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SEPTEMBER NEW ACQUISITIONS.*



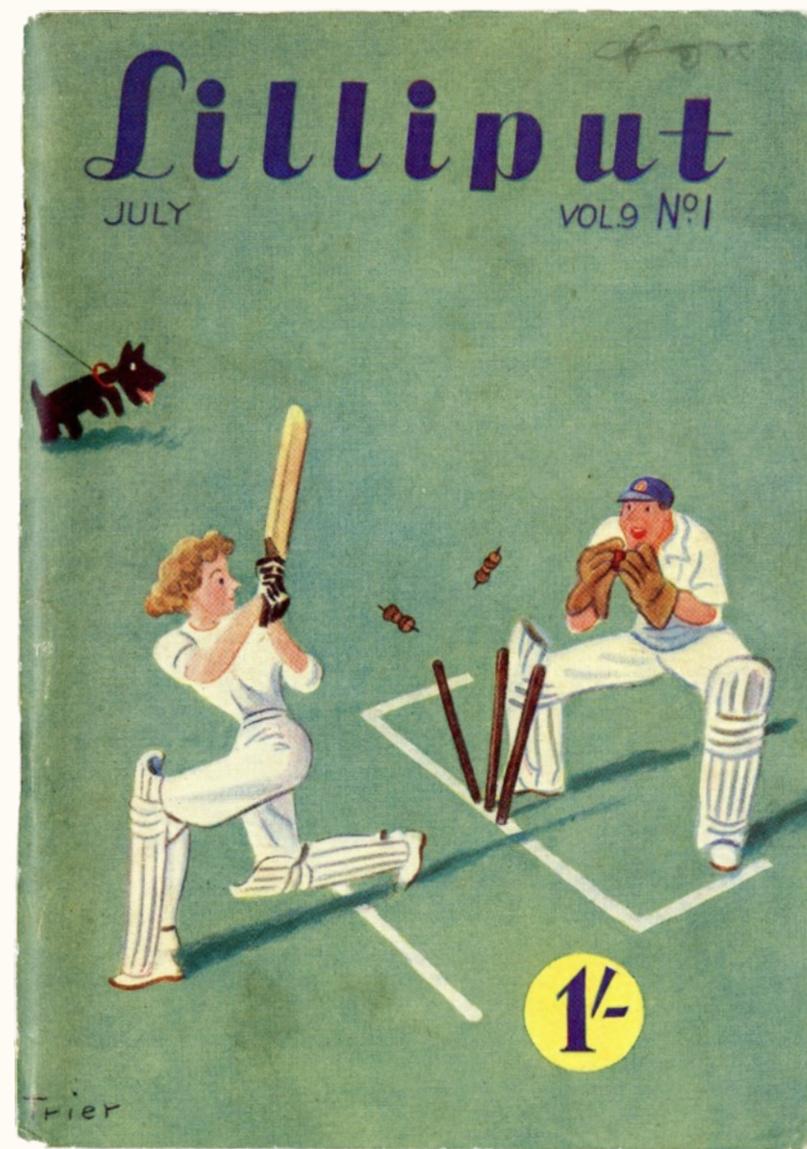
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Above, #5 BRANDT;
Cover, #25 LÉCUYER.

1// ANNAN, James Craig. Janet Burnet. 1893.

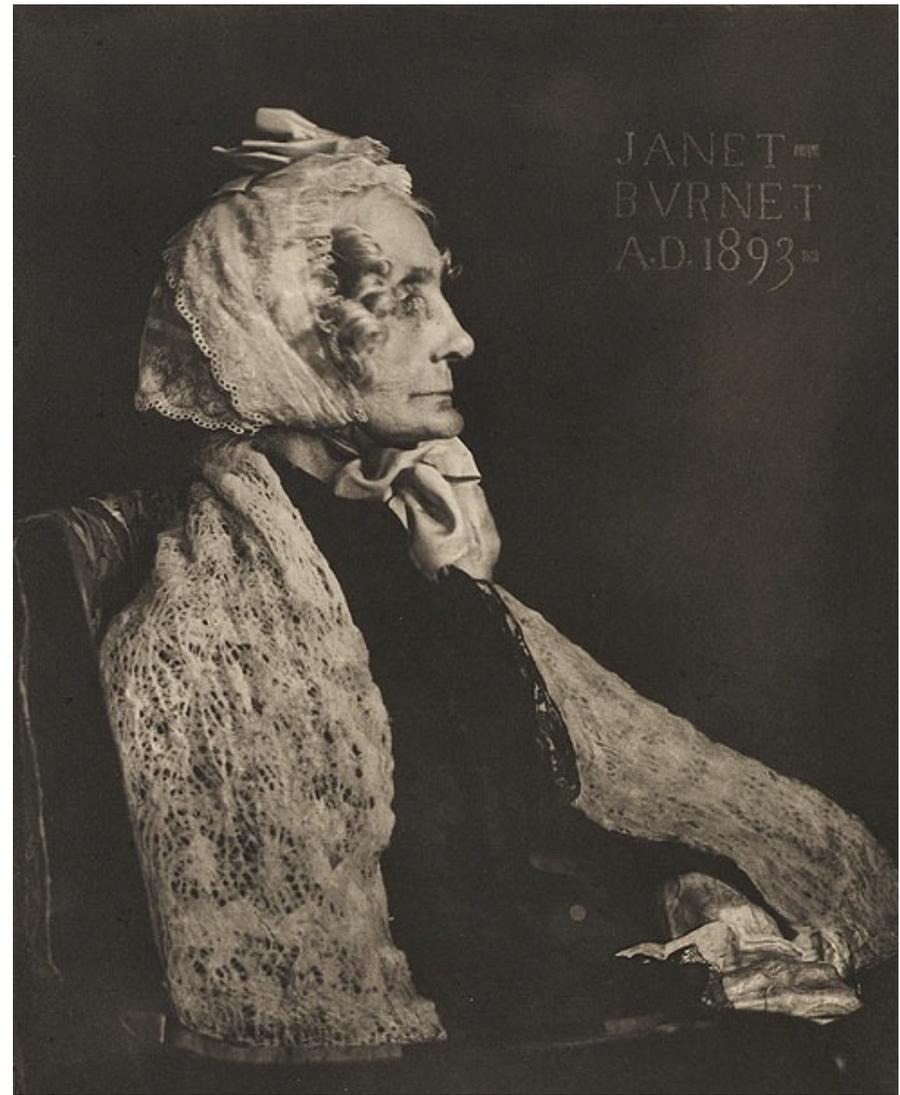
Photogravure, 8 x 6 $\frac{5}{8}$ inches (20.4 x 16.8 cm) initialled JCA in pencil in margin, matted and framed.

£650

William Buchanan writes in his monograph on Annan:

'His best known portrait, *Janet Burnet* ... was seen in Berlin, Bradford, Brussels, Buffalo, Glasgow, London and New York ... Cameron [D. Y., the artist and printmaker] described it as 'a masterpiece and one of the finest things in photography.' The Critics saw it as a relation of Whistler's *Mother* (1872, Louvre) but it bears closer kinship to Hill and Adamson's *Mrs Rigby* ... which Annan knew well because he made photogravure prints of it from their calotype negative, and kept it on his mantelpiece. He said of it, 'There is no sweeter presentment of old age.' Janet Burnet was the aunt of the architect John James Burnet. She was photographed at 18 University Avenue, Glasgow, in the architect's drawing room, which had low windows, with the soft flat light immediately behind the camera.' He adds that the lettering incorporated in *Janet Burnet* was inspired by Holbein's miniatures.

This print is from the collection of the late Professor Margaret Harker and is the actual gravure reproduced in Buchanan's book, *The Art of the Photographer: J. Craig Annan 1864-1946*.



A FINE EXAMPLE OF AN ITALIAN ILLUSTRATED BOOK
PRINTED BY LELIO DALLA VOLPE

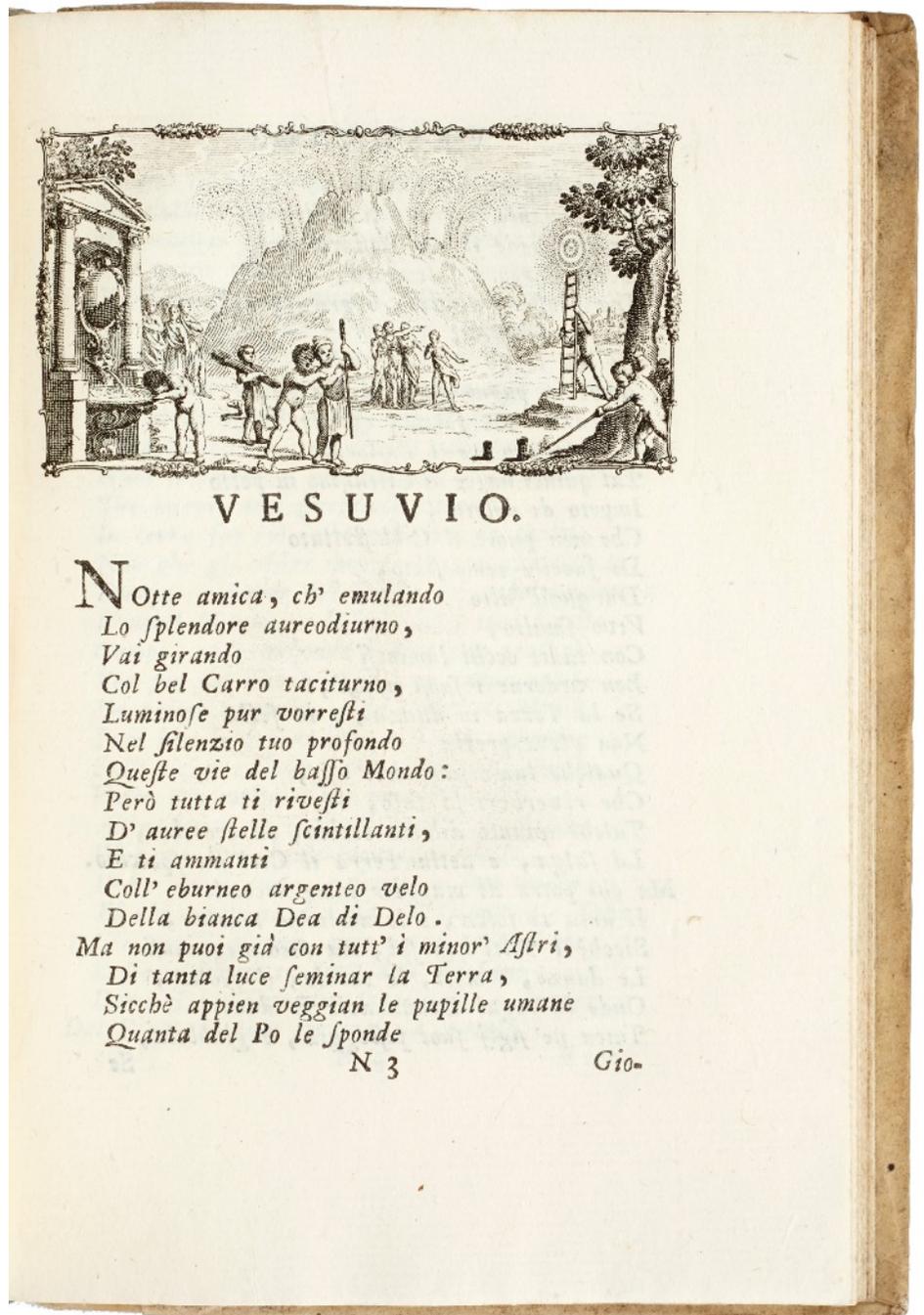
2// BARUFFALDI, Girolamo. Volume primo [-terzo] de' Baccanali di Girolamo Baruffaldi. Seconda edizione ampliata, e corretta. In Bologna, nella stamperia di Lelio dalla Volpe, 1758.

Three vols, 8vo, pp. xvi, 272, full-page engraved frontispiece portrait of the author by Andrea Bolzoni; [8], 291, [1]; [8], 289, 1 [blank], [4]; each title-page with an engraved vignette by Giovanni Fabbri; illustrated with 66 copper engraved head- and tail-pieces; contemporary half vellum, some minor defects to the brown leather labels, otherwise a nice copy.

£1000

The elegant second edition, enlarged, complete with all thirty-six compositions of Baccanali and the Tabaccheide by Girolamo Baruffaldi, published by Lelio dalla Volpe. The work features numerous curious subjects including Il Bacco in Giovecca; Il sacrificio della Zanzara; I Sugh; Museo Volpiano; Cerere alla Trita; Le Slitte; Vesuvio; L'Altalena; Il Lotto degli Allegri; Il Carroccio; Il Pegaseo in piazza San Marco; and Arringheria del Frumentone. A number of these have gastronomical subjects. The third volume contains La Tabaccheide, a long poem on the pleasures of smoking tobacco.

Canterzani, *Annali dalla Volpe*, pp. 196-7: "Bella impressione ornata di vignette in rame allusive e di finali"; Westbury, p. 21 (A.2); Gamba, n. 2143; L. Tongiorgi Tomasi in *Produzione e circolazione libraria a Bologna nel Settecento*, Bologna (1987), p. 351.



BIRTH OF A TRAVELLER:
YORKSHIRE BANKER ON A ROUND-THE-WORLD VOYAGE

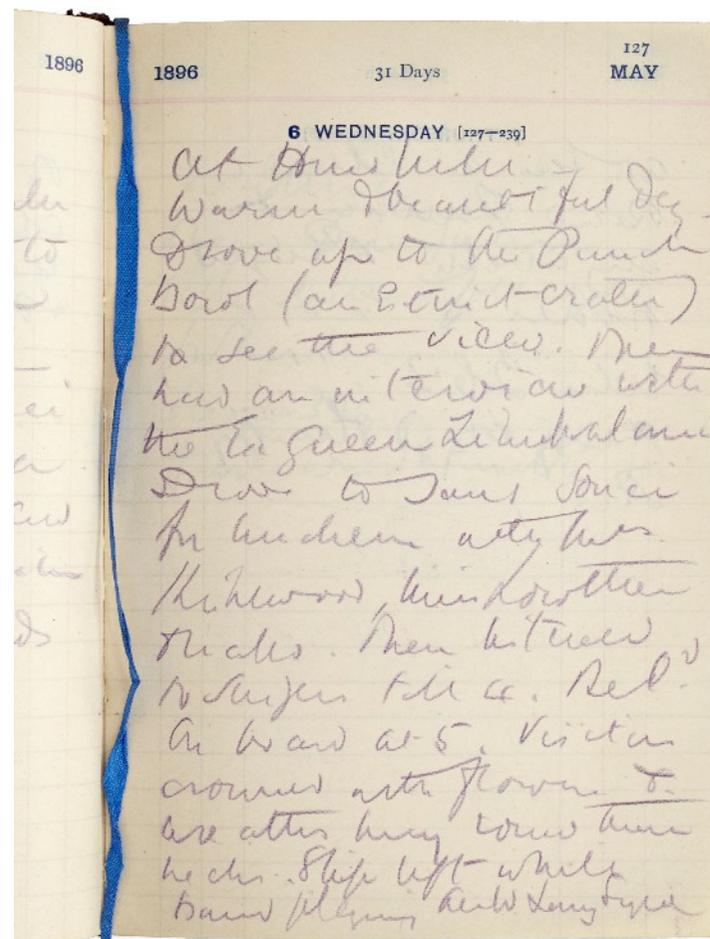
3// [BECKETT, Ernest, M.P., *later 2nd Baron Grimthorpe*]. Manuscript diaries descriptive of Yorkshire politics and numerous voyages, including one around the world. 1882, 1892, 1894-96, 1898-99, 1902.

Seven printed 'almanac' day-diaries, one vol. 8vo and 6 matching vols 12mo, with manuscript entries throughout in ink and purple crayon in a largely legible hand, later pencil editorial annotations; a few blotting sheets laid in; the 8vo vol. bound in diced green cloth, boards and spine blindstamped and gilt, the 12mo vols in maroon and green limp roan, spines and covers gilt, a few slightly scuffed, but all in really excellent condition.

£3750

Poised on the eve of his twenty-sixth birthday, Ernest Beckett has all the usual worries of a young Victorian aristocrat – intellectual, with pretensions both romantic and Romantic – from a prominent Conservative Yorkshire banking family. One day at the very beginning of these diaries brings both anguish at his father's disapproval of the beloved 'H', coupled of course with the threat of arranged marriage ('what a perverse fate follows me!'), and news of Beckett's imminent entry into politics: 'Hart Dyke and Melrose asked me to stand for York'. The remainder of January 1882 duly sees several days spent 'in an atmosphere of politics' and giving speeches, including at an 'uproarious' meeting in York, where '50 radicals had burst in'. However, frustrated by his own limited oratory and after disappointing setbacks (there is one virulent attack on the physiognomy of a political rival and on 'the fools' who could prefer such a man for the candidacy), Beckett says 'goodbye to England', and departs for a tour of Cannes, Monte Carlo and San Remo, via Paris and Marseille. In Cannes aspersions are cast on the local women and even on an expatriate cousin, who has 'grown rather fat, but looks charming'. A man of contradictions, Beckett spends his time in Cannes getting a hangover from drinking too much of his uncle's claret and going to a ball (boring because there are 'no pretty women'), while inwardly rejecting the idea of marrying his charming cousin because 'love, marriage, a wife & children do well for a commonplace career, but are only an impediment to any great enterprise'. His own enterprises include writing a novel (almost certain to be *Byronic* in flavour, for that is predominantly what Beckett reads) and trying out

gambling in Monte Carlo, unsuccessfully; on 4 March, now in San Remo, Beckett begins to grow a beard. A political career is clearly still of interest, but already the seed for the extended voyaging of the later diaries has been planted here, especially after Beckett meets, and is fascinated by, a seasoned traveller in a hotel bar. Indeed this diary is a fascinating account of a wealthy Victorian ingénue who is consciously becoming a 'Traveller'. As Beckett journeys deeper into Italy his diary increasingly treats marriage as the great obstacle to adventure and he greets his fellow countrymen (the 'very dirtiest', at least) with growing distaste: 'the tram swarmed with English'. The real moment of awakening comes when Beckett is in Naples, where he gives a wonderful account of his ascent of Vesuvius. The city and its inhabitants he adores: '[Neapolitan life] kills ambition and what a relief it is when ambition is dead. I know I am happy, and that shows how happy I must be ... Ah! what is there like travelling?'



We resume with Beckett in 1892, ten years later, where he is once again in Italy seeing Rome, Naples and Sicily. Beckett now knows infinitely more people, and is continually dining in company, going on excursions and seeing operas. He is also, despite his previous aversion, married with children, and sometimes travels with his wife, 'Mrs. Lee', an American heiress. These smaller diaries are far less effusive than those of his youth but remain fascinating, partly for the names that appear. For the majority of several of the diaries Beckett is in London for politics, meeting figures such as Randolph Spencer-Churchill and Arnold Morley, at home at Kirkstall Grange in Leeds or visiting friends' manor houses, including Ferdinand Rothschild's Waddesdon. Several of these 'English' periods are, however, marked by total blanks in the diary. When Beckett is travelling the entries resume, and in a livelier fashion: Rome and Naples, almost every winter; Paris regularly; a trip to Malta, where he meets the ornithologist Joseph Whitaker of the Yorkshire Whitakers, then on to Tunis and Tangiers; frequent trips to Germany and Belgium; and in 1895 an extensive winter tour of India via the Suez Canal and Aden, including Bombay, Lahore, Karachi and Delhi, where the diary for 1896 (printed in Calcutta) must have been purchased. This turns into a round-the-world voyage: after Jaipur, Agra, Cawnpore, Lucknow, Benares and Darjeeling the Becketts join the *Palitana* at Calcutta and cross the Bay of Bengal to stop at Mandalay, Rangoon, Penang and Singapore, here to see the Botanical Gardens; from Singapore they steam to Hong Kong and then to Japan, visiting Nagasaki, Kobe, Kyoto, Tokyo and Yokohama; and across the Pacific to Honolulu, where Beckett enjoys 'an interview with Queen Liliuokalani'; the party then lands at San Francisco and travels overland by train to Chicago, the Niagara Falls and finally to New York. In 1902 Beckett repeats portions of this voyage, but with some divergence, returning to Hong Kong and Singapore, where he stays at the Raffles Hotel, but also visiting Jakarta, Macau, Colombo and Batavia and the Borobudur Temple. His continual interest throughout these voyages is, apparently, his fellow-travellers.

Beckett pursued the indolent life, and it caught up with him. He did work as a country banker and as an MP, but he was ignominiously removed from the board of the family bank by his brothers. He was certainly extravagant (Beckett once commissioned a bust from Rodin of a fiancée, who he then abandoned), though he diligently records his travelling costs at the back of most of these diaries. His womanising is attested here by the several appearances of Alice Keppel, future mistress of Edward VII, with whom Beckett had an affair and possibly fathered children. Content in England with his politics and the local affairs of Yorkshire, he is clearly happiest when travelling.



CAPTURING KASHMIRI FLORA

4// BLUNT, Sybil Allan. Album of watercolours of flowers. *Kashmir and Pakistan, April 1912 – May 1913.*

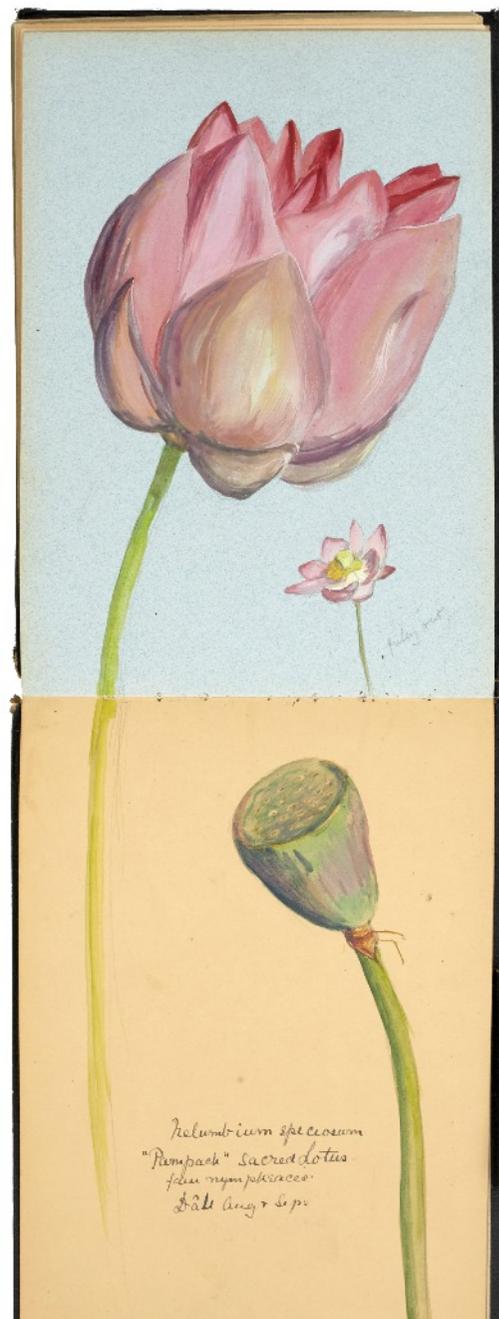
Oblong album (18.5 x 25.5 cm), pp. [68] + a few blanks, on coloured card (blue, grey, orange and yellow), comprising 112 studies of various flowers (a few double page) in pencil and watercolour, with ink and pencil annotations, further notes to rear pastedown; original quarter black roan over black pebble-grain cloth by Lechertier, Barbe & Co. of London; extremities a little worn, a few marks and a little bubbling to covers, front hinge split but firm; very well preserved; inscribed 'Sybil Blunt – Srinagar 1912' to front pastedown.

£975

A very attractive album of over 100 delicate watercolours of flowers, executed by the painter, watercolourist and engraver Sybil Blunt (1880-1952) on her travels in Kashmir and Pakistan in 1912 and 1913. Blunt's illustrations include wild indigo, Himalayan blue poppy, mauve salvia, Mardan rose, corncockle, deadly nightshade, strawberry spinach, and wild hollyhock. They are accompanied by brief notes giving the plant's Latin and common name (occasionally with a question mark), recording the date when and the place and terrain where Blunt encountered it (riverbank, stony mountainside, cultivated field, wood, marshland, or roadside), and sometimes noting the plant's height. The places visited by Blunt include Pahalgam, Gulmarg, Firozpur, Pampore, Islamabad, Mardan, Dachigam, Tanin valley, Aroo valley, and Dal. On the rear pastedown appears a list headed 'Other flowers found from June 24 to Aug 7 1912 in & near Pahlgam'.

As well as being a talented artist, Blunt was clearly a keen botanist: a letter written by her from Srinagar in February 1913, asking for assistance in identifying two plants, survives in the Royal Botanic Gardens, Kew. Born in Dorset, the daughter of a colonel in the Royal Bengal Artillery, Blunt attended Byam Shaw School of Art and Edinburgh College of Art. She exhibited at the Royal Academy in London in 1924 and 1925, and at the Salon des Artistes Français in Paris in 1924, 1926 and 1929, when she was awarded an honourable mention. In the 1930s she designed embroidered kneelers and cushions for Winchester Cathedral, and in 1946 designed a wall hanging to celebrate

the work undertaken by women during the Second World War, which was crafted by over 400 members of the Women's Institute across the country between 1948 and 1952, and which is now preserved in the Imperial War Museum.



'BILL BRANDT MATERIALISED IN THE OFFICE ONE DAY,
A GIFT FROM A FRIENDLY DJIN'

5// BRANDT, Bill, *photographer*. Lilliput (85 issues comprising 400 photographs by Bill Brandt). London, W. H. Smith & Son, September 1937 – December 1950.

85 vols, 8vo (7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ inches (20 x 14 cm)), varying pagination; occasional loose pages, or other minor damage due to paper-stock; in colourfully illustrated wrappers, most designed by Walter Trier; occasional minor rusting of staples, sometimes a little foxed, extremities a little rubbed, but mostly very good to excellent, especially considering vulnerable format.

£6000

The complete collection of over 400 appearances of Brandt's photographs in the British journal *Lilliput*, for which 'The most prolific of all the contributors and the most consistent was Bill Brandt' (Warburton, p. 64).

Available on purchase is a full catalogue listing all the 85 *Lilliput* issues and each of the 400+ Bill Brandt photographs contained within them by (*Lilliput*) title, along with a description or short excerpt of the accompanying text contextualising the work. This catalogue brings together information from previous listings of Brandt's *Lilliput* contributions and specifically the photo-stories, as well as highlighting a few previous mistakes or omissions, e.g. the Warburton bibliography of photo-stories omits two. The list here has begun – if not fully completed – to cross-reference the images and their various appearances in Bill Brandt's own books, other journals where his work was published, and monographs on the photographer. It is the beginning of a more complete and accurate catalogue of Brandt's early published photographs in *Lilliput*.

Represented here is a diverse and iconic selection of Brandt's work, thematically ranging from war – his first war assignment was commissioned by *Lilliput* – to human and animal portraits, museum artefacts and sculptures, landmarks associated with poets and artists, and portraits of well-known personalities of the day, as well as his characteristic female nudes – audacious publishing for the mid-1940s. *Lilliput* was 'the only

respectable periodical in England' which published photographic nudes, be it as art or as glamour (*Bill Brandt: A Life*).

Photojournalist Stefan Lorant launched the small-format monthly magazine *Lilliput* in 1937, featuring short stories and sketches alongside photographs, cartoons and articles. Regular contributors included Julian Huxley, Stephen Spender, John Betjeman, Compton Mackenzie, Osbert Lancaster, Arthur Koestler, Brassai, Robert Doisneau, Walter Trier, Robert Graves and Walter de la Mare. Portraits of Walter Trier, Robert Graves, Osbert Lancaster and Stephen Spender by Bill Brandt are included in the issues here. The magazine ceased publication in 1960 when it merged with the 'top-shelf' magazine *Men Only*.

Brandt's first appearances in *Lilliput* were single images taken from his repertoire as far back as 1929. He might have provided *Lilliput* with a selected portfolio of his photographs for them to use when required (*Bill Brandt: Photographs 1928–1983*, p. 178). Later Lorant was prepared to take on more work by Brandt, commissioning new photographs and publishing the first major sequence by him. This coincided with the publication of *A Night in London* and drew images from the series. The initial 72 issues of *Lilliput* contained 36 photo-stories by Brandt (Warburton, p. 64). After Lorant left, the magazine continued to commission photo-stories by Brandt alongside the single images; several photographs first published by *Lilliput* became the iconic images most closely associated with Brandt. **'All that is known of these outstanding essays today are the single images which Brandt in his later life abstracted from the sets and offered at exhibitions or through galleries for sale to the public. It is fascinating to observe how Brandt altered the interpretation of his documentary images'** (Warburton, p. 64).

'Memories of Brandt's meticulous method of operating are summed up for me in a small wartime assignment carried out for *Lilliput*. Travel at that time was a fatiguing lottery; one could not be certain of arriving; all one could be sure of was of not getting a seat, or anything to eat and drink. And *Lilliput's* fees to contributors were minimal. Bill had been asked to go up to Liverpool and photograph a certain Captain Knight, possessor of a tame eagle. On his return Bill showed me a picture, taken seemingly in twilight in a suburban garden. The owner sat in one chair and opposite him the eagle gripped the back of another in its talons. On a table between them, lighting this cosy but sinister domestic scene, stood an elaborate Victorian oil lamp. Wilkie Collins,

Poe or Sheridan Le Fanu might have visualised the setting. 'You were lucky to find that lamp there,' I remarked. 'It makes the picture.' 'I didn't find it there', Bill answered softly. 'I carried it up with me'.

T. Hopkinson, 'A Retrospect', in *Literary Britain* (London, V&A, 1984)



A FINE SERIES DEPICTING LATE NINETEENTH-CENTURY CHELSEA
LIMITED TO 110 COPIES

6// **BURGESS, Walter William, artist.** Bits of Old Chelsea. A Series of Forty-One Etchings ... with Letterpress Description by Lionel Johnson and Richard le Gallienne. London: Ballantyne, Hanson & Co. for Kegan Paul, Trench, Trubner & Co., 1894.

Folio (446 x 310 mm), pp. vii, [1 (blank)], 84; title printed in red and black and with publisher's device in red; mounted etched frontispiece and 40 mounted etchings printed on Japanese vellum, all signed in pencil by Burgess and retaining guards, mounted etched additional title printed on Japanese vellum; a few very faint marks, soft creases on the margins of a few plates, frontispiece creased; original maroon buckram, upper board lettered in gilt and with publisher's device in gilt, spine lettered in gilt, publisher's monogram on lower board, uncut, a few ll. unopened; light offsetting on endpapers, extremities slightly rubbed and bumped, foot of spine slightly chipped, nonetheless a very fresh, clean copy; *provenance*: David Enders (1922-2000).

£5000

First edition, limited to 110 copies, of which 100 were for sale. This series of etchings was executed by the British engraver and painter Walter William Burgess RE (1856-1908), who exhibited at the Royal Academy between 1874 and 1903, and was elected a Fellow of the Royal Society of Painter-Etchers and Engravers in 1883. The etchings depict historic and picturesque buildings, sites, and monuments in Chelsea, including Chelsea Reach, Swan Walk, the Royal Hospital, Old Battersea Bridge, Cheyne Walk, Lindsey House, the Old Church, the More Chapel, the More Monument, Petyt House, Carlyle's House, Queen's House, George Eliot's House, Turner's House, Leigh Hunt's House, Belle-Vue House, Whistler's House, Franklin's House, the Physic Garden, Glebe Place, and Lordship Place. The text accompanying Burgess' images was written by two young poets who were highly regarded figures in the 'decadent' literary circles of the 1890s – Lionel Johnson (1867-1902) and Richard Le Gallienne (1866-1947), who were, with W.B. Yeats, Oscar Wilde, *et al.*, early members of the Rhymer's Club and contributors to *The Yellow Book*.

This copy is from the collection of the actor, restaurateur, and bibliophile David Enders, who was educated at Lindisfarne College and Wadham College, Oxford, before he was commissioned into the Welsh Guards in 1942. He was invalided out of the army in 1944 and then pursued a very successful career as an actor, both in the theatre and in radio drama. In 1950, Enders and his partner, the actor John Glen, opened the restaurant L'Aiglon in Old Church Street, Chelsea: 'the food was excellent and cheap enough to make it an economical alternative to eating at home for those living round about. The business expanded when their friend Sir Laurence Olivier suggested they start a restaurant at the Chichester theatre' (T. Pocock, 'David Enders' in *Chelsea Society Annual Report* (2000), pp. 63-4 at p. 64). Enders lived in Chelsea, latterly in Carlyle Square, for some fifty years, and his obituarist wrote that he 'might be described by a future anthropologist as a splendid example of Chelsea Man ... David was tireless in battling what he considered misguided developments in Chelsea; he was an active member of the Chelsea Society' (*loc. cit.*).



7// [CHAMBERLEN, Peter]. A Speech visibly spoken in the Presence of the right honourable the Lords & Commons assembled in Parliament, by a Ghost in a white Sheet of Paper; humbly desiring Priviledge, as a Member of both Houses: being a representative of many thousand Souls relating to Both. London, Printed for the Author, [1662/3].

4to, pp. 28; a very good copy in modern boards; contemporary annotations (unrelated, financial) to final page.

£600

First edition, scarce, a very curious political tract by the physician and social reformer Peter Chamberlen (1601-1683).

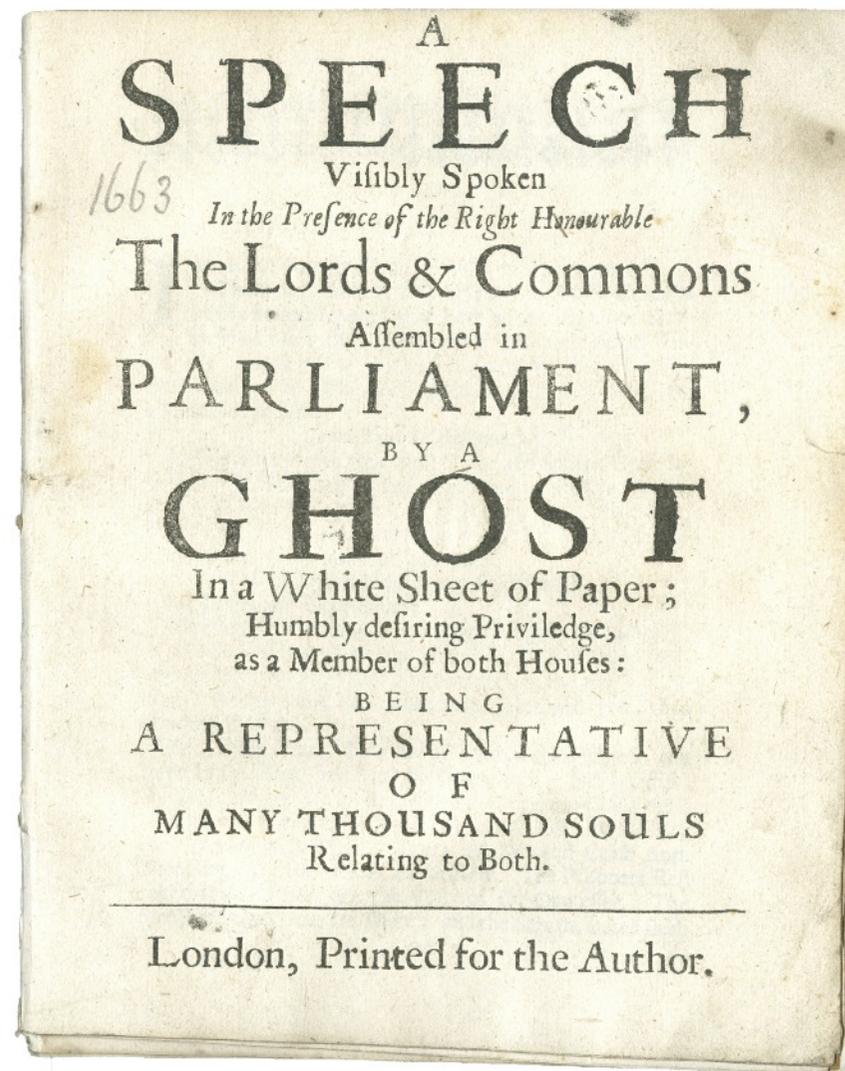
Physician-in-ordinary to both Charles I and Charles II (and apparently later for James I), Chamberlen was also a religious dissenter and had supported the Long Parliament during the Civil War. Among various utopian schemes he proposed over his long career were one granting universal access to public baths, and a joint-stock enterprise for colonies of the long-term poor, providing subsistence and housing in exchange for labour. His social idealism garnered him detractors among the medical community, and more widely, and at around the time of the present work, he was fighting off rumours that he was mad, which he answered in his *Sober Man's Vindication* (1662).

A Speech visibly spoken ('visibly', because it is in print, in the dress of a 'white sheet of paper') does little to dispel those rumours, with its rather disconnected, apocalyptic tone, though the kernel of the argument – that there has been enough religious sectarianism, and that forcible professions of faith or allegiance are ineffective – seems eminently reasonable, if entirely implausible, in the aftermath of the Civil War. The 'Ghost' reasons thus – that as God, and his representative on earth, the King, are the only ones actually qualified to judge the truth of religious belief, everyone should be allowed liberty of conscience, and that Parliament should aim to represent this diversity of opinion rather than attempting to purge dissent. 'Lord deliver us ... from wise men that will Convert by Club Law [i.e. violence], and convince men with the unanswerable Arguments of *Smithfield* or *Tiburne* [i.e. the gallows].'

At the end the 'Ghost' switches tack, promoting Chamberlen's practice and defending him from the rumours then circulating: 'It is his Art, It is his Trade,

It is his Daily Practice: and his Father's and Grandfather's before him, and most of his Family, to SAVE LIVES, of *Old* and *Young*, *Rich* and *Poor* ... Let not the Report of his Madness deprive Your Honours of your senses: Beleave [sic] your own Eyes, and Eares.'

Wing C 1906.



8// CICERO, Marcus Tullius. Tullius De officijs: de amicitia: de senectute: necnon Paradoxa eiusdem: opus Benedicti Brugnoli studio emaculatum ... (Colophon:) Toscolano, Apud Benacum in aedibus Alexandri Paganini, May 1523.

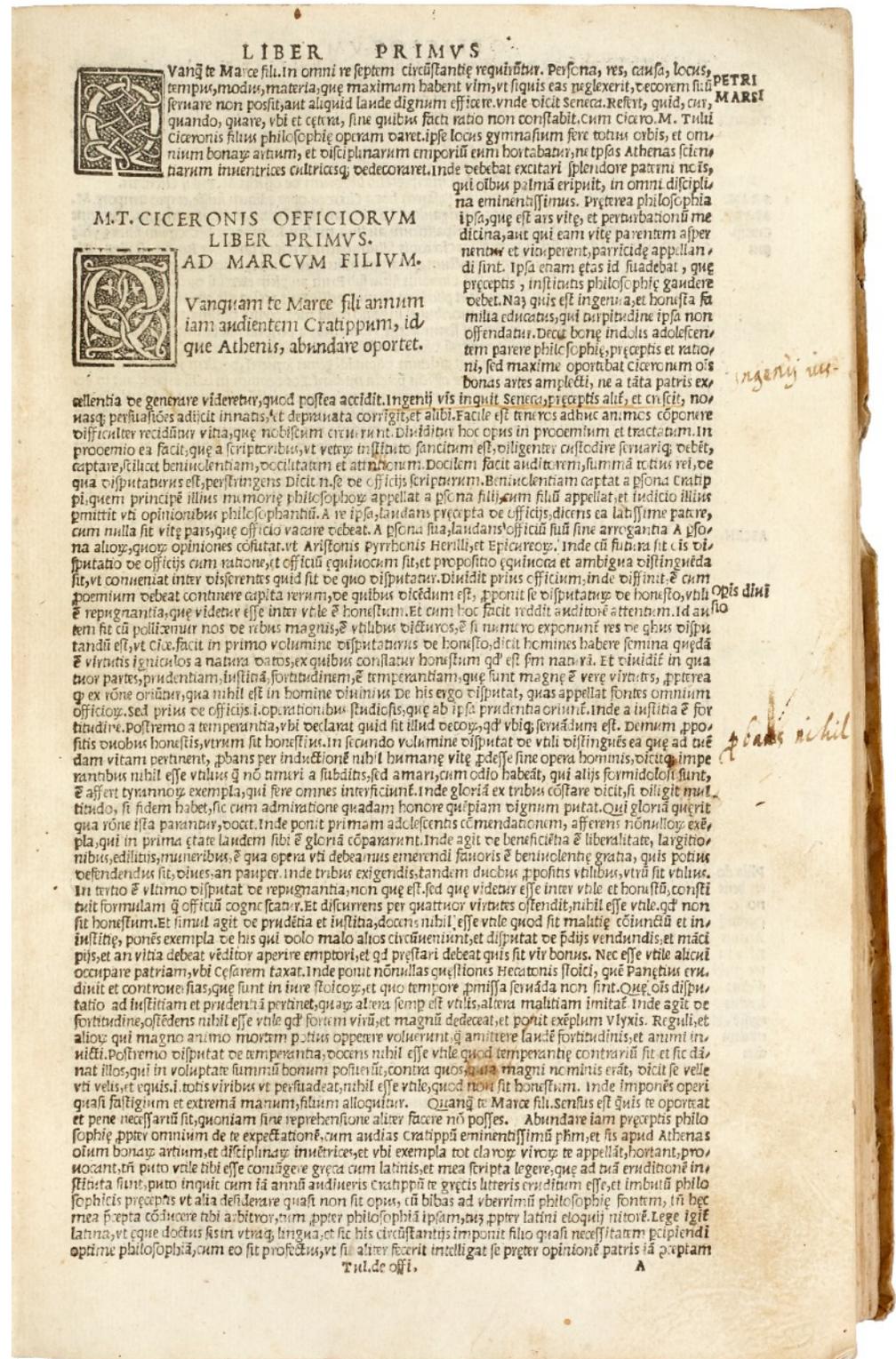
4to, ff. [8], 251, [1]; title page within woodcut ornamental border, numerous woodcut initials; faint marginal ink stamps to f. 27r; minor worming to blank outer margins of first few leaves, slightly trimmed along the upper margin from f. 206, some spotting and stains but an unsophisticated copy in contemporary vellum with a few contemporary manuscript annotations.

£1500

Very rare collected edition of Cicero's works *De officijs*, *Paradoxa*, *De amicitia* and *De Senectute*, with the commentaries of Benedictus Brugnolus (1427-1502), Pietro Marso (1443-1512, one of the earliest, yet least known, disciples of Pomponius Leto in Rome), Franciscus Maturantius (1443-1518), Jodocus Badius (1462-1536), Ognibene Bonisoli (1412-1474) and Martinus Phileticus (1430-1490).

This very attractive edition was published by Alessandro Paganini, and features the typical woodcut ornamental frame on the title page decorated with ribbons. Paganini chose a practical quarto format instead of the typical folio most commonly employed at this time for this genre of publication and used an elegant cursive type for the commentary surrounding the text.

Described (with a few minor typographical variants in title) in Ph. Renouard, *Bibliographie ... de Josse Badius Ascensius*, 1908, t.2, p. 290-291. USTC 822194.



LIBER PRIMVS



Vanq̄ te Marce fili. in omni re septem circūstantiē requirūtur. Persona, res, causa, locus, tempus, modus, materia, quę maximam habent vim, ut si quis eas neglexerit, te eorum sibi seruire non possit, aut aliquid laude dignum efficere. vnde dicit Seneca. Refert, quid, cur, quando, quare, vbi et cetera, sine quibus facti ratio non constabit. cum Cicero. M. Tullii Ciceronis filius philosophię operam daret. ipse locus gymnasiū fere totus orbis, et omnium bonarū artium, et disciplinarū emporiū eam hortabatur, ne ipsas Athenas scientiarum inuentricis cultriciq̄; dedecoraret. Inde debebat excitari splendore patris nec is, qui oibus palmā eripuit, in omni discipulo eminentissimus. Pręterea philosophia ipsa, quę est ars vite, et perurbanoū medicina, aut qui eam vite parentem aspernentur et vici perent, parricidę appellandi sint. Ipsa enim etas id suadebat, quę pręceptis, institutis philosophię gaudere debet. Nam quis est ingenuus, et honesta familia educatus, qui cupiditate ipsa non offendatur. Deq̄ bonę indolis adolescentem parere philosophię, pręceptis et rationi, sed maxime oportebat ciceronem ois bonas artes amplecti, ne a tāta patris excellentia de genere videretur, quod postea accidit. Ingenij vis inquit Seneca, pręceptis alit, et cunctis, non nasq̄; persuasione addicit in manus, et depurata corriget, et alibi. Facile est teneros adhuc animos cōponere difficulter recidūm vitę, quę nobiscum cūmunt. Dividitur hoc opus in proœmium et tractatum. In proœmio ea facit, quę a scriptoribus, ut verę in scripto sanctum est, diligenter ostendit servariq̄; debet, captare, scilicet benevolentiam, oculatam et attentionem. Docilem facit auditorem, summā tractus rei, de qua disputatur est, perstringens dicit n. se de officijs scripturum. Benevolentiam captat a psona Cratippi, quem principē illius muneris philosophorū appellat a psona fili, cum filiū appellat, et iudicio illius permittit vti opinionibus philosophantū. A re ipsa, laudans pręcepta de officijs, dicens ea labissime parere, cum nulla sit vite pars, quę officio vacare debeat. A psona sua, laudans officiū suū sine arrogantiā. A psona aliorū, quorū opinionēs cōstat. ut Aristonis pyrrhonis Herilli, et Epicureorū. Inde cū suū re cū vbi disputatio de officijs cum ratione, et officiū equivoce sit, et propositio equivoce et ambigua distingūda sit, ut conueniat inter viderentis quid sit de quo disputatur. Dividit prius officiū, inde vñtū. Et cum poenitium debeat continere capita rerum, de quibus vñtū est, pponit se vñtū tam de honesto, vñtū est repugnantiā, quę videtur esse inter vñtū et honestum. Et cum hoc facit addit auditore attentionem. Id autem fit cū pollicemur nos de rebus magnis, et vñtibus vñturos, et si numero exponunt res de quibus disputandi est, ut Cice. facit in primo volumine disputatur de honesto, dicit homines habere vñtū quiddā et vñtibus igniculos a natura datus, ex quibus constat honestum qd' est sibi natiua. Et dividit in quatuor partes, prudentiam, iustitiā, fortitudinem, et temperantiā, quę sunt magnę et vere vñtibus, p̄terea quę ex rōne oriūtur, quia nihil est in homine vñtū de his ergo disputat, quās appellat fontes omnium officiorū. sed prius de officijs. I. operationibus studios, quę ab ipsa prudentia oriūtur. inde a iustitiā et fortitudine. Postremo a temperantiā, vbi declarat quid sit illud vñtū, qd' vñtibus vñtū est. Demum p̄positis vñtibus honestis, vñtū sit honestum. In secundo volumine disputat de vñtibus vñtū ea quę ad vñtū dāt vitam pertinent, p̄bens per inductionē nihil humanę vite p̄desse sine opera hominis, vñtū impenantibus nihil esse vñtū qd' nō trahi a subditis, sed amari, cum odio habeat, qui alijs formidolosus sunt, et afferit byronnoy exempla, qui fere omnes interficiunt. Inde gloriā ex tribus cōstare vñtū, si vñtū multo, si fidem habet, si cum admiratione quadam honore quipiam vñtū p̄tici. Qui gloriā querit qua rōne ista parantur, vocat. Inde ponit primam adolescentis cōmendationem, afferens nōnullos ex pla, qui in prima etate laudem sibi et gloriā cōparant. Inde agit de beneficiā et liberalitate, largitionibus, edictis, muneribus, et qua opera vbi debeantur emendandi favoris et benevolentię gratia, quis potius defendendus sit, oīes an pauper. Inde tribus exigendis, tandem ducibus p̄positis vñtibus, vñtū sit vñtū. In vñtū et vñtū disputat de repugnantiā, non quę est, sed quę videtur esse inter vñtū et honestū, consistit formulam q̄ officiū cognoscatur. Et discurrens per quatuor vñtū ostendit, nihil esse vñtū, qd' non sit honestum. Et simul agit de prudentia et iustitiā, docens nihil esse vñtū quod sit malitę cōmūdiū et iniustitię, ponēs exempla de his qui vñtū malo alios cōueniunt, et disputat de p̄tibus vendundis, et macti p̄tibus, et an vita debeat vñtū aperire emptori, et qd' prestari debeat quis sit vir bonus. Nec esse vñtū alio occipare patriam, vbi Cice. taxat. Inde ponit nōnullas quęstiones Hecatonis Thici, quę Panthę evn. dicit et controne. has, quę sunt in iure stoicorū, et quo tempore p̄missa servada non sint. Quę ois disputatio ad iustitiā et prudentiā pertinet, quę alia semp est vñtū, alia malitiam imitat. Inde agit de fortitudine, ostēdens nihil esse vñtū qd' formā vñtū, et magnū dedecus, et potuit exemplum Vlyxis. Reguli et aliorū qui magno animo mortem potius opperire voluerunt, q̄ amittere laudē fortitudinis, et animi iustitię. Postremo disputat de temperantiā, docens nihil esse vñtū quod temperantię contrariū sit, et sic dāt nat illos, qui in voluptate summū bonum positū, contra quos, quia magni neminis erat, vñtū se velle vti vñtū, et equis. i. totis viribus ut persuadeat, nihil esse vñtū, quod non sit honestum. Inde imponēs operi quasi fastidium et extremā manum, filium alloquitur. Quāq̄ te Marce fili. sensus est quis te oporteat et pene necessariū sit, quoniam sine reprehensione aliter facere nō posses. Abundare iam pręceptis philosophię p̄ter omnium de te expectationē. cum audias Cratippi eminentissimū p̄m, et sis apud Athenas oīum bonarū artium, et disciplinarū inuētrici, et vbi exempla tot clarorū vivorū te appellat, hortant, pro uocant, nō puto vñtū tibi esse cōtingere gręca cum latinis, et mea scripta leuere, quę ad vñtū eruditionē in scripta sunt, puto inquit cum iā annū audieris Cratippi te gręcis literis eruditum esse, et imbutū philosophicis pręceptis vñtū alia desiderare quasi non sit opus, cū bibas ad vñtū philosophię fontem, in bec mea p̄cepta cōdicere tibi a bitvor, cum p̄ter philosophiā ipsam, nūq̄ p̄ter latini eloquiū nitor. Lege igit lanua, ut equę doctus sis in vñtū, lingua, et sic his circūstantiis imponit filio quasi necessitariū: p̄cipiendū optime philosophiā, cum eo sit profectus, ut filius aliter fecerit intelligat se p̄ter opinionē patris iā captam Tull. de offi.

PETRI MARCI

M.T. CICERONIS OFFICIORVM LIBER PRIMVS. AD MARCVM FILIVM.



Vanquam te Marce fili annuum iam audientem Cratippum, id que Athenis, abundare oportet.

ingenij vis

Opis diu

Opis diu

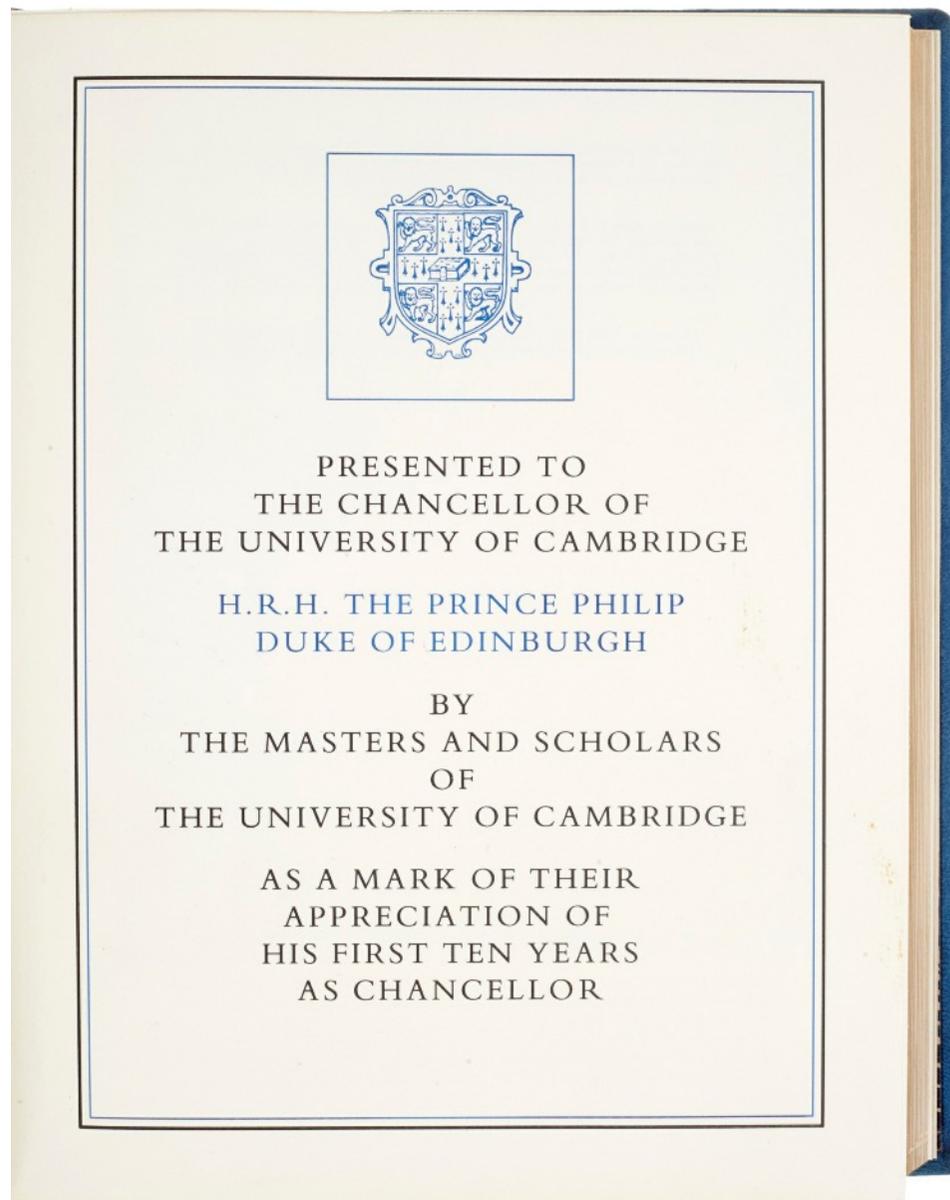
9// DARWIN, Charles *et al.* The Beagle record. Selections from the original pictorial records and written accounts of the voyage of H.M.S. Beagle. Edited by Richard Darwin Keynes. Cambridge, Cambridge University Press, 1980 (reprint of 1979 first edition).

4to, pp. xiv, 409; illustrated throughout; with additional printed leaf bound at beginning with arms of Cambridge University and dedication: 'Presented to the Chancellor of the University of Cambridge H.R.H. the Prince Philip Duke of Edinburgh by the Masters and Scholars of the University of Cambridge as a mark of their appreciation of his first ten years as Chancellor'; an excellent copy bound by Desmond Shaw in light blue morocco, Cambridge University arms in gilt to upper cover, gilt-lettered spine label, marbled endpapers, gilt edges, marbled paper wrapper with gilt-lettered morocco spine label.

£375

The present copy is the 'twin' of the one donated to H.R.H. Prince Philip, Duke of Edinburgh, to mark the tenth anniversary of his tenure as Chancellor of the University of Cambridge, retained by the binder Desmond Shaw, whose name appears on the turn-in to the lower board ('Desmond Shaw Cambridge 1987'). Prince Philip served as Chancellor between 1976 and 2011.

The Beagle record 'gathers together an account of the voyage of HMS Beagle round the world in 1831-6, taken from the letters of Darwin and FitzRoy, Darwin's diary, and the books about the voyage published by Darwin and FitzRoy in 1839. It is illustrated by the pencil drawings and watercolours made by the Beagle's official artist, Conrad Martens, but pictures made on board by other members of the crew are also included. The bulk of the illustrations were previously unpublished, as were the letters written by Captain FitzRoy and Conrad Martens.' (Publisher's blurb).





THE
BEAGLE
RECORD

'ESTIENNE'S BEAUTIFUL AND IMPORTANT EDITION'
FROM THE LIBRARY OF SIR MARK MASTERMAN SYKES

10// DIONYSIUS Periegetes, Pomponius MELA, Gaius Julius SOLINUS, et al. Dionysii Alex. et Pomp. Melae Situs orbis descriptio. Aethici Cosmographia. C. I. Solini Polyistor. In Dionysii poematium commentarij Eustathii: interpretatio eiusdem poematij ad verbum, ab Henr. Stephano scripta: necnon annotationes eius in idem, et quorundam aliorum. In Melam annotationes Ioannis Olivarii: in Aethicum scholia Iosiae Simleri: in Solinum emendationes Martini Antonii Delrio. [Geneva], Henri Estienne II, 1577.

4to, pp. [8], 135, 134-158, [16]; [8], 47, [1 blank]; 106; 107-152; text in Latin and Greek, woodcut Estienne device to title, occasional ornaments and marginal diagrams; lightly browned, small tide-mark in gutter; late 18th-century vellum over boards, neatly rebaked in 19th-century with gilt red morocco lettering-piece, two binder's blanks dividing texts; boards marked and slightly bowed; a very good copy.

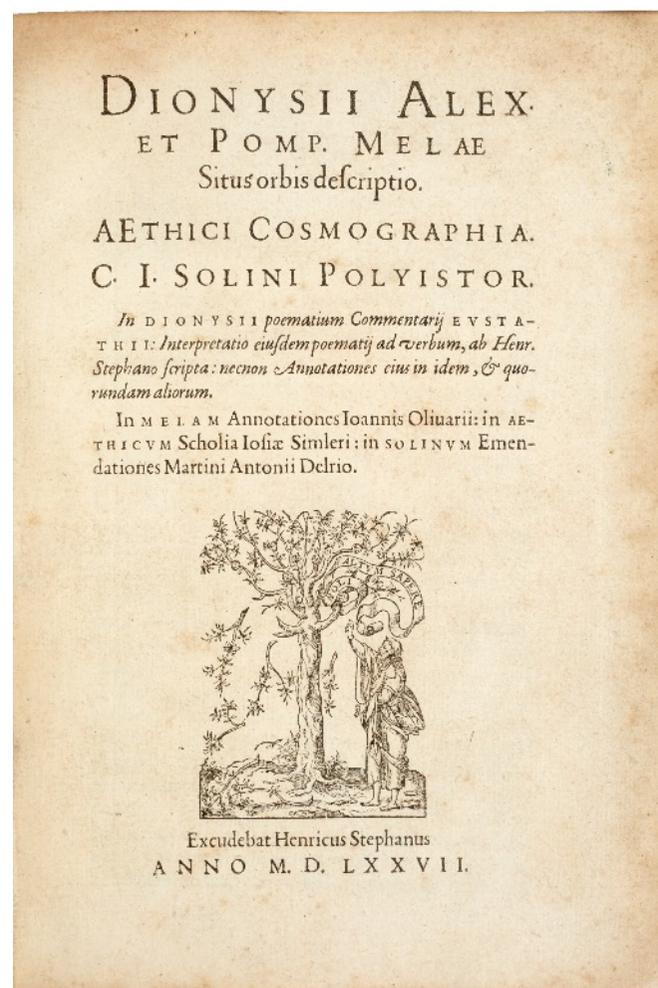
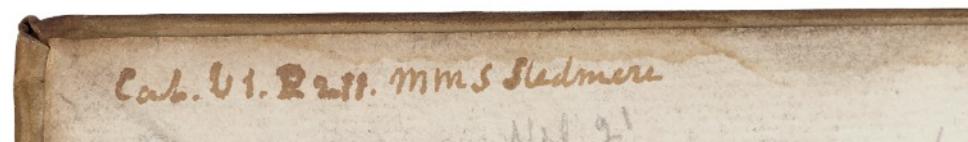
£1200

First edition thus of a collection of classical geographical texts, described by Schreiber as 'Estienne's important and beautiful edition ... published (as he states in the preface) because his father's edition of Dionysius (1547) had long become unobtainable'. 'Henri has made important additions to his father's edition, which include his own Latin translation of the geographical poem of Dionysius, with his notes on the text and on the commentary of Eustathius; he also prints the three Roman geographical tracts by Pomponius Mela (with the annotations of Olivarius), Solinus (with the textual comments of Delrio), and Aethicus Ister (with the notes of Josias Simler - who had published the *editio princeps* two years earlier)' (Schreiber).

Provenance: from the library of Sir Mark Masterman-Sykes (1771-1823), with his arms in gilt to upper cover (British Armorial Bindings, University of Toronto, stamp 5), his inscription at head of front pastedown ('Cat VI. P.211. MMS Sledmere'), and 3 short Latin marginalia (washed but legible) to Solinus. A prominent bibliophile and a founding member of the Roxburghe Club, Sykes collected primarily early printed books, with significant interests (among others) in classical texts and topography. His 'splendid, curious, and extensive library' was dispersed at auction by R. H. Evans across twenty-five

days in 1824, when the present volume sold to the bookseller Bohn. Armorial bookplate of Henry Harden LL.B.; with his occasional pencil annotations in Latin, Greek, and English.

Adams D648; Renouard, *Estienne*, p. 145; Schreiber 200.



DEFEAT FOR THE OTTOMANS

11// [ESZTERGOM, *Siege of.*] Distinta relatione del glorioso acquisto dell'importante città di Strigonia; ottenuta dall'armi Cristiane nell'Ungheria li 27 Ottobre 1683 contra l'armi Turchesche: con altri ragguagli degli accidenti in questi giorni occorsi. *Venice and Piacenza, Tomaso Zambelli, [1683].*

4to, pp. [4]; woodcut crowned, double-headed eagle to title, woodcut initial; light stain to blank upper margin of title; uncut, unbound; very good.

£550

An unrecorded printing of this newsletter reporting on the capture, in October 1683, of Esztergom, in northern Hungary, by the armies of Charles V, Duke of Lorraine, and John III Sobieski, King of Poland and Grand Duke of Lithuania. Esztergom was first captured by Suleiman the Magnificent in 1543, and had been in Ottoman hands since 1605.

'The Turkish grand vizir Kara Mustafa Pasha had failed in dismal fashion in the unforgettable siege of Vienna (from 14 July to 12 September 1683), the Ottoman disaster of the century. In their retreat the Turks were badly defeated on 9 October at Parkány (Štúrovo), and after a brief siege they had to give up Esztergom ... the Turks surrendered Esztergom (on 26 October) with hardly any loss of life which was, nevertheless, another serious setback for Kara Mustafa ... He was strangled at Belgrade on 25 December by order of Sultan Mehmed IV' (K. M. Setton, *Venice, Austria and the Turks in the seventeenth century*, p. 271).

The *Distinta relatione* discusses the military importance of Esztergom, preparations for the attack, the taking of the city and castle, the spoils captured (arms and victuals), the cleaning of the basilica, and the Vizier's flight to Belgrade.

Not traced on COPAC, OCLC or ICCU. Other 1683 printings are extremely rare.



12// EVANS, Frederick Henry. Portrait of Aubrey Beardsley. 1894.

Photogravure, 5 $\frac{7}{8}$ x 4 $\frac{1}{8}$ inches (15 x 10 cm), printed credit in margin 'From a private portrait study by Frederick H. Evans.'

£1450

Evans (1852-1943) met Beardsley through his job as a bookseller and publisher, as the young artist visited his London bookshop. Evans exchanged books for Beardsley's illustrations, and became a friend and patron of Beardsley (1872-1898).



13// FENTON, Roger. Rapids on the Wharfe, Bolton Abbey. Yorkshire, 1854.

Salt print, 7 $\frac{1}{4}$ x 8 $\frac{5}{8}$ inches (18.3 x 21.8 cm), photographer's oval blindstamp R. FENTON on recto, mounted within red ruled border, titled in ink on mount with credit label printed in red | ROGER FENTON, Esq., M.A., Sec. Photo. Soc.

£6,500

A fine early study by Fenton from his trip to Yorkshire in 1854.

'While the greatest impact of the 1854 campaign was to launch Fenton's long exploration of the expressive and emotional potential of landscape, the trip also provided an opportunity to test his new darkroom on wheels, a specially outfitted van designed to be a light-tight space for preparing negatives in the field. In fact, the test run probably gave little foretaste of the extreme conditions he would face in the theatre of war the next summer' (Daniel, M., "On Nature's Invitation Do I Come": Roger Fenton's Landscapes' in *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*, p. 37).



14// FORTUNE, T[homas]. A concise and authentic history of the Bank of England. With dissertations on medals & coin, bank notes and bills of exchange. To which is added, their charter. *London, Boosey, 1802.*

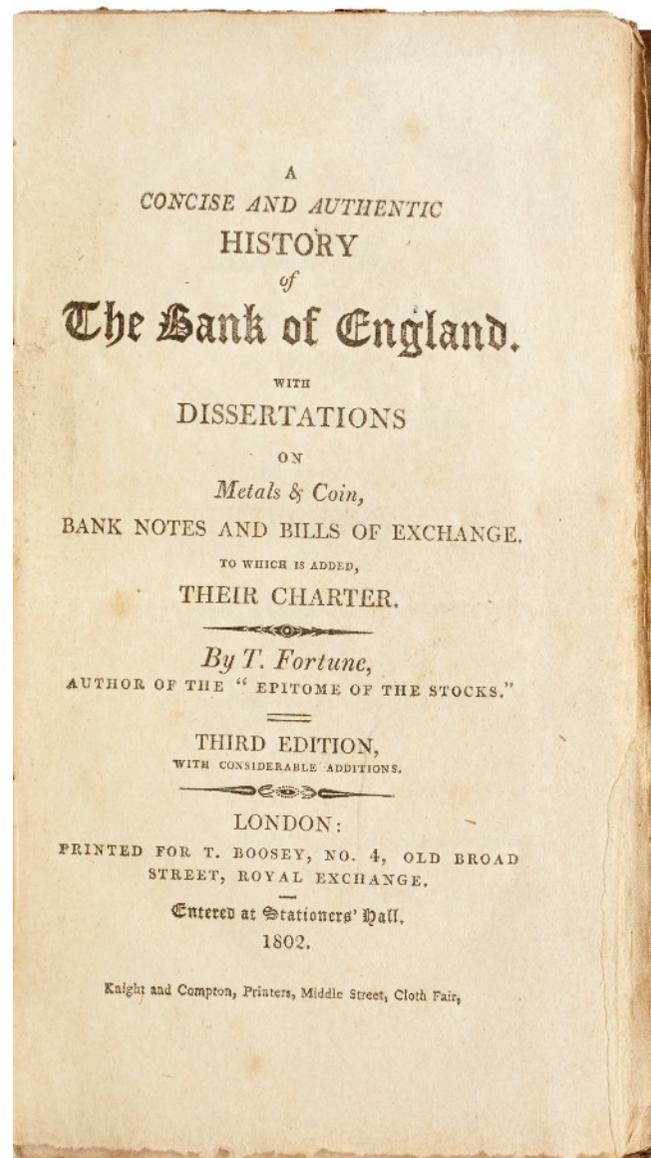
12mo in sixes, pp. [10], 134; very slightly dusty in places but a very good copy in original drab boards, plain paper spine chipped with loss and rather fragile.

£450

Third edition, 'with considerable additions'. The first two editions of 1797, says Fortune in his 'advertisement', were written to defend the bank against the calumny it received from the public after the financial scares in that year, when the bank was forced to suspend specie payments. This edition is necessitated by the popularity of the first, now 'changing the tenses from the present to the past'. Fortune thus transforms recent past into history and is able to place the bank's survival of its travails in the context of his argument for a centralised, metropolitan bank. Had there been fewer *country* banks, he asks, would the panic and bank run of 1797 ever have reached the Bank of England? Fortune might well be an insider considering his attitude. In his 'dissertations' calls for further standardisation of the coinage and centralisation of the Bank to prevent export and debasement (hardly new ideas), but more crucially he asserts the complete surety for the Bank's trading in bills of exchange, which is, he says, the national property itself; the Bank cannot fail if England does not fall. This is a message for the future, the shared stability of government and bank in past years now considered by Fortune as 'prophetic of the present times'; if, that is, 'ambition' (i.e. greed) can be avoided. The book concludes with the Charter of 1694, which first appears in the second edition.

Fortune published several works on economics and finance, and this is a likely precursor to his *History of the Bank of England, from the establishment of that Institution to the present Day*.

Goldsmiths' 18495.



15// FRANCIS FRITH & CO. Robin Hood's Bay. *Francis Frith & Co.*,
[1870s-1880s].

Albumen print photograph, 6 x 8¼ inches (15.4 x 20.1 cm), numbered and titled '922. Robin Hood's Town' in the negative, 'Frith Series' blindstamp in lower right corner; on album leaf of thick card, halftone photographic reproduction of Whitby Abbey on verso; very good.

£60



1873

16// FRANCIS FRITH & CO. Filey Promenade. *Francis Frith & Co.*, [1870s-1880s].

4 albumen print photographs, 5¼ x 8⅞ inches (14.4 x 20.7 cm), each numbered, titled, and credited 'F. F. & Co.' in the negative, one with ink stamp 'Frith' on verso; a couple of light creases, but good condition overall.

£125

A series of four images of the Promenade at Filey, taken sequentially (negative numbers 48017, 48017a, 48018, and 48019).



17// FULLER, Thomas. The historie of the holy warre ... The second edition. Cambridge, R. Daniel for Thomas Buck, 1640.

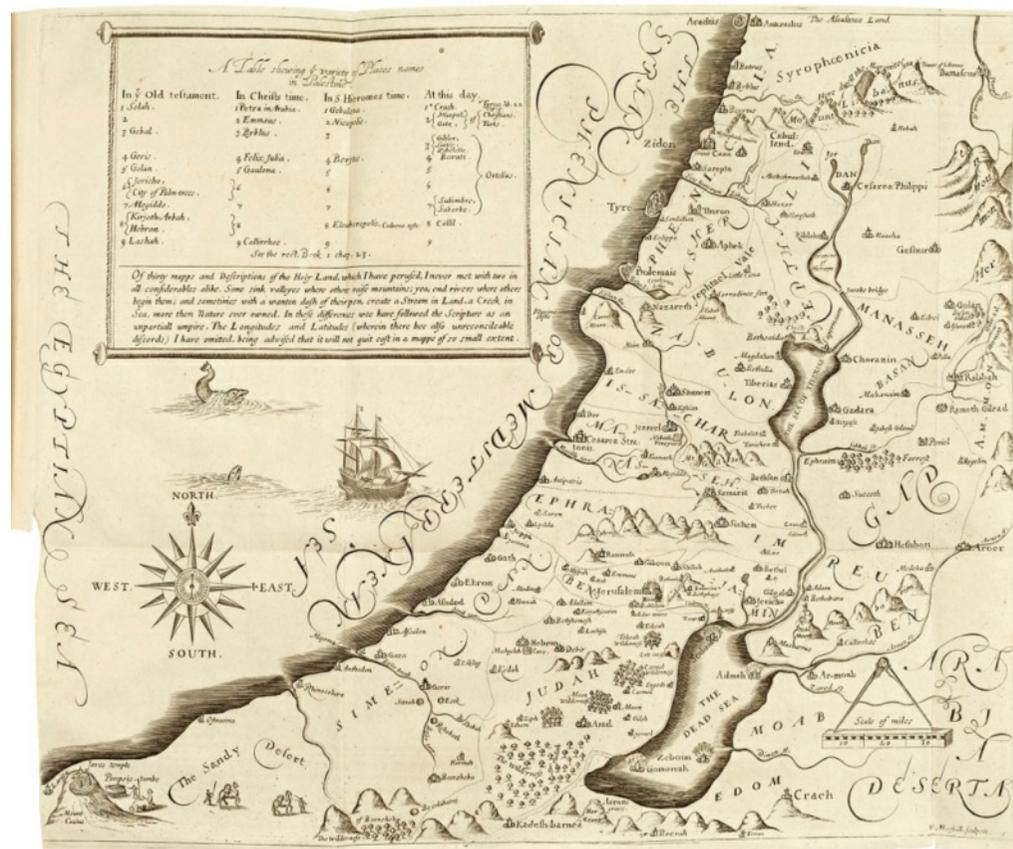
Small folio, pp. [xvi], 286, [2, blank], [28], with an engraved frontispiece and a folding map; one leaf (A1) slightly stained, but an excellent copy in eighteenth-century English calf, spine gilt and with red morocco label lettered in gilt; rubbed and slightly marked, front inner hinge strengthened, short split at head of upper joint; armorial bookplate of Rainald, Baron Knightley to front pastedown.

£750

First published the previous year. 'In 1639 Fuller's first major literary and historical work, *The Historie of the Holy Warre*, was published by the university press at Cambridge. The book was prefaced by commendatory verses by friends at Sidney Sussex, Queens', Corpus Christi, Jesus, and Trinity colleges. It was the first modern history of the crusades in English, aside from the account in Richard Knolles, *Generall Historie of the Turks* (1603), and was based on Fuller's extensive reading in medieval sources. He was sharply critical of the papacy for promoting the wars in the Holy Land and he analysed shrewdly the reasons for the movement's eventual failure' (ODNB). A short chapter at the end concerns 'the greatnesse, strength, wealth, and wants of the Turkish empire'.

Provenance: Rainald, Baron Knightley (1819-1895), of Fawsley Park, long-serving Conservative member of parliament for Northamptonshire and leading authority on whist.

ESTC S121254.



THREE RARE EIGHTEENTH-CENTURY FESTIVAL BOOKS

18// [GOZZI, Gaspare]. Il trionfo dell'umilta : canti quattro pel glorioso ingresso di Sua Eccellenza il signor cavaliere d. Aurelio Rezzonico alla dignità di procuratore di San Marco per merito. *Venice, appresso Antonio Zatta, 1759.*

[bound with:]

CHIARI, Pietro. La mascherata degli dei nell'ingresso dell'eccellentissimo signor Girolamo Veniero procurator di S. Marco canti 3. dell'abate Pietro Chiari ... *Venice, appresso Sebastiano Coleti, 1759.*

[and with:]

[ZABORRA, Roberto]. Corona di sonetti per l'ingresso solenne di sua eccellenza il signor Girolamo Veniero alla dignità di procuratore di S. Marco per merito. *Padua, nella Stamperia Conzatti, 1759.*

3 works in one vol., 4to; I: pp. [32], with an engraved frontispiece, title-page in red and black with an engraved vignette and ornamental border; four full page portraits of Clement XIII, Cardinal Rezzonico, Aurelio Rezzonico and Lodovico Rezzonico; each page of text within an engraved ornamental border with putti, ships, beasts, Oriental figures and armorials; six engraved head-pieces, two of them depicting views of Venice; two tail-pieces; II: pp. [2], 44, [2 blank]; nine engravings, including title-page border (with small portrait and arms) and vignette (portrait of the dedicatee Leonardo Veniero), three illustrations, and four tail-pieces; III: pp [2], xviii, [2], wanting the final blank; with one full-page engraved coat of arms; engraved vignette to title-page; head- and tail-pieces; engraved initials and woodcut ornaments; very good copies, washed and recased in contemporary vellum; bookplate of Mario Vio Bonato.

£2300

Three rare festival books, the first published on the occasion of the election of Aurelio Rezzonico as Procurator of St Mark's, the second and third published to honour the election of Girolamo Veniero as Procurator.

The third work contains a marvellous frontispiece engraved by Giacomo Leonardis (1723-1794), with full-page portraits and two small views of Venice as head-pieces. The second work features three beautiful illustrations by Francesco Bartolozzi of Carnival figures and putti (1727-1815).

I: Morazzoni, G., *Il Libro illustrato veneziano del settecento*, p. 279; A. Pettoello, *Libri illustrati veneziani del Settecento* (2005), p. 215, n. 286. II: Morazzoni, G., *Il Libro illustrato veneziano del settecento*, p. 281; Baudi di Vesme, A., *Bartolozzi*, 918, 1450-1452.



CANTO SECONDO.

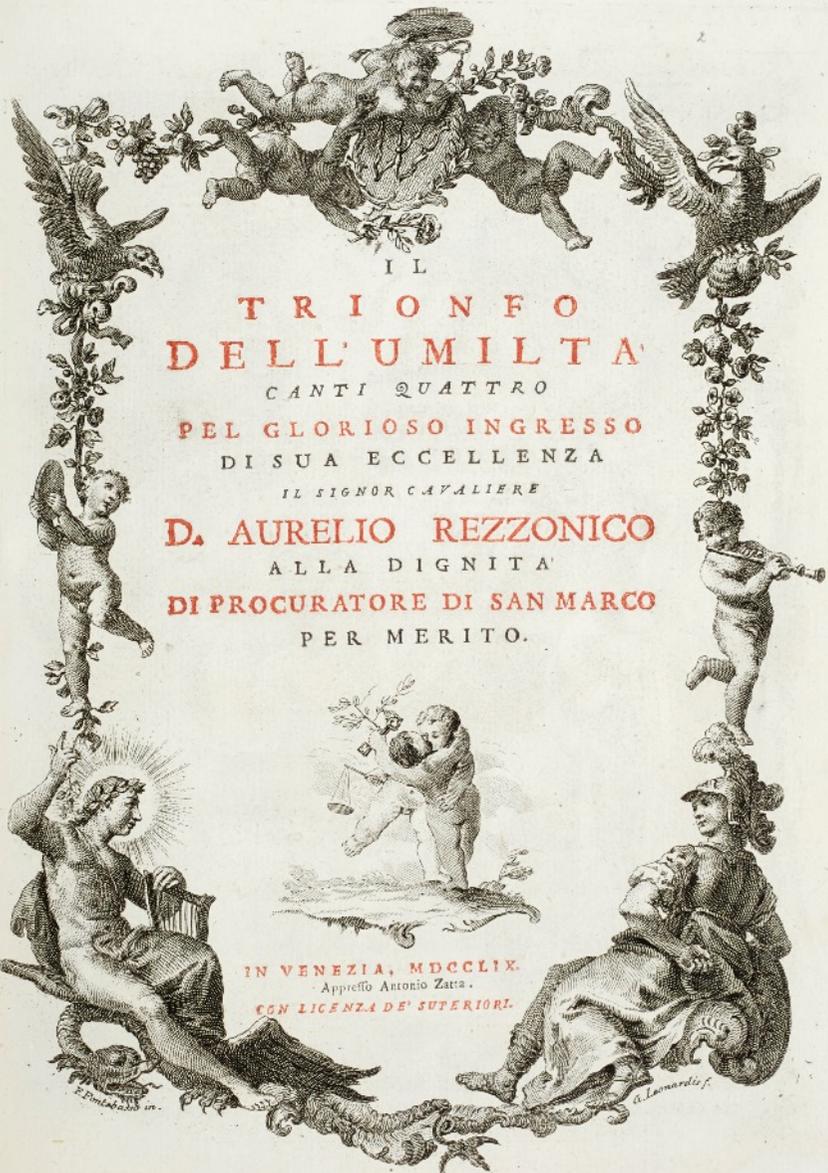
I.

SE a tutti si vedesse il core aperto,
Come si vede apertamente il volto,
Quante città vedrei farli un deserto
Di fuorusciti popoloso e folto!
Quanti amici bugiardi al calle incerto
Starfi vedrei col ferro in me rivolto!
Quanti ladri impuniti, e quanti alfine
Ateoni, Tarquinj, e Messaline!

II.

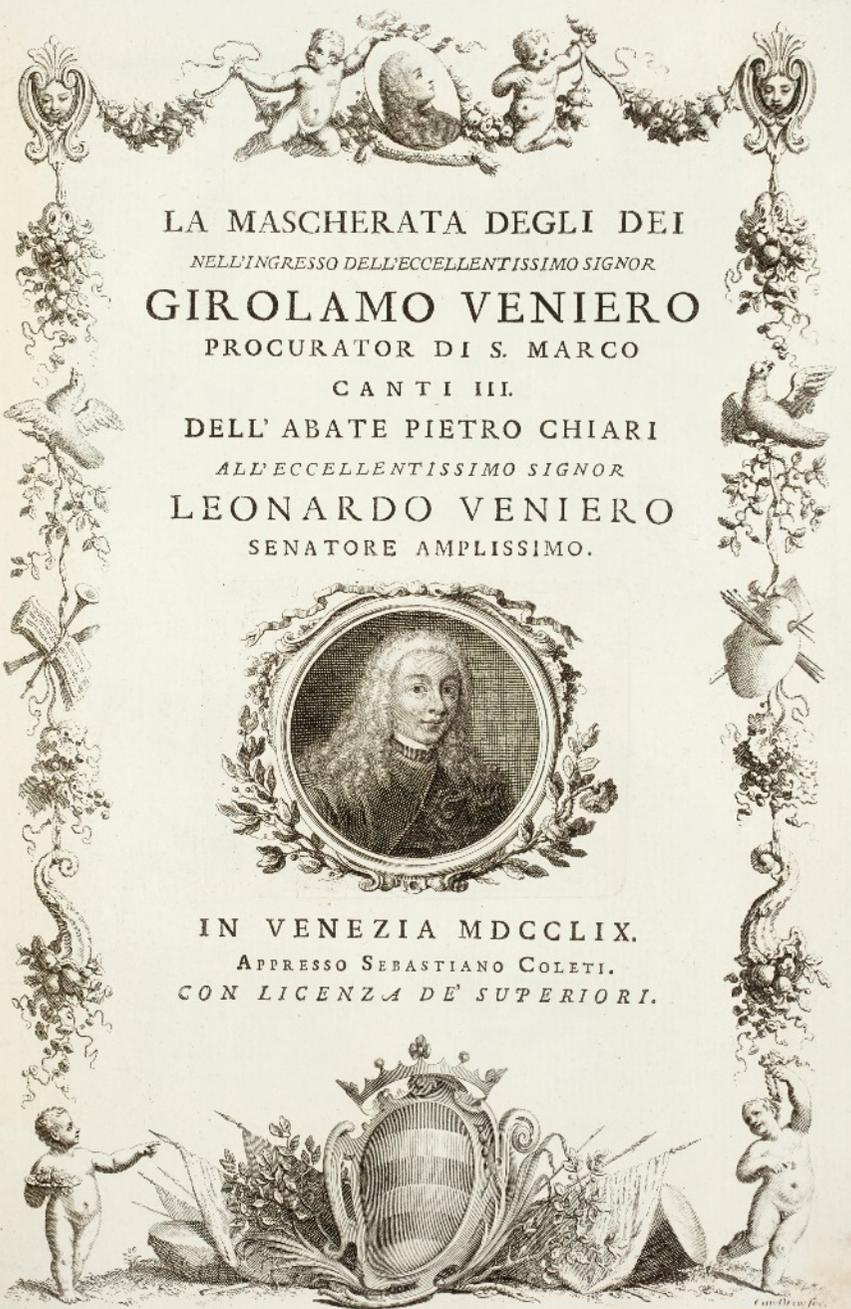
Oh inarrivabil Provvidenza eterna,
Che d' un cristallo non ci chiuse il petto;
E caligine tal fosca ed interna
Volle che avesse entro di noi ricetta!
Per lei si regge il mondo, e si governa;
Stanno per lei sotto un medesimo tetto
Il nibbio, e la colomba; il lupo, e l'agna;
Perchè al bujo ogni cosa è alfin compagna.

Que-



I L
**TRIONFO
DELL'UMILTA'**
CANTI QUATTRO
PEL GLORIOSO INGRESSO
DI SUA ECCELLENZA
IL SIGNOR CAVALIERE
D. AURELIO REZZONICO
ALLA DIGNITA'
DI PROCURATORE DI SAN MARCO
PER MERITO.

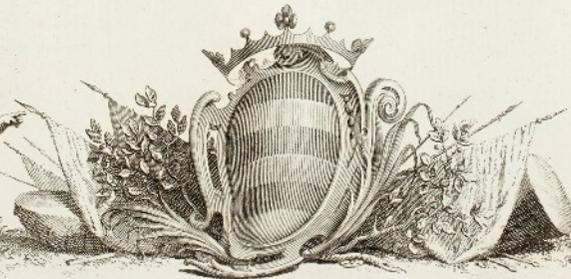
IN VENEZIA, MDCCLIX.
Appresso Antonio Zatta.
CON LICENZA DE' SUPERIORI.



LA MASCHERATA DEGLI DEI
NELL'INGRESSO DELL'ECCELLENTISSIMO SIGNOR
GIROLAMO VENIERO
PROCURATOR DI S. MARCO
CANTI III.
DELL' ABATE PIETRO CHIARI
ALL'ECCELLENTISSIMO SIGNOR
LEONARDO VENIERO
SENATORE AMPLISSIMO.



IN VENEZIA MDCCLIX.
APPRESSO SEBASTIANO COLETI.
CON LICENZA DE' SUPERIORI.



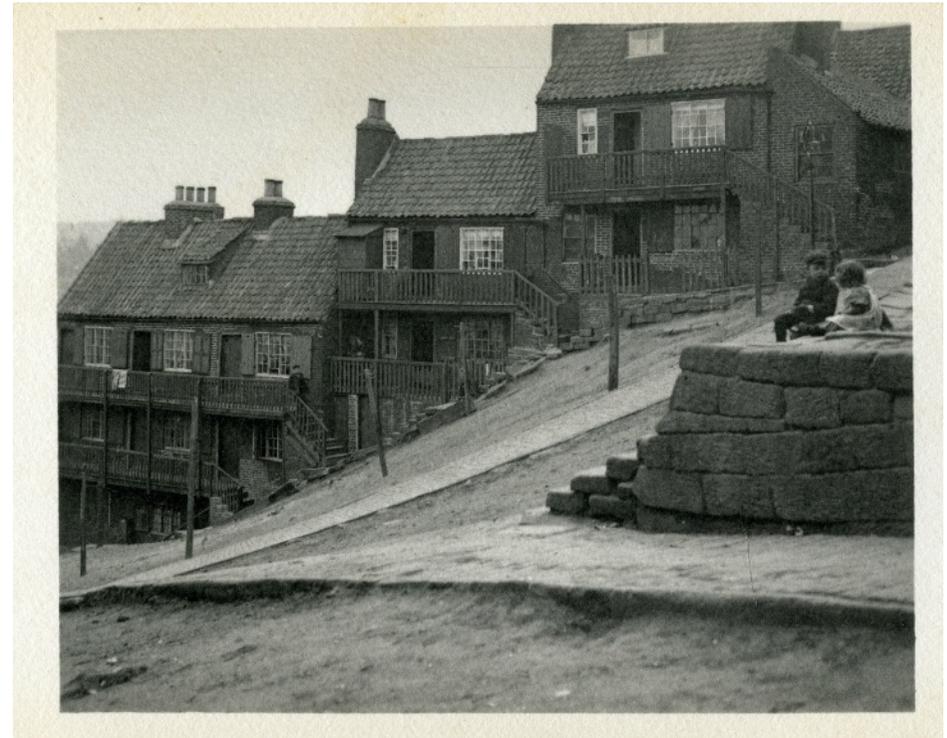
19// HANCOCK, W. E. Yorkshire, 1904–1906.

Album of 58 platinum prints, sizes varying from $2\frac{7}{8} \times 3\frac{3}{4}$ inches (7.3 x 9.5 cm) to $3\frac{5}{8} \times 4\frac{3}{8}$ inches (9.2 x 11.2 cm); inscribed in ink on pastedown 'Photographs taken by W.E. Hancock between 1904–1906'; some pages a little browned at the edges, prints unaffected; in original red pebbled cloth, slightly marked and corners bumped, all edges gilt, oblong 8vo, 5 x 8 inches (12.7 x 20.3 cm).

£1400

A petite album of immaculate platinum prints, the views mostly taken at Whitby and Durham. Many include people and combine a documentary interest with an eye for pictorial effect. The photographs show a much higher degree of technical skill at both the negative and print-making stages than is usual for amateur work of the period.

The photographer may be the same W. E. Hancock who exhibited three photographs titled 'Rocks', 'River Scene' and 'Landscape' at the Photographic Society of London in October 1873. At that time his address was given as Coleshill, Warwickshire. In 1877, a photographer of the same name, listed as Rev. W. E. Hancock of Oxon, exhibited views of Whitby harbour at the exhibition of the Photographic Society of Great Britain.



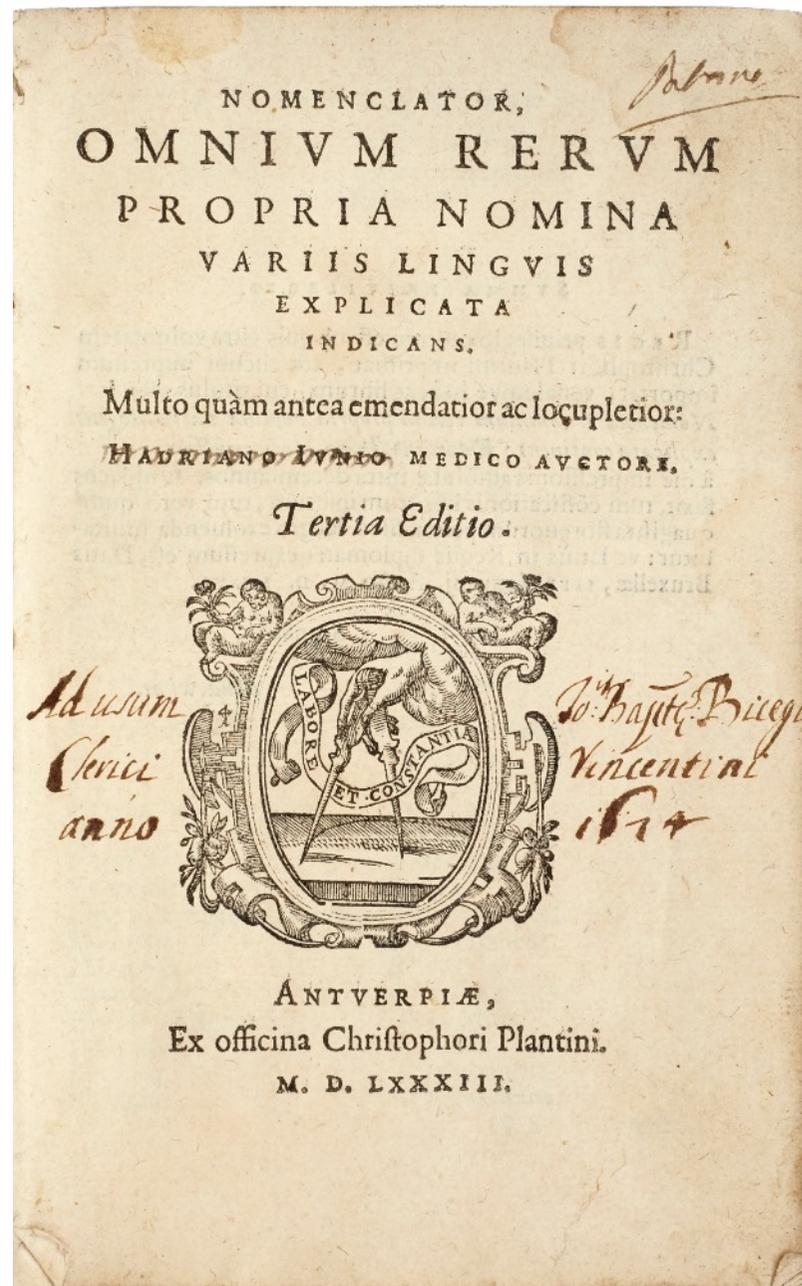
20// JUNIUS, Hadrianus. Nomenclator, omnium rerum propria nomina variis linguis explicata indicans. Multo quàm antea emendatior ac locupletior: Hadriano Iunio medico auctore. Tertia editio. Antwerp, ex officina Christophori Plantini, 1583.

8vo, pp. [8], 432, [70], [2 blank]; printer's device to title page, text in double columns; some browning, spotting and a waterstain on first and last leaves, but a good copy; full contemporary vellum, a little detached and with minor defects; ownership inscription of Giovanni Battista Bicego, dated 1614, on title page.

£800

Rare reprint of the 1577 edition of this multilingual topical dictionary by Hadrianus Junius, printed in Antwerp by Christophe Plantin. The dictionary covers many topics, from medicine, zoology and botany to music, architecture, warfare, gastronomy, dress, weights and measures, and books (the first part is dedicated to 'De re libraria et librorum materia'). The work is attractively printed, with entries arranged under Latin terms, in two columns per page, with text in Greek, German, Dutch, French, Italian, Spanish, and English variously presented in Roman, blackletter, and italic. Hadrianus Junius (1511–1575), was a Dutch physician and classical scholar, who was described by Justus Lipsius as the most learned Dutchman after Erasmus.

Adams J450; Voet 1491.

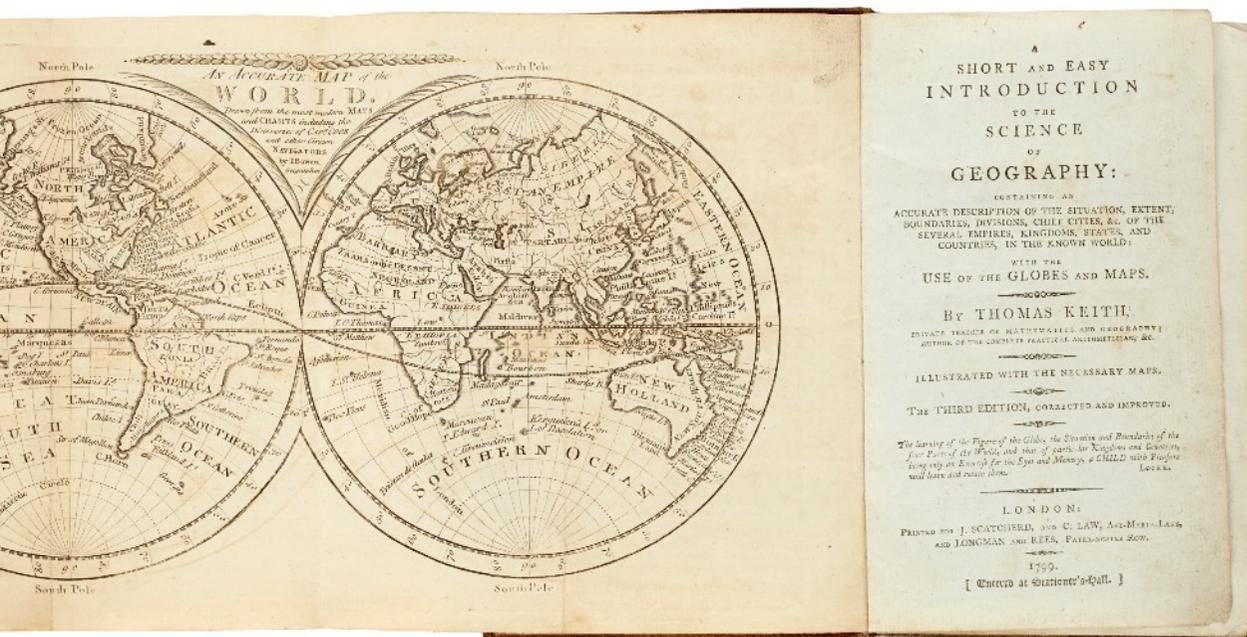


21// KEITH, Thomas. A short and easy Introduction to the Science of Geography: containing an accurate Description of the Situation, Extent, Boundaries, Divisions, chief Cities, &c. of the several Empires, Kingdoms, States, and Countries, in the known World: with the use of Globes and Maps ... London: Printed for J. Scatcherd, and C. Law ... and Longman and Rees ... 1799.

12mo, pp. vi, [2], 160; large folding frontispiece map of the world by T. Bowen, 'including the discoveries of Capn. and other circumnavigators', plus two engraved diagrams, one folding; browned and spotted in places but a good copy printed on pale blue paper, somewhat faded, stitched in contemporary 'sailcloth' buckram; lower corners of first few quires ruffled; calligraphic contemporary ownership inscription.

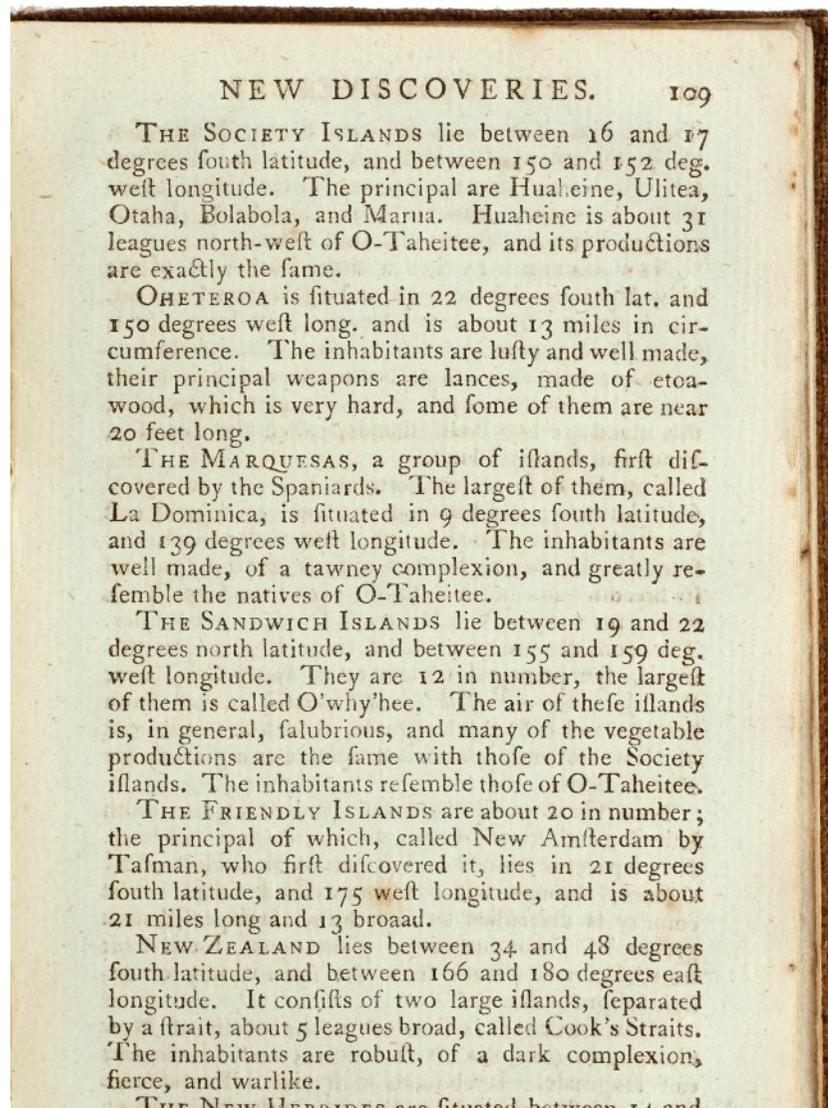
£550

Third edition, 'corrected and improved', of this very rare geography for students, first published 1787 (ESTC lists three copies, one imperfect). Rather than adopt a traditional catechistical approach, Keith digests his numerous geographical sources into a gazetteer of pertinent information under such heads as 'Situation and Extent', 'Boundaries and Divisions', 'Mountains and Rivers', 'Government and Religion'.



Before the practical exercises for use on terrestrial and celestial globes, and the set of 'geographical problems', there is a section on 'new discoveries in the Pacific Ocean', including the Pellew Islands, New Zealand and New Holland: 'the convicts are transported from England to this island, the principal settlement is Sydney Cove, near Port Jackson'. On Bowen's map is written by Hawaii: 'here Cook was killed Feb 14 1779'.

ESTC records this edition at Yale only and records a single copy of the second (Alexander Turnbull Library).



NEW DISCOVERIES. 109

THE SOCIETY ISLANDS lie between 16 and 17 degrees south latitude, and between 150 and 152 deg. west longitude. The principal are Huaheine, Ulitea, Otaha, Bolabola, and Marua. Huaheine is about 31 leagues north-west of O-Taheitee, and its productions are exactly the same.

OHETEROA is situated in 22 degrees south lat. and 150 degrees west long. and is about 13 miles in circumference. The inhabitants are lusty and well made, their principal weapons are lances, made of etoa-wood, which is very hard, and some of them are near 20 feet long.

THE MARQUESAS, a group of islands, first discovered by the Spaniards. The largest of them, called La Dominica, is situated in 9 degrees south latitude, and 139 degrees west longitude. The inhabitants are well made, of a tawney complexion, and greatly resemble the natives of O-Taheitee.

THE SANDWICH ISLANDS lie between 19 and 22 degrees north latitude, and between 155 and 159 deg. west longitude. They are 12 in number, the largest of them is called O'why'hee. The air of these islands is, in general, salubrious, and many of the vegetable productions are the same with those of the Society islands. The inhabitants resemble those of O-Taheitee.

THE FRIENDLY ISLANDS are about 20 in number; the principal of which, called New Amsterdam by Tasman, who first discovered it, lies in 21 degrees south latitude, and 175 west longitude, and is about 21 miles long and 13 broad.

NEW ZEALAND lies between 34 and 48 degrees south latitude, and between 166 and 180 degrees east longitude. It consists of two large islands, separated by a strait, about 5 leagues broad, called Cook's Straits. The inhabitants are robust, of a dark complexion, fierce, and warlike.

THE NEW HEBRIDES are situated between 14 and

THE FIRST BOOK TO BE PRINTED ON RECYCLED PAPER

22// **KOOPS, Matthias.** *Historical Account of the Substances which have been used to describe Events and to convey Ideas, from the earliest Date to the Invention of Paper. Second Edition. Printed on Paper re-made from old printed and written Paper ... London: Printed by Jacques and Co. ... 1801.*

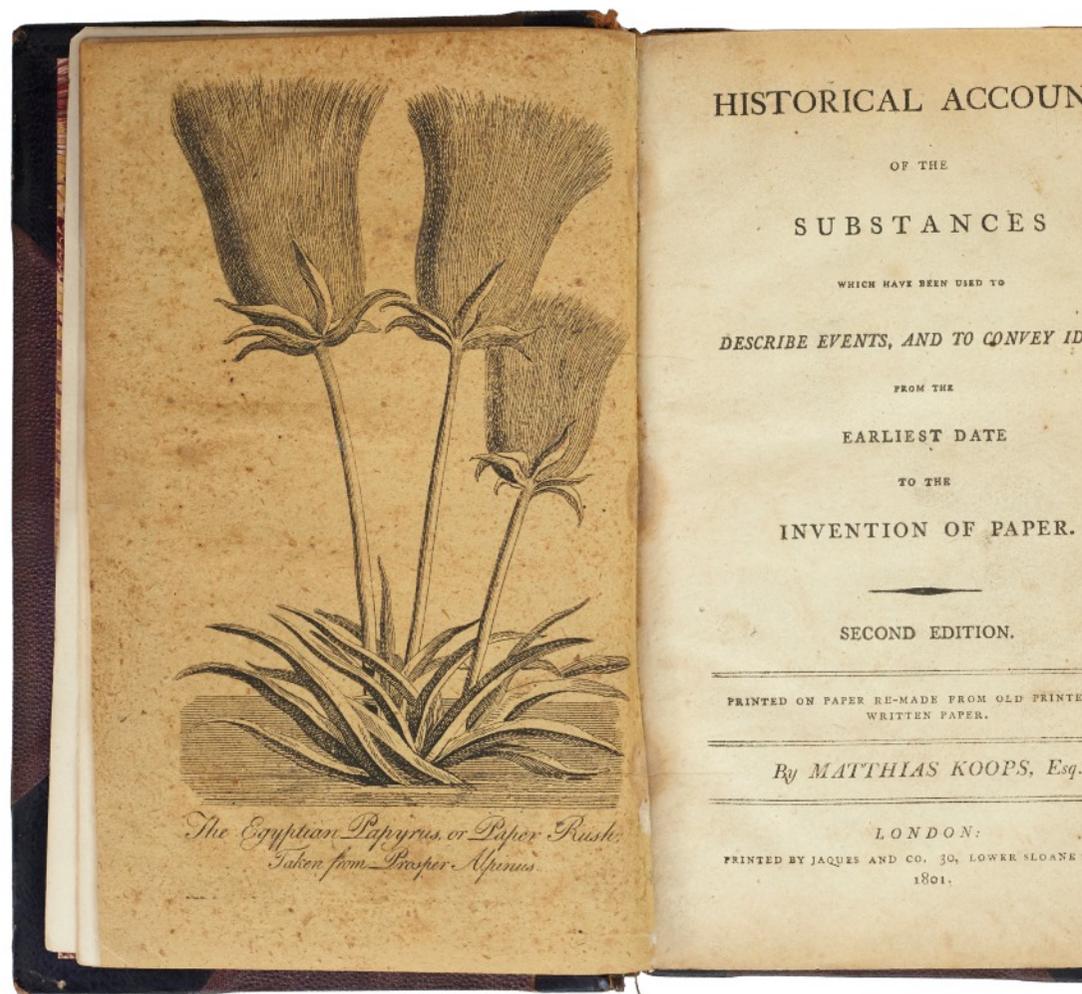
8vo, pp. [2], 273, [1], with frontispiece of Egyptian papyrus; printed on a combination of yellow straw paper (frontispiece, browned), recycled paper (the main text), and paper made from wood pulp without rags (Appendix, browned); apart from the inevitable browning a very good copy, nineteenth-century half purple morocco with morocco-grained cloth boards; signature of the printer Henry H. Bemrose.

£1250

Second edition, the first book to be printed on recycled paper. In 1800-01 the naturalized English paper-maker Matthias Koops, working from the Neckinger Mill in Bermondsey, was granted patents for extracting ink from waste paper and for converting the waste into pulp to make good white paper suitable for printing (hitherto it was only of use for pasteboard). The patents also covered the manufacture of paper 'from straw, hay, thistles, waste and refuse of hemp and flax, and different kinds of wood and bark', without the need for scarce linen and cotton rags.

To promote his venture Koops published this history of early writing materials and alphabets, with an account of his new papers at the beginning and in the Appendix. The first edition, 1800, was printed on straw and wood pulp paper; this second edition was the first book to be printed on recycled paper. Anticipating success, Koops moved his business across the river, establishing The Straw Manufactory in Millbank. The enterprise was over-ambitious and under-capitalized, and Koops faced bankruptcy in 1804, the year before he died.

It was, of course, forensic examination of wood pulp in paper that led in part to Carter and Pollard's exposure of the forged T. J. Wise pamphlets.



23// [LACOMBE DE VRIGNY, Jacques Philippe de]. Travels through Denmark and some Parts of Germany: by Way of a Journal in the Retinue of the English Envoy, in 1702. With Extracts of several Laws, relating to the absolute Powers of the King, Religion, and Civil Government of the Country: including, the military and maritime State thereof: the whole illustrated with divers curious Remarks; and a Map of the Isle of Huen, &c. Done into English from the French Original. London: Printed for J. Taylor, and sold by W. Taylor ... and A. Bell ... 1707.

8vo, pp. [8], 240, (241)-(280), 241-431, [1, advertisements]; with a small, folding engraved map with letterpress key of the Isle of Huen drawn by the cartographer William Blaeu 'when he Studied Astronomy under Tycho Brahe'; a fine, crisp copy in contemporary polished calf, slightly rubbed.

£450

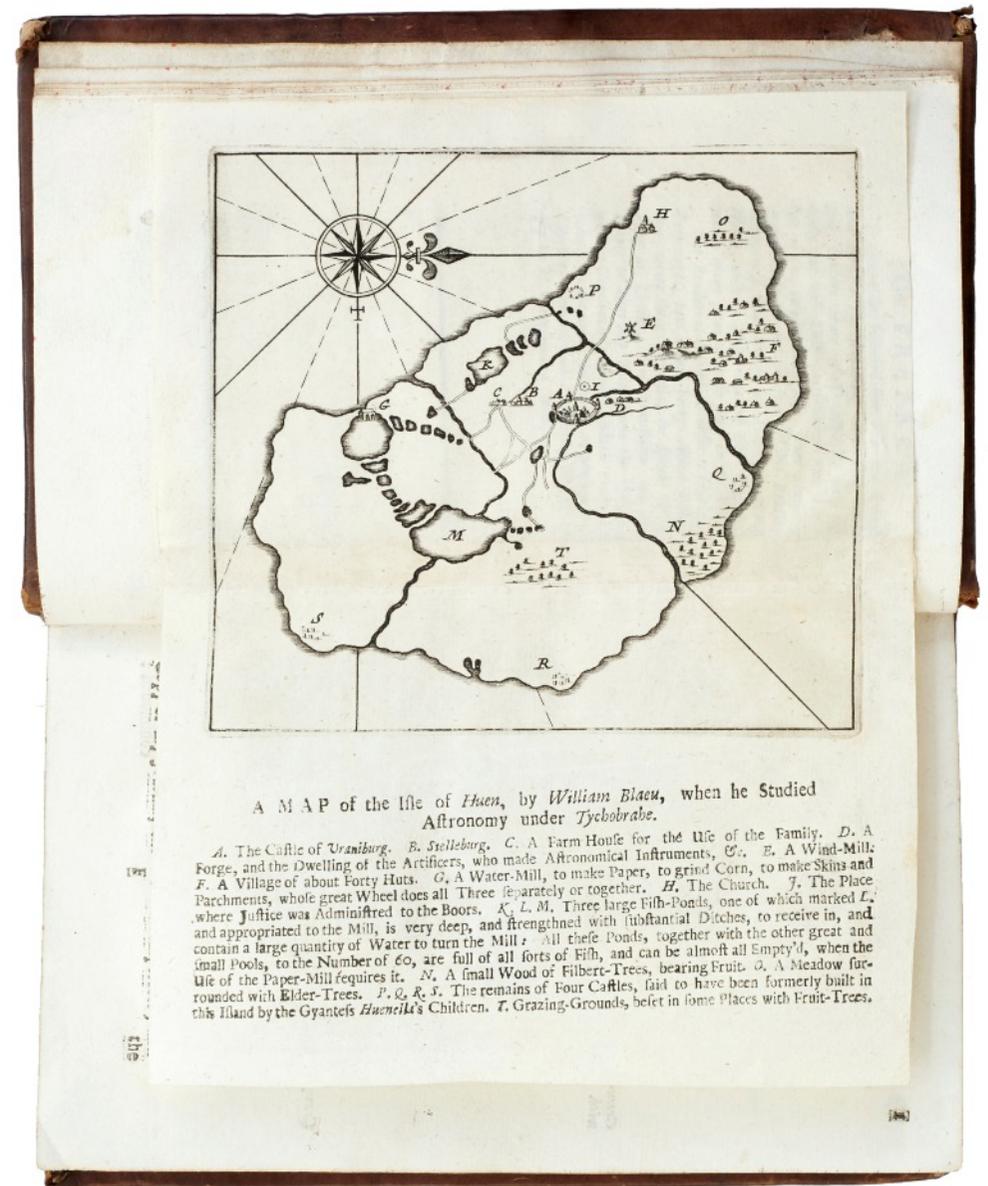
First edition in English. 'The author of these *Travels*, who held the next Post to the English Envoy, James Vernon [the younger], Esq; in his Embassy to Denmark, in 1702, writ his Observations by way of Letters, for his own satisfaction', but was persuaded to make them public. *Relation en forme de journal, d'un voyage fait en danemarc* was printed in Rotterdam in French in 1706 and then revised for the English edition (translator's Preface).

The author set sail with Vernon for Denmark in February 1702 and returned to England by way of Hamburg in September. He was evidently a lawyer, versed in the civil law, but his interests extended far beyond law and government. He gives an account of the Holm or Arsenal of Copenhagen, with its port, fortifications and training school for marine cadets. He writes of the King, the royal family, and the ceremonials at court. He describes a memorial excursion to the Isle of Huen, once the residence of Tycho Brahe, and gives an account of the chamber of curiosities at Copenhagen and gardens, statues, inscriptions and epitaphs ancient and modern. His curiosity and acute observations also encompass 'Education ... Marriage, Adultery ... Peasantry, Hunting, Theft, &c.'

Lacombe de Vrigny was a naturalized Frenchman, probably a Huguenot, who was appointed a clerk to James Vernon the elder, Secretary of State, in 1699.

There he served alongside James Vernon the younger until both set off on the embassy to Denmark. ESTC gives his name as La Combe de Urigny, [] de.

Office Holders in Modern Britain, volume 2, Officials of the Secretary of State, 1660-1782.



AN INFRINGEMENT OF CIVIL LIBERTIES
OR A NECESSITY IN COMPLEX TIMES?

24// [LAW.] [ANON]. The history of two acts: entitled, an Act for the safety and preservation of His Majesty's person and government against treasonable and seditious practices and attempts, and, an Act for the more effectually preventing seditious meetings and assemblies; including the proceedings of the British parliament, and of the various popular meetings, societies, and clubs, throughout the kingdom; London, G.G. and J. Robinson, 1796.

8vo, pp. [1] blank, xlvi, 828, [1] blank; a very good copy, uncut and partly unopened in the original blue boards, slightly worn at extremities, head of tan paper spine chipped, joints cracked but holding, light water stain at the head of the central pages, occasional spotting but a good copy.

£750

First edition of this account of the Pitt and Grenville Acts, introduced following the stoning of King George III's carriage on his way to the State opening of Parliament in 1795.

The 'Treasonable and Seditious Practices Act' stated that those who 'caused, imagine, invent, devise or intend death or destruction, or any bodily harm tending to death or destruction' to the monarch 'shall suffer pains of death, and also lose and forfeit as in cases of high treason,' (p. 772). The 'Seditious Meetings Act' was focused on preventing any plotting or planning to disrupt the State. It ordered that permission and a licence was required for meetings where political policies were discussed and that such meetings should be restricted to no more than fifty people.



The long preface is in fact a substantial essay on the nature of liberty and on the complex nature of the social contract. Anonymously written and as yet unattributed, it includes remarks on the American War of Independence and revolves around the ambiguous nature of the two bills, which can be seen as both an 'infringement on the constitutional liberties of the subject' yet as 'absolutely necessary by the complexities of our times' (Preface, [p. iii]).

ESTC T70590. Not common: not at Cambridge, or Princeton.

A VISUAL HISTORY OF EARLY PHOTOGRAPHY

25// LÉCUYER, Raymond. *Histoire de la photographie*. Paris, *Baschet et Cie*, 1945.

Folio, pp. [iv], iv [preface], 452, [4 (table des matières)], including numerous photographic plates; clean interior, very occasional tear in margin; in quarter burgundy buckram with brown paper boards, title on spine, green patterned endpapers with paper pocket on front pastedown, holding bicolour '3D' lenses with card frame; slightly rubbed at extremities only.

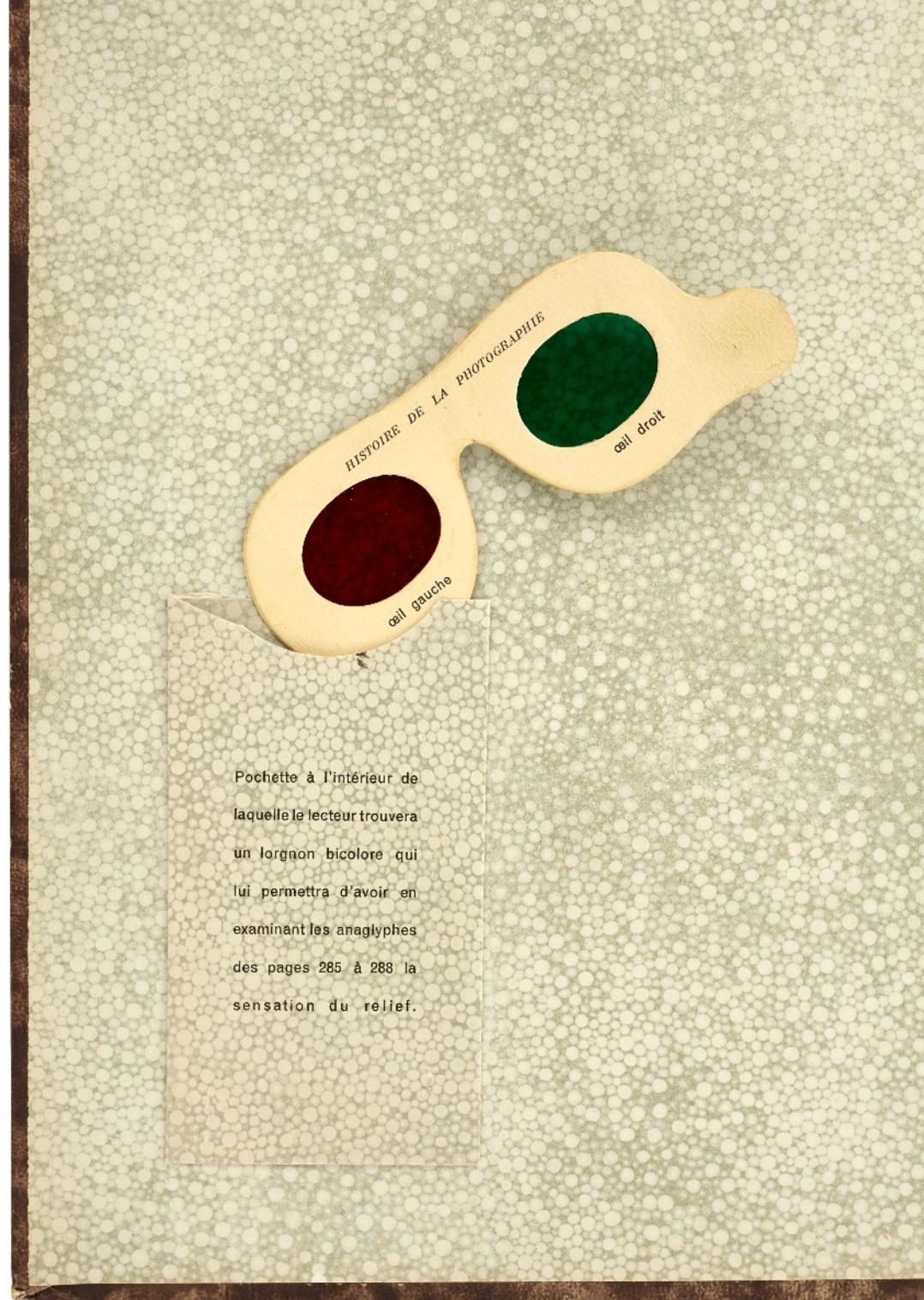
£450

First edition of the first thoroughly – and vividly – illustrated history of photography.

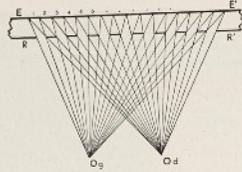
In addition to numerous duotone figures in the text, there are many imaginatively presented full-page plates, including a reproduction of a calotype positive, with a transparent sheet illustrating the negative laying over it, 'framed' in a paper border. One image is reproduced in halftone four times, with the lines per inch varying from 60 to 150 (p. 261), and another image appears in collotype, halftone, héliogravure and rotogravure to illustrate different tones and details (pp. 262–3). Perhaps most vivid are the 7 images that can be viewed with the enclosed bicolour lenses to create the three-dimensional effect (pp. 285–88).

Often the source of illustrated early photographs is given: they vary from the author's own collection, to that of named French individuals, the Société française de photographie, and French institutions, as well as private and institutional British and American sources. The book is a very thorough reference, providing bibliographical notes to chapters (pp. 435–444), a general index (pp. 445–[452]), and a table of contents at the end.

COPAC lists copies at V&A and British Library only.



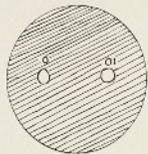
On reconnaît là le principe cher à Willème sur « la somme des profils » — principe dont la justesse ne semble pas contestable et qui était l'un de ceux que de son côté le célèbre sculpteur Bourdelle avait recueillis ou retrouvés et qu'il répétait volontiers à ses élèves. Remarquons que Willème s'était montré un précurseur de la « photostéréotomie » et de la « sculptographie » dans un autre procédé, qu'il ne semble pas avoir exploité, mais qu'il a soumis en 1861 à la Société française de



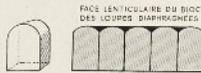
Principe de l'« image composite » obtenue à l'aide d'un réseau ligné.
D'après Estanave.

III. — VERS LA STÉRÉOSCOPIE SANS STÉRÉOSCOPE

Dès les premiers succès de la stéréoscopie on songea à projeter sur un écran l'image agrandie de stéréogrammes positifs que chaque spectateur pourrait voir en relief à l'aide d'un instrument approprié. Et vers 1852 Duboscq construisait dans ce dessein une jumelle stéréoscopique à prismes rectangulaires à axes verticaux. Mais d'autres chercheurs proposèrent bientôt des méthodes qui n'exigeaient pas l'emploi d'un stéréoscope. Rollmann, en 1853, dans les *Annales de Poggendorf*, proposait de superposer par projection deux images stéréoscopiques colorées : le spectateur qui les examinait muni d'une paire de verres colorés montés dans un lognon aurait la perception du relief. Rollmann, d'ailleurs, ne s'adressait pas à la photographie pour réaliser les images qu'il projetait ; il les dessinait : chaque élément d'une vue devait être exécuté deux fois — une fois à l'encre bleue, une fois à l'encre rouge.



Objetif spécial utilisé par Estanave pour obtenir l'image composite nécessaire au relief.
L'objectif ne travaille que par les sections de la lentille découvertes par les trous O et O1.



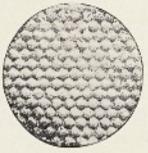
Assemblage de loupes Stenape schématisé sous un fort grossissement. Chaque loupe a une distance focale d'environ 6 millimètres et une base carrée de 2 millimètres de côté.

LES DEUX PROCÉDÉS DE CH. D'ALMEIDA

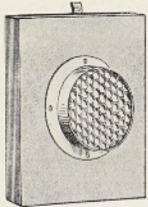
Quelques années plus tard, en 1858, Ch. d'Almeida faisait connaître à l'Académie des sciences de Paris les deux procédés qu'il avait imaginés afin de rendre visibles à la fois pour de nombreux spectateurs des images stéréoscopiques.

1^o Il plaçait dans deux lanternes de projection deux images stéréoscopiques ; il disposait sur le trajet des rayons lumineux deux verres colorés — l'un vert, l'autre rouge ; chaque spectateur devait être muni d'une paire d'écrans colorés, l'un en rouge, l'autre en vert, les deux yeux unissant à la fois les deux images et les deux couleurs avaient l'impression d'observer une seule image grisâtre en relief. Nous reviendrons plus loin sur ce procédé, inspiré de la méthode de Rollmann ;

2^o Dans le second procédé, basé sur le fameux principe de la persistance des impressions lumineuses sur la rétine, les deux images en positif, celle de droite et celle de gauche, étaient incolores ; elles étaient projetées aux mêmes dimensions et dans la même région de l'écran non plus simultanément, mais alternativement grâce à l'action d'un obturateur tournant. Chaque spectateur était muni d'une lunette spéciale, dans laquelle un dispositif mécanique interposait un écran opaque tantôt devant l'oculaire droit, tantôt devant l'oculaire gauche afin de ne permettre la vue de l'écran qu'à l'œil gauche devant la perspective du sujet réservée à l'œil gauche, à l'œil droit devant la perspective réservée à l'œil droit. Un circuit électrique



Objetif composite formé de loupes Stenape rappelant par son aspect l'œil d'un insecte.
D'après Estanave.



Aspect d'un châssis pour la « photographie intégrale ».

photographie ; il obtenait 50 clichés par son procédé habituel, tirait d'eux 50 agrandissements de 0 m. 12 de hauteur, divisait un cylindre de bois fin de 0 m. 14 en 100 secteurs formant autant de lamelles. Arçait ces secteurs deux à deux par leur arête, il décalquait sur chaque couple l'un des 50 profils agrandis, découpait ensuite à la scie les 100 lamelles selon les contours tracés et, réunissant les 100 profils positifs résultant de l'opération, obtenait ainsi un buste.

devoir relier le mécanisme interne de chaque lunette et le mécanisme à éclipser de l'appareil de projection.

(Notons en passant que ce procédé a été postérieurement réalisé pour des projections cinématographiques par Schmitt et Dupuis.)

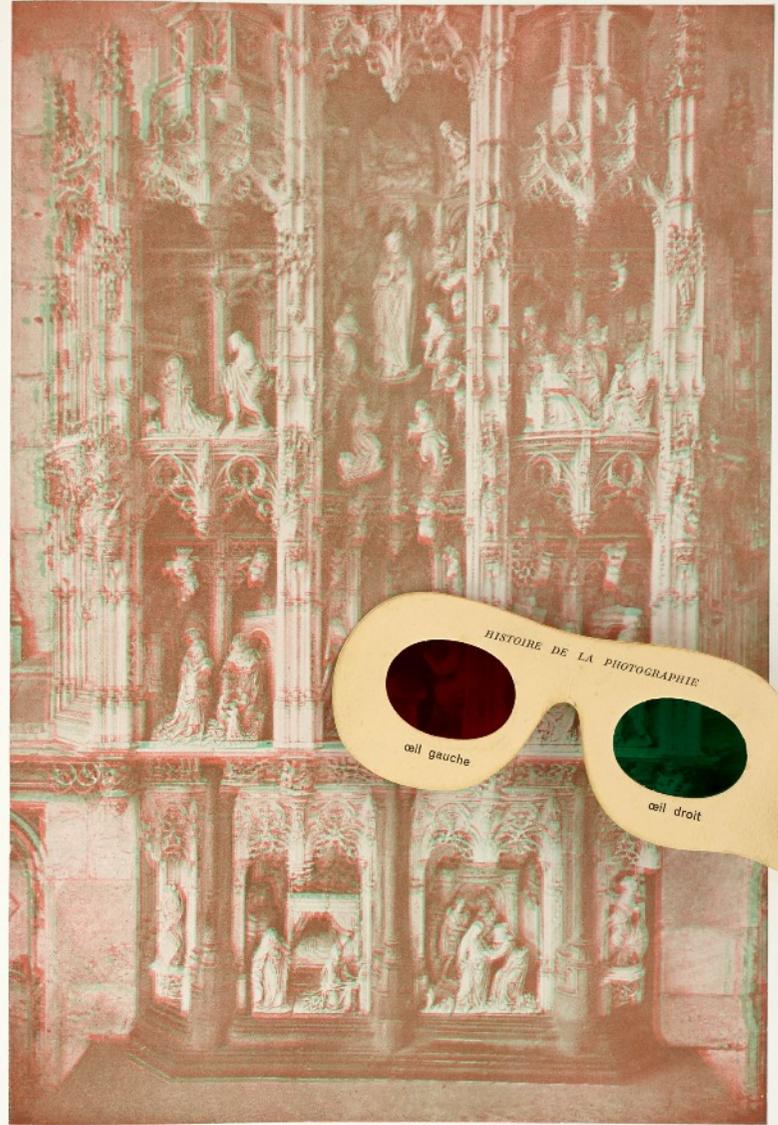
LES « ANAGLYPHES » DE DUCOS DU HAURON

C'est le 15 septembre 1891 que Louis Ducos du Hauron prit un brevet français sous cette désignation : « Estampes, photographies et tableaux stéréoscopiques produisant leur effet en plein jour sans l'aide du stéréoscope. » Au lieu d'imprimer sur deux feuilles distinctes les deux vues du cliché stéréoscopique il imprimait les deux épreuves l'une sur l'autre en employant pour chacune une couleur différente et de manière à mettre en coïncidence les images des objets les plus éloignés. De cette superposition il résultait une image composite dépourvue de netteté puisque l'effet de parallaxe empêchait de faire coïncider les plans les plus rapprochés. Mais dès que cette image était examinée avec un lognon bicolor elle apparaissait très nettement, noire sur fond blanc et en relief.

Aux images obtenues par ce que l'inventeur considérait comme « un mode de gravure » il avait donné un nom ; d'un mot forgé par lui, il les appelait des *anaglyphes* (du grec *ανα*, sur, et *γραφω*, sculpture).

Lorsqu'il offrit, en 1893, à la Société française de photographie une collection d'anaglyphes, Ducos du Hauron rédigea une « communication », qu'il publia ensuite en brochure à Alger (où il demeurait alors, 68, rue Rovigo). Dans cet opuscule devenu rare il insistait sur « la caractéristique du procédé » qui « consiste dans le mode de formation du noir et des ombres ». Ils sont produits, écrivait-il, non pas par un noir pigmentaire ou matériel, mais par le croisement combiné de deux teintes dont l'une intercepte l'autre ; « Cette interception se traduisant, en chaque point, par un noir proportionnel à l'intensité de la teinte interceptée, il s'opère un phénomène d'« antichromatisme » analogue à celui qui, dans le système d'héliochromie pigmentaire dont je suis l'inventeur, traduit le noir de la nature par des superpositions de teintes. »

Et Ducos du Hauron donnait un exemple. L'image qui correspond à la perspective de l'œil droit étant imprimée en rouge (minimum ou vermillon) sur fond blanc et l'image qui correspond à la perspective de l'œil gauche



SCÈNES DE LA VIE DE LA VIERGE, RETABLE DANS L'ÉGLISE DE BROU, A BOURG

Anaglyphes L. Gimpel et E. Touché.

Le lecteur insérera, glissé dans la poche intérieure à l'intérieur de la couverture, ses lunettes bicolors qui lui permettent d'être en communion avec les anaglyphes dès qu'il sera à la lecture de cette page.

ONE OF THE GREATEST TRAVEL WRITERS
OF THE TWENTIETH CENTURY

26// **LEIGH FERMOR, Patrick.** One autograph letter and two autograph postcards signed ('Paddy') to Bent Juel-Jensen. *Kardamyli, Greece, 9 April 1991, 16 August 1992, 7 March 1998.*

4to letter on headed paper, pp. [2], neatly written in black ink, creases where folded, with accompanying envelope, with Leigh Fermor's name and address written in Greek on flap; 2 colour postcards showing the same view of Mani, neatly written in blue ink, one with stamp, the other with envelope; very good.

[With:]

LEIGH FERMOR, Joan. Two autograph letters signed ('Joan') to Bent Juel-Jensen. *Kardamyli, Greece, 28 May [no year], 7 July 1994.*

8vo letters on headed paper, pp. [2], [2], neatly written in blue and black ink, creases where folded, with one envelope, with Leigh Fermor's name and address written in Greek on flap; very good.

Together: £750

A nice collection of letters from Patrick Leigh Fermor (1915-2011) and his wife Joan (1912-2003) to the Oxford-based physician, scholar and book collector Bent Juel-Jensen (1922-2006), written from their home at Kardamyli in the Peloponnese, in southern Greece.

Leigh Fermor opens his letter of April 1991 by thanking Juel-Jensen for several books, including the latter's work on the rock-hewn churches of Tigray and a book on the Ethiopian saint Gabra Manfas Qeddus, as well as for a copy of Samuel Palmer's 'Magic Apple Tree', humorously imagining an encounter between Qeddus and Palmer's shepherdess, and expressing his admiration for the rock churches: 'they, and the caves at Allora and Ajanta are the only examples I have seen of this very abstruse, riveting, and I suppose, perverse art form'. There follows a charming account of an Eastertide episode: 'It began to drizzle as soon as we started to roast the Paschal lamb on Easter Sunday, we and the other guests all taking turns at spit-turning. Luckily, I remembered a giant umbrella which just covered the fire, the lamb, and its

attendant turners, while the rain poured down all round. We huddled together, swigging retsina and combatively clashing coloured eggs together, till it was done. It was the best we've ever eaten, which just shows that achievement thrives on difficulty.' The letter ends with an apology for not signing in Ethiopian.

Leigh Fermor's postcards send thanks for 'smashing stockings' ('I feel just like Puss in Boots'); refer to the Feast of the Dormition of the Blessed Virgin Mary ('nobody else got a wink'); and describe the first day of Orthodox Lent ('when all the village children and youths fly octagonal coloured kites. One from our beach went so high it was actually swallowed up by two clouds, and everyone cheered').

The two letters from Joan discuss the mooted publication of the letters of Cyril Connolly ('... they are not suitable to be made public even after many years. Paddy agrees with me. They are extremely private ...'); enquire whether the Bodleian Library might 'be interested in Paddy's letters & note books etc when we are dead'; express admiration for the poems of Jon Stallworthy; and regret the lack of picnics due to dismal weather: 'It's sad as there's nothing so nice as eating & drinking lying among wild flowers but it's good for the olives'.

‘A REMARKABLE ACHIEVEMENT IN POLAR EXPLORATION’
A VERY GOOD SET OF THE WRAPPER EDITION

27// NANSEN, Fridtjof. Fridtjof Nansen’s “Farthest North” being the Record of a Voyage of Exploration of the Ship *Fram* 1893-96 and of a Fifteen Months’ Sleigh Journey by Dr. Nansen and Lieut. Johansen with an Appendix by Otto Sverdrup, Captain of the *Fram* ... London, Harrison and Sons for George Newnes, [1898].

20 parts, 8vo, pp. I: [1]-48; II: 49-96; III: 97-144; IV: 145-192; V: 193-240; VI: [241]-288; VII: [289]-336; VIII: [337]-384; IX: 385-432; X: 433-480; XI: xv (vol. I half-title (not called for in II), blanks, frontispiece, title, imprint, dedication, publisher’s note, contents, illustrations), [1 (blank)], [1]-32; XII: 33-80; XIII: 81-128; XIV: 129-176; XV: 177-224; XVI: 225-272; XVII: 273-320; XVIII: 321-368; XIX: 369-416; XX: 417-456, viii (vol. II blank, frontispiece, title, imprint, contents, illustrations); 194 half-tone illustrations, many full-page, 6 lithographic sketches and 2 lithographic plans for the *Fram*, one engraved full-page map and letterpress tables in the text, 108 pages publisher’s advertisements; very occasional very light marking and browning, lacking loosely inserted colour lithograph plate and loosely inserted folding map; original grey black-and-red printed wrappers with advertisements on both sides, upper wrappers with half-tone illustrations, textblock stapled, edges untrimmed, 2 dark blue cloth slipcases with folder inserts, inner folder boards covered with marbled paper, folder spines lettered and ruled in gilt; extremities very lightly rubbed, creased and marked, I with short historical tape repairs on upper wrapper and advertisement leaves, occasional light offsetting from slightly corroded staples, upper wrapper of XVII rather closely trimmed, slipcases very good, overall a very good set.

£300

Second English edition, wrapper issue. First published in Norway under the title *Fram over polhavet, den norske polarfaerd 1893-1896* (Oslo, 1896-1897), the first English edition was published in 1897 and the second bound edition in the following year, shortly after the release of this issue in twenty fortnightly parts in wrappers.

The work is a ‘narrative of the First *Fram* Expedition, 1893-1896, led by Nansen, with the object of investigating the polar basin north of Eurasia by

drifting in the ice with the currents northwest from the New Siberian Islands across or near the pole [and] contains descriptions of the voyage in the *Fram* from northern Norway July 1893, across the Kara Sea to the New Siberian Islands and the drift thence across the polar sea, Sept. 1893 – March 1895. [It] includes [an] account of Nansen’s and Johansen’s sledge journey toward the North Pole, their wintering on Franz Josef’s Land and trip home, March 1895 – Aug. 1896, with excerpts from Nansen’s diary; also a supplement by Otto Sverdrup on the *Fram*’s drift in the ice, March 1895 – Aug. 1896’ (*Arctic Bibliography*, 11983). The large number of illustrations includes many striking portraits of the explorers as well as visual documentation of their activities.

Cf *Arctic Bibliography* 11983 (first US edition); NMN I, 991 (first English edition); PMM 384 (first edition: ‘A remarkable achievement in polar exploration).



TWENTY-FOUR PRAYERS IN TWENTY-FOUR LANGUAGES

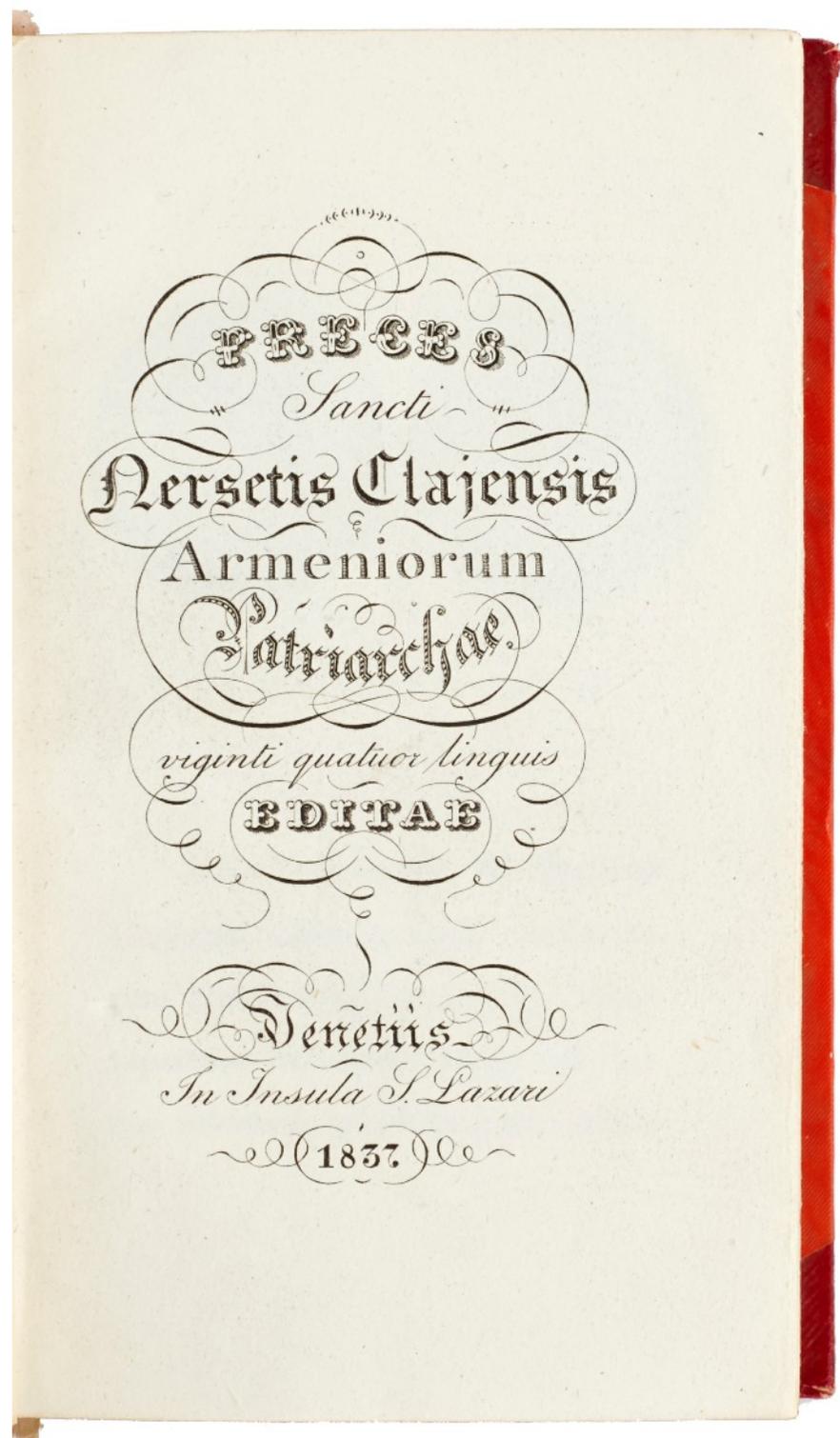
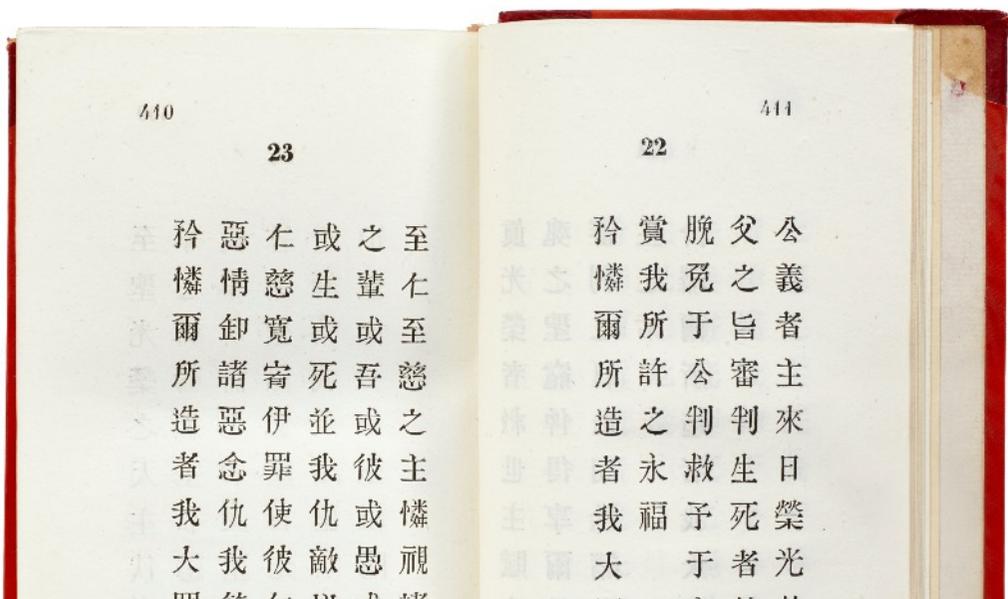
28// [NERSES IV.] *Preces sancti Nersetis Clajensis Armeniorum patriarchae, viginti quatuor linguis editae. Venice, 'in Insula S. Lazari', 1837.*

12mo, pp. [6], 434, with engraved frontispiece portrait, engraved title, engraved headpiece; 2 uncut corners folded in; contemporary straight-grained morocco with cloth sides, borders ruled in gilt, spine tooled and lettered directly in gilt, edges gilt, ribbon page-marker; a little rubbed at extremities, corners slightly bumped, nonetheless a very good, bright copy; *provenance*: J. Vicander, Stockholm, 1885 (ink ownership inscription to front free endpaper).

£275

Fourth edition of the prayers of Nerses IV, the twelfth-century Catholicos of Armenia, printed in twenty-four languages at San Lazzaro degli Armeni, a major centre of Armenian culture and printing in the Venetian lagoon since the early eighteenth century. Besides Armenian and European tongues, this attractive volume prints Oriental languages in several scripts, among them Hebrew, Arabic, Ottoman Turkish, Persian, Syriac, and Chinese.

Brunet IV, col. 859.



29// [OSBORNE, Francis]. Historical memoires on the reigns of Queen Elizabeth, and King James. London: Printed by T. Grismond, and are to be sold by T. Robinson ... in Oxon. 1658.

12mo, pp. [22], 108, [20], 148; two wood-engraved frontispiece portraits of Elizabeth and James, woodcut initials, head- and tail-pieces; binding cracked, a few quires sprung, but holding; wormhole to spine and several wormtracks almost throughout, not affecting text; but a good, clean copy in contemporary sheep, rubbed; sixteenth-century printed waste endpapers, with woodcut initial 'P'; edges sprinkled red; ownership inscription to rear blank leaf of James Paterson, 'his book Middelburgh the 12 of march 1717 Zelande'.

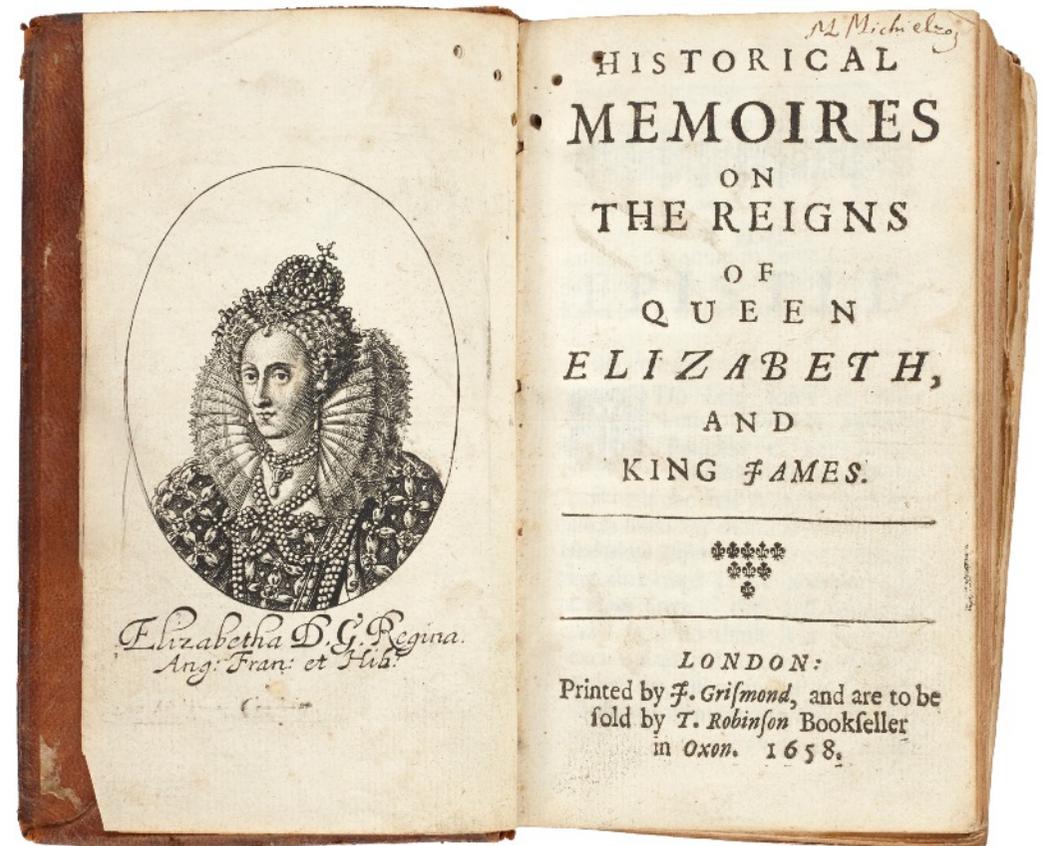
£350

First edition of Osborne's history of the reigns of Elizabeth and James, two exemplary leaders of the Protestant English cause, with which Osborne was much taken in his works. He is known as a writer of considerable talent and was certainly prolific: 'I do here leave to your better Education another Daughter of my Brain'. With a description, noted by Madan, of King James's courtiers meeting in the nave of Saint Pauls to discuss business and news, the author witnessing this daily conversation as a young man seeking 'more advantageous employment'.

The English merchant community in Middelburg was one of the very earliest in the Netherlands.

Rare with both portraits. ESTC notes three variant issues, of which this is the most common. Madan noted that the portrait of James was not integral, and noted one copy with a blank leaf in place of Elizabeth's; a number of copies listed in ESTC are missing both.

Wing O 515; Madan 2401.



A GLIMPSE INTO THE LIFE AND COSTUME
OF FIFTEENTH-CENTURY SOCIETY

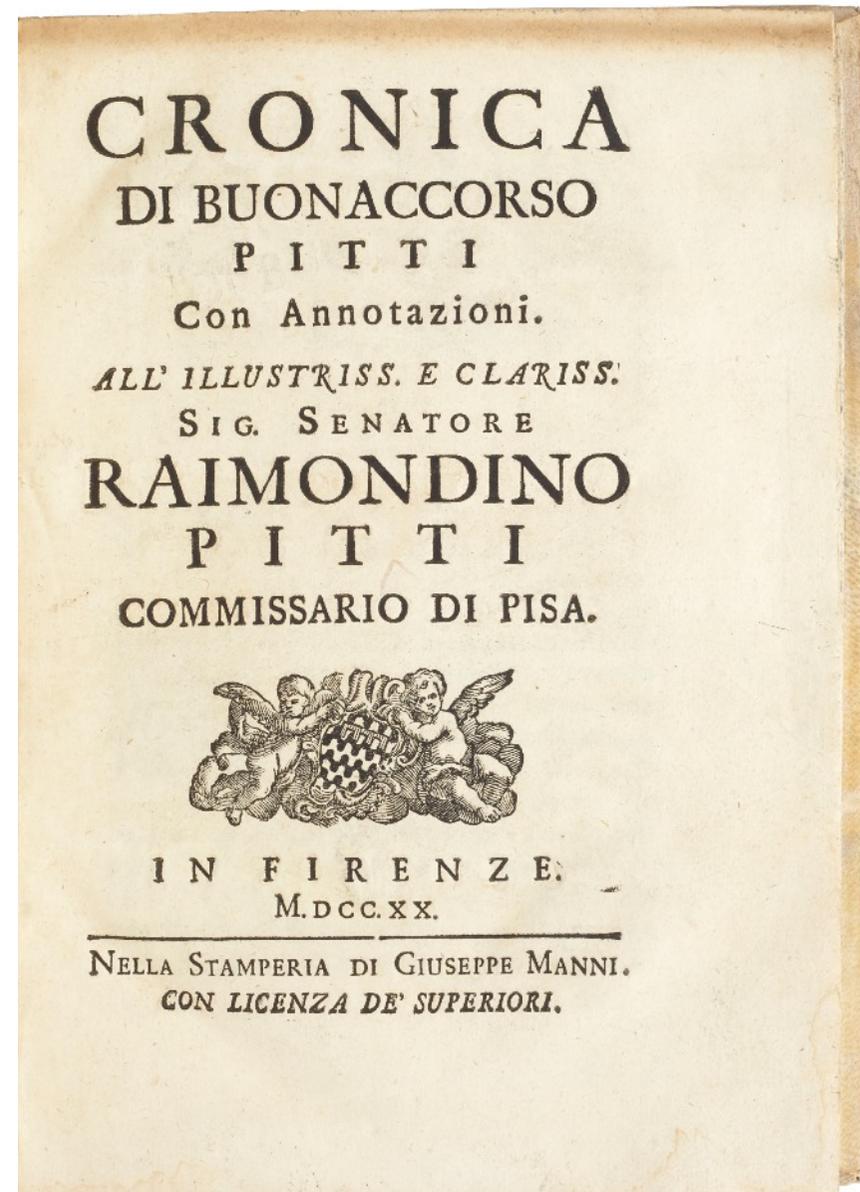
30// **PITTI, Bonaccorso.** Cronica di Buonaccorso Pitti con annotazioni. All'illustriss. e clariss. sig. senatore Raimondino Pitti commissario di Pisa. Florence, Giuseppe Manni, 1720.

4to, pp. xxxix, 138, [2], 139-146; head of title slightly dusty, browning to a few quires, else a good copy in contemporary vellum.

£800

First edition of the chronicle of Bonaccorso Pitti, printed from his manuscripts at one time preserved in the Pitti family archives and now held at the Biblioteca Nazionale in Florence. Pitti (1354-1432) was a Florentine politician, merchant and ambassador from the famous banking family. What emerges from his chronicle is not only the story of his life and family and a record of contemporary political events, but moreover an interesting account of Pitt's travels through Europe; a fascinating description of contemporary social costume; and a gaze into human behaviour during the period, through Italian luxury, festivals, splendid amorous adventures and gambling parties.

Moreni, II, pp. 196- 197; V. Vestri, Ricordi, Firenze 2015.



31// RAY-JONES, Tony. York Museum Gardens, 1967.

Gelatin silver print, 7 x 10¼ inches (17.7 x 26.1 cm) on sheet size 15 x 11¾ inches, 'Tony Ray-Jones' blindstamp on lower right corner, title, numbering and notes in pencil on verso, "Printed by Tony Ray-Jones" Anna Ray Jones'.

£2000

Tony Ray-Jones (1941–1972) spent five years in the USA, where he studied at Yale School of Art and met photographers such as Alexey Brodovitch, Richard Avedon, Joel Meyerowitz and Garry Winogrand. His premature death at age 31 cut short his career of only one decade, though the legacy he left has been widely acclaimed and influential for subsequent generations of British photographers within the spheres of both documentary and contemporary art.

The National Museum of Photography, Film and Television (now National Science and Media Museum) in Bradford, who own his archive, gave Ray-Jones' work a full retrospective exhibition in 2004. The Science Museum's new Media Space opened in 2013 with a retrospective exhibition devoted to Tony Ray-Jones, alongside a black-and-white show of Martin Parr's work.

Vintage prints by Ray-Jones are rarely to be found on the market as the market for modern photography had not been established before his death. This image was included in his monograph, 'A Day Off' published posthumously in 1974.



32// RELAND, Adriaan [David DURAND, *translator*]. *La religion des mahometans, exposée par leurs propres docteurs avec des éclaircissements sur les opinions qu'on leur a faussement attribuées. Tiré du Latin de Mr. Reland et augmenté d'une confession de foi mahometane, qui n'avoit point encore paru. The Hague, Isaac Vaillant, 1721.*

12mo, pp. ccvii, [i], 317, [3, blank], title printed in red and black and with an engraved vignette; with an engraved frontispiece, four engraved plates (of which three folding) and a folding genealogical table; a good copy in contemporary French calf, spine richly gilt; slightly rubbed, joints cracked.

£500

First edition in French of Reland's *De religione Mohammedica*, translated, and with an extensive preface (dated, at London, 16 July 1720) by the Huguenot refugee David Durand.

First published in 1705, no previous European publication had given such a reasoned view of Christendom's greatest neighbour and rival. Reland's book is a model of enlightened scholarship in Holland, equalling in tolerance and reasoning the historical writing of his English contemporary, Simon Ockley.

This edition follows the second Arabic/Latin edition of 1717 in containing the plates which include surprisingly accurate illustrations of the positions of prayer and of the Holy Kaaba.

Provenance: from the library of the French Indologist Abraham Hyacinthe Anquetil-Duperron (1731–1805), with his ownership inscription on title.

Atabey 1024; Chauvin XII 1387.



THE WILLIAMITE WAR IN IRELAND

33// SAD ESTATE (The) and Condition of Ireland, as, represented in a Letter from a Worthy Person, who was in Dublin on Friday last, to the honourable Sir – together with the Declaration of the Earl of Tyrconnel, for the disarming of all Protestants, and preventing their Escape out of that Kingdom. London, Printed for Richard Baldwin ... 1689.

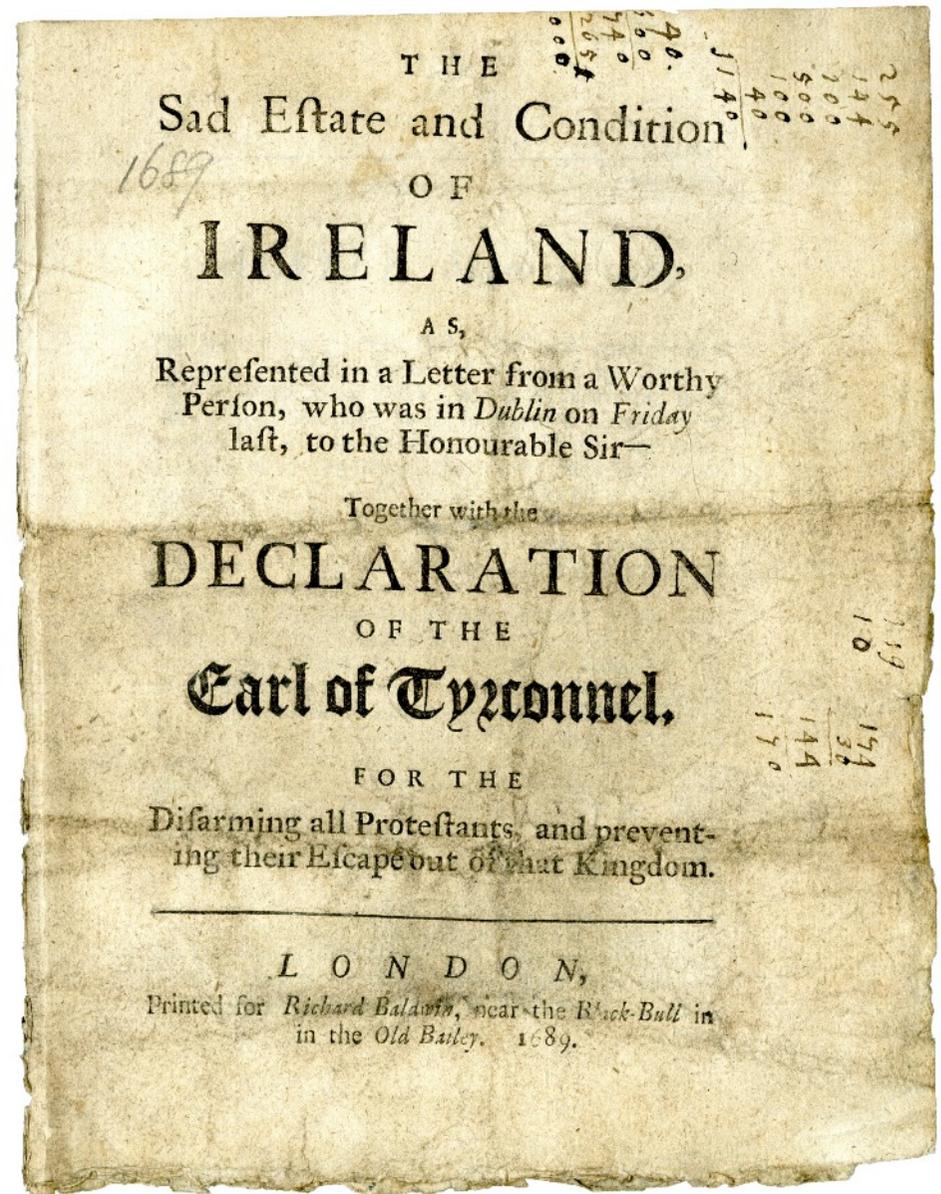
4to, pp. 8; lower and outer edges uncut; title somewhat dusty, creased where once folded; some pen accounting notes to title.

£200

First edition, a piece of Williamite propaganda reporting on the persecution of Protestants in Ireland, in the form of a letter apparently written by an escapee, 'A. A.'.

Under Richard Talbot, Earl of Tyrconnell, the Irish army and civil government had been largely purged of Protestants, allowing him to present a united force in support of James II on the Glorious Revolution; a Protestant rebellion started and was crushed in County Cork, and James arrived with French support in March 1689, shortly after the date of the letter here.

Wing A 2A.



AGRICULTURAL IMPROVER

34// SINCLAIR, John, *Sir, first baronet*. A sketch of the improvements, now carrying on by Sir John Sinclair, Bart. M.P. in the county of Caithness, North Britain. London, W. Bulmer and Co., 1803.

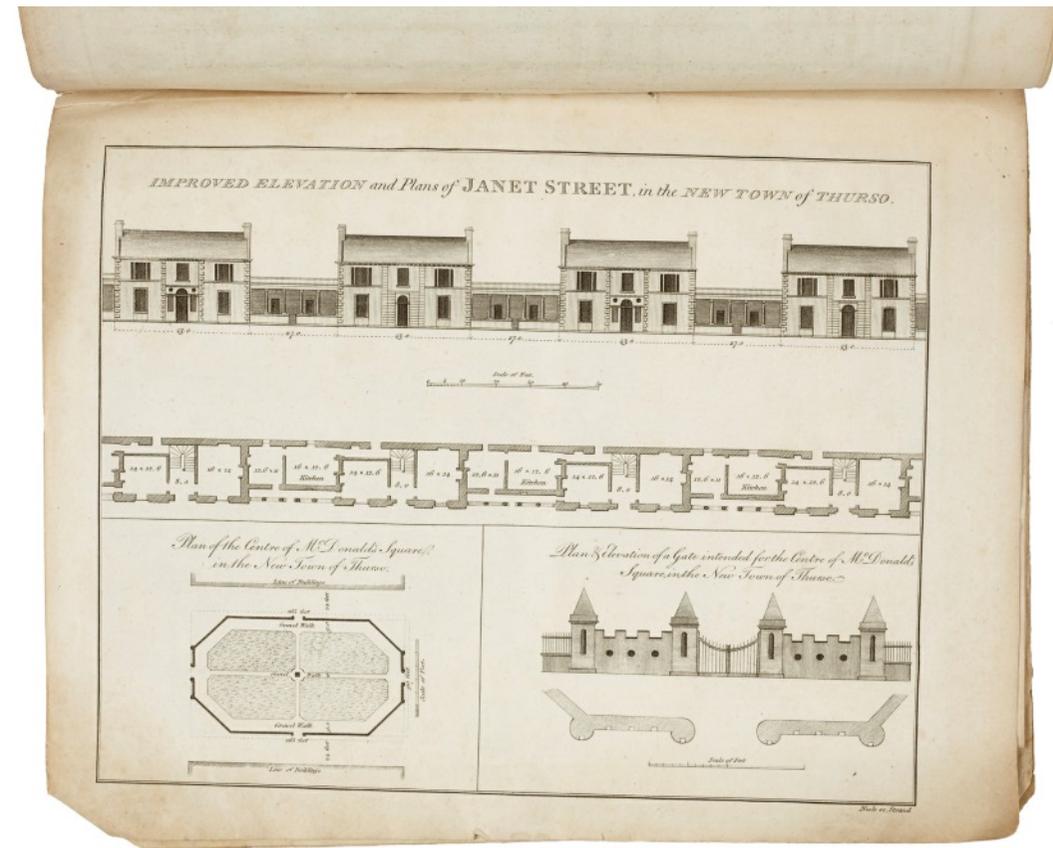
Large 4to, pp. [2], 16, with 4 engraved plates (2 folding); a little creasing at corners, some loss at fore-edge of first plate affecting engraved text; a very good copy stab-stitched in contemporary marbled paper wrappers; 'From the author' at head of title.

£650

First edition, presentation copy, with attractive engravings showing a 'Plan of the new town of Thurso', an 'Improved elevation and plans of Janet Street in the new town of Thurso', a 'Plan of certain farms on the river Thurso ... intended partly to be let in small lots on improving leases to new settlers', and 'Sketch of the fishing village of Brodiestown intended to be created at Sarilet'.

Agricultural improver, politician, and president of the Board of Agriculture, Sinclair (1754-1835) was educated at Edinburgh, Glasgow, and Oxford, inheriting his father's Caithness estates in Scotland. A sketch details Sinclair's various schemes for improvement, including sheep farming at Langwell, the adoption of a 'fen system of husbandry', the creation of new small arable farms, and the establishment of two new villages of Halkirk and Brodiestown and of a new town of Thurso, an attractive Georgian suburb. But as Sinclair here notes, his improving zeal was checked by the prospect of renewed hostilities with Napoleonic France and the financial uncertainty this brought. 'He held to most of the standard views of improving landowners – their enthusiasm for enclosure, for instance, hostility to commons, and readiness to experiment with new crops ... As with most improvers many of his experiments were expensive failures' (ODNB).

Goldsmiths' 18635. COPAC records 5 copies (BL, NLS, Edinburgh, Senate House Library, Southampton). OCLC apparently records only the Yale copy in the US. Rare on the market (no auction records).



35// SMITH, Hubert, and Thomas Charles BROMWICH, *photographer*. A short memoir of the late eminent Shropshire genealogist and antiquary, William Hardwicke, Esq...Reprinted and revised from "The Salopian Illustrated Magazine". *Madeley, J. Randall, 1879.*

8vo, pp. iv, [v-viii], 9-49, [3], 43-48 (advertisements) + woodcut frontispiece (portrait of Hardwicke) + 4 photographs comprising: three carbon prints, approximately 3½ x 4 inches (11.9 x 9.2 cm.) or the reverse, tipped in within printed single-fillet border, photographer's credit 'T. C. Bromwich, Photo. Bridgnorth' printed below; and one albumen print, 2¾ x 3 inches (6.9 x 7.5 cm.), with printed title below; a couple of hinges cracked, but holding firm, bound in brown cloth with title, heavy single-fillets and flower illustration in gilt on upper cover, heavy single-fillets in blind on lower cover; only extremities slightly rubbed. £150

First edition thus, of a short memoir by the author of an extensive and unpublished Shropshire genealogical manuscript 'Pedigrees of the Heralds Visitations of Shropshire', a three-volume work listing 1500 Shropshire pedigrees.

The author notes, 'With the exception of his literary contributions to the Gentleman's Magazine, from time to time, none of [Hardwicke's] large collections of MS. appeared in print, the cost and risk of publishing a Country History, and the small encouragement he received from more than one antiquarian friend as to any chance of profit, no doubt prevented the publication of his MS. pedigrees of Shropshire families' (p. 27). The provenance of the completed manuscript, from the death of its author to its sale at the Mytton collection of Topographical and Genealogical Manuscripts (2nd May 1877 by Sotheby, Wilkinson and Hodge on the Strand), is listed (pp. 36-7). The volumes are now held at the Shrewsbury Museum and Art Gallery (see: <http://www.friendsofnationallibraries.org.uk/manuscript-pedigrees-shropshire-families>)

The author's architectural descriptions, along with the photographs, detail building works and changes, such as bricked up, replaced, an added features at Allscote - the author's birthplace and previously home of the Ouseleys. He draws comparisons to architectural features in other local buildings.

The photographs depict: 'The Ancient Mansion of the Ouseleys, at Allscote - South Front. Birth-place of the late William Hardwicke, esq., 1772'; 'The Ancient Mansion of the Ouseleys, Parish of Worfield, County of Salop - North Gable.'; 'Mullioned Window on the Landing of the Ancient Mansion at Allscote, Parish of Worfield, County of Salop'; and 'Llanaber Church, the burial place of Mr. W. Hardwicke' (smaller format, no photographer's credit). The Appendix is Smith's short paper on Llanaber Church, Barmouth, where Hardwicke is buried.

COPAC lists two copies only, at Birmingham and Oxford.



36// STONE, John Benjamin, *Sir*. Portrait of a don in cloisters, 1902.

Platinum print, 15.6 x 20.4 cm, mounted on thick card with window mount, approx. 27 x 35.5 cm, signed and dated 'J. Benjamin Stone, April 1902' in margin between print and window edge; foxing, mainly to card and mount, a couple marks to surface of print, but good.

£120

A dramatic academic portrait.

Politician and photographer Stone (1838–1919) was nicknamed the 'Knight of the Camera' and famously photographed many of his colleagues in Parliament where he represented Birmingham East.



AN IMPORTANT REFERENCE BOOK
OF EARLY MODERN AGRICULTURAL THEORY

37// TARELLO, Camillo. *Ricordo d'agricoltura*. Bergamo, Per Giovanni Santini, 1756.

4to, pp. viii, [4], 70, [2]; minor worming to lower margins of the last few leaves, else a very good, crisp copy, uncut in contemporary carta rustica. £700

Late edition (first published 1567) of this interesting treatise, which outlined for the first time a system of agriculture built upon crop rotation. The author Camillo Tarello (1513-1573) was a Venetian agronomist granted with a patent by the Venetian Senate. He also promoted the use of clover as fodder.

Albrecht Thaer, *The Principles of Agriculture* (1844), I, pp. 212-3; Mauro Ambrosoli, *The Wild and the Sown: Botany and Agriculture in Western Europe, 1350-1850* (1997).



38// **TODESCHI, Claudio.** *Saggi di agricoltura, manufacture, e commercio, coll' applicazione di essi al vantaggio del dominio pontificio dedicate alla santità di nostros ignore Clemente XIV... Roma, Arcangelo Casaletti, 1770.*

4to, pp. viii, 98, [1] errata, [1] blank; engraved vignette on the title, engraved historiated initials, head- and tailpieces in the text; lightly brown-spotted in places, a little tear on page 'iij', but a very good copy in recent half roan, decorated paper boards; extremities a little worn.

£1750

First edition of a perceptive work applying theories from Locke, Hume, Genovesi, Savary, and Botero. Todeschi, an economist from Emilia Romagna, the economic heartland of the Papal State, deals with agriculture, manufacturing, and commerce with a remarkably modern and European outlook, and recommends the introduction of advanced technologies from other European countries, France and Britain in particular.

In his book, rare, Todeschi points to innovation and progress as the key for a sustained economic advancement. He keenly invites the establishment of scientific institutions and technical competitions, and more widely endorses education to improve the economic situation of the Papal State.

Todeschi was, together with Strongoli, Fortunato, and Venturi, a follower of the Neapolitan economic school of Genovesi, who broke away from mercantilism to introduce a utility-based theory of value and utilitarian ethics.

Higgs 4862; Kress *Italian* 394 (with a blank leaf at the end, instead of the errata); not in Goldsmiths' or Einaudi. OCLC notes five copies (one at the BL and four in USA).



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ADAM SMITH IN ITALY

39// VIVORIO, Agostino. *Sopra i corpi delle arti, risposta ad un quesito accademico.* Verona, [n. p.], 1792.

8vo, pp. 86, [2]; very minor staining, marginal paper-flaw to E4, but a very good, crisp, wide-margined copy in contemporary wrappers.

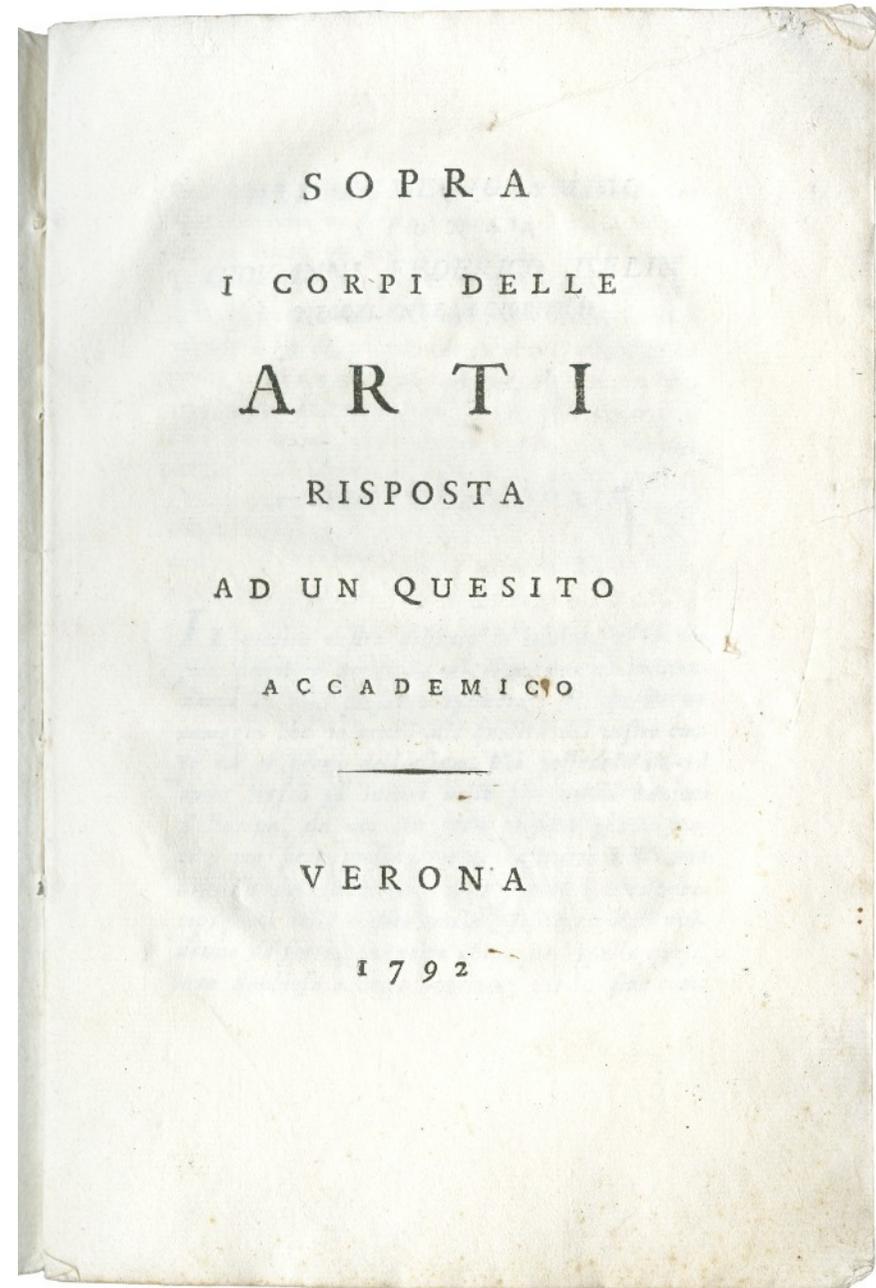
£1200

First edition, very rare, of Agostino Vivorio's pamphlet on free trade and the adverse role played by guilds and corporations.

The Accademia d'Agricoltura, Commercio ed Arti di Verona had issued an enquiry on the then topical question of whether trades ought to be united in corporations, and invited prize essays in response. Vivorio argued that all trades ought to be practised mostly freely. He supported some regulation, but was overall critical of corporations as they had cancelled out former advantages by their present-day abuses.

Vivorio (1744-1822) draws on examples from France, England, and Holland, and cites a wide range of international economists including Raynal, Verri, Rousseau, Condillac, Montesquieu, Hume, and particularly Adam Smith's *Inquiry into the nature and causes of the wealth of nations*. He quotes specifically Book IV, chapter V ('in Britain industry is secure, and ... freer than in any part of Europe') and, in two places, I, X ('the property which every man has is his own labour' and 'the real and effectual discipline which is exercised over a workman, is not that of his corporation, but that of his customers'), elaborating on Smith's views and endorsing their declension in the context of the Italian economy.

Rare: COPAC records no copies; OCLC has only one, in the US (Harvard). Not in Einaudi, Mattioli o Sraffa



40// [WHITBY.] HODGKINSON, E. A. Whitby [cover title]. 1913.

25 photographs (gelatin silver prints and carbon or toned gelatin silver prints), 2¼ x 2¼ inches (5.7 x 5.7 cm) to 4½ x 6¼ inches (11.7 x 15.7 cm.) or the reverse, majority captioned by hand in white ink; mounted on rectos of endpapers and 12 leaves of thick brown card; bound in full green cloth with 'Whitby. E. A. Hodgkinson. 1913' in gilt on upper board; good condition.

£250

A good example of a personalised souvenir album of the Whitby area, no doubt influenced by the work Frank Meadow Sutcliffe.

The leaves are captioned:

1. [Untitled, ruins. 1]
2. 'Whitby Harbour' [1]
3. 'Whitby Church' [2]
4. 'Tait Hill. Whitby. Tin Ghaut' [2]
5. 'Rigg Mill' [2]
6. 'Whitby' [3]
7. 'Whitby' [2]
8. 'Whitby Harbour' [2]
9. 'Whitby. Argument Yard' [1]
10. 'The Beck Staithes' [2]
11. 'Staithes' [2]
12. 'Runswick Bay' [2]
13. 'Runswick' and 'Robin Hoods Bay' [2]
14. 'Sleights River Gardens' [1]

