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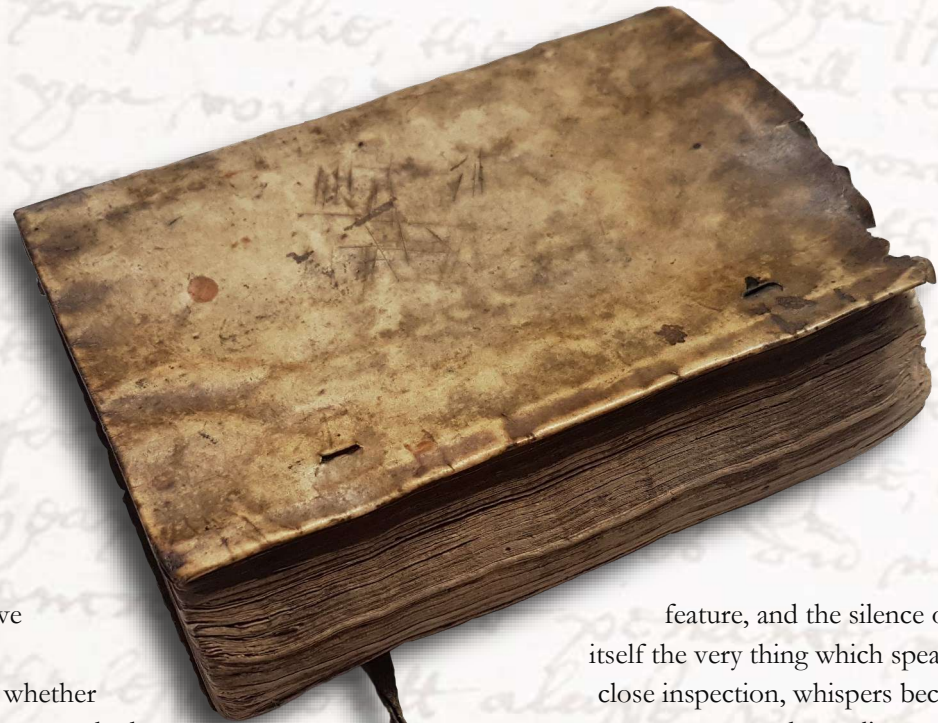
New York: Park Avenue Armory

March 5th - 8th 2020

1. THE VIRTUES OF ANONYMITY

[VIEXMONT, Claude de] *Manuscript translation into English of Paraenesis, seu Exhortatio ad poenitentiam, ad quandam peccatorem.*

[Circa 1590]. Bound in contemporary limp vellum, lacks one tie, the other partially detached, first few gatherings nibbled with loss to upper blank margin. Octavo (150 mm x 110 mm x 37 mm). Foliation ff [7, blanks], 8, 239, [33, blanks]. Text signatures: A⁸, a-ee⁸, ff⁷, blanks are unsigned. There are 7 blanks before the first leaf and the leaf count does not divide into eight but there is no evidence of this work ever having had a title page. Text is written in a neat secretary hand with marginalia in italic, neatly bordered throughout.



Dissident voices have often been silenced throughout history, whether forbidden, forgotten, or pushed into anonymity. But the persecuted and the marginalised often find their own ways of expressing themselves and speaking through this silence. For Catholics in early modern England, anonymity offered interesting ways to give voice to their feelings and beliefs.

This manuscript translation is overtly anonymous; unsigned, undated and unadorned, questions about its identity abound. But anonymity viewed as an intentional act transforms this from an obstacle to be overcome to its most informative

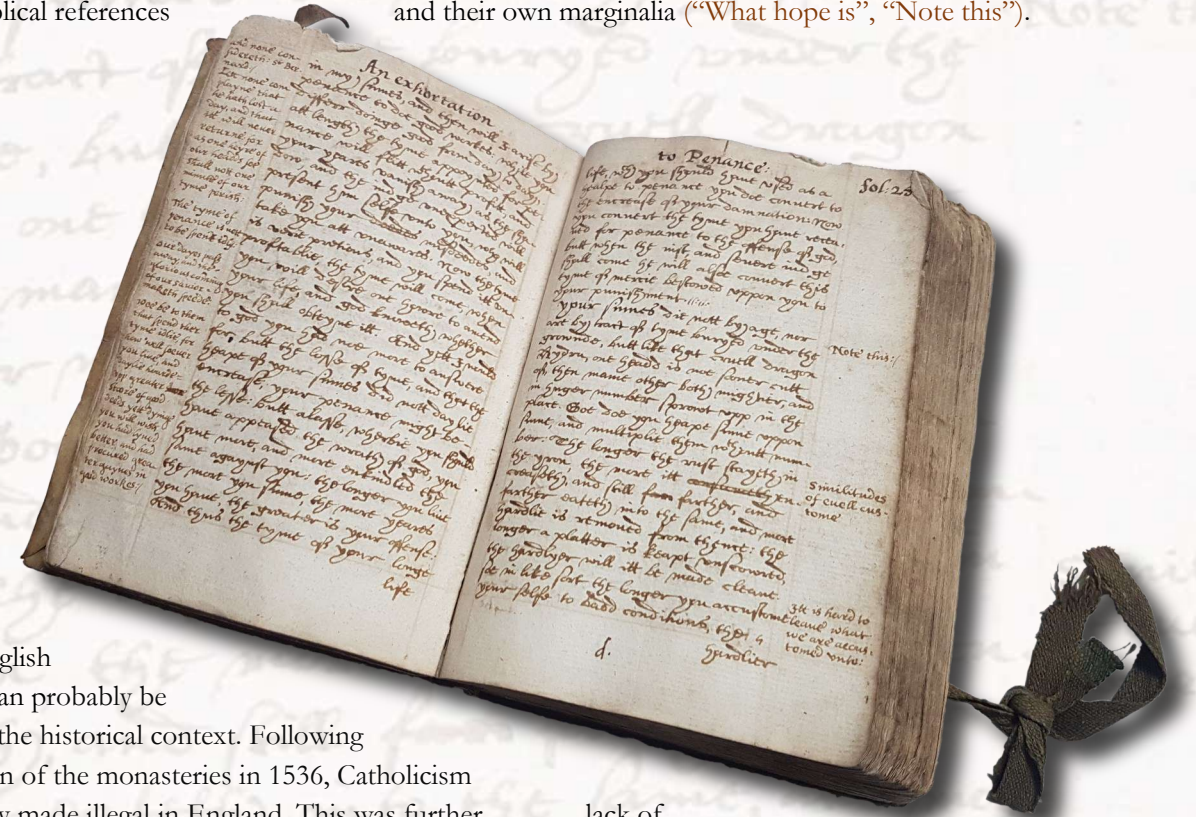
feature, and the silence of the manuscript is itself the very thing which speaks its history. On close inspection, whispers become perceptible and suggest the outlines of possible identities.

We find the first clue at the head of the first page by way of an inscription of the Franciscan motto: “**Deus Meus et Omnia**”. Although not a specifically Franciscan text, Viexmont’s

Paraenesis, first published in Paris in 1533, is an extended treatise on penance which would have been didactically significant to this branch of Catholicism that follows St Francis’s tenets of penance, poverty, and prayer.

The *Paraenesis* was published in Paris in 1533 and, despite its popularity, there are no recorded translations into English. This (apparently unique) translation into English faithfully follows the original Latin but with an emphasis on a flowing vernacular prose style (“I know (my dearest brother) that you will first object how you can nott refrayne your appetite from the pleasures you have taken, and that you will doe penance paraduerture when in age you feele noe inclinatione to your sensuall temptations”). The marginal side-notes are close to those in the original, but the scribe appears to have added brief notes which are not found in the original, including additional biblical references and their own marginalia (“What hope is”, “Note this”).

Note this!



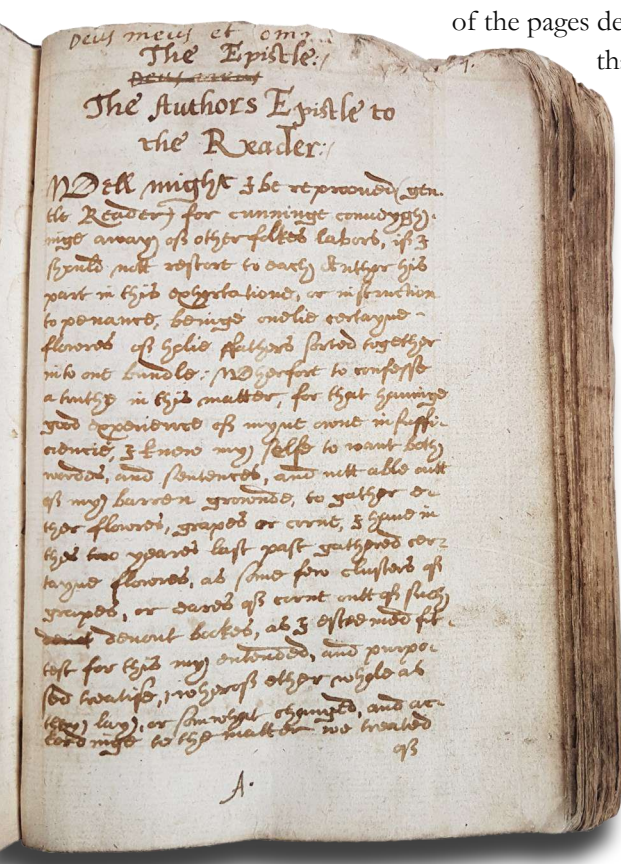
The lack of published English translations can probably be explained by the historical context. Following the dissolution of the monasteries in 1536, Catholicism was essentially made illegal in England. This was further reinforced by the punitive laws brought in under Elizabeth I’s reign, especially the statute of 1585 which identified Catholics as ‘traitors’ and pronounced them, and the laypeople who assisted them, guilty of a capital crime. It is therefore intriguing that the paper and hand date this manuscript to circa 1590; as an example of the dissemination of Catholic ideas it contrasts notably with the concurrent English oppression of Catholicism. The

lack of identification on the binding becomes understandable in context of the religious attitudes in England at the time.

The translation of a Catholic text into English during a time of Catholic persecution in England is clearly significant, and leads to three important questions: What was the text used for? Where might such an object have been located (or hidden)? And who would have been using it?

The length and complexity of this text suggest it was intended for serious devotional study. Additional support for this idea comes from the presence of copious blank pages before and after the translation itself, possibly for scholarly notes and reflections. The signatures of the quires at the base

of the pages demonstrate that the main text was written prior to binding, and therefore that the blank pages are deliberate.



The question of location is somewhat vexed. The materials give very little information; the paper is French but was often imported and the limp vellum binding is a style that was popular across Europe at the time. If this artefact did reside in England then its existence would have been secret, so perhaps its owner lived in exile on the Continent, where attitudes towards Catholics were a little more welcoming. Most English convents in continental Europe were not set up until the 1600s, which, instead of our presumed date of

circa 1590, would date its composition the first decades of the 17th century - which is equally plausible.

As for the text's intended audience, it is unlikely to be a priest or monk since most would have been Latin-literate. A potential candidate is therefore a nun. Convents contained many well-read women, but not all were skilled in Latin. Convent life consisted largely of reading, resting, working and prayer. Time for reading was scheduled into daily life and was used for contemplation and meditation, and specific texts would help to shape and develop a believer's religious identity. Thus, the translation of texts from Latin would have been essential to allow all members of the convent to participate in the activities of faith. Its anonymity also points towards a convent readership since, both as women and as Catholics, nuns would have been strongly bound to principles of poverty and humility which amounted to a kind of 'verbal chastity'. This idea is encapsulated by a passage from Timothy: "Let a woman learn in silence with full submission. I permit no woman to teach or to have authority over a man; she is to keep silent" (1 Timothy 2:11-12). Victoria

van Hynning has written eloquently on how one can read anonymous texts as an expression of selfhood. In what she dubs 'subsumed autobiography' she describes how anonymously composed texts were reflective expressions of their scribe's interests and beliefs. The idea that this is perhaps a convent text, written by and intended for nuns, is compelling.

However, this idea is challenged by the hand used. It is a secretary hand, making it more likely that this was written by a man. It could still have been written for a convent by some priest or monk, but the possibility of male authorship opens new potential avenues of use. For example, this could have been used by an itinerant preacher, the likes of which were known to travel Protestant England giving secret sermons to

those who maintained a Catholic faith, as an instructional manuscript for worshippers he visited. Alternatively, it could have belonged entirely to one such worshipper.

All in all, this manuscript seems to resist attempts to identify it. But by engaging with its anonymity, instead of seeking to dispel it, we gain powerful insights into its existence – and we can interpret its anonymity as its identity.

Within the social context of the period, the decision to withhold details of authorship yields a dual benefit. Firstly, it offers a level of protection to the author. Translating and disseminating Catholic texts was a dangerous practice at the time but an anonymous scribe was not required to endorse the message.

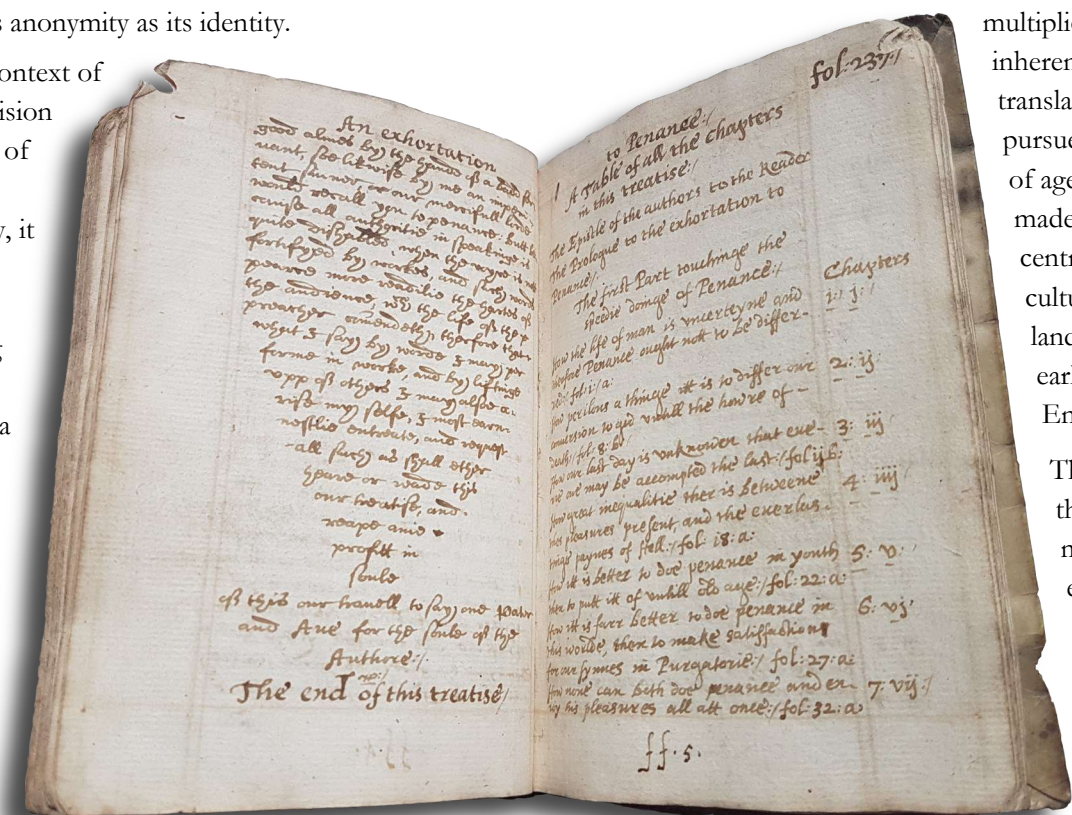
Secondly, when a work cannot be identified with a single person it becomes attributed to the group or institution it represents. This example of synecdoche can be a powerful tool for dissident groups within a society; in its anonymity, the text evolves into a mouthpiece for the Franciscan sect as a whole and becomes a far more powerful entity than one simply reflecting the ideals of an individual. This perspective is especially interesting since it exemplifies how, through these types of metonymic practices, groups can give the appearance of a unified message. Though this unity is often

illusory, it is an effective tool for inspiring loyalty and challenging authority.

If we situate this manuscript in the religious and social context of the time, its anonymity becomes its most striking feature. As Jaime Goodrich (2014) observes "[t]hese faithful translators took advantage of the authorial

multiplicity inherent in translation to pursue a number of agendas that made their work central to the cultural landscape of early modern England."

Then, just as this manuscript emerges as both historically and religiously



significant, we are faced with the blatant incongruity that it has apparently been used as a chopping board at some point in its life (see binding illustration on previous page), a baffling act of thoughtlessness and lack of regard at odds with the sacred subject matter and the effort that went into compiling and preserving it.

\$8,450 / £6,500 Ref: 7805

2. A MOVEABLE FEAST

[18th CENTURY COMPUTUS] *A fine manuscript perpetual calendar for calculating Easter Day.*

[England. Circa 1728]. Vellum. Single sheet (472 mm x 477 mm). Folded, blind-stamp coat of arms to upper left margin, some words in central panel scratched out.

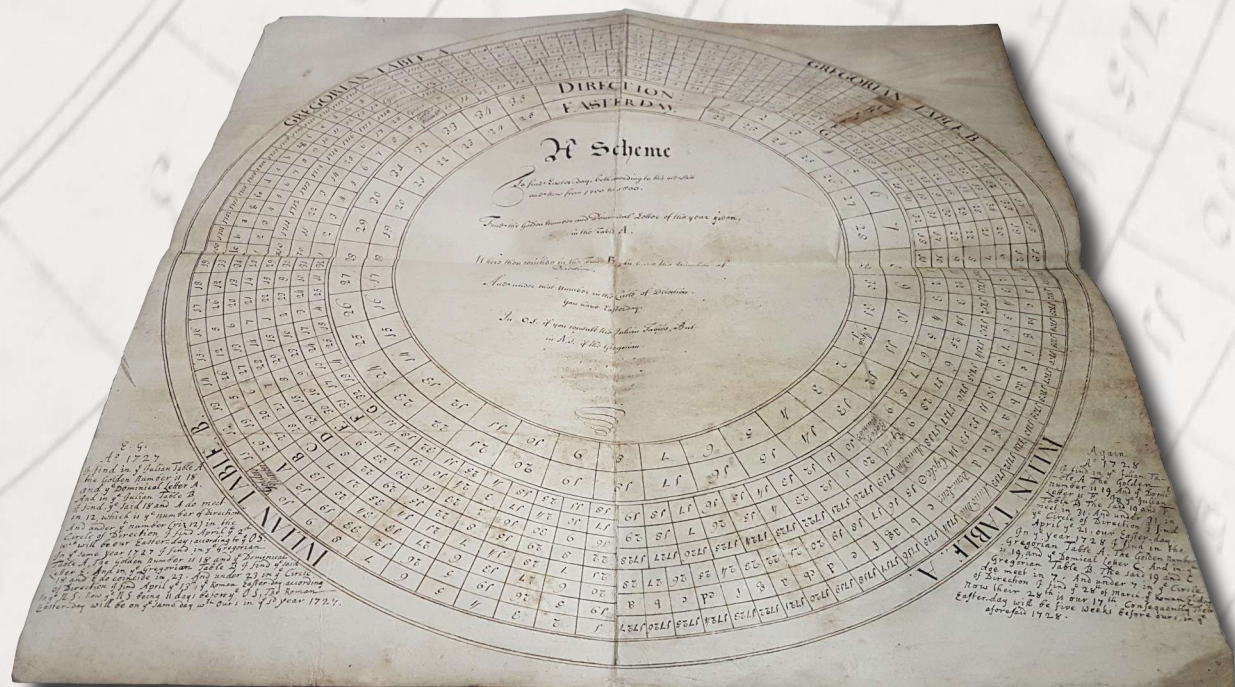
In the period preceding the 1752 calendar reform in Britain, the Julian calendar had caused the date of Easter to drift from reality and it was necessary to calculate the day by the use of a conversion table known as a computus. An act of Parliament was passed in 1750, requiring all calendars in England and its colonies to be changed to the Gregorian system. The reforms were brought in in 1752 and any accumulated days were removed from the calendar leading to the myth that there were riots on the streets at the loss of eleven days.

This manuscript was designed with longevity in mind. It spans the years 1700-1800 (the composer was perhaps not anticipating the 1752 Act) and it is finely executed on vellum allowing it to be used repeatedly and then folded away without suffering any significant deterioration. Its beauty is increased by the combination of fine materials, an elegant design, and an eye to the future.

“A Scheme To find Easter day, both according to the old Stile and New from 1700 to 1800.

Find the Golden Number and Dominical Letter of the year given, [illegible --- (single word erased)] in the Table A. Where they coincide in the Table B you have the number of Direction.

And under that Number in the Circle of Direction you have Easter day. In O.S. if you consult the Julian Tables, But in N.S. if the Gregorian.” [illegible --- (approximately 9 words erased but with a few letters tantalizingly discernable)]



That it was used as a practical computational device is evidenced by two calculations (from 1727 and 1728) in the lower margins. These appear to be in a different hand to that of the original scribe.

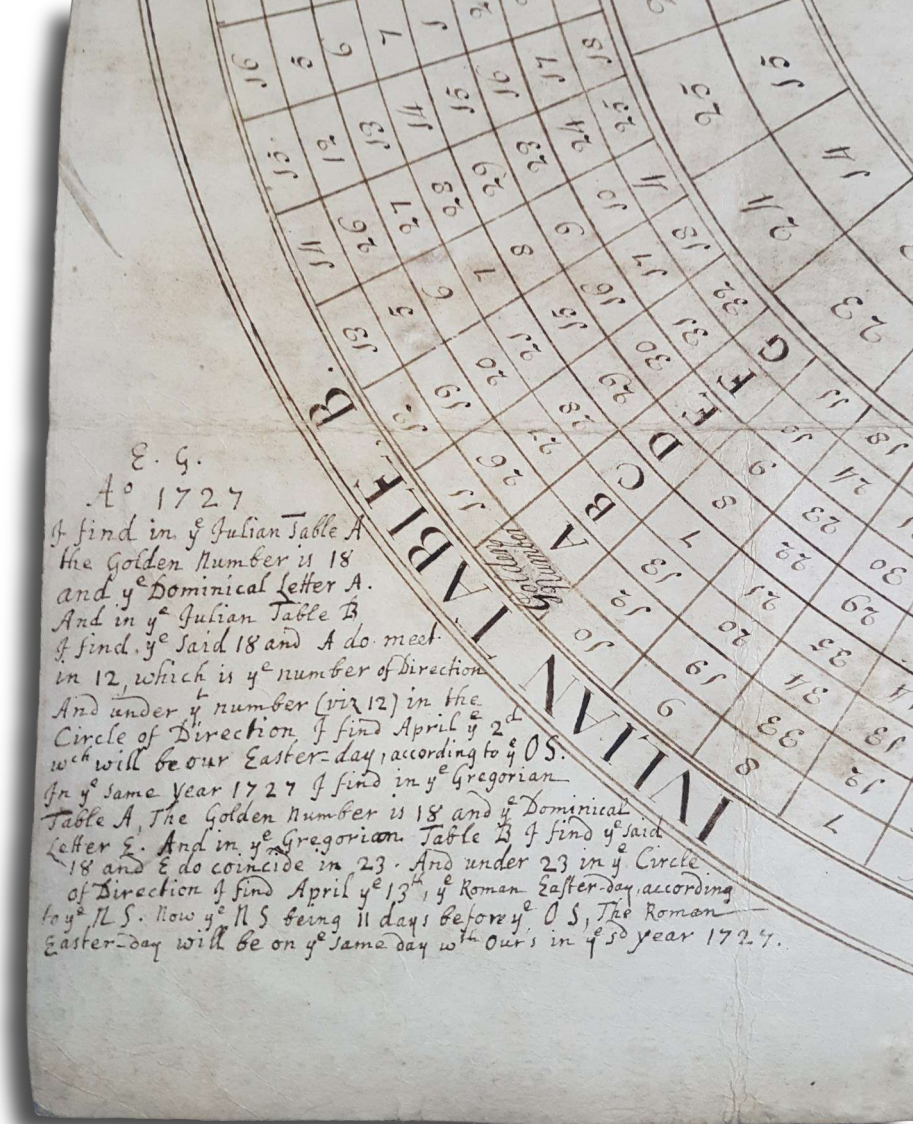
The method worked out in the lower margins reads (on the left of the computus and shown in the image on the right),

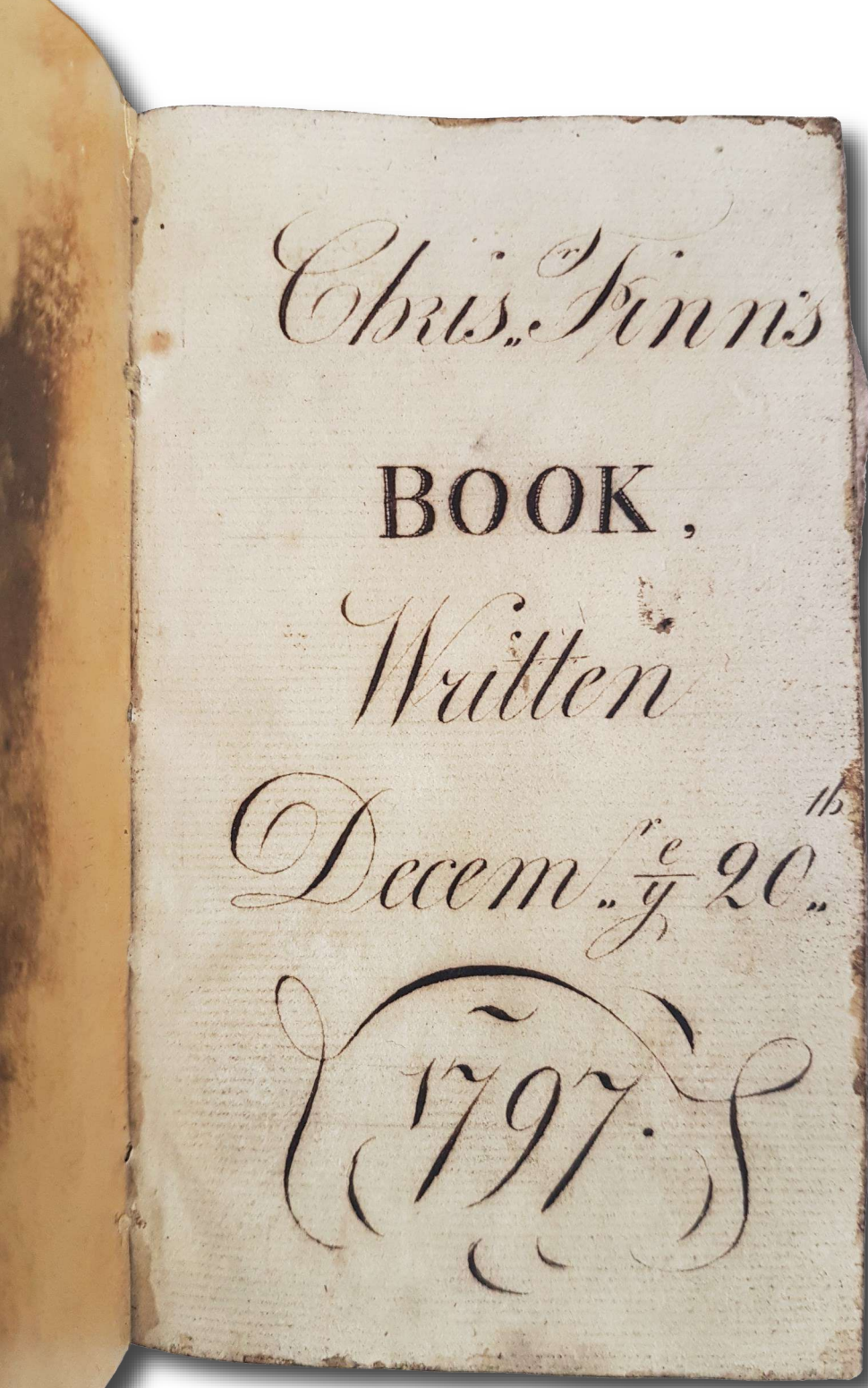
“E.G. A^o 1727 I find in y^e Julian Table A the Golden Number is 18 and y^e Dominical Letter A. And in y^e Julian Table B I find y^e said 18 and A do meet in 12, which is y^e number of Direction. And under y^e number (viz 12) in the Circle of Direction I find April y^e 2^d wth will be our Easter-day, according to y^e OS. In y^e same Year 1727 I find in y^e Gregorian Table a, The Golden Number is 18 and y^e Dominical Letter E. And in y^e Gregorian Table BI find y^e said 18 and E do coincide in 23. And under 23 in y^e Circle of Direction I find April y^e 13th, y^e Roman Easter-day, according to y^e NS. Now y^e NS being 11 days before y^e OS, The Roman Easter-day will be on y^e same day wth Ours in y^e s^d year 1727”

and the right,

“Again A^o 1728 I find in y^e Julian Table A. The Golden Number is 19 And y^e Domi:^l Letter is F. In y^e Julian Table B The said 19 and F meet in 31. And under 31 in y^e Circle of Direction I find April y^e 21, our Easter-day. In y^e Year 1728 I find in the Gregorian Table A. The Golden Number is 19, and in y^e Dominical Letter C. And in y^e Gregorian Table B. The said 19 and C doe meet in 7. And under 7 in y^e Circle of Direction I find y^e 28th of March, y^e Roman E^r daynow their 28th is our 17th. Consequently Their Easter-day will be five weeks before ours, in y^e aforesaid 1728.”

These examples demonstrate the elegance of this method and its application to a complex dual system. It also graphically illustrates why change was needed. Although the 1752 reforms rendered computuses such as this redundant, the care taken in the crafting this attractive manuscript perpetual calendar have ensured its survival through the vicissitudes of time.





3. TOAST & HOBNOBS

FINN, Chris *A most unusual 18th century manuscript compilation of toasts, songs, and dances.*

[Dublin. Circa 1797]. Small octavo (134 mm x 83 mm x 11 mm). Bound in original marbled paper wrapped around 7 sheets of paper to create the effect of a soft board, rubbed, rear sheets separating which fortuitously reveals the unusual construction. Further peculiarity is added in the form of two card endpapers to the front only. Original blotting sheet loosely inserted. Some damp staining. Ink stamp to front board: "C:F 3", indicating this probably once belonged to a series of manuscripts. 53 leaves, of which approximately 58 are text pages, and the remainder blank.

This highly unusual commonplace book contains lists of toasts, dances, songs and quotations assembled by one Chris Finn, a sociable (and evidently very politically engaged) Dubliner. The collection is arranged like an aide memoire for these distinctly public performative arts. It is as if Finn knows these toasts, songs, and dances by heart and all that is required is a quick reminder for the entertainments to commence.

The collection runs a familiar gamut of topics – love, sport, patriotism, and the hallowed trinity of wine, women and song – but also strays into some radical sentiments, hidden, as it were, in plain sight among the paeans and poeticising.

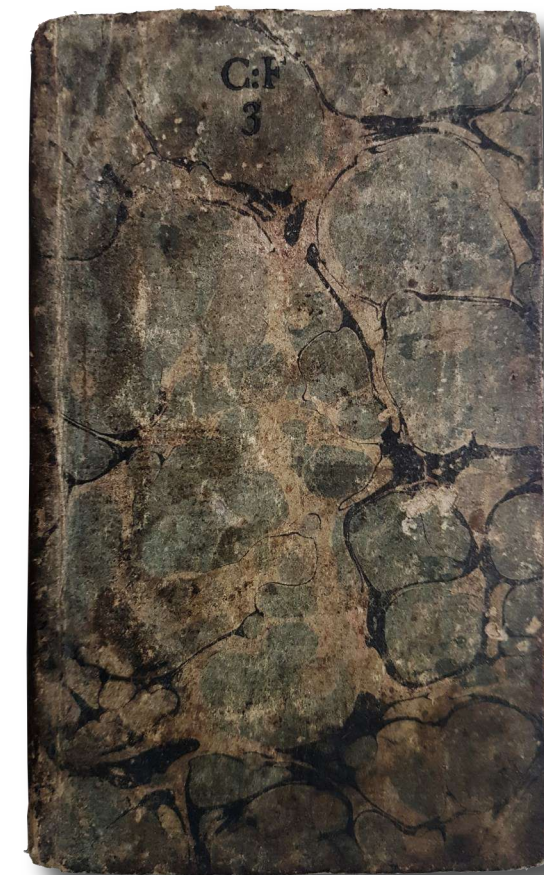
The title page reads "Chris,, Finn's BOOK, Written Decem.,^r y/e 20th, 1797." This is followed by a highly convivial subtitle: "The Complete Gentleman or Company Keepers Companion. Being a collection of the most pleasing Toasts, Sentiments & Hobnobs. of the present Fashion, together with a vast number of Jigg & Cotillion Country Dances a choice collection of the most Pleasing Songs And Elegant Extracts from the most Favourite Authors by C. Finn Gent."

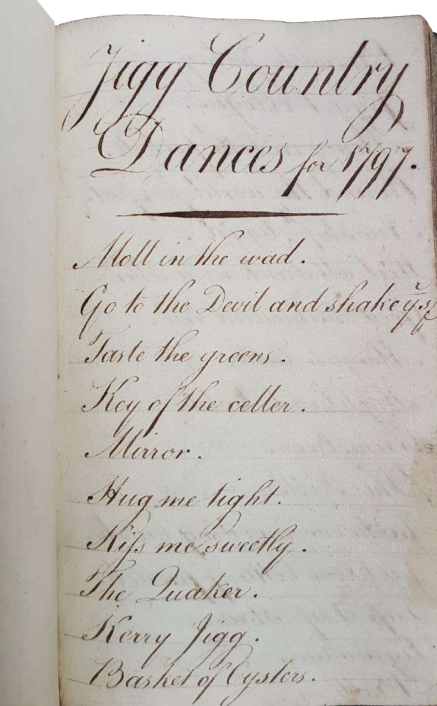
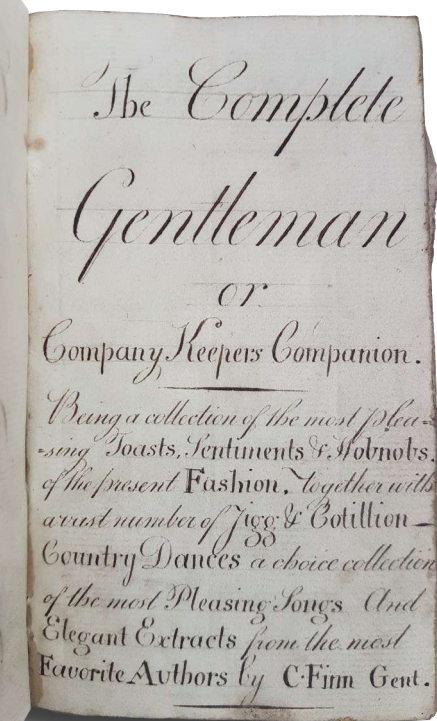
The book is arranged under headings with blanks between to allow for future additions that were never made. Headings include "Sentiments", "Patriotic Toasts, and Sentiments", "Sporting Toasts", "Songs" and "Jigg Country Dances for 1797." Taken together, the manuscript gives an indication of the material that was likely to go down well in certain circles of Dublin in the late 1790s.

Many of the titles in the first collection of "Sentiments" appear to be toasts, largely dwelling on sensual pleasures ("The sweets of sensibility Without the bitters"; "Her I love most"; "Love, fire, and frolic"; "Beauty, Wit, and Wine"), and often using classical allusion ("Here's Hebe, let no one dare decline, 'twas hebe taught me first to drink wine"; "I'll give you a Nymph divine Miss -- The wine that's mellowed by friendship and sweetened by love"); others praise the selflessness of true friendship ("The honest friend who loves his bottle at night and his business in the morning"; "Friendship without Interest and love without deceit"). The collection also includes "Land of cakes", a sentiment rather perplexing unless one is familiar with its use as a nickname for Scotland.

A second collection of "Sentiments" reads like a connected chain of toasts: "May hymen unite the hearts that love"; "May providence unite the hearts that love"; "May real merit be rewarded in the Arms of Virtue"; "May all good lasses live a life of pleasure"; "May love and wine go hand in hand" and so on in a similarly cockle-warming vein.

The cockles heat up somewhat in a section entitled "Patriotic Toasts, and Sentiments", which is highly revealing of its author's beliefs: "Our glorious Constitution" and "Freedom & Independence" suggest that high-flown oratory was in store for





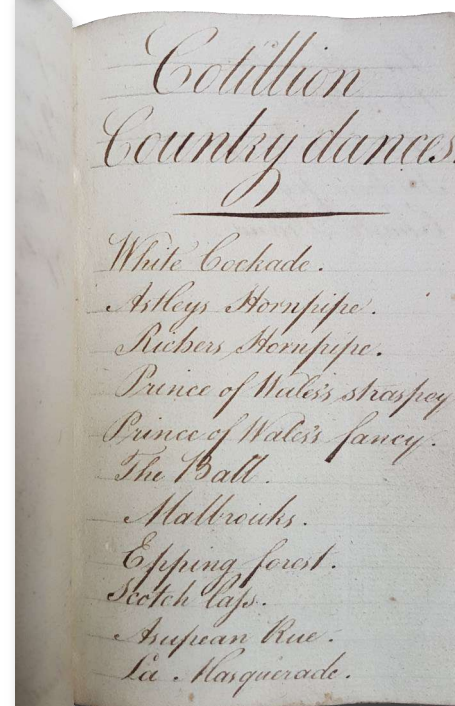
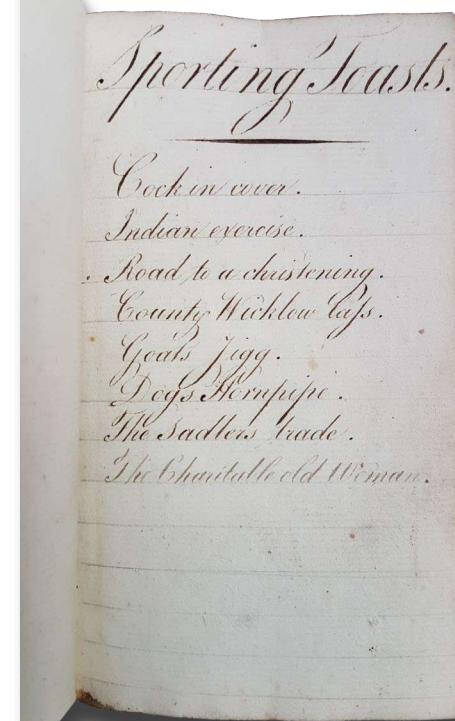
Finn's audiences; "The swinish multitude" needs little guesswork; and a series of sentiments bear titles that are rousing in themselves: "Unity to the People"; "Emancipation to the people"; "The liberty of the Press"; "Their Majestys the people"; "Erin go brach" (roughly, "Ireland forever", a rallying cry during the Irish Rebellion of 1798); "Union to Irishmen"; "Ireland her rights or the world in a blaze"; "May Irishmen never want courage to assert their Rights"; "Our rights, and a speedy alliance with the french Republic"; "The Green flag"; and "An Irish administration supported by the men of Ireland not by the venal purchase of an Aristocratic faction". These latter would seem to indicate Finn's allegiance to the 'Society of United Irishmen' – and given the date that this manuscript was produced, this is seditious stuff; on the 2nd of March 1797, the British Government imposed martial law in Ireland, attempting to break the movement by the widespread use of terror. Finn must surely have been risking his safety writing down such clear evidence of his political sympathies.

In "Sporting Toasts", Finn appears to

return to safer ground with titles including "Cock in cover", "Indian exercise", "County Wicklow lass", "Goat's Jigg" and "Dog's Hornpipe", although the sentiments expressed in each are only to be guessed at. A subsequent section, entitled "Hobnobs" (a word derived from Shakespeare and used here to mean 'miscellaneous topics') seems similarly uncontroversial, although one can trace a kind of progression as it moves from "Love and sincerity" and "Love and beauty" through "Love and pleasure" to its conclusion "Love and Union."

"Songs" lists some 57 song titles, including "Poll dang it how d'ye do", "Admiral Benbow", "Katty Flanigan", and "Arethusa". The songs were, one assumes, well known and only required the title to summon up the song itself. Finn provides the lyrics for only one song: "Come drink my Friend Harr, and drink away care,) some drink my Friend Tom or you'l not have your share..."

"Jigg Country Dances for 1797" is a list of 98 dances, including "Moll in the wad", "Go to the Devil and shake y^rs f.", "Basket of Oysters", "Berwick Jockey", "Rakes of Westmeath", "Bucks of Westmeath", and "Apples for the



Ladies". This is followed by "Cotillion Country dances", a list that includes "Prince of Wales's Straspey", "Astleys Hornpipe", "Richers Hornpipe", and "Malbrouks".

It is interesting to note that many of the songs and jiggs were fashionable Regency entertainment; some appear to have been noted down here as they came out. For example, "Katty Flanigan" first appeared circa 1800, "Arethusa" circa 1796, and "Molly in the wad" is thought to date from 1797; "Go to the Devil and shake y^rs f." was published in 1797.

It's no surprise to find that, where nationality is a significant feature, the contents are predominantly Irish, but there are quite a few songs from Scotland ("Bob of Dunblane", "Highland reel", "White Cockade") and a handful from England ("Nottingham Races", "Epping forest") – perhaps an even-handed gesture on Finn's part.

The section entitled "Elegant Extracts" comprises approximately 20 pages and appears to be an abridged excerpt from *The unfashionable wife. A novel. In two volumes.* (Dublin: for James Williams, 1772 and London: for T.

Lowndes, 1772). Its place is this manuscript is perplexing unless perhaps, it was intended to be read out loud at a party.

The final leaf contains a lengthy inscription detailing Finn's home address ("N^o. 20 Winetavern Street, Dublin Ireland", aptly named given the contents of the book) and requesting that "If this book be lost or stole", the finder return it to one of several addresses in Dublin, "Bermingham" or London.

"NB. My dear friends I don't know which of you may receive this book if I lose it (tis no matter) whoever does I hope will pay the bearer half a guinea (as I should not wish to lose the book for double the sum) And by sending the book to me N^o. Winetavern Street Dublin Ireland the first opportunity I shall be infinitely obliged to them and send them the half guinea directly with Honor and Thanks. My unknown friend I shall ever remain yours. Chris Finn. Bermingham April 1st. 1798".

The effusive and performative nature of this manuscript, with its combination of sentiment, celebration and rather hazardous expressions of political passion, make for an illuminating snapshot of popular entertainment in 18th-century Dublin by one of its active participants.

4. ARMS OF THE STATE

[ORDNANCE OFFICE] Manuscript entitled 'State of the Small Armes in His Majestie's Stores of Small Gunns within the Office of the Ordnance beginning the 1st February 1694/5.'

[London. Circa 1694/5]. Vellum, bowed and some staining, text damp stained to margins. Manuscript title to front board, gilt stamp centrepiece to both boards of the royal arms of William and Mary. Large folio (448 mm x 295 mm x 15 mm). 67 text pages, lacking 2 leaves excised at end (remains of stubs suggest 1 text page and a final blank leaf).

The Tower of London was the most important armoury in the kingdom. It was also home to the Board of Ordnance who were responsible for making and storing arms, armour and military equipment for both the Army and the Navy.

This fine large folio manuscript records the arms held in the Tower in the reign of William and Mary. It is written in a beautifully flowing italic hand and provides monthly records of stores of various types of muskets, carbines, pistols, and other firearms, together with holsters, bandoliers, cartouche boxes, girdles, carbine belts, waist belts, broad shoulder belts and bayonets. Numbers are recorded as to whether the items

are "Serv^{ble}", "Rep^{ble}", or "Uns^{ble}" with some recorded noncommittally in half numbers.

State of Small Armes

The entries reveal fascinating details not only of the types and quantities of items stored but also the materials used ("Bandaleers -

Narrow Collers of Dromedary Leathr. and boxes cover'd wth black leather"; "Holsters - Broad Strapps of Neats Leather wth Buckles, Bands, and Swivells for Musquetts"; "Cartouch Boxes - Of Dromedary Leather wth Sealskin flapps his Maj:^{ties} Syphers and edg'd wth Gold Coloure Galoome"). They also chart the changing fates of certain kinds of weapons over time – for example, the huge increase in the number of snaphance muskets, from a little over

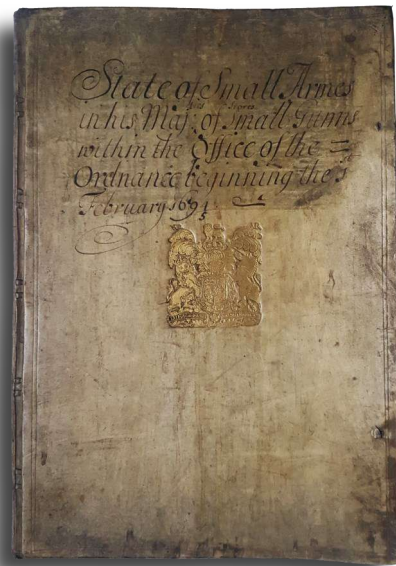
Small Match Lock Gunns said to be King Charles the 2nd and the Duke of Yorks. } 5
Said to be King Henry the 8th } Pistolls — 1
the 8th } Carbines — 1
the 8th } Fowling piece — 1
Leaden Gunns covered with Leather about 2 foot long } 3

16,000 in 1695 to more than 37,000 in 1697. Snaphance muskets were becoming unfashionable in the latter half of the 17th century, so perhaps this increased number in the storage of these weapons reflects this change. The vast majority of muskets are recorded as "Walnut tree and Ashen stocks", followed by "Ordinary" (2,501 rising to 3,672) and others including, "Bastard", "Dutch of 23 inches", "Dutch Calivers", which are each recorded in the tens. By contrast, the next most common firearm, the "Pistolls - With Round Locks and brass Capps", went from a substantial 5,345 down to a little over 2,700. A detailed description is lavished upon "Carbines - Furzes of George Brownes Invention with Morterp:ces att the Buttends and Strapt with broad Straps of blew Turkey Leather Sticht Of 3 foot 10 inch. wth Flatts Locks &c.", yet they number only 7, although they are at least "Ser^{ble}" (a number which remains constant throughout).

Several items of historical importance are noted. For example, there are "Small Match Lock Gunns Charles y^e 2^{ds} and the Duke of Yorks" and "Said to be King Henry the 8th {Pistolls 1. Carbine 1. Fowling pieces 1." The spoils gathered from the foiled Rye House Plot make an appearance as "Armes Seized upon Examenacon of the Conspirecy in 1683", a significant cache of 30 "Carbines with Black Neats Leather", 30 "Pistolls", 10 "Musquetoones" and 100 flints. A curious entry is "Armes Lodged by my Lord Dartmouth", who had already died in 1691; presumably, these arms had remained in the Tower since their deposition there by the late Dartmouth.

This very beautifully presented manuscript is fascinating for its incidental details and material concerns of the period. As with many historical records originally kept for prosaic, utilitarian reasons, its very terseness has a kind of evocative eloquence about the world that produced it.

\$6,500 / £5,000 Ref: 7842



	February 1694	March 1694	April 1694	May 1694	June 1694	July 1694
Musketts	1	1	1	1	1	1
Carbines	1	1	1	1	1	1
Pistolls	1	1	1	1	1	1
Fowling pieces	1	1	1	1	1	1
Snaphance Musketts	1	1	1	1	1	1
Walnut tree and Ashen stocks	1	1	1	1	1	1
Ordinary	1	1	1	1	1	1
Bastard	1	1	1	1	1	1
Dutch of 23 inches	1	1	1	1	1	1
Dutch Calivers	1	1	1	1	1	1
Carbines with Black Neats Leather	1	1	1	1	1	1
Pistolls	1	1	1	1	1	1
Musquetoones	1	1	1	1	1	1
Flints	1	1	1	1	1	1
Bandoleers	1	1	1	1	1	1
Holsters	1	1	1	1	1	1
Cartouch Boxes	1	1	1	1	1	1
Sealskin flapps	1	1	1	1	1	1
Syphers	1	1	1	1	1	1
Gold Coloure Galoome	1	1	1	1	1	1

D: Snaphance Musquetts wth flat hore s^t 2nd 1st 1st 1st
Carbines of severall lengths nt
Small Brass Musquetoones nt
Rivelled barr: Gunn nt
Pistolls with brass Capps &c nt
Swords compleat nt
Armes Seized from S^r William Corbins hee being a conspirator against his Maj:ty 1696. } Carbines of severall lengths nt
Armes Seized from Goodman hee being a conspirator against his Maj:ty } Pistolls with brass Capps nt
Armes Seized from Goodman hee being a conspirator against his Maj:ty } Ditto Iron Capps nt

5. A LILLIPUTIAN LIBRARY

[ANON] *A most unusual segmented commonplace book, effectively forming a small library of 35 manuscript pamphlets.*

[England? Circa 1750-60]. 35 pamphlets ranging from 4 to 30 pages in length. (Each varying between 162-185 mm x 120 mm) Plain paper, some stitched, the majority pinned, one bound in pale blue printers' waste. Pro patria watermark.

Commonplace books usually took the form of a blank notebook which the compiler stuffed with quotes from books, recipes, ideas, diagrams - anything and everything that took their fancy. The printing revolution brought a vast influx information of ever greater variety “too much to know” as Ann Blair says. But commonplace books were a useful method of information management allowing each compiler to curate the information they wanted to retain, add their own reflections, and shape it to their own desires. Whether conventional or unique, each commonplace book reflects its compiler’s attempts to navigate this information explosion.

This commonplace book differs from the more usual single-volume form. Here the compiler has created 35 individual pamphlets to explore different topics. Each pamphlet is written in the same small, neat and eminently legible hand and is complete in itself, but together they form a collected whole.

These pamphlets show the creator to be a wide-ranging and avid reader. They cover a large array of subject matter, including: herbalism and botany (including extracts from Pomet); the family history of the Dukes of Modena; the Bourbons; the Boroughs, Shires and Counties of Great Britain; a small piece on the fish, seafood and natural resources of various parts of Britain; the Character of the French; Metals; Fossils; Sea Verdigris (or “The Mountain”, a green substance found in the mountains of Hungary and chiefly used in the production of pigment); various types of Treacle; notes on a “New Account of the East Indies; A

Succinct Description of Antient Britain and an account of the Several Forms of Government in England to the Norman Conquest”; “Part of a Play, called, The Bold Stroke for a Wife”; an Abstract of the Quadruple Alliance (with a tipped-in folding chart of the Mediterranean); history of Prussia; ancient sacred history; and numerous other subjects, ranging from a history of seeds to a description of the sea unicorn.

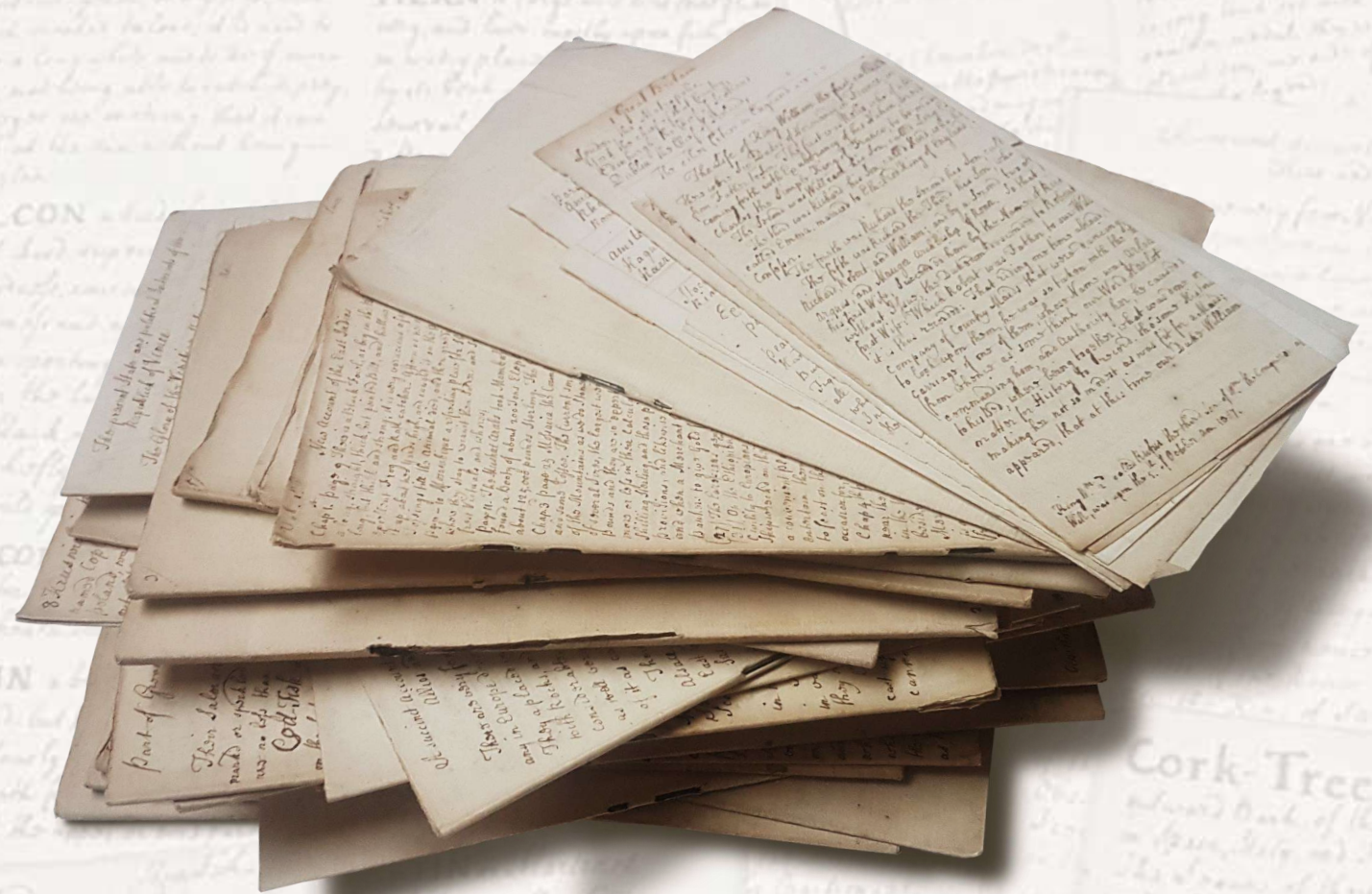
Reading is never a passive act; the reader is constantly engaging and interacting with the text. Commonplace books show this inherent action in the compiler’s selection of choice fragments from larger texts and the inclusion of their own thoughts and reflections on the topic. For example, in a pamphlet entitled “Abstract of the Quadruple Alliance and other Transactions of State Affairs 1718”, our scribe copies several published pieces (these include ‘A letter from a merchant to a Member of Parliament’ (1718) with engraved map; 7 pages excerpted from ‘The Historical Register’, (1718); and others). But what is interesting is that these pieces are arranged with additional introductory material and linking paragraphs which do not appear in the published works. This scribe was actively curating his collection and constructing a coherent narrative from the scattered pieces.

Whilst the subject matter and sources are not unusual for a commonplace book, the segmented form is. One of the problems when compiling a commonplace book was working out an ordered system so that the information could be displayed clearly and found easily. Often compilers would allocate a certain number of pages to a topic only to

find that they had either over- or underestimated their interest, resulting in the text over-spilling onto additional pages, or leaving blank ones. Whether or not our compiler intended to, they created an excellent system that circumvents that problem. The convenient size of the pamphlets makes them extremely portable, which suggests another reason why the compiler might have favoured this format.

As Havens observes, the compilation of commonplace books is “a ‘tradition’ that stubbornly refused to be ‘traditional’”, an idea beautifully exemplified by this manuscript. Although its innovative and unusual appearance does not immediately signal that it is a commonplace book, the contents display clearly that it is. It simultaneously breaks and conforms to conventions, and in doing so acts as both commonplace book and Lilliputian library.

\$ 2,900 / £2,250 Ref: 7775



6. A SHROPSHIRE LAD (OR LASS)

[SHROPSHIRE FARMING] 18th century agricultural notebook.

[Hopton Park, Shropshire. Circa 1700-1820]. Contemporary sheep, some wear. Clasp missing. Oblong octavo (160 mm x 102 mm x 18 mm). 37 text pages, plus numerous blanks, some leaves excised with stubs remaining. 'Foolscap' watermark.

This manuscript has been kept by three scribes at the same property, Hopton Park in Shropshire, for over a century. There is little evidence of overlap but there is interaction on paper, especially from the third scribe.

Scribe 1 writes circa 1699-1706 (9 pages), after which there is a gap of some 45 years before scribe 2, whose tenure covers 1752-1795 (15 pages). Interspersed is scribe 3, circa 1800-1830 (13 pages).

The manuscript begins with terse agricultural notes: "8 Swine sold at Ludlow fair before Christmas 1702"; "1 Bullock near to 6 years old of my own rearing y^t had been feeding from aftermath 1701. killed at xmas 1702 Hide sold for 20s." And incongruously "--(?) Shakespeare Ed. Fol. 1632. Rt. Allot" (Curiously, only Allot is mentioned). Scribe 3 annotates: "worth only 2s 1823."

Shortly after comes the first abrupt change in style and subject matter. Scribe 3 sketches a plan for a common-place book: "Religion ... History ... Languages ... Geology ... Ornithology ... Botany ... Classical Lit ... Nat^l History &c". This impulse towards self-improvement is short-lived, however as only a few pages are completed.

Scribe 2: "Dr Eveleigh in his Sermons gives antiquity for St Pauls preaching in Britain & ---(?) St Peter having ever being been at

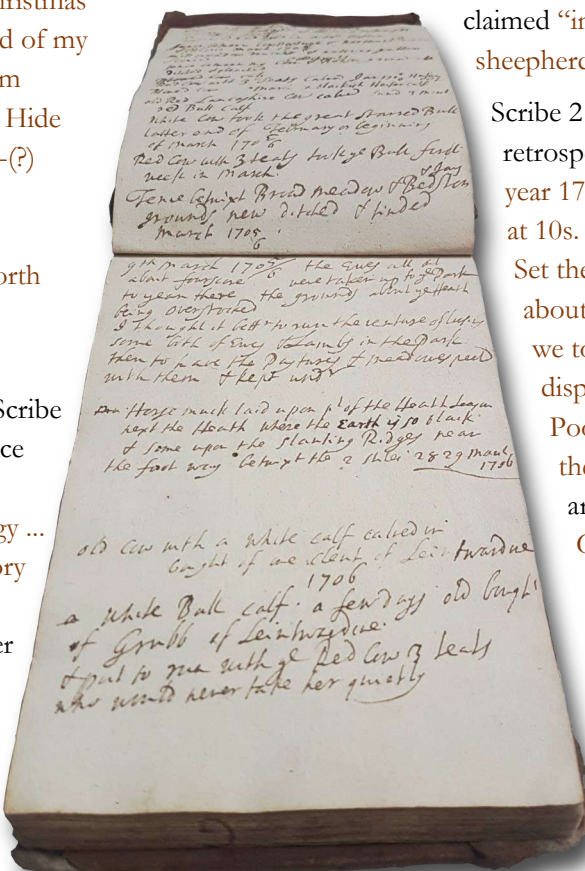
Rome". Annotated (scribe 3): "His 8th Sermon on Natural Philos^y as confirming Revelation"

At the opposite end scribe 2 records several purchases from a Richard Prince who has a knack for finding stray animals, which are often later claimed e.g. "1755 April 19th. Richard Prince brought a bay mare here, an Estray." -- "Monday y^e 21st. one Christofer Meak of the Parish of Pipe near Hereford came here & swore to the Mares being his property & took her away paying 4 shillings"). Prince makes further appearances e.g. [June 1758] "an estray sheep" was claimed "in a day or two by L--d Oxfords shepherd, & taken away paying Prince 8^d."

Scribe 2 records what appear to be retrospective notes: "In the beginning of the year 1756 sold to Mr Knight of Bringewood at 10s. a cord ^4ft wood"; "October 27th 1791. Set the Heath pool running, ... we then took about 200 carp ... till next morning when we took rather above 400 more ... I disposed of the carp nearly as follows - Pool below orchard 247 / Island Pool in the Pigeon-house Close - 80 ..." Notes are continued by scribe 3 "1820 the Carp were in the finest order from 6 to 7lbs each"

This century-long collection of non-sequiturs gives different viewpoints on a single location, catching fleeting impressions of life on a Shropshire Farm over several generations.

\$1,550 / £1,200 Ref: 7821



7. PROVERBIAL RULES

[CONDUCT BOOK] Early 18th century manuscript book of maxims.

[England? Circa 1724]. Contemporary sheep, lacking front board, text dusty, tears to two pages with significant loss of text. Octavo (188 mm x 127 mm x 15 mm). Engraved portrait of George I trimmed to edge of oval and pasted in as a frontispiece, text to both sides, bordered in red and written in a clear and attractive hand. Numbered in two sections: 64; 88 (including title, index and final blank).

Books on conduct abounded in the 18th century and gave advice on societal norms and moral conduct. They appeared in print and in manuscript and often claimed to have been derived from trusted sources (both "ancient" and "modern" authors were "celebrated", "excellent", "wise", etc). Collections of maxims such as this one, were particularly favoured by parents as a written form of moral guidance for their offspring.

This manuscript contains of frontispiece of George I which, together with the male focus of the advice suggests that this was a gift from one man to another (perhaps a father to a son). The text is divided into two main sections: "A Collection of Wise & Ingenious Saying &c. Out of Several Antient and Modern Authors. For the Pleasurable Entertainment of Gentlemen & Ladies. In Alphabetical Order" with subsections: "Golden Sayings" and "Excellent Proverbs". The second section is entitled "Remembrances. Which are Experiences Dayly."

The texts comprise numerous pithy general maxims such as "A cursed Person using cursed means, can't always prevail" and "It's good to have company in trouble". Many are copied from printed sources but some appear to be original. There are a number of maxims towards the end of the book that express quite conventional 18th century attitudes towards women ("Infallible means to Entertain Peace in Marriage", "Avoid a

Woman that has no love for you"), but one unusual piece entitled "There is nothing more Miserable then Women" attempts to understand the restrictions of matrimony from the woman's point of view: "Must it not be granted, say they, that of all Creatures We are the most unfortunate? After having purchased a Husband dear enough, he must be the disposer of our Bodies and Estates."

This manuscript both confirms and confounds expectations and as such offers a typical example of the multiplicity 18th century mores.

\$1,950 / £1,500 Ref: 7797



8. PLAYING THE PLAYWRIGHT

[GEORGIAN PLAYING CARDS] *Original artwork designs for a very early group of transformation playing cards.*

[England? Circa 1800-20]. 44 cards (each measuring approximately 93 mm x 64 mm). Pen and ink with watercolour washes. Some cards annotated and numbered on the reverse.

Georgian England had two main vices: drinking and gambling. The Industrial Revolution had sent swathes of the population into the cities to find work, resulting in overcrowded and chaotic environments. Against the genteel backdrop of the Age of Enlightenment, bawdiness flourished in Georgian England and cities became centres for vice. Card playing, especially for money, had become an extremely popular pastime. It featured in the novels of Jane Austen and was the subject of pictures by the likes of James Gillray, William Hogarth, and Thomas Rowlandson. Hogarth highlighted the supposed sins and social ills of Georgian society in prints including 'Gin Lane' and 'Beer Street'. And his famous series 'The Rake's Progress' documents the decline of its eponymous hero through profligacy, prostitution and gambling in characteristically Hogarthian manner. John Clerk of Eldin and Paul Sandby produced idyllic rural landscape paintings, but also captured earthy characters of the time in loose pen and wash sketches of street scenes.

This early set of transformation cards has echoes of Sandby's street scenes, where everyday characters are depicted with a hint of the grotesque. Their anonymous creator employs similar techniques to Sandby of bold drawings in



ink with a colour wash, and even the more chaotically Hogarthian cards retain the clarity required for an instantly recognizable playing card. Each lively vignette cleverly incorporates the formation of hearts or diamonds into the scene, and the largely muted background colours allow the vibrant orange-red of the suits to stand out. Some of the cards are numbered or annotated on the rear

and others show draft sketches. The set contains only the red suits and runs up to the number ten in each, although some numbers are missing and there are multiples of other numbers. Some illustrations have been attempted more than once with varying success and a few of the cards do not appear to have been finished. It is not clear whether the artist ever completed the set or even attempted clubs and spades.

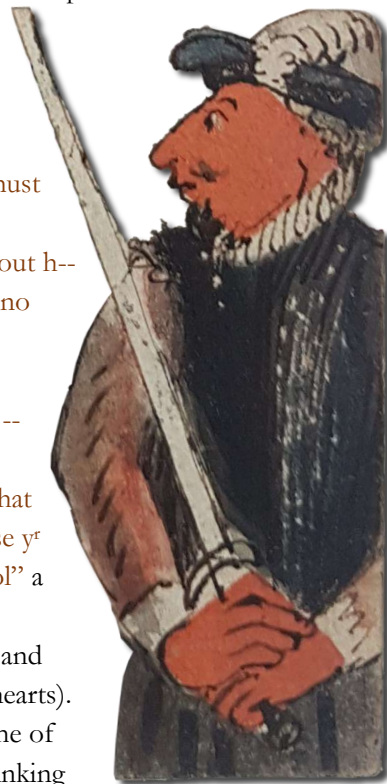
The cards circle around the themes of Shakespeare, social history and street scenes (such as courtroom drama, musicians performing, a man in the stocks and, in a few, card playing itself). Performances of Shakespeare's works were extremely popular at this time, albeit with an emerging divide between the melodramatic bawdiness of the productions and the serious scholarship of the texts. The scenes depicted on these cards show the more ribald, performative side of Shakespeare, drawing from Macbeth's Weird





Sisters, Twelfth Night (annotated on reverse “She sat, like Patience on a monument, Smiling at Grief”), King John, and The Merry Wives of Windsor. Several are annotated on the reverse with scenes from Shakespeare: for example, accompanying a scene from King John: “I saw a smith with his hammer, thus, The whilst his iron did on the anvil cool ... Another lean unwash’d artificer Cuts off his tale, & talks of Arthur’s death.” Falstaff is featured on several cards e.g. “Falstaff with the dead body of Percy” and “Enter Falstaff in women’s cloaths, led by M^{rs} Page. M^{rs} Page. Come, mother Prat, come, give me y^r hand. Ford. I’ll prat her -- Out of my door, you witch [beats him], you rag, you baggage, you polecat, you ronyon! out! out! I’ll conjure you, I’ll fortune-tell you.”)

Many of the cards reflect the mores of the period and the contrast between ruling passions and rules of conduct. In one, two men cast judgment upon a pregnant woman. It is annotated on the reverse “Dialogue. Constable. We must commit her an’t please y^r. Worship? Justice. Ay: make out h-- (?) times forthwith -- I have no mercy for a big-belly ... Constable -- How long an’t please y^r worship? Worship -- Let her sin stay till a Jail-delivery. Constable. Then, that wont be very long an’t please y^r worship”. In “Village School” a schoolteacher manages to simultaneously hold a book and pinch a child’s ear (nine of hearts). Other subjects include a game of chess (five of diamonds); drinking



and smoking in a pub (seven of diamonds); and “Bunbury’s Country Club” in which the artist has kept elements from the print (published circa 1788) while allowing themselves the necessary artistic licence to create a six of diamonds. In a meta twist, the artist depicts a game of whist (annotated on the reverse “Can you one?”) for the ten of diamonds.

A set of cards formerly in the Sylvia Mann collection comprises “34 assorted early 19th century hand-painted transformation playing cards”. Simon Wintle (www.wopc.co.uk/transformation/mes) notes “Some of the images are copied from English printed packs but most are original, which supports the theory that drawing transformations on playing cards was originally a Georgian parlour game.” Several of the cards in Mann’s set bear an extremely close resemblance to ours. Mann’s mixed set is “amongst the earliest hand-painted transformation cards known”. Our set is clearly contemporary but also significantly larger, all by the same artist, and particularly interesting for including several prototypes.



This is an unusually large and engaging set of very early transformation cards. They evince a lively imagination and sure draughtsmanship. The artist has employed some highly inventive solutions to meet a difficult aesthetic challenge and in doing so, created something that evokes the humour and bawdiness so prevalent in the Georgian period.

\$6,500 / £5,000
Ref: 7781



9. PASSIONATE FLOWER

[FLOWER, Benjamin (1755 - 1829); NORMINGTON, Joshua] *A small group of manuscript letters.*

[England. Circa 1809-]. 11 letters written to Joshua or Mrs Norminton of Halifax. One of the letters is addressed: “Mr Jos.^h Normintons Liquor Merchant”.

This small group of letters to the Normingtons contains four of particular interest: these are from the radical political writer, publisher, and printer, Benjamin Flower (1755–1829). Perhaps his best-known work on the French constitution (1792), which was actually an attack on the English political system.

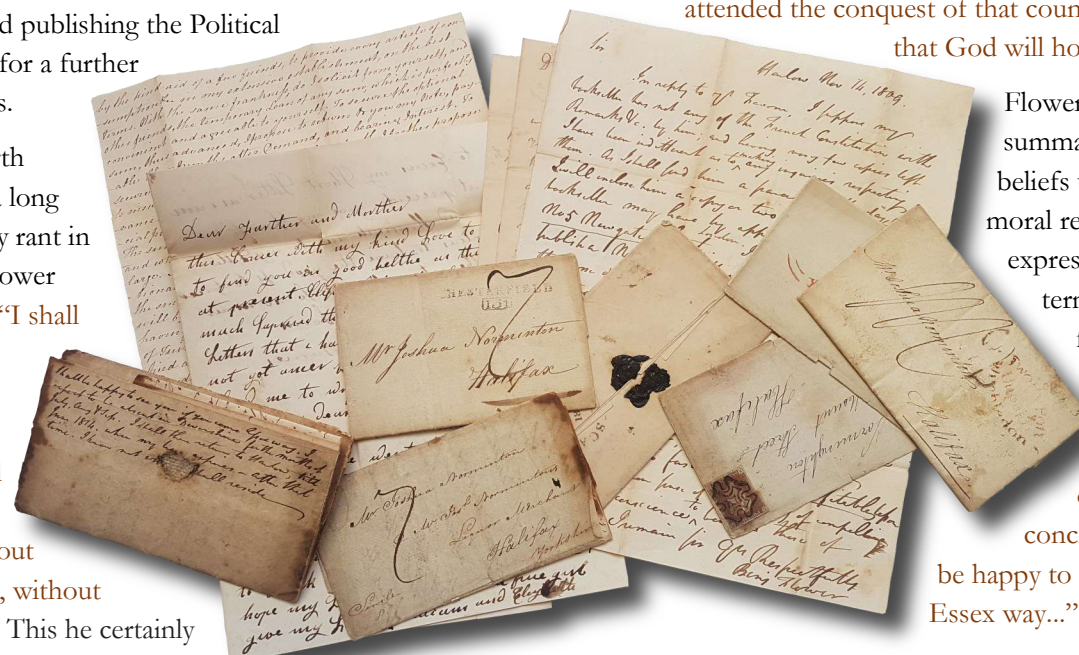
The first three letters are brief and include much on books and bookselling. In one he refers to his 1792 treatise and his monthly magazine: “I have been advised to publish a New Edⁿ with ~~an~~ such alternations as the course of events suggest; but I have no time to attend to the matter; but if the Pol: Review does not increase in sale, I shall not long continue it”. Nonetheless, he would not “learn the fashionable and profitable lesson... of compelling the principles of conscience ^to bend to those of interest” and continued publishing the Political Register for a further two years.

The fourth letter is a long epistolary rant in which Flower declares “I shall treat you with the freedom of an old friend in pouring out my heart, without reserve”. This he certainly does, opening the letter by

protesting about the “disgusting sermon of that servile priest – Coulthurst” (evangelical vicar in Halifax). He bemoans the “oppressive taxation, increased poor rates ... to support two of the most unnecessary and detestably unjust wars, that ever disgraced mankind” and speculates “were I consulted by any people who were forming a government I would say, beware of monarchy, and of hereditary monarchy more especially; take care of a pure representative body ... follow as much nearly as possible the example of America” before shifting his attention in India: “There is so much weakness, waste of money, and mismanagement shown by all the Missionary Societies, that I have little hopes of much good being done by them, and when I consider the disgraceful despotism of the whole frame of government in India & the enormous crimes which have attended the conquest of that country, I have little hope that God will honour Britain...”

Flower’s letters beautiful summarise his political beliefs underpinned by moral rectitude, openly expressed in passionate terms to his trusted friend. He closes apologetically: “But you will be thankful my paper obliges to me to conclude...” adding “Shall be happy to see you if you come Essex way...”

\$1,300 / £1,000 Ref: 7363



10. CUTTING & CUTTINGS

[POTT, Percival & REGENCY ENTERTAINMENT] *Manuscript entitled ‘Mr Potts’s Lectures on the Practice of Surgery’ together with later commonplace entries and printed scraps.*

[England? 1799-1840]. Contemporary half calf, somewhat worn with loss. Quarto (207 mm x 173 mm x 46 mm). Approximately 160 pages of manuscript text and printed scraps from journals, plus numerous blanks.

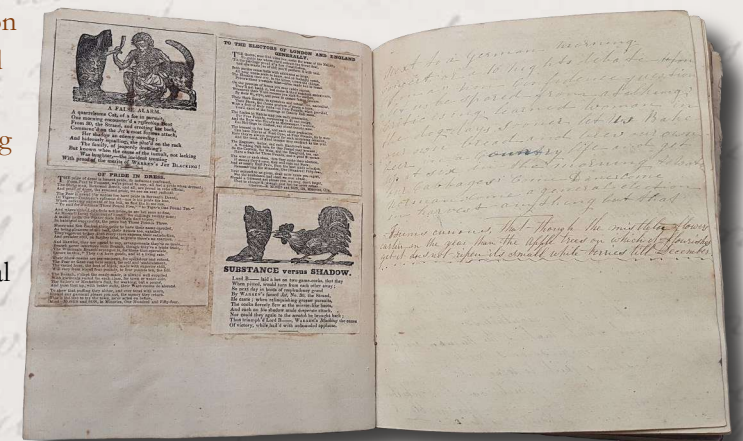
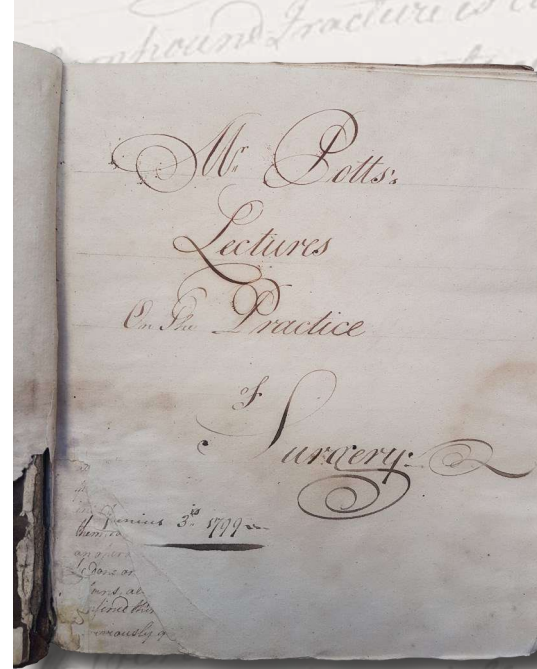
This manuscript commences with a copy of Percival Pott’s *Lectures on Surgery* (circa 1799) followed by commonplace notes and printed scraps from the first half of the 19th century.

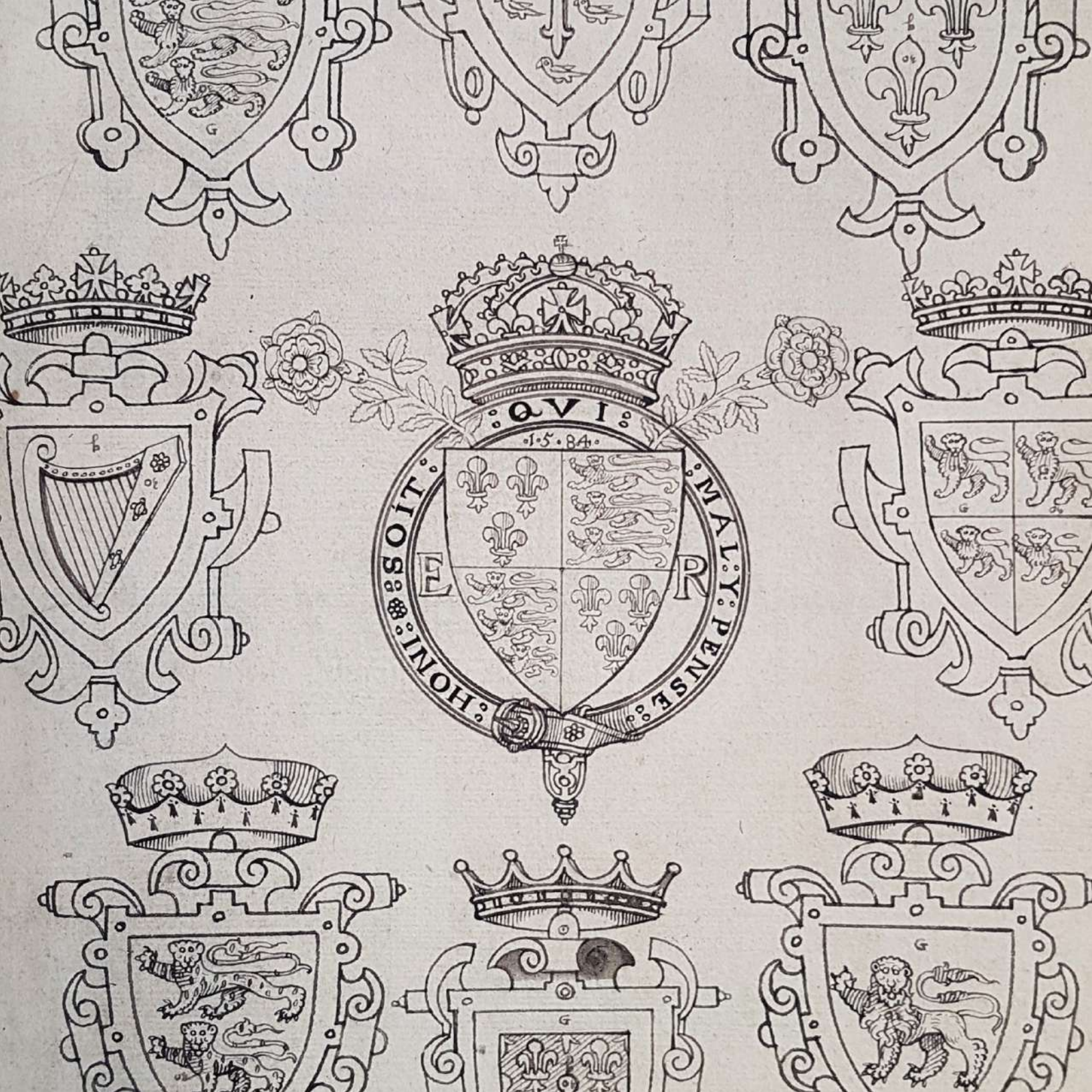
Percival Pott (1714-1788) was an eminent British surgeon. His works were highly influential in the study and practice of medicine. He was the first scientist to demonstrate that cancerous malignancies could be caused by an environmental carcinogen. These notes comprise seven lectures covering tumours, wounds, fractures, luxations, and head wounds. Pott’s introduction states, “My intentions is merely to give you the practical part of Surgery of which I shall lay before you in the most plain and practical manner I am able” (p.1). The compiler of the manuscript dates these notes 1799, a decade after Pott’s death, so these were either transcribed from a printed source or from another manuscript. Either way, they demonstrate the continuing importance of his surgical works in the practice of early 19th century medicine. Potts died in 1788, so these were either transcribed from a printed source or from another manuscript.

The volume contains occasional further notes in the same hand e.g. “An Ancient Recipe For the Cure of the Gout” but as it moves into the 19th century, the hand changes and the focus moves away from the medical lectures to scrapbook and commonplace, with many poems and useful hints neatly cut from papers and pasted into the book, some occasionally covering earlier manuscript text. There are also many manuscript copies of romantic and humorous poetry e.g. “Lament of the Single Ladies of Liverpool”, together with the occasional household recipe (“A Receipt for Glass Tinting”) through to ever-popular word games “1. Napoleon 6. Apoleon 7. Poleon 3. Oleon 4. Leon 5. Eon 2. On. Six Greek words are formed which transcribed in the order of the number of numerals signify Napolion being a raging Lion going about destroying cities”).

The relationship between the two compilers is not clear, but together they have created a curious compendium of medical knowledge and Regency entertainment.

\$1,620 / £1,250 Ref: 7783





11. COOKE'S ARMS; WHOSE HANDS?

COOKE, Robert (c. 1535-1593) *Late 16th century manuscript copy of 'Cooke's Nobility'.*

[England. Circa 1584]. 18th century vellum, spine heavily worn, earlier leaves slightly dusty, two text leaves torn with slight loss. Folio (330 mm x 225 mm x 45 mm). The leaves are foliated up to ff 59 (end of K. Henry 3rd); thereafter the text is paginated with numbers (evens only) to rectos only. 9 leaves bound at end copying out "James the first King of Great Britain" on 18th century paper. The text has been interleaved between regnal years. The rear section, the interleaving, and the binding all appear to have been done at the same time by an 18th century antiquary.

The manuscript is executed to a very high standard. The text is written in a fine secretary hand and the illustrations are highly accomplished. The text has been bordered in what appears to be a gold colour (now faded), which is most unusual and extremely attractive.

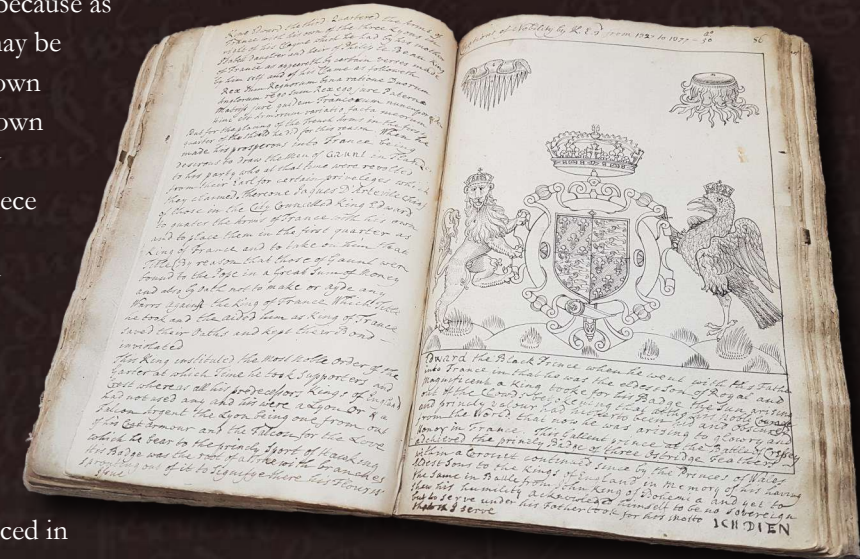
Robert Cooke is thought to have been of so called 'low birth' but nonetheless, he rapidly rose through the ranks of the College of Arms. He was clearly a very talented individual. He graduated from Cambridge with BA in 1558, and MA in 1561. The following year, he was appointed Rose Blanche pursuivant, he then became Chester herald, and in 1567 he became Clarenceux King of Arms.

Cooke wrote *The armorie of nobilitie* in manuscript, which survives in several copies. Although they may perhaps more accurately be called 'instantiations' than 'copies', because as with a performance of a play, although the text may be the same, each performance is delivered with its own interpretation, its own unique expression and its own story to tell. Examples of Cooke's 'Nobilitie' vary according to how much a commissioner of the piece was prepared to pay, what and how much information they wished to capture and how they might want that information expressed (for example details may be illustrated, coloured or in trick).

This manuscript is a tour de force of elegant calligraphy, and a stunning example of the art and scholarship of the early heralds. It was produced in Cooke's lifetime (see the explicit "Huc vsq[ue] R. Cooke

Clarencieux Composuit Anno. 1572" f. 238) by someone closely connected with him. It is indisputably the work of a most proficient scribe; the workmanship is of the highest quality, and it was surely intended as a presentation copy.

The manuscript abounds with intriguing features. Unusually, it is dated (1584), something possibly unique in copies of *Cooke's Nobility*; and it has what may be the earliest example of marginal notes on the living descendants of each house. The text is complete, but evidence points to its having been stored away at the last minute before binding (and therefore, presumably, presentation); and there is clear evidence that it was used later for scholarly purposes.



The Arms of the Nobility of England

By R. Cooke Clarencieux. 1572

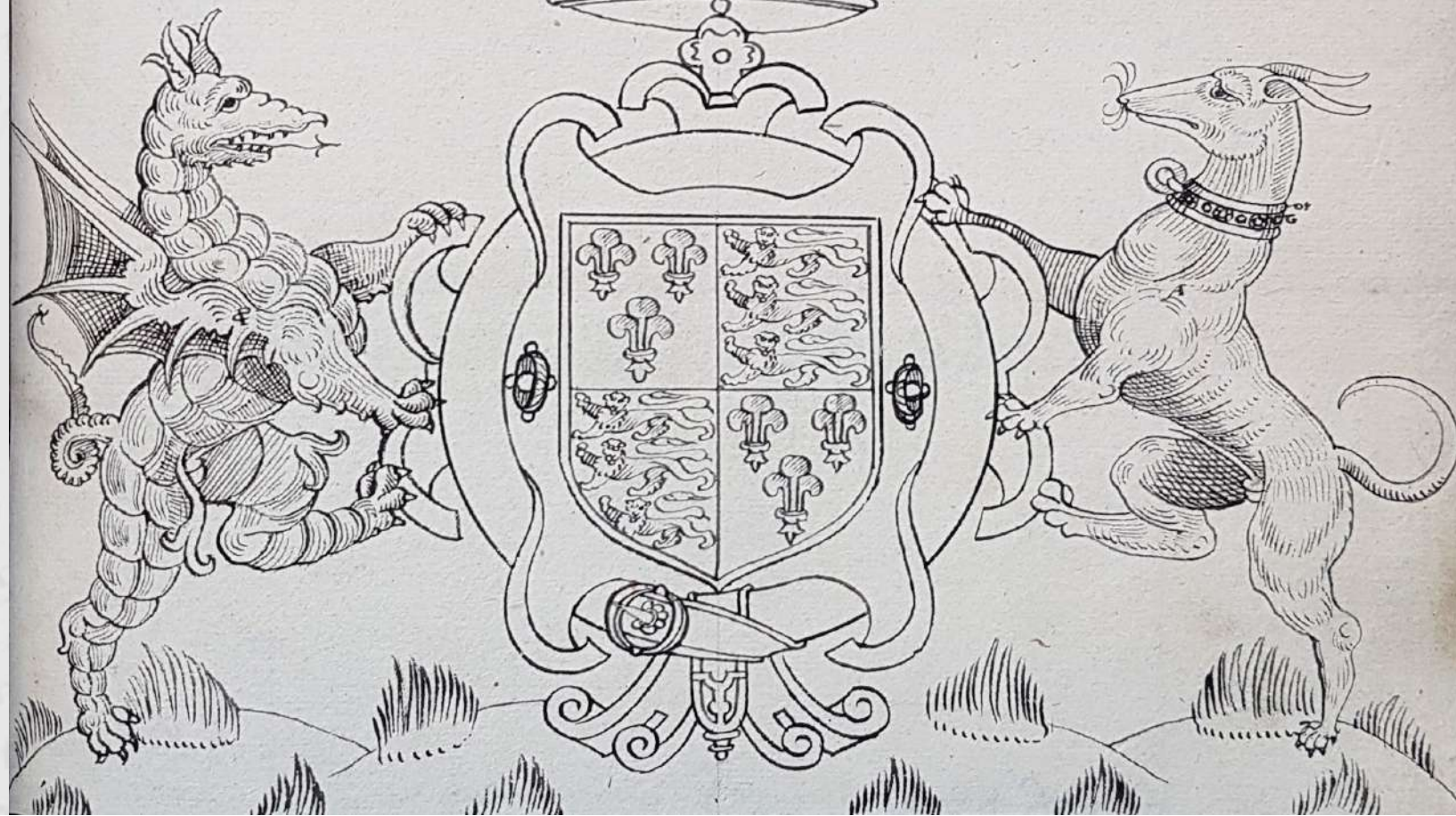
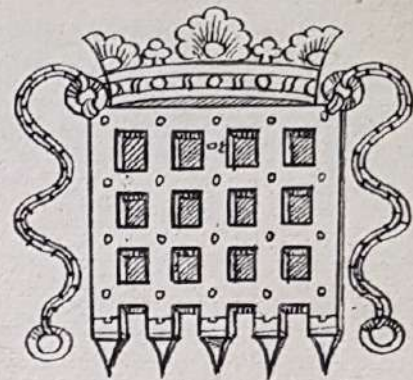
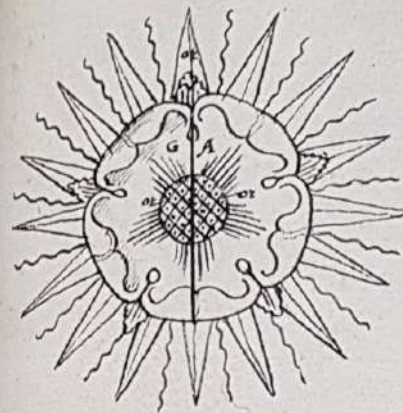
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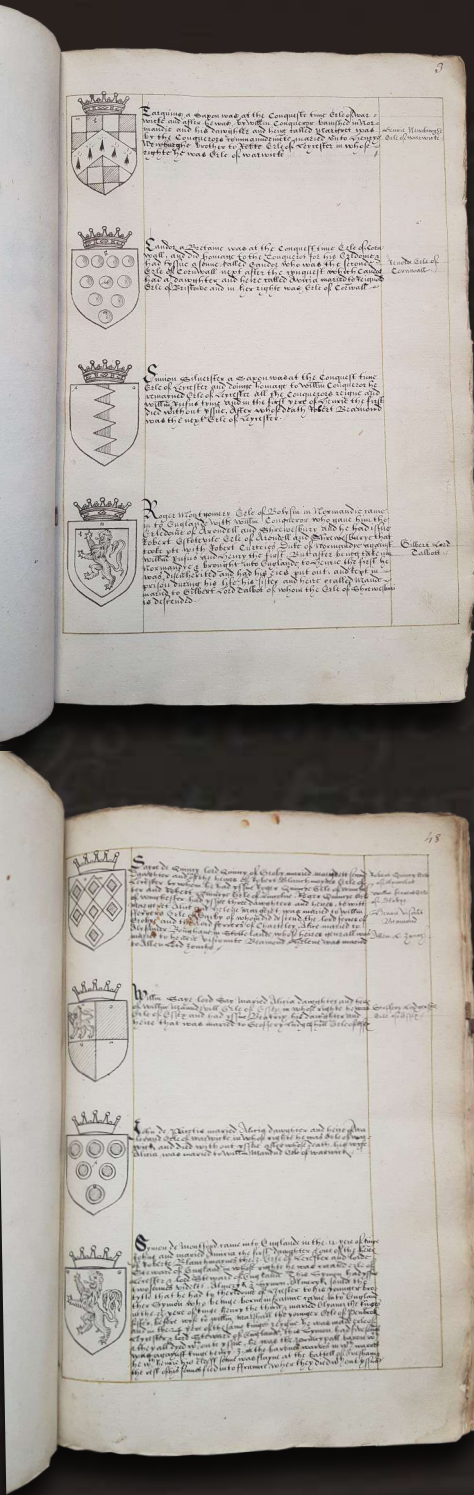
This object's fascination is twofold: it is both aesthetically striking and historically important. Not only is it a truly beautiful example of heraldic record-keeping, but its own genealogy, ironically, is obscure. There are many clues to its authorship, but each one contributes to a complex web of interactions rather than the revelation of a single author. Moreover, the interactions continue beyond the date of its completion: at least one subsequent person appears to have studied and altered the manuscript, making it a tangible example of how the thread of history connects people across the centuries.

The level of skill invested in this manuscript is obvious from the quality and detail of its contents. The illustrations are remarkably fine, with an extraordinary level of symmetry, consistency and detail. Supporting beasts are handsomely portrayed with many individual characteristics, and even secondary features, such as the strapwork, are ornate and precise. The text, too, is of a high quality: a beautifully fine and uniform secretary hand annotates each entry, which is accompanied, most unusually, by marginal notes on the living descendants of the house in question. The scribe clearly has knowledge of several older forms, such as archaised letters, and each entry begins with an ornate capital unique to this copy.

Even the paper is of the highest standard: it bears the watermark of Nicolas le Be, one of the finest paper manufacturers of the period. This makes it even more significant that it is written on rectos only, as the manuscript would have been much more expensive as a result. All of these notable qualities contribute to the singular elegance and superiority of this work and leave no doubt that it was intended to be a masterpiece, created for a lofty purpose or a valued recipient.

These unique features offer guidance – if not definitive answers – over questions of authorship, purpose and creation. Many elements point towards a possible association with Robert Glover, Somerset Herald, who often acted as Cooke's scribe, among them illustrative and textual features characteristic of Glover's work. These include the manner of depicting eyes, such as the almost cross-eyed lions rampant in Edward IV, and the eyes of the panther incensed looking out of the page of Henry VI; a small chain-linked capital H (used only once and almost hidden in the text); the abbreviation of 'regni reginae'; and letter styles in a hand consistent with Glover's work from other manuscripts. The inclusion of marginal notes on living descendants could also serve as evidence, since it is surely one of the earliest examples of what came to be

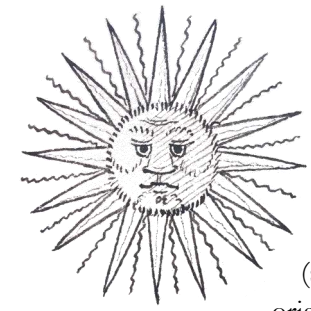




known as the science of heraldry – a more rigorous approach to genealogy that was pioneered by Glover himself. Its appearance here perhaps indicates, at the very least, his influence. Nonetheless, as we look closer, we find elements that confound this initial hint of Glover. Most compelling is the fact that the manuscript was apparently left unbound and stored away after completion. The evidence for this lies in the inclusion of separators marked with the regnal name of each king or queen – a common practice of heralds for storing unbound manuscripts. The sections were then folded and stored, witnessed by light dust marks on the trace of the fold. So why was this done? Unusually this manuscript has a date of completion (1584), which allows us to situate the point at which the decision to shelve this manuscript was taken. Interestingly, Robert Greenwood, the renowned arms painter, who worked very closely with both Cooke and Glover, died in January of 1585, which in the old style of dating may have actually been 1584. While this may be coincidence, it admits the possibility that this manuscript bore, at the very least, significant contribution from Greenwood, even though it doesn't completely explain why the work was never bound and presented.

It should be noted that multiple authorship is quite possible. Not only was it a relatively common phenomenon in the early-modern period, but it is known that Cooke, Glover, Greenwood and others (including Thomas Drury and Edmund Knight) worked very closely together. Indeed, both Cooke and Glover were executors and financial beneficiaries of Greenwood's will, as was Cooke's daughter (who received two bracelets). There are many examples of these men collaborating on heraldic work, making it entirely possible that this manuscript was one of those instances – and the idiosyncratic features that suggest Glover as scribe could simply be the result of this close-knit group of heralds being influenced by each other's styles.

The authorship may also have been disguised. A scribe in this period would pride himself on the number of different scripts he was able to write; and since Elizabethan society relied heavily on the handwritten word as a proof of authority, the ability to imitate or even forge different hands was a valuable one (a famous case being that of the calligrapher Peter Bales, who between 1576 and 1590 was employed by Sir Francis Walsingham in certain political manoeuvres). Glover was able to write in numerous different styles, both secretary and italic, contemporary and archaic, particularly in penning grants of arms for Cooke – and he was known to disguise his own hands. As Somerset Herald he felt unsuited to acting as Cooke's scribe, especially as he expected to succeed under a reversion to the office of Norroy King of Arms at the death of his father-in-law, William Flower. This often means that identifying his work later in his career is particularly difficult.



As to the post-1584 additions, these were probably written by an 18th century antiquarian. The regnal years have been interleaved (some annotated) and several of the original pages have annotations. The annotated notes on the original pages appear earlier in the manuscript, suggesting that someone began by annotating the manuscript itself before going back and interleaving new pages and using these from thereon. At the end of the volume, on 18th-century paper, there is the achievement of James I, followed by 31 creations of coats arms from 1603 to 1605. The binding also appears to have been done around this time. The notes largely concern the historical context for the creation of each coat of arms. The wording of these annotations varies, suggesting that some passages are copied from older documents; indeed, several phrases display striking similarities with Ashmolean Ms. 1121. For example, an instruction which in the Ashmole manuscript reads “following lysander’s advice: if the Lyon’s skin were too short, to piece it out with a foxes case”, is in this manuscript rendered “following Lysander’s advise if the Lyons skin were to short to pece it out with a Foxes Tayle”.

These later additions are intriguing because they offer a tangible opportunity to view the manuscript refracted through the eyes of an 18th-century antiquarian. The fact that this later scholar has treated the surface of such a superlatively executed manuscript as a notepad for his musings is initially jarring, since it forces us to consider the object's functional value detached from its aesthetic value rather than a beautiful combination of the two.

This manuscript is compelling for a multitude of reasons. It represents a high watermark in 16th-century heraldry and early attempts by its practitioners to establish it as something that might resemble a science. Intellectually it provides us with several historical challenges and mysteries: Who created it, and for whom? Why, if it was intended as a presentation piece, was it never presented? These considerations feed into each other, the physical features inform our response to the scholarly questions, while these intellectual concerns elevate the significance of its aesthetic superiority. Tied into these features are the marks of its passage through time and of its interactions with others whose interests seem to both coincide and divert from our own.

\$16,250 / £12,500 Ref: 7843



12. HIND BEHIND CLOSED DOORS

[HIND, R.?] *Manuscript entitled Journal of a Tour in the Year 1745*.

[England. Liverpool? Circa 1745]. Contemporary gilt tooled red morocco, rubbed, front board stained. Duodecimo (165 mm x 105 mm x 9 mm). 58 numbered pages, followed by a 5-page “Scheme of the Tour” documenting the mileage, number of days stayed, and index.

Domestic tourism flourished in 18th-century England for a number of reasons: better road maps; an increase in turnpike roads; a network of stagecoaches and coaching inns. Whilst people travelled for many reasons

(health, social tourism, attractions, and antiquities), the lure of the English country house played a significant role in burgeoning domestic tourism. These country seats boasted excellent architecture and landscaping, as well as large and often fine collections of art.

In the early 18th century, people documented these tours in manuscript journals, with rudimentary print guides following soon after (house guides in the 1730s and 40s often focused on their art collections), which gradually evolved into more romanticized guides as the idea of the picturesque began to flourish in the 1760s. This journal sits at the more descriptive end, with houses often perfunctorily described (“the gallery, which is far too long for the breadth and height”). However, the author sometimes allows himself personal expression (“This is the finest thing in England, nay enough to make Versailles blush; the only place where

one can learn a true taste, and not to be visited without delight and wonder”). He also delights in displays of connoisseurship, which provide valuable insights into 18th-century taste (“The stair-cases on each side

of the Hall are of stone, winding up to the top of the house. The roof is a curious piece of work, which shows the art of the carpenter... The whole is built at a large expense and in good taste ... pity it stands too low, and so loseth the view”. Similarly, he prides himself on discerning small details in unpromising environs: “The house makes but an inconsiderable appearance [but]

in the corner is a delicious antique fragment of a female-statue – the arms are broke off below the shoulders ... the whole neck is the softest most delicate most animated resemblance in stone, that in our judgment could possibly be.” Stonehenge, however, is summarily dismissed: “it is certainly a surprising piece of antiquity; but as so many persons have conjectured and beat their brains about the original design and purpose of those vast inelegant piles of stone, we left it after gratifying our sight, as we found it.”

This tour begins on May 14th in Warrington, Lancashire and passes through Yorkshire, Nottinghamshire, Lincoln, Leicester, Norfolk, Suffolk, Cambridge, Huntingdon, Northampton, Buckingham, Oxon, Berkshire, Hampshire, Wiltshire, Somerset, Gloucester, Worcester, Staffs, Salop and Cheshire, finishing on July 5th in Chester – a total of 703 miles. The author comments on

the towns and villages visited, sometimes with a sniffy brevity (“a paltry place”), but often more expansively, noting points of interest: “This town is famous only for producing the best and most roots of any place in England.” The landscape receives similar treatment – “...before you hills covered with shrubs w^{ch} have the effect of woods...”

Cambridge, however, is passed over as “a place too well known and too bulky for this journal.” At certain points the narrative opens up, and the narrator places himself in the frame: “We rode along the Quay, over the common down to the ffort, ... in Yarmouth Coaches, very droll and ridiculous machines, but tho’ we laughed at ourselves, we could not perceive that we were a joke to anybody else.” He also includes the occasional surprising

tale, such as that of an unfortunate man and a gibbet that were hit by lightning, after which “the country-people by a strange piece of curiosity, were carrying off toes and fingers and teeth, by way of relics.”

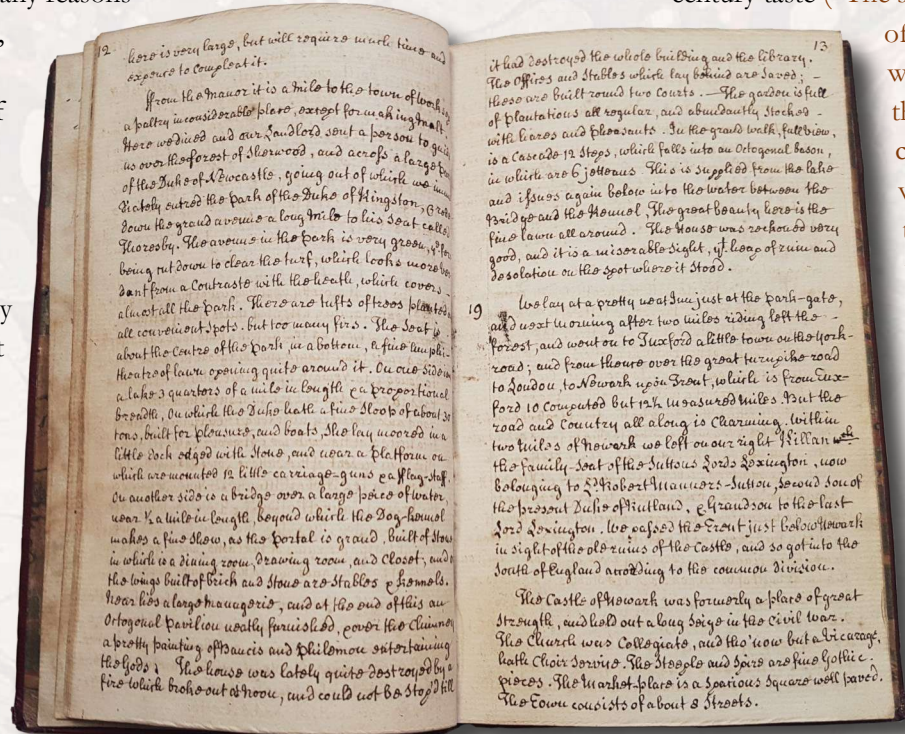
The journal is anonymous but two inscriptions, both in slightly later hands provide clues: a faint inscription to the first page reads “R.

Hind” and another at the end of the volume reads “John Hind Liverpool.” The start and end points of the tour (Warrington and Chester are both close to Liverpool, making it plausible the author was a member of the Hind family. Additionally, at the front there is a further inscription: “1812 this manuscript is 67 years old.” The

numbers have been changed multiple times into the 1930s suggesting that this may be a Hind family heirloom, with each new generation making their own mark.

This is a charming and intimate example of a manuscript from the early days of country house tours. The volume is small and handsomely bound but not ostentatious – the work of a discerning connoisseur.

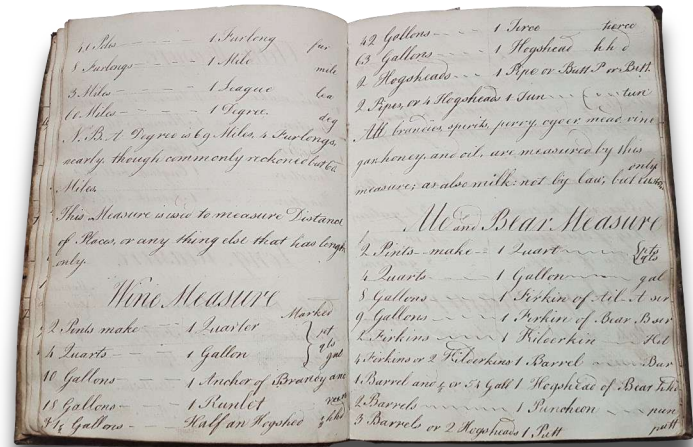
\$3,560 / £2,750 Ref: 7815



13. UPPER SET

HUTCHINSON, William 18th century manuscript ciphering book.

[England. Circa 1784]. Contemporary full vellum. Small quarto. 180 pages of text and calculations.



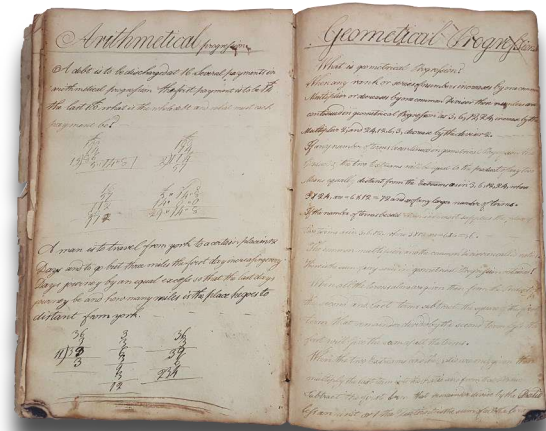
This is nice example of an 18th century ciphering book. An inscription to the front board reads “Wm Hutchinson 1784”. The text is written in a very neat, clear hand, with little calligraphic flourishes throughout. The topics covered are elementary level. They include: “Numeration”, “Addition”, “Money”, “Troy Weight”, “Avoirdupoise Weight”, “Apothecaries Weight”, “Cloth Measure”, “Long Measure”, “Wine Measure”, “Ale and Beer Measure”, “Dry Measure”, “Time”, “Square Measure”, “Solid Measure”. There are many lively application problems towards the rear of the text. For example, “A gentleman sent a tankard to his goldsmith that weighed 50 oz 8 dwt and ordered him to make it into spoons each to weigh 2 oz 16 dwt how many had he?” and “A club in London consisting of 35 gentlemen joined for a lottery ticket of 10 value, which came up with a prize of 4000. I desire to know what each man contributed and what each man’s share came to”.

\$650 / £500 Ref: 7826

14. PENNED MATHS

[SCHEETZ, Jacob and John] Late 18th century ciphering book.

[Pennsylvania. Circa 1798]. Lacking boards, spine cracked and worn, preserved in custom made box. Later stamp of Geo. Scheetz (1904) to first leaf. Folio (330 mm x 222 mm x 26 mm). Approximately 340 pages of text and calculations.



An inscription to the front page reads “John’s book is fild” and throughout the margins of the text the names of Both Jacob and John Scheetz appear. The Scheetz family were German émigrés to Bucks County, Pennsylvania in the 18th century. There is a later name stamp to the first leaf of Geo H. Scheetz, grandson of George Scheetz (1785-1863), a school teacher who settled in Kellers Church, Pennsylvania around 1820. Some family genealogies state that he had several brothers, including Johannes and Jacob.

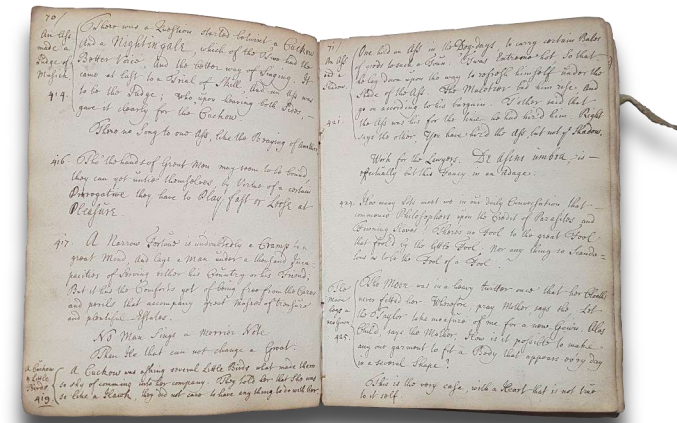
The scribes cover topics such as: “Interest”, “Brokage”, “Compound Interest”, “Rebate or Discount”, “Equation of Payments”, “Loss or Gain”, “The Single Rule of Three Direct”, “Of Fractions”, “Exchange”, “Arithmetical Progressions”, and “Geometrical Progressions”. Many of the problems relate to merchants, purchases, and sales. An interesting, if rather heavily worn example of an early American student’s exercise book.

\$970 / £750 Ref: 7833

15. WEN PENS

[W.E.N.] 18th Century Manuscript book of fables.

[Scotland? Circa 1752]. Contemporary limp vellum, rodent damage with loss to approximately half the front cover. First few leaves dusty and edges turned. Quarto (197 mm x 160 mm x 23 mm). Pages numbered to 140 but continued to page 185.



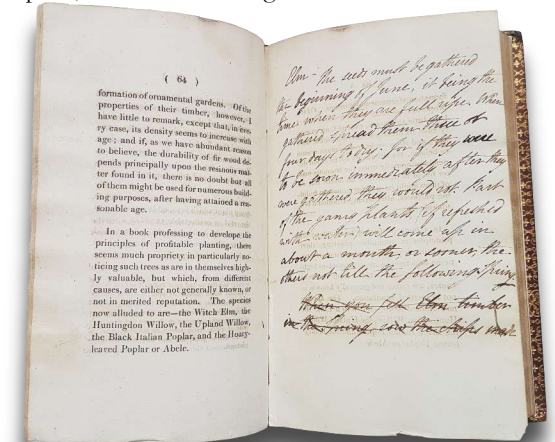
This neatly written manuscript commonplace contains a myriad of passages from fables (“L’Estrange’s *Æsop’s Fables*”; *Barlandus’s Fables*; *The Fables of Auianus*; *The Fables of Abstemius*; *The Fables of Poggius*; *Fables and Stories Moraliz’d by Sr Roger L’Estrange Kt*), as well as a selection of extracts from sources including *Sr George Etheredge’s She Would if She Could and Man of Mode*; *Le Theatre Italien de Ghirardi*; *The Village Opera*. The fables make up the first part of the text and airs from the other sources follow. On the final pages, there are four pieces dated September 1746 and January 1747. One of these is a poem entitled “Logan Water” signed “WEN”, (first line: “Mad fools may fight for powr & fame”). These last are unpublished and presumably compositions by the compiler.

\$1,300 / £1,000 Ref: 7790

16. GROWING PROFITS

PONTEY, William (fl. 1780-1831) *The profitable planter: a treatise on the theory and practice of planting forest trees.*

London: for John Harding, 1809. Third edition, enlarged. Appropriately bound in contemporary tree calf, recently rebacked, endpapers renewed. Octavo. Pagination pp. xii, [9]-230, [2, adverts], (possibly lacking a half-title), text complete with the engraved plate, interleaved throughout.



This is an interleaved and heavily annotated copy of Pontey’s guide for the nurseryman. The anonymous annotator adds excerpts copied from printed texts and their own knowledge (“Autumn planting is best... there is sufficient food for mice & other vermin”). The annotations, which cover about 30 pages, mirror Pontey’s structure and begin with an extract on the “Cultivation of Waste Land”, followed by a list of woods used by different industries (“Coopers – Oak, & some Chestnut for large casks”) and notes on species (sometimes with a gentle poetry “The Sycamore is more patient of furious winds than any other tree”). Many trees are discussed but the Larch gets the most frequent references from the annotator, who, like Pontey, lauds its strength and versatility as a British timber. Judging from the nature of the annotations, the scribe was a nurseryman in the employ of someone with land to cultivate and profit from.

\$970 / £750 Ref: 7822

17. CURES & CURIOSITIES

MIDDLETON, John *Manuscript collection of remedies entitled 'John Middleton His Book of receipts'.*

[England? Circa 1761]. Contemporary full vellum, rubbed, small hole to spine, text block loose in binding, overall heavily used condition. Quarto (203 mm x 163 mm x 42 mm). Text numbered to rectos only: [1], 187 (28 pages are blank and leaf 143 excised, giving approximately 345 text pages).

The full title neatly captures Middleton's method: "John Middleton His Book of Receipts June 5 1761. These receipts in this Book is from eminent Physicians, & taken out of Dictionary's, /herbals, & Dispensatory's, &c. from the best Authors Likewise from those how have experienced the Effects of them." But why he created this huge collection of over 1,000 remedies is not entirely clear.

Middleton appears to work as a house-servant, judging by several references to his "master". The book was written over time, with numerous cross-references throughout (e.g. on p.139 "for its further Virtues, see page 154") and several references to another book of remedies (e.g. "Vide Page No. 20 in the other Book"). Most remedies are unattributed but the "eminent Physicians" referred to include: "Dr Boyle"; "Dr Mead"; "Dr Sydenham"; "Dr Mathiolus";

"Dr Grew"; as well as "My Master" (these are the most frequently noted as tried and tested e.g. "My Master makes a great deal of Use of them mixt in the aforesaid manner, ^as in Page 53 for this Distemper and likewise for Colds"); some display a wider reach ("This is also, used in the Hospitals") while others remain obscure ("A Certain Physician kept this as a secret for the Rickets").

For the Lethargy. —

The remedies vary in length from a few lines (often simply entitled "another") to well over a page. It is difficult to discern an order: while remedies "For the Lethargy", "For the Falling Sickness" and "For the Green Sickness" are all grouped together, "For the falling Down of the Fundament" is followed by remedies for "For a Gangrene" and "For the Leprosie" before reaching, incongruously, "To Cure, Corns".

The range of subjects is unusually large and wide-reaching. If quantity of remedies reflects prevalence of condition rather than inefficacy of treatments, then the numbers inform our understanding of the kinds of affliction in this period. They appear to suffer more

from looseness (11 remedies) than constipation (3 remedies); "Coughs" (including whooping cough, asthma, hoarseness) comprises no fewer than 83 remedies. "For the Stone & Gravel" requires 48 remedies and "Fever" lists 38 remedies. Anorexia (termed "For Loathing of Victuals" and "For a Depriv'd Appetite") needs only 5 remedies and Cancer is dealt with in 3 by a mixture of crab claws, rose water, whey and roots.

Ingredients also vary widely: they include "Vipers Flesh in Powder"; "Hogs Lard"; "Celebrated Hungary Water"; "Wormwood"; "onions"; "Cuckoo Pint"; "Frankincense"; "Mastick"; "Amber"; "Cloves"; "Rusty Bacon"; "Vitriol". Some have interesting annotations, e.g. "Barbadoes Tar" was apparently "amongst the Country people ... in mighty request for Scald Heads, which ... often puzzles a good Physician" and "Portugal snuff into the corners of your Eyes ... has cured many people of distinction; who has read with Spectacles many Years." A remedy for "Convulsions" includes the following anecdote: "A Young Gentlewoman of Note, Permitting a Little Dog, that was mangey & made to lie on Bed with her, Was so contaminated by the Effluvia, passing from him, & Perhaps by his Venemous Saliva also; that she fell into Convulsive Motions, & an Hydrophobia; and to Marvelous to relate, she could not forebear Barking like a Dog Night & Day; She having Consulted divers of Physicians. Among other Remedies took this Cephalic Powder, with Relief, & after some time she recovered her former Health."

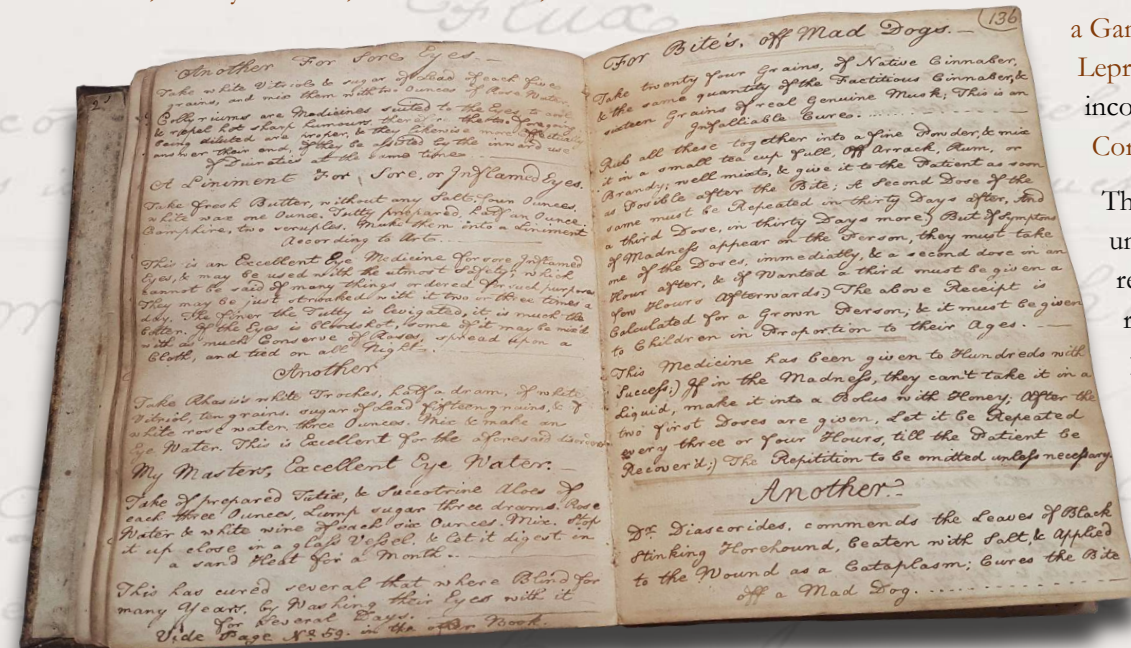
The condition "For the Bloody Flux" lists 44 remedies and includes such useful advice as "First let the patient be Blooded, & sometimes gently purged" and ingredients such as "Mice Dung ... in some juice of Plantane...". A note states: "The Physician that communicated these, assures us, they were

very Effectual against spitting of Blood & sufficiently experimented."

To Stop Looseness's. —

This is no ordinary household remedy book; it more closely resembles an attempt to compile an encyclopedia of remedies, some of which he certainly used, while others seem to be included for their curiosity value: consider the remedy "For the Stone" which suggests you "Take the Pizzle of a green Turtle or Tortoise, that lives in the Sea ..." Middleton annotates this remedy "These are easily to be Had at the Charibee & Lucaick Islands where these fishes abound... This Receipt was first taken from the History of Barbadoes, written by Rich^d. Lygon..." But these ingredients were not easily found in Britain, so the reasons for its inclusion, and that of several others, remain uncertain, making this a most unusual and comprehensive example of an 18th-century book of remedies.

\$2,900 / £2,250 Ref: 7812



18. WEALTH IN WORDS

WINFIELD, Thomas (c1784-1812) *Manuscript inventory of goods, including a large library sold at auction.*

[Finmere, Oxon. Circa 1812]. Original paper wrapper, pinned. Slim folio (325 mm x 195 mm). Manuscript note to front cover "Draft / Schedules to Examination", 35 text pages.

Winfield was born in Chester. He was educated at Brasenose College. Matriculated 21 April 1800, aged 16. BA 1804; MA 1806. He was appointed Curate at St. Bridget, Chester (1807). In 1808 he married Mary Sparrow (1782-?). He died 1812, only one year after he was appointed Rector at Finmere, Oxon.

This inventory seems to cover Winfield's entire estate and it is not clear whether his family inherited any of the goods.

Judging from the contents, he had many possessions including items of furniture and sundry household items. But his passion seems to have been books and he either inherited or amassed a substantial library. The books were "sold by Auction as follows under the Div: of the s.d Defts. on the 18th & 19th Days of Aug. 1812." The books were lotted in sections by format: folios were sold first, then quartos, octavos and duodecimos. Only the folios are dated; two are from the 16th century, just over half are from the 17th century. Winfield's interests are fairly

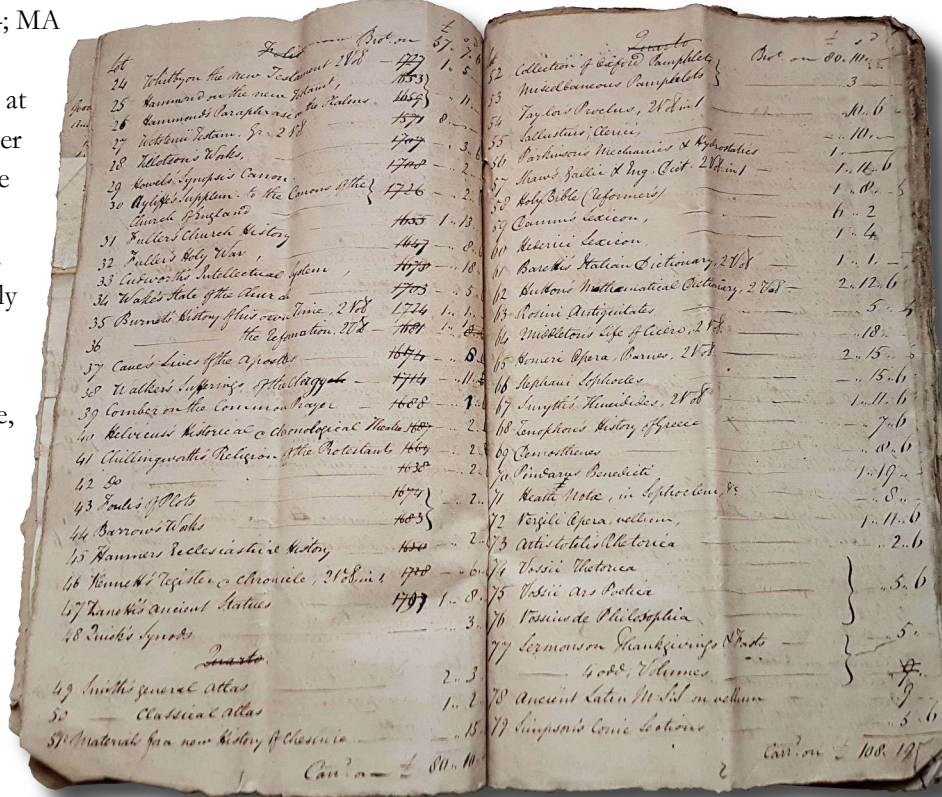
wide ranging. Greek and Roman classics form the bulk of the library (including Aristotle, Scapula, Salust,

Homer), followed by ecclesiastical works (Cave, Newton), and history, science, and literature are occasionally represented. Lots include: "Sydneys

Discourses on Government - 1698 - 0-1-0"; "Catalogus Librarum in Biblioth. Bodleiana, Hyde 2 Vol: Oxon 1674 - 0-7-0"; "Machiavel's Works 1675" achieves "0-2-6" whereas the "Globe Newspaper" of 1809 made "0-4-6".

The great London Polyglot Bible "Biblia Sacra Polyglott. et Castelli Lexicon. 7 Vol. 1657." fetched an impressive "38-10-0". The prints section includes illustrated books and portfolios (items include: "Views in Egypt & Palestine, by Bowyer, half Bound in Russia - 6-16-6"; "Print of Brasenose College, Oxford, & a sea Piece - 0-4-6"). The library and prints together brought over £450 - slightly over half the auction total.

\$970 / £750 Ref: 7850



19. GOOD THINGS COME IN THREES

CULINARY RECIPES *Mid- to late 18th century manuscript of culinary recipes.*

[England. Circa 1780]. Contemporary full vellum, hole to spine (approximately 1 cm circumference). Quarto (204 mm x 170 mm x 27 mm). Britannia watermark. Text to both ends (approximately 54 pages in total), several later, loosely inserted recipes.

This manuscript is written in at least three different hands. It was commenced towards the end of the 18th century and continued into the early 19th century. There are 64 recipes (some attributed e.g. "Mrs. Dean - Reading",

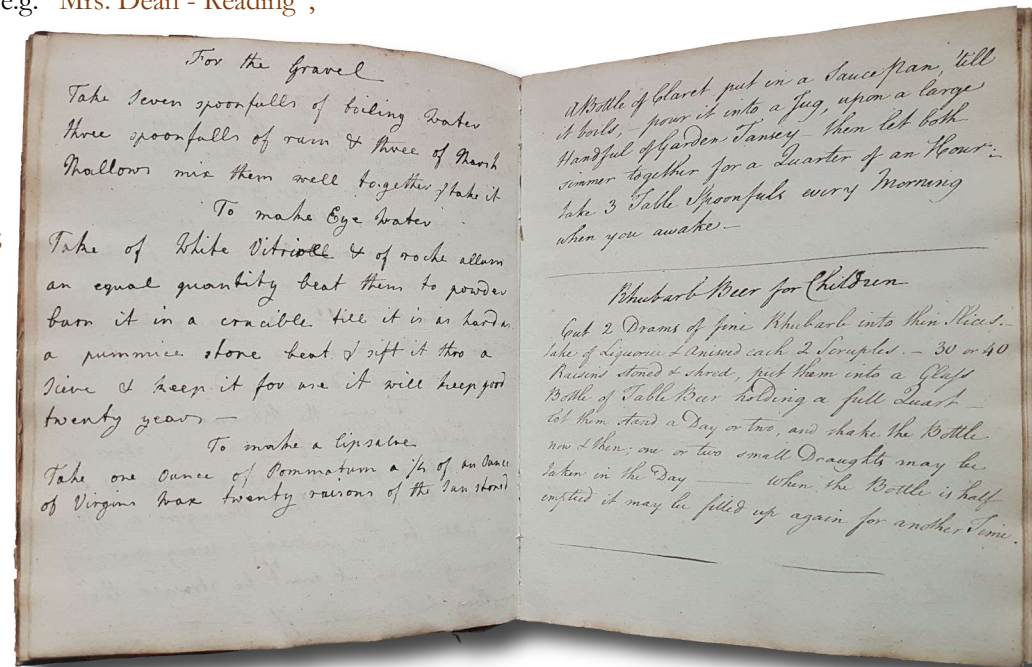
"Lady Lawley's Receipt") on 42 pages written at one end. These include: "To make blamange"; "To Make Black puddings"; "To Candy Cowslips or orange flowers"; "To Make the Duke of Norfolk punch", etc. A recipe for "To Make a Green Goose pye", is

quite simple but "To make Sausages"; is a rich recipe which includes spices and oysters, and "when you use them fry them in fresh Butter." The recipes give clear, thorough directions as if instructing somebody else rather than reminding themselves e.g. in "Milk Punch very good" the reader is instructed to "take care the bag is not joggled it will make it run thick at any rate it will be so at first therefore you must put ^{it} back softly into the bag & not break the cream... you may put in some raspberries mashed which gives it a pretty colour ..." and in "To Make Sponge biscuit" "... beat it till it is so hot that you Cant hold your finger in it then

take it off the fire and beat it till it is almost Cold ..."

As is often the case, household remedies are written at the opposite end of the volume. A handy table of measures and conversions is provided (Inch, Palm, Span, etc). As with the recipes, the remedies are clear and attentively guided. A key system in which, ("Particular good receipts have this mark o those marked thus * are the

french Apothecaries weight...") while carefully planned was never instituted. There are 15 remedies on 12 pages including: "Rhubarb Beer for Children"; "Strengthening Broth"; "An Electuary for a habitual looseness"; "An excellent receipt for the Epilepsy communicated to the Duchess of Atholl by Tho^s Aytone Minister of Aylith 1734 & by her given to me 1745". In this dubious remedy you must "Take a Mole & burn it alive or when it is newly dead toast it at the fire till it be quite crisp so as to beat to powder..."



\$1,230 / £950 Ref: 7827

20. DRILL BITS

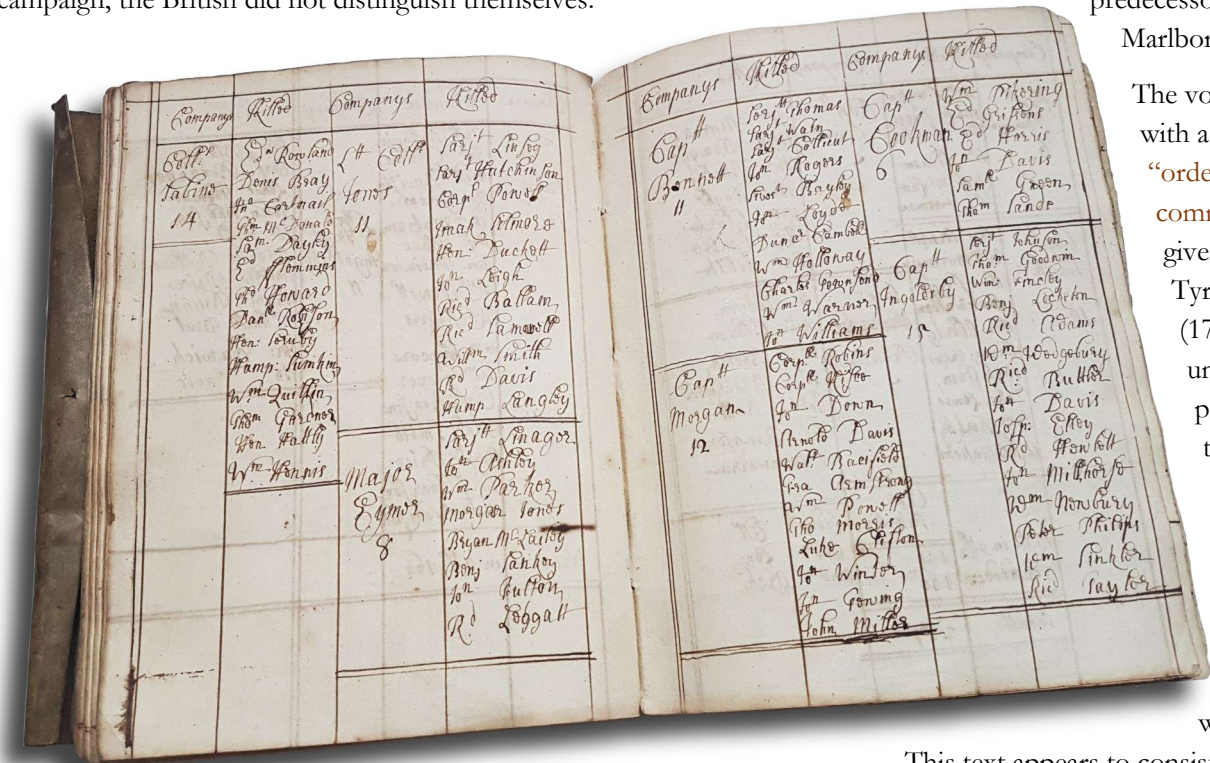
[WILLMOT, R?] 18th Century Manuscript Drill and Letterbook

[England. Circa 1745]. Contemporary limp vellum wallet style binding, lacking tie. Quarto (195 mm x 160 mm x 15 mm). Approximately 15 text pages on 80 leaves. Provenance: from the Library of Lord Cottesloe. Inscribed to front endpaper "R. Willmot Pri : 7 : 6" beneath are several calculations and the following note: "To / Mr. Pickering / at ye Eagle & Child / London". The earlier sections of the volume are written in a very neat, studied hand which either gradually morphs into a looser hand or the manuscript is taken over by someone else entirely. The later sections are more personal which may account for the more relaxed hand. Either way, the later notes closely resemble the hand of "R. Willmot".

This manuscript was apparently used in the campaign in Flanders of 1745, although much of the contents were compiled at a slightly earlier date. A later note on front endpaper reads "The manuscript of Military discipline as used in Flanders". This presumably refers to the 1745 Campaign in the Austrian Netherlands. It is interesting to note that although the Allied Forces won the campaign, the British did not distinguish themselves.

The manuscript of Military discipline as used in Flanders

However, this insufficiency was put down not to the experienced officers, but to the Duke of Cumberland who performed poorly because he ignored advice from his more experienced subordinates. This manuscript appears to have been compiled by one such subordinate who, judging from the contents, took notes from Cumberland's more successful predecessor, the Duke of Marlborough.



This text appears to consist of copies of

The volume commences with a copy of an "order and command" (1 page) given by Lord Tyrawley at Dublin (1718). (I have been unable to trace a printed copy of this short piece.) The main bulk of the manuscript is taken up with "General Observations" for infantry drill with commands.

certain sections from Bland's *Treatise of Military Discipline* (1727). Some parts follow the text almost exactly, while others are more of a distillation of the text. This act of selecting, editing, and abridging provides a valuable insight into the "on the ground" application of rules of discipline.

The scribe then brings together various related documents, including: "The ceremony to be observed at Funerals"; two royal proclamations concerning army pay and benefits (1717 and 1702); copies of letters, orders, and regulations, chiefly by Generals Richard Ingoldsby and Cornelius Wood serving under the Duke of Marlborough at Breda and other places; and tables of subsistence allowances for the various ranks in Flanders. One particularly informative section is entitled "An account of the men Killed and wounded Last Campagne, at shellenberg June y^e 22 and Houghstad August y^e 2th 1704 of Lt Gene^l Ingoldsby Regement". The account, arranged in double columns, gives names of commanders, individuals killed (121) and wounded (166), and totals for each section. This grim tally is followed by "A Return of the Disabled in Lt Gen^l Ingoldby Regementt Feb^r: the 26 1705". This table details the "Company"; "Mens names"; "How Disabled" (e.g. "Left hand", "Right Legg"); "Whether Married or Single" (also notes if they had children).

We find a more personal element in entries such as "A Catalogue of my Books" (listing 35 titles including: "Don Qixot"; "Waller"; les divers Pensees"; "Arithmetick made Easy"; Puffendorfs Introd.uc"; "a Collect.n f Plays"; "a

a Catalogue of my Books
Vertons Revo. of Rom. Emp. Vol. 2.
D. Portugal & Sweden. Vol. 2.
Puffendorfs Introd. A. Vol. 1

french Dictionaire"),

and in two inventories: "An acco.t of my things" (18 items including: "twelve new shirts"; "fourteen necks"; "two silk Handk:shfs", several items crossed out), and "An allo.t of odd things" (14 items including: "A Writing desk": "an Ivory Case"; "a whig Case"; a Spunge"), together with various other notes and brief financial accounts circa 1730. To judge from this manuscript, the scribe is a keen and intellectually lively reader who seems able to get by on a small number of smart but simple personal effects.

The circumstantial evidence suggests that this manuscript was compiled by an experienced officer serving at Flanders. The notes on personal effects are evocative but the official rules are, perhaps not surprisingly, entered without comment or judgement, and we can only speculate on how it might have felt to have to follow the orders of the young and inexperienced Duke of Cumberland.

\$5,850 / £4,500 Ref: 7844



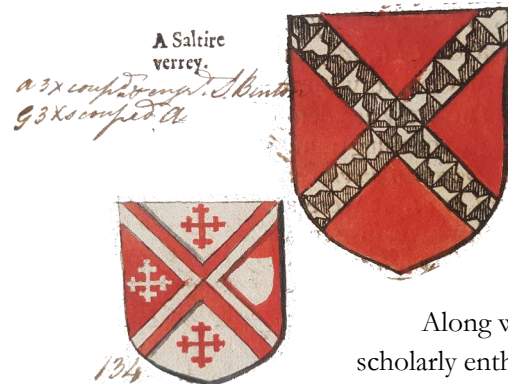
21. HERALD THE NEW DRAWN

GUILLIM, John (1565-1621); annotated by Thomas ROBSON, Thomas (1808-1861) *A profusely annotated copy of: 'A display of heraldrie' [Bound with] 'A most exact alphabeticall table'.*

London: Printed by Thomas Cotes for Iacob Blome, 1638. Third edition; London: Printed by Iohn Raworth, for Laurence Blaikelock. [1640]. Only edition. Modern morocco-backed cloth boards. Title worn and dusty, text spotted, some paper repairs throughout. Folio. Pagination pp [16], 167, 170-433, [1]; 28 (last leaf is blank). Both texts are complete. [STC, 12503; 12503.5]. *Provenance:* Early ownership inscription to title page: "Thomas Hales" and initialed to following leaf. Thomas Robson's copy with his annotations throughout.

This is an extensively annotated and hand-coloured copy of Guillim's seminal work on heraldry by the author and engraver Thomas Robson in preparation for his monumental work on the subject of heraldry.

Robson was an author, publisher, printer and printmaker. His main works were *The British herald; or cabinet of armorial bearings* (1830) and *The history of heraldry* (1830), both of which he compiled and engraved. Robson wrote these works to address what he considered a lack of order in the existing heraldry materials; he found it especially frustrating that there was no easy way to search alphabetically for family names or the counties. *The British herald* was intended to meet this need. But it was an enormous task, and although the books which formed the basis of his researches had comprehensive-sounding titles (Edmondson's *The Complete Body of Heraldry*; Guillim's *Display of Heraldry*), they required endless checking and cross-referencing. And ultimately, as he observes in the preface: "all that can possibly be effected by the labourer in this field of intellectual exertion, is to collect, re-arrange, and embody in more luminous form, the existing but insulated materials which are found scattered through the pages of preceding authors." But he succeeded in bringing some order out of the chaos and of adding much additional information. *The British Herald* contains over 70,000 distinct coats of arms, with engravings done by Robson himself.



A Saltire verrey.
a 3x comp'd Rompt. S. B. B. B. B.
g 3x comp'd. a

134

Along with his aesthetic delight in the subject, Robson's interactions with the text exude scholarly enthusiasm. His annotations bear witness to his working methods. He interlaces Guillim's text with his own findings; adding copious notes and further details to many of the

entries ("E. on a bend S 2 Has tonsons to the elbows issuant out of clouds all pp holding an horse shoe O. Borlace of Cornwall"; "Az a stags Hd cabossed Or Mackinsie Az a Bucks Hd caboshed arg Legge of Dartm"). This copy of Guillim's *Heraldrie* has been bound with the alphabetical table of names listed in the book (published two years after this edition) to which Robson adds his own indexing, giving page references for his manuscript notes. At the rear of the volume Robson also adds a four-page manuscript entitled "Blasonry of the Paternal Arms of English Noblemen & Gentlemen collected from Various Authors and methodically arranged by Thomas Robson". In this he sketches the beginnings of a structure ("Escocheon Section 2nd"; "Charges of Natural Sect. 3rd"; "Coats where no Tincture Predominates Section 5th") and includes page references for this volume, neatly showing how he collates the additional material

On the completion of his mammoth work, Robson dedicated *The British Herald* to Sir Walter Scott, whose work he thought "displayed, in living semblance, all the deeds, qualities, & characters, which constitute the pride and boast of heraldry." Scott then lanced these lofty ideas with a rather disparaging review (which was never published) that mocked the archaic language of heraldry. He joked that the title conjured up the spectre of a mail-clad relic from the feudal times, and that on reading the text you could come away with a complete history of the ghost, its contemporaries and customs of the time. Although ostensibly lampooning the outdated idea of heraldry he, perhaps inadvertently, highlights its importance as a way of recording certain histories and how it can conjure up such passion in people – a passion amply manifested on almost every page of this volume.

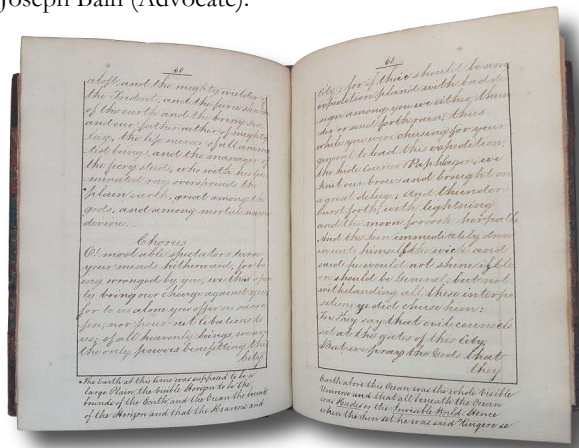
\$5,850 / £4,500 Ref: 7819



22. MIND IN THE CLOUDS

ARISTOPHANES *Annotated copy of Hai tou aristophanous Nephelai Komodia. Aristophanis Nubes, comoedia. Graece; ex editione Kusteri. Latine; ex versione viri eruditi, Londini 8vo. 1695.* [Bound with] *A manuscript translation into English entitled 'Aristophanes' Clouds'.*

Glasgae: in aedibus academicis excudebant Robertus et Andreas Foulis Academiae Typographi, M.DCC.LV. [1755]. [Manuscript written circa 1810]. Bound in 19th century half calf, marbled boards, front board detached. Armorial bookplate to paste-down of Joseph Bain (Advocate).



This study book belonged to Joseph Bain and may well have been his own composition. The 1755 printed text included both the original Greek with a Latin translation. In this volume, the Greek text only has been bound and with a manuscript translation into English entitled “Aristophane’s Clouds”. The first 15 pages of the printed text have been underlined and annotated in a small neat hand (Bain’s?), with translation notes that show an often poetic turn of phrase (“Why did you light that thirsty lamp”, “With all my colour scraped off me”). The manuscript has been confidently written and the differences between the working notes and the final translation is often informative (for example “How many rounds will he drive the war chariot” becomes “How many rounds has he fired the war course at?”).

\$650 / £500 Ref: 7825

23. CLUTCH OF POEMS

[HORSFALL] *Georgian manuscript commonplace book.* [Dewsbury? Circa 1779 - 1810.] Original vellum, wallet flap, clasp broken. Octavo (158 mm x 110 mm x 17 mm). Approximately 80 text pages.

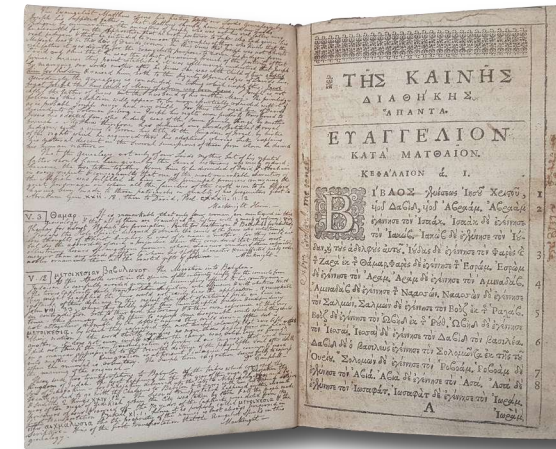


This is an attractive commonplace book with its original vellum binding and clasp. There is a very faint ownership inscription to the rear cover from which “Horsfall’s Book” and “1(?)771” are just legible. The first 11 leaves of the manuscript comprise very brief (sometimes only a line) accounts dating from 1783-1787 (“Halifax Turnpike 86 May for ... 500:0:5”, “Mr James Scholefield 1786 for ... 200:0:0”). After a hiatus of a decade or so the hand changes and the notes take a more lyrical turn, compiling extracts and poems from various sources (from the laconically titled “Stanzas”, and “The Leaf” to Byron’s “One struggle more and I am free, From pang’s that rend my heart in twain” and “Taken from Child Harold Canto Third” as well as: “In my cottage near a wood, Love and roses ever mine”; “Ever thus in the flower of youth _ in the bloom of loneliness”; “The Young in the Garden”; “The Leaf”; “The Birth Day Wish”; “To the Memory of The Princess Charlotte of Wales”).

\$650 / £500 Ref: 7814

24. THERE WAS AN OLD BIBLE...

[ANNOTATED BIBLE] *Interleaved and annotated copy of, Hē Kainē Diathēkē Novum testamentum.* Cantabrigiæ: apud Tho: Buck, Anno Domini 1632. Contemporary calf, worn, front board detached. Octavo. Pagination pp. 134 only (of 648), interleaved throughout with copious annotations to approximately 81 pages.



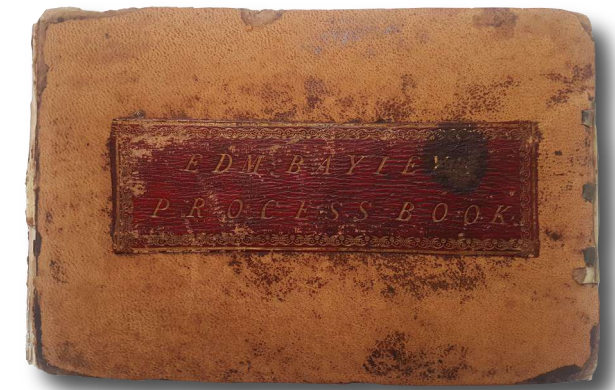
This portion of the Greek New Testament has been bound with interleaves in the early 18th century for scholarly study and then annotated in a small early or mid-18th century hand. The interleaves are densely annotated up to page 46 of the printed text and no further. They include notes on translation, etymology, and history (“The word Satan which is originally Hebrew ... is often used in the Old Testament to signify an adversary...”, “Learned men... still incline to the opinion that St Matthew wrote his Gospel originally in Greek tho’ they admit he may have also given a Hebrew or Syrian version of it for the use of his countrymen.”).

A 19th century manuscript note attributes the annotations to Thomas Barnard (c. 1726/28-1806), Bishop of Limerick, on the grounds that it was purchased from the sale of the Bishop’s library.

\$845 / £650 Ref: 7823

25. BAYLEY ALIVE

BAYLEY, Edmund *Manuscript book of remedies.* [London. Circa 1820-30] Contemporary sheep, rubbed and worn, joints cracked, hinges tender, original brass catch intact. Oblong octavo (165 mm x 105 mm x 30 mm). 180 text pages followed by numerous blanks. *Provenance:* Loosely inserted sheet printed of “Edmund Bayley, Family Chemist” with the address “390, Walworth Road, (Opposite The Red Lion) London.” Morocco label to front board identifies the compiler as “Edm: Bayley Process Book”.



This manuscript contains 390 remedies written in the same hand throughout and numbered up to 383 (although only 169 are indexed), plus 7 unnumbered. Each remedy contains the ingredients list. The instructions are brief, if they are included at all (“Melt the Emp Simple over a slow fire and stir in the Powders”, “Digest 14 days”, “Mix”, “To be given in... Rice Gruel”), which gives the impression that Bayley was a proficient apothecary. The remedies range from the cosmetic to medical and veterinarian. They include: “Clarkes celebrated Antibillious Pills”, “Pickled Roses”, “Ung. For Piles”, “Camphor Wash Balls”, “Golden Spirits”, “Amber Varnish”, “Violet Dentifrice”, “Stable Oils”, “Blister for Horse’s”, “For Boot Tops” “Drink for Flux in a Cow”; “Drink to make a Cow clean” and the delicious sounding “Worm Cakes”.

\$650 / £500 Ref: 7793



26. OFFLEY GOOD FAMILY

OFFLEY FAMILY ARCHIVE. *English 17th–18th century archive of manuscripts books and documents.*

[Circa 1670-1721]. Commonplace book: large quarto (360 mm x 240 mm x 40 mm). Accounts book: oblong folio (395 mm x 165 mm x 23 mm). Both volumes bound in contemporary vellum, together with loose letters and documents, all in very good original condition,.

This archive contains a wealth of manuscript material that is fascinating for its interconnected conceptual scales: the personal, familial and societal are nested within each other, in a way that reflects the dynamic relations of these concepts in the real world. The collection provides a rare opportunity to study English society in microcosm – namely that of the Offleys, a successful merchant and landowning family.

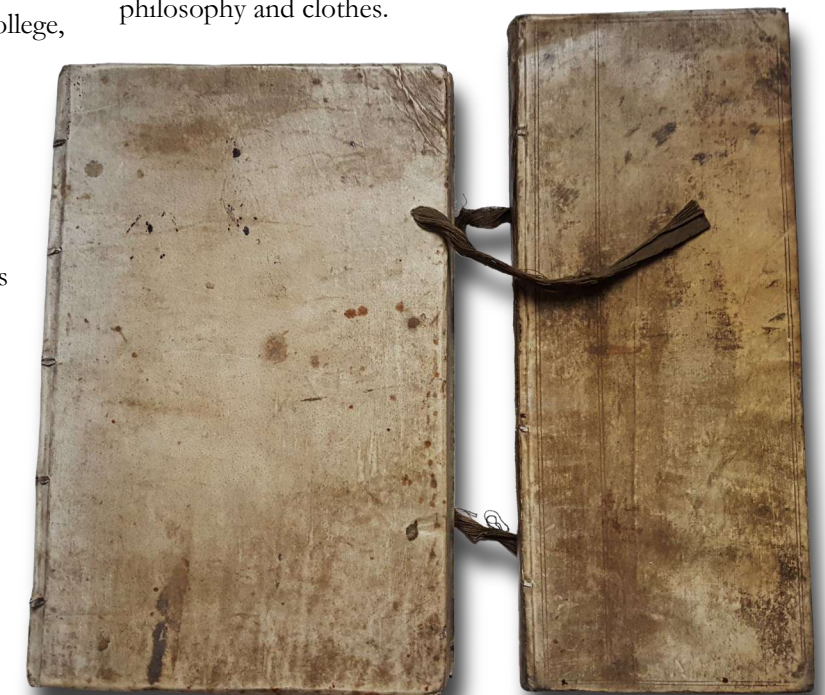
The Offley family had branches in Norfolk, London, and Derbyshire; most of the material in this archive is from the Derbyshire and London branches, with many points of intersection in land and financial accounting. The archive's most prominent figures are the two brothers, Robert and Joseph Offley, sons of Elizabeth (née Moore) (1604-1678) and John Offley (d. 1667).

Robert Offley (1634-78), was educated at St. John's College, Cambridge. Two years later he was to be found at Middle Temple. He was called to the Bar, 09 Feb., 1660/1; Bencher, 1675. He married Elizabeth (widow of John Wynne, of London, dyer) and they had one child, who died in 1670, just 6 years of age.

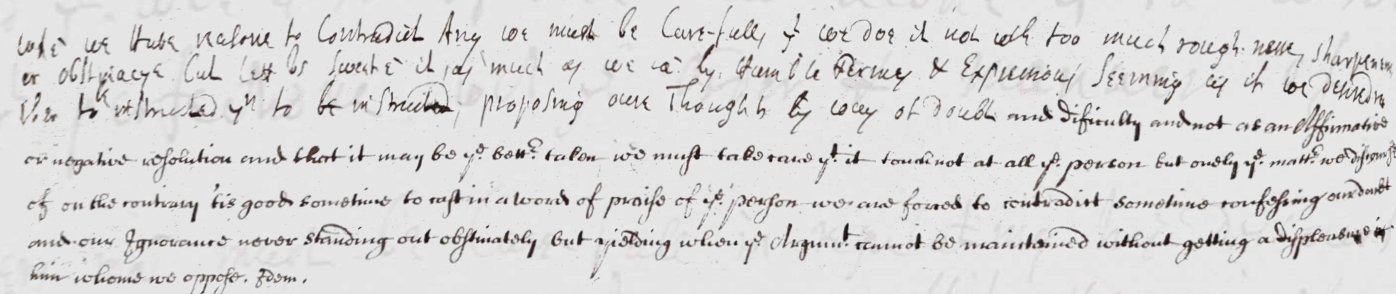
Joseph Offley (d. 1721), does not appear in the records of alumni at either Cambridge or Oxford. Instead he was, according to the History of Parliament website, "entered at the Middle Temple almost certainly under the tutelage of his eldest brother Robert, already an experienced barrister at the Temple." Furthermore, he "became a prosperous lawyer and an active figure in the administration of his inn of court... typical of the class of lawyer-MPs who were as busy in their parliamentary work as in their legal business." He died unmarried and left his substantial land and

properties to his cousin Stephen Offley of Derbyshire. Like his brother Robert, he had a fascination for political philosophy, and formed a collection of manuscripts related to the workings of government.

The most textually rich parts of this collection – a commonplace book and a book of financial accounts – are focused around the Offley brothers in the late 17th and early 18th century. These are underpinned by a wealth of supporting documents that provide contextual information and situate these more personal and political items amongst the social and historical landscape of the time. Thus we learn, directly or by inference, about the Offleys' political and domestic concerns in post-restoration England. These range from law, politics, Machiavelli and Francis Bacon to war, philosophy and clothes.



The commonplace book documents the personal development of Robert Offley's – and by extension, perhaps also Joseph's – political identity. The concerns explored speak particularly to how they view their relationship to society and the role they play in it. The accounts book, which has evidence of several hands, provides a link between the family as an entity and its individual members. Through the material objects they purchase and interact with, we learn how the personal choices of different individuals are situated against the familial backdrop.



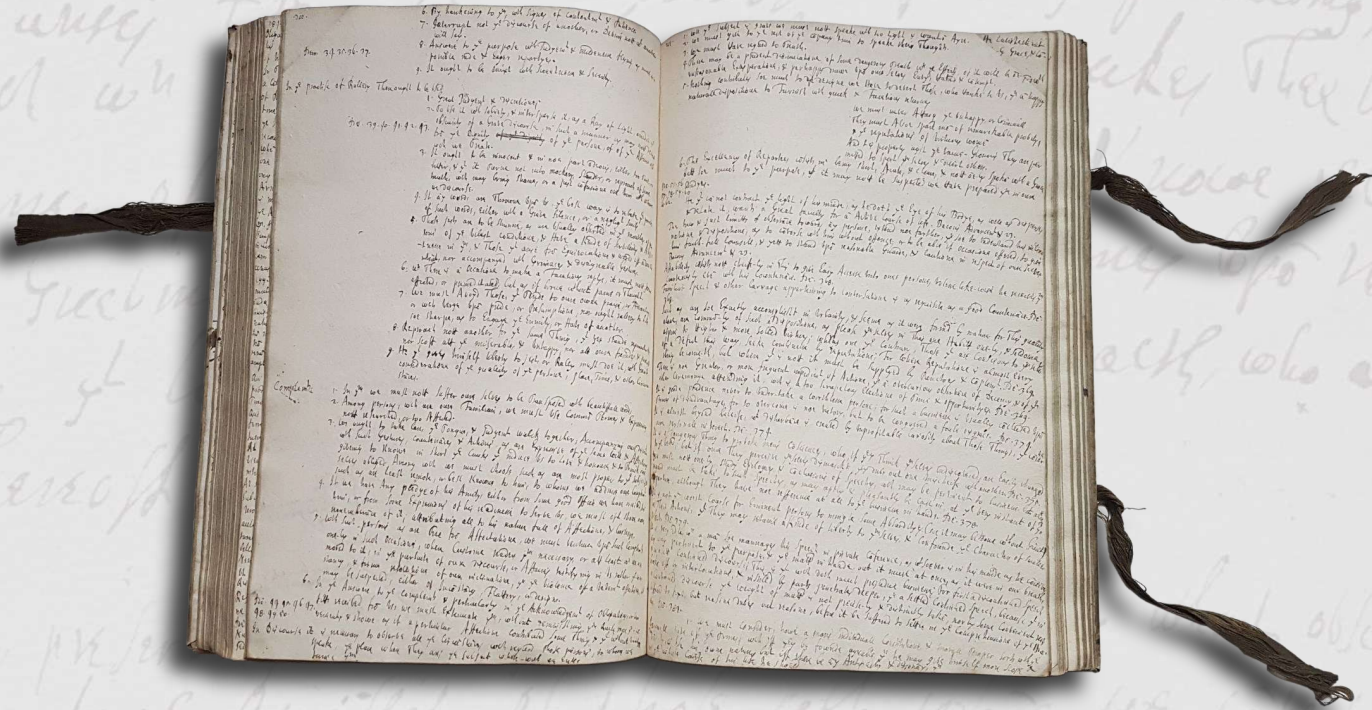
like we have reason to contradict Any we must be Carefully & not do it with too much roughness, shew
or obliquely but let us sweete it wth much as we can by Humble Petition & Expressions Seemingly as if we desire
then to be instructed, proposing our Thoughts by way of doubt and difficulty and not as an Affirmative
or negative resolution and that it may be y^e better taken we must take care y^t it touch not at all y^e person but only y^e matter w^{ch} is
of on the contrary his good sometimes to restrain a word of praise of y^e person w^{ch} we are forced to contradict sometimes confessing our doubt
and our Ignorance never standing out obstinately but yielding when y^e Argument cannot be maintained without getting a displeasure in
him whom we oppose. From.

Then, the large body of documents, letters, and genealogical records deepens our understanding of the family as a whole. This abundance of material provides the context for how they sustained their lifestyle, how they were situated in relation to wider society and how they viewed themselves and formulated their political affiliations. We can gain an even broader perspective by considering this collection in relation to the wider historical context of post-restoration England and this family's attempts to grapple with changing political relationships between the monarch, parliament, and the people.

What is most compelling, however, is how each of these layers informs the others. For example, the commonplace book expresses the individual and wider political interests of the scribe, and at the same time, through the varying depths to which they address particular issues, illustrates their perception of self and how this existed within society.

Likewise, the accounts book documents the family's external interactions through material goods, as well as telling us, through the purchases themselves and even the choice and level of description of purchases included, something of the family's individuals. Finally, through the legal dealings treated in the large number of documents, we learn how they supported their existence and what obligations they felt went with their privileged position. The collection also raises questions about how and why this family thought the way they did.

The commonplace book, entitled “Politica et Historica”, is unsigned and undated. But a number of features support the strong likelihood that it belonged to Robert Offley. First, the manuscript is primarily written in a loose italic hand, occasionally interspersed with sections of secretary hand (see example above). These are often halfway through a sentence, as though the author has been called away and had someone else finish the transcription. This is in keeping with what appears to be Robert Offley's use of the accounts book: his hand is evident in some of the record-keeping but his clerk or secretary records the everyday finances. Furthermore, the italic hand in Robert's time of ownership closely matches the hand in the commonplace book, as does that of one of his secretaries. Consider, also, the absence of records in either hand after 1676, close to Robert's death in 1678. By contrast, Joseph Offley exclusively writes in his own hand in the accounts book without relying on a secretary.



The contents of the commonplace book provide a fascinating insight into both the political development of the person composing it and that of his country; post-restoration England was fertile ground for political theorising. For example, the scribe questions the relations of government and monarchy through his lavish use of quotes from Machiavelli. This in itself is interesting because Machiavellian philosophy radically influenced English political thought, first through the ideas of separation of state and church, then through challenges to the belief in absolute monarchy, leading to republican ideas which provided the intellectual foundations for the establishment of the United States of America. Francis Bacon is also quoted extensively, in fact the book shifts focus from Machiavelli in the first half to Bacon in the second (although neither is ever absent). He often contrasts ideas by juxtaposing quotes. For example, in the section “Liberty”, Offley quotes liberally from Machiavelli “It is seldome

seene, y^t desires of Free people tende to y^e Hurt of liberty, for They arise either fro^m their oppressione, or their suspicione they are falling into it...” cynically observing “It is dangerous to stirre up a people to liberty y^t are determined to serve” and ending with a cautionary note from Drummond's *History of Scotland* “Under y^e maske & pretext of defending y^e libertyes of a people, of asista^mce, & Aide, a Usurpatione & oppressione of all libertye might be hidde^m; And ... Under y^e Coloure of helping Usurped a Sovereignty.” Despite a clear preference for certain authors, the scribe is often strikingly even-handed and provides counter-opinions, notably opposing Machiavelli's atomised philosophy by airing Adam Contzen's ideas of state aid and ownership in a Christian commonwealth. This “dialogue” between the two thinkers is continued for several pages with occasional remarks from Francis Bacon and Hugo Grotius, but the first and final words are given to Machiavelli.

The lively mind of the scribe is apparent from the depth and range of quoted texts. For example, he not only draws from Machiavelli's most famous work *The Prince* but more often from *Discourses upon the first decade of T. Livius* and *The Florentine History*. The political thought of Francis Bacon is explored through *The Advancement of Learning*, *Essayes*, *Considerations of a Warre*, *Resuscitatio*, and *An Advertisement Touching an Holy War*. Other prominent authors include Drummond, Camden, Campanelli, and Strada. Interestingly, although he prefers to work from English translations, where none were available, he shows no hesitation in using texts written solely in Latin.

Of further interest is the way in which this manuscript has been composed. As is frequently the case in commonplace books, the scribe has set out a list of subjects he wishes to cover and then over time has filled these entries with excerpts from a variety of authors. The initial list of 107 subjects is wide and includes examples such as: "Lawes"; "Wealth"; "Antiquity, & Ancient Things"; "Orators"; "Nature"; "Magnanimity"; "Silence"; "Revenge"; and "Cunning". His choice of authors and subjects is fascinating as they demonstrate what he deemed important enough to be considered, which subject he expanded, which he left, and what kind of lens he would view those subjects through. An account of his thought processes emerges more clearly than is usual in commonplace books, owing to his frequent juxtaposing of texts against or in support of each other, providing us with a fascinating glimpse of the active evolution of his views. Similarly, the length of the entries under each heading is of note. Having initially set out many subjects, our scribe seems to have found himself deeply immersed in some and relatively indifferent to others. The entries treated in most detail include: "Govern^t."; "Warre"; "King"; and "Religio[n]e". It is hard not to interpret these themes in light of the changing nature of English government and the relationship between monarch and state.

A further point of interest arises from the relationship between the ascribed writer, Robert Offley, and his brother, Joseph. As has been



noted, their careers as lawyers of the middle temple and Robert's likely tutelage of his brother in this regard suggest a close relationship between the two. Joseph's active interest in political history and philosophy makes the political relevance of the commonplace book even more significant. Given the likelihood of its belonging to Robert, it is plausible to infer that it in some way represents the discourse that these brothers might have shared on such politically relevant subjects. From this perspective the book provides unique, if indirect, insight into the development of the political and philosophical identity of a post-reformation English lawmaker. Furthermore, the 'History of Parliament' website notes that, despite an obvious Whiggishness, Joseph's political stance in relation to government was initially hard to discern. It is tempting to draw a parallel between this relative ambiguity of position and the balanced discourse of the commonplace book.

To ye Bishop of Oxon a Bond of Oxon for paynt of
9. June. 1678. 2060-0

The accounts book is interesting because it provides some background to the Offley brothers. The book was initially kept by Robert and his secretaries (Robert Waterhouse and others) until shortly before his death in 1678, and from thereon by Joseph until his death in 1721. There is a notable contrast in the styles the brothers used in keeping the family accounts: during Robert's tenure the day-to-day accounts are kept by various of his secretaries, while he records his income from mortgages, rents and loans in his own hand at the back of the volume. The entries are adequate but very sparse in detail, rarely recording more than the sum of money and recipient. When Joseph takes over, there is no more evidence of secretary hands. Joseph seems to be keeping record of his expenditure himself, and does so in a delightful, idiosyncratic manner. He often lists items in detail:

- "22 | pd for mending Mathias perriwigg & for a paire of Grey stockings 0-5-0"
- "28 | pd for embroidering my sleeves 0-17-0"
- "pd for a paire of silke stockings 0-11-0"
- "pd for a blew & silver sholder knott 0-19-6"
- "pd for 3 yards of stript Lutestring att 5s a yarde for a Wastecoate 0-15-0"
- "pd for 2 yards & halfe of silke to Line ye Coate att 6s: 6d a yarde 0-16-0"
- "17 pd for changing my hatt 0-3-6"

He certainly seems to like his clothes; one almost feels as though one could dress the man from his descriptions. There are also such matters as paying "ye Joyner for putting up my shelves in my studdy 0-6-0" as well as the everyday running of the household. Of course an income is necessary to keep up this level of expenditure, and happily for Joseph, he has many such sources: "What Rents I receivd for my houses in shorts Garden" and "An Accompt of what Interest I receivd from ye Lady ffitzwaller" as well as his incomes from his work as a lawyer and a member of parliament.

Through the accounts we can start to build a picture of what life was like for this branch of the Offley family. Firstly, through the plain (and adorned) facts of the transactions which helped maintain the family we gain insight into the

relationship between this family and the rest of society; then the detail in the listings lends colour to the materiality of their existence and shows how the individuals lived within the context of this family. They also help us form an impression of how members of this family saw their relationship to the world through simply acknowledging the value they placed on certain items or services. These aspects, inferred from their interactions with the world, can supplement the information gleaned from a more obviously “curated” item, such as the commonplace book.

The contrast between the style of the secretary and that of Joseph Offley is again an interesting and informative difference which speaks to the difference in their relationship to the items described and the process of record-keeping. For the secretary this was simply part of a job; superfluous detail was not required.

19 pd for a pair of black worsted stockings & thread -
 Aug 23 pd for a pair of black worsted stockings & thread -
 pd for a pair of black buckles -
 25 pd for a mourning sword -
 26 pd kushy & say for a mourning coat waistcoat & breeches

0	6	0
0	7	0
0	7	0
0	8	0
6	18	0

Joseph, however, is

keeping record of his own purchases and thus there is an autobiographical element at play. The relationship between scribe and object can obviously be seen as more personal through the inclusion of certain details. Where a secretary would see “pd. Mr. Robinson his quart^{rs}. rent for ye house in ye Savoy...” or “pd. ye Taylor for Henry Shirte and Coate 03-00-00” as sufficient, Joseph records the kind of material:

“pd for 3 yards of stript Lutestring att 5s a yarde for a Wastecoate 0-15-0” and little details about who they were: pd Collins Broughton for a blackbeaver hatt 2 . 13. 0”; “pd George ye Quaker for making my cloake & Wastecoate & sleeves 0 . 9 . 6”. It is not surprising to find him buying more clothes, but it is interesting to note that to him they are people with whom he interacts – and why does he consider it important to note that the tailor was a Quaker?

Taken on their own, both the commonplace book and the accounts book would be interesting items; together they take on even more significance. These, in turn, rest on a bed of financial and legal documentation that

chronicle the story of the Offley family’s wealth and interests; the means which provided the foundation from which family members could branch out into the world.

There are over 100 vellum documents from the three branches of the Offley family (including Norton Hall, Derbyshire), a small number of letters, and notes and documents concerning the Shore family (who were related to the Offley family by marriage) pedigrees dating 18th through to the 20th century.

The documents range from the 16th century through to the early 19th century. They include a fine recovery dated 1586; indentures dated 1584 and 1588; Indenture 1697 between Joseph Offley of Middle Tempe and Thomas Colgate of Gesling in the County of Essex; Stephen Offley’s “Sheriffalty Expenses” (1716) and “An Account of the Expences of my Sheriffalty”. By Samuel Shore. Norton Hall (1761) 4 pages. Folio; Samuel Shore’s passport. 1767; 2 documents (signed by William, Duke of Devonshire) concerning the raising of militia, each appointing Samuel Shore as Deputy Lieutenant. 1760 and 1762; Volunteers enlisted by Joseph Offley in the year 1745 in response to the Jacobite Rising. As we move into the early 19th century we find a group of documents concerning the raising of a volunteer force, “Newton Volunteer Corps” (1803-1810) against Napoleon.

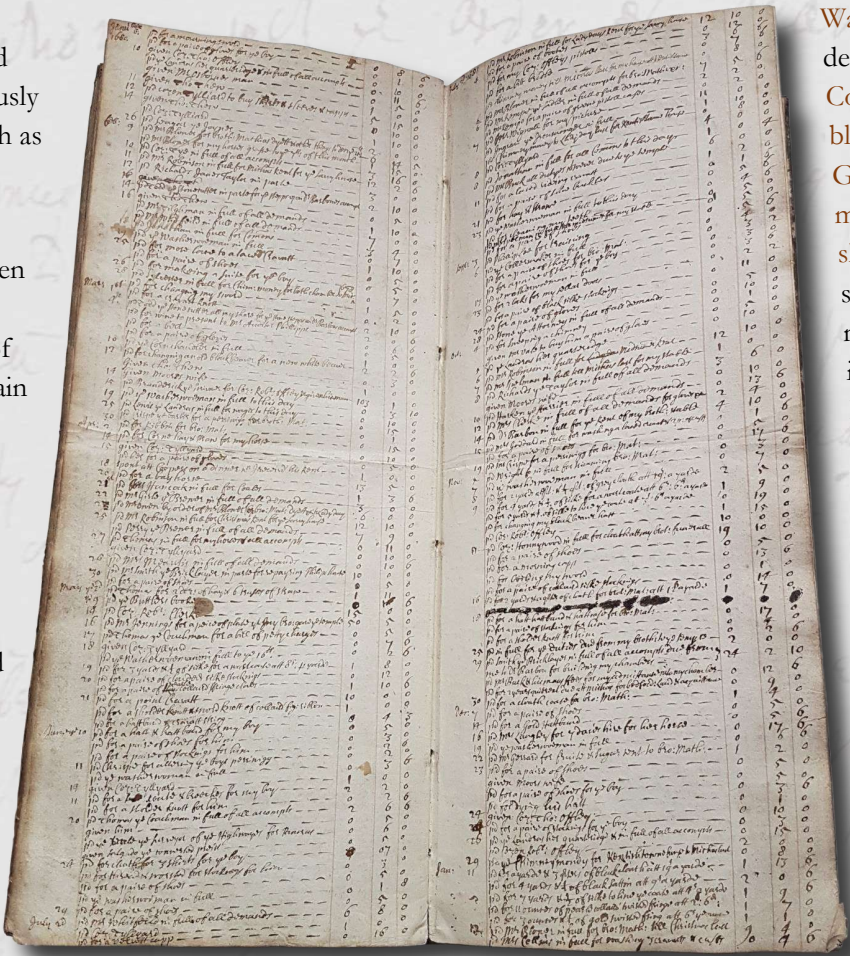
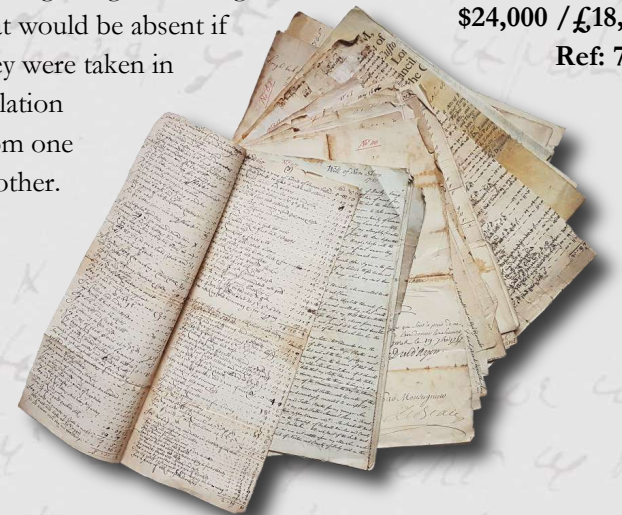
There are several items relating to Cornelius Clarke of Norton Hall in Derbyshire. Clarke died childless and left Norton Hall to Robert Offley (cousin to Robert and Joseph mentioned above). These include a marriage settlement: “The settlement of Mr Ralph Clarke on his son Cornelius” a later hand dates it “April 1st 1659.” and a detailed tailor’s list “To Cornelius Clark Esq the 15th of May 1673[-30th April 1675]”.

There are also some letters and documents that appear to be from distant relations including: Will of William Bullock. 1666; Kathryn Elizabeth Smith’s last letter and will to her husband Samuel Smyth. May 1686. (3 pages. Folio); 2 letters between Margaret Smyth and her husband Samuel (1630 and 1632); Will of Raynolde Smyth [1633]; Letter to “My Loveliest” (Paris 1730). Addressed to “Mrs Rolfe at Norton Hall”; Letter from Thomas Bendish from “Kingston in Jamaica 5th Aug. 1713” to “My Dearest” (presumably his wife).

Taken together, this archive offers several fascinating and interrelated aspects of the public and private lives of a 17th century English family. The commonplace book takes us into the philosophical mind of Robert Offley; the accounts gives us insight into the interactions and concerns of individual personalities, and the documents bring additional context to the structure and concerns of the family, and their relationship to society. These three concepts rest within one another and give this archive an interwoven, composite identity. Our understanding of the individual parts in this collection is deepened by their connections with each other, yielding a degree of insight

that would be absent if they were taken in isolation from one another.

\$24,000 / £18,500
 Ref: 7771



27. METAMORPHEPHEMERA

LOWE, Caleb (d. 1705?) *Manuscript notebook fashioned from a 17th century almanac.*

[England: probably Chester and Shropshire. Circa 1676-1715]. Crude, stab stitched reverse calf binding. Printed text: pp 20 (of 48); Manuscript: 62 text pages, plus 10 blanks, some pages torn or excised.

This inconspicuous notebook appears to have begun life as an almanac but quickly transformed into a trove of poetic delights and legal disputes. Of particular interest are four original poems, together with notes on legal cases, biographical snippets, and various desiderata.

It was written by one Caleb Lowe, who inscribes the first page “by C L Caleb Lowe” and contributes most of the contents. He is joined in some sections by a second,

unidentified hand and there are a few short notes by other contributors. Judging from several legal cases recorded in this volume, Caleb Lowe resides in Cheshire, possibly in or near Minshull Vernon (mentioned in the text). There is a Caleb Lowe who, in 1702, married Mary Brandneth of Minshall, Chester at the church in Stoke on Tern in Shropshire. This same Caleb Lowe appears to have died in that same village only three years later.

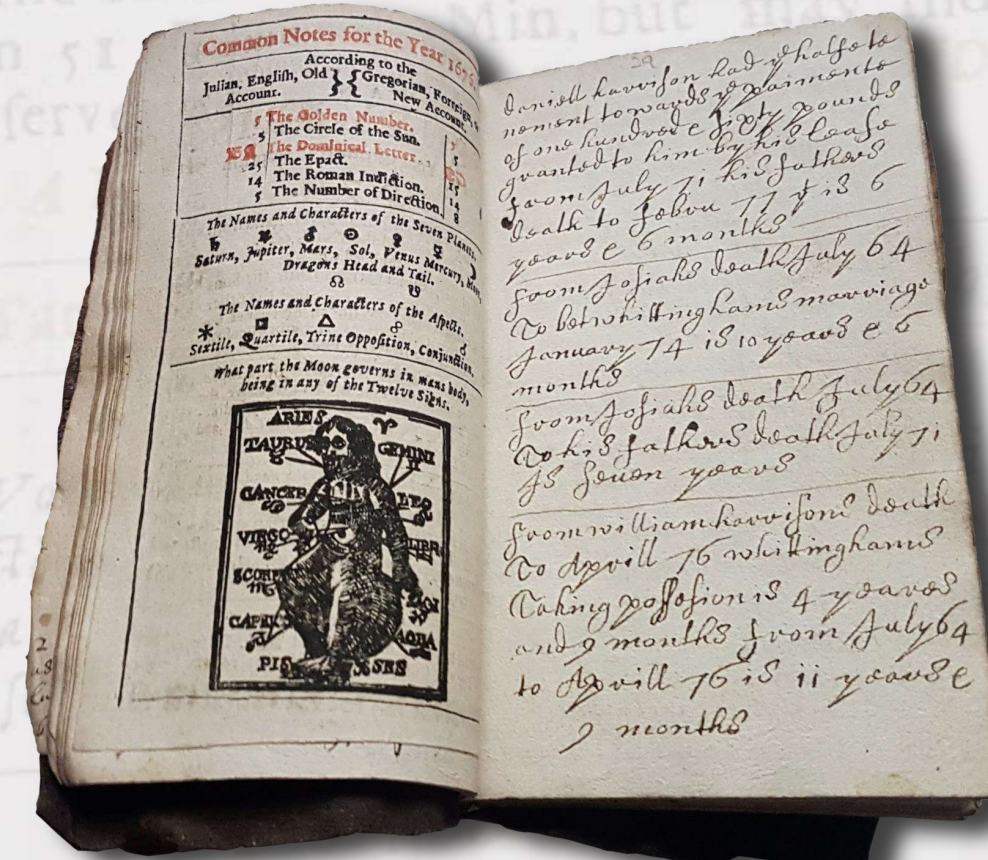
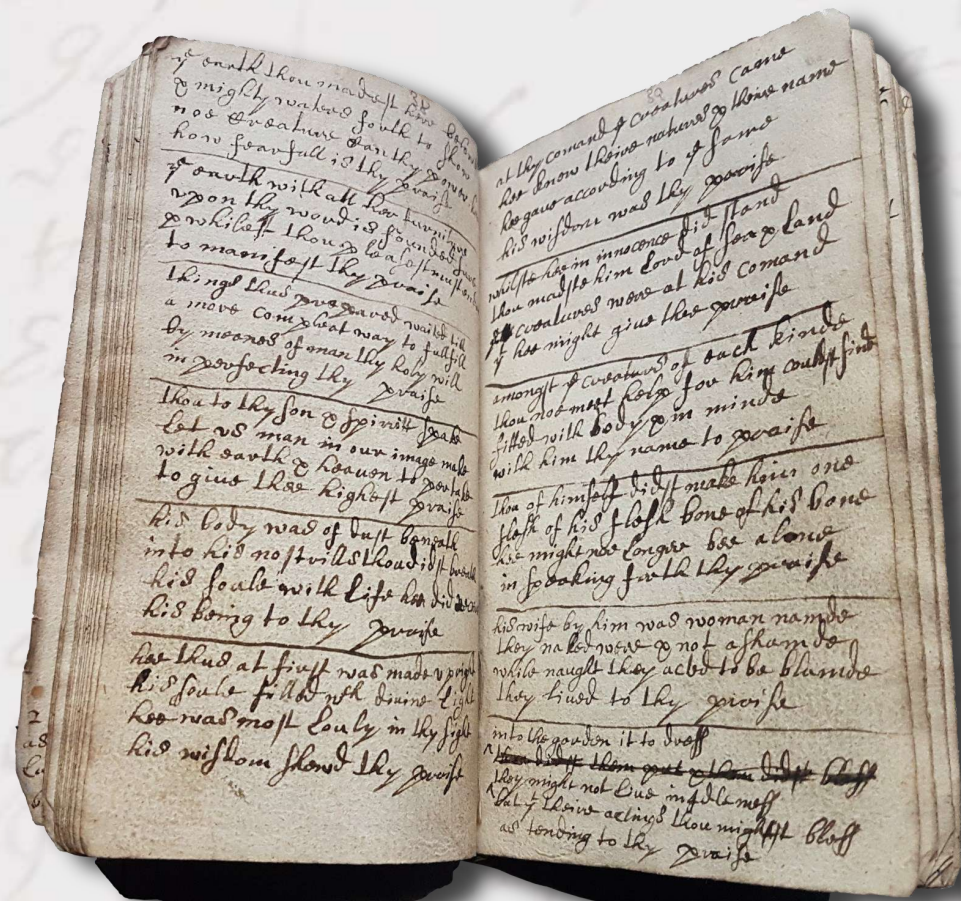
Perhaps the most remarkable piece in this book is an extended poem which tells the story of the creation and original sin in 61 quatrains of tail rhyme, with the unusual feature of having each stanza end with the word “praise”.

“viewing thy [^]handy **wonderous** works oh Lord
they wonderment to mee afford
which various are & yet accord
In shewing forth thy praise

before y^e world was Lord thou wast
beholding present things & past
& all y^t shall bee till y^e Last
to thee alone bee praise”

when thou at first didst undertake
in wisdom all thy works to make
thou neededst doe noe more but speak
they all ~~appeared~~ were to thy praise”

Tail rhymes seem to have been used very occasionally by a few 17th century authors, including Donne and Drayton. While Lowe’s poems can hardly bear comparison, his use of this form is unusual and his repetition of the same word at the end of each quatrain is especially noteworthy. Another curious feature of this poem is that the 27th - 61st stanzas, though continuing the narrative and tone, are in a different hand and spelling, perhaps indicating that the poem is being dictated in the latter section.



An elegie upon ye death of m^{rs} margret
Barker of droiton in ye County of Salopa

Lowe's poem "An elegie upon ye death of Mrs Margret Barker of droiton in ye County of Salope" is perhaps more interesting for its content than its form (26 rhyming couplets). It begins stereotypically enough by pointing out her "feminine" virtues: "of weaker sex of pedegree / of worth and good repute was shee" but then goes on to contrast her height with her abilities:

"of stature small of body weake
but in her mind was more compleat
acomplished with worthy parts
Improued by aquired arte
by education in the schoole
of all good manners was noe foole
her breeding in Academy
was comly without vanity"
which were complemented by her manner of expression:

"her words were few and were not light
which shewd her thoughts were full of weight"
He then extols her virtues as "a wife a neighbour m^{rs}
mother" and reflexively commends her as a Christian:

"therefore I must to end my verse
write christian matron in her herse
and on her tomb engraue here lies
one dyed in peace in Joy to rise"
There is also an untitled poem of 7 rhyming couplets (first lines: "sweet was thy sauoure while thou liued ^{here} / And

to ye saints thy fellowship was deare") in Caleb Lowe's hand (but with one annotation and the final line in another) which has the name "Samuell Lindop" at the end. It is not clear whether this is an ascription or an elegy for Lindop.

Alongside Lowe's poetic effusions, there are other, more conventional subjects such as money ("John is to pay for ye ground hee houlde of me this yeare ending at candlemas next 1680"; "July ye 25 80 an account of what debts I owe & are owing to mee"), as well as legal references (e.g. "Cooke littleton section ye 53"; "statute 32 henry 8th 38 all marriages shall bee ajudged Lawfull yt are not prohibited by gode Law aprill ye 25 1676") and notes of cases. These cases are especially useful for proving details of the geographical location ("whittingham tooke possession at weever banke"; "will[ia]m harrison of minshall verson in ye County of chester), and other details including the distribution of inheritances and costs of tuition. Other contents of note include informative biographical asides such as, "moety during her naturall Life & for a Joynture & after ye decease of ye s^d will[ia]m harrison ye children of those lawfully begotten of ye s^d Josiah to en-(? torn) on ye other mostly for their education and in default of such issue y^t of Late to fall upon ye heirs and ^{on} asignes of ye s^d moety as her ye s^d mary during her naturall Life".

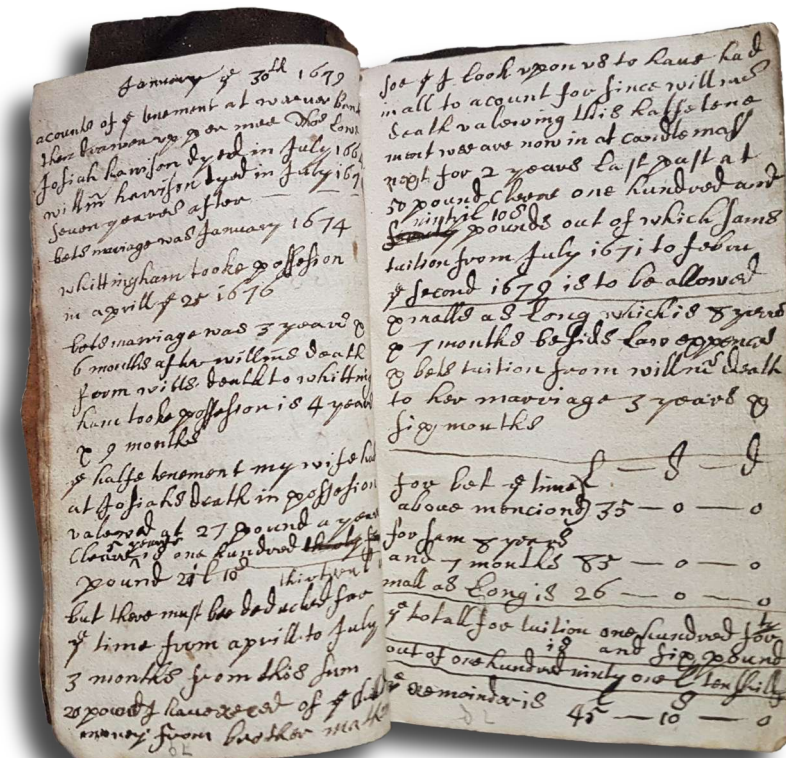
Intriguingly, the notebook appears to have begun its life straightforwardly enough as an interleaved copy of John Tanner's *Angelus Britannicus, an ephemeris for the year of our redemption 1676*. But the almanac itself seems to have served only an incidental purpose; rather it is the blanks that interest Lowe, who from the outset has filled and added interleaves, reducing the printed almanac to a mere 20-page fragment (of the original 48) and adding over 60 pages of manuscript notes. It appears to have been crudely bound in the 17th century (presumably to accommodate the additional pages) in a piece of roughly cut and stab-stitched reverse calf. Following Lowe's extensive use, the manuscript has been picked up by several others, usually just to do a pen trial ("Elizabeth Davenell His my name

and with my pen" "Thomas Maine's Writing 1770") but occasionally to add a side note on a major historical event: "July ye 12th was ye day y^t our Enemies designed & had threatened to pull down our house ouer our heads because we had & did keep Meetings there in .1. Novem^{br} ye 13th 1715 ye Rebels were defeated at preston in Lancashire".

Almanacs were usually destined for a short, ephemeral life, often to be replaced each year. But sometimes their lives were extended and, as here, expanded exponentially.

\$4,880 / £3,750 Ref: 7849

by *EL* Caleb Lowe



28. PRECOCIOUS POET

[ROSCOMMON, WENTWORTH DILLON, fourth earl of, (1637-1685)] *Manuscript entitled 'Arithmetique Pour Monsieur Wentworth. Ce Premieu Jour Decembre 1648. Idau(?) Louvel, Professeur aux Mathematiques A Caen'.*

[Caen. Circa 1648]. Late 19th- early 20th century full calf. Quarto (225 mm x 172 mm x 12 mm). Foliation 46, plus several blanks. Text to rectos and bordered throughout. Extensively annotated to versos.

This manuscript adds interesting details to a period in Roscommon's life about which very little is known or agreed upon by sources – namely his exile on the Continent throughout his boyhood and adolescence.

Roscommon was a nobleman and poet. He was raised as a Protestant, his father having been converted from Catholicism by James Ussher, Primate of Ireland.

Roscommon's uncle Thomas Wentworth, Earl of Strafford and

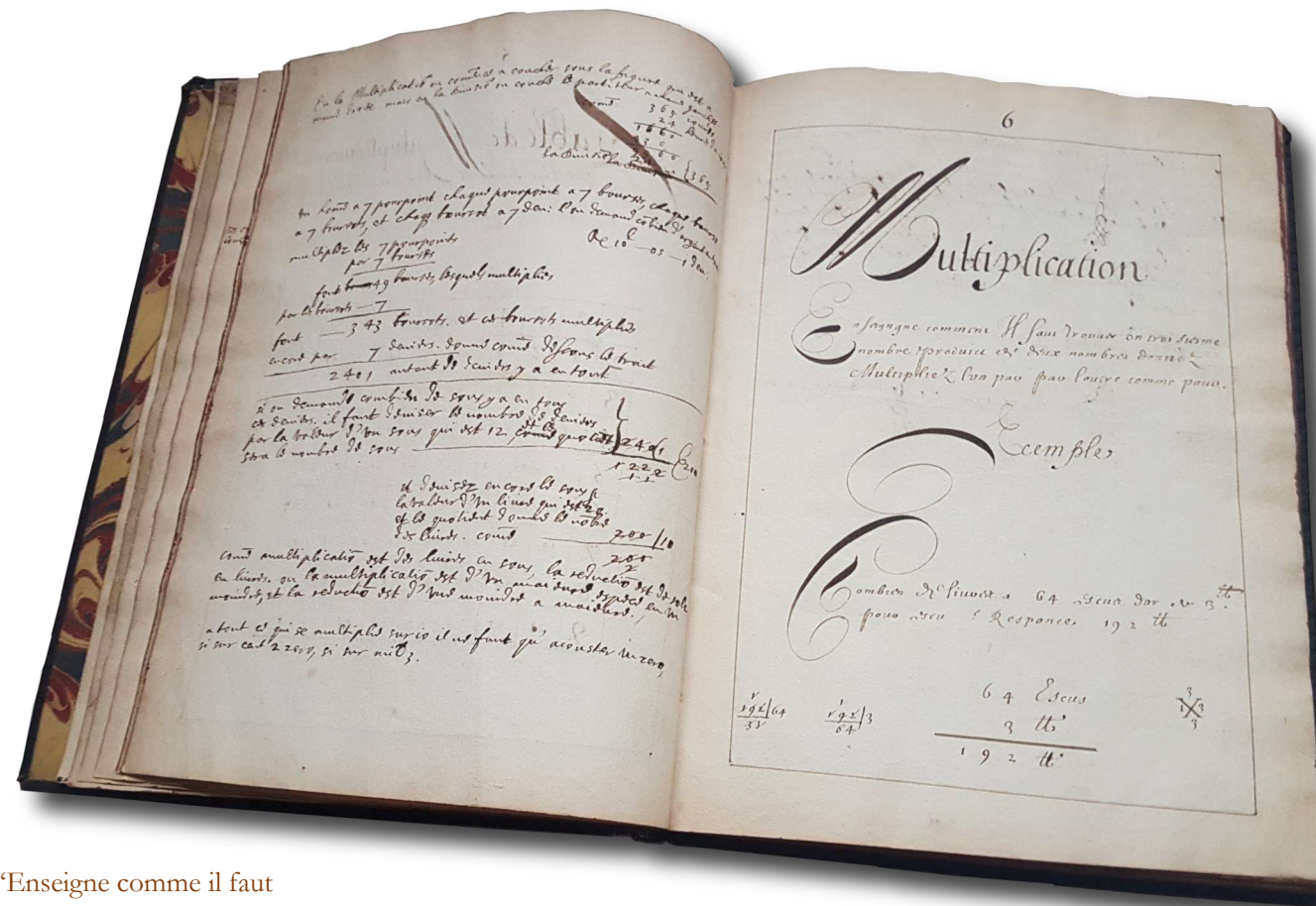
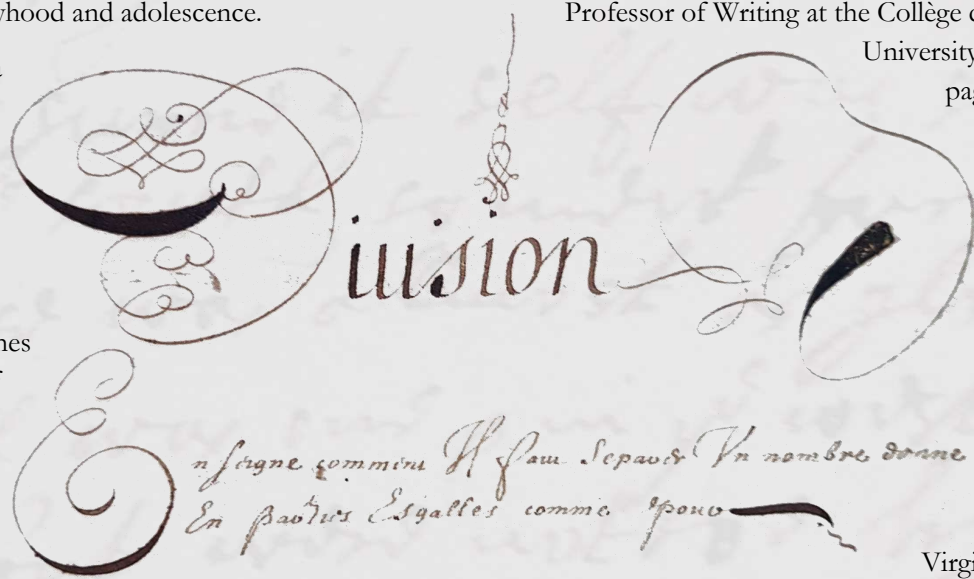
Lord Deputy of Ireland, sent him to study at his own seat in Yorkshire. After Strafford's impeachment for High Treason in 1640 (and execution the next year), he was sent to Caen in Normandy to study at a Protestant university. During his exile as a Royalist during the English Civil War he toured France and Germany and spent a significant time in Rome. He returned to England shortly after the Restoration and regained his father's and grandfather's properties, including several estates in Ireland, in 1660. He pursued a career in military service, gained a reputation (partly owing to his love of gambling) as a duelist, and was a member of a literary circle that included John Dryden. Indeed, it is as a poet and translator that we remember him now.

This manuscript was, as the title indicates, written for use by “Monsieur Wentworth” by Jacques Louvel (c.1600–1680), Professor of Mathematics at the Collège du Bois and

Professor of Writing at the Collège des Arts, both at the University of Caen. Its title-page date (1648) puts

Roscommon's age at 11, making his grasp of the French language remarkable (but appropriate for a future author of accomplished translations from the Latin of Virgil and Horace).

Louvel's text is written to the rectos throughout. It begins with simple addition and subtraction examples before moving on to multiplication, division, fractions, multiplication and division of fractions, rule of three, square roots and geometry. Professor Louvel writes his text on the rectos, drawing a ruled frame around the margin and giving the heading of each topic a calligraphic flourish (not for nothing was he also a ‘Professeur d'écriture’). Early topics are all structured in a similar fashion, with the word “Enseigne...” then “Comme pour Exemple” (with “Exemple” rendered as elaborately as the first heading, on a new line). Thus, the first topic, “Addition”, begins:



“Enseigne comme il faut trouver le sommaire de plusieurs nombres donnees comme pour

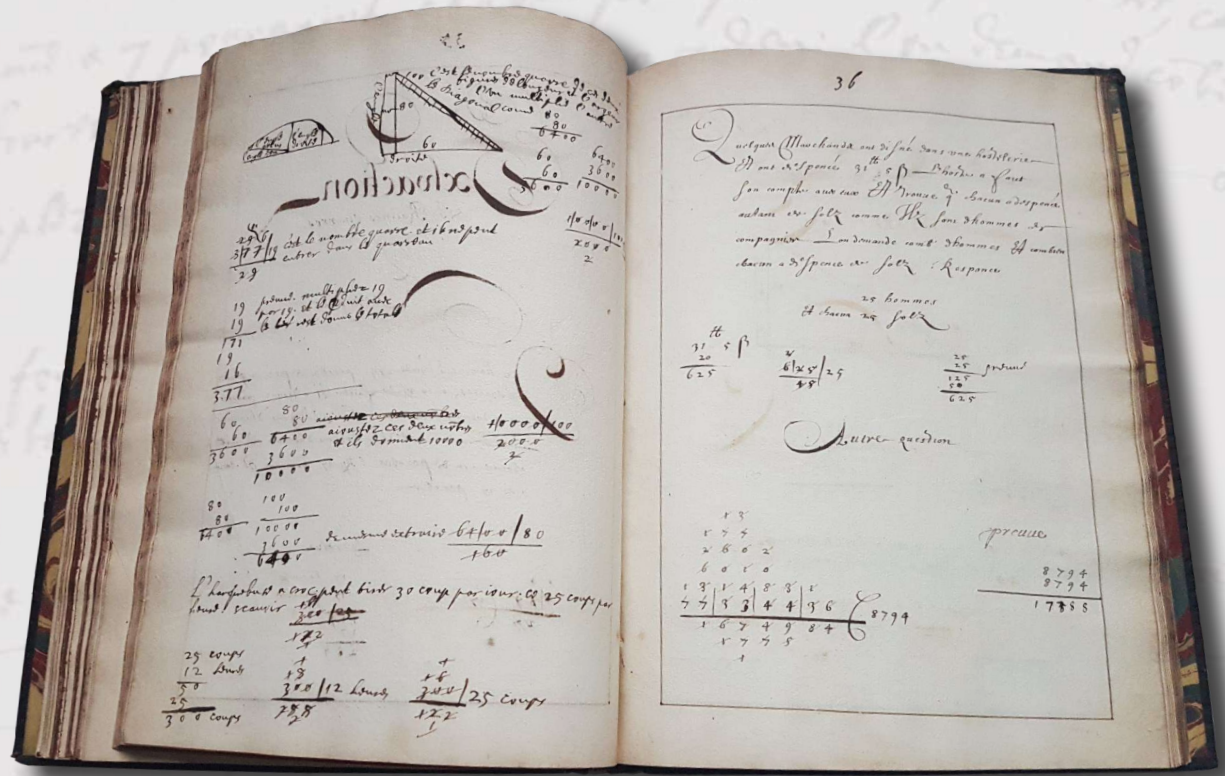
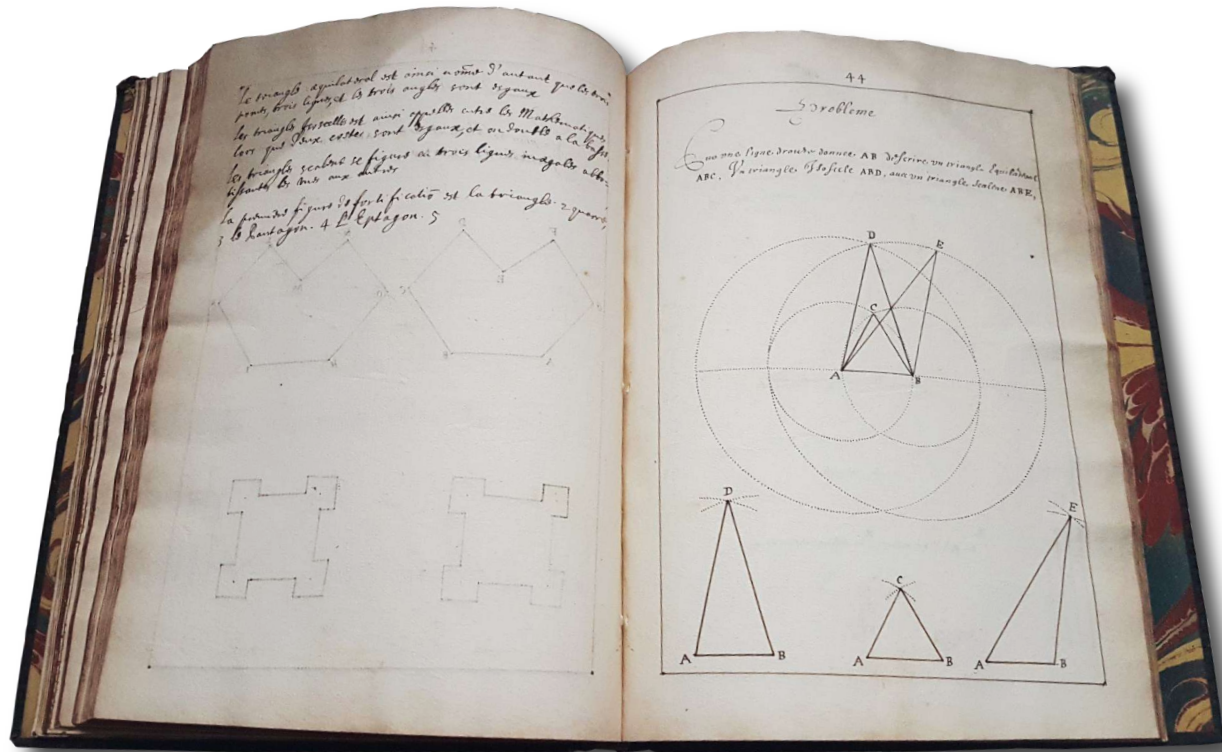
Exemple ...”

Roscommon has added notes, also in French (but in decidedly less elegant script), to the versos. Often he seems to be completing an exercise set by his master (and not always one given on the recto, so one assumes that Louvel has either set the exercise orally or has charged his pupil to come up with something that demonstrates the principle at hand). Sometimes Roscommon uses this page to comment on national differences in method: opposite “Addition” he notes that the method of counting in England is different

to that used in France (“La formule de counter selon la facon d'Engleterre est de autrand(?) autr cella de France”).

Some exercises are familiar to us today. Several of them use the everyday ‘A man buys...’ kind of format we would also recognise, but the real-world examples are entertainingly of their time and involve “pourpoints”, “picques”, “soldats”, “tapisserie”, and the like.

Roscommon's entries, frequently quite substantial and even verbose in the early pages, show signs of tailing off a little at the halfway mark, perhaps reflecting a waning of



enthusiasm that has been charted in many pupils' exercise books down the centuries. A later section, "Pratique de Geometrie", of eight pages of exercises by Louvel has only one page of notes on the versos; Roscommon may well have restricted himself to marking the solutions directly onto Louvel's diagrams, although his notes in an earlier section on square roots look more like a working-out of one of these later geometry problems.

The manuscript has one passage written in English; it occurs at the very beginning and its subject is a little incongruous. The paragraph relates a curious meteorological event: the sighting of multiple suns on 25th February 1649 near Doncaster, close to the seat of his grandfather, Sir William Wentworth.

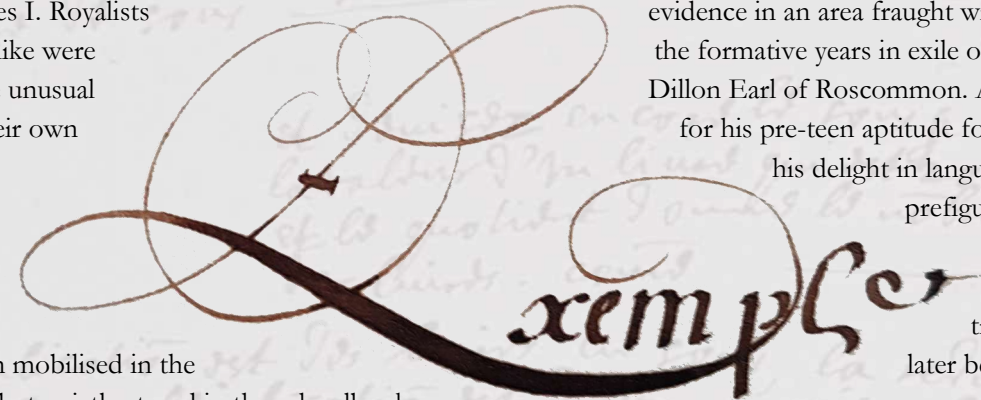
"Mr Peter Burton Alderman of Duncaster relateth y^t on Munday feb: y^e 25th 1649 betweene 9 & x in the forenoon he together wth y^e vicar of Duncaster & divers others being in the church yearde there saw 5 sunnes at y^e same time.

The true sunne it selfe was southeast neare unto it was one in the south, so went further of it twas one in the east: both these was almost as glorious as the sunne it self. In the north was one and in y^e west one w^{ch} did dashe y^e eyes of y^e beholders but were not soe bright or y^e two form. There did goe fro[m] one of these to another a beame of light, as if it had beene a crowne. these sunnes continued about an houre duringe w^{ch} time y^e skie verie clere.

At ye same time they saw 2 weather-gauls. &”



Signs and portents abounded in the years following the execution of Charles I. Royalists and parliamentarians alike were wont to interpret these unusual events according to their own political leanings. This anecdote, recorded less than a month after the execution, may be just such an instance of superstition mobilised in the service of propaganda but quietly stored in the schoolbook of a political exile. Indeed, a version of this event was recorded as a political omen the following year by Ellis Bradshaw in *A True Relation of Strange Apparitions Seen in the Air* (1650).



This manuscript is an unusually solid piece of evidence in an area fraught with uncertainty: the formative years in exile of Wentworth Dillon Earl of Roscommon. As a showcase for his pre-teen aptitude for French and his delight in language, it prefigures the celebrated poet and translator he later became.

\$8,450 / £6,500 Ref: 7818

30. A IS FOR ALDERMAN

WITHIE, John *Four fine hand-painted shields from his series on the arms of the Aldermen of Aldersgate.*

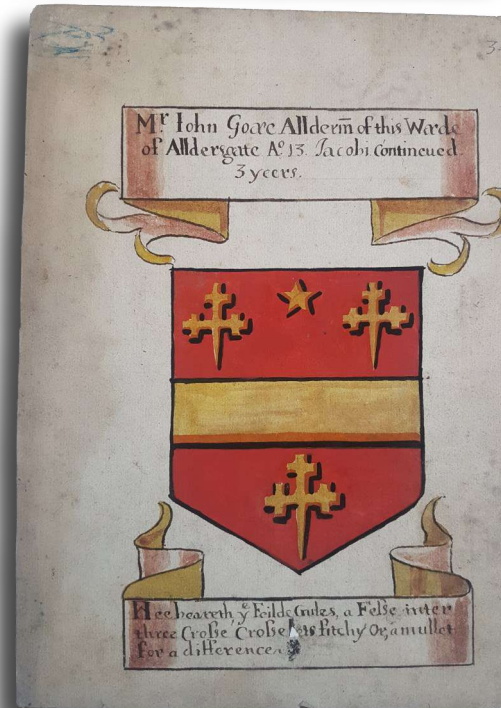
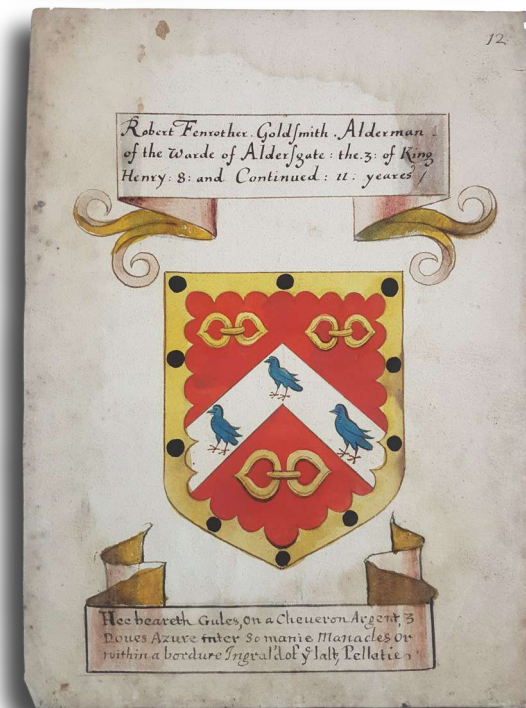
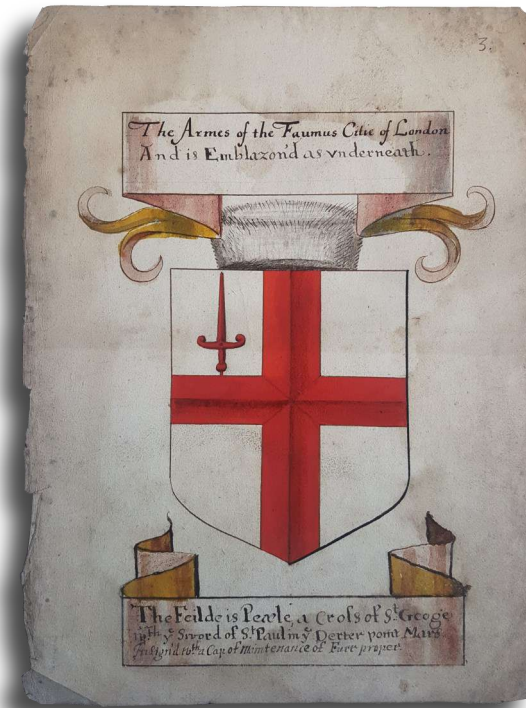
[England. Circa 1620]. (263 mm x 287 mm). Damp spotting and staining mainly to margins. Blue pencil scribble to upper left corner of one sheet. Ink and watercolour on paper. 4 hand-painted and annotated shields. Each numbered in the upper right corner. These paintings were clearly part of a larger collection as we have only numbers 3, 12, 34, and 37.

These paintings may be confidently ascribed to the arms painter John Withie; both the hand and the fine and highly unusual cartouches are very similar to those in his manuscript entitled *Names and Armes of Them That Hath Been alldermen of the Warde of Aldersgate Since the Tyme of King Henry 6 Beginninge at the 30 Yeere of His Reigne [Aldermen of Aldersgate 1451 -1616]*. (Facsimile edition by Golding & Lawrence, London, 1878.)

John Withie was a prominent member of the Painter-Stainers' Company. He often rode with the heralds on their Visitations through the counties of England, which helped inform his work with a depth of knowledge and understanding. He was a confident man and a prolific executor of manuscripts and paintings, and this was backed up by his ability to produce an abundance of work of the highest quality. Indeed, as this was probably his only source of income, it is not surprising to find him producing copies of manuscripts for sale.

It has been conjectured that, as the ward of Aldersgate stands alphabetically foremost among the twenty-six wards of the city, the manuscript was perhaps the first in a series of similar heraldic memorials. The most likely customer for these manuscripts would have been a 17th-century herald or an arms painter. Manuscript armorials contained information which was useful in the researches of the herald or served as a vital reference for an arms painter (there was a lively trade among the arms painters in producing artwork for heraldic funerals, and accuracy was essential).

This small clutch of paintings would have once been part of a much larger manuscript. What makes them especially interesting is that they add details concerning the arms that were not in *Names and Armes*, as well as one coat that was not included in that manuscript (“S^r William



Acton k^{nt}). This group comprises the following numbers:

“[3.] The Armes of the Faumus Citie of London”

“[12]. Robert Fenrother, Goldsmith. Alderman of the Warde of Aldersgate : the . 3: of King Henry : 8 : and Continued : 11 : yeares.”

“[34]. Mr Iohn Goare Allderm[an] of this Warde of Alldersgate A^o. 13 Jacobi. continueud. 3 yeeres.”

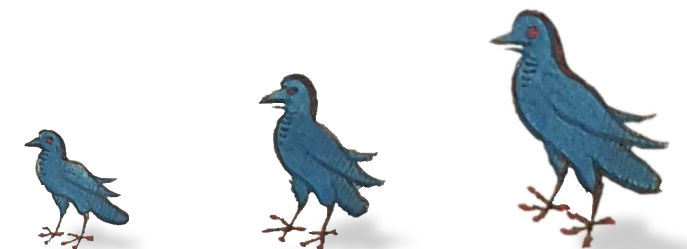
“[37]. Sr William Acton k^{nt} held. Alderman of this Ward. from 28 to 42 :”

The annotation beneath this latter achievement reads:

“Hee beareth Gules, On a Chevron Argent , 3 Doves Azure inter so manie Manacles Or within a bordure Ingral'd y^e last, Pelletie.”

These are very handsome examples of heraldry’s ostentatious visual and symbolic display of status and power. They are beautifully rendered examples of the heraldic painter’s art at the beginning of the 17th century. The presence of the extra coat of arms and the additional annotations indicate that the production of these kinds of manuscripts was ongoing and subject to change and emendation.

\$1,620/ £1,250 Ref: 7836



PART II: FURTHER WORKS

31. [ANNE, Queen (1665-1714)]. *Her Majesties gracious declaration at her first sitting in the Privy Council at St. James's, the eighth of March, 1701.*

[London: Printed by Charles Bill, and the executrix of Thomas Newcomb, deceas'd; printers to the Queens Most Excellent Majesty, MDDCI. [i.e. 1702]. Folio. single-sheet broadside with woodcut royal arms at head and large woodcut initial, some edge fraying.

Queen Anne's first Gracious Speech and Declaration on coming to the throne made at her first sitting with the Privy Council and on the same day, 8th March 1702, that she was declared Queen after the death of William III. In it she states that she will preserve the religion, laws, and liberties of the country and will preserve the Protestant succession. She concludes with comment on the preparations for war with France.

[Steele 4308 (a variant of Steele, 4307)]

Both editions are rare. For Steele 4307 ESTC locates (7 in the UK, 1 in Germany, and 2 in the USA); for this variant (Steele 4308) ESTC locates only 1 copy in the UK at the National Archives.

\$970 / £750 [Ref: 7855]

32. ALLESTREE, Richard (1619-1681) *The ladies calling in two parts. By the author of The whole duty of man, &c.*

[Oxford]: At the Theater in Oxford, M.DC.LXXVII. [1677]. The fifth impression. Contemporary full calf, rubbed, joints cracked, appears to have had minor restoration fairly recently, some spotting. Pagination pp. [24], 270, [2]. [Wing, A1145].

There is an interesting gift inscription in the form of a poem to the front free endpaper which reads,

“To the Religious and truly

pious Mrs Mary Styan.

Tho’ vertue shew’s herseif compleat in you

and you have learnt w^t others are to doe:

I thought this Booke could not unwelcome be,

because it treats so well of piety.

Thus the August, and Might Hero’s sonne,

was pleased to read the Arts, he had outdone.

But yt it may for[^]in somthing usefull be,

take it for a Merrou, where you may see

What Ladies ought to be; but w^t you are:

It is Your Life, Your lively Character[^]Character.”

This is followed by 1 1/2 pages of family history including “Thomas Thirlby and Mary Styan Was Married ye 29 of Jan: 1690” with further notes on their children. These notes are continued onto the final blank endpaper and a new ownership inscription at end: “Anne Benson her Book (X1720) 1721”. Mary Styan was born in 1660. She had 4 children: Anne Thirlby and 3 other children. Her husband, Thomas died in 1701, at age 48.

\$520 / £400 [Ref: 7853]

33. [BROADSIDE LOVE POEM] *The Goodburst Garland, In Three Parts.*

[London? 1750?]. Broadside, oblong folio, printed in four columns, with woodcut divisions, printed one side, one half laid down on stiff board, the other half folded to lay over the laid down half.

A broadside poem in three parts, being a love story between a sailor and a farmer’s daughter at Goodhurst in Kent. First line of third part commences “The farmer hearing of this conclusion” which in some printings is rendered “The farmer hearing of this confusion”. Three issues listed in ESTC, all rare. For this issue, ESTC records only 1 copy (Chetham’s Library). Not in Foxon.

\$390 / £300.00 [Ref: 7856]

34. DE MOIVRE, Abraham (1667-1754) *Autograph mathematical manuscript, in English.*

[England. Circa 1720]. Single sheet, folded, tipped onto a later border, light stain to left border. Small quarto (196 mm x 145). 4 text pages with inset diagrams. This manuscript is unsigned and examples of De Moivre autograph manuscripts are scarce. However, he has a very distinctive hand and this manuscript closely resembles EL/M3/52 in the Royal Society Collection.

The importance of De Moivre’s mathematical discoveries cannot be overstated. His work with complex numbers, trigonometry, and probability are so crucial that they remain central to the modern understanding of these branches of mathematics. Despite this he was curiously unsuccessful in his lifetime, having to eke out an existence as a tutor and gambling advisor. As a French protestant living in England, he was never given appointment to a university chair and remained poor his entire life, a fact more surprising given his appointment to the Royal Society and close friendships with men of such high standing as Edmund Halley and Isaac Newton.

‘De Moivre’s Theorem’, one of the many discoveries he made, was one of the first applications of complex numbers to trigonometry. It allows complex numbers to be represented trigonometrically and is an important tool for analytic geometry.

He also produced groundbreaking work in probability theory, creating the second ever textbook on the subject, *The Doctrine of Chances*, (London. 1718). This book was immensely useful to gamblers and one of De Moivre’s primary sources of income came from providing them with mathematical advice. He provided the first statement of the central limit theorem (arguably the most important result in the field of probability), a discovery so far ahead of its time that it remained largely unnoticed until recently.

In contrast to his extraordinary and pioneering advances in mathematics, this manuscript is relatively humble. It consists of five lessons in fundamental geometry, written in De Moivre’s distinctive hand. He had to work as a private tutor for most of his time in England and it is likely that he would have created some form of standard lesson plan.

The scarcity of mathematical documents in De Moivre’s own hand mean that this is an important piece in the evidence of his life. The rudimentary mathematics shown, contrast directly to De Moivre’s formidable intellect. As such it in some way parallels his own life as a man who made many brilliant and lasting contributions to mathematics yet remained poor and of relatively low social status throughout his life, forced to subsist as a tutor and gambler’s advisor until his death.

\$5,200 / £4,000 [Ref: 7789]

39. [POETRY TRANSLATIONS] *A late 18th century scrapbook and commonplace book.*

[England. Circa 1780-1810]. Contemporary half calf, rubbed and worn, small section of spine detached. 48 engravings; 107 pages of manuscript text, plus several blanks. Paper is watermarked “Pro-Patria”. Several pages have been trimmed with loss of text.

This is an unusual Georgian scrapbook and commonplace. It contains 48 engravings, subjects. Followed by poems and prose extracts, many of which are translations into English from Italian.

The engravings are from *The Dramatick Works of John Dryden* (Tonson 1735 reissued 1762-63); *A New History of England* by John Lockmam (Astley. 1746-47) and others. They include historical figures and illustrations of plays (some annotated), including “K. John. Shakspear”; “Love Triumphant”; “All for Love”; “Wild Gallant”. The commonplace book includes translations en-face including “Sonetto Di Fransesco Petrarca” / “A Sonnet by Francis Petrarca”; “Cantata del Metastasio” / “Song by Metastasio”, “Descrizione della Caverna del Sonno. Di Lodovico Ariosto” / “A Description of Somnus’s Cavern. By Ariosto”, with other similar exercises in the art of translation together with later commonplace additions. Some of the text has been trimmed, so was presumably bound in the early 19th century by a careless binder.

\$780 / £600 [Ref: 7824]

40. THRALE, Hester Lynch (later PIOZZI) *Autograph note signed ("H:L:T."), to Samuel] Lysons.*

[Circa 1748]. Single page, oblong octavo. Tipped onto an album leaf.

Autograph note signed “H:L:T.”, to Samuel Lysons: “I have repented of my Promise yet will not break it . . . but reading the Book more I like it less; let me have it again o’ Wednesday to restore to the Possessor for it is scarce & curious”. Presumably delivered by hand as there is a note to the conjugate leaf which reads “Mr Lysons/ with a Book”. Unfortunately, the title of the book is not mentioned.

The letter is tipped on an album leaf together with a letter from the antiquarian, Samuel Lysons, FSA (1806-1877) in which he says “I enclose you an autograph of Mrs. Thrale and also one of Dr Samuel Johnson. Hoping you may be enabled to give me some duplicates in return...” (Dated 1842). The letter to Johnson is not present here.

\$520 / £400 [Ref: 7792]

41. MORTON, Thomas (1564-1659) *A catholike appeale for Protestants, out of the confessions of the Romane doctors; particularly answering the mis-named Catholike apologie for the Romane faith, out of the Protestants: manifesting the antiquitie of our religion, and satisfying all scrupulous obiections which haue bene vrged against it. Written by Th. Morton Doctor of Diuinitie.*

Londini: [Printed by Richard Field] impensis Georg. Bishop & Ioh. Norton, 1610. Contemporary calf, central lozenge to boards, rubbed and worn, loss to spine, earlier leaves have been used as a scrapbook, with remains of removed scraps to first few gatherings, damp staining throughout.

Folio. Pagination pp. [10 (of 24)], 636 (of 680), [16 (of 20)], [STC, 18177]. The text has been badly damaged at the beginning of the volume. **Please note:** It has been used as a scrapbook in the 19th century. The pastings since removed leaving unsightly marks. * It is lacking 14 preliminary pages, as well as a further 44 pages preceding gathering I, after which it is intact until we reach the index, which is lacking 2 leaves. A defective and scruffy but interesting volume.

The title page has three inscriptions: “Sarah Foxcroft / Benj. H. Mace” and “Rev. A Fetch Ex dono Amici B.H. Mace 1849”. In 1807 Sarah Foxcroft (b. 1779) married Benjamin Hale Mace, a physician. Sarah was the daughter of the Reverend Samuel Foxcroft (d. 1807), and granddaughter of the Reverend Thomas Foxcroft (1697-1769), both of whom were educated at Harvard. Thomas was a minister of the First Church in Boston, Massachusetts in the 18th century.

Annotations to approximately 110 pages. The notes range from one or two words amending the Latin commentary to more extensive

notes on the main English text (“for that act of the pope against fredericke read rather Massonius and Petrus Justinianus lib 2”; “+ observe that the authour here taketh masse for the service and not for that which they call the sacryfisial masse”; “the authors alleged (except Bellarmine) are taken out of Cassander de Baptisimo”). The hand is that of a late- 17th or early 18th century writer and may indeed be Thomas Foxcroft by I have not been able to verify this. Either way, the notes are certainly very learned and interesting in their own right.

\$1,550 / £1,200 [Ref: 7835]

42. [RESTAURANTS] *Proposals for Opening a Scotch Eating House, or, North Country Ordinary, and Scotch Chocolate House, in the Neighbourhood of St. James.*

[London]: Printed by R. Bassam, St. John’s Street West Smithfield, [1799?]. Broadside. ESTC locates 6 copies in the UK, and 2 copies in the USA.

This is a rare survival, sadly heavily cropped with loss of imprint and upper part of title.

\$260 / £200 [Ref: 7854]

43. [SLIP SONG] *The Farmer's Song. A new Song Sung at Sadler's Wells.*

[London? Circa 1780]. Slim broadside. mounted on card. Woodcut of a rural scene at head and decorative tail-piece at foot.

A song of 6 verses with chorus. First line "In a sweet healthy air, on a farm of my own". ESTC (T35383) locates only 3 copies in the UK (British Library, Cambridge University Library, Manchester, Chetham’s Library). No copies recorded in the USA.

\$390 / £300.00 [Ref: 7857]

44. WORSLEY, Benjamin (1617/18-1677) *The Advocate* [with] *Free ports, and the nature of them stated.*

London: printed by William Du-Gard, printer to the Council of State, 1651; London: printed by William Du-Gard, printer to the Council of State, 1651. FIRST EDITIONS. Folio. Disbound. Pagination pp. [8], 14; [2, blank]; [2], 9, [1], both volumes complete. [Wing W3611B, and W3612A]

Inscription to endpaper reads “For his kinde friend Mr. Isaack Lyte Merch^t.” Isaac Lyte (c. 1612 - c.1672), was a merchant and alderman of the City of London, and grandfather of the antiquary and biographer John Aubrey.

Benjamin Worsley was trained as a physician, but he seems to have directed most of his energy on commercial enterprises. He was secretary to the council of trade of 1650 to 1651 under the Commonwealth. Following the Restoration, he was a member of the 1668 to 1672 council of trade.

Between 1648-49, he visited Amsterdam and was impressed by the benefits of an extensive and re-export trade. He perceived the recent expansion of Dutch trade as a threat to English commercial activity and was called on to write a defence of the Commonwealth’s Navigation Act of 1651. This he published in his pamphlet entitled *The Advocate* (1651). The Act was aimed primarily at the Dutch, required all trade between England and the colonies to be carried in English or colonial vessels; it ultimately led to the Anglo-Dutch War in 1652. Worsley’s other important work, *Free ports, and the nature of them stated*, was also published in 1651, returned to the problem of the Dutch entrepot but was more optimistic in its outlook and the potential benefits of introducing a similar system in England.

Both works are rare. For *The Advocate* ESTC records only 2 copies in the UK (BL, Senate House Library) and 4 in the USA (Folger, Harvard, and 2 in the Baker Library, Harvard). For *Free Ports* ESTC records only 1 copy in the UK (BL) and 3 in the USA (Minnesota, and 2 copies in Baker Library, Harvard).

\$2,600 / £2,000 [Ref: 7852]

35. DURFEY, Thomas *A the Song in the last Act of Modern Prophets Written by Mr. Durfey Sung by Mr. Pack.*

[London? Circa 1710]. Single sheet, folio. Song sheet with musical notation. Printed one side, manuscript song on the reverse.

Printed song commences “Would ye have a young Virgin of fifteen years, you must tickle her fancy”

Manuscript song commences “Come come my dear Peggy the Joy of my heart” with a chorus “Shall I prove a good, maid:s then I shall in London still prove a good maid...”

No copies located in institutional collections.

\$325 / £250.00 [Ref: 7858]

36. FORSYTH, William, ROBINSON, W. *Manuscript notes on gardening bound at the end of William Forsyth's 'Treatise on the Culture and Management of Fruit Trees.'*

London: Longman, Hurst, Rees & Orme; T. Cadell & W. Davies 1806. Manuscript notes: Liverpool. Circa 1812-49.

Contemporary calf, rebaked, some marks to text, unidentified armorial bookplate to title verso. Octavo. Pagination pp. xxviii, 523, [1, blank], complete with 13 engraved plates. Followed by approximately 57 manuscript pages plus numerous blanks.

Provenance: blind-embossed stamp to several blanks at end “W. Robinson / Liverpool” with a coronet in the centre.

The manuscript notes contain some highly interesting first-hand accounts of growing fruit trees. They begin with the account of the successful recovery of an unhealthy tree:

“Treatment of a decayed Young Peach Tree.

21 Aug. 1812 - Finding a young tree which had been planted about four years from a two year old plant - very much ^{^decayed} apparently from the rain having got into the Grafting which had rotted nearly the whole upper part of the stock I tried the following method of cure - I cut away all the rotten part nearly the whole upper part of the stock leaving only a very small portion of wood and the bark of one side the wound being about nine inches in length ... plentifully with Tar and covered it with a mixture of Cow dung and marl ... Jan^y 1813 Pruned the tree ... 1814 In the early part of the Year I pruned this tree ... taking care that the covering to the wound remain close ... The Tree have two peaches this Year ... the covering of the wound was become loose ... the tree otherwise healthy”.

Other entries include: “6 July 1813. Planted two Vines upon a Western Aspect ... A Royal Muscadine and a Black Hamburgh ... During this Year the ground about the roots of these plants was frequently watered with Soap Suds - The Black Grape appearing very healthy but the other rather otherwise ...” Their different fates continue to diverge “the Black Grape having three Branches the Muscadine only one ...” and later placed in “temporary situations on a South Wall...”

He tells interesting stories about the sharing of knowledge among gardeners, and useful details come in the form of asides: “15 July 1813. Called upon Mr Farrer at Kirkdale for the purpose of enquiring into the mode I had been informed he had adopted of destroyingthe Coceus or American Buglas ... he showed me a Tree on which the experiment had been made last spring ...” he describes the method over three pages and notes at the end “An objection may perhaps appear to the use of so subtle a poison as mercury to a plant producing fruit intended to be eaten - but this may ~~perhaps~~ be obviated in my opinion by the experiments made on vegetation by the Rev. Mr. Hales ...” In support of this view he supplies an extended quote from Hales’s ‘Vegetable Statics’.

There are further accounts of his direct experience in growing fruit trees including apricot, peach, nectarine. This is complemented by sections copied from publications (especially the Proceedings of the Horticultural Society), and the control of pests (various insects and slugs). In all, this volume provides some fascinating insights into the working methods of an early 19th century fruit grower.

£1,250 [Ref: 7808]

37. HAMMOND, Andrew *Early 17th century manuscript book of agricultural accounts.*

[Fobbing, Essex. Circa 1617-19]. Stitched sheets. Small quarto. Approximately 18 text pages (some are half page entries), plus 26 blank pages (including several short entries of only a few lines).

Brief records of land rents and interest kept by Andrew Hammond who lived in or near the small village of Fobbing in Essex (“August the 23 daye 1618 Receved of Willam Daveson ... 108-1-26”; “I receved of Thomas Gillman for on wholl yer 1617...”; “For the yer 1617. I receved of Robert ffreman for an woll yer for his tenemente lyenge ner ffobeing Lye --26-0...”).

\$650 £500 [Ref: 7820]

38. LEWIS, John (1675-1747); annotated by HEARD, Sir Isaac (1730-1822) *The history and antiquities, as well ecclesiastical as civil of the Isle of Tenet, in Kent. By John Lewis, M.A. The second edition, with additions.*

London: printed for the author, and for Joseph Ames, and Peter Thompson; and sold by J. Osborn, at the Golden Ball in Pater-Noster-Row, M.DCC.XXXVI. [1736]. Modern half calf binding with marbled boards. The spine with raised bands and a contrasting label. Library stamp to title verso and blind stamp to two leaves. Quarto. Pagination pp. viii, 204; [2], 112, 105-124. Complete with the mezzotint portrait and 25 engraved plates.

Sir Isaac Heard’s copy with his annotations and additional manuscript notes at the end. Inscription to the title page reads “I. Heard / Lancaster”. Heard was an eminent herald, who was influential in shaping the character of “landscape heraldry” in the Georgian era.

Lewis’s *History and Antiquities* was first published in 1723 in an edition of 150 copies. This second edition is greatly expanded with 85 pages of additional text including a glossary of the Thanet dialect.

Heard has made annotations to a small number of text pages and plates. His annotations all relate to genealogy and include a few illustrations of shields. There are some pencil annotations and drawings which appear to be his preliminary sketches as he has written or drawn over some of these neatly in ink.

Heard has added a further 8 pages of genealogical notes at the end of the text and continued the pagination to page 133. At the beginning of this section he notes in the margin “Taken in 1767 JHL”, and at the end “28 Sepr. 1776. JHN” proudly referring to his position as Lancaster Herald and then as Norroy Herald. This short manuscript section comprises genealogical notes which were mostly taken from inscriptions, some with informative brief notes on their locations (e.g. “St Peters Church Yard On a new Tomb the Top & Sides black marble Hannah wife of M^r Rich:^d. Sackette ...”; “in the House * of M^r. Barnaby Robinson ... * This has since been purchased by Lord Holland & pulled down 1765”).

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