A painting of a night scene. The sky is a deep teal color with a large, pale yellow full moon in the center. Below the moon, a small boat with a dark silhouette of a person inside is on the water. The water is a vibrant green with dark, wavy lines representing ripples. In the foreground, two more boats are visible on the shore, one on the left and one on the right. The overall style is expressive and somewhat abstract.

Bernard Quaritch

firsts 2021

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LONDON'S RARE BOOK FAIR

Bernard Quaritch Ltd



STAND H47



en le contact de
 pas chercher à voi
 absolument d'autant p
 ort. Je vous assure
 sous la main, vous
 ceptez nimporte quel
 equ' alors on devient
 de votre soeur vous
 n de cet instant q

Cher Jean, J'ai envie de dire des
 de vous l'adresser. Le ciel n'est
 je suis heureuse. Pour rien a
 études

Acte II scénel.
 seul sur le qua
 me voila seul s
 prendre un tax
 ène ILLA fan
 : après
 avec

DU 7a

dormi
 j'ai "pain"



JE VOUS ÉCRIS AU PIED DES MONTS
 DANS LE PIÉMONT.



ON BOUFFE DE LA POLENTA
 A EN CREVA.



LES AIGLES Y PLANENT L'DEIL

GARE AUX PDU



j'ai vix
 Veu



① LE PAILLASSON S'ENNUIE
 DE LA MORTE-PIE'SON
 DEVIVRE SANS LÉCHER
 PASSIONNÉMENT VOS PIEDS
 ET PAR REFOULEMENT
 IL S'EFFILOCHE DOULEMENT...



③ VOTRE LIT JEAN, RES
 A LA FORME DE VOTRE
 IL DIT: LAISSEZ MOI S
 N'EST CE PAS? ON CROI
 MAIS JE CRAINS BIEN
 DES MÉNAGÈRES
 QUI SE FOUTENT
 POUR TOUT RENDRE
 ET SOUS LE LIT
 QUI M...

AN EXCEPTIONAL ARCHIVE
LOVE POETRY, PHILOSOPHY, AND ASTROLOGY

1/ **APPIA, Béatrice.** A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. *Paris, 1934-6.*

Comprising:

- a) 'Album pour Jean ... Printemps 1935', with 16 pages of illustrations, 12 hand-coloured; in a ring-bound album, at the end two pen portraits of Carteret, one signed.
- b) 45 illustrated letters, taking the form of bandes dessinées, often with text in verse, some hand-coloured, various sizes.
- c) 'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, four pages.
- d) 36 autograph letters/postcards, various sizes, 1 to 4 pages, including a few sketches, many with envelopes.
- e) Seven typescript letters, with manuscript corrections and additions, in total 13 pages.

*Together £7500**

An extraordinary series of love letters, by turns passionate, mocking, and lyrical, with copious illustration, sent by the Swiss-born French artist Béatrice Appia (1899–1998), best known for her illustrated children's books, to the philosopher and astrologer Jean Carteret (1906–1980), here addressed as 'cher Jean' or 'doux Jean'.

Appia had studied in The Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with the painters Christian Caillard, Maurice Loutreuil, and Eugène Dabit, whom she married in 1924. During the late '20s she also began to write. Dabit was to die suddenly in 1936 in Sebastopol, while on a tour with André Gide, but before that the marriage was evidently on the decline: 'L'attitude de Dabit devient si odieuse, si lâche en ce moment,' she complains to Carteret here.

Appia's comic illustrated missives are a riot of colour and wild imagination, lightly mocking Carteret's fondness for his beard, his recurring toothache, and his attachment to his family, touchingly jealous of the attention he obviously received from other women: in 'Le Mariage', he returns home to Nancy for a wedding, seducing a lady in the train carriage; all the female members of the audience fall in love and send him messages written on their undergarments.

poque moderne

)
etc

e sein fécond; et après
jeunes et vierges
ous a pris.
tapis, fouler les

patriarche.

es chéries, ila votre

cuisine, Marie cordon
ous confectionner
estomac, racorni
l'assaut il faut
tin abandonné
tre fils aîné,

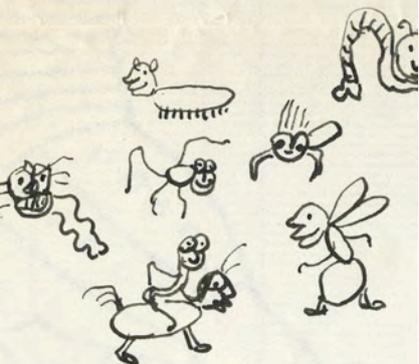




Le printemps met du lierre
sur votre cœur de pierre



Après l'hivernal
le lizart lit son journal



et des petites bestes
prendront débats honnêtes



et le cœur de pierre
s'étant di'og'grigi'
aura la sensation
d'être la nutrition
de la végétation

In 'Les deux Jeans', Appia contrasts Carteret and John the baptist; 'Jean et la mécanique' is illustrated with fanciful machines; 'Complainte de l'Appartement' laments his poor housekeeping, with mushrooms growing on the unwashed dishes. There are some 'Petits dessins idiots pour Jean intelligent', a 'chanson triste' about a cow, and a sheet of comic poses to use when speaking at conferences. Jean's astrological interests are poked fun at with some 'automatic predictions' for 1936:

Je vois des champs de saucisse
Et des vollans de pain d'épice ...
La castration du dentifrice
Et même ceux de la police ...

The 'Album pour Jean' is the most elaborate of these illustrated letters, and Appia refers to its compilation in another letter here: 'J'ai commencé un petit cahier pour vous, un petit album plutôt, des histoires, des sottises, des petits dessins ...'. It includes several long 'stories' – 'Le Voyage en Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles with the Sphinx, and re-enacts the Judgement of Paris; 'Le Nouveau Jardin Zoologique', a re-imagining of the zodiac; and 'Le Creation du Monde'.

The unillustrated letters intersperse similarly playful moments (poems, puns, etc.) with more serious content – Appia apologises for not sending an invitation to an exhibition; she is finding it difficult to get work published ('les éditeurs sont des cretins'); her passion for Carteret is almost overwhelming ('Je suis profondément heureuse chaque fois que je vous vois ... j'ai manqué de courage vis à vis de ce secret à porter ...').

Appia's *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.

Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology (mentioned in several letters here), and was in contact during the '30s with Jung, as well as André Breton, Henry Miller, and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the 'Voyage to Greece' mentioned here). As an astrologer he read horoscopes for, among others, Picasso and Henry Miller.

VOYAGE EN GRECE SUITE



Voilà L'ANUIT, FILLE DE CHAOS,
DÉESE DES TÈNEIBRES.....
QUE JEAN ADORE SI FIDÈLEMENT
A PARIS, EN VEILLANT SURELLE
SANS SOMMEIL....



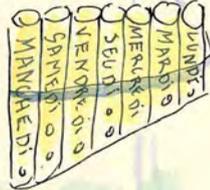
Jean offre à la Nuit
une boîte d'allumettes
tricolores
car l'électricité
est coupée....



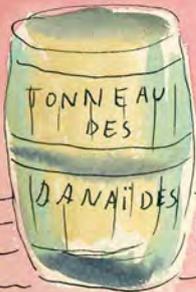
Et Jean compte
bien remettre
sabarle
et jouer
au
Satyre
avec
sa flûte
de Pan-

Le Syrinx
à sept tuyaux
purement de jour
de la flûte
toute la
semaine
sans fatigue...
ah.. ah....

Jean fera la
confiance
aux Danaïdes -
il leur
proposera
que le
tonneau



a un fond,
qu'elles n'ont donc
plus besoin
de se fatiguer à le remplir
et qu'elles feront mieux de
venir avec lui jouer à
un autre jeu - bien plus
de leur âge....

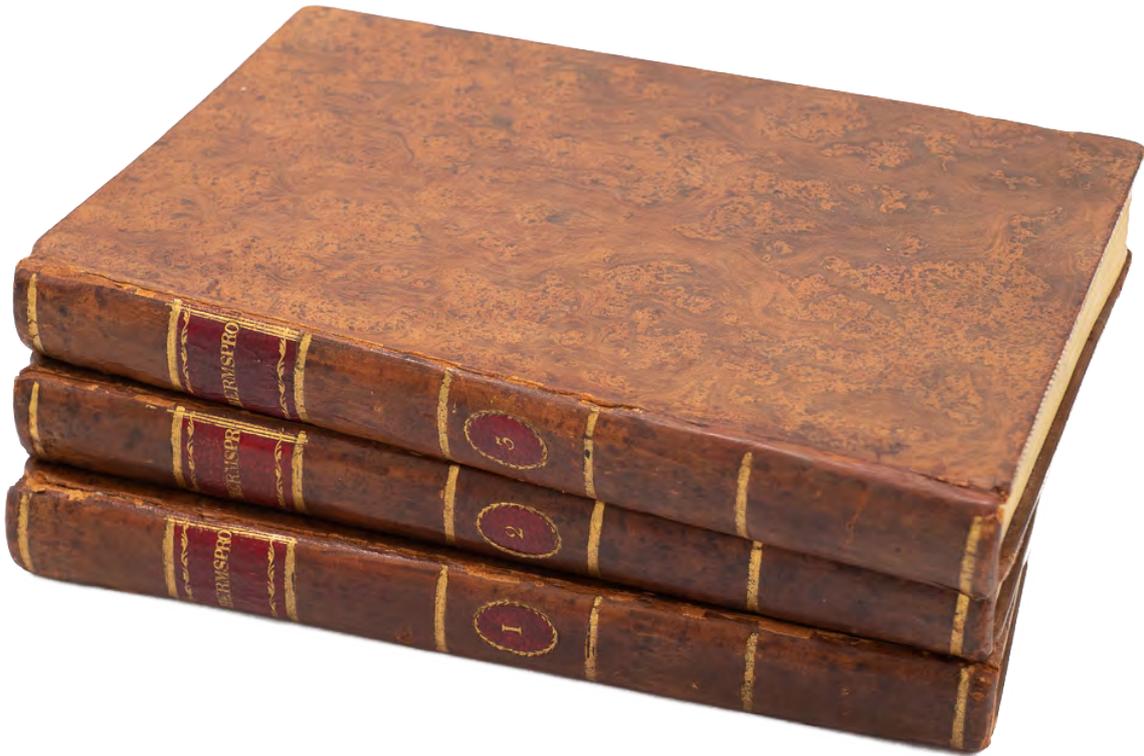


Jean, en
souvenir
de Narcisse
s'admire
dans les reflets
d'un miroir.
JE SUIS BEAU
ET JE NE TOLERE
QUE MOI POUR
M'AIMER...



LA VACHE
Chanson foris

Handwritten notes and sketches at the bottom of the page, including the word 'LAVE' and various scribbles.



THE MOST DISTINGUISHED MINERVA PRESS NOVELIST

2/ [BAGE, Robert]. *HermSprong; or, Man as he is not. A Novel ...* By the Author of *Man as he is*. London, printed for William Lane, at the Minerva Press ... 1796.

Three vols, 12mo, lacking half-titles but with four pages of advertisements at rear of vol. I (including a long review of *Man as he is*), and single leaf of advertisements at rear of vol. II; small hole in L6, vol. III, loss of one letter; contemporary tree calf, morocco lettering and numbering-pieces; slight crease to back cover of vol. III, slight cracks to joints but not weak, a very good copy.

£2400

First edition of Bage's last and finest novel. In *HermSprong*, Bage contrasts the deficiencies of English society with the beauties of the utopian community among the 'aborigines' of North America. 'There is occasionally a little tincture of the new philosophy, as it is called, and a shade of gloom is thrown upon human life' (*Critical Review*); but his philosophical tendencies never obscure his powerful characterisation and style. The plot turns on the wooing of a peer's only daughter by an American 'incognito' who settles in Cornwall.

Despite a considerable contemporary reputation, Bage remains one of the lesser-known novelists of the revolutionary and philosophical school led by William Godwin and Thomas Holcroft. Strongly influenced by Voltaire, Paine, and Rousseau, Bage used his novels to express his ideas about social equality and the rights of man. But *HermSprong* is also 'rich in that half-acid, half-tolerant revelation of the permanent foibles of human nature in which Bage anticipated Jane Austen ... [Bage's] sound judgement of character, and the pleasant irony of his style, give him at least a place in the company of Fielding, Austen, and Thackeray' (Blakey, p. 65).

Black, *The Epistolary Novel*, 357.

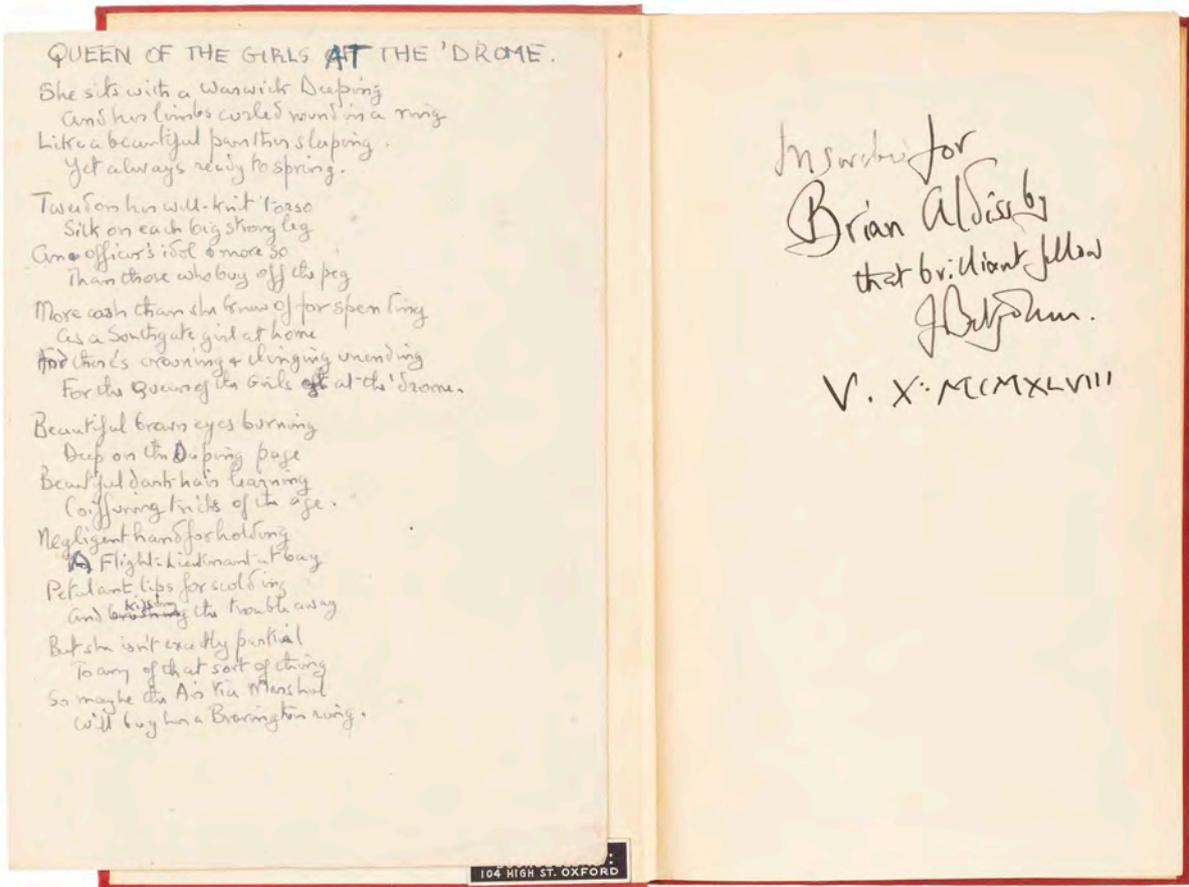
INSCRIBED BY JOHN BETJEMAN, WITH A POEM

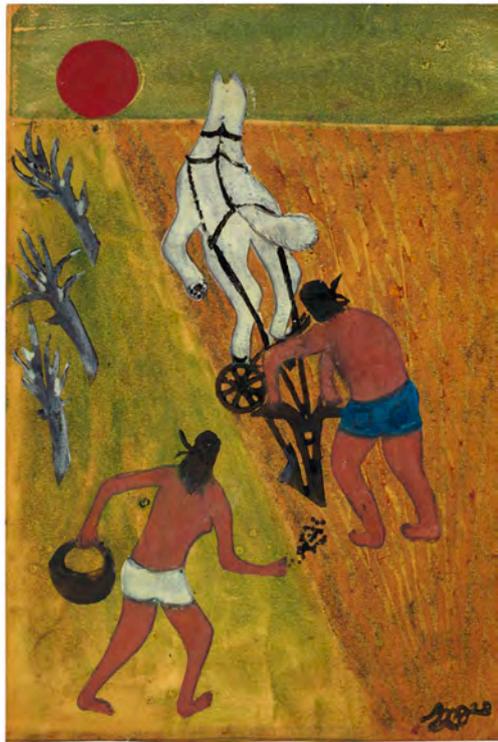
3/ **BETJEMAN, John.** Selected Poems. London, John Murray, 1948.

8vo, pp. xxii, 127; offsetting from inserted cutting to half-title; in red cloth; spine sunned and title label browned, torn and detached (loosely inserted at end), boards a little scratched; inscribed by the author to front free endpaper 'Inscribed for Brian Aldiss by that brilliant fellow J Betjeman. V. X. MCMXLVIII', with a *Betjeman manuscript poem loosely inserted*; Sanders Bookshop label to front pastedown. £800

First edition. An *Observer* review of Betjeman's *Summoned by Bells* is loosely inserted, along with a manuscript poem in Betjeman's hand entitled "Queen of the Girls at the 'Drome'", with a note on the reverse in a different hand reading, 'Given me by John Betjeman 13.1.43'. Aldiss recalled meeting Betjeman when working at Sanders & Co. bookshop in Oxford: 'He would arrive giggling and steaming in an old coat with a fur collar which might once have done duty for Bud Flanagan. His hair was curly and somewhat enveloped in an old felt hat. He filled the shop with formidable goodwill, made himself pleasant to all, and signed a copy of his poems for me' (*Bury My Heart at W.H. Smith's*, Coronet, 1991, p. 28). This is evidently that same copy, taken by Betjeman and Aldiss from the Sanders stock.

Provenance: from the library of science fiction author Brian Aldiss (1925–2017).







4/ **BOARETTO, Ange.** Twenty-two large prints with paint and ink additions, five large photographs of Boaretto in his studio by Jean-Yves Giscard, and an exhibition guestbook/scrapbook with signatures, cuttings, ephemera and photographs. *France, 1960s–1980s.*

Two reversed calf portfolios, the first containing twenty-two colour lithograph prints, with various levels of additional work in paint and ink (c. 56 x 38 cm), and five mounted gelatin silver prints of Boaretto in his atelier (35 x 49 cm, stamp of the Centre Georges Pompidou to verso); the second an exhibition or studio guest-book, with press cuttings, 50+ gelatin silver prints (various sizes, including portraits, images of Boaretto's work and atelier, vernissages, etc.), a few small drawings and lithographs and numerous signatures and inscriptions. £5000*

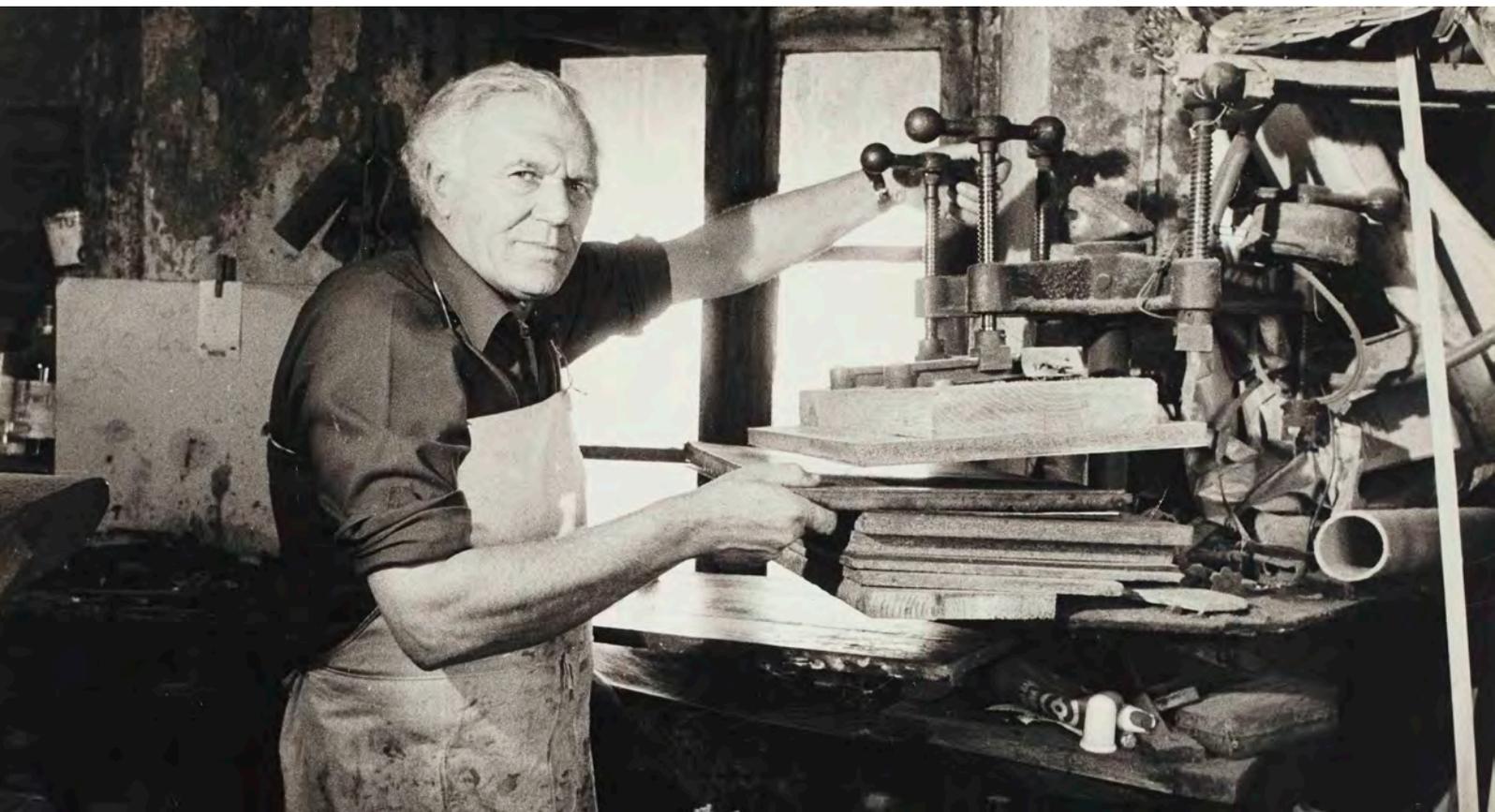
A fascinating archive relating to the work of the naïve artist and master-shoemaker Ange Boaretto (b. 1920), known as 'Ange' and 'Le Bottier'. Boaretto, born in Padua, but raised and naturalised in France at Cagnes-sur-Mer in Provence, crafted shoes for clients including Picasso and Paul Eluard (he later married the bookseller Cécile Eluard, daughter of Paul Eluard and Gala), and at around age 40 also turned to painting and printing, slowly refining an unusual (unique?) technique that employed the same press he used for leather work.

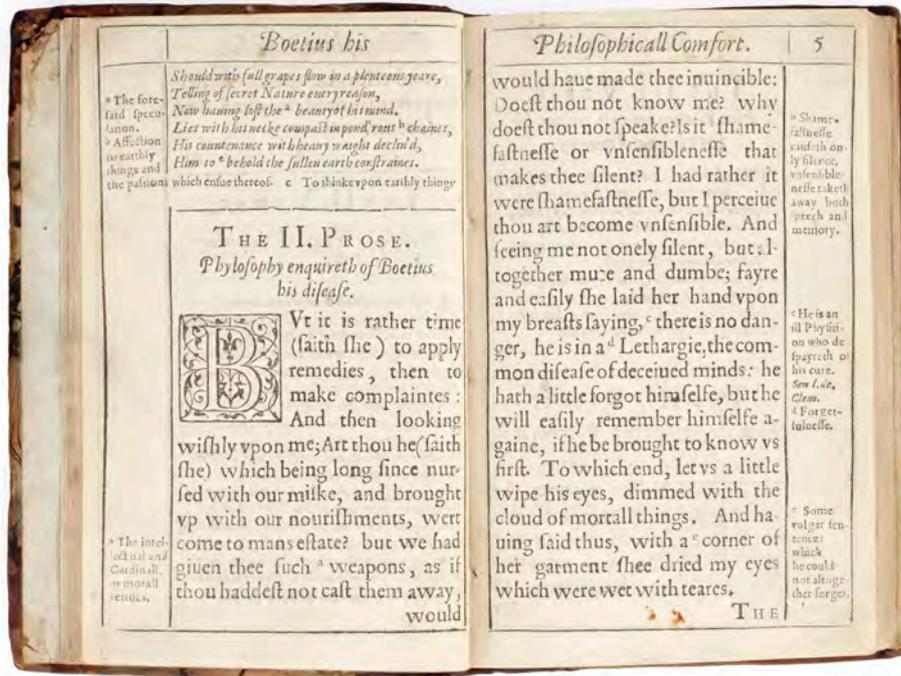
Boaretto exhibited regularly in the South of France from the 1950s, a member of the group 'Naïfs en liberté', but the high point of his career was the exhibition of 'Le Bible du Bottier', at the Centre Georges Pompidou in 1979, a group of images with accompanying text for which Francis Ponge wrote an introduction. Two prints from the exhibited series ('Le denicheur' and 'La chasse au canard sauvage') are included here, the first in two different versions, as are a group of five large mounted photographs showing Boaretto in his atelier, also included in that exhibition.

Boaretto's unusual technique allowed for almost infinite variation in strength, tone, hue, and paper type, as well as augmentation with overpainting, hand-stamps etc. The nineteen other prints here represent a total of ten subjects, two in multiple versions ('Coucher de soleil' and 'Danse du feu'). Deceptively simple rural scenes, they also have darker notes – a cockfight, a boar cornered by dogs, a lurid village festival. 'Art naïf, certes, – non sans quelques ruses – mais nulle idéologie passéiste et aussi, comme le dit Francis Ponge, images et texte conjugués d'un art de vivre viril, où se réinventent la saveur énigmatique des anciennes devises, des emblèmes ou *imprese*' (Blaise Gautier).

The guest-book covers a period from 1960 to the mid 1980s, and particularly the Pompidou exhibition, and includes cuttings and ephemera, a wide array of photographs, two letters from Blaise Gautier (who wrote the blurb on Boaretto for the Pompidou exhibition) and one from the photographer Lucien Clergue, a card with an original drawing by Jean-François Ozenda, and an invitation (with an original print) to a 1974 exhibition of Boaretto's work at the bookshop of Cécile Eluard.

The guest-book features tributes and signatures from, among many others, the surrealist Louis Aragon ('de la part de Cécile'), the writer Gerard Oberlé, the editor and translator Henri Parisot, and Isabelle, Princess of Orléans-Braganza.





AN ENGLISH JESUIT CONSOLATIONS OF PHILOSOPHY

5/ **BOETHIUS.** Five Bookes, of philosophicall Comfort, full of Christian Consolation, written a 1000. Yeeres since ... Newly translated out of Latine [by Michael Walpole], together with marginall Notes, explaining the obscurest Places. London, printed by John Windet, for Mathew Lownes. 1609.

Small 8vo, ff. [6], 144, wanting the ruled and signed initial blank; slightly browned at the extremities, else a good copy in nineteenth-century half calf, rebacked. £1750

First edition of this translation of the Consolatio, the fourth in English, preceded by Chaucer's (printed by Caxton), John Walton's (written shortly after Chaucer's, much derivative of it, but not published until 1525), and George Colville's highly-regarded version of 1556.

Michael Walpole (1570–1624?), the translator, was the younger brother of the prominent Jesuit Henry Walpole, and was himself a Jesuit and the author of several recusant tracts. He is best known, however, as the confessor and spiritual adviser of Doña Luisa de Carvajal, the Spanish noblewoman who came to England in 1606 to help Catholics who were in prison or in danger of imprisonment. She was herself arrested twice, and Walpole with her; the first time shortly after the publication of this book. The appearance of this version, on the threshold of Boethius's Cartesian expulsion into the cold realms of purely academic interest, suggests not just a need in its translator and his circle for the consolations that Boethius offers (it is perhaps the most famous of all works of prison literature), but a nostalgia for the pre-Reformation world in which he enjoyed his centuries-long vogue.

STC 3202. The title-page is in two variants; this is the one with 'translated' correctly printed – the other reads 'trauslated'.



DEVOTIONAL VERSE IN MINIATURE BAUERNEINBAND

6/ **BONIN, Ulrich Bogislaus von.** *Girrendes Täublein.* Das ist: Gebundene Seufzerlein eines mit Gott verbundenen Herzens: Wodurch dasselbe bey allen äussern Umständen das Feuer seiner heiligen Liebe zu unterhalten suchet. Die achte Auflage. *Leipzig, Samuel Benjamin Walther, 1737.*

Oblong 12mo (52 x 90 mm), ff. [78], with double-page engraved frontispiece; text within border of type ornaments; small tears (without loss) to A2, G8, and K1, very light marginal damp stain to last few leaves; very good in contemporary Bauerneinband with geometric design to covers coloured in orange and green and decorated with gilt floral stamps, gilt edges, Dutch gilt paper endpapers with floral design coloured in green, orange, pink, purple and yellow; endpapers a little rubbed. £1750

Unrecorded miniature edition in a beautiful German peasant binding of this collection of devotional verses by the Pietist song poet Ulrich Bogislaus von Bonin (1682–1752).

Bonin was a reluctant soldier in his youth, learning to pray while campaigning and strengthening his faith through reading books such as Bunyan's *Pilgrim's Progress*. In 1710 he left the army to study theology at the University of Halle, later serving as tutor and counsellor at the court of the Count of Reuss zu Köstritz.

The charming engraved frontispiece shows a woman seated in a landscape contemplating a Bible and a cross before her, with a dove in a tree beside her. The text comprises seventy-two numbered verses and responses on facing pages, and ends with poems on faith, love, hope, humility, patience, and gentleness.

This edition not on OCLC or VD18. OCLC records earlier editions of 1724 and 1734, and a different 1737 edition printed at Büdingen, as well as a few later editions, all of which are scarce.

Sirrendes Täublein.

Das ist:

Gebundene Seufzerlein eines mit Gott verbundenen Herzens:
Wodurch dasselbe bey allen äussern Umständen das Feuer seiner heiligen
Liebe zu unterhalten suchet.

Die achte Auflage.

Leipzig, bey Samuel Benjamin Walthern, 1737.



‘OUR BEST GUIDE TO SHAKESPEARE’S SCHOOL’

7/ [BRINSLEY, John]. *Ludus Literarius: or, the Grammar Schoole; shewing how to proceede from the first Entrance into Learning, to the highest Perfection required in the Grammar Schooles, with Ease, Certainty and Delight both to Masters and Schollars ... intended for the helping of the younger Sort of Teachers, and of all Schollars, with all other desirous of learning; for the perpetuall Benefit of Church and Common-wealth. It offereth it selfe to All to whom it may doe Good, or of whom it may receive Good, to bring it towards Perfection ... London, printed [by Humphrey Lownes] for Thomas Man. 1612.*

Small 4to, pp. [28], 339, [1], quire *4 (‘To the loving Reader’ and ‘Of grammatical Translations’) bound after A2 as often; title-page soiled at foot, small repair to lower inner margin of ¶1-3, pale dampstain to first third and at end, small hole from a paper flaw in O4 (slight loss) short wormtrack to last few gatherings, touching the odd word (sense recoverable), withal a good copy with good margins, the many side-notes wholly intact, bound in modern light brown morocco, bookplate and booklabel of Austin Smith and Mary Priscilla Smith. £4500

First edition of a rich and eloquent record of the daily teaching methodology of ‘poore Countrey schooles’ in England at the beginning of the seventeenth century, dedicated to Henry, Prince of Wales, and his younger brother, the future Charles I. Ben Jonson famously said that Shakespeare had ‘small Latine and lesse Greeke’, but then he had attended Westminster under Camden, while Shakespeare was a country schoolboy. *Ludus Literarius* ‘is probably our best guide to Shakespeare’s school, since it was explicitly designed to assist provincial schoolmasters rather than teachers at elite institutions such as St. Paul’s or Westminster’ (Martindale and Taylor) – in 1612 Brinsley had been twelve years a provincial schoolmaster at Ashby-de-la-Zouch.

The work takes the form of a dialogue between a successful and confident schoolmaster, Philoponus, and a frustrated one, Spoudeus, seeking his advice. Though he calls it ‘but a meere entrance into the worke’ of educating (he solicits the reader’s ‘kind assistance, for amending that which is amisse ... that it may speedily come forth more plaine and perfect’), ‘Brinsley’s work is the systematized result of researches extending over many years, and embodying the results of others along similar lines. It is not mere arid theorizing uncontrolled by experience’ (Baldwin). In a humanist programme modelled after that of the Merchant Taylors’ school in London, he covers literacy and orthography, grammar, ‘Theames’ and the dreaded ‘construe’, rhetoric, and, of course, double-translation (from Greek or Latin into English and back again), an exercise in memory that inspired much Shakespearean humour about schoolmasters’ inability to recall rote-learned Latin (*vide* Holofernes in *Loves Labours Lost*). Brinsley’s pet hobby, though, was ‘Grammaticall Translation’, which had a ‘powerful shaping effect ... upon the pupil’s idea of sentence structure’ (Baldwin): ‘wisely brought into Schooles, truly taught, & constantly used [it] would not onely take wholly away that butcherly feare in making Latines, but would also with ease and pleasure, and in short time as I know by good experience, worke a true choise and placing of words, a right ordering of sentences, an easie understanding of the tongues, a readiness to speake, a facilitie to write, a true judgement both of his owne, and other mens doings, what tongue so ever he doth use.’

Brinsley is however aware of the difficulties of bringing the provincial Elizabethan schoolboy to fluency in Latin: ‘this I have had too much experience of, that without great severity they will not be brought unto: but they will speake English, and one will wink at another, if they be out of the Masters hearing.’ And indeed, he considers the vernacular of primary importance: ‘Our chief endeavour should be for our own tongue ... The purity and elegancie of our owne language is to be esteemed a chiefe part of the honour of our nation’. Of versification, which is ‘nothing but the turning of words forth of the Grammaticall order, into the Rhetoricall, in some kinde of metre’: ‘my schollars have had more feare in this, then in all the former, and myselfe also driven to more severity’.

LVDVS LITERARIVS:
OR,
THE GRAMMAR
SCHOOLE;

SHEWING HOW TO PRO-
ceede from the first entrance into lear-
ning, to the highest perfection required in the
GRAMMAR SCHOOLES, with ease, certainty and delight
both to Masters and Schollars; onely according to our
common Grammar, and ordinary
Classicall Authours:

BEGVN TO BE SOUGHT OVT AT THE
desire of some worthy fauourers of learning, by searching
the experiments of sundry most profitable Schoolemasters
and other learned, and confirmed by tryall:

Intended for the helping of the younger sort of Teachers,
and of all Schollars, with all other desirous of learning; for
the perpetuall benefit of Church and Common-wealth.

It offereth it selfe to all to whom it may doe good, or of whom it
may receiue good. to bring it towards perfection.

Χρὴ Μισῶν θεράποντα καὶ ἀγέλον, εἴ τι πῶδ' ἄσδον
εἶδειν σοφίης μὴ φθονερὸν τε λέγειν,
ἀλλὰ τὰ μὲν μᾶθαι, τὰ δὲ δεικνύουσι, ἀλλὰ ἢ ποιῆν.
τίσφιν χρήσιται μοῦν ἔπιτάμεν. *Theognis.*

Nullum munus Reipub. afferre maius meliusue possumus, quam si doceamus atq; erudimus iuuentutem. Cic. 3. de Diuin.

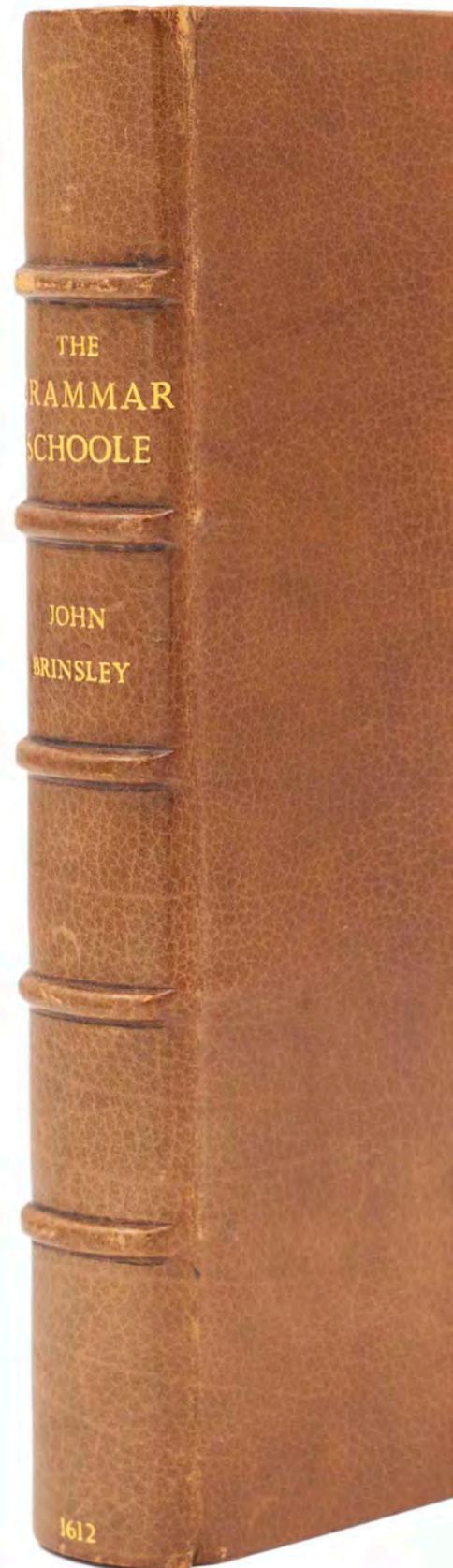
Quarendi defatigatio turpis est, cum id quod quaeritur sit pulcherrimum. 2. de Finibus.

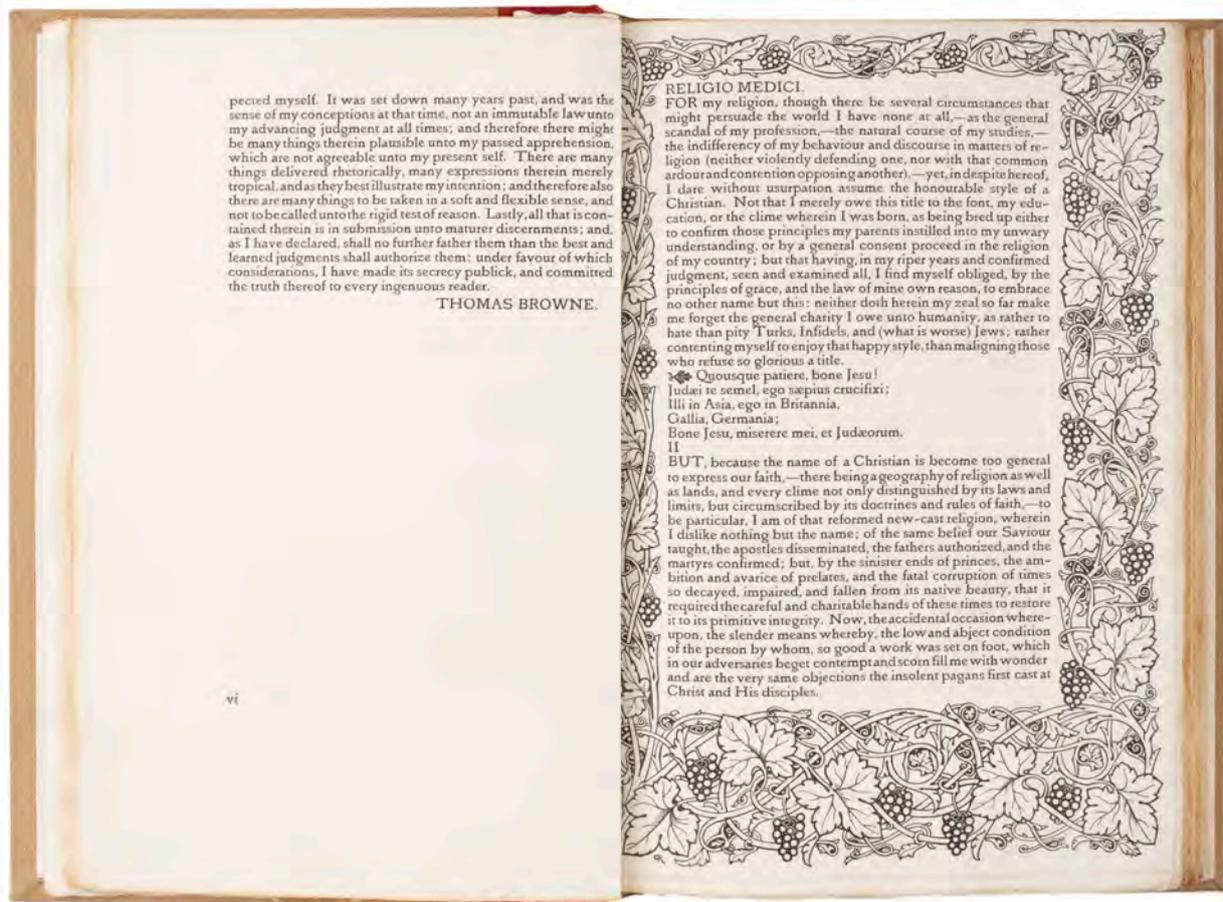
LONDON,
Printed for THOMAS MAN. 1612.

Brinsley's approach throughout is a pragmatic one: 'Reacting to parental concern over preparation for employment, Brinsley suggested starting school at the age of five and emphasized, quite uncommonly, continuing skill and practice in the vernacular. Brinsley also stressed numeracy, recommending Recorde's work and the founding of 'cyphering' schools. Practical advice included instructions on making a pen ['The points of the nebs of the ruling pennes, must not be made over sharpe'] and on selecting a style of handwriting, and perhaps the earliest English mention of chalk and a board or table' (ODNB). To improve penmanship, pupils are encouraged 'to practice their hands to run upon the paper ... and namely, to make certaine rude florishes', which he illustrates. In the teaching of English, once the child has gone through 'their Abcie [*i.e.* ABC], and Primer', he recommends *The English Schoole-maister* by Edmund Coote and *The Schoole of Vertue* by Francis Segar, and there is also advice on keeping order in class, rewards and punishments, 'intermissions and recreations', and spotting those able pupils who should go on to University.

Brinsley (fl. 1581–1624) was appointed curate at Ashby-de-la-Zouch, Leicestershire, in 1601, where from 1600 he was also master of Ashby School, chosen by the third Earl of Huntingdon, its principal benefactor. Under him the school attained high prestige: among his pupils was the future astrologer William Lilly (who attended from 1613, and was the only pupil at the top of the school not to progress to university; he noted the presence of Hebrew on the curriculum). *Ludus Literarius* was the most important of Brinsley's many publications, and was later abbreviated as *A Consolation for our Grammar Schooles* (1622). In 1617 his puritan sympathies brought his school under the episcopal ban, and in that year he took up a position at St. Ethelburgh, in London (see ODNB).

STC 3768. For an exhaustive treatment of Shakespeare's scholastic education, with references to Brinsley throughout, see T. W. Baldwin, *William Shakespere's Small Latine and lesse Greeke* (1944) and *William Shakespeare's Petty School* (1943), pp. 27–30; see also *Shakespeare and the Classics*, ed. C. Martindale and A. B. Taylor, pp. 12–15.





T. E. LAWRENCE'S COPY

8/ **BROWNE, Thomas.** *Religio Medici, Urn Burial, Christian Morals, and other Essays.* [Printed by the Ballantyne Press, and sold by Hacon and Ricketts, The Vale Press, London, and John Lane, New York, 1902].

Folio, pp. cxcviii, [2, colophon]; woodcut border of vine leaves to first page of text (designed by Charles Ricketts and engraved by C. Keats); some very occasional and very mild foxing to the foot of some leaves (inevitable in this work), else a fine copy, bound by Sangorski & Sutcliffe in 1968 (receipt laid in) in quarter red morocco and buff cloth, spine lettered gilt, for the poet and broadcaster D. G. Bridson, with his bookplate; discreet ownership inscription 'T.E.S.' [*i.e.* T. E. Shaw] to one of the numerous front free endleaves. £1500

First edition thus, limited to 310 unnumbered copies plus 10 on vellum (the limitation not here stated).

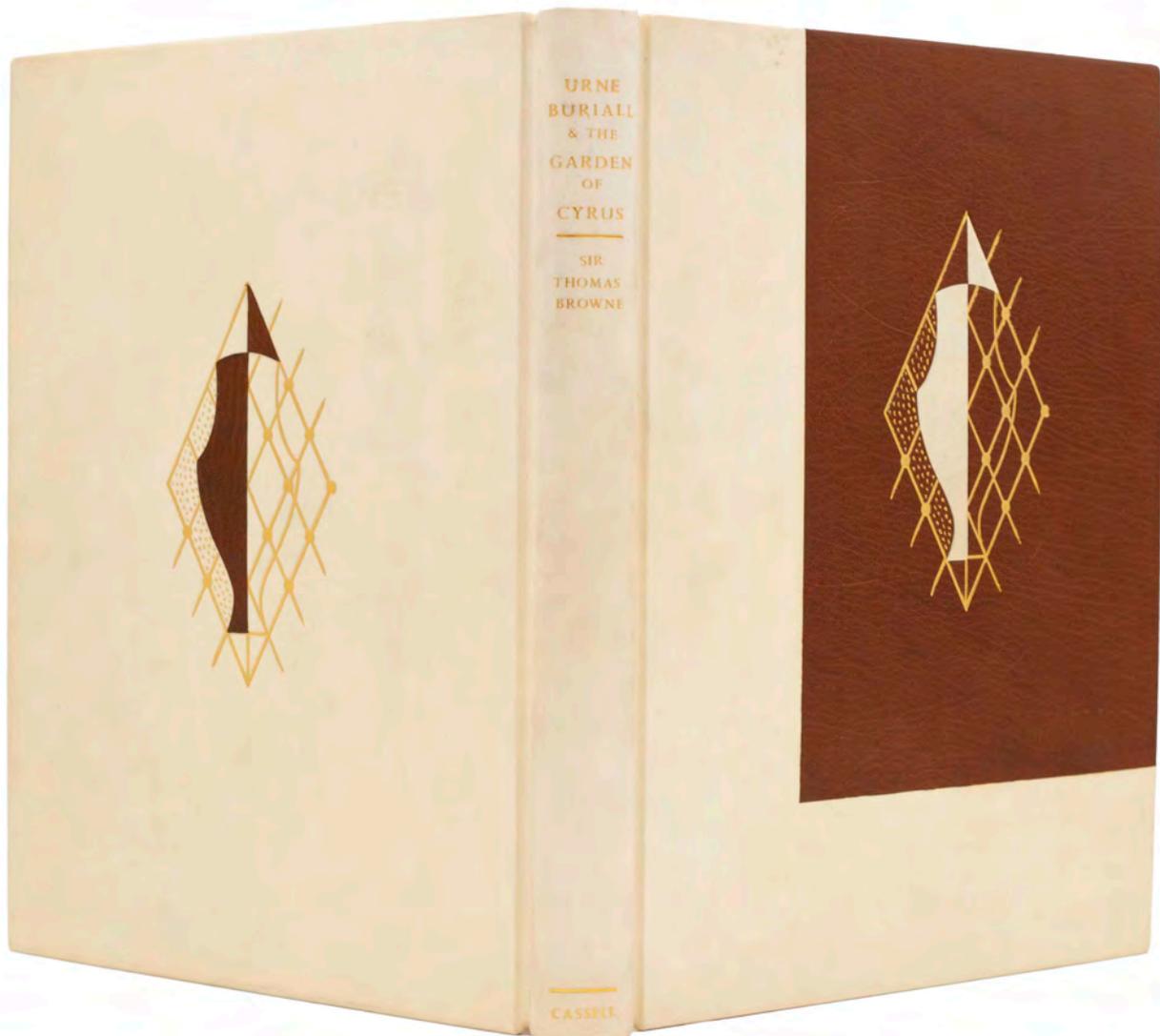
T. E. Lawrence was a serious and committed bibliophile, with a more than passing interest in private press books. This volume, signed by him in initials, is named in the list of 'Books at Clouds Hill' in *T. E. Lawrence by his Friends*, though it does not bear the posthumous Clouds Hill bookplate inserted by Bumpus at the time the books were sold (perhaps removed by Bridson at the time of re-binding).

9/ **BROWNE, Thomas.** [NASH, Paul, *illustrator*]. Urne Buriall and the Garden of Cyrus ... with Thirty Drawings by Paul Nash. Edited with an Introduction by John Carter. London, [Curwen Press, for] Cassell & Co., 1932.

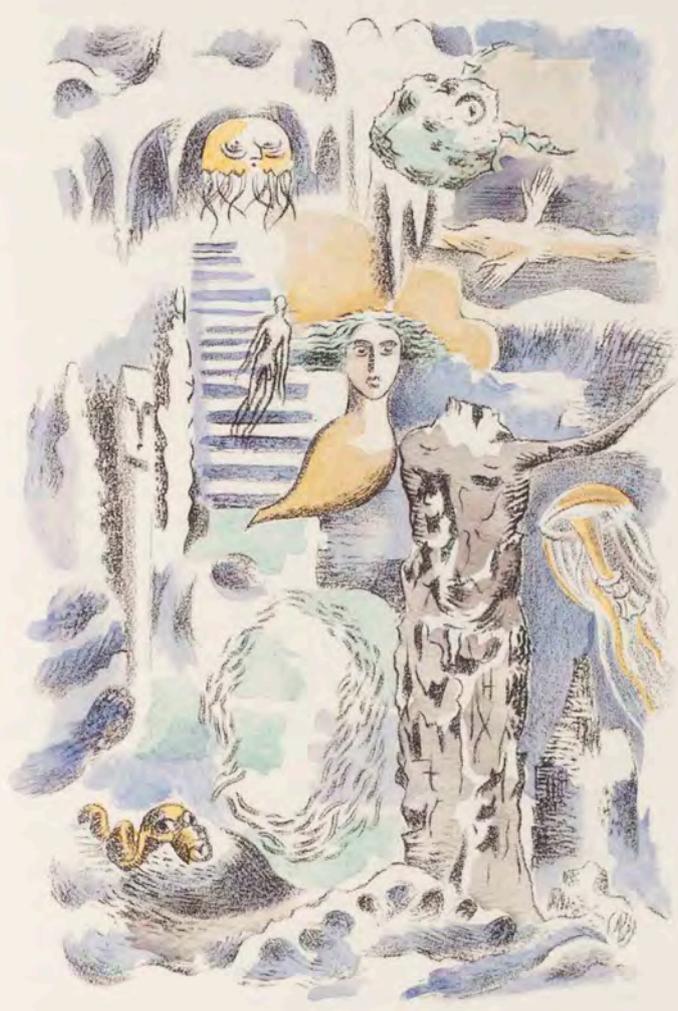
Large 4to, pp. xx, 146, [2, blank], with an initial limitation leaf, a half-title, and thirty-two pochoir illustrations after Nash; a fine copy in the original Sangorski and Sutcliffe binding of stiff vellum, with inlays of brown leather, gilt, to a design by Nash; no slipcase; bookplate of the poet and broadcaster D. G. Bridson. £7200

First edition, no. 177 of 215 copies on paper handmade by J. Barcham Green, the most celebrated of Nash's illustrated books, the drawings beautifully reproduced using the pochoir technique by the Curwen Press.

Sir Herbert Read thought the work 'one of the loveliest achievements of contemporary art', and it represents a high-point for the Curwen Press.



s own Son. The
Aeneas in *Virgil*,
ons. The spirits
Pompey accord
onference with
Ghosts, yet we
ts of *Homer*.
mong the dead,
g contemner of
n Emperour of
in heaven, and
cept the Ghosts
in higher man-
l, and image or
re beings must
Philosophy yet
e between two
ld, might hand-
methinks we yet
losophers.
ong that swarm
to and *Socrates*,
Among all the
honest without
gement of im-
e nothing of the
apprehended as
nd unto such as
n to dye, which
hing, and return



‘WE EXPECTED EVERY MINUTE WOULD BE OUR LAST’
A YOUNG WOMAN’S EXPERIENCES OF THE INDIAN MUTINY

10/ **BRUNDELL, Harriet Whisler.** Manuscript diary. *India, 21 April – 31 December 1857.*

Manuscript on paper, in English, oblong 8vo (18.5 x 13 cm), pp. [185] + 3 blanks, neatly written in dark brown ink in a single hand, c. 20 lines per page; second leaf misbound out of sequence, a few light marks; very good in contemporary dark brown roan, marbled endpapers; rebacked with brown cloth, edges and corners worn; inscription to front free endpaper ‘Harriette W. Brundell Oojlah Near Mirzapore N.W.P. Bengal April 21st 1859’. £12,000

An extraordinary unpublished diary recording the experiences of the young Harriet Brundell and her husband Richard during the Indian Mutiny of 1857, containing some truly remarkable passages documenting the events she witnessed in northern India in May and June of that fateful year.

Harriet Whisler Brundell *née* Hopking (1831–1902) arrived in India at the end of October 1856 and the following month married the engineer Richard Shaw Brundell (1829–1903). Richard had been posted to Mirzapur in 1854 to work on the East Indian Railway being constructed from Calcutta to Delhi. He ‘had charge of a very difficult length, owing to the large waterways to be crossed, involving heavy masonry bridges, and as the line was near the confluence of the Ganges, the foundations had to be sunk a great depth’ (Institution of Civil Engineers obituary). The couple lived in a bungalow at Ojhalah while Richard worked on a bridge at Bindachull.

Beginning in April 1857, Harriet’s early diary entries give a snapshot of her life prior to the Rebellion. She enjoys rides and drives with her husband, music and games of chess, her garden ‘clothed in the verdant livery of Spring’, and a visit to Richard’s engineering works: ‘where a very unearthly scene presented itself – the natives by torch light were excavating the pier pit women almost in a state of nudity were pumping up the water whilst there [sic] infants and children of all ages perfectly naked lie on the hard loose stones at the top of the pit apparently asleep and heedless of the noise and yells.’

By mid-May disturbances at Meerut prompt Harriet’s friend Mr Thomson to prepare a safe house at Mirzapur. On the 18th she writes pluckily: ‘If his accounts are correct it is really a serious matter but I cannot say that I feel any alarm at present.’ On the 21st, however, guns are heard at Chunar, and all Europeans are ordered to Mirzapur: ‘We got up and dressed, as quickly as possible ... We took our silver rupees, 2 guns and my dressing case in the buggy with us ... A regiment of Syks fine fellows about 350 strong under the command of Captain Montague was called upon and the Europeans with all the guns they could muster were to be on the top of the building and fire down upon the enemy.’ Harriet spends a nervous few days in a cockroach-infested house before the all clear is given. She shows little sympathy for the insurgents, hoping that those in Delhi ‘will be cut off to a man, a fate they richly merit’, and reports with satisfaction on the imprisonment of two rebels at Allahabad who had proclaimed ‘the readiness of 4000 sabres to join the murder of Europeans’.

Troubled by news of rebellion at Lucknow, Harriet has a nightmare on 1 June: ‘had a horrible dream, I fancied myself in the midst of a battle, and thought I was fired at by Sepoys and was wounded twice in one arm completely losing the power of my hand and wrist.’ On the 5th Richard decides to send Harriet to Calcutta aboard a steamer, ‘much against my will for I would far rather have taken my chance of living or dying with him’. Harriet tends to her husband’s boils before the couple separate, her handwriting visibly wobbly at this point in the diary as she writes ‘I shuddered to think of the morrow’. Fearing an attack on the steamer by rebels, the captain decides on 7 June to put the women, children and ‘treasure’ into a jolly boat with eight lascars, but the rebels see through the ruse. ‘A

Monday, I should have been so
much happier to see Dick & Susan
come that night

We were roused very early this day
by men, bawling to work the deck.
I went down into the Saloon
but had only been there about
20 minutes when my dear husband
called to tell me it was time to
rise, he did not know that I
was already in the Saloon. The
Steamer was just ready to start
and he left me to my ^{self} with God.
How infinitely rather would I
have gone with him, and
how long the time will be
ere we reach Allahabad.

Soon after breakfast I tried to
get a little sleep but the

~~and~~ ~~got~~ ~~after~~ ~~such~~ ~~a~~ ~~long~~
I am almost devoured by them
I felt very unhappy all night, and
could not sleep =

We got under weigh at 9 this morning
at 2 P.M. we met the "Charles Allen"
a number of Europeans on board
fleeing from Allahabad, a large party
came on board the Steamer the
"James Burne" wishing to return
and see the state of affairs at
Allahabad. As he heard there
we met 2, or 3 Europeans in covered
native boats making their escape
they told us 15,000 Sepoys and
rebels were there killing, destroying,
and burning Bungalows they had carried
off the treasure 30 Lacs without
any difficulty; on hearing this

up in a fearful manner - Through
the blessing of God we were taken
safely through the night in the
jolly boat and at 10 next morning
took refuge in Mr Archer's boat
which protected us from the sun
8th

After being pursued the whole night
and rowing with all possible despatch
till 10 A.M. we overtook Mr Archer
in a covered native boat with his
children, and servants; Mr Broad-
rich of the Engineers was also in the
boat, and as it was by this time
dangerous to remain longer in the
sun they pursued ^{us} to forsake
the jolly boat, and join them which
we were glad to do more especially
being unprovided with anything
either to eat or drink

Whilst they had good supplies
of both, such as they were; They
gave us Chupatties to eat with
Brandy and water, we tried to
sleep a little in the afternoon but
the heat was suffocating, and we
were fired at - or stopped repeatedly
We overtook a Rance, Rajahmundry
attended by 400 Sepoys all in boats
and as we knew we must anchor
at 6 P.M. that evening we begged
her protection which she gladly
promised, but we felt confident
that her Sepoys had murdered us
during the night, and saw nothing
but death before us, Imagine then
our delight at 5 P.M. on perceiving
the Steamer coming to our assistance
The boat-race with shouts of
delight in a moment - was

fearful night we had of it,' Harriet writes, 'pursued and fired at on both sides of the river, we expected every minute would be our last ... once or twice when the danger seemed most imminent Captain Gordon said there was no chance for us ladies ... We could hear guns firing at Allahabad, and distinctly saw the bungalows burning ... the loss of lives and property was dreadful'. Encountering a rani 'attended by 400 Sepoys' in boats, they request protection, 'but we felt confident that her Sepoys would murder us during the night, and saw nothing but death before us'. Finally at 5am the jolly boat is reunited with the steamer: 'Mrs Sherring rushed into my arms and we sobbed for very joy.' Briefly reunited with her husband at Chunar fort, Harriet is separated from him once again ('my heart was sick'), proceeding on the steamer ('completely crammed, ladies and children without end cover the deck') to Calcutta. After a near riot on board 'about the arrangement of ladies beds', she reaches the city on 28 June and is finally reunited with her husband at the end of July.

Much of the remainder of the diary is a fascinating record of Harriet's life in Calcutta, attending concerts, shopping at the bazaar, driving along the Strand and walking in the Maidan, watching the volunteers being drilled, reading and translating etc. She meets Countess Canning, vicereine of India, on 28 July, writing that 'she had rather a ladylike appearance, and is interesting looking, but not pretty'. In early August she and her husband move into lodgings with the archaeologist William Kennett Loftus (1821-1858), and Harriet enjoys reading his *Travels and Researches in Chaldaea and Susiana*. At the end of the month she describes a Muharram festival: 'At 11am one long procession of ... "Tajees" some of which were gilded and really very pretty was formed ... following in the train were some men turning 2 lighted torches on each end of a stick which they managed very dexterously.' And on 18 September she records a partial eclipse of the sun: 'we had some water put in a brass vessel by which means we could see the eclipse distinctly. We could also see it very well through a piece of smoked glass which the natives prepared for us.' In October she reflects on her first year in India, writing 'what mingled feelings of grief and happiness have the past 12 months been fraught with'. After having their photographs taken, to mark their anniversary, Harriet and Richard return to Mirzapur via Buxar and Benares ('by far the finest Hindoo city I have seen yet') reaching home in early December, where they meet survivors from Lucknow, give money towards a memorial for engineers killed in the Rebellion, and end the year with a Christmas feast and a new bungalow, hoping for a more peaceful future.

Captain Ayles thought as
treasure 12 Sacs on board
not be safe to take it
the Steamer on with
Gentlemen leaving us
flat with the treasure
Gordon and two young
When the Steamer arrived
The rebels learnt that
was there they suspected
left on the flat, and
search of it They could
p.m. expecting to find
no doubt, but the
as the passengers was
on the look out, they
in hundreds and were
the flat in boats was
Gordon called out
the jolly boat, in 3
Ladies, 2 Agents, and
were in the boat with
treasure, and 8 Sacs
A fearful night we had
and fired at on both
river, we expected ever
be our last, we counted
to Gods Care, and on
when the danger seemed
Captain Gordon said to
chance for us Ladies
pray that God will see
for the first few miles
guns firing at Allahabad
distinctly saw the steam
we heard afterwards the
was left, the loss of
property was dreadful
Ladies, and children

DIVORCE AND GAMBLING

11/ **BUNNY, Edmund.** Of Divorce for Adulterie, and Marrying againe: that there is no sufficient warrant so to do. With a Note at the End, that R[obert] P[ersons] many Yeeres since was answered ... *Printed at Oxford by Joseph Barnes ... 1610.*

[bound after:]

GATAKER, Thomas. Of the Nature and Use of Lots ... the second Edition. Reviewed, corrected and enlarged ... *London, printed by John Haviland, 1627.*

[and with:]

GATAKER, Thomas. A Just Defence of certaine Passages in a former Treatise concerning the Nature and Use of Lots, against such Exceptions and Oppositions as have beene made thereunto by Mr I[ames] B[amford] ... *London, printed by John Haviland for Robert Bird, and are to be sold at his Shop ... 1623.*

Three works, 4to, bound together; pp. [20], 171, [9], with a folding letterpress table; pp. [16], 416, [4]; and pp. [8], 270, [6]; fine copies, bound together in contemporary blind-tooled calf; contemporary ownership inscription, 'N. Ellison', with a contents list and a few notes on the front endpapers; from the Selbourne collection. £2250

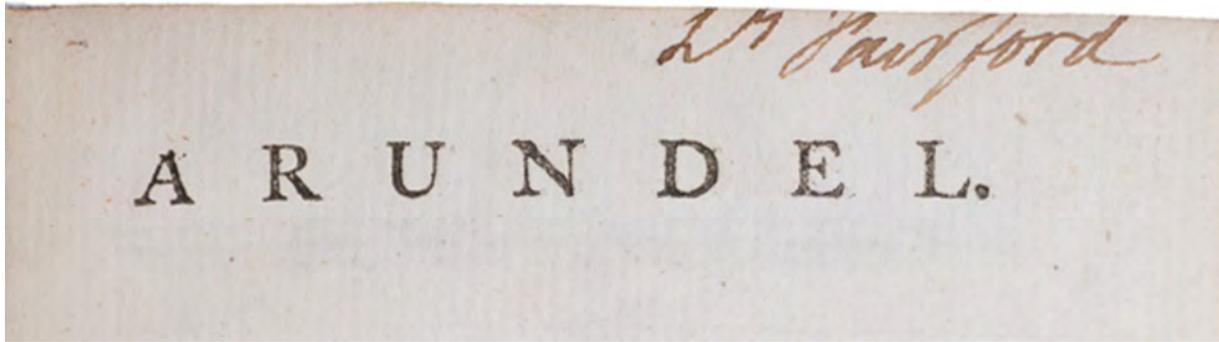
First edition of Bunny's summary of the arguments against remarriage after a decree of separation, the conservative status quo until Milton revisited the question in 1645.

On the Continent, Reformation theologians had advocated that adultery and desertion dissolved the marriage bond, but the subject proved more problematic in England, and debates raged throughout the sixteenth century. Bunny, who acknowledges that divorce may be permissable in 'at least some few instances' but suggests that 'we have no warrant at all to go any further' (i.e. to remarriage), apparently wrote *Of Divorce* in 1595, but it remained 'a good while together' in the hands of Archbishop Whitgift, and was not published until Whitgift's successor Bancroft made the climate more favourable. At the end, and unrelated to the main tract, is a 'Note' with the headline 'Another Matter' complaining that the Jesuit Robert Persons, with whom Bunny had a long-running argument, continued to ignore Bunny's *Answer to A Christian Directory*.

Gataker's idiosyncratic *Of the Nature and Use of Lots*, first published in 1619, was a defence of the the lawfulness of lots when not used for divination, most controversial for his articulation that chance was the operation of natural rather than divine law. In 1623 James Balmford published *A Modest Reply* to Gataker that included a reprint of his 1593 attack on playing at cards; Gataker's *Just Defence* (1623) was an answer to Balmford, and the second edition of *Of the Nature and Use of Lots* (1627) made many revisions and added new replies to his detractors.

STC 4094I, 11671, and 11666 (the variant printed for Robert Bird rather than William Bladen); Madan I, pp. 75-6.

First, those places then
First,
Then it is de-
clared, how
weakly that
persuasion is
grounded
thereon, and
therein,
Then, a
litle g
worke
haue, e
shew le
so to do
First, a
wherev
crossed,
First what
consideration
we haue that
may induce
vs to thinke
that in these
also they
haue litle
help; which
are,
Then, a
owne d
Elie h
ling be
and she
First, a
Then the pla
ces them.
selues exami-
ned: & there.
Then, a
swer c
doubts
may se
be stron
gainst
which



13/ [CUMBERLAND, Richard]. *Arundel*. By the author of the *Observer*. London, printed for C. Dilly ... 1789.

2 vols, 12mo, pp. [2], 296; [2], 300; a nice copy in contemporary calf, spines gilt with black morocco labels and dark green numbering pieces (one missing); marbled endpapers; binding a little rubbed; Downshire monogram to spine; ownership inscription of Mary Hill as 'L[ad]y Fairford' at head of each title page. £1500

First edition. Richard Cumberland (1732–1811) was the grandson of the great scholar Richard Bentley, and great-grandson of the Bishop of Peterborough; he had already made his name as a playwright in London, and was also the author of a periodical paper the *Observer* when he published this, his first novel. For his biographer in *ODNB* it 'begs comparison' with *Grandison* (not necessarily a recommendation, even for admirers of Richardson): the format is epistolary and the fiction of the author being the 'editor' is kept up throughout. Richardson's influence may be seen in the form and subject, but the pace of the work, and its lively dialogue, derive from Cumberland's experience in writing for the stage, where he also favoured 'sentimental' themes of virtue in distress.

Contemporary reviewers, however, were not kind: the *Critical Review* expressed its disappointment, and Andrew Becket in the *Monthly Review* found it unoriginal and the characters 'faint and imperfect sketches'. On the other hand, the work was clearly successful with readers because there were two more London editions and a Dublin reprint, as well as French and German translations within two years of its first appearance.

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys. Lady Downshire was a wealthy heiress, society hostess and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

This copy must have been bought by Lady Downshire at the time of publication: the inscriptions 'Ly Fairford' would have to date from before August 1789, when her father-in-law became Marquess of Downshire and her husband thus promoted to the subsidiary title of Earl of Hillsborough. It was bound (or the spine stamped) after her husband succeeded as Marquess in 1793.

Garside 1789:37; Tomkins pp. 348 and 352n.



A SPLENDID SERIES OF 119 INK AND WASH DRAWINGS

14/ **DASSIER, Jean and Jacques-Antoine.** 'An Explanation of Dassier's Medals being a Representation of a Series of Events taken from the Roman History'. London, c. 1795–1800.

4to manuscript, ff. [151], written in a clear italic hand on the rectos only on thick paper (watermarks 'J Whatman 1794' and 'E & P'), with an illustrated title-page, 90 half-page roundel illustrations and 29 smaller portraits in ovals, based on Dassier's medals, all in pen and wash; most illustrations with tissue-guards; bound in handsome contemporary green morocco, covers with a wide gilt border of floral swags, sunburst cornerpieces, spine gilt in compartments with scallop rolls and a neoclassical head in profile, lettered directly 'Roman Portraits', edges slightly rubbed; ownership inscription 'Charlotte Hanbury 1 Vol.', armorial bookplate of the Rycroft family. £8500

An exceptionally fine illustrated manuscript, with drawings after the series of sixty medals of Roman history from Romulus to the Age of Augustus produced by Jean Dassier and his son in 1740–1743. The drawings are executed with considerable finesse, adding detailed elements not clearly visible in the original medals, and making subtle alterations in the position and orientation of many figures. Sadly there is no clue as to the artist, and it is not clear if the work was produced to order or as a speculative enterprise – if the latter we cannot trace another example.

The Swiss medalist Jean Dassier (1676–1763), worked for several periods in England in the late 1720s and 1730s, before returning to Geneva in 1738 where 'he continued to produce medals, the most notable being a subscription series of sixty small medals representing scenes from Roman history, executed between 1740 and 1743; an *Explication* of these was published in Paris in 1778' (ODNB). In fact the *Explication* must have appeared earlier, probably as a promotional tool, as a German translation was published in 1763. The explanatory text here is a loose translation from the French, possibly the same as that published as *An Explanation of the Medals Engrav'd by John Dassier and his son* (Birmingham, 1795, 2 copies in ESTC). Neither the French nor the English text are illustrated, so the artist here must have been working from a complete set of the medals themselves.

Provenance: there were a few contemporaneous Charlotte Hanburys but the most likely candidate is Charlotte Packe (1762–1815), who married William Hanbury of Kelmarsh (d. 1807) in 1778. Their son Sir John Hanbury (1782–1863) married into the Rycroft family and died without heirs. Charlotte's portrait was painted by Reynolds and she seems to have been a book collector of some sort – see Maggs catalogue 1014, item 46, for a Tasso bound by Burnham of Northampton with her monogram.

Five Hundred & Fifty & 51th Years of Rome.



This is the before mentioned P. C. Scipio who had before obtained several victories over the Carthaginians. After the interview between Annibal & Scipio had failed, the two armies met near Zama: Annibal had a numerous army & 80 Elephants which being repulsed by the Romans fell ^{back} upon on his own Cavalry, which was completely routed & gave the Romans an opportunity of falling on the rear of the enemy's Infantry.

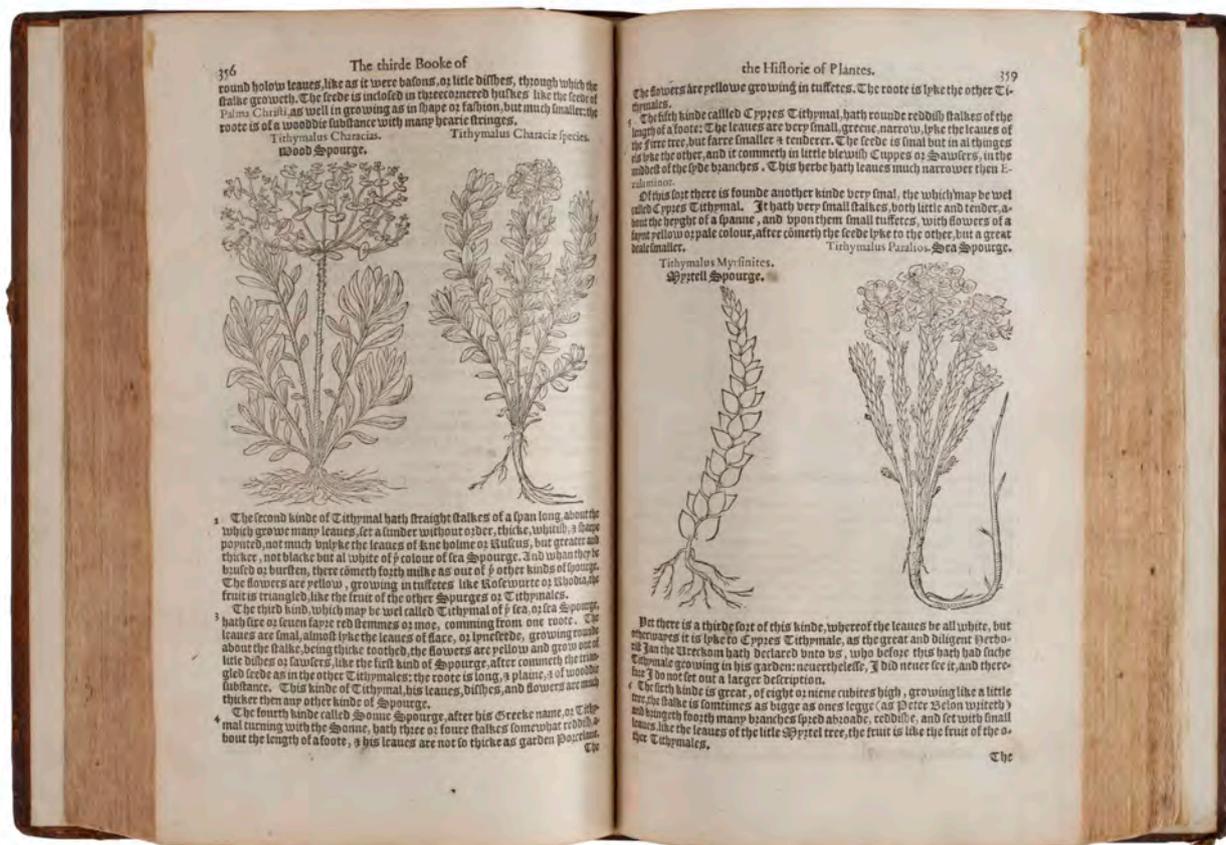
THIS AUTOGRAPHED FIRST EDITION OF
THE MANDARINS
IS LIMITED TO FIVE HUNDRED COPIES
OF WHICH THREE HUNDRED AND TWENTY-FIVE
ARE FOR PRIVATE DISTRIBUTION

J. de Beauvoir

15/ *DE BEAUVOIR, Simone.* The Mandarins. A Novel ... *Cleveland and New York, The World Publishing Company, [1956].*

8vo, pp. [8], [11]-610, [2]; a very good copy in the original red cloth, black cloth spine, lettered direct (slightly sunned), top edge stained black, without the sleeve and slipcase or dustjacket; bookplate of the poet and broadcaster D. G. Bridson, with dots under his initials in the colophon. £750

First edition in English, signed by De Beauvoir on the limitation leaf, one of 500 unnumbered copies, of which only 275 were for sale.



16/ *DODOENS, Rembert, and Henry LYTE (translator)*. A newe Herball, or Historie of Plantes, wherin is contayned the whole discourse and perfect description of all sortes of Herbes and Plantes, their divers & sundry Kindes, their straunge Figures, Fashions, and Shapes, their Names, Natures, Operations, and Vertues ... and nowe first translated out of French into English. [Antwerp, Henry Loë for] London, Gerard Dewes, 1578.

Folio, pp. [24], 84, 87-132, 149-152, 155-356, 359-362, 361-779 (pp. 357-360 misnumbered '359-362'), [16], [1 (blank)]; lacking leaves H1, N1-2, N5, and sigs M1-6 and 3Y1-4, leaf 3X6 supplied in manuscript; blackletter, title within woodcut border; with approx. 800 woodcut illustrations in text; repairs and strengthening to margins of first and final sections, minor loss to title and index, damp-staining in places; early eighteenth-century English Cambridge-panelled calf, neatly rebacked and lettered directly in gilt to spine, modern endpapers with cloth hinges; rubbed and scuffed, corners bumped. £750

First English edition, translated from Clusius's expanded French edition of Dodoens's Flemish Cruydeboeck of 1554, with fresh material incorporated by Lyte and apparently supplied by Dodoens himself. The illustrations of plants in the English translation are the same as those used for the Flemish and French editions, the wood-blocks now showing signs of wear (see Henrey I, p. 32). The book includes many references to American plants, though the woodcut of the 'yellow henbane' is still unidentified as the tobacco plant, *Nicotiana rustica* (see Arents I, p. 213, for an account of this confusion). A separate setting of the title (with the imprint 'by my') is recorded as ESTC S107363. Subsequent English editions were not illustrated.

ESTC S126799; Alden 578/22; Arents (*Add.*) 17; Henrey 110.

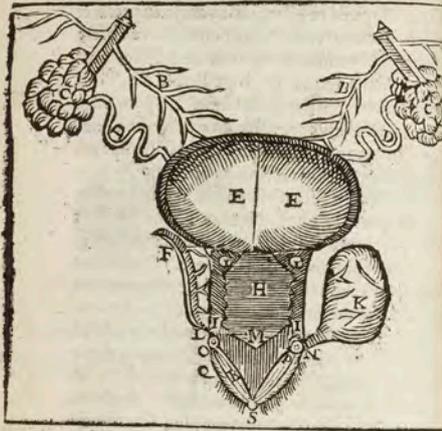


Figure quatrième qui est du corps de la
matrice ouuert avec son conduit ou
gaine du membre viril.

- A. A. Les vaisseaux spermatiques portans &
preparans.
B. B. Les rameaux spermatiques qui sont por-
tez au fond de la matrice dont l'enfant
tire la principale nourriture.

- C. C. Les testicules feminins.
D. D. Les vaisseaux eiaculatoires.
E. E. Le corps de la matrice cy representé
ouuert.
F. Le corps de la veine pudende, le pareil
duquel doit estre imaginé de l'autre
costé.
G. G. Le vray orifice de la matrice, qui se re-
ferme apres la conception dit papillon
& de la forme de son orifice, theta, bou-
che canine.
H. Le col de la matrice ou gaine du mem-
bre viril, qui est cy representé ouuert.
I. I. Les nymphes petites, toutons ou pin-
dourles.
K. La vessie vrinaire renuersee hors de des-
sus la matrice.
L. Le lieu auquel doit estre l'entrepent ou
entrepé est cy noté.
M. La dame du milieu, hymen ou hymenee
est cy notee dont l'aiguchon ou extre-
mité doit estre reputee s'estendre iusques
à la colombe droite notee. S.
N. L'ourachos ou conduit par lequel la
femme rend son vrine.
O. Les nymphes grandes, barbole ou dan-
dies, qui couurent le conduit de l'vrine.

Aussi ce lien ou barre feminine n'empesche
que l'ourachos ne se vuide commodément.
Mais, il faut qu'il relasche manifestement,
non sans douleur, à la premiere volée de ca-
non qui est donnee dans la citadelle.

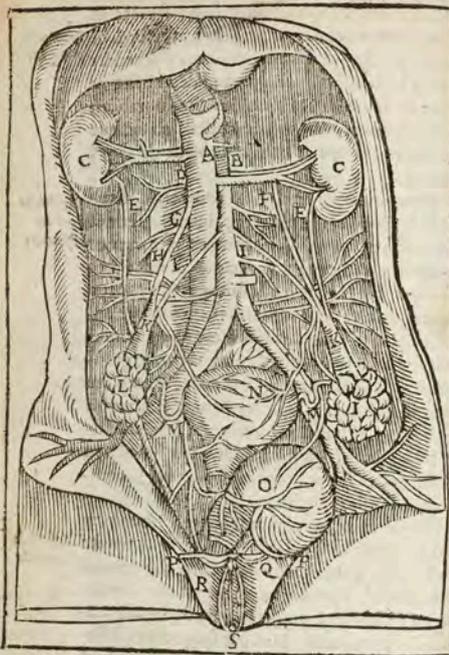
SHAPING NOTIONS OF GENDER AND SEXUAL IDENTITY

17/ *DUVAL, Jacques.* Des Hermaphrodits, accouchemens des femmes, et traitement qui est requis pour les relever en santé, et bien élever leurs enfants. Où sont expliquez la figure des laboureur, et verger du genre humain, signes de pucelage, defloration, conception, et la belle industrie dont use nature en la promotion du concept et plante prolifique. Rouen, David Geuffroy, 1612.

8vo, pp. [xvi], 447, [11]; title vignette, woodcut portrait of author to verso of title, four anatomical cuts and a horoscope within text, initials; some light foxing, small paper flaw to lower blank corner of E4; a very good copy in seventeenth-century calf, spine richly gilt in compartments, red morocco lettering-piece, marbled endpapers; upper joint split at head and foot but holding firm, corners worn, some staining to covers; very occasional contemporary underlining; contemporary ownership inscription to title.

£2500

First edition of this important contribution to the study of hermaphroditism by the Rouen doctor Jacques Duval (c. 1555–1615) who *played a crucial role in a landmark case in shaping notions of gender and sexual identity*. In 1601 Duval was summoned by the Rouen *parlement* to examine one Marie Le Marcis, who at the age of twenty had discovered she was a man and had determined to marry, only to be imprisoned for lesbianism and condemned to death.



Marques de la figure seconde.

A. Le tronc de la veine caue descendante.

de la femme. 35

B. Le tronc de la grosse artere descendante.
 C.C. Les rognons, ou reins.
 D. Est marqué soubz le rameau emulgent.
 E. E. Les vtreteres.
 F. La veine spermatique du costé senestre.
 G. La veine spermatique du costé dextre,
 H. Les rameaux des veines etarteres qui sont portez aux lombes.
 I.I. Les arteres spermatiques des deux costez.
 K.k. Lieux ausquels la veine & artere spermatiques s'vnissent & conioignent.
 L.L. Les testicules.
 M.M. Les vaisseaux eiaculatories.
 N. La matrice ou mere,
 O. La vessie destinee à l'vrine.
 P.P. Les Nymphes ou dandies.
 Q. Le clitoris ou gaude mihi.
 R. Les aisles, oreilles ou landies.
 S. Le colomua erecta ou quinqueral.

tant à l'endroit des femmes enceintes, prestes d'accoucher, nouvellement deliurez que de leurs enfans nouveaux nez: & en outre ce que ils doivent employer à leurs rapports, touchât le pucelage & defloration des filles, voire memes comment ils se doiuent comporter pour bien & deuëmet deliurer vne femme, en quelque façon que ce soit. Dont ne m'a retardé l'opinion de ceux qui disent que c'est vne chose vergogneuse & sale de traiter de cette matiere, & que la lecture d'un tel liure peut induire quelque libidineus desir en la pensee de celles qui le liront. Mais nul ne le life qui n'en aura à faire: Nous desirons empescher le mal.

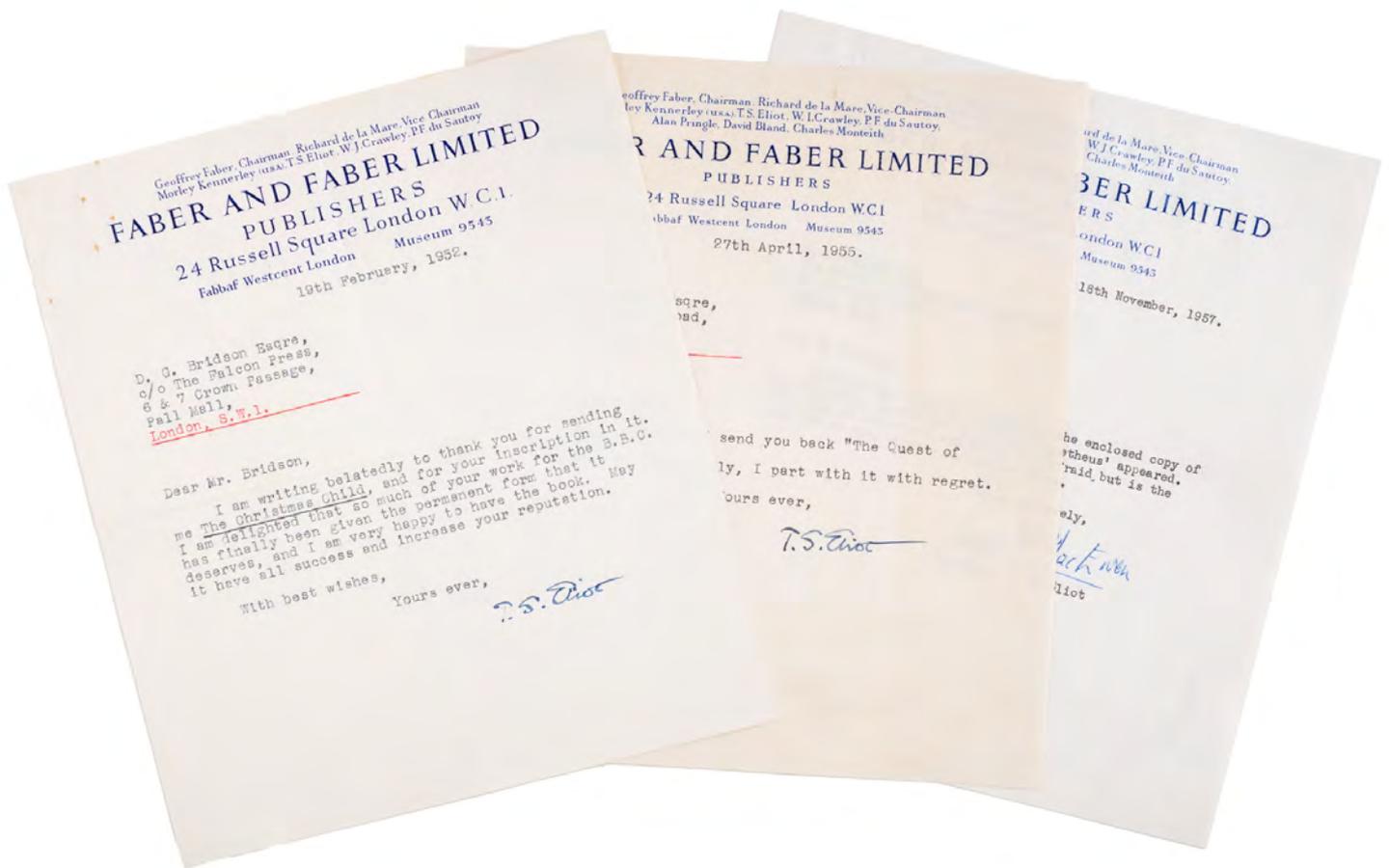
Belles com. mais ez.
 Obiecti. 4.

E iij

Duval's medical colleagues concluded, upon inspection, that Le Marcis was a woman, but Duval, driven both by curiosity and sympathy, conducted a more intimate examination which, while scandalising his peers, revealed evidence of a male reproductive organ. Classified by Duval as a 'gynanthrope', Le Marcis was saved, took the name Marin, and lived henceforth as a man.

Duval was deeply affected by the case and eleven years later published *Des Hermaphrodits*. In the second part of the work, Duval examines hermaphroditism in fable and ancient medical writings, distinguishes three classes of hermaphrodite and proposes a nomenclature for each. The first part, composed in reaction to the high infant mortality rate in Rouen and intended as an aid to midwives and physicians, discusses male and female genitalia, the foetus, natural and caesarean birth, care for mother and baby post-delivery, and the importance to the individual and to society of correctly recognising the sex of a newborn. Due to the scarcity and appeal of this work it was reprinted in 1880.

Gay-Lemonnyer I, 862; NLM/Krivatsy 3586; Waller 2664; Wellcome I, 1975. Only three copies on LibraryHub (British Library, Oxford, and Wellcome).



‘I AM VERY HAPPY TO HAVE THE BOOK’

18/ ELIOT, Thomas Stearns. Two typed letters, signed, and one secretarial letter, to the poet and broadcaster D. G. Bridson, on Faber and Faber headed paper, 1952-7.

In total 3 pages, 4to, creased where folded but in very good condition; with a photocopy of the letter of July 1940 quoted below. £1500*

In 1937 Geoffrey Bridson had mounted a radio production, with Eliot’s blessing, of *The Waste Land* – it ‘made quite remarkable radio, but I have to confess that Eliot did not share my own enthusiasm for the result’ (*Prospero and Ariel*), particularly after cuts were made to the recording. Nevertheless Eliot had a high regard for Bridson’s own writing (he had published the latter’s *Prometheus* in *The Criterion* in 1935 and, later noted. ‘You seem to be the only man in England who knows how to write dramatic script for the microphone’, letter 5 July 1940); they also collaborated on further programmes in the 1950s, though Bridson was quite critical of some of Eliot’s later work.

Here, on 19 February, 1952, Eliot writes ‘to thank you for sending me *The Christmas Child*’ (Bridson’s collection of poems ‘for reading aloud’), ‘and for your inscription in it. I am delighted that so much of your work for the BBC has been given the permanent form that it deserves, and I am very happy to have the book’.

Later that year Bridson recorded a piece by Eliot for Wyndham Lewis's *The Human Age*. Eliot's note of 27 April 1955 is to return a copy of Bridson's dramatic poem *The Quest of Gilgamesh* (broadcast 1954, but not published until 1972) – 'Personally, I part with it with regret'; and in 1957, Susan McEwen, Eliot's secretary, writes to send a copy of *The Criterion* for April 1935, the issue in which Bridson's *Prometheus* had appeared – it was 'rather old and dirty ... but is the only one we have'.

19/ *ELIOT, T[homas] S[tearns]*. *The Waste Land*. [Officina Bodoni for] Faber & Faber ... London, [1961 (but 1962)].

Folio, pp. 51, [3], with a half-title and a colophon/limitation leaf printed in red and black; top edge gilt, others untrimmed; a very fine copy in the publisher's quarter vellum and marbled boards, with slipcase; bookplate of D. G. Bridson, with dots under his initials on the colophon leaf. £2500

Signed limited edition, #286 of 300 copies, printed on Fratelli Magnani paper.

Bridson's radio version of *The Waste Land* in 1937 had not met with Eliot's resounding approval – 'I should like to give Bridson high marks for having done as well as he did with what seems to me a quite impossible task, but With all praise and good wishes, it seems to me much better that *The Waste Land* should never have been broadcast than that it should be broadcast in this form' (letter to Val Gielgud 13 January 1938).

Bridson himself took some responsibility for the poem's subsequent fame: 'After all, to get *The Waste Land* onto the air at all, before the days of the Third Programme, was quite an achievement in itself. Odd as it may seem, the poem was still known to only a small circle of devoted readers: I doubt whether a hundred people in the NNC had even heard of it ... Even so, an audience of millions accepted *The Waste Land* onto air with surprising enthusiasm' (Bridson, *Prospero and Ariel*).

Gallup A6d.

20/ *ELIOT, T[homas] S[tearns]*. *Four Quartets*. [Officina Bodoni for] Faber & Faber ... London, [1960].

Folio, pp. 53, [3]; with a half-title and a colophon/limitation leaf printed in red and black; top edge gilt, others untrimmed; a very fine copy in the publisher's quarter vellum and marbled boards; no slipcase; bookplate of D. G. Bridson, with dots under his initials on the colophon leaf. £2500

Signed limited edition, #40 of 290 copies, printed on Fratelli Magnani paper. Gallup A43c.

This edition of the Four Quartets by T. S. Eliot was printed in Dante type by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona. The edition consists of 290 numbered copies on paper made by Fratelli Magnani, Pescia. All are signed by the author.

JULY · MDCCCCLX



T. S. Eliot

This edition of The Waste Land by T. S. Eliot was printed in Dante type by Giovanni Mardersteig on the hand-press of the Officina Bodoni in Verona. The edition consists of 300 numbered copies on paper made by Fratelli Magnani, Pescia. All are signed by the author.

DECEMBER · MCMLXI



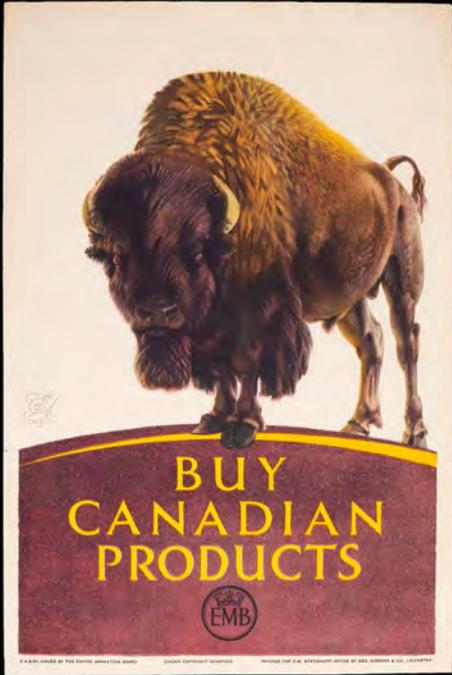
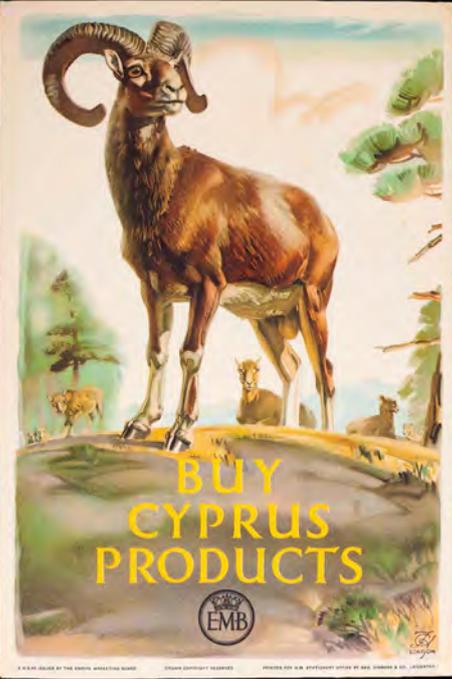
T. S. Eliot



G.S.
LONDON

BUY HOME·GROWN PRODUCTS





THE EMPIRE STRIKES BACK

21/ [EMPIRE MARKETING BOARD] Frederick Charles Herrick, artist. 'Buy Empire Products' poster series. Leicester, Geo. Gibbons & Co for H.M. Stationery office, 1920s-30s.

12 posters, each approx. 25.5 cm x 38 cm, in vibrant colours, each with the EMB reference number to bottom left (S.W.B.82-93) and with F. C. Herrick's monogram in the main design; a few short marginal tears to a few of the posters, but otherwise in excellent condition. £3500*

An iconic example of British Empire propaganda; a complete set of the 'Buy Empire products' series of posters, designed by F. C. Herrick, issued by the Empire Marketing Board to encourage trade between Britain and the Empire, meant to be displayed in shop windows (as indicated by the EMB reference code of 'SWB': 'Shop Window Bills').

The Empire Marketing Board (EMB) was founded in May 1926 with the aim of promoting intra-Empire trade, in order to foster closer economic relations. '[The EMB] has been regarded as symptomatic of an increased official commitment to Empire interest, especially economic, in the decades after the First World War. The Board's work has also been described as an attempt to consolidate imperialist ideals and an imperial world view as part of the popular culture of the British people.' (Stephen Constantine, *Buy & Build. The Advertising Posters of the Empire Marketing Board*, 1986, p. 1).

Alongside efforts to support scientific research, and attempts to promote economic analysis, the third prong in the EMB's approach was creating publicity for trade and goods, through exhibitions, 'Empire Shopping Weeks', Empire shops (which failed to ever materialise), and advertising campaigns in shop windows and the local and national press. These campaigns made heavy use of colourful and eye-catching posters, designed by some of the leading graphic designers of the day, including artists such as Kenneth D. Shoesmith, Clive Gardiner, Frank Newbould, MacDonald Gill, Spencer Pryse, Fred Taylor, and many others. By the time the EMB was abolished in 1933 it had produced over 700 posters of such high standard and superb artistic quality that it had provoked criticism from the British Poster Advertising Association; 'Not only are the "masses" – that is to say, the poorer 95 per cent of the population – indifferent to good art, but they do not understand it. It is not that they fail to appreciate the merits of a good picture in the modernistic style used by most of the Board's artists. They don't know what these posters are meant to represent!' (*ibid.*, p. 16)

The twelve posters in this series feature an iconic animal associated with the country/region, along with an exhortation to buy their products: the springbok for South Africa; the rhino for Southern Rhodesia; the bison for Canada; the kiwi for New Zealand; the goat for Cyprus; the lion for the United Kingdom; the sea turtle for the British West Indies; the hippopotamus for East Africa (Kenya, Tanganyika, Uganda, and Nyasaland); the kangaroo for Australia; the Irish wolfhound for the Irish Free State; the elephant for India; and the tiger for Singapore.

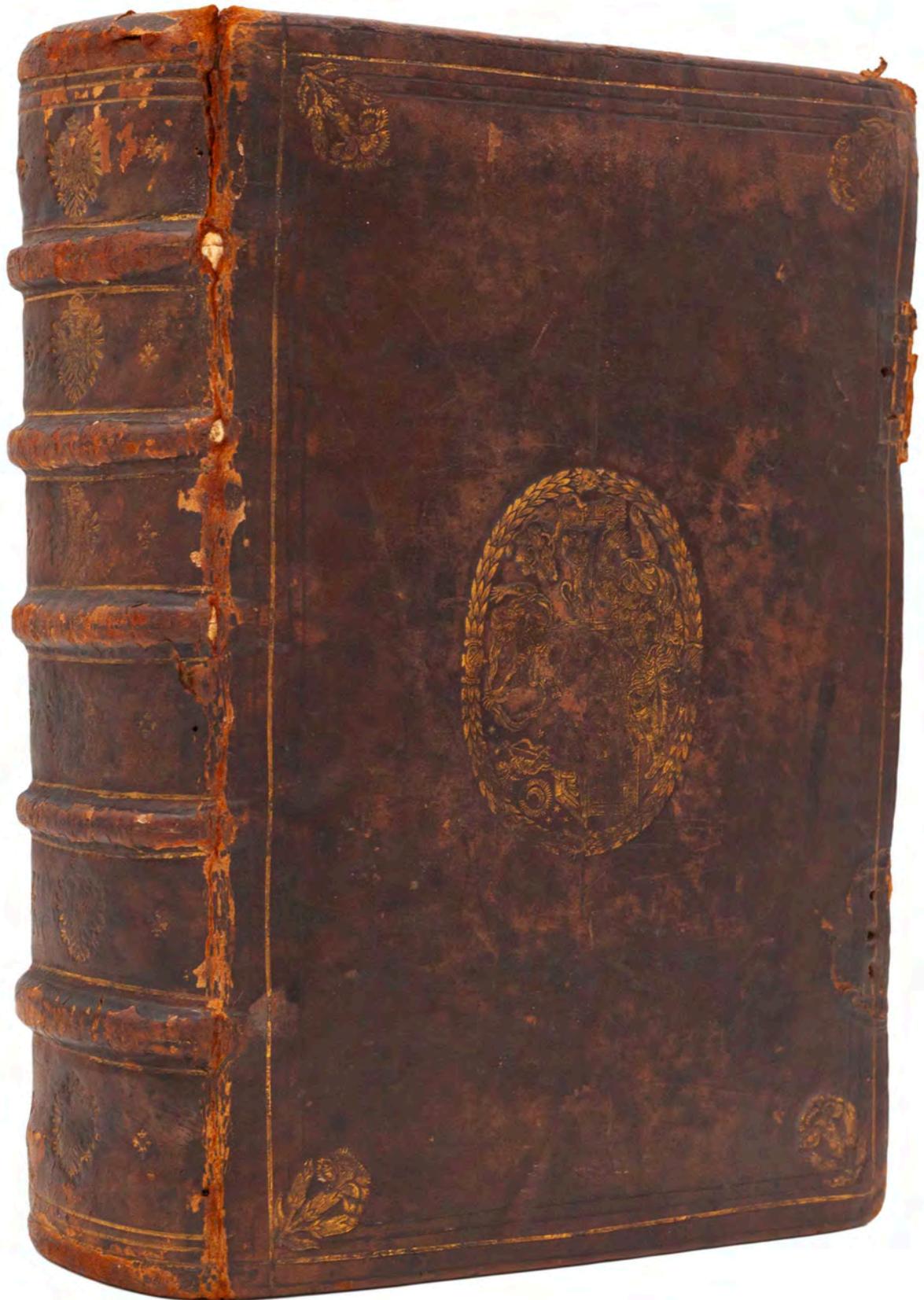
Frederick Charles Herrick (1887–1970) was a leading graphic artist and prolific poster designer, who also produced art for the Anchor Line, the Royal Mail Steam Packet Company, the London Underground and London Transport, and the Wembley British Empire Exhibition in 1924 and 1925, for which he designed the famous lion logo. He trained at the Leicester School of Art and the Royal College of Art and went on to teach at the University of Brighton, the Royal College of Art, and the Sir John Cass Institute.

G. V.
LONDON



BUY
SOUTH AFRICAN
PRODUCTS





PYRAMUS AND THISBE BINDING

22/ *ERASMUS, Desiderius*. The first Tome or Volume of the Paraphrase of Erasmus upon the newe Testamente. Empriented at London ... by Edward Whitchurche ... Anno. Domini. 1548.

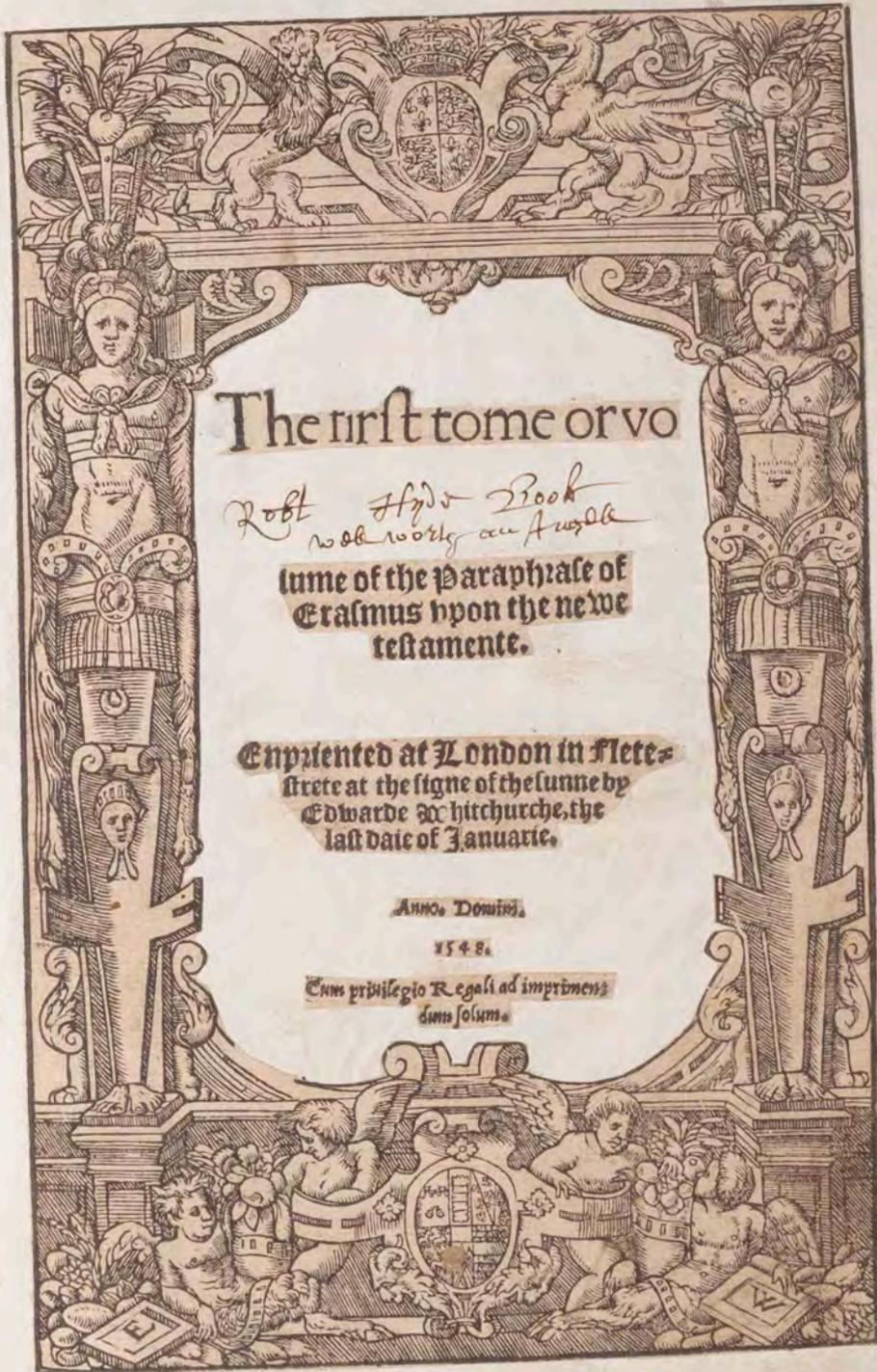
Folio, ff. cxxvii, xcvi, cci, cxxiii, xc, wanting the medial blanks Q8, Bbb10 and Pp12; title-page and final leaf cut around and mounted in the early seventeenth-century, the title-mount with the ownership inscription of Robert Hyde, 'well worth an Angell' (*see below*); else a very good copy in early seventeenth-century calf, covers with ruled borders in gilt and blind, floral cornerpieces, in the centre a large oval stamp depicting the story of Pyramus and Thisbe within a wreath border; spine gilt in compartments with a double-headed eagle displayed, surmounted by a coronet, trace of a spine label (evidently removed because it was upside down); sixteenth-century purchase note 'Bought in bethlem neare bedlame at the whyt horse p[re]t[ium] [11s?] 6d'; early ownership inscription (effaced) of Edward Steward ('Edwardus Steward verus huius libri possessor'); early seventeenth-century inscriptions of Robert Hyde to title mount, first text leaf and front free endpaper; bookplate of George Kenyon of Peel Hall (1666-1728), thence by descent; scattered seventeenth-century marginal annotations, including a page of notes on the book at the front; early manuscript fore-edge label (worn); edges and joints rubbed, clasps wanting. £37,500

The scarce first edition in English of Erasmus's paraphrases on the Gospels, prepared under the patronage of Catherine Parr, partly translated by Mary Tudor, and promulgated by the injunction of Edward VI.

The Latin originals of Erasmus's biblical paraphrases had been published incoherently between 1517 and 1524 on a variety of presses across Europe. 'Though the *Paraphrases* were no doubt intended to be orthodox, it seems certain that they were much more popular among the reformers than among conservative theologians' (Devereux). The first English attempt was a version of Jude by John Caius in 1530. Later, 'in the reign of Edward VI a group of English reformers, working under the patronage of Catherine Parr, attempted to make the book the basis for an Erasmian Church, and an English text was published in conjunction with the *Homilies* and the new *Prayer Book*' (*ibid.*). Work had actually begun somewhat earlier, while Henry VIII was still on the throne; fairly soon after his marriage to Catherine Parr 'she began to use her position to get the whole of the "Paraphrases" translated into English, with a further hope of having them printed and circulated as widely as possible as an aid to Bible study'. Mark was translated by Thomas Caius, Luke by Nicholas Udall, John by Princess Mary Tudor with the help of Francis Malet, and Matthew remains anonymous. 'Most or all of the text of what was to be the first volume was ready and in the hands of the queen [Catherine Parr] by the latter part of 1545, after which Udall was given the responsibility for "addyng, digestyng, and sortyng the texte with the paraphrase"', but little concrete could be done until the death of Henry VIII in January 1547. In July that year the new king Edward VI published injunctions calling for the presence of Erasmus's paraphrases in every parish in the country, and printing went ahead. The great demand enforced the use of multiple typesetters and there were at least five printings, all dated 31 January 1548 on the title-page. 'The price ranged from ten shillings to about thirteen, depending no doubt on the binding' (*ibid.*) 'It was instrumental in making the New Testament in English available and known to clergy and people' and was 'the chief means by which Erasmus was claimed for the English reformed church' (Craig, *Forming a Protestant Consciousness*, p.335).

A *Second Tome* with the Epistles and Revelations (the latter by Leo Juda not Erasmus), prepared by different translators, was begun later in 1548 and published in 1549; it was not printed in a uniform format to the *First Tome*, was issued in smaller numbers, and its distribution was not required by Edward's injunctions, so most parishes did not purchase it and sets are extremely uncommon.

'The Marian government apparently made some effort to recall the *Paraphrases* and many may have been called in and destroyed; but there is no evidence of any serious campaign against the book' (Devereux). Nevertheless, *the vast majority of copies listed in ESTC are in some way imperfect*.



The first tome or vo

*Robt Hys Book
wch shortly can be called*

lume of the Paraphrase of
Erasmus upon the newe
testamente.

Printed at London in Flete-
stre at the signe of the sunne by
Edwarde Wychurch, the
last daie of Januarie.

ANNO. DOMINI.

1548.

Cum privilegio Regali ad imprimen-
dum solum.



Binding and Provenance

Howard Nixon recorded the present volume as one of four (or perhaps only three) surviving bindings with an elaborate oval medallion of the story of Pyramus and Thisbe, as told by Ovid (and translated into English by Golding in 1565). Pyramus lies prostrate at the foot, above him Thisbe is poised to fall on a sword, at the left is a fountain with a statue of Cupid, to the right the lion and a (mulberry?) tree on which we can see the initials I and S on either side of a key. This type of stamp – pictorial, with a mythological scene – is extremely rare in English bindings, on which the central stamp is usually either a floriate pattern or a coat of arms. The other traced examples of the stamp are to be found on the following works:

Ben Jonson, *Workes*, London, 1616. The Britwell Court–Templeton Crocker–Robert Pirie copy, sold at auction (\$200,000 hammer) in 2015. Contemporary black morocco; the stamp was there accompanied by elaborate gilt corner-pieces.

Tornielli, *Annales sacri*, Milan, 1610. Apparently bound c. 1615 in London, employing the same corner-pieces as the Jonson above, and also featuring gauffred edges. Now at the Folger Library – see *Fine and Historic Bookbindings from the Folger Shakespeare Library* 5:3.

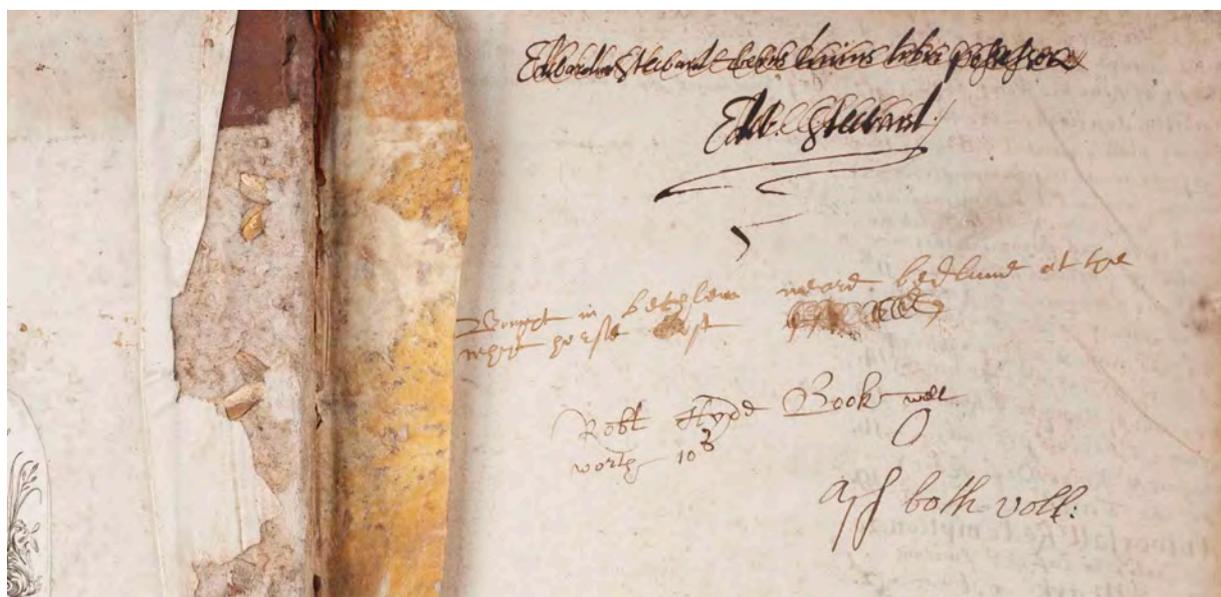
An unspecified book at Holkham, dated 1600, but even at the time Nixon was unable to confirm its presence and we have managed no further.

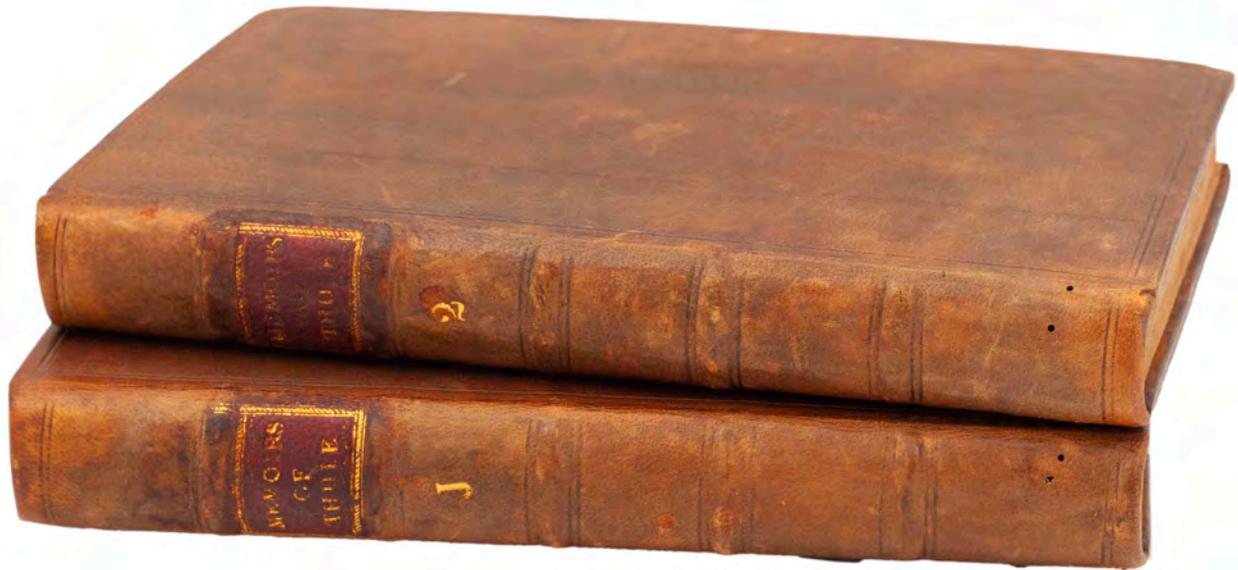
The conjunction of the unusually fine (presentation?) binding on the Jonson, with the Shakespearian connotations of the Pyramus and Thisbe stamp, have led to some suggestion that the initials 'I S' might plausibly be identified with John Shakespeare, father of the playwright. Nixon thought, perhaps more plausibly, that it was a rebus for J. Sankey or J[ohn] Keys/Keyes/Caius. There are no records of members of the book-trade with either name. If it is an ownership stamp, one candidate would be the John Key[e]s knighted in 1607 at Whitehall, a Gentleman of the Privy Chamber, Surveyor of Ordnance at the Tower between 1608 and 1623 (the possible year of his death, though he was described as 'lately deceased' in 1626). He was present as part of the court at the royal entertainment by Ben Jonson staged at Merchant Taylor's Hall on 16 July 1607, which could explain an interest in Jonson. However the lack of obvious connection between the three titles and the lack of any shared provenance could suggest that this is a binder's stamp. In the present example much fine hatching is visible in the device that cannot be made out in the Jonson or Torrielli – might this indicate an earlier, even sixteenth-century, use of the stamp?

Both the early purchase inscription 'Bought in bethlem neare bedlame at the whyt horse pt [115?] 6d' (presumably White Horse Yard opposite Bethlehem Hospital in London, though we have found no record of a bookseller at that address), and the ownership inscription of Edward Steward (unidentified) are offset onto the front pastedown, demonstrating that the book was already bound at the time of inscription. Both inscriptions have been cancelled in part or in full in the same ink as the inscriptions of Robert Hyde. Hyde notes that the book is 'well worth 10s' and 'well worth an Angell'; a pre-Civil War coin, an angel was worth ten shillings from 1550 to 1612, and then again from 1619. There are various potential Robert Hydes, most plausibly the Robert Hyde of Berkshire (1578–after 1638) who was a pensioner to James I, knighted in 1613.

The double-headed eagle on the spine is not a common device in English heraldry, but does for example feature in the arms of Thomas Digges as well as those of the Killigrew family.

STC 2854.5; Devereux 26.4.7; Darlow & Moule 73.





‘ALL WAS FLAMING LUST’

23/ [*FANTOSME*]. *Memoirs of the Nobility, Gentry &c, of Thule: or, the Island of Love. Being a secret History of their Amours, Artifices and Intrigues ... London, printed for W. Webb ... 1742[-4].*

2 vols, 12mo, pp. xxiv, 300; [2], 336; N11 torn without loss, a few short marginal tears, a few leaves sprung in the preliminaries in volume I, offset to title-pages from turn-ins; withal a good copy in modern period calf. £2250

First edition, rare, of an elaborate exposé of English society intrigues, under the guise of a visit to the mythical island of Thule, six weeks' sail from Shetland. Although the content of volume II is of a more generic *galante* nature, volume I is a trenchant exposure of the debauchery of English high society; a copy of the work at the British Library annotated by a contemporary, William Cole, reveals many of the actual personages behind the names.

Aloisa, a female visitor to Thule, is given an admonitory tour of the island by the Chevalier Faire-Franc, and a sinful place it is indeed: *‘there was scarce such a Thing as a Virgin of twenty Years of Age to be found in all the Island of Thule: all was flaming Lust; and from the Court to the Cottage all had their Share in amorous Intrigues’*. Of the numerous narratives in volume I, we hear of Amanda, daughter of a wealthy merchant, who is raped by Lourdault [a son of Philip Yorke, the new Lord Chancellor] and becomes pregnant – one of nine unfortunate girls in the same condition at a school outside the metropolis [actually in Hackney]. ‘Abrahamites ... swarm all Day at the Bourse, like Bees ... making use of every Chicanery to get Money, which, at Night, they as lavishly spend’ at various houses of pleasure. At one of these, Madona, an elderly bawd posing as a nun, sells Yaotta’s virginity many times over. One of Yaotta’s [Otway] victims is Sha Sednem [Joseph Mendes], who lavishes her with jewels, is rejected, and commits suicide.

ther North than any, either Mr. *Cambden*, or Sir *Robert Sibbald*, have assigned, all the Difficulty that Remains is how to reconcile it with the Description given of *Thule* by the Ancients. And this I think the very Quotations they bring in Support of their Opinions will furnish us with sufficient Arguments for; for allowing the Description of the Name to be right from the *Phœnicians* as it really is. We are only to consider two Things, and all Difficulties are solved. First, the Ancients gave the Name of *Thule*, or *Darkness*, to all Places Northward which they touch'd upon, but had not fully discovered: Thus, in the general Sense, *Scotland, Ireland*, and all the Islands in that Sea may as well be call'd *Thule*, as any one distinct from the rest; but as it is certain in sailing round *Britain*, they must see several others: Our Island which lies farther than any of these must undoubtedly be the true *Thule*. And that there are others our Industry in Navigation makes us sensible of; having in the last Century discovered large Tracts of Land in Seas before unknown, as witness the *Greenland Fishery*, the *Hudson's Bay*, &c. Let it therefore suffice upon the Whole, that the true *THULE* lies in the Latitude 68 Degrees 24 Minutes, about six Weeks Sail from *Scetland*, and is by the Inhabitants to this Day call'd *DULE*, which Country answers in every Respect to the Description of the Ancients, and as to the modern Account the following Memoirs of the Inhabitants will give you a lively Specimen.

M E M O I R S



M E M O I R S

Of the Nobility, &c. of

T H U L E:

OR, THE

ISLAND of LOVE.

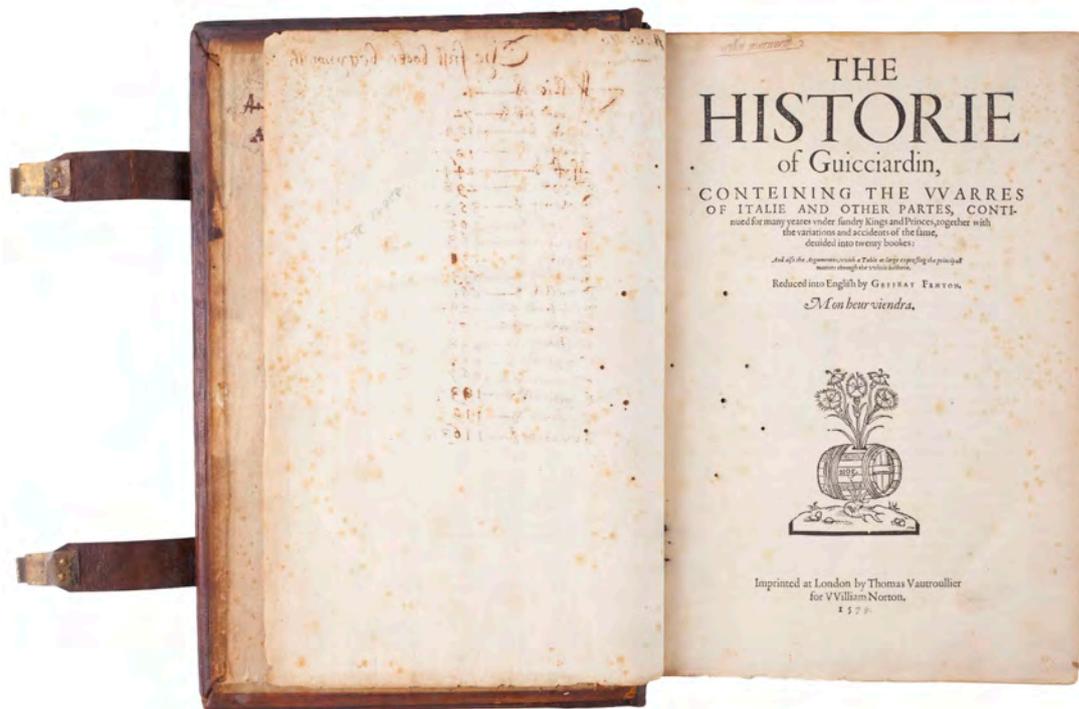


SEVERAL are the Diversions with which the Inhabitants of the Isle of *THULE* are indulged, or rather courted to pass their vacant Hours in, and even to break into those set apart for their more ordinary Business and necessary Avocations, insomuch, that you shall see the most needy Artificer elbowing the first Grandee of the Court in their politest Assemblies; and the Mechanick is so far from being discouraged by any Reflection that may be pass'd upon him for his awkward and insolent Behaviour at such Meetings, that he is rather embolden'd, and, in a manner invited to it, by the Condescension of the Noblesse, in
B shating

Elsewhere, Miss Edwards of Kensington lives 'in open Fornication ...[and] defies all Scandal'; William, Earl Cowper is seen 'gallanting' in public with a courtesan (his uncle and father are also exposed as rakes with kept women); and we hear tales of the 'vicious Roysters' Cervino and Stiletto [Anthony ('Buck') Henley, who eloped with Lady Betty Berkeley in 1728; and the Earl of Peterborough].

Volume II, apparently appearing two years after the first, is somewhat softer in tone and also contains a number of pieces of verse: 'The Old Cloak and Sheers: a Fable' and 'A Consolation for Cuckoldom', 'The Wife', 'The Agreeable Fair', 'Hymen. A pastoral Ode'.

ESTC records five locations only: BL; Columbia, Folger, Harvard, and Yale (2 copies). There were two further editions (or issues) in 1744, each for a different publisher (also very rare); and a third edition of 1751 (not in *ESTC*, but there is a copy at the BL).



THE BEGINNING OF MODERN HISTORY

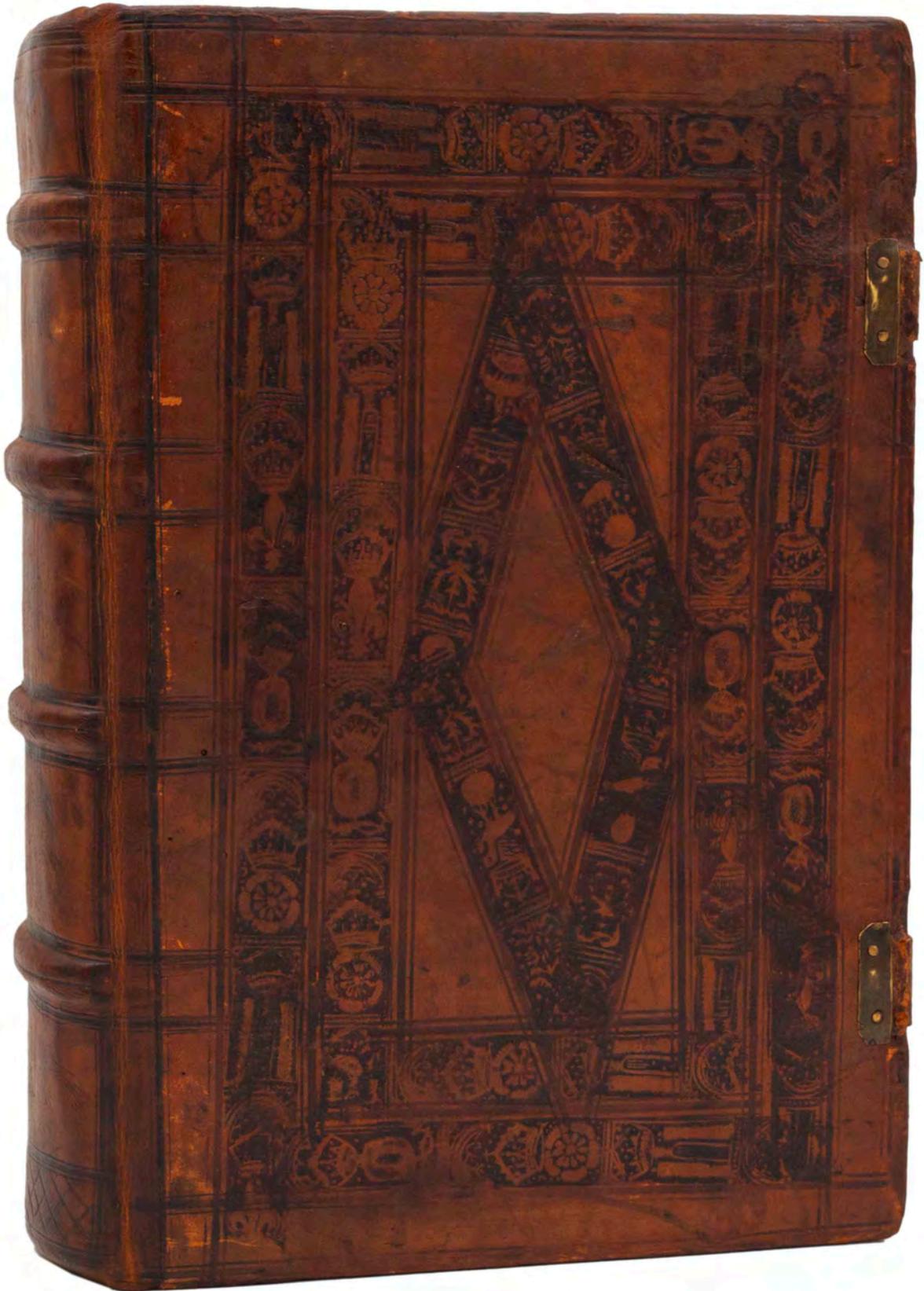
24/ **GUICCIARDINI, Francesco.** *The Historie of Guicciardin, containing the Warres of Italie and other Partes, continued for many Yeares under sundry Kings and Princes, together with the Variations and Accidents of the same, divided into twenty Bookes ... Imprinted at London by Thomas Vautrollier for William Norton. 1579.*

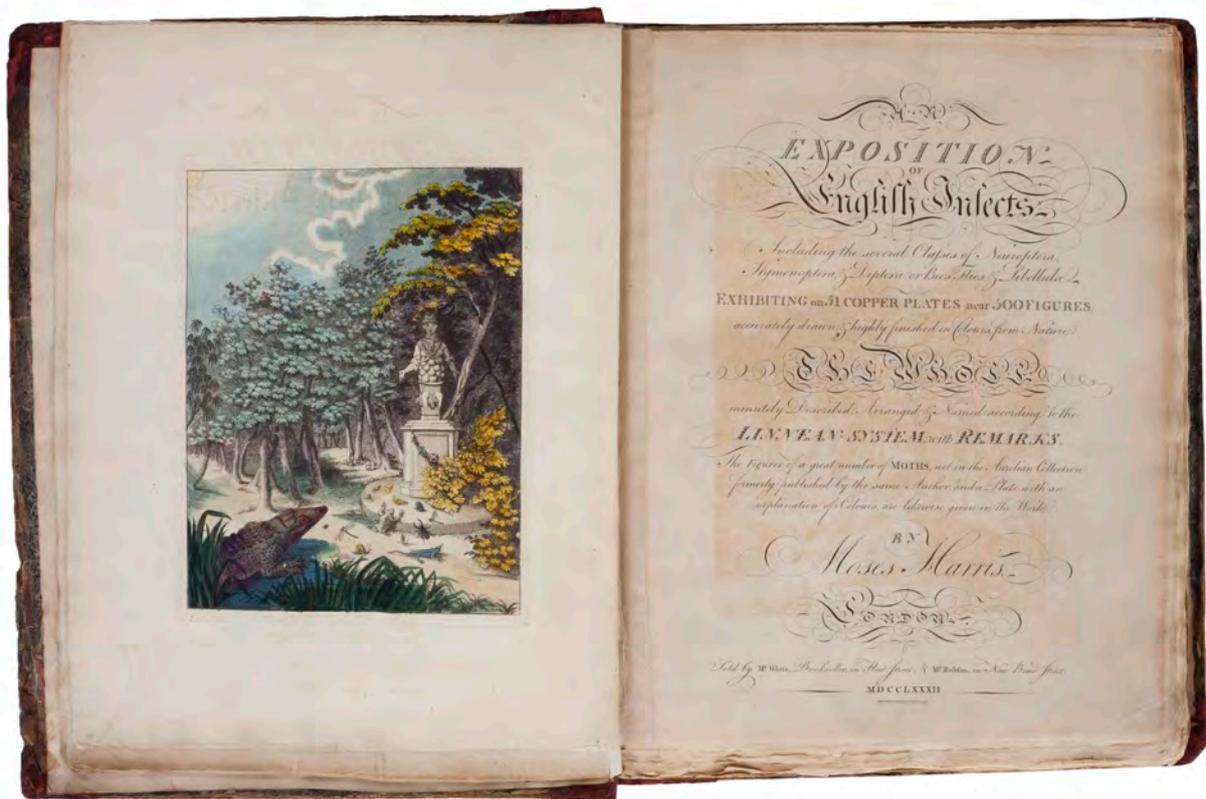
Folio, pp. [10], 1184, [16], wanting the initial blank; some worming at the beginning and end (sense entirely recoverable), and some light foxing, with a very good copy in contemporary calf, covers tooled in blind with heraldic rolls (cf. Oldham 751 and 752 with another unidentified roll featuring heraldic animals), clasps intact, neatly rebacked; contemporary manuscript index to front free endpaper, dates of battles added to the printed contents leaf in a seventeenth-century hand; early ownership inscription to title-page of William Wentworth; armorial bookplate of his descendent William Charles de Meuron Wentworth-Fitzwilliam, Earl Fitzwilliam (1872-1943). £4000

First edition in English of the first major work of modern history. Sir Geoffrey Fenton's version is the last and most ambitious work of a major Tudor translator, and was dedicated to Queen Elizabeth.

Jackson conjectures that this work may have been the maiden typesetting task of Richard Field, Shakespeare's fellow-townsmen, who came to London from Stratford in 1579 as an apprentice of Vautrollier. Field later purchased the copyright and printed the second edition in 1599.

The original, though posthumous, edition of the *Storia d'Italia* (1561) was called by J. A. Symonds 'the most solid monument of the Italian reason in the sixteenth century, the final triumph of ... [the] Florentine school of philosophical historians ...?' *Printing and the Mind of Man* describes it as 'the first history of Europe', quoting Ranke's analysis of the book as the beginning of modern history, and of its influence on statesmen no less than historians.





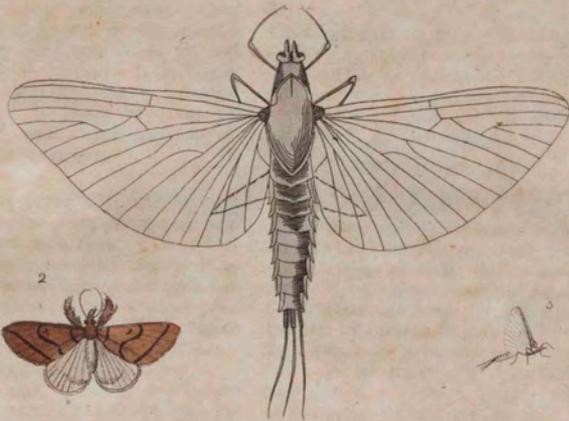
25/ **HARRIS, Moses.** An Exposition of English Insects, including the several Classes of Neuroptera, Hymenoptera, & Diptera, or Bees, Flies, & Libellulae, exhibiting on 51 Copper Plates near 500 Figures, accurately drawn, & highly finished in Colours, from Nature ... London, White and Robson, 1782.

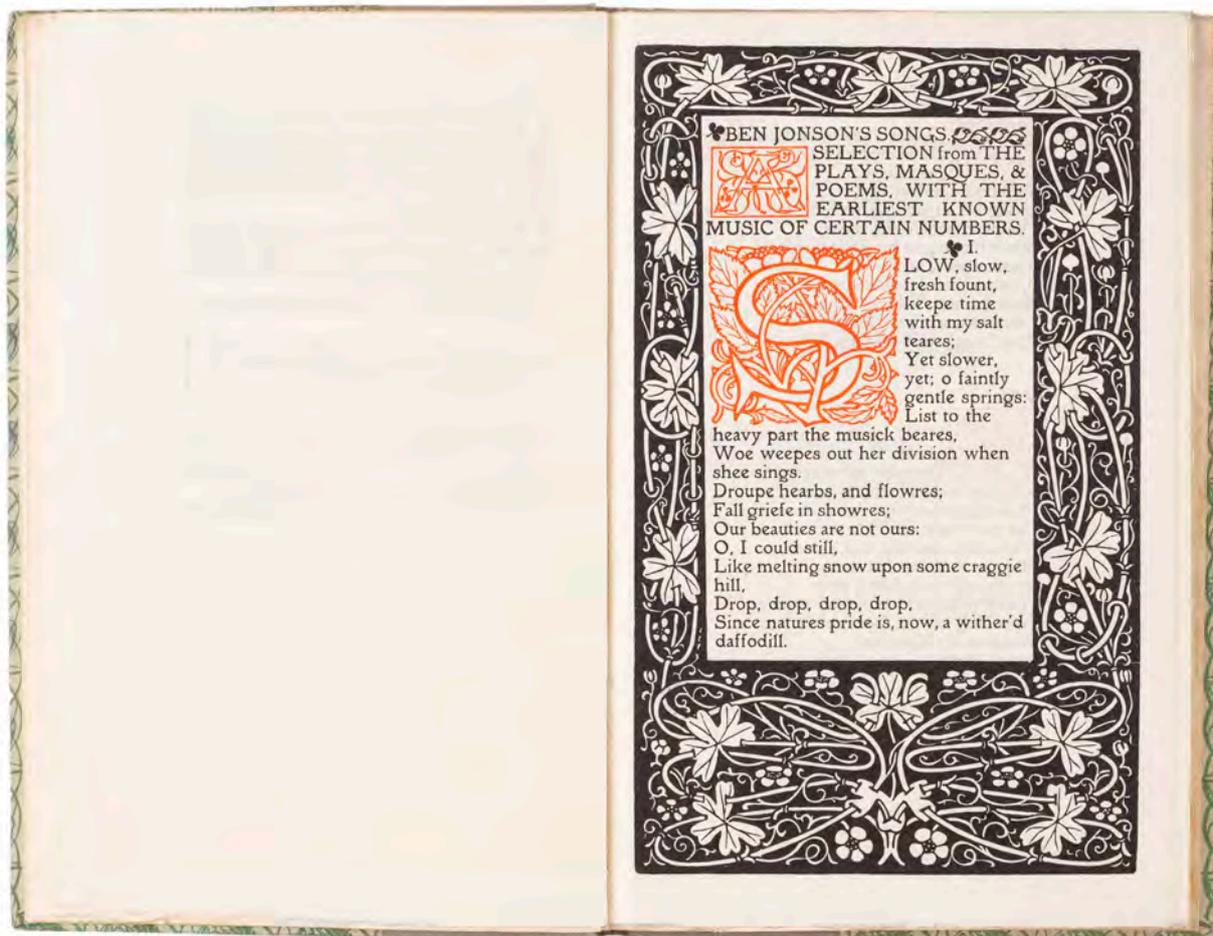
4to, viii, [9]-166, [4], with engraved title, coloured frontispiece, and 51 plates (of which 50 hand-coloured); without the 'Scheme of Colours' plate; text in 2 columns, English and French; lightly toned, slight offsetting, marginal paper-flaw to R1; a broad copy, uncut in early nineteenth-century half red roan with marbled sides, spine gilt in compartments and lettered directly in gilt; worn, bumped and chipped at extremities, rebounded in paper; early twentieth-century bookseller's ticket 'Myers & Co.' to upper pastedown, later bookplate of H. Stanley Marcus. £950

Second edition of Harris's 'principal scientific work' (ODNB), incorporating his important treatise establishing the classification of insects by wing venation. 'I have kept so far as this method was agreeable to, and did not interfere with the plan, which I have adopted, of a strict adherence to a Natural System, separating the classes by such nice though strong distinctions, that the observer at first sight of an insect (if it be of the *Diptera* or *Hymenoptera*) shall be capable of not only knowing the class it refers to, but at the same time to what order and section of that class, and this by the wings only' (preface). Harris 'was, it is believed, the first to draw attention to the importance of wing venation in the classification of lepidoptera and upon this principle he arranged the species in his published works, illustrating them in colour with a high degree of accuracy' (Lisney, p. 156).

ESTC T33877.

Tab VI





26/ *JONSON, Ben.* Songs ... A Selection from the Plays, Masques, and Poems with the earliest known Settings of certain Numbers. *London, Eragny Press, [1906].*

8vo, pp. [4], 59, [3, index and colophon], with a coloured woodcut to the title-page by Lucien Pissarro, a woodcut border to the first text leaf, woodcut initials printed in red, and a woodcut publisher's device at the end (all by the Pissarros); music printed in black on red staves; front free endpaper browned else a fine copy in the publisher's blue-grey boards and patterned paper sides, cover lettered gilt; ownership inscription dated 1922 of the publisher and book scholar Thomas Balston OBE, bookplate of the poet and broadcaster D. G. Bridson, with dots under his initials in the colophon. £650

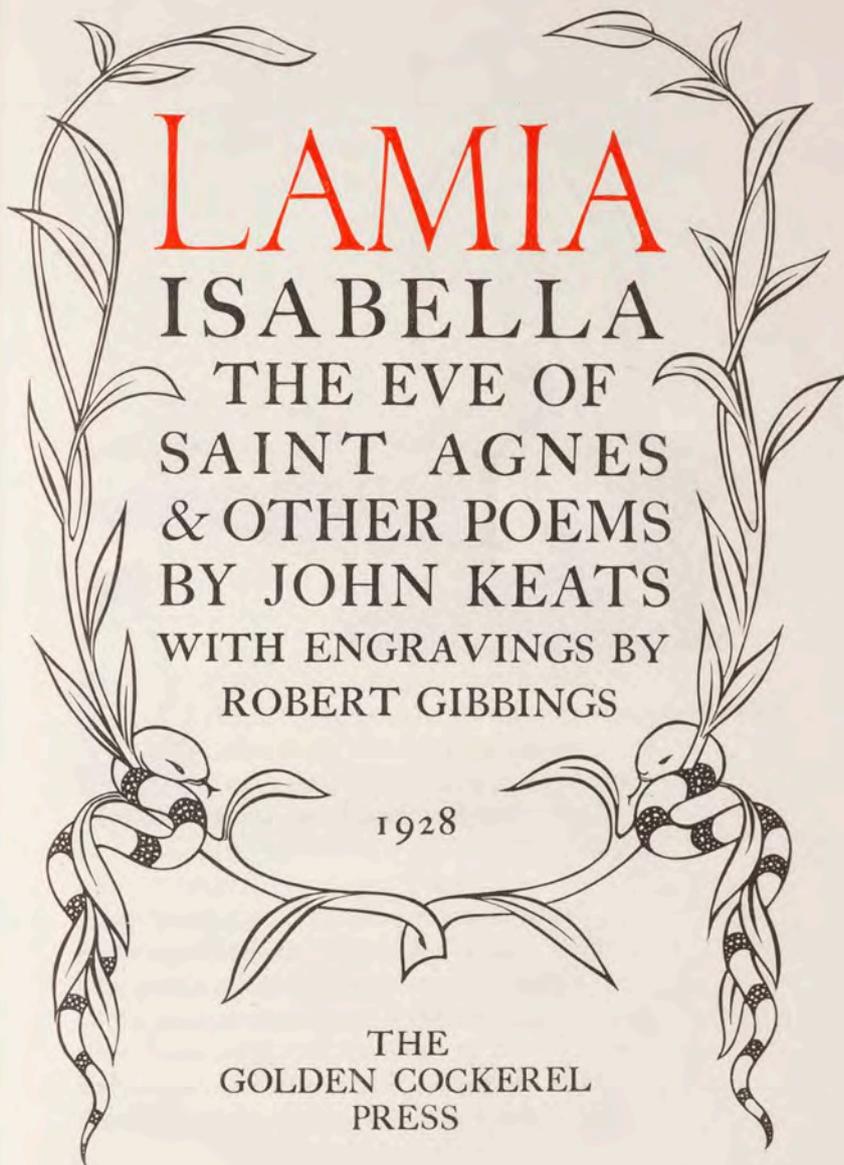
First edition, one of 175 copies, one of the most attractive of all Eragny press books; there were also ten copies on vellum.

SONGS BY BEN JONSON.

A SELECTION FROM THE PLAYS,
MASQUES, AND POEMS, WITH THE
EARLIEST KNOWN SETTINGS OF
CERTAIN NUMBERS.



THE ERAGNY PRESS, THE BROOK,
HAMMERSMITH, LONDON, W.





JUST at the self-same beat of Time's wide wings
 Hyperion slid into the rustled air,
 And Saturn gain'd with Thea that sad place
 Where Cybele and the bruised Titans mourn'd.
 It was a den where no insulting light
 Could glimmer on their tears; where their own groans
 They felt, but heard not, for the solid roar
 Of thunderous waterfalls and torrents hoarse,
 Pouring a constant bulk, uncertain where.
 Crag jutting forth to crag, and rocks that seem'd
 Ever as if just rising from a sleep,
 Forehead to forehead held their monstrous horns;
 And thus in thousand hugest phantasies
 Made a fit roofing to this nest of woe.
 Instead of thrones, hard flint they sat upon,

Couches of ragged stone, and slaty ridge
 Stubborn'd with iron. All were not assembled:
 Some chain'd in torture, and some wandering.
 Cæus, and Gyges, and Briareus,
 Typhon, and Dolor, and Porphyriion,
 With many more, the brawniest in assault,
 Were pent in regions of laborious breath;
 Dungeon'd in opaque element, to keep
 Their clenched teeth still clench'd, and all their limbs
 Lock'd up like veins of metal, cramped and screw'd;
 Without a motion, save of their big hearts
 Heaving in pain, and horribly convuls'd
 With sanguine feverous boiling gurge of pulse.
 Minemosyne was straying in the world;
 Far from her moon had Phæbe wandered;
 And many else were free to roam abroad,
 But for the main, here found they covert drear.
 Scarce images of life, one here, one there,
 Lay vast and edgeways; like a dismal cirque
 Of Druid stones, upon a forlorn moor,
 When the chill rain begins at shut of eve,
 In dull November, and their chance vault,
 The Heaven itself, is blinded throughout night.
 Each one kept shroud, nor to his neighbour gave
 Or word, or look, or action of despair.
 Cretus was one; his ponderous iron mace
 Lay by him, and a shatter'd rib of rock
 Told of his rage, ere he thus sank and pined.
 Iapetus another; in his grasp,
 A serpent's plashy neck; its barbed tongue
 Squeez'd from the gorge, and all its uncurl'd length
 Dead; and because the creature could not spit
 Its poison in the eyes of conquering Jove.

27/ **KEATS, John.** *Lamia, Isabella, The Eve of Saint Agnes, and Other Poems.* Waltham, Saint Lawrence, The Golden Cockerel Press, 1928.

Folio in 8s, pp. [4], 100, [2], [2, colophon]; title printed in red and black, with wood-engraved border by Robert Gibbings, wood-engraved head- and tailpieces and decorated initials by Gibbings, wood-engraved initials by Eric Gill printed in red and blue; a fine copy in the original quarter sharkskin and green cloth by Sangorski & Sutcliffe, London, spine lettered in gilt, top edges gilt, others uncut; from the library of the poet and broadcaster D. G. Bridson, with his bookplate. £750

Limited to 500 copies, this no. 205 of 485 copies on Batchelor hand-made paper. The text was based on the edition prepared for the Oxford University Press by H. Buxton Forman, and is set in Caslon Old Face, with initials by Eric Gill. *Chanticleer* comments that this was an 'almost perfectly-proportioned book, of which the Press is duly proud'.

Chanticleer 62; Gill, *Bibliography of Eric Gill* 334.



LINNAEAN DISCIPLE

28/ **LEWIN, William.** *Les Papillons de la Grande Bretagne... The Papilios of Great Britain.* London, J. Johnson, 1795.

Small folio, pp. 97, [3, index], with 46 leaves of engraved plates with contemporary hand colour by the author; parallel French and English texts; tissue guards lightly foxed, otherwise a very good copy in contemporary mottled calf, single gilt fillet border, central gilt monogram MBF to upper board, surface and edges lightly rubbed, upper joint split but holding; ownership inscription MB Foljambe to the front free endpaper. £1850

First edition, second issue, the first and only volume of a proposed larger work on the insects of Great Britain, which was never completed due to Lewin's death. The second issue appears without the *Insects of Great Britain* title, but is otherwise identical. *Papilios* 'contains significantly more species of butterflies, together with their early stages, than works by previous authors... Lewin was also the first author to follow the strict order of families, and to use the Linnaean names consistently and correctly applied... Lewin coloured his plates personally, and although the quality varies from copy to copy, his work has rightly been acclaimed as some of the best produced in the Age of the Aurelians' (Salmon p. 122). William Lewin was a keen naturalist, also the author of the *Birds of Great Britain*, a sizeable work in multiple volumes, the first of which appeared in 1789.

We have been unable to identify an obvious candidate for MB Foljambe, though there is a Mary Arabella of a suitable date, wife of John Savile Foljambe of Osberton.

Lisney. *Bibliography of British Lepidoptera 1608-1799.* London, 1960: 315; Salmon, Michael, et al. *The Aurelian Legacy: British Butterflies and Their Collectors.* UCP, 2000: p122 'one of the most significant of the early works on British butterflies'; Swainson, William. *A preliminary discourse on the study of natural history.* Longman, 1834: p.67: 'The plates of Lewin are of permanent value'.

BY KEATS'S
BROTHER-IN-LAW

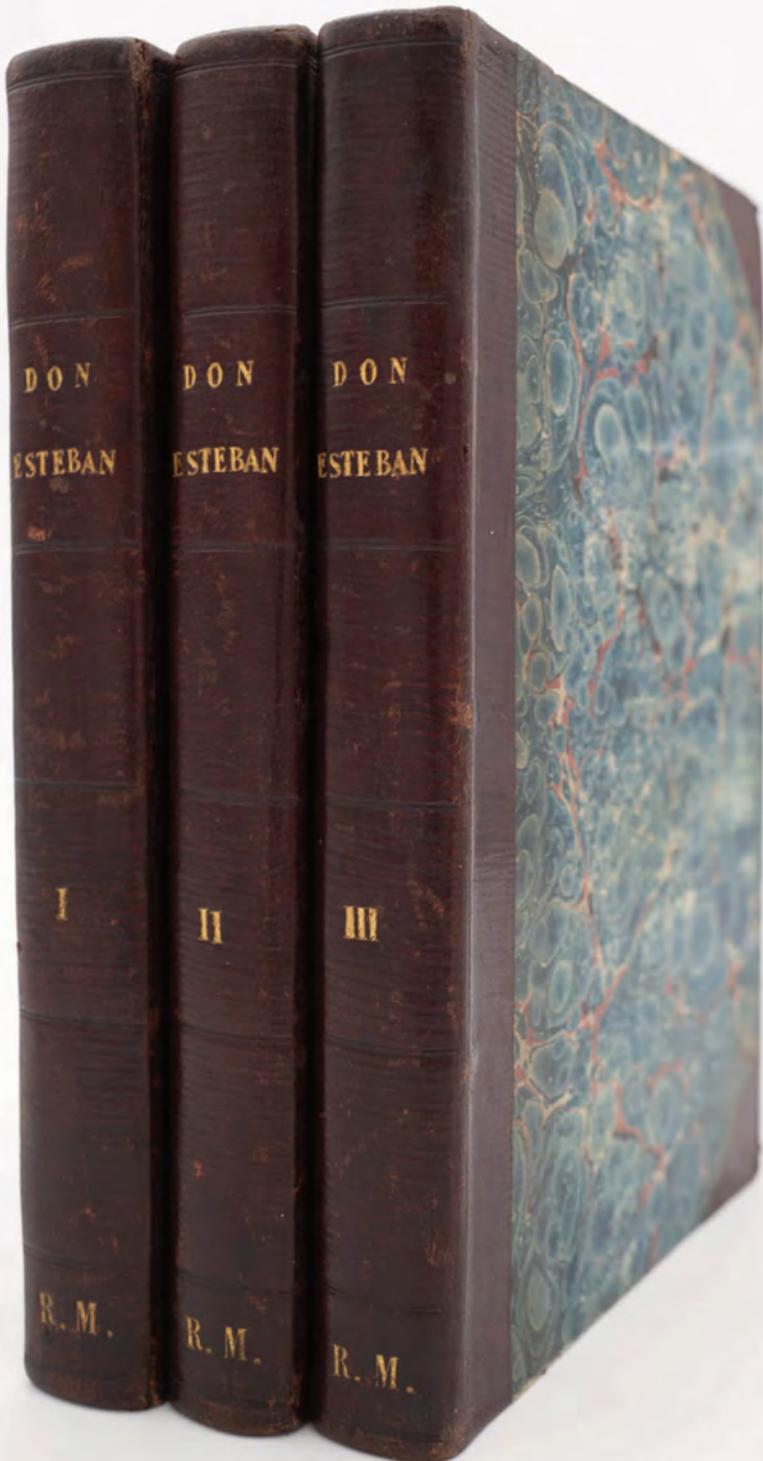
29/ [LLANOS Y GUTIERREZ,
Valentin Maria]. Don Esteban; or,
Memoirs of a Spaniard. Written
by Himself ... in three Volumes.
London, Henry Colburn ... 1825.

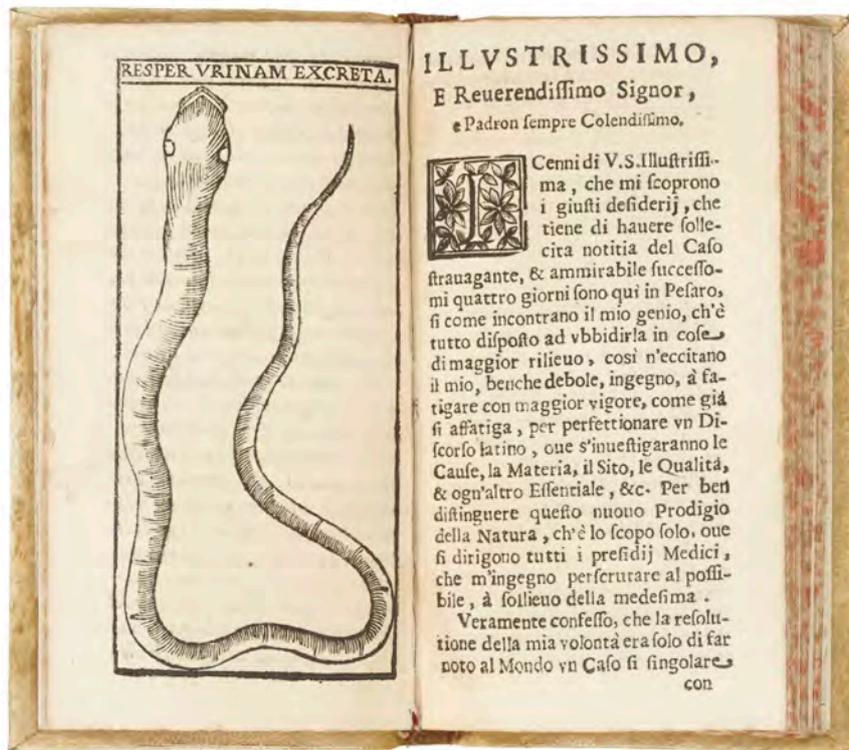
3 vols, large 12mo., lacking the half-
titles in volumes I and II and the two
terminal leaves of advertisements in
volume III; title-page to volume III
laid down, else a good copy in later
nineteenth-century half dark red
morocco and marbled boards,
spines gilt. £600

First edition of Llanos' first novel,
which blended a fictional
narrative with recent historical
fact. Although writing in English,
Llanos became with this work
'the first Spanish Romantic
author to write a historical novel
with a Spanish theme' (*Dictionary
of the Literature of the Iberian
Peninsula*).

Llanos knew Keats, and visited
him three days before his death
in February, 1821. In 1826 he
married Fanny Keats, the poet's
sister, and in 1833 took her to
Spain, where they lived for the
rest of their long lives.

Garside, Raven, and Schöwerling
1825: 55; Palau 75429; Wolff 4163.





A WONDER WORM

30/ **MARINIS, Domenico de.** *Dissertatio philosophico-medica de re monstrosa à Capuccino Pisauri per urinam excreta. Plura de sanguinis grumis, polypis, serpentibus, ac praecipuè de vermibus in corpore humano procreatis non iniucunda complectens ... Rome, typis Iacobi Mascardi ... sumptibus Ben Carrarae, 1678.*

12mo, pp. [20], 143, [1, errata]; full-page woodcut of worm to *5v, woodcut initials and tailpieces; closed tear to title neatly repaired to verso without loss, some light damp staining (most noticeable at end) and very light browning; a very good copy in later vellum, edges sprinkled red. £1850

First edition of this scarce dissertation on worms focusing on the extraordinary case of a capuchin preacher from Pesaro who in 1677 passed a 'monster' worm in his urine, which upon subsequent examination was declared to be a serpent. The *Dissertatio* begins with a prefatory letter in Italian by Alessandro Cocci discussing the case of the capuchin friar Stefano da Cammerino who for 13 months had suffered from kidney pains and bloody and lumpy urine. Following treatment by Cocci and Cesare Cesareo, Cammerino passed, with excruciating pain, a long thin worm through his urinary meatus, initially trying to pull it out, only to break it in two, and then passing the remainder, to his subsequent great relief. The worm caused much local interest and Cocci describes how it was initially put on display to satisfy the curious, before being examined under a microscope. The conclusion of this examination was that the 'prodigio della natura' passed by Cammerino was in fact a serpent.

As well as considering Cammerino's case, de Marinis examines polyps and worms more generally, discussing their generation, anatomy and size, and the parts of the human body affected by them and from which they are expelled.

Krivatsy 7453; Wellcome IV, p. 55. Only 2 copies in the US listed on OCLC (Minnesota, NLM).

MARSHAM'S MARKHAM

31/ **MARKHAM, Gervase.** *Cavalatrice, or the English Horseman:* Contayning all the Art of Horse-manship, asmuch as is necessary for any man to understand, whether hee be Horse-breeder, horse-ryder, horse-hunter, horse-runner, horse-ambler, horse-farrier, horse-keeper, Coachman, Smith, or Sadler... *London, Edward Allde for Edward White, [1616-] 1617.*

8 parts in one vol., 4to in 8s, pp. [16], 88; [4], 209, '230-231', 212-213, '234-264' [i.e. 244]; [4], 84; [4], 57, [1]; [4], 58; [4], 67, [1]; [4], 86; [4], 37, [1] (register continuous); title within an elaborate equestrian woodcut border to each part (the first as a general title, pts ii-iii dated 1616), woodcut initials, ornaments, and illustrations; bifolia 13.6 and 14.5 misbound, minimal paperflaws to C2 and 2A5 touching text but not affecting legibility; a beautiful copy, clean and crisp, in contemporary British calf, borders and spine roll-tooled in blind, board-edges roll-tooled in gilt, edges speckled red and with horizontal lines in ink to mark the 8 parts, a leaf of printer's waste (*see below*) at each end folded once to form 2 stubs (rubbed through by the sewing supports, otherwise well-preserved); a few light marks, small chip to first band, neat repair to headcap and subtle repair to corners; upper margin of title neatly inscribed 'John Marsham D.' in contemporary ink, large pencil shelfmark ('DD.4') to front endpaper. £12,000

A beautiful copy of the second edition, 'corrected and augmented', of Markham's Cavalatrice, exceptionally well-preserved in a contemporary binding, from the library of the antiquary Sir John Marsham.

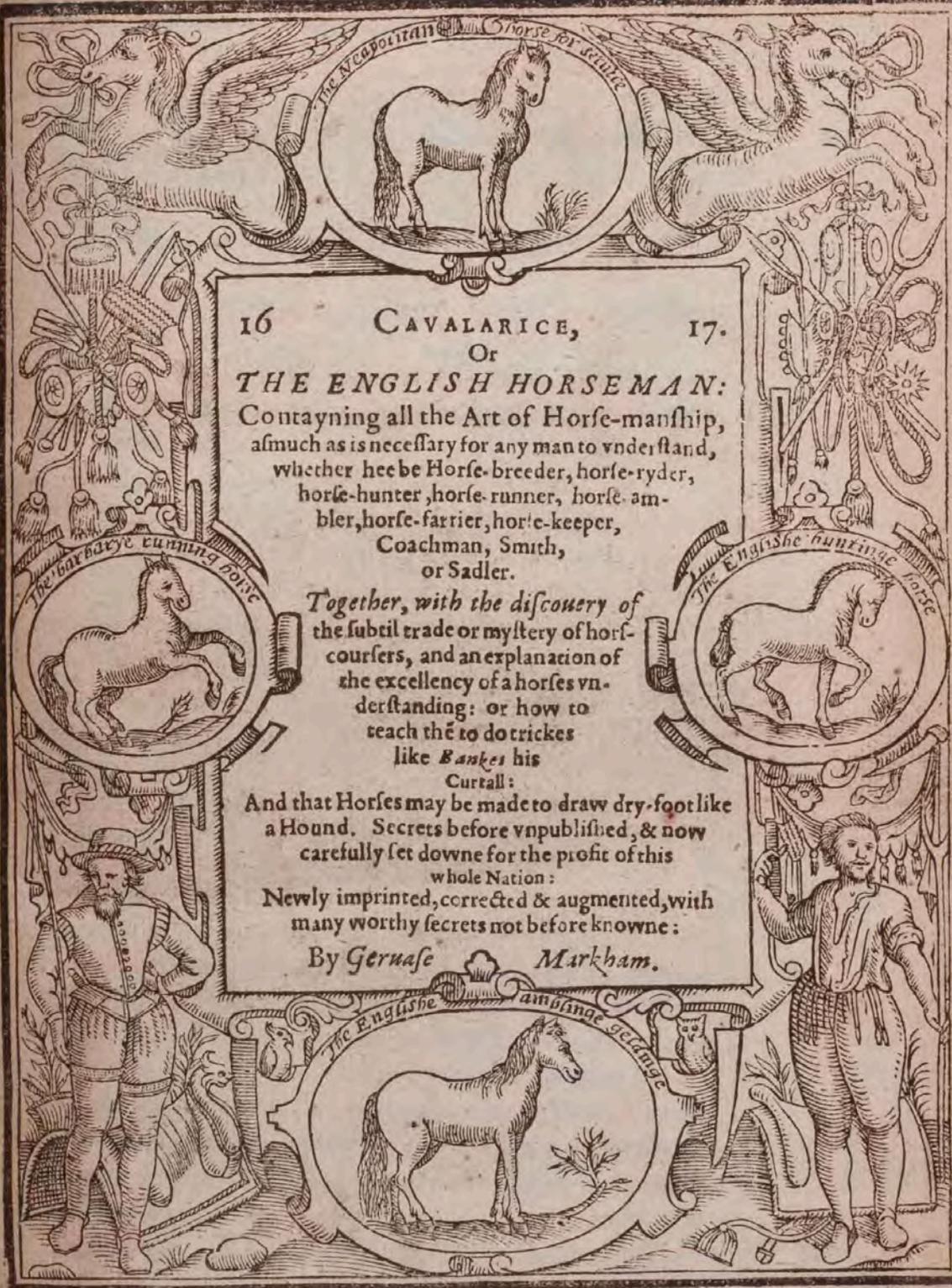
Among Markham's many published works on equestrian subjects, *Cavalatrice* is no doubt the most comprehensive and substantial. Likely written during his agricultural exile in the aftermath of Essex's execution in 1601 and first published in 1607, the work divides the knowledge of horses into eight books, among them breeding, training, stabling, and farriery, as well as books on hunting- and racing-horses. Of these the first and second books, on breeding and training respectively, are most extensive, and proved particularly influential in dismissing superstitions of earlier authors and rejecting the crueller practices suggested by Italian writers on horsemanship.

Markham's *Cavalatrice* remained popular throughout the seventeenth century, and his work on farriery, *Markham's Maister-Peece* (1610), was revised and reprinted well into the nineteenth. These works undoubtedly owed much of their success to his clear style, extensive experience, and scholarship. It was presumably out of opportunism that Markham published the present work as eight parts, allowing him to include dedications to seven potential patrons, prime among them Charles, Prince of Wales (originally written for Charles's elder brother, Henry).

ider, that he hath euen
cauezan, albe the rider



The Cauezan or chaine with teeth.



16 CAVALARICE, 17.

Or
THE ENGLISH HORSEMAN:

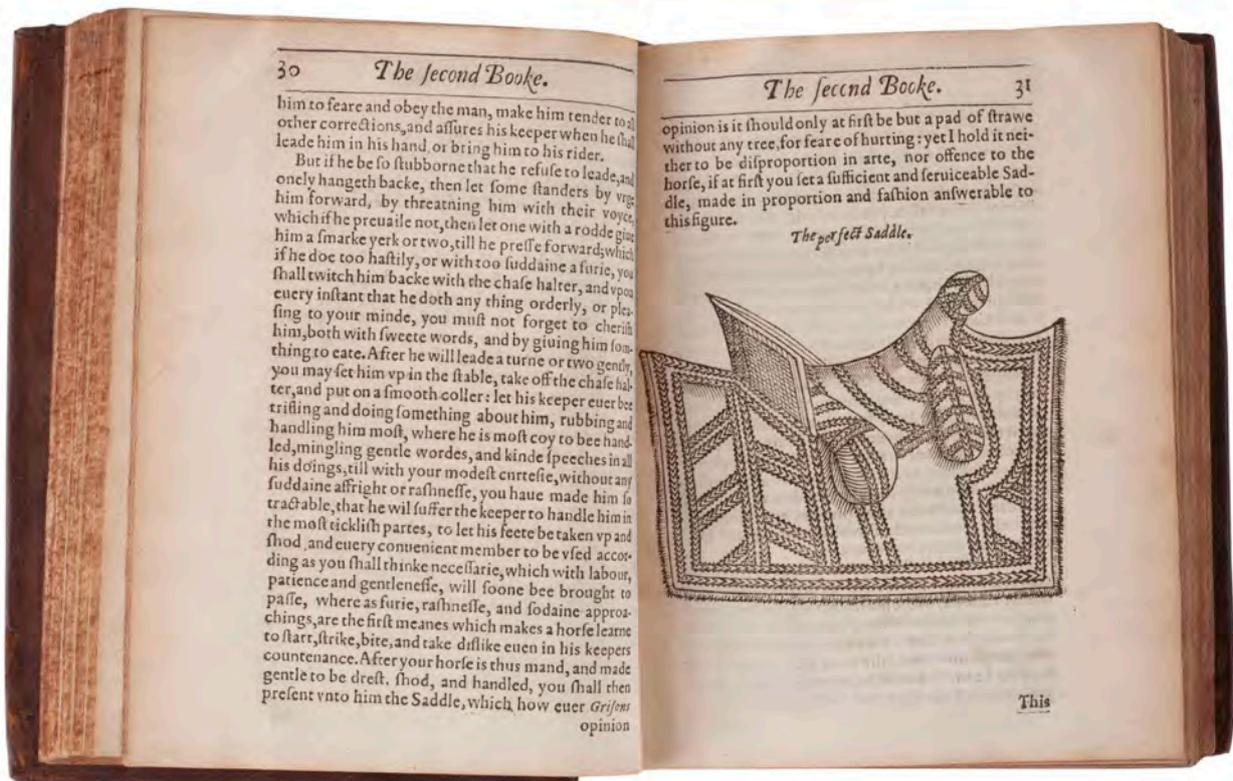
Contayning all the Art of Horſe-maſhip,
aſmuch as is neceſſary for any man to vnderſtand,
whether hee be Horſe-breeder, horſe-ryder,
horſe-hunter, horſe-runner, horſe-am-
bler, horſe-farrier, horſe-keeper,
Coachman, Smith,
or Sadler.

Together, with the diſcouery of
the ſubtil trade or myſtery of horſe-
courſers, and an explanation of
the excellency of a horſes vn-
derſtanding: or how to
teach the to do trickes
like *Banckes* his
Curtall:

And that Horſes may be made to draw dry-foot like
a Hound. Secrets before vnpublished, & now
carefully ſet downe for the profit of this
whole Nation:

Newly imprinted, corrected & augmented, with
many worthy ſecrets not before knowne:

By *Geruaſe Marſham.*



Markham's career is far broader, however, than might be suggested by the numerous works on horsemanship. He is known to have lived as a farmer for several years after the fall of his patron the Earl of Essex, to have seen military service in the Netherlands, and to have published poetry, prose, and plays with some success, leading to speculation that he is the poetic rival mentioned in Shakespeare's sonnets (Gittings, *Shakespeare's Rival*, 1960). Ever ostentatious, he entertained Elizabeth I with his feats of horsemanship and, for his final venture, tried to raise funds by walking from London to Berwick without bridges, nor 'boats, Shippe, or other Ingin for water more than an ordinarye Leape staffe or staffe to leape with all neither shoulde swyme any water whatsoever' (ODNB). He died, nonetheless, in poverty.

Provenance: The present copy is *inscribed by the noted antiquary John Marsham* (1602–1685). BOO observes that, although Marsham's will does not mention any books, there are two early bookplates attributed to him (cf. Franks and Lee), 'one of which was also used as an engraving in a book of 1649'. We note one other book with his inscription, dated 1647, presented to him by John Donne, which appeared at auction (Christies, 3 March 2004, lot 27).

The two leaves of printer's waste, used here as guards for the endpapers, are taken from the King James Bible. We have not been able to identify this particular edition, though it is remarkably close to other settings mostly dating to around 1630. The texts present are 1 John 3:11 to 3 John 14 (leaf 3K1) and the apocryphal 2 Maccabees 7:5 to 8:31 (leaf 3B1).

ESTC S112112; Poynter 19.2; cf. DeJager 137.



32/ *MASSÉ, Augusta*. 'Histoire naturelle, botanique'. [Paris, c. 1865].

Manuscript on thick paper, in French, folio (39.5 x 30 cm), ff. [31], comprising title in blue and gilt with two floral vignettes, signed 'Augusta Massé', 15 pages of text neatly written in black ink within double-ruled borders with 15 facing watercolours mostly under tissue guards; very well preserved in contemporary green morocco, spine in compartments, gilt-lettered in one, initials 'A.M.' in gilt to upper cover and gilt device of 'Maison des oiseaux' to lower cover, gilt turn-ins and edges, cream moiré endpapers; extremities very slightly rubbed; with three additional signed drawings by Massé loosely inserted (a watercolour of a flowering cactus, and two pencil sketches of women's heads). £2750

A charming manuscript, with fifteen vibrant botanical watercolours, executed by the young Augusta Massé (1848–1876) while a pupil at the Couvent des Oiseaux school in Paris.

The text describes fifteen classes of plants and their principal families, following the system of plant taxonomy developed by the great French botanist Antoine Laurent de Jussieu (1748–1836) in his seminal *Genera plantarum*. The highly accomplished accompanying illustrations depict agaric mushrooms, cotton grass, lily, crocus, birthwort (*Aristolochia*), pokeweed (*Phytolacca*), Bougainvillea, morning glory, azalea, cineraria, honeysuckle, masterwort (*Astrantia*), Morillon grapes, eglantine, and hazel.

Augusta was the daughter of Alfred Massé (1817–1909), mayor of La Charité-sur-Loire and Pougues-les-Eaux and republican senator of Nièvre, who was a political exile in Italy in the 1850s. His grandson was the radical-socialist politician Alfred Massé (1870–1951), twice Minister of Commerce and Industry. The Couvent des Oiseaux in Paris, where Augusta was educated, had previously served as a prison during the Revolution before being turned into a school for young girls run by the Canonesses of Saint Augustine of the Congregation of Our Lady; it later housed an art school run by Henri Matisse.



Azalees.



33/ **MASSÉ, Augusta.** 'Histoire naturelle, zoologie'. [Paris], 1865.

Manuscript on thick paper, in French, folio (39 x 30 cm), ff. [24] (to rectos only), comprising title in blue and gilt with vignette composed of flowers, leaves and hummingbirds, signed 'Augusta Massé 1e Classe 1865', an introduction ('Zoologie notions préliminaires'), and 22 pages with half-page watercolours and text neatly written below within double-ruled borders, several with tissue guards; a few light thumb marks; very well preserved in contemporary green morocco, spine in compartments, gilt-lettered in one, initials 'A.M.' in gilt to upper cover and gilt device of 'Maison des oiseaux' to lower cover, gilt turn-ins and edges, cream moiré endpapers; upper joint split at head, a few small marks to boards, extremities a little rubbed. £2750

A handsome manuscript devoted to zoology, with twenty-two excellent half-page watercolours, executed by the young Augusta Massé (1848–1876) while a pupil at the Couvent des Oiseaux school in Paris.

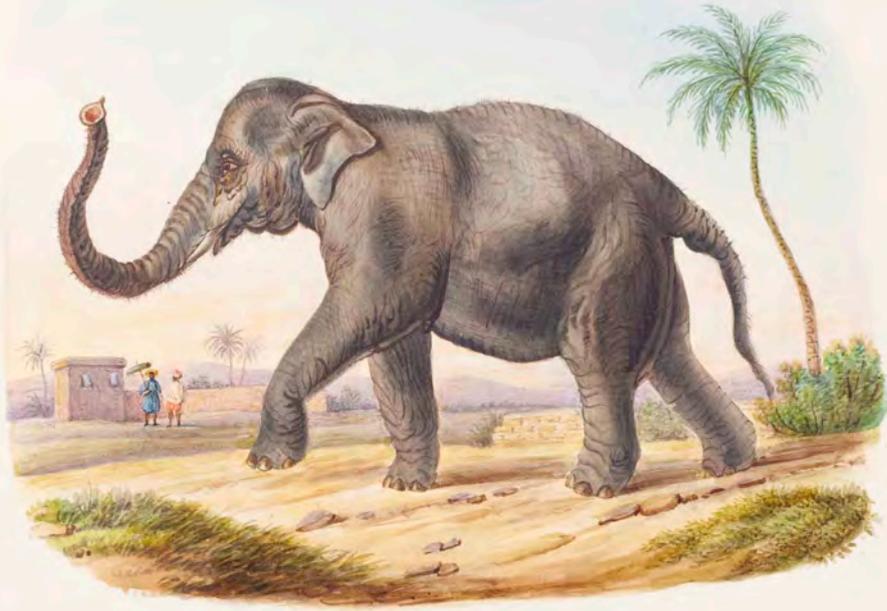
Clearly inspired by engravings after Édouard Traviès for the *Dictionnaire universelle d'histoire naturelle*, published in the 1840s, the charming illustrations, each is accompanied by an explanatory text, depict: capuchin monkeys, a lion, red kangaroos, flying squirrels, an armadillo, an Indian elephant, a dromedary camel, a beached minke whale, a red-footed falcon, a quetzal, a pair of blue tits, a golden pheasant, a grey crowned crane, swans, a snake, tortoise, frog and lizard, bony fishes, a sawfish trapped by two fishermen, various shells, a crab, a butterfly and other insects, jellyfish, and corals.



Poissons Cartilagineux

Les premiers Cartilagineux ou Chondroptérygiens à *Le Marteau* dont la tête est placée en forme
 de crochets recouvrant le commencement de la dorsale du corps. Le *Seie*
 et les *Martiniers* parmi lesquels on distingue remarquable par son museau étroit long
 l' *Omigère* remarquable par son plus grand et denté sur les bords. Le *Peynier*
 grand poisson. On fait de ses ossements le *Coysille* de nos pays.
 et de sa peau relative à celle de poisson électrique avec les ossements dans son corps
 Les *Polydours*.

Et les *Delacens* ou sans dentelles. Les *Cyclostomes* ou *Sauvages*, ressemblent
 en leur organisation à la forme de cheveu par leur forme placés sur les côtes de
 la mer. Le *Peynier*, leur peau très dure la tête. C'est sont les *Lampyris* appelés le *pe-*
gnard le *langier*. Et les *Prisus* qui ont la pelle de s'attacher à divers corps en frappant
 avec leur tête et leur corps par leurs queues gâtés avec leur bouche charnue.



Pachydermes



Marsupiaux



Au nom du Père, et
du Fils, et du Saint
Esprit, ainsi soit-il. 





BY A FEMALE MINIATURIST AND ILLUMINATOR

34/ *MERY-FARALICQ, Renée.* Manuscript prayerbook. [Paris, c. 1900].

Manuscript on paper, in French, 8vo (17,5 x 13 cm), ff. [35], in two parts titled 'Missel' and 'Messe de Mariage', beautifully written in black and red ink in a single hand, 16 lines per page, richly illustrated with 5 half-page miniatures, 26 decorative borders, 6 historiated initials, dozens of gilt and coloured initials (some unfinished), and line fillers; poem at end signed René and dated 11 February 1904, with a note in a different hand dated 11 November 1918 celebrating the Armistice; very well preserved in contemporary brown morocco by Champs, 'Missel' lettered in gilt to spine, gilt turn-ins, cream watered silk endpapers; extremities slightly rubbed. £3500

A beautiful manuscript prayerbook executed in the style of a French medieval Book of Hours by the miniaturist Renée Mery-Faralicq (1877–1925), wife of the Parisian police commissioner and poet Alexandre René Eugène Faralicq (1878–1951).

The manuscript features five highly accomplished half-page miniatures, depicting the Annunciation, the Visitation, the Magi with the infant Jesus, Christ carrying the cross, and the Crucifixion. The twenty-six exquisite borders, strewn with flowers, acanthus leaves and strawberries, are populated with birds (including peacocks and cranes), animals (wild boars, a fox, a lion etc.), butterflies, angels playing musical instruments, grotesques, images of Christ, female saints, and courting couples. The volume ends with a poem by Renée's husband ('Oh page de missel, en ton cadre gothique'), signed 'René' and dated '11 février 1904', referring to their marriage the previous day. Policeman, private detective, and professor at the Paris Institute of Criminology, René famously arrested the French serial killer Henri Landru.

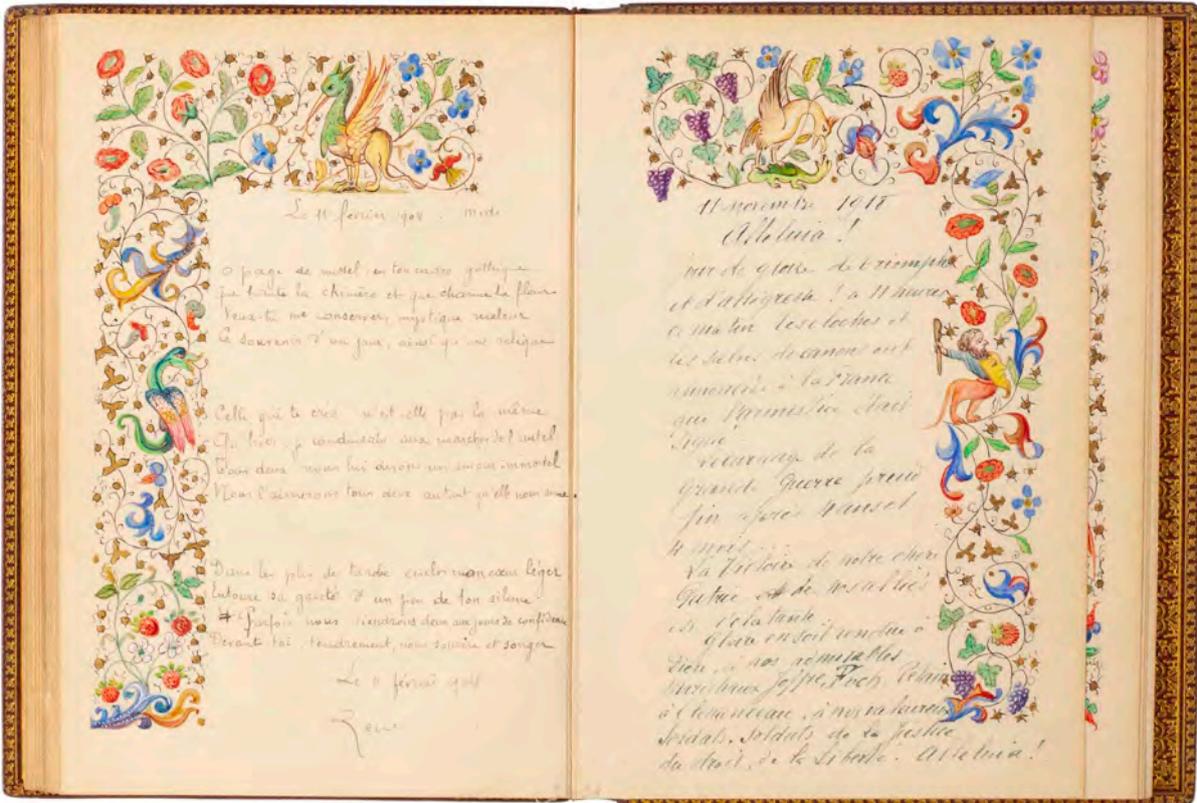


Fig: A

2



35/ **MORTON, John.** The natural History of Northampton-Shire, with some Account of the Antiquities, to which is annex'd a Transcript of Domesday-Book, so far as it relates to that County. London, R. Knaplock and R. Wilkin, 1712.

Large folio, pp. [4], iv, 551, [1 (blank)], 46, x, with 14 copper-engraved plates; without the county map by John Harris; otherwise a very fine copy, bright and broad-margined, plate I trimmed to platemark and mounted, plates XII and XIII with marginal repairs, very occasional light marks, title lightly toned and thumbbed; early nineteenth-century russia by Wheeler of Oxford (turn-in signed in gilt, endpapers watermarked '1816'), borders richly tooled in blind and gilt, spine in compartments, lettered directly in gilt, board-edges and turn-ins roll-tooled in gilt, all edges gilt, green endpapers, green ribbon place-marker; lightly rubbed with a few bumps, split to upper joint repaired, otherwise an attractive copy; chrysolithographic armorial bookplate 'Leigh' to upper pastedown. £775

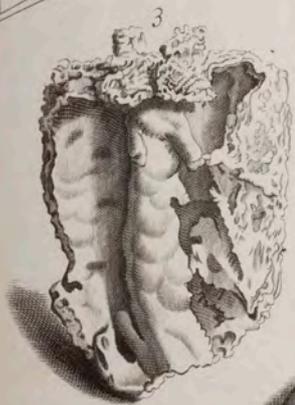
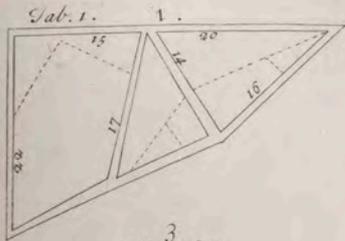
First edition of Morton's systematic natural history of Northamptonshire. Compiled over the course of a decade, Morton's *Natural History* provides a careful account of the natural history, minerals, fossils, and geography of the county, accompanied by fourteen large copper-engravings. Though he limited his research strictly to Northamptonshire, Morton built on correspondence with Ray, Sloane, Nicolson, and others, and subsequently gave nearly one thousand of his specimens to Sloane.

ESTC T147393.

Chap. 2.
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To the most Reverend Father in God THOMAS
 Lord Archbishop of CANTERBURY, Metropolitan of
 all ENGLAND, His Place, in memory of his Graces
 great Favours is most humbly & gratefully Offer'd
 S. M. M. 1. 5. ERS.

P. La Roche del.

M. J. Gault. fec.



AN UNUSUAL BINDING TECHNIQUE

36/ *MULERIUS, Carolus. Les nouveaux rudimens de la langue latine ... Paris, the widow of Claude Thiboust, and Pierre Esclassan, 1683.*

8vo, pp. [6], 185, [1]; woodcut vignette to title; a virtually pristine copy, stab sewn, in a contemporary vellum case binding, lower cover with vellum imperfection repaired with stitches before binding; gilt book label of William Lowther, 1st Earl of Lonsdale (*see below*), to verso of first endpaper. £450

'Sixth edition' of this popular manual of Latin grammar for French students, also called the 'Rudiments de Ferrand' after the name of the dedicatee, Antoine-François Ferrand.

This copy is bound in a rather unusual way; the bookblock is stitched directly through the inner margin from one side to the other, while the vellum case binding is secured to the bookblock by vellum slips at head and tail piercing the bookblock and lacing through the case. This was a quick and economical way of binding a book which was effectively a school book, meant for heavy use, and it is therefore unsurprising that the piece of vellum selected was of rather poor quality, with follicles visible in places and a large tear repaired with stitches to the lower cover. Holes in the vellum weren't unusual; if the parchment maker cut too deep during the scraping process, rips or holes would sometimes appear in the parchment while this was drying under tension. Stitching as here would stop the tear from spreading and, once dry, the flaw would be stable and the stitching often removed.



Provenance: from the library of William Lowther, 1st Earl of Lonsdale (1757–1844), ‘elder son of the Reverend Sir William Lowther, 1st Baronet of Little Preston and Anne, eldest daughter of Charles Zouch, of Sandall in Yorkshire. He succeeded his father as 2nd Baronet in 1788 and his cousin, James, Earl of Lonsdale in the Viscounty and Barony of Lowther, by special remainder in 1802. On 7 April 1807 he was created Earl of Lonsdale of the second creation, and a Knight of the Garter. He was a Lieutenant-Colonel in the Army, Member of Parliament for Carlisle 1780–1784, for Cumberland 1784–1790 and for Rutland 1791–1802 and was Recorder of Carlisle. He married, 12 July 1781, Augusta Fane, eldest daughter of the 9th Earl of Westmorland. He died 19 March 1844. Books from his library were sold at auction by Sotheby’s 27 March 1922, and a further “selected portion of the Library at Lowther Castle, Penrith” 12–14 July 1937’ (University of Toronto - British Armorial Bindings).

See: Bernard Colombat, *La grammaire latine en France à la Renaissance et à l’Âge classique*, Ellug 1999.

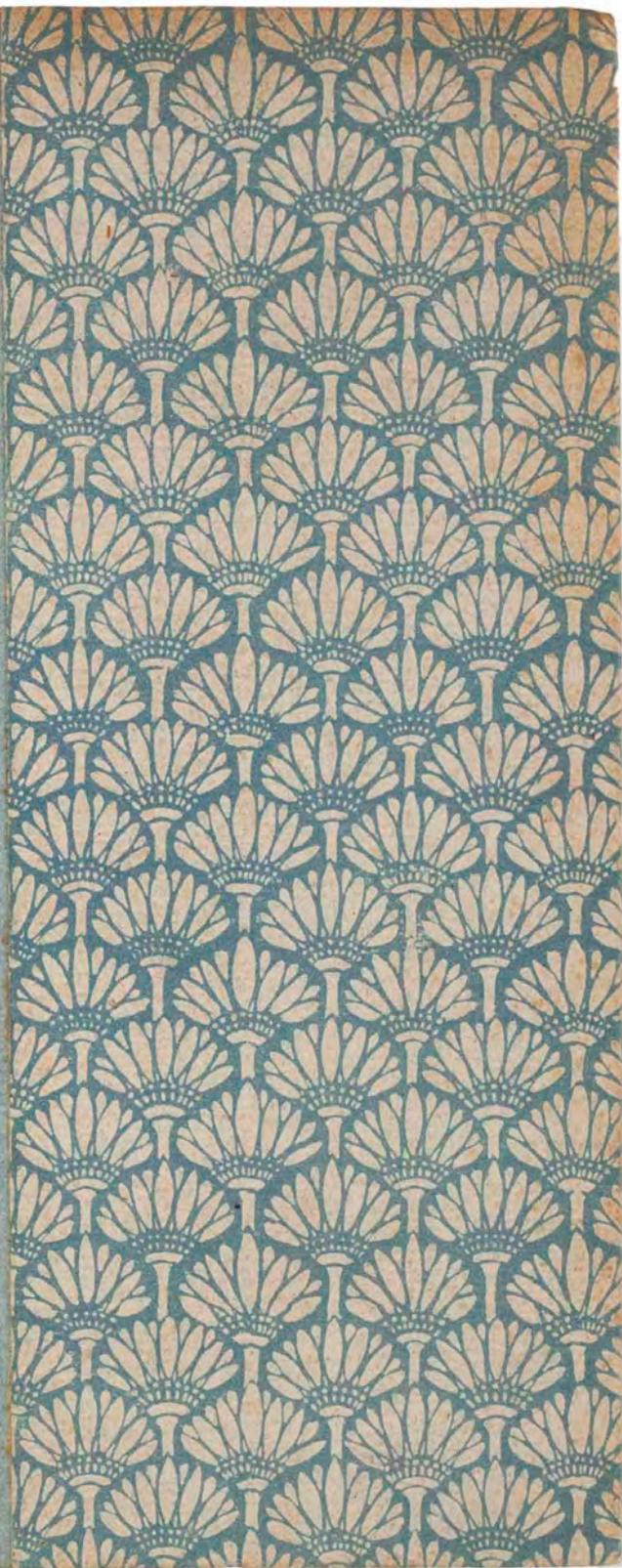


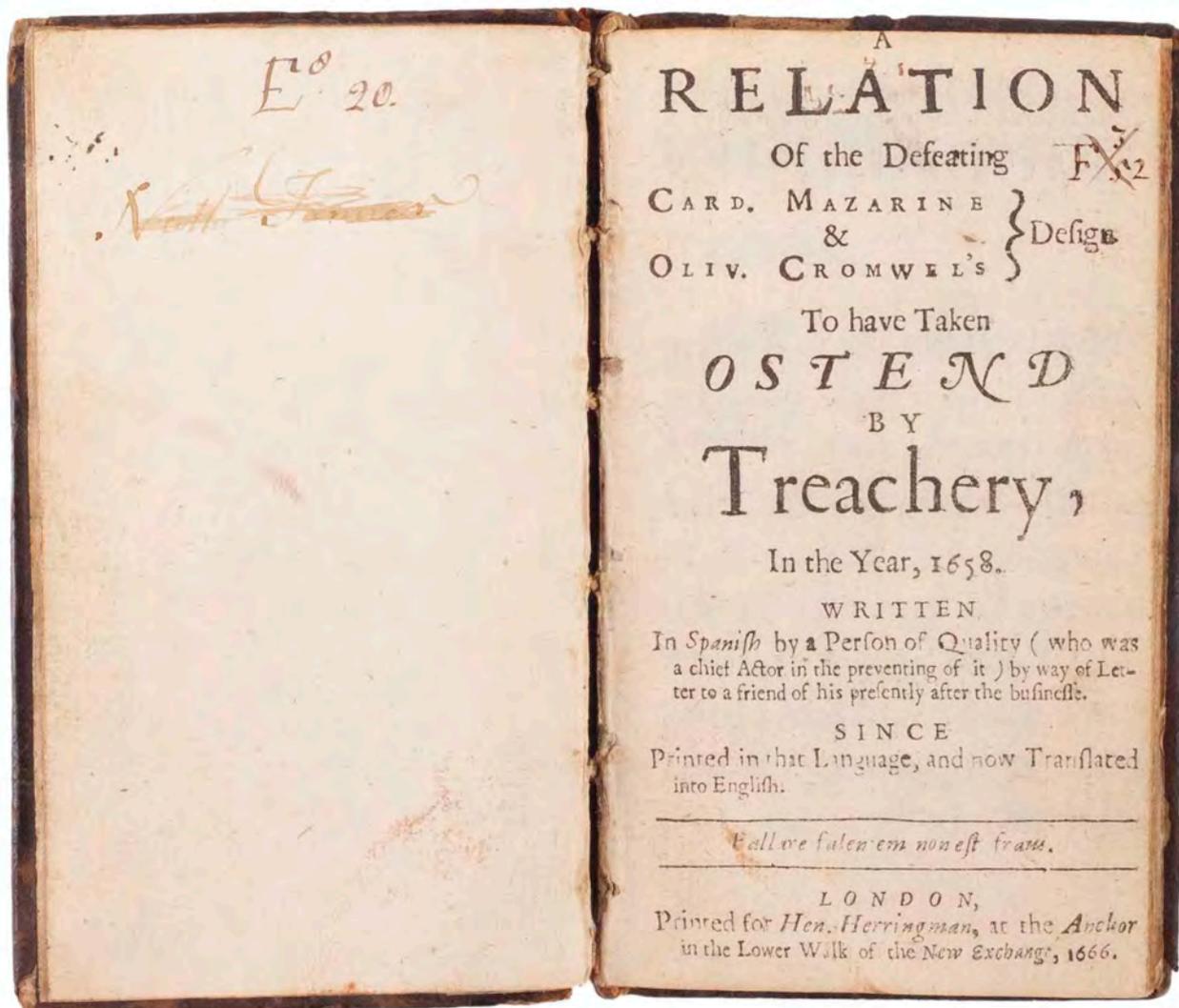
37/ **PERRAULT, Charles.** *La Belle au bois dormant & Le petit chaperon rouge.* Deux contes de ma mère loye ... [Eragny Press for Hacon & Ricketts, London, and Floury, Paris,] 1899.

8vo, pp. [2, blank], 38, [2, colophon], [4, blank]; with a woodcut device on the title-page, a double-page woodcut illustration within a border, printed in black and gold, and pale green, one further illustration printed in black, woodcut initials, and a woodcut colophon device, all designed by Lucien Pissarro and cut by Lucien and Esther Pissarro; a fine copy, in the publisher's quarter blue boards and decorative blue paper, covers lettered gilt, slightly toned but still excellent; book-label of the poet John Masefield, bookplate of the poet and broadcaster D. G. Bridson, with dots under his initials in the colophon. £1750

First edition thus, one of 224 unnumbered copies (of which 200 for sale). Lucien and Esther Pissarro had established the Eragny Press in 1894 under the influence of Morris and the Kelmscott Press.

❁ C. PERRAULT.
DEUX CONTES
DE MA MÈRE
LOYE. ❁





PRESENTATION COPY

38/ *RELATION* (A) of the defeating Card. Mazarine & Oliv. Cromwell's Design to have taken Ostend by Treachery, in the Year 1658, written in Spanish by a Person of Quality (who was a chief Actor in the preventing of it) by way of a Letter to a Friend of his presently after the Business. Since printed in that Language, and now translated into English ... *London, printed for Hen. Herringman ... 1666.*

12mo, pp. [10], 132; headlines and pagination cropped in quire B (as often), pagination occasionally shaved throughout, else a very good copy in contemporary mottled calf, spine gilt with a floral motif; manuscript shelfmark (crossed through) to title-page, contemporary ownership inscription of Nath[aniel] Tanner, inscribed on the front free endpaper: '*From the Author / Mr Will: Roper / Dec: 12 1669*'. £950

First edition, an account, apparently translated from an untraced Spanish original, of a failed attempt by Anglo-French forces to take the town of Ostend from the Spanish in 1658.

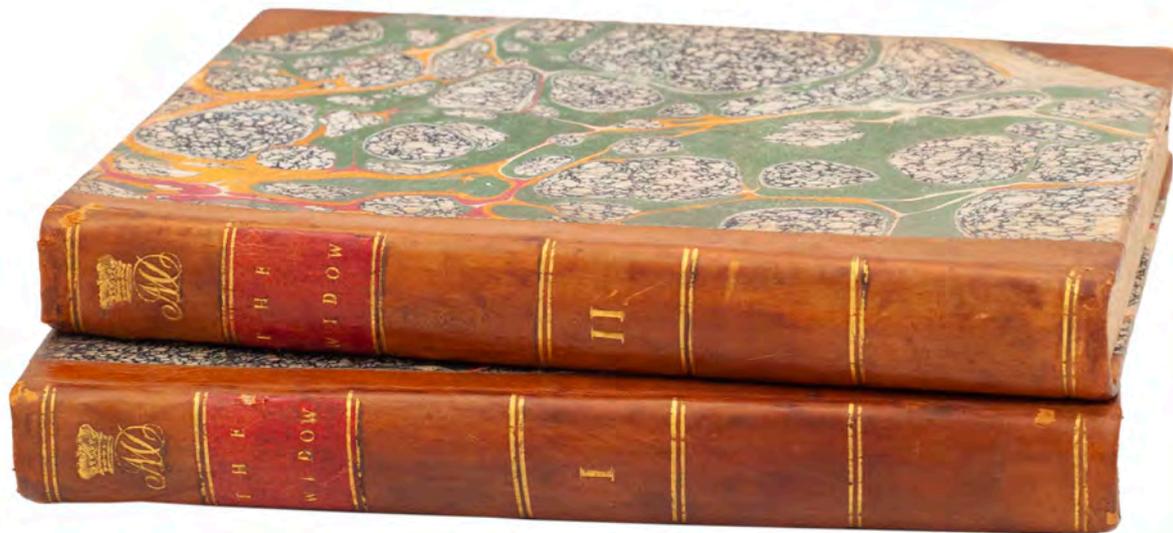
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From the Author
On Will: Roper
Dec: 12
1669

At the heart of the plan was a Flemish double-agent, one Col. Sebastian Spintelet (or Spindeler), recruited by Mazarin's council to encourage a mutiny among what they were led to believe was a disaffected town and garrison; in fact Spintelet was reporting back to the Spanish governor of Flanders, John of Austria. Having recruited limited support from Cromwell and procrastinated until preparations were in place, Spintelet played out the rehearsed 'mutiny' of the town and the imprisonment of the governor (supposed author of this work). The main expeditionary forces, including the Marshal d'Aumont, which had been waiting out at sea, were then signalled to land, and were promptly overwhelmed and taken prisoner.

Thomas Hearne attributed *A Relation* to the royalist courtier and translator Sir Charles Cotterell, who served in several campaigns in Flanders in the 1650s alongside Prince Henry, a plausible but unconfirmed attribution repeated in *DNB* archive but not carried forward to the *Oxford DNB*. It is ambiguous whether the 'Will: Roper' in the inscription here is the recipient or claiming responsibility. At any rate we have been unable to identify a suitable candidate.

Wing R821; this title is erroneously included in Abbott 972, but it is not a translation of the Spanish work therein mentioned, which is a 4-page *Relacion verdadera* on a different subject - his supposed earlier edition of 1660 must be equally suspect.



39/ **ROBINSON, Mary, 'Perdita'.** *The Widow, or a Picture of modern Times. A Novel, in a Series of Letters ... London, printed for Hookham and Carpenter ... 1794.*

Two vols, 12mo, pp. [4], 182, [2, errata and ads]; [2], [2, errata], 187, contemporary half calf, spines gilt-ruled; Downshire monogram to spines. A very fine copy. £5000

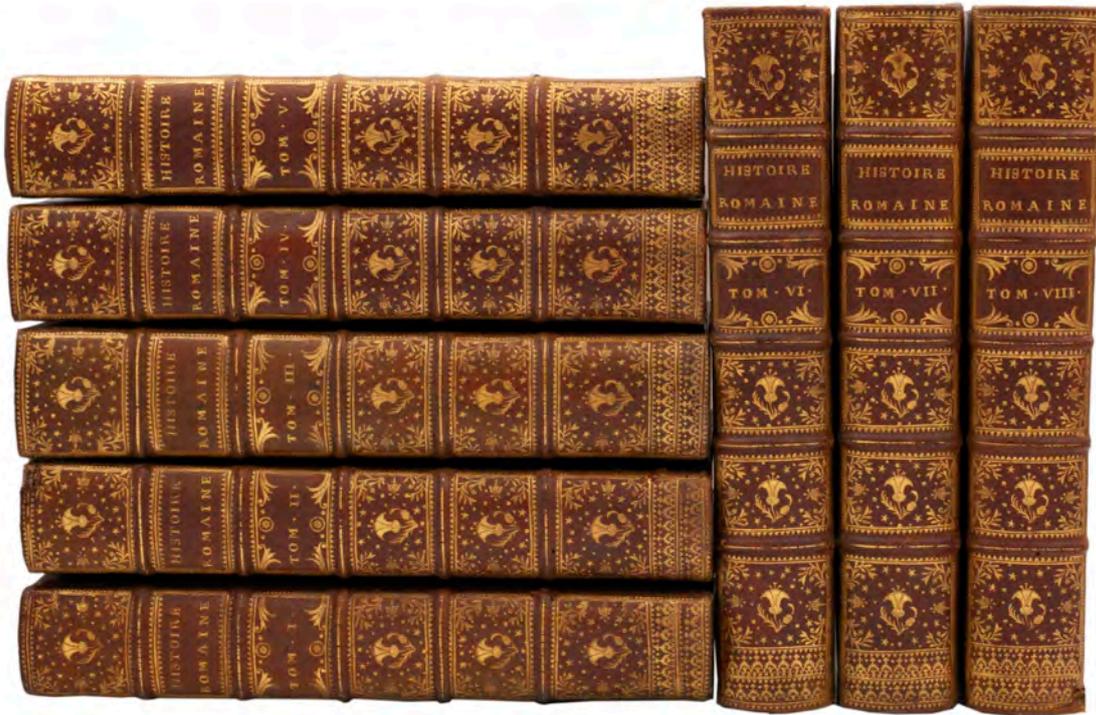
First edition of Robinson's second novel. The widow of the title is presented with many bad options for re-marriage (such as Lord Woodley, who, robbed of feudal power by modern laws, asserts 'since I cannot tyrannize over my vassals, I will over the *women*'), eventually chooses one, and dies unhappy. Its critique of the fashionable world of 'modern times' did not garner it approval among its fashionable readers.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her partially paralysed and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer and thought her 'a woman of undoubted genius'; her contacts among other female novelists of the day including Jane Porter, Eliza Parsons, Elizabeth Gunning, and Anna Maria Bennett.

Robinson wrote both sentimental and Gothic fiction, often using her own personal relationships as the basis of her plots. Her first foray, *Vancenza* (1792) had attracted 600 subscribers and sold out in a day, at least in part due to her scandalous reputation. On that basis Hookham printed an ambitious 1500 copies of *The Widow*. It is nevertheless now rare, with *copies at Cambridge, Bodley; Harvard, Virginia; and New South Wales only in ESTC.*

Godfrey Frank Singer, in *The epistolary novel*, 1933, and Heinsius report a Leipzig 1793 edition, but this seems extremely unlikely. *The Widow* was however reprinted in Leipzig in 1797 as *Julia St. Laurence*; and was translated into German in 1795.

Garside 1794:51; Denlinger, *Before Victoria: extraordinary women of the Romantic era*, pp. 2-21; Black, *The epistolary novel*, 703. Not in the CBEL list of her writings.



THE RENOUARD SET
ON LARGE-PAPER AND EXTRA-ILLUSTRATED

40| *ROLLIN, Charles and Jean-Baptiste Louis CRÉVIER. Histoire romaine depuis la fondation de Rome jusqu'à la bataille d'Actium, c'est-à-dire jusqu'à la fin de la République. Paris, widow of Estienne & fils and Desaint & Saillant, 1752.*

8 vols, large 4to (292 x 222 mm), woodcut ornaments and initials, with copper-engraved frontispiece to vol. I, 12 large folding maps engraved by Bourgoïn l'aîné after d'Anville and 2 plates by J.P. le Bas (of which one folding), copper-engraving dated 1720 by B. Picart after Poussin loosely inserted to vol. IV; a few sections of later volumes lightly foxed, very occasional spots, nonetheless an excellent, bright, broad-margined set; *bound in blue morocco for Antoine-Augustin Renouard (with his initials, entry number '3839', and date '1798' to front flyleaf of vol. I)*, borders filleted in gilt, spines gilt in compartments, lettered directly in gilt in two, board-edges double-filleted in gilt, broad turn-ins roll-tooled in gilt, edges gilt over marbling, French endbands in 3 colours, marbled endpapers, red ribbon page-markers, sewn on 5 cords; spines sunned, a few flecks, lower edges and corners lightly rubbed and minimally bumped; late nineteenth-century bookplate of a baron Vernon, with monogram 'WV' and motto 'Vernon semper viret' to upper pastedown of each volume. £2750

A splendid large-paper set of Rollin's Histoire Romaine, beautifully bound in late eighteenth-century blue French morocco, from the library of renowned bibliophile and bibliographer Antoine-Augustin Renouard (1765–1853) and extra-illustrated with an engraved frontispiece.

A monumental compendium of Roman history, the *Histoire* was written by Rollin after his forced retirement (on account of his Jansenist principles) from his position as Rector of the University of Paris. Begun in 1738, only seven duodecimo volumes were completed before Rollin's death in 1741; a further eleven volumes were published by Crévier during the 1740s, quickly followed by an English translation and a pirated Amsterdam edition. The present edition is the first to be published in a larger format, being attractively printed and accompanied by plates and a suite of large folding maps.

Brunet IV, col. 1360; Renouard, Catalogue de la bibliothèque d'un amateur IV, p. 97.

‘LOOKE WHAT A BLOODY PAGEANT THOU HAST MADE’

41/ **ROWLEY, William.** A Tragedy called All's Lost by Lust ... Divers times acted by the Lady Elizabeths Servants. And now lately by her Maiesties Servants, with great applause, at the Phoenix in Drury Lane ... *London, printed by Thomas Harper, 1633.*

Small 4to, pp. [70], wanting the final blank; some very pale spotting to the extremities, but a very good copy in modern straight-grained morocco by Wallis; from the library of Robert S Pirie, with his bookplate £3750

First edition of a play probably written about 1619-20 (when it appears in a waste list from the Revels Office) and originally performed by Prince Charles's Men (the predecessor of Lady Elizabeth's company at the Phoenix), with Rowley in the role of Jaques, the 'simple clownish Gentleman'.

All's Lost by Lust is a revenge tragedy based on an old Spanish legend of singular bloodiness set at the time of the Moorish conquest. It has the common merit of Rowley's writings that it is theatrically very effective in a not very subtle way. The two revivals at the Phoenix testify to its popularity, and in 1661 Pepys saw it acted (badly) at the Red Bull.

'Roderigo, King of Spaine, being deeply enamored upon Jacynta', the beautiful daughter of Julianus, the commander of the King's army against the Moors, not prevailing by solicitations and gifts, 'resolves to enjoy her by force'. The ravished maid 'flies to her Father in the Camp, who hearing the storie', makes common cause with the Moorish army he has just defeated 'to drive Roderigo out of his Kingdom'. Roderigo flees into Biscany while Mulymumen, now enthroned in Spain, so likes Jacynta that he begs her father for her, but she scorns him. In revenge he 'calls for Julianus (her Father) commanding his eyes to be put out, and her tongue to be cut out In the end, the Barbarian to shorten Julianus his misery, gives him a weapon, the Moore hath another, with intent to runne ful-butte at one another', but when they are both ready to run 'the Moore snatches Jacynta before him, and so the Father kills his own Daughter, and is presently by the Moore slaine', his treachery destroying himself, his daughter, and the Christian state in Spain.

Rowley was the author of a large number of plays, but usually in collaboration with one or another of his contemporaries, Middleton, Ford, Dekker, Webster, and possibly others. Because the canon contains so much collaboration, and perhaps also because 'Rowley, as an actor, was in a good position to touch up old plays and add required comic material to new ones', he has been 'a favourite candidate for the disintegrators' (G. E. Bentley). This gives an added importance to *All's Lost by Lust*, **the only extant play entirely of Rowley's own authorship**. It shows what qualities he brought to the joint creations – a gift for broad humour and at the same time a rather exaggerated love of high and noble emotion, also a very distinctive style of versification, frequent use of inverted feet, and other characteristics which are often the only way we have of knowing what parts he wrote of *The Changeling*, *The Witch of Edmonton*, and other plays he is known to have had a hand in.

Greg 471; Pforzheimer 840; STC 21425.

A
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CALLED
ALL'S LOST
BY
L V S T

Written by *William Rowley.*

*Divers times Acted by the Lady Elizabeths
SERVANTS.*

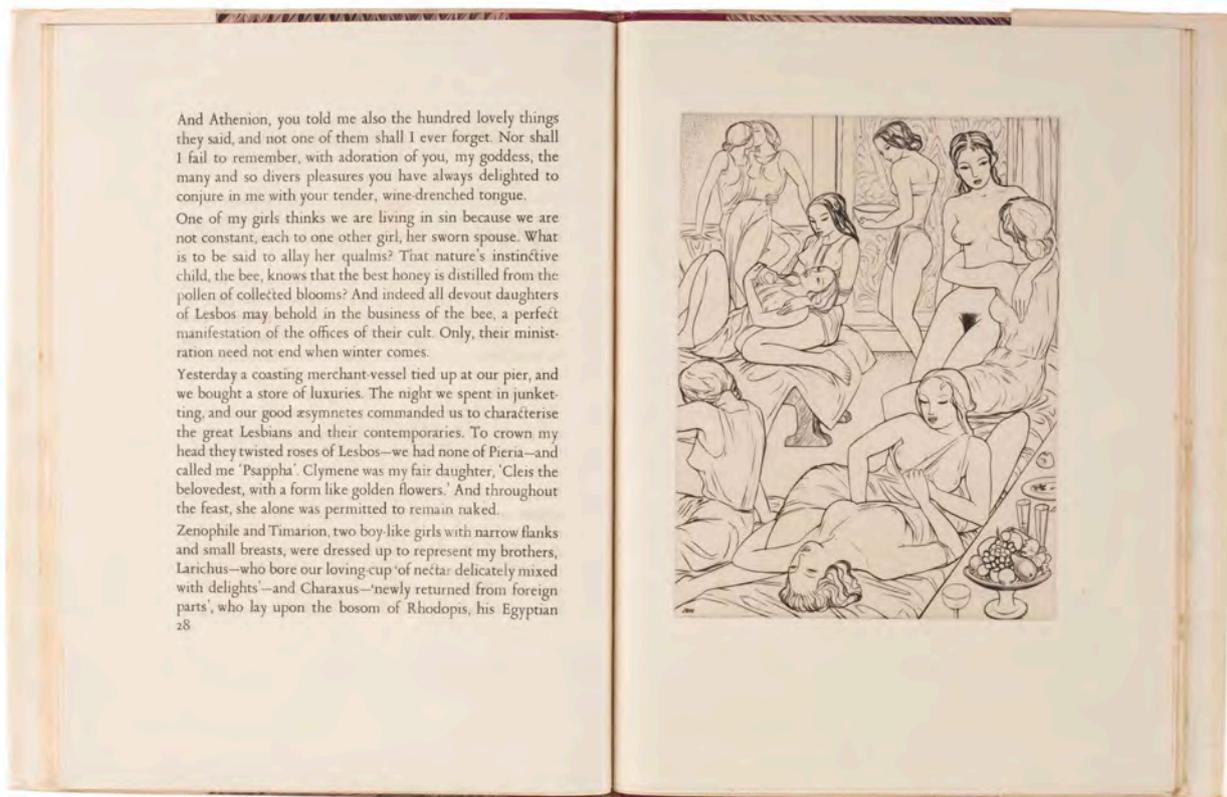
And now lately by her Maiesties Servants, with
great applause, at the *Phoenix* in *Drury Lane.*

Quod non dant Proceres, Dabit Histrio:



LONDON:

Printed by THOMAS HARPER, 1633.



42/ [SANDFORD, Christopher]. Heart's Desire. Inscribed by Me: Chryzilla von Dansdorf. Issued in Paris for private Circulation only. [London, printed by the Tintern Press, and A. Alexander & Sons, 1939].

4to, pp. [3]-41, [1], [2, limitation leaf], [4, blank], with an engraved illustration to the title-page, and seven erotic engraved plates by John Buckland-Wright; title-page printed in purple; a fine copy in the original purple quarter calf and marbled boards, top edge gilt; one pencil addition to final page as always; bookplate of the poet and broadcaster D. G. Bridson, with dots under his initials in the colophon. £2750

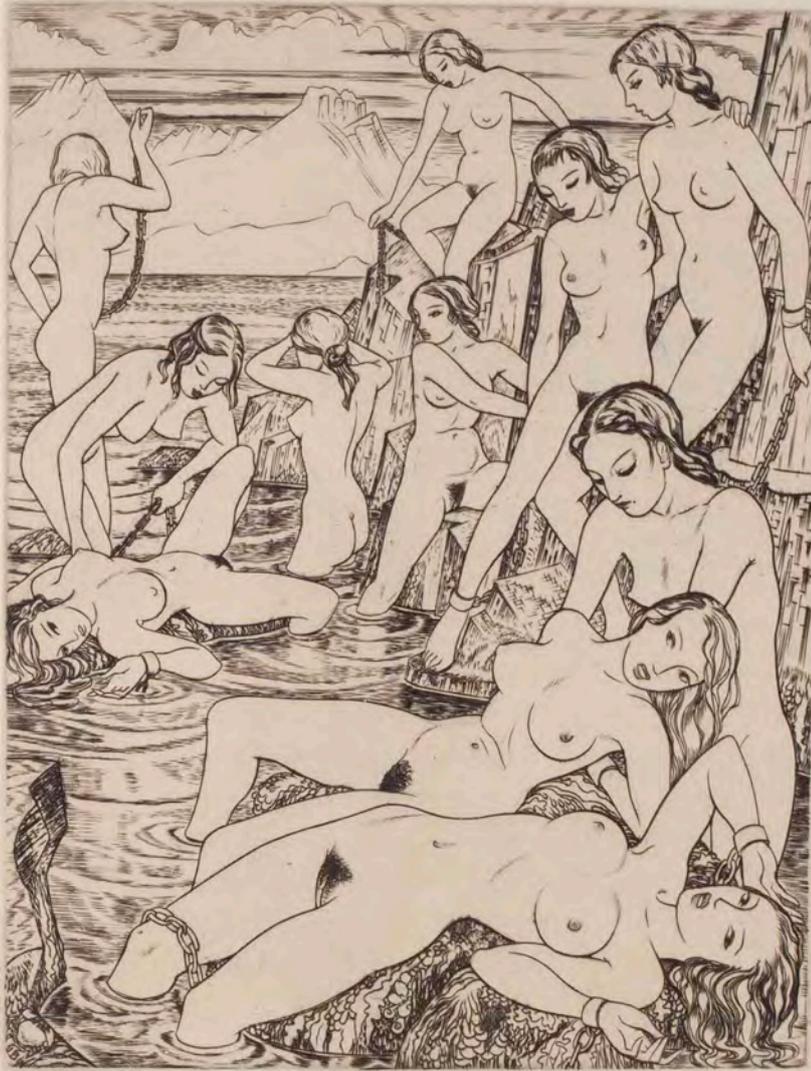
First edition, No. 27 of 70 copies, signed by Buckland-Wright on the limitation leaf, a lesbian love story purportedly translated from an ancient Greek text accidentally discovered at a Paris auction, but actually written by Christopher Sandford of the Golden Cockerel Press.

Seven copies, lettered rather than numbered, were issued with an additional set of the engravings, but we have not been able to trace another example signed by Buckland-Wright.

Reid A30.

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‘VERGLEICHEN SOLLT’ ICH DICH
DEM SOMMERTAG?’

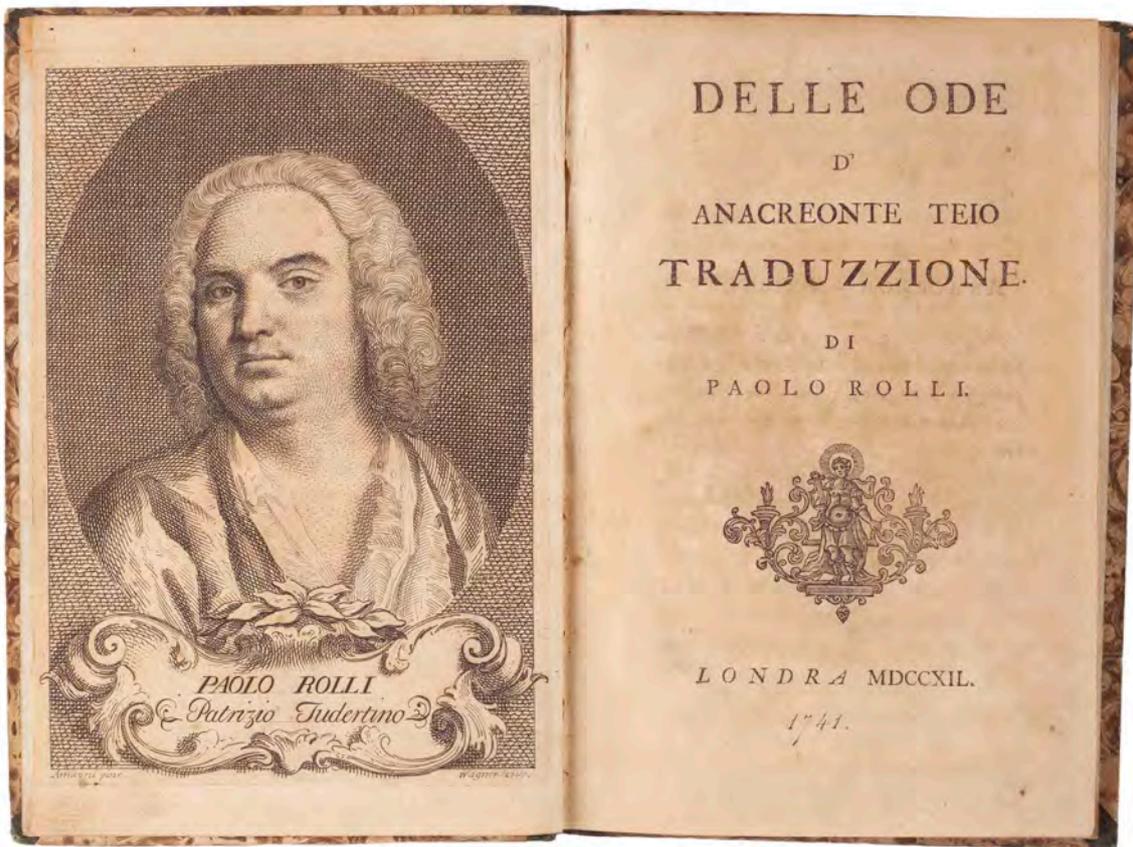
43/ *SHAKESPEARE, William.* Shakespeare’s
Sonnette übersetzt von Karl Lachmann. *Berlin,*
G. Reimer, 1820.

Squarish 12mo in sixes, pp. [2], 153, [1]; printed on thick paper; some slight offset to title-page from turn-ins but a handsome copy in contemporary polished calf, covers and spine tooled in gilt and blind, speckled edges, pink glazed endpapers; contemporary engraved ticket of Lintern’s Music Warehouse in Bath. £950

First complete edition in German of Shakespeare’s sonnets, this copy retailed in contemporary Bath. The translation is by the philologist and teacher Karl Lachmann, who went on to translate *Macbeth* in 1829 and is now best known for his landmark edition of Lucretius (1850).

Lintern’s Music Warehouse opened in Bath in the early 1780s, retailing instruments and music and doing a small amount of publishing. After James Lintern’s death, business declined, and it was taken over by George Packer in 1819.





‘ESSERE O NO, LA GRAN QUESTIONE È QUESTA’
THE FIRST ITALIAN SHAKESPEARE

44/ [SHAKESPEARE.] ROLLI, Paolo. Delle Ode d’Anacreonte teio Traduzione di Paolo Rolli. London, 1741.

8vo, pp. [4], 108, with an engraved frontispiece portrait of Rolli by Wagner after Amiconi; slightly browned but a good copy in early quarter green roan and marbled boards. £1200

First edition, scarce. On pages 97 to 99, Paolo Rolli translates the great soliloquy from Hamlet, Act 3, Scene 2, rendering Shakespeare’s original 32 lines in 39. *This is generally believed to be the first published translation from any part of Shakespeare into Italian.* He was inspired in the attempt by the rendition of the same lines into French by Voltaire in his *Letters on the English Nation*.

Rolli (1687–1765), the celebrated émigré Italian poet and translator, was resident in London in 1716 to 1744, where, as secretary to the Royal Academy of Music, he wrote libretti for Handel and his rivals (among them *Rosalinda*, adapted from *As You Like It*), translated *Paradise Lost* into Italian, and published (mostly in collaboration with John Pickard) a number of Italian classics that were under ecclesiastical censorship in Italy. His daily bread was earned as an Italian tutor to the royal family and the aristocracy.

ESTC records seven copies in the UK and four in North America.

YORKSHIRE, JAMAICA,
AND 16TH-CENTURY FRANCE

45/ **SMITH, Charlotte.** Letters of a solitary Wanderer: containing Narratives of various Description ... Vol. I[-III]. London, printed by and for Sampson Low ... 1800[-1].

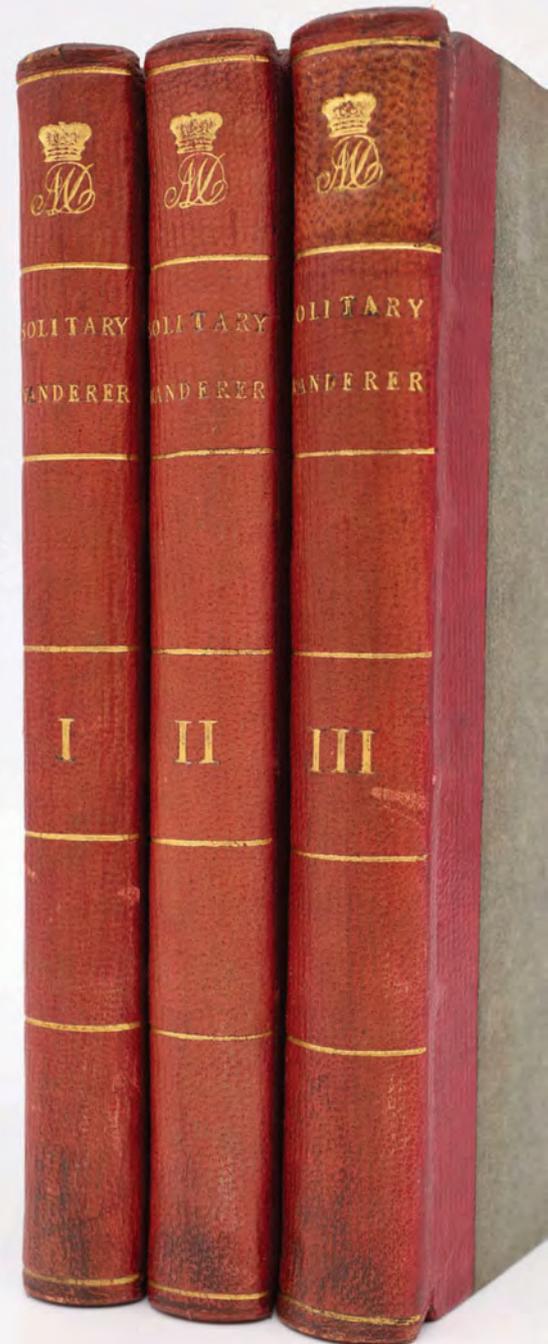
3 vols, 12mo, pp. [iii]-vii, [1], 307, [1]; [2], 317, [1]; [2], 381, [1], [2, errata to vol. II]; wanting half-titles, and two terminal advertisement leaves in vol. III, but a very good copy in early red half straight-grained morocco and grey boards, speckled edges; ownership inscriptions 'M. Downshire' to each volume, Downshire monogram to spines. £2000

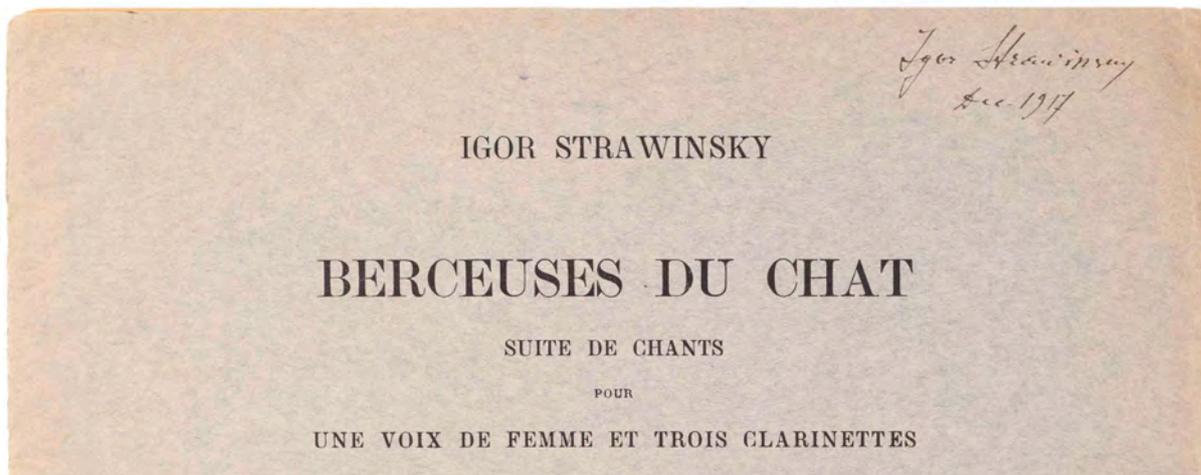
First edition, a scarce collection of three novellas: 'The Story of Edouarda', set in the melancholy mansion of an old Catholic family in Yorkshire, where Edouarda's mother has been locked away by her father Sir Mordaunt; 'The Story of Henrietta', set on a slave plantation in Jamaica, with a 'sublimely terrible' description of a hurricane (Smith thought this story the best); and 'The Story of Corisande', set in France just after the St Bartholomew's Day Massacre of 1572; the framing device of letters by a traveller takes up a small portion of the beginning of each volume. Two more volumes (of an intended six) were published by Longman in 1802. *Letters* found guarded favour with the critics: 'the same magic wand hurries us away, at will, in all Mrs. Smith's imaginary adventures; the same elegant impressive language fascinates the heart, and, for a time, hides every fault'.

The 'Preface', dated 20 October 1800, explains that 'Since I began this Work almost two years have elapsed, and the two first volumes have been printed nearly half that time. My original intention was to publish six volumes, each containing a single narrative'. Smith goes on to defend fiction against charges of pernicious influence on the young - 'a young woman who is so weak as to become in imagination the Heroine of a Novel, would have been a foolish, frivolous character, though she had never heard of a circulating library.'

Publication was turned down by Smith's usual publisher Thomas Cadell, who had also rejected her more radical novels *Desmond* and *Montalbert*, and Smith turned to Sampson Low; vols IV and V were issued by Longman and Rees, who had bought out Sampson Low's estate, in 1802, were more cheaply printed, and are very rare indeed.

Garside 1800:69; Summers, *Gothic Bibliography*, p. 385.





SIGNED BY STRAVINSKY

46/ **STRAVINSKY, Igor.** Berceuses du chat. Suite de chants pour une voix de femme et trois clarinettes. Mis en Français par C.-F. Ramuz. Partition d'Ensemble. Geneva, Edition Ad. Henn, 1917.

Oblong 8vo, title leaf, contents leaf + 8 pp. printed music, text in Russian and French; plate number A69H; folded as issued in publisher's original printed wrappers, some tears at fold. £1200

*First edition of Stravinsky's settings of four traditional Russian folk songs: 'Spi kot' ('Sur le poêle'), 'Kot na pechi' ('Intérieur'), 'Bai-bai' ('Dodo'), and 'U kota kota...' ('Ce qu'il a, le chat...'). The settings, for alto voice and three clarinets, were composed in 1915–16 when Stravinsky was in exile in Switzerland. They are similar in style to his 'Pribaoutki' ('Nonsense rhymes') of 1914, and are dedicated to Natalia Goncharova and Michel Larionov. **The front cover is signed and dated 'Igor Stravinsky, Dec. 1917'.***



‘AMONG THE BEST SCIENTIFIC ILLUSTRATIONS OF THEIR TIME’

47/ [TEMPLETON, Robert, artist, and MOORE, Frederic, annotator.] A collection of drawings of Ceylon moths. c. 1867.

Loose sheets, ff. 40 (numbered 1-2, 5, 8-14, 16-20, 22-29, 31-42, 31 bis, and 4 unnumbered, possibly including different series), varying sizes ranging from approx. 175 x 205 mm to approx. 205 x 310 mm, with approx. 195 pencil and watercolour drawings of moths, drawn rectos only (f. 2 with a pencil drawing of large moth to verso); ff. 2 (approx. 205 x 325 mm) with titles in manuscript ‘Tribe Noctuidae’ and ‘Tribe Bombycidae’ respectively; 1 hand-drawn map (approx. 346 x 215 mm) of the area north of the Kelani Ganga river where it crosses from the Sabaragamuwa province into the Central province of Sri Lanka, annotated in red, watermarked ‘Charles Martin Extra Strong’; in remains of the original envelope, postmarked London 1867, and addressed to ‘Dr Templeton Roy[al] Art[illery], Hibern[ian] Military School, Phoenix Park, Dublin’, recto boldly labelled ‘Drawings of Ceylon Insects’ in red watercolour lettering, reverse of envelope sealed with wax in three places with an unidentified armorial seal, bearing the motto of the Greek Order of the Redeemer ‘η δεξια σου χειρ, κυριε, δεδοξασται εν ισχυι’, surmounted by crests of a boar’s head and a rampant lion with axe. £8500*

An important archive of 195 watercolour and pencil drawings of Ceylonese moths, by the eminent scientific illustrator and naturalist Robert Templeton, annotated and returned to him by British entomologist Frederic Moore; a significant piece of this influential scientific collaboration.

Robert Templeton (1802–1892) was an Irish naturalist and artist, whose early interest in natural history developed into a passion for entomology. As a young man in Dublin, he began collecting and describing local species of insects, and quickly became an expert in the field. His particular fascination with bristletails and springtails lead to his first published paper, *Thysanurae hibernicae* (1836), a work which constituted the first significant publication in English on these insects. Following his graduation from his medical degree at Edinburgh University in 1831 he was commissioned into the Royal Artillery as an assistant surgeon in the ordnance medical department, a career which took him to Mauritius, Rio de Janeiro, Corfu, Albania, Malta, and Ceylon (Sri Lanka). In his spare time he continued to collect and describe the insect populations native to where he was stationed, producing beautiful and highly detailed drawings of his finds.

‘Eventually stationed in the British colony of Ceylon (1839–52) he began assiduously investigating the local fauna and corresponded with Edward Blyth, naturalist and curator of the Calcutta museum. The diverse natural history of Ceylon was poorly known and Templeton made a significant contribution to the entomology of the island. Fascinated by the diversity and incredible beauty of Ceylonese Lepidoptera (butterflies and moths), he and the naturalist Edgar Leopold Layard (1824–1900) amassed a collection of almost 1,000 species of butterflies and moths, many new to science. [...] [Templeton’s] scientific approach prompted him to send the bulk of his collections of Coleoptera (beetles), Hymenoptera (wasps and bees), and Lepidoptera to specialists in London for description. Francis Walker used the information to compile the first list of the insects of Ceylon for *Ceylon, an account of the island, physical, historical and topographical* (1859) by James Emerson Tennent. Frederic Moore went on to publish *The Lepidoptera of Ceylon* (1880–87). [...] ***His beautiful paintings of Ceylonese butterflies are said to be among the best scientific illustrations of their time. Though only the right-hand side of each insect was drawn (both upper and underside), they show his ‘skill in capturing the essence of the butterfly form as well as rendering most accurate detail’ (Nash and Ross, 1980). The illustrations are, in some cases, iconotypes, aiding the production of final descriptions of species new to science.*** (Byrne, P., *Dictionary of Irish Biography*).



*Ophidres
Hypermerista*

113



Nº 113



Nº 114



Nº 116

*Ophidres
Sulamina*

*Ophidres
Pulloverica*

Nº 115



*Ophidres
Anella*

Material from Templeton's entomological studies in Ireland and in Sri Lanka is now held by the Ulster Museum, though his collection of specimens has not survived. His butterfly paintings, among other manuscripts, were donated in 1938 to the museum by his grandniece, May Ridge. The British Natural History Museum holds a selection of Templeton's insects from Sri Lanka, some of which had been previously held by the Entomological Society of London.

Frederic Moore, FZS (1830-1907) was an entomologist and illustrator, who worked for the East India Company Museum, but is best remembered for his two major works *Lepidoptera Indica* (1890-1913) and *The Lepidoptera of Ceylon* (1880-87). Moore was an associate of the Linnean Society, as well as a member of the Entomological Society of London. *'The annotations by Moore and George Gray on his [Templeton's] butterfly paintings have played an important role in identifying previously unrecognised type specimens for some species.'* (ibid.)



UNDER
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2

DYLAN
THOMAS

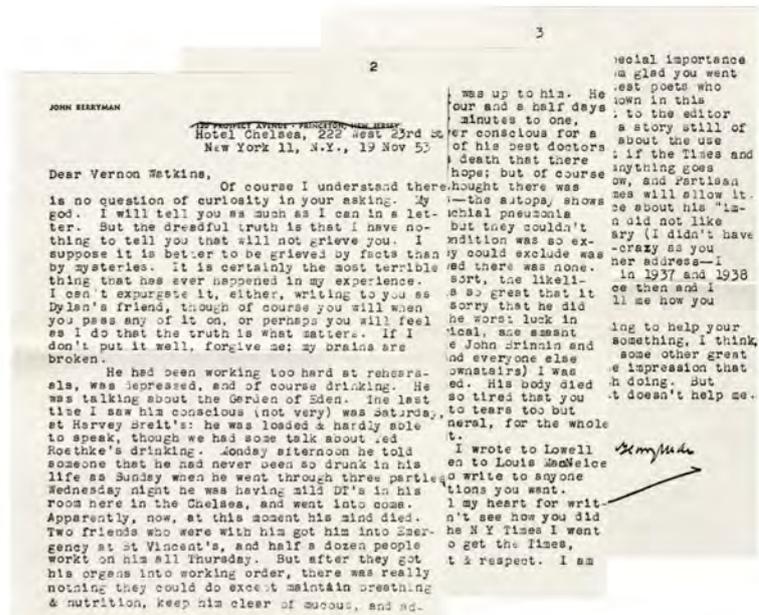
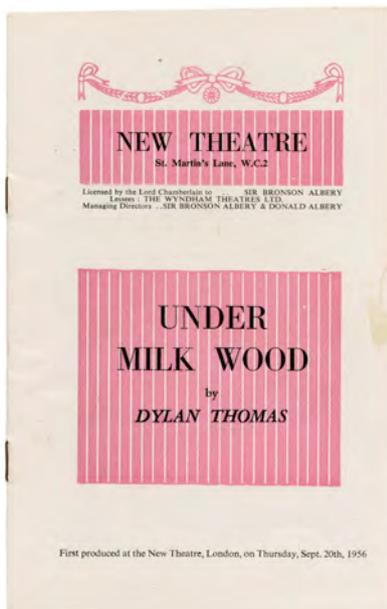
A PRIG'S COPY OF A BUM'S BOOK

48/ THOMAS, Dylan. Under Milk Wood. A Play for Voices ... London, J. M. Dent & Sons, 1954.

8vo, pp. ix, [1], 101, [1]; a fine copy in a near-fine, unclipped dust-jacket, short tear to head of rear cover; ticket of Bourne & Hollingsworth Ltd., bookplate of the poet and broadcaster D. G. Bridson; offered with a programme for the New Theatre production of Under Milk Wood in 1956, and a stereotype copy of a three-page typed letter from John Berryman to Vernon Watkins, 19 November 1953, about the last days and death of Dylan Thomas. £1500

First edition, first impression. Bridson and Thomas had first met in 1933, but they did not get on; their tastes in poetry clashed and Thomas dumped a pot of tea over the eiderdown while staying with the Bridsons in Manchester. So Bridson passed the Welshman on to the radio producer Rowland Hughes, and thus began the germ that would result in *Under Milk Wood*. 'Though we were never particularly close, over the twenty years I knew him, I have no doubt at all that more was done by Dylan Thomas to revive interest in poetry speaking than by anyone else of his time'. They met for the last time at a pub in September 1953: 'After the fifth pint, conversation was getting a lot more cordial. "You've improved," he said to me: "you used to be an unutterable prig." "You've improved yourself," I conceded: "You used to be an intolerable bum." We both guffawed ...' (Bridson, *Prospero and Ariel*).

Berryman's letter, written shortly after Thomas's death, is heavy with shock and grief. 'He had been working too hard at rehearsals, was depressed, and of course drinking. He was talking about the Garden of Eden. The last time I saw him conscious (not very) was Saturday at Harvey Breit's: he was loaded & hardly able to speak ... Wednesday night he was having mild DT's in his room, here in the Chelsea, and went into a coma ... By a piece of the worst luck in the world ... I was the only one there when he died'. Bridson met Berryman in Washington DC in 1964, and the topic of conversation was Dylan Thomas – see next item – perhaps Berryman gave the copy letter to Bridson as evidence of his closeness of Thomas?



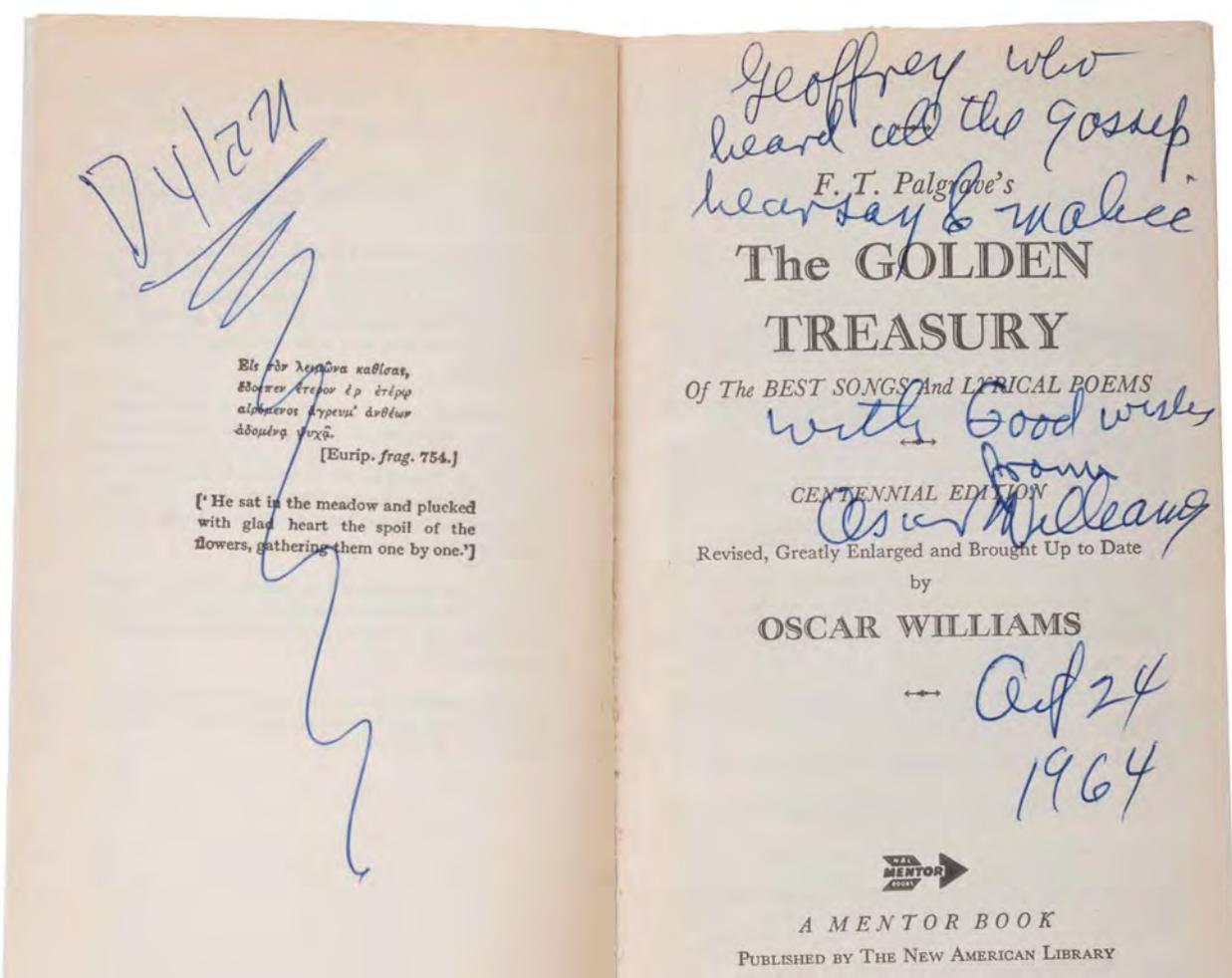
INSCRIBED BY OSCAR WILLIAMS,
AND BY DYLAN THOMAS FROM BEYOND THE GRAVE

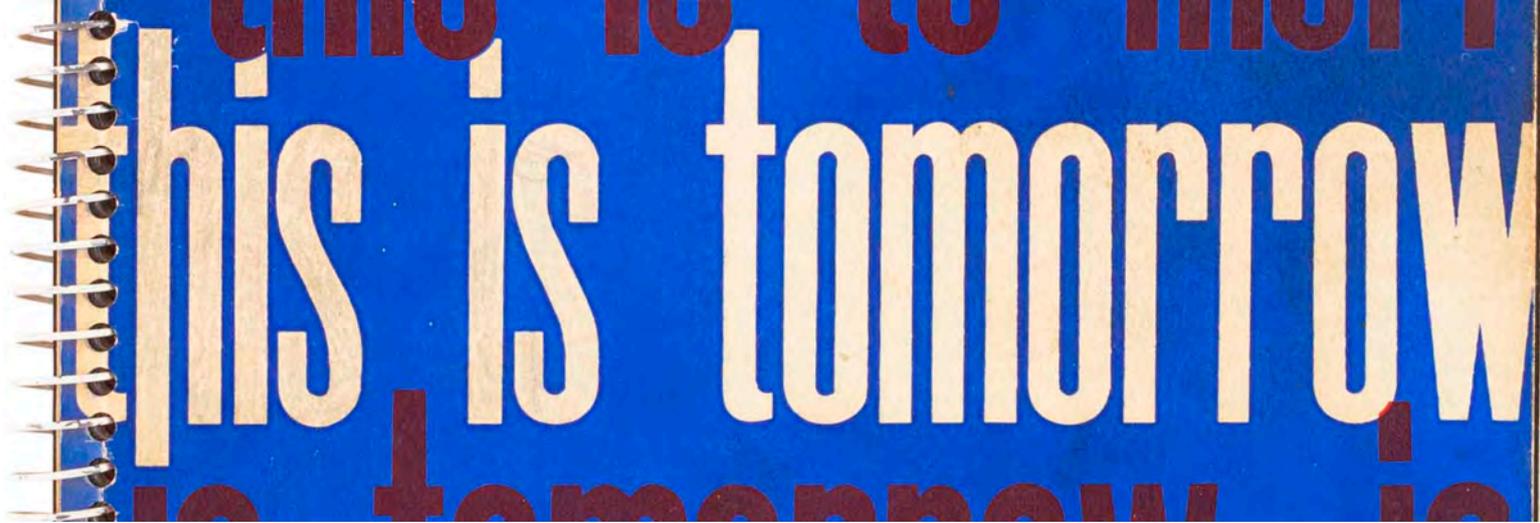
49/ [THOMAS, Dylan.] WILLIAMS, Oscar, editor. F. T. Palgrave's the Golden Treasury ... New York, Mentor Books, [1962].

8vo, pp. xii, 564; a good copy, in the publisher's gold paper covers, spine creased in centre; booklabel of D. G. Bridson. £250

'Centennial Edition', second printing. This revised and updated edition of Palgrave was first published in 1953, edited by 'Oscar Williams' *i. e.* Oscar Kaplan, the Ukrainian-American poet and anthologist who was a great friend and supporter of Dylan Thomas. This 'Centennial Edition' (first 1961) added 32 new pages (featuring works by Ted Hughes among others) and an 8-page section of portraits.

Inscribed by the editor to 'Geoffrey [Bridson] who heard all the gossip & malice with good wishes from Oscar Williams, Oct 24 1964 [sic, i.e. 1962]', and with a 'signature' in imitation of that of Dylan Thomas (long dead). On 22-24 October 1962 - the date must be a (drunken?) slip as Williams died on 10 October 1964 - Bridson was in Washington to cover the National Poetry Festival. Having met up with Robert Frost and made the acquaintance of a number of the younger generation of poets, Bridson 'was equally entertained to get myself drawn into a violent argument between [John] Berryman and Oscar Williams as to which of them had rated the higher in Dylan Thomas's affection. Dylan would have much enjoyed being fought over like the body of Patroclus' (Prospero and Ariel).





AN ICONIC EXHIBITION

50/ [WRIGHT, Edward (designer) and Theo CROSBY (editor).] *This is tomorrow*. London, Whitechapel Art Gallery, 9 August – 9 September 1956.

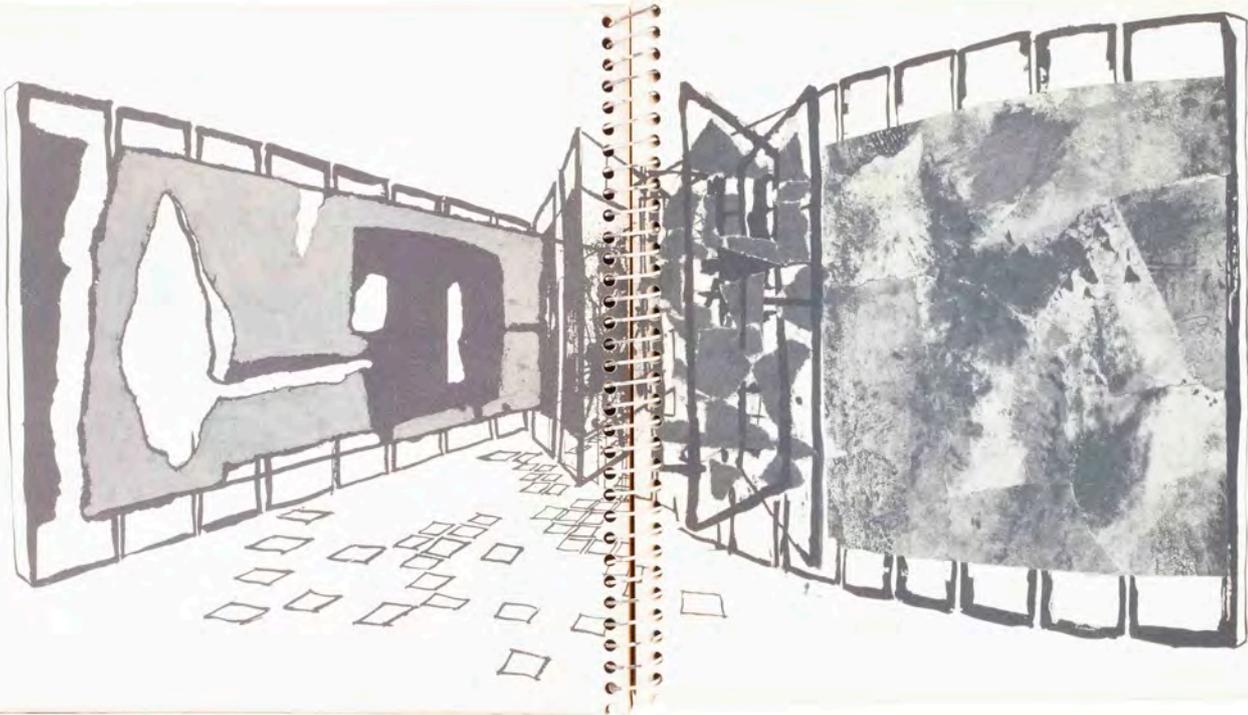
Square 8vo (166 x 166 mm), ff. [66]; printed in monochrome offset lithography, outermost leaves with printed colour; spiral-bound as issued; outer corners a little bumped, nonetheless a very well-preserved copy. £400

First edition, one of 1300 copies, of the catalogue of the seminal exhibition of contemporary British art, architecture, and design, which took place at the Whitechapel Art Gallery in London in 1956, in collaboration with members of the Independent Group.

An exhibition ‘of major importance for young avant-garde artists and architects in England’, *This is Tomorrow* ‘gave them the opportunity to create concrete answers to the question, hotly debated at the time, of the relation between the new art and architecture’ (Grieve, p. 225). The 38 participants formed 12 groups, which worked towards producing one artwork, and the resulting exhibition was then formed of twelve sections. Broadly speaking, the participants could be divided into two groups: the constructivists (or ‘formal’), led by Victor Pasmore in collaboration with Erno Goldfinger, and those (the ‘popular’) who drew from Dada and Surrealism, prominent among them Eduardo Paolozzi. ‘An iconic show in its conception and realisation it has continuously interested artists, theorists and curators ever since due to the challenge it posed for the creative practitioners and visitors alike. The former, as each group was polymorphic formed by an architect, a designer, an artist and a theorist, were requested to amalgamate their individual approaches and produce a work by deploying a new methodology. The latter, with no interpretation panels and other information available, had to make their own judgements as to how to navigate inside the gallery and interpret the works they viewed.’ (Whitechapel Art Gallery *online*).

The ‘superb catalogue’, designed by Edward Wright and priced at five shillings, ‘was much more ambitious than those previously published by the gallery’ (Grieve, p. 229). It featured, among others, essays by Reyner Banham and Lawrence Alloway.

Provenance: from the library of the architect Franc Dixon (Stockton-on-Tees, 1928 – Zurich, 2019), who worked with Victor Pasmore on the New Towns of Hemel Hempstead (1952-54) and Peterlee (1955-60). Dixon studied Architecture at Durham University 1945-49, before becoming RIBA Associate in 1955, and RIBA Fellow in 1970.



THE HEAD - FOR MAN
HIMSELF - HIS BRAIN
& HIS MACHINES

THE TREE
IMAGE -
FOR
NATURE

THE FROG &
NATURE
FOR STABILITY & THE
OF

MAN MADE
SPACE



THE LIGHT BOX -
FOR THE HEARTH
& FAMILY

ARTIFACTS & PIN-UPS - FOR HIS VARIATIONAL URGES



THE WHEEL
& AERD PLANE -
FOR LOCO MOTION
& THE
MACHINE



THE FROG &
THE DOG - FOR
THE OTHER
ANIMALS



