

T. 2 B. Flies

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*red on the breasts
a little richer but
not on the backs*

FIRSTS 2023

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In honour of the 400th anniversary of the First Folio, items in some way connected to Shakespeare, his milieu, or the history of his lasting influence are indicated with this device.

MS
400

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Front cover image from item 26

Inside front cover from item 21

Title from item 41

Rear cover from item 20

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MYTHOLOGICAL A TO Z

1 [ABC.] Alphabet mythologique. [Paris], lith. Durand, Ligny Jne. et Cie, [1840s?].

12mo (14 x 10.5 cm), 24 engraved scenes with captions for the letters A to Z (excluding I and W) printed side-by-side and folded concertina style; tear to fold between A and B (without loss), closed tear (without loss) to B, small holes to inner margins between O and P and to Z, some old repairs to blank versos of B, C, L, O and P, some light foxing, creasing and rubbing; overall good in original pale grey boards, engraved panel to upper cover with title, imprint, and vignette of a reclining Pan playing the pipes, embossed floral pattern to lower cover; some wear to extremities and rubbing and marks to covers, hinges partly split. £2500

A delightful and extremely rare ABC depicting figures from Greek and Roman mythology, alongside the Hindu river goddess Yamuna for the letter Y. We have been unable to trace any copies in institutional libraries.

The twenty-four scenes depicted, executed in skilful and lively fashion by the Parisian lithographers Durand and Ligny Jeune, show: Aurora embracing Cephalus; Bacchus snatching Ariadne's crown; Ceres and two children harvesting; Diana transforming Actaeon into a deer; Europa on the back of Jupiter as a bull; a river god (under F for 'Fleuve'); the Three Graces; Hercules wrestling the Nemean lion; Io (as a cow) and Jupiter discovered by Juno; Saturn under the name 'Krodo', holding a scythe and an hourglass; the bacchante Labda dancing and playing the tambourine, in the company of a cherub and a leopard; Mercury instructing Cupid; Neptune appeasing the winds; Orithyia being snatched by Boreas, god of the north wind; Pan evaded by Syrinx (transformed into water reeds); Juno under her name 'Quiritia', reclining on a cloud with two peacocks and a chariot; the water nymph Rhodope, daughter of Oceanus; a pot-bellied and inebriated Silenus; Triton blowing a conch shell; Urania the muse of astronomy holding a celestial globe; Venus emerging from the sea; Jupiter 'Xenius' as protector of strangers, with a fist full of lightning bolts; Yamuna, daughter of the sun god, as a river goddess; and Zephyr, god of the west wind.

No copies traced on OCLC, Library Hub, or CCFr. One copy is recorded in S. Le Men's *Les abécédaires français illustrés du XIXe siècle* (Paris, 1984), no. 366 in her inventory, sold as lot 300 in the sale of the collection of Roger Castaing at Drouot, Paris, on 9-10 November 1977 (quite possibly our copy).



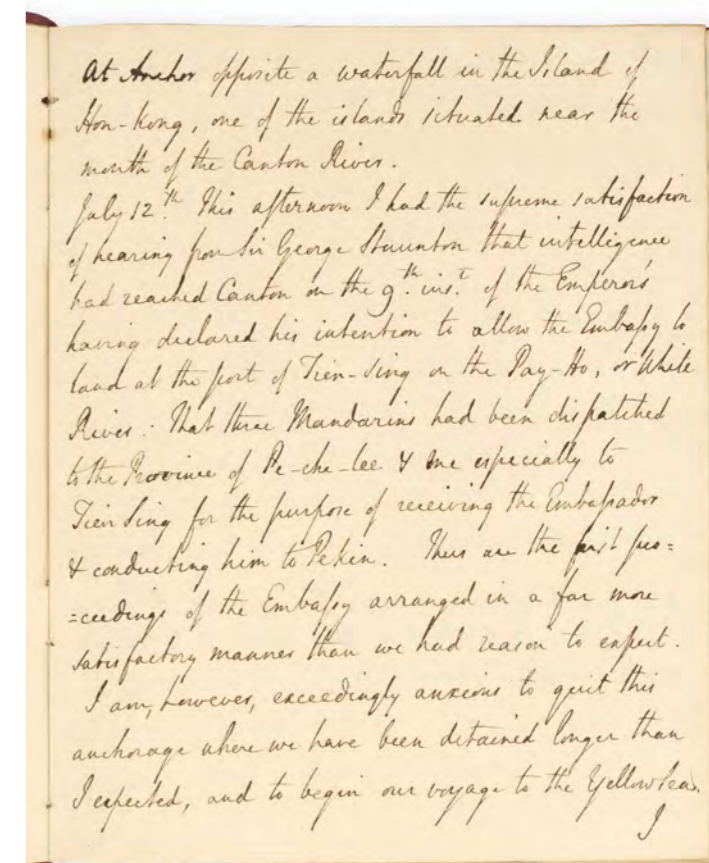
2 **AMHERST, William Pitt, Earl Amherst.** Autograph manuscript journal of his 'Embassy to China', 1816-7.

Five volumes, 4to, c. 450 leaves, pen on paper (watermark J. Whatman 1813) in a neat, legible hand, written mostly on rectos only, with occasional notes or insertions on the facing versos; laid in loose are: a list of 'Gentlemen and Servants attached to the Chinese Embassy' (with their wages), and three letters and two notes to Amherst (including a letter from 'Neptune' to commemorate his crossing the equator); in excellent condition, in the original half red roan and drab boards, spines numbered in manuscript; preserved in a folding red morocco box. £125,000

An extraordinary, unpublished eye-witness account of a crucial moment in Anglo-Chinese relations: the original, unpublished autograph journal of Lord Amherst's embassy to China in 1816-7, covering the voyage via Madeira, Rio de Janeiro, the Cape, and Java; the first encounter with the Chinese at Hong Kong, the political negotiations that preceded and followed the official welcome feast at Tientsin (Tianjing), the disastrous trip to Peking (Beijing), and the embassy's expulsion; the overland journey thence to Canton (Guangdong); and the eventful journey home, which involved a shipwreck, a fire, and an interview with Napoleon. Although the embassy itself was the subject of numerous contemporary accounts, among them the *Journal of the Proceedings of the late embassy to China* (1817) by Sir Henry Ellis, the *Voyage of H.M.S. Alceste along the coast of Corea* (1818) by John McLeod, a *Narrative of a Journey in the Interior of China* by Clarke Abel (1818), and an *Account of a Voyage of Discovery to the West Coast of Corea* by Basil Hall (1818), Amherst's own account never appeared in print. Caroline M. Stevenson, *Britain's Second Embassy to China: Lord Amherst's 'Special Mission' to the Jiaqing Emperor in 1816*, 2021, the most comprehensive modern reappraisal of the embassy, was unaware of the existence of the current diaries.

Amherst's mission was the second British diplomatic mission to China after that of Macartney in 1793. The object was an improvement in commercial relations, but it was a mission doomed to fail by incompatible approaches to diplomacy, and after Amherst refused to kowtow to the Jiaqing emperor, the embassy was ordered to leave without an audience. **Despite, or because of, its failure, Amherst's mission coloured the future of further negotiations, tipping the scale towards military rather than diplomatic channels, the eventual result of which would be the Opium Wars.**

The accepted narrative has long been that Amherst was inept and over-reliant on the advice of his second Sir George Staunton, especially on the issue of the kowtow or prostration ceremony, but this view has recently been re-appraised (see Stevenson, p. 202). The present journal, which was unknown to Stevenson, goes a long way to confirming her conclusions, giving the impression of an even-tempered and reasonable diplomatist well aware of the severe obstacles that stood between him and a successful meeting, flexible up to a point with diplomatic protocols though unwilling to jeopardise England's political or commercial interests through over-compliance. It does though confirm that, at the final juncture, Amherst was willing to kowtow, provided there was consensus that it would not be injurious to the interests of the East India Company in Canton. Staunton maintained that it would be: 'I therefore did not hesitate to sacrifice my opinion to his'.



Amherst's journal is a conscientious account of the voyage and negotiations, and he was to draw on passages from it for the official accounts he sent the Prime Minister, George Canning, but it also **contains much information not found in other sources and clearly not intended for official eyes, including observations on architecture, flora and fauna, disquisitions on the motivations of his hosts and the difficulties of his role, and commentary on such things as foot-binding among the Chinese women.** He is throughout unusually solicitous about the health and well-being of his fellow travellers and makes a point of detailing the circumstances of several unfortunate ship-board fatalities. There are also several mentions of his son Jeffrey, who accompanied him, and whose journal of this embassy survives in a few fragmentary pages at the BL in the India Office Records (MSS EUR F 140/37).

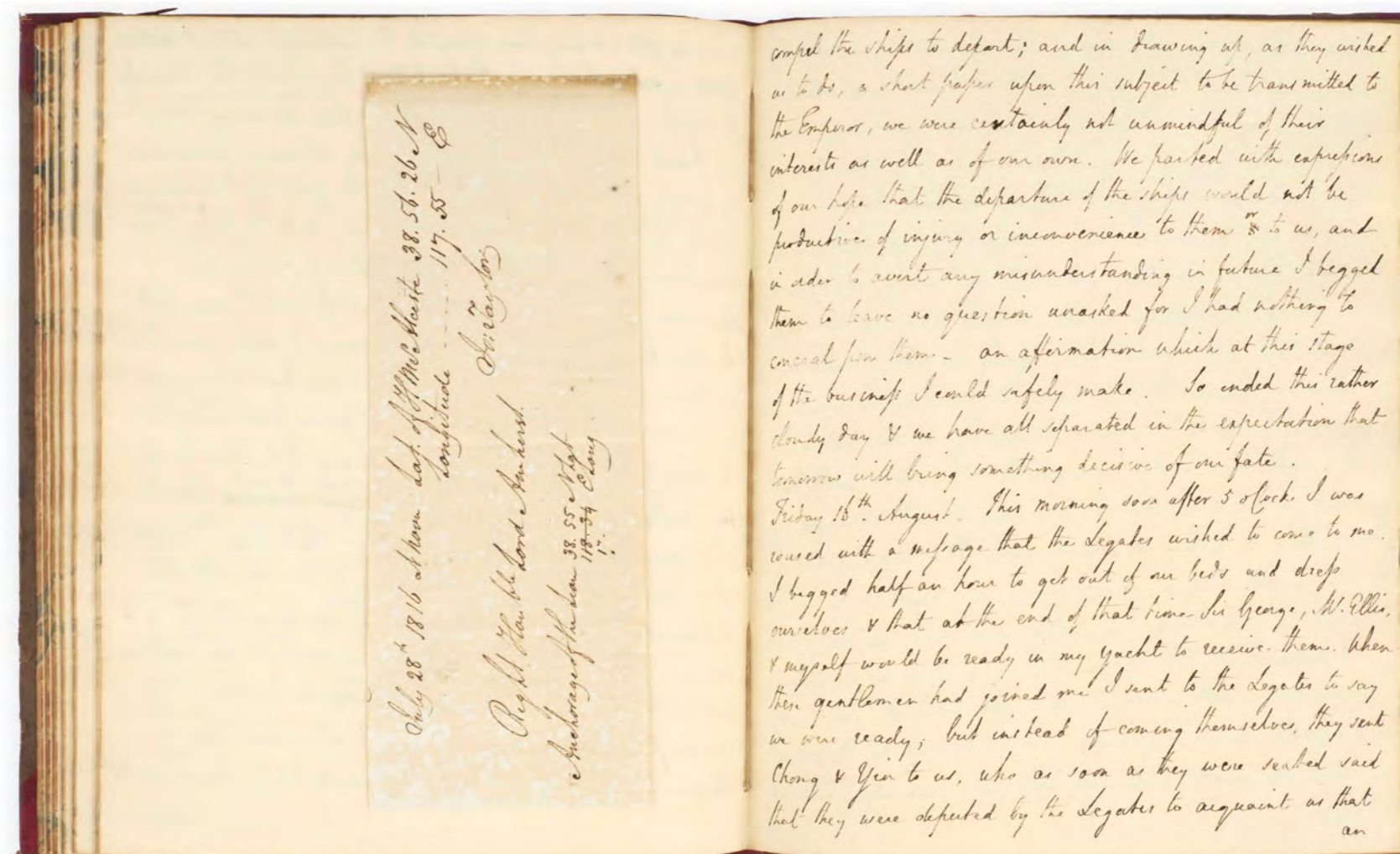
Amherst's arrival in Rio coincided with the death of Maria I of Portugal, the first reigning monarch of Brazil – he witnessed her funeral, and managed excursions to Corcovado and Tijuca, before an audience with the new King, who he thought sickly-looking. At Cape Town he was impressed by a lion and made much of the local flora. The populace of Java, meanwhile, were very pleasing in their demeanour, as were his Dutch hosts at Batavia, where he visited country houses and was entertained with a fan dance.

Having rendezvoused with Staunton at Lamma Island, they proceeded north to the mouth of the Peiho, where they had their first official meetings with Chinese mandarins of various ranks. Over numerous encounters the issue of the kowtow was repeatedly raised, Amherst refusing to commit to anything more than was offered by his predecessor Macartney, the Chinese maintaining that Macartney did indeed kowtow. Eventually what seems to be a successful compromise was reached for the official entertainment at Tianjin, at which Amherst bowed nine times without prostration, later offering to increase this to kneeling when in front of the Emperor. But it appears that nothing less than full compliance would have been sufficient. The opening entry of volume 3 is perhaps the most dramatic, written after a hiatus of six days which were the most important of the embassy. Amherst describes an unexpectedly sudden invitation to an audience with the Emperor, an uncomfortable and undignified overnight journey with none of the solemnity due the occasion, an insalubrious meal without cutlery, and an hour scuttling around the dark suburbs of Peking (when they had been promised an illuminated entry), after which he was expected to appear immediately before the court. Amherst refused on the grounds of fatigue, and of lacking his diplomatic papers and the greater part of the diplomatic train. 'What could have been intended by the strange practices of this morning? That something was in contemplation is clear from the studied deception practised towards us, & by the means adopted when they thought we were in the net ...'.

The immediate result of Amherst's refusal to appear before the Emperor under these conditions was the expulsion of the embassy, and much of the rest of the journal is devoted to the overland voyage back to Canton, which included a section along the Yangtze they were the first Englishmen to travel. Despite edicts of non-intercourse from the Emperor, Amherst seems not to have felt any great diplomatic slight in his treatment, and enjoyed many excursions on foot, being generally impressed by the scenery and people. Other accounts of this portion of the journey are very imperfect, Ellis being very short-sighted so unable to conduct significant observations from on deck, and Abel being sick for much of the trip.

The end of the fourth volume deals with the dramatic wreck of the *Alceste* in the Gaspar Strait and the 200-mile voyage of Amherst and some of his crew in small boats to Batavia. He is surprisingly sanguine about the affair, commenting only that he 'hardly a right to regret the loss of all the little specimens of Chinese workmanship which I purchased at Canton & elsewhere'. During the return journey to England on the *Caesar*, he narrowly avoided further tragedy when a fire broke out near the powder and oil. **Ten pages are devoted to his meeting with Napoleon on St Helena.** In contrast to the account later given by Barry O'Meara in *Napoleon in exile* (1822), Napoleon 'enquired about the Tartar [kowtow] Ceremony, but made no observation (as I expected him to have done) on the propriety of with-holding or performing it', and devoted much of the audience to complaints about his current situation and comments on contemporary European politics.

Provenance: sold as lot 523 in Sotheby's sale of 12-13 February 1968, 'The Property of the Rt. Hon. the Earl Amherst' (£650 to Hammond), sold later that year and thence by descent.



islands. Our six ships / the Thomas Grenville, Earl Sudman amongst them / and the innumerable Chinese boats moving about greatly enlivened the scene. It happens so rarely that so many ships are assembled at this anchorage that we became a great object of curiosity to the neighbouring Chinese.

July 13th / Saturday / This day about noon, all our ships having taken in their stock of water, our dispatches & letters for England / which are to go by the Thomas Grenville / finished, and Sir George Staunton and Mr. Morrison received on board the *Alceste*, we got under weigh to my great joy, and began our voyage to the Yellow Sea. Cleared before dark the northern end of Lemna.

July 14th. Sailed Pedra blanca, a lofty, insulated, perpendicular rock about 7 A.M. & saw at the same time the main land of China. Hum. 81.

List of Gentlemen & Servants attached to the Chinese		
Mr. Henry Hagne	Private Secretary	750.
Rev. Mr. Griffiths	Chaplain	500.
Mr. Abel	Surgeon	500.
Dr. Dunn	D ^o
Mr. W. M. Russell	Draftsman	300.
Mr. Marriage	Accountant	200.
Edward Vaughan	Butler	73.
Thomas Munday	Waiter / Chamber	63.
P. J. La Roche	1 st Cook	105.
Haynes Harrison	2 ^d Do	52.
Isaac Head Bechem	from Father's Room to take care of duties, & act as Footman also	63.
James Metcalf	Carpenters former to act as Footman also	63.
Thomas Lindsey	Sailor to act as Footman in Snaresplace if required	63.
Thomas Fox	Footman	26.
George Norman	D ^o	26.
W. Joiner	D ^o	26.
John Pritchard	D ^o	26.
James Dennison	Coachman	31.

3 [ARCHERY.] Programme contenant les conditions du tirage d'oiseaux qui aura lieu en la commune de Lille, chef-lieu de la Sous-Préfecture du troisième arrondissement du département du Nord, le 25 Messidor an 9, anniversaire du 14 Juillet. *Lille, de l'imprimerie de Jacquez, [July 1801].*

Broadside (54 x 43 cm, watermark 'V. Perrard'), five-line title at head, 75 lines of text in two columns divided by a row of type ornaments, imprint at foot, uncut edges; central horizontal fold, somewhat browned especially to righthand edge and fold; overall very good; '21 Mor.' inscribed in ink to bottom right corner. £375

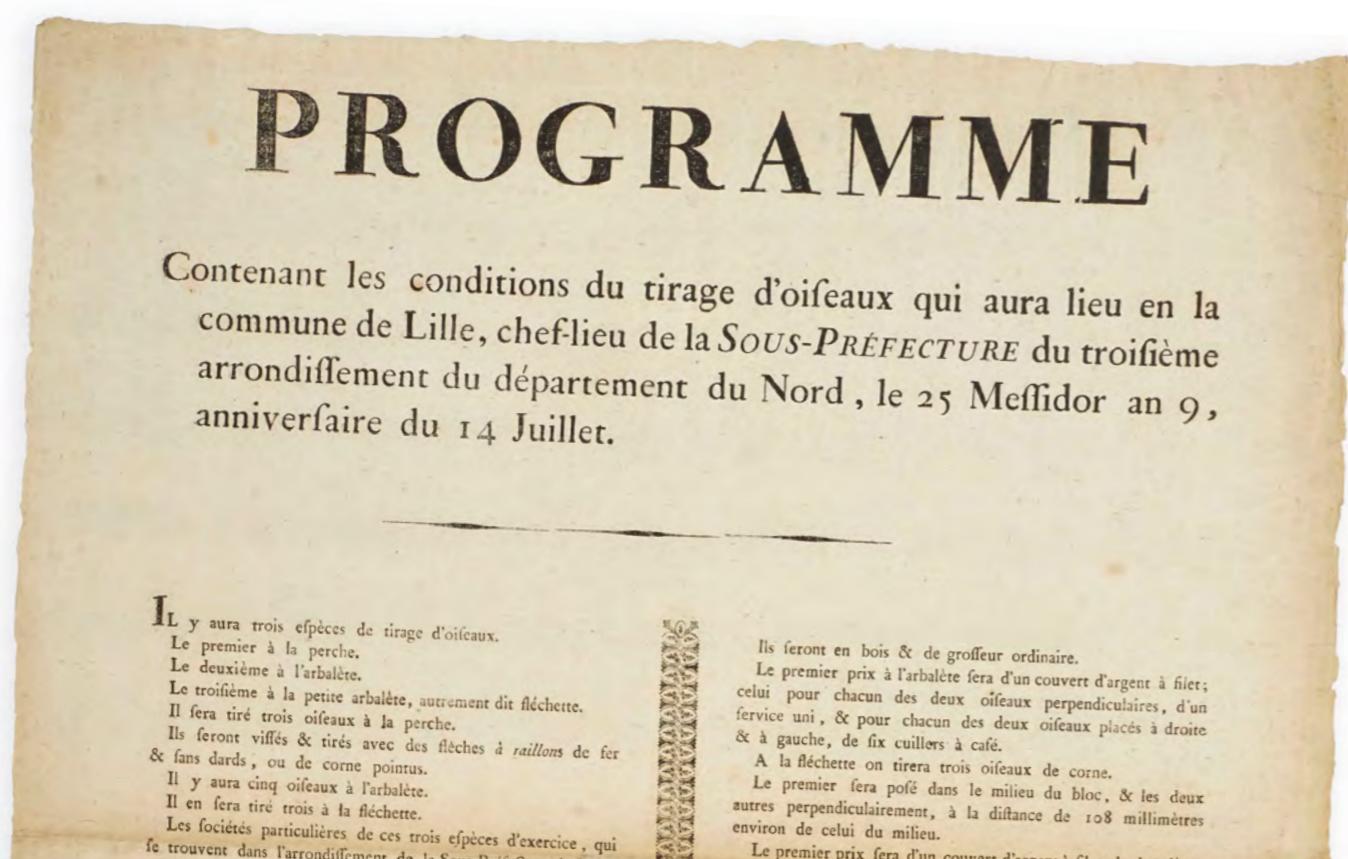
An apparently unrecorded broadside advertising an archery contest on the 'champ de Mars' at Lille, in northern France, to mark the anniversary of Bastille Day on 14 July 1801.

Three different events were to be held: the first using a bow to shoot iron- or horn-headed arrows at three artificial birds on perches (known as popinjay or pole archery); the second using a crossbow to shoot at five wooden birds arranged in a square; and the third employing darts to knock over three birds made of horn placed in a line on a block.

Each team was to be composed of between ten and twenty archers, with the order of competition determined by the drawing of lots at 9am in the town hall. Various prizes were on offer to the competitors, from silver cutlery sets, to snuffboxes, to coffee spoons. The games finished at 8pm and if any birds remained then the archers would return for a second day. Any unclaimed prizes were to be sold to benefit the poor (who must have been hoping for sloppy marksmanship).

This broadside was printed by Ignace-Joseph Jacquez (1745-1816), an important Lillois bookseller and publisher who was also a collector of paintings and art works and the city's sub-librarian.

No copies traced on OCLC, CCFr, or Library Hub.



4 ARGENSON, René-Louis de Voyer, *marquis d'*. *Considérations sur le gouvernement ancien et présent de la France, comparé avec celui des autres états; suivies d'un nouveau plan d'administration ...* Deuxième édition, corrigée sur ses manuscrits. *Liège, chez C. Plompteux, 1787.*

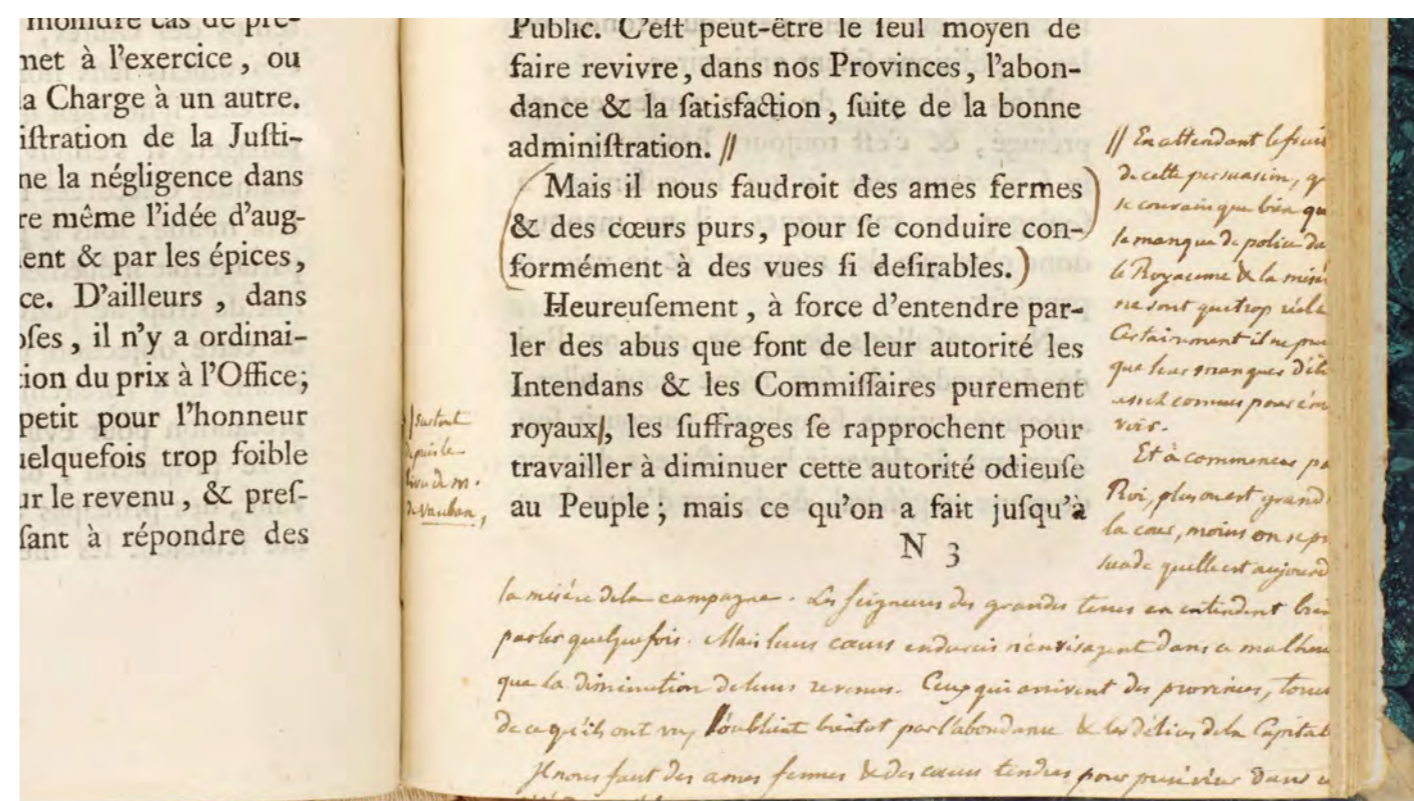
8vo, pp. [4], viii, 330; woodcut head- and tailpieces; slightly toned, leaf S5 folded at foot, occasional marginal adhesions; very good in contemporary quarter sheep and green marbled boards, gilt fillets and lettering-piece to spine; a little wear to extremities, mark to upper cover; near contemporary marginal annotations to 98 pages (occasionally trimmed), bookplate removed from front pastedown. £2000

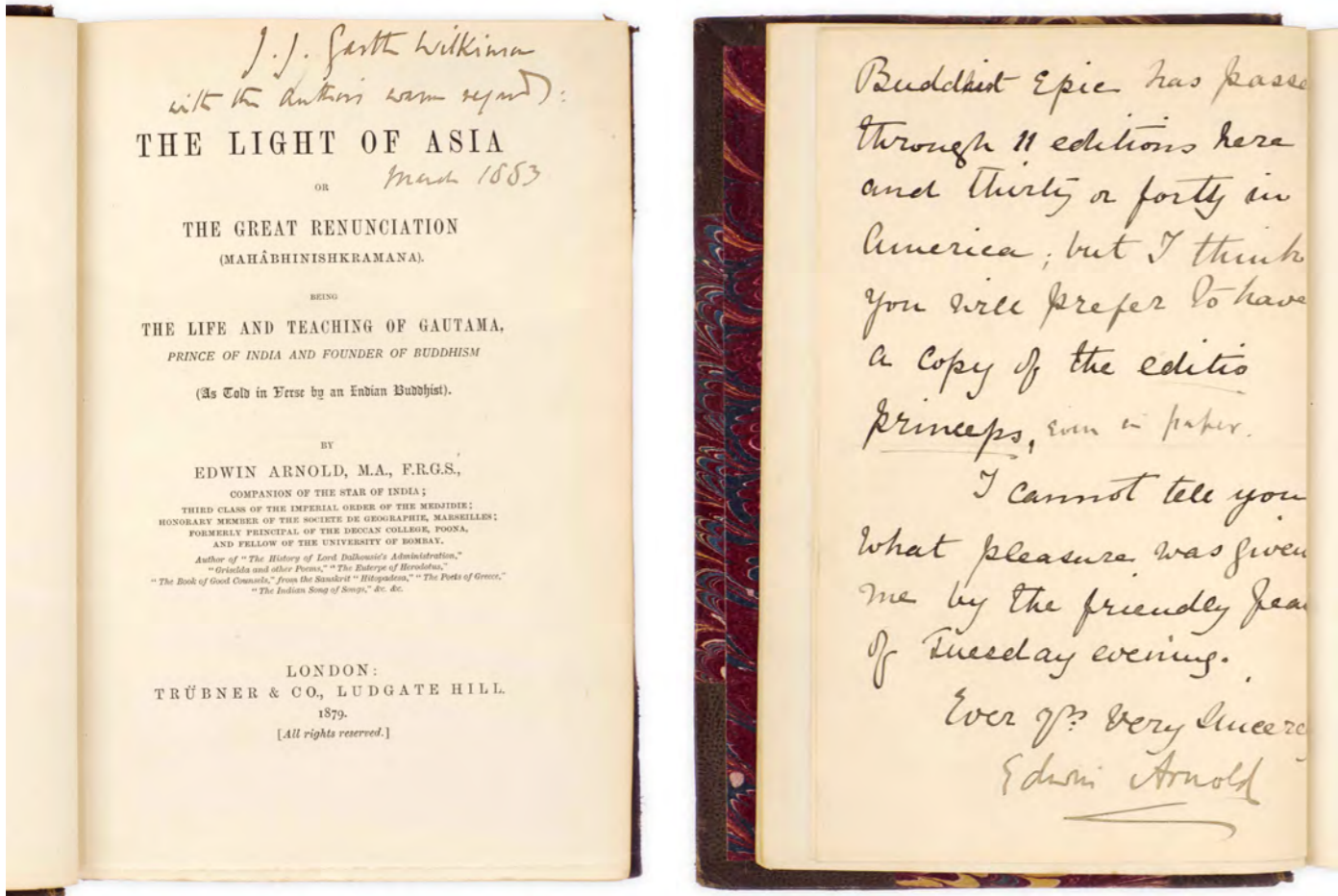
Second revised edition, printed in Liège, of this important work on government by the Marquis d'Argenson (1694-1757), Minister for Foreign Affairs under Louis XV and a friend of Voltaire, this copy with numerous marginal annotations.

Argenson 'is better known by his celebrated *mot* "pas trop gouverner" – lineal ancestor in spirit of the "laissez-faire, laissez-passer" of Gournay ... His *Considérations sur le gouvernement ancien et présent de la France* (published 1764, but written more than thirty years previously), in which he treats of democracy in a state governed by a monarch, deserves ... to be reprinted' (Palgrave I, p. 52). The second edition, edited by Argenson's son the Marquis de Paulmy, first appeared with an Amsterdam imprint in 1784.

This copy contains extensive marginal annotations by an anonymous near contemporary reader. These carefully copy passages from the 1765 printing of the first edition which are omitted in this second edition, thereby creating a most interesting hybrid text; perhaps one which the annotator felt was more faithful to the author's original thought.

Higgs 3368. OCLC records 3 copies in North America (Cornell, Saint Vincent College, University of Ottawa). Library Hub lists 4 copies in the UK (University of Bristol, Felbrigg Hall, Fitzwilliam Museum, John Rylands Library).





PRESENTATION COPY

5 **ARNOLD, Edwin.** The Light of Asia or the great Renunciation ... being the Life and teaching of Gautama, Prince of India and founder of Buddhism ... London: Trübner & Co ... 1879.

8vo, pp. xiii, [3], 238, with a half-title; a very good copy in contemporary half brown morocco, rubbed; presentation inscription to title 'J. J. Garth Wilkinson with the author's warm regards: March 1883', and with a two page autograph letter to Wilkinson of 8 March tipped in; marginal markings in pencil and a finis note by Wilkinson, further inscribed by him in 1891 to his daughter and son-in-law Frank and Mary J. Mathews; later bookplate of Louise E. Goodman. £1200

First edition, a presentation copy, of one of the first successful attempts to popularize Buddhist thought in the West, freely adapted by Arnold from the *Lalitavistara Sutra*. It was a spectacular bestseller, selling up to a million copies, and among its early readers was Mahatma Gandhi; in his letter to Wilkinson here Arnold explains 'My Buddhist epic has passed through 11 editions here and thirty or forty in America; but I think you will prefer to have a copy of the *editio princeps*, even in paper'.

The recipient of this copy was the homeopath, spiritualist, vegetarian, editor of William Blake, and Swedenborgian, James John Garth Wilkinson (1812-1899), whose work was admired by Emerson, Froude, and Carlyle. Wilkinson and Arnold served together on the Dialectical Society's committee on Spiritualism. Swedenborg had been called the 'Buddha of the North' by Balzac in the 1830s and Wilkinson seems to have appreciated *The Light of Asia* greatly. Presented with it on 8 March 1883, he had finished it by 10.35pm on Easter Sunday (25 March), as his note states, and later passed it to his daughter.

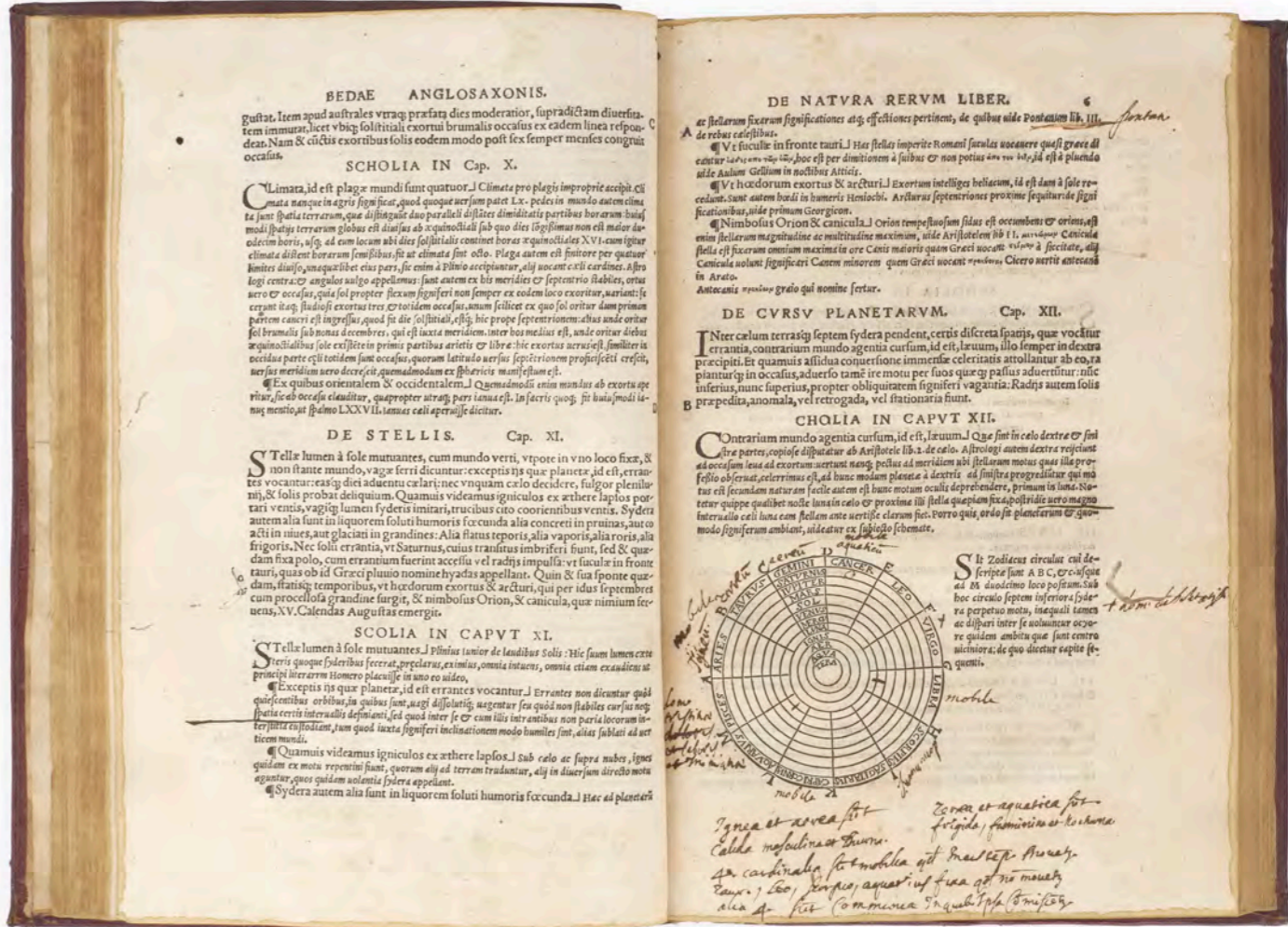
TIME AND TIDE IN THE EIGHTH CENTURY

6 **BEDE, the Venerable, Saint.** Bedae presbyteri Anglosaxonis, monachi benedicti, viri literatissimi opuscula cumplura de temporum ratione diligenter castigata: atq[ue] illustrata veteribus quibusdam annotationibus una cum scholiis in obscuriores aliquot locos, authore Iohanne Nouiomago. Nunc primum inuenta ac in lucem emissa ... Cologne, Johannes Prael for Peter Quentel, May 1537.

Folio, ff. [14], 18, [6], 30, XXXI-CXXVI, [4]; erratic pagination; with woodcut Prael device to colophon and 33 woodcut diagrams in text, woodcut initials; substantial marginal worming (touching only a few letters), a little foxing and toning; otherwise a very good copy in sixteenth-century French red morocco, gilt arabesque block to centre of each board, single gilt filet borders, spine blind-ruled in compartments with gilt floral centrepiece in each, guards of eleventh-century manuscript waste (*see below*); short splits to joints, tailcap neatly repaired, corners minimally bumped, worming to rear endpapers; annotations to a6^r, eighteenth-century printed booklabel with name erased to upper pastedown, bookplate of the master printer Pierre Lallier (1946–2021) loosely inserted. £3750

First illustrated edition (second overall) of Bede's two principal scientific and computistical works *De natura rerum* and *De temporum ratione*, with commentary by the Dutch scholar Joannes Noviomagus (1494-1570), a very good copy in an attractive French binding.

Despite never travelling more than fifty miles from the Northumbrian monasteries of Wearmouth and Jarrow, Bede (673/4–735) was one of the greatest scholars of the Anglo-Saxon age. *On the nature of things* and *On the reckoning of time* were first printed at Basel by Heinrich Petri in 1529, but appear here for the first time with woodcut illustrations, including a world map to d1^r.



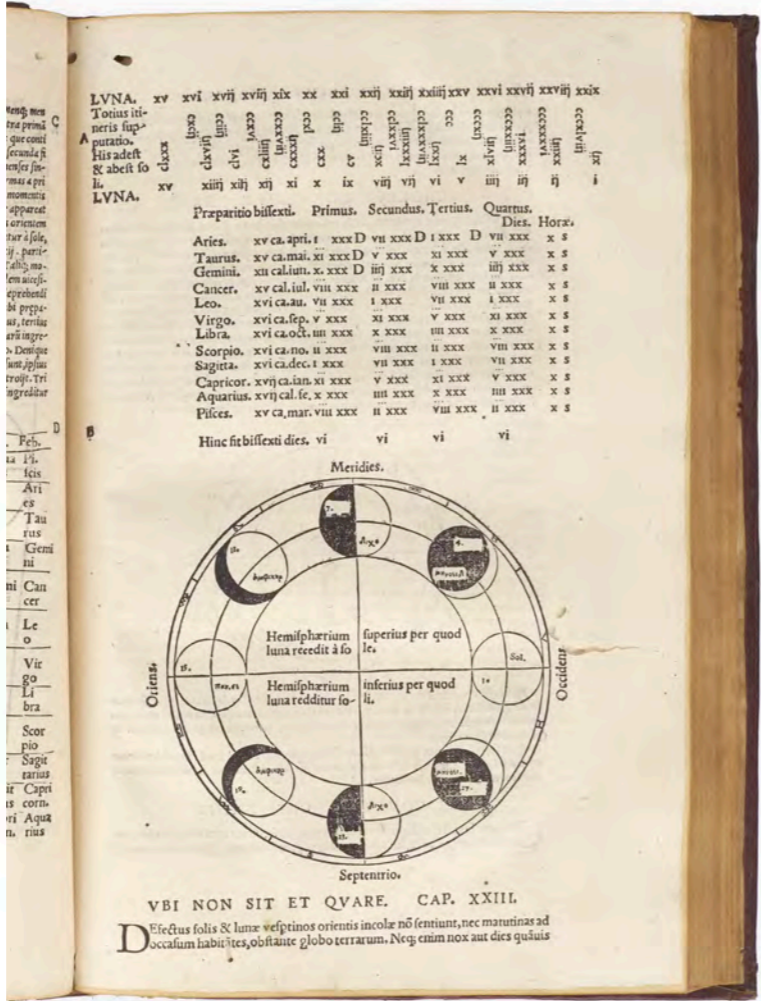
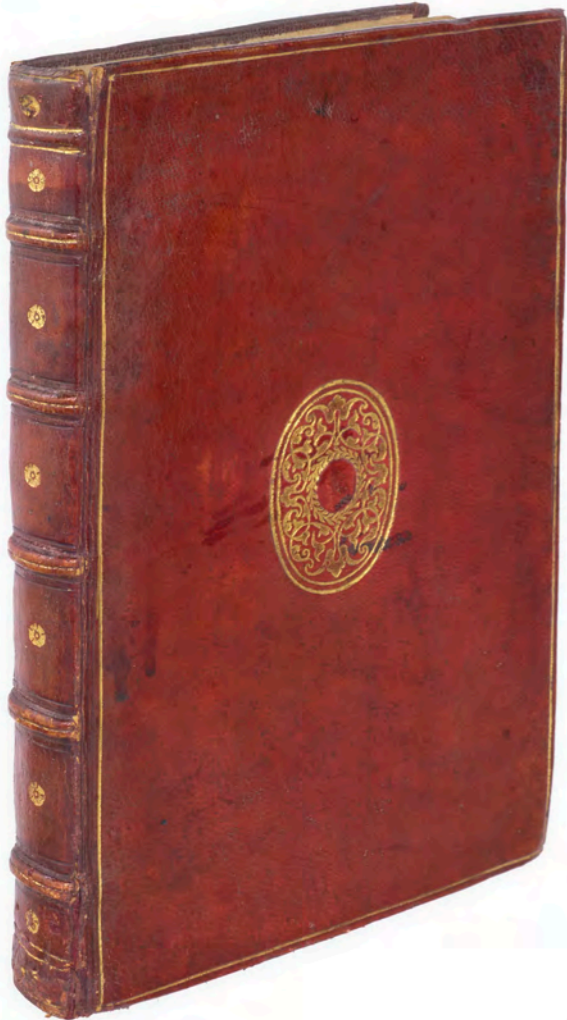
The *De natura rerum*, written around 700, is Bede's great synthesis of cosmography and physical science, drawn from Isidore, Suetonius, and Pliny the Younger, as well as from Bede's own observations on tides from the shores of Northumberland. '[Bede] first stated the tidal principal of "establishment of port", which has been described ... as the only original formulation of nature to be made in the West for some eight centuries' (DSB). Composed around 725, *De temporum ratione* is the foundation text for the Western calendar. Bede explains and promotes the suggestion that years should be numbered from the birth of Christ, *anno domini*. 'Bede's greatest practical effect was on the Western calendar. His decisions (beginning the year, calculation of Easter, names of days and months, calculations of eras, and so forth) in most instances finally determined usage that was only refined, not changed, by Gregorian reform' (*ibid.*).

MS
400

'Chapter 35 of Bede's *De temporum ratione* is the locus classicus of the concept of the "ages of man", the medieval division of human life into a number of distinct periods best known to us today through the speech on the "seven ages of man" by Jaques in Shakespeare's *As You Like It* (Act II, scene 7). Most ancient and medieval writers thought of human life not as a continuous development but instead as punctuated by a number of sudden changes from one "age" to the next ... Bede was the first Englishman to describe the theory of the four "ages of man" (G.J. Whitrow, *Time in History*).

The binding incorporates fragments from an eleventh-century Latin Biblical commentary (likely French), with text, including part of a large decorated initial, visible on a stub facing the title, and beneath the rear pastedown.

Adams B-448; USTC 615412; VD16 B-1440; cf. Tomash & Williams B123.

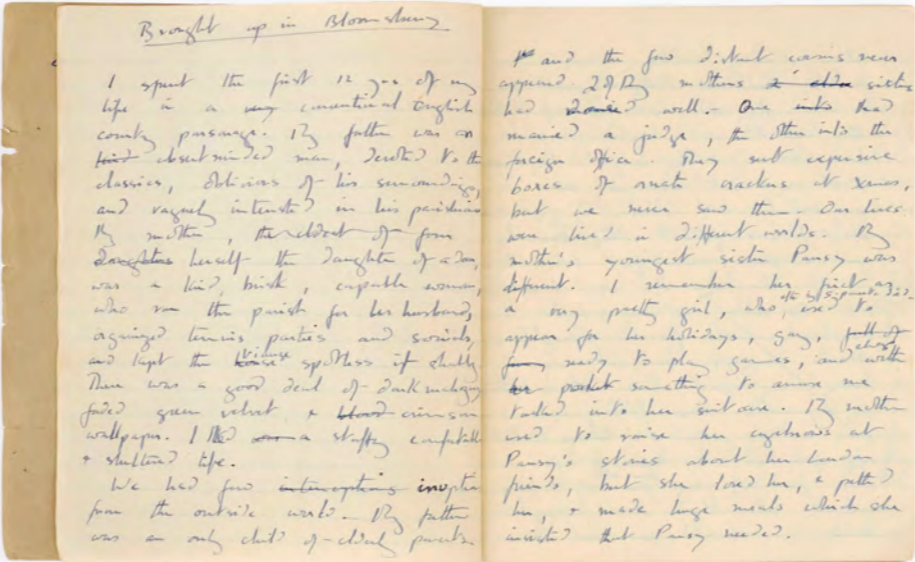


7. [BLOOMSBURY GROUP.] EVANS, Julia (Polly Hobson, *pseud.*). Brought up in Bloomsbury (1959).

A collection of preparatory material for the book *Brought up in Bloomsbury*, published by Constable in 1959, comprising the complete manuscript draft written in eleven exercise books; two full typescripts (each c. 220 pp.), both with manuscript revisions; a carbon typescript with several full pages of manuscript additions; a set of printing instructions and annotated page proofs of preliminary pages; a file of reviews (mostly photocopies) of the book; a copy of the first edition of the book, lacking front free endpaper, edges foxed, the original illustrated dustjacket torn at head of spine and with a few small marginal tears. £2500

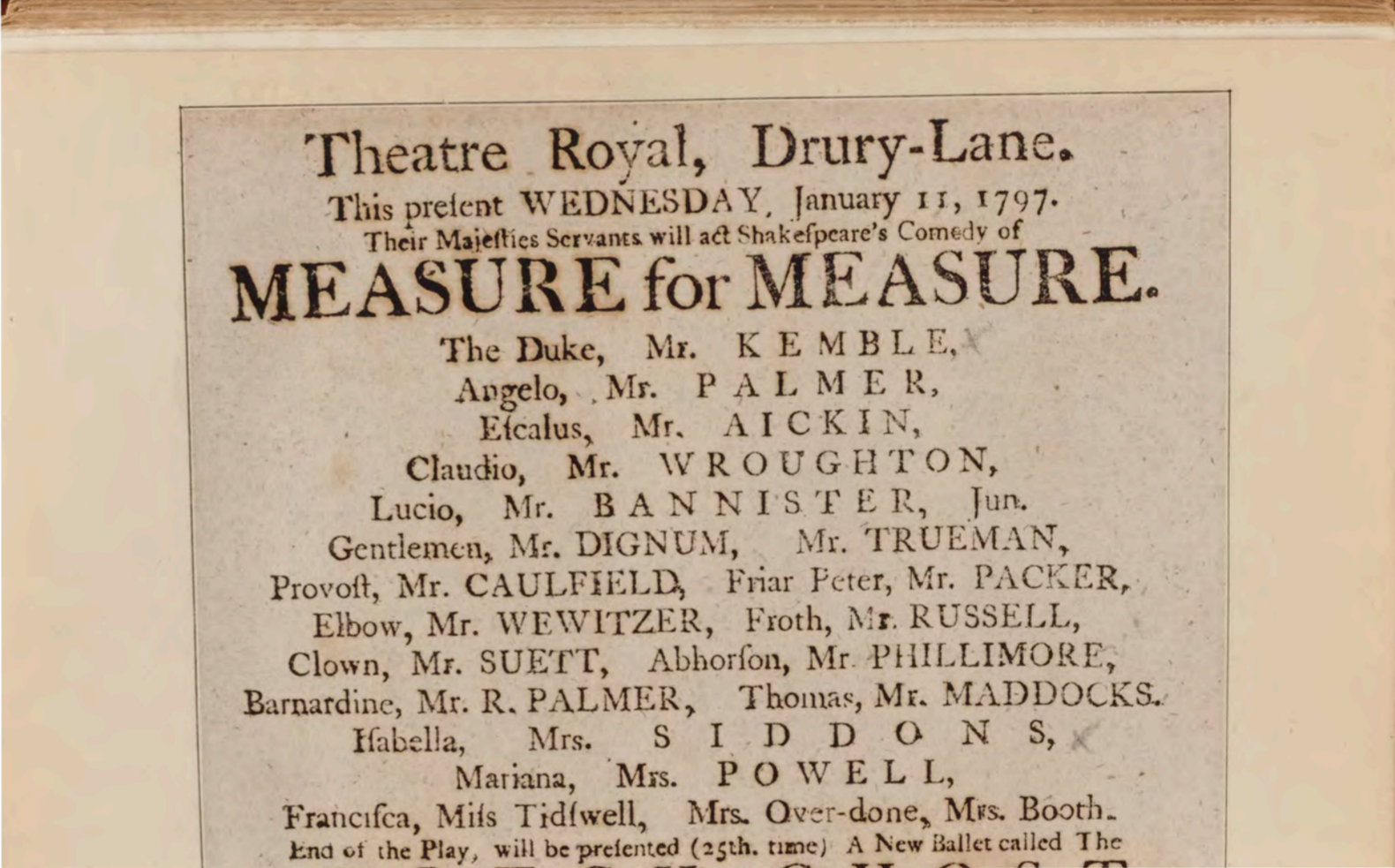
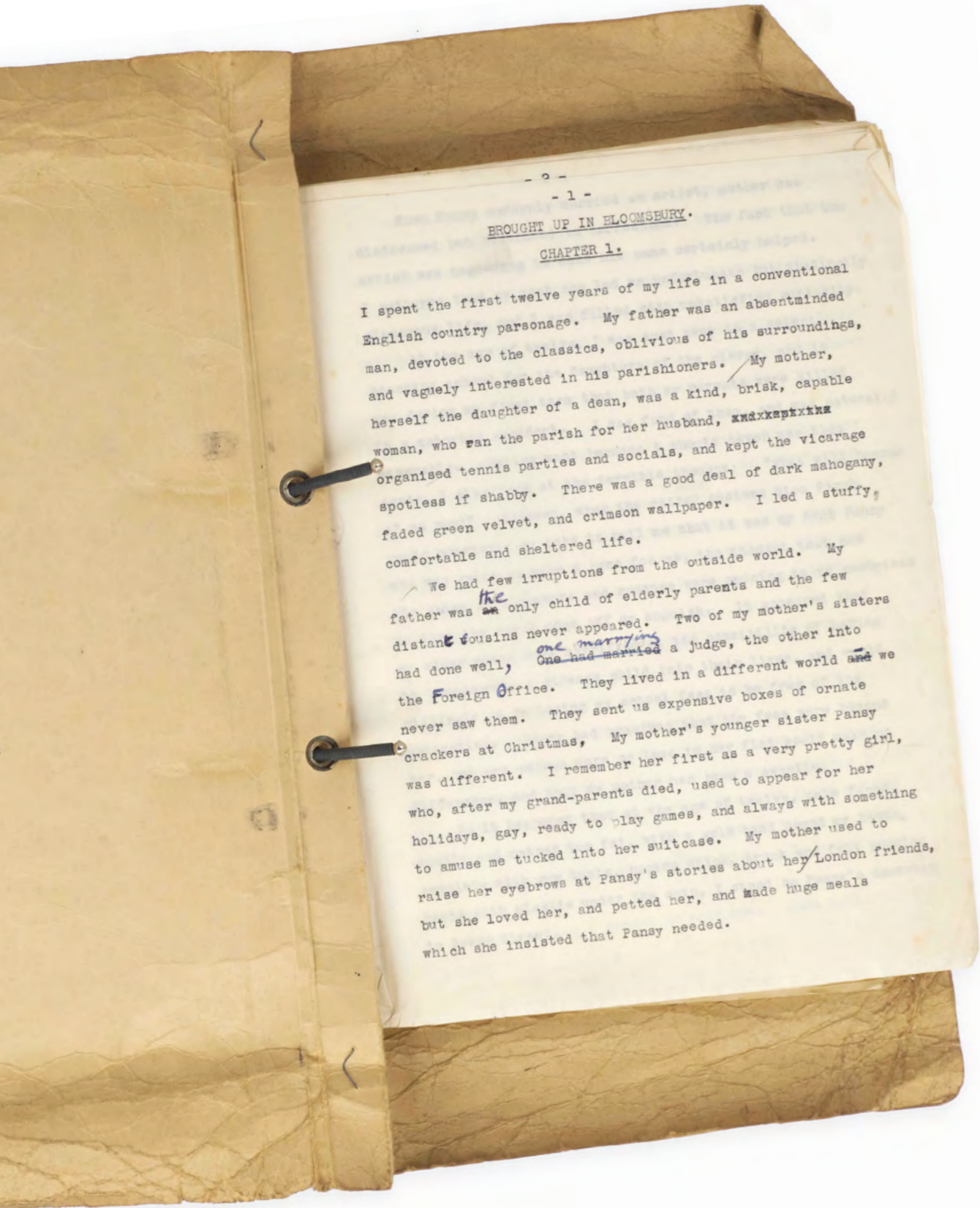
Julia Evans, *née* Rendel (1913–2000), was brought up in Kent and later educated in France (where she lived with an aunt and uncle), Vienna and England, where she took her degree in history at Oxford (Lady Margaret Hall), before returning to Paris to study painting. Although her father, Colonel Richard Meadows Rendel, was a professional soldier, she had connections to the Bloomsbury group on both sides: **her father's uncle was Lytton Strachey, and her mother's sister was Frances Partridge.**

Her first book, *Brought up in Bloomsbury*, written in a year and published in 1959, is a remarkable first-hand account of life growing up in a Bohemian household in the years preceding World War II, described in *The Times* as a 'first novel of titillating charm and a likely library favourite'. Having lost both her parents in a motoring accident, twelve-year-old Joe is sent to live in Bloomsbury with her aunt Pansy, a writer, and her husband Nonno, an up-and-coming painter, who lives an openly promiscuous life. Away from school, life is spent between the house in Bloomsbury and a grand, albeit run down, Georgian house in the country, Tyseley, where Joe, who until then had lived in a vicarage, is initially shocked by the libertinism she witnesses. She experiences her first parties, drinks, naked bathing, and sexual discoveries, becoming more accustomed to the 'Bloomsbury way' of living, until the cold reality of war would cast a shadow over their careless lives.



An interesting feature of the archive is the change in the author's name across the different typescripts., from Julia Evans to Chloe Felix and finally Polly Hobson as she tested different pseudonyms.

Further novels and, perhaps most notably, stories for children followed, all written under the pen-name of Polly Hobson. Her children's books include *The Mystery House* and *Henry Bada-Bada*, an endearing story of the mishaps of a small origami creature. Other books include *Sarah's Story*, a historical romance set in Restoration England, the 'atrociously readable' *Titty's Dead* (*Observer* review), *Venus and her Prey* (a 'literate fantasy of male chauvinism and female complicity'), and the detective thriller *The Three Graces*.



EXTRA-ILLUSTRATED, WITH FOUR PLAYBILLS AND 27 PORTRAITS

8 **BOADEN, James.** *Memoirs of the Life of John Philip Kemble, Esq. including a History of the Stage, from the Time of Garrick to the present Period ... In two Volumes ... London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green ... 1825.*

MS
400

Two vols, 8vo, pp. xl, 477, [1]; [4], 595, [1], with a mezzotint frontispiece portrait of Kemble by c. Turner after Thomas Lawrence; extra-illustrated with 27 engraved portraits and 4 playbills (1796-8); a very good copy in later nineteenth-century half calf, front cover of volume II detached. £625

First edition of a fine, discursive theatrical biography by the playwright turned biographer James Boaden; Walter Scott called it 'grave, critical, full and laudably accurate'. After a provincial career Kemble's London debut came as Hamlet in 1783, and he played numerous Shakespearian roles, especially suited to the Roman plays; he also played the lead in William Ireland's Shakespeare forgery *Vortigern* (for Ireland, see item 26).

After a brief early career writing gothic and historical dramas for the stage, and a bold but misguided endorsement of *Vortigern* Boaden wrote nothing after 1803 for twenty-one years, before a drastic loss of means drove him to a second career as biographer. He succeeded his life of Kemble with similar works on Mrs Siddons (1827), Mrs Jordan (1831), and Mrs Inchbald (1833).

The present copy of the *Memoirs* is extra-illustrated with four playbills for Drury Lane productions starring Kemble and Siddons: *The Gamester*, 17 Oct 1796; *Measure for Measure*, 11 Jan 1797; *Tamerlane*, 2 March 1797; and *The Stranger*, 4 May 1798. The 27 additional portraits are mostly of Kemble and Siddons, 1780s-1860s, including some in character (as Hamlet, Rolla, etc.).



WHALES, ELEPHANTS, AND THE 'SOUTHERN CONTINENT NOT YET DISCOVERED'

9 **BREREWOOD, Edward.** Enquiries touching the Diversity of Languages, and Religions through the cheife Parts of the World ... London, Printed [by Eliot's Court Press] for John Bill. 1614. [Bound with:]

_____. De Ponderibus, et pretiis veterum nummorum ... Londini, apud Joannem Billium. 1614.

Two works, small 4to., pp. [24], 198, [2], with the final blank; and pp. [8], 56; slight foxing to the extremities, but a very good copy in full straight-grain dark blue morocco, gilt, c. 1830 by J. Faulkner, 8 Queen St, with his ticket, orange glazed endpapers; bookplate (upside down at end) of the bibliophile and author Henry B. Wheatley (1838-1917). £3000

First edition. Brerewood, professor of astronomy at Gresham College, was a scholar in many fields who published nothing in his own lifetime (he died in 1613). *Enquiries*, seen through the press by a nephew, explores the spread of ancient, eastern, and modern languages, discusses the tongues in which the liturgy is celebrated, and reviews the parts of the world where Christians live and where 'idolaters'. Along the way there are digressions on the height of mountains, the depth of the sea, and the dimensions of whales and elephants.

There are a number of references to America, including reports on the religious practices encountered by Spanish and Portuguese explorers, a report of converts 'above the Bay of California, of whom as yet, histories make so little report, that of their number I can make no estimate', and an attempt to prove that the indigenous Americans were descended from Tartar stock.

There is also a reference to **Beach**, the supposed **Australia of Marco Polo**, the 'southern continent not yet discovered' which Bishop Hall found so illogical as a place name on maps. 'Beach' is an old corruption, perpetuated by Mercator, stemming from a misprint of 'Locach' in the 1532 edition of Grynæus.

'For that the Inhabitants of that South continent, are Idolaters, there is no question at all (as I take it) to bee made, both because in the parts hitherto known, as namely in the region of Beach, over against Java, they were found to be so: And also, because they are knowne to be no other then Idolaters, that inhabite all those parts of the other continents, that neighbour most towards them ...'.

The second work, *De Ponderibus*, is a treatise on the weights and values of Greek, Roman, and other ancient coins. It seems to have been often bound with *Enquiries*, and we have had it thus before.

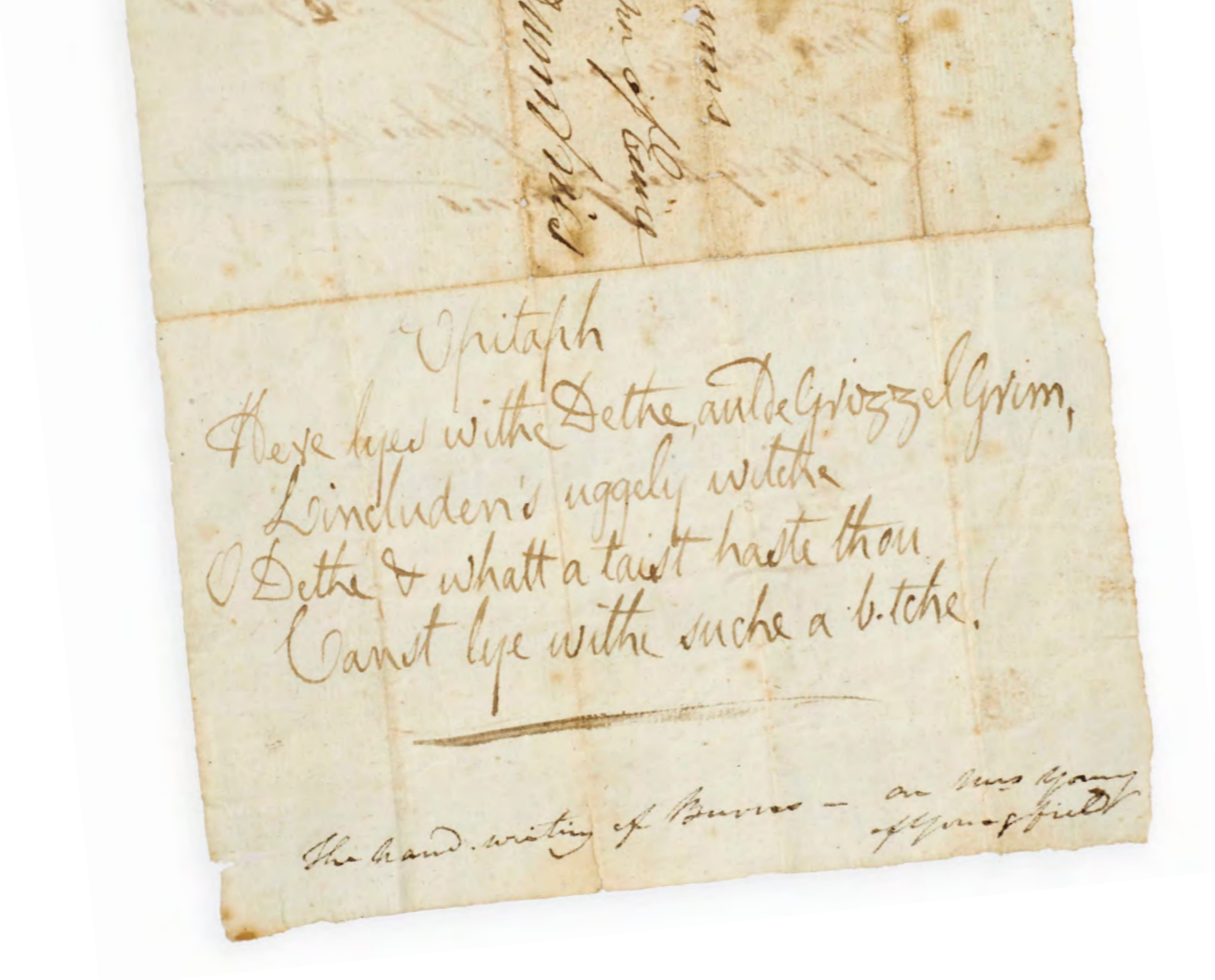
Sabin 7732; European Americana 614 and 617; STC 3618 and 3612.

10 **BRITISH MOSSES.** Two volumes of window-mounted moss samples, with manuscript captions. c. 1860s

Two vols, pp. 25, 16, thick card borders, samples numbered up to 560 but not all numbers correspond to a sample (evidently where the particular species was hard to come by); bound in contemporary pebbled black morocco over wooden boards, covers panelled gilt and lettered direct, joints cracked. £850

The systematic collection of mosses, ferns and seaweeds was a particularly Victorian obsession, made possible by a spate of mid-century guides to the practice. Here a committed collector has evidently followed a guide but has been unable to find examples of some of the mosses required.





11 **BURNS, Robert.** Autograph verse ‘Epitaph’ to ‘Grizzel Grim’, c. 1792.

1 leaf 8vo, 4 lines, on the integral blank of a letter to Burns as excise officer for Dumfries, dated 26 June 1792, from the Dumfries alcohol merchant John Hutton, with a sum in Burns’s hand below; creased where folded, some edge-wear but in good condition, manuscript note below the poem in the hand of Janet Esther Houison Craufurd (m. 1808), with a longer note by her on a separate sheet. £15,000*

A charming bawdy ‘epitaph’ by Burns, written seemingly impromptu on the back of a scrap paper relating to his job as an exciseman.

Here lyes withe Dethe, aulde Grizzel Grim,
 Lincluden’s uggely witche
 O Dethe & whatt a taist haste thou
 Canst lye withe suche a bitch!

Only recently discovered among the papers at Craufurdland Castle, near Kilmarnock, the present manuscript is the earliest (and the only currently traceable) holograph version of the poem, and confirms that it is an original composition by Burns. Though only a brief skit, it became the inspiration for one Burns’s best late comic ballads, ‘Grim Grizzel is a mighty dame’ (written 1795), which allied bawdry with the social commentary that increasingly occupied him in the 1790s.

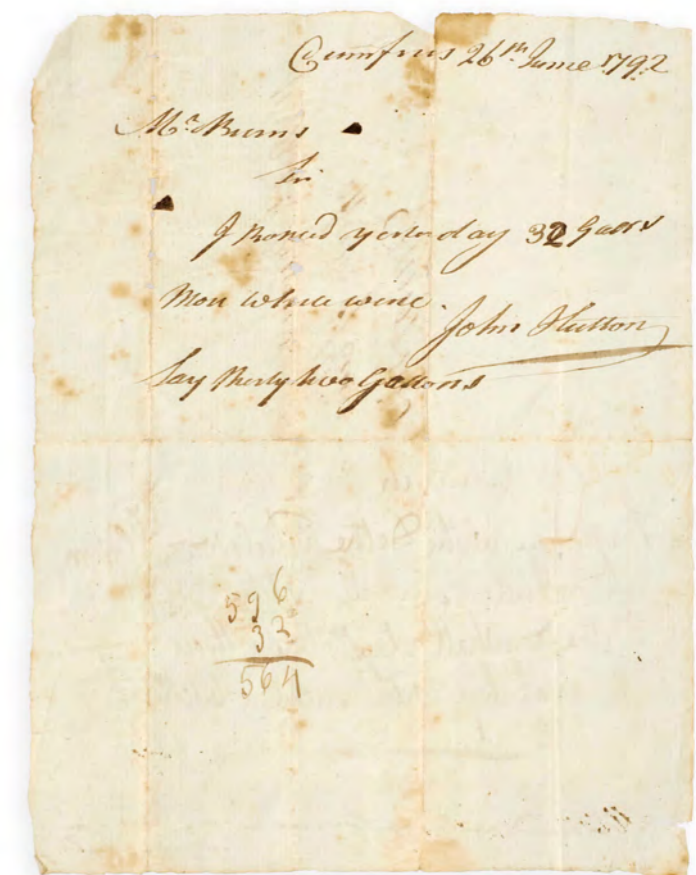
According to the notes here by Janet Craufurd (m. 1808), which echo a separate source mentioned by Kinsley, the subject of Burns’s ‘Epitaph’ was the still-living Grizzel Young (1732?-1809, formerly Craik) of Youngfield, Lincluden, near Dumfries. ‘Mrs Young was certes very ugly – and the heroine of many singular anecdotes – many of which I was witness of in my childhood near Lincluden’. By 1795 some of those anecdotes had inspired the ballad of Grim Grizzel, in which the haughty dame berates her cowherd for wasting their manure on others’ land. He remains quiet, then calmly replies ‘Your kye will at nae bidding shite’, at which she takes a cow by the tail and roars “‘Shite, shite, ye bitch,” ... / Till hill and valley rang’.

In February 1792 Burns was promoted to his last excise post, as port officer for Dumfries. It was an extremely busy position, with over 50 dealers in excise goods (mainly alcohol, tea and tobacco) under his purview, including the John Hutton who writes to Burns here:

Mr Burns
 Sir
 I Bottled yesterday 392 Gall^s
 More white wine.
 John Hutton

Say thirty two Gallons

Under this Burns has calculated the sum 596 - 32 = 564, his job requiring him to keep tabs on all dutiable goods within his district. When he died in 1796 Burns owed Hutton £1 8s 6d, but it seems more likely that this note is professional and not personal given the quantities involved.



First published in the 1830s in a modernised version, the ‘Epitaph’ appeared in the Henley and Henderson centenary edition of the *Poetry* (1896) from a holograph MS then in the possession of Lord Rosebery. It sat there alongside the Grizzel ballad, with a note that Burns ‘pickt up’ this ‘ludicrous epitaph ... from an old tombstone among the ruins of the ancient Abbey’ in Dunblane. Despite other cases in which ‘Burns has been deliberately (and sometimes playfully) evasive as regards authorship’ (Henderson, Mackey and McIntyre), which would be especially pertinent with a bawdy poem, Kinsley’s critical edition of 1968 takes this at face value. Kinsley prints the text from Henley and Henderson (the source manuscript being untraced), where the faux archaic orthography is different in ten places. The present manuscript, which likely predates the Rosebery MS by at least three years, and the associated provenance confirm a clear Dumfriesshire connection, and render the Dunblane story supremely implausible.

See Jonathan Henderson, Pauline Mackay, and Pamela McIntyre, “‘Epitaph’ on Grizzel Grim: a newly-discovered manuscript in the hand of Robert Burns’, *Studies in Scottish Literature* 41:1.

12 **CAMÕES, Luís de.** The Lusiad, or, Portugals historically Poem: written in the Portingall Language ... and now newly put into English by Richard Fanshaw Esq; ... London, Printed for Humphrey Mosely ... 1655.

Folio, pp. [22], 224, with an engraved portrait frontispiece of Camões with verses below, folding engraved portraits of Prince Henry of Portugal and Vasco de Gama (tear on fold, cropped at foot); dampstains to lower outer corner, else a very good copy in full red crushed morocco by Zaehnsdorf, gilt doublures, watered silk endpapers, gilt edges; oval leather booklabel of the Hispanophile book collector James P. R. Lyell (1871-1948), old bookseller's description of a different copy pasted below.
£3750

First edition in English of the great Portuguese epic poem of exploration, based by Camões on Vasco de Gama's discovery of the sea route to India in 1497-8. Camões had himself spent fourteen years in the east, mostly on Goa, from 1553, and nearly lost the manuscript of *Os Lusíadas* in a shipwreck. As a young man the poet had lost his right eye in a sea battle (the portrait here wrongly reverses an earlier original and show his left eye shut).

Richard Fanshawe (1608-1666) travelled in the 1630s to Madrid and there 'laid the foundations of the mastery of Spanish which was to be central both to his diplomatic career and to his career as a translator of Spanish literature' (ODNB). During the Civil War he was ambassador to Spain of King Charles II in exile, but was arrested by Cromwell after the Battle of Worcester in 1651 and sent into voluntary exile at Tankersley Park in Yorkshire. While there he composed the present work, dedicated to his host William Earl of Strafford. It was **the first translation of a Portuguese literary work into English**, though Fanshawe produced his English verse rendition via a scholarly Castilian edition, in prose, of 1639. He prefaces it with a parallel-text translation of a section from Petronius's *Satyricon*, and a translation of Tasso's sonnet on Camões.

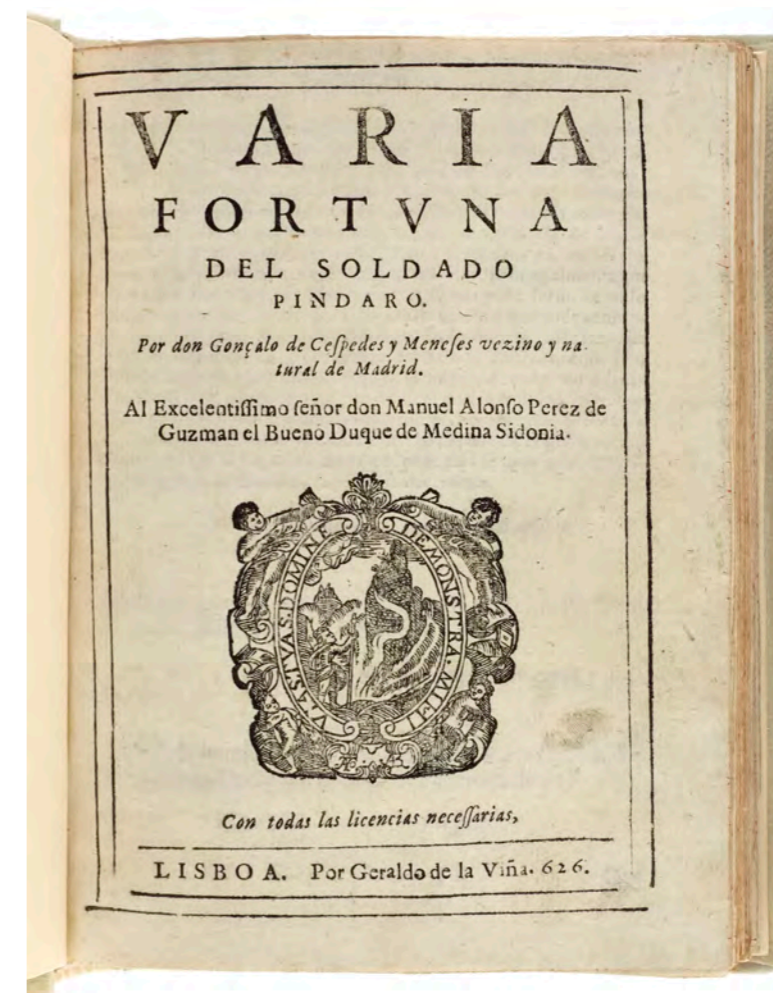
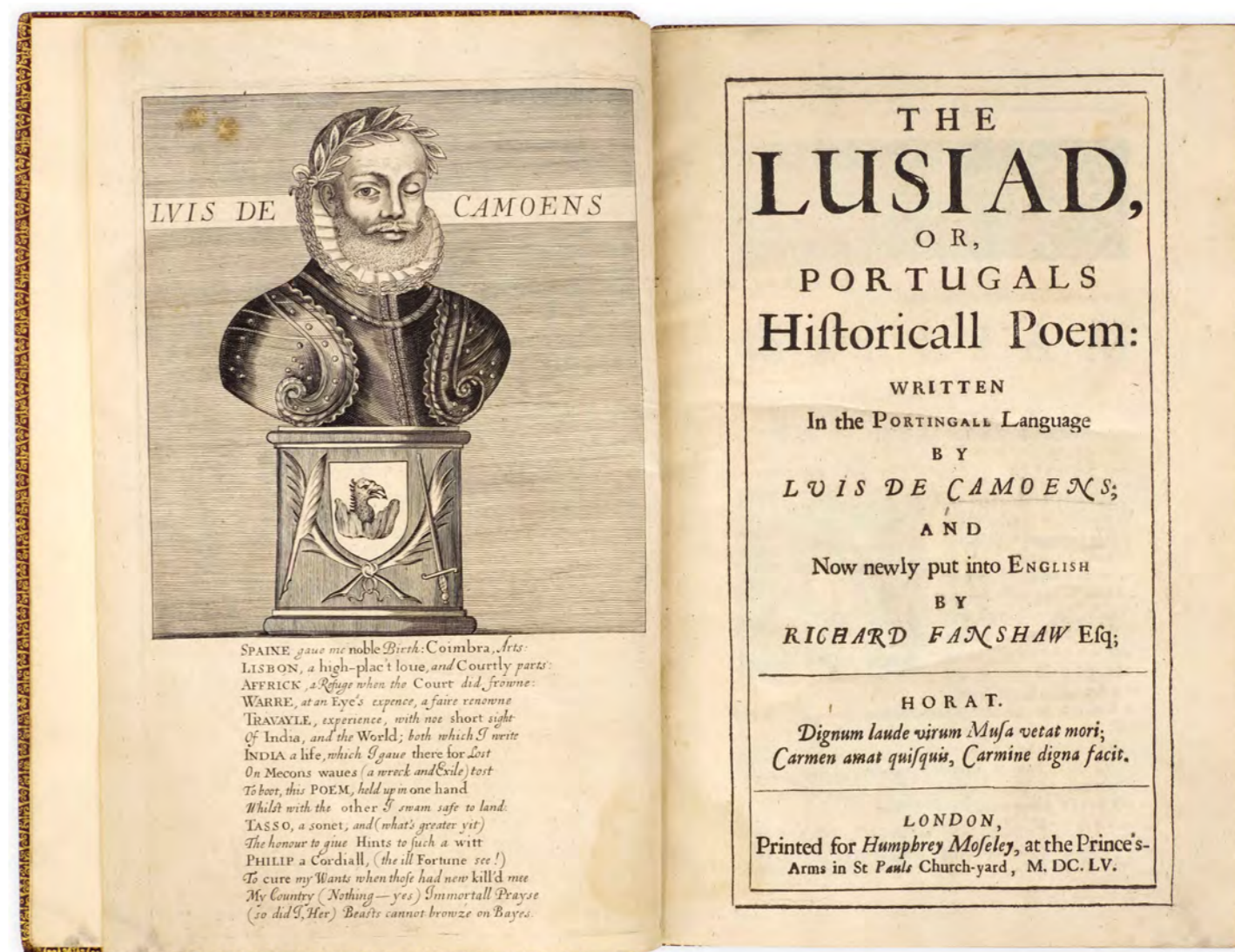
Printed too large for the book, the portraits of Prince Henry the Navigator and Vasco de Gama are often found worn or cropped.

Wing C397; Pforzheimer 362; Wither to Prior 349.

13 **CÉSPEDES Y MENESES, Gonzalo de.** Varia fortuna del soldado Pindaro. Lisbon, Geraldo de la Viña, '626' [i.e. 1626].

Small 4to, ff. [4], 188; large woodcut printer's device to title, woodcut initials and typographic ornaments; minute pinhole through the lower margin from f. 56 to end (very skilfully repaired), one or two quires very lightly toned, but a very good copy, gently washed; bound in modern vellum over boards, gilt.
£6750

Rare first edition of this semi-autobiographical picaresque novel, printed while the author was in exile in Lisbon following the publication of his politically controversial *Historia apologética en los sucesos del reyno de Aragon* (1622).



‘[Céspedes y Meneses’s] achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction’ (Ward). Céspedes y Meneses has been described as a ‘faithful reader of Cervantes’ (Gonzales-Barrera), whose work blends the idealism of the romance with the realism of the novella. Beside the general influence of *Don Quixote*, more specific structural connections have been found between the *Soldado Pindaro* and Cervantes’s *Novelas ejemplares* (1613), which indicate not only that Céspedes y Meneses read the collection of stories, but based some episodes and some characters on three of them: *El casamiento engañoso*, *Las dos doncellas* and *La señora Cornelia*.

OCLC locates just four copies worldwide: two in Spain (BNE and Barcelona), one in the British Library, and one at the University of Alberta.

Gallardo II 1793; Palau 54195. See J. Gonzales-Barera, ‘Soldados, doncellas y expositos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino’ in *Nueva revista de filología hispánica* 57, no. 2 (2009), pp. 761–776.

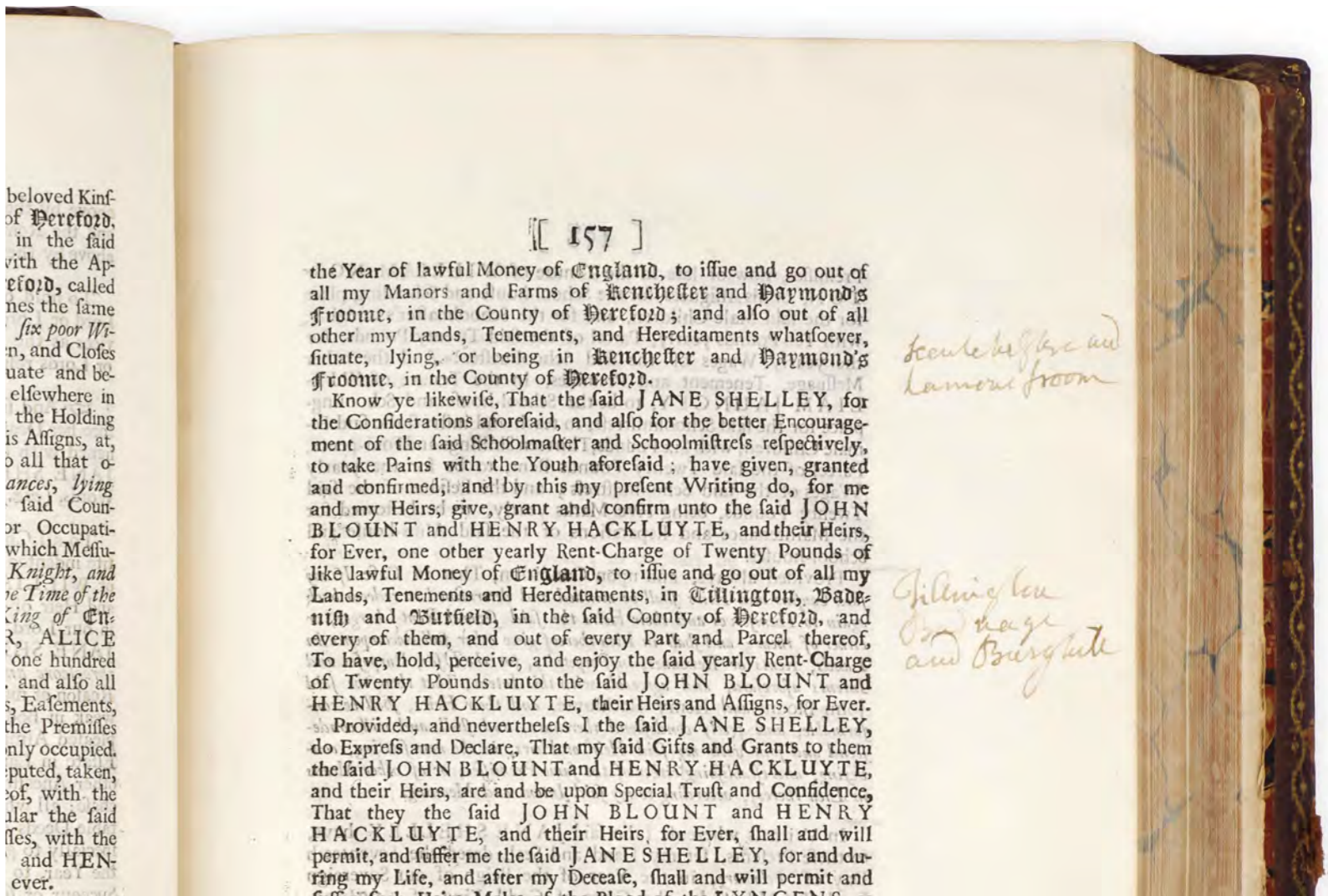
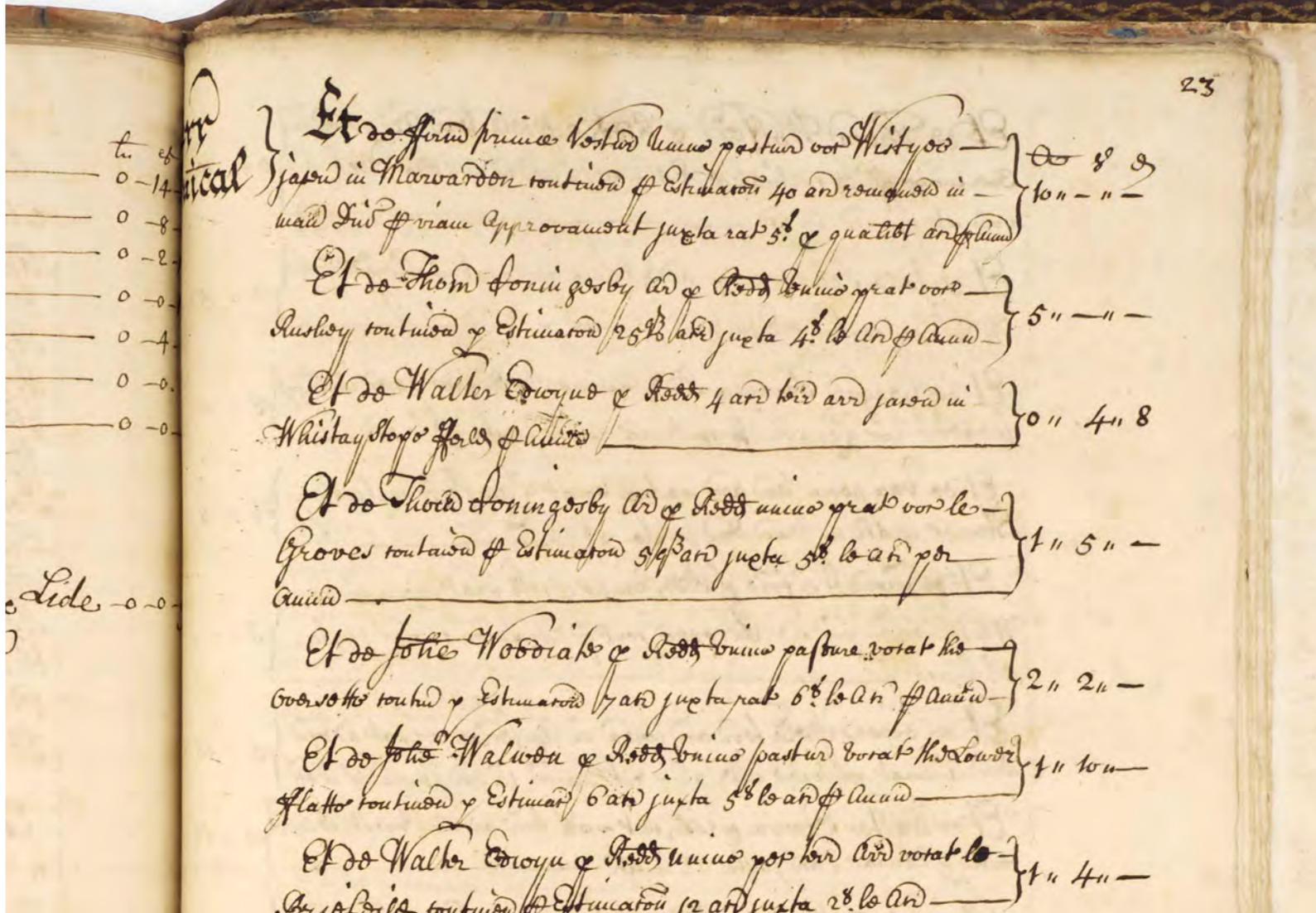
MOST COPIES DESTROYED – WITH A PORTION OF THE MANUSCRIPT SOURCE

14 CONINGSBY, Thomas, first Earl Coningsby. Collections concerning the Manor of Marden, in the County of Hereford. [1813, but 1722–7.]

Folio, in two parts, pp. iv, 544 [of 720]; and pp. 300 [of 306], ff. E*, F*², *, *A, *B², *C², **C², ***C, D*, *D², **D², *E², **E², ***E², F*² [a duplicate], 26, **plus ff. 34, being the manuscript sources of pp. 456–515 of the printed work, in at least three different hands;** the first two leaves (a title-page and introduction) added in 1813 (the date here scratched out), the bulk of the rest privately printed in 1722–7, pp. 1–2, 187–196, 373–6, 473–6, 485–92, 501–12, 533–6 being later line-for-line reprints on laid rather than wove paper; wanting pp. 545–720 and 301–6 (but see below), B2 remounted, pagination very irregular from the erratic printing process, a few leaves dusty at the beginning of sections, else fine, in early nineteenth-century diced russias, neatly rebacked; **scattered contemporary marginal notes and corrections;** blindstamps (‘IHA’) of John Hungerford Arkwright, of Hampton Court, with two letters to him (tipped in) from Henry Gray, ‘Genealogical Record Office and Book Store’, offering the volume for £31 in 1903. £3750

First edition, a celebrated rarity privately printed in 1722–7 at the expense of Thomas Coningsby, first Earl of Coningsby (1656–1729), without a title-page or preliminaries, the first leaf beginning ‘Marden. Marden is of very great antiquity ...’; a title-page and explanatory introduction were later added in 1813. ‘One of the rarest of all books on the subject of County History ... now looked upon by collectors as *raræ aves*, worthy of being bagged at any cost’ (*The Times*, 21 July 1877); **the second part is of particular scarcity.** The scattered annotations here include some in Coningsby’s distinctive scrawl e.g. ‘Supply this blank’ (second part, p. 257).

A very active Whig MP in the Court party, and an ardent supporter of William III who had served the administration in Ireland in the 1690s with a viciousness that earned him many opponents (along with charges of embezzlement and summary execution), Thomas Coningsby, became in later life ‘obsessed with his property and with extending his rights as lord of the manors of Marden and Leominster’ (ODNB), the estates he had acquired near Hampton Court, Herefordshire, the Coningsby family seat



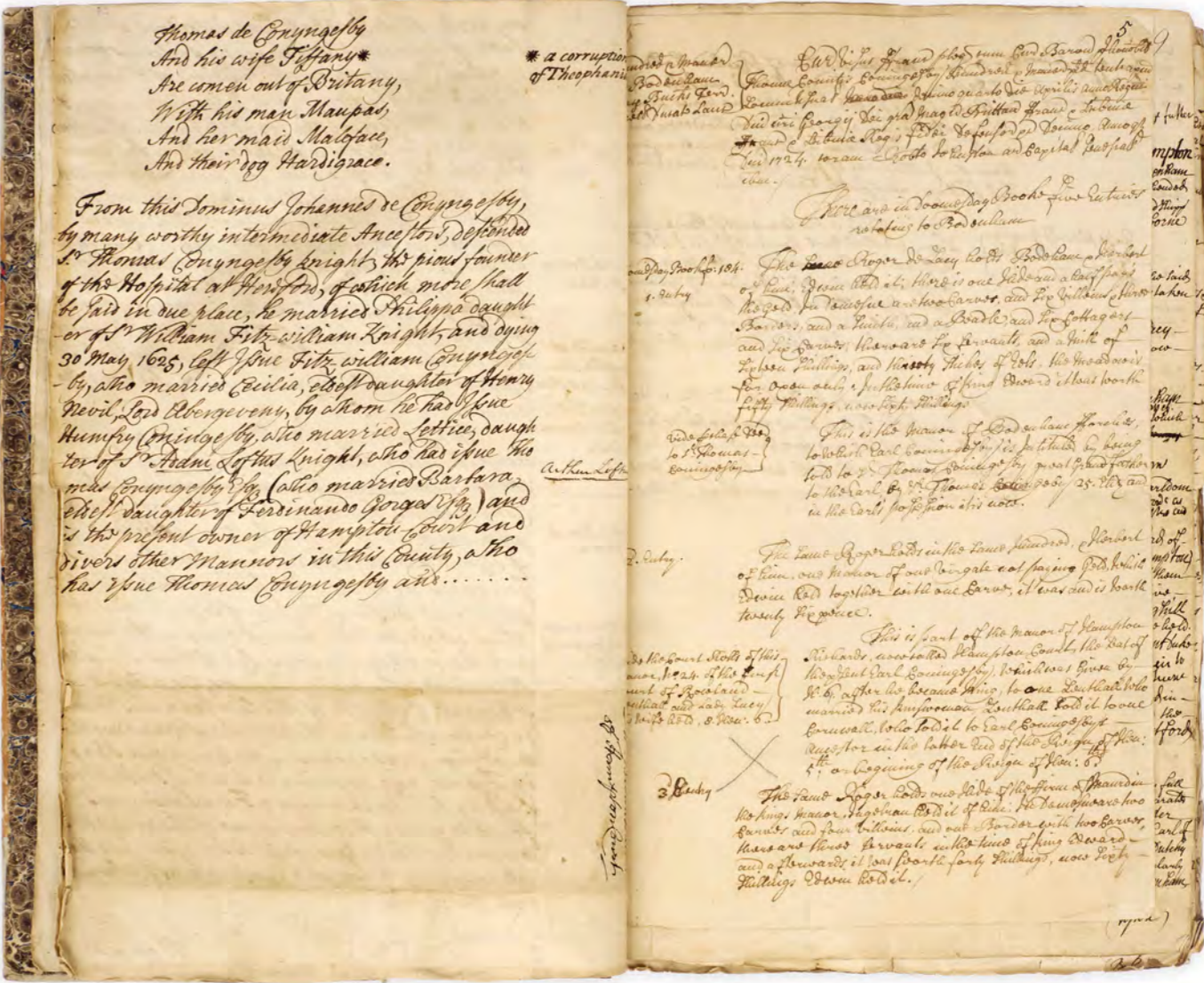
since 1510. His royalist grandfather Fitzwilliam Coningsby had with ‘indescribable negligence, as Coningsby himself termed it, reduced an estate of £4,000 a year to a mere £800, and both his parents were imprisoned as debtors’ (*History of Parliament* online). Always ‘a hot and violent man’, in later life his behavior was even more erratic, characterized by ‘almost desperate ambition and avarice’ (*ibid.*). Having acquired the manor of Marden, close to his seat of Hampton Court, he suspected that the terms of various tenures had been altered since the Restoration to the detriment of the lord of the manor. ‘His Lordship made a laborious collection from original papers and records of authority relative to the Manor, and from them deduced conclusions highly favourable to his purpose. This collection his zeal and industry extended to a folio volume of upwards of 700 pages, which was printed at his expense’ (John Duncumb, *Collections towards the History and Antiquities of the County of Hereford*, 1804). On the back of his researches, Coningsby ‘attempted to eject freeholders from their properties in Marden and Leominster, arguing that they were his copyhold tenants. On being unable to prove his case in chancery he published a pamphlet maligning lord chancellor Macclesfield, and as a result in January 1721 was stripped of his lieutenantcies and imprisoned in the Tower of London for six months’ [actually 22 weeks] (ODNB).

‘His collections concerning Marden were printed in 1722–7 in a bulky tome, without any title-page, and with pagination of great irregularity, but were never published ... [A]ll the copies of this work but a few were destroyed, and these now fetch a high price in the book-market’ (DNB archive). The very erratic printing process commenced with an initial volume of 720 pages, to which numerous additional evidences were inserted on leaves lettered rather than paginated, as well as a second part paginated 306. The presence of a portion of the manuscript sources in this copy, in several different hands, hints at the challenge that would have faced the printers. Most surviving copies were assembled nearly a century later from the sheets that avoided destruction, and are in some way imperfect, some supplemented with material reprinted in 1813. Pp. 1–8 and 315–6, often missing, are (barring the first leaf) in the original printing, but there are several other leaves in the later state. The second part (paginated 306) is ‘excessively rare’: ‘The late Mr. Grenville informed Mr. Lilly that he had been above forty years looking for a copy, but in vain’ (*Library of the late Leonard Lawrie Hartley, Esq., Puttick & Simpson*, 3–13 May 1886, Grenville’s copy now at the BL, *see below*). See our catalogue 885 for Richard Colt Hoare’s copy (pp. 720 only). The copy in the Bibliotheca Lindesiana (ex. Frances Mary Richardson Curren and Mark Masterman Sykes) was also of the first part only.

Duncumb knew of two copies of the book, in the libraries at Hampton Court and Holme Lacy (seat of the Scudamores). **ESTC now lists five copies: BL (copy 1 with MS notes, copy 2 ex Grenville, pp. 720 only), Longleat (pp. 720 only), Rylands, State Library of Victoria (imperf).**

The current volume was acquired in 1903 by John Hungerford Arkwright (1833–1905), great-grandson of the industrialist Richard Arkwright; the Arkwrights bought Hampton Court in 1810 (it had stayed in the Coningsby family until 1781 when it was inherited by George Capel). Arkwright’s quest to find a copy of this book is mentioned in his correspondence in the Hereford Archives and Records Centre.

Lowndes II 1209-10.



15 [CONINGSBY FAMILY.] A substantial bound volume of original and copy manuscripts, documents, and letters, over 90 items in all, mostly assembled for Sir Thomas Coningsby to assist with his legal battles in the 1720s, but also including some miscellaneous material c. 1614-1770.

Folio (and some quarto), paginated by hand pp. 739, including blanks, binding up a large number of individual items, many with dockets on the final verso; some wear to edges, but the condition generally very good, in early nineteenth-century quarter russia and marbled boards, vellum tips, front joint worn; nineteenth-century index tipped in at front. £9500

The Coningsbys, of Hampton Court, were a Herefordshire family of some antiquity. The earliest material here relates to Sir Thomas Coningsby (1550-1625), one of the major landowners in the Welsh marches, a friend of Sir Philip Sidney and the ‘prototype of Sir Puntarvolo in Ben Jonson’s *Everyman in His Humour*’. Sir Thomas seems to have set a family precedent in litigiousness; ‘hardly a year passed when he was not involved in legal proceedings’ (*History of Parliament*). His estates passed to his son Fitzwilliam Coningsby (d. 1666), by then already in debt, in 1625. Fitzwilliam, who followed his father as MP for Herefordshire, was a resolute royalist, and one of the ‘Nine Worthies’ of the county at the beginning of the Civil War; by 1646 when he went into exile most of his property was mortgaged or extended for debt, and in 1652 the estates were sequestered and his family reduced to poverty. His son Humphrey (1622-71) was imprisoned for debt and it was only after the early marriage of his son Thomas, later 1st Earl Coningsby (1656-1729), to the heiress of the notorious slaver Sir Ferdinando Gorges, that the estates began to be recovered.

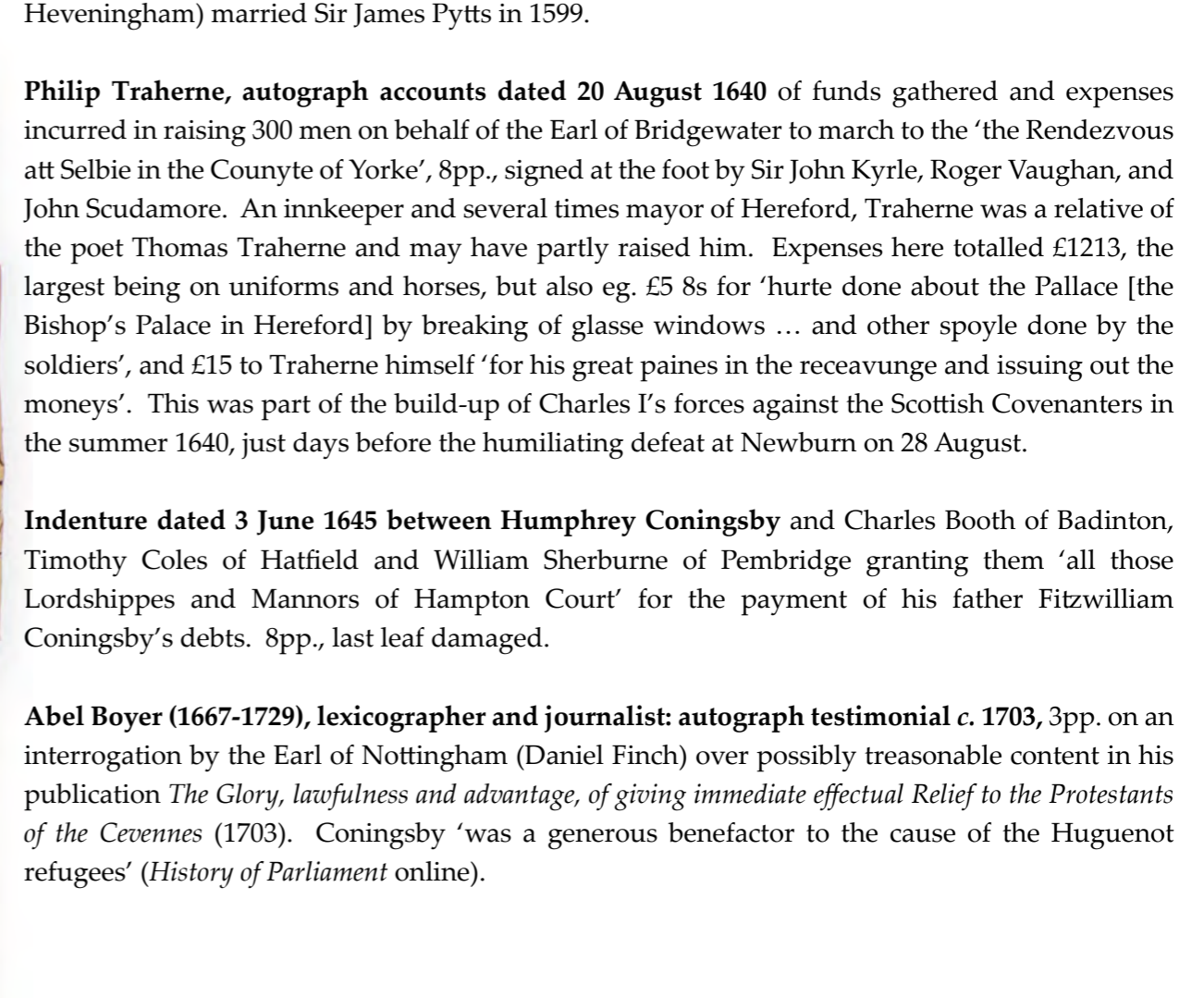


Among the original early documents in the volume are the following, in chronological order:

Mary Pytt, of Kyre, autograph letter of 15 April 1623, to Sir Thomas Coningsby (1550-1625), 1 page, with integral address leaf. Regarding 'a clayme you make to the Patronage of Edvine Loch [*i.e.* Edwin Loach, a small parish near Leominster]': 'being assured of your judgment, that you knowe the right to present to be either Mr Pytts or the Kinges, I am bold to intreat you not to interrupt him in this matter'; Collington has been bestowed 'upon Doctor Parker an honest gentleman and chaplain to my Lord Keeper [John Williams, Bishop of Lincoln]'. Mary (*née* Heveningham) married Sir James Pytts in 1599.

Indenture dated 3 June 1645 between Humphrey Coningsby and Charles Booth of Badinton, Timothy Coles of Hatfield and William Sherburne of Pembridge granting them 'all those Lordshippes and Mannors of Hampton Court' for the payment of his father Fitzwilliam Coningsby's debts. 8pp., last leaf damaged.

Abel Boyer (1667-1729), lexicographer and journalist: autograph testimonial c. 1703, 3pp. on an interrogation by the Earl of Nottingham (Daniel Finch) over possibly treasonable content in his publication *The Glory, lawfulness and advantage, of giving immediate effectual Relief to the Protestants of the Cevennes* (1703). Coningsby 'was a generous benefactor to the cause of the Huguenot refugees' (*History of Parliament* online).



Thomas Coningsby (1656-1729), draft letter to ‘Mr Barnsley’ [i.e. William Barnesly, chief steward], 10 March 1719/20. ‘The confused state my manners of Lempster and Marden were in when I begged yr assistance ... I need not tell you’; he is sending a long account of Marden out of the Domesday Book. ‘I have ... resolved to take a most perfect Survey of the whole mannor as you advised and in order to it have agreed with the ablest and only man in England who I am assured is capable of doing such work’. A Court of Survey will reveal ‘how far Harry Lingen and Mr Prise ancestors ... have consealed their Copy hold lands’. See *Marden* p. 608 for an account of this, naming the surveyor as one Mr. Booth. The Lingen family (whose are mentioned 50 times) and Prise (whose ancestor was a Scudamore) are a particular target in Coningsby’s *Marden*.

There are also several letters addressed to the 1st Earl Coningsby from the 1690s relating to his position as Paymaster general in Ireland and to the Herefordshire militia.

In the attempt to establish his claims to land and privileges around Hampton Court, Coningsby evidently sought assistance from a variety of antiquarian and legal figures, including the following:

Peter King (c. 1669-1764), lawyer and politician, cousin of John Locke and later Lord Chancellor. Transcriptions of material regarding the rights of the Abbey of Reading, with autograph legal commentary, dated 7 July 1713. Eg. ‘B[uckingham]’s Clerk is not in possession in the meaning of the law, that is to be understood of a possession upon an Institution and Induction, his bare serving the Cure will be no relief against the S[ai]d Usurpations – I conceive that B. cannot make out a lawfull title to the Advowon aforesaid under the title as before Set forth’.

...fore B. & the Clerk by him appointed are not in possession as to be in the possession of the Church, and whether if that be so, B. will not be relieved by that means agt. the S[ai]d Usurpations and whether B. hath not a lawfull title to the Advowson of said Church under the title as before set forth.

B? Clerk is not in possession in the meaning of the law, that is to be understood of a possession upon an Institution and Induction his bare serving the Cure will be no relief against the S[ai]d Usurpations — I conceive that B. cannot make out a lawfull title to the Advowson aforesaid under the title as before Set forth.

July. 7 1713. P. King

Thomas Pengelly (1675-1730), lawyer, ‘among the foremost advocates in Westminster Hall’ by 1720. Legal opinions dated 24 Sept 1720 and 12 Jan 1721.

George Holmes (1661/2-1749), antiquary, who as deputy to the hands-off Richard Topham had effective charge of the Tower records office. Official copies of 3 documents, tax stamped and signed, plus an ‘Account of the charge of Exemplifying a Charter granted to the Abbot of Re[a]ding for the Right Honble Thomas Earle of Coningesby’, 2 May 1720. The total fee for the latter was £37, 15s, 4 ½p including costs for exemplification, examination by two Masters, £2 8s for the great seal, 5s for the bagbearer etc.

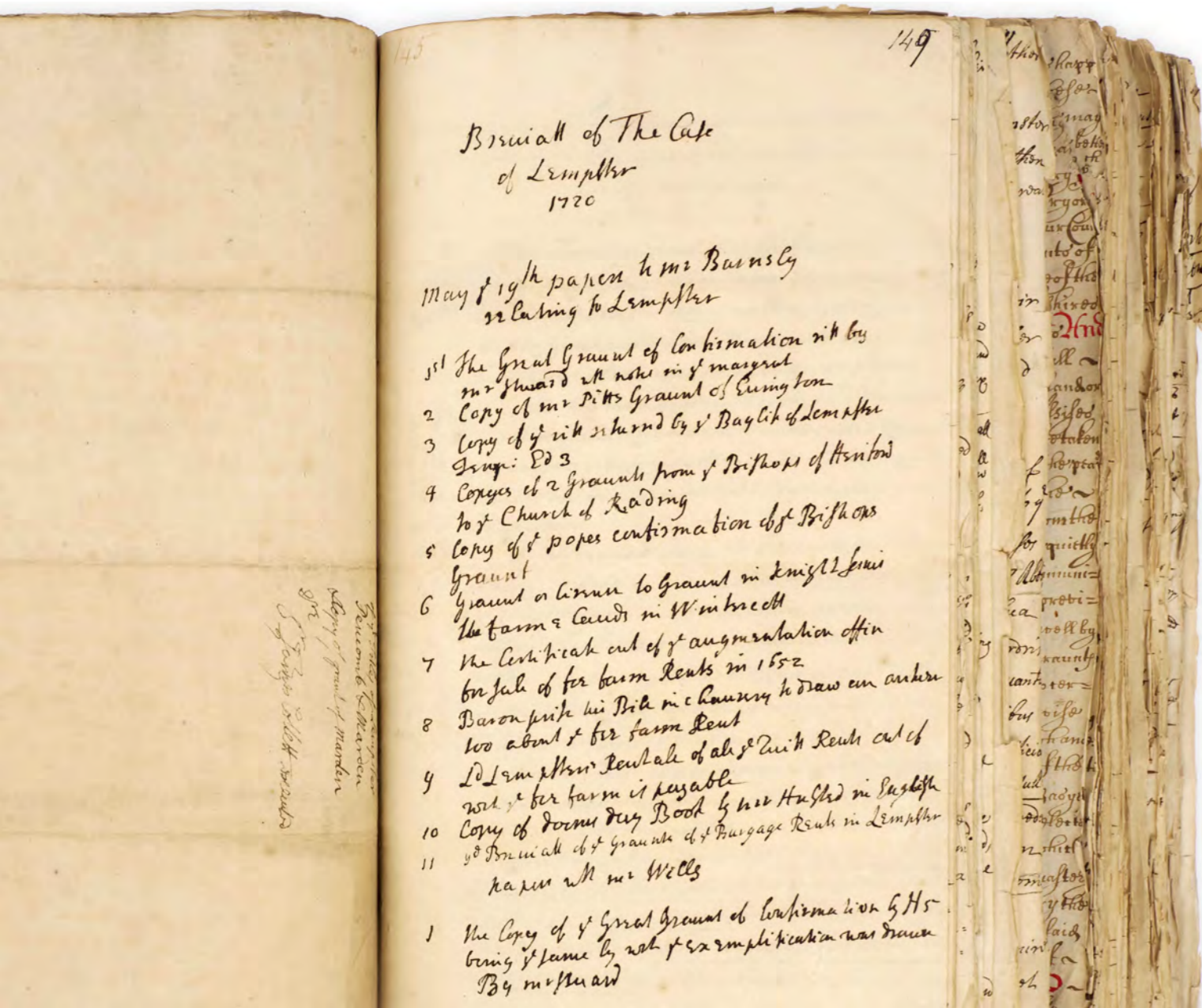
Thomas Blount (1618-78), antiquary. A transcription ‘from the Original in his own hand’ of the portion of Blount’s unpublished history of Herefordshire relating to Hampton Court, which included material sourced from earlier Coningsby manuscripts. ‘Although never published, it has been used by every subsequent historian of the county. The first volume, relating to parishes A–K [i.e. including the present entry], was unfortunately lost in the mid-eighteenth century, having been lent to Sir Robert Cornewall, but not before William Brome, Richard Walwyn, and James Hill had used it’ (ODNB).

James Hill (1697-1727), antiquary and lawyer, who issued proposals for a history of Herefordshire in 1717 but never completed the work. Copies of a number of records, one with a letter to Coningsby: ‘I this day brought a Painter to look upon the Picture of Sr Thomas Conyngesby, he admired and said it would take time to draw an accurate Copy ... I have here given your Lordship a Catalogue of some deeds (I remember) relating to the man[or] of Marden’. Also in his hand some ‘Collections out of the Leiger [i.e. ledger] Book of the Cell of Leominster’, 11 pp., at the end the note: ‘This, My Lord, is a perfect abstract of the extent of the before mentioned Manors’. Details of how quantities of corn, sheep and servants ‘may indeed convey to us some Ideas of Economy and agriculture in those early ages, but are omitted here, as not serving to illustrate the privileges or just extent of the manors, which, I conceive, ought here to be the chief subject of inquiry’.

David Casley (1681/2-1754), antiquarian, deputy to Richard Bentley as librarian of the Cottonian manuscripts. An official extract from a charter, tax stamped and signed. There are also a number official copies of charters signed as examined by one Henry Blomfeild, ‘ex parte Remem. Thes’ [treasury remembrances].

Other documents in unidentified hands include: an account of ‘The Manor of Hampton afterwards called Hampton Ricard ... and now called Hampton Court’ (9 ff. with corrections and marginal annotations); a series of legal opinions on the vicarage of Shebdon, signed ? Lloyd (13 pp.); ‘Quere What method Earle Coningesby must take to come into the possession and enjoyment of the liberties, royalties, privileges [etc.] ... within the said five hundreds of Bodenham, Kingston, Burghill, Cowan and Stretford’ (3 pp.); ‘The Case of the Churches & Chappels in the Lordship Liberty & Burrough of Lempster belonging to Earl Coningsby 1720’ (15 pp.); the Case of the franchises of Lempster (18pp), with a ‘Breviatt’ at the front dated 1720; ‘The fifteenth Part of the Patent Rolls of the First Year of the Reign of Queen Mary’ relating to Leominster – a seventeenth century copy in red and black, and an eighteenth century transcription (pp. 227-329); and a suit brought by Coningsby against Viscount Weymouth and numerous others, addressed to Nicholas Lord Lechmere, Baron of Evesham, on 28 September 1724 (24 pp). It is to be assumed that some of the material in the present volume found its way into Coningsby’s *Marden* 1722-7, the *First Part of Earl Coningsby’s Case relating the Vicaridge of Lempster* (1721) or the *Case ... with relation to the five hundreds* (1722).

The process of Coningsby's lawsuits is revealed in several other items, including a letter to Coningsby from one Charles Sanderson, 9 Aug 1722, mentioning court actions against tenants. Against Coningsby's instruction, Sanderson has not sent the writs for fear of charges of false imprisonment. 'None would doe it more chearfully to hold them to special baile, if it were in my power: but to doe it ag[ains]t the constant known practice is giving your enemyes ground of complaint both ag[ains]t your lordship & me & in the end will be of noe manner of service to your lordship'. Also a memorandum 'That upon ffryday the 21st of ffebruary 1723 My Lord Coningesby sent for me to come to his Lord[shi]pp at Mr Ketelbey's Chambers at the Temple [Abel Ketelbey, 1675/6-1744, lawyer and MP] in relation to the Caveats entred with Lord Bishopp of Hereford ... His Lord[shi]pp came to this Resolution that he would either go into the House of Lords upon Tuesday following and there know the pleasure of the House ... or that he would appear before the Bishopp of Hereford ... to shew his right to the presentations to the said two livings'. [There are several related documents in the same hand]. By the following year the Bishop had had enough, writing on 27 July 1724, 'that "Lord Coningsby ... goes on in oppressing the county and every week produces some new act of tyranny and injustice". Chandos duly brought these complaints before the Privy Council, where they were considered on 7th November 1724, with the result that Coningsby was struck off the Privy Council' (*History of Parliament*). This put an end to his legal prosecutions and he died, embittered, in 1729.



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BEING the only one in the known world. This wonderful machine (by means of an invisible agent,) will discover to the company the exact time of the day or night, by any proposed watch, though the watch may be in a gentleman's pocket, or five miles distant if required; it also points out the colour of any lady or gentleman's clothes, by the wearer only touching it with his finger: and is further possessed of such occult qualities as to discover the thoughts of one person to another, even at an unlimited distance.

II. The operation Palingenesia, or Regeneration.

Any person in the company sending for a couple of eggs, may take the choice of them, and the egg being broke, produces a living bird of the species desired, which in half a minute receives its full plumage, takes wings and flies away. The other egg being put into a gentleman's hat, will cause one of the company, leap from thence into any other person's that is present, and will continue to leap from one hat to another, to the number of twenty different times, to the astonishment of every beholder.

16 [CONJURING etc.] Grand Exhibition, by Mr Lane first Performer to the King in the great Room, at No. 10, on the Pavement, West-Smithfield, during the Fair ... [London, 1780s?]

Whereby the great force and power of sympathy is displayed by an operation with two boxes, containing an equal number of figures, printed on one side only, with a woodcut illustration at the head of 'some of the performances'; in very good condition, laid down, framed and glazed; from the collection of the magician and collector Ricky Jay. £3000

Very rare and delightful broadside advertisement for the performances of the celebrated Mr Lane at Bartholomew Fair, the annual September cloth fair that had long grown to be more famous for its 'celebrated follies' (Evelyn) – the sideshows of acrobats, musicians, wild animals and magicians.

'Lane was a popular entertainer at British fairs in the last two decades of the eighteenth century. He called himself "His Majesty's Conjuror" or "First Conjuror to the King" — not, as can well be imagined, an exclusive billing' (Ricky Jay, *Extraordinary Exhibitions*, 2005). Here Lane advertises his 'Enchanted

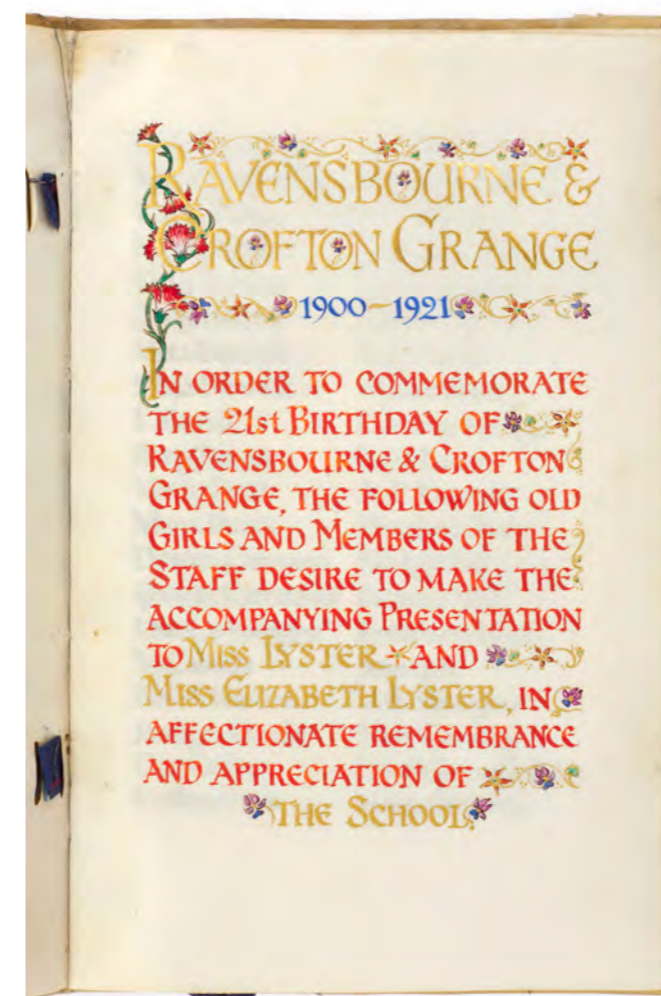
Sciatoricon'; a sort of predictive automaton presumably manned by a hidden assistant; 'Palingenesia' in which he hatches fully-grown birds from eggs, or makes eggs jump from hat to hat; his 'unparalleled Sympathetical Figures' – two mechanical boxes which will always display the same numbers even when placed in different rooms; a 'magical tea caddie' for disappearances; and other card tricks 'too numerous to attempt a description of'. Most of these are illustrated in some way in the woodcut.

Lane was apparently active until around 1794 when his business was taken over by a Mr Gregory, and is known to have appeared at Bartholomew Fair in 1778; at Peckham Fair in August 1787 (at the booth of the puppeteer, theatrical showman and sleight-of-hand artist John Flockton), he performed such 'snap-snap, rip-rap, crack-crack, and thunder-tricks, that the grown babies stared like worried cats'. Another broadside is known with very similar content but with a different venue – this time the 'Great New Room ... opposite Hospital Gate'.

The woodcut was later copied as an illustration to Henry Morley's *Memoirs of Bartholomew Fair*, where he describes a visit to the fair in 1778 by the Duke and Duchess of Gloucester, and mentions other 'manifestos' by Lane in verse. Lane's daughters also appear to have taken part in his act, with 'surprising posturing' and dancing.

Not in Library Hub, OCLC or ESTC, which records only one Lane broadside – *On the 3d instant ... During the Fair, Mr. Lane will open his grand exhibitions ...* [1788] (BL and Bodley only) – the venue is the same as here – No. 10 on the Pavement.

Ricky Jay, *Exemplars*, p. 20.



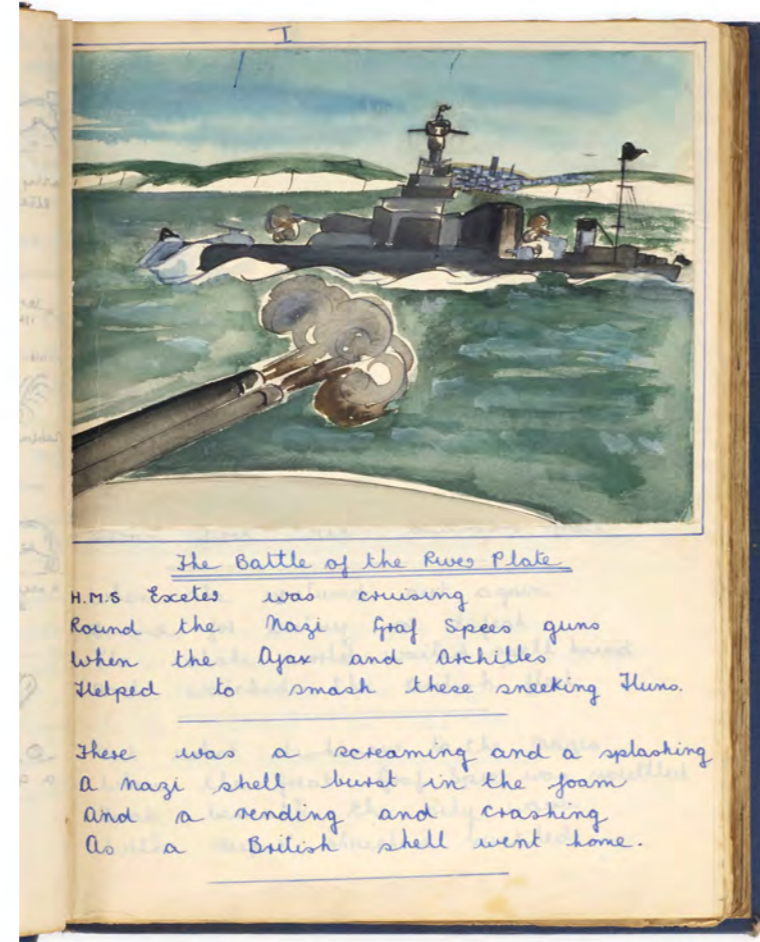
'THE CHANGING FACE OF BRITAIN'

17 [CROFTON GRANGE SCHOOL.] Archive of photographs, printed material, student manuscripts relating to Crofton Grange School. [1920-55].

Archive includes: 11 volumes comprising over 3,600 leaves of drawings and paintings in gouache and watercolour, manuscript poems and short stories, typed termly reports on Crofton Grange news, termly lectures, and sports records [1930-55]; 4 volumes of printed termly reports detailing marriages, births, deaths, and news from alumnae, under the title of *The Crofton Magazine* [1920-7], *The Crofton Journal* [1928-33 and 1934-9], and the *Crofton Grange News-Letter*; a photograph album with the initials of Mary Alice Lyster gilt to upper board, containing 136 sepia-toned photographs of pupils and the grounds; a vellum-bound manuscript presented to the Lyster sisters in 1921 on the twenty-first anniversary of the school's foundation; and an additional manuscript presented on their retirement in 1930 with the names of 249 Crofton Grange students and alumnae. £4750

A charming archive from the Crofton Grange girls' boarding school, including over 3,600 leaves of poetry, short stories, and artwork produced by the students between 1930-1955, a poignant insight into a community – and a nation – irrevocably altered by war.





Crofton Grange School was established in 1900 by Mary Alice Lyster (1862-1950), who served as headmistress alongside her sister, Elizabeth Hester Lyster (1865-1942) until 1930. The school relocated several times before its closure in 1964, notably from Orpington to Hamel's Park, Buntingford, in 1935. The Crofton Grange prospectus underlines the school's mission of teaching the girls to 'form their own opinions and develop on their own lines, and to adapt themselves cheerfully to whatever kind of life is in store for them in the changing world of today.'

In keeping with the Lysters' vision of the school as a locus for female intellectual and cultural development, students frequently attended lectures by visiting academics as well as excursions to the opera and the theatre. Such excursions ceased neither in 1930, when termly reports recorded the first outbreak of measles at the school, nor during the Second World War: although thirty girls left Crofton Grange in 1940, the remaining students were still able to see a performance of *King Lear* at the Old Vic and put on plays of their own.

Names of new students and records of marriages and deaths appear in termly typewritten reports and in the *Crofton Journal*; **it is the eleven volumes of manuscript material, however, that provide a wholly organic insight into the pupils' lives, reflecting their intellectual pursuits, their fears and hopes, and revealing their ongoing fascination with the themes of continuity and change.** The pupils frequently illustrate favourite poems (Christina Rossetti's 'Goblin Market', Wordsworth's 'I Wandered Lonely as a Cloud', and Tennyson's 'Morte d'Arthur' enjoy unwavering popularity over the course of twenty-five years), drawings of horses and flowers, accounts of their family holidays abroad, etc.

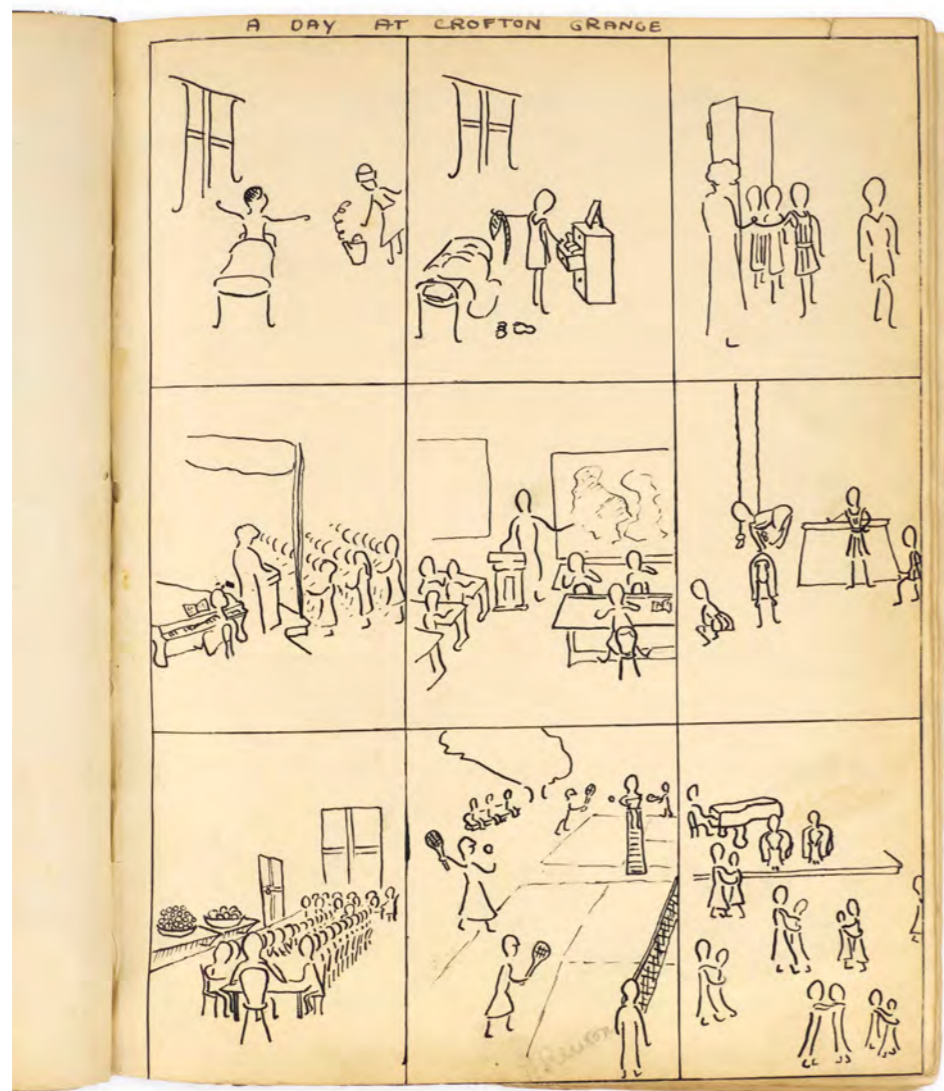
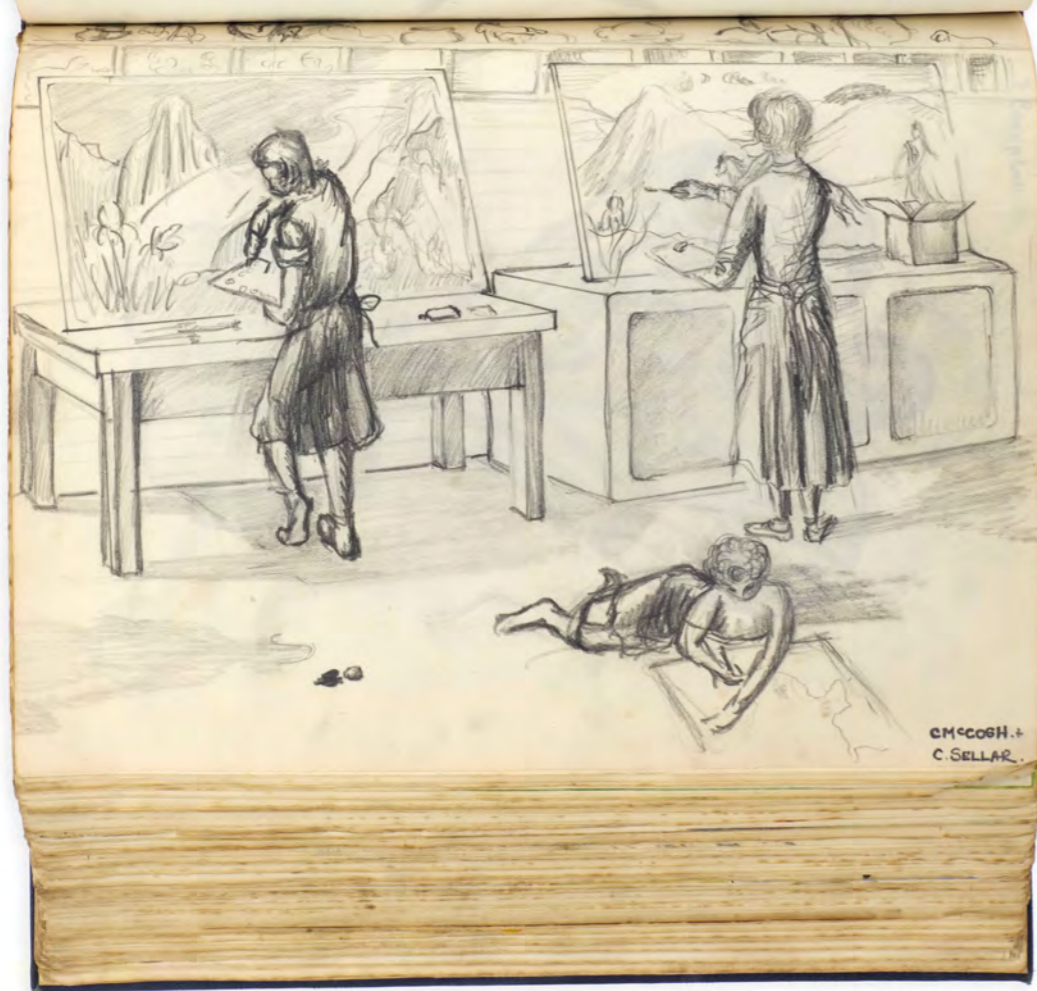
Rising political tensions in Europe are reflected in both the school's curriculum and in the girls' paintings and cartoons from as early as 1937, with a rapid shift toward a heightened political consciousness from 1938, when odes to springtime or the mice of Crofton are replaced with cartoons copied from *Punch*. By the summer of 1939, the threat of war had become imminent: there were only two lectures, on that 'ever-pressing problem, the international situation', and two pupils had to return to South Africa and to Greece as a result of 'Hitler and Mussolini's combined misdeeds.'

Several drawings adapt *Punch*'s series of Second World War Cartoons on the 'Changing Face of Britain': a 1940 drawing of a typical Sunday afternoon at Crofton Grange depicts pupils past and present, the latter unchanged but for the presence of gas masks. An original drawing by a pupil in the same year titled 'Poly-ticks' portrays Germany as a skunk, Italy as its porcine accomplice, and the rest of Europe as their insect prey: Austria as a wasp, France as a flea ('a stupid, misled insect'), and Holland and Belgium as an obstinate bumble-bee ('very hard to digest').

The personalities and interests of individual students become apparent in their work: Philippa Shannon, for instance, provides numerous original translations from Sappho and Homer as well as drawings of Minoan sculpture and pottery in 1947; she would matriculate in Classics at St Hugh's College, Oxford, in 1948.

A list of the contents of the archive is available on request.







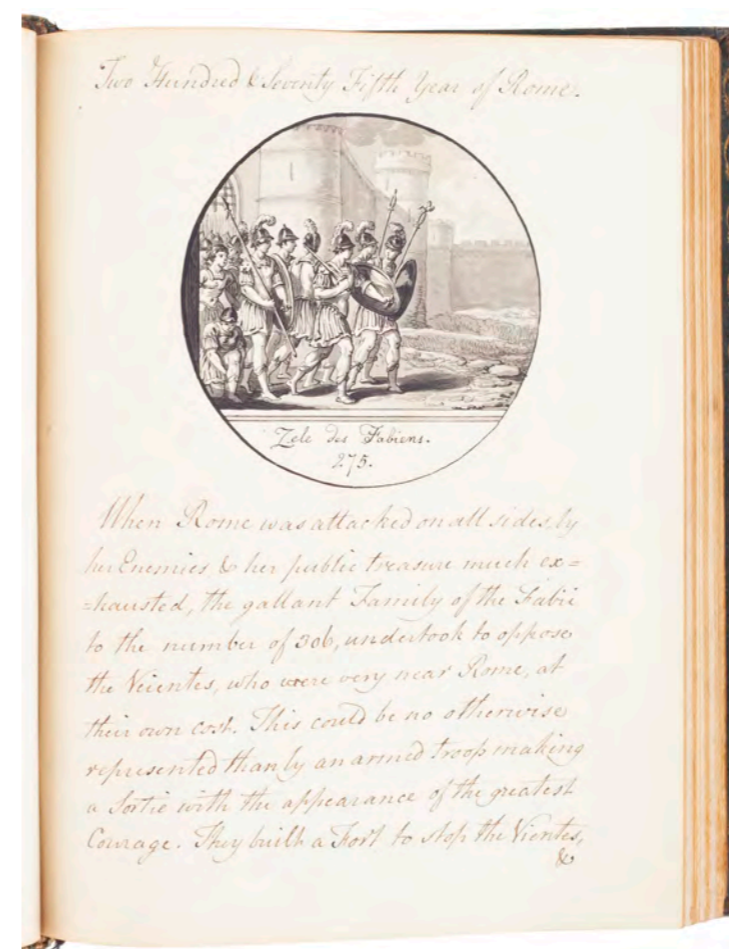
119 PEN DRAWINGS

18 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 direct 'Roman Portraits', edges rubbed and slightly dry; ownership inscription 'Charlotte Hanbury 1 Vol.', armorial bookplate of the Rycroft family. £7500

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 commercial 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.



When Rome was attacked on all sides by her Enemies to her public treasure much exhausted, the gallant Family of the Fabii to the number of 306, undertook to oppose the Vientes, who were very near Rome, at their own cost. This could be no otherwise represented than by an armed troop making a Sortie with the appearance of the greatest Courage. They built a Sort to stop the Vientes,



A feast is here represented where three are Ladies. This is supposed to be at Capua, where Annibal said some time. The person asleep is introduced to show the Lethargy into which the Carthaginians had fallen from the Luxuries of that place. In this year Annibal was defeated by Marcellus near Nola.

[18]

HAND-COLOURED – FROM THE LIBRARY OF ARPAD PLESCH

19 DREVES, [Johann Friedrich Peter], and [Friedrich Gottlob] HAYNE [and Johann Stephan CAPIEUX (engraver)]. *Choix de plantes d'Europe, décrites et dessinées d'après nature ... tome I, avec 25 planches* [–tome II, avec 25 planches; –tome III, avec 25 planches; –tome IV, avec 25 planches; –tome V, avec 25 planches]. Leipzig, Voss et compagnie, 1802.

Five vols, bound as one with separate atlas, 4to, pp. I: xii, 40, II: xii, 44, III: xii, 44, IV: xii, 40, V: viii, 38, [ix]–x, *Atlas*: pll. 125; printed on heavy blue-grey paper, copper-engraved plates signed 'Capieux' and coloured by hand, watermarks 'I G Ebart' and 'Spechthausen'; light toning and occasional spots, but a very attractive set in late nineteenth-century French green morocco-backed boards with pseudo-marble sides, spines in compartments between raised bands, lettered directly in gilt, marbled endpapers; gilt red morocco bookplate of Arpad Plesch to upper pastedown of text volume (*see below*). £2750

First edition in French, the Plesch set, with 125 handsomely hand-coloured botanical plates, adapted from the German edition finished the previous year. Issued under the title *Botanisches Bilderbuch für die Jugend und Freunde der Pflanzenkunde*, the work had first appeared in twenty-eight fascicles (with 152 plates) from 1794 to 1801. The text comprises detailed descriptions and classifications of the plants, accompanied by notes on their locations and uses; the plates are the work of Johann Stephan Capieux (1748–1813), professor of drawing at the University of Leipzig from 1782 and among the most accomplished German natural-history illustrators of the late eighteenth and early nineteenth centuries.

Provenance: from the celebrated botanical library of Arpad Plesch (1889–1974). A Hungarian financier resident in Beaulieu-sur-Mer, Plesch collected fine copies of natural history books from incunables to the twentieth century, specialising in the great French botanical plate-books of the eighteenth and early nineteenth centuries. His collection was dispersed by Sotheby’s in 1975.

Nissen 529 (see I, pp. 197-201); Pritzel 2414; for Arpad Plesch, see Cooper, *Great Private Collections* (1963), pp. 158-167.



20 EDUCATIONAL GAME CABINET. John Jaques & Son. 1870s-80s.

Large wooden case (43.5 x 55.5 x 10 cm), worn and scratched, the base divided into 16 compartments of various sizes, accommodating sets or partial sets of 12 games, plus a large die, counters and tokens and some extra printed rules leaflets for games not found; lotto boards bowed, else very good. £2500

A delightful set of mostly card-based educational games by the toy and game manufacturers Jaques & Son (f. 1795 and still a going concern). This ‘Cabinet’ was perhaps assembled by a retailer, perhaps issued as a luxury set by Jaques, but we cannot find another example. Complete games here are:

Counties of England Game. Rules card, key card, 13 county cards, 48 picture cards. Numerous sets were published with different groups of counties, and the game several times reissued. This set covers Northumberland, Cumberland, Westmoreland, Durham, Yorkshire (North, East and West Riding), Cheshire, Shropshire, Herefordshire, Gloucestershire, and Monmouthshire, and is the earliest version of the game, with the population data based on the 1871 census.



Happy Families. 48 coloured face cards, rules card, in a printed card box, worn.

Hide & Seek with the Kings & Queens of England. Series I-III. Three historical card games. Each monarch has an accompanying set of event cards. Players would request event cards to match the monarchs in their hand to complete sets.

William I to Richard II. 12 monarch cards, 72 event cards, with a set of rules, in a purple box.

Henry IV to Charles I. 13 monarch cards, 71 event cards, with a set of rules, in a red box.

Charles II to Victoria. 10 monarch cards, 74 event cards, with a set of rules, in a pink box.

Who Knows? 8 game boards, two bags of question cards. Eg. Who was Boadicea? Where is there a noted salt mine? Spell “Conscience”. How much is three times five-pence?

Word-Making & Word-taking, or the alphabet game. Rules leaflet + alphabet cards.

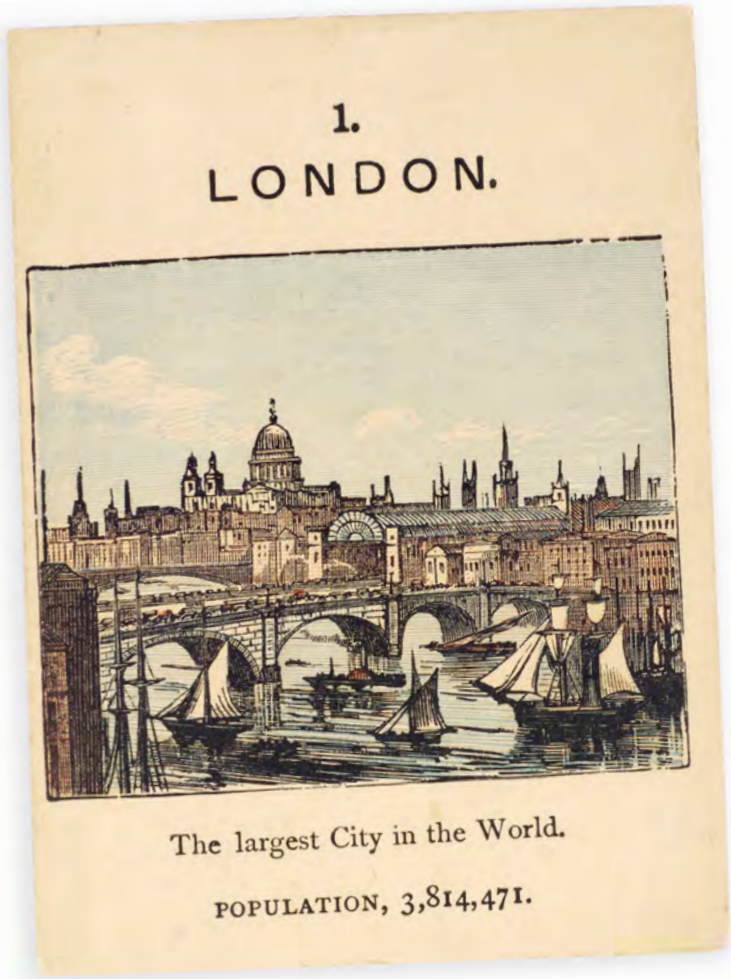
There are also partial sets of a *National Gallery* game (First Series, British School: rules leaflet, pp. 4; 9 biographical cards, 39 painting cards); *Counties of England Game* (14 counties, lacking Oxfordshire, but partly made-up from another set, 1881 census data); *Kingdoms of Europe* game, with rules leaflet; *Picture Loto*, 12 lotto cards (each with fifteen items), 49 ticket cards (of 180); and *Zoological Loto*, 9 lotto cards, 84 (of 90) ticket cards.

The company was originally a firm of ivory- and wood-turners, specializing in bowling woods, false teeth and chess sets. In 1838, the second and third generation, John Jaques I and II, established a new shop at 102 Hatton Garden, and the younger John (1823–1898) set about transforming the business.



A friend of Tenniel, he 'expanded the product range to include a variety of indoor games, demonstrating his ingenuity as an inventor: *Happy Families*, *Tiddly-Winks*, *Ludo*, and *Snakes and Ladders*, staples of domestic entertainment for well over a century' (ODNB). He played a major role in the popularization of croquet, which he presented at the Great Exhibition in 1851 (sets are advertised in the rules for *Hide and Seek* here), and published the first codified rules in 1864. His own son John Jaques III (1862–1937) joined the firm in 1884, taking it more towards sports like lawn tennis, cricket and badminton, as well as his newly-invented 'gossima', later and better known as 'ping pong'; Jaques & Son was made a limited company in 1899.

MS 400



21 **EDWARDS, Edward.** A Collection of Views and Studies after Nature with other Subjects designed and etched by Edward Edwards associated and teacher of perspective in the Royal Academy. London, 1790. [Offered with:]

EDWARDS, Edward. A Collection of Views and Studies after Nature ... London, 1790. [but 1794].

Two volumes. I: folio (c. 440 x 285 mm), ff. [33 (of 35)], with an engraved title-page, a letter-press dedication leaf, a letterpress index leaf, and 48 [of 51] numbered plates (two leaves cut away), varying sizes from 64 x 96 mm to 238 x 300 mm, some two or three to a leaf; printed on thick laid paper (the letterpress leaves with watermarks WT and crowned fleur-de-lis, the engraved leaves with a bell and bird watermark); rather foxed, uncut, in contemporary quarter calf and marbled boards, front cover detached. II: large 4to (348 x 250 mm), ff. [39], engraved throughout, complete, with an engraved title-page and 51 numbered plates, some two to a leaf, printed on thick wove paper (watermarked 1794); title-page dusty, but a very good clean copy, untrimmed, later cloth spine. £1850

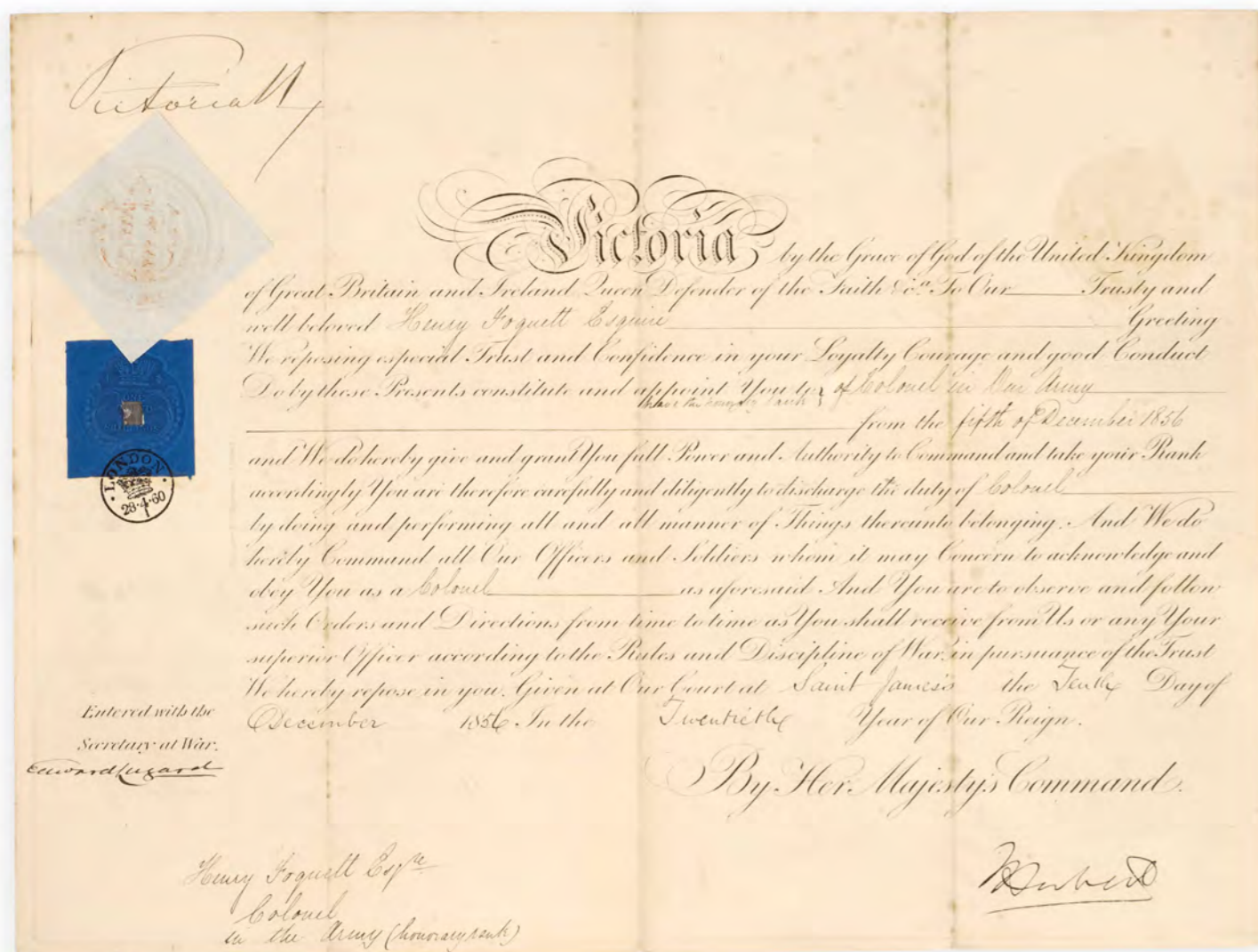
First edition, the first and second issues, both very rare, of an attractive collection of miscellaneous engraved and etched plates by Edward Edwards (1738-1806). Son of a chair-maker, Edwards started his career in furniture design, then studied at the Duke of Richmond's gallery (1759) and the St Martin's Lane Academy (1761), and was one of the first students of the Royal Academy Schools, enrolling in 1769. He travelled to Italy in 1775-1776, at the expense of the Scottish art collector Robert Udney, to whom he dedicated the first issue of this work, and exhibited frequently with the Society of Artists, the Free Society and the Royal Academy from 1771 to 1806. Elected A.R.A. in 1773, he taught perspective in the Academy from 1788 to 1806. In the early 1780s he was frequently employed by Horace Walpole at Strawberry Hill – Walpole's extra-illustrated copy of Kirgate's *Description* contains many drawings by Edwards, and he built an ebony cabinet to house the drawings of Lady Diana Beauclerk – but they split after a disagreement in 1784. This was Edwards's only published collection of engravings, but he later issued a *Practical Treatise of Perspective* (1803), and *Anecdotes of painters* (1808), a supplement to Walpole's own *Anecdotes* (1762-71). His collection of drawings, books and prints was sold by Leigh and Sotheby in 1807 and included presentation copies of Strawberry Hill press publications, as well as his own works.

Plates 1-36 here are landscape views, and the very rare index leaf in copy I details locations around London, Newcastle, and County Durham, as well as two from Savoy and Italy; Plate 37 is captioned 'Iunculae et Chimaerae diversae' and is followed by a series of human figures and heads (some in neoclassical style). Plate 47, captioned 'T.K.', is a portrait of Thomas Kirgate, Walpole's printer at Strawberry Hill.

As the union of these two copies reveals, *A Collection of Views* had two distinct issues. In the first, accompanied by a letter-press bifolium with the dedication (dated October 1790) and index, the plates were disposed on 33 folio leaves of laid paper with plates 1-3, 4-6, and 46-8 grouped together; in the second, printed at least four years later on superior wove paper, the smaller paper size means the plates are spread over 39 leaves (disposed 1-2, 3-4, 5-6 etc), and the larger images nearly fill the page.

Not in ESTC. Of the first issue we can trace only two copies, at the RA (presented to the Academy in 1791) and the Lewis Walpole Library; ours is sadly lacking two leaves of plates. **Of the second issue, The British Museum has the only complete copy we can locate,** along with scattered separate impressions including some of the first issue, and a volume of annotated proof impressions. There are also imperfect copies at the Wellcome (lacking 2 leaves), NYPL (lacking one leaf, another laid down), and Tatton Park (lacking 3 leaves). **Nowhere but here is it possible to compare the two issues side by side.**





A SOLDIER AND A DOCTOR IN INDIA

22 FOQUETT, Henry, Colonel, and Dr. Richard Henry FOQUETT. A small archive of manuscript and part-printed documents related to their service in India, c. 1840-1866.

Together some 27 items including letters, forms, and Foquett's official appointment to the rank of honorary colonel on his retirement in 1856, **signed at the head by Queen Victoria**; preserved in a folding cloth box and quarter red morocco slipcase. £3250*

Henry Foquett (1805-1887), who was listed as an ensign in the 11th native infantry in 1825, had risen to commander of the 2nd Assam rifles in 1847 (his letter of appointment is here). His military career reached its apogee in the Nagaland campaign of 1850 when he led the attack on the fort of Khonoma alongside Captain Vincent, driving out the Angami Naga defenders, at least temporarily. 'Major Foquett was recognized as an exceptionally able frontiersman' (Peter Steyn, *Zapuphizo, Voice of the Nagas*, 2002), and the present archive includes testimonial letters from his superior officers in 1840 and 1842 (when he was lieutenant and brevet captain), 1846 (when he was second in command of the 2nd Assam), and 1852, all testifying to his high qualities, the last mentioning the action at Khonoma in particular. In 1856 he was given permission to retire on the rank of Colonel, and both the letter granting permission and the official appointment are found here. The latest item is a part-printed form letter from Henry Cole of the South Kensington Museum thanking Foquett for the donation of rhino and buffalo skulls, '3 war ensigns of a native tribe', etc., dated 1866.

Foquett had married Frances Phillips in India in 1828; they had five daughters born there, and a son Henry Richard Foquett (1830-1914), who qualified as a doctor and entered the Royal College of Surgeons in 1852 ('of Lucknow'). The portion of this archive related to the junior Foquett concern his appointment as surgeon to the ship *Queen* in 1853-4 for a journey back to England, and includes the part-printed Form of Tender and Articles of Agreement between William Bell, master, and the East India Company (folio, pp. [4], 11, [1], 3, [1], [8], signed and sealed). Foquett had charge of 43 invalids from the 74th regiment of Highlanders, two of whom died on the journey, according a manuscript list here. Most interesting is a four-page lithographic document issued by the Army Medical Department 5th November 1839, with 'Rules to be observed for the prevention of Sea Scurvy among Troops embarked on long Voyages' and 'Directions for keeping the Ships sweet and healthy and using the fumigating Materials'. **This item, printed in India, appears to be unrecorded.**



23 [FRENCH REVOLUTION.] Avis aux citoyens. Lundi 11 Mars 1793, l'an deuxième de la République Française & jours suivans ... dans l'Eglise des ci-devant Récollets à Lille, la vente considérable ... *Lille, Charles Louis de Boubers, [1793].*

Broadside (52 x 42 cm), 26 lines of text, triple rule below third line, double rule above imprint; uncut edges; creases from folding, corners and top edge a little dusty; very good. £650

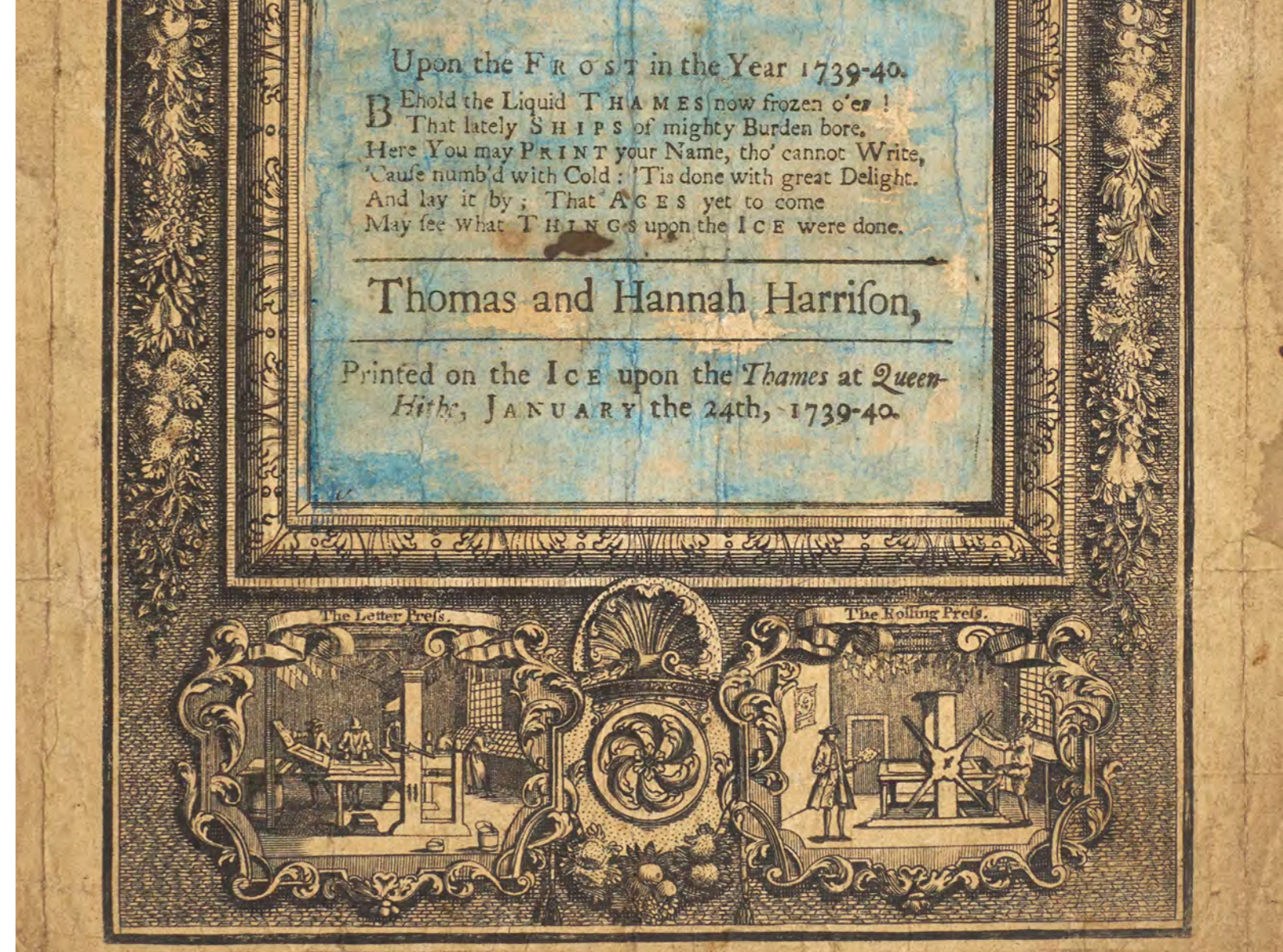
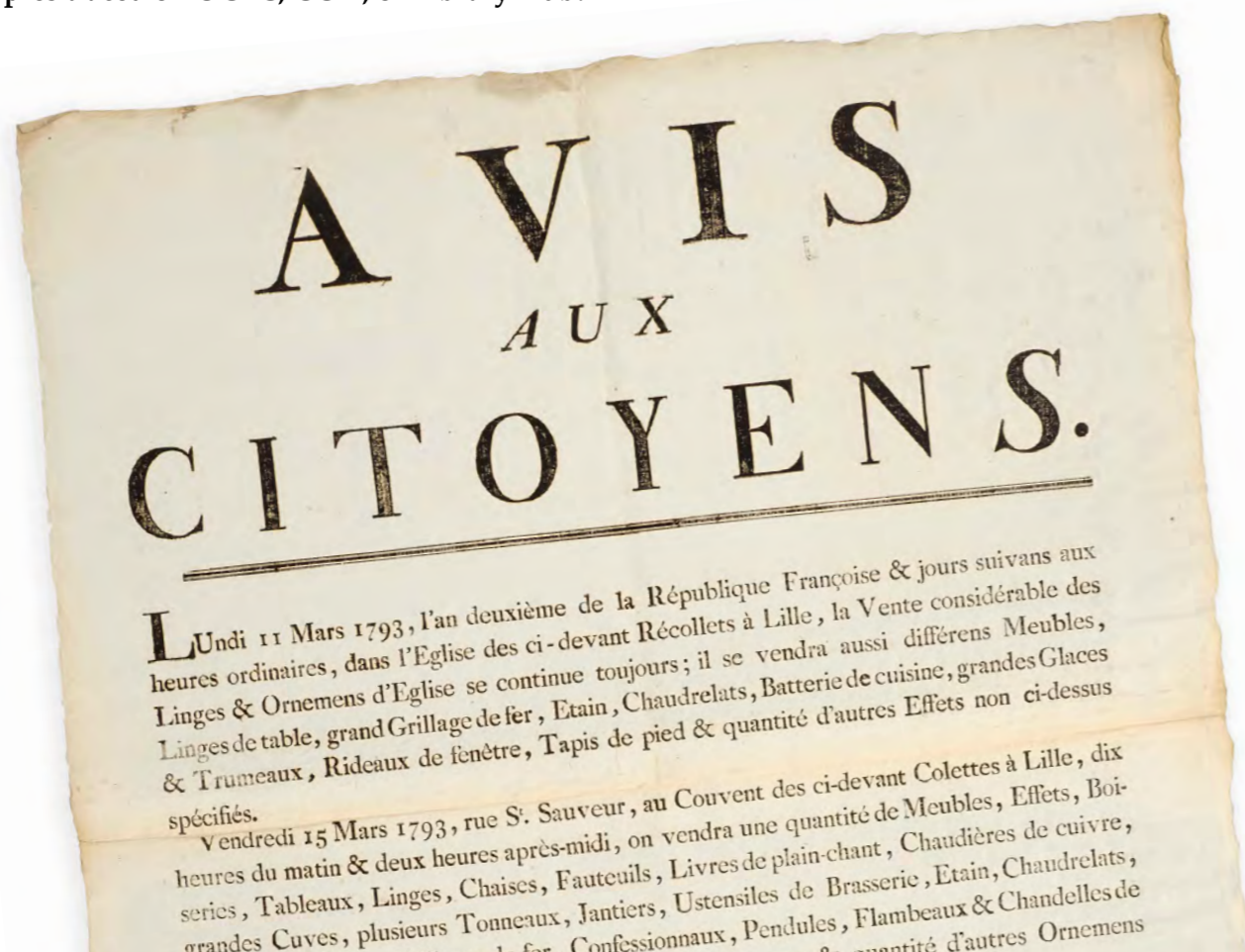
An apparently unrecorded broadside advertising the public sale of the property of two convents and one church in the city of Lille, in northern France, in March 1793.

On 15 March the property of the convent of the Colettine Poor Clares was auctioned off at 10am and 2pm. The convent was founded in 1490 by Margaret of York, Duchess of Burgundy, and its nuns had fled to Bruges following the Revolution. Bidders at the sale could vie for wood panelling, paintings, books of plainchant ('livres de plain-chant'), barrels, confessionals, clocks, candles, the high altar and tabernacle, and antependia.

The following day it was the turn of the convent of the Bridgettines, founded in 1604 by Nicolas de Montmorency and notorious in its early years for alleged cases of demonic possession. In addition to the high altar, iron grills, copper pots and vats, and paintings were up for grabs. Also advertised is the ongoing sale of property from the former church of the Franciscan Recollects, including table linen, mirrors, curtains and carpets.

The printer Charles Louis de Boubers (1740-1811) worked initially as a bookseller in Dunkirk before taking up printed at Lille in 1782. He was a propagandist for the new ideas of the Revolution.

No copies traced on OCLC, CCFr, or Library Hub.



LAY IT BY, THAT AGES YET TO COME
MAY SEE WHAT THINGS UPON THE ICE WERE DONE

24 [FROST FAIR.] Upon the Frost in the Year 1739-40. Behold the Liquid Thames now frozen o'er Printed on the Ice upon the Thames at Queen-Hithe. January the 24th, 1739-40.

4to broadside, with a wide engraved border with a bust portrait at the head (Flora?) and two delightful vignette scenes of the letter press and the rolling press below; in the centre is the standard frost fair poem in letter-press along with the names of the purchasers 'Thomas and Hannah Harrison' between two rules; the central letter-press panel hand-coloured in blue, the whole slightly creased and browned but withal very good, mounted on later board. £3750

A striking printed souvenir from the London Frost Fair of 1739-40 – relic of an important printing family.

The Great Freeze of that winter began in December, and a Frost Fair was held on the Thames from Christmas 1739 till February 17, 1740. As usual, printers flocked to the river to capitalise on the demand for mementos. The more modest ones were small tickets with a border of printer's tools; the present example comes from the other end of the scale, with both engraving and letterpress – and corresponding scenes of printing feature in the border.

The central letterpress poem, 'Behold the liquid Thames now frozen o'er', was a standard text for this type of souvenir, and has been commemorated in a frieze under Southwark Bridge. Queenhithe was a small London ward on the riverside to the south of St Paul's, close to the printing-shops.

Comparison with another print from the 1739–40 frost fair (Quaritch catalogue 1443: English Books & Manuscripts, item 22, now at Folger) suggests that the enterprising printer of the current broadside is likely to have come to the ice with a stock of pre-printed engravings, then set up the custom letterpress on the ice. In that example, the poem and imprint are in the same setting of type as here, but within a different passepartout engraved frame.

The purchasers of the present keepsake are named as ‘Thomas and Hannah Harrison’. Thomas (1696–1745) and Hannah (d. 1772), were basket-makers from Reading, but their sons Thomas and James both entered the print trade. In 1738 Thomas Jun. had begun his apprenticeship to Edward Owen (at Amen Corner near St Paul’s); he would set up on his own in Warwick Lane in 1750 and rose to Master of the Stationers’ Company in 1784. James began his apprenticeship in 1743 and founded a firm that continued in family ownership until 1979. See *The House of Harrison, being an Account of the family and firm of Harrison and Sons, Printers to the King* (1914), which features this print as a frontispiece. Is it possible the younger Thomas Harrison might even have printed this souvenir for his parents?

ESTC records examples at the John Johnson collection at the Bodleian, and Kansas; there is also one at Yale (possibly a different print).

ESSEX AS CATILINE

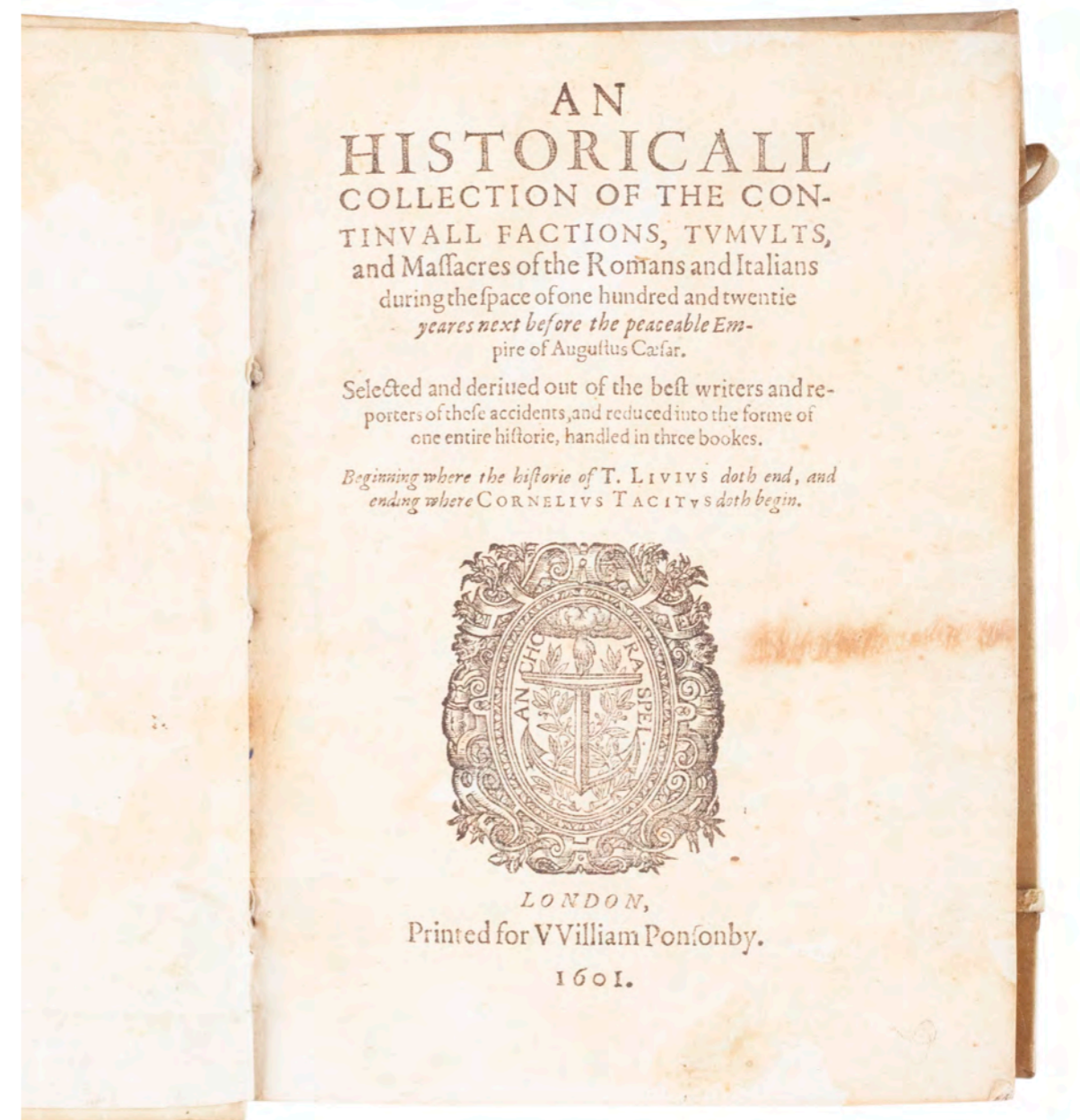
25 FULBECKE, William. An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar. Selected and derived out of the best Writers and Reporters of these Accidents, and reduced into the Forme of one entire Historie, handled in three Bookes. Beginning where the historie of T. Livius doth end, and ending where Cornelius Tacitus doth begin. *London, Printed for William Ponsonby. 1601.*

4to, pp. [16], ‘20’ [i.e. 209], [7], with the initial and medial blanks *1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page slightly toned; withal, a fine crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning ‘the divers and disagring [sic] opinions of histrographers ... It hapineth in y^e originall of Kings, as of great rivers whose mouthes are knowne, but not ther springs’. £5250

First edition. Fulbecke’s *Historicall Collection* ‘was a narrative history of the last years of the Roman republic and it is significant as **one of the very few attempts by a Renaissance Englishman to write such a work** ... An interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus, the work features an extended consideration of the rebellion of the turbulent nobleman Catiline’ (ODNB).

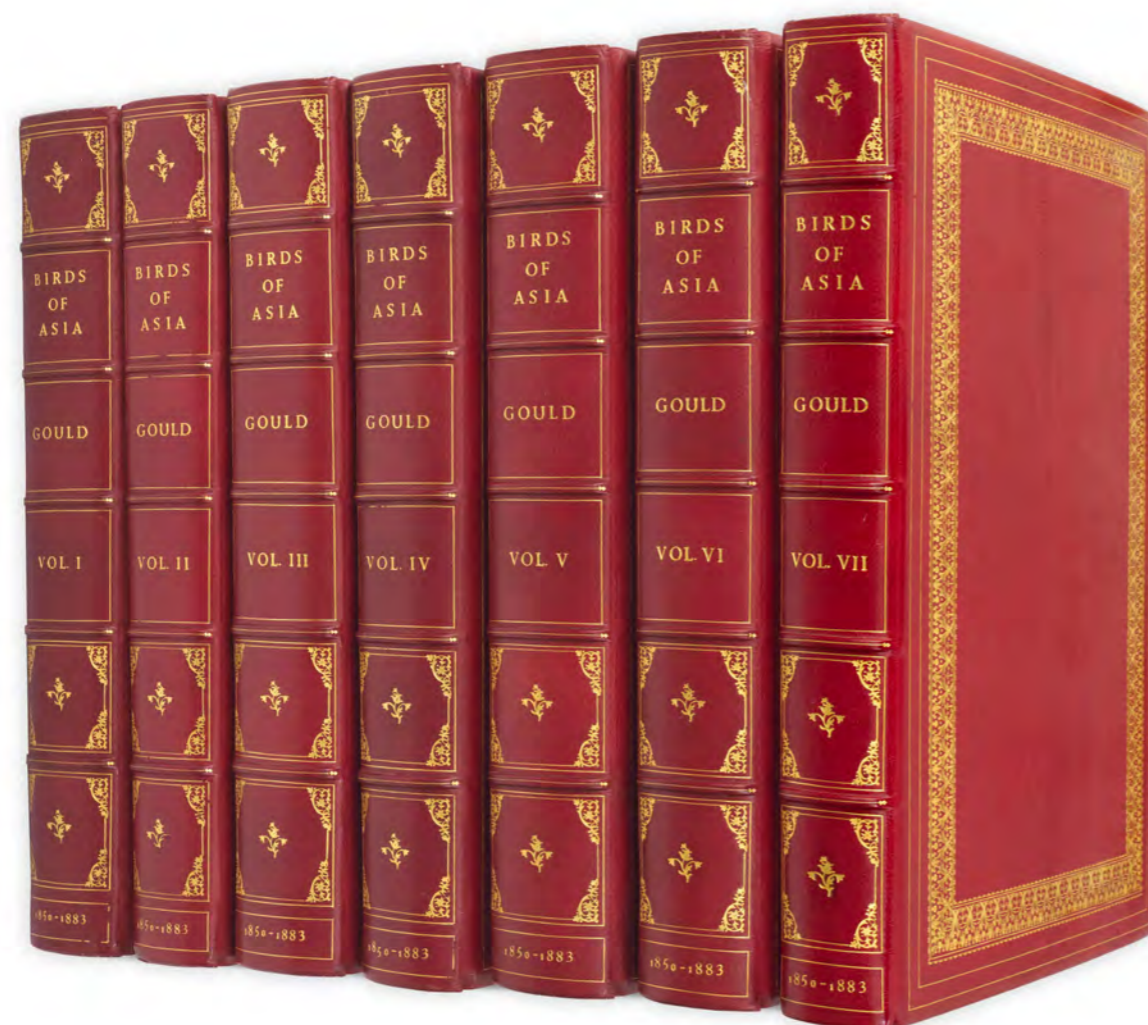
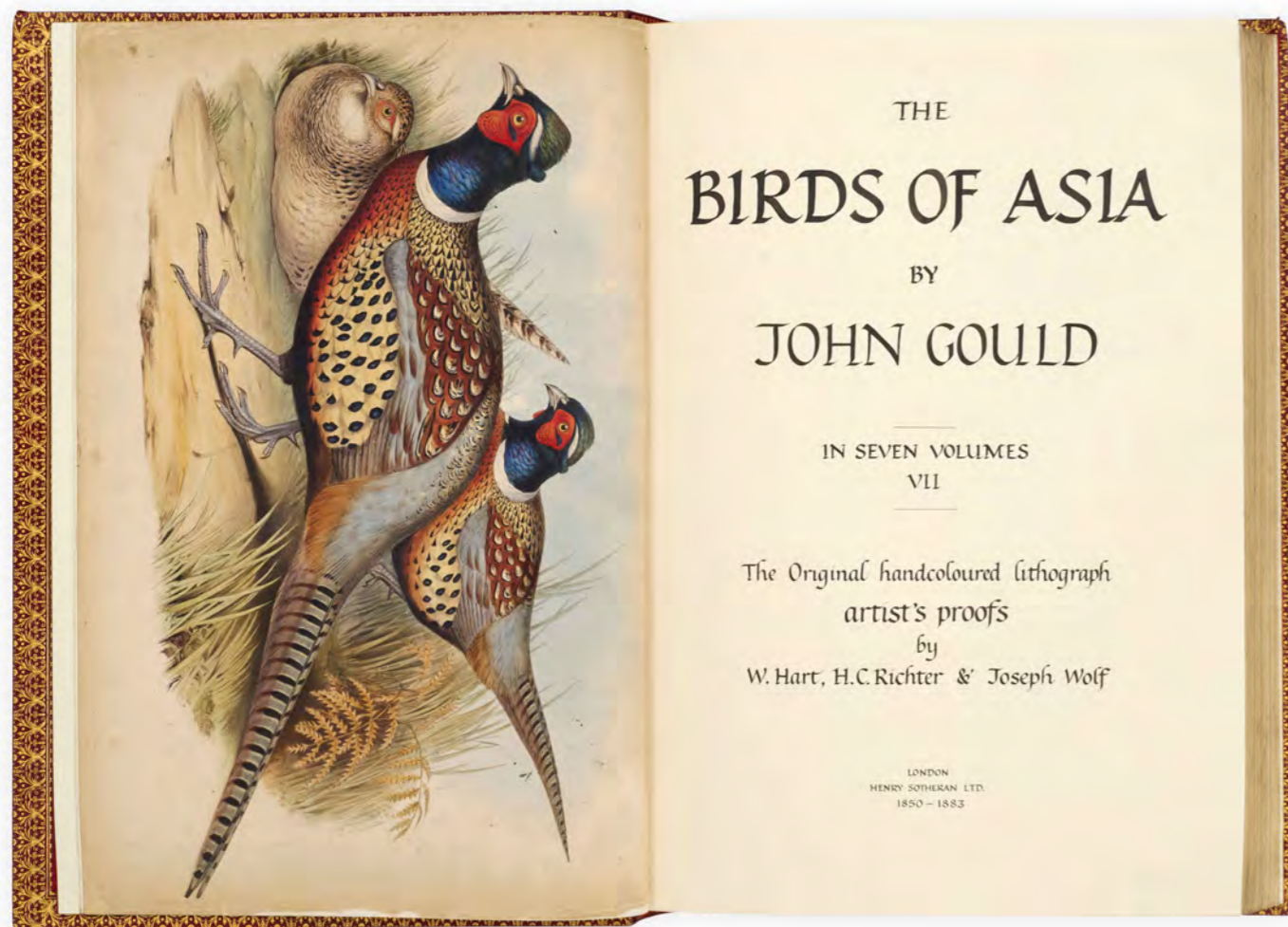
This section was undoubtedly included as a reference to the Earl of Essex, for whom contemporary comparisons to Catiline are practically a cliché. Although ‘Fourteene yeares are now runne out sithence I fully ended and dispatched this historicall labour’, it was only published in 1601 ‘immediately after Essex’s trial and execution ... [and was] dedicated to his inveterate enemy and avid proponent of peace, Thomas Sackville, first Baron Buckhurst’ (*Oxford Handbook of the Age of Shakespeare*). Fulbecke took some liberties with his source here, Sallust, to overstretch the similarities between Essex and Catiline.

MS
400



At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the conclusion. It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke’s books, or have been familiar with their content.

STC 11412. Some copies (e.g. Folger and Corpus Christi Oxford) have a Latin version of the dedication on *3, and *4 excised. The work was reissued in 1608 with cancel title-page and most or all of the preliminaries removed (presumably because of Sackville’s death in April).



ANNOTATED PROOFS AND PATTERN PLATES

WITH AN ORIGINAL DRAWING AND AN UNPUBLISHED LITHOGRAPH

26 GOULD, John. 'The Birds of Asia ... In seven volumes. The original handcoloured lithograph artists' proofs by W. Hart, H. C. Richter & Joseph Wolf. London, Henry Sotheran Ltd. 1850-1883.'

Seven volumes, elephant folio, with a total of 852 lithograph plates, and one original watercolour (bound as a frontispiece in volume I, alongside its uncoloured proof plate); 527 coloured proof plates backed on linen (some edge-wear, ink marks etc), and four later replacement plates to complete the set; bound in full crimson morocco, gilt, over bevelled boards, by Morell for Sotheran, gilt doublures, watered silk endpapers; plus one explanatory volume, large 4to, bound in half red morocco; the set assembled by Sotheran c. 1983 from the material purchased by that firm from Gould's executors in 1882 but left unsorted, with calligraphic title-pages, preliminaries, and a title-leaf to each plate by Audrey Hutchison. £650,000

An exceptional and unique set, comprising an original watercolour drawing by William Hart (*Sarcophanops sterii*, see ill. overleaf) 527 hand-coloured lithograph proof plates (of which one unpublished), and 323 uncoloured plates. Of the proof plates, four show evidence of substantive physical alteration, one amended with an original coloured drawing (by Richter), and **at least 70 are annotated with instructions to the colourists, in several hands including those of Gould and William Hart**; many further plates are annotated by Gould with instructions as to the lettering.

Issued in 35 parts, bound to seven volumes, with 530 hand-coloured plates, Gould's *Birds of Asia* **was the first and possibly finest comprehensive study of the birds of Asia**. The work was begun in 1850 but not completed until after Gould's death in 1881, the final 3 parts completed by Richard Bowdler Sharpe. The vast majority of the illustrations in *Birds of Asia* were completed by Gould with the assistance of William Matthew Hart (1830-1908), and Henry Constantine Richter (c. 1821-1902); a smaller number were contributed freelance by the botanical illustrator Josef Wolf (1820-1899). Richter was hired by Gould after the death of Elizabeth Gould in 1841, and was responsible for 1600 lithographs in the 40 years he worked for Gould. Hart started to work for Gould in 1851, when his predilection for bright colours made him ideal to make the patterns for Gould's work on hummingbirds. By 1870 Hart was the chief artist for Gould and often coloured finished plates. Gould's team of colourists was led for thirty years by Gabriel Bayfield (1781-1870), who was in great demand from others including Darwin, but was contracted to Gould; two colouring instructions here are directed to 'Mr Bayfield' by name.

The proof plates here survive in several forms. Many are the final pattern plates, annotated as such at the head. Proof plates before letters (or with temporary lithograph lettering), they were the model plates hand-coloured by the original artists or under their direct supervision, and kept in the studio for the team of colourists to work from. Writing to E. P. Ramsay of Sydney's Australia Museum in 1888, Henry Sotheran explained that such plates 'were used by Mr Gould as patterns for many years and consequently became somewhat soiled and the margins in some cases ragged ... You personally know the value of such patterns and are aware that it would take years of the time of our ablest living artists at a cost of thousands of pounds sterling to reproduce their equal.' They often exhibit ink-drops and the sort of wear one would expect from studio use over a period of many years. The unpublished lithograph is of a sub-species of common or ring-necked pheasant, and was not used in the final book (see ill. top left)



Spent & Mest

Cent. Small Steer
halls

SARCOPHANOPS STEERII, Sharpe.



Sarcophanops Steerii Sharpe



Illustr. a H. Richter del. et sculp.

CORACIAS AFFINIS, M^e Adl.

Plater del.



CORACIAS AFFINIS

Asia P^{er} 21

Asia pt - 14
Pica leucoptera



*This specimen is full length but
 the plate is a good deal too large. The tail is much smaller
 than the body, and the wings are also*

Pica leucoptera

M. Asia



*This plate should be placed in the hands of
 one of the best colourists and colourists with it
 best care, as a little white in the eye of the
 birds head, back and chest*

Palaeornis columboides

But there are also many plates that are suggestive of an earlier stage in the process, with directions on the use of specific colours and tones, and, **in four cases, substantive alterations to the plate – sections of plant or feathers scratched out or marked for removal, additional feathers pencilled in, and on one plate a section of original drawing to show the correct patterns around a bird's eye.** The attention to detail is extraordinary, not just to the birds themselves but also often to the surrounding foliage. On the Mahratta night-jar, for example, the colourist is told 'Keep all the bright browns a little

fuller[?]. They are now rather too pale & dull' and 'Foot too purple, to be more flesh colour'. 'The yellow markins [sic] on the scarlet throats' of *Nectarinia vigorsi* 'should be as bright as possible', instructs William Hart, true to style. And he is elsewhere disturbed by the 'Colors all dull and half washed out' on the Indian Hoopoe. Richter, whose finer hand is seen on fewer plates, has on the Western Horned Pheasant added a drawing to assist with colouration, with the note 'Mr Bayfield the red on the cheeks should be very fine like this'.





SITTA CINNAMOMENTRIS: Blyth

A. Gould and H. C. Richter del. G. H. B.

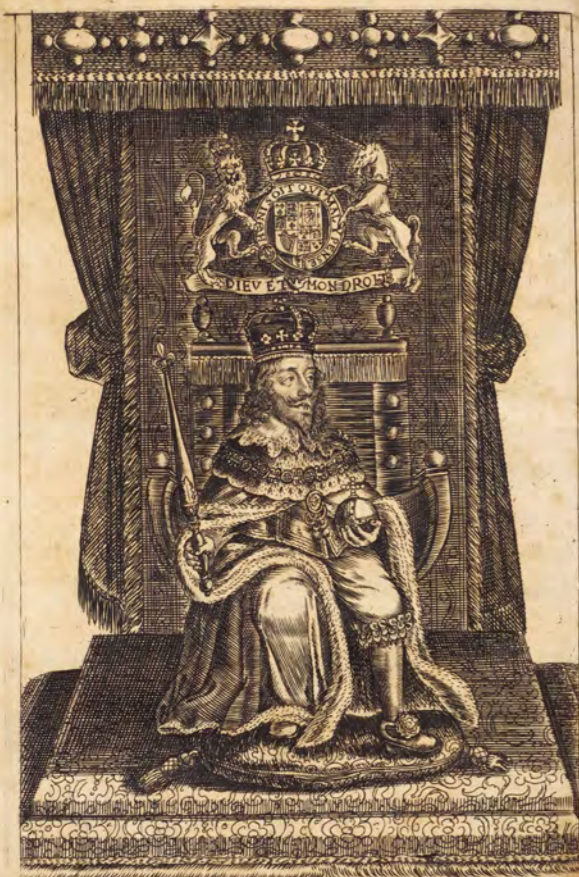
Richardson & Waterhouse



SITTA CINNAMOMENTRIS

*Spent a day in the forest
today, saw many of the
birds, some very beautiful
and some very common.*

*1874 Oct 10
M. J.*



THE MANNER of holding PARLIAMENTS IN ENGLAND.

Collected forth of our Ancient
Records.

Whereunto is added.
Certaine Ancient Customs of this Kingdome.
The Prerogative and power of Parliaments.
The order and forme of the placing and sitting
of the Kings Majesty and Peeres in the upper House
of Parliament.
The order and course of passing of Bills in Par-
liament.

With
The Stately and magnificent order, of proceeding to
Parliament, of the most High and Mighty Prince,
King CHARLES, on Monday the 13th of Aprill
1640, in the 16th year of his Majesties reigne, first
on Horse backe from White Hall to West-
minster-Abby-Church, and from
thence on foot to the Par-
liament house.

Printed in the yeare, 1641.

(227) B.a.

A SHAKESPEARE FORGER'S COPY

27 [HAKEWILL, William]. The Manner of holding Parliaments in England, collected forth of our ancient Records ... With the stately and magnificent Order, of proceeding to Parliament, of the most high and mighty Prince, King Charles, on Monday 13th of Aprill 1640 ... first on Horse back from White Hall to Westminster-Abby-Church, and from thence on foot to the Parliament House. [London,] Printed in the Yeare, 1641.

MS 400 4to, pp. [60], with a fine frontispiece portrait of King Charles seated on his throne with the regalia; D3 is a cancel, stub visible; some mild foxing, but a good copy in nineteenth-century half calf, rather worn, later cloth spine; ownership signature 'SWH Ireland Junr' on title-page. £950

First (and only lifetime) edition, signed on the title-page by the notorious forger of 'Shakespeare's Library', William Henry Ireland (1775–1835).

William Henry Ireland, son of the engraver and writer Samuel Ireland and his mistress Anna Coppinger, was articled to a conveyancer at the age of 16, 'which left him ample time to indulge in self-aggrandizing fantasies of a Gothic nature: he read widely in medieval romances and collected old books and pieces of armour' (ODNB). A desire to please his credulous, bardolatrous father led Ireland

junior to the first of his Shakespeare forgeries in 1794. 'Using old materials gathered from bookshops and the conveyancer's office, Ireland rapidly produced a sequence of legal and personal documents from the same supposed source', then remarkably 'discovered' Shakespeare's library, complete with the playwright's marginalia. An exhibition of the papers in 1795 was visited and worshipped by some, ridiculed and discredited by others, and Ireland admitted their inauthenticity in 1796, though his father did not at first believe him. Slowly distanced by his father, Ireland junior then progressed to a further career in re-fabricating his forgeries.

Ireland's illegitimacy, his desperate need for parental validation that was not forthcoming, and the shadow of a deceased brother called 'Sam' (his father, who thought William Henry too dull-witted for forgery, also called him by that name), led him sometimes to sign himself as Samuel Ireland junior, or SWH Ireland, as here.

William Hakewill 1575–1655, a relative and executor of Thomas Bodley, was a lawyer and antiquary, and several times an MP, often drawn on for his legal and historical expertise. He was a firm defendant of the rights of Parliament, and the present work included a translation of a fourteenth-century manuscript under the title 'Modus tenendi parliamentum', under which title the work was later re-printed – it became a key reference for the parliamentary party in the early stages of the Civil War and was later read by Thomas Jefferson, and quoted from in his *Notes on the State of Virginia*. An active member of Lincoln's Inn, Hakewill was at various times keeper of the black book, treasurer, and master of the library.

Wing H214.

PRESERVING A SEVENTEENTH-CENTURY ENGLISH WALLPAPER FRAGMENT

28 HAMILTON, William, of Monkland. Manuscript account book, 1706–53.

Small 8vo notebook, 12 leaves, plus numerous blanks, entries in several hands, each signed by William Hamilton up to 1745, and then by Andrew Hamilton; slightly dusty but good, in a contemporary limp vellum wallet-binding, tie wanting, scrap of block-printed paper preserved under the fore-edge fold (see below). £5400

Manuscript account book with 41 entries recording payments to William (later Andrew) Hamilton of Monkland, Lanarkshire, by William Main of Meadowhead, of four pound Scots due annually for the 'few duty' (an annual land rent) on the farm of Meadowhead. The first entry is for £12 for the years 1704–6, and some other entries cover two years. Most are signed 'at Coalers' or 'Colliers'; although we have not identified this location, Monkland (formerly land belonging to Newbattle Abbey) is at the heart of the North Lanarkshire coal fields.

William Hamilton was the son of Robert Hamilton (1654–before 1721) and Margaret Hamilton, and the grandson of James Hamilton, 1st of Dalzell (d. 1668); his son Andrew Hamilton (d. 1765?), signs here in 1746 'in the name of my father' and from 1747 in his own right, suggesting William had died during that year.

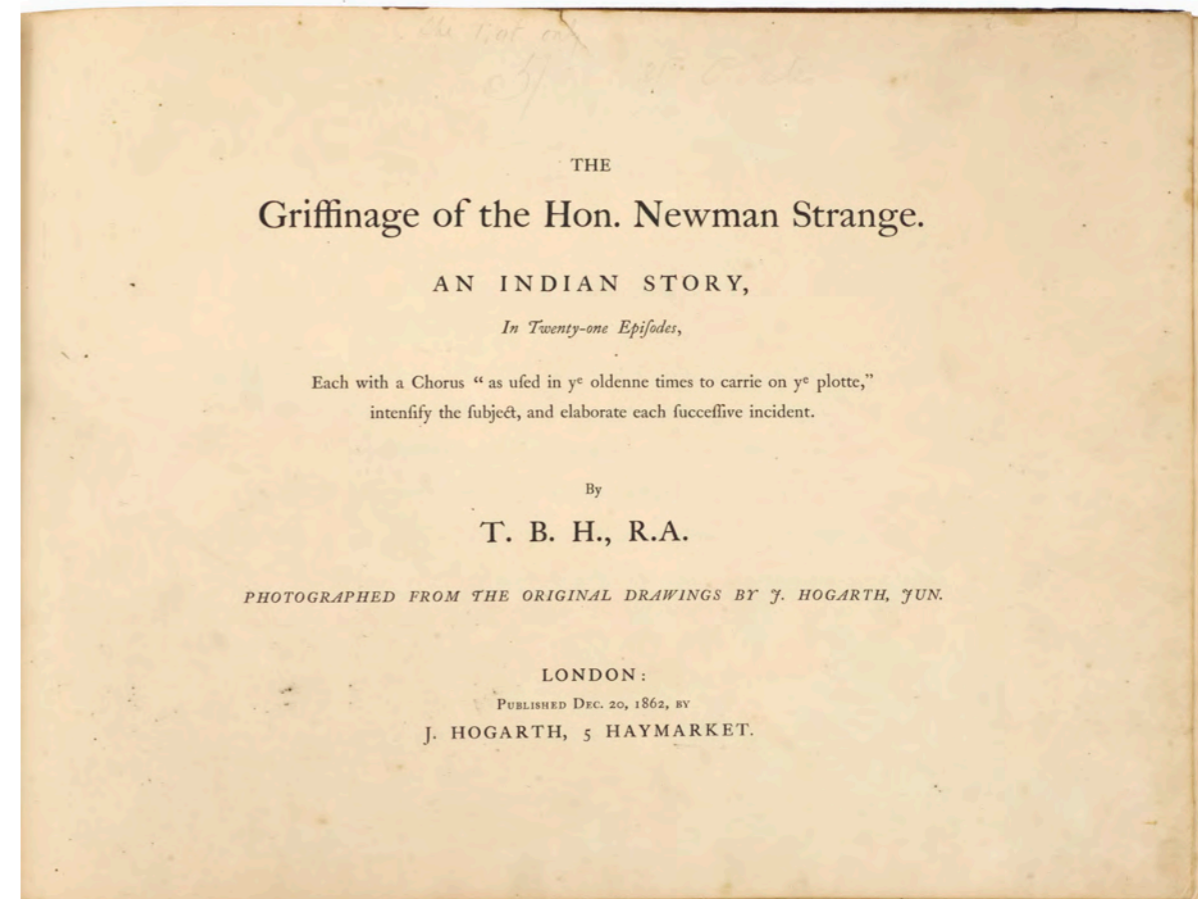
30 HAYWARD, Thomas. The British Muse, or, a Collection of Thoughts moral, natural, and sublime, of our English Poets: who flourished in the sixteenth and seventeenth Centuries. With several curious Topicks, and beautiful Passages, never before extracted, from Shakespear, Johnson, Beaumont, Fletcher, and above a hundred more ... London, Printed for F. Cogan ... and J. Nourse ... 1738.

MS
400

Three vols, 12mo, pp. xxiv, 288; [22], 312; [2], 312; title-pages in red and black; a very good copy in contemporary speckled calf, rebacked, spines gilt in compartments; ownership inscriptions of Herbert Fitzherbert and one other, cropped at time of binding. £575

First edition of this interesting antiquarian miscellany of literary extracts. The subjects, arranged alphabetically, range from 'Abbeys' to 'Youth' via 'Abstinence', 'Hypocrite' 'Mediocrity' 'Rebellion' 'Self-Murder', and 'Travel'. The authors quoted include Beaumont, Chapman, Davenant, Jonson, Marlowe, Shakespeare, Shirley and Webster and their contributions are arranged chronologically in order that the 'gradual improvements' might be seen.

The dedication to Mary Wortley Montagu, preface, and biographical notices on scarce authors are provided by William Oldys and, although he complained that his publisher had employed Dr. John Campbell to cut his preface before sending it to press, the review by him of earlier poetical miscellanies, beginning with the *Mirror for Magistrates* (1559), is likely the first of its kind. The compilation was esteemed by Thomas Warton who described it as the best he knew, and a few of the works quoted by Hayward are now lost, and survive only in Hayward's quotations (ODNB).



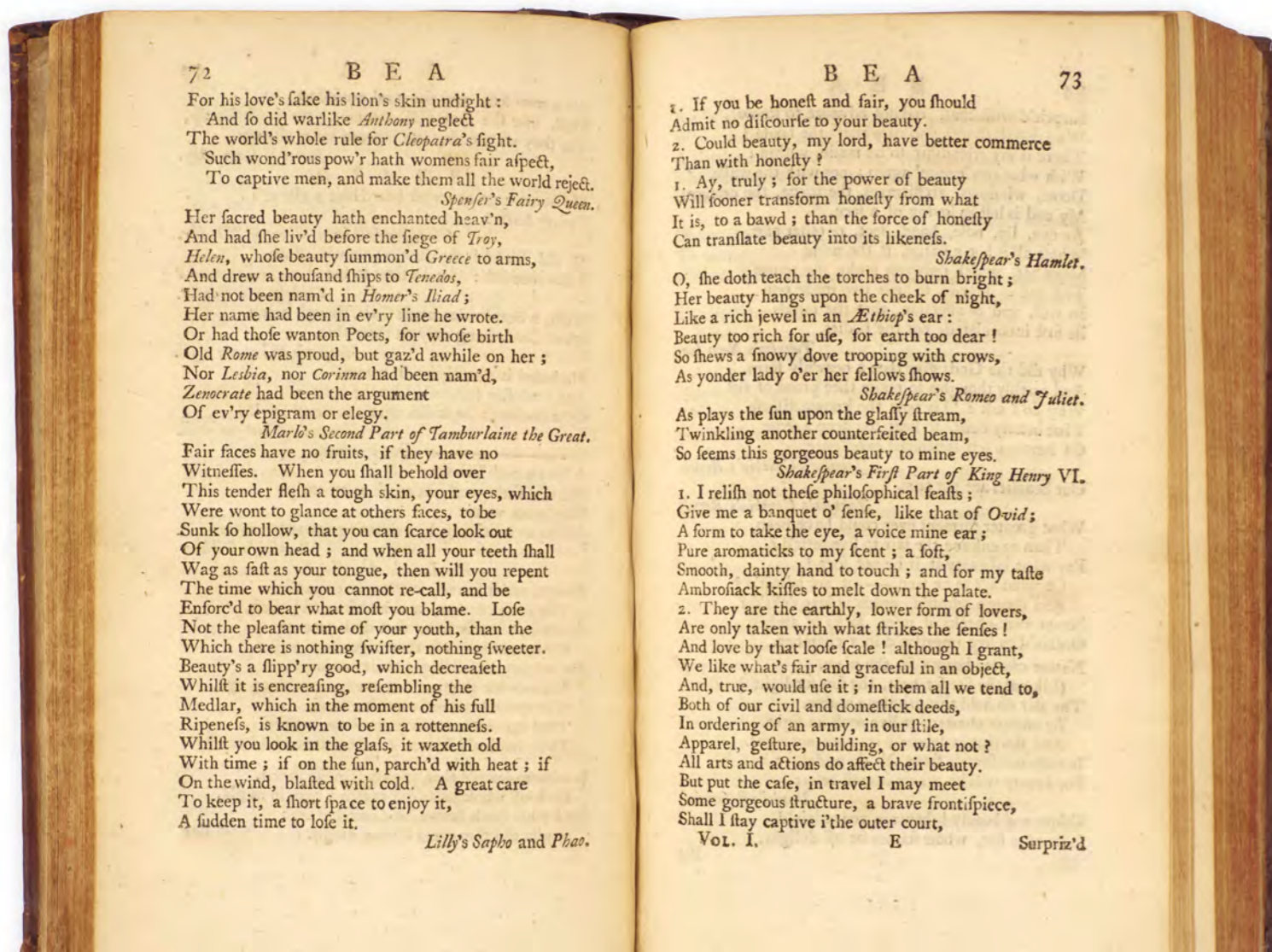
AN 'INDIAN STORY' IN DRAWINGS

31 H[EATHORN], Capt. T[homas] B[ridges]. The Griffinage of the Hon. Newman Strange. An Indian Story, in twenty-one Episodes, each with a Chorus Photographed from the original drawings by J. Hogarth, Jun. London: Published Dec. 20, 1862, by J. Hogarth.

Oblong folio, ff. [24], with a half-title, and 21 albumen prints (c. 150 x 215 mm) after the original drawings, most somewhat faded towards the edges, else in very good condition; a few leaves slightly stained at edges, but a good copy in contemporary half buckram and red moiré cloth, later ownership inscription to half-title. £2000

First edition, very rare, of a curious satirical story in drawings of a British soldier's time in India, here reproduced in photographic form.

A 'griffin' was a cadet newly arrived in British India, and Newman Strange is a griffin in the 'Thunderers', i.e. the artillery. The story concerns his voyage to India, his adventures on station, his wooing of the 'station belle' (the daughter of Sir Mango Chutnee Curry Bhat), an episode with the Sirdar of Jum Jum (i.e. Dum Dum?), and his involvement in the Indian Rebellion of 1857; at the end he marries his love in a church in the mountains. Each of the twenty main scenes is surrounded by an elaborate frame, combining decorative or emblematic elements with vignette scenes of daily life in the Raj. On the title-page or frontispiece the letters of 'The Griffinage' are made up by 'a corps of Indian Jugglers' and snake-charmers. Other vignettes/borders feature a horse being unloaded from a boat, a boar hunt, military formations, men riding elephants, a line of servants bearing dishes for a feast, camel skeletons in the desert etc. In 'The Morning Gun', Strange is awakened amid nightmarish dreams of tigers, monsters, monkeys and restive locals. For what seems to have been a one-off production, the execution and designs are complicated and remarkably assured, much in the manner of Punch.



The Griffinage was published under the initials 'T.B.H., R.A.' (not Royal Academician, but Royal Artillery), which has long led to its attribution to a notional 'T.B. Hogarth', related to the publisher. The author/artist is in fact Capt. Thomas Bridges Heathorn (occasionally Hearthorn), 1831–1911. Trained as an engineer, he studied in the East India Company's school at Addiscombe, and distinguished himself as deputy-quartermaster of artillery during the Crimean War. He also served in India during the Indian Rebellion, and was later in the War Office before moving into civilian life. From the late 1850s he was author, and sometimes composer, of a number of popular songs. The title-page of his operetta *The Battle of Love* (1910), set to music by Golfieri, is illustrated by him in a style very recognisable from the present drawings. Other publications included *Light Refreshment of different Sorts* (1881), in prose and verse.

Joseph Hogarth & Sons were up-market 'Printsellers, publishers, picture frame makers, and mounters of prints and drawings' with a shop on Haymarket. But in the mid-1850s Hogarth launched a second career as a pioneering publisher and gallerist of photography, issuing Shaw-Lefevre's *Photographic Views of Sebastopol* (1856) and exhibiting and publishing John Murray's early views of India. He also solicited work from members of the London Photographic Society as early as January 1857 (see Schaaf, *Impressed by Light*). Hogarth Jun. seems to have also embarked on a photographic career of sorts, embracing the new technology to provide photographic reproductions of drawings. Examples are seen in *Works of the Sketching Society* (1858), with twenty-six photographic plates by Hogarth Jun., and in a series of publications of the drawings of Henry Hope Crealock in India, China, and Canada.

Such publications were very expensive (*The Griffinage* sold at 42s) and would have had a very small circulation; they are consequently now very rare. We can trace copies of *The Griffinage* at the British Library, Bodley, Cambridge, National Library of Scotland, Yale Centre for British Art, and Flinders University only.

Gernsheim 168.



32 HISTORY OF INSECTS (The) in Miniature adapted to the juvenile Capacity illustrated with Engravings ... London, Printed & sold by E. Langley ... Champante & Whitrow [1800?]

Square 24mo, ff. [24], with 115 engravings of insects on 24 pages, first and last few leaves dusty and worn; else good in the original printed paper wrappers, with a scene of beehives on the back, soiled and rubbed. £1500

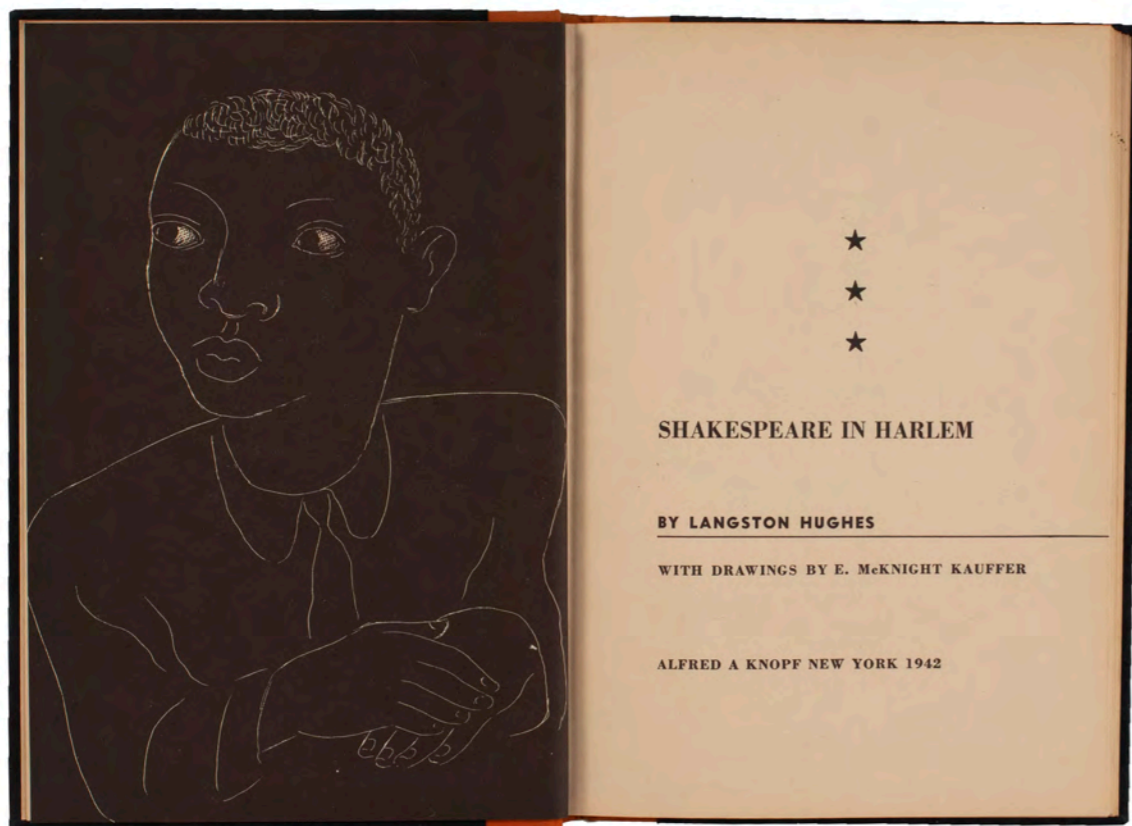
First edition, very rare, of a charming illustrated juvenile – 'The minuteness of insects may render them contemptible in the eyes of the unthinking, but when we consider the art and mechanism of their construction, the fineness of the vessels through which their blood circulates, the beauty of their wings and coverings ... we shall find equal reason to admire the wisdom of God, in the smaller parts of his Creation' (Preface).

Each of the 115 species that feature is given a short physical description and an illustration, and there are particularly attractive renderings of a 'walking leaf', a scorpion (not in fact an insect), and a dragon-fly. The cover notes that the work was available for 6d plain, as here, or 1s coloured.

The printer and engraver Edward Langley was active in Dorking in the 1790s, but from at least 1800 in London – the imprint 'E. Langley, Borough', as here, appears only in works from that year. The present title was one of a series of four, the others devoted to Fishes, Beasts and Birds, all similarly rare.

Not in ESTC, Osborne, Gumuchian; no copies on Library Hub. We have traced a set of all four titles at Princeton, in a box with the label *Langley's Elegant Selection of Natural History* dated 1803. There are individual holdings of the works on *Fishes* at Winterthur and Toronto Public only, and on *Beasts* at the V&A.





33 HUGHES, Langston. *Shakespeare in Harlem*. New York, Alfred A. Knopf, 1942.

MS
400

8vo, pp. [14], 124, [2], with scratchboard illustrations by E. McKnight Kauffer; a very good copy in the publisher's black cloth, orange spine (sunned), wanting the dust-jacket; bookplate of Hughes's friend and creative collaborator, the BBC broadcaster D. G. Bridson. £1000

First edition of this wartime collection of poems, inscribed shortly after Hughes and Bridson met for the first time: 'For Geoffrey Bridson, with the friendship, and regards of Langston Hughes. New York, January 28, 1944'.

PREFACE TO SHAKESPEARE

34 JOHNSON, Samuel. Mr. Johnson's Preface to his Edition of Shakespear's Plays. London: Printed for J. and R. Tonson [and eleven others] ... 1765.

8vo, pp. [iii]-lxxii, wanting the half-title, else a very good copy in modern wrappers, with a quarter morocco slipcase. £1500

First separate edition. 'The separate Preface seems to be scarce. It is possible that the publishers were reluctant to let people read Johnson's preface without paying for his edition ... and while unable in decency to resist the public demand – or the author's request – protected themselves by printing a small edition' (Chapman & Hazen). Press figures show that the separate Preface is from the same setting as the second edition of the plays, which was on sale within a month of the first.

MS
400

Courtney & Nichol Smith, p. 107; Chapman & Hazen, p. 148; Rothschild 1249; D. D. Eddy, 'Samuel Johnson's Editions of Shakespeare (1765)', PBSA, 56 (1962) 428-44.

PRESENTED BY THE AUTHOR TO OTTO RANK

35 JONES, (Alfred) Ernest. *Papers on psycho-analysis ...* Revised and enlarged edition. London, Baillière, Tindall and Cox, 1918.

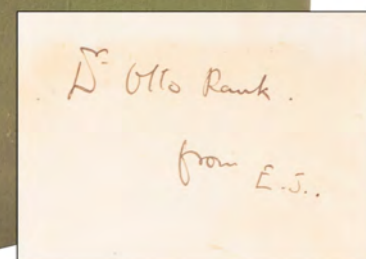
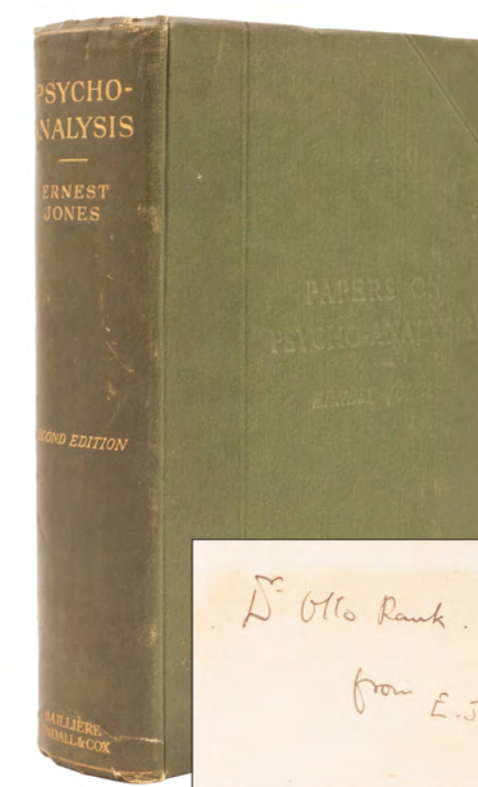
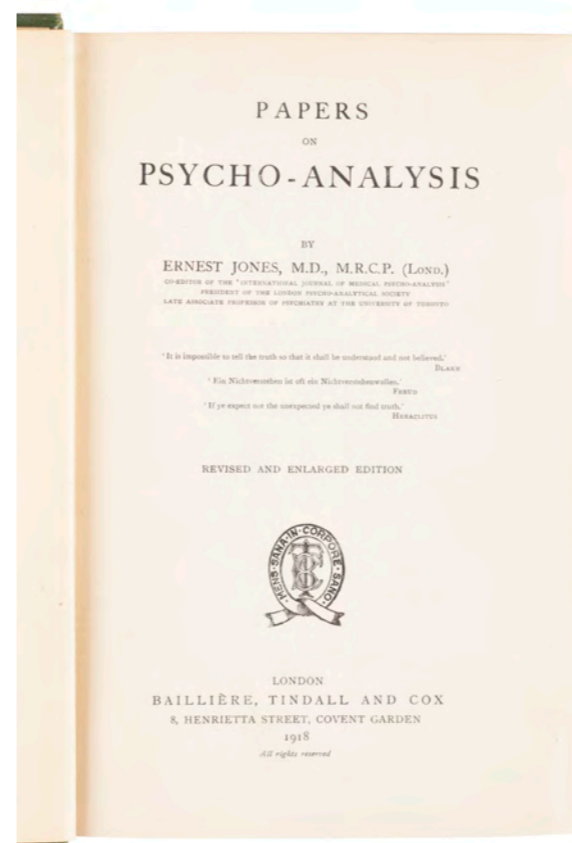
8vo, pp. x, 715, [1 (blank)]; a very good copy in original green cloth, lettered in gilt to spine and in blind to upper board; some wear to spine ends and corners, hinges split; author's presentation inscription in ink to front free endpaper 'Dr Otto Rank from E.J.'. £850

Enlarged second edition (first 1913) of Ernest Jones's collected papers on psychoanalysis, an extraordinary association copy presented by the author to the Austrian psychologist Otto Rank (1884-1939).

The Welsh-born Jones (1879-1958) was a seminal figure in the advancement of psychoanalysis in Britain, and a close associate and influential biographer of Sigmund Freud. Having received his medical degree in 1903 and worked in several London hospitals, his interests shifted towards psychoanalysis. In 1908 he organised the First Psychoanalytic Congress in Salzburg with Carl Jung, and three years later played an active role in the foundation of the American Psychoanalytic Association. He founded and edited the *International Journal for Psycho-Analysis* and was instrumental in securing recognition for the subject from the British Medical Association in 1929. His *Sigmund Freud: Life and Work* (1953-57) is considered one of the most significant biographies of the twentieth century.

This edition collects forty papers by Jones ('general', 'on dreams', 'on treatment', 'clinical', and 'on education and child-study'), beginning with his important 1908 essay on 'Rationalisation in everyday life'.

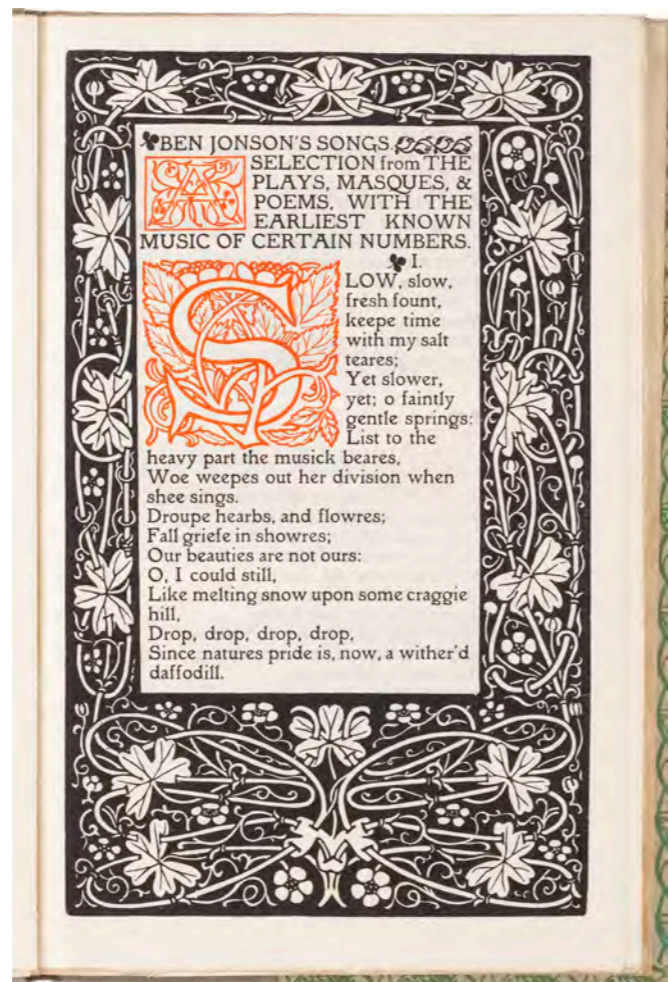
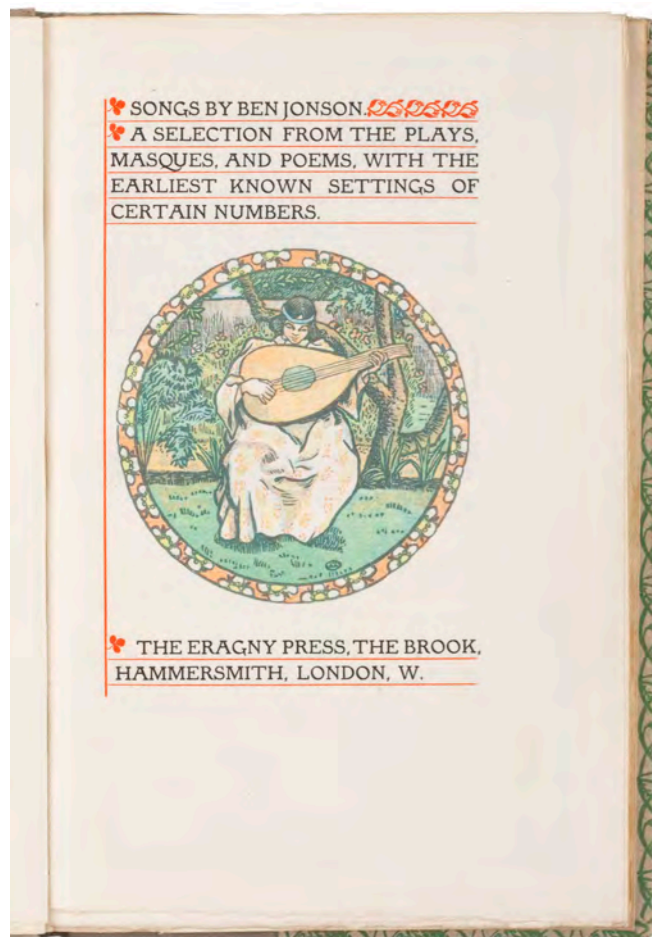
Jones presented this copy to Otto Rank, whose application of psychoanalytic theory to the interpretation of art and myth has remained influential. Jones and Rank were both original members of the secret committee established in 1912 to police the psychoanalytic movement and coordinate strategies for dealing with its opponents.



36 **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; ink 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.



MARSHAM'S MARKHAM

37 **MARKHAM, Gervase.** Cavalarice, or the English Horseman: Contayning all the Art of Horsemanship, 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 I3.6 and I4.5 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 Cavalarice, exceptionally well-preserved in a contemporary binding, from the library of the antiquary Sir John Marsham.

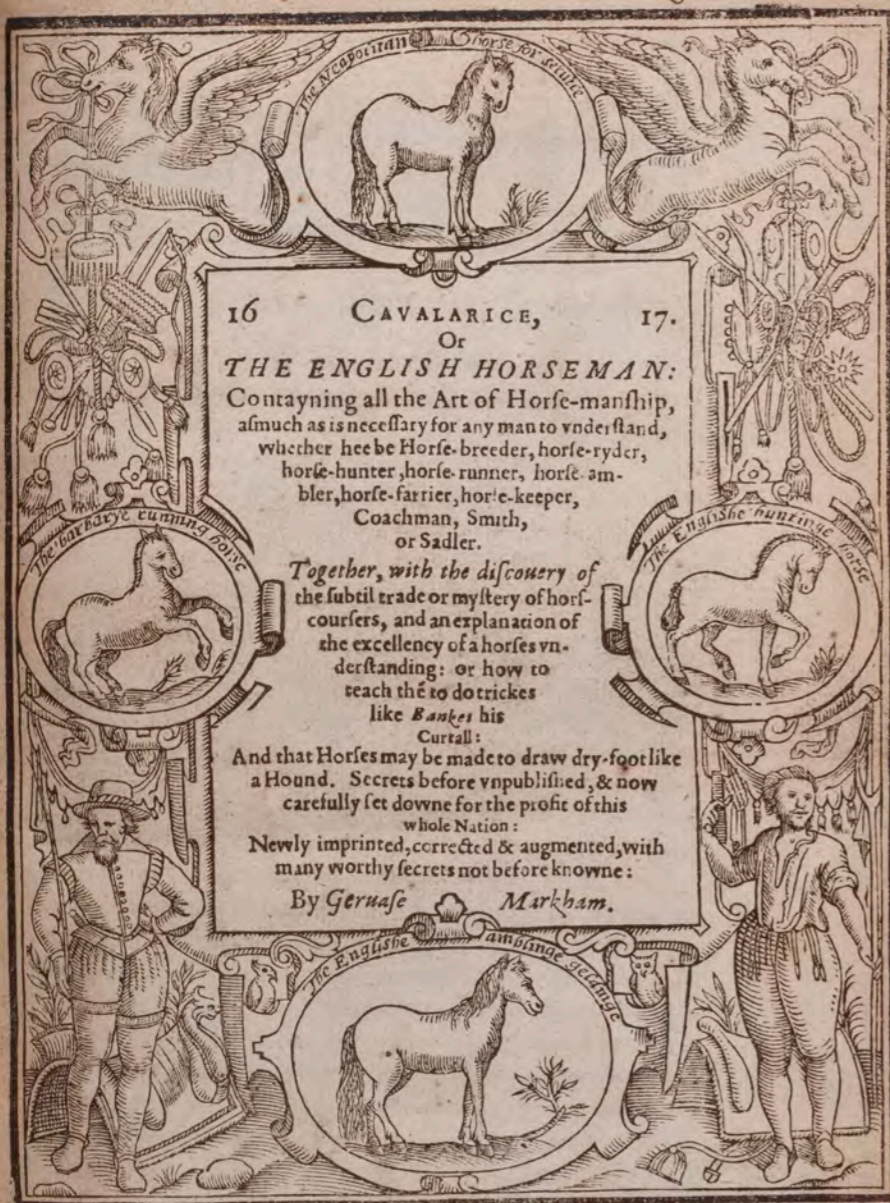
Among Markham's many published works on equestrian subjects, *Cavalarice* is no doubt the most comprehensive and substantial. Likely written during his agricultural exile in the aftermath of Essex's execution in 1601 and first published in 1607, the work divides the knowledge of horses into eight books, 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 *Cavalarice* 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).

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.

MS
400

John Marsham D.



him to feare and obey the man, make him tender to all other corrections, and assures his keeper when he shall leade him in his hand, or bring him to his rider.

But if he be so stubborn that he refuse to leade, and onely hangeth backe, then let some standers by vrge him forward, by threatening him with their voyce, which if he preuaile not, then let one with a rodde giue him a smarle yerk or two, till he presse forward; which if he doe too hastily, or with too suddaine a furie, you shall twitch him backe with the chafe halter, and vpon euery instant that he doth any thing orderly, or pleasing to your minde, you must not forget to cherishe him, both with sweete wordes, and by giuing him something to eate. After he will leade a turne or two gently, you may set him vp in the stable, take off the chafe halter, and put on a smooth collar: let his keeper euer bee trifling and doing something about him, rubbing and handling him most, where he is most coy to bee handled, mingling gentle wordes, and kinde speeches in all his doings, till with your modest entreatie, without any suddaine affright or rashnesse, you haue made him so tractable, that he wil suffer the keeper to handle him in the most ticklish partes, to let his feete be taken vp and shod, and euery convenient member to be vsed according as you shall thinke necessarie, which with labour, patience and gentlenesse, will soone bee brought to passe, where as furie, rashnesse, and sodaine approachings, are the first meanes which makes a horse learne to start, strike, bite, and take dislike euen in his keepers countenance. After your horse is thus mand, and made gentle to be drest, shod, and handled, you shall then present vnto him the Saddle, which how euer *Griens* opinion

opinion is it should only at first be but a pad of strawe without any tree, for feare of hurting: yet I hold it neither to be disproportion in arte, nor offence to the horse, if at first you set a sufficient and seruiceable Saddle, made in proportion and fashion answerable to this figure.

The perfect Saddle.

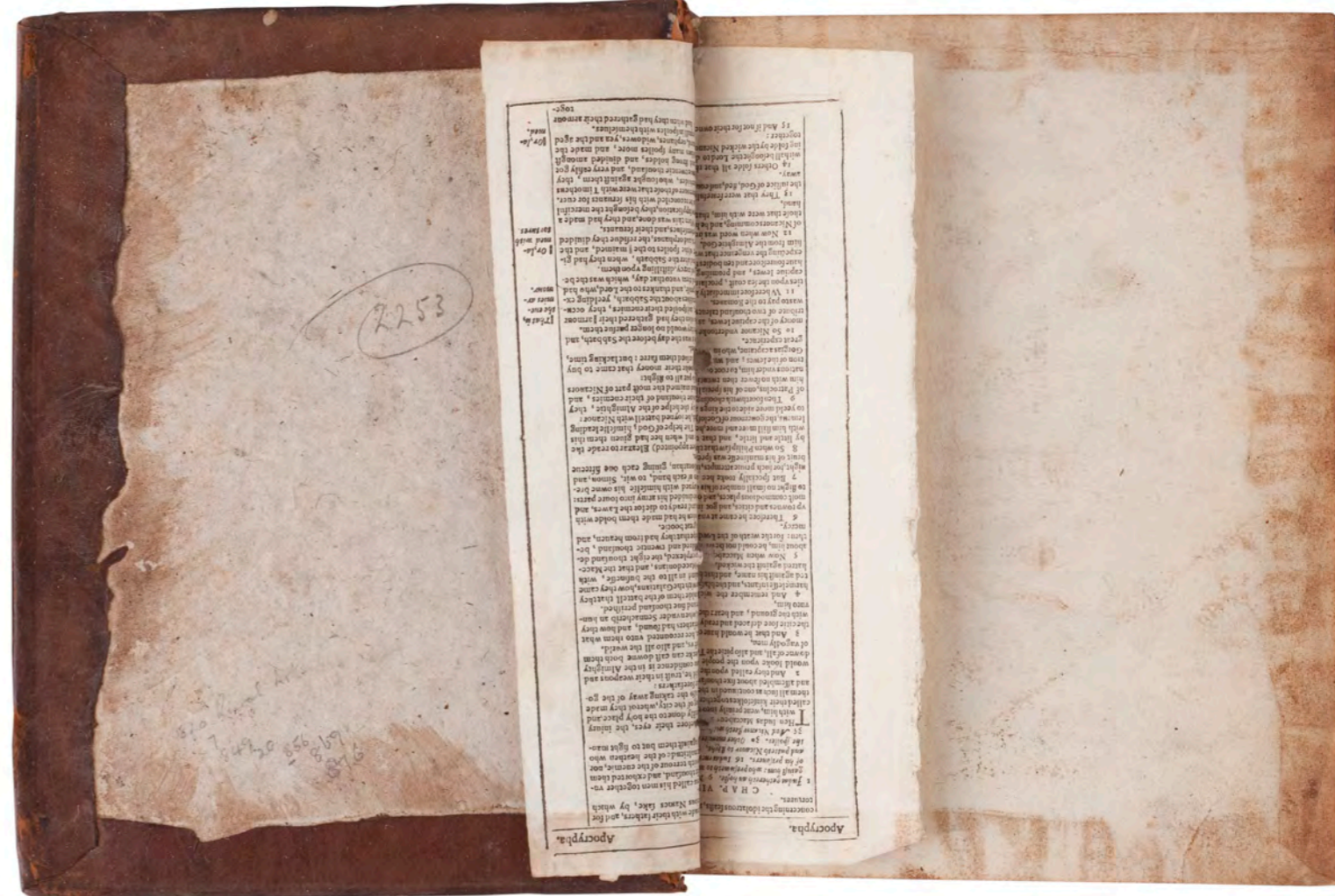


This

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 Jr, 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.



38 MATTHIEU, Pierre, *et al.* Tablettes ou quatrains de la vie et de la mort. Par Pierre Matthieu, conseiller du roy. Première [– troisième] partie ... Rouen, Jacques Cailloué, 1628.

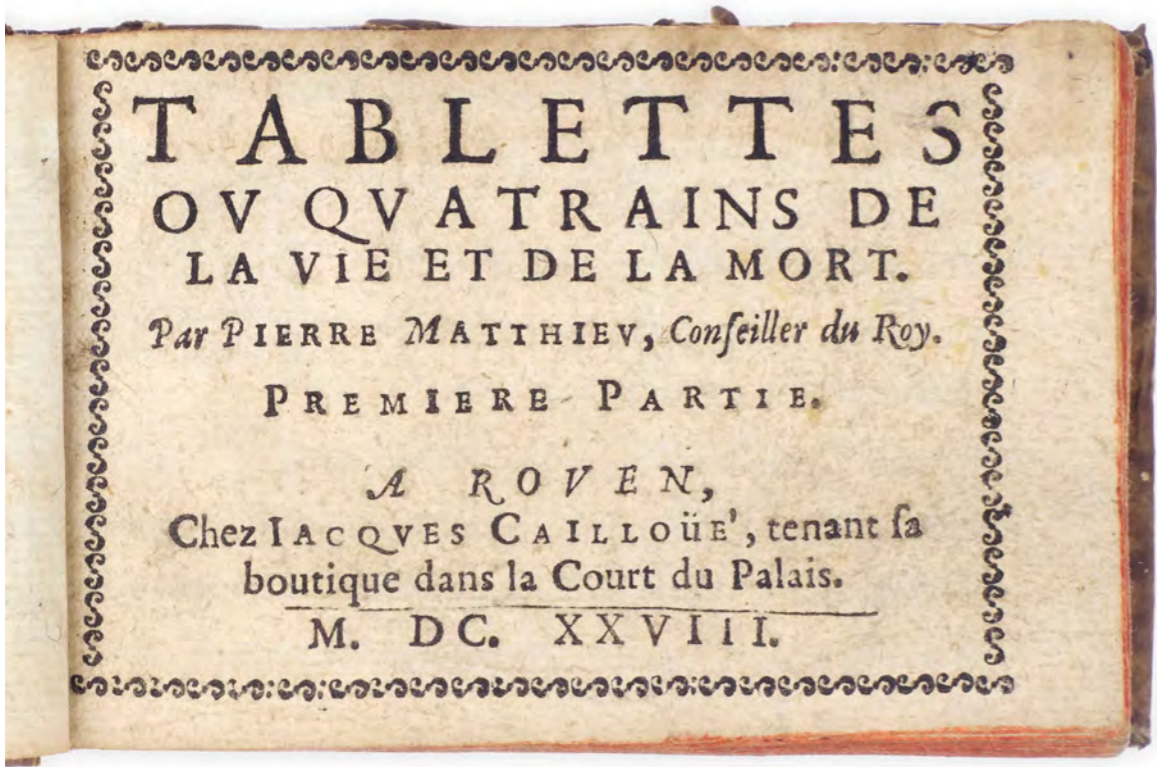
Several parts in one vol., oblong 16mo, pp. [384] (register continuous), with main title and 5 part titles with borders of type ornaments, woodcut initials, typographic headpieces; leaf X2 cut close at foot affecting one line of text, some toning, a very few light marks; very good in eighteenth-century quarter calf, drab paper boards, spine gilt in compartments, red edges; upper joint partly split, some wear to edges and covers; modern collector's bookplate to front pastedown. £3000

Very rare pocket-sized Rouen edition of verses on life and death by the poet and royal historiographer Pierre Matthieu (1563-1621), here printed with further poems by Guy du Faur de Pibrac, Antoine Favre and others. All early editions are extremely rare, many known in a single copy.

First published between 1606 and 1622, the three hundred quatrains that make up Matthieu's three-part *Tablettes* remain to this day of genuine historical, religious, and aesthetic interest. An important witness to evolving attitudes towards death at the end of the sixteenth and beginning of the seventeenth centuries, Matthieu's verse also reflects a sort of ecumenical Christianity, in which the author, a one-time sympathiser of the Catholic League who rallied to Henri IV, takes care to find common ground between Catholicism and Protestantism. The *Tablettes* are also notable for Matthieu's indisputable success in mastering the technique of the quatrain.

Matthieu's poetry is here followed by quatrains by Guy du Faur de Pibrac (1529-84) ('long a standard school-text ... austere in format but embody[ing] a popular wisdom': *New Oxford Companion to Literature in French*) alongside his 'Les plaisirs de la vie rustique'; 'Les advis moraux' by the Sieur de la Valbonne; quatrains and octonaires 'sur la vanité du monde'; moral maxims attributed to Cato and versified 'pour l'instruction de la ieunesse'; quatrains penned by the jurist and poet Antoine Favre (1557-1624); the 'Defi au malheur' of d'Aubigné; and lines from the Greek of Gregory of Nazianzus.

No copies of this edition traced in the UK; only one copy in the US on OCLC, at Harvard.



39 MELCHIOR, Christian. 'Synechia sive summa lectionum Plutarchicarum a domino conrectore huius scholae Salderianae praelectarum. Et a me Christiano Melchioris Goltzoviensi Marchico observatarum anno MDCXX'. [Brandenburg an der Havel, 1620].

Manuscript on paper, in Latin and Greek, pp. [84], very neatly written in brown ink in a single hand, c. 25 lines per page, chronogram (1620) at foot of title, with 2 pp. of notes in a later hand at end signed 'c.D. Geisler 1735'; a few chips to fore-edges, some losses and tears to last leaf.

[bound after:]

THEOGNIS, *et al.* Theognidis Megarensis sententiae elegiacae, cum interpretatione et scholiis Eliae Vineti. Accesserunt et horum poetarum opera sententiosa: Phocylidis ... Simonidis ... Omnia in usum scholarum collecta ... per Iacobum Hertelium ... Leipzig, Hans Ramba, 1576.

ff. [184]; woodcut initials, Latin and Greek on facing pages; losses at head of first few quires touching text with old repairs, losses to title and dedication completed in MS, occasional chips to edges, repair at foot of Y7; underlining, numerous marginal annotations (some slightly trimmed) in different hands, notes to blank last page.

[and:]

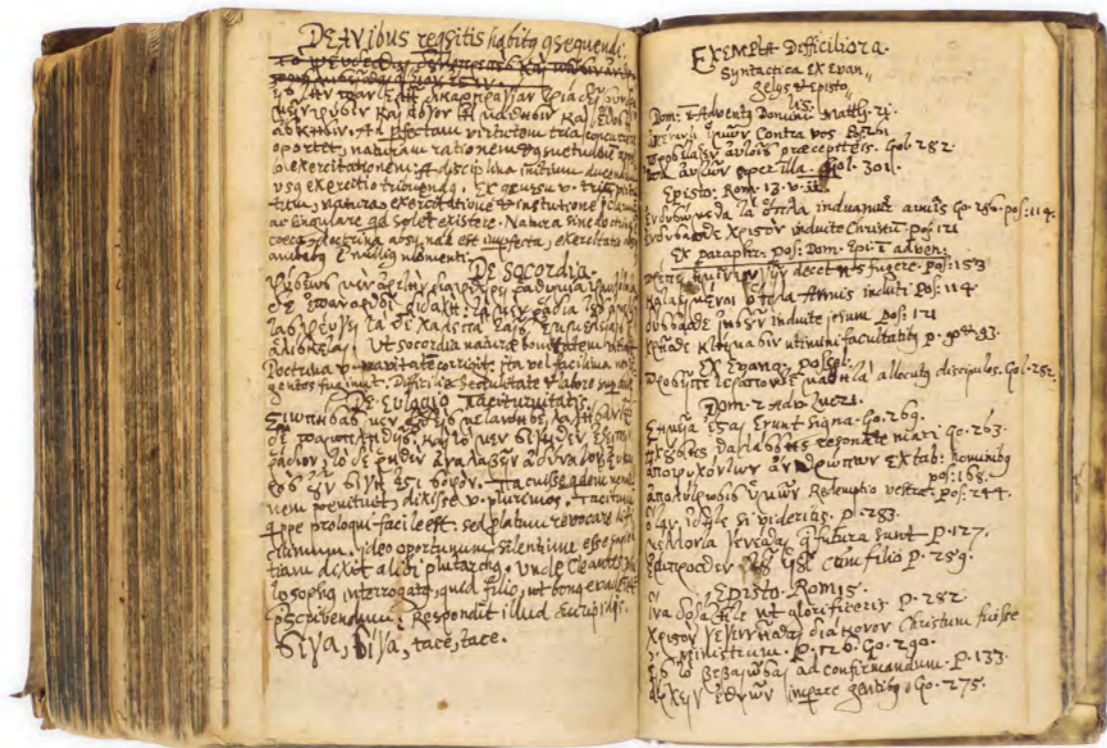
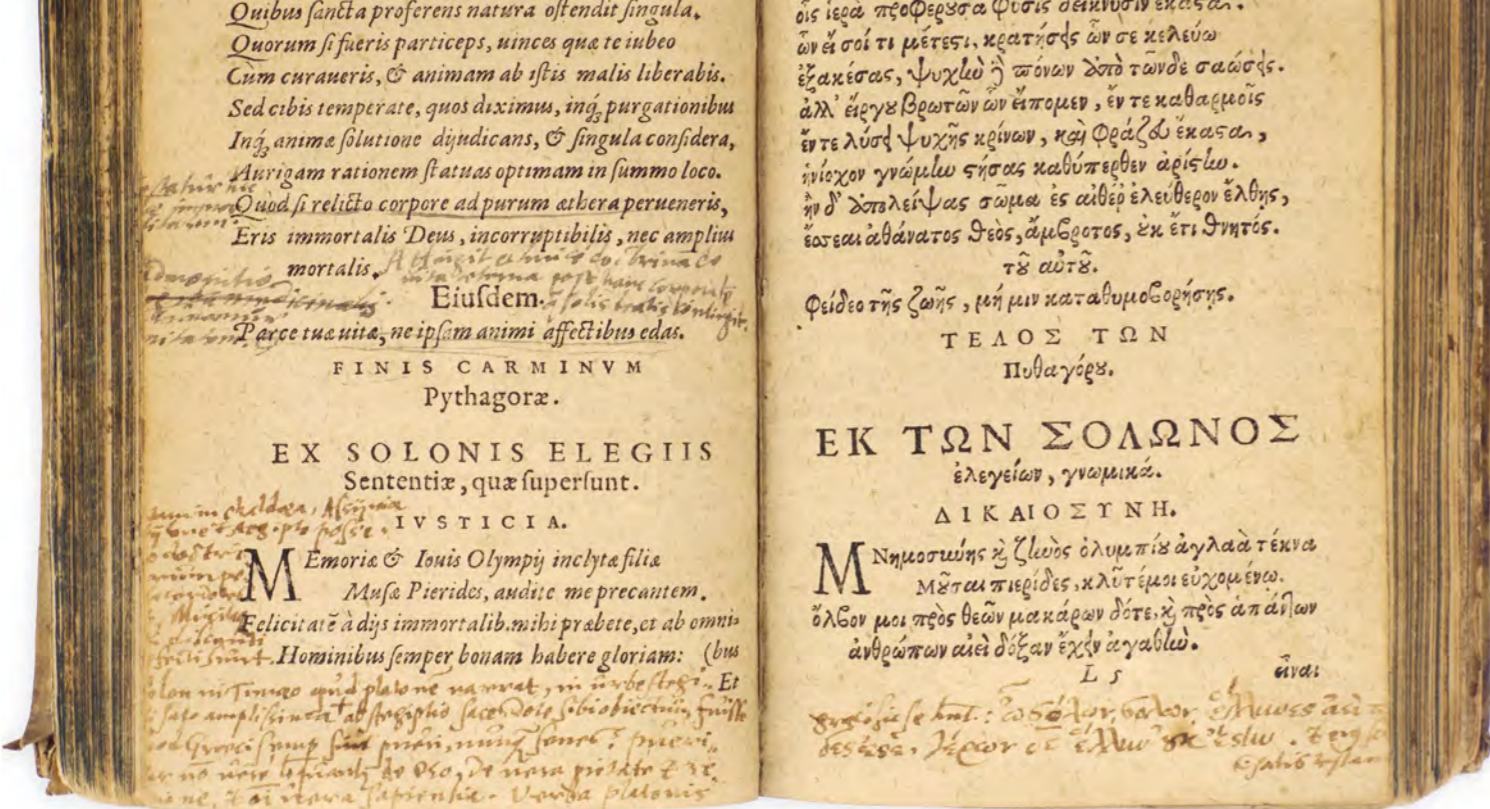
PLUTARCH and ISOCRATES. Plutarchi Chaeronei opusculum de liberorum institutione. Item Isocratis orationes tres ... Graece et Latine. Frankfurt an der Oder, Nikolaus Voltz for Johann Hartmann, 1603.

pp. [2], 170, [4]; woodcut device to title, initials, Greek and Latin in parallel columns; small loss to title (repaired) touching a few letters; some marginal and interlinear annotations, notes to final blank pages.

Three works in one vol., small 8vo; toned throughout; overall good in seventeenth-century stiff vellum, covers and spine filleted in blind, edges blue; joints split but holding, some wear to extremities and marks to covers; inscription to front free endpaper 'C.H. Geisler(?) 1691 23 Novembr', ink stamp of 'A.W.R. Miller' to front pastedown. £7500

An unpublished early seventeenth-century manuscript recording lectures on Plutarch's pedagogical work *On the Education of Children*, bound with a scarce printed edition of the same text, and a rare edition of the poems of Theognis and other Greek lyric poets.

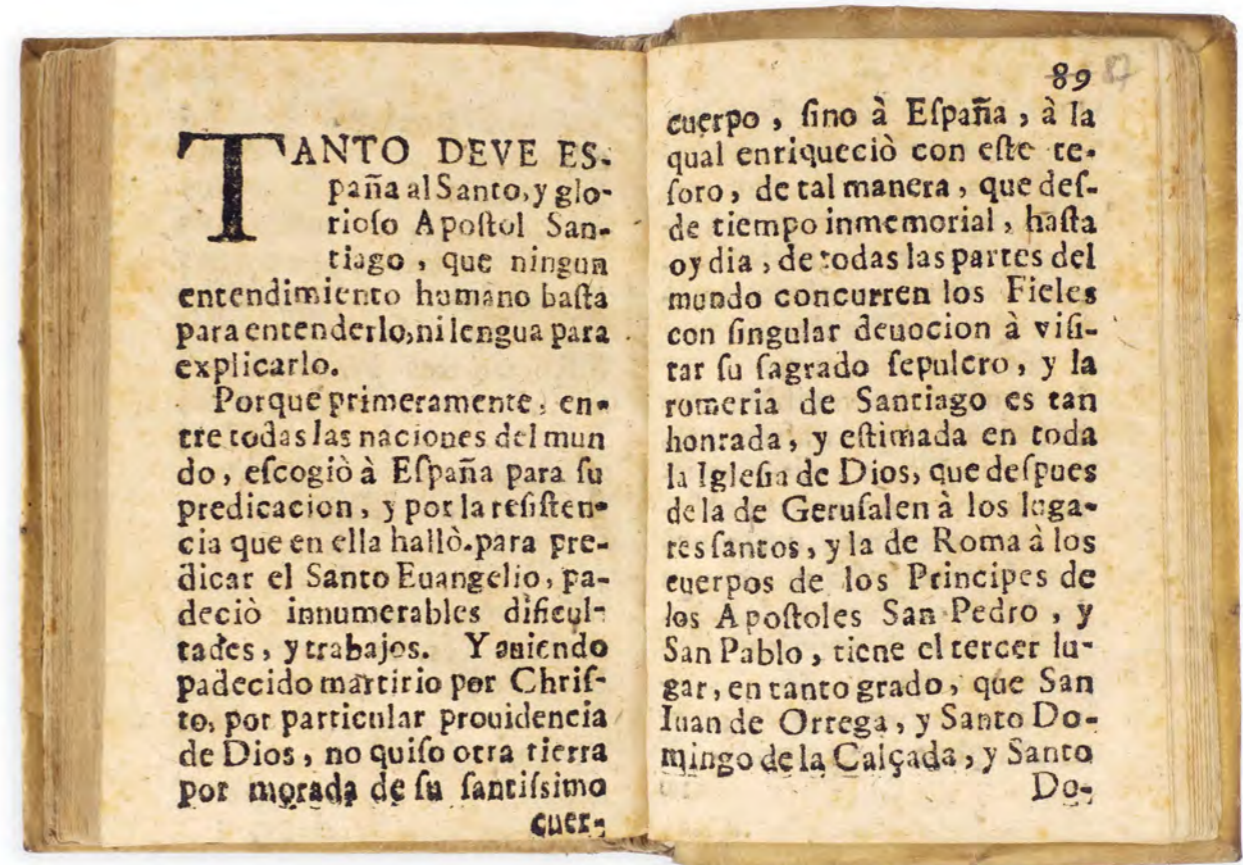
Extending over 84 pages, the neatly written manuscript was compiled by Christian Melchior of Goltzow from lectures he attended while studying at the Schola Salderiana in nearby Brandenburg an der Havel, a school founded in the late sixteenth century by Gertrud von Saldern. Attributed to Plutarch (although generally believed not to be by him), *On the Education of Children* is an important snapshot of ancient views on the subject: 'The invectives against the indifference of parents about the education of their children, and their unwillingness to pay adequate salaries so as to secure ... teachers, may have the same familiar ring two thousand years hence' (Loeb edition). Melchior's manuscript begins with a thorough commentary on the text, dividing it into 38 chapters (as opposed to the modern 20). This is followed by closer analysis of twenty passages from Plutarch's essay (under the misleading heading 'Dekas dictorum ex Aristologia Plutarchica') covering, for example, drunkenness, happiness, wealth, beauty, learning, philosophy, dishonesty, and silence. The final part of the manuscript gives numerous



difficult passages from the Greek New Testament with Latin translations under the heading 'Exempla difficiliora syntactica ex evangeliis et epistolis', reflecting Melchior's theological interests, in line with his career as a pastor at Golzow.

The accompanying printed texts, intended for scholastic use, contain marginalia by Melchior and an earlier annotator, and there are further notes on Isocrates by one C.H. Geisler.

II. VD16 T877; **no copies traced in the UK**; USTC notes 2 copies in the US (Columbia University, Harry Ransom Center). III. VD17 15:727112M; **no copies traced in the US**; only the British Library copy on Library Hub.



ONE OF TWO KNOWN COPIES

RARE SOURCE ON THE CAMINO DE SANTIAGO

40 **MENESES, Alonso de.** Reportorio, o Itinerario de los mas principales, y mejores caminos de España. Con el camino de Madrid a Roma. Y el de Sevilla a Santiago de Galicia. *Madrid, [Julian de Paredes], sold by Juan de Valdes, 1650.*

16mo, ff. [8], 96; typographical ornaments to title, typographical head- and tail-pieces; a very good copy, contemporary limp vellum, ink titling to spine, sheets from a nineteenth-century juridical book used as pastedowns; old repair to vellum, ties perished; nineteenth-century private library stamp on title, recent exlibris (Cervera Vera) to front pastedown. £5000

Exceptionally rare (a single other copy known, BnF), the earliest edition of this work to include an account of the *camino* from Seville to Santiago de Compostela, which had been absent in the first printing (Alcalá, Henares, 1576). The publisher's name is not in the imprint, but appears in the dedicatory letter.

The section on the pilgrim route from Seville takes up the last twenty-two pages; besides practical directions ('the stretch is one hundred and sixty-five leagues long...'), this section is also a spiritual guide to pilgrims, providing pointers to devotional acts and orations to be performed at various stages in the pilgrimage towards the holy shrine, and offering guidance on when, where, and how to make a good confession ahead of entering the Cathedral. These directions convey a vivid, detailed scene of seventeenth-century life in Santiago's cosmopolitan *prazas*.

Simón Díaz XIV, 5336.

41 NICHOLLS, Charles George. Two volumes of manuscript maps, plans, sketches, and calligraphy relating to India, entitled 'Sketches of Inscriptions for Military Surveys, Maps &ca &ca ... 1812', and 'Nicholls select plans of the principal cities, towns, forts, public buildings, cantonments, fields of battle, routes ... in India 1815.' *Calcutta, London, c. 1810-1817.*

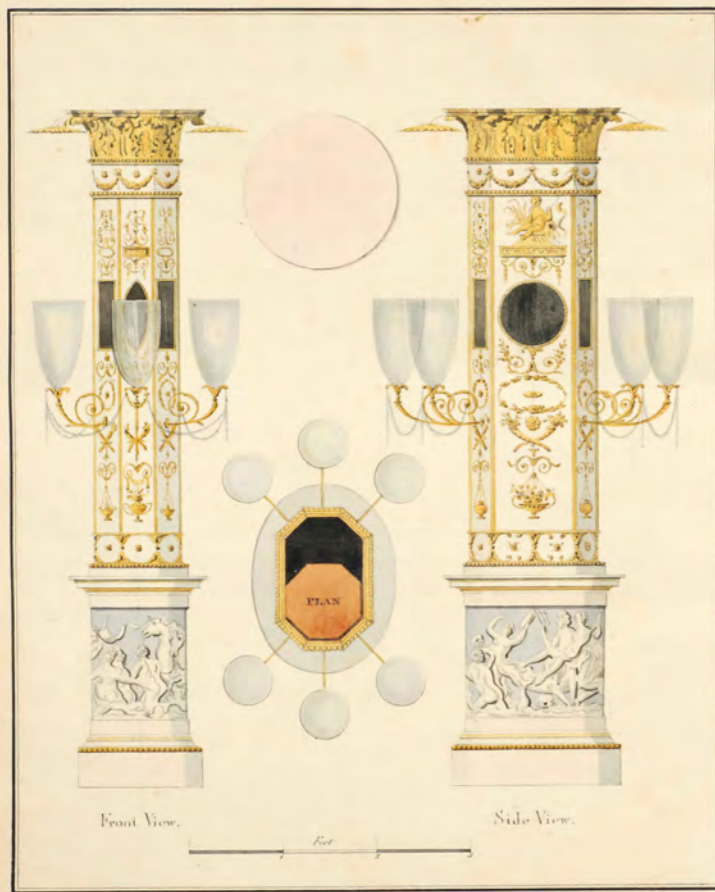
2 vols, 4to (26 x 22 cm), manuscript on paper (watermarks dated 1809-10: 'G. Pike', 'J. Whatman', and unusually 'W. Y. & Co.' i.e. William Young, Delaware), comprising 103 maps, plans, elevations, sketches, and calligraphic title-pages, in pencil, ink, watercolour, and wash, many signed 'C. G. Nicholls'; interleaved with light blue cartridge paper; occasional slight cockling, a very few light marks; in excellent condition, bound in contemporary diced russia, covers ruled gilt, gilt edges, marbled endpapers; 'Sketches' rebacked, 'Plans' with upper board detached, spine and edges worn. £32,500

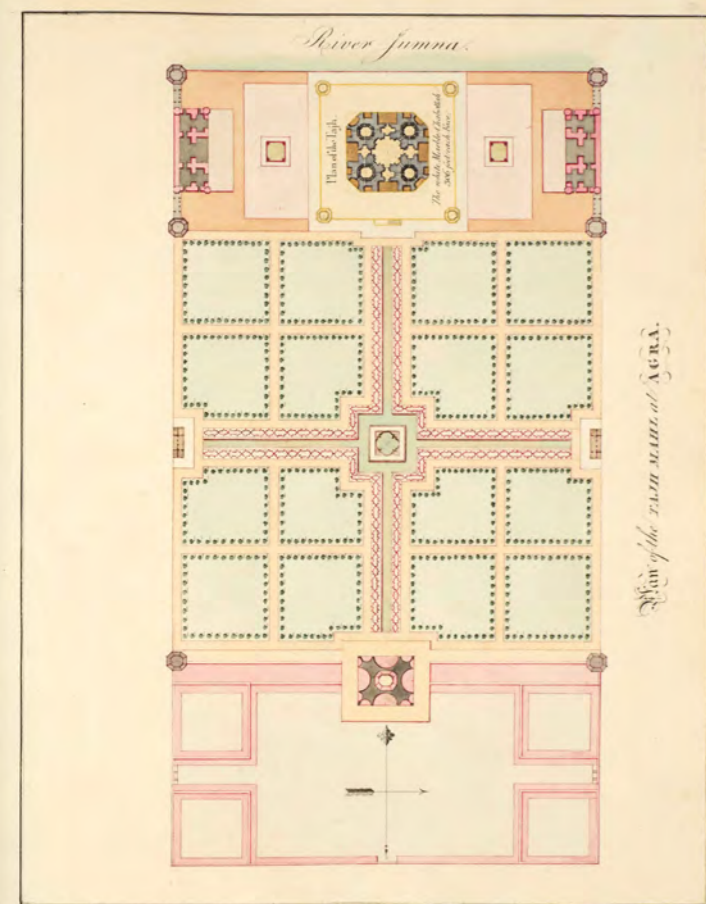
Two volumes of beautifully executed drawings, plans, maps, and calligraphy by the accomplished East India Company draughtsman and artist Charles George Nicholls (1778-1849).

Nicholls arrived in Calcutta in the early 1790s to work as a marine surveyor for the East India Company, and then for the Survey of India. He was an 'expert draftsman ... Many examples of his beautiful drawing are preserved' (*Historical Records of the Survey of India*); he formed part of the surveys of Orissa and the Bay of Bengal in 1802-5 (designs of engraved title-pages for these are found here). By 1808 he was head draughtsman in the Surveyor General's Office, issuing in that year some proposals to publish a new map of Calcutta – a field book of a survey of Calcutta 1809 survives in the National Library of India. He was forced to return to England in 1815 on account of his deteriorating eyesight – given the exceptional precision of the work here, it is no surprise his eyes were under strain, but at least one piece was produced after his return. Both volumes are coherent enough to imply the aim of publication, but no such works appeared.

'Nicholls select plans of the principal cities [etc.]' opens with Calcutta, for which he provides a map of the city, plans of the East India Company's botanic garden and Fort William, plans and views of Government House at Barrackpore, plans and several elevations of the Town Hall (b. 1813), and a plan for proposed hospital at Barasat (maps of several canals appear later in the volume). Other drawings include an elevation of the bridge at Benares and a plan of the Taj Mahal complex, and there are maps or plans of Allahabad, Bangalore (as stormed in 1791), Poona, Tripatore (Tirupattur), Hyderabad and environs, Farrukhabad, Bareilly, Ujjain, Delhi, Agra, Faizabad, Sevendroog (Savandurga, seat of Tipu Sultan), and Madras. The battle plans include one for the 1803 Battle of Assaye, the Duke of Wellington's first major victory and the one he considered his finest, and the 1813 Battle of Attock (between the Sikhs and the Durrani); and there is a handsome view of Seringapatam, scene of the famous 1799 siege. Two maps show the route of British forces to Candy in 1815 and of the Earl of Moira's tour in 1814-5.

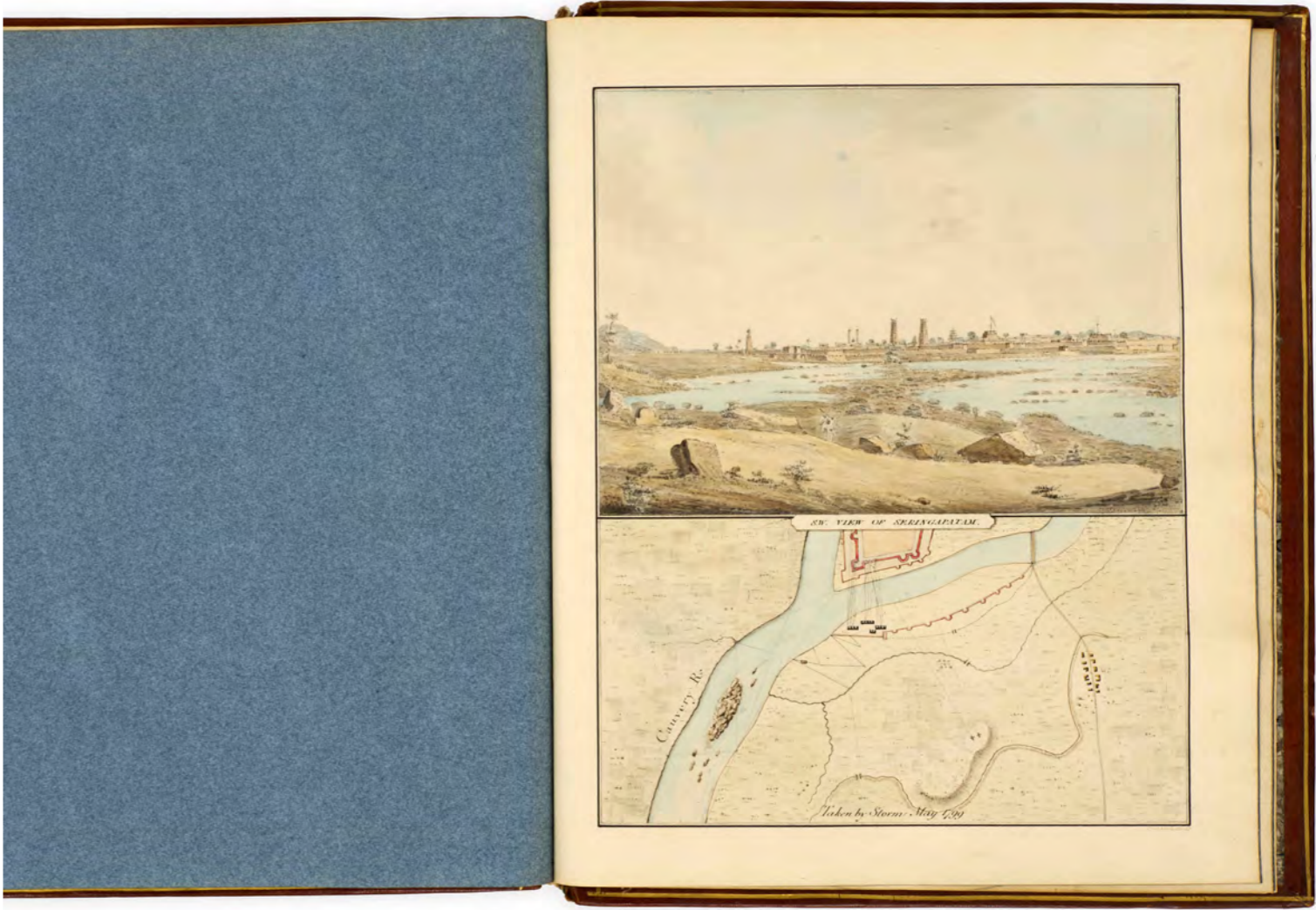
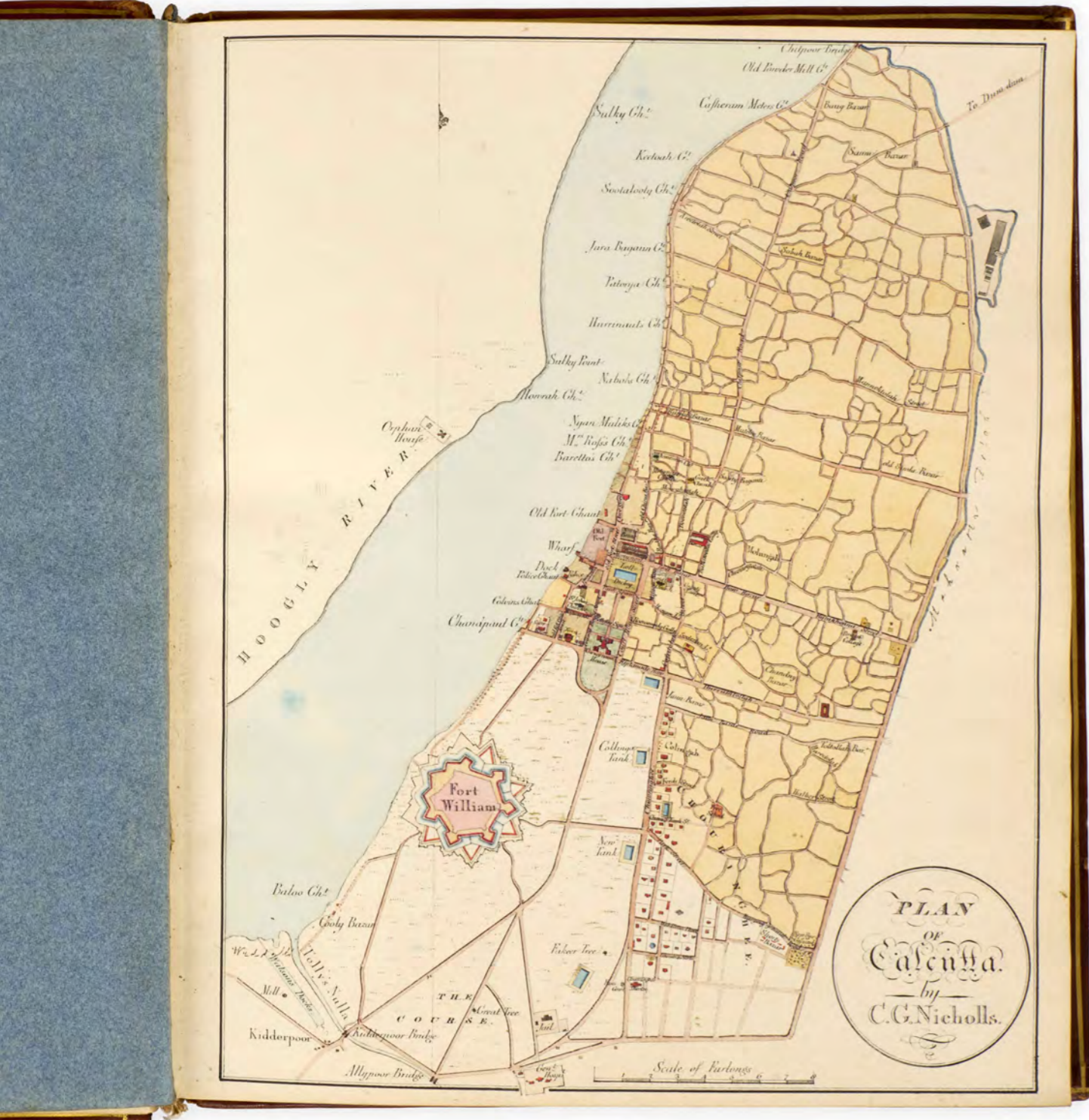
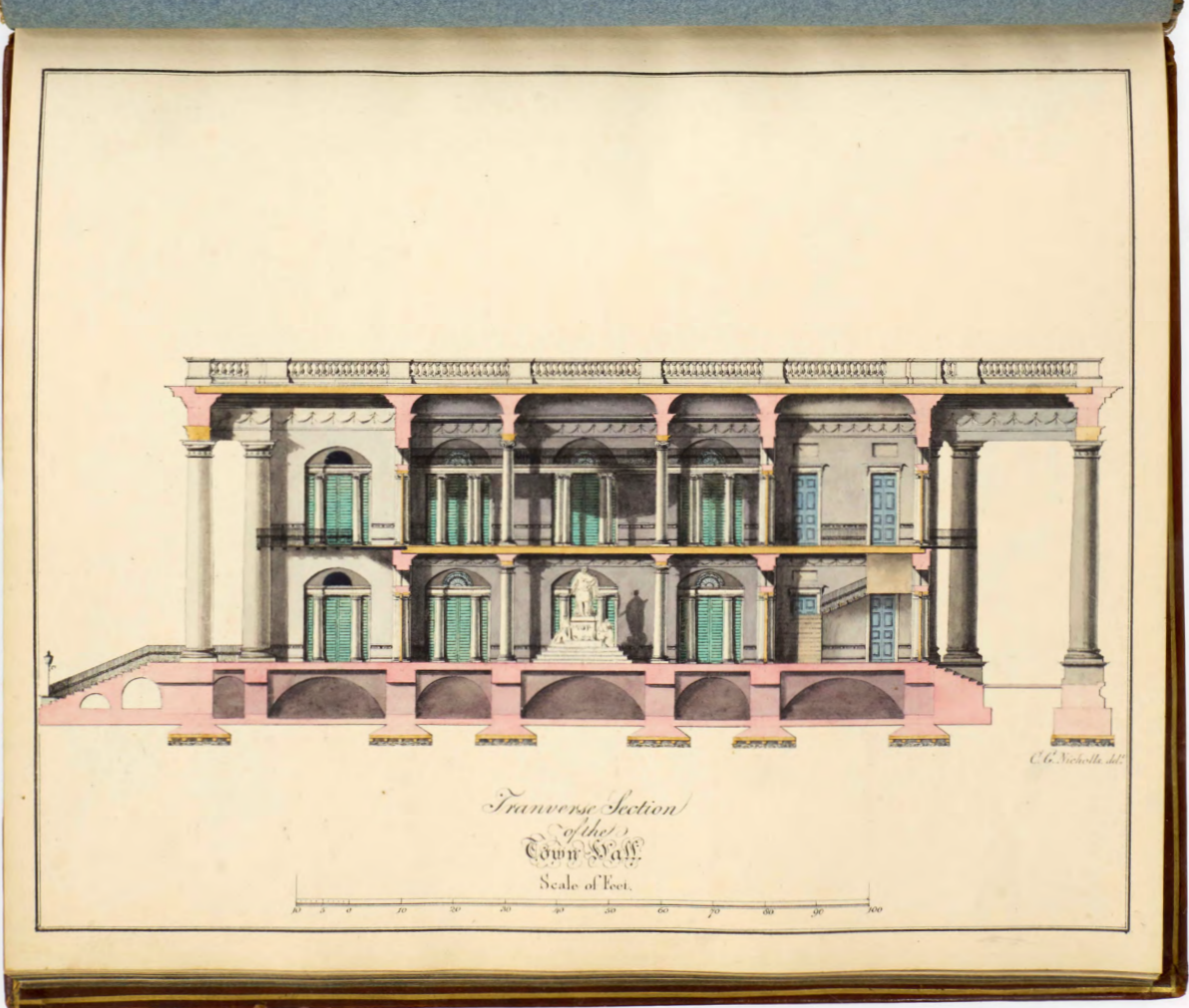
The volume of 'Sketches by Nicholls' is more miscellaneous, and includes 16 watercolours of Indian trades and costumes, mostly cut-out and pasted onto a decorative penwork background. These include 'Nautch girls', a woman selling greens at Husseinabad, a 'Sircar or cash keeper', a potter, fakirs, carpenters, blacksmiths, a grain merchant, a 'hookabudar purchasing tobacco at a boutique', water carriers, palanquin bearers, and muslin weavers. Also included are 23





calligraphic titles for plans, maps, and charts surveyed, reduced, or compiled by Nicholls, though we cannot trace their publication. There are in addition a number of loose maps: Mauritius, 'from Actual Survey 1817' (showing Nicholls continued to work after his return to England); the country east of Calcutta; Poona and Ujjain (earlier drafts of the maps above); Matsmay [i.e. Matsumae, Hokkaido] (after J. J. Haywood 1797); the Ganges west of Allahabad (on vellum); a large folding map covering part of modern day Uttar Pradesh; and the region around Agra.

We are aware of only one similarly extensive group of Nicholls material to have appeared on the market – a set of watercolour drawings, but no maps or calligraphic work, that appeared in Christie's *Visions of India* sale of 17 June 1998 (lots 52-76). The *Catalogue of the Historical Maps of the Survey of India (1700-1900)* lists six manuscript maps by Nicholls in the National Archives of India.



42 **ONGOYS, Jean d'.** Le promptuaire de tout ce qui est advenu plus digne de memoire, depuis la creation du monde iusques à present. Fort utile à un chacun, tant pour se rememorer le passé, que pour y annoter ce qui tous les iours vient à nos yeux, digne de memoire à la posterité. Paris, Jean d'Ongoys, 1575.

16mo, pp. [56], 89, 100-388, [2 (blank)], 389-308 (i.e. 408) (complete in spite of pagination), with half-page woodcuts at the beginning of each month; damp staining throughout, small hole to title (not touching text), small wormhole to first few leaves, repair to fore-edge of last leaf and small hole at head; overall good in contemporary mottled calf, double gilt fillet border to covers, spine gilt in compartments; some splitting to joints and wear to extremities; ownership inscription dated 1771 to title; annotations in ink in two late sixteenth-century hands to 60 pages. £2750

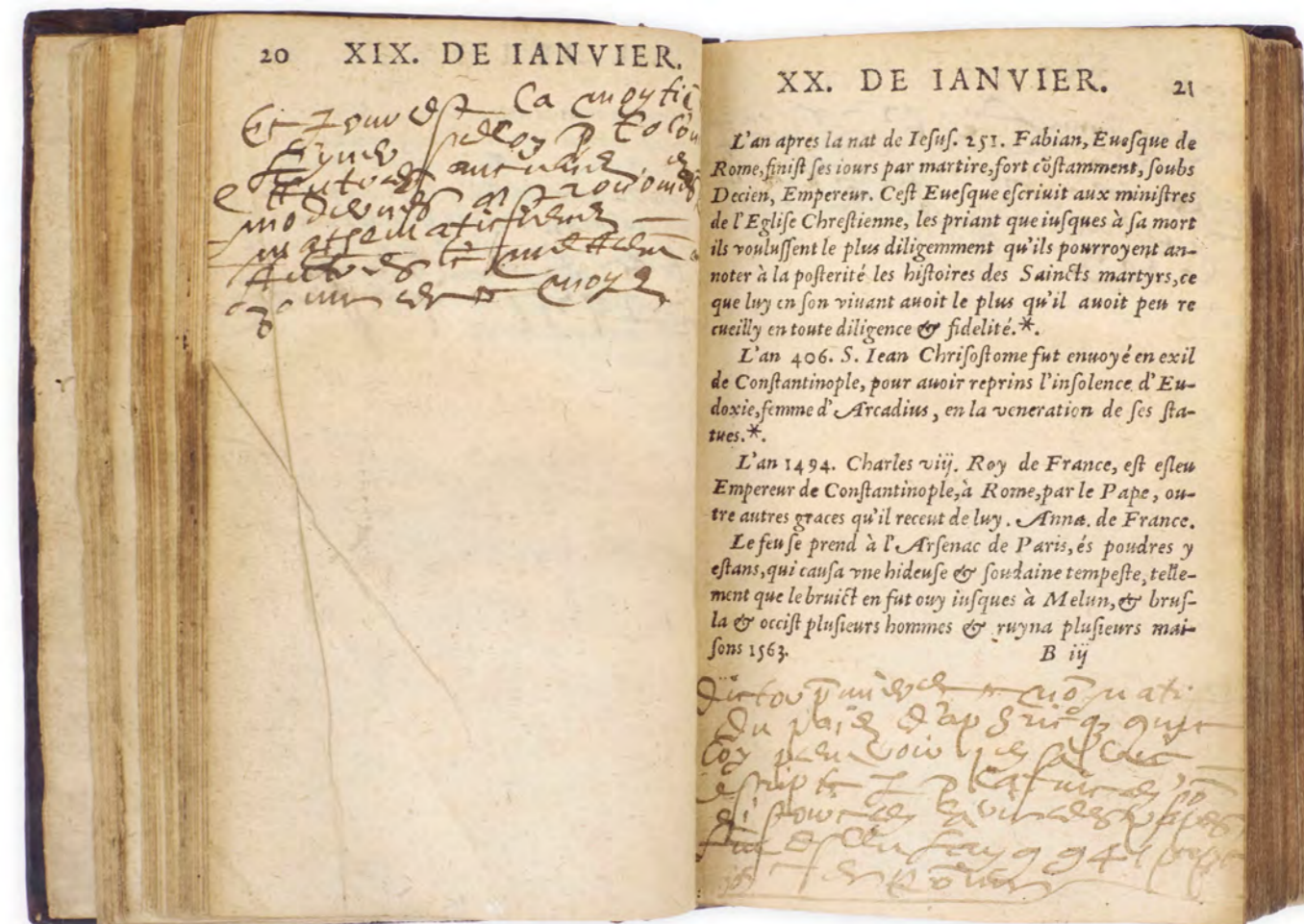
Very rare first edition of this historical work documenting notable events which occurred on each day of the year – from the Creation to the 1570s – this copy with significant contemporary annotations.

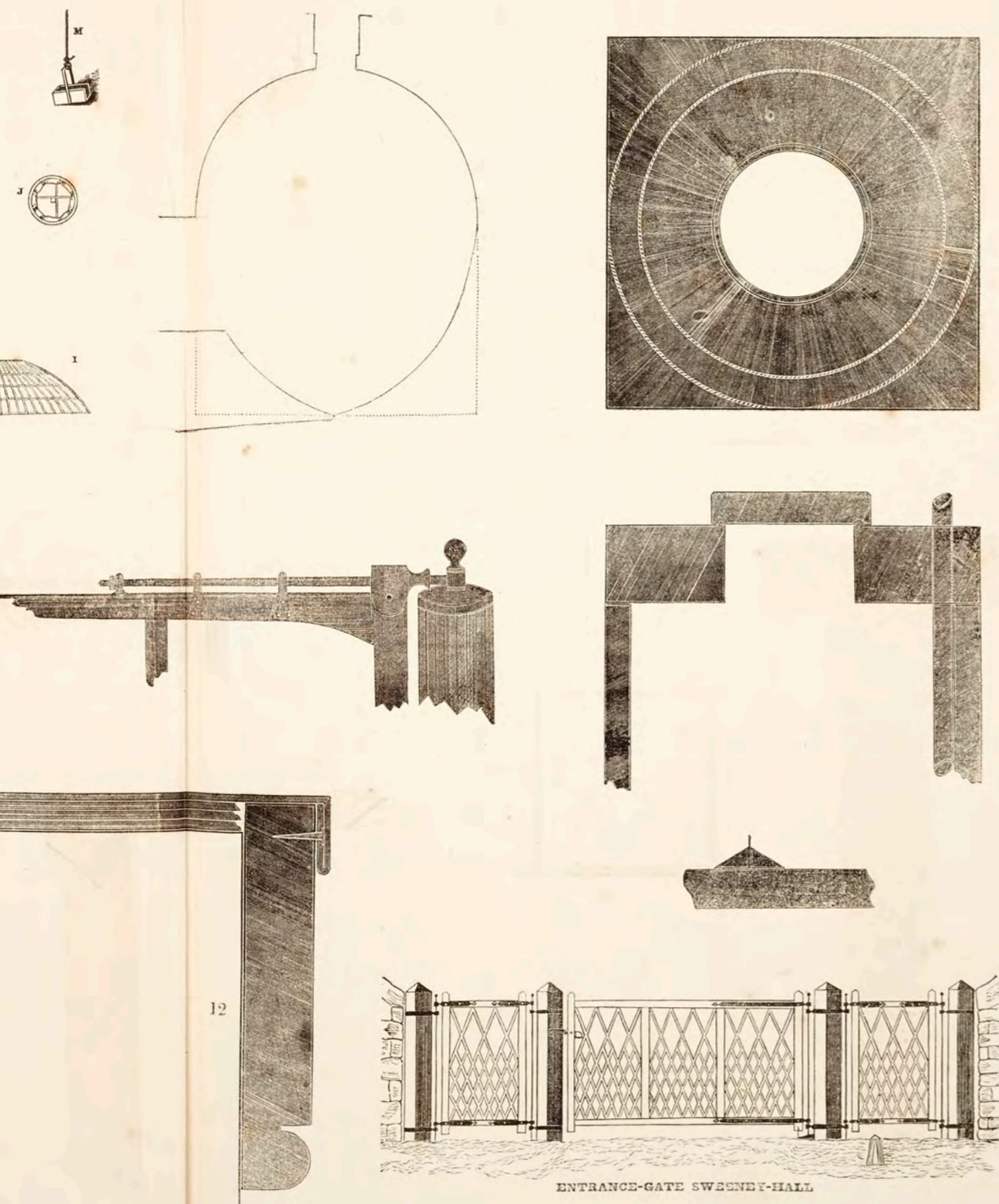
Le promptuaire was compiled by Jean d'Ongoys (c. 1530-1600?), a printer, publisher, and author from the Pas-de-Calais region of northern France. In addition to ephemerides and historical compilations, Ongoys also produced literary and political pieces, including a satirical allegory on the 1572 St Bartholomew's Day Massacre. The *Promptuaire* opens with a convenient table of contents and list of historical sources, and includes twelve woodcuts, one per month, depicting the traditional labours of the months and zodiac signs.

Ongoys intentionally left blank space within the text for readers to add their own notes of events they considered 'digne de memoire', and our copy contains annotations by two near-contemporary readers who have done just this. The principal hand – occurring in the first part of the volume – references several popes, emperors, and kings, as well as writers including Cicero, Tertullian, and Ronsard (e.g. the coronation of Chilperic I as noted in the *Franciade*). On 23 January our annotator refers to the burning of the imperial library of Constantinople in, according to him, the year 480. The second annotator displays a particular fascination with Mary, Queen of Scots (1542-1587). On 24 April he writes, 'Marye Stuart Roynne descosse appres la mort du Roy de france fut decapittee en la haulte salle du chasteau de la ville Londres par le commendement de la Raynne d'angleterre', demonstrating some confusion as to the place of her execution. Our annotator was in no doubt as to who was responsible, however, comparing, on 19 November, Elizabeth I to the Biblical Jezebel: 'Marye Stuart Roynne descosse et de france fut par ... Jesabel Roynne de angleterre decapittee.'

French vernacular books 39832; USTC 10076. OCLC records only 1 copy in the US (Library of Congress) and 1 in the UK (Bodleian). A second edition appeared in 1579.

MS
400





43 **PARKER, Thomas Netherton.** Leaves out of the Book of a Country Gentleman. *Oswestry, W. Price, London, Longman & co., and Shrewsbury, Eddowes & Leake, 1847.*

Folio (478 x 305 mm), pp. [6], 21, [1], with 32 sheets of illustrations (28 with double-page woodcut plates, the last 4 with 8 engravings); some light scattered foxing but a very good copy; contemporary half roan with marbled sides, worn; upper board inscribed in ink 'The Earl of Powis // From the Author'. £1950

First and only edition of this rare compilation by Parker of his farm and estate experiments and inventions, one of one hundred copies privately published, presented by the author to the Earl of Powis.

The collection comprises the eclectic inventions of the amateur engineer and agriculturalist Thomas Netherton Parker of Sweeney Hall (1772–1848), devised and designed 'as they occurred during half a century to the present time'. His interests were evidently wide, with the present work sharing his developments in wine cellars, inkstands, quicksilver levels, pumps, fireproof stables, slate stairs and limestone mangers, ice-houses and potato-houses, and a variety of designs for gates. The only previously published plates are those from his *Essay on the Gates* of 1804, to which Parker here adds a further two engravings showing the 'Elevation and Plan of Mile-Oak Turnpike Gate, engraved by J.W. Lowry, not before published', from the original set of plates but not published in 1804.

In his address to the reader, Parker writes eloquently and wistfully about his work: 'An amateur experimentalist or contriver is met by various difficulties on turning every corner in his proceedings, partly from the wan of a lively interest in the parties retained in the matter under notice, but chiefly, when an amateur makes a bargain with a tradesman for the public, the tradesman is apt to think that he would lessen his profits by going out of his old course.'

'In conclusion, what I have to offer to the public is without any condition or reserve, and one is at full liberty to copy, alter, improve, make, and sell, any of the articles which I have endeavoured to describe, for his profit, or pleasure.'

There is also an *Appendix* with further detailed experiments and inventions, such as a Syphon Barometer ('manufactured by Messr. Casella of Hatton Gardens, London, and specimens may be seen at the London Agricultural Society; or with the Seedsman, Richard Salter of Oswestry'). There is an account of the building of Parker's Tower on Sweeny Mountain, which he had erected to employ labourers who needed work in 1817, and practical advice on how to deal with wasps nests and build efficient wasp traps. The appendix is full of wry observations and advice by an enquiring engineering mind which in old age can look back and report on fifty years' experimentation: 'The chamber floor of the offices of my house was laid with seasoned poplar boards in 1805, and are quite sound in 1847'; 'About the year 1818, I built a cottage, in which I introduced cast-iron spars and wire instead of laths, and the chamber floor was made of cast iron beams and slate flags. This has not wanted any repair for the space of nearly 30 years: it would be difficult to set it on fire'.

The work was printed at Oswestry in Shropshire, not far from Parker's home, Sweeney Hall, and limited to one hundred copies, of which fifty for sale (at 10s. each) and fifty for distribution by the author, as here.



44 **PEETERS, Jacob.** *L'Atlas en abrégé, ou nouvelle Description du monde, tirée du meilleurs auteurs de ce siècle ... Antwerp, chez l'auteur, 1692.*

8vo, pp. [4], 82, [2, index], with an additional hand-coloured engraved title-page, a folding engraved mappa mundi, hand-coloured in outline, a folding engraved celestial planisphere, and 41 double-page engraved maps, hand-coloured in outline, all by Jacob Harrewijn after Peeters; a very good copy in contemporary mottled sheep; inscription 'Montreuil' to title-page, and to front pastedown 'Ex dono B[aro]ni de Croitmare 1692' (?Charles, *dit* Baron de Croismare, b. 1640). £2500

First edition of a charming atlas, the best-known production of Jacob Peeters (1637–1695), a Flemish engraver and publisher from an artistic family – his brothers Jan and Bonaventura were both artists. The map of the Americas shows California as an island; the allegorical engraved title features personifications of the 'quatre parties du monde' – under which sign Peeters had his shop in Antwerp.

Phillips (A) 513; (World) Shirley 554; (America) McLaughlin 110.

NOT WILLIAM III'S COPY, THANK YOU VERY MUCH

45 **PERROT D'ABLANCOURT, Nicolas.** *Les Apothegmes des anciens, tirez de Plutarque, de Diogène Laerce, d'Elie, d'Athénée, de Stobée, de Macrobe, et de quelques autres. Et les stratagemmes de Frontin ... Paris, Louis Billaine, 1664.*

4to, pp. [24], 512, [22], without the terminal blank; some occasional light foxing else a very good copy in contemporary speckled calf, speckled edges, joints neatly repaired, gilt arms of William III to covers; inscription in French to front free endpaper by the King's private secretary Abel d'Allonne. £1250

First edition, a collection of apothegms translated from the classics, with the *Stratagemmata* of Frontinus, by Nicolas Perrot d'Ablancourt (1606-1664), the Huguenot translator whose preference for modernization to improve style, rather than strict fidelity, earned his work the coinage 'la belle infidèle'. Perrot's Frontinus was also published separately in the same year.

Although it bears the arms of William III on the covers (BAB stamp 3), an inscription in French by Abel Tassin d'Allonne (1646-1723), the royal private secretary, explains that 'This book belongs to me ... having happened inadvertently to have been in the cabinet of her majesty's books before I bought the one that is there now' (our translation). Queen Mary is known as a collector of porcelain but little is known of her library, a fact exacerbated by the fact that her books were evidently bound with her husband's arms.

Rumoured to have been the illegitimate son of William II, stadhouder of the Netherlands and half-brother of William III, d'Allonne was secretary to Queen Mary from 1677 and retained that position in the English court from 1689 until her death in 1694, after which his fulfilled the same role for William III; he was later in the service of Heinsius and Rapin made much use of his library. Bodleian MS Lat misc d. 46 is a collection of apothegms compiled by him, in which the present work might have been of some service.



Folio, pp. [2], 18; slight spotting but a very good copy, disbound.

£2750

First edition of Pope's second separately published poem, preceded by *An Essay on Criticism* in 1711. Written in the tradition that young poets begin with pastoral verse, *Windsor-Forest*, with its epigraph from Virgil's *Eclogues*, was the poem that first won Swift's regard and laid foundations for the 'most celebrated literary friendship of the earlier eighteenth century' (ODNB).

The poem takes its title from the royal forest which surrounded the farming village of Binfield in Berkshire, where Pope lived from the age of eleven – anti-Catholic legislation had forced his family to leave London in 1692. ‘Granted the idealization of the English countryside ... the scenery it describes corresponds with remarkable accuracy to features actually present in the landscape’ (Maynard Mack). Pope rescued the earlier, descriptive, section of the poem from his own juvenilia. The conclusion, with its vision of the peace that was hoped for following the Treaty of Utrecht, gives it a political dimension. The oaks of Windsor forest become a symbol of Englishness and, significantly for Pope, of the Stuarts. The prophecy that the trees will ‘rush’ bravely into the seas as new ships for naval conquests is a further endorsement for Queen Anne’s reign. ‘*Non injussa cano*’ begins the epigraph, ‘not without warrant I sing’ (Virgil, *Eclogues*, vi.9): Pope’s warrant for the concluding lines in particular was the encouragement of the dedicatee, the Tory statesman and poet, George Granville.

'Pope was aware that the treaty of Utrecht ... was supposed to give Britain increased access to the slave trade. Yet his concluding vision explicitly includes abolition of slavery (ll. 407–12). Among scores of poems on the peace, *Windsor-Forest* appears to be the only one to mention actual (not metaphorical) slavery and oppose it' (ODNB).

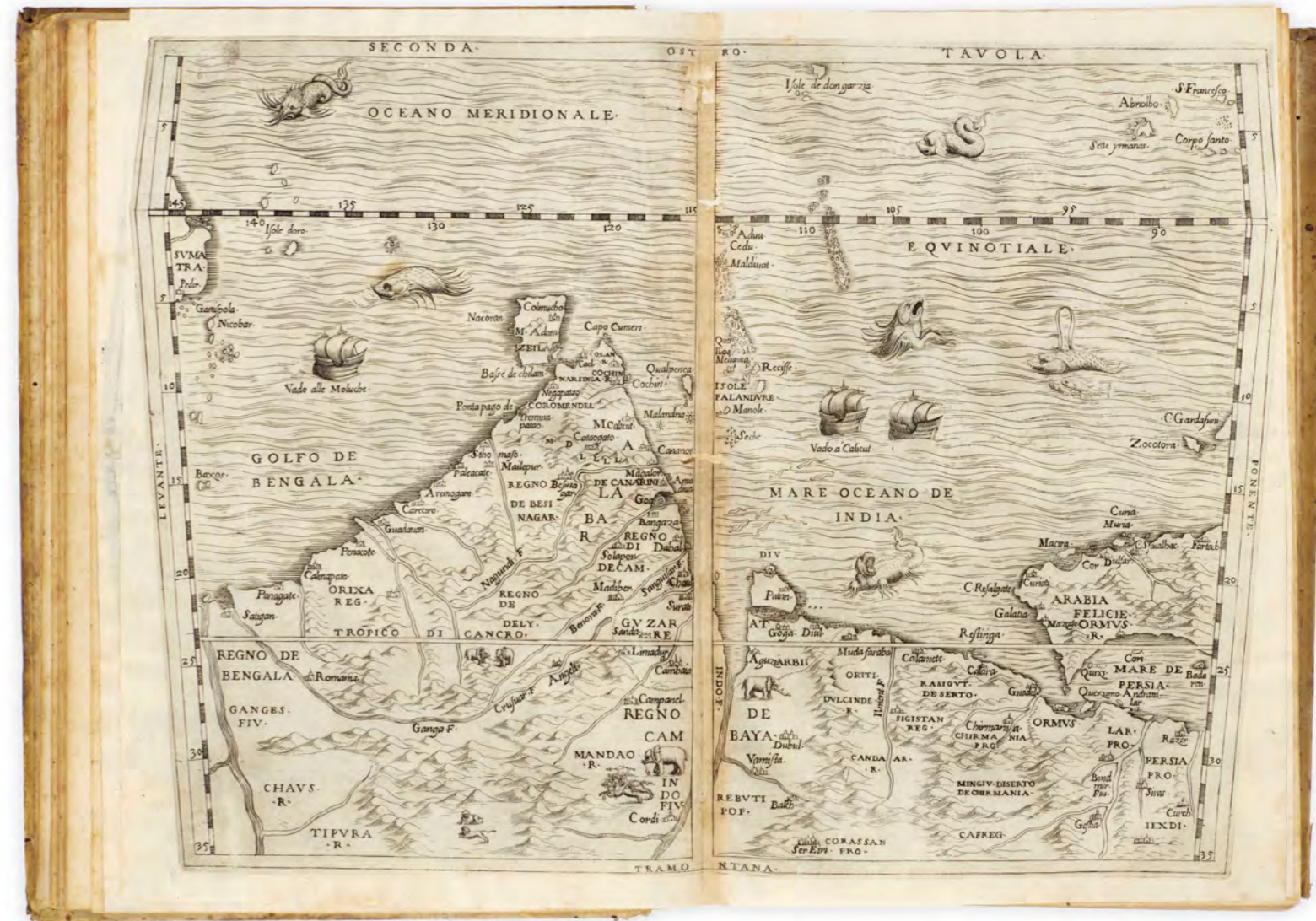
Foxon P987; Griffith 9; Rothschild 1567.

'A COLLECTION OF UNIQUE VALUE'

3 vols, folio, I: ff. [4], 34, 394, with 3 double-page engraved maps and 11 woodcuts to text, II: ff. '18' [*recte* 16], [10], 256, 90, with one woodcut; III: ff. 6, 34, 454, with 48 woodcuts (including several folding maps and plans); woodcut Giunta devices to titles and woodcut initials; occasional browning and foxing, a few chips to edges, sporadic marks and occasional small wormholes including to maps, small hole to title of vol. I (with neat old repair to verso), short marginal closed tear to vol. I 2e6 and neatly repaired tear to vol. III 3b4, light dampstaining to lower margins of vol. III; overall a good set in early eighteenth-century Italian vellum over boards, spine lettered in gilt in red-stained panels, edges mottled red; somewhat worn and stained, vol. III endpapers renewed; a considerable number of near contemporary marginal ink notes in French (trimmed) to vol. III; initial 'B' stamped in ink to lower outer corners of titles.

£20,000

An early set, comprising the third expanded editions of volumes I and II and the first edition of volume III, of Ramusio's famous compendium of travel narratives by the most illustrious figures of medieval and early Renaissance exploration.



Giovanni Battista Ramusio (1485–1557), one-time secretary to a member of the noble Venetian Mocenigo family and after 1515 secretary to the Venetian senate, began collecting materials relating to great voyages in around 1520, although a first volume was not published until 1550. A specialist in geography and cosmography, learned in Greek as well as Latin and possibly a number of other Oriental languages, he was particularly assiduous in gathering and editing his texts: some he published for the first time and are otherwise unknown, others he reprinted from existing editions if no other source was available, while others still he published from manuscripts which differ from previously printed versions. 'In terms of wealth of material no previous compilation of travels could match Ramusio's achievement ... Ramusio's volumes were used as models for the collections of Hakluyt and De Bry. To practically all the cosmographers, cartographers, and historians of the discoveries who wrote in the sixteenth century, the collection of Ramusio was either the logical starting-point for their work or one of the most reliable reference books' (Lach I, p. 208).

‘The publication of Ramusio’s *raccolta* may be said to open an era in the literary history of voyages and navigation. Instead of accounts carelessly copied and translated from previous collections, perpetuating errors and anachronisms, we find in this valuable work original narrations judiciously selected, carefully printed, and enriched with notices which betray the hand of a scholar of great critical acumen’ (Harrisse, p. 457).



Della gran città di Temistitan Meſico.
 A Questa gran città di Temistitan Meſico è edificata dentro di questa parte del lago che ha l'acqua salata, non così nel mezzo, però alla riva dell'acqua circa vn quarto di legua lunge da terra ferma per il più vicino: può hauer questa città di Temistitan più di duo leghe & mezzo & preſſo à tre, poco più o meno di circuito. La maggior parte di coloro che l'hanno veduta giudica che vi ſieno meglio di ſeſſanta mila habitatori, et più toſſo più che meno: entrano in eſſa per tre ſtrade alte di pietra & di terra, ciaſcuna larga trenta paſi ò più: vna di queſte ſtrade vien per l'acqua più di due leghe fino alla città, vn'altra vna legua & mezza, Queſte due ſtrade attrauerſano il lago, & entrano per mezzo della città, & nel mezzo ſi vengono à congiungere inſieme, in modo che ſi potrebbe dire che ſono tutte vna. l'altra ſtrada vien dalla terra ferma qualche vn quarto di legua alla città, & per queſta ſtrada vien per ſpazio di tre quarti di legua vna ſeriola ò ruſcello d'acqua alla città da terra ferma, che è dolce & molto buona & più groſſa che il corpo di un huomo & arriua fin d'entro la terra: della qual beuono tutte le genti, & naſce al pie di vn falſo & colle, & quiui ſi fa vno fonte grande, & di lì è poſſiſſima tirata alla città.

Le ſtrade che vi ſono.

Hauerà & ha la gran città di Temistitan Meſico affai & belle ſtrade & larghe, ancora che ce ne ſieno due ò tre principale: tutte l'altre ſono la meta di terra come mattonata: & l'altra metà d'acqua, & ſe ne ſcano per la parte di terra & per la parte dell'acqua nelle lor barchette & Canoe che ſono di vn legno concauo, anchora che ce ne ſieno di coſi grande che agitamente vi ſiſſano dentro cinque perſone per ciaſcuna, & ſe ne vanno à ſolazzare le genti: altri per acqua, in queſte lor barche, & altri per terra ragionando inſieme. vi ſono molte altre ſtrade pur maſtre che tutte ſono di acqua, ne ſeruano ad altro che à riceuer barche & Canoe ſecondo l'uſanza loro, che ſi è detto, per che ſenza eſſe non poſſono entrar ne vicir dalle lor caſe. Et di queſta maniera ſono tutte l'altre terre che habbiamo detto, poſſe in queſto lago nella parte dell'acqua dolce.

Le piazze & i mercati.

Sono nella città di Temistitan Meſico grandiffime & belliffime piazze, doue ſi vedono tutte le coſe che ſi viſano fra loro, & ſpecialmente la piazza maggiore che eſſi chiamano el Tuelula, che può eſſer coſi grande come farebbe tre volte la piazza di Salamanca, & ſono all'intorno di eſſa tutti portici in queſta piazza ſono comunamente ogni di à cõprare & vendere venti ò venticinque mila perſone: & il giorno del mercato, che ſi fa di cinque in cinque giorni, vi ſono da quaranta ò cinquanta mila perſone. Ha il ſuo ordine, coſi in eſſere ogni mercantia ſeparata al luogo ſuo, come nel vendere: perche da vna banda della piazza ſono coloro che vendono l'oro: & dall'altra vicini à queſta ſono quei che vendono pietre di diuerſe forti legate in oro in forma di varij vcelli & animali. Dall'altra parte ſi vendono e paternoftri & gli ſpechi: dall'altra penne & pennacchi di ogni colore da lauorare et cucir in veſte, per portar alla guerra & nelle lor feſte. Dall'altra parte, cauano le pietre da raſoi et di ſpade, che è coſa di marauiglia à vederle: che di qua da noi non ſi può intedere: & ne fanno le ſpade & rotelle. Dall'una banda vendono i panini & veſtimenti de gli huomini di varie forte: & dall'altra i veſtimenti delle donne: & dall'altra ſi vendono le ſcarpe: & dall'altra parte i cuori acconci di Cerui & altri animali, concieri di teſta fatti di capelli che viſano tutte l'indiane: & dall'altra il biſacco: doue ſi vende il grano che eſſi viſano: & doue il pane de diuerſe forti, & doue ſi vendono paſſiccher: doue le galline & polli & le voue, et quiui vicino, lepri, conigli, Cerui, corotici, ocche & annare. In vn'altra parte poi ſi vende il vino di varie forti, et nell'altra l'herbe de loro di diuerſe forti: il pepe in quella ſtrada in vn'altra le radici & l'herbe da medicine che fra loro vne ſono infinite: & in altra i frutti varij in altra legname per le caſe: & quiui vicino la calima & appreſſo le pietre: & finalmente ogni coſa ſta da ſua parte per ordine. Et oltra que ſi gran piazza ve ne ſono dell'altre & mercati in che ſi vendono coſe da mangiare in diuerſe parti della città.

De i tempij, & Meſchite che hauiano.

Soleuano eſſere in queſta gran città molte gran Meſchite ò tempij ne quali honorauano & ſerificauano le genti à ſuoi idoli, però la maggiore Meſchita era coſa marauigliosa da vedere per cioche era coſi grande quanto vna città: era circondata da vna alta muraglia fatta

of the conquest of Peru; Orellana's voyage down the Amazon; as well as the exploits of Verrazano and Jacques Cartier. Ramusio ... was pre-eminent as an editor; he handled his material with great skill and produced a collection of unique value' (Penrose, p. 306).

Each volume went through several editions (volume I in 1550, 1554, 1563, 1588, 1606 and 1613; volume II in 1559, 1574, 1583 and 1606; and volume III in 1556, 1565 and 1606), but only once, in 1606, were all three volumes printed in the same year. It is usual, therefore, for sets to comprise mixed editions. In this set, volumes I and II are both third editions and represent the final versions of both texts: later editions made no further additions or revisions and were simple reprints; in the case of volume II, it also marked the first appearance of the narrative of Sebastian Cabot. Volume III on the other hand is the first edition and would later be expanded (particularly in the third edition). The contents of each volume and changes in the various editions are described by Sabin and, in greater detail, by G.B. Parks, 'The contents and sources of Ramusio's *Navigazioni*' in *Bulletin of the New York Public Library* 59 (1955), pp. 279-313.

Volume III contains numerous interesting marginalia by an early French reader.

Brunet IV, p. 1100; Sabin 67732, 67738, 67740.

POEMS AND PLAYS BY AN ILLUSTRIOUS 'SON OF BEN'

48 RANDOLPH, Thomas. Poems with the Muses Looking-Glasse: and Amyntas ... Oxford, Printed by Leonard Lichfield ... for Francis Bowman: 1638.

Small 4to., pp. [24], 128, [2], '92' [i.e. 93], [7], 114; some browning, extremities slightly foxed, somewhat inevitable given the poor paper stock used, but a good copy in later calf, gilt, dry, rather roughly rebaked in lighter calf, front cover partly defective; bookplate of James Lorimer Graham. £2250

First edition of the major collection – pastoral, erotic, and festive verse, followed by two plays – of one of Ben Jonson's followers, the 'sons of Ben', published two years after his death some three months short of his thirtieth birthday. Randolph began his literary career at Trinity College, Cambridge, where he was known for his wit and ingenuity, and organized student productions of his earliest plays. Leaving Cambridge for London in 1632, he engaged with too much enthusiasm in the dissipations of metropolitan literary life, and his 'immoderate way of living in all probability shortened his days (Phillips, *Theatrum Poetarum*, 1675). Commendatory verses here come from other 'sons' including Owen Feltham, and there are several poems addressed to Jonson himself, and 'A Parley with his empty Purse':

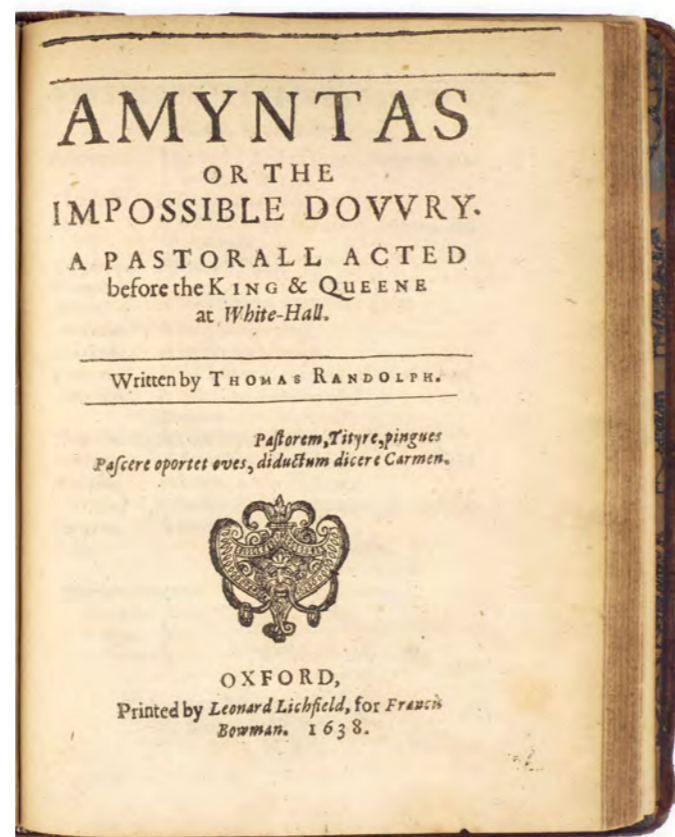
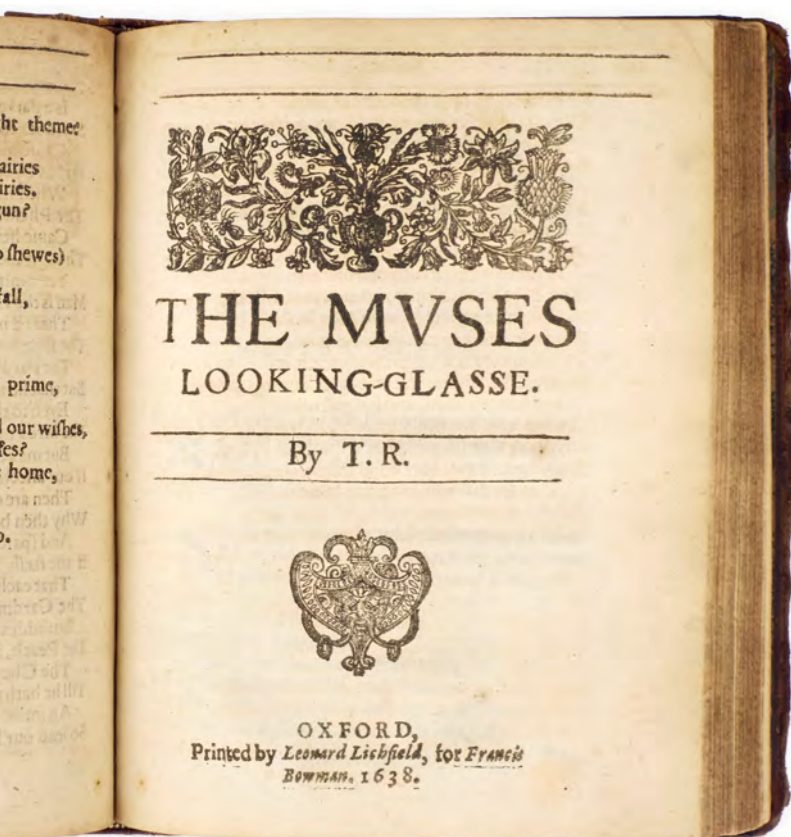
Purse, who'l not know you have a Poets been
 When he shall look and find no gold herein?

MS
 400

In the opening scene of *The Muses Looking-Glass*, set in the Blackfriars Theatre, two puritan hawkers who are strongly prejudiced against the stage are accosted by a third character, Roscius, who undertakes to convert them. In the play that follows, to a counterpoint of commentary from the puritans, virtues and vices appear in couples or singly and (in accordance with the theory of comedy put forward in the first act) hold up a mirror in which spectators may note their own defects. Bentley

Ramusio's *Navigazioni et viaggi* is 'the first large published collection of historical documents other than collections of laws and decretals; the first large and planned collection of travel documents, and therefore the first approach to a documented history of travel and geography; and if not the first work, certainly the second (after the *Novus orbis* collection published at Basel in 1532) to imply the concept of a separate literary genre for which we have still no better name than travel narrative' (G.B. Parks, 'Ramusio's literary history' in *Studies in Philology* 52 (1955), p. 127).

The first volume is 'devoted for the most part to Africa and southern Asia. Among its more important relations were included Leo's Africa; the accounts of Cadamosto, da Gama, Cabral, and Vespucci ... ; Varthema's travels; Alvares's work on Abyssinia; the description of India and adjacent lands by Thomé Lopes, Duarte Barbosa, and Andrea Corsali; the journeys of Conti and Santo Stephano; and Pigafetta's journal of the Magellan voyage. The second volume ... is concerned with Central Asia, Russia, and the Northern Seas. Included in it are the travels of Marco Polo (in a curious composite recension of various texts, resembling most closely the recently discovered codex in Toledo Cathedral); Hayton of Armenia; the Venetian missions to Persia; Paolo Giovo's book on the Turks; ... the journeys of Rubruck and Odoric, Heberstein's travels in Russia, and the apocryphal voyages of the Zeni to Greenland. The third volume ... is purely of American interest, including among its contents Peter Martyr's first three Decades; the entire 1535 edition of Oviedo y Valdes; Cortes's Second, Third and Fourth Letters; Cabeza de Vaca's relation of his wanderings; Coronado's journey; the voyages of Ulloa and Alarcon along the Pacific coast; Xeres's account



describes the play as 'oddly academic' for the London stage, and suggests that it may be a reworking of one of the Cambridge comedies, mixing the allegorical characters from an earlier play with the marvellous, realistic, vigorous sketch of the puritan onlookers. On the other hand the vices clearly owe much to Jonson's theory of humours.

STC 20694; Hayward 74; Pforzheimer 828; Madan I, p. 209; Greg III, pp. 1100-1101; G.E. Bentley, *The Jacobean and Caroline Stage*, V, 986-9.

49 SA'DI, Abu 'Abd Allah Musharrif al-Din (Adam OLEARIUS, translator). Persianischer Rosenthal. In welchen viel lustige Historien scharffsinige Reden und nützliche Regeln. Vor 400. Jahren von einem Sinnreichen Poeten Schich Saadi in Persischer Sprach beschrieben. Schleswig, Johann Holwein for Johann Nauman in Hamburg, 1654.

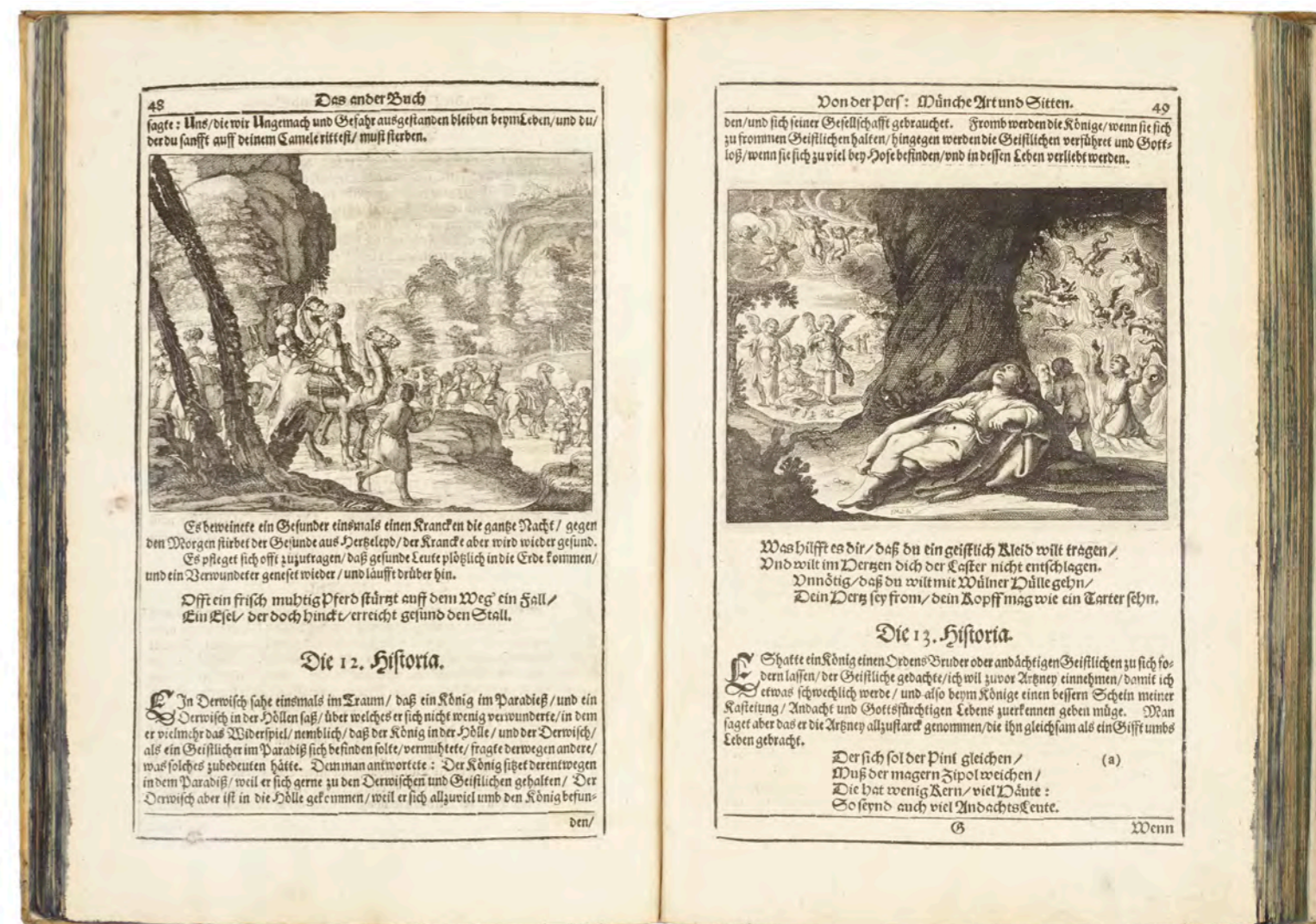
Small folio, pp. [52], 196, [30], with an engraved additional title and an engraved portrait of Duke Christian Ludwig von Braunschweig; text in German with occasional words or phrases in Persian, with 35 engraved illustrations in the text; woodcut head- and tailpieces and initials; engraved additional title trimmed to edge of image and mounted, inner margin of title, lower margins of two leaves (G2-3) and fore-margin of one leaf (B2) strengthened, a few other repaired marginal tears and small burn-holes (text not affected), some minor staining and light browning, but a good copy in contemporary vellum over boards, spine lettered in ink, blue edges; recased, endpapers renewed.

£6500

Rare first edition of Olearius's translation of Sa'di's *Gulistan* or 'Rose-garden', richly and engagingly illustrated.

The *Gulistan* is a collection of maxims and reflections influenced by the legendary Indian Bidpai. It was introduced to Europe by André Du Ryer who published his translation in 1634. Du Ryer's translation was used as the basis for a German translation printed in 1636, and in 1651 Georgius Gentius published a Latin version in Amsterdam. The itinerant scholar Adam Olearius (1599–1671) prepared the present translation with the help of Haqq-virdi, a Persian (or possibly an Armenian) he had brought from Safavid Iran. 'Everything is reproduced in good concise German, and Olearius fully earned his admission in 1651 to the Fruchtbringende Gesellschaft under the sobriquet "der Vielbemühte"' (Faber du Faur). Whereas the other, earlier editions only had engraved title-pages, Olearius's is the first illustrated edition.

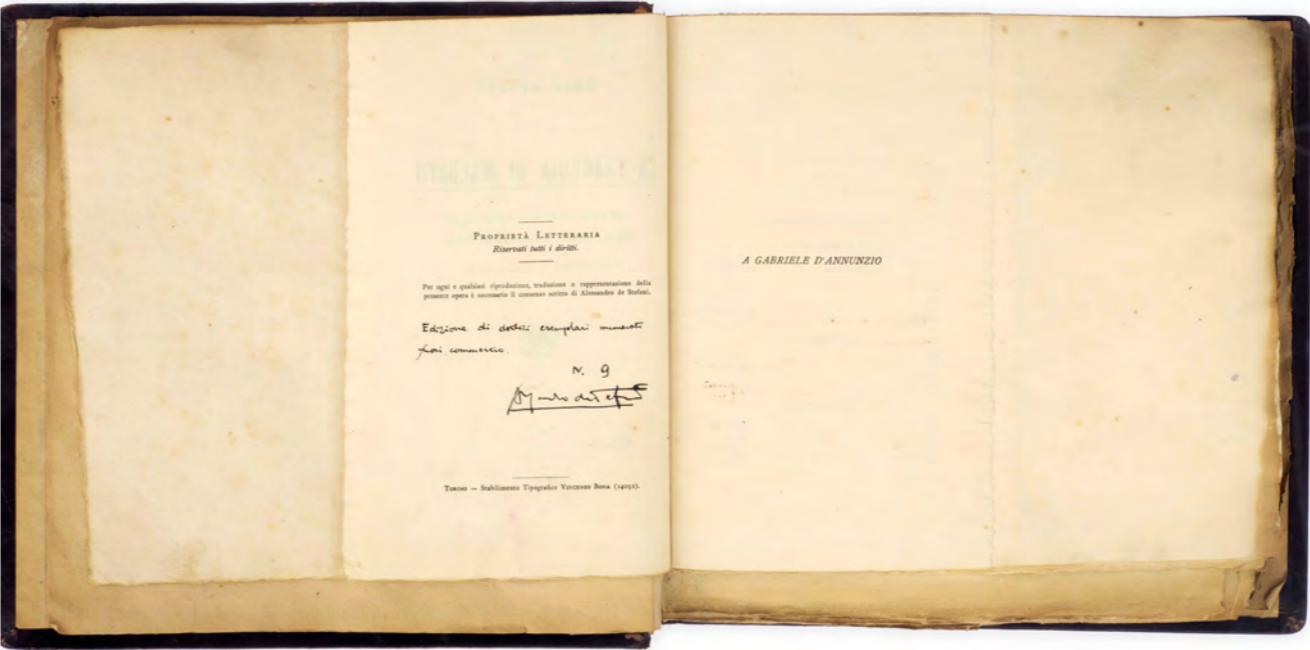
'The epithet "Machiavellian" which has sometimes been applied to Sa'di as a reproach is in many ways a valid characterisation, in that both Machiavelli and Sa'di, writing in turbulent and potentially disastrous political circumstances, strove to provide advice that would ensure their audience's successful negotiation of an exceptionally risky and faction-ridden world. The crucial difference is that, whereas Machiavelli writes directly to and for a central actor in such political upheavals, Sa'di's intended audience ... would seem to be much more those on the sidelines of major events, hoping to survive by luck and their wits. Further, in Sa'di's case, to this "Machiavellian" preoccupation with survival must be added a strong



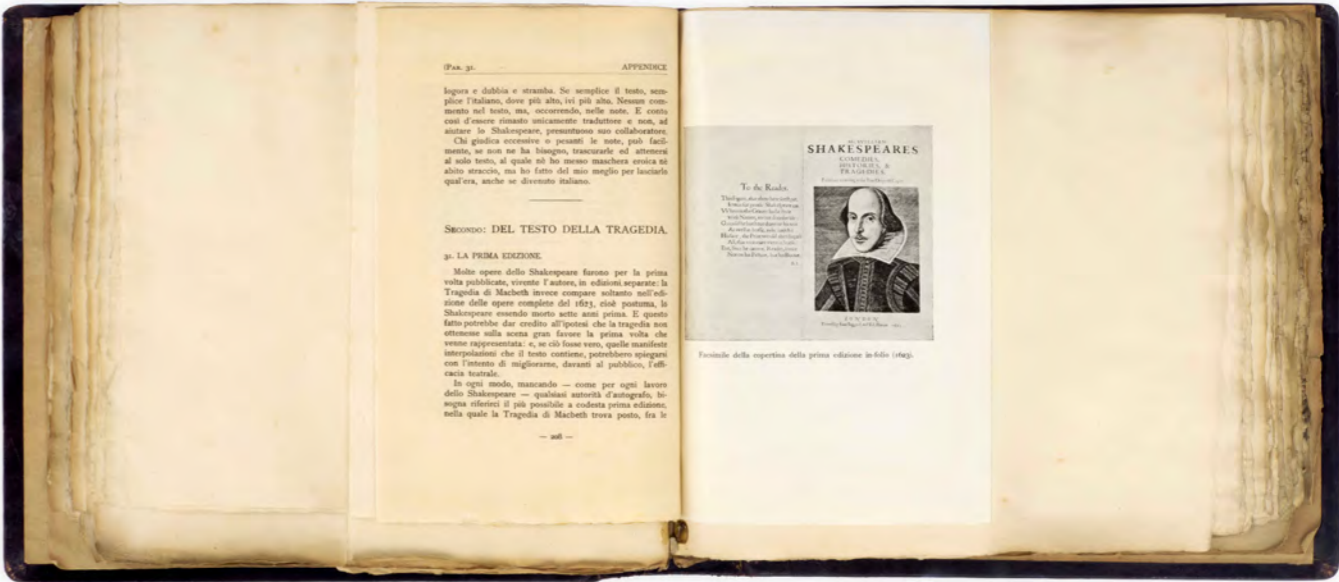
sympathy for the vulnerable and weak . . . and a constantly reiterated plea for tolerance Perhaps in part because of their self-consciously “international” and unprovincial interests Sa’di’s writings were highly influential His popularity in the Ottoman empire and Mughal India led to his name being known in the West at a relatively early period. French, German and Latin translations of parts of his *oeuvre* appeared in the mid-17th century, and Gentius brought out an edition of the *Gulistōn* in 1651. The benevolence of Sa’di’s usual sentiments and his frequent advocacy of irenic tolerance made him particularly attractive to Enlightenment authors, and Voltaire pretended, tongue in cheek, that his *Zadig* was a translation from Sa’di’ (*Encyclopaedia of Islam*).

The engraved additional title and many of the finer engravings are signed by Christian Rothgiesser (d. 1659). One engraving (p. 49) is signed ‘F. Mul.’. The remaining, unsigned, engravings include a number which are evidently by another, rather less accomplished, hand.

Faber du Faur 323; Goedeke III 65, 7; VD17 23:282436H. See Faramarz Behzad, *Adam Olearius’ ‘Persianischer Rosenthal’*. *Untersuchung zur Übersetzung von Saadis ‘Golestan’ im 17. Jahrhundert* (Göttingen 1978).



MS
400



50 SHAKESPEARE, William. La Tragedia di Macbeth. Testo italiano confirme all’origine inglese, note ed Appendice di Alessandro De Stefani ... Torino, Fratelli Bocca, 1922 [but 1921].

8vo (here an oblong 4to), pp. xii, [4], 510, [2, blank], with a half-title and 23 plates; a fine and large paper copy, the first and fourth leaf of each gathering with an extended outer margin for annotation; manuscript limitation on the title-page verso, dedication by the editor ‘A donna Branca’ dated 27 October 1921 on the half-title; some browning at extremities, but a very good copy in the original polished calf, lettered gilt. £450

First edition of this translation, a pre-publication copy on large paper, no. 9 of 12 copies ‘fuori commercio’ signed and inscribed by De Stefani. Among the appendices are long essays on *Macbeth*’s earlier translations in French and Italian, its characters, notable performances, sources, publication history and critical reception.

De Stefani (1891-1970) abandoned law studies for literature and is best known as a writer for the stage and screen. A friend of Pirandello and D’Annunzio, to whom his *Macbeth* was dedicated, he was a founder member in 1926 of the Società degli autori Italiani, the foundation of which was a special goal of Mussolini.



‘THE FINEST OF ALL EDITIONS OF OUR GREATEST POET’

51 **SHAKESPEARE, [William].** The Works of Shakespeare, the text of the First Folio with Quarto variants and a selection of modern readings, edited by Herbert Farjeon. [Cambridge, University Press for] The Nonesuch Press, and New York, Random House, 1929 [– 1933].

MS
400

7 vols, 8vo; a very good set in the publisher’s tan niger morocco by A.W. Bain, borders gilt-filleted, spines lettered directly in gilt, edges uncut, top-edges stained red and gilt on the rough; spots to boards, a few minor scuffs; bookplate of Sherman Kingsbury Ellis to upper pastedown vol. I. £1450

First Nonesuch edition, number 220 of 1600 copies, not only handsomely printed and bound but also an important scholarly edition, collating the texts of the First Folio against variants in preceding quarto editions.

‘The text is printed *litteratim* from the First Folio, except in the case of *Pericles* and the poems which were not included in the Folio and hence are reprinted from the Quartos ... The Shakespeare represents the *chef d’œuvre* of the Nonesuch Press, and is a model of careful proof reading and imaginative setting. The best of ancient and modern conjectural emendations are unobtrusively set in the margin for the benefit of a glancing eye. This is the finest of all editions of our greatest poet’ (*The Nonesuch Century*).

T.E. Lawrence considered the Nonesuch Shakespeare ‘a most marvellous pleasure. I have handled it ever so many times, and read *The Tempest* right through. It satisfies. It is final, like the Kelmscott Chaucer or the Ashendene Virgil. And it is a book which charms one to read slowly, an art which is almost gone from us in these times. Every word which Shakespeare uses stands out glowing. A really great edition ... Altogether a triumph’ (quoted in *The Nonesuch Century*, pp. 47-48).

The Nonesuch Century 58; Dreyfus 58.



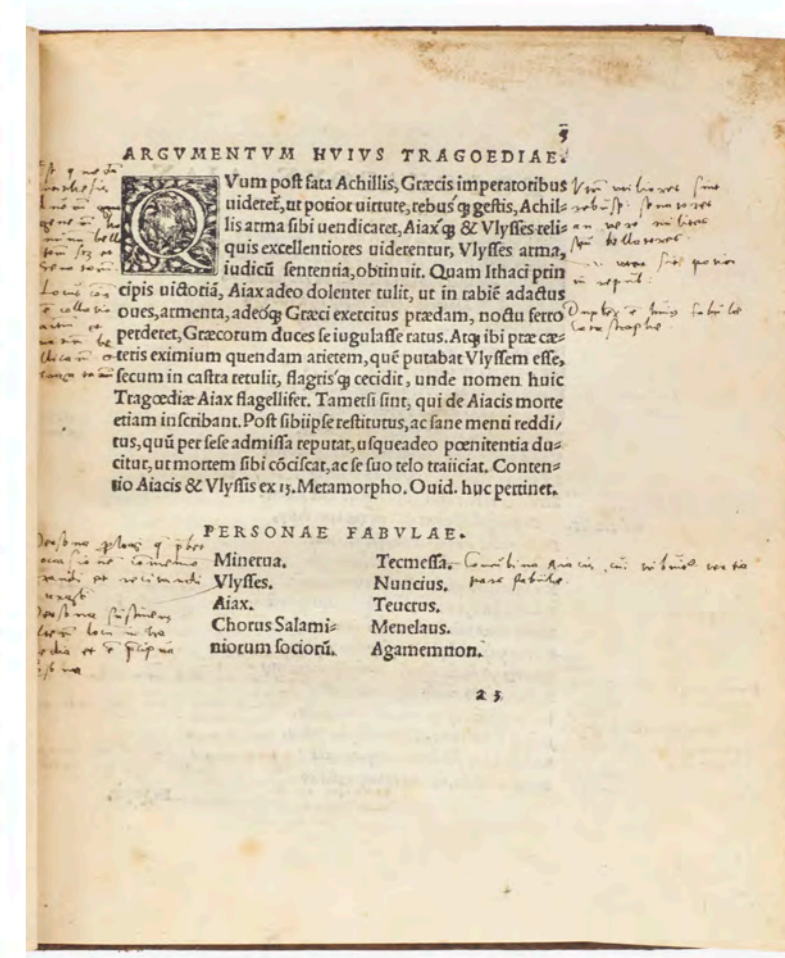
52 **SOPHOCLES.** *Ajax flagellifer.* Callimachi Cyrenaei Hymni in Iovem & Apollinem. Ioanne Lonicero interprete. Genetliacon divo Vilhelmo iuniori Cattorum principi sacrum, Ioanne Lonicero autore. Basel, [Johann] Herwagen, August 1533.

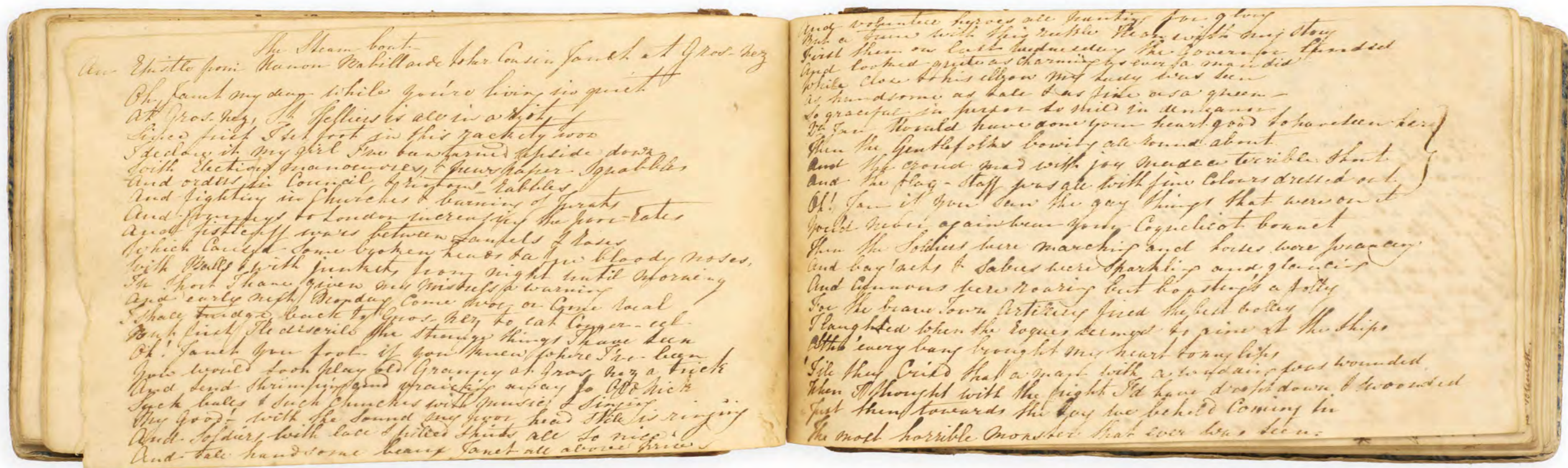
4to, pp. 129, [3]; printed in Latin and Greek on facing pages, woodcut devices to title and final page, woodcut initials; a3 and a5 folded at fore-edge to preserve annotations, title lightly dampstained, but a very good copy; in late nineteenth-century marbled sheep, spine blind-ruled in compartments with gilt centre-pieces, gilt green morocco lettering-piece, marbled endpapers; extremities rubbed; ink ownership inscription ‘Iacobus Frobenius Vüittebergae Anno dni 1543’ to title, annotations and underlining to text in a minute contemporary German hand (to approx. 40 pp.), nineteenth-century printed booklabel of Charles-Jules-Adrien de Marne Comte de Vautron-Bois to upper pastedown. £2750

First separate edition of Sophocles’s *Ajax*, with a facing Latin version by humanist philologist and theologian Johann Lonitzer (c. 1499–1569), printed with his translation of Callimachus’s hymns to Apollo and Zeus and his ode celebrating the birth of the future Wilhelm IV of Hesse-Kassel (1532–1592).

The volume was inscribed in 1543 by a Jakob Froben, presumably the ‘Jakob Froben aus Ilmenau’ recommended by Martin Luther for a stipend at Wittenberg two years previously, and most likely also the priest of the same name found at nearby Schmölln in 1557. It is tempting to think he may be a relative of the printers Johann (1460–1527) and Hieronymus Froben (1501–1563). The annotations are in a different but contemporary minute German hand; they include notes in both Greek and Latin, with translations between the two languages, grammatical observations, and typographical corrections.

Adams S-1454; VD16 ZV-14509. For records of Jacob Froben, see Zeitschrift des Vereins für Thüringische Geschichte und Altertumskunde 21 (1903), p. 199, and Ludwig, Das landesherliche Stipendienwesen an der Universität Wittenberg unter den ernestinischen Kurfürsten von Sachsen (2019), p. 94 n. 304.





SOLDIER, POET, AND MINERVA PRESS NOVELIST

53 TUCKETT, Captain Thomas R. Manuscript notebook used for verse (mainly his own), receipts for official payments to soldiers with their signatures, and other notes. *Portugal and Guernsey, 1801 to 1823, but mainly 1808-1813.*

Oblong 12mo manuscript, 96 pages written from both ends, a few more pages cut out; bound in contemporary marbled boards with leather spine (rubbed, spine partly defective), internally in very good condition. £1750

Captain T. R. Tuckett ('Tom' according to one entry here), served in the 2nd Battalion of the 3rd Regiment of Foot (The 'Buffs') during the Napoleonic wars. In 1805 he was stationed at the British garrison on Guernsey (stub of two accounts of money inward and expended), but the main series of military receipts places him in Portugal from October 1809 to February 1810. On 2 February he writes from Lisbon asking that no money be paid from his account 'unless Bills are regularly drawn by myself', suggesting that he was no longer acting as a paymaster. He may have retired because of an injury: 'Operation performed fifth April 1810'; 'began the Watters at St Servan the 8 of August [no year]'; 'I have had an offer thro' Col Blunt to go to a Portuguese gentleman's house to live' [no date]'. 'An Attempt on the true Character of a certain man who I despise' was 'written when pain had rendered my mind morose and sickness had enfeebled it' [no date].

The section of military receipts (20 pages and *passim*) range from small sums paid to individual soldiers to larger amounts for 'pay for the Brigade', 'for subsistence', 'for men going to Aldea', and 'for the men going to march', each signed by the soldier receiving the payment. There are payments to more than one regiment.

Just before the main series of receipts begins Tuckett was ordered on 22 September 1808 at Campo D'ourique [Lisbon] to 'take charge of the Sick of the Brigade and a dreadful tiresome business it will be. I shall be worse off than Falstaff & his Corps, for before I reach my destination I do not think there will be half a shirt among them & as for the chance of stealing one I much doubt it, in the country we are to pass thro'. Garlic & salt fish in abundance I suppose' He regrets not travelling alone, when he could have observed the country and kept a journal, but he does at least manage to ride out one day and describe his Portuguese driver and carriage.

Remarkably Tuckett found time to write a novel, which was duly published by the Minerva Press, as he records: 'Sent my Novel entitled "Urbino", or the "Vaults of Lepanto", to Newman Minerva Press Leadenhall Street the fifteenth of February 1813 and I am to receive an answer in Six weeks from the above date.' The novel was duly published in October, with title-page dated 1814, and received one sardonic review: 'We believe that the rage for reading the *improbables* and the *impossibles* and the *horrids* and the *horribles* is not quite yet gone by. We therefore felicitate T. R. Tuckett, Esq. on the production of the present performance and conjecture that he has a reasonable chance of paying his printer and publisher and having something over to spare ...' (*Critical Review*, December 1813).

There are some eighteen pages of original poetry, each piece signed T.T., often with a note of publication (several 'Appeared in the Guernsey Star', one was 'Inserted in the Anti-Gallican newspaper'). It would appear, therefore, that Tuckett was back on Guernsey now. There is some occasional verse – 'To a little boy with a kite', 'A Valentine' (satirical), 'On a pick nick Rabbit Hunt, held at Doyle Barracks, Island of Guernsey, May 1814' (polemic, on the cruelty of the hunt) – and some political ('Green Erin', 'The Hoaxers hoaxed', 'The Patriot Brewer'). Two poems are of American

think not a snarl, a snarl, a bit,
 a face of anger, or of spite —
 a waspish look, or haughty air,
 becomes the carriage of the fair;
 For this the youth will never move,
 To take their tender tale of love —
 Ah! no; I would the fair advise,
 To speak the language of the eyes,
 To pierce with thrilling tones the breast,
 And lead the soul to peace and rest;
 To calm with gentle terms, the fire,
 The burning love; their charms inspire
 But Lydia much I fear 'tis true,
 That you the former line pursue; —
 Ah! who will take thee to his arms,
 E'en tho' possessed of brilliant charms,
 When haughty words and cold disdain,
 Reward him for his care and pain? —
 This drove one faithful lover far,
 To seek forgetfulness in war;
 Another in Sicilia's clime,
 Oblivion seeks in dreary time;

To Bath's fam'd Town a third has fled,
 To hide his disappointed head;
 A fourth, alas! in vain has strove,
 His tender, fervent, love to prove —
 But no; too cold or nice to please;
 These swains the lovely Lydia see
 Crouch at her feet — reject them all,
 And proudly glory in their fall —
 Think of the Virgin's hapless fate,
 Think of her joyless, cheerless state;
 Round her no youthful progeny rise,
 No lovely infants bless her eyes;
 But doom'd alas! too hard to tell,
 To lead ten thousand apes in hell —
 How grateful Lydia on this day,
 To some gay fav'd youth to say —
 "Ah! you are mine, and I am thine"
 "My dearest faithful Valentine" —
 Far different thoughts your breast employ;
 You give not up this day to joy;
 But with a fierce and angry eye,
 And haughty mien, you sternly cry;
 "Thou art not mine, I am not thine,"
 "Thou ne'er shalt be my Valentine." —

(By myself)

Souvenez-vous de ma
 douce amant d.

interest: 'On General Ross, who fell,
 while at the head of his men, when
 marching to the attack of Baltimore' and
 'Madison's Lamentation' for Buonaparte,
 dated from Delancey [Barracks,
 Guernsey], 17 November 1814. When
 President Madison embarked on the War
 of 1812 he was convinced, wrongly, that
 his friend Napoleon would come into the
 war on the side of America. Now 'To
 Elba's Isle my bosom friend is gone'

A perplexing section, twelve pages dated
 at the end 21 February 1822 in a different
 hand, apparently that of a woman, is a
 gloomy, almost paranoid, series of
 reflections and prayers on deceit and
 friendship lost. It starts in Guernsey but
 soon 'I am out of Guernsey and what am
 I the better of it a miserable being go
 where I wish forlorn and wretched what
 is a woman left to herself but for my poor
 children I could deem death a happiness
' In due course there is some relief
 ('How much more happy do I feel since I
 live more to myself') but then: 'Friendship
 which lasted for seven years is in one
 fortnight totally destroyed. She is going
 away and I am never to see her more'
 Has Tuckett died? Is this his widow
 reusing spare pages in his old notebook?
 Some research in the archives of The Buffs
 might provide an answer.

For Urbino, or the Vaults of Lepanto see
 Blakey, p. 289, and Garside, Raven, and
 Schöwerling 1814: 57. A single copy
 survives, at Corvey.

THE BOOKE OF FALCONRIE OR HAWKING;

For the onely delight and pleasure of all Noblemen and Gentle-
 men: Collected out of the best Authors, aswell Italians as French-
 men, and some English practises withall concerning Falconries
 Heretofore published by George Turberville
 Gentleman.

And now newly reviuied, corrected, and augmented, with
 many new Additions proper to these present times.
 NOCET EMPTA DOLORE VOLVPTAS.



AT LONDON,

Printed by Thomas Purfoot.

112

The Booke of Falconrie.

How to see a Hearon.



THE TAMING OF THE SHREW

54 TURBERVILLE, George. The Booke of Falconrie or Hawking ... now newly
 revived, corrected, and augmented, with many new Additions proper to these present times
 ... At London, Printed by Thomas Purfoot. [1611].

MS
400

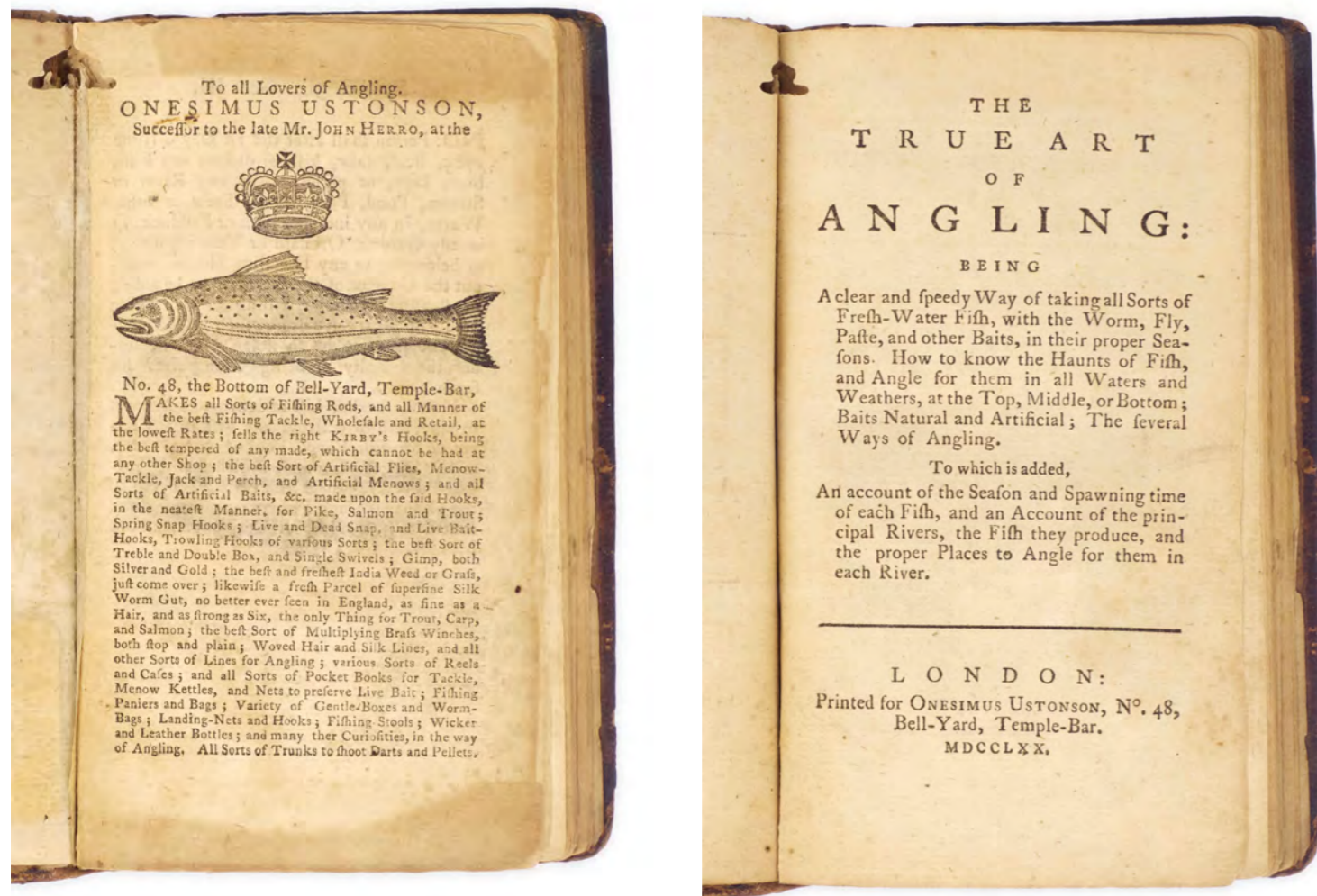
4to, pp. [8], 370, [4], with a large woodcut illustration on the title-page of the Earl of Warwick in hunting
 costume, numerous woodcut illustrations of bird and hunting scenes, including one of James I (several
 times repeated); title slightly foxed, upper rule of headline occasionally shaved, else a very good copy, in
 eighteenth-century tree calf, rebaked, later spine label; leather book-label of John Brian Smith, 1961.

£3500

Second edition, a beautifully illustrated Tudor classic, first published in 1575. The first edition had
 included a woodcut of Queen Elizabeth hawking after herons – here the portrait of the queen has been cut
 out of the block and replaced with one of James I. The gendered vocabulary of Turberville's manual, with
 its motifs of courtly love and power as the (male) falconer 'by his cunning skill' attempts to reclaim or 'man'
 a 'haggarde' female hawk, we see also in the extended falconry metaphors employed by Petruchio in
 Shakespeare's *Taming of the Shrew*, leading some (see e.g. Patricia Philipp, "Loytering in Love": Ovid's
 "Heroides", Hospitality, and Humanist Education in "The Taming of the Shrew", *Criticism* 40:1, 1998), to
 reasonably propose Shakespeare's familiarity with this work.

The poet and translator George Turberville (1543/4-1597?) was a friend of Edmund Spenser, Barnabe Googe,
 and George Gascoigne, with whose *The Noble Art of Venerie or Hunting* this work is often found bound. The
 first edition was dedicated to the Earl of Warwick, whose portrait is preserved in the title-page woodcut.

STC 24325.



'COME LIVE WITH ME AND BE MY LOVE'

55 [USTONSON, Onesimus.] [SMITH, John?]. The True Art of Angling: being a clear and speedy Way of taking all Sorts of Fresh-water Fish ... To which is added, an Account of the Season and Spawning Time of each Fish, and an Account of the principle Rivers, the Fish they produce, and the proper Places to angle for them in each River. London: Printed for Onesimus Ustonson ... 1770.

MS 400
12mo, pp. [4], 111, [1], with an initial advertisement leaf for Ustonson and an advertisement on the final page for Kirby's fish hooks (each with woodcut of a crown and fish at the head), and with a half-title; slightly toned and foxed at the extremities, small wormtrack to inner margin at front, else a very good copy in contemporary speckled sheep, rebacked, edges worn. £750

The last eighteenth-century edition of an angling classic first published in 1696 and much reprinted and updated by other authorities. Having 'passed several editions', the introduction claims, it has been revised to omit 'superfluous' oils and ointments, 'carefully corrected' throughout, and expanded to include the accounts of spawning and of the principle rivers (of London) – in fact these contents had formed part of the work since at least 1740. What are new here are the songs 'The New Angler', 'The Milk-Maid's Song', 'The Milk-Maid's Mother's Answer' and 'Coridon's Song' at the end of the volume. The eagle-eyed will spot that two of these are curious Elizabethan interlopers with no discernible connection to fish: Christopher Marlowe's 'Passionate Shepherd to his Love' and the 'Nymph's Reply' to the same by Raleigh.

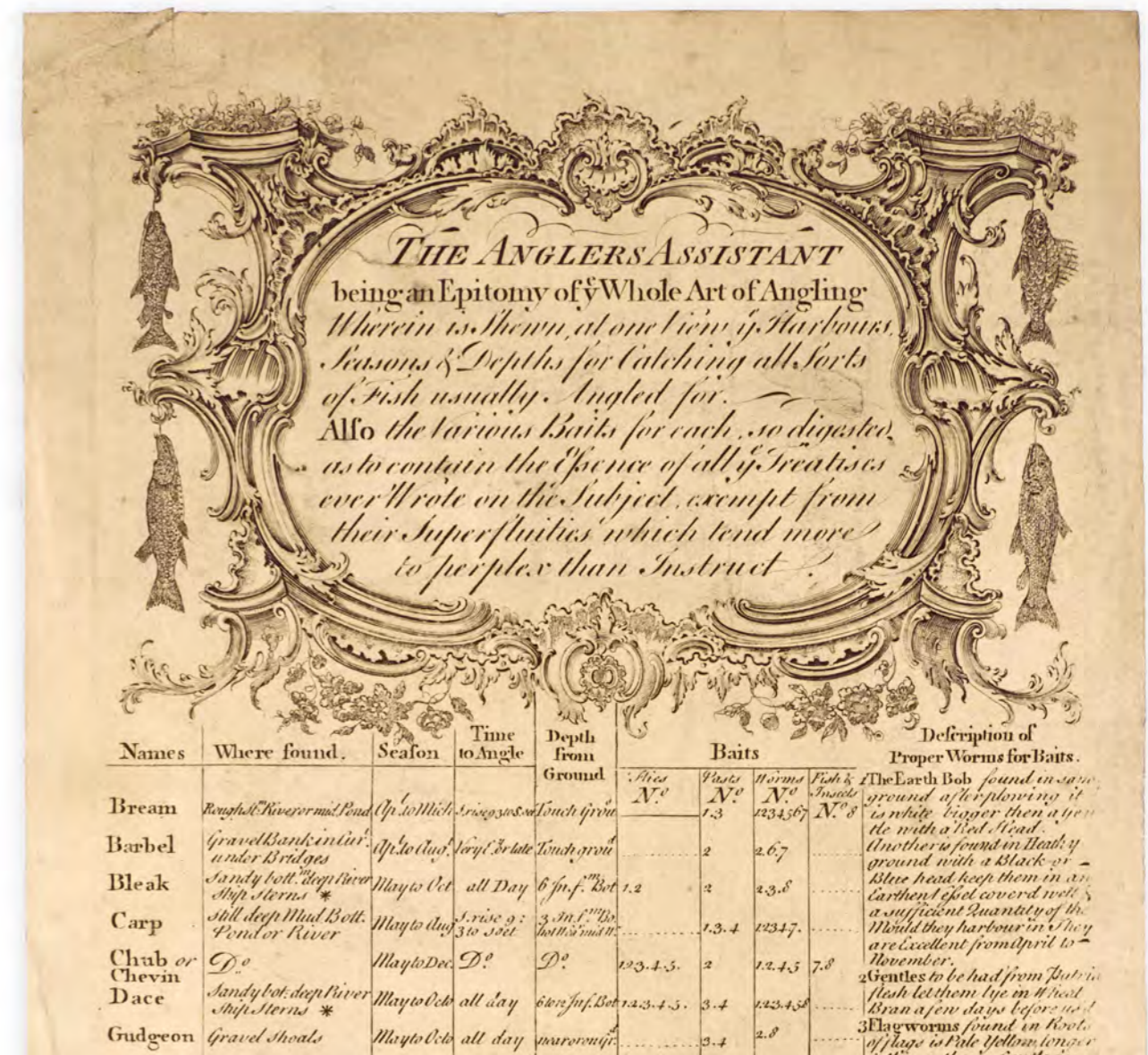
This is the only work published by Onesimus Ustonson (b. 1736), fishing tackle manufacturer and inventor of the multiplying reel. Ustonson set up shop in the late 1760s as the successor to John Herro at 'No. 48 Bell-Yard, Temple Bar'; two years after this work was published he supplied equipment to Joseph Banks for Cook's second voyage. The company continued in family hands through the nineteenth century.

Very uncommon. ESTC lists five locations: BL, Canterbury Cathedral (imperfect); Harvard (2 copies), NYPL, and Princeton. Several versions of the advertisement leaf are also listed separately by ESTC and were evidently issued with other works or as trade cards.

56 [USTONSON, Onesimus]. The Anglers Assistant being an Epitome of y^e whole Art of Angling wherein is shewn at one View y^e Harbours, Seasons & Depths for cathing all Sorts of Fish usually angled for. Also the various Baits ... [London,] Sold by c. Ustonson [c. 1815?]

Folio broadside, engraved, with a delightful rococo border around the title, featuring four hanging fish; a couple of old closed tear repaired, else very good, laid down on linen. £1000

A fine and very rare broadside angling guide, the text probably written by Onesimus Ustonson (see above). Ustonson's Epitome was first published as a small pamphlet c. 1790, and is here issued in poster form for ready consultation, by his son Charles Ustonson (1775-1822), who took over the business in 1815.



By 1775 Ustonson had moved premises to a prominent position at 205 Fleet Street. The company traded as Ustonson & Son from 1792 to 1808 (with the involvement of Thomas Ustonson), as Onesimus Ustonson again (possibly another son?) in 1809-14, then as Charles Ustonson from 1815 until his death in 1822. Charles’s widow Maria succeeded him and won the royal warrant, which the company maintained through the reigns of three monarchs.

Very rare – only two copies listed in Library Hub, OCLC and ESTC: Princeton, and Yale (mistakenly dating it 1785-99).

Westwood & Satchell, p. xiii.

Moby Book

57 VOGEL, Sarah. Cetology, Book I: Folio Whales [– Book II: Octavo Whales; – Book III: Duodecimo Whales]. *Chicago, Columbia College Center for Book & Paper Arts, 14 November 2008.*

3 vols, folio (375 x 305 mm), pp. [16], 8vo (195 x 152), and 12mo (198 x 102), the smaller volumes each comprising one uncut sheet, folding out; text printed in grey from polymer plates with black linocut illustrations, on Stonehenge and Velké Losiny Prague papers; each volume signed and numbered in pencil; in navy cloth-backed boards with grey Mugen Tenomi sides, upper boards lettered directly in grey, each volume in a cloth-backed grey paper chemise, together in a cloth slipcase.

£1250

Limited edition, signed by Vogel and numbered 3 of 15 copies, of this interpretation of *Moby Dick*, delightfully merging cetology and bibliography. Using Melville’s descriptions from Chapter 32 ‘Cetology’, Vogel categorizes the species of whales by their format: the folio whales, each given a full spread with large linocut illustrations, followed by the octavo whales (‘these embrace the whales of middling magnitude’) and the duodecimos (‘these include the smaller whales’), mingling on printed leaves which fold out to form a full sheet.

OCLC finds five institutional sets (Bowdoin, Claremont, Denver, Minnesota, and Virginia).



58 **WALKER, George.** *The three Spaniards, a Romance ... London: Printed by Sampson Low; for G. Walker ...; and Hurst ... 1800.*

Three vols, 12mo, pp. [4], 295, [1, ads]; [2], 262, [2, ads]; [2], 250; a very good copy in contemporary half calf, lightly rubbed, one label missing; Downshire monogram to spines. £4000

First edition, very rare; the very brief Preface sets the popular tone: 'In compliance with the present taste in literary amusement, this work is presented to the Public.'

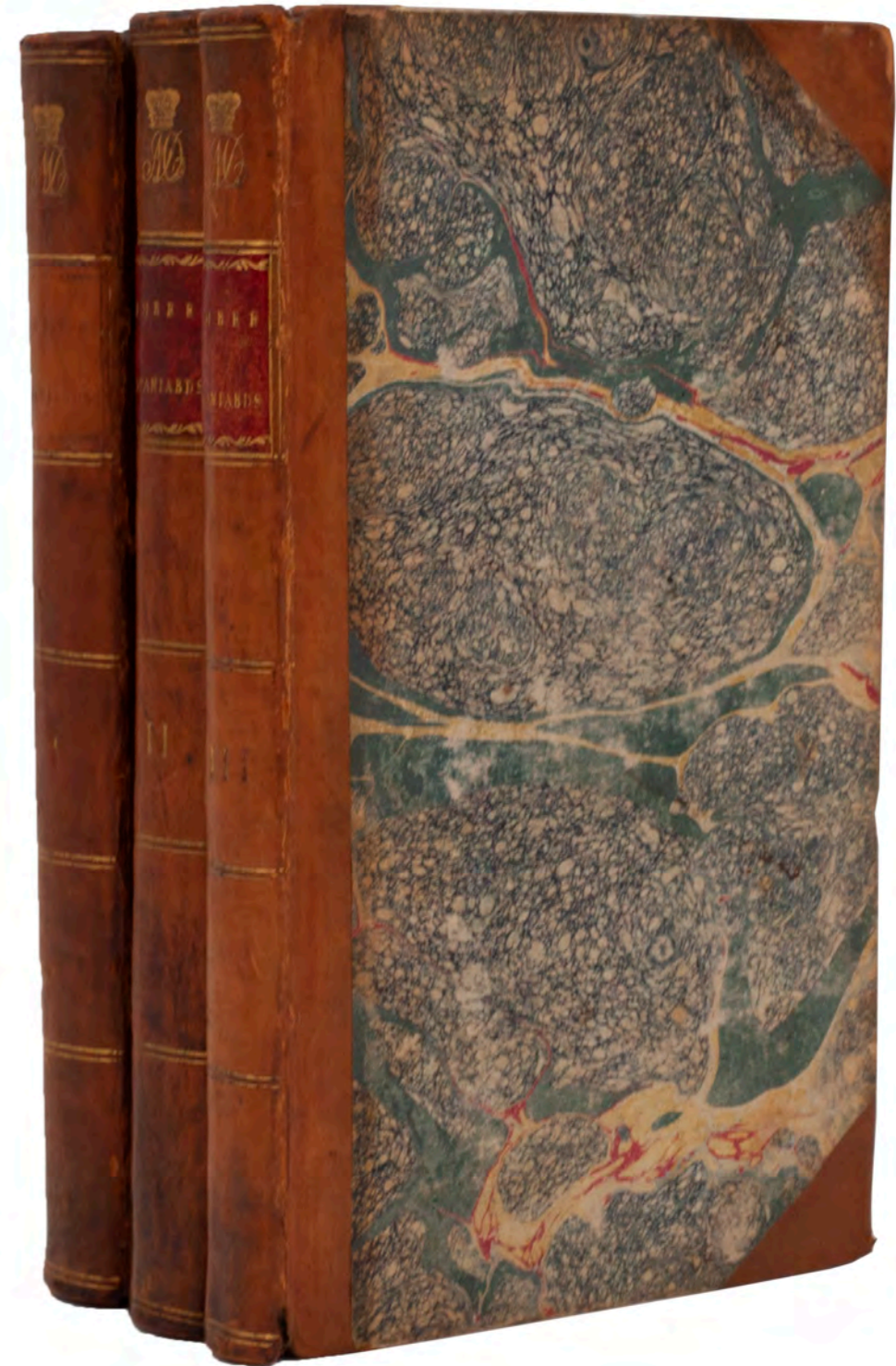
Walker (1772-1847) was a London bookseller (latterly in Golden Square) and author of ten or eleven novels, the best known of which is *The Vagabond*, a clever and amusing burlesque on the 'new philosophy' of William Godwin, Mary Wollstonecraft, *et al.* As a distributor of all sorts of fiction, Walker was able to adjust the types of novel he wrote according to contemporary literary demands. Aside from Gothic fiction, novels of radical ideas and the Tractarian fiction of the so-called polemical school of Godwin, Bage and Holcroft were in high demand: 'Social horrors and the terrifying climate of adversary political ideas were frequently presented to readers by way of Gothic paraphernalia and symbols in these novels' (Frank).

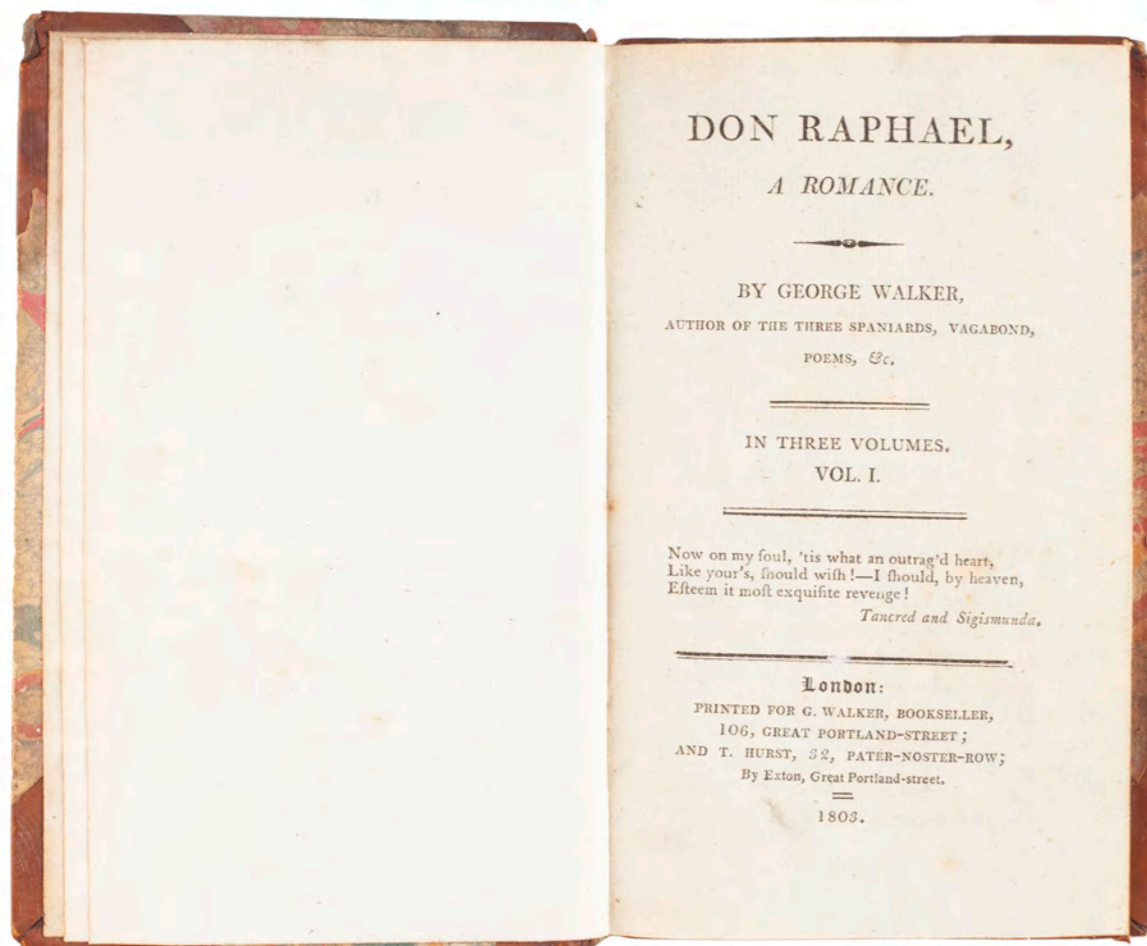
'Squarely in the Gothic vein ... [*The three Spaniards*] demonstrates his versatility in pleasing the trends and tastes of Gothic fashion. This book is a super-shocker and is arguably the most highly Gothic of Walker's many romances ...; his objective is to horrify, startle, disgust, and amuse Monk Lewis's own audience with a book calculated to out-Monk *The Monk* ... *The Three Spaniards* is an almost unrivalled example of the violent, hate-driven sado-eroticism of the high Gothic at its highest peak. Lewis's *The Monk*, W. H. Ireland's *The Abbess* of 1799 and Walker's *The Three Spaniards* of 1800 constitute a triangle of noxious horror within the Gothic tradition at large' (*ibid.*) On the other hand, Summers, in *The Gothic Quest*, thought it 'extremely well written and interestingly told ... avoiding extravagance.'

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire, 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.

Not in the British Library. ESTC records four copies only, at Bodley, Huntington, Texas, and the University of Sydney.

Garside, Raven and Schowerling 1800:76; Frank, *The first Gothics* 464.





A 'GOTHIC'S GOTHIC'

59 WALKER, George. Don Raphael, a Romance ... London: Printed for G. Walker; and T. Hurst; by Eaton ... 1803.

3 vols, 12mo, pp. [2], '338' [i.e. 329], [1]; [2], 291, [1]; [2], 273, [1]; a clean copy in contemporary half calf; some wear to spines and joints, but all volumes perfectly sound, labels missing; the Downshire copy, with gilt monogram to spine (*see above*). £3250

First edition. 'In order to satisfy the omnipresent needs of the Gothic industry, Walker apparently felt obliged to turn out a Gothic's Gothic made up of fragments of Walpole, Beckford, Lewis, Radcliffe, and the cheap and tawdry Gothic chapbooks flooding the bookstalls. The dubious product was *Don Raphael*, Walker's most confounding Gothic endeavour and a Gothic romance so complicated and top-heavy with plot twistings that the reader who enters it must necessarily lose his way many times ... Before the fiasco of *Don Raphael*, Walker had displayed true talent in novels of doctrine which explored social problems and criticised Godwinian radicalism. The prostitution of his own literary talents in *Don Raphael* apparently convinced him to abandon novel writing' (Frank). Summers was more forgiving, calling it 'equally good' to *The Three Spaniards* (1800) – 'Walker must certainly be accounted as an author of uncommon merit' (*The Gothic Quest*, p. 82).

Garside, Raven and Schowerling 1803:73; Summers, *Gothic Bibliography*, pp. 298-9; Frank, *The first Gothics* 465.



POMPEI PRINTS

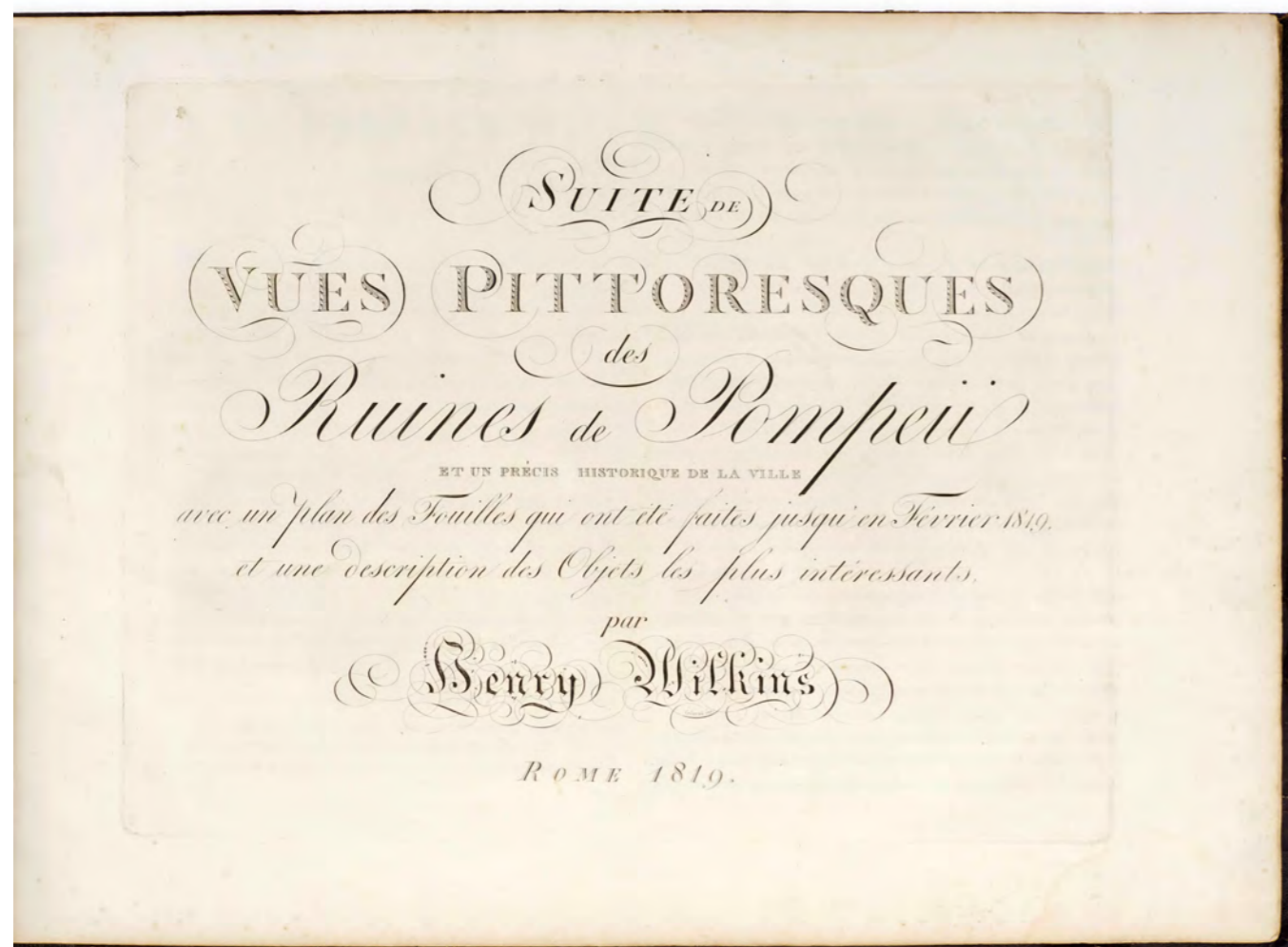
60 WILKINS, Henry. Suite de vues pittoresques des ruines de Pompeii et un précis historique de la ville avec un plan des fouilles qui ont été faites jusqu'en Février 1819, et une description des objets les plus intéressants ... Rome, [s.n.], 1819.

Oblong folio, pp. [8, including engraved title], 23, [1 (blank)], with 29 sepia aquatint plates by L. Caracciolo and Francesco Inghirami after Henry Wilkins, 2 engraved plans, 1 engraved list of plates, 5 engraved illustrations in the text; a little light marginal foxing and damp staining; very good in contemporary half black roan, spine lettered and decorated in gilt, 'C & I Honig' watermark to endpapers; some wear to joints, edges, and corners, and abrasions to covers.

£1750

First edition of this work devoted to the ruins of Pompeii, illustrated with twenty-nine fine aquatint views.

Little is known of Henry Wilkins beyond that he worked as an architect and draughtsman, and was an admirer of the emerging ruins of Pompeii. The plates here are taken from sketches executed during his several visits to the site, which he was encouraged to publish by his friends and which he hoped would give a truer picture of the scale and state of preservation of the ruins. Charmingly naïve in style, Wilkins' views depict the ancient city's streets, tombs, houses, walls, temples, forum, basilica, theatre, and amphitheatre, populated with visiting grand tourists or



soldiers on guard. Alongside the plates, Wilkins provides an historical overview, descriptions of each view including epigraphs found *in situ*, a map showing Vesuvius and the Bay of Naples, and a plan of Pompeii. The attractive engraved vignettes include tourists stumbling upon a skeleton, a tomb with reliefs depicting gladiators (plate Z), and a dramatic volcanic eruption.

F. Furchheim, *Bibliografia di Pompei* (1891), p. 95 ('Ouvrage bien exécuté').

AN UNRECORDED PLAY BY LEWIS CARROLL'S BIBLIOGRAPHER
'A WASTE OF BBC TIME'

61 [WILLIAMS, Sidney Herbert]. Sampson. A tragedy. [London?, c. 1920?].

Large 4to, pp. 42; decorative headpiece and initial at start of Act 1; printed on Whatman paper watermarked 1913; a very good, clean copy, uncut, in original printed boards, title in red to upper board; some foxing to covers, spine rubbed and chipped at head and tail. [With:] [B.B.C.] Some Notes on Radio Drama. [c. 1946] (folio typescript, pp. 3, [1]; stapled at top left corner; folded); and a pre-printed rejection postcard, dated 5 April 1946. £350

A privately printed and seemingly unrecorded play by Lewis Carroll's first bibliographer, submitted to the BBC for consideration as a radio drama, with its accompanying rejection letter and notes on how to write for radio; an amusing testament to the trials and tribulations of the amateur playwright, and of those forced to read their work.

The enclosed notes, titled *Some Notes on Radio Drama*, are initialled (in type) at the bottom Val Gielgud and Lance Sieveking (Lancelot de Giberne Sieveking), two major figures of BBC radio drama. The notes set out a clear 15-point guide on how to write a radio play which could be accepted by the BBC, with advice on subject, characters, length, and how to write for the peculiarities of a 'voice-only' format. Gielgud's tenure as Head of Productions at the BBC marked a high point for the radio play as a genre, but as a result the BBC received an average of 75 scripts per week. Gielgud and Sieveking's notes are helpful but cutting, and exasperation often leaks through:

'before starting to write a radio play it is wise to find out from the B.B.C drama department if a play on that particular theme would be acceptable... In this way you might save yourself and the B.B.C Drama Department some waste of time.'

A readthrough of *Sampson* gives some insight as to the cause of its rejection; the dialogue is ponderous and the language anachronistic. The book, however, is produced to a high standard, with its delicate headpiece and initial, and printed on good quality paper; whatever its faults the author was clearly proud of his creation. This appears to have been William's first (and possibly only) foray into drama, and he is better known as the first bibliographer of Lewis Carroll. *Some rare Carrolliana*, 1924 is a privately printed work which bears some physical resemblance to the present play, and was followed by *A Bibliography of the writings of Lewis Carroll* (Charles Lutwidge Dodgson, M.A.), 1924, and *A Handbook of the Literature of the Rev. C.L. Dodgson* (Lewis Carroll), 1931, which was written with Falconer Madan and remains the definitive reference book on Carroll. Williams was also a fellow of the Society of Antiquaries, and a barrister at the Inner Temple.

Though the rejection must have stung, Williams was in good company in being turned down by Val Gielgud; amongst the many plays Gielgud rejected was Samuel Beckett's *Waiting for Godot*, which would otherwise have had its UK debut on the radio rather than the stage.

'THERE IS A WILLOW GROWS ASCANT THE BROOK'

62 'WOODLAND SKETCHES. With poetical Selections ... Frome. 1836'.

MS
400

4to manuscript, ff. [23], with a frontispiece illustration of Windsor Castle within an oval and ten illustrations of trees, executed in an exceptionally assured hand in pencil, ink and wash, with tissue guards; the text comprising poetical extracts in a fine calligraphic hand; in very good condition, bound in contemporary green straight-grain morocco, front cover lettered gilt. £1250

A delightful illustrated manuscript commonplace of uncommonly coherent design, assembling relevant quotations from Shakespeare, Milton, Byron, Cowper, Spenser, Coleridge etc. alongside illustrations of ten British trees – Beech, Willow, White Poplar, Cedar, Elm, Pine, Oak, Birch, Yew, and Walnut.

The oval frontispiece view of Windsor is the most elaborate scene, the Castle behind, the river in the foreground with swans, a boating party and some fishermen; the accompanying quotations come from Gray's *Elegy* (inevitably), Pope's *Windsor Forest*, and, more surprisingly, Burns's *Despondency*.

The artist remains sadly anonymous; particularly adept at foliage, he or she enlivens the drawings with minor details – deer resting beneath the beech, a country house behind the oak, the yew surrounded by gravestones.



THE WILLOW.

"See the soft green willow springing
Where the waters gently pass,
Every way her free arms flinging
O'er the moist and reedy grass.
Long ere winter blasts are fled,
See her tipped with vernal red,
And her kindly flower displayed
Ere her leaf can cast a shade.

Though the rudest hand assail her,
Patiently she droops awhile,
But when showers and breezes hail her,
Wears again her willing smile.
Thus I learn Contentment's power
From the slighted willow bower,
Ready to give thanks and live
On the least that Heaven may give."

Christian year.

"There is a willow grows ascant the brook,
That shows his hoar leaves in the grassy stream."

Shakespeare.

"Along the brink the path they kept
Where high aloof o'erarching willows wept:
Whose silvery foliage glistened in the beam,
And floating shadows fringed the chequered stream."

WOODLAND SKETCHES.

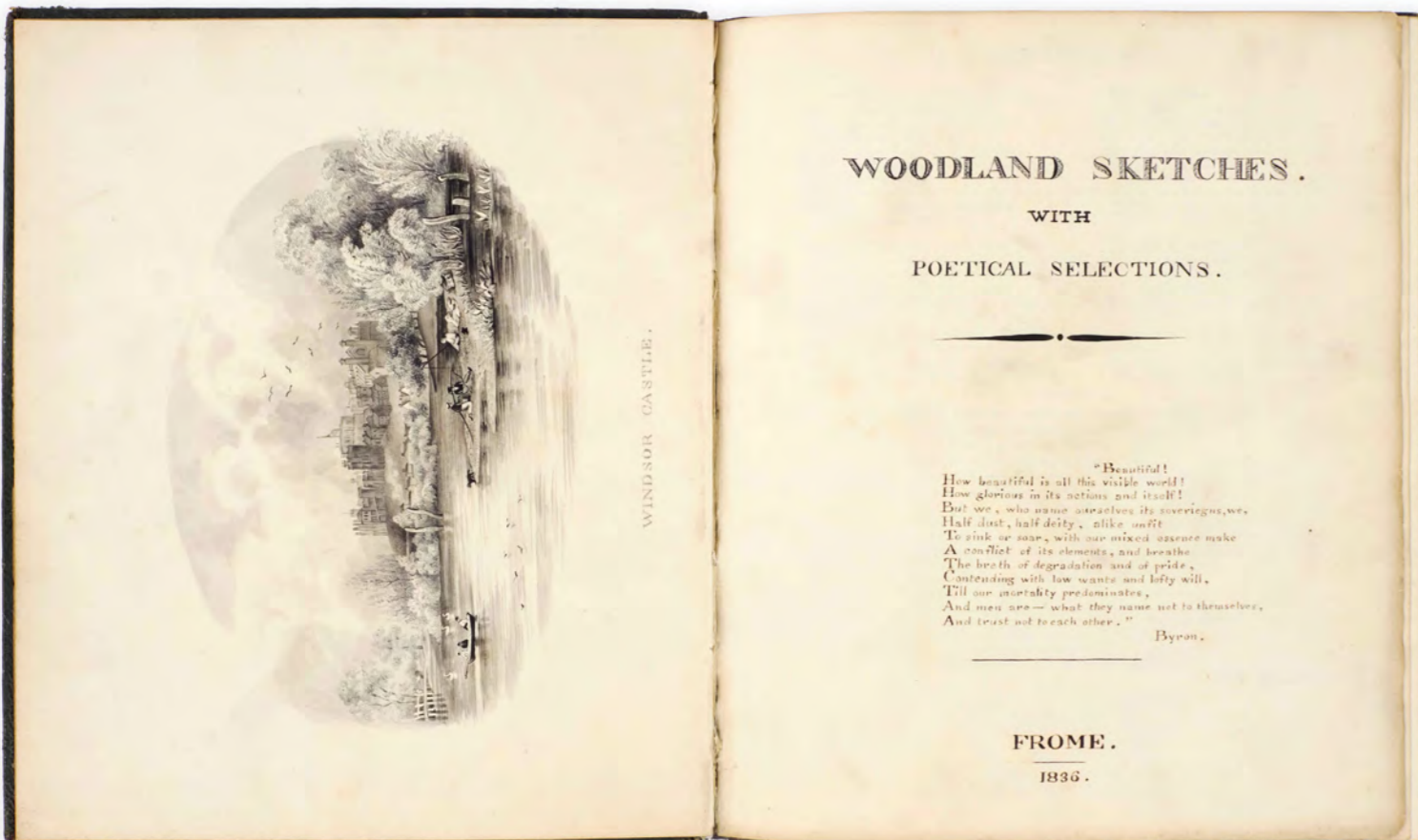
WITH

POETICAL SELECTIONS.

"Beautiful!
How beautiful is all this visible world!
How glorious in its actions and itself!
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mixed essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will,
Till our mortality predominates,
And men are— what they name not to themselves,
And trust not to each other." Byron.

FROME.

1836.



BERNARD QUARITCH LTD LONDON.



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