



V O E W O O D
R A R E
B O O K S

Catalogue Four







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Catalogue Four

Introduction

As will be clear from this catalogue we deal in rare books and manuscripts across a wide range of periods and subject matters from the heart of mainstream culture to the fringes of the counterculture. Almost nothing is off limits.

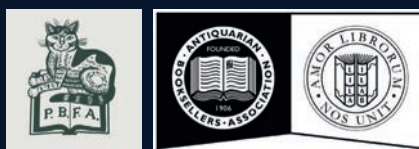
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“I thought it rash of him to trust his great *Ulysses* to such a funny little publisher”. Signed by Joyce and inscribed by Sylvia Beach.

1

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company. 1928

[3544] £30,000

Tenth printing. 4to in 8s. 210x165mm. pp. [vi], 735 [1bl]. Inscribed “for Andrée Denham from the publisher of ‘*Ulysses*’ Sylvia Beach. Paris 11.3.1930” and signed “James Joyce Paris le 29 Septembre 1930”.

Early copies of *Ulysses* are notoriously fragile and it is uncommon to find them with undamaged wrappers. This was no exception and so this wrapper is a replacement from another copy of the same, tenth printing. It is in remarkably good condition, only very slightly rubbed and worn in places with minor chipping to the foot of the spine. Housed in a pale blue clam-shell box lettered in gilt on the front and spine. Internally very good.

Copies of *Ulysses* signed by Joyce are relatively common, those signed by Sylvia Beach less so, only one appearing at auction in recent years. We have been unable to trace another copy signed by both Beach and Joyce. The history of the publication of *Ulysses* and the relationship between Joyce and Beach makes this an especially resonant copy of the most influential novel of the twentieth century.

Had James Joyce not been a regular in Sylvia Beach’s legendary Paris bookshop Shakespeare and Co., *Ulysses* might never have been published, at least

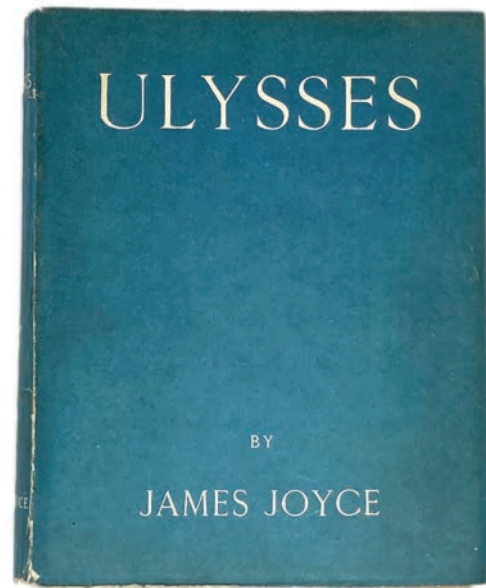
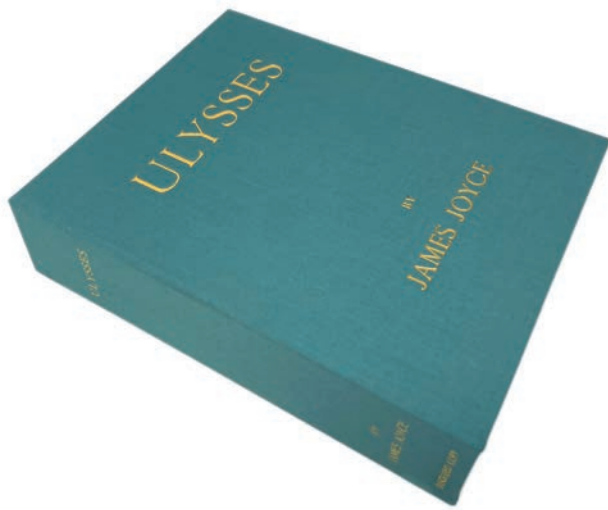
not in the form we know it. Between 1918 and 1921, *Ulysses* was serialised in America, in the radical modernist journal “The Little Review” whose motto was “Making No Compromise with the Public Taste”. The editors, Margaret Anderson and Jane Heap, were unafraid of controversy. In 1917 the authorities had confiscated copies of an issue featuring an allegedly obscene and anti-war story by Wyndham Lewis. Three issues containing extracts from *Ulysses* were also seized and burnt but the series continued until April 1920 and the publication of the “Nausicaa” episode. When the secretary of the New York Society for the Suppression of Vice read that Leopold Bloom’s “Roman candle burst and it was like a sigh of O!”, Anderson and Heap were arrested. In February 1921 an obscenity trial took place in New York. “The Little Review” lost and the serialisation of Joyce’s novel stopped.

“My book will never come out now,” said Joyce. “Would you let Shakespeare and Company have the honor of bringing out your *Ulysses*?” replied Sylvia Beach.

Joyce accepted. Later Beach wrote: “I thought it rash of him to trust his great *Ulysses* to such a funny little publisher. But he seemed delighted, and so was I”. Beach’s devotion to Joyce

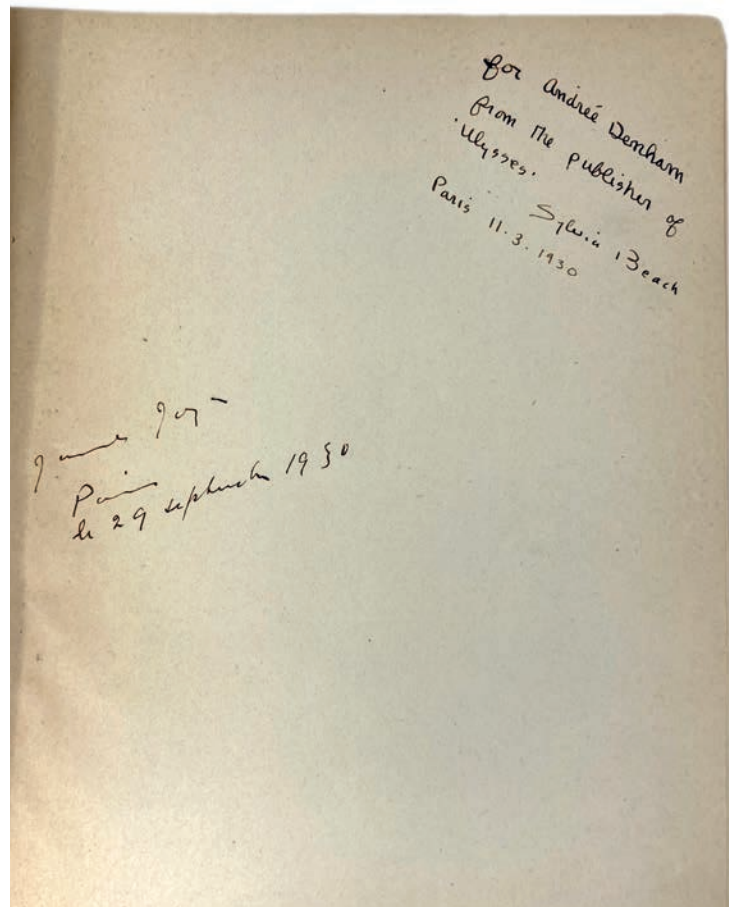
and *Ulysses* had an almost religious quality. Malcolm Cowley who witnessed Beach and Joyce’s work on the birth of *Ulysses* described how “Joyce accepted favors and demanded services as if he were not a person but a sanctified cause. It was, he seemed to be saying, a privilege to devote one’s life to the cause, and those who paid his debts for him were sure to be rewarded in heaven. Miss Beach agreed with him”. Although she was paying the bills and was almost bankrupted, she allowed Joyce to make seemingly endless corrections, proofs shuttling backwards and forwards between Joyce, Beach and the exasperated printers. It is thought that about one-third of the novel as published by Beach is made up of these alterations made during this time. It is only because Beach allowed Joyce such free rein, that *Ulysses* is as it is. Even if Joyce had found another publisher, it is unlikely that they would have been so indulgent and forgiving. Not that she complained: “It seemed natural to me,” she said, “that the efforts and sacrifices on my part should be proportionate to the greatness of the work I was publishing”.

Beach’s patience as a publisher was matched by her brilliance as a publicist. She created an aura around both Joyce and the novel, did little to dispel the whiff of scandal that hung



over them and ensured that *Ulysses* became something of a fashion item for the English-speaking would-be intellectuals who swarmed to Paris in the 1920s. *Ulysses* went through eleven impressions (each one correcting errors from previous printings) between 1922 and 1931 when Joyce and Beach fell out over money. This copy, printed and inscribed in 1928, predates this souring of relations. In 1932, Beach released all her rights as publisher of the novel which Joyce then sold to Random House, American lawyers having decided that the novel was not, after all, obscene.

It is striking that the earliest champions of *Ulysses*, and the ones who ensured it was printed, were women. Anderson, Heap and Beach were all courageous and far-sighted but it is Sylvia Beach who is rightly regarded as the midwife of *Ulysses*. Although in the end Joyce did not, perhaps, treat his midwife well, this copy of his great novel bearing both their signatures is a testament to one of the great achievements of twentieth-century literature.



“Much have I travell’d in the realms of gold”

2

KEATS, John. *Poems*. London: C&J Ollier. 1817

[3624] £22,500

First edition. 8vo in 4s. (158x97mm). pp. [6], 121. Contemporary half calf, marbled paper covered boards, recently and expertly repaired by Aquarius, rebacked to style with gilt floral decoration and red label lettered in gilt. Original binder's ticket of G.Cannon of Great Marlow on front pastedown. Tiny chip to fore-edge of title page and dedication leaf (A3-4) and small repaired closed tear to B1 which has also been slightly cropped but otherwise internally very good. A handsome copy of a Keats's first book. Verso of the front free endpaper is inscribed A.M.B from H.H.M.B., June 29th 1897, Great Malvern. These are the brothers Arthur Middlemore Bartleet and Hubert Humphrey Middlemore Bartleet. Hubert was vicar of Great Malvern. His son Robert befriended Evelyn Waugh when Waugh was living in Malvern learning to ride at Captain Hance's Riding Academy and getting to know the Lygons at Madresfield. Robert had contributed accomplished drawings to Hance's book "School for Horse and Rider".

In early October 1816, Keats visited his friend Cowden Clarke to view his copy of George Chapman's translation of Homer. The two young men sat up all night reading to each other before Keats returned home to write a sonnet which he entitled "On the first looking into Chapman's Homer". Five months later it would appear in print in Keats's first volume, *Poems*, published on 3rd March 1817. The book was not a success. Only six reviews appeared, three by friends of Keats. The others were unenthusiastic. Few copies sold and the publishers wrote to Keats's brother expressing regret at ever having published the work. Cowden Clarke thought that "the book might have emerged in Timbuctoo".

Knowing that *Poems* was a commercial and critical failure, some modern readers find themselves caught in a confirmation bias and tend to dismiss the collection as immature, rushed, and derivative of his friend Leigh Hunt's

weak sentimentalising verse. But, in fact, *Poems* shows Keats emerging fully formed from the influences that had been working on him in the previous years when he was training as a surgeon while simultaneously developing and refining his poetic sensibilities. Keats's view of himself as a poet is laid out before we even arrive at the first poem: the title page has a wood engraved portrait of Edmund Spenser whose *Faerie Queene* "shocked Keats suddenly into self-awareness of his own powers of imagination".

The book's epigram, "What more felicity can fall to creature,/Than to enjoy delight with liberty", taken from Spenser's "Fate of the Butterfly", introduces us to the Romantic, free spirit that defined Keats's career as a poet. And the collection is saturated with the Wordsworthian love of nature that runs throughout his work.



Poems,

BY

JOHN KEATS.

"What more felicity can fall to creature,
"Than to enjoy delight with liberty."
Fate of the Butterfly.—SPENSER.



LONDON:

PRINTED FOR

C. & J. OLLIER, 3, WELBECK STREET,
CAVENDISH SQUARE.

1817.

Keats's sense of his own development as a poet is clear from the final lines of the last poem in the book "Sleep and Poetry" where the poet is visited by the "face of Poesy" who inspires "thought after thought". On rising in the morning, Keats resolves "to begin that very day/These lines; and howsoever they be done,/I leave them as a father does his son." Keats's life was famously brief: only two further collections of poems appeared before his death in 1821. In this, his first book, we encounter Keats honouring his debts to Spenser, Wordsworth and Homer but, in the end, coming to maturity and self-consciousness as a poet on his own terms. The seeds of his brilliance were already flowering.

Cubist poetry with original etching by Picasso

3,4,5

Three limited edition collections of poems by Pierre Reverdy presented to Audrey Field.

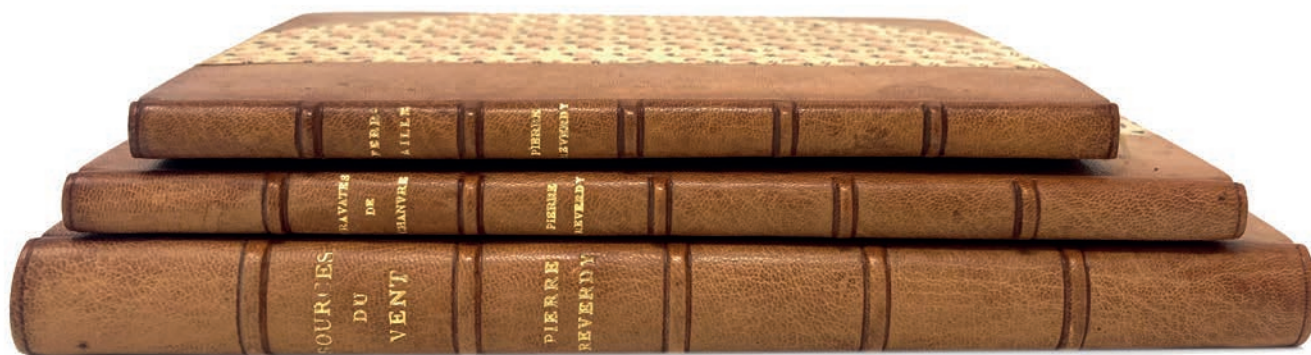
Born in 1889, Reverdy moved to Paris in 1910. His first small volume of poetry appeared in 1915 by which time he was established among the literary and artistic avant-garde of Paris. In 1917, Reverdy, together with Apollinaire and Max Jacob, founded the journal "Nord-Sud". This was a platform for his poetry and that of writers he admired such as Andre Breton, Tristan Tzara and Louis Aragon. It was also an attempt to marry literature and contemporary art in a theory of the image he called "realité poetique" or "grande réalité". In practice this attempt resulted in an anarchic creative maelstrom which threw together the many disparate movements in early twentieth-century art and literature. Of these, it was cubism which most influenced Reverdy and which he, in turn, influenced: he was close to Jean Gris, Braque and Picasso. Reverdy described modern artists as creating "un art non imitatif...un art de conception" which is how we might think of his poetry. "Cubist art, like Reverdy's poetry, aims to give the impression not of the moment but of an essential view

of things".

Reverdy's position as the leading writer and theorist of the new art and literary movements was confirmed in 1924 when Andre Breton described him in the "First Surrealist Manifesto" as "the greatest poet of the time". However, during the middle years of the 1920s, Reverdy became increasingly tired of the posturing of the Parisian avant-garde. In 1926 he burned many of his manuscripts and converted to Roman Catholicism, moving to a modest house near the Benedictine Abbey at Solesmes where he lived a quasi-monastic life while continuing to write. Reverdy broke with many of his artistic friends and colleagues at this time although he remained close to Braque and Picasso, collaborating with both until his death in 1960. Reverdy's poetry, with its pictorial, two-dimensional clarity brilliantly captures the essential relationship between early twentieth-century art and literature.

All three books are inscribed by Reverdy to Audrey Field. Audrey (at various times she was Audrey James, Coats and Pleydell-Bouverie) was a true exotic. Evelyn Waugh described

her as a "strained, nervous, cross-patch of a woman". Born in 1902, she was the illegitimate daughter of Sir Edward Grey (the British Foreign Secretary from 1905-1916). Her mother (Evelyn Elizabeth Forbes) was an illegitimate daughter of Edward VII. Audrey's "official" father was William Dodge James who, in 1891 bought the West Dean estate in Sussex. When she married her second husband, the enormously rich Marshall Field III, she became one of the smartest society hostesses. But she always had a strong creative and artistic strain, collecting widely and supporting writers and artists. She was also a true bibliophile, closely involved with the Corvinus Press (1936-1944), founded by Viscount Carlow. Through her brother, Edward James who inherited West Dean, she mixed with Salvador Dali and the surrealists. Audrey became Field in 1930 although she and Marshall divorced in 1934. She married The Hon. Peter Pleydell-Bouverie in 1940, so these three books would have been given to her by Reverdy in the 1930s. On becoming Audrey Pleydell-Bouverie, she bought Julians Park in Hertfordshire where she housed her collection of paintings and furniture and created a large library of which these books were a part.



REVERDY, Pierre. *Cravates de Chanvre*. Illustre d'eaux-fortes par Pablo Picasso. Paris: Editions Nord-Sud. 1922

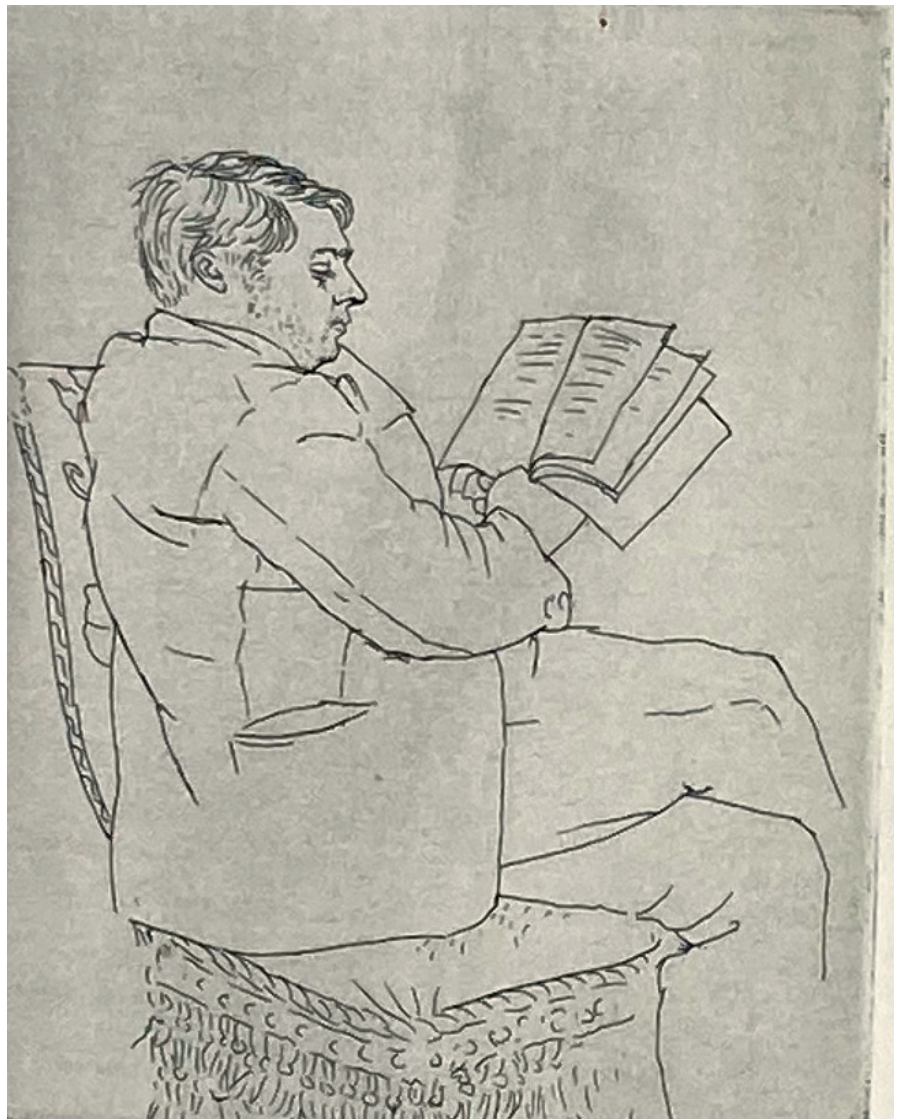
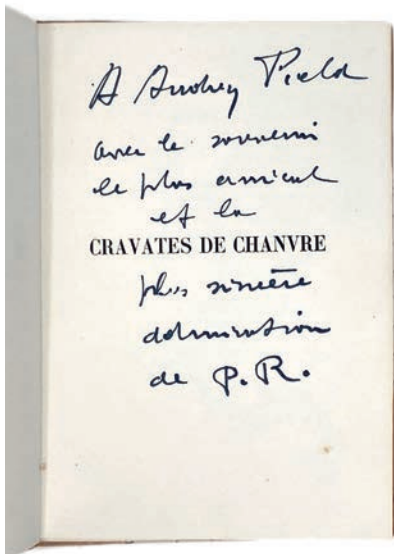
[3605] £1,950

3

Limited edition, number 62 of the examples numbered 31-120. Frontispiece with original etching of Reverdy by Picasso (with tissue guard). 224x155mm. Unpaginated [pp.46]. Half title inscribed by the author "A Audrey Field avec le souvenir le plus amical et la plus sincere admiration de P.R." Text in French. Handsomely bound by Sangorski and Sutcliffe in tan half morocco, paper covered boards (the same paper used on the endpapers), spine lettered in gilt, top edge gilt, pale yellow silk marker. Original front wrapper bound in at end. Internally near fine with only the occasional tiny spot of foxing on a few pages.

Published under the auspices of Reverdy's magazine "Nord-Sud", *Cravates de Chanvre* (usually translated as "Hemp neckties", a reference to the hangman's noose) is a relatively early work, rich with the imagery of numinous, intangible nature – air, wind, light. These are poems that exist in the half-world of sleep and

dreams. Stylistically too, they have a disconnected quality. In 1922, Reverdy was still strongly linked with the artistic milieu of Paris and the influence of cubism is especially apparent here. Words seems to hover on the page and the reader has to work hard to construct order out of the fragments. Visually and verbally, these are beautiful poems.



REVERDY, Pierre. *Sources du Vent*. 1915-1929. Avec un portrait par Picasso reproduit en fac-simile. Paris: Maurice Sachs. 1929

[3606] £500

4

Limited edition. No 91 of a total of 116, this is one of the 80 examples on "Papi-er de Hollands van Gelder Zonen". 253x195mm. pp. 192 [2]. Frontispiece portrait of Reverdy by Picasso dated "Juillet 1924". Half title inscribed by the author "A Audrey Field avec toute mon amitie et mon admiration. P.R." Text in French. Handsomely bound by Sangorski and Sutcliffe in tan half morocco, paper covered boards (the same paper used on the endpapers), spine lettered

in gilt, top edge gilt, pale yellow silk marker. Original front wrapper bound in at end. Internally near fine.

An excellent copy of this important collection in which Reverdy brought together verse poems published in disparate reviews and journals between 1915 and 1929. It therefore represents a broad span of work from the early years of his poetry to the period just after his conversion to Roman Catholicism and

his move to Solesmes. *Sources du Vent* offers an insight into the numerous different threads and themes in Reverdy's work, "solitude, whisperings, light, distant voices, dreams, the city and meandering paths". The poems gathered here have a crystalline clarity and simplicity which allow us to imagine objects, ideas, emotions and states of mind as they really are with all poetic and literary accretions stripped away.

REVERDY, Pierre. *Ferraille Poemes*. Brussels: Les Cahiers du Journal des Poetes. 1937

[3607] £350

5

Number 77 of 100 "exemplaires de luxe" on Featherweight fort paper. Serie Poetique Collection 1937 No 30. 5 Mars. 187x130mm. Pp. 51, [3]. Half title inscribed by the author "A Audrey Field en temoignage de mon amitie et de mon admiration. P.R." Text in French. Handsomely bound by Sangorski and Sutcliffe in tan half morocco, paper covered boards (the same pattern used on the endpapers), spine lettered in gilt, top edge gilt, pale yellow silk marker.

Original front wrapper bound in at end. Foxing throughout but otherwise in very good condition.

Ferraille is regarded as marking a distinct change in Reverdy's style. It also marked the end of a long period of silence, being Reverdy's first published work since *Pierres blanches* in 1930. In these poems, he abandons the fragmentary forms of his earlier work and adopts a more traditional, versifying style. It has

also been noted that of the twenty-six poems, five have the word "Coeur" in the title and nineteen have the word in the text, suggesting that this collection is a series of meditations on the deepest inner feelings. There is a darkness and an overwhelming sense of doubt and disturbance in these poems that we find captured in the last line of the collection: "Et la main dans le dos qui pousse à l'inconnu".

'The best in this kinde, that ever this Kingdome hath yet seene'

6

[DONNE, John]. Poems by J.D. with elegies on the authors death. London: Printed by M[iles].F[lesher]. for Iohn Marriot. 1633

[3629] £25,000

First edition. Small 4to. 190x140mm. pp. [12], 406. Attractively bound by Ramage in maroon full morocco. Triple fillet border in gilt and blind with frame also in gilt and blind with gilt fleurons at the corners. Spine has five raised bands with double fillet in gilt. Compartments with single fillet border and fleuron, second and third compartment lettered in gilt. Doublures

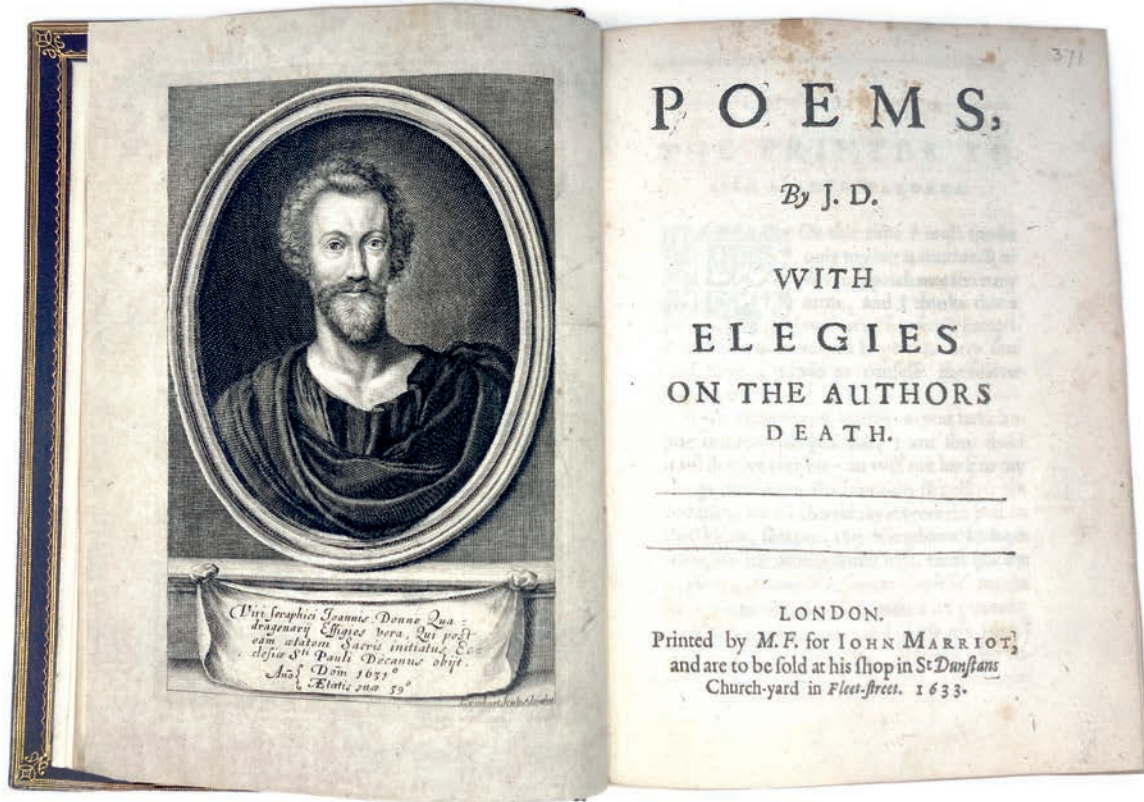
decorated in gilt fillets and fleurons. Vellum endpapers. Spine slightly faded but overall a very smart binding. Slight soiling to F1 and small tear to head of Oo4, not affecting the text, otherwise near fine internally. Lacking final blank. *The Printer to the Understanders* (A1 and A2) and *Infinitati Sacrum* (A3 and A4) bound after title page and NnI is cancellandum, with running titles

but omitting last 2 lines of text, which instead appear on the verso. Although attempts are made to ascribe "states" or "editions" to these variations, Keynes felt that such efforts were fruitless: "I made some attempt to find a method of differentiating earlier from later issues, but it became clear that such states were really governed by chance according to the order

in which the sheets were taken up for folding before making the book. No importance, therefore can be given to the various combinations in which the corrections are found". An excellent copy of perhaps the most

concentrated on his work as a preacher and essayist, not as a poet but then this first edition was designed to honour and commend Donne the man, as much as Donne the poet, having as it does an air of "reliquary embodiment". But,

five editions appeared in the following two decades although the order of the poems was frequently altered to ensure a decorous distance between the religious work and the erotic licentiousness of the secular poems. During the eighteenth



important and influential collection of seventeenth-century English poetry.

The first edition of Donne's *Poems* in 1633 was published two years after his death. During his life, his poetry appeared in manuscript collections copied out and circulated by cognoscenti and although Donne did attempt to bring these copies together for an edition of collected poems, it was never printed. This 1633 edition is therefore the first public appearance of Donne's poetical work. Donne's public profile was that of a priest and a lawyer-diplomat, but his poetry was celebrated in high literary and intellectual circles where its opaque, allusive metaphysical manner was understood and appreciated. Indeed, in the "Elegies upon the Author" in the first two editions of the *Poems*, many of the writers praising Donne

of course, his brilliance as a poet was recognised not least by the *Printer to the Understanders* for whom "the best judgements... take it for granted" that Donne's poetry is "the best in this kinde, that ever this Kingdome hath yet seene", and by Thomas Carew whose "Elegie" speaks of "widowed Poetry".

Poems immediately established Donne as the leading poet of his age and a further

century, Donne's reputation waned in the face of empiricist critiques of metaphysical obscurantism and a feeling that his verse and metre were too rough and inconsistent for an age which valued classical smoothness. Donne's position was rescued by two of the greatest poets, Coleridge in the nineteenth century and Eliot in the twentieth. The former described Donne as a writer who "thinks and expects the reader to do so" while Eliot saw in him a distant ancestor of the modernists.



“Labyrinth of Fancies”. The rebirth of seventeenth-century Wit and Ingenuity

7

C[otgrave], J[ohn] (John Cragge). *Wit's Interpreter: the English Parnassus Or, a sure guide to this admirable accomplishments that compleat our English gentry, in the most acceptable qualifications of discourse or writing. In which briefly the whole mystery of those pleasing witchcrafts of eloquence and love, are made easie in the following subjects: viz. 1. Theatre of courtship, accurate complements. 2. The labyrinth of fancies, new experiments and inventions. 3. Apollo and Orpheus, several love-songs, epigrams, drollerys, and other verses. 4. Cyprian goddess, description of beauty. 5. The muses Elizium, severall poetical fictions. 6. The perfect inditer, letters a la mode. 7. Games and sports now us'd at this day among the gentry of England, &c. 8. Cardinal Richeleiu's key to his manner of writing of letters by cyphers. As also an alphabetical table of the first devisers of sciences and other curiosities; all which are collected with industry and care, for the benefit and delight of those that love ingenious enterprises. The 3d edition with many new additions, by J.C*

London: Printed for N. Brook at the Angel in Cornhill and Obadiah Blagrave at the Printing Press in Little Britain. 1671

[3567] £1,250

Third edition. [16], 520. Engraved folding frontispiece (A1) and a further engraved folding plate of the same design but by a different artist (possibly a frontispiece from another edition) bound in after I5 (p106).

Late nineteenth-century green morocco, gilt double fillet borders to covers with gilt flowers in corners, spine lavishly decorated in gilt with tan morocco label lettered in gilt. Marbled endpapers, gilt dentelles. Some very minor marking. Although unsigned, the binding is of an extremely high quality using a beautifully fine-grained morocco. This is in keeping with other books from the library of the Tennant family (whose copy this was). Internally near fine with very slight foxing in place.

Front pastedown has the armorial bookplate of Charles Tennant of The Glen. Tennant was the third generation of the great Scottish industrialist family, turning their company into a huge international concern. He was, in addition, a politician, a banker, a trustee of the National Gallery and an important art collector. The Glen was the estate bought by Tennant in 1852. Immediately he had the house redesigned in the Scottish Baronial

Gothic Revival style and Tennant continued to improve the house and estate until the end of the century. Flyleaf has the ownership stamp of D. Wyndham-Smith.

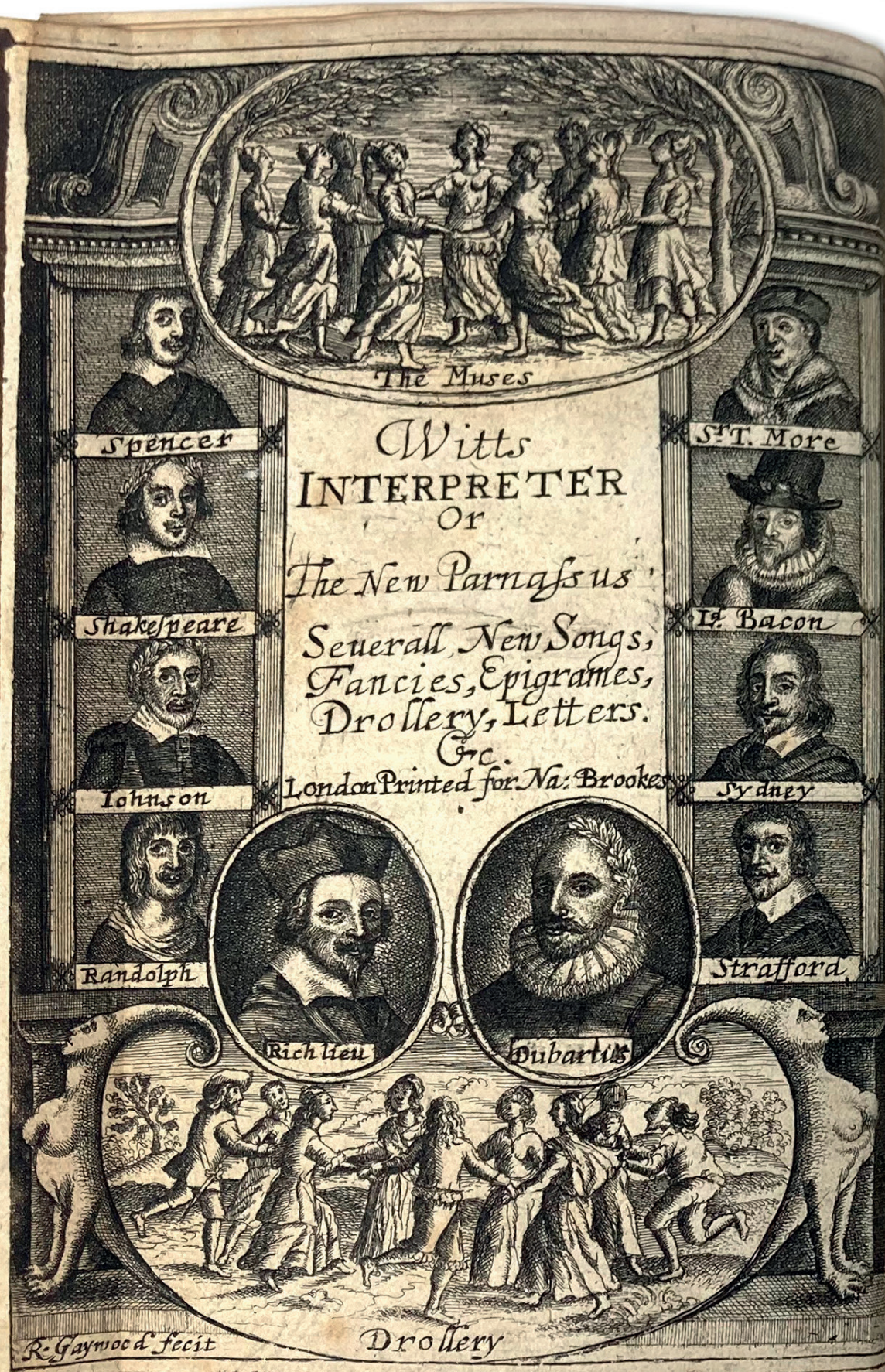
Wit's Interpreter, the *English Parnassus* has its roots in the reaction against Cromwellian Puritanism. It is a collection of love songs and poems, brief extracts of dialogues from plays (particularly on the subject of courtship – so lots of examples of seventeenth-century chat-up lines), magic tricks with nature called “Pretty Conceits” (“To make a candle burn under water”, “To make steel as soft as paste”), examples of letters to be written in specific social circumstances when you are lost for words (to your mistress when she is ill or you are angry with her), various epigrams, epitaphs and riddles, the rules of card and board games and a fascinating few pages on secret codes including Cardinal Richeleu's method of disguising his letters.

The atmosphere is one of lightness and humour; indeed, the extracts from plays are called drolls or drolleries and are meant as an example for the tongue-tied or those whom the “Muses of Parnassus” have abandoned.

First published in 1655, *English Parnassus* was conceived as an attempt to keep alive drama and light poetry during the period of theatre closures and general dreariness. It was republished in 1662 and 1671 by which time Charles II was on the throne. In his preface to this edition, J.C. (who is, in fact, not John Cotgrave as commonly thought but a clergyman called John Cragge - see Joshua McEvilla, “John Cragge's The Wits Interpreter”. The Library, Volume 18, Issue 3, September 2017, Pages 337–344) writes that he has taken advantage of “this golden season” by which “I mean the golden age of His Majesties happy Restauration, from which all manner of Wit and Ingenuity received as it were a new birth” to make further additions, especially of games and sports which would have been forbidden during the Commonwealth.

This is a lovely copy of a charming book, full of the life and wit of a merry new age.

ESTC R2199. Wing. C6372A. Rare in commerce and institutionally. ESTC locates eight copies in UK (four in Bodleian and two in BL) and one in US. Worldcat records a further one in the US and one in Germany.



Witts
INTERPRETER
Or

The New Parnassus
Seuerall New Songs,
Fancies, Epigrames,
Drollery, Letters.
Etc.

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A giant cucumber? A seventeenth century female polymath and the first women to attend the Royal Society

8

Several Persons of Honour and Learning. A Collection of Letters and Poems
Written by several Persons of Honour and Learning, Upon divers Important
Subjects, to the Late Duke and Dutchess of Newcastle
London: Printed for Langly Curtis. 1678

[3618] £2,750

First edition. Folio. 313x192mm. pp. [2], 182. Contemporary speckled calf, double fillet borders with flower motif at corners in blind to upper and lower covers. Spine with five raised bands, compartments with single fillet border in gilt. Green morocco label lettered in gilt. Front pastedown has the armorial bookplate of the Gaddesden Library. Some rubbing and slight scuffing in places and a small split to the joint with the upper cover. Internally very good with some very slight occasional foxing. Overall an excellent copy of a scarce book which has appeared at auction only once in the last seventy years. ESTC records nine copies in the UK (four of which are in Oxford libraries) and three in the US. *A Collection of Letters and Poems* is essentially a reprint (with a cancel title page) of *Letters and poems in honour of the incomparable princess, Margaret, Dutchess of Newcastle*, published, in 1676 by Thomas Newcombe, three years after her death. This collection was made by her husband in the last year of his life, the Duke dying on Christmas Day 1676. This earlier book (ESTC: R31697) is especially rare, last appearing at auction in 1931 and recorded in five libraries in the UK, three in the US and one in Australia.

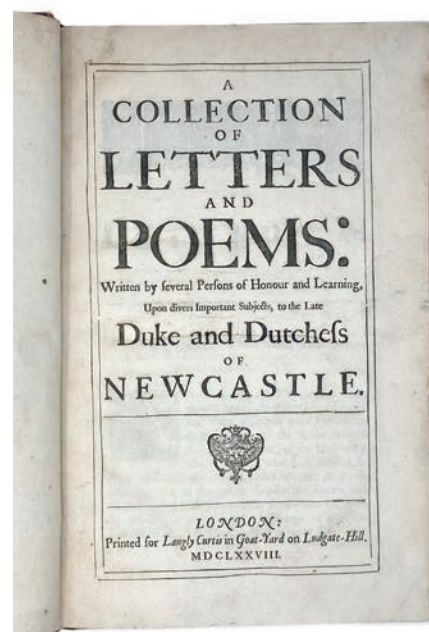
This is a collection heaping effusive praise on William and Margaret Cavendish, the first Duke and Duchess of Newcastle. Margaret wrote works of philosophy and drama, carried out scientific experiments and was the first woman to attend a meeting of the Royal Society while her husband

was a writer, musician, soldier, a tutor to Prince Charles (later Charles II) and the leading cultural and artistic patron of the Restoration - "our English Maecenas". Many of the writers who appear here were part of what is called the Welbeck Academy, named after Cavendish's Welbeck Abbey, in Nottinghamshire. There are poems by Dryden (he and the Duke had collaborated on a translation of Molière's *L'Etourdi*) and Thomas Shadwell to both of whom the Cavendishes were patrons. Other notable writers, philosophers and scientists associated with the Newcastles contributed to this volume, including Thomas Hobbes who was particularly close to the Cavendish family. There are numerous letters from Oxford and Cambridge colleges to which the Newcastles had made donations of books and paintings.

Most of the letters and poems are addressed to the Duchess and she is, from a twenty-first-century point of view perhaps the more interesting Newcastle. Virginia Woolf was famously scathing of Margaret's education, feeling that she wrote too much and too badly, and describing her work as "disfigured and deformed", "as if some giant cucumber had spread itself over all the roses and carnations in the garden and choked them to death". Margaret did not deny that she had been poorly educated (as all aristocratic women were at the time) and one of the letters to her in this volume acknowledges that she wrote "without the help of Classick Authors, Schools, or Languages". More generous are the descriptions of how Margaret engaged

in the almost exclusively male worlds of scientific and philosophical debate (she knew Descartes from her time in exile in Paris during the Commonwealth). Whether she was really taken seriously by her contemporaries is much debated by modern scholars. But there is no doubt that Margaret (who always wrote under her own name and not pseudonymously) sought to advance the role of women in education and scholarship. "Tis true, the World may wonder at my Confidence, how I dare put out a Book, especially in these censorious times; but why should I be ashamed, or afraid, where no evil is, and not please my selfe in the satisfaction of innocent desires?". As this book shows, many at the time agreed.

ESTC: R40847



“Coarse, revolting and a mistake” 9

BELL, Acton [Anne Brontë]. *The Tenant of Wildfell Hall* by Acton Bell. In three volumes. London: T.C.Newby. 1848

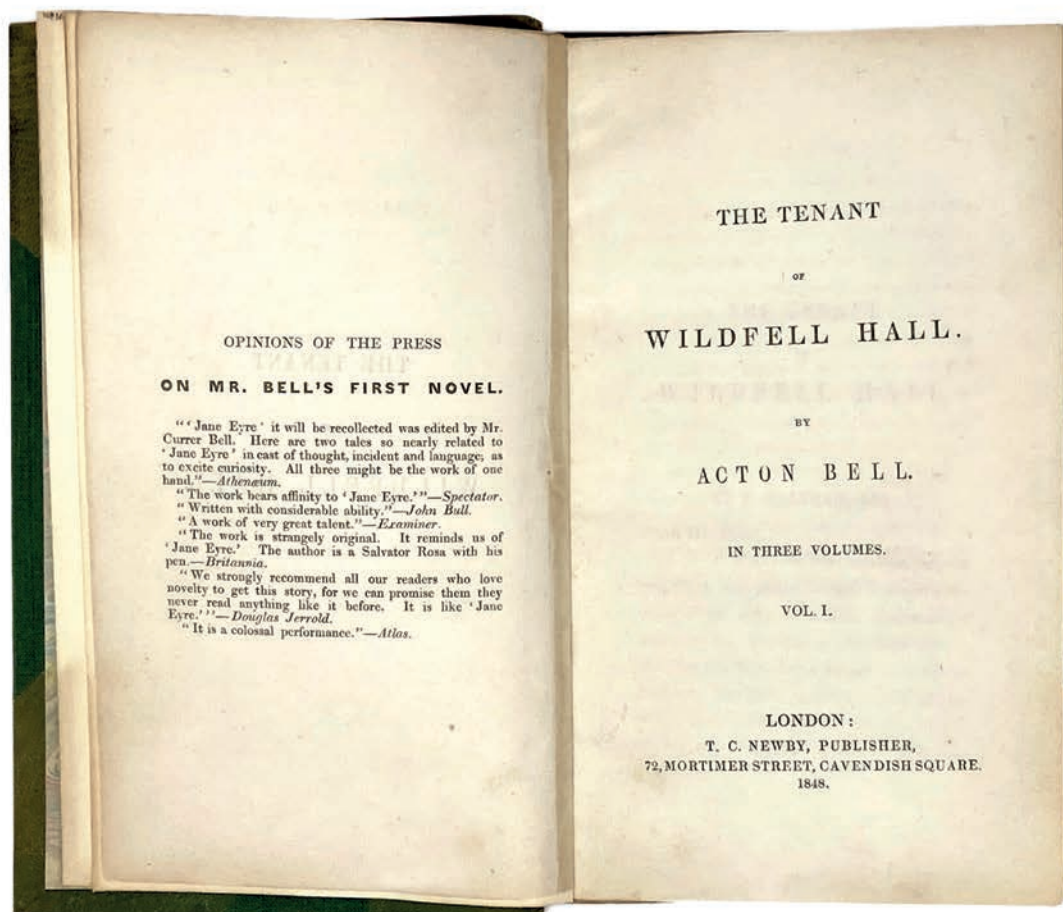
[3608] £25,000

First edition. Three volumes. 12mo. 190x110mm. pp. [4], 358; [2], 366; [2], 342. Bound by Bayntun-Riviere (for Henry Sotheran) in modern green half morocco, boards covered in green linen. Spine lettered in gilt, five raised bands with gilt wavy line, compartments decorated with a single gilt border. Marbled endpapers. A neat, attractive binding in excellent condition. Internally very good with only slight foxing in places. Repair to half title in volume I. Two leaves (Q11 of volume I and D2 of volume III) have been expertly repaired and there is a closed tear to the foot of D9 of volume III not affecting the text. Volume 1 lacking final leaf with

publisher's advertisements. A very good copy of the scarce first edition of Anne Brontë's only separately published novel. 500 copies were printed but no more than 300 were issued as the first edition. The book sold well and the remaining copies were issued a few months later, with a new title page and a (now celebrated) preface by Anne, as the second edition.

Initially regarded by some critics (not least her sister Charlotte who thought the subject matter a "mistake") as "coarse" and "revolting" but now seen as prescient and innovative in its realistic handling of subjects such as alcoholism,

marital disarray and mental collapse that nineteenth century writers tended to address obliquely, if at all. *The Tenant of Wildfell Hall* is regarded as one of the first feminist novels in its sympathetic treatment of a woman asserting her freedom in the face of male abuse. But it is a multi-layered, complex book as we can see from Charlotte Brontë's harsh but perceptive view that the novel was written "under a strange conscientious, half-ascetic notion of accomplishing a painful penance and a severe duty. Blameless in deed and almost in thought - there was from her [Anne's] very childhood a tinge of religious melancholy in her mind".



Companion.

Ch: 5.

Herbert Delacour - A sketch

It was on a calm evening in June, when the family of Mr Charleston were surprised by the appearance of a young man in livery, who informed them that his master was lying ill, at an obscure cottage in the neighbourhood. The humane Charleston needed no more but setting off, he soon reached the cot and found the young man stretched upon the only bed in the house. He was apparently about 22 years of age

well!
 ave thee
 be with thee
 above thee
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 e thee -
 farewell!
 re part -
 t sever
 least
 for ever -
 ed
 well
 ?
 Farewell. Q.
 , P. 4.

A manuscript literary magazine from the early nineteenth century 10

ANONYMOUS. *The Companion*. Vol. 1. n.p. n.d. [c1830]

[3609] £1,950

An unpublished manuscript literary magazine in twelve numbers. 178x120mm. pp. [2], 256, [2]. Brown half calf notebook with marbled paper covered boards. Joints a little worn and split at the foot of the spine at the lower cover. Chipping to head and foot of spine. Paper label to spine printed with the title "The Companion". Hinges are worn and splitting in places and there is some slight soiling but overall it is in good condition. The text is very clear and although it appears to have been written by more than one hand, the exceptionally neat italic style is uniform throughout. The contributors are referred to only by their initials (R, E, J.D. and V, although one is called "The-ta"). On the title page is the epigraph "The first quality in a Companion is Truth" - Sir William Temple. This is printed on a small piece of paper and pasted onto the leaf. It has almost certainly been cut out of a copy of Leigh Hunt's literary journal, also called *The Companion* where this epigraph appears on the title page in exactly the same typeface and layout. The paper is watermarked 1828 and on the front free endpaper is the inscription "Charles Wilkinson 1830" hidden (but legible) under a glued piece of paper torn from the facing leaf.

Wilkinson's *The Companion* is in twelve parts, the first number dated "September 12" with the rest unnumbered. It is a collection of short stories, extracts from plays, essays, poems and witticisms. The stories and plays are a mixture of historical adventures - with titles such as "Voyage to Fairyland", "Charles Deloraine: A tale of the Pretender", and "De Warren - a dramatic fragment" set in the fifteenth century - and contemporary light comedy including an amusing dreamlike tale taking the recent "Edinburgh murders" of Burke and Hare as its starting point. The poetry is in a light romantic vein and the essays cover a wide range of subjects including swearing, snuff, cant, women, marriage, dinner and the history of drama. Many of the issues end with a short note addressed "To Correspondents" informing readers of communications received, advertising stories or essays to come in future issues or requesting contributions. The journal is clearly modelled on, and incorporates many of the same elements as, Leigh Hunt's *The Companion* which was published during 1828 running only from January to July that year.

Although the editor addresses his readers and invites contributions for future issues, it is not clear that the journal existed in any form other than this manuscript. We can find no record of its having been printed or circulated. It seems that it might have been a private project involving no more than half a dozen people. We are unable to identify Charles Wilkinson but one possible candidate might be Charles Allix Wilkinson (1813-1889). In later life he be-

came a priest but in 1830 he was a school-boy at Eton. He is recorded as the author of three books, the most well-known of which is a Reminiscence of Eton although it must be said that this recalls much about sport and nothing about a journal called *The Companion*. However, if this school-boy is our Charles Wilkinson, then it does explain the occasional tone of a creative writing exercise. The final piece of the first number requests questions from readers who should also supply an answer (these are essentially essay questions such as "What is Fame?"). The editor goes on to say that "as this work is intended chiefly to improve our writing style all pieces must be original".

The Companion begins with a somewhat high-toned introduction suggesting that people who attain knowledge but do not share it are like misers who hoard money. Accordingly the purpose of the journal is to dispense "amusement" as well as "instruction" and "to impress upon the mind that good order is the basis of felicity". The final piece of Issue Twelve is a little more relaxed: "We make no pretence to fine writing; our aim has been to please rather than to shine". Whether this book is instructive or amusing (or both) is up to the reader to decide. What it does show is how, in this golden age for small scale, short-lived literary periodicals, the example of journals such as Leigh Hunt's *Examiner*, *Indicator* and *The Companion* encouraged readers to produce their own private, amateur and highly assured imitations.

A rare complete set of eighteenth and nineteenth century actor's picaresque tales

11

RYLEY, S.W. *The Itinerant; or, Memoirs of an Actor, and; The Itinerant in Scotland.* London: Sherwood, Neely & Jones (and Sherwood and Co). 1817

[3619] £1,500

Nine volumes.

Volumes I-III: *The Itinerant; or, Memoirs of an Actor, Second edition.* In three volumes. 1817. 12mo. 185x110mm. pp. 323, [1, advert for Vols iv-vi "just published"]; [4], 320; [4], 380. Engraved portrait frontispiece in volume one.

Volumes IV-VI: *The Itinerant; or, Memoirs of an Actor, Second Series, first edition, 1816-1817.* 12mo in 6s. 185x110mm. pp. [6], 155, [1bl], 162; [4], 371, [1]; [4], 446.

Volumes VII-IX: *The Itinerant, in Scotland. Third Series, first edition, 1827.* 12mo in 6s. [8], iv, 336; [2], 322; [2], 322. Half titles in third series only.

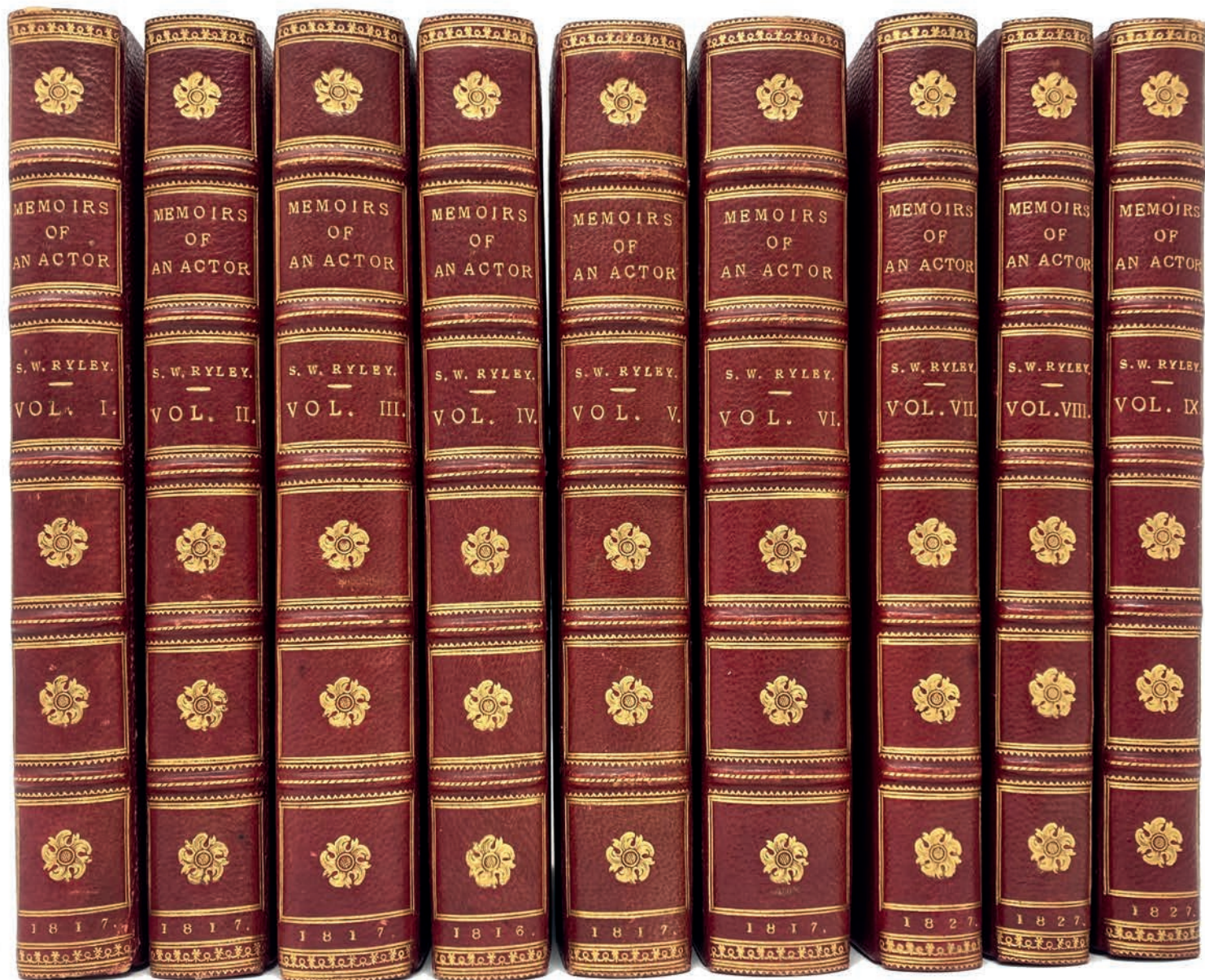
Attractively bound in slightly later red half morocco, marbled paper covered boards. Spine compartments decorated in gilt borders and gilt floral motif. Lettered in gilt. Top edge gilt. Marbled endpapers. Some minor wearing to edges of boards but otherwise a very handsome binding. Internally very good with some browning in third series and some light foxing elsewhere. Front endpapers have armorial bookplates of Thos Basil Duguid (from an Aberdeen family, his bookplate is found on other books from the 1820s and 30s) and Godfrey G. Roundell Greene. The latter (1888-1956) taught English literature at Gothenburg, Krakow and Helsingfors Universities.

Series One of *The Itinerant* (volumes I-III) was first published in 1808. This first edition is extremely scarce with the British Library being the only UK library

to hold a copy. Where all nine volumes are found institutionally, it is almost exclusively with the second edition of the first series, as here. Only two (rather poor) nine-volume sets (with the first three volumes in the second edition) have sold at auction in the last seventy-five years. Incomplete sets do appear but usually without *The Itinerant in Scotland* as by the time this appeared, the publisher had gone bankrupt and the remaining unbound sheets were sold for scrap. It is, therefore, unusual to find all nine volumes of this entertaining book in such good condition.

Samuel William Ryley (1759-1837) was "reckless, ardent, and unfortunate" (ODNB). Born Samuel Romney, he amply demonstrated these characteristics in the opening two decades of his life when he ran off, aged seventeen, with his boss's daughter to marry at Gretna Green. Shortly after this, he inherited £4000 from his mother's uncle (fortunate) but then proceeded to plough through the lot (unfortunate). He changed his name from Romney to Ryley and in 1783 joined a company of actors in Newcastle. Apart from one failed attempt at theatre management and a short (also failed) spell as a drinks salesman, he spent the rest of his life as a "strolling actor" popping up in London and the growing cities of Northern England finally settling near Liverpool where his own play *The Irish Girl* was given its premier in 1825. His final years seem to have been spent running what sounds like a variety act which involved singing his own songs and accompanying a group of dancers on the violin.

The Itinerant is not, strictly, an autobiography; it does not recount the details of Ryley's life with any accuracy, but it clearly draws on the first-hand experiences of a jobbing actor in Georgian England where one's career and any kind of material comfort hung by the thinnest thread. It reads as a sort of picaresque novel and it is no surprise that Ryley describes himself as draped in a "Shandyeane mantle". In 1793 Ryley had produced an operatic adaptation of Smollett's *Roderick Random* and the wild madness of eighteenth-century fiction runs through Ryley's work. *The Itinerant* roams widely both geographically and emotionally and Ryley is an amusing story-teller with a good eye for grotesque detail. He also has a nice line in homespun philosophy such as this little aperçu which could serve as the motto for Ryley's book and his life: "But a good scarcely ever comes without its attendant evil". Arnott and Robinson, *English Theatrical Literature*. 3471 and 3472.



Love, Hatred, Terror, Pity, Jealousy, Desire, Joy

12

PINE, R.E. The Death Mask of David Garrick. 1779

[3628] £1,950

Mezzotint of the death mask of David Garrick against a black background with the eyes articulated. The text "Publish'd April 4th 1779 by R.E.Pine" in scratch letter on plate, within platemark below the image. Initials J.L.G.D handwritten in brown ink. Pencil inscription to lower margin: "The Death Mask of David Garrick with the eyes painted in". Platemark, 240x155mm. Sheet, 305x246mm. Some surface soiling, foxing and a small rubbed patch to the margin. The image itself is in excellent condition. Death mask prints are extremely rare and this is thought to be the only death mask portrait print in mezzotint. It is likely that this print "may have been created more as an act of homage than a commercial venture since few early impressions are known" (Heather McPherson. *Garrickomania: Garrick's Image*). Since 1902, only three examples of Pine's Garrick Death Mask mezzotint have appeared at auction, the last being Christopher Lennox-Boyd's copy, now in the V&A.

Robert Edge Pine (1730-1788) painted the portrait of David Garrick which hangs in the National Portrait Gallery. He also produced several posthumous portraits of Garrick including a drawing of his death mask on which this mezzotint is based. Garrick's death on 20th January 1779 led to three days of public mourning attended by nearly 2000 people including King George III and Queen Charlotte. His funeral was one of the largest held in London before Nelson's in 1805. Garrick was astoundingly famous, the first actor-celebrity. In part this was because of his extraordinary facial versatility and malleability. Hogarth was said to have found Garrick impossible to paint as he "mischievously altered his countenance so as to render the portrait perfectly unlike" forcing the artist to restart the portrait several times.

An admirer who met Garrick at a dinner in Paris, described him as "alternately throwing his features into the representation of Love, Hatred, Terror, Pity, Jealousy, Desire, Joy in so rapid and striking a manner as astounded the whole company who acknowledged it was the finest instance of 'nature' that they had ever met with." We get a sense of this 'nature' in Pine's

mezzotint. Garrick's face, looming out of the darkness, seems ready to break into any one of a number of expressions. It is on the edge of a vast range of emotions and we are drawn into these emotions through the intense power of Garrick's eyes given additional force and life by Pine's brilliant decision to paint them in.



A Robert Adam Fireplace - an original signed drawing

13

ADAM, Robert. Design for a Chimney Piece for the Earl of Panmure. n.p. 1762

[3620] £5,000

Original architectural drawing by Robert Adam: design, apparently unexecuted, for a chimneypiece 446x364mm. Drawn in pen and black ink with grey wash. The drawing shows a part of the plan and the full elevation. Stiles ornamented with drops of foliage hung from bows. Frieze ornamented with fluting decorated with calyces with a central tablet decorated with a mask surrounded by a wreath. Enclosed rosettes in the capitals. At the lower left corner is inscribed "Robt Adam Architect 1762". Above the drawing is written "Design of a Chimney peice (sic) for The Right Honble The Earl of Panmure". Scale, dimensions and some measurements are also inscribed. Some soiling to the paper caused by earlier repair work. There has been recent, expert restoration to the margins. As so

many of Adam's drawings are held institutionally, it is rare for them to become commercially available.

Robert Adam is so associated with the eighteenth-century classical revival in art, design and architecture that he almost floats free of its constraints, giving his name to a style that transcends the strict academic purity of the classical manner. His light, decorative brilliance is evident in this charming chimneypiece designed for William Maule, the Earl Panmure (he is either the fifth Earl of Panmure or the first Earl Panmure (omitting the "of") - the title was forfeited in 1716 then revived for the same family in 1743). William was brought up in France where the family were in exile for their part in the failed Jacobite rebellion of 1715. He returned

to Scotland in 1719 where he pursued a successful career as a soldier and politician. He also set about reacquiring family properties and estates, culminating with the purchase of Panmure House in 1764. Demolished in 1955 ("one of the greatest acts of officially-sanctioned vandalism of its type in Scotland"), Panmure was regarded as one of the finest houses in Scotland and was included by Robert Adam's father William in his *Vitruvius Scoticus*. On purchasing Panmure, the Earl commissioned Robert Adam to redesign the stables and the west front of the house. This drawing of the chimneypiece predates the Earl's acquisition and so it is possible that it was designed for another house (he owned Braikie Castle, Brechin Castle and an Edinburgh townhouse, also called Panmure House). Or it could

be that Adam was simply experimenting with designs for his distinguished client in the knowledge that he was considering buying back the family's principal house and estate. There is another, much smaller, unsigned drawing of this chimneypiece in the Soane Museum (where most of Adam's drawings are held). This Soane drawing is attributed by the museum to Agostino Brunias, whom Adam met in Rome and who followed him back to Britain working for four years in his office. That there are two drawings of the same design, one by the master and one by an assistant suggests that this was part of a major project for an important client, making this a particularly interesting work by Adam.



An original design by the Royal Academy's first Professor of Architecture

14

SANDBY, Thomas. A Design for a Domed Octagonal Temple. n.p. n.d.

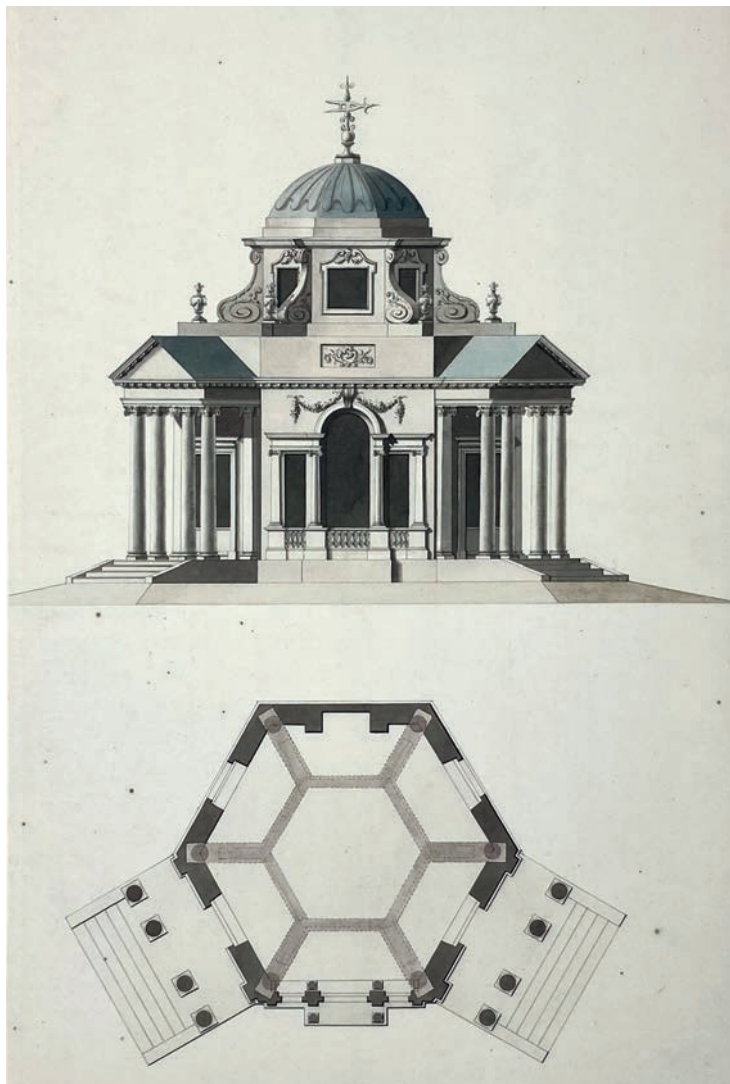
[3621] £3,750

Original architectural drawing by Thomas Sandby showing a neo-classical domed octagonal temple with baroque details. Pen and grey and black and pale blue and grey watercolour on laid paper with watermark "C&Honig". Sheet 497x258mm, window mount support (with ruled brown ink border) 478x333mm, taped at left edge onto heavy cream card 558x404mm. Slight spotting, otherwise in excellent condition. Although there are important institutional holdings of Sandby's architectural drawings, they are rare in commerce and this is a particularly fine example.

Although no buildings designed by Thomas Sandby (1723-1798) survive, he was one of the finest architectural draughtsmen and theorists in an age of great architects. Sandby's family background was modest and he led a simple life despite working in the grandest circles, principally in the household of George II's favourite son, William Augustus, Duke of Cumberland. Sandby produced military plans and drawings for the Duke's campaigns in Scotland and the Netherlands and, in 1746, Cumberland appointed Sandby Deputy Ranger of Windsor Great Park. He was also an assistant to Henry Flitcroft who carried out the alterations to the Great Lodge where the Duke was living. It was at Windsor that Sandby and his younger brother Paul produced the famous drawings and watercolours of the Castle and surrounding landscape, now in the Royal Collection. In 1757, Thomas took charge of further building and landscape projects at Windsor including the development of Virginia Water Lake on the edge of the Park and many architectural drawings date from this period. In 1760 he moved to London where he taught, first at the St Martin's Lane School and then, in 1768, at the Royal Academy where he was a founding mem-

ber and the first Professor of Architecture delivering annual lectures until shortly before his death. These lectures, illustrated with Sandby's own drawings were wide-ranging and influential, covering architectural history, practice and theory and were amongst the first attempts to construct notions of the Picturesque and the Sublime in architecture. We have been unable to date this drawing and there is no evidence as to whether the temple was

ever built although it is a highly finished and polished drawing and it is possible that it was a design for a folly at Windsor or Virginia Water. Sandby's temple combines Palladian elements with more flamboyant Baroque details such as the buttress scrolls reminiscent of Santa Maria Salute in Venice. Whether or not this drawing by Sandby ever made it beyond two dimensions, it is a beautiful design beautifully executed.



A rare study in architectural perspective and an influence on J.M.W. Turner

15

MALTON, Thomas (the Elder). *Perspective Studies* n.p. n.d. [pre-1775]

[3622] £7,500

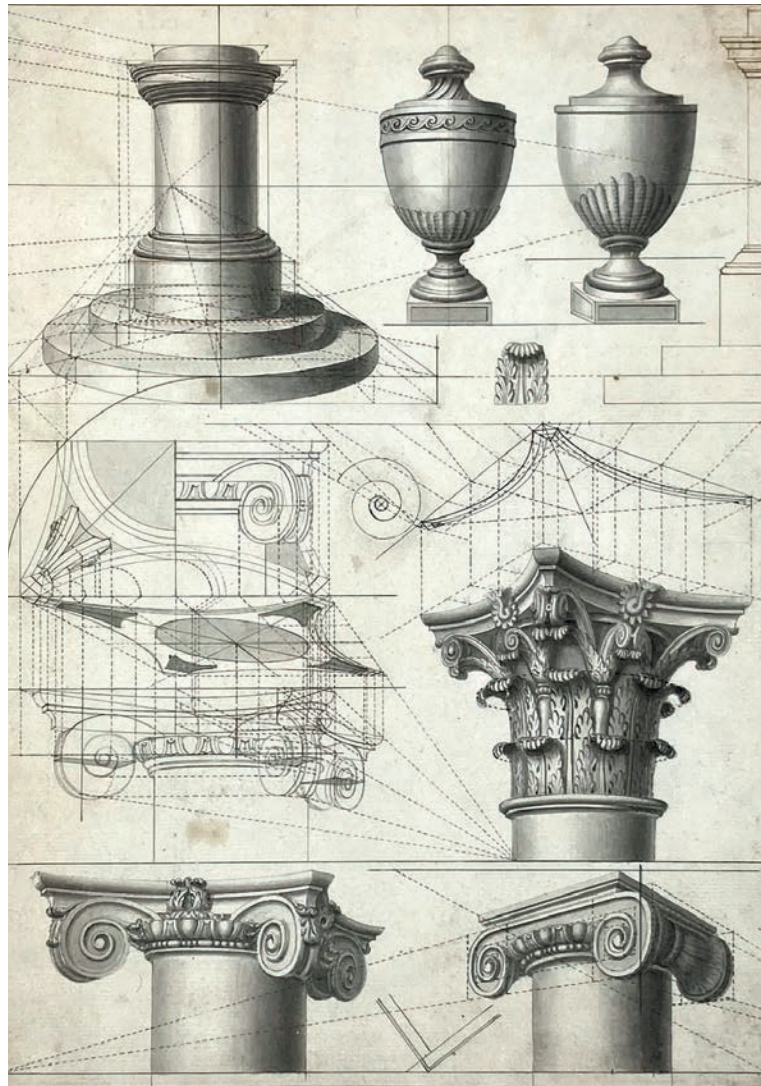
Original drawing of classical capitals and urns with lines of perspective. Pen and brown and black ink, pencil and grey wash on laid paper without visible watermark, ruled border in brown ink. Sheet 302x218mm, window mount 350x275mm. Very slight soiling and foxing but overall in excellent condition. A very good, and rare, example of a study for an important book on perspective. In 1775 Thomas Malton the Elder (1726-1801) published *A Compleat Treatise On Perspective, In Theory and Practice; on the True Principles Of Dr. Brook Taylor*. This drawing is a preliminary study for plate XXII from this book. Such drawings are rare; the last to appear before this one was sold at Christie's in 2011.

Malton's book was important: the Royal Academy had been founded only seven years before and in its Instrument of Foundation there was a specific requirement that the art and science of perspective be taught. *A Compleat Treatise* was the first book to be published on the subject following the founding of the RA. Malton was perhaps making a bid for his book to be adopted as a sort of "set text" and many Royal Academicians were among the initial subscribers. It was, from the outset, regarded as one of the best modern books on the subject, based as it was on the newest contemporary mathematical studies of perspective. The combination of science and art is captured beautifully in this drawing.

Bad luck in business forced Malton to leave England to start afresh as an artist in Dublin where he died in 1801 but his influence extended well into the nineteenth century thanks to his son (also called Thomas) and

to Turner's use of *A Compleat Treatise* in his own lectures at the Royal Academy where he was Professor of Perspective. Malton's book and drawings would almost certainly have been introduced to Turner by Malton's son in whose studio Turner worked as an apprentice in the 1780s and whom Turner regarded as his "my real master".

Some of Turner's own drawings and sketches used in these lectures are held at the Tate and among them are two of the capitals from plate XXII of *A Compleat Treatise* whose origins can be traced back to this drawing by Thomas Malton the Elder.



An original drawing by the English master of the Roman Mosaic

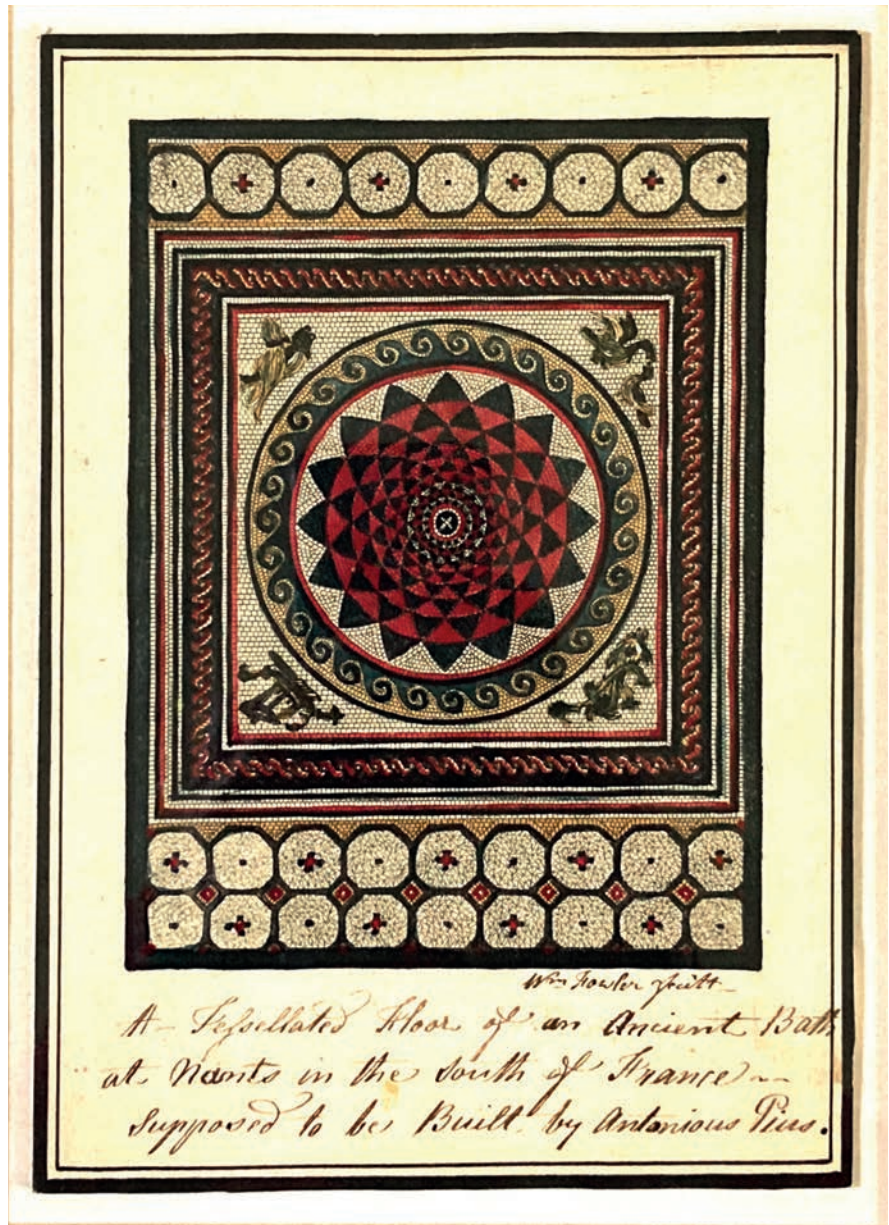
16

FOWLER, William. A Tessellated Floor of an Ancient Bath in Nants.
[Winterton, Lincolnshire] n.p. undated [pre 1804]

[3559] £2,750

Original pen and coloured ink drawing (146x108mm) of a mosaic floor on thick paper, mounted on card (198x140mm) and framed. Beneath the drawing is inscribed "William Fowler Fecitt (sic)" and the description "A Tessellated Floor of an Ancient Bath in Nants (sic) in the South of France supposed to be Built by Antonious (sic) Pius". The hand-coloured engraving of this mosaic appears in volume one of Fowler's *Engravings of the Mosaic Pavements &c* published in 1804. This beautiful drawing is in excellent condition with the colours particularly fresh. Original drawings by Fowler are rare and this is a particularly fine example.

William Fowler (1761-1832) was born in Lincolnshire where he ran his own business as a builder and architect. He was also a keen antiquarian – a fashionable hobby at the time – and produced a large quantity of drawings of old buildings, tombs and brasses, stained glass, and Roman mosaic pavements. Roman mosaics had first been excavated in Fowler's home town of Winterton in 1747 and continued to be unearthed during his lifetime (he even discovered one himself). He was encouraged to have his drawings engraved so that copies could be sold. The first few were cut by his brother-in-law in London but Fowler taught himself the art of engraving. His prints were issued separately until, between 1804 and 1824, they were published together (there are 114 in total) in three volumes dedicated to Sir Joseph Banks. Although Fowler travelled widely in the United Kingdom (he met Queen Victoria and Sir Walter Scott) there is no record of his visiting France and all his other work is of mosaics and glass found in Britain so it seems likely that he produced this drawing of the Nantes mosaic from a print.



“The original form of space”. Three sketches by Tadao Ando.

17

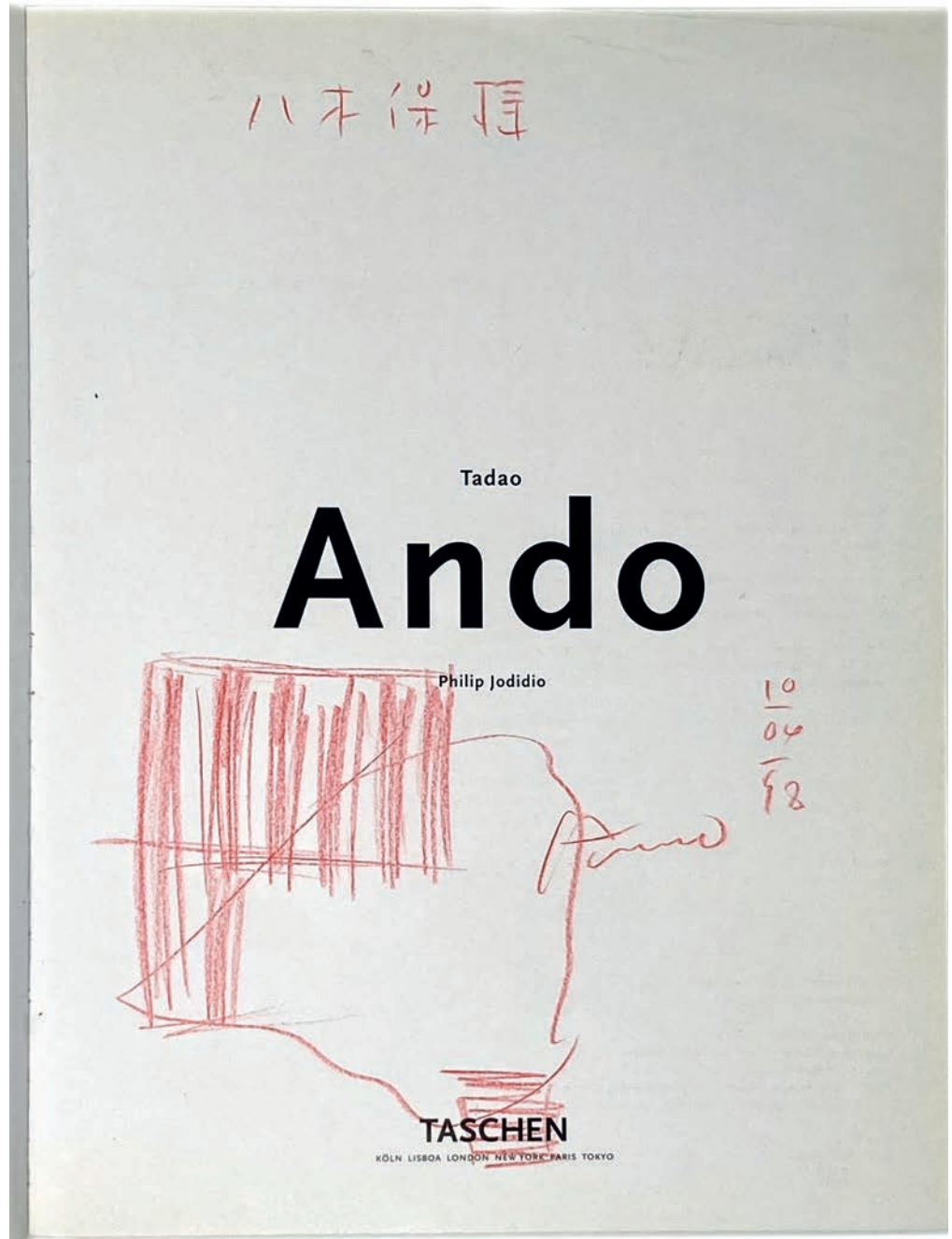
JODIDIO, Philip. Tadao Ando.
Cologne: Taschen 1997

[2212] £650

First edition. 300x225mm. pp. 176. Illustrated card cover with some slight creasing to the head of the spine and a small crease at the top of the upper cover near the hinge.

The contents, which are in fine condition, represent a survey of some of Ando's projects including the Church of the Light, Osaka; the Japan Pavilion from Expo '92 in Seville and the Forest of Tombs Museum, Kumamoto. The introductory essay by Jodidio, "Shelters for the Spirit", is in English, French and German. Each "project" has a short introduction and is then beautifully illustrated with photographs. There is chronological list of Ando's work and a short biography. Additionally, the book is signed by Ando in Japanese and English and has three original sketches by him, all in red pencil and all signed.

Ando's sketches are quick and instinctive. He once said that he was able to decide on a concept "in a matter of minutes". After a period of thought and mental preparation, Ando's concept of space, design, and movement coalesce in a sketch that appears outwardly simple but which contains the essence of what he is aiming to achieve. For Ando, the architectural sketch contains everything.



An original drawing from the Elgin Marbles by the young Edwin Landseer

18

LANDSEER, Sir Edwin. Drawing of horses from the Elgin Marbles. n.d. [c1815-1817]

[3636] £3,000

Pencil on grey paper. 245x175mm. Mounted on cream card (425x335mm inside the frame), in a wooden frame. Two drawings on one sheet, the first is of the head of a horse (from the forehead to the muzzle) and the other, smaller one, is of the nostril and muzzle. Underneath this smaller drawing is written "E. Landseer from the Elgin Marbles". At the foot of the mount is written, in pencil "Sir Edwin Landseer - early work". The inscription on the drawings conforms to Landseer's youthful signature and handwriting found on the few early drawings that he signed and external evidence points to these as early works. Although the drawings are not dated, we are of the view that they were done between 1815 and 1817.

Prodigiously talented from childhood (it was said that he could paint with both hands simultaneously), Edwin Landseer (1802-1873) was producing beautiful drawings by the age of eight. He is best known as a painter of animals, particularly dogs and horses although his most public work is the four bronze lions at the base of Nelson's Column in Trafalgar Square.

In 1815 he exhibited at the Royal Academy for the first time. He had to be admitted as an "honorary exhibitor" as the rules did not allow for such young artists to show their work. In the same year, he became a pupil of Benjamin Robert Haydon who encouraged Landseer to study the Elgin Marbles. Haydon was a supporter of Lord Elgin and of the view, not then universally accepted, that the sculptures were genuine works from fifth-century BC Athens and not Roman copies. He was one of the first British artists to have access to the sculptures. Haydon also showed the sculp-



tures to Keats who wrote a sonnet "On Seeing the Elgin Marbles" having earlier addressed two sonnets to Haydon himself when they first become friends (see item 2 pp.91-2). The young Landseer therefore had privileged access to the Marbles and so could have made these drawings as early as 1815.

Or they may date from a year or two later. The Elgin Marbles first went on public display in London in 1816 and they were an immediate sensation particularly among artists who had never seen classical sculpture of this scale and quality. They represented an ideal which all artists were encouraged to imitate. In 1817, John Landseer, Edwin's father, produced an etching of horses' heads from the Marbles (now in the Wellcome Collection). His son's drawings are much better - freer, more

sculptural and with true feeling for the original animal. Unsurprisingly the young Landseer's encounter with the horses of the Parthenon had a transformative effect on his art: an early biographer wrote that Landseer, "by means of the Elgin marbles, was imbued with that care for style which distinguished his best works". Whilst it is probably more likely that these drawings were done under the tuition of Haydon, it is touching to think of John and Edwin, father and son standing in front of these staggering sculptures and producing their respective interpretations.

Sir Edwin Landseer's copy

19

LAWRENCE, John. *The History and Delineation of the Horse in all his varieties Comprehending the Appropriate uses, management, and progressive improvement of each; with a particular investigation of the character of the race-horse, and the Business of the Turf. Illustrated by anecdotes and biographical notices of distinguished sportsmen. The engravings from original paintings. With instructions for breeding, breaking, training, and the general management of the horse both in a state of health and of disease.* London: Albion Press. 1809

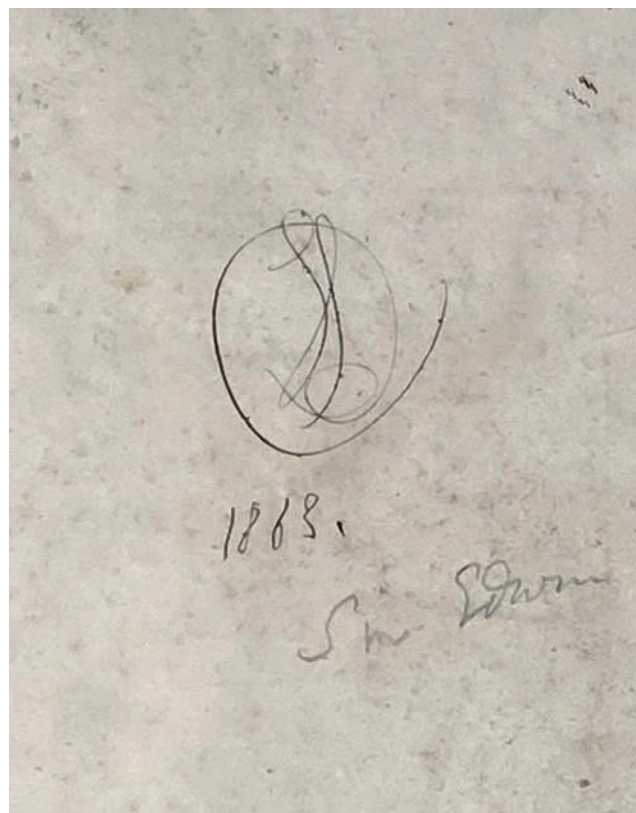
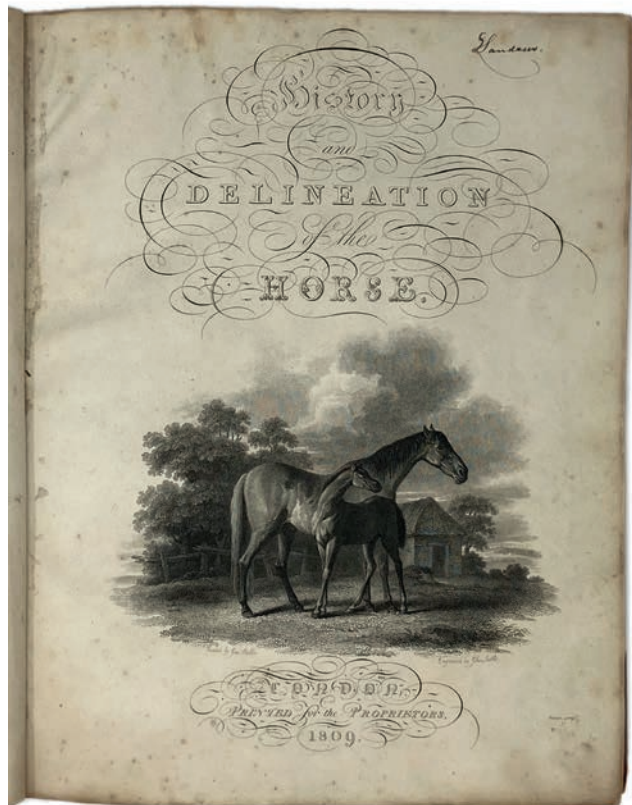
First edition. 4to, 286x224mm. pp. 288, [4, index]. Engraved frontispiece, dedication leaf and thirteen engraved plates by John Scott after leading equestrian artists including Stubbs, Benjamin Marshall and Sartorius. Eleven wood-engravings in the text, in the manner of Bewick. Tan half calf, recently rebacked, corners worn and boards and edges rubbed. Some foxing, heavier towards the end. Staining to some of the plates. Loosely inserted is a single sheet manuscript "Memorandum" about trotting races.

Frontispiece has the ownership inscription "E Landseer" and the original front free endpaper (retained when the book was rebacked) has Landseer's monogram - EL in a circle - and the date 1863. A handwritten note in pencil explains that this book was bought at the sale at Christie's of Landseer's drawings after his death.

Sir Edwin Landseer (he was knighted in 1850) was one of the most popular and

[3613] £650

successful artists in Victorian England. That such a distinguished animal painter should have owned a copy of Lawrence's exhaustive work on horses is a mark of the importance of this book. Landseer clearly felt that he could learn from Lawrence and there is much to connect the writer and the artist. Both demonstrated a real empathy with horses ("the noblest and most beautiful of all animals" as Lawrence describes them), loving them in all their variety from the noblest warhorse to the humblest pony, from the heaviest cart-horse to the sleekest racehorse. They are all here in Lawrence's book and Landseer painted and drew them all from the very beginning of his career.



Waterland. Edition de luxe of P.H.Emerson's study of life on the Norfolk Broads

20

EMERSON, P.H. *Wild Life on a Tidal Water. The Adventures of a House-Boat and her Crew. Illustrated with Thirty Photo-Etchings by P.H.Emerson and T.F.Goodall. Together with an Appendix 'Breydon Past and Present'.* London: Sampson Low, Marston, Searle and Rivington, Limited. 1890

[3623] £3,000

Édition de luxe limited to 100 copies of which this is copy number 50. Quarto, 298x250mm. pp. xiv, 145, [1bl]. Thirty plates of photo-etchings each with a protective tissue. One folding plan of Breydon from Yarmouth Bridge to the Junction of the Yare and Waveney. Original white vellum covered boards illustrated with a print made from a pen and ink drawing by T.F.Goodall and lettered in gilt, spine bound in black morocco, lettered in gilt. Spine slightly rubbed and worn and some soiling to the front cover but overall in very good condition. Internally near fine with some very minor foxing in places. The photogravure plates which are all from photographs by Emerson save for one made from a painting by Goodall. An excellent copy of the rare deluxe edition of a book that marked an important shift in Emerson's literary style and visual theories.

Breydon is a large stretch of water on the edge of the Norfolk Broads at Great Yarmouth where the Rivers Yare and Waveney meet. Emerson's book, his fifth, is a "simple record of my impressions and experiences, whilst living with my friend, T.F.Goodall, on his house-boat on Breydon Water". When Emerson was there this was still a world of "boathouses, eel-spears, butt-darts, fish boxes, punt sails, and bobbing poles" and houseboats inhabited by people living "the life of a water gipsy". *Wild Life on a Tidal Water* is unlike Emerson's earlier work. He is no longer an objective observer of natural history (although of course, birds and fish are everywhere). Rather, this book has the air of a diary or reportage with Emerson as the subjective narrator and a character in the story. He captures perfectly, in

word and image, the bizarre half-world between the land and the water inhabited by an extraordinary collection of characters who are so closely connected with their landscape that they appear part human, part animal such as the child digging for crabs in *On Gorleston Sands* bent double, picking birdlike at the sand. Emerson's prose is simple

but atmospheric while the photographs rendered as photo-etchings by Walter Colls take us so much deeper into a world that would disappear in a few decades. Emerson was one of the earliest advocates of the view that photography should be seen as a pictorial art and these images, like the best



paintings, invite us into the world being depicted. We feel, as we turn the pages, that a short step would bring us alongside the men mending sails, the rope-spinner, the fishermen and boatbuilders, and the young woman peering out of her house in a Yarmouth backstreet.



Fun with a Gun: Unrecorded Regency sporting cartoons

21

ANONYMOUS. A set of six early nineteenth-century sporting prints. c1820s

[3572] £1,500

A set of six hand-coloured lithographs on card showing the hand signals made to communicate from a distance when game shooting. Mounted on linen with two backed with marbled card so that these form the covers when folded. The folded set is housed in a marbled paper covered card slip-case. Each card measures 66x132mm and unfolded the whole is 200x265mm.

The prints are in superb condition, with the colours particularly fresh and bright. They are undated but the clothes are clearly of the Regency period and much is made of the newly fashionable top hat which was the headwear of choice for the sporting gentleman for most of the nineteenth century. In part they are instructional, showing how to signal when a dog is required or when you want someone to “bring the powder and shot” but there is a gently humorous element as well particularly in the last card showing our hero holding his gun aloft. Balancing on the end of the barrels is his top hat. This elaborate manoeuvre means, we are told, “luncheon”. Charming, and the best part of the day. We have been unable to trace another set of these prints.



Heroic women: a British concentration camp.

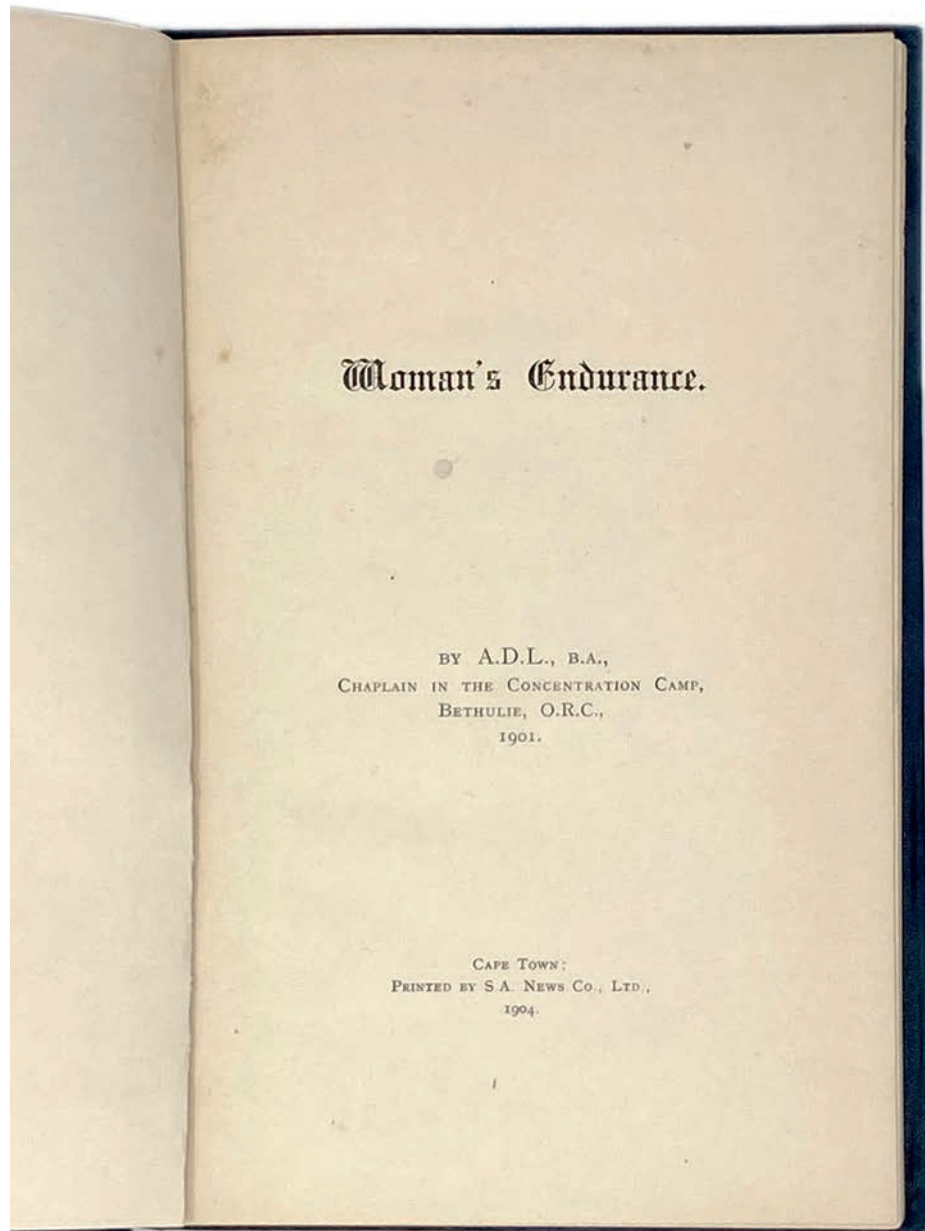
22

A.D.L. [August Daniel Luckhoff] *Woman's Endurance*.
Cape Town: Printed by S.A. News Co., Ltd. 1904

[3639] £350

First edition. 215x135mm. [4], 67 [1bl]. Original blue-green cloth lettered in gilt to upper cover, typed paper label to spine "Woman's Endurance Concentration Camp Bethulie". Spine is worn in one place causing a small hole, slight bumping to edges of boards. Hinges slightly cracked in one place but overall a very good copy of a scarce book. Not in BL. August Daniel Luckhoff (1874-1963) was the Chaplain to the women and children in the Concentration Camp at Bethulie in South Africa during the Boer War.

Created in April 1901, Bethulie was one of worst of the camps used to house members of the Boer Republics following the British invasion in 1900. Luckhoff's account takes the form of daily diary entries, beginning on 21st August 1901 and ending on 24th October 1901 when he is taken into hospital suffering with enteric. The book is a harrowing read: in that short period Luckhoff carried out 500 funerals and his accounts of the suffering of children are heartbreaking. He writes in a laconic, staccato fashion which makes the horror more immediate. The ghastliness is relentless but the strength and bravery of the women in the camp shines through. As the author of the preface says: this "Diary will assuredly carry the conviction into your own soul...that our South African women were the heroines of the late deplorable war".



“Entirely untrue!” Presentation copy from Churchill to “Bomber” Harris with annotations by Harris 23

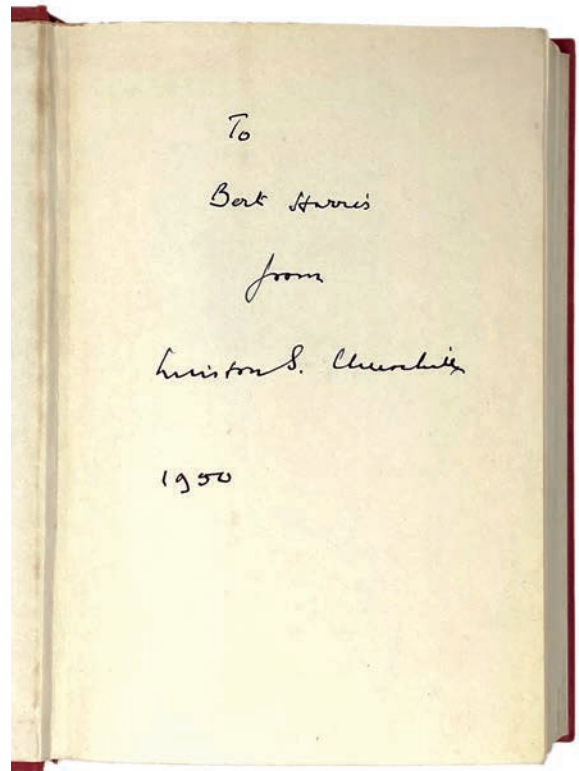
CHURCHILL, Winston S. *The Second World War. Volume Three. The Grand Alliance.* Boston: Houghton Mifflin Company. 1950

[3614] £9,750

First US edition. 212x140mm. pp. xvi, 903. Original red cloth, dust jacket with minor chip to top edge and very small tear to spine. Internally fine. Overall a very good copy of the third volume in Churchill's history of the Second World War. Presentation copy inscribed on the front free endpaper: "To Bert Harris from Winston S. Churchill". "Bert" was the name given by friends to Air Marshal Sir Arthur Harris, Chief of Bomber Command also known by the nickname "Bomber" Harris. The book is annotated in pencil by Harris in two places. In both annotations, he takes issue with Churchill. In the first (24 words on p59), he challenges the account of the capture of Pantelleria in 1943 (Operation Corkscrew). The second (26 words, p507) corrects a factual error about his appointment as Chief of Bomber Command. Harris's turn of phrase is blunt and to the point: "On the contrary" opens the first note. The second annotation begins with the exclamation: "Entirely untrue!". Ironically, this is in response to Churchill's reference to being "forced to cool down" Harris's "natural ardour". Given the controversies surrounding Harris's role in the latter stages of World War Two leading to his strained relationship with Churchill, this is a particularly moving association copy.

Harris and Churchill had a volatile relationship born perhaps out of their similar personalities. But they clearly admired each other and Churchill regarded Harris as a kindred spirit who "would not flag or fail" and, for much of the war, they shared the view that Germany would be defeated through air superiority and that this would necessarily involve acts of brutal aggression. Where they differed was in the extent and severity of those airborne attacks, Harris famously quoting the Bible

while watching the Blitz: "They sowed the wind, and now they are going to reap the whirlwind". Churchill always realised that a land offensive would be required (what became D-Day) while Harris thought that an aerial bombing campaign alone would win the war. By mid-1944, Harris and Churchill no longer agreed on the best strategy to ensure victory: Bomber Command ceased to be the focus of the Prime Minister's attention and there was growing criticism of the city-wide area bombing campaign still pursued by Harris. February 1945 saw the attack on Dresden - "Florence on the Elbe", the city praised by Goethe, and where Schiller, Weber, Wagner, Schumann and Richard Strauss all worked, home to the finest Baroque architecture in Germany and one of the great European art collections and a birthplace of German Expressionism. Harris was immediately subject to ferocious personal criticism in Britain which he resented, principally because the bombing was requested and ordered by the Soviet Union. Harris was angered by what he felt was a lack of appreciation for the work and bravery of his bombing crews. He expressed strong views in his final report on the role of Bomber Command but this was suppressed amid criticism of his role in the latter stages of the war. Harris left the country in 1946 and did not return to England until 1953. It was during this



self-imposed exile that Churchill sent him this book. Harris's terse and argumentative notes suggest that he was in no mood to make peace with an establishment that he felt had abandoned him. There was, however, a rapprochement, Harris being offered a baronetcy which Churchill insisted he accept. And, in a poignant final acknowledgment of the bond between the two men, Churchill's family invited Bert Harris to be one of the pallbearers at the great man's funeral.

Provenance: From the Harris family.

Turning Bombers into Butterflies. 24

Woodstock Music and Art Fair. Woodstock Music and Art Fair presents An Aquarian Exposition in White Lake, N.Y. New York: Woodstock Music. [1969]

[3617] £750

A single sheet (210x203mm) printed on both sides in purple and black on white paper and folded once to create a small leaflet flyer to advertise the Woodstock Festival. On the front is the celebrated drawing of a bird sitting on the neck of a guitar under which are the words: "3 Days of Peace and Music". There is a box for booking tickets and a map showing the festival's location.

Twenty eight bands and musicians are listed, all of whom played, apart from Iron Butterfly whose last minute travel demands were dismissed by the organisers with a long telegram containing a blunt, and not very peaceful, acrostic. The leaflet also gives details about an Art Show, Crafts Bazaar and Workshops for poetry, music, pottery and bead making. As important as all this was the offer of three days of pastoral bliss: "Walk around for three days without seeing a skyscraper or a traffic light. Fly a kite, sun yourself. Cook your

own food and breathe unspoiled air". This leaflet is in excellent condition. Very little of the pre-Festival ephemera survives and these flyers are rare. There were frequent changes to the plans, not least the location of the event which was only agreed a few weeks before the start and so all publicity was rushed and limited.

Woodstock is a defining moment in modern popular culture. Although not the first large rock music festival, it became the model for all later ones, most notably Glastonbury which first took place two years later. And, just by throwing around the word "Woodstock" one can conjure up images of laid-back counter-cultural libertarianism. But the Festival, like all great and important events, contained multitudes and contradictions. The farmer on whose land it took place was a Vietnam War-supporting Republican but one who offered free water when he saw food stalls charging for it. The organisers raised the money for Woodstock by responding to an

advertisement in the Wall Street Journal and as soon the festival ended, they were helicoptered back to Wall Street to discuss how to finance their losses. Woodstock established that the gap between the hippie and yuppie would be a slender one. But there are numerous "Woodstocks". Joni Mitchell (who did not attend) wrote a song about the Festival in which she dreamt she saw bombers "turning into butterflies". Hers is a vision of peace and love – the official version if you like. John Fogerty of Creedence Clearwater Revival remembered something "like a painting of a Dante scene, just bodies from hell, all intertwined and asleep, covered with mud". And those who stayed until the end – only 30,000 of the 500,000 – to see Hendrix's wild, angry, tortured and uncompromisingly atonal *Star Spangled Banner* might have felt that they were watching the dream evaporate in front of them.

WOODSTOCK MUSIC & ART FAIR
presents
AN AQUARIAN EXPOSITION
in
WHITE LAKE, N.Y.*

3 DAYS OF PEACE & MUSIC

WITH

Jean Banz	Keef Hartley	The Band
Arlo Guthrie	Canned Heat	Jeff Beck Group
Tim Hardin	Creedence Clearwater	Blood, Sweat and Tears
Richie Havens	Grateful Dead	Joe Cocker
Incredible String Band	Janis Joplin	Crosby, Stills and Nash
Ravi Shankar	Jefferson Airplane	Jimi Hendrix
Sly And The Family Stone	Mountain	Iron Butterfly
Burt Sommer	Quill	Ten Years After
Sweetwater	Santana	Johnny Winter
	The Who	

FRI. AUG. 15 SAT. AUG. 16 SUN. AUG. 17

All programs subject to change without notice.
*White Lake, Town of Bethel, Sullivan County, N.Y.

MOTELS ARE AVAILABLE IN SULLIVAN COUNTY AND VICINITY. FURTHER INFORMATION WILL BE AVAILABLE. PLEASE CHECK YOUR LOCAL NEWS MEDIA.

DIRECTIONS FROM BOSTON, MASS.
Take Massachusetts Turnpike to New York State Thruway—go South on Thruway to Exit 16 at Harriman, New York.

DIRECTIONS FROM PHILADELPHIA, PENN.
Take New Jersey Turnpike to Rt. 17 or New York State Thruway to Exit 16 North to Rt. 17 Quickway.

DIRECTIONS FROM NEW YORK
New York State Thruway to Exit 16, then take Rt. 17 Quickway to Exit 15C. Proceed South for five miles.

(WITHIN 30 MILES OF FESTIVAL SITE TUNE TO WYOS 95.9 FM OR 1240 AM.)

WATCH FOR ROAD SIGNS TO PARKING AREA. THERE WILL BE BUSSING FROM PARKING LOTS TO SITE.

ART SHOW

Paintings and sculptures on trees, on grass, surrounded by the Hudson valley, will be displayed. Would be artists, ghetto artists, and accomplished artists will be glad to discuss their work, or the unspoiled splendor of the surroundings, or anything else that might be on your mind. If you're an artist, and you want to display, write for information.

CRAFTS BAZAAR

If you like creative knickknacks and old junk you'll love roaming around our bazaar. You'll see imaginative leather, ceramic, bead, and silver creations, as well as Zodiac Charis, camp clothes, and worn out shoes.

WORK SHOPS

If you like playing with beads, or improvising on a guitar, or writing poetry, or molding clay, stop by one of our work shops and see what you can give 'd take.

FOOD

There will be cokes and hotdogs and dozens of curious food and fruit combinations to experiment with.

HUNDREDS OF ACRES TO ROAM ON

Walk around for three days without seeing a skyscraper or a traffic light. Fly a kite, sun yourself. Cook your own food and breathe unspoiled air. Camp out: water and restrooms will be supplied. Tents and camping equipment will be available at the Camp Store.

MUSIC STARTS AT 4:00 P.M. ON FRIDAY, AND AT 1:00 P.M. ON SATURDAY AND SUNDAY.

It'll run for 12 continuous hours, except for a few short breaks to allow the performers to catch their breath. (Gates open 10 A. M.)

Please Print

Send me _____ tickets for Fri., Aug. 15, at \$7.00 each
 Send me _____ tickets for Sat., Aug. 16, at \$7.00 each
 Send me _____ tickets for Sun., Aug. 17, at \$7.00 each
 Send me _____ 2 day tickets for Fri. & Sat., Aug. 15, 16, at \$13.00 each
 Send me _____ 2 day tickets for Sat. & Sun., Aug. 16, 17, at \$13.00 ea.
 Send me _____ Complete 3 day tickets for Fri., Sat., Sun., Aug. 15, 16, 17, at \$18.00 each

Name _____
 Address _____
 City _____
 State _____ Zip _____

Be sure to enclose a self-addressed, stamped envelope, with your check or money order (no cash please) payable to: WOODSTOCK MUSIC, P. O. BOX 596 RADIO CITY STATION, NEW YORK 10019

“Can’t leave you”. An obsession with John Lennon.

25

CLAUDIO, Curt A Collection of Eight Telegrams to John Lennon. 1971

Eight telegrams from Curt Claudio in America to John Lennon at Tittenhurst Park, Ascot. The telegrams are pasted as a group onto red card and framed. Most are in good condition although two are water stained and two others have some staining to the edges but all eight are clear and legible. They are part of a strange and fascinating story.

In May 1971, a young man from California was found in the grounds of John Lennon’s house, Tittenhurst Park, Ascot. His name was Curt Claudio and he had been sleeping in the garden for a few days. Before flying to England, he had sent numerous letters and telegrams to Lennon. He felt that he had a special connection to Lennon and the Beatles and that Lennon’s songs were intentionally directed at him. He was obsessed with Lennon.

These telegrams sent in the weeks and months before Claudio’s appearance in Ascot are addressed variously to Tittenhurst, Tippenhurst and Pittenhurst and Claudio’s address is given as 300 Coelho St, Milpitas, California. We have been unable to find any others and it seems that these are the only surviving telegrams from this episode.

They are a strange and disturbing mixture of fantasy and desperation. One reads “Mess with you, fight with you, but can’t leave you” [signed], “William Bungalo Claudio”. This is reference to the Beatles song “The Continuing Story of Bungalow Bill” and confirms Claudio’s feeling that Lennon’s songs were somehow addressed to him.

One telegram references drug slang: “Help me get there before May 20th 1.65 an hour = Brown Sugar Curt”.

“You say you want to help and you know I need help but I won’t come there until you back”. He seems to regard Lennon as a kind of saviour.

Eventually, Claudio makes the decision to come to England: “Somebody tell John I’ll be at Gatwick the 18th wearing ¾ length brown sheepskin coat”.

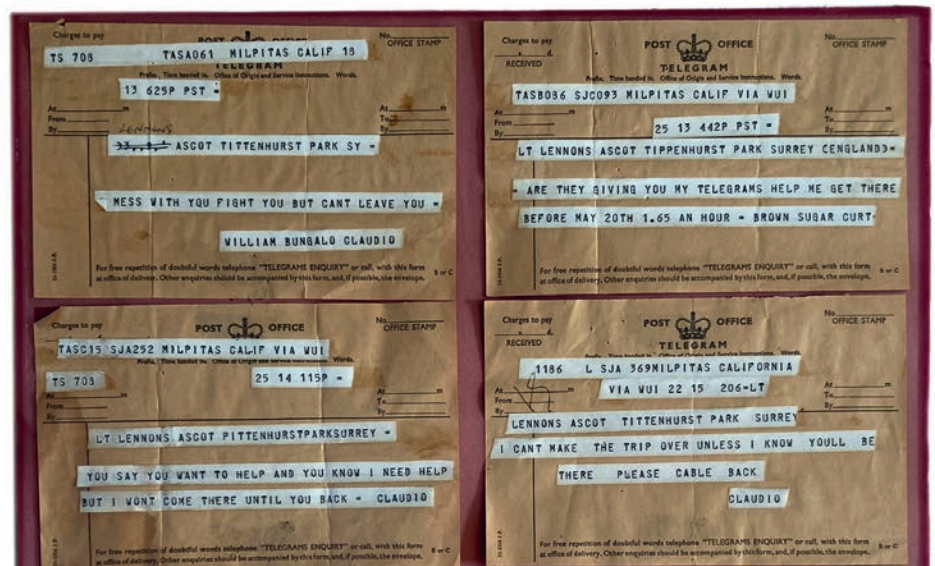
There is a piece of film from 1971 showing a young man wearing a ¾ length brown sheepskin coat talking to Lennon and Yoko Ono outside Tittenhurst. He had been found in the garden and Lennon explains how he writes about his own life and experiences and does not address his songs to particular people (unless it is a love song to Yoko). We see him treating the fragile and damaged Claudio with kindness, gently explaining that he is not writing his songs to him. Eventually, he invites the hungry Claudio into his kitchen where they eat together.

This episode is shown and given some additional context in a 2018 film *John and Yoko: Above us only Sky* telling the story of Lennon’s album *Imagine* (he was working

[3630] EPOA

is now discounted. It seems that he was from an educated family of musicians but that he had dropped out of college. Lennon mentions in the film that they had received a large number of telegrams from someone in California desperate to meet him. Yoko Ono said of Claudio: “He was no dummy. He was a spiritual person. Claudio was communicating to John on a high level. We know he was a spirit and that’s why John invited him in to have lunch with us. The food did it, though. It calmed him down. I don’t think we heard from him again after that”.

A November 2021 film called *What Happened to Claudio* tells the story in more detail and traces what happened to Claudio since that meeting with Lennon. These moving telegrams provide fascinating documentary evidence and background to a peculiar moment in Lennon’s life and career.



on it when Claudio visited him). It was originally thought that Claudio was a Vietnam vet suffering shellshock although that

Provenance: Recovered from Tittenhurst Park when Lennon moved out and bought by Simon Finch at the Sotheby’s Rock n’ Roll Memorabilia Sale. c1988.

Social Revolution and New Music. Inscribed by Richard Neville to John Peel.

26

NEVILLE, Richard. *Play Power* London: Jonathan Cape. 1970

[3635] £1,250

First edition, inscribed by Neville to the disc jockey and radio presenter John Peel. 204x140mm. pp361, [1bl]. Original yellow cloth and original, unclipped dustjacket illustrated with wild psychedelic cartoons by Martin Sharp. Jacket in excellent condition. Top edge stained blue. Folded in a pocket on the rear pastedown is the "Headopoly" game in immaculate condition. This is often missing, copies having been confiscated by customs officials. Internally very good. Front free endpaper is inscribed: "Here at last! - the great Australian Gone with the Wind - for John "V.D." Peel, With embarrassingly genuine affection - Richard". A very good association copy of a controversial, zeitgeisty book.

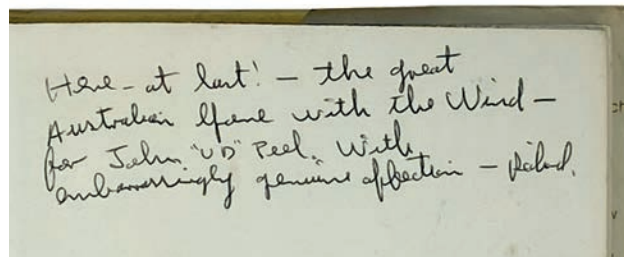
The first chapter of *Play Power*, "Up Against the Wall, Mr Chips", recounts the druggy goings on at Eton, Rugby and St Paul's. This is the new revolution: "The bright elusive butterfly has landed on the shoulders of fifteen-year-olds". Neville's exploration of the international underground weaves its way through the counterculture of the 1960s - the music, the drugs, the radical politics, the magazines, the hippie trail, the sex, - conveying vast amounts of information and social comment with humour and style. As Clive James said in an early review of *Play Power*, "Richard Neville can write...over the length of *Play Power* one gets to know and like him". For those who weren't there either because they can remember the sixties or because they, weren't there (after all, one has to be pushing seventy-five to have really "been there"), *Play Power* is an entertaining mixture of guidebook, history book and subversive manifesto for the social revolution, not least in the whole idea of "Play" which underpins the work. Neville begins with naughty schoolboys because

it is children who understand how to play unselfconsciously and play is, Neville argues, how society will change and improve.

The warmth of Neville's inscription to John Peel lends an extra layer of countercultural depth. The mention of VD is a reference to Peel's public declaration on the radio in 1969 that he had suffered from the disease. It was no secret that both Peel and Neville were enthusiastic sexual revolutionaries so neither of them would have been bothered by any sense of shame.

What would have prompted Neville's show of "embarrassingly genuine

affection" was John Peel's work supporting the music of the underground through his radio show "The Perfumed Garden". Peel also wrote a column of the same name for the counterculture newspaper *International Times*. Peel (who died in 2004) was a legendary figure in the alternative music scene. Always ahead of trends (in the 1960s he played psychedelic music on the radio when no-one else did: in the 1970s, it was punk), he supported and launched many important bands. Peel's musical tastes leant towards the intense and the unusual and he did more than anyone to expand the public's (counter) cultural horizons. Richard Neville recognised that.



Chemistry and Classical Poetry. Rare and eccentric

27

BORRICHIIUS, Olaus. *Lingua Pharmacopoeorum sive De Accuratâ Vocabulorum in Pharmacopoliis usitatorum pronunciatione.* Hafnia [Copenhagen]: Printed by Matthiæus Godicchenius for Petrus Hauboldus. 1670

[3611] £2,250

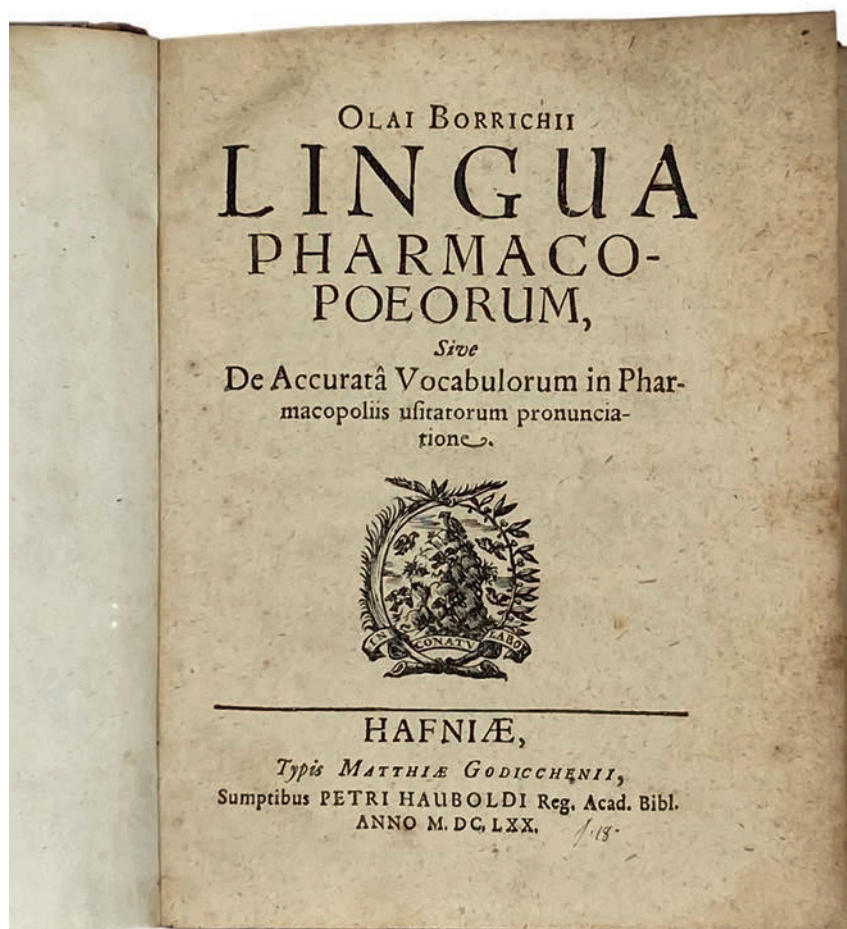
First and only edition. 4to. Unpaginated, 50 leaves. a4-b4, A4-K4, L2. Title page with printer's device. Text in Latin with some quotations in Greek. Nineteenth century half calf, marbled paper covered boards, dark green label to spine lettered in gilt. Corners a little worn, joints rubbed and very slightly cracked. Internally very good with some minor foxing in places. Front pastedown has the bookplate of the Gaddesden Library. An excellent copy of an uncommon and mildly eccentric book. Rare in commerce, only one copy has appeared at auction in nearly fifty years.

pronunciation arose where, as was usually the case, a pharmacist had had no classical education. Borrichius's short but detailed (there are around 400 entries) book was designed to spare the unscholarly chemist any embarrassment caused by mispronunciation but, less trivially, it ensured that when pharmacists got together to talk about which medicines they were going to foist upon the public, they were all talking about the same thing.

Olaus Borrichius (1626-90) was one of the leading scientists of the seventeenth century. As well as his distinguished

career in Copenhagen, he travelled widely throughout Europe, meeting all the great scholars of the age, encounters recorded in his extensive and invaluable journals. Borrichius predates the division of western intellectual life into the "Two Cultures" of the arts and sciences and so *Lingua Pharmacopoeorum* offers a small and little-known window onto the way early modern scientists rooted their work in classical humanism.

Dedicated to King Christian V of Denmark, to whom Olaus Borrichius (in his native Danish, his name is Ole Borch) was Royal Physician, *Lingua Pharmacopoeorum* is an unashamedly niche work reflecting Borrichius's twin interests in language and the natural sciences. He is surely one of the few people - perhaps the only person - to have been a professor of both Poetry and Chemistry. He was also a professor of Botany and Philosophy, all four chairs held at the University of Copenhagen. *Lingua Pharmacopoeorum* is a guide to the correct pronunciation of the scientific words used in pharmacies. In his preface, Borrichius explains that following discussions between chemists, pharmacists and doctors in Copenhagen, he felt the need to offer a guide to show how to pronounce words, particularly names of plants, most of which were derived from Latin or Greek. As one would expect from a poet-chemist, Borrichius's examples of how to pronounce the names of plants and chemicals are taken from Latin and Greek poetry. All languages place different stresses on different syllables and where technical words (such as those used in pharmacology) are borrowed from classical languages and imported into the vernacular, confusion with



The Beginnings of Modern Astronomy

28

BIANCHINI, Giovanni. *Tabule Ioa. Ianchini Bononiensis cum plerisqu additionibus ac novis tabellis nup impresse per L. Gauricú Neapolit, castigate Venetijs.* Venice: Lucantonio Giunta. 1526

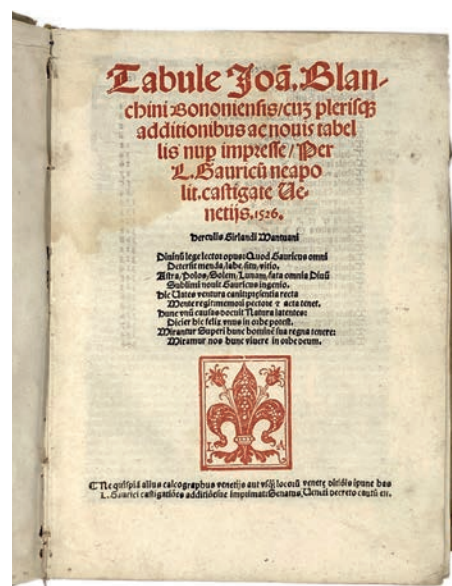
[3597] £3,000

Second edition, edited by Luca Gaurico (first edition, 1495) 4to. [28], 398 leaves. Contemporary vellum, yapp edges, small wormholes on covers (one on upper and three on lower) and some waterstaining on lower cover, ties missing. Manuscript lettering to spine (partly covered by label reading "A-b") and on bottom edge of text block. Internally very good, some waterstaining to a few of the early leaves (1i (title page)-2ii and 2vii-3ii), marking to leaf r3. Previous ownership inscription on front free endpaper crossed out. Overall in excellent condition. Introductory text in gothic type. Title page printed in red and black as are some of the tables.

The title page has the printer's device of Lucantonio Giunta: "Il Giglio Fiorentina", the Florentine Lily which is the symbol of Florence. Giunta was born in Florence in 1457 although he left for Venice in 1477 and began publishing books in 1489 producing over 400 books until his death in 1538.

Medieval astronomy was a science of mathematical and numerical tables designed to determine the position of the planets and stars and so help solve problems relating to the earth's movements. Among the earliest examples in the west was Ptolemy's second-century *Mathematike Syntaxis* (also known as the *Almagest*). This work formed the basis of Western astronomy and underpinned the Alfonsine Tables first produced in Spain in 1252. By the fifteenth century these texts had become corrupted and unreliable. In his *Tabule*, Bianchini (1410-1469), the professor of mathematics and astronomy at Ferrara and the astronomer to the d'Este court, sought to correct these and to revive the Ptolemaic model. His work transformed Renaissance astronomy. This 1526 edition is a significantly expanded version of the 1495 edition. Both are based on Bianchini's manuscripts which were known and consulted by later scientists including Regiomontanus and, especially Copernicus who copied Bianchini's auxiliary

tables for computing planetary latitudes. These tables appear for the first time in the second edition making this book the link between medieval and a recognisably modern astronomical science.



“A conjunction of Venus and the Moon”: seventeenth- and eighteenth-century manuscripts and annotated books from members of the leading English family of astronomers.

29

WING, John (c. 1662-1728) & the WING DYNASTY An archive of annotated books and autograph manuscripts. [Pickworth? Circa 1656-1693]. Two annotated books and two autograph manuscripts in contemporary bindings.dus. 1670

[3603] £45,000

This exceptionally rich and mutually informing archive contains two books by Vincent Wing, both annotated by John Wing, together with two closely linked autograph manuscripts. Together these offer a unique opportunity to study John Wing’s development as an astronomer and writer, and how his work relates to the wider context of 17th-century almanacs, astronomy, mathematics, surveying, and publishing.

Interlocking orbits

The “Wing Dynasty”, in the words of the ODNB, was “a remarkable family of astronomers, astrologers, instrument makers and land surveyors spanning some six generations”. Its prime mover was Vincent Wing, who, from his origins as a farmer, propelled himself into the scientific firmament to become an influential proponent of Copernicanism who, “in both scholarly

and popular writings, played a significant part in its triumph over Tycho Brahe’s system in the mid-century.”

This multi-faceted archive demonstrates how closely locked the Wings were into one another’s orbits, as succeeding generations comment on, expand, and extrapolate from the foundational work of their forebear. Foremost among these is Vincent’s nephew John Wing, who continued his uncle’s advocacy of Copernicanism and “and wrote brief essays on tides, gravity, the periodicity of comets, and the possibility of other solar systems and inhabited planets within the universe” (ODNB). He was also a surveyor, and taught mathematics, about which he wrote in his 1693 textbook *Heptarchia mathematica*. John followed Vincent’s example of using his almanacs to promote the new astronomy, and his annotations of the latter’s

printed books demonstrate a deep level of engagement with the topic. He was a highly successful (and best-selling) compiler of almanacs and ephemerides, which led him into disputes over astronomical tables (more of which below).

The constellation of characters in this archive includes:

Vincent Wing (1619-1668), astronomer and mathematician: author of items [1] and [2] (below).

John Wing (c. 1662-1726), astronomer and mathematician: annotator of items [1] and [2]; author of [3] and [4].

Elizabeth Wing (possibly John Wing’s daughter born in 1664): her inscription is in item [2].

“John Lord 1680”: this inscription, and possibly his annotations, appear in [1].

“James Lord His Booke 1685”: this inscription, and possibly his annotations, appear in [1].

Tycho Wing (probably the astrologer and instrument maker (1726-1776), or the astronomer and mathematician (1696-1750)): annotations in [1], [2], and [4]. Tycho Wing (1794-1851): bookplates in [1] and [2].



Continued overleaf...

Before examining the interplay of these texts, we offer a brief overview of the archive's constituent parts:

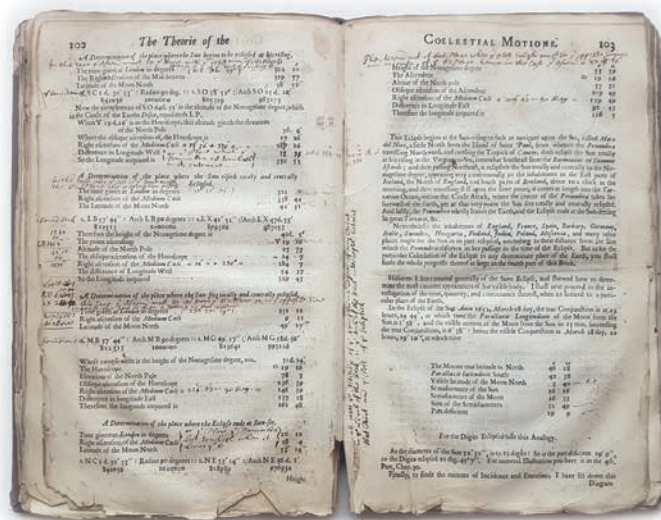
[1]. WING, Vincent (1619-1668); annotated by WING, John (c. 1662-1726). *Astronomia instaurata: or, A new compendious restauration of astronomie. In four parts. Wherein is contained, 1. Logistica astronomica: ... 2. Doctrina sphaerica: ... 3. Doctrina theorica: ... 4. Tabulæ astronomicæ: ... Whereunto is added, a short catalogue of all the most accurate and remarkable coelestiall observations, that have been made by Tycho, Longomontanus, Gassendus, the landgrave of Hassia, and others.* By Vincent Wing. London: printed by R. and W. Leybourn, for the Company of Stationers, MDCLVI. [1656]. First edition. Pagination [20], 105, 104-132, 104 p. [Tomash & Williams W90; Houzeau & Lancaster 9228; Wing W2987]. Contemporary calf, rubbed and worn, joints splitting, some leaves loosening. Provenance: several inscriptions to front free endpaper "John Lord 1680"; "James Lord His Booke 1685"; "E libris Johannis Wing"; to front flyleaf: "Jo: Wing—pret" and John Wing's inscription to lower margin of title page and to D1. 18th-century inscription to divisional title (Iii1) "Tycho Wing"; 19th-century bookplate of Tycho Wing.

[2]. WING Vincent (1619-1668); Annotated by WING, John (c. 1662-1726). *Astronomia Britannica: in qua per novam, concinniore[m]q[ue] methodum, h[ic] quinq[ue] tractatus traduntur. I. Logistica astronomica, quæ continet doctrinam fractionum astronomicarum integram, tum in numeris naturalibus, tum artificialibus. II. Trigonometria, seu doctrina triangulorum, (analytica & practica) ... III. Doctrina sphaerica, quæ exhibet longitudes ... IV. Theoria planetarum ... V. Tabulæ novæ astronomicæ ... Congruentes cum observationibus accuratissimis nobiliss Tychonis Braheï. Cui accessit observationum astronomicarum synopsis compendiaria, ex quâ astronomiæ Britannicæ certitudo affatim elucescit. Opus exoptatum, non modò astronomis, astrologis, sed & theologis, historiographis, nautis, medicis & poetis, perutile & jucundum. Cui additur postscriptum de refractione. Authore*

Vincenzio Wing, mathem., Londini: typis Johannis Maccock, impensis Georgii Sawbridge, prostantq[ue] venales apud locum vulgò Clerkenwel-Green dictum, 1669. Pagination [20], 244, [2], 192, [2], 193-369, [1] p. Lacks the portrait frontispiece, 2Z4, and 3A1-2 (i.e. pp 359-60, and 367-69). [Hozeau & Lancaster 9232; Wing W2986]. Contemporary panelled calf, heavily worn, front board detached, loss to spine, some leaves loose, tears. Provenance: 17th-century inscription: "S for John Wing"; 19th-century bookplate of Tycho Wing to inner front board; 17th-century trimmed inscription to lower margin of leaf 2E4: "W Elizabeth Wing" (possibly John Wing's daughter born in 1664); 18th-century inscription to front endpaper of "Tycho Wing" (probably Astrologer and Instrument maker (1726-1776)).

[3]. WING, John (c. 1662-1726). *Autograph manuscript entitled 'Astronomia Nova Britannica or The New Brittish Astronomy Containing an Exact THEORIE of the Coelestial Motions according to the Genuine and most Rational Systems of the World, wherein the Sun is Center of the Planetary-Orbs. With New Accurate and most Easie Tables to calculate the places of the Fixed Stars, the true Motions of the Planets and the Eclipses of the Luminaries for any time, Past Present or to come, performed with more ease and expedition than any yet Extant in English. Deduced from*

Astronomica Britannica Published in Latine by Mr V. Wing, Mathemat. To which is added severall Observations and Calculations compared therewith, never before extant, and now set forth in the English tounge. By John Wing *Mathemat.* [Pickworth? Circa 1689. Dated in text]. Pagination [2 (title page)], 1-59 [2], 60-73, [2], 74-101, [2], 102-160. The first 35 pages contain text, mathematical calculations, astronomical observations and seven diagrams. The remaining comprise tables. The three breaks in pagination (recorded as [2]) each contain incorrect tables which have been crossed out and the pages stuck together (over time the glue has mostly come unstuck). Corrective slips pasted over sections of text on p102 and p146. Contemporary panelled calf, heavily rubbed and worn, spine in panels, with lower panel missing, some browning to text and some leaves loose and frayed at the edges but no loss of text. Watermark: Fleur-de-lis. Similar to Haewood 1656 (but without the countermark) and 1660. Dating: the latest date in the manuscript occurs on p. 35: "A conjunction of [☉] and the [☾] at Pickworth the 11 Day of May 1689". A note rear pastedown reads "14 Jan 1691 at 5.30 PM ☿ [Capricorn] into Holland", but this is in a looser hand and probably added after the main text was written.



[4]. WING, John (c. 1662-1726).

Autograph manuscript draft in English of 'Scientia Stellarum', with astronomical tables. [Pickworth? Circa 1693. Dated in text]. Pagination [4], 74; [2], 184, [4]. Two divisional title pages. The original title page has been excised and a title page has been added at the end. "Scientia Stellarum" has been written in the same neat hand throughout. There are additional notes and calculations to endpapers and interleaves, some by John Wing and others (including a loose-leaf note) appear to be by Tycho Wing (1726-1776).

Contemporary panelled calf, rubbed and worn, some leaves loose, tears.

Provenance: pen inscription to rear endpaper: "Jo: Wing pret 3d" pencil inscription to front endpaper of "Jno Wing" and pen inscription of "Thoms Waring" and "Eliseba".

Watermark: Foolscap. The countermark is partly obscured in the gutter, but appears to be a D.

Dating: several times dated within the text (e.g. "the Sun enters ♈ [Aries] this present year 1693"). Some early 18th-century notes in a different hand.

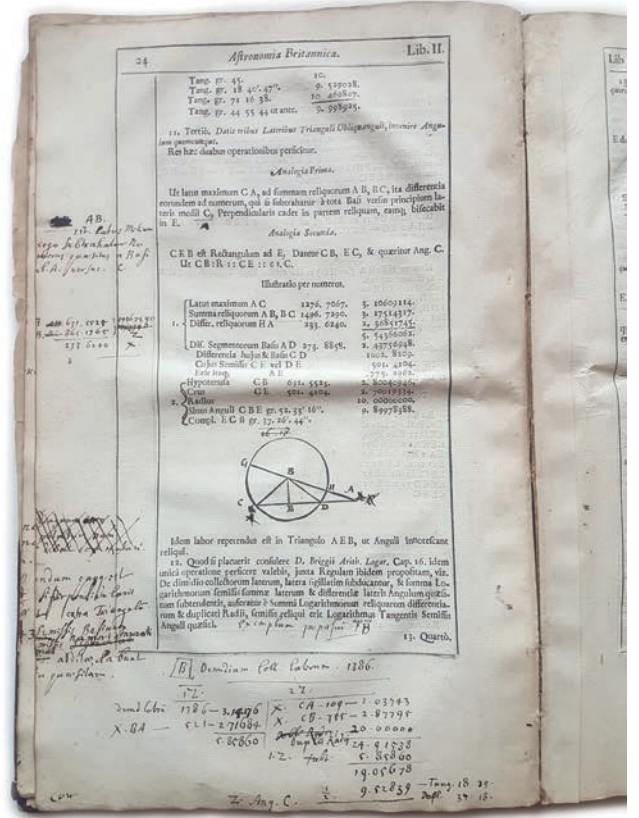
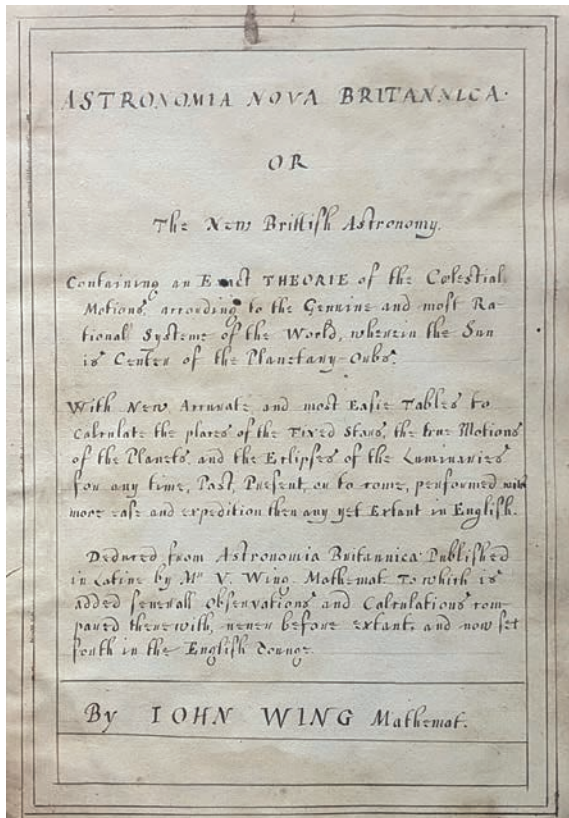
Wing's expanding universe

Each text in this archive connects to all the others; an exhaustive tracing of their orbital paths would certainly yield many fresh insights, but we offer a few initial observations here.

The earliest text in this archive [1] is an annotated copy of Vincent Wing's *Astronomia instaurata: or, A new and compendious Restauration of Astronomie* (1656) which brought the work of Copernicus, Galileo, and Kepler to the English-speaking world; it was notably used by Zechariah Brigden for his 1659 *New England Almanac*. It supplemented Wing's pioneering *Harmonicicon coeleste* (1651), which was the "first significant English treatise on planetary astronomy since the Copernican revolution", and added "new tables and an appendix giving further planetary observations." (ODNB).

John Wing has used his uncle's book as a

launchpad for his own development as an astronomer and almanac maker. He, too, adds new tables or extends those printed, and he makes calculations in the margins and his own remarks and observations ("This prob ffinde ye [moon]s place at in Mr Mertens Letter" (12v); "The Semidiameter of ye penumbra is ye same with the Sun of Semidiameters of ye [sun] & [moon]"; "The Ascendant being always 90 degrees from ye N [...]"). He frequently extrapolates from the printed text, perhaps with a view to his own publications ("In this case ye Ascend. must be ye same with ye deg. & min: of ye [sun]'s place because it is at ye time of ye rising [sun]"; "In this case ye Ascend. must [...] (Gg1); (Gg2v [vertically]) "In all cases ye Altitude of ye Nonagesima degree of any Point in ye Limb of the Disk, is ye Arch of the Disk intercepted betwixt that Point and ye Pole of ye Ecliptick"; [horizontally:] "The Ascendant of that Place where ye [sun] sets Eclipsed must be ye opposite degree and minute of ye [sun]'s Place hence in this Case ye ascend is 19o:16". He occasionally supplements the text (Cccc2v "Dr Wallis [John Wallis (1616-1703), mathematician



and cryptographer] observed, this Eclipse at Oxford A.D. 1654 Begin. Aug: 2d 7h 45' morn. Middle 8 58½ Digits Eclipsed 10 fere(?) End 10 15 He also observ'd ye visib. Diam. [sun] equal to that of ye D contrary to what ye Astronomical Tables gave it.”); and there is a post-publication observation to the rear endpaper: “1680 On the 11 day of December there appeared a comet which Set about an hour Sooner then uenus but on the wednesday after it Set but a Little before uenus or near a quarter of an hour as I sposed and continued until the middle of January.” This note, which refers to The Great Comet, Kirsch's Comet or Newton's Comet, is in a looser hand than other notes, so may be by John Lord or by another member of the Wing family. In any case, like most of the annotations it shows the scientific method in action, as Vincent's descendants advance his work through corroboration, extrapolation and further observation.

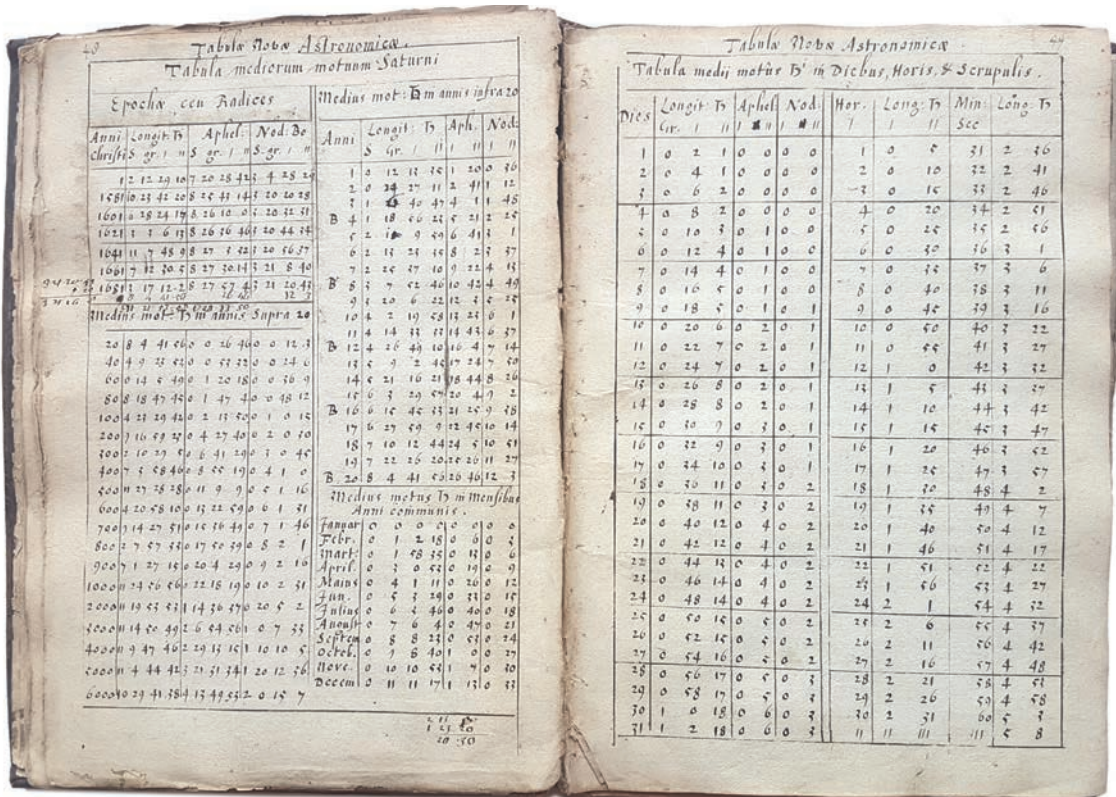
Vincent Wing's *Astronomia Britannica* (1669) [2] is his most important work. This huge treatise on the Copernican system was “the most significant English astronomical work of its time and made a

considerable impact both in England and on the continent”. It documented numerous observations by Tycho Brahe, Bullialdus, Gassendus, and other Continental and English astronomers, including those made by Wing himself. It was written in Latin, and John Wing has followed his uncle's example by annotating this copy in Latin and in English.

The majority of the annotations are brief marginalia, glosses (T3v. “nota anomaliam annui orbis et anomalie commutationes efficiadem” (known annual geographic anomaly and anomaly changes)), and mathematical calculations, together with some pages of copious notes and working out of problems (T4v. “Notandum est pro inventu anomalie commutationis idem est si oppositum punctum Heliocentri loci Planeta subtrahelur ab Heliocentrico loco terrae ac si Heliocentricus [...]” (it is to be observed that to find the anomaly of the exchange it is the same as if the opposite point of the Heliocentric place is a planet to be foreshadowed from the Heliocentric position of the earth as if the Heliocentric location of the planet ...)). In keeping with the archive as a whole, he also cross-refer-

ences other works by his illustrious uncle, for example on B3v. he refers to “Harmonicon pag. 234” (? first digit trimmed). This is probably Vincent Wing's *Harmonicon coeleste* (1651) (see above). It was presumably this copy which John Wing used for his English language edition of *Astronomia Britannica* [2] (which appeared under the title *Geodætes practicus redivivus*. The art of surveying (1700) [Wing, W2985]), and it would also have formed the basis for manuscripts [3] and [4] in this archive.

He also adds occasional supplementary details, sometimes touching on more Earth-bound concerns: for example, Y1. “Sethus Wardus” is underlined and in the margin is written: “nunc Anno. 1669. Episcopus Sarisburiensis” (in 1669, Seth Ward had successfully petitioned for the return of the chancellorship of the Order of the Garter to the bishops of Salisbury).



War of the words

The autograph manuscripts in this archive by John Wing (*Astronomia Nova Britannica* or *The New Brittish Astronomy* [3] and '*Scientia Stellarum*' [4]) played a key role in the acrimonious disputes over late 17th-century almanac making. Although there was a very large and lucrative market for almanacs (it was second only to the Bible in the 17th century), it was not infinitely expandable, and publishers fought each other for their share.

According to the ODNB, a quarrel began “over their rival astronomical tables”. One of Wing’s many competitors, George Parker, alleged that Wing had “tried to rush into print a manuscript entitled *Astronomia nova Britannica* [i.e. item [3] in this archive], which he had been forced to abandon when Henry Coley exposed it as only half completed”. Wing defended the work on the grounds that it was an English version, in abbreviated form, of his uncle’s *Astronomia Britannica* [2] which had been widely praised.

It is understandable why Wing took refuge behind his uncle’s vast, detailed, and learned Latin work of astronomy, for it seems clear that he leant heavily on its scientific principles and used it as a starting point for his own observations and calculations (as the annotated books in this archive strongly attest). Indeed, the first sentence of the manuscript, *Astronomia Nova Britannica* refers to “my vnclē” and “his New Tables of the Coelestiall motions”. But Wing goes on to explain that he is expanding his calculations to enable readers to use the astronomical tables created by his uncle in places other than London. Thus, if one wanted to know the time of a lunar eclipse in Rome, John Wing’s manuscript enables one to do so. Wing also incorporates observations and examples from long after his uncle’s death (“Since the Publication of *Astronomia Britannica* I meet with few Caelestiall Observations, save what I have made myself, in all which I have used all the Care and Circumspection I could possible” p. 29). The latest date given, and the one which we have used to date the manuscript, is “A conjunction of [Venus]

and the [Moon] at Pickworth the 11 Day of May 1689” (p39).

There are several amendments and corrections to the text and tables (often in the form of pages stuck together, or sections pasted over with paper slips), but the manuscript presents itself as a complete and comprehensive work, so it is uncertain whether, in referring to it as “only half completed”, Coley was questioning the level of scholarship or simply denigrating his rival’s work to gain a business advantage. Either way, the insult had its effect: Wing abandoned *Astronomia Nova Britannica*, and substantially reworked its contents as *Scientia stellarum*. This text was published (with a separate title page dated 1699), as part of John’s edition of Vincent Wing’s *Geodætes practicus redivivus. The art of surveying* (1700) [Wing, W2985], but not before it, too, went through many changes. Manuscript [4] has the running title “Scientia Stellarum”, but this has been amended from “Astronomia Practica”, which is struck through in the first part; if it was the original title of the book, that would explain the excised page noted above. In a note to the end leaf, Wing writes himself a memo: “If I put in this Book to ye Art of Surveying, then take out problm. 1st being just 3 Leaves beginning page 272”.

The first chapter of the manuscript is: “The Explanation of the Terms of Art”, which does not appear in the printed text. It is replaced with “Of the Equitation of Time for the Difference of Meridians”, which is “Chap. XII. Of the Æquitation of time for the Difference of Meridians” in the manuscript. Chapters II- XI are similar in substance to the published version but they differ in phrasing. The manuscript also contains “Chap. XIII. How to find the Exact time of the Moon, Planets, and Fixed Stars, Rising, Southing, and Setting Several Ways.” This chapter, which was omitted from the printed version, includes the note “Ex. Anno 1693 April 13 Day it is required to find the time of Saturns coming to the South” which helps to date the volume. Wing’s proud assertion in the manuscript titles that “I Received them from the hands of that unparallel’d observator Mr John Flamsteed, and are here exposed with their

Calculations from the afforesaid Tables” was also dropped from the published version, but references to Flamsteed in the text remained.

An additional layer of interest is that the manuscript has had a continued use after publication. The first few pages have been used to make numerous methodological notes and calculations, as have several pages at the divisional section. Some of these notes are by John Wing, but others appear to be by the astrologer and teacher of mathematics, Tycho Wing (1696-1750). There are some notes at the end of [4] in two different hands, but both scribes refer to calculations taken at Pickworth. The latest is: “1732 dec. 11 I observ’d by an Astrolabe [...]” and is also likely to have been Tycho, who from 1727 taught the “arts and sciences mathematical” at Pickworth (where he died). Tycho continued to use his ancestor’s expertise in the Wing almanacs until 1744, and as we learn from this archive, he also drew upon John’s work for his independent endeavours, as John had done more extensively with the foundational writings of his uncle Vincent. In this sense, the archive is an heirloom that acquires new layers with each generation. The remarkable survival of this group of intimately connected annotated books and manuscripts allows us to study this important dynasty of English astronomers and almanac makers and their groundbreaking work explaining and spreading Copernican astronomy in the English-speaking world. The contents of the archive, moreover, include a wealth of material of interest to historians of science and astronomy, mathematics and almanacs, as well as to social historians. Offered in conjunction with Dean Cooke Rare Books.

Catalogued by Dean Cooke



“Evolution”: the copy of Clements Markham, polar explorer and President of the Royal Geographical Society

30

DARWIN, Charles. *The Descent of Man and selection in relation to sex.*
London: John Murray. 1871

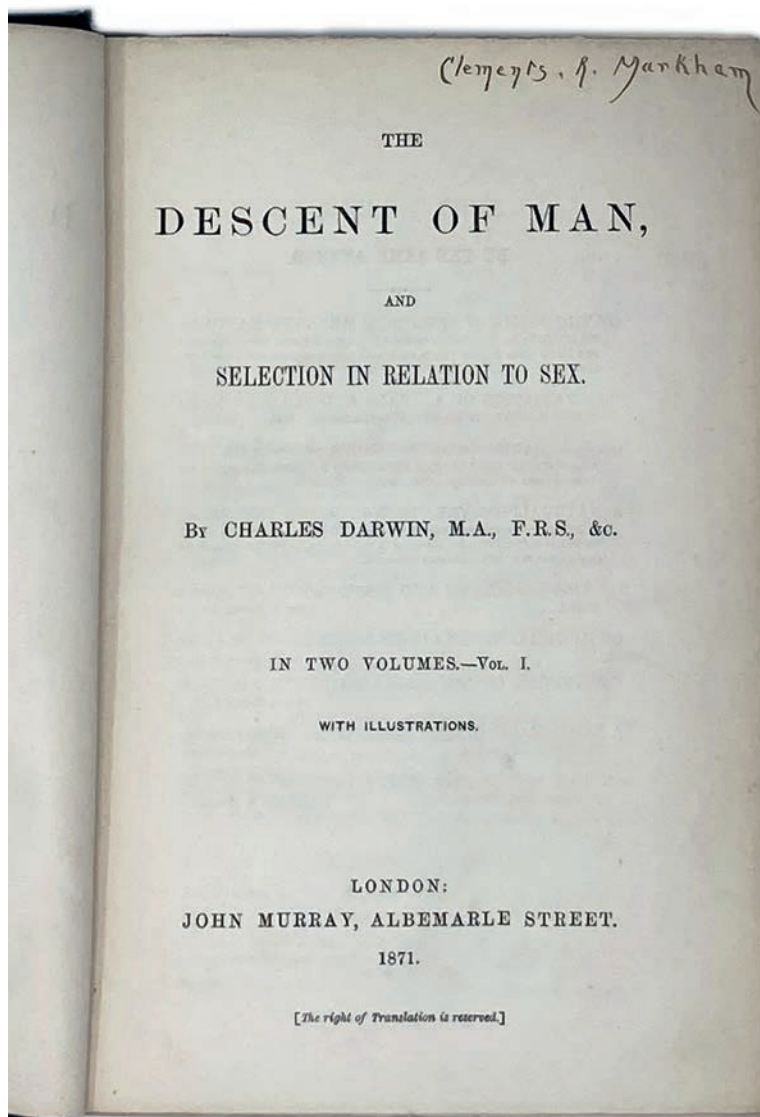
[3581] £4,750

First edition, first issue. Two volumes. 8vo. 190x125mm. pp. viii, 423, (1), 16 (ads); viii, [2], 475, (1), 16 (ads). First word on p297 of volume one is “transmitted”, verso of title page of volume two is errata, “Postscript” tipped in before B1 of volume two. Original green cloth, spines lettered in gilt. Very slight bumping to head and foot of spines and corners, recent and expert repair to joint with lower cover of volume one but otherwise in very good condition. Dark blue endpapers. Illustrated throughout with engravings. Internally fine. A very nice copy of the work which Darwin regarded as a sequel to the *Origin of the Species* and in which he developed and refined his theories on humanity’s descent from the primates. Famously, it is the first work of Darwin’s to use the word “evolution” thus giving *The Descent of Man* a central place in his work and thought.

The title pages of both volumes have the ownership inscription, “Clements R. Markham”. Markham (1830-1916) was a geographer, explorer, naturalist, naval officer and civil servant. He combined a number of these in his creation of the geographical department of the India Office where he was responsible for the cataloguing of the maps, reports and surveys of India. He was a polar explorer and responsible for organising the National Antarctic Expedition of 1901-4 and so launching the career of Robert Falcon Scott. Perhaps his most useful and important undertaking was in 1854 when he carried from Peru to India the seeds of the cinchona tree, the source of quinine and, at that time only found in Peru. This

ensured that quinine would be available in India. Markham (he was knighted in 1896) was secretary of the Royal Geographical Society between 1863 and 1888 and was, later, President. It seems very likely that he would have known Darwin and he would

certainly have known Leonard Darwin (Charles’s son) who was president of the RGS shortly after Markham retired. We cannot prove it, but it would be lovely to think that either Charles or Leonard Darwin gave this copy to Clements Markham.



The Hebrew Bible printed by Christopher Plantin

31

HEBREW BIBLE. Hamisha Humshei Torah [TaNaKH].

Antwerp: Christophe Plantin. 1580-82

[3612] £3,000

Small quarto in 8s. 215x155mm. 507 leaves. Collation: 1-168, 174, 18-638, 647. Lacking final blank leaf. Title page with decorated woodcut border, three divisional title pages with woodcut borders decorated with grotesque strapwork. Titles of individual books in decorative woodcut frames.

Seventeenth century calf, upper and lower boards with gilt double fillet borders and gilt roll-tooled panels with ornaments at the corners of the panels upper and lower boards. Spine with five raised bands, compartments decorated with simple gilt cartouche. All edges gilt, marbled endpapers. Spine slightly faded, rubbing to corners and joints but overall in very good condition. Internally very good, chip to

foot of II,32. Inscription to head of title page crossed out and now illegible. Front free endpaper has been inscribed "Biblia Hebraica. Plantin. Antverpiae...1580".

The text is the Second Biblia Rabbinica produced and edited by the Jewish scholar Jacob ben Hayyim ibn Adonyah first printed by Daniel Bomberg in Venice in 1524/5. It is regarded as the most accurate of the early printed editions of the Hebrew Bible and was the standard text for most later editions. Bomberg had created his own Hebrew typeface and his type was acquired by Christopher Plantin (through two of Bomberg's relatives) in the 1560s. Plantin was arguably the finest printer in Northern Europe in the sixteenth century and, after Bomberg, the most important Christian printer of Hebrew books. This

very good copy of the Tanakh is an excellent example of his stylish and beautiful work.

Provenance: There are four small slips of paper loosely inserted, inscribed (probably in the eighteenth century) with brief textual and translation notes. A more extensive note is also loosely inserted. This is signed by C. Isherwood and dated 2nd June 1787. It is a poem in Greek entitled "The Ode of Moses". It is taken from chapter 15 of the book of Exodus and is based on the "Song of the Sea" (the first of the Odes of Moses) which is the song of thanks sung by the Israelites after crossing the Red Sea and witnessing the destruction of the Egyptian army. Here it seems to have been rendered by Isherwood into Greek verse. On the same piece of paper are Hebrew letters written out as a learning exercise. We have traced a Charles Isherwood born in London in 1771 who took his degree at Magdalene College, Cambridge in 1793 and was then ordained in 1795. He worked in the Diocese of York where he was the Vicar of Brotherton and the Rector of Tankersley. The Reverend Charles Isherwood appears again when a poem of his – "Lines Composed at Muncaster Castle, 23 July 1832 – is published posthumously in a collection of 1839. He is recorded as having died in 1835 when "he was seized with an apoplectic fit whilst walking on the high road, and found insensible by the York mail". In 1787 when he wrote this poem he would have been sixteen. Although it is an accomplished little work and is written in a beautiful hand, it does have the look of a school exercise and the "practice" Hebrew letters adds to the sense of schoolboy ephemera.



Editio Princeps of the Doway-Rhemes Bible with an English recusant provenance

32

HOLY BIBLE. The New Testament of Jesus Christ translated faithfully into English, out of the authentical Latin, according to the best corrected copies of the same, diligently conferred with the Greeke and other editions in diuers languages; with ARGUMENTS of bookes and chapters, ANNOTATIONS, and other necessarie helpes, for the better vnderstanding of the text, and specially for the discouerie of the CORRUPTIONS of diuers late translations, and for cleering the CONTROVERSIES in religion, of these daies: IN THE ENGLISH COLLEGE OF RHEMES
Rhemes: John Fogny. 1582

[3616] £25,000

The *editio princeps* of the translation of the New Testament made in accordance with Roman Catholic doctrine. Quarto. 227x165mm. pp. [28], 745, [27]. Handsome modern panelled speckled calf, decorated in blind, spine with raised bands, brown morocco label in second compartment, lettered and decorated in gilt. Title page has been remargined and the next two preliminary and the final three leaves repaired. Very small marginal worm track at the gutter between Yiii and Ddii, otherwise internally very good. Woodcut vignettes and historiated initials throughout. Some (illegible) contemporary manuscript annotations on the final two leaves. p378 has a hand-drawn Patriarchal Cross (Cross of Lorraine) in the margin next to the paragraph defining the doctrine of the Catholic Church concerning good works. An excellent copy of a theologically important translation with combative doctrinal notes and commentaries marking a significant English contribution to the Counter-Reformation. Herbert. 177. STC. 2884

HOLY BIBLE. The Holie Bible faithfully translated into English, out of the authentical Latin. Diligently conferred with the Hebrew, Greeke, and other editions in diuers languages. With arguments of the Bookes, and Chapters: ANNOTATIONS. TABLES: and other helpes, for better understanding of the text: and for discouerie of the CORRUPTIONS in some late translations: and for clearing CONTROVERSIES in

Religion. BY THE ENGLISH COLLEGE OF DOWAY

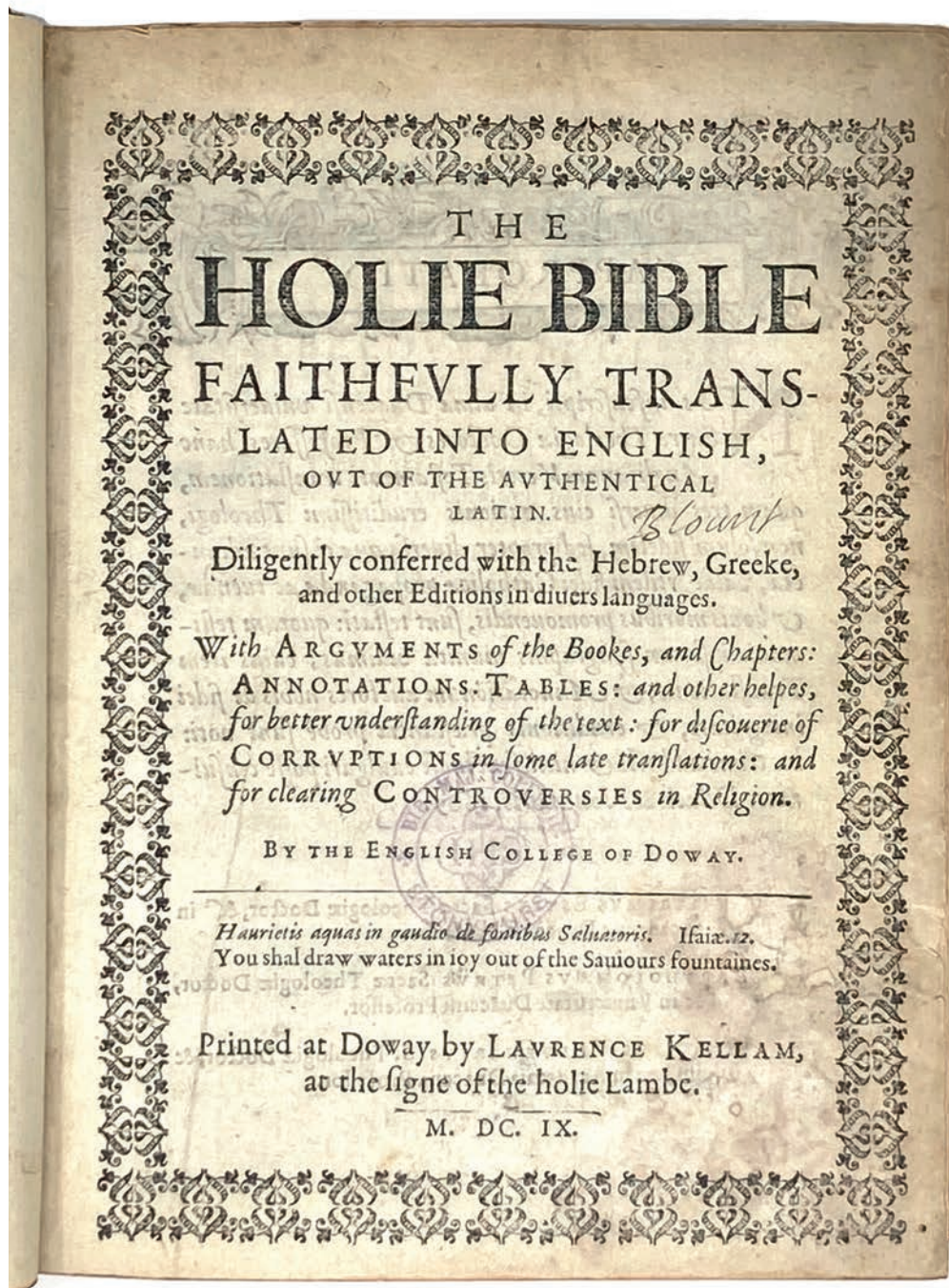
Doway: Laurence Kellam. 1609-10 *Editio princeps* of the Roman Catholic version of the Old Testament in English. Two volumes. Quarto. 205x155mm. pp. Vol.1: [20], 1115, [1bl]; Vol. 2: 1004, [1], 1002-1124, [1], [1bl]. Handsome modern panelled speckled calf, decorated in blind, spine with raised bands, brown morocco label in second compartment, lettered and decorated in gilt. Volume one: repair to bottom corner of title page, slight mottling to first four gatherings, light staining to 3K 2 and 3. Volume two: repairs to fore-edge of A3 and A4. Marginal dampstaining to 6B and C and from 6G to the end. Lacking final blank leaf. Otherwise both volumes internally very good. Herbert, 300. STC. 2207

In 1568, William Allen, a fellow of Oriel College, Oxford founded the English College at the University of Douai, in what was then Flanders. Douai was a centre for English Catholics fleeing persecution at home but there were recusants in other countries on the continent and Allen aimed to offer them an Oxford education according to Catholic principles so that, on England's restoration to the Church of Rome, there would be a group of young men ready to cross the Channel and preach the true Faith. Douai's most celebrated member and student was the Jesuit martyr Edmund Campion. Between 1578-93, the College was temporarily

expelled from Douai and moved to Rheims where the plans for a new translation of the Bible came to fruition. The project was supervised by Allen with the assistance of Richard Bristow, regarded, with Campion, as the finest rhetorician in Oxford. The translation was done by Gregory Martin, described in *Athenae Oxoniensis* as "a most excellent linguist, exactly read and vers'd in the Sacred Scriptures".

The New Testament appeared in 1582 and although the Old Testament was translated at the same time it was not published until 1609 and 1610. The Preface to the Old Testament addressed "To the right welbeloved English Reader" explains that "As for the impediments which hitherto have hindered this worke, they al proceeded of one general cause, our poore estate in banishment". Despite the two Testaments being printed in different places and despite the near thirty year gap between them, they are, essentially **contemporaneous works forming a single, unified project, the Doway-Rhemes Version (DRV).**

The extensive theological commentaries accompanying the New Testament, a masterpiece of sustained Catholic apologetics, were by Bristow. The shorter and more restrained notes and commentaries in the Old Testament were written by Thomas Worthington who became the head of the English College in 1599. It is this additional material that gives the Doway-Rhemes Version its specifically Catholic tone. The translation, while carried out in accordance with the doctrines of the



as eccentric, insular, difficult, anti-authoritarian and reactionary. Which may be the best way to describe this remarkable Bible.

Provenance:

The title page of both volumes of the Old Testament is inscribed with the name "Blount". Although we cannot be certain, it seems highly probable that the Blount in question was a member of the recusant family from Mapledurham House in Oxfordshire. This was a renowned safe house with several priest holes and an attic where Mass was celebrated. The first Provincial Superior of the Jesuits in England was Richard Blount (a Leicestershire relative of the Mapledurham Blounts) who had spent time at the English College at Rheims in 1583 before studying in Rome and then smuggling himself back into England. Richard Blount died in 1638 and, as the handwriting on these volumes suggests a slightly later date, this may not have been his copy of the Old Testament but we are confident in attributing ownership to a member of his distinguished Catholic family. Also on the title page of both volumes of the Old Testament is the library stamp of Stonyhurst College, the school in Lancashire founded by the Jesuits in 1583.

The front pastedown of all three volumes has the ownership label of Charles Caldwell Ryrie, the theologian and collector of bibles. On his death in 2016, his collection of Bibles was sold at Sotheby's whose label is on the rear pastedown of volume one of the Old Testament.

Council of Trent, in particular in taking St Jerome's Vulgate as its starting point, did make extensive use of other sixteenth-century English translations of the Bible which were, of course, all done by Protestants. Martin's linguistic brilliance and high Latinate style is evident throughout and many of his verbal and stylistic innovations found their way into the 1611 King James Version (also translated by a scholarly elite) so there is clear interplay of influences to-ing and fro-ing between

the biblical translations of Protestants, Catholics and via media Anglicans. The idea that the Biblical text of the DRV is an obviously Catholic one is attractive to romantic Doway-Rhemes "Onlyists" but, as John Henry Newman pointed out in an article for *The Rambler* in 1859, "it never has had any episcopal imprimatur, much less has it received any formal Approbation from the Holy See". That may, of course, make it all the more attractive. English Catholicism is often seen by the rest of Catholic world

Christ and Antichrist

First edition of William Fulke's parallel New Testament

33

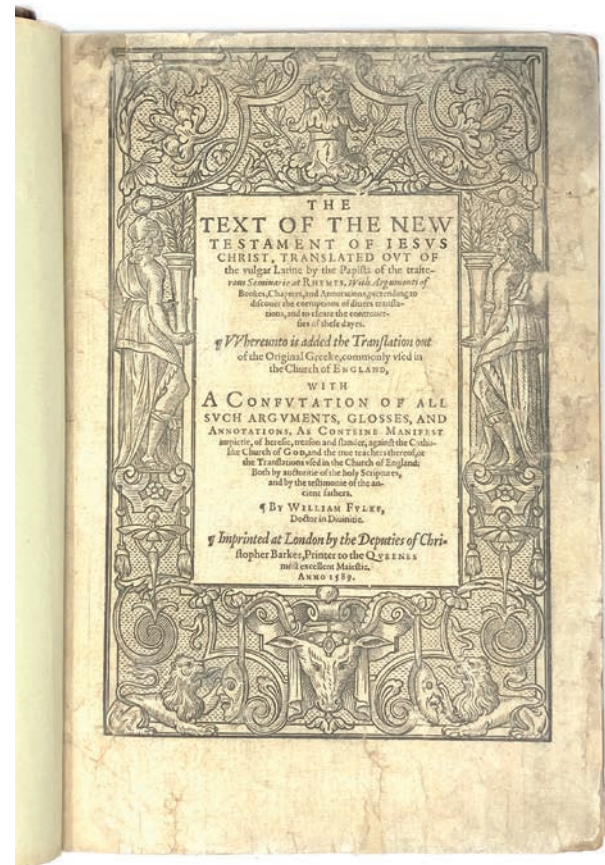
HOLY BIBLE The Text of the New Testament of Jesus Christ, translated out of the vulgar Latie by the Papists of the traitorous Seminarie at Rhemes. With arguments of bookes, chapters, and annotations, pretending to discover the corruptions of diuers translations, and to cleare the controuersies of these dayes. VVhereunto is added the translation out of the original Greeke, commonly vsed in the Church of England, with a confutation of all such arguments, glosses, and annotations, as conteine manifest impietie, of heresie, treason and slander, against the catholike Church of God, and the true teachers thereof, or the translations vsed in the Church of England: Both by auctoritie of the holy Scriptures and by the testimonie of the ancient fathers. By William Fulke, Doctor in Diuinitie London: Deputies of Christopher Barker 1589

[3638] £6,000

First edition. Folio (274x185mm). ll. [23], 496, [5]. *4 A-Y⁶ 2A-2Y⁶ 3A-3Y⁶ 4A-4V⁶ 4X⁴. Text in parallel columns, 56 lines to the full column: Rheims New Testament printed in roman type on the left, the Bishops' version in italics on the right, both divided in verses, all arguments, marginal notes, and other annotations of the Rheims NT printed at the end, interspersed with the confutations, title within woodcut border, woodcut initials, head and tailpieces. Repairs to title page and one small marginal repair to the foot of 4A2 (not affecting the text) and some slight foxing but overall in very good condition. Modern calf decorated in blind to covers and spine, black morocco label to spine lettered in gilt. Front pastedown has label of Brian E. Fortune.

A very good copy of the first edition of William Fulke's refutation of the arguments and accusations contained in the Rheims New Testament of 1582 (see previous item). Fulke was described by a contemporary as "that profound, ready and resolute doctor, the hammer of heretics, the champion of truth". He was fully committed to the idea that the Pope and the Church of Rome were the Antichrist and much of his work involves a point-by-point unpicking of Catholic theology both in writing and in public

debate, most famously with Edmund Campion in the Tower of London. He was so concerned to counter Catholicism on its own terms that he inadvertently drew attention to theological arguments that would otherwise have remained obscure and unknown. This method of forensic disputation, with its unintended consequences, is evident in this Bible where the Rheims New Testament and the Bishops' version are printed "in full, side by side, with Fulke's commentary at the end of each chapter. This tandem printing secured for the former a publicity which it would not otherwise have obtained, and was indirectly responsible for the marked influence which Rheims exerted on the Bible of 1611". (Herbert). STC. 2888. Herbert, 202.





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