

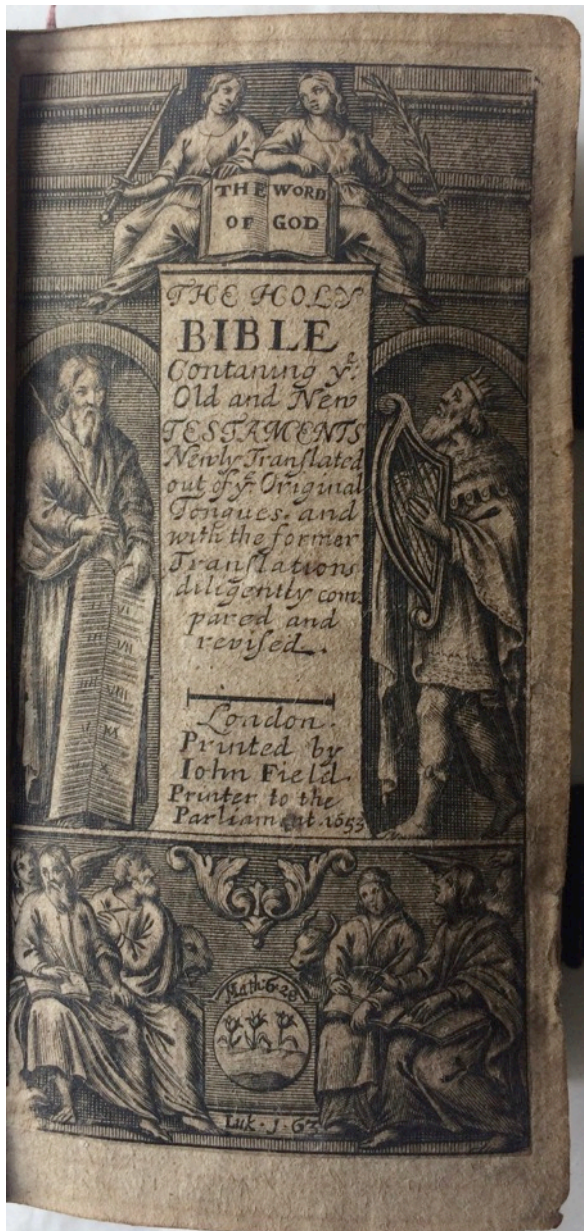


3. **FRANCESCO BARTOLOZZI [1727-1815] Engraver.** Four Heavenly Maidens, or The Muses, and, Father with Two Daughters, after Giovanni Battista Cipriani [1727-1785]. Two stipple engravings, from 'Rudiments of Drawing' *within platemark*, each with tear through top border, the first with horizontal crease, G. Bartolozzi, 1 Jan 1786. 8in x 12in **£50**



4. **BENNETT, ALFRED W.:** The Flora of the Alps. Being a Description of all the Species of Flowering Plants Indigenous to Switzerland; and of the Alpine Species of the adjacent mountain districts of France, Italy & Austria including the Pyrenees. 2 vols. 120 tissued colour plates, index; xxii+165, vi+223 pp. 8vo contemp. full blue calf gilt, school prize binding, with the arms of Ipswich Girls' Grammar School, spine in compartments with raised bands, brown leather spine label, by Relfe Brothers, Ltd, London, rubbed on extremities, lower hinge of vol. I cracked, John C. Nimmo, 1900. **£80**





5. **BIBLE.** The Holy Bible, Containing ye Old and New Testaments Newly translated out of ye Original tongues and with the former translations diligently compared and revised. Engraved general title (unsigned) and letterpress title to N.T dated 1653, Double columns; ruling in red, now faded; 1198pp; lacking A1 & A2, (with just the engraved title before the Book of Genesis), small tear to B8, loss of small part of corner to K1 & 2C1, some faint staining, shaving to some leaves, occasionally causing a little loss at head, foot or fore-edge. *24mo (4.5 x 2.25in)* early full black smooth morocco gilt, ruled lines and 'BIBLE' in gilt on spine, slight wear on extremities, with silver hinged clasps, pink endpapers, gilt on turndowns, Printed by John Field, Printer to the Parliament, 1653. Armorial bookplate of James Harris, on endpaper 'Price £3.3 W. Harris' STC R170533. **DARLOW & MOULE 635** **£1100**

A very good copy of the First Edition of the 'Pearl' Bible, so called because of its small size, which could easily fit in a pocket. John Wesley owned a copy of this edition. The bible offered here has the six misprints as mentioned in Darlow & Moule, including 1 Cor. 6.9 'Know ye not that the unrighteous shall inherit the Kingdom of God?' for 'Shall not inherit'. This edition was much criticised by contemporaries because of these misprints.



6. **BIBLE AND PRAYER BOOK.** The Holy Bible, Containing the Old and New Testaments Translated out of the Original tongues. Authorised version. Double columns, with two more columns for notes and glosses; unpaginated; lacking front free endpaper. 16mo (5 5/8 x 4in) orig. black morocco gilt, spine with title in gilt and raised bands, slight wear on extremities, with brass hinged clasps and banding around edges of covers, gilt on turndowns, a.e.g., by Barritt & Co, Oxford, Printed at the University Press, Sold by E. Gardner & Son, 1847. BOUND with the Book of Common Prayer C.A. Bartlett, 1843. Not in DARLOW & MOULE **£30**
A pleasing edition of the King James Bible in a good binding.





7. [G. HAWKINS]. BRITANNIA BRIDGE. "Britannia Tubular and Menai Suspension Bridges", showing train and shipping, by and after G. Hawkins. Hand-Coloured Lithograph, heightened with gum arabic, showing train and shipping, by Day & Son, *mark on imprint to right*, Published T. Catherall, Chester & Bangor, 1852. 9.5in x 12.25in £65
 Stephenson's Tubular Bridge over the Menai Straits was opened in 1850. Telford's road bridge in the background was built between 1820 and 1826.

Francis Klingender in "Art and the Industrial Revolution", observes in the 1840s, how artists moved away from depicting the railways themselves to the bridges which carried them. He writes of George Hawkins [1810-52], "his masterpieces are a series of tinted lithographs of the building of the Stephenson tubular bridges over the Conway and the Menai Strait." Here Hawkins shows how even in a remote and sublime location the world is busy with modern communication by train and shipping. Below the image are details of the bridges.



8. After JACQUES CALLOT [1592-1635] French Painter and Etcher. Balli di Sfessania. Engraved title and a further 23 etchings, all numbered, 2-24, on laid paper. *trimmed to border, browning*, 17th century. Each approx 80 x 95mm **£450**

A series of twenty-four plates, most likely originally published in Nancy around 1622 after compositions designed in Florence. As David Posner has argued, rather than being characters from the commedia dell'arte, the figures are to be identified as street-performers engaged in a dance called 'sfessania'. Each print depicts two dancers performing outside. The prints were very popular and several sets of copies circulated.

The University of Michigan Museum of Art have a sheet with six scenes from the Balli di Sfessania (2013/2.557) and those prints would appear to be the same as the ones offered here.

<https://exchange.umma.umich.edu/resources/35286/view>

Their catalogue describes this series as an imaginative rendering of dancers performing the moresca, a dance that symbolizes the battles between Christians and Moors during the Middle Ages. "Sfessania" may have been the Neapolitan name for the version of the moresca danced in Malta; many of the words inscribed on the prints are Neapolitan. There is speculation the titles are more likely to be stages in the dance rather than the names of the participants.



9. After JACQUES CALLOT [1592-1635] French Painter and Etcher. Three etchings from Balli di Sfessania, Scaramucia. Fricasso Number 12, Cap. Bonbardon Cap. Grillo Number 13, and, Cap. Cardoni Mamarao Number 16. Etchings, on laid paper, *small margins*, ?17th century. Each approx 75 x 92mm **£60**

Copies from the series of twenty-four plates

These prints seem to come from the same series as those in the Herzog Anton Ulrich-Museum.

<https://global.museum-digital.org/object/1605018?navlang=en>

In the original Callot etching featuring the syringe (here numbered 16) one of the words in the title is Maramao, not as here Mamarao.



10. JACQUES CALLOT [1592-1635] French Painter and Etcher. Seven etchings, from *Variae tum Passionis Christi tum vitae beatae Mariae Virginis* (The Mysteries of the Passion, also called the Mysteries of the Life of Jesus, and the Mysteries of the Life of Jesus and of the Virgin). The Visitation, Circumcision of Christ, Christ among the doctors, Adoration of Shepherds, Adoration of the Magi, Presentation in the Temple, and, Annunciation. Etchings, on thin paper, *trimmed and pasted onto backing sheet*, 17th century. Each approx 49 x 36mm. LIEURE. Jacques Callot (1927) 685 **£120**

Provenance. Karl Ferdinand Friedrich von Nagler [1770-1846] Diplomat Lugt 2529, Kuferstichkabinett Staatlichen Museen zu Berlin Lugt 1606, and the museum's duplicate stamp Lugt 2398. Lady Helen Marks.

From a series of twenty small oval and roundel scenes from the life of Christ and the life of Virgin, at first engraved on three plates in 1631.

According to the British Museum, people would cut out a small scene and wear it as a brooch protecting its bearer from the plague.

In the Annunciation print, (bottom right) the window at the top of the wall is circular. The lack of decoration visible on the floor tiles would indicate printing from a worn plate. Similarly with the other prints, there is loss of detail compared to early printings.



11. After JACQUES CALLOT [1592-1635] French Painter and Etcher. Poor man in rags, holding flag with left arm in sling. Etching, *trimmed to border*, ? 17th century. 144 x 94mm

£50

This is a copy in reverse of a plate from Callot's series of Beggars. The original has Capitano de Baroni on the flag.

12. After JACQUES CALLOT [1592-1635] French Painter and Etcher. Le Payasan Accroupi, Peasant Squatting. Etching, with plate number 20, lower left, *trimmed to border*, 17th Century, 54 x 75mm. Cf. Metropolitan Museum 53.600.3735

£50

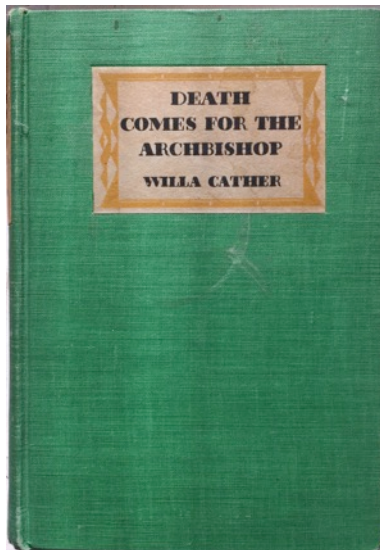
This is an early copy of the etching from, 'Capricci di varie figure di Iacopo Callot - The Nancy set'.



13. After JACQUES CALLOT [1592-1635] French Painter and Etcher. Peasant holding basket and staff, tree trunk to right. from, 'Capricci di varie figure di Iacopo Callot - The Nancy set'. Etching, on laid paper, *large margins, some spotting, small hole in leg*, c.1621. Platemark 55 x 82mm. Sheet 107 x 150mm

£40

Part of an old ink reference number on reverse



14. **CATHER, WILLA:** *Death Comes for the Archbishop*. Half-title; viii+304pp. *orig. green cloth, printed paper labels on front cover and spine, slight mark on front cover, some wear on extremities*, First Canadian Edition, Toronto, Macmillan Company of Canada, 1927. **£50**
 This Canadian edition is scarce. It was printed by the Plimpton Press in Norwood, Massachusetts. This copy has misprint 'happned' on p. 20, and 'supper' on p. 57.

15. **COPELAND, WALTER:** *The Book of the Fan*. Illus. in different colours by CHARLES ROBINSON. *8 x 6.5cm, orig. pictorial boards, rubbed, spine chipped and head and foot of spine causing binding to be loose*, Blackie & Son Ltd, 1905. Scarce. **£30**
 One of the Blackie Miniature Series, the illustrations are all in the form of fan leaves, The binding is of the concertina Oriental type. An Art Nouveau book influenced by Japanese book illustrations and book production.



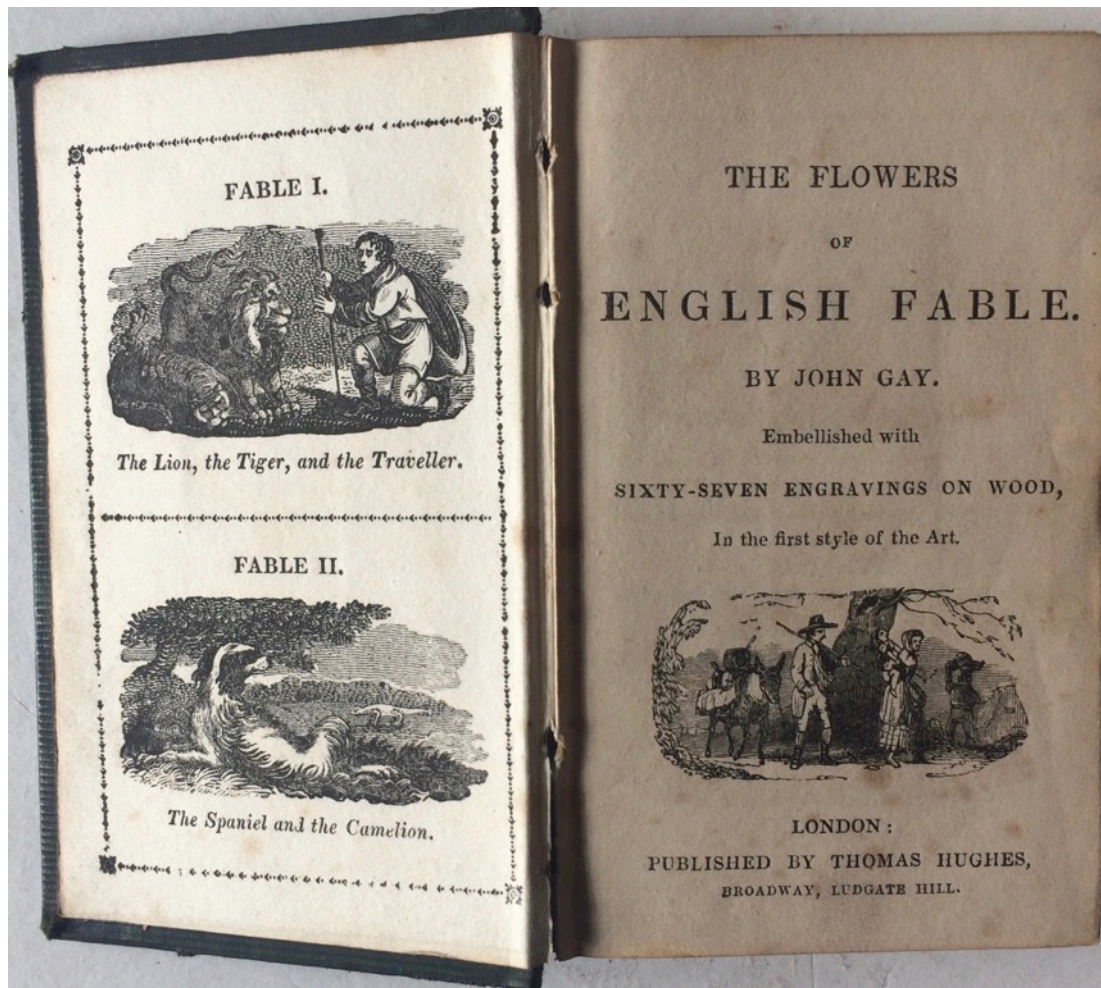
16. **[DARTON, WILLIAM]** *City Scenes or A Peep into London for Children*. Engraved vignette title, 76 wood-engraved illus.; 72pp. *12mo orig. roan leather-backed marbled boards, spine gilt, upper joint cracked, wear on extremities*, Darton, Harvey & Darton, 1818. Sarah Moore Hewer's ownership signature on endpaper. **£125**
 According to the British Library catalogue, this work was originally written by William Darton, and this edition was revised by Ann and Jane Taylor. This book contains charming wood-engraved illustrations of London life.



17. **DEVON. TOTNES.** 'Totnes from Breakheart Field near Sharpham Lodge' Extensive view of river and town by W. Spreat. Hand-coloured lithograph, Published, Exeter, W. Spreat, c.1850. 9 x 11in. cf. Somers Cock 'Devon Topographical Prints' 3400 **£75**

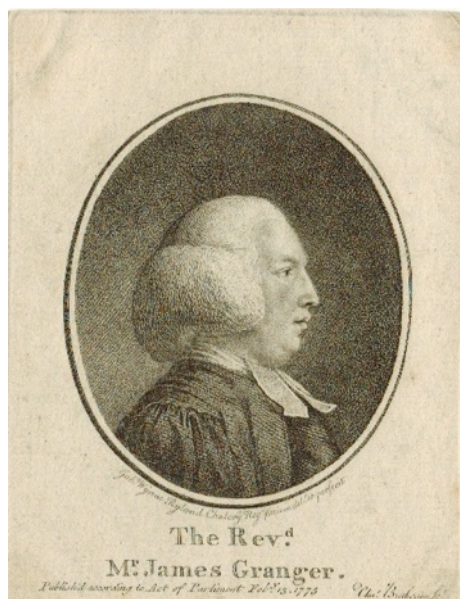


18. **ENGRAVED MUSIC COVER.**
SCHUBERT, CAMILLE: Les Dames de Seville Waltz. Half-page engraved vignette of couple dancing in decorative border, by Alfred Ashley. *folio orig. wrapper, some surface marks*, J. Bingley and W. Strange, n.d.[c. 1850]. 13.5 x 9in The cover only. See British Museum 1922,0710.612 **£20**



19. **GAY, JOHN:** *The Flowers of English Fable*. 67 wood engravings; viii+179pp; some spotting on title. *12mo orig. embossed cloth, spine gilt, small crack at A1, a.e.g.*, Published by Thomas Hughes, n.d., Early 19th century. Apparently no copy of this edition on JISC. Very good clean copy. £40

There were many editions of Gay's fables but this edition with wood engravings in Bewick's style is uncommon. The British Library has an edition published by Nelson in 1847; there was an earlier edition published by Edward Lacey.



20. **Rev. JAMES GRANGER [1723-1776]**
Print Collector. Engraved Portrait, head and shoulders, to right, in profile, in clerical costume and bobwig, oval, after William Wynne Ryland [1733-1783] by Charles Brotherton. Stipple, frontispiece from 'Biographical History of England' *thread margins*, Published 13 Feby 1775. 6in x 4.5in £24

James Granger had 14,000 engraved portraits. He encouraged the extra-illustrating of books with prints, or "grangerising", by publishing his "Biographical History of England" with extra blank leaves.

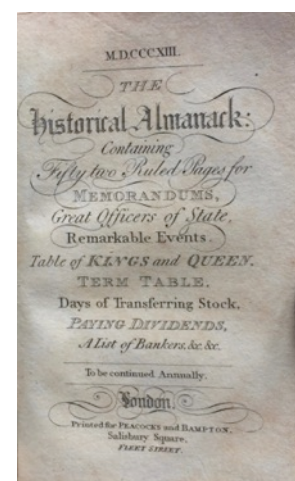
This print is after the earlier engraving based on a drawing by Pierre Etienne Falconet [1741-1791]. There are impressions without the addition of 'Chas Brotherton Sc'.

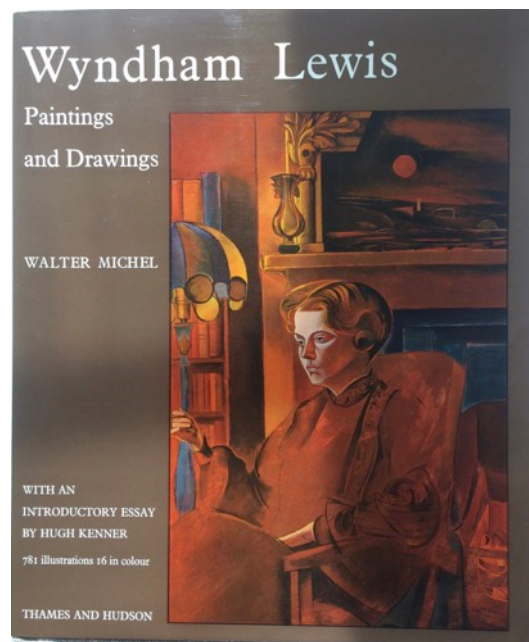
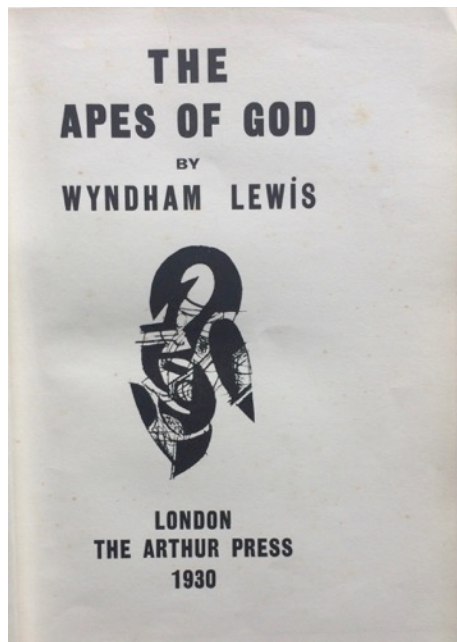


21. [LADY'S ALMANAC] The Historical Almanack: Containing Fifty Two Ruled Pages for Memorandums, Great Officers of State, Remarkable Events. Table of Kings and Queen. Term Table. Days of Transferring Stock, Paying Dividends, A List of Banks &c. &c. Engraved title, engraved frontis. of Queen Catherine pleading to Henry VIII; 92pp. 12mo (4.25 x 2.75in) *contemp. full red morocco, covers with gilt studs in each corner, flap, incorporating a pen holder, closing by means of gilt clasp in middle of front cover, flap and top and bottom on covers with engraved gilt metal strips, blue watered silk endpapers, inside front cover incorporates a small mirror, protected by two layers of material, the rear cover has three bands holding a pair of scissors in engraved metal cover, a pen knife with tortoise shell handle, and a small telescopic pencil stamped 'S. Mordan & Co', a.e.g., Peacock & Bampton, Printed by T.C. Hansard, 1813. Scarce almanac in excellent condition.* **£450**

A highly attractive almanac presumably specially bound for a young lady, who used the memorandum leaves for a doodle of a divan, poetry, synopsis of plot involving count d'Artois and a list of books.

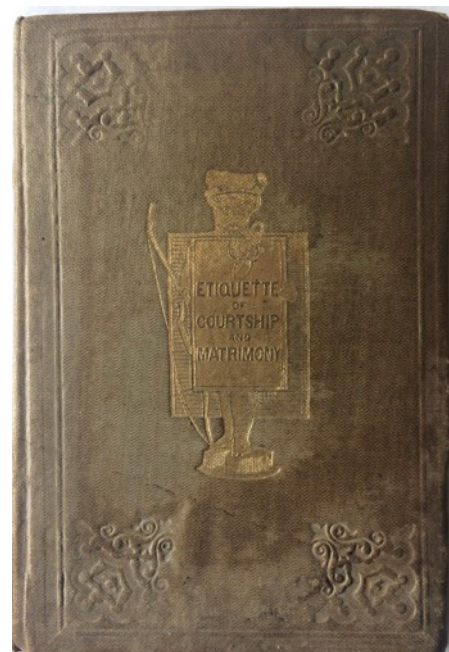
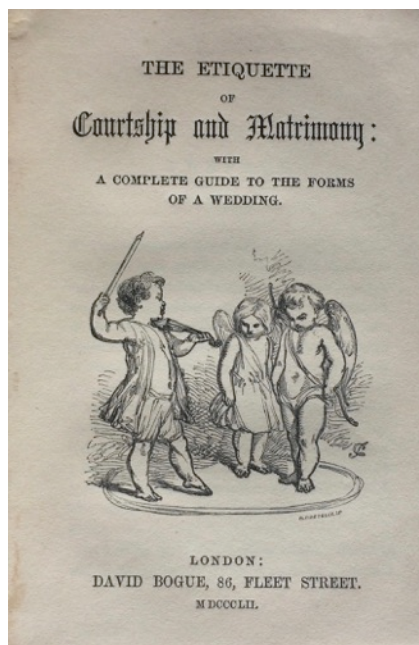
According to JISC, W. Peacock was as early as 1786 publishing almanacs. Oxford University holds an 1806 Historical Almanack produced in a similar format to this almanac, but there is no copy on JISC or World Cat of this 1813 edition, nor any edition of an Historical Almanack jointly published by Peacock and Bampton. Although almanacs were often produced in elaborate bindings, books containing mirrors and compartments for storing scissors etc are very uncommon. Supposedly Samuel Mordan [1790-1843] did not go into business independently until 1815. Not until 1822 did he and John Isaac Hawkins patent a mechanical or propelling pencil.





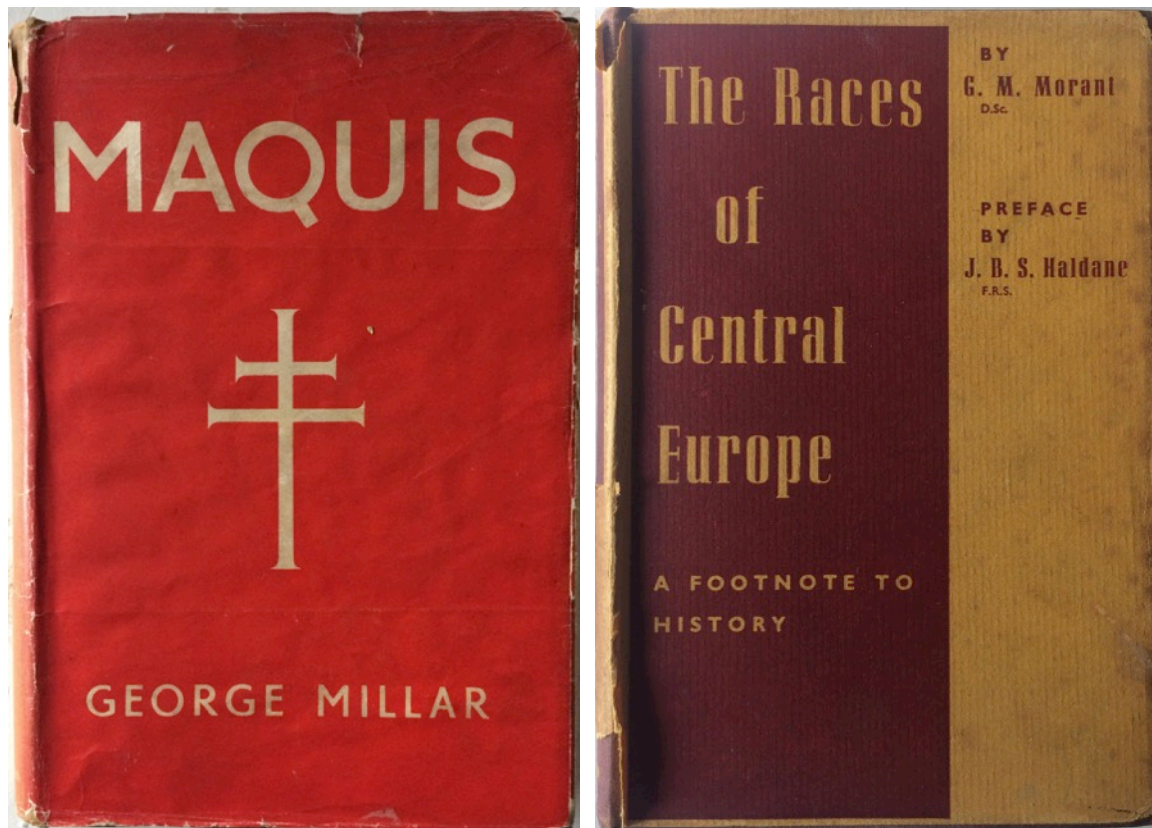
22. **LEWIS, WYNDHAM:** *The Apes of God*. Illus. by WYNDHAM LEWIS; 626pp. *Large folio green library cloth, spine gilt*, 1st edit., Arthur Press, 1930. One of 750 copies, SIGNED BY AUTHOR. Ex-Library copy with stamp on reverse of title, and labels on endpapers. **£80**

23. **[WYNDHAM LEWIS] MICHEL, WALTER:** *Wyndham Lewis Paintings and Drawings*. 781 illus., including 16 colour plates, catalogue, appendices; 455pp. *Large 4to orig. cloth*, 1st edit., Thames & Hudson, 1971. Very good copy in d.w. (small nick on spine) **£75**



24. **[MARRIAGE]** *The Etiquette of Courtship and Matrimony: With A Complete Guide to the Forms of a Wedding*. Vignette on title by H. Viztelly; 96pp *18mo orig. embossed olive green cloth gilt, slight fading and marking*, Published by David Bogue, 1852. Only two copies on JISC. Very good clean copy. **£65**

A detailed and well-written Victorian treatise but with no hint of who the author might be. The prescriptions cited on all matters matrimonial are in marked contrast today's diverse practices.



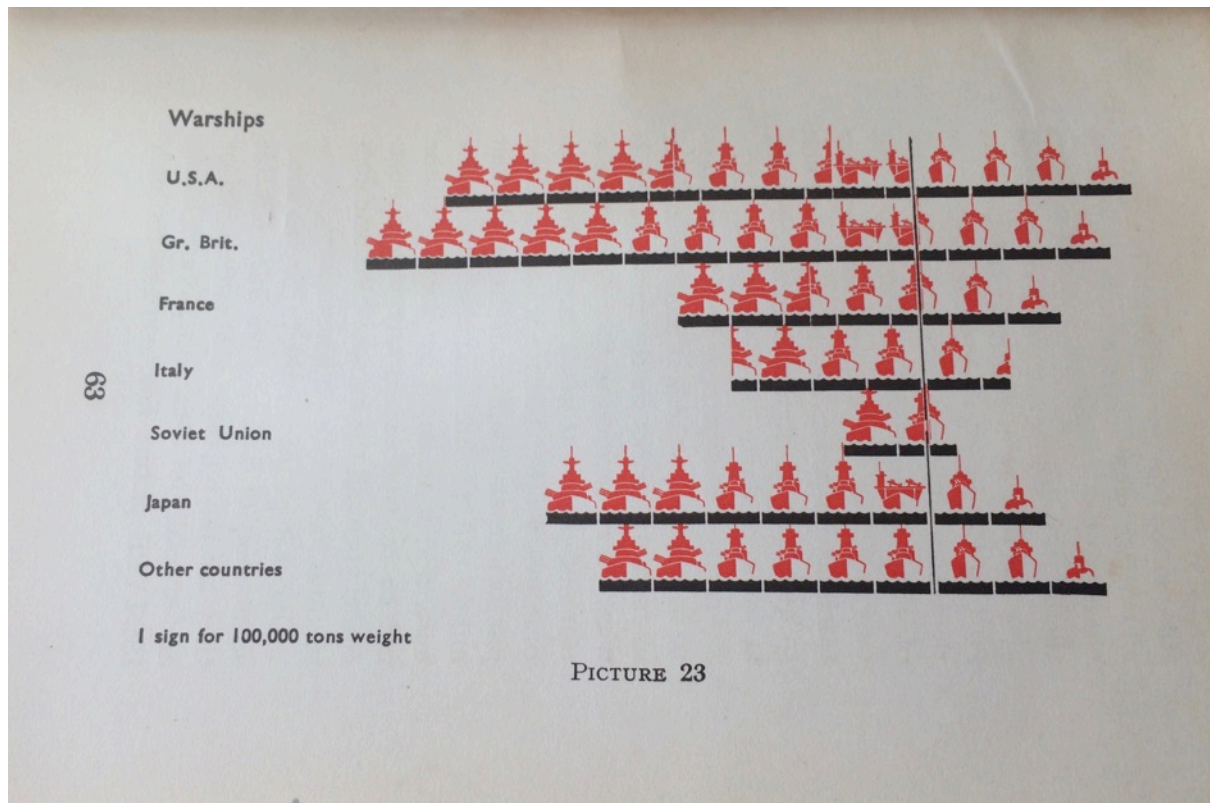
25. **MILLAR, GEORGE:** Maquis. 364pp. *orig. blue cloth*, First Edition, William Heinemann, 1945. Very good copy in d.w. (spine faded, some fraying, tears and slight loss on spine, brown tape on inside of wrapper) **£110**

George Reid Millar, DSO MC [1910-2005] was an officer in the Rifle Brigade. He was captured in the Libyan desert and taken to Italy. In 1943 after the Italian surrender, Allied prisoners were entrained for Germany. Millar jumped from the train and via Munich made his way to Paris. Eventually by the end of the year, he went over the Pyrennes to Barcelona. Back in London, following debriefing he joined F Section of SOE. Just before D Day, he parachuted into the Besancon area of Eastern France, and established a sabotage unit. Working with the French resistance, they disrupted the railways, thus hindering German troop movements and distracting them from the invasion. 'Maquis' is an account of his time with the French resistance.

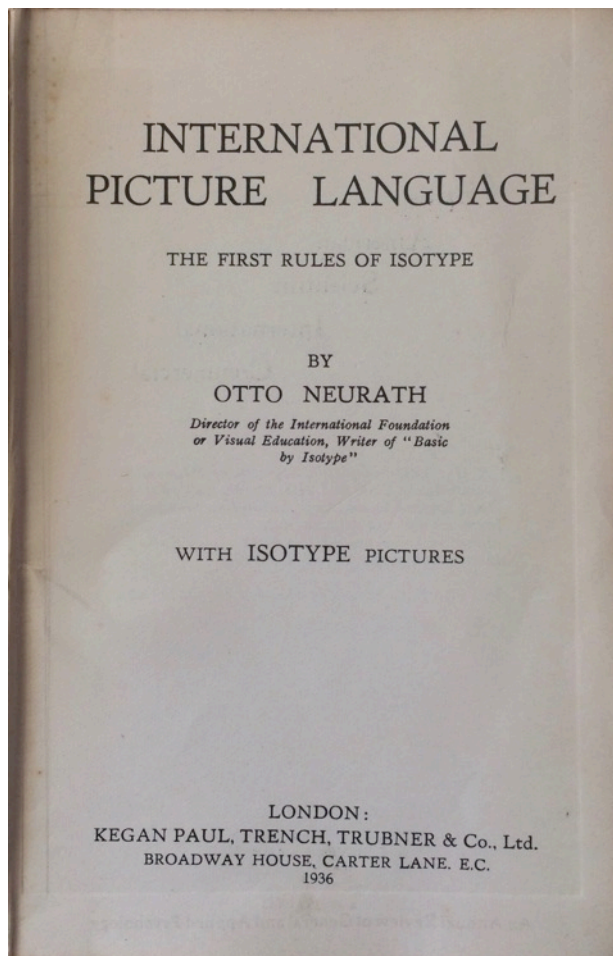
26. **MORANT, GEORGE MACKAY:** The Races of Central Europe. A Footnote to History. Preface by J.B.S. Haldane. Figures and maps; 164pp. *orig. cloth*, 1st edit., George Allen & Unwin, 1939. Very good copy in frayed and marked d.w. with split on spine. Scarce. **£75**

Geoffrey Mackay Morant [1899-1964] graduated from University College London with a BSc. in Statistics in 1920, after which he joined the Biometric Laboratory there under the direction of Karl Pearson [1857-1936]. His career was dedicated to craniometry and racial history. In the early 1920s, he travelled on the Continent to visit museums to measure skulls, before returning to be appointed lecturer in Anthropometry in the Department of Applied Statistics in 1926. In the 1930s, Morant used his academic studies to criticise the Nazi theories of race. Disappointed that anthropologists were unable to reach a consensus on a racial theory to counter Hitler's ideology, he wrote 'The Races of Central Europe' to reach a wider public. See, CLEVER, I.I. 'The Lives and Afterlives of Skulls. The Development of Biometric Methods of Measuring Race (1880-1950)'. University of California, PhD. Thesis, 2020.

27. **NAVY. ACT OF PARLIAMENT.** An Act for the More Effectual Recovering and Collecting of Certain Duties Granted Towards the Support of the Royal Hospital at Greenwich; and to Oblige Agents for Prizes, to Register Their Letters of Attorney. Black letter, wood-engraved decorative W; 8pp. *folio, disbound*, Printed by Thomas Baskett and the Assigns of Robert Baskett, 1745. **£15**



PICTURE 23



28. **NEURATH, OTTO:** International Picture Language. The First Rules of Isotype. Folding frontis. of Basic English, illus.; 117pp; some cracking. *small 8vo (6.25 x 4.25in) orig. cloth-backed boards, paper spine label, minor marking on covers*, First Edition, Kegan Paul, Trench, Trubner & Co, 1936. **£500**

This book, written in Basic English and published under the auspices of C.K. Ogden's Cambridge foundations Psyche and Basic English, is still considered the best exposition of Isotype theory. Basic English was one of the philosopher C.K. Ogden's projects to produce a more rational language by restricting the vocabulary, refining the spelling and simplifying punctuation. Otto Neurath [1882-1945], the philosopher and economist, was a member of the Vienna circle. In 1923, he founded the Museum für Siedlung und Städtebau in Vienna, which later became Gesellschafts- und Wirtschaftsmuseum, which he thought of as a teaching museum. Partly to produce labels for the museum, he and his team developed a system of conveying facts and information via pictorial images initially known as the Vienna system of Pictorial Statistics. Soon there was interest in the system from all around the world, and Neurath travelled extensively including to Russia. After the closure of the Gesellschafts- und Wirtschaftsmuseum in 1934 Neurath, Reidemeister and Arntz fled to the Netherlands, where they set up the International Foundation for Visual Education in The Hague, which is where he was when he wrote this book. He moved to England in 1942 with his third wife and set up the Isotype Institute. The Otto and Marie Neurath Isotype Collection is held in the Department of Typography & Graphic Communication at the University of Reading in England.

29. **ERNEST NISTER (PUBLISHER)** His Loving Kindness. A Daily Companion containing Scripture Texts and Hymns for a Month. Colour and monochrome illus; 16pp. 4to (9.5 x 7.75in) orig. pictorial stiff wrappers, chords through spine broken, so inner booklet detached, a.e.g., Ernest Nister & New York, E.P. Dutton & Co, n.d.[1893] Christmas inscription dated 1893.

£15

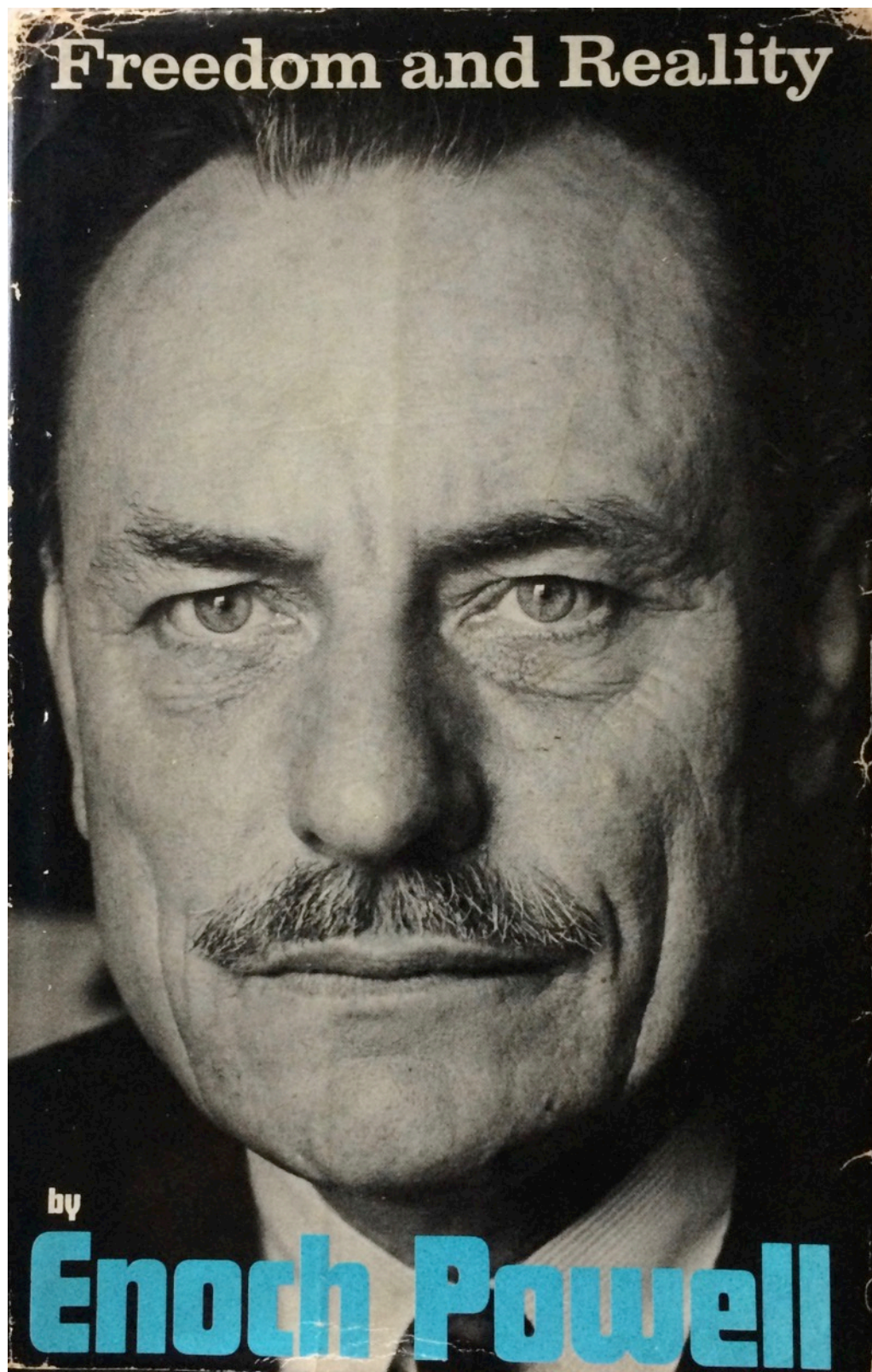


30. **PARKES, HARRY:** The Girl Who Wouldn't Mind Getting Married, and, The Man Who Would like to Marry. [A Pair]. Each, with, Pictorial title and 11 other lithograph plates of humorous drawings, printed by Martin Hood & Co; some faint staining. oblong folio, (9.5 x 11.5in) orig. wrappers, front cover of first work detached with tear, 1st edit., F. Warne & Co, n.d. 1887.

£30

The drawings depict types of men or women who were unacceptable to the suitor.





31. **POWELL, ENOCH:** *Freedom and Reality*. Index; 264pp. *orig. cloth*, First Edition, B.T. Batsford, 1969. Very good copy in worn d.w. INSCRIBED BY AUTHOR, on endpaper, 'Suzanne from Enoch with gratitude June 1969', also SIGNED BY AUTHOR on title.

£110

This work compiled from his speeches in the 1960s encapsulates Powell's political philosophy.



32. After THEODORE ROUSSEAU [1812-1867] French Artist 'Champagne', cottage and trees by road, by Lessore. Lithograph, from L'Artiste, *a little spotting on surround*, Paris, Printed by Bertauts, 19th century. 158 x 200mm Image size **£50**

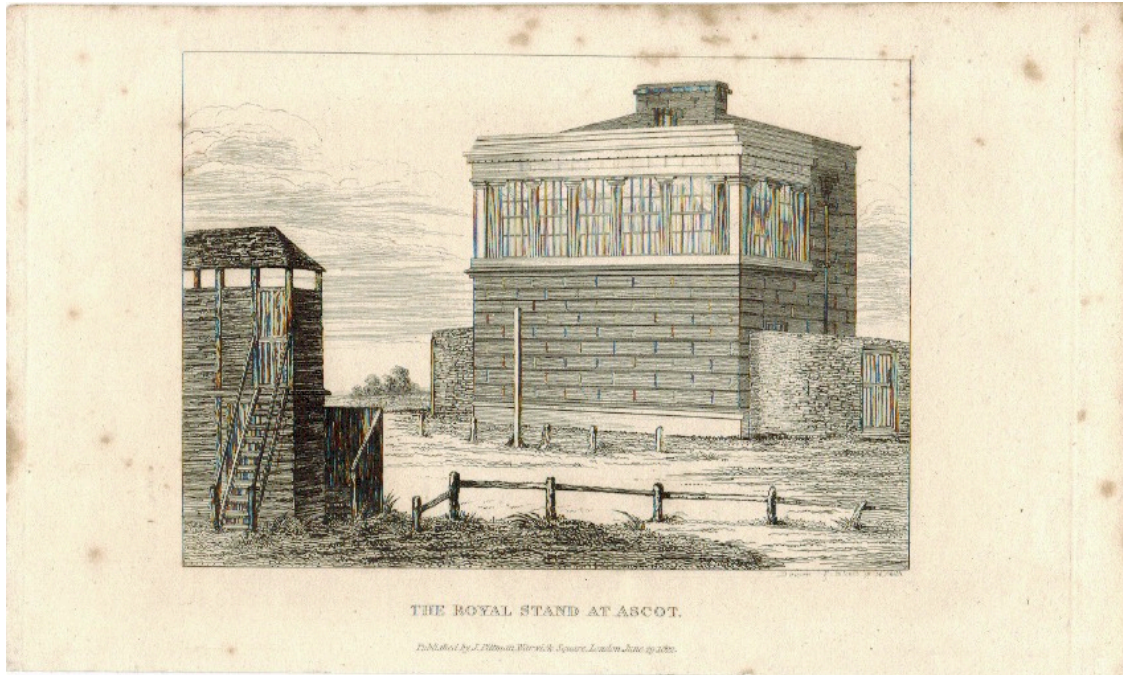


33. ROWING. Photograph of Two Men Sculling towards a Bridge. Albumen print, *mounted on backing sheet*, c. 1870. 4.25in x 7.5in. **£10**

A HERO FROM ZERO

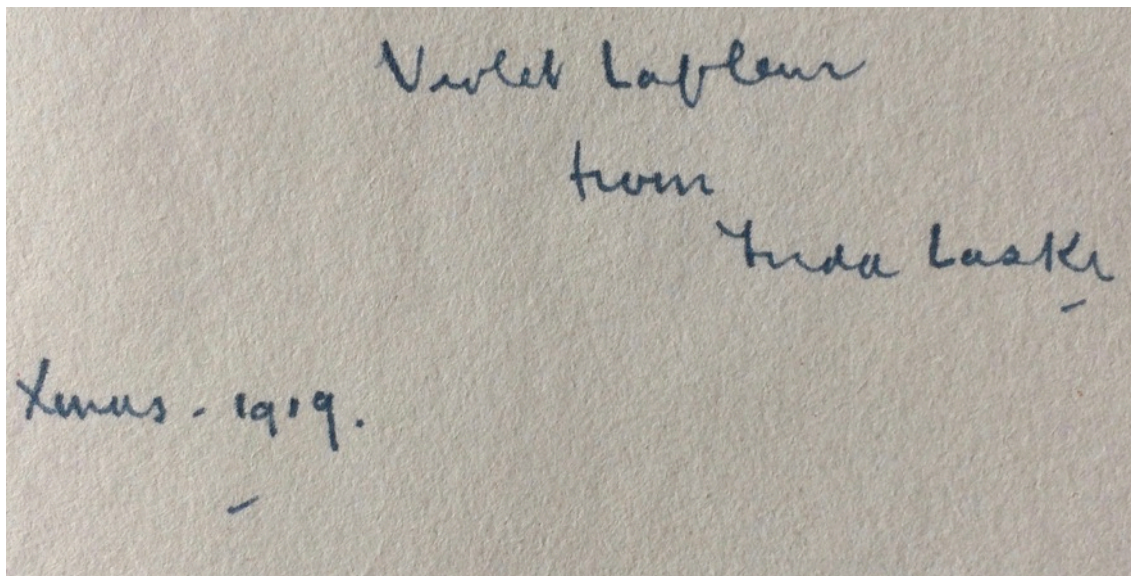
The Story of Kleinwort Benson
and Mohamed Fayed

34. **ROWLAND, R.W. (TINY):** A Hero from Zero The Story of Kleinwort Benson and Mohamed Fayed. Illus., appendices; viii+185pp. *folio orig. wrappers*, 1st edit., [Lonrho] [1988]. Very good copy. Loosely inserted, William Rees-Mogg review from "The Independent". **£20**
This work was written by Tiny Rowland after Lonrho had acquired tapes from Swamjii of Mohamed Fayed in conversation, which he concluded proved his allegations that the Fayed brothers were of unsavoury character and that their account of their origins and wealth were fabricated, so were unfit to takeover House of Fraser.
This book was not offered for sale, but copies were distributed by Lonrho.



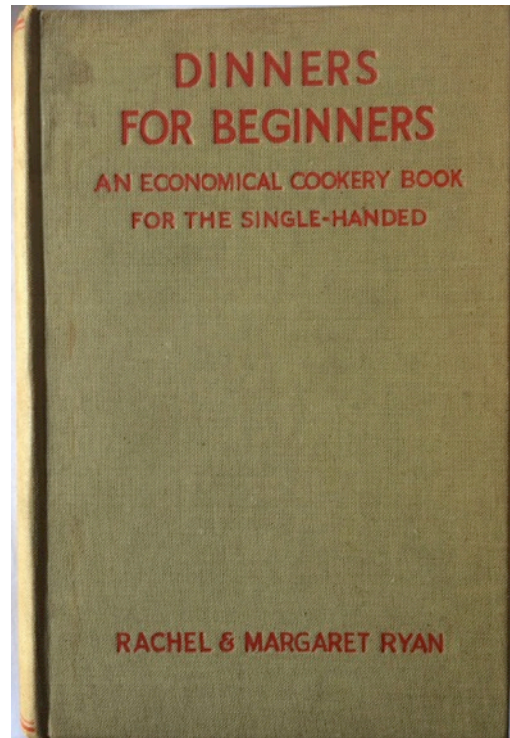
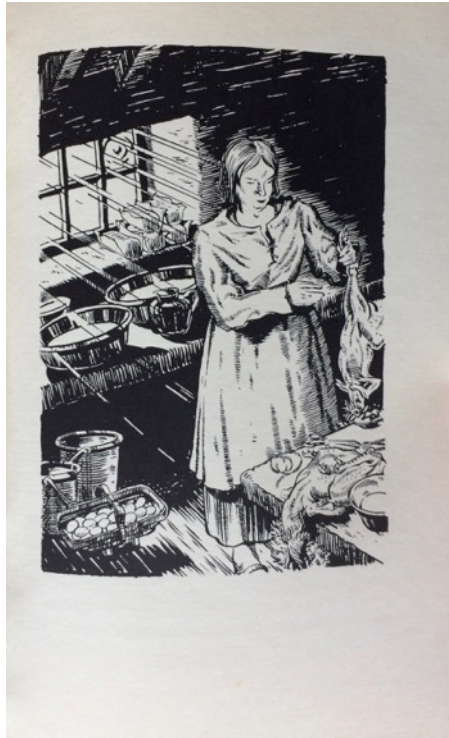
35. **ROYAL ASCOT.** 'The Royal Stand at Ascot', by and after William Smith. Etching, presumably from *The Sporting Magazine*, a little spotting on surround, faint vertical fold, J. Pittman, 1822. 5 x 8.5in £20

Although there had been a Royal Stand at Ascot as far back as the 1790s, this two storey stand commissioned in 1822 by George IV with its surrounding lawn marks the beginning of the Royal Enclosure, to which access was granted only to those invited by the King.



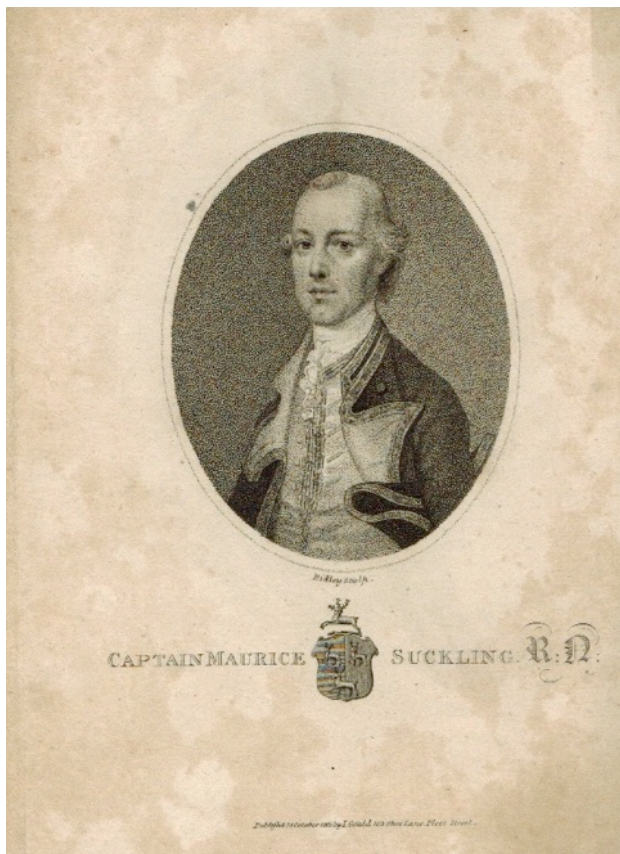
36. **RUSSELL, BERTRAND:** *Why Men Fight. A Method of Abolishing the International Duel.* viii+272pp. orig. maroon cloth, slight wear on extremities, 1st edit., New York, The Century Co, 1917. Violette Lafleur's copy inscribed to her by Frida Laski [1884-1977] the suffragist, for Christmas 1919. £30

Violette Lafleur [1875-1965] a Canadian, entered the Department of Egyptology, University College, London. In the Second World War, she oversaw the removal of the Petrie collection to Stanstead Bury. She also restored the remains of Jeremy Bentham. Frida Laski helped form the Workers' Birth Control Group (WBCG) with Dora Russell, Stella Browne and Dorothy Thurtle in 1924. In England, this book was titled *Principles of Social Reconstruction*.



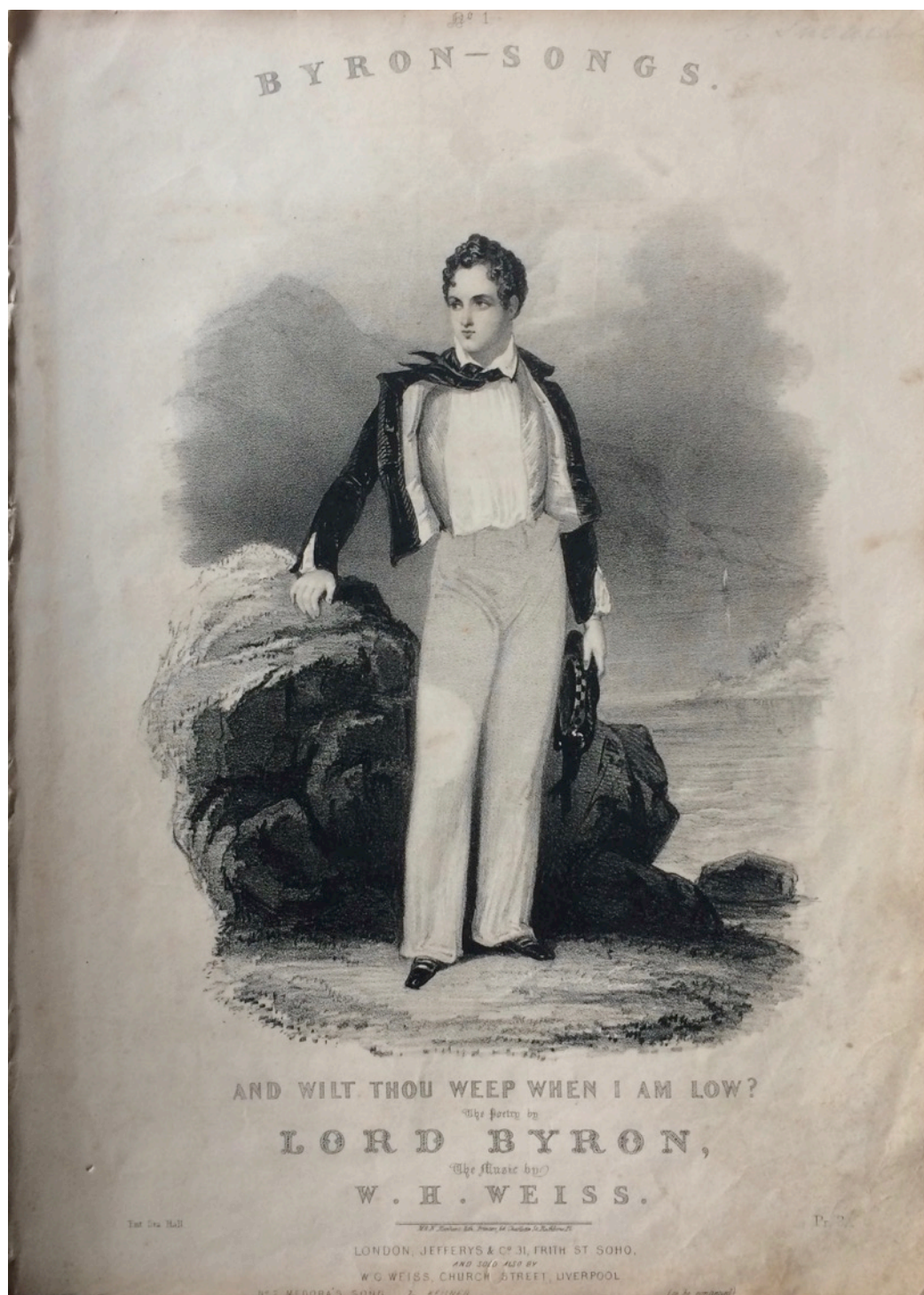
37. **RYAN, RACHEL & MARGARET:** *Dinners for Beginners An Economical Cookery Book for the Single-handed.* Illus. by LAURENCE IRVING, index; 304pp; a little spotting to a few leaves. *orig. cloth, some marking on front cover and spine*, 1st edit., Hamish Hamilton, 1934. Surprisingly scarce. £25

An estimated cost of the main ingredient is given in the recipes, as are precise timings for the different cooking stages.



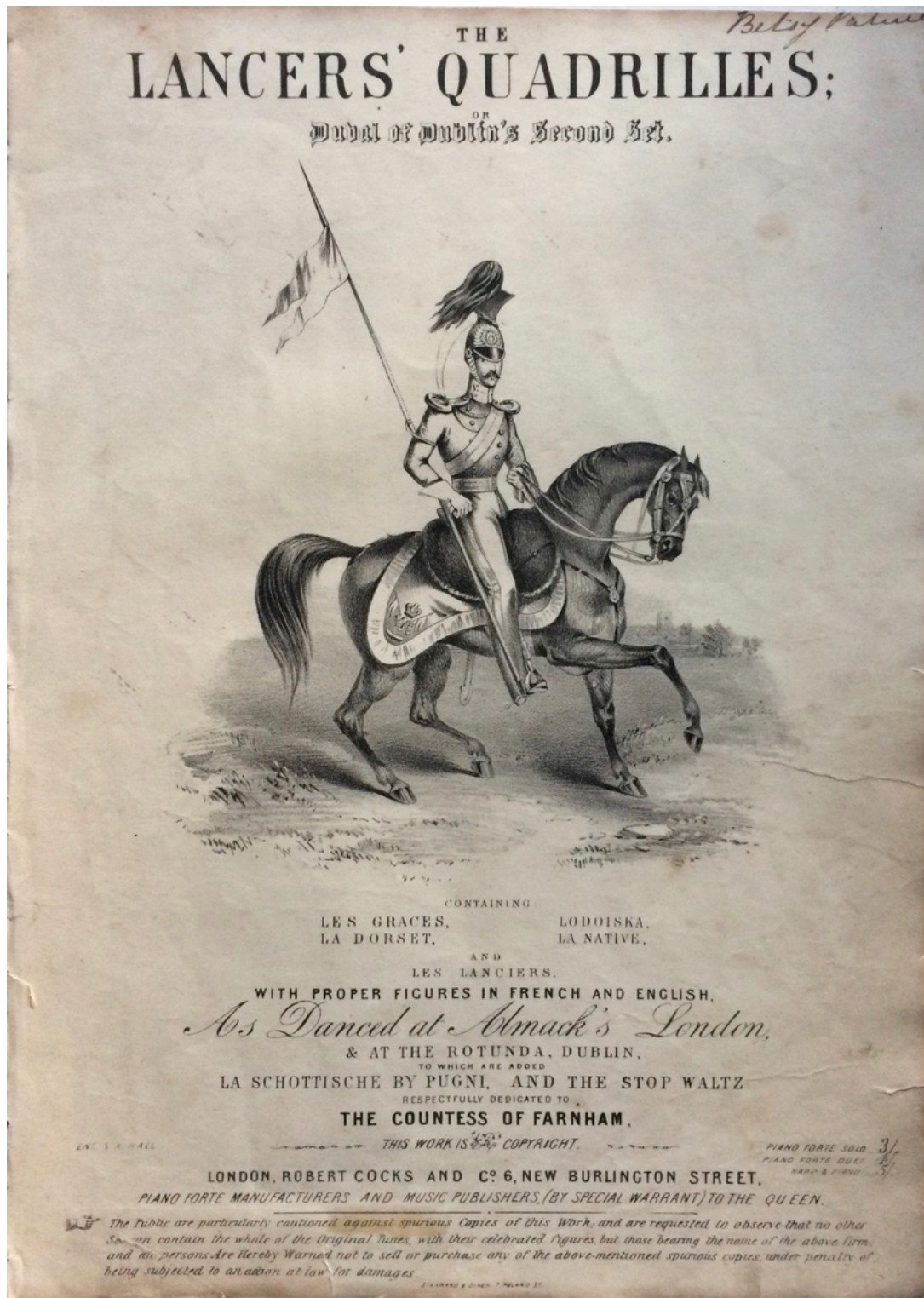
38. **Captain MAURICE SUCKLING [1725-1778]** Nelson's Uncle. Engraved Portrait of Suckling, Half Length, in uniform, tricorne under arm, in oval, by William Ridley [1764-1838]. Stipple engraving, from the 'Naval Chronicle' *some foxing in surround*, Published by I. Gould, 1805. 9.5in x 6in (Sheet size) £24

Maurice Suckling was Captain of H.M.S. Dreadnought 1755 -1761 and became Comptroller of the Navy in 1775. Nelson owed his entry into the Navy to the influence of Suckling, who was captain of the 64-gun ship 'Raisonné' when he joined in 1771. Suckling aimed to help his by then widowed brother-in-law, Edmund, by taking one of his sons to sea after the death of their mother. Horatio was keen to go but Suckling wrote to Edmund: 'What has poor Horace done, who is so weak, that he, above all the rest should be sent to rough it out at sea? But let him come and the first time we go into action a cannon ball may knock off his head and provide for him at once.'



39. VICTORIAN MUSIC COVER. BYRON, LORD: And Wilt Thou Weep When I Am Low? The Words by Lord Byron The Music by W.H. Weiss. Lithograph title with Byron standing by rock holding cap, and engraved music; 5pp. *folio, disbound*, Printed by M. & N Hanhart, Published Jefferys & Co, 31 Frith Street and sold by W.G. Weiss, Church Street, Liverpool, ? c.1840. 13.5 x 10in **£50**

This poem was written by Byron in 1808 and first published 1809. Willoughby Henry Weiss [1820-1867] was considered one of the finest bass singers of his day. This music was also sold by Weiss's father in Liverpool. The only copy of this presumed first edition with the music we have located is in the Harry S. Dickey collection of Byroniana at John Hopkins University. The image on the cover would appear to be derived from the George Sanders miniature, now in the Royal Collection, painted when Byron was 19 about the date he wrote the poem. There are later US editions which have similar lithographic covers.



40. **VICTORIAN MUSIC COVER. DUVAL, JOHN:** The Lancers Quadrilles; Or, Duval of Dublin's Second Set. Containing Les Graces, Lodoiska, La Dorset, La Native, and Les Lanciers with proper figures in French and English as danced at Almack's London, and at the Rotunda Dublin, to which are added La Schottische by Pugni and the Stop Waltz, respectfully dedicated to the Countess of Farnham. Lithograph title with lancer on horseback, and engraved music; 9pp. *folio, disbound, tear to cover, with old repair*; Printed by Stannard & Dixon, Published by Robert Cocks and Co, ? c.1850. 15.5 x 10in £30
These popular quadrilles were first published in 1817.



41. **VICTORIAN MUSIC COVER. JEFFERYS, CHARLES:** Songs from Dred, Nina. 'Shall We Mourn, that Such Things Be?'. Composed by Stephen Glover. Lithograph title young woman holding letter by Alexandre Laby, and engraved music; 5pp. *folio, disbound, stain on right edge*, Published by Charles Jeffreys, ? c.1860. 13.5 x 10in **£25**



42. **VICTORIAN MUSIC COVER. JEFFERYS, CHARLES:** Eva's Parting Words?'. Composed by Stephen Glover. Lithograph title of young woman surrounded by distressed relatives and servants by J. Coventry, and engraved music; 5pp. *folio, disbound* Published by M. & N. Hanhart ? c.1850. 13.5 x 10in **£20**



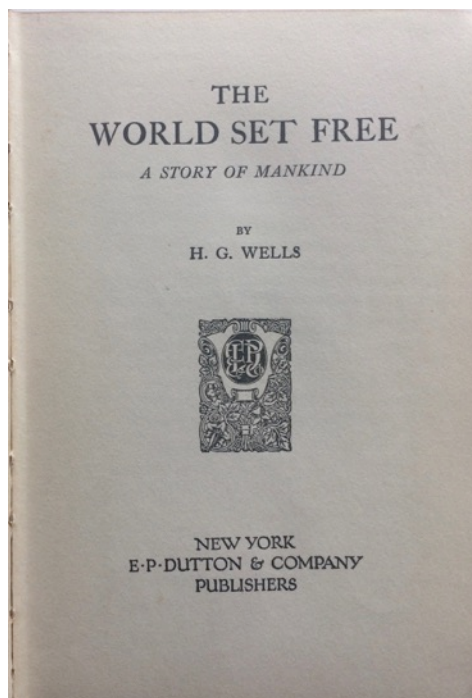
43. **VICTORIAN MUSIC COVER. JEFFERYS, CHARLES:** I'm Going to the Spirit Land [Eva's Foreboding]. Composed by Stephen Glover. Lithograph title printed in colours, of white girl and black boy sitting on river bank by Louisa Corbaux, and music; 4pp. *folio, disbound* Published by Stannard & Dixon, 1852. 13.5 x 10in **£20**



44. **VICTORIAN MUSIC COVER. LACY, FANNY E.:** Sabbath Offerings No. Piety
 Composed by Charles W. Glover. Lithograph title young woman leaving church in decorative
 gold border, and music; 3pp. *folio, disbound*, Leoni Lee & Coxhead, n.d. ?1846. **£20**



45. **VICTORIAN MUSIC COVER. LONGFELLOW, H.W.:** The Village Blacksmith.
 Composed by John J. Blockley. Lithograph title with children by forge door by Alexandre Laby,
 and music; 7pp. *folio, disbound*, Printed by Stannard & Dixon, Published by John Blockley, ?
 c.1860. 12.5 x 9.5in **£25**



46. **WELLS, H.G.:** The World Set Free. A
 Story of Mankind. 1p adverts at end; 308pp. *orig.*
brown cloth, slight wear on extremities, 1st US edit.,
 New York, E.P. Dutton & Company, 1914. Very
 good copy. **£85**