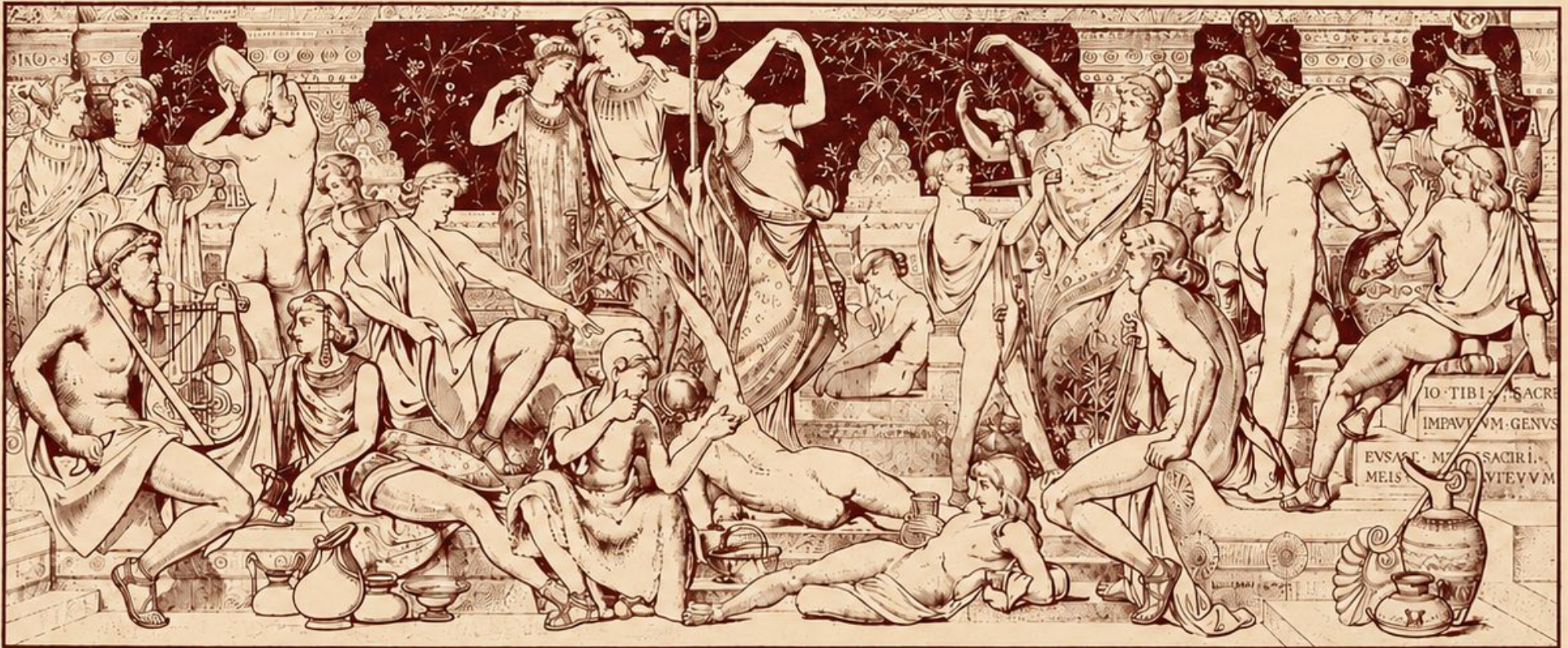


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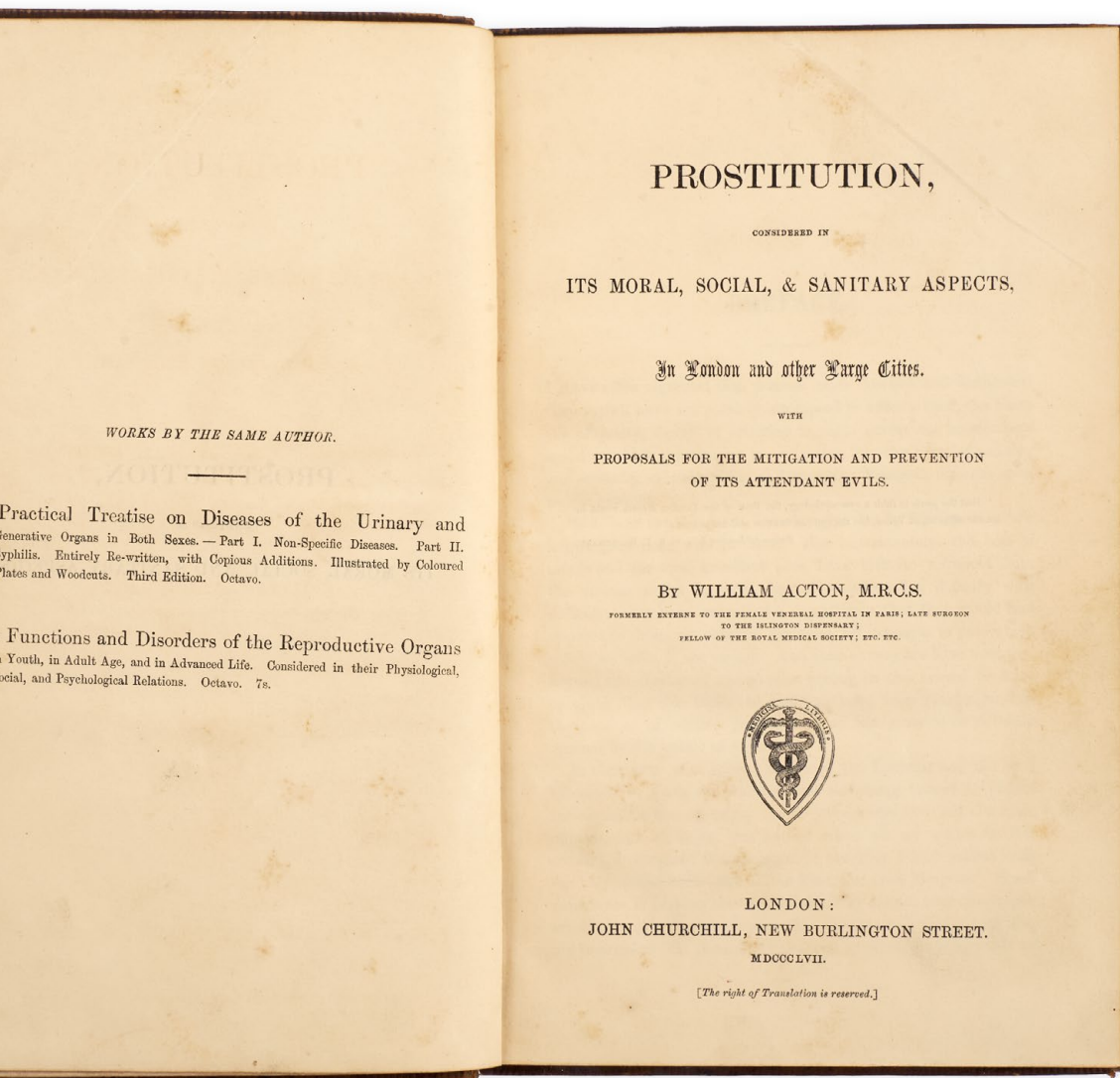
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Sympathy for Syphilitic Sex Workers

1. ACTON, William. Prostitution, considered in its moral, social, & sanitary Aspects, in London and other large Cities. With Proposals for the Mitigation and Prevention of its attendant Evils. *London, [Savill and Edwards for] John Churchill, 1857.*

8vo, pp. ix, [1 (blank)], [2 (contents, blank)], 189, [1]; with half-title, printer's device with caduceus and the motto 'medicina literis' to title-page; light creasing and foxing to title; otherwise a very good copy in contemporary calf, borders double-filleterd in gilt, marbled edges and endpapers, spine richly gilt, gilt lettering-piece to spine; splits to joints, corners bumped; twentieth-century ownership inscription 'CM Legge' to front free endpaper. **£1250**

First edition of this medico-social analysis of sex work and sexually transmitted infections in London, in which physician William Acton argues for increased governmental intervention, influential in shaping the later Contagious Diseases Acts of 1864, 1866, and 1869.

William Acton (1813–1875) was admitted to the Royal College of Surgeons at the age of twenty-seven, having gained considerable expertise at a women's venereal hospital in Paris. Countering the myth of the sex worker's perceived 'downward progress' (disease, poverty, and untimely death), he argues that 'a large class of our women should not be ignored or excommunicated' and that they 'should be as worthy of improvement, regulation, and even special legislation, as murderers, thieves, gamblers, and other male members of the dangerous classes' (p. 4). Acton draws particular attention to the inadequacy of English medical care relative to that of France, Germany, and other countries, providing a wealth of statistics from several hospitals in the United Kingdom and in continental Europe and highlighting the dearth of beds allocated specifically to women suffering from sexually transmitted infections in London (a mere 184 hospital beds for a population of 350,000 unmarried women above the age of fifteen).

Provenance: with the ownership inscription of zoologist Cecilia Mirèio Legge (b. 1900), daughter of the bibliophile James Granville Legge and granddaughter of James Legge, the first professor of Chinese at Oxford.

See Atwood, *The Prostitute's Body: Rewriting Prostitution in Victorian Britain* (2015).

massed together, is it not time to consider, whether in the present advanced state of civilization, some methodical steps should not be taken still farther to mitigate and, as nearly as may be, eradicate the evil, more especially as we have so successfully operated against many others of "the thousand natural shocks that flesh is heir to."

Truth demands the acknowledgment that the individual affections both in England and on the Continent, are less severe in the present day. In but few cases do the symptoms run high, or is the patient permanently crippled by the disease. I myself can testify to enormous changes in this respect during the last twenty years. The frightful cases, which formerly were really not uncommon, are now very rare in private practice. The weekly average of deaths from syphilis in London, within the last ten years, varies from 1.6 to 4.3. Phagedæna, or "the black lion of Portugal," was formerly to be met with weekly in our hospitals. It is now an exceptional case. Sir Astley Cooper states, that in the St. Giles' Workhouse at one time and in one room there were seven of these terrible cases, of which five were fatal. I need not say that, thanks to the improved treatment, and the many channels of relief available to the poor, these wholesale calamities are put a stop to, although an isolated case, as the Registrar-General's tables tell us, may every now and then result in a fatal termination.*

The registered mortality is just at present considerably above the average, as will be seen in the following

Table of Registered Deaths from Syphilis in corresponding weeks of eleven years.

Week.	1847	1848	1849	1850	1851	1852	1853	1854	1855	1856	Mean		1857.	
											Deaths.	Temp.	Deaths.	Temp.
29th	3	1	1	3	1	3	3	1	2	7	2.5	62° 6"	7	68° 4"
30th	1	3	0	4	0	2	4	4	2	3	2.3	62° 2"	4	68° 3"
31st	1	5	2	4	3	3	3	3	5	3	3.2	62° 4"	5	65° 6"
32nd	3	0	0	3	2	1	4	4	1	1	1.9	62° 9"	5	65° 2"

CONTINENTAL EXPERIENCE.

PARIS.

The different forms of venereal disease prevalent at the present day in Paris will clearly appear to the student of the following table, which I made up while going round M. Ricord's wards at the Hôpital du Midi, on the 14th of October, 1855. I may premise that he sees out-patients twice a week, and selects from them the most urgent and surgically interesting cases for immediate admission into the house. On the day

* It appears that the French army quartered in Rome in 1850 suffered under most severe forms of primary syphilis. In a few days after infection gangrene of the prepuce took place, and severe forms of buboes were very common. Constitutional symptoms came on more quickly than in France, and showed themselves in two-thirds of the cases; whereas in French military hospitals secondary symptoms are exceptional. Yet the same treatment (mercurial) was employed. It was likewise remarked that iodide of potash was more useful in primary and secondary symptoms in Italy than in France.—M. Chalon, Chirurgien sous-aide: "Annales des Maladies de la Peau," vol. iv., p. 161, 162.

of my visit the following forms of disease presented themselves in the in-patients:—

Balanitis	1
Paraphimosis	2
Circumcision	3
Gonorrhœa	8
Variocœle	2
Tubercle on penis	1
Warts	2
Swelled testicle	5
Fistula, urinary	1
Infecting chancre	12
Chancre on gum	1
Urethral chancre	1
Inoculated chancre	1
Serpiginous chancre	1
Indurated ditto	14
Phagedænic ditto	5
Bubo	17
Strumous ditto	5
Secondary symptoms, papular	1
Syphilitic herpes	1
Condylomata	1
Secondary symptoms	2
Iritis	2
Tertiary symptoms	2
Doubtful	2
Disease of foot	1
Itch	1
Syphilitic affections of the skin	1
Convalescent	2

Total ... 99

On Easter Monday, the 2nd of April, 1850, when I also visited the same wards, there were a few beds vacant, but the following résumé of the cases—I append it for comparison sake:—

Indurated chancre	3
Secondary symptoms	2
Bubo	5
Vesical catarrh	1
Phagedænic chancre	1
Epididymitis	1
Urinary fistula	1
Vegetations	1
Tertiary symptoms	1
Iritis	1
Simple chancre, non-indurated	1
Gonorrhœa preputialis	1
Scrofulous affection of the testis	1
Blennorrhagia	1
Stricture	1
Chancre of the anus	1
Gonorrhœal rheumatism	1
Albuminuria	1
Hæmorrhoids	1

Total ... 11

The first thing that will strike the most casual observer, over the cases, is the large proportion of indurated chancres—the

rum exemplarium in hac nostra editio-
is sequuti, ita Typographum sedulo &
es suas obisse speramus. Reliquum est,
aximas possum gratias agam doctis-
ra laudavi Academiarum nostrarum
s, & aliis eruditione prestantibus vi-
beriore anno operam meam in Euripi-
Alceſtide, unà cum magni nostri Bu-
ione Latina edenda promptè ac beni-
unt, ita eandem animi benevolentiam
posse conatus prolixè polliceri sunt di-

G. S.

ÆSOP



FABULARUM
ÆSOPICARUM
DELECTUS.

α. Κοχλίαι.

ΓΕΩΡΓΙΟΥ παῖς ὁ πῶλα κοχλίας. αἰ-
κίας δὲ αὐτοῦ τρυζόντων, ἔφη, ὦ κά-
κισα ζῶα, τῶ οἰκίων ὑμῶν ἐμπιπταμένων,
αὐτοὶ ἄδεις ;

I. Cochlea.

Impositas prunis Cochleas intentus & hærens
Filius agricolæ circumfuso igne coquebat.
Illæ humore graves, & succo obſtante calori,
A Edebant

For Young Scots

2. **AESOP, et al.; [George STEWART, editor].** Selectiores Aesopi Phrygis fabulae, et Luciani Samosatensis dialogi. Isocratis orationes duae, ad Demonicum et Nicoclem. Cebetis Thebani tabula. Graece & Latine. In usum juventutis Scoticae Graecarum literarum studiosae. *Edinburgh, Tho. Ruddiman for George Stewart, 1723.*

8vo, pp. iv, 64; 227, [1]; woodcut head- and tailpieces; Greek and Latin partly on facing pages; a very good copy in contemporary speckled calf, spine neatly restored, corners bumped, later morocco spine label; ownership and gift inscription to front endpaper 'Georg Perrott's Book 1755 | December 15th d. data a R. Y.'; modern armorial bookplate of Denis Gibbs. **£375**

First edition thus, scarce, a Scottish school textbook comprising selections in Greek and Latin from Aesop's *Fables*, Lucian's *Dialogues*, the orations of Isocrates, and the Tablet of Cebes.

The George Perrott who owned, and gifted, this copy was perhaps the Yorkshire-born lawyer of that name (d. 1806), who became judge of the Court of Exchequer in 1763, pipping Blackstone to the post.

ESTC T83889, recording six copies in the UK and two in the US (UCLA and Virginia).

Bored of Monopoly?

3. **ANGELL, Norman, Sir.** *The Money Game.* London, J.M. Dent, [c. 1930].

Game, comprising: 'Instructions and Rules', pp. 24, in the original printed paper wrappers, stab-sewn as issued; 8 scoring cards; 100 merchandise playing cards comprising 10 suits; 2 insurance or catastrophe 'joker' cards; 141 (of 150) banknotes; preserved in a book-effect card box, printed labels to spine and upper board; interior divided into 6 compartments with lifting ribbons; some wear and light marking to box, contents very good; inscription of Frank Brookes (1942) inside upper cover. **£100**

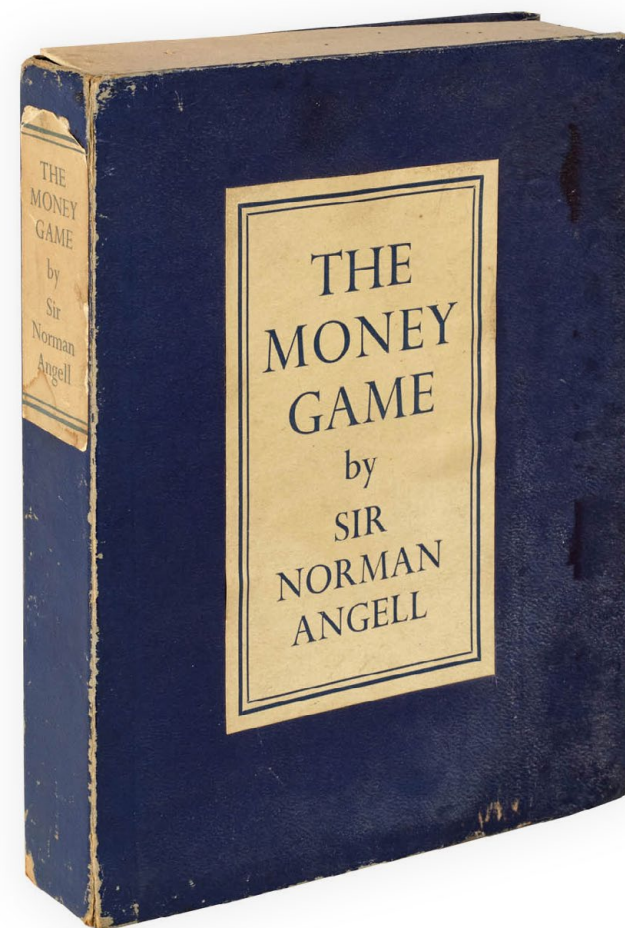
Early edition of this 'new instrument in economic education', an unusual educational game combining strategy and economics to provide a little-known but rewarding alternative to Monopoly.

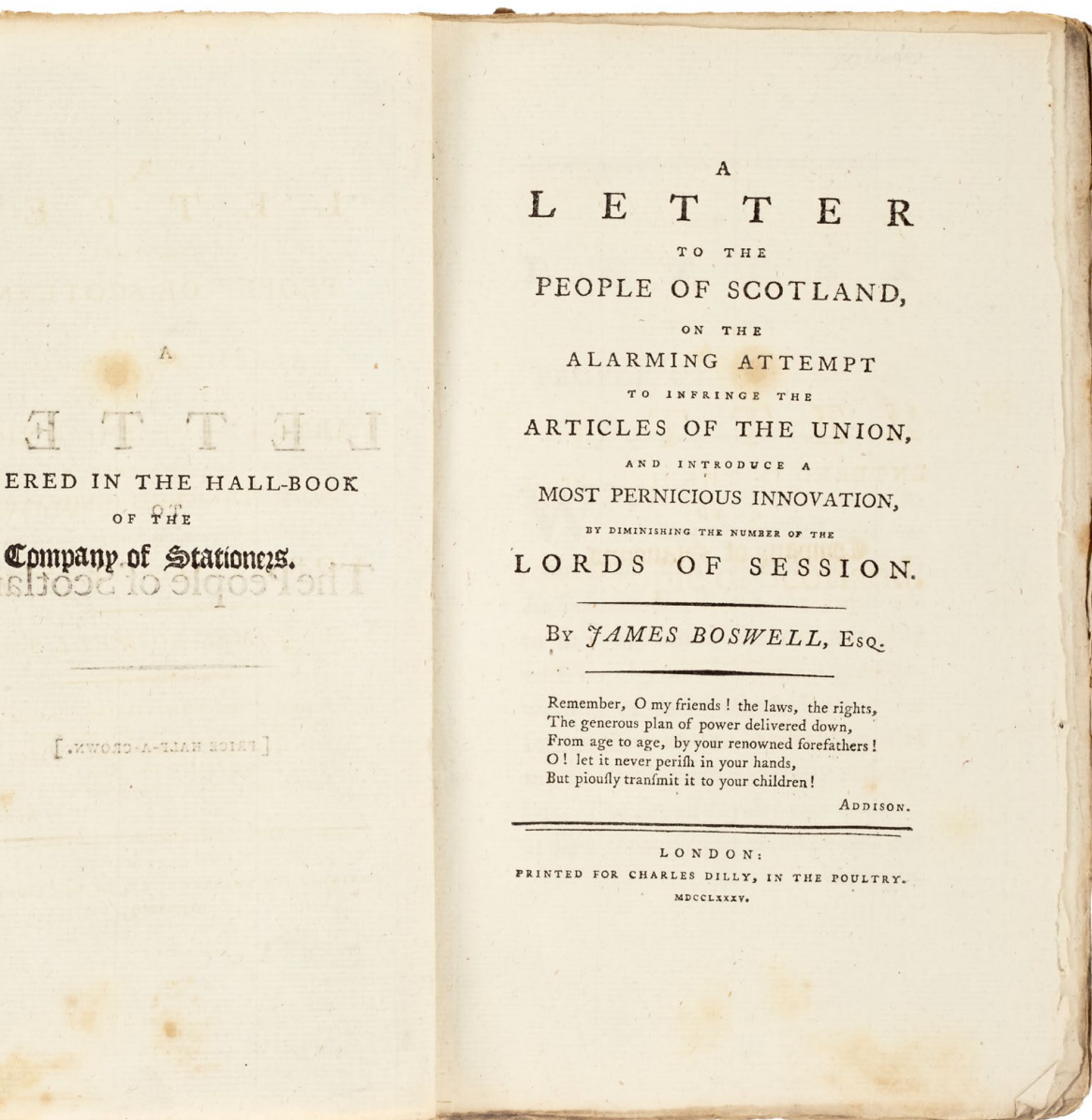




'The Money Game' aims to teach players the principles of economics, including the mechanisms of banking, barter, credit, and currency exchange. For four to ten players, it comprises three parts, all of which can be played independently of each other. Based around a fictitious island community, 'the principle of the game is that one person, the 'Banker' represents the Sailor-Engineer [who has recently arrived on the island and is attempting to develop a market economy in the previously money-free society] and the other players the Islanders' (preface to game no. 1).

Sir Ralph Norman Angell (1872–1967) was convinced that the general populace knew worryingly little about economics; this was his most enjoyable answer to the problem. The game was marketed as suitable for all ages, from schoolchildren to businesspeople. Angell was one of the pioneers of the idea of the League of Nations. A prolific writer, his works were well known on both sides of the Atlantic, and he was awarded the Nobel Peace Prize in 1933.





Stitched as Issued

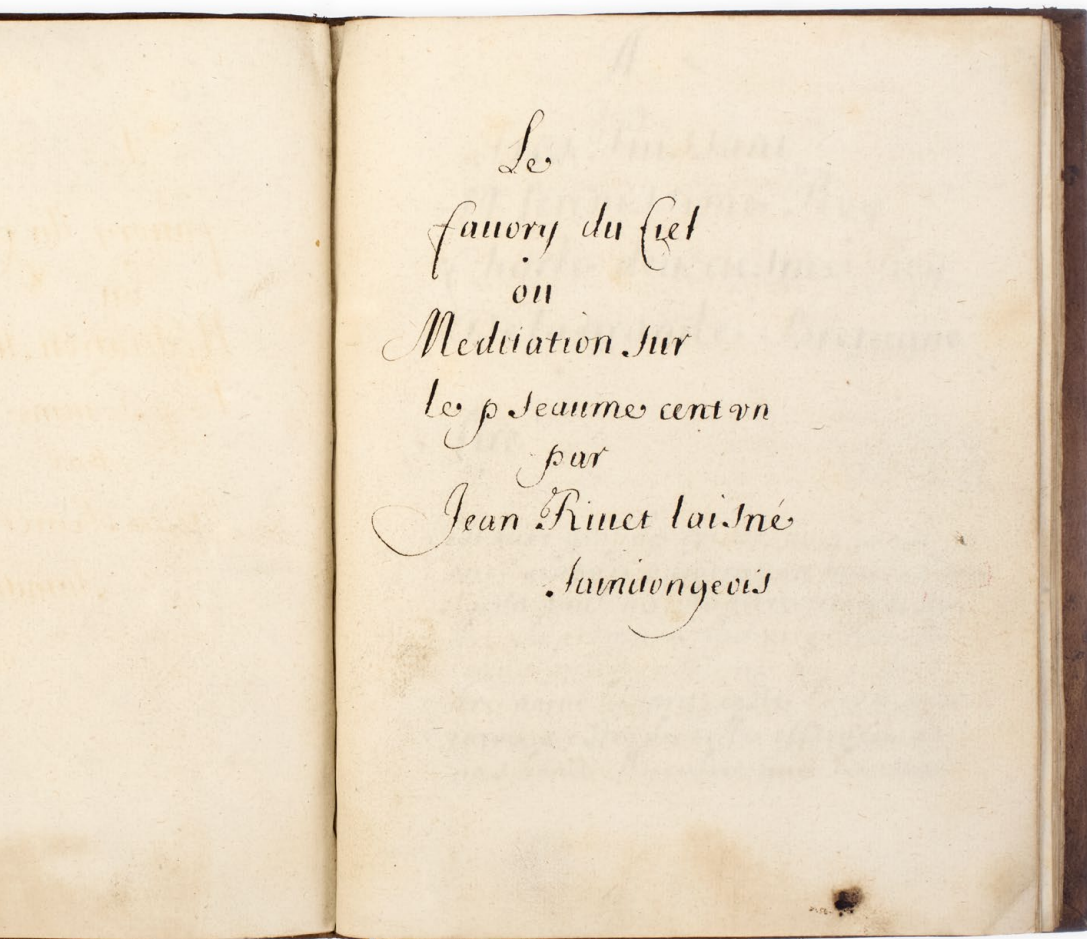
4. **BOSWELL, James.** A Letter to the People of Scotland, on the alarming Attempt to infringe the Articles of Union, and introduce a most pernicious Innovation by diminishing the Number of the Lords of Session ... *London, Charles Dilly, 1785.*

8vo, pp. [4], 107, [1 (advertisement for *Journal of a Tour to the Hebrides*)]; with half-title; a particularly fine copy, stitched in the original blue-grey wrappers (with watermark 1797: presumably this *Letter* had not sold as well as anticipated after the runaway success of Boswell's first *Letter to the People of Scotland*, an attack on Fox's East-India Bill, and twelve years later some sheets were still in stock). **£1500**

First edition of Boswell's second *Letter to the People of Scotland*, written to oppose a bill in Parliament for reducing the number of the Lords of Session from fifteen to ten.

Boswell, who believed that this attack on the highest court in Scotland for civil causes was a direct infringement of the Articles of Union and a move designed to tighten the grip of Henry Dundas over Scottish affairs, wrote with great urgency, one sheet ahead of the printer. The result is a tract notable for 'its exuberance of tone and the wealth of personal allusion', although in later years Boswell felt that it was perhaps too extravagant (Pottle). But it helped to carry the day, and the bill was quietly dropped.

ESTC T248; Pottle 56; Rothschild 455; PBSA 68 (1974), pp. 237-5.



Huguenot Mirror for Charles II

5. [CHARLES II.] RIVET, Jean. 'Le favory du Ciel ou Meditation sur le pseume cent un par Jean Rivet laisné Saintongeois'. [*Caussade en Quercy, 1664.*]

Manuscript on paper, in French, 4to, pp. [36], in a neat italic hand; a couple of small marks but in very good condition, bound in contemporary dark mottled sheep, covers with gilt fillet, spine gilt in six compartments with raised bands. £1850

A fascinating manuscript meditation on Psalm 101, a text traditionally used as an exposition on princely authority in Protestant theology, with a long dedication 'A Tres Puissant et Serenissime Roy Charles deuxiesme Roy de la grande Bretagne'.

Jean Rivet (b. 1610) was son of the Huguenot theologian Guillaume Rivet (1580–1651), *sieur* de Champvernon and pastor of Taillebourg (now in Charente-Maritime), and nephew of the celebrated André Rivet (1572–1651), who became one of the most influential members of the theological faculty at Leyden, and tutor to the future Stadtholder William II of Orange (1626–1650). André Rivet had strong ties to Britain: as a boy he had been tutored in Poitou by Sir Adam Newton (later tutor to Prince Henry); he was in Oxford for a period in the early 1620s; and in 1641 he accompanied his young charge William to London for his ceremonial wedding to Mary Stuart, daughter of Charles I. A year later he addressed to William his *Instruction du prince chrétien*, which comprised a fictional dialogue between the prince and his *directeur* and a meditation on Psalm 101, 'a common reference in Protestant discourses on princely authority ... Ps 101 has the additional attraction for princely supervisors that it underlines the importance of wise counsellors' (Green *et al.*).

It is unsurprising then that Rivet's nephew chose the same text for his own 'Meditation' for presentation to Charles II, whose recent restoration, his triumph over 'our enemies and the usurpers of our paternal inheritance' (*trans.*), as the dedication says, must be a sign of his favour from heaven. The 'Meditation' itself is couched as a text to be spoken by the king himself, and Rivet follows his uncle's model in stressing that the king's moral life is not private but public, and that he is also a servant in the court of heaven.

Jean Rivet, 'Saintongeois' (i.e. of Santonge, the county in which Taillebourg sits), is much less well documented than his father or uncle, but seems also to have spent time in the Netherlands in the 1620s, in the army, and then briefly in England, before returning to Taillebourg in 1632, when he married a local heiress, Marthe Chadeau. One of his sons (b. 1635) was also Jean, hence the designation 'l'ainé' here, and the dedication is dated from Caussade, '23 Apuril [sic] 1664', indicating that he had by then travelled some distance from the region of his birth to the similarly Protestant area around Montauban.

This unpublished meditation, presenting a fascinating intersection of Huguenot-Royalist and Anglo-French relations, will bear further study, particularly in the question of its presentation to Charles II himself. One might initially doubt the possibility, but the only other reference we can trace to the work is in the 1690 sale catalogue of the library of the Scottish Presbyterian and court favourite of Charles II, John Maitland, first Duke of Lauderdale, where lot 43 among the French and Italian books in octavo is 'Le Favory du Ciel, ou Meditation sur le pseaulme 101 par Jean Rivet. Montauban, 1664' – evidently not the present manuscript but a twin, Montauban being a stone's throw from Caussade.

See Green, Nørgaard, and Bruun, 'En privé & en public: the epistolary Preparation of the Dutch Stadtholders', *Journal of Early Modern History* 24 (2020), pp. 253–79.

de l'ardente pieté de v^{ost}re Maie^{te}
que cette petite matiere sur le p^{re}le-
aume de la complainte du prophete
luy seroit d'autant plus agreable
pui^{que} nous s^{au}ons & s^uiv^{ir} par l'opos-
- & imite en son l^{ie}u & en amour ardet
euer^{er} Dieu lequel nous ayant fait
s^{entir} les mesmes consolations &
benedictions de son saint amour
nous ayant remis Roy paisible, il
ne m^{er}ite sinon a moy sire apres
avoir supplie tre^s humblement v^{ost}re
Maie^{te} de recevoir en gré le mien
petit labeur & en pardonnant la har-
- die^{te} de ma temerité de supporter
au^{ant} les defauts de l'ouvrage, ce
que j'esperant de la bonté ie le supplie
- au^{ant} si du gréer que ie consacre mes
v^{ost}res vœux & prieres au Dieu
tout puissant de toutes les affections
de mon ame^{me} qui s'espand de plus en
plus de plus saintes & rares bene-
diction^s sur v^{ost}re Maie^{te} a fin -

que
- la n
nou
rien
Cour
vost
Sire

De
en que

Wishing Geoffrey Bridson
good luck

— E. E. Cummings

6. CUMMINGS, E. E. i: six nonlectures. *Cambridge (Mass.), Harvard University Press, 1953.*

8vo, pp. [8], 114, [4]; a fine copy in the publisher's black cloth, no dust-jacket; bookplate of D. G. Bridson (see below). **£750**

First trade edition, inscribed to the BBC radio producer Douglas Geoffrey Bridson 'Wishing Geoffrey Bridson good luck | E. E. Cummings'. There was also a signed limited edition of 350 copies.

Provenance:

The Manchester-born poet, journalist, and radio producer Douglas Geoffrey Bridson (1910–1980) was responsible for over 800 broadcasts during his career at the BBC, 1933–1969. In the mid-1960s he was known as 'the cultural boss of the BBC' in his role as Programme Editor for Arts, Sciences, and Documentaries. Although a poet of no small ability himself, it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, many of whose works he brought to a wider audience through his radio productions.

Cummings had appeared alongside Bridson in Pound's *Active Anthology* in 1933, and Bridson had heard uncomplimentary anecdotes about Cummings from Robert Frost, but they did not meet until later: 'I was happily surprised to find how charming an unassuming E. E. Cummings actually was. I had heard him read at the New York Y – the YM-YWHA, to give it the full title – and had made a date with him to record a similar selection of his poems at his home in Patchin Place' (Bridson, *Prospero and Ariel*).

THE
Posthumous Papers
OF
THE PICKWICK CLUB.

BY CHARLES DICKENS.

WITH

FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND
PHIZ.

LONDON:
CHAPMAN AND HALL, 186, STRAND.

MDCCCXXXVII.

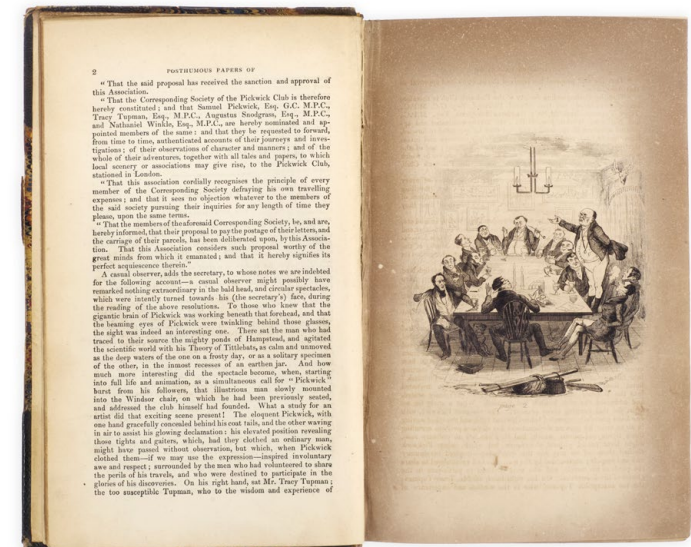
7. DICKENS, Charles. The Posthumous Papers of the Pickwick Club ... with forty-three Illustrations, by R. Seymour and Phiz. London, Chapman & Hall, 1837.

8vo, pp. [iii]–xiv, [2], 609, with 41 plates; bound without the half-title, plates in first impression with the 'V' in the Weller of the engraved title vignette; frontispiece, title, and plates oxidised as usual, minor closed tear in frontispiece; contemporary dark green half roan with non-pareil marbled sides; rubbed and worn, but sound.
£2000

First edition, first issue. *The Pickwick Papers* was serialised in twenty parts from April 1836, the novel reaching its conclusion in November 1837, when it was also released as a three-decker. It was both Dickens's most popular work and the launch of his relationship with Hablot K. Browne ('Phiz'), whose illustrations played no small part in the novel's success.

Provenance: ownership inscription of 'C J Dunphie' to verso of frontispiece. This is perhaps the Irish poet, author, and art critic Charles James Dunphie (1820–1908; see *ODNB* and *DIB*).

Eckel, pp. 55–58; Smith, *Dickens* 3.



Presented by the Author

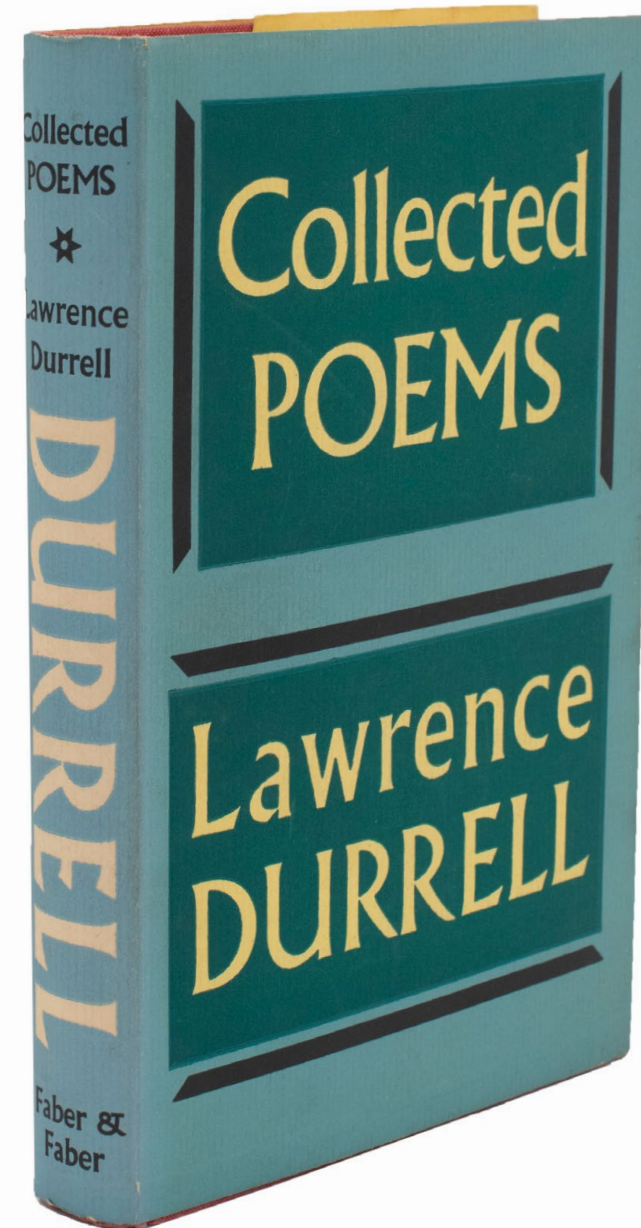
8. DURRELL, Lawrence. Collected Poems. *London, Faber and Faber, [1960].*

8vo, pp. 288; publisher's red cloth, yellow dustjacket printed in black, blue, and green; a fine copy in a fine jacket; bookplate of D. G. Bridson; minor autograph corrections on p. 51 and 280, the contents list numbered in pencil according to a list of Durrell's publications on the rear endpaper. **£400**

First edition, inscribed 'For Geoff from Larry Durrell 1962 | "too much tape [?]" Eliot'.

T. S. Eliot had been the editor at Faber when Durrell submitted *The Black Book* in 1937, but had only recommended publication with cuts that Durrell was unwilling to make. Eliot did, however, publish Durrell's poetry in 1943; we have not been able to work out what Durrell is referring to here.

The Manchester-born poet, journalist, and radio producer D. G. Bridson visited Durrell in the South of France in 1962 to interview him for the 'Third Programme'. 'We got on well together, and I couldn't have wished for a better host. After Graves, he seemed remarkably compact, and under his Provençal grizzle, his grin had the same sprightliness as the leprechaun that he sketched for me on the tablecloth





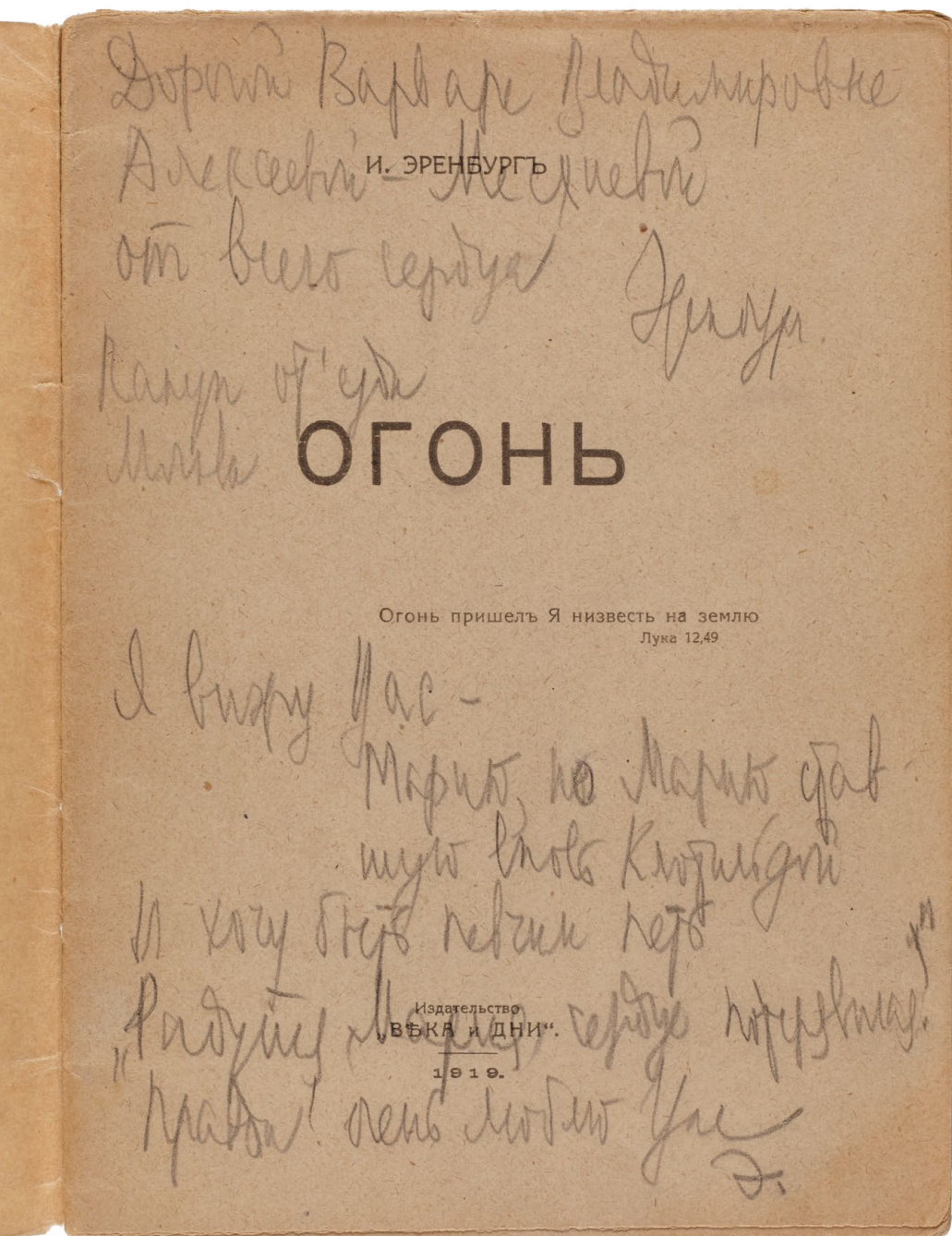
D.G. BRIDSON.

for Sept
from
Laur Durrell
1962

"too much tape"
Eliot.

of the local bistro. His farm was pleasantly tucked away against the Mistral about half an hour's drive out of Nîmes ... Comically enough, our first attempt at recording was completely wrecked by the aerobatics of the French Mystères which zoomed and cavorted, rocketed and machine-gunned away in a mock invasion practice nearby. Our only recourse was to the pastis ... Considering the quantity of it we consumed over the next few days, our conversations were remarkably lucid and unblurred. Durrell was a natural born talker ...'

They discussed time and the novel, relativity, and more. Bridson met Durrell again, along with Henry Miller, later that year in Edinburgh for a further recording, broadcast on 8 October 1962. The present volume was inscribed on the latter occasion. The French conversations were broadcast on 21 and 27 January 1963, and a selection of poems on 29 January.



Presentation Copy

9. EHRENBURG, Ilya Grigorievich. ОГОНЬ [*Ogon*; 'Fire']. [Gomel,] *'Veka i Dni'*, 1919.

8vo, pp. 39, [1 (advertisements)]; lightly toned, but a good copy in the original printed wrappers; wrappers very lightly worn; 12-line pencil inscription to title (see below); in a black cloth box. **£2000**

First edition of this collection of poems, with a long signed presentation inscription in Russian on title-page to the actress Varvara Alekseeva-Meskhieva in pencil, covering the title-page: 'To dear Varvara Vladimirovna Alekseeva-Meskhieva, from the heart, Ehrenburg. On the eve of departure to M[-?]. I see you now – Mary, but Mary once again as Clotilda, and I wish to be a choirboy, and to sing "Hail Mary, oh lost heart!" It is true, I love [you] very much. И Е.' (*trans.*). The allusion to Mary is in the style of a prayer, a motif also used elsewhere by Ehrenburg, who produced a similar inscription for Ariadna Efron, daughter of Marina Tsvetaeva, as recounted in her memoirs: 'To Alya... Hail Mary, our hope, Hail Mary, oh lost heart!'.

Varvara Alekseeva-Meskhieva (b. 1898) was one of the most famous Soviet actresses, and a popular *habitué* of the literary salons of Moscow and St Petersburg. She appeared in a variety of roles in theatres including the Moscow Dramatic Theatre and the Theatre of the Red Army in Moscow. She later moved to Tbilisi, where she was elected the leading Soviet artist of Georgia in 1943. Ehrenburg recalls in his memoirs the young actress reading works of Mayakovsky in the House of Media (later The Central House of Journalists) in March 1921.

Although perhaps better known in the West as a prose writer and journalist, Ehrenburg (1891–1967) began his literary career as a poet. The present collection, published in the south-eastern Belarussian town of Gomel, is one of eleven collections of his poetry published between 1911 and 1923. The title is taken from Luke 12:49: 'I am come to send fire on the earth ...'.

Kilgour 295; Tarasenkova p. 424.

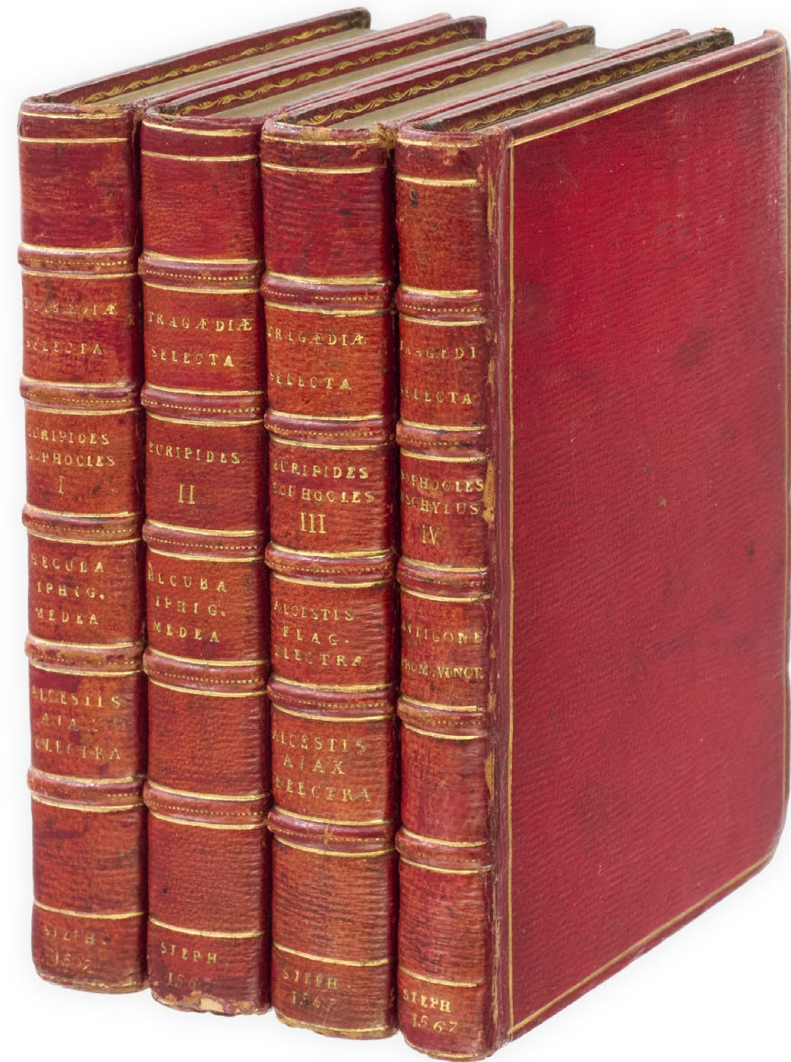
Eight Greek Tragedies

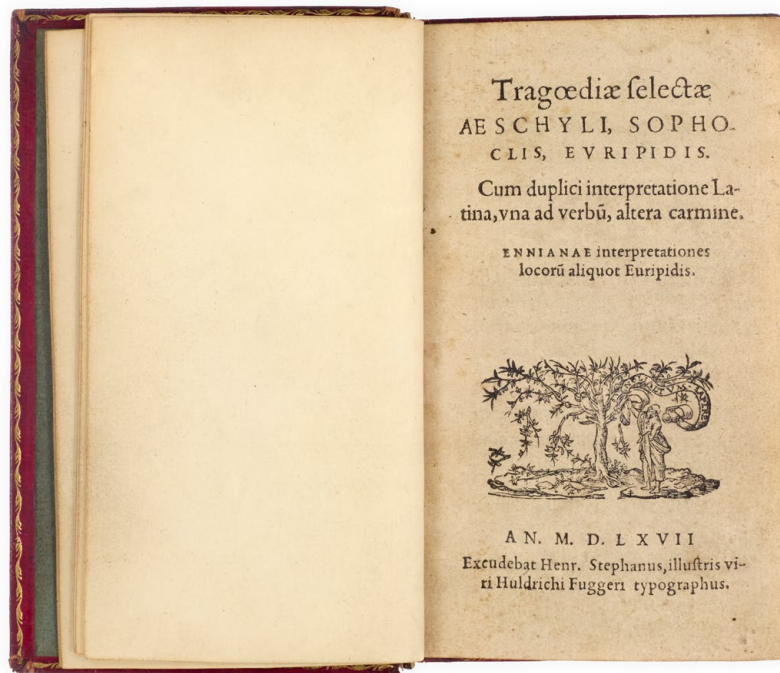
10. EURIPIDES; SOPHOCLES; AESCHYLUS.

Tragoediae selectae Aeschyli, Sophoclis, Euripidis. Cum duplici interpretatione Latina, una ad verbu[m], altera carmine. Ennianae interpretationes locoru[m] aliquot Euripidis. [Geneva,] Henri Estienne, 1567.

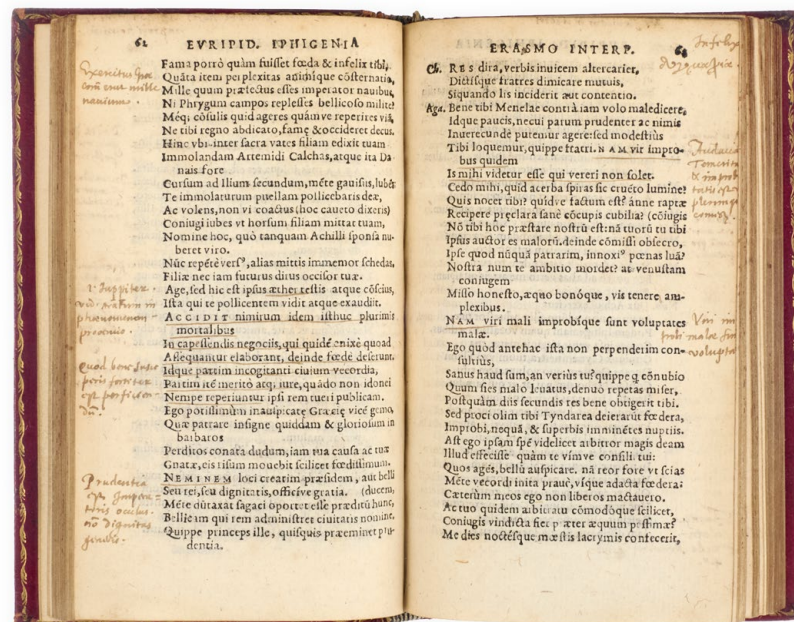
Two parts in four vols, 16mo, pp. I: [4], 279 (recte 379), [5 (blank)], II: 283 (recte 383), [1 (blank)], III: 385–735, [1 (blank)], IV: 337 (recte 737)–955 [1 (blank)]; text in Greek and Latin, woodcut Estienne device to title; toned, some light foxing, occasional light dampstains, small loss to fore-edge of pp. 639–40, small stain to pp. 807–8; otherwise a very good set in early nineteenth-century straight-grained red morocco, gilt fillet border to covers, spines in compartments filleted and lettered in gilt, all edges gilt, pale blue endpapers; a little wear to extremities, a few small marks to covers, front endpapers of vol. 4 coming loose; contemporary marginalia to c. 100 pp. of vol. I (trimmed). **£1850**

Handsome pocket-sized Estienne edition of eight plays by the three great fifth-century BC Greek tragedians, all based on figures and episodes from Greek myth, with interesting contemporary annotations to Euripides.



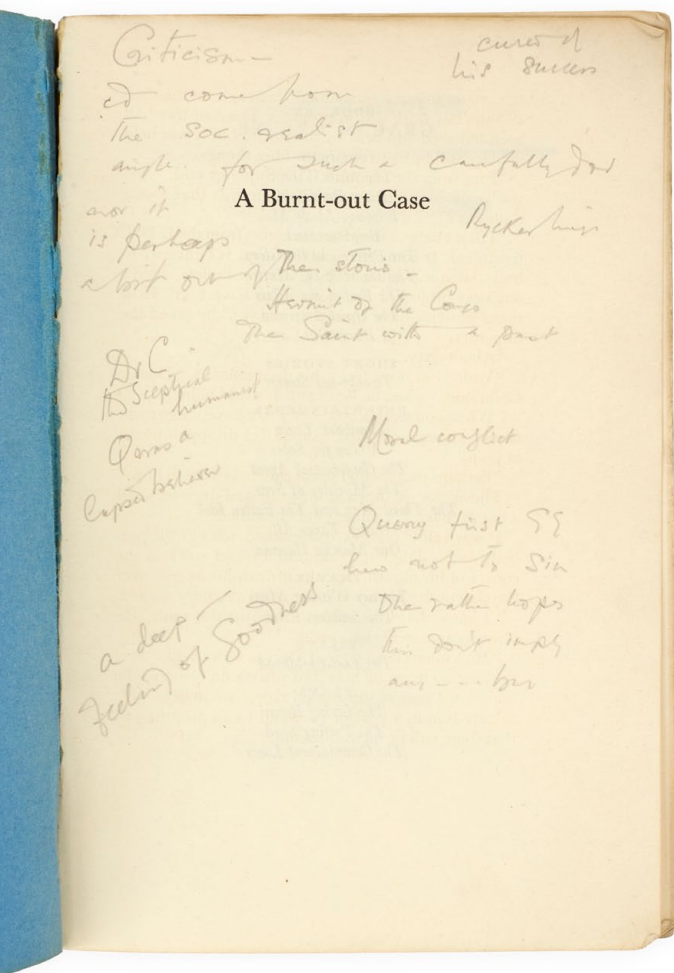


This edition comprises four plays by Euripides (*Hecuba*, *Iphigenia in Aulis*, *Medea*, *Alcestis*), three by Sophocles (*Ajax*, *Electra*, *Antigone*), and one by Aeschylus (*Prometheus Bound*), the Greek text of each play being accompanied by two Latin versions, one in prose, and one in verse (*Prometheus* having only a prose version). The illustrious translators include Erasmus, Melancthon, George Buchanan, and Joachim Camerarius. 'The four plays of Euripides represent the only tragedies of Euripides printed by Henri Estienne, who never published an edition of that author – a lacuna which his son Paul was to fill in 1602' (Schreiber). Henri describes himself in the imprint as 'illustris viri Huldrici Fuggeri typographus', a reference to Ulrich Fugger, who saved him from financial difficulties following the death of his father Robert.



The marginalia in this copy accompany the Latin versions of Euripides' *Hecuba* and *Iphigenia*, and part of *Medea*. They draw out themes and aphorisms from the text, and show an interest in, for example, ambition, the human condition, fortune, maternal love, the condition of Greek women, and the anger of kings and tyrants. Annotations also appear alongside the brief essay on tragedy and comedy which follows Erasmus's rendering of *Iphigenia*.

GLN 15-16 2346; USTC 450564; Renouard, Estienne, p. 130 no. 5; Schreiber, *The Estiennes* 169.



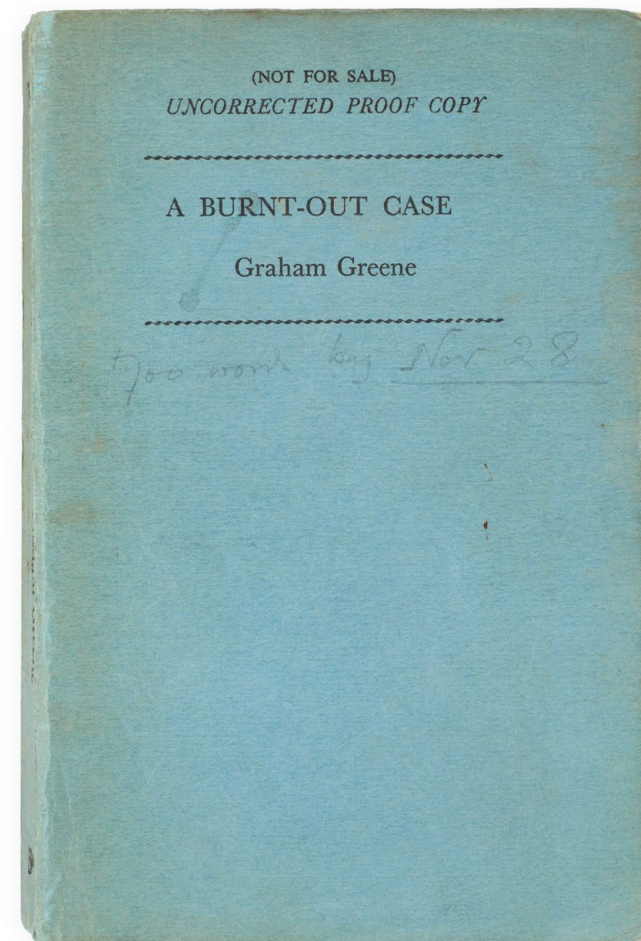
Proof Copy for Review

11. **GREENE, Graham.** A burnt-out Case. London, Heinemann, [1961].

8vo, pp. [viii], 256; numerous contemporary annotations in pencil on recto of half-title; a very good copy in the original printed blue wrappers; slightly soiled and dulled, one or two tiny nicks at edges, notes in pencil on upper cover. **£275**

Uncorrected proof copy of the first edition in English. This was evidently used as a review copy, with the upper cover annotated in pencil '700 words by Nov 28'. The unknown reviewer has made several notes in pencil on the half-title: 'Criticism - c[oul]d come from the soc[ial] realist angle', 'Dr C[olin] the sceptical humanist', 'Q[ueerry] was a lapsed believer', 'Moral conflict', 'Querry first GG hero not to sin', and 'a deep - feeling of goodness'.

Wobbe A41a.



A
DISPLAY
OF
HERALDRIE:

MANIFESTING

A more easie accesse to the knowledge thereof
than hath beene hitherto published by any, through
the benefit of METHOD;

Whereinto it is now reduced by the study and industry

OF

JOHN GVILLIM.

late Pursuivant at ARMES.

The third Edition;

Corrected and much enlarged by the Author
himselfe in his life time:

Together with his owne Addition of explaining the
Termes of *Hawking* and *Hunting*, for the use and
delight of GENTLEMEN.

*Quod quisque privatim accipit, tenetur in communem usum depromere.
Unius labor multorum laborem allevat.*



LONDON,

Printed by Thomas Cotes for Jacob Blome. 1638.

Annotated Armorial

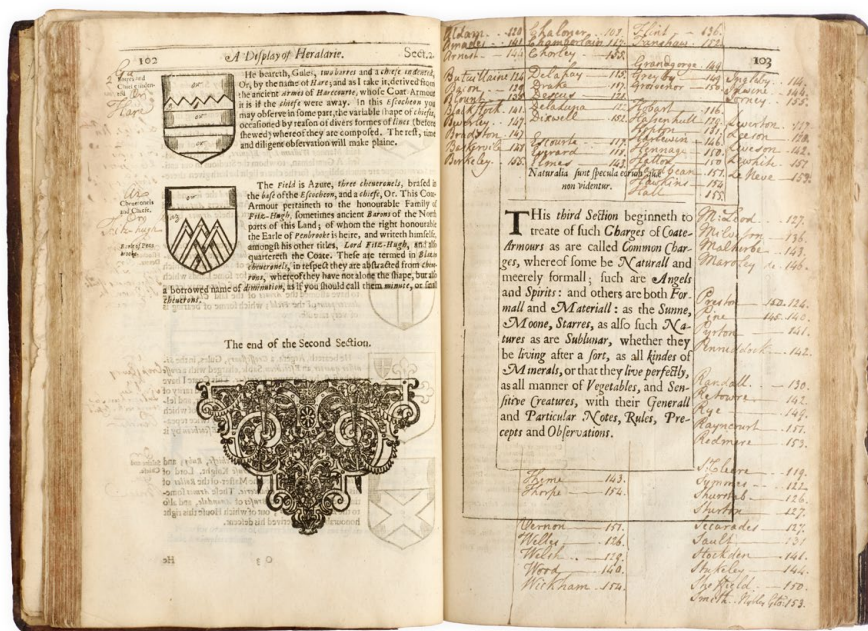
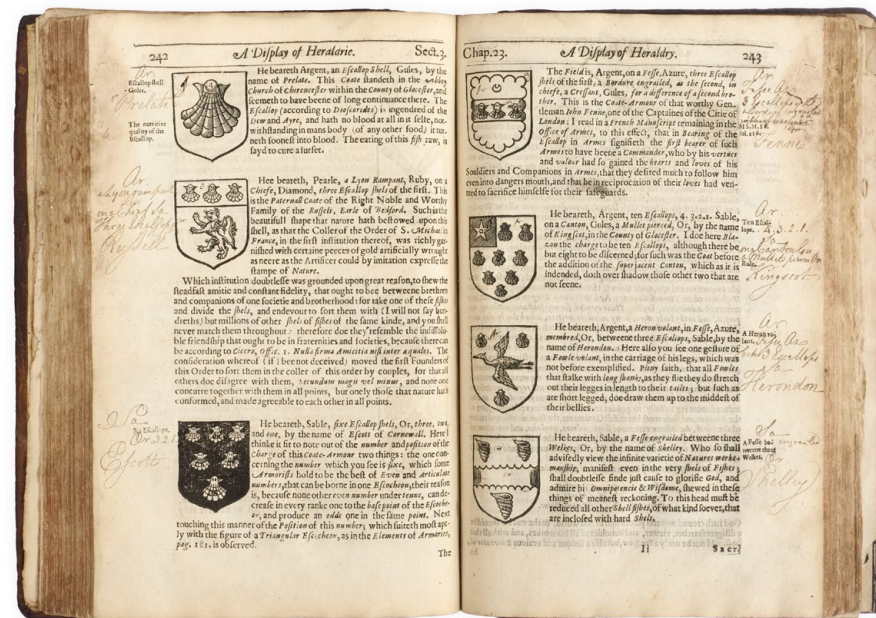
12. GUILLIM, John. A Display of Heraldrie: manifesting a more easie Accesse to the Knowledge thereof than hath beene hitherto published by any, through the Benefit of Method ... corrected and much enlarged by the Author himselfe in his Life Time: together with his owne Addition of Explaining the Terms of Hawking and Hunting, for the Use and Delight of Gentlemen. *London, Thomas Cotes for Jacob Blome, 1638.*

Folio in 4s, pp. [xvi], 167, 170–430 (of 433); wanting Hhh5–6 ('Additions to be inserted and Amendments ...'); woodcut initials, head-, and tailpieces, and illustrations (chiefly coats of arms) throughout, with 9 large woodcut achievements; minor stains, soiling, and browning throughout, some fore-edges frayed, title crudely repaired at fore-edge, occasional minor worming to margins, a few tears, final quires a little loose, Bb4 and Hhh1 partly detached; else a good copy in contemporary calf, covers tooled in blind with a double-fillet border; rebaked with old gilt title-piece laid down, a few scuffs; nineteenth-century armorial bookplate of Edward Francis Witts to front pastedown, **manuscript annotations throughout in a (near-) contemporary and an eighteenth-century hand** (see below). £950

Third edition, corrected and enlarged, of this cornerstone of English heraldry; this copy annotated throughout in two hands, each showing close engagement with the blazon expounded by the text.

Compiled by the herald John Guillim (1550–1621), Portsmouth Pursuivant-Extraordinary and later Rouge Croix Pursuivant at the College of Arms, the *Display of Heraldrie* was the first attempt in English to methodise the science of heraldry. The *Display*, which quotes earlier English and continental writers, is divided into six sections of which the first commences with the origins of heraldry, the second contains the basic divisions of the shield, the third and largest describes natural as compared to man-made charges, which are in the fourth section, the fifth has patterned coats without a predominant tincture, and the sixth deals with marshalling of arms. ... [It] was to remain the standard textbook on English heraldry until the second half of the eighteenth century, and it is still regularly used by working heralds in the twenty-first century' (ODNB).

The present copy bears the manuscript additions of at least two attentive readers of the seventeenth and eighteenth centuries. The earlier of these owners, writing in a roughly contemporary secretary hand, has annotated virtually every coat of arms (of which there are often three or four to a page) with abbreviated tinctures, e.g. 'az' for azure' and 'g' for 'gules'. This was likely



the same assiduous reader who corrected 'Gloicester-shire' to Wiltshire on p. 284 and added a rhyming Latin proverb about chance to a section about the canting arms of the Ambesace (i.e. ames-ace) family ('Or, three Dice, Sable, each charged with an Ace, Argent'), in which Guillim also condemns dice-playing as 'a Spurre to wickednesse, and the roadway to desperation'.

Our later, eighteenth-century owner has supplemented these by summarising each entry with the blazon and name of the family in question and by adding four comprehensive family indices.

Provenance:

With the bookplate of Edward Francis Witts (1813–1886), son of the clergyman and diarist Francis Edward Witts (1783–1854) and his successor as rector of Upper Slaughter, Gloucestershire.

ESTC S120342; Moule, *Bibliotheca heraldica* CXLIV; STC 12503.

Motion, Sound, Colour, & Figure

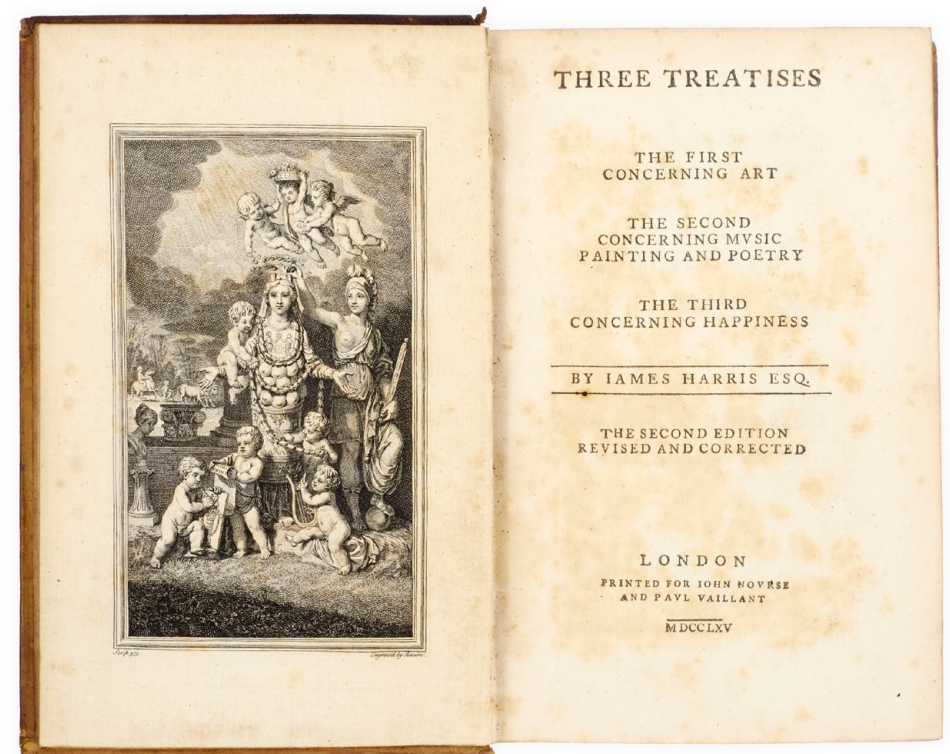
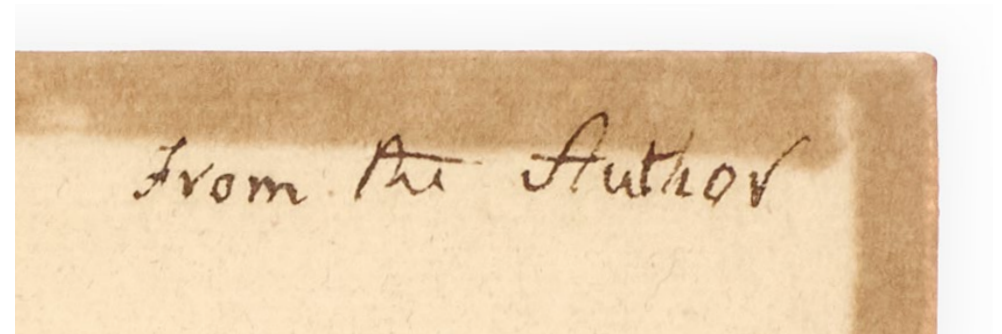
13. HARRIS, James. Three Treatises the first concerning Art the second concerning Music Painting and Poetry the third concerning Happiness ... The second Edition revised and corrected. *London, John Nourse and Paul Vaillant, 1765.*

[with:]

—. Hermes or a philosophical Inquiry concerning universal Grammar ... The second Edition revised and corrected. *London, John Nourse and Paul Vaillant, 1765.*

Two works, 8vo, *Three Treatises*: pp. [2], 377, [18], [1 (blank)], with copper-engraved frontispiece by Basire; bifolium Cc3.4 inverted; marginal paperflaws to lower corners of C3 (with loss) and S4 (closed), some spotting, *Hermes*: pp. xix, [1 (blank)], 441, [28], [3], with copper-engraved frontispiece by Basire; some spotting; bound in uniform contemporary speckled calf, morocco spine labels (numbering-pieces defective), spines rather dry, headcap of vol. I chipped; armorial bookplates of Lord Sandys (either Samuel Sandys, Baron Sandys (1695–1770), or his son Edwin Sandys). **£600**

Presentation copies, inscribed 'From the Author', of the revised second editions of these two works on art and language by the philosopher and latterly politician James Harris.





Three Treatises (1744) was written in the form of dialogues conducted in the Earl of Pembroke's Gardens at Wilton. Harris argued that 'motion, sound, colour and figure' are the four expressions of art and thus became an influential predecessor to Lessing's *Laokoon* (1766). *Hermes* (1751) was one of the most important and influential eighteenth-century works on language and earned its author the nickname 'Hermes' Harris.

Harris was an anti-Lockian, and distinguished sharply between the faculties of sensation and reflection. Language, for him, is associated primarily with reflection, and although it can be used to express thoughts about the objects of sensation, this is inessential to it. His idea of a universal grammar has naturally led to comparisons with Saussure and Chomsky. Though also sold separately, these two volumes were evidently conceived of as a set (and are here numbered as one); Harris presented a set to the British Museum, of which he was a trustee, in November 1765.

ESTC T71082 and T116396.





JOHN LOCKE

LETTERS CONCERNING TOLERATION
BY JOHN LOCKE

LONDON, PRINTED FOR A. MILLAR, H. WOOD-
FALL, I. WHISTON AND B. WHITE, I. RIVINGTON,
L. DAVIS AND C. REYMERS, R. BALDWIN, HAWES
CLARKE AND COLLINS, W. JOHNSTON, W. OWEN,
S. CROWDER, T. LONGMAN, B. LAW, C. RIVINGTON,
E. DILLY, R. WITHEY, C. AND R. WARE, S. BAKER,
T. PAYNE, A. SHUCKBURGH, M. RICHARDSON
M D C C L X V

— FOR ON EARTH,
WHO AGAINST FAITH AND CONSCIENCE CAN BE HEARD
INFALLIBLE? YET MANY WILL PRESUME:
WHENCE HEAVIE PERSECUTION —

14. LOCKE, John. Letters concerning Toleration. *London, A. Millar, H. Woodfall, I. Whiston and B. White, I. Rivington [and sixteen others], 1765.*

Large 4to, pp. [viii], 399, [1], with a frontispiece portrait of Locke by Cipriani; frontispiece rather foxed, scattered foxing throughout, withal a good copy in contemporary mottled sheep, joints cracked, head- and tailcaps chipped, corners bumped; armorial bookplate of Sir Paul Christopher Davie (1901–1990), Remembrancer of the City of London.

£2000

First collected edition, edited and with a preface by Thomas Hollis, printing Locke's *Epistola de Tolerantia* (1689), its English translation by Popple, the *Second* and *Third Letter* that Locke wrote in response to the animadversions of Jonas Proast, and the unfinished *Fourth Letter*, first published in the *Posthumous Works* of 1706. Hollis's liberty cap appears below the portrait and at the foot of the final page.

ESTC T114245; Attig 93; Yalton 28.

C. L V C I L I,

S V E S S A N I A V R V N C A N I,

S A T Y R O G R A P H O R V M

P R I N C I P I S, E Q. R O M A N I,

(qui magnus amicus Magno Pompeio fuit)

S A T Y R A R V M

quæ supersunt

R E L I Q V I A.

F R A N C I S C V S I A N I F. D O U S A

collegit, disposuit, & N O T A S addidit.



L V G D V N I B A T A V O R V M,
E X O F F I C I N A P L A N T I N I A N A
F r a n c i s c i R a p h e l e n g i j.
C I D. I D. I I I C.

Satire Starts Here

Editio princeps

15. LUCILIUS, Gaius; Franciscus DOUSA, editor. Satyrarum quae supersunt reliquiae. Franciscus Iani F. Dousa collegit, disposuit, & notas addidit. *Leiden, Franciscus Raphelengius, ex Officina Plantiniana, 1597.*

4to, pp. [xxiv], 139, [1, errata]; woodcut Plantin device to title-page, woodcut initials; some staining to title-page from obscured inscription, occasional light dampstaining, a very good copy; bound in contemporary Dutch vellum, title lettered in manuscript to spine, stubs from two pairs of ties; binding lightly soiled, upper joint splitting, sewing broken between flyleaf and title, front flyleaves detached, a strip excised from the head of one flyleaf; numerous inscriptions (see below), Bibliotheca Reuvensiana booklabel, ink stamp of the Royal Library of The Hague with their duplicate stamp to verso of title, Harvard College bookplate (mostly erased) with their blind stamp to *1^r and A1^r and their Bowie Collection ink stamp dated 1908 to verso of title, nineteenth-century bibliographical notes to front and rear flyleaves in different hands.

£950

***Editio princeps* of the earliest Roman satirical verses, the origin of modern satire, a copy that journeyed from Edam to Harvard via the Royal Library in The Hague.**

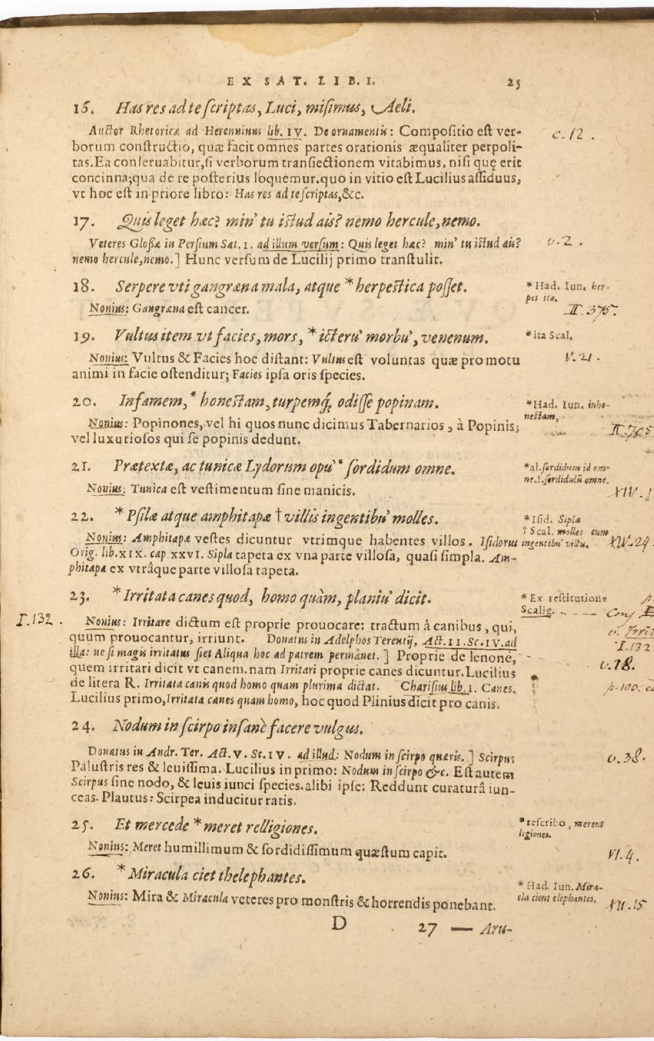
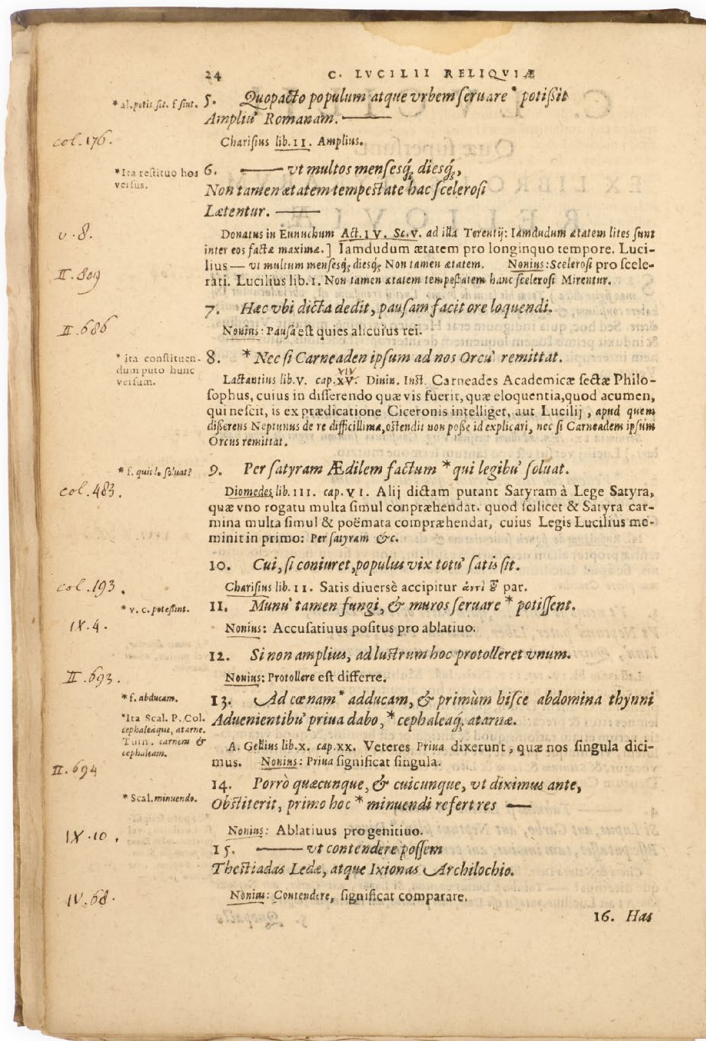
The Campanian writer Lucilius was active towards the end of the second century BC (fl. 130–103 BC), and unlike most Latin literature, his writings were not derived from Greek models but considered to be distinctively Roman. Writing under the Republic, before the civil wars of the first century BC, Lucilius was able to name those he ridiculed, unlike his notable successors Juvenal and Persius in the more repressive imperial period. Many verses are given from a personal perspective, stating opinions and providing biographical snippets, as well as criticisms of contemporary society and fellow Romans, both aristocratic and lowly. He also wrote in the epic metre of hexameters, which became the standard for later satirical authors to follow.

He composed thirty books of poems called 'satura' (poetic medleys), from which our word 'satire' originates. Only 1,300 or so verses survive, and there are no complete poems. Many of the extracts were preserved through grammatical texts, such as Nonius Marcellus and Festus, providing examples of vocabulary or other linguistic features, and many quotations are found in the writings of Cicero, Horace, and Aulus Gellius.

'Lucilius' facility with language, his stylistic resourcefulness, and his linguistic inventiveness, no doubt a function of the genre he was developing, set his language apart from the literary prose of the period as well as from the language of everyday discourse' (Breed, Keitel, and Wallace eds, *Lucilius and Satire in second-century BC Rome* (2018), p. 29).

Franciscus Dousa, son of Janus Dousa, is named as the editor on the title-page, but it is quite likely that Janus composed much of the text with assistance from Joseph Scaliger.

This copy contains marginal annotations to pp. 23–27, 32, and 36–37, noting the specific source for each passage of Lucilius; in the printed text, only the name of the author of the source is given, sometimes with a book number, but the annotator has provided chapter and verse and even, on occasion, the page number of a particular edition of that text, along with a few amendments to the text of the quotations. These notes, and those on the rear flyleaves referring to passages in the book, were plausibly made by Caspar Reuvers.



Illustribus, Amplissimis, ac prudentissimis
HOLLANDIÆ
ET
WESTFRISIÆ
ORDINIBVS

FRANC. I. F. DOVSA S. D.



ONANTI mihi ad grauioris operæ studia aliquando aditum munire, & solidioris alicuius literaturæ cultu animi iuuenantis luxuriam componere, quo & patriæ in tempore vsui esse, & amicorum de me votis olim satisfacere possem, obiectum est eiusmodi impedimentum, cuius impetu non modò studiorum meorum cursus interpellatus est, sed omnes spes quoque nostræ ac consilia propè conciderunt. Ille enim optimus, ac laudem omnē supergressus frater meus, qui studia nostra in hoc adolescentiæ lubrico ordinare, exorbitantem & deuium ad rectæ rationis callem ducere ac dirigere, hærentem salubribus consiliis confirmare solitus erat, transuersa incurrente factorum inuidia nobis eripitur. Cuius inopinatus ac nimium præceps interitus eo flebilior accidit, quo minus nobis temporis datum fuit suauissimam consuetudinem eius post varias peregrinationes ab illo exâncelatas sic quasi ex interuallo regustandi. Nec enim so-

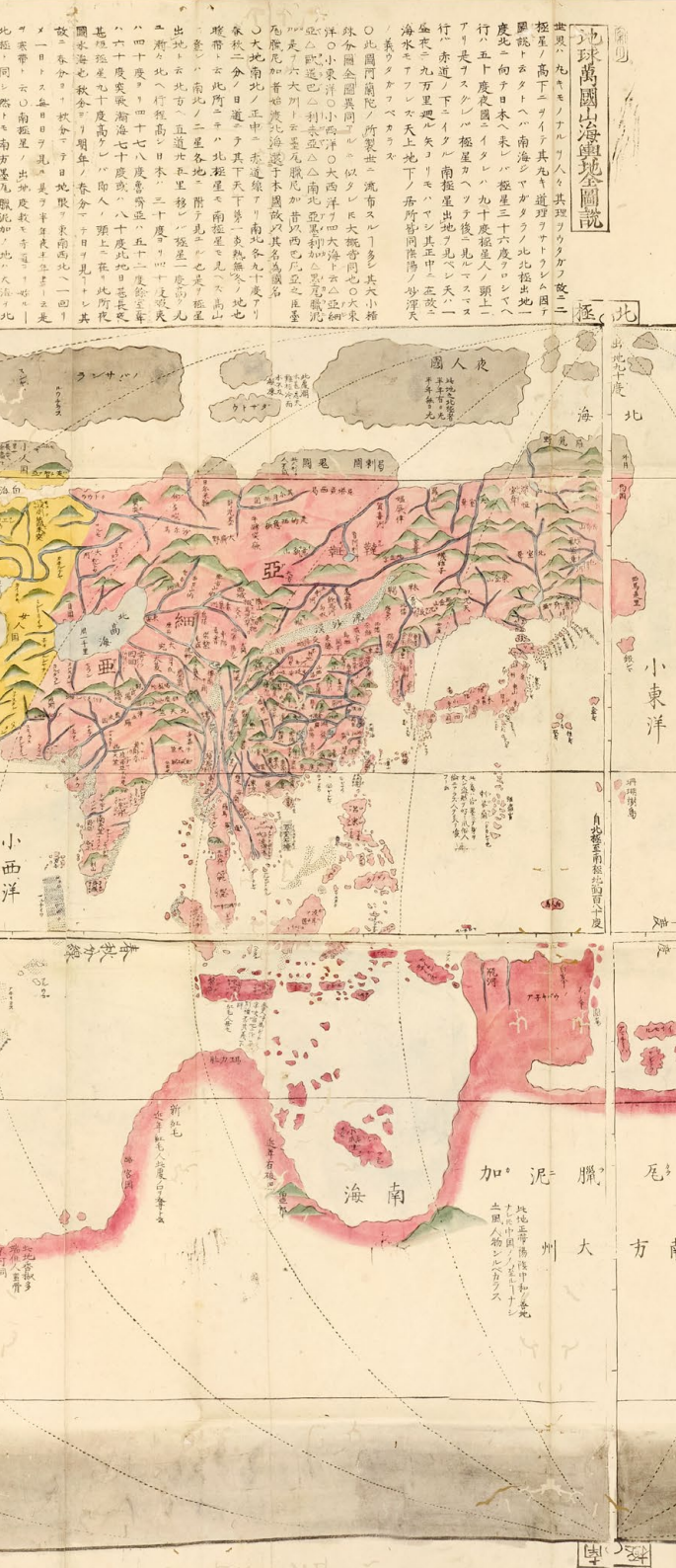
* 2

lam

Provenance:

1. Robertus Puppius of Edam (c. 1585–1619, preacher), inscription on flyleaf.
2. Inscription on flyleaf 'Sum Ant[–]' dated 1619, crossed through.
3. Jacobus Reepmaker, seventeenth-century inscription to title-page.
4. Caspar Jacob Christiaan Reuens (1793–1835), classicist and archaeologist, his Bibliotheca Reuensiiana booklabel, sold at auction in Leiden in October 1838; this volume was lot 468.
5. The Royal Library of The Hague (founded 1798).
6. Mary Brandeggee (*née* Bryant Pratt, 1871–1956) presented this volume to Harvard University in 1908 as part of the substantial library of Richard Ashhurst Bowie (1836–1887, classicist and numismatist), though the bookplate stated that the gift was in memory of her grandfather, William Fletcher Weld (1800–1881, American shipping magnate and funder of Harvard's Weld Hall in 1870). At nearly 12,000 volumes, the Bowie collection was the largest gift of books received by Harvard.

USTC 423869; STCN 840463499.



16. [NAGAKUBO] Sekisui [長久保] 赤水. 地球萬國山海輿地全圖說 [Chikyū bankoku sankai yochi zenzusetsu; 'Complete illustrated Description of the myriad Nations, Mountains, Seas, and Territories of the Earth']. Tōto [Tokyo] and Naniwa [Osaka], Yahei Asano, [late eighteenth–early nineteenth century].

Large folding map (1666 × 920 mm), woodcut on paper; text printed in Japanese, hand-coloured in yellow, orange, red, blue, and grey; some worming neatly repaired, a few short tears along folds; else a good copy in later dark blue paper wrappers, blank title label to front cover; early brush-and-ink inscription relating to a temple to upper right corner, twentieth-century bookseller's ticket of Motoyama Bunko to bottom left corner of map and front cover. **£5000**

An early hand-coloured impression of this pioneering world map by the 'founder of Japanese geography'.

Sekisui Nagakubo (1717–1801) is credited with producing the first Japanese map employing lines of latitude and longitude. It is for the present work, the *Chikyū bankoku sankai yochi zenzusetsu*, that he is now best known, a woodcut world map produced in 1785 based upon Matteo Ricci's pioneering map of 1602 but with significant improvements in the representation of Japan and the Kuril Islands, for example. Later editions appeared well into the nineteenth century.

Our map follows the colouring recommended by Ricci for each continent: Africa in white, Europe in yellow, North America in orange, South America in blue, Asia in pink, and the edge of a vast Antarctica in red. The texts at the upper margin include a discussion of the contribution of the Dutch to world mapping. On the map itself we read of Brazil: 'The inhabitants of this country do not build houses. They dig the earth and live in caverns. They like to eat human flesh, however they only eat men and not women. Their clothes are made from birds' feathers'. A caption to Antarctica reads 'night country with no information on the inhabitants'.

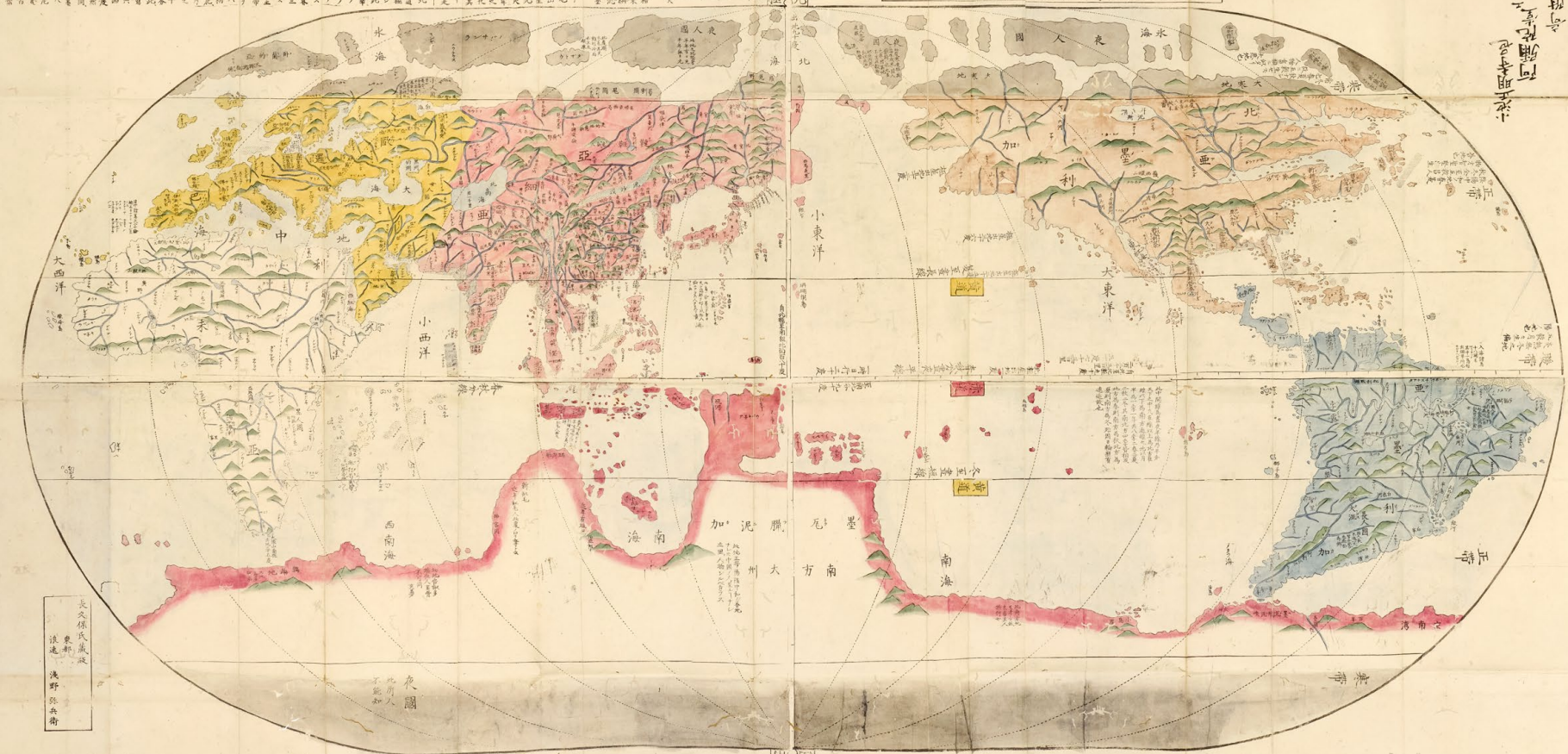


海國輿地全圖
利氏帶英地圖輿地全圖
六幅各得全圖水戶赤水
先生繪為一圖利氏帶世
國八中土在則為曆二十九
年廣為泰西地輿圖傳來之
始情已曉藏有古云後人
事不及古人獨推步與票
據則職古惟地輿圖仁後
出者益為精詳繪學有者
故封亦固不得獨取後出
者而廢此圖先生之禁而
有抑學者詢不勝矣

山海輿地全圖
利氏帶英地圖輿地全圖
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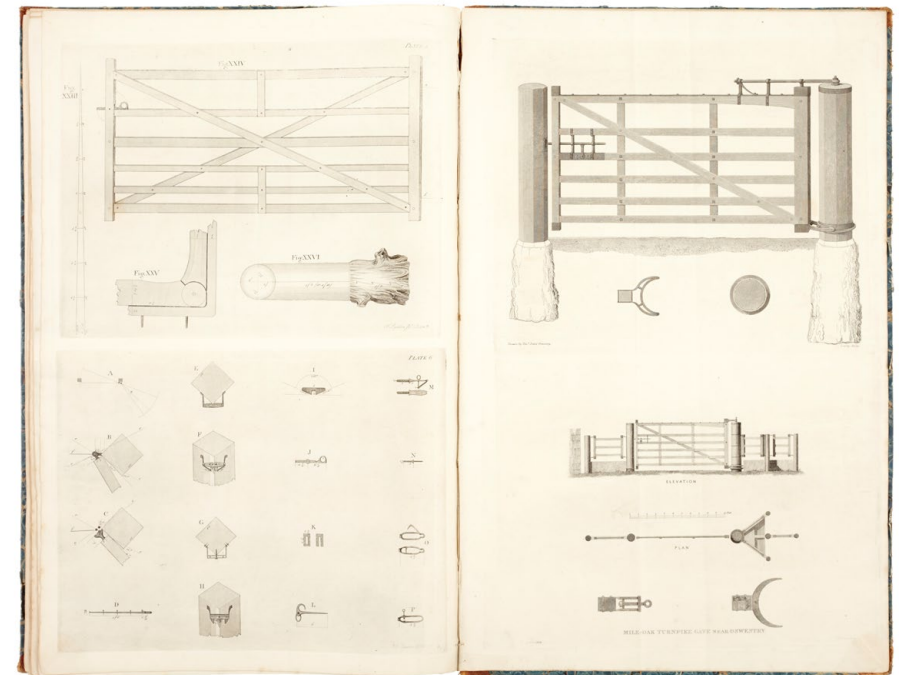
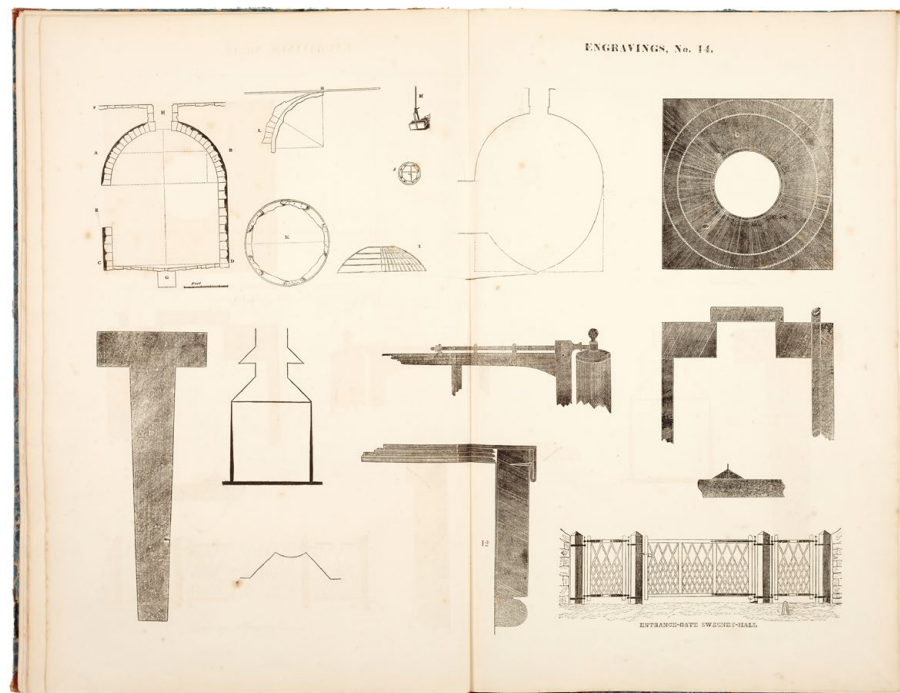
利氏帶英地圖輿地全圖
六幅各得全圖水戶赤水
先生繪為一圖利氏帶世
國八中土在則為曆二十九
年廣為泰西地輿圖傳來之
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故封亦固不得獨取後出
者而廢此圖先生之禁而
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Presented to the Earl of Powis

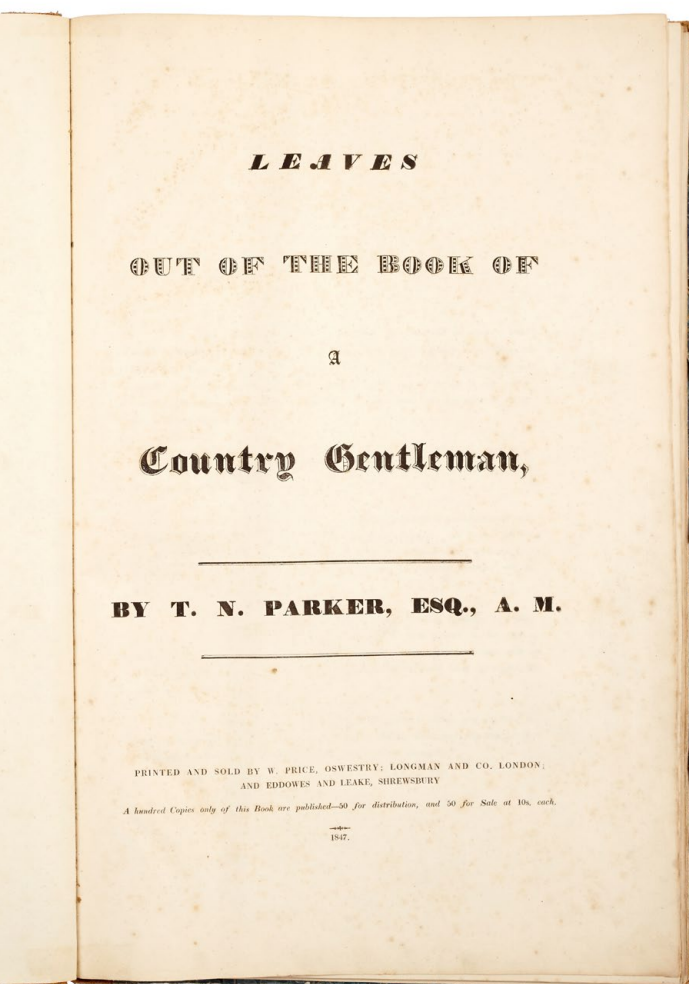
17. PARKER, Thomas Netherton. Leaves out of the Book of a Country Gentleman. Oswestry, W. Price, London, Longman & co., and Shrewsbury, Eddowes & Leake, 1847.

Folio (478 × 305 mm), pp. [vi], 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, and 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.

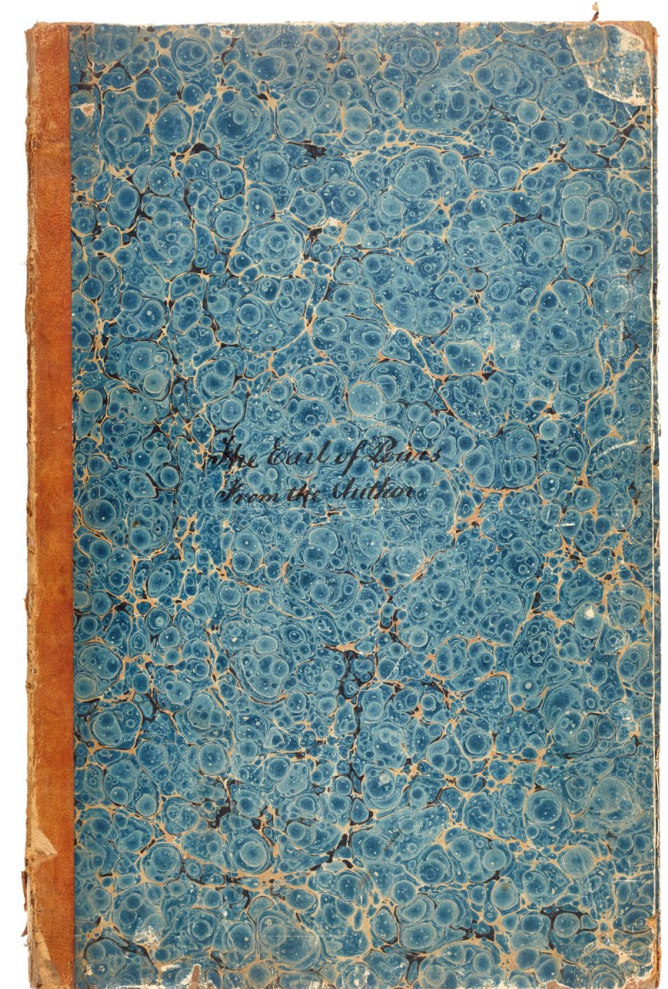


In his address to the reader, Parker writes eloquently and wistfully about his work: 'An amateur experimentalist or contriver is met by various difficulties on turning every corner in his proceedings, partly from the want of a lively interest in the parties retained in the matter under notice, but chiefly, 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 Sweeney 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.



Gaisford's Copy with his Letters

18. PLUTARCH; Daniel WYTTENBACH, editor.
Τα ἠθικά. Moralia, id est opera, exceptis vitis, reliqua.
Oxford, Clarendon Press, 1795–1800; 1810; 1830.

Eight vols bound in seven (vols VI and VII bound together), large 4to, I: pp. xcvi, [2], 683, [(errata)], II: iv, 697 [1 (errata)], III: iv, 755 [1 (errata)], IV: [iv], 662, [2 (errata and a blank)], V: [vi, including replacement contents leaf], 869 [1 (errata)], VI: [iv], 593, [1 (errata)], VII: [iv], 224, VIII: [iv], 785, [1 (blank)]; slight dampstaining towards the end of vol. I, start of vol. IV dampstained, occasional foxing of endleaves, vol. VIII with some light foxing; a fine copy in near-contemporary smooth calf, triple gilt fillet border, gilt arms of the University of Oxford on covers (vols I–V only), spine gilt-tooled and -lettered, edges gilt; extremities slightly rubbed, some joints cracked, slight loss to spine leather of vols IV and V and to cover of vol. VII; armorial bookplates of Thomas Gaisford, Dean of Christ Church, front cover of the *Ulster Journal of Archaeology* (vol. XXVII, 1964) loosely inserted at the end of vol. III. **£1750**

Gaisford's own copy of the Oxford Plutarch containing letters between him and the editor, Daniel Wytttenbach.

Dr Thomas Gaisford (1779–1855) was appointed Regius Professor of Greek at Oxford in 1812, and later became Dean of Christ Church in 1831. He had an active role at the University Press, promoting the printing of Greek texts, and at the Bodleian. There is an early pencil annotation on the title-page to volume VII: 'Edidit T. Gaisford Graec. Ling. Prof. Regius', and a few ink corrections to the text of Wytttenbach's *Animadversiones*; and next to the heading for the *Monitum* at the start of volume VIII is written in pencil 'by Dr Thos Gaisford'.



DANIELIS WYTTEBACHII

ANIMADVERSIONES

IN

PLUTARCHI

MORALIA.

VOL. II. PARS I.

OXONII,

E TYPOGRAPHICO CLARENDONIANO.

MDCCCXI.

Loosely inserted in this copy are six letters and notes relating to Gaisford and Wytttenbach, and to the publication of this monumental Plutarch. There is an extract copied from the minutes of the University Press, dated 23 October 1800, about Wytttenbach's Plutarch; a sheet of accounts from 3 January 1810; a letter from Wytttenbach to Gaisford dated Leiden, 17 January 1815 (in Latin, written by a secretary), and a copy of Gaisford's Latin reply to Wytttenbach, dated Oxford, 31 January 1815.

In 1815 Gaisford had married Helen, the niece of Dr William Van Mildert. A four-page letter (dated Leiden, 17 May 1816, with Gaisford's red wax seal) is addressed to Van Mildert at Lincoln's Inn, in which Gaisford describes his visit to Leiden University Library where he was helped by the elderly Daniel Wytttenbach (1746–1820) and looked at Vossius's books. Gaisford also opines that the Bodleian is much larger and better organised than Leiden, though Leiden has far more manuscripts. He also discusses the libraries of the great Leiden scholars and the bookselling situation in Leiden, which he dislikes.

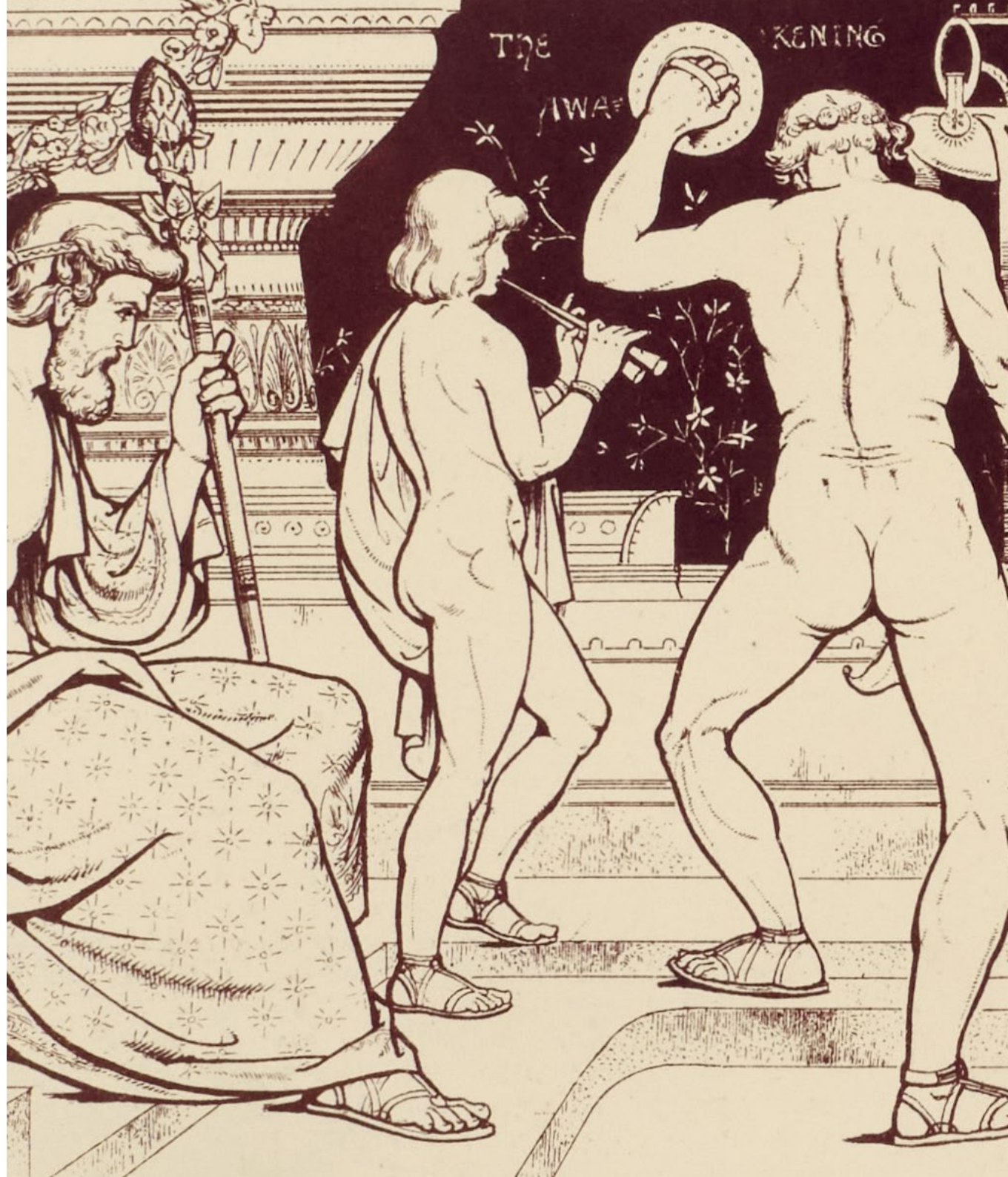
The final note is dated 27 June 1824, therefore after Wytttenbach's death, noting that some items belonging to Wytttenbach were offered by his widow to [John] Fell for 2,000 florins.

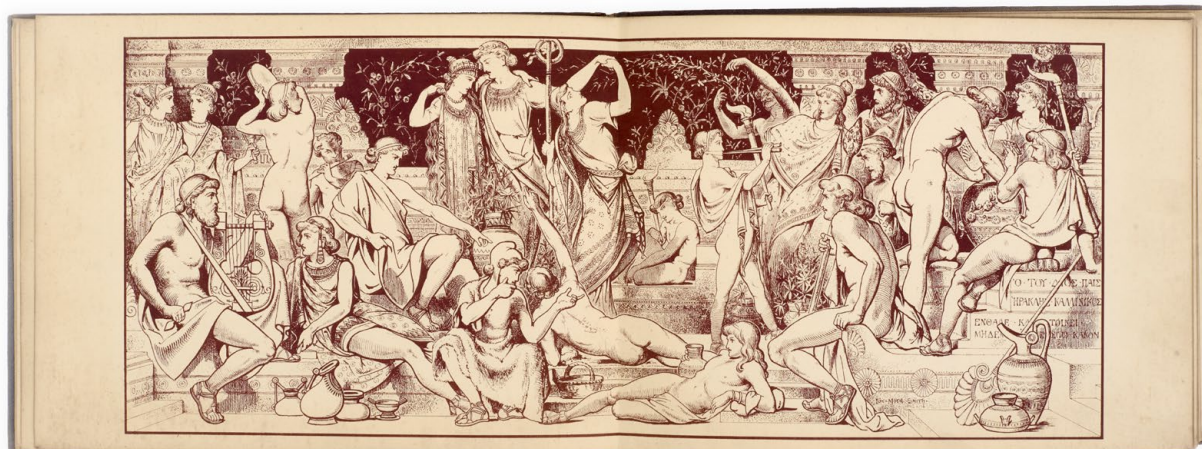
The Life of Theseus

19. PLUTARCH; John Moyr SMITH, *illustrator*. An Argive Hero ... with Illustrations designed after the Manner of early Greek Paintings. *London, Arthur H. Moxon, 1877.*

Oblong 8vo, pp. 10, [2 (blank)], with 5 sanguine lithographic plates (of which one double-page); two woodcut illustrations printed in-text; very slightly dusty at edges, but a good copy; bound in publisher's blue pebble-grained cloth, front board blocked in black and lettered in gilt, rear board blocked in blind, black endpapers; slightly faded and frayed at extremities, sewing a little loose; ink inscription 'Elsa Forman | from Haha | Novr. 82 | 24' to front free endpaper verso. **£950**

Scarce first and only edition of John Moyr Smith's illustrations of the life of Theseus, accompanying the text of Plutarch's *Life*.



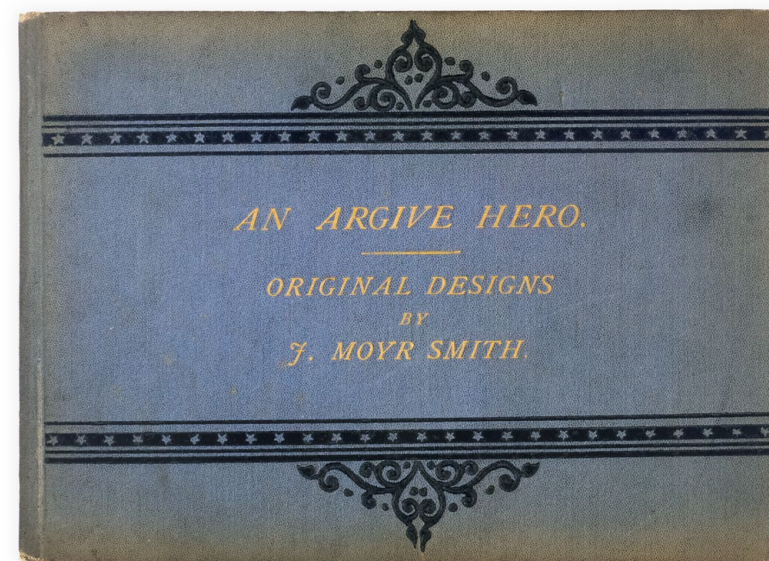


Though purporting to be 'after the manner of early Greek paintings', the plates – the work of the Scottish architect, designer, and art historian John Moyr Smith (1839–1912) – are not dissimilar in style to his celebrated literary tiles, which illustrate scenes from Aesop and the Bible to Shakespeare and Tennyson. His work owes much, however, to Alexander 'Greek' Thompson and his circle in Glasgow, whom he had known after training at the Glasgow School of Art; soon after he moved to Manchester as assistant to Alfred Derbyshire, and in 1866 to London as assistant to George Gilbert Scott. He made few forays into book illustration, although in 1869 he was sent to Paris to meet Gustave Doré on behalf of their mutual publisher Moxon.

Provenance: Elsa Forman (d. 1962), Honorary Secretary of the Keats–Shelley Memorial Association and niece of the bibliographer and forger Harry Buxton Forman.

No copies traced in the US; Library Hub finds copies at the British Library, Bodleian, Cambridge University Library, NLS, and NLA only.

See Stapleton, 'John Moyr Smith 1839–1912' in *The Journal of the Decorative Arts Society* 20 (1996), pp. 18–28.





Bound in White Calf

20. PORTA, Giambattista della. De humana physiognomonia ... libri IIII; qui ab extimis, quae in hominum corporibus conspiciuntur signis, ita eorum naturas, mores et consilia (egregiis ad vivum expressis iconibus) demonstrant, ut intimos animi recessus penetrare videantur ... primumque in Germania in lucem editi ... *Hanau, Wilhelm Antonius for [Frankfurt,] Peter Fischer, 1593.*

8vo, pp. [xvi], 534, [57 (index)], [1 (blank)]; title printed in red and black with woodcut device, woodcut initials, head-, and tailpieces, woodcut portraits to title verso and p. [xvi], numerous woodcuts to text (many repeats); small marginal paperflaw to lower outer corner of p. 241, some light foxing and toning; overall a very good copy in contemporary blind- and gilt-tooled white calf, central stamp to covers depicting the Trinity (*see below*), the date 1594 in gilt (faded) to upper cover, four raised bands to spine, purple edges (faded to red); some marks, worm track to lower cover, some worming to endpapers, front free endpaper coming loose; seventeenth-century ink ownership inscription of T. Seifert ('T. Seiferti D.') to title and his note to title verso (*see below*), nineteenth-century ownership inscription to title, some underlining in ink to text. **£1950**

The second Latin edition and the first to be published in Germany of this richly illustrated work on physiognomy by the Italian polymath Giambattista della Porta (1535–1615), a beautiful copy in strictly contemporary German white calf.

The many woodcuts in this edition – including portraits of Porta and the dedicatee Cardinal Luigi d'Este, and numerous depictions of human and animal heads juxtaposed – are based on the fine copper engravings of the first edition, published at Vico Equense (near Naples) by Giuseppe Cacchi in 1586.

'Porta's physiognomonics provides cartographies of the outward appearance of physical bodies aimed at predicting the soul's hidden inclinations or dispositions (past, present or future) ... Incorporating a huge array of classical and contemporary sources, Porta's physiognomic texts are an outright summa of this branch of knowledge and practice ... Porta's physiognomic assessments are based on resemblances in external appearance: for instance, men with a dark, Saturnine complexion evocative of dangerous animals are rendered very likely to go to prison ... This example highlights the aesthetics structuring Porta's physiognomonics: beautiful bodies are also morally good. There is a direct association between beauty, virtue, success and health, as these traits all originate from a good temperament, that is, from a harmonious mixture of the elements. A monstrous body, on the other hand, indicates ill health, bad luck, and dubious moral inclinations' (*Stanford Encyclopedia of Philosophy*).

The attractive binding is one of a very small group of Renaissance bindings in white calf, a softer and smoother alternative to pigskin found only on very fine work. It features a central panel-stamp of the *Gnadenstuhl* or Throne of Mercy, a trinitarian image of a mournful God the Father displaying his sacrificed Son, accompanied by the dove of the Holy Spirit. It is here signed 'H W' and surrounded by the text 'Also hat Got die Welt geliebet das er seinen Son g' (see Haebler, p. 487, H.W. Platten III).

Provenance:

The T. Seifert who inscribes the title adds a note to the portrait of Porta on the verso, inviting the reader to compare the author's face with those of dogs on pages 182 and 214, drawing attention to his long face and (supposedly) prominent swollen gums.

USTC 629965; VD16 P-4326; Adams P-1925; Garrison & Morton 150.



THE GENERAL ADDRESS
(IN TWO PARTS)
OF THE OUTINIAN LECTURER
TO HIS AUDITORS.

Periodically read by him as a Lecture, during the Season in London, and Descriptive of the Institution of the OUTINIAN SOCIETY in the Hundredth Year after the Death of the benevolent WILLIAM PENN, and the Year of the Second Peace of Aix-la-Chapelle, to secure the advantages of Justice and Benevolence, with the aid of ETHICAL and CRITICAL Lectures, where *no other* provision can easily be made for that purpose.

OTTIS Εὐνοῦντος καὶ Ὀττίν δὲ με μακάριστα
M. Ing. ἡδὲ πάλιν, ἡδὲ ἀπὸ τοῦ αἵματος ἐλάσας. Οὐδὲ. I.

— "the boon I claim.
And plead my title — N O M A N is my name" &c. Odyss. B. IX.

"Like that self-begotten bird
In the Arabian woods embost
That no second knows or third,
And lay awhile a holocaust,
From out her alby womb now teem'd,
Revives, refloweries, then vigorous most;
And though her body die, her fame survives.
A secular bird, ages of lives." Samson Agon.



LONDON:

Printed by W. Nicol, late Bulmer & Co., Cleveland Row, St James's.
1822.

Marking the Centenary of William Penn's Death

21. [RICHARDSON, Jonathan.] The general Address (in two Parts) of the Outinian Lecturer to his Auditors ... *London, Printed by W. Nicol, late Bulmer & Co., 1822.*

8vo, pp. [ii], 56, with a lithographed title-page illustrating the medal of the Outinian Society, 7 engraved plates (*see below*); engravings and tissue guards foxed nonetheless a very good copy; bound in contemporary hard-grained red roan, edges gilt; spine and joints rubbed, corners worn, a few scuffs; note on endleaf identifying the founder of the Outinian Society as John Penn, signature of Madame de Genlis dated 1829, 1839 ownership inscription 'M.J. Northland', bookplate of Major Claud Alexander to front pastedown. **£1600**

Rare first edition of a revised version of the valedictory lecture given by the Outinian Society on 31 December 1818 to mark the centenary of the death of William Penn (1644–1717), founder of the Pennsylvania Colony, drawing on information supplied by the Society's founder, Penn's grandson.

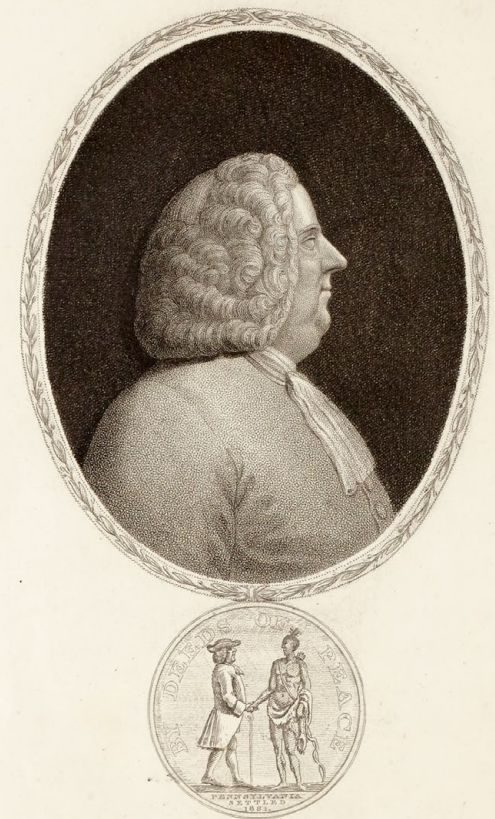
The *Address* gives an explanation of the origins of the Society and then is entirely directed to the career and particularly the principles of William Penn, based on 'traditional information' and 'publicly and privately attested facts', the latter doubtless supplied by John Penn (1760–1834), founder of the Society, who, as a surviving grandson of William Penn, succeeded his father to the moiety of the last proprietorship of Pennsylvania. The engraved plates depict William Penn in armour, aged twenty-two; Lady Juliana Penn; Vice-Admiral Sir William Penn, by James Godby after Sir Peter Lely, with a medallion depicting naval warfare; Thomas Penn; a memorial urn to Lady Juliana; the remains of the tree at Stoke Park under which the treaty between Penn and the Lenape people was signed; and a portrait of Penn later in life after a *bas relief* by a contemporary.

The Outinian Society was originally founded in 1817 as the Matrimonial Society in response to an anonymous poem called 'Marriage' in the *Monthly Magazine*. It had the object of promoting marriage and improving the domestic life of married couples. Extending its aims to other schemes of human happiness – to 'the more perfect knowledge of certain less obvious truths and principles of human action' – it soon changed its name to the Outinian Society, apparently inspired by a line in Homer. John Penn was its president and editor, Jonathan Richardson its secretary and lecturer. The lectures were very popular: *Records of the Origin and Proceedings of the Outinian Society* (1822) lists well over a thousand names of Auditors who had attended.

Provenance: with the 1829 signature of the educationist and author Caroline-Stéphanie-Félicité du Crest de Saint-Aubin, Comtesse de Genlis (1746–1830), identified in a contemporary manuscript note to front endleaf as 'a friend of the family'; she fled to London in 1791. An inspiration to Jane Austen, Madame de Genlis was governess to the future Louis Philippe I, wrote several plays, novels, and children's books, is mentioned in *War and Peace*, and makes a cameo appearance in *Les Misérables*.

We find five copies in the US (New York Historical Society, Harvard (defective), Haverford, Swarthmore, Yale), and two in the UK (BL, Society of Friends).

Sabin 26864; Smith, *Friends' Books* 2.326 (attributing it to John Penn).

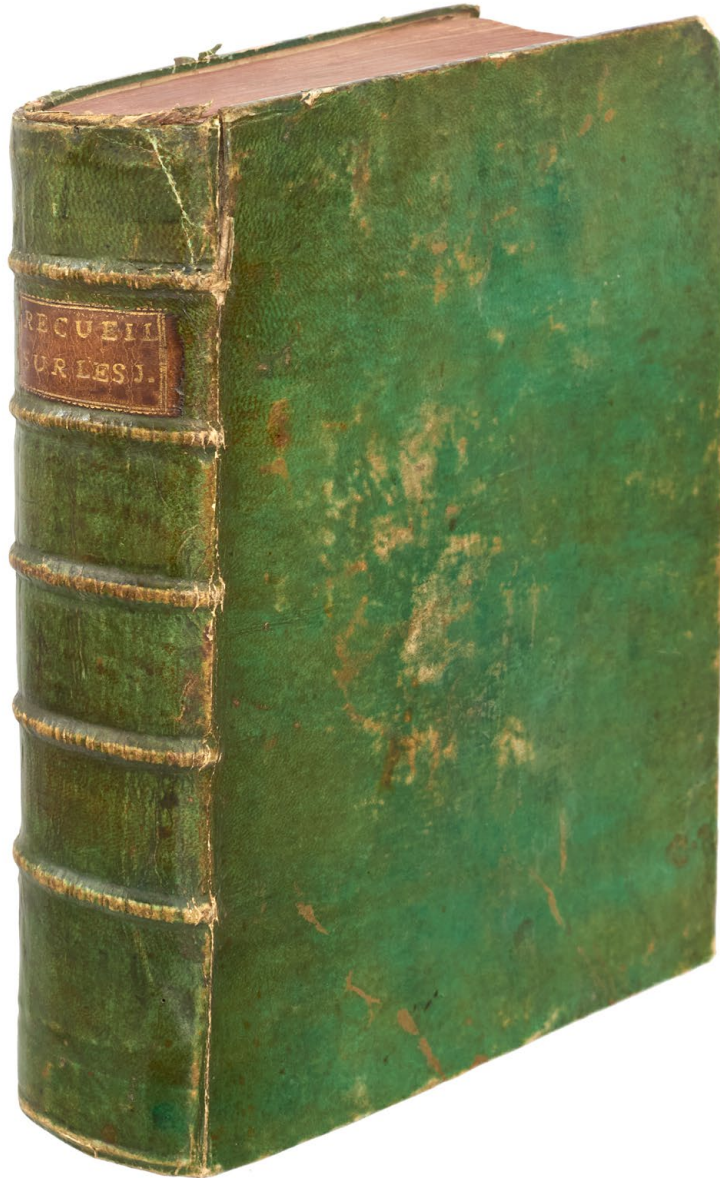


WILLIAM PENN.

b. 1644 . d. 1718.

The Portrait is from a model in baso relievo of the size of life, by Sylvanus Bevan, of the Society of Friends, & a cotemporary of W^m Penn. The medal of him, the reverse side of which is represented below the portrait, was engrav'd by L. Pingo, A.D. 1770, for B^t Bartlett of the same society; a great collector of coins and Medals.

Print.



Against the Jesuits

22. [ROUSSEL DE LA TOUR, Claude Pierre GOUJET, *and* Abbé MINARD, *editors*.] Extraits des assertions dangereuses et pernicieuses en tout genre, que les soi-disans Jésuites ont, dans tous les temps et persévéramment, soutenues, enseignées et publiées dans leurs livres, avec l'approbation de leurs supérieurs & généraux, vérifiées et collationnées par les commissaires du parlement, en exécution de l'arrêté de la cour du 31 Août 1761, et arrêt du 3 Septembre suivant, sur les livres, thèses, cahiers composés, dictés et publiés par les soi-disans Jésuites, et autres actes authentiques, déposés au greffe de la cour par arrêts des 3 Septembre 1761, 5, 17, 18, 26 Février et 5 Mars 1762. *Paris, Pierre-Guillaume Simon, 1762.*

4to, pp. [iv], viii, 542; half-title, woodcut vignette to title, tail-pieces; a few spots else a very good copy, **bound with 32 related items (arrêts, declarations, extracts from registers of parlements, edicts, letters patent, sentences)** in contemporary green vellum, red morocco spine label lettered 'Recueil sur les J.'; short split to head of upper joint, corners a little worn, covers slightly rubbed; contemporary manuscript list of contents to front free endpaper and occasional annotations in the same hand. **£1500**

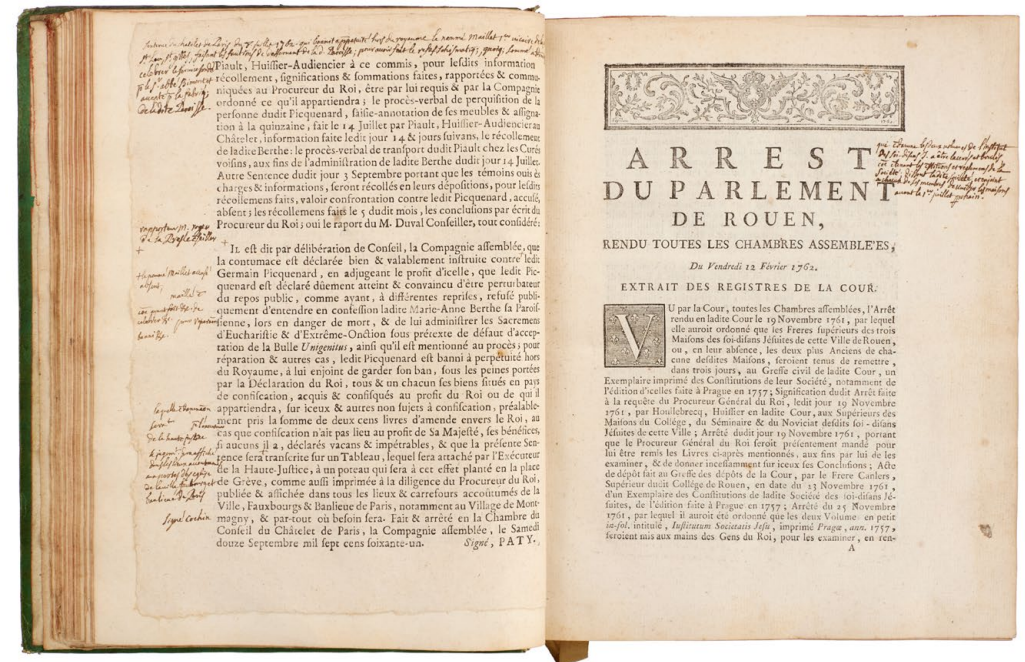
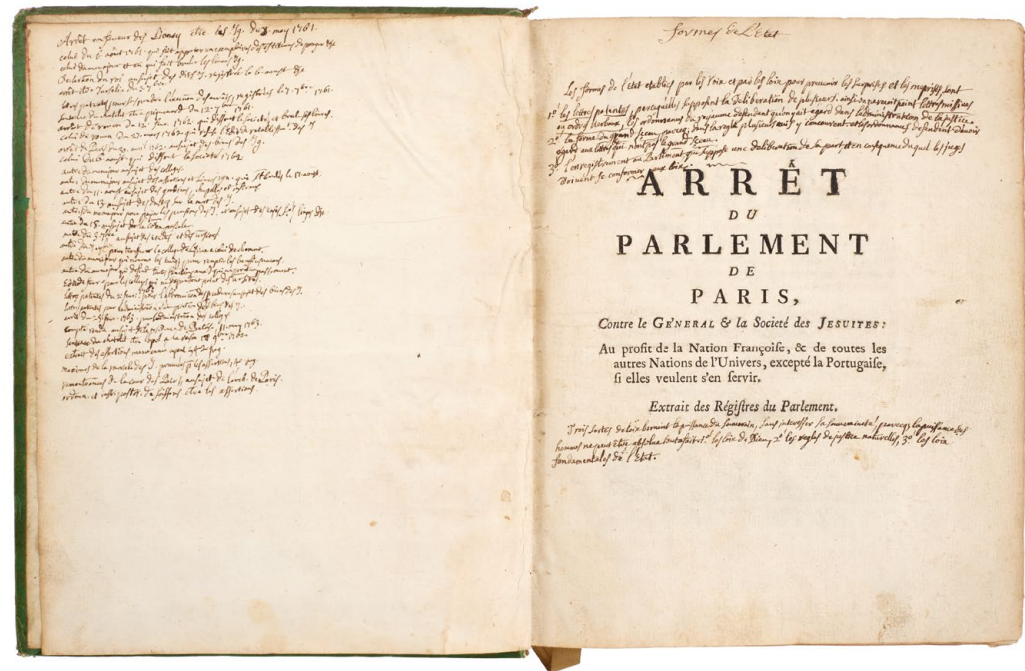
First edition of this systematic selection of Jesuit writings intended to demonstrate the many dangerous ideas endorsed by the Order, arranged under headings including probabilism, simony, blasphemy, sacrilege, magic, astrology, idolatry, perjury, homicide, and regicide.

The compilation went through several editions and provoked a *Réponse* in 1763 from the French Jesuit Jean Nicolas Grou. The present copy, accompanied by the separately printed *résumé*, *Maximes de la morale des Jésuites, prouvées par les extraits de leurs livres ... ou table analytique des assertions dangereuses et pernicieuses*, is found in a volume which forms a remarkable dossier of official measures and the marshalling of evidence against the French Jesuits in the years 1761 to 1763, leading up to the suppression of the Order in 1764 and the expulsion of its members in 1767.

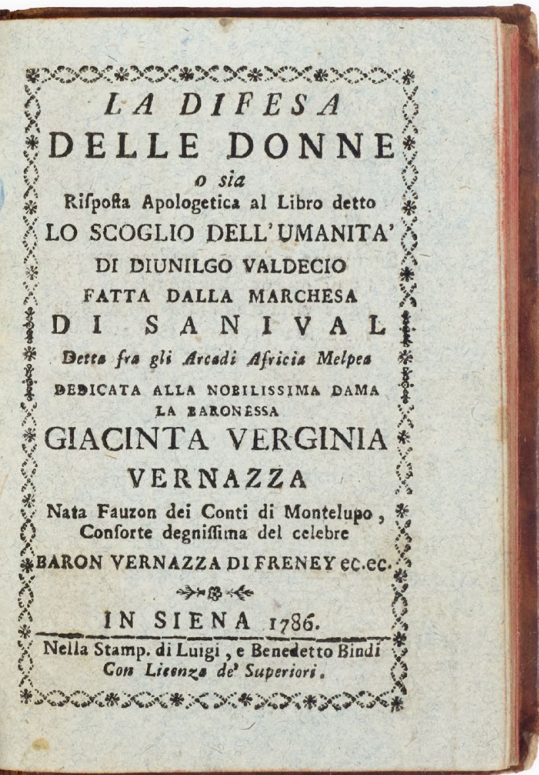
Most of the additional thirty-two items were also printed in Paris by Pierre-Guillaume Simon, but a few were published at Rouen and Soissons. The contemporary French annotations to some of the contents of the volume appear to have been made by a member of the legal profession, who clearly followed the Jesuits' fate closely in the years running up to their suppression in France.

Sommervogel III, col. 1870 & XI, cols 164-5.

A full listing is available on request.



In Defence of Women



23. 'SANIVAL, Marchesa di', pseud. [i.e. SALVANI, Fausto]. La difesa delle donne o sia risposta apologetica al libro detto Lo scoglio dell'umanità di Diunilgo Valdecio fatta dalla Marchesa di Sanival detta fra gli Arcadi Africia Melpa dedicata alla nobilissima dama la Baronessa Giacinta Verginia Vernazza ... *Siena, Luigi and Benedetto Bindi, 1786.*

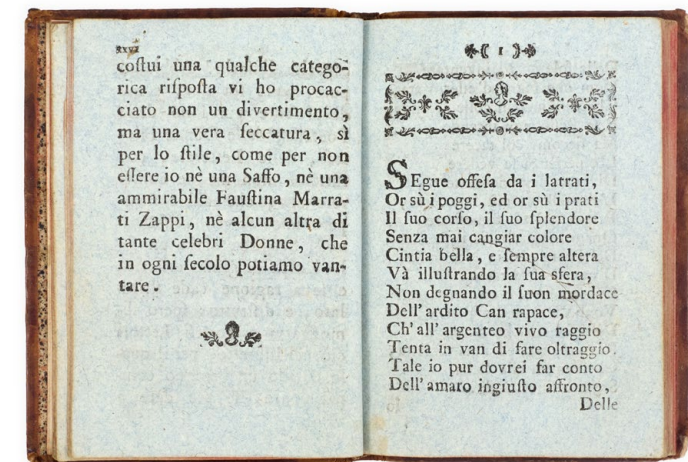
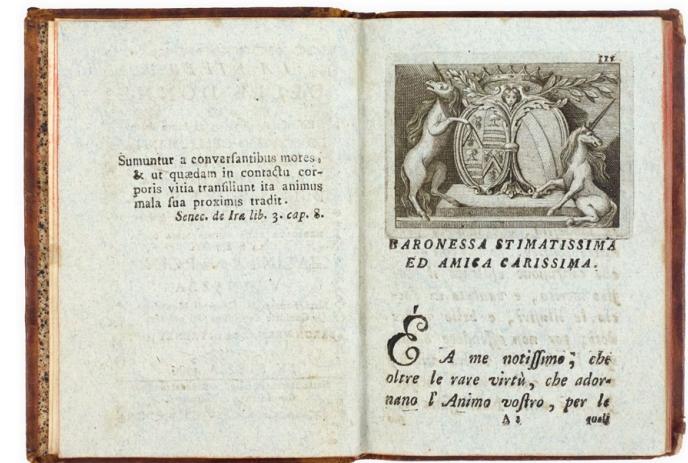
16mo, pp. xxvi, 156, [2 (blank)]; title within typographic border, copper-engraved arms at head of p. iii, typographic head- and tailpieces; small marginal loss to upper corner of pp. xv-xvi, a little very light foxing; a very good copy on blue paper in contemporary mottled sheep, spine gilt in compartments, red edges, sprinkled endpapers; some wear to extremities and abrasions to covers.

£1500

Very rare first edition, printed on blue paper, of this defence of women, written in response to an indecent satire entitled *Lo scoglia dell'humanita*, published under the Arcadian pseudonym Diunilgo Valdecio by Carlo Maria Chiaraviglio in 1774, which warned of the dangers to men posed by bad women.

This response, published under the pseudonym of the Marchesa di Sanival (complete with a similarly pseudonymous Arcadian name), is in fact the work of one Fausto Salvani. It offers a spirited defence of women in the form of pastoral poetry, in an attempt to show that women, rather than being predominantly temptresses intent on dragging men into a life of depravity and vice, are more likely to be models of rectitude as wives and mothers. The work is dedicated to the baroness Vernazza (1762–post 1821), wife of the philologist and antiquarian Giuseppe Vernazza, baron de Freney (1745–1822).

OCLC records a single copy, at UC Berkeley; Library Hub finds only a single copy of a later edition (1790) at the Bodleian.



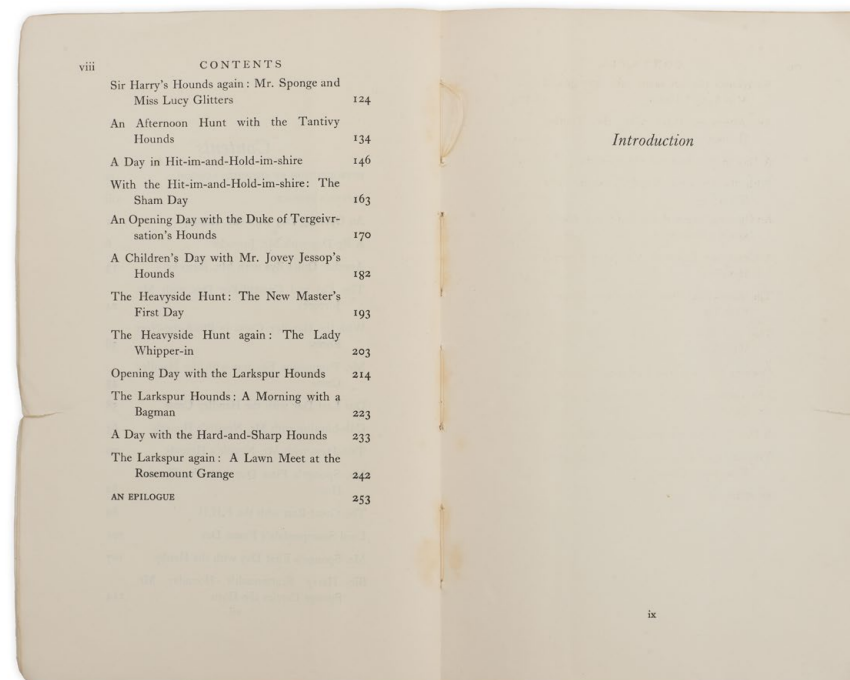
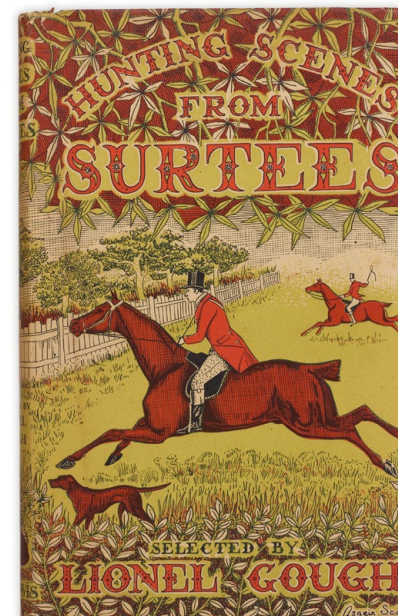
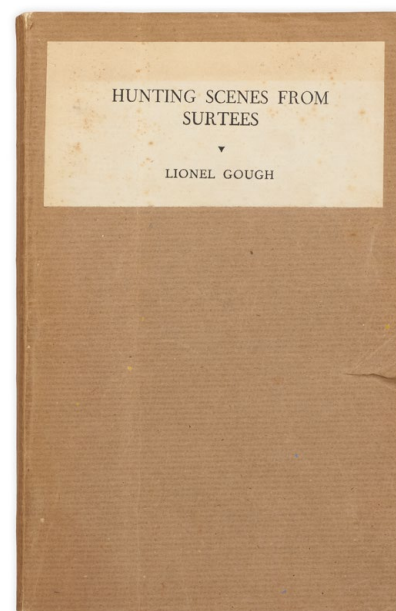
Sassoon's Pre-Preface Proofs

24. [SASSOON, Siegfried.] SURTEES, [Robert Smith]; Lionel GOUGH, *editor*. Hunting Scenes from Surtees. London, Rupert Hart-Davis, 1953.

8vo, pp. xv, [1 (blank)], 252, [4 (epilogue, blank)]; p. ix blank except 'Introduction' and pagination, pp. [x]–[xii] blank (see below); first quire torn at outer margin (not affecting text), otherwise a very good copy; in brown parcel-paper wrappers with printed label to front wrapper; short tear to front wrapper, slight wear at extremities and light foxing to label; 'SS' monogram booklabel of Siegfried Sassoon to inner front wrapper. £500

Sassoon's proof copy of *Hunting Scenes from Surtees*, with pages left blank for the inclusion of his as-yet unwritten introduction.

The present proofs were evidently sent to Sassoon for him to write the introduction which, when published, opens '**Jogging enjoyably through the page-proofs of this excellently organized Selection**, I came on a paragraph which has meant much to me in the past and has often echoed in my mind. "It was the horn I heard, as I came over Addington Hill, though the country looks so green and gay that I never thought of such a thing as hunting"'. Though noting that 'perceptive literary men ... knew nothing of him and were



Hunting Scenes from

SURTEES

SELECTED BY

Lionel Gough



RUPERT HART-DAVIS

36 Soho Square London W 1

1953

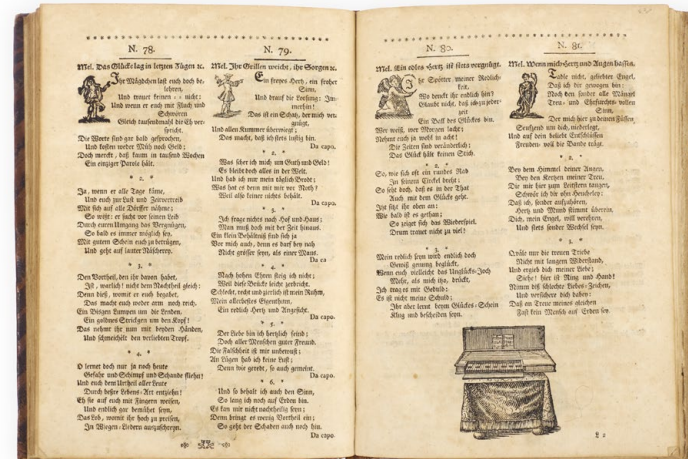
apt to assume that he wrote badly', Sassoon's introduction cites praise for Surtees from Thackeray, Tennyson, William Morris, Rudyard Kipling, and Arnold Bennett; his own admiration, attested also in his autobiographical *Memoirs of a Fox-Hunting Man* (1928), is evident.

In addition to Sassoon's introduction, the proof lacks or alters several features of the final copy, including textual adjustments to the Editor's Preface (pp. xiii and xv) and correction of hunting terms (p. 195). A note from the editor on the fictitious Earl of Scamperdale survives only in proof: '[Surtees] has provided the hounds with fabulous pedigrees' (p. 214).

See Sassoon, *Memoirs of a Fox-Hunting Man* (1928), p. 29.

Offered with another copy, as published, with dustjacket.





The Singing Muse

25. [SCHOLZE, Johann Sigismund.] Sperontes singende Muse an der Pleisse in 2 mahl 50 Oden, der neuesten und besten musicalische Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung nebst einem Anhang aus J. J. Günthers Gedichter. *Leipzig, auf kosten der lustigen Gesellschaft [Breitkopf], 1741.* [bound with:]

— Sperontes singende Muse an der Pleisse, erste Fortsetzung, in 2 mahl 25 Oden ... *Leipzig, [Breitkopf,] 1742.*

Two parts bound together, 4to, l: pp. [iv], '68' [i.e. 76], [24], with an engraved title-page and folding double-page frontispiece (a view of Leipzig re-used from the first edition of 1736), ll: [ii], '50' [i.e. 52], [2 (index)], with an engraved title-page; each song with engraved music at the head and letterpress verse below (songs 69–102 in the first work are printed without music); woodcut head- and tailpieces, woodcut vignettes or initials (in 1742 the initials are made of printer's tools); a fine copy in contemporary speckled sheep, covers and spine ruled in blind. **£4500**





Second edition of the first part, first edition of the second part—a hugely influential collection of German songs that laid the groundwork for the Romantic *Lied*. 'Its engraved titles, imprinted notes and numerous charming woodcut vignettes make this **one of the age's most delightful creations of book art**' (Mannheimer cat. 5, 1398). Two further parts appeared in 1743 and 1745.

'Sperontes' was only identified in the nineteenth-century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (Grove).

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' In the first collection **No. 33 'Ich bin nun, wie ich bin'**, and **No. 48 'Dir di Liebe, werthes Hertze'** are ascribed to J.S. Bach (BWV Anh. 40 and 41).

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the *lieder* masterpieces of the 19th-century Romantics' (*ibid.*).

RISM II, p. 372; Hirsch III, 1078; Hayn/G. IV, 128 ('Enormously rare!').

Sketches of the South West

26. [SKETCHBOOK.] Album of pencil sketches. *Bristol and South West of England, c. 1892–1904.*

Oblong 4to, ff. 29, with 10 additional leaves loose at back; c. 29 pencil drawings, one small watercolour sketch; sketch on f. 20 pasted in, ff. 26 and 27 loose but still present; in the original canvas cloth, lightly dust-soiled; bookseller's ticket of Reeves & Sons, London to front pastedown.

£300

A charming turn-of-the-century album of pencil sketches of the South West of England, seemingly by an accomplished Bristol amateur artist.

The sketchbook was filled gradually, over a period of about eight years, by a skilled anonymous amateur artist. The sketches themselves centre around Bristol and its environs, with clusters of drawings which suggest occasional trips to other locations in the South West, and focus mainly on landscapes and natural scenes – waterfalls, streams and rivers (including a view of the Avon), glades, rock formations – but also including sketches of villages, farms, homes, derelict buildings and ruins, and one sprawling factory, which though unidentified could be the Fry's Chocolate Factory. Our artist visited Lyme Regis for a day or two in July 1892, capturing the harbour and details of the ships moored there; and travelled to Lynmouth in the September of 1893, producing a beautiful series of views from the area, including sketches of the Devil's Cheese Ring, Castle Rock, Glen Lynn and the Rhenish Tower.

The views of Bristol include a silver beech on Durdham Downs, Clifton Downs, a view of Redland, Narroway's Hill, The Dower House at Stoke Park, a view down Coldharbour Lane, Ashley Hill, and Conham; many of these have now changed beyond recognition, and the sketches provide a glimpse into the area as it was over a century ago.





To the Top of Mont Blanc

27. SMITH, Albert Richard. *The Story of Mont Blanc ...* London, David Bogue, 1853.

8vo, pp. xii, 219, [1 (blank)], 8 (advertisements); with hand-coloured frontispiece showing De Saussure ascending Mont Blanc in 1787, numerous woodcuts within text, initials; a very little light foxing; a very good, clean, uncut copy in original orange cloth, covers stamped in blind, spine lettered and decorated in gilt, pale yellow endpapers, label of Leighton Son & Hodge of London to rear pastedown; a little wear to extremities, covers and spine slightly dusty. **£1275**

First edition of Smith's famous book on Mont Blanc, a lovely copy formerly in the possession of his sister, Laura Eady.

Surgeon, balloonist, novelist, traveller, and popular public lecturer, Smith (1816–1860) first visited Chamonix in 1838 while in France pursuing his medical studies, and *The Story* opens with an account of his experiences by way of introduction. Chapters on the history of Chamonix, and on early attempts to climb Mont Blanc, by Horace Bénédict de Saussure and Dr Joseph Hamel for example, are followed by Smith's entertaining account of his own ascent in the summer of 1851. Smith's party, which numbered sixteen guides and eighteen porters, was furnished with provisions including sixty bottles of 'vin ordinaire', three of cognac, and two of champagne, six packets of chocolate, four legs of mutton, and forty-six fowls.

Upon his return Smith turned his experiences into a hugely successful stage show in Piccadilly which ran for two thousand performances between 1852 and 1858. 'Smith's show ... inspired many people to visit Chamonix and to climb Mont Blanc. Although the mountain had been climbed first in 1786, ascents were still infrequent events when he climbed the peak ... During Smith's entertainments in the 1850s the ascent of Mont Blanc became common, and mountaineering in the Alps became a popular sport' (ODNB).

Cox 10; Neate S86; NLS s415.

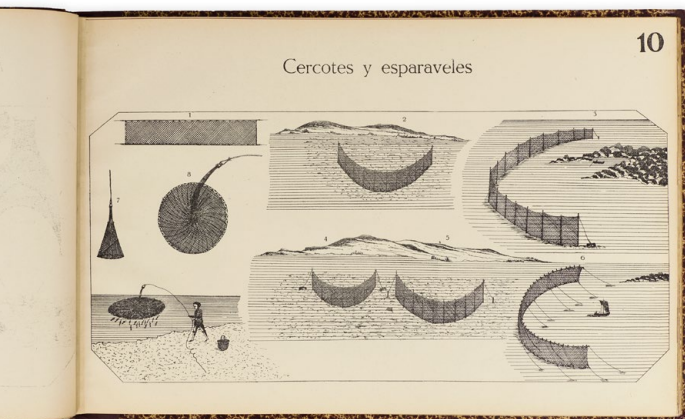


Old Men and the Sea

28. [SPANISH FISHING.] Artes, aparejos e instrumentos de pesca de España. [*Madrid, Artes Gráficas 'Mateu'?, 1920?*]

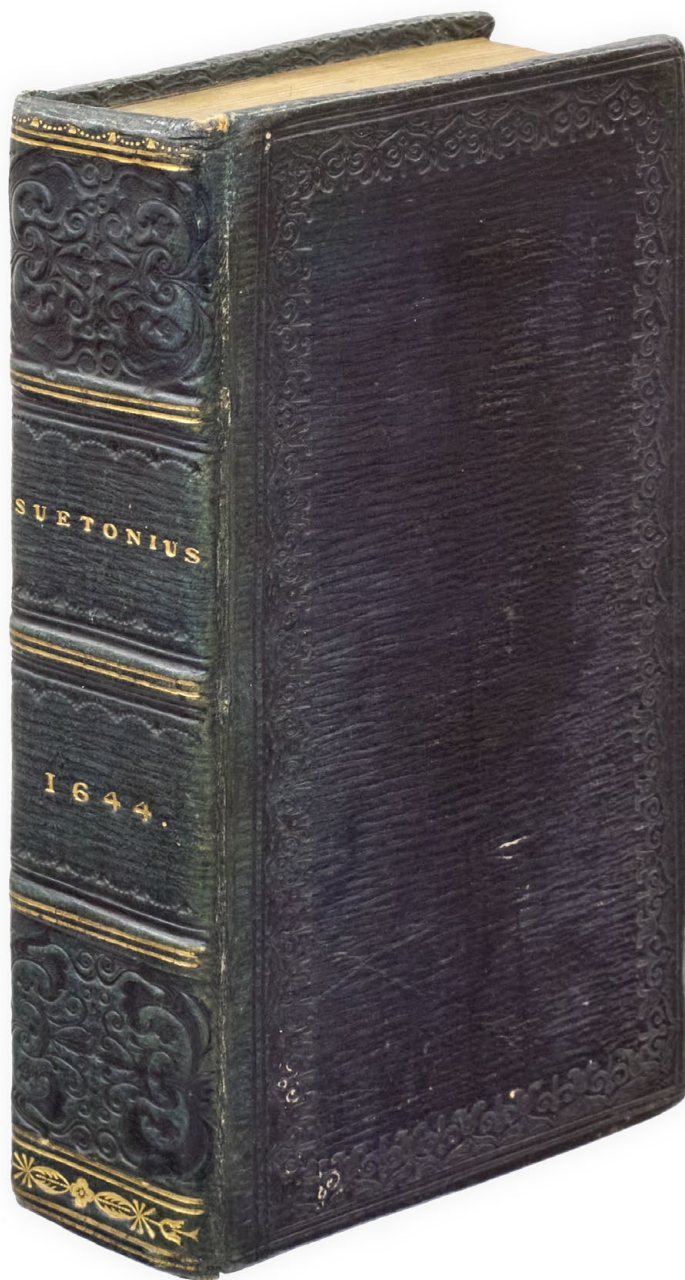
Oblong folio, ff. [1], 35: illustrated title-page plus 35 full-page lithographic illustrations, printed on rectos only, four (including title) in colour; mounted at inner margin, in quarter maroon cloth and marbled boards, spine lettered 'Láminas'; title-page slightly browned, tear repaired to final leaf, else a good copy. **£2000**

First and only edition, very rare, a striking illustrated guide to the traditional Spanish fishing industry, with thirty-five large and unusual illustrations of typical fishing villages and dress; net designs, and floats; boats; drag-nets; tangle-nets, purse seines; hooks; and various 'objetos curiosos'. Given the latter category, it seems unlikely to have served any official or reference purpose, functioning more as a vehicle for the illustrations, the most striking of which shows a scene of night fishing in Galicia.



OCLC shows a single copy, at University of Washington. Not in CCPB, KvK, Library Hub, or REBIUN. We have also traced a very rare, apparently related text volume: *Explicación de las láminas que contienen los principales artes, aparejos e instrumentos que se emplean para la pesca marítima en las costas de España* (Madrid, Artes Gráficas Mateu, 1920), and a *Diccionario ilustrado, descriptivo, valorado, numérico y estadístico de los [sic] artes, aparejos, é instrumentos que se usan para la pesca marítima en las costas del norte y noroeste de España* (Madrid, Artes Gráficas Mateu, 1911).





29. SUETONIUS TRANQUILLUS, Caius.
[De XII Caesarum vitis. De Illustribus
grammaticis. De Claris rhetoribus. Horatii
vita. Plinii vita. Lucani vita.] *Paris,*
Typographia Regia, 1644.

12mo, pp. [xii], 558, [30]; with a fine engraved title-
page, engraved medallion portraits of the Twelve
Caesars, engraved tailpiece with *putti* (repeated); a
fine copy in early nineteenth-century blue straight-
grained morocco (by Charles Lewis?), covers with a
roll-tool border in blind, spine in four compartments
with two large blind stamps and gilt rules, lettered
directly, gilt edges; armorial bookplate of Edward
R[ogers] Cookman, of Moynart House, County
Wexford (1865). **£350**

An attractive, illustrated pocket Suetonius. Quoting
the pioneering early eighteenth-century bookseller
Guillaume de Bure, Cookman notes on a flyleaf here
that this edition is 'recherché a cause de la beauté de
son impression'.

Brunet V, col. 582 ('Jolie edition'); USTC 6040827.



30. TOMS, William. Thirty-six new original and practical Designs for Chairs, adapted for the Drawing and Dining Room, Parlour and Hall ... *Bath, W. Evans, [c. 1830].*

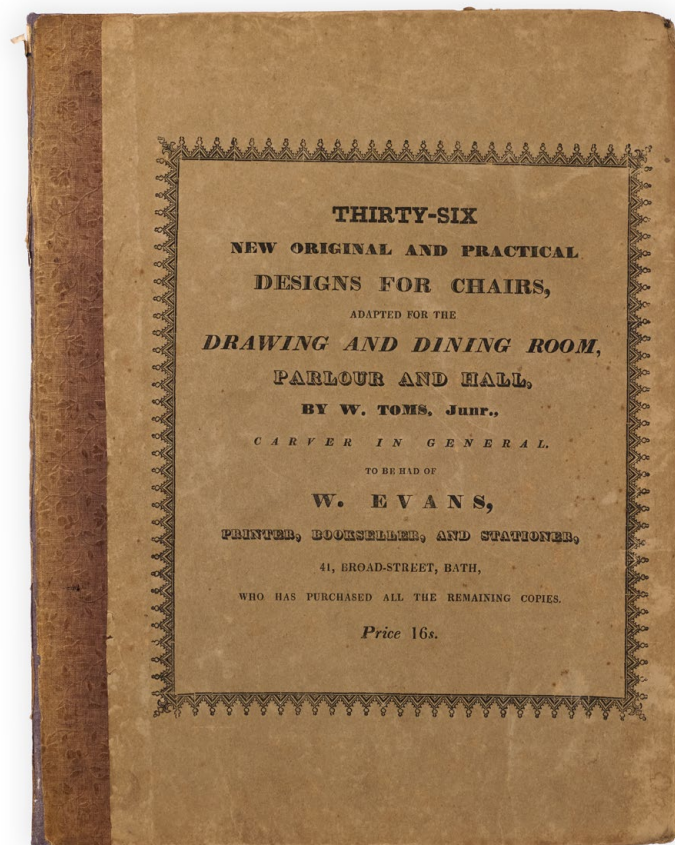
4to (273 × 215 mm), lithographed throughout, with title-page and 36 plates, each showing one chair, in excellent condition; original cloth backed printed boards, spine rebaked with original cloth laid down. **£375**

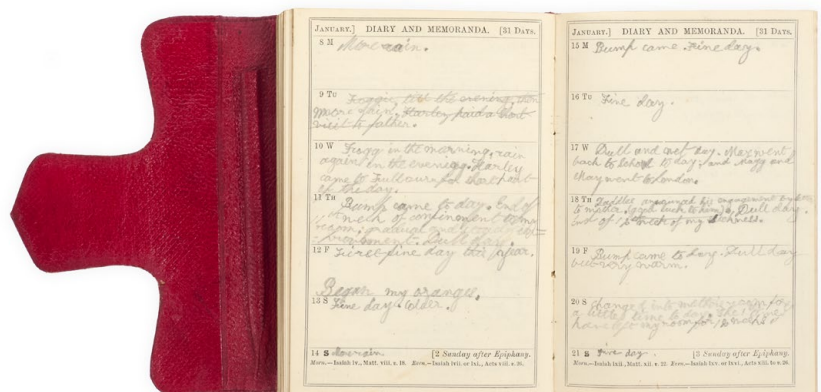
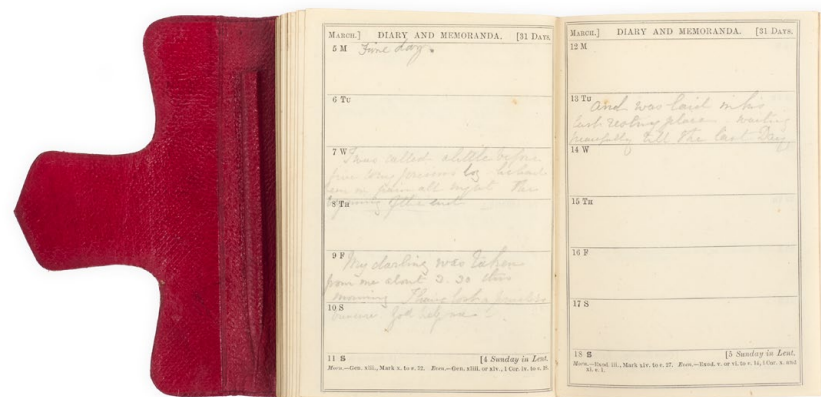
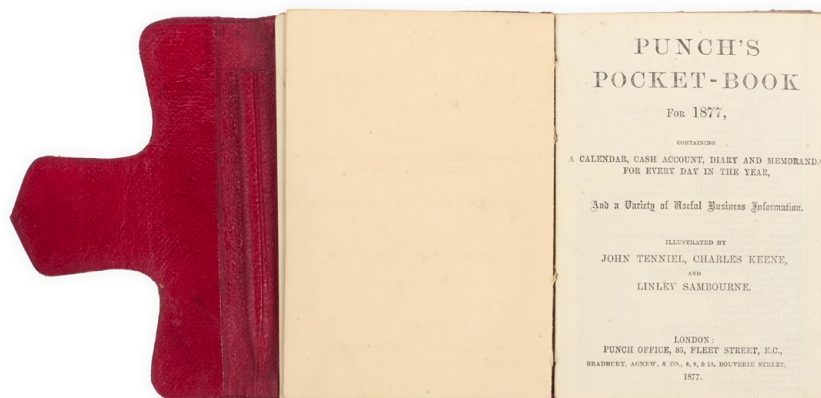
A fine and rare furniture pattern book by William Toms, 'carver in general' at Bath.

Toms is recorded as having worked on 'turning balusters' at Longleat House for Lord Bath in c. 1815. The pattern book offered here indicates that he had grander ambitions than just being a jobbing tradesman. Toms attempted to show his design versatility and competent cabinet maker skills showing chairs with richly carved or turned decorations. The first twelve chairs are in the 'French modern style', followed by a number of chairs in Louis XVI style, then neo-gothic inspired hall chairs, and finally ten chairs in late English Regency design.

Toms engaged the services of the lithography printer Joseph Holloway and probably issued the plates privately and distributed them to potential clients. How successful this was we do not know. But the pattern book caught the eye of the enterprising printer, bookseller, and stationer William Evans, 'who has purchased all the remaining copies' (thus stated on the printed boards) and re-issued the plates. The few copies in institutional libraries have mostly the Evans issue, variously dated between c. 1825 (V&A) and the 1830s (Winterthur); only the Getty and Redwood seem to have the original issue.

Library Hub locates copies at the British Library, Bodley, and the V&A; while OCLC locates copies at Winterthur, Cleveland Public, University of California, Yale, and Virginia Historical Society.





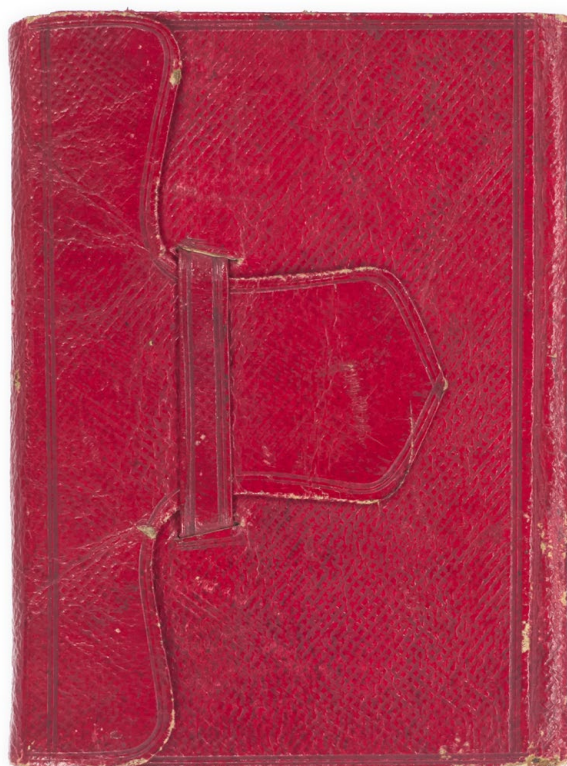
Last Words

31. [TOWNLEY, William Dalison.] Punch's Pocket-Book for 1877, containing a Calendar, Cash Account, Diary and Memoranda for every Day in the Year, and a Variety of useful business Information. Illustrated by John Tenniel, Charles Keene, and Linley Sambourne. London, [Bradbury, Agnew, & Co. for] Punch Office, 1877.

Two parts in one vol., 16mo, l: pp. 144, with hand-coloured lithographic folding frontispiece and a further 9 lithographed plates, ll: pp. 145–208, with lithographed part-title and a further 7 lithographed plates; slightly shaken; otherwise a very good copy in the publisher's wallet binding of red diced roan; light wear to extremities, a few scuffs to upper cover; ownership inscription 'Townley WD, Fulbourn, Cambridge' to front free endpaper, 3 pp. of manuscript 'Cash Accounts' records and 59 entries in 'Diary and Memoranda' in the same hand, a further six entries in another hand (see below), twentieth-century booklabel 'Peter A. Crofts, "Briar Patch", Elm' to front free endpaper with price and 'T Townley' in pencil. **£450**

A Punch almanack for 1877 with nearly sixty manuscript diary entries by the seventeen-year-old William Dalison Townley of Fulbourn, near Cambridge, written during the period of illness immediately preceding his untimely death and with poignant additions by his mother written shortly thereafter.

The almanack is divided into two parts, the first containing information on, *inter alia*, plays and exhibitions, sovereigns and heads of government, and insurance offices and army agents in London, to which are added blank Cash Accounts tables and a daily diary for the owner to fill in; the second part contains various humorous stories and poems.



William Dalison Townley (1860–1877) was the third son of Charles Watson Townley of Fulbourn Manor in Cambridgeshire, and here provides daily accounts of the weather ('beastly day', 'filthy day'), visitors and gifts (including 10 shillings from the Chief Constable of Cambridgeshire and a valentine from his daughter) and notable events ('Duddles [his cousin, Dudley Newman?] announced his engagement by letter to Mother (good luck to him.); 'Fanny brought the musical box with her which [his brother] Walter has lent me'), including his family's comings and goings to and from London and Eton ('I hope [Walter] will come home at Easter a 5th form boy').

William's final entry, on 5 March 1877, simply reads 'Fine day.' 6 March is blank, and the following days have been poignantly filled in (presumably by his mother, Georgiana Townley, *née* Dalison): 'I was called a little before five to my precious boy – he had been in pain all night. The beginning of the end', and, two days later, 'My darling was taken from me about 3.30 this morning. I have lost a priceless treasure. God help me.'

George Lowe's Copy

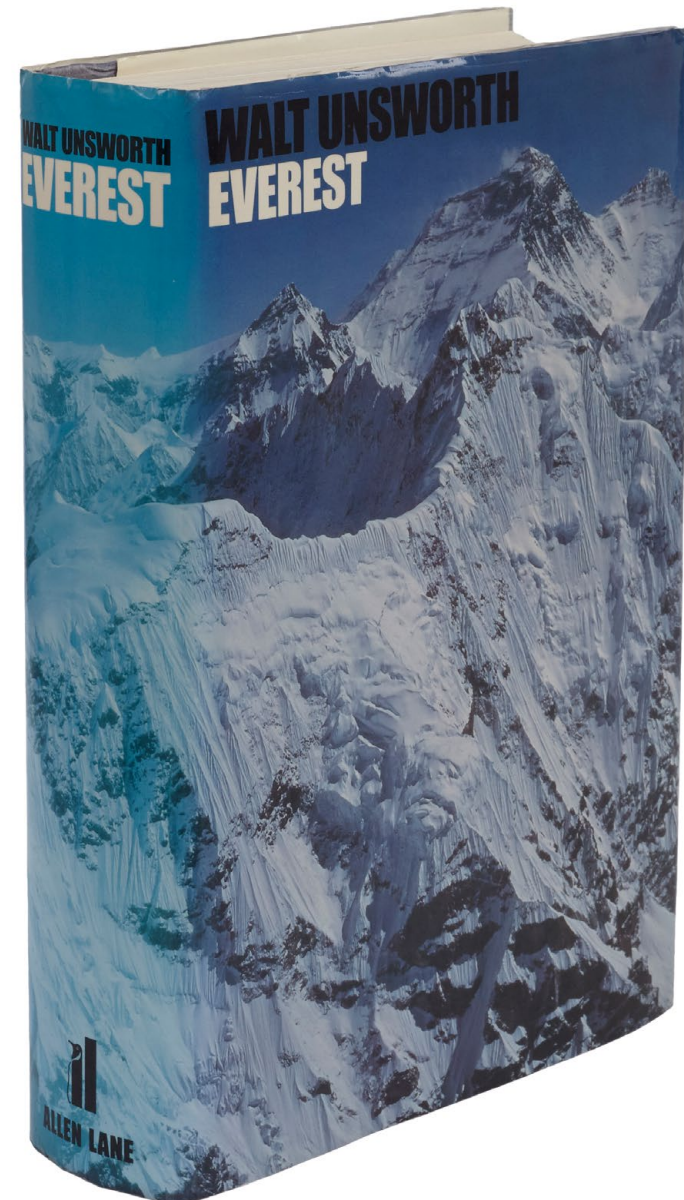
32. UNSWORTH, Walt. Everest. London, Allen Lane, 1981.

8vo, pp. xiv, 578, with 8 colour and 24 monochrome plates with 17 colour and 55 monochrome illustrations; 5 maps (4 full-page) and 4 illustrations in the text; original blue cloth, spine lettered and decorated in gilt, photographic dustjacket by Gerald Cinamon, retaining price; extremities very lightly rubbed and bumped, jacket very lightly creased at edges and with two small marginal chips, otherwise a very good copy; compliments slip from Allen Lane Publicity Office with typed text 'With the author's compliments[.] Published 24 September 1981', pictorial bookplate of George Lowe with his loosely inserted manuscript notes (see below). **£250**

First edition of Unsworth's definitive history of Everest-climbing, presented to George Lowe, member of the Hillary-Norgay expedition of 1953, with his manuscript notes.

'At twenty-eight [Lowe] was five years younger than his friend and compatriot, Edmund Hillary, but had been climbing for longer and indeed had introduced Hillary to some of the harder New Zealand climbs' (p. 308). Unsworth (1928–2017) mentions Lowe on no fewer than twenty pages, musing at one point 'what might have happened had there been no Tenzing: would it have been Hillary and Lowe for the summit?' (p. 319), and thanks Lowe in the Acknowledgments. **Loosely inserted is a leaf of notes in Lowe's hand on the highest mountains in the world.**

Neate U21 ('Definitive history of Everest climbing'); Perret 4373; Yakushi U40a.





G. IULIVS CÆSAR.

1
Cæsar, ad imperium civili sanguine partum
Veniſti, famulaſq; manus fortuna tetendit
Ipsa tibi, ceſſit tellus, et inſubibus æquor

Paruit omne tuis, verum invidioſa potestas,
Et ſuſpectus honos, adimunt civiliſ armis
Imperium, vitamq; tibi, formidine regni

Horsing Around

33. [VAN DER STRAET, Jan, *after*. Imperatorum XII a Suetonio descriptorum effigies & resque gestae, iconibus fideliter expressae. *Netherlands or Rome, early seventeenth century*.]

Twelve single-sheet engravings (each c. 360 × 250 mm, plates c. 330 × 220 mm), numbered in the plates (1–12), each with 6 lines of engraved verse at foot; without the title plate, a few very slight spots, but generally very well preserved. **£1500***

A set of large-format equestrian portraits of the Twelve Caesars, from Julius Caesar to Domitian, with a rich array of scenes from their reigns both in the background and on their pedestals.

Designed by Jan van der Straet (or Stradanus, 1523–1605), the engraved portraits are notable for the lively scenes illustrating each emperor's reign: alongside many military and naval scenes, they depict also Caesar's and Caligula's assassinations, Tiberius' notorious palace on Capri, Rome in flames behind Nero and beneath his lyre-playing and his suicide, the suicides of Otho's soldiers around his funeral pyre, and Vesuvius erupting behind Titus.

The unsigned plates are reversed copies of those engraved by Adriaen Collaert and published by Philips Galle in Antwerp c. 1587–1589. According to the New Hollstein (Collaert, 1178–1190), this set could be the one engraved in Rome by Raffaello Guidi and published by Cesare Capranica; state II of Guidi's plates has the plate numbers, as here (the imprint would have appeared on the title plate, not here present). The prints from this set in the British Museum, dated to before 1601, do not contain the plate numbering (1948,0315.1.10, Claudius).

Cf. New Hollstein, Stradanus, 309–320 & Collaert, 1179–1190.



VESPASIANUS
*Vespasiani sedes natus ex digna virgine
 Imperiique quae tanta ab illa descendit, habet
 Immortale regnum: necesse est ut sita ferax*
*Ex aliis nobis hunc cum in Roma prope
 Haud agnoscat, sed agnoscat omnes: quod
 Et si conspectum credidit, Vespasiani aera*



CALIGULA
*No. Dux ei: ut homo. Cum sub preloque morsa
 Si qua Quirinae uentis est, munda aera
 Euboeae laus parit: nunc at fides ampla reperit*
*Valde tuum scilicet in duci cunctas
 Viget: aliis solus placet, illis in aera
 Sic quae laus tua in Jugurtha Roma uoluit*



GALBA
*Nobilitate potius alius claret: aera
 Imperiique quae Galba, sed qui cunctis dignus
 Conceditur: ejusque de laudibus, non minus altis*
*Namque Ciceroni mure uirgine, fignit,
 Nec colunt: triduo caput duxit, et hosti
 Genua, sed nequam, per laudis morte dignit*



TIBERIUS
*Claudius prope erat praetor: et cunctis
 Imperiique quae Galba, sed qui cunctis dignus
 Conceditur: ejusque de laudibus, non minus altis*
*Incubant praetor: sed post, imperiique
 Imperiique quae Galba, sed qui cunctis dignus
 Conceditur: ejusque de laudibus, non minus altis*



CLAUDIUS
*Miles officio Romanum Claudius ante
 Imperium, aliquando Caesar: ut datus aera
 Sed prope condidit: nec natus, et regis*
*Le pater nobis: quae qua natus: Ergo
 Apertis liberis: aqua et sanguine munda
 Appropinquat: sed natus: et regis*



NERO
*Natus Otho: ut fuit: natus: fuit: natus: fuit:
 Natus Otho: ut fuit: natus: fuit: natus: fuit:
 Natus Otho: ut fuit: natus: fuit: natus: fuit:*
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 Natus Otho: ut fuit: natus: fuit: natus: fuit:*



AUGUSTUS
*Natus Otho: ut fuit: natus: fuit: natus: fuit:
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 Natus Otho: ut fuit: natus: fuit: natus: fuit:*
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 Natus Otho: ut fuit: natus: fuit: natus: fuit:*

Unpublished Requiem Mass in Memory of Haydn

34. VERHEYEN, Pierre Emmanuel. Requiem mass in C minor. [Flanders, c. 1810.]

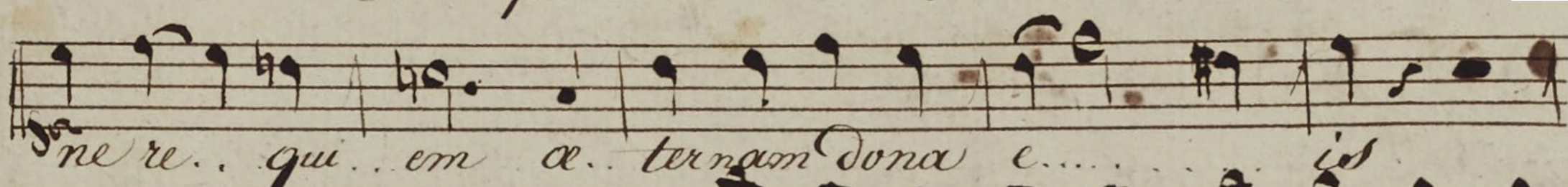
Twenty-five separate parts for voices and instruments, large 4to (approximately 300 × 255 mm), [soprano:] ff. [9] (ff. [3] an insertion); [alto:] ff. [6]; [two tenor parts:] ff. [5] and [7]; [two bass parts:] ff. [4] and [8]; [three first violin parts:] ff. [8], [8] and [10]; [two second violin parts:] ff. [8] and [10]; [two viola parts:] ff. [6] and [9]; [two double bass parts:] ff. [10] and [11]; [first flute:] ff. [6]; [second flute:] ff. [5]; [first clarinet:] ff. [5]; [second clarinet:] ff. [5]; [bassoon:] ff. [6]; [serpent:] ff. [4]; [first horn:] ff. [6]; [second horn:] ff. [6]; [trombone:] ff. [4]; [organ:] ff. [12]; written in several scribal hands, many of the parts inscribed 'De Verheyen' in pencil in a contemporary or near-contemporary hand; some dust-soiling and browning, but generally in good condition, each part stitched and unbound.

£4750

A very grand unpublished Requiem mass in memory of Franz Joseph Haydn, by the Flemish composer and singer Pierre Emmanuel Verheyen (1750–1819).

Although not so indicated, this must be the Requiem mass dedicated to Haydn which Verheyen, a devoted follower, is known to have written following Haydn's death in 1809 and which was first performed in St Nicholas's church, Ghent, on 9 April 1810. The Requiem was also apparently performed again at Bruges in 1814 by seventy-two musicians.





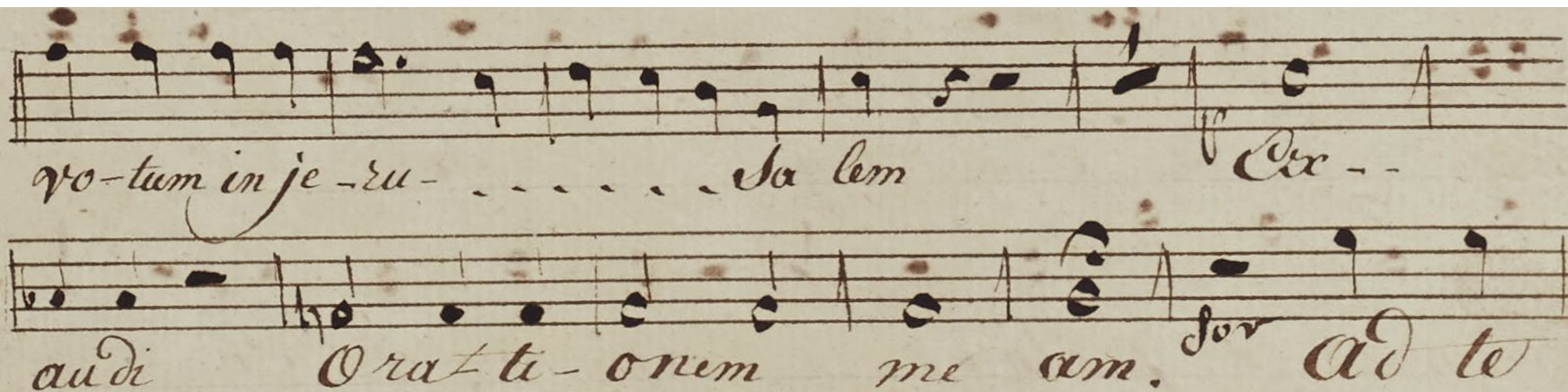
Fétis, referring to Verheyen's sacred works, describes it as 'un de ses plus beaux ouvrages en ce genre'. According to an early biographer, Verheyen, 'deeply moved by the loss of the great symphonist ... composed a Requiem mass for the soul of the illustrious deceased ... celebrated with much ceremony at the church of St Nicholas ... The Société [des Beaux-Arts et des Lettres], delighted with the beautiful composition of Haydn's pupil, awarded him a medal ... Verheyen became the most prolific of [Flemish] authors: his efforts were crowned with brilliant success, but he was met with little generosity: he was content to be paid in applause, and, to his contemporaries' shame ... made the mistake of pursuing a career in his own country' (Van Duyse, pp. 8-9, *trans.*).

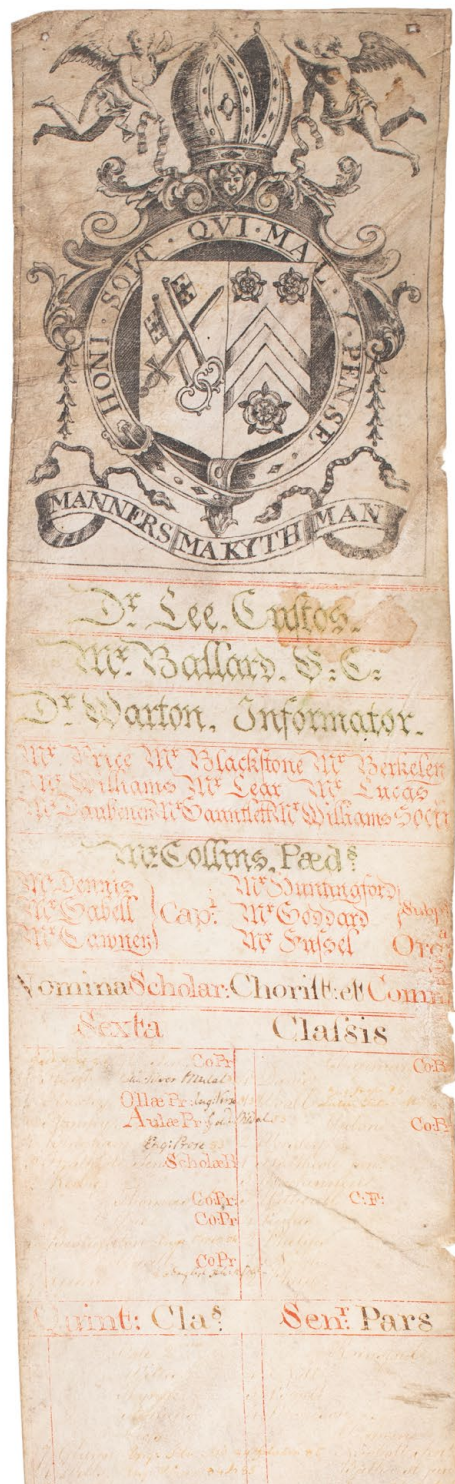
'As a choirboy at St Baaf Cathedral, Ghent, [Verheyen] took his music lessons with the organist J.J. Boutmy. Later he studied composition with Ignaz Vitzthumb, a director of the Théâtre de La Monnaie, Brussels, and with F.-J. Krafft, the music director at St Baaf Cathedral, Ghent. As a singer, he was employed at churches in Bruges and Ghent and by several lyric theatres; he was also a conductor in Maastricht. His first compositions,

which are church music, date from the year 1778; in 1786 he was appointed *compositeur ordinaire* to Prince Ferdinand Lobkowitz, the Bishop of Ghent. Having lost his voice, Verheyen obtained an administrative post under the French regime and was appointed organist at the Temple de la Raison in 1793 and later at the Ursuline Convent. He was one of the founders of the Société des Beaux-Arts in Ghent. Verheyen admired Haydn and composed a Requiem in his memory; he imitated Haydn's style in his piano sonatas, which are in a single movement. He left an extensive output, which for the most part remains unpublished and awaits rediscovery' (New Grove).

The present set of parts seems to lack a cello part; its accompaniment to the 'Lacrimosa' ('*andante espressivo*') is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

See Fétis VIII, p. 326; Van Duyse, *Notice biographique sur Pierre Verheyen* (1841).





Hybrid Learning

35. [WINCHESTER COLLEGE.] Printed and manuscript election roll. [Winchester,] '1 November 1782'.

Vellum roll (c. 942 × 124 mm), manuscript in brown, red, and gold (alloy? now largely faded to green), with large copper-engraved arms of Winchester College at head (156 × 118 mm), dated at foot '1 Nov: 1782'; somewhat worn, particularly at ends, text rubbed and faded in places, a few minor chips at edges; early pinholes at upper corners. **£1250***

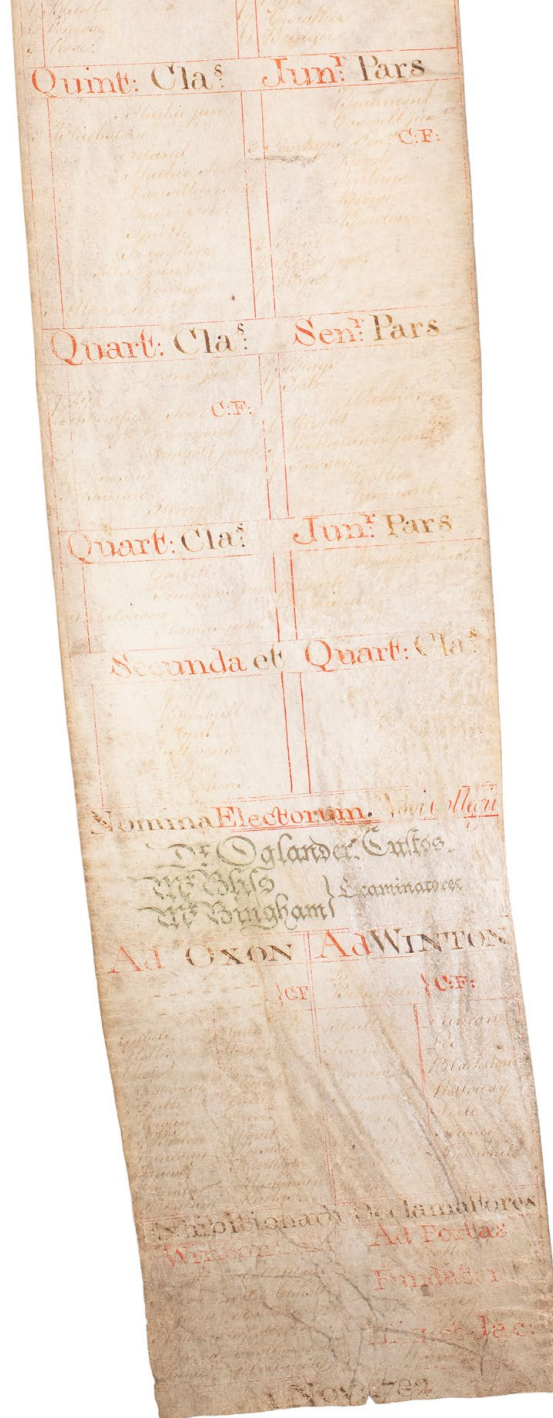
A remarkable eighteenth-century part-printed election roll from Winchester College, with admissions, the names of scholars, prize-winners, and pupils elected to New College Oxford.

The roll lists over one hundred scholars, choristers, and commoners, divided into classes, as well as the Warden and Fellows, the Head Master (the literary critic Joseph Warton, 1722–1800), and the Warden (John Oglander) and Posers of New College. In addition to their value in documenting the history of the College, the Winchester rolls offer insight to the changing role of manuscript, printed, and hybrid texts both in recording and in distributing information in a school setting: the 1782 roll is among the last to be laid out in manuscript, before the adoption of outline 'roll-plates' from 1785 and of letterpress printing from 1813.

The rolls were produced shortly after Election Week at the start of the academic year, with both finer (on vellum and with gilt lettering, as here) and more ordinary copies. The roll's role in public display is evidenced by the pin-holes in the upper corners, and **its ongoing use is demonstrated by annotations noting the winners of gold and silver medals and prizes in several subjects; these do not appear in Holgate's transcription.**

An extensive (though incomplete) collection of election rolls is held by Winchester College, including two copies for 1782. Holgate notes an additional copy at New College, but none in the other collections surveyed.

See Holgate (ed.), *Winchester Long Rolls 1653–1721* (1899), and Holgate & Chitty (eds), *Winchester Long Rolls 1723–1812* (1904).





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