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[from item 19]

THE FIRST FRENCH UTOPIA  
4 OTHER EXTANT COPIES

1 [ANEAU, Barthélemy]. *Alector, histoire fabuleuse*. Lyon, Pierre Fradin, 1560.

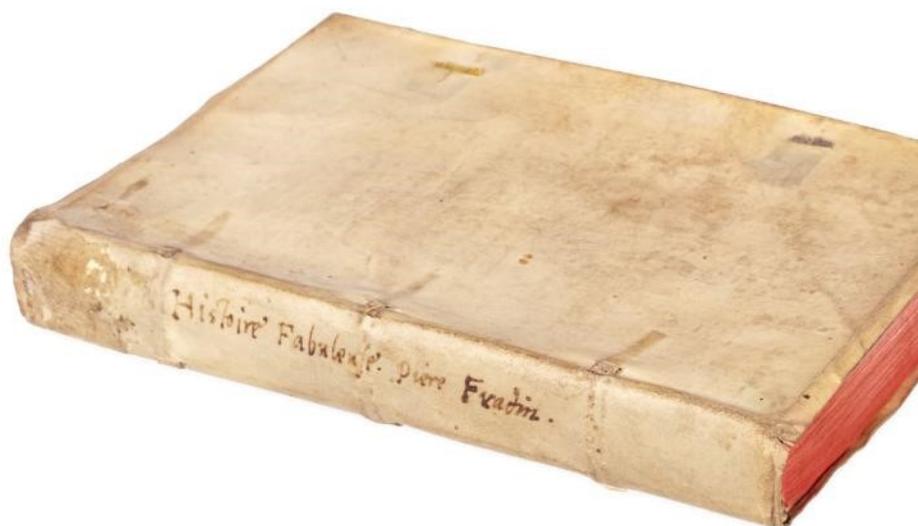
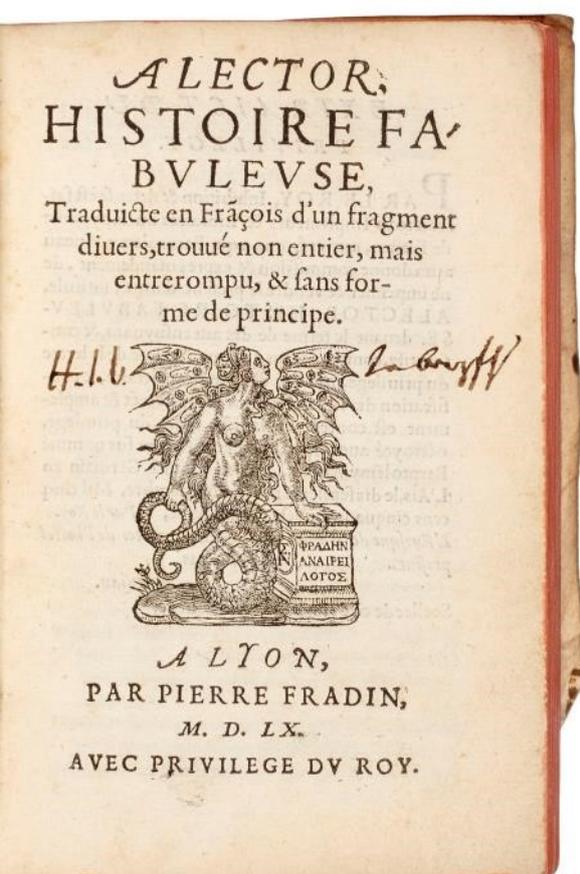
Small 8vo, pp. [xxviii], ff. 152; minute pinhole to the last quire, but a fine, crisp copy, extremely well-preserved, in contemporary vellum, remains of ties, red edges, ink titling on spine; old small shelfmark label on the front free endpaper, early ownership inscription on the title.

£25,000

**Extremely rare first edition of the first French Utopian novel**, the only novel by the humanist, poet and professor of rhetoric Barth Aneau, a member of the humanist circle of Lyon which included Marot, Dolet and Rabelais. Although More's *Utopia* appears to have been an influence, this work is wholly original, built on the thread of the protagonist's travels on the back of a flying hippo, mixing genres such as classical myths, fable, historical novel, fable, philosophical tale, utopia proper. The work has been described as a 'fabulous story centred around a pacifying hero, ... a reservoir and manual for interpreting Renaissance imagery, a dictionary of emblems, and an architectural utopia of a circular city' (D. Bjai). Indeed, as it has been recently pointed out (J. Meyer, 2015) this fictional narrative displays an idealized version of the French monarch's global role. A *utopia/speculum principis*, the book emphasizes the new relevance of world geography to the king's mastery of governance, as well as the superior destiny of the French monarch.

The book was printed the year before Aneau's assassination, which was perpetrated by a mob, suspicious of his protestant leanings, while he was lecturing at the Collège de la Trinité in Lyons. Brunet lists it under *Alector*, rather than *Aneau*, and only as an 'attributed' work.

Brunet 156. **No copies outside Europe**; 2 in French libraries (BNF, Lyon), 1 in the UK (BL), 1 in Denmark (Kongelige Bibliotek). No copies in auction records in the last 40 years.





- 2 [ANNAN, James Craig, *photogravurist*]. [John REID, George EYRE-TODD, and William GUY]. The Princess Louise Scottish Hospital for limbleſs Sailors & Soldiers at Erskine Houſe. Glasgow, Printed for private Circulation [by] James MacLehoſe and Sons ... 1917.

4to., pp. 84, [2], with half-title, frontiſpiece, view of Erſkine Houſe in 1839, and 37 photogravure plates by Annan (the photograſher is not identified); a fine copy, untrimmed, in the original publiſher's binding (ſtamped MacLehoſe, Glasgow on an endleaf), half green morocco and cloth boards, back cover ſlightly ſpotted. £1250

Sole edition, a ſumptuous work printed on the occaſion of the formal opening of the Hoſpital on 6 June 1917. The text deſcribes the origins of the project, the Erſkine manſion and its gardens above the Clyde (purchased on behalf of the public by John Reid), the medical facilities and ſtaff, and the work of rehabilitation, with moving photographs of workſhops devoted to limb making, wood carving, and baſket making.

Erſkine is ſtill the charity that looks after injured ſervicemen in Scotland, but now there is a new Hoſpital in the grounds of the old one (which has been reopened as a hotel).

James Craig Annan (1864-1946), the ſon of Thomas Annan, grew up in Glasgow at the end of the nineteenth century. He travelled to Vienna with his father in 1883 to learn the new ſecret proceſs of photogravure; they bought the rights for Great Britain and Ireland. One of his early roles was to make photogravures from the calotype negatives of Hill and Adamſon. He was a great believer in the verſatility and artistic potential of the proceſs, its ability to reproduce a wide range of tones, and its permanency. (William Buchanan, *The Art of the photograſher J. Craig Annan 1864-1946*).

## THE PORT ROYAL LOGIC

- 3 **[ARNAULD, Antoine; Pierre NICOLE].** *La logique ou l'art de penser, contenant, outre les regles communes, plusieurs observations nouvelles propres à former le iugement.* Paris, Jean Guignart, Charles Savreux, Jean de Launay, 1662.

12mo, pp. 473, [7, table of contents, errata, privilege]; light toning, light damp staining to upper outer corners at beginning, small burn hole to pp. 429-434 repaired and lost words supplied in manuscript; otherwise a very good copy in contemporary calf, spine gilt in compartments, sprinkled edges; joints and extremities a little worn; inscription 'Emile Calais 1852' to rear endpaper. £3000

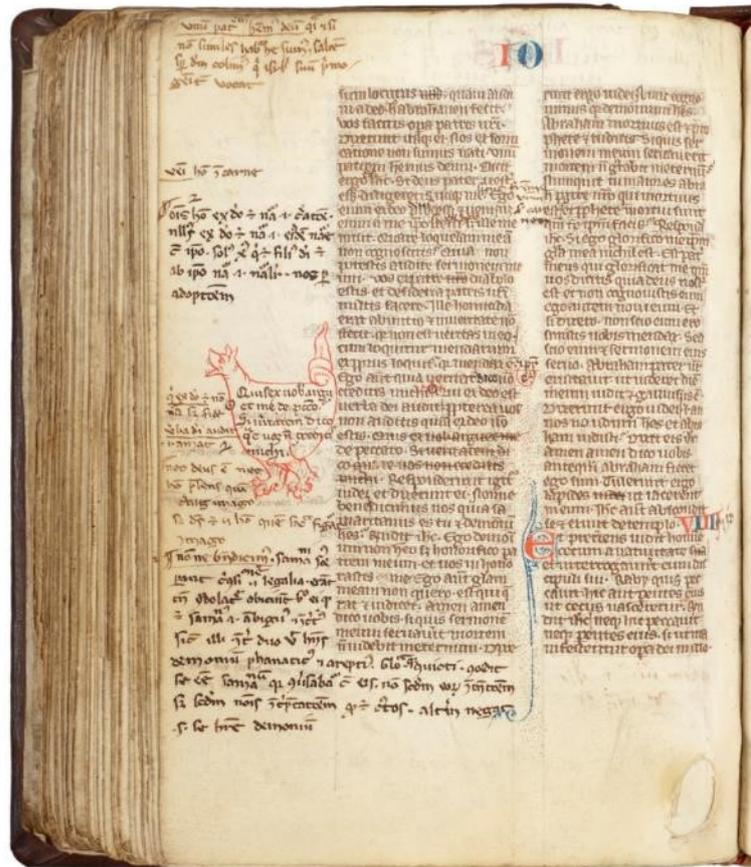
Scarce first edition of the work known as the Port Royal Logic. The authors were leaders of the Port Royal movement, and the book displays the distinctive tone of earnest piety for which the movement became famous. *La Logique* was the most famous logic text of the seventeenth century and set the form of manuals of logic for the next two hundred years. In particular, its division of the subject into the theory of conception, of judgment, of reasoning and of method established a psychologistic approach which dominated the field until the time of Frege. A handbook on method rather than a study of formal logic in the strict sense, *La Logique* was strongly and consciously Cartesian: a development from Descartes' *Regulae* rather than Aristotle's *Prior Analytics*. It nevertheless made important technical advances, most notably its distinction between the comprehension and extension of a term (a development of the medieval distinction between *significatio* and *suppositio* and a forerunner of Hamilton's distinction between intension and extension); its quasi-mathematical treatment of the rules of distribution, conversion and syllogistic; and its formulation of the deduction theorem.

BM STC French 1601-1700, p. 333; Risse I, p.153.

- 4 **BIBLE.** Manuscript, in Latin, Job to Apocalypse, with the prologues attributed to St. Jerome. *Northern France or Flanders, third quarter of 13<sup>th</sup> century.*

223 leaves (145 x 105 mm), plus four flyleaves at beginning, incomplete at end and without several Old and New Testament books presumably once present, lacking text leaves after ff. 3, 15, 17, 22, 47, 48 and 180, collation i<sup>10(4-5)</sup>, ii<sup>8(5-6)</sup>, iii<sup>8(5-6)</sup>, iv-v<sup>10</sup>, vi<sup>3(2-3, 5-8)</sup>, vii<sup>8</sup>, viii<sup>12</sup>, ix<sup>8</sup>, x<sup>12</sup>, xi<sup>10</sup>, xii<sup>12</sup>, xiii<sup>8</sup>, xiv<sup>20</sup>, xv<sup>8</sup>, xvi<sup>17</sup>, xvii<sup>10</sup>, xviii<sup>9(6)</sup>, xix-xxii<sup>10</sup>, written in double columns of 45 lines in a good gothic script, ruled lightly in ink, brown ink, numerous large initials in divided red and blue with penwork in the same colours (one initial incorporating a tonsured monk's face), smaller initials alternately in red or blue with contrasting penwork, headlines and chapter numbers in alternate red and blue letters, rubrics; lower margins of ff. 25-6 and ff. 91-96 and lower and outer margins of ff. 51-2 excised (all without loss of text), upper outer corner of f. 66 torn away (no loss of text), small section of lower margin excised from f. 29, nineteenth-century doodles in red crayon on a few leaves; early twentieth-century blind-stamped calf over wooden boards (ties lacking, head and foot of spine chipped). £32,000

A heavily-studied thirteenth-century portable Bible manuscript bearing annotations on almost every page, in many instances filling the entire margin.



There are three principal hands. The first annotator, contemporary or near-contemporary with the manuscript, writes in a small and very neat hand with underlining and capitals touched in red. His extensive annotations are often contained within frames drawn in red, these sometimes of whimsical form: a shield hanging from a hook, a fish, a walled town, a fat dragon, a man's head, a goblet, and so on. Among the authorities cited and/or quoted are Augustine, Ambrose, Anselm of Laon, Gregory, Pseudo-Dionysius the Areopagite, Peter Lombard, Hugh of St. Cher, Bernard of Clairvaux and Hieronymus Stridonensis Incertus. The same hand has inserted a long passage from Gregory's commentary on Isaiah in a space (equivalent to 52 lines) left blank by the scribe of the Bible text between the end of Tobit and the beginning of the Prologue to Isaiah. Whether or not this means that the first annotator was in some way involved in the production of the manuscript, he has certainly meticulously corrected the Bible text throughout.

A second, slightly later, annotator has written marginal notes, often extensive, in plummet, while a third, writing in a fourteenth-century hand, has provided summaries of unusual words ('rara vocabula') at the beginning of many books and has added numerous passages of commentary elsewhere (some taken from Peter Comestor, Anselm of Laon, the *Glossa Ordinaria*, and so on).

At the end of Luke (f. 163r) is an unusual variant of the well-known colophon 'Explicat;] ludere scriptor eat' ('Let it end, let the scribe go and play!'): our scribe writes 'Explicat;] [ludere (erased)] scriptor et illuminator eat', which would tend to suggest that scribe and decorator/rubricator were different people.

*Contents:* Job (ff. 2r-15r; Job seems to have been the first book in the volume since at least the fourteenth century – the third annotator’s notes on Job begin on the leaf, once blank, immediately preceding the Bible text); Tobit (ff. 15v-18r); Isaiah (ff. 18r-45v, followed on ff. 45v-46v by a passage in the hand of the third annotator discussing dawn, the moon, and so on); Chronicles (ff. 47-54r); Ecclesiastes (ff. 54r-59v); Song of Solomon (ff. 59v-62r); Wisdom (ff. 62r-72v); Ecclesiasticus (ff. 72v-100v; left unfinished by the original scribe and completed by the first annotator on f. 100r-v and then on the second and third front flyleaves, to which the annotator directs the reader on f. 100v: ‘Quinq[ua]gesimum capitul[um] et sequens re[spice] in primo folio hui[us] libri’; following the end of Ecclesiasticus is a 24-line excerpt from Petrus Riga’s *Aurora*, beginning ‘Matheum signat vir, bos lucam, leo Marcum . . .’); Matthew (ff. 101r-119v); John (ff. 119v-138r); Luke (ff. 138r-163v; the Prologue to Luke has been added by the first annotator on f. 163v); Romans (ff. 164r-172v); 1 Corinthians (ff. 172v-180r); 2 Corinthians (ff. 180r-184v); Galatians (ff. 184v-187r); Ephesians (ff. 187r-189v); Philippians (ff. 189v-191v); Colossians (ff. 191v-193v); 1 Thessalonians (ff. 193v-195r); 2 Thessalonians (ff. 195r-v); 1 Timothy (ff. 195v-197v); 2 Timothy (ff. 197v-199r); Titus (ff. 199r-v); Philemon (ff. 199v-200r); Hebrews (ff. 200r-205v); James (ff. 205v-207v); 1 Peter (ff. 207v-210r); 2 Peter (ff. 210r-211r); 1 John (ff. 211r-213r); 2 John (ff. 213r-v); 3 John (f. 213v); Jude (ff. 213v-214r); Apocalypse (ff. 214r-223v, incomplete at end).

*Provenance:* fifteenth-century ownership inscription ‘Liber dom[us] regularissar[um] in Marie[n]kamp i[n] Dynslaken’ on first fly-leaf. This is the convent of Regular Canonesses of St. Augustine in Dinslaken (Cleves, Rhineland), founded 1433 or earlier and dissolved in 1808.

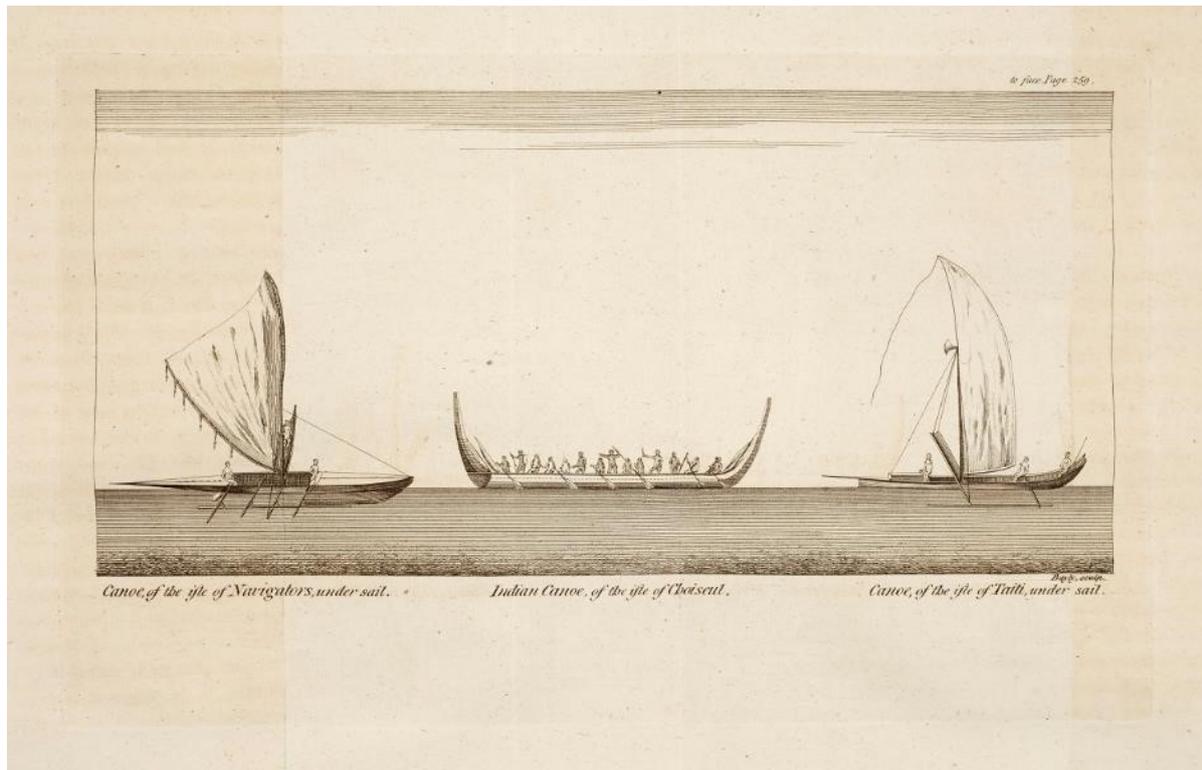
THE FIRST ENGLISH EDITION OF BOUGAINVILLE’S NARRATIVE,  
TRANSLATED BY THE FORSTERS AND REFERRED TO BY COOK  
DURING HIS SECOND VOYAGE

- 5 **BOUGAINVILLE, Louis Antoine de, comte.** *A Voyage round the World ... In the years 1766, 1767, 1768, and 1769 ...* Translated from the French by John Reinhold Forster. *London: J. Nourse and T. Davies, 1772.*

4to (265 x 215 mm); pp. xxviii, 476, with five maps and one plate, all folding; minor marginal repair on 2L2, not affecting text; near contemporary half-calf, slightly rubbed, but a very good copy; *provenance:* P.R. Sandwell (collector of works on the Pacific, bookplate on upper pastedown; his sale, Christie’s London, 21 September 2005, lot 21). £5500

**First English edition.** The first French circumnavigation, undertaken by Bougainville, who had instructions to hand over the Falkland Island, which he had colonised in 1764, to Spain (currently France’s ally), and then to proceed towards China via the Straits of Magellan and the South Sea, investigating the islands or continent lying between the Indies and the western seaboard of America (cf. John Dunmore, *French Explorers in the Pacific* (Oxford: 1965), I, p. 67). Unaware of Wallis’s visit less than a year before, Bougainville claimed possession of Tahiti, and then reached the New Hebrides archipelago and ‘La Austrialia del Espíritu Santo’, which had been discovered by Quiros in 1606 and was believed to be part of the supposed Southern Continent. The only way to determine this, Bougainville resolved, was to sail westward a further 350 leagues in the hope of sighting the eastern coast of New Holland. ‘This he did, only to be impeded by the Great Barrier Reef and, although several of his crew claimed to have sighted land, this was not confirmed and the ships were headed to the N. Nevertheless,

Bougainville concluded that he was close to some extensive land and, in running westwards from Espiritu Santo, he had dared to face the risk of the legendary lee-shore of New Holland and New Guinea, even though prudence, shortage of food and the condition of his vessels would have justified his heading northwards at an earlier date' (Colin Jack-Hinton, *The Search for the Islands of Solomon* (Oxford: 1969), p. 256). G.A. Wood, *The Discovery of Australia* (London: 1922) observes that had Bougainville persevered 'he would have come to the Australian coast near Cooktown, and would, likely enough, have been wrecked where Cook was wrecked two years later' (pp. 369-379).



Hill comments that the translator of the text may have been Georg (rather than Johann Reinhold) Forster, and that Johann Reinhold Forster was the author of the preface, dedication, and footnotes. Both father and son accompanied Cook on his second voyage, which set off later in 1772, and presumably a copy of this translation travelled with the expedition; certainly, Cook's journals refer to Bougainville's work in this translation. For example, on 17 January 1773, Cook referred to a description of 'the penguin of the first class' on p. 64 of *A Voyage*: '[i]t appears by M. Bougainville[']s account of the Animals of Falkland Islands that this Penguin is there and seems to be very well described under the name of first class of Penguins, P.64' (Beaglehole (ed.), *The Journals of Captain James Cook*, II, p. 622). The *Critical Review* praised its 'judicious annotation, with the exactness and elegance of the charts', which rendered this translation 'superior to the original' of 1771; however, this opinion may have been written by Forster himself (see Michael Hoare, *The Tactless Philosopher. Johann Reinhold Forster* (Melbourne: 1976), p. 68).

Duviols p. 474; Hill 165; Kroepelien 113; O'Reilly & Reitman 285; Sabin 6869.



6 **BREVIARY**, with neumes. Northern France or Flanders, second half of 13<sup>th</sup> century.

58 leaves (195 x 145 mm); incomplete at beginning and end, f. 1 evidently originally bound elsewhere, collation difficult due to binding; double columns of 42 lines written in two sizes of a good gothic script, square musical notation on 4-line staves ruled in red, ruled lightly with plummet, passages giving liturgical directions in smaller script and underlined in red, with four 5-line illuminated initials painted in shades of blue and orange with burnished gold, two enclosing hybrid monsters, numerous red or blue initials with contrasting penwork often running the length of the text columns, rubrics; margins very cropped, with slight loss of text and music at fore-edges and often at head or foot, significant tears in three leaves with loss of text, small tears or fraying affecting other leaves (carefully repaired with tissue), sometimes with slight loss, some staining, soiling and rubbing; mid nineteenth-century vellum over boards, brass clasp (slightly soiled and bowed, upper joint repaired, lower joint split at head). £7500

A substantial fragment of an attractively decorated noted Breviary of portable format, containing music and readings for the most important part of the liturgical year. It comes from the Temporale of a 'secular' Breviary (i.e. for use in a church, either by a parish priest or a friar), containing nine readings at Matins for Sundays and major feast days and three readings for weekdays (monastic Breviaries give twelve readings for Sundays and feast days and three for weekdays in the winter and one in summer).

Staves ruled entirely in red appear in the last decades of the thirteenth century (formerly the F-line would usually have been ruled in red and the C-line in yellow). During the same period

neume forms throughout Europe generally became squarer in form, and by the end of the century the familiar square-note notation had become virtually uniform across western Europe.

The liturgical occasions covered include the tenth Sunday after Pentecost (f.1, evidently originally bound elsewhere), Good Friday (f.2, incomplete at beginning), Holy Saturday (f. 3v), Easter Day (f. 6v), Easter Monday (f. 8v), the Octave of Easter (f. 13r), Ascension (f. 30r), Pentecost (f. 36v), Trinity (f. 42r), and Summer Histories (f. 55v, incomplete at end).

*Provenance:* presentation inscription on front flyleaf 'Arthur Sparrow from J. N. Baynell Sept. 28th 1854'.

## INSTRUMENTAL IN THE CLASSICAL REVIVAL

7 **BUDÉ, Guillaume.** *Commentarii linguae Graecae ... [Paris], Josse Badius, September 1529.*

Folio, pp. [lx], 967, [3], wanting final blank leaf; printed in Roman and Greek letter, title-page printed in red and black, Badius's 'Prelum Ascensianum' printing-press device (Renouard no. 3) and architectural border (Renouard no. 2) on title-page, engraved initial to p. [1]; small worm track to blank tail margin of first quire (old repair to title verso) turning into pinhole thereafter, short tear to blank head margin of 11, small loss to blank fore-edge margin of K1, light ink stain to p. 17, some spotting to head of p. 515, a few other occasional light marks and stains, otherwise a very good, clean and crisp copy; modern full brown calf, blind-tooled frame and foliate and floral stamps to covers, spine in compartments with gilt lettering-piece; small early ownership inscriptions to title, a few marginal annotations and occasional underlining. £3250

A nice copy of the first edition of Budé's seminal study of the Greek language, dedicated to Francis I, and superbly printed by Josse Badius.

'Budé [1467-1540] was the most influential of the French humanistic scholars of the sixteenth century. He made his mark with a treatise on ancient coins and measures, which was a major authority for years to come, and he corresponded with most of the learned men of his time, amongst them Erasmus, who had the highest opinion of his talents, and Thomas More. He was held in the highest esteem by Francis I, who did so much to further the cause of humanism in France ... The 'Commentaries on the Greek Language' were a collection of lexicographical, philological and historical notes, which formed the basis of the study of the Greek language in France. A monument of the new learning, it was several times reprinted, and gave Budé the reputation which is now commemorated in the modern series of parallel texts of Greek, Latin and Byzantine authors which bears his name' (PMM). Budé was appointed royal librarian by Francis I, building a library which formed the nucleus of the Bibliothèque Nationale. He was also instrumental in the foundation of the Collège de France, which after 1530 became a centre for higher studies in France and reawakened interest in classical languages and literature.

Adams B3093; BM STC French Books, p. 85; PMM 60; Renouard, Badius II, 239 (and see I, 45, 53 and 95).



‘THE MOST DETAILED’ ACCOUNT OF ATHENS  
‘THAT HAD YET APPEARED’

- 8 **CHANDLER, Richard.** *Travels in Greece: or an Account of a Tour made at the Expense of the Society of Dilettanti.* Oxford: Printed at The Clarendon Press ... Sold by J. Dodsley, J. Robson, T. Cadell, P. Elmsley, and G. Robinson, London; and by D. Prince, Oxford, 1776.

4to (261 x 219mm), pp. 4 (title, verso blank, plates and references to plan), xiv (contents), [2 (errata and advertisement)], 304; 7 engraved maps and plans by J. Barber and T. Kitchin, 2 folding; occasional light spotting or marking, light offsetting from engravings onto text, one folding map with skilfully repaired tears; contemporary speckled half roan over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one, red-sprinkled edges; slightly rubbed and scuffed, traces of bookplate on upper pastedown, nonetheless very good, clean copy; *provenance*: David Rhys-Phillips (20th-century booklabel on upper pastedown).

£2500

**First edition.** The classical scholar, traveller, and author Chandler (bap. 1737, d. 1810) was educated at Winchester College and Queen’s College, Oxford, and awarded a demyship at Magdalen College in 1757. Following the publication of an annotated collection of fragments by Tyrtaeus, Simonides, Theognis, Alcaeus, Sappho, and other Greek poets in 1759, Chandler published a catalogue of the Arundel marbles in 1763 as *Marmora Oxoniensis*. ‘In 1764 Chandler was introduced to the Society of Dilettanti by Robert Wood, editor of *The Ruins of Palmyra*, and was commissioned by the society to undertake a tour of exploration in Asia Minor and Greece in the first independent mission funded by the society. As treasurer he was given command of the expedition, and was accompanied by Nicholas Revett [...] and by the

watercolour painter William Edmund Pars. They were instructed to make Smyrna their headquarters and thence “to make excursions to the several remains of antiquity in that neighbourhood”; to make exact plans and measurements; to make “accurate drawings of the bas-reliefs and ornaments”; and to copy all inscriptions, all the while keeping “minute diaries”. Having embarked from Gravesend on 9 June 1764 the party spent about a year in Asia Minor [...]. On 20 August 1765 they left Smyrna for Athens, where Chandler gloomily noted that the Parthenon was in danger of being completely destroyed. He bought two fragments of the Parthenon frieze that had been built into houses in the town and was presented with a trunk that had fallen from one of the metopes and lay neglected in a garden. Although the party visited other parts of the Greek mainland their plans to visit Ithaca, Cephallonia, and Corfu were abandoned, principally because of the group's poor health’ (ODNB).

The party returned to England in November 1766, and the first work to be derived from the expedition was *Ionian Antiquities, or, Ruins of Magnificent and Famous Buildings in Ionia*, which was written by Chandler and illustrated with the architectural drawings of Revett and the topographical views of Pars, and published by the Society of Dilettanti in 1769. Chandler then published the epigraphy of the monuments, with a Latin translation, as *Inscriptiones antiquae, pleraeque nondum editae, in Asia Minore et Graecia* (Oxford: 1774), followed by his travel journals: *Travels in Asia Minor* (Oxford: 1775) and the present work. Blackmer states that, ‘the account of Athens is very important; it was the most detailed that had yet appeared, and Chandler also made the first public announcement of the discovery of the temple of Apollo Epikourios at Bassae’, based on information provided by the French architect Joachim Bocher, who had discovered it. BAL comments that ‘Chandler’s two travel books proved popular’ (p. 2547), and a pirated Dublin edition also appeared in 1776 (without maps), followed by a German edition in 1777 and a French translation in 1803. In his *A History of the Oxford University Press* (Oxford: 1975), Carter records that 500 copies of the first edition of *Travels in Greece* were printed (I, p. 602), of which a significant proportion are held institutionally (ESTC records some 73 such copies worldwide).

Blackmer 319; ESTC T63359; Lowndes p. 408; Weber II, 554.

THE TRUE ‘PRIVATE IMPRESSION’ OF 1612:  
LARGE PAPER, HEAVILY ANNOTATED

9 **DANIEL, Samuel.** *The First Part of the Historie of England ... London, Printed by Nicholas Okes ... 1612.*

4to., pp. [8], 184, 189-228, 237-240, [4], with both terminal blanks (the second employed as the rear pastedown); title-page within a woodcut border (McKerrow & Ferguson 248); a fine copy in contemporary limp vellum; contemporary ownership inscription ‘JHollles’ of Sir John Holles (1567-1637), with underlining throughout and marginal annotations, often lengthy, on c. 17 pages, a couple in his hand but most in the neat italic hand of his son, also Sir John Holles (1595-1666); later sale note to front endpaper ‘The price is -4<sup>s</sup>’, and to inner margin of final blank ‘Em[p]tus 18<sup>o</sup> Martij 1691/2 ad biblia deaurata in agris Lincolniensibus minoribus solidi unici pretio’ – evidently a fixed-price sale of which we cannot find record. **£12,500**

First edition, the first part of Daniel’s influential prose history, from the Saxons just prior to the Norman Conquest to the death of Stephen in 1154. **This is from the true ‘private**

**impression, which is but of a few coppies for my friends', printed on large paper with a crown watermark** (see below). Such copies were apparently given to Camden, Cotton, Peter Manwood and others including, evidently, Sir John Holles, who later also received a copy of Daniel's *Collection of the History of England* (1618, now at the Bodleian, annotated 'The author Sam. Daniel gave me this book').

Sir John Holles (c. 1567-1637), MP for Nottinghamshire, later Baron Houghton and first Earl of Clare, had a successful military career (in the Netherlands and in Hungary), before turning diplomat and courtier. For his brief rise at court he relied on the same unfortunate patrons as Daniel – Prince Henry (for whom Daniel wrote *Tethys Festival*), and Robert Carr, Earl of Somerset, dedicatee of the present work. 'Eloquent, courteous, and affable, [Holles] was remarkable for his "felicity of conversation" and "cheerful gravity" ... He was also capable of writing letters in most of the principal western languages' (*History of Parliament*). In 1610 Holles was appointed to the important position of Comptroller of Prince Henry's household, but the young prince's unexpected death in late 1612, and Carr's implication in the murder of Thomas Overbury in 1615-6, scuppered his ambitions. Holles's son, the second Earl (1595-1666), was a precocious child who accompanied his father to the Netherlands in 1605, at the age of nine or ten, and drew up some manuscript observations of his journey; during c. 1614-6 he was on an embassy in Paris, and he later served as an MP. Holles senior seems to have employed his son as an amanuensis or secretary – a commonplace- and letter-book book from the Portland papers (now British Library Add MS 70505) that begins in his hand is continued mid-sentence by his son, in whose hand is preserved another letterbook covering his father's correspondence of 1598-1617.

Two minor marginal annotations here are in the hand of Holles senior, the rest in that of his son, but quite plausibly with his father's input. They were careful readers, and the marginal glosses are often substantial and lengthy, with a strong element of commentary on the duties of princes – **'Love and liberality ar y<sup>e</sup> best meanes to strengthen and establish a young king in a new gotten kingdome'** – treachery – Edric 'played w<sup>th</sup> his faith as children do w<sup>th</sup> sticks and was like y<sup>e</sup> fish sepia w<sup>ch</sup> is said to trouble all y<sup>e</sup> waters he comes in' – and tyranny – **'A tirants peace is blood, usurpers are never quiet in their mind till th<sup>y</sup> have made all away th<sup>t</sup> have any title to their usurped state.'** A passage on the death of Hardicanute elicits the further observation that 'seldome doth an usurpers line continue 3 descents', followed by a long list of examples from William Rufus up to Richard III.

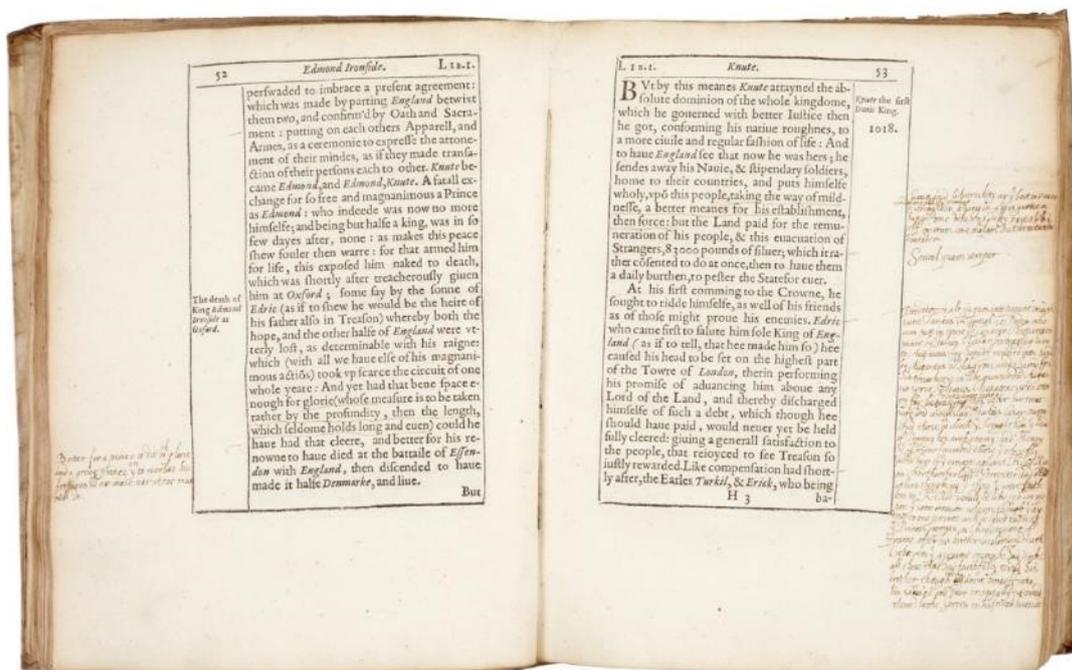
Although the entire edition of *The First Part* was claimed as Daniel as 'a private impression', subsequent copyright wrangles reveal that Okes must printed a larger number of copies than is plausible for private distribution (most copies being on small paper with mixed crown and pot watermarks). Okes registered the *History* with the Stationers in April 1612, but on 22 June Daniel brought outside influence (namely the Archbishop of Canterbury) to bear and the *History* was re-entered to his usual publisher Simon Waterson. The Stationers were evidently suspicious of such heavy-handed interference, and when they discovered that Daniel had deposited copies, presumably for sale, with the Oxford bookseller Elizabeth Crossley, they struck back. In January 1613, Daniel was ordered by the Stationers to deliver into their hands '200 perfect bookes, whereof 40 be in the hands of the wydowe Crosley'. Because Waterson had colluded in the deception, his copyright was void, and the work was quickly reprinted in early 1613 'for the Company of Stationers'. The Stationers also stipulated that the copyright of any corrected or updated edition would remain vested with the Company; Daniel predictably

sought a way round for the final text, the 1618 *Collection of the History of England*, which was published with a special royal patent.

‘Daniel’s public reputation, whatever knocks it had taken over the masques and court plays, reached a high point again ... because of the history. His contemporaries saw, as have modern historians, that he had broken free of the Tudor chroniclers, the antiquarians, and those who sought the shapes of history in divine providence or a political orthodoxy. Daniel was every inch a new historian, minutely examining sources and citing them for his readers ... and he wrote a prose as lucid as anything the later seventeenth century could manage ... So great was his fame as a historian in the decades before and after the Civil War (when he was read and admired by both sides) that his achievements as a poet were almost forgotten’ (*Oxford DNB*).

Very scarce. ESTC records a total of 15 copies, of which **only two are recorded as on large paper** (both at Folger, one imperfect).

STC 6246; cf. Pforzheimer 242 (the 1613 reissue), and Jackson, *Court Book C*, p. 57; see also Joseph Loewenstein, *The Author’s Due: printing and the prehistory of copyright*, 2002.



10 **[DELOITTE & CO.]** Small archive of 13 documents relating to the early history of the Deloitte group of companies. 1857–1925.

Seven manuscript and six printed documents on vellum, dimensions and contents as listed below.

**Together £10,000 + VAT in EU**

**An important group of documents relating to the early history of one of the most prominent companies in the history of accounting.**

William Welch Deloitte (1818–1898) set up his own accountancy practice in 1845 at the age of twenty-seven and by the end of his first year in practice had eighty-seven clients on his books.

After Deloitte's appointment, in 1849, to assist the shareholder auditors of the Great Western Railway (GWR), the number of prestigious assignments (many from docks, collieries and ironworks) increased considerably. 'His standing within the profession led to Deloitte being called upon to investigate frauds - one committed against the Great Northern Railway in 1857, and another at the Great Eastern Steamship Company in 1870. The inroads that financing the employment of his many staff made on his capital encouraged him to seek a partner in March 1857, and he sold a 50 per cent share in the firm to Thomas Greenwood, who was then share registrar of the GWR. When Greenwood left the partnership in 1867, his share of the capital was worth £6000. Deloitte then admitted a succession of partners, all of whom had trained in the firm: Henry Dever ([1862]-97), Alfred Richard Hollebone (1867-73), and John George Griffiths (1869-1902)' (ODNB).

The present documents include the indentures of partnership between Deloitte and Greenwood (1857); Deloitte, Greenwood and Dever (1862); Deloitte, Dever and Hollebone (1867); and Deloitte, Dever, Hollebone and Griffiths (1869).

An eminent figure in the later history of the firm was Sir William Plender (1861-1946). 'On qualification as a chartered accountant, in 1884, he joined the London office of Deloitte, Dever, Griffiths & Co. at £100 per annum, the then rate of remuneration for newly qualified accountants. He complained, later, "how hard it was to climb the ladder that led to a Partnership" (Kettle, 83), but he reached the top in 1897, and seven years later became senior partner of the firm, which was renamed Deloitte, Plender, Griffiths & Co., under which label it conducted business until 1971 ... In speeches, presidential addresses, and papers Plender made a significant contribution to the theory of accounting practice' (*Oxford DNB*).

Documents relating to the early history of Deloitte are rare, much of the company's archive having apparently been lost: 'unfortunately only three letter books of the nineteenth century in addition to the letter book of 1854-8 have escaped destruction, those covering the period from July 1887 to October 1888' (Sir Russell Kettle, *Deloitte & Co. 1845-1956*, Oxford, 1958, p. 44).

*A full list of contents is available on request.*

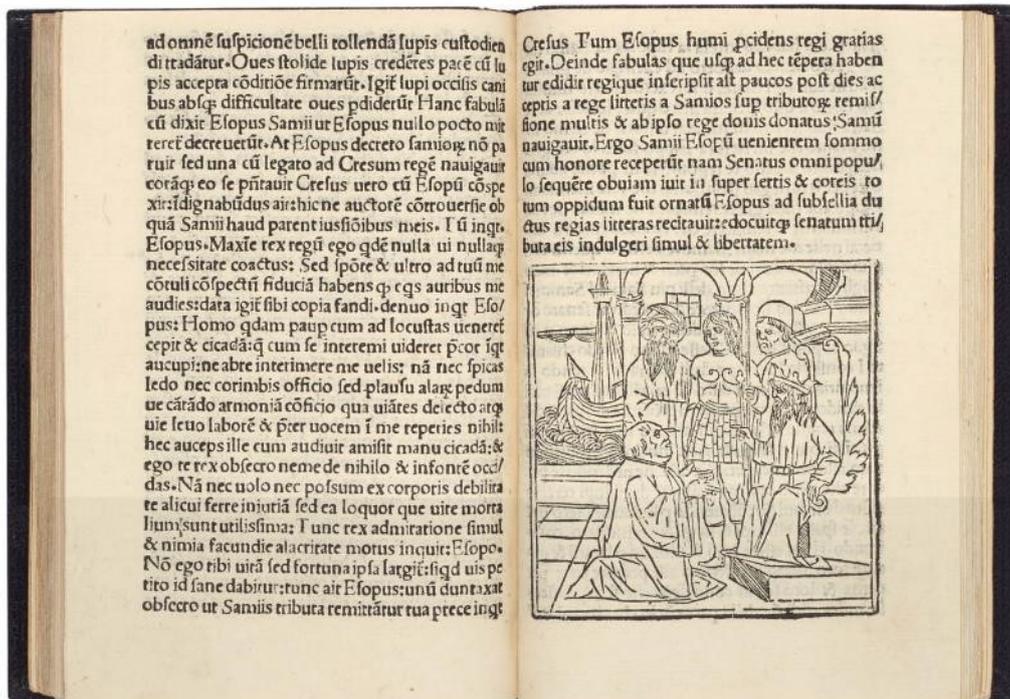
## AESOP'S FABULOUS LIFE

11 **DEL TUPPO, Francesco.** *La vita de Esopo hystoriata.* [Venice?, Manfredo Bonelli?, after 1514?].

8vo, ff. [73], wanting leaves I8, K1 and blank K4; woodcut to title-page and 23 woodcuts within the text (complete series); lightly washed, discreet repairs to top corner of first two leaves with loss of a few letters (the final 'a' in the title replaced in manuscript with 'o'), a few other discreet repairs, small closed tears to E1 and to fore-edge of G5, a few small marks, but a very good clean copy; 20th-century dark blue morocco by P.L. Martin, gilt-lettered spine (with imprint 'Milano 1520'), gilt edges, bookseller's ticket to front pastedown, preserved in a slipcase. £2500

**A very rare edition** of Francesco Del Tuppo's adaptation of Rinuccio d'Arezzo's life of Aesop, in Latin and Italian, wanting two text leaves but with a complete series of woodcuts. Based on a Greek original from the first century AD, Rinuccio's Latin *Life of Aesop* was composed in 1448 and enjoyed wide popularity throughout Europe. This adaptation, including a rendering

in Italian, by the Neapolitan Del Tuppo was first published in 1485. The *Life* recounts the fabulist's numerous adventures: his travels to Ephesus and Samos as a slave, his life in the household of the philosopher Xanthus and his wife, the granting of his freedom for helping the people of Samos, his peace-making mission to king Croesus of Lydia, his visits to the royal courts of Babylon and Egypt, and his death at Delphi after being falsely accused of stealing a golden cup from the temple. While Aesop's physical appearance is wretched – a characteristic reflected in the woodcut illustrations here – his ugliness is counterbalanced by his ingeniousness and wisdom, by which he saves Xanthus and the Samians.



Isaac attributes this edition to the Venetian printer Manfredo Bonelli and dates it to after 1514. The charming woodcuts are reproduced from Bonelli's earlier edition of 1492.

EDIT16 77541; Essling 620; Isaac, *An index to the early printed books in the British Museum* 12631; Sander 119. Rare: besides three copies in Italy, we have traced copies at the British Library, New York Public Library, and the Austrian National Library only.

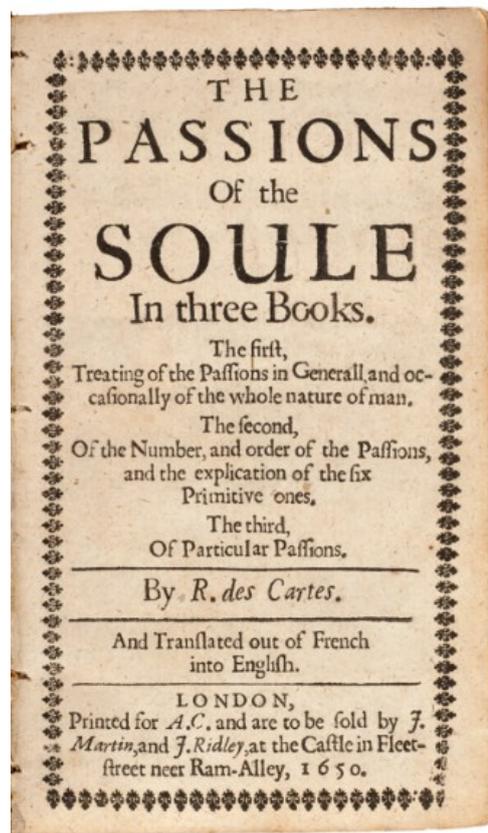
‘THOSE MOST CAPABLE OF BEING MOVED BY PASSION ARE THOSE CAPABLE OF TASTING THE MOST SWEETNESS IN THIS LIFE’

- 12 **DESCARTES, René.** The passions of the soule in three books. The first, treating of the passions in generall, and occasionally of the whole nature of man. The second, of the number, and order of the passions, and the explication of the six primitive ones. The third, of particular passions. By R. des Cartes. And translated out of French into English. London, printed for A[ndrew]. C[rooke]. and are to be sold by J. Martin, and J. Ridley, at the Castle in Fleetstreet neer Ram-Alley, 1650.

12mo, pp. [xxx], 173, [1] a very good, entirely unsophisticated copy, in contemporary calf, sides ruled in blind; joints and edges rubbed, front lower corner a little worn; rear pastedown left free, carrying contemporary or near-contemporary notes in ink on both sides, pencil annotations on the final blank, occasional light pencil underlining in the text; preserved in a cloth slipcase. £12,500

**First edition in English, rare,** of Descartes' final great work. The French original had been published in 1649.

'Descartes is most often thought of as introducing a total separation of mind and body. But he also acknowledged the intimate union between them, and in his later writings he concentrated on understanding this aspect of human nature. The Passions of the Soul is his greatest contribution to this debate. It contains a profound discussion of the workings of the emotions and of their place in human life - a subject that increasingly engages the interest of philosophers and intellectual and cultural historians. It also sets out a view of ethics that has been seen as a radical reorientation of moral philosophy' (Oxford University Press blurb to their 2015 edition).



'Descartes examines the physiological basis for our feelings and sensations. Although the mechanisms of the body are no part of our nature as "thinking beings", Descartes none the less maintains that there is a "natural ordained" relationship whereby physiological events automatically generate certain psychological responses; learning about these responses, and about the conditioning process which allow us to modify them in certain cases, is the key to controlling the passions "so that the evils they cause can become bearable and even a source of joy" (Passions, at. 212). Descartes thus holds out the hope that a proper understanding of our nature as human beings will yield genuine benefits for the conduct of life - a hope which accords with the early ambition, which he had voiced in the Discourse, to replace the

“speculative” philosophy of scholasticism with a practical philosophy that would improve the human lot’ (J. Cottingham in the Oxford companion to philosophy).

Wing D134; ESTC R209232. This important book is uncommon. ESTC lists 11 locations in the UK and 8 in the US. Only two other copies appear in auction records, all in later bindings and with serious defects.

#### THE JOSHUA REYNOLDS-PHILIP BLISS COPY

- 13 **DONNE, John.** Poems, by J. D. with Elegies on the Authors Death. London. Printed by M. F. for John Marriot ... 1633.

Small 4to., pp. [6], 406, wanting the preliminary and terminal blanks, frontispiece portrait inserted from *Letters*, 1651 (*Poems* should not have a portrait); pen trials to title-verso (slight show-through), final leaf lightly stained at foot, else a very good, crisp copy in early nineteenth-century half calf and marbled boards, rebacked preserving much of the old spine, lettered direct on the flat raised bands; signature to the title-page of Sir Joshua Reynolds; mark of ownership on B1 of Philip Bliss, for whom the book was probably bound and the portrait inserted. £20,000

**First edition of what may plausibly be called the greatest poetical collection of the seventeenth century.** This is the issue (precedence not established, but presumably the first) without the inserted leaves <sup>2</sup>A<sup>2</sup> (‘The Printer to the Understanders’ and ‘Hexastichon Bibliopolae’) and with Nn<sup>1</sup> in its uncorrected state, without a headline on the recto.

The antiquary and book collector Philip Bliss (1787-1857) became an assistant at the Bodleian in 1808; he ‘assembled a substantial library, much of it related to his biographical and bibliographical researches and thus strong in books with Oxford connections, sixteenth- and seventeenth-century English poets, and works by ‘royal and noble authors’ ... His books bear the discreet ownership mark of a ‘P’ written before the printed signature ‘B’, with a two-digit year of purchase following’ (*Oxford DNB*). Bliss bought this book in 1812. Sir Joshua Reynolds, founder of the Royal Academy, apparently had a very good library, and a number of his books were sold by Phillips, along with prints and drawings, starting 5 March, 1798.

STC 7045; Keynes 78; Pforzheimer 296; Hayward 54.

#### EDWARD III AT BERWICK-UPON-TWEED

- 14 **[EDWARD III.]** Grant, in fee, of free warren to Sir John de Lyons in his lands at Warkworth and Preston Capes in Northamptonshire, Childerley in Cambridgeshire, Great Stukeley in Huntingdonshire, and Begbroke and Swerford in Oxfordshire. *Berwick-upon-Tweed*, 4 October 1335

180 x 260 mm; 15 lines written in brown ink in a secretary hand, signed by the chancery scribe ‘Grove’, small space at the beginning of the document intended for a decorated initial left blank, with a substantial fragment of the Great Seal of England in green wax (diameter 80 mm) attached to the document on four green and brown plaited cords; slightly dust-soiled, old glue-stains on verso showing through to recto in places, one small hole (not affecting text). £3500

A charter issued by Edward III at Berwick-upon-Tweed shortly after his Scottish campaign of the summer of 1335.

The biographical details of the recipient, Sir John de Lyons or Sir John Lyon (1289/90–1346), are difficult to establish firmly, the existence of several homonymous men having caused much befuddlement in the literature. Our Sir John was most likely born in Warkworth in Northamptonshire and is known to have received a writ summoning him to perform military service against the Scots in 1322 (i.e. under Edward II). Grants ‘in fee’ (that is, to the heirs general), were naturally the most sought-after grants. They tended to be at the petition of the grantee, but the possibility remains that the present grant was a reward for services performed by Sir John during the Scottish campaigns of 1334 and/or 1335.

The document was witnessed by the archbishop of Canterbury (John Stratford, c. 1275–1348); the bishop of Lincoln (Henry Burghersh, c. 1290–1340); Edward III’s brother John of Eltham, earl of Cornwall (1316–1336; ‘John was often in Edward’s company and was frequently a witness to royal charters until his death’ (*Oxford DNB*)); John de Warenne, seventh earl of Surrey (1286–1347); Richard Fitzalan, third earl of Arundel (c. 1313–1376); Henry Percy, second Lord Percy (1301–1352); William Montagu, first earl of Salisbury (1301–1344; one of Edward III’s closest friends, Montagu had provided the largest single contingent – 180 men-at-arms and 136 mounted archers – for the summer campaign of 1335); and Ralph Neville, fourth Lord Neville (c. 1291–1367; Neville has provided 85 men-at-arms for the campaign), among others unnamed.





100 PORTRAIT PLATES, BY HOLLAR, MORIN, NANTEUIL, SADELER  
WITH ILLUMINATED DECORATION

- 15 **FERMOR (née JEFFREYS), Henrietta Louisa, Countess of Pomfret.** 'Heads English & Foreign. Collected by Henrietta Louisa Jeffreys, Countess of Pomfret. 1730'.

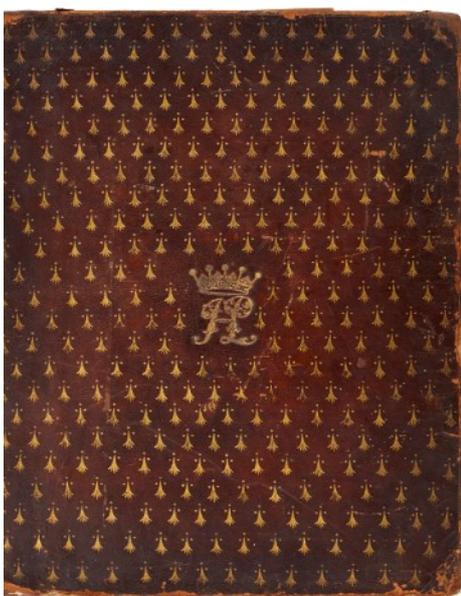
Folio, ff. [201], comprising a manuscript title-page in red and black followed by 100 seventeenth-century engraved portrait plates with facing manuscript biographies; the plates English and French, from large folio to quarto, including portraits by Hollar, Lambert, Nanteuil and Morin, after Van Dyke, Rubens and others, each window-mounted within a gilt and grisaille painted border; the biographical texts also window mounted, and illuminated with a variety of geometric and emblematic borders in red, blue, green, and gold; some 15 engravings have no facing biography, and a few more lack decorative borders, suggesting this was a work in progress; most of the illuminated texts with original tissue guards, some occasional adhesion from the decoration onto the plates, but generally fine, clean impressions; in very good condition, bound in contemporary diced russia, covers gilt with the Countess of Pomfret's HLP monogram in the centre surmounted by a coronet, within a field of gilt ermine spots; edges worn, rebacked; bookplate of William Petty, 2<sup>nd</sup> Earl Shelburne, who inherited the Countess's books through his marriage to her grand-daughter Sophia; deaccessioned from Bath Public library. £9500

**A fine, illuminated manuscript** by the blue-stocking aristocrat Henrietta Louisa Fermor, Countess of Pomfret – a collection of short manuscript biographies decorated with hand-painted and gilt borders, and illustrated with a collection of fine engraved plates. There are 12 portraits by Hollar, including Charles I, Anne of Cleves (after Holbein), Inigo Jones (after Van Dyke), Rubens (after Wijngaerde), Dürer (after Dürer), and Hobbes (after Caspar). Particular attention is given to female subjects, with some 11 drawn from the fine series of English

'Countesses' executed in the 1660s by Pierre Lambert after Van Dyke, often considered his best works, as well as the Countess of Portland and Margaret Lemon (Van Dyke's mistress) by Hollar, Queen Christina of Sweden, Marie de Medici (by Morin) and Queens Elizabeth, Mary and Mary Queen of Scots (from a series by Gerard Valck after Adriaen van der Werff). Other subjects include Jean-Baptiste Colbert and Cardinal Mazarin by Nanteuil, William of Orange by Valck (with a very long biography), Jacques-Auguste de Thou and the typographer Antoine Vitre by Morin, Cardinal Richelieu, and Rudolph II by Aegidius Sadeler. Towards the end are a group of engravings by De Passe drawn from Henry Holland's *Heroologia Anglica* (1620).

Henrietta Louisa Jeffreys (1698-1761) married Thomas Fermor (created Earl of Pomfret 1721) in 1720, and the couple split their time between the family seat at Easton Neston and a London house in Hanover Square. They were close to the Prince and Princess of Wales (Henrietta became Lady of the Bedchamber to Princess Caroline in 1725), and retired from Court after Caroline's death in 1737. Henrietta then became a frequent correspondent of Lady Mary Wortley Montagu and Frances, Countess of Hartford; and during travels on the Continent in 1740-1 they were visited by Lady Mary and by Horace Walpole (who enjoyed her company but mocked her appearance behind her back). After her husband's death, her spendthrift son George inherited the title and estate - she bought from him 135 Arundel marbles and donated them to Oxford in 1755. She is perhaps best known for the extravagant Gothic Revival house, Pomfret Castle, which she began building in that year, commissioning a range of extraordinary furnishings to suit. Some presage of this taste can be seen in the decoration here, with its polychrome and gilt borders, and decorative elements that include crowns, helmets, roses and other heraldic devices.

Several other examples of calligraphic manuscripts by the Countess of Pomfret are known - 'The Flower and the Leaf', a gift to Princess Anne in 1733 (Sotheby's 10 Dec 2013, lot 205), and a heraldic MS of members of Queen Caroline's court (Sotheby's 15 Dec 1999 lot 296) from the Fermor-Hesketh library at Eaton Neston.



## FRANCE AT A GLANCE

- 16 **[FRENCH REVOLUTION. ECONOMICS]**. Apperçu de la balance du commerce de la France le année - 1789: ensemble le relevé de la population des finances et forces militaires des principales puissances de l'Europe. [N. p., n. p. ?1789]. [Offered with:]

**TABLEAU** des finances de la France à l'époque de la tenue des États-généraux: ensemble, le résumé de l'étendue de la population et des contributions de chaque généralité du royaume. [N. p., n. p. , September 1<sup>st</sup> 1789].

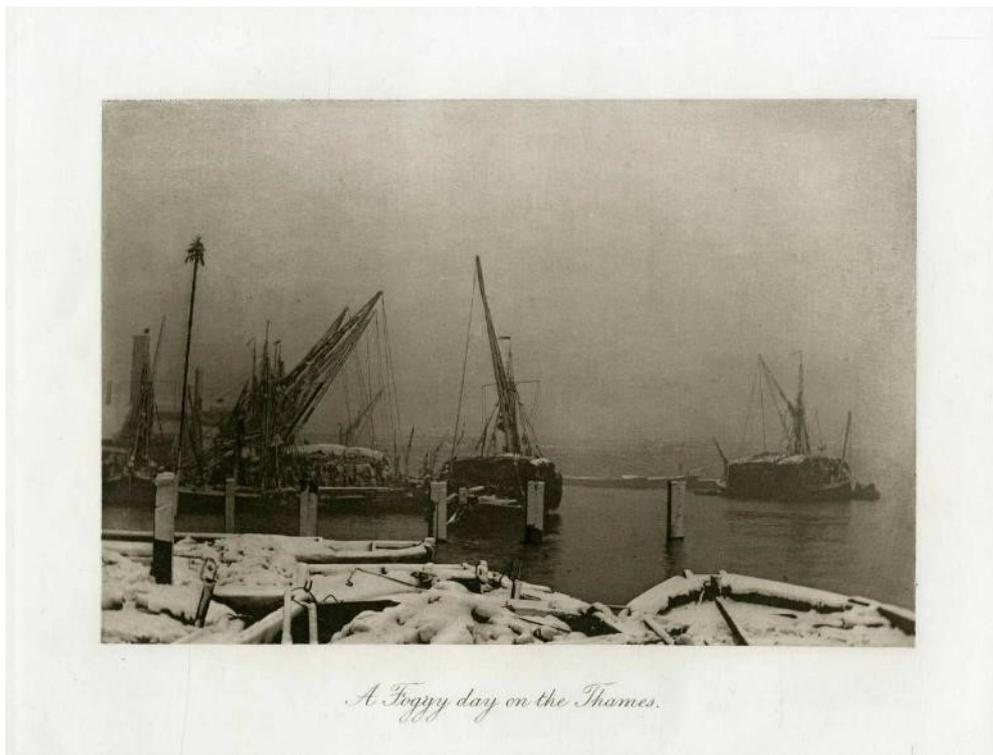
Two large engraved sheets, approximatively 600x300mm; large manuscript initials, the borders and lines of the diagrams run over in gold and ochre manuscript, the text printed imitating calligraphic italic, with manuscript additions; a couple of chips along the edges, some minor instance of ink oxidization or minimal loss to gilt penwork, but two superb, very attractive tables, preserved and apt for display in a modern wood frame. £7500

**Rare.** A very attractive and poignant early example of graphic display of quantitative information: two large engraved tables with detailed statistics on French government finances, French economy and international trade, probably prepared for official use. The tables afford a uniquely comprehensive and suggestive snapshot of France on the cusp of a Revolution which left nothing unchanged.

The structure of the *Apperçu* and the *Tableau* is that of a balance sheet, with positive figures on the left and negative on the right. The scope of the *Apperçu* is first national and then world-wide, with an emphasis on the might of the Fleet, on relative figures for other European countries, on the roles of colonies, and particularly on the effects of trade with India and China. The content includes: *Résumé de l'étendue, population et finances des principaux*

états de l'Europe - Exportations - Commerce et population des colonies françoises - Importations - Etat des forces militaires et de la marine des principales puissances de l'Europe - Rapport du commerce des nations de l'Europe aux Indes et à la Chine - Partie de la valeur réelle des denrées importées en Europe - Résumé général de la valeur réelle des importations en Europe. The *Tableau* looks more deeply inwardly, and offers a graphic equivalent of the sort of information that Necker had poured into his momentous *Compte rendu* in 1781, making data on expenses (both quantity and specific purpose) visible to anyone able to catch sight of these broadsheets, which were probably intended to be affixed at various City halls throughout France. Among the data on outgoings, the 500 million loan requested in order to support the American Revolution, the hefty bill of the interest rate on debt caused by the financial unreliability of the Kingdom after two colossal bankruptcies, and, perhaps most incensing, the costs of the Royal household, minutely detailed.

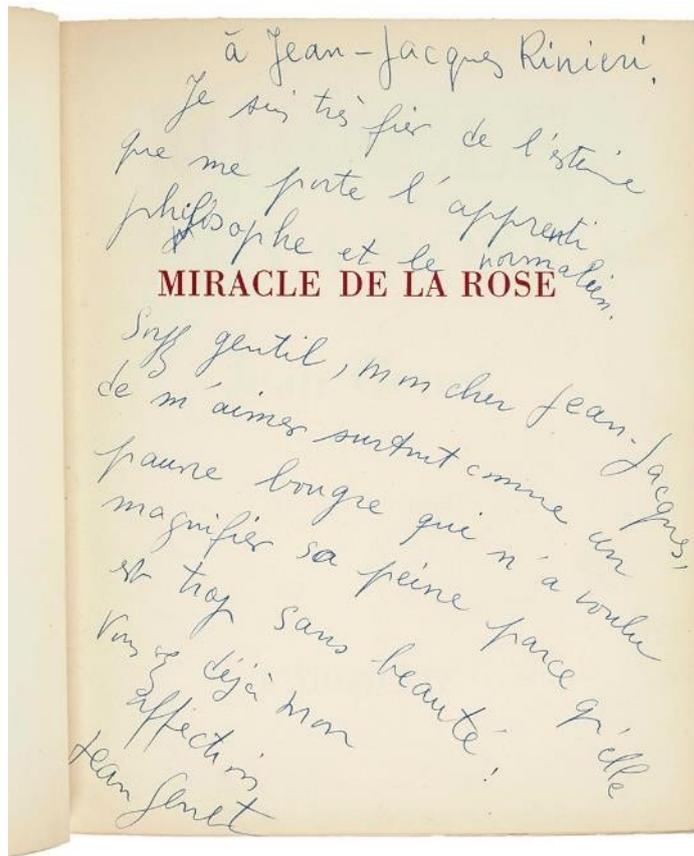
The apparently only other paper examples recorded in institutions outside France, in both cases, are at the Kress, Harvard. Even in France these tables appear to be very rare, with only two, or three recorded holding institutions. OCLC 65337539.



17 **GALE, Col. Joseph.** A Foggy Day on the Thames, circa 1889.

Photogravure from *Sun Artists* No. 1, 4 $\frac{5}{8}$  x 6 $\frac{3}{4}$  inches (11.8 x 17.4 cm.) on sheet size 11 x 15 $\frac{1}{4}$  inches (27.9 x 38.7 cm.), titled within platemark. **£150 + VAT**

The *Sun Artists Journal* was published in eight parts by Keegan Paul, Trench and Trübner, London between 1889 and 1891, each issue illustrating the work of one leading British photographer in four fine hand-pulled photogravure prints. Other photographers whose work was published in this series include Julia Margaret Cameron and Henry Peach Robinson.



INSCRIBED BY GENET, 'UN PAUVRE BOUGRE', TO HIS LOVER

18 **GENET, Jean.** *Miracle de la Rose.* [Lyon,] *L'Arbalete*, [1946].

Large 4to., pp. 537, [7], with two initial and two terminal blanks, a half-title and a limitation leaf; printed in red and black throughout; a fine copy, in the original cream cloth boards, spine lettered in red. £5000

First edition, no. 251 of 475 copies on *pur fil*; with a lengthy presentation inscription on the half-title from Genet to Jean-Jacques Rinieri.

Je suis très fier de l'estime que me porte l'apprenti philosophe et le normalien. Soyez gentil, mon cher Jean-Jacques, de m'aimer surtout comme un pauvre bougre que n'a voulu magnifier sa peine parce qu'elle est trop sans beauté,  
Vous avez déjà mon affection  
Jean Genet

In June 1946 Jean-Jacques Rinieri, then a student of philosophy at the École normale supérieure, met Roger Stéphane, writer and friend of Genet, Sartre, Gide, Cocteau, etc. Their four years together, brought to a dramatic end by Rinieri's death in a car crash in 1950, became the subject of several works by Stéphane. Rinieri himself was precocious and talented, teaching philosophy at Lille immediately after his graduation, and he published several important reviews of Genet's work. In 1947 he defended Genet's dramatic debut, *Les Bonnes*, in a review in *La Nef*, praising it for its ritualistic qualities – the first coining of what was to become standard terminology in Genet criticism. Here, Genet's uncharacteristically personal dedication speaks of his affection for the young critic. Rinieri's relationship with Stéphane was

characterised by its openness: 'Je tiens pour significatif de l'esprit de notre amitié qu'il ait le plus souvent amené une de ses rencontres à la maison, qu'ils aient fait l'amour sur le lit du studio, puis que Jean-Jacques soit venu me rejoindre dans ma chambre, dans notre lit' (Stéphane, *Tout est bien*).

*Miracle de la Rose* is an enigmatic semi-autobiographical novel based on Genet's experiences as a teenager at Mettray Penal Colony in 1926-9, written while interned at La Sante prison in 1943.

TRANSLATED BY COLERIDGE, WITH THE RETZSCH PLATES

19 **GOETHE, Johann Wolfgang von.** *Faustus: from the German of Goethe.* London: Boosey and Sons ... and Rodwell & Martin ... 1821.

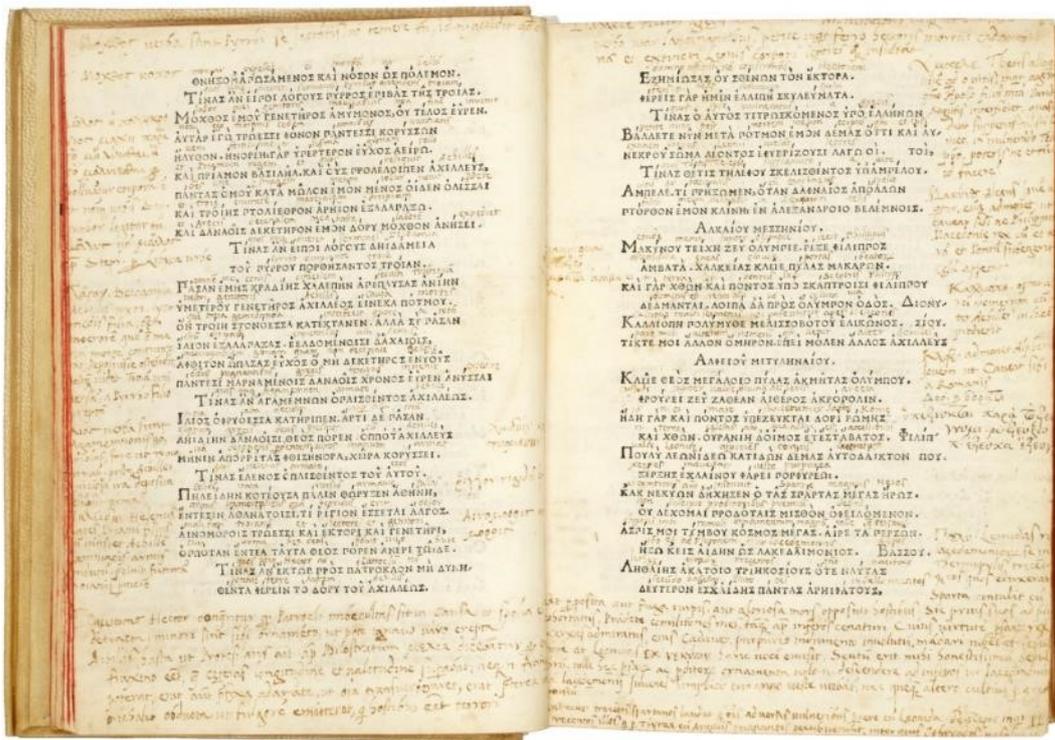
4to., pp. viii, 86, [2], with the half-title, and the final leaf with a list of plates and errata; frontispiece drawn and engraved by Henry Moses, and twenty-six plates engraved by Moses after Professor Friedrich August Moritz Retzsch's famous 'outlines', the most enduring illustrations to *Faust* of the nineteenth century; some spotting and foxing, as nearly always, but a good copy, in contemporary half calf, rubbed and rebacked, corners scraped. £2250

First edition of this expanded translation of *Faust (Part I)*, long mistakenly attributed to George Soane, but now authoritatively credited to Coleridge; issued here with the Retzsch plates which had appeared separately in 1820. 'The most striking passages and scenes ... have been translated into blank verse, and connected by a detailed description in prose' (Introduction), and it is the first substantial English translation of the work. There is also an octavo issue, without plates, from the same setting of type.

Coleridge had first contemplated, and begun, a translation of *Faust* for John Murray in 1814, a project soon abandoned. In 1820, when demand was high in England for a translation to accompany Retzsch's iconic illustrations (first published in Germany in 1816), George Soane had answered the call first with a series of excerpted captions, followed by 'a German in humble circumstances' (*i.e.* Daniel Boileau) who contributed to the Boosey edition of *Retzsch's Series of Twenty-Six Outlines* in 1820. 'Both the Bohte [Soane] and Boosey [Boileau] editions sold out quickly, but Thomas Boosey had initiated plans for a second edition of his version two months before the first edition appeared. He thus turned to Coleridge for "friendly advice" ... The new text was twenty-nine pages longer, and could be bound with the plates or separately as an original publication. Coleridge translated almost half the original work, with his dramatic blank verse embedded in a prose plot summary of the remaining half (Burwick & McKusick). Coleridge's strong understanding of German literature and of the philosophical and literary references embued in the original gave him a unique advantage among the English translators of *Faust*.

Although the Coleridge-Boosey correspondence survives, along with numerous other contemporary references (Goethe himself heard that 'Coleridge übersetzt das Stück'), a late nineteenth-century misattribution to Soane has long held sway, helped along by Coleridge's own ambiguous statement that 'I never put pen to paper as translator of *Faust*'. The recent Clarendon Press edition provides detailed circumstantial and 'stylometric' evidence for the attribution to Coleridge.

Morgan 2622; see *Faustus: from the German of Goethe. Translated by Samuel Taylor Coleridge*, F. Burwick and J. McKusick, eds., Oxford, 2007.



## EDITIO PRINCEPS OF THE GREEK ANTHOLOGY

20 **[GREEK ANTHOLOGY.]** Anthologia Graeca. [The Planudean Anthology, edited by Janus Lascaris.] Florence, Laurentius de Alopa, 11 August 1494.

4to, ff. [265] (of 280), wanting the first leaf (replaced by later leaf lettered ΑΗΘΟΛΟΓΙΑ to recto), and leaves Ω2-7 and \*1-8 (as often); printed throughout in Greek capitals designed by Janus Lascaris, initial spaces; A2 mounted at inner margin with small neat repairs to blank head and tail margins, tears to K1 and K2 neatly repaired (without loss), some damp staining to margins of quire Kk and old paper repairs to margins of Kk6-8 (touching some annotations), a few marks, very occasional light foxing, a little browning in tail margins towards end, otherwise a very good, clean and crisp copy; bound in stiff vellum in 1985 by Bernard Middleton (pencil note at end), title inked to spine, yapp edges, edges red; a few marks; near contemporary annotations throughout (see below), bookplate and cuttings from catalogues to rear free endpaper. £15,000

Rare first edition of the influential Planudean Anthology of over 2000 classical and Byzantine Greek poems and epigrams, named after the scholarly Byzantine monk Maximus Planudes, who compiled it around 1300. This was the only known anthology of Greek elegiac poems until the 1606 discovery of a tenth-century manuscript in the Count Palatine's Library at Heidelberg (unpublished until the late eighteenth century) and contains 397 epigrams, many of them erotic, which do not feature in the Palatine manuscript. Starting with this *editio princeps*, the Greek Anthology exerted a considerable influence throughout the Renaissance. 'It] contains a wide variety of poems, many of great charm. There are epitaphs ... dedications, reflections on life and death and fate, poems on love and sex, on family life, on great poets and artists and their works, and on the beauties of nature. A certain proportion are humorous or

satirical, making fun of doctors, rhetoricians, athletes, etc., or of personal peculiarities' (*Oxford Companion to Classical Literature*).

This was the first Greek book to issue from Alopa's press and is printed entirely in an upper-case Greek type which was designed by Janus Lascaris and was based on antique inscriptions for greater legibility. This copy does not contain the final Latin dedication to Piero de' Medici which is frequently lacking. As the BM catalogue notes, '[it] is not found in all copies, probably because the flight and proscription of Piero de' Medici shortly after the publication of the book caused it to be suppressed'.

Our copy is extensively annotated throughout in two sixteenth century hands, with an interlinear Latin translation and many marginal notes in Latin and Greek (slightly trimmed) giving Latin renderings of the text, explanations of Greek words, and summaries of sense.

*Provenance:* the name 'Bartholomaios Skuasos' appears in faint Greek letters at the foot of the first page. In the 2006 Wardington Library sale catalogue, Sotheby's records one Bartolomeo Skuasos of Milan as contributing to the cost of a new Greek type for the 1492 *editio princeps* of Isocrates. From the library of the literary scholar John Mitford (1781-1859), with his signature, 'J. Mitford 1816', and expensive notes to the front free endpaper. Nineteenth-century bookplate of the bibliophile Bateman family of Middleton Hall by Youlgrave.

BMC VI 666; Bod-inc A-308; Goff A765; ISTC ia00765000.

## GROTIUS ON CAMPANELLA, THE ONLY TRANSLATION

- 21 **GROTIUS, Hugo.** *Politick Maxims and Observations ... Translated for the Ease and Benefit of the English States-men by H. C. S.T.B.* London, Printed for Humphrey Moseley ... 1654.

12mo. in sixes, pp. [12], '142' (i.e. 143), [1], with the initial blank A1; a very good copy in contemporary sheep; ownership inscription and characteristic shelfmarks of the antiquary Daniel Fleming (1633-1701), with some pencil marks in the margin and his note 'Exa[mined]' at the end. £2750

**First edition, first issue**, scarce, of the first English translation of Grotius's 'Observata' on Campanella's *Aforismi politici*. The original Latin text, a gloss of Campanella with interspersed commentary, was among the works left unpublished by Grotius on his death in 1645, and first appeared in the posthumous *Argumenti theologici, juridici, politici* (1652). This English translation, which has passed largely unnoticed (ESTC says 'Original title not traced'), is **the only recorded translation of this important text into any language.**

Campanella's *Aforismi*, probably written in around 1601, and later extended, reorganised, and translated into Latin as 'De Politica', the third part of his *Realis philosophiae epilogisticae* (1623), was one of his most successful political tracts. 'In a text that was seen as his only treatment of political science ... [Campanella] analyzed questions concerning the constitution and organization of every sort of political community ... It would have an exceptional reader in Hugo Grotius, who glossed the text with acute, even if often critical and prickly, observations' (Germana Ernst, *Tommaso Campanella: the Book and the Body of Nature*, 2010).

As in the original, Grotius's commentary is differentiated from his digest by the use of italics. But on occasion the English translator also steps in as a mediator or commentator, with 'Animadversions' particularly informed by the context of the English Civil War: 'What the Fryer [i.e. Campanella], or Grotius affirms of Aristotle is only true, accidentally ... and so all the sect of Philosophers ... are Patriarchs of Heretiques: but I am clearly of opinion, that Plato's Idea in the head of an Enthusiast, or National Theologue, have done much more hurt to Christianity, than Aristotles subtleties ever did.'

The translator, 'H. C.', who has not been identified, provides an address 'To the Reader' at the front ('if you look for the sense faithfully render'd (and reasonably you can expect no more) I assure you 'tis done'), followed by an epistolary poem 'To Grotius' by Lucius Cary, 2<sup>nd</sup> Viscount Falkland (1609/10-1643), to whose circle at Great Tew (including Hobbes, Suckling, and others) Grotius was of significant interest; this poem was first printed as a prefatory piece to *Christ's Passion* (1640), a translation by George Sandys of Grotius's *Christus patiens* (1608).

Wing G 2123.



#### WINDSOR CASTLE IN MINIATURE

- 22 **GUNNER, Charles.** Three miniature manuscripts containing a history of Windsor Castle, with a miniature watercolour of the castle mounted in three pence pieces with a copy of George VI's accession proclamation. [Egham?, c.1937].

*Together* £2000

Four breath-taking examples of the miniaturist's art, by Charles Gunner of Egham, Surrey, who achieved international fame for his miniature writing and painting, all in an excellent state of preservation. The three attractively bound manuscripts reproduce, in ever tinier format, the text of William March's *The official guide to Windsor Castle* (frequently reprinted in the 1930s). Gunner produced another manuscript almost identical to the second one here, in 1937, which was acquired by Queen Mary, possibly for inclusion in her famous dolls' house, and which features in a charming British Pathé film (ref. 1246.21) of Gunner at work, with steady hand and fine-nibbed fountain pen. Gunner also produced feats of miniature writing and illustration on card and on grains of rice; examples of his work are preserved in the Royal Collection and at Egham Museum.

These most attractive items were discovered at the Hampstead home of the artist Frank O. Salisbury (1874-1962), one of the greatest society artists of his generation, to whom Gunner

most likely gifted them. At the other end of the scale to Gunner, Salisbury's specialities included large canvases; he was no doubt amused by Gunner's miniature mastery.

Comprises:

1. 'Windsor Castle'. Manuscript on paper, 14 x 14 mm, c. 60 pages, including several royal portraits and other illustrations, neatly written and drawn in ink; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.
2. 'Windsor Castle'. Manuscript on paper, 10 x 9 mm, c. 60 pages, including some royal portraits, neatly written and drawn in ink, with a title page in watercolour and gilt featuring an illustration of the castle; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.
3. 'Windsor Castle'. Manuscript on paper, 6 x 6 mm, c. 60 pages neatly written in ink, including a title page in watercolour and gilt and a coloured illustration of a crown, with 'G vi R', at the end; bound in red morocco over card, two raised bands to spine, gilt border to covers, gilt crown to upper cover, all edges gilt.
4. Watercolour painting of Windsor Castle and the text of the accession proclamation of King George VI (1936), both circular in shape, framed within two 1937 three pence coins attached by a hinge and clasp.



- 23 **HEYWOOD, Thomas.** *The Four Prentices of London, with the Conquest of Jerusalem.* As it hath bene divers times acted at the Red Bull, by the Queenes Majesties Servants with good Applause .... *Printed at London by Nicholas Okes. 1632.*

4to., pp. [86], wanting the terminal blank L4; with a woodcut illustration of the four prentices on the title-page (re-used from the first edition, edges cropped as almost always, it being oversize for the book), title-page dusty and laid down, blank foot of A3 restored, small repairs to head of A4; full red morocco, gilt by Ramage; Panshanger bookplate of the Earls Cowper; ownership inscription of George Pierce Baker (1866-1935), Harvard professor of literature, with a note presenting him with the book by four students, 'the four prentices', in March 1920; from the library of Robert S Pirie. £1850

Second edition of a plot-heavy verse drama first published in 1615 (very rare), but written earlier - a fusion of city comedy, domestic romance, and 'Turkish' play.

The Earl of Bouillon (in the Spanish Netherlands) has lost his title and lands to a usurper while away in the service of William the Conqueror in England, and he decides to end his days in the Holy Land. His four sons, 'bound prentice to foure Trades' and unhappy with their lot, set out to follow him, but their ship is wrecked and they wash up variously in Bouillon, France, Italy and Ireland, believing each other dead (these scenes acted in dumb-show and narrated by a 'Presenter'). Their sister meanwhile has tailed them in disguise, and though the siblings and their father are slowly reunited over the course of the play, leading rival crusading forces, they do not recognise each other fully until before the walls of Jerusalem.

*The Foure Prentices* has often been linked to a work entered in the stationers' register in 1594 as *2 Godfrey of Buillon* and apparently performed that year, though there several compelling counter-arguments: 1594 would be very early for Heywood, the subject was a popular one not unique to Heywood, *2 Godfrey* was performed by a different company from that with which Heywood was involved, and *The Foure Prentices* is demonstrably not a 'second part'. According to the preface in 1615 (repeated here) it was written and performed 'fifteene or sixteene years agoe', so in the late 1590s or perhaps the early years of the next century. Critics have heard echoes of *As you Like it* and *Henry V*, both 1597, and it is a main object of satire in Beaumont & Fletcher's *Knight of the Burning Pestle* (1607). The printer of the first edition was Nicholas Okes, publisher here, and the text is reset, though it is hardly 'newly revised' as the title-page claims.

STC 13322; Greg, I, 333(b); Pforzheimer 475.

24 **HORAE, B.M.V., *Use of Rome***. Paris, Etienne Jehannot, 20 October 1497.

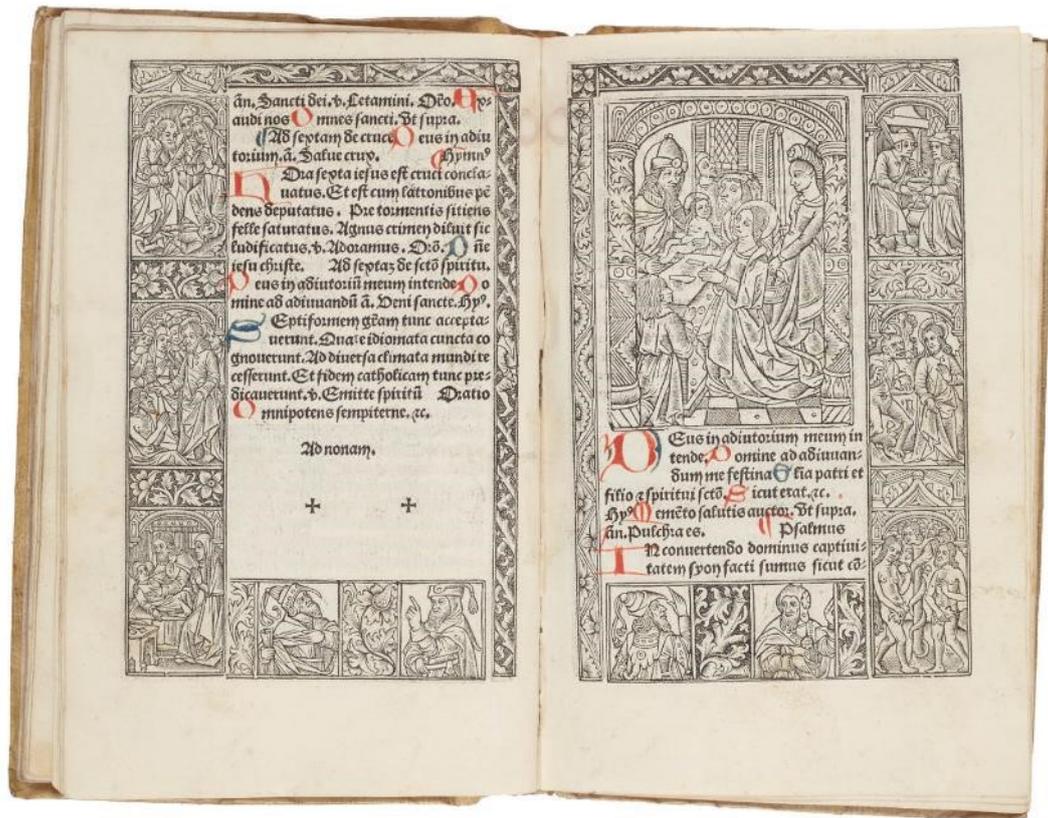
8vo, ff. [92] (a-KL<sup>8</sup>, m<sup>3</sup>), without the final (presumably blank) leaf, gothic letter, printed on paper, 26 lines to a full page, woodcut printer's device on title, cut of the Anatomical Figure on f. 2r, and with four large and 11 smaller metal cuts, several nine-line metal cuts of saints, each page (except ff. 1r and 2v) within a woodcut historiated border; large and small capitals supplied in red and blue throughout; some light soiling, a few old notes and scribbles in margins, some slight offsetting towards end, but generally in very fresh condition; eighteenth-century Spanish limp vellum; rubbed, rear free endpaper renewed. **£15,000**

**Apparently the only known copy of this edition**, printed on paper and in excellent condition.

BMC VIII pp. 195–6 describes a very similar edition by Jehannot dated 21 August 1497. However, 'the change to a signature-alphabet of majuscules at quire C suggests that it may be composite'. No similar edition is recorded in Bohatta or Lacombe.

The almanac comprises the years 1488–1508. The large woodcuts depict the martyrdom of St. John, the Betrayal, the Annunciation, and the Virgin and St. Anne. The eleven metal cuts depict the Crucifixion, the Holy Ghost, the Nativity, the Annunciation to the Shepherds, the Magi, the Presentation, the Flight into Egypt, the Coronation of the Virgin, King David at prayer, Death carrying off a pope, and the Trinity. The borders illustrate three scenes apiece of scriptural history, some with a criblé ground. The oblong borders at the foot of each page represent two sages or prophets apiece.

Horae of this date printed on paper are rare.



*Provenance:* Convent of San Norberto, Valladolid, with ownership inscription at head of front free endpaper; Agustín Maldonado y Carvajal, Marqués de Castellanas (1837–1909), with his inscription on front free endpaper, dated from Salamanca 24 October 1886, presenting the book to Mariano Rampolla (1843–1913) then Apostolic Nuncio to Spain and later Cardinal-Priest of Santa Cecilia in Trastevere and candidate for the papacy; Edmée Maus (1905–1971), with book label; Van Gendt (Amsterdam), 22 March 1978, lot 1738; Christie's Amsterdam, 18 June 1982, lot 465.

GW 13200 (this copy); ISTC ih00389800.

25 **HORAE, B.M.V., *Use of Rome***. Ces presentes heures a lusaige de Rom[m]e ... Paris, Philippe Pigouchet for Simon Vostre, 15 April 1504 [*almanac for 1502-20*].

8vo, ff. [90]; gothic letter, printed on paper, 26 lines to a full page, large device of Philippe Pigouchet on a1r, woodcut of anatomical figure to a2r, 15 near full-page cuts, woodcut historiated and decorative borders composed of multiple blocks framing text throughout, capitals supplied in red and light blue (faint), paragraph marks in red; very occasional light foxing, light damp stain to blank lower margins in places, very occasional small marks, small closed tear to upper margin of i4, otherwise a very good crisp copy in nineteenth-century black morocco by H. Duru, gilt panels to covers with central circular devices lettered 'Heures a lusaige de Rome' on upper cover and '1504' on lower cover, gilt lettering and tooling to spine, gilt turn-ins, marbled endpapers, gilt and marbled edges; a little wear to joints and corners; bookplate of Merlin D'Estreux de Beaugrenier and gilt leather label of Louis H. Silver to front pastedown.

£8000

An attractive and very rare Pigouchet, Vostre Book of Hours. The fifteen near full-page woodcuts depict the Martyrdom of St John, the Betrayal, the Tree of Jesse, the Visitation, the Crucifixion, Pentecost, the Nativity, the Adoration of the shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Death of the Virgin, David and Bathsheba, the Last Judgement, and the Trinity.

Bohatta 787; BP16 100413; not in Lacombe. No copies on COPAC; only the Bayerische Staatsbibliothek copy on Worldcat.



26 **HORAE, B.M.V., *Use of Rome***. Paris, Simon Vostre, c. 1514 [almanac for 1514–1530].

8vo, ff. [140], gothic letter, **printed on vellum**, 22 lines to a full page, large device of Simon Vostre on f. 1r (the shield bearing his monogram illuminated), cut of the Anatomical Figure on f. 2r, and with 19 full-page cuts, each page within a woodcut border (many historiated or incorporating smaller woodcut illustrations); large and small capitals supplied in gold on red and blue backgrounds, lightly ruled in red throughout; some light soiling and occasional smudging or offsetting of illuminated initials, a few small wormholes in first and last few leaves, a very few borders fractionally shaved, but generally in excellent condition, with good margins; mid nineteenth-century French blind-stamped pale calf, spine richly gilt; minor wear, traces of bookplate on front pastedown; from the library of Constantin Radoulesco, with book label.

£14,000

A rare Vostre Book of Hours, with cuts after designs by Jean Pichore and the Master of the Très Petites Heures d'Anne de Bretagne (also known as the Master of the Apocalypse Rose).

The nineteen full-page cuts depict the Martyrdom of St. John, the Betrayal, the Tree of Jesse, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Magi,

the Circumcision, the Massacre of the Innocents, the Death of the Virgin, the Crucifixion, David and Uriah, Lazarus and Dives, Job, the Trinity, the Apostles at the Fountain, St. Anne with the Virgin and Child, and the Lamentation. The Annunciation to the Shepherds bears the initial 'G', and the Magi and the Circumcision bear the monogram 'G F'.

Bohatta 975; Lacombe 258 (very imperfect) and 259 (a variant with different Suffrages on verso of final leaf). See also Graesse VII 374. OCLC records four copies: Bodleian, Bibliothèque nationale (two copies, one of which is presumably the defective copy noted by Lacombe) and Bibliothèque Mazarine (the variant noted by Lacombe). BP16 adds copies at Keble College Oxford, Lille and Tours.

27 **JUSTINIANUS.** Codex Justinianus (with the Glossa ordinaria of Accursius). [*Nuremberg, Anton Koberger, 30 January 1488 (colophon)*].

Folio, ff. [4], 402 (=406), this copy bound without the first leaf (a blank), else complete, gothic letter, printed in 2 columns, 70 lines of commentary surrounding text, red headlines, rubrics and chapter headings in red, woodcut illustrations at the beginning of each book, initial on f. ar illuminated in blue, and black on burnished gold background framed in red and green, historiated woodcut vignette also coloured and with burnished gold background; some faint waterstaining along the outer edge which is a little frayed in places, the odd spot and a few pinholes, but overall a clean, crisp, very attractive wide-margined copy in contemporary blind-tooled pigskin, preserving the original brass catches, clasps perished except for the bosses, hinges cracked, upper joint restored, some staining and a couple of dents to the surface of the lower side; occasional contemporary annotations throughout, a contemporary and a sixteenth-century inscription on legal matters on the rear paste-down and rear end-paper, an eighteenth-century ownership inscription on the first leaf (?C. I. Petersen) and nineteenth-century inscription on the front blank (?Boas). £12,000

A stunning copy, illuminated and in a remarkable binding, of an incunable edition of Justinian's Codex, a pillar of Western culture since its sixth-century compilation, 'the most notable and enduring achievement of the age' (Ostrogorsky), the foundation of civil and canon law throughout Europe, and divulged in the Middle-Ages and Early Modern era with the commentaries of the most illustrious academics. Accursius's glossa, printed in this edition with the main text, for 500 years 'remained an indispensable complement to the texts of Roman law. His work made Roman law a popular course of study during the Renaissance period. Accursius's interpretations of Roman law also influenced the development of later European legal codes, among them the Code Napoléon, or French Civil Code, enacted in the early 19th century' (Britannica).

The woodcuts are tentatively ascribed by BSB-Ink to the 'Meister des Ulmer Terenz'. The tools on the binding (*Hi. Katharina*, numbers 1, 2, 3 from Kyriss plate 305) point to the work of an unknown binder whose other 105 attributed examples suggest a large workshop. Kyriss also comments on the similarity to Italian tools, particularly the palmettes, suggesting that they may have been imported or copied.

Incunable printings of the Codex have been scarce on the market in recent years. PMM 4. ISTC ij00581000; Goff J581; HC 9609\*; IGI 5438; Bod-inc J-273; Pr 2061; BMC II 432; BSB-Ink C-568; GW 7735. Binding: Kyriss 152.



28 **KAFKA, Franz.** *In der Strafkolonie.* Leipzig, Kurt Wolff, 1919.

Large 8vo, pp. 71, printed on thick paper, title printed in blue and black; a fine, large copy, uncut in the rare original green decorative paper wrappers, blue printed label on upper cover; in a folding cloth box. £5500

First edition, one of 1000 copies printed, of Kafka's story *In the Penal Colony*.

Dietz 50; Raabe 146.5; Wilpert/Gühring 5.

29 **KEYNES, John Maynard.** *The General Theory of Employment Interest and Money.* London, Macmillan and Co., 1936.

8vo., pp. [2] advertisements, xii, 403, [1]; two bookseller's tickets to front pastedown; occasional light browning, but a very good copy in the original cloth with dust-wrapper, lightly sunned, spine slightly scuffed with a small chips at extremities, touching two letters at head of spine, repaired. £6750

First edition. 'Few would dispute today the main thesis of this epoch-making work, or could imagine the furore of disagreement aroused by its first appearance. That national budgets are major instruments in a planned economy, that financial booms and slumps are controllable by governments rather than by "laissez-faire" is now a universally accepted doctrine' (PMM Catalogue, 609).

PMM 423.

## TOY STORY

30 **[KILNER, Mary-Ann (née Maze)].** *Memoirs of a Peg-Top.* By the Author of *Adventures of a Pincushion ...* London, Printed and sold by John Marshall and Co. ... [1780?].

12mo., pp. 111, [1], with a woodcut frontispiece of children at play and 27 other attractive woodcut illustrations in the text, sometimes attributed to John Bewick; a good copy in contemporary quarter sheep and marbled boards (rubbed), rear joint cracked, front board almost detached, spine chipped; cloth box. £1750

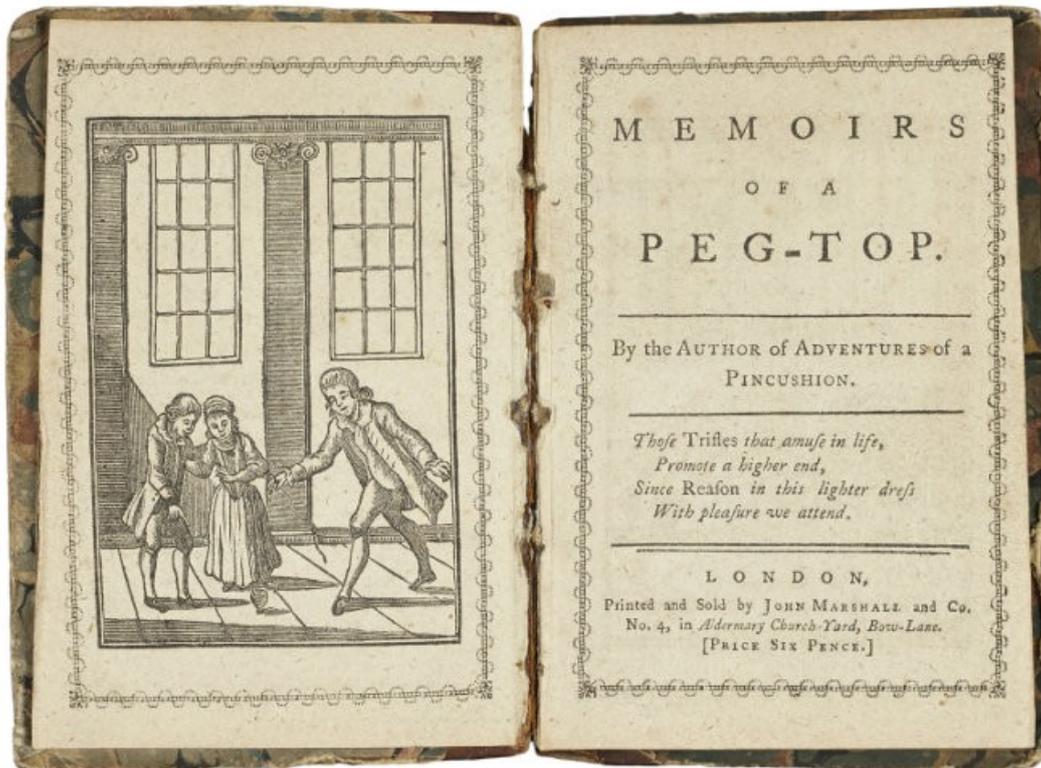
One of three undated Marshall editions, all rare, priority uncertain, but this has the most generous format (the others pp. 90, [2] and pp. 108), and the family copy sold at auction in 1998 was of this edition. Inspired by the success of her *Adventures of a Pincushion* ('designed chiefly for the use of young Ladies'), this volume is instead 'evidently calculated for young Gentlemen': 'the aim in both has been to promote the cause of *virtue*, and to blend the hints of instruction with incidents of an amusing nature'.

A first-person narrative by the eponymous spinning-top, *Memoirs* takes us from a toy-shop on Piccadilly to a boys' boarding school run by Mr. Verber and populated by characters like the greedy Swallowell, the pranksome Grinmore, and Ben Playful, whose boisterous antics break the top in two; eventually the toy ends up in the hands of Miss Jackson, 'a girl about ten years old', affording Kilner an opportunity for a discourse on the equality of the sexes: 'Never,

therefore, pretend to boast of your learning, or despise women in general, or your sister in particular, under the idea that you are so much wiser, because you understand a little Latin and Greek’.

Gumuchian 3510. There were numerous nineteenth-century editions, as well as an American one (Rosenbach 132).

ESTC lists BL, Cambridge, Free Library of Philadelphia, and the National Trust (at Castle Ward); there is also a copy in the Cotsen Library at Princeton (provided by us in 2008).



## YOUTHFUL ADVENTURES IN EUROPE

- 31 **LE COINTRE, Jean-Baptiste.** Voyage d'Angleterre, d'Hollande, Nort'Hollande, de partie de l'Allemagne jusques a Vienne en Autriche, de Venise, de toute l'Italie en partie, et du royaume de Naples, Pousole, Cume, Baie, des champs Elisées, du Mont Vesuve, et de tout ce quil y a de remarquable aux environs de Naples, de partie de la Province, du Dauphine, et du Lyonnois, contenant une description de ce que lon voit de plus beau de plus rare et de plus curieux dans les villes. Mis au net et traduit par l'auteur d'Italien en francois par M. Joan Baptiste le Cointre ... A Paris, le 30 mars 1681.

Manuscript on paper in French, with occasional Latin and Italian, 4to, ff. 214 (numbered 1 to 212 with 31bis, 32bis, 98bis; f. 1 is blank), neatly written in brown ink in a single hand, up to 28 lines per page, occasional corrections; occasional small wormholes to blank lower margins, slight worm tracking to blank inner margins of ff. 33-59 and 85-93, a few ink stains, some bleed through of ink, otherwise in an excellent, clean and crisp state of preservation; contemporary mottled calf, spine gilt in compartments with red morocco lettering-piece, gilt board edges,

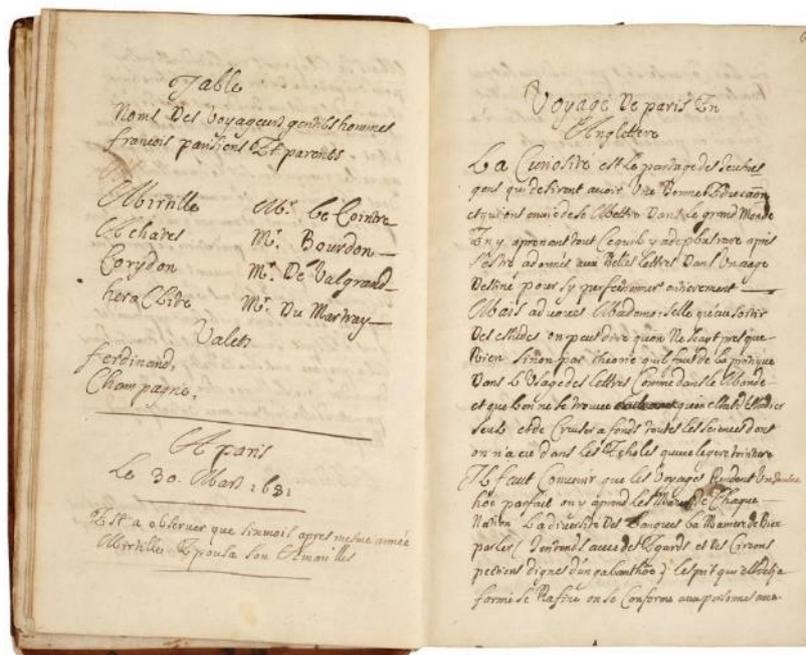
edges sprinkled red; a little worn and pitted from mottling; bookplate of Jacques Flach and old bookseller's description to front pastedown; a very attractive volume. £8000

A delightful, apparently unpublished, account of a journey through Europe undertaken between August 1669 and November 1670 by a young Jean-Baptiste Le Cointre in the company of three relatives, translated from his original Italian notes ten years later at the request of his wife-to-be. Le Cointre is an agreeable companion on the page, as he must have been in life: enthusiastic, enquiring, personable, and cultured, with an affection for his fellow Europeans, for art, architecture, history, music, foreign languages, and the natural world, and for food, drink, and the opposite sex.

Le Cointre, son of Robert 'secretaire du roy maison couronne de France et de ses finances et greffier en chef criminel du chastelet de Paris', dedicates his authorial manuscript to 'une demoiselle du Perche', whom he calls 'Amarillis', whom he describes as having met in 1680 at a chateau near Nogent-le-Rotrou, and whom (according to a note on f. 5v) he married six months after this manuscript's completion ('Amarillis' can be identified from the *Armorial de la province de Perche* as Marguerite Bordel). The manuscript is an account of what he saw and experienced, with certain details suppressed 'pour ne pas blesser la pureté' of its dedicatee's ears. Le Cointre, who goes under the pseudonym Mirtille, names his travelling companions, 'gentilhommes francois parisiens et parents', as Mr Bourdon (Achates), Mr De Valgrand (Corydon), and Mr Du Martray (Heraclite). They are well-heeled and well-connected, taking two valets, and rubbing shoulders with nobles, ambassadors, bankers, and merchants along their way.

The young companions' voyage gets off to an inauspicious start when, having overdone it on 'toutes sortes de liqueur et surtout en vin d'Espagne', they argue and Corydon wounds Achates in a sword fight ('c'estoit la un beau comencement de voyage', Le Cointre justly remarks). Reduced to three, the party endures a sea-sickness-inducing channel crossing, arriving on the Kent coast and proceeding to London, 'une des plus belles villes des plus riches plus grandes et une des plus marchandes de l'Europe', where they stay with a Mr Aymet and his wife. Le Cointre remarks on recent rebuilding after the Great Fire and details his visits to the arsenal and jewel-filled treasury at the Tower of London, to Westminster, and to Hampton Court ('Amptoncour'). In his charming description of the 'moeurs des Anglois' he notes the hostility of the men, who call him French 'dogue', and the beauty of the women, in spite of their bad teeth, from excessive sugar and smoking. The party enjoys trips to the theatre, galleries, and coffee shops, and an encounter with Quakers. After a brief visit to Cambridge, noting the '17 colleges d'universite tres beaux', and oysters and wine in Harwich, they then sail for Holland.

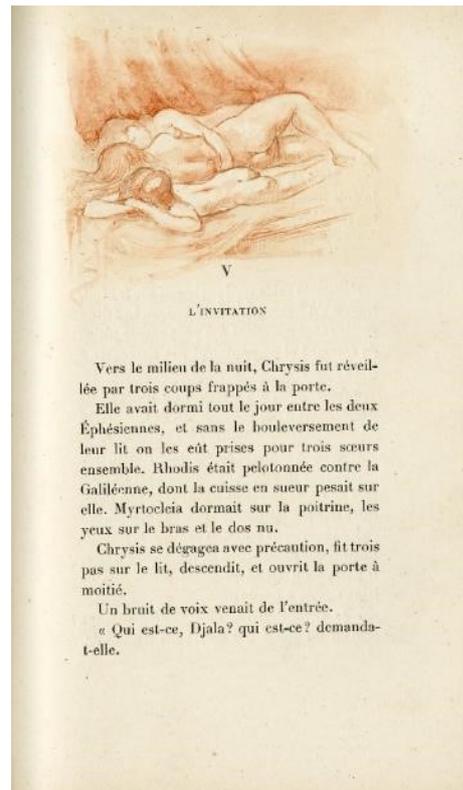
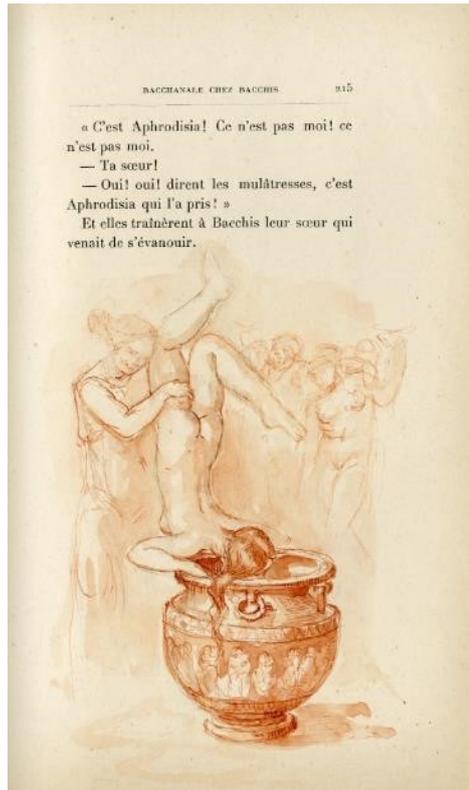
Their stay in Holland takes in Rotterdam, The Hague, Leiden, and especially Amsterdam, where 'les places publiques les temples et les edifices sont dignes d'admiration par leurs magnificences', and where they stay with an Italian named Cattani. Le Cointre admires the Dutch as 'intrepides sur mer ... de bonne foy et de bonne conscience pour leurs affaires', enjoys their cheese, and fish 'swimming in butter', and praises their womenfolk, although tactfully remarking that they are not as beautiful as Amarillis. With 'un peu de chagrin' he takes leave of his Italian host, and his 20-year-old daughter Catarina, and proceeds to Germany and Austria. After the youthful exuberance of a drinking contest with some German barons in Cologne, Le Cointre gives a thorough and enthused account of the 'tresor de l'Empereur' in Vienna, detailing the vases, clocks, paintings, precious stones, and religious relics he sees. In the library he admires Korans, Charlemagne's Psalter, a book owned by Thomas Becket, Raphael drawings, and a Bible inscribed by Martin Luther.



Le Cointre's affection for Italy is obvious and it is here that he and his companions spend the majority of their tour. Their adventures in Venice include visits to St Mark's Square and the Doge's palace, gondola tours (when Corydon falls into the water), a trip to the baths (where Le Cointre is pedicured and perfumed), a horoscope with an astrologer named Rosazzio, and attendance at the Doge's masked Mardi Gras ball ('dans le monde il n'est rien de semblable pour les divertissemens'). After Verona, Ravenna, Loreto, and Assisi, they arrive in Rome on 16 March 1670 in time to enjoy the election of Pope Clement X, the ceremony for which Le Cointre describes as 'une des plus belles que l'on puisse voir ... cette pompe est magnifique'. In spite of being bitten by insects, they then enjoy Naples, 'une des plus belles ville d'Italie pour la grandeur et pour la beaute', witness 'fumees espaises et soufrees d'une grande puanteur' atop Vesuvius, marvel at the ancient ruins of Pozzuoli, and say goodbye to Corydon who has to return to France after losing his money playing Biribi. In spite of his evident love for the Italians and their language (he takes Italian lessons with a Roman opera singer), Le Cointre is critical of 'la cruelle jalousie' of Italian husbands and of their showy religious devotion, and has interesting things to say on revenge killings and the execution of criminals.

Trips to Siena, Florence, Pisa, Modena, Parma, Milan, Turin (where Le Cointre takes a shine to a local girl), and Genoa round off their Italian adventures, before the party returns home via Toulon, Marseilles (where Le Cointre criticises the local practice of throwing rubbish into the streets), Aix (where they climb in the mountains, 'non pas sans danger de notre vie', and go eagle spotting), la Grande Chartreuse, and Lyon. Arriving in Paris 'en tres bonne santé' at the end of November 1670, Le Cointre and his companions enjoy a happy reunion with their parents, their shared enthusiasm for the joys and benefits of travelling only tempered by the admission that Le Cointre has spent 2240 livres.

*Provenance:* Geoffroi Jacques Flach (1846-1919), the French jurist, historian, and professor at the Collège de France (his bookplate dated 1888, and a page of his notes loosely inserted).



UNIQUE EXTRA-ILLUSTRATED COPY  
WITH AN AUTOGRAPH LETTER

32 **LOUÏS, Pierre.** [**VASSAL, Jean, *illustrator***]. *Aphrodite. Mœurs antiques.* Paris, Société du Mercure de France, 1896.

4to, pp. [4], xii, [2], 327, [6, table], [2]; with 132 original drawings in terracotta ink and wash by Jean Vassal (b. 1902), many half-page, inscribed to title-page verso by the illustrator to Jeanne and René Aquarius, dated 1945; with a 2-page autograph letter by Louÿs, signed, on headed notepaper, undated but 1892-3, tipped in; a fine copy in quarter tan morocco with pebble-grained cloth boards, spine in five compartments with gilt nude motif, contrasting lettering pieces, top edge gilt, red cloth marker, with a matching slipcase. £3500

First edition of Louÿs's first novel, an erotically-charged account of courtesan life in Ptolemy's Alexandria; no. 346 of 1000 copies. It was the fastest selling work by any living French author in his day. The present copy is enhanced by the numerous fine drawings illustrating themes from the text, predominantly nudes alone or in landscapes.

The autograph letter, written from the home of the poetess and novelist Judith Gautier, is addressed to an unnamed party at *La Revue Blanche*, presumably the editor Thadée Natanson – Louÿs draws attention to the publication of 'le prologue d'un conte dramatique que j'écris sous le titre de *Chrysis*', in fact the first chapter of *Aphrodite*, which had appeared in the symbolist journal *La Wallonie* in 1892, and submits for consideration 'le début du premier acte'. '*Chrysis. Acte premier (Fragment)*' appeared in the issue of July-August 1893.

Jean Vassal was an artist and sculptor who exhibited at the *Salon des Indépendants*. René Aquarius published a volume of student verse under the pseudonym René Bidus in 1911.

‘HAD WE BUT WORLD ENOUGH, AND TIME ...’

33 **MARVELL, Andrew.** *Miscellaneous Poems ... London, Printed for Robert Boulter ... 1681.*

Folio, pp. [4], 116, 131-9, [1], with the Cromwellian verses excised as usual, engraved portrait frontispiece (fore-edge renewed to plate mark), a little foxing, else a good copy with large margins; nineteenth-century green binder's cloth (soiled), sound but eroded green leather spine; large armorial bookplate of the eminent Scottish collector Sir William Stirling Maxwell, for whom the book will have been bound. Folding cloth box. **£9500**

First edition, one of the great collections of English poetry, containing the first printing and the authoritative text for nearly all of Marvell's verse, including 'To His Coy Mistress', 'The Garden', and 'Upon Appleton House'..

*Miscellaneous Poems* was sent to the press by 'Mary Marvell' (Mary Palmer), who claimed, doubtfully, that she was Marvell's widow and, with more truth, that the poems were printed from Marvell's autograph manuscripts: 'Printed according to the exact Copies of my late dear Husband, under his own Hand-Writing'.

In all but two known copies (Dobell-Thorn Drury-British Library and Huntington, both imperfect) three long poems in praise of Cromwell are suppressed by the cancellation of thirteen leaves, R2-T1 and U2-X2, which were replaced by two cancels, S1 and X1, reprinting the non-Cromwellian parts of the excised leaves. Even the most complete copy (Dobell) lacks X1-2, the last lines of 'A Poem upon the Death of O. C.'; and it may be that the decision to suppress the Cromwell poems took place while the book was in the press, and that these two leaves were never printed. The suppressed poems were finally published from manuscript in 1776.

*Provenance:* The collector and Spanish scholar Sir William Stirling Maxwell (1818-1878) was a well-known figure in literary and learned circles both in Scotland and in London, where he assembled a fine library. He was the rector of St. Andrews and of Edinburgh universities, a trustee of the British Museum and the National Gallery, and for many years member of Parliament for the county of Perth.

Allison 9; Hayward 126; Pforzheimer 671; Wing M 872.

NAPOLEON ENOBLES COLONEL PÉCHEUX  
FOR HIS 'BRILLANT FAIT D'ARMES' IN THE PENINSULA

34 **NAPOLEON I, *Emperor of the French.*** Brevet signed ('Napole'), for Colonel Marc Nicolas Louis Pécheux, granting him the title of Baron of the Empire. 'Notre Camp Impérial à Burgo', 22 November 1808.

One leaf (c. 455 x 593mm), vellum, written in ink in a scribal hand, the opening in calligraphic scripts and with an illustrated initial 'N' in the form of a Napoleonic imperial eagle, with manuscript insertions in separate hands, countersigned by Jean Jacques Régis de Cambacérès; additions in two other contemporary hands on verso; illuminated coat of arms; imperial seal pendant in red wax (c. 123mm in diameter), suspended on blue and gold silk ribbons; silver on arms slightly oxidised, edges of seal slightly chipped, ribbons slightly worn, otherwise a very good example. **£9000**

This brevet conferred the title of *baron* upon Colonel Marc Nicolas Louis Pécheux (1769-1831) of the 95<sup>e</sup> regiment d'infanterie de ligne. It was signed by Napoleon, later countersigned by Cambacérès (Arch-Chancellor of the Empire), and docketed on the verso with details of the transmission of the brevet to the Sénat and the entry of the title into the Sénat's register on the 14 December 1808.

Pécheux enjoyed a distinguished military career during the revolutionary and republican eras; on 28 August 1803 he was given the command of the 95<sup>th</sup> regiment of infantry, which he led with distinction at Austerlitz, where he inflicted significant losses upon the Russian cavalry. Following further successes in the Napoleonic Wars, Pécheux was posted to Spain in 1808, where, 'il se distingua dès le début de la campagne, par la prise du plateau de Spinoza. Ce brillant fait d'armes qui appartient entièrement au 95<sup>e</sup> regiment, lui mérita, le 24 novembre, la croix de commandant de la Légion-d'Honneur et le titre de baron de l'Empire' (A. Liévyns, J.-M. Verdot, and P. Bégat, *Fastes de la légion-d'honneur* (Paris: 1844-1847) III, p. 479). This brevet conferring the barony on Pécheux was signed by Napoleon while he was at his encampment in Burgos, during his residence in Spain between late October 1808 and January 1809.



Further military successes in the Peninsula led to Pécheux' promotion to general in 1810, before he returned to the main European theatre of war. During the Hundred Days, he remained loyal to Napoleon and took the command of a division of the 4<sup>th</sup> Corps of the Armée du Nord, and then led the 12<sup>th</sup> division of Grouchy's 3<sup>rd</sup> Corps at Waterloo. Following Napoleon's exile and the restoration of Louis XVIII, Pécheux was removed from active service, but he resumed his military career in 1818, serving with distinction in the Armée d'Espagne in 1823. On 23 May 1825 Pécheux was elevated to the rank of Grand-Officier of the Légion d'honneur and his name is incised upon the west face of the Arc de Triomphe, amongst those of the other major figures of the Peninsular War.

## SCARCE FIRST EDITION ON THE CANON OF THE MASS

35 **ODO, Bishop of Cambrai.** *Expositio canonis misse a dno[m]ino [sic] odone cameracensi episcopo edita.* (Colophon:) *Paris, Guy Marchant, 16 August 1490.*

4to, pp. [24]; two capital spaces completed in red ink, red paragraph marks, capitals highlighted in red, incipit and explicit underlined in red; a few small light marks to last page, otherwise a very clean and crisp copy; modern light brown half calf over lighter orange brown cloth boards, spine with gilt-lettered red morocco label, place and date direct gilt lettered to foot, sprinkled edges, 66 blank leaves following the text; a little early underlining and marginal marking in ink, early inscription to blank recto of last leaf ('valet in pace et in Christo dno nostro'), bookplate of Ken Tomkinson (loose). £3500

Very rare first edition of Odo's twelfth-century treatise on the canon of the Mass, printed 'in domo regalis collegii nauarre in campo gaillardi' by Guy Marchant. Seven further editions appeared before 1500, including four more by Marchant. This copy has the misprint 'dnomino' in the title, noted by Hain.

Odo (?1060-1113, also known as Odo of Tournai) was a philosopher and theologian, and a teacher of great repute, who served as abbot of St Martin's, Tournai, and later as bishop of Cambrai. His *Expositio* is a careful analysis of the canon of the Mass and of much interest on Eucharistic presence and Eucharistic sacrifice. Odo is clear that at the moment of consecration the elements become the body and blood of Christ, and there are important passages in connection with prayers in the Mass making supplication that the offering be accepted like those of Abel, Abraham, and Melchizedek, and be borne to the altar on high. Odo is also known for his treatise on original sin, *De peccato originali*, and for his *Disputatio contra Judaeum*.

*Provenance:* sold at Sotheby's, London, 8 October 1968 (lot 378), and purchased by Ken Tomkinson (1918-85). Loosely inserted is a typescript letter from Tomkinson to Lord John Kerr at Sotheby's confirming his bids for this auction, and Sotheby's invoice for £80 8/- for this work.

BMC VIII 58 (lacking the last leaf); BSB-Ink O-3; HC 11959\*; ISTC io00023400. ISTC records only 10 copies (only the British Library copy in the UK, and none in the US).

## HERALD OF THE RENAISSANCE

36 **POMPONAZZI, Pietro.** *Opera.* [Basel, Henricus Petri, 1567].

8vo, pp. [lvi], [4, blank], 1015, [1]; without the blanks a7-a8; printer's device at end, woodcut initials; title-page repaired at gutter and lower margin, first four leaves with slightly frayed and browned margins, occasional light toning, but a very good copy in modern polished brown morocco, sides filleted in blind, panelled spine with contrasting lettering-piece; old ownership inscription to top of a2 (E. or C. Warlon), embossed stamps of Wigan Public Library on the title and the colophon. £7500

Rare first edition of Pomponazzi's essay *On fate, free will, and predestination* (De fato... libri V), published posthumously in this collective edition prepared by his pupil Gulielmus Gratarol. Gratarol's editions of Pomponazzi's writings were instrumental in divulging the thought of one of the most influential philosophers of the Renaissance.

Before the author's death, Pomponazzi's works had been circulating clandestinely in manuscript since the condemnation, in 1516, of *De immortalitate animae*, which argued the impossibility of a philosophical demonstration of the immortality of the soul. The book was publicly burnt in Venice. ***De fato*, here printed for the first time, is perhaps the most speculatively ambitious and compromising of all.** It examines the relationship between free will and providence. Pomponazzi refutes centuries of theologians' attempts to reconcile God's foreknowledge and human freedom, and is in sympathy with the stoics' position, observing in nature and history the evidence of a universal law of necessity, an iron law of determinism which reveals God as 'the cruellest of all beings, the supreme hangman, most unjust'.

Like the burnt *De Immortalitate*, *De fato* takes its author and readers to a most uncomfortable yet necessary impasse between reason and faith. Its unorthodoxy is perhaps heightened in the first appearance here, joined with other writings where Pomponazzi addresses magic and the alchemic properties of natural elements.

Adams P 1826; Caillet III, 8818; Graesse VI, 47; Rosenthal 3020 ('Tres rare et fort recherché'); Wellcome I, 5154.



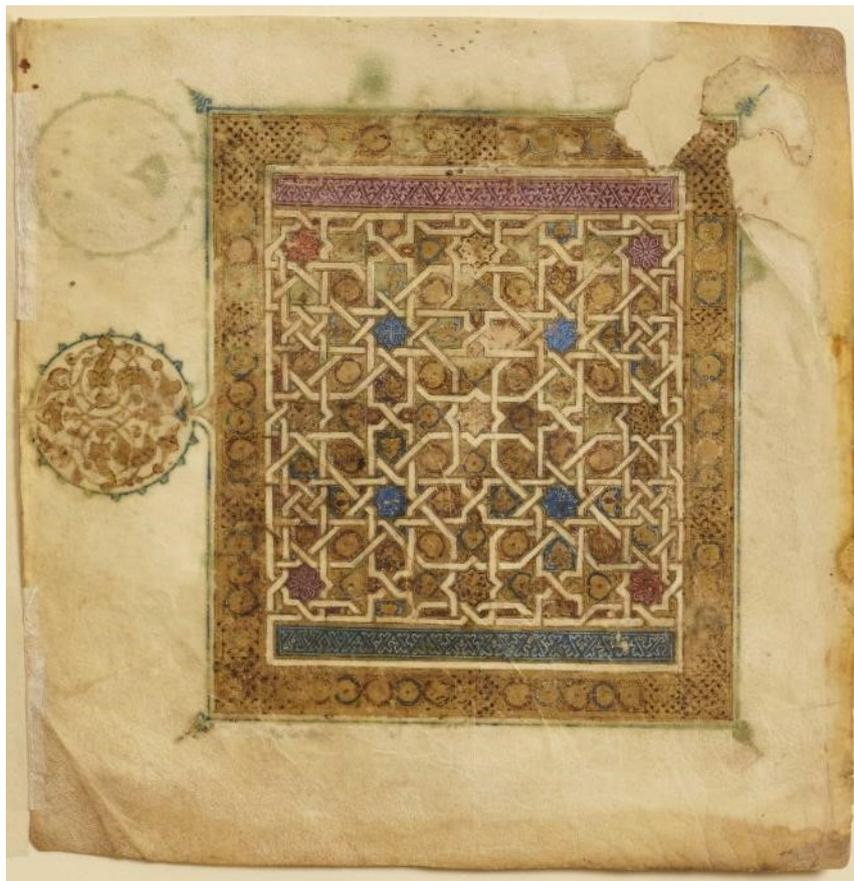
37 [QUR'AN.] Maghribi Qur'an leaf with illumination and text. North Africa or Andalusia, c. 1250–1350.

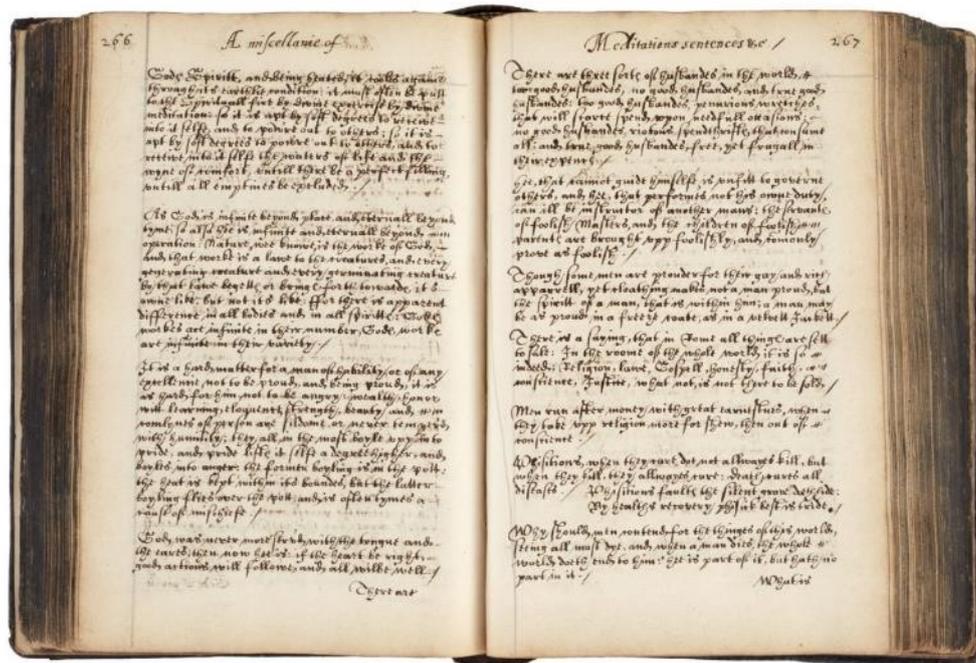
19 x 18.5 cm, vellum leaf, verso with six lines of *maghribi* script in brown ink, diacritics and vocalisation in green, red and blue, *sura* heading in gold in an ornamental *kufic* script against a red-brown ground and contained within a cartouche framed by white strapwork, palmette medallion in blue and gold extending into the margin, recto with a full-page ornamental

frontispiece consisting of an elaborate geometric design in white strapwork, the compartments filled with designs either in gold or in white on red, blue or purple grounds, the whole surrounded by an outer border of gold interlace; slightly worn, loss at upper inner corner repaired with blank vellum. **£15,000 + VAT**

A fine example of a *maghribi* frontispiece, with a particularly complex geometrical design. It would doubtless originally have formed the left-hand half of a double-page frontispiece of a *Qur'an* section. The *sura* heading on the verso, which is also a *hizb* (sixtieth) division, is also unusually elaborate for a *Qur'an* of this format. The text comprises the beginning of the first verse of *sura* 17, *Bani Isra'il* (the Children of Israel).

Vellum *Qur'ans* of the size and format of this leaf were standard in both North Africa and Spain, making it very difficult to localise them purely on the basis of script and illumination. Indeed, the present frontispiece has stylistic features in common with examples from both North Africa (e.g. the finispiece of a *Qur'an* produced in Morocco and dated AH 718/AD 1318; see Fraser 2006, no.21) and Spain (e.g. the finispiece of Bibliothèque nationale, Paris, Ms. or. Arabe 385, copied in AH 703/AD 1303 and loosely attributed to Nasrid Granada, and the finispiece of British Library MS. Or. 12523C, part of a multi-section *Qur'an* which according to tradition was brought from Spain to Morocco by a princely family at the time of the Christian re-conquest of Granada at the end of the 15<sup>th</sup> century; see Lings 1976, nos.48 and 45 respectively).





‘AN HISTORY OF MY IMPRISONED SOUL’  
POLITICS, SOCIETY AND RELIGION DURING THE CIVIL WAR

38 **ROBINSON, Robert.** A substantial and entirely unpublished autograph manuscript ‘Miscelany of Meditations, sentences, observations, charracters, and Essays’. London, Finished 1659.

8vo., paginated by hand [6], 628, [4]; title-page and headlines in an Italic hand, the rest in a neat, fine secretary hand in black ink, with occasional crossings-through and corrections but essentially a fair copy; with an additional general title-page ‘Myne owne workes through the grace of God, being an history of my imprisoned soul, sometymes viewing the walls within, sometymes looking forth at the windowe at thinges without ... Finished Anno Domini 1659 annoque ætatis meæ 69’; with a symbological diagram on the final page; first few leaves a little dusty, else in very good condition, in contemporary black morocco, gilt rule border, all edges stained black, foot of spine chipped; bookplate of William Stirling Maxwell, with his Keir library label at the end. £42,500

**An extraordinary and entirely unpublished manuscript of more than 180,000 words:** a life’s worth of observations, adages and sententiae on matters political, social, economic and theological, written in the closing years of the Commonwealth.

*Woe is mee, woe is mee: I am fallen into a tyme of multiple sorrowes! I have seene wisemen throwne downe, and fooles exalted ...*

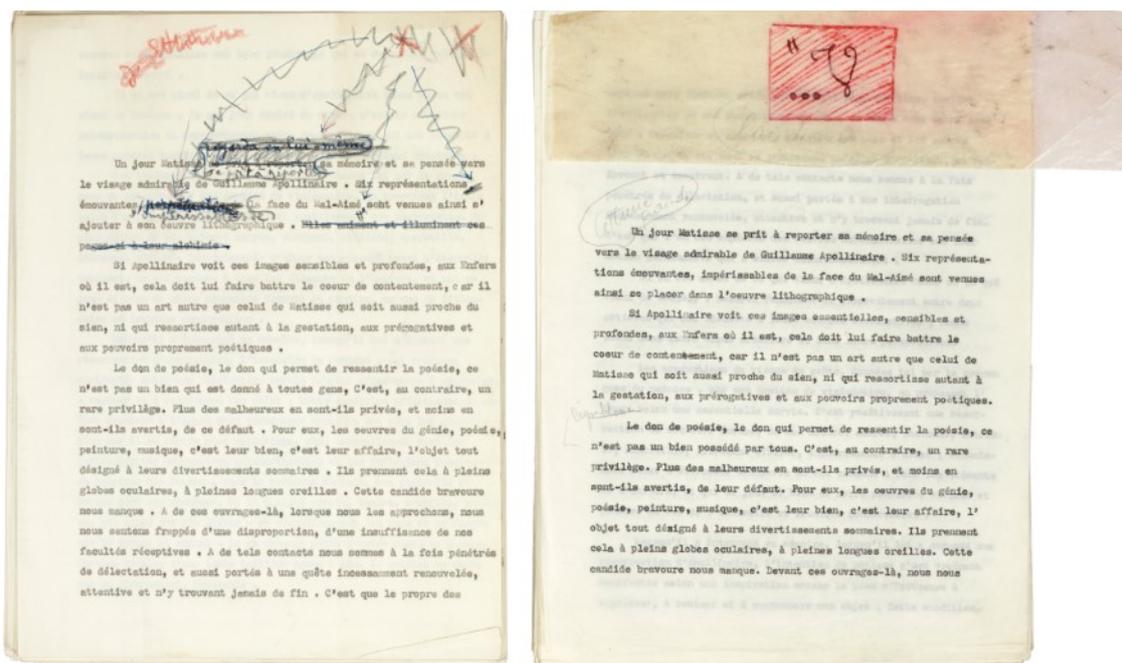
A dedication ‘To the World’ opens the volume and sets the tone: ‘World, I doe not call thee good, or badd, thou’rt a mixture of both, as I myself, and all men be that live in thee: I here present thee with a miscellaneous collection of my owne thoughts and observations of divers yeares; they’re too various for me to bring into method ... I put them forth, not to please, not to displease, onely to declare myne owne opinion: Such as they are, in thee, the World I did conceive them; such as they are, to thee, the World I therefore leave them. / Thyne, and not thyne. Robert Robinson.’

Written in an accessible if stylised prose, with occasional summations in doggerel verse, Robinson's 'Meditations' range from pithy one-liners, to long essays (pp. 51-66 for example contain an extended consideration of usury). Recent politics, and, it would seem, recent political discourse, inspire much of his thinking, and it is hard to avoid thinking of Hobbes's *Leviathan* (1651): **'Men love not one another, to helpe one another, but to save themselves, and benefitt themselves'**; 'Where lawe is power, there men are ruld like men; but where power is lawe, there men (alas) are ruled like beasts'; 'Where the Prince keeps the house, and the people with the Prince have a joynt care of the gates and dores, there is honour to the Prince, safety to the people, and peace to both ... the famely sure will never be so wicked as to robb one another.' After this latter, Robinson has added a marginal note: '\*This once I believ'd, but now recall myne owne assertion: For since (alas) to my horror I have seene such a wicked famely, that robb and spoile & murther one another, making no conscience ... nor will they be ruld by the Master of the household, but rise upp against him.'

Like Hobbes, Robinson challenges complete liberty of conscience - **'All men cry liberty, liberty of conscience: yea every sect would have libertie to themselves ... but should any sect have it ... none should have libertie but themselves.'** Like Hobbes he concludes 'Monarchical government regulated by lawes is the best of governments ... Democracie is as a body without a head, falling to the ground: Aristocracie, as divers heads to one body, monstrous in nature, and destructive to the body.' And like Hobbes he argues that free speech can be sacrificed to maintain law and order, and that great dangers lie in the wilful abuse of scripture: 'O what a mingle mangle men make of religion! what a peece of wax men make of the Scripture! ... they mold it into any shape, they make it to receive any impression'; **'The cockpitt is putt downe and the pulpitt standes firme, but more mischeife is done in the pulpitt, then in the cockpitt, yea then in any place elsewhere throughout the world.'**

Other constant themes are social inequality and the power (and evil) of money (with several essays on taxation, in which he proposes levies only on land and not on commodities); women (generally not approved of, 'good for nothing but to breed and to brable', but also not inherently worse than men); the danger of physicians; moderation in drink; and the evils of the clergy ('There's too much Church, but too few churches'), of enforced oaths, and of faction: **'They are all Gods enemies, that are against us, or are not for us, that are not just of our opinion: so say the Jews: so say the Pagans ... Mahumetans ... Papists ... Protestants, and ... all the rest of the world ...'** Throughout, there is a constant refrain, in many different forms of practice-what-you-preach motto, on the divide between action and words ('Lipp-love is windie, a mere ayre ... full of promise voyd of performance'). Elsewhere are passages on the plague, Christening gifts, atheism, charity, the deaf and dumb, the independence of the judiciary, the necessity of parliaments, honour, the limits of man's ability to conceive infinity and eternity, etc. etc.

Of the author/compiler, Robert Robinson (born c. 1590), we can determine very little. He is perhaps the Robert Robinson that matriculated at Trinity College, Cambridge, in 1607, though the anti-clerical slant of this manuscript makes clear that, if so, he is not the same Robinson that was ordained deacon in 1611 and proceeded as preacher at Gedney in Lincolnshire. Almost certainly compiled as a fair copy from earlier commonplace books, it was evidently intended as a memorial or gift rather than for publication. The date on the title-page appears to have been added later (presumably on completion of what must have been a tremendous effort of transcription), and the additional title-page was probably also completed at that time.



## APOLLINAIRE, MATISSE AND ROUYEYRE

39 **ROUYEYRE, André.** Two typescript drafts of *Apollinaire* (1952), here titled 'Stature d'Apollinaire. Gravures de Henri Matisse', c. 1950.

Three 4to. typescripts. ff. [1], 62 with corrections in pencil and ink dated July 1950 (one printed addition tipped in); ff. [1], 68, [1], incorporating the earlier corrections and with further corrections and formatting notes; and ff. [9], comprising only the poetical extracts by Apollinaire; also with a loose design for an initial, a typescript leaf of 'Calibrage' dated 4 September 1950, explaining the proposed printing details, a sample printed bifolium of the first four pages of the work (in a variant text); and a corrected typescript leaf of promotional blurb for Apollinaire's *Ombre de mon Amour* (1947); loose in two original annotated folders.

[Offered with:]

**ROUYEYRE, André, and Henri MATISSE.** *Apollinaire. Paris, Raisons d'Etre, 1952* [1953].

Folio, pp. 86, [10], with two initial and two terminal blanks, a half-title, and a **frontispiece, six lithograph plates, one lithograph tailpiece, and three linocut initials** after designs by Matisse; bound preserving the original wrappers (also designed by Matisse) in black crushed morocco by Alix, panelled in yellow calf, matching slipcase.

**Together £6500**

The original corrected typescripts of André Rouveyre's *Apollinaire* (1952), prepared in 1950 for submission to Louis Broder (though in the event Broder was not to publish the work); along with the first edition of the published text, #144 of 330 copies, illustrated by Matisse.

Twenty-three years after Apollinaire's tragic early death in 1918, his mutual friends Rouveyre and Matisse, who had subsequently lost touch, crossed paths again and began an intense and rewarding friendship, exchanging some 1200 letters over the next decade or so, and collaborating on several publications including Rouveyre's novel *Repli* (1947). In September

1948, Rouveyre proposed a collaboration in tribute to their old friend Apollinaire, with text by Rouveyre to accompany six of Matisse's lithograph portraits of the poet. By early 1950 they had fixed on Louis Broder as the publisher and were discussing with him choices of paper, exchanging proofs, and debating the title.

The earlier of Rouveyre's typescripts here shows three sets of corrections, coded by colour, and dated 5, 13 and 14 July 1950. The alterations are both typographic and substantive, ranging from word substitutions to the insertion of several lengthy passages. Corrections are denser towards the end of the text, and Rouveyre seems to have struggled in particular with the closing paragraphs – several versions with very different content are provided then struck through, none which eventually appeared in print. The second typescript represents a firmer form of the text (though again the end differs from the work as printed), with scattered corrections and instructions as to the design of the text. Included loose is tracing paper sample of a decorative initial 'U' or 'V' in a similar style to those provided by Matisse.

The 'Calibrage', which describes this second typescript as the 'manuscrit définitif', proposes the illustrations comprise three large initials in red, three large headpieces and three tailpieces, and the six lithos; the print run would be 280, plus 20 hors commerce.

If Broder had issued the publication, it would have been one of his earliest – he went on to become a major publisher of artist books, working with Braque, Picasso, Miro, Eluard, Claudel etc. But there were increasing delays and financial conflicts during the summer of 1950, and by the autumn, even as the text was being set by Coulouma, Matisse and Rouveyre abandoned Broder as the publisher. In May 1951 they signed a new contract with Adda Gérard of 'Raisons d'Être', and printing was largely completed in April 1952, but the final product, with its screen-printed covers by Matisse, did not see the light until the following January.

See *Matisse-Rouveyre: Correspondance* (2001), *passim*.

#### SAYER AND BENNETT'S RARE 'HOLSTER ATLAS': NORTH AMERICA DURING THE WAR OF INDEPENDENCE

- 40 **SAYER, Robert and John BENNETT.** The American Military Pocket Atlas; being an Approved Collection of Correct Maps, both General and Particular, of the British Colonies; Especially those which are now, or probably may be the Theatre of War: Taken Principally from the Actual Surveys and Judicious Observations of Engineers de Brahm and Romans; Cook, Jackson, and Collett; Maj. Holland, and other Officers, Employed in His Majesty's Fleets and Armies. London: R. Sayer and J. Bennett, [c.1776].

8vo (220 x 145 mm), pp. [i]-[iii], vi-viii, [2 (list of maps, verso blank)]; six folding engraved maps (on guards), hand-coloured in outline, numbered in manuscript on the versos (some numbers cropped); some very light marking or offsetting, a few short tears, most with old reinforcements on verso of maps, imprint of the sixth map slightly shaved; strictly contemporary calf-backed marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one; lightly rubbed, foot of spine slightly chipped, slight cracking on hinges, nonetheless an excellent copy; *provenance*: Heinrich Johann, Freiherr von Gudenus, 1891 (1839-1915, engraved armorial bookplate on upper pastedown). £20,000

**First edition.** Often known as the ‘Holster Atlas’, because of its compactness and intended use by the military, as stated in the Advertisement (p. [viii]): ‘Surveys and topographical charts being fit only for a library, such maps as an officer may take with him into the field have been much wanted. The following collection forms a portable atlas of North America, calculated in its bulk and price to suit the pockets of officers of all ranks’. It is dedicated by the editors to Thomas Pownall, an MP who had earlier been governor of Massachusetts and was a respected authority on American matters: ‘As we undertook this work for the use of the military gentlemen at your recommendation, we cannot but hope that the avowed patronage, of a person so well informed in geography, and having such a particular knowledge of the country of North America, may recommend it to the public; we therefore presumed to dedicate it to you’. The *Atlas* was available for sale in New York as well as London (see Harley, et al., *Mapping the American Revolutionary War* p. 96 and n. 109).



The maps comprise (imprint dates given in brackets):

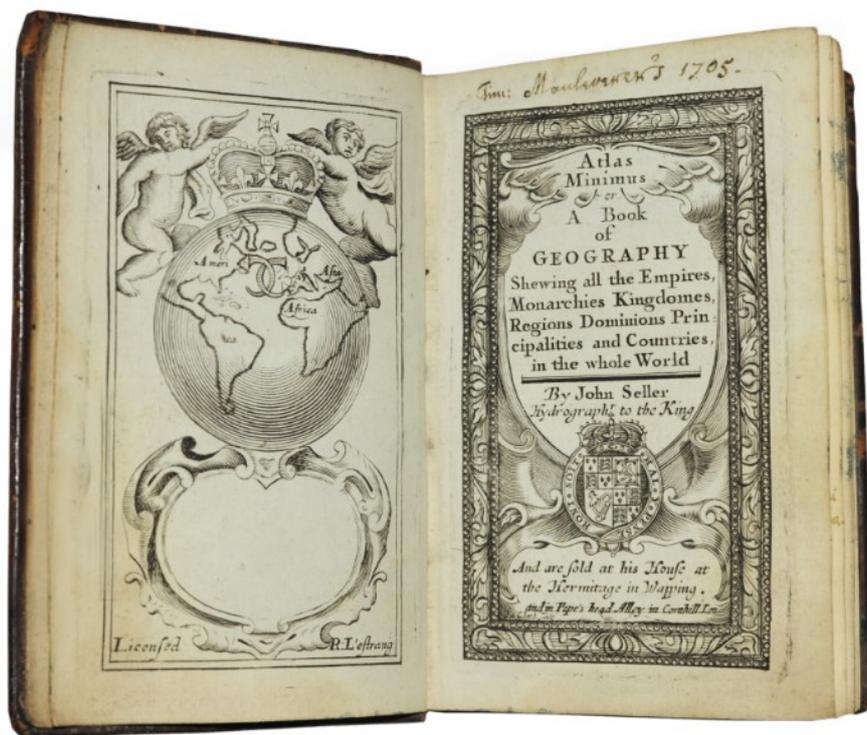
1. ‘North America, as Divided amongst the European Powers. By Samuel Dunn’ (1774).
2. ‘A Compleat Map of the West Indies, Containing the Coasts of Florida, Louisiana, New Spain, and Terra Firma, with All the Islands. By Samuel Dunn’ (1774).
3. ‘A General Map of the Northern British Colonies in America which Comprehends Quebec, Newfoundland, Nova Scotia, New England and New York. From the Maps Published by the Admiralty and Board of Trade, Regulated by the Observations of Major Holland and Corrected from Governor Pownall’s Late Map’ (1776).
4. ‘A General Map of the Middle British Colonies in America. Containing Virginia, Maryland, the Delaware Counties, Pennsylvania and New Jersey. With the Addition of New York, and the Greatest Part of New England, as also of the Bordering Parts of the Province of Quebec, Improved from Several Surveys Made after the Late War, and Corrected from Governor Pownall’s Late Map’ (1776).

5. 'A General Map of the Southern British Colonies in America. Comprehending North and South Carolina, Georgia, East and West Florida, with the Neighbouring Indian Countries. From the Modern Surveys of Engineer de Brahm, Capt. Collet, Mouzon & Others, and from the Large Hydrographical Survey of the Coasts of East and West Florida. By B. Romans', with inset plans of Charlestown and St Augustine (1776).

6. 'A Survey of Lake Champlain, Including Lake George, Crown Point and St John. Surveyed by Order of His Excellency Major-General S<sup>r</sup> Jeffery Amherst [...] By William Brassier' (1762), with an inset plan of Lake George (1756).

Maps 3-5 have an additional title in the top margin, beginning 'The Seat of War ...'.

Clark I 189; Phillips 1206; Sabin 1147; Servies 526; Shirley, *Atlases* p. 902; TPL 495. ESTC notes two variant imprints, one with a colon after 'London', the other (as here) without.



## THE FIRST ENGLISH MAPS OF NEW MEXICO AND FLORIDA

41 **SELLER, John.** *Atlas minimus, or a Book of Geography shewing all the Empires Monarchies Kingdomes, Regions Dominions Principalities and Countries, in the whole World.* By John Seller, Hydrograph<sup>r</sup> to the King. *And are to be sold at his House at the Hermitage in Wapping. And in Pope's Head Alley ... [1678?]*

12mo., engraved throughout: licence-leaf (with a small circular map above a blank cartouche), title-page within an elaborate border by James Clark, a double-page 'Mapp of all the World', and 52 single-page sectional maps on rectos with explanations on the facing versos; the 48-page letterpress 'Geographical Description of the World' not present (as often, see below); ownership signature of Timothy Mauleverer on the title-page dated 1705, **with copious annotations and a manuscript index** in his minute but entirely legible hand. **A fine and entirely unsophisticated copy** in contemporary speckled calf, spine gilt with a floral motif, marbled edges.

£24,000

First edition in book form, second issue, of Seller's charming miniature atlas, first published c. 1676 as playing cards, with the 52 maps divided into four suits and so numbered.

Seller's *Atlas Minimus*, though not the first English world atlas, was the first composed on an entirely English model rather than from Dutch sources, and has a significance much beyond its diminutive size and its evidently popular audience. Thirteen maps are devoted to the Americas, including 'New Mexico', the first English map of New Mexico and California, and 'Florida', the first English map of the southern part of North America, from Florida to Texas. This second issue added 'Pope's Head Alley' to the imprint, a premises occupied by Seller in 1678-81. The maps were available both with and without the 'educational' letter-press component (see for example the copies of both issues in the Wardington sale, bound as here). 'The original set of playing cards is believed to have been prepared in 1676 or a year or so later' (Shirley).

Seller had been a compass-maker and a vendor of navigational instruments, but after narrowly escaping execution for high treason in the early 1660s, he branched into publishing. 'The trade in printed maritime atlases and charts had previously been wholly dominated by the Dutch. In terms of national mercantile aspiration this was clearly unsatisfactory ... and when he proposed to produce English-printed maritime atlases he was soon given a royal licence, granted a virtual monopoly, and appointed hydrographer to the king in March 1671' (*Oxford DNB*). In the event Dutch plates formed the basis of Seller's first atlases, but he moved on to other ambitious projects including a survey of England and Wales, only partially completed. 'For the remainder of his career, Seller's output concentrated on less financially challenging material, in particular the production of miniature compendia and atlases of the type exemplified by the undated *Atlas minimus* and the *Atlas caelestis* (1680), the earliest British celestial atlas' (*ibid.*)

Though he had decried Seller's use of adapted Dutch plates in *The English Pilot* (1671), as a naval man Samuel Pepys recognised Seller's worth, nothing that 'till Seller fell into it we had very few draughts, even of our own coasts, printed in England' (*Naval Minutes*, 238). The *Atlas Minimus* was the first properly English atlas; its reprint in c. 1705 by Senex and Price (the latter having been Seller's apprentice) is a demonstration of Seller's position as father to a generation of great British map-makers in the following century.

Timothy Mauleverer (1680-1753), of Arncliffe, Yorkshire, has annotated every map in the present volume with its geographical extent in longitude and latitude, and the first fifteen maps (Europe, plus China) with material derived from Peter Heylyn's *Cosmographie* and Laurence Echard's *Most Compleat Compendium of Geography*. For each country or empire he provides lists of regional divisions (and their geographical extent), chief towns, and the numbers of Archbishops, bishops and universities. The title and world map versos are annotated with more general material on poles, zones, tropics, the circumference and 'solid content' of the earth, its location according to Copernicus, and its division into 'imaginary', 'real' and 'national' parts.

Wing S 2465; Phillips, *Atlases* 490; Shirley, *British Library*, T.SELL-5a; Shirley, *The Mapping of the World*, 485-1 (the mappa mundi); Landis, *European Americana* 679/120; Sabin 79025.

42 **SIBAWAYHĪ.** Kitāb Sibawayhī. 10<sup>th</sup> or 11<sup>th</sup> century AD.

Arabic manuscript (270 x 170 mm), ff. 6, **copied on thick vellum**, 17 to 18 lines to the page in an Abbasid scribal hand, chapter headings in a larger hand; a little light soiling, some lines picked out by a later hand; in modern oatmeal-coloured cloth. **£18,000**

**Rare: a well-preserved fragment from one of two extant Sibawayhī manuscripts on vellum.**

These leaves are an important early survival of the text, from one of only a handful of early copies, with the text roughly corresponding to chapters 546 to 549 (p. 417.9–p. 420.21; p. 422.1–p. 425.4) in the second volume of Hartwig Derenbourg's edition (2 vols., Paris, 1881–9).

Beyond his name, and this single work, little is known of Sibawayhī. That he studied at Basra is almost certain, and this single fact, coupled with an approximate death date of 796, provides a useful context for the composition of the *Kitāb Sibawayhī*, setting him in the heady years when Arabic grammatical sciences were in their infancy. Comprehensive, the work touches on almost every aspect of grammar, ranging from phonology to morphology, building from a broad sample of written Arabic, albeit one which excludes the proverbial. His work remains the touchstone of Arabic grammar.

Milan CCLIII (Lofgren & Traini I, p. 134). See also G. Humbert, *Les voies de la transmission du Kitāb du Sibawayhi*, 1995.

43 **[SOUTH SEA BUBBLE.]** Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX ... [*N. p., but the Netherlands*], 1720.

Folio, pp. [2], 25, [1] blank; 52; 26, 29-31, [1] blank; 8; with 76 plates, printed on paper of varying weights, most folding, comprising Muller numbers 1-45 (one of the four prints comprising Muller number 26 is missing and replaced with a non-listed alternative), 47-70, 72-73; Muller supplementary numbers 2-4 and 7; and another copy of Muller number 65 in a later state; title printed in red and black, browned, sporadic light foxing, small worm holes to the upper margin of plates 27, 28, 30 and 31, not affecting the prints, generally a very good copy bound in 18<sup>th</sup> century half vellum over marbled boards, spine lettered by hand in ink; somewhat worn, hinges cracked but joints in good condition, lower right-hand corner of front fly-leaf torn away; with an 8 page manuscript satirical poem in Dutch of 102 stanzas written on the rear fly-leaves. **£10,500**

First edition of the famous *Great Mirror of Folly*, with the title-page in its second state. 'Of the volume's significance in economic literature there can be no doubt. The South Sea Bubble in England and the Mississippi Bubble in France gave rise to extensive crops of controversial books and pamphlets, to modest groups of commemorative or satirical drawings, and, especially in France, to a number of poetic effusions. In neither of these countries, however, did there appear such a stout and extravagant piece as this Dutch volume. Constituted of folio size, its bulk is made up largely of satirical plates – perhaps the greater part of the drawings of



this character that appeared as individual units in Holland during the period of speculative activity; but its text also embraces the charters of important companies which were floated in various Dutch cities during the period of bubble fever ...

'No less exciting is the *Tafereel* as a book. There is scarcely another item just like it. Not merely are the identity of the compiler and the places of publication unknown, and not merely is the date of original issuance uncertain, but the volume went through an evolutionary process over time unnoticeable by ordinary, superficial inspection ... Moreover, so strange was the mode of issuance that no two specimens, even of approximately the same actual issue date, are exactly the same. Neither the textual material nor the engraved prints are always identical, nor do they appear in the same sequence within the volume; or, at least, they would do so only by the rarest chance. In a sense, each copy of the *Tafereel* is unique' (Cole, p. 1f).

There are 76 total plates in this copy, comprising Muller numbers 1-45, 47-70, 72-73 and supplementary numbers 2-4 and 7. There is also a later form of the rare playing cards print, Muller number 65, entitled 'Pasquins windkaart, op de windnegotie van 't iaar 1720'. In addition, one of the four prints comprising Muller number 26 is absent and has been replaced by another small print entitled 'Le tourney d'ôs charmé et l'amie sans soubson', with text in Dutch, French and German.

For a full analysis of the work, see Arthur Cole's excellent survey, *The Great Mirror of Folly ... An Economic-Bibliographical Study* (1949), expanded and updated by Frans DeBruyn in his articles 'Reading *Het groote tafereel der dwaasheid*: An Emblem Book of the Folly of Speculation in the Bubble Year 1720' (2000) and '*Het groote tafereel der dwaasheid* ... A Bibliographical Enigma and an Economic Force' (2000).

Goldsmiths' 5879; Kress 3211; Sperling 205.

‘HE SAYS DEMOCRACY’S A FOOLISH THING’

HOBBS’S FIRST BOOK

- 44 **THUCYDIDES, and Thomas HOBBS (*transl.*)**. Eight Bookes of the Peloponnesian Warre. ... Interpreted with faith and diligence immediately out of the Greeke by Thomas Hobbes secretary to ye late Earle of Devonshire. *London, imprinted for Hen[ry] Seile, and are to be sold at the Tigres Head in Paules Churchyard, 1629.*

Small folio, pp. [xxxiv], 536, [13], including engraved title and final blank; engraved title by Thomas Cecill, two engraved plates and three folding maps; a very little, light dampstain in the outer margin of the first few leaves, clean tear in 3C4 (no loss), minute rust spot in the lower margin of 3H3, small paper flaw in blank area of 3Y3 (no textual loss), the first map trimmed to the plate mark with the lower right corner reinforced on verso, the second map and third plate cropped along the outer margin, bound without the rear free endpaper; **a large-paper copy (338mm), clean and crisp in contemporary gilt black morocco**, sides tooled to a panel design with gilt centre- and corner-pieces, flat spine gilt in compartments; recased, with joints reinforced at the ends, endpapers renewed, lower corners a little bumped; a few, brief but intriguing corrections in ink in a contemporary hand. £12,000

First edition, first issue of Hobbes’s first book: the first English version of Thucydides to be translated directly from the Greek, and the first to include maps (devised by Hobbes himself). The 1550 English version by Thomas Nicolls had been translated from the French of Claude de Seyssel – itself a translation from Valla’s Latin. Pforzheimer states that large-paper copies of this edition occur, and this is almost certainly one of them; the Pirie, for example, copy was considerably shorter, measuring 315mm.

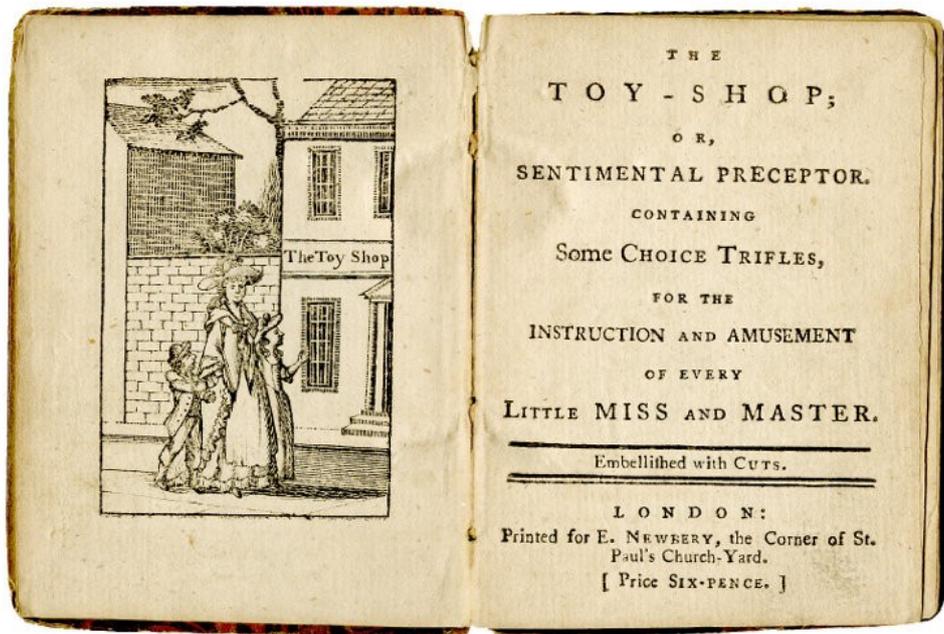
‘[It] has been always esteemed one of the best translations we have of any Greek author, and the Author himself took care of the maps and indices’ (Brueggemann). ‘A masterpiece. Read him in the famous speeches...and Jowett seems a nerveless paraphrase’ (Smith).

Ample evidence show that Hobbes’s close, linguistically competent and intellectually engaged reading of Thucydides played a major role in shaping - sometimes dialectically and in ways that changed over time - his own thinking on a number of issues: the basis of government authority, the prerogatives and role of rulers, the justification of their action, the much-debated point of tyrannicide, the function of rhetoric in government, and the function of history and history-writing. Hobbes’ special attention to Thucydides inaugurated an era of rediscovery of a classic which had been so far mostly relegated to the back of the political thinkers’ shelves, in favour of Tacitus, Livy and Plutarch, the classical fathers of Renaissance republicanism. In his stay at Chatsworth Hobbes read many classical historians, and concluded that ‘Thucydides pleased me beyond all others. [...] He says Democracy’s a foolish thing,/ than a republic wiser is one king’ (VA 84, 86-7).

‘In his verse autobiography Hobbes explained that Thucydides was his favourite ancient historian; what apparently attracted him was the cool dissection of political motivation and the ‘realist’ approach to power, together with the peculiarly Thucydidean analysis of the role of rhetoric in political debate. This translation was an important achievement, establishing Hobbes at a stroke as one of the leading Grecianists of his day. Hobbes also drew the elaborate map of ancient Greece which accompanied the text’ (Noel Malcolm in ONDB).

Thucydides' account, which remained unfinished at his death, stands as 'one of the greatest historical works of all time, notable for its condensed, direct, and graphic style, for its fairness and scientific method, for the author's sense of the causal connexion between events, and for its reasoning on political questions' (Harvey, p. 429). Brueggemann, p. 123.

Macdonald & Hargreaves 1; STC 24058; Pforzheimer 493; Cummings-Gillespie, *Classics 1550-1700* (Translation and Literature, Vol. 18, No. 1, 2009), p. 38; Moss II, 699; Smith, *Classics in Translation*, p. 162. See A. Hadfield, *The Oxford Handbook of English Prose 1500-1640*, pp. 115-6.



#### WITH A LONG PUFF FOR MRS. NEWBERRY

- 45 **TOY-SHOP (The)**; or, sentimental Preceptor. Containing some choice Trifles, for the Instruction and Amusement of every little Miss and Master. Embellished with Cuts.  
*London: Printed for E. Newbery ... [1790?]*

16mo. in eights, pp. 127, [1, blank], including a woodcut frontispiece and thirteen woodcut vignettes, with four final advertisement leaves presented as part of the story; final leaf used as rear paste-down; a very good copy in the original Dutch floral boards, spine perished but cords and stitching firm; cloth box. £1950

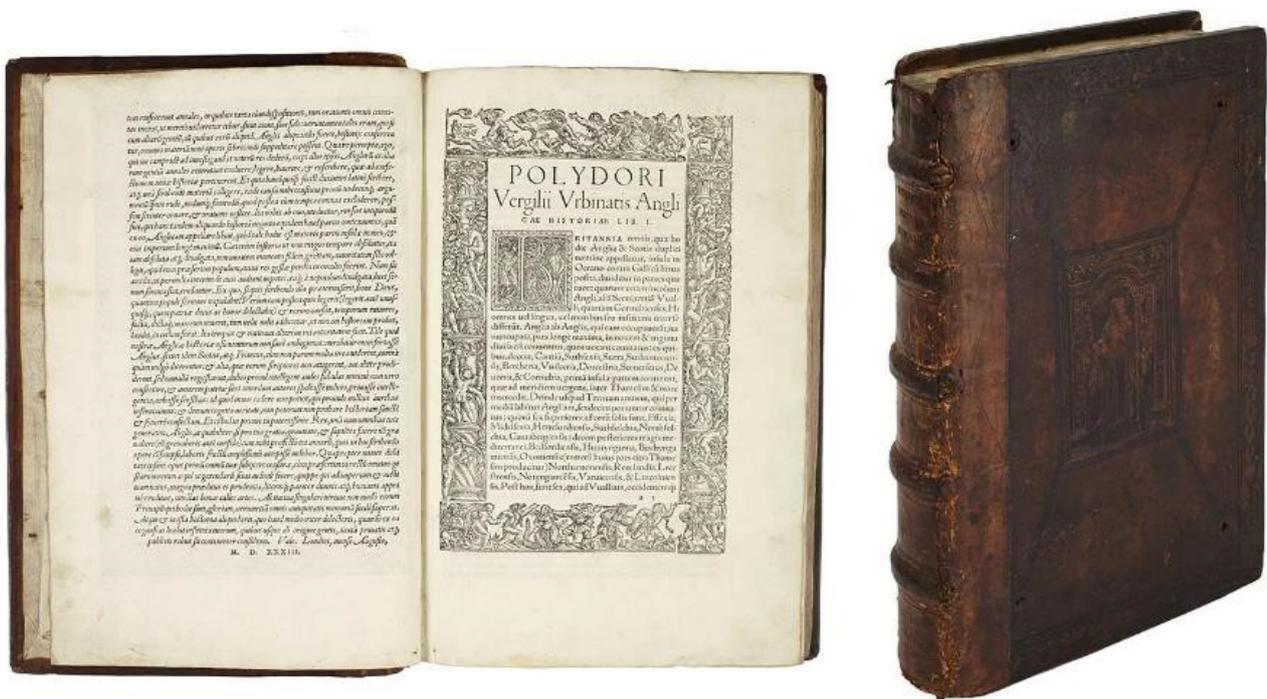
A charming illustrated juvenile based around a series of visits to a toy-shop – one of four(?) undated editions, priority not clear, published between about 1787 and 1790.

Belinda and Horace are taught while they are amused as their mother Lady Meanwell takes them toy shopping. The toyman shows them a looking-glass that reveals folly and anger (an ordinary looking-glass), a box full of courtier's truth and lawyer's honesty (empty), but they go away, on various trips, with a spy-glass, a stuffed dog, and a pocket-book to record all the moral precepts they are learning. Elsewhere in the shop are some 'moral scales' and a 'distinguisher' which allows the hearer to hear only truth – Lady Meanwell explains afterwards that he means by both items the capacity of judgement learned through experience.

In the final chapter, asked to recommend the most ‘useful’ thing in his shop, the toyman presents his charges with Berquin’s *Looking-Glass for the Mind*. He goes on to provide an extensive puff for Elizabeth Newbery, describing a number of other titles in detail (pp. 118-121), before showing them his ‘little library’, with ‘a complete collection of all Mrs. Newbery’s valuable books’, and presenting them with a catalogue (pp. 121-7).

The dedication is signed ‘The Editor, R. J.’ [*i.e.* Richard Johnson], who ‘is unlikely to have been the author, although he is credited by Roscoe’ (ESTC).

ESTC shows four copies of the present edition (Bodley; Essex Institute, Indiana and UCLA), plus a total of nine of the other undated editions (all pp. 127). Roscoe J357 (5).



MODERN ENGLISH HISTORY

46 **VERGIL, Polydore.** *Anglicae historiae libri vigintisex.* Basel, Michael Isingrin, 1546.

Folio, pp. [2], 618, [36]; roman letter, woodcut device on title repeated on verso of last, otherwise blank leaf; woodcut borders of renaissance ornament to leaf of dedication (to Henry VIII) and first leaf of text; bound in **contemporary Flemish blind-stamped calf over bevelled wooden boards**, covers with outer roll border of floral and foliate ornament, on the upper cover a central panel of St. Gertrude (with a mouse at her feet and another running up her crozier) in an architectural frame with text ‘Sum Bibliothecae Coenobii S. Gertrudis apud Lovanienses’, on the lower cover a coat-of-arms with date 1557, motto ‘Inter Spinas Calceatus’, and initials ‘P H’; old rebacking and some wear, lacking bosses and clasps; vellum pastedowns from a medieval manuscript (see below); ownership entry on fly-leaf ‘Ex Libris Joannis Fleming, 29 Januar. 1855’.

£4400

Second edition, much revised, of Vergil's English History, dedicated to Henry VIII. It is seen as the beginning of modern English historiography, as an important piece of propaganda for the Tudor monarchy, and as an influence on Shakespeare's history plays.

Vergil, originally from Urbino, began his research into English history soon after his arrival in London, in 1502, but research for a full-scale history of England most likely began in 1506-7, encouraged by Henry VII. "[His] treatment of the fifteenth and early sixteenth centuries, at least, remained authoritative down to the nineteenth century. From the wicked Richard III (largely echoed by Sir Thomas More, but all the more plausible in his villainy in Vergil's ostensibly impartial pages) down to the ambitious and arrogant Wolsey, 'Vergil's story has become part of the national myth' (*Anglica historia*, xxxix). Surprisingly, the *Anglica historia* still awaits a complete critical edition and modern translation, although the period down to 1485 is accessible in translations published by Henry Ellis (1844, 1846), while Denys Hay's fine edition covers the years 1485-1537." (*Oxford DNB*)

**In a contemporary Louvain binding from the great Augustinian abbey of St. Gertrude**, founded in 1204. The panel on the upper cover shows St. Gertrude with mice at her feet (as often - she was widely invoked against the plague). The panel on the back cover is of the arms and initials of the abbot Philippe de Hosdain (or Hosden), *d.* 1569, who was a notable benefactor of the library. At the head of the inside of the back cover are three nail marks indicating where the book was once stapled and chained.

*Pastedowns*: These are from a **manuscript of the late fourteenth or early fifteenth century devoted to canon law**, written in a formal gothic script. The leaf inside the front cover concerns simony and the prohibition of buying or selling ecclesiastical offices. The text notices the origin of simony from Symon Magus in Acts 8 and refers to his wish to buy with money the gift of the Holy Spirit. The leaf on the inside of the back cover discusses whether a son born out of wedlock may hold a position in the church and comments that the son should not bear the sin of his father.

QUEEN VICTORIA'S HIGHLAND JOURNALS IN A PRESENTATION  
BINDING, INSCRIBED TO THE LORD CHANCELLOR AND WITH A  
LETTER FROM VICTORIA

47 **VICTORIA, *Queen of Great Britain***. Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861. To which are Prefixed and Added Extracts from the Same Journal Giving an Accounts Earlier Visits to Scotland, and Tours to England and Ireland, and Yachting Excursions. Edited by Arthur Helps. Second Edition. *London: Smith, Elder and Co., 1868.*

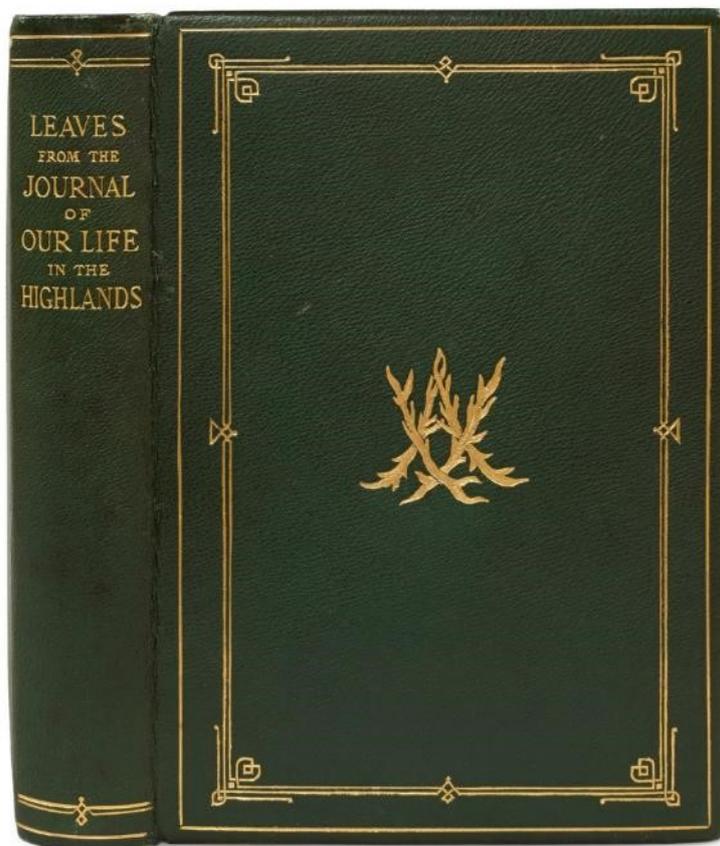
8vo (200 x 137mm), pp. xv, [1 (blank)], [2 (contents)], [2 (section-title, verso blank)], 315, [1 (imprint)]; engraved frontispiece and engraved plate, both retaining tissue guards, wood-engraved illustrations in the text, after the author; some scattered spotting and foxing; original green hard-grained morocco gilt presentation binding by Burn & Co., London, boards with gilt-ruled borders and central design of antlers, reproducing the design of the trade binding,

spine lettered and ruled in gilt, board-edges roll-tooled in gilt, gilt-ruled turn-ins, mid-brown endpapers, all edges gilt, blue silk marker; extremities very lightly rubbed and bumped, otherwise a very good copy; *provenance*: Earl Cairns (**autograph presentation inscription from Victoria** on front flyleaf, 'To Lord Cairns, Lord Chancellor from Victoria R Balmoral Oct[ober]: 21. 1868'). [*With, laid down onto upper pastedown:*]

**VICTORIA, *Queen of Great Britain***. Autograph letter to Earl Cairns, *Balmoral*, 21 October 1868. 1 page, 8vo, light-blue mourning paper with black border and printed address; a few light spots, laid down.

£1200

In 1842, Victoria and Albert made their first visit to Scotland, and Victoria recorded in her journal that 'Albert says [that Dalkeith is] very German-looking' (*Leaves*, p. 13); '[t]here could be no higher praise, and Victoria's love affair with Scotland, which long survived her husband, began' (ODNB). Following further visits to Scotland in 1844 and 1847, in 1848 Victoria and Albert bought Balmoral, and rebuilt it between 1853 and 1855: 'Balmoral provided privacy in abundance and, for Victoria, a kind of freedom unavailable elsewhere [...] Victoria and Albert embraced Scottishness wholeheartedly. Balmoral was bedecked in tartan, the children were dressed in kilts, and the whole family took to highland pursuits. They made expeditions (some in transparent incognito) to local beauty spots, climbed and rode in the mountains, attended the local highland games, and rowed on the loch. Albert studied Gaelic, hunted, shot, and fished; Victoria followed, often taking her sketchbooks with her' (ODNB).



The first section of *Leaves* describes the royal couple's early visits to Scotland, and the main, central section describes their life in the Highlands between the purchase of Balmoral and Albert's death in 1861. The final section, 'Tours in England and Ireland, and Yachting Excursions' describes two yachting trips in 1846, their first visit to Ireland in 1849, and a visit to the Lakes of Killarney in 1861. Written in the aftermath of Albert's death in 1861, which caused the most extreme grief, *Leaves* is dedicated 'To the dear memory of him who made the life of the writer bright and happy, these simple records are lovingly and gratefully inscribed'.

This copy is in the uncommon gilt morocco presentation binding, and was inscribed to the Lord Chancellor, the distinguished lawyer and politician Cairns, who was appointed by Disraeli when he replaced Derby as premier in February 1868; however, Disraeli's leadership (and thus Cairns' lord chancellorship) ended less than a year later, when Gladstone won the general election and formed his first administration. Cairns was then reappointed Lord Chancellor in 1874 when Disraeli returned to power and held the position until 1880. Victoria's covering letter, which is laid down into the volume, states that, '[t]he Queen hopes the Lord Chancellor will accept these 2 books in recollection of his visit to Balmoral', referring to this and a second volume - C. Grey's *Early Years of the Prince Consort* (London: 1867), inscribed to Cairns by Victoria - which were both housed in a 'watered-silk lined morocco solandar case, with the Cypher of the Earl Cairns on upper side', when the 5th Earl Cairns sold them at Sotheby's in 1947. When this volume was sold at Christie's South Kensington in 2001, it had become separated from Grey's book and the case, which had presumably been either lost or damaged in the intervening fifty-four years. Interestingly, the Royal Collections hold a photographic portrait of Cairns of circa 1868, which was acquired by Victoria (RCIN 2907090).

*Provenance:* Hugh McCalmont Cairns, 1st Earl Cairns (1819-1885, presentation inscription and covering letter; by descent to:) - Rear-Admiral David Charles Cairns, 5th Earl Cairns (1909-1989; sale, Sotheby's London, 2 December 1947, lot 610 (part), to:) - Farlow (buyer of record) - sale, Christie's South Kensington, 6 June 2001, lot 445.

## SECOND VOLUME OF QUEEN VICTORIA'S HIGHLAND JOURNALS, INSCRIBED TO THE HON. BOUVERIE FRANCIS PRIMROSE

48 **VICTORIA, Queen of Great Britain.** More Leaves from the Journal of a Life in the Highlands, from 1862 to 1882. London: Spottiswoode and Co. for Smith, Elder and Co., 1884.

8vo (210 x 140mm), pp. x, [2 (illustrations, verso blank)], [2 (epigraphs, verso blank)], 404; engraved portrait frontispiece, and 12 engraved and woodcut plates, all retaining tissue guards; text ll. lightly browned, a few light spots and marks; original green cloth gilt over bevelled boards by Burn & Co., London, upper board lettered in gilt and with design blocked in gilt, lower board with central design blocked in gilt, spine lettered and ruled in gilt, patterned endpapers; extremities lightly rubbed and bumped, small mark on upper board, splitting on upper hinge, otherwise a very good copy; *provenance:* Bouverie Francis Primrose (1813-1898, autograph presentation inscription from Victoria on front flyleaf, 'To the Hon. B.F. Primrose C.B. from Victoria RI Feb[ruary]: 21. 1884'). £500

**First edition.** Following the success of Victoria's *Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861* (London: 1867; see the previous item), which 'was received with a warmth of sympathy and interest which was very gratifying to [the author's] heart' (p. [v]),

Victoria prepared a second volume, which records her life in the Highlands after Albert's death, and, 'while describing a very altered life, [...] shows how [her] sad and suffering heart was soothed and cheered by the excursions and incidents it recounts, as well as by the simple mountaineers, from whom [she] learnt many a lesson of resignation and faith, in the pure air and quiet of the beautiful Highlands' (pp. [v]-vi). As Sidney Lee wrote, *More Leaves* also 'like its forerunner, enjoyed wide popularity' (S. Lee, G. Smith, and L. Stephen, *George Smith. A Memoir* (London: 1902), p. 46).

This copy was inscribed by Victoria to the Honourable Bouverie Francis Primrose CB, DL, the son of the politician Archibald John Primrose, 4th Earl of Rosebery, and thus the uncle of Archibald Philip Primrose, 5th Earl of Rosebery, who was Victoria's Prime Minister between 1894 and 1895. Bouverie Francis Primrose held a number of offices of state in Scotland, including those of Receiver-General of the Post Office in Scotland and Secretary to Boards of Manufactures and Fishery Board in Scotland.

49 **WELLINGTON, J. B. B.** 'Study of Sheep', circa 1890

Photogravure, 5 x 7 inches (12.7 x 18.9 cm.), on card 11 x 15 inches (28 x 38 cm.).

£150 + VAT

From *Sun Artists* No. 3, 1890.

50 **WELLINGTON, J. B. B.** 'Eventide', circa 1890.

Photogravure, 4<sup>5</sup>/<sub>8</sub> x 8 inches (11.8 x 20.4 cm.), on card 11 x 15 inches (28 x 38 cm.).

£150 + VAT

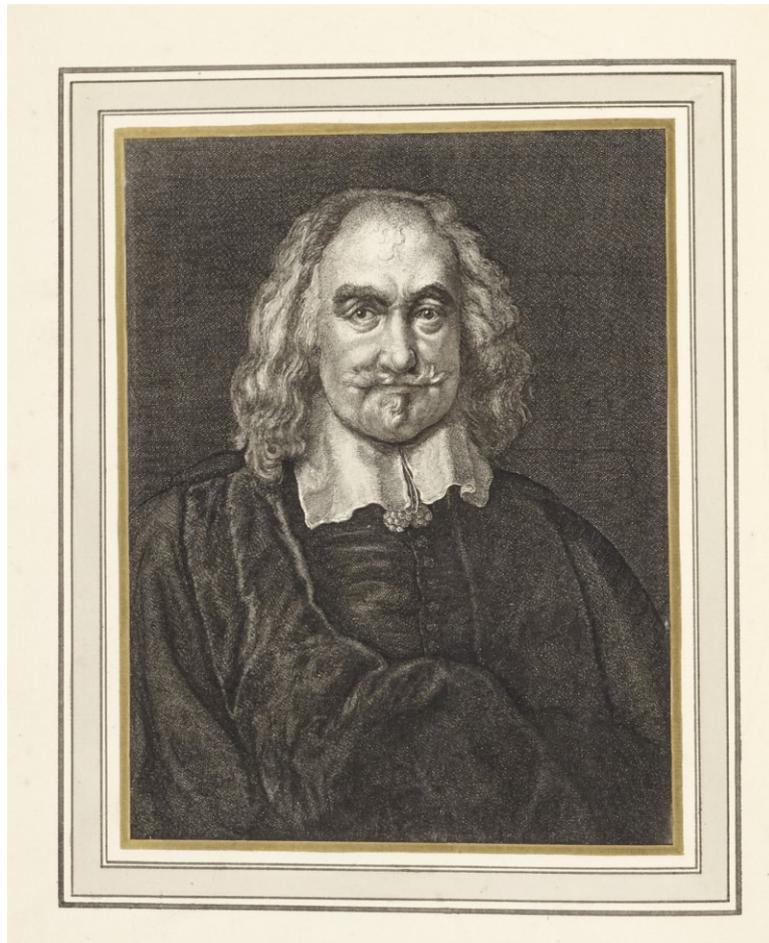
From *Sun Artists* No. 3, 1890.



STUDY OF SHEEP.



EVENTIDE.



### THOMAS HOBBS.

Born at Malnesbury, in the County of Willt, 1588. studied at the <sup>of Oxen</sup> University, both his Genius & Learning was very great. The first appearance he made in the world, was as Tutor to the Lord Casendish, son of the Earl of Downs here with whom he travell'd into France & Italy, returning home, was in that Earl's Family, during the Civil Wars in England, being in 1629 he went again into France, where he taught Mathematics to Charles, then Prince of Wales; who after he became King of England, always allowed him a Pension, & took great pleasure in his conversation.

He wrote many Treatises, in Politicks, Geometry, Philo- sophy &c. amongst which, the most famous is that call'd the Leviathan.

He acknowledged a Supreme Being, much more in the Morality of his Life, than in his Writings & dyed in the year 1639. Aged 91.