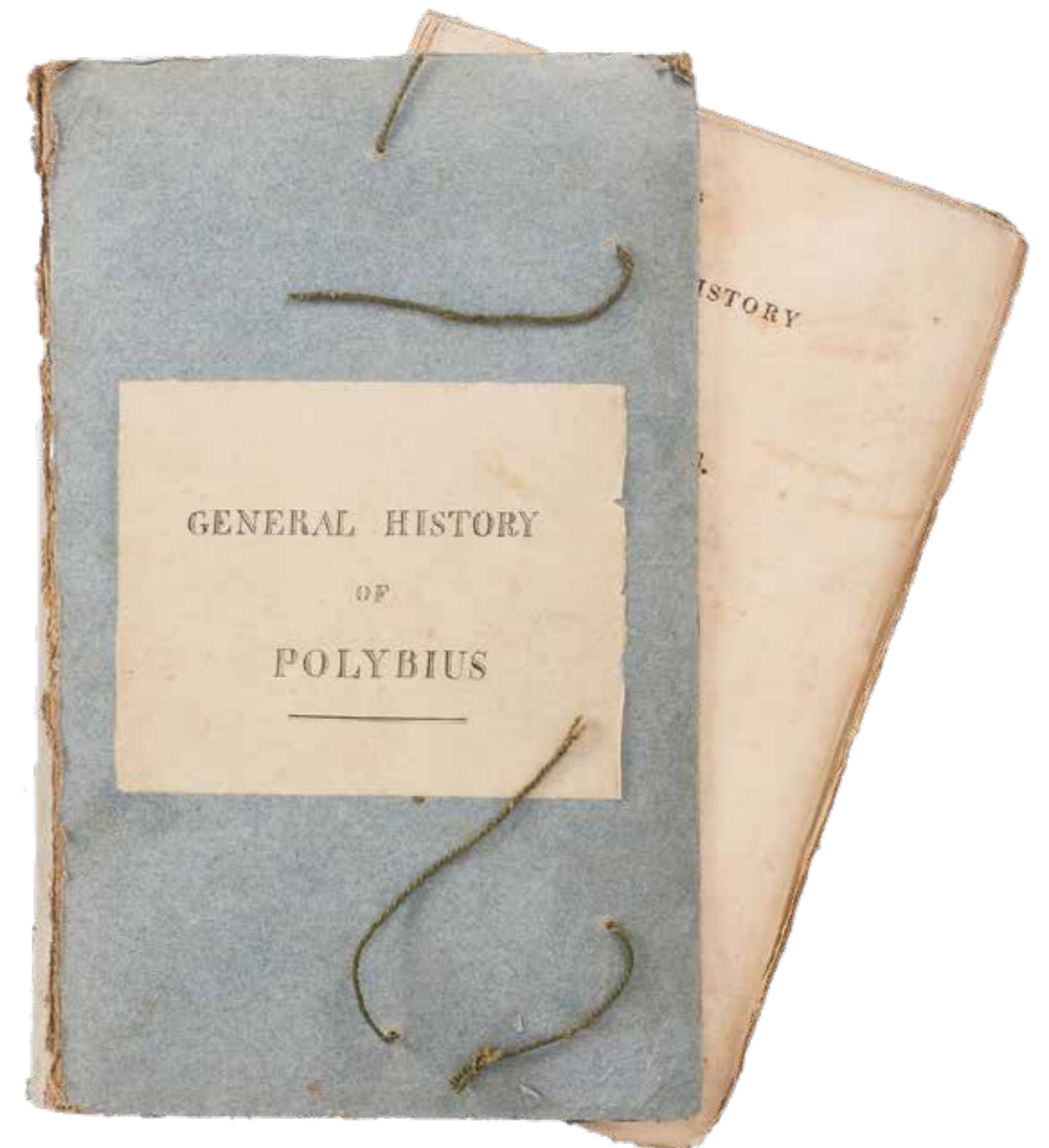
WorldCat lists the Bibliothèque nationale copy only.



- [26] **POLYBIUS. The General History of Polybius in Five Books.** Translated from the Greek by Mr Hampton. London: J. Davis, Military Chronicle and Military Classics Office, 1811. **£200**

8vo (250 × 155 mm), pp. 464. Some browning. Uncut, stitched, but disbound at an early date and placed loose in blue paper covered boards, manuscript labels, green ties. Joints cracked but secure.

A curious copy of this popular edition, removed from its original boards or wrappers at an early date and placed in a board chemise with ties and manuscript labels, perhaps for a personal or circulating library.



[27] **RÉQUIN, E. Commandant.** *Silhouettes du front, souvenirs de trente mois de guerre* reproductions de quarante dessins, croquis & aquarelles... lettre-préface de M. le Maréchal Joffre, Paris: Devambez, [1917]. £1100

Folio (310 x 240 mm), pp. [4], plus 36 coloured plates (complete, some with more than one image) and one facsimile of a letter from Joffre to the artist (22 March 1917). Added at the end are 6 additional drawings with watercolour by Réquin, one dated 1914, the others 1927. Some captions overwritten in pencil by the artist. Inscribed with a pen sketch 'À Monsieur Paul-Boncour respectueux hommage E Réquin dec 1927'. Contemporary blue cloth, red morocco label to upper cover. Slightly rubbed and faded. An interesting copy.

FIRST EDITION, one of 275 copies on Hollande (after 20 on Japon) signed by the artist, additionally inscribed by him to French politician Joseph Paul-Boncour in 1927 with a pen sketch and six additional drawings, plus

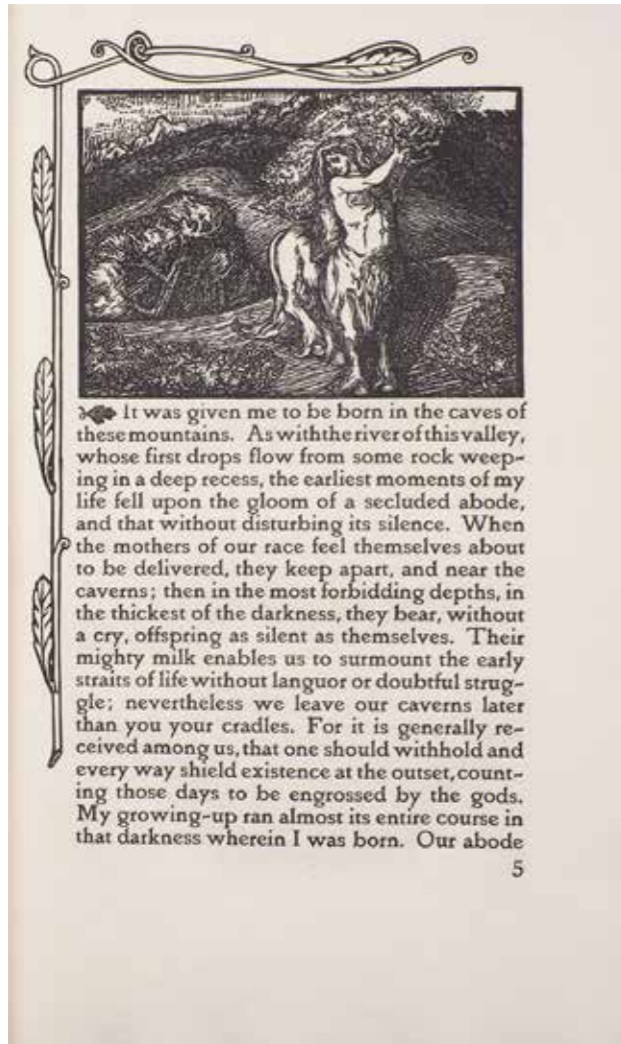
some of the illustrations with captions overwritten by the artist in pencil. Réquin's collection is valuable as a record of the wide range of nationalities present in the Northern France campaigns in 1917 — there are portraits of French, Belgian, British, Scots and Welsh soldiers, but also North African, Sengalese, Indian, Russian, and Turkish troops. This copy was evidently given by the artist to Boncour as a participant in the 1927 Geneva Conference on arms limitation. Réquin adds six drawings, including four satirical sketches of the Geneva Conference itself (which he probably attended as an official artist). These large sketches include portraits of some of the major participants, including the Eton and Oxford-educated British diplomat Robert Cecil, 1st Viscount Cecil of Chelwood, one of the architects of the League of Nations.

JISC/COPAC locates no UK copies.



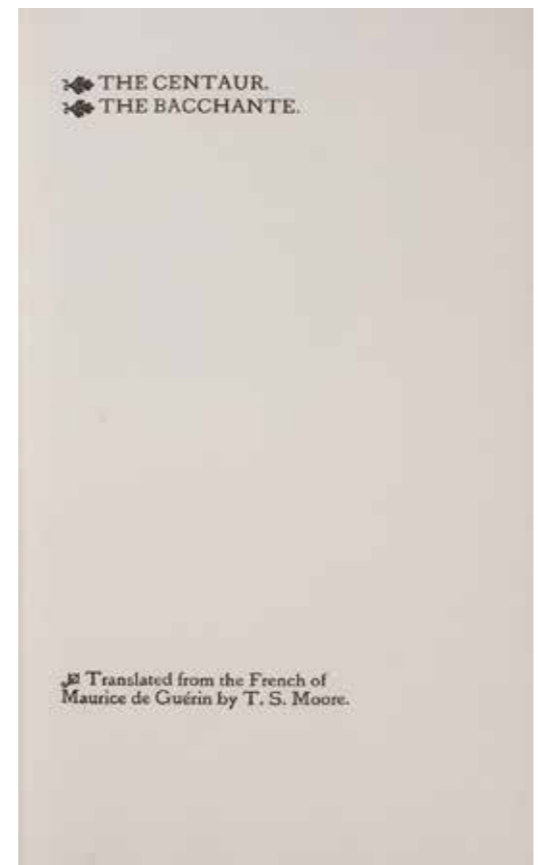
[28] (VALE PRESS). GUÉRIN, Maurice de. *The Centaur. The Bacchante*. Translated from the French... by T. S. Moore. [London: printed at the Ballantyne Press, published by Hacon & Ricketts, 1889]. £300

Tall 8vo (230 × 130 mm), pp. 35, [3], illustrated by Thomas Sturge Moore with 5 woodcuts, and by Charles Ricketts with a half-border on the first page of each text, small ornaments in text and one full-page printer's device on last page. Original white cloth, gilt lettered spine. Slightly soiled, some browning to the endpapers. Bookplate of Francis Edwin Murray. A very good copy.



FIRST EDITION, one of 150 unnumbered copies on Arnold's hand-made paper (of which 140 were for sale). All the woodblocks and vellum copies were burnt in the Ballantyne Press fire of December 1899. This copy is from the library of Uranian poet and publisher Francis Edwin Murray.

Watry B28; Ransom, *Vale Press*, 28; Tomkinson, *Vale Press*, 28



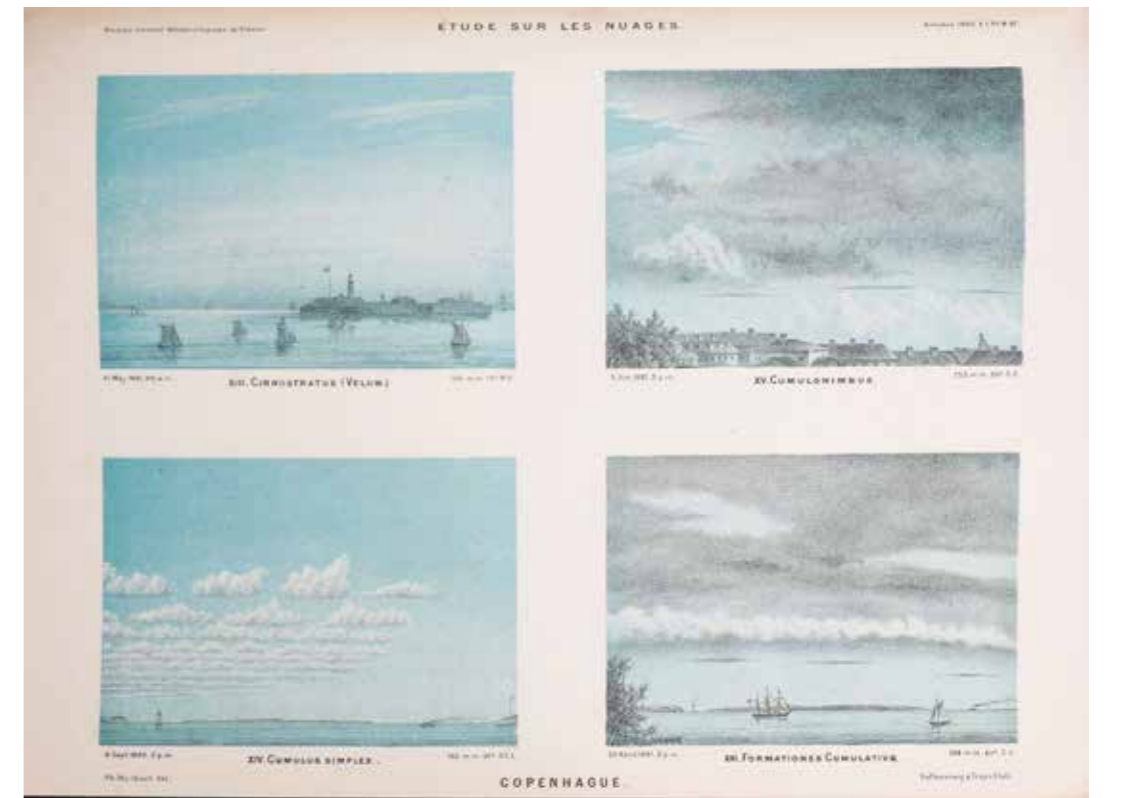
[29] WEILBACH, Philippe. *Formes des nuages dans l'Europe septentrional...* [*drophead title*]. [Paris, Annales du Bureau central Météorologique de France, 1881]. £2500

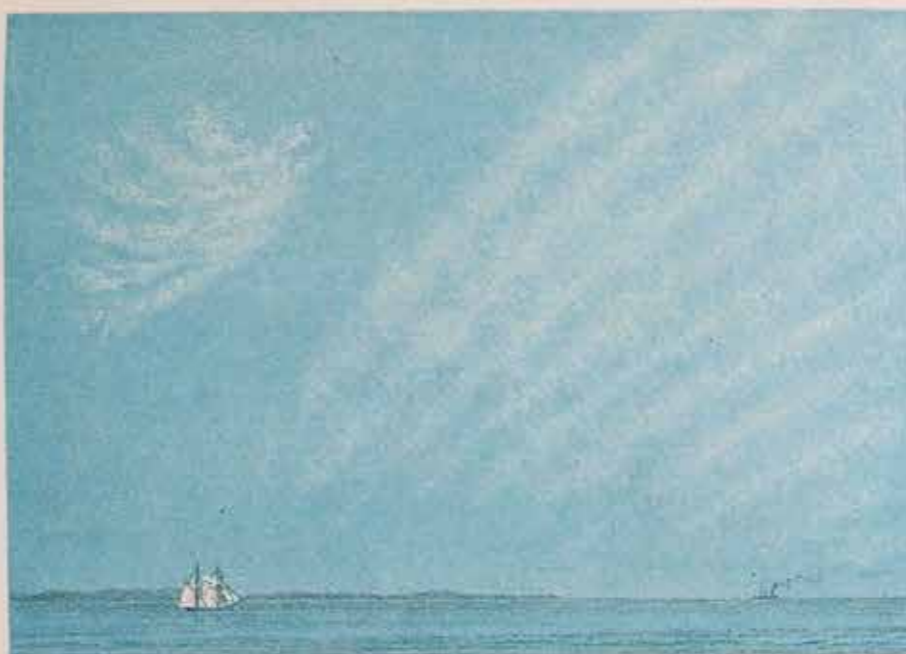
Large 4to (310 × 230 mm), pp. [1], 12-40, plus 4 colour printed plates with 16 images (printed by Hoffensberg & Traps in Copenhagen). Light browning to text. Contemporary mauve cloth, upper cover lettered in gilt. Portions of fading to the cloth, corners worn, but a very good copy. British armorial bookplate with the motto 'Hinc Spes Effulget' and contemporary ownership inscription 'Francis Bruce'.

Danish artist and cloud classifier Philippe Weilbach was an amateur meteorologist who takes a significant part in the history of recording clouds and other atmospheric phenomena.

Among other observations he was the first to describe and define the cumulonimbus cloud, published here in this memoir containing a history of cloud study (noting it began with Lamarck and the Englishman, Luke Howard) and his own observations from Copenhagen and elsewhere. It first appeared with only three plates in the *Annuaire de l'Institut météorologique du Danemark* and was reprinted with the fourth plate (with the image of the cumulonimbus cloud) in the *Annales du Bureau central Météorologique de France* for 1880 from which this a contemporaneously bound extract.

The author participated in the 1891 Munich meeting of the International Meteorological Committee, which culminated in the publication of the first International Cloud Atlas in 1896.





27 Octbr. 1880. 1 p.m.

I. CIRRUS.

752 m m. 2° N. I.



2 Novbr. 1879. 10 a.m.

III. CIRROSTRATUS A.

753 m m. 2° WSW. I.



2 Sept. 1880. 8 p.m.

II. CIRROCUMULUS.

768 m m. 16° W. I.

Ph. Weillbach del.



17 Octbr. 1879. 10 a.m.

IV. CIRROSTRATUS B (CIRROPALLIUM.)

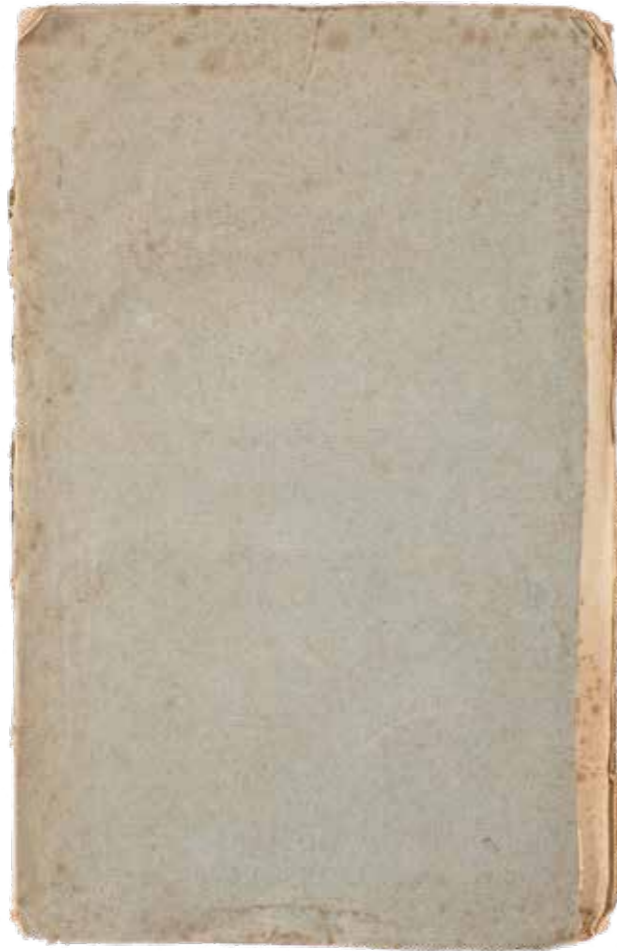
760 m m. 4° S. I.

Hoffenberg & Trap's Etabl.

COPENHAGUE.

[30] [WILLIAMS, David]. A Liturgy on the universal Principles of Religion and Morality. London: Printed for the author, 1776. £2500

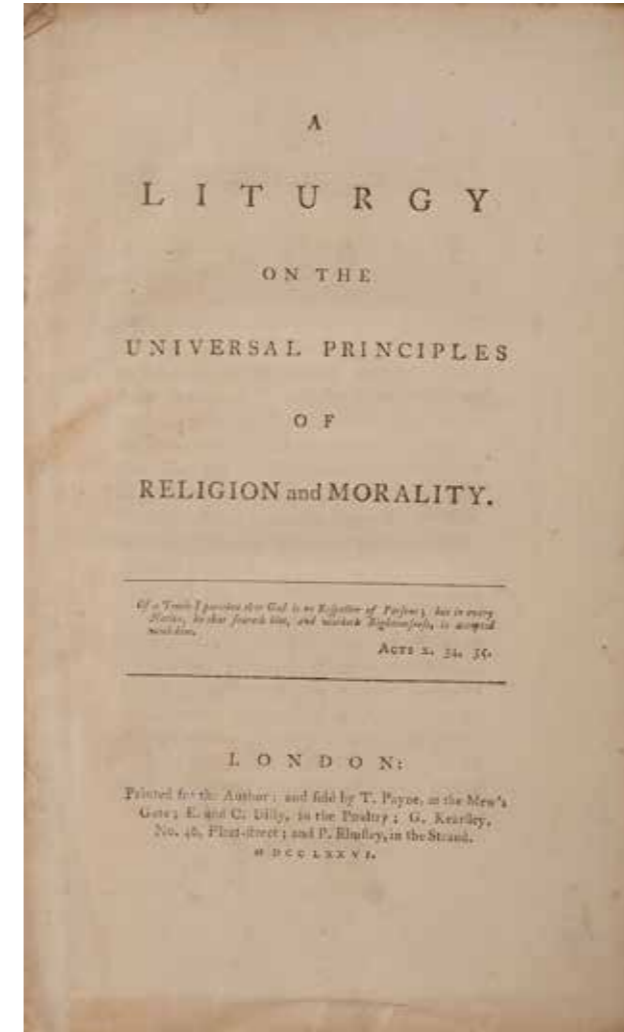
8vo (228 × 140 mm), pp. [iii]-xii, 121, [1] pages, without half-title. Uncut in contemporary blue wrappers. Slightly browned with some spotting to a few uncut edges. Wrapper somewhat spotted and soiled, upper and lower portions of spine absent. A very good unsophisticated copy.



FIRST EDITION of this important attempt at a universal non-sectarian liturgy, inspired by David Williams and Benjamin Franklin's London Philosophical 'Club of Thirteen' (after the number of its members). It extended Williams's experiments as minister to a Highgate Presbyterian congregation, reflecting contemporary debates around the Thirty-Nine Articles, and was widely influential, notably in France, where it was applauded by both Rousseau and Voltaire.

The Club of Thirteen was a Radical intellectual club, rather like the Birmingham Lunar Society, and its members included Williams, Franklin, Richard Lovell Edgeworth, Josiah Wedgwood, Robert Owen, William Hodgson, and Thomas Day. It met at Old Slaughter's Coffee House on St Martin's Lane, or at the Swan at Westminster Bridge. Franklin dubbed Williams 'The Priest of Nature' and they worked together on the *Liturgy on the Universal Principles of Religion and Morality* (Goodwin, *Franklin in London*, 2006, p. 254).

'On Easter Sunday, 7 April 1776, Williams opened a chapel in Margaret Street, Cavendish Square, and read from the *Liturgy on the Universal Principles of Religion and Morality*, the collaborative production of members of the Club of Thirteen... The preface to this universalist *Liturgy* of 1776 describes the experiment as a form of social worship "in which all men may join who acknowledge the existence of a supreme intelligence, and the universal obligations of morality" (*Liturgy*, x-xi). Its format, containing an order for morning and for evening prayer and a collection of hymns and psalms, is reminiscent of an Anglican format, but the liturgy avoids all dogmatic statements of belief beyond an acknowledgement of the wisdom and goodness of a supreme intelligence and the moral obligations of a simple deism that celebrates nature as implying the existence of God. All



specifically Christian doctrines of faith are carefully excluded. Copies of the liturgy were sent to Voltaire and Frederick the Great of Prussia, and in Paris in the summer of 1776 Bentley presented a copy to Rousseau. All three responded enthusiastically. Voltaire wrote: It is a great comfort to me, at the age of eighty-two years, to see the tolerance openly teach'd in your country, and the God of all mankind no more pent up in a narrow tract of land. That notable truth was worthy of your pen and of your tongue' (*Oxford DNB*).

Though quite well-represented in British collections, ESTC lists US copies at Union Theological Seminary and Penn only; WorldCat adds Columbia, Yale and Emory. It is notably scarce in commerce with Rare Book Hub recording no copies at auction.

