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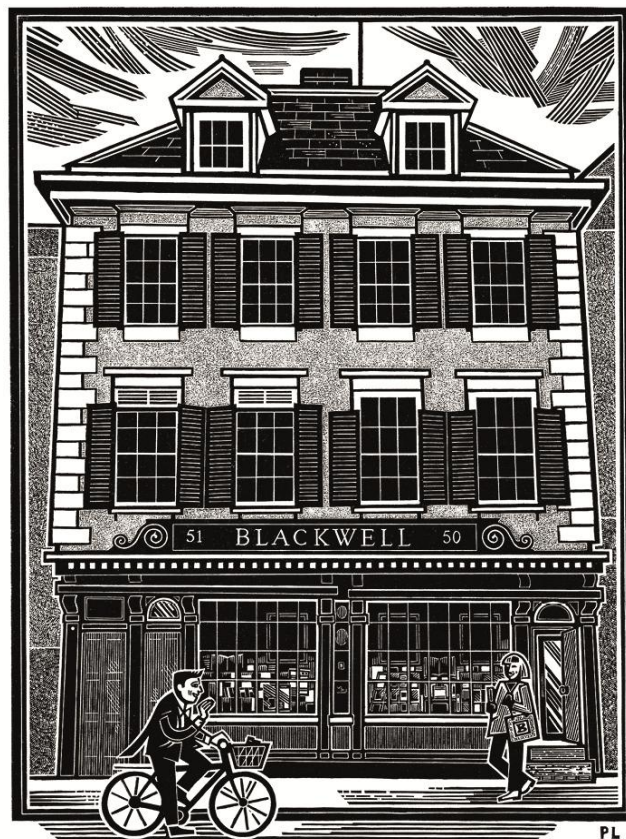
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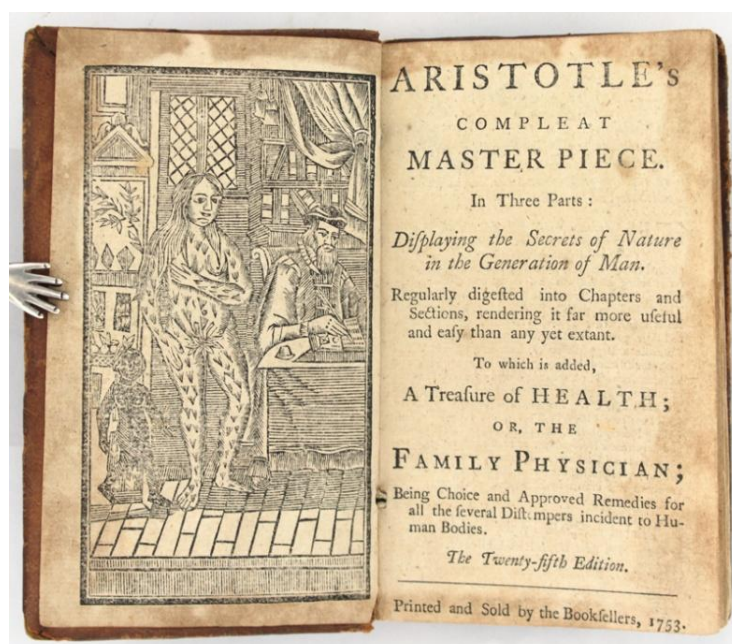
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'The Dirty Book of the Early Modern Period'

1. Aristotle, pseud. Aristotle's Compleat Master Piece. In three Parts: Displaying the Secrets of Nature in the Generation of Man. Regularly digested into Chapters and Sections, rendering it far more useful and easy than any yet extant. To which is added, a Treasure of Health; or, the Family Physician; Being Choice and Approved Remedies for all the several Distempers incident to Human Bodies. The Twenty-fifth Edition, Printed and sold by the Booksellers, 1753, frontispiece with full-page woodcut illustrations (recto verso) of a hirsute woman and her offspring, 7 woodcuts within the text; turn-ins offset to frontis., signatures and catchwords cropped occasionally, uniformly toned, the occasional spot and handling mark, one page with a stain (no loss), pp. viii (including frontispiece), 9-144, 12mo, contemporary full sheep, double blind fillet to boards; a little shaken with some abrasions to the leather, joints starting, very good withal (ESTC N29905) £850

A pleasing, unsophisticated copy of 'the dirty Book of the Early Modern Period. It was sold furtively by country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter' (Library Company Philadelphia). First published in 1684 (and banned in England until 1961), *Aristotle's Masterpiece* 'became the best-selling guide to pregnancy and childbirth, going into more editions than all other popular works on the topic combined' (Fissell). A bizarre assortment of superstition and folklore, mixed in with the sort of common-sense medical advice that



had been passed down by midwives for centuries. The evocative woodcuts include the double frontispiece, described in the first edition as 'a Maid all Hairy, and an Infant that was black by the Imagination of their Parents', as well as various birth defects and a diagram of the human body as astrological health map: 'Capricorn, a Goat, he governs the Knees...'.

(See: Mary Fissell, 'Hairy Women and Naked Truths: Gender and the Politics of Knowledge in Aristotle's Masterpiece', *The William and Mary Quarterly* 60.1 (2003): 43-74.); Library Company of Philadelphia: librarycompany.org/treasures/ad7.htm)

Original Watercolours

2. (Australasia.) YOUNG (Augusta Juliana) CLEBURNE (Margaret Sarah) MARRYAT (Frank) RAE (John), and others, Archive of Australasian interest, including original watercolours, c. 1861, album of 27 original drawings, including landscapes of Tasmania, New Zealand, Australia and the Far East (some executed in the early nineteenth century), two botanical studies, and a group of 16 other loose watercolours by various hands, several identified (see below), large 4to, contemporary album with black lacquer covers decorated with floral inlays with hand-painted inset oval with 'The Minstrels'; scuffed,

lacking spine, lower cover detached but present, corner cracked; front free endpaper inscribed: Augusta Juliana Young 14th April 1869; together with Sir Henry Edward Fox Young's manuscript journal (see below); and with 13 cabinet card photographs of the Young family and others, including photograph portraits of Sir Henry Edward Fox Young (1829-1913), his wife, Augusta Sophia Young, née Marryat (1829-1913), and a portrait of their five daughters including Augusta Julia Young (b. 1850), each approx. 165 x 108 mm (6 1/2 x 4 1/4 in), some spotting and surface dirt, loose, unframed, [late 19th century], all in a recent blue box; generally very good £7500

Small but important archive with watercolours and sketches of Tasmania, Australia and the Far East - many by known artists - compiled by Augusta Sophia Young (née Marryat, 1829-1913), the wife of Sir Henry Edward Fox Young, Governor of South Australia and Tasmania (1803-1870), and their daughter Augusta Juliana (b. 1850). Also including one of his diaries and original family photographs.

The album in which the artworks appear (some loosely inserted) is inscribed 'Augusta Juliana Young, 1861'. She was one of Fox Young's five daughters (photographed here), and some of the works here are doubtless in her hand. 1861 was the final year of her father's tenure as governor of Tasmania, and the collection of artworks in and around this album are the product of various members of the Youngs' own and a wider circle of colonial administrators and British émigrés. The following are of especial note:

Three fine Tasmanian views which have been attributed to Margaret Sarah Cleburne (1829-85), one of eight daughters of Richard Cleburne, a Tasmanian merchant, and his wife Sarah. The works here comprise (1) 'Near Risdon, on the Derwent, Tasmania' (185 x 264 mm); (2) 'From Woodville on the Derwent, Tasmania' signed with initials 'M.S.C.' in the lower left corner, (180 x 264 mm); (3) 'Mount Direction, near Risdon, on the Derwent' (180 x 267 mm). As with previous caches of her work, only some are initialled and all are undated;





*Mount Direction, near Pissden
on the Derwent*

Item 2

Two South Australian outback scenes (with aboriginal people). Augusta Young has labelled the artist as 'Ray' on the back of one; this is likely John Rae (1813-1900), Scottish Australian artist and administrator who was a contemporary of Fox Young;

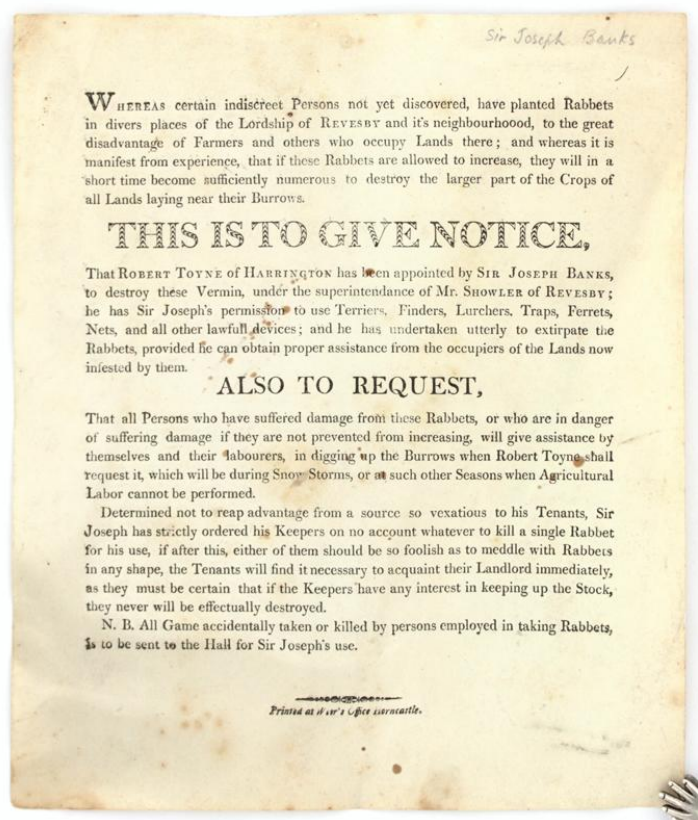
Watercolours with views of the Far East. These include one inscribed 'William Hy Browne HMS Samarang'. William Henry James Browne (d. 1871) served aboard the Samarang under Sir Edward Belcher, and aboard the Arctic expedition of the HMS Enterprise and Investigator. His illustrations from the latter voyage were published as *Ten Coloured Views taken during the Arctic Expedition* (1850). Some watercolours are initialled 'F.M', likely Samuel Francis Marryat (1826–55), known as Frank, English sailor and artist and author (who also served on the Samarang) and who was Augusta Sophia Young's uncle. He illustrated his own work *Borneo and the Indian Archipelago* (1848).

The archive also includes Sir Henry Edward Fox Young's manuscript journal, title page inscribed 'H.E.F. Young', with pp. [20] manuscript entries by Sir Henry Edward Fox Young, many blanks, 8vo, 1834 [and later]; and with 13 cabinet card photographs of the Young family and others, including photograph portraits of Sir Henry Edward Fox Young (1829-1913), his wife, Augusta, and a portrait of their five daughters (each approx. 165 x 108 mm), two produced by photographers in Adelaide, some spotting and surface dirt, loose, unframed, [late 19th century].

Rabbit mania

3. Banks (Sir Joseph) (Gamekeeping.) [Broadside:] 'This is to Give Notice...'
Horncastle: Printed at Weir's Office, [c.1810], Broadside, (190 x 220 mm) some foxing and a little soiled, but good £350

By this broadside, famed naturalist Sir Joseph Banks (1743-1820) gives notice that 'certain indiscreet persons not yet discovered, have planted rabbits in divers places of the Lordship of Revesby'. He requests that anyone suffering from this plague of rabbits aid him in their extermination 'digging up the burrows when Robert Toyne shall request it, which will be during Snow Storms, or at any other season when agricultural labour cannot be performed'. Whether the rabbit farms of the Lincolnshire Wolds were unable to contain their livestock, or the rabbits were indeed 'planted' by a malefactor, there is a note of mania here, which chimes with Banks' increasingly preoccupation with land management and utility; he lobbied for fen drainage, advocated enclosure, and was a prominent backer of agricultural reform. Just one copy recorded, at the BL.



4. **Bartoli (Pietro Santi), OTTLEY (William Young)** [*Iconicae Figurae quae in Vetustissimo Codice Virgiliano Bibliothecae Vaticanae*, Rome: Typographia Apostolica Vaticana, 1677], 58 etched plates without text or production details (as issued); title plate a little dusty with small faint water stain to the margin, one plate with marginal tear, two plates noticeably toned, others with varying degrees of light mottling and the odd spot, but generally very good; **[Bound after:]** *Twelve Stories of the Old Testament Engraved by Thomas Piroli from the Designs of William Young Ottley* (Rome: Published as the Act Directs May 1797), *FIRST EDITION* engraved title and 12 aquatint plates; diminishing stain



to inner lower corner, plate 4 with two closed tears, title lightly foxed, some stains; **[and:]** *Twelve Stories of the Life of Christ Engraved by Thomas Piroli from the Designs of William Young Ottley* (Rome: Febr. 1796), *FIRST EDITION*, engraved title and 12 aquatint plates; title very lightly foxed, a little mottled with the odd mark, ff. [1], 12; [1], 12; [58], folio, later half tan calf and orange cloth over boards, flat spine gilt in compartments; leather lost from the corners and abraded at the spine (which is also sunned) and joints starting, binding a little tired, but good **£3000**

This volume contains the suite of scenes from Virgil by Bartoli known as 'Iconicae Figurae quae in Vetustissimo Codice Virgiliano Bibliothecae Vaticanae' (plus a couple of extra plates), bound after two dramatic biblical sequences in aquatint by William Young Ottley (1771-1836).

Pietro Santi Bartoli (1615-1700) was commissioned by Cardinal Camillo Massimi to produce these images - almost all of which depict episodes from the *Aeneid* - from the Vatican's Codex Vergilius Vaticanus (Vat. Cod. Lat. 3225) and Codex Vergilius Romanus (Cod. Vat. Lat. 3867). First produced in 1677, the etchings were later subsumed into various textual versions, but in this original state the titular cartouche appears without production details, and the plates stand alone, without any letterpress content.

These appear after two print sequences by William Young Ottley (later Keeper of Prints and Drawings at the British Museum), who spent a decade in Rome working closely with his friend, the artist John Flaxman. Both artists produced biblical scenes engraved by Tommaso Piroli (as here) although only Ottley's were executed in acquaint - reminiscent of his preference for sketching in chiaroscuro - which heightens their Blakeian quality. These are strange and



forbidding images, particularly the plate of the Resurrection, with its distinctly pantocratic black-eyed Christ. This volume at first appears a curious conjunction - classical and biblical, published more than a century apart - but Flaxman and Ottley greatly admired Bartoli, sharing a copy of his *Picturae antiquissimi Virgiliani Codicis Bibliothecae Vaticanae* (1782). It seems likely that someone in their circle, or someone who knew of their stylistic debt to and appreciation of Bartoli, was responsible for collecting the works together.

As complete suites, all three are scarce. Of the Bartoli, Worldcat lists Balliol College Oxford, V&A, TCD, Morgan and Getty (incomplete). Of the Ottley, Worldcat lists the *Old Testament* at the Hertziana in Rome, and *Life of Christ* also in Rome, plus the V&A and Yale, to which COPAC adds Bodley (For Bartoli, see British Museum number: 1972,U.225.1-55.)

Superb plates

5. [Bayardi (Ottavio Antonio)] *The Antiquities of Herculaneum*; Translated from the Italian, by Thomas Martyn and John Lettice, Printed for S. Leacroft [...] 1773, FIRST EDITION, with the frontispiece map (here bound after the Subscribers Names), 50 engraved plates, engraved landscape vignette headpieces within the text; lightly toned with some minor foxing and offsetting, but else clean and bright, pp. xi, lxxiii, 236, [2], 4to, contemporary full dark calf, gilt floral roll border and geometric roll at board edges, flat spine with repeating fruit basket device, red label; sensitively rebacked, preserving the original backstrip, very good (ESTC N16613) £1250

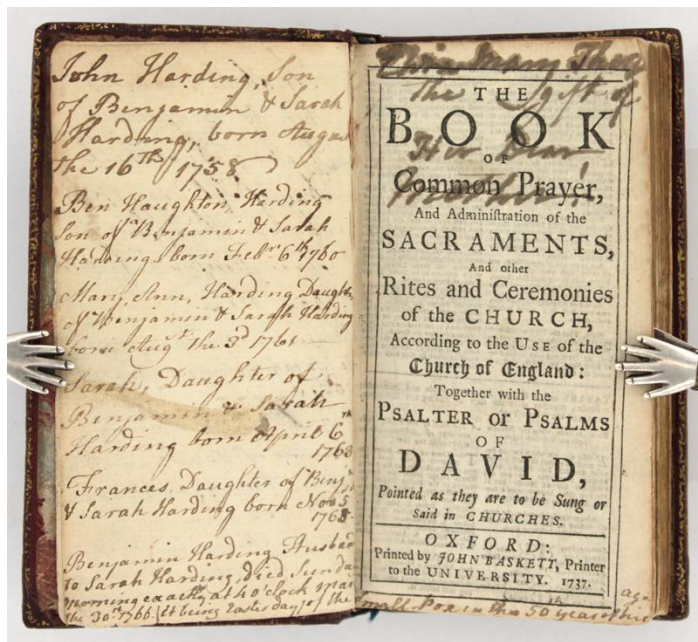
The first English edition of this sumptuously illustrated work describing the finds at Herculaneum, with subscribers including David Garrick.

Catholic priest Ottavio Bayardi was brought from Rome to Naples by the Neapolitan prime minister in 1746 to publish the Herculaneum antiquities in the Neapolitan royal collections. The resulting *Delle Antichità di Ercolano* (8 vols, 1757-92), of which this is the translation of vol. 1, was intended to be the definitive publication of the Herculaneum antiquities. To discourage competing publications, the Neapolitan government limited distribution and maintained strict control over its content. 'In 1773 Martyn and his fellow [Cambridge] tutor John Lettice, having bought the Italian original of *The Antiquities of Herculaneum* for fifty pounds and laboured for five years on a translation, began publication; they issued only the first part, with fifty plates, before being stopped by objections from the Neapolitan court' (ODNB). They describe their struggles in the Preface, noting that the Court of the Two Sicilies tried to 'stifle' their work, and when that failed, sought to sell the Italian version at a vastly reduced price, to stymie sales of the English production. No more volumes appeared in English, but this remains a masterpiece.



A Planter's Prayers

6. **(Binding.)** *The Book of Common Prayer, [...] Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches, Oxford: Printed by John Baskett, Printer to the University, 1737, Psalms with a separate title page and imprint, titles within printed border; one leaf with a short marginal tear (no loss), 12mo, contemporary crimson morocco, attractively gilt panelled with fillets, rolls and corner pieces, skilfully rebacked, preserving original backstrip with geometric and star motifs, marbled endpapers; endleaves with contemporary (and later) genealogical notes (see below), very good (This imprint not in ESTC) £450*



An attractive prayer book, the front and rear endleaves with a continuous family register, beginning 1737 with the marriage of Jamaican plantation owner Benjamin Harding (b.1717), and Elizabeth James. The births and subsequent deaths of a son and daughter are recorded, followed soon after by the death of Elizabeth, recorded with poignant exactitude: 'she was thirty five years, three months, and thirteen days old'. Harding's second wife Sarah records Benjamin's end: 'Sunday morning exactly at 4 o'clock March 30th 1766, it being Easter day, of the small pox'. By this time the family were living primarily at their Essex villa Hacton House, but Harding had retained his Jamaican landholdings (336 acres across

two plantations, Blue Hole and Newmans), as well as the 198 people he enslaved, the profits driving his life as an English gentleman. His interests and properties were inherited by his three sons, whose offspring appear in the continuing register (to 1819).

Small Prayers

7. **(Binding.)** *BLOSIUS (Ludovicus) Fasciculus mellifluarum precationum, ex operibus concinnatus. Cologne: B. Gualtheri, 1609, text within printed border; uniformly toned, a few smudges to title and margins, pp. 469, [1], 16mo, contemporary blind-stamped leather binding with fabric ties (2 missing), blue edges; a little scuffed with some abrasion to lower board, contemporary provenance (with date) to pastedown; near-contemporary ownership inscription of Johannes Reindl to title, good £275*



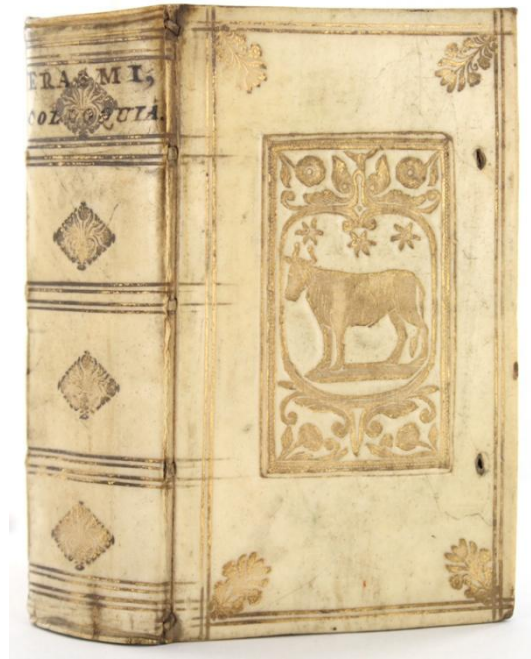
A pleasing blind-tooled binding on this tiny 'bundle of sweet prayers' compiled from the works of the French Benedictine and mystical poet Ludovicus Blosius (Louis de Blois, 1506-66).

Cow binding

8. (Binding.) ERASMUS (Desiderius)

Colloquia nunc emendatiora, Amsterdam: Ex Officina Henrici et Viduae Theodori Boom, 1698, engraved pictorial title, headpieces within the text; some handling marks and a little dusty, with some passages underlined and annotated, pp. [16], 608, 16mo, contemporary Dutch vellum, ruled and tooled gilt, boards with central lozenge of a horned cow within a floral and starred cartouche (the lower somewhat less expertly applied), title in ms. to flat spine spine, also tooled gilt; a little soiled, wanting ties; early marks of ownership to fep, good £425

A pleasing cow on the vellum binding of this seventeenth-century edition of Erasmus' *Colloquia*.



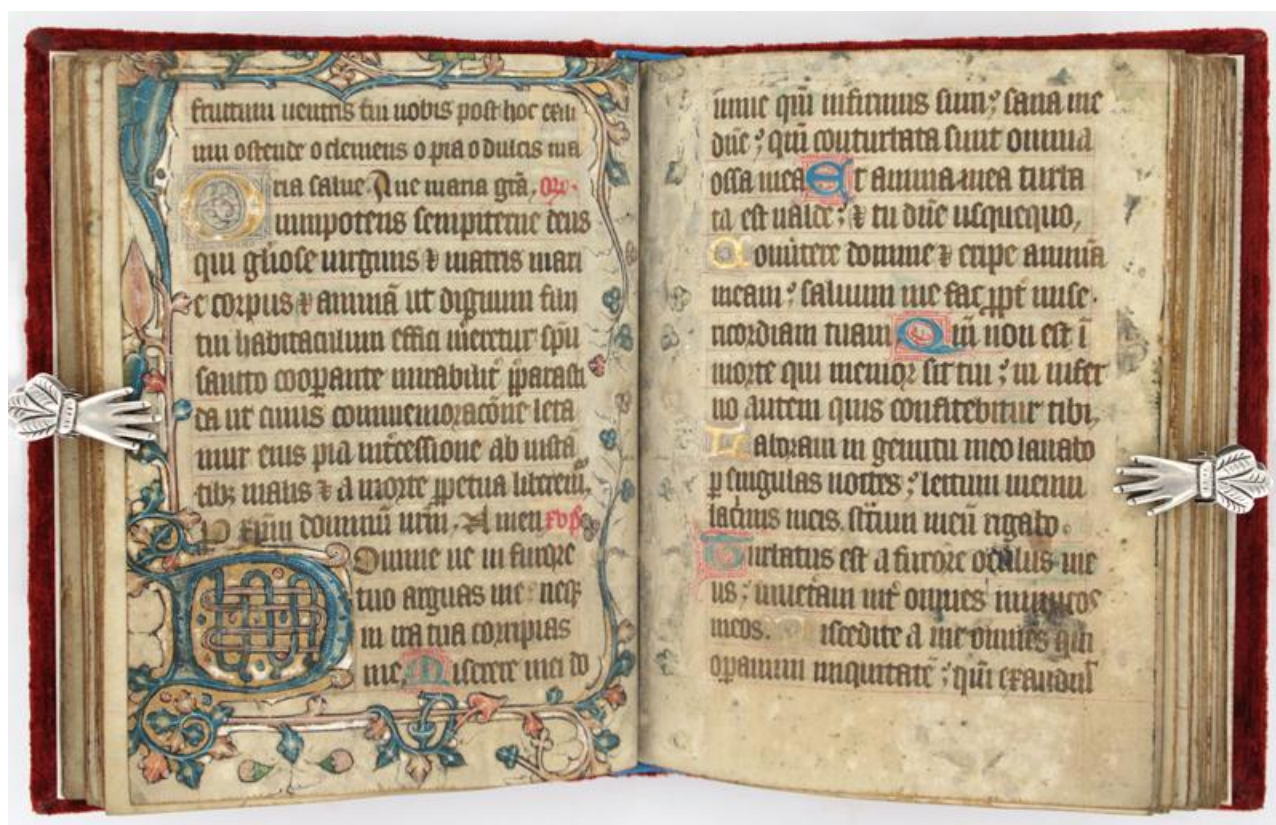
14th-Century English Hours

9. Book of Hours, Use of Sarum, Latin Illuminated manuscript on parchment, *England (probably London), last quarter of 14th century, a substantial fragment of 60 leaves comprising two calendar leaves (a bifolium with January/February and November/December), ten gatherings, four further bifolia and a single leaf, lacking numerous gatherings and leaves (collation below), single columns of 16 or 17 lines in two sizes of a good formal gothic script, lightly ruled with red ink, calendar in a smaller gothic script in brown, red and blue ink, 'KL' at the beginning of each month in burnished gold and penwork flourishing in brown, repeated Dominical letter 'A' in burnished gold with flourishing in brown ink, special feast days and Golden Numbers in red, nones, ides and kalends in blue, one-line initials alternately in blue and burnished gold with contrasting penwork, particularly ornate at f. [21v] with large bat-winged creature in outer corner, and f. [53v], lesser initials touched in yellow, horizontal catchwords within penwork frames sometimes incorporating grotesque profiles, prayer added in a near-contemporary cursive hand on verso of final leaf; worn and a little dusty, some mottled marginal staining, trimmed with loss to full-page illuminated border; large tear in one leaf, smaller tears in two other leaves (one repaired with silk thread, the other resulting in slight loss of text), ff. [237] (c. 120×85 mm), in a recent binding of full plush red velvet over boards, good £12,500*

The remains of a notably early English Book of Hours of good quality. What remains of the calendar is typically southern English and includes Saints Wulstan, Oswald, Edmund Rich, Hugh of Lincoln and Edmund king and martyr. Curiously, the feast of St. Thomas Becket (29 December) was not originally present and has been added in an early hand, although the octave of his feast is present. 'S[an]c[t]i ricardi ep[iscop]i' (i.e. St. Richard of Chichester) appears for 13 November, but this is presumably an error for St. Brice as St. Richard's feast day is 3 April. As English Books of Hours of the fourteenth century are scarce to market, this is an important survival.

Text (as presently arranged): Calendar (ff. 1–2); Hours of the Virgin (ff. 3–20); Penitential Psalms (ff. 21–9); Litanies (f. 30); Office of the Dead (ff. 31–51); Commendation of Souls (ff. 52–3); Prayers (end of Veni creator spiritus and beginning of Beatus vir, f. 54); Hours of the Holy Spirit (ff. 55–60,

with added prayers on f. 60v in a fifteenth-century hand, comprising part of the Te Deum and prayers such as 'Domine non secundum', 'Ostende nobis' and 'Omnipotens sempiterne deus qui facis mirabilia'). Collation: (i² [probably of six, lacking ii–v], ii⁶ [of ?], iii¹⁰, iv² [of ?], v⁸, vi² [of ?], vii⁷ [of eight, blank vii cancelled], viii² [of ?], ix² [of ?], x⁶ [of ?], xi⁴ [of ?], xii² [of ?], xiii¹ [of ?], xiv⁶).



Scarce Botanical Game

10. (Card Game.) DE CÉLY (Mlle) *The Science of Botany according to the System of Linnaeus*, [E. Wallis, 1829], 54 hand-coloured engraved playing cards (plus one extra), lacking the 32-page instruction booklet (see below); uniformly a little dusty with some handling marks, but generally very good, (100 x 65 mm), original publisher's green card slipcase, hand-coloured printed label showing the temple of Flora; corners bumped, label discoloured, very good £1750

Rare early nineteenth-century hand-coloured botanical card game in original slipcase. Players are tested on their knowledge of the Linnean classification of flora, via fifty-four question and answer cards, with fine illustrations of plants. While the questions vary in difficulty - 'What is Botany?'; 'Of how many parts does the Fructification consist?' - the overall calibre of required knowledge is high.

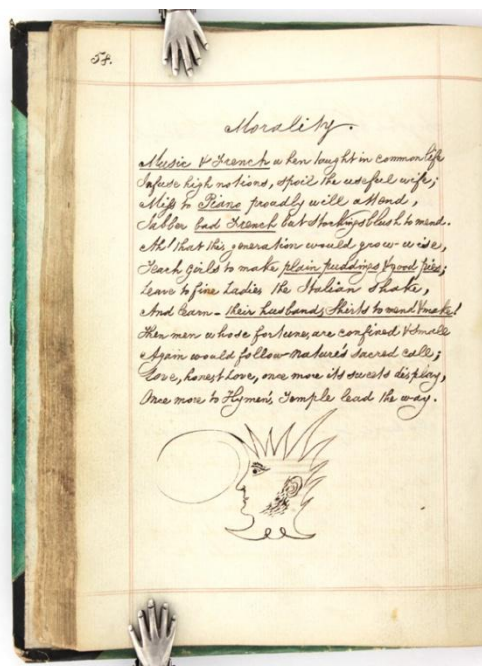
The only institutional record of this game is at the Cotsen Library at Princeton, which has an instruction booklet entitled 'Botanical Grammar, by questions & answers, intended to render the method of playing with the botanical cards more easy to young people' (second edition). WorldCat appears to list an earlier edition of 1812, although with no accompanying locations. Scarce in any form.



Song used by Jane Austen

11. (Commonplace Book.) Regency manuscript songbook, c. 1824-67, manuscript journal in a single hand, hand-paginated, paper watermarked 1824; lightly toned with the odd spot and marginal handling marks, pp. 171, 8vo, contemporary half black morocco and green painted paper-backed boards; spine compromised (sometime repaired) but holding firm, some spots of red sealing wax to front pastedown, good **£600**

A super nineteenth-century manuscript collection of songs, in a commonplace book with additional cures, bon mots and legal aphorisms. Contains thirty-eight neatly copied British folk ballads and popular songs, including Sweet Nan of Hampton Green, My Native Highland Home, Bewildered Maid, The Garland of Love, Love has Eyes, Nelsons Tomb, Young Jemmy. Also includes Robin Adair, which is played by Jane Fairfax in *Emma*, and which is the only named song in any of Jane Austen's novels. The aphorisms include an entertaining list of 'vulgar legal errors': 'that a woman marrying a man from under the gallows will save him from the execution'; 'that a husband has the power of divorcing his wife by selling her in open market with a halter around her neck' - as well as various cures (for jaundice, mange, cough, gravel, corns, headache, etc.), 'A purge for a dog if you imagine he has been poisoned [sic]' 'to destroy lice in the eyelids' and a direction for arranging taxidermied birds in cases.

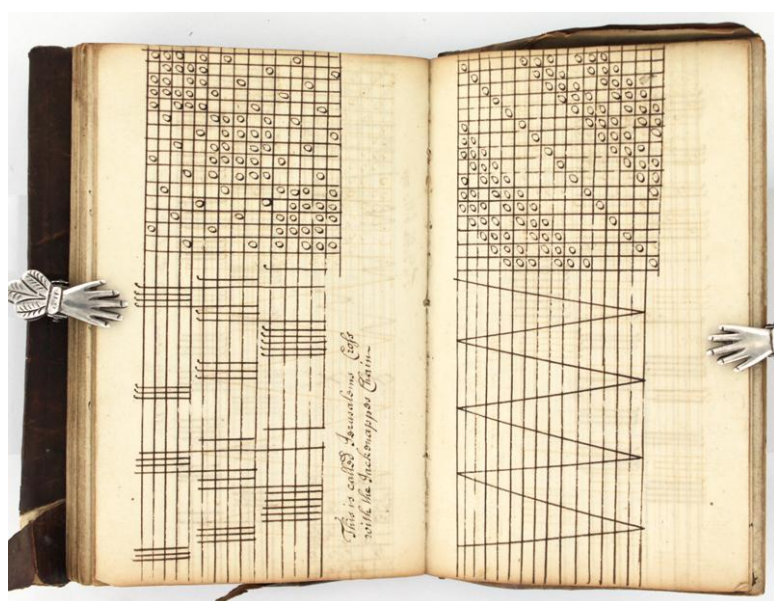


Shorthand and weave drafts

12. (Commonplace book.) JACKSON (John) Manuscript notebook, Broughton, Lancashire, 1840, commonplace/notebook in neat and legible manuscript; lightly toned and dust soiled, ff. [77] (), contemporary wrap-around limp vellum with a metal fastener; browned and partially torn, clasp defective; 'John Jackson's book, 1840', good withal **£750**

A well-loved but wholly clean and legible nineteenth-century commonplace and notebook, notable for the inclusion of shorthand, music, and weave drafts. After a couple of entries in what looks like an earlier hand, including a recipe for ink which calls for gall and roach-alum, the book follows four distinct sections:

- 1) Neatly copied hymn lyrics and religious aphorisms;
- 2) Twenty-three-page study of shorthand systems, including a tabulation of fifteen competing alphabets including those by Willis, Dix, Farthing, Steel and Rich. Citations from William Mason's shorthand treatise 'A Pen pluck'd from an Eagles Wing' (1672), based on Jeremiah Rich's system, and a dictionary - presumably of the author's own devising - in which devotional concepts ('to understand the love of Christ'/'to live in obedience' etc.), are translated into shorthand;
- 3) Thirty pages of musical notation, arranged for four voices, including Cambridge Tune, Beverly Tune, St Christopher's Tune and Richmond Tune (Psalm 51);



- 4) Twenty-four pages of weave drafts, many with captions: 'The English rose'; 'A checker work called the looking glass' 'this is called Jerusalem's cross with the Jacksnappes chain'.

Jackson gives his address as 'Broughton, Lancashire, North of the Sands', and elsewhere a hastily sketched note describes a journey in the Lakes (Broughton-Penrith-Hawkshead-Ullswater). Like most places in North West, Broughton continued to support textile cottage industry alongside the growth of the commercial mills. A fascinating survival.

Recipes and Mt Etna

13. (Cookery.) LYSONS (Priscilla) Manuscript recipe book, [c. 1690-1750], clear and legible manuscript in brown ink (in two hands), some leaves with foolscap watermark, a few blanks; diminishing water stain at the gutter; a little frayed with a few short marginal tears, last page torn with some loss, various ink blots, crossings out and handling marks, but generally clean, pp. [65], 4to, stab sewn and encased in contemporary thick paper wrappers with a line engraving: 'Mount Aetna or Mongibello in Sicily being a true Draught of y^e Eruption in 1669' (see below); sympathetically repaired backstrip, a little soiled with a couple of short marginal tears and lower ; inside cover with inscription: Priscilla Lysons her book 1755'; very good £2250

An excellent late seventeenth/early eighteenth-century manuscript notebook containing seventy-five recipes, including 'Cariway cake'; 'Scotch collops'; 'tumbals'; 'Shrosebury cakes'; 'rost lobsters'; 'ris pudding'; 'to dres a carp' as well as all manor of jellies, pickles, preserves and wines.

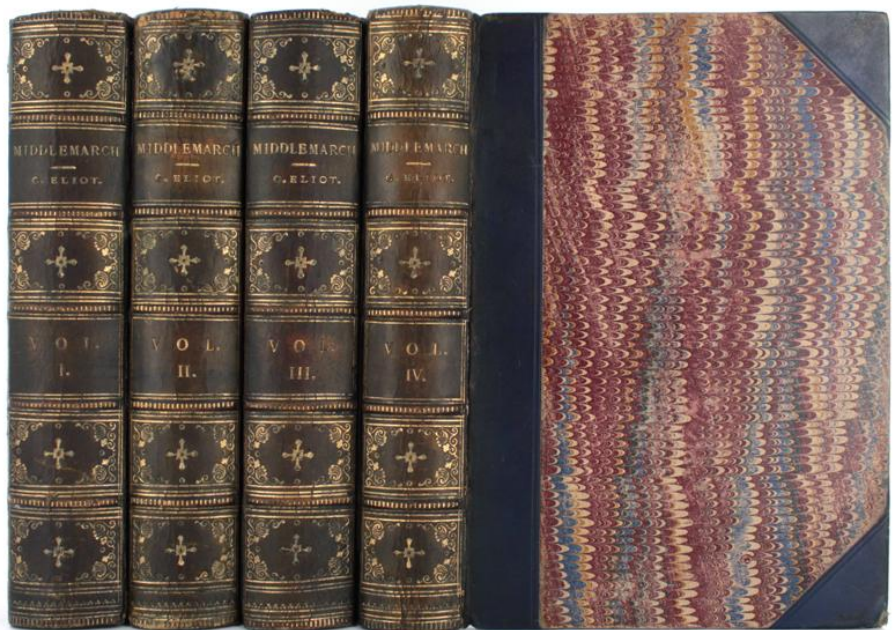
While the text obviously ranges over several decades, the notebook itself likely dates to the seventeenth century. The striking print which forms the wrappers depicts the 1669 eruption of Mount Etna, with Catania in the foreground, is after a design by Wenceslaus Hollar which illustrated Heneage Finch's *True and exact Relation of the late prodigious Earthquake* (1669). A super survival.



'The growing good of the world...'

14. Eliot (George) *Middlemarch. A Study of Provincial Life. Vol. I [-IV]*. *Edinburgh and London: William Blackwood and Sons, 1871-72, FIRST EDITION, BOUND FROM THE ORIGINAL PARTS in 4 vols, half-titles present, advertisements discarded; errata slip tipped in to second volume (preceding Book IV, as issued), pp. [iii-xii], 410; [iii-viii], 377; [iv], 384; [iv], 371, 8vo, contemporary half indigo calf and marbled boards, spines gilt in compartments and lettered direct, marbled edges and endpapers; joints tender (upper covers of vols i and iv starting), first and last boards of the set a little rubbed, extremities slightly bumped with a tiny chip from the leather of the head of spine in vol. iii; each vol. with the armorial bookplate of Thomas Brassey, 1st Earl Brassey (see below); very good (Baker & Ross A10.1.a¹; Parrish 32; Sadleir 815; Wolff 2059a) £5000*

The author's greatest novel, bound up from the original parts (its eight Books into four volumes), exhibiting all the first issue points as noted by Baker and Ross and with the uncorrected readings covered by the Errata slip in the second volume.



It was for this book that the publication in parts (or Books) was initiated, involving 'both a strategy to optimise returns for the author, and appropriateness to the nature of Eliot's methods of composition' (Baker & Ross p. 263).

A good copy, from the library of Thomas Brassey (1836-1918); eldest son of railway magnate Thomas Brassey (1805-70), he was a Liberal politician, governor of Victoria (1895-1900), and the first person to circumnavigate the world in a private yacht.

Dos de Mayo

15. (Fan Paper.) (Peninsular War.) 'Dia Dos de Mayo de 1808 en Madrid, Asesinan los Franceses à los Patriotas en el Prado', [Behrmann & Collmann, 1808,] hand-coloured aquatint fan leaf; slightly toned, (fan leaf: 180 x 510 mm; frame: 610 x 340 mm), framed and glazed, very good (Schreiber p. 72 (41)) £650

Hand-coloured aquatint fan paper depicting a scene of fighting in the grounds of the Palacio del Prado during the Spanish uprising against French occupation, on 2 May 1808. In addition to the general (albeit bloodless) carnage, nice incidental details include a despairing padre with his hands raised aloft. As with other peninsular war fan leaves, the text and imagery are Spanish but it was printed in London, where pro-Iberian (and anti-French) sentiment ran high.



Lutyens' Grandmother

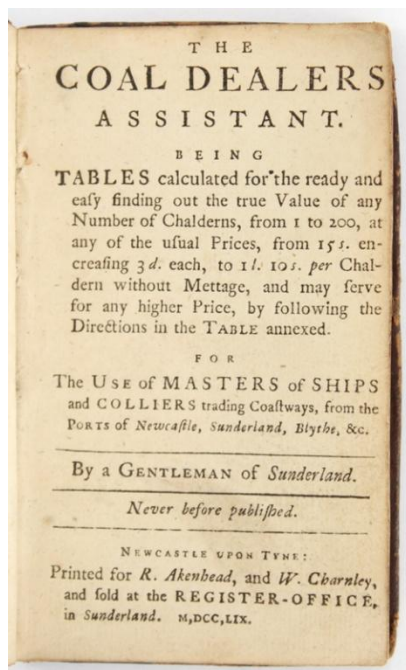
16. Fludger (Francis Jane) *Album amicorum*, 1820-34, manuscript friendship album with entries in English, French and German, interleaved with tissue, about half of the pages in use, one illustration loosely inserted; first tissue wrinkled and the odd spot, ff. [58] (of which 32 in use), oblong 4to, contemporary straight grained red morocco, boards with gilt decorative border, lettered gilt to upper cover: 'Frances Jane Fludger', flat spine gilt in compartments, green silk endpapers; corners and spine ends bumped, a couple of small scores to the upper cover, damp stain in lower gutter at endpapers; stationer's label of 'Louvè, Md. Papetier... Rue De Bussy.. Paris; very good £750

Attractive album amicorum with entries in English, French and German compiled by Francis Jane Fludger (1789-1850), grandmother to the architect of New Delhi, Sir Edwin Landseer Lutyens. This album was compiled during the 1820s, in the years before Fludger married General Charles Lutyens (1773-1848), as she travelled on the continent - particularly in Switzerland - and spent time with German-speaking expatriates in London (non-chronological, it opens with an entry by Charles Friedrich Adolf Steinkopf, 'Savoy, August 1821'). Originally from Pangbourne in Berkshire (several entries are from people in that village), Fludger was involved with the British Foreign Bible Society and other missionary projects. The book includes entries from Swiss missionary Daniel Schlatter and Theophil Blumhardt, who was Provost of the Missionary College at Basle. Extra-textual illustrations include an accomplished pencil sketch of Southcot House (loosely inserted), a blind stippled illustration of a butterfly, three decoupaged plants (including a fine pink fuchsia), 'A Dervish', and three printed *in memoriam* cards.



Ready Reckoner

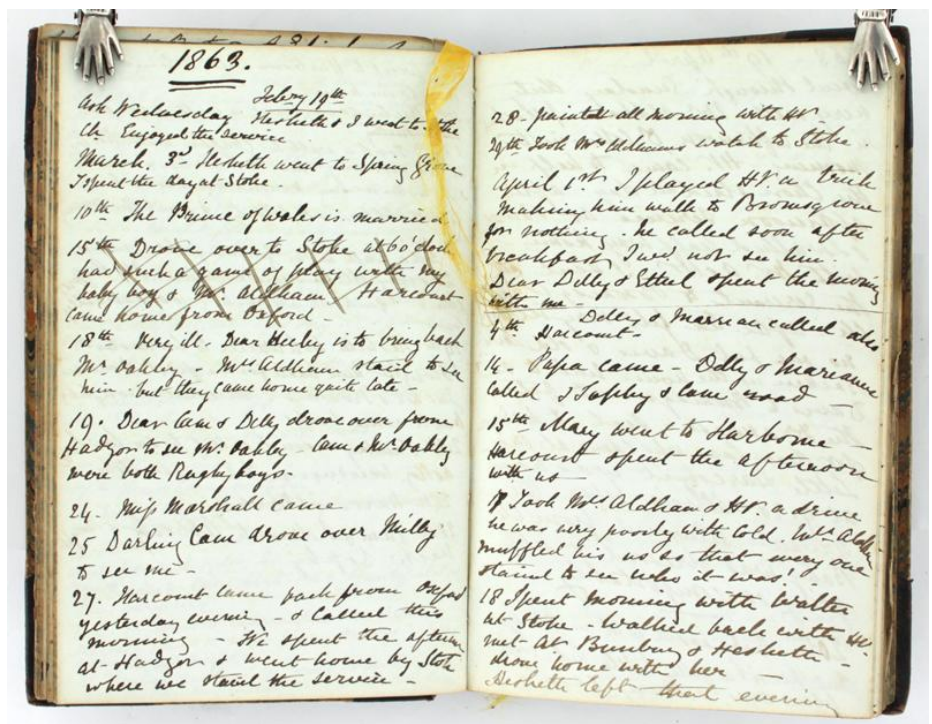
17. 'Gentleman of Sunderland' The Coal Dealers Assistant. Being Tables calculated for the ready and easy finding out the true Value of any Number of Chalderns [...] For The Use of Masters of Ships and Colliers trading Coastways, from the Ports of Newcastle, Sunderland, Blythe, &c. [...] Never before Published. Newcastle upon Tyne: Printed for R. Akenhead, and W. Charnley, and Sold at the Register Office, in Sunderland, 1759, FIRST EDITION; lightly toned with the odd smudge, pp. [6], 65, [1], 12mo, contemporary blind-ruled sheep; early abrasions to the leather, since polished, joints starting; near contemporary ownership inscription: 'William Wealands / his book bought / at Sunderland / July 25th 1771 anno', good (ESTC T184050) **£650**



This pleasing little Wearside ready reckoner, with contemporary local provenance, presents pricing tables for the purchase of coal by the chaldron. It has a printed dedication to prominent Sunderland coal-fitter Robert Inman, and coal values specifically for the North East: 'adding eight-pence per chaldern to any number required, gives the London Market price'. Scarce.

18. (Manuscript diary.) BIGGS (Lucy-Amelia) Manuscript journal, 1852-67, manuscript journal, wholly legible, with several press cuttings pasted in, a few blanks; very slightly toned, pp. [156], 8vo, contemporary half maroon morocco and marbled boards, flat spine ruled gilt; a little shaken with a couple of leaves loose, spine rubbed and sunned with a short closed tear; good £450

The intermittent journal of a Worcestershire parson's wife from the middle of the nineteenth century, ending just days before her premature death at thirty-four. Lucy Amelia 'Amy' Biggs (1833-67) was married to George Hesketh Biggs, a rector at various Worcestershire parishes, including Upton Warren. Her diary records regular visits to Cheltenham and Birmingham, a visit to the Crystal Palace, the anxieties of parenthood and milestones recorded: 'baby is 6 months old and can say Papa, she has a tooth!', and a tracing around her baby's hand at seven months old. A much-enjoyed holiday through the Lakes, staying at the Royal Oak in Keswick - 'it rained nearly every day'; 'Helvellyn looked splendid' - into the Highlands - 'tried to find a pony to ascend Ben Lomand but as they were they were all engaged and as the clouds were gathering fast over the hills we did not attempt it' - and on to Edinburgh. A later holiday to France and Switzerland (which seems to have been less successful): in Bern, 'we discovered today the poor wretched girl who had made it a practice to rob us every Sunday while we were at church', hotly followed by a record of a horrific accident in the Bärengaben, when an English visitor fell into the enclosure and 'after an hour's fight with the largest bear was killed and torn dreadfully'. The journal includes an entry copied from the diary of her sister Dolly (Frances Anne Adele Galton), which records in a most affecting way the last hours of her husband Robert Cameron 'Cam' Galton, 'when he left me alone in this cold world'. In the final entry, Amy writes 'my dear husband came back from England [...] & I went to meet him at the pier'. This was written eighteen days before Amy's death in France on 14 August 1867. A gentle document, but one containing much domestic, social and incidental history.

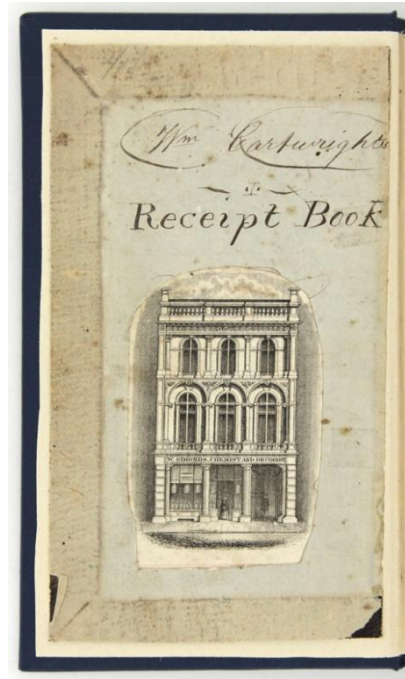


By a pharmacist?

19. (Manuscript medical notebook.) CARTWRIGHT (William) 'Receipt Book', c. 1850, densely written medicinal manuscript on blue paper, with various medicinal advertisements pasted in; prelims and endleaves a bit frayed and dusty, elsewhere browned at the edges with some handling marks, pp. [406], small 8vo, modern blue cloth over boards, very good £375

A densely packed little book of remedies, compiled by one William Cartwright, with medicine and domestic tinctures of all kinds, including Harrogate water, camomile pills, 'Jockey Club Scent', phosphor paste, 'women's pills', gonorrhoea mixture, and sucking cough tablets. Some of these are quite technical and complex, suggesting a working knowledge of the druggist's art.

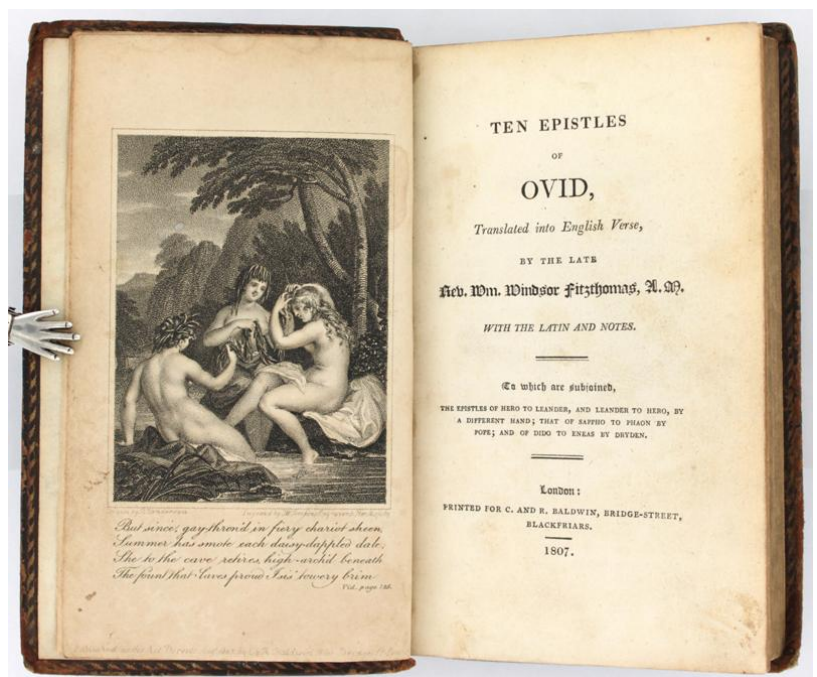
There are many cut and pasted notices, including advertisements for individual pharmacies and patented medicines (many from T. Martin, chemist in Lewes, which might suggest a Sussex origin for Cartwright). These include worm powders, gripe drink, cochineal, and carminative mixture, as well as advertisements for individual manufacturers: a vinegar works in London, oil spice and seed merchant, an 'indigo blue, black lead, & mustard manufacturer', and 'ginger bleacher and rice dresser'. A particularly large advertisement is pasted in for Joseph Terry and Sons, wholesale and export confectioners, 'medicated lozenges, importers and refiners of liquorice &c.', York.



First Vernacular Fasti

20. Ovid. CATARI (Vincenzo), trans. *I Fasti di Ovidio tratti alla lingua volgare* [...] Venice: (colophon:) per Francesco Marcolini, 1551, FIRST EDITION, title with printer's woodcut device; without the errata (as often), worming to lower outer margin of some leaves (neatly repaired), title lightly dust soiled but generally very clean, pp. 262, [2], 8vo, eighteenth-century full vellum with red gilt label, yapp edges, speckled textblock; upper cover spotted; engraved armorial bookplate of Rt. Hon. Wilmot Earl of Lisburne, very good [EDIT 16 CNCE 53576], £500

First translation into any modern language of Ovid's *Fasti*, by humanist mythographer to the Este court, Vincenzo Cartari Regiano.



Regency Ovid

21. Ovid. FITZTHOMAS, (William Windsor), trans. Ten Epistles [...] Translated into English Verse [...] with the Latin and Notes. To which are Subjoined, [...] that of Sappho to Phaon by Pope; and of Dido to Eneas by Dryden, Printed for C. and R. Baldwin [...], 1807, FIRST EDITION, engraved frontispiece, ad leaf at end; lightly toned with some spotting to prelims and the odd smudge, pp. [4], lxv, [2], 317, [3], 8vo, contemporary tree calf, gilt roll on boards, flat spine tooled gilt with Greek key, black label, marbled endpapers; spine leather rubbed, joints tender; later ownership inscription to fep, good (Not in Lowndes) **£650**

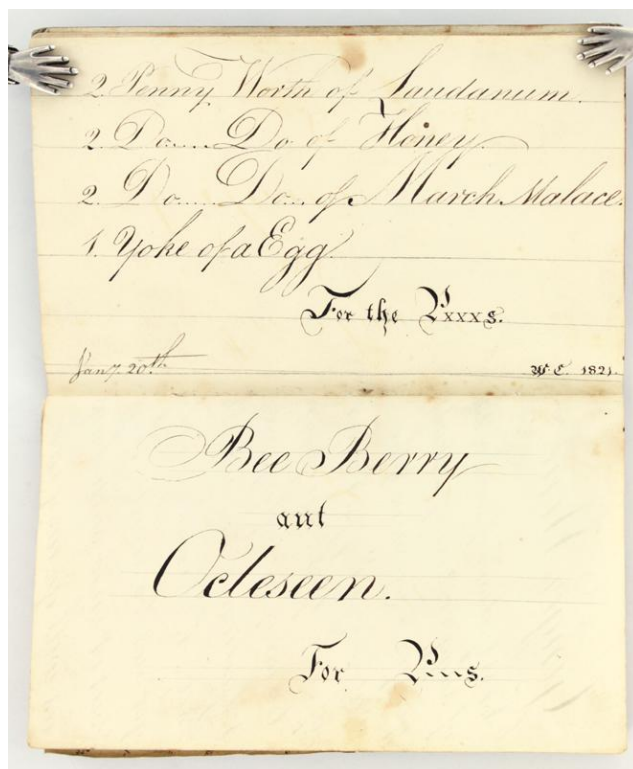
A pleasing copy of this lively parallel text translation of Ovid's *Heroides*, with an entertaining introduction. Fitzthomas's Romantic translations chime with the content of these fictional letters from mythological women to absent lovers or husbands. They give voice to a (mostly) female cast of characters, including refreshingly minor figures such as Oenone - the wife Paris jilted for Helen - alongside such stars as Penelope (to Ulysses); Briseis (to Achilles); Phaedra (to Hippolytus) and Medea (to Jason).

A seagoing family's register

22. (Pocket book.) CORMICK (Robert) Manuscript travel journal and receipt book, Whitehaven, Cumbria, 1803-32, attractive manuscript journal, partly calligraphic, completed from either end with blank leaves (1/4 in total) between; first and last few leaves a little dusty, ff. [38], 12mo, contemporary stiff marbled wrappers, very good £375

Early nineteenth-century family register, receipt book and memorandum for the Cormick family of Whitehaven. One side of the book opens with Robert Cormick's marriage on Christmas Day 1803 to Nanny Crosby (b. 1774), and an attractive calligraphic record of birth of their eleven children (and the subsequent death of six), ending with Nan's death aged 57. The little book includes the family's remedies: an intriguing recipe 'for the P***s', calling for Laudanum, honey, 'March malace' and egg yolk, as well as ginger wine; calf-foot jelly; clove syrup; fine salve; 'for swallowing pins', as well as a short note on the properties and benefits of the sunflower.

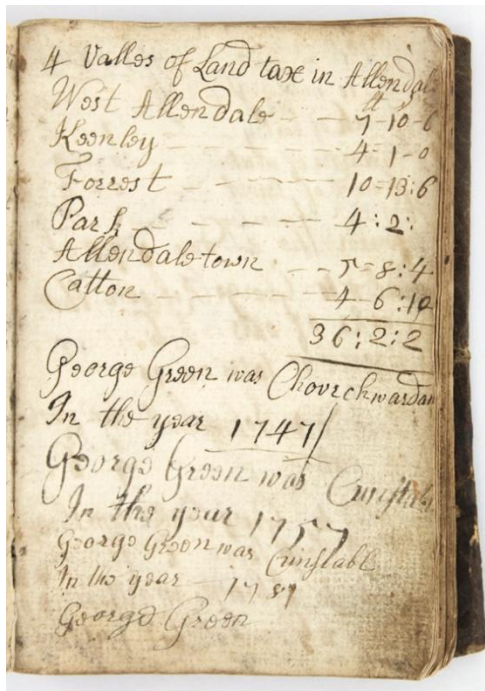
At the other end of the book begins a record of their children's passage through schools, apprenticeships and service, with lovingly written inventories (including Scotch Cakes and other snacks) for Robert junior and later for William, both of whom go to sea. Robert's first sea voyage appears: 'with a heavy gale the first night he left the land - poor fellow', his arrival in Calcutta after a journey of 6 months, a later journey 'to New Orleans from Liverpool with a fair wind'.



'Cheas' sales in the North of England

- 23. (Pocket book.) GREEN (George) Manuscript Receipt Book, sales ledger, veterinary cures, 1748-1822, small manuscript notebook in at least two legible hands; some leaves torn out, rather well used with smudges and handling marks, ff. [49], (160 x 110 mm), contemporary vellum wraps; much browned, hole where clasp lost, but sturdy £650**

Pocket book of one George Green, - dairy farmer, cheese monger, local worthy - from Allendale in Northumberland. This memorandum book lists Green's (and his descendants') extensive business endeavours. It describes the purchase of land in the region of Allendale and loans to men and women in the community, as well as operating as a general sales ledger: 'to Thomas Hutchinson a fatt cow', various seasonal sales of foodstuffs including bacon, butter, gooseberrys and chickens, alongside truly copious quantities of cheese ('cheas'), by the stone weight.



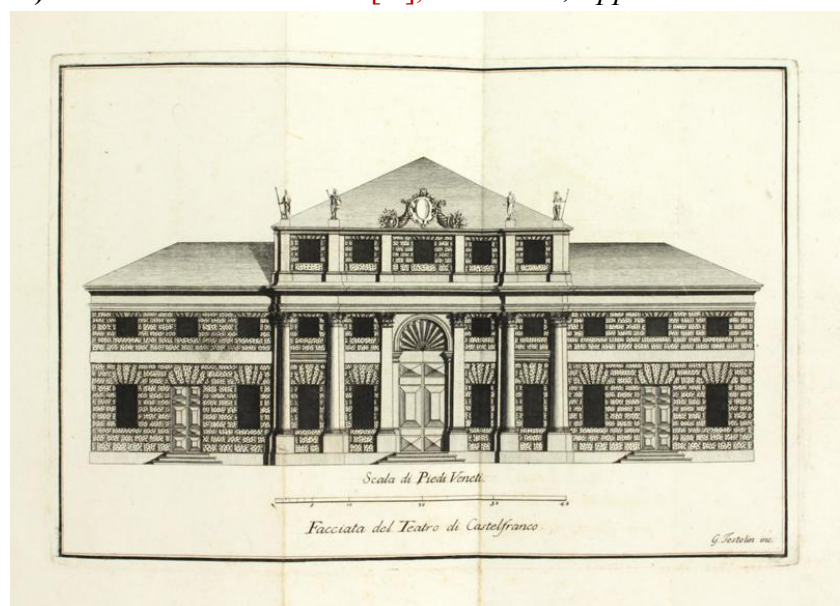
Towards the end of the book are recipes ('rosats') for cures of diseases (mainly) in cattle, most of which involve extensive bleeding of the affected animal. Several of these are for the parasitic infection redwater, as well as for scurvy.

Green notes that he was churchwarden in 1747 and constable in 1757 and 1789, but some of the entries date into the 1820s, suggesting that the book was used for more than one generation of his family. The business model remains the same, as does the distinctive regional spelling. A superb survival.

Italian vernacular architecture

- 24. Preti (Francesco Maria) Elementi di Architettura [...], In Venezia, Appresso Giovanni Gatti, 1780, FIRST EDITION, large margined copy, woodcut ornaments within the text and 4 engraved folding plates; one or two tiny spots but else very bright, pp. xx, 51, [3], large 4to, contemporary binding of thick rustic paper; a little soiled with a few contemporary faint brown ink scribbles, very good £750**

A very clean, unsophisticated and appealing copy of this



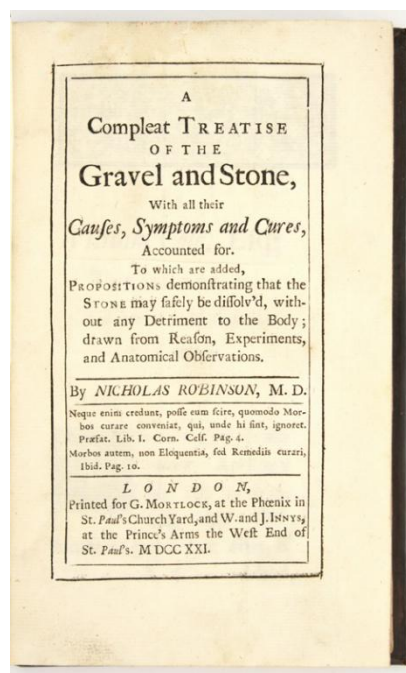
scarce architectural work by Francesco Maria Preti (1701-74), a native of Castelfranco Veneto and the author of some of its most important civic buildings. This posthumous treatise was published to commemorate the completion of the town's theatre, built to a design by Preti, which functioned as a daily meeting place for academicians and (as now) an evening venue for entertainments.

As with the town's duomo, also designed by Preti, the theatre is a triumph of the harmonic mean (a ratio for achieving optimal acoustics), and in his original designs (replicated here in the plates), the interior adheres to strict mathematical principles. The text was prepared (and is prefaced) by Preti's acolyte Giordano Riccati, to whom Preti dictated the work, and it contains a distillation of his working methods.

Kidney Stones

25. Robinson (Nicholas), A Compleat Treatise Of The Gravel And Stone with all their causes, symptoms and cures, accounted for. To which are added, Propositions demonstrating that the Stone may safely be dissolv'd, without any Detriment to the Body; drawn from Reason, Experiments, and Anatomical Observations [...] printed for G. Mortlock [...] and W. and J. Innys [...] 1721, FIRST EDITION, title within engraved rule, typographical ornaments including decorative initials; very lightly toned with an old faint stain to the head of the fep and first couple of leaves, pp. [24], 270, [10], 8vo, contemporary panelled calf, gilt roll at board edges; tiny hole at head of upper hinge, very minor rubbing to extremities; later ownership inscription, near-fine (ESTC T54643) **£650**

An excellent copy of this early eighteenth-century work on kidney stones and renal health by Welsh Doctor Nicholas Robinson (d. 1775) who worked in Rheims.



Street people of Bologna

26. (Street Cries.) MITELLI, (Giuseppe Maria) L'Arti Per Via, Disegnate, intagliate, et offerte Al Grande, er alto Nettuno Gigante Sig: Della Piazza di Bologna, Rome: Giovanni Giacomo De Rossi, anno 1660, FIRST EDITION, etched title with engraved vignette of Bologna skyline, 40 etched plates with Mitelli's monogram; dust soiled and occasionally foxed, with handling marks at the margins, waterstain to the foot of the last ten plates (not touching image) and several short marginal tears with early repairs, folio, contemporary vellum over stiff boards; soiled and frayed with some loss, pastedowns lifting; nineteenth-century armorial book label of Edward Cheney, good withal (Bartsch 42, nos. 117-157) **£2250**



*Gridando uà quest' Ortolana ayara,
Chi vuol de l'oderifera insalata;*

*Se di comprarne un galant uom prepara,
La fa pagar carissima salata.*

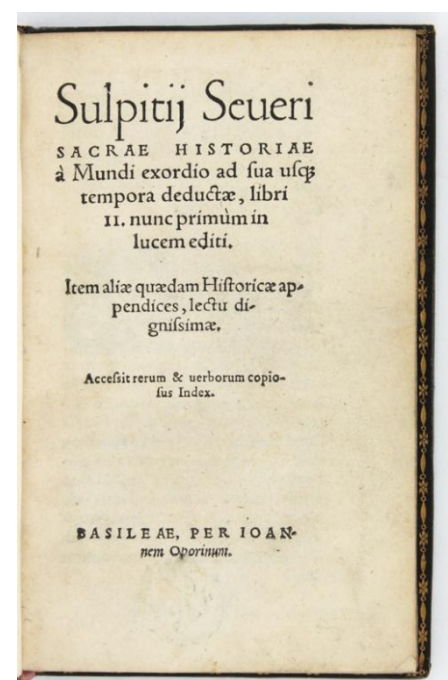


A delightful work depicting the tradespeople of Bologna by Giuseppe Maria Mitelli (1634–1718), best known for his iconic tarot cards. The images, after Carracci, present every kind of person found plying their trades on the streets of Bologna in the mid seventeenth century: knife grinder, painter, plasterer, onion seller, chicken head and liver seller, wine seller, fruit seller, glass seller, print seller and - in his spectacular spectacles, holding snake aloft - the quack/street doctor.

Editio princeps

27. Sulpicius Severus. Chronicle. *Sacræ Historiæ à Mundi exordio ad sua usque tempora deductæ à Mundi exordio ad sua usque tempora deductæ, libri II. nunc primum in lucem editi* [...] Basel: Oporinus, [pref. dated: prima Maij, 1556], FIRST EDITION, printer's woodcut vignette to the title; uniformly a little toned; fine woodcut initials including one with a camel; very lightly toned with the odd dust mark, pp. 192, small 8vo, nineteenth-century purple coarse grained morocco, tooled gilt and blind, spine attractively gilt in compartments and lettered direct, extremities a little scuffed, near-fine (Adams S-2068; VD6 S-10127) **£950**

Editio Princeps of Sulpicius Severus' historical chronicle, edited by the Ilyrian Protestant scholar Matthias Flacius (1520-75). Flacius, who was a pupil and lifelong supporter of Martin Luther, dedicates his edition to the Polish duke and Lutheran patron Nicolaus Radziuiilius (NDB 5, pp. 220-2).

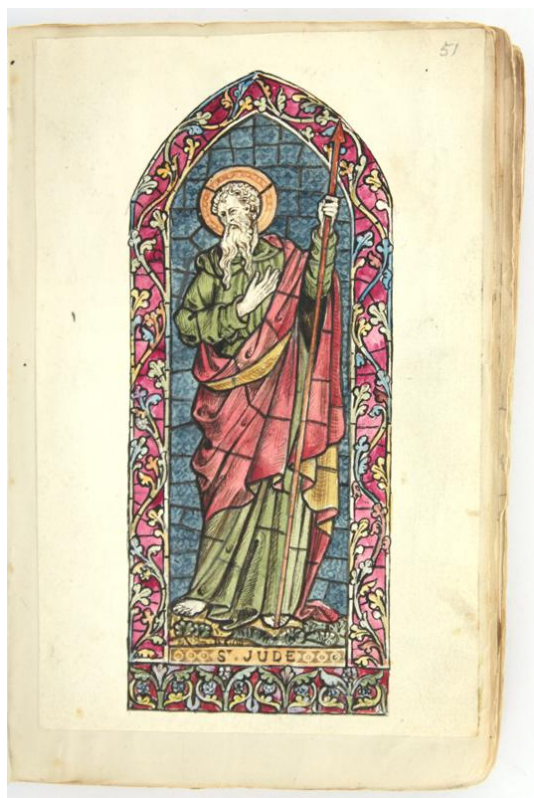


'Sculptor, Carver and Modeller'

28. Taylerson (John Edward) Architectural sketchbook, [c. 1871-1924] sketchbook crowded with drawings (some in colour), notes and (occasionally) printed media, mostly pasted in on a variety of paper stock, and in pen and ink as well as pencil; some pages spotted and marked with some browning at the edges, ff. 101, 8vo, contemporary full black coarse-grained morocco, ornate blind border; extremities scuffed, a little shaken, somewhat crudely rebacked with dark green leather strip, withal, very good £4500

This superb sketchbook contains the varied diagrams, observations and notes of architectural sculptor John Edward Taylerson (1854–1942). Born in County Durham and raised in Kent, Taylerson studied at Faversham School of Art, South London Technical School of Art and Westminster School of Art. He contributed to major building projects during the 1890s and 1900s; he was one of Hamo Thornycroft's assistants on John Belcher's Institute of Chartered Accountants (1888–93), worked on the ornamental details for T. E. Collcutt's Lloyd's Register of Shipping (1899–1901), and provided some of the decorative sculpture on Stanley Hamp's Thames House (1911–12).

He is best known as an ecclesiastical sculptor, the evident passion for which informs much of the material crammed into this little book. He is almost certainly the Taylerson, then in the employment of Thomas Earp, whose carvings in Christ Church Cathedral, Dublin, (on the capitals of the pillars around the apse) were commended by William Butler in his book, *The Cathedral Church of the Holy Trinity Dublin* (1901). Amongst a host of other projects, he carved the choir screen for G. H. Fellowes Prynne's Church of St Peter's, Staines, Surrey (1892–93), and the figures for the reredos in J. Arthur Reeve's St Barnabas, Addison Road, Kensington (1909). He also completed major works for James Brooks and John Standen Adkins in St. John the Baptist, Holland Road, Kensington (all the figures on the choir screen, parclose screens and north and south aisle screens (1894–1900) and in the narthex-cum-baptistery: the cycle of Wise and Foolish Virgins in stone between the column shafts and the saints, etc.).



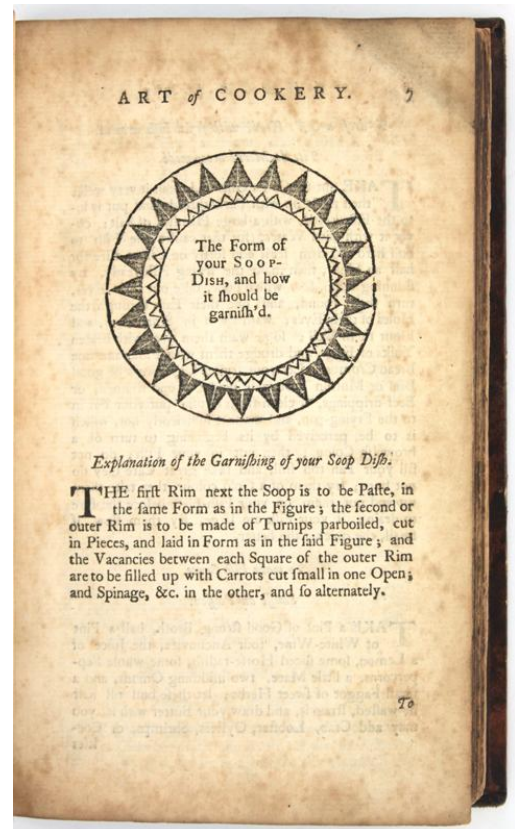
In addition to designs and studies for many of these and other projects, often annotated with the name of the employing architect, this book is full of observations from ecclesiastical, civil and domestic spaces, from the Henry VII chapel in Westminster Abbey, to details from Salisbury Cathedral, Cartmel Priory and many French Romanesque churches. Amongst the hundreds of designs are fine studies of faces ('weeping', 'despair', 'anger with scorn'), a superb sketch of a lion statue with a page of observations on its form, and architectural design details of every kind, including statuary, tracings, columnar capitals and stained glass.

Taylorson exhibited at the Royal Academy between 1884 and 1899, and between 1910 and 1926, in the latter phase he had begun to advertise and operate as an independent sculptor; this notebook contains a design for his own trade card: 'J.E. Taylorson, Sculptor, Carver and Modeller', which likely coincides with this change. His last major commission was for a group in stone, Succouring the Defenceless, for the war memorial at Warlingham, Surrey; the memorial was unveiled in 1921 and Taylorson exhibited the model for the group at the Royal Academy in 1924. Likely with him for most of his working life, this notebook is an important survival from a major talent.

Tyneside cookbook

29. Thacker (John) *The Art of Cookery.* Containing above Six Hundred and Fifty of the most approv'd Receipts [...] Also, a Bill of Fare for every Month in the Year. With an alphabetical Index to the Whole: being a book highly necessary for all Families [...] Newcastle-upon-Tyne: Printed by I. Thompson and Company, 1758, *FIRST EDITION*, woodcut initials and illustrations, letterpress bills of fare at end; title soiled, browned (as usual) due to paper stock, with handling marks at the margins and scattered foxing, pp. [16], 322, [32], 8vo, recent mottled goatskin, gilt border, spine tooled gilt and lettered direct with raised bands, good (Bitting p. 458; Cagle 1019; ESTC T92346; Maclean pp. 140-141; Oxford p. 88.) **£1600**

Eighteenth-century Tyneside-printed cookbook with recipes particular to the region, produced - so says the author - because most recipe books are 'far short of being generally useful, especially in these Northern Parts, where the Seasons occasion such Alterations in the Bills of Fare for each Month from those calculated for the Southern Parts'. Thacker, who had opened a cookery school in Durham in 1742, describes himself here as 'Cook to the Honourable and Reverend the Dean and Chapter in Durham'. His bills of fare include lavish events at Durham Cathedral, as well as Dr Sterne's first Dinner for the Prebendaries at Durham and a Dinner at Newcastle.



Brighton Races and Buddhist paintings

30. (Victorian Scrap Book.) *Album of prints and drawings, [c. 1834-54], scrap album of coloured paper containing sketches, letters and poetry extracts, pasted-in prints, cuttings, photographs, twelve items loosely inserted; first page soiled, elsewhere toned and a bit dusty, pp. [186], 4to (230 x 190 mm), contemporary full black morocco, richly blind embossed, gilt edges; a little scuffed, sympathetically rebacked; good £400*

A good example of a Victorian lady's scrap book with poems, original illustrations and prints. Includes a fine colour illustration of a storm ravaged lighthouse; an ink and wash view of Brighton Hurdle Race 15 November 1838, with jockey details; a super lighthouse (*see following page*) pasted Kalmuck Buddhist paintings; landscapes signed by H. S. Syms including 'Bacharach on the Rhine'; engraving of 'Brigand Leader and his Wife'; engraving of the 'Castle of Monaco'; lithographic portrait of Italian explorer Giovanni Belzoni; detailed coloured illustrations of flora & fauna; archaeological design of mosaic pavement from Roman Villa at Bignor (1837); cottage scene signed 'Julia Rush delt.'; view of Collegiate Church of Ottery St. Mary; view of Hastings Pier; sketch of Ore Church near Hastings; ms poetry by Admiral E. Chappell. The twelve pieces loosely inserted include a print of Magdalen College Oxford, two Victorian photographic portraits and a later photograph of St Michael's Mount.





8. *Scorpio*, ♏, a Scorpion, he governs the secret Parts.

9. *Sagittarius*, ♐, a Centaur, with Bows and Arrows, who governs the Thighs.

10. *Capricorn*, ♑, a Goat, he governs the Knees.

11. *Aquarius*, ♒, a young Man pouring out a Cup of Water, he governs the Legs.

12. *Pisces*, ♓, Fishes, who governs the Feet.

