



BERNARD QUARITCH SUMMER MISCELLANY

2017

50 ITEMS.

1. [ALBERT EDWARD II (LIFEBOAT).] Mauchlineware napkin ring with transfer photograph, *c.* 1885–1901.

Wooden napkin ring, 5 cm. (diameter) x 4 cm. (height), with transfer photograph 3 x 4 cm., captioned 'The Life Boat, Clacton-on-Sea' below, varnished; Margaret Harker's numbering label on inside.

£80

An early Mauchlineware souvenir, enhanced with a photograph of the *Albert Edward II* outside the Anglefield boathouse.

It seems unlikely this was an item of RNLI merchandise, instead showing that the lifeboats at Clacton-on-Sea were a very popular attraction in their own right. 12,000 people witnessed the naming ceremony of the first *Albert Edward*, which was Clacton-on-Sea's first lifeboat. It came into use in 1878, having been donated by the Freemasons of England and named in honour of the then Prince of Wales, later King Edward VII. *Albert Edward II* was 39 x 9 foot with 12 oars; it served from 1885 until 1901, saving 11 people and numerous vessels.

From the collection of photographic historian and collector Margaret Harker.



2. ALBERT VICTOR, Prince, GEORGE, Prince of Wales, and DALTON, John Neale. The cruise of her Majesty's Ship 'Bacchante' 1879–1882. Compiled from the private journals, letters, and notebooks of Prince Albert Victor and Prince George of Wales, with additions by John N. Dalton. *London, Macmillan and Co., 1886.*

2 vols, 8vo, pp. xxviii, 675, [1]; [xii], 803, [1, blank], with one folding map, 15 plates and numerous illustrations in the text; original blue cloth; corners slightly worn; trace of a small label on front cover of vol. II, but a good, bright copy.

£320

First edition. An account of the three-year voyage of HMS *Bacchante* round the world with Prince Albert Victor and George Prince of Wales, the future George V, on board. The first volume covers: the Mediterranean, Tenerife, West Indies, Bermudas, Vigo, Ferrol, St. Vincent, the Plate, Falkland Islands, Cape of Good Hope, Australia and Fiji. The second: Japan, China, Straits Settlements, Ceylon, Egypt, Palestine and the Mediterranean again. It claims to be edited from the princes' journals and letters by Reverend Dalton, the princes' tutor, but was in fact largely written by Dalton alone.

'In 1877 the two boys were sent to HMS *Britannia*, the Royal Navy's training ship ... This was followed, again with Dalton on board, by three years in HMS *Bacchante*, captained by Lord Charles Scott, in which the princes went round the world (1880–82); this was the third of their three voyages on the *Bacchante*, the first being to the West Indies (1879), the second to Spain and Ireland (1880). In an age when naval disasters were almost commonplace, placing both male heirs in one ship was a risk (as the cabinet pointed out), and indeed between South Africa and Australia the *Bacchante* was adrift rudderless for several days and several members of the crew were killed. The toughness of the conditions gave Prince George a point of reference to which he returned throughout his life. No member of the royal family had been exposed to such harsh physical and mental conditions since the youth of William IV' (*Oxford DNB*).

CRUISE OF H.M.S. 'BACCHANTE', 1879-82.



First Route 1879-80, shown thus ———→
 Second Route 1880-81-82, shown thus - - - - -→

London: Macmillan & Co.

Stanford's Geographical Lab., London.

ROLLICKING TALE OF AN UNHAPPY MARRIAGE

3. [ANON.] *Mon ami Grégoire ou les infortunes conjugales d'un honnête homme. France, 1870s?*

Illustrated manuscript on paper, in French, oblong album (130 x 200 mm), pp. [99] (on cream paper except for pp. [81]-[92] on grey paper), each page with one or more coloured illustrations and accompanying text in a neat hand in black ink (a few corrections); a few light marks and spots; very well preserved in contemporary black cloth, 'Album' lettered in gilt to upper cover, marbled endpapers; neatly rebacked and with neat repairs to corners and board edges.

£2500

A beautifully illustrated, fabulous comic tale of the unhappy marriage and demise of the narrator's friend Grégoire. The principal protagonists in this rollicking story, which does not appear to have been published, are: Grégoire, a Parisian notary; Pamela Picoiseau, Grégoire's beautiful, fashionable and errant wife; her dashing cousin, 'capitaine dans la marine du roi de Patagonie'; her father, a skinny former captain of the Hussars, and meddling mother; and their robust and ever faithful maid from Alsace. Having met at the Bois de Boulogne, Grégoire and Pamela marry and then honeymoon at the fashionable bathing resort of Arcachon (near Bordeaux), being joined by Pamela's parents. When Grégoire catches his wife bathing with her handsome cousin he challenges his rival to a duel, only to discover the following day that the couple have eloped. Grégoire, his in-laws and their maid pursue the amorous fugitives to Patagonia, a desert island, the North Pole, and Chandernagore in India, their numerous adventures including a fancy dress ball, abduction by a Prussian pirate called Ali-Besef-Schnaps, and sailing on a pike. The determined Grégoire survives being stabbed, poisoned with arsenic and set on fire, only to meet his end in a lion's jaws. The others die too: Mr Picoiseau accidentally decapitates his wife and then hangs himself; the Alsatian maid is gobbled up by a snake; Pamela kills her cousin for dallying with a beautiful savage, and then promptly explodes with désespoir.

The entertaining narrative is brought to life by the lively and colourful illustrations, executed by someone with a talent for humorous caricature. A date of production around the 1870s seems possible based on the costumes and clues within the narrative: Arcachon was established in 1857 and there was a short-lived self-proclaimed French king of Patagonia in the early 1860s. It is interesting to note that, for no apparent reason, Mr Picoiseau's nose grows Pinocchio-like at some point in the narrative (Collodi's *The Adventures of Pinocchio* was published in 1883).



‘SINCE THE FRENCH SAY THAT THEIR LANGUAGE IS UNIVERSALLY UNDERSTOOD,
THEN THERE IS NO DOUBT THAT IT WILL ALSO BE SPOKEN ON THE MOON’

4. [ANON.] *Microselene. Curioso viaggio etereo di madamigella Garnerin. Milan, Angelo Stanislao Brambilla, 1824.*

8vo, pp. 224; some light foxing and dampstaining, a few pages cropped at lower edge; a very good copy in the original blue paper printed wrappers, with some dampstaining.

£950

First edition of an innovative early Italian work of satirical imaginative fiction. Subtitled the ‘Curioso viaggio etereo di madamigella Garnerin’ [The Curious Voyage of Miss Garnerin], *Microselene* centres on an *aeroporista* [aeronaut] and begins with her ascent in a hot air balloon, based on the famous exploits of Elisa Garnerin (1791-1853), the French parachutist and balloonist. As with the novels of Jules Verne several decades later, **recent developments in technology provide fuel for speculation**; but unlike his strictly-circumscribed adventures, the present work revels in diverging fantastically (and comically) from the limitations of scientific possibility.

The work begins with Garnerin’s ascent in a hot-air balloon, at which point, ‘la terra appariva al suo sguardo come un formicaio’ [the Earth seeming to her eyes like a vast anthill], she muses on the vanity and pride of humanity. Although this brief commentary is interrupted, it strikes a satirical note which continues throughout the work, finding comedy in the fantastic (and in places closer to home) in the manner of *Gulliver’s Travels*. Garnerin meets a sylph (air spirit) riding a cloud being drawn by an eagle and a vulture ‘as big as an ox’, who offers her the opportunity to visit the Earth’s second, lesser-known satellite, the eponymous *Microselene*. The work’s self-conscious narrative method regularly digresses and moves between characters and locations, punctuated by the occasional intrusions of a narrative voice, who addresses the reader on various occasions to excuse the

deficiencies in style, or failure to conform to the tragic or comic mode, **concluding with a forceful apology for imaginative fiction**: ‘la vita stessa è un continuo vaneggiament’ [life itself is a continuous delirium].

OCLC records one copy worldwide, in Switzerland.

5. [APOLLONI, Giovanni Filippo.] *L’Argia. Dramma musicale, rappresentato à Insprugg alla Maesta della Serenissima Cristina Regina di Svezia etc. Innsbruck, Hieronymus Paur, 1655.*

Small 4to, pp. [xi], 94; woodcut initials and head- and tail-pieces; an excellent copy in contemporary limp vellum **with the arms of Anna de’ Medici, Archduchess of Austria** (1616–1676) stamped in black in centre of covers, gilt edges; some light spotting and soiling, arms on upper cover rubbed.

£3500

Rare first edition of the libretto for Antonio Cesti’s opera *L’Argia*, performed at Innsbruck as part of the festivities marking the official conversion of Queen Christina of Sweden.

While staying at the court of Archduke Ferdinand Charles of Austria on her way to Rome, Queen Christina had publicly announced her conversion to Catholicism in the Hofkirche of Innsbruck on 3 November 1655, and on the evening of that day a grand ballet, *La rivalità di Marte e Adone*, was performed. Cesti’s *L’Argia* was first performed on the following evening, and a repeat performance was given on 7 November.

‘Cesti is often considered a composer of Venetian opera. Although he only wrote three works for Venice and spent at most two years there, many of his Innsbruck operas are indeed largely Venetian in style. The archduke made a conscious attempt at recreating Venetian opera (though within the financial establishment and ceremonial functions of court opera): according to Atto Melani, the new theatre and its machinery were constructed on Venetian models, and on 31 May 1654 the court librettist Apolloni mentioned that he was writing an opera “in the Venetian style”. This was probably *Argia*, which – although dressed with a laudatory prologue, elaborate stage machinery, prominent choruses, many supernumeraries and four separate ballet groups to entertain Queen Christina – remains essentially an exotic, pseudo-historical libretto, with plenty of love intrigue and fast-paced comic dialogue, of the type popularized in Venice by Cicognini and Giovanni Faustini’ (*New Grove*).

According to William Holmes, ‘Agricola [i.e. Paur, the printer] issued two separate printings of the libretto. One was a normal paper-bound edition; the other, limited to one hundred copies, was sumptuously bound in cloth [i.e. velvet?] and contained etchings of the sets by Valerio Spada. Examples of the latter are in the Univesitätsbibliothek, Innsbruck, and in the Kungligabiblioteket, Stockholm’ (W. Holmes, ‘Cesti’s “L’Argia”: an entertainment for a royal convert’, in *Chigiana*, 26–27 (1969–1970), pp. 35–52, pp. 37–8 n. 11).

Although not one of the luxury copies with plates, our copy, bound in vellum with the arms of Anna de’ Medici, is evidently a special copy bound for the archduchess (perhaps one of a number so bound for presentation) and raises the question of whether the illustrated issue was in fact intended as a commemorative publication.

In addition to the copies cited by Holmes above, VD 17 3:005064Y records copies at Halle, Munich and Wolfenbüttel, of which only the Munich copy contains plates. OCLC adds copies (issue unknown) at Augsburg and Copenhagen; OPAC SBN adds copies at Kloster Neustift and Milan (both apparently the issue without plates). No copies located in the UK or the US.



6. APPIA, Béatrice. A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. *Paris, 1934-6*. Comprising:

- 'Album pour Jean ... Printemps 1935', with 16 pages of illustrations, 12 hand-coloured; in a ring-bound album, at the end two pen portraits of Carteret, one signed.
- 45 illustrated letters, taking the form of *bandes dessinées*, often with text in verse, some hand-coloured, various sizes.
- 'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, four pages.
- 36 autograph letters/postcards, various sizes, 1 to 4 pages, including a few sketches, many with envelopes.
- Seven typescript letters, with manuscript corrections and additions, in total 13 pages.

Together £7500 + VAT in EU

An extraordinary series of love letters, by turns passionate, mocking and lyrical, with copious illustration, sent by the Swiss-born French artist Béatrice Appia (1899-1998), best known for her illustrated children's books, to the philosopher and astrologer Jean Carteret (1906-1980), here addressed as 'cher Jean' or 'doux Jean'.

Appia had studied in The Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with the painters Christian Caillard, Maurice Loutreuil, and Eugène Dabit, whom she married in 1924. During the late '20s she also began to write. Dabit was to die suddenly in 1936 in Sebastopol, while on a tour with André Gide, but before that the marriage was evidently on the decline: 'L'attitude de Dabit devient si odieuse, si lâche en ce moment,' she complains to Carteret here.

Appia's comic illustrated missives are a riot of colour and wild imagination, lightly mocking Carteret's fondness for his beard, his recurring toothache, and his attachment to his family, touchingly jealous of the attention he obviously received from other women: in 'Le Mariage', he returns home to Nancy for a wedding, seducing a lady in the train carriage; all the female members of the audience fall in love and send him messages written on their undergarments.



en le contact de vot
t pas chercher à voi
solument d'autant p
ort. Je vous assure
sous la main, vous
ceptez n'importe quel
equivalors on devient
de votre soeur vous
cet instant et

du 7a

dormi

j'ai "jein"

j'ai six
veu

souffrance me bu
mer, je vous ass
réelle et
porte

Cher Jean, j'ai envie de dire des
de vous l'adresser. Le ciel n'est
je suis heureuse. Pour rien a
situation

Mardi 21 mai 1961

Acte II scène: Jeannot
seul sur le quai/Je croy
me voila seul sur ce que
prendre un taxi.
sne ILLa famille atte
après un moment
avec notre g
un prince,
en av

" LA TRAGÉDIE DE LA BARBE, ou
La Rue d'Alliance

Grand drame BICHEKSPARIEN De l'époque moderne

Personnages: Un Père
Une Mère
Une Soeur
Un Fiancé
Une tante
Un vieil Oncle
Biche,

La Famille (forme moderne du chœur antique)
marmitons cordons bleus valetaille, etc etc etc

JEANPAUL JOACHIN



JE VOUS ÉCRIS AU PIED DES MONTS
DANS LE PIÉMONT.



ON BOUFFE DE LA POLENTA
À EN CRÉVA.



LES AIGLES Y PLANENT L'ŒIL
GARE AUX PDU

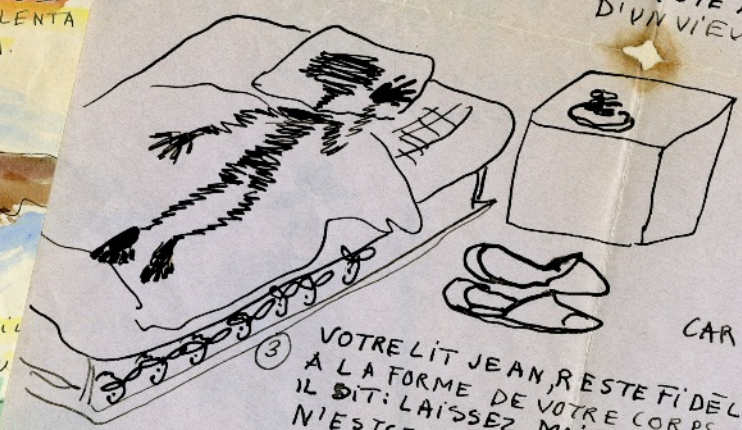


① LE PAILLASSON S'ENNUIE
DE LA MORTE-PIËSON
DEVIVRE SANS LÈCHER
PASSIONNÉMENT VOS PIEDS
ET PAR REFOULEMENT
IL S'EFFILOCHE DOULEMENT...

COMPLAINTE DE L'APPARTEMENT



② LA CUISINE CRYPTOGAMISE
DU PLUS PETIT PLAT AU POELON
LA NOURRITURE NE S'ÉTERNISE
JEAN, SANS SUBIR DE TRANSFORMATION!
ET CETTE CHAMPIGNONNERIE
POUR SE DIVERTIR UN MOMENT
ASSISTE AUTOUR NOU PASSIONNANT
D'UN VIEUX CAME MEMBERT D'UNIBRIE



③ VOTRE LIT JEAN, RESTE FIDÈLE
À LA FORME DE VOTRE CORPS
IL DIT: LAISSEZ MOI SA SILHOUETTE
N'EST CE PAS? ON CROIRAIT QU'IL Y DORT?
MAIS JE CRAINS BIEN LES DOIGTS FÉROCES
DES MÉNAGÈRES EN GOGUETÈTE
QUI SE FOUTENT DE GLIT SET D'IEROS
POUR TOUT RENDRE PROPRE ET ROS
ET SOUS LE LIT, LES TENDRE
QUI DORMAIENT SI BIEN
EN SERAIENT SI BIEN

④ MAIS DANS CETTE
MAISON
DUBON DIEU
POUR SES CRÉATURES-
RE CONNAISSONS
QU'IL Y MANQUE
DES HABITANTS
CAR POINT NE VOIT ON
DE PUNAISERIES-
ET DE
PUCISSIONS.



illinité)
rez votre sein fécond; et appr
jours jeunes et vierges
Paris nous a pris.
sur nos tapis, fouler les
ulés?
volonté de patriarche.
ur antique)
ir les formes chéries, ila votre
mairie.
miste de la cuisine, Marie cordon
ie il faut nous confectionner
saut de son estomac, racorni
économie, à l'assaut il faut
ies cet intestin abandonné
qu'à Paris notre fils aîné,
resse chérie
ns tourner
ciné
pour cent
é.

In 'Les deux Jeans', Appia contrasts Carteret and John the baptist; 'Jean et la mécanique' is illustrated with fanciful machines; 'Complainte de l'Appartement' laments his poor housekeeping, with mushrooms growing on the unwashed dishes. There are some 'Petits dessins idiots pour Jean intelligent', a 'chanson triste' about a cow, and a sheet of comic poses to use when speaking at conferences. Jean's astrological interests are poked fun at with some 'automatic predictions' for 1936:

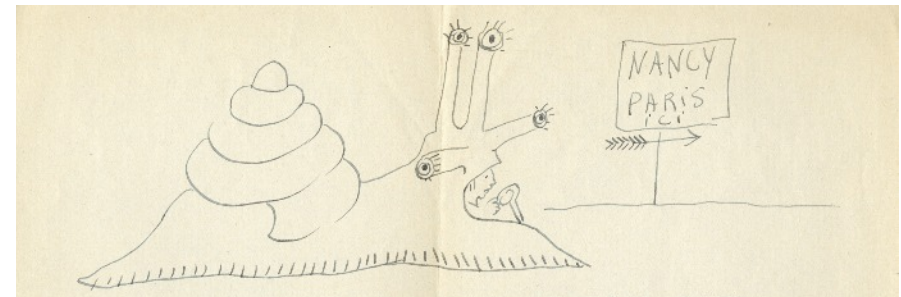
Je vois des champs de saucisse
Et des vollans de pain d'épice ...
La castration du dentifrice
Et même ceux de la police ...

The 'Album pour Jean' is the most elaborate of these illustrated letters, and Appia refers to its compilation in another letter here: 'J'ai commencé un petit cahier pour vous, un petit album plutôt, des histoires, des sottises, des petits dessins ...'. It includes several long 'stories' – 'Le Voyage en Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles with the Sphinx, and re-enacts the Judgement of Paris; 'Le Nouveau Jardin Zoologique', a re-imagining of the zodiac; and 'Le Creation du Monde'.

The unillustrated letters intersperse similarly playful moments (poems, puns, etc.) with more serious content – Appia apologises for not sending an invitation to an exhibition; she is finding it difficult to get work published ('les editeurs sont des cretins'); her passion for Carteret is almost overwhelming ('Je suis profondément heureuse chaque fois que je vous vois ... j'ai manqué de courage vis à vis de ce secret à porter ...').

Appia's *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.

Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology (mentioned in several letters here), and was in contact during the '30s with Jung, as well as André Breton, Henry Miller and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the 'Voyage to Greece' mentioned here). As an astrologer he read horoscopes for, among others, Picasso and Henry Miller.



GREEK ASTRONOMY

7. [BALFOUR, Robert, *editor and translator.*] CLEOMEDES. *Meteora Graece et Latine. A Roberto Balforeo ex ms. codice bibliothecae illustrissimi Cardinalis Ioyosii multis mendis repurgata, Latine versa, & perpetuo commentario illustrata ... Bordeaux, Simon Millanges, 1605.*

Two parts in one volume, 4to, pp. [xvi], 126, [2, blank], [129]-285, [9], [2, blank], Greek text and Latin translation in parallel columns; title printed in red and black with typographical ornament, title to the second part (p. 129) with woodcut printer's device, woodcut diagrams in the text; a very good copy in contemporary stiff vellum, spine lettered in ink; from the library of Sir Edward Sherburne and the Macclesfield Library.

£1800

First edition edited by Robert Balfour of this handbook to Greek astronomy. 'Since he nowhere mentions Ptolemy (fl. A.D. 127-141), Cleomedes must have lived not earlier than the first century B.C. and not later than the early second century A.D. ... [He] is the only Greek writer whose extant work gives details of the methods used by Eratosthenes and Posidonius for estimating the circumference of the earth' (*DSB*).

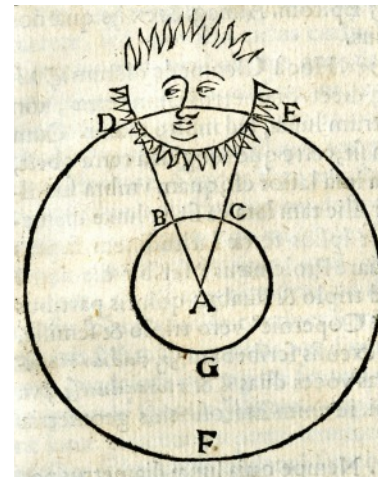
The editor, Robert Balfour (c. 1555-1621), was born at Tarrie in Forfarshire; he matriculated at St Andrews University in 1571 and subsequently travelled to France to continue his studies, as many Scots did in the sixteenth century. 'Having spent some time in Paris, where he may have taught as well as studied, he moved to Bordeaux, probably before 1580, to teach at that city's major educational institution, the Collège de Guyenne. He remained there for the rest of his life, initially holding the chair of philosophy and then one in mathematics, which had been specially endowed for him by the noted mathematician and student of hermeticism François Foix de la

Candale. Balfour became principal of the Collège de Guyenne in 1602 and held this position until 1621 ... His edition of Cleomedes won the approval of Isaac Casaubon and Joseph Scaliger, and was so far respected by Cleomedes' next editor in 1820 that he reproduced its commentary ... [His works] show vast erudition, as well as a strong conservatism, particularly in a predictable emphasis on Copernican cosmology as merely hypothetical' (*DSB*).

This copy has four leaves of liminary verses following the dedication. Other copies have an added half-sheet of two leaves containing further verses. The BL has copies of both states.

Provenance: motto 'Felix Servator Limpidarum Aquarum' to title, being that of Sir Edward Sherburne (1616-1702), the translator of Manilius and Seneca (see M.D. Reeve, 'Acidalius on Manilius', *The Classical Quarterly* 41:1 (1991), 235). Macclesfield Library bookplate, and armorial blindstamp at head of first three leaves.

Desgraves, *Les livres imprimés a Bordeaux au XVII^e siècle*, no. 69.



THE STATISTICS OF DEBAUCHERY

8. [BARNAUD, Nicolas.] Le Cabinet du Roy de France, dans lequel il y a trois perles precieuses d'inestimable valeur: par le moyen desquelles sa Majesté s'en va le premier monarque du monde, & ses sujets du tout soulagez. [N.p., n.p.], 1581.

8vo, pp. [xvi], 647, [11], [2, blank]; lightly browned or spotted in places, the final 6 leaves with small wormholes at inner margins; a very good copy in contemporary vellum with yapp edges; from the library of the Princes of Liechtenstein, with armorial bookplate on front paste-down.

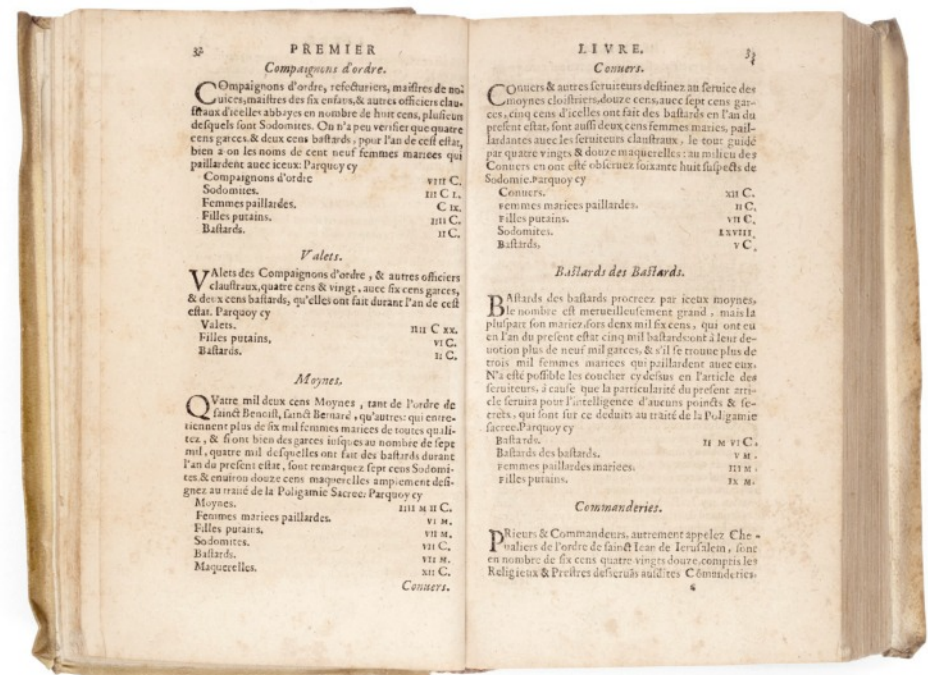
£1500

First edition, first issue, of this harsh criticism of the debauched church and rotten nobility and the resulting bad finances of France, anonymously published by a well-travelled Protestant physician and writer on alchemy, who was to become an associate of the reformer Fausto Paolo Sozzini, better known as Socinus, the founder of the reformist school influential in Poland. Barnaud was accused of atheism and excommunicated in 1604. He is one of the real historical figures on which the Doctor Faustus legend is based.

This 'violent pamphlet against the clergy (translated from *Dictionnaire de biographie française*) is divided into three books, symbolized by pearls, as mentioned in the title. In the first book Barnaud gives an account and precise numbers of sodomites, illegitimate children, prostitutes etc. associated with the clergy, specified by towns and religious orders. He further lists the amount of wine consumed, delves into the numbers of servants and how many prostitutes, male and female, they include, and paints a devastating picture of the Catholic church. One chapter is a historical comparison of the state of affairs during Caligula's reign and the present state, whereby 16th century France is clearly leading in terms of debauchery. He claims that there are more than ten thousand atheists and Epicureans in the French church. In the second book he applies the same statistics of

debauchery to the court and the nobility. The third book sums up the devastating economic effect of the rotten state. 'The work was suppressed and rigorously destroyed as soon as it appeared, because it revealed several secrets concerning the King and the state' (translated from Gay-Lemonnier).

Adams B 219; Barbier I, col. 470; Einaudi 296; Gay-Lemonnier, *Bibliographie des Ouvrages relatifs à l'amour, aux femmes et au mariage*, I, col. 441; Goldsmiths' 213; INED 226; Kress 213; STC French, p. 88.



9. BLIGH, William. A Narrative of the Mutiny, on Board His Majesty's Ship *Bounty*; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofua, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. London, George Nicol, 1790.

4to, pp. iv, 88; 3 folding engraved charts by W. Harrison and J. Walker after Bligh, and one engraved folding plate of the plan of *The Bounty's* launch; lightly washed, one chart slightly creased and with old marginal repairs; late 20th-century half red morocco over marbled boards, spine lettered and decorated in gilt; a very good copy.

£7500

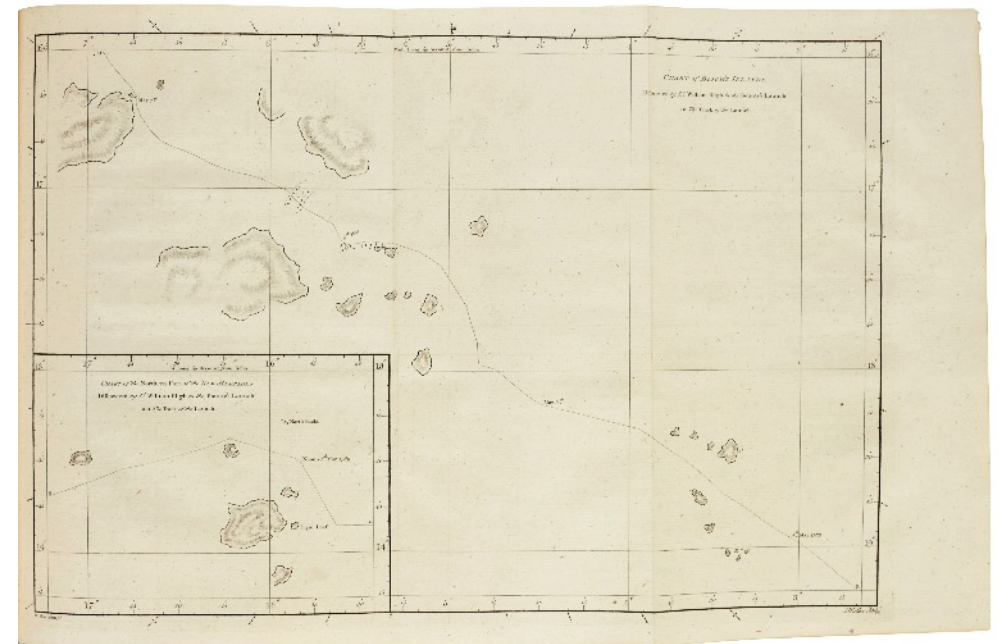
First edition. Bligh's own account of the mutiny on the *Bounty*, written and published within months of his return to England. Bligh was anxious to ensure that his version of events was widely publicised and the *Narrative* 'gives Bligh's first, and lasting, opinion of what caused the mutiny. This issue was of great importance to Bligh, for on it turned his career and public image. As he was manifestly not the harsh disciplinarian flogger of the kind usually regarded as the main cause of a mutiny (such as Captain Pigot of HMS *Hermione*), and as Bligh never accepted that his personal manner – as a foul-mouthed nagger – could provoke anybody to mutiny, he was left with little option but to find an explanation in the character and conduct of the mutineers. He found such an explanation in the charms of Tahitian women: he, Bligh, did not cause the men to mutiny; they mutinied for their own evil and pathetic ends' (Gavin Kennedy, *Captain Bligh*, 1989, p. 183).

Bligh explains it thus in the text: 'The women at Otaheite are handsome, mild and chearful in their manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these, and many other attendant circumstances, equally desirable, it is now perhaps not so much to be wondered at, though scarcely possible to have been foreseen, that a set of sailors most of them void of

inducements, they imagined it in their power to fix themselves in the midst of plenty, on the finest island in the world, where they need not labour and where the allurements of dissipation are beyond anything that can be conceived' (*Narrative* pp. 9–10).

Set adrift by the mutineers, Bligh undertook one of the most remarkable open-boat voyages: 'Everyone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch shortly after the ship had left Tahiti in April 1789. In their small boat Bligh and his companions made a remarkable journey of more than three and a half thousand miles from Tofoa to Timor in six weeks over largely uncharted waters. What is not so well known is that in the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it – an extraordinary feat of seamanship' (Wantrup p. 128).

ESTC T7185; Ferguson 71; Hill 132; Kroepelien 87; Sabin 5908a; Wantrup 61.



10. BOULTON, Matthew Piers Watt. Remarks concerning certain pictures supposed to be photographs of early date. *London, Bradbury & Evans, 1865.*

8vo, pp. 74, with 4 lithographic plates; title-page a little foxed; unbound pamphlet with original stab holes and stitching.

£350

Final, most extensive and scarcest edition.

Matthew Boulton was the grandson of Matthew Boulton (1728–1809), James Watt's partner, who worked on the invention of the steam engine. Boulton and Watt, along with Joseph Priestley and Josiah Wedgwood, had been members of the Lunny Society of philosophers and experimenters, to which Wedgwood had communicated some proto-photographic processes.

W. P. Smith of the Patent Office claimed that Boulton (senior) had discovered a photographic process in the 1770s, and Smith presented details of his findings to the Photographic Society in 1863, stirring much debate. The same year Boulton published a six-page pamphlet, *Remarks on some evidence recently communicated to the Photographic Society*. It was the first of several papers printed at Boulton's own expense to disprove Smith's mistaken claims. Smith had made the arguments based on documents and images found in the library of Soho House near Birmingham, which had been Matthew Boulton's home.

Boulton published several illustrations showing the 'photographs' in question alongside proof that they could not be of the houses that they claimed to be of in 1780. The controversy caused by the pamphlet led to numerous replies and criticisms, in response to which further editions or issues were published. The captions to these 4 plates are: 'The photograph in Kensington Museum, alleged to represent old Soho House'; 'Winson Green, from a photograph recently taken'; 'Copy of a drawing of Winson Green, made in 1841'; and 'Soho House in its modern state', and indicate that the Kensington Museum photograph

depicts Winson Green and not Soho House. This version of the text includes 'Additional Remarks' (pp. 21–31) and 'Additional Particulars' (pp. 32–74).

This edition not in Roosens & Salu, nor in Gernsheim. See Roosens & Salu 8862 and Gernsheim 876, 889–92, 900 for editions titled *Remarks concerning certain photographs supposed to be of early date*, ranging from 12 to 71 pages, and the 1865 edition of 29 pages, titled as the version offered here. See also G. Wallis, 'The Ghost of an art-process, practised at Soho, near Birmingham, about 1777–80, erroneously supposed to have been photography', in *The Art Journal*, August 1866, pp. 251–55.

COPAC shows only 1 copy of this edition, at Oxford.

INSIDE THE SANATORIUM
BY THE WIFE OF BILL BRANDT

11. [BRANDT, Eva.] BOROS, Eva. Archive of manuscript and typescript stories. [c. 1936-40?].

Four manuscript notebooks, 4to, text in ink and pencil, two in English, one Hungarian, one with some text in each language, light wear but good condition; eight stapled/pinned typescripts, small folio, all written in English, good condition although a few pages coming loose; 3 pp. typescripts, folio, text in Hungarian, folded twice, browned with some creasing and a couple of short tears.

£800

A collection of unpublished short stories and autobiographical writings by Eva Boros, the first wife of photographer Bill Brandt. Boros was born in Hungary in 1907 and endured a childhood and adolescence marred by tragedy: her mother died of tuberculosis in 1917, her father was killed in a plane crash in 1925, her sister also died in 1925, of tuberculosis, and Eva herself spent several years battling the illness. In 1928, after several years spent in a sanatorium, she left Hungary and took up a job as assistant in a photographer's studio in Vienna. It was there that she met Brandt, who was also working as a studio assistant, and they immediately entered into a complex but powerful relationship which would deeply affect both of their lives. The couple, along with Brandt's lover, Lyena Barjansky, moved to Paris in 1930 and Eva's friendship with fellow-Hungarian, André Kertész (she had previously studied photography with him in Budapest), proved of great importance in developing Brandt's network of friends and contacts and establishing his career. Eva also posed as a model in several of Brandt's iconic images from this period. Boros and Brandt married in 1932 and lived together in London, with the exception of several years spent by Eva in Switzerland when her illness returned, until the marriage broke down in 1947. They nonetheless remained close, in spite of subsequent marriages, until Brandt's death in 1983.

The typescripts are of five short stories, one set in a sanatorium, others set among the Hungarian aristocracy in which Eva grew up, and perhaps fictionalised accounts of her childhood. One describes a relationship between a father and daughter, ending in the death of the father in a plane crash. Although the names and, almost certainly, some of the details have been changed, this is likely to contain many of Eva's memories and feelings about her own father. Some of the stories are present in two or three copies, with slight changes, and there are a few pages of an earlier draft of one story ('Behind the Janos Mountain') present in which several different characters feature. All give Boros's address as Hillfield Court where she lived with Brandt between 1936 and 1947 (although for much of the first three years she was in Switzerland). It seems likely that they were written during her time recuperating in Switzerland and were typed up for submission to publishers in the early 1940s after her return to London. One of the manuscript stories describes the reactions of patients in a convalescent hotel (such as the one in which she was staying) to the impending outbreak of the Second World War. None of them appear to have been published; Boros did have one short story published in *Harper's Bazaar*, describing the death of her mother ('The End of the Poem', April 1950) and later wrote a novel set in a sanatorium (*The Mermaids*, London, Rupert Hart-Davis, 1956) but neither of these are present here. The stories set in sanatoria are perceptive and reveal much of the isolation felt by those suffering from tuberculosis in the first half of the twentieth century. Patients were told not to expect to live to old age and that they were unlikely to ever be able to have children or live a 'normal' life. Visitors were also very limited as many people feared infection from any contact with sufferers, and even after leaving the sanatorium, former patients were viewed with suspicion by many acquaintances. The stories provide a rare glimpse behind the walls of the sanatorium and into the lives of those living with, and in spite of, tuberculosis.



I.
 ten o'clock in the morning all the shutters in the house
 closed, for it was going to be another hot day. Vera
 piano in the drawing-room and played the only piece
 heart. Presently she took her music from the bookcase
 opened the shutters a little to read the notes. Outside
 near the street was blindingly white. She found the
 heat the street was blindingly white. She found the
 works of Offenbach and played "Olympia's Waltz".
 refrain an octave higher, she played it faster and
 hands trembled with happy excitement.

It was Whitsunday morning and she was wearing
 laundered pink frock and the new bracelet which
 to her on her 16th birthday. She felt wonderful
 festive, all prepared for a marvellous day.
 June was her favourite month. Asparagus
 butterflies, she thought. Asparagus
 The limetree in the garden was in blossom
 closed for two days. And tomorrow
 visit the new aerodrome. She was
 She heard a door bang and
 hurried steps of her father coming
 meet him.

"Play the 'March of the Underworld!'" he
 the door. She sat down again to play: 'Up, up,
 came in, stepping to the tune, singing: 'Up,
 He danced towards the window, still

THE AFTERNOON VISITOR.

by
 E. Boros.

E. Boros
 58, HILLFIELD COURT
 BELSIZE AVENUE
 N.W. 3.

4500 words.

Sept 13.

After dinner we went into the
 rooms to listen to the news.
 Every other minute Archie turned
 Helen: "Did you hear?" "That man
 war." He said with a terrified
 face, but there was a
 gleared and contended little
 sparkle in his eyes, what gave
 him away. I

Did you hear? said the voice.
 was not being able to suppress
 his happy excited smile.
 Yes but, why are you so happy?
 He walked out annoyed.
 He is terrified of war said
 Mr. yet he wants it to come
 somehow.
 Will he want to come
 will he?
 Helen asked (am about that
 brands and different gases.



The manuscript notebooks contain drafts of other stories and autobiographical passages similar to those in the typescripts. One notebook, however, which is written entirely in Hungarian, appears to be a diary written in 1922, with descriptive entries for each day from February to July, and contains two photographs, one perhaps of Eva, the other possibly her mother, and a picture postcard of Szeged addressed to Josef Boros loosely inserted. The three loose typed pages are copies of articles which appeared in the Hungarian press in the days following the 1956 revolution, describing the unfolding events, perhaps sent to Eva by a friend or relative in Budapest.

12. [BRANDT, Eva], Unidentified photographer, possibly André KERTÉSZ. Eva Boros [Brandt], *early 1930s*.

Gelatin silver print, 9¼ x 6¾ inches (23.4 x 17.3 cm) on the original mount with ruled border in pencil.

£1200

An early portrait of Brandt's first wife, Eva Boros, likely taken during the couple's time in Paris between 1930 and 1934 when Brandt and Eva spent time with Man Ray, Brassai, Lee Miller, Kertész, Ylla and others.

From the estate of Eva Brandt.



13. CHAUCER, Geoffrey. FRINK, Elizabeth, *illustrator*. Etchings illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. [London,] Waddington, 1972.

Elephant folio, pp. 189, [3], with a half-title, a terminal limitation leaf, and a title-page vignette and 19 full-page etchings with aquatint by Frink, with tissue-guards; a fine copy, on heavy cotton-rag paper, edges untrimmed, in the original green cloth, cover gilt with a hawk design, slipcase.

£4250

First edition of Frink's monumental Canterbury Tales, one of 50 copies in the standard edition, numbered B 70 and signed by Frink, from an entire print run of 300 copies.

Frink, the pre-eminent British sculptor of her generation, was also a talented print-maker, exploiting the more sculptural possibilities of the etching with technical virtuosity and with a particularly fine eye for negative space. She turned to Chaucer for inspiration several times in her career; the present series, of nineteen large etchings, embraces the changes of theme and register for which Chaucer is famous – from bawdry to chivalric romance. Nevill Coghill's seductive translation of the text into modern English accompanies the illustrations.

The edition is found in several different forms – 50 'A' copies bound in leather and vellum, 50 'B' copies bound as here in green cloth, 175 'C' copies unbound in portfolios, and 25 *hors commerce* in portfolios.



*The Merchant's Tale
Catching a branch and with a popping steffance
"Ladies! beg of you not to take offence
I can't embellish, I'm a simple man".
Went up into the tree and Danyan
pulled up her smock at maccandin he thrust
And when King Jankyn saw this shameful lust
He gave back right to January once more
And made him see far better than before.*

LIFE OF THE FOUNDER OF THE THEATINES

14. CONTADOR DE ARGOTE, Jerónimo. *Vida, e milagres de S. Caetano Thiene, fundador dos clérigos regulares, composta pelo padre Dom Jeronymo Contador de Argote, clérigo regular, academico da Academia Real da Historia. Lisbon, Pascoal da Sylva, 1722.*

Small 4to, pp. [xxiv], 532, [38, indexes and errata]; ornate engraved head- and tail-pieces and initials; small neat repair to title fore-edge, neat repairs to small tears in lower margins of O4 and L16, slight worming to upper margins of a few quires, neat paper repairs to lower blank corners of a few leaves of the index, otherwise a very good, crisp and clean copy in 19th-century sprinkled sheep, gilt tooling and red morocco lettering-piece to spine, marbled endpapers, Porto book-binder's label to front pastedown; a little rubbed, a few wormholes to upper joint; old ownership inscription crossed through on title.

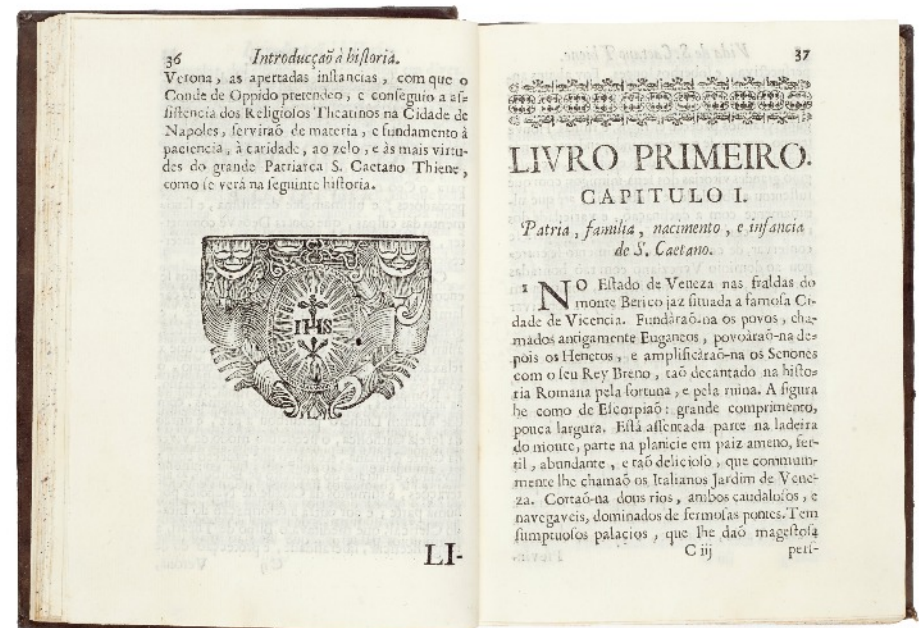
£950

Very rare first edition of this account of the life and miracles of the Italian religious reformer Saint Cajetan (1480-1547), founder of the Theatines (or Congregation of Clerics Regular), by the Portuguese cleric and historian Jerónimo Contador de Argote (1676-1749).

Having studied law at Padua and served under Pope Julius II as a diplomat, Cajetan co-founded the Theatines at Rome in 1524 with Gian Pietro Carafa, bishop of Chieti (from which the order took its name), later Pope Paul IV. The order sought to reform the Catholic Church from within, by combining the spirit of monasticism with active ministry, and played an important part in the Counter Reformation, endeavouring to combat the spread of Lutheranism. When Rome was sacked in 1527, Cajetan was tortured by the soldiers of Charles V, and the Theatines relocated to Venice. He later founded a bank to assist the poor, which evolved into the Bank of Naples.

Contador de Argote, a Theatine himself, was a pioneer of Portuguese historiography and a founding member of the Royal Academy of Portuguese History. The first three books of the *Vida* provide a biography of Cajetan, the fourth examines his faith and virtues, and the fifth discusses his miracles.

Rare: OCLC records only 3 copies, at Barcelona, Berlin, and Illinois. Scarce on the market: the last copy we can trace at auction was sold at Sotheby's in 1959.



AN ILLUSTRATED COURSE OF PHYSICS

15. [DANDELIN, **Germinal Pierre.**] 'Physique'. *Namur, Belgium, 4 October 1843 – 3 August 1844.*

Manuscript on paper, in French, small 4to (210 x 165 mm), pp. [496] (including a few blanks), illustrated with over 650 neat diagrams and illustrations; neatly written in brown ink in a single hand, a few additions in pencil, occasional crossing through and corrections; very well preserved in contemporary half green decorated cloth over black, green and white marbled boards; a little rubbing to covers and edges; 'G P Dandelin' in pencil and bookplate of Etienne Anciaux de Faveaux to front free endpaper.

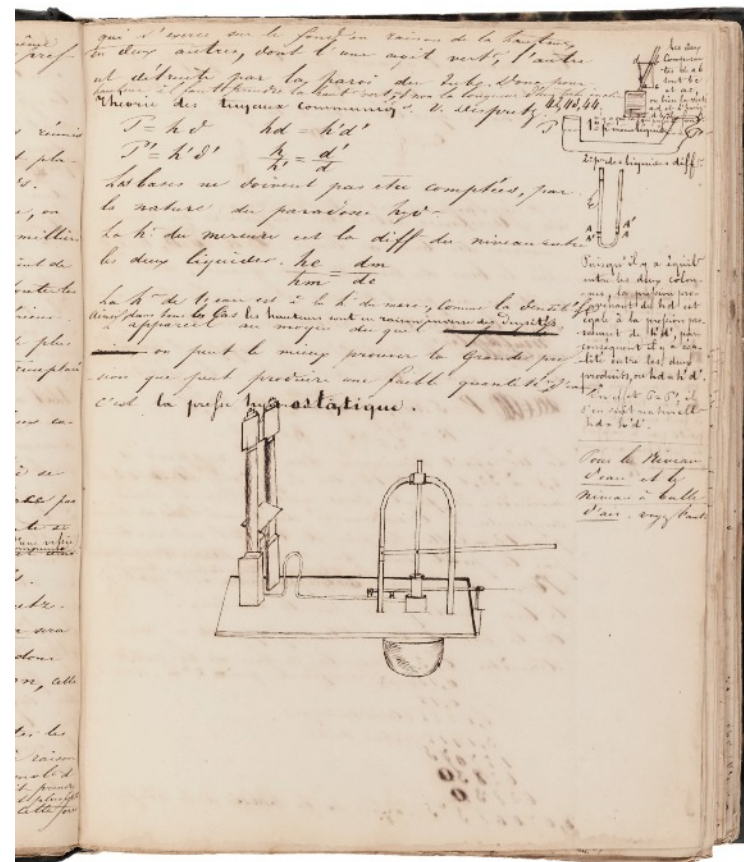
£1500

An attractive illustrated manuscript comprising a thorough course on physics by the Belgian mathematician and military engineer Germinal Pierre Dandelin (1794-1847), produced during his professorship of physics at the Athénée in Namur, Belgium, in the academic year 1843-1844. The main text, containing numerous mathematical formulae, is enhanced with thorough marginal addenda and with over 650 neat geometrical diagrams and illustrations, including drawings of scientific apparatus and machinery.

Following discussion of the properties of bodies and the laws of motion, the extensive content covers, among other topics: pendula and centrifugal force; hydrostatics, including fountains and wells, barometers and thermometers, siphons, the compression of liquids and capillary action, and hydraulic rams; aerostats, pneumatic machinery, the elasticity and density of steam, steam engines, evaporation, and hygrometry; meteorology and temperature; electricity, conductors, electric machinery, and magnetism; and optics, including the reflection and refraction of light, rainbows, lenses, microscopes and telescopes. Dandelin refers to a number of his contemporaries, in particular to the work of his fellow physicists Claude Pouillot (1790-1868), César

Despretz (1791-1863), and Jean Claude Eugène Pécelet (1793-1857), and of the chemist Louis Jacques Thénard (1777-1857).

A colleague of Adolphe Quetelet, Dandelin made particularly important contributions in the fields of geometry and algebra, giving his name to the Dandelin spheres and the Dandelin–Gräffe method. During his military career he was wounded in the Napoleonic Wars at Vincennes and took part in the revolution of 1830.



DE NETHERLANDS

16. [DENSON, R.] A new Travellers Companion through de [*sic*] Netherlands containing, a bref [*sic*] Account of all what is worth to be taken Notice on by a Stranger. With occasional Remarks on the State of their Trade, Forces, Revenues and Manners. Together with Directions relating to the Manner and Expences of travelling from one place to another likewise the different Ways, to Antwerpe, Bruxels, Paris, Francfort, Hanover, Aix la Chapelle, Spaw, &c. *At the Hague, Printed for Henry Scheurleer, F. Z. upon the Plain. 1754.*

12mo, pp. [4], iv, 231, [3], 233-348, [2]; the unnumbered leaf [L1] before page 233 is a divisional title-page, *Directions for Travellers shewing the different Routes into France and Germany. Printed for the Company of Booksellers in London*; an uncut copy in the original marbled wrappers, a little frayed, front cover coming loose, handwritten label.

£1200

First edition. The author, intending to spend the rest of his days in the United Provinces and at a loss for want of an exact description of each town and a guide to show how to travel from one to another, took delight in seeking out this information and in writing these sheets for the use of his countrymen. Despite the curious (printer's) English of the title-page and throughout, the text is fluent and clearly written by a native speaker.

The first three chapters are devoted to a description of the country and general information about trade, taxes, religion and learning, coinage, weights and measures, and the like. Chapter IV describes the French and Austrian Netherlands (what is now Belgium). Chapters V-XI describe major towns, while the second part, *Directions for Travellers*, sets out itineraries with descriptions of other towns along the way, including routes through Germany. There are details of inns and public buildings, including Het Loo, 'The Wood, and the Prince of

Hague'. A surprising number of inns and hostelryes cater to the English and have English names. One chapter details the times and costs of post wagons and boats, another the time the post arrives and goes out from the principal towns.

Among the booksellers of the Hague 'is one whose name is *Scheurleer*, he keeps a publick Library of all sorts of books in various languages, where any one that Like's to read may have what book he pleases, Either to buy, or to have it lent at a civil price, he speaks the French and English very well and seem's to take a delight in being usefull to a stranger'.

ESTC finds copies at BL, Cambridge, Wellcome; Newberry, Library of Congress, Yale; McMaster and Canterbury University (New Zealand). It was reissued with a London imprint in 1756 (Ripley Castle and Huntington only).



A FINELY-PRODUCED FACSIMILE OF SIR ARTHUR CONAN DOYLE'S ARCTIC WHALING DIARY,
LIMITED TO 150 COPIES

17. DOYLE, Sir Arthur Ignatius Conan. 'Dangerous Work'. Diary of an Arctic Adventure. Edited by Jon Lellenberg and Daniel Stashower. London: Great Wall Printing Co. Ltd for The British Library, 2012.

4to, pp. [8], 368; full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle's notebooks, illustrations and maps in the text; original cloth-backed boards, boards reproducing covers of original notebooks, spine lettered in gilt, printed endpapers, cloth slipcase decorated in gilt on upper panel; fine.

£200

First edition, no 41 of 150 copies, of Conan Doyle's log, recording his experiences as a young ship's surgeon aboard the Arctic whaler SS *Hope* on its voyage of 28 February to 11 August 1880. When Conan Doyle was a twenty-year old medical student at Edinburgh University, one of his fellow-students, called Currie, enlisted to serve as the surgeon on a whaling cruise to the Arctic. However, a last-minute change forced Currie to withdraw and find a replacement – and Doyle took up his position. The *Hope* sailed from Peterhead and quickly found itself in the Arctic, where Doyle assisted with the whaling as well as undertaking the surgeon's duties, although his lack of experience on the ice led to a number of accidents when he fell through thin sheets into the freezing sea, earning him the nickname 'The Great Northern Diver'. The experiences of the cruise remained with Doyle to the end of his life – indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as 'Black Peter' – and he would later recollect in his *Memories and Adventures* that, 'I went on board the whaler a big, stragglng youth, I came off it a powerful, well-grown man' (Ware, Hertfordshire: 2007, p. 37). Doyle's two-volume manuscript log of the voyage remained in his family's possession until 2004, when it was sold at auction by Christie's

London ('The Conan Doyle Collection', 19 May 2004, lot 5), and it is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: 'The Glamour of the Arctic', 'Life on a Greenland Whaler', 'The Captain of the "Pole-Star"' and 'The Adventure of Black Peter'.



SUMMER HOLIDAY, FIT FOR A DUKE

18. [DUCHESS OF BEDFORD, and friends.] ‘Holland, Norway and Spitsbergen in the S.Y. Sapphire. June 22nd to Augst 6th, 1901’.

133 photographs, ranging from approximately 2 $\frac{1}{8}$ x 2 $\frac{1}{8}$ inches (5.4 cm x 5.4 cm) to 3 $\frac{1}{4}$ x 3 $\frac{1}{4}$ inches (8.2 x 8.2 cm) visible in circular, rectangular and square album page windows + 2 photographs, approximately 4 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches (11.3 x 14 cm), mounted on the front paste-down, all excepting a handful captioned below and initialled above in ink, some album pages titled; in a plain orange cloth album with ‘Sunny Memories’ embossed in gilt on upper cover; spine repaired, cover rubbed and dustsoiled, large 4to (32.5 x 28 cm).

£850

An entertaining and intimate series taken by the Duchess of Bedford and others during a summer cruise with the Duke and son Hastings.

The album focuses on the jokes among the group, instead of on the common topographical views and formal portraits, alluding to nicknames and specific episodes alongside lines from authors including Shakespeare, Milton, Byron and Wordsworth.

A series of images pokes fun at the women’s wild, wiry hair after swimming and winking at Trondheim. They strike various poses with a line on the witches of *Macbeth*, and captioned ‘Ancient Britons’ and ‘A sea urchin (*Echinus dentatus*)’! Another group portrait shows the ladies in Elizabethan, Tudor and Rococco fancy dress, while the Duchess poses as an old lady in spectacles. But more convincing are the four images of the future Duke as the ‘Marchioness of Tavistock’ in a white dress, hat and parasol.

The initials inked above each photo seem to be only the women’s and appear to refer to the photographer of the image; certainly multiple lenses are indicated by the note ‘The Midnight Sun viewed by

4 different cameras’. M. Bedford holds a camera in another series, with a couple of others on the pebbles at her feet. The thorough captioning and initialling throughout, as well as a group portrait introducing the album, help identify the full group as: the (11th) Duke of Bedford, his wife Mary Russell (Duchess of Bedford), their son Hastings “Spinach” Russell (Lord Tavistock, later 12th Duke), (Mrs/Miss) M. Bedford, Mr. Findlay, Miss I. Marshall, Miss J. Tooth, and Miss F. Green.

The stops during the cruise which are illustrated here are fjords in Svalbard, of which Magdalena Bay was their most northern anchorage, Torghatten and Trondheim in mainland Norway, Maarken in Holland, and Meikleour. The latter shows frolics and face-pulling on the lawn, captioned ‘Two little sisters from Bedlam’ and ‘Lunatics at large’ and presumably represents a stopover in Scotland to see the Marquess of Lansdowne’s estate – the Marchioness was a relative of the Duke.

The yacht *Sapphire* appears to have been the Duke’s: he went on to build S.Y. Sapphire II in 1912. 242 foot in length and steam-powered, Sapphire II was clearly an upgrade to the more modest Sapphire featured here.





M.B.



Tooth, M. Russell, F. Green, I. Marshall.

M.B.



M. Russell
her nor custom stale



Eide

M.B.



"An age that melts in unperceived decay
And glides in modest innocence away."
(Johnson)

M.B.



"Some smack of age in you, some relish
of the softness of time." I. Tooth



Waterfall on Hardanger Fjord.

J.T.



I. Marshall & Tavistock

M.R.



Hardanger Fjord.



Harda

M.B.



J.F. T.



I.M. F.G.

M.R.



A Header? probably the last!
J. Findlay



Hard

20. [DUNTON, John.] Athenian sport: or, two thousand paradoxes merrily argued, to amuse and divert the age. *London, B. Bragg, 1707.*

8vo, pp. xxxii, 544, [8, 'Books printed for and sold by T. Worrall']; half-title, text mostly in double columns; light foxing and browning, ink stain to p. 87, small tear to top corner pp. 229-232, otherwise a very good copy; 19th-century half green morocco over green marbled paper, gilt lettering to spine, marbled endpapers and edges; extremities somewhat rubbed, spine slightly faded; bookplate of Robert S. Pirie.

£250

First edition of a whimsical collection of prose, which, despite the title, contains 139 paradoxes, eight reprinted from John Donne's *Juvenilia*, without acknowledgement, with others extracted from Boyle, Locke, Norris, Collier, Cowley, Dryden, Garth, and Addison. The book describes itself as a 'Paradox in praise of a Paradox', 'which seem strange, and contrary to the common opinion'. The content includes an argument that there is one external sense rather than five, prose 'In Praise of a Wife who is Black, Blind, Wrinkled, Crooked and Dumb' and asserting 'That an Absolute Tyranny is the best Government', a story in which a child falls in love with a dolphin, and other pieces covering the likes of deformity and disease, banishment, and primitive innocence.

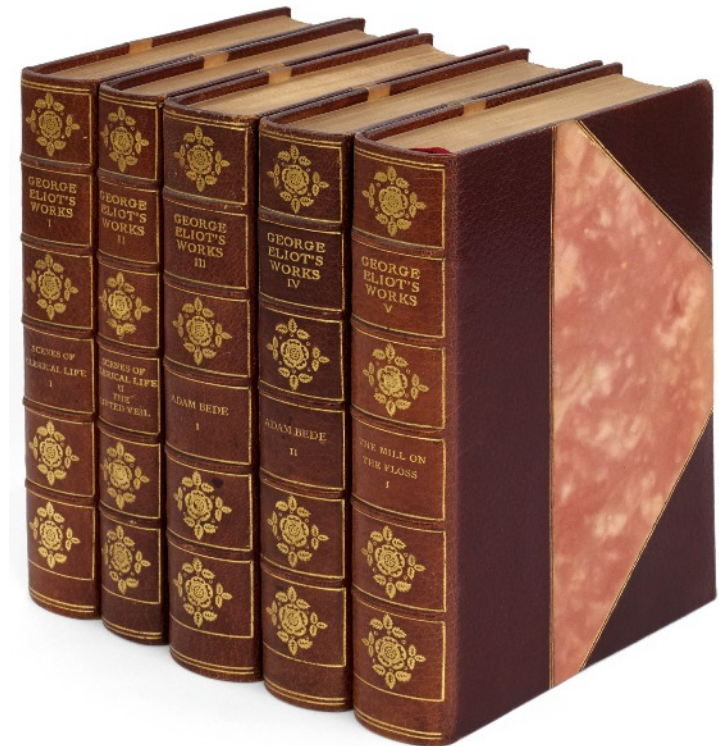
ESTC T93435; Keynes, Donne, p. 96; Parks 339.

21. ELIOT, George. The Writings. *Boston and New York, Houghton Mifflin and Company, 1908.*

Twenty-five vols, 8vo, with numerous plates on velin (photogravures by C. E. Walmsley, and some drawings and facsimiles), the frontispieces to each volume present in two states – monochrome on velin and coloured on cotton-rag; a fine set, edges untrimmed, in the original half maroon morocco, spines gilt in compartments, by the Riverside Press bindery; from the library of the printer and philanthropist Robert Gavron, Lord Gavron, with an purchase invoice from E. Joseph.

£2500

The Large-Paper edition of Eliot's complete works, no. 184 of 750 sets.



22. ELIOT, Thomas Stearns. *Prufrock and Other Observations.* London: *The Egoist Ltd*, 1917.

8vo, pp. 40; heavy buff wrappers lettered in black on cover; very slight soiling to wrappers and tiny chips to head and tail of spine, otherwise a fine copy of a fragile item, with the original 'Egoist Subscription Form' laid in.

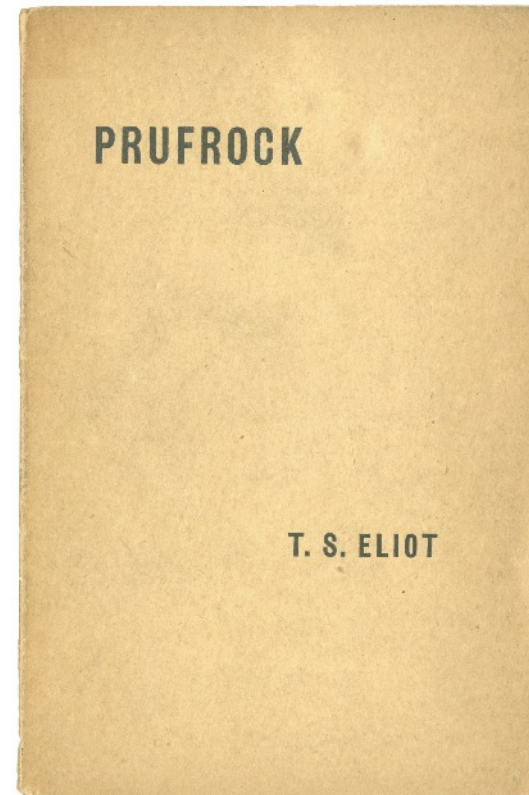
£13,500

First edition. One of 500 copies printed. In 1917 the Egoist Press offered – at the price of one shilling – what the advertisement described as ‘a small book of Poems’ by Mr. T. S. Eliot, with the intriguing (if obscure) title, *Prufrock and Other Observations*. ‘And there’, wrote critic Christopher Ricks, ‘at the head of the book, was the poem that heads modern, not just Modernist, poetry: “The Love Song of J. Alfred Prufrock”’. Eliot had leapt into possession of his means and of his ends.’

Eliot had conceived the poem in 1910, when he was twenty-one, and had drafted it in the summer of 1911. In 1914, Ezra Pound, who was only gradually becoming Eliot's friend and whose poetry Eliot did not – at this stage – think much of, was elated by Eliot's verse. Pound wrote to Harriet Monroe, the editor of the magazine *Poetry*: ‘I was jolly well right about Eliot. He has sent in the best poem I have yet had or seen from an American. PRAY GOD IT BE NOT A SINGLE AND UNIQUE SUCCESS. He has taken it back to get it ready for the press and you shall have it in a few days ... He is the only American I know of who has made what I can call adequate preparation for writing. He has actually *trained* himself and modernized himself *on his own*.’

The following year, the poem appeared in *Poetry*. Two years after that, it launched *Prufrock and Other Observations*. ‘The rest’, concludes Ricks, ‘is history’ (Quotations taken from *Atlantic Monthly*, April 2001).

Gallup A1.



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23. FELICIANO, Francesco. Libro di arithmetica et geometria speculativa et praticale. Venice, Francesco Bindoni and Maffeo Pasini, 1536.

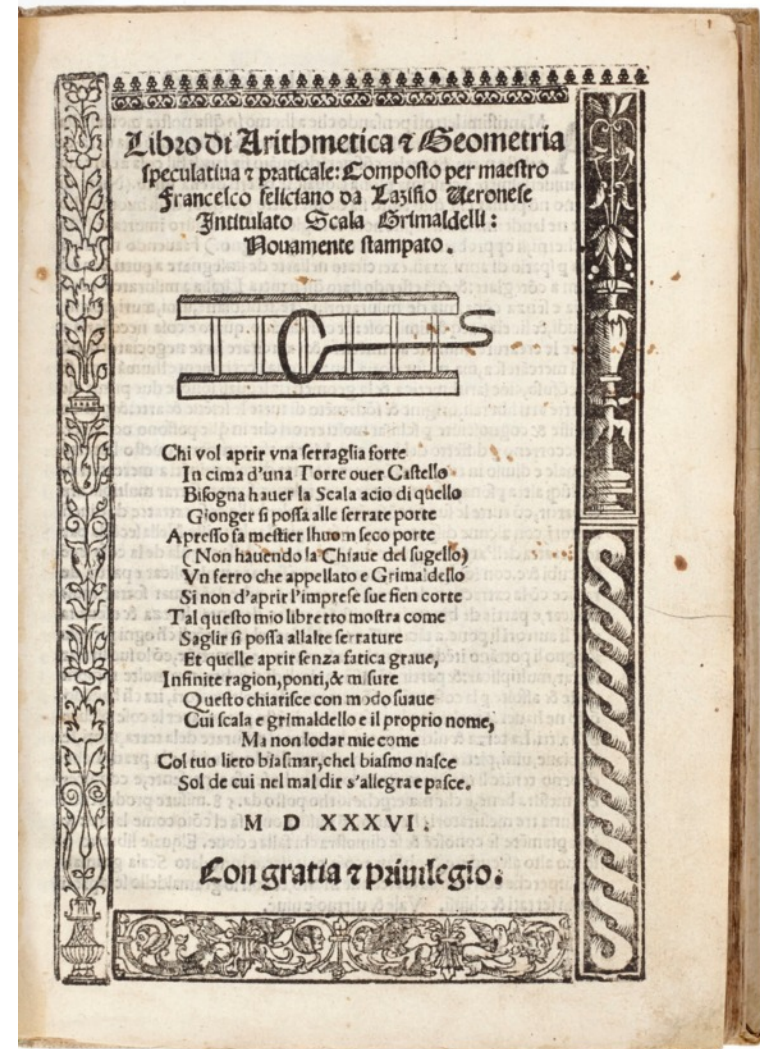
4to, ff. [80]; woodcut frame with foliage and grotesques and a woodcut image of the 'Scala grimaldelli' (ladder and key) to the title-page, many typographical and woodcut diagrams in the outer margins; a few minor repairs and the odd mark, but a very good copy in later stiff vellum; several contemporary manuscript annotations in the margins; from the library of Harrison David Horblit, his ex libris on the front paste-down.

£2200

Second edition (first 1527), Horblit's copy. This wonderfully printed handbook contains much commercial arithmetic, a feature which guaranteed its success as a practical tool for merchants, surveyors, engineers and many other occupations for over two centuries; but it also afforded the most approachable exposition of roots, the rule of false position, some algebra, and practical geometry. Teachers of mathematics drew a great deal from Feliciano's *Libro*. 'Feliciano's second work was highly esteemed as a textbook for schools ... More complete than the Treviso book, more modern than Borghi, more condensed than Paciuolo, few books had greater influence on the subsequent teaching of elementary mathematics' (Smith, p. 148).

The suggestive 'subtitle' of *Scala grimaldelli* which inspires the little emblematic vignette to the title was thus explained by the author: 'on account of its soaring upwards and of its clarifying obscure things my little book is called *scala grimaldelli*, because the ladder (scala) takes us high up, and the key (grimaldello) opens up locked-away secrets'.

16 CNCE 18698; Smith, *Rara arithmetica* p. 148; cf. Riccardi ii, 21. Scarce outside Italy.



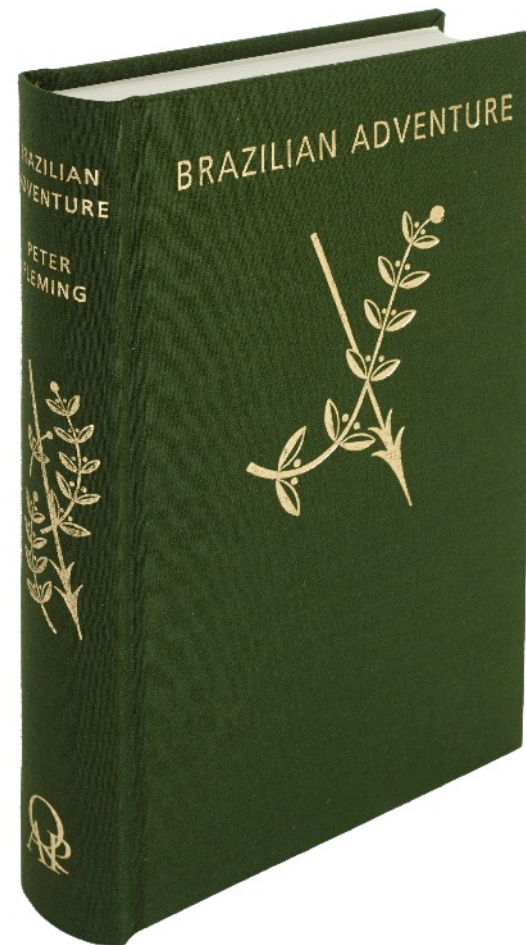
A NEW EDITION PREPARED FROM THE AUTHOR'S OWN AMENDED COPY
AND LIMITED TO 150 COPIES

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

8vo, pp. 364, [4]; half-tone portrait frontispiece, 8 half-tone plates with illustrations recto-and-verso, illustrations in the text; original green cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, map endpapers; fine.

£125

First edition thus, no. 120 of 150 copies. 'In April 1932 Fleming answered an advertisement in the agony column of *The Times*, which led him to take part in a crack-brained and amateurish expedition to the hinterland of Brazil, ostensibly to look for Colonel P.H. Fawcett, a missing explorer. Fleming persuaded *The Times* to appoint him their unpaid special correspondent. This mixture of farce, excitement, discomfort, and danger achieved nothing except to provide him with the subject matter for his first book, *Brazilian Adventure*, published in August 1933. In it he blew sky-high the excessive reverence and solemnity with which travel books had hitherto been treated, mocking the dangers and himself with infectious humour. People could not believe that a story of true adventure could be so funny, and the book had immense success at home and in America' (*ODNB*). This new edition – limited to 150 copies – was published by the Queen Anne Press (of which the author's brother Ian Fleming was once Managing Director, and Peter Fleming's daughter Kate Grimond and nephew Fergus Fleming now manage), and was edited by Kate Grimond who wrote a new introduction for it (pp. [5]-[6]). The text 'is taken from a first edition that belonged to Peter Fleming and in which he had made hand-written corrections. These amendments have been incorporated. Some new photographs are included taken from Fleming's album of the expedition' (p. [6]).



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

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

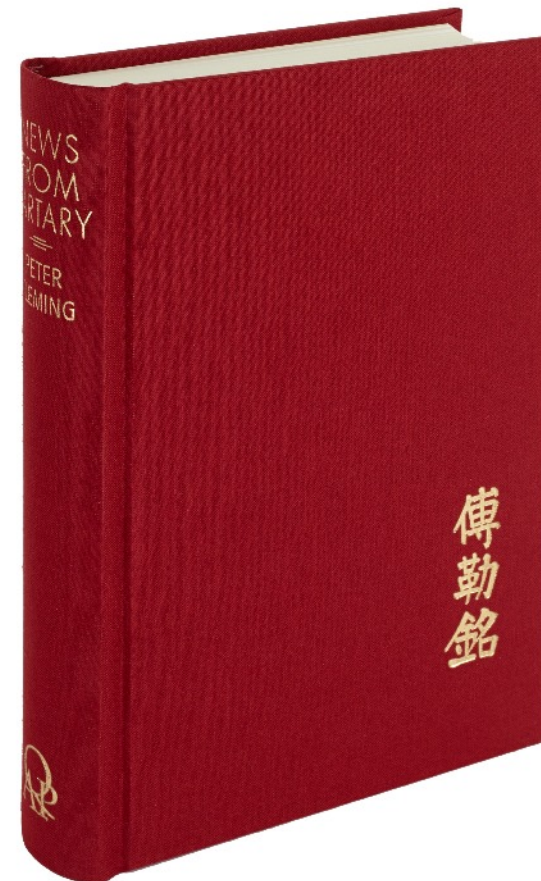
8vo, pp. 382, [2]; half-tone portrait frontispiece, 16 half-tone plates with illustrations recto-and-verso, and one full-page map in the text; original red cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, colour-printed map endpapers; fine.

£125

First edition thus, no. 120 of 150 copies. Fleming had first travelled to China in 1931 and returned in 1933 as the Special Correspondent of *The Times*, to cover the war between the nationalists and the communists; 'After reaching Mukden (Shenyang) in Manchuria and taking part in a sortie against local bandits, he travelled south, achieving an interview with Chaing Kai-shek, the commander-in-chief of the nationalist forces, entering communist-held territory, and finally returning home via Japan and the United States' (*ODNB*). In autumn 1934, 'Fleming once again set off for the Far East with a far-ranging commission from *The Times*. After a brief shooting trip with friends in the Caucasus he travelled on to Harbin in Manchuria, where by chance he met the Swiss traveller Ella (Kini) Maillart. It transpired that they both wanted to walk and ride from China to India, and though they both preferred to travel alone, they agreed to join forces. This epic journey of some 3500 miles on foot or ponies, through the remote province of Sinkiang (Xinjiang), with many dangers, hardships, and hold-ups, took them seven months, from February to September 1935. This, the most arduous of Fleming's long journeys, he chronicled in fourteen long articles in *The Times* and later in his book *News from Tartary*' (*loc. cit.*). This new edition -- limited to 150 copies -- was published by the Queen Anne Press (of which Peter Fleming's brother Ian Fleming was once Managing Director and is now managed by his

daughter Kate Grimond and his nephew Fergus Fleming) and was edited by Kate Grimond who wrote a new introduction for it (pp. [5]-[6]). The frontispiece portrait of Fleming and Maillart was not included in the first edition, and the photographs have been reproduced anew from the original negatives.

Cf. Yakushi F103a (1st ed.).



AN INFLUENCE ON SCHUBERT

26. [GOETHE.] REICHARDT, Johann Friedrich. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J. F. Reichardt. Erste [- Vierte] Abtheilung. *Leipzig, Breitkopf & Härtel, [1809-11].*

4 parts, oblong folio; pp. [6], 50; [4], 62; [4], 29; [4], 44; plate nos. 1411-1413, 1479; with engraved title-pages and engraved music; early signature to upper margin of title-pages scored through; some spotting throughout, occasionally heavy, a few light stains here and there, but nonetheless a very good copy **in the original green illustrated wrappers**, lightly spotted, spines professionally restored; in a folding cloth box.

£6500

Very rare first complete edition of Reichardt's musical settings of Goethe's poetry, comprising 128 settings of which 39 appear here for the first time.

The German composer and writer on music Johann Friedrich Reichardt (1752-1814) was master of the royal music in Berlin from 1775 to 1794, when he was dismissed after publishing a book sympathetic to the French Revolution. He left Berlin to settle on a country estate in Giebichenstein, near Halle, which became a 'hostel of Romanticism' for such artists and intellectuals as Goethe, von Arnim, Brentano, E.T.A. Hoffmann, Tieck, the brothers Grimm, Fichte, Jean Paul, Schleiermacher, Novalis, Schlegel and J.H. Voss. It was a centre of *Lieder* and romantic poetry, folksong and folk art, *Singspiel* and German opera.

'In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of

Gluck), *Singspiel* and other German theatrical forms.

'The songs – he composed about 1500 of them, on texts by some 125 poets – cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the *Lieder für Kinder aus Campes Kinderbibliothek*, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist ... At the other extreme are songs known as "declamations", which present free lyrical reflections or dramatic scenes: among his Goethe settings, for instance, *Prometheus* contains declamations against static harmonies, quick-changing dynamic indications and sudden alterations of tempo; the *Monolog des Tasso* is through-composed like an operatic scena; the rondo-like form of *Johanna Sebus* is determined by alternate representations of a flood and a child's attempt to rescue its mother. (Goethe was to write of Reichardt as "the first to make my lyrical works known to the general public through music, in a serious and steady manner".) Reichardt's songs of all sorts show their composer's preference for the song "as a correct, complete whole, its real value consisting in the unity of the song", and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art' (*New Grove*).

Goedeke IV/3, 74, 22; Hirsch III, 1031; RISM R 856-859.



5 9

Glückliche Fahrt.

Es ist mir so lieblich, als ich mich bei dir, mit dir - so - las - se - re dich, zügel - li - che
Hand. Es gen - ßen die Win - de, es rühret sich der Schiffer, es schwin - det er - schwin - det!
Es theilt sich die Welt, es rühret sich die Fer - ren, schenkt sich die Land, schenkt sich die Luft!

Rastlose Liebe.

Feurig und stark akklamirt.
Den Scherz, den Regen, den Wind ent - ge - gen, in Dampf der Kühl - te, durch Ne - bel - duf - te, in - mer an!

Schmerz! ich wiss' es - gen schief - fet es Schmerz - ren!
mit mehr.

mit mehr.

A BRIGHT COPY OF GRIFFIS' ACCOUNT OF KOREA
IN THE ORIGINAL CLOTH

27. GRIFFIS, William Elliot. *Corea the Hermit Nation.* London: W.H. Allen & Co., 1882.

8vo, pp. [2], xxiii, [6], 462; wood-engraved frontispiece, folding colour-printed lithographic map finished by hand in colours, wood-engraved illustrations and maps in the text, 7 full-page, wood-engraved tailpieces; occasional light spotting; original blue cloth over bevelled boards, gilt design on upper board, spine lettered and decorated in gilt, grey endpapers; extremities slightly rubbed, fore-edges a little spotted, nonetheless a very bright, clean copy.

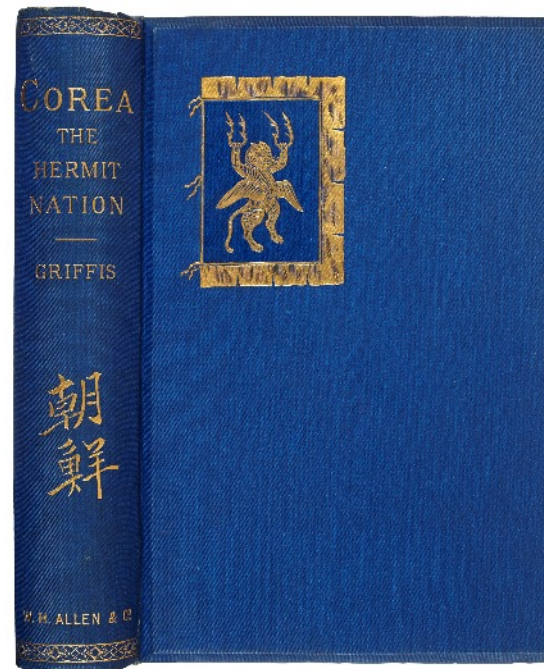
£600

First British edition. The American orientalist, minister and writer Griffis (1843-1928) was educated at Rutgers University and travelled to Japan in 1870, in the early years of the Meiji period, when Japan was beginning to engage with the West. After four years teaching in Japan, Griffis returned to the United States and studied at New Brunswick Theological Seminary in order to become a minister. He then embarked on a fifty-year career of lecturing, writing and teaching, becoming one of the greatest American experts on Japan, the author of many books on the country and its culture and history, and the leading interpreter of America to Japan. From his earliest days in Japan, while living at Fukui in 1871, Griffis had come into contact with Koreans and Korean culture, and, whilst usually a strong supporter of Japan, he was an advocate of Korea's policies and positions in its political disputes with Japan.

The work is divided into three parts ('Ancient and Mediaeval History', 'Political and Social Corea', and 'Modern and Recent History'), and is prefaced by an extensive bibliography of publications on Korea (pp. [xi]-xvii). Griffis' introduction states that, 'My purpose in this work is to give an outline of the history of the Land of Morning Calm – as the natives call their country – from before the Christian era to

the present year. As "an honest tale speeds best, being plainly told," I have made no attempt to embellish the narrative, though I have sought information from sources from within and without Corea, in maps and charts, coins and pottery, the language and art, notes and narratives of eye-witnesses, pencil-sketches, paintings and photographs, the standard histories of Japan and China, the testimony of sailor and diplomatist, missionary and castaway, and the digested knowledge of critical scholars. I have attempted nothing more than a historical outline of the nation and a glimpse at the political and social life of the people' (p. vi).

Cordier, *Sinica*, cols 2956-2957.



PLATES BY HOLLAR

28. [HOLLAR.] The Office of the Holy Week according to the Missall and Roman Breviary. Translated out of French with a new and ample Explanation taken out of the Holy Fathers, of the Mysteries, Ceremonies, Gospels, Lessons, Psalms, and of all that belongs to his Office. Enriched with many Figures. Paris, Printed by the Widow Chrestien. 1670.

8vo, pp. [6], 366, [2], 367-571, 562-578, 589-611, [1], with 8 full-page engraved illustrations by Wenceslaus Hollar, woodcut headpieces and initials; text in Latin and English in parallel columns; a very good copy in nineteenth-century straight-grain red morocco, spine gilt, gilt edges; bookplate of the Irish judge William O'Brien, bought by him at the John Fuller Russell sale, Sotheby's 1885, for £1 4s; booklabels and stamp to title-page of Milltown Park Library.

£750

First edition, translated and with a dedication and explanatory footnotes by Sir Walter Kirkham Blount, of the French Catholic liturgy in English for the two weeks from Palm Sunday to Quasimodo or Low Sunday.

The plates, engraved by Hollar, are apparently copied from some by Boetius a Bolswert in Jean Bourgeois's *Vitae passionis et mortis Jesu Christi ... mysteria* (Antwerp, 1622). Blount's translation was based on one left uncompleted by his father George Blount, and is dedicated to his mother Mary, née Kirkham.

Wing O 150; Pennington I, 78-84.



29. HOLLAR, Wenceslaus, attributed. [Portraits of Celebrated Courtezans]. 19th century?

8vo; 10 engraved portrait plates (c. 100 x 62 mm) on wove paper; pale dampstain to head, else very good in mid nineteenth-century crushed red morocco, gilt, joints rubbed; bookplates of Charles Francis Adams Jr (1905, grandson of John Quincy Adams, great-grandson of John Adams) and of Robert S Pirie.

£1200

A famous series of London courtesan portraits, long attributed to Hollar, but that attribution rejected by Pennington and New Hollstein. The first mention of the series comes in print dealers' catalogues of the early nineteenth century, though the British Museum has an example on laid paper that may be earlier; it was also issued later in the nineteenth century with an undated title-page as *Portraits of celebrated courtezans from the original copper plates engraved by W. Hollar in the reign of Charles the Second*, and it seems to be from that printing that the present set derives.

Each portrait is accompanied by a disguised name and indication of the cost of their services: 'Elia F-k / 10 Gui^s a time', 'Betsy Ch-r / a Treat & a Peace / fresh cull', 'Mugⁿ W-r / a Tramper / a Pint & a Hog'. Some of the images are copied from Hollar's *Theatrum mulierum* (1643), though quite heavily reworked. Whether these are real Restoration courtesans and streetwalkers, and whether the series was printed 'from the original plates' or entirely a confection of the under-the-counter nineteenth-century print trade, has yet to be established.

Pennington 1944A; New Hollstein R148-157.



30. HOLLAR. 37 Etchings of London Views (1636-1667) by Wenceslaus Hollar. *Published in association with the British Museum by Edgeworth Press, 1980.*

37 engravings reproduced in collotype, mounted in folders measuring approx. 59.5 x 47.5 cm; the 'long map' backed on archival linen by Zaehnsdorf and over 2 metres long, measuring approx. 92 x 18.5 inches; catalogue: 4to, pp. 83, illustrations, in white card wrappers; some staining to corners of plates by mount adhesives, mostly invisible under mounts, else very good in a green buckram cloth box, 64.2 x 49.7 x 6.6 cm, metal clasps, black labels with title to cover and spine; catalogue in a pouch with ties to inner front cover; numbered in ink 186 of 250 sets numbered 10-250.

£500

An impressive facsimile edition of Hollar's etchings of London from copies belonging to the British Museum, including a folding, life-size reproduction of the long map, mounted on linen and printed to show the division of the plates. Other views include the 'Londinopolis' panorama; London in the Fire; depictions of buildings including six interior and exterior views of Old St Pauls; and smaller plates showing the fields and Thames riverbanks around London. The catalogue is by Paul Hulton and John Fisher and contains a life and bibliography, the description of the plates being illustrated with some of Hollar's preparatory drawings.



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

31. ‘HURLBUT’ [i.e. HURLBERT], William Henry. Pictures of Cuba. London: M’Corquodale and Co. for Longman, Brown, Green, & Longmans, 1855.

8vo, pp. viii, 132; light marginal browning, a few light marks; modern half crushed morocco over marbled boards, spine gilt in compartments, lettered directly in 2 and dated at the foot, others decorated with central flower tool, cream endpapers; a very good copy of this scarce work; *provenance*: marginal translations of German and Spanish words on pp. 48, 70, and 84.

£150

First British edition, revised and retitled, issued in the ‘Traveller’s Library’ series. *Pictures of Cuba* was first published under the title *Gan-Eden: or, Pictures of Cuba* (Boston: 1854), and Hurlbert (1827-1895) states in his preface that, ‘In the short time that has elapsed since this book was first published in America, the aspect of the relations between my own country and Spain has undergone a change, which is, I fear, rather apparent than real’, and therefore he has ‘subjected this little book to many modifications’ (p. vii), presumably referring to the Ostend Manifesto (1854), which proposed the annexation of Cuba, through its purchase by the United States from Spain.

The work discusses the history, culture, topography, etc. of Cuba and also Cuban literature, the Cuban people, and chapter XIII (pp. 98-108) is dedicated to the question of slavery in Cuba, opening with the words: ‘Man is at once the crown and the curse of the earth’. The final chapter considers the difficulties of annexing Cuba (which the author strongly opposes), and also explains that it would encourage slavery: ‘To pursue the annexation of Cuba in the interests of slavery, is to pursue the doom of the Republic. I say nothing of the possibilities of disastrous foreign war which lurk in that pursuit; for I am sure that

America can take no serious detriment at any but American hands. We have nothing to fear from the world. But have we nothing to fear from ourselves? Slavery is an institution so essentially false and mean in principle, so thoroughly barbaric in spirit, that no man can labour in its service without barbarizing his temper and his intellect. If it does not find men unscrupulous, it makes them so’ (p. 129).

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

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

A PARTIALLY-UNOPENED SET OF JESSOP'S 'DETAILED DESCRIPTION
OF THE SOUTH EASTERN PART OF AUSTRALIA', IN THE ORIGINAL CLOTH

32. JESSOP, William Rowlestone Henry. Flindersland and Sturtland; or, The Inside and Outside of Australia. *London: R. Clay, Son, and Taylor for Richard Bentley, 1862.*

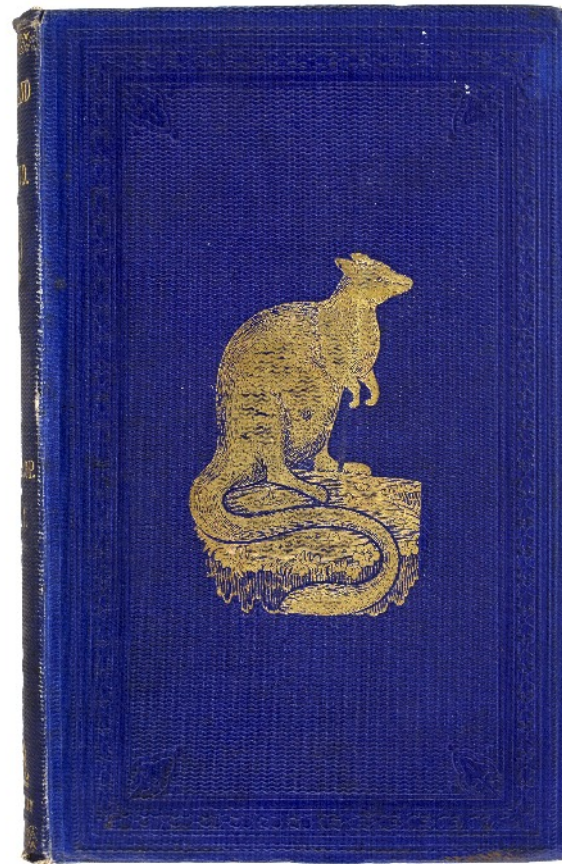
2 volumes, 8vo, pp. I: viii, 289, [3]; II: x, 322; a few light spots or marks; original blue cloth gilt, boards with borders blocked in blind, upper boards with central design of a kangaroo rat in gilt, spines lettered and decorated in gilt, mid-brown endpapers, uncut, many quires unopened; extremities lightly rubbed and bumped, cloth very lightly marked, short splits at ends of upper joint, nonetheless a very good, clean set; *provenance*: Upham & Beet, London (contemporary bookseller's ticket on upper pastedown of vol. I) – [?]Henry Charles Sturt (1795-1866, 'Crichel' inkstamps on upper pastedowns of both vols; believed to be a kinsman of the soldier and Australian explorer Charles Sturt, 1795-1869).

£600

First edition, presumed first binding. A 'detailed description of the South Eastern part of Australia' (Ferguson), based on Jessop's travels in the late 1850s and early 1860s. 'In the twenty-fourth chapter of the second volume Jessop records in interesting and accurate detail an early expedition of one Ernest Giles whom the author met at Wilpena where Giles had stopped on his homeward trip from the north. This expedition [...] was from Adelaide to the north in search of new pastoral land. It does not appear to be elsewhere recorded and dates at least ten years before Giles's career became a matter of public record. Jessop supplies no precise date, but from the context it is clear that the expedition took place in the first half of 1859 [...] Constituting the first appearance in print of the last of the great Australian explorers, it is well worth adding to an exploration library' (Wantrup, pp. 266-267).

Ferguson records a variant, possibly remainder, binding in blue cloth, without the kangaroo rat blocked in gilt on the upper boards, and, due to slow sales, the work was reissued in a number of forms over the following years.

Ferguson 10940.



A MASQUE BY BEN JONSON WITH INIGO JONES' DESIGNS

33. JONSON, Ben. *The Masque of Queenes. With the Designs of Inigo Jones.* London: *The King's Printers*, 1930.

Folio, pp. [i]- xvi, 17-39, [2], [2], [16], [2], [2], [40 (manuscript facsimile)]; title with ornamental frame, printed marginalia and leaf markers in transcription, 20 sepia reproductions of illustrations after Inigo Jones, sepia facsimile of manuscript; small marginal tear on p. vii/viii, occasional light marginal marking; original red vellum gilt, upper board with central gilt ornament and four gilt squares in corners, spine lettered and decorated in gilt, top edges gilt, others uncut; light offsetting on endpapers, extremities lightly rubbed and bumped, small scuff on lower board, boards slightly bowing, otherwise a very good copy; *provenance*: traces of early bookplate on upper pastedown – **Christopher Jarvis Healey Hogwood** (1941-2014, musician, musicologist, author, and bibliophile; presentation inscription on front flyleaf).

£400

Limited to 350 copies, this no. 21 of 188 'for sale in the British Empire'. *The Masque of Queenes* was both a momentous collaboration of Ben Jonson (text), Inigo Jones ('invention' and setting) and Alfonso Ferrabosco II (music), and a defining moment of historic performance: it was given on 2 February 1608-9, in honour of the sixteen-year-old Prince Henry by Queen Anne of Denmark, consort of James I of England and VI of Scotland, and her ladies. The manuscript was presented to his father, King James, after Henry's untimely death in 1612, and it is 'a delicious piece of brilliant, but unaffected penmanship by one who was at once a scholar and an artist' (p. vii), which is illustrated by the drawings of Inigo Jones in the collection of the Duke of Devonshire.



34. [KRAUS, Karl.] Single-owner collection of books and ephemera by or about Karl Kraus. [*Various places and publishers, c. 1898–1961*].

Together £8000

A collection of 64 works by or about Karl Kraus together with a quantity of related ephemera, all assembled by an ardent admirer, Dr. Max Bunzl, in the early part of the twentieth century.

Foremost among the collection is a complete series of Kraus's satirical journal *Die Fackel* (922 numbers in 37 volumes, 1899–1936). In addition to books and offprints, there are associated flyers, programmes, posters, photographs, newspaper cuttings and a bronze cast of Kraus's death mask.

Max Bunzl, from a prosperous Jewish background similar to Kraus's own, clearly knew Kraus personally and corresponded with Verlag 'Die Fackel' on several occasions. In number 795 of *Die Fackel* are printed three letters jointly written by Bunzl (described as 'Max Bunzl, stud. phil.') and Heinrich Fischer (who was to edit Kraus's complete works from 1952 to 1967).

A full list of the collection is available on request.

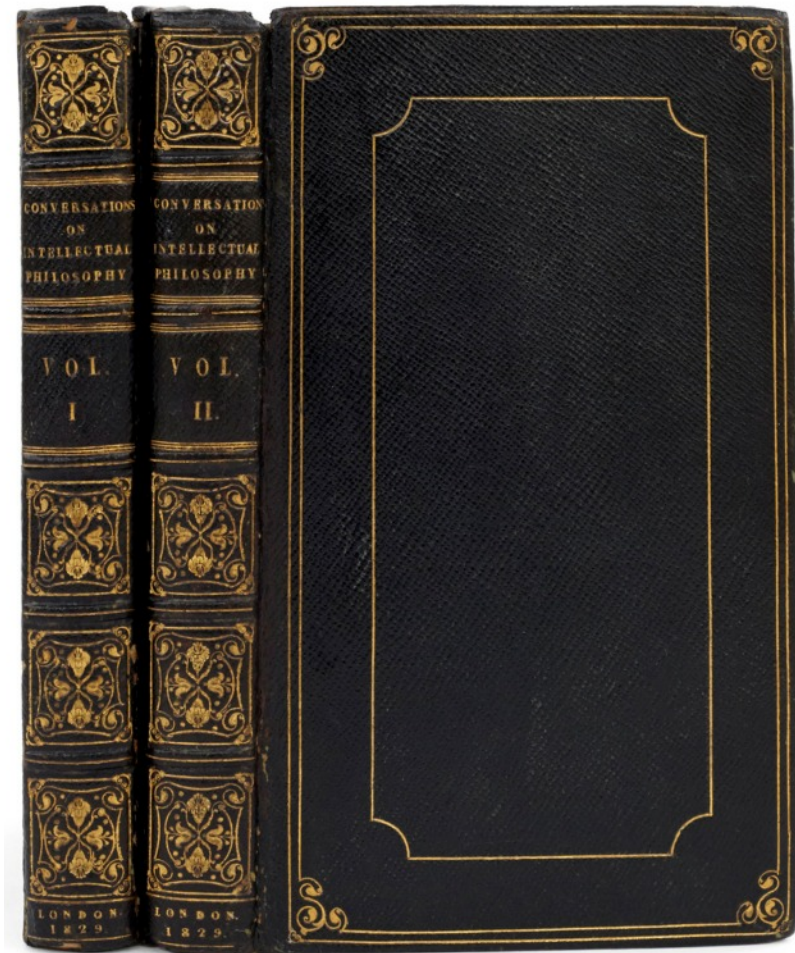


35. [MARCET, Jane Haldimand.] Conversations on intellectual philosophy; or, a familiar explanation of the nature and operations of the human mind. London, Edward Bull, 1829.

Two vols, 12mo, pp. [iii]-ix, [1], 308; v, [1], 300; very minor foxing to a few pages, but a fine copy, elegantly bound in contemporary full dark green pebbled morocco, gilt filleted panels with floral corner-pieces to sides, panelled spines gilt-tooled and lettered in compartments; a very attractive set.

£1150

A fine copy of the first edition of perhaps the rarest of Mrs Marcet's works: an exposition of philosophical problems and methods for 'a family of children' largely based on the system of the Scottish philosopher Thomas Brown. It earned unconditional acclaim from the Literary Gazette as a groundbreaking educational tool, and criticisms from the Athenaeum as a dangerous insinuator of 'metaphysics' into innocent minds. Mrs Marcet's *Conversations on political economy*, published in 1816 after an acclaimed series of books intended to popularize science, had established her work as a paragon of socially effective scientific communication. A key player in the Victorian movement of the sciences from the private to the public sphere, Marcet fully embraced the role of the scientific writer as an educator and a shaper of the public understanding of specialized knowledge.



KILIMANJARO CONQUERED:
MEYER'S NARRATIVE OF HIS SUCCESSFUL ASCENT

36. MEYER, Hans Heinrich Joseph. Ostafrikanische Gletscherfahrten: Forschungsreisen im Kilimandscharo-Gebiet. Leipzig: Biblio-graphisches Institut for Duncker & Humblot, 1890.

8vo, pp. XIV, [2], 376; printed in gothic type; mounted colour-printed frontispiece and 12 heliogravure plates, all retaining tissue guards, 8 mounted photographic plates after Meyer, 2 double-page colour lithographic maps, routes added by hand in red, and one large folding colour lithographic map by Bruno Hassenstein retaining original loose tissue guard, wood-engraved illustrations and tailpieces in the text; occasional very light offsetting, small ink mark on verso of one map, folding map slightly creased and with one short, skilfully-repaired marginal tear; original green pictorial cloth by Weissbeck & Bechmann, Leipzig, upper board blocked in black and silver with image of the Kilimanjaro's volcano Kibo and its Uhuru Peak, lower board with publisher's device, spine gilt, lemon-yellow endpapers, decorated edges, white silk marker; unobtrusive minor marking, extremities slightly rubbed, very small losses on corners and short cracks on joints (with later colour), nonetheless a very good copy; *provenance*: Schmorl & von Seefeld, Hanover (booksellers' ticket on upper pastedown) – '85' (number in ink on upper pastedown).

£950

First edition. Hans Meyer (1858-1929), son of bookseller-turned-publisher Herrmann Julius Meyer and grandson of Joseph Meyer, the founder of the publishing house *Bibliographisches Institut*, built his reputation as one of the most famous explorers and mountaineers of his time especially on travels to the relatively recently defined region of German East Africa. *Ostafrikanische Gletscherfahrten* is Meyer's richly-illustrated first-person account of the first successful ascent of the Kilimanjaro in 1889, some forty years after the mountain had first been identified. Meyer considered his endeavour not only valuable to science and knowledge, but also his patriotic duty: the mountain –

first discovered by German missionaries, likely to be the highest in Africa, and certainly rated the highest in German territory at the time – was to be conquered and described by a German (p. VIII). The ascent, apart from making mountaineering history, spread Meyer's name and fame internationally. He named the Kibo peak 'Kaiser-Wilhelm-Spitze' (the present-day Uhuru peak) and presented a rock removed from the peak to emperor William II; in turn, Meyer was awarded his first professorship by the emperor.

The images reproduced in *Ostafrikanische Gletscherfahrten*, as heliogravures and mounted photographs, show the East African landscape and flora, local villages and their peoples, and several panoramic views of the Kilimanjaro.

Kainbacher (3rd ed.) p. 270; Neate, *Mountaineering Literature* M92; NLS *Mountaineering* o95; Perret 2987.



MODERN SCIENCE

37. NEWTON, Isaac. *Opuscula Mathematica, philosophica et philologica.* Collegit partimque Latine vertit ac recensuit Joh. Castillioneus [G.F. Salvemini] jurisconsultus. *Lausanne and Geneva, Bousquet & soc., 1744.*

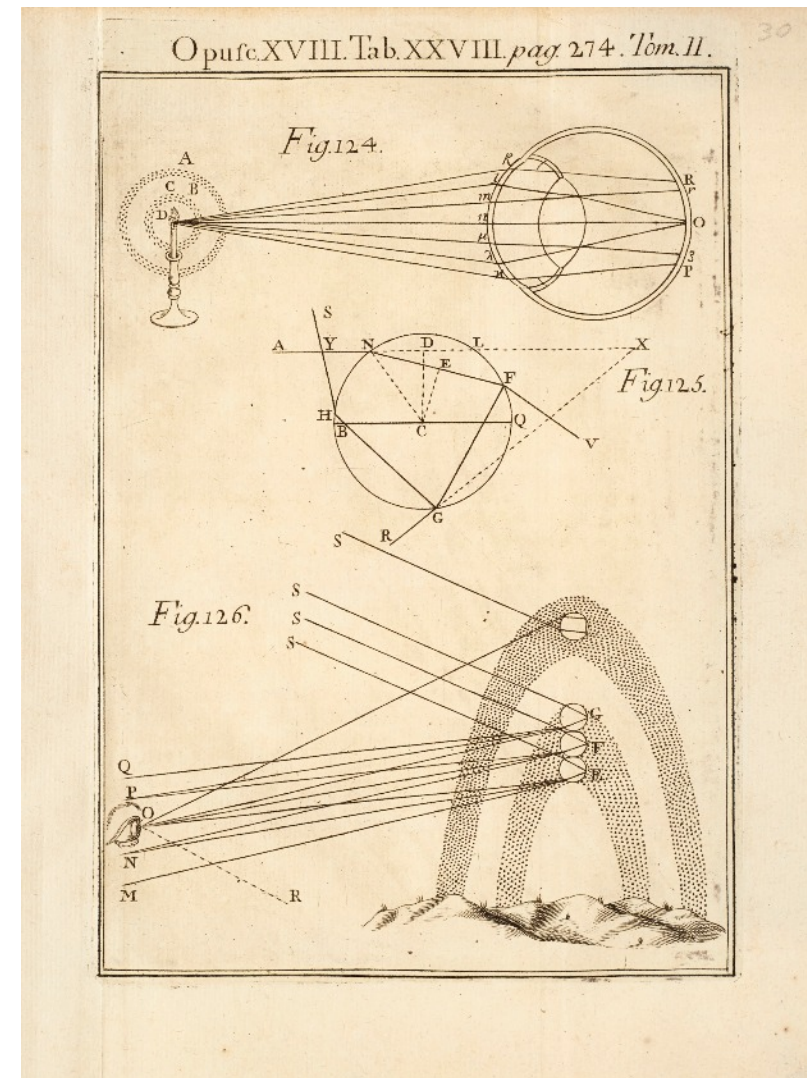
Three vols, 4to, pp. [4], xxviii [recte 38], 420; [1], vi, 423; vi, 566 [recte 562], [1]; with 3 engraved title vignettes, 64 folded copper plates and 2 folded tables; pp. I 157-88 folded in at the lower margin where imprint exceeds book block; a very attractive, clean, crisp copy in contemporary full vellum with morocco labels, gilt titles.

£6000

First edition of Newton's collected works edited and introduced by the Pisa alumnus Giovanni Salvemini da Castiglione. The edition contained twenty-six works which were not easily accessible, despite having appeared previously, from Newton's mathematical works and optical lectures, which were greatly influential and laid the foundations of modern science, to his philological essays on history and theology. It thus became a major tool in the dissemination of Newton's science and a major publication in the history of science.

The first volume, mathematical papers, contains *De analysi* (1711), *Methodis fluxionum* (1736), *De quadratura* (1704), *Enumeratio curvarum* (1704), *Methodus differentialis* (1711), and excerpts from Newton's correspondence with John Collins, John Wallis, Henry Oldenburg, and Abbe Conti. The second volume, philosophical papers, includes *De mundi systemate* (1731), *Lectiones opticae* (1729), *De natura acidorum* (1736), *Scala graduum caloris* (1701), and his papers from the *Philosophical transactions* on light and colour. The third volume, theological works, includes *Chronology of ancient kingdoms amended* (1728), *Observations upon the prophecies* (1733), and *Dissertation upon the sacred cubit* (1737).

Babson 9 (Gray 2); Wallis 2; DSB X, 93; Poggendorff II, 279; Roller-G. II, 235.



38. OZEROV, Vladislav Aleksandrovich. Sochineniia ... Chast' pervaiia [-vtoraia] [Works ... Part one [-two]]. *St Petersburg, Imperial Theatre, 1817 [-1816].*

2 vols in one, 4to, pp. [2], xlvi, [10], 145, [1]; [10], 158; with a frontispiece portrait, a half-title to the second part, and three engraved plates; some spotting, but a very good copy in contemporary mottled calf, blind-tooled border, spine gilt, joints cracked or cracking.

£1800

One of two rival collected editions published after Ozerov's death in 1816, rare, **including the first appearance of the author's poetry and his last tragedy *Poliksena***; this is the grander and fuller edition, with a more generous format and more illustrations, and includes his four major tragedies, *Edip v Afanakh* [Oedipus in Athens] (1805), the Ossian-inspired *Fingal* (1807), *Dimitrii Donskoi* (1807, a patriotic play first staged days after the battle of Eylau), and the unsuccessful *Poliksena*, plus a selection of poetry and an introductory essay 'On the life and works of V. A. Ozerov' by Prince Pyotr Andreevich Viazemsky. A list of subscribers at the end of volume I includes numerous princes, Pushkin's friend Aleksei Olenin, the poet Nikolai Gnedich, and the writer Nikolai Grech, as well as actors, booksellers, and other figures from Tiflis to Kharkov. The other edition, published 1816-1819 by Glazunov, was in four octavo parts with a single engraved portrait and did not include the poems; the volume with *Poliksena* appeared in 1819.

Ozerov (1769-1816) was the most popular Russian dramatist of the early nineteenth century, marrying the French classical and pre-Romantic traditions, though he did not escape ridicule by Griboedov.

Kilgour 808.



TRAVELS THROUGH INDIA AT THE TIME OF THE DURBAR

39. PALMER, Robert Stafford Arthur, *the Hon.* *A Little Tour in India. London: Unwin Brothers, Limited, The Gresham Press for Edward Arnold, 1913.*

8vo, pp. [i]-xi, [1], [1]-224, [1]-16 (publisher's catalogue, dated February 1913, with price of this title amended in manuscript from 10s 6d to '8/6'); original blue cloth, boards with upper and lower borders ruled in blind, upper board lettered in gilt, spine lettered and ruled in gilt, uncut; light spotting and offsetting on endpapers, extremities lightly rubbed and bumped, cracking on lower hinge skilfully repaired, nonetheless a very good, fresh copy; *provenance*: Brentano's, New York (bookseller's ticket on lower pastedown).

£250

First edition. Palmer was the son of the politician and colonial administrator William Palmer, Earl of Selborne, and was educated at Winchester College and University College, Oxford, where he took First Classes in Classical Moderations and Literae Humaniores, obtained distinction in the examination for the Ireland Scholarship, and was President of the Union. In 1911 Palmer visited India and his experiences are recorded in this series of letters, written to members of his family between 1 December 1911 and 5 May 1912; as the author explains in his introduction, on his return to England 'I found that they had been collected and typewritten: and I was persuaded to publish them [...] Excepting the omission of private passages and the insertion of some few paragraphs from a diary, the letters are printed as they passed through the post, a fact which accounts for sundry monstrosities of syntax – barbarous parentheses, unattached pronouns, mixed tenses. It was thought better to leave these than to disguise rough impressions with a thin varnish of literary elaboration' (p. vii).

The work opens with his arrival at Bombay and a description of the Taj Mahal, and an account follows of his attendance at various events relating to the Durbar held to commemorate the coronation of King George V and Queen Mary: '[t]he Durbar *was* very good; from the purely aesthetic point of view it was worth all the week's discomfort, and as a political education in imagination it may even be worth all the money spent on it' (p. 19). Palmer then undertook a tour of the subcontinent, and the successive chapters describe his travels and experiences in Deccan, Mahratta, Calcutta, Darjeeling, Goa, and Kashmir. In October 1914 Palmer returned to India as an officer in the 6th Battalion Hampshire Regiment, and participated in the unsuccessful attempt to relieve the garrison at Kut-el-Amara, during which he fell at the Battle of Umm-el-Hannah on 21 January 1916.

40. [PAPILLON, Jean-Michel.] *Almanach Catholique pour l'année 1808.* Paris, Delance, [1808].

16mo, pp. [194], 68; with 374 woodcuts showing scenes from the lives of saints throughout the years, and emblems; a very good copy in contemporary boards covered in green paper.

£750

Very rare illustrated almanac. It contains 374 charming woodcuts, including 8 showing the movable Christian feasts and 366 scenes from the lives of saints, each to mark a day in the calendar, or Christian emblems to mark the end of the months. The woodcuts, as declared in the title-page, are by Jean-Michel Papillon, the French engraver who tenaciously and skilfully fought for the preservation of the art of woodcut, and who has been credited with the invention of wall paper. The calendar is followed by the morning and evening Office, and the Ordinary of the Mass, in Latin and French.

See Grand-Cateret, *Les almanachs français: bibliographie-
iconographie*, vol. 2. One copy only found in US institutions (Harvard, Houghton); none in the UK.



PESTALOZZI'S EPOCH-MAKING WORK
WITH THE RARELY SEEN FRONTISPIECE PORTRAIT

41. PESTALOZZI, Johann Heinrich. *Wie Gertrud ihre Kinder lehrt, ein Versuch den Müttern Anleitung zu Geben, ihre Kinder selbst zu unterrichten, in Briefen von Heinrich Pestalozzi. Bern and Zurich, Heinrich Gessner, 1801.*

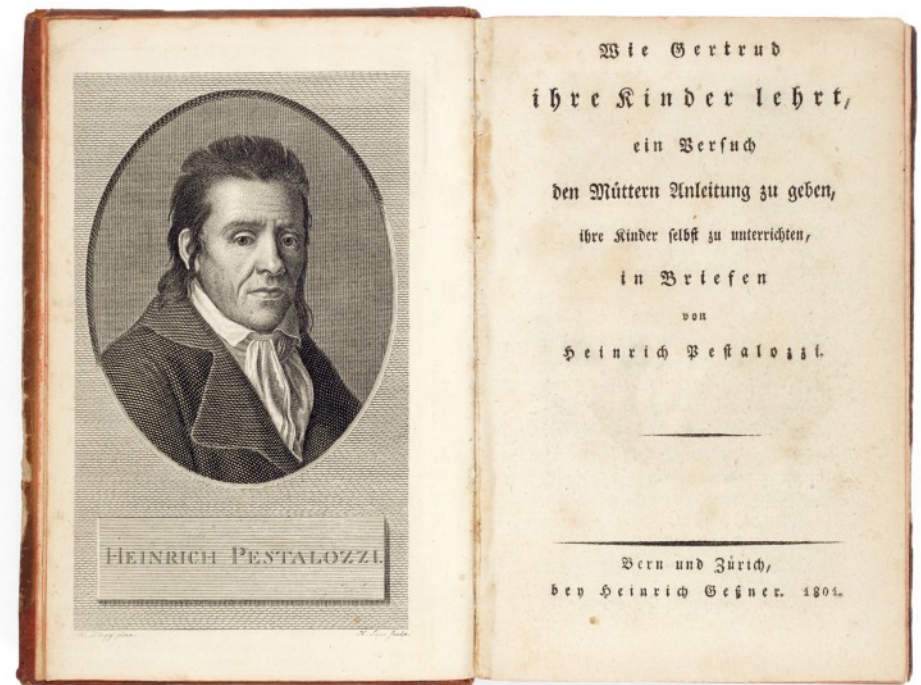
8vo, pp. [ii], 390; with the engraved frontispiece of the author; light foxing in places, otherwise a clean crisp copy throughout; in contemporary polished half sheep, spine blocked in blind, boards a little rubbed and dust-soiled, light wear to extremities; a very desirable copy; with inscription in ink on front free endpaper signed 'Holterbach' and dated 1806.

£2000

First edition containing an exhaustive exposition of Pestalozzi's principles of education and the book on which Pestalozzi's fame rests. 'How Gertrude teaches her children' proclaimed something entirely new in the field of popular education: the principle of self-activity in acquiring and using knowledge in its first stages. The most important and forward-looking of his ideas, which he stressed continually in practice as well as precept, was that the true method of education is to develop the child, not to train him or her as one trains a dog. The pupil must be regarded as more important than the subject and the 'whole man' must be developed.

This copy is particularly appealing as it contains the rare engraved portrait of Pestalozzi.

Israel 24; PMM 258.



42. PETRARCA, Francesco. Il Petrarcha. (*Colophon f. 183v:*)
Venice, Aldus, August 1514.

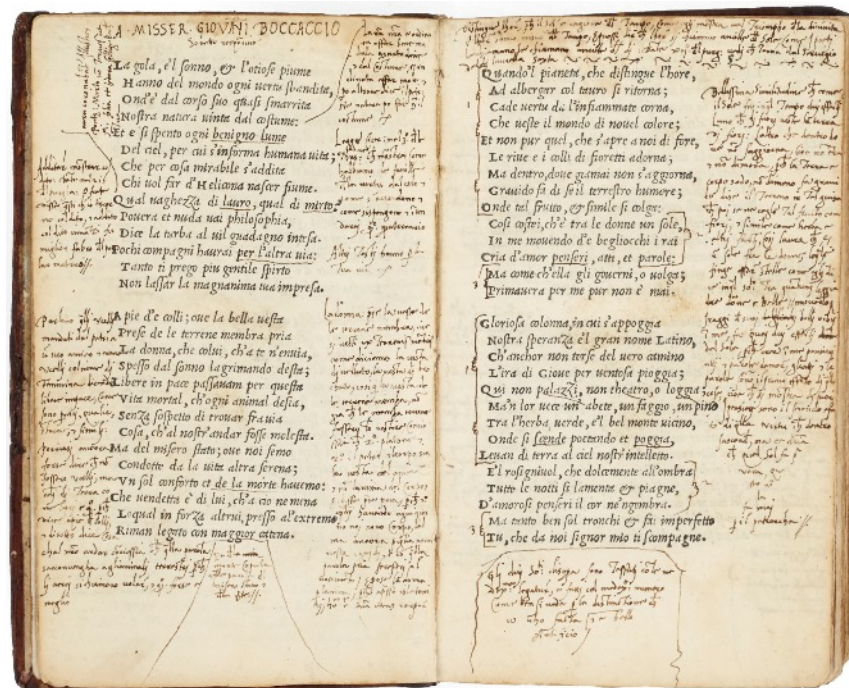
8vo, ff. 184, [23], wanting f. 64 (see below) and blank A8; italic type, capital spaces with guide letters, Aldine device to last page; small hole at head of title leaf and neat paper repair to fore-edge, small wormholes to blank lower margin of f. 2 and to final leaf (not touching text), some damp staining to upper margins most noticeably to ff. 6-18, 33-40, and final few quires, small hole to blank outer margin of f. 62, closed tear across lower part of f. 67, some light foxing, marks and stains; otherwise a very good copy in contemporary Roman(?) calf, covers decorated in blind to ornate panel design, three raised bands to spine, gauffering and gilding to edges; spine repaired, slight cracking to joints, some worming to boards and pastedowns; 20th-century slipcase in red morocco and cloth (gilt lettered 'Petrarcha Vettori Copy A.M.');

£9500

An extremely interesting annotated copy of the important and influential second Aldine edition (Richardson state B) of Petrarch's *Canzoniere* and *Trionfi*, containing the 'Appendix Aldina' which 'represented a major editorial contribution to the study of the Italian lyric tradition and to vernacular philology' (Richardson).

The great scholar-printer Aldus Manutius first published Petrarch's works, in his new italic type, in July 1501, in collaboration with Pietro Bembo, who acted as editor. This second edition was seemingly the only occasion when Aldus reissued a vernacular work in his lifetime: a reflection of Petrarch's status as arguably the greatest Italian lyric poet. Acting both as editor and printer on this occasion, Aldus sought to better his earlier edition, and those of rival publishers, by improving

the correctness and punctuation of the text, reorganising the *Canzoniere*, and adding new material at the end. His influential appendix comprised a letter defending his presentation of Petrarch's text, the sonnet 'Nel cor pien' (traditionally considered the first capitolo of the Triumph of Fame), one canzone, seven 'sonetti dispersi' by Petrarch and four sonnets addressed to him, none of which had ever been printed before, and three canzoni by Cavalcanti, Cino, and Dante, the first two appearing in print for the first time and Dante's in a much more correct version than that printed in 1491. This second edition is all the more impressive given that it was undertaken at a difficult time for Aldus when he was under great pressure of work, facing competition from the Florentine Giuntas, and struggling with illness (he died the following February).



Sixteenth-century European literature was profoundly marked by Petrarch as a model. Bembo, Michelangelo, della Casa, and Stampa, among others, forged their verse on Petrarch's template, as did, abroad, Shakespeare, Ronsard, and Góngora. Though the model was undoubtedly literary, in recent decades scholarship has studied Petrarch as a philosophical model: certainly not the exclusive, but undoubtedly one of the most significant and influential conveyors of the extraordinary re-discovery of Plato's philosophy known as Renaissance Neo-Platonism.

Our sixteenth-century owner and annotator, clearly exceptionally well-versed not just in vernacular lyrics but also in wider, classical humanities, offers in his marginalia an example of commentary which continuously flows from the literary to the philosophical, unpicking rhetorical devices not just to lay bare the meaning, the intra- and inter-textual references and the aesthetic implications, but also, often, to point to Plato's own texts, concepts and imagery, and to lift each sonnet to a deeply speculative, philosophical level of meditation. These annotations have at one time been attributed to the eminent Florentine philologist and humanist Pietro Vettori (1499-1585), and Vettori certainly owned a copy of the 1514 Aldine Petrarch in his substantial library (see C. Griffante, 'Il catalogo della biblioteca a stampa di Pier Vettori', *Atti dell'Istituto Veneto di Scienze, Lettere ed Arti*, CXLVII, 1988-89, p. 425, no. 391).

The binding is probably Roman, some of the tools bearing comparison with those in Tammaro De Marinis vol. I, cap. II (Roma), nos 614 (plate CIX) and 674 (CXXI).

Renouard notes that f. 64 is often missing, 'où se trouvent les sonnets contre la cour de Rome'.

Adams P790; Ahmanson-Murphy 125; EDIT16 CNCE 55881; Renouard, *Alde*, 68:6. See Brian Richardson, 'Two versions of the Appendix Aldina of 1514', *The Library*, sixth series, 13 (1991), 115-125.



ESTABLISHING THE MODERN BOUNDARIES OF BRAZIL

43. [PORTUGAL and SPAIN.] Tratado de limites das conquistas entre os muito altos e poderosos senhores dom Joao V Rey de Portugal e d. Fernando VI Rey de Espanha pelo qual abolida a demarcacon da linha meridiana ajustada no tratado de Tordesilhas de 7 de junho de 1494 ... Com os plenos poderes e ratificacoes dos dous monarcas, assinado em Madrid a 13 de janyro de 1750. [*Portugal, c. 1750*].

Manuscript on paper, in Portuguese, folio, pp. [21] of text, very neatly written in brown ink, with a few corrections and marginal additions, c. 35 lines per page; a little light staining at lower edges, a few chips to lower edge of last leaf (not touching text); very well preserved in early grey paper wrappers.

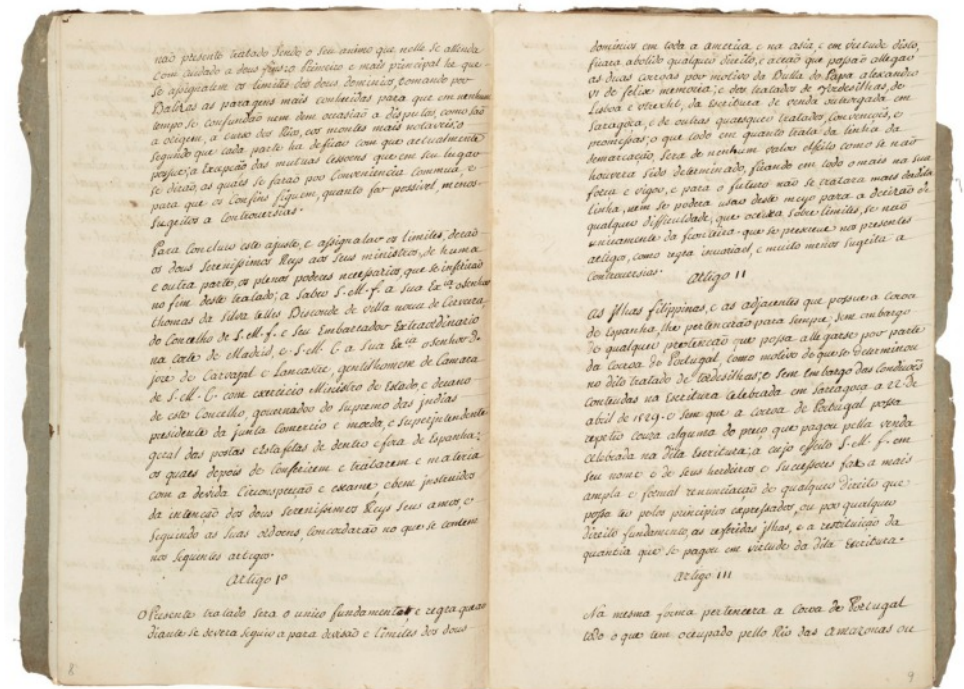
£2500

An apparently contemporary manuscript copy of the highly significant Treaty of Madrid, signed on 13 January 1750 by John V of Portugal and Ferdinand VI of Spain, which sought to establish new borders between the South American possessions of the Portuguese and Spanish empires, granting much of modern-day Brazil to Portugal. The treaty, comprising an introduction and 26 articles, was written in both Portuguese and Spanish. This manuscript has only the Portuguese text – being clearly intended for a Portuguese readership – extracted from the edition printed at Lisbon in 1750 by Joseph da Costa Coimbra.

Superseding the earlier treaties of Tordesillas (1494) and Zaragoza (1529), which had set a limit to the western expansion of the Portuguese empire, the Treaty of Madrid recognised Portugal's right to theoretically Spanish lands into which it had advanced, under the legal principal of *uti possidetis, ita possideatis* (who owns by fact owns by right), sensibly using the geographical courses of rivers and mountains to establish new boundaries. The treaty gave Portugal sovereignty over vast areas of South America, and Brazil the shape it has largely retained to the present day. In four notable articles Portugal

conceded Colonia del Sacramento to Spain and recognised Spanish supremacy on the Río de la Plata, while Spain ceded all territory east of the Uruguay River and promised to evacuate the seven Jesuit Misiones Orientales. Article 2 also confirmed Spanish sovereignty over the Philippines.

Copies of the printed edition, from which our manuscript takes its title, are very scarce on the market.



FAMOUS CASE OF FASTING

44. PORZIO, Simone. De puella Germanica, quae fere biennium vixerat sine cibo, potu[ue]. Ad Paulum III pontificem maximum Simonis Portii disputatio. [N.p., n.p., n.d].

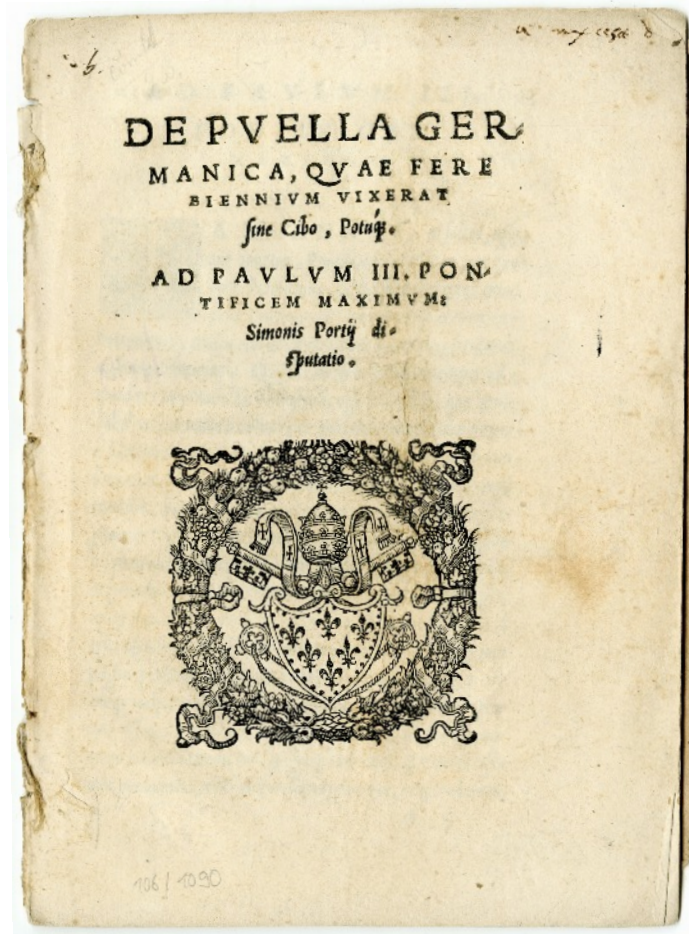
4to, ff. 10; woodcut arms of Paul III to title, engraved initials; some small closed tears to title, a few tiny worm tracks, small hole to blank inner margin of last leaf, occasional light foxing, else a very good copy in 20th-century light brown wrappers (detached); bookplate of Van der Hoeven.

£750

Scarce undated edition of Porzio's investigation of a famous case of fasting. The ten-year-old German youth Margaret Weiss began fasting in 1540 and having survived almost two years without food and drink attracted the attention of Gerardus Bucoldianus, physician to the king of France, whose account of her, *De puella quae sine cibo et potu vitam transigit*, was published in 1542. Porzio (1496-1554), the Neapolitan philosopher, physician and contemporary of Pomponazzi, was intrigued, and this work was the result of his own consideration of the case. In it he examines whether Margaret could have survived on air alone, citing authorities including Aristotle, Simplicius, John Philoponus, Galen, Hippocrates, Averroes, al-Razi, and Avicenna. While he seeks to explain her feat of fasting, Porzio is sure of one thing: that Margaret will not survive long if she continues to abstain from nourishment.

Porzio appears to have composed this work in 1542 since his dedication to Pope Paul III mentions that four years have passed since his explanation of the natural causes surrounding the eruption of the Monte Nuovo near Pozzuoli in 1538. The first dated edition of the work was printed in Florence by Lorenzo Torrentino in 1551; our edition would appear to predate this since it carries the arms of Paul III – who died in 1549 – on the title-page.

Adams P1963 (suggesting the imprint 'Florence, L. Torrentinus, 1554?'). We have only traced copies at Cambridge University Library and the Bibliothèque nationale de France.



SCARCE GREEK PSALTER USED AS TEACHING AID

45. PSALTER. Ψαλτηριον προφητου και βασιλευς του Δαβιδ.
Antwerp, Johannes Grapheus, 1533.

16mo, ff. 247, [14], [3 blank]; in Greek, with index in Greek and Latin, large capital M on f. 2r, smaller capitals throughout text; occasional very light damp staining; a very good copy in 18th-century blind-tooled black morocco, title gilt to spine, red edges; neat repairs to spine and corners; two inscriptions crossed through to title ('ex libris beatae Mariae de Calgentiae(?)'), modern bookplate to front pastedown; interlinear manuscript translation into Latin added by a contemporary reader, also some notes in French.

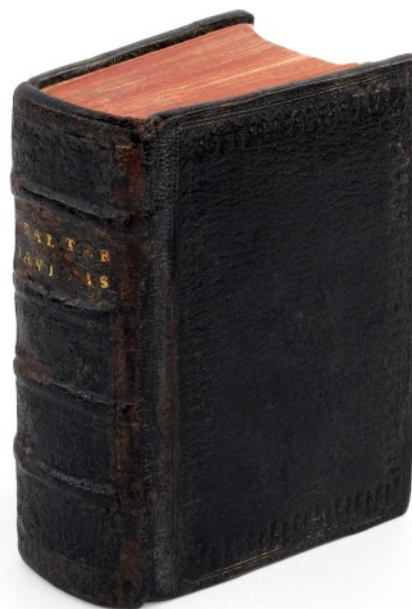
£3200

A thoroughly annotated copy of this scarce, elegantly printed, pocket-sized liturgical Psalter in Greek, in the Septuagint version, with a Greek preface by the humanist scholar Johannes Lonicerus, reprinted from an earlier edition issued by Cephalaeus at Strasbourg in 1524. The text of the Psalms is followed by that of the Athanasian Creed.

This is very early Greek printing for Antwerp, indeed for the Netherlands. The printer, Johannes Grapheus (d. 1571), operated his Antwerp press for over 40 years, printing some 300 works in various ancient and modern languages, and was acquainted with Erasmus through his brother Cornelius, the Latin poet.

The manuscript interlinear Latin translation in this copy, which runs very nearly throughout, would indicate that it was intended as a Greek teaching aid, no doubt in a French setting given the additional French annotations.

Darlow & Moule III 4606; Nijhoff & Kronenberg 325. COPAC shows copies at the British Library, Cambridge and Manchester only. No copies in the US traced on OCLC.



46. RANGER'S PROGRESS: consisting of a variety of poetical Essays, moral, serious, comic, and satyrical. By Honest Ranger of Bedford-Row. *London: Printed for the Author; and sold by T. Kinnersly ... and to be had of all other Booksellers in Town and Country. 1760.*

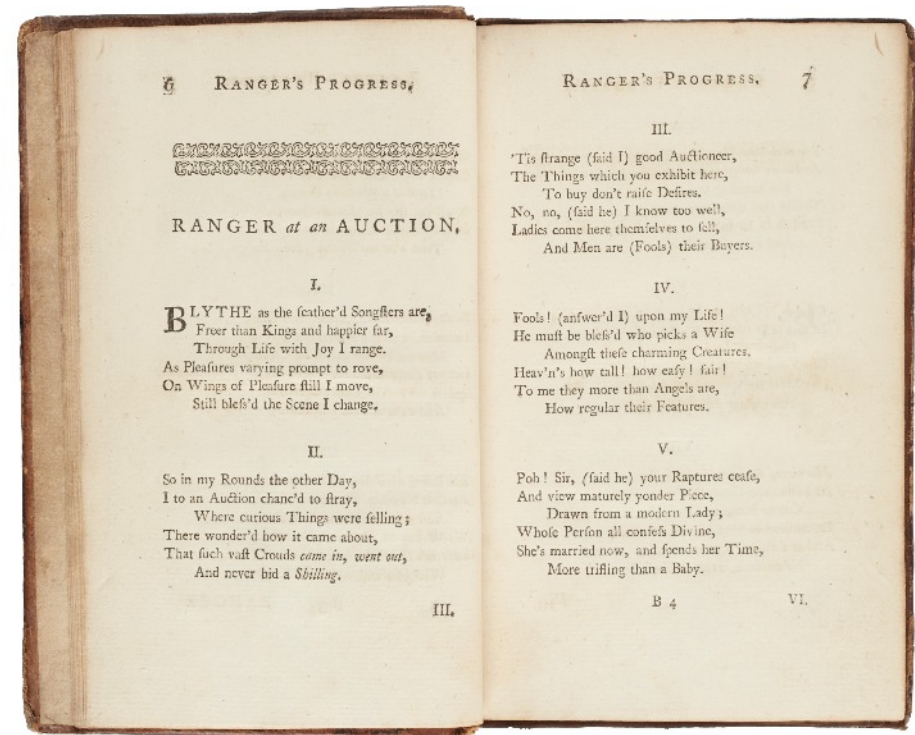
8vo, pp. vi, [2], 120; some offsetting from the turn-ins; closed tears to D4 and E3 without loss; but a very good copy in contemporary speckled sheep, morocco label; slightly rubbed, rear joint cracked; 'Ranger' in a contemporary hand on the front board.

£450

First edition of a sort of *Rake's Progress* in verse, variously attributed to Arthur Murphy or John Ingledeu. 'Honest Ranger' describes, among other things, his experiences at an auction, his thoughts on London, his opinions of his enemies, and his wooing of various women. In the first poem, he explains that he has been delighted by women since early childhood; there are verse replies to Ranger by a variety of characters including 'a Fairy'; a dialogue between Death and Ranger, and at the end, an apocalyptic poem entitled 'The End of Time. A Vision'.

The pseudonym 'Honest Ranger' was of course also that of the publisher of the infamous *Harris's Covent Garden List*, a fact not unnoticed at the time. The latter 'Ranger' sent his 'Compliments to the Bedford-Row Honest Ranger' in the *Public Advertiser* in January 1760 (see Janet Ing Freeman, 'Jack Harris and "Honest Ranger"', *The Library*, 7th series 13:4).

In the preface the author announces that he does not think critics 'so dreadful as they have been reported', indeed he expects '*Justice with Good Nature*'. His optimism was misplaced: the *Critical Review* lambasted his 'indifferent, bad and detestable poetry', crying 'Enough, enough, Honest Ranger! We have done thee no injury, and are unjustly doomed to read thy verses'. Lowndes, though, thought it 'entertaining'.



47. RIC, Pedro Maria. An Exposition of the Most Interesting Circumstances Attending the Second Siege and Capitulation of Zaragoza ... Translated from the Spanish, by William Buy ... Late his Majesty's Agent for Packets at Corunna. With an Appendix, Containing the French Account. *London: W. Flint for James Ridgway, 1809.*

8vo, pp. vii, [1], 48; scattered light spotting and light offsetting; modern half calf over grey boards, spine lettered in gilt.

£475

First English edition. An account of the second siege of Zaragoza justifying the decisions taken by José Palafox and his ruling committee in the defence and eventual surrender of that city to the Napoleonic forces under Marshal Lannes in 1809. The author, who was the regent of the Royal Audience of Aragon and later also became president of the *junta* set up to govern Zaragoza during Palafox's illness, led negotiations with Lannes for the city's surrender. Palafox and his supporters have been criticised for the manner in which the city was defended and subsequently surrendered because it was felt that they mishandled the siege for the personal glorification of Palafox.

Charles Esdaile describes the second siege of Zaragoza as 'a horrific affair' (*The Peninsular War* (New York: 2003), p. 160), during which 'in a foretaste of battles far in the future, the French had to advance into the city house by house, blowing holes in partition walls and methodically slaughtering the defenders of each room. Amidst scenes of desperate courage, the Spaniards fought back, engaging in repeated counter-attacks and digging mines under many French positions, but, though increasingly exhausted, Lannes' men kept inching forward. Fighting even went on underground as mine was met by counter-mine, and rival parties of miners hacked at each other with picks and shovels [...] The end came on 18 February in the form of a fresh French attack that overran the whole of the left bank of the Ebro. With the defenders reduced to starvation rations, constantly exposed to a rain of mortar and howitzer shells, decimated by typhus, and less and less capable of holding back the French, even Palafox, who was himself seriously

ill, realised that all was lost [...] The desperate resistance put up by the Army of Reserve and its civilian allies constituted a heroic epic that did much to counter the negative effects of the previous few months, whilst again making it much harder for the British to abandon the Patriot cause. Certainly, the evidence was impressive enough: much of the city lay in ruins, whilst only a third of the garrison remained on its feet, the 24,000 deaths that it had suffered having been augmented by those of 30,000 civilians. Defeat, then, had been heroic' (pp. 162-163). These horrors are vividly recalled in Ric's *Exposition*: 'Zaragoza! a name of terror, of shame, of reproach, to that monster who thought himself omnipotent! a name venerable and grateful to good men of all nations: a name of example to every town in Spain. In thy ashes and ruins, in thy stately edifices, shattered by bombs or blown up by mines, in thy streets, drenched with French blood, in thy cemeteries which enclose as many heroes as dead bodies, there, there, and not in the obsolete and perhaps exaggerated accounts of Sparta, of Athens, and of Rome, is where should in future be sought the sacred fire of liberty; where, should be cherished the flame of patriotism, and where the whole world should learn lessons of sacrifice, fidelity, and greatness' (p. 35).

Sandler 2853.

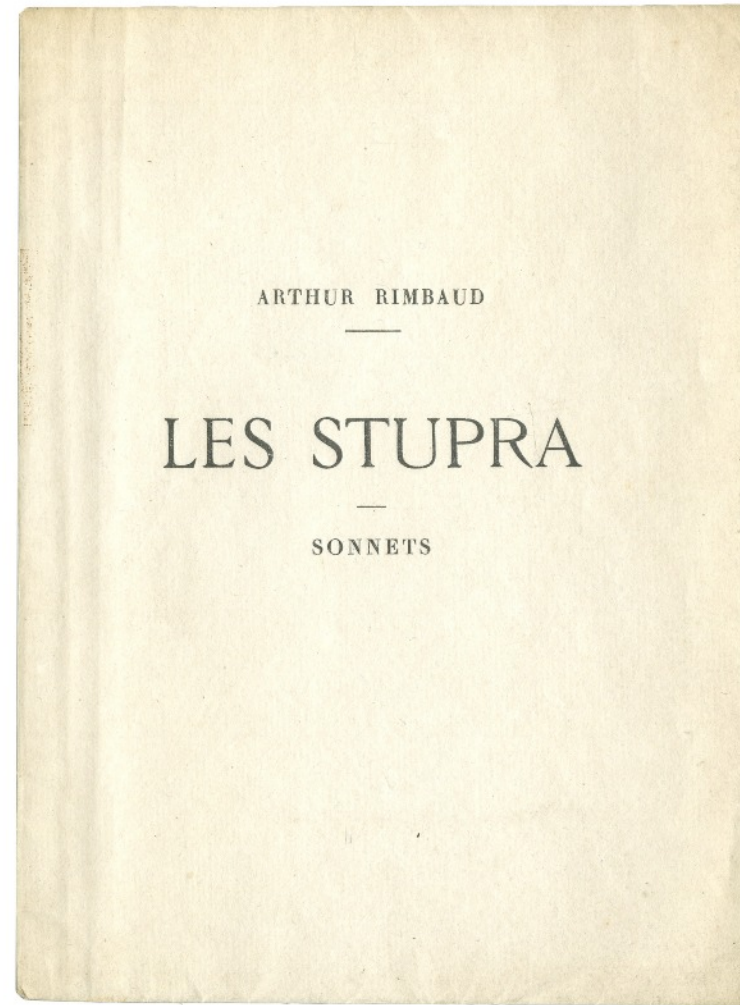
48. RIMBAUD, Arthur [and Paul VERLAINE]. *Les Stupra. Sonnets.* Paris, *Imprimerie particulière [Albert Messein], 1871 [i.e. 1923].*

8vo, 8 unnumbered leaves; woodcut of a faun's head to title page; an excellent copy, uncut in the original printed wrappers.

£1500

First edition, **one of only 175 copies.** Two of these three homoerotic sonnets (*stupra* = defilements) are printed here for the first time. The final one, known as the 'Sonnet du trou du cul', is infamous. Written together with Verlaine (he wrote the two quatrains, Rimbaud the sestet), it is one of the poems included in the manuscript *Album zutique* (early 1870s, facsimile published 1962) and circulated round the Latin Quarter before it finally appeared in print in Verlaine's posthumous *Hombres* (1903). A number of versions of the poem are known; the one here was used by Louis Forestier in his recent edition of Rimbaud (*Oeuvres complètes, correspondance*, Paris, Robert Laffont, 2004).

Les livres de l'Enfer, col. 1277.



49. THELOALL, Simon. Le digest des briefes originals, et des choses concernants eux. *London, Richard Tottell, 1579.*

8vo, ff. [viii], 424; woodcut crible initial, running titles; outer margin of quire G trimmed a little shorter, some water-staining mostly in the last quires, occasional light soiling; a good copy, **bearing extensive ink marginalia throughout** (a little trimmed) in law French **in a neat strictly contemporary single chancery hand**, bound in seventeenth-century calf, sides filleted in blind with bind-stamped palmette cornerpieces, panelled spine; covers reattached, spine partly perished, still holding, corners worn, surface scratches and scuffs; contemporary ownership inscription on title (?Robbart), purchase date on the verso of the last leaf: 25th May 1580; preserved in a cloth box.

£7000

First edition, scarce, of Theloall's early work on writs, **a remarkable copy, intensively annotated by a single contemporary owner evidently versed in the Common Law.**

Theloall's *Digest* established itself as the accepted Register of Writs, effectively filling a crucial vacuum: 'The common law had ... grown up round the royal writs. They formed the ground plan upon which its builders worked; and it is for this reason that the learning of writs was the first thing taught to students of the law. Seeing that the choice of a wrong or inappropriate writ meant loss of the action, this learning continued to be of the utmost importance to the practitioner all through his career' (Holdsworth, *A history of English law*, II, p. 431); yet no official register of writs appears to have been produced in the mediaeval era. In the absence of official collections of Chancery forms, within the legal professions there circulated unofficial compilations. The earliest printed attempt appeared in 1531 (Register brevium). Theloall's authoritative work 'deserved to be printed, as it is the most orderly treatise on procedure, founded on the Year Books,

that had yet appeared ... Historically, it comes between the older commentaries upon writs and the modern books on procedure' (*ibid.*, V, p. 381).

In contrast with the text proper, in law French, the dedicatory epistle is in English; the *Digest* is dedicated to the Lord Chancellor Sir Thomas Bromley, 'From my poore house neere Ruthvin in Wales'.

STC 23934; Beale T499.



THE TREASURE OF THE SIERRA MADRE

50. TRAVEN, B. *Der Schatz der Sierra Madre.* Berlin, Verlag der Buchergilde Gutenberg, 1927.

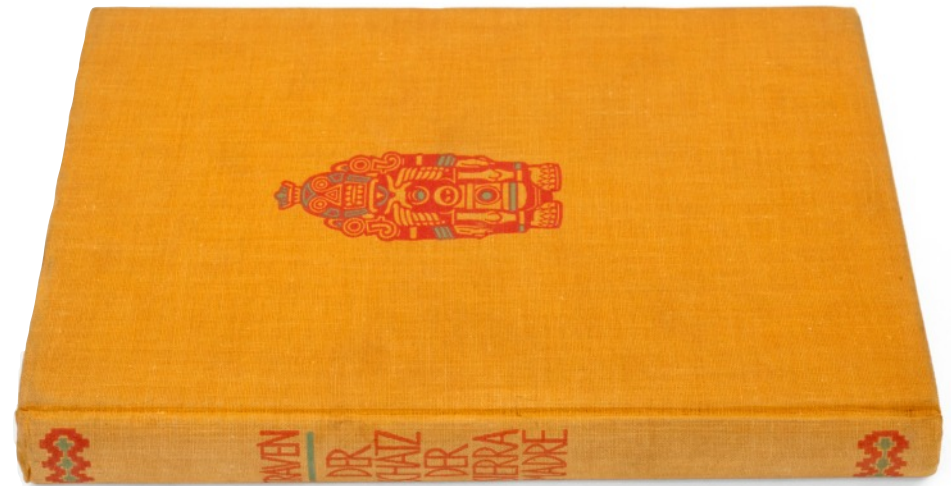
8vo, pp. 213, [1]; bookplate to fly-leaf; a very good copy in the original publisher's orange decorated cloth (issued without a dust-jacket).

£500

First edition of *The Treasure of the Sierra Madre*, an archetypal 'proletarian adventure novel' of greed and betrayal set in northern Mexico and the source for the famous 1948 film by John Huston.

'B. Traven' was a pen-name, and the author's identity has not been established definitively, but theories coalesce around several themes – that he was born in Germany and appeared there on the stage as Ret Marut, that he left for Mexico in the early twenties and spent the rest of his life there, and that he assiduously avoided contact with the press, representing himself or being represented variously as Traven Torsvan and Hal Croves. Wilder candidates for Traven's true identity have included Jack London and the President of Mexico, and he seems to have been an inspiration for the enigmatic author Benno von Archimboldi in Roberto Bolaño's *2666*.

Wilpert/Gühring 6.



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#18. Duchess of Bedford, *and friends*. Summer Holiday.