



Bernard Quaritch Ltd / June New Acquisitions

WITH 40 ENGRAVINGS ON THE LIFE OF CHRIST

1. ANDRIES, Josse. *Perpetua crux sive passio Jesu Christi a puncto incarnationis ad extremum vitae; quadragenis explicata iconibus ... Cologne, Konstantin München, 1650.*

[Bound with:]

Idem. Altera perpetua crux Jesu Christi a fine vitae usque ad finem mundi, in perpetuo altaris sacrificio: quod ostenditur idem esse, cum sacrificio arae crucis. Interferuntur 40 iconibus affectus pii, et proposita ... *Cologne, Konstantin München, 1650.*

2 works in 1 vol., 12mo, pp. 96, title vignette, with 40 engraved illustrations; 96, with 40 engraved illustrations (same as in previous work); very good, clean copies in 18th-century red morocco, gilt border to covers, spine decorated and lettered in gilt, gilt turn-ins, edges gilt, marbled endpapers, green silk marker; corners very slightly rubbed; oval ink stamp to front free endpaper 'Williams' Library Cheltenham' and pencil notes 'From Blandford White Knights Library' and 'Sotheby July 1817 - 17-6'. £600

First München edition, a handsome copy, of these popular meditational works on the life of Christ by the Belgian Jesuit preacher and writer Josse Andries (1588-1658). Andries joined the Society of Jesus in 1606 and preached for over 40 years at Ghent, Mechelen, and Bruges, his works being translated into numerous languages.

The first edition of the *Perpetua crux* was published in Brussels by Guiliam Scheybels in 1648 and another edition by the Antwerp

printer Cornelius Woons followed in 1649. Both of these were illustrated with woodcuts by Jan Christoffel Jegher after Anthonis Sallaert. This München edition has new engravings, based on those of Jegher but incorporating, for the first time, small parallel Old Testament scenes in one corner of each plate. The engravings include depictions of the nativity, circumcision, presentation, and flight into Egypt, Christ and Joseph as carpenters, the temptation, the death of John the Baptist, the last supper, the kiss of Judas, Christ before Pilate, the flagellation, the stations of the cross, and the crucifixion, deposition and entombment.

Provenance: according to a pencil note this volume belonged to the extravagant book collector George Spencer-Churchill (1766-1840), Marquess of Blandford and 5th Duke of Marlborough, whose 'White Knights Library' was sold at auction in 1819; a pencil note would suggest that he acquired it at Sotheby's. Williams's circulating library was established in Cheltenham by the bookseller and publisher George Arthur Williams around 1815. Williams described it in his own *New Guide to Cheltenham*, in 1825, as follows: 'This literary repository ... is very tastefully and elegantly filled up and is the most fashionable and agreeable retreat during the season. A very extensive and well selected collection of works ... for the study of the learned, the instruction of youth, or the amusement of the devotee of pleasure, are here judiciously arranged.'

De Backer-Sommervogel I, 376. OCLC shows 4 copies in the US, at Boston College, Georgetown, Harvard, and Johns Hopkins. Library Hub finds copies at the BL and Oxford.

A SOCIALIST UTOPIA - REVIEW COPY

2. "ATLANTICUS", *pseud.* [Karl BALLOD.] Ein Blick in den Zukunftsstaat. Produktion und Konsum im Sozialstaat, mit einer Vorrede von Karl Kautsky. Stuttgart, J. H. W. Dietz, 1898.

8vo, pp. xxiv, 104; lightly toned throughout, but a very beautiful copy, bound in contemporary half green morocco over marbled boards, extremities a little rubbed; original illustrated wrappers bound in; newspaper cutting from the *Journal des débats* of the 16th August 1899, **including a long and detailed review of the book by Ernest Seillière (see below)**, entitled 'La plus récent des Utopies', bound at the beginning; from the library of the Baron and Baroness Ernest Seillière, with their large engraved bookplate to front pastedown. £150

First edition of this socialist utopian essay by the Latvian-born economist Karl Ballod (Kārlis Balodis) on the industrial and commercial composition of the ideal socialist state.

Written under the pseudonym of Atlanticus from Francis Bacon's *Nova Atlantis*, *The Future State: Production and Consumption in the Socialist State* is undoubtedly Ballod's most famous and important work. The *Zukunftsstaat* enjoyed considerable popularity in pre-revolutionary Russia, where it circulated in eight different translations (of which only one was authorised). Ballod felt that Marx's theories were incomplete: they lacked proof that once the means of production were seized, the proletariat would be able to improve its standard of living. For Ballod, Marx went only as far as the last day of capitalism, but no further – Marxism was a theory of capitalist breakdown

rather than socialism – and so with the *Zukunftsstaat* he tried to provide a 'quantitative proof' (*preface*) that the well-being of all members of society could be assured, using modern technology and generous compensation to the former owners of the means of production, provided that society set up planned production for basic consumer goods. Ballod did not advocate for a complete nationalisation of agriculture and industry though; inspired by the increased productivity seen on large farms in the USA, he primarily wished to eliminate smaller producers in favour of large, state-owned, modern facilities which would provide the necessities, while the production of luxury goods could remain in private hands.



Ballod felt strongly that socialism was for the worker, not the other way round, and his combination of humanistic and social ideals lead to him being viewed as a foolish utopian and a dangerous socialist by Latvians, and as a petty bourgeois economist by the USSR. His rejection of Marxism made him a target for the left-wing, and his socialism made him a target for the right. Most reviewers of the first edition of the *Zukunftsstaat* slated it, judging it to be a minor work, highly unscientific, and not to be taken seriously. Seillière's review seems to be kinder than most, conceding that Ballod's heart is in the right place, though his ideas have limitations. Interestingly, Seillière's review focuses as much on the introduction by Karl Kautsky as it does on the main text.

Provenance: Ernest Antoine Aimé Léon Seillière (1866–1955) was a French writer, journalist, and critic, author of various works on socialism and imperialism, and their psychological implications. He was a member of the Académie des sciences morales et politiques, and of the Académie française.



3. BACON, Francis. *Opuscula varia posthuma, philosophica, civilia, et theologica, nunc primum edita. Cura & fide Guilielmi Rawley...* Una cum nobilissimi auctoris vitae. *London, R. Daniel, impensis Octaviani Pulleyn, 1658.*

8vo, pp. [xxxvi], 216; woodcut headpieces and initials; some spotting and browning in places, but largely fresh; with 17th-century engraved bookplate of Antonius Biderman on verso of title (leading to small hole on title, not affecting text); in later marbled boards with floral paper spine, handwritten label at head of spine; later endpapers; some rubbing and wear to extremities. £1250

First edition, second issue (with the imprint R. Daniel, rather than R. Danielis) of this collection of the philosophical, political, and theological writings of Bacon, including numerous essays previously unpublished, and the first appearance of William Rawley's biographical sketch of the philosopher. Rawley, Bacon's literary executor, collects together eleven essays, some original and some appearing for the first time in Latin, including 'Historia densi et rari', 'Inquisitio de magnetate', 'Topica inquisitionis de luce et lumine', 'Confessio Fidei', and 'Inquisitio de versionibus, transmutationibus, multiplicationibus, et effectationibus corporum'; several have their own title-pages.

This copy bears the book-plate of Antonius Biderman (*d.* 1679), a governor in the service of the Fürstenberg family; the bulk of his collection went to that family's library at Donaueschingen on his death, although the present copy bears no Donaueschingen stamps

See Gibson 230b; ESTC R12045 recording four locations in North America (Huntington, Southern Illinois, Rochester, and Toronto), with OCLC adding Rochester.

OPUS ILLUSTRÆ

In Felicem Memoriam

ELIZABETHÆ

Angliæ Reginae,

Auctore Nobilissimo Heroe,

FRANCISCO BACONO,

Barone de Verulamio, Vice-
comite Sancti Albani.

Multis retro annis prelo designatum, sed non
antehac in lucem editum.

Cui accefferunt, veluti ejusdem generis,

Imago Civilis Iulii Caesaris.

Imago Civilis Augusti Caesaris.

Anno Domini 1658.



A SIGNIFICANT EXAMPLE OF TECHNICAL CULTURE IN THE RENAISSANCE

4. BELLI, Silvio. Libro del misurar con la vista, di Siluio Belli vicentino. Nel quale s'insegna, senza trauagliar con numeri, à misurar facilissimamente le distantie, l'altezze, e le profondità con il quadrato geometrico, e con altri stromenti, de' quali in ogni luogo quasi in un subito si puo prouedere. Si mostra ancora una bellissima uia di ritrouare la profondità di qual si uoglia mare; & un modo industrioso di misurar il circuito di tutta la terra. *In Venetia, appresso Giordano Ziletti, 1566.*

4to, pp. [8], 108; woodcut printer's device to title-page, woodcut headpieces and initials, **54 half-page woodcut diagrams and illustrations**; slight waterstaining and foxing, otherwise a good copy in contemporary limp vellum, recased, edges stained yellow. £1000

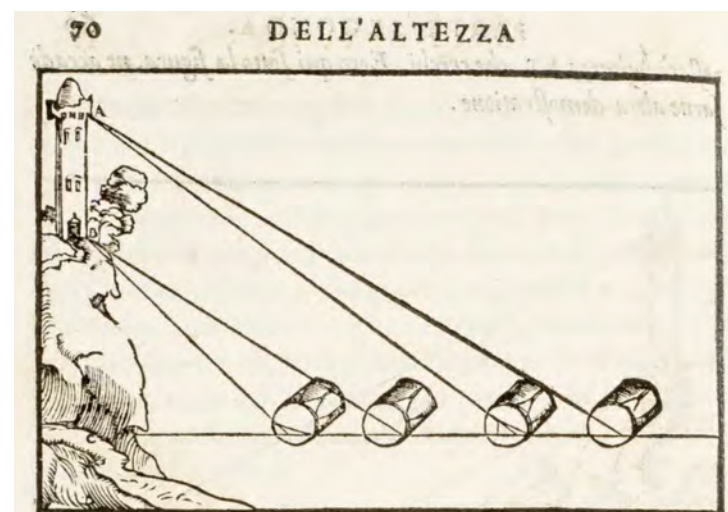
Second edition of Belli's treatise on surveying; first published in Venice in 1565 by Domenico de' Nicolini. This treatise enabled the reader to estimate distances with a fair degree of accuracy, especially useful for the application of geometry to architectural problems.

The book is divided into three parts: 'della distantia' (distance); 'dell'altezza' (height); 'della profondità' (depth); and profusely illustrated with woodcuts. Referring to the 1595 edition, Cicognara wrote: 'Le opere di Silvio Belli sono pregiatissime per la scienza, e chiarezza delle esposizioni. Le tavole sono

intagliate in legno, e benissimo diseguate. Da una famiglia d'artisti di tanto sapere, dalla quale escì anche l'insigne Valerio fratello del matematico, non potevano ottenersi che ottime produzioni' [**The works of Silvio Belli are very valuable for science, for the clarity of the explanations. The plates are carved in wood, and beautifully designed.** From a family of artists with so much knowledge, from which also emanated the distinguished Valerio, brother of the mathematician, we could only hope to obtain such excellent productions (our translation)].

Silvio Belli (1520-1579) was among the great architects of the Vicentine Renaissance, a teacher of mathematics in Vicenza and the co-founder, with Palladio, of Vicenza's *Accademia Olimpica*.

Adams B-519; Cicognara 427; Riccardi, I, 107; Smith, Rara Arithmetica, 343.



A misurare la detta altezza, quando il misuratore non hauesse commodità di mouersi nel piano uerso l'altezza, o discostandosi da quella, ma solamente alla destra, o alla sinistra.

LIBRO
DEL MISVRAR
CON LA VISTA,
DI SILVIO BELLI
VICENTINO.

Nel quale s'insegna, senza trauagliar con numeri, & misurar facilissimamente le distantie, l'altezze, e le profondità con il Quadrato Geometrico, e con altri stromenti, de' quali in ogni luogo quasi in un subito si puo prouedere.

Si mostra ancora una bellissima uia di ritrouare la profondità di qual si uoglia mare; & un modo industrioso di misurar il circuito di tutta la terra.

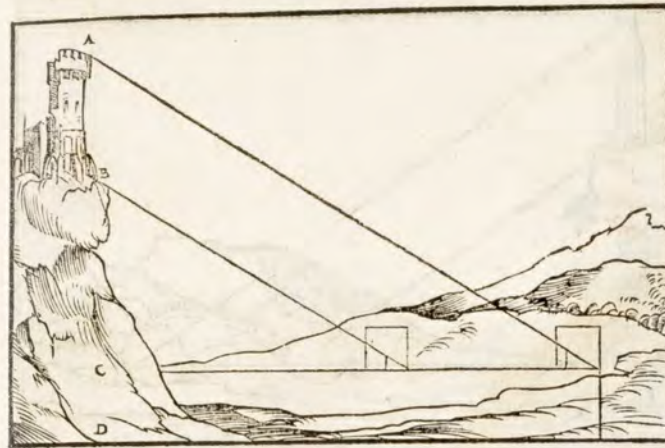
CON PRIVILEGIO.



IN VENETIA, Appresso Giordano Ziletti.
M D L X V I.

PARTE SECONDA.

71



A misurare la detta altezza nel modo sopra detto
senza il Quadrato Geometrico.

PROPOSTA XIII.

SE per il modo sopradetto uoi misurare questa altezza, misura l'altezza AD , & l'altezza BD con il tamburo, come t'insegna la sesta proposta di questa parte del libro, e dall'altezza AD leuane secondo che hai fatto l'altre uolte, l'altezza BD , & il rimanente sarà quello, che uoi sapere.

Ami.

AWARD-WINNING BREADMAKING – UNRECORDED

5. [BREADMAKING]. MOLINARI, Leopoldo. Breve memoria illustrativa con annessi vari attestati di lode del panificio meccanico. *Bologna, Tipografia successori Monti, 1887.*

Large 8vo, pp. 6, [14]; at some point folded in the middle, but a very good copy, bound in modern marbled boards, preserving the original printed yellow wrappers; front wrapper and first page of the 'Attestati' (Certificates of merit) stamped 'Esposizione Internazionale di Macinazione e Panificazione in Milano 1887 - Diploma di merito'. £125

Unrecorded pamphlet illustrating the career and breadmaking machine of Leopoldo Molinari, whose bakery in La Spezia (Liguria) provided bread to the Royal Household of Princes Amedeo and Tommaso of Savoy during their summer residency in the local seaside resort, and earned him a commission for supplying bread to the Royal Navy.

The leaflet was presented at the 1887 International Exhibition of Milling and Breadmaking in Milan, where the firm of Leopoldo Molinari earned wide praise and an official award for the quality of the bread and the efficiency of its innovative machinery.





WRITTEN WITHOUT THE LETTER 'R'

6. CASOLINI, Luigi. Saggio di elogi senza la R. *Nella capitale dello Stato Pontificio [Rome], dalle stampe di Lino Contedini, 1802.*

8vo, pp. xii, 87; a very good, clean copy, in contemporary half calf over floral block-printed paper covered boards, spine gilt in compartments, gilt lettering in one. £475

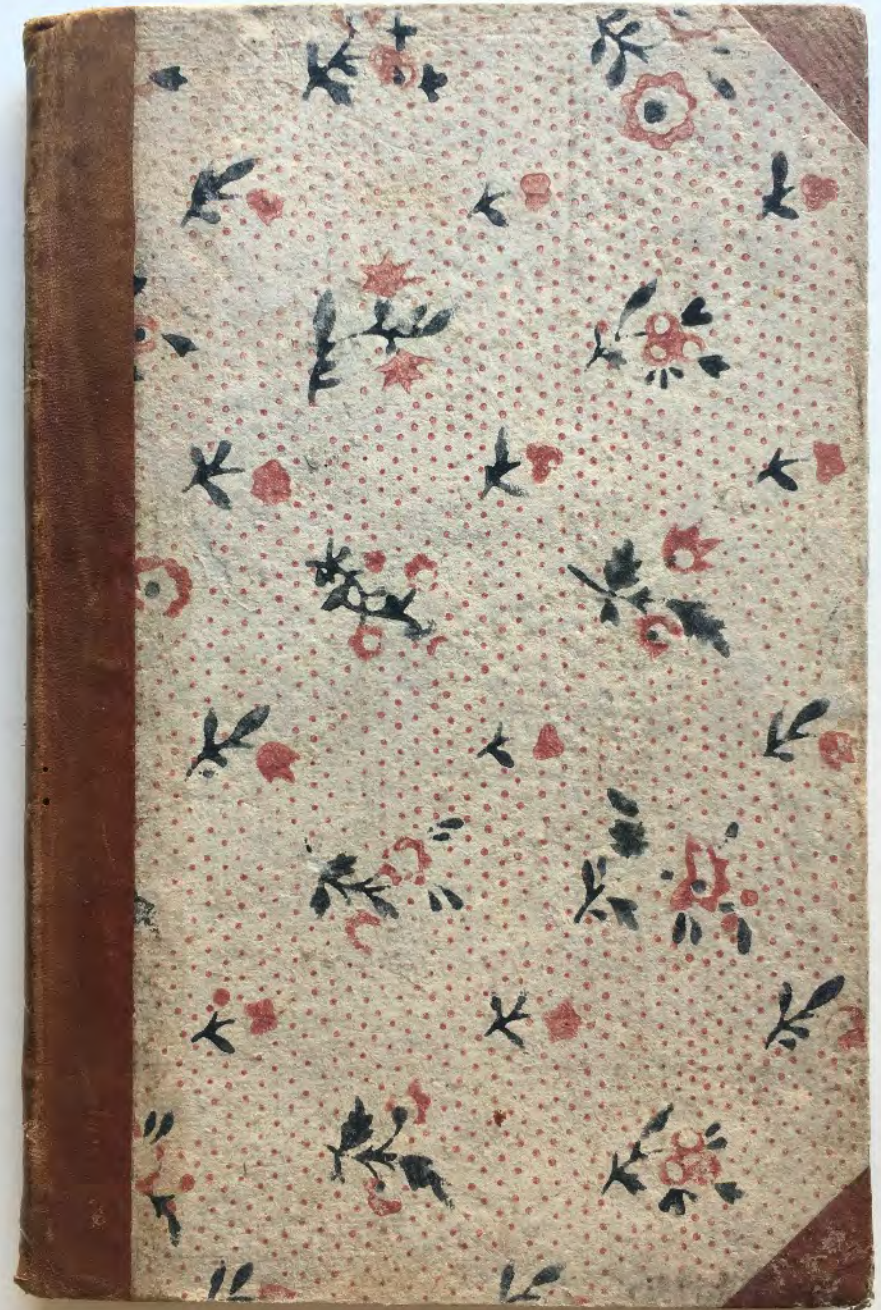
A beautiful copy of the rare first edition of this collection of lipogrammatical elegies, composed by the Abbot Luigi Casolini, entirely omitting the letter 'r'.

The elegies, covering a wide variety of religious themes, such as the Passion, the Annunciation, St Joseph, the Assumption, and the name of Jesus, were originally composed by Casolini not only as a literary exercise, but also as a solution for his own difficulties in pronouncing the letter 'r'.

A truly 'remarkable achievement, given the richly rhoticized character of the Italian language' (Kiernan, p. 43), Casolini's lipograms immediately proved very popular; two other editions were printed in 1802, in Florence ('nella capitale della Toscana') and in Fabriano ('nella città del Giano'), and the text was reprinted multiple times throughout the first half of the nineteenth century.

Rare outside Italy; OCLC only records one copy, at the Danish National Library.

See: Suzanne Kiernan, 'Reflections on the lipogram', in *The Sidney Society of Literature and Aesthetics*, vol. 7 (October 1997), pp. 43-53.



VOTING MACHINES FOR A FAIRER AND WIDER SUFFRAGE

7. FERRARI, Silvio. Votometro per elezioni e referendum. *Pavia, Bruni, 1909.*

Large 8vo (162 x 230 mm), pp. 8; marginal light foxing to first and last page, otherwise a very good copy, in the original illustrated wrapper, front cover printed in red, green and gold, rear cover and title with halftone photographic illustrations of the voting machine; with a loose printed slip (with manuscript correction) advertising the imminent publication of a full catalogue of machines and relative pricelist.

[Offered with:]

Idem. L'arma del voto? Riforme ed invenzioni a favore del popolo. *Codogno, Carlo Galluzzi, [1909].*

8vo (114 x 205 mm), pp. [4], 16, [4]; with two halftone photographic illustrations of the voting machine on the last two leaves; a very good copy, in the original illustrated wrapper, front cover printed in pink within floral frame. £250

Two unrecorded pieces of ephemera, witnesses to one of the earliest attempts to mechanize the voting system in Italy at the turn of the twentieth century.

The main aim of Ferrari's invention was to simplify the way the vote was cast, by introducing balls or dice in the voting machine, and therefore granting suffrage to the illiterate population. The machine would also counteract fraud, bringing an end to the corruption and trade of votes; guarantee secrecy;

allow a faster and error-proof counting of votes; remove the danger of disputes over the correct marking of the ballot papers; and allow people with disabilities, or those unable to leave their homes, to vote at their own domicile (although the machine would have to be physically taken on site).

Apart from a few public demonstrations, including those at the 1906 Milan and 1908 Rome exhibitions, in which Ferrari's voting machine earned wide praise, the Votometro appears to have been used only once, for a popular vote organised by the town of Lodi (near Milan) to choose the best work of art to be included in the local museum collection. A parliamentary commission was set up in 1912 to study the viability of voting machines with a view to using them in the upcoming general election, but, despite a positive reception and the support of the Socialist party, all the candidates (including Ferrari's machine) were ruled inefficient, *de facto* sanctioning the end to the production of the Votometro.



Per omaggio e partecipazione

VOTOMETRO

PER ELEZIONI E REFERENDUM

SISTEMA FERRARI BREVETTATO

premiato alle Esposizioni 1906 di Milano, 1908 di Piacenza e Roma

| | | |
|---|--|--|
| Votometro FERRARI <i>Brevettato</i> | NUMERO 24 VOTANTI | ING. Siro Ferrari e C. PAVIA Via Varese 2 |
| Avvertenze <p>Tutti i Votometri (sistema FERRARI brevettato) sono autenticati colla firma del rispettivo inventore posta in calce a questo foglietto.</p> <p>I possessori di Votometri non autenticati dalla predetta firma, saranno deferiti all'autorità giudiziaria e puniti a termine di legge.</p> | <div style="display: flex; justify-content: space-between;"> Semplicità Segretezza </div> <div style="text-align: center;"> </div> | Norme per votare <p>Per votare <i>favorevolmente</i> si fa cadere la pallina nello scomparto dell'urna tinta in verde.</p> <p>Per votare <i>contrariamente</i> si fa cadere la pallina nello scomparto della urna tinta in rosso.</p> <p>Per votare <i>l'astensione</i> si lascia la pallina ove si trova e si fa fare un passo in avanti al distributore delle palline.</p> |
| Anno 1909 | Firma autografa dell'Inventore | Num.º |

ING. SIRO FERRARI

— Via Varese, 2 — PAVIA — 2, Via Varese —

L'ARMA DEL VOTO?



RIFORME ed INVENZIONI A FAVORE DEL POPOLO



SOMMARIO:

1. — Ai cittadini onesti e volenterosi.
2. — La *Salve*, Società Cooperativa per diffondere la conoscenza e per favorire l'applicazione dei *modi* e dei *mezzi* che possono rendere sicuro, corretto e completo l'esercizio del Diritto Elettorale.
3. — La *Commissione dei Volenterosi* per lo studio della riforma elettorale da attuarsi a favore delle Società private e delle Amministrazioni pubbliche.
4. — Il *Votometro per Referendum ed Elezioni*, onde rendere estensibile il voto agli analfabeti, assicurarne la segretezza ed impedirne le frodi.
5. — La cooperazione dei più volenterosi a favore di tutti.



TIP CARLO GALLUZZI-CODOGNO



GIACOMO SORANZO'S COPY, WITH ENGLISH PROVENANCE

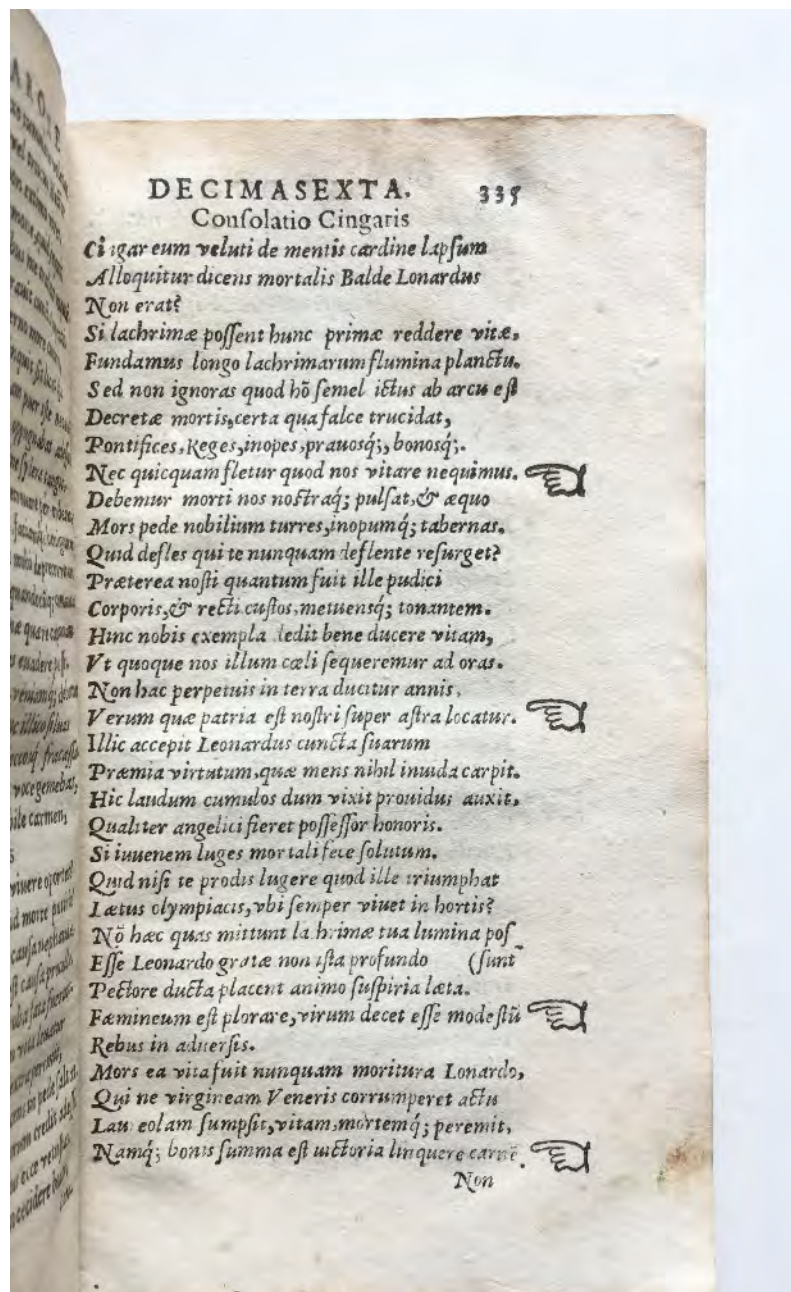
8. FOLENGO, Teofilo. *Opus Merlini Cocaii poetae Mantuani Macaronicorum. Venice, Orazio Gobbis, 1581 (colophon: Venetiis, apud Horatium de Gobbis, 1580).*

12mo, pp. 541, [9], [2, blanks]; woodcut printer's device to title, and 27 half-page woodcuts (some repeated); printed manicules throughout; minor worm trail to upper inner corner of pp. 50-80, not affecting text, sporadic light marginal foxing, last quire slightly toned, overall a very good copy, bound in contemporary vellum, recent manuscript title to spine; seventeenth-century ownership inscriptions to verso of rear endpaper 'Questo libro è di me Thomio S. Marlin', the name crossed out and replaced by 'Fa... Ganinelli medico'; **ownership inscription of Giacomo Soranzo** (see below) dated 1730 to front free endpaper; **ownership inscription in an English hand 'W. P. P.'** dated 1781 to front free endpaper; twentieth-century private collector's bookplate to front pastedown. £600

Uncommon edition (first, 1517; first illus., 1521; first complete, 1564) of the collected macaronic works of Teofilo Folengo (1491–1544), also known under the pseudonym of Merlin Cocai, illustrated with 27 charming woodcuts of popular taste.

The *Macaroneae* include the *Zanitonella*, *Moscheae*, *Libellus Epistolarum, et Epigrammatum*, and the celebrated *Baldus*, 'the Renaissance's masterpiece of macaronic poetry, a burlesque satire that blends farce, humour and social commentary in hexameters that knead together Latin and various Italian

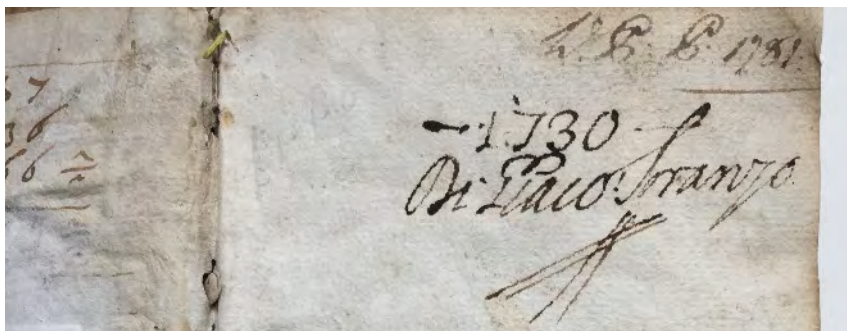
dialects' (Olivier Burckhardt, *The Guardian*), which had a significant influence on Rabelais.



'Brunet p. 1318 mentionne cette édition, mais n'en cite aucun exemplaire. Delepierre p. 137 la cite (avec une fausse collation) et dit : elle a été mise au rang des livres très rares...' (Oberlé, *Poètes néo-latins* 112).

This is one of only 24 titles printed by Orazio Gobbi during his short period of activity between 1576 and 1583. Originally from Salò, Gobbi married the daughter of fellow printer Cristoforo Zanetti.

Provenance: Giacomo Soranzo (1686–1761) was a Venetian senator from an illustrious dynasty of doges, humanists, and men of letters. He was a keen bibliophile and his library included four thousand manuscripts and twenty thousand printed books. In 1780, a few years after his death, the library was divided between two branches of the family, and the part inherited by the Cornaro family was dispersed at auction in three sessions, respectively dedicated to Latin, Italian, and French books (*Catalogus librorum qui venales erunt Patavii* 1780; *Catalogo de' libri che saranno posti in vendita nella città di Padoua l'anno 1780*; *Catalogue de livres qui seront mis en vente a Padoue dans l'annee 1780*). A further sale took place in 1781, including the unsold lots from the previous auctions (*Catalogo della libreria Soranzo-Cornaro distribuita per classi*). In 1781, the volume entered the library of an English collector signing himself 'W. P. P.', who likely acquired the book from one of the many British booksellers who attended the 1780 auction (this copy does not appear in the 1781 sale of unsold lots).



GUILLOTINE, BEHEADING MACHINE

9. [FRENCH REVOLUTION.] Massacre of the French king! View of La Guillotine; or the modern beheading machine, at Paris. By which the unfortunate Louis XVI (late king of France) suffered on the scaffold, January 21st 1793. *London, 'printed at the Minerva Press, for William Lane, Leadenhall-Street, and sold wholesale at two guineas per hundred ... Price six-pence', [1793].*

Folio broadside (50 x 37 cm), within a black mourning border, engraving at head depicting the execution of Louis XVI, text in two columns; small area of loss at foot affecting a few words, closed tear at foot across imprint and part of text (repaired to verso), creases from folding, a few marks; overall good; contemporary ink note to verso 'Malheureux Louis XVI'.
£275 + VAT in EU

A dramatic representation of the beheading of Louis XVI, accompanied by a translation of the decree that sentenced him to death, an account of his execution, and a description of the guillotine. William Lane was keen to capitalise on popular interest in Louis' execution; a handbill advertising the broadside announced that distributing agents could obtain 'from one to ten thousand copies' with only one day's notice. He appears to have produced two versions of this broadside: one accompanied by an engraving which sold at six-pence (as here), and a version with a woodcut for three-pence.

ESTC records a number of issues, most surviving in only one copy. **We have traced one copy of this version**, with the imprint as above and with the second column beginning 'father of Louis was standing', at the British Museum.



PATTERNS FOR STAINED GLASS,
CEILINGS, KNOT GARDENS
(AND BINDINGS?)

10. [GEDDE, Walter]. A Booke of sundry Draughtes, principally serving for Glasiers, and not impertinent for Plasterers, and Gardiners: be sides sundry other Professions. Whereunto is annexed the Manner how to anniel in Glas: and also the true Forme of the Fornace, and the Secretes thereof. *London Printed ... by Walter Dight, 1615[-16]*.

4to, pp. [22] 103, [9]; main title and three part-titles with decorative woodcut borders (that to 'The manner howe to anneile, or paint in glas' dated 1616), woodcut initials and tail-pieces, and 111 full-page woodcut illustrations, but lacking a folding woodcut plate with 4 compass designs; C1 bound in error after C3, washed and somewhat stained, a few signatures cropped, the first four leaves and the last leaf neatly mounted on stubs; nineteenth-century calf, gilt, rubbed; armorial bookplate of George Thomas Robinson; discreet stamp to endpaper of the Birmingham Assay Office Library. £8500

First and only edition, very scarce, of one of the earliest English pattern-books. Almost nothing is known of the compiler, who signs the dedication 'to the willing practiser of glazeing, and anneiling in Glasse' 'Wa: Gedde' but is Walter Gidde on the sectional title-pages. He is likely, from the context, to have been a glazier; such was the paucity of pattern-books for English tradesmen in the early seventeenth-century that he foresaw the designs could be adapted to other uses. 'Such manuals were so exceptional that this one small book could be



equally useful in determining the pattern of lead comes in a glazed window, the ribs of a plaster ceiling, or the knots in a garden' (James Ayres, *Art, Artisans and Apprentices*, 2014).

The patterns laid out by Gedde come from a variety of earlier sources, both printed (including Serlio, recently published in English), and real-world. Probably among the latter was Knole in Kent: three designs used in the plasterwork ceilings executed there by Richard Dungan in 1605-7 re-appear here. Perhaps Gedde was employed there a glazier and made a record of the plasterwork? Other designs, whether using Gedde as a source or providing him with designs, are found all across the country, in glazing, paving, parquet and plastering (see Anthony Wells-Cole, 'Who was Walter Gedde?' in *Furniture History* 26 (1990)).

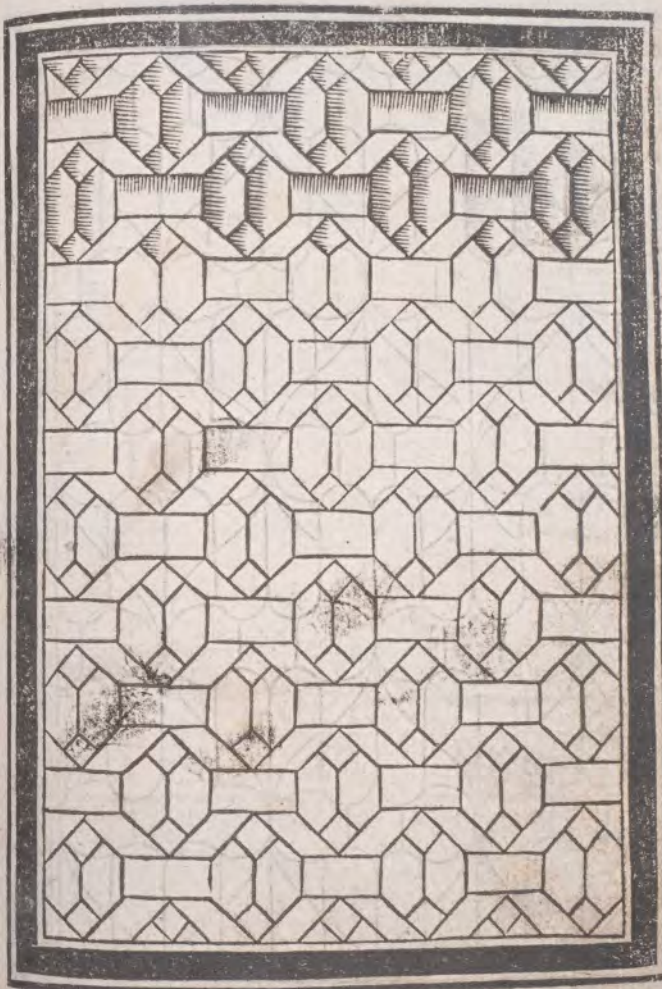
The introductory section, with one diagram and seven designs, covers the various methods of sectioning the glass to produce your design; the second comprises 66 'square draughtes formed upon direct, and collateral lines'; the third contains 'circuler, or compass draughtes', 37 in number; and the final cut is of a furnace for annealing glass, followed by instructions for its use and some 'receipets, for the making of Collours for Glasse'.

ESTC records 8 copies only: BL, Cambridge, Magdalene College Cambridge (imperfect), Glasgow, Bodley (2 copies); Huntington (cropped), and Yale. To these can be added Metropolitan Museum of Art, V&A, and Corning Museum Library.

STC 11695; Graesse III.41; Harris 205.247; Lowndes II, 871.

THE TRVE FORME, OF THE
Furnace, for the Anneiling in Glasse, withall
the Instruments belonging therevnto .







IN A TACKETED BINDING

11. [GEOPONICA.] Constantino Cesare de li scelti et utilissimi documenti de l'Agricoltura, nuovamente dal latino in volgare tradotto per m. Nicolo Vitelli da citta di Castello ... Et con la dechiaratione de alcuni nomi antichi di pesci, come volgarmente hoggidi se adimandano. *Venice, Giovan Battista da Borgofranco, 1542.*

8vo, ll. 194, [6]; woodcut printer's device to title and final page, woodcut initials; occasional very light damp staining to upper margin and lower outer corner; nevertheless a very good copy in a contemporary Italian tacketed binding of limp vellum, soiled, remains of ties, title inked to spine and lower cover; alum-tawed and tanned skin tackets, fourteenth-century manuscript fragments used as sewing support; lower half of front joint split but holding; original sewing still in place; Lawes Agricultural Trust ink stamp and manuscript accession numbers to verso of front free endpaper.

£1650

First Italian edition of the *Geoponica*, a collection of agricultural teachings originally compiled by Cassianus Bassus around the 6th or 7th century AD from older Roman, Greek and Arabic texts (mostly now lost), and revised c. 950 AD by order of Constantine VII, to whom the work was formerly ascribed.

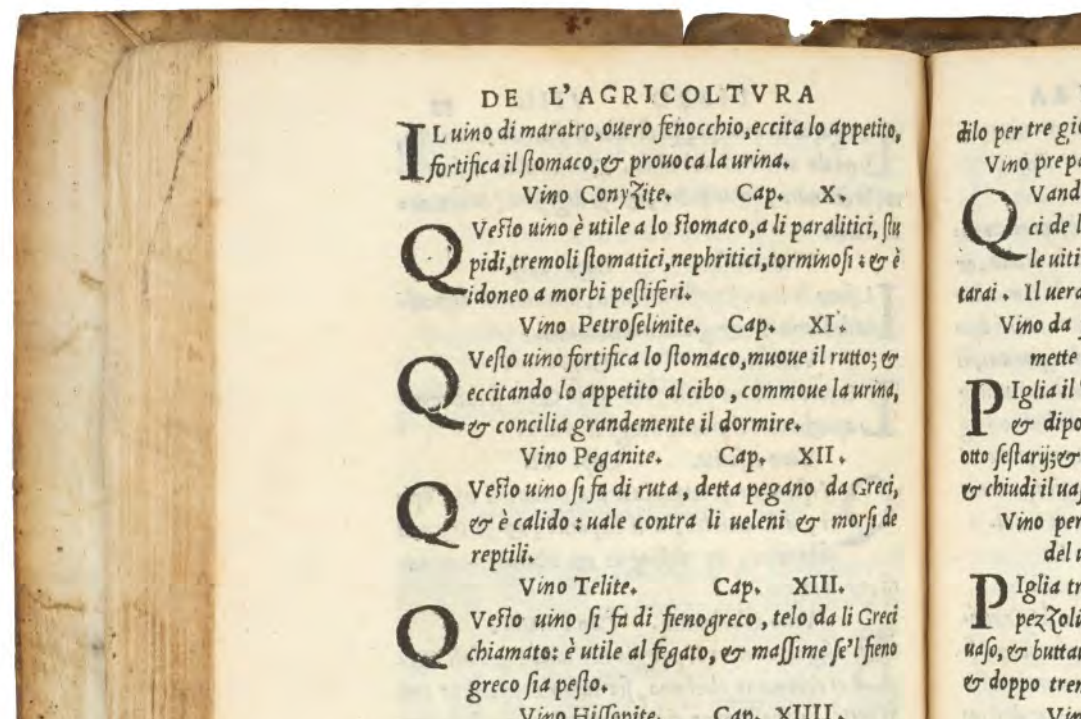
Divided into twenty books, the *Geoponica* deals with various aspects of agriculture, husbandry, and rural life, including the study of the weather and astronomy, viticulture and wine making, olive growing and oil production, horticulture,

veterinary science, apiculture, cattle and sheep breeding, fish farming and fishing, how to keep and look after pigeons, birds, horses, donkeys, camels, pigs, hares, deer and dogs, and how to deal with animals and insects injurious to plants.

An unsophisticated copy still preserved in its original tacketed binding of limp vellum, curiously using tanned skin as primary tackets and alum-tawed skin as secondary and endband tackets.

On the Greek and Arabic sources of the *Geoponica*, see: Carlo Scardino, 'Editing the *Geoponica*: The Arabic Evidence and its Importance', in *Greek, Roman, and Byzantine Studies* 58 (2018), pp. 102–125.

EDIT16 CNCE 20678; USTC 802992.







IN PRAISE OF A PRISON REFORMER

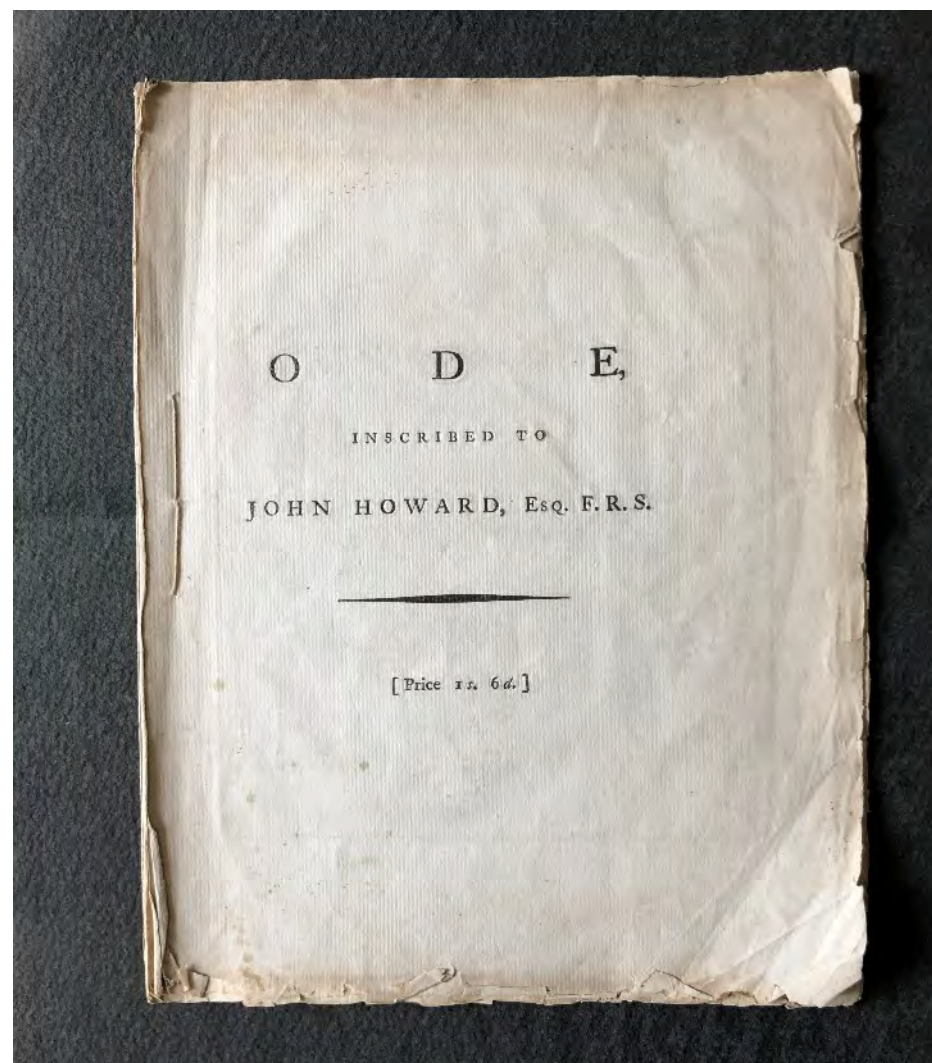
12. HAYLEY, William. Ode, inscribed to John Howard, Esq. F.R.S. author of "The State of English and Foreign Prisons". *London, printed for J. Dodsley, 1780.*

4to, pp. 19, [1, blank], with engraved frontispiece by Bartolozzi depicting Howard addressing a prisoner while a gaoler looks on; a very good copy, uncut, some page edges slightly frayed, stitched as issued. £275

First edition of Hayley's laudatory poem on John Howard (1726–1790), the prison reformer and philanthropist.

Howard's reforming ideals were likely born out of personal experience: he had been taken prisoner for a short time by the French when travelling to Portugal in 1755. Returned to England, in 1773 Howard was appointed High Sheriff of Bedfordshire, a position which carried with it the role of keeper of the county gaol. The conditions and practices he found at the gaol appalled him; in particular the high rates of smallpox and gaol fever which decimated prison populations, and the lawful but despicable practice of keeping acquitted persons imprisoned because they could not pay their gaolers. He then embarked on an intense series of tours of prisons, gaols, and other houses of correction throughout England, Wales, and later the rest of Europe which would occupy him for the rest of his life. The first edition of his *The State of the Prisons* was published in 1777 and included detailed accounts, plans, and maps of the prisons he had visited along with proposals for reform; his 'seminal contribution was that he provided the

systematic evidence which demonstrated the extent of the poor standard of gaol management, and thus provided a powerful case for reform' (ODNB), and his ideas are seen as the basis for the practice of 'single-celling' in the UK and the USA. Howard died in 1790 of typhoid contracted during a prison visit in Kherson; his death was announced in the London Gazette and he was the first civilian to be honoured with a statue in St Paul's Cathedral, erected by public subscription.



The poet William Hayley (1745–1820) had been offered the laureateship after the death of Thomas Warton, but declined for unknown reasons. Hayley was a serial and somewhat obsessive friend to men of note, including William Cowper, John Flaxman, and George Romney, all of whom he addressed in poems or honoured with biographies. William Blake, too, was a friend, although Blake chose to keep Hayley at a safe distance and conduct their relationship from afar to escape his smothering – though well-meaning – friendship.

Hayley addressed his poetry not only to his friends but also to strangers he particularly admired. A letter to Howard begs his pardon for the liberty of addressing the *Ode* to him, and explains: ‘Considering your inquiry into the state of prisons, as the sublimest example of charity that was ever exhibited by a private individual, I could not help feeling a desire to make known my sense of that obligation which you have conferred on human nature in general’ (*Memoirs of William Hayley* (1823) 1:203-04).

The *Ode* is composed in a stanza of Hayley’s own invention, constructed by adding a pentameter line to the stanza of Gray’s *Hymn to Adversity*, and with a distinctive concluding triplet with lines of eight, ten, and twelve feet successively. The stanza never became popular (though Hayley used it himself on other occasions), but the *Ode* was a success and went through three editions in three years.

“MAKING A MONKEY” OF THE AUDIENCE

13. HESS, Carl Ernst *after* Gerard DOU. ‘The Quack Doctor / Le Charlatan. *London, V. & R. Green, May 21st 1797.*

Etching and engraving (667 x 474 mm); to lower right: ‘Engraved by Charles Hess’; to lower left: ‘Painted by Gerard Dou’; to lower margin: ‘The Quack Doctor ... Le Charlatan ... To His Most Serene Highness Charles Theodore ... Elector Palatine, ... / ... Servants / Valentine Green / Rupert Green and In Mons.^r Pigage’s Catalogue of the Dusseldorf Gallery this Subject is No.63 and Published May 21st 1797 by V & R Green No.14, Percy Street, London’; small defects and restorations along margins, else in good condition. £450 + VAT in EU

A fine and attractive print published in London by Valentine and Rupert Green, engraved and etched by Carl Hess (1755-1828) after the celebrated 1652 painting of Gerard Dou (1613-1675), first housed in the Electoral gallery in Düsseldorf and now at the Museum Boijmans Van Beuningen in Rotterdam.

The plate depicts a quack doctor at the annual fair below Leiden’s city gate, standing behind a table of vials and wares, surrounded by peasants. The doctor, below a parasol, offers a phial to a group of onlookers including a woman changing a baby. On his desk is a bowl for bleeding, a monkey and a document with a seal, no doubt purporting to be a medical diploma. The artist himself is seen leaning out of the window holding his brushes and palette. The print offers a warning against being fooled by charlatans.

'Hess not only translated the contours and details of the various characters and objects that populate the composition ... but also used a sophisticated graphic vocabulary to capture the quality of light and sense of textures and reality that made the painting so rightly famous' (Louis Marchesano, Curator of Prints at the Getty Institute).

Between 1709 and 1714, Johann Wilhelm II von der Pfalz, a German prince, built one of the most important European painting collections of the eighteenth century and one of the earliest European picture galleries at his palace in Düsseldorf, the first example of an art collection being housed in a separate structure adjoining a royal palace. Johann Wilhelm's nephew and successor, Carl Theodor, hired Lambert Krahe as director of the gallery in 1756. In the nineteenth century, when it was at Munich, Dou's painting was considered one of twelve most important paintings in the Old Royal Pinakothek.

The German engraver and painter Carl Ernst Christoph Hess came to Dusseldorf in 1777 at the behest of Krahe, director of the gallery, who had himself hoped to produce a set of engravings of the gallery's pictures. He became a member of the Mannheim Academy in 1780, and was promoted to Professor in 1782. The same year he was appointed as court engraver. He went to Italy in 1787 and remained there for four years, studying art in Naples and Rome, where he met Johann Wolfgang von Goethe.

BM 1861, 1109.58; Hollstein, Dutch and Flemish etchings, engravings and woodcuts c. 1450-1700 (51); Gaechtgens, T & Marchesano, L. 'Display & Art History: The Dusseldorf Gallery and Its Catalogue' Getty Institute, 2011.



THE QUACK DOCTOR

LE CHARLATAN

ARCHIVE OF ORIGINAL THEATRE SET DESIGNS

14. HÔNE, Hubert. Archive of original drawings for the Liège Trocadéro. *Liège, circa 1966-1979.*

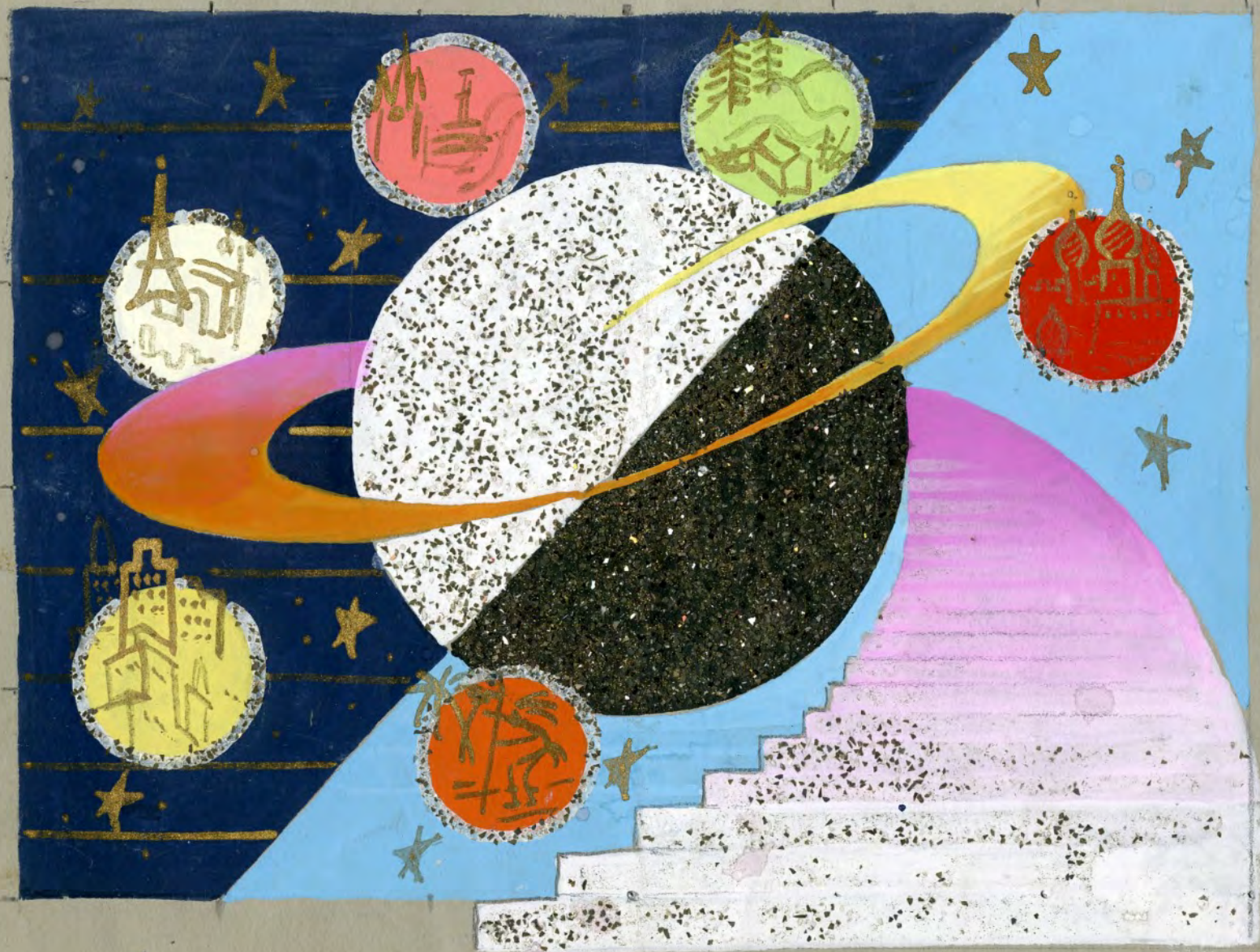
115 loose leaves of drawings (c. 30 x 21 mm to 240 x 170 mm), the majority gouache on card, others pen and ink, pencil, crayon, chalk, and other techniques, several drawn on both sides or comprising multiple layers of card, with letters, plans, and newspaper cuttings; generally very bright, housed in plastic sleeves. £550

A substantial collection of set-designs for the famous Liège Trocadéro theatre, 'the most Parisian of the Belgian theatres', and the last one to feature revue shows in Wallonia.

The bold and vibrant drawings by Hubert Hône (1921–2000), including a set design to celebrate the fiftieth anniversary of the theatre's renaming to the Trocadéro, combine the styles and motifs of the heyday of theatrical cabarets with that of the sixties and seventies. Hône's striking designs, together with the costumes by Juliette Lemaire, the future manager and daughter of the owner, who from 1966 ran her own sewing workshop within the theatre, contributed decisively to the huge success enjoyed by the Trocadéro in its golden years.

Loosely inserted are newspaper cuttings, with reviews and an interview relating to the Liège Trocadéro and high praise for the works of Hône.





WITH EIGHT AUTOGRAPH MANUSCRIPT HYMNS

15. JANES, Thomas. Sermons on several important Subjects ... *Bristol: Printed by W. Pine ... 1771.*

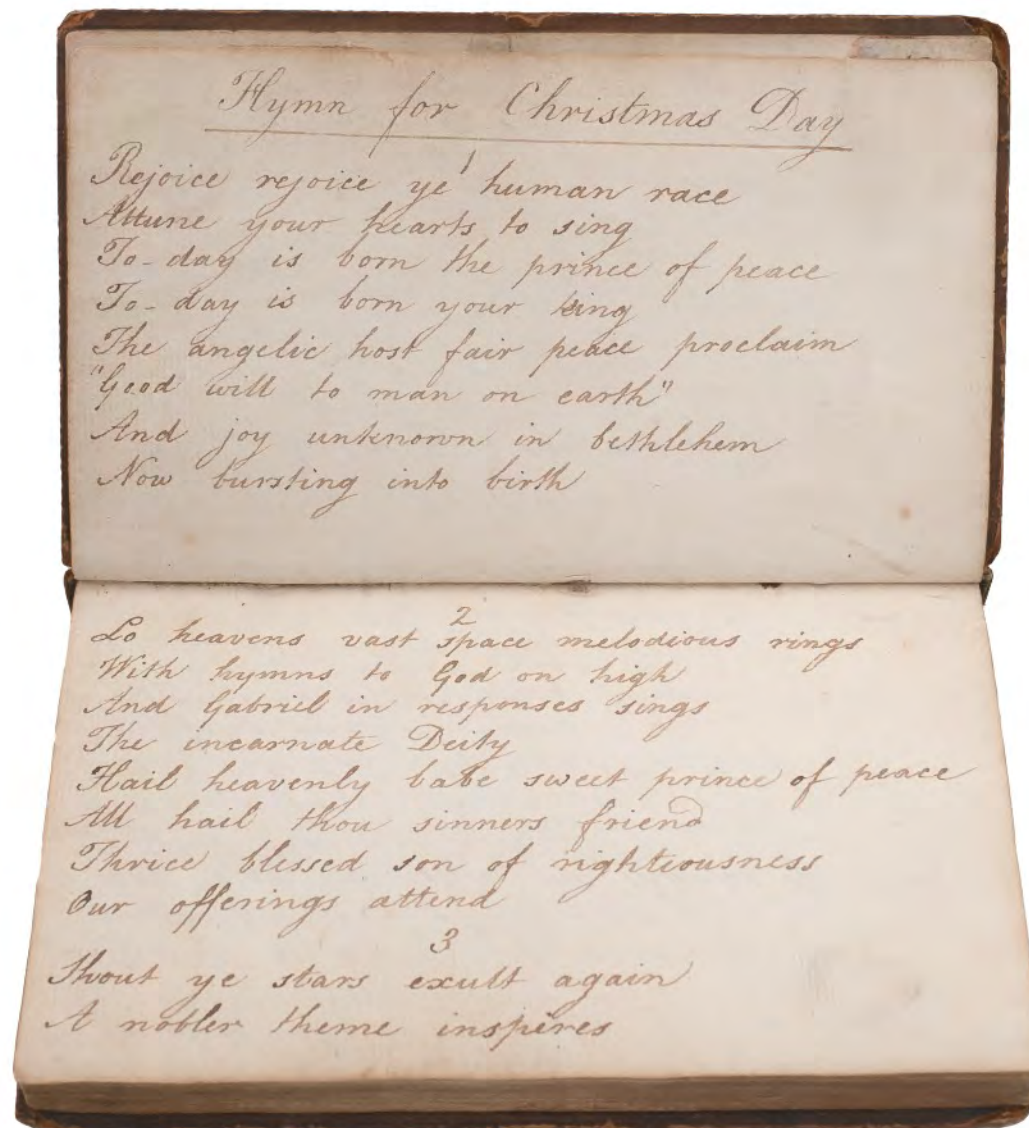
8vo, pp. [4], 143, [1]; bound with 23 pages of autograph manuscript hymns written in oblong format; ownership inscriptions of Honour Sarah Janes, with her testimonial **'The following are manuscripts of my Father's never I believe printed'**; title slightly dusty, else a good copy in contemporary calf, spine gilt; rubbed, front cover detached.
£1400

First and only edition, very rare. A native of Plymouth Dock, Janes became an itinerant Methodist preacher in 1767. He was 'an able preacher, and had something peculiarly pleasing in his manner and address' (*The Methodist Memorial*, 1801). Of a sickly disposition, he settled in Bristol in 1770, and died there in 1773 or 1775. Little else is known of him, but he evidently married and had at least one child.

This family copy of Janes's *Sermons* is augmented with a group of original hymns in his hand, opening with a hymn for Christmas Day - 'Rejoice, rejoice ye human race' - and concluding with 'A sight of the natural state of man': 'How can a wretch like me / Expect to escape from hell'. As his daughter Honour Sarah Janes suggests, they do not appear to have ever been printed.

Janes also published a compilation of uplifting verse for children, *Beauties of the Poets* (1773), see item 16.

ESTC records two copies only: Regent's Park College (Oxford), and John Rylands.



MILTON, SHAKESPEARE AND GRAY
ANTHOLOGISED, NOT IN ESTC

16. JANES, Thomas. The Beauties of the Poets. Or, a Collection of moral and sacred Poetry from the most eminent Authors ... *Bristol: Printed by William Pine ... 1773.*

8vo, pp. xxiv, 312, with a half-title; a very good copy in contemporary calf, red morocco label, covers slightly scraped, corners bumped; ownership inscription to title-page of Rebecca Trevillian dated 1775. £1350

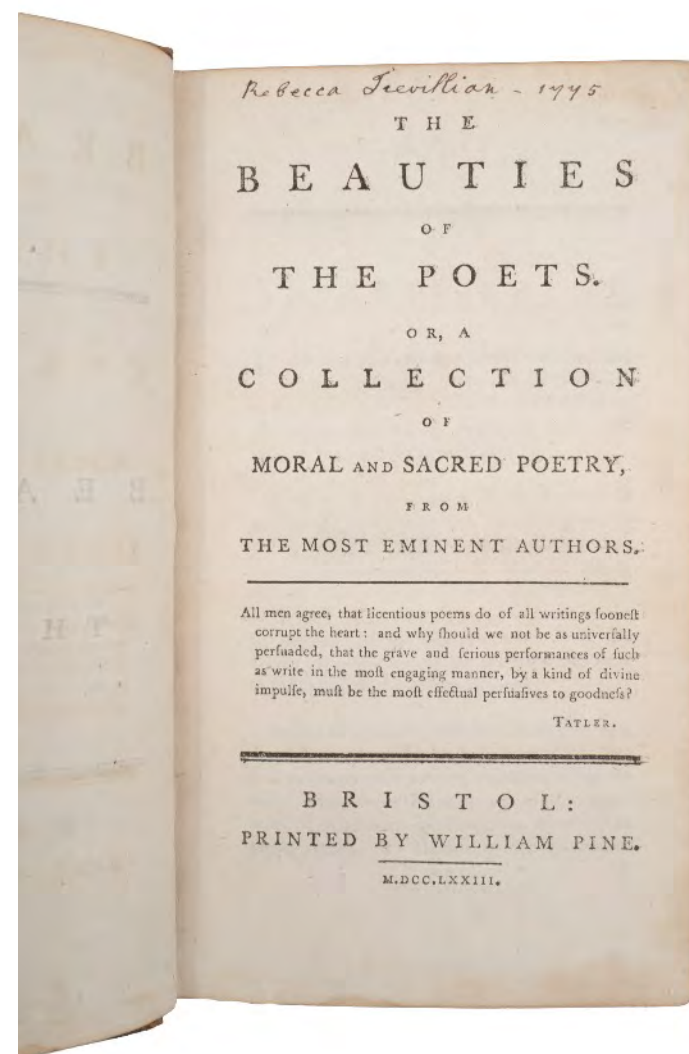
First edition, extremely rare, of a popular poetic anthology that reached twelve editions by 1810.

Janes's selection is devoted to moral uplift, and he has no interest in 'such detached pieces as have no other recommendation than their *machinery*'. Unsurprisingly, Milton gets a lion's share (pp. 1-26, 276-9, 294-302), but Janes also draws on Daniel, Thomson, Pope, Gay, Shakespeare, and Young. Gray's *Elegy* is printed in full, as are Goldsmith's *Deserted Village* and Blair's *The Grave*. More expectedly, given the dissenting context, there are pieces by Rowe, Watts, and Samuel Wesley.

Despite an 11-page subscribers' list (including Charles Wesley and many Bristol Methodists, some buying up to 7 copies), the Bristol first edition is unaccountably rare. The earliest edition listed in ESTC is the first London edition, of 1777, published

posthumously with a preface lamenting Janes's early death. It was printed by J. Fry & Co, who had begun in Bristol before moving to London.

Not in ESTC, Library Hub or World Cat. NCBEL mentions a single copy in private hands (R. H. Lonsdale).



INSPIRED BY THE LIFE OF BUDDHA

17. JOHANNES DAMASCENUS, *attributed*. Dess heyligen Joannis Damasceni historia. Von dem Leben und Wandel der heyligen Barlaam dess Einsidels, unnd Josaphat dess Königs in Indien Sohn etc. Erstlich von Jacobo Killio Gianaeo auss dem Griechischen in das Latein. Folgents durch ... Schweickharten Graffen zu Helffenstein, Freyherren zu Gundelfingen ... biss auff das zwey und zweintzigst Capitel verteutscht. Nun aber durch ... Johann Georgen Graffen zu Hohenzollern, Sigmaringen, un[d] Vöringen ... vollendt, und in Truck verfertiget. *Konstanz, Nikolaus Kalt, 1603.*

4to, pp. [4], 327, [1 blank]; title in red and black within decorative border; short closed tear at foot of title, occasional light marginal damp staining and a few small marginal worm tracks, somewhat foxed and browned; overall good in limp vellum reusing a manuscript fragment (see below), remains of ties; darkened, a few marks. £750

Rare first edition of this German translation of the story of Barlaam and Josaphat, one of the best known examples of the Christian hagiographic novel, which drew inspiration from the life of Gautama Buddha. The Greek version was attributed to the Byzantine monk and polymath John of Damascus (c. 675-749) but is now thought to have been the work of Euthymius the Athonite (d. c. 1024). The tale, in Latin, was popular in the Middle Ages, appearing, for example, in the *Golden Legend*, and an English version was used by Shakespeare in his caskets scene in *The Merchant of Venice*.

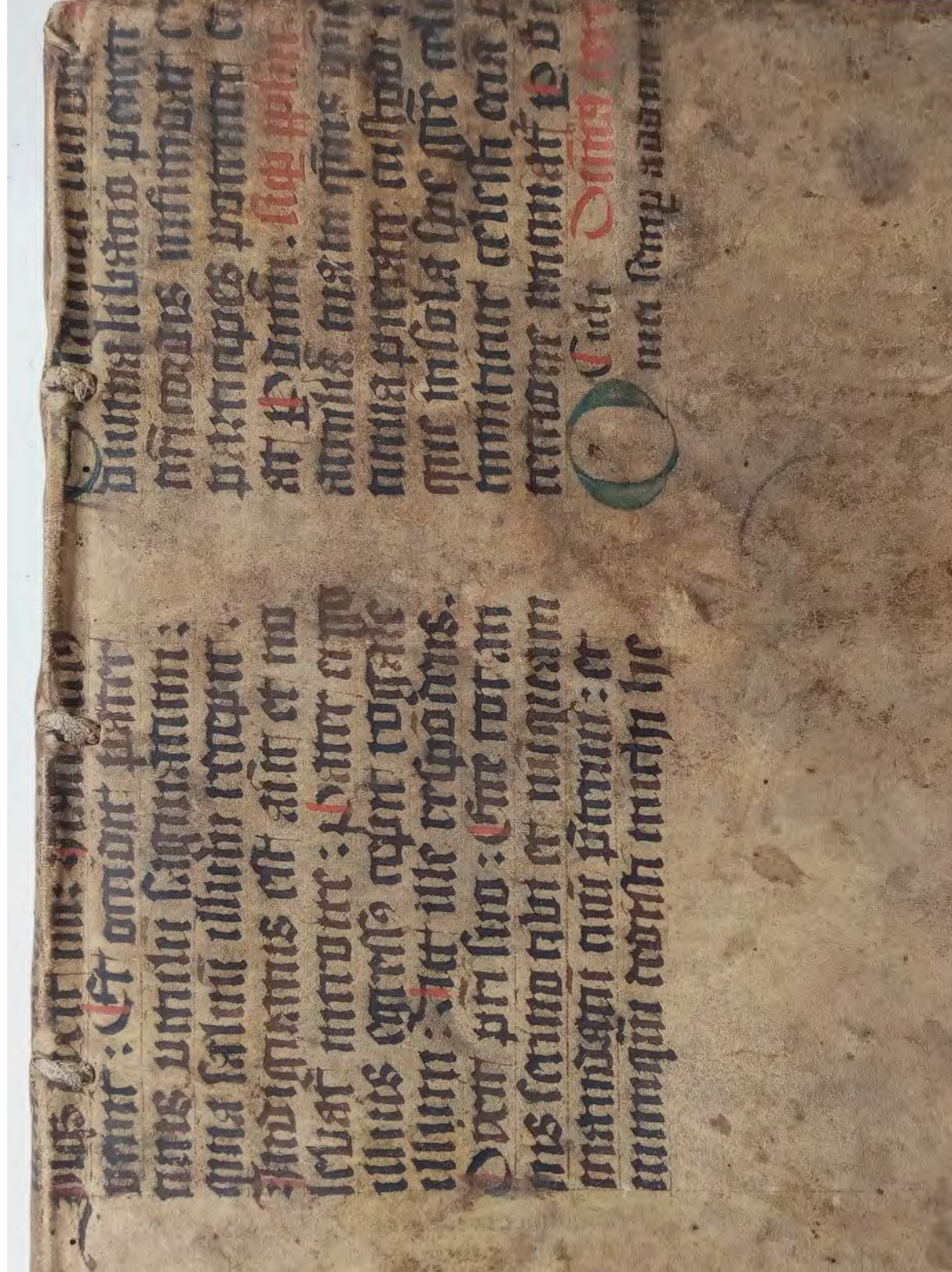


According to the tale, the Indian king Abenner received a prediction that his son Josaphat would become a Christian, and being hostile to that faith imprisoned his son, who nevertheless met the monk Barlaam and converted to Christianity. Abenner himself eventually converted and retired to the desert as a hermit, yielding his throne to Josaphat, who later abdicated in order to live in seclusion with Barlaam.

This German translation is the work of the bibliophile Count Schweickhard von Helfenstein (1539-1599) and of Johann Georg, Prince of Hohenzollern-Hechingen (1577-1623), being based on the Latin translation of the French scholar and Benedictine abbot Jacques de Billy (1535-1581).

The binding here is made from a near complete leaf from a late 14th-century(?) Roman Missal, folio in format, written in Gothic script in double columns, and decorated with small initials in blue and red. It bears part of the text for 'Sabbato statio ad SS. Marcellinum et Petrum' ('Sabbato post Dominicam II Quadragesimae'), including a passage from Luke 15 containing the Parable of the Prodigal Son.

VD17 23:238077E. OCLC finds only one copy in the US, at Cleveland Public Library. Not on Library Hub.



CAMELS IN TUSCANY (AND THE REST OF THE WORLD)

18. LOMBARDINI, Luigi. Sui cammelli. *Pisa, Tipografia T. Nistri, 1879.*

Large 4to, pp. [12], 422, [24], with 7 lithographic anatomical plates, of which one folding, and one folding map of the world highlighting the areas in which camels and dromedaries can be found; pages slightly toned, some foxing especially to endpapers and first and last few leaves, old repairs to the gutter of a handful of leaves, errata leaf stained, but overall a very good copy, bound in contemporary half burgundy calf over maroon cloth, spine flat in compartments lettered gilt, one corner worn, traces of humidity to the boards.

£375

First edition, rare, of one of earliest and most comprehensive studies on camels and dromedaries, with a particular emphasis on those living in the park of San Rossore, in Tuscany.

The first dromedary arrived in Tuscany in 1622, probably as a gift from the bey of Tunis to Ferdinand II de' Medici who, after the dromedary had successfully settled in, decided to import a few more. Further dromedaries were added to the herd as a gift from General Arrighetti, who stole them from the Turks during the battle of Vienna in 1683. The animals found the mild climate and sandy dunes of the park ideal, and by 1789 the herd reached the record number of 196 individuals. Friedrich Nietzsche was so fascinated by the animals after a visit to San Rossore that he included a lengthy description of them in *The Wanderer and his Shadow* (*Der Wanderer und sein Schatten*), published in 1880. Although considerably reduced in number, the herd survived until the Second World War, when the vast majority of them were sadly eaten by retreating German soldiers in 1943. The last dromedary died in the 1960s, and it was only in 2014 that three new animals were introduced to the park, where they still live today.

Luigi Lombardini (1821–1898) studied veterinary medicine at Bologna, the National Veterinary School of Alfort, and the Royal Veterinary College in London. Professor of veterinary medicine and surgery first at Pistoia and later at Pisa, Lombardini was instrumental in promoting a radical modernisation of the discipline to bring the educational, cultural, and scientific level of the Italian veterinary schools up to the same standard as their French and English counterparts.

The dromedaries of San Rossore allowed Lombardini an unusually convenient opportunity to study such animals up close, but his work is by no means limited to the peculiar Italian herd. Lombardini's text, in fact, discusses in detail the history, anatomy, biology, pathology, and geographical distribution of camels and dromedaries all over the world. It includes a philological discussion on the origins of the camel's nomenclature by Emilio Teza, and a large map of the world by Giuseppe della Vedova **showing the distribution of camels worldwide, both native and naturalised populations, the latter including those in Italy, Greece, and Australia.**

OCLC locates only two copies outside of Italy, at the British Library and at UC Berkeley.





A TRAVEL OF THE MIND DURING FORCED ISOLATION IN A ROOM

19. [MAISTRE, Xavier de.] Voyage autour de ma chambre par M. le Chev. X*** *** O. A. S. D. S. M. S. [Officier au service de Sa Majesté Sarde]. Turin, 1794 [Lausanne, Isaac Hignou, 1795].

12mo, pp. 188, [2, errata]; sporadic light foxing, but overall a very good and clean copy, uncut, bound in c.1900 full vellum, gilt lettering piece to spine; contemporary ownership inscription to title, washed, resulting in light browning of the upper portion of title page; bookplate of Luigi Cora (1873–1947), industrialist and celebrated collector of books and art from Turin, to front pastedown. £2800

First edition, rare, of the celebrated fantasy novel *Voyage Around My Room*, a parody of the grand travel narrative tradition, by Xavier de Maistre (Chambéry, 1763 – Saint Petersburg, 1852).

A Savoyard officer in the army of the Kingdom of Piedmont-Sardinia, de Maistre wrote the *Voyage* during the 42 days he spent in solitary confinement in his room in the fortress of Turin, to which he was sentenced for engaging in a duel.

In the 42 chapters of the book (one for each day of confinement), de Maistre recounts the sedentary journeys through his square room, of a perimeter of thirty-six paces, which he explores thoroughly, by walking in straight lines, diagonally, or in zig-zag, often balancing on the rear legs of his beloved armchair. In his travels, de Maistre carefully describes

all the items he encounters, starting from his bed and other pieces of furniture, to the paintings and engravings on the wall, including the portrait usually most appreciated by his guests: the mirror. Each object presents the author with the opportunity for elegant digressions, witty anecdotes, and philosophical observations, often based on current morality. The finding of a dried rose in a drawer, for example, develops into a disquisition on unrequited love, where a woman refuses the gift of a flower because she is too busy combing her hair to take her eyes off the mirror. The author's monologue often turns into a dialogue between his soul and his body, which engage in constant arguments, though always with the utmost courtesy. The novel, written in the midst of revolutionary turmoil, expresses both the temptation of an escape from everything, albeit imaginary, and the utopia of a studious retirement.

Both place of printing and date are false; the novel was in fact published, unbeknownst to the author, in Lausanne in 1795 at the expense of his elder brother Joseph, the renowned philosopher and a key figure of the Counter-Enlightenment, who was then a refugee in Switzerland. Like his brother, Xavier de Maistre was a convinced counter-revolutionary and fierce opponent of Napoleon; after the French invasion of Savoy, he refused to swear allegiance to Bonaparte and chose instead to join the Russian army, eventually attaining the rank of major-general, and taking residence in Saint Petersburg.

Barbier, IV, 1060; Cioranescu, II, 41876; Cohen de Ricci 148; Le Petit, p. 573; Lewine 62; Monglond, *La France révolutionnaire et impériale*, III, 229; Quérard, I, 335; Rahir, *Bibliothèque de l'amateur*, (1907) p. 276; Sander 159.

(80)

son exemplaire, ou même, jette
le livre au feu.—

Il me suffit que tu le trouves
selon ton cœur, ma chère *Jenny*,
toi, la meilleure et la plus aimée
des femmes ;—toi, la meilleure et
la plus aimée des sœurs ; c'est à toi
que je dédie mon ouvrage : s'il a
ton approbation, il aura celle de
tous les cœurs sensibles et délicats ;
et si tu pardones aux folies qui
m'échappent quelquefois malgré
moi, je brave tous les censeurs
de l'univers.

(81)

CHAPITRE XXIII

Je ne dirai qu'un mot de l'es-
tampe suivante.

C'est la famille du malheureux
Ugolin, expirant de faim : autour
de lui, un de ses fils est étendu
sans mouvement à ses pieds ; les
autres lui tendent leurs bras affai-
blis, et lui demandent du pain,
tandis que le malheureux père,
appuyé contre une colonne de la
prison, l'œil fixe et hagard, le
visage immobile—dans l'horrible
tranquillité que donne le dernier
période du désespoir, meurt à la
fois de sa propre mort et de celle
de tous ses enfants, et souffre tout

A RURAL PHYSICIAN'S READING

20. [MANUSCRIPT.] Commonplace book, with medical recipes and classical quotations. *Northern France, c. 1766-1778.*

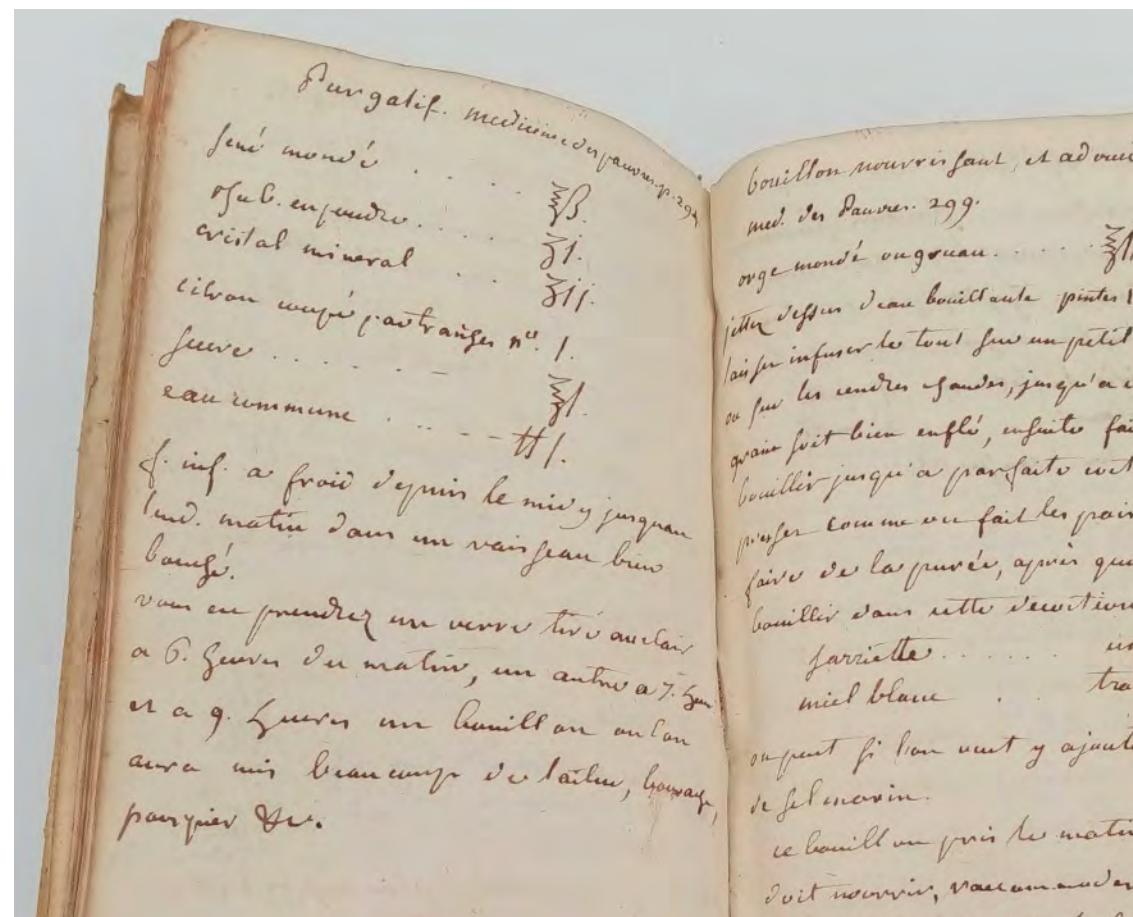
Manuscript on paper, in French and Latin, 8vo (19 x 12.5 cm), ff. [92]; written in brown ink in a single hand; very good in contemporary stiff vellum, flap with tie to lower board, edges sprinkled red; some loss to lower cover, chip at foot of spine, upper board slightly bowed. £200

An interesting commonplace apparently compiled by a doctor based in the modern-day Oise department of northern France (judging from his references to Boutencourt and Vaumain), providing an insight into the practice and reading of a rural physician in Enlightenment France.

Our compiler includes a brief note of visits made ‘à la campagne’ with sums due from his patients e.g. ‘à Courcelles, la femme de la moine 24’; ‘Vely, Mde Pelé depuis le 7 mai juqu. 5 7bre 33 visites 148’; ‘Nofles, chez M. Fleury Mde Berrulyer ... 3 consul[tations] 15’.

There are several medical recipes, giving ingredients and measures, including remedies for fevers, dropsy, and scabies, a powerful diuretic, a purgative, a nourishing broth, and tisanes and pomades. The compiler credits one fever cure to Dr Dupont of Beaujon hospital, another to Dr Renard of Montreau, and confesses not to have tried a remedy for dropsy given to him by a ‘chevalier de St Louis’.

The medical portion is followed by numerous Latin quotations, with translations into French, primarily drawn from the works of Virgil, Juvenal, and Horace, but also from Lucan, Cicero, Persius, Seneca, and Terence, among others. These are followed by more miscellaneous notes, encompassing, for example, Louis XI and Louis XVI, newborns, circumcision, Arabs, despotism, England, agriculture, Quakers, wealth, the relationship between medicine and religion, and natural law and the state of nature, drawn from writers including Buffon, Raynal, Pufendorf, and Boileau.



SPARTA, CRETE, CYPRUS, AND RHODES

21. MEURSIUS, Johannes. V. Cl. Joannis Meursii miscellanea Laconica, sive variarum antiquitatum Laconicarum libri IV. Nunc primum editi cura Samuelis Pufendorfii. *Amsterdam, Joost Phlymer, 1661.*

[Bound with:]

Idem. Joannis Meursii Creta, Cyprus, Rhodus sive de nobilissimarum harum insularum rebus et antiquitatibus commentarii postumi, nunc primum editi. *Amsterdam, Abraham Wolfgang, 1675.*

2 works in 1 vol., 4to, pp. [8], 337, [23]; [8], 264, [2] (wanting errata leaf), 175, [1 blank], [2], 124, [68], printed slips pasted at foot of pp. 15 and 20 of part on Crete supplying additional text, the parts on Cyprus and Rhodes with own titles, extra-illustrated with folding engraved plate of Colossus of Rhodes; text in Latin and Greek, engraved vignettes to titles, initials; small loss to lower corner of F4 of first work (touching catchword), some browning and foxing to second work, occasional light marks and spots; very good in contemporary Dutch stiff vellum, title inked to spine; gilt arms to upper cover with legend 'Carolus Welser patricius Augustanus et Noribergensis'; 'de Murr' inscribed to first title; the part on Rhodes interleaved with 4 leaves with ink notes and with occasional marginalia; a few pencil notes elsewhere.

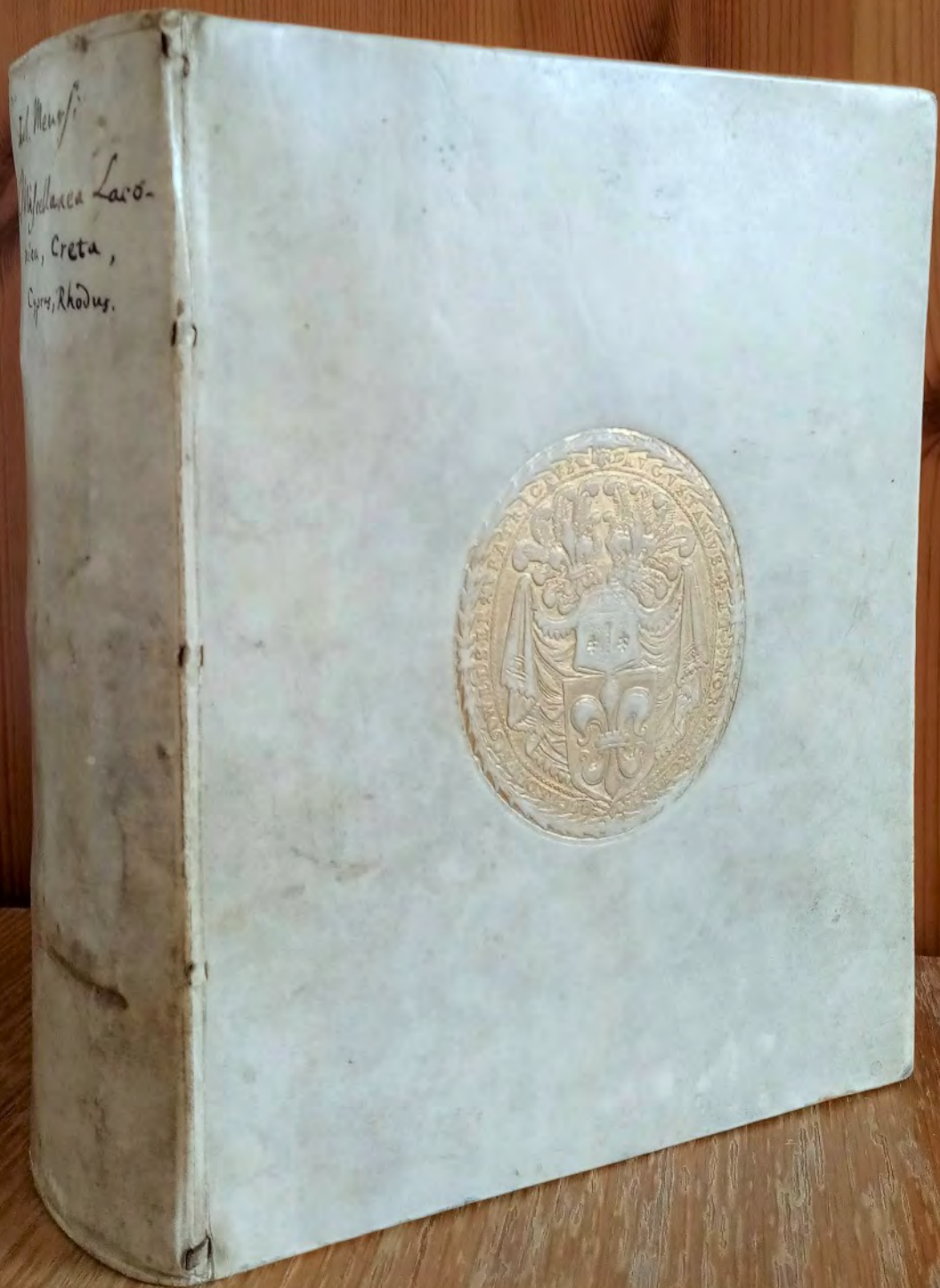
£1200

First editions of these posthumously-published works by the Dutch classical scholar and antiquary Meursius (1579-1639), edited by Samuel von Pufendorf and Johann Georg Graevius. Dealing in turn with Sparta, Crete, Cyprus, and Rhodes,

Meursius here discusses their respective mythologies and histories, natural landscapes and resources, governance and laws, customs and religion, cities, harbours and colonies, languages, temples and works of art, and most notable inhabitants. Drawing on an impressive range of Latin and Greek writers, Meursius provides a wealth of detail, encompassing, for example, Spartan facial hair, dances, dogs, and famous Olympic athletes.

An early 19th-century reader of the section on Rhodes in the second work has carefully added additional text, on interleaved pages and in the margins, taken from Meursius' own manuscript in the Biblioteca Marciana, as printed in *Iacobi Morellii bibliothecae regiae Divi Marci Venetiarum custodis bibliotheca manuscripta Graeca et Latina* (Bassani, 1802) at p. 444ff. An attractive 1572 engraved plate of the Colossus of Rhodes by Philips Galle after Maarten van Heemskerck has also been inserted at an appropriate point in the narrative.

Provenance: with the gilt supralibros of Carl Welser (1635-1697) of Nuremberg, caretaker of St Clara and Pillenreuth convents, known for his important library and collections of coins and copper engravings.



JOANNIS MEURSI
CRETA, CYPRUS,
RHODUS

S I V E

De Nobilissimarum harum insularum
rebus & antiquitatibus

Commentarii postumi, nunc primum editi.



AMSTELODAMI,
Apud ABRAHAMUM WOLFGANGUM, 1675.

MATHEMATICS

22. OZANAM, Jacques. *Cursus mathematicus*: or, a compleat course of the mathematicks. In five volumes. Vol. I. Contains a short treatise of algebra, and the Elements of Euclid. Vol. II. Arithmetic and trigonometry, with correct tables of logarithms, sines and tangents. Vol. III. Geometry and fortification. Vol. IV. Mechanics, and perspective. Vol. V. Geography and dialling. The whole illustrated with near 200 copper plates. Written in French by Monsieur Ozanam, Professor of the mathematicks at Paris. Done into English, with Improvements and Additions by J. T. Desaguliers, L.L.D. F.R.S. and several other hands. [Vols. 1-3:] *London, John Nicholson ... and sold by John Morphew*, [vols. 4-5:] *Oxford, L. Lichfield ... and sold by John Morphew*, 1712.

8vo, pp. [8], x, [80], 288, with 21 plates; [xxiii], 156, [284, tables], with 7 plates; [xvi], 215, [vi], 204, [xv], with 70 plates; [xxxii], 185, [vi], 72, [viii], with 64 engraved plates; [xv], 166, [xviii], 131, [xi], with 44 plates; the general title with the imprimatur 'London, printed for Tho. Worrall ... 1712', and the facing leaf of advertisement for books printed by Worrall very slightly browned; minimal foxing, otherwise a fine and fresh copy in contemporary English tan calf, spines gilt, sides with double blind panel and fleurons at corners; minor wear to spines or sides; armorial bookplate of William Constable, F.R.S. & F.A.S. (see below), to front pastedowns. .

£1350

A beautiful set of the first and only English edition of Ozanam's *Cours de mathematique* (Paris, 1693), from the library of a contemporary Fellow of the Royal Society and of the Society of Antiquaries.



Ozanam's 'contributions consisted of popular treatises and reference works on "useful and practical mathematics" and an extremely popular work on mathematical recreations'. Although the latter had by far the more lasting impact, his *Cours de mathématique* was held in high esteem by Leibniz. Ozanam is still known for his combinatorics, an important feature of baroque mathematics (see Grattan and Guinness, II, p. 963).

Jean-Théophile Desaguliers (1683–1744) moved from Oxford to London in 1712 where he made a living giving public lectures on natural philosophy and translating several scientific works from the French. He was elected Fellow of the Royal Society and assisted Isaac Newton in his experiments. By 1716 he was curator of experimental research for the Royal Society. A lifelong Newtonian, Desaguliers was an author in his own right; his major work was *A course of experimental philosophy* (1734, 1744) which took the reader through a large number of experiments confirming Newton's theories.

Provenance: William Constable (1721–1791) of Burton Constable Hall in East Yorkshire was an avid collector, gathering a variety of objects from dolls, works of art, and scientific instruments, to natural history specimens. He showed much interest in the advancement of arts and sciences, including botany, geology, zoology, and physics, often travelling abroad to keep abreast of the latest ideas and developments. During his studies he set out to observe and collect the phenomena of nature, both for knowledge and amusement, and even attempted to master the systems of classification that were current before Linnaeus.

ESTC N15362; Andersen, *Geometry as an Art*, p. 407.



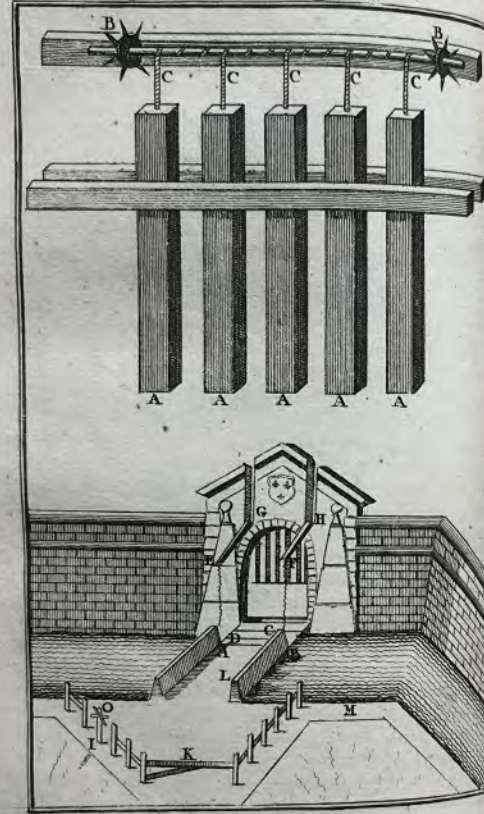
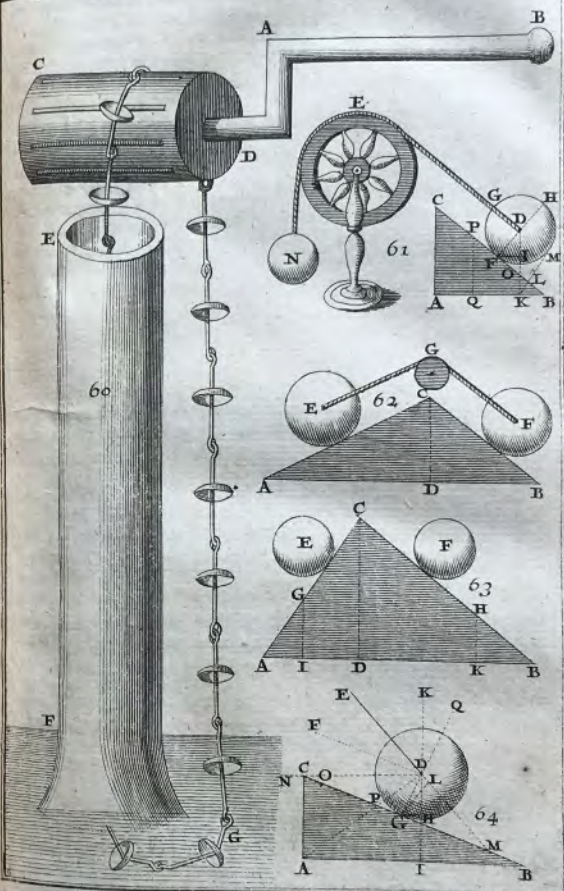
Spherical Body P
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Weight EFG. Let
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* An Engine of Metal
etc. describ'd at the end

WITH VIEWS OF THE DANUBE AND OTTOMAN BELGRADE

23. PORRO, Carlo. XXIV schizzi disegnati dal vero. Memorie d'un viaggio nell'Illiria, Carniola, Carinzia, Stiria, Austria, ed Ungheria. 1832.

Oblong 8vo, 205 x 280 mm; album of light brown paper, ll. [2, dedication and title], [24], [2, blank], with 24 pencil drawings on white paper, 135 x 175 mm, each pasted to the recto of one leaf, calligraphic manuscript captions underneath, and protected by tissue guard; bound in contemporary dark green roan, boards within gilt neoclassical frame, spine flat gilt in compartments, lettered 'Souvenir d'Autriche et d'Hongrie' in one, the others decorated with tool of a bow and arrow, edges a bit rubbed, corners slightly worn. £850

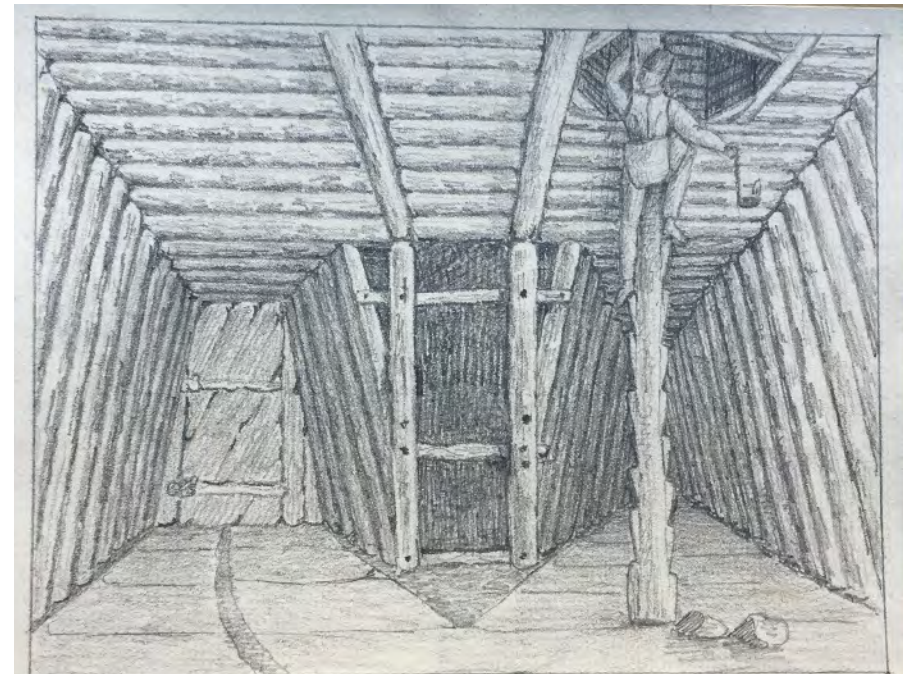
A collection of charming sketches by a young boy, souvenir of his travels through the Southern provinces of the Austro-Hungarian Empire.

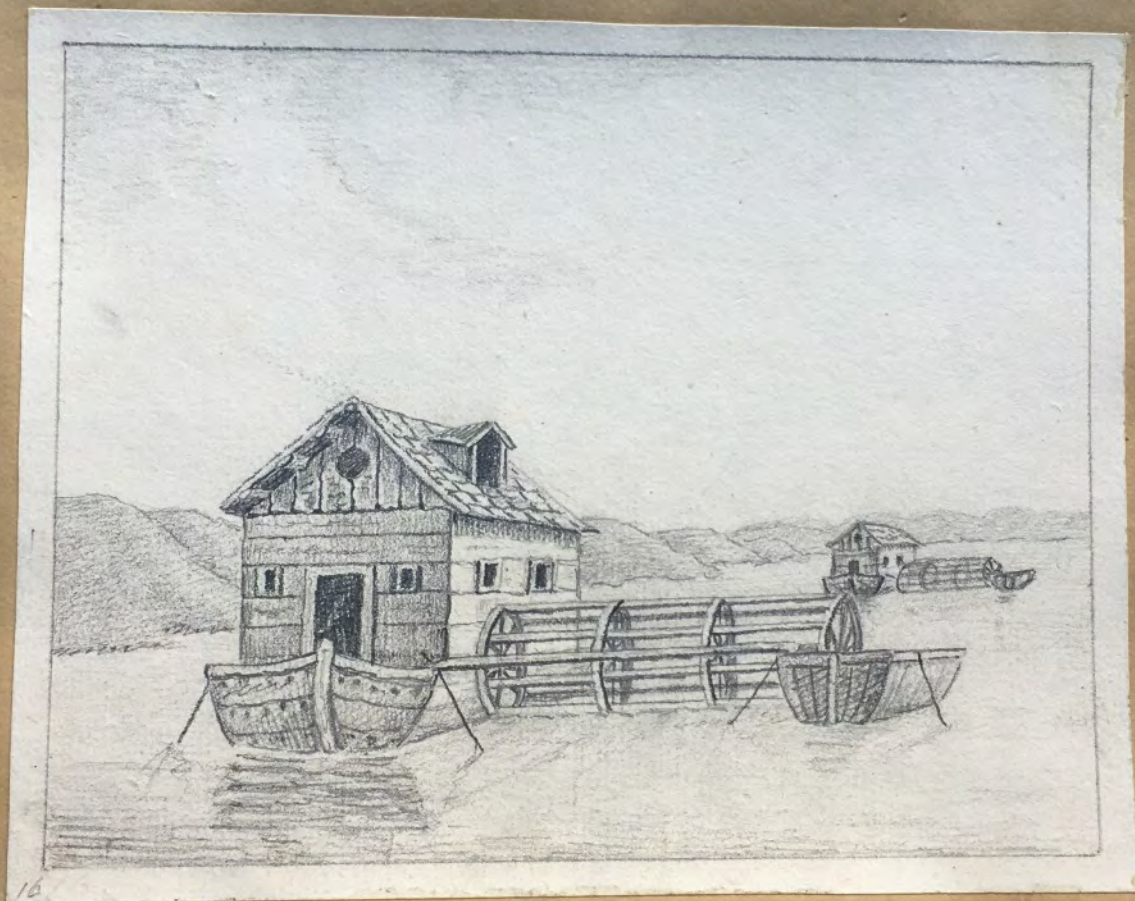
The wielder of the pencil, Carlo Porro, was probably a young member of a prominent noble family of Milan, at that time part of the Austro-Hungarian Empire. It is possible that the sketches were taken during a 'Grand Tour' of the Empire, or while accompanying his father, to whom the album is offered as a gift, on an official government trip.

The journey starts in Trieste, in northeastern Italy, moving on to Slovenia, then continuing north through Carinthia and Styria to Vienna, where they continue south (probably by boat), following the course of the river Danube, through Hungary, Croatia, and Serbia to Belgrade, at the border with the Ottoman Empire.

The sketches depict, amongst other things, the church of Saint Peter in Trieste; Postojna Cave; everyday life in the Carniola region; Idrija, in present-day Slovenia; Carinthia; the town of Schottwien, near the Semmering pass; Styria; the church on the Leopoldsberg, near Vienna; a furnace and coal warehouse in Mohács (Hungary); ship mills on the Danube in Hungary; the ruins of Visegrád castle, once Matthias Corvinus' summer palace; Illok in Croatia, on a hill overlooking the Danube river; Zelez (the country seat of the Esterhazy family); the mines in Shemnitz (Banská Štiavnica in Slovakia); Petrovaradin, in present-day Serbia; and three views of Belgrade, including one depicting the main mosque.

In 1832, Belgrade was part of the Principality of Serbia, a semi-independent state *de facto* under Ottoman control, and with a predominantly Muslim population. Signs of Ottoman rule and architecture, such as mosques and bazaars, were to remain a prominent part of the urban landscape for the rest of the century.





10

Molini sub Danubio Hungarici



Moschea Principale in Belgrado.

PROHIBITED BOOKS AND HOW TO GET THEM

24. PROMONTORIO, Mauro, *Bishop of Ventimiglia*. Manuscript letter to the Master of the Sacred Apostolic Palace in Rome, requesting permission to read prohibited books. *Ventimiglia, 18 July 1675*.

Bifolium, 21 x 30 cm, pp. [1], [3, blanks]; manuscript on paper, in an elegant hand, in Italian; at some point folded in eight, some marginal foxing, otherwise in very good condition.

£450 + VAT in EU

An important document, testimony of the procedures and adroitness required for even high-ranking religious figures to gain access to prohibited books.

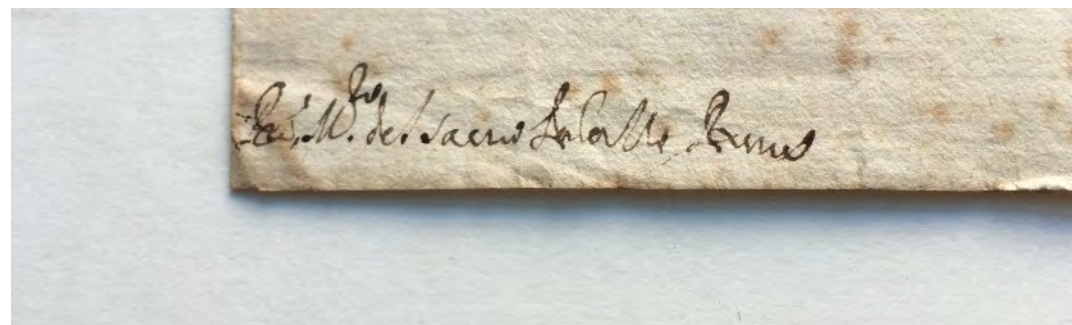
In this letter, the Benedictine Mauro Promontorio (1622–1685), Bishop of Ventimiglia from 1654, asks the Master of the Sacred Apostolic Palace, Raimondo Capizucchi (1615–1691), for permission to read books included on the *Index Librorum Prohibitorum*: ‘I here beseech Your Worship... to grant me permission to read prohibited books, of date and subject which you will consider more suitable...’ (*our translation*).

In the first few lines, Promontorio refers to the same permission which he had obtained twenty-one years earlier on his election to bishop, and which had been similarly granted to him by Capizucchi. Raimondo Capizucchi, in fact, held the office of Master of the Sacred Apostolic Palace twice (the only person ever to do so), first from 1654–1663, under Pope Innocent X, then again from 1673–1681, under Pope Clement X. From 1650–1681 Capizucchi also held the office of

Secretary of the Congregation of the Index, the institution responsible for examining books and updating the *Index Librorum Prohibitorum*, indicating those titles which were absolutely forbidden to read, those forbidden until expurgated (*donec expurgetur*), and those in need of less correction (*donec corrigatur*). Finally, in 1681 Capizucchi was elevated to the rank of Cardinal Priest of the Basilica of St. Stephen in the Round on the Celian Hill and, in the 1689 conclave, was among the candidates to the papacy.

Obtaining permission to read prohibited books in XVII century Italy was, at least officially, a complex process. Following the 1631 bull *Revocatio licentiarum quarumcunque legendi, et habendi libros prohibitos*, in which Pope Urban VIII revoked the power previously given to bishops and local inquisitors to grant permission to read prohibited books, the only officials able to grant dispensations were the Master of the Sacred Apostolic Palace or the pope himself. Although by 1675 the control of the Inquisition was considerably relaxed, **the very existence of this letter proves that no-one, not even a bishop, felt confident and safe enough to access prohibited books without going through the official channels and vetting process.**

See: Vittorio Frajese, ‘Le licenze di lettura tra vescovi ed inquisitori. Aspetti della politica dell’Indice dopo il 1596’, *Società e storia*, 86 (1999) pp. 768-818.



Per quanto io non habbia capitale alcuno di meriti presso di V. M. e S. M. anzi
in vece di essi, mi ha obliato, contratte già vent'anni sono in oc. del
esame al Vesuvio, dove sperimentai favorevoli gli effetti della sua clemen-
za, non deuo però mancare di ricorrere alla sua generosità, come quella
che, procedente dai grandi natali, adornata di rare doti d'animo, gode mai
sempre di rendersi a beneficio. Sono però a supplicare V. M. e S. M.
concedermi d'fare in ogni bisogno, impetrarmi licenza di poter leggere
libri profani, amma, a questo tempo e qualità de' libri che timea più
essendoti. So che il mio ardire è troppo grande; ma, poiché desidero
con nuova obliato, attestare le antiche, non posso a meno di non impetrar-
mela, e con tale ^{oc.} la supplico dell'onore de' suoi comandati, quali atten-
dendo, e contraseno che la sia a grado la mia osservanza, faccio a V. M.
e S. M. riverentem. Le mani Ventimiglia li 18. Luglio 1655.

Al. M. e S.

SWEDISH CALCULATOR

25. SCHILLGREN, Nils. *Computus manualis breviter expositus quem favente deo et suffragante ampliss. philos. facult. in alma Gothorum Academia Lundensi, sub praesidio amplissimi atque celeberrimi viri Mag. Conr. Quensel math. sup. ac infer. prof. ord. loco dissertationis gradualis literatae societati modeste examinandum sistit V. D. M. Nicolaus Schillgren Ostro-Gothus in auditorio Carolino Superiori d. 2 Decemb. MDCCXXVI horis antemerid. solitis. Lund, ex prelo Haberegeriano, [1726].*

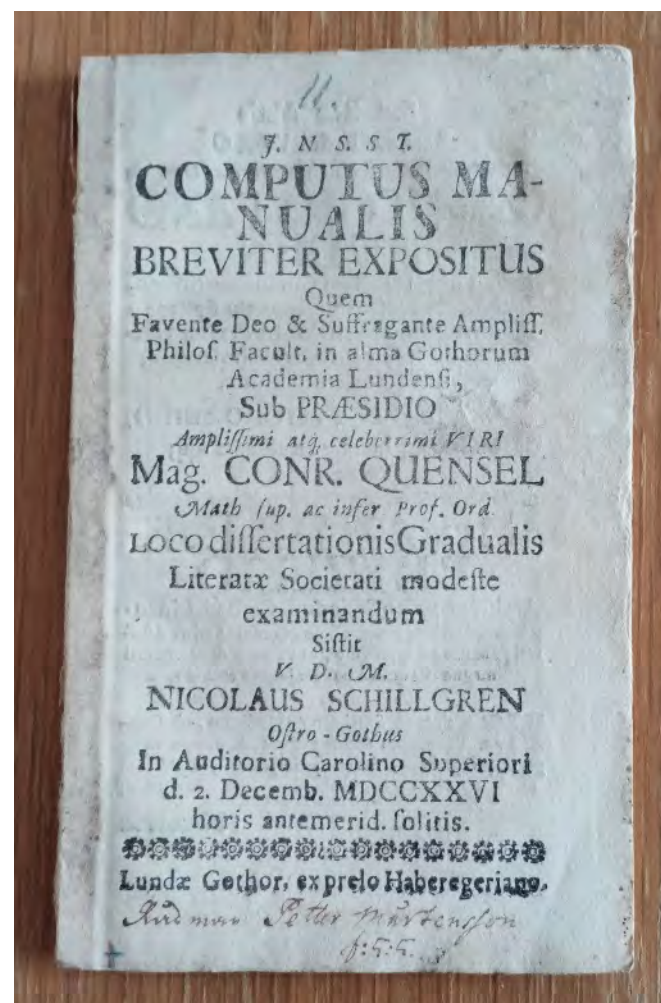
12mo, pp. [4], 31, [1]; folding table ("Tabula festorum mobilium") pasted to final leaf, text in Hebrew to p. [4], verses in Swedish to last page, initial and head-piece; small tear (without loss) to title, faint trace of ink stamp to first few leaves, a little browned and damp stained but good overall; unbound, loose in recent marbled wrapper with paper label to upper cover; inscription of Petter Martensson at foot of title, book label of Erwin Tomash pasted inside wrapper; contemporary ink corrections to pp. 19 and 23. £250

Very rare first and only edition of this dissertation on calculating dates by the Swedish priest, professor and organist Nils Schillgren (1696-1732), presented at Lund University before the noted astronomer and mathematician Conrad Quensel (1676-1732) in December 1726.

Ordained in 1721, Schillgren earned his doctorate in philosophy at Lund in 1722. After a time in Norrköping, he moved in 1731 to Linköping, where he taught at the gymnasium and served as the cathedral organist and succentor.

In his *Computus manualis* Schillgren discusses the solar cycle, leap years, dominical letters, the lunar cycle, golden numbers, epacts, the zodiac, and fixed and moveable feasts, ending with a table of moveable feasts for the years 1726 to 1760. The text is prefaced with an address in Hebrew by Nicolas Stridzbergh, and ends with verses in Swedish by Nicolaus Torraen.

Tomash & Williams Q1. **We have traced only one institutional copy, at Uppsala Universitetsbibliotek.**



10 (20)

met diem, non est numeranda; si vel maxime ultimus dies hebdomalis esset.

Ex gr. anno praesente, numerentur a die Paschali 10 Apr. ad diem 23 ejusdem mensis, 13 dies, qui unam septimanam cum 6 diebus constituunt; sed quia unus deest dies, non nisi una septimana est addenda, & erit int. majus. 24. Dominicarum.

Observ. si numerus Domin. post Trin. nit. ad 27, vel post Epiph. ad sex, excreverit, tunc exponatur, secundum const. Reg. Evangelium de X Virginibus Dominica post Trin. penultima vel post Epiph. ultima; Dominica autem proxima ante adventus, semper agatur de extremo judicio. Dom. 7 post. Trin. de Transfiguratione Christi.

Probl. VI.

Dominicam primam Adventus invenire.

Dominica haec, quae ob variationem Lit. Dom. redditur mobilis, semper erit inter diem 27 Novembris & 3 Decemb. inclusive, & cognita Lit. Dom. haec facile ita reperitur. Applica hos 7 dies nimirum 27. 28. 29. 30. Nov. & 1.

2. 3.

31 (20)

Decemb., articulis septenis indicis, initium faciendo, a radice interiore; & pari ratione literas initiales hujus versus. *Bella Cere Dolo, Et Ferro Germanicus Audet* tunc lit. anni Domin. aperiet diem quatuor.

V. gr. Quaratur Dom. 1. Adv. anni sequentis 1727 Lit. Dom. A, quae cadit in radicem exteriorem, ostendit Dom. 1. Adv. incidere in 3 diem Decembris, & sic de ceteris.

Hac sunt quae Tibi L. B. paucis hisce pagellis, pro modulo ingenii, exhibere, propositum fuit; quibus, debita attentione, perlectis, nulli dubitamus, quemlibet, in literis non adeo hospitem, quascunq; propositiones vel problemata haec adducta, sine praecipua aliqua manu-ductione, solvere ac eruere posse: sed ut habeat B. L. mode veritates Regulatum cognoscat, & ad quae conclusio-nes suas examinet, coronidis loco pla-uit Tabulam quandam adjungere, in qua, uno veluti intuitu, omnia fere, quae in Calendariis, mutationem aliquam annuam subeant, oculis quasi subsiciantur, ab anno praesente

1726 ad annum 1760

Tabula

Tabula Festorum Mobilium

| Añ | Cyc. | Lit | Aur. | Ep | Cir. | Interv | dom. | Septuag. | Pascha | Ascen. | Pent. | Int. | Dom. | 1. Fest. |
|------|------|-----|------|-----|------|--------|-------|----------|--------|--------|-------|------|------|----------|
| Chr | Sol. | dom | nũ | Ep. | Ref. | hebd. | minus | Jan | Feb. | Mar | Apr. | Maj | Jun. | Nov. |
| 1726 | 27 | B | 17 | 7 | 23 | h | 2 | 8 | 1 | 4 | 6 | 10 | 19 | 29 |
| 27 | 28 | A | 18 | 18 | 12 | o | 7 | 0 | 3 | 29 | 2 | 11 | 21 | 26 |
| * 28 | 1 | O | F | 19 | 19 | 1 | h | 9 | 6 | 6 | 18 | 21 | 30 | 9 |
| 29 | 2 | E | 1 | 11 | 19 | o | 7 | 4 | 3 | 2 | 2 | 6 | 15 | 25 |
| 30 | 3 | D | 2 | 22 | 8 | 2 | h | 6 | 3 | 2 | 25 | 29 | 7 | 17 |
| 31 | 4 | C | 3 | 3 | 27 | o | 9 | 2 | 5 | 14 | 18 | 27 | 6 | 24 |
| * 32 | 5 | B | A | 4 | 14 | h | 2 | 8 | 3 | 4 | 6 | 9 | 18 | 23 |
| 33 | 6 | G | 5 | 25 | 5 | h | 5 | 6 | 2 | 21 | 25 | 3 | 15 | 27 |
| 34 | 7 | F | 6 | 6 | 24 | o | 8 | 5 | 4 | 10 | 14 | 23 | 2 | 24 |
| 35 | 8 | E | 7 | 17 | 13 | h | 7 | 4 | 3 | 2 | 6 | 15 | 25 | 30 |
| * 36 | 9 | D | C | 8 | 28 | 2 | h | 10 | 3 | 6 | 21 | 25 | 3 | 13 |
| 37 | 10 | B | 9 | 9 | 21 | h | 2 | 8 | 1 | 4 | 6 | 10 | 19 | 29 |
| 38 | 11 | A | 10 | 20 | 10 | o | 7 | 0 | 3 | 29 | 2 | 11 | 21 | 26 |
| 39 | 12 | G | 11 | 1 | 29 | h | 9 | 6 | 6 | 18 | 22 | 31 | 10 | 23 |
| * 40 | 13 | F | E | 12 | 13 | h | 7 | 5 | 3 | 3 | 6 | 15 | 25 | 30 |
| 41 | 14 | D | 13 | 23 | 7 | 2 | h | 6 | 3 | 2 | 25 | 29 | 7 | 17 |
| 42 | 15 | C | 14 | 4 | 26 | o | 9 | 2 | 5 | 14 | 18 | 27 | 6 | 22 |
| 43 | 16 | B | 15 | 15 | 15 | h | 7 | 1 | 3 | 30 | 3 | 12 | 22 | 27 |
| * 44 | 17 | A | G | 16 | 26 | 4 | h | 6 | 0 | 2 | 22 | 25 | 3 | 13 |
| 45 | 18 | F | 17 | 7 | 21 | o | 8 | 5 | 4 | 10 | 14 | 23 | 2 | 24 |
| 46 | 19 | E | 18 | 18 | 12 | h | 6 | 4 | 2 | 26 | 15 | 19 | 18 | 7 |
| 47 | 20 | D | 19 | 29 | 1 | 2 | h | 9 | 3 | 5 | 7 | 10 | 19 | 29 |
| * 48 | 21 | C | B | 1 | 11 | 19 | h | 8 | 2 | 4 | 22 | 26 | 4 | 14 |
| 49 | 22 | A | 2 | 22 | 8 | o | 7 | 6 | 5 | 11 | 15 | 24 | 11 | 23 |
| 50 | 23 | G | 3 | 3 | 27 | h | 9 | 5 | 3 | 3 | 7 | 15 | 17 | 26 |
| 51 | 24 | F | 4 | 14 | 16 | h | 6 | 4 | 2 | 26 | 15 | 23 | 30 | 24 |
| * 52 | 25 | E | D | 5 | 25 | 5 | h | 8 | 2 | 4 | 7 | 15 | 23 | 27 |
| 53 | 26 | G | 6 | 6 | 24 | o | 7 | 1 | 3 | 30 | 19 | 23 | 1 | 23 |
| 54 | 27 | B | 7 | 17 | 13 | h | 10 | 0 | 6 | 11 | 14 | 23 | 2 | 24 |
| 55 | 28 | A | 8 | 28 | 2 | o | 8 | 6 | 5 | 18 | 19 | 23 | 18 | 26 |
| * 56 | 1 | G | F | 9 | 9 | 21 | h | 6 | 4 | 2 | 26 | 10 | 19 | 23 |
| 57 | 2 | E | 10 | 20 | 10 | h | 9 | 3 | 5 | 15 | 11 | 20 | 10 | 24 |
| 58 | 3 | D | 11 | 1 | 29 | h | 8 | 2 | 4 | 7 | 26 | 4 | 14 | 27 |
| 59 | 4 | C | 12 | 13 | 18 | h | 6 | 1 | 2 | 23 | | | | |
| * 60 | 5 | B | A | 13 | 23 | 7 | h | 2 | | | | | | |

THE DIARY OF AN ENGLISH PRISONER OF WAR IN NAPOLEONIC FRANCE

26. SHORT, John Tregarthen. Manuscript fair copy of a diary kept while a prisoner of war in France, 1804-1814. [*St Ives*, 1868?]

4to (236 x 186 mm), pp. [4, blank], [170], [3, blank], [1], [70, blank]; neat manuscript in brown ink on lined paper, in English; in very good condition, bound in twentieth-century quarter calf with nonpareil marbled boards, spine gilt in compartments, red morocco lettering piece in one. £1250

Possibly the only surviving manuscript copy of the diaries of John Tregarthen Short (1785-1873) of St Ives, describing the adverse fortunes, hardships, and privations he suffered for ten years as a prisoner of war in Napoleonic France.

On the 24th March 1804, the *Friendship* joined a convoy of some twenty merchant ships bound for Portsmouth, but whilst anchored in the Downs she was captured by one of the many French privateers hunting the Channel for English merchant vessels. Among the seven crew members taken prisoner was John Tregarthen Short, then an apprentice aged 19. In his diary, after detailing the capture, Short narrates his journey of nearly 300 miles from Dieppe to the depot for prisoners of war at Givet, where he joined about 930 other prisoners of war. Here he was initially forced to make uniforms for the French soldiers, sharing a single room with fifteen other prisoners and surviving on meagre rations of black bread, meat and vegetables.

| People's Names | Qualities | Ships Names | Commanders Names | Deceased | Place of Residence |
|----------------|-----------|-------------|------------------|----------|--------------------|
|----------------|-----------|-------------|------------------|----------|--------------------|

| | | | | | |
|---------------------------|----------------|-------------------------------|----------------------------|-----------------------------|-----------------------|
| Morton W ^m | Apprentice | R. Lucas: Bristol | Ed. Sperrin | Sep 27 th 1804 | Boston: Lincoln |
| Miller Chas | Boy | HMS. Magnificent | W. R. Jarvis | Oct 3 rd 1804 | Christchurch: W. R. |
| Mackey John | Seaman | " do " | " do " | Feb 4 th 1805 | Newcastle: W. R. |
| Murray John | " do " | S ^t Mallin: London | John Sullock | Mar 16 th 1805 | Milford: S. W. |
| Malony Timothy | " do " | HMS. Shannon | W. R. Jarvis | June 19 th 1806 | Cork: Ireland |
| Morgan W ^m | Apprentice | R. Minerva | W. R. Jarvis | March 26 th 1807 | Swansea: S. W. |
| Manfred James | " do " | R. Marquis: London | John White | Nov 24 th 1807 | London |
| Mayne William | Surgeon: Depot | R. Laurel: S. W. | Ed rd B. Oldham | Mar 17 th 1809 | Drumilly: S. W. |
| Mills Robert | Apprentice | R. Indus: S. W. | " do " | 17 th 1809 | Kelso: Roxborough: N. |
| Mills George | Seaman | HMS. Blanche | Sir Thomas: London | June 4 th 1809 | Wexham: Middlesex |
| Milbourn Jas | " do " | S ^t Gage: Newham | Henry: Titchell | Aug 29 th 1809 | Newham |
| Major Ephim | " do " | S ^t S. W. Recovery | Henry: Johns | Dec 11 th 1809 | St Ives: Cornwall |
| Murray James | " do " | R. Cleopatra: S. W. | Thos. Filleul | May 25 th 1810 | Jersey: W. R. |
| Martini Peter | " do " | R. Union: Guernsey | Le Chevalier: Mmt | Dec 26 th 1812 | St. Sark: W. R. |
| M ^r Ardel Dick | Cooper | HMS. Hercules | J ^h Wilkinson | Mar 3 rd 1813 | Buckley: S. W. |

| People's Names | Qualities | Ships Names | Commanders Names | Deceased | Place of Residence |
|----------------|-----------|-------------|------------------|----------|--------------------|
|----------------|-----------|-------------|------------------|----------|--------------------|

| | | | | | |
|----------------------------|------------|--------------------------------|----------------------------|-----------------------------|----------------------|
| Mackey Samuel | Seaman | R ^t Venus: Deal | S ^t Wells | Jan 20 th 1805 | Deal: Kent |
| Mason Edward | Boy | HMS. Hercules | J ^h Wilkinson | Sept 9 th 1805 | Guernsey: W. R. |
| McArty Andrew | Cook: Mate | " do " | " do " | Jan 4 th 1805 | London: Middlesex |
| Maginnis Jas | Seaman | R. Laurel: S. W. | Ed rd B. Oldham | Oct 4 th 1806 | Newry: S. W. |
| Murphy | " do " | " do " | " do " | Dec 17 th 1813 | Ireland |
| Mart John | " do " | R. Union: Guernsey | John: Tait | March 26 th 1804 | Guernsey: W. R. |
| Megucoman John | " do " | S ^t Union: S. W. | Richard: Nash | Nov 10 th 1804 | Port: Dorset |
| Meyer John | " do " | " do " | " do " | " do " | " do " |
| Owens W ^m | " do " | Detained | " do " | Mar 16 th 1804 | Milford: S. W. |
| Newn Rob ^t | " do " | S ^t Recovery: S. W. | Henry: Johns | April 8 th 1804 | Sevan: Cornwall |
| Wato Robert | " do " | " do " | " do " | Dec 8 th 1813 | Port: Dorset |
| Briant Ed rd | " do " | HMS. Manilla | Joice | " do " | Ireland |
| Reham Simon B ^t | " do " | R. Henry: S. W. | Geo: Smith | April 19 th 1804 | New York: N. America |

distributed. The Reporter has to read, the present judgement to the condemned persons in the presence of the guard, assembled under arms, and to put it in execution immediately. It is likewise ordered that according to the 39th Article of the 13th Brumaire in the 5th year. by the President and reporter, a copy of the present judgement, should be sent to his Excellency the Minister of War. and another to the General of the Division - done closed and judged at the same sitting in public session at Givet the same day, month and year above named, and the members of the Commission, with the Reporter and Register have minuted the present judgement.

(Signed) Nassarre Sainton

" Peyron. Warlord

" Fontain: President

" Sonton: Reporter

" Lamant: Register

and the same day the present judgement has been read to the condemned persons in presence of the guard by the Reporter

Signed Sonton: By a copy confirming. The Register of the Military Commission Lamant: and the Reporter of the Military Commission Sonton.

After they had put this act in force, they were rather afraid to go to the extent of the sentence, as before passed, it is evident they marched them about 900 Miles, that is to say, from Givet in Flanders, to Briancon on the borders of Switzerland, and from thence by a guard they were conducted to Grenoble where they were by an order from the Tyrant (Bonaparte) once more reprieved and conducted back to Briancon as second time: as you will be able by the following insertion to form a better idea on the subject.

Napoleon: by the grace of God, and the constitution of the Empire: Emperor of the French, King of Italy: Protector of the Confederation of the Rhine.

Mediator of the Swiss Confederation &c &c

To the first President, presidents and Councillors composing our Imperial Court at Grenoble. we have

For prisoners who had not attempted escape there was a certain degree of freedom, as they were soon allowed to move about the country, although in groups and under supervision, often paying for their own food and accommodation for the night, spending any allowance received from the French or from home.

Finally, sent on a march through France with thousands of other British prisoners in order to avoid the allied Russian, Prussian and Austrian armies advancing from the east, Short reached Bordeaux in April 1814, to find the city in the possession of the British army under the command of Lord Wellington, and managed to board a ship bound for England.

Shortly after returning to St Ives in May 1814, Short married and became the master of the local St Christopher Hawkins Free School, a charitable institution for the education of poor boys where the principal subject taught was navigation, and where he was joined by his cousin, former fellow crew-mate and prisoner Thomas Williams.

Short's complete diaries, which span from 1804 to 1872, were rediscovered in the early 1900s by Sir Edward Hain who later published an edited version as *Prisoners of War in France from 1804-1814, being the Adventures of John Tregerthen Short and Thomas Williams* (London, Duckworth, 1914). **However, the present manuscript, most likely a fair copy of the original diary (now lost) executed by Short in later life, consists not only of Short's daily entries, but also of copies of letters and documents, songs and poems based on his adventures, and a list of three hundred fellow prisoners of war who died in captivity, recording their name, position, ship, commanding officer, date of decease, and hometown, none of which were included in the printed book.** The

papers of John Tregerthen Short were dispersed by W.H. Lane and Son, in a sale held on the 24 March 1977 in Penzance. The majority of the material was acquired by the Cornwall Record Office (now the Archives and Cornish Studies Service), which also kept a list of items they did not purchase. Lot 246 in that sale, described as 'Journal written by Captain John Short, [Dec 1868] of St Ives, consisting of poems and tales about his life as a Cornish Seaman, and as a prisoner during the Napoleonic Wars. 125 leaves of closely written manuscript, quarto, in the original boarded binding', quite possibly the present copy, since then rebound, was sold to a private customer, plausibly Leonard Truran, though we have been unable to confirm this.

Provenance: from the collection of Leonard Truran (1926–1997), political activist, publisher, and Cornish bard, whose extensive library on Cornish history was dispersed at auction in 2014.

COMMONPLACE BOOKS OF A PIONEERING TOXICOLOGIST

27. TAYLOR, Alfred Swaine. Collection of commonplace books and letters. [*London*], c. 1844-1880.

Four 8vo commonplace books (pp. 87; 190; 224; 52) comprising manuscript notes in black ink and pasted-in newspaper cuttings, with a few loose inserts; a collection of 'Aneddotti' (pp. 56, on loose 8vo bifolia); 9 letters to Taylor from various senders (pp. 26); a few genealogical notes; in English, with a little French, Italian and Latin; in very good condition overall. £1250

A highly engaging small archive of material compiled by the eminent medical jurist and toxicologist Alfred Swaine Taylor (1806-1880), dubbed the father of British forensic medicine.

Taylor served as lecturer and then professor of medical jurisprudence at Guy's Hospital, London, between 1831 and 1877, published numerous pioneering works in the field, and appeared as an expert witness in a number of highly-publicised trials for murder by poisoning, including that of William Palmer, the 'Rugeley poisoner'. His public profile inspired Victorian writers such as Wilkie Collins, Arthur Conan Doyle, and Charles Dickens.

The commonplace books contain hundreds of amusing anecdotes, epitaphs, short articles and notes gathered by Taylor over a period of almost 40 years, providing a unique insight into his extremely varied interests, as well as into his sense of humour. The delightfully diverse contents cover, to give just some examples: British cooking, American baby shows, botany, arithmetical puzzles, dogs, train travel, mermaids, the French, Gretna Green marriages, venomous snakes, silver plate marks, the electric telegraph, phrenology, ghosts, coal mines, eggs, evolution, death, chemists' symbols, mineral waters, the effect of terrestrial motion on health, submarine cables, typographical errors, climate, mirrors, homoeopathy, and deafness and the telephone.

The interesting letters include four written to Taylor in 1873 by Captain G. Coussmaker requesting his help with a chemical analysis of the solvent used by the Tussur silkworm to dissolve its cocoon (together with a presentation copy of Coussmaker's *The Tussur silkworm*, London, E. & F.N. Spon, 1873). Two 1874 letters, one from Taylor's brother Silas Badger Taylor (1809-1898) and the other from his son-in-law Frederick Methold, refer to the Grand Junction Canal gunpowder explosion which damaged Taylor's Regents Park home in that year.



LETTERS TO A FEMALE ARCADIAN

28. [TODESCHI, Claudio.] *Lettere filosofiche dirette alla nobil donna la signora baronessa Laura Astalli Piccolomini sotto il nome di Clori. Rome, Giovanni Zempel, 1783.*

4to, pp. 31, [1]; handsome engraved allegorical frontispiece by J. Cassini, engraved vignette to title, engraved tail-pieces; very good, crisp and clean in 20th-century brown wrappers, sticker to upper cover; chipped at fore-edge, short tear at head of spine; ink stamp of P. Papa to blank recto of frontispiece; manuscript correction to p. 7 (possibly authorial).

£475

Extremely rare first edition of these four verse letters by Claudio Todeschi (b. 1737) addressed to baroness Laura Astalli Piccolomini, his fellow member of the Accademia degli Arcadi. Known as 'Clori', Laura was a soprano and one of the last surviving members of the noble Roman family the Astallis; she married Pietro Testa Silveri Piccolomini, 8th Baron of Balsorano, in 1765. Founded in 1690, the Accademia degli Arcadi was the first Italian academy to admit women.

An energetic member of the Accademia, Todeschi wrote on philosophical, economic and political matters as well as penning verse. Written under his Arcadian name 'Rosmiro Cellenio', these *Lettere* take as their subjects human anatomy, the human spirit, light, and astronomy.

We have only been able to trace one copy, at the Biblioteca nazionale Vittorio Emanuele III in Naples. Another issue, also known in a single copy, was printed by Zempel in the same year, without the frontispiece and with the Arcadian name of the author on the title.



LETTE

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THE UNIVERSITY OF WIGMAKERS

29. [WIGMAKERS' GUILD - STATUTES.] Statuti, ordini, e privilegi concessi dall'Eccellentiss. Senato [...] Alla ven. scuola del glorioso annachorita Padre, e Confessore S. Onofrio de SS. Peruccari di quest'inclita Città di Milano. [*Milan, 1704.*]

Small 4to, pp. 24; large engraved vignette to title depicting a long-haired Saint Onuphrius; a beautiful, clean copy, bound in modern boards, printed paper label to spine. £675

First edition, extremely rare, of the statutes of the guild of wigmakers of Milan, and of their newly established school, the 'università dei peruccari'.

Wigs were extremely popular in the early eighteenth century, as well as expensive and elaborate, requiring considerable skill to be properly produced. Following the example first set in France, where a wigmakers' guild was established as early as 1665, and soon adopted by many other European countries, in 1704 the senate of the city of Milan decided to establish the guild and university of wigmakers, placed under the protection of Saint Onuphrius, to regulate the practice and preserve the decorum of the profession in the city and the surrounding areas.

The statutes set out the fees to enter the guild, the methods of election of the *priore* (the head of the guild), the councillors, and all other university officials, the duration of their offices, the fines for various transgressions or non-compliances, and

the record-keeping procedures. Among the various rules, the statutes dictate that all the masters and manufacturers of wigs, who keep either a workshop or practice the profession at their home, must be enrolled in the university and can practise the profession only after having been examined by the prior and university councillors. Starting from the year of institution of the university, a wigmaker will only be able to call himself a 'master' after having worked for five years under another master, and after having proved his ability to make a wig 'from beginning to end'. Furthermore, wigs can only be manufactured in Milan, and the import of foreign wigs is prohibited. They must be made with good hair ('capelli boni'), clean and not used before, and the use of goat or horsehair is strictly forbidden.

The word 'university' (*universitas*) was used to define not only an association of teachers and students, but also other professional categories, reunited under the same guild, society, or corporation, regulated by statutes, and with examinations for future 'masters'.

OCLC shows only one copy, at the University of Illinois. ICCU shows two copies in Italy, both at the Biblioteca Braidense in Milan.

Cavagna Sangiuliani, *Statuti italiani riuniti ed indicati*, vol. II, p. 174, 546 ('Raro'); Predari, *Bibliografia enciclopedica Milanese*, p. 465. See: J. Stevens Cox (ed.), *The Wigmaker's Art in the Eighteenth Century...* (St Peter Port, Toucan, 1980).

STATUTI. ORDINI, E PRIVILEGII

CONCESSI DALL'ECCELLENTISS. SENATO

Hauuta prima l'Informatione dell'Illustriss. Sig. Vicario, e
Tribunale di Prouisione, & il voto del Regio Fisco

ALLA VEN. SCVOLA DEL GLORIOSO ANNACHORITA

PADRE, E CONFESSORE S. ONOFRIO

De SS. Peruccari di quest'Inclita Città di Milano.

*Con auertenza, che le pene cominate in detti Statuti, & Ordini
s'habbino d'applicare per la metà in caso etc.
al Regio Fisco.*



34

CAPITOLO XV.

Item, che volendosi agere contro alcuno delinquente, che
hauesse contrauenuto alli presenti statuti, che si dij piena
fede alli Sindici di detta Scuola mediante il di loro giuramento,

CAPITOLO XVI.

Item, che ciaschedun Maestro descritto in detta Vniuersità, e Scuola sij tenuto interuenire, & andare ad accompagnare alla Chiesa il cadauere di ciascun Maestro, e Scuolare defonto, e ciò sotto pena de soldi quaranta Imper. per ciascun contrafacente, & ogni volta, che mancherà d'applicarsi per celebratione di Melse in suffragio del Defonto, saluo se non fosse absente, ò amalato.

CAPITOLO XVII.

Item, che niun Maestro, Scuolare, lauorante, ò discepolo di detta professione non ardisci, ne presuma sotto qualsiuoglia pretesto, ò colore per se, ne per sotto nelsa persona per qualsiuoglia causa minacciare, ne far minacciare, ò ingiuriare il Priore, Officiali, & altri di detta Scuola in qualsiuoglia luogo, ne meno andare, ne entrare nel luogo dell'Vniuersità, ouero Scuola, ouero doue si farà la Congregatione con armi offensue di sorte alcuna, ne far insulti, ne ingiurie ad alcuno d'alcuna sorte, ne mentirlo per la gola, ne dire altre parole illecite, & offensue nel luogo dell'offitio di detta Scuola,

AN UNRECORDED PLAY
BY LEWIS CARROLL'S BIBLIOGRAPHER:
'A WASTE OF BBC TIME'

30. [WILLIAMS, Sidney Herbert.] Sampson. A tragedy.
[*London?*, c. 1920?].

Large 4to, pp. 42; decorative headpiece and initial at start of Act 1; printed on Whatman paper watermarked 1913; a very good, clean copy, uncut, in original printed boards, title in red to upper board; some foxing to covers, spine rubbed and chipped at head and tail.

[*With:*]

[British Broadcasting Corporation.] Rejection postcard,
dated 5th April 1946.

Small postcard (c. 13 x 10.5 cm), with pre-printed rejection note and typed address '32 Warrior Square, St. Leonards-on-Sea' of Sidney Williams.

[*and:*]

[B.B.C.] Some Notes on Radio Drama. [*c. 1946*]

2 leaves of typescript, folio, pp. 3; stapled at top left corner; folded.
£350

A privately printed and seemingly unrecorded play by Lewis Carroll's first bibliographer, submitted to the BBC for consideration as a radio drama, with its accompanying rejection letter and notes on how to write for radio; an amusing testament to the trials and tribulations of the amateur playwright, and of those forced to read their work.

The enclosed notes, titled *Some Notes on Radio Drama*, are initialled (in type) at the bottom, 'Val Gielgud and Lance Sieveking' (Lancelot de Giberne Sieveking), two major figures of BBC radio drama. The notes set out a clear 15-point guide on how to write a radio play which could be accepted by the BBC, with advice on subject, characters, length, and how to write for the peculiarities of a 'voice-only' format. Gielgud's tenure as Head of Productions at the BBC marked a high point for the radio play as a genre. As noted in section 6, 'Depressing Fact', the BBC at the time received an average of 75 scripts per week; clearly a guide was needed to stem the flow of unusable manuscripts, and to save the Drama Department from the nation's less able dramatists. Gielgud and Sieveking's notes are helpful but cutting, they 'are not addressed to geniuses; they do not require notes', and exasperation often leaks through:

'BEFORE STARTING TO WRITE A RADIO PLAY IT IS WISE TO FIND OUT FROM THE B.B.C. DRAMA DEPARTMENT IF A PLAY ON THAT PARTICULAR THEME WOULD BE ACCEPTABLE ... In this way you might save yourself and the B.B.C. Drama Department some waste of time.'

SOME NOTES ON RADIO DRAMA

1. PRELIMINARY LETTER

BEFORE STARTING TO WRITE A RADIO PLAY IT IS WISE TO FIND OUT FROM THE B.B.C. DRAMA DEPARTMENT IF A PLAY ON THAT PARTICULAR THEME WOULD BE ACCEPTABLE. (Similar advice applies to Adaptations: see Note 15). In this way you may save yourself and the B.B.C. Drama Department some waste of time. If the theme is a fairly universal one, such as that the winter wind is not so unkind as Man's ingratitude, any number of plays with different plots would be, in theory, acceptable. But if the theme is a narrow one, such as racial antagonism in South Africa, whether it is illustrated by no matter how good a plot, it might be unacceptable for broadcasting purposes for several reasons: (1) it might quite recently have been used in a play, or (2) it might not be a subject which the B.B.C. wished to touch on at all in radio-dramatic form.

2. NEXT STEP

If the theme is acceptable, then a short synopsis of a few

A readthrough of *Sampson* gives some insight as to the cause of its rejection; the dialogue is ponderous and the language smugly anachronistic:

DELILAH: "Thou art right, Barak, but for a lover overly cautious, methinks. I love thee more than thou lovest me, and in the game of love, who placest most on the game has most to lose..."

The book, however, is produced to a high standard, with its delicate headpiece and initial, and printed on good quality paper; whatever its faults the author was clearly proud of his creation. This appears to have been William's first (and possibly only) foray into drama, **he is better known as the first bibliographer of Lewis Carroll** and authored a number of works on the subject: *Some rare Carrolliana*, 1924 (a privately printed work which bears some physical resemblance to the present play); *A Bibliography of the writings of Lewis Carroll* (Charles Lutwidge Dodgson, M.A.), 1924; and *A Handbook of the Literature of the Rev. C.L. Dodgson* (Lewis Carroll), 1931, which was written with Falconer Madan and remains the definitive reference book on Carroll. Williams was also a fellow of the Society of Antiquaries, and a barrister at the Inner Temple.

Though the rejection must have stung, Williams was in good company in being turned down by Val Gielgud; amongst the many plays Gielgud rejected was Samuel Beckett's *Waiting for Godot*, which would otherwise have had its UK debut on the radio rather than the stage.



SOME NOTES ON

1. PRELIMINARY LETTER

BEFORE STARTING TO WRITE A RADIO FROM THE B.B.C. DRAMA DEPARTMENT THEME WOULD BE ACCEPTABLE. (Situations: see Note 15). In the and the B.B.C. Drama Department theme is a fairly universal one, is not so unkind as Man's ingratitude different plots would be, in the theme is a narrow one, such as r Africa, whether it is illustrated it might be unacceptable for broad reasons: (1) it might quite readily or (2) it might not be a subject touch on at all in radio-dramatic

2. TEXT STEP

If the theme is acceptable, then lines, accompanied by two or three enable the B.B.C. to form a judgment worth while to encourage you to

3. ESSENTIAL

The would-be dramatist must list Plan your listening with the Radioism in The Listener is worth for Year Book is a mine of information

4. PARENTHESIS

Playwrights are both born and made have an inborn talent, and it must Broadly speaking, the training of to himself, and a talent which is These notes are not addressed to notes.

5. RADIO IS DIFFERENT FROM STAGE ART

One very important thing to bear in invisible play and the visible play are fluid, and should be treated their business. You are not going the theatre and you are free from the cinema screen. Remember that number millions, the majority of at most, with one other person, mass psychology which affects at cinemas, and congregations. The which succeed admirably on crowd The ear becomes magically acute to cloud or dress up its impression of a radio play wants practice thinks that radio drama will keep leave broadcast drama alone. or forceful dialogue, stage and ground; but in the theatre, go ingenuity of production, can compensate writing. Not so with the radio

6. DEPRESSING FACT

The Drama Department at Broadcasting average some 75 plays a week in broadcasting generally and write for the microphone. Of perhaps two on an average conditions for their claims for considered.

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