



BOSTON BIBLIOTHECA

Being a selection of unusual

MANUSCRIPTS & RARE BOOKS

IN TWO PARTS

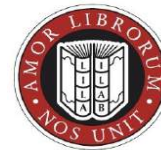
PART I: **FEATURED WORKS**

PART II: **FURTHER WORKS**

To be found at



BOOTH 420



DEAN COOKE RARE BOOKS LTD

(formerly DEAN BYASS Manuscripts & Rare Books)

ABA, ILAB, &c.

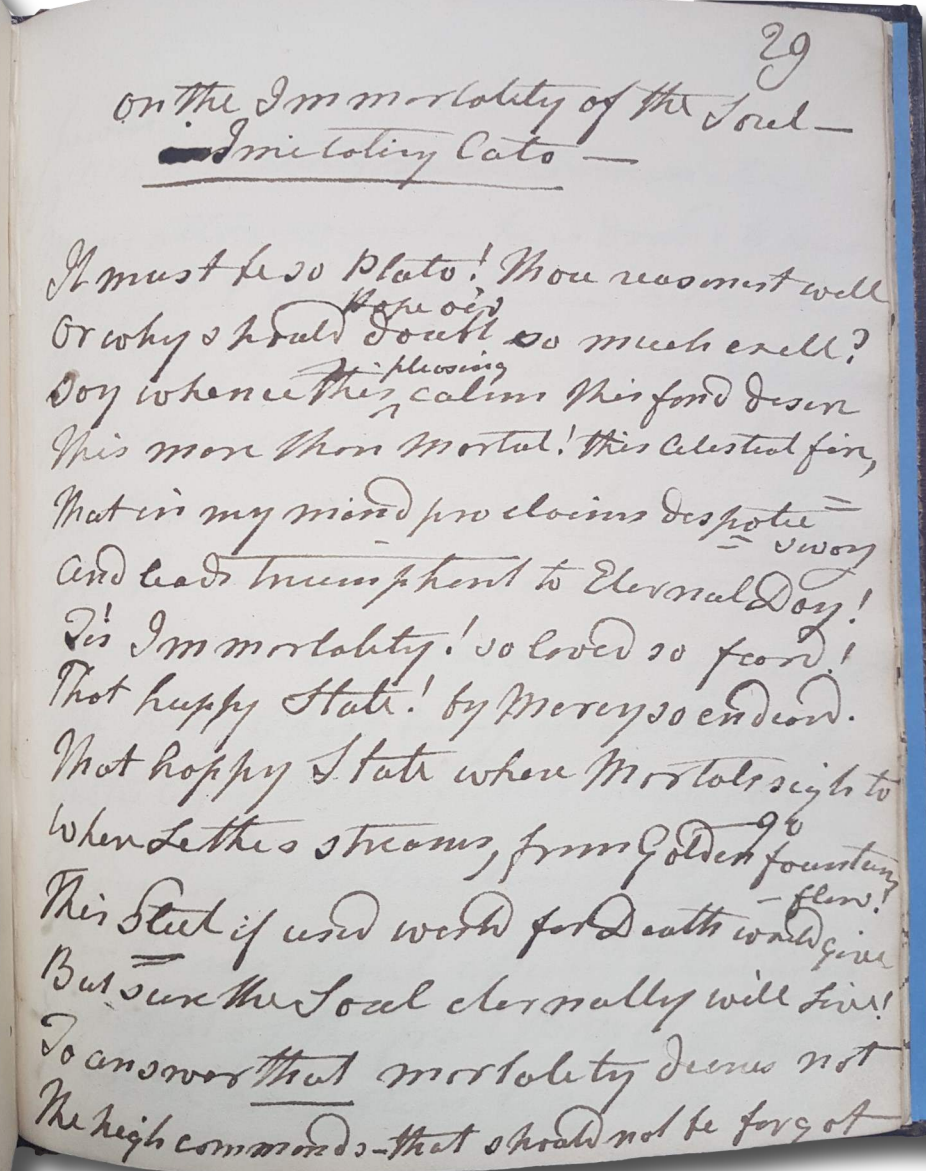
Boston: Hynes Convention Center
November 15th - 17th 2019



1. OLIVE EXTENDS HER BRANCH

SERRES [née Wilmot], Olivia, alias Olive Princess of Cumberland (1772-1834) *Manuscript collection of poems by Olivia Serres.*

[Circa 1827-29]. Quarto (210 mm x 172 mm x 12 mm). 38 numbered leaves, tipped in two-page printed flyer: *The Princess Olive of Cumberland to the English Nation, August 1st. 1829* and handwritten note: "The red book which you will find was once the lamented Princess Charlotte Coburg, her book" signed "SJ". Text to rectos only. Elegantly bound in red morocco, gilt- and blind tooled panelled boards, rebacked.



The Victorians were preoccupied with upward mobility. The Industrial Revolution had led the way for men to be defined by their jobs, rather than their family background. But for women, strict social norms still dictated that their path up the social ladder was largely through marriage. Olivia Serres, a tirelessly inventive writer and artist (who exhibited at the Royal Academy and the British Institution and was appointed landscape painter to the Prince of Wales), had separated from her husband (John Thomas Serres, marine painter to the King), had multiple partners and was no stranger to debtor's prison, making further upward progress unlikely. So she brought her creativity and drive, and perhaps her experience on the fringes of royalty, to bear on the problem – by posing as Princess Olive of Cumberland, a fictitious member of the Royal family.

Over the years her claims to Royal blood grew more involved: she dressed her servants in royal livery, had the royal arms blazoned on the side of her carriage, and even left a

Written in Captivity 1827

shilling to each member of the Royal family in her will so that they would buy a prayer and repent their spurning of her claims. Whether all this was a clever deception or a deluded fantasy is unclear, but her persistence and energy, at a time when women's freedoms and avenues of expression were so circumscribed, are beyond question.

This unpublished manuscript collection of poems was written under her royal pseudonym, "Olive", between 1827 and 1829 (she had published several works of poetry and prose, as well as an opera, including: *St Julian*, 1805; *Flights of Fancy: Poems*, 1806; *The Castle of Avola*, in 1805). The poems are predominantly religious, often expressive of a penitent ("Behold my anguish, and the tear / Repentance causes fast to flow"), and at least two were written in prison. In "Written in captivity 1827" she trusts that God will aid her: "thus in my little prison chamber I, – am full of hope – and on heavens can rely!" Her incarceration in "... a cave of dark and dire intent Where crime condemns and proves its dreadful bent", is replaced by the comforting vision of a "Cottage of Content" - a surprisingly humble abode for a princess!

The occasion of her 56th birthday is cause for pensive thoughts: "Preserve me Lord - from evil ~~and~~ ^let not despair, By its melancholly distroy pious Hope"; and mournful reflections upon her younger self: "The past wounds of sinfulness may I be, Chosen Thy elect - and behold Thy majesty!"

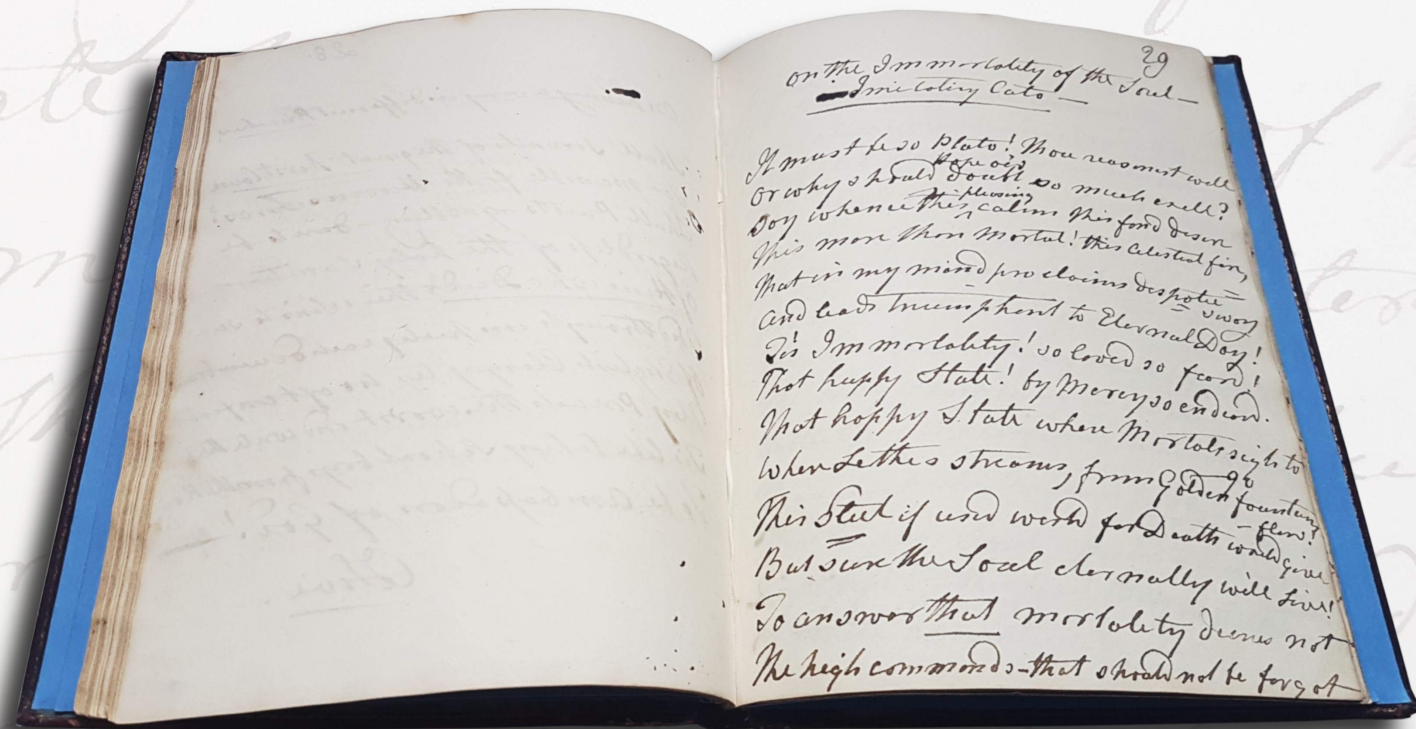
This manuscript offers several interesting aspects of this intriguing, multifaceted woman whose other works included a memoir, *The Life of the Author of Junius's Letters, the Rev'd James Wilmot, DD*, (in which she claimed that her uncle, Dr Wilmot, was the anonymous author of the controversial

Junius letters of the 1770s – and moreover had secretly married into royalty and was actually her grandfather, thus providing the basis for her royal claims); and anonymous works, probably including the contested *Secret History of the Court of England* (1828), a fake 'tell-all' memoir published under Lady Anne Hamilton's name.

In this manuscript, she adds to her store of genres something approaching metaphysical fantasy and even proto-science-fiction (Serres was a keen astrologer, who wrote for a short-lived journal called "The Stragglng Astrologer"): in a poem that begins as a conventional comparison between the greatness of God ("O! Lord how boundless is thy will and



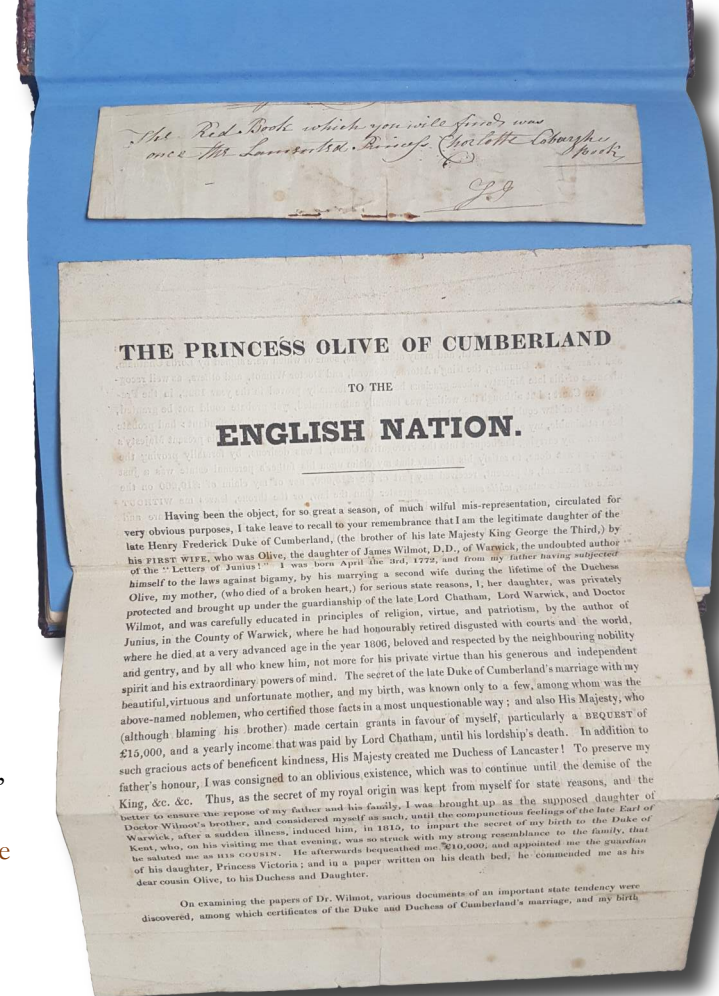
All some spacious Globe which alternate light
 Each other! Peopled perhaps by beings
 Like ourselves!



Power”) and the smallness of humans (whom she compares to “smallest insects” and “worms”), she then embarks on a highly unusual cosmic journey into the universe of her mind, where she loses herself in sometimes radical speculations on whether there are other worlds: “Do not Millions of worlds obey God? ... How many Planets, and how many Suns / Revolving high - prove His glory! / Of dazzling stars what an infinity! / Decorate the azure heights of Night / All some spacious Globe which alternate light / Each other! Peopled perhaps by beings! / Like ourselves! whose rare dependencies, / Are a succession of their Makers Mercies! ... Regard the space, / Immeasurable!! can't thou travel there / Or do more than skim, the surface of the Air”.

Serres’ poetry often pursues journeys that are as lofty – and, one could say, as far-fetched – as her aspirations to royal status; but her subjects also lie closer to the ground. In “The Bee” she critiques the insect’s apparent ‘flightiness’: “How wandering is the Bee! / How fickle and unkind ... From each Flow sit he sips / Their honey, its most true / And then the sifter trips, / In search of beauties new!” In “On hearing a very indifferent Preacher” she critiques the clergyman’s absence of passion (in contrast to her own fiercely committed ‘royal’ performance): “Shall servants of the great First Cause / So - mumble forth Heavens Laws” but she does at least concede “Of English Clergy tis too oft confest / They Preach the worst and write the best”.

Olivia Serres maintained her commitment to her regal persona to the end of her life, and despite her ex-husband’s final insistence it was all a sham, the claim was continued by her indefatigable daughter. At a time when modes of expression were limited and social movement for women constrained, Olivia Serres mobilised her formidable creativity to cut out the middleman and the middle classes



to arrive directly at the top of the social ladder. Serres was a gifted individual and her creative output was both wide-ranging and often highly inventive. This manuscript supplies a further dimension to her published oeuvre and adds some intriguing and idiosyncratic detail to the Princess Olive saga.

\$5,150 / £4,000 Ref: 7806

Olive.

2. SUCCESSION OF SCRIBES

[LINDSAY, Colin, third earl of Balcarres (1652-1721)] *Manuscript entitled 'Secret Memoirs Anent the Revolution In a Letter from L: B: as to K: J: 7th'.*

[Scotland. Circa 1700]. Quarto (205 mm x 165 mm x 15 mm). 105 numbered pages (p. 60 omitted in pagination), complete. Late 19th century brown morocco, upper margins close trimmed affecting some page numbers.

The Jacobite memoirs of the earl of Balcarres were a significant piece of 17th century propaganda and they remain an important documentary resource. Colin Lindsay, 3rd Earl of Balcarres was the Lord Lieutenant of Fife and was deeply loyal to King James and his cause; he was instrumental in managing James' affairs when the King fled the country. During the

first Jacobite uprising of 1689, Balcarres fought on the Jacobite side, at the head of a regiment he had recruited in Fife, but was defeated and retreated into temporary exile.

The 'Memoirs', were composed (probably in 1690) for the benefit of James II and detail events of the Glorious Revolution, particularly the actions of the exiled king's supporters. Balcarres is thought to have personally presented a manuscript copy to James in 1694, and other copies were circulated in manuscript for some twenty years prior to their publication in 1714 under the title, *An account of the affairs of Scotland, relating to the revolution in 1688*. The circulation of pre-publication manuscript copies played an important role in propagating the Jacobite message.

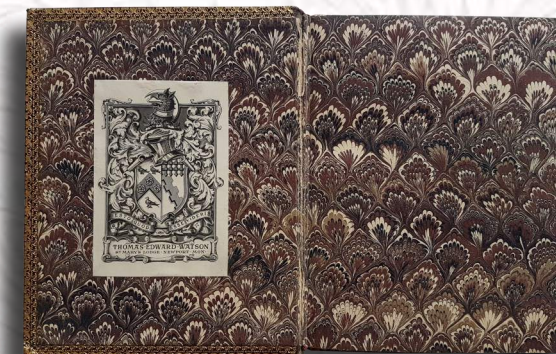
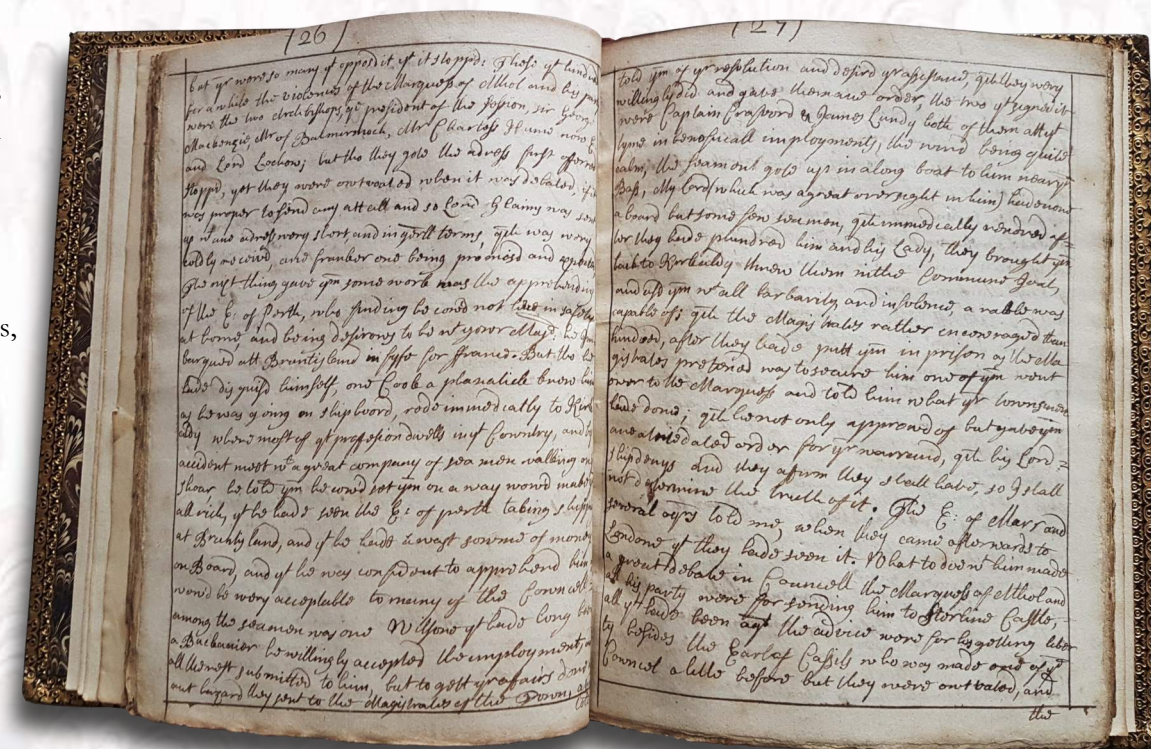
Scribal copies of Balcarres' memoirs often vary slightly; the present manuscript is in a late 17th - or early 18th century hand and the use of the word "anent" in the title suggests that this is a transcript by a Scottish scribe.

Pre-publication manuscript copies of the 'Memoirs' are distinguishable for containing all the names of the principal figures, whereas in the 1714 printed edition they were redacted (only to be filled in later by a published "key").

After the 1714 publication, Balcarres once again supported the Jacobite cause in the 1715 uprising. Whilst many others lost their lands and titles as a result of this, Balcarres was able to use some of his former influence to lessen his punishment and was placed under house arrest at Balcarres House. He would remain there until his death in 1722 at the age of 70.

Balcarres' work in writing and disseminating his memoirs was instrumental in spreading the Jacobite message and these pre-publication manuscripts, together with the later printed edition, played an important role in the 1715 uprising. The work remains an invaluable narrative of the proceedings and negotiations of the supporters of the king in 1688-90, and its influence endured with later printed editions appearing in 1754 and 1841.

Provenance: The importance of this manuscript was not lost on Thomas Edward Watson (1851-1921), who acquired this copy for his formidable library. Watson was a Welsh industrialist, Baronet, and bibliophile. In 1896 he purchased a Shakespeare first folio and in "1915 Henry Folger tried to buy this copy; he engaged A. H. Mayhew, bookseller in London, to write on his behalf to Watson (among thirty-four other First Folio owners)." However, Watson was "not disposed" to sell it and instead passed it to his inheritors along with other treasures. This manuscript is bound in a late 19th century binding, corresponding to the time Watson was amassing his considerable library.



\$2,250/ £1,750 Ref: 7769

3. IMPROBABLE TUTOR

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

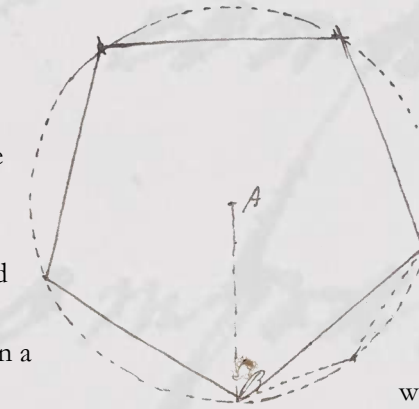
[England. Circa 1720]. Single sheet, folded, tipped onto a later border, light stain to left border. Small quarto (196 mm x 145). 4 text pages with inset diagrams. This manuscript is unsigned and examples of De Moivre autograph manuscripts are scarce in library collections. However, he has a very distinctive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

The importance of Abraham 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 only two of the many discoveries he made to bear his name, was one of the first applications of complex numbers to trigonometry. It allows complex numbers to be represented trigonometrically (and

so relates to Euler's formula which later provided a straightforward proof of De Moivre's theorem) and thus is an important tool for analytic geometry (the branch of geometry that deals with coordinate systems rather than construction tools such as a compass and ruler) as it allows higher order trigonometric functions to be rewritten in a way that is easier to manipulate.



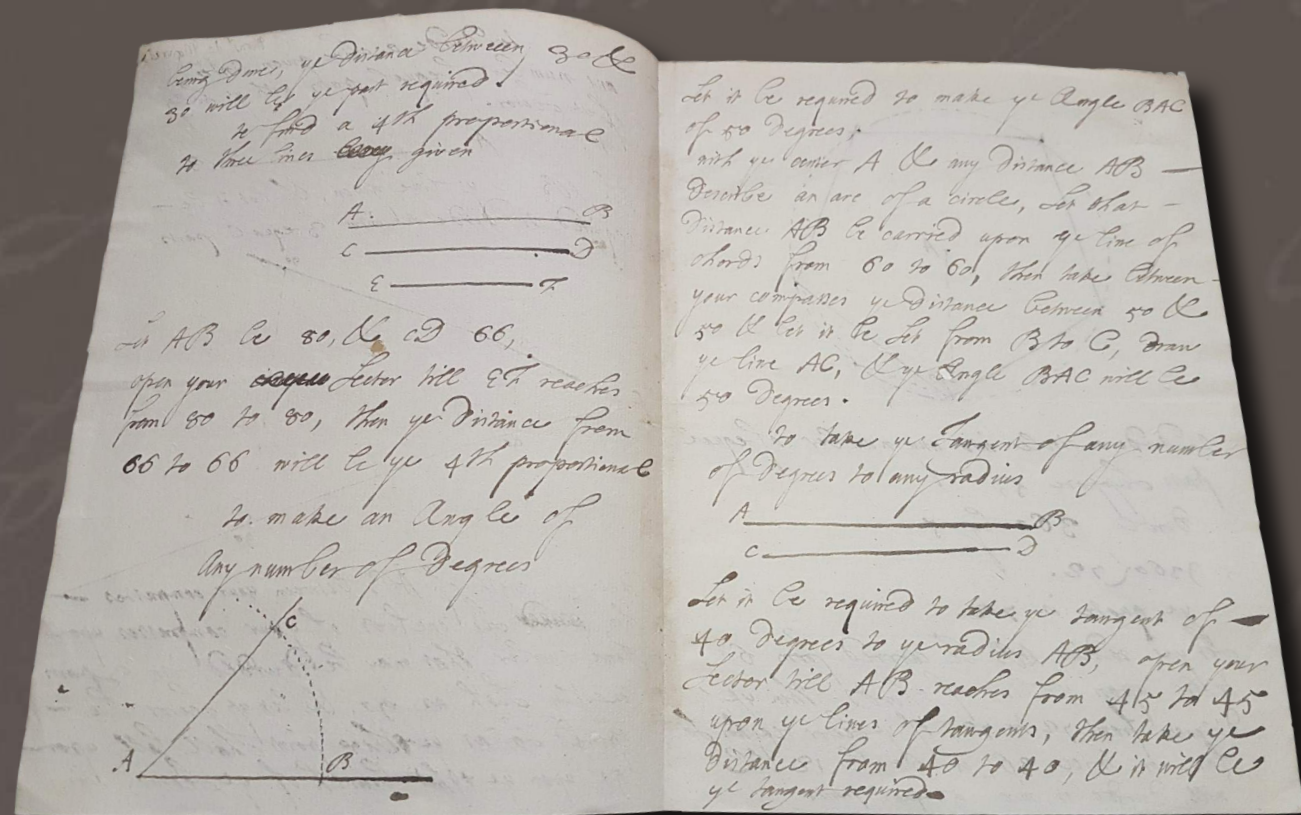
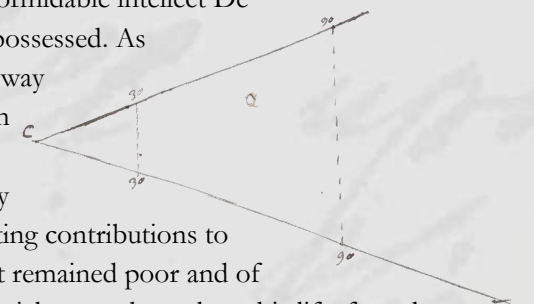
subject matter, as foundational constructions in geometry De Moivre would certainly have been well beyond this level at the time these notes are thought to have been written. They are entry level geometry lessons and thus suggest someone beginning their mathematical education. Furthermore, because he was unable to obtain a university position, De Moivre 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 slightly hurried hand and occasional corrections suggest that this was a document for his own use. All the constructions are given using examples, e.g. "to divide a circle into any number of equal parts Suppose 5", which again suggests an instructional purpose since, if these were for De Moivre's personal use, he would more likely have written them in a more general, algebraic form.

He also produced groundbreaking work in probability theory, creating the second ever textbook on the subject, *The Doctrine of Chances: a method of calculating the probabilities of events in play*, (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 also derived an approximation for calculating factorials (now wrongly attributed to James Stirling) which he used to provide the first statement of the central limit theorem. The central limit theorem is arguably the most important result in the field of probability, and De Moivre's discovery was so far ahead of its time that it remained largely unnoticed until almost 300 years later.

The relative 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, potentially his teaching notes, contrast directly to the formidable intellect De Moivre clearly possessed. 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.

In contrast to the extraordinary advances in mathematics that De Moivre pioneered, this manuscript is relatively humble. It consists of five lessons in fundamental geometry, written in De Moivre's distinctive hand, they are: "to divide a Line given into any number of equal parts with ye help of ye Sector"; "to find a 4th proportional to three lines given"; "to make an angle of any number of degrees"; "to make a Tangent of any number of degrees to any radius"; "to divide a circle into any number of equal parts". Although their purpose is uncertain there are several considerations which suggest these may be De Moivre's own teaching notes. This is most immediately indicated by the basic level of the



4. SOCIAL ILLS

[CIRCLE OF Sir Thomas OSBORN (1631-1712); FITZ MOORE, Edmund (later owner)] *Manuscript book of medical remedies entitled 'A Collection of excellent Medicines, Balsames, Plaisters Salves, &c: the contents Whereof are exprest in y^e. next page'.*

[Circa 1715]. Paper is watermarked Coat of Arms similar to Haewood 356 (circa 1703) but with a countermark of interlocking letters "CB" similar to Haewood 472A (which he dates circa 1713). Contemporary vellum, minor wear, rear hinge cracked, text lightly age-toned, overall very good original condition. Folio (322 mm x 210 mm x 15 mm). Pagination [1, title], [2, contents], [3, blanks], 81 numbered pages. 1 leaf excised but page numbering is continuous. Neatly ruled in red throughout. There are over 120 remedies, many of which are unusually long and detailed. A complete transcript of all the remedies will be included the manuscript.

Provenance: bookplate to paste-down of Edmund Fitz-Moore (1801-c. 1879). The quartering used is specific to Lincoln's Inn. Fitz-Moore was educated at Caius College, Cambridge. He was a barrister, Q.C., bencher of the Inner Temple, and author of several legal works. Member of the Royal Botanical Society.

*A Collection of excellent Medicines,
Balsames, Plaisters Salves, &c:
the contents Whereof
exprest in y^e. next page*

Apart from their (less than obvious) efficacious properties, recipes and remedies were a form of currency to be exchanged as part of a gift economy that affirmed the social position of its participants. This manuscript is both a practical manual and a kind of status symbol: an articulate display (conscious or not) of its compiler's resources and social connections. It is well preserved, bound in vellum, written in a clear and confident hand with continuous pagination.

Whether the title ("*A Collection of excellent Medicines, Balsames, Plaisters Salves, &c*") expresses trust in the efficacy of the

remedies or in the excellence of the compiler's social connections is an interesting and open question. The entries, at any rate, are carefully curated in an italic hand, indicating perhaps that this was the family's treasured resource of tried and tested remedies drawn from their eminent social connections (and surely anything used by "Sr Tho: Bodley", "Sr Nicholas Lusher", or "Sr Edm: Stafford" *must* be good – nay, "excellent"!).

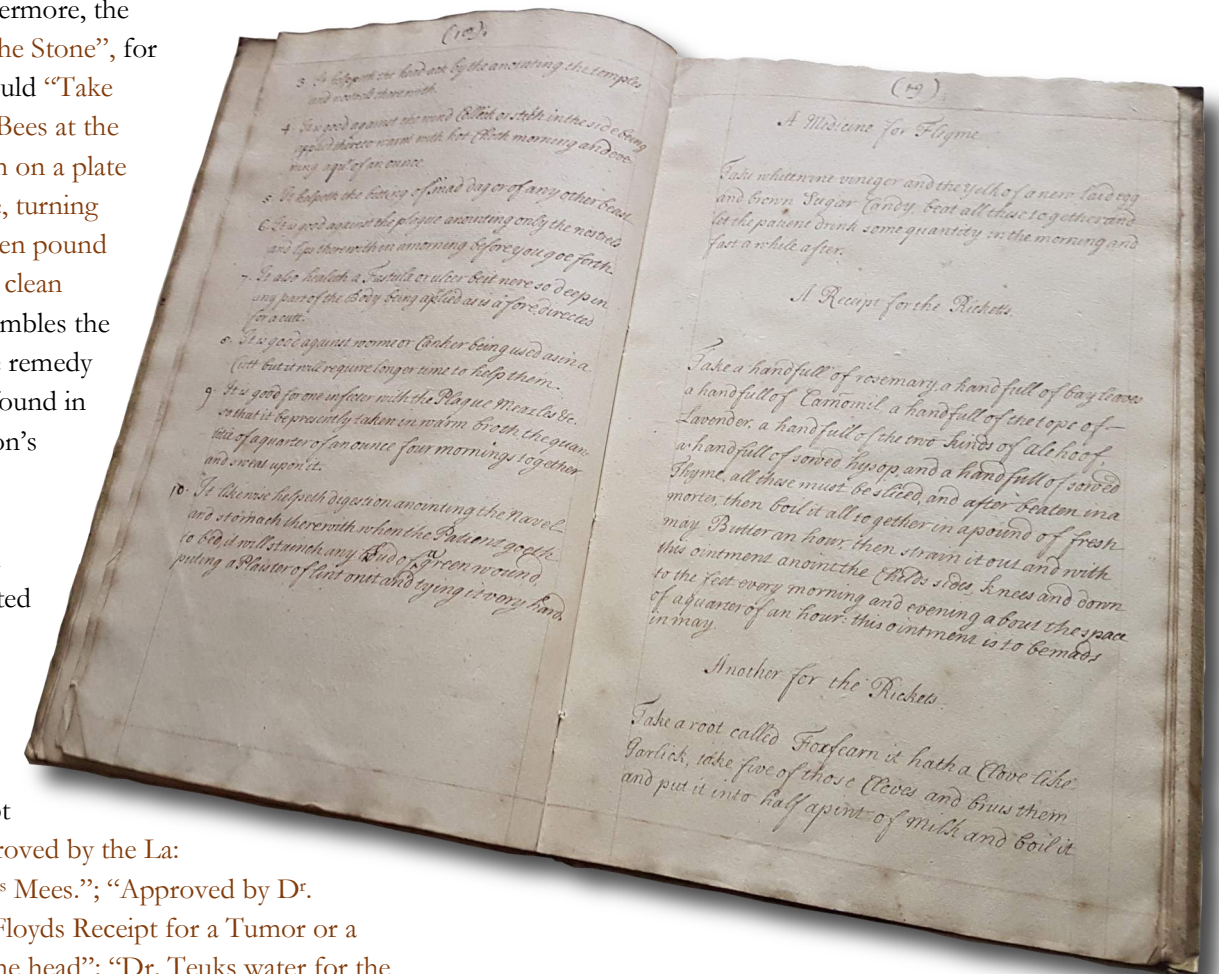
These social connections can be traced through the distinctive provenance of some of the remedies, which do not appear to have come from printed sources, nor to have

had a wide circulation in manuscript. Whoever the original scribe was, they seem to have been part of a culture of exchange in the higher echelons of society: several of the items are similar to those found in a collection attributed to Sir Thomas Osborn (1631-1712) [Wellcome MS.3724], whose remedies circulated solely in manuscript and who died only shortly before this manuscript appears to have been produced. The remedies are arranged in a different order to Osborn's and are collected together with remedies from other manuscript, rather than printed,

sources. Furthermore, the remedy "For the Stone", for which you should "Take seven or nine Bees at the most, dry them on a plate against the fire, turning them often, then pound them in a very clean Morter..." resembles the opening to the remedy for the stone found in Sir John Gibson's (1653-1660) commonplace book [BL Add MS 37719 (noted in Smyth, 2010)].

Attributions recorded in this manuscript include: "Approved by the La: Brown and M^{rs} Mees."; "Approved by D^r. Butler"; "M^r. Floyds Receipt for a Tumor or a dry Tettar in the head"; "Dr. Teuks water for the

eyes"; "D^r. Enghams diet drink", all of which appear to have circulated only in manuscript. It is interesting to note that Thomas Bodley (the "Receipt for the Dropsie" which was "Proved by Sr Tho: Bodley" is particularly poignant as Bodley suffered with the condition before his death), Nicholas Lusher, and Edmund Stafford date from the first half of the 17th century. This may demonstrate their continued use and importance, or may be further evidence that the luster of hallowed names exerted more influence than the ingredients.



The selection is reflective of the time (offering remedies for “Plague”, “Pestilence”, “Kings evill”, “green Sickness”, “Consumption”) but also of the scribe’s specific needs. For example, there are several remedies for children including eight for rickets. These range from herbal drinks or “livers of young Rookes, dry them in an Oven and beat them to Powder”

An ointment for any part of the Body that is weak or decayed

mixed with beer, to ointments. These latter have very precise details: “You must rub the Childs legs upwards and not downwards... The Child must be anointed with this ointment morning and evening warm, on the Chest bearing your hand pretty hard on the Chest, then onint both sides of the ribs but Carry your hand softly on the ribbs, then put a warm duple Cloth on the stomach up to the throat and put it under the armes, then turn the Child on the belly and begin at the very lower parts, and rub up all the Child small of the Back. Give as much powder every morning as will lie on a two pence in a spoonfull of the sirrop, and give the Child a spoonful of the sirrop last at night.” This seems to

This will dissolve or brake any sore.

reflect a belief that heaping up specifics will somehow increase its efficacy. In similar vein: “An ointment for the wormes” contains “Beares foot, as much as Savin, Lavender Cotton, Suthernwood, Rue Peach tree leaves... herbs... Butter out of the Churn unwashed...” which once mixed, “You must warm it in a sawcer and anoint the stomach, strokeing it downwards but not upwards for it will bring up the worms, then dip into it a cloth and lay it to the bottom of the stomach. Approued by the Lady Hide.”

Preparation times are supplied often, usually in hours (whole or divisions e.g. “boiled almost half a quarter if an hour”) or days, but elsewhere the measures are less certain, e.g. “a pritty while”. Quantities are frequently large (quart, “five pints of the best Sallet oil”) while others are peculiarly vague (“pritty quantity of liquorize”). Dosages are sometimes adjusted according to age e.g. when administering “Powder of Toads” you should “To a Child of seven years of Age, give eight grains of Powder with as much sugar and proportionally to those between seven and fifteen years” whereas “To man woman or Child above fifteen years old give thereof a full dram in a spoon with as much sugar as powder, and when the patient hath it in his mouth, let him at that instant take a little warm sacht to dissolve & and wash it down”.

For the pain in the Head

Some of the ingredients are unusual, including: “magistry of Pearl”; “three leaves of gold”; “Beares braines dryed”; “of Jubybies four ounces”; “Lithoridge of gold and silver”. Curiously, it is assumed that you can lay your hands on toads quite easily, one remedy requiring “one hundred and fifty of the rightest and greatest toads you can get” but woodlice seem surprisingly rare (add “two, or three”, “live sowes (or as some call them wood lice)” but only “if you can get them”). Occasionally we witness the indifferent brutality of the age, as the reader is instructed to “Take a red Cock from the Barn door, pluck ye feathers from him alive, so keep him three or four hours” before the poor animal’s ordained death by quartering.

Whether the intent was primarily practical or social remains unresolved, but this fascinating collection conveys intriguing aspects of its well-connected curator’s eye. While the scribe does not tell us who they were, they eloquently elucidate the elements of trust in early modern medicine and clearly display who they knew.

\$4,300 / £3,500 Ref: 7770

(17)
Cool for a night or more untill ^{the} water and wine be sunk to the bottom then make some holes in the stuff that the water may run out of it, which being done put it over the fire again putting to it the Balsom and the oil of S. Johnswort and when it is melted put the Sander to it stirring it well that it may incorporate and when it first begins to boile take it of the fire and stir it the space of two hours till it be grown thick then put it up and keep it as most precious for use for thirty or forty year or more

The vertues of the said Balsom

1. It is good to heal any wound inward or outward If squirted warm into the inward wound or applied to an outward wound with fine lint or linen, anointing also the parts there abouts it not only taketh away the pain but also keepeth it from any inflammation and altho' witheth forth all broken bones or any thing that else might putrify or fester it, so that the brain or inward as the Liver, Guts or part be not touched, it will heal it in four or five days dropping so that no other thing be applied thereto.
2. It also healeth any burning and scalding and healeth also any bruis or cutt being first anointed with the said oil and piece of linnen cloth or lint dipped in the same, being warmed and laid into the place it will heal it without any scarr remaining.

(601)
M^o Wood. Pluge.
Take of Sona adragre and half Licorish and anniseed half a dragme of each, Make a seruple, boile them in six ounces of Succory water till a third part be consumed, Then put in a dram and a half of Rubarb sliced very thin and let them steep all night by the fire in the morning strain it and dissolve in it one ounce of muna and strain it again, Let her take it all at once in the morning fasting three hours after it, adre broth or posse drink.

A Sirrop to Close the Blood.

Take a peck of garden Scurvey grass, a peck of Brooth lime and a peck of Liverwort, let them all very well washed & pickt, then stamp them and strain the Juice; to a quart of this Juice take a pound of Sugar and boile it to a Sirrop, when it is almost boiled, put in the Juice of Ion oranges and two Lemons so let it boile a very little and receipt for use.
Take in the morning fasting, three spoonfull of this sirrop in a little Rensh wine or white wine and as much in the after noon.

5. SHOW OF HANDS

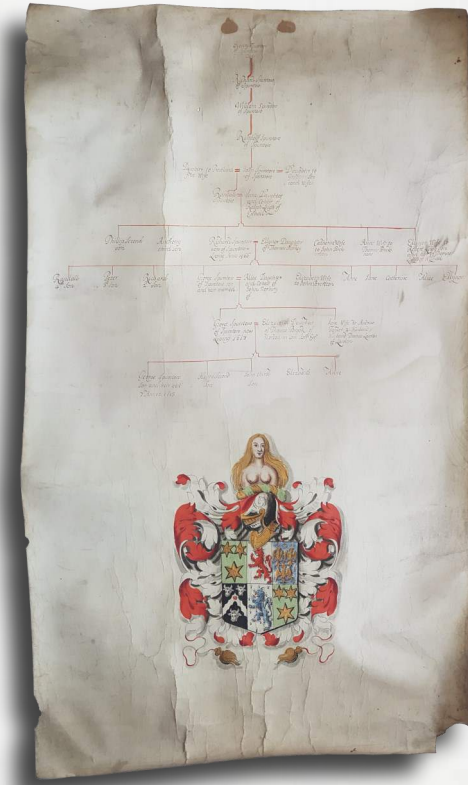
SPURSTOWE FAMILY *Two fine hand-painted pedigree rolls.*

[Circa 1613 and 1692]. Two pedigrees on vellum. The earlier roll is on a single skin (650 mm x 420 mm); the later roll is on 2 skins (1470 mm x 423 mm).

Heraldry uses selected genealogical details and elaborate imagery to construct a self-supporting edifice in which each element justifies another. The result is a kind of narrative that perpetuates the idea of the 'gentry'.

and families would have to prove their claim. These two pedigrees, dating circa 1613 and circa 1692, were made for the Spurstowe family and present different, contrasting, and complementary functions, while combining all the crucial elements of heraldry.

It is probable that the 1613 pedigree was specifically produced for the Visitation of Cheshire by Richard St. George and Henry St. George (Norroy and Bluemantle), and as such is a rare survival of its kind. This is an artefact produced to convey clearly the requisite information: it is relatively simple in design with the genealogy clearly displayed. But it also includes some interesting idiosyncrasies: the descender lines and decorative branch-joints are particularly unusual and reminiscent of the style adopted by Augustine Vincent (although not by him). In addition to this, the Achievement – the reason for the visitation to confirm the arms and crest – is elaborately executed, with ample mantling, gold highlights (notably on the hair), six quarters and a crest.



Through a combination of historical details and visual symbols, pedigrees are designed to impress their significance upon the world. With the rise in the number of families bearing coats of arms - many of which were not sanctioned by the Office of Arms - heralds conducted 'visitations' of English counties to check pedigrees



The 1692 pedigree is a more impressive artefact, and clearly intended to be so. It directly references the 1613 pedigree, reiterating the family's claim to credibility, but is lavishly produced; it was manifestly designed to impress its beholders with the importance of the Spurstowe family. It was drawn up by Sir Henry St. George, Clarenceux for Henry Spurstowe of London, likely by his clerk Robert Dale, then Bluemantle. As the roll is unfurled the eye is immediately drawn to the glinting gold that dapples the document. The jubilantly colourful mantling at the head of the document is large and finely executed and complements the even more impressive achievement that completes the pedigree. The script is elegant, and each name is contained in a scroll edged in pink and lined in gold, which is both unusual and extremely attractive.

One of the most eye-catching elements of the design (example below left) is the unusual use of clasped hands to denote matches; I have not seen any other examples of this device. This imagery depicting the joining of families seems so well placed in the pedigree that one wonders why it is not more common. The artist employs this device with a playful flair, even matching the cuffs and sleeves to the family's colours. The colouring of the cuffs is not just decorative, it serves to add biographical detail to the names though visual iconography – the Puritans, for example, are represented with snowy white cuffs.

The Spurstowe family has two notable puritan figures listed on the pedigrees: William Spurstowe I was an established merchant, an MP, director of the East India Company and an associate of Oliver Cromwell. His son William Spurstowe II was one of the five notable Puritan clergymen known by the acronym Smectymnuus (Spurstowe was represented in the final 'ws' read as 'uus'), which upheld the Presbyterian theory of the ministry in a pamphlet war with Joseph Hall that drew in John Milton in defence of Smectymnuus. Alongside the family's national standing, the pedigree shows the family's international reach: Henry Spurstowe's sister was married to the Governor of Bermuda.

One of the fascinating 'narratives' this pair outlines is the progression of a family's sense of itself: the earlier has an air of subdued impressiveness for an official document, while the latter is a more elaborate and confident display. They are an interesting example of how similar information can be rendered to convey different meanings and nuances of status.



6. WAVE THE RULES

FRANKLAND, Admiral Sir Thomas, MP, 5th Bt. (1718-1784) *Heavily annotated copy of 'Regulations and instructions relating to His Majesty's service at sea. Established by His Majesty in council. The second edition, with additions.'*

London: [s.n.], Printed in the year MDCCXXXIV. [1734]. Quarto. Pagination pp. 188, one page with section of text excised, presumably by Frankland, manuscript pages to front and rear, and copiously annotated throughout. Rebound and repaired for the family in the late nineteenth century, armorial bookplate of Captain Thomas Frankland, library ticket of Loxwood House, inscription to Cadet the Hon Thomas Frankland RN from his father, Christmas 1917.



This is a singular copy the Admiralty Regulations, annotated by an influential figure at a pivotal period in the evolution of the Royal Navy. The 'Regulations' were first published in 1731; before this date each commander would issue his own instructions and here, we find the independent-minded Frankland testing the applicability of standardised rules against the pragmatic approach needed at sea. Frankland was neither the first nor the last military man whose personal experience moved him to take issue with the 'party line', but his thorough critical commentary on the published text gives his approach the quality of a cross-examination – and an often dismissive one.

Frankland announces his theme in his slightly impish annotations to the title page ("Much wanted to be corrected, amended & approved"), and expands the text with his copious additions, amendments, and corrections. The stance he adopts certainly chimes with his much-attested argumentative nature – biographical sources all agree that he was not what we would now call 'a people person'.

Sir Thomas Frankland was a naval officer, politician and slave trader, born in 1718 'in the East Indies' (presumably India). His father, Henry Frankland (d. 1738), served with the East India Company, before becoming governor of Bengal. Thomas junior joined the navy in 1731 and spent various ships before being promoted to captain in 1740 on the Rose. He served in 1746 and became noted for his interception of privateers and Spanish guarda-costas and the prizes he took as a result. His subsequent career took him back to the West Indies, as commander of the station at the Leeward Islands, where he achieved some success in combatting piracy and privateering. In 1747 he became member of parliament for the borough of Thirsk, Yorkshire, which he continued to represent until 1780. He continued as commander until 1757, and although he was no longer in active service at sea, he became vice-admiral and then admiral.

Frankland's objections to the 'Regulations' are empirical in origin: he brings first-hand experience to interpreting the rules and regulations ("That was never done ... nor that neither."). It is as though he has been given an 'official' navigation chart engraved by a landlubber, and, knowing the waters well, has comprehensively redrawn the routes across the surface of the original. As he unequivocally declares: "these Instructions were first framed in the time of James Duke of York and have been enlarged as necessity and Circumstances required. Many of them are obsolete others Contradicted. They ought to be revised and those appointed to do it ought to call for every Officers objections to the present rules, in order for him or them to frame Compleat System of Laws for the Government of the Navy. That Officers may know how, and what to obey." And his much-vaunted experience includes charting the stormy waters of human nature: "I once knew a Captain who would oblige his Men to Bring up their Hammocks with every watch what was the Consequence They Threw their Bedding over Board ..." His criticisms must be seen against the backdrop of his belief that "More Credit to an Admiral to form his Squadron to Submission and Obedience & by Discipline than by Terror of Punishment..."

ies to the Relations of Officers, and others, slain in Fight with the Enemy.

Article I.

His Majesty, in Compassion to the distressed Situation of the Widows, Orphans, and Mothers as may be slain in Fight with the Enemy has been graciously pleased to order, that Pensions of Money shall be allowed and distributed in said Relations, as His Royal Bounty, according to the following Regulation.

His Majesty's Declaration of his Bounty to the Relations of Persons slain in Fight. Surely there can be no Compassion carrying on this war with America.

To receive none but good Provisions. He is t and good object age out a Sur ting the fions whi defective and when

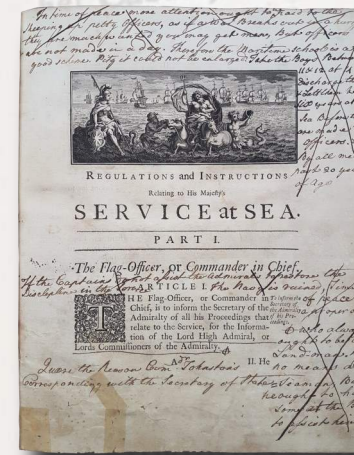
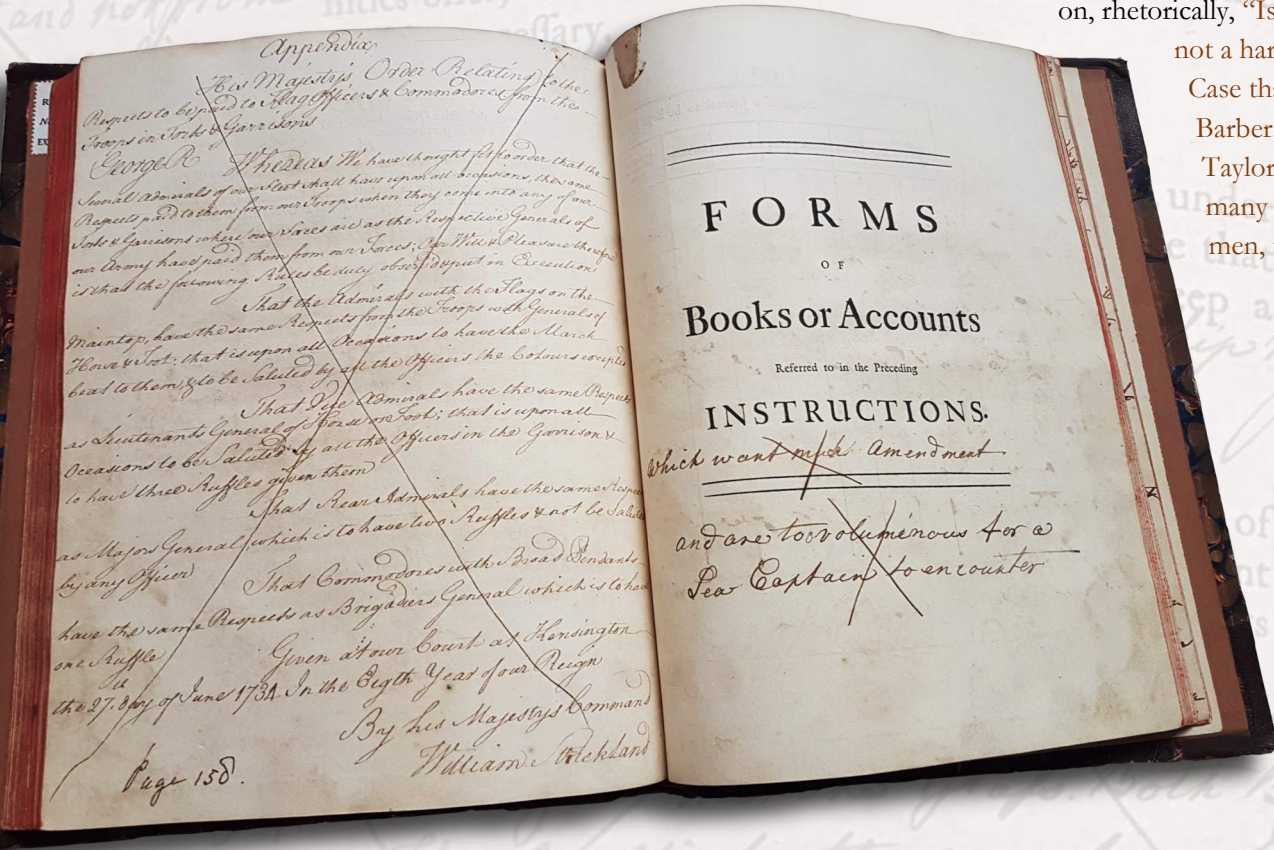
Mancie Butter is Thought unwholesome & Cocoa Coffee and Sugar is substituted in his room.

almost a decade serving on the West Indies with his ship until and the prizes he took as a result. His

the Romans we find owed their Conquests to no other Causes But an exact observance of Discipline. The Courage of the sailor is heightened by the knowledge his Captain has of his Profession and the Essence of that Art consists in Constant Practice". Clearly, he believes in rules and regulations, but they must be informed by direct experience and practical application.

These 'Regulations' went through multiple editions over a century or more and were subject to frequent revisions and amendments. By the same token, Frankland returns to many sections of his edition and reworks his comments, as is clear from the different coloured inks sitting side by side on the pages. Many of his remarks are crossed through, apparently by himself, but not to indicate errors:

it is more likely that he is recording their being entered into another book or record – or perhaps correspondence with the Navy authorities. As if limbering up for the latter, he frequently begins notes with the legal term "Quære", which (probably deliberately) lends his notes a more formal air. ("If Fruit is not antiscorbutic or what do they mean by Fruit"; "How many cables...", etc). Of the regulations themselves, he demands in his title-page notes, "Queare can they Be altered without an Act of Privy Council, or act of parliament?" Sometimes he raises queries only to answer them: "Quære how many years at Sea entitles a man to Able seaman's Pay" he muses, then adds "As Every man merits more wages, as Provisions & Cloathing are as Dear again as when that Stipend was settled" and goes on, rhetorically, "Is it not a hard Case that a Barber, Taylor, and many other men, that

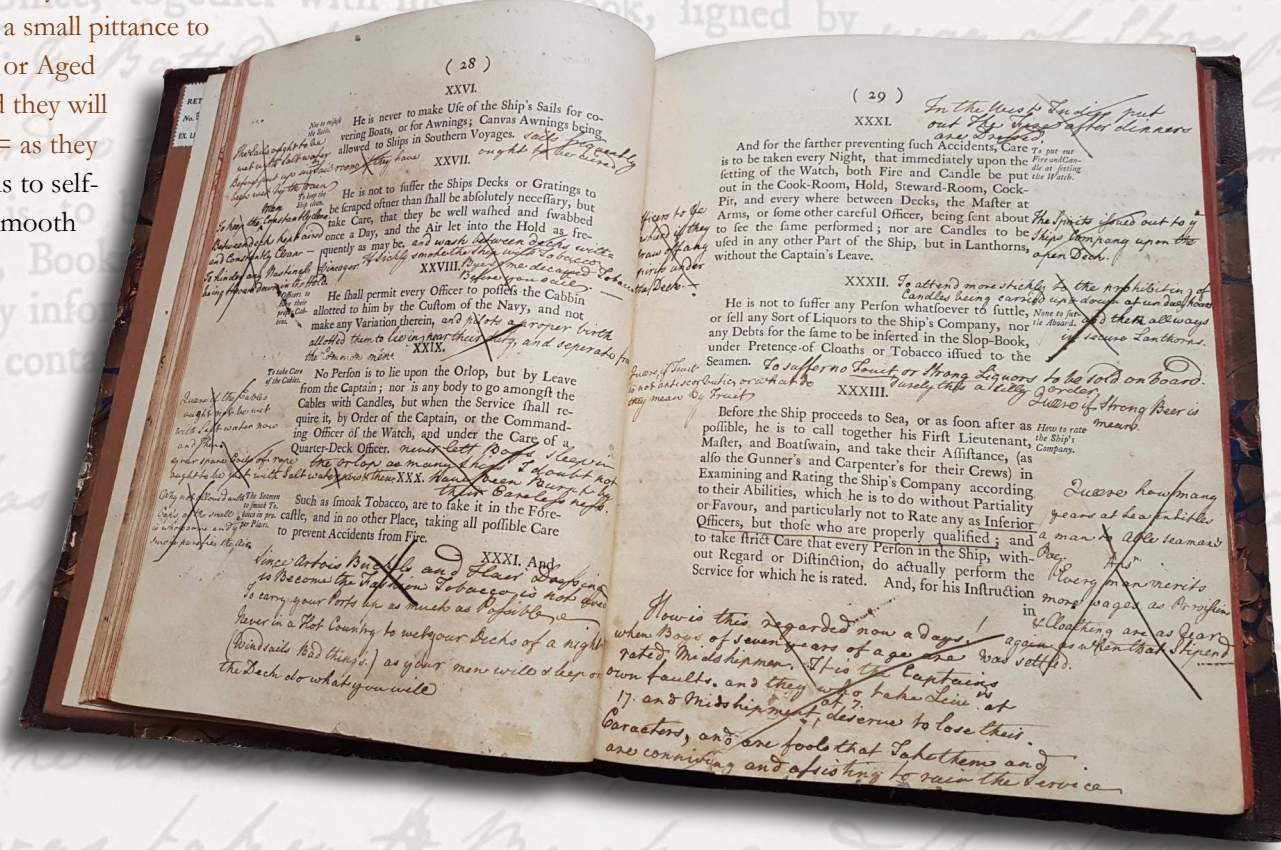


have been a dozen year in the Service should not be rated Able, Because they cannot do the Duty of Able Seaman. Surely" he concludes, "The worst man in a Ship merits Able Seamans pay..." His sense of fairness seems to be more a pragmatic response to the running of a ship rather

running of a vessel while "all Negroes, and Mulattoes taken in Privateers are to be sold as Slaves"; "slaves are now a dear article ever-empty sugar Casks are returned to the west Indies" shows a callous disregard for human life and dignity. Freeman was an experienced seaman who became a parliamentary rule maker. He fully understood the need for regulation but was also conscious that the vicissitudes of life at sea require a pragmatic approach to the application of the rules. His annotations endlessly traverse the surface of these pages like exploratory navigation lines on a map, but the rules can no more be fixed upon the page than they can be engraved upon the surface of the sea.

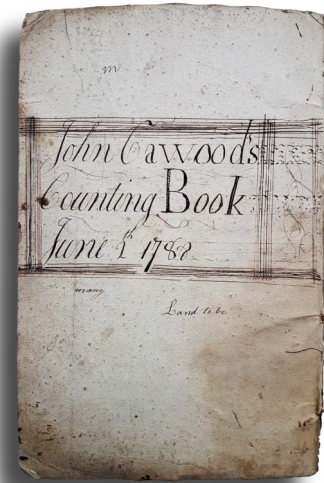
\$9,650 / £7,500 Ref: 7791

than a deep moral code: "Give ye men more wages and do not pay them by Ticketts, and when abroad pay a small pittance to their wives, or Aged Parents and they will not desert = as they use" appeals to self-interested smooth



7. SHARP AS NAILS

CAWOOD, John (b. 1763-?) *18th century manuscript ciphering book.* [Otley, Yorkshire. Circa 1788]. Original marbled wrapper, torn and dusty, text dusty and damp stained. Slim folio (320 mm x 205 mm). 74 pages of text, calculations, and diagrams. Red-ruled throughout.



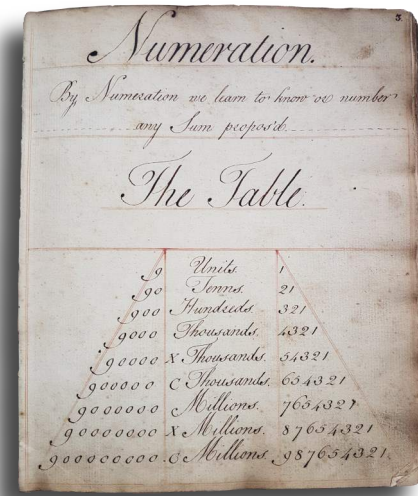
John Cawood was the third child (of eight) of Joshua and Mary (nee Longfield) Cawood (both b. 1739-?). Joshua's occupation is recorded as "Nailmaker". This would make John 25 when he wrote this book which is perhaps a little older than one might expect for an elementary ciphering book. However, it is feasible and both the name and place match. Inscription to paste-down, "John Cawood's Counting Book. June 2th 1788". Another inscription later in the book also provides the location as "Otley", a small market town in Yorkshire.

A nicely executed elementary ciphering book. Sections include: "Addition" (with examples of bills "of Disbursement", exercises "Averdupois", "Cloth", "Land", "Wine", "Dry Measure", etc); "Subtraction" ("Money", "Troy Weight", "Cloth", "Wine", "Time"); "Multiplication"; "Division"; "The Single Rule of Three".

\$770 / £600 Ref: 7779

8. BOUND TO RULES

HODSON [or HUDSON], John *18th century manuscript ciphering book.* [Circa 1766-1789]. Contemporary vellum. Missing first leaf (title page?) paginated 3-115, + 2. Text to rectos. Red-ruled throughout.



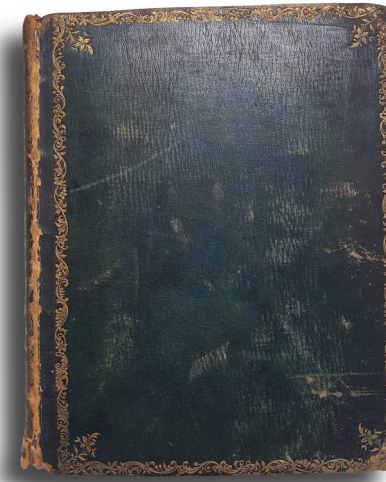
An inscription to the front board reads "John Hodson, his Book, Sep. the 22nd.1766." And at the end of the volume: "Thomas Hudson Bound Tuesday April 7th in the Year of our Lord one Thousand Seven Hundred and Eighty Nine." The hands are very similar, making it difficult to confidently ascribe the manuscript to either. That Thomas was "bound" in 1789, suggests he either wrote it as an apprentice or it was his older brother's ciphering book which he utilized in the way one might any other textbook.

Contents: "Numeration"; "The Value of Eng: Coin", "Troy Weight", "Cloth Measure"; "Wine Measure"; "Multiplucation"; "Division"; "Square Measure"; "Tare and Trett"; "The Rule of 3 Direct"; "Rules of Practice"; "A Rule for Cross Multiplication"; "Of Chronology". In all, this is a nice example of an apprentice's ciphering book in good original condition.

\$770 / £600 Ref: 7778

9. FREE VERSE

FREEMAN, William George (1768-1841) *Manuscript commonplace book of poetry.* [Cambridge and Eton. Circa 1780-1805]. Contemporary green morocco, rubbed and worn. Quarto (242 mm x 200 mm x 23mm). 211 pages, some leaves excised.

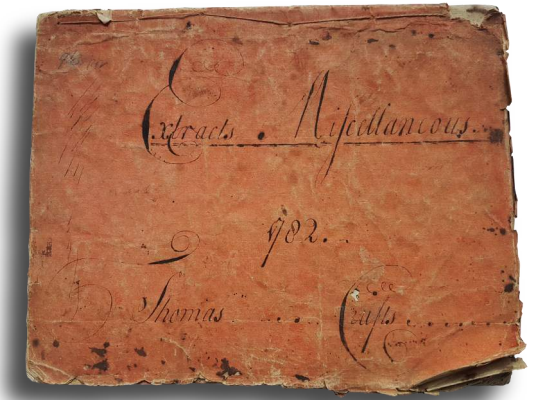


This manuscript spans the period when Freeman was at Eton and Cambridge (matriculated 1787, graduated B.A. 1790; M.A. 1793). The works are mostly compiled from contemporary published sources (Samuel Rogers, David Garrick, Charlotte Smith, Mrs Delaney, etc). He also includes Cowper's abolitionist "On Negro Slavery", containing the lines "Then what is man? And what man seeing this, and having human feelings, does not blush and hang his head, to think himself a man?" Several of the poems are penned by Freeman and inscribed "Etonae 1785" and the latest entry date is 1803. His selection suggests that he was liberal-minded and kept abreast of contemporary culture. In later life he became Rector of Milton, Cambridgeshire, and curate of Hedgerley, Buckinghamshire. His obituary in The Gentleman's Magazine (1841) remarks that he was a well-respected man with classical and varied attainments. Unfortunately, he "died in consequence of being thrown from his chaise in Slough".

\$1,280 / £1,000 Ref: 7807

10. HIGHLANDS IN HARVARD

CRAFTS, Thomas (1767-1798) *Manuscript book entitled, 'Extracts Miscellaneous'.* [Harvard College. Circa 1782]. Small quarto (243 mm x 190 mm x 8 mm). Contemporary orange paper wrappers, stab stitched, calligraphic manuscript inscription and title to boards, rubbed and worn. Text to both sides, 96 pages. Red-ruled, ink faded in parts. Written in a neat italic hand.



Thomas Crafts (1767-1798), A.B., 1785, Harvard College, Cambridge, Massachusetts, was a lawyer in Boston, Massachusetts. (Harvard website). The inclusion of the likes of Adam Smith, James Beattie, James Oswald and others also shows an interesting tendency toward Scottish thinkers of the mid- to late eighteenth century. Whether these were part of the course or his own reading, the numerous extracts in philosophy and rhetoric would have been useful skills for this embryo lawyer.

Extracts include: "On the Dignity of Nature" from James Burgh (1714-1775); "Mason on self knowledge"; "Clark on Study"; "Chesterfield's Letters"; "Johnsons Letters"; "Broughtons Prospect"; "Plurality of Worlds" "Oeconomy of Life"; "Butlers Analogy"; "Adventurer"; "Smiths moral sentiments"; "Gentlemens Library"; "Beattie on Truth"; "Oswalds appeal to common sense"; "Robertson on Substance"; "Lawson on Oratory".

\$1,080 / £850 Ref: 7729

11. PUTTING PAYNE TO PAPER

PAYNE, Eliza (1749-1800) *Manuscript commonplace book of poetry.*

[England. Circa 1772]. Contemporary vellum, covers splayed, modern ties. Quarto (208 mm x 165 mm x 17 mm). Approximately 42 text pages, earlier and later leaves excised.

Eliza Payne

1772

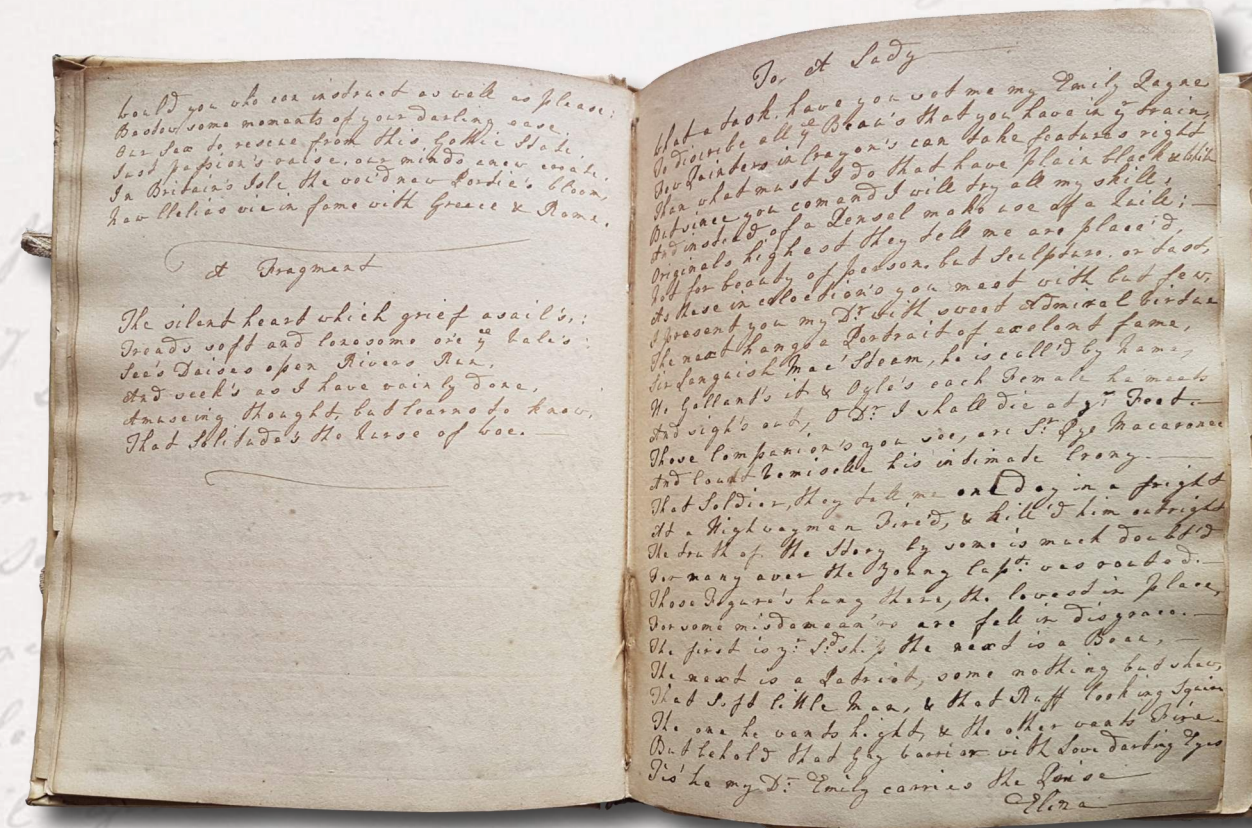
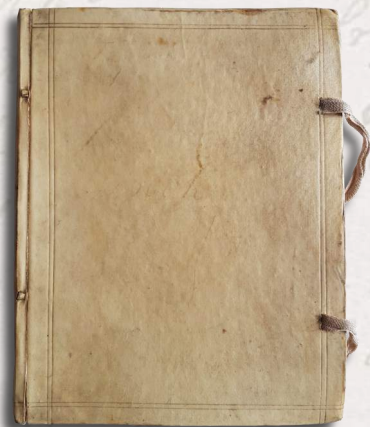
M: M:

Began this Book in a very melancholy
humour & one of the dullest Days I
ever spent

Ideas around marriage changed quite dramatically in the 18th century. A culmination of modernising ideals, rights for women, the popularization of romance in novels and the Enlightenment brought new ways of thinking. There was a shift away from marriage as a purely transactional act between parents to one that brought love to the fore. Eliza Payne's manuscript commonplace is reflective of some of these changes. Despite claiming that she began "in a very melancholy humour" on "one of the dullest Days I ever spent", many of the poems deal with friendship, love, romance, and suitors.

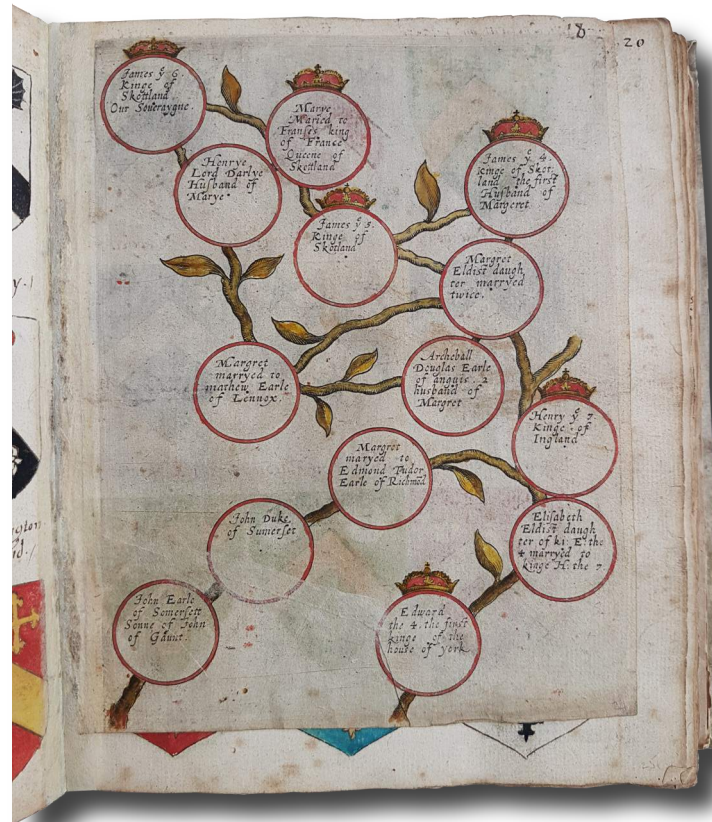
Eliza Payne is a young woman defining herself in the creation of this manuscript. Although many of the poems are linked to the idea of marriage, she is an active participant navigating the realities of her time. She shows a biting wit in her poem, "To

A Lady" (first line: "What a task you have set me my Emily Payne"), casting an amused eye in rhyme: "To describe all y^e Beau's that you have in y^e train", and introduces a host of fictional characters ("Sir Languish Mac'Steam", "Sr Pye Macaronee"), then summarily dismisses each one ("The one he wants hight, & the other wants Fire"), for "that Gay warrior with Love darting Eyes / 'Tis' he my D:^r Emily carries the Prize". In a time when many wives' identities were sublimated by their husbands, this manuscript is an insight into the mind of an independent woman — written six years before she married (Thomas Lucas MP, (c.1720-84) MP, West India merchant, treasurer of Guy's Hospital 1764-74 and president of its board of governors; a year after his death she married John Julius Angerstein (c. 1732-1823), an insurance broker and connoisseur of art) — her art reflects what options she perceived were available to an 18th century woman.



Payne draws her poems from a variety of sources. Some she pens herself, seemingly at the request of others. In "To A young Lady that desired an other to make Verse's on her", Payne apologises to her friend for the quality of her verses but offers the depth of friendship "Alike my Laughter & my pitty move, / But slights deep wound me, if from those I Love / My muse is Young, she flie's when I persue, / I court her, but for Emily and you ...". She also copies from published sources ("The Beggar", "Midnight, Thoughts"), although her texts often vary slightly, which suggests that she is transcribing from circulated manuscript copies rather than the published book. Some pages have been excised from the book, but as these do not seem to interrupt the text it may be that Payne did this herself. However, the cuts are not neat which jars with the otherwise well-presented text.

In 'Women of Letters', Melanie Bigold observes a "perceptible bias in degree of scrutiny accorded women who published political or sexually subversive poetry, drama and fiction." In doing so, less space is afforded to the more conservative women, who seem to conform to the codes of their time. However, in ignoring these women, their voices are being restricted in the same way that, historically, women's voices have been restricted or erased. This commonplace book shows a young woman contemplating her future through the poetry she writes and collects, while the themes conform to the roles laid out for her at the time, they are expressive of the cultural shift in attitudes towards romance and marriage.



colouring is slightly deeper. Other than being granted arms, there does not seem to be any connection between the Higham family and the College of Heralds, so the question of authorship remains a curious and unresolved one at present.

There are intriguing clues to the sequencing of parts of this manuscript, which includes a series of lists of the southern counties of England, each between two and four pages apart allowing information to be entered. The shields have been fitted in around these lists, suggesting that they were entered afterwards. For the same reason, a couple of notes (one concerning heraldic proof; the other describing the attack on the Armada) can be assumed earlier than the shields. The county lists give the impression of having been written in anticipation of the visitations, perhaps as ‘to do’ lists of families whose records need to be checked. It is noteworthy that only the earlier counties have family names, whereas the later notes give the county name only.

The main body of the manuscript comprises over 3,500 shields and was probably compiled from around 1610 into the 1620s. However, there is a beautiful genealogy, shown left, of “James ye 6. Kinge of Skottland Our Soueraygne.” (on a slightly smaller sheet,

apparently hand-painted, but with what appears to be a plate mark) that is likely an earlier piece – firstly because “James I”, is omitted, suggesting this dates to pre-1603, and secondly because the verso has been used for nine shields. But the earliest note in the manuscript is an intriguing passage in which history interrupts heraldry – a description of the use of fireships against the Spanish armada: “By the Queenes commaund ther was .8. of the worst shippes fitted wth wildfire guided by young & prowse were in the night fired & hauing the wind fayr fell upon the Spanish fleet as they — & lay at anchor. w^{ch} when they sawe them [?] cutt ther cables & fled confusedly upon daungerous sandes & places the Spaniardes suspected the Duke of Parma to fauour the Queene but he to make fayne some shew punished the purueiours as if they had bine faultie. of the English ther wer not one hundred lost, nor one ship lost sauing that of Cockes”. What this account of a famous naval engagement is doing here is open to conjecture. Evidently the scribe did not consider it pertinent, because he has pasted a slip of paper over it and continued with the work of painting shields.

The shields are superbly drawn and painted; the scribe demonstrates a sure drawing hand and has even taken care of small details like curving the shields at the base rather than using straight lines. The scribe has used different pigments and different compositions over time: the blue, for example, is strongest at the beginning, becomes lighter in the middle, and later leaves have turned a distinctly green colour. They have tricked the shields using the usual letters (apart from Azure for

which he uses the simpler ‘B’) but further differentiated by using lower case for metals and upper case for colours. The annotations to the shields and other notes are in secretary and italic hands. There are similarities in these hands, so they may be the same person but that is not certain.

The leaves are numbered throughout, but the initial three leaves have their numbering within triangles. In other circumstances this might indicate preliminary material, but there is no obvious change in subject as the numbering commences again at page 1. As is normal with an ordinary, the shields are arranged for their visual similarities but while this flows through the manuscript, allowing for relatively easy referencing by its user, the categorisation is not strict and at several points bears greater resemblance to a heraldic alphabet.

The manuscript evinces many signs of active use: one of the most interesting and unusual aspects is the process of disclaiming. This is noted in a wonderfully compact description: f. 30r. “The like inquirey [^]unto three decentes he made of all the gent[lemen] [^]of the Iland as they came. And those that made profe he recorded as a fore sayd [^]set his hand to ther Armes wch they - kept euery one payeing twentie Shillinges as a fee due unto Mr Camden [^]clarencious thos that made noe prouf shortly after he dislaymed openly in win[chester] hall.” Although there was “a fee due unto Mr Camden”, it was his deputy John Philipot (1589?-1645) who carried out the 1622 visitation on Camden’s behalf. This anecdote beautifully captures the process but it is also



Disclaymed

graphically and most unusually illustrated by the inclusion of three defaced shields: these shields have been

painted and annotated, but as “noe prouf” seems to have been forthcoming, they were completely

defaced with solid

black paint, their

names heavily crossed out, and

the word “Disclaymed” written

below each one. We can

almost see the painter being

forced to deface his hard

work. But it must also

have been quite

humiliating for those concerned. The

first two “Disclaymed” shields are: “Champion of” -

-(?) “Isle of Wight” and “Sir John Bunckeleley of Burgate in

Hampshire --(?)” (quite a fall from grace), and the third is illegible. The

description, together with the painted enactment of this process, indicates that the painter was

there in Hampshire as these events unfolded.





It is not always clear where the scribe has found his information. He is perhaps gathering it first-hand at visitations, and he seems to have access to documents and records. One example comes in the form of a vertical side note to f. 3 which reads: “Harvy, Clarenceux, of Suffolke.” i.e. William Harvey (1510-1567), officer of arms who conducted the visitation of Suffolk in 1561. As to the other sources, these are less certain. Many of the names are spelled incorrectly (some are later corrected: “Sir William Boncetour” is annotated above “Sir Will: Bottelor”) and numerous coats are unrecorded in ‘Dictionary of British Arms’ or Papworth. Interestingly some of the shields are simply heraldically wrong (recording metal on metal, colour on colour). However, the scribe is aware of the mistakes and appears to be simply recording what he has seen or read (for example the shields for “John Paynot” and “John Paynell” are metal on metal and colour on colour respectively. The scribe has annotated: “both fals Armory” and elsewhere he notes: “So I find it: mettell upon me[*tal*]”; “Thus I find it”) and for some shields he states that he does not have all the information (“The field I know not”; “The lions I know not”; “The Egles I know noe collour”); is he perhaps looking at monuments or degraded paper sources? Some additional notes indicate that the manuscript was revisited over the years, for example “Georg Villers Duke of Buckingham” has the note in different ink: “killed at Porchmouth on saterday the 23. day of August 1628. by Jo: Felton gent”. By the 1640s, the manuscript has come into the possession of William White who inscribes an early blank “Sanctificetur Nomen Dei / Will:

White Nov: 1644”. His hand is very different from that of the rest of the manuscript, so he is not a likely candidate for the original scribe. White’s other interaction appears to be the insertion of an engraved portrait of Charles I (possibly by Faithorne). This he has pasted over an earlier inscription (“Prince Charls. 2. was Borne upon Saterdag the 29. day of may 1630. at St. James nere London.”) and then copied that inscription below his inserted engraving. If this was done at the same time as he has inscribed the manuscript, that would have been right in the middle of the first English Civil War and would appear to have been an act of loyalty to the king.

Although this manuscript was created by a highly competent painter of armorial shields, and someone with an understanding of the language of heraldry, it was clearly never intended to be a finished object; rather, it is a working manuscript which has from its inception gone through continual change – a fact reflected in its construction and execution and in the often fascinating amendments and additions.

\$17,400/ £13,500 Ref: 7786



13. NOM DE BEER

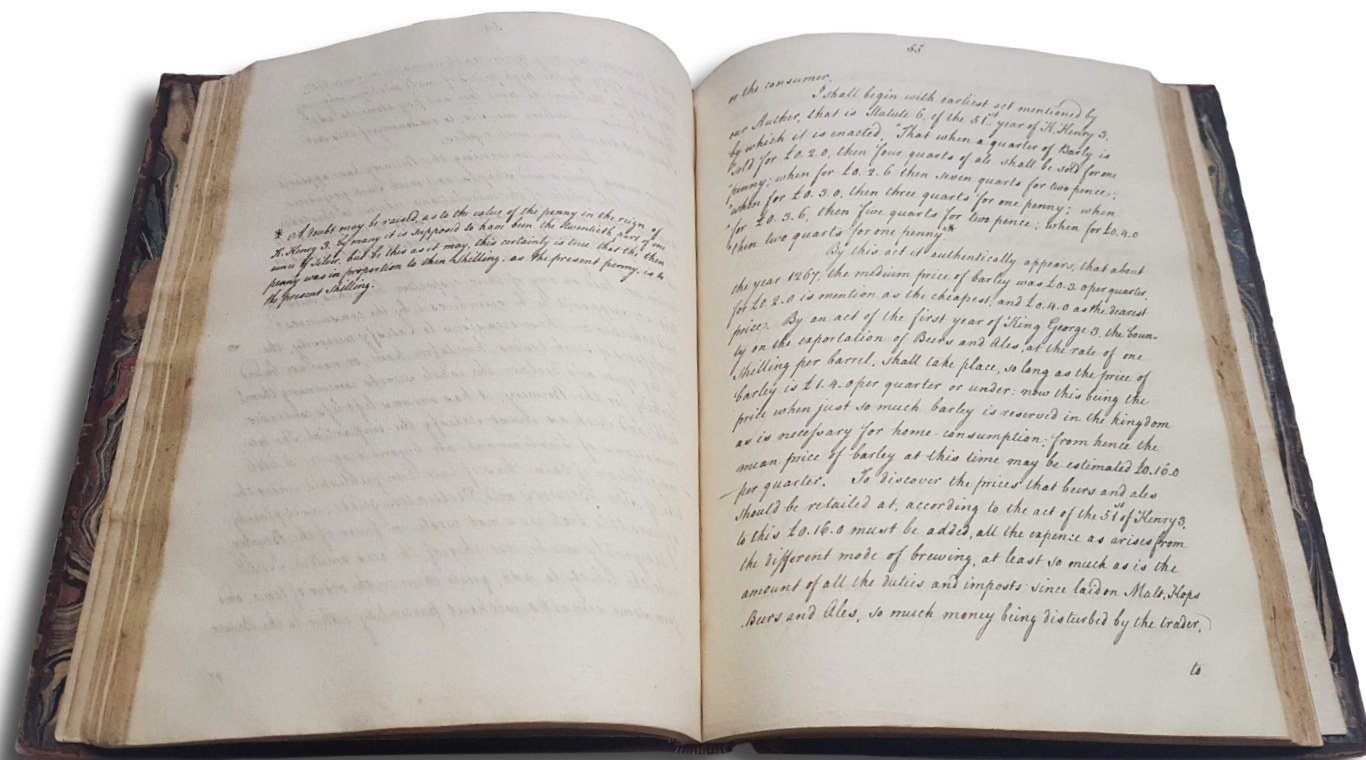
COMBRUNE, Michael (d. 1773) *Autograph manuscript of Papers on brewing.*

[London and Devon. Circa 1772]. Quarto (205 mm x 165 mm x 21 mmm). Foliation: [2], 111. Text to rectos only, with occasional brief annotations. Contemporary sprinkled calf, front board detached, morocco label reads “Combrune on Brewing”. The hand closely resembles Osborn c602. Provenance: The Collection of Hugh and Anne Iremonger.

Michael Combrune was one of the earliest scientific brewers and one of the first people to detail brewing practices in print. Through a series of groundbreaking experiments, he developed a system to reduce the inconsistencies in commercially brewed beer, while simultaneously campaigning to standardise the sale of beer and bring clarity, openness of information and fairness to the business of brewing. This manuscript volume, written in Combrune’s hand, brings together what appears to be all of his shorter works, including his pamphlets and journal articles, and resolves a long-standing dispute on the authorship of several pseudonymous works famously attributed to one ‘Obadiah Poundage’. It even adds a previously unknown article to his *oeuvre*, making this an especially significant collection.

Combrune is perhaps best known for *The Theory and Practice of Brewing* (London, 1762), in which he established himself as a chemical philosopher. This was an expanded version of his earlier *An Essay on Brewing* (1758), which had been criticised by amateurs for giving too little information, and by the brewing trade who thought he was giving away too many secrets. In

wrote by
Michael Combrune



The Theory and Practice of Brewing he described his experiments thoroughly and applied scientific principles to the brewing trade, paving the way for a more scientific approach, especially in the wider use of thermometers.

Combrune’s unwavering determination to reform and regularise the brewing trade is evident throughout these essays. The first article “Some Account of the Rise, Progress and present State of the Brewery” offers a plan for the reform and improvement of the trade, positioning brewing as a branch of chemistry that requires philosophical principles and laws. He argues that by establishing these rules, local specialisms can be abolished and that any desired product can be produced in any locale, given the appropriate ingredients and correct heat through use of a thermometer. The following six articles focus on what Combrune considers to be the main problems in the trade – high taxation, fraudulent practices, and the need to raise the price of beer and ale. The collection shows him still checking, amending, revising, and actively disseminating his

ideas in the last year of his life.
*Your old friend
Obadiah Poundage*

Three of the articles here were written under the pseudonym of ‘Obadiah Poundage’ and there has been reasonable speculation that these could have been written by Combrune, despite there being considerable biographical differences. This manuscript helps settle this dispute, since Combrune attributes these articles to himself. The articles take a

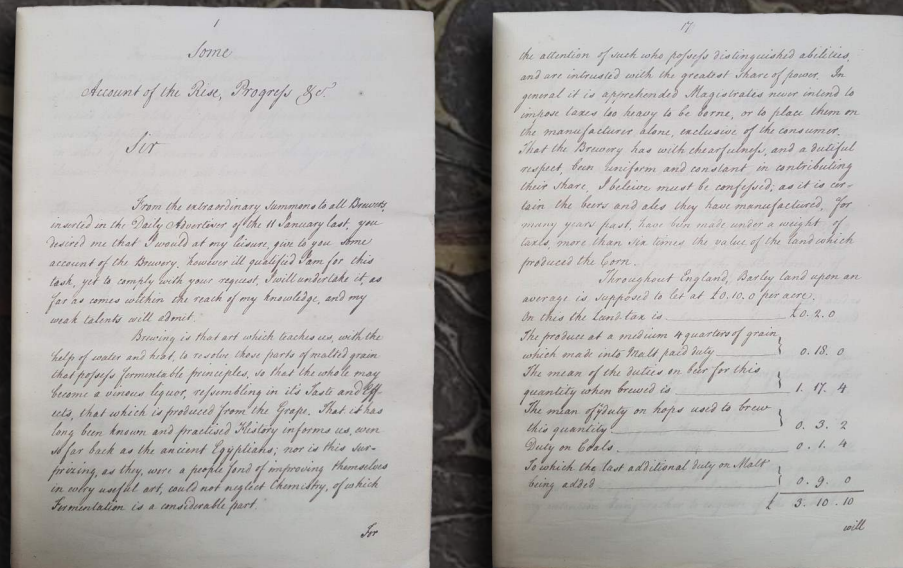
different tone to the others; he appears to have created the persona of a jovial, if somewhat browbeaten, older brewery clerk who expounds upon the problems of the trade with an anecdotal air. Although written by ‘Obadiah Poundage’, these articles cover the same three topics that can be found in the other articles.

The intriguing question remains as to why Combrune chose to circulate his ideas under different guises. He was writing at a time when numerous problems were plaguing the trade: taxation on brewing was high and the onus was on the producer rather than the consumer; unscrupulous brewers and tradesmen were making profits by exploiting the system; prices for ale and beer had stayed level for years, whilst the cost of production had increased. It seems probable that Combrune, in his determination to expose these problems within the trade, created this character of an older, wiser, and more knowledgeable voice on these topics. The linking of his previously unattributed articles to those already known to be his helps to form a narrative of Combrune’s character and relay his strong belief in reform and regulation of all aspects of the brewing trade in order to create a fairer system. The purpose of this multivocal approach to publishing may have been to create the impression that there was a multiplicity of voices, all clamouring for changes in the rules.



In later life, Combrune focused his attention on consultancy work in the brewery trade. He sent articles and instructional literature to the Dublin Society and James Best (a brewer from Chatham) amongst others. Examples of manuscript letters and articles of this kind are located at the Beinecke and the Guinness Archive (although the latter appears to have been lost), so it seems from these that he was distributing this kind of material in his role of consultant.

This manuscript does not appear to have been produced for personal use: it is a fair copy, contains a title page inscribed by Combrune, and the spine label reads “Combrune on Brewing”, all of which, if not conclusive, at least indicate that it was



intended to be referenced by someone other than himself. The texts in this manuscript contain many small differences to their published counterparts. Combrune is known to have returned to his texts often, amending wording but especially amending figures, and this manuscript exhibits these concerns throughout.

Manuscripts by Combrune are rare, and this is a particularly interesting and informative example which links together his abiding concerns, adds a previously unknown article, “Reflections on an Advertisement” (essay 6 listed right), and solves the mystery of his pseudonymous and anonymous works.

\$9,650 / £7,500 Ref: 7746

General title reads: “Occasional Papers relative to the Brewing to the exportation of Corn, to the high price of Provisions, to the Duties on Malt &c. wrote by Michael Combrune London 1772.”

There are seven essays, with divisional title to each.

“Some Account of the Rise, Progress, and present State of the Brewery. In a Letter to a Friend. London 1757.” 14 pages. Initialed at end “A. B.”

ESTC records 2 copies of this work (Canterbury Cathedral, University of Illinois).

“The Present State of the London Brewery Recommended to the Perusal of those concerned in, or with the Trade, and to the Publicans in particular. London 1760.” 12 pages.

This copy differs from the text of the published work in minor respects. These are mostly in the use of synonyms, but it is not clear exactly where this manuscript was copied from. ESTC locates 3 copies (British Library, Cambridge, Harvard).

“The History of the London Brewery from the Year 1688. Inserted in the London Chronicle Novem^r. 4. 1760.” 10 pages.

This essay does not appear to have been published other than in the *London Chronicle*.

“A Letter to the Author of the London Chronicle, concerning the frauds committed in the Brewery. Published Decem^r. 20. 1760.” 9 pages, plus a transcription of an advertisement in the *Daily Advertiser* by the Cooper’s Hall stating their resolve act upon the fraudulent behaviour.

As with the previous essay, this essay does not appear to have been published elsewhere.

“A Letter to the Author of the London Chronicle, in vindication of the Brewery, on Account of the intended rise on Beers & Ales. Inserted December 2. 1761.” 11 pages.

Not published elsewhere.

“Reflections on an Advertisement, published in the Dayly Advertiser, February 11. 1762. Sent to the Authors of the St. James’ Chronicle. February 18. 1762.” 5 pages.

It is not clear whether this piece was actually published in the ‘St. James’ Chronicle’, only that it was sent.

“Considerations on the present high prices of provisions, and the necessaries of life. By a West-Country maltster. Published January 27. 1764.” 41 pages only. This essay ends on a catchword but examination of the printed version shows that it is lacking only a few lines of text. The missing text seems never to have been bound in.

ESTC locates 6 copies in the UK and 4 in the USA. Sometimes attributed to Michael Combrune of Hempstead, brewer. Uncontrolled note on ESTC “Attribution from MS. note in NN copy” [Higgs, 3096; Goldsmiths’, 9940].

14. SEA LEGS

PRIDEAUX, Robert *A small group of letters from a Navy Surgeon.* [Shipboard, Falmouth, Royal Naval Hospital Plymouth. Circa 1798-1817]. 19 pages, with address panels. This group also includes a list of clothing and a “Copy of part of the Mail Coach Time”.

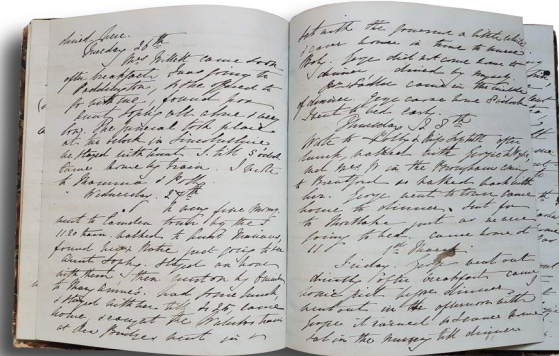


These letters begin with the enthusiastic exclamations of a newly recruited navy surgeon (“assisted on the Amputation of a mans Arm. and I like surgery very well”) whose nascent ambitions are gradually extinguished as his health declines (he appears to be suffering from dissecans in his legs) and he becomes disillusioned with seafaring life (“I am heartily tired of this Climate and shall use my utmost endeavours to get home ... I am sorry to say we are not near so comfortable as when I first joined her) and casts a sceptical eye on courts martial (there is no doubt but partiality frequently influences their decisions...”). Subsequent letters record his gradually fading hopes (he laments his idle approach to study in his youth), as he tries to eke out a living in a state of declining health and diminishing dreams.

\$1,280 / £1,000 Ref: 7802

15. SOCIAL FLOWER

COOPER, Emily E. *Manuscript diary “A record of a most eventful and happy life”.* [England. Middlesex. January - October 1861]. Quarto (230 mm x 190 mm x 11 mm]. Contemporary roan backed marbled boards, worn with loss to spine, closed tear to one page, without loss. 96 pages, excluding blanks.

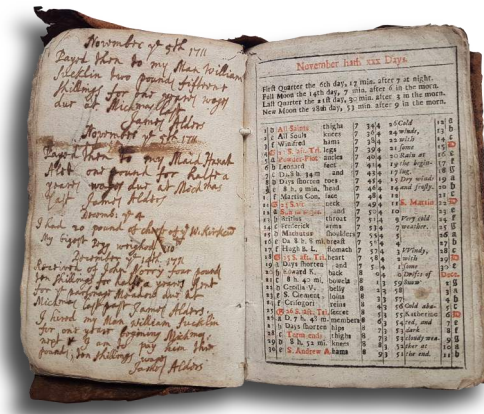


Emily Cooper seems to have led a contented life. Her entries are peppered with lunches, dinners, frequent visits to their friends Dr. and Mrs. Willett of Wyke House, Lunatic Asylum, near Brentford; mentions of her children, and the comings and goings of her husband Dr. George Francis Cooper, GP and Assistant Surgeon, who spends much of his time at his medical practice or drilling with the Royal South Middlesex Regiment. There are a few entries that disrupt the day to day tranquility, including a death following childbirth (“the poor mother never knew the child but sank gradually from the time it was born”) and a robbery (“We found out that we had been dreadfully robbed by Edward”). But more usually her life passes in pleasant activities including the first Chelsea Flower Show (“Wednesday [3rd June 1861]. Went by the 11.50 train to Paddington with G. and Baby, took a cab to the Montgomerys lunched there, and went with them to the Botanic fête at Kensington saw all the royal family except the Queen”).

\$830 / £650 Ref: 7752

16. FARM HAND

DADE, William Dade, 171[1]. *The country-man’s kalendar for the year of Christ, 1711. Being the third after the leap-year. Containing the daily motion of the sun and moon; the inclination of the air, and alteration of the weather, throughout the year.* London: printed by J. Wilde for the Company of Stationers, 1711. This edition unrecorded in ESTC.



Contemporary sheep, somewhat worn and loose, tear to upper right corner of title page with loss to the number 1 in 1711, some interleaves torn with loss. Pagination [40], plus approximately 19 manuscript pages (not including blanks).

This rare almanac “for the Benefit of Farmers” has been annotated by “James Alders”, apparently an Essex farmer. He records numerous payments (wages, supplies “payed him for y^e hopps” and services “six shillings for ye hire of two horses to Cambridge”) and receipts (mostly rents), as well as records of his comings and goings (“March 12th I went to London & came downe y^e 20th”), various agricultural notes (“I began to sow y wheat Sept: 28 & ended Octob: 2. I sowed four bushells of Reuit & four of Kentish”; “I had 20 pound of cheese of ye W. Kirkew”; “My biggest Pigg weighed 110^{lb}”), and laconic notes on life and death (March ye 16 1710 The biggest Cow calved cow calf “; “May y^e 30th 1711 The Least cow calved a Bull Cafe & dyed June y^e 1st”).

\$960 / £750 Ref: 7811

17. C’EST SEA SUM

FAIRFAX, Brian (1676-1749) *Manuscript on mathematical teaching and shipbuilding.* [Ipswich. Circa 1733]. 8 pages, docket title to lower blank section of final page. Written in the same neat, legible hand. Folded for posting, some staining.



This manuscript letter was written by Brian Fairfax the younger (1676-1749), Commissioner of Customs, antiquary, and scholar. It comprises of an extract of a transcription of a translation into English by Fairfax entitled “A Theoretick Treatise of Ship-Building Translated from the French of P. Paul Host Professor of the Mathematicks in the Royal Seminary at Toulon.” In additional notes, Fairfax writes of his attempts to find a patron or a bookseller to support him in publishing the work. Eventually, despairing of ever gaining a wider audience, he sold his manuscript to Sir Jacob Ackworth. His motivation in translating Hoste’s book was the utility of this book in Royal Navy training (“By this Specimen of the work of Father Hoste may be seen how usefull a teacher of the Mathematicks would be in His Maj.tys dock-yards ... I hope I may without offence suggest the addition of mathematick seminary for improvement of our shipbuilding”) and this manuscript appears to be a further attempt to garner support for a full translation into English. He was posthumously vindicated as Hoste’s treatise was eventually translated into English in 1762, but sadly not by Fairfax.

\$770 / £600 Ref: 7758

19. LIKENING LICHEN

GAGE, Thomas Sir, (1781-1820) *Manuscript entitled 'A short history of British Lichens'. In 2 volumes.*

[Hengrave Hall. Circa 1810]. Two quarto volumes (240 mm x 200 mm). Foliation ff. [5], 283 (actually 284, as 267 numbered twice), [2, index]; [1], 36, [25 (inc. 2 blanks), supplement], numerous blanks at end, several loose sheets of manuscript notes and drawings. One gathering "Bound wrong" as noted by Gage of ff. 101. Gage has added "FLS" to the title page at a later date.

Bound in half calf with the family crest (a ram passant) to head of spine, rubbed and worn, volume two splitting, but overall good original condition.

Sir Thomas Gage, 7th Baronet, of Hengrave, Suffolk (1781-1820) was an English botanist, from Rokewode-Gage baronets. He was a Fellow of the Linnean Society, and was described posthumously in the Society's proceedings (1849) as "a botanist of considerable attainments, especially in his knowledge of the family of Lichens". The woodland flower genus *Gagea* in the Liliaceae family is named in his honour. He married Mary-Anne Browne, the daughter of Valentine Browne, 1st Earl of Kenmare.

Gage had already contributed to James Sowerby and JE Smith's *English Botany* (36 volumes published 1790-1814); this manuscript is Gage's attempt, seemingly for his own edification ("for the purpose of assisting me in my excursions" he explains), at a survey of the lichens of Britain, or at least those he has found. At the outset he states: "No work or even list has yet appeared describing exclusively the British Lichens, though the labours of Dr. Smith Mr. Turner and Mr. Borrer will probably soon furnish Botanists with this much wanted publication..." – thus raising the spectre, not for the last time, of his own work's impending redundancy.

Gage describes specimens in Scotland, England (mainly in his native Suffolk) and Ireland, principally Killarney. He notes physical characteristics, specifies whether the lichens were found on walls, rocks, trees and so on, and frequently adds the reference number for lichens listed in *English Botany*. Some notes include comments on the quality of specimens ("V. *Acrotella* ... The specimens I have seen may be anything, they are scarcely visible with a lens, it requires more investigation"; "I have another still more remarkable state where the crust is pure white much raised and tessellated..."). There are notes to versos which appear to have been added in after the completion of the books, since they occasionally reference finished sections e.g. "See Vol. 2^d." The notes include additional or new details (and are



themselves often crossed out and amended with new information), observations made by colleagues, and possible new varieties not mentioned in the rectos.

One can clearly sense a figure looming over Gage's project: that of Erik Acharius (1757–1819), a Swedish botanist who was Carl Linnaeus' final pupil and who became known as the "father of lichenology". Gage is clearly acquainted with the pioneering work of Acharius, having tried, and failed, to acquire his own copy of the great man's *Methodus Lichenum*, (1803). Nothing daunted, "... having been furnished with a complete list of the British species as far as known, by my Friend Mr. G R Leathes and having an opportunity of copying his Acharius, and the advantage of his observations"

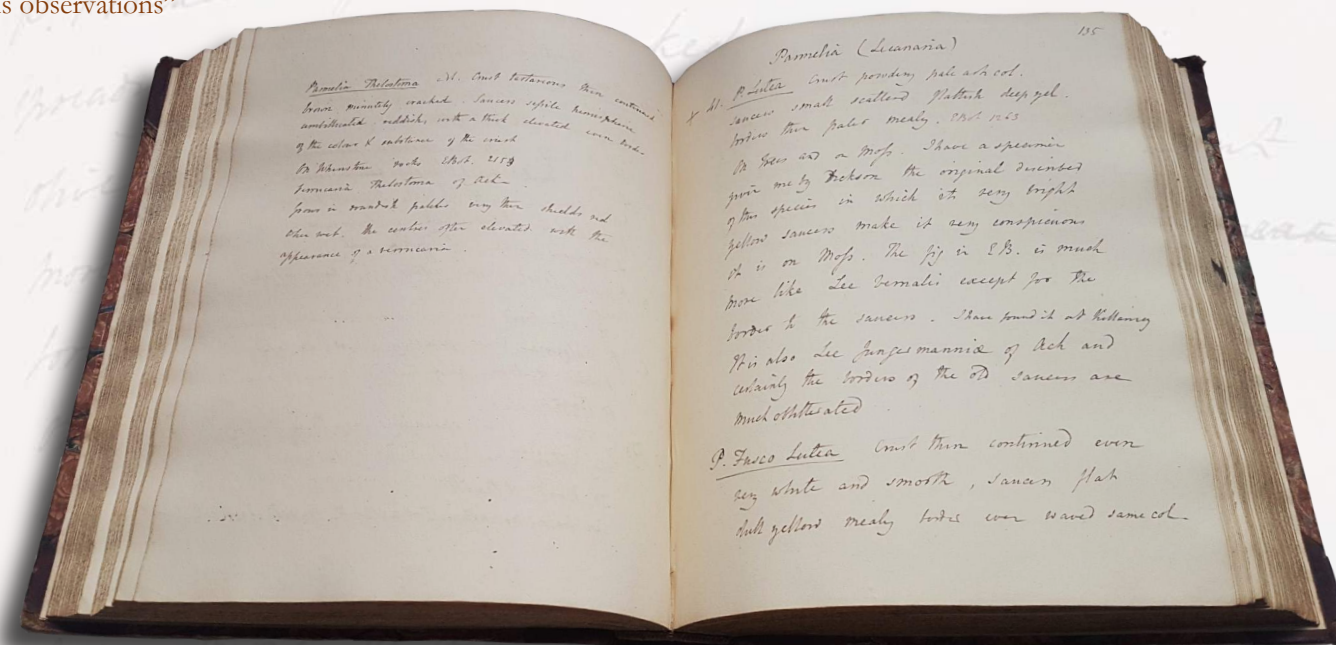


he has used these as the basis for his own study: "I have copied the descriptions of the *Methodus Lichenum* in every instance as nearly as possible correcting them where necessary by the

description in English Botany, and by remarks from the specimens in my own collection. I have also added the most remarkable varieties and many useful synonyms."

Gage is, as his vocation demands, a details man, providing vivid descriptions of what he finds: "E

Imbricatum A new species found by me at Cahernane near Killarney Apr - 1810. Fronds cartilag imbricate in thick tufts, lobed rounded bright olive green (wet) grey green when dry ..."; noting whether specimens differ when found on walls, trees, or other locations; being careful to make comparison with earlier instances: "L *Lightfootii* Crust tartareous granulated



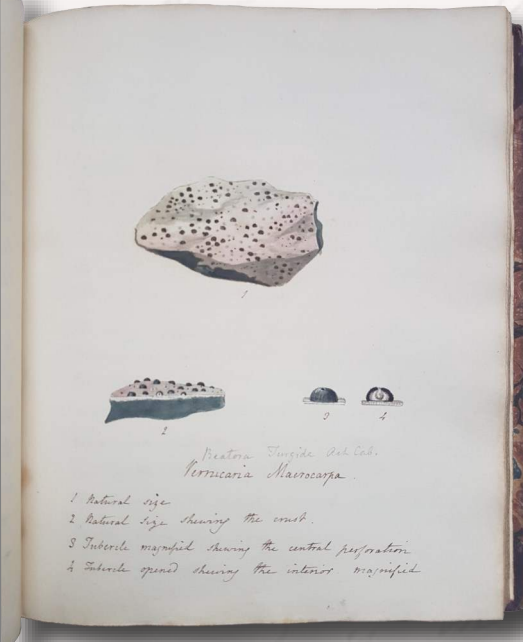
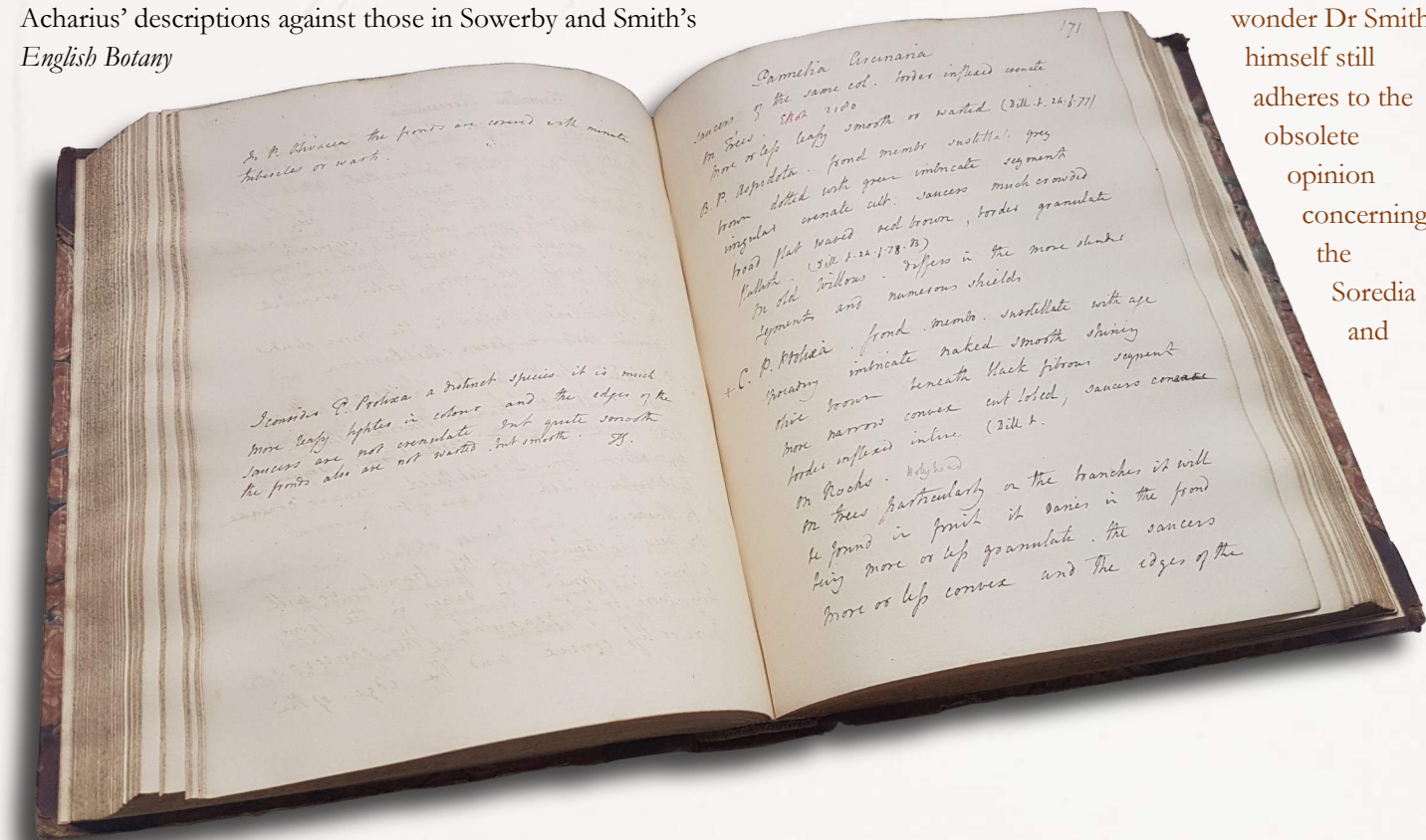
greenish white, black edged, shields sunk flat, polished, black, with a black smooth border at length convex. On tree. The crust is more granulated and the saucers smaller, otherwise I think it comes very near the varieties of L

Parascema. Killarney". Sometimes he confers with colleagues ("Mr. Turner thinks it a new Opegrapha"; "I find in Suffolk an Opegrapha on church walls which Mr Leathes thinks may be a var. of O. Calcareo but I think probably distinct"); and he often updates his impressions over time: "Resembles Lep Botryoides in the old state and I doubt if distinct" later note: "I have found it with shields 1809 they were brown and flat with rugged borders and not like those of L. Viridescans TG." In some of his annotations, he weighs the accuracy of Acharius' descriptions against those in Sowerby and Smith's *English Botany*



(including his own contribution), and is especially careful to check descriptions against the illustrations. Other authorities consulted in include Dillenius. In true scientific spirit, he favours no authority above another but instead is guided by the evidence he finds ("I am not satisfied with this description of Ach[arius] If my specimen from Dickson be correct"; " This description in Ach[arius] is not so good as usual if compared with the fig in E[nglish] Bot[any] and the plant itself E Bot 1162"). He consistently attempts to remain objective in his criticisms of his own methodology and observations ("I was led into error in describing B. Vitellina by attending more to the fig in E Bot than to the description in Acharius") and those of his colleagues ("P. Farinacea ...[is] not so rare as E Bot would persuade us. Indeed I can not but

wonder Dr Smith himself still adheres to the obsolete opinion concerning the Soredia and



Pulvinuli of Lichens, and particularly being so unwilling to adopt the admirable genera of Acharius").

Gage's language notably tends towards the neutral, as he generally confines himself to a straightforward description for scientific cataloguing, but on a few rare occasions he indulges in an exclamation: "A very beautiful species";

"I find about Kilarney a beautiful variety". The manuscript provides an occasional glimpse of his own feelings, although sometimes deduced rather than declared; with what emotion, for example, did he write: "It is I believe understood that Professor Acharius will shortly publish a New System, with many alterations in the Genera and Species, and the History of British Lichens in the expected volume of Dr Smiths Flora Britannica will probably completely change the arrangement I have here made for my own convenience and information." A note dated 1813 seems more clearly downbeat: "The whole system has been completely changed. This imperfect attempt can be of no service whatsoever".

In the second volume, Gage includes a "Supplement or Descriptions of New Lichens or Remarkable Varieties with Drawings".



These include specimens he has found himself as well as some that have been sent to him by colleagues. He provides accurate written descriptions together with a few of his own hand-coloured illustrations of specimens drawn actual size

(often illustrating appearances both wet and dry) and under the microscope.

Gage's quest seems, on the face of it, a quixotic one: he begins it with an apparently clear expectation that the framework he is using to investigate lichens will soon be superseded, yet he throws himself into it body and soul – because he understands that scientific investigation requires a framework, and that this framework is the best currently available. This is, in essence, the scientific endeavour writ small.

A short history of British Lichens is also the work of a scientist for whom the finding out and ordering of data for its own sake is as important – and perhaps as pleasurable – as establishing a new and lasting taxonomy. What we see in this manuscript is the result of one man's deep personal dedication to his own labours embedded in the wider scientific project.

\$3,200 / £2,500 Ref: 7796

The End



PART II: FUTHER WORKS

20. [AUFRERE, George] *Manuscript quittance roll.*

[Circa 1769]. 5 skins of vellum (2400 mm x 290 mm). Dust soiled, spotting, last skin detached but present.

This unusual example of a quittance roll is docketed “Anglia. George Aufrere Esq. and others upon their account as Commissioners for sale of French Prize Ships and Goods, taken before the declaration of war in 1756”. Duty stamped. Dated and signed at the end: “8th Aug[us]t 1769. Edw[ard] Woodcock, Dep[uty][Clerk of the] Pipe.”

\$640 / £500 [Ref: 7813]

21. [CALLOT, Jacques (c. 1592 - 1635)] *Late 18th century manuscript catalogue of the prints of Jacques Callot.*

[Circa 1795]. Octavo (230 mm x 129 mm x 11 mm). Late 19th- early 20th century red morocco, all edges gilt. Spine titled “Yorks. M.S. Graves”. Pagination 78; 22.

This manuscript catalogue of the works of Callot appears to be unpublished. It is written in English and French, in a fine and very small italic hand. It lists the prints and collates them under the following headings: “Suites gravé par J Callot”; “Portraits”; “Sujets de la Bible”; “Sujets de devotion”; “Profane Subjects” including “Batailles” and “View and Landscapes”. In all some 145 pieces. Followed by another catalogue: “Doubtful Pieces attributed to J Callot”. It is not clear whether they are copying our or are simply confidence in their own expertise (“tis in a Cartouch 8vo ... rather Carta Gallina’s than Gallot’s”; “These are a little in the manner of Callot but hard Connoisseurs give y^m to Carta Gallina”; “In the Collection published with the Title of the Mediceau Gallery they place nine pieces w^{ch}. have neither the manner nor name of Callot”). The catalogues are interspersed with brief descriptions of some of the works.

The catalogue is written after a manuscript fair copy of sections from Thoresby's *Topography of The Parish of Leedes* (1715).

\$770 / £600 [Ref: 7810]

22. R. S. Gent. [HILL, John (attrib.)] *The gardener’s pocket-book; or, country gentleman’s recreation. Containing I. An alphabetical list of seeds and roots;... VII. Of tree and shrub-seeds. With an appendix. Being a complete alphabetical list of all sorts of flowers... By R. S. gent.*

London : printed for W. Owen; and R. Goadby, at Sherbone [sic], [1755?].

Stitched as issued, no binding. Now housed in a custom-made box. Duodecimo. Pagination pp. iv, 43, [1 (advertisements)]. [ESTC: N18199; Not in Henrey, who only notes the other edition (1294) of 1755?].

One of two undated editions (the other pp. 55, [5], and without Goadby in the imprint), both scarce; the works advertised on the final page are from 1752-4. ESTC records only three copies of this edition (BL, Bodleian, University of Delaware), and five of the other edition (BL, Biblioteka Uniwersytecka, Bibliothèque Municipale de Toulouse, New York Public Library, University of Kansas, Spencer Research). ESTC also records a Dublin edition of 1756 (1 copy NLI).

The anonymous author presents his work to correct 'Old-stile'. “The Plain Gardener being in likelihood of confusing himself, by all the short Kalendar and other Books upon this Branch of Knowledge, as the Directions conatin’d in them are calculated for the Old-stile [the calendar reform of 1752 having adjusted dates by 11 days) and because other works were 'deficient in Matter and Method'. The preface expresses confidence that 'the whole is delivered in so plain and familiar a Manner, as to cause no Mistakes.'

John Hill was a physician and actor. His writing ranged across the fields of history, literature, medicine, and botany. This latter being his most lasting contribution. His ‘Flora Britannica’, published in 1759, was the first Linnaean flora of Britain. And in the same year, he began his magnum opus, the 26-volume ‘The Vegetable System’ at the behest of his patron Lord Bute. The attribution to Hill appears to have originated from the ODNB. But Henrey does not agree: “the present writer, however, can find no supporting evidence for this attribution.” And interestingly the updated ODNB now says “Despite being pursued by publishers, Hill had an unaccountably unproductive year in 1754”. Although a search of ESTC produces three other titles by Hill which were printed by Owen at this date.

\$1,220 / £950 [Ref: 7753]

23. [COURT MANUAL] *18th century manuscript entitled ‘The Cryers Vade Mecum’.*

[Guildhall, Westminster. Circa 1791]. Remnants of original green vellum binding. Pagination [5 (title and index)], text numbered to 64; 50 pages of household accounts from the 1880s. The ‘Vade mecum’ is pages 62-63 excised but not called for in the index, so text assumed complete.

The crier’s performative function verbally punctuates the official business of the court. It was following his loud pronouncement that official proceedings could commence. But, for all their symbolic importance, the words, once spoken, were rarely recorded. This manuscript distinguishes itself by materially preserving that which was otherwise committed to memory.

It includes 31 entries including: “The Oath for Opening the Court of Burgesses”; “Adjourning the Court”; “Calling the Petty Jury”; “Calling a Prosecutor”; “General Proclamation for Silence”; “Oath of the High Constable”; “Swearing ye Petty Jury on trying a Prisoner of Felony”; “Swearing Witnesses on Trial on a Traverse”. Together with names and addresses of local magistrates. An unparalleled insight into the workings of the 18th century court, this is a compelling item for the happenstance of its survival.

As one might hope from such a volume, this pocket manual frequently includes the traditional openings “O yea All manner of Persons that are summons to appear ...”. This is a fascinating and important historical item since the kind of information it contains does not appear in the Sessions records, but it is essential for a proper understanding of the working of the Court. Similar manuscripts are not readily found and certainly not in this usefully organized way.

Its rarity may be due to the oral nature of the role, or simply a product of the poor preservation of this kind of artefact. This second point is supported by the manuscript’s own condition. Its tattered state demonstrates the indifference with which it has been treated. This observation is only compounded by its later use as a record for household expenses. A subsequent owner has scrawled the cost of items such as: “sherry”; “2 rashers of bacon”; “stamps”; “pot of jam”; “bottle of gin”; “pork pies”; “mending teeth”, across any free space with seemingly no regard for the unique social and historical context of the manuscript. Its survival therefore appears to be by happy accident rather than by any concerted effort of preservation.

As the physical manifestation of an oral tradition this represents an unusual insight of the performative aspects of legal procedure. Moreover, its personal quality, having been designed to be carried around in a pocket, gives it a unique insight into the court. This combination, with the widespread absence of similar objects, results in a truly singular artefact.

\$4,300 / £3,500 [Ref: 7765]

24. [DUBLIN SATIRIST] *Manuscript entitled 'Miscellaneous Articles, in Poetry and Prose.'*

[Dublin. Circa 1810-1830]. Contemporary red morocco, rubbed, front board detached and first few leaves loose. Quarto (290 mm x 230 mm x 40 mm). Pages numbered to 372. The majority are blank, pages 77-78 have been deliberately excised, and approximately 100 pages have been used.

This manuscript is written in a fine copperplate hand. Political events in Ireland are recorded and usually satirized in this entertaining Dublin commonplace book. The various entries include both copied and original material. Thomas Moore's (1779-1852) 'Parody of a Celebrated Letter', here entitled "**Poetry. Letter From Pr---**", sets the tone for much of the volume in his famous satire of the Tory government and Prince George. The work was privately circulated before appearing 'The Examiner' (23 February 1812). In similar vein, John Hely Hutchinson (1724–1794) is mocked in "**The different Posts & Employments held at one time by the Right Honble. John Hely Hutchinson ... A Lawyer, prime Sergeant, and Judge of Assizes / A Parliament ... Since fencing and dancing are expressive of Knowledge / Pray who knows so much as the Head of the College.**" In the unpublished "**Military Alphabet for the Campaign in Ireland with notes Historical, Critical and Explanatory**" not only are the subjects mocked ("**G Was a General, Gaskell by Name / Who with Vowels would trounce the Monsieurs if they Came. H Was the Harbour Defended by Guns / As Harmless as any of Atkinsons Puns**") but even the poem's creator: "**This Ingenious Alphabet was Written In the Post Chaise between Cork and Kilworth by Joseph Atkinson Esq and Caroline Irwine, the Patroness of all bad poetry.**"

There is an interval which records several important events ("**Relation publish'd by Authority in 1690 of the Victory obtain'd by the King William in Ireland ... 1690 and of the Surrender of Drogheda**": "**Orders issued by that Excellent Officer The late Lt General Abercromby ... 1798**"; "**Orders by Sir W Medowes ... 1801**"; "**Copy of the Young Pretenders Proclamation...**") before it returns to political satire ("**A new song on Marshal Sacks having received a wound in his Ar-e, By Edw Pindar Esqr**" is written out twice. The fictional "**Battle of Rendlesham**" provides the theatre where "**A Powerful Enemy (the Weather) threaten'd... made his next stand in Turnip fields ... Colonel Lowther kill'd a Chief of Cossacks (a Wood Cock)... will not fail to inform his Excellency the Minister of War of the Details of this brilliant day.**" Further satirization is provided in: "**The Kirk Chase. being a parody on Chevy Chase...**": "**Royal Testimonial or Palace of Blarney**"; "**A Parody. Divine Service at Waterloo**". and in the deliciously titled "**One of Swift's dirty Poems - to make a Dish of French Rago**" in which dinner guests, when they "... are at the Table / To spew in the same as long as they are able / Let them strain very hard till all is brought up / For the more Spew there is the Richer the Soup..."

\$830 / £650 [Ref: 7785]

25. [ELECTIONS] *English 17th century electoral manuscript.*

[Cornwall, Liskeard. Circa 1698]. Bifolium (sheet size 333 mm x 420 mm). 4 pages. A few small holes at folds, margins slightly browned.

This is a nice early example of an English poll book. The development of poll books remains obscure, as they were created piecemeal, and although an Act of 1696 did give them official recognition recording remained patchy. Contested elections were an exception in early modern England as it was customary in such cases for details to be recorded, and indeed Liskeard's only recorded contested election is 1698, which likely accounts for the existence of this manuscript. These are interesting artefacts because occurring as they do in the days before the secret ballot, they provide otherwise unrecorded details. The voter's names (all freemen) are recorded, followed by "**whome they vote for**", and the names of the candidates, in this case four. The freemen each vote for two candidates and the running totals are recorded in the columns.

\$1,080 / £850 [Ref: 7534]

26. [EVANS, Thomas & Arthur; & Others] *A collection of three manuscript books of religious and medical notes.*

[Circa 1755-1790]. Three manuscripts in original bindings or stitched. The commonplace book is the most notable. It is an oblong octavo (198 mm x 147 mm x 22 mm) bound in contemporary blind stamped sheep, with folded flap, and brass catch (broken), crudely engraved initials "**T E**" and dated "**1755**". Inscription to first leaf, "**Thomas Evans his Book 1755**" and a later inscription to upper margin, "**Arthur Thomas his Book 1769**". Approximately 87 pages of text and musical notation. The two accompanying notebooks are of 11 and 12 pages.

The presence of at least three different hands in this collection suggests authors beyond those named (Thomas and Arthur Evans) and indicates a polyvocal exchange reflecting the manifold concerns of an 18th century family in a Welsh rural community: religion; music; health; and childbirth.

Arthur Evans was a Welsh Calvinistic Methodist. In 1782 he began to preach, and at the same time he married Margaret (d. 1843). They had four children together. Arthur was a preacher and kept a school at Cynwyl. But he was not considered a particularly good preacher and earned little from his work. According to some accompanying notes by a descendant "**His wife... was a great character**", she "**was a farmer and kept the family**". The third hand is Unidentified but is possibly that of Margaret Evans.

After an initial inscription, "**Thomas Evans**" in 1755, his son Arthur emphatically documents a change in possession by stating his claim eight times on a single page (e.g. "**Arthur Evans is the true owner of the Book**"). Arthur's early orphaning presumably explains how the book came into his ownership and perhaps also his numerous inscriptions superseding his father's previous ownership. Nonetheless the presence of other hands indicates that perhaps Arthur was not its sole contributor.

There are 33 pages of notation for psalms. Several are annotated ("**Rumstone Tune**", "**Sherewsbery Tune**", etc). The medical notes, in both Welsh and English, dominate the contents of this commonplace book. They include excerpts from "**Aristotle's Last Legacy**" and "**The Midwives Vade Mecum**"; herbal remedies include treatments for: stopping bleeding from wounds ("**gwaed o glwyfa**") using willow leaves and bark; pain in the eyes (egg yolk on each of the temples); stomach problems (bark and root of blackthorn); burns or scalds ("**rhag llose tan neu scaldaniad**") using ladies bedstraw, oil, and beeswax; and, rather more brutally, "**your sore**" by taking "**a live Mowle & put him in brasse pot, and there Let him Die, then cut him asunder and Take out ye Guts and dry ye Blood...**" The commonplace book is accompanied by: *An 18th century religious notebook*. The 12 pages of text are entirely in Welsh. This appears to be preparatory notes for teaching or sermons; *An 18th century notebook of medical remedies*, in English and comprising excerpts from Thomas Marryat's 'Art of Healing' (1776), including: "**Flatus, or wind**"; "**Deafness**"; "**Itch**"; "**Gravel**"; "**Asthma**"; "**Jaundice**"; "**Cough**"; "**Scurvy**". Also, a defective copy of Nathanael Vincent's (1639?-1697) The Spirit of Prayer, a 19th century indenture and brief family notes by a descendant. The questions surrounding the polyvocal authorship of this collection makes these a potentially rewarding set of items providing multifarious viewpoints into the lives of a rural 18th century Welsh community.

\$2,900 / £2,250 [Ref: 7749]

27. FELLOWES, Ann *Manuscript notebook and receipt book*

[Shotesham. Circa 1790-1816]. Octavo. Pagination [2], 39, [22]; [120], (not including blanks). Ink on paper in a neat legible hand. Modern cloth backed boards and contemporary morocco, rebaked. The earlier notebook is inscribed "**Ann Fellowes Junior 1790**". A later pencil note says that she was the daughter of Anne and Robert Fellowes Snr and Anne, of Shotesham Hall, Norfolk.

This manuscript is addressed to children. It is an unstructured piece which moves in almost continuous fashion from one thought to the next. Fellowes advises children how they should behave and act rightly, especially in later life. She writes with the concerns of both wealthy and poorer children in the community in mind. She suggests that whilst moral obligations may differ, they nonetheless rest equally upon both. A second section contains notes on the nature and importance of prayer. The later manuscript, also by Ann Fellowes, contains her household accounts.

\$770 / £600 [Ref: 7369]

28. [GILBERT, Geoffrey, Sir (1674-1726), (Attrib.)] *Pre-publication manuscript entitled 'Treatise on the Law of Evidence'.*

[Lincoln's Inn. Circa 1749]. Contemporary vellum, later paper label to spine. Quarto (210 mm x 165 mm x 50 mm). Title page, 177 (numbered pages), [26, index], followed by numerous blanks. Partially erased inscription reads "Paul P--ton – Lincolns /June 1749."

As the first treatise of its kind, The Law of Evidence laid the foundations for British evidence law. The text was not published in print until 1754; manuscripts like this would have been circulated in legal circles for some thirty years prior.

The pages are set in two columns, with the text to the right allowing marginal annotations to be added. The margins of this copy have been annotated throughout in a contemporary hand, similar to that of the scribe. Some of the annotations are quite long and the expertise apparent in these notes indicate that this manuscript was being used for professional purposes.

Traditionally, The Law of Evidence has been ascribed to Sir Jeffrey (or Geoffrey) Gilbert (1674–1726) and the title-page to this manuscript attests to this commonly held belief: "The following Treatise on the Law of Evidence is said to have been wrote by Ld Chief Baron Gilbert". However, the author of the printed edition is identified only as 'a late learned judge' and the attribution to Gilbert is not universally accepted.

It was a seminal work in the 18th century which was lauded by Blackstone as "a work which it is impossible to abstract or abridge without losing some beauty and destroying the chain of the whole", and although Bentham attacked the argument in his own treatise, it continues to have a lasting influence.

Its most influential concept was the 'hierarchies of evidence' which states that written testimony supersedes verbal testimony, and most lastingly, that original documents carry more weight than their copies. This latter case is in fact considered 'good law', a term referring to a legal statute or decision that is still valid. If one follows the principle laid down in this treatise that original documents hold more weight than their copies, this artefact may be said to hold a higher authority than the printed text. This is especially true when one considers the numerous contemporary annotations in the margins of this manuscript - annotations which do not appear in the later printed version.

\$2,900 / £2,250 [Ref: 7767]

29. [HAWKER, William (d. 1806)] *English rural commonplace book and game book.*

[Poundisford Lodge, Somerset. Circa 1790-1840]. Octavo. Panelled calf. Text at both ends: 33 pages (Commonplace); 32 pages (game notes).

Ink inscription of "W Hawker" and a pencilled note reads "Poundisford Nr Taunton Somerset". Presumably William Hawker (d. 1806), of Poundisford Lodge, Taunton, Somerset, a substantial house which in part dates back to the 16th century.

Hawker seems to have been a bookish man who took an active interest in local history and in his religious beliefs. He includes brief extracts on, "Archbishops", "Gavelkind", "Parsons", and "Observations in draining land, by Mr John Wedge". The latter, Hawker notes, is transcribed from 'Transactions of the Society of Encouragement of Arts, Manufactures, and Commerce', with his accompanying brief notes. The manuscript remained at Poundisford after his death and the opposite end was put to use as a game book in the early 1840s. It includes records and tables on game keeping and related notes. These include details of partridges, pheasants, rabbits, hare coursing, etc.

\$830 / £650 [Ref: 7508]

30. HAYWOOD, Eliza Fowler (1693?-1756) *The Female Spectator. Sixth edition. By Mrs Eliza Haywood.*

London: printed for T. Gardner, at Cowley's-Head, opposite St. Clement's-Church, in the Strand, M.DCC.LXVI. [1766].

Four octavo volumes. Pagination pp. 322, [8]; 323, [5]; 327, [9]; 318, [6], collated and complete with an engraved frontispiece to each volume. [ESTC, N6463]. A very handsome set in an attractive 18th century calf binding, gilt tooled spine in panels, contrasting labels, with the original silk page markers intact, text clean and crisp. Armorial bookplate to paste-down of each volume of the agricultural scientist, Sir John Bennet Lawes (1814-1900). Haywood was a successful actor, playwright, and novelist, whose work has become the subject of strong critical interest. She wrote four plays, and acted into middle age. She anonymously published a monthly journal entitled The Female Spectator. "It was the first magazine by and for women, and was extremely popular. It was a collection of essays that allegedly originate in letters from readers. The essays provide an ideal forum of discussion which gave Haywood direct contact to her public and vice versa. Haywood concerned herself with how women might operate better in a society that held restrictions upon them. She knew the difficulties of female life within a patriarchal system, but she wrote to show how not to accept such difficulties as a definitive of women's possibilities. Haywood's explicit recommendations to women urge them to work within the existing system, gain an education, and a strong sense of personal power." (University of Michigan). This edition was is the press when the printer, Thomas Gardner died. It was completed by another printer, and issued by Lucy Gardner, and is the first to include Eliza Haywood's name on the title page.

\$960 / £750 [Ref: 7423]

31. HOWE, Perley (1762-1840) *18th century manuscript book containing student notes and commonplace book kept during 4 years at College.*

[Massachusetts. Circa 1787-1791]. 8vo & 16mo (140 mm x 90 mm x 28 mm). 272 pages of closely written notes. Calf notebook, heavily rubbed, with a piece of soft leather overlaid and amateurishly pasted and stitched overlaid. Originally an octavo notebook, greatly expanded with inserted sections.

Perley Howe studied at Marlborough, Massachusetts and was ordained in 1795. He became pastor of First Congregational Church in Surry, New Hampshire and was the subject of Alan Street Harvey's 'New England interlude; the life of Perley Howe, country parson' ([Hanover, N.H.] 1949).

This manuscript provides detailed insight into the training of a Congregational pastor at Marlborough. It begins with a list of books "perused", including "an account of the French settlements in North America", "Rush's speech upon female education", "sermon delivered by Mr Breek of Marlboro", "Lowth's English Grammar", and "Duncan's Cicero". After brief outlines of the order of studies, (*Davidson's Virgil...*), "Also Rhetoric"), he moves to Locke's philosophy, especially 'Concerning Human Understanding'.

The wonderfully eclectic mix covers "Ward's Mathematics", "How was sin introduced into the world--" and how "To measure the height of a horse...". Other entries include "The tea shrub", which apparently causes diabetes if "Drunk to excess", the nature of passion, lapis lazuli, distances of the planets, etc. Howe includes studies and reflections (some copied) on perception, beauty, happiness, colour, liberty, logic, rhetoric, natural good, etc. Also philosophical questions: "Can a person act from a good motive while possessed of a bad principle?", and similar conundrums.

The notebook seems charged with the excitement of study and has the physical feel of an object that has been changed, expanded, and carried around. Especially interesting is the breadth of both the curriculum and Howe's interests, demonstrating the lively intelligence of an embryo pastor who realizes that the scope of possibilities is much wider than he had imagined.

\$3,850 / £3,000 [Ref: 7483]

32. HOWITT, William (1792-1879) *Original autograph pre-publication manuscript of an article on Vivisection.*

[Circa 1879]. Quarto (180mm x 227mm). 19 leaves, text to rectos. Signed at the end. Ink on paper with amendments in pencil, some corrections using pieces of paper grafted over. Pinned sheets. Edges frayed. Howitt was an author and political radical. He and his wife Mary worked independently and collaboratively on original works and translations, and their works together number about 180. Their home became “a meeting-place for German exiles, American anti-slavery agitators, domestic radicals, feminists, painters, poets, and particularly Unitarians.” (ODNB). Howitt’s works include, ‘History of Priestcraft’ (1833); three highly influential works on the English countryside in the manner of Cobbett. Following the collapse of his own journal, Howitt became a regular contributor to Dickens's ‘Household Words’. This manuscript is the original draft for an article published in ‘Social Notes’ in response to a recently published commission on vivisection. He considers the practice to be cruel and is particularly appalled by experimentation without the use of anaesthetics.

Matches hand of Howitt letters located at University of Missouri.

\$830 / £650 [Ref: 7365]

33. JENKS, Benjamin (bap. 1648, d. 1724) *A letter to a gentleman of note, guilty of common swearing. Recommended now to all such of that rank, as are under the same guilt. And fit to be perused by all Their Majesties good subjects, that would please both God, and the king, in helping to suppress*

London: printed for Randall Taylor near Stationers Hall, MDCXC. [1690]

Quarto. Pagination pp. 20. 19th century half calf, rubbed and worn, remnants along the gutter of nineteenth century endpapers, text browned. [Wing, 1996], J618A].

Jenks was Church of England clergyman and author. He matriculated at Queen's College, Oxford, on 1 July 1664 and graduated BA in 1668. In that same year he became curate of Harley in Shropshire. He later became rector of Harley and also of the nearby parish of Kenley and remained minister at Harley until his death. Jenks published a number of sermons, meditations, and books of prayer. These latter proved especially popular and were reprinted into the nineteenth century. According to the ODNB, “Jenks developed moralizing messages in several of his writings, lecturing against swearing, lewdness, and lust”, notably in his several letters on swearing, which were usually addressed to “a Gentleman of Note”. A scarce book, ESTC locates 7 copies in the UK, and 7 copies in the USA.

\$640 / £500 [Ref: 7455]

34. [JUNIOR OFFICER (Scribe); PYKE, Isaac (d. 1738) (Commander)] *Manuscript log of the Indiaman ‘Stringer’ sailing from Java Head.*

[Stringer Galley. Circa 1708]. Folio (306 mm x 194 mm x 10 mm). 69 text pages. Modern buckram, morocco label to front board, damp staining, some loss to lower margins of earlier leaves, neatly repaired.

When we first encounter the ‘Stringer’ it is already “*Sailing from Java Head Toward England*” with its precious cargo of tea. All seems to be going well - the weather is moderate, the skies settled - until they approach the Cape of Good Hope (originally named “Cape of Storms”) where they are met by “*A hard storm... with thick squales of rain and hail ... found the Ship Complain abaft in such manner as ye Carpenter believed some plank to be started, we tended her with ye pumps and kept her free with one, wind and sea raging from ye Westward as much as wou’d make a deaf man bless his imperfection...*”. They are driven off course and for over two weeks attempt to round the Cape, but like the legendary ‘Flying Dutchman’ they seem to be doomed to forever battle the storms without ever succeeding in rounding the headland (“*Our good fortune is mostly seen in nothing for contrary storms forbad our doubling the Cape.*”)

After relentless days and nights of struggle, Captain Isaac Pyke takes the unusual step not only of consulting his junior officers but of obtaining their opinions in confidence, “*This afternoon haveing beat 15 days for the Cape with little or no success, the Capt calld a consultation of Officer’s we gave him our opinion’s separately in writeing, all agreeing to beat no longer but bear away*”. This decisive consultation is extremely informative of the methods of captaining in difficult circumstances. It proves successful, and they safely retreat to Mauritius. At “*Carpender’s bay att Mauritius*” they encounter the HMS Blenheim, captained by “*Capt Barnes*”. With the Blenheim’s assistance, they take on fresh water and provisions, carry out repairs to the ship (“*We keep all hands employd. Some riging, some chaulking, some wooding, some watering some rummaging and ye rest pleasuring*”), while protecting the precious cargo (“*removing our Tea between decks wch we thought might be damaged but it rises very well*”) and other essentials, and even socialising (“*Capt Pike made an Entertainment for ye Governour 2d: &c at wch I was ordered to be present*”).

The record keeping is unusually discursive for ship’s log. Our scribe has a keen eye for detail and relates daily events in lively, engaged prose. (“*The winds are wholly fixt in ye Western board and are so repugnant to our advancement as gives us great occasion to fear our getting about...*” ; “*Here are severall dolphins about ye ship one of which we catch’d ys day*”; “*A merry gail all last night...*”; “*looking well out for ye Land but ye weather so thick as that we see no sign’s of it, save large Knots of Rock weeds of a yellowish coulour*”). At times, the sea even takes on something of a “personality” (“*very dirty and full of nastyness wch it has contracted with these 4 times 24 hours of calm weather*”).

We learn of the various ways that the seamen calculate their position at sea (“*This afternoon the SW Swell is come forward to SE wch I beleive signifies our being nea ye SE trade we have a Great many albatrosses about the Ship More than I have ever seen att one, I am doubtfull of ye reason unless our being between St John de lisboa and ye Dutch discovery...*”; “*we see severall Scuttle bones and Cape hen’s, wch are noted to be marks of Cape hon Esperance... but we respect em not as Signes of ye Cape but of being near ye Coast of Monomal—(?) because they are usually seen upon all the coast between Terra Natal and the cape*”).

This manuscript provides a highly engaging and informative account of life at sea in the early 18th century. It also gives a first-hand account of some of the unusual methods employed by Captain Pyke, whose distinctive leadership skills were vital in the safe passage of his vessel and later proved useful when, a few years after this voyage, he became governor of the island of Saint Helena.

\$5,150 / £4,000 [Ref: 7756]

35. LANGHAM, Sir James (1736-1795) *Hand-painted manuscript pedigree of the Langham pedigree.*

[Cottesbrook, Northampton. Circa 1790]. Vellum roll. Single skin. (800 mm x 310 mm). Hand-painted with names in roundels, and highlighted in red, blue, and yellow.

Sir James Langham, 7th Baronet (1736 - 1795) was an English politician. He inherited the baronetcy from his uncle Sir John Langham, 6th Baronet in 1766. He was sheriff of Northamptonshire in 1767, and in 1784 Langham was elected Member of Parliament for Northamptonshire, holding the seat until 1790. Langham married Juliana Musgrave, daughter of George Musgrave (1717–1742) of Nettlecombe and Combe Sydenham in Somerset, and sister and heiress of Thomas Musgrave (1741–1766) of Combe Sydenham, Stogumber, Somerset. By his wife he had children including Sir William Langham, 8th Baronet, eldest son and heir; and Sir James Langham, 10th Baronet, younger son. This pedigree roll is very simply composed and contains only the names of descendants. It traces the line back from Sir James Langham’s four children (William, Marianne, Charlotte, James) to Edward I.

\$640 / £500 [Ref: 7787]

36. LEVISON, Jacob Leslie (1799-1874) *Manuscript Notebook entitled, 'Curious facts, with simple Tests -- in Mineralogy interesting to the Lover of natural Philosophy, collected principally from the scientific works of this Country and of the Continent; and also from Personal Conversation with eminent Men, as geologists &c.*

[Circa 1820]. Octavo (182mm x 124mm x 15mm. 70 pages (not including blanks), text with small inset drawings. Paper watermarked 1818. Contemporary half calf over marbled boards, heavily worn, front board detached, text clean.

Dr Jacob Leslie Levison was a dental surgeon, and author. His published works include: *Practical observations on the teeth and gums* (1826); *Mental culture* (1833); *Lecture on the hereditary tendency of drunkenness* (1839); *Obscure nervous diseases* (1856). As the title of this unpublished manuscript notes, this manuscript is a mixture of extracts from printed sources together with conversations and his personal observations, especially on the subject of teeth. Contents: Fossil Zoophytes, Sponges, Coral Rock, Mollusca, Insects, Crustacea, Cetacea, Solipeda, Vermes, Anti-progressive development doctrine, Testacea, Multivalves, Univalves with a regular spine, Shells without a regular spines, Zoophytes, Infusoria, A few remarks on the probable causes for the change of Tulips, Animal food injurious to the teeth, Opaque Teeth.

\$640 / £500 [Ref: 7400]

37. [McDONNELL, Thomas; WILSON, Ambrose] *Manuscript lectures by Thomas McDonnell followed by account book entries.*

[Dublin: Trinity College. Circa 1728-1750]. Contemporary vellum, damaged with loss to approximately half the spine, text somewhat used. Quarto. Text to both ends. Approximately 39 pages of lecture notes; approximately 60 pages of accounts. Lacking some pages from both sections.

This is an untidy collection of notes in Latin taken by Ambrose Wilson from the lectures of Thomas McDonnell, Trinity College Dublin. The lectures study the neo-Aristotelean logic of Franco Petri Burgersdijk (1590-1635), whose 'Institutionum logicarum libri duo' went through numerous editions. At the opposite end there are approximately 60 pages of accounts for incoming and outgoing payments including rental, cows, mowing, horses, etc.

\$570 / £450 [Ref: 7784]

38. MENNES, John, Sir (1599-1671); SMITH, James (1604/5-1667) *Musarum delicia: or, The Muses recreation. Containing severall pieces of poetique wit. The second edition. By Sr J.M. and Ja: S.*

London: printed by H.G. for Henry Herringman, and are to be sold at his shop. 1656. Second edition.

Octavo. Pagination pp. [6], 101, [1], collated and complete with 4 leaves of publisher's advertisements at rear not called for on ESTC. [Wing, M1711]. Later red morocco with Cheney family monogram in gilt to front and rear boards, rubbed and joints cracked, Edward Cheney's bookplate to paste-down. Light browning to text, minor repairs to several edges and loss to G2 (two words supplied in manuscript), upper margins close trimmed just touching some headlines and page numbers. Pencil annotations and ink underlining to a few pages. [Wing M1711].

This influential and celebrated verse miscellany contains a mixture of learning, satire, obscenity, and wit. It includes a number of poems by the staunch royalists, Sir John Mennes (1599-1671) and James Smith (1605-1667). Mennes was a naval officer. Smith was a clergyman who was also much admired for his poetry and his wit. Their poetic exchanges were both entertaining and subversive. They weaved humour, ribaldry, and political references in to what also served as royalist propoganda. 'Musarum' was first published in 1655, with this second edition following in 1656. It contains the verse of Mennes and Smith together with a number of unattributed poems, whether by them or others has been much debated over the years. Their work was highly influential on the development of Restoration genres including the burlesques of Samuel Butler and the travesties of Charles Cotton.

\$1,540 / £1,200 [Ref: 7385]

39. PAMPLIN, Thomas *Late 18th century mathematics manuscript.*

[Kent? Circa 1791]. Contemporary half calf, rather worn and boards detached. Gilt tooled red morocco ownership label, "Thomas Pamplin 1791". Possibly Thomas Pamplin, christened on 31st December 1775 at St. Nicholas, Rochester, in Kent (where this manuscript was bought). Quarto (245 mm x 20.5 mm x 40 mm). 345 numbered pages.

This is an unusually large and beautifully presented ciphering book. Thomas Pamplin has a fine, clear and legible hand. The illustrations are very carefully drawn, and he allows himself small calligraphic flourishes beneath his diagrams or to mark sections.

The manuscript begins with elementary mathematics ("Of Vulgar Fractions"; "Of Decimals"; "Of the Square Root" including, "To Extract... of a mixt number", "Of the Cube Root"; "Geometrical Definitions"; "The Explanation and Use of the Sliding Ruler"; "Mensuration of Superficies", etc). Followed by its practical application, ("Mensuration of Carpenter's Work"; "Of Roofing"; "Of Joyners' Work"; "Of Painter's Work"; "Of Glaziers' Work"; "Of Masons' Work; "Of Bricklayers' Work"; "Of Chimnies"; "Of Board Measure"; "Of Squared Timber"; "Of unequal squared Timber"; "Of Round Timber whose Bases are equal", etc).

\$1,220 / £950 [Ref: 7684]

40. [SAUNDERS, J.; ROSE, Susannah] *Manuscript entitled, 'Materies Medica Domestica: Or, A Key to the best Use of the commonest Remedies...'*

[Circa 1780-90]. Loose folded sheets which have never been bound. Quarto (202 mm x 64 mm). 54 pages (including 1 blank.

This manuscript is a catalogue of medicinal herbs with information on their habitats. It appears to have been a one-off production, made as a gesture of gratitude from one J. Saunders for a Mrs Susannah Rose. The material is parsimoniously organised, making it a highly practical vade mecum. However, it was never bound (which is curious for a gifted book) and does not appear to have been used in the field.

Most of the information about this artefact is drawn from the "Advertisement" at the beginning of the volume. Here Saunders sets out his reasons for creating the manuscript, "1. Because I wish to be as useful as I can, in my Day & Generation; & 2 Because -(?) Is to assist others in being so too; & 2. Because, I can thereby give You a bare Acknowledgment of how much I am indebted, for the Civilities I have received at Darking", and apologises for the absence of actual specimens to accompany the written text "It was intended to have given Specimens of the less known Articles, in a prepared state; but, as many cannot now yet be procured, that will be presented in a Subject by itself; as a proper, & in some Instances, a necessary Companion to this Works."

The main body of the text is arranged in alphabetical order ("Alehoof or Ground-Ivy" through to "Yarrow" and "Rue" and "Sorrell" appended). Saunders provides a key to the abbreviations used throughout ("T. F. it's Time of flowering", "V. It's Virtues", "P. The Part used in Medicine", "Pp. The best Preparation of it", "D. The Dose in wch it is given", "D. Diseases in which it is most efficacious"). Each entry gives the plant name followed by the information under each of the above initials.

It is a curious fact that one with so clearly a meticulous mind would not bind his work. This could suggest a lack of wealth on Saunders' part, indicating a gift that made use of the meagre material resources at his disposal. That Susannah Rose never had the manuscript bound (though it has been carefully preserved) raises the question of whether she valued the artefact or was herself also of humble means.

\$1,540 / £1,200 [Ref: 7750]

41. [WEST, Gilbert (1703-1756); SMITH, Eliza (d. 1796) attrib.] *Manuscript fair copy of 'The Institution of the Order of the Garter. A Dramatic Poem.'*

[Kingswood, Bristol. Circa 1790]. Handsome contemporary red morocco with gilt tooled borders and spine in gilt panels, with contrasting labels. Very neatly recased. Quarto (245 mm x 195 mm x 33 mm). Pagination: frontispiece, title page, 47. Followed by numerous blanks.

This beautiful and elaborate hybrid text combines coloured inks and hand-coloured sections cut from printed books. It has been extravagantly bound in gilt tooled red morocco with particularly unusual corner pieces.

There is a retained copy letter at the end of the text signed, "Eliza Smith", and dated "Kingswood Decr 10, 1795". A possible candidate is one Eliza Smith, who, along with her husband William Smith, is listed among the subscribers to Fanny Burney's *Camilla* (1796).

The couple lived in Kingswood, where she died in 1796.

The introduction to this volume is a mixture of original and copied texts; much of it from Clark's *Concise History of Knighthood* (1784). The main text is a fair copy of Gilbert West's *The institution of the order of the garter. A dramattick poem.*' (1742). The transcript ends at the close of Edward. There is no obvious reason why it should end a third of the way into the drama, so presumably this elaborate project was simply abandoned despite the great attention and expense that had been so generously lavished upon it.

The title page is written in gold ink with a portrait frontispiece cut from a printed text, which has been hand-coloured and framed within a hand-coloured border. The introduction is written in a mixture of gold and green inks and the main text is written in gold and brown ink. There are several engraved illustrations (two inset garters, and a small initial) which have been cut from a printed book, pasted in and then hand-painted. The binding is full red morocco with a decorative border. The corner pieces are particularly remarkable: they combine a scallop shell, feathers and three different vases, the highest topped with a bird. This is notable not so much for the individual tools themselves, as the way they are combined into a distinctive and very striking composition worthy of the uniquely personalised contents.

\$2,100 / £1,650 [Ref: 7549]

42. **WILLS, Sarah** *18th century manuscript commonplace and exercise book.*

[Circa 1736-7]. Original paper wrappers with engraving to front board, somewhat worn, front cover detaching, ruled in red throughout. 56 text pages. Written in a neat sloping hand.

A rare example of a young woman's education in the first half of the 18th century. Sarah Wills' manuscript was composed between 23rd August 1736 - 14th February 1737. It appears to be a schoolbook and records instruction in handwriting, poetry, morals and commerce. Her studies might involve learning invoicing one day, followed by poems or letter-writing the next.

Several of these poems do not appear to have been published ("Eve look'd and lik'd how tempting fair was sin"), others did not appear in print until later in the 18th century (first lines "All youth set right at first with Ease go on"; "As a Young Rake repentant Sat") but may perhaps have been circulated in schoolbooks or compilations now lost. She copies out examples of invoices ("A Brandy mans Bill"; "A Goldsmiths bill"; "A Cabinet Makers Bill"; "A Silkmans Bill"), often with nominative determinate names ("Samuel Steadfast"; "Thomas Trusty"). In all this is a highly evocative manuscript which despite repeated use, still retains its original paper covers.

\$1,600 / £1,250 [Ref: 7740]



Dean Cooke Rare Books Ltd


(formerly Dean Byass, Manuscripts & Rare Books)

Dean Cooke

125 York Road, Montpelier

Bristol B68 5QG, UK

deancooke.org

 dean@byassrarebooks.co.uk

@Dean_Byass

+44 7747 188 125

I specialise in interesting and unusual manuscripts and antiquarian books, particularly in the fields of social history, medicine, history of science, travel, natural history and English literature, with an emphasis on items written and printed before 1800.

Finding and researching unique items such as these is exciting because of the insights they reveal into how we understand the world around us.

