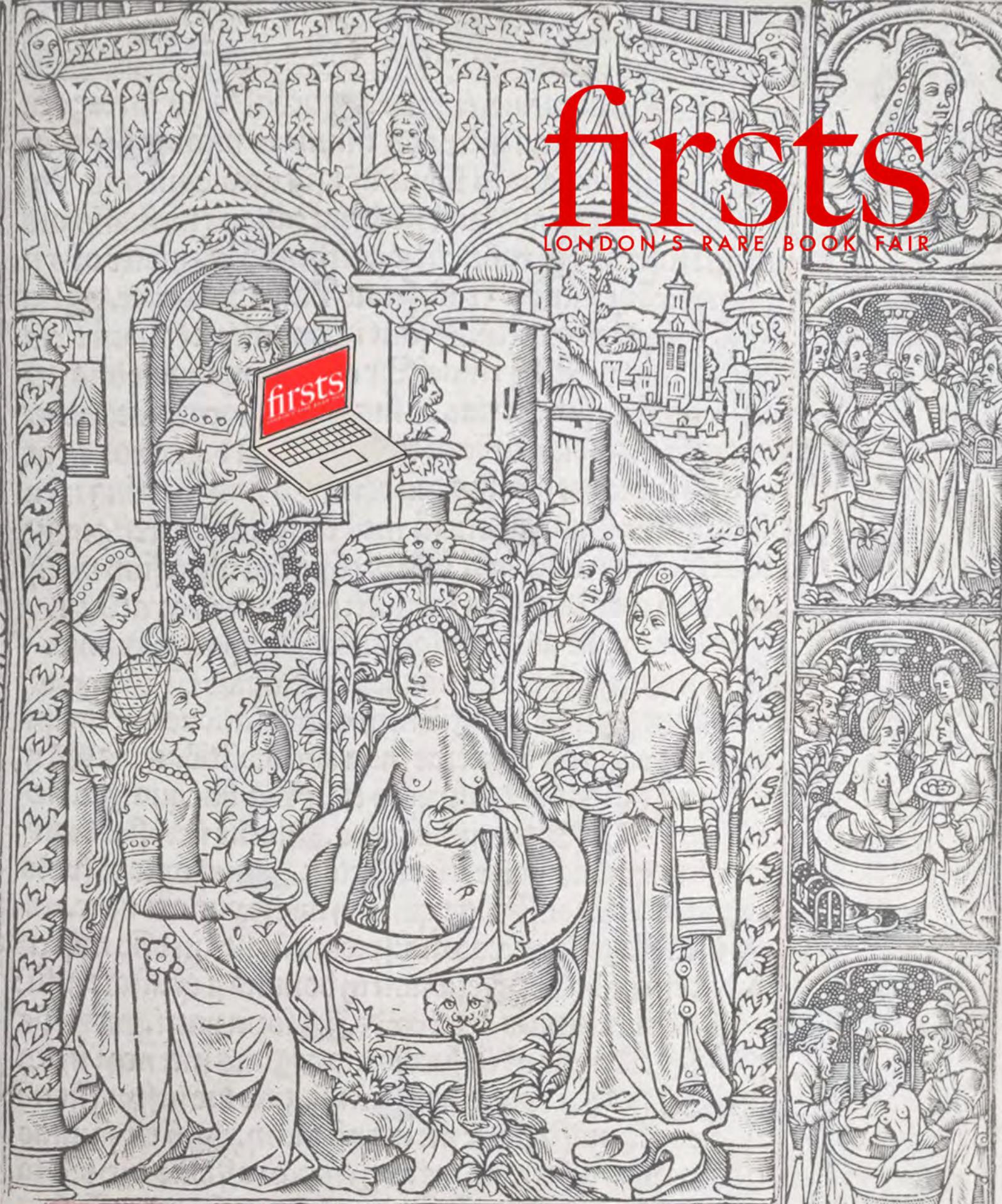


# firsts

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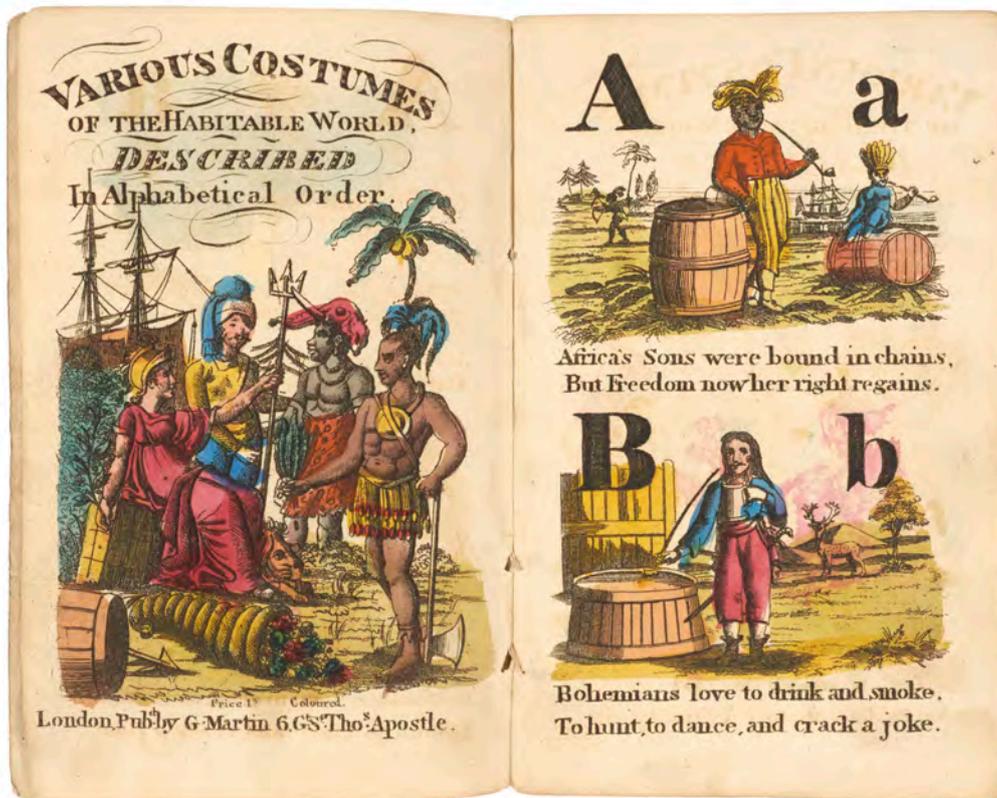
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'IN ENGLAND'S ISLE FAIR FREEDOM'S FOUND'

**1** [ALPHABET.] Various costumes of the habitable world. Described in alphabetical order. London, G. Martin, [c. 1822].

Small 8vo, ff. [16], engraved and hand-coloured throughout to one side of leaf only; a few marks; very good in original orange wrappers, engraved hand-coloured title label to upper cover (some loss to bottom right corner), advertisements printed inside lower cover; small areas of loss to upper cover and spine, a little stained; ink inscription inside upper cover, 'Master William Radford the gift of his father Oxford Street 1823'.

£875

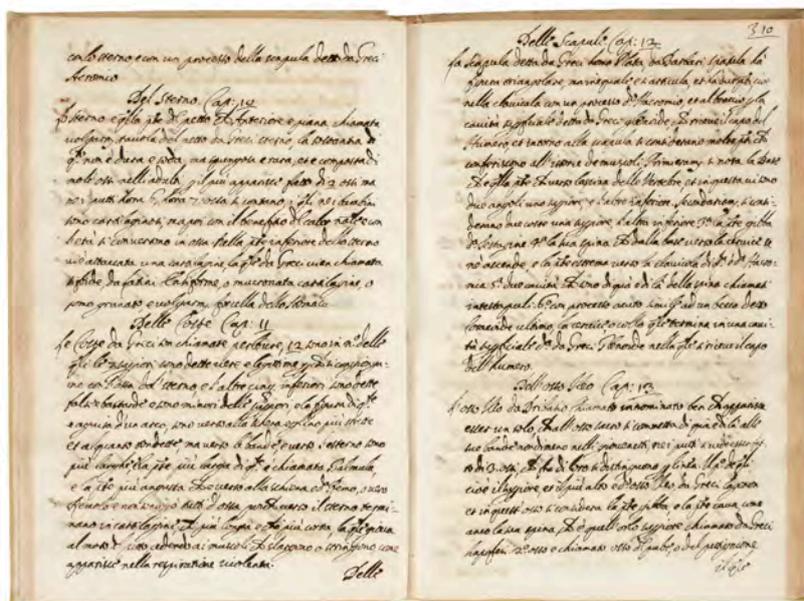
Rare alphabet comprising a title-page, 26 engravings representing costumes and landscapes of different countries with letters of the alphabet on each side and a two-line verse below, followed by 4 further engravings entitled 'Going to school', 'Parental instruction', 'Coming from school', and 'Youthful sports'.

The places and peoples depicted here in lively style are: Africa, the Bohemians, China, the Dutch, England, the French, the Greeks, a Highlander of Scotland, Italy, a Janissary of Turkey, Kamchatka, Lapland, Muscovy, Norway, Otaheite (i.e. Tahiti), Persians, Quebec Indians, Romans, Spaniards, Turks, Venice, Uzbek Tartars, the Welsh, Xenophon, Youth, and Zealanders.

The verses read, for example: ‘Africa’s sons were bound in chains, but freedom now her right regains’; ‘From China comes our fav’rite tea, which many ships employs at sea’; ‘In Englands Isle fair Freedom’s found, and spreads its genial influence round’.

Gumuchian suggests a date of ‘circa 1815’, while the V&A’s copy has the watermark date 1828. The paper in our copy is watermarked 1822.

Gumuchian 218. **OCLC records only 2 copies (Indiana in the US and V&A in the UK).**



## BONES FOR BEGINNERS

### 2 [ANATOMY.] ‘Breve compendio anatomico’. [Italy, c. 1720].

Manuscript on paper, in Italian, 8vo (20 x 13.5 cm), ff. [5, including index], 73; neatly written in dark brown ink in a single hand, pen flourishes to title and colophon, 25 lines per page; very well preserved in contemporary limp vellum, title inked to head of spine, later paper label with shelf mark at foot of spine.

£1750

A handsome set of **apparently unpublished notes on orthopaedics** by an anonymous medical student, compiled in Italy in the early 18th century, covering bones, cartilage, ligaments and muscles. The manuscript opens with a detailed analysis of the human skeleton, its bones and articulation, from head to toe, including the spine, clavicle, sternum, ribs, scapulae, hip bone, and hyoid bone, before discussing cartilage (ears, nose, spine etc.) and ligaments (e.g. shoulders and elbows, legs, fingers and toes). The section on muscles covers, *inter alia*, the eyelids, nose, ears, lips, jaw, tongue, head and neck, and back.

Other areas covered by the author include the peritoneum, ventricles, intestines, vena cava, heart, larynx, pericranium, pia, brain, and nerves.

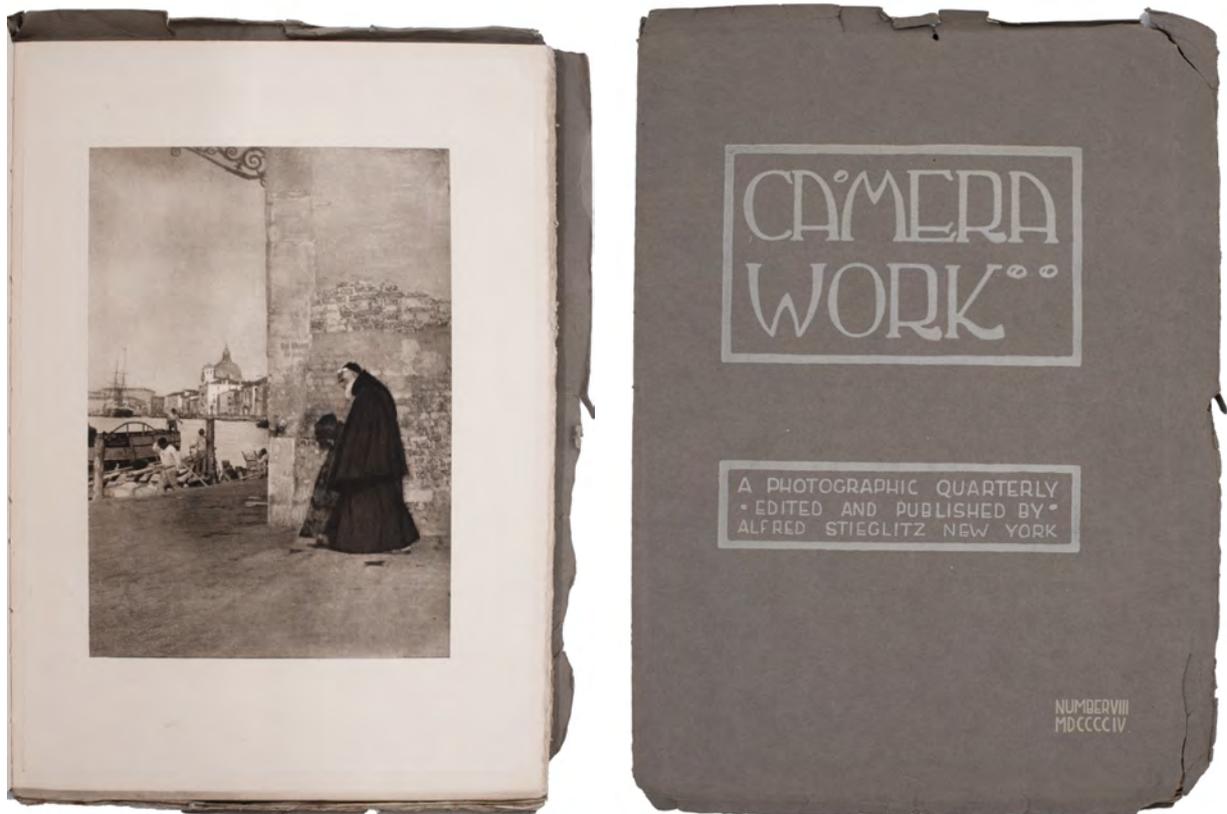
In addition to citing Aristotle, Avicenna, Galen and Hippocrates, the author refers to the 16th-century Italian anatomists Niccolo Massa and Realdo Colombo, and to the French physician André du Laurens (1558-1609), who served as personal physician to Marie de' Medici and then to her husband Henry IV of France.

## JAMES CRAIG ANNAN'S FINE PHOTOGRAVURES IN CAMERA WORK

**3** ANNAN, James Craig and STIEGLITZ, Alfred (editor). *Camera Work* VIII, 1904. New York, Stieglitz, A. October 1904.

4to, pp. 48, [18] adverts with 8 photogravures; a clean copy, the block now loose in the original grey printed paper wrappers (spine chipped at head and tail, yapp edges partly lacking as usual).

**£2500**



Comprising six photogravures on Japan tissue made by Annan's firm from James Craig Annan's works: *A Franciscan, Venice; On a Dutch Shore; Frau Mathasius; Prof. John Young, of Glasgow University; The Riva Schiavoni, Venice; The Dark Mountains*. The two additional gravures are Alvin Langdon Coburn's *Study – Miss R.* printed by The Manhattan Photogravure Company, New York; and Frederick Evans's *In Sure and Certain Hope* printed by J. J. Waddington & Co. of London.

*Camera Work* was published between 1903 and 1917 during which time fifty issues were made. Through *Camera Work*, Steiglitz brought together photographers from America and Europe and he saw it as 'the logical outcome of the evolution of the photographic art' (Stieglitz, *An Apology*, *Camera Work* 1903). This issue contains an essay on James Craig Annan by Joseph T. Keiley in which he begins by describing the photographer as 'one of the foremost artists in photography, not only of England, but of the world (p.17).

Annan had learned the photogravure process from its inventor in Vienna in 1882, and was much admired by Stieglitz and others for the fine quality and subtlety of his prints. He shared a view with Coburn that the photogravure process was aesthetically equal to other photographic processes and chose to exhibit photogravure prints at international exhibitions.

Provenance: from the collection of the Annan family by descent.

## APOLLINAIRE'S COPIES

**4** [APOLLINAIRE, Guillaume.] [BLANDIN, André, *editor*]. *Le Passant*. No. 1 [and 3–23]. *Brussels, Havermans, 28 October 1911 – 25 May 1912*.

22 issues (of 23), 4to, No. 1 supplied from a different source; printed in black and one other colour per issue (green, purple, blue, red, orange, yellow ...), each issue with a cover illustration and numerous internal illustrations; stapled in the original wrappers, somewhat worn, some leaves loose, some staining at edges; with the ownership stamps of Guillaume Apollinaire to front covers.

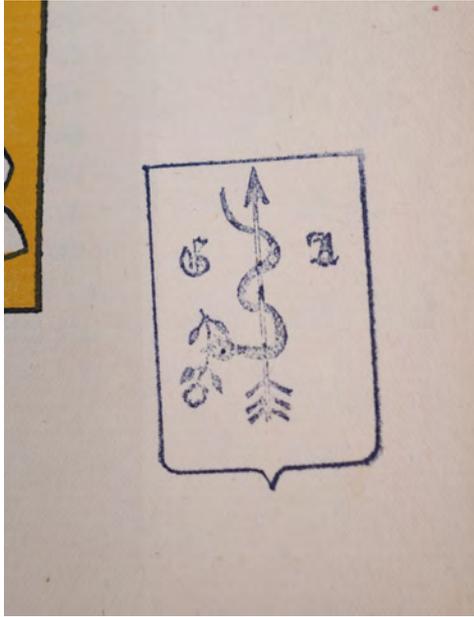
**£8500**

A near-complete run of this very rare satirical and artistic periodical ('Gazette hebdomadaire illustrée et fantaisiste'), to which **Apollinaire contributed four articles**, in issues 7, 9, 10 and 13. These are his own copies.

*Le Passant* was edited by the French-born Belgian resident André Blandin, with artistic and literary contributions from his circle in Brussels – Verhaeren, Le Roy, Lemonnier, etc. Born André Peltier, Blandin was an artist, satirist, writer, and gallerist, responsible for the 1911 Brussels Salon des Independants. In early 1911 Apollinaire promised to help source paintings for the exhibition from his cubist friends in Paris; though this never happened, he did contribute an important preface on cubism to the catalogue.



Blandin printed a specimen issue 0 of *Le Passant* on 1 Sept. 1911 (of which we can trace only a photocopy, in the Centre Pompidou), but did not begin correspondence with Apollinaire about contributions until 9 September. Apollinaire was introduced in issue 6 as 'Tyl', 'notre correspondant parisien ... un jeune poète, conteur et critique d'une érudition brillante' and his first contribution was a 'Lettre de Paris' in issue 7. Evidently the pseudonym was too transparent, and for his next three contributions, 'Tyl' was replaced by the 'Comte de Almaviva'. Under the section 'Passant par Paris', these humorous, observational articles take as their themes 'Du Sultan aux Goncourt' (issue 9), 'La mode en 1912' (issue 10) and 'Cuisine moderne' (issue 13), and were later incorporated into Apollinaire's *Poète assassinée*. Several earlier issues are also of Apollinaire interest, particularly the long 'article' in issue 4 on the theft of the Mona Lisa (in connection with which Apollinaire was arrested in September 1911),



Apollinaire's correspondence with Blandin discusses these contributions as well as the poet's agreement to supply a chapter towards the collaborative novel, 'La mystère du plan astral', being published in *Le Passant*. But Apollinaire's chapter had not appeared by the time the magazine folded, and it was not published until 1921 in another Blandin periodical, *La Bataille littéraire*.

**Provenance:** Guillaume Apollinaire, with his distinctive ownership stamp (the initials GA on either side of an arrow entwined with snake biting a flower), though not listed in Gilbert Boudar, *Catalogue de la bibliothèque de Guillaume Apollinaire*.

OCLC shows four copies only: Bibliothèque nationale de France, Princeton, Northwestern, and Getty. There is also a copy at the Royal Library of Belgium.

## DEDICATED TO BYRON

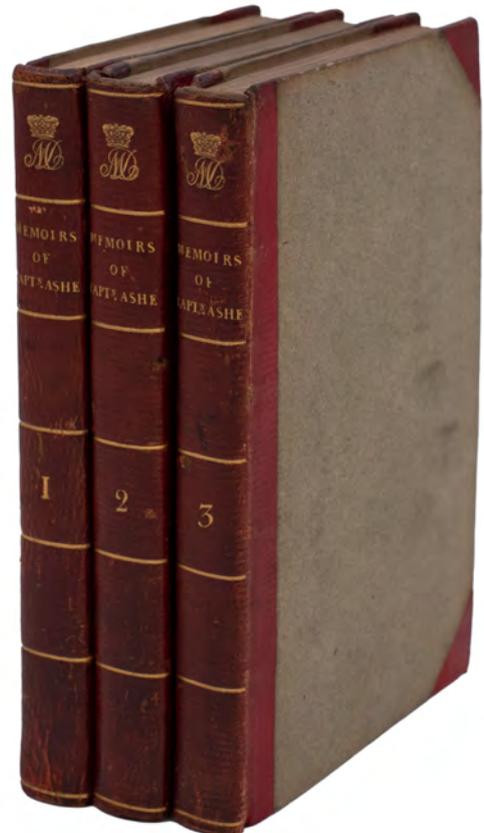
**5 ASHE, Thomas.** *Memoirs and Confessions of Captain Ashe, Author of "The Spirit of the Book," &c. &c. written by himself .... London: Printed for Henry Colburn ... 1815.*

3 vols, 12mo, pp. [iii]-viii, 299, [1]; [2], 312; [2], 304; a very good copy in contemporary half red straight-grain morocco, **gilt monogram to spine of Mary Hill as Marchioness of Downshire.**

£750

**First edition, the extraordinary autobiography of the Irish soldier, adventurer, novelist, and blackmailer Thomas Ashe.**

Ashe was 'an unprincipled forger of books ... [who] had previously published a fictitious work regarding Queen Caroline, called "The Spirit of the Book," [1811] ... He wrote false memoirs of living people, to get paid for their suppression' (Cyrus Redding, *Recollections*, III, pp. 67-8). Ashe's own candid (but also highly



untrustworthy) *Memoirs and Confessions* elaborates on some of these schemes, apparently expressing regret at his former behaviour. It also details his impressions from his various international careers before literary blackmail, as a soldier in the 83rd Regiment of Foot, in a counting-house in Bordeaux, where he was imprisoned after a duel; in Dublin, where he was accused of embezzlement; in Switzerland; and in America, where he edited *The National Intelligencer*, quarrelled with Jefferson, and shipped mammoth bones back to England.

Ashe was known to Byron, who in 1813 had commended him for his 'resolution to abjure & abandon the publication & composition of works such as those to which you have alluded' (Byron, *Letters and Journals*, III, 197-8), and agreed to give him £150 to help extricate him from debt. The *Memoirs* was in turn dedicated to Byron and the Duke of Northumberland, thanking them for their monetary support.

*Provenance*: from the library of Mary Sandys, later Hill (1764-1836), Marchioness of Downshire and Baroness Sandys.

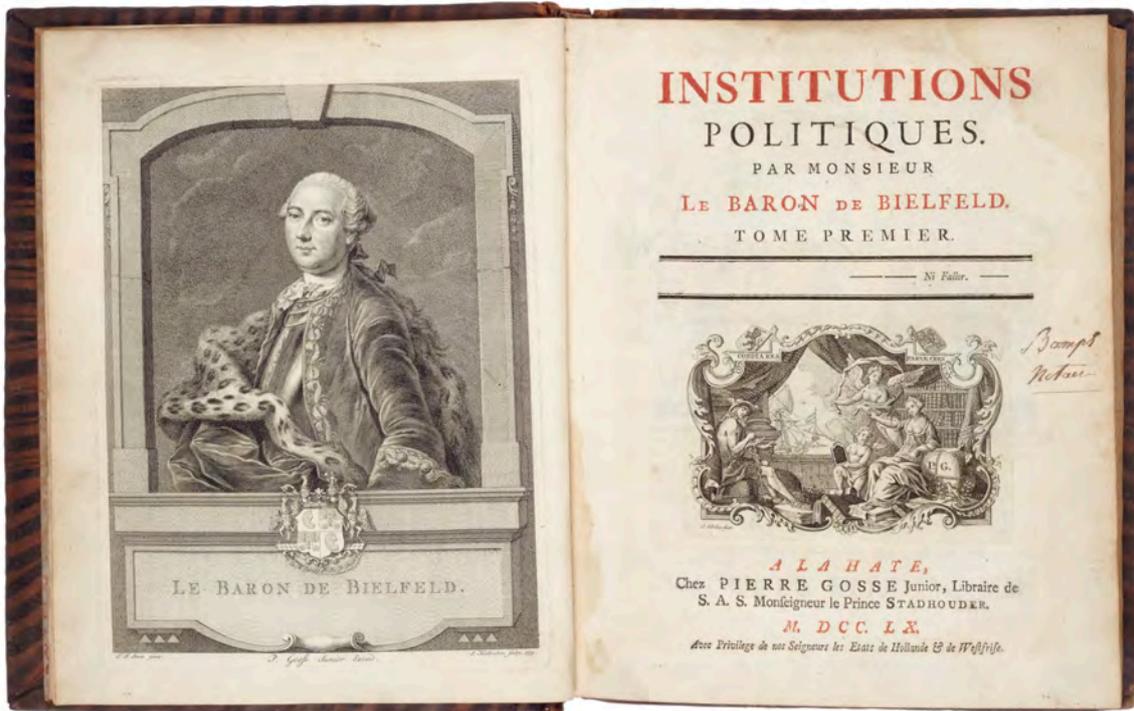
**6 BIELFELD, Jacob Friedrich, Freiherr von.** *Institutions politiques*. Tome premier (-troisième). *The Hague, P. Gosse jr., 1760 (I-II), and Leiden, S. & J. Luchtmans, 1772 (III)*.

Three vols, 4to, pp. [x], 358, [8]; [vi], 344, [8], 32 (supplement); xviii, [2], 456, [16]; titles in red and black with allegorical engraved vignettes, author's engraved portrait by J Houbraken to vol. 1, engraved medallion portrait of Catherine II of Russia (dedicatee) to vol. 3, head-pieces and initials; with, in all, five folding plates; some light marginal soiling, but a very good, clean copy in contemporary speckled sheep, panelled spines gilt in compartments with red morocco lettering-pieces; edges and corners a little rubbed, a few surface scratches; all volumes with the contemporary ownership inscription of Belgian notary and collector Bamps.

**£700**

First edition, a rare complete set including the third volume, which, since published by the author's wife (using the author's notes) twelve years after the publication of the first two parts, is almost invariably either absent or not homogeneous.

Baron Bielfeld was personal advisor to Frederick II of Prussia and mentor to Prince Ferdinand. His work aims at examining the foundations of the modern state and at outlining a science of government. His perspective is economic as well as political, his leanings are towards policies of free trade, of paced but timely freeing of colonies, of fight against poverty. He traces a history of political arithmetic citing Graunt, Petty, Süßmilch and the English and French 'calculateurs' in the chapter entitled *Des calculs politiques*. He examines the sources of the wealth of nations devoting particular attention to trade, mentions the effects of American lands and resources on Spain and Britain. In the chapter devoted to the wealth of nations (I, 10) he reserves three pages to the analysis of the financial innovations introduced in France by John Law, describing them as 'le plus beau plan pour les [*scilicet* affaires] rétablir qui soit jamais sorti du cerveau d'un habile Financier (p. 162).



'Bielfeld, although a German, first published his books in French; he relied in large measure upon the French data and writers' (Spengler, *French predecessors of Malthus*, p. 79). 'It was more successful outside Germany than any other Cameralistic work, presumably because it was written in the international language of the Eighteenth Century – French' (Carpenter). Adam Smith owned and used a copy of this work; on passages from it he based, for example, his definition of police in the *Lectures on jurisprudence* (Mizuta).

Higgs 2422; INED 496 (only vols 1-2); Mizuta 161; Carpenter, *Economic Bestsellers*, XX. 9. Not in Kress or in Goldsmiths'.

**7** [BOULAINVILLIERS, Henri de.] Lettre d'Hypocrate à Damagette. Traduction. 'Cologne, chez Jacques le Sage', 1700.

12mo, pp. 58, [2 blank]; engraved vignette to title, head-piece; some marks to title, slightly browned; good in contemporary mottled calf, gilt spine label, marbled endpapers and edges; upper joint split but firm, some wear to extremities and rubbing to boards; a few marginal notes in red pencil.

**£500**

Rare second edition (following the first of 1699, of which we have traced only one copy, at the Wellcome Library) of this important clandestine tract, attributed to the historian and political writer Henri de Boulainvilliers (1658-1722).

The *Lettre* 'claims to be an authentic letter from Hippocrates to an unknown correspondent, using a device which was to be common in an age of strict censorship. Its author adopts an entirely sociological attitude towards religion: in the beginning men did not need religions; they lived according to pure nature in perfect innocence; the passions, ambition, avarice, love other than physical love, were unknown to them; there were no masters, no slaves; but the formation of societies gave rise to the passions, to social inequalities, to conquests and resistance thereto: such a state of affairs produced religion and the cult of the gods as a necessary instrument of government. No religion is of divine origin, but all should be respected for their social utility' (J.S. Spink, *French free-thought from Gassendi to Voltaire*, 1960, p. 300).

The work was influential: 'Montesquieu's adoption of the letter form for *Les lettres persanes* may owe something to the *Lettre à Damagette*' (*Encyclopedia of Philosophy*).

**OCLC locates only 2 copies in the US (UC San Diego & University of Minnesota); not on LibraryHub.**

**8 BILL BRANDT.** Stonehenge: after Thomas Hardy, *circa 1946*.

Gelatin silver print, 9 x 7  $\frac{3}{4}$  inches (22.9 x 19.7 cm), photographer's ink credit stamp bill brandt on verso.

**£8500 + VAT in EU**

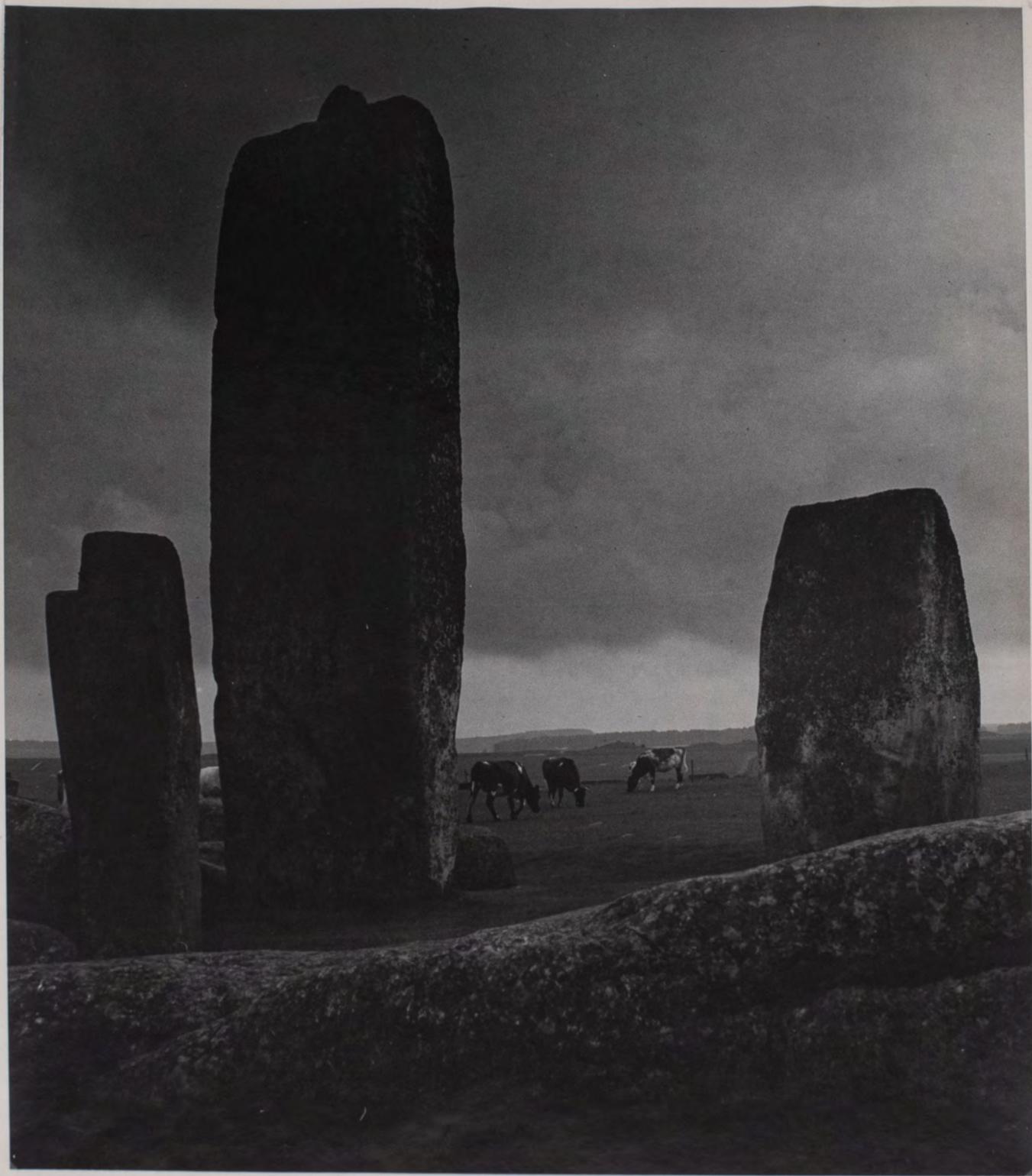
In *Bill Brandt Behind the Camera*, Mark Haworth-Booth writes on Brandt's landscape photographs from the five-year period between 1945 and 1950:

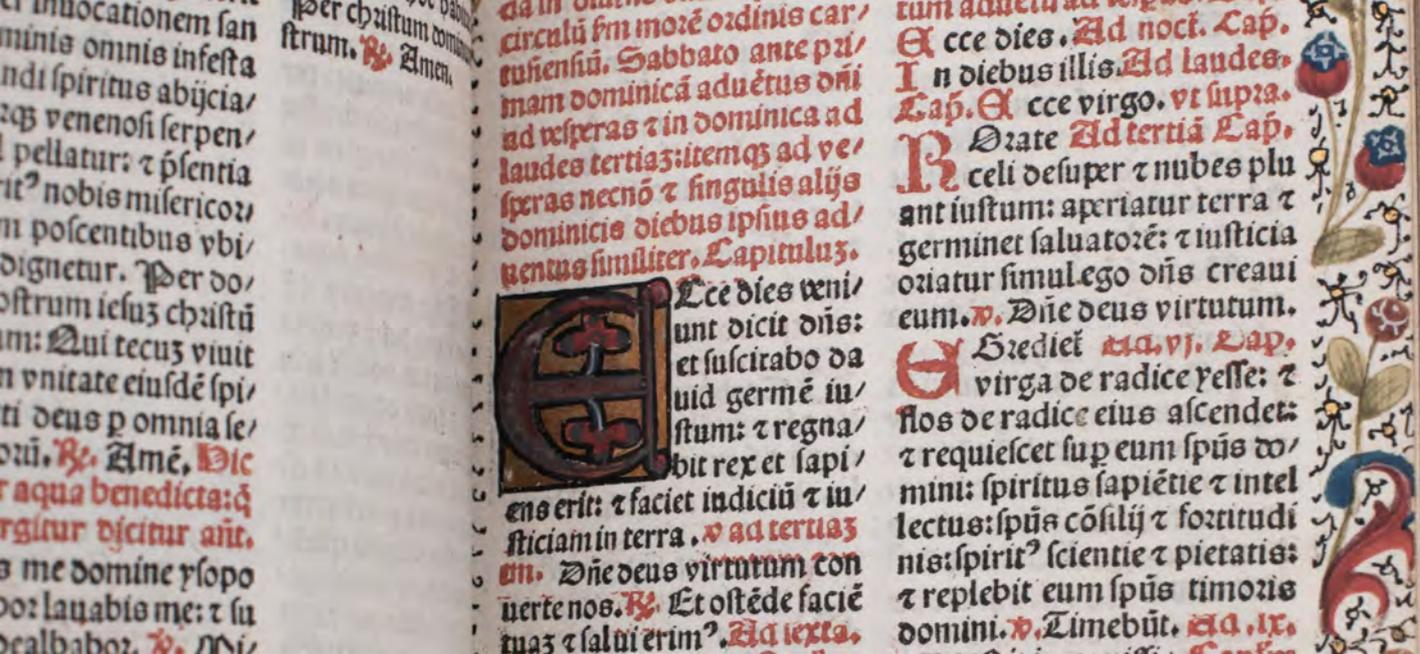
'Brandt's vision of landscape shares many features with the sensibility, at once modern and deeply traditional, that was expressed in the contemporaneous paintings of Graham Sutherland, Paul Nash and John Piper; the music of Benjamin Britten; and the writings of the new romantic poets. Writers were at once attracted and impressed by Brandt's literary landscapes.'

This picture was published in *Lilliput* in May 1946. Brandt's book *Literary Britain* was published in 1951, combining literary quotations with his photographs. The text accompanying this image came from Hardy's *Tess of the D'Urbervilles*:

'The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity and hesitation which is usual just before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them.'

Illustrated in *Literary Britain*, no. 47; *Bill Brandt, Behind the Camera*, p. 61 and *Brandt*, p.167





**9** [BREVIARY, Carthusian Use.] Breviarium Cartusianum. Venice, Andreas Torresanus, de Asula, 5 May 1491.

Small 8vo, ff. 374 (of 376, lacking one-line title and final blank), gothic letter in double columns, printed in red and black, Torresanus's device printed in red following colophon, foliated in red by a contemporary hand from the beginning of the Psalter to the end of the volume, illuminated capitals and full illuminated borders on six pages (ar, h6v, k7r, aar, aaar, and nnn7) in a contemporary French hand, several other illuminated capitals; prayers added in a contemporary hand on verso of mm5, entitled 'Secu[n]t[ur] b[e]n[e]dictio[n]es q[uod] di[cuntur] in matutinis s[up]er a[n]n[u]m', a few other contemporary notes and careful corrections (including even some tiny erasures); recto of second leaf lightly soiled and with small marginal paper repair (not touching text), light staining in lower margins of final three leaves, one illuminated border just shaved at fore-edge, title replaced in facsimile (but a facsimile of a different edition); a very good copy in late nineteenth-century black morocco by Riviere & Son; upper joint cracked with slight loss, lower cover detached, extremities rubbed.

**£14,000**

First edition of the Carthusian Breviary; very rare. It was edited by the Carthusians of Padua and comprises a calendar (with accompanying directions), a Psalter with canticles and capitula, an antiphony, and a lectionary. Blank spaces have been left so that the user can add folio numbers by hand in order to navigate between and within the different sections of the Divine Office; folio numbers have been added consistently throughout in a contemporary hand in our copy.

The austere life of Carthusian monks and nuns meant that most of the day was spent in the isolation of their cells. They followed the same daily round of eight offices as monks or nuns of other religious orders but, uniquely, they celebrated only the night offices and the afternoon office of Vespers together regularly in the church, and Mass less frequently. Otherwise they said their offices and celebrated Mass in the privacy of their cells.



*Provenance:* a monk or nun at a French charterhouse, to judge by the style of the contemporary illumination; the eccentric Manchester collector Richard Bennett (1849–1911), who collected only manuscripts and incunables, and eschewed volumes above thirteen inches in height, with bookplate (see S. de Ricci, *English collectors of books and manuscripts* pp. 172–3); John Pierpont Morgan, who acquired the Bennett library in its entirety in 1900 for £140,000, with his black morocco book label and with Pierpont Morgan Library release label (sale, Christie’s New York, 8 April 1981, lot 191).

HR 3819; GW 5197; Goff B-1134. ISTC records just three copies in the UK (Keble College Oxford, Parkminster and Victoria and Albert Museum) and two in the US (Pierpont Morgan Library and University of California, the latter lacking signatures A–C and m).



A LADY'S ALMANAC OWNED BY A RUTHLESS GENERAL

**10** [CANUEL, Simon, *general.*] Almanach dédié aux dames pour l'an 1815. Paris, Le Fuel and Delaunay, [1814].

12mo, pp. [2], 216, [16 (music)], [14 (engraved divisional title 'Souvenir' and calendar left blank for notes)], with engraved title and 6 engraved plates by De Villiers after various artists; some marginal foxing, light creases to a few corners; very good in contemporary calf, covers and spine richly gilt, gilt lettering-piece, marbled endpapers, gilt edges; somewhat worn, joints slightly split; with manuscript notes to front free endpapers, to half-title, and to calendar at end (see below), circular ink stamp ('Commandant du Dept du Rhone') to front free endpaper.

£550

Scarce almanac, containing poetry, prose and music, owned and annotated by the notorious French general Simon Canuel (1767-1840), with later caustic comments on him by its subsequent owner Jules Perrin. Canuel became infamous for switching from the republican to the royalist cause and for the zeal with which he turned against his former comrades.

Canuel rose swiftly through the ranks of the French Revolutionary Army during the wars in the Vendée, distinguishing himself as a général de division at the decisive Republican victory at Savenay in 1793 and suppressing a counter-revolutionary movement in Sancerre in 1796. His career stalled under Napoleon, and in 1814 he came out in support of the Bourbon monarchy. The Hundred Days saw him seeking refuge in the Vendée among those he had previously fought against, serving as chef d'état-major to the Marquis de la Rochejaquelein. After the Restoration, his part in the trial of general Travot and in ruthlessly suppressing an insurrection at Lyon – condemning several participants to death – earned him the opprobrium of many.

Canuel's notes in the calendar to this almanac cover various events in his career and personal life up to 1820, including, for example: his marriage and the death of his wife; his being stripped of his rank under Napoleon and imprisoned as a royalist; his appointment as commandant du département du Rhône; and, perhaps most interestingly, his time in Lyon, including details of his lodgings and his discovery of 'la conspiration de Rosset' and of that of Didier. This copy is further enhanced by notes on Canuel by Jules Perrin, presumably a descendant of Canuel's one-time adjutant Charles Perrin. After summarising Canuel's career, Perrin wonders how such a charming almanac came into his possession: 'je ne m'explique pas comment ce petit livre charmant et délicat pouvait se trouver entre les mains de Canuel, le sinistre pourvoyeur de la guillotine!'

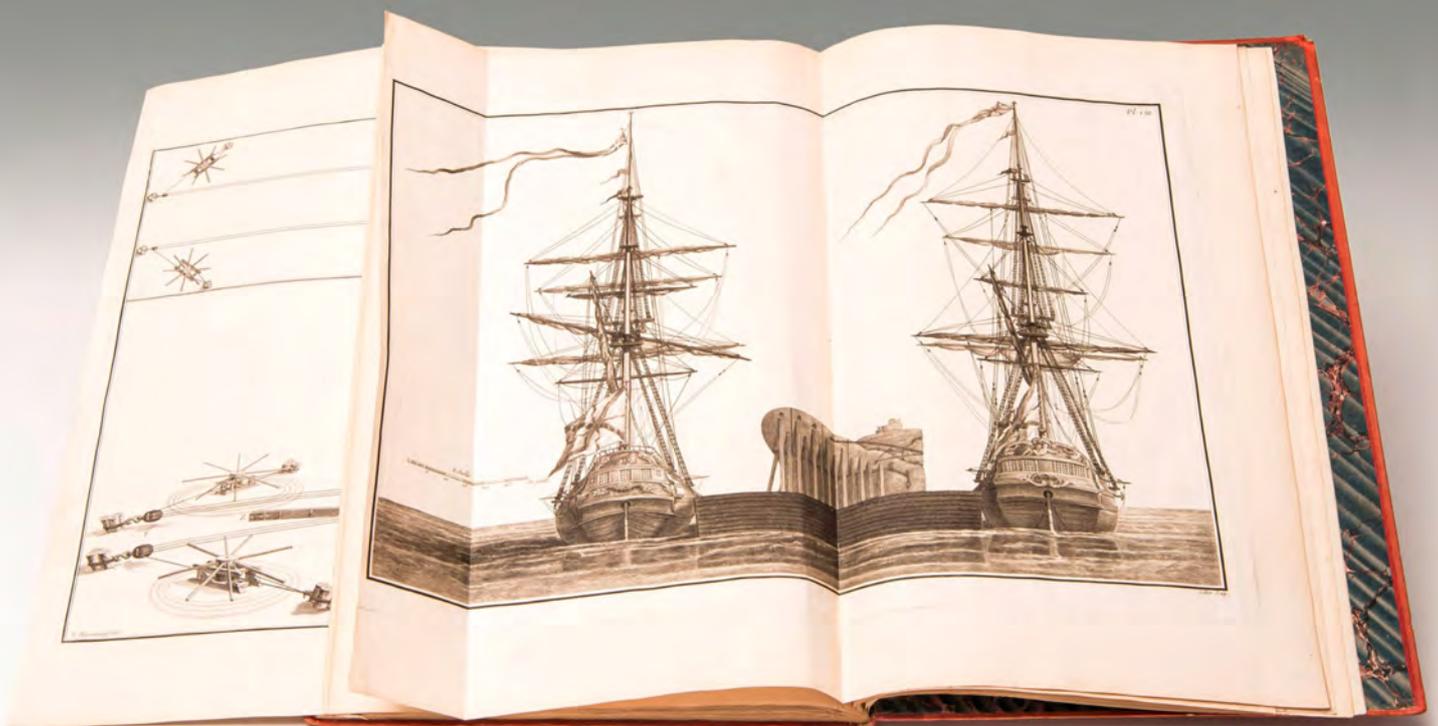
Only two copies recorded on OCLC (British Library and V&A).

**11 CARBURI, Marin.** Monument élevé à la gloire de Pierre-Le-Grand, ou Relation des travaux et des moyens mécaniques qui ont été employés pour transporter à Pétersbourg un rocher de trois millions pesant destiné à servir de base à la statue équestre de cet empereur ... Avec un examen physique et chymique du même rocher. *Paris, Nyon and Stoupe, 1777.*

Folio, pp. 47, [1 (blank)]; twelve leaves of plates, most folding; a good copy in contemporary half calf.

**£2500**

First edition of this engineering account, illustrated with 12 plates by Sellier and d'Elvaux after Blarenberg.



The work describes the highly complicated transport, over land and sea, of the enormous rock used as the base for Falconet's famous equestrian statue of Peter the Great in St. Petersburg. Catherine the Great charged Carburi – a Greek of dubious moral reputation, who was banished from his native island of Cephalonia and fled to Russia, where he found the favour of the empress – with the transport of the rock. Carburi devised a gigantic sled moving on a system of rails and six-inch bronze ball bearings. Carburi won much admiration for this extremely complicated machinery and the ingenious solutions he adopted, which are illustrated here in a superb series of plates, some of which show the first use of primitive ball bearings.

Berlin Kat. 1794; Cicognara 3490; Honeyman 586.

Lizzie Wilcox  
from her aff<sup>te</sup> Cousin  
the Author

PRESENTATION COPIES

**12** 'CARROLL, Lewis' [*i.e.* Charles Lutwidge DODGSON]. *Sylvie and Bruno* ... London, Macmillan and Co. 1889. [*With:*] *Sylvie and Bruno concluded* ... London, Macmillan and Co. 1893.

2 vols, 8vo., pp. xxiii, [1 (blank)], 400, [4 (publisher's advertisements and blank)]; and pp. xxxi, [1 (blank)], 423, [7 (1 blank, 1 leaf lettered 'TURN OVER', and publisher's advertisements)]; wood-engraved frontispiece and 46 illustrations in the text in each volume after drawings by Harry Furniss; very good copies in the original red cloth, lettered and ruled in gilt, upper and lower boards with central gilt vignettes of Sylvie and Bruno respectively and, in *Sylvie and Bruno concluded*, of the Professor and the Chancellor; black endpapers (slight cracking to hinges), all edges gilt.

**£2750**

First editions, presentation copies inscribed 'Lizzie Wilcox from her aff<sup>te</sup> Cousin the Author / Dec. 12. 1889' and 'Lizzie Wilcox, from her affectionate Cousin the Author / Dec. 27, 1893' (two days before publication), a fine association:

Lewis Carroll composed 'Jabberwocky' (*Through the Looking Glass*, pp. 21-4) 'while staying with his cousins, the Misses Wilcox, at Whitburn, near Sunderland. To while away an evening the whole party sat down to a game of verse-making, and "Jabberwocky" was his contribution.' (Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll*, p. 143n.)

The Preface to *Sylvie and Bruno* reminds the reader that two chapters reprint 'a little fairy-tale which I wrote in the year 1867, at the request of the late Mrs Gatty, for "Aunt Judy's Magazine" .... It was in 1874, I believe, that the idea first occurred to me of making it the nucleus of a longer story. As the years went on, I jotted down, at odd moments, all sorts of odd ideas, and fragments of dialogue .... I am telling you all this ... because I really believe that some of my readers will be interested in these details of the "genesis" of a book, which looks so simple and straight-forward.' Also in the Preface Carroll praises Furniss for his '(to my mind) wonderful pictures.'

Williams, Madan, Green and Crutch 217 and 250.

# A COURSE OF PHILOSOPHY AND PHYSICS

**13 CHAUVINEAU, François.** Philosophiae tomus primus tres priores philosophiae partes complectens datus Pictauii in collegio regio Societatis Jesu anno dni 1734 a R. Patre Joanne Henrico Correges Soc. Jesu professore philosophiae meritissimo ... Poitiers, 1734.

Manuscript on paper, in Latin, 2 vols, 4to (23 x 18 cm), pp. [4], 152, [4 blank], 153-243, [159], with 9 engraved plates (4 loose); 281, [189], with 17 engraved plates (1 loose), and with 8 small illustrations within the text; neatly written in brown ink in a single hand, c. 29 lines per page, occasional corrections; loose plates somewhat worn at edges, occasional small stains, first pages (with ownership inscriptions) pasted down to front free endpapers; vol. 1: small wormhole to lower inner margins, a little show through from ink towards end; vol. 2: ink stains to pp. 101-104, occasional light marginal damp staining; overall very good in contemporary stiff vellum, title inked to spine of vol. 2 ('Phisica'), red edges; short split to upper joint of vol. 2, a few marks to covers; contemporary inscriptions of François Chauvineau, bookplate of J. La Chaumette.

£1250

An attractive manuscript of a course of study in philosophy and physics compiled by one François Chauvineau, a student at the Jesuit College in Poitiers, in west-central France, under the direction of his philosophy professor Jean Henri Correges, illustrated with 26 engraved plates.



The first volume comprises three parts, covering logic, metaphysics, and ethics. The logic section, which encompasses sensation, apprehension, judgement, and discourse, is illustrated with numerous handsome engraved plates: 'de propositione', 'de terminis', 'series idearum analytica', 'de ideis arbor Porphyrii', 'series Cartesiana' (with a lovely vignette at the bottom showing three men in 18th-century dress attacking busts of ancient philosophers), 'methodus syllogistica nova', and 'de syllogismo'. The remainder of the volume is devoted to being, God (including arguments for his existence), free will, the soul, morality, sin, and happiness. The text is dated at the end 4 July 1734 and is followed by a note in French recording Chauvneau's brother's entry into the Capuchin Order.

The wide-ranging second volume is devoted to 'Physica'. The first part ('generalis') covers, for example, matter, vacuum, motion, gravity, liquids, elastic force, condensation and fermentation, and the senses (including heat, cold, light, colour etc). The second part ('particularis') then tackles cosmology, the stars and planets, eclipses, meteorology, the four elements, plants, animals and man, the circulation of blood, human anatomy, and vision. The numerous plates illustrating the text depict all manner of experimental equipment and mechanical devices, geometric shapes, astronomical schemata, meteorological and magnetic phenomena, anatomical drawings, and optics diagrams.

## AN 'ENGLISH' ROMANCE, THE ROXBURGHE COPY

**14 COLET, Claude.** L'Histoire Palladienne, traitant des gestes & genereux faitz d'armes et d'amours de plusieurs grandz princes et seigneurs, specialement de Palladien filz du roy Milanor d'Angleterre, & de la belle Selerine sœur du roy du Portugal: nouvellement mise en nostre vulgaire François ... Paris, Estienne Groulleau, 1555.

Folio, ff. [8], cxxxiii, with a woodcut printer's device to the title-page, 39 woodcut illustrations set within decorative borders, and woodcut initials throughout; a fine copy with generous margins in early nineteenth-century calf, rebaked preserving the old spine, covers gilt with the arms of the bibliophile John Ker, Duke of Roxburghe; Chatsworth bookplate of William Cavendish, Duke of Devonshire, with his gilt initials added to the corners of the covers; faint early ownership inscription to title-page ('Herbert'), repeated several times on O6<sup>v</sup>.

**£9750**

First edition, very scarce, the issue printed by Groulleau for retail in his own shop; there were three other issues, under the imprints (and publishers' devices) of Jean Dallier, Vincent Sertenas or Jean Longis, but all naming Groulleau in the colophon.

*L'Histoire Palladienne* is a loose translation by Colet of the first part of the Spanish romance *Florando de Inglaterra* (1545), purportedly based on an English original though no such source has been traced. It did appear in English, though not until 1588, in a very rare translation by Anthony Munday, *The famous, pleasant, and variable historie, of Palladine of England*. Palladien himself is British, but the action takes place all over Europe.

L'HISTOIRE PALLADIE  
dienne, traitant des gestes & gene-  
REVX FAITZ D'ARMES ET D'AMOVRS

DE PLYSIEVRS GRANDZ PRINCES ET SEIGNEVRS, SPE-  
cialment de Palladien filz du roy Milanor d'Angleterre, &  
de la belle Selerine seur du Roy de Portugal: nou-  
uellement mise en nostre vulgaire François, par  
feu CL. COLET Champenois.

NEC SORTE NEC MORTE.



Auec priuilege du Roy.

A PARIS.

De l'imprimerie d'Estienne Groulleau Libraire, demourant en la  
rue Neue nostre Dame à l'enseigne saint Ian Bapteste,  
pres sainte Geneuefue des Ardens.

1555.

L'HISTOIRE  
Comme le Cheualier defenchant-

te remena sa femme en sa maison, ayant pris congé des Princes, les-  
quelz peu apres parirent du chasteau du Cheualier rau-  
uisseur ou ilz laisserent le prince de Hongrie, &  
comme le prince Palladien trouua deux Che-  
ualiers assailiz de dix autres.

Chapitre.

XIIII.



Es Princes doncques demourerent au chasteau du Che-  
ualier rauisseur enuiró quinze iours à faire guerir leurs  
playes, durant lequels le Cheualier defenchant eut  
moyen de recouurer vn nauire au plus prochain port,  
pour le remener en sa maison avec la femme & les deux  
Damoyselles: lequel se trouuant bien d'upos, print con-  
gé des trois Princes les remerciant treshumblement du bien qu'il auoit  
receu par leur moyen, autant en firent sa femme, sa seur, & sa cousine non  
sans grande abondance de larmes de leur costé, & auant que partir le Prin-  
ce de Hongrie Lydisée leur fit present de deux coffres à bahu pleins de  
riches bagues, ioyaux & acouffremens trouuez leans avec cheuaux & har-  
noys au Cheualier defenchant & à l'homme qui auoit esté trouué es haf-  
ses folles pource qu'il s'estoit efforcé de mettre en liberté la Damoyelle  
raue comme auez entendu par cy deuant. Ainsy ayans ces quatre pris con-  
gé s'acheminerent droit au port ou ilz s'embarquerent & donnans les  
voyles

The fine woodcut illustrations, and indeed the thistle initials, had first appeared in Groulleau's edition of *Amadis de Gaule*, also translated by Colet. *L'Histoire* was published after Colet's death, with an important preface by Étienne Jodelle, a member of the Pléiade, and dedicatory poems by Jodelle, Denisot and de Magny. Jodelle had initially been inclined against Colet's Spanish romance translations, but Colet had argued him round sufficiently that he had contributed a dedicatory poem to the most recent part (book 9) of *Amadis de Gaule*.

This copy appears as lot 6173 in the 1812 auction catalogue of the Roxburghe library, formed over the last three decades of his life by one of the most obsessive collectors in the history of bibliomania and amounting to some 30,000 volumes. 'He followed up the romances among his English literature collection with manuscripts of French Arthurian texts and a wide selection of romances from across mainland Europe' (*ODNB*). Lots 6066-6420 were devoted to them, including the celebrated Valdarfer *Decamerone* 1471, the sale of which was the occasion for the foundation of the Roxburghe Club. Roxburghe also had the second edition of Munday's translation (1664).

Brunet, I, 434 (the Dallier issue, 'assez rare'). COPAC and OCLC together record seven copies across all issues (Bodley and Yale only of the present issue).

## FREE TRADE IN COLONIAL COLOMBIA

**15 [COLOMBIA.]** Resolucion del rey. Comunicada por el excelentissimo senor Don Miguel de Muzquiz a la direccion general de rentas, en aviso de cinco de Octubre de mil setecientos setenta y seis, estendiendo a la provincia de Santa Marta, en el reyno de Tierra-Firme, la gracia del comercio libre, establecido para las Islas de Cuba, Santo Domingo, Puerto-Rico, Margarita, y Trinidad. [Madrid, 1776].

Folio, pp. [3], [1 blank]; caption title, with signature of Don Rosendo Saez de Parayuelo in ink to p. [3], old folio numbering 349-350 in ink to upper corners; very good in modern brown cloth over green marbled boards.

£275

Very rare resolution issued by Charles III of Spain granting the right of free trade to the province of Santa Marta, in modern-day northern Colombia, then in the Spanish Virreinato de Nueva Granada. Stating his express desire to encourage commerce among his subjects, the king grants *comercio libre* to the province under the same terms as for the Carribean islands of Cuba, Santo Domingo, Puerto Rico, Margarita and Trinidad, and the Windward Islands (Islas de Barlovento).

Palau 262406. **OCLC shows only a single copy, at Boston Public Library. Not on Library Hub.**



## TURKISH GRAMMAR WITH DIALOGUES AND FABLES

**16 COMIDAS DE CARBOGNANO, Cosimo.** Primi principi della gramatica Turca ad uso dei missionari apostolici di Costantinopoli ... Rome, stamperia della Sac. Congr. di Prop. Fidei, 1794.

4to, pp. 12, 730; title in red and black with woodcut device, text in Roman and Arabic script, tail-pieces; a little light foxing; very good in near contemporary half vellum over marbled boards; some wear to corners and edges, abrasions to boards; small ink stamp to half-title and title.

£1500

The first complete Ottoman Turkish grammar published in Italian, compiled by the Catholic Armenian dragoman Cosimo Comidas de Carbognano (translator to Count de Ludolf, minister of the Two Sicilies to the Ottoman Porte in the late 18th century) and published by the Sacra Congregatio de Propaganda Fide. This grammar was written for the use of Franciscan missionaries in Istanbul, who sought to convert the Greek, Armenian, and Jewish residents of the city, as imperial edict banned them from proselytising Muslims.

Following the grammar come five charming dialogues presented in three columns (Turkish in Arabic script, Turkish in transliteration, and Italian). These comprise lively conversations between a husband and wife (including an argument over earrings); a father and son (the former advising the latter to be a good Catholic); a student and a teacher (who discuss an armillary sphere); two travelers (who discuss their journeys); and two friends (lamenting that only money is held in esteem). The work ends with Turkish translations of several short Latin fables 'raccolte da Marquardo Guido'.

Atabey 266.

## CLAIMING DIVORCE FOR ALLEGED IMPOTENCE

**17** [DORIA LANDI, Giovanni Andrea IV, *Prince of Melfi*.] Sammelband of 14 items relating to divorce proceedings brought by his wife for non consummation of marriage and alleged impotence. *Rome and Paris, 1725-1739*.

14 items in 1 vol., 4to, in Latin and Italian; occasionally cut close just touching side notes or text at head or foot, a little occasional worming to inner margins, very occasional light damp stain or mark; very good in contemporary boards covered with blue paper, red edges, 'Sacree congrégation conciles par Cavalchino' in ink to upper cover; rebacked (tear at head of spine), edges and corners worn, abrasions to covers.

**£1750**

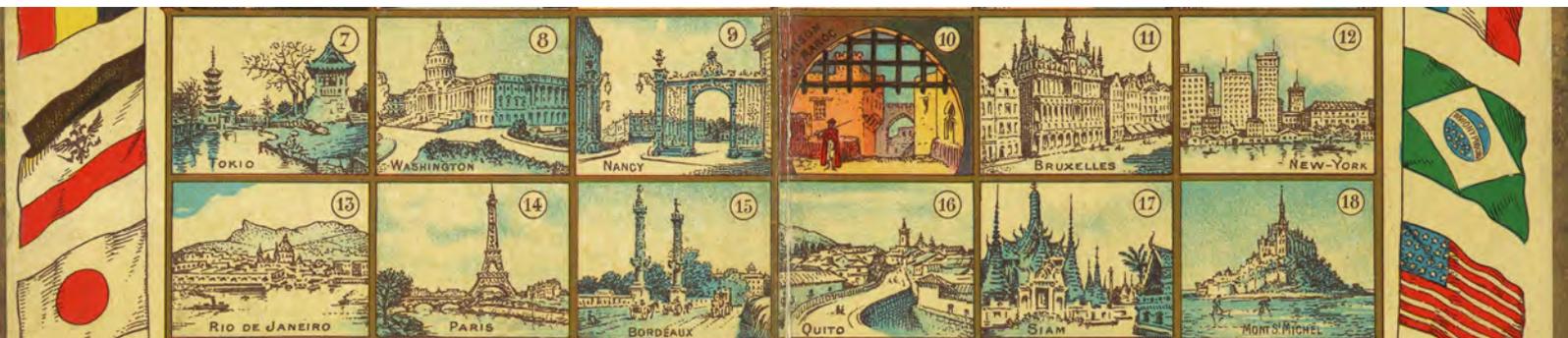
A fascinating sammelband of very rare texts (**many not on OCLC**) detailing divorce proceedings brought by Giovanna Maria Teresa Doria (1710-1750) against her husband Giovanni Andrea IV Doria Landi (1705-1764), prince of Melfi. The couple were married in 1726 and remained childless, with Teresa alleging that her husband had never consummated their marriage on account of his impotence. The Dorias were an old and wealthy Genoese family, tracing the title of prince of Melfi back to Andrea Doria (1466-1560), imperial admiral to Emperor Charles V.

**The documents here, mostly dating to 1738 and 1739, provide an extraordinary insight into the to-and-fro of the noble couple's divorce proceedings and the arguments presented by the lawyers representing each party, which spare the blushes of neither husband nor wife.** Teresa's lawyers claimed that she was still a virgin on account of her husband's long-term incapacity in the marital bed, made allegations of premature ejaculation, and presented evidence from Giovanni's closest

servants suggesting that his penis was malformed. Giovanni's advocates, on the other hand, provided testimony from doctors that his penis and testicles were of normal colour, size and shape and that he had achieved a semi erection in their presence (propriety dictating that the observation should not be pursued further), claimed that servants had found semen on the prince's bed linen, and accused the midwife who had intimately examined Teresa of lying about her virginity.

The proceedings, which ran for several years, must have been traumatic for both parties. Their marriage was eventually annulled in 1741, with both Teresa and Giovanni remarrying soon thereafter, and both having children with their new spouses.

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



## AN IMAGINARY JOURNEY AROUND THE WORLD

**18 DREYFUS, Georges.** Souvenir du Grand Concours d'Aviation Reims, Offert Par Les Galeries Rémoises. *Reims, n.p., 1911.*

Single cardboard leaf (c. 250 x 330 mm), chromolithograph; to verso: 'Souvenir du Grand Concours d'Aviations Reims'; some defects along fold, else in good condition.

**£700 + VAT in EU**

**Exceedingly rare example of this curious board game, resembling a journey around the world by aeroplane,** given as a souvenir to participants in the *Concours d'aviation militaire* (military aviation competition) in Reims in 1911.

The players throw dice in order to move their pieces from square to square; the board is composed of 33 numbered squares, each one bearing the name of a place, which is represented by a very detailed drawing of some distinctive monument, building or view (e.g. the Palace of Westminster, Eiffel Tower, St. Peter's Square, skyscrapers on the Hudson river, Pisa Tower, St Mark's Square, Pyramids, Niagara Falls, Red Square, Hagia Sophia, etc. ...). The players' departure is from Bétheny by plane, their destination the Galeries Remoises via circumnavigation of the globe.



On the left and right sides of the game are 14 flags representing all the different countries depicted; both the flags and the drawings inside the squares are in bright, vivid colour. The rules are written at the bottom (our translation): ‘Rules of the game. Two dice needed. There is no limitation to the number of players. Each player occupies a cell with a coin, button etc. To win, the player must arrive at square 33 *Galeries Rémoises*; if the player passes over that number, they have to continue *backwards*, until they have completed the number of moves on the dice. N° 10 *Prison du Maroc*, wait until another player comes to replace you. N° 6 *Pole Nord*, miss two turns. N° 27 *Chutes du Niagara*, wait at the bottom of the Niagara Falls until the end of the game. N° 19, to avoid the Tower falling on your head, visit Buenos Aires at N° 32. N° 23, if you do not like the Pyramids go back to Paris at N° 2. N° 33 *Galeries Rémoises*, you win the game).

**Not in OCLC.** We have traced one other example in the Luigi Ciompi & Adrian Seville collection.

Hartmann, Gérard, *Le grand concours d'aviation militaire de Reims 1911*; Thollon-Pomerol, Claude, “Le Concours d’aviation militaire de 1911” in *Les Cahiers des As Oubliés*, N°1 (2012); Parlak, Ömer Fatih, *The Image of the Turk in Early Modern Board Games and Playing Cards* (Universitat Autònoma de Barcelona, 2019).

## FOR THE DUCHESS OF SUTHERLAND

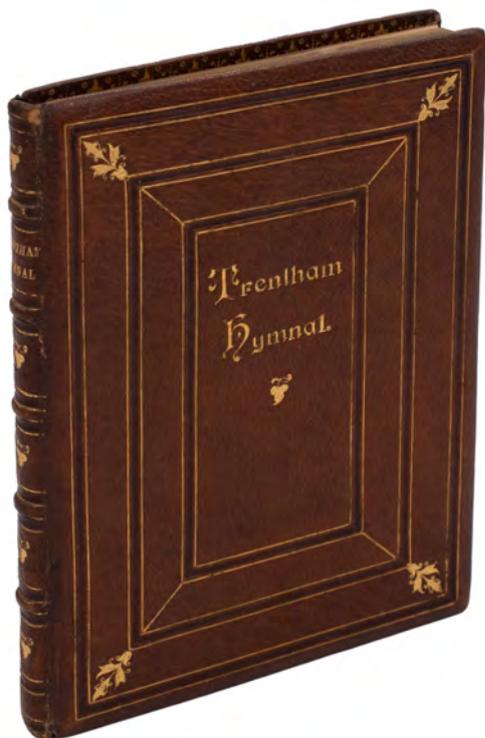
**19** [DUCHESS OF SUTHERLAND.] *Trentham Hymnal*. Compiled and arranged by T. Johnson Salt, Organist and Choirmaster, S. Mary and All Saints, Trentham. Newcastle-under-Lyme. G. T. Bagguley ... *London: Novello and Co. [c. 1894]*.

4to., pp. 63, [1]; 26 hymns with music on the versos and text on the rectos, 6 further hymns with text within the music; a fine copy in the original brown morocco by or for Bagguley, with his gilt stamp on the rear doublure, covers with triple panels in gilt and blind, lettered gilt direct, spine in six compartments gilt with a vine-leaf tool, wide gilt turn-ins, orange moiré silk doublures and endpapers, gilt edges.

£650

First edition, very rare, 'printed privately by Her Grace the Duchess of Sutherland for use only in the Church of S. Mary and All Saints, Trentham'.

Millicent Sutherland-Leveson-Gower (née St Clair-Erskine), married Cromartie Sutherland-Leveson-Gower, Marquess of Stafford, in 1884; he succeeded as fourth Duke of Sutherland in 1892. A society hostess at her London home, Stafford House, and an advocate for social reform, the Duchess was also active from the family seat at Trentham, near Newcastle-under-Lyme in Staffordshire, where she was known as 'Meddlesome Millie' for campaigning for better working conditions in the Potteries (leading to the removal of lead paint glazes in Staffordshire ware). After the death of her husband in 1913, she organised and ran an ambulance unit in WWI – trapped behind enemy lines in Belgium, she escaped and



wrote an account in *Six Weeks at the War*. She wrote several other memoirs and novels, and married twice more. Trentham Hall, rebuilt by Barry in the mid-19<sup>th</sup> century, was largely demolished in 1912-3, leaving only a shell, but the gardens and the parish church of St Mary and All Saints survive.

The bookseller George Thomas Bagguley (b. 1860) was also librarian of the Ducal library at Trentham. He established his firm at Newcastle-under-Lyme in 1890, and bindings were also executed on the premises. 'They are often of the highest quality, as Bagguley employed a number of the best finishers' (Maggs 'Bookbinding in the British Isles' 1996, item 265), including Louis Genth, (chief finisher at Zaehnsdorf from 1859-84) and Thomas E. Caley, who had been apprenticed to Fazakerly of Liverpool and who later worked for the Hampstead Bindery. Bagguley is best known for his patented 'Sutherland' bindings, named after the Countess, which have simple panelled exteriors, but elaborate vellum doublures, tooled in gilt and colours. This is in a more modest mode, but still very finely executed.

**Library Hub records a single copy, at Cambridge. Not in OCLC.**

## PIONEER OF ORIENTAL RESEARCH

**20 FERDOWSI; James ATKINSON, *translator*.** Sohrab, a poem: freely translated from the original Persian of Firdousee; being a portion of the Shahnamu of that celebrated poet ... Published under the sanction of the College of Fort William. *Calcutta, printed by P. Pereira at the Hindoostanee Press, 1814.*

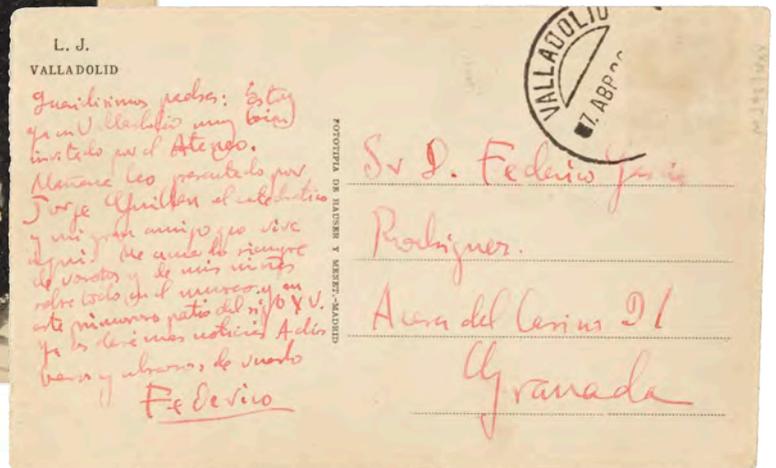
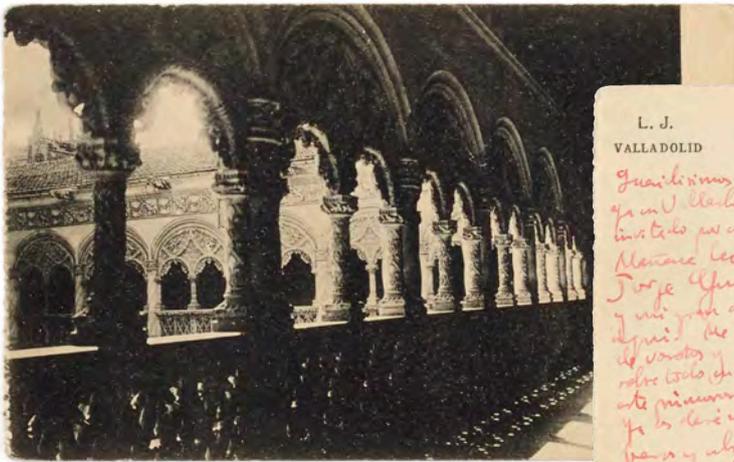
8vo, pp. [6], xxv, [1], 154, [2, errata], 155-267, [3, errata and advertisements]; followed by duplicate copy of pp. 211-242; text in English followed by that in Persian (in double columns); light foxing throughout; a very good, wide-margined, uncut copy in modern half calf over cloth boards, gilt-lettered spine label; rear cover sunned at head; pencil inscription of A.G. Ellis to half-title.

**£1750**

First edition, scarce on the market, of this pioneering English translation of part of the great Persian poet Ferdowsi's epic poem the *Shahnama*, by the surgeon and oriental scholar Atkinson (1780-1852).

'Atkinson's Persian translations in both prose and verse are his chief title to fame, and of these his selections from the *Shâh Nâme*h of Firdausi are the most notable. **They were the first attempt to make the great Persian Epic of Kings familiar to English readers.** He first published the episode of *Sohrâb*, in Persian with a free English translation, in 1814. In 1832 the *Shâhnâma: Abridgment and Selections* which included the earlier episode of *Sohrâb*, was published by the Oriental Translation Fund and was awarded its gold medal ... Accomplished in literature and art, both a scholar and a popular writer, James Atkinson was a pioneer of oriental research' (*ODNB*).

*Provenance:* Alexander George Ellis (1858-1942), of the Royal Asiatic Society, who published several catalogues of the Arabic printed books and manuscripts at the British Museum.



'ABOUT TO STEP FIRMLY INTO THE PAGES OF HISTORY'

**21 GARCÍA LORCA, Federico.** Autograph postcard, signed 'Federico', addressed to his parents. *Valladolid, 7 April [1926].*

Postcard, 140 x 87 mm, written on the reverse in red ink, in Spanish, 12 lines + signature and address panel; postmark from Valladolid, lacking stamp.

**£7500 + VAT in EU**

An autograph postcard from Lorca (1898-1936) to his parents, sent from Valladolid on the eve of his celebrated poetry reading there in April 1926 at the instigation of Jorge Guillén – an important landmark in the advance of Lorca’s growing celebrity throughout Spain.

‘Queridísimos padres: Estoy ya en Valladolid muy bien invitado por el Ateneo. Mañana leo presentado por Jorge Guillén el catedrático y mi gran amigo que vive aquí ...’

As Ian Gibson recounts in his biography *Federico García Lorca: A Life* (London & Boston, 1989): ‘On 8 April Lorca was in the Castilian city of Valladolid... to give a poetry reading to the Arts Club. He was introduced by Jorge Guillén, Professor of Literature at the University, with whom he had been corresponding regularly since 1925 and whose poetry and critical acumen he much admired. Guillén’s introductory address was no improvisation but, rather, a considered appraisal of Lorca’s poetic genius. Read now it can be seen to be a text of extraordinary power and intuition. That the audience was about to hear a “great poet” Guillén had no doubt, nor that one of Lorca’s most outstanding strengths was his ability to throw bridges across the gap normally separating poetry for a select minority from poetry for a wide public. “This is the great secret of Federico García Lorca,” Guillén insisted. “His poetry, at once traditional and highly novel, while always of the highest quality, demands public recitation in order fully to be itself. (Another lost tradition.) And the public understands it and likes it – very much indeed.” ... “Some day,” he concluded, “we shall be able to say: we perceived in Federico García Lorca the famous poet that he was to become.”’

'The recital was a huge success ... Valladolid's leading newspaper, *El Norte de Castilla*, which had an excellent literary page, reproduced Guillén's introduction in full and published a rave notice of the recital. Lorca had read poems from his three "forthcoming books" (*Songs, Poem of Cante Jondo* and *Suites*) and also, it seems, an extract or extracts from *Ode to Salvador Dalí*. News of the triumphant evening quickly reached Granada, where *El Defensor*, always alert to the progress of the local prodigy, printed Guillén's text and proudly commented on Lorca's growing fame' (pp. 162-3).

Apparently unpublished.

## THE DEDICATION COPY

**22 GERBIER, Balthazar.** The Interpreter of the Academie for forrain Languages, and all Noble Sciences, and Exercises, concerning military Architecture, or Fortifications ... [*Paris,*] 1648.

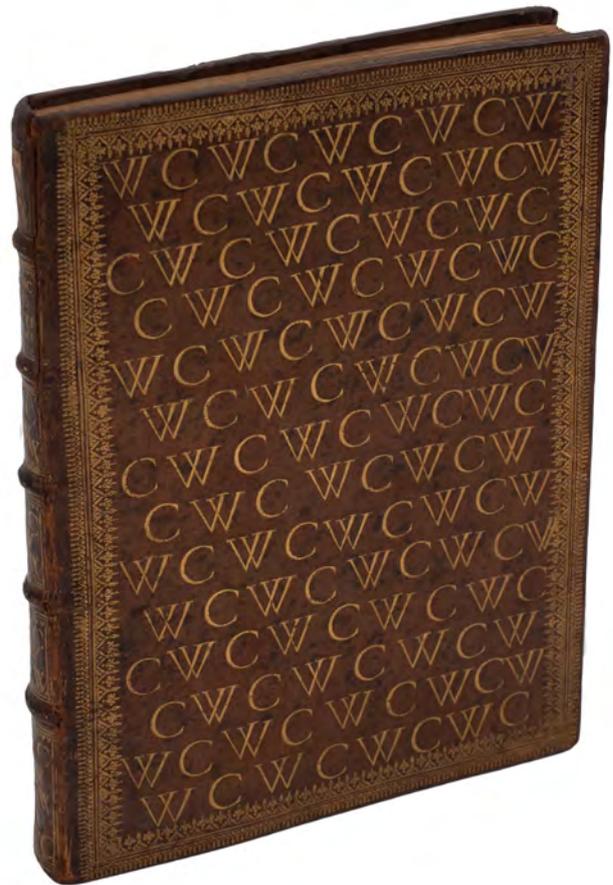
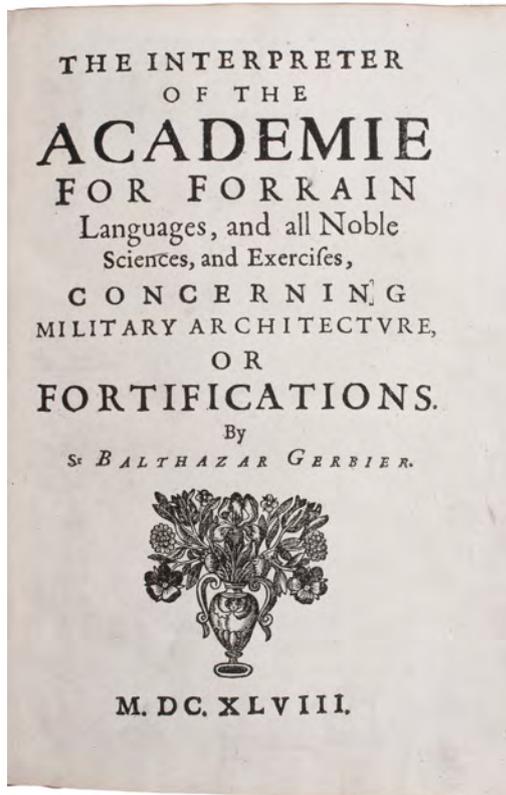
4to., pp. [4], 3, [1], 8, 40, 49-65, [1], [17], [66]-91, [1], with an additional engraved title-page ('Treatie of Fortifications'), a full-page engraved portrait of the author pasted onto the title verso, 13 leaves of engravings (double-sided), 8 double-sided leaves of woodcuts, and 16 single-sided leaves of woodcuts (polygonal fortress designs, and the plans for six European forts) – a number of the engravings and woodcuts are several times repeated, as always; text in English and French throughout; woodcut initials, and head- and tail-pieces; an exceptional copy, bound in handsome contemporary French speckled calf, covers gilt with a wide roll-tool border and all-over decorated with a field of the cypher WC, spines similarly gilt in compartments, edges gilt; large armorial bookplate of William Craven, of Hamstead Marshall, to verso of engraved title-page.

**£32,500**

**First edition, very rare, of Gerbier's *Treatie on Fortifications*, here bound in Paris for presentation to William Craven, Baron Craven of Hamstead Marshall, whose distinguished military career in the service of the Palatine and Queen Elizabeth of Bohemia is praised by Gerbier in the rare (possibly unique?) printed dedication.** The complement of plates is both fuller than and printed differently from any other known copy.

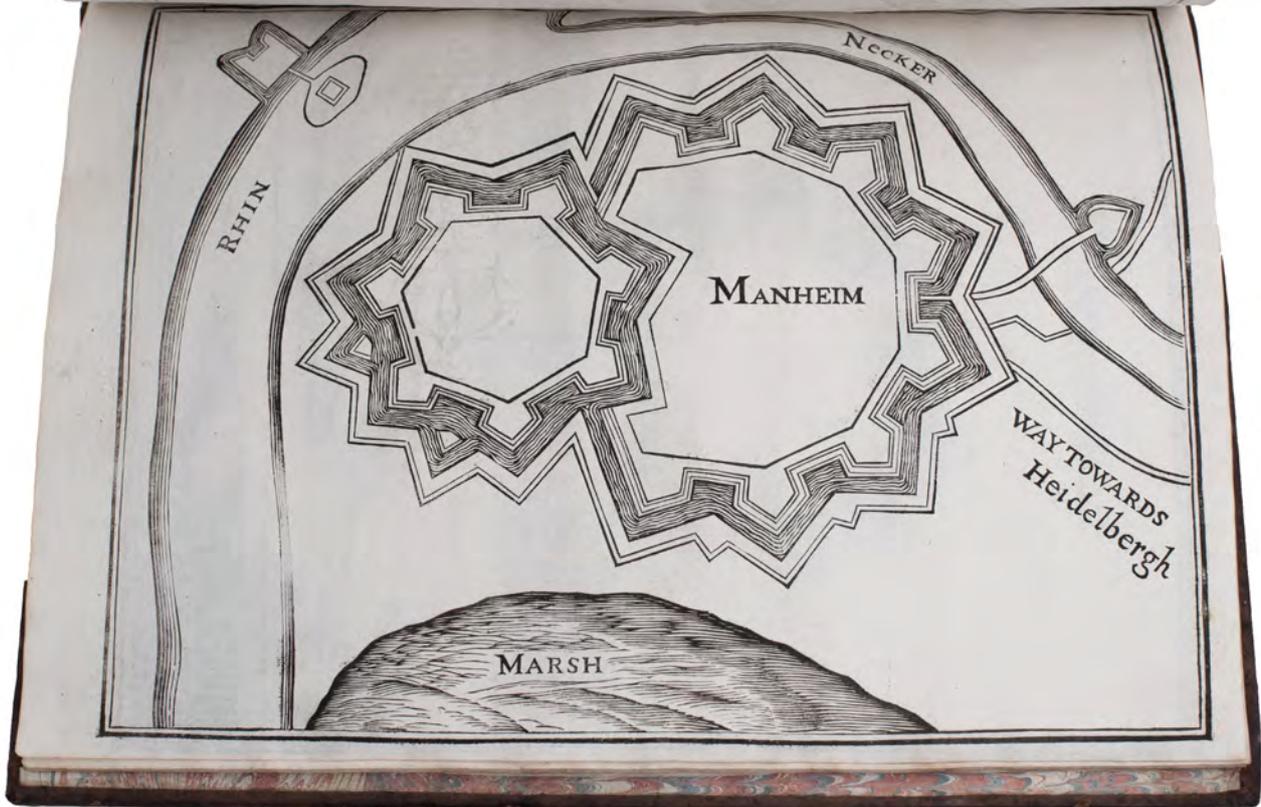
*The Interpreter ... concerning military Architecture, or Fortifications* is sometimes treated as part of Gerbier's *Interpreter of the Academie for forrain Languages* (1648/9), a detailed prospectus for the Academy for the sons of gentleman Gerbier ran in Bethnal Green from 1649 to 1651, but it is in fact a separate work – the first in a series of proposed treatises on the subjects to be taught there.

Born into Middelburg in 1592 into a Huguenot family, Gerbier studied penmanship in the Netherlands, possibly under Goltzius, and came to the attention of Maurice of Nassau (later Prince of Orange) as a designer of siege machinery. He first came to London 1616 in the entourage of the Dutch ambassador and in 1619 entered the household of George Villiers, Duke of Buckingham, a favourite of the future Charles I. For Buckingham he acted as an art agent, painted miniatures, and remodelled his properties York House and New Hall, as well as undertaking some diplomatic activities. He accompanied



Buckingham to Madrid during negotiations for the Spanish Match in 1623-4, and it was on another mission to Paris in 1625 that he befriended Rubens, who later lodged with him in London in 1629. After Buckingham's assassination in 1628, Gerbier worked as an agent in Brussels for the King. Despite some diplomatic failures, he returned to London and was made Master of Ceremonies in 1641, but did not serve long in the post as his reputation quickly waned. He left for France in 1643, where he lived on the fringes of the court in exile, and did not return to London until after the execution of the King in 1649, having meanwhile tried his hand at gold-hunting in Guiana.

It was while still in France that Gerbier launched his scheme to establish an Academy of 'manly arts' for the sons of gentlemen, writing to Samuel Hartlib in August 1648 to introduce the project, and asking him to re-print advertisements he had had printed badly in Paris. The curriculum would be one of 'riding great Horses, fighting on Horse backe fencing, fireworkes, petarts, beseiging and defending of great places March of Armies &c. Besides drawing, liming painting, And the other sciences which doe not square with Theologie Law & the like', as well as modern languages – it was, as some have suggested, a perfect training for a would-be spy. There would also be public lectures on Saturdays, bringing those subjects to an audience beyond the ultra-rich.



'The role that Gerbier designed for Hartlib in order to publicize the academy extended beyond merely posting leaflets and placing adverts. He also played a key role in publishing the *Interpreter* of the academy, Gerbier's more detailed account of its purpose and syllabus ... The *Interpreter* was an elaborate volume, and Gerbier had very clear ideas about the form it should take. He had sent Hartlib the book's opening section in October 1648, asking that copies might be dispersed ... In it, Gerbier repeated the message of the earlier adverts to "fathers of families and lovers of virtue," outlining the merits of his scheme and explaining how to enroll. By early 1649, this brief tract had been expanded into a much more substantial volume, *The Interpreter of the Academie ...*' (Jason Peacey, 'Print, Publicity and Popularity: the Projecting of Sir Balthazar Gerbier, 1642-1662', *Journal of British Studies* 51:2, 2012).

The latter work, extending to 203 pages, was a detailed prospectus of all the subjects that were to be covered by the Academy, from public speaking and mathematics, to French and drawing, and included a large folding table, 'An introduction to the French tongue', with the imprint 'London. 1649'. But even before that Gerbier had progressed to the next stage of the project – comprising individual treatises, of which that on Fortifications was the first, printed in Paris in 1648. In March 1649, shortly before his return to London to open the Academy in July, he wrote 'I haue sent in all forrain parts of my printed books. you shall have of them with the first that shall passe jnto England, the fift[?] part is now under presse the worke will require 20 parts'. None of these other parts are now known.

The similarity of the present title to that of the general prospectus has led to some confusion. They are listed together as Wing G 563 and in ESTC, but in fact only two copies are recorded (BL and Newberry) where they are bound together. In that form, as in the Thomason copies at the British Library, the title-page is in a different setting, and the imprint is altered to 1649. Thomason was invited by Gerbier to the opening of the Academy in 1649 and it was perhaps there that he obtained his copies. **Of the locations listed by ESTC, there are in fact only six copies of the *Treatie of Fortifications*: BL, Cambridge, Bodley; Huntington, Newberry, and Minnesota.** We have traced a further copy in the Royal Collections, and one at the Royal Netherlands Military Academy. We have been unable to determine whether the printed dedication here is unique, but it is not found in the Thomason copy or that described by Sloos.

The recipient of this copy, and the dedicatee of the work, was most appropriately, William Craven, 1<sup>st</sup> Earl Craven (1608-1697). Extremely wealthy and left orphaned at 16, Craven interrupted his studies at Oxford to join the army of Maurice of Orange (d. 1625), where he served with distinction. Knighted on his return to England in 1627, he 'preferred to the then English Earthly Paradis like quietness the thundering noise of enraged Bellona' (dedication), and returned to a military career in the cause of the Palatinate. From 1642 to 1660 he spent most of his time at The Hague in the service of Elizabeth of Bohemia, the 'Winter Queen', daughter of James I. During the Commonwealth, he provided substantial



financial assistance to the exiled Charles II, in retaliation for which his estates were sequestered. He did not achieve the 'long, happy, and quiet life in his natural Country' that Gerbier wishes him here until after the Restoration. Upon his return he commissioned Gerbier to build a new manor house at Hamstead Marshall in the manner of Heidelberg Castle for Elizabeth of Bohemia, possibly in recognition of this early dedication. Both Elizabeth, and indeed Gerbier, died before its completion, and it was later lost in a fire.

The plate-count is confusing. ESTC calls for 25 leaves of plates, which conforms with the Thomason copy at the British Library, which we have examined. But here the sequence of nine full-page woodcuts after p. 65 is printed not back-to-back but on rectos only (eight leaves plus a final recto, rather than four double-sided leaves plus a recto). To this can be added one leaf of engravings and one of woodcuts not found in the Thomason copy.

Wing G 563; Sloos, *Warfare and the age of Printing* 08030.

*so totally unacquainted with any oriental language that she is obliged to stop the moment the English guides fail – this is candid & does Maria credit – but the suppression of this dull work ... would have done her still more*

#### WILLIAM BECKFORD'S COPY: WITH CAUSTIC REMARKS

**23 GRAHAM, Maria.** *Letters on India ...* With etchings and a map. London, Longman, Hurst, Rees, Orme, and Brown; Edinburgh, A. Constable, 1814.

8vo, pp. viii, 382, [2]; with large engraved folding 'Map of the north of India' and 9 etched plates after drawings by the author; some foxing to folding map and a little to plates, light offsetting from plates; very good; bound for Beckford in half red morocco over red cloth boards by Charles Lewis, spine in compartments lettered and richly decorated in gilt with cinquefoils and crosses, corners richly gilt, edges gilt, recent marbled endpapers; upper joint slightly split, some wear to corners and spine ends; pencil notes to front free endpaper by William Beckford, cutting from sale catalogue tipped in (Hamilton Palace, II, lot 328, 1882).

**£2750**

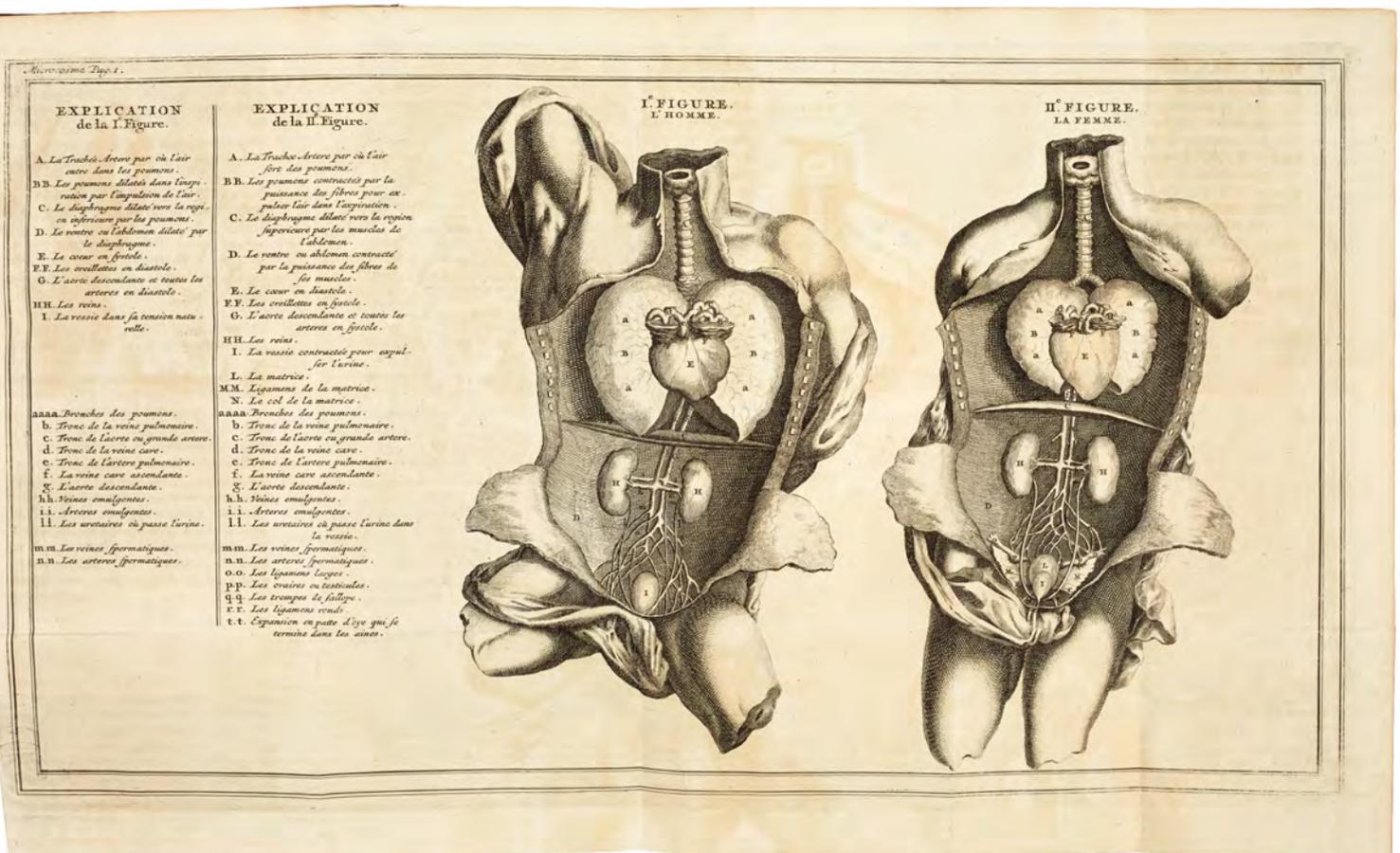
**First edition, from the library of the novelist and art collector William Beckford (1760-1844).** Beckford's pencil notes to the front free endpaper include his harsh assessment: 'Maria Graham unfortunately so totally unacquainted with any oriental language that she is obliged to stop the moment the English guides fail – this is candid & does Maria credit – but the suppression of this dull work – a mere compilation verbatim et liberatim in many places as she herself confesses, would have done her still more.'

Pace Beckford, Maria Graham (1785-1842) was 'one of the most significant travel writers of the early nineteenth century' (ODNB). Her travels in India between 1809 and 1811 fostered a keen interest in Indian culture, religion, and antiquities, and led to the publication of her *Journal of a residence in India* (1812) and of this sequel. In both works 'she became a popular exponent of the scholarly work of orientalists such as Sir William Jones, explaining and celebrating Hindu culture and achievements and attempting to put them within the context of the ancient world and European culture ... Although not uncritical of the Indian way of life, she was appreciative and open-minded: an approach which was to become increasingly less apparent as evangelicalism and utilitarianism impacted on attitudes to India in the 1830s and 1840s' (*ibid.*). Despite his criticisms here, Beckford had four other works by Graham in his library.

Robinson, *Wayward women*, p. 44.

## ALCHEMY MEETS MECHANICISM

**24** [GUYOT, Edme]. Nouveau système du microcosme; ou, Traité de la nature de l'homme: dans lequel on explique la cause du mouvement des fluides; le principe de la vie, du sang et des humeurs; la generation, et les autres operations des parties du corps humain par le Sr. de Tymogoe. *The Hague* ('s Gravenhage), M.G. de Merville, 1727.



8vo, pp. xxviii, 323, [1, blank]; with a folding plate showing two anatomical engravings; a very good, fresh copy in contemporary speckled calf, panelled spine gilt in compartments, red morocco lettering-piece, large gilt armorial supralibros of the Earls of Schönborn to the sides, with the library paper shelfmark on the upper side; gilding on spine a little rubbed, upper joint cracked but holding firm, corners rubbed, a couple of worm dents in the cover.

£750

**First edition.** ‘The author sought ‘openly to re-establish the macrocosm-microcosm system based on the ancient philosophy. He discussed the four elements’ and imagined a universal life spirit which ‘contained a celestial seed that entered animals through respiration. The reviewer in the *Journal [des Sçavans]* was well aware that Guyot’s work was based on ancient alchemical work, but he felt that Guyot had clarified the earlier works. For instance, Guyot did not believe that the soul excites the voluntary movements by means of the animal spirits. Rather, he argued that excitation is accomplished through a quintessence of the spirit contained within the globules of the blood, which can expand and contract, thereby affecting the muscular fibres. In short, this odd work was pictured by the *Journal’s* reviewer as wedding the mystical world of Renaissance cosmology with that of the mechanist’ (A. G. Debus, *The French Paracelsians*, Cambridge, 2002, p. 205).

Blake 190; Barbier II, 450; **not in Wellcome.**

## DUTCH FOR THE ENGLISH AND ‘ENGLISH’ FOR THE DUTCH

**25 [HILLENIOUS, François].** Den Engelschen ende Ne’erduitschen Onderrichter, het eerste [-tweede] deel ... The English, and Low-Dutch Instructor, the first [-second] Part ... *Tot Rotterdam, By Reyneier van Doesburg ... Anno 1686.*

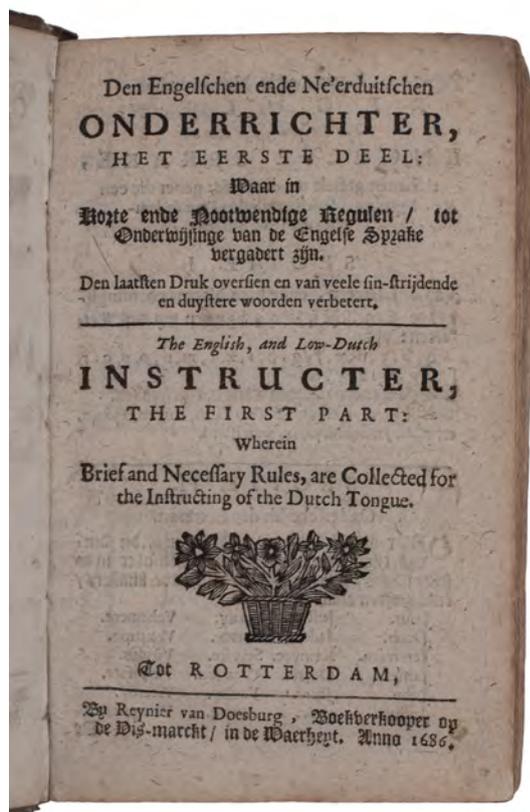
Two parts, 12mo, pp. 360; a very good copy in contemporary stiff vellum.

£1500

**Fifth and last edition, very rare,** of this unusual English and Dutch grammar and vocabulary by François Hillenius, first published in 1664 and several times revised. The first part consists of ‘Rules, for the instructing of the Dutch Tongue’ and ‘Regulen, tot onderwijnsinge van de Engelse sprake’, which are curiously printed on facing pages even though the content is only loosely equivalent.

The second part (pp. 121-360) comprises, in parallel columns, ‘Common Dialogues, Communications, Discourses, Letters, and Sentences, readily for to come thereby to the knowledge and liking of the Dutch Tongue. Together with a small Vocabular’, and an appendix with a glossary of words used in the grammar section. One suspects the volume may have been more useful for the English residents of the Netherlands than for Dutch trying to get a grasp of English:

‘Desire you a writing Book, buy somewhat, look what will serve you, and what may be for your turn. I will give you good cheap ...’



The dialogues etc. include discussions on contemporary politics at the Exchange, a conversation with an innkeeper, ‘communication at the uprising’ (*i.e.* when you get up in the morning), ‘touching Marchandising’, a brother speaking to his sister about marriage, proverbs, sample bills of lading and commercial letters. In the age of much Anglo-Dutch antagonism, there is also some pointed commentary: ‘What do you hear of England, do all things go well there? ... God is greatly displeased with them, and therefore an evil spirit of whoredoms, prophaneness, selfseeking, and of Covetousness, is sent out to vex them ...’

**Not in ESTC. STCN and Alston (II, 512) record a single copy (BL).** There was another issue with G. van Wyen rather than R. van Doesburg in the imprint (Koninklijke Bibliotheek only).

**26 HORAE, B.M.V., *Use of Rome.*** Ces présentes heures a lusaige de Ro[m]me fure[n]t achevez lan Mil. CCCC. iii. xx. [et] xviii. le xxii. iour de Aoust pour Symo[n] Vostre Libraire demoura[n]t a Paris a la rue neuve nostre dame a lenseigne Saint Jehan levangeliste. *Paris, Philippe Pigouchet for Simon Vostre, 22 August 1498.*

Small 4to, ff. [72], lettre bâtarde, printed on vellum, large device of Philippe Pigouchet on f. 1r, cut of the anatomical figure on f. 2r and 21 large metalcuts, each page within a full border composed of small metalcuts and border-pieces; large and small capitals and line-fillers supplied in gold on red or blue (or red and blue) grounds, remaining capitals touched with yellow, lightly ruled in red throughout; upper margins trimmed rather close, occasionally just touching uppermost extremity of border, but a very good, fresh copy in mid-twentieth-century brown morocco-backed boards, gilt edges; spine slightly rubbed.

**£15,000**

One of the most beautiful printed Books of Hours of the late fifteenth century. Fifteen of the large cuts, all attributed to the Master of the Apocalypse-Rose, belong to Pigouchet’s fine second series of Hours illustrations, first used in 1496. Seven cuts, representing Pigouchet’s third and best series, uniformly conceived with *criblé* backgrounds, make their first appearance in this edition (see A. W. Pollard, ‘The illustrations in French Books of Hours 1486–1500’, in *Bibliographica* III, 1897, p. 465; and A. Claudin, *Histoire de l’imprimerie en France*, II, 1901, pp. 25–44).



The borders are of a stunning richness: Biblical scenes and figures, allegorical figures, fantastic beasts, hunting scenes, and Pigouchet's extensive series based on the Dance of Death, which fills the borders of quire f.

*Provenance:* John Thomas Simes (d. 1862), with bookplate; the eccentric Manchester collector Richard Bennett (1849–1911), who collected only manuscripts and incunables, and eschewed volumes above thirteen inches in height, with bookplate (see S. de Ricci, *English collectors of books and manuscripts* pp. 172–3); John Pierpont Morgan, who acquired the Bennett library in its entirety in 1900 for £140,000, with Pierpont Morgan Library bookplate and release label (sale, Christie's New York, 8 April 1981, lot 120, to Quaritch).

Hain 8855; Bohatta, *Horae* 648; Lacombe 59; BMC VIII p. 119; Goff H-394; Bod-inc. H-170.

**27 HUME, David.** Histoire de la maison de Tudor sur le trône d'Angleterre ... traduit de l'anglois par Madame B\*\*\*. *Amsterdam [Paris], 1763.*

6 vols, 12mo (164 x 98 mm); a few very slight spots; an excellent set in contemporary French mottled calf, spines richly gilt with gilt red morocco labels, edges stained red, marbled endpapers, red ribbon page-markers; bookplate of Robert J. Hayhurst to upper pastedown vol. I.

**£600**

**A very fine set of the first French edition of Hume's history of Tudor England.** Having set out the objectives of the historian 'to be true & impartial ... next to be interesting' (*The Letters of David Hume* (1932) I, p. 209) and following the success of his history of England under the Stuarts (1754-6), Hume published his *History of England under the House of Tudor* in 1759 for an advance payment of £700, noting that 'it is properly at that Period modern History commences' (ibid. I, p. 249).

The history was soon after translated by Octavie Belot (1719-1805, née Guichard), a Parisian widow supporting herself on English translations from the death of her first husband until her marriage to Jean-Baptiste-François du Rey de Meynières in 1765. Accompanied by a two-volume quarto edition of the same year, the present edition came after abbé Prevost's translation *Histoire de la maison de Stuart* (1760) and was followed in turn by Belot's *Histoire de la maison de Plantagenet* (1765); the three were subsequently issued together with cancel titles as *Histoire d'Angleterre*.

Now uncommon: Copac records sets only at NLS, Leeds, and King's College Cambridge (three volumes only, incomplete, from the Keynes collection) and only two could be traced at auction.

Quérard IV, p. 165.

## SOVIET SCI-FI SATIRE

**28 IVANOV, Vsevolod Viacheslavovich, and Viktor Borisovich SHKLOVSKII.** Iprit. Roman. Vypusk I [- IX] [*Mustard Gas. A novel. Parts I-IX*]. *Moscow, Gosizdat, [1925]*.

Nine parts, as issued, small 8vo; each part uncut in the original illustrated wrappers by Boris Titov; leaves a little browned, spines chipped, but a very good set; private ownership stamps to a few pages; preserved in a cloth box.

**£2500**

First edition, a complete set of a rare satirical science fiction novel, issued serially. Ivanov (1895-1963) and Shklovsky (1893-1984) both had connections to the literary group the Serapion Brothers, who upheld the creed that art must be independent of political ideology. *Iprit* is a parody of Soviet science fiction, involving a deadly new gas designed for use in a future world war. Ivanov and Shklovsky both later capitulated to the Soviet demands of realistic art.



‘In the 1920s [they] were young, talented and angry. The new aesthetic, morality and philosophy were likewise young and uncompromising. Ivanov and Shklovsky believed the Kremlin to be the source of the scarlet, life-giving blood which could renew the world, but it was being drained away by the City of London ... They did not like this, and they blamed it on the world revolution’ (from the 2005 edition, the first to be published in Russia since 1929).

Getty 274 (part 5 only, misattributing the cover design to S. B. Telingator); Hellyer 157; not in MoMA.

## THE GRANDEST OF JACOBAN FOLIOS

**29 JAMES I.** The Workes of the most high and mightie Prince, James by the Grace of God, King of Great Britaine, France and Ireland, Defender of the Faith, &c. Published by James [Montagu], Bishop of Winton, and Deane of his Majesties Chappel Royall ... *London, Printed by Robert Barker and John Bill ... 1616.*

Folio, pp. [42], 569, [3], with the half-title (frontispiece portrait on verso), engraved title by Renold Elstrack, full-page woodcut of the royal arms, vignette portrait of Prince Charles at the head of the dedication, and terminal blank; e3 is cancelled as usual (it contained the same text as e4, pagination above reflects this); errors on A6 (‘specially’ for ‘spiritually’) and A6 verso (‘returned’ for ‘retained’) corrected by pasted slip cancels; a fine, crisp copy in contemporary calf, headcaps restored, front joint worn, later morocco spine label; front covers gilt with a central lozenge, the initials R V on either side for Sir Richard Verney (1563-1630), his ownership inscription (in reverse) at end dated 1625, later armorial bookplates John Peyto Verney and Robert John Verney, respectively the 14<sup>th</sup> and 17<sup>th</sup> Baron Willoughby de Broke.

**£3000**



First edition of perhaps the grandest of Jacobean folios, honouring the prose compositions of the most literate of British monarchs. James I's *Defence of the Right of Kings* and *Apologie for the Oath of Allegiance* are historically important works of political philosophy, but the *Basilicon Doron* (precepts for Prince Henry), the credulous *Dæmonologie* and the lively *Counter-blaste to Tobacco* are now better known texts.

'Typographically this is one of the finest specimens of Jacobean book-production', writes Jackson, but 'this splendour was not entirely due to the printers' loyal devotion' as it figures in a Caroline list of books which 'the king's printers have been enforc't by K James & his Matie [i.e., Charles I] to print to their own loss, for ye good of ye Church & Common' (Pforzheimer Catalogue, ii, 543, citing Percy Simpson's *Proof Reading*, p. 179). Sidney Colvin, *Early Engraving and Engravers in England*, describes the imposing title as Elstrack's 'principal achievement in the way of decorative design. There is no more characteristic example of Tudor taste, or tastelessness, than this jumble of miscellaneous elements, allegorical, emblematical, and heraldic, would-be classical and misunderstood Gothic decorative forms, of

strapwork, jewel-work, mauresque, and nondescript, the whole producing an odd, undecided, wholly indefensible and absurd, and yet rich and rather agreeably fantastic effect'. See also Margery Corbett and R. W. Lightbown, *The Comely Frontispiece*, chapter 11.

*Provenance*: Sir Richard Verney, of Compton Verney, MP for Warwickshire in 1589 along with Sir Fulke Greville; and again in 1611-1614. Verney had been the ward of the Earl of Leicester when his marriage to Greville's sister was arranged in 1582. With her death in 1631, the title of Baron Willoughby de Broke passed to their son.

STC 14344; Pforzheimer 531.

## EXTENSIVELY ANNOTATED

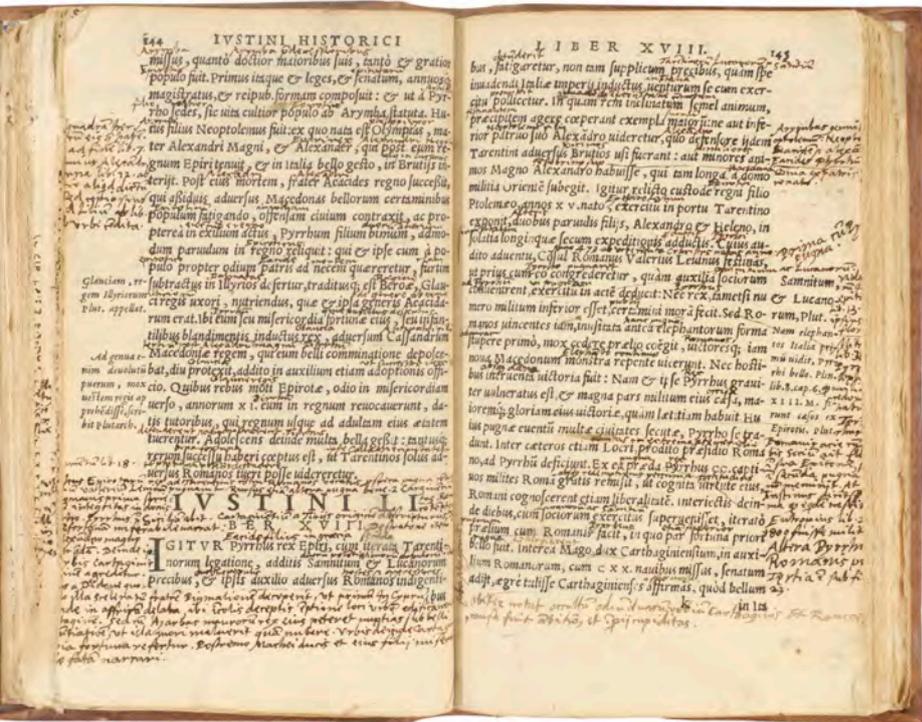
**30 JUSTINUS, Pompeius TROGUS, and Aurelius VICTOR.** Justini ex Trogi Pompeii historiis externis libri xxxxi. His accessit ex Sexto Aurelio Victore de vita & moribus romanorum imperatorum epitome. Lyons, Sébastian Gryphe, 1555.

8vo, pp. 313, [29], without final blank; woodcut printer's device to title and final leaf; first and last few leaves with reinforced gutters, repaired marginal tear to L1, a little staining in places, corners and edges tired with small losses to first and final leaves; nevertheless a very good copy, bound in early twentieth-century tan roan, each board blocked in gilt with Vidart arms, blind-ruled borders with fleur-de-lis cornerpieces in blind, spine gilt in compartments; edges roughly trimmed with minor loss to annotations; extensive ink marginal and interlinear annotations in Latin in a contemporary hand; contemporary ink inscription of Jean Depassier ('Joannes Depassiaco') repeated multiple times to title and final leaf, with extensive *probatio pennae*; seventeenth-century inscription 'ex libris Abb.(aye) de ?Sui' to title; from the library of Alfred-Jules-Charles Vidart (1847-1912), with his bookplate to front pastedown and gilt arms to boards.

**£1250**

**An extensively annotated copy** of a popular Gryphe edition of Justinus' epitome of Pompeius Trogus' history of the world and the Macedonian empire, to which is added Aurelius Victor' history of the Roman emperors.

Justinus' epitome of Pompeius Trogus' histories was one of the fundamental texts of sixteenth-century classical education, not only for the historical aspect, but also for the extensive ethnographical and geographical digressions which it includes. The present copy shows **signs of heavy use by a contemporary scholar, with marginal and interlinear annotations**, probably by a young Savoyard by the name of Jean Depassier, who left his bold ownership inscriptions to the title and the last leaf. The annotations are mainly concentrated in books XII to XXV, dedicated to the successors of Alexander the Great, and to the Western world, including Sicily and Carthage, and consist of summaries of and commentaries on the text, including cross references to other classical authors, while many of the interlinear annotations provide synonyms for Latin words or brief explanations of a phrase or name.



From the various marks of provenance it appears that this copy travelled 150 km eastward, from Lyon to the French-Swiss border near Geneva, soon after printing, and then remained in the same area for the following 400 years, changing hands various times. Its last recorded possessor, Alfred-Jules-Charles Vidart, was a lawyer and amateur historian, mayor of Divonne, whose papers are now preserved at the Bibliothèque de Genève.

**OCLC finds only two copies of this edition in the US, at Berkeley and Yale. USTC 151796.**

**31 [JUVENILE LIBRARY.]** Petite bibliothèque de la jeunesse. Paris, Marcilly, [1836].

6 vols, 32mo; engraved title-pages, each vol. with engraved plates; woodcut vignettes and typographic tail-pieces; some occasional light foxing, otherwise excellent copies in contemporary quarter morocco and marbled boards, spines gilt, lettered direct; one vol. with split to lower joint at base of spine with loss; lightly rubbed in places, spines a little faded, otherwise tight and in very good condition; housed in a custom-made pasteboard case, blue paper lining, some cracking, rubbing and soiling; the base with gilt filigree border, underside in mottled green with bone feet, one a wooden replacement; one corner bumped with loss, a few other signs of wear; pasteboard sliding lid with wood veneer and gilt borders, the front embossed with architectural details in white and gilt, somewhat faded and rubbed, corners bumped and a few other signs of wear, the plastic window a later replacement.

£750

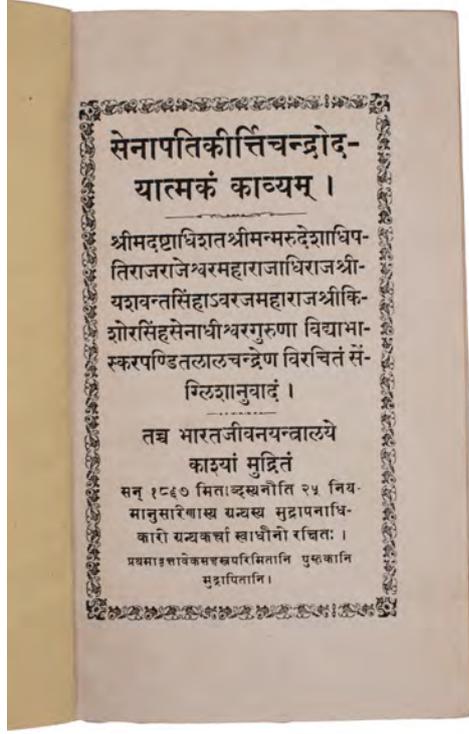
First edition, rare, of this delightful miniature library of juveniles, consisting of moral tales, fables and tales of adventure. The titles are: *L'Historien du jeune âge*, *Contes à mes jeunes amis*, *Le petit conteur*, *Le petit fabuliste*, *Souvenirs d'un petit voyageur* and *Les féeries morales*. The anonymous moral tales and fables include the usual stories of children playing and learning (including “Le petit gourmand”, a tale of culinary excess); instructional examples from ancient history; Fontaine-inspired animal fables; and ‘exotic’ and orientalist tales from China, India, Baghdad, Canada and Peru, including the adventures of a Scot in America.

The publisher Marcilly appears to have specialised in miniature keepsakes, almanacs and gift books, some of them presumably for export to Britain.

Not in Library Hub. OCLC shows sets at the BnF, and the University of Colorado, Indiana University, Library of Congress, Morgan Library, Princeton and University of Virginia in North America. We could trace only three sets at auction in the last twenty years.

Bondy, p. 75; Gumuchian 4120, 4124, 4082, mentioning only *Le petit fabuliste*, *Les féeries morales* and *L'historien du jeune âge* respectively; this set is very similar to Gumuchian 4062.



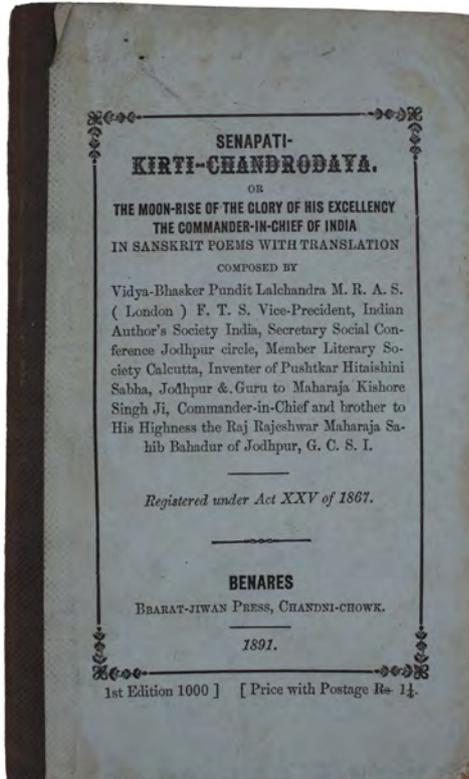


**32 LALCHANDRA, Vidya-Bhasker.** [Cover title:] Senapati-kirti-chandrodaya. Or, the Moon-rise of the Glory of his Excellency the Commander-in-Chief of India in Sanskrit Poems with Translation ... Benares, Bbarat-jiiwan Press ... 1891.

8vo., pp. [2], (Sanskrit title-page), 9, [1] (English preface and prose translation), 26 (Sanskrit preface and poetry); a fine copy in the original quarter cloth and printed blue boards, yellow glazed endpapers.

£500

**First and only edition, very rare,** of a curious dual-language work in praise of the Indian-born military commander Sir Frederick Roberts, who had been appointed Commander-in-Chief in India in 1885: 'the glory and the bravery of the greatest and ablest hero is spread, like the odour of the sweet-scented spring-flowers, in all directions, in the siege and capture of Delhi, in the relief and capture of Lucknow ... in the Abyssinian expedition ... in Afghan war .... & in the subjugation of Burmah'.



Lalchandra (or Lālachandra Ṣarmā), of Jodhpur, was, as the cover loudly proclaims, a Member of the Royal Asiatic Society, 'F. T. S. Vice-President, Indian Author's Society India, Secretary Social Conference Jodhpur circle, Member Literary Society Calcutta, Inventor of Pushtkar Hitaishini Sabha, Jodhpur & Guru to Maharaja Kishore Singh Ji, Commander-in-Chief and brother to His Highness the Raj Rajeshwar Maharaja Shib Bahadur of Jodhpur, G. C. S. I.'. He also published a *Jubilee pramodika* (1888) in celebration of Queen Victoria, and another English-Sanskrit work in praise of the Sanskrit scholar William Dwight Whitney (1894).

**Royal Asiatic Society only in Library Hub; WorldCat adds Hamburg, Collège de France, and Strasbourg.**

## THE SOUL OF THE SUN KING'S EMPIRE

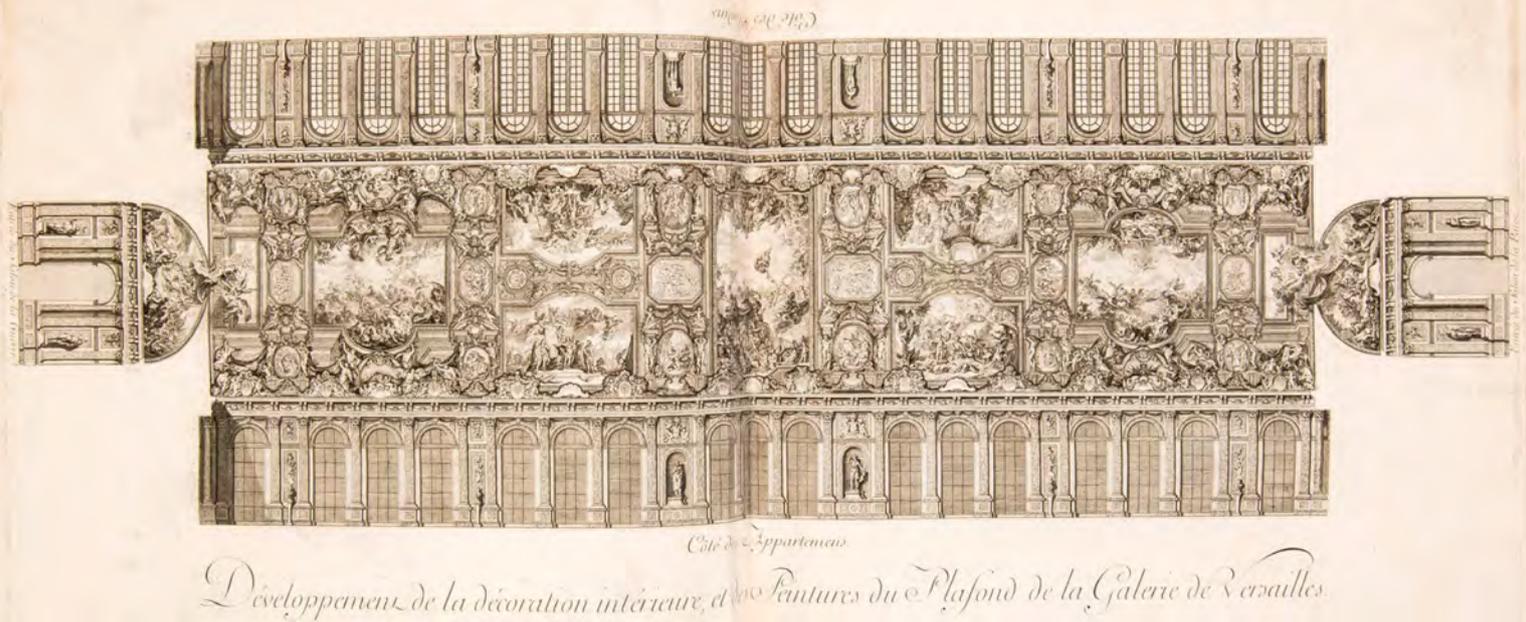
**33** [LE BRUN, Charles and Jean Baptiste MASSÉ]. La Grande Galerie de Versailles et les deux salons qui l'accompagnent, peints par Charles Le Brun premier Peintre de Louis XIV dessines par Jean-Baptiste Masse ... et graves sous ses yeux apr les meilleurs maitres du tems. A Paris, de l'Imprimerie Royale, 1752.

Folio, pp. [4], 18; engraved frontispiece, with 23 double-page engravings (two folding, measuring up to 100 x 60 cm) and 26 single-page engravings, 3 leaves with 2 engravings each; the engravings numbered up to 52, those on the same page marked with the same number and "\*\*\*" for the second engraving; complete with all 56 engravings; folding engravings reinforced to folds, short restoration to margin of final leaf, not affecting engraving; some slight browning and foxing throughout, otherwise an attractive copy, untrimmed, bound in modern half red morocco and marbled paper, spine divided into 6 compartments, title gilt, triple fillet gilt; red marbled endpapers.

£7500

**A stunning book with mesmerising engravings of the extraordinary wealth of eighteenth-century France.**





This famous work, with its enormous engravings, reproduces the painted decoration of Charles Le Brun (1619-1690) for the *Galerie des Glaces* at Versailles and the *Salons de la Guerre et de la Paix*. The engraved frontispiece depicts Jean Baptiste Massé, painter and councillor of the *Academie Royale de Peinture et Sculpture*, engraved by Wille after a painting by De La Toque. The plates are engraved by several artists (among which are Aubert, Audran, Aveline, Duos, Cochin, Simonneau, Tardieu, etc.) from the drawings of Massé, after the paintings of Le Brun.

Not in the Millard collection (which includes only the “Staircase” and the “Petite Gallerie”). Berlin Katalog 4026.

**34** [MAFFEI, Giovanni Pietro and Emanuel ACOSTA.] *Rerum a societate Jesu in oriente gestarum volume. In quo hæc ferme continentur. De rebus Indicis ad annum usque ... MDLXVIII, commentaries ... Acostæ ... recognitus, et Latinitate donatus. De rebus Indicis ad annum usque MDLXX, epistolarum liber I. De Japonicis rebus ad annum usque MDLXV, epistolarum libri V. Omnes ... recogniti, et in Latinum ex Hispanico sermone conversi. Ad calcem operis, epistolæ duæ ... additæ sunt, de LII, e Societate Jesu, pro fide Catholica nuper occisis. Accessit etiam specimen quoddam literarum vocumq[ue] Japonicarum.* Naples: Orazio Salviani, 1573.

4to (203 x 153mm), ff. 236, [2]; woodcut printer's device on title, woodcut initials, and woodcut Japanese characters in the text (*vide infra*); some faint dampstaining towards end of volume; contemporary limp vellum with remains of ties, later manuscript title on spine; slightly discoloured and cockled; *provenance*: inked-out early ownership inscription and unidentified armorial blindstamp on title.

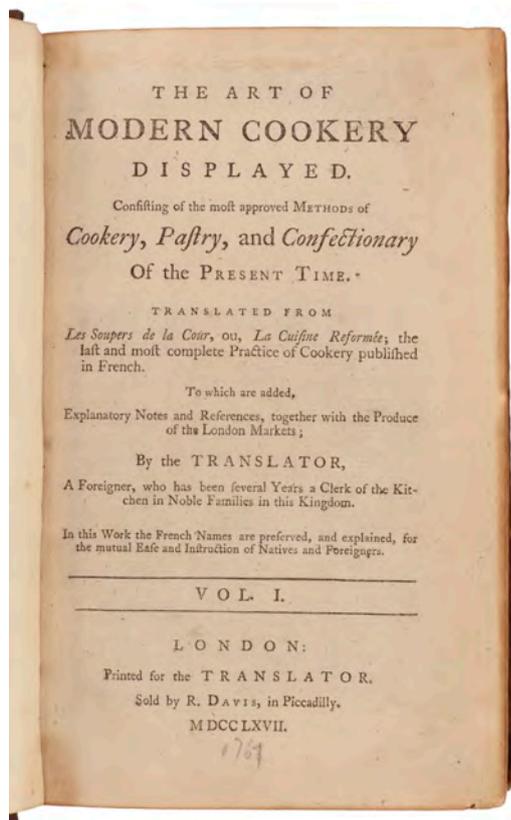
£4500

Third and **best edition of the earliest detailed history of the Jesuit missions in the East, especially Japan. Included for the first time in this edition are five pages of Japanese characters in printed facsimile**, ‘Specimen quoddam litterarum vocumque Japonicarum; desumptum e regis Bungi diplomate’ (ff. 225–8), which reproduce a letter by the daimyo of Bungo (Kyushu), Otomo Sorin, permitting the Jesuits to build a church on his land in 1552; this letter was not included in the two previous editions (Dillingen, 1571; Paris, 1572). As Alden notes, the present 1573 Naples edition also includes material on the martyrdom of Inácio de Azevedo and other Jesuits en route to Brazil (ff. 229–236). Some copies of this edition have a variant title-page with the imprint ‘in ædibus Decii Lachæi’.

Acosta, a Portuguese Jesuit, taught at Coimbra, where he had unrivalled access to the letters from the Jesuits in the East that form the basis of his history. His manuscript, written in Portuguese, was sent to Rome and translated into Latin by Giovanni Pietro Maffei, a Jesuit novice and skilled Latinist, who had been selected by the Jesuits to prepare an official history of their eastern mission. Maffei added to Acosta’s work what is in fact the overwhelming bulk of the present book, devoted entirely to Japan and entitled ‘De Japonicis rebus epistolarum libri quinque’ (ff. 73–224), which was based on letters sent from the Jesuits working in the region. Among the letters used by Maffei are Xavier’s celebrated report of November 1549 from Kagoshima and two from the Japanese convert Paul (who accompanied Xavier), one from Goa in 1548, the other from Kagoshima in 1549.

Alden 573/27; Cordier, *Japonica*, 59 (listing the contents); Laures 138 (imprint not specified; two copies: Sophia, Ueno); Sommervogel V 294–5; Streit IV 958. OCLC records five copies in the US (Cleveland, Columbia, Folger, Minnesota and Rutgers). COPAC records the British Library copy only.





RARE FIRST EDITION IN ENGLISH  
OF MENON'S MOST FAMOUS  
WORK

**35 [MENON].** The Art of Modern Cookery displayed. Consisting of the most approved Methods of Cookery, Pastry, and Confectionary of the Present Time. Translated from *Les Soupers de la Cour, ou, La Cuisine Reformée*; the last and most complete Practice of Cookery published in French. To which are added, Explanatory Notes and References, together with the Produce of the London Markets; by the Translator, a Foreigner, who has been several Years a Clerk of the Kitchen in Noble Families in this Kingdom ... *London, for the Translator, sold by R. Davis, in Piccadilly, 1767.*

Two vols in one, 8vo, pp. xvi, [24], [1-]286, [2, blank]; [26], 289-588, [2, blank]; occasional light spotting; a very good copy in contemporary calf, rebounded with later endpapers; front free end-paper stamped 'Educational Department, Royal Baking Powder Co.'; bookplate of Julia Perrin Hindley on front paste-down.

**£2500**

**First edition of the first translation of Menon's *Les Soupers de la Cour* into English.**

'Menon was a prolific writer of a wide variety of cookbooks. His *La Science du Maître d'Hôtel, Confiseur* was devoted to desserts and elaborate table decorations, while *La Cuisinière Bourgeoise* (1748) attempted to "reduce expenses, simplify methods, and go some way toward bringing what has seemed the preserve of opulent kitchens within the range of the bourgeoisie." In *Les Soupers de la Cour*, however, Menon returns to the subject of lavish dining in the reign of Louis XV ... 'Menon's book covers menus, hors d'oeuvres, entrées, and some desserts. An entire chapter is devoted to sherbets or ices and ice cream, the making of which was greatly advanced in France ... Like Marin, Menon was most devoted to his sauces. His recipes come not only from France but Italy, Germany, Ceylon, and Flanders and were used in everything from hor[s] d'oeuvres to desserts' (*Une Affaire de Goût* p. 63 on the French edition).

'The translator does not reveal his identity until the publication of the 3<sup>rd</sup> ed., when he describes himself as "B. Clermont, who has been many years Clerk of the Kitchen in some of the first families of this kingdom, and lately to the Right Hon. The Earl of Abingdon ..."' (Maclean)

Bitting p. 519; Cagle 871; Maclean p. 99; see Wellcome II, p. 359 (under Clermont) for the third English edition, and vol. IV (under Menon), for the original French.



**36 MILL, John Stuart, trans. Nakamura Masanao. 自由之理. On Liberty. Suruga (i.e. Shizuoka), [Kihira Ken'ichiro], 1871 (i.e. 1872).**

Five parts in six volumes, 230 x 160 mm, printed in Japanese on double pages, with three page English preface at start of volume one, and pink half-title to volume one; clean and fresh throughout, in the original yellow wrappers, with printed title-label on upper cover of each volume; some light marking, but a lovely copy.

**£2500**

First Japanese translation of Mill's *On Liberty*, published 12 years after the first English edition, and very popular in Japan as a result of this translation by the philosopher and educator Nakamura Masanao (1832-1891).

Masanao had led a group of students to Britain to study in the 1860s, and it was only a change of government in Japan that led him to return with them in 1868. He returned also with an interest in British philosophy, and soon set to work translating both Samuel Smiles' *Self Help* and the present work into Japanese. The preface, in English, is by the American educator Edward Warren Clark (1849-1907), who had moved to Japan as part of a Japanese government scheme to encourage the country's students to have better knowledge of Western science; Clark was to go on to establish the chemistry department at the University of Tokyo. Clark states that 'the progress and enlightenment of society at large, is but the sum of that of the individual; and so far as the single life fulfils the functions most plainly its own, just so far will the civil and collective life of the people be advanced. The time was when diversity of thought and belief was considered heresy; but the world has now reached a point in which it may discern, that those things which it once attempted to stifle and suppress, have eventually become the very main springs of its advance'. Chief among these, Clark argues, is Liberty, highly prized and often mistaken.

Outside Japan, OCLC records copies at UCLA, Emory, Texas, Cornell, Berkeley, Yale, and SOAS.

## PRIZE-WINNING WORK ON THE BLIND

**37 NIBOYET, Eugénie.** *Des aveugles et leur éducation ... Paris, P.-H. Krabbe, 1837.*

12mo, pp. [8], 195, [5]; small hole to blank margin of p. 185, a little light foxing; very good in quarter green morocco over green marbled boards, gilt decoration and lettering to spine, 'Lebrun re' lettered in gilt at foot, marbled endpapers; some rubbing to joints.

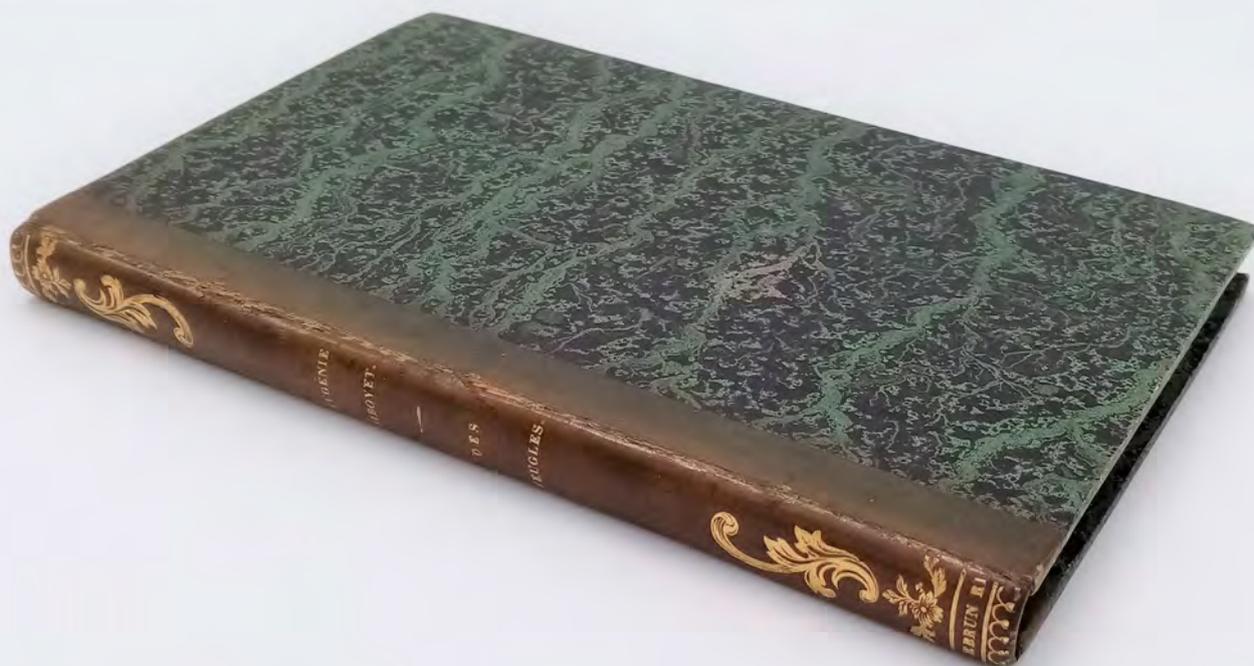
**£550**

Uncommon first edition of this work on the blind by the French novelist, journalist and advocate for women's rights, Eugénie Niboyet (1796-1883), which received a prize from the Société de la Morale Chrétienne and a gold medal from Queen Marie-Amélie, this copy in a nice binding by Lebrun.

*Des aveugles* discusses institutes for the blind, their moral education, the causes of blindness, suitable professions for blind adults and children, both female and male, Charles Barbier's tactile writing system, and printing by the blind, and provides statistics on blind people in France, England, the United States and other countries, as well as the statutes of the Pennsylvania Society for the Education of the Young Blind.

Niboyet is best known for founding *La Voix des Femmes*, the first feminist socialist daily newspaper in France, which she established in 1848.

**OCLC finds only one copy in the US, at Washington University; Library Hub records a single copy, at the University of Edinburgh.**





'PLEASANT PORTUGAL!  
WITH SINGAPORE PROVENANCE

**38 PARDOE, Julia.** Traits and traditions of Portugal. Collected during a residence in that country. By Miss Pardoe. In two volumes ... *London, Saunders and Otley, 1833.*

2 vols, 8vo, pp. xiii, 308; [2], iv, 338; some light foxing, occasional light marks, a few quires slightly projecting at fore-edge; a good copy in half black calf over marbled boards, gilt-lettered spines; a little wear to corners and edges and rubbing to boards; inscription to titles 'Tho Corral Singapore' and to head of vol. 1 p. [iii] 'To Capt. M. Quin with Mr Corral's best respects', book label to front pastedowns 'Singapore Reading-Room', armorial bookplate and label of Bond; pencil notes to vol. 2 p. 31.

**£450**

First edition, scarce on the market, of 'the first of Pardoe's popular travel books' (*ODNB*), the result of her fifteen-month journey to Portugal.

Poet, novelist, historian and travel writer, Pardoe (1804-1862) was the daughter of an army officer who had fought in the Peninsular campaigns during the Napoleonic Wars. Fearing consumption, she travelled with her father to Portugal in early 1827 when he joined a small force of troops under Sir William Clinton sent to the country to keep the peace against the Miguelist and Spanish threat.

*Traits and traditions* is a lively account of Pardoe's travels to Lisbon, Alcoentre, Rio Maior, Carvalhos, Batalha Monastery, Leiria, Alcobaca Monastery, Pombal, Redinha, and Coimbra, containing much on the social, political and religious life of the country, interspersed with several stories and legends involving maids, monks, forest fiends, and dogs.

'Pleasant Portugal! How many delightful memories do I owe you! How often do my thoughts revert to the sunny hours which I passed on your mountains and in your valleys; among your kind-hearted and friendly peasantry, and amid the lordly halls and cloisters of your palaces and convents!' (vol. 1 p. 1).

*Provenance:* this copy was presented by Thomas Corral of Singapore to Captain Michael Quin. 'A famous character' (*An anecdotal history of old times in Singapore*, vol. 1, p. 280), Quin was captain of the man-of-war H.M.S. *Raleigh*, which was caught in a typhoon in 1835 before partaking in operations against pirates in the Singapore Strait in 1836. Quin was a Fellow of the Royal Geographical Society, and published 'Notes on the Bonin Islands' in the Society's *Journal*. Thomas Corral served under Quin aboard the *Raleigh* as an assistant surgeon (*The Navy List*, 1838, p. 75).

## LEARNING LOGIC

**39 [PETRUS GERTICZ OF DRESDEN.]** Incipit. Textus parvuli logice una cum brevi et perutili repeticione eiusdem. Laus deo. [Nuremberg], Friedrich Creussner, [c. 1497].

4to, ff. [16]; woodcut of angel holding an escutcheon and two small medallion portraits to title, three woodcut medallion portraits to title verso (pope, emperor, philosopher), woodcut square of opposition diagram to f. [3]r, woodcut printer's device to f. [16]r; in Gothic type, 28 lines per page, capital spaces, two 4-line, five 3-line and four 2-line initials supplied in red; small wormhole to blank lower margins, light damp stain to upper margins, title and final blank page slightly marked; very good in modern drab boards; inscription 'Monasterij Mellicensis L. 57' at head of title.

**£4500**

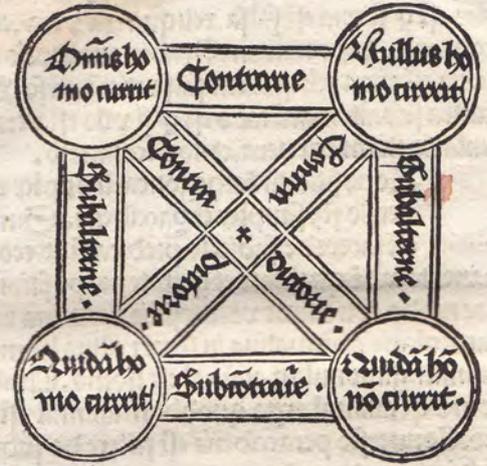
**Rare incunable edition of this popular introduction to logic**, known as the *Parvulus logicae*, by the schoolmaster Petrus Gerticz of Dresden (d. 1421/25), based on the logical writings of Petrus Hispanus and Paulus Venetus. The first edition was printed in Leipzig c.1486-89.

Petrus Gerticz studied at the University of Prague before being forced to leave with other German students following the 1409 Decree of Kuttenberg. He settled in Dresden where he taught theology and canon law at the Kreuzschule. Suspected of Wyclifite heresy he was expelled around 1412 and returned to Prague, where he founded a new elementary school. Influential in introducing the Hussite practice of communion *sub utraque* (i.e. administering both bread and wine during the celebration of the Eucharist), Petrus was apprehended by the Inquisition in Regensberg and burned at the stake in 1421/25. In addition to this work, he also authored the *Parvulus philosophiae naturalis*.



Monasterii Mellicensis  
L. 57.

Accipit. Textus parvuli logice  
una cum breui et perutili repe-  
titione eiusdem. Laus deo

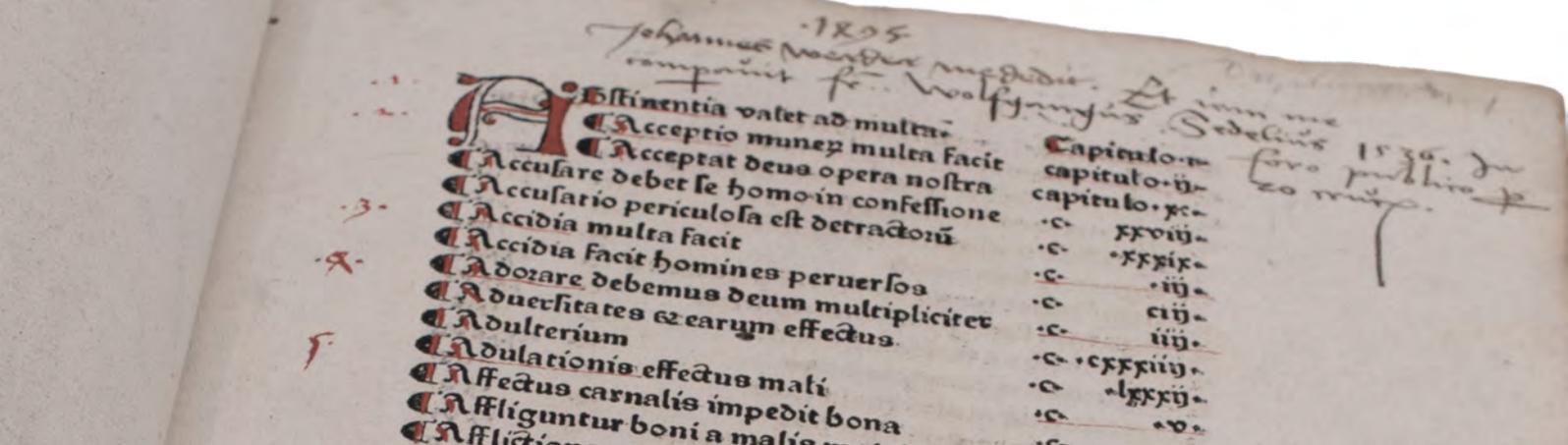


**P**ropositionū kathergoricarū triplex ē ma-  
teria scz natural' cōtingēs ⁊ remota. Vñ  
nota materia in pposito nihil aliud ē ni-  
si predicatū et subiectū. Materia natu-  
ralis est illa in qua p̄dicatū ē de esse subiecti vel p-  
p̄riū eius. vt hō est aial. hō est risibilis. Cōtingēs  
est illa in q̄ predicatū pōt adesse et abesse suo sub-  
iecto p̄ter subiecti corruptionē vt hō est alb⁹. Re-  
mota est illa in qua predicatū nō pōt cōuenire cū  
suo subiecto. vt hō est asinus. Lex et natura cōtra-  
rariū talis est q̄ si vna est vera reliqua erit falsa et  
non ecōuerso. possunt enī ambe simul esse falsē in  
materia cōtingenti. vt omnis homo est albus. nul

The Nuremberg printer Friedrich Creussner issued around 180 printed works between 1470 and 1499, including the *editiones principes* of Marco Polo's travels in German and Tacitus' *Germania*. This was Creussner's only edition of the *Parvulus logicae*. Attractively printed in Gothic type, it features a handsome title woodcut attributed to the Nuremberg painter and printmaker Michael Wolgemut, striking woodcut medallions depicting a pope, emperor and philosopher, and a woodcut square of opposition.

*Provenance:* formerly in the famous library of the Benedictine abbey of Melk, in Austria.

BMC II 455; Goff P126; ISTC ig00277500 (recording 12 copies, of which 1 in the UK, at the BL, and 3 in the US).



## WOLFGANG SEDELIUS'S COPY

**40 RAMPIGOLLIS, Antonius, and Bindo de SENIS.** Aurea Biblia, sive repertorium aureum bibliorum. *Ulm, Johann Zainer, 17 June 1475.*

Small folio, ff. [159] (without final blank, initial blank present), gothic letter, capitals painted in red, paragraph-marks, initial-strokes and underlining supplied in red; some marginal annotations in early hands; a few small wormholes at beginning and end; carefully resized and a few tears repaired at time of binding; an excellent, large copy, handsomely bound by Anthony Gardner in 1968 in blind-tooled Nigerian goatskin, with his customary detailed 'apologia' at end.

**£6000**

First or second edition; an undated Augsburg edition has been dated c. 1475. The work has traditionally been given to Antonius Rampigollis (c. 1360–1423), but only the prologue is by him. The *Aureum Bibliae repertorium* itself is by Bindo de Senis (or Bindus Guerrius of Siena, d. 1390) and is almost identical with the so-called *Distinctiones exemplorum Veteri et Novi Testamentorum* of Nicolaus de Hanapis (?1225–1291).

The work is a compilation of biblical sentences, concepts and themes arranged in the form of a lexicon in alphabetical order, from *abstinentia* to *zelus*. The book is intended as a practical guide, or easily consulted handbook, to Christian morals. In the early fifteenth century it circulated widely in manuscript, and was so popular that it soon became commonly known as the 'Golden Bible' (and was translated into German as *Die güldene Bibel*). It was eventually placed on the Index by Pope Clement VIII on the grounds that it contained fabulous stories, quoted from spurious books, and occasionally misquoted the Scriptures.

*Provenance:* inscription dated 1495 at the head of f. [2]r 'Johannes Werder me dedit'; Wolfgang Sedelius (i.e. Seidel, Seidl, 1491/2–1562) with his ownership inscription 'Et iam me comp[ar]avit fr[at]er Wolfgangus Sedelius 1536. in foro publico' (and the price) also at the head of f. [2]r. The Brotherton Library at Leeds owns a comparably inscribed volume (Rolevinck, *Fasciculus temporum*, [Strassburg, between 1490 and 1494]) from the library of Seidel, of whom it writes: 'He studied at the Latin school in Landshut and matriculated at the university in Ingolstadt in 1516. That same year he entered the Benedictine monastery of Tegernsee where he continued his studies, including Greek and possibly

Curiositate processisse videtur quod simon magus voluit  
 baptizari quod videbat signa que faciebat philippus et ea ad  
 ostentationem facere cupiebat Act. viij. **C**uriosi dicitur ammoneri  
 et predicari a prudentibus et bonis viris quod frequenter  
 ouertunt et curiositatem relinquunt. Ideo predicante apostolo  
 in Epheso multi qui fuerunt curiosa sectati attulerunt libros  
 et obusserunt eos coram omnibus discipulis Act. xix. Repre  
 hendebat apostolus quosdam thesalonicenses curiosos curiose  
 et inquiete ambulantes et nihil operantes, ij. thesaloni. iij.  
 Adolescentiores viduas monet apostolus esse vitandas que  
 sunt frequenter vage et curiose ociose et verbose, ad. thi. iij.

**De decimis et primicijs.** xxxviij.

**D**ecime considerant quantum ad quantitate offerentium et eorum modum  
**A**d dignitatem exigentium et eorum modum

**D**ecime considerande sunt quantum ad eas dantes et  
 quantum ad clericos eas recipientes Decimas debet  
 dare quilibet quantumcumque magnus et potens liben  
 ter et de melioribus rebus Sic fecit Melchisedech. qui dedit  
 abrahe decimas de omnibus que habebat quod melchisedech fuit  
 rex salem Gen. xiiij. Dat homo decimas quod deus eum custodit  
 pascit et vestit et dirigit sicut petiuit iacob. Gen. xxvij.  
**C**ito debent decime dari sicut precepit dominus dicens. decimas  
 et primitias non tardabis. Exodi. xxij. De melioribus et  
pulcioribus et pinguioribus dent decime et primitie da  
ri Numeri. xvij. Fidelibus debent decime ad templum  
presentari etiam si sacerdotes non petant. Deutro. xvij.

**D**ecimas recipientes sunt clerici qui non debent supflua  
 petere sed deo vacare et de decimis et primicijs debent esse  
 contenti. Nu. xvij. Per sacerdotes recipientes decimas  
debent communicari decime et primitie et alij redditus  
ecclesiarum pauperibus pupillis et viduis. Deutro. xviij.  
Sacerdotes qui recipiunt decimas debent vacari spiritu  
libus et diuinis non temporalibus. ij. palip. xxxij.

Hebrew. His interests and writings were very diverse, encompassing Latin poetry, music and astronomy, and he was also very skilled in many practical crafts including dyeing metals, etching and casting bells. However it is as a preacher that Seidel is most remembered. In 1527, he had written a guide to the spiritual life and this was probably a factor in his appointment as preacher at the Augustinian church in Munich. In this role he vigorously upheld Catholic beliefs and opposed the new Protestant thinking, and wrote several books in the same vein. He came to the attention of Duke Wilhelm IV, receiving his support and that of his son and successor, Albrecht V. Even so, Seidel was a critic of excess and poor financial administration at the Bavarian court. In 1551, Seidel attended the Council of Trent on behalf of Duke Albrecht. His reputation was such that he was also invited to preach in other towns in Bavaria and the wider region, including Salzburg. He preached in Munich for the last time on Good Friday 1560, after which he retreated back to the monastery at Tegernsee, where he died in 1562' (Leeds University website). See also H. Pöhlein, *Wolfgang Seidel (1492–1562): Benediktiner aus Tegernsee, Prediger zu München: Sein Leben und sein Werk* (Munich, 1951). Our volume, which would certainly have been a useful one for a preacher, bears six or seven marginal annotations in Sedelius's hand. It further bears the eighteenth- or nineteenth-century inscription 'Duplum' on the recto of the initial blank (conceivably a duplicate of the Bavarian State Library, which absorbed the extensive library of Tegernsee in the early nineteenth century). Subsequently in the library of T. L. Seddon, with his bookplate (transferred from front pastedown of previous binding), and in the stock of E. K. Schreiber, with his invoice dated 4 October 1980 loosely inserted.

The binding was the 857th done by Anthony Gardner OBE, who was the subject of 'Craft-binders at work II' in *The Book Collector*, vol. 22 pp. 169–175.

Hain 13681; BMC II p. 524; GW M36970; Goff R-12; Bod-inc B-345B. ISTC records only three copies in the UK (one at the Bodleian and two in the British Library).

## ST PETERSBURG'S GREAT BASILICA

**41 RICHEBOURG, Pierre-Ambroise.** A view of Saint Isaac's cathedral, St Petersburg. *circa 1859.*

Albumen print, 12<sup>5</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> inches (32 x 29.9 cm), arched top, mounted on tissue and original card mount, with title, photographer's and publisher's credit printed below; some foxing to mount, a few tears and chips to edges of mount, not affecting image.

**£1500**

St. Isaac's, dedicated to a patron saint of Peter the Great who had founded the modern city at the beginning of the 18th century, was designed by Auguste de Montferrand, a French-born architect. It took forty years to build, newly completed at the time of this photograph. It is said to be the largest Orthodox basilica in the world. During the Soviet era, the cathedral was stripped of its religious content and in 1931 it became the Museum of the History of Religion and Atheism. In 1937, the museum was transformed into the museum of the Cathedral. Regular worship began again in part of the cathedral after the fall of communism and in 2017 it was transferred back to the Russian Orthodox Church.



Richebourg (1810–1870s), a Parisian, was an early daguerreotypist, making portraits, selling daguerreotype equipment and teaching the process in the 1840s. In the early 1850s he was one of the first to use the new wet-collodion glass-plate negative process. He became a member of the Société française de photographie in 1855 and exhibited from then until 1860, winning acclaim and medals.

As well as various commissions and projects in France, including photographing the interiors of imperial residences he also travelled to Russia from 1857. There he made over 200 photographs, sixty of which were published as Theophilus Gauriet's *Trésors d'Art de la Russie ancienne et moderne*, by Gide & Baudry in Paris in 1859.

## GEORGE SAND: 'MORE SOVEREIGN THAN THE TSAR'

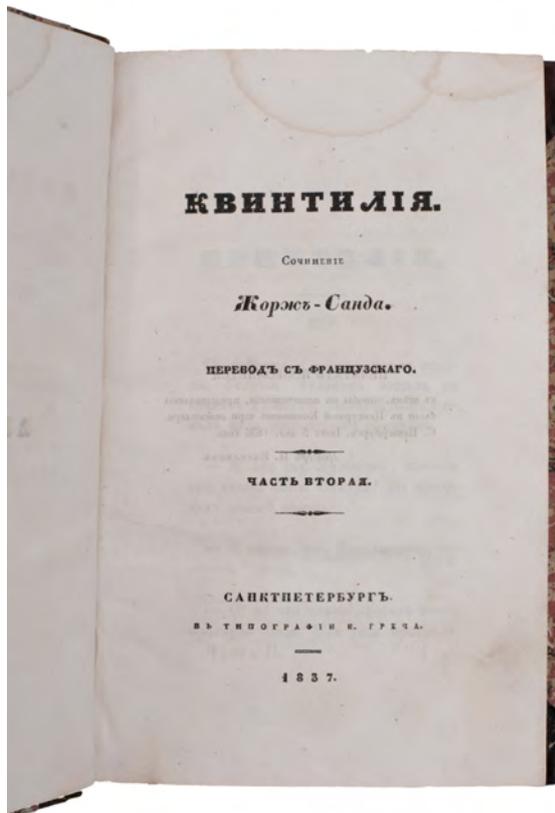
**42 SAND, George, pseud. [i.e. Aurore DUPIN, baronne Dudevant].** Kvintiliia. Sochinenie Zhorzh-Sanda. Perevod s frantsuzskago [Quintilia. A work by George Sand. A translation from the French] ... *St Petersburg, N. Grech, 1837.*

2 vols., 8vo, pp. [4], 296; [4], 248, [2]; some dampstaining at the beginning and end of each volume, more so to vol. I; contemporary Russian half roan, spines direct-lettered and numbered gilt, rubbed, some repairs to spines and corners, marbled paper to sides and endleaves renewed.

£1800

First edition in Russian of *Le secrétaire intime* (1834), an early appearance in Russian for the French novelist.

'Nowhere in the world did George Sand's works find a warmer reception than in tsarist Russia, where there formed around her a veritable cult ... One eye-witness to her enormous popularity in Russia was the international opera star Pauline Viardot, who wrote to her close friend in 1847 that: "là-bas tous vos ouvrages sont traduits à mesure qu'ils paraissent, que tout le monde les lit du haut en bas de l'échelle, que les hommes vous adorent, que les femmes vous idolâtrèrent et qu'enfin vous régnez sur la Russie plus souverainement que le tzar."



'Perhaps the most authoritative testimony we have to Sand's importance in Russian literary history is found in Prince Mirsky's highly regarded *History of Russian Literature*. In it Mirsky credits Sand with being the major source of the Russian realist novel: "Russian realism was born in the second half of the forties ... In substance it is a cross between the satirical naturalism of Gogol and an older sentimental realism revived and represented in the thirties and forties by the then enormously influential George Sand. Gogol and George Sand were the father and mother of Russian realism and its accepted masters during the initial stages"' (Carole Karp, 'George Sand and the Russians', *George Sand Papers*, 1976, pp. 151-2).

Françoise Genevray, 'Les traductions russes des oeuvres de George Sand de 1833 à 1866', *Les amis de George Sand*, 2001, p. 74. Not in OCLC.

**43**     **SCHEME** of the Holland Lottery, for 75,360,000 Guilders. Agreed on the 22d of June 1719. N. S. Being all Prizes ... [London, Matthew West, 1719].

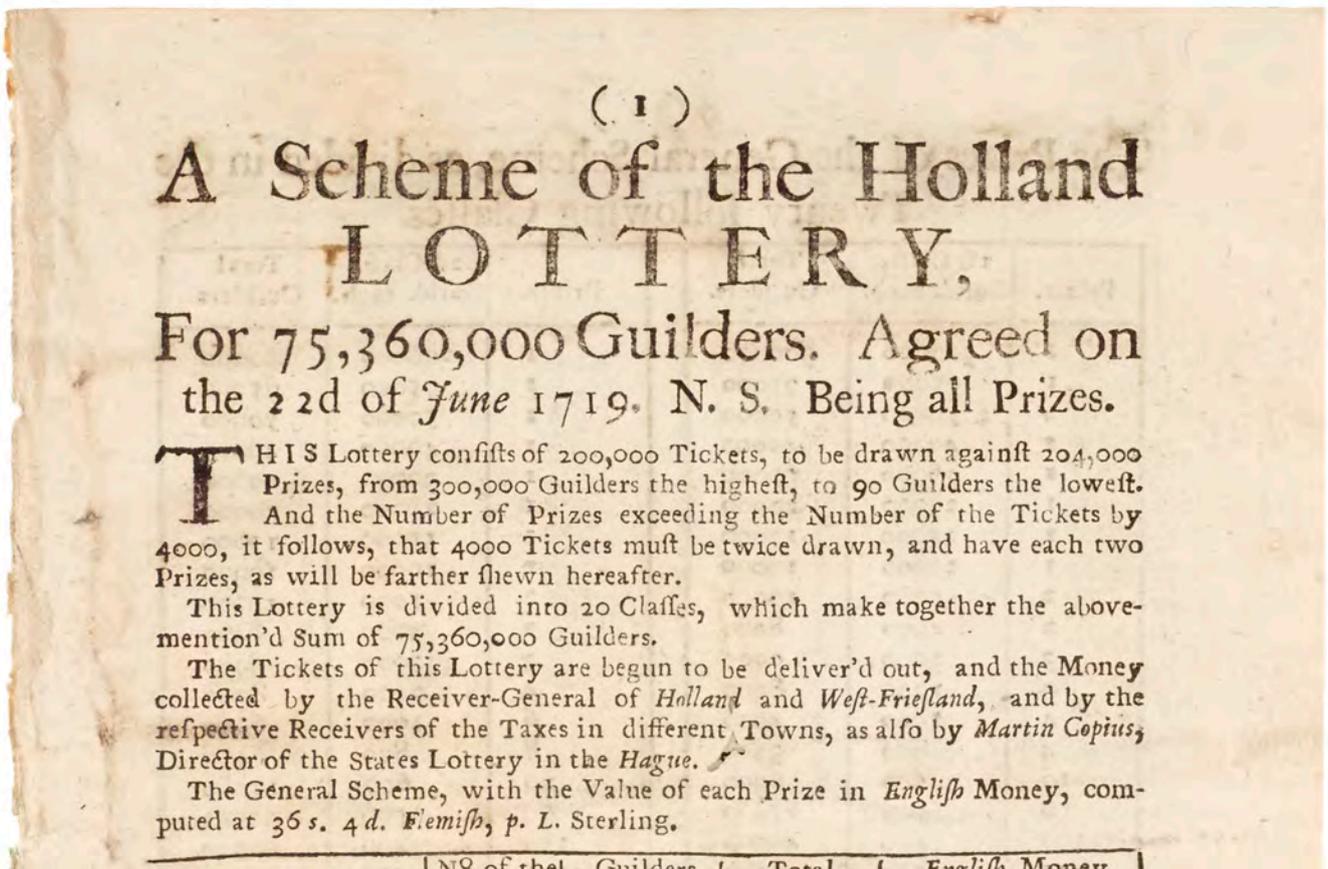
4to., pp. 8, including 5½ pages of letter-press tables; creased and dusty where once folded, else in very good condition.

**£1250**

**Unrecorded**, an extended advertisement for the goldsmith Matthew West's side-business in retailing shares in lottery-tickets.

One of the features of lotteries of this date was the relatively high price of tickets, which meant they were inaccessible to the poorer class of speculator, unless a third party chose to split tickets to create a consortium. Matthew West appears to have been a pioneer in this, and first began offering shares in English lotteries in around 1710, later diversifying into Dutch and German lotteries.

The present pamphlet lays out the exact scheme of prizes for the States General's lottery of 22 June 1719, which offered 200,000 tickets and 204,000 prizes, in twenty classes or draws, with tables for each class. The original price per ticket is 25 guilders, but for the first 15 classes, only 10 guilders is required upfront, the remaining 15 to come out of winnings when the ticket is drawn, less a 20% levy.



‘Matthew West, Goldsmith ... having in all the Lotteries ever since the Year 1710, (both English and Dutch) dispos’d of Tickets, by dividing them into Parts or Shares, hereby gives Notice that he has now purchas’d Tickets in the present Dutch Lottery’. A quarter-stake in a single ticket would cost 6s, or a quarter in 20 tickets £6, and so forth; in one past draw, customers of West’s drew a prize of 75,000 guilders, split between eight people, giving them each ‘648 *l.* clear of all Deductions’.

The first States Lottery in the Netherlands was run in 1711 to raise funds after the War of the Spanish Succession, and though an official regular lottery was not established until 1726 there were evidently intermediate draws like the present.

**Not in ESTC.** A related item, *An Exact Scheme of the Dutch Lottery* (Bibliothèque nationale only), is a quarto handbill dealing with the ‘second division’ of the same lottery (75,000 lots).

## WITH TWO CONTEMPORARY MANUSCRIPT POEMS

**44 SCOTT, Thomas.** The High-Waies of God and the King. Wherein all Men ought to walke in Holinesse here, to Happinesse hereafter. Delivered in two Sermons preached at Thetford in Norfolke, Anno 1620 ... *Printed at London [i.e. Holland]. 1623.*

[*bound with:*]

[**SCOTT, Thomas.** The Belgicke Pismire: stinging the slothful Sleeper, and awaking the diligent to fast, watgh [*sic*], pray; and work out their owne temporall and eternall Salvation with Feare and Trembling ... *Printed at London [i.e. Holland]. 1622.*

[*and with:*]

**SCOTT, Thomas.** The Projector. Teaching a direct, sure, and ready Way to restore the Decayes of the Church and the State both in Honour and Revenue. Delivered in a Sermon ... Anno 1620 ... *Printed at London [i.e. Holland]. 1623.*

[*and with:*]

[**SCOTT, Thomas.** Newes from Pernassus. The political Touchstone, taken from Mount Pernassus: whereon the Governments of the greatest Monarchies of the World are touched. *Printed at Helicon [i.e. Holland]. 1622.*

[*and with:*]

[**SCOTT, Thomas.** Vox Populi. Or Newes from Spayne, translated according to the Spanish Coppie. Which may serve to forewarn both England and the United Provinces how farre to trust Spanish Pretences. *Imprinted in the Yeare 1620.*

[*and with:*]

[**SATIRE.] Manuscript:** ‘A Conference held in the Castle St Angelo betweene the pope, themperor, and the Kinge of Spaine’. 1620s. 6½ pages.

[*and with:*]

[**PHILIP II and ELIZABETH I.] Manuscript:** ‘Verses spredd beyond the seas an. 1588 entitled Mandata Regis hispanie ad Regine Anglie ... Translated thus ... My Belgicke Countreis I forbid w<sup>th</sup> armes for to defend ...’. 1620s. 1 page.

Extract of the famous letter to the famous Vincent  
 de Armentieres by the famous Thomas Scott  
 written at Amoy in the year 1624  
 Anno 1624

The familie of shepherds in the month of a year is a goodly  
 multitude of naturall sheepe being augmented by some wife and  
 Trade which hath a continuall to the goodly temperance of the  
 same: yet sometimes the fault of some sheepe that will not  
 will about the Procter of his tongue, there is no pleasure so  
 good as to a sheepe as his will speaking speaks for. It is  
 a terrible and dolefull to overcome a multitude: his tongue  
 is a sword, his voice is the life and death of his life for  
 against whom he doth imploy it: he forges he himselfe  
 confounds himselfe and others together: he seems to be  
 in his intention so in fittingly abjects his selfe of his  
 himselfe by the speeche he speaketh: he himselfe is not  
 by him selfe: there is not any thing you may see  
 but all good words he will make possible: and nothing  
 he will not say but he will make possible: his  
 eloquence: his speeche is a multitude: he of his great  
 is given in an earnest, especially he will be so  
 that he himselfe nothing but his selfe of obedience  
 himselfe: the sheepe that himselfe make his selfe, he doth  
 gather his mind at his pleasure and knowes you to  
 make his selfe, to make his selfe, in his  
 that he himselfe all heart of danger: all kinds of  
 benefits: he seems of all other sheepe by means of his  
 tongue greatest, he himselfe into the mind: to put out  
 of his: he will not be able to remaine upon his

THE  
**BELGICKE**  
**PISMIRE:**  
 'Stinging the slothfull SLEEPER,  
 AND  
 Awaking the DILIGENT  
 TO  
 FAST, WATCH, PRAY,  
 And  
 WORKE OVT THEIR OWNE  
 Temporall and Eternall Salvation  
 WITH  
 Feare and Trembling.

---

PROV. 30. 25.  
 The Pismires are a people not strong, yet prepare they their  
 meate in Summer.

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Printed at London. 1632.

Five printed works 4to. in a tract volume; *Belgicke Pismire* A2-3 loose, fore-edge frayed, final leaf of *Vox Populi* worn and laid down; else very good copies. Bound before *The Projector* is a single page manuscript extract from Edward Grimston's *Generall Historie of France* (1624) in a legible contemporary secretary hand; at the end are four further leaves in the same hand, the contents as specified above; scattered marginal annotations throughout; a few further annotated leaves evidently sometime removed from the end; manuscript contents list, contemporary stiff vellum, ties wanting.

£4500

**A fine tract volume with 5 printed works by the notorious Hispanophobe and anti-Catholic Thomas Scott, along with two topical pieces of manuscript poetry.**

'A Conference held in the Castle St Angelo betweene the pope, themperor, and the Kinge of Spaine' is a long satirical dialogue in verse sometimes attributed to John Taylor, the Water Poet, who later edited and adapted it in 'A Suddaine Turne of Fortunes Wheel' (1631, but not published). It had an earlier printing, in an undated edition c. 1619-20, as *Prosopopoeia. Or, a Conference* (etc.), (4 copies in ESTC), but also circulated in manuscript – cf. Crum W213. **Our version clearly does not derive from the printed text**, and variant readings include 'Bavier' instead of 'Danow' in line 10, 'cutte in pieces' instead of 'cutt in sunder' in line 18.

**The second piece comprises the insolent verse quatrain apparently delivered by the Spanish ambassador to Queen Elizabeth shortly before the departure of the Armada, along with the Queen's witty one-line rejoinder.**

It is present here in both the original Latin ('Te veto ne pergas armis defendere Belgas ...') and **an apparently unpublished English translation:**

My Belgicke Countreis I forbid w<sup>th</sup> armes for to defend  
My treasures thy Drake bereft restored me to send  
The Cells thy father did subvert repaired they must be  
The popes religion to restore in charge I give to thee  
Answer. At Grecian kalends [*i.e.* never] these thy hests performed all shalbe.

'While there has been some scholarly doubt about Phillip's authorship in this verse exchange, two contemporary sources attest to the authenticity of Elizabeth's participation' (Ted Booth, *A Body Politic to Govern*, 2013, cited *Elizabeth I: Collected Works*, ed. Marcus, Muller and Rose, 2000). Several early manuscripts of the Latin text survive, some also featuring an English translation, different from the present. The earliest record we can find in print is in Fuller's *Holy State* (1642), again with a very different translation.

The rest of the volume contains an interesting assembly of anti-Spanish texts by Thomas Scott, the earliest being *Vox Populi*, a purported report of the Spanish ambassador Gondomar describing his success in bringing about the collapse of the Church of England. This caused such a furore that Scott went into hiding, re-emerging as a minister in Utrecht, where he took part in the synod of 1621, looked after the spiritual needs of the English military establishment, and continued to write powerfully to advocate English support for the Dutch war of independence. *Newes from Parnassus* is an adaptation of Boccalini's *Pietra del paragone politico*, fantastical satires based on the political intrigue and literary gossip of contemporary Italy. The focus of the satire here is Spain.

STC 22079; 22069a; 22081; 22080; 22098.5.

PRESENTATION COPY, BY 'PRINCESS OLIVE OF CUMBERLAND'

**45**     **SERRES, [Olivia] Mrs. J. T.** Flights of Fancy: consisting of miscellaneous Poems. With the Castle of Avola, an Opera, in three Acts ... *London: Printed by D. N. Shury ... for J. Ridgway ... 1805.*

8vo, pp. [iii]-viii, 190, with a frontispiece portrait of the author (upper outer corner slightly dampstained), but wanting a terminal advertisement leaf and possibly a half-title; a good copy in contemporary mottled calf, rather dry, headcaps chipped, label wanting; presentation inscription (cropped) to head of title: '**To The Marchioness of Downshire with the Respectful Complim[ents] of the Autho[r]**'.

**£1750**

First and only edition, rare, a collection of poems and a gothic opera by the serial fantasist Olivia Serres, from the library of Mary Sandys, later Hill (1764-1836), Marchioness of Downshire and Baroness Sandys.

To the Marchioness of Downshire  
with the Respectful Compliments  
of the Author

## FLIGHTS OF FANCY:

CONSISTING OF

MISCELLANEOUS POEMS.

WITH

THE CASTLE OF AVOLA,

AN OPERA, IN THREE ACTS.

BY

MRS. J. T. SERRES.

London:

Printed by D. N. SHURY, Berwick-street, Soho;

FOR J. RIDGWAY, 170, PICCADILLY.

1805.



*Olivia Serres.*

Published by J. Ridgway, Piccadilly Street.

As she later explained in *The Princess of Cumberland's Statement to the English Nation* (1822), Serres's connection to Mary Hill was an important stepping stone in her social rise in the early years of the century. 'She had been favoured with a letter of introduction to the Marchioness of Downshire, from the highly-informed and excellent Dowager Lady Lonsdale; which was the prelude to his Royal Highness the Prince of Wales's favour; who, with his usual polite attention to promote the fine arts, named her landscape-painter to himself'. Olivia Wilmot Serres's rare conduct book *Olivia's Letter of Advice to her Daughter*, 1808 is dedicated to Hill.

Mary Hill (née Sandys, 1764-1836), Marchioness of Downshire and later Baroness Sandys, was a wealthy heiress, society hostess and literary patron who married the young but ill-fortuned politician Arthur Hill in 1786. Raised by her uncle, one of Samuel Johnson's 'Streatham worthies', she became a friend of both the Prince of Wales and Mrs. Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley. She built up a fine collection of contemporary fiction, mostly by women, to add to the family library.

Serres is now best known for a series of increasingly improbable claims about her lineage. She had spent much of her childhood in the care of her uncle, the literary scholar James Wilmot (an acquaintance of Sterne and Johnson); in 1813 her *Life of ... John Wilmot* claimed that he was the author of the famous 'Junius letters'. In 1817 she compounded the Junius claim with the suggestion that Wilmot was also the secret husband of Princess Poniatowski of Poland, and that Serres herself was the illegitimate daughter of the Duke of Cumberland (brother to George III) and a Mrs Payne, her uncle's sister – swapped at birth with the stillborn child of her 'parents'. Arrested for debt in 1821, she produced fabricated documents including George III's will, which were later proven false in Parliament. Incredibly, she did still have some supporters, and after the death of the King in 1835 she raised the stakes to claim legitimacy, styling herself Princess Olive of Cumberland, and adopting royal livery for her coach and servants. Her daughter Lavinia Janetta Horton Ryves continued the family tradition as Princess Lavinia.

*Flights of Fancy* includes half a dozen pieces inspired by *Werther*, as well as poems to Lady Hamilton and the Earl of Warwick (the dedicatee). Among the better pieces is a witty rejoinder 'To a Gentleman' looking for advice about a second wife:

A female rich, a woman mild,  
In sense as perfect as--a child;  
Beauteous, but without a tongue;  
Stupid as she's fair and young;  
Submissive, and in temper grave,  
A proper creature for your slave ...

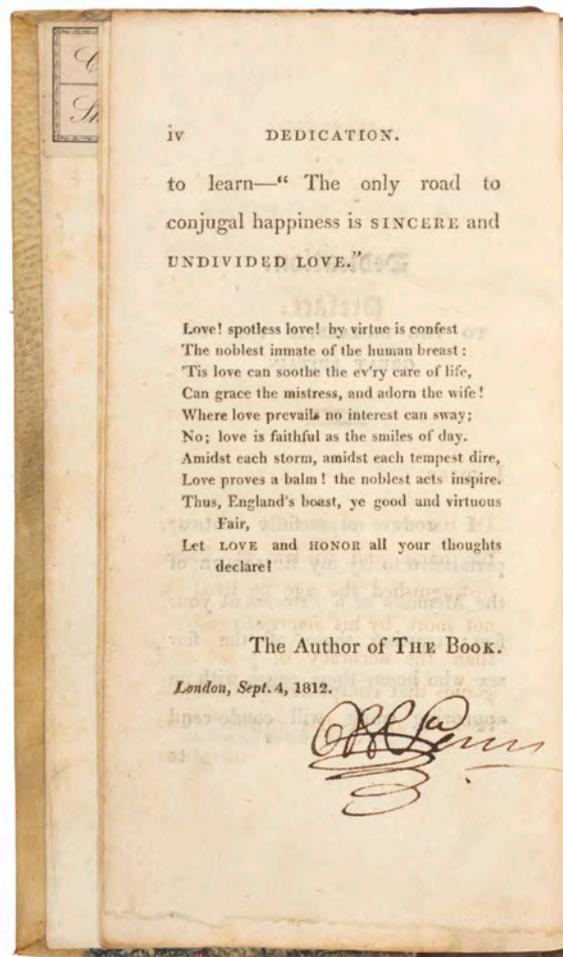
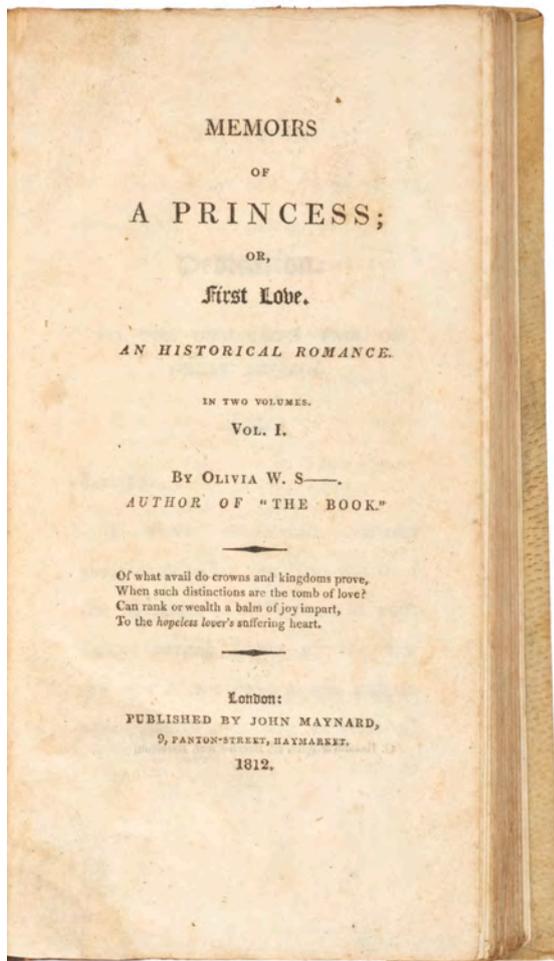
COPAC and OCLC show copies at BL, Bodley, University of Wales (Trinity St David): NYPL, Alberta, and UCLA.

**46**     **S[ERRES], Olivia W[ilmot].** *Memoirs of a Princess; or, first Love. An historical Romance. In two Volumes ... London: Published by John Maynard ... 1812.*

2 vols, tall thin 12mo., pp. x, 194; [2], 165, [1, errata]; **signed twice by the author with her full name, at the end of the Dedication and the Preface**; a very good copy, lower edge untrimmed, in contemporary marbled boards, vellum fore-edge, neatly rebacked in calf; library shelf-label to front pastedown.

**£2750**

**First edition of a very rare 'novella' by the serial fantasist Olivia Serres** (née Wilmot, 1772-1835). Nominally fictional, and dedicated 'To the unmarried fair of Great Britian', the *Memoirs* are in fact a thinly disguised tale of a youthful love affair of Caroline of Brunswick (here 'Dantzwick'), before her marriage to the Prince of Wales, later George IV, a prior attachment that Serres ultimately blames for the failure of the marriage.



A talented artist, Olivia Wilmot married her drawing master, the marine painter John Thomas Serres, in 1791 (it was an unhappy union and they separated in 1802), and went on to earn a living as a painter and teacher, exhibiting at the RA and the British Institution, and as a miscellaneous writer. Among her literary efforts, all very rare, was a collection of poems *Flights of Fancy* (1805); *The Book!! Or, procrastinated Memoirs* (1812); and *Marie Anne Lais, the Courtezan* (also 1812, no copy traced). She was at this time rather obsessed with the Prince of Wales, writing him begging letters and gratulatory verse; here, seeking Caroline's hand, he is called 'The most accomplished and powerful sovereign in the world'.

BL only in Library Hub; OCLC adds Texas Tech and UPenn; none of these appear to be signed, but there is also a copy at Harvard, similarly signed as the present, from the library of one of her supporters, Lord Eglinton.

Garside, Raven and Schöwerling 1812: 54



## KEY TO READING BETWEEN THE LINES

**47 SCHOTT, Gaspar.** Schola Steganographica, in classes octo distribuita. Quibus, praeter alia multa, ac jucundissima, explicantur artificia nova, quae quilibet, scribendo epistolam qualibet de re, et quocumque idioma, potest alteri absenti, arundem artificiorum conscio. Nuremberg, Jobus Hertz per Johann Andreas and Wolfgang Endter, 1665.

4to, pp. [36], 346, [10]; 11 leaves of plates, most folding; engraved frontispiece, title-page printed in red and black; light foxing and spotting throughout, else a good copy in near-contemporary full vellum, manuscript title to spine, sprinkled edges.

£1500

**First edition of this treatise on cryptography.** ‘L’un des plus curieux et des plus rares traités sur les écritures secrètes et leurs nombreuses combinaisons’ (Bibliotheca esoterica, 442) in which Schott, Athanasius Kircher’s most important disciple, compiled cipher systems inspired by, or derived from, Kircher, who had published his own *Polygraphia* on the subject two years earlier. The work discusses different encrypting and deciphering systems, along with the mechanical instruments involved in some of them. Schott presents cryptographical cases of his own invention: the “Arca Glottotactica” and the “Cistula Steganographica” and a “Mensula Steganographica”. Among these devices can be observed a system of musical encryption, with printed musical sheets within the text: ‘The author’s system of cryptography contains also a mode of conveying secrets by sounds (including singing and the playing of an organ), and by other physical phenomena’ (Zeitlinger).

Sommervogel, VIII, 910, 12.

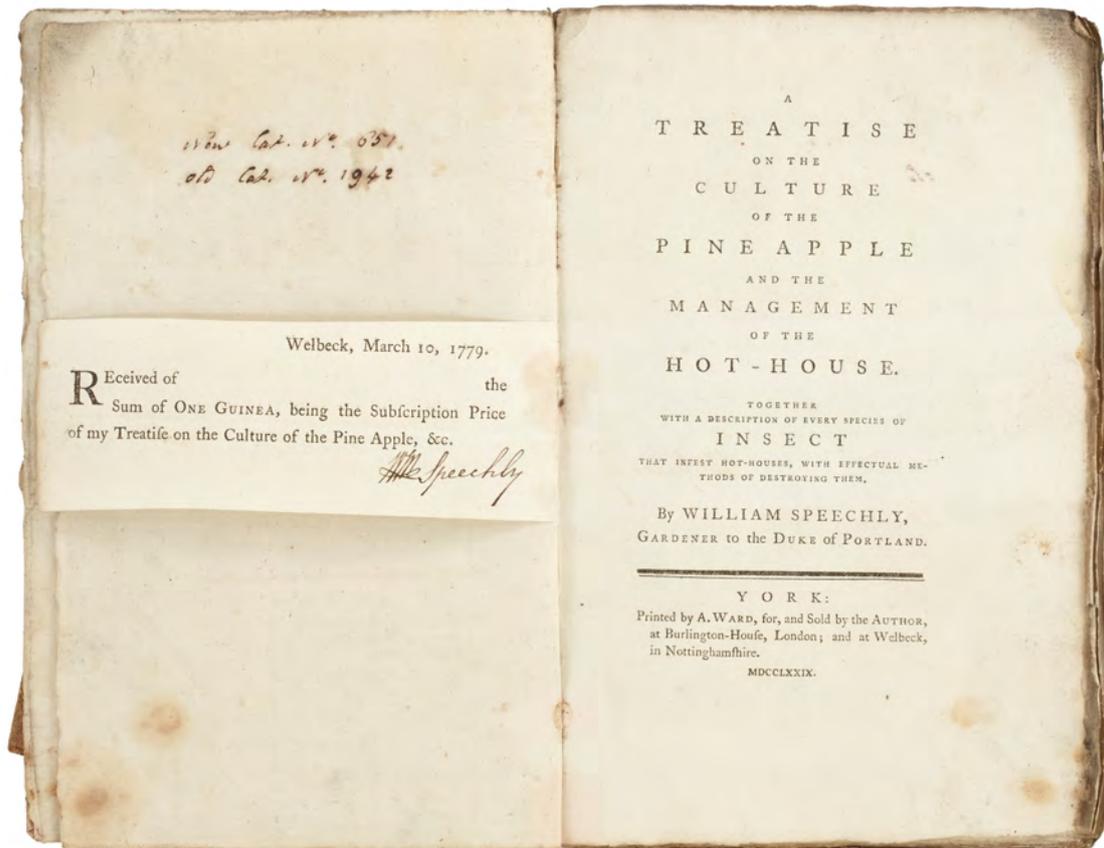
PINEAPPLE PIONEER

**48 SPEECHLY, William.** A treatise on the culture of the pine apple and the management of the hot-house. Together with a description of every species of insect that infest hot-houses, with effectual methods of destroying them ... *York, A. Ward for the author, 1779.*

8vo, pp. v, [1 blank], [6 list of subscribers], [vii]-xvii, [1 blank], 100, [2 folding explanation of plate], [101]-186, [2 explanation of plate], with 2 engraved plates (1 folding), and with printed subscriber's receipt tipped in facing title signed 'Wm Speechly'; a few light spots or marks, occasional dusty corners or edges, a little foxing to first plate; a very good uncut copy in contemporary marbled boards; damp stain to upper board, small areas of loss to spine; contemporary inscription to front flyleaf 'Now Cat No. 651. Old Cat. No. 1942'.

**£1100**

First edition, this copy with a printed slip facing the title reading 'Welbeck, March 10, 1779. Received of [blank] the sum of one guinea, being the subscription price of my treatise on the culture of the pine apple, &c.', signed in brown ink by Speechly. Having worked as a gardener in Dorset and Yorkshire, Speechly became gardener to William Henry Cavendish Cavendish-Bentinck, third duke of Portland, at Welbeck Abbey in Nottinghamshire in 1767.



'Speechly was mainly known for his skill in growing pineapples and grapes. He revolutionized the cultivation of the pineapple, and was particularly concerned that it should not be kept at too hot a temperature in the winter ... In 1779 he issued a *Treatise on the Culture of the Pine Apple*; this was followed in 1790 by a *Treatise on the Culture of the Vine*' (ODNB). In addition to members of the nobility, physicians, lawyers and clergymen, the subscribers' list includes numerous gardeners and nurserymen, as well as Horace Walpole.

ESTC T63785; Henrey 1373.



## THE ENGLISH IN MOROCCO

**49** [TANGIER.] A description of Tangier, the country and people adjoyning. With an account of the person and government of Gayland, the present usurper of the kingdome of Fez; and a short narrative of the proceedings of the English in those parts. Whereunto is added, the copy of a letter from the king of Fez to the king of England, for assistance against his rebellious subjects; and another from Gayland to his sacred majesty Charles the Second. With divers letters and passages worthy of note, translated from the Spanish into English, and published by authority. *London, for Samuel Speed, 1664.*

4to, pp. [8], 84; with engraved portrait to p. [2], 'A Guyland, alias Gayland, the present usurper of the kingdome of Fez'; portrait neatly backed, quire A reinforced in gutter, a very few small spots and marks, last page slightly dusty; very good in modern calf, spine in compartments; very light wear to extremities.

£2750

Scarce first edition of this entertaining account of Tangier, in north-western Morocco, during the English occupation of the city, which had begun in 1661 following Charles II's marriage to Catherine of Braganza, and which would come to an end in 1684. Described by the editor in his preface as 'outlandish', the work is a delightful mix of fact and fiction, and the earliest item on Tangier recorded on ESTC, besides a pamphlet entitled *A brief relation of the present state of Tangier* which appeared in the same year. It opens with a striking portrait of the Moroccan warlord Khadir Ghailan (known to English-speakers as Gayland) depicting him on horseback, heavily armed, before the walled city of Fez. *A description of Tangier* was published in the immediate aftermath of Gayland's victory over the English at the Battle of Tangier, in May 1664, at which the Governor Andrew Rutherford, 1st Earl of Teviot, was killed in an ambush, together with 400 men of his garrison. In spite of these unpropitious circumstances, the editor clearly had hopes for the English Moroccan foothold, writing in the preface 'here is set down the great passage to the wealth of Affrica'.

Following a brief overview of Tangier, the text turns to Gayland (who is compared to Cromwell), discussing his wealth, military strength and tactics, and his court and policies. A history of the English occupation of the city follows, including copies of correspondence between Gayland, Teviot and Charles II. A chapter on 'the qualities' of the native population, 'good and bad', is followed by a description of the kingdom of Fez more generally, encompassing its climate, produce, fauna, customs (including clothing, justice, marriage, death etc.), schools, and even its fortune-tellers.

ESTC R12756 (recording 4 holding libraries in the UK and 6 in the US). **Rare on the market:** we can trace no copy at auction since 1991.

## THE ORIGINS OF CANARY WHARF

**50 WEST INDIA DOCK COMPANY.** Three key documents concerning the financing and early success of the new docks at the Isle of Dogs, the first enclosed wet docks to be established on the Thames. Their construction was prompted by West India merchants and shipowners, outraged at the losses of sugar, rum, and other cargoes due to theft and delay at the old riverside wharves.

(1) **WEST INDIA DOCK at the Isle of Dogs** ... The Act of Parliament "For rendering more commodious, and for better regulating the Port of London," being completed, I am directed by the Committee ... to request the Subscribers ... to pay ... a deposit of Five Pounds per Cent. Upon their respective Subscriptions .... Guildhall, [20<sup>th</sup>, in manuscript] July 1799.

1 page, 4to, with integral address leaf, addressed to Edward Venn, Bow Lane, one of the original subscribers whose subscription was £2000. The subscribers are also asked to attend a meeting on 8 August to elect Directors.

(2) **DIRECTORS OF THE WEST INDIA DOCK COMPANY** ... appointed 8<sup>th</sup> August, 1799 [and one on 24 August]. Alphabetical List of Subscribers [on] August 8 .... [London], C. Whittingham, Printer, Dean Street, Fetter Lane [1799].

11, [1] pp., folio, the subscriptions totalling £500,000 (including Venn's £2000).

(3) **AT A GENERAL COURT OF PROPRIETORS** of the West-India Dock Company, held at their House in Billiter Square, on Friday the 5<sup>th</sup> January, 1810, George Hibbert, Esq. in the Chair; the Chairman read to the Meeting a Report from a Committee of Directors, on Benefits resulting from the Establishment to the public Revenue, Proprietors of Produce, and Others .... London: Printed by J. Bryan, Grocers' Hall Court, Poultry [1810].

8vo., pp. [2], 34, stitched in original drab wrappers. Losses between landing and delivery at the Port of London had amounted to not less than £400,000 per year in 1799-1801. The Chairman reports that the new West-India Docks has put an end to that, as a series of appendixes shows.

**Together £1350**

The first two docks, surrounded by a high wall, opened officially in 1802. Robert Milligan (c. 1740-1809), the leading promoter, was the first chairman, followed by George Hibbert, the noted book collector whose library included a Gutenberg Bible.

From the 1960s as ships began to unload containers downriver at Tilbury, trade declined and in 1981 the docks were closed to be replaced by Canary Wharf. One original warehouse survives as the Museum of London in Docklands.

**Three rare printed documents in fine condition. ESTC and OCLC record no copy of the first, one of the second (Staatsbibliothek Bamberg), and OCLC records one of the third (University of London).**

