



Summer Miscellany

QUARITCH

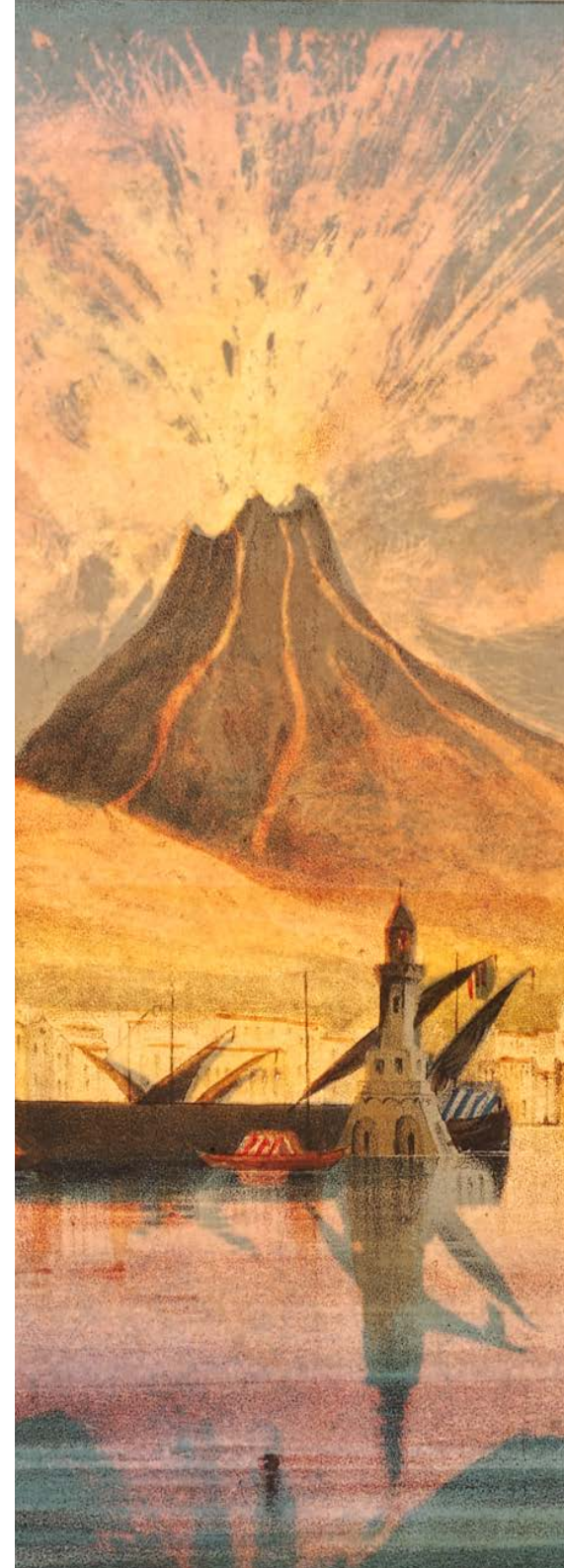
Bernard Quaritch Ltd | August 2025

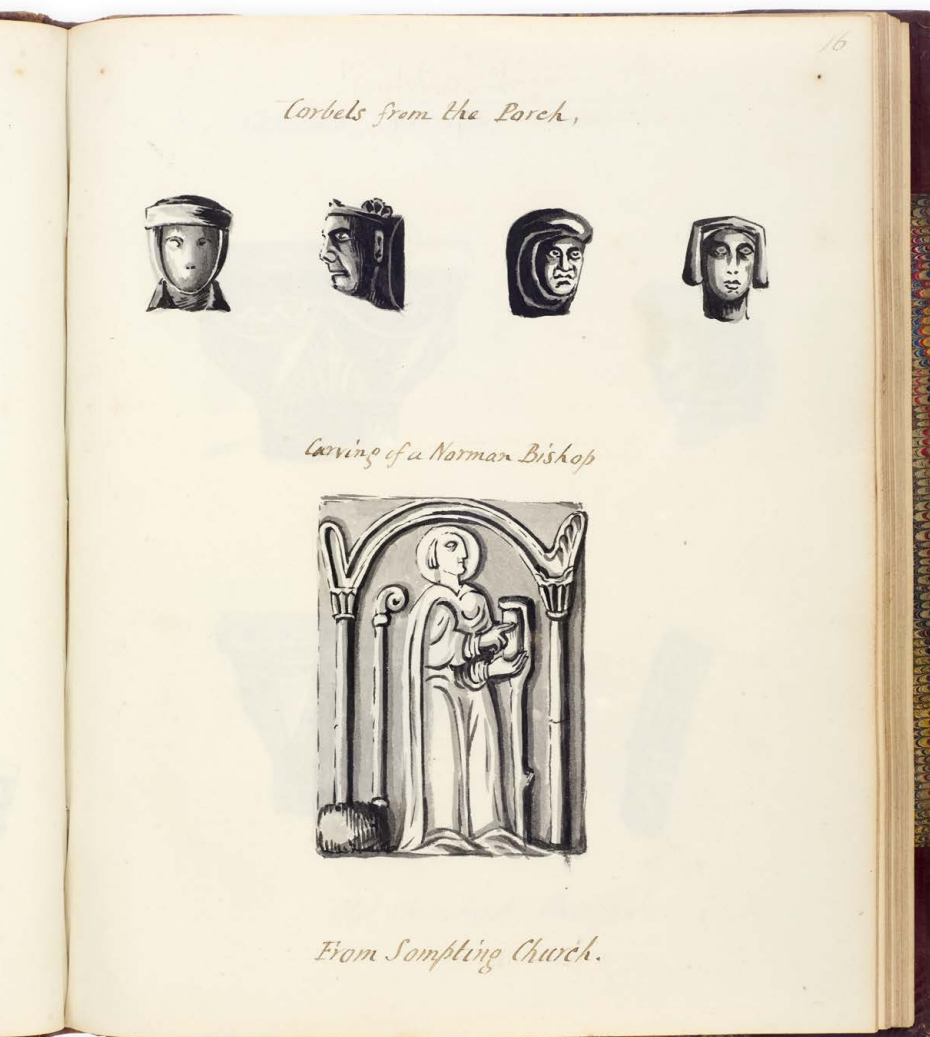
Summer Miscellany

A selection of forty rare books & manuscripts.

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Medieval Sussex

1. [ANTIQUARIAN.] 'Architectural Antiquities from the Sussex Coast'. [Sussex], 21 July-10 August 1837.

Manuscript on paper, 4to (218 x 180 mm), ff. [1 (blank)], [3], 6, [1], 7-12, [1], 13-23, [1], 24-30, [1], 31-44; paper watermarked 'J. Whatman 1836', text in brown ink, c. 90 drawings in black ink and wash and c. 15 drawings in brown ink in the same hand; very good, clean, and crisp; bound in contemporary half calf with marbled sides, front board with decorated black morocco label, lettered 'Antiquities' in gilt; joints and extremities rubbed, hinges cracked, a few small chips to spine; illustration to p. 5 signed 'E.P.'. £950

A charming antiquarian manuscript illustrating medieval fonts, gothic windows, brasses, architectural details, and fourteenth- to sixteenth-century funerary sculptures found in churches along the Sussex coast.

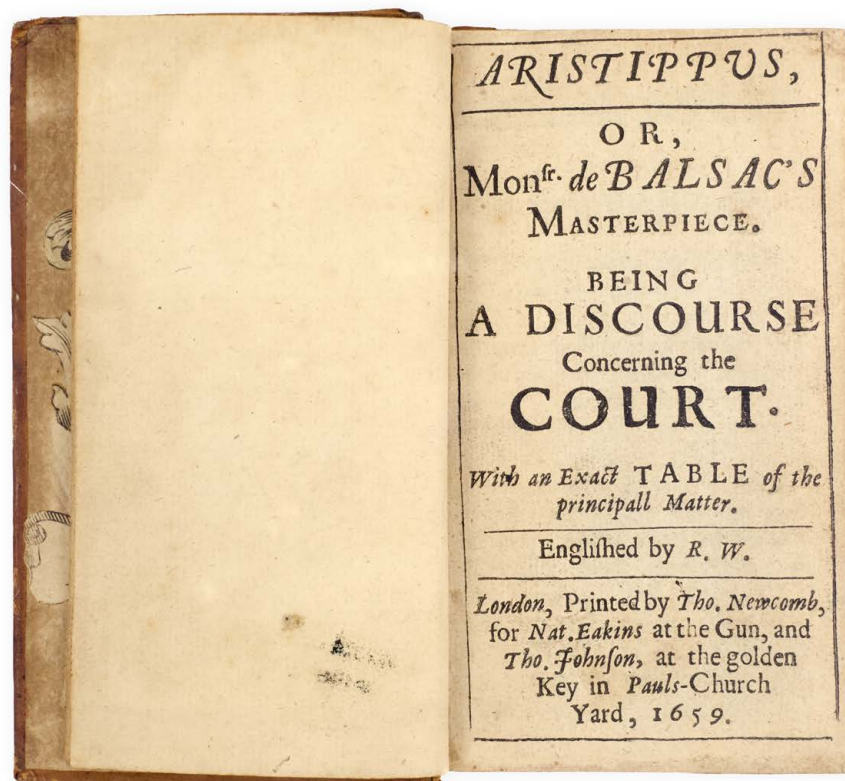
The drawings, by an unknown author/draughtsperson, provide provenances and illustrate much detail now lost to Victorian over-restoration or to the ravages of time. Churches visited are in Lewes, Arundel, Bexhill, Steyning, West Dean, Hastings, Battle, Chichester, Eastbourne, Winchelsea, and Rye, indexed by object and by date or period. Particularly appealingly rendered are the corbels from Arundel and Winchelsea, and the funerary monuments of John Fitzalan, 7th Earl of Arundel, at Arundel Castle; Thomas Fiennes, 9th Baron Dacre, at Herstmonceux; and Thomas West, 8th Baron de la Warre, with his wife Eleanor at Broadwater. The ninety-odd ink and wash drawings are followed by several detailed renderings of brasses in light brown ink.





01 Antiquarian





A Mirror for Princes and Manual for Courtiers

2. **BALZAC, Jean-Louis Guez de.** *Aristippus, or, Mon^{sr}. de Balsac's Masterpiece, being a Discourse concerning the Court ...* Englished by R.W. London, Tho. Newcomb for Nat. Eakins and Tho. Johnson, 1659.

12mo, pp. [16], 159, [17]; typographic headpieces, two *criblé* woodcut initials; trimmed slightly close at head, shaving a few running-titles, small tear to upper corner of E2 affecting pagination and a few characters, sporadic light foxing; else a very good copy in eighteenth-century calf, speckled edges; rubbed, joints and hinges worn, spine label wanting, headcap chipped; eighteenth-century clear-cut armorial bookplate of Edward Blount of Blagdon to front pastedown, with motto 'Lux tua vita mea' (Franks 2886).

£750

First edition in English of Balzac's *Aristippe* (first published posthumously in 1658), a treatise on wisdom in political administration and on the nature of life at court, dedicated to Queen Christina of Sweden, who was an admirer.

Jean-Louis Guez de Balzac (1597–1654), a founding member of the Académie française, was particularly reputed for the quality of his prose, seen as raising it to the same perfection as Malherbe did for French verse. His preface ends in praise of Christina's intellect and qualities as a ruler: 'Let us therefore praise, let us bless ... the great, the incomparable Christina, for the good examples she gives to so wicked an Age, for having made an end of War ... It's she who Sovereignly understands the Sciences and the Arts' (p. [15]).

Set in 1618, the work itself is structured as a series of lessons given by a fifty-five-year-old French-born German Catholic wise man called Aristippus to the Landgrave of Hesse on the qualities of an ideal ruler. His sage advice includes 'Jealousie of love between particular persons hath been cause of a great war'; 'Favor is a Daughter which often kills her own Mother'; 'There can be no interregnum more unhappy then the life of such a Prince, who suffers himself after that manner to be governed by his Favorites'; and 'A woman and her children are most powerfull hindrances to stop a man who seeks after glory'.

At the end is an apposite extract from an earlier work, *The Elegant Combat* (1634), comprising his conversations with Pierre du Moulin.

Provenance:

With the bookplate of Edward Blount (d. 1726) of Blagdon, Devon. 'He was a friend of the poet (and fellow-Catholic) Alexander Pope, and correspondence between the two survives; he was also involved in seeking to have legislation passed to relieve the financial pressures faced by Catholics' (*Book Owners Online*).

ESTC R7761; Wing B 612.



With Weight Loss Tips and Hangover Cures

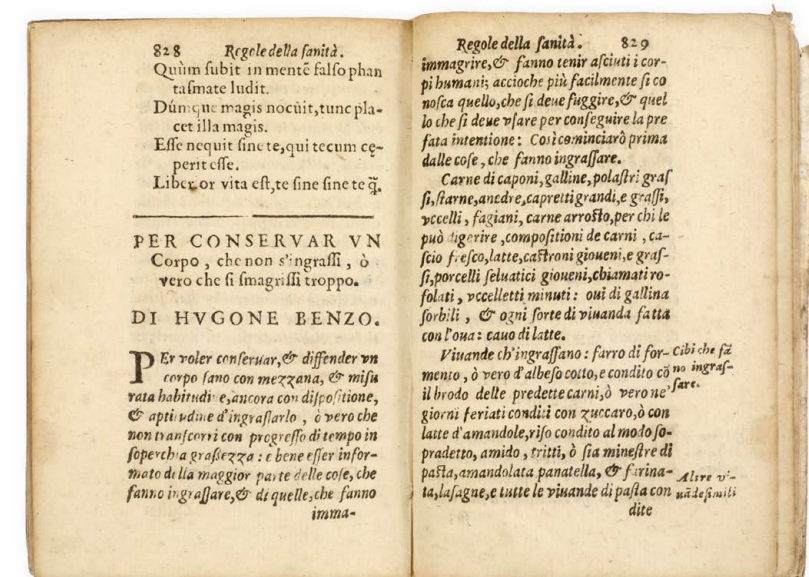
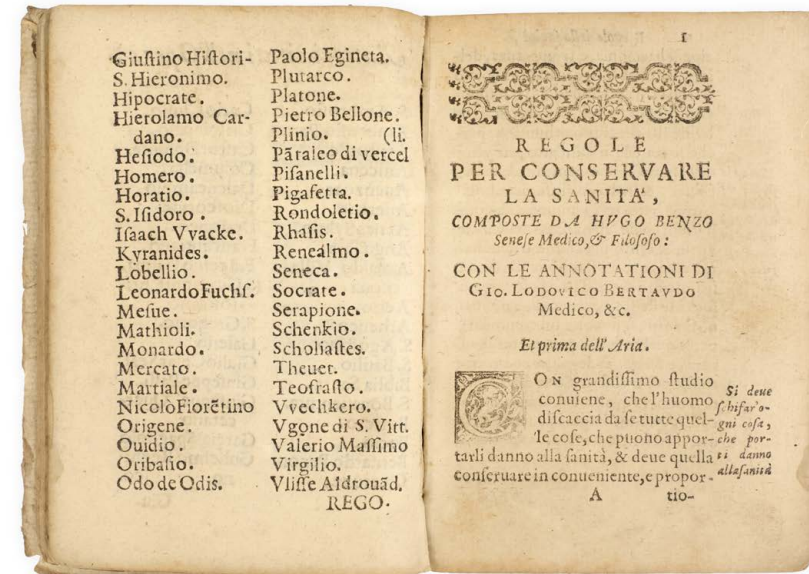
3. **BENZI, Ugo; Giovanni Lodovico BERTALDI, commentator.** *Regole della sanità et della natura de cibi ... arricchita d'un trattato nuovo della ebbrietà et dell' abuso del Tabaco. Turin, heirs of Giovanni Domenico Tarino, 1618.*

16mo, pp. [32], '850' (recte 800); woodcut printer's device to title, woodcut initials, typographic headpieces; very occasional light marginal marks and dampstaining, a few marginal paperflaws, some loss to title due to worming (affecting a few words and device) and corrosion from ink stamps to verso, old paper repair at foot of title (obscuring early inscription 'San Mathei Grabeboni' [sic], visible in reverse to verso), old ink stamp to p. [vi] causing staining to adjacent pages, some worming to last five leaves touching a few words; nonetheless a good copy in contemporary vellum, title inked to spine and bottom edge; a little staining and wear to corners, and some worming to endpapers; early inscription to front pastedown 'Libro ad uso di Fra Modesto di ?Brescia', early monastic ink stamps lettered 'S. G. M.' to title verso and t3^v.

£2500

Scarce first vernacular edition of the works of the medieval Sieneese physician Ugo Benzi (c. 1360-1439); an extraordinary testament to their enduring popularity into the seventeenth century, expanded with commentary and a new appendix on the abuse of alcohol and tobacco by the Turinese doctor Giovanni Lodovico Bertaldi (d. 1625), physician to the Duke of Savoy.

Benzi's *Tractato utilissimo circa la conservazione della sanitade*, first published in Milan in 1481, 'contained a series of personal hygiene tips and was one of the first medical texts in the vernacular' (DBI, trans.)



The re-emergence of Benzi's work in Turin in 1618, and again in 1620, is described by Lockwood as their 'final outburst of glory'. 'Ugo's three vernacular works were compendia of Galenic dietary, simple and intelligible to the layman. Their revival in the seventeenth century indicates that ordinary medical practice lagged at least a century behind the development of scientific theory' (Lockwood, p. 392). Following discussion of air, exercise, sleep, and eating, the bulk of the work details the properties, qualities, and medicinal uses of various foods and drinks, arranged alphabetically and running up to 'vino'. There follows a 'trattato nuovo' by Bertaldi on the 'passions' of the mind (including love, anger, fear, and sadness). He then considers the abuse of tobacco and alcohol, adding several remedies for inebriation not touched upon by Benzi, amongst them a giant wheel used in Geneva in which the drunk are spun around until they vomit; he also suggests resting under a thick blanket after a night of heavy drinking, or putting oneself off alcohol entirely by allowing a small green frog or an eel to die in one's drink (pp. 807-8).

The work ends with Benzi's advice on keeping one's body in shape, so that it is neither too fat nor too thin: as causes of weight loss, he points out, *inter alia*, lentils, hard bread, hare's meat, excessive intercourse, melancholy about hopeless situations, and sleeping on an empty stomach.

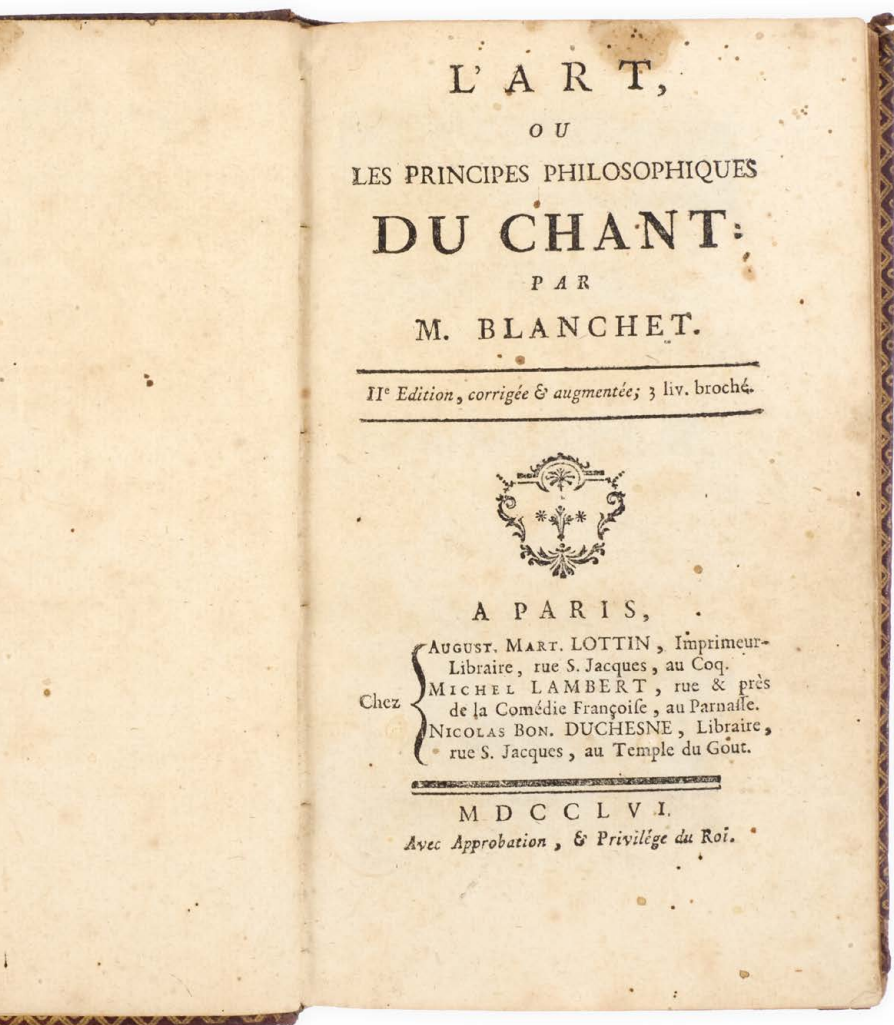
Provenance:

With ink stamps 'S. G. M.' and inscription 'San Mathei Grabeboni' to title, likely the church of SS Gusmeo e Matteo in Gravedona, on Lake Como.

OCLC finds four copies in North America (Harvard, McGill, NLM, New York Academy of Medicine) and two in the UK (Leeds, Liverpool).

USTC 4027827; NLM/Krivatsy 1102. See BM STC Italian, pp. 95-6 (recording the second edition only); Lockwood, *Ugo Benzi* (1951).





The Anatomy of Singing

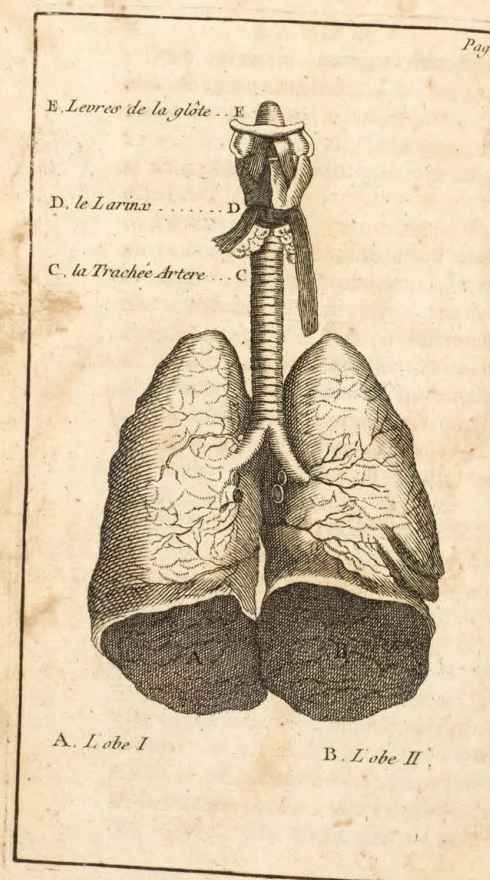
4. **BLANCHET, Joseph.** *L'art, ou les principes philosophiques du chant ... II^e edition, corrigée et augmentée ... Paris, Augustin-Martin Lottin, Michel Lambert, and Nicolas-Bonaventure Duchesne, 1756.*

8vo, pp. xlviii, 148, [4], with a copper-engraved plate; woodcut head- and tailpieces; some spotting and staining in places, but a good copy; bound in contemporary red morocco, spine gilt in compartments with gilt-lettered green morocco label, edges gilt, marbled endpapers; a few scuffs to boards, corners somewhat worn. **£750**

First edition, though designated as the 'second', of this philosophical and anatomical singing manual authored by a priest, with an engraved illustration of the lungs.

Joseph Blanchet (1724-1778) was not a musician but a priest and, in his own words, 'homme de lettres amateur'. The designation 'II^e edition, corrigée et augmentée' on the title arises from the publication in 1755 of *L'art du chant, dédié a Madame de Pompadour* by Jean-Antoine Bérard, whom Blanchet accuses of incorporating his material. The two works certainly include many passages which are almost identical, notably the first and third chapters, 'La voix considérée par rapport au chant' and 'La formation de la voix'. Blanchet in turn seems to have based much of his work upon the physician and anatomist Antoine Ferrein's *De la formation de la voix de l'homme* (1741), although he refutes this imputation at the end of the 'avertissement' here.

Quérard I, p. 351; RISM, *Ecrits*, p. 153.



DU CHANT.

lages différemment articulés ou liés entr'eux, & de quelques muscles : elle est quarrée par le haut & circulaire par le bas.

La glotte, proprement dite, est la partie la plus étroite & la plus basse de l'ouverture du larinx : c'est une fente horizontale terminée par deux lèvres, l'une à droit & l'autre à gauche.

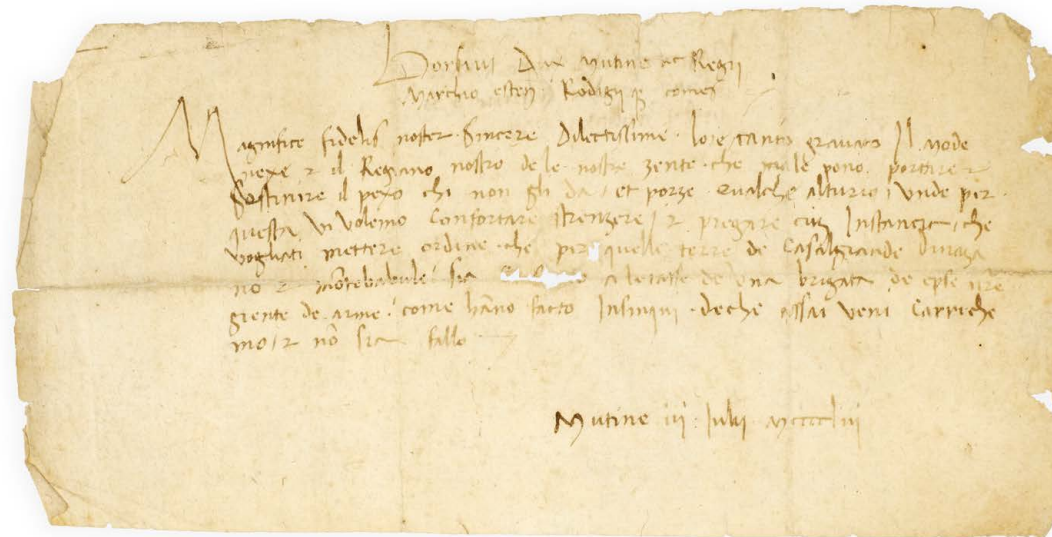
Voici quel est l'enchaînement de toutes les parties entr'elles : le poumon est uni à la trachée-artère, & celle-ci au larinx, où se trouve la glotte. Une figure va rendre sensible aux yeux, ce que j'ai tâché de rendre sensible à l'esprit.

CHAPITRE II.

De l'Inspiration & de l'Expiration.

LA RESPIRATION est le principal ressort du Chant ainsi que de la vie ; & il est à remarquer que la nature a réuni par le même nœud le plaisir le plus séduisant, & le plus grand de tous les biens.

A iv



A Warrior and a Scholar

5. **BORSO D'ESTE, Duke of Modena, Duke of Ferrara.** Letter in his name to Feltrino Boiardo. *Modena*, 3 July, 1453.

Manuscript on paper (100 x 205 mm), in Italian (greeting, date, and address in Latin), eleven lines including greeting and date, written in a cursive semi-humanist chancery hand in brown ink, address in three lines on verso; sometime folded, two holes (one resulting in loss of most of one word), some chipping and creasing at edges. **£750***

A letter from early in Borso d'Este's rule as first Duke of Modena, addressed to the *condottiero* Feltrino Boiardo (d. 1456), instructing him to raise taxes from the territories of Casalgrande, Dinazzano, and Montebabbio for the support of a brigade of men-at-arms.

Feltrino Boiardo, father-in-law of Pico della Mirandola and grandfather of Matteo Maria Boiardo, author of the *Orlando innamorato*, had been named Count of Scandiano by Niccolò III d'Este, whom he had followed on a pilgrimage to the Holy Land in 1413, and in 1452 was invested by Borso d'Este with the three territories named here. 'Borso wanted [Boiardo] to carry his sword in the solemn entry he made into Modena in 1452 after being named duke by the emperor. On his return journey, [Borso] wanted to highlight his esteem for [Boiardo] by visiting his fortress at Scandiano and dining with him; in the same year he invested him with Casalgrande, Dinazzano, and Montebabbio to incorporate them into his county' (*DBI, trans.*).

Boiardo appears to have been a man of some culture: he was a friend of Poggio Bracciolini, Guarino of Verona, Leonardo Bruni and the Decembrio brothers, and is said to have translated or paraphrased Apuleius's *Golden Ass* 'to amuse himself at the small court he held in Scandiano ... Traces of his translation remain in the highly successful one produced by Matteo Maria [Boiardo], who probably completed and revised, if not completely rewrote, his grandfather's manuscript' (*ibid., trans.*).

Dorsum Dux regnum ad Regem
 Marchio esten. Rodrygo p. comes
 Magnifico fidelis noster. Sincere dilectissimi. hoc tanto graviter il. modo
 vixit et il. Regimo, nostro de le. nostre zente. che male pono. portare

Almost nothing, however, survives of his correspondence: there remains a single letter in his hand
 (Bergamo, Biblioteca Civica MS *Lambda* II 32, ff. 22-23^v). His literary connections are documented in two
 indirect letters by Pier Candido Decembrio (one at Bologna, Biblioteca Universitaria di Bologna, MS 2387,
 f. 20^r, and at Milan, Biblioteca Braidense, MS A. H. 12, f. 15^v; the other at Florence, Biblioteca Riccardiana
 MS 827, f. 17^r), a letter from Guarino (Reggio Emilia, Archivio di Stato MS M. b. 4, ff. 4-5), and a letter
 from Filippo Maria Visconti, Duke of Milan, regarding the death of Braccio da Montone (Siena, Biblioteca
 Comunale MS H. VII. 6).

Provenance:

From the collection of Professor Cecil H. Clough (1930-2017), historian of the late Middle Ages and
 Renaissance.

Magnifico fidelis noster Sincere
 dilectissimo Dno Filippino & Bo
 marchio esten. comes

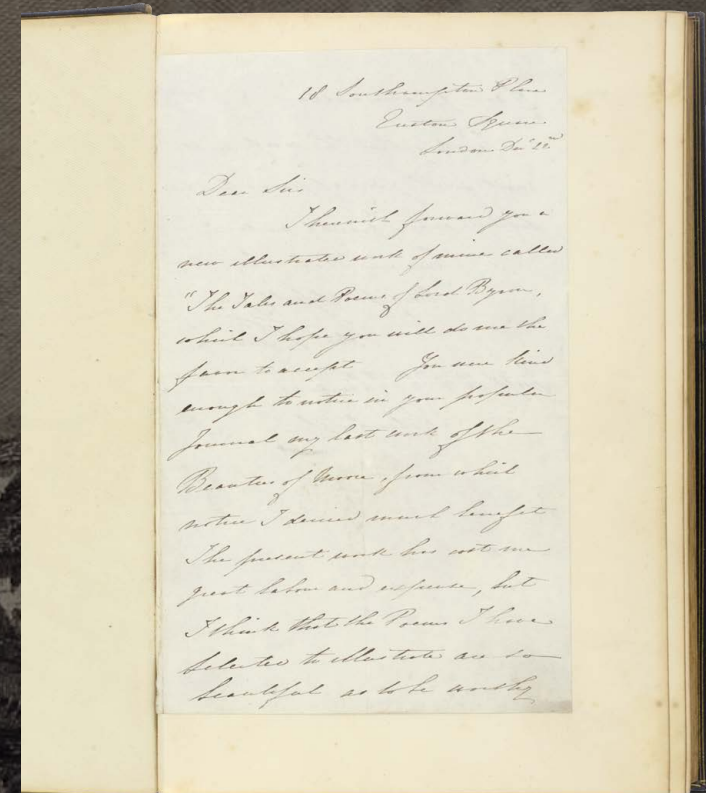
With a Letter from the Engraver

6. [BYRON, George Gordon, Lord.] Edward FINDEN, *illustrator*.
[Landscape and Portrait Illustrations of Byron.] [London, John Murray,
1833-4.]

Two volumes, 8vo, containing 120 plates (landscape scenes and portraits, mostly by E. Finden, a few by W. Finden or T. Higham), each with a tissue guard; fine impressions, occasional very slight foxing to versos, a few small dampstains and spots; withal a handsome set in early green pebble-grained morocco, covers gilt with an intricate linear pattern made of small tools, edges gilt, blue *moiré* silk endpapers; joints lightly rubbed (particularly at head), light wear to spine and corners; **autograph letter c. 1848, signed by Finden, to the publishers W. & R. Chambers of Edinburgh, tipped in at start of vol. I; bookplates of Charles E.S. Chambers to pastedowns, 1914 ownership inscription 'Lily Grand, Dulwich'.** £850

Finden's attractive engraved illustrations to the works of Byron, taken after drawings and paintings by Turner, Stanfield, Weston, and others, and his portraits of the Romantics after paintings in the Murrays' collection, here with an autograph letter from the engraver to the Edinburgh publishers W. & R. Chambers.

Published in parts by John Murray in 1833-4, the engravings have here been assembled from the parts as a suite of plates without title-pages (the order of parts not preserved but the five engravings per part often found together). Later they would appear with descriptive text by Brockenden in a three-volume collected edition (with the engravings in a very different order).



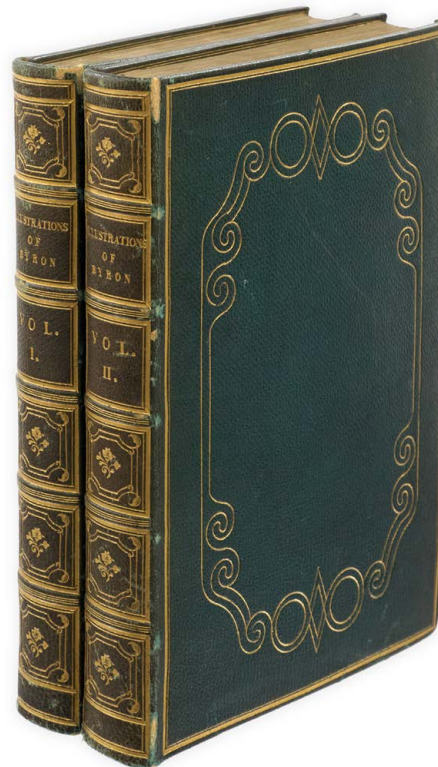
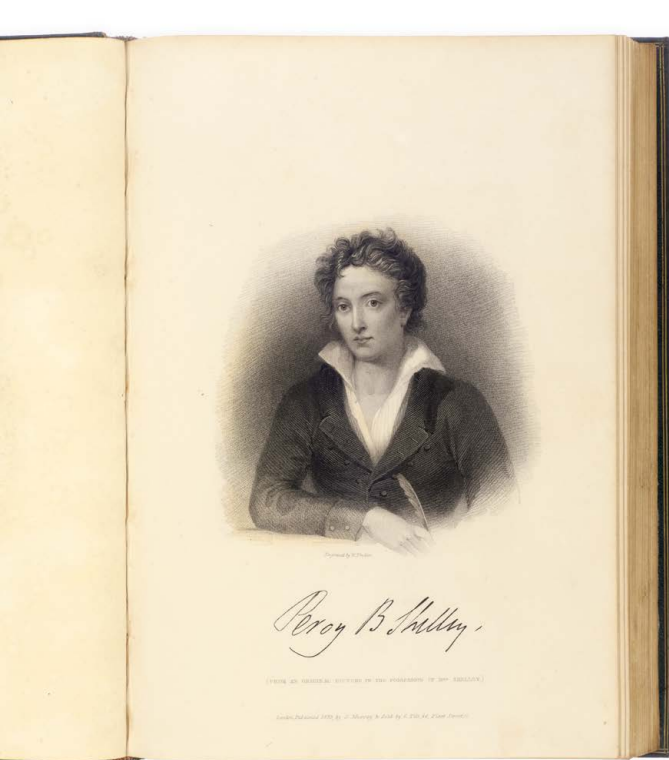
Portraits of 'Monk' Lewis, Southey, Coleridge, Clare, Murray, Ada Lovelace, Caroline Lamb, and others appear at the start of the second volume; the other engravings are of European and Middle Eastern scenes associated with Byron, from Missolonghi to the Palace of Ali Pasha and the Dungeon of Chillon.

Provenance:

1. With a tipped-in autograph letter signed 'Edw^d F. Finden' (1791-1857) to the publishers W. & R. Chambers of Edinburgh. The autograph letter tipped in here relates to Finden's later publication of *The Tales and Poems of Lord Byron*, with forty-six engravings: 'The present work has cost me great labour and expense, but I think that the Poems I have selected to illustrate are so beautiful as to be worthy of even greater outlay'.

2. Likely passed by descent from Robert Chambers (b. 1802), co-founder of W. & R. Chambers, to his son, Charles E.S. Chambers (Sotheby, Wilkinson & Hodge, *Catalogue of a select Portion of the Library and of a Collection of autograph Letters the Property of C.E.S. Chambers, Esq.*, 7 May 1914, lot 114).

3. 1914 ownership inscription of Lilly Grand, Dulwich, to both volumes.





THE
LIFE and ACTIONS
OF
CARTOUCHE.



VERY Thing relating to *Cartouche* has met with a favourable reception from the Publick; and the Name alone of this famous Criminal, plac'd in a Title Page, has been sufficient to raise a great demand for the Book. Even a Play, call'd by his Name, has been acted with prodigious applause. Neither has his Fame been limited by the bounds of *France*; since our Neighbours of *England* and *Holland* have express'd an equal curiosity on this head: in so much that they lov'd to see him mention'd in the *Gazette*, tho with no other Circum-

B

stance,

A Prince of Thieves

7. [CARTOUCHE.] The Life and Actions of Lewis Dominique Cartouche: who was broke alive upon the Wheel at Paris, Nov. 28. 1721. N.S. Relating at large his remarkable Adventures, desperate Enterprises, and various Escapes. With an Account of his Behaviour under Sentence, and upon the Scaffold; and the Manner of his Execution. Translated from the French. London, Printed for J. Roberts ... 1722.

8vo, pp. 88; woodcut headpiece and factotum initial; a very good copy in modern boards. £1750

First edition in English, published in the same year as the French original, of this life of the French highwayman Louis Dominique Bourguignon, alias 'Cartouche', broken on the wheel in 1721.

Cartouche (1693–1721) began his life of crime stealing fruit from women at the gates of his Jesuit school and books from his wealthy classmates. To avoid punishment for theft he fled Paris, and a foray among the Roma taught him 'all the Cant that the Thieves use among themselves; and how to conceal Thefts after he had committed them'. Once more in Paris he worked as a pickpocket, marrying into a family of thieves, then as an informant to the Lt. Gen. of Police, Marc René de Voyer, marquis d'Argenson: 'None of his old Comrades escaped, who had ever affronted or provoked him'. A brief and accidental career in the army was cut short by the Peace of Utrecht in 1719, and Cartouche recruited from among his newly unemployed companions an underworld 'Confederacy' with its own strict 'Laws'. Its two hundred members comprised burglars, pickpockets, fences, and sex workers, and 'in a little time nothing else was talk'd of in *Paris*, but Robberies in the Streets, Murders, and Assassinations upon the *Pont Neuf*'.

THE
LIFE and ACTIONS
OF
LEWIS DOMINIQUE
CARTOUCHE:

Who was broke Alive upon the WHEEL
At PARIS, Nov. 28. 1721. N. S.

RELATING AT LARGE

His remarkable ADVENTURES, desperate ENTERPRISES, and various ESCAPES.

WITH AN ACCOUNT

Of his Behaviour under Sentence, and upon the Scaffold; and the manner of his Execution.

Translated from the *French*.

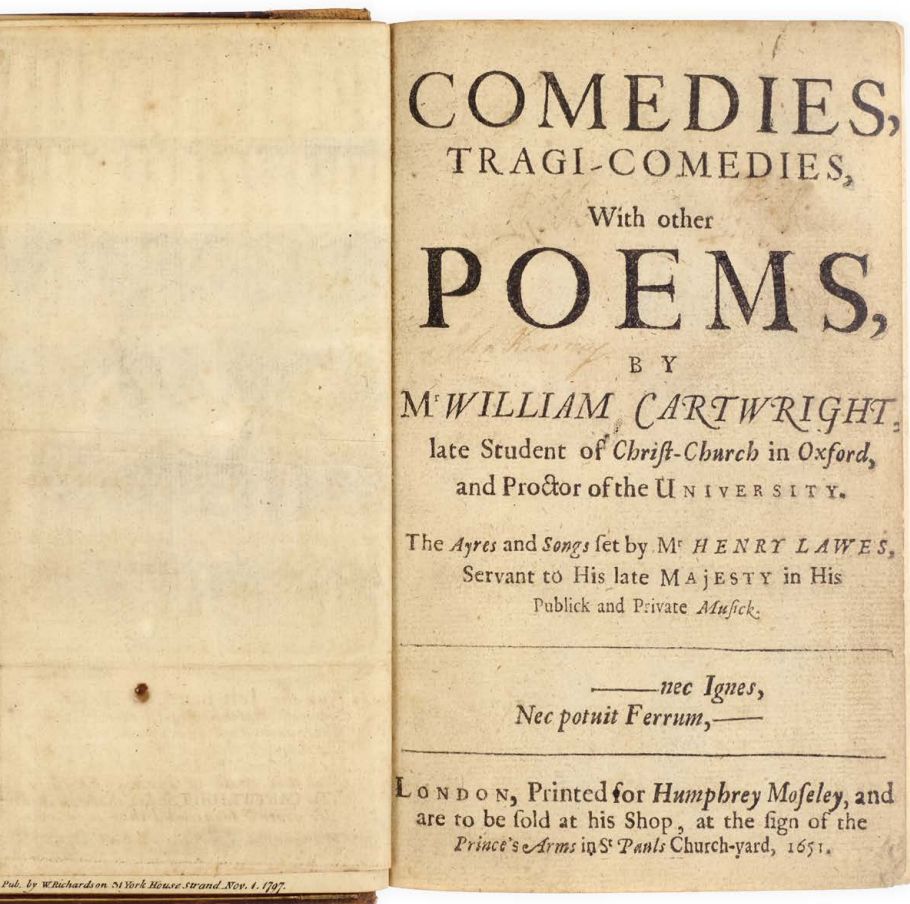
L O N D O N:

Printed for J. ROBERTS, in *Warwick-Lane*, 1722.
[Price 1 s. 6 d.]

Forced into hiding by his increasing notoriety, he slept in a different bed every night, until his final betrayal and arrest in 1721. Ballads were composed, plays improvised, portraits engraved, and all of Paris visited him in prison – ‘there was a certain *je ne sçay quoy*, either of Awe or Majesty in his Countenance’ – before he was broken on the wheel.

Published in the same year as *Moll Flanders* and *Col. Jacque*, this work exploits a similar ready market for the lives of rogues. A now-discredited attribution of this translation to Defoe was inevitable. On its own merits, the present *Life* is nevertheless fascinating, highly readable and not without moments worthy of Defoe: among his criminal band, Cartouche is as an ‘Arbitrary Prince’ – ‘he rewarded or punished them according to their deserts. These Acts of Sovereign Authority made him fancy himself a King indeed. He had Mistresses and Flatterers, he had Money and Subjects; he made himself enemies by his Ambition; and like a King, he encamped upon his Enemies lands, that he might not be chargeable to his own Subjects’.

ESTC T135100.



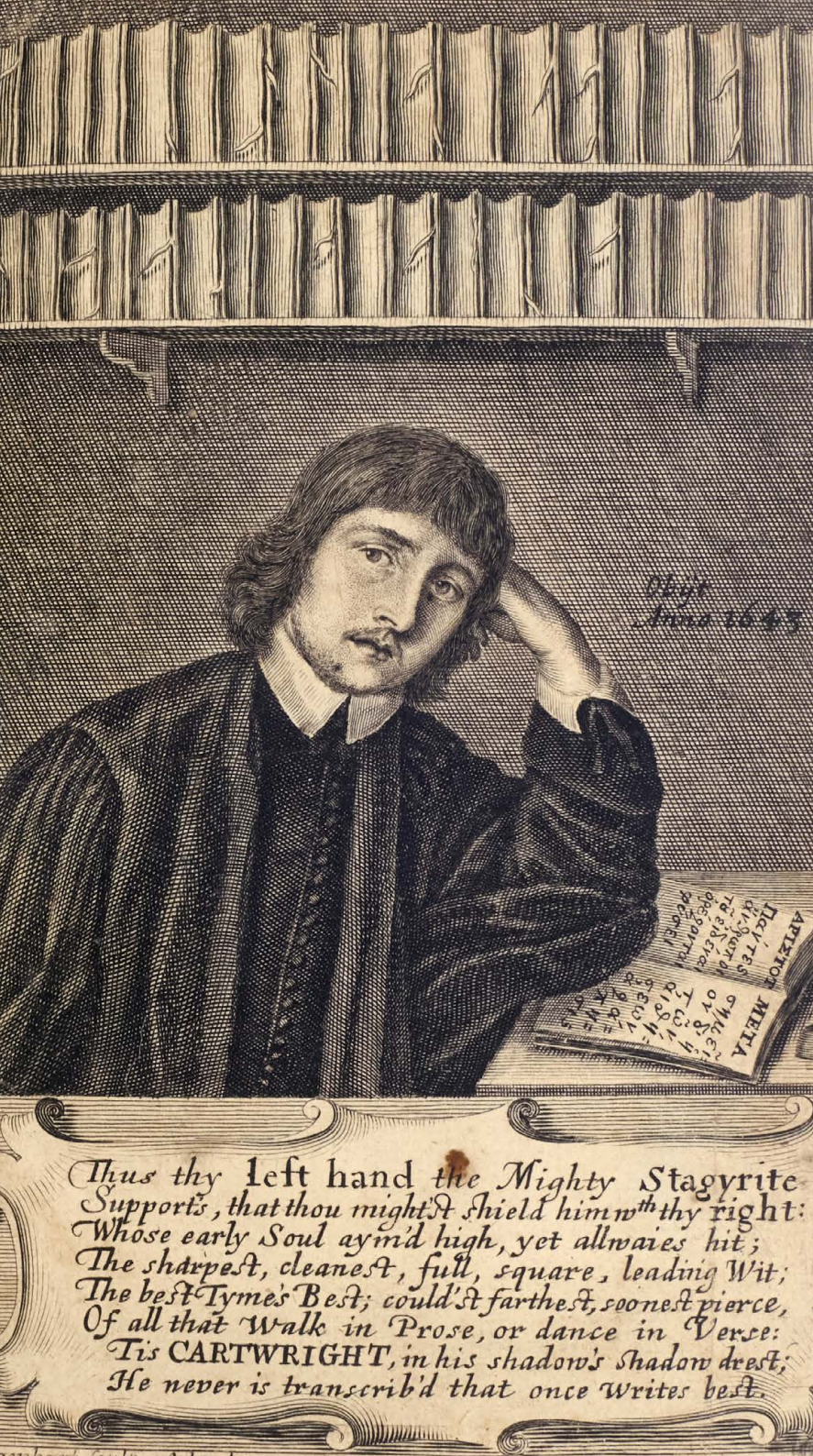
A Favourite of Charles I

8. **CARTWRIGHT, William.** Comedies, Tragi-comedies, with other Poems ... The Ayres and Songs set by Mr Henry Lawes, Servant to his late Majesty in His public and private Musick ... London, Humphrey Moseley, 1651.

8vo, pp. [122], 148, [4], 306, '301-320' (i.e. 307-326), wanting the blank leaf **8, the very scarce copperplate portrait frontispiece by Lombart (supplied), facing an eighteenth-century copy by Richardson; neat repair to blank lower corner of l2; woodcut and typographic headpieces; side-note on b2 cropped; else a fine copy with good margins; bound in late nineteenth-century panelled calf, rebacked with original spine laid down, edges gilt, gilt morocco lettering-pieces to spine; faded ownership inscription of John Kearney to title, modern booklabel of Robert Ball to front flyleaf. **£1750**

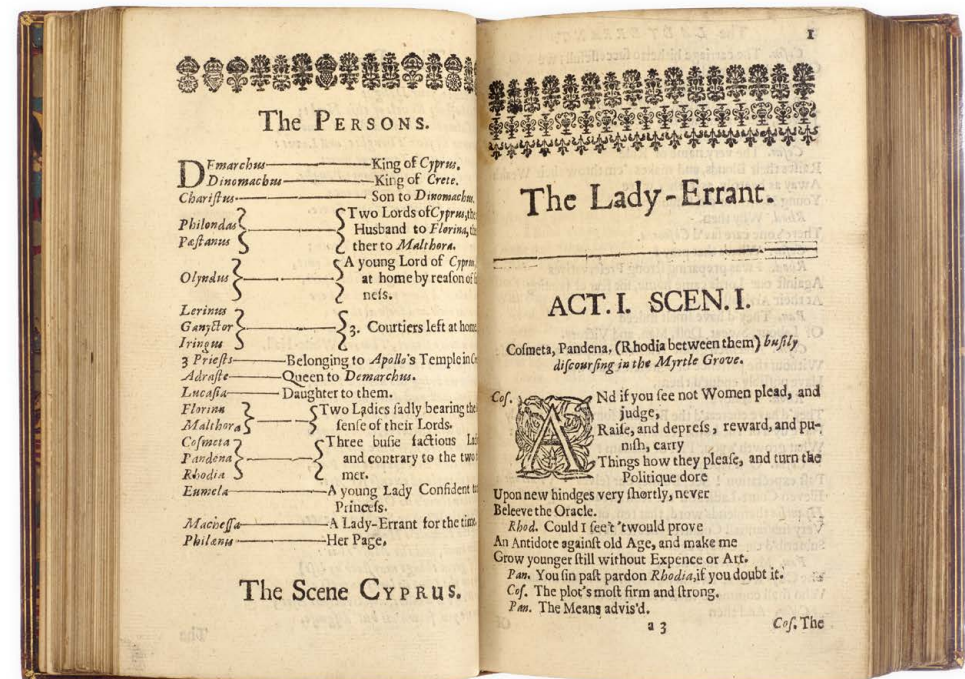
First edition of the witty and elegant drama and verse of a celebrated Son of Ben, of whom Jonson said 'My son Cartwright writes like a man'.

Cartwright (1611-1643) was educated at Cirencester, Westminster, and Christ Church, Oxford (BA 1632, MA 1635), and was named reader in metaphysics at Oxford University (this work is dedicated by the printer to Oxford, 'the most renowned and happy mother of all learning and ingenuitie'). According to Evelyn, Charles I reckoned *The Royall Slave* 'the best that was ever acted' after he saw it as the main entertainment on the royal progress to Oxford in 1636. When Cartwright died of camp fever at Oxford in 1643, aged thirty-two, he was mourned personally by Charles, who wore black on the day of his funeral. No fewer than fifty-six commendatory poems preface the present volume, penned by Katherine Philips, Henry, Thomas and Francis Vaughan, Izaak Walton, John Fell, and James Howell, amongst others.



This volume 'is the sole authority for three of the four plays and for about half of the minor poems', and it forms the basis of the standard modern edition (Evans, p. 61). Evans provides an elaborate bibliographical introduction (modified in part in 1957 by Greg), for a 'perplexing' book which underwent considerable adjustment and correction in the press. Our copy includes the duplicate leaves U1-3 with blank spaces where eighteen royalist lines were removed. The directions to the binder (usually cropped) are present at the foot of ¶11^r and ****1^r.

ESTC R208874; Wing C 709; Hayward 104; Greg III, 1029-31. See Evans, *The Plays and Poems of William Cartwright* (1951).



Scandal at the French Court

9. [COURTILZ DE SANDRAS, Gatien de.] *Les dames dans leur naturel, ou la galanterie sans façon. Sous le regne du Grand Alcandre. 'A Cologne' [but The Netherlands], 'chez Pierre Marteau', 1686.*

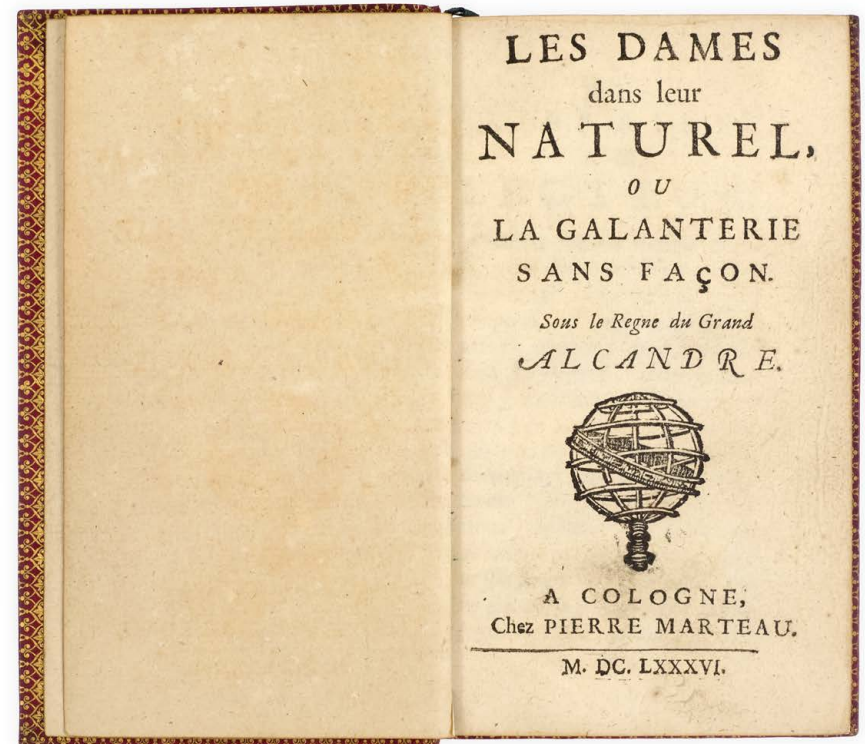
12mo, pp. [iv], 228; woodcut printer's device on title, and headpiece; some spotting and foxing in places, but largely clean and fresh; in later Jansenist red morocco, spine lettered directly in gilt, edges gilt; with the booklabel of the Chateau de Mouchy (Oise) to front pastedown. £685

First edition, uncommon, of this tale of the debauchery of the ladies at Louis XIV's court, purportedly 'found in a cabinet, long after it had been written' by the author.

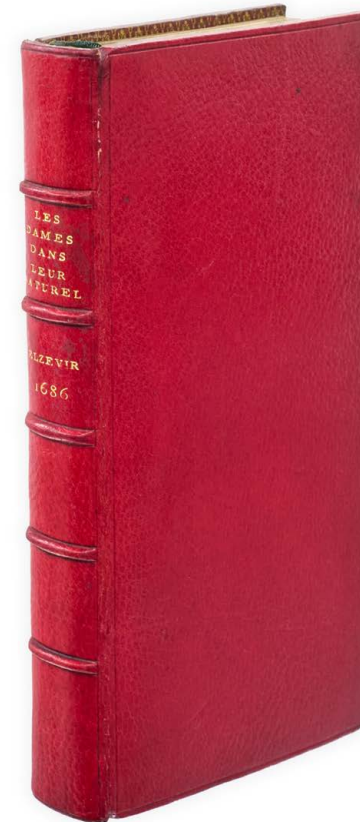
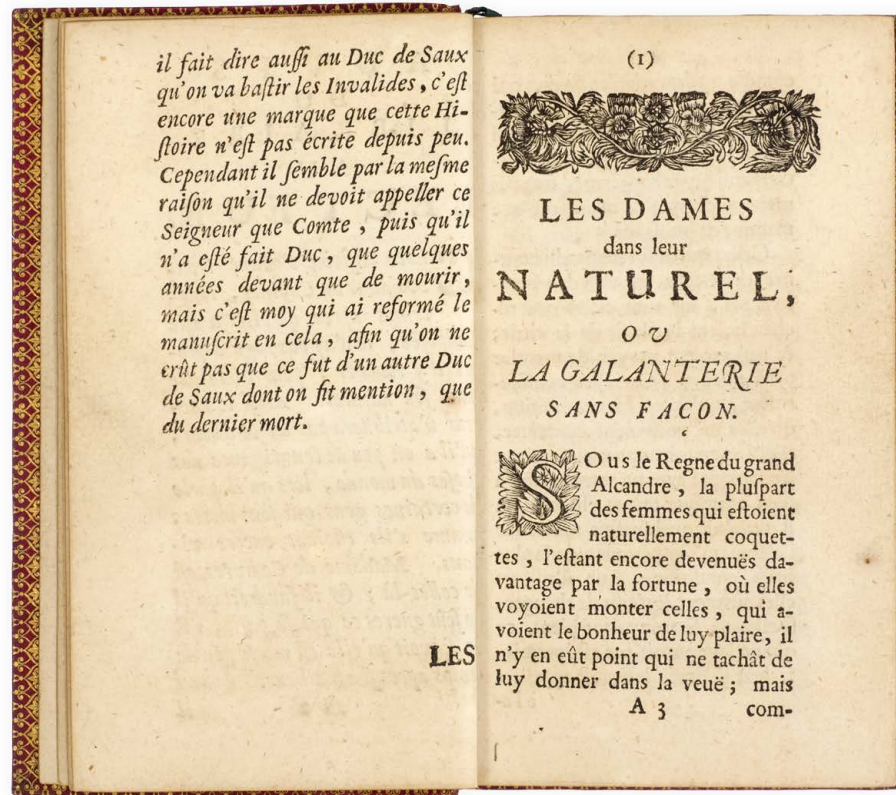
Les dames dans leur naturel is the work French novelist and pamphleteer Gatien de Courtilz de Sandras (1644–1712), imprisoned in the Bastille 1702–11, nowadays best known for his semi-fictionalised *Mémoires de Mr. d'Artagnan*, which heavily influenced Dumas' *Three Musketeers*. Despite its claims of antiquity, the reign of the 'Grand Alcandre' in which the present work is set is clearly that of Louis XIV, and the novel satirises the court and the women at it in a way that echoes Bussy-Rabutin's *Histoire amoureuse des Gaules* of two decades previous.

The imprint, understandably, is a false one, often used (and possibly created) by the Elzevirs for satirical, political, and sexually explicit works, but used from the 1660s onwards by several Amsterdam printers for French books, and more broadly from the 1680s.

Outside continental Europe, OCLC finds three copies in North America (Newberry, Princeton, Toronto) and one in the UK (BL), as well as New South Wales and Trinity College Dublin.



BM STC German C1179; STCN 419523170; USTC 1565451, 1543128, and 2646344; VD17 12:650059N; Barbier I, col. 835; Cioranescu 22307; Gay II, p. 370; De Brouillant, *Histoire de Pierre de Marteau: Imprimeur à Cologne*, p. 136.



09 Courtilz de Sandras

‘The Town May Da- Da- Da-M Me As A Poet, but They Sing My Songs For All That’

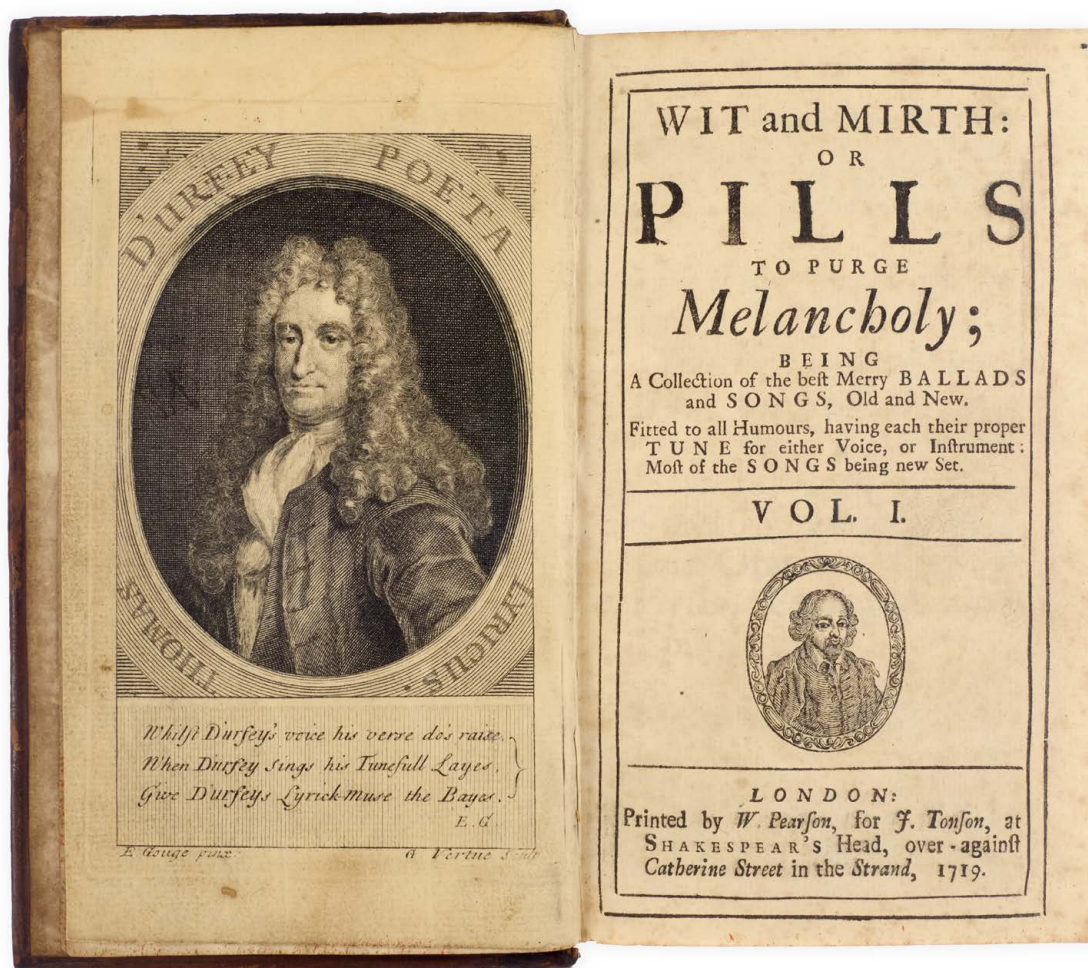
10. **D’URFEY, Thomas.** *Wit and Mirth: or Pills to purge Melancholy; being a Collection of the best merry Ballads and Songs, old and new. Fitted to all Humours, having each their proper Tune for either Voice, or Instrument: most of the Songs being new set. Vol. I. [- the Sixth and Last]. London, W. Pearson for J. Tonson, 1719 [- 1720].*

Six volumes, 12mo, with engraved frontispiece portrait of D’Urfey in vol. I, music in the text throughout; contemporary sprinkled calf, spines gilt in compartments, morocco labels, some skilful restoration to joints and headcaps, but a very attractive set. **£2250**

The first complete edition, second issue of volumes I-V, and first issue of vol. VI, of the most famous songbook of its day, the first edition with titles altered to the familiar *Wit and Mirth* from *Songs Compleat*, 1719 (a change at the time of the publication in 1720 of volume VI, which is always entitled *Wit and Mirth*).

The origins of *Wit and Mirth: or Pills to Purge Melancholy* may be traced back to a single volume of ‘witty ballads, jovial songs, and merry catches’ by an earlier generation of lyricists, published without music in 1661 under the title *An Antidote against Melancholy: made up in Pills*. For the third edition, still without music but livened up by more recent songs, the title was changed to *Wit and Mirth: An Antidote against Melancholy* (1682), and in 1699, still in one volume, it was published by Henry Playford with music.

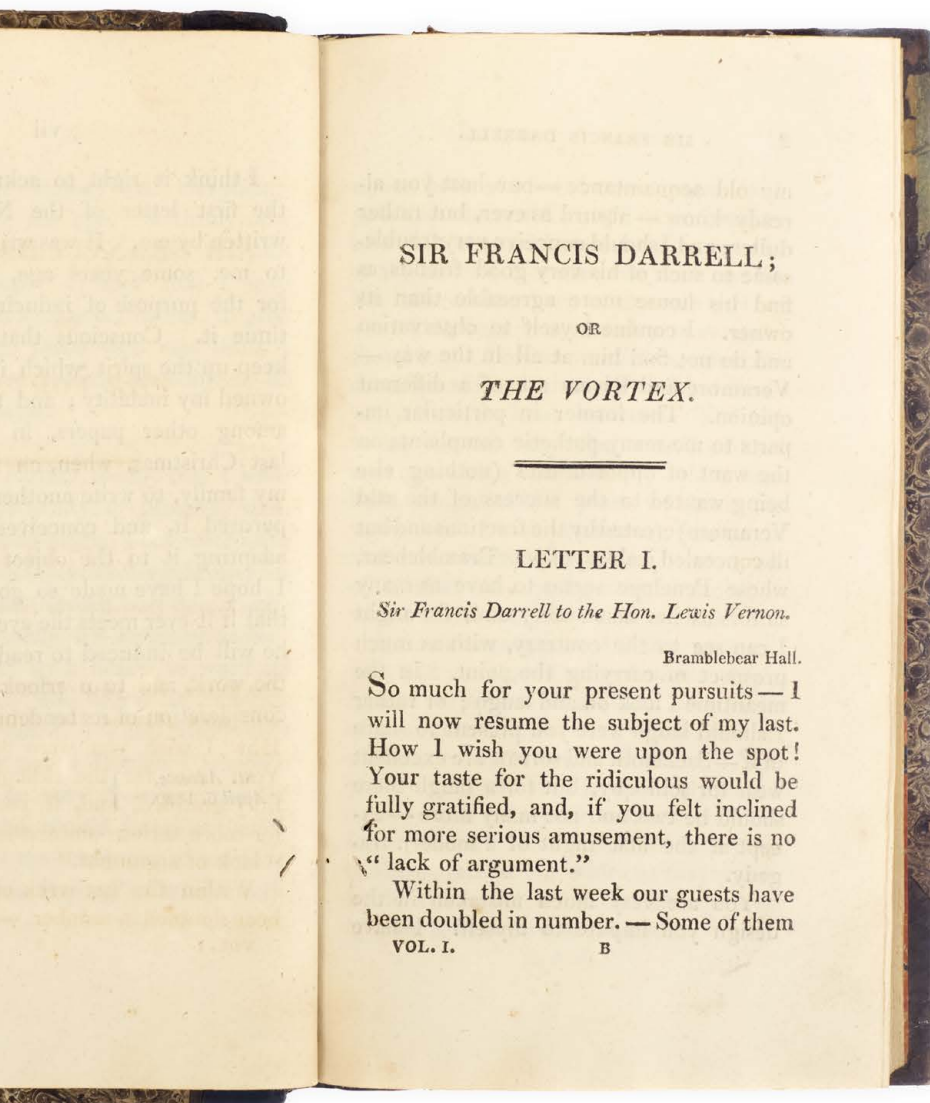




Over the course of the next two decades it was expanded and republished again and again, eventually to become this six-volume definitive edition of contemporary popular comic and bawdy ballads, with an increasing emphasis on the work of the stammering dramatist and lyricist Thomas D'Urfey, whose songs were sung by all the town. Among the composers were Dr John Blow and Henry Purcell.

D'Urfey 'was known to stutter, except when singing or swearing, and was famed for the apothegm "All animals, except man, know that the principal business of life is to enjoy it" ... Known for his good nature and for being good company, he was the familiar companion of Charles II and James II, and given marks of favour by William & Mary and Queen Anne, as well as being an habitu   of Leicester House, Winchendon, and Knole. As well as being honorary librarian of the last, he was given an elaborate funeral by the 1st Duke, and was buried at St James's, Piccadilly' (National Trust, [online](#)).

Day and Murrie 236-240, & 242.



Begun by Byron

11. DALLAS, R[obert] C[harles.] Sir Francis Darrell; or The Vortex: a Novel ... in four Volumes ... London, Longman, Hurst, Rees, Orme, and Brown, 1820.

Four volumes, 12mo; without the half-titles or errata slip, but with the two leaves of publisher's advertisements at the end of vol. IV; small wormtrack to first few leaves of vol. I; else a good set in contemporary half calf with marbled sides by T. Jones of Newcastle, with his ticket to vol. I, somewhat inappropriately rebacked in blue calf, gilt; corners worn; bookplate of Robert J. Hayhurst. £1600

First edition of this epistolary novel by a friend of Byron, the first letter of which was supposedly written by him and given to Dallas (1754-1824) 'for the purpose of inducing me to continue it'.

The Vortex is Dallas's metaphor for metropolitan society; the Gothic story centres on the unexplained stabbing of its eponymous hero, a reformed rake who now writes in warning to a younger companion. After an early life spent partly in Jamaica and North America, Dallas returned to England, turned author, and acquainted himself in 1808 with the young Byron; Dallas's sister was married to Byron's uncle, and he corresponded with the poet extensively between 1808 and 1811.

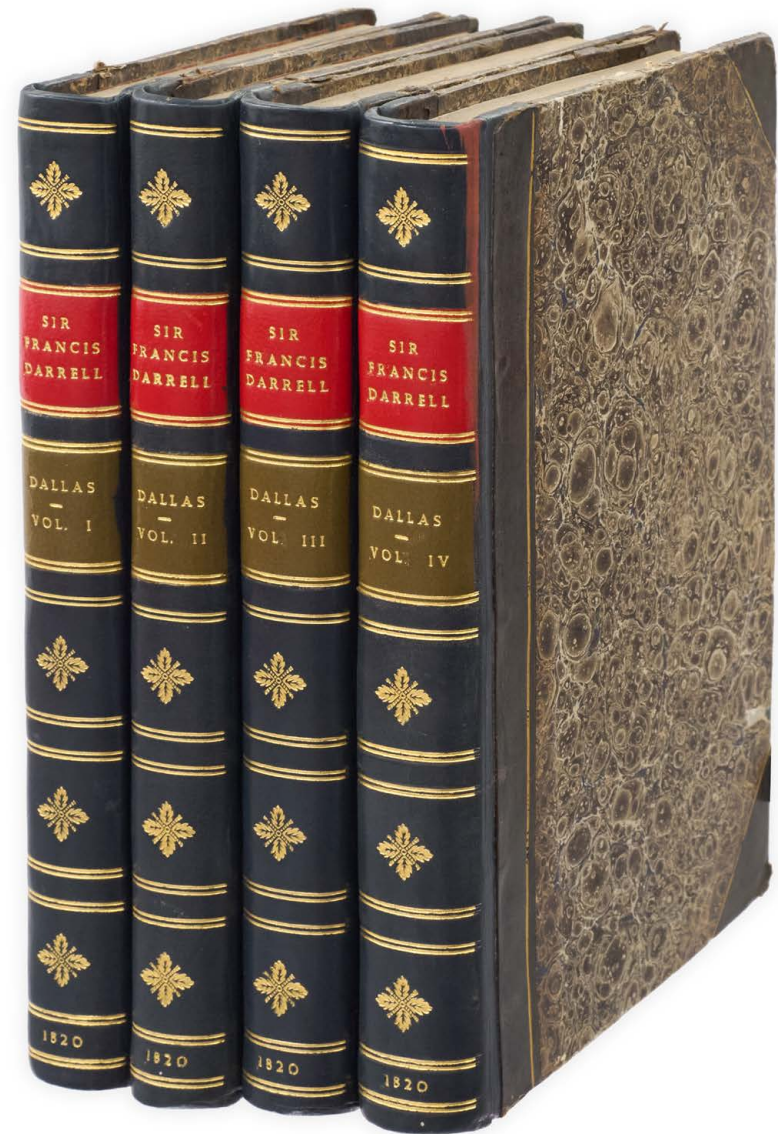
In his *Recollections of the Life of Lord Byron*, Dallas later recounted receiving from Byron 'two folio sheets of paper, accompanied with the words "Now, do you go on" ... it stands the first letter in my novel of Sir Francis Darrell'. The letter in question propounds 'Sir Francis Darrell's' views on women. 'For my part, I regard them as a very beautiful but inferior animal ... I look upon them as grown-up children, but like a foolish mamma, am always the slave of some *only* one. With a contempt for the race, I am ever attached to the individual, in spite of *myself*'.

As Byron's 'literary agent' he arranged for the publication of *English Bards* with James Cawthorn (1809), and, by placing the first two cantos of *Childe Harold* with John Murray, began Byron's long, if erratic, association with that house. Byron gave him the royalties for that volume, and later those for *The Corsair*.

Upon Byron's death, Dallas prepared for the press his truncated *Recollections* of Byron, ending in 1814, with related correspondence and an important group of letters addressed by Byron to his mother during his eastern travels, which the poet had given to him. Forestalled in this project by an injunction obtained by Byron's executors, Hobhouse and Hansom, Dallas died shortly before his book saw the light.

A seven-volume *Miscellaneous Works and Novels* of Dallas had been published in 1813, and therefore does not include *Sir Francis Darrell*.

Raven, Garside, and Schöwerling 1820:21.



'Little Jewels' – Railway Reading

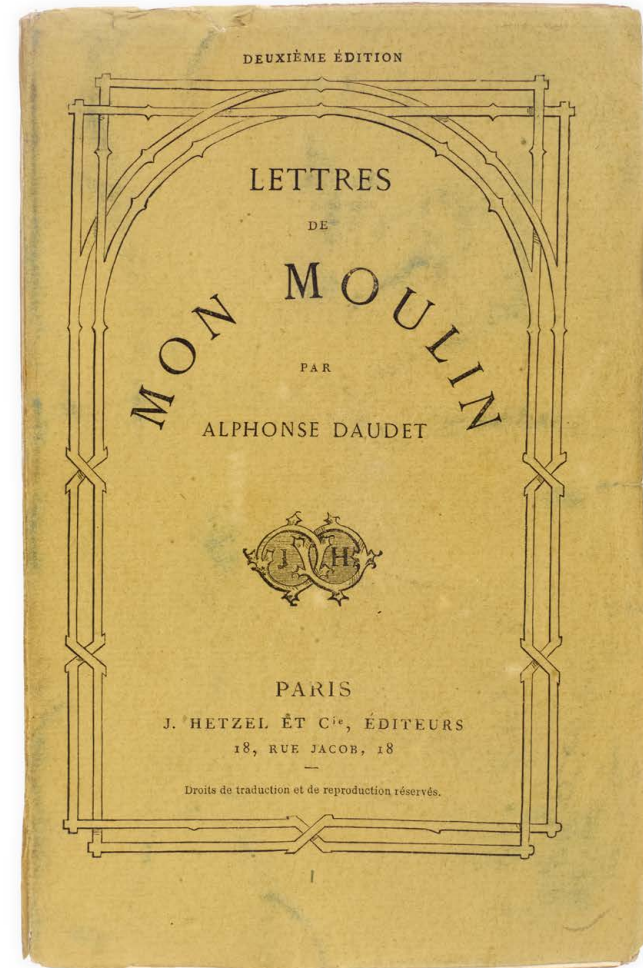
12. **DAUDET, Alphonse.** *Lettres de mon moulin.* Impressions et souvenirs. Paris, J. Hetzel et C^{ie}, [1869].

8vo, pp. [4], 302; some light spotting as usual; but a very good copy, uncut, in the original printed wrappers; a few marks and chips to wrappers; housed in a half morocco bookform chemise with marbled sides, in matching slipcase; contemporary blind-embossed stamp 'Colportage – Chemins de Fer' to half-title, bookseller's ticket 'Librairie le Tour du Monde' to chemise. **£2500**

First edition, rare, the issue arbitrarily designated 'deuxième édition' but published alongside the first, of *Letters from my Windmill*, Daudet's celebrated sketches of Provençal life.

Written in the first person, Daudet's (1840–1897) short stories appeared first in *Le Figaro* between August 1866 and October 1869, before being published in book form in 1869 and in countless editions from that time on. The edition was arbitrarily classified by the publisher into multiple issues to give the impression of popularity, but all from the same sheets and issued simultaneously: our copy bears the words 'deuxième édition' on the upper printed wrapper.

Particularly well-known are 'L'élixir du Révérend père Gaucher', in which a priest produces a wildly popular elixir to save his monastery from ruin; 'La Chèvre de Monsieur Seguin', featuring a fight between a talking, runaway she-goat and a wolf; and 'Les trois messes basses', in which a gluttonous priest rushes through Christmas mass, distracted by the promise of truffled turkeys. In Daudet's *Lettres de mon moulin* the reader finds 'all the qualities which distinguish this writer's work: infinite pity, a comfortable optimism, and a spirit of genuine humour, which at times develops into rollicking fun ... The infinite capacity for taking pains, which has been described as synonymous with genius, is here most strikingly exemplified. Zola speaks of these stories as "little jewels"' (Sherard, *Alphonse Daudet* (1894), p. 355).





LETTRES
DE MON MOULIN
IMPRESSIONS
ET
SOUVENIRS

PAR
ALPHONSE DAUDET
Auteur du Petit Chose



PARIS
J. HETZEL ET C^e, ÉDITEURS
18, RUE JACOB, 18

—
Droits de traduction et de reproduction réservés

"In the interest of authors and the book trade", the Ministry of the Interior developed an embossed stamp that read "Colportage: Chemins de Fer". Use of a stamp particularly for books sold in railroad bookstores broadened the latitude of works considered appropriate for sale in train stations because ... it "facilitated the sale in stations of work whose circulation is not at all authorized by ordinary colportage". Implicit in this statement was the belief that books that might disturb or challenge the traditional beliefs and values of rural French citizens, such as those critical of the church and government, were acceptable for sale to more sophisticated train travelers who might read them with a more critical eye' (De Marco, *Reading and Riding* (2006), p. 70)

Carteret I, pp. 191-2 ('livre rare et estimé); *En français dans le texte* 291; Vicaire III, col. 37.

Spa Water à-go-go

13. [DE LA GUTHÈRE.] Du bon usage des eaux de Baignieres. Agen, Antoine Bru ... 1680.

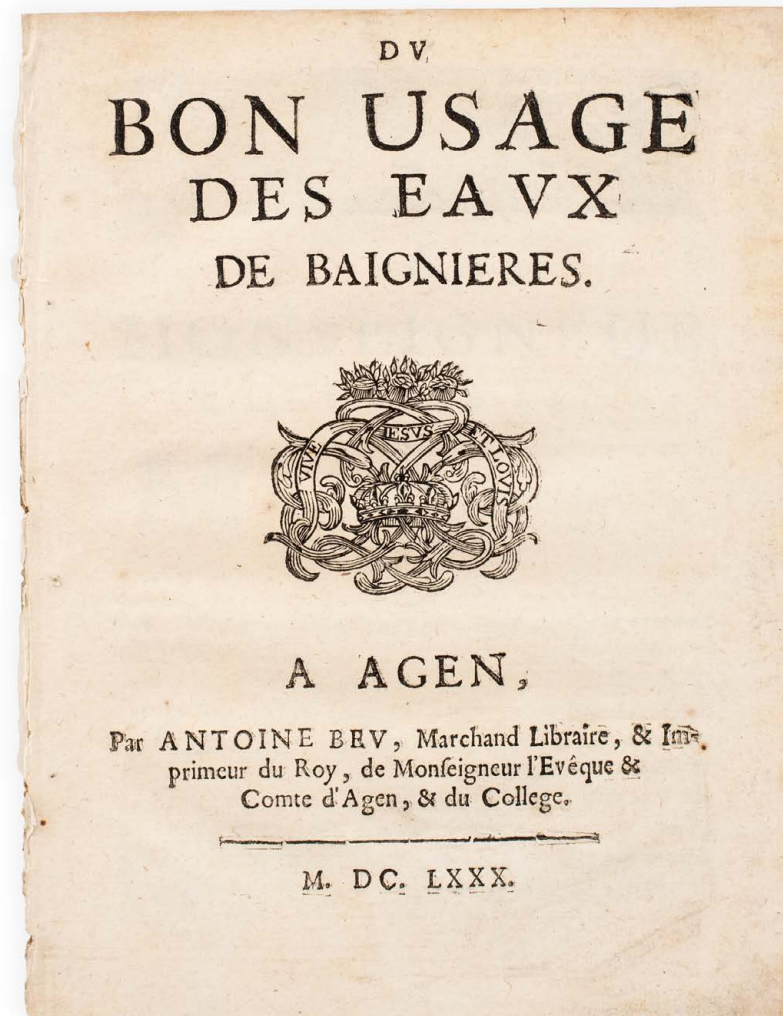
4to, pp. 15, [1]; woodcut device to title-page (a crown with vines and the motto 'Vive Jesus et Louis'), woodcut headpieces and initials; final leaf worn (dusty on blank verso), several holes (not affecting text, but the wear touching a couple of letters on the preceding leaf); withal a good copy, disbound; eighteenth-century inscription 'Pamphlett's &c. N° (14)' to final verso. £600

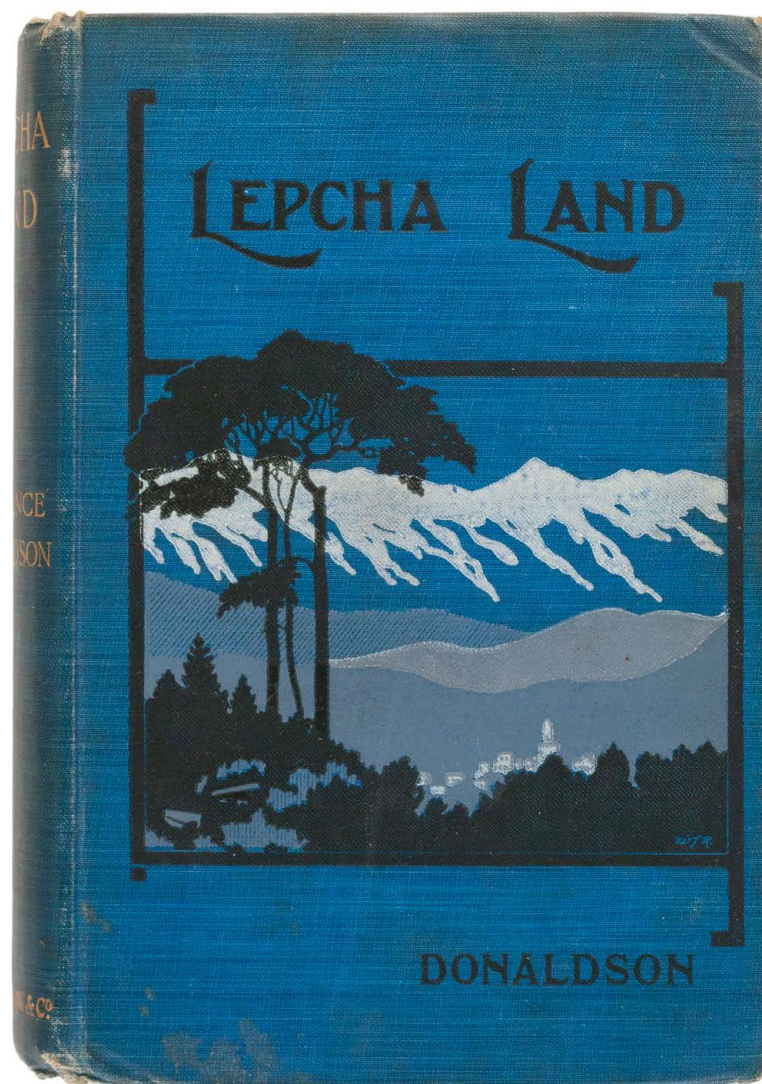
Scarce second edition, revised, a guide to the waters at Bagnères-de-Bigorre in southwest France by a local physician, with a new dedication to the ten-year-old Louis-Auguste de Bourbon, duc de Maine (1670-1736), son of Louis XIV and his mistress Madame de Montespan.

Louis-Auguste was legitimised in 1673, aged three, and the following year was introduced to the court at Versailles. He had been born with one leg shorter than the other, and among the treatments he was subjected to as a child was a visit, incognito (though evidently not enough so), to the Pyrenean spa towns of Barèges and nearby Bagnères, where the waters, according to De la Guthère, 'in restoring the use of your limbs, have given you something more precious than life itself' (*trans.*), and where he encountered wounded soldiers seeking the healing waters after the battle of Seneffe (1674). The main part of the guide is in eight chapters, covering the nature of the waters, the best time to take them, how to prepare, what to do afterwards, and popular errors; chapter five is directed admonishingly at drinkers of the waters 'qui ne devient heureux en bevant à go go'. The first edition, also very rare, was printed at Toulouse in 1659, and was dedicated to one Mademoiselle de Semur.

OCLC and Library Hub together find a single copy of this edition, at Edinburgh; not in CCFr.

Not in USTC (see 6063643).





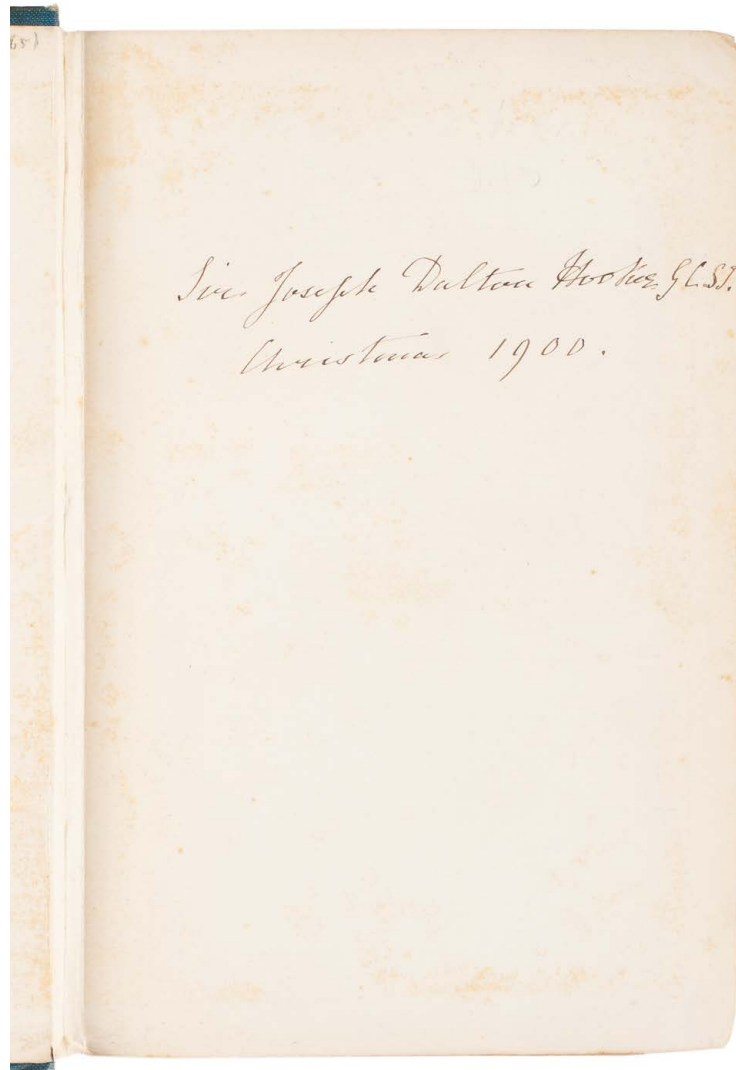
Hooker's Copy

14. **DONALDSON, Florence.** *Lepcha Land or six Weeks in the Sikkim Himalayas ... With a Map showing Route, and 106 Illustrations.* Photographs by P. and F. Donaldson. London, Sampson Low Marston & Company, 1900.

8vo, pp. xii, 213, [1]; with a frontispiece, 23 photographic plates, and a folding map, numerous lithographed and photographic illustrations in the text; a little light foxing to frontispiece and title, plate facing p. 92 loose; overall a very good copy in the original pictorial blue cloth, spine lettered in gilt, upper board lettered in black, top edge gilt; some wear to extremities and light marks to covers; ink inscription to front free endpaper 'Sir Joseph Dalton Hooker GCSI Christmas 1900'. £400

First edition of Florence Donaldson's account of the Lepcha (or Rong) people of the Himalayan state of Sikkim in India, our copy from the library of the botanist Sir Joseph Dalton Hooker, the first European permitted to trek through Sikkim.

Lepcha Land, 'an account of what may best be described as a prolonged picnic in one of the byways of the Himalayas - where Time still walks on crutches' (p. 5), is illustrated with photos taken by the author and her husband, likely the P. Donaldson who served as President of the Simla Municipality from April 1899 to April 1902. 'The following pages - written at the request of friends - are only intended to describe a journey among new and interesting surroundings, undertaken in 1891 just after a fresh awakening on the part of the Indian Government to the political importance of Sikkim ... Current events ... and the probable parcelling out of Chinese territory, are likely to open the flood-gates of Western civilization. But when this comes to pass, "Lepcha Land" will be a misnomer and another primitive, patriarchal and peace-loving people will have died out' (pp. 5-6).



'There is one marvellous episode when on meeting some merchants on the road from Lhasa to Kalimpong she was faced with the ticklish social dilemma of how to tell a Tibetan one doesn't think his yak-fat tea is *quite* the thing' (Robinson, *Wayward Women* (1991), p. 208).

Provenance:

Inscribed (perhaps by the author?) to Sir Joseph Dalton Hooker (1817-1911), botanist and explorer, friend of Charles Darwin, and long-serving director of the Royal Botanic Gardens at Kew (the inscription is not in Hooker's own hand). With Archibald Campbell, Hooker had been the first European permitted to trek through Sikkim, accompanied by several Lepchas whom he had hired to help dry and collect botanical samples.

During his four years in Sikkim and the Himalayas he collected some seven thousand plant species, including twenty-five species of *Rhododendron* previously unknown in Europe; while Hooker was still in India, his father published on his behalf the first part of his *Rhododendrons of the Sikkim-Himalaya* in 1849.

NLS, *Mountaineering* l083; Yakushi D144; not in Neate.

INVIE A LA BRATION

DU

DE

4

NCAN

-1974

TOUTE PREDICTION EST VAINE. L'AVENIR VIENT EN SURPRISE

AKADEMIA RAYMOND DUNCAN HISTORIQUE

FONDÉE PAR RAYMOND DUNCAN EN 1911 S'EST TOUT DE SUITE AFFIRMÉE COMME UN CENTRE D'ART SUR UNE GRANDE ECHELLE. SES MANIFESTATIONS, SES COURS D'ARTISANAT, SON ENSEIGNEMENT DU MOUVEMENT - LE COURS DE DANSE ET DE GYMNASTIQUE - ET DE PHILOSOPHIE, DIALOGUES SOCRATIQUES, ET DE MUSIQUE ET DE THÉÂTRE ONT DONNÉ UNE NOTE ORIGINALE ET TOTALEMENT NOUVELLE. DANS LA SALLE PASDELoup, ACTUELLEMENT LE CINÉMA DES URSULINES, LA JEUNESSE DE L'ÉPOQUE ACCOURAIT. IL Y AVAIT EN 1912 ENVIRON NEUF CENT INSCRIPTIONS. LE PUBLIC, AUSSI VENAIT EN GRAND NOMBRE, DES PERSONNALITÉS COMME EMILE BOREL, LE SCULPTEUR E. A. BOURDELLE, MOUNET SULLY ET ALBERT LAMBERT FILS ET BIEN D'AUTRES ENCOURAGEAIENT RAYMOND DUNCAN ET LE SOUTENAIENT. C'EST ICI QU'ON ENTENDIT POUR LA PREMIÈRE FOIS QUE TOUT HOMME EST ARTISTE, QU'IL PEUT CRÉER DE SES MAINS TOUT CE DONT IL A BESOIN, QU'IL N'A BESOIN QUE D'UNE TUNIQUE, D'UN CHALE, QU'IL TISSERA LUI-MÊME ET D'UNE PAIRE DE SANDALES QU'IL FABRIQUERA, QU'IL IMPRIMERA, LUI-MÊME SES PROPRES POÈMES AVEC DES LETTRES BELLES, CLAIRES ET ÉQUILIBRÉES, QU'IL AVANCERA SON CORPS DANS DES MOUVEMENTS ÉQUILIBRÉS QU'IL RECHERCHERA DANS LE TRAVAIL À LA MAIN, LE DÉVELOPPEMENT DE SA PERSONNALITÉ ET NON LE GAIN. ALORS QUE RAYMOND DUNCAN TRANSFÈRE SON ÉCOLE À LONDRES EN 1912, L'AKADEMIA CONTINUE À PARIS PAR DES GROUPES D'ÉLÈVES DANS DIFFÉRENTS ATELIERS OU ONT LIEU DES COURS DE TISSAGE DE MUSIQUE D'IMPRIMERIE ET DE

GYMNASTIQUE. DANS LA BANLIEUE DIFFÉRENTS GROUPES SE FORMAIENT QUI CHERCHAIENT À RÉALISER UNE VIE D'APRÈS LES PRINCIPES DE RAYMOND DUNCAN. LA GUERRE DE 1914 EN ENLEVANT LA JEUNESSE A DETRUIT TOUT CES ESSAIS. PEU EN SONT REVENUS. LORSQUE RAYMOND DUNCAN REVIENT À PARIS EN 1915, L'AKADEMIA S'ADAPTE À LA SITUATION ET DEVIENT UNE ŒUVRE DE GUERRE DE RÉÉDUCATION AUX SOLDATS BLESSÉS ET AUTRES MUTILÉS EN LEUR ENSEIGNANT DES ARTISANATS. LES ATELIERS À L'HÔPITAL AMÉRICAIN DE NICE, EXPOSITION DE LA CITE RECONSTITUÉE AU JEU DE PAUME, ATELIER 21 RUE BONAPARTE. CE N'EST QU'EN 1921 QUE LE FOYER D'ART SE RÉFORME DANS LE GRAND LOCAL 34 RUE DU COLISÉE, OÙ IL SE MAINTIENT AVEC DE TRÈS GRANDES DIFFICULTÉS FINANCIÈRES PENDANT TROIS ANS. ICI ENCORE TOUTE LA VILLE DE PARIS EST VENUE, BEAUCOUP DE PERSONNALITÉS ACTUELLEMENT CÉLÈBRES DANS LEUR JEUNESSE SONT PASSÉES PAR LA. POÈTES DRAMATURGES, ACTEURS, ÉCRIVAINS ET PHILOSOPHES SE PRODUISAIENT DANS CETTE SALLE, DÉCORÉE PAR RAYMOND DUNCAN DE SES MAGNIFIQUES TENTURES PEINTES ET SES TAPIS AUX COULEURS VÉGÉTALES. C'EST EN 1929 QUE L'AKADEMIA PEUT ENFIN REPRENDRE SON VISAGE DÉFINITIF ET S'INSTALLER DANS SA PROPRE MAISON 31 RUE DE SEINE AVEC TOUTES LES POSSIBILITÉS D'ENSEIGNEMENT, MANIFESTATIONS D'ART ET D'UN FOYER DES ARTISTES. LE CŒUR DE L'AKADEMIA BAT FORT ET CONSTANT. LA GRANDE PERTE DE SON FONDATEUR QUI NOUS A QUITTÉ APRÈS AVOIR TOUT INSTALLÉ ET ORGANISÉ NOUS EST RENDUE MOINS CRUELLE PAR LA POSSIBILITÉ QU'IL NOUS A LAISSÉE DE CONTINUER SON ŒUVRE. L'AKADEMIA VIVRA.

VISITEZ AU 1^{ER} ÉTAGE 31 RUE DE SEINE

LE MUSÉE DES 4 DUNCANS ELIZABETH... AUGUSTIN RAYMOND... ISADORA JOSEPH DUNCAN, DORA GRAY, THOMAS GRAY, MARY GORMAN, GENERAL WILLIAM DUNCAN, POLLY MOULDER, JOHN BIOREN, SETH DUNCAN



ORPHEUS

SINGING TO THE BIRDS

WOOD CUT BY R. D.

EXANGELOS ET NEW-PARIS-YORK

EDITION
FRANÇAISE

EDITORIAL: RAYMOND DUNCAN
No 260 - NOVEMBRE 1972

DIRECTEUR: AIA BERTRAND
31 RUE DE SEINE - PARIS

AKADEMIA RAYMOND DUNCAN
31 RUE DE SEINE PARIS VI

DU 1 AU 8 NOVEMBRE 1972
DE 18 A 20 H.

SEMAINE

DES FÊTES D'ANNIVERSAIRE
DE

RAYMOND
DUNCAN
1874-1966

TOUS LES JOURS
EVOCATION DES ASPECTS
DIFFÉRENTS DE SON ŒUVRE
RICHE EN CRÉATION AVEC
LE CONCOURS DES GRANDS
ARTISTES DE PARIS.

PAMPHLET PÉRIODIQUE BILINGUE - 46^{ME} ANNÉE
FONDÉ À ATHÈNES 1914 ET À PARIS 1919
PAR RAYMOND DUNCAN

BULLETIN INTÉRIEUR - BILINGUE
LE JOURNALISME ET LA POLITIQUE
BASÉ SUR LA PHILOSOPHIE

MERCREDI 1 NOVEMBRE À 18 HEURES
CÉLÉBRATION DE L'ANNIVERSAIRE DE NAISSANCE DE RAYMOND DUNCAN
AVEC ANDRÉ COTTARD MARC DE LA ROCHE FANNY ROBIANE JEANNE PROVOST ROMAINE ST OMER MICHELE DUGANGE JACQUELINE ALBERT CAMILLE SAUVILLE GINETTE VALDOR CHANT COLETTE GIRAUD ANDRÉ ASSELIN GENEVIEVE PERE PIANISTES ANDRÉ PERE ALTO

JEUDI 2 NOVEMBRE À 18 H.
RAYMOND DUNCAN ARTISTE-ARTISAN
CRÉATEUR DE TECHNIQUES ET D'OUTILS. EXPOSITION SUR SCÈNE DE SON MÉTIER À TISSER, SA QUENOUILLE ET SON FUSEAU, SES CÉLÈBRES TAPIS ET TISSUS, PEINTS, SES TAPISSERIES AUX COULEURS VÉGÉTALES, PROJECTION D'UN FILM DE RAYMOND DUNCAN AU TRAVAIL.
VENDREDI 3 NOVEMBRE À 18 H.
RAYMOND DUNCAN POÈTE. PRÉSENTATION PAR MARC DE LA ROCHE
CONCOURS DE JEANNE PROVOST, ROBIANE, ROMAINE ST OMER, BÉRIER, SHU RUI, CASTELLI, R. LE FRANÇOIS, FLORENCE PINGET, SUZANNE BUCHOT, E. MEGARES.

SAMEDI 4 NOVEMBRE À 18 H.
RAYMOND DUNCAN REÇOIT LES ARTISTES TWILIGHT SHOW DEPUIS 30 ANS
AU PROGRAMME: YVONNE COULEARD CAMILLE SAUVILLE JEANNINE DEVOST
RAYMOND FRANÇOIS MONA WIRTZ GENEVIEVE ROBEE-PERÉ ET ANDRÉ PERE ALTO ET PIANO
RAYMOND SALMON VIOLONCELLE THERÈSE ROLAND PIANISTE E. MEGARES CHANT

DIMANCHE 5 NOVEMBRE À 18 H.
LE VÉRITABLE MOUVEMENT DE L'HOMME
DANS LA VIE, LE TRAVAIL, LA DANSE ET LE THÉÂTRE
DÉCOUVERT ET ENSEIGNÉ PAR RAYMOND DUNCAN
EXPOSÉ PAR AIA BERTRAND DÉMONSTRATIONS ET EXEMPLES PAR UN GROUPE D'ÉLÈVES

LUNDI 6 NOVEMBRE À 18 H.
LE THÉÂTRE DE RAYMOND DUNCAN
PAR ANDRÉ STIRLING SCÈNES ET CHOEURS D'ODIPOUS
AVEC ANDRÉ COTTARD, DOLONNE CASTELLI ET ROMAINE ST OMER

MARDI 7 NOVEMBRE À 18 H.
PORTRAIT DE RAYMOND DUNCAN
TEL QUE JE L'AI CONNU PAR MAX FRANTZ
POÈMES ET LIVRES PRÉSENTÉS ET LUS PAR MIREIO DORYAN
SOUVENIRS PAR SACHA BERNARD

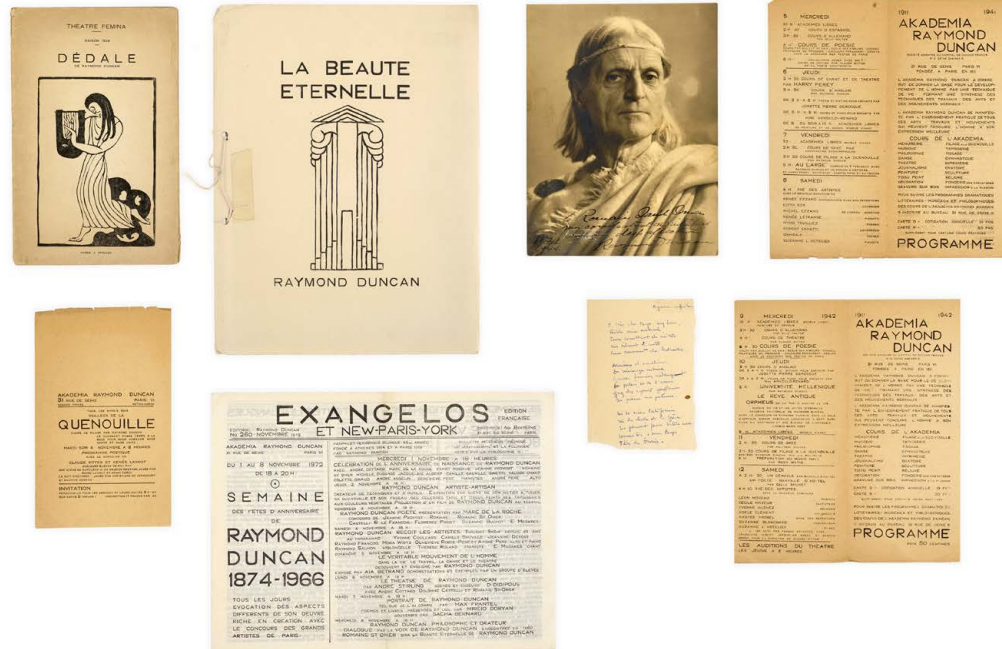
MERCREDI 8 NOVEMBRE À 18 H.
RAYMOND DUNCAN PHILOSOPHE ET ORATEUR
DIALOGUE PAR LA VOIX DE RAYMOND DUNCAN ENREGISTRÉE EN 1960
ROMAINE ST OMER DIRA LA BEAUTÉ ÉTERNELLE DE RAYMOND DUNCAN

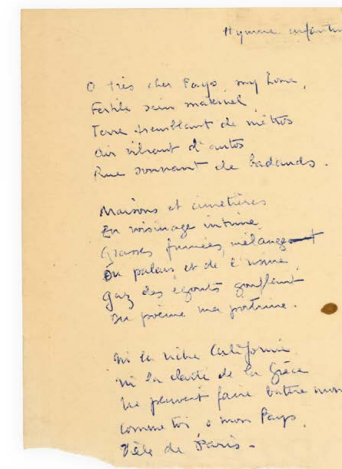
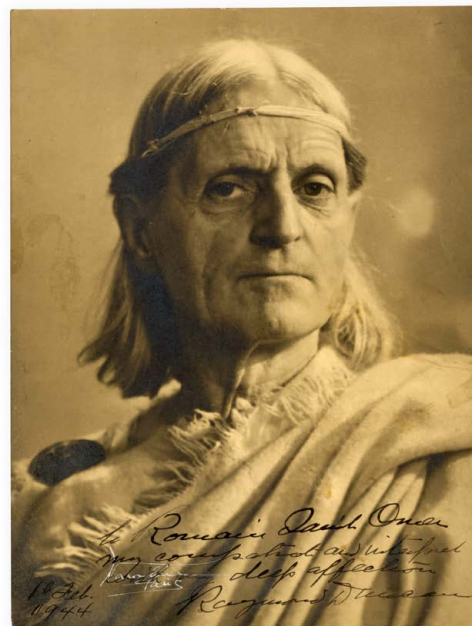
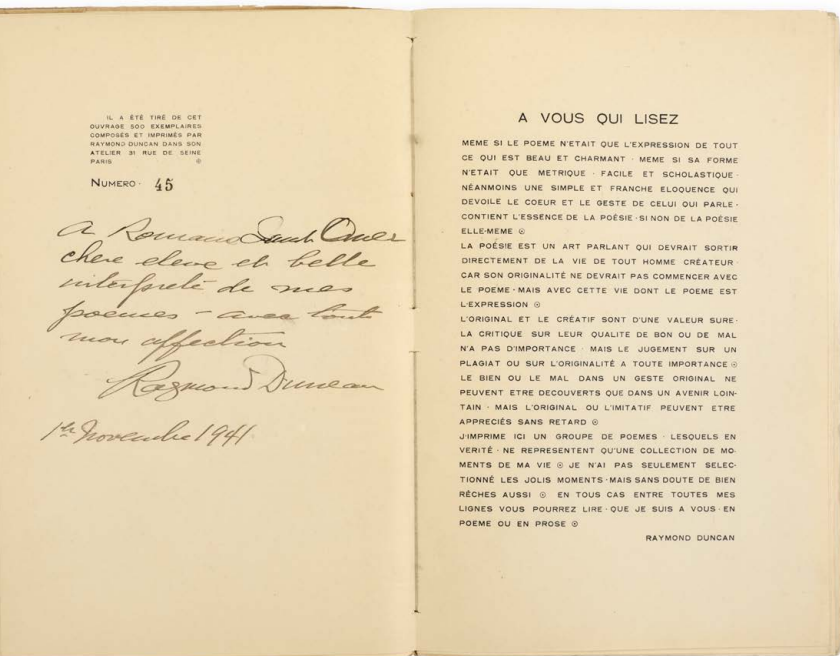
15 Duncan

15. **DUNCAN, Raymond.** Small archive of printed and manuscript material relating to, and printed by, the dancer and poet Raymond Duncan. *Paris, 1920s-1970s.*

An archive of material relating to the the San Francisco-born dancer, poet, printer, and craftsman Raymond Duncan (1874-1966) - brother of the dancer Isadora Duncan - and his school of dance, arts, and crafts in Paris, likely compiled by the Guyanese poet Romaine Saint-Omer, Duncan's pupil and collaborator.

In 1911, after touring classical Greek plays in America, he and Sikelianos set up the Akademia Raymond Duncan in Paris, at 21 Rue de Seine: its extremely wide curriculum included, *inter alia*, music, dance, philosophy, oratory, gymnastics, wood-engraving, woodwork, weaving, printing, bookbinding. The present archive – comprising photographs, ephemera, and books written and printed by Duncan – provides rich insights into the day-to-day operations of the Akademia in the 1940s, as well as Duncan’s own creative practice and legacy.





Much of the material is printed by Duncan himself, in a typeface designed by him and with woodcuts executed by him. The two ten-day programmes for the Akademia (29 October–8 November 1941 and 2–12 December 1942) are jam-packed with lessons in English, Greek, German, Latin, and Spanish; poetry readings and Socratic dialogues; gymnastics lessons; performances of plays by Aeschylus and by Duncan himself; and numerous vegetarian meals for poets and artists.

The books and ephemera included here were printed on Duncan's own press, most of which in a typeface designed by him, and his poetry illustrated with woodcuts he executed – some of the works from Duncan's press were featured in a documentary by Orson Welles in 1955. Most were executed in numbered limited editions, but it is unlikely that the numbers stated were ever printed, and they are now very rare.

Provenance:

The archive was seemingly assembled by Romaine Saint-Omer, to whom Duncan has inscribed a photograph of himself (1944) and a volume of his poetry (1941). It is unclear when they became acquainted, but by 1941 Saint-Omer was an attendee of the Akademia (having received a subscribers' invitation to a weaving event on the evening of 4 November 1941), and is mentioned multiple times in the bulletin *Exangelos* for her poetic contributions to the posthumous celebration of Duncan's birthday in 1972, organised by his second wife, the dancer Aia Bertrand (a former pupil), as well as to Duncan's centenary celebration in 1974. Saint-Omer is likely also the author of the seemingly unrecorded ode to France, 'Hymne enfantin' (beginning O très cher pays, my home'), perhaps written for Duncan ('Ni la riche Californie ni la clarté de la Grèce ...') here written on a fragment of the wrappers of a Gallimard edition of *Gone with the Wind*.

1911

1941

AKADEMIA RAYMOND DUNCAN

SOCIÉTÉ ANONYME AU CAPITAL DE 100.000 FRANCS
R. C. SEINE 246.064 B.

31 RUE DE SEINE PARIS VI
FONDÉE A PARIS EN 1911

L'AKADÉMIA RAYMOND DUNCAN A COMME
BUT DE DONNER LA BASE POUR LE DÉVELOP-
PEMENT DE L'HOMME PAR UNE TECHNIQUE
DE VIE FORMANT UNE SYNTHÈSE DES
TECHNIQUES DES TRAVAUX DES ARTS ET
DES MOUVEMENTS NORMAUX.

L'AKADÉMIA RAYMOND DUNCAN SE MANIFESTE
PAR L'ENSEIGNEMENT PRATIQUE DE TOUS
CES ARTS TRAVAUX ET MOUVEMENTS
QUI PEUVENT CONDUIRE L'HOMME A SON
EXPRESSION MEILLEURE.

COURS DE L'AKADEMIA

MENUISERIE	FILAGE A LA QUENOUILLE
MUSIQUE	TAPISSERIE
PHILOSOPHIE	TISSAGE
DANSE	GYMNASTIQUE
THEATRE	IMPRIMERIE
JOURNALISME	ORATOIRE
PEINTURE	SCULPTURE
TISSU PEINT	RELIURE
DÉCORATION	FONDERIE DES CARACTÈRES
GRAVURE SUR BOIS	IMPRESSION A LA PLANCHE

POUR SUIVRE LES PROGRAMMES DRAMATIQUES
LITTÉRAIRES · MUSICAUX ET PHILOSOPHIQUES
DES COURS DE L'AKADÉMIA RAYMOND DUNCAN
S'INSCRIRE AU BUREAU 31 RUE DE SEINE

CARTE D · COTISATION ANNUELLE · 10 FR.
CARTE B · · · · · 50 FR.

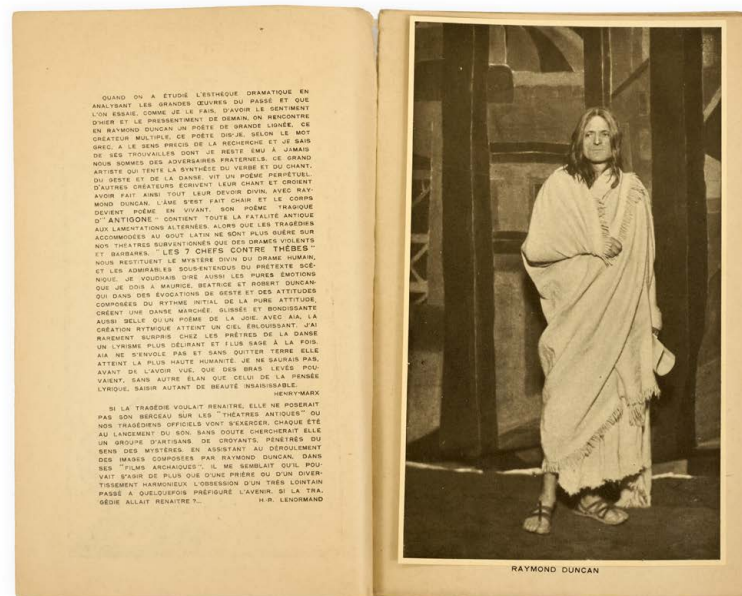
SUPPLÉMENT POUR CERTAINS COURS PRATIQUES

PROGRAMME

The present archive includes:

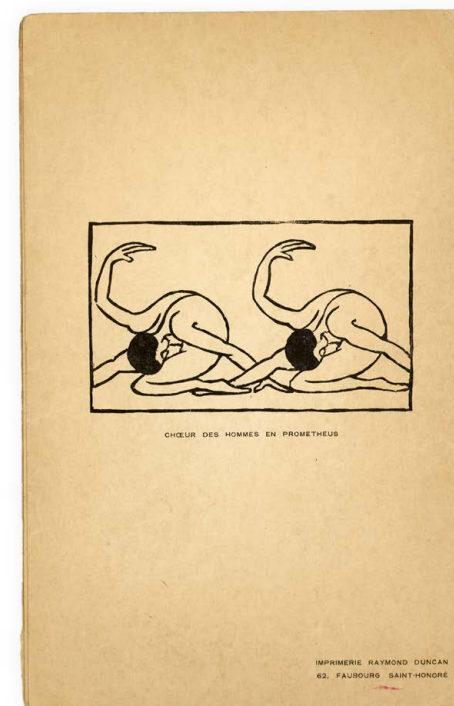
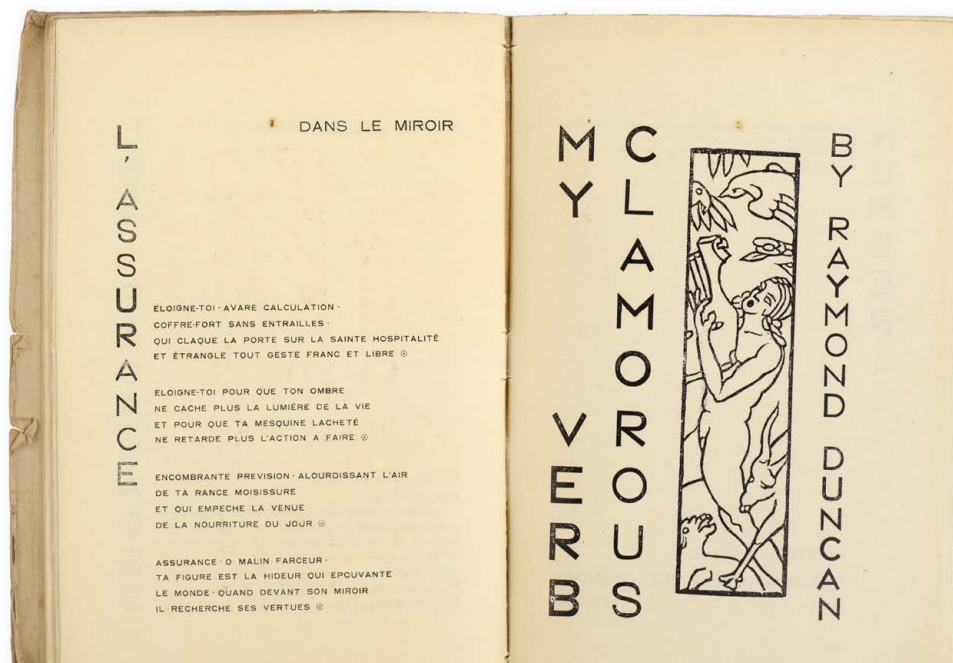
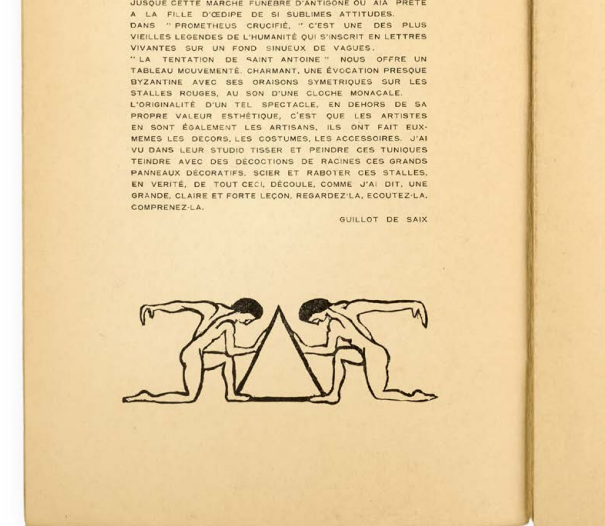
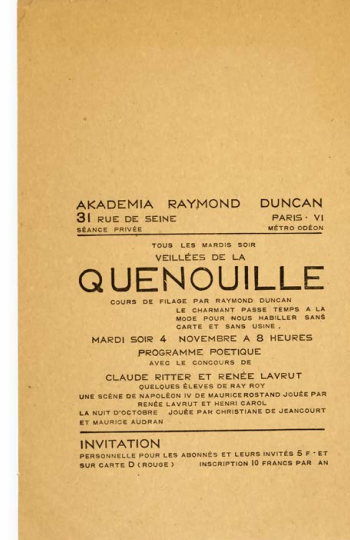
DUNCAN, Raymond. La beauté éternelle. Paris, Raymond Duncan, 22 March 1919. 4to, pp. 35, [1 (blank)]; in printed wrappers designed by Duncan. A mimeographed copy, with editorial corrections by Duncan (deletions, transpositions) and passages concealed with slips of paper (some with manuscript poetical notes in pencil).

DUNCAN, Raymond. Je chante et je dis. Poemes. [Paris, Duncan, ?1933]. 8vo, ff. 36; titles lettered vertically, woodcut illustration to title (repeated to f. 21^r); internally clean and fresh; in the original printed wrappers by Duncan; some creasing and staining to covers; November 1941 presentation inscription to limitation leaf 'A Romaine Saint Omer, chère élève et belle interprète de mes poésies - avec tout mon affection', loosely inserted slip containing two lines of pencilled manuscript verse (in Romaine's hand?). **No. 45 of 500 copies, printed by Duncan in his studio with wood type and woodcuts designed by him, presented to Romaine Saint-Omer.** The second part of the collection, *My Verb clamorous* (ff. 21^{ff}), is in English. The poem 'Ton brillant nombril' has been hand-edited, with a line crossed out in ink and a portion removed from the foot. **OCLC finds seven copies in the US (Delaware, Newberry, Northwestern, NYPL, Southern Illinois, UCLA, UC Santa Cruz), and one in the UK (BL).**



'DE NEREÏS, Roger', pseud. [i.e. Marie-Antoine de HELLE.] Psyché, ta lampe. Paris, hand-printed by Raymond Duncan, 1920. 4to, ff. [20], hand-coloured heliogravure frontispiece by Ducourtioux after A. Calbet depicting a nude and blindfolded Psyche; slight dampstaining to first leaf; a good copy, partially unopened, in the original printed wrappers; some creasing and staining. **No. 8 of 350 copies, printed by Duncan, with the engraved frontispiece hand-coloured.** The limitation leaf speaks of a deluxe issue on fine paper with the frontispiece printed in colours, but we have been unable to trace any other copy of either issue. Duncan would print a volume of de Helle's Sapphic poetry in 1926. **OCLC finds a single copy (BnF); not in Library Hub.**

Ephemera: Théâtre Femina programme for *Dédale* (1926?), with two woodcut illustrations by Duncan and a photographic plate of Duncan tipped in; Akademie Raymond Duncan, curriculum programmes for 1941 and 1942; Centenary performance programme 1974; *Exangelos et New-Paris-York*. No. 260 (November 1972); a very rare privately printed periodical; portrait photograph of Duncan, dated February 1944, inscribed by him 'to Romaine Saint Omer my compatriot and interpret[er]' with my deep affection'; flyer for the 10 April 1954 New York performance of Raymond's solo drama *What's All About?*.



Railway Accidents and their Treatment

16. [FIRST AID - RAILWAYS.] Ministère des chemins de fer, postes et télégraphes. Administration des chemins de fer de l'état. Manuel du Brancardier (Extrait du fasc. IV, 1^{re} partie du R.G.E.). Ghent, F.& R. Buyck, 1912.

8vo, pp. [iv], 155, [1] blank; 84 numbered illustrations in the text, plus tables and unnumbered illustrations, almost exclusively black and white; clean and fresh throughout, in contemporary cloth-covered stiff wrappers, printed label on upper cover; some very light wear, and spine slightly sunned, but a good copy. £195

First separate edition, seemingly unrecorded, of this guide to first aid in a railway context, published by the state railway administration of Belgium.

Designed for every type of railway worker, and also published in Flemish (similarly rare), the comprehensively illustrated work gives an introduction to human anatomy before giving instruction in the treatment and transport of injured parties, the uses of dressings and compresses, general first aid, and the use of first aid and medical equipment supplied by the railway company.

dans l'espace compris entre le grand trochanter et la crête de l'os des îles pour éviter la compression du ventre et assurer la solidité du bandage.

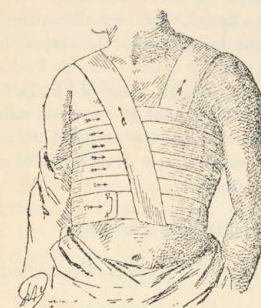


Fig. 51.



Fig. 52.



Fig. 53.

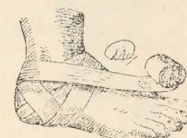


Fig. 54.

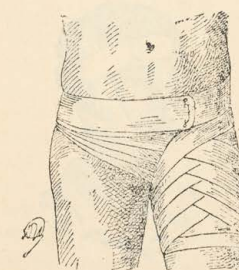


Fig. 55.

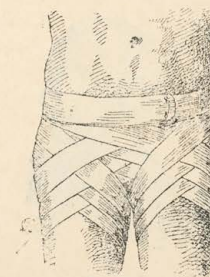


Fig. 56.

Pour transporter des blessés dans la *position couchée*, on peut utiliser des civières, une planche, une porte, une échelle, un coussin de voiture, un pétrin, etc., que l'on garnit de paille ou de foin, un matelas, un sac à paille, etc.; ou bien on peut improviser des brancards soit au moyen de branchages entrelacés, — soit au moyen de deux perches ou de deux lances passées dans un sac à fond décousu, dans un sac à paille vidé, etc., — soit au moyen

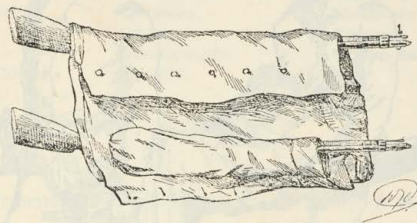


Fig. 26.

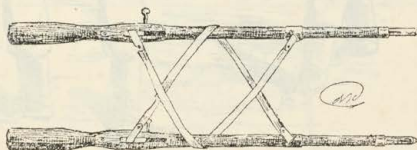


Fig. 27.

de ces mêmes perches réunies par deux traverses et recouvertes d'une couverture, d'un manteau, solidement fixés aux quatre angles — soit enfin au moyen de deux fusils passés dans les manches retournées d'une capote, qui est ensuite boutonnée (fig. 26) — ou encore, de quatre fusils fixés deux à deux par les canons et passés dans les manches retournées de deux capotes placées bout à bout et boutonnées, etc., etc.

On peut transporter un blessé dans la *position assise* sur deux fusils placés parallèlement et dont les bretelles allongées de toute

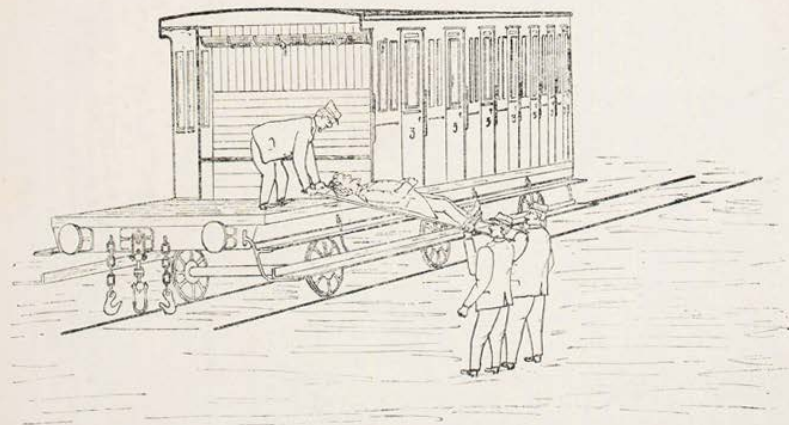


Fig. 34.

In case these fail, there are also procedures to follow in case of a death on the railway. A final part describes the training courses offered; the work concludes with tables showing where first aid kits are located throughout the railway network (rather fewer than one might hope).

Not in OCLC, KVK, or Library Hub.

Administration des chemins de fer de l'État belge.

MANUEL DU BRANCARDIER.

(Extrait du fasc. IX, 1^{re} partie du R. G. E.)

— 1912 —

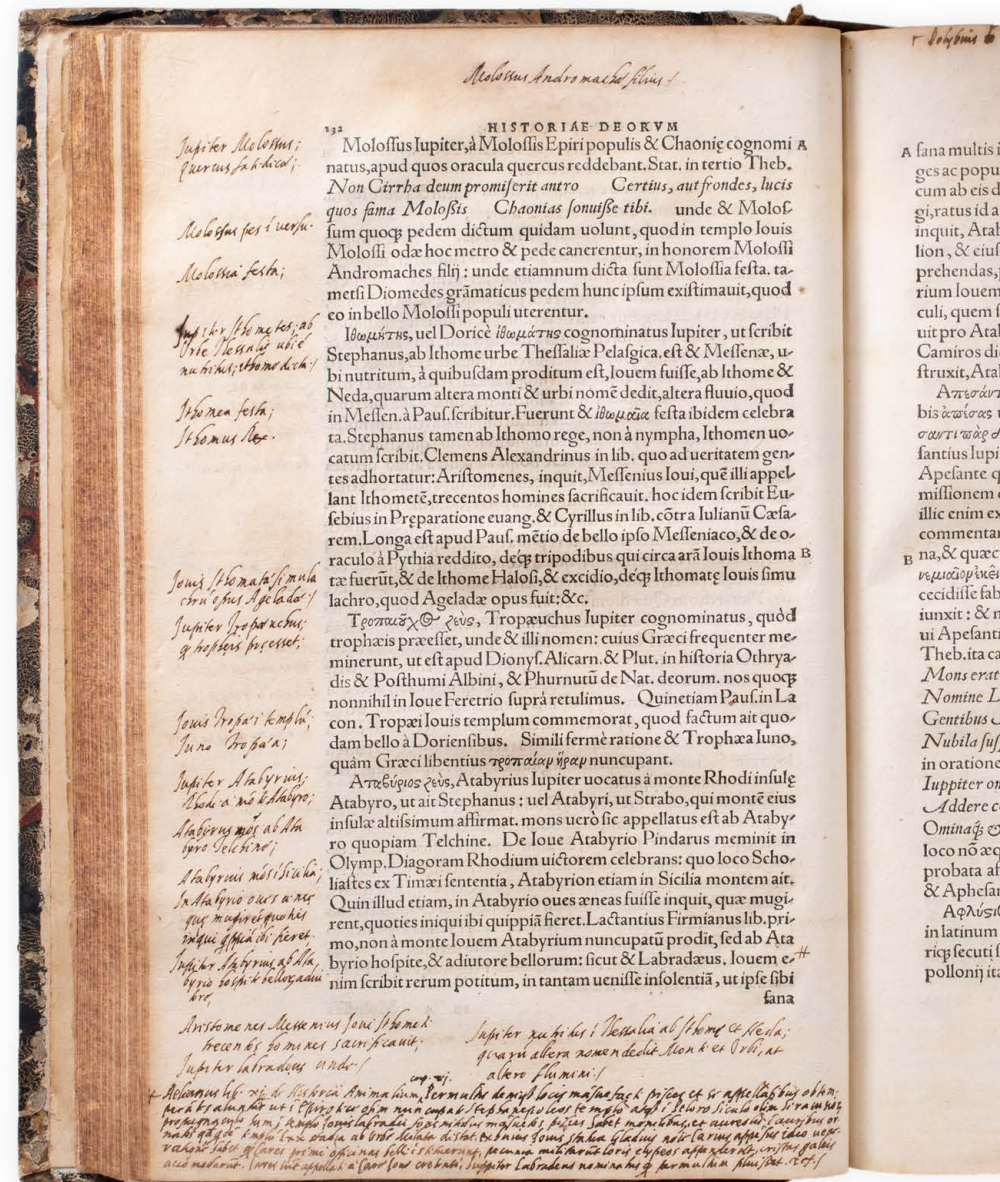
With Marginalia in Verse

17. **GIRALDI, Lilio Gregorio.** De deis gentium varia et multiplex historia, in qua simul de eorum imaginibus et cognominibus agitur, ubi plurima etiam hactenus multis ignota explicantur, et pleraque clarius tractantur. Basel, Oporinus, 1548.

Folio, pp. [vi], 764, [68]; bound without blank leaf a4, and without z4, with the short missing text supplied in manuscript in a near-contemporary hand at foot of z3^v; text in Latin and Greek, woodcut initials; title-page laid down, some corners restored, damp- and slight mould staining to first and last leaves, several leaves browned; a good copy in early nineteenth-century quarter calf with marbled sides, speckled edges, spine lettered directly in gilt and decorated in gilt and blind, endpapers watermarked 'Gaetano Cantilena'; short splits to joints, spine chipped at head and foot; place of printing (Basel) and printer's name (Oporinus) censored in ink on title and colophon, **extensive late sixteenth-century marginal annotations to first five syntagma and sporadically through the rest of the work (for a total of c. 230 pp.)**; late seventeenth-century ownership inscription 'Liber Baldi ... Valerio' at head of title, obscured in ink, eighteenth-century ownership inscription of Zacharias De Amicis (see below) to title. **£2500**

First edition of the most important mythography to be published after Boccaccio's *Genealogiae deorum gentilium* and before Conti's *Mythologiae*, with extensive marginalia incorporating verse as a mnemonic device.

Giraldi (1479–1552) was a prolific author, disciple of Sannazaro, Pontano, and Chalchondylas (his teacher of Greek), close friend of Pico della Mirandola, and tutor to his son. After a brilliant career in Rome, Giraldi suffered the consequences of the Sack of 1527, and the death of his patron, Cardinal Ercole Rangoni, in the same year, and spent the rest of his life blighted by illness, poverty, and neglect; Montaigne alluded to his sorrowful last years with regret in one of his *Essais* (i.35).



SYNTAGMA I.
A *ὁ βίος ἵς ἀνθρώπων ὑπερφανὸς ὄρε.* hoc est, Sed ipsa Contumelia ad
damnum insigne impulit.

TOPICI DEI.

TOPICI deniq; dei uocabantur nō à Græcis modo, sed &
à Latinis, qui locorum, regionū, urbium peculiarem tu-
telam gerebant: quos & interdum latinè appellatos uide-
mus Tutelares, Genios, & custodes. Verg. Custos Sora-
ctis Apollo. Idem, Genium ne loci, scribit Seruius VII Aen. quod
dei Topici non transferuntur ad alias regiones: & ideo cauendum,
ut de Laurente Marica, quæ Minturnensiu erat. sed aliqui sunt dei
communes, ut dictum est. Tertullianus in Apologetico nonnullos
commemorat, quos & ego curiositatis causa non præteribo, & ple-
rosq; addam ex diuersis autoribus.

Fuit ergo Astarte Syriæ dea, Arabia Diafares, uel ut apud Ste-
phanū legimus, Dufarus. Arrianus, Arabiæ duos deos ait, Coelum
et Dionysium. apud Noricos colebatur Tibilenus, apud Africanos
Coelstus, qui à Lactantio dicitur Vranus. Fuere Mauritanis regu-
li sui, Crustumensium deus fuit Deluentinus, Narniensium Viri-
dianus, Alculanorum Ancharia, Vulsinensium Nursia, Orriculano-
rum Valentia, Sutrinorum Nortia. Valischorum fuit in honore pa-
ter Curis, unde accepit nomē Iuno. Eodem modo Latini Faunū co-
luere, Sabini Sancum, uel Sanctum: Romani Quirinū, qui est Ro-
mulus, Marica dea fuit Minturnensium, Fellenus Aquileiensium.
Externos aliquos etiam addamus. Orchomeniorum deus Laphy-
stius fuit: Molpadia, quæ & semidea Cheronnensium: Tenes Tene-
diorum, Alabandus Alabandensium, Minerua Atheniensium, Sa-
miorum & Argiuorum Iuno, Paphiorū & Cypri Venus, Lemnio-
rum Vulcanus, Naxiorum Dionysius, Delphorum Apollo, Laga-
nia dea Carum. Tanfana uerò Germanorum: item Velleda & Auri-
nia, de quibus est facta mentio à Tacito. Tuiskonē etiam Germano-
rum antiquum deum apud Tacitū & Berosum legi, quem terra edi-
tum ferunt: & Mannum filium, à quibus uulgaria Germanorū no-
mina quæ nūc quoq; in usu habentur, Tedescus, & Alamannus: tam-
etsi quidam à Lemano lacu & legant, & deriuent. Plaphon apud Li-
bycos pro deo cultus, cum despiciatissimus esset. is uocales aues uer-
ba hæc conari edocuit, Magnus deus Plaphon, hoc est, *μὴ γὰρ θεὸς*
ἴστωρ: quibus inter nemora dimissis, & à rudibus his uerbis audi-
tis, pro deo Plaphon cultus est, ut Apostolius scribit. id & in Ada-
gia traxit Erasinus, meminit & Coelius.

Carmelus deus, & mons, ita lib. XVII à Cornelio Tacito descri-
bitur: Est inter Iudæam Syriamq; Carmelus, ita uocant montem,
deumq;

*Plaphon deus Libyæ
Cephæ seu Uranus celestis
deus apud Africanos
Laphy stius, Mauritanorum deus
Cephæ seu deus Siciliæ hanc
Vulcanus dea Lemnia
Vulcanus dea Valentia
Sutrinorum Nortia*

*Plaphon deus Libyæ
Laphy stius, Mauritanorum deus
Cephæ seu deus Siciliæ hanc
Vulcanus dea Lemnia
Vulcanus dea Valentia
Sutrinorum Nortia*

*Topici dei sunt Genes;
Deos Topicos non habet
Seruius*

Marica dea minturnensium

*Astarte Syria dea;
Diafares dea Arabia;
Cephæ seu Uranus celestis
deus apud Africanos
Laphy stius, Mauritanorum deus
Cephæ seu deus Siciliæ hanc
Vulcanus dea Lemnia
Vulcanus dea Valentia
Sutrinorum Nortia*

*Romanorum deus Quirinus;
Aquilæ dea Aquileiensium;
Fellenus deus Fellenensium;
Orchomeniorum deus Laphy stius;
Tenediorum deus Alabandus;
Atheniensium deus Minerua;
Samiiorum deus Venus;
Lemniiorum deus Vulcanus;
Naxiiorum deus Dionysius;
Delphorum deus Apollo;
Lagania dea Carum;
Germanorum deus Tuiskonē;
Germanorum deus Mannum;*

*Tuiskonē deus Germanorum;
et Mannum filium;*

*Alamanni unde
Libycon Plaphon;
Libycon aues propter
nomen suum*

Carmelus deus et mons

In his *De deis gentium varia et multiplex historia*, dedicated to Ercole d'Este, Giraldi, 'moving beyond the allegorical interpretation of myths that had enjoyed such popularity in late antiquity and the Middle Ages, embraced the euhemeristic theory, according to which the pagan gods were men who were deified for having accomplished by great deeds' (DBI, trans.).

The marginalia reveal an intensive study of antiquity by a late sixteenth-century reader, and include use of verse for mnemonic purposes; another early reader has added, in the lower margin of p. 256, an integration of the short portion of text missing as a result of unbound leaves, all blank except for the end of the text which the annotator supplies – thus revealing access to other copies of this work or to a network able to provide them with the missing lines. The annotations focus largely on Jupiter, Juno, Vesta, Neptune, and nymphs; in addition to the gods, Giraldi also discusses demons, genies, satyrs, sacrifices, and temples, *inter alia*.

Provenance:

This copy later belonged to the jurist Zacharias (or Zaccaria) De Amicis, from Aquila. Born in 1722, after studying law and humanistic studies he entered the service of Charles III, first as governor and later as auditor. He was the author of a *Repertorio legale* and many other works never published; a small handful of the annotations appear to be in his hand.

USTC 629427; VD16 G2103; Adams G-718; not in BM STC German. See Seznec, *The Survival of the Pagan Gods: the mythological Tradition and its Place in Renaissance Humanism and Art* (1953), pp. 229-31.

Gounod in London

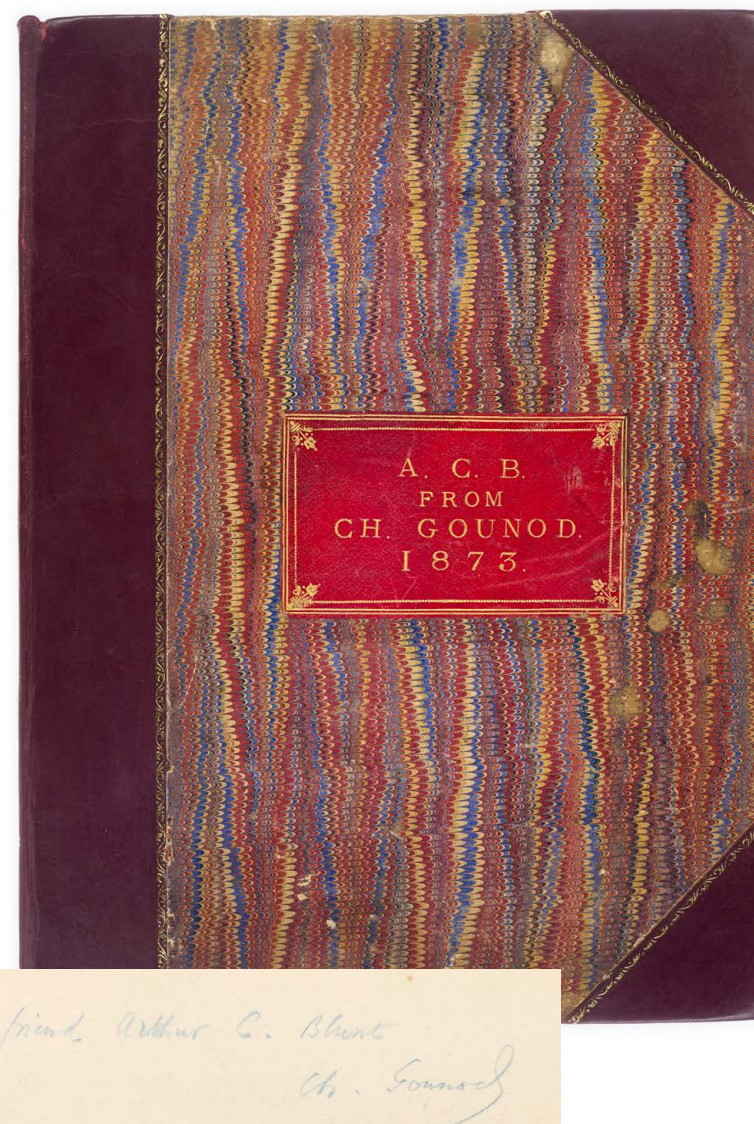
18. **GOUNOD, Charles François.** A volume of ten songs bound together, all signed and inscribed by Gounod to Arthur Cecil Blunt. *London, 1870-3.*

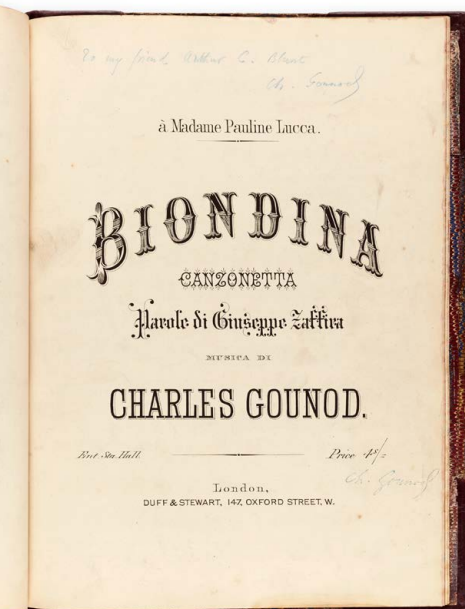
Ten works in one volume, folio; a few spots here and there, but very good copies; bound with all the original printed wrappers, in contemporary English marbled boards, red morocco label lettered in gilt on upper cover ('A.C.B. from Ch. Gounod. 1873'); spine and corners renewed in calf. **£2000**

Ten of Gounod's London-published songs, specially bound for presentation, all signed and inscribed in pencil on the upper wrapper to the English actor Arthur Cecil: 'To my friend Arthur C. Blunt. Ch, Gounod'.

The songs, of which eight are in English, one in French, and one in Italian, all date from the years 1870-74 when Gounod lived in England, residing for three of those years in the home of Harry and Georgina Weldon (1837-1914) in Tavistock Square, London. Three of the songs here are dedicated to Mrs Weldon, two others are described as 'sung by Mrs Weldon', and one is dedicated to her husband. Gounod's relationship with Georgina Weldon later soured: following his return to Paris, she refused to have his personal belongings sent to him and sued him repeatedly for libel.

Arthur Cecil Blunt (stage name Arthur Cecil, 1843-1896) was an actor, comedian, playwright, and theatre manager, and a friend of both Gilbert and Sullivan. He appeared in numerous comedies, farces, operettas and burlesques, and was particularly active during the years of Gounod's London stay. He was also acquainted with the Weldons and came for dinner on 31 July 1871, accompanying Gounod to Charing Cross Station afterwards.





The volume comprises:

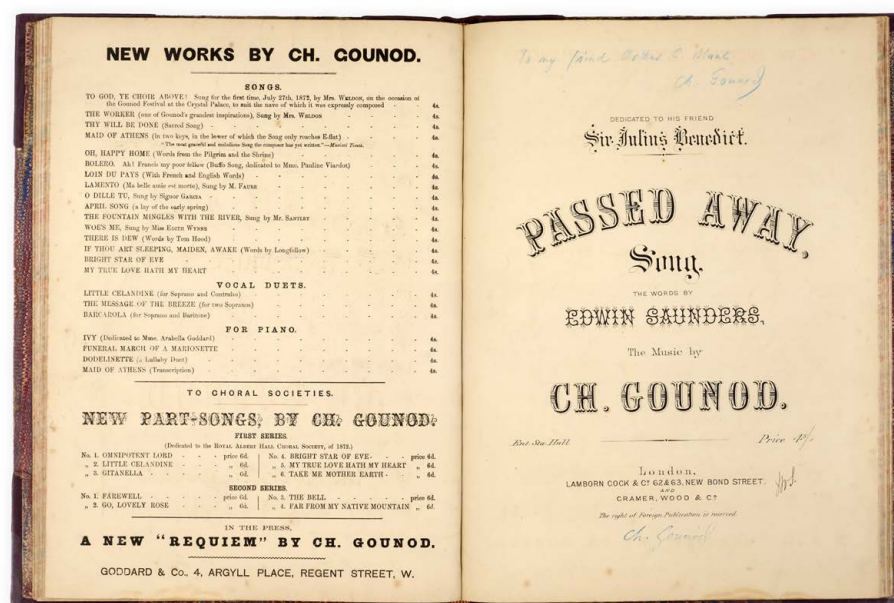
Maid of Athens, set to Music and dedicated to Byron's original Maid of Athens, Mrs Black. *London, Goddard & Co., [1873].* Pp. 7; plate no. 133.

Loins du pays, (Far from my native Mountains.) Song, the Words and Music by Ch. Gounod. [The English translation by Miss Horace Smith.] *London, Goddard & Co., [1873].* Pp. 4; plate no. 154.

A Lay of the early Spring, Words by Miss Horace Smith. *London, Rudall, Carte & Co., [1873].* Pp. 9.

Oh, Happy Home! Oh, blessed Flower! Song, Verses by Ed. Maitland. *London, Rudall, Carte & Co., [1872].* Pp. 7, [1 (advertisements)].

If thou art sleeping Maiden awake! Words by Longfellow. *London, Goddard & Co., [1873].* Pp. 5, [1 (advertisements)]; plate no. 153.



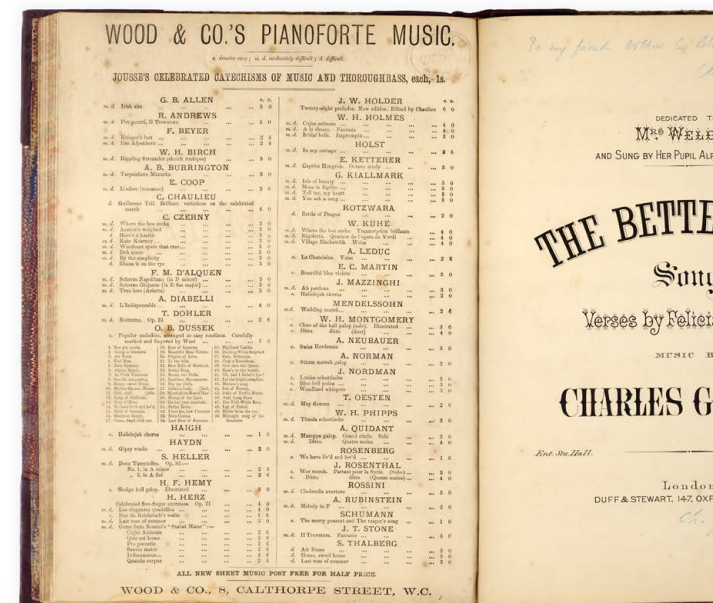
Passed away, Song, the Words by Edwin Saunders. *London, Lamborn Cock & Co., [1872].* Pp. 5; plate no. 808a.

La fauvette, chanson, paroles de Millevoeye. *London, Novello, Ewer & Co., [1870].* Pp. 5, [1 (advertisements)]; plate no. 4738.

When in the early Morn, Song, written by Edward Maitland. *London, Wood & Co., [1870].* Pp. 7, [1 (advertisements)]; plate no. 1579.

The Better Land, Song, Verses by Felicia Hemans. *London, Duff & Stewart, [c. 1870].* Pp. 9; plate no. 3445.

Biondina, canzonetta, parole di Giuseppe Zaffira. *London, Duff & Stewart, [1873].* Pp. 7, [1 (advertisements)]; plate no. 3446.



WORKS OF CH. GOUNOD.

AT
DUFF & STEWART'S, 147, Oxford Street.

- "O, THAT WE TWO WERE MAYING" ... SONG.
Words by The Rev. C. KINGSLEY.
Sung by Mrs. WELDON.
- "THE SEA HATH ITS PEARLS" ... SONG.
Words by LONGFELLOW.
Sung by Mrs. WELDON.
- "HEUREUX SERA LE JOUR" ... SONG.
Words by RONSARD (16th Century).
English Text by Miss E. HORACE SMITH.

AT
NOVELLO, EWER & CO.'S, 1, Berners Street.

- "QUEEN OF LOVE" ... SONG.
Words by F. TURNER PALGRAVE.
Sung by Mrs. WELDON.
- "SWEET BABY, SLEEP" ... LULLABY.
Words by G. WITHER (1641).
Sung by Mrs. WELDON.
- "PERCHE PIANGI" ... CANTILENA.
Sung by A. COTOGNI.
- "SI VOUS N'OUVREZ" ... SONG.
Words by ALEX. DUMAS, FILS.
Sung by FAURE.
- "LA FAUVETTE" ... SONG.
Words by MILLEVOYE.
Sung by GARDONI.
- "QUANTI MAI" ... SONG.
Words by METASTASIO.
Dedicated to Madame CONNEAU.
- "EVENING SONG." Accompaniment, Viola Obligato ...
Words by A. PROCTOR.
Dedicated to A. VIGUIER; and Sung by Mrs. WELDON.
- "LA SIESTA" ... SPANISH DUET.
English Text by F. TURNER PALGRAVE.

WILL BE READY SHORTLY,

AT
RUDALL, CARTE & CO.'S, 20, Charing Cross.

- "APRIL SONG" ... SONG.
Words by Miss E. HORACE SMITH.
- FOR PIANOFORTE.
- "IVY" ... SONG WITHOUT WORDS.
Dedicated to Madame ARABELLA GODDARD.
- "FUNERAL MARCH OF A MARIONETTE."

**PRICE FOUR SHILLINGS EACH.

*To my friend Arthur C. Blunt
Ch. Gounod*

TO MRS WELDON.

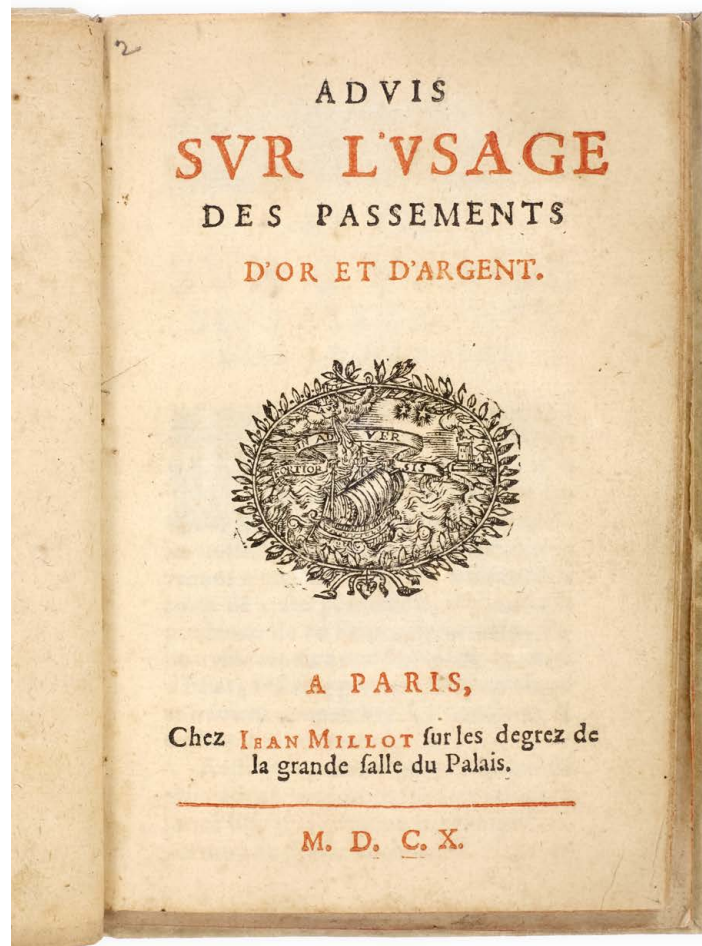
IF THOU ART SLEEPING
MAIDEN AWAKE!
SUNG
WORDS BY
LONGFELLOW.
The Music by
CH. GOUNOD.

ENT. STA. HALL.

All rights reserved

PRICE 4s.

Ch. Gounod
London,
GODDARD & CO
4, Argyll Place, Regent Street, W.



Pros and Cons of Sumptuary Laws

19. [HENRI IV.] Edict du roy, portant deffences de porter sur les habits aucuns draps, ne toille d'or ou d'argent. Paris, P[ierre] Mettayer, 1607.

[bound with:]
[LAFFEMAS, Barthélemy de.] Advis sur l'usage des passements d'or et d'argent. Paris, Jean Millot, 1610.

[and:]
[LOUIS XIII.] Ordonnance du roy pour reprimer le luxe et superfluité qui se void és habits de ses sujets, & ornemens d'iceux. Verifiée en parlement le 16 mars, mil six cent vingt. Paris, F[édéric] Morel and P[ierre] Mettayer, 1620.

Three works in one volume, 8vo; *Henry IV*: pp. 11, [5 (blank)], woodcut arms to title, woodcut headpiece and initial; *Laffemas*: pp. [2], '72' (recte 32), [2 (blank)]; title printed in red and black with woodcut printer's device; *Louis XIII*: pp. 8; woodcut arms to title, woodcut headpiece and initial; first few pages lightly browned, first word of title trimmed at head. sporadic very light foxing; very good copies in later vellum over boards, red edges; bookplate to front pastedown 'du cabinet d'un vieux bibliophile'. £1950

Three very scarce works on the luxury clothing and accessories employing gold and silver, providing significant insight into debates around economic and moral regulation in France in the early seventeenth century.

DV ROY, POR-
tant deffences de por-
ter sur les habits au-
cuns draps, ne toille
d'or ou d'argent.



A PARIS,
Chez P. METTAYER Impri-
meur & Libraire ordinaire
du Roy.
M. DCVII.
Avec Privilege de sa Majesté.

In his edict of 1607, Henri IV condemns such luxury clothing as 'vain and useless' (*trans.*) and expresses the wish that his subjects spend their money more sensibly for the benefit of their children and successors, and forbids the wearing and selling of such clothing, under penalty of confiscation of goods and a fine of 1500 livres. This sum was to be split between the king, hospitals for the poor, and the 'dénonciateur' of the malefactor, who could expect prison if unable to pay.

In the second work, *Advis sur l'usage des passements d'or et d'argent*, the mercantilist economist and *contrôleur général du commerce* Barthélemy de Laffemas (1545-1612) argues against the king's prohibition of gold and silver ornament, both for economic and aesthetic reasons. After considering various attempts to combat luxury in ancient and medieval times, Laffemas concludes that prohibition serves 'plustost a irriter le luxe qu'a l'arester'. He emphasises the profit to be derived from the manufacture of gold and silver thread and the employment it provides, argues for the superior value and longevity of gold and silver over other luxury goods, and makes a plea for the use of gold and silver ornament by the upper classes and military.

The *Ordonnance* of Louis XIII has an interesting preamble on the duty of a prince ('l'image de la vraye sapience') to check abuses with new regulation.

Provenance:

With the bookplate of Jules Couët (1860-1938), librarian and archivist of the Comédie Française.

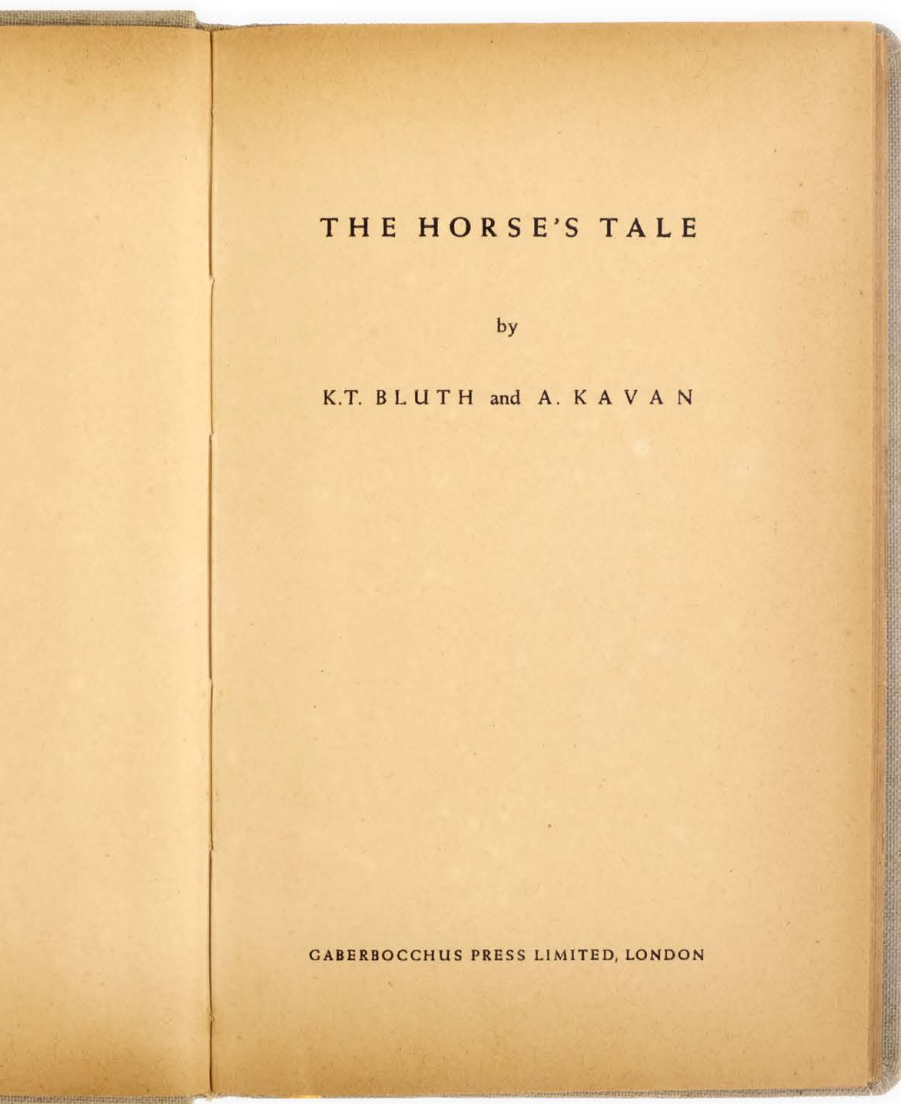
I: OCLC finds copies at the BnF, the Bibliothèque Sainte-Geneviève, and George Washington University only. USTC 6017347. II: USTC 6015562; INED 2459. OCLC finds copies at CUL, BnF, and the Kunstbibliothek in Berlin only; no copies in the US. III. OCLC finds no copies outside France. USTC 6024500.

ORDONNANCE
DV ROY POVR RE-
PRIMER LE LVXE ET SV-
perfluité qui se void és habits de
ses subjets, & ornemens d'iceux.

*Verifiée en Parlement le 16. Mars,
mil six cents vingt.*



A PARIS,
Par FED. MOREL, & P. METTAYER,
Imprimeurs ordinaires du Roy.
M. DCXX.
Avec Privilege de sa Majesté.



The Horse's Tale

20. KAVAN, Anna; Karl Theodor BLUTH. *The Horse's Tale*. London, Gaberbocchus Press, [1949].

8vo, pp. 112; uniformly browned throughout; in grey publisher's cloth, spine lettered red; boards discoloured in parts with some soiling; a good copy.

£850

Uncommon first edition of this novel authored jointly by Kavan and her psychiatrist and friend Karl Theodor Bluth, written from the perspective of an ex-circus horse trying to find a place in postwar society and artistic circles, a criticism of prevailing trends in 1940s psychiatric treatment.

Anna Kavan (1901–1968), born Helen Emily Woods, began her writing career in 1929, publishing a series of novels under her married name of Helen Ferguson. After the breakdown of her second marriage in 1938, and a subsequent bout of severe depression, she adopted the pen name (and legal name) Anna Kavan and began writing the introspective and unsettling novels and stories for which she is best known. Karl Theodor Bluth (1892–1964) was Kavan's doctor for over twenty years and supplied her (legally) with the heroin on which she relied so heavily to maintain her increasingly fragile mental state. Kavan's grief at his death in 1964 is the basis for her short story 'The Mercedes', which appeared in the posthumously published *Julia and the Bazooka* (1970).

The Horse's Tale was published in only one small edition and is one of the scarcest Gaberbocchus Press books.

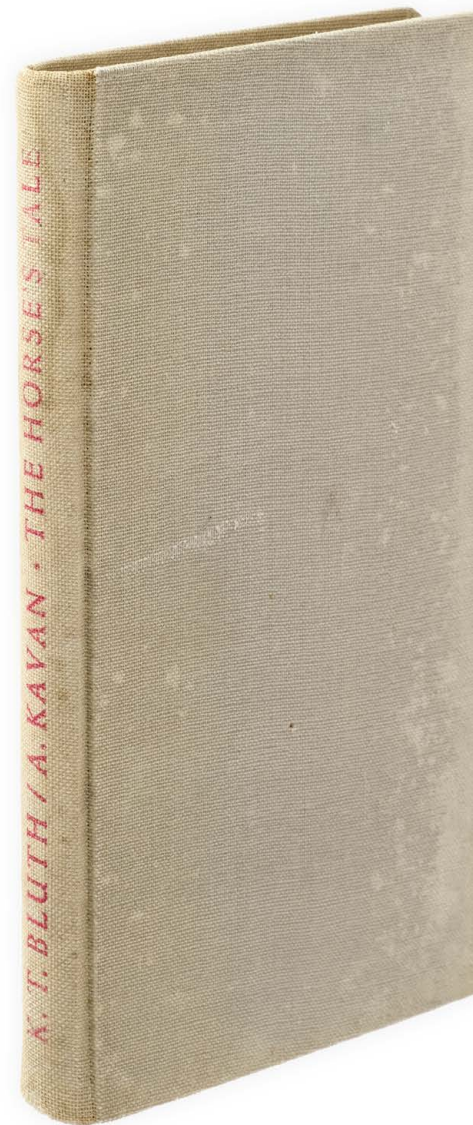
OCLC finds only one copy in the UK, at the British Library.

All characters in this story are fictitious,
even the horse.

Copyright 1949 by Gaberbocchus Press Limited, London
Printed by Moll-Winter GmbH., Lübeck, Töpferweg 57-59

That was a bad time for us horses: we used to stand around with empty faces, unsheltered, unfed; we were nobody's business. Foreigners had invaded the country, won all the battles, killed off all the fighting men, raped the women, taken prisoner the king himself. Houses and whole villages were on fire: wherever you looked you saw smoke rising into the sky. It was pretty at nights; the very clouds seemed to be burning, red and yellow flames laughed and danced in the wind. But for those of us who were shut up in the stables of our dead masters the experience wasn't exactly pleasant. We had seen the yellow corn burnt to black ash. We had seen children starving on acorns and fighting the mangy cats for a bite of food. Even the foxes were starving. How could we horses expect to be fed, standing all night long in the relentlessly falling rain?

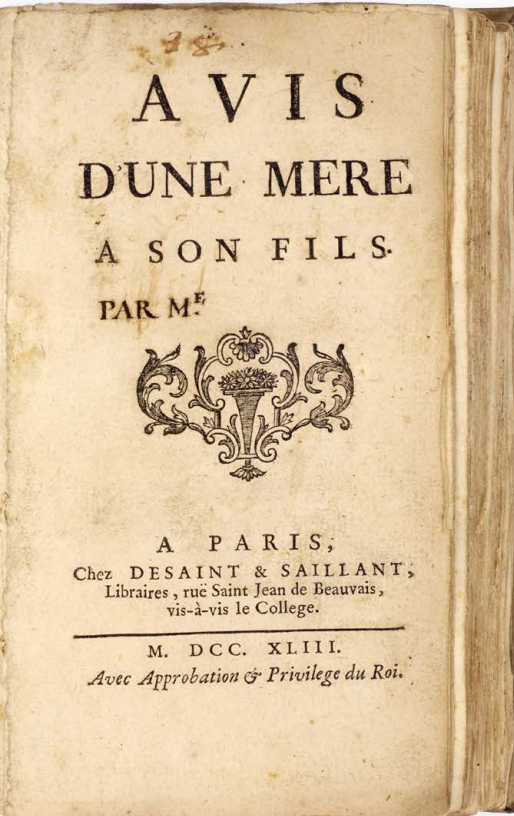
Fine specimens of horseflesh we were, nevertheless. Some of us came from far countries, driven by the invaders from distant homes. Some had lived all their lives here. Some, like myself, belonged to the aristocratic Arabian strain. Others were sturdy draught-horses, living and dying loyally, like the muscular hard-working peasants for whom they toiled. Now we were all in the same boat, abandoned alike by the invaders and our rightful owners.



20 Kavan

Amateur Binding by a Master Calligrapher

21. [LE GUERCHOIS, Madeleine d'Aguesseau, *Madame*.] Avis d'une mere a son fils. Paris, Desaint & Saillant, 1743.



12mo in 8s and 4s, pp. [8], 130, [4]; title-page likely a cancel; a little duststaining to title and first few leaves; else a very good copy, uncut, in near-contemporary domestic vellum (reused from an earlier binding, seemingly over pre-existing boards) decorated in ink by François Nicolas Bédigis, sewn two-up on 2 cords, with secondary sewing through every second quire to attach a canvas spine lining; manuscript booklabel 'Ex Libris Bédigis' to front pastedown. £2750

A popular work of maternal advice, in a simple vellum binding richly decorated by the master calligrapher François Nicolas Bédigis (1738-1814).

Bédigis, a professor at the Académie royale d'écriture, published several calligraphy books, notably *L'art d'écrire* (1768), *Les agréments de l'écriture moderne* (1770), and *Ars artium* (1783). He is known to have decorated the books in his library with distinctive geometric pen-and-ink designs, and – although his designs are found also on professional plain vellum bindings – the highly unusual and slightly clumsy structure here suggests that Bédigis most likely bound (or at least re-covered) books when necessary, to produce a blank surface on which to work.



With Woodcut Illustrations

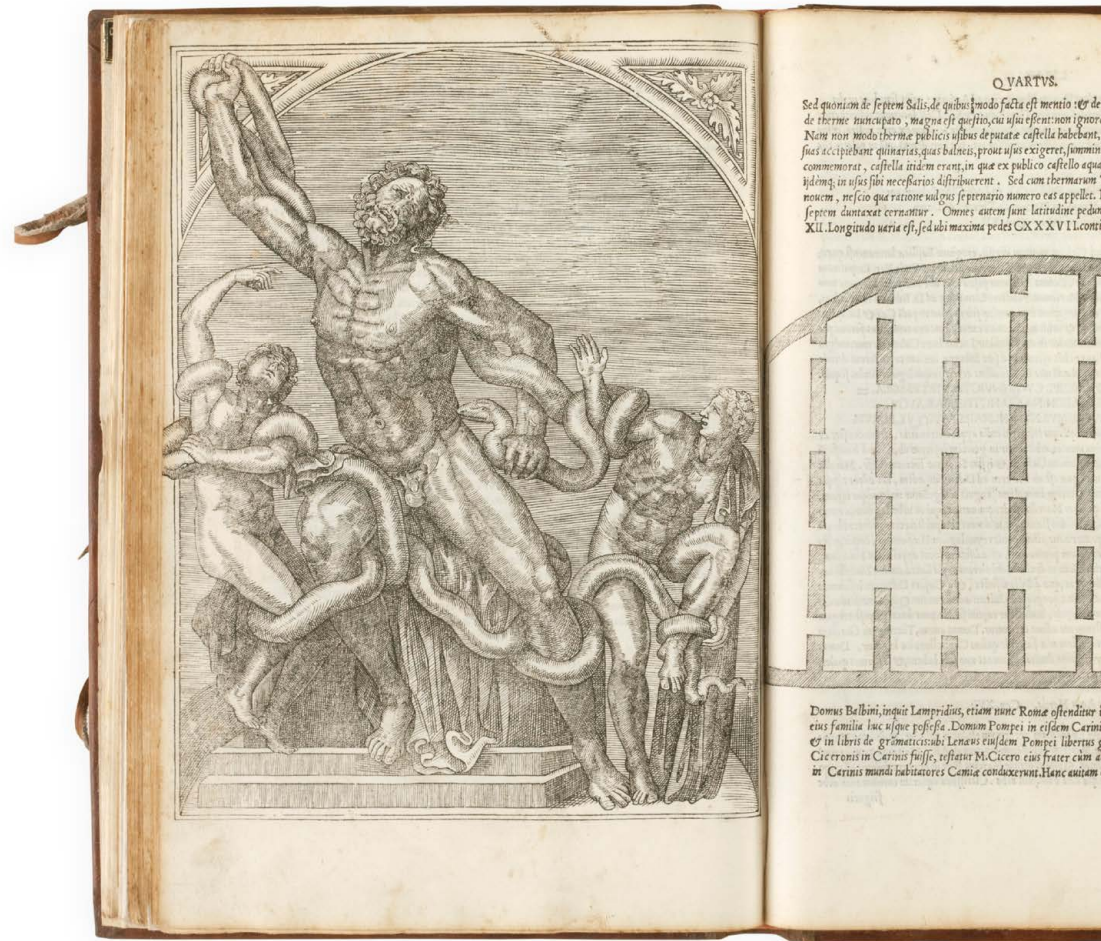
22. **MARLIANI, Bartolomeo.** *Urbis Romae topographia.* Rome, Valerio & Luigi Dorico, September 1544.

Folio, pp. [12 (ff. 1-6)], 122, [2 (colophon, blank)]; [a]⁶, A-B⁴, C-L⁶; large woodcut Pegasus device to colophon, 22 large woodcut illustrations, of which several full-page, leaves B2-3 folding at edges for double-page woodcut plan of Rome, woodcut initials throughout; short tear to E3, title and colophon subtly reinforced with tissue verso, occasional skilful repairs (including to folds of B2-3), a few larger woodcuts slightly trimmed; else a very good copy in contemporary sheep roll-tooled in blind, neatly relaid over modern calf with recent calf ties to fore-edge; scuffing and worming to old sheep; title inscribed 'Coll Soc. Jesu Hala 1691. Decemb.', subsequently in the library of the Seminarium Major at Jauring, in Austria, with printed donation label from Alexander Balogh and ink stamp to title.

£5500

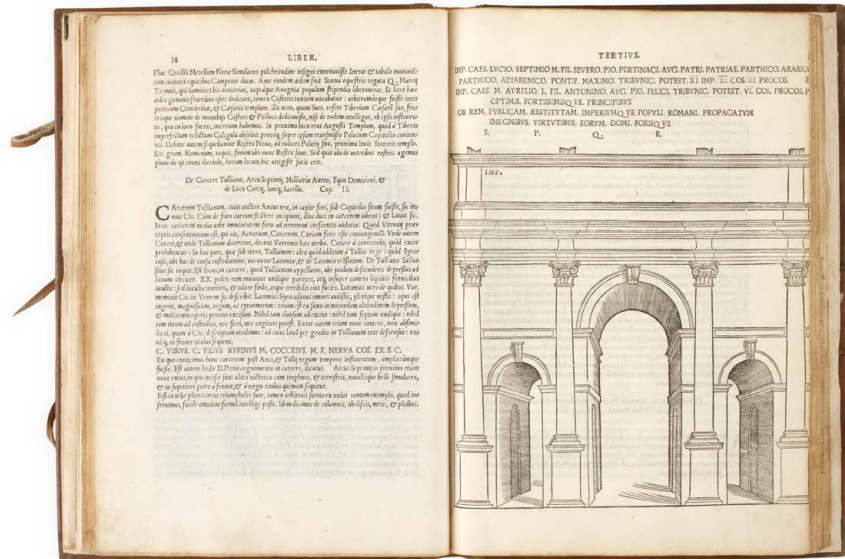
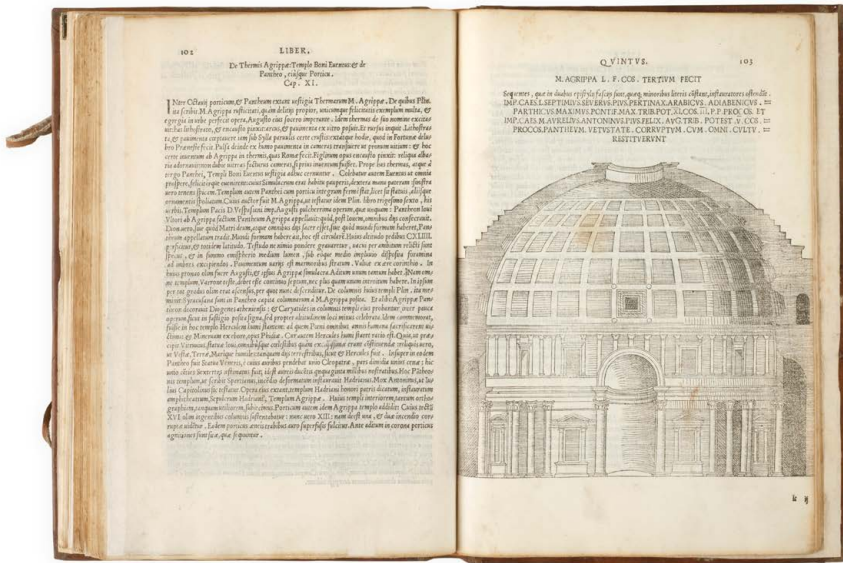
First illustrated edition (third overall), considerably expanded, providing a comprehensive visual record of ancient structures and sculptures in Rome as known in the sixteenth century.

First published in octavo by Antonio Blado in 1534 and reprinted at Lyons by Sébastien Gryphe later the same year, Marliani's topography of Rome remained the foremost work on the subject over the following two centuries; this is also the first edition to be printed in folio.



The present copy is in the first issue as noted by Mortimer. In the second and third issues the bifolium L2.5 is reset, with reference to Marliani's *Consulum, dictatorem, censorumque Romanorum* series, suggesting they were issued after the latter work's publication in January 1549. Later editions, though numerous, for the most part returned to the unillustrated octavo format of 1534.

[illegible]



Murdered in London by a French Revolutionary

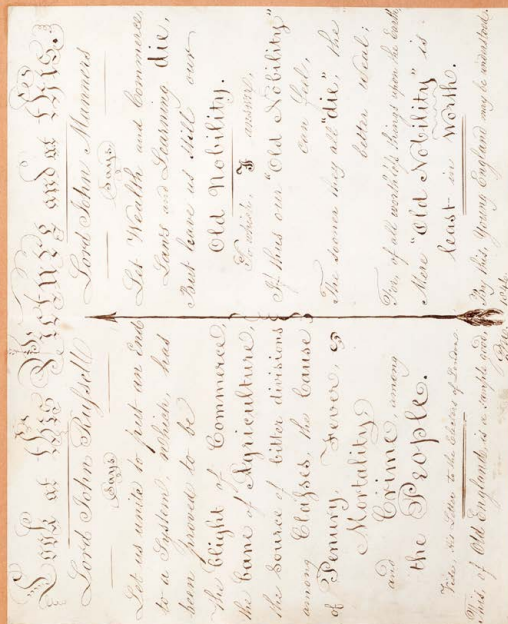
23. **MOORE, George.** Manuscript commonplace book of poems, songs, prayers, and letters. 1805–1855.

Manuscript on paper, 4to (c. 290 x 230 mm), 40 leaves of thick paper with 72 pieces pasted in or loose comprising 111 pages of manuscript, neatly written in ink in several hands, with some pieces of music; some spotting and browning to paper mounts, a few short tears and chips; disbound; overall very good. £550

An appealing commonplace book of verses and songs, with occasional prayers and letters, mostly written by George Moore (1794–1854), a London soda water manufacturer and amateur poet who was murdered by the notorious French revolutionary Emmanuel Barthélemy (1823–1855).

Barthélemy began working as an engineer for Moore in 1854. His murky past included commanding insurrectionists during the 1848 June Days Uprising in Paris, allegedly plotting to kill Karl Marx, and fighting the last fatal duel in England in 1852.

In December 1854 Barthélemy quarrelled with the unfortunate Moore, beating his employer with a stick before fatally shooting him. Convicted of killing an ex-policeman while attempting to flee the scene, Barthélemy was hanged at Newgate in January 1855.



To my Father.

This life has so much to regret, and condemn,
Has so little to prize, and approve,
And that little beguile us, by Churls, who condemn
What they dare not partake, — Social Love!
But, when lost to its influence, then may this heart
Cold, and pulseless, be laid in the earth; —
So this Day, a fresh charm to our wine, shall impart,
And we'll ble's it for giving thee birth!

October 30th
- 1834 -

Also included are farewell verses to Barnet, Hoxton, and 'London streets', lines commemorating trips to Gloucestershire and Blackheath, poems on the death of Princess Charlotte (1817) and on the marriage of Queen Victoria and Prince Albert (1840), and an 1839 letter marking the beginning of 'the Penny Postage laws'. One political piece from 1846 compares Lord John Russell to John Manners and the Young England movement.

The volume also includes four musical pieces by George and his brother William (1797-1858): 'Said wicked Will to prudent Kate'; 'Three happy brothers'; 'In winter time, chanson à boire'; and 'The fireside, a favorite air'. The latest item is an article regarding George's murder copied from a Gloucester newspaper.

A full listing is available on request.

Long *Three times*

And happy too shall remain
While united thus we stand
And foes attacks will be in vain
When each exerts his hand
Then let his drink our toast shall be
The happy happy brothers with three ten

W Moore

The Fireside
Written by
H. W. Moore

Though some in search of pleasures roam,
Only friends, give me the joys of happy home, where
Still to remain, I wish and long, each one of us.

Thank mine friends' chime our friends be
Free me from every care
While blissful health, doth us
All our Labour endeth here
And we a cheerful hour spend
In converse and joy, and love
Natural love is sweet to us
While these happy days still go
We only adjourn to meet, then
When we enjoy our friends

V I N Z E N Z
UND DIE FREUNDIN
BEDEUTENDER MÄNNER

POSSE
IN DREI AKTEN
VON
ROBERT MUSIL

1 9 2 4
ERNST ROWOHLT VERLAG BERLIN

Love and the Mind

24. **MUSIL, Robert.** *Vinzenz und die Freundin bedeutender Männer.* Posse in drei Akten. Berlin, Ernst Rowohlt Verlag, 1924.

8vo, pp. 106; some light browning, neat paper repair to top margin of title; uncut, in contemporary plain paper wrappers, in a cloth folding case. £500

Rare first edition of Musil's early farce, featuring an abduction, extramarital affairs, and a staged murder, an important precursor to his most famous work, the unfinished modernist novel *Der Mann ohne Eigenschaften* (*The Man without Qualities*).

With *Vinzenz und die Freundin bedeutender Männer*, Musil (1880–1942) aimed to prove 'to directors, actors, critics, and audiences that he was a seasoned theatre person, skilled in dramatic effects and an adept entertainer of audiences' (*Deutsche Biographie*, trans.). Two productions were staged, one by the Austrian director and screenwriter Berthold Viertel (Berliner Lustspielhaus, December 1923), and the other at Vienna's Deutsches Volkstheater by its director, Rudolf Beer (August 1924).

Like *Der Mann ohne Eigenschaften*, the present comedy is centred on 'the relation of the sexes and intellect, of love and mind', following 'Vinzenz, the shifty statistician, and Alpha, the friend of important and distinguished men' (Braun, 'Musil's *Vinzenz und die Freundin bedeutender Männer*', in *The Germanic Review* 23:2 (1962), p. 121).

OCLC and Library Hub together find a single copy in the UK, at the British Library.

Wilpert/Gühning 8.

The image is a hand-coloured lithograph depicting a volcanic eruption at night. In the background, a large, dark mountain (Mount Vesuvius) is shown with a bright, glowing eruption of light and smoke from its summit. The sky is filled with swirling, dark clouds. In the foreground, a body of water (the Bay of Naples) reflects the scene. Several ships are visible in the water, including a large sailing ship with multiple masts and a smaller boat with a red and white striped canopy. On the left, a city with a prominent tower and a red flag is visible. The overall scene is dramatic and atmospheric, with a focus on the powerful forces of nature.

Dormant by Day, Explosive by Night

25. [OPTICAL PRINT.] 'No. 5. Morgan's improved protean scenery: Mount Vesuvius, as represented at the Surrey Zoological Gardens ...' *London, Published by W. Morgan, [c. 1837].*

Hand-coloured lithograph (168 x 230 mm) printed on both sides, window-mounted on drab card and lined with red tissue, with lithographic caption mounted below; closed tear to print, mount chipped and creased. £675

A remarkable metamorphic or 'protean' print depicting a dormant Vesuvius by day but, when held up to the light, showing a dramatic eruption in the night sky.

The scene reproduces the popular display at the Surrey Zoological Gardens at Walworth, where the eruption was re-enacted from 1837 with a profusion of fireworks and an enormous painted backdrop by George Danson (1799-1881), the lake serving both as the Bay of Naples and as a reflective surface to increase the effect of the fireworks. The show ran nightly until 1839 and was repeated in 1846, with later seasons featuring the Great Fire of London in 1844, the Siege of Gibraltar in 1847 and of Badajoz in 1849, and Napoleon's passage over the Alps in 1850; the Gardens struggled to compete with the Great Exhibition in 1851, and were sold in 1856.

A note on the caption explains that 'This Print is first seen by day, & upon holding it before the light it exhibits the Eruption by Night conveying to the idea the wonderful works of Nature'. In addition to the red tissue, the verso of the print is over-printed and coloured in stark blocks of black and red, to accentuate silhouettes in the night sky and add details such as the rivers of lava flowing down Mount Vesuvius.

See Altick, *The Shows of London* (1978), pp. 322-331.



W. MORGAN'S
IMPROVED PROTEAN SCENERY;

Mount Vesuvius.

as represented at the Surrey Zoological Gardens.

*This Point is first seen by day, & upon holding it before the light, it exhibits the
Eruption by Night corresponding to the idea the wonderful works of Nature.*

LONDON
Published by W. Morgan, 25, Barbette-Bldg. Holborn Hill.

25 Optical Print

БѢДНАЯ НЕВѢСТА,

КОМЕДІЯ

ВЪ ПЯТИ ДѢЙСТВІЯХЪ

А. Островскаго.

Суженаго конемъ не объѣдешь.

МОСКВА.

ВЪ ТИПОГРАФИИ СТЕПАНОВОЙ.
1852.

Marrying for Money

26. OSTROVSKY, Aleksandr Nikolaevich. Бѣдная Невѣста. Бѣдная невѣста, комедія въ пяти дѣйствіяхъ. [*Bednaya Nevesta, komediya v pyati deistviyakh*; 'The poor bride, a comedy in five acts']. Moscow, Stepanov, 1852.

Large 8vo, pp. 128; some light spotting and staining; but a very good copy in Russian contemporary quarter sheep with orange pseudo-marbled sides, spine lettered in gilt; minor repairs to spine. £4000

First separate edition, rare, of the second play by one of the leading Russian playwrights of the nineteenth century, drawing attention to the plight of young women who forced to marry for money rather than love, thought by Turgenev to be one of Ostrovsky's finest works.

Ostrovsky (1823-1886), author of some forty-seven plays, 'almost single-handedly created a Russian national repertoire. His dramas are among the most widely read and frequently performed stage pieces in Russia' (*Encyclopaedia Britannica*). *The Poor Bride*, his second play, was first published in the literary magazine *Moskvityanin* (*The Muscovite*, edited by Mikhail Pogodin) earlier in 1852 and tells the story of Marya Andreyevna, the dowry-less daughter of a widow who has no choice but to marry an older businessman.

Initially banned from production by the censor for its undercurrents of social criticism, *The Poor Bride* was one of Ostrovsky's first plays to be produced on stage, at the Maly Theatre, Moscow, in 1853. From this date until his death no year passed without a new play by Ostrovsky appearing on the stage of the Imperial theatres.

ДѢЙСТВУЮЩІЯ ЛІЦА.

АННА ПЕТРОВНА НЕЗАБУДКИНА, вдова небогатаго чиновника.
 МАРЬЯ АНДРЕЕВНА, ея дочь.
 ПАВЛИКЪ ВАСИЛЬЕВИЧЪ МЕРЦЪ } молодые люди, знакомые Не-
 ИВАНЪ ИВАНОВИЧЪ МИЛАШИНЪ } забудкиной.
 ПАТОНЪ МАРКОВИЧЪ ДОБРОТВОРСКІЙ, старый страпчій.
 АКСИМЪ ДОРОФЕЕВИЧЪ ВЕНЕВОЛЕНСКІЙ, чиновникъ.
 АННА ЕГОРОВНА ХОРЬКОВА, вдова, мещанка.
 ИХАЙЛО ИВАНОВИЧЪ ХОРЬКОВЪ, сынъ ея, бывшій студентъ.
 ПЕТРОВНА, сваха (по купечеству) въ платочкѣ.
 ПЕТРОВНА, сваха (по дворянству) въ чепчикѣ.
 ПЕТРОВНА, горничная Незабудкиныхъ.
 ПЕТРОВНА, горничная Добротворскаго.
 ПЕТРОВНА и разныя лица, являющіяся въ 5-мъ дѣйствіи смотреть
 сватъбу.

ДѢЙСТВІЕ I.

(Театръ представляетъ комнату; на задней стѣнѣ двѣ двери:
 одна въ комнату, другая на улицу. Съ лѣвой стороны окно,
 у окна плетень, далѣе фортепьяно; съ правой стороны диванъ
 и большой круглый столъ).

ЯВЛЕНІЕ I.

МАРЬЯ АНДРЕЕВНА (сидитъ за плетнями) и АННА ПЕТРОВНА
 (на диванѣ).

АННА ПЕТРОВНА.

Вотъ тутъ и живи, какъ знаешь. Какъ бы папенька-то
 твой не моталъ безъ памяти, такъ бы другое дѣло было; а
 то оставилъ насъ почти ни съ чѣмъ. Дѣла всѣ запутаны,
 тутъ тяжба еще; вотъ домъ-то отнимутъ, что тогда дѣлать-то!
 Ты только подумай, какъ мы тогда жить-то будемъ!.. А что я!
 Мое дѣло женское, да я и не знаю ничего, я сама привыкла
 за людьми жить. (Молчаніе). Хотъ бы ты за-мужъ, что-ль, Маша,
 шла поскорѣй. Я бы ужъ, кажется, не знала, какъ и Бога-то
 благодарить! А то, какъ это безъ мужчины въ домѣ, это
 никакъ нельзя.

МАРЬЯ АНДРЕЕВНА.

У васъ гдѣ, маменька, ужъ одинъ разговоръ.

АННА ПЕТРОВНА.

Что-жъ такое не говорить-то! Отъ слова-то тебя убудетъ,
 что ли. На-ко поди, ужъ и говорить-то нельзя. Что такое,
 въ самомъ дѣлѣ.

МАРЬЯ АНДРЕЕВНА.

Развѣ я виновата, маменька, что мнѣ никто не нравится.

'The Poor Bride realistically shows the unfortunate position of women in Ostrovsky's time, whose only hope of economic security was in marrying for money, not love. Though at moments the author parodies the romantic archetype, he states no thesis, but merely implies one in the relentless realism characteristic of both his first plays' (Terras).

OCLC records six copies only, of which five in the US (Columbia, Indiana, Kansas, LoC, UNC Chapel Hill), and one in Australia (Melbourne); no copies traced in the UK.

Not in Kilgour or Smirnov-Sokol'skii.

Relating All Forms of Knowledge

27. **PACE, Giulio.** *Artis Lullianae emendatae libri IV.* Quibus docetur methodus, per quam magna terminorum generalium, attributorum, propositionum, argumentorumque copia, ad inveniendum sermonem de quacunque re, amplificandam orationem, inveniendas quaestiones, easdemque dissolvendas, suppetat. *Naples, Secondino Roncagliolo, 1631.*

4to, pp. 43, [1 (index)], with a folding table at p. 23; woodcut Jesuit device to title, woodcut initials and tailpieces, two letterpress diagrams in the text; lightly toned, a little cockling and slight marginal foxing, otherwise a very good copy; bound in mid-nineteenth-century blue-grey boards, shelflabel to foot of spine.

£750

Rare third edition (first 1618) of this concise summary of Ramon Lull's (c. 1232-1316) highly influential *Ars Magna* by the famous Protestant Italian Aristotelian scholar and jurist Giulio Pace (1550-1635), whose edition of the *Organon* was for a long time the standard edition of Aristotle's works on logic.

After a mystical experience on the mountain of Puig de Randa on Mallorca, 'in which Lull related seeing the whole universe reflecting divine attributes, he conceived of reducing all knowledge to first principles and determining their convergent point of unity ... Lull used logic and complex mechanical techniques involving symbolic notation and combinatory diagrams to relate all forms of knowledge, including theology, philosophy, and the natural sciences as analogues as one another and as manifestations of the godhead in the universe' (*Encyclopaedia Britannica*).



Pace (1550–1635) studied philosophy and law at the University of Padua, then a hub of Protestant ideas with numerous German students, and fled across the Alps after difficulties with the Inquisition, whereupon he converted to Protestantism. Peiresc obtained a position for him at Valence in southeastern France (1616–20). The present work dates from Pace's time in Valence, and is considered somewhat exceptional among seventeenth-century interpreters of Lull in avoiding digressions into alchemy, cabalism and magic, and in sticking more closely to Lull's traditional interests (Hillgarth, *Ramon Lull and Lullism in fourteenth-century France* (1971), p. 294).

OPAC SBN finds only three copies in Italy; outside continental Europe, we find two copies in the UK (both at Bodley), and none in the US.

USTC 4010340; Palau 208041; Rogent and Duran, *Bibliografía de les impressions Lullianes* 203; not in BM STC Italian.

IVL. PACII ARTIS LVLLIANAE EMENDATAE.

Libri IV.

Quibus docetur methodus, per quam magna terminorum generalium, attributorum, propositionum, argumentorumque copia, ad inveniendum sermonem de quacunque re, amplificandam orationem, inveniendas quaestiones, easdemque dissoluendas, suppetat.

SVPERIORVM PERMISSV.



NEAP. Ex Typographia Secundini Roncalioli, 1637.

Exempli Dominici Vercelli Bibliop. sub signo sancti I. N. M. I. I. I.

DE ALPHABETO

CAP. II.

De Alphabeto.

VO facilius haec ars percipiatur, delineandum est diagramma, quod terminos huius artis comprehendat, & vno intuitu oculis subijciat.

	1	2	3	
b	bonitas	differentia	utrum	1
c	magnitudo	concordantia	quid	2
d	duratio	contrarietas	vnde, & cuius	3
e	potestas	principium	quare	4
f	sapientia	medium	quantum	5
g	appetitus	finis	quale	6
h	virtus	maioritas	quando	7
i	veritas	aqualitas	vbi	8
k	gloria	minoritas	quomodo	9

2 Hoc diagramma constat tribus columnis, quarum columnarum quaelibet continet nouem cellulas, & nouem vocabula. Prima columna continet principia absoluta: altera columna principia relata: tertia quaestiones.

3 E regione singularum cellularum, & singulorum vocabulorum in sinistro latere scripta sunt nouem literae B C D, &c. quia in progressu operis loco vocabulorum breuitatis studio saepe his literis utemur: quaelibet autem litera significat ea vocabula, quae e regione ipsius scripta sunt, ut B, significat bonitatem, differentiam, & quaestio-

nem

LIBER PRIMVS.

nem verum: C, magnitudinem indicat, concordantiam, & quaestionem quid. In dextero latere continentur signa declarantes numerum cellarum, & terminorum, qui in singulis cuiusque columnae cellulis continentur: quemadmodum signa supra columnas inscripta numerum columnarum demonstrant.

4 Omittitur litera A, quoniam in alium usum infra a Raymundo adhibetur in figura prima.

CAP. III.

De prima columna Alphabeti.



Ermini huius columnae sunt maximae generales, & (ut cum scholastici loquar) transcendentes. Exempli gratia magnitudo hic non est species, contenta in categoria quantitatis, sed latius accipitur: etenim Deus quoque dicitur magnus, & virtus magna, & essentia magna.

2 In qualibet cellula non solum intelligere oportet id, quod verbo expressum est, sed etiam coniugata, species, & contraria: ut ex sequentibus apparebit.

3 Bonitas est id, quod est bonum, & bene agit. Bonitati coniugata secundum Raymundum sunt bonum, bonificatum, bonificans, bonificabile, bonificatum, & bonificare, seu bonificatio. Bonum est in quo bonitas inest. Bonificatum est, quod habet vim efficiendi rem bonam. Bonificans est, quod actu rem bonam facit. Bonificabile est, quod potest bonum fieri. Bonificatum est, quod factum est, vel fit bonum. Bonificare est rem bonam reddere. Bonificatio est actio, per quam res fit bona.

B

Hac

Provincially Printed

28. [POPULAR DEVOTION.] L'heureuse benediction des maisons. Vannes, N. de Lamarzelle, [c.1840].

Single sheet (430 x 261mm), large woodcut with letterpress text below within decorative border; edges slightly frayed, but otherwise clean and fresh.

£250*

A wonderful devotional broadside printed in the Breton town of Vannes, seemingly unrecorded, comprising a crude woodcut depiction of the scene at Calvary, signed 'Desloge' at the base, with two *cantiques spirituels*.

The image is identical to one that appeared in a similar publication, also undated, that appeared in Mourtain in Normandy, printed by Lebel; the surrounding border and the text differ, however, and we are unable to establish priority.

Flanking Christ on the cross are the sun and moon; the dice with which Roman soldiers gambled for his clothes; the rooster symbolising Peter's denial of Jesus, the Holy Sponge, and the Holy Lance. Similar images, appearing under the same title, were not uncommon in the mid-nineteenth century in provincial France, but survivals are very rare. Lamarzelle was the publisher of numerous works, both religious and secular, throughout the nineteenth century. Nicolas de Lamarzelle, the present printer, was active between 1835 and 1849.

Not in OCLC, Library Hub, or CCfr.



A Gothic Masterpiece

29. **RADCLIFFE, Ann.** *The Mysteries of Udolpho, a Romance; interspersed with some Pieces of Poetry ... in four Volumes ...* London, G.G. and J. Robinson, 1794.

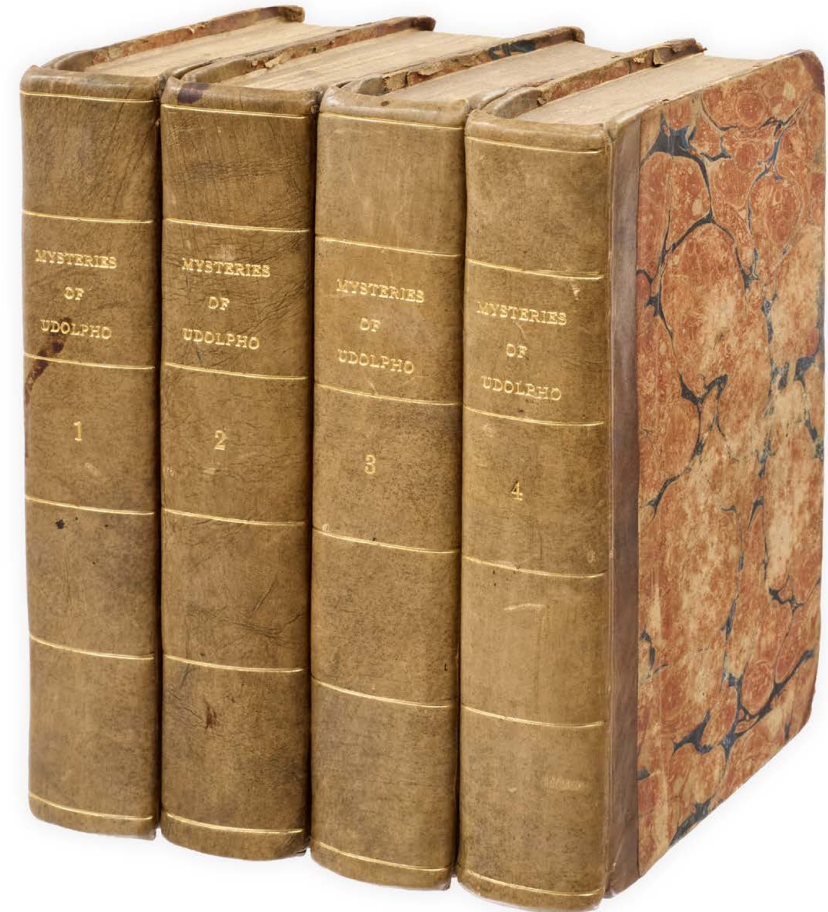
Four volumes, 12mo, with all the half-titles (that to vol. III slightly frayed at fore-edge); portions of blank margin of F7 and H8 in vol. I torn away (not affecting text), tear through N12 repaired, a few minor spots and stains; withal a very good set in early half calf with marbled sides; neatly rebacked; nineteenth-century ownership inscriptions of Frances Gardiner to front pastedowns, presentation note from her to Eleanor Walters to vol. I. **£3500**

First edition of a cornerstone of gothic fiction, 'a book so rich in Gothic ideas and techniques that its far-reaching influence can scarcely be overstated' (Frank).

Ann Radcliffe (*née* Ward, 1764–1823) was praised as a 'great enchantress' and the 'Shakespeare of Romance writers' (Miles). In *The Mysteries of Udolpho*, her fourth and most famous novel, the protagonist, Emily St Aubert, is 'held prisoner in a castle in the Apennine mountains by Montoni, who has already murdered her aunt, and threatens her with the same unless she surrenders the rights to her estates. The heroine escapes once again to embark on her picturesque and sublime travels' (ODNB).

Radcliffe's vivid descriptions of landscapes were ubiquitous in the minds of contemporaries: in March 1818, Keats wrote playfully to John Hamilton Reynolds 'I am going into scenery where I intend to tip you a Damosel Radcliffe - I'll cavern you, and grotto you, and waterfall you, and wood you, and immense-rock you, and tremendous sound you, and solitude you'.

ESTC T62063; Garside, Raven and Schöwerling 1794: 47; Rothschild 1701; Tinker 1703.



RELAZIONE
DEL CONTAGIO
STATO IN FIRENZE

L'Anno 1630. e 1633.

Con vn breue ragguaglio della Miracolosa
Immagine della Madonna
dell'Impruneta.

AL SERENISSIMO
FERDINANDO IL
GRANDUCA
di Toscana.



In Fioresa, per Gio: Batista Landini MDCXXXIV.
Con licenza de' Superiori.

Plague in Florence – with Secret Support for Galileo

30. **RONDINELLI, Francesco.** *Relazione del contagio stato in Firenze l'anno 1630 e 1633 con un breue ragguaglio della miracolosa immagine della Madonna dell'Impruneta ...* Florence, Gio[vanni] Batista Landini, 1634.

4to, pp. [xvi], 284, [4]; full-page armorial woodcut to p. [108], woodcut device to title, woodcut initials, woodcut and typographic head- and tailpieces; small neat repair to title, a little foxing at edges; a very good copy in contemporary vellum, spine lettered in ink; small neat repair to bottom edge of front cover; early manuscript shelfmark to front free endpaper. £950

First edition of this official account of the Florentine plague of 1630 and 1633, commissioned by Ferdinando II de' Medici, Grand Duke of Tuscany, and composed by his librarian Rondinelli from official records and interviews with survivors, including a previously unpublished panegyric by a friend and colleague of Galileo with a full-page woodcut showing the Galilean system of Jupiter.

Plague had been brought to Italy in 1629 by troops fighting in the Thirty Years' War and soon ravaged northern and central parts of the country. The disease struck Florence in the summer of 1630, disappeared in early 1631, and briefly reappeared in spring 1633, killing around 12% of the city's population. Rondinelli's minutely detailed text 'offers a series of interlocking motifs: the arrival of the pestilence in the city; the conflicting efforts to cover it up; the slow establishment of a regimen of separation between the healthy, the suspect, and the diseased, culminating in a dictatorship of the Public Health Magistracy; and the street processions upon the arrival of the image of the Madonna of Impruneta' (Calvi, *Histories of a Plague Year* (1989), p. 2).

The Florentine plague makes an interesting contrast with that experienced in Milan or Naples: there were neither riots nor killings of reputed plague spreaders, no instances of collective panic or revolt, and the mortality rate was low compared to the devastation experienced in other cities.

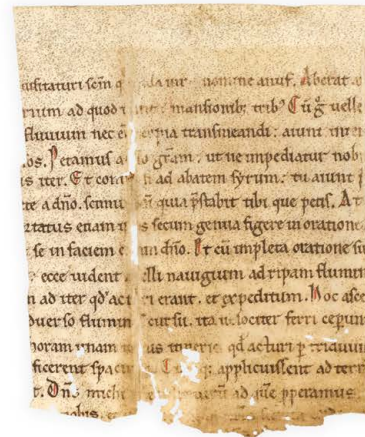
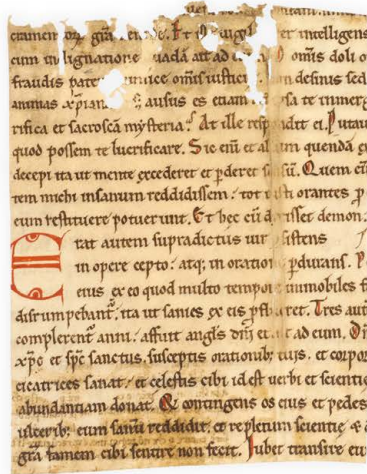
Between the first and second portions of the text is a thirty-one-page panegyric to Ferdinando II de' Medici by Mario Guiducci, member of the Accademia dei Lincei and collaborator of Galileo, who had his 1619 *Discorso delle comete* published under Guiducci's name to avoid scrutiny. First written in 1630, Guiducci's panegyric circulated in manuscript until the remission of the plague, and is here accompanied by a handsome full-page woodcut showing four *putti* supporting a heraldic shield showing Jupiter orbited concentrically by its four moons.

Ferdinando II, like his father, was a patron and ally of Galileo, and the astronomer had named Jupiter's moons the 'Medicean stars' in honour of Cosimo and his brothers; here, Guiducci concludes his panegyric with the hope that Ferdinando would 'see, with repeated praise from new stars, his name shine worthily in the sky' (p. 139, *trans.*). Published during Galileo's period of house arrest, 'the decision to illustrate the panegyric with a woodcut must have arisen from the collaboration between two close associates of the now-silenced Galileo, Rondinelli and, above all, Guiducci' (Rossi, p. 81, *trans.*).

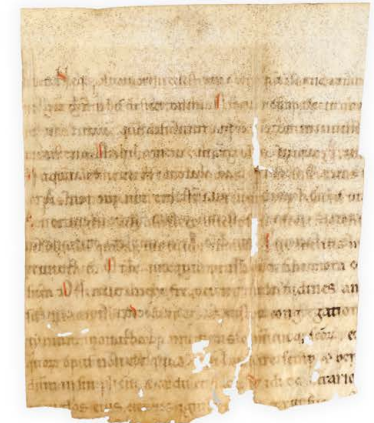
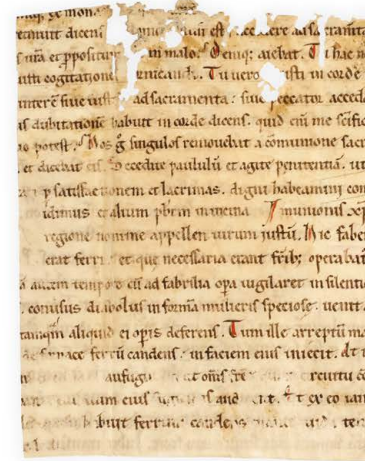
BM STC Italian, p. 792; Krivatsy 9924. See Rossi, "'Nuovo osservator d'antica usanza': Bernardino Poccetti disegnatore tra Dante e Galileo", in *Il dialogo creativo: studi per Lina Bolzoni* (2017), pp. 73-84.



Vantunque l'ecceffo
generofe, e magna
benefizio, e falut
poli felicemente in
pimo apparire de
brar talmente l'in
glia, che eccliffa in
facoltà del difcorrere, e oscura per co
lumi della fauella, accende effo nondi
fua propria natura tant ardore di ben
foffrendo di far lungo spazio racchiu
e fi diffonde eternamente in voce di
laudi, per riconofcer' almeno con l'at
riti della virtù. E ben conuiene, ch
obbligo, douuto a chi eroicamente
vtilità, abbatta in qualche parte gli o
le fabbrica l'ammirazione; fi come o
lo contrario, che quefta medefima ma
moderi quella inconfiderata animofi
ftimola il cuore a tramandar per la li
Quindi è SERENISSIMO PRIN
nel mio petto lungamente contefo lo
eroica beneficenza, con l'ardente br
pubblico la grandezza dell'obbligo,
vofta ineffabil magnanimità, nou
fcuito ne' voftri fudditi, per la recupe
do in sì piccolo albergo compatibili
la gratitudine, finalmente fono ftato
rire alla vofta Real Prefenza. E be
za accoppiare due altri non meno di



Rectos



Versos

Of Monks and Miracles

31. RUFINUS AQUILEIENSIS. *Historia monachorum* in Aegypto, parts of chapters 10, 14, and 15. *Italy?, late twelfth century.*

Two small vellum fragments from the same manuscript, single columns, in a romanese hand, capitals highlighted in red; I: c. 125 x 105 mm, remains of 15 lines to recto and 15 to verso; II: c. 135 x 105 mm, remains of 19 lines to recto and 19 to verso, three-line initial 'E' (*Erat autem supradictus vir*) in red to recto; recovered from use in a binding, some losses due to worming, some light staining and offsetting, versos rubbed with some loss of text, especially the first fragment. £750*

A remarkable mix of travelogue and hagiography, the *Historia monachorum* is a collection of stories and miracles relating to a pilgrimage through Egypt undertaken in 394–395 by seven monks from Rufinus' monastery. It was one of the most popular and widely disseminated works of monastic hagiography during Late Antiquity and the Middle Ages, both in the original Greek and in Rufinus' Latin translation.

The monk and translator Rufinus (c. 345–411) was born near Aquileia in the northeast of Italy and studied at Rome, where he befriended St Jerome. In about 373 he went to Egypt where he visited the monks of the desert and studied at Alexandria; then in 381 he was in Jerusalem, where he co-founded a monastery on the Mount of Olives. Following the outbreak of the controversy over the teaching of Origen, he returned to Italy in 397. He was especially important as a translator of Greek theological works into Latin, at a time when western knowledge of Greek was in decline.

The first fragment here, from chapter 10, narrates how some monks were miraculously carried across a river in a boat, after praying for God's assistance, thereby accomplishing a journey of three days in a mere one hour.

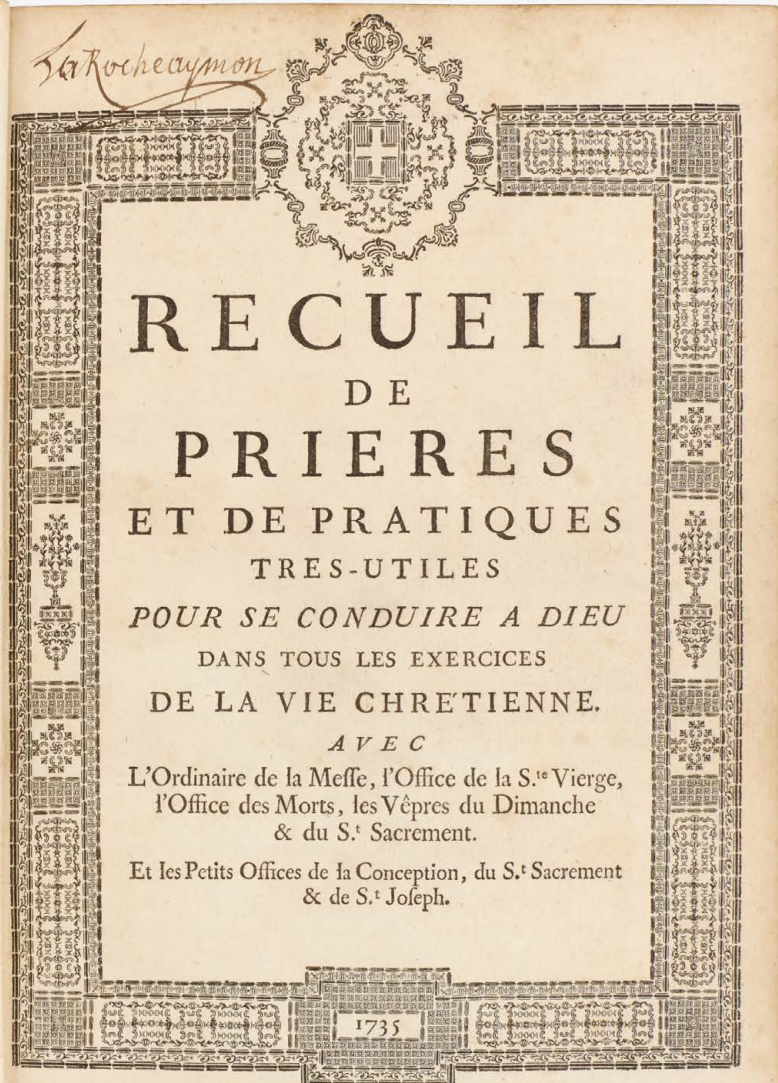
The second fragment is from chapters 14 and 15; in the first the priest Eulogius denies communion to monks with evil and fornication on their minds; in the second we read firstly of a priestly blacksmith throwing a red-hot iron into the face of the devil disguised as a beautiful woman, and then of a man with bleeding feet cured by an angel, who healed his ulcers and filled him with knowledge.

Prayerbook by a Gambling House Hostess – Printed at the Louvre

32. [SAVOY-CARIGNAN, Maria Vittoria Francesca, *Princess of.*] Recueil de prières et de pratiques très utiles pour se conduire à Dieu dans tous les exercices de la vie chrétienne. Avec l'ordinaire de la Messe, l'Office de la Ste. Vierge, l'Office des morts, les vêpres du dimanche et du St. Sacrement. Et les Petits Offices de la Conception, du St. Sacrement et de St. Joseph. [Paris, Imprimerie Royale], 1735.

4to, pp. [2 (blank)], [2], 8, [4], 9–489, [3 (index)]; title within elaborate typographic border enclosing the Savoy crest at head, typographic headpieces and woodcut tailpieces; sporadic light spotting, lightly toned (as usual), but overall a beautiful copy; bound in contemporary brown morocco, raised bands, gilt morocco lettering-piece to spine, turn-ins gilt, gilt floral brocade endpapers, edges gilt over marbling, three green silk place-markers; boards slightly spotted, slight wear to joints; long contemporary manuscript additions to pp. 413, 415, and 416; contemporary ownership inscription of count Nicolas de La Roche-Aymon to title and verso of rear free endpaper; nineteenth-century bookplate of Jean Buffet to front pastedown, nineteenth-century visiting card of Mr et Mme Aimé Buffet, with manuscript bibliographical note to verso, loosely inserted. £2750

First and only edition of this rare prayerbook, compiled by the notorious gambling house hostess and spy Maria Vittoria Francesca of Savoy-Carignan (1690–1766), elegantly printed in a very limited number at the royal press set up at the Louvre.

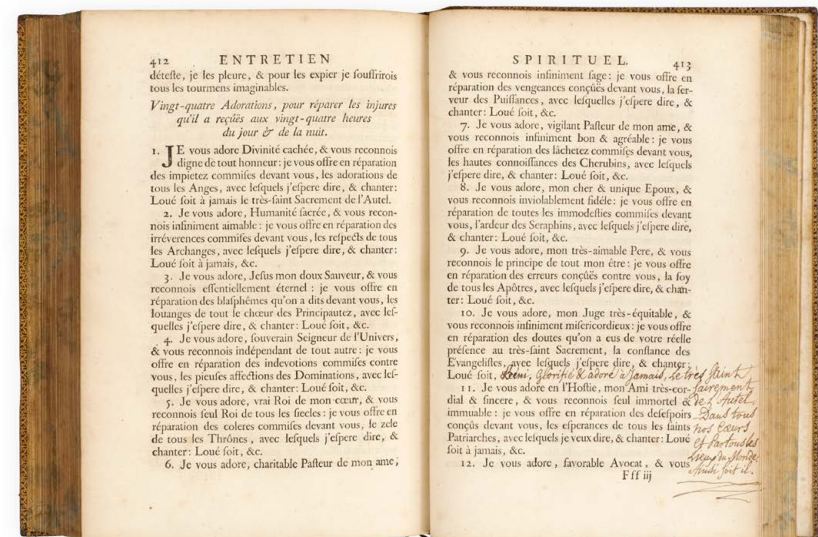


The daughter of Victor Amadeus II, King of Sardinia and his favourite mistress, Jeanne Baptiste d'Albert de Luynes, Maria Vittoria Francesca was later legitimised by her father and married to prince Victor Amadeus of Savoy-Carignan. Oppressed by the debts racked up by her husband, the couple escaped to Paris in 1718, taking up residence at the Hôtel de Soissons, which they soon turned into one of the most notorious gambling houses in the French capital. The couple led a scandalous lifestyle, with Maria Vittoria forging close relationships with various powerful men, particularly Cardinal Fleury and Louis Henri, Duke of Bourbon, reporting intelligence to her father while her husband continued to amass large debts. Following the death of her husband in 1740, Maria Vittoria led a quieter and more retiring widowhood and succeeded in marrying off her only surviving daughter, Princess Anna Teresa of Savoy-Carignan, to the widowed Charles de Rohan, Prince of Soubise, one of the most celebrated French book collectors of his time.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had long been a hub of artistic, creative, and intellectual energy in Paris; the first printing workshop had appeared in the Louvre in the 1620s, and the Imprimerie Royale was established there in 1640 by Cardinal Richelieu. Artists and artisans of all trades – from watchmakers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artisans, men of letters, and their aristocratic patrons, living and working together.

OCLC records four copies only, two of which outside France, at the University of Dayton in the US, and the University of Sydney in Australia. No copies recorded on Library Hub.

Bernard, *Histoire de l'imprimerie royale du Louvre* (1867), p. 175; Conlon, *Le siècle des Lumières*, 35, 323.



In short, to manage by Corruption, and Barter away a brave People's Rights with their own Cash, to Rule a Nation with a Rod of Iron, and Rein it with a Halter, are strong lines of Government for the squeamish Constitution of *BRITONS*; and let this close the Character.
If these are Princely Qualities, and denote the true Vicegerent of Heaven, let the *British Annals* brand me.

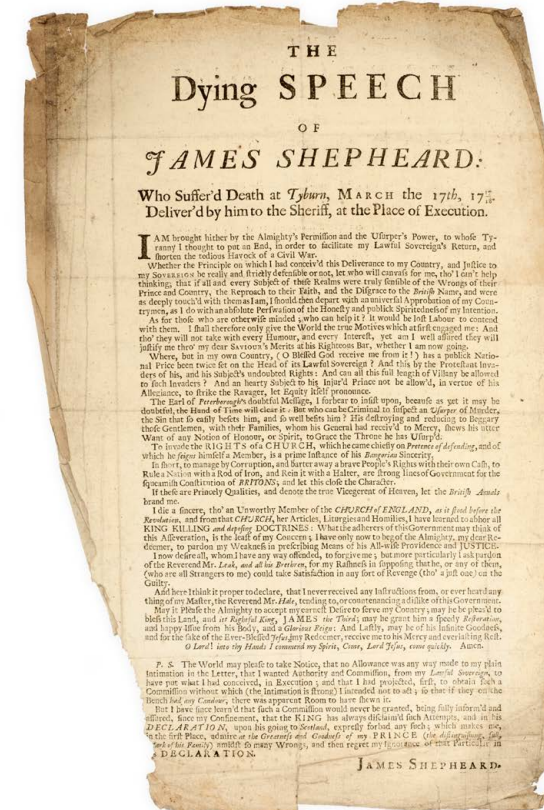
Death of a Jacobite – an Illicit Publication

33. [SHEPHEARD, James.] The Dying Speech of James Shepheard: who suffer'd Death at Tyburn, March the 17th, 1717/18. Deliver'd by him to the Sheriff, at the Place of Execution. [London, s.n., 1718.]

Folio broadside; worn and creased at edges, lower corner torn away touching two words at the foot (sense recoverable). £750*

One of at least five printings of this 'speech' – allegedly written by the young Jacobite James Shepheard, hanged at Tyburn for planning the assassination of George I – some adding a hymn. Its inflammatory content makes it very unlikely that it was in fact delivered.

Not to be confused with his highwayman namesake and contemporary, James Shepheard was an eighteen-year-old apprentice coach-painter of Jacobitical tendency, who, having been influenced by certain pamphlets published during the 1715 rebellion and being a 'great frequenter of Jacobite conventicles', planned the assassination of George I to coincide with an invasion by the exiled Old Pretender. Shepheard revealed his intentions to a nonjuring minister, but said clergyman brought him to the authorities, where he willingly (or naively) embraced martyrdom by repeating his plans. Jacobites carefully stage-managed the affair for maximum impact – a nonjuring priest gave Shepheard absolution on the scaffold, and 'a dying speech purported to have been written by him was passed around at his execution scene but the government forbade its publication'. In spite of this, they 'managed to circulate broadside copies of it throughout London' (Schonhorn, 'Defoe and James Shepheard's Assassination Plot of 1718', in *Studies in English Literature 1500–1900* 29:3 (1989)).



Defoe penned a number of pro-Government works on the matter, including *Some Reasons why it could not be expected the Government wou'd permit the Speech or Paper of James Shepheard to be printed*.

ESTC records Harvard only (cropped) of this printing.

ESTC N498381.

The School for Scandal

34. [SHERIDAN, Richard Brinsley.] *The School for Scandal*. A Comedy. As it is acted at the Theatre, Smoke-Alley, Dublin. [Dublin], Printed for the Booksellers, 1793.

8vo in 4s, pp. 123, [5 (blanks and epilogue)], with two plates, both here bound before the title-page but often at pp. 73 and 93 where they refer to the text; slight offset to title; else a very good copy in modern marbled boards. £750

First separate illustrated edition of Sheridan's highly popular *The School for Scandal*, which has 'amused audiences from [its] early, immensely successful performances up to the present day, for Sheridan is one of the great comic writers in English' (ODNB).

William Hazlitt called it 'if not the most original, perhaps the most finished and faultless comedy which we have ... The scene in which Charles sells all the old family pictures but his uncle's, who is the purchaser in disguise, and that of the discovery of Lady Teazle when the screen falls, are among the happiest and most highly wrought that comedy, in its wide and brilliant range, can boast' (*Lectures on the English Poets and the English Comic Writers* (1870), p. 227). *The School for Scandal* enjoyed enduring popularity: Jane Austen had played the part of Mrs Candour in a private production in 1812, John Gielgud played Charles Surface in 1937 and directed a Broadway production in 1963, and Laurence Olivier and Vivien Leigh played Sir Peter and Lady Teazle at the New Theatre.

The plates, newly engraved, are based on plates in *A Volume of Plays* [by Sheridan and others] *performed at the Theatre, Smoke-Alley, Dublin, 1785* and following. They illustrate Act IV, Scene 1 (the Surface family portraits) and Act IV, Scene 2 (the screen scene). The London cast-list here prints 'Sir Toby Bumber' correctly; a variant reads 'Sir Harry Bumber'.

ESTC T60217.



Sexual Health as Subversion

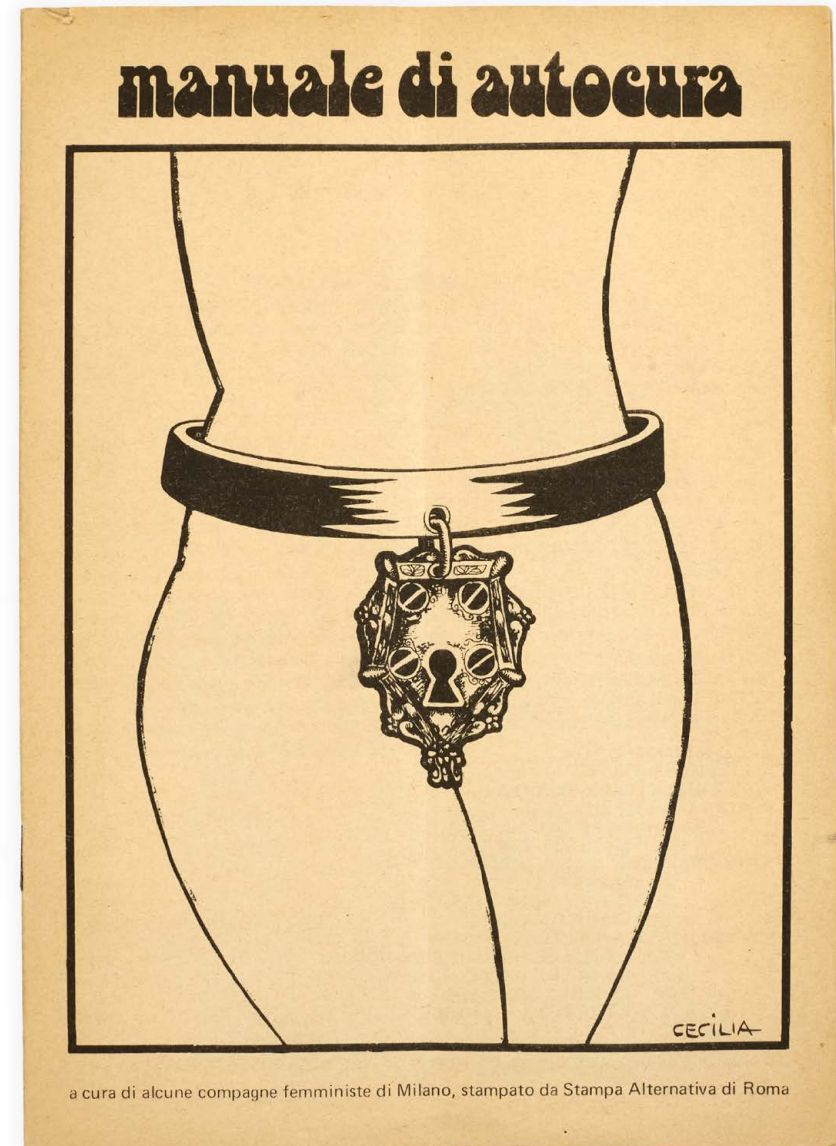
35. **STAMPA ALTERNATIVA.** Carmela PALOSCHI, *editor*. Manuale di autocura. A cura di alcune compagne femministe di Milano. London, Lewis McCann for Rome, *Stampa Alternativa*, 1974.

8vo, pp. 24; illustrated with numerous diagrams and caricatures; slight marginal browning, else a very good copy; stapled in the original printed wrapper, front cover illustrated by Cecilia; light central crease, small chip to front wrapper. £250

First edition, extremely rare, of this handbook on women's sexual health, distributed in Italy by the countercultural publisher *Stampa Alternativa* – published four years before the legalisation of abortion in Italy – and modelled on the famous *Circle One Self Health Handbook*, published in the USA in 1973 by the Colorado Springs Women's Health clinic.

The first part is a translation of the *Circle One* handbook, opening with a brief history of the Feminist Women's Health centres, followed by an advocacy and explanation of the cervical self-examination, menstrual extraction (a manual vacuum aspiration technique developed in 1971 to pass the entire menses at once, which could be used as an early-stage method of abortion), and breast self-exam, before ending with a description of various vaginal infections and their treatment.

The second part deals with all the different methods of contraception then available, as well as those undergoing clinical trials (such as the 'morning after pill' and the male contraceptive pill), for both women and men, and explains their mechanism, efficacy, side effects, price, and where to obtain them. Amongst the options discussed are the Ogino-Knaus method (estimating the likelihood of fertility based on cycle length), ovulation test strips, IUDs, and vasectomies (then illegal in Italy, but, the pamphlet notes, permissible in Switzerland).



NO ALLA PILLOLA
NO AL DIVORZIO
NO ALL'ABORTO
NO AI RAPPORTI SESSUALI
NO ALLA FELICITA'



The section on the pill features an educational myth-busting segment: 'It will not cause birth defects ... or the birth only of twins, etc. It's true that there's still a long way to go before we reach a totally satisfactory solution' (*trans.*).

The Stampa Alternativa had been founded in Rome by Marcello Baraghini in 1970, and published numerous works on sexuality, drugs, the military, class, etc. The rear cover advertises the press as a 'service for the revolutionary movement, for all those groups struggling to escape from the ghetto in which the regime aims to keep them. Our defining feature is an enormous and continuous output of counter-information', receiving submissions of material in large quantities and sending out 'dozens and dozens' of flyers and pamphlets per day (*trans.*). The preface, by the essayist Carmela Paloschi, encourages women to inform the press in particular about recent Italian and foreign publications about contraception, abortion, and medicine.

A second, expanded edition was published by the Stampa Alternativa the following year; there were apparently five thousand copies of the first printed, which 'ran out after eight months. We are pleased, because it means that it was useful' (*Manuale di autocura & autogestione aborto* (1976), *trans.*).

OCLC finds a single copy (Wellcome), to which OPAC SBN adds only one other, at the Biblioteca della Fondazione ISEC.

ESAME DELLE MAMMELLE



1) Mettetevi sedute o in piedi davanti allo specchio, le braccia abbandonate lungo i fianchi e osservate se ci siano cambiamenti di misura, forma o contorno del seno: se la pelle è corrugata o increspata; se ci sono cambiamenti sulla superficie dei capezzoli. Premete gentilmente i capezzoli per vedere se fuoriesce del liquido



2) Con le braccia in alto osservate le stesse cose. Notate le differenze dall'ultima volta che vi siete esaminate.



3) A questo punto provate a vedere se c'è un rigonfiamento o un ispessimento. Sdraiatevi sul letto, mettete un cuscino o un asciugamano sotto la spalla sinistra e la mano sinistra dietro la testa. Con la destra premete la mammella eseguendo un movimento circolare per sentire la parte superiore, più interna della mammella sinistra, cominciando dall'osso e procedendo verso il capezzolo. Sentite anche la area intorno al capezzolo.

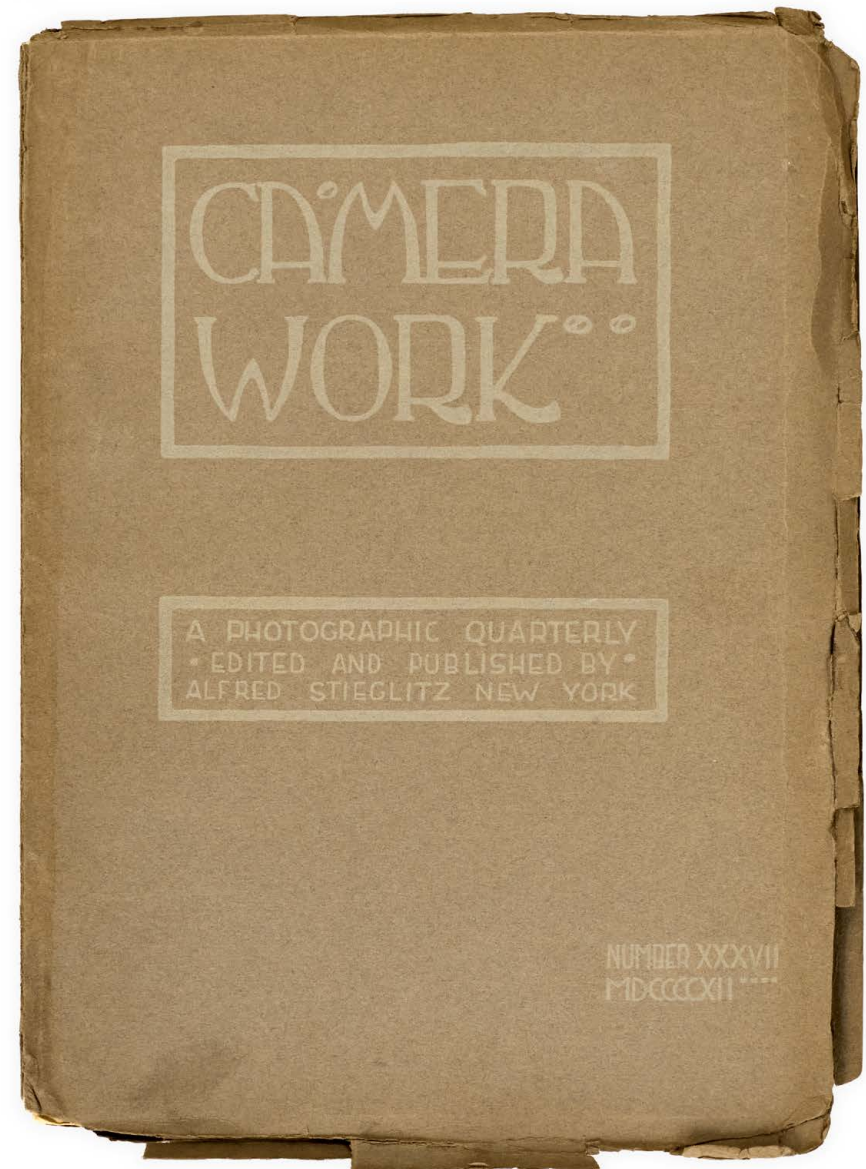
'By Far the Most Beautiful of All Photographic Magazines'

36. STIEGLITZ, Alfred, *editor*. James Craig ANNAN, *after* David Octavius HILL and Robert ADAMSON. *Camera Work*. A Photographic Quarterly. Number XXXVII, MDCCCXII. New York, A. Stieglitz, 1912.

4to, pp. 48, [12 (advertisements)], with 8 photogravures; text mostly unopened (all plates opened); some offsetting to adjacent blanks, hinges cracked in two instances, a faint dampstain to foot of inner hinge corner throughout, but generally a very good copy; in the original grey printed paper wrappers; edges creased and chipped, foot of spine chipped. £2200

The 1909 issue of Alfred Stieglitz's seminal quarterly journal of photography, *Camera Work*, intended to establish photography as a fine art and called 'by far the most beautiful of all photographic magazines' (Whelan).

Camera Work was published between 1903 and 1917 during which time fifty issues were made. Through *Camera Work*, Steiglitz brought together photographers from America and Europe, an endeavour he viewed as 'the logical outcome of the evolution of the photographic art' (Stieglitz, 'An Apology', *Camera Work* (1903)).



The nine photogravures on Japan tissue were made by the Scottish photographer James Craig Annan (1864–1946) from works by Hill & Adamson: *Principal Haldane*; *The Marquis of Northampton*; *Handyside Ritchie* and *Wm. Henning*; *Sir Francis Grant, P. R. A.*; *Mrs. Anna Brownell Jameson*; *Lady in Black*; *Lady in Flowered Dress*; *Girl in Straw Hat*; and *Mr. Rintoul, Editor "Spectator"*. Photogravures after David Octavius Hill had been published in *Camera Work* numbers XI and XXVIII, also made by Annan from the original paper negatives. The photogravures are accompanied by short pieces on, *inter alia*, modernity and decadence (Benjamin de Casseres), on photography (George Bernard Shaw), and a note on an exhibition of Arthur B. Carles' work by Paul Haviland.

Annan had caught Stieglitz's attention in 1896 in *The Amateur Photographer*, where he gave advice on using the new hand camera, which did not make use of a tripod. Stieglitz later drew upon Annan's writing in *The American Annual of Photography* the following year, in which he agreed that the photographer must set up the composition, then wait for the right moment to capture. In this number of *Camera Work*, Annan is also praised: 'It is also rare good fortune that Mr. Annan, while himself one of the pioneers of pictorial photography and second to none in his admiration of Hill's work, is also a master of the photogravure process'.

See Buchanan, *The Art of the Photographer, J. Craig Annan 1864-1946* (1992); Whelan, *Alfred Stieglitz: A Biography* (1995).

CAMERA WORK: An illustrated quarterly magazine devoted to Photography and to the activities of the Photo-Secession. Published and edited by Alfred Stieglitz. Associate Editors: Joseph T. Keiley, Dallett Fuguet, J. B. Kerfoot, Paul B. Haviland. Subscription price, Eight Dollars (this includes fee for registering and special packing) per year; foreign postage, Fifty Cents extra. All subscriptions begin with Current Number. Back numbers sold only at single-copy price and upward. Price for single copy of this number at present, Three Dollars. The right to increase the price of subscription without notice is reserved. All copies are mailed at the risk of the subscriber; positively no duplicates. The management binds itself to no stated size or fixed number of illustrations, though subscribers may feel assured of receiving the full equivalent of their subscription. Address all communications and remittances to Alfred Stieglitz, 1111 Madison Avenue, New York, U.S.A. The Japan tissue proofs in this number by T. & R. Annan Sons, Glasgow. Arranged and printed at the printing house of Rogers & Company, New York. Entered as second-class matter December 23, 1902, at the post-office at New York, N. Y., under the act of Congress of March 3, 1879. This issue, No. 37, is dated January, 1912.





36 Stieglitz

Facetious Nights

37. STRAPAROLA, Giovanfrancesco. Le piacevoli notti di messer Giovanfrancesco Straparola da Caravaggio. Nelle quali si contengono le favole con i loro enimmi da dieci donne, & duo giovani raccontate ... Libro primo [- secondo]. Venice, Domenico Giglio [(vol. I colophon:) Domenico Zio], 1558.

Two vols, 8vo, ff. I: 170; II: 159, vol. II bound without final blank V8; italic letter, woodcut printer's device to titles, woodcut initials; some light spotting to first quire of vol. I (particularly to title); else a very good good set in nineteenth-century English panelled calf; monogram of Edward Cheney blocked to covers in gilt, his armorial bookplate to pastedowns. **£2750**

Scarce early edition of both volumes of Straparola's *Facetious Nights*, first published in 1550-53.

Structurally modelled on the *Decameron*, Straparola's *Piacevoli notti* is set on the Venetian isle of Murano and features a group of ten young women and two gentlemen who recount fables and short stories for thirteen consecutive nights. Straparola inserts as characters the humanist Pietro Bembo and the poet Antonio Molino, amongst others. The tales, primarily narrated by women, include several folk tales which would later influence Perrault and the Brothers Grimm.



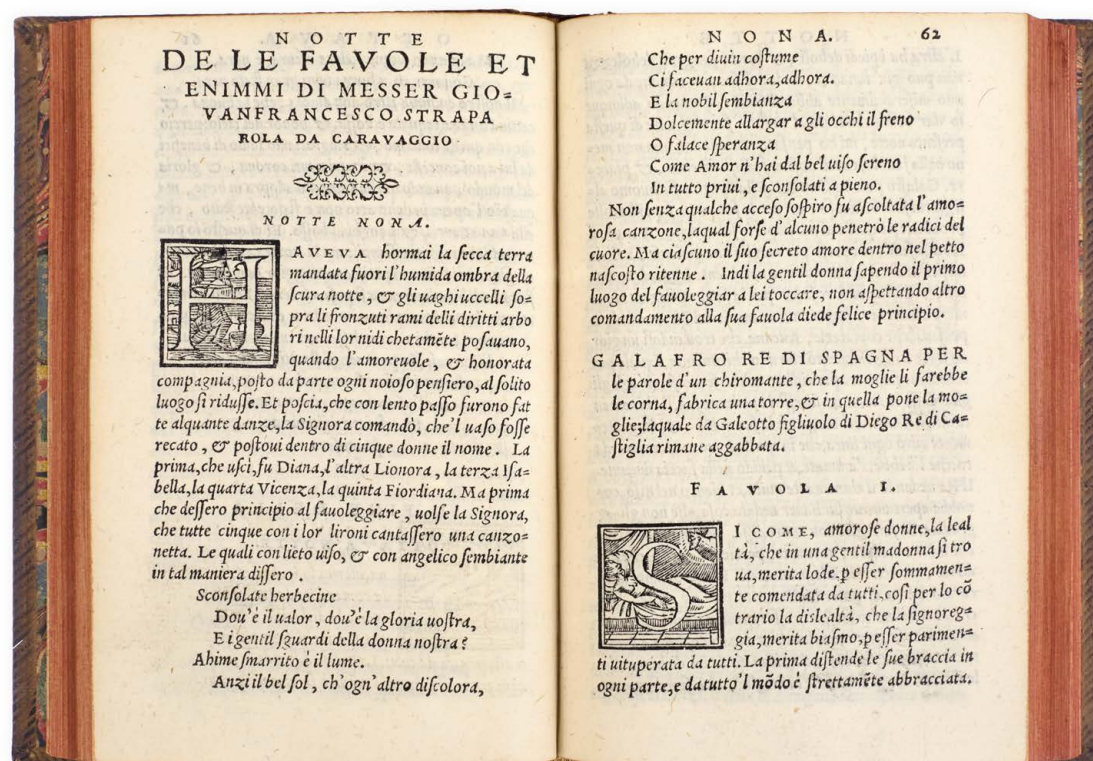
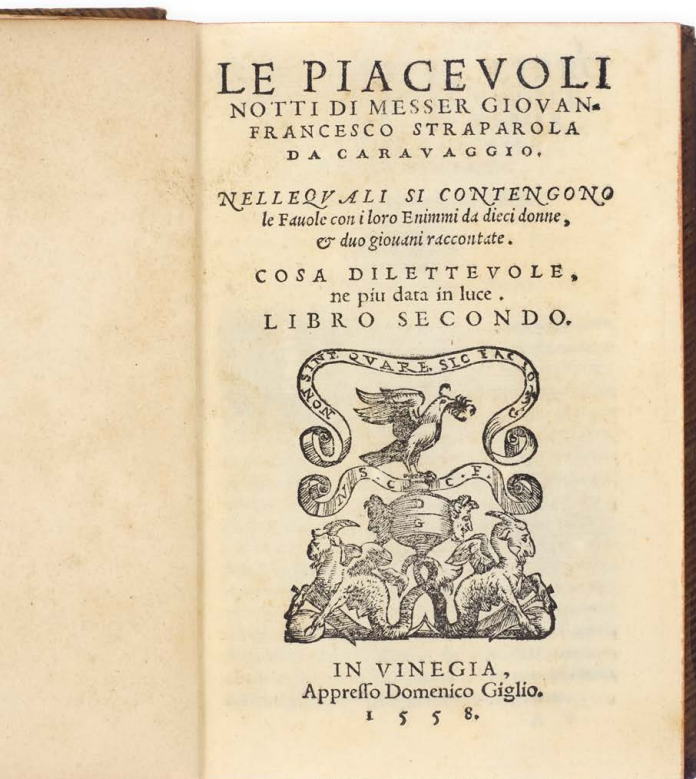
'The copyright that Straparola held, and that would remain valid until 8 March 1560, protected his financial rights to a book that proved to be a valuable commodity. Its transfer would have been marked by public record, and somewhere documents may still exist that record the passing of copyright from Straparola, who died before it expired, to Comin da Trino, and in 1558 to Domenico Giglio' (Bottigheimer, *Fairy Godfather, Straparola, Venice, and the Fairy Tale Tradition* (2002), p. 120).

Provenance:

From the library of the art collector Edward Cheney (Sotheby, Wilkinson, & Hodge, *Catalogue of the Choice Library of the late Edward Cheney, Esq.*, 25 June 1886).

OCLC finds only four copies in the US (Chicago, Minneapolis, Northwestern, Stanford), and none in the UK; not in Library Hub.

EDIT16 CNCE 58953; USTC 857613; not in BM STC Italian.





38 Taoism



The Eight Fairies Festival

38. [TAOISM.] Pang tao ba xian hui, or Pang tao (Flat Peaches): Eight Fairies Festival: a Festival held on the 3d of the 3d Lunar Month in honour of the Goddess Hsi Wang-mu. *S.l., s.n., s.a. [1900].*

8vo, pp. 21, with 10 hand-coloured illustrations on crepe paper; a very good copy, minor foxing to endpapers, an accordion style book in wooden boards with Chinese character 福 (fortune) intaglied on cover and painted green.

£275

First edition of this concertina-fold work printed in parallel Chinese and English text, telling the stories of various figures from Chinese mythology including the eight immortals revered in Taoism.

The festival took place on the third day of the third lunar month, 桃月 ('Peach Month'), held in honour of the goddess Xiwangmu (here 'Hsi Wang-mu'), the Queen Mother of the West. The eight immortals were also known as the eight genies, or sometimes the eight fairies. Partially historical personalities, each one represents a different condition of life and they are considered symbols of good fortune.

SAMPSON.

A TRAGEDY.

Ref. 28/MBH 5th April 1946.
THE BRITISH BROADCASTING CORPORATION
has given careful consideration to the manuscript
which you kindly submitted. The Corporation regrets,
however, that it is unable to make use of this work
for broadcasting, and your manuscript is accordingly
returned herewith.

Sidney Williams Esq.,
32 Warrior Square,
St. Leonards-on-Sea, Sussex.

ENC: "SAMPSON" (Play)

AS/108/D NOTES ON RADIO DRAMA

3-11-45

'A Waste of BBC Time'

39. [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:]

[BBC.] Some Notes on Radio Drama. [London?, c. 1946].

Folio typescript, pp. 3, [1]; stapled at top left corner; folded); and a post-printed typescript rejection postcard, dated 5 April 1946. £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 fifteen-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, but as a result the BBC received an average of seventy-five scripts per week. Gielgud and Sieveking's notes are helpful but cutting, 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 lines, accompanied by two or three pages of dialogue, would enable the B.B.C. to form a judgment as to whether it would be worth while to encourage you to go ahead.

3. ESSENTIAL

The would-be dramatist must listen often and listen intelligently! Plan your listening with the Radio Times. The Dramatic criticism in The Listener is worth following also. And the B.B.C. Year Book is a mine of information.

4. PARENTHESIS

Playwrights are both born and made. That is to say, they must have an inborn talent, and it must be severely trained. Broadly speaking, the training can only be given by the writer to himself, and a talent which requires no training is genius. These notes are not addressed to geniuses; they do not require notes.

5. RADIO IS DIFFERENT FROM STAGE AND SCREEN

One very important thing to bear in mind is that both in the invisible play and the visible television play, time and place are fluid, and should be treated as such by writers who know their business. You are not governed by the limitations of the theatre and you are free from many of the limitations of the cinema screen. Remember that though your audience may number millions, the majority of them will be sitting alone, or, at most, with one other person, and will not be subject to the mass psychology which affects audiences in crowded theatres, cinemas, and congregations. Therefore, some dramatic tricks which succeed admirably on crowds, fail completely on the air. The ear becomes magically acute when the eye is not functioning to cloud or dress up its impressions. If the would-be author of a radio play wants practice in writing for the stage and thinks that radio drama will keep his hand in, he had far better leave broadcast drama alone. In their need for good, witty, or forceful dialogue, stage and microphone meet on common ground; but in the theatre, good looks, pretty clothes, ingenuity of production, can cover a vast quantity of bad writing. Not so with the radio play.

6. DEPRESSING FACT

The Drama Department at Broadcasting House receives on an average some 75 plays a week from people sufficiently interested in broadcasting generally and in radio drama in particular to write for the microphone. Of every hundred plays received, perhaps two on an average comply sufficiently with the special conditions for their claims for production to be seriously considered.

P.T.O.

Reading *Sampson* gives some insight as to the cause of its rejection; the dialogue is ponderous and the language anachronistic. 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, and **he is better known as the first bibliographer of Lewis Carroll**. *Some rare Carrolliana* (1924) is a privately printed work which bears some physical resemblance to the present play, and was followed by *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.

SAMPSON

A TRAGEDY.

Satire and Soldier–Sailor Solidarity

40. [1905 Revolution.] ЗРИТЕЛЬ [Zritel'; 'The Observer']. No. 24. St Petersburg, "Sever"/A. M. Lesman, 24 December 1905.

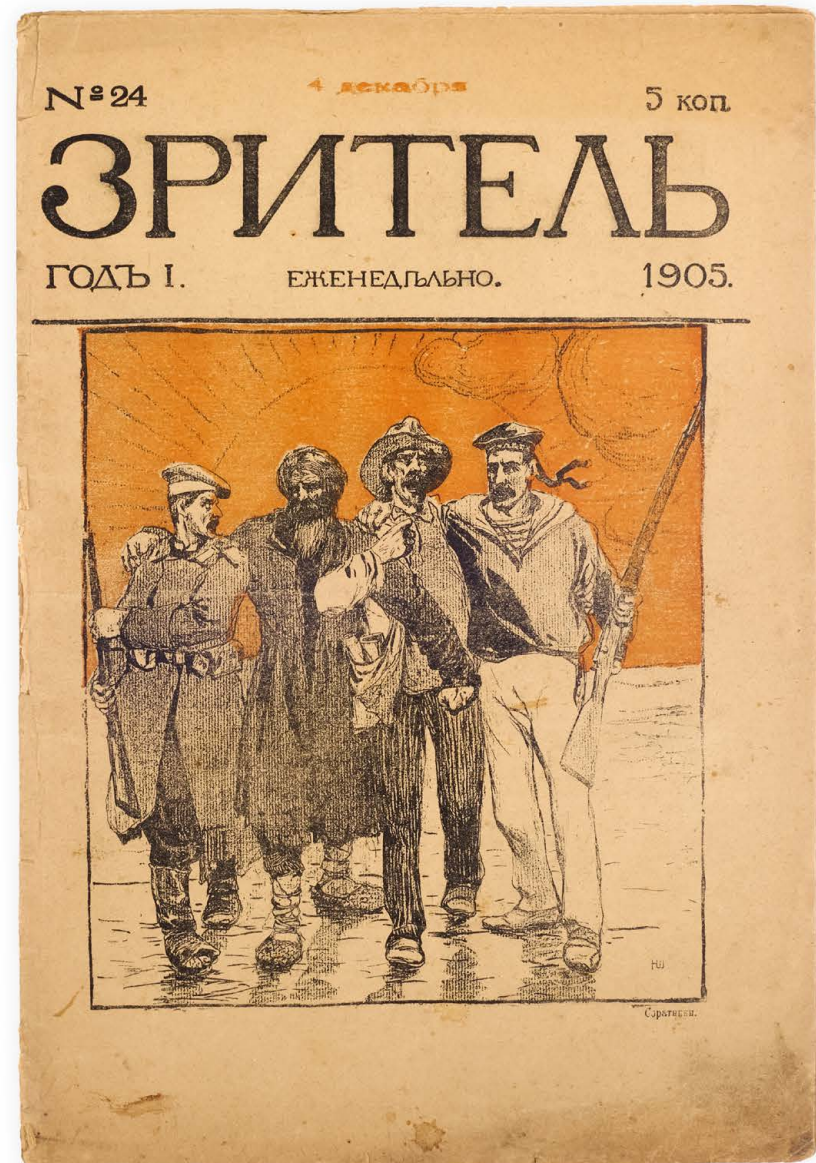
Folio, pp. 12, with cover illustration by Shestopalov printed in orange and black and numerous illustrations in text printed in black, red, and blue; a little stained and dust-soiled, but generally in good condition, folded as issued. £750

Very rare penultimate number, confiscated by the authorities, of the very first of the satirical magazines to come out of the 1905 Revolution.

Twenty-five numbers were published in 1905, edited by Yu. K. Artsybyshv. *Zritel'* was 'the first *de facto* artistic and literary satirical journal of that period with a distinctly political, anti-establishment agenda ... Geared to foment dissent among the public, these satirical journals reached a wide range of primarily urban readers as they were published exclusively in the cities' (Minin, *Art and Politics in the Russian Satirical Press, 1905–1908*, PhD thesis (2008), p. 13).

Contributors include the poet, translator, and playwright Fedor Sologub, and the artists Epifanov and Shestopalov, whose cover design for no. 24, 'Brothers in Arms', is the 'only work in 1905 to portray the alliance between worker, soldier and sailor' (Porter, *Blood & Laughter: Caricatures from the 1905 Revolution*, (1983), p. 38)

Russkaia satiricheskaia periodika 100; *Dul'skii* 1; *Smirnov-Sokol'skii* 2229.





Сомнѣніе.

СОМНЬВАЮЩИЙСЯ



«Писаньями обиженъ
Полковникъ храбрыхъ минъ,
Который столь приближенъ
Къ вершинамъ изъ вершинъ».

«Нашъ храбрый полкъ, писаки,
Достоинъ русскихъ войскъ,
Въ Гороховой атакѣ
Былъ духъ его геройскъ.

«Итакъ, не сочиняйте
Про славу нашихъ ротъ:
Казенный Вѣстникъ, знайте,
Достаточно намереть.

Умолкли всѣ четыре,
Исполнивъ этотъ актъ,
И, грудь расправивъ шире,
Ушли, шагая въ тактъ.
ВѢДОМЪ СОЛОГУБЪ.

Рукопись найдена у Михайловскаго монаха.
Уроженка, какъ потомъ оказалось, казен-
наго купеческаго сына.

Что се есть? До чего мы дожили, о черносотенные братья! Что мы видим? Петра Дурново съ Фонтанца провожаешь... О, недостойный и бдѣнъ възъ! Мудрый виновникъ безчеловѣчныхъ бдѣствъ, воздвигнй достойное гониме на возставшихъ про-

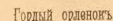
паче на печатъ зломислихую; желав-
ший самодержавіе Плеве вернуть и
тѣмъ насъ аки отъ жертвы восстано-
вити. Не мечталіе ли сіе? Не сладкое

ли это воскресение наше было! Но
нам, горе намъ грѣшнымъ! Супротивъ
чужь враги пролетарская возстали и

[illegible]

Итакъ, братіе, отрежь сія обильныя слезы и уладимъ сію утрату упокоеніемъ на тѣхъ, кого онъ намъ оставилъ. Аминь.

НЕО-СИЛВЕСТЕРЪ



Робкия птицы понять не хотѣли:
Въ чемъ опыянные невѣдомой цѣли?
Въ темныхъ предѣлахъ онъ пламенно бился
Сѣти провалъ и—взлетѣлъ, и разбился.

Робкія птицы, за тихую долю,
Съ давнихъ временъ полюбили неволю.
Яковъ годинъ

Утро светлосло... Светился зеленый луг, весь залитый горящими солнышками. Светился дуб, играющие в горшки, и было тихо и спокойно, и так длиннотами легко.

Лилиа впадала, темнела и мрачная, стоила горюха. Своею громкою тугой, наскла надвинула ковать и дикую тысячу труб, и казалось, что то—вся кровь, всё стоны и проклятия на текущую жизнь вознесла над ними.

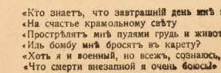
Но алкала... алкала все светлосло.

Не было видно земного дуга. Его покрыла толпа. Она шумела и волновалась, как грозное море, и смот-

Посреди поля стояли высокие пометы с двумя столбами и перекинутой. Весь черный и краткий, он казался страшным, чужим под золотом солнца и было понятно, почему его строили ночью.

Выло такъ тихо, что слышался полетъ шмеля надъ

— Товарищи!—крикнулъ человѣкъ съ помоста.—
Нѣтъ жизни безъ свободы, покиньте этой..
Запрещала барабана, стривистого, глупо. Что то бѣ



Но вот уж тринадцать процарствовать дала
 Для лучшего мира покинул Неждою
 Братья Влади-Эмира, великий вь вѣкахъ,
 Чей славы знавало самъ пашинъ.
 И править стану южъ новый динакъ.
 А храма все нѣтъ... «Гдѣ обожанный храмъ?»
 Народъ повторяетъ, не можетъ стерпѣть,
 Докопъ ему не построятъ мечеть.
 И строитъ мечеть безъ конца Влади-Эмира,
 И долгой постройкѣ движется весь міръ
 И вмѣстѣ съ Неждою не можетъ стерпѣть.
 Докопъ, наконецъ, не воздвигнутъ мечеть.
 Мечеть не воздвигнутъ на память вѣкамъ
 На мѣстѣ, гдѣ умеръ когда-то имамъ.

АЛ. ГИДОНИ.

1. Даё сушки—заморські штучки; за морем—
пня́я мій грош, а у насъ голою рукою не
взявешъ.

2. Золотая хранима, важная образина, сверку
державъ, зерцало—вправо, на трипці—рыло,
рыє—рыла—сила. Рожа тв, рожа, на что ты
похожа?

3. Важный дворянцік—большой семьянин; из
теревъ гуляеъ, столомъ гадаеъ: Столь мой,
столшико, оди́нь сыншико; семь дочерей, бѣлка
да мать, куда бѣжать?

Какъ нынѣ собирается грозный Скалонъ
Задать потасовку полякамъ.
Всѣхъ тѣхъ, кто нарушитъ военный законъ,
Обречь онъ на жертву казакамъ.
Со сворой шпионовъ, при всѣхъ орденахъ,
Онъ мчится въ Варшаву на гибель и страхъ.

«Въ бараний вась рогъ я скручу, бунтарей
«Съ крамолой расправлюсь на славу!
«Возстанье устроите, — въ грудь камней
«Тотчасъ обращу я Варшаву:
«Начну безъ пощады стрѣлять, а потомъ
«Устрою хорошій еврейскій погромъ».

Пируетъ съ дружиною грозный Скалонъ
Подъ свистъ неумолчный нагаекъ.
Несется надъ Польшей замученныхъ стои,
И ревъ разгудавшихся шаекъ,
Пришли для казаковъ веселые дни:
Съ большимъ увлеченьемъ дерутся они.

Но вѣчнаго нѣтъ ничего подъ луной.
Имѣть границу терпѣнья.
Ужъ «братцы» бастуютъ, ужъ въ Польшѣ самой
Растетъ съ каждымъ днемъ возмущенье.
И съ трепетомъ чувствуетъ нашъ генералъ,
Что дѣло серьезно, что близокъ скандалъ.

«Кто знает, что завтрашний день мнѣ
«На счастье крамольному свѣту
«Прострѣлять мнѣ пудами грудь и живот
«Иль бомбу мнѣ бросать въ карету?
«Хоть я и военный, но всежѣ, сознаюсь,
«Что смерти внезапной я очень боюсь!»

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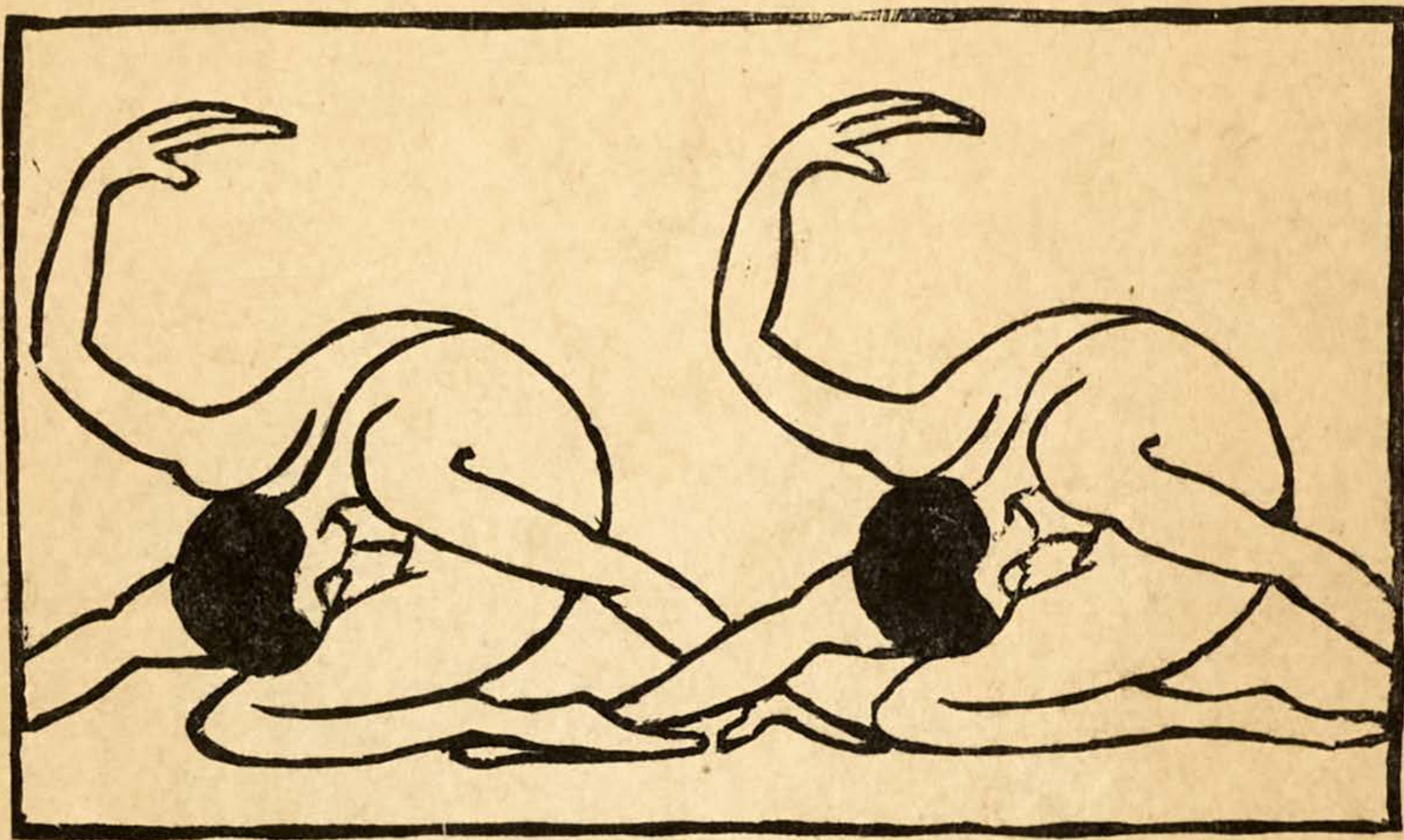
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