

A SUMMER SELECTION

FROM SOUTH AUDLEY STREET



BERNARD QUARITCH LIMITED

MMXIV

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LITERATURE, DRAMA & MUSIC

EARLY CERVANTES INFLUENCE

1. **[BANCHIERI, Adriano].** Trastulli della villa divisi in sette giornate. *Venice, Giovanni Antonio Giuliani, 1627.*

8vo, pp. [xvi], 366, [6], complete with blanks; some light soiling and some creasing, title-page thumbled and worn at gutter, but a good, unsophisticated copy in contemporary vellum, somewhat worn and soiled. £1750

One of the two editions which appeared in 1627 (the other Bologna, Mascheroni) of a collection of 39 original stories by the celebrated musician, composer and writer Banchieri. Banchieri favoured the expressive value of dialects over literary refined language, introducing Bolognese, Bergamasco and Venetian elements in his dialogues.

One of the pieces in this collection testifies to Cervantes' early literary influence: openly entitled 'Novella di Don Chisciotto', it contains, through the voice of the garrulous character Nicolosa, a version of Cervantes' story of the Moorish king Mambrino and his magic gold helmet, elements of which are ably interwoven with the characters' adventures.

Graesse, VI, 288; Gamba, *Novellieri*, 186-7.

ANTI-JACOBIN, ANTI-GOTHIC

2. **BISSET, Robert.** Douglas; or, the Highlander. A Novel. In four Volumes ... *London, Printed at the Anti-Jacobin Press, by T. Crowder... and sold by C. Chapple ... T. Hurst ... and J. and E. Kerby ... 1800.*

4 vols, 12mo, with half-titles in volumes III and IV (not called for in volumes I and II); a very good copy in contemporary continental speckled boards with handwritten labels; a little wear to spines, short tear to foot of volume I. £2750

First edition, a scarce anti-Jacobin novel which features caricatures of Holcroft, Godwin, and Wollstonecraft.

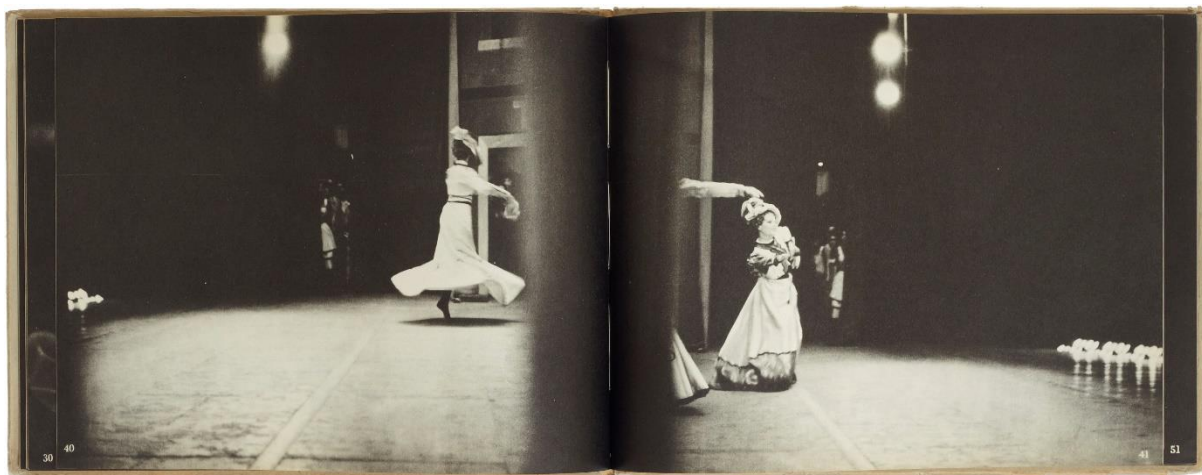
Born in the Highlands and with a doctorate of law from Edinburgh University, Bisset was at this time master of an academy in Sloane Street, Chelsea. He had already written a life of Burke and some militantly conservative articles for the *Anti-Jacobin Review*, but this was his first novel. It opens with chapters on the education of our Hero at the High School in Edinburgh and St Andrews University. The subsequent plot gives rise to conversations on contemporary novelists (III, 296-315) and the theatre, on contemporary politics and the 'new philosophy'. There are adventures in watering places and gaming houses, and a visit to Drury Lane to see *The School for Scandal*. Among the anti-revolutionary Bisset's chief targets are the radical writers Thomas Holcroft (Tom Croft, the shoemaker author of 'democratical' plays and romances), William

Godwin (Squire Subtlewoud, author of *Political Justass*), Mary Wollstonecraft (Lady Mary Manhunt, described as 'a great adept in doctrines of Mary Wollstonecraft and owing no few hints to her life'), and John Thelwall (John Bawlwell, the itinerant lecturer).

In the long preface, reflecting on the history of Romance, Bisset praises *Tom Jones* and *Gil Blas* as the most perfect models for 'fictitious biography', describing human nature and manners in real life and exposing folly, vanity, frivolity, and vice. He admires Fanny Burney, Charlotte Smith, and Ann Radcliffe, but not her imitators, 'the very numerous herd of romance writers' who cannot write without recourse to 'Convents, and Corridores, and Priors, and Abbies'. Mrs. Radcliffe herself had not introduced ghosts to her stories, 'but the effects of the belief of ghosts' on the imagination of her characters. 'I can promise my readers no ghosts ... I have not even a friar or nun in my book,' but there is 'a small portion [actually quite a lot] of satire'.

Garside, Raven, and Schöwerling 1800: 18.

BRODOVITCH'S CLASSIC



3. BRODOVITCH, Alexey. Ballet. New York, J. J. Augustin, 1945.

Oblong 4to, pp. 143, including 104 pp. of b/w illustrations printed in gravure and text by Edwin Denby; ownership signature dated 1948 in biro on front free end; light blue/grey cloth with the similar original dustjacket (some fading to jacket and tear along spine repaired and strengthened); a very good copy. **£3800**

The legendary Brodovitch dominated New York fashion and photography during the 1940s and 50s from his powerful position as art director and graphic designer for *Harper's Bazaar* and



through his influential workshop courses at the Design Laboratory, where he taught aspects of photography and graphic design. Among his now-famous followers were Richard Avedon, Lisette Model and Garry Winogrand. In his teaching, his magazine layouts and his photography he revelled in breaking all of the rules that had controlled the more static American photographic scene of the pre-War era.

Ballet has been described as 'The first photobook to prefigure or set out a photographic approach to this [US post-War stream-of-consciousness] artistic and cultural upheaval'. In it, Brodovitch reproduced a series of photographs he had made of visiting Ballets Russes companies' performances in New York during the period 1935–37. The book is divided in sections, one for each performance titled 'Les Noces, Les Cent Baisers, Symphonie Fantastique, Le Tricorne, Boutique Fantasque, Cotillion, Choreartum, Septieme Symphonie, Le Lac des Cygnes, Les Sylphides and Concurrence'. Using a 35mm camera without flash he had worked with, rather than against, the inevitable blurred and grainy results to create photographs that are full of drama and life. This dynamic is maintained throughout the pages of the book, where the full bleed images run on from one to another in a filmic continuum.

'*Ballet* ... has become a photobook legend for two reasons. Firstly, only a few hundred copies were printed, so the book is more talked about than actually seen. Secondly, the volume was extremely radical, both in terms of the images themselves and their incorporation into the design and layout'.

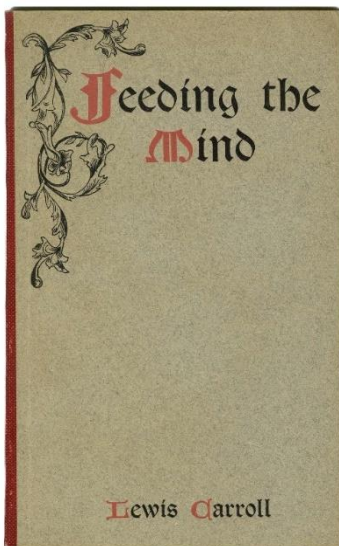
Parr & Badger, I, pp. 235 and 240.



'MENTAL GLUTTONY, OR OVER-READING, IS A DANGEROUS PROPENSITY, TENDING TO WEAKNESS OF DIGESTIVE POWER'

4. **'CARROLL, Lewis'** [i.e. Charles Lutwidge DODGSON]. *Feeding the Mind ... With a Prefatory Note by William H. Draper. London, Billing and Sons Ltd for Chatto and Windus, 1907.*

8vo in 4s (181 x 112mm), pp. [i]-xiii, [1, blank], 15-[31], [1, blank]; title printed in red and black; a few light spots; a very good copy in the original red cloth backed wrappers, upper wrapper lettered in red and black and with decorative border; minimally rubbed at extremities. **£100**



First edition in book form, wrappers issue. This posthumous publication is based upon 'A short paper or lecture delivered in Oct. 1884 in the Derbyshire vicarage of Alfreton before a public audience. It is a comparison of feeding the mind with feeding the body in such points as proper food at proper intervals (a "fat mind"), mastication by thinking over what is read, and mental appetite, all pervaded with quiet humour. Mr. Draper explains that the MS. was handed to him by the author, and occasionally read out at Christmas time to friends' (Williams, Madan, Green, and Crutch). The following admonition is characteristic of the piece: 'Mental gluttony, or over-reading, is a dangerous propensity, tending to weakness of digestive power, and in some cases to loss of appetite: we know that bread is a good and wholesome food, but who would like to try the experiment of eating two or three loaves at a sitting?' (p. 20).

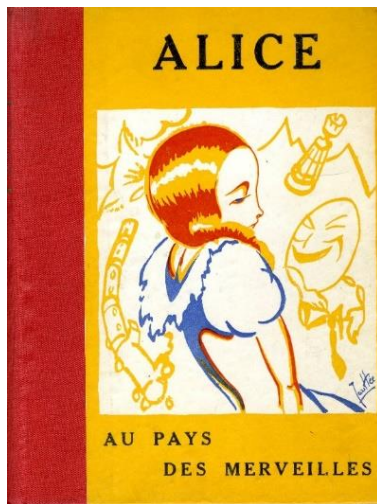
The text was first published in the May 1906 issue of *Harper's Monthly Magazine* in New York, before being published in book form in 1907 in wrappers at 1s (as here) and in limp gilt leather covers at 2s.

Williams, Madan, Green, and Crutch 291.

FIRST FRENCH EDITION OF *THROUGH THE LOOKING-GLASS*

5. **'CARROLL, Lewis'** [i.e. Charles Lutwidge DODGSON]. *Alice au pays des merveilles suivi de "L'autre coté du miroir". Traduction de M.-M. Fayet. Dessin en noir et en couleurs de Jean Hée. Paris, L'Imprimerie Chassaing for Les Oeuvres Représentives, 1930.*

4to in 8s (179 x 134mm), pp. 273, [1, blank], [2, contents, colophon on verso]; 4 plates after Hée printed in black and yellow, title-page vignette and illustrations in the text after Hée, some full-page; very light marginal browning, a few light marks; a very good copy in the original cloth-backed boards, upper board with colour-printed design after Hée, spine lettered and decorated in gilt; corners lightly rubbed and bumped, spine slightly faded. **£200**



First French edition of *Through the Looking-Glass*, first edition of Fayet's translation, and the first and only publication of Hée's illustrations. Introducing the two fantastical tales, the publisher's *avant-propos* dismisses the scepticism that 'grandes personnes' might feel about the worth of the book with a description of Carroll's imaginary world: 'Pas l'ombre d'une grande personne dans ces deux rêves, pas de maman pour faire des recommandations, pas de gouvernante pour gronder, donner des orders, faire de la morale ou prêcher d'une manière ou d'une autre. Le seul personnage humain: une petite fille de 7 ans. Oh! Ce n'est pas une petite fille modèle, n'ayez pas peur; sa seule vertu sociale c'est une politesse charmante qui craint toujours de désobliger autrui; ses vertus personnelles: une insatiable curiosité,

une étourderie et une propension au bavardage parfaitement agréables et une sympathie toujours renouvelée pour le monde surpeuplé et fantastique où elle se meut avec tant d'aisance' (p. [7]).

Although *Alice in Wonderland* was first translated into French by Henri Bué and published by Macmillan in 1869, this joint translation of *Alice in Wonderland* and *Through the Looking-Glass* by Marie-Madeleine Fayet contains the first French translation of the second work (see W. Weaver, *Alice in Many Tongues* (Madison, WI: 1964), p. 68). Fayet's text was first published in this edition illustrated by Jean Hée, and then reprinted in 1934, 1935, and 1938 with illustrations by Henri Morin; in 1950 with illustrations by Michel Gérard; and in 1992 with illustrations by Dagmar Berková.

Catalogue of an Exhibition at Columbia University to Commemorate the One Hundredth Anniversary of the Birth of Lewis Carroll (New York: 1932), 68.

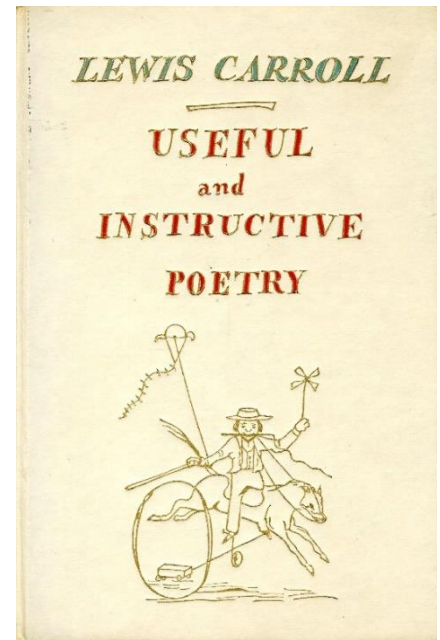
'DODGSON'S EARLIEST LITERARY EFFORTS'

6. **'CARROLL, Lewis' [i.e. Charles Lutwidge DODGSON].** Useful and Instructive Poetry. With an Introduction by Derek Hudson. *London, Butler & Tanner Ltd for Geoffrey Bles, 1954.*

8vo (185 x 121mm), pp. 45, [1, blank], [2, blank]; facsimile frontispiece and 7 facsimile plates, one with illustrations recto-and-verso; a very good copy in the original parchment-covered boards, upper board lettered in red and black and with a gilt design after Carroll, spine lettered in red and green, original cellophane dustwrapper with paper flap; very lightly marked on upper board, dustwrapper chipped and torn with small losses. **£100**

First edition. *Useful and Instructive Poetry* was Lewis Carroll's first book, composed in 1845 (when its author was thirteen) and the manuscript was written out for his siblings Wilfred Longley Dodgson and Louisa Fletcher Dodgson. It was the first in a series of family magazines and was inspired in part by W. M. Praed's *Etonian* (Windsor and London, 1820–1821), although Carroll's identity as a writer already manifests itself in the poems, watercolours and pencil sketches which illustrate the manuscript, some of which are reproduced in this volume.

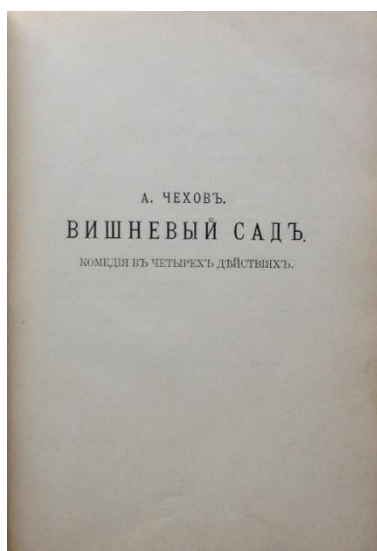
As M. N. Cohen comments, *Useful and Instructive Poetry* 'shows a sophisticated wit for a thirteen-year-old and an impressive range of literary allusion and influence: the humorist poet W. M. Praed, Shakespeare, Blake, the Romantic poets, Izaak Walton, Tennyson. We see the *influence* of his religious upbringing and recognize the seeds of a later harvest – "The Mouse's Tail", the cook and her stew, some of the words that Humpty Dumpty will utter, intimations of "Phantasmagoria" and *The Hunting of the Snark*. Young Charles clearly took pleasure in playing with words, even in coining a few, and delighted in parody and humor [...] The self-confidence throughout suggests an exceptional young man in the making. Perhaps most remarkable is the tone, how he treats serious subjects without offending. The verses bear serious titles ("Punctuality", "Charity", "Rules and Regulations"), but what he does with these virtuous subjects often surprises. In one after another, he dispatches conventional and ponderous Victorian concerns with a fresh and light stroke, with banter, irreverently but endearingly spoofing solemn rubrics' (*Lewis Carroll. A Biography* (London, 1995), p. 13).



Williams, Madan, Green, and Crutch 316 ('Dodgson's earliest literary efforts').

7. **CHEKHOV, Anton Pavlovich.** *Vishnevyy sad* [*The Cherry Orchard*], contained in: *Sbornik tovarishchestva "Znanie" za 1903 god* [*Collection of the Association "Znanie" ('Knowledge') for the year 1903*]. *St Petersburg, "Znanie", 1904.*

8vo, pp. [iv], 318, [2]; a good copy in contemporary cloth-covered boards, leather lettering-piece to spine, a little worn, lacking front free endpaper. £2750



First printing of Chekhov's *The Cherry Orchard*. It is included here in book II of the *Znanie* almanac for 1903, on pp. 29–105, together with pieces by Kuprin, Skitalets, Chirikov, and Yushkevich. Chekhov received an offer from Gorky to publish the play in the annual of his firm *Znanie*, at a remuneration of fifteen hundred roubles a signature, the highest Chekhov had ever received. Because of his contract with Marx, which restricted publication of new works to newspapers and magazines, or to books that appeared for charitable purposes, it seemed at first that Chekhov would have to reject this alluring proposal. Violation of the contract carried a penalty at the rate of five thousand roubles for every printed signature. However, a way out was found. Both Chekhov and Gorky were interested in an appeal to aid indigent women medical students in Petersburg, and the *Znanie* Annual, including *The Cherry Orchard*, was published on behalf of this charitable purpose' (Ernest J. Simmons, *Chekhov*, 1963, p. 606).

This is the earliest version of the text. The first book-form edition (i.e. its first appearance between its own covers) followed later the same year (St Petersburg, Marx, 1904), and introduced certain changes and corrections.

8. **DELITALA Y CASTELVÍ, José.** Cima del Monte Parnaso Español con las Tres Musas Castellanas Caliope, Urania y Euterpe fecundas en sus assumptos, por las varias poesias de Don Joseph Delitala y Castelvi [...]. Ilustradas con unas diacrisis que preceden por Don Jayme Salicio. *Caller [Cagliari], Onofrio Martin, 1672.*

4to, pp. liv, 441, [15, index and errata] + single tipped-in leaf with supplementary errata; with four engraved plates depicting Apollo on Parnassus with the Muses and three individual Muses, woodcut initials and tail-piece; minute paper flaw and a crease to the first plate, short marginal tear to the same leaf, very light marginal waterstaining to the initial quires, a couple of creases to the gutter in two plates, but a remarkably fresh copy, well-preserved in contemporary limp vellum, title lettered in ink on the spine with the remains of an eighteenth-century paper label; contemporary or near-contemporary inscription in the lower margin of the title-page. **£3500**

First and only edition: Spanish Baroque verse from Sardinia, the author's continuation of Quevedo's *El Parnaso Español* (1648). **For the great Spanish bibliophile Pedro Salvá this was one of the black tulips of Spanish poetry. He knew of it, but never secured a copy.** He writes in the prologue to his catalogue: 'Los colectores de libros solemos tropezar con casualidades que parecen increíbles. Cómo podrá creerse que yo, que he reunido tantas preciosidades, algunas únicas, de nuestro Parnaso, no he podido nunca adquirir las Poesías de Litala y Castelví' (Salvá I, pp. viii-ix).

The author wrote and published the book in Caller (Cagliari), in Sardinia, then a Spanish province of which he was to become viceroy. Evidently abreast of contemporary developments at court, Delitala y Castelví does not exclusively pursue current affairs, seeking instead to vary the occasional nature of some of his verse with more elevated or more literary allusive examples.

The unsigned engravings showing the Muses and Apollo draw upon the set in Quevedo's *Parnaso*, thus reinforcing the connection between the two texts (verbally explicit in the prologue). Two of the captions bear verses from the Pseudo-Virgil *Carmina de nominibus musarum*, commonly used in the emblematic tradition to indicate the role and attributes of each Muse. The engraver could conceivably have been the printer Onofrio Martin himself, who had trained in the press of Galcerin, a producer of excellent engravings, or possibly another Spaniard of his circle.

Palau 70206; Toda (Sardenya) 150. Not in Ward. See H. Serís, *Libro raro y curioso. Poesías de Jos Delitala y Castelví* (1672). *Un clásico olvidado* (in: *Bulletin Hispanique*, tome 43, n. 2, 1941, pp. 171–181). OCLC finds 7 copies worldwide, of which only 2 are in the US (Harvard and University of Maryland), though Serís's articles makes reference to another copy at the Hispanic Society.

LOTTERY SATIRE

9. **GOOD HUSBAND FOR FIVE SHILLINGS (A)**, or, Esquire Bickerstaff's Lottery for the London-Ladies. Wherein those that want Bedfellows, in an honest Way, will have a fair Chance to be Well-fitted. *London, Printed and sold by James Woodward ... and John Baker ... 1710.*

8vo, pp. [2], 18, with a frontispiece of the lottery being drawn, with two drums of tickets on a platform and spectators (or perhaps the prizes) promenading in front; slight foxing, but a very good copy, disbound. £1850

First edition of a satire against the enemies of Dr. Sacheverell, in the form of a mock proposal for a lottery, supposedly organized by Isaac Bickerstaff. This was one of the more unusual pieces in the storm of Bickerstaffian pamphlets that followed Swift's practical joke on the almanac-maker John Partridge, predicting his death in the mock almanac, *Predictions for the Year 1708 ... by Isaac Bickerstaff*.

Owing to a shortage of husbands caused by 'our Successful War', the 'worthy Esquire *Bickers taff*', projector, offers 'all single Ladies, Widows, Maids, or Thornbacks [old maids]' one thousand lottery tickets at five shillings each, with fifty-five husbands as prizes: 'a Modern Whig, of Two Thousand Pounds *per Annum* ... four very devout *Cityzens*, all of the *Low-Church* ... [who] have a great veneration for the Reverend Mr. H[oa]d[l]y, and roar heartily against Doctor S[acheverell] ... Seven Trading Quakers, all having their Country-Houses at *Tatnam High-Cross* ... Eight young spruce *Beauish non-fighting Officers*, often to be seen at *Man's Coffee-house* ...'. Ladies disappointed of a prize 'shall have more than the value of their Money return'd to them behind the Curtain, by such able Persons as the Undertakers have appointed for that Purpose'.

Madan, *Sacheverell*, 568; Teerink-Scouten 1595.

CELEBRATING HUGO'S 80TH YEAR

AVRIL-1881 A. ROGER AGENT GÉNÉRAL
 des Sociétés des Assurances & Compagnies Françaises
 25, Rue de Valenciennes
 Bulletin N° 1000

Paris		Départements	
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- 10. HUGO, Victor.** Royalties sheet for theatrical productions October 1880 to April 1881 as rendered by A. Roger, agent général de la société des auteurs & compositeurs dramatiques. 1881.

Folio printed form, completed in manuscript on both sides in several hands, stamped in blue at the head 'Avril 1881'; creased where folded, else in very good condition – an unusual survival. **£1500 + VAT in EU**

In February 1881, Hugo entered his eightieth year, and France devoted to her greatest living author one of the most extravagant tributes ever given to a literary figure. On 27 February half a million people gathered for a parade from Hugo's house on the Avenue d'Eylau (newly renamed Avenue Victor Hugo in his honour) down the Champs Élysées all the way to the centre of Paris. They marched past Hugo's window for six hours, the guides to the event wearing cornflowers as an allusion to Fantine in *Les Misérables*.

Meanwhile on 26th February a triumphant revival of *Lucrèce Borgia* opened in Paris, sparking performances of Hugo's stage works all across France. The present royalties sheet lists 31 performances in April 1881 including matinées, with a monumental total take of FF 5134.15. Paris was not alone in rendering tribute, however, and no fewer than 68 other performances are listed here (under columns for Banlieue, Départements, and Étranger), with *Lucrèce* alone playing in Angoulême, St Germain, Bordeaux, Dijon, Dunkirk, Limoges, Montpellier, Perpignan, Toulouse, etc., etc. *Les Misérables* held the stage in Lille, *Notre Dame de Paris* in Brussels and Belleville, and *Rigoletto* from Avignon to Douai. In all the royalties amounted to FF 6599.65, covering April in Paris, and March in the provinces (with a few late declarations from the previous October on).

- 11. JANÁČEK, Leoš.** *Jenůfa, její pastorkyňa (Ihre Ziehtochter)*. Oper aus dem mährischen Bauernleben in 3 Akten von Gabriele Preiss. Deutsche Übersetzung von Max Brod. Opera o třech jednáních dle dramatu z venkovského života moravského od Gabriely Preissové ... Partitur. Vienna & Leipzig, Universal-Edition, [1918].

Folio, pp. [2], 423, [1]; text in German and Czech; publisher no. 6001; some light browning to edges; re sewn in the original publisher's printed boards, spine renewed. **£2000**

The full score of the final and definitive version of *Jenůfa*, one of a limited edition of only 100 copies. The German translation is by Max Brod – his first for the composer – without whom Janáček could never have achieved anything more than a local provincial reputation... Brod's translations provided the channel for the international recognition of Janáček's operas, because most of the important opera houses between the two world wars were German' (Sir Charles Mackerras, foreword to Charles Susskind, *Janáček and Brod*, 1985).

Janáček's masterpiece, *Jenůfa*, is modelled on Preissová's drama in which she captured the pulse of the Moravian peasant world. His 'technique, based on the melody of speech, is displayed most happily in *Jenůfa* ... How good he is at extracting vibrant, exciting, shattering music from the raw-material of life and feeling as it presents itself in speech-melodies!' (Hollander, *Leoš Janáček: his life and work*, London, 1963, pp. 130–131).

N. Simeone, J. Tyrrell and A. Němcová, *Janáček's Works: a Catalogue of the Music and Writings of Leoš Janáček* (Oxford, 1997), I/4; Simeone, *The First Editions of Leoš Janáček*, Tutzing 1991, A4 (pp. 22–23).

12. **JONES, Edward.** Lyric Airs: consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies (being the first selection of the kind ever yet offered to the public:) to which are added, Bases for the Harp, or Piano-forte. Likewise are subjoined, a few explanatory notes on the figures and movements of the Modern Greek Dances; with a short dissertation on the Origin of the Ancient Greek Music. Most respectfully dedicated to Mrs. Musters by the editor, Edward Jones, Bard to his Royal Highness the Prince of Wales. *London, printed for the Author, 1804.*

Folio, pp. vi, 24, 32; typeset text and engraved music; **with a fine hand-coloured frontispiece etching by Thomas Rowlandson** (1756–1827) after a drawing of Greek dancers with two musicians by Lewis Mayer; some contemporary manuscript (possibly autograph?) ink corrections and additions to the introductory text and two pages of music; a very good copy in contemporary paper boards, spine and corners renewed; old ownership note to front endleaf.

£750

First edition. A collection of folk-song melodies from around the world arranged for keyboard, with an extensive introductory essay on music and dance in Ancient Greece.

Edward Jones (1752–1824) was a Welsh harp player; on arriving in London he proceeded to play in the Bach-Abel concerts which were London's first subscription concert series, started by them in 1765. Despite much performing and many compositions he is better known for his remarkable volumes of documentation and recording of Welsh music in *Musical and Poetical Relicks of the Welsh Bards* (1784), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820). At his death his collection of manuscripts, instruments and books sold at auction for £800.

RISM J 614.

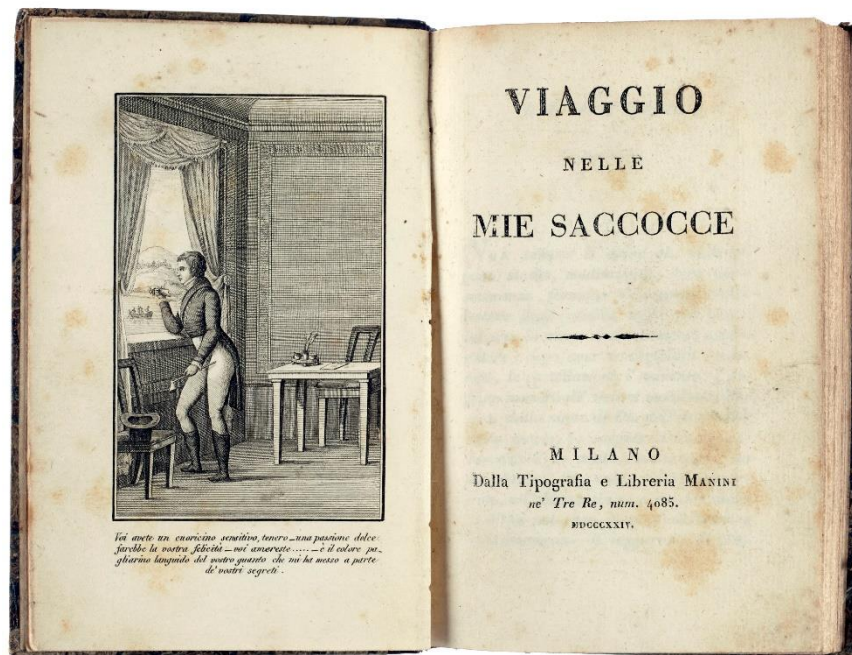
CAMPOS DE CASTILLA

13. **MACHADO, Antonio.** Poesías completas. *Madrid, Publicaciones de la Residencia de Estudiantes, 1917.*

8vo, pp. 274, [8, publisher's advertisements]; frontispiece portrait, title printed in red, errata slip laid in; some scattered foxing but generally a good copy, uncut and unopened in the original printed wrappers, dust-soiled, small tear to top of front hinge; in a folding cloth box. £1500

First collected edition of Machado's poetry, **including the first appearance of the complete *Campos de Castilla* cycle (1912–1917)**. The collection had first appeared in a volume entitled *Campos de Castilla* in 1912. It appears here in revised form and with new poems, although the title has been dropped and the poems are to be found under the heading 'Varia'. The complete cycle was not published separately until 1953.

A JOURNEY THROUGH MY POCKETS



14. [IMAGINARY TRAVELS]. [MONTANI, Giuseppe]. *Viaggio nelle mie saccocce.* Milan, Manini, 1824.

8vo, pp. viii, 9–184; with an engraved frontispiece; a little foxing in places, but a very good copy in contemporary marbled boards, aubergine cloth spine lettered and decorated in gilt; a little surface wear. £600

Only edition of this humorous and extravagant imaginary journey through one's pockets, a parody of costumes and a reflection on human nature built on the template of grand travel literature, and inspired in its device by Xavier De Maistre's *Journey around my room*.

Montani cites Sterne (translated by Foscolo), and hints at De Maistre's work in one of the initial chapters, when he gives the reasons for undertaking such a journey, powered by imagination alone, and bent on the discovery of what is human. But Montani's 'magnifying glass' is even stronger than that of De Maistre: his physical universe even more shrunken, his capacity for movement even more reduced to the extreme of finger-rummaging, the evocative power of each item even more heightened. So his rambling takes him to a little wax ball, a handkerchief, a glove, personal cards, keys, wallet, the daily paper, a 'necessary companion', etc.: each object the springboard for a meditation of human nature and its foibles, or a satirical look on contemporary costumes. One of the most effective digressions is the chapter bearing Walpole's praise of Pope Benedict XIV.

Not in Negley or any other Utopia bibliography. No copies in the UK; the only copies recorded outside Italy are the two held in California (UCLA, and Davidson Library, Santa Barbara).

THE RUE MORGUE

15. **POE, Edgar Allan.** [BAUDELAIRE, Charles, *translator.*] *Histoires extraordinaires* par Edgar Poe. Traduction de Charles Baudelaire. *Paris, Michel Lévy frères, 1856.*

8vo, pp. xxxi, [1], 330, [2], with a half-title and a final index leaf; a few pale marks to first few leaves, else a good copy in contemporary quarter pebbled cloth and marbled boards, rubbed.

£650

First edition. Baudelaire's translations of Edgar Allan Poe had a tremendous impact on Poe's world-wide reputation, and a lasting influence on French literature.

Baudelaire devoted much of the first half of the 1850s to translating the works of Poe, which he had first encountered in 1847. The translations had appeared regularly in periodicals, but they were first published in book form in 1856, with an important critical introduction by Baudelaire. The collection includes such classic stories as 'The Murders in the Rue Morgue', 'The Purloined Letter', 'The Facts in the Case of M. Waldemar', 'MS Found in a Bottle', 'The Gold Bug', etc. The following year Baudelaire published a second volume of translations under the title *Nouvelles histoires extraordinaires*.

Carteret I, 117.

THE GENTLEMAN HIGHWAYMAN

16. [POPE, Walter]. *The Memoires of Monsieur Du Vall: containing the history of his Life and Death. Whereunto are annexed his last Speech and Epitaph ... London, Printed for Henry Brome ... 1670.*

4to, pp. [2], 21, [1]; first and last pages somewhat dusty, paper flaw in blank margin of A4, else a good copy in modern green quarter morocco.

£750

First(?) edition of a partly fictitious and often satirical life of the highwayman Claude Duval, published shortly after his execution in 1670. This is the more substantial of two opportunistic biographies, between them the main sources of information about him, though by no means entirely trustworthy.

Apparently born in Normandy, Duval appeared in England shortly after the Restoration. 'There are some that confidently averr that he was born in Smock-Ally without Bishopsgate; that his Father was a Cook, and sold boyled Beef and Pottage: But this report is as false, as it is defamatory and malicious ... If he had been born there he had been no *Frenchman*, but if he had not been a *Frenchman*, 'tis absolutely impossible he should have been so much beloved in his life, and lamented in his Death, by the English Ladies'. Pope takes the opportunity for an extended satire on French manners (and their effect on English womanhood): '*The Memoires*, which became the source for all later accounts of Duval's life, provided plentiful detail to substantiate his reputation as the debonair, gentlemanly highwayman ... But the stories told in *The Memoires* are best read as filtered through the invention and satirical purpose of the author' (*Oxford DNB*).

With a price on his head and most of his gang already in custody, Duval was eventually apprehended on Christmas Eve 1669, while drunkenly celebrating a successful heist. 'There were a great Company of Ladies, and those not of the meanest Degree, that visited him in Prison, interceded for h[i]s Pardon, and accompanied him to the Gallows'. After his death, he lay in state at the Tangier Tavern, 'the Room hung with black cloath ... eight wax Tapers burning, as many tall Gentlemen with long black Cloaks attending'.

'Duval remains a figure more of literary invention than of history' (*Oxford DNB*) – shortly afterwards, Samuel Butler published a mock-epic in memoriam. In the nineteenth century Harrison Ainsworth hoped to follow up the success of his highwayman novel *Rookwood* (1834), which featured Duval in passing, with the never-published *Claude Du Val*; in the end Duval featured heavily in his late novel *Talbot Harland* (1870).

Four editions of the *Memoires* were printed in 1670, all for Henry Brome, the others paginated pp. 16 or pp. 19. Wing P 2912.

FIRST APPEARANCE IN RUSSIAN



17. **SALINGER, J. D.** Povesti. Nad propast'iu vo rzhi [Catcher in the Rye]... Rasskazi. Moscow, Molodaia Gvardiia, 1965.

8vo, pp. [1, photographic frontispiece of Salinger], 253, [3]; uniform light toning; a very good copy in the original publisher's pictorial paper boards by Boris Zhutovsky taken from a fragment

of a painting by Edward Weiss, with cloth spine, light edge and corner wear; library stamp of the Nora library to the front free end paper. £1250

First printing in Russia and first Russian translation of *Catcher in the Rye* (1951), together with other works by Salinger which also appear here for the first time. The translation of Salinger's classic novel was approved by the censor, as they considered Holden Caulfield's dissolute coming-of-age to be the perfect illustration of the manifold shortfalls of capitalism and the problems of bourgeois society. However, Caulfield's systematic rebellion against established societal norms struck a chord with the multitude of those disenchanted with the political ideology of the Soviet Union, notwithstanding the fact that the translation was heavily censored, and it soon became a popular sensation. *Catcher in the Rye* represents an interesting twist on the social realism that was at the heart of the Soviet literary aesthetic; the Soviet hero had to be revolutionary, or at least a builder of the communistic future. In contrast, Holden Caulfield is deeply anguished and hopeless, an anti-hero. Intriguingly this places Caulfield firmly in sympathy with the Russian literary tradition of the 19th century, where the 'hero' is frequent deeply flawed, even depressed, *à la* Dostoevsky, or Goncharov.

This literary legacy is further cemented by the language of the translation. By Rita Rait-Kovaleva, a stalwart of the Soviet School of Translation, this was the only authorized translation of *Catcher in the Rye* during the Soviet Union era. Unable to convince the editor to let her include Salinger's frequent obscenities which are wholly omitted, she adopts an overall philosophy of domesticating the 'Americanness' of the work to suit its Russian audience, in the process making it seem much more of a literary work, which can in turn be interpreted as an act of rebellion. Suffering from the usual Soviet writer's problem of being unable to write unrestricted, by creating a connection between this anti-hero and the great literature of the past, she arguably shows her own dissatisfaction with the Soviet *modus vivendi*. Her translation of the title as 'Над пропастью во ржи' [Over the abyss in the rye] was to give rise to the Soviet phrase 'Пропасть капитализма' [the abyss of capitalism]. Thus rendered, the title shifts the emphasis from Caulfield's desire to be a catcher and protect little children from falling from the loss-of-innocence cliff, to the abyss itself. The choice of cover illustration, a boy standing gazing sideways into the invisible distance, is suitably liminal.

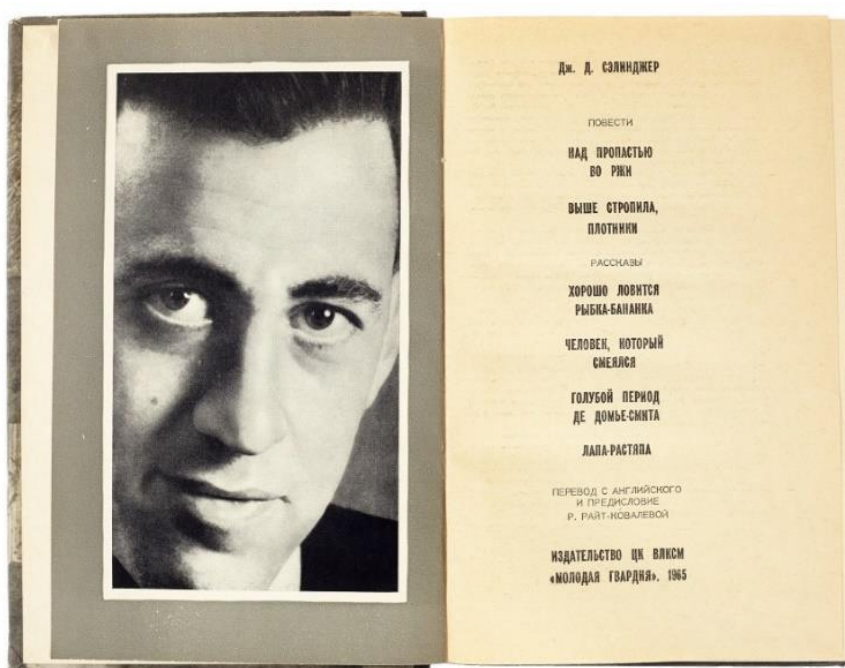
While further, uncensored, translations of the book did eventually appear in 1998 (Sergei Mahov), 2008 (Max Nemtsov), and 2010 (Yakov Lotovsky), variously attempting to transmit the content of the English original, preserve the familiar nuance of the Rait-Kovaleva translation, and modernize, to date none of them ever achieved more than a passing success, with even variant translations of the English title incurring popular censure. Notwithstanding its faults, sanitization, and occasional mistranslations, the 1965 Soviet translation has come to be perceived as canonical, and constitutes the chosen text for most new printings.

Famously keen on anonymity, Salinger suppressed any photos of himself in print after the first issue of the American edition of *Catcher in the Rye* and divulged scant personal details to the press. Nonetheless, in the present edition his photograph (unattributed, and different from that of the first English edition) appears as a frontispiece, and the translator's preface gives a brief resume of his life, including details of his upbringing, education and army service, which would certainly have been omitted from an English language edition of the same date. Rait-Kovaleva comments on his unwillingness to have a public presence, though remarking on the novel unconsciously

being a very accurate reflection of the author and his state of mind: 'His books tell us more about him and his world than all biographies'.

The other works in the collection are *Raise high the roofbeam, Carpenters* (1963), and several short stories: *A perfect day for bananafish*, *The laughing man*, *De Daumier-Smith's blue period*, and *Uncle Wiggily in Connecticut*.

For analysis of *Catcher in the Rye* and its translations into Russian and Ukrainian in historical perspective, see Nataliia M. Rudnytska, *Soviet Censorship and Translation in Contemporary Ukraine and Russia*. In *Translation Journal*, Volume 17, No. 2, April 2013.



18. **SHAW, George Bernard.** *Press Cuttings*: a topical sketch compiled from the editorial and correspondence columns of the daily papers by Bernard Shaw, as performed by the Civic and Dramatic Guild at the Royal Court Theatre, London, on the 9th July 1909. *London, Archibald Constable & Co., 1909.*

8vo, pp. [iv], 39, [1]; some light spotting towards end; original pink wrappers printed in black on upper cover; a few small chips to edges, small loss at foot of spine; ownership inscription of Harold Chaworth Musters (dated 19 July 1909) on front wrapper and on half-title. **£175**

First edition, first impression, one of 500 copies printed (the variant with 'Price One Shilling' on the wrappers). Harold Chaworth Musters married, in 1912, Georgina 'Judy' Gillmore, Shaw's first cousin and also his first secretary.

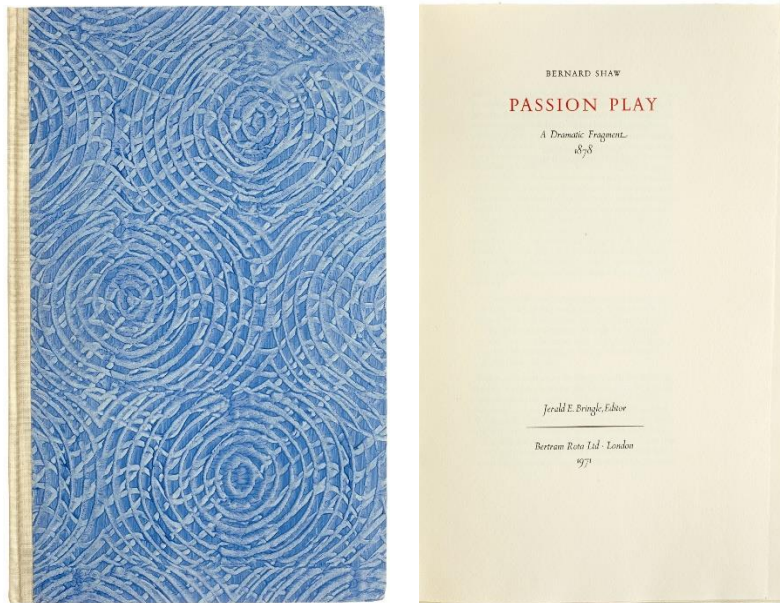
Laurence A97a.

19. [SHAW, George Bernard.] SHAW, Charlotte, *editor*. Selected Passages from the Works of Bernard Shaw. Chosen by Charlotte F. Shaw. London, Constable & Co., 1912.

8vo, pp. xii, 293, [1], with a portrait-frontispiece; untrimmed in the original brown buckram, title stamped in gilt on upper cover, top edge gilt; minor wear; with the armorial bookplate of Harold Chaworth Musters. £250

First edition. A presentation copy from Charlotte Shaw to Shaw's cousin and secretary Georgina Musters, inscribed on the half-title 'Judy from Charlotte. 1912'. The selected passages number 195 and range in length from two lines to seven pages. Laurence records that previously unpublished material includes four passages from *Misalliance*, two from *Fanny's First Play*, and many from among Shaw's correspondence one of which has been traced to a Christmas card.

Laurence A118.



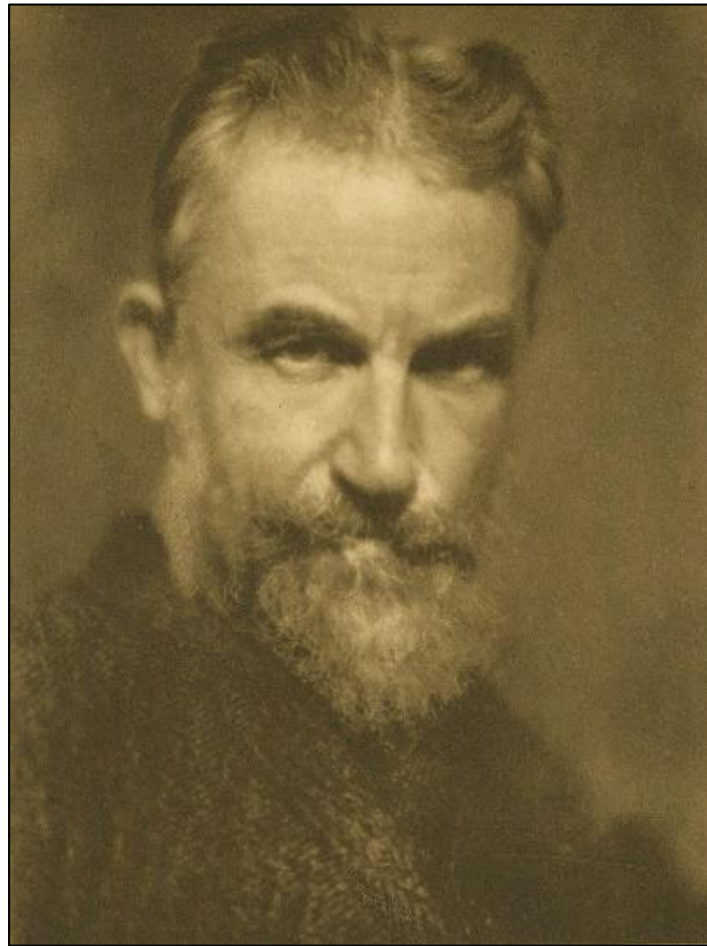
20. SHAW, George Bernard [Jerald E. BRINGLE, *editor*]. *Passion Play*. A dramatic fragment, 1878. London, Bertram Rota Ltd, 1971.

Folio, pp. [62]; original cloth-backed boards, paper spine label; in the original cloth slipcase (lightly dust-soiled); bookplate of Shaw biographer Michael Holroyd. £80

First edition, number 349 of 350 copies printed. Among a number of abortive projects started by Shaw during his first years in London, *Passion Play* was abandoned midway through Act II, largely forgotten by Shaw, and only published posthumously. The only reference made to it by Shaw is a brief remark in *Sixteen Self-Sketches* (quoted in the introduction to this volume): 'I began a profane *Passion Play*, with the mother of the hero represented as a termagant, but never carried it through. ... All my attempts at Art for Art's sake broke down'.

Laurence A299.

A 'LITERARY LION' CAPTURED – ON CAMERA



21. [SHAW, George Bernard.] Alvin Langdon COBURN. George Bernard Shaw, Welwyn, 1904, printed circa 1913.

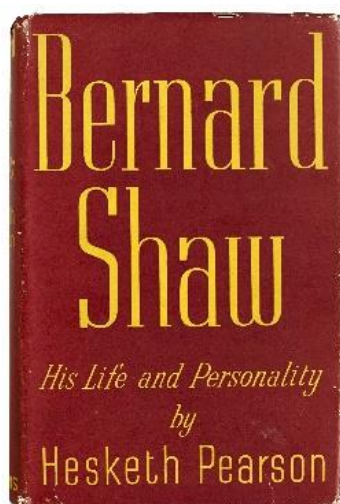
Photogravure, 8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ inches (207 x 157mm), printed on sheet 8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ inches (224 x 170mm); numbering and *G Bernard Shaw* in pencil to verso. **£500 + VAT in EU**

One of the 33 photogravures prepared for *Men of Mark* (London and New York, 1913).

'My portraits are a recording of my appreciation of the artistic achievement of the times in which I have lived [...] The first literary lion I captured was George Bernard Shaw [...] Shaw was a perfect model, and I made at least fifty photographs of him at one time or another. The friendship which began on 1st August 1904 lasted throughout the years and was one of the pleasantest factors of my life in London' (Gernsheim, *Coburn*, pp. 24–28.).

Cf. Helmut and Alison Gernsheim (ed.), *Alvin Langdon Coburn, Photographer: An Autobiography*, (London, 1966), p. 13, plate I.

INSCRIBED BY BOTH AUTHOR AND SUBJECT



22. [SHAW, George Bernard.] PEARSON, Hesketh. Bernard Shaw. His life and personality. London, Collins, 1942.

8vo, pp. 424, with a portrait-frontispiece and numerous plates; original red cloth, dustwrapper; cloth very slightly cockled, dustwrapper price-clipped and slightly chipped at extremities; from the library of Shaw biographer Michael Holroyd, with his bookplate. £350

First London edition. **Inscribed on the front free endpaper by the author ('Hesketh Pearson 7/11/42') and, underneath, 'Also his humble collaborator G. Bernard Shaw, 21st August 1943'.** This copy also contains several pencil corrections in Pearson's hand. An American edition, G. B. S. *A Full Length Portrait*, was published a few weeks earlier.

Laurence BB35b.

READ SHAKESPEARE, NOT ROCHESTER

23. [SHEFFIELD, John, Earl of Mulgrave, afterwards Duke of Buckingham]. An Essay on Poetry. London, Printed for Joseph Hindmarsh ... 1682.

4to, pp. [2], 21, [1]; a fine copy, fore- and lower edge uncut; disbound. £1200

First edition, a verse satire in imitation of Horace's *Ars Poetica*. There are indirect attacks on Rochester ('Bawdry barefac'd, that poor pretence to Wit'), and Cowley, who has poetic fury but 'ill expression', while Sheffield reserves praise for Dryden, who took the blame for Sheffield's own 'Essay on Satire', which had circulated in manuscript a few years earlier.

Even Milton and Spenser cannot reach the heights of Homer, and contemporary drama is seen as farcical – turn instead to Shakespeare and Fletcher: ‘Consider them, and read them o’re and o’re, / Go see them play’d, then read them as before’.

Sheffield, rival of Rochester and patron of Dryden, worked on the poem throughout his life, and it was published, with revisions, in numerous editions. Pope, in his *Essay on Criticism*, numbered Sheffield with Roscommon as ‘among the sounder few’ in the modern age, and quoted his dictum ‘Nature’s chief Masterpiece is writing well’.

Wing B 5339; Hayward 129; *Wither to Prior* 795.

24. [SOUZA, Adélaïde de]. Charles et Marie. Par l’auteur d’Adèle de Senange. Paris, Maradan, 1802.

12mo, pp. 155; some occasional light browning, but a very good copy in French contemporary quarter morocco, spine decorated gilt, rebacked preserving the original spine. **£400**

First edition of this novel describing British society at the beginning of the 19th century, written in the form of an aristocratic young Englishman’s diary.

Adelaïde Filleul, Marquise de Souza Botelho (1761–1836) was one of the most celebrated women writers of her day, gathering around her a salon in the Louvre in which the principal figure was Talleyrand, with whom she had a liaison. In 1785 she gave birth to a son who was generally known to be Talleyrand’s son. In 1792 Souza was forced to flee the French Revolution, joining the émigré community at Mickleham, Surrey. She spent the next two years in England, and spoke the language fluently. Her first husband, the comte de Flahaut, remained at Boulogne and was arrested and guillotined in 1793. From this time she supported herself by writing novels, of which the first, *Adèle de Senange* (London, 1794), which is partly autobiographical, was the most famous. Her third book, *Charles et Marie*, was published the same year as her second marriage, to the Portuguese diplomat José Maria de Souza Botelho.

Madame de Souza’s novels were evidently still popular later in the century, when Tolstoy refers to them in *War and Peace* (1868-9):

‘[Pierre’s] servant handed him a half-cut novel, in the form of letters, by Madame de Souza. He began reading about the sufferings and virtuous struggles of a certain Emilie de Mansfeld. “And why did she resist her seducer when she loved him?” he thought’ (book 5, chapter 1).

““You know, Count, such knights as you are only found in Madame de Souza's novels”” (book 10, chapter 17).

25. **TOLSTOY, Lev Nikolaevich.** Posmertnyia khudozhestvennyia proizvedeniia... Pod redaktsiei V. Chertkova. Tom I [-III] [*Posthumous artistic literary works... Edited by V. Chertkov. Volume I [-III]*]. Moscow, A. L. Tolstoy, 1911–12.

3 vols, 4to, pp. 245, 255, 232, with 18 photographic plates; tear repaired to pp. 44/45 in first volume, but generally an excellent copy, in a contemporary Russian binding of black cloth lettered gilt over marbled paper boards; the original printed wrappers bound in; contemporary Russian ownership inscription to title of vol. 1. £2500

First edition of Tolstoy's posthumous works, including the first appearance of many important pieces: *Hadji Murad*, as well as *The Memoirs of a Madman* and *The Devil*, was published only in 1911, in the collected edition of Tolstoy's posthumous works. This collection also includes several plays and many other stories and fragments. One of these is *Father Sergius* (1890-8), the story of an aristocrat who became a monk and a hermit – a powerful study of spiritual pride and, once again, carnal desires. It is also an excellent example of Tolstoy's later rapid and "essential" narrative manner. Still better in this respect is *The False Coupon* (1903-5), the admirably constructed story of a succession of evils diverging from one initial evil action to converge by a contrasting succession of good actions towards the common salvation of all concerned. It is impossible to list all the numerous minor stories and fragments of these wonderful three volumes' (Mirsky).

Kilgour 1205.

MOSCOW ART THEATRE

26. [VAKHTANGOV, Evgenii Bagrationovich.] **GOZZI, Carlo.** Printsessa Turandot. Teatral'no-tragicheskaiia kitaiskaia skazka v 5 aktakh [*Princess Turandot. A dramatic tragic Chinese tale in 5 acts*]. Moscow/St Petersburg, Gosizdat, 1923.

Folio, pp. 222, with 2 full-page photographic portraits of Vakhtangov, **22 black-and-white and 12 colour full-page plates, with tissue guards, and many smaller illustrations in the text; showing photographs of the production and sketches for costumes and scenery by Nivinskii**; 20 pp. music; a very good copy, minimal browning to edges; **in the original illustrated wrappers by Nivinskii**, professionally restored, small bookseller's stamp to lower wrapper; in a folding cloth box. £1250

First edition: a commemorative account of Vakhtangov's famous production of *Princess Turandot* at the Moscow Art Theatre. 'In 1923 a commemorative volume was devoted to Vakhtangov's colourful production of Carlo Gozzi's *Princess Turandot* for the Third Studio of the Moscow Art Theatre. Unfortunately he died of illness without seeing this production, which he directed from his hospital bed. Costumes and decor were by Ignaty Nivinsky who was also responsible for the book, providing a cubistic design for the cover, printed in pastel shades of yellow, blue, pink and green. The publication, which includes colour plates as well as photographs, gives an idea of the look of the production, but cannot convey its calculated spontaneity. The theatre seated only three hundred people, providing an intimate space which Vakhtangov exploited. He first introduced the members of the cast to the audience by letting them take a bow in front of the curtain, wearing

formal evening dress. As the curtain rose the actors proceeded to prepare for the spectacle by transforming first their clothes and then the stage with pieces of coloured material, moving rhythmically in time to music until they had created an illusion of China. The director thus encouraged the audience to share the preparations for the fairy story, and he prevented them from losing themselves entirely in the spectacle by having the actors get in and out of character several times during the performance. *Princess Turandot* proved so attractive to audiences that it ran to over a thousand performances and was successfully revived in the 1970s, when it played for several years' (Susan Compton, *Russian Avant-Garde Books*, p. 106 & plate 11).

Getty 222; Hellyer 134; MoMA 493.



FIRST APPEARANCE IN PRINT: IN THE ORIGINAL PARTS

- 27. VERNE, Jules.** *Mirifiques aventures de Maître Antifer.* Paris, *Magasin d'Éducation et de Récréation*, 1 January–15 December 1894.

24 fascicules, large 8vo (285 x 190 mm), with numerous black and white illustrations in the text by G. Roux, and 2 coloured maps; an excellent copy, uncut in the original illustrated wrappers (2 fascicules without wrappers as issued, but including separately the general printed covers and spine issued for binding purposes); in a contemporary folding box. **£4500**

First appearance in print of Jules Verne's novel *The Miraculous Adventures of Captain Antifer*. It was first published in serialised form for children in 24 fascicules in the *Magasin d'Éducation et de Récréation*. This copy is a rare survival of the complete periodical appearance, in the original illustrated wrappers. The first book edition of *Captain Antifer* was published in August 1894.

Piero Gondolo della Riva, *Bibliographie analytique de toutes les oeuvres de Jules Verne*, 58A.

REVIEWED BY MARY WOLLSTONECRAFT: 'WE DO NOT ABSOLUTELY CONDEMN THE WIDOW OF KENT'

- 28. WIDOW OF KENT (The);** or, the History of Mrs. Rowley. A Novel. In two Volumes. London, printed for F. Noble ... 1788.

2 vols, 8vo, pp. [4], 236; [2], 250; with a half-title in the first volume; contemporary tree calf, joints cracking but not weak, spines chipped at headcap, labels missing; contemporary or early ownership inscription of Catherine Botry in each volume. **£3200**

First and only edition of a rare novel of sensibility. Woes come thick and fast for the Rowley family – the demise of the father, the apparent death of the eldest son in India, unscrupulous accountants. Mary Wollstonecraft's review of the novel noted that: 'With respect to style, this is superior to the generality of novels. Sensibility is the never failing theme, and sorrow torn to tatters, is exhibited in a number of different combinations: moping madness – tears that flow forever, and slow consuming death; but we do not absolutely condemn the Widow of Kent, as vice and folly are not alluringly displayed to insnare the unwary, nor is the theory, of what is termed love, taught.'

ESTC shows three copies only (BL, UCLA and Pennsylvania), to which OCLC adds Yale. Garside, Raven and Schöwerling 1788: 40.

TRAVEL & TOPOGRAPHY

A VERY RARE ACCOUNT OF THE EFFECTS OF RIOTING ON THE CMS HOSPITAL AT FUZHOU, WRITTEN BY THE NURSE AND AUTHOR MARGARET BALDWIN



29. BALDWIN, Margaret Ellen. Printed letter opening, 'Dear Friends and Supporters, It is nearly seven weeks since my arrival and I keep on remembering my promise to write to you of, "things as I find them"', *C.M.S. Hospital, Fuzhou, S. China, January 1929.*

Broadsheets (280 x 212mm), 3pp. printed on rectos only with lotus basket design printed in red; minimal light browning and spotting, folded for posting and with small tears on folds of one l, nonetheless in very good condition overall. **£900 + VAT in EU**

First and only printing. A printed letter addressed to the friends and supporters of the Church Mission Society Hospital in Fuzhou by Margaret Baldwin. Baldwin had been a missionary nurse in Fuzhou since 1901, but (with other missionaries) had left the hospital following a period of unrest and rioting in late 1926 and early 1927, returning in late 1928. In this letter she recounts her journey to the hospital via Hong Kong and along the Min River by steamer, which took her to the Pagoda Anchorage, about ten miles downstream of Fuzhou. There she embarked upon a launch and travelled to the port, visited some friends, and then made her way to her final destination.

'The work was in full swing when I arrived, unexpectedly, at the Hospital. It was about two o'clock, the morning's clinic was over and the women were washing the seats and floors of the Chapel where the outpatients had been gathered in the morning. Immediately the cry was raised,

“Sugu li lan.” The lady has come! [sic] There was a rush of Sisters and nurses down the stairs and they met me as I came through the Chapel [...] The two Sisters took me up to my rooms which they had prepared with all the care they could think of. They had put chairs and tables into my empty rooms, and flowers everywhere, lovely chrysanthemums and roses and sprays of a beautiful creeping yellow flower, I do not know the name of. Such was a part of my welcome, so you see that a bit of heavenly joy has got a firm footing in this corner of China. It would take too much writing and too much reading, too, to tell of all the friends who whispered their joy to have me back again.’

Baldwin then discusses the damage inflicted on the hospital by the riots, and also the problems caused by the departure of staff during the upheavals (for example, the index of drugs had not been maintained and consequently the thousands of drugs were in great disarray), before thanking the Society’s supporters for the new beds which they had supplied – ‘God will reward you all for the sacrifice and love so freely given’ – and ending the letter with ‘a statement of some of our pressing needs, which many of you so kindly begged me to write about’. These needs are then itemised: 40 mosquito curtains; 80 bed quilts; £300 ‘for a new laboratory outfit’; and ‘Last and greatest of all a DOCTOR’.

Margaret Baldwin was also the author of three books set in China and based upon her experiences in the country: *Revolution and other Tales* (London, C.M.S., 1913), *Rose Yuan of Ming-O. A Tale of Cathay* (London, Religious Tract Society, [1925]), and *Living Pearl of Cioseng. A Tale of Chinese Life* (London, S.P.C.K., 1931).

This printed letter is of great rarity (doubtless due to its ephemeral and insubstantial nature), and we cannot trace it in British institutional collections via COPAC, internationally via WorldCat, or in the C.M.S. online catalogue.

‘A WELL-WRITTEN ACCOUNT OF THIS VERY SINGULAR COLONY’ OR ‘A SERIES OF ACTS OF FABRICATION, INTELLECTUAL TRANSGRESSION AND COMMERCIAL OPPORTUNISM’?

- 30. BARRINGTON, George.** A Voyage to Botany Bay with a Description of the Country, Manners, Customs, Religion, &c. of the Natives by the Celebrated George Barrington. To which is Added his Life and Trial. *London, C. Lowndes for H.D. Symonds, [c. 1800 - 1802, A1 watermarked ‘1800’].*

12mo in 6s; pp. [2, engraved title, verso blank], 120; engraved frontispiece, engraved title-vignette depicting prisoners landing at Sydney Cove; title slightly marked, some light offsetting. Early edition. N. Garvey, *The Celebrated George Barrington* (New South Wales, 2008) AB21b (combined edition; citing this copy). [*Bound with:*]

G. BARRINGTON. A Sequel to Barrington’s Voyage to New South Wales. *London, C. Lowndes for H.D. Symonds, 1801 [-1802].*

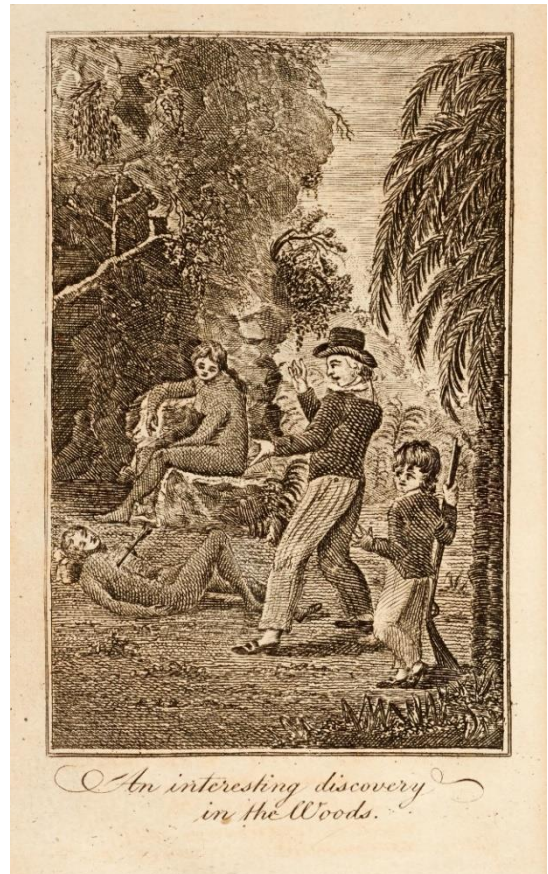
12mo in 6s; pp. [iii]-viii (title, verso blank, contents), [5]-88, [6, ‘An Official Register of the Crimes, Trials, and Executions of the Convicts in New South Wales...’]; printed on grey and white stock;

some light offsetting. Second edition, published the year after the first. Garvey AB21b (combined edition, calling for 6 preliminary pages only, numbered to 'viii'; citing this copy).

2 volumes bound in one (as issued), 12mo (175 x 102mm). Contemporary sheep-backed, vellum-tipped paper boards, the flat spine gilt in compartments, gilt morocco lettering-piece in second compartment, others with central foliate tools, green silk marker; extremities lightly rubbed and bumped, small losses at head of spine, slip of paper tipped on to upper pastedown, nonetheless a very good copy; with Hordern House, Potts Point, NSW in 2008 (cf. Garvey p. 271). £3000

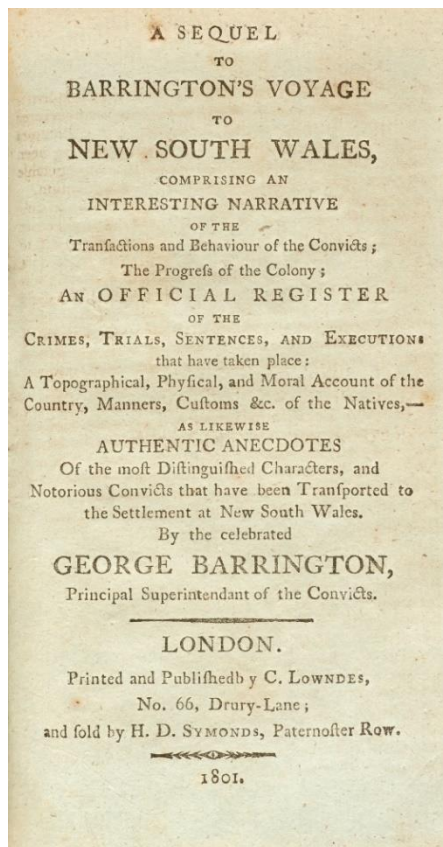
First and only combined edition, second issue.

George Barrington was a 'genteel young Irishman known for his sartorial elegance, his command of the etiquette of romantic sensibility, and for his prowess at picking pockets' (Garvey p. 2). Born George Waldron in 1758 in County Kildare, Ireland, he left school 'following a violent quarrel in 1771 [when] he stabbed a schoolmate with a penknife and then absconded after a severe flogging, having stolen money and his headmaster's gold hunter watch' (ODNB). The young Waldron then joined a troupe of travelling players under the management of one John Price, who coached him as both an actor and a thief. It was at this point that the name 'Barrington' was chosen to connote an aristocratic and theatrical heritage. Shortly, the fascinating contrast between Barrington's charming demeanour and criminal activities drew the attention of the press and the public and, under the sobriquet the 'Prince of Pickpockets', he became a household name in Ireland and England. Numerous attempts were made to arrest and convict him but Barrington continually evaded punishment, safeguarded by his charisma



and convincing protestations of innocence, and his exploits became legendary. However, in 1790 Barrington was finally arrested for the attempted theft of one Henry Hare Townsend's gold watch and chain, and sentenced to seven years' transportation.

Barrington's adventures in transit and upon arrival in New South Wales are just as much the stuff of legend as his pickpocketing career. The principal myth is that Barrington single-handedly foiled a mutiny on board his transport ship and was consequently made superintendent of the convicts. Whilst there was a mutiny during the voyage of the Third Fleet, it was not on Barrington's ship (the *Active*) but on the *Albemarle*, and 'superintendent' is an exaggeration of the position he actually attained within the constabulary, which was a law-enforcement service primarily composed of well-behaved convicts (there were too few officers and no free settlers to help maintain order within the colony).



However, the more dramatic version of Barrington's transformation suited the publishers in London, who unscrupulously used his name and notoriety to sell cheap and popular accounts of the newly-established penal colony in New South Wales: 'By the turn of the century, Barrington was being celebrated as the putative author of a popular travel narrative that had already passed through numerous editions, piracies and a translation into French' (Garvey p. 103). Barrington was the perfect figurehead for a new genre, which described the distant and exotic convict-populated colony – the subject of great public curiosity. While Governor Hunter's *An Historical Journal of the Transactions at Port Jackson and Norfolk Island* (London: 1793), was issued in standard and large paper editions, priced at £1 11s. 6d. and £2 2s. respectively, the first allonymous Barrington book, *A Voyage to New South Wales* (London: 1795), was published by Symonds at only 2s. 6d., making it accessible to a broader, more popular audience than Hunter's work. The content of the *Voyage* was ingeniously concocted from plagiarised sections of Hunter's *Journal* and other contemporary travel narratives, and entirely fictitious passages about Barrington (which were presumably commissioned by Symonds). Contemporary reviewers greeted it with some scepticism – for example, it was stated in

Gentleman's Magazine that, 'whether this be the genuine work of the celebrated convict or not, it contains nothing that has not been seen before on the subject' (volume 78 (1795), p. 760). However, the *Voyage* was never incontrovertibly exposed as fraudulent; the initial incredulity was probably subsumed by the desire of the public and the press (which had originally proliferated the tales about Barrington) for the story to be true. For instance, a contemporary issue of the *Monthly Review* stated, 'This production certainly carries with it a sufficiency of internal evidence that it is really the performance of that ingenious adventurer' (quoted in *The Times*, 4 January 1802, p. 2).

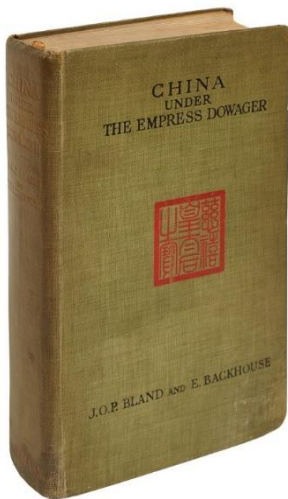
The success of the first publication spawned numerous versions, often issued by different publishers, some abridged and others simply copied. This encouraged Symonds to publish a sequel in 1800 – formed of material appropriated almost entirely from David Collins' *An Account of the English Colony from New South Wales* (London: 1798) – which was the first new 'Barrington' text since the original publication of the *Voyage* in 1795. The sequel was not as successful as the first part so Symonds reissued the unabridged text in a cheaper, smaller format. He then decided to publish a combined volume formed of the 1796 edition of the *Voyage* (*A Voyage to Botany Bay* (London: c. 1796), Garvey AB17), bound up with the cheaper issue of the sequel in one readily marketable volume (AB21a). The present edition (AB21b) is the second issue of the combined volume, published shortly after the first with minor amendments to the *Voyage* (the short 's' form substituted for the long 's' form; the misnumbering of p. 30 corrected; and the colophon removed from the end of the *Voyage*). This combined edition was only correctly identified by Garvey in 2008, and is apparently rarely seen on the market, particularly in a contemporary binding as here – indeed, this copy was used by Garvey to illustrate the entry for this issue.

These two works by Barrington were formed one of the most important sources for the popular perception of Australia in the years immediately after the arrival of the First Fleet. Therefore, they

should not be viewed simply as brilliant forgeries that preyed upon the public imagination, but also as 'a series of acts of fabrication, intellectual transgression and commercial opportunism' (Garvey p. 171). The authority with which the Barrington texts were endowed by public rumours and myth-making, embellished and exaggerated by his publishers, gave them a disproportionate influence on the way a hitherto-unknown continent was 'first apprehended by generations of ordinary readers' (*op. cit.* p. 172). To refer once more to the *Monthly Review* notice, 'We have here a well-written account of this very singular colony; an amusing sketch of the colony, its soil, produce, native inhabitants, natural history, &c.' (as quoted in *The Times*, 4 January 1802, p. 2).

- 31. BLAND, John Otway Percy, and Sir Edmund Trelawny BACKHOUSE.** China under the Empress Dowager, being the history of the life and times of Tzŭ Hsi, compiled from the state papers and the private diary of the comptroller of her household. London, Richard Clay and Sons, Limited for William Heinemann, 1911.

8vo, pp. [xxvi, preliminaries], [2, section-title, verso blank], 525, [3, imprint, blank, advertisement]; one double-page map of Beijing, with frontispiece and 25 plates; scattered light spotting; a good copy in the original green cloth, upper board lettered in black and with Chinese seal in red, publisher's device in blind to lower board, spine lettered in gilt, top edges cut, others retaining deckles; a little water-marked and faded, extremities rubbed and bumped, split to lower joint. £225



New impression (first printed 1910) of 'the most successful, and most disputed, contribution to modern Chinese history then published in Britain' (*ODNB*). The collaboration between Backhouse, who selected and translated the Chinese texts, and Bland, who embellished these with vivid narrative, resulted in a very readable contemporary view of Qing dynasty and the Boxer uprising of 1900. However, the text relied on a court official's diary, which later was proved to be a forgery by the historian Hugh Trevor-Roper. The diary, supposedly, 'was found by the translator [Backhouse] in the private study of Ching Shan's house on August 18th and saved, in the nick of time, from being burnt by a party of Sikhs' and the author is noted as being 'personally quite unknown to foreigners, but a short note on his career ... will be found in the "List of the Higher Metropolitan and provincial officials" ... 1902, Kelly and Walsh, Shanghai' (p. 252). But Backhouse was either the forger or accomplice to it; in 1930s his falsifying was suspected when he was unable to respond to the challenges made against the diary's authenticity, though he had deposited the published sections in the British Museum in 1910. Bland, the Beijing correspondent for *The Times* until 1911, continued in blissfully-ignorant collaboration with Backhouse, co-authoring *Annals and Memoirs of the Court of Peking* (London, 1914).

Included is an index to the numbered map of Peking and a surprisingly comprehensive list of 164 Chinese high officials, as well as the contents and list of illustrations. The frontispiece is a photograph of the Empress Dowager Cixi taken by Katherine Carl (see item 31).

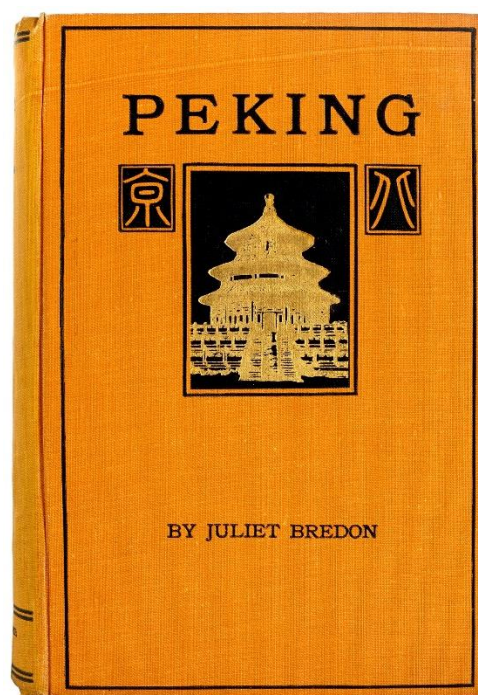
Cordier, *Sinica*, col. 3487.

BREDON'S INFORMATIVE GUIDE TO BEIJING

32. BREDON, Juliet. *Peking. A Historical and Intimate Description of its Chief Places of Interest. Shanghai, Hong Kong, Singapore, and Hankow: Kelly & Walsh, Limited, 1922.*

8vo (221 x 140mm), pp. [2, half-title, edition statement on verso], x (title, imprint on verso, dedication, verso blank, acknowledgement, verso blank, preface), [4, contents, verso blank, maps and plates, verso blank], 523, [1, imprint]; title printed in red and black with vignette of censer, half-tone frontispiece after A.J. Waller, 23 half-tone plates after Waller, 2 folding plans printed in red and black, one bound to throw clear, 3 folding plans or maps bound to throw clear, and one large folding map after E. Bretschneider, wood-engraved headpieces; short, skilfully-repaired tear on one map, some scattered spotting, some browning on maps and plans; a very good and clean copy in the original orange cloth, upper board lettered in black and blocked in black and gilt, spine lettered and ruled in black, pictorial endpapers, top edges red, uncut and some quires unopened; very light offsetting on endpapers, extremities lightly rubbed, spine faded; ownership inscription with indecipherable name on half-title, 'Peking 13 October 1924'. £250

Second edition, revised and enlarged. The writer Juliet Bredon (c. 1881–1937) was the daughter of Sir Robert Edward Bredon, Bt (1846–1918), Deputy Inspector-General Imperial Maritime Customs, China, (1898–1908) and Acting Inspector-General of Customs with rank of Provincial Lieutenant-Governor (1908–1910). She spent much of her life in China, marrying Charles Lauru of Beijing, and she published a number of works on the country, including the present work, *Chinese Shadows* (Beijing: 1922), *The Moon Year. A Record of Chinese Customs and Festivals* (Shanghai: 1927), and a biography of her uncle, the famous inspector-general of customs in China, Sir Robert Hart Bt – whose abilities and service were so highly regarded by the Chinese that ‘his Chinese honours excelled in number and distinction those bestowed on any other European’ (DNB) – which was published in 1909. In her preface, Bredon explained that, ‘Several books have been written about Peking by



foreigners, but among these only two are comprehensive – Monseigneur Favier's monumental work *Peking* and Father Hyacinth Bitchurin's *Description of Peking*. This paucity of accurate accounts is chiefly due to the obstacles in the way of collecting precise information. The more one studies the fascinating old city, the more one realises the tantalising difficulties of learning, even from the Chinese themselves, anything but the merest outline of its history and monuments. A proper appreciation of Peking is not, I believe, in the power of a Westerner to give – certainly not of one single person – since it pre-supposes a thorough knowledge of China's past, an infinite sympathy with Chinese character and religions, an intimate familiarity with the proverbs and household phrases of the poor, the songs of the streets, the speech of the workshop, no less than the mentality of the *literati* and the motives of the rulers’ (p. [vii]). Therefore, Bredon’s book intended to provide a fuller description of the city than a conventional guide-book, and one that would be of interest to the general reader: ‘it aims at nothing original – is simply a gathering up

of the information of others, a gleanings from what has already been given to the world in a far better and fuller but less portable form. Its purpose is simply to play the part of a friend to resident and visitor alike – a friend (in whose taste you perhaps have confidence) to take you by the arm for a stroll through the city and its suburbs' (p. viii). However, Bredon's book has subsequently become a very useful source on life in Beijing during the early twentieth century (and especially its architecture), and is widely cited in later literature on the period.

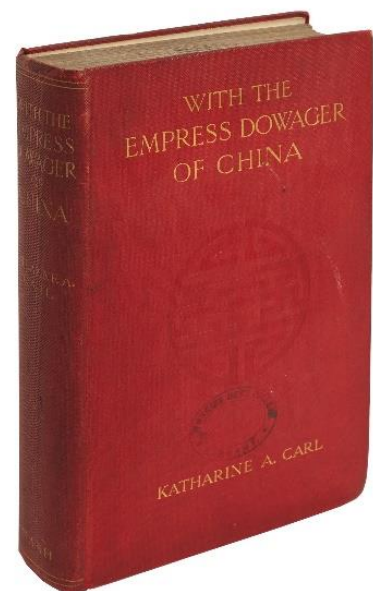
The first edition was published in 1920, and was followed by this revised and enlarged second edition illustrated with photographs by A.J. Waller (which replace the illustrations used in the first edition) in 1922. A third edition was published in 1931.

Cf. Cordier, *Sinica*, col. 3306 (Beijing: 1920 ed.).

33. CARL, Katharine A. *With the Empress Dowager of China*, illustrated by the author and with photographs. London, Eveleigh Nash, 1906.

8vo, pp. xxv, [1, blank], 306, [2, blank]; half-tone frontispiece retaining tissue guard and 21 plates; a very good copy in the original red cloth, upper board lettered in gilt and with central design in blind, spine lettered and ruled in gilt, top edges gilt, others uncut; lightly rubbed and bumped, spine slightly darkened and marked, skilful repairs to hinges; engraved book plate of A.J. Isaake dated 1913 recording gift to The Working Men's College, London to front pastedown, their regulations label on front free endpaper, marginal inkstamps on text and plates, faint inkstamps on boards. £75

First edition, second impression. American artist Carl's account of her time in China, where she travelled under invitation to paint a portrait of Empress Cixi, and the frontispiece depicts one of the finished portraits, which is also illustrated in its fine Camphor-wood frame, carved 'after the Empress's own Designs' (plate 21). Carl's vantage point as a Westerner living with the Imperial court in its final years is remarkable, and her unique position was offered only under the guarantee that she would not reveal secrets of the Forbidden City. In her dedication she thanks her brother Francis's colleague, Sir Robert Hart, the Inspector-General at the Imperial Maritime Custom Service who played a significant role in the modernisation of China: 'Hart's lasting contribution would be the foreign inspectorate of the CMC, a model of an empire-wide organization, centralized in Peking, administered efficiently and honestly, which *The Times* (10 January 1899) rightly declared "one of the most striking monuments ever produced by the genius and labour of any individual Englishman"' (*Oxford DNB*). His achievements were equally recognised by the Chinese administration, and 'his Chinese honours excelled in number and distinction those bestowed on any other European' (*DNB*).



Cf. Cordier, *Sinica*, col. 2578 (first impression).

FIRST EDITION OF COLLIE'S IMPORTANT WORK, FROM THE LIBRARY OF HIS FELLOW
CHEMIST AND MOUNTAINEER, HUMPHREY OWEN JONES

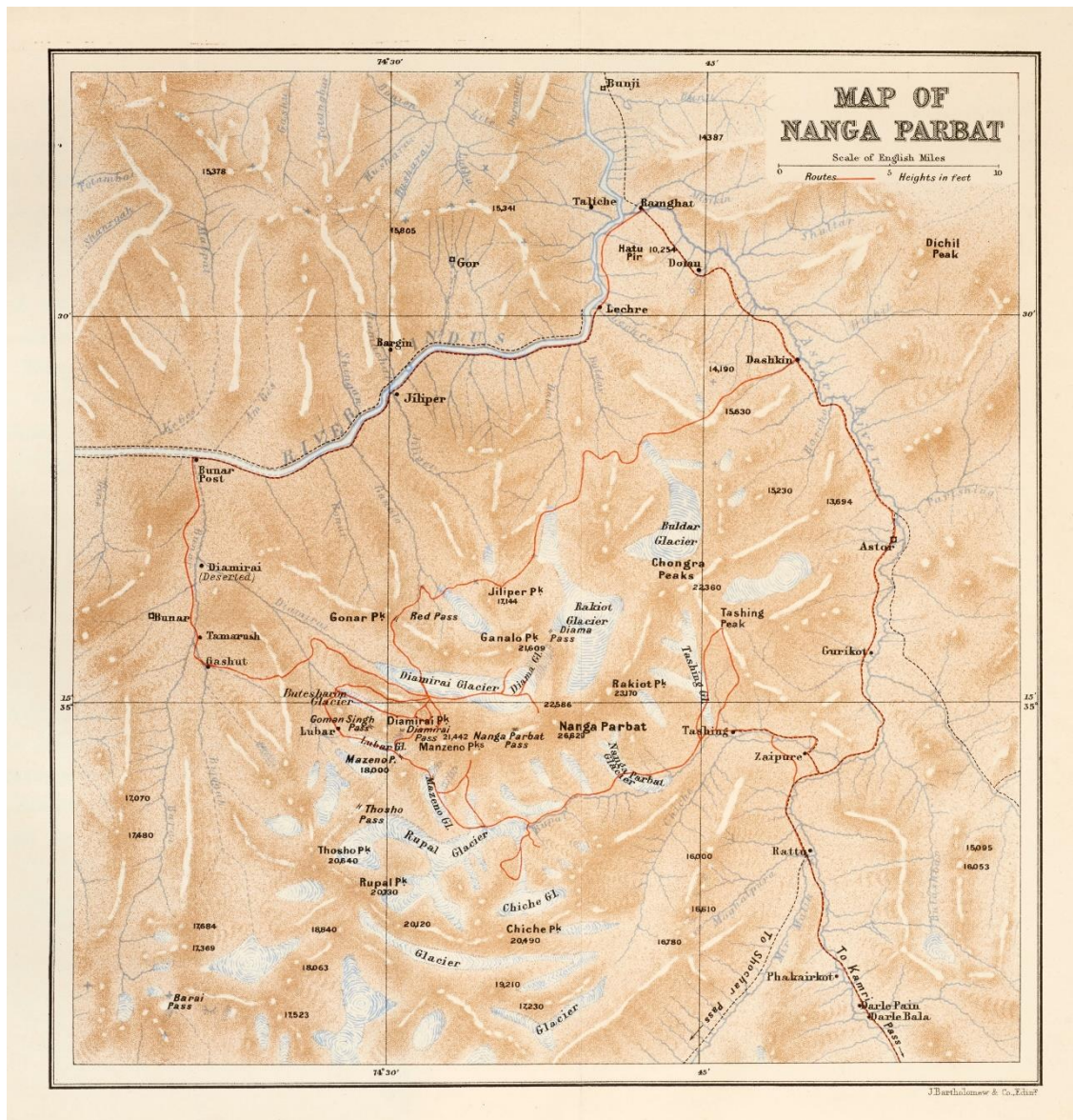
34. **COLLIE, John Norman.** *Climbing on the Himalaya and other Mountain Ranges.* Edinburgh, T. and A. Constable for David Douglas, 1902.

8vo (221 x 141mm), pp. vii, [1, note], [2, contents, verso blank], [2, illustrations, verso blank], 315, [1, publisher's advertisement]; photogravure frontispiece and 14 photogravure plates, all retaining tissue guards, after Collie and Colin B. Phillip, 3 Swatype plates after Phillip, one double-page, and 3 folding lithographic maps by J. Bartholomew & Co.; loosely-inserted flyer advertising the work, 8vo, 4pp; some light spotting on early ll. and flyer; a very good copy in the original green cloth, spine lettered in gilt, top edges gilt, others uncut; endpapers slightly spotted, extremities lightly rubbed and bumped; signature 'M. Holzmann' to front free endpaper, most probably that of Sir Maurice Holzmann, 1835-1909, Secretary and Keeper of the Records of the Duchy of Cornwall, Clerk of the Council of the Prince of Wales, and Extra Groom-in-Waiting to King Edward VII; alpine mountaineer and member of the Alpine and Climbers Clubs; presumably acquired after the posthumous dispersal of his library by **Humphrey Owen Jones**, Clare College, Cambridge (1878-1912), his bookplate dated 1909 on front pastedown). £1350

First edition. The organic chemist and mountaineer Collie (1859-1942), was educated at Charterhouse and Clifton College, before studying chemistry at University College, Bristol and at Queen's College, Belfast. A series of teaching and research positions at Würzburg University, the Ladies' College, Cheltenham, and University College, London followed, which culminated in his appointment as professor of chemistry at the College of the Pharmaceutical Society, London in 1896 and then professor of organic chemistry in the University of London at University College in 1902.

'Besides his eminence as a scientist, [Collie] acquired great fame as a climber and explorer of mountains. Beginning with the Cuillin peaks in Skye, where he discovered many new climbs, he climbed with notable success in the Alps, and went in 1895 with A. F. Mummery to the Himalayas, where they attempted the ascent of Nanga Parbat; during this expedition Mummery was killed, an episode which deeply affected Collie. The latter also climbed in the Lofoten islands off the Norwegian coast, but his greatest work was done in his pioneering climbing, mapping, and surveying in the Canadian Rockies. His books, *Climbing on the Himalaya and other Mountain Ranges* (1902) and (with Hugh E. M. Stutfield) *Climbs and Exploration in the Canadian Rockies* (1903), are famous records. In Britain, Collie climbed particularly in Skye, Snowdon, and the Lake District. He was elected president of the Alpine Club in 1920 and was an honorary member of many other climbing clubs' (ODNB).

Climbing on the Himalaya and other Mountain Ranges was the first book published by this 'outstanding British climber and mountaineer' (F. V. Hartemann and R. Hauptman, *The Mountain Encyclopedia* (Lanham, MD, 2005), p. 54), and is described by Perret as 'Ouvrage important sur cette période de l'alpinisme, peu courant et recherché'. The substantial first part (pp. 1-134) is dedicated to the Himalayas – and includes a full account of Mummery's ill-fated 1895 expedition to Nanga Parbat – while the second part is composed of accounts of expeditions in the Canadian Rockies, the Alps, the Lofoten Islands, A Chuilionn, Ireland, and Wastdale Head. The work concludes with 'A Reverie', 'The Oromaniacal Quest', 'Fragment from a Lost MS.', and 'Notes on the Himalayan Mountains'.



This copy was previous in the library of the Welsh chemist and mountaineer Humphrey Owen Jones, who was educated at the universities of Wales and Cambridge. In 1901 he was appointed Jacksonian Demonstrator at Cambridge, becoming a Fellow of Clare College, Cambridge in 1902 and College Lecturer in Chemistry and Physics in 1903. A distinguished career as a teacher, researcher and author followed, which led to his election to the Royal Society on 2 May 1912 (Collie had been elected a Fellow of the Royal Society in 1896; the Royal Society's biographical records reveal that the chemists R. Meldola, W.H. Perkin, A. C. Brown, and H.B. Dixon were proposers for both men).

Jones was also an enthusiastic mountaineer, who climbed regularly in Snowdonia from 1907: '[he] proved to be a born rock climber, and he brought to mountaineering the same vigour and enthusiasm which he showed in his scientific work. Within a very few years he was regarded as one of the most skilful cragsmen and capable mountaineers in Britain' (J. Shorter, 'Humphrey Owen Jones, F.R.S. (1878-1912), Chemist and Mountaineer', in *Notes and Records of the Royal Society of London* (vol. 33 (1979), pp. 261-277, at p. 272). Together with his student (and later wife) Muriel

Gwendolen Edwards, Jones visited the Alps regularly, and 'He was particularly interested in the south side of Mont Blanc, with its great Brouillard and Peuteret Ridges. Jones was present on several notable first ascents including the Aiguille Blanche de Peuteret from the west, the Brouillard Ridge from the Col Emile Rey, and La Pointe Isolee of Les Dames Anglaises' (*loc. cit.*). This interest would have doubtless made Collie's work particularly appealing to Jones, since the chapter on the Alps discusses Mont Blanc in some detail. Following their marriage on 1 August 1912, the Joneses honeymooned in the Alps, where they embarked upon an ascent of Mont Rouge de Peuteret (a peak on the south side of Mont Blanc) with their guide Julius Truffer on 15 August. During the ascent, Truffer slipped and pulled the other two, roped climbers with him to their deaths on the Fresnay Glacier, some 300 metres below.

NLS, *Mountaineering*, c259; Neate C94; Perret 1059; Yakushi (3rd ed.) C315.

LONDON BRIDGE IS GOING UP!



35. COOKE, George, and George RENNIE. Views of the old and new London bridges...
London, Brown & Syrett, 1833.

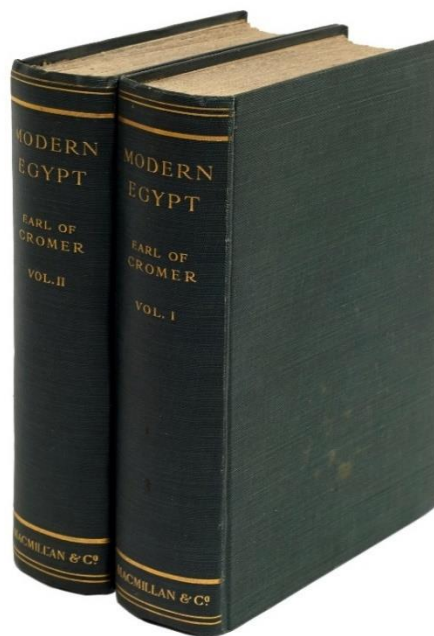
Folio, pp. vi, 26; 12 engraved plates in proof state with tissue guards; a few small marks, else a very good clean copy in contemporary calf gilt, outer decorative border, inner panel with corner ornaments and decorative geometric gilt-ruled boxes; joints lightly worn, a few small scuffs, small repair to foot of spine, upper joint cracked at foot. **£1500**

First edition of this narrative account, providing a detailed scientific and historical record of both the old and new London bridges, and making observations on the tides of the river Thames as a

consequence of developments on the river, accompanied by some more general remarks on bridge construction. The engraved plates detail all stages of the construction and demolition processes, with views of both bridges from a variety of viewpoints, providing interesting both architectural and socio-historical insight into one of the world's busiest river crossings.

The construction of the 'old' London Bridge had begun in 1176, taking 33 years to complete. As was the custom for large medieval bridges, the bridge was home to a vast array of houses and shops, reaching almost 200 in number by the Tudor era, as well as providing a gruesome yet prominent home for the heads of traitors, which were boiled in tar and impaled on stakes at the southern side of the bridge. Irregularly constructed, the medieval bridge was a significant impediment both to tidal flow and river traffic, and caused a notable disparity in water level on both sides. By 1799, the difficulties of the 'old' bridge could no longer be ignored, and so a competition was held to find a design for a new bridge. John Rennie's design, of granite with a five arch structure, was successful, and construction began in 1824, 30 metres upstream from the old bridge. On completion in 1831, the old structure was demolished. In 1967, the 'new' London Bridge was sold to an American entrepreneur, Robert P. McCulloch, who had it rebuilt as a tourist attraction in Lake Havasu City, Arizona.

Adams, *London Illustrated*, 172.



- 36. CROMER, Evelyn BARING, first Earl of.** *Modern Egypt.* London, R. & R. Clark, Limited for Macmillan and Co., Limited, 1908.

2 vols, 8vo (222 x 144mm), pp. I: [2, blank], xviii, 594, [2, publisher's advertisements]; II: [2, blank], xiv, 600; photogravure portrait frontispiece by Emery Walker after G. C. Beresford, retaining tissue guard, folding lithographic map printed in blue and black by Stanford's Geographical Establishment, titles printed in red and black; frontispiece very lightly spotted; a very fresh, largely-unopened set in the original green cloth, boards ruled in blind, spines ruled and lettered in gilt, uncut, most quires unopened; light offsetting to free endpapers, a few light marks, lower corners slightly bumped, some cracking to book-block. **£200**

First edition. The diplomat and proconsul Cromer (1841–1917) was a member of the Goschen Commission in Egypt from 1876 to 1879, briefly joint Controller-General, and then, following three years in India, Consul-General at Cairo from 1883 until 1907. *Modern Egypt* – 'One of the classic works of Victorian imperialist writing' (ODNB) – gives an overview of events in Egypt and the Sudan after 1876, and was written in part as an apologia for Cromer's administrative work in Egypt (although the work is prefaced with the statement that, 'I am wholly responsible for the contents of this book. It has no official character whatsoever', I, p. v). The work covers the Mahdist uprising, the fall of Khartoum, the death of Gordon, and many other aspects of the country's history, and concludes with a chapter on the future of Egypt. *Modern Egypt* was translated into German as *Das heutige Aegypten* (Berlin, 1908).

Cf. Kainbacher p. 81 (German ed.).

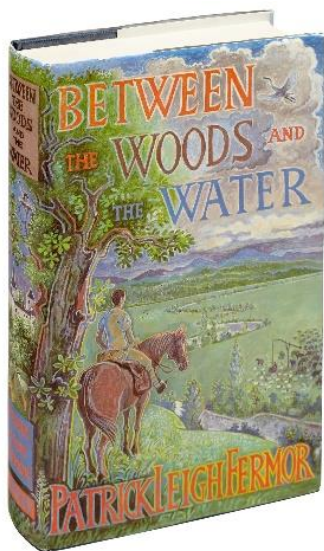
37. [EAST INDIA COMPANY.] BIRDWOOD, Sir George, and William FOSTER, editors.

The Register of Letters &c. of the Governour and Company of Merchants of London Trading into the East Indies 1600–1619. *London, Bernard Quaritch Ltd, 1965.*

8vo, pp. [2, half-title, verso blank], lxxxiv, [2, fly-title, verso blank], 530 [2, publisher's device, verso blank]; full-page illustration and head-piece; a fine copy in the original green cloth, spine lettered in gilt. £30

A facsimile reprint of the 1893 first edition. *The Register of Letters* reprints the manuscript volume which was 'in fact the first Letter Book and Register of the "London" or "Old" East India Company' (p. ix), and provides an important source for the activities of the East India Company in the early years of the seventeenth century.

38. FERMOR, Sir Patrick Michael Leigh. *Between the Woods and the Water. On Foot to Constantinople from the Hook of Holland: The Middle Danube to the Iron Gates.* *London, The Bath Press for John Murray, 1986.*



8vo (215 x 136mm), pp. [2, blank], 248, [2, blank]; double-page map printed on green paper; a very good, bright copy in the original blue boards, decorated in gilt to the upper board and titled in gilt to the spine, original pictorial dustwrapper after John Craxton (retaining price); dustwrapper very slightly rubbed at corners and very lightly marked (as often) on the lower panel. £100

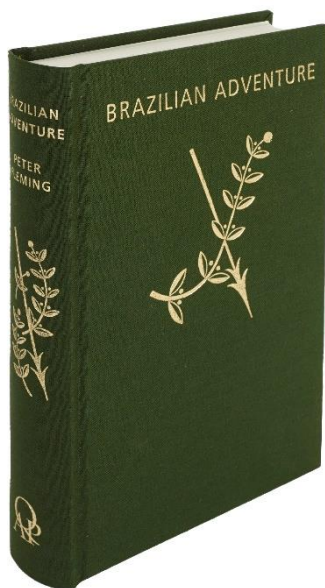
First edition. The second volume in Fermor's trilogy describing his journey on foot from the Hook of Holland to Constantinople through pre-war Europe: the first volume was published as *A Time of Gifts* by Murray in 1977, this second volume appeared nine years later, and the concluding third volume (which remained unpublished at the author's death in 2011), was edited by Fermor's

biographer Artemis Cooper and the writer Colin Thubron, and issued under the title *The Broken Road: From the Iron Gates to Mount Athos* in 2014. This copy is in unusually fresh condition and is (as often) without the loosely-inserted, photocopied errata slip occasionally found in the volume.

**A NEW EDITION PREPARED FROM THE AUTHOR'S OWN AMENDED COPY AND
LIMITED TO 150 COPIES**

39. FLEMING, Peter. *Brazilian Adventure.* London, Queen Anne Press, 2010.

8vo (210 x 132mm), pp. 364, [4, blank ll., the last with limitation slip tipped onto recto]; half-tone portrait frontispiece, 8 half-tone plates with illustrations recto-and-verso, illustrations in the text; a fine copy in the original green cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, map endpapers. £125

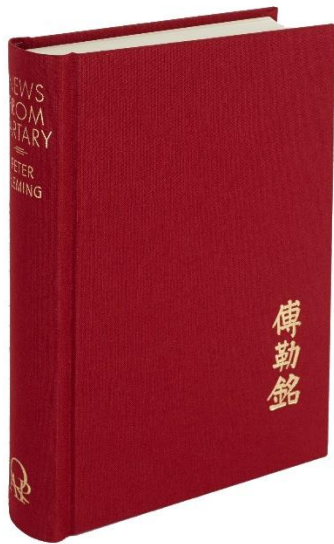


First edition thus, no. 129 of 150 copies. ‘In April 1932 Fleming answered an advertisement in the agony column of *The Times*, which led him to take part in a crack-brained and amateurish expedition to the hinterland of Brazil, ostensibly to look for Colonel P.H. Fawcett, a missing explorer. Fleming persuaded *The Times* to appoint him their unpaid special correspondent. This mixture of farce, excitement, discomfort, and danger achieved nothing except to provide him with the subject matter for his first book, *Brazilian Adventure*, published in August 1933. In it he blew sky-high the excessive reverence and solemnity with which travel books had hitherto been treated, mocking the dangers and himself with infectious humour. People could not believe that a story of true adventure could be so funny, and the book had immense success at home and in America’ (ODNB). This new edition – limited to 150 copies – was published by the Queen Anne Press (of which the author’s brother Ian Fleming was once Managing Director), and was edited by Peter Fleming’s daughter Kate Grimond, who wrote a new introduction for it (pp. [5]-[6]). The text ‘is taken from a first edition that belonged to Peter Fleming and in which he had made hand-written corrections. These amendments have been incorporated. Some new photographs are included taken from Fleming’s album of the expedition’ (p. [6]).

**FLEMING'S CLASSIC ACCOUNT OF HIS 3,500-MILE JOURNEY FROM BEIJING TO
SRINAGAR, LIMITED TO 150 COPIES**

40. FLEMING, Peter. *News from Tartary: A Journey from Peking to Kashmir.* London, Queen Anne Press, 2010.

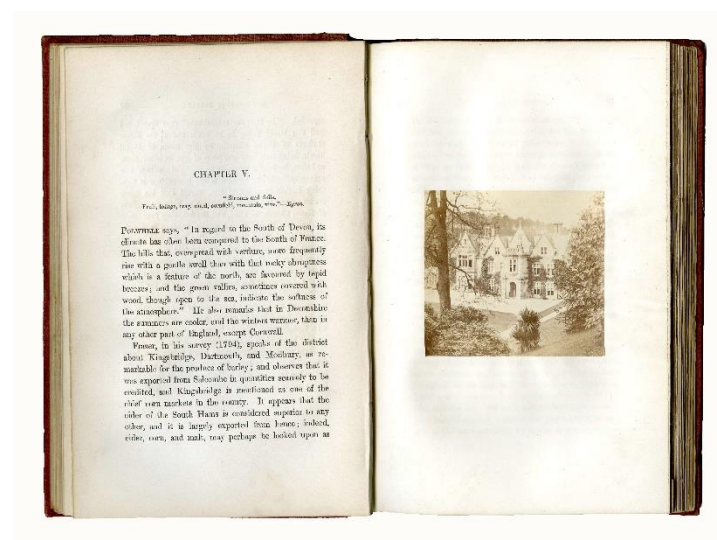
8vo (209 x 133mm), pp. 382, [2, blank]; half-tone portrait frontispiece, 16 half-tone plates with illustrations recto-and-verso, and one full-page map in the text; original red cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, colour-printed map endpapers; fine. £125



First edition thus, no. 130 of 150 copies. Fleming had first travelled to China in 1931 and returned in 1933 as the Special Correspondent of *The Times*, to cover the war between the nationalists and the communists: 'After reaching Mukden (Shenyang) in Manchuria and taking part in a sortie against local bandits, he travelled south, achieving an interview with Chaing Kai-shek, the commander-in-chief of the nationalist forces, entering communist-held territory, and finally returning home via Japan and the United States' (ODNB). In autumn 1934, Fleming once again set off for the Far East with a far-ranging commission from *The Times*. After a brief shooting trip with friends in the Caucasus he travelled on to Harbin in Manchuria, where by chance he met the Swiss traveller Ella (Kini) Maillart. It transpired that they both wanted to walk and ride from China to India, and though they both preferred to travel alone, they agreed to join forces. This epic journey of some 3500

miles on foot or ponies, through the remote province of Sinkiang (Xinjiang), with many dangers, hardships, and hold-ups, took them seven months, from February to September 1935. This, the most arduous of Fleming's long journeys, he chronicled in fourteen long articles in *The Times* and later in his book *News from Tartary'* (*loc. cit.*). This new edition – limited to 150 copies – was published by the Queen Anne Press (of which Peter Fleming's brother Ian Fleming was once the Managing Director) and was edited by Peter Fleming's daughter Kate Grimond, who wrote a new introduction for it (pp. [5]-[6]). The frontispiece portrait of Fleming and Maillart was not included in the first edition, and the photographs have reproduced anew from the original negatives.

Cf. Yakushi (3rd ed.) F103a (1st ed.).



41. FOX, Sarah Prideaux. Kingsbridge Estuary; with Rambles in the Neighbourhood. Kingsbridge, G. P. Friend; London, Hamilton, Adams, & Co., 1864.

8vo, pp. viii, 172, with albumen print frontispiece and twenty-five albumen print plates (ranging between 3 x 3 inches to 3½ x 3½ inches); in red cloth, embossed decoration to boards; rebacked with original spine laid down, some loss to original spine; preserved in melinex; the Cruising Association's blindstamp to title-page and a couple of other leaves, book-plate to front pastedown and gilt stamp to upper cover. **£550**



First edition, illustrated with photographs taken by the author's brother. The titles are provided in the 'List of illustrations' following the contents page. Two are reproductions from watercolour paintings.

The views include notable houses, churches and street scenes in this area near Salcombe, South Devon, including Coombe Royal; Bearscombe farmhouse; the Tudor house of Kenedon; and Slapton Church.

Gernsheim 253.

WITH 32 ORIGINAL DRAWINGS



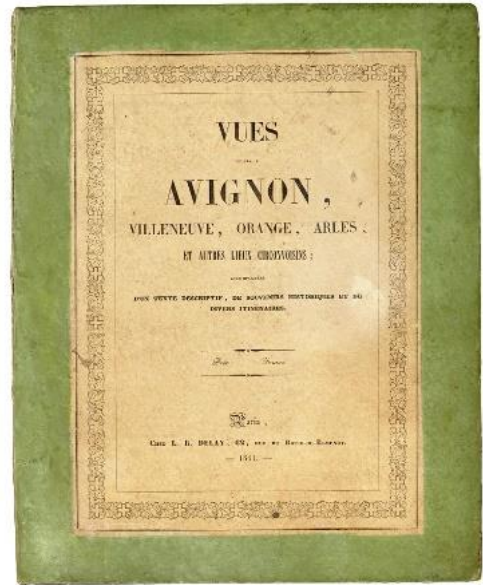
42. FROSSARD, Louis. *Vues prises à Avignon, Villeneuve, Orange, Arles, et autres Lieux Circonvoisins; accompagnées d'un texte descriptif, de souvenirs historiques et de divers itinéraires ... Paris, [Bonnet] for L. R. Delay, 1841.*

4to, pp. 87, [1], with a half-title, an additional lithographic title ('Avignon et lieux circonvoisins. 1843'), a map, and ten lithographic plates; a little spotting to text leaves, but a very good copy in

the original pale green boards, large printed cover labels; along with an oblong album of 32 original pen drawings, on thin coloured paper, mounted, rectos only; original buckram. £3500

First edition, rare, a **presentation copy**, inscribed 'donné à Aug. Picart par Mr L. Frossard. Avignon 21 février 1843', and with an album of original drawings similarly inscribed (in a different hand).

The attractive lithographic plates comprise lively architectural sketches of the famous Pont St. Benezet in Avignon, the ramparts, the papal palace, the Roman amphitheatre, and scenes of local life. Of the 32 pen-and-ink drawings in the accompanying album, three are represented among the finished plates – the remainder include scenes of Villeneuve, Nîmes, Aiguemortes, fishing boats and local women going about their work



Louis Frossard (1798–1873) was a Protestant clergyman from a Vaudois (Waldensian) family. His brother Émilien, another clergyman, was also a talented amateur artist, and published a volume of lithographs, *25 vues prises dans les Pyrénées françaises* (1829). Shortly after the present work, in 1847, Frossard emigrated to the Caribbean, where he was a pastor on Saint-Martin and then Guadeloupe.

OCLC shows copies at V&A (2), Dresden, and Bibliothèque nationale; to which we can add Avignon and Marseille.

'TO PURSUE THE ANNEXATION OF CUBA IN THE INTERESTS OF SLAVERY, IS TO PURSUE THE DOOM OF THE REPUBLIC'

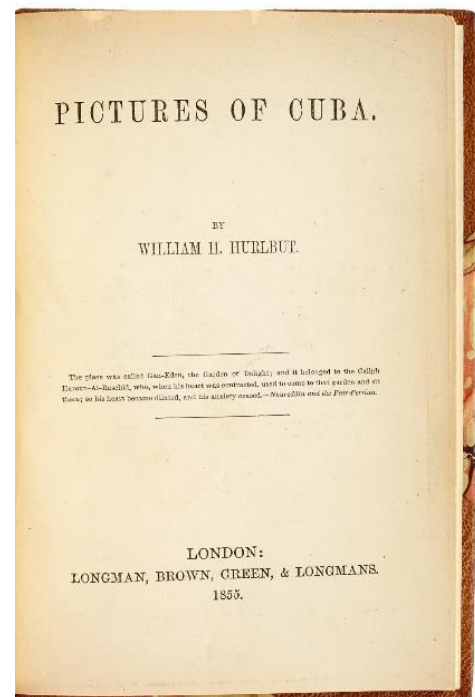
43. 'HURLBUT' [i.e. HURLBERT], William Henry. *Pictures of Cuba.* London, M'Corquodale and Co. for Longman, Brown, Green, & Longmans, 1855.

8vo (167 x 113mm), pp. viii (title, verso blank, dedication, verso blank, contents, verso blank, preface), 132; light marginal browning, a few light marks; a very good copy in modern half crushed morocco over marbled boards, spine gilt in compartments, lettered directly in 2 and dated at the foot, others decorated with central flower tool, cream endpapers; marginal translations of German and Spanish words on pp. 48, 70, and 84. £150

First British edition, revised and retitled, issued in the 'Traveller's Library' series. *Pictures of Cuba* was first published under the title *Gan-Eden: or, Pictures of Cuba* (Boston, 1854), and Hurlbert (1827–1895) states in his preface that, 'In the short time that has elapsed since this book was first published in America, the aspect of the relations between my own country and Spain has undergone a change, which is, I fear, rather apparent than real', and therefore he has 'subjected

this little book to many modifications' (p. vii), presumably referring to the Ostend Manifesto (1854), which proposed the annexation of Cuba, through its purchase by the United States from Spain.

The work discusses the history, culture, topography, etc. of Cuba and also Cuban literature, the Cuban people, and chapter XIII (pp. 98–108) is dedicated to the question of slavery in Cuba, opening with the words: 'Man is at once the crown and the curse of the earth'. The final chapter considers the difficulties of annexing Cuba (which the author strongly opposes), and also explains that it would encourage slavery: 'To pursue the annexation of Cuba in the interests of slavery, is to pursue the doom of the Republic. I say nothing of the possibilities of disastrous foreign war which lurk in that pursuit; for I am sure that America can take no serious detriment at any but American hands. We have nothing to fear from the world. But have we nothing to fear from ourselves? Slavery is an institution so essentially false and mean in principle, so thoroughly barbaric in spirit, that no man can labour in its service without barbarizing his temper and his intellect. If it does not find men unscrupulous, it makes them so' (p. 129).



This revised edition is scarce and COPAC only records three copies in UK libraries (National Library of Scotland, Glasgow, and Manchester).

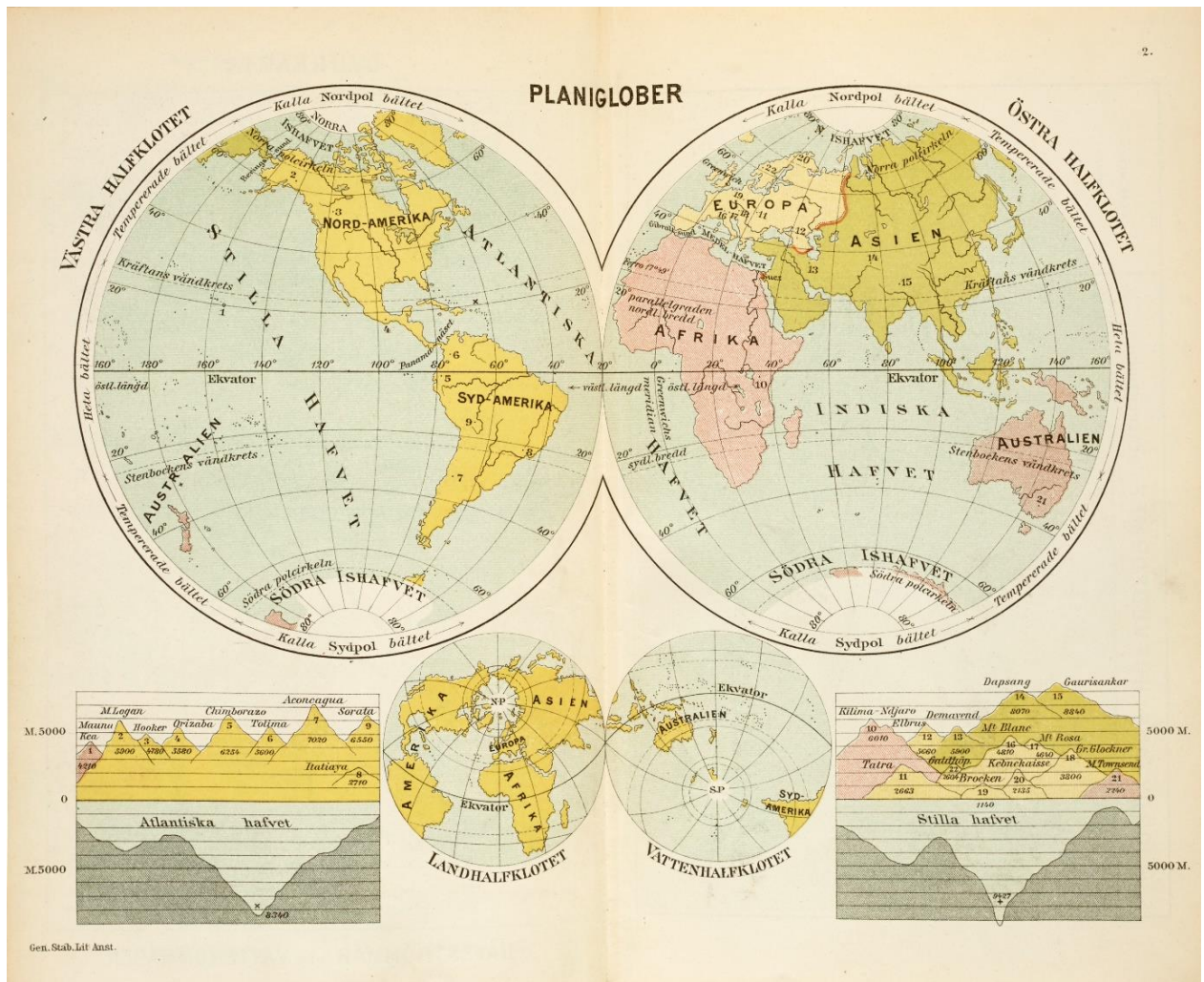
Sabin 34004; Smith, *American Travellers Abroad*, H164.

- 44. MENTZER, Thure Alexander von.** T.A. von Mentzers Kartbok för den mognare ungdomen och hemmet. Omarbetad och utvidgad med jämförande tabeller, bikartor m.m. af A.H. Byström. *Stockholm, Generalstabens Litografiska Anstalt för Aktiebolaget Hiertas Bokförlag, [1897–1898].*

8vo (230 x 152mm), pp. [4, title, imprint on verso, editor's preface, glossary and contents]; 28 double-page colour-printed lithographic maps and charts, with maps, diagrams, keys, etc. printed on the versos, and one double-page folding map of Sweden and Norway, numbered 1-30 (the folding map as 15–16); occasional light marks, folding map with short, skilfully-repaired tears; a very good copy in the original green textured cloth, boards with blind-ruled borders, upper board and spine lettered in gilt, green endpapers; extremities lightly rubbed and bumped; Karin Charlotta Cronhielm, 12 May 1898 (gift inscription from her mother Charlotta on front free endpaper).

£200

First edition. The soldier, writer and cartographer Mentzer (1807–1892) was the author of a number of atlases and books on geographical matters, written for a broad range of readers, including schoolchildren, soldiers and historians.



The posthumous *Kartbok för den mognare ungdomen och hemmet* (the first in the series 'Mentzer-Byströms Kartbok'), was edited by the soldier and cartographer Axel Herman Byström (1858–1933) and intended for a domestic audience and older schoolchildren. It contains a wealth of astronomical, economical, geographical, and other data and information, in addition to the finely-printed maps of countries and continents. The editor's introduction is dated December 1897 and the gift inscription in this copy is dated 12 May 1898, so the atlas was presumably issued between these two dates.

This atlas is rare in institutional collections, and WorldCat only locates copies at the British Library and the Vrije Universiteit, Amsterdam, to which can be added copies in Sweden at Stockholms universitetsbibliotek and Sveriges depåbibliotek.

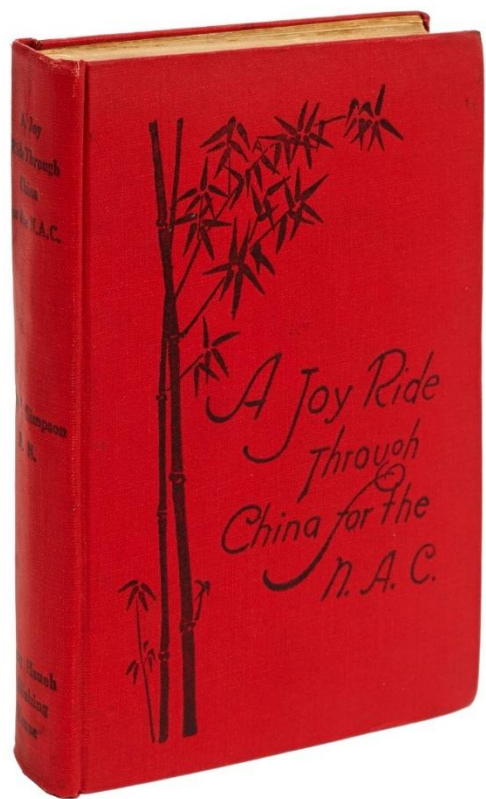
BM Maps, IX, col. 854 (dated 1897).

A SCARCE ACCOUNT OF THE N.A.C.'S WORK BY A MISSIONARY NURSE, WHO
FOUNDED THE FIRST NURSE TRAINING SCHOOL IN CHINA

45. **SIMPSON, Cora Eliza.** *A Joy Ride through China for the N.A.C. Shanghai, Kwang Hsueh Publishing House, [circa 1926].*

8vo (185 x 130mm), pp. [2, title, verso blank], [3, preface], [1, N.A.C. device], [3, contents], [1, blank], 1-249, [1, illustration], '(1)'-(14)'; one folding 'Map of China Showing the Distribution of the Missionary Body', 19 half-tone plates with illustrations recto-and-verso, tail-piece and illustrations in the text; some light spotting and browning; a very good copy in the original red cloth, upper board lettered and decorated in black, spine lettered in black; endpapers lightly spotted, extremities lightly rubbed and bumped. £400

First edition. Cora E. Simpson was sent to China by the Women's Foreign Missionary Society (Methodist Episcopal Church) in 1907, and travelled extensively through the country, until her departure in 1944. She was the first registered nurse to work in China and in 1907 she founded the Florence Nightingale Nurse Training School at the Magaw Memorial Hospital, in Fuzhou, Fukien, holding the position of Superintendent of Nurses until 1922. 'A mover and a shaker, Simpson toured missionary hospitals in China and observed their dependence upon foreign nurses and lack of sufficient staff to care for patients. With the help of physician P. B. Cousland, Simpson circulated a letter in the *China Missionary Medical Journal* urging a more systematic approach to the training of nurses in China. Simpson's efforts led to the establishment of the Nursing[sic] Association of China (NAC), which held its first annual meeting in 1914' (John Watt, 'Breaking into Public Service: The Development of Nursing in Modern China, 1870-1949', in: *Nursing History Review* 12 (2004), pp. 67-96, at p. 69), and Simpson was appointed General Secretary of the Nurses Association of China in 1922.



A Joy Ride through China for the N.A.C. is an account of Simpson's work for the organisation, and was (as she states in the preface) 'chiefly taken from a diary kept by the author, since becoming the General Secretary of the Association, in all her wanderings over China and also from her personal knowledge of the work "before the N.A.C. was born"'. The book was intended to raise the profile of the N.A.C.'s work and to generate funds, and the preface also notes that, 'The manuscript [of the book] becomes the property of the Nurses' Association of China and all profits, if any, will be used for the much needed Association Headquarters Building'.

The work concludes with a fourteen-page appendix, which comprises: 'The Story of the Bamboo - A Parable' by B. E. Newcombe; a list of 'Schools of Nursing Registered under the Nurses'

Association of China January 1, 1926', which gives the names and addresses of 112 schools; and a bibliography of 'Textbooks Adopted by the Nurses Association of China', giving their titles in Chinese characters and further information in English.

This is an uncommon title, and only three copies can be traced in UK institutional collections via COPAC (Wellcome Library, SOAS, Edinburgh University); due to the quality of the materials used in the book's fabrication, copies in very good condition – such as this – are particularly scarce on the market.

A FINELY-BOUND COPY OF 'A SCARCE BOOK WITH VERY CHARMING PLATES'

- 46. SVIN'IN, Pavel Petrovich.** Sketches of Russia; Illustrated with Fifteen Engravings. London, J. Diggins for R. Ackermann, 1814.

8vo in 4s (201 x 125mm), pp. [6, title, verso blank, dedication, verso blank, plates], x ('To the Editor from the Author'), 112; hand-coloured engraved portrait frontispiece of Tsar Alexander I, 14 hand-coloured stipple- and line-engraved or aquatint plates by J. Black after Svin'in, and a plate of music engraved recto-and-verso with 'A Russian National Song'; some variable, generally light spotting; a handsome, finely-bound copy in late 19th-century/early 20th-century English full mottled calf gilt by Root, London, boards with triple gilt fillet borders, foliate corner-pieces, spine richly gilt in compartments with central gilt fleurons enclosed by foliate and other tools, two gilt morocco lettering-pieces, gilt-ruled board-edges, gilt-tooled turn-ins, marbled endpapers, all edges gilt, red silk marker; lower edges and turn-ins minimally rubbed; booklabel of Dr S. Yale to front free endpaper, possibly that of Dr Sidney Yale, the English translator of A.V. Melnikov's *Clinical Aspects of Sepsis in Gunshot Wounds* (London, 1945). **£3500**

First English edition, with the full complement of fifteen hand-coloured plates. The Russian author and artist Svin'in (1788–1839) was educated in Moscow and St Petersburg, before entering the imperial foreign service, which took him – via other postings – to the United States in 1811, where he served as Secretary to the Russian Consul-General until 1813. *Sketches of Russia* was published the following year in London (after the defeat of Napoleon by the Sixth Coalition of Britain, Russia and their allies), and – as the author explains in his prefatory letter to Ackermann – 'I flatter myself that these little Sketches will be favourably accepted by the [British] Public on account of the new interest and glory, which my countrymen have recently acquired, in co-operation with the noble efforts of the British Nation, for the establishment of general peace and independence' (p. [i]).

In addition to this diplomatic purpose, Svin'in notes that he also wished to counter and correct the misleading accounts of Russia and its peoples published in Britain: 'If we were to judge of that country from the accounts of the majority of travellers we should certainly have a very false idea of it. Unfortunately Travels in Russia have generally been the objects of speculators, who, taking advantage of the remote situation of that country, and desirous of rendering the narrative of their travels interesting, have related ridiculous wonders and strange falsehoods [...] Several travellers, after traversing the vast empire of Russia in three months, as for instance – Dr. Clarke, have written the History of that Country, with Criticisms on its Language, without understanding a single word of it.



After experiencing Russian hospitality, they assume the right of calumniating the Russian people, and impose upon their readers. Unfortunately, such details, *if they suit a certain party-spirit*, not only obtain praise from those critical journals, which are regarded as the most impartial and enlightened, but are even recommended by them for their fidelity!' (pp. ii-iii).

The work is composed of fifteen plates, each accompanied by descriptive texts by Svin'in, comprising: 'Portrait of the Emperor Alexander'; 'Portrait of the Empress of Russia'; 'View of the Monument of Peter the Great'; 'View of Mr. Paschkoff's House, in Moscow'; 'Sketch, Representing a Cozak, Killing a Tyger

in Siberia, with an Account of the Cozaks'; 'View of the Cazan's Church in St. Petersburg with a Description of it'; 'View of the Field of Mars, in St. Petersburg, with an Account of its Principal Edifices and Objects'; 'A Circassian in his Military Costume, with a Brief Account of that People'; 'General View of the Kremlin'; 'The Palace of the Czars, in the Kremlin'; 'View of the New Exchange in St. Petersburg, with a Description of that Edifice'; 'Representation of the Russian Winter Amusement on the Ice Mountains'; 'Russian Mode of Travelling in Summer'; 'Russian Mode of Travelling in Winter'; and 'View of a Summer Garden, in St. Petersburg, Illustrated with an Account of it; and a Specimen of Russian National Poetry and Music'. Taken together, these textual vignettes form a fascinating and informed view of Russian people, society, political structures, and architecture in the early years of the nineteenth century, and the work is described by Tooley as 'A scarce book with very charming plates'.

An American edition with eight uncoloured plates, a portrait of Alexander and a plate of music was published in Philadelphia, PA in 1813 by Thomas Dobson, which was followed by this first English edition with fifteen coloured plates, and a second English edition issued in London by A.K. Newman in 1831.

Abbey, *Travel*, 225; *Bibliothèque Impériale Publique de St.-Petersbourg, Catalogue de la section des Russica* (St Petersburg, 1873), S-3140; Tooley 478.

- 47. THOMSON, John.** The straits of Malacca, Indo-China, and China; or Ten years' travels, adventures, and residence abroad. *New York, Harper & Brothers, 1875.*

8vo, pp. xv, [1, blank], 546, 4 (publisher's catalogue, 'Valuable works of travel'); wood engraved frontispiece and 25 wood-engraved plates, all but one retaining tissue guards, four wood-engraved maps and plans, wood-engraved illustrations in the text; occasional light spotting, a few marks; a very good copy in the original brown cloth, upper board blocked in gilt with vignette, lower blocked in black with publisher's device, spine lettered and decorated in gilt, border in black, brown endpapers; extremities a little rubbed causing small losses, skilful repairs on hinges; Champion Centre ink stamps to title, accession number to flyleaf. **£225**

First American edition, published in the same year as the English edition.

Thomson writes in the preface, 'I ... reproduced and amplified some passages which I had already given to the world in my *Illustrations of China and its People*, passages which I have thought to be of some importance, but yet which could not reach the great body of general readers in my larger and more costly work' (p. vii). While making this work more accessible, Thomson kept it richly illustrated: in addition to the fifty full-page engravings, there are forty-three engravings to the text, in place of the numerous collotypes in the four volumes of *Illustrations* (London, 1873–4). The wood engravings were executed by J. D. Cooper after Thomson's own drawings and photographs.

SCIENCES & NATURAL HISTORY

48. CADE, Tom J. and R. David DIGBY, *artist*. *The Falcons of the World*. London, William Collins and Co. Limited, 1982.

4to (309 x 230mm), pp. 188, [3, bibliography], [1, index]; colour-printed double-page title after Digby, 3 double-page and 39 full-page colour-printed illustrations in the text after Digby, illustrations and diagrams in the text, distribution maps in the text after Ron Hayward; a very good copy in the original blue boards, spine lettered in gilt, dark-blue endpapers, dustwrapper; corners lightly bumped, dustwrapper slightly rubbed and creased at edges, price-clipped and a little faded. £45

First British edition. A comprehensive overview of the genus *falco* written by Tom J. Cade, Professor of Ornithology in the Division of Biological Sciences at Cornell University and Director of Raptor Research at the Laboratory of Ornithology. The first part discusses general scientific aspects of the genus – including classification, distribution and migration, feeding adaptations, size and flying performance, hunting success, reversed sexual dimorphism, and social behaviour and reproduction – and the second comprises the thirty-nine species descriptions, each of which is illustrated with paintings by the British ornithological artist Ron David Digby.

'EXPERIENCE IS THE BEST TEACHER' – A FINE COPY OF CHARLTON'S RARE *GUIDE* IN THE ORIGINAL WRAPPERS

49. CHARLTON, George. *The Bee-Keeper's Guide* [titled thus on wrapper]. [Hexham], 'Printed at the Hexham Herald Office' [for the author], 1887.

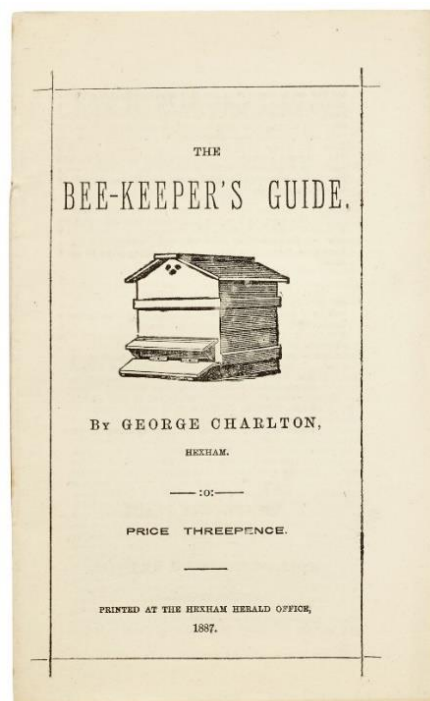
12mo (165 x 101mm), pp. [2, upper wrapper, verso blank], [3]-12; wood-engraved illustration of a bee-hive on the upper wrapper; a fine copy of this rare and fragile work, stitched into original printed self-wrappers, as issued; lower wrapper slightly faded on the upper margin. £600

First and only edition. Charlton introduces his *Guide* with the words, 'After 34 years' experience and study of the habits of the Honey Bee I have been requested to give my customers and the public generally the results of my observations, for the benefit of those who wish to learn to keep and rear bees with profit. If we employ ourselves in the study of bees we shall be less likely to engage in more hurtful pursuits, and if people are attentive, and do not let one bad year surfeit them, they will soon see that one good season can keep four bad ones clear of expense' (p. [3]). The text is divided into 18 sections, each dealing with different aspects of apiculture and relating the author's own production of honey; offering advice on mating and crossing different species of bees, and feeding and medicating them; and advising on the best equipment to use – much of which can be supplied by the author. The work concludes, 'I hope this little book will be of good

service to all bee-keepers, and I trust my own experience will be of use to them in years to come. Too many write bee books for the public who do not know bees at all, and how can they know the habits of bees? They do not know one race from another, and dare not handle them as a practical man does. Experience is the best teacher' (p. 12).

Beneath the text is a short list of equipment available from Charlton at Wentworth Place and Hallows Meadows, Hexham, with prices:

Bar Frames, 13s. and 16s.
 Queen Cage, 6d. and 1s.
 Feeders, 1s 6d. to 6s. 6d.
 Bee Veils, 2s. 6d.
 Sections, 3s. per hundred, 4¼ x 4¼ and 2in. deep



Charlton's Guide is rare; COPAC only locates one copy in institutional collections in the UK (British Library), and WorldCat does not report any further copies; not in *British Bee Books*; no copy can be traced in Anglo-American auction records since 1975.

THE FIRST PUBLICATION OF THE ENGRAVINGS PREPARED FROM THE DRAWINGS OF AUSTRALASIAN FLORA MADE DURING COOK'S FIRST VOYAGE

- 50. COOK, Captain James – Sir Joseph BANKS, editor.** Captain Cook's Florilegium. A Selection of Engravings from the Drawings of Plants Collected by Joseph Banks and Daniel Solander on Captain Cook's First Voyage to the Islands of the Pacific, with Accounts of the Voyage by Wilfrid Blunt and of the Botanical Explorations and Prints by William T. Stearn. London, Lion and Unicorn Press, 1973.

Folio (603 x 451mm), pp. [2, half-title, verso blank], [2, frontispiece text, printed in blue ink], [2, title printed in gold and black, verso with printing information], [3, contents and illustrations, printed in black and coloured inks], [1, blank], [14, section-title of 'The Voyage', verso blank, text], [22, section-title of 'The Botanical Explorations', verso blank, text, blank], [2, bibliography, verso blank], [60, section-title 'The Plates', verso blank, text to accompany plates], [2, index of plates and colophon], [2, blank l.]; engraved frontispiece and 29 engraved plates after finished drawings by F.P. Nodder, J.F. Miller, James Miller, and J. Cleveley from Sydney Parkinson's sketches, printed by Thomas Ross and Son and Michael Rand, RCA, all retaining tissue guards; original black Nigerian morocco backed, japanese black silk-paper covered boards with black morocco fore-edges by Zaehnsdorf, lettered in gilt on the upper board, original felt-lined black linson covered solander box; light offsetting on free endpapers, very slight marking on boards, short crack on lower hinge, solander box slightly scuffed and somewhat marked, otherwise fine. **First edition, limited to 110 copies, this copy no. 42 of 100.** The Lion and Unicorn Press. *A Short History and a List of Publications 1953–1978* (London, 1978), p. [23]; cf. Stafleu and Cowan TL2, V, p. 852. [With:]

'List of Subscribers to Captain Cook's Florilegium'. [?London, ?Lion and Unicorn Press, ?1973].
Broadsheet (555 x 430mm), printed on the recto only. 2 copies. [With:]

Joy LAW. Captain Cook's Florilegium. A Note on its Production. *London, Lion and Unicorn Press, 1976.*
8vo (242x177mm). Original morocco-backed boards by Zaehnsdorf, lettered in gilt on the upper board,
endpapers printed with facsimile manuscript; pp. 32, 2 tipped-in colour photographic plates, facsimile
illustrations, 7 full-page, 10 tipped-in illustrations, loosely-inserted photocopy of a printed postcard
explaining the delay in the book's production and noting that the edition was bound by Zaehnsdorf;
extremities very lightly rubbed and bumped, otherwise fine. **First edition, no. 55 of 175 copies.** *The Lion
and Unicorn Press. A Short History and a List of Publications*, p. [23].

Provenance: Henry Sotheran Ltd, London (inkstamps on upper pastedown of *Captain Cook's
Florilegium* and front free endpaper of *Captain Cook's Florilegium. A Note on its Production*; the 'List
of Subscribers' states that copy no. 42 was purchased by Sotheran for:) – Stanley Smith (1907–
1968, named subscriber). £9500



The first printing of these engravings from the original plates, which were 'at the time of their preparation the first representations of Australasian plants' (*Great Flower Books*, p. 71), together with other associated materials. The twenty-five-year old Joseph Banks joined James Cook's first voyage on the *Endeavour* (1768–1771) as a self-funded naturalist, and this expedition 'lifted Banks from the ranks of gentlemen naturalists to become a figure of international scientific significance [... and] made it possible for Banks to explore a whole portion of the globe hitherto largely unexposed to European gaze' (ODNB). Banks was accompanied by a small group of scientists, also travelling at his expense, which included the naturalist and student of Linnaeus Daniel Solander (1733–1782) and the artist Sydney Parkinson (d. 1771); during the voyage Parkinson made more than 1,300 drawings and 'over 800 previously unknown specimens were collected' (DSB I, p. 434).

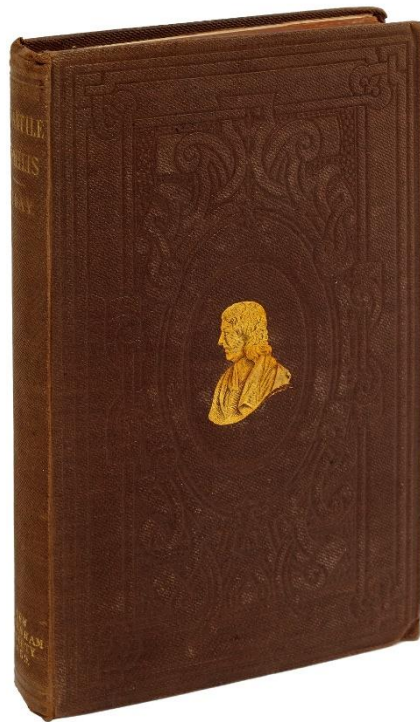
On Banks' return to London, he began the project of engraving the *Endeavour* drawings, which were to be accompanied by descriptions prepared by Solander, and some 743 plates after drawings by Parkinson and others were engraved under Banks' supervision by eighteen engravers, over a period of thirteen years. However, apart from a few proofs, the engravings were never published, and after Banks's death the plates were bequeathed to the British Museum, where they remain. Lithographic copies of a selection of the plates were published in 1900–1905 under the title *Illustrations of Australian Plants*, and were followed by the present work in 1973 – **the first time that the prints were published from the original engravings**. The publication of this work by the Royal College of Art's Lion and Unicorn Press was conceived in 1962 when W. T. Stearn of the British Museum (Natural History) asked the Royal College of Art to print a proof of one of the engravings; thirty engravings were selected to be printed, together with the accompanying notes by Solander and prefaces by Wilfred Blunt and Stearn, and the history of the work's publication is detailed in Joy Law's *Captain Cook's Florilegium. A Note on its Production*, which is included here, together with two copies of the printed list of subscribers.

The work was issued in an edition of 100 standard copies and 10 special copies: according to the list of subscribers included with this copy, 46 of the 100 standard copies were subscribed to by institutional libraries; a further seven can be located in libraries in the British Isles (British Library; Natural History Museum ('out of series' copy); National Library of Scotland; University Library, Cambridge; Bodleian Library, Oxford; Edinburgh University Library; and Trinity College Library, Dublin), **indicating that probably no more than fifty of these 100 copies are not held by institutions**.

This copy was one of two (numbers 42 and 43) subscribed to by Henry Sotheran Ltd on behalf of the well-known Australian collector Stanley Smith, and it seems likely that the second broadsheet 'List of Subscribers' originally accompanied copy no. 43 and was erroneously added to this copy. Smith formed a major collection of books on natural history, which complemented his passion for botany and his important collections of plants, and he was also a generous benefactor to associated charities, providing support and patronage to Kew Gardens, the New Guinea Biological Foundation, the World Wildlife Fund, the Rukeitu Rhododendron Trust in New Zealand, and the National Tropical Garden in Hawaii.



'AN IMPORTANT WORK ON CONGENITAL SYPHILIS'



51. **DIDAY, Charles Joseph Paul Edouard.** *A Treatise on Syphilis in New-Born Children and Infants at the Breast ...* Translated by G. Whitley. London, J.E. Adlard for The New Sydenham Society, 1859.

8vo (220 x 140mm), pp. xii (series-title, verso blank, title, imprint on verso, 'Author's Preface to the English Translation', blank, contents), 272; a few light marks; a very good, crisp copy in the original brown cloth by Westleys & Co., London with their ticket on the lower pastedown, boards blocked in blind with elaborate strapwork design, upper board with central gilt bust of Thomas Sydenham, spine lettered in gilt and ruled in blind, lemon-yellow endpapers, top edges red, others cut; small mark on lower board, extremities lightly bumped, spine slightly faded, small hole on front free endpaper; ownership inscription 'Pyne de [-]' to title. **£200**

First English edition, with a new preface by the author. The French physician Diday (1812–1894) was the director of the Hopital de l'Antiquaille (a specialist institution in Lyon, which specialised in treating venereal diseases), and, as J. K. Proksch stated in a biographical notice of Diday, he was 'einer der bekanntesten und schreibseligsten Syphilidologen Frankreichs d. damaligen Zeit' (August Hirsch (ed.), *Biographisches Lexicon der hervorragenden Ärzte aller Zeiten und Völker* (Berlin and Vienna: 1929–1935), II, p. 261). First published in French as *Traité de la syphilis des nouveau-nés et des enfants à la mamelle* (Paris, 1854), Diday's *Treatise* is described by Garrison and Morton as 'an important work on congenital syphilis', and it was the first systematic study of the subject, covering it in five parts, dedicated to aetiology, semiology, prognosis, medico-legal issues, and treatment: 'This thoughtful, well-reasoned book is a landmark in the history of congenital syphilis. Every conceivable question is taken up and discussed, if not answered. There are excellent descriptions of the clinical features and comprehensive discussions

of prognosis and therapy' (Bloomfield). The work is also notable as the first publication of the New Sydenham Society.

H. H. Henkle, *Clifford G. Grulee Catalog of Pediatrics* (Chicago, 1959), 970; J. K. Proksch, *Die Litteratur über die venerische Krankheit* (Bonn, 1889–1900), III, p. 44; L. J. Wygant, *The Truman G. Blocker, Jr. History of Medicine Collections: Books and Manuscripts* (Galveston, TX, 1986), p. 107; cf. A. L. Bloomfield, *A Bibliography of Internal Medicine: Communicable Diseases* (Chicago, 1958), 16 (1st ed.); Garrison and Morton 2383 (1st ed., noting this ed.)

- 52. ELVIUS, Petrus.** De eclipsibus lunae disputatio gradualis...[respondent] Petrus Erichsson...die 3 aprilis, anno MDCCVII. *Uppsala, J. H. Werner, 1707.*

Small 4to, pp. 23, [1]; woodcut diagram in the text, woodcut initial and head-piece; four leaves cropped at foot affecting only signatures and catchwords on three leaves, and a line of text on the fourth; a few light spots, withal a good copy in modern paste-paper boards. **£900**

Rare first edition (one copy in the UK, British Library, none in the US) of a dissertation on lunar eclipses supervised at Uppsala by Petrus Elvius, professor of astronomy and one of the founders of the Collegium Curiosum (1710), which later became the first scientific academy in Sweden as the Royal Society of Sciences in the same city. Elvius was the first academic in Sweden to hold lectures based on Kepler's laws. 'It is clear that it was during Elvius's time that the geocentric picture of the world was abandoned in Uppsalian astronomy' (J. Dobrzycki, ed., *The Reception of Copernicus' Heliocentric Theory*, 1972, p. 265).

Lalande, p. 354.

LINNAEAN DISCIPLE

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

4to in 2s, pp. 97, [3, index]; parallel French and English texts; 46 engraved plates by and after Lewin and hand coloured 'under [Lewin's] immediate direction' [according to the title, but believed to be by him], all but one with tissue guards (2 replaced, the remainder contemporary); some tissue guards foxed or creased, bound without half-title, otherwise a very good copy in contemporary mottled calf, boards with single gilt fillet border, central gilt monogram 'MBE' on upper board, spine gilt in compartments, gilt morocco lettering-piece in one, others richly gilt; a little rubbed, upper joint split but holding, small loss at head of spine; ownership inscription 'MB Foljambe' to the front free endpaper. **£1850**

First edition, second issue, the first and only volume of a proposed larger work on the insects of Great Britain, which was never completed due to Lewin's death in 1795.



Originally published as *The Insects of Great Britain*, this second issue appears without the words 'Insects of Great Britain' on the title and the final quire has been reset, but otherwise it is identical. *Papilio* was 'one of the most significant of the early works on British butterflies' and 'contains significantly more species of butterflies, together with their early stages, than works by previous authors [...] Lewin was also the first author to follow the strict order of families, and to use the Linnaean names consistently and correctly applied [...] Lewin coloured his plates personally, and although the quality varies from copy to copy, his work has rightly been acclaimed as some of the best produced in the Age of the Aurelians' (M. Salmon *et al.* *The Aurelian Legacy: British Butterflies and Their Collectors* (Berkeley and Los Angeles: 2000) p. 122).

The artist and natural historian Lewin was also the author of *The Birds of Great Britain* (London: 1789-1794, 7 volumes), which was originally issued in an edition of only sixty sets, since each plate was hand-coloured by the author.

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

ESTC T170354; Lisney 411.



PHILOSOPHY, THEOLOGY & ECONOMICS

54. [BURN, Andrew]. *The Christian Officer's Panoply: containing Arguments in favour of a divine Revelation. By a Marine Officer. With a Recommendation in favour of the Work, by Sir Richard Hill, Bart. London, Printed by T. Bensley, for James Mathews ... 1789.*

8vo, pp. xvi, 232, [8, advertisement], with the half-title; a good copy in contemporary speckled sheep, joints cracked, spine ends defective. £325

First edition. *The Christian Officer's Panoply* expounds Burn's thesis that knowledge of God cannot come from reason alone. In the form of a dialogue between the interrogative Major and titular Marine officer, Burn represents the patient and explanatory voice of faith. Burn had served as a Marine Officer in the American War of Independence, but during a posting to the East Indies contracted a tropical disease which necessitated his return to England, and allowed him to focus on Biblical study. Here, his Captain converts the Major, having first demolished the arguments of Berkeley and Priestley.

Printed for a Methodist publisher (whose eight page catalogue advertises some 62 treatises, poems, sermons and exegetical works), this is one of Bensley's earlier works of typography, in which his typical lightness and clarity are already obvious.

ESTC records copies at the British Library, Cambridge (2), Bodley, National Library of Scotland, and Harvard.

NUN, MYSTIC AND PAINTER

55. CATHERINE of Bologna, *Saint*. *Il libro della beata Caterina bolognese, dell'ordine del seraphico santo Francesco, quale essa lascio scritto di sua mano. [Bologna, Pellegrino Bonardo, ca. 1550].*

8vo, pp. 96; with a large woodcut crucifixion to title; small corner repairs to the last three leaves, far from text, a small old dampstain, some light spotting and soiling; in modern boards covered with old manuscript antiphonal leaf; lightly rubbed. £1200

Rare edition of *The seven spiritual weapons*, the chief work of the Italian mystic and artist St Catherine of Bologna, the patron saint of painters. Catherine de Vigri (1413–1463), founder and abbess of a convent of Poor Clares in Bologna, wrote works on mysticism, visions and devotion, and was a highly accomplished illuminator and painter. Her principal work, on the spiritual weapons against sin, initially circulated in manuscript in Italian convents and was first published in 1475, but achieved its greatest popularity in the sixteenth century when biographies of the saint began to circulate.

Shortly after 1550 Bonardo of Bologna produced two editions, both rare, carrying exactly the same text line-by-line, but with a different type composition (for the dating, see A. Serra-Zanetti, *L'arte della stampa in Bologna nel primo ventennio del Cinquecento*, p. 220). This is the rarer of the two editions and very probably the earlier, bearing the variant 'IL EINE' (a typo for 'IL FINE') instead of 'FINIS' at the end.

Of this edition only 2 copies are recorded in Italy (Bologna and Venice). COPAC records one copy, at the British Library. In the US, Saint Bonaventure University only lists a copy of a Bonardo edition, though we have been unable to verify whether it is our edition or the variant.

PARLIAMENT DISSOLVED

56. [CHARLES I.] A Declaration of the true Causes which moved His Maiestie to assemble, and after inforced Him to dissolve the two last Meetings in Parliament. *London, Printed by Bonham Norton, and John Bill ... 1626.*

4to, pp. [2], 29, [1]; title-page slightly browned, but a good copy, disbound.

£375

First edition, one of Charles I's first official articulations of what he saw as the relationship between Parliament and the monarchy.

Charles's first Parliament, known as the 'Useless Parliament', was summoned in 1625 and had voted him tonnage and poundage for one year only (it was normally voted for life), hoping to use it as a bargaining chip for further negotiations – it did not pass the Lords, and as a result Charles was not officially granted any duties, though he continued to collect them without authority. The King's second Parliament was called in early 1626, a second attempt to address his financial problems, and this time he attempted to fill it with friendly faces by appointing opposition MPs as sheriffs. Parliament had other ideas, and quickly denied the King new levies if the Duke of Buckingham was still in a position of influence. To protect Buckingham from impeachment, Charles was forced to dissolve Parliament, on 15 June, before it had voted him new money.

The *Declaration* of 1626 'explained that while the king was obliged to account to God alone for his actions, Charles had most magnanimously decided to inform his subjects so as to allay their doubts and fears'. Charles's explanation for the dissolution of the 1625 parliament was completely disingenuous. 'He claimed that he had done so to save parliament from the plague, rather than save the duke from parliament. After glossing over the loss of the Cadiz expedition, Charles said that had called the 1626 parliament to preserve true religion and the nation's interests, but very quickly it was taken over "by violent and ill advised passions of a few members", who "for private and personal ends" tried to impeach Buckingham' (Christopher Durston, *Charles I, the personal Monarch*).

STC 9246. This is the variant with 'Excellent' not 'Ecellent' in the imprint and a vase head-piece on A2.

DEMOCRITUS AND HERACLITUS IN RENAISSANCE SPAIN



57. FREGOSO, Antonio [and transl. by Alonso de LOBERA]. *Rissa y planto de Democrito y Heraclito.* Valladolid, Sebastian Martinez, 1554.

Small 4to, ff. liv; large armorial woodcut to title and large allegorical woodcut to A4, historiated woodcut initials; small repair to the lower margin of title and following two ff, but a very good copy in red morocco by Brugalla, gilt supralibros, gilt lettering on spine; from the library of Isidoro Fernandez, with his gilt red morocco exlibris to the front pastedown, and purchase note (from José Porter, 1941). £2750

First edition in Castilian of a philosophico-allegorical poem of humanistic inspiration, first published in Italian as *Doi filosofi* in 1506, and here translated into Castilian by a man of letters who, judging from the title of 'Royal Chaplain' and the dedication to a prominent member of the Spanish government, must have been at the centre of court life in Spain.

In the fiction, the poet-narrator finds himself in a perfect garden, the dwelling of wise men. There he meets Democritus and Heraclitus, who incite him to disregard the vanities of the world and to pursue wisdom, moderation and balance. The loosely Dantean setting is imbued and renewed with a spirit of classicism in the frequent references to pagan allegories of antiquities, and especially in the choice of the two main characters Democritus and Heraclitus, ancient Greeks, but also heralds the new philosophies which infused the Renaissance.

Brunet II, 1387; Palau V, 91571. Rare. No copies beside this one have been recorded at auction in the last three decades.

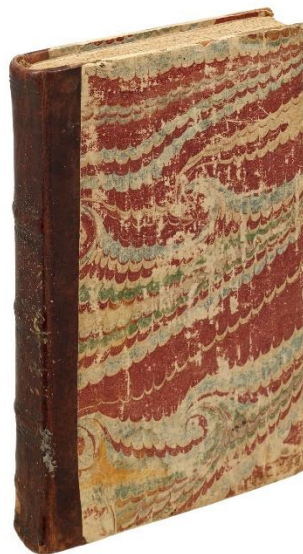
58. **GRACIÁN de Alderete, Diego, trans.** Isocrates Dela Governacion del Reyno... Agapetus Del officio y cargo de Rey.... Dio Dela institucion del Principe... Traduzidos de la lengua Griega en Castellana. *Salamanca, Mathias Gast, 1570.*

8vo, pp. [xiv], 204, [6] (bound without the final blank); woodcut device to title, woodcut initials; some marginal repairs in the title and a few leaves, a few shoulder-notes just shaved by the binder, but a very good copy in red morocco by Balmes, gilt supralibros, flat spine lettered in gilt, dentelles gilt; early faded ownership inscription on title. **£1500**

First edition thus, much enlarged with a new part occupying more than half of the book. Diego Gracián de Alderete, a humanist pupil of Juan Luis Vives, had published his translation of Isocrates and Agapetus first in 1551 at Valladolid, dedicating it to Charles V, his patron. The present edition adds his translation of Dio, thus achieving a more complete 'speculum principis' from the Classical tradition: a full *protrepticus* for Renaissance rulers. Also added is a new dedication to Emperor Maximilian II.



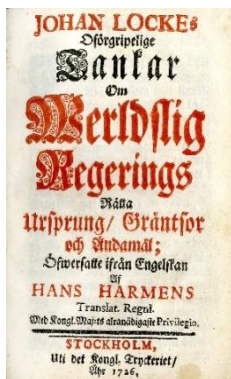
Palau VII, 122033; Ruiz Fidalgo, *Salamanca 1501–1600*, II, 752. Rare. WorldCat locates 4 copies: British Library, Biblioteca Nacional de España, Salamanca, and University of Wisconsin-Madison.



59. **LOCKE, John.** Johan Lockes oförgripelige tankar om werldslig regerings rätta ursprung/gräntsor och ändamål. *Stockholm, Kongl. Tryckeriet, 1726.*

8vo, pp. [viii], 382, [2]; title-page printed in red and black; a few pale stains on p. 1, but a very good copy in contemporary quarter calf and marbled boards, spine blind-tooled in four compartments; corners rubbed; two contemporary manuscript inscriptions on the title-page.

£850



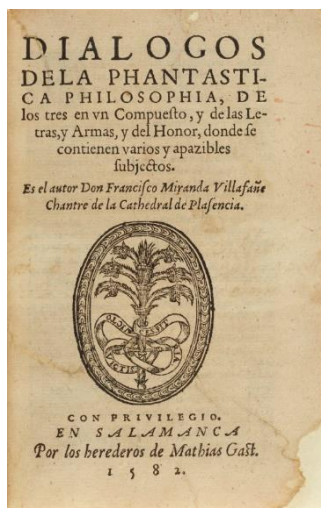
First edition in Swedish. The first translation into Swedish of Locke's *Two Treatises of Government*, this edition – of the Second treatise – was translated, following order of the Swedish Riksdag, by Hans Harmens from Mazel's 1691 French edition. It was only the second time that any of Locke's work had been translated into Swedish. Significantly, the Riksdag's interests focussed on the part of Locke's work which addressed the topics of natural rights and the social contract.

Attig 216; Yolton 60.

60. **MIRANDA de VILFAÑE, Francisco.** Dialogos de la phantastica philosophia, de los tres en un compuesto y de las letras y armas y del honor, donde se contienen varios y apazibles subjectos. *Salamanca, heirs of Mathias Gast, 1582.*

8vo, ff. [viii], 138, [2, imprint and blank]; woodcut printer's device on the title and final leaf; minor marginal loss to the lower corner of the title-page and a tear, expertly repaired with no loss to text, a few further unobtrusive repairs in the text, some light browning, but a very good copy in red morocco by Brugalla, 1937, with gilt supralibros, panelled spine lettered in gilt, dentelles gilt.

£2000



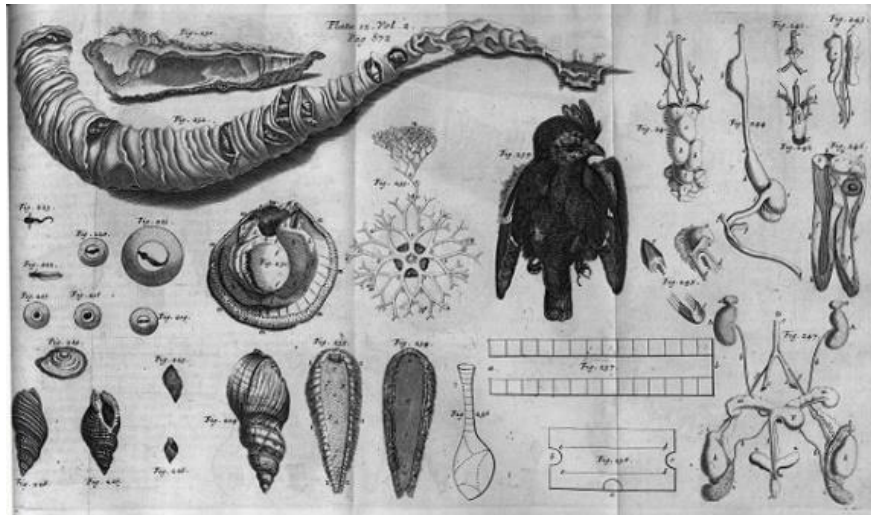
First edition of a rare work of Renaissance psychological thought.

'Anima', or Soul, is engaged in philosophical dialogues with the character Bernaldus. Processes of the mind are uncovered through Socratic interrogation, and issues such as the conditions of knowledge, suffering, death and after death, ethics and aesthetics, with citations from Aristotle, the classical and the patristic tradition, but also with references to Luther, Erasmus and documents issued in the Reformation. One of the three parts is the *Dialogo entre las armas y las letras*, a reflection on the question of the sources of honour and nobility which has been linked to Cervantes by Jose Antonio Maravall in *Utopia and Counterutopia in the "Quixote"*: 'it contains this very same fusion of chivalric and pastoral society as an echo of the Golden Age myth ... [engendered by] the renewal of the privileges of the Mesta and the

restoration of the economic power of nobility' (p. 64). The *Dialogos* were translated into French in 1587. 'The fact that today there are copies of that translation in France, England, and Germany is an indication of the extent of its acceptance and of the survival of traditional attitudes in Western Europe' (*ibid.*).

Palau IX, 172305, 'piadosa digna de lectura; Salvá II, 3947. 3 copies in the US: Harvard, Stanford and Yale.

PHILOSOPHICAL TRANSACTIONS ABRIDGED



61. **MOTTE, Benjamin, editor.** The Philosophical Transactions from the Year MDCC. (where Mr. Lowthorp ends) to the Year MDCCXX. Abridg'd, and dispos'd under general Heads. In two Volumes ... London, Printed for R. Wilkin, R. Robinson, S. Ballard, W. and J. Innys, and J. Osborn. 1721. [Together with:]

LOWTHORP, John, editor. The Philosophical Transactions and Collections, to the End of the Year 1700. Abridg'd under general Heads. In three Volumes ... The third Edition. London, Printed for J. Knapton, R. Knaplock, R. Wilkin, J. and B. Sprint, D. Midwinter, W. Taylor, W. and J. Innys, R. Robinson, and J. Osborn. 1722.

Two works, in 5 volumes, 4to., *Motte*: four parts in two volumes, pp. [8], v-viii, [20], 224, '[225]'-[256]', 225-432; 228; [4], 399, [1]; 259, [1], [6, index], with an approbation leaf and general title-page in volume I, and 61 engraved plates (most folding, three with tears repaired) and 1 folding letterpress table; text in Latin and English; title-page to volume II shaved at head (touching the word 'The'), corner of 2D4 in volume II torn away with loss; *Lowthorp*: four parts in three volumes, pp. [12], iv, [64], 620; [4], 915, [1]; [4], 688, [26], with an imprimatur leaf and a general title-page in volume I, and 33 plates (most folding, some browning, one tear repaired); preliminaries to volume III very browned; very good copies bound in uniform contemporary panelled calf, rebacked in lighter calf, recornered; Delapre Abbey bookplates of William Bouverie, 1st Earl Radnor, who was elected a fellow of the Royal Society in 1767. **£3500**

A very good set of the abridged *Philosophical Transactions*, complete with all plates, comprising the first edition of the abridgement for 1700–1720 by Benjamin Motte, and the third edition of Lowthorp's abridgement for 1660–1699, issued to accompany Motte's and with indexes covering all five volumes. Benjamin Franklin had a like set (Wolf and Hayes 2946 and 2947).

Lowthorp's abridgement (first published 1705 with Newton's approval) had summarised, for the first time in a single work, the major discoveries of the first forty years of the Royal Society, with a roll-call including Bernoulli, Boyle, Cassini, Flamsteed, Halley, Hooke, Huygens, Leeuwenhoek, Leibniz, Locke, Newton, Ray, Sloane, Wallis, and Wren. Following Lowthorp's

model, Motte's abridgement of the following 20 years organised the articles into four parts: Mathematics, Anatomy and Medicine, Physiology, and Philology. Included are Abraham De Moivre's pioneering study 'Of the laws of chance' (I, 190-'[237]'), Halley on new stars and nebulae, and contributions from Bernoulli, Flamsteed, Cassini, Locke, John Craig, Cotton Mather (observations sent from New England), and Francis Hauksbee; the fourth part includes many of the antiquarian and archaeological submissions of Ralph Thoresby, and maps of new islands in the Philippines and of Baja California.

Benjamin Motte is better known in his later career as a bookseller, and as publisher of Swift's *Gulliver's Travels*. His brother Andrew was a mathematician who translated Newton's *Principia* into English (published by Motte in 1729), and probably assisted him here. Although the abridgement was published with Edmund Halley's approval, a rival abridgement by Henry Jones also appeared in 1721 – in the Preface Motte speaks of his readiness to reach an accommodation, 'always frustrated by an imagin'd Superiority of Learning, or Interest, or something else on the other side'. His *Reply to the Preface by Mr. Henry Jones* (Jones had accused Motte of manifold errors) was published in 1722.

EDITED AND REVISED BY JAMES BEATTIE

62. RIDDOCH, James. Sermons, on several Subjects and Occasions ... In two Volumes ...
Aberdeen, Printed for the Author's Widow. 1782.

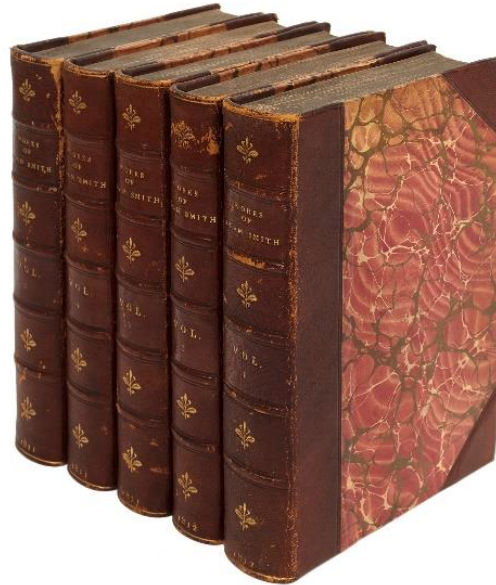
2 vols, pp. viii, 379, [1]; viii, 377, [1]; some light offsetting from the turn-ins, contemporary ownership inscription of Margaret Farquharson (of Invercauld) to verso of titles with show-through; but withal a fine copy in contemporary polished calf, red morocco spine labels. £850

First edition. After Riddoch's death in 1779, his old friend James Beattie, professor of moral philosophy at Marischal College in Aberdeen from 1760, promised Riddoch's poverty-stricken widow that he would edit his sermons for publication. By April the following year, though, he was writing to William Forbes:

'I have, since the college broke up, been hard at work upon Mr. Riddoch's manuscript sermons; but I have only got through five of them, and there are still twenty-five before me. Never did I engage in a more troublesome business. There is not a sentence, there is hardly a line, that does not need correction. This is owing partly to the extreme inaccuracy of the writing, but chiefly to the peculiarity of the style; an endless string of climaxes; ... the unmeasurable length of the sentences; and such a profusion of superfluous words, as I have never before seen in any composition. To cure all these diseases is impossible ... yet, to do my old friend justice, I must confess, that the sermons have, in many places, great energy, and even eloquence, and abound in shrewd remarks, and striking sentiments.'

The two volumes finally appeared, without acknowledgment of Beattie's involvement, in 1782, and are unaccountably rare. ESTC shows three copies only: National Library of Scotland, and Aberdeen (2 copies).

THE FIRST COLLECTED EDITION
FROM THE LIBRARY OF CHARLES FRANCIS ADAMS II
WITH HIS JOHN ADAMS BOOKPLATES



63. **SMITH, Adam.** *The Works of Adam Smith ... With an account of his life and writings by Dugald Stewart ... in five volumes. London, printed for T. Cadell and W. Davies ... 1812 (vols 1-3), 1811 (vols 4-5).*

5 volumes, 8vo, pp. xv, [i], 611, [1 blank]; viii, 499, [1, blank]; vi, 523, [1, blank]; vi, 515, [1, blank]; iv, 584. Engraved portrait frontispiece portrait by C. Picart after a drawing by J. Jackson from the Tassie medallion in vol. 1; bottom edge of signature B4 of vol. 1 cut short; small amount of water damage to the extreme edge of the initial couple of quires of vol. 2; light foxing sporadically throughout; but a very good copy in late nineteenth-century half brown morocco over marbled paper covered boards, spines with raised bands lettered and ornamented in gilt, joints lightly rubbed in a few spots, corners slightly bumped, top edges coloured; ownership inscriptions and manuscript notes in pencil in vols I and II by Charles Francis Adams ('Lincoln, Mass. December, 1900'), with his bookplates (dated 1905) in all 5 volumes. **£5000**

First edition of the collected works, including *The Theory of Moral Sentiments*, *An Enquiry into the Nature and Causes of the Wealth of Nations*, *Considerations Concerning the Formation of Languages* and *Essays on Philosophical Subjects*. The account of Smith's life by Dugald Stewart, another leading light of the Scottish Enlightenment, is found at the end of volume 5, and was first published in 1793.

The bookplates are those of Charles Francis Adams II, a member of the great Adams political family. The name of his great grandfather, John Adams (the second President of the United States), appears at the bottom of the bookplate.

Kress B5917; Goldsmiths' 20438; Einaudi 5321; Mattioli 2425.

EMIGRE ETHICS

64. [WICQUET, Antoine-Marie Grillaud du, *vicomte d'Ordre*]. *Precis elementaire de Morale. / Elements of Morality, or Ethics epitomized.* Chelsea: Printed by D[ennett] Jaques, at the Neat Houses. *Sold by the Author, No. 28, Robinson's Lane, Chelsea: where also may be had, The Journal of a French Emigrant, 14 Years old.* 1796.

12mo, pp. [7], 3-88 (beginning on a verso), [3], with facing French and English title-pages and facing French and English text throughout; a little dusty, but a good copy, uncut, restitched in the original paper wrappers, rebacked. £1350

First edition, rare, a parallel-text guide to ethics in prose and verse, by an émigré aristocrat. A version of the text was apparently 'first printed at Boulogne in 1789 for the use of his own children', though no copies have survived. In any case the present edition was much expanded, adding 'historical facts after each precept ... as also several distichs and stanzas analogous to the subjects ... which the author composed subsequent to his emigration from France' – these are 32 in number and cover topics from revenge and friendship to 'the passion of gaming' and a touching poem to his son at age 12:

In me, dear child, you ever shall behold,
What I at least will strive to blend,
The loving father, whether young or old,
The tutor, confidant, and friend.

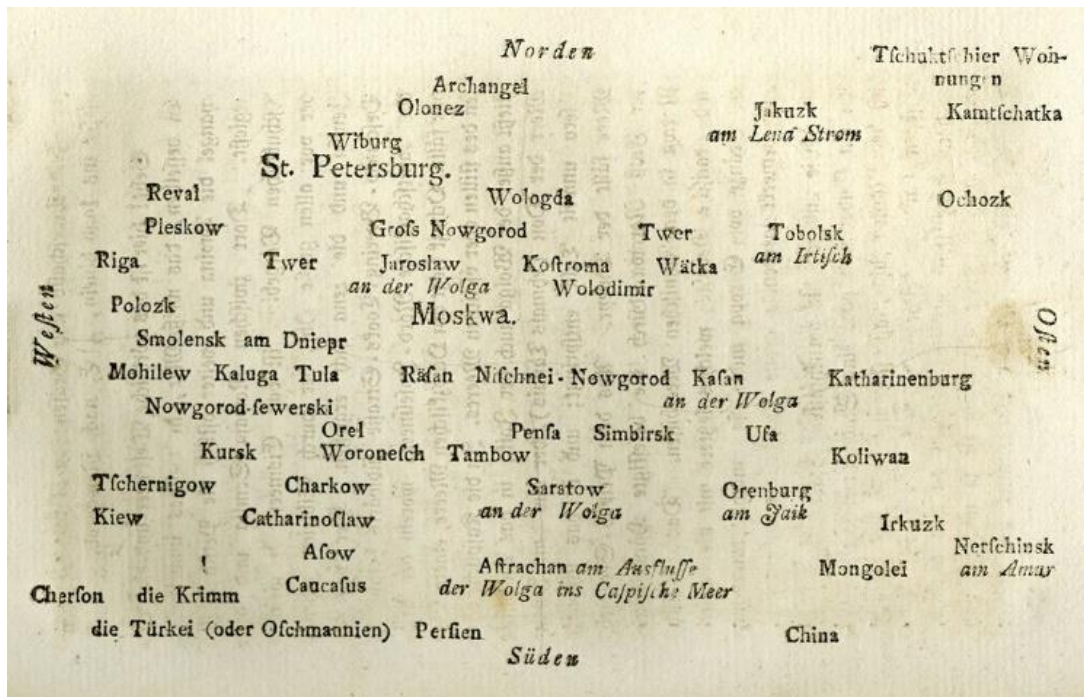
Having left France during the Terror, Antoine-Marie d'Ordre (1751–1832) and his children remained in Chelsea until the worst had passed. His literary talents were perhaps surpassed by those of his son T. J. du Wicquet, later Baron d'Ordre, whose precocious *Épître à mon père* (1797) and *Opuscules poétiques* (1797) were published from the same address, as well as the unrecorded *Journal of a French Emigrant* mentioned on the title-page here. The present attribution is not known to ESTC but is recorded in the *Biographie Universelle*.

ESTC shows three copies: BL, Newberry, and Alexander Turnbull Library (imperf.)

ENLIGHTENMENT EDUCATION: KANT A SUBSCRIBER

65. WOLKE, Christian Heinrich. *Das Buch für Anfänger im Lesen und Denken ...* St. Petersburg, Breitkopf, 1785.

8vo, pp. xxvi, 294, with a woodcut vignette on the title-page, and woodcut head- and tail-pieces throughout; a very good copy, on thick paper, in contemporary marbled calf, somewhat rubbed, gilt spine a little dry, red morocco label; old booklabel of the Gettysburg (PA) Theological Seminary library. £1750



First edition, a rare work on children's education to which Immanuel Kant was a subscriber. Editions in French (*Livre pour apprendre à lire et à penser*, 1785) and Russian (*Kniga dlia chteniia i razmysleniia*, 1786) followed.

Das Buch für Anfänger im Lesen und Denken is a sort of universal primer, from first steps in reading, through to mathematics, geography, religion, and history in short extracts, with specific direction towards a Russian audience. There is a table of numbers in old slavonic (pp. 82-3) and a lengthy history of Russia up to 1785 (pp. 215-252). The sections on geography include a curious word-map of Russia, and a description of the US, newly independent after seven years of war, 'during which, among others, *Washington* has become known as a wise hero, as a patriot sacrificing all for the common good, as a noble friend to man ...'.

In 1784 Wolke (1741–1825), cofounder with Johann Basedow of the famous but controversial Philanthopinum in Dessau, where he had taught for ten years, was invited to come to Russia. His twenty-year career there began at the Cadet Corps before he established his own school. One of the outstanding educationists of the Enlightenment, he had assisted Basedow in the preparation of his *Elementarwerk* (Dessau: 1774, 4 volumes), and published widely in his own right.

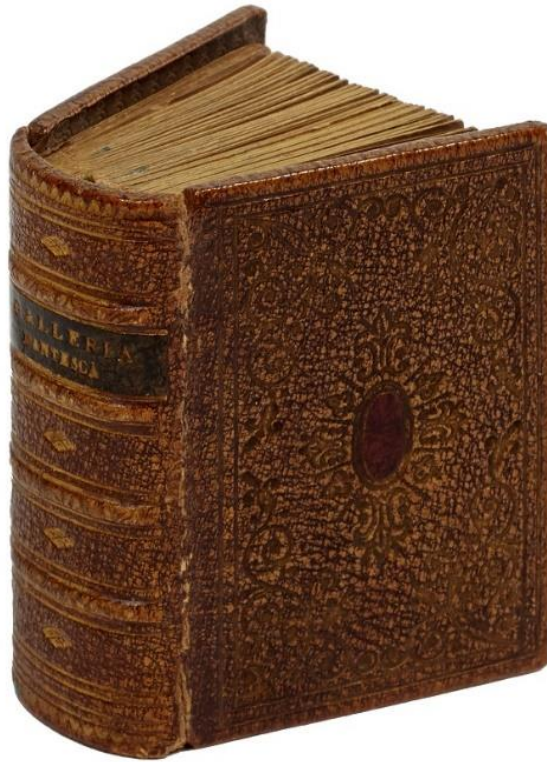
Kant had written to Wolke in 1776, full of praise for the methods of the Philanthropinum and commending to his care the son of his close friend, the English merchant Robert Motherby. Kant is duly named among the subscribers in Königsberg here, as is Motherby 'along with five friends'. Other subscribers include the future Alexander I (100 copies), schools in Moscow, St Petersburg and Archangel, and the royal librarian in Stockholm.

Despite the long list of subscribers, both in Russia and abroad, the work is now rare. We have traced only a single copy outside Germany, at Illinois.

Svodnyi katalog 3132.

PHOTOGRAPHY & ILLUSTRATED BOOKS, BINDINGS & FINE PRINTING

MINIATURE EDITION WITH PHOTOGRAPHIC PLATES



66. ALIGHIERI, Dante. *Galleria dantesca microscopica.* 30 fotografie dei disegni di Scaramuzza con testo di C. Fenini. *Milan, Hoepli, 1880.*

128mo (50 x 37mm), pp. [80] and **30 leaves of photographic plates**; occasional light toning, but a very good copy in contemporary full morocco, sides decorated in gilt and blind, gilt titling to spine, gilt dentelles and edges. **£700**

A celebrated and rare miniature edition. It contains thirty photographic reductions by Calzolari of the Dantesque cycle by Francesco Scaramuzza, exhibited at La Scala. Each plate is accompanied by a leaf of text printed in minute types.

Houghton 70; Mambelli 1879; Welsh 2178.

PRE-RAPHAELITE CIRCLE



67. [ANON, possibly W., Violet.] [A wedding gift for John Arthur Ruskin Munro].
Manuscript. 1884.

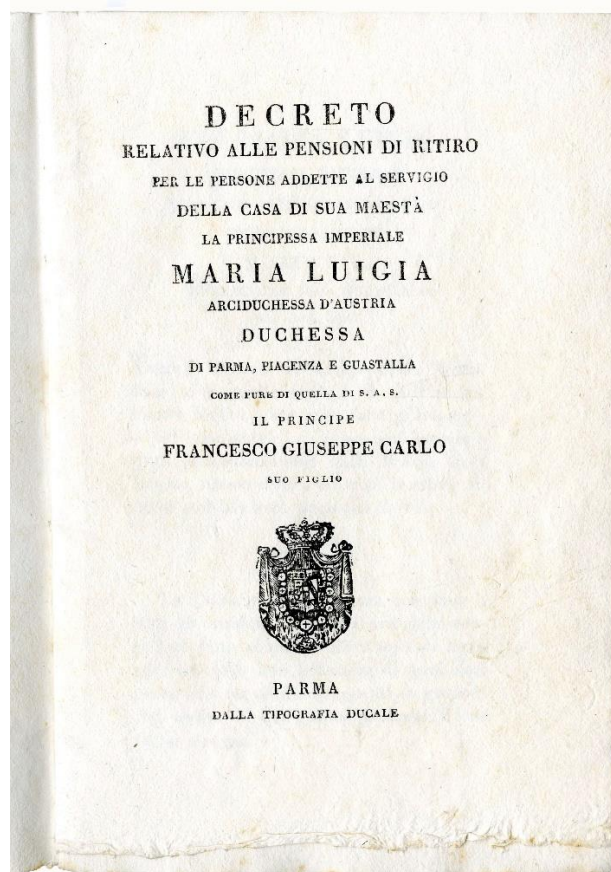
8vo, pp. [4], 60, [1]; manuscript text and music tipped in, numerous water colours; in black cloth, upper board with adhered swags containing the names of Exeter College Oxford and Charterhouse with their respective crests, central photographic reproduction of Exeter College within a border of gold tape, to which some losses; light wear to spine ends and corners, internal repair to upper corner of upper board. £350

An attractive compilation, created 'with best wishes for a happy future' on the occasion of the marriage of John Arthur Ruskin Munro, son of the pre-Raphaelite sculptor Alexander Munro, to Margaret 'Birdie' Neaves. Beginning on the front endpaper with a rebus playing on the names of the happy couple, the first leaf contains decorative monograms and watercolours of flowers, and is signed at the foot with a violet flower and a W. We have sadly been unable to trace a likely Violet. A monogram for his younger brother, Henry Acland Munro, also appears, suggesting his role as Best Man at the ceremony. The book contains manuscript music and lyrics for some 21 Scottish songs, followed by sections of melodies for the pianoforte and violin, and Scotch songs, concluding with an original verse, and music for the wedding march.

Educated at Charterhouse and Exeter College Oxford, Munro (1864-1944) later became Rector of Lincoln College.



UNRECORDED FROM THE BODONI PRESS
AN ENLIGHTENED SOVEREIGN'S RETIREMENT PENSION SCHEME



68. [BODONI PRESS]. Decreto relativo alle pensioni di ritiro per le persone addette al servizio della casa di Sua Maestà la Principessa Imperiale Maria Luigia Arciduchessa d'Austria duchessa di Parma, Piacenza e Guastalla... *Parma, Ducal Press, [1817].*

8vo, pp. 13 (i.e. 12 + last page, numbered 13, printed on the inside rear wrapper); large folding typographical plate; an exceptionally fresh copy, uncut in the original plain wrappers, rear wrapper with a little faint spotting. **£2500**

Apparently unrecorded survival from the Bodoni press, printed four years after Bodoni's death by his widow, who honoured the family firm's status of Ducal press and undertook the completion of all the projects started by her husband, including the definitive 1818 edition of the *Manuale tipografico*.

This is a Ducal decree setting out the terms of the retirement pensions awarded to the staff employed at the Parma court. Enlightened principles animate the articles of the decree, which extends its provisions to all categories of employees. Widows and orphans of employees dead while in service or while enjoying their retirement pension are also generously provided for, with pensions amounting to half the father's pension to be awarded to each child, notwithstanding their number, up to the age of sixteen. A large diagram details the pension increments in relation to the number of years spent in service.

NOT QUITE THE ORIGINAL KELLIEGRAM



69. **BUNYAN, John.** *The Pilgrim's Progress from this world to that which is to come. Delivered under the similitude of a dream... Divine Emblems... The Visions.* London, Caxton Press, [1826].

8vo, pp. [4, engraved portrait frontispiece, engraved title], viii, 464; 144; folding coloured plate and 10 others; lightly foxed, but a very good copy in a contemporary cathedral binding of elaborately tooled full pigskin, a few tools deeply impressed, some traces of gilt and paint, 'Kelliegram binding' stamp to rear pastedown, spine in compartments, the second gilt lettered direct, turn-ins and board edges tooled in blind, all edges gilt. **£1400**

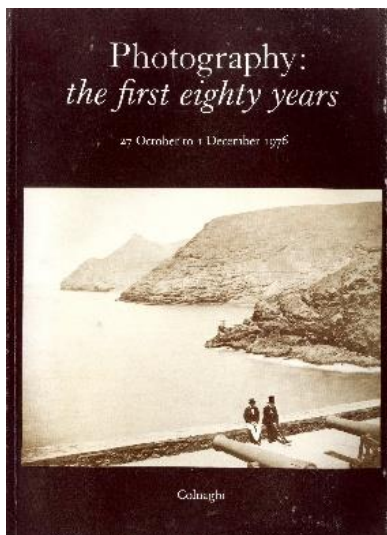
A striking cathedral binding, unusually executed on pigskin, on this new edition of Bunyan's classic of religious literature, revised, accompanied by Bunyan's divine emblems and visions, concluding with an elegy on his death, and an acrostic. With a central rose window motif with a roundel of the Crucifixion at the centre, and iconography of the four evangelists in corner panels, with an angel, winged lion, ox and eagle, the present binding from the binder 'Kelly & Sons' dates from the heyday of cathedral binding, (fl. 1810 - c. 1840 in England and France). A revival of the tooling styles of the 16th century, it is a fitting choice for Bunyan's work, which, though published in 1678, has never subsequently been out of print, but merely revisited afresh for each generation.

Founded in 1770, Kelly & Sons was one of the most long-established binders in London, remaining a family firm until the 1930s. The firm was responsible for several innovations of design, the most notable of which was the 'Kelliegram' binding of the 1880s, featuring colourful leather pictorial onlays, often based on illustrations from the text. The present exemplar is a far cry from this later incarnation, and can be more readily interpreted as a sample piece, in response to William Henry Kelly's early nineteenth century fervour for new decorative styles.

The experimental nature of this piece is further indicated by the overly-deep impressions of some of the tools, combined with some residual traces of subsequent, incomplete, over-painting and gilding to the elaborate hand-tooling. Such a design, particularly if over-painted, would have been very labour-intensive, difficult to replicate on any significant scale, and thus of limited commercial practicality. The use of pigskin on an English book is also atypical, self-consciously aiming to place it within the European tradition of religious, particularly Germanic, bindings. It seems likely therefore that this was one of a kind. The Kelliegram name, though, was clearly too good not to reuse.

Cf. J. Dooley 'Kelliegram Bindings' (<http://www.brynmawr.edu/library/mirabile/mirabile2/kelliegram.html>).

70. COLNAGHI & CO, and VALERIE LLOYD. *Photography: the first eighty years.* London, P. & D. Colnaghi & Co. Ltd., 1976.



8vo, pp. vi, 262, with numerous photographic reproductions; in original photographically illustrated wrappers; wrappers a little rubbed but interior pristine. **£25**

The catalogue of Colnaghi's selling exhibition of 1976, comprising 431 photographs and photographically illustrated books. Includes a glossary, bibliography and index of photographers.



71. EMBROIDERED BINDING. [Notebook]. *Germany, c. 1830.*

Binding 101 x 75mm, green quarter roan, boards with central parchment panels, edges hole-punched for decorative sewn borders, substantially in silver thread, freestyle central floral embroidery, upper board with microbeads to one flower, edges painted in gilt with attached decorative border, gilt pen-holding fastening (without pen), silk envelope storage endpapers; detachable manuscript notebook in decorative silver wrappers, over-painted with a floral design, gilded paper pasted on border, gilt edges; spine slightly worn. **£500**

An attractively presented pocket-book in a simple embroidered binding. Though neatly executed, the hole-punched background hints that the present production might well have been marketed as a DIY stitching affair. The notebook contains a series of scribbled German manuscript notes, accounts and lists.



72. [GIRAUD, Giovanni.] Al gioco cinese chiamato il rompicapo. Appendice di figure rappresentanti l'alfabeto, le nove cifre dei numeri arabie, domini, bestie, case, cocchi, barche, urne, vasi, ed altri suppellettili domestici. Preceduta da un discorso sul rompicapo e sulla Cina intitolato passatempo preliminare scritto dall'autore. *Florence, all'insegna dell'ancora, 1818.*

8vo, pp. [1-3], 4-42, [10] interleaved with 12 engraved plates in sepia; some foxing, marginal soiling to plates, two small losses to one blank margin, still a good uncut copy in the original printed publisher's rose coloured paper boards, lightly soiled and somewhat faded, title to spine, somewhat chipped. £950

First and only edition of an interesting tangram book. Tangram – a popular game of Chinese origin – was a puzzle formed by seven shaped polygons, called tans, which put together form a specific design, using all pieces without overlapping. Tangram designs only appeared in the early nineteenth century in Europe. The crazes for tangrams in Europe started at around 1817 and within a year a small number of books were published in England, France and Italy which showed tangram designs.



The tangram problems depicted here show figures and animals but also many architectural form and decorative objects. The book also includes Arabic numerals and letters of the alphabet which do not commonly appear in many other tangram publications.

The text gives an interesting potted history of China and the tangram game. The anonymous author was no other than the writer Giovanni Giraud (1776–1834), a member of the wealthy banking dynasty in Rome of French origin.

Worldcat finds only 3 copies in the USA, at Harvard, Princeton and Cleveland.

PRESENTATION COPY

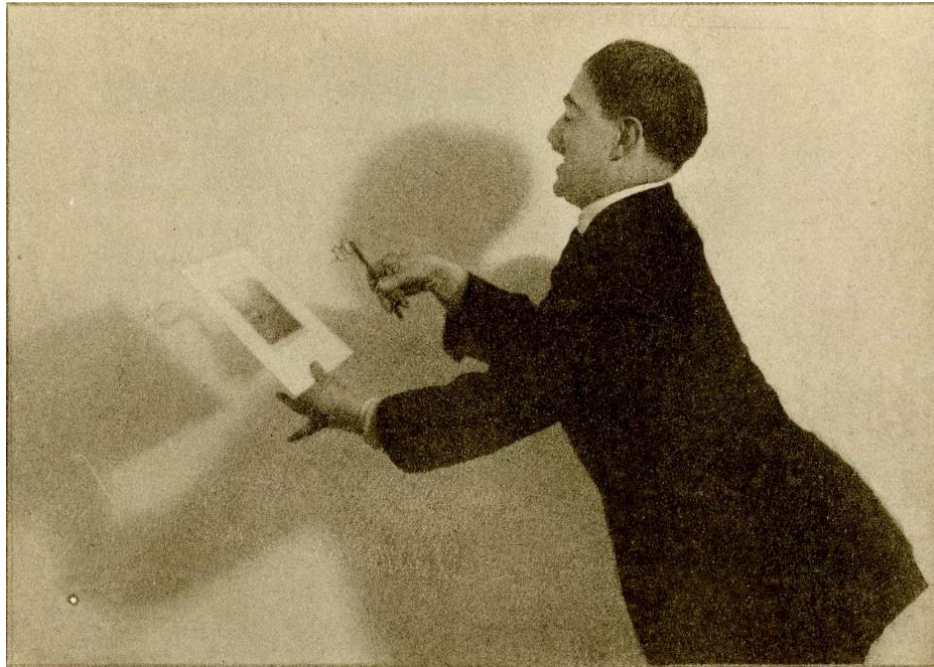


73. [GONCHAROVA, Natalia]. KODRYANSKAIA, Natalia [CODRAY, Natalie]. Сказки [Fairytales]. Paris, 1950.

4to, pp. 284; 15 illustrations after works by Goncharova, 6 in colour, one repeated on the upper cover, large decorative initials; uncut and unopened, a fine copy in the original paper wrappers; authorial presentation note to the publisher Franz Erenwirth [*recte* Ehrenwirth] dated 1951 to the title. **£450**

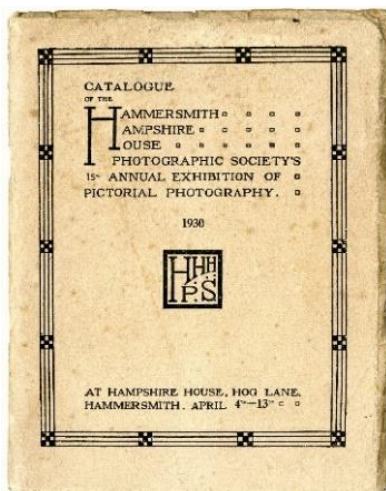
First and only edition, limited to 1000 copies.

A collection of charming fairytales, appealingly illustrated by Natalia Goncharova.



74. [HAMMERSMITH HAMPSHIRE HOUSE PHOTOGRAPHIC SOCIETY.] 15th annual exhibition of pictorial photography. [*London, Lincoln Printing Coy. for Hammersmith Hampshire House Photographic Society*], 1930.

8vo, pp. [12, advertisements, including opening hours and events during exhibition], 13–52 (the catalogue), [8, advertisements], with 12 collotypes after photographs from the exhibition, each approximately 5½ x 4 inches (139 x 101mm) or the reverse; advertisements to lower cover and both inside covers; a lightly foxed copy in original card wrappers with yapp edges, stapled; a little spotting from staples and yapp edges worn. £175

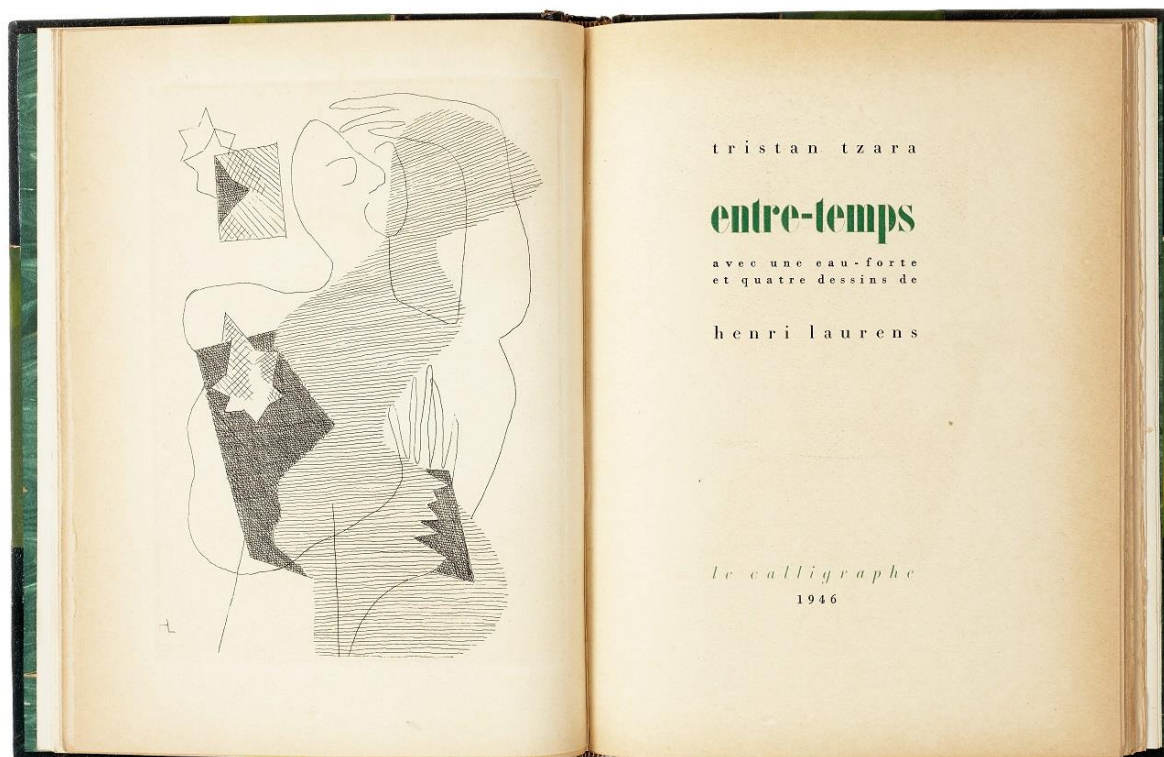


An exhibition catalogue of the 661 photographs on display, including prices and an index of photographers, which featured Léonard Misonne, Bertram Cox and L. D. Talamon. The exhibits came from as far afield as Canada, USA, Poland, Austria and Holland, and were categorised under PRINTS (open class and members' classes: advanced workers and beginners), STEREOSCOPIC PRINTS (open class), STEREOSCOPIC TRANSPARENCIES (open class) and TRANSPARENCIES (open class and members' classes: advanced workers – monochrome; beginners – monochrome; and colour), with each group of photographs' location in Hampshire House. The members of the selection committees are also listed.

The illustrated photographs comprise: Bertram Cox, F.R.P.S., 'Hexworthy Bridge'; G. L. Hawkins, A.R.P.S., 'A sunlit corner'; Léonard Misonne, 'Neige et eau'; Miss Joyce Hammond, 'The mighty atom'; Zoltan Herczegh, 'Still life'; J. Ainger Hall, 'The Church in the mountains'; H. Richardson Cremer, 'Animation'; A. Hanson, F.R.P.S., 'Cademario'; F. L. Williams, 'The covered footway'; L.

D. Talamon, F.R.P.S., 'The art critic'; A. K. Rittener, A.R.P.S., 'Windswept'; Miss Eyleen Buck, 'A portrait'.

The numerous advertisements are also intriguing, ranging from those for 'the slimmest camera ever made' and passe partout frames for 'your best photographs' from the exhibition, to the Society's summer syllabus and photographystudy groups: the Portrait Group, the Colour Group and the Bromoil Group. The Zino Collotype Co., Edinburgh advertises collotype reproduction as seen in the catalogue.



75. TZARA, Tristan. *Entre-temps.* Paris, *Le Calligraphe*, 1946.

8vo, pp. 49, [7], with one etching by and after Henri Laurens and four photolithographic plates after drawings by Laurens, title and headlines in green; a little toning, else a very good copy in half green morocco over marbled paper boards, spine in 5 compartments, the 2nd and 4th direct lettered gilt, signed by the artist and illustrator on the limitation leaf, original wrappers bound in. **£350**

First edition of this collection of surrealist verses, the fourth volume in the *Le Calligraphe* collection. Number 150 of 344 numbered copies on *vélin du marais*.



76. [VILLAMENA, Francesco]. A street fight in Rome. A fan leaf drawing. [*Italy, late 18th century*].

Drawing, fan shaped (165 x 510 mm), in pen and grey ink on wove paper, together with contemporary wooden backing board, with mss. inscription on backing board 'Brought over from Italy by Thomas Fonnereau Esq., esteemed very valuable'; very good condition; mounted in fan-shaped green mount. **£2200 + VAT in EU**

A fine fan leaf drawing, Italian school, late 18th century, copied from a print by Francesco Villamena of c. 1601. It depicts a street fight between Spanish and French factions in Rome with a view of the villa Mattei in the background. The original copper engraving by Villamena was dedicated to the patron of the arts, Cardinal Mattei. The drawing captures the dynamic energy of the fighting men.

The drawing was purchased by the writer and artist Thomas George Fonnereau (1789–1850) while on tour through Italy in 1838/39. Fonnereau was for nearly twenty years a lawyer before he inherited a fortune which enabled him to live a life of pleasure dedicated to his interest in the arts. 'While still a lawyer he occupied chambers in the Albany and as a "great lover and liberal patron of the art" he entertained a distinguished set of artists and wits at "choice little dinners" which are commemorated in the pages of J.R. Planché's *Recollections* (1872)' (ODNB). With one of these friends, the artist Clarkson Stanfield, Fonnereau travelled in Italy; and on his return he published for private distribution thirteen of his sketches of Italian scenery. In 1840 he built, with the assistance of the architect Decimus Burton 'a bachelor's kennel, an Italian villa with colonnade and campanile' at Haydon Hill, Bushey in Hertfordshire where he lived out his life among his art collection.

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