



# SUMMER MISCELLANY

QUARITCH





# Summer Miscellany

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*Covers: item 49; left: item 27*



# To Victoria Falls

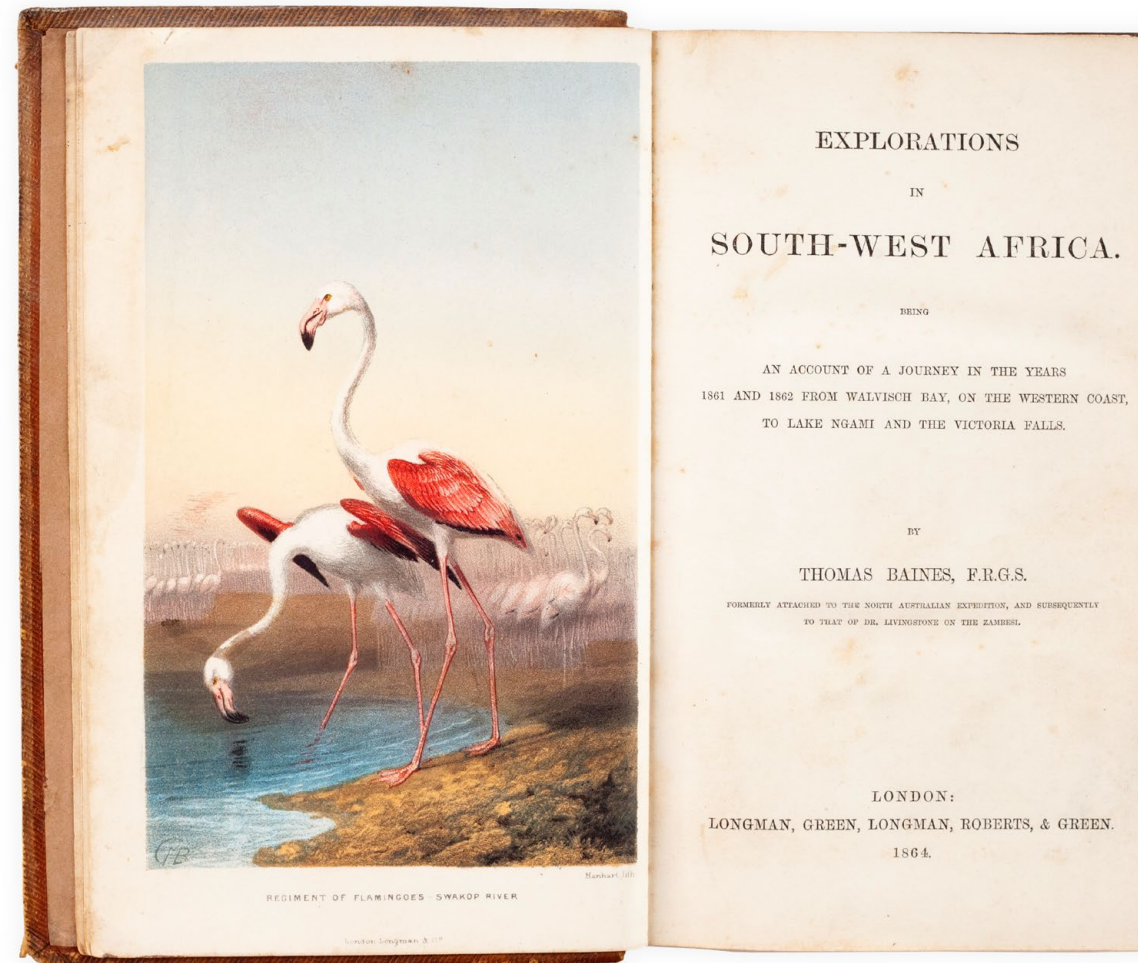
**1. BAINES, Thomas.** Explorations in South-West Africa. Being an Account of a Journey in the Years 1861 and 1862 from Walvisch Bay, on the Western Coast, to Lake Ngami and the Victoria Falls. *London, Longman, Green, Longman, Roberts & Green, 1864.*

8vo, pp. xiv, 457, [390]–[457], 458–535, [1]; with chromolithograph frontispiece, 8 wood-engraved plates, 3 folding maps, and numerous illustrations in the text; second map very creased, short tear to third map, a little light foxing, occasional small marks and creases to corners; overall good in contemporary calf by Rivingtons, spine gilt in compartments with lettering-piece; some wear to extremities and rubbing to boards; arms of Lucton School in blind to upper cover. **£650**

**First edition.** 'The volume contains an interesting account of hunting and exploration in the country of the Namaquas and Damaras, and the illustrations

are very spirited; there is a good description of the flora and fauna of the country, together with an account of the habits of the natives. It is stated that Livingstone, who had travelled over some of these regions, was often indistinctly understood by the natives, and that he had made errors in consequence, the natives themselves averring that Scotchmen, however perfectly they may understand the language of the country, invariably speak it with an idiom that renders them more or less unintelligible' (Mendelssohn).

Mendelssohn, *South African bibliography* I, p. 69; Theal, *Catalogue of books ... relating to Africa*, p. 17.







## A Scotsman in Asia

2. **BELL, John.** Travels from St Petersburg in Russia, to various Parts of Asia. Illustrated with Maps ... Edinburgh, printed for William Creech and sold by Geo. Robinsons and Co., 1788.

Two vols, 8vo, pp. I: xiv, [2], 442; II: vi, 554; with 2 folding engraved maps showing Bell's journey; occasional light foxing, a few closed marginal tears, a little damp staining to lower corners of vol. 1, map in vol. I torn along crease (without loss); overall good in contemporary calf, spines decorated in gilt and with contrasting lettering- and numbering-pieces; some wear to spines, joints, corners and edges, a few marks to covers; armorial bookplate of Robert Hunter of Thurston.

£650

Edinburgh edition (first Glasgow 1763) of this account of the Asian adventures of the Scottish traveller and physician John Bell (1691–1780) undertaken between 1715 and 1738.





The first volume supplies an account of Bell's journeys from St Petersburg to Isfahan as medical attendant to the Russian ambassador Artemy Valaisky, and then to Beijing with the embassy of Peter the Great. 'After a journey of sixteen months across the Russian steppes, through Siberia and the deserts of Tartary, the embassy made a splendid entry into Peking' in November 1720; 'Bell spent much of his time making friends and exploring the city, and his account of his experiences makes a refreshing change from the normal' (Howgego).

In volume two Bell translates the French journal of Lorenz Lange from the same mission, describes his own journey with Peter the Great in his perilous expedition to Derbent and the Caspian Gates in 1722, and ends with an account of his trek to Constantinople in 1737-8.

ESTC T99654; Howgego B62.



# Presented by the Author

3. **BLAND-SUTTON, John, Sir.** Man and Beast in eastern Ethiopia. From Observations made in British East Africa, Uganda, and the Sudan ... With two hundred and four Engravings on Eood. *London, Macmillan and Co., 1911.*

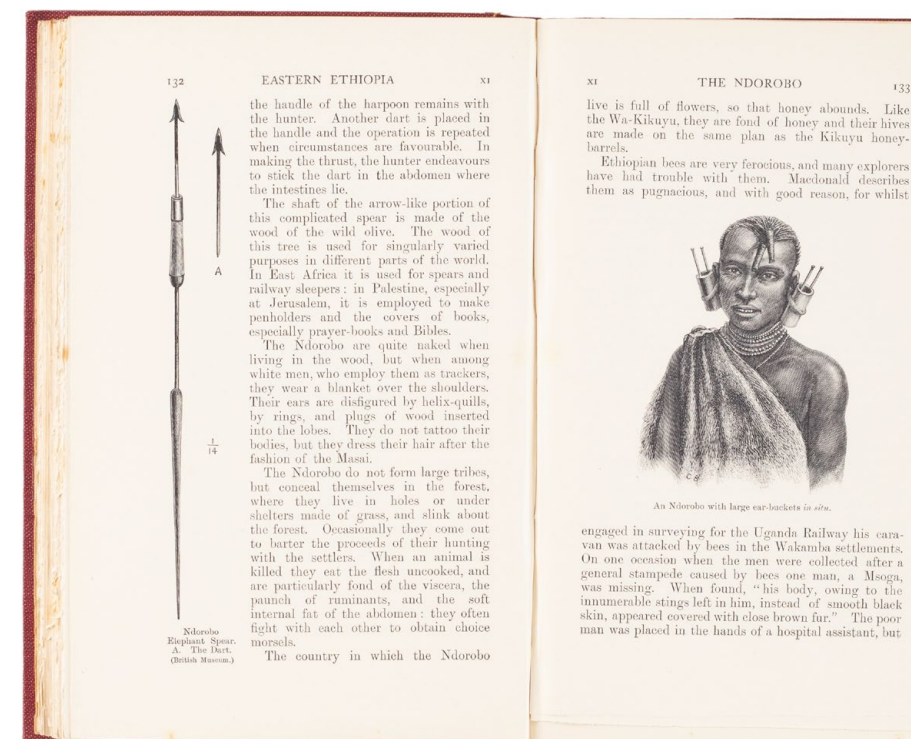
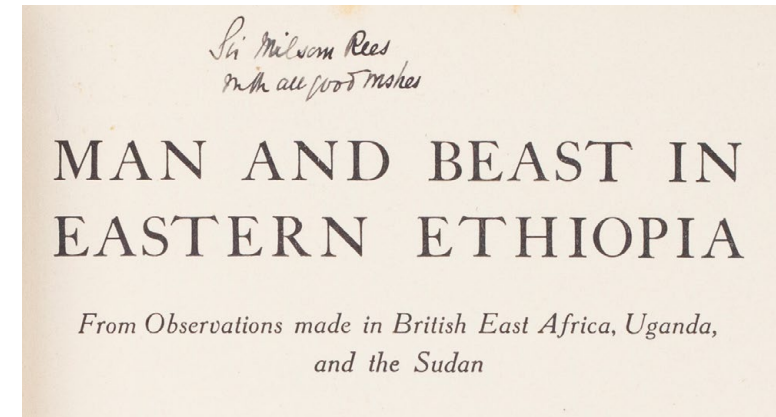
8vo, pp. xii, 419, [1, blank]; with numerous illustrations in the text; very occasional light marginal foxing; a very good uncut copy in original pictorial red cloth, spine lettered in gilt, gilt vignette to upper cover; very slight wear to extremities; author's inscription at head of title 'Sir Milsom Rees with all good wishes', his name on title crossed through and signed 'John Bland Sutton', a few manuscript corrections in the author's hand. **£300**

**First edition, a presentation copy from the author to the Welsh surgeon Sir John Milsom Rees (1866-1952).** Bland-Sutton (1855-1936) served as President of both the Royal Society of Medicine and the Royal College of Surgeons.

'Anxious to see something of Eastern Ethiopia I made a journey, accompanied by my friend and colleague Dr. Comyns Berkeley, to the Victoria Nyanza. We started from Mombasa, and in due course reached the lake and visited its northern shore. On the return journey we went "On Safari" in the Rift Valley. Whilst writing this book I realised that some subjects discussed in it could be made

clearer by a visit to that part of the Nile which courses through the torrid Sudan, especially the Sudd region around Lake No. With this object in mind I made a boat journey up the White Nile and the Bage-el-Gebel as high as Rejaf. This journey was full of interest, for the Nile Valley is a convenient highway for European birds seeking comfortable winter quarters in the forest and lake regions of the Rift Valley. In this book I describe my impressions in a series of essays. Seven of these deal with Mombasa, the Uganda Railway, the Victoria Nyanza, and Uganda; seven with the natives we met during our visit, such as the Masai, Wa-Kikuyu, Ndorobo, and Karivondo, including an account of their curious ear ornaments and modes of hair-dressing. A description of the natural features of the Rift Valley occupies ten essays, under the titles of Crater, Lakes, Lions, Crocodiles, Thorns, Horns, Antelopes, etc. Some of the extraordinary birds are described under the titles of beaks, Crests, Tails, and Wings' (Introduction).

Czech, p. 18.







## Babette's Feast

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4. [BLIXEN, Karen.] DINESEN, Isak, *pseud.* Babettes Gaestebud [*Babette's Feast*]. Copenhagen, Forlaget Fremad, [1952].

8vo, pp. 63; some pages opened a little roughly, but an excellent, very fresh copy, uncut in the original illustrated wrappers; in a folding cloth box. £200

**First edition in book form of *Babette's Feast* by Danish author Karen Blixen (1885–1962), author of *Out of Africa*.**

It had previously been published in English in the *Ladies' Home Journal* in 1950 and was translated by the author into her native Danish for the present edition. In 1987 the Danish film director Gabriel Axel directed an Oscar-winning film based on the story which brought worldwide recognition. More recently (2002) the composer John Browne was commissioned by Covent Garden to turn it into an 'opera for young people'.



...rimesso  
...a scuo-  
...al pove-  
...solitudine.  
...a al Di-  
...enti ri-  
...transit;  
...stegno di  
...Loderico  
...Wallace.

...ev. F. a-  
...tore delle  
...curiosità  
...e bene-  
...volamento  
...gli indi-  
...sta.

...Pensare che avremo acqua in tutte le case; che  
...basterà muovere un rubinetto, e l'acqua sorgerà co-  
...me per incanto, e che in tutte le case a modo non  
...si vedranno più quei secchi precipitati da un quarto  
...o quinto piano col relativo stridore da far rabbrivire,  
...dire, e senza più il pericolo di far pescare coll'uncin-  
...nato grufio nel pozzo il gatto morto... o cose simili.  
...Animo dunque signori Consiglieri, vi prometto  
...le benedizioni, e forse anche qualche bel grazioso  
...sorriso dalle serve bolognesi. E ce ne sono delle belle?  
...Ve lo assicuro io.

...Ma l'acquedotto mi direte voi porterà l'acqua  
...buona, ma cara, e i disgraziati che abitano dove si  
...spende poco, dovranno pagarla, o ricorreranno alla  
...generosità del Gigante. Bene, anche per questi io ho  
...un magnifico progetto, che io vi svilupperò qui in due  
...parole.

...Ma l'acquedotto mi direte voi porterà l'acqua  
...buona, ma cara, e i disgraziati che abitano dove si  
...spende poco, dovranno pagarla, o ricorreranno alla  
...generosità del Gigante. Bene, anche per questi io ho  
...un magnifico progetto, che io vi svilupperò qui in due  
...parole.

...Io sarei beato che domani in tutti gli angoli  
...delle strade sorgessero fontanelle di acqua fresca e  
...sana. Il vino costa caro e l'acqua buona oggi è un  
...tesoro per tutti, anche per gli osi.

...Se il consiglio prendesse in considerazione la  
...mia proposta, io ne sarei felice. E voi cosa ne dite?

Tutti

LORENZO RACCHIELLI Gerente responsabile

Stab. Tip. di G. Monti

Anno — I Num. 4

Cent. 5 Cent.

Bologna 3-5-74



A CONTI FATTI  
BEATI I MATTI  
Giusei

Il Giornale uscirà quando crede  
non più di una volta al giorno, non meno di una volta all'anno.  
Non si vogliono Abbonamenti, nè Inserzioni.

## STORIA

DI UN BRILLANTE UFFICIALE DI MARINA



ave l'eroe sia nato non ve lo voglio

Perchè un comune intero ne

potrebbe arrostiti;

Solo vi dirò questo, che al tempo

(di Hadeschi)

Per l'amor avvisato che portava

(al telebuchi)

E un poco pel suo nome di cattivo soggetto,

Entrò nella marina col gralo di cafetto.

Atto un metro e quattordici era piuttosto tozzo.

Anzi nome: più nome d'un mosco... molto mosco.

Tanto che i camerati, i mozzati e i marinari

Si prendevano il gusto di mollarlo a più pari.

Quando la prima volta il povero caletto

A saltar sulle scale di corda fu costretto.

Gli accadde una disgrazia abbastanza goziosa.

Di cui si ride ancora nella flotta tedesca.

Bisogna che sappiate che il coraggio non fu

Mai del nostro caletto la più bella virtù.

Quindi per un difetto della propria natura

Dopo al primo resino lo prese la paura.

Al secondo gli venne una gran remarcia.

Al terzo cominciarono a tuonar le bullella.

E quando finalmente fu al quarto percento

Incominciò a strillare alto, alto, alto.

Con tanta commovente e u eloquenza tale

Che i tuoni ricordati divennero temporale.

Il capitano rise e brentolo — « per buco

Questo sgarbio ridicolo è un famoso vigliacco!

« Ehi, mozzati andate a prenderle le chiavi del mio dato

« Una camicia nera e quaranta legnate » —

L'ordine fu eseguito sopra la sua groppiera

Che in fatto di legnate fece bella carriera.

A Trieste il cadetto senti nel cor di paglia  
L'amore e la paura che si davan battaglia.  
L'amor diceva — « Guarda che bella caffettiera  
Ti dà il caffè sul porto quando ci vai la sera!  
E tu perchè, imbecille, non senti la tua sorte?  
E non le strisci l'occhio e non le fai la corte? » —  
Ma la paura li diceva — « Non hai sentito  
Che la tua bella è moglie di un geloso marito?  
Le tue spallucce tirano da lontano il bastone;  
Hai tu voglia di farti un'altra indigestione? » —  
Ahi, vinsi amor la guerra! e il nostro cadettino  
Vole tentar la sorte facendo il damerino,  
Ornar le gambe storte di polpe colorate.  
Imbottirsi la schiena di ginzie artificiali.  
E press'a poco ritti nell'uniforme stretto.  
Ripieno scote ai pantaloni peggio d'una polpetta.  
Andarsene superbo verso al noto caffè.  
Dimenticando a sé stesso — « Che cosa fanno a me  
Quattro legnate più quattro legnate meno?  
Ho il collo nella gabbia: non ci penso nemmeno. »

La caffettiera rise, ma il marito già strascio  
Di trovarsi tra i piedi quel sudicio maccao.  
Vole fargli una burla di prima qualità  
E metterlo in ridicolo per tutta la città.  
Il nostro bel cadetto girasse al caffè la sera  
Saluto tutto languido fa bella caffettiera,  
Getto un sospiro ardente e rimase di legno  
Volendola ammicciare coll'occhio e fargli segno.  
La sua bella chiamò ed egli bianco bianco  
Stupito e sbalordito incamminossi al banco  
Dove udì la sua fiamma che con voci interrotte  
Gli sussurrò all'orecchio — « La venga mezzanotte! » —  
Povero cadettino! la sua gioia fu tale  
Cioè quasi gli successe un altro temporale.

Mezzo morto di giubilo e mezzo di spavento  
Ritornò a mezzanotte al dolce appuntamento.  
Fu ricevuto in camera con mille gentilezze.  
Con parole di fuoco, con audace carezze.  
E già si avvicinava il momento fatale  
Quando « udì il marito che saliva le scale...  
Oh Dio! dove nascondersi? » — « Presto, presto si metta  
Qui dentro nella culla della mia bambinetta!  
Lui ci stia dentro bene... ma stia zitto, se no...  
Mio marito è alleato!... » — Il temporale scoppiò.

# Political Parrots – Mocking *Il Monitore*

5. [CARDUCCI, Giosuè, Olindo GUERRINI, *et al., editors.*]  
Il Matto. Anno I – Num. 1 [– Num. 13; *all published*]. Bologna, 19  
April [– 29 June] 1874.

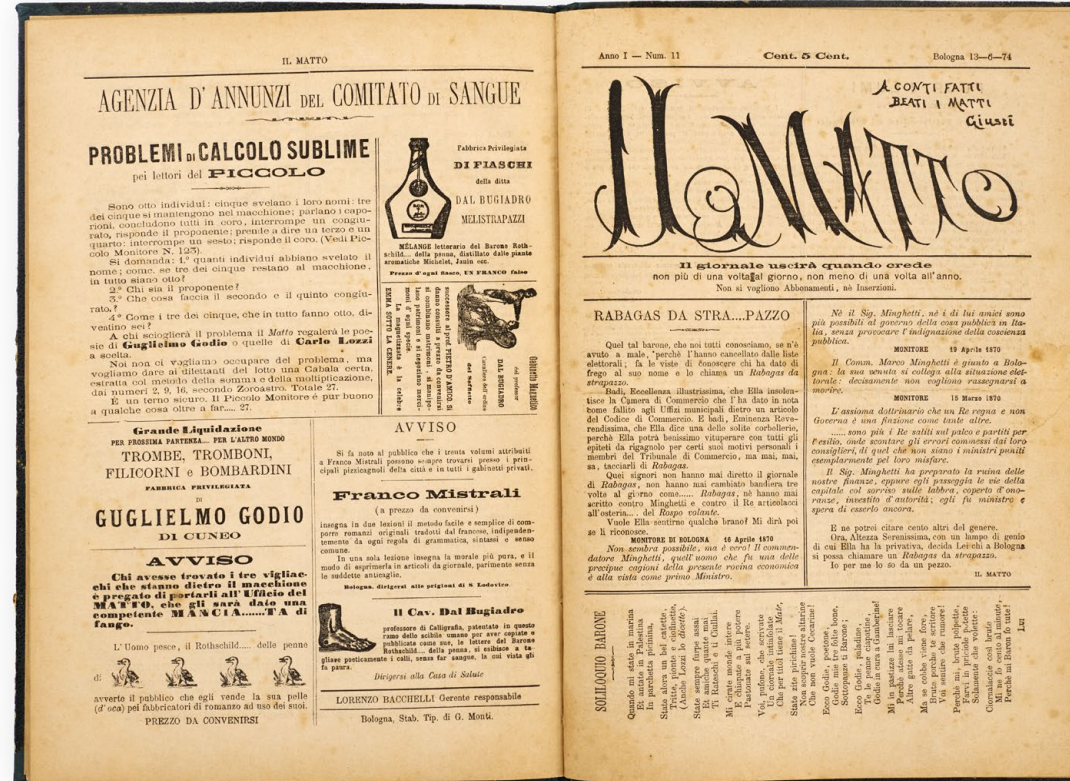
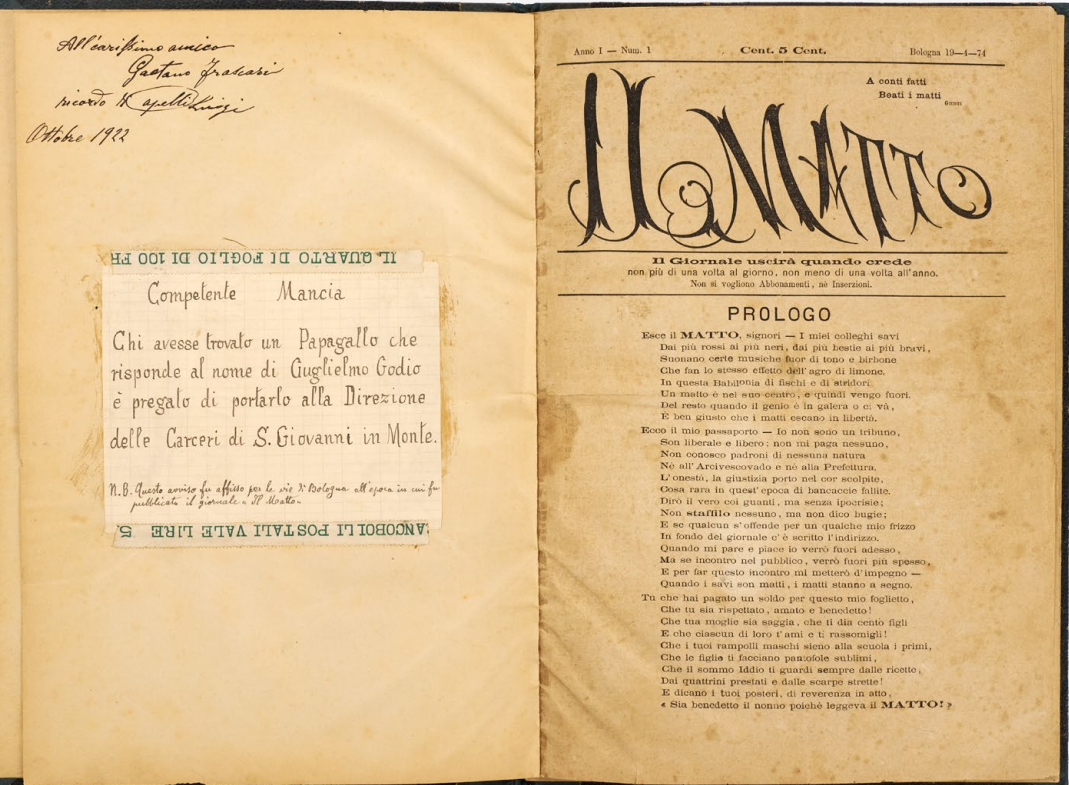
Thirteen numbers bound in one vol., folio, each number pp. [4]; uniformly browned with a few spots, a few small marginal tears and repairs; in contemporary pebble-grained cloth, front board lettered directly in gilt; boards somewhat scuffed, front hinge repaired with adhesive tape; gift inscription 'All' carissimo amico Gaetano Frascari ricordo [?]M/ Capelli Luigi' dated October 1922 and old manuscript note (in another hand) to front free endpaper, old ink stamp 'Luigi Capelli, Barbiere ... Bologna' to rear free endpaper. £1000

Very rare complete run of this short-lived satirical magazine against the pro-government newspaper *Il Monitore*, produced by a group of young liberals from Bologna including the poets Giosuè Carducci and Olindo Guerrini.

*Il Matto* attacks the main local Bolognese newspaper and government mouthpiece *Il Monitore* and its offshoot *Il Piccolo Monitore*, with personal attacks on its director Franco Mistrali (1833–1880), an anti-liberal former officer of the Habsburg Navy who continued his publicist activity whilst serving a prison sentence for bankruptcy. The final issue of *Il Matto*, published on 29 June 1874, triumphantly announces that authorities had finally banned Mistrali from writing while in prison.



*Il Matto's* thirteen issues include humorous plays and sonnets, dialogues, despatches from abroad, mock-advertisements, and announcements, largely deriding Mistrali, contributors to *Il Monitore* (targeting with a particular vehemence one Guglielmo Godio), and readers thereof, written under such pseudonyms as Trick, Buffalmacco, Uncle Toby, and Gonnella. In response to one error-riddled letter to the editor by a proponent of *Il Monitore* accusing *Il Matto* of plagiarism, 'Gramadock' replies that this is impossible, as his doctor has expressly forbidden him from reading rubbish; another article critiques a Bolognese professor's grammatically dubious advertisement claiming to teach English in one week, suggesting that he perhaps learn Italian first, and issue 11 contains satirical Gospel according to *Il Matto*: 'In the beginning was *Il Monitore*, and it had ten associates, a circulation of one hundred copies, and was owned by G. Vicini. The owner called the Fish-Man [Mistrali] ... many believed in the Fish-Man and fed themselves on his lies, and drank his nonsense ...' (trans.).



The present set, bound with the satirical cover-title 'Opera santa' on the front board to disguise the controversial material within, was presented by the barber Luigi Capelli to the socialist Bolognese typographer Gaetano Frascari (b. 1872) in October 1822; beneath the inscription is a note reporting that, in the three months of *Il Matto's* circulation, notices were posted in the streets of Bologna reading 'Reward: anyone who finds a parrot which responds to the name of Guglielmo Godio is kindly requested to bring it to the prison of S. Giovanni in Monte' (trans.).

No copies of any part traced outside Italy; not in OCLC or Library Hub.



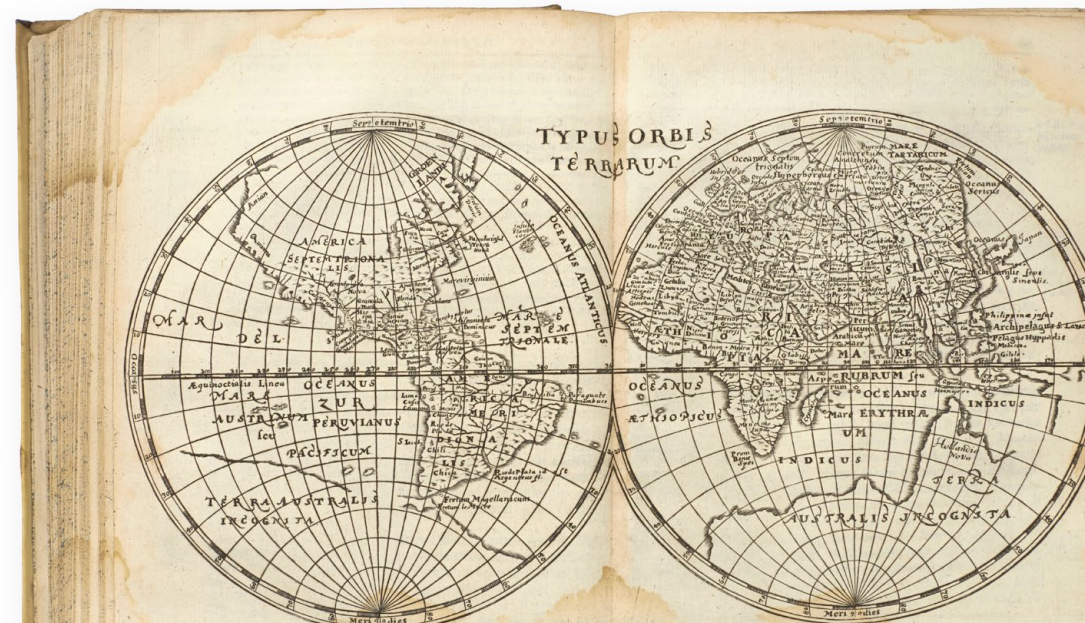
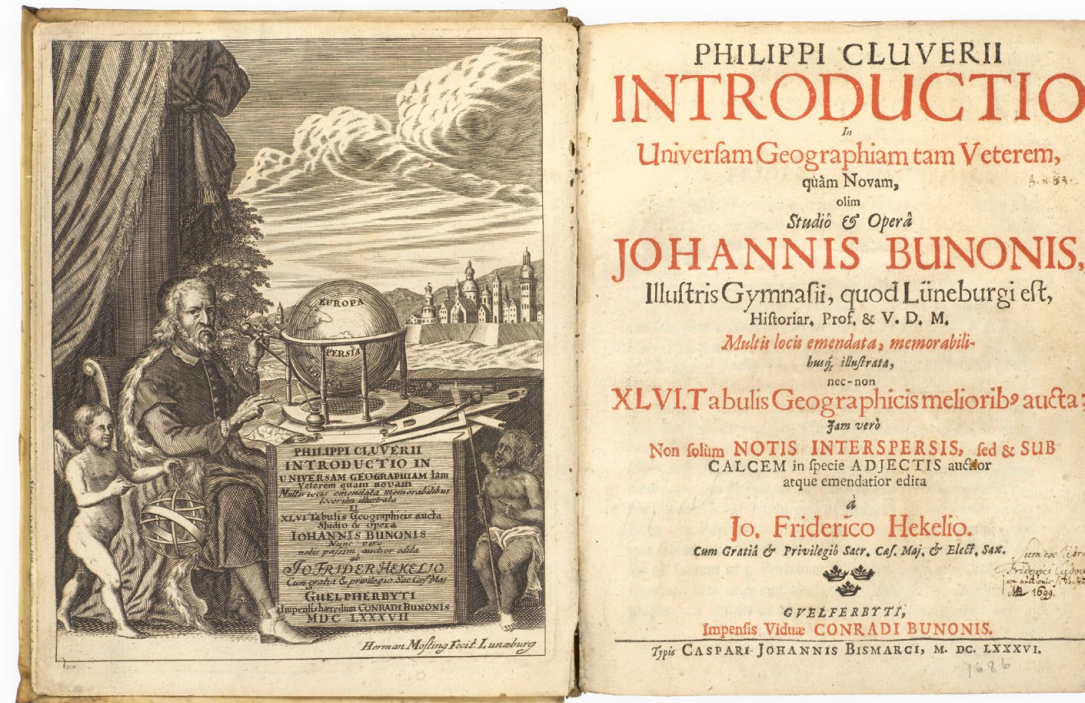
# The Invention of Historical Geography

6. **CLÜVER, Philipp.** *Introductio in universam geographiam tam veterem, quam novam ... Wolfenbüttel, Caspar Johann Bismarck for Conrad Buno, 1686.*

4to, pp. [28], 607, [101, index], [31, index]; with engraved frontispiece, title-page in red and black, woodcut head- and tailpieces, 47 maps and diagrams of which 30 are folded; some dampstaining and browning, fraying to edges of one map; very good in contemporary stiff vellum with later gilt-lettered spine label, yapp edges, edges speckled blue; some marks to spine and covers; with ownership inscription to title 'sum ex libris Friderici Ludovici ... iam auctionis ... jure MB 1699' (see below). **£1750**

The 1686 edition of perhaps the most important geographical textbook of the early modern period, an introduction to global geography by the German antiquarian and geographical pioneer Philipp Clüver, enlarged and supplemented by the German geographer Johann Buno.

A former student of the great chronologist and classical scholar Joseph Scaliger at Leiden, Clüver began publishing on geography in 1611 with a study of the ancient Rhine region, before going on to publish works on ancient Sicily, Sardinia, and Italy. In many ways, Clüver was a typical and erudite example of that particular breed of polymath who came to define the scholarly world of the early modern Republic of Letters. His primary interest lay in reconstructing the geography of antiquity, combining personal travel and observation with a close reading of the ancients, which consequently required both the skill of the geographer and the expertise of the antiquarian and philologist.









The *Introductio in universam geographiam*, his most complete introduction to world geography, was largely intended as a guide for students and became the standard geographical reference work of the period. It begins with a discussion of basic, universal, geographical features – mountains, bodies of water, climate, and so forth – before devoting individual books to the geography of various nations. The majority of the work, books two through to four, covers Europe,

subdivided into regions and countries and stretching from Portugal in the south west to Moscow in the north east; book five is devoted to Asia, including India, Central Asia, Persia, the Middle East, and the western border of China; while book six covers the known parts of Africa – which is to say, predominantly Egypt, Ethiopia, and Mediterranean North Africa – as well as North and South America, if rather cursorily.



The first edition of Clüver's work was published by Elzevir in Leiden in 1624 and was much reprinted – in a number of different versions and formats – in the following decades. This present copy was published in 1686 and is the work of the publisher Conrad Buno and the printer Caspar Johann Bismarck, both of whom had already collaborated on the first Wolfenbüttel edition of 1661. Just like earlier German editions, this edition contains a version of Clüver's text edited and supplemented by the German schoolteacher Johann Buno, a professor of geography and history in Lüneburg and brother of Conrad. As a result, the text is far more extensive and detailed than earlier editions (the Leiden first edition ran to less than 250 pages). **This copy also contains the full set of almost fifty engraved maps, which are often missing or only partially present in other existing copies.**

*Provenance:* perhaps the poet and diplomat Friedrich Ludwig von Canitz (1654–1699). The *Bibliotheca Caniziana* was auctioned in Berlin in February 1700.

Not in VD17.



# A Handbag?

7. [COMMON PRAYER.] The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David ... *London & Glasgow, Collins' Clear-Type Press, [c. 1910].*

[with:]

[HYMNAL.] Hymns ancient and modern for Use in the Services of the Church. Complete Edition. *London, William Clowes & Sons, [c. 1910].*

Two vols, 48mo, *Common Prayer*: pp. 576, *Hymns*: pp. [4], 477, [1]; a few creased corners, otherwise very good copies; uniformly bound in black polished sheep over thin boards with rounded corners, gilt crosses to front boards, spines ruled in blind and lettered directly in gilt, edges gilt over red, black endpapers, preserved together in a contemporary matching black slipcase with carrying handle of black leather cords, sides gilt; case lightly rubbed at extremities, handle neatly repaired at one end; inscription to front free endpapers 'A Present from F. Chubb [- Dec 25 - 12] / Nelsie [- N.] Light / Bartley Farm'.  
**£175**

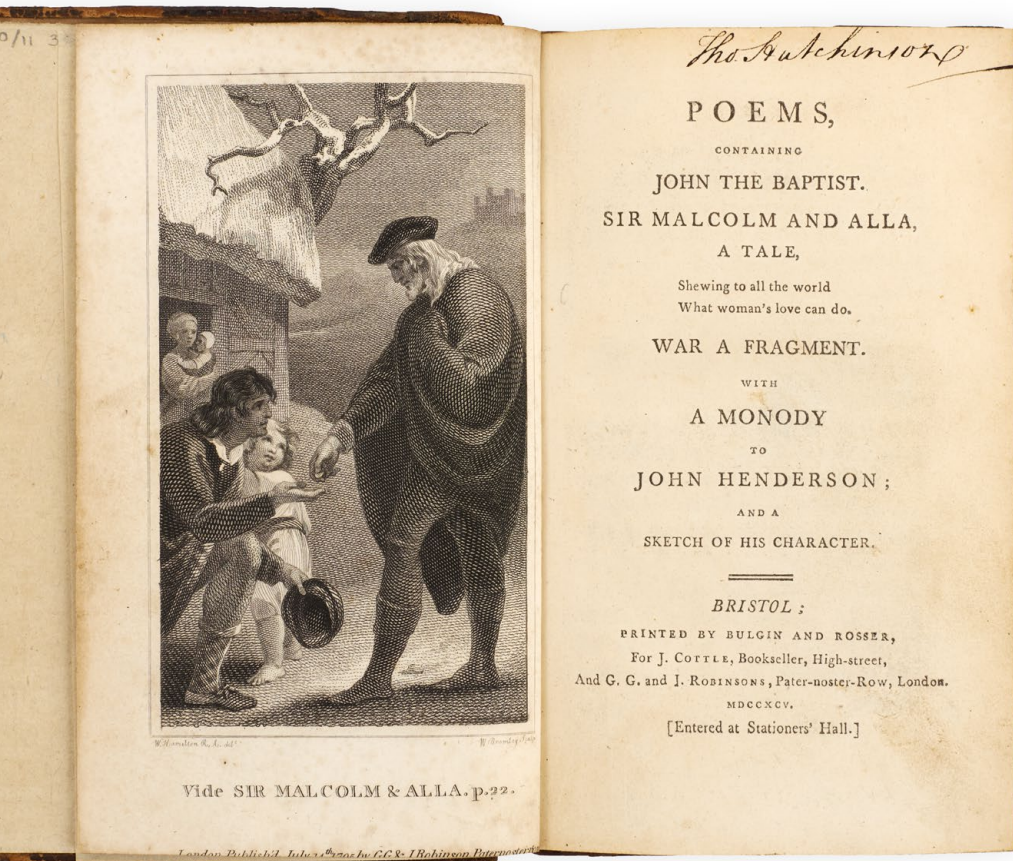
**A George V Common Prayer and hymnal, uniformly bound and unusually housed in a 'handbag' slipcase for the convenience of the fashion-conscious churchgoer.**





# By the Future Publisher of *Lyrical Ballads* Thomas Hutchinson's Copy

8. [COTTLE, Joseph.] Poems, containing John the Baptist. Sir Malcolm and Alla, a Tale, shewing to all the World what Woman's Love can do. War a Fragment. With a Monody to John Henderson; and a Sketch of his Character. *Bristol, Printed by Bulgin and Rosser, for J. Cottle, Bookseller ... and G. G. and J. Robinson ... London, 1795.*



Small 8vo, pp. [2], xvi, 122, [2], with an engraved frontispiece showing Sir Malcolm offering alms 'to cheer the peasant's ice-bound cot' (imprint shaved), three lines of errata at the end (one of these itself a mistake and the correction rubbed out, the other two corrected in ink, with a further correction at p. 116), slight adhesion damage to blank corner of A8<sup>v</sup>/B1, sheet C slightly sprung, else a very good copy in contemporary tree calf, rebaked, covers scraped; ownership inscriptions 'Tho. Hutchinson' to title (see below) and 'M. Hutchinson' to frontispiece verso.

£6000

**First edition of this rare text with an important provenance.** The Bristol bookseller Joseph Cottle (1770–1853) had been introduced to Coleridge and Southey by Robert Lovell in 1794 when the two poets 'were in Bristol courting the Fricker sisters and preparing for Pantisocracy (as they called their scheme to marry and set up a community on the Susquehanna River). Cottle generously offered Coleridge and Southey 30 guineas for the copyright of their poems. He offered Southey an additional 50 guineas and fifty copies for *Joan of Arc* ... and Coleridge a guinea and a half for every additional hundred lines of poetry' (*Oxford DNB*). Coleridge introduced Cottle to Wordsworth in August 1795, and *Lyrical Ballads* followed three years later, ensuring his fame as printer and publisher.

Meanwhile *Poems*, his own first book, had appeared anonymously (Cottle was to acknowledge his authorship on the title-page of the second edition in 1796). Of the four poems printed here, 'Sir Malcolm and Alla' was 'first attempted in the language of the fifteenth century [presumably in homage to the Bristol poet Thomas Chatterton]; but the author, not succeeding ... gave it its present form, by expunging the orthography and most obsolete expressions' (p. iii).

In 'War a Fragment', extracted from a longer didactic poem on happiness that he may yet publish (p. xvi), Cottle personalises that 'worst of scourges' through the tale of Henry and Orlando. The strictures on war in the preface suggest that Cottle, like Wordsworth, had made a tour of revolutionary France: 'It is possible,



that the author's mind may be susceptible of higher indignation on the subject of War, from the circumstance of his having been an eye witness, on the Continent, of a part of those horrors which ever attend it' (p. x).

"War a Fragment" is really a poem of some importance, if only for its novel hint that war is not the best corporate expression of a nation's will ... The decent young citizen who ventures out at night [from the besieged city] to talk to the dying on a gory battlefield finds a British youth clutching a girl's picture, and gives him a sharp political lecture on the cause of his undoing –

'Perchance some statesman's pique, some shrine profan'd  
A flag insulted, or a skiff detain'd;  
These blow the blasts of war ...

'The starving children, the widows, the tinsel glory and the hollow gain, may all be commonplaces ... but, at that date, the frank and imperious lines were daring and visionary' (Basil Cottle, pp. 6–7).

#### *Provenance:*

Thomas Hutchinson (1773–1849), a farmer, was close to the Wordsworth circle through his sisters Mary (afterwards Wordsworth's wife) and Sara. Dorothy Wordsworth described him in a letter to Jane Pollard in 1795: 'You must recollect my friends the Hutchinsons, my sole companions at Penrith, who removed the tediousness of many an hour ... Their brother has a farm, of about £200 a year, and they keep his house. He is a very amiable young man, uncommonly fond of his sisters, and in short, every thing that they can desire' (*Early Letters*, p. 133).

In 1801 Wordsworth stayed for three weeks with Tom Hutchinson – 'a particular friend' – and his sister Mary – 'a very particular friend' (*Early Letters*, pp. 263–4). Wordsworth and Mary were married in 1802, and Sara Hutchinson and Wordsworth's sister Dorothy joined their household at Dove Cottage. Tom was an occasional visitor and in 1806 was godfather and namesake to Thomas Wordsworth.

ESTC T54038, **listing three copies in the UK** (BL, CUL, Glasgow) **and five in North America**. See Basil Cottle, *Joseph Cottle of Bristol* (Historical Association, Bristol Branch, Local History Pamphlets, 1987).

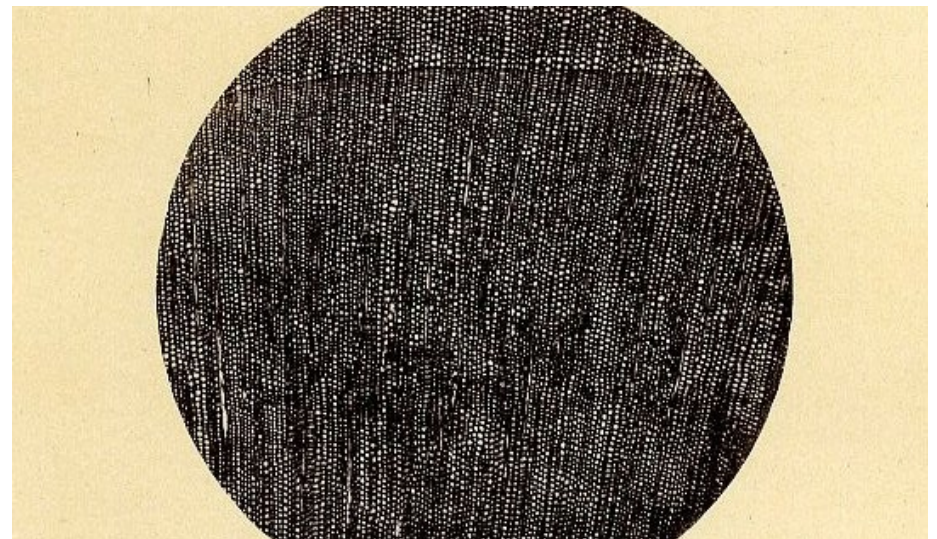
## Microscopy meets Photography

### 9. DURHAM, Arthur E. Transverse Section of Wood (Salisburia). *Circa 1870s*.

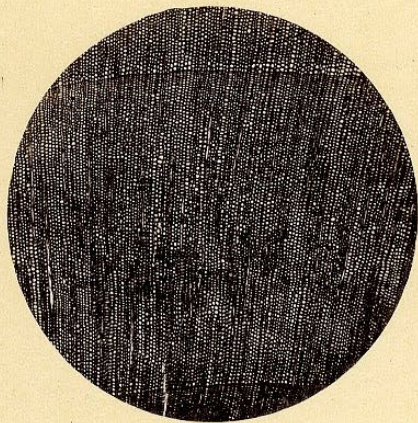
Albumen print (circular), diameter 82.5 mm (3¼ inches), mounted on two-tone card, signed 'A.E. Durham', titled and annotated 'All nat: photomicrograph:' in pencil on mount; some foxing to mount not affecting image. **£750\***

**A rare and attractive microphotograph of a transverse section of *Ginkgo biloba* wood, traditionally used in Chinese medicine and homeopathy.**

Arthur E. Durham was a surgeon at Guy's Hospital in London from 1861 to 1894 and a Fellow of the Royal College of Surgeons. He was also a member of the Royal Photographic Society, seemingly active as a photographer in the 1870s and 1880s. His photographs are rare. Those known are from one series of







*Transverse Section of Wood (Salix bursaria)*

*Ad nat: Photomicrograph:*

*W. Durham*

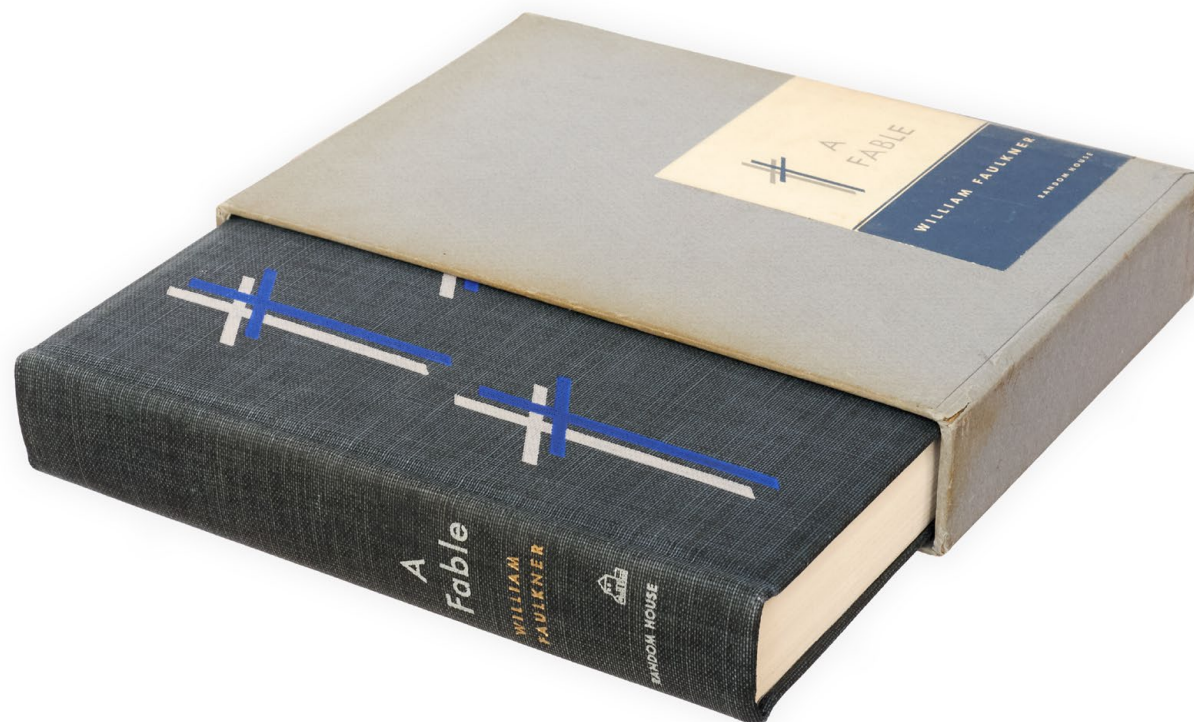
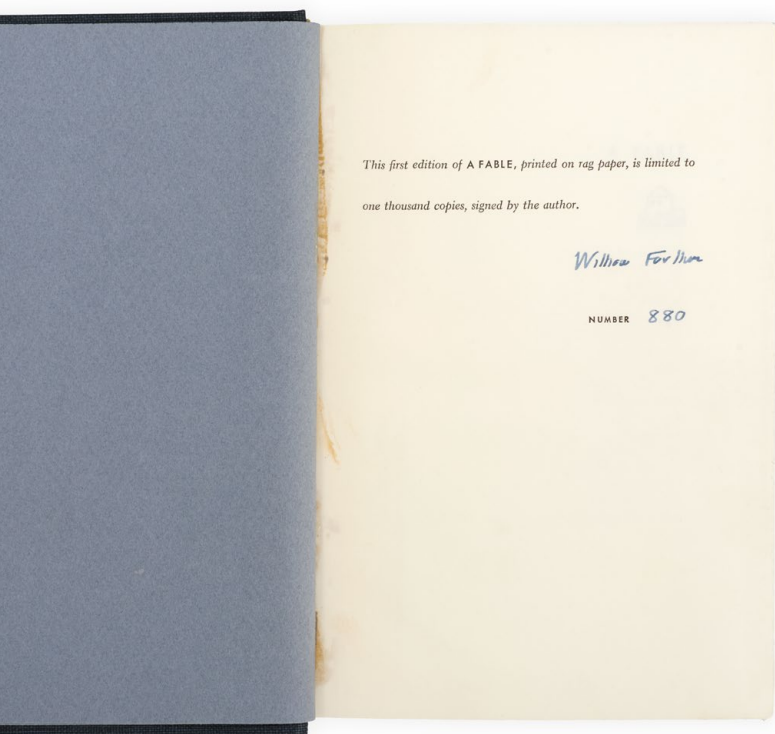
microphotographs of sections cut through various woods and are characterised by a technical virtuosity and a fine precision of detail. The resultant images are completely abstract.

Scientists and medics had been linked to experimentation with microphotography since the invention of photography. In 1839 Arago had pointed out the possibility of microphotography in his report on Daguerre's invention. As early as 1802 Wedgwood had projected enlargements of microscopically small objects onto light sensitive silver paper in sunlight, but he had been unable to fix the images. In the 1840s J.B. Dancer was producing enlarged objects by microphotography using a solar microscope. Microphotographers were soon experimenting with Talbot's paper negative process, but it was only with the later introduction of the glass negative and albumen printing process that such detailed studies could be made.

In this example Durham has photographed a section of the tree better known as the *Ginkgo biloba*, used in traditional Chinese medicine and homeopathy to treat a variety of complaints, including dementia, lung conditions, and kidney and bladder disorders.

For more information on microphotography see J.M. Eder, *History of Photography*, pp. 385–388.





## Faulkner's Greatest Work

### 10. FAULKNER, William. *A Fable*. [New York], Random House, [1954].

8vo, pp. [12], 437, [1]; title-page printed in blue and black; a fine copy in the publisher's grey-blue bevelled buckram, covers blocked with crosses in white and blue, top edge stained blue, in the original green card slipcase, printed label, but without the very rare glassine wrapper. **£1500**

**Limited edition, no. 880 of 1000 copies signed by Faulkner.** A late, overtly political novel set in the French trenches during the First World War, *A Fable* was the first novel to win both the Pulitzer and National Book Award. Faulkner thought it his greatest work.

Petersen A31a.



ORATIONES  
DICENDÆ IN EXPOSITIONE  
SS. SACRAMENTI  
ALTARIS  
PRO CONVENTU S. MARIE  
ANGELORUM EUGENIÆ



## 'Lord Make Our Emperor Napoleon Safe'

II. [FRANCISCANS.] Orationes dicendae in expositione SS. Sacramenti altaris pro conventu S. Mariae Angelorum Eugeniae. [*Northern Italy, 1787 and later.*]

Manuscript on paper, in Latin, with some later additions in Italian, 4to (245 x 185 mm), pp. [18]; title in red and black, coloured armorial below with monogram, coronet, and two birds as supporters, rubbed inscription to bottom corner 'Fr Petrus Maria a Nolis scripsit pinxitque ... anno ... 1787'; coloured full-page drawing to title verso of a monstrance amid clouds within frame decorated with shells and vines; the first 14 pp. neatly written in a single hand in red and black, with initials in blue and red, each page within decorative border, thereafter written in several later hands; small chip to fore-edge of first leaf, some finger soiling and staining to corners and edges, some wear to lower outer corners; overall in good condition in late eighteenth-century calf; somewhat rubbed and worn. **£1250**

**An intriguing devotional manuscript compiled for a northern Italian Franciscan convent dedicated to Santa Maria degli Angeli, with a full-page image of a monstrance, and with evidence of the tumultuous impact of the Napoleonic era.**

A rubbed note to the title-page states that the manuscript was 'written and painted' by the friar 'Petrus Maria a Nolis', his name suggesting that he was from Noli, on the Ligurian coast to the west of Genoa. Following prayers for the Eucharist and the Immaculate Conception comes a prayer for 'S. Theonesto', undoubtedly the early Christian martyr Theonestus of Vercelli in Piedmont, located between Turin and Milan.





**V** Panem de Coelo praestitisti eis **Tem. patē.** alleluja

**R** Omne delectamentum in se habentem.

**V** Ostende nobis Domine misericordiam tuam.

**R** Et salutare tuum da nobis.

**V** Domine exaudi orationem meam

**R** Et clamor meus ad te veniat.

**V** Dominus vobiscum

**R** Et cum spiritu tuo.

**De SS. Sacramento**

**D**eus, qui nobis sub Sacramento mirabili, passionis tue memoriam reliquisti: tribue, quaesumus, ita nos Corporis & Sanguinis tui sacramenta venerari, ut redemptionis tuae fructum in nobis jugiter sentiamus. Qui vivis & regnas.

**De Immacul<sup>a</sup> Conceptione.**

**D**eus, qui per immaculatam Virginis Conceptionem dignum Filio tuo habitaculum preparasti: quaesumus, ut, qui ex morte ejusdem Filii tui praevisa eam ab omni labe praeservasti, nos quoque mundos ejus intercessione ad te pervenire concedas. **De S. Theonesto.**

**P**raesta, quaesumus Omnipotens Deus, ut intercedente beato Theonesto martire tuo, & a cunctis adversitatibus liberemur in corpore, & a pravis cogitationibus mundemur in mente.



In the subsequent prayers we find numerous members of the Order of Friars Minor: the Spanish Franciscans St Peter of Alcántara, St Didacus of Alcalá, and St Paschal Baylón; and (added in a later hand) the Italian Franciscans the Blessed Leonard of Port Maurice, beatified in 1796, and Andrea Caccioli of Spello.

A prayer 'pro rege' has a later note written beside it reading 'carolus emanuel', surely a reference to Charles Emmanuel IV of Savoy, King of Sardinia-Piedmont from 1796 until 1802; in 1798 he was forced to cede his northern Italian territories to the French, retiring to Sardinia. A boldly written prayer for Napoleon ('Lord make our emperor Napoleon safe') praying for his 'triumph' on p. [16] has been very deliberately struck through. Further evidence of the unrest of the period can be found on the final page, with **prayers for times of war, disease, and civil unrest**. There is also a prayer for electing a pope; this likely relates to the extended period of sede vacante between the death of Pius VI in 1799 and the election of Pius VII in 1800. Further prayers at the end are dated 1950, and a list of invocations facing the title has an entry dated to 1964.

Oratio B. Leonardi à portu Mauritio Conf.  
 Deus, qui B. Leonardum confesorem tuum Evangelicae predicationis  
 & singularis penitentis gratia decorasti; Concede propitius, ut  
 ejus inherentes monitis, & exempla sectantes premia conse-  
 = quamur aeterna. per Dominum nostrum Jesum Christum & c.  
 Oratio B. Andreae de Hispello Conf.  
 Clementissime Deus, qui B. Andreae Conf. tui meritis, et inter-  
 = cessione aeris serenitatem, et pluviam poscentibus tribuisti =  
 congruentem: mentes nostras imbre tuae gratie perfunde; ut  
 sordibus peccatorum abstersis, perpetua vultus tui hilaritate  
 perfrui mereamur.

~~Domine saluum fac Imperatorem nostrum  
 Napoleonem.  
 Oremus.~~

~~Deus Regnorum omnium, et Gallicani maxime  
 protector Imperii da servo tuo Imperatori nostro  
 Napoleoni triumphum virtutis tuae scienter excolere,  
 ut qui tua institutione est princeps, tuo sit semper  
 munere potens. Per Dominum etc.~~

In Assumptione S. M. V. (15 Agosto). Dall'anno 1950 -  
 Oremus. Omnipotens semperque bonus qui Summa  
 sanctam Virginem Mariam, filii tui quilibet  
 coram te animam ad coelestem gloriam assumptam  
 et beatam gloriamus, ut ad cultum sanctae virgini  
 omnes domus nostras, etc. Amen.

Domine non secundum peccata nostra facias nobis  
 Neque secundum iniquitates nostras retribuas nobis.

Oremus

Deus, qui culpa offenderis, poenitentia placaris: preces  
 populi tui supplicantis propitius respice, et flagella tua  
 iracundiae, quae pro peccatis nostris meremur, averte. Per  
 Dominum etc.

Deus omnium fidelium Pastor et  
 Rector. famulum tuum. r. r.  
 quem Pastorem Ecclesiae tuae  
 praeesse voluisti, propitius respice  
 da ei, quaesumus, verbo et exemplo  
 quibus praest. proficere, ut ad vitam  
 una cum grege sibi credito perveniat  
 sempiternam.

A. Mariae / B. Regina - St. Margherita  
 Oremus: Concede nobis quaesumus Domine, ut ad  
 solennitatem Beatae Mariae Virginis Assumptae  
 nostras celebramus; eius munus precibus, facias  
 in nostris et gloriam in futuro saeculo incrementum  
 Per Christum Dominum vestrum.



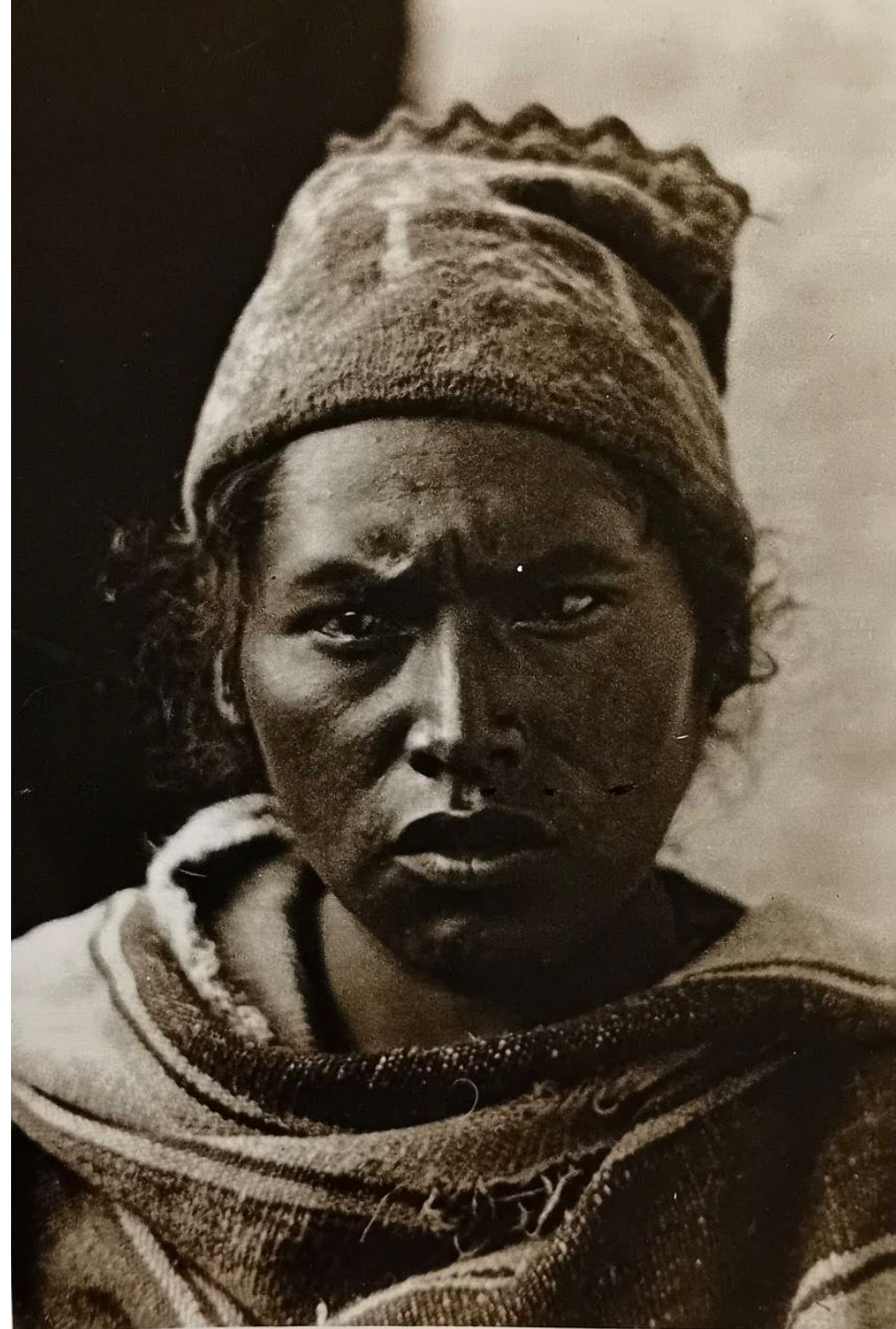
# Picturing Bolivia

**12. GERSTMANN, Roberto.** Bolivia 150 grabados en cobre. Introducción por Dr F. Ahlfeld. *Paris, Braun & Co., 1928.*

Folio, frontispiece portrait of Gerstmann, pp. [6], 150 photographic plates (signed, numbered, and captioned), 1 map of Bolivia, pp. 22, [1, colophon]; a few spots to margins and fore-edges, occasional light marks; very good in contemporary half vellum, marbled sides, 'Bolivia' in manuscript to spine, top edge gilt, marbled endpapers; somewhat worn and marked, some foxing to endpapers. **£175**

**First edition with 150 striking Bolivian photographs by the Vienna-born photographer Roberto Gerstmann, who travelled extensively in South America, with a preface in Spanish, German, and English by Dr F. Ahlfeld.**

Ahlfeld writes of Gerstmann in the preface as follows: 'His teeth rattling with fever, he rode through the deserts of lonely Carangas; quite alone, accompanied only by his faithful camera, he stalked the wild Siriono Indians in the jungles of the Beni; and without any experience in mountain climbing, he undertook dangerous ascensions of hitherto unconquered peaks ... he roamed forever through Bolivia from the volcanoes in the West to the Iténez River near the Brazilian border ... Just as the country appears to the traveler – glaciers, jungles, an old Spanish church, the pampa, a typical indian, and again soaring mountains – thus, with all its sharp contrasts, it will present itself to the reader of this volume.'



*Rob. Gerstmann -*





## Calligraphic Key-Labels Hand-Illuminated and Printed on Vellum

13. [GREVENSTUK *Brothers.*] Hand-coloured parchment key labels, with the original engraved copper plate. *Amsterdam*, [c. 1875–1900].

Three full sheets (c. 182 × 128 mm) with 15 labels each, with 5 part-sheets of 3–10 labels and the original engraved copper plate (189 × 131 mm); hand-coloured and heightened in gilt, one part-sheet with a hole punched in each label; traces of adhesive to the verso of one sheet; in a brown paper wrapper addressed 'Den Wel Edel Geboren Heer | Chr. Beels' in ink and sealed with the label of the Gebroeders Grevenstuk, with an envelope addressed 'Den Heer C. H. Beels | Graaf van Waldeckstraat 39 | Maastricht'. **£1200\***

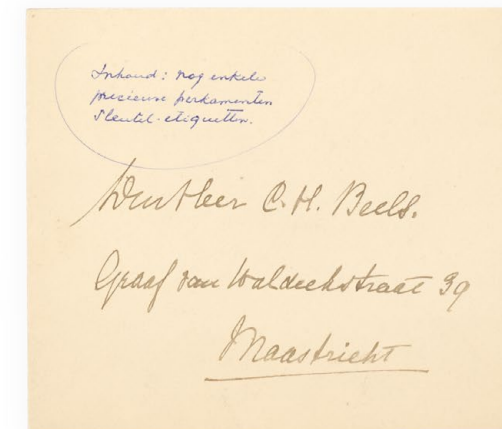
**A rare and curious survival: some seventy key labels, printed on fine vellum and hand-coloured by royal calligraphers for a *fin-de-siècle* Dutch gentleman, splendidly preserved with the engraved copper plate from which they were printed.**



Adorned with Tudor roses and Scottish thistles, these labels were produced by the Brothers Grevenstuck, calligraphers to the Dutch court, for one 'Chr. Beels' of Maastricht – likely of the Protestant gentry family of that name. Originally of Rotterdam, the Beelses were great collectors of art, at one point owning the Imhof Prayerbook, the earliest dated work by Simon Bening (1483/84–1561), regarded in his day as 'the greatest master in the art of illumination in all of Europe' (Kren, p. 448); part of the family's collection is now in the Rijksmuseum. Two members of the Beels family by the name of Christiaan appear in the *Nederland's Patriciaat* (III, pp. 17–18) of 1912: one born 1862, formerly lieutenant-at-sea second class in the Dutch Navy and now of the firm Testas en Waller, the other working for a forestry firm in Surabaya in the Dutch East Indies.

Active in the late nineteenth and early twentieth centuries, the Brothers Grevenstuck of Amsterdam here advertise themselves as 'Hof-Calligrafen'. Examples of their calligraphic work survive in several Dutch collections, including the Koninklijke Verzamelingen, but we find no other examples of key labels on parchment either by them or by other craftsmen of the period.

See Kren, 'New directions in manuscript painting, circa 1510–1561', in Kren and McKendrick eds., *Illuminating the Renaissance: the Triumph of Flemish Manuscript Painting in Europe* (2003).





# The Great Fire of Hamburg

## 14. [HAMBURG.] A sammelband of material relating to the Great Fire of Hamburg. [Germany, 1842.]

Eleven printed items, 8vo and 4to, plus two maps, bound together in contemporary cloth-backed boards with patterned sides; some browning and damp-staining, the larger items folded, one with a horizontal tear. **£450**

**A fine and unusual volume of materials relating to the Great Fire of Hamburg of May 1842, comprising a long article by the journalist Joseph Mendelssohn published over five issues of *Der Komet*, special issues of several periodicals devoted to the disaster, a rare poem by the blind writer Margarethe Hedwig Hülle, and maps of the city before and after the fire.**

The Great Fire, which started early in the morning on 5 May and raged for four days, destroyed a quarter of the inner city and killed fifty-one people, with the loss of many churches and the town hall. It (or rather its aftermath) was the first historic event to be recorded using the new art of photography, and the enormous losses borne by insurers were instrumental in the development of reinsurance.

On the scene after the event was Joseph Mendelssohn (1817–1856), whose long article, 'Scenen aus Hamburgs jüngsten

Schreckenstagen', was published over five issues of the Leipzig periodical *Der Komet*. Mendelssohn had published his first work, *Blüthen: Gedichte und Novellen*, in 1839, and spent the next two years in Paris, where he knew Heine, Dumas, and Hugo. Another journalistic account appeared in the 9 May issue of the *Staats- und gelehrte Zeitung des hamburgischen unparteiischen Correspondenten*, present here in the original and in two different reprints – supplements to the *Rheinischen Zeitung* and the *Bremer Zeitung*. Also included here is a very rare poem on the fire, *Der Brand von Hamburg* (Bremen, 1842), by the blind writer Margarethe Hedwig Hülle, née Hoffmeier (1794–1861).

Her first major work was a free rendition of the *Odyssey*, published in 1826, which was generally well received, though Goethe, to whom she sent a copy, called it ambiguously a 'wunderlichen Übersetzung'; she published several other collections and a novel. ***Der Brand von Hamburg* was published 'zum Besten der abgebrannten Armen', and is now very rare, not in Library Hub, OCLC, or KVK.**

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



### DER KOMET. Unterhaltungsblatt für gebildete Stände.

Dreizehnter Jahrgang.

Herausgeber: Dr. C. Herlossohn.

Verleger: L. H. Bösenberg.

Redacteur: Dr. A. Hirsch.

N<sup>o</sup> 109.

Dienstag, den 31. Mai.

1842.

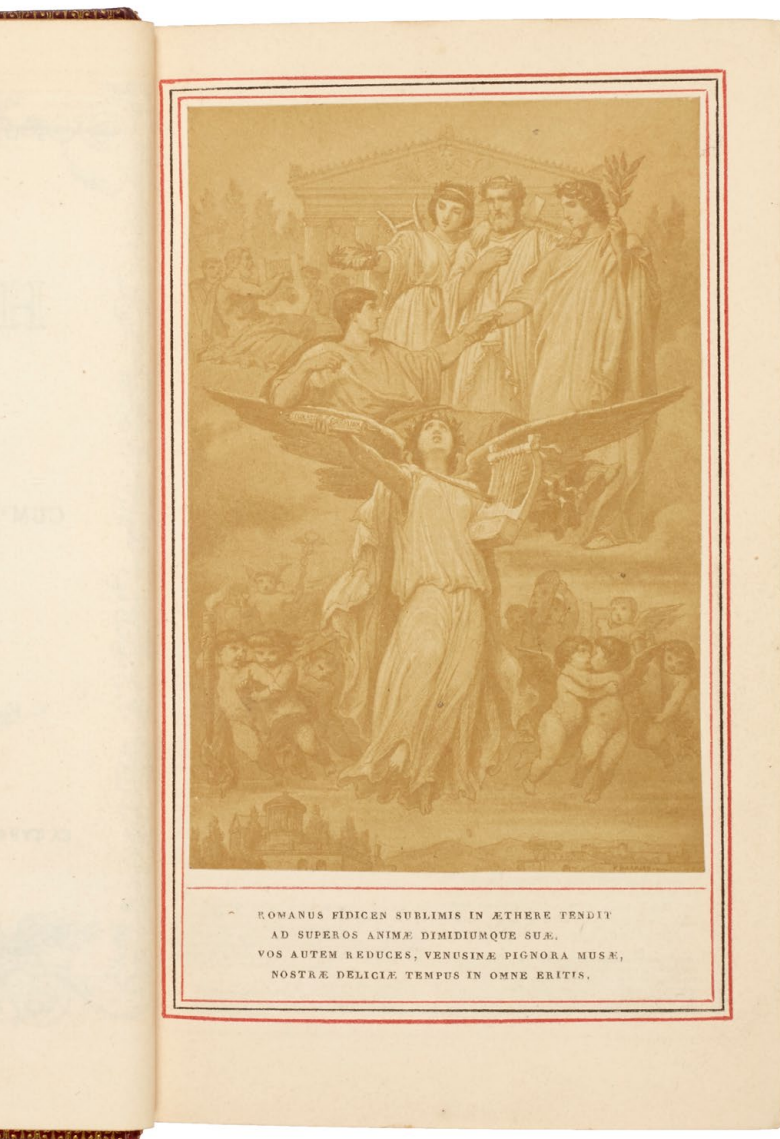
#### Scenen aus Hamburgs jüngsten Schreckenstagen.

(Fortsetzung.)

Die Schlacht entweicht, das Auge schließt sich, aber dennoch toben, heulen und wogen die rothen Flammteufel vor ihm, von beiden Seiten der brennenden Straßen sich kreuzend und übereinanderstürzend, eine mörderische Hölle verbreitend, die noch nicht gesprungenen Fenster der ersten besten Häuser in der Linie ihres Wiederschalles blutroth überfunkelt, den Weg der Fliehenden, die sich forciert in dichten, drängenden Massen, namentlich zur Mauer über den alten Steinweg hinaufzuwälzen, grell beleuchtend. Auch in dieser weitgedehnten Straße, in der fast jedes Haus verschüttet, deren Baarenlage enthält, ist jetzt Alles in Angst und Schrecken, schreiender Rettungsarbeit. Die Wack- und Leitwagen zum Fortschaffen der Handsgüter und Mobilien werden bereits mit enormen Summen bezahlt und sind kaum noch aufzutreiben. Unendlich

erregender jedoch als die Rettungsanstrengungen des Volkes, ist die Verzweiflung des Aeltern, der das Geringe, was er sein nennt, auf einer Schiebklarre, einem Handwagen oder größtentheils in den Händen des fortgeschickten, Herzzerreißenden Anblick! Da leuchtet ein altes, ehrwürdiges Mütterchen unter einer Decke und einigen Kissen, mit denen sie sich auf den Ball oder auf eine Wiese vor dem Thore unter Gottes kalten Nachthimmel weist und von ihm, nicht von Menschenkraft, Hilfe ersieht oder – den Tod. Dort schlüpft ein müder Geist die klägliche Habe in's Bett und weint heiße Thränen, daß er das Haus, in dem er geboren ward, in dem er alt und morsch geworden, früher selber sehen muß, als sich selbst. Weiber und Mädchen tragen in den jittersnden Händen, was sie in der Todesangst, in der Besinnungslosigkeit des Fliehens retten konnten, und meist ist's nur Land und Flur, Plummets, Spiegel, Hausmöbel, elende Schildecken, Lampen und dergleichen, was sie mit unfähiger Besorgniß und dräng-





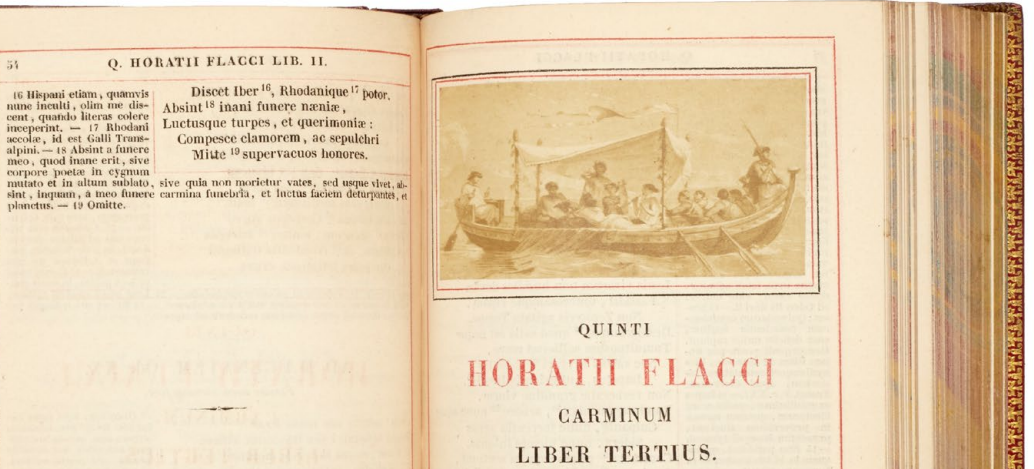
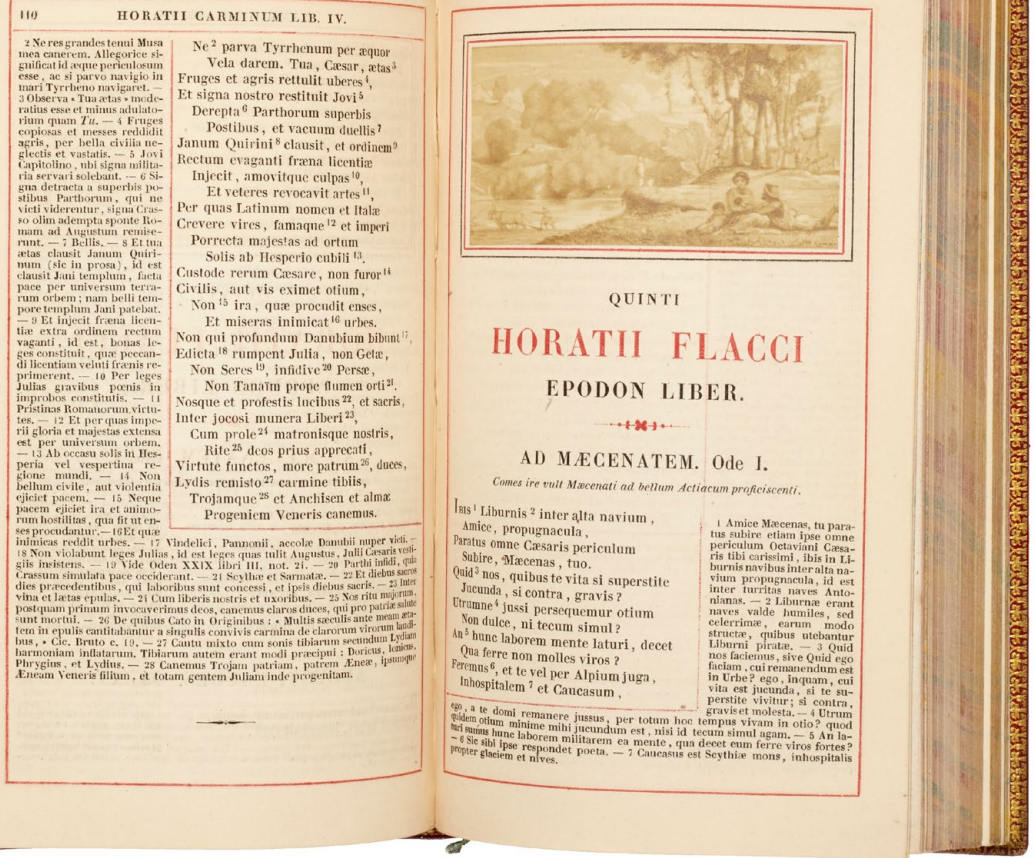
## With an Early Photographic Apparatus

**15. HORACE.** *Opera cum novo commentario ad modum Joannis Bond. Paris, Didot, 1855.*

12mo, pp. [4], xlvi, [2], 299, [1]; with a full-page photographic illustration after the title, 2 double-page maps at end, 6 photographic plates, 11 photographic headpieces, borders printed in red throughout; occasional minor spots; early twentieth-century red crushed morocco by C. Hardy, panelled spine lettered and tooled in gilt, sides with a large central gilt lozenge, dentelles gilt, marbled endpapers, all edges marbled and gilt; bookplate removed from front pastedown, extremities just a touch rubbed; a very attractive copy, inscribed by Henry Yates Thompson to James Welldon (1854–1937), Lord Bishop of Calcutta (*see below*). **£750**

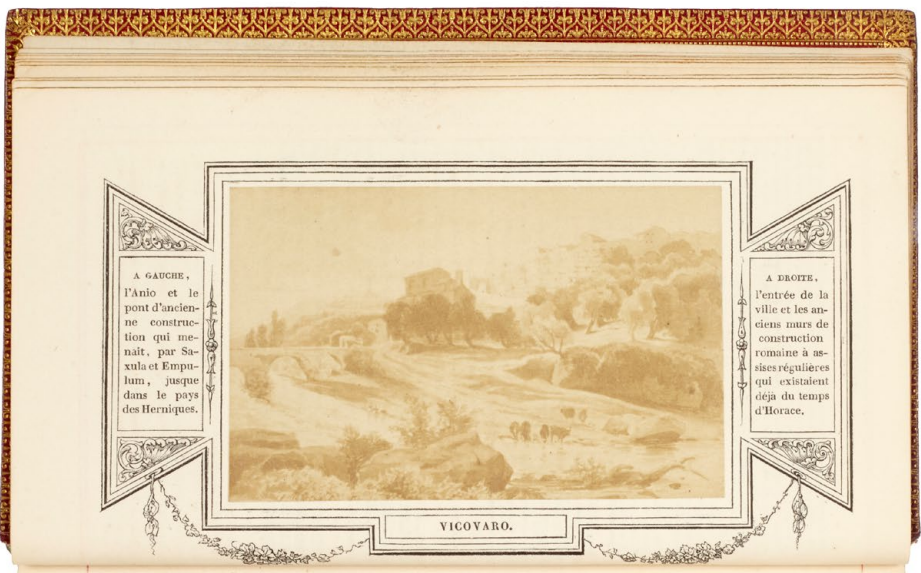
**The deluxe issue of Didot's Horace, a fine early photographically-illustrated work,** complete with all the photographic plates, headpieces and maps, and printed on fine paper.





This copy is inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon (1854–1937): 'Lord Bishop of Calcutta, in grateful recognition of much kindness & many good offices in connection with the establishment of the Art School at Harrow and with the very best wishes for his new career'. The inscription was most probably penned in 1898, when Welldon, who was fond of the Classics and had translated Aristotle, left the headmastership of Harrow for his new post in Calcutta.

Mills 1413.



VIE D'HORACE.  
CHAPITRE PREMIER.  
Naissance et éducation d'Horace.

Horace est né sous le consulat de L. Aurélius Cotta et de L. Manlius Torquatus, dans le temps que César, compromis par la première conjuration de Catilina, rêvait déjà la chute de la république (1). L'enfance du poète fut troublée par le bruit des guerres civiles. Tout jeune, il porta les armes lors des sanglantes représailles exercées par Octave contre les meurtriers du dictateur. Plus tard, il devint l'ami de Mécène, et ses dernières années s'écoulèrent auprès du conseiller d'un prince qui représentait le monde. Chacun de ces époques lui a suggéré de nobles pensées et inspiré de sublimes accents. Il a aimé la liberté quand elle était possible; puis il a préféré l'unité du pouvoir à l'anarchie, et n'a, du moins, célébré ce pouvoir que quand il était devenu modéré, réparateur et tutélaire. L'histoire de ses poésies est celle de Rome pendant le long enlèvement de l'empire, lorsque le siècle pacifique et littéraire, qu'on appelle le siècle d'Auguste, succédait à des temps de troubles et de discordes. La révolution qui s'accomplit alors et qui fit passer la souveraine puissance des mains du peuple dans celles d'un empereur, était une révolution sociale. La vieille société romaine se mourait d'un mal dont elle ne pouvait guérir qu'en changeant de forme, et les circonstances de la vie du poète trépassaient ce changement. Elles nous racontent toutes ces transformations, ces hésitations, ces croyances nouvelles, ces fortunes subites, ces poésies complètes ou perdues au temps où les Romains échangeaient la vie agitée du Forum et les terribles émotions de la démocratie contre un repos qui les payait de leur liberté. Horace qui, par sa naissance, touchait à la classe des affranchis, et, par ses amitiés, aux conseillers du prince et au prince lui-même, représente le (1) Cotta et Manlius devaient être assésiens ou capitiens le jour de leur nomination: Sénèque dit que César était du campain. Voy. Schœne, *Catili.* § XVIII. et Sénèque, *Cra.* § XIX.



# Unpublished Letter

**16. HUMBOLDT, Alexander von.** Autograph letter signed 'Humboldt', to an unnamed female recipient. [Paris,] 'Ce samedi', [no month or year but not after 1827].

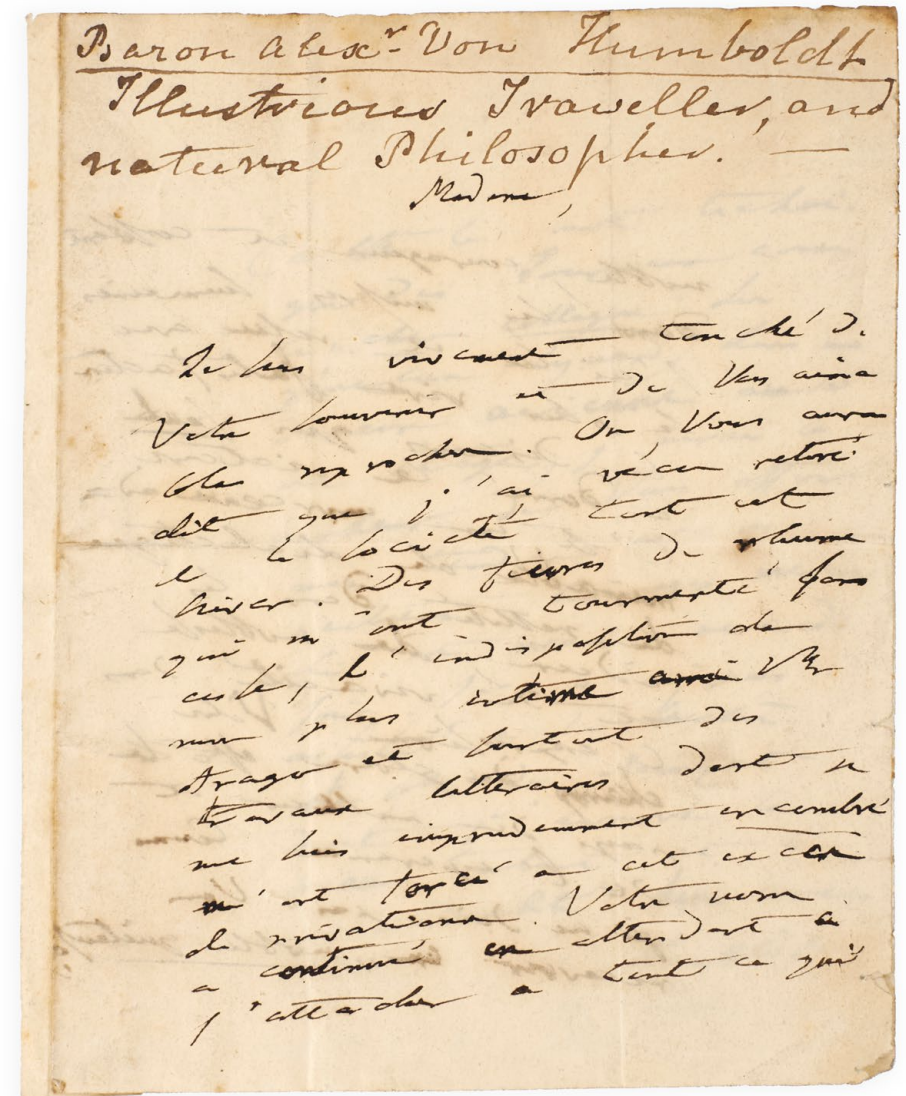
12mo bifolium (126 × 102 mm), pp. [3]; paper watermarked 'J DE F'; sometime folded, slightly foxed and soiled, paper guard along central fold where evidently once tipped into an album. **£2500**

**An excellent, intimate and unpublished letter in which Humboldt excuses himself for his reclusiveness, explaining that he had been tormented by pleurisy all winter.**

Furthermore, the indisposition of 'mon plus intime ami' François Arago and the writing with which he had imprudently encumbered himself had enforced 'cet excès de privations'. He goes on to write that he had read and re-read with the greatest satisfaction a 'Discours' which his unnamed correspondent had written: 'C'est un morceau admirable de dialectique, de netteté dans les idées, de noblesse et de vivacité dans l'expression'. Since

he mustn't receive her as a 'noble quêteuse' on the fifteenth floor (an exaggeration) of his 'demeure ancienne', Humboldt suggests visiting her on Wednesday, 'et avant mercredi soir'. He ends by mentioning that he hadn't assisted at the lecture of 'Mr de Rémusat dont je honore le beau talent et l'individualité du caractère'; Jean-Pierre Abel-Rémusat had corresponded with Humboldt about the publication of his elder brother Wilhelm von Humboldt's *Lettre à Monsieur Abel-Rémusat* (1827).

*Provenance:* at the head of the first page is written, in a near-contemporary English hand, 'Baron Alexr. Von Humboldt Illustrious Traveller, and natural Philosopher', and, in the same hand at the foot of the third page, 'given C. M. H. by the Mse. Dolomieu 1827'. The latter is perhaps Christine-Zoë de Tuillière-Montjoye, Marquise de Dolomieu (1779–1849).





# Welfare on the Isle of Wight

17. [ISLE OF WIGHT.] [*Drop-head title:*] By-laws for the Regulation and Government of the Poor, in the House of Industry, in the Isle of Wight. Newport, J. Mallett, 1789.

8vo, pp. 26, [5, index], [3, blank]; slight crease on the title-page, otherwise a very good copy in contemporary marbled wrappers; slightly worn and faded.

£950

**First edition thus of a rare survival documenting the transition from the Poor Relief Act of 1662 to the New Poor Law.** The Isle of Wight was granted a licence to manage a House of Industry in 1771. This book of its by-laws consequently reflects the growing belief that the poor should be regulated by the local community. The rules for the House of Industry forerun the legal formalisation of this sentiment, which fully came to fruition in the 1834 Poor Law and the establishment of the workhouses.

'No tobacco to be allowed, but to such Persons to whom the Surgeon may think necessary', thus the directors of the Isle of Wight's House of Industry governed the lives of the poor in their charge. This fascinating book recounts both the pleasures and punishments inflicted upon those who found themselves at the mercy of their fellow islanders. Women committed to the House of Industry for having children outside of marriage were shamed through entrance into the 'BLACK BOOK', and were denied the meat

that other inmates received. Such was islanders' concern over the moral quality of the House of Industry's inmates that a resolution was passed forbidding the governor and matron ever 'being absent from the House, at the same time'. This local record of community cohesion takes interventions to considerable length: those who dispensed 'relief to a Pauper irregularly' received sizeable fines. Other regulations reflect the governors' interest in controlling the high contribution rates that their responsibility to the destitute often involved. It was therefore 'resolved that the use of Pease is oeconomical, as well as wholesome'. This book is a captivating depiction of local attitudes to the poor in the late eighteenth century and fits into the gradual evolution of today's provision of social security.

A previous collection of by-laws had been published in 1775, to integrate the foundation statutes of 1771. This further and final update was produced in two issues: the present, and one with additional fore-text. Both issues are very rare. **ESTC records two copies of the present edition, located at Cambridge University Library and Senate House, but notes none in the US.**

ESTC T187227; Goldsmiths' 13973.

- L A W S  
FOR THE  
TION & GOVERNMENT  
OF THE  
O O R, &c.

June 27th. 1776.

RESOLVED, that the Governor, Matron, be particularly enjoined, at this Meeting, that one of them perform the Divine Service, in the House, on Sunday, and never be both absent from the House, at the same time.

September 26th. 1776.

MEETING it was RESOLVED, that the Committee shall order any permanent poor Person, until Oath be made to the contrary, which the said Committee may think to be a reasonable Cause, for

( 14 )

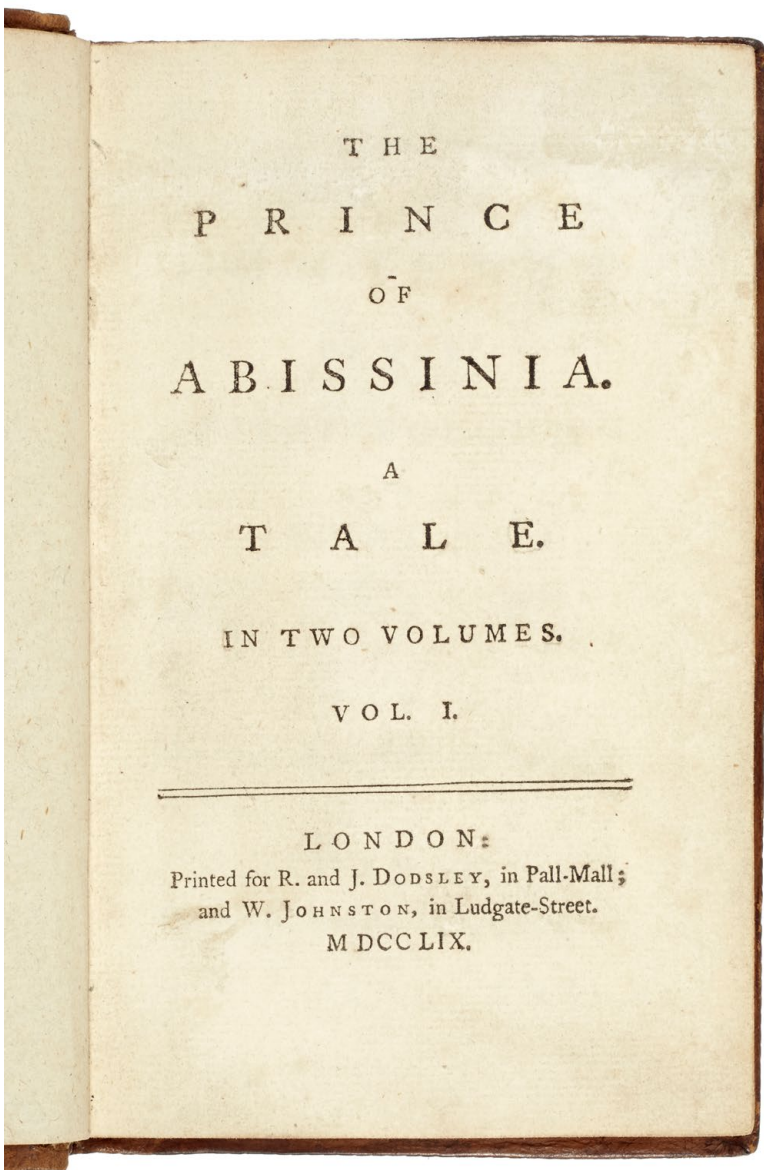
shall be deemed Objects to be considered in the discretion of any weekly Committee of the Poor.

June 26th. 1776.

RESOLVED, that when Paupers take place, to be employed in the Parishes, the Officers are to be careful that the Paupers are to be employed in such manner, and to be allowed two shillings per day, for their support: and that a resolution was made upon an extension of the Charges, being delivered by the Parish of Newport, upon Thomas Hancock and Wife, Pottern, Wilts.

ORDERED, that the Overseers, wardens, shall find work for the poor, and capable of working with the Surveyors of the House, labour of such Men, according to what they really earn; and it is recommended, that upon such application, a Vestry should enquire into the particular conduct of such Person, or Persons, and to report the same to the weekly Committee, with the name of such Person, or Persons, at the week next pointed to; and that this Resolution be notified to the Overseers of the several Parishes, within the





## Rasselas in Contemporary State

**18. [JOHNSON, Samuel.]** The Prince of Abissinia. A Tale ... *London, R. and J. Dodsley and W. Johnston, 1759.*

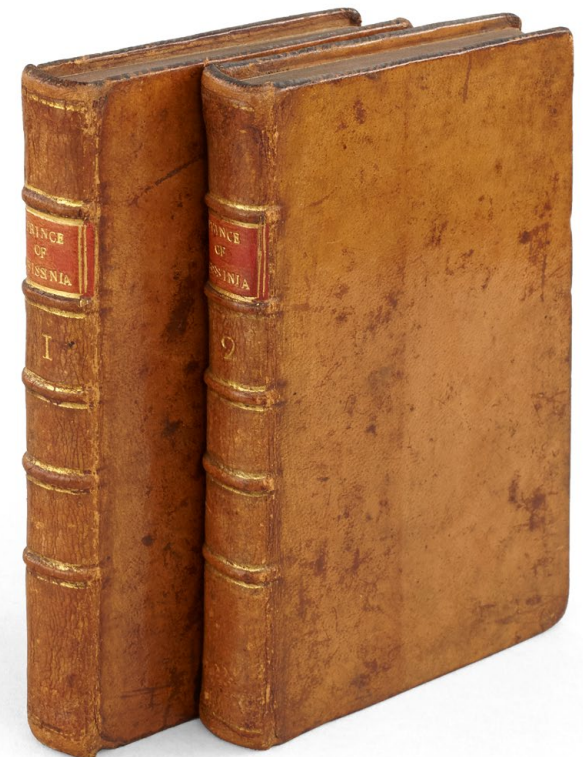
Two vols, small 8vo, pp. I: viii, 159, [1], II: viii, 165, [1], bound without the terminal blank; original polished sheep, gilt red morocco lettering-pieces, spines numbered directly in gilt, neat restoration to head and tail of spines but a fine, very pleasing set. **£4500**

**First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral.**

The rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. In it, 'the central characters embark on an educative grand tour of an imaginary Africa, proceeding into Egypt, and encounter as they go a succession of mortifying episodes which show the delusive nature of most quests for human happiness' (ODNB). It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768).

In this copy A2 in volume II is in second state, headed 'CONTENTS / OF THE / SECOND VOLUME' to match the corresponding leaf in volume I; in the earlier state it was headed 'CONTENTS / VOL. II'.

ESTC T139510; Chapman and Hazen, pp. 142-3; Courtney and Nichol Smith, p. 87; Fleeman I, pp. 785-8; Liebert 73; Rothschild 1242.







## Classic Study of Kamchatka

**19. KRASHENINNIKOV, Stepan Petrovich; James GRIEVE, *translator*.** The history of Kamtschatka, and the Kurilski Islands, with the Countries adjacent; illustrated with Maps and Cuts. Published at Petersbourg in the Russian language, by Order of her Imperial Majesty and translated into English by James Grieve, M.D. *Gloucester, R. Raikes for T. Jefferys, 1764.*

4to, pp. [8], vii, [1, blank], [9]–280, [8, index]; with 2 folding maps and 5 engraved plates (2 folding); maps creased with some tears and small areas of loss (repaired), closed tear to pp. 183–184 (with repair slightly obscuring text to p. 183), occasional light stains; in twentieth-century half calf over marbled boards, gilt fillets to spine, two gilt-lettered red morocco labels; upper joint split but firm, small tear to upper cover; twentieth-century ownership inscription to front free endpaper. **£1000**

**First edition of this English abridgement of Stepan Krasheninnikov's account of the Kamchatka Peninsula and Kuril Islands, 'the first scientific account of those regions' (Hill), illustrated with two maps by Thomas Jefferys and five engraved plates.**

Having studied medicine at Edinburgh, James Grieve (1703–1763) practised as a physician in St Petersburg and then Moscow. He 'is best remembered for translating *The History of Kamtschatka, and the Kurilski Islands*, published

posthumously in 1764 by Thomas Jefferys, the royal geographer, from the 1755 work by Sergey Krasheninnikov. The latter participated in the Russian Academy of Sciences' second Kamchatka expedition (1733–43), under Bering, which attempted to prove the feasibility of a north-east passage between Asia and America. Krasheninnikov's book is a classic scientific study of all aspects of Kamchatka's vulcanology, geography, natural history, and ethnography' (*ODNB*). The inclusion of Georg Wilhelm Steller's 'observations on America, made during his travels with Bering's second voyage, are an important part of this work, and constitute one of the earliest accounts of Alaska and the Aleutian Islands' (Hill).

The plates illustrate the harbours of Petropavlovsk-Kamchatsky and Okhotsk, Kizimen volcano, indigenous winter and summer huts, and a local 'method of producing fire'.

ESTC T93828; Hill 948; Sabin 38301.



# A T I V E S of

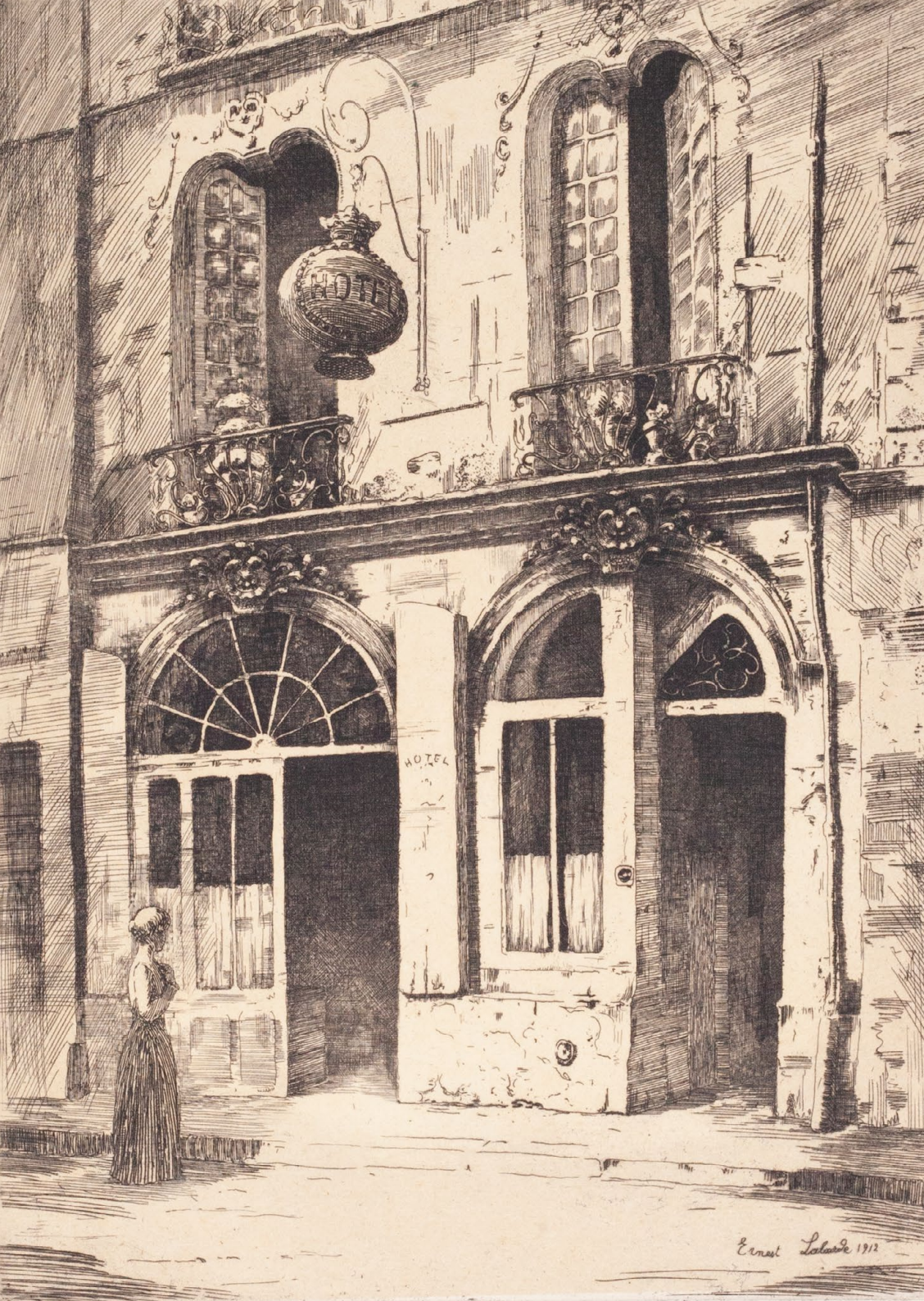
who is not inured to bear it : but the  
in going out or in ; and though they  
on the steps of the ladder, they mount  
the women hesitate to go through this  
upon their shoulders ; though there is  
which the women are allowed to pass ;  
pretend to do the same he would be  
badales live in these huts all the winter,  
into others which they call balagans :  
ly to live in during the summer, but  
they are made in the following manner :  
fathom long or more, are fixed in the  
other with barks laid over them, which  
d over all lay grafts, fastening spars and  
e, which they cover with bramble, and  
y fasten the lower ends of the spars to  
thongs, and have a door on each side  
ne other.

ans, not only round their winter habita-  
places where they lay up their food in  
certainly very convenient in this country  
ent rains, which would surely spoil all  
preserved in such places ; besides, when  
and hunting in the harvest, they leave  
they can fetch it in the winter ; and  
only taking away the ladders. If these  
gh the wild beasts would undoubtedly  
withstanding all their precaution, the bears  
force their way into their magazines,  
when the fish and berries begin to grow  
when they go a hunting, they have,  
huts made of grafts, in which they dress  
their



Summer Huts.





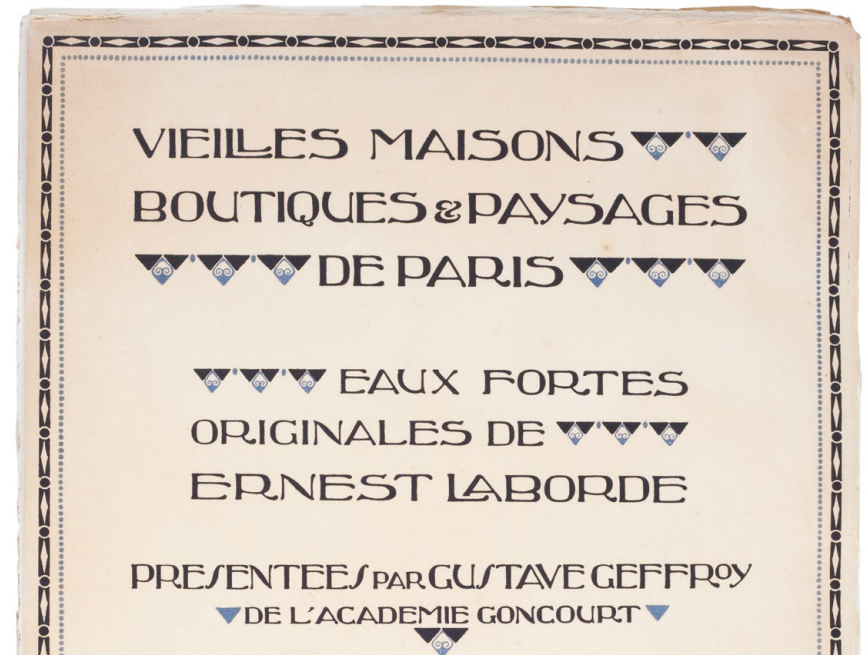
## Picturesque Paris

**20. LABORDE, Ernest.** Vieilles maisons boutiques & paysages de Paris. Eaux fortes originales de Ernest Laborde. Présentées par Gustave Geffroy de l'Académie Goncourt. Paris, Jules Meynial, 1918 [1919].

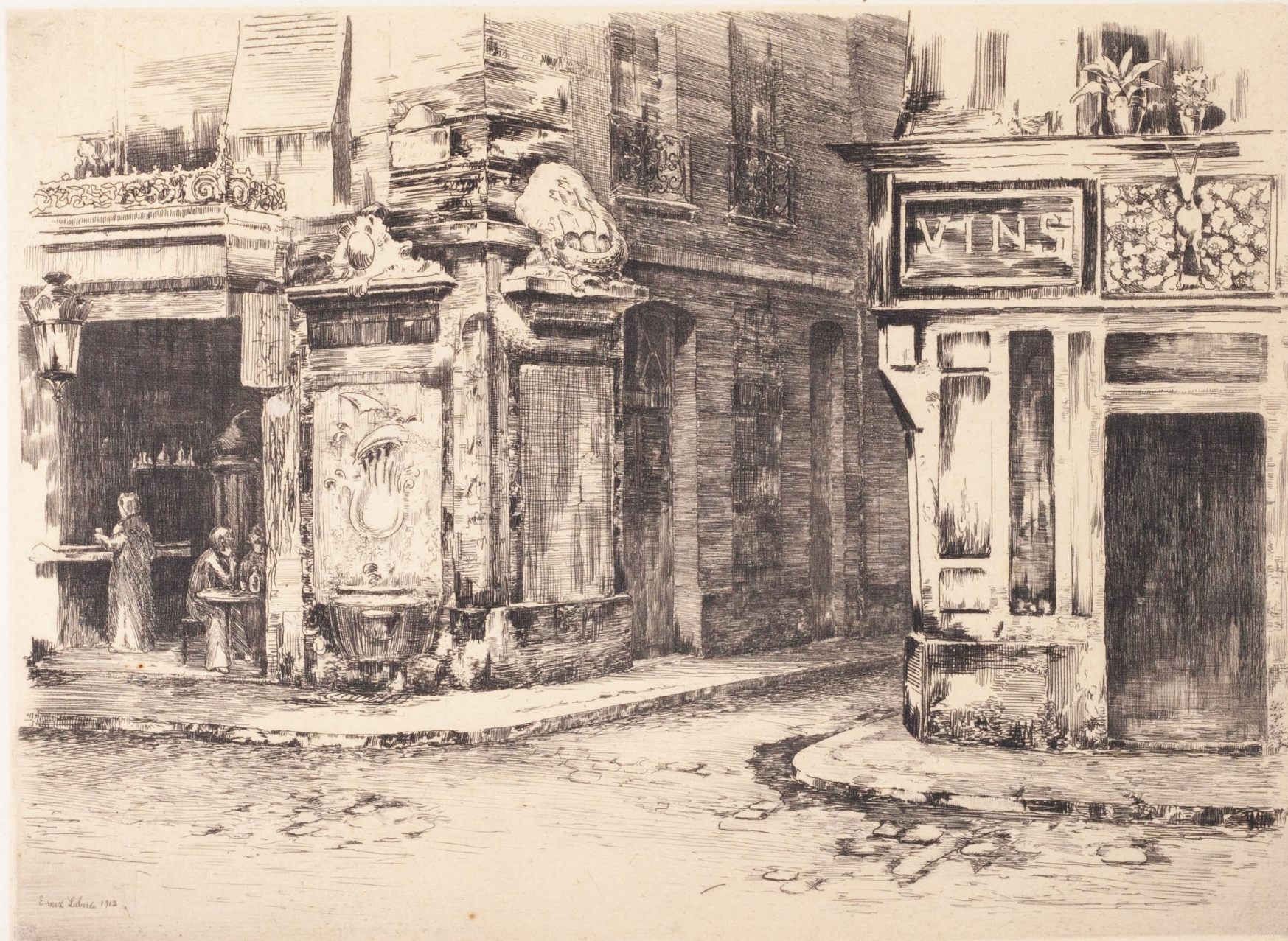
Large folio, pp. [8], plus 42 leaves of etchings on a pale yellow ground (various sizes up to 188 × 260mm, though generally smaller), including two index plates; one plate-leaf slightly browned, else a fine copy, uncut, loose leaves as issued, in a modern portfolio; **each plate numbered in pencil 4/90.** **£850**

**First edition, very rare: two series of twenty etchings each on the most picturesque houses and shops in Paris, produced between 1911 and 1918 by Ernest Laborde (1870–1935).**

Not in OCLC, Library Hub, KVK or CCF. We have traced a copy at the Bibliothèque historique de la ville de Paris only, plus a few holdings of individual etchings.







Ernest Labarre 1912



**21. [LAW, John.]** Abbildung des auf der Strasse Quincampoix in Paris entstandenen so berühmten Actien-Handel. *Excudit C. Weigel nach den Parisischen Original ... [1720].*

Line engraving, c. 400 × 335 mm; a fine dark impression.

£950\*

This engraving is a German version of 'Rue Quinquempoix en l'Année 1720' (BM Catalogue 1655). It gives a view, in angular perspective, of the Rue Quinquempoix, Paris, with crowds of persons assembled there during the share mania of the Mississippi, South Sea, and other schemes which bubbled in the financial atmosphere created by John Law of Lauriston.

The title is engraved with a long German inscription divided into two parts by a medallion bust portrait in nearly full view, below inscribed / *Law*. To one side of the pedestal of this portrait a man appears to be chained, weeping bitterly; on the other side another man lies extended on the ground, in the act of stabbing

himself with a dagger; a young woman sits near him in great distress. Above the medallion is a Janus head, the facial expressions of which are respectively happy and sad; a hand on the side of the former holds a cornucopia which is filled with jewels; another hand, on the side of the latter face, empties a cornucopia which contains bank notes marked '800,000', and '100,000', etc.

The French version of this print is no. 31 in vol. I of 'Het Groote Tafereel der Dwaasheid', a collection of Dutch satires on the schemes of Law and his contemporaries, also published in 1720.

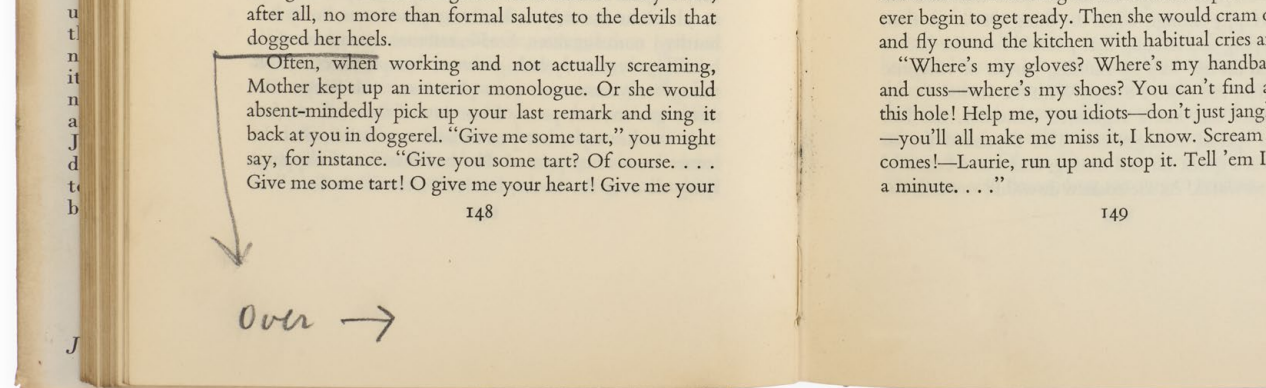
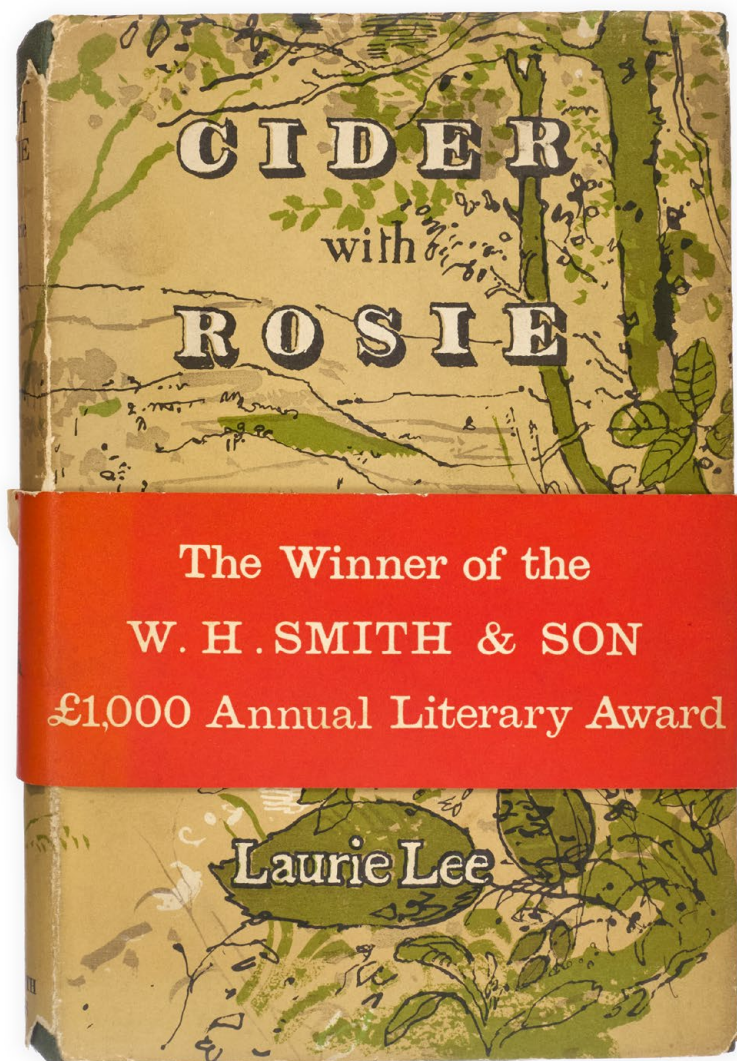
BM Catalogue 1656.











## The Author's Marked Copy with Inserted Correspondence

22. **LEE, Laurie.** *Cider with Rosie ... with Drawings by John Ward.* London, Hogarth Press, 1959.

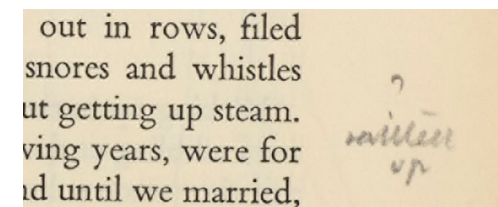
8vo, pp. [4, blank, preface], 280, [4, illustration, blank]; with illustrations printed in-text throughout (of which several full-page); publisher's green cloth-grained paper, spine lettered in gilt, with dustjacket and belly-band; jacket and band rather worn with losses to spine; with the author's pencil annotations to c. 12 pp., two loosely inserted placemarkers (of which one an invitation for 29 January 1960), front free endpaper signed by Sybil Thorndike, Monica Sims, and Barbara F[?]ford, loosely inserted correspondence (see below).

£1000

First edition, second impression, the author's copy with his pencil marks for public readings and loosely inserted correspondence including praise from Leonard Woolf.

Although Lee annotated several copies of *Cider with Rosie*, the present copy has evidently been marked for public readings: his pencil notes select passages, reorder and rearrange them, and make occasional changes to the text.

The signatures to the front endpaper may date to 1960, when Lee sat next to Lady Thorndike at the Foyle's Poetry Prize.





The correspondence comprises:

**WOOLF, Leonard.** Typed letter, dictated and signed on his behalf, 'Dear Laurie'. London, 2 December 1958. 1 p., 'I read your manuscript over the weekend and I must write to you at once to say how much I enjoyed it and how extraordinarily good I think it is. Recollections of childhood are so often boring, at least to me, but your book is the opposite of boring, it is intensely alive, real, and at the same time poetry.'

**[SMALLWOOD, Norah?]** Autograph postcard, initialled 'NS'. London, [franked 30 November 1959]. '987 today! HM the late QM. will have to look to her crown.'

**HORNBY, Michael.** Autograph letter, signed, to 'Mr. Lee'. London, 11 November 1960. 2 pp., regarding Lee's receipt of the W. H. Smith literary prize.

**SPENCER, T. C.** Typed letter with autograph addition, signed, to 'Mr. Lee'. London, 22 November 1960. 1 p., regarding the W. H. Smith literary prize.

**LANE, Allen.** Typed letter, signed, 'Dear Laurie Lee'. Harmondsworth, 30 November 1961. 1 p., thanking Lee and proposing meeting in the New Year.

**LANCASTER, Jim.** Autograph letter, signed, to 'Mr. Lee'. Chorley, 24 October 1984. 2 pp., regarding his attempts at writing, seeking Lee's advice, and enclosing the programme for an in-the-round performance of *Cider with Rosie* at the Octagon in Bolton.

"Framingham"  
20, Russell Square  
Charing  
Cross, W.C.1S  
24.10.58

Dear Mr. Lee,

In early June my family went to the Octagon Theatre Bolton to see a presentation of 'Cider with Rosie', and it later came to mind that you might be interested in having a programme of a most delightful production.

This theatre in the mind seemed to lend itself to the requirements of your writing especially the steps from the undergrowth which seemed admirably as the much lovelier grass bending up to the road.

The last of the day seemed to have converged on the theatre that evening and every kind of memory came to me to make preparing books - probably reminiscent of those editorial sessions of which you wrote.

In recent months I have been finding much pleasure in writing short essays on thought and events which interest me. It used to be that I had to look back to my village involving days to find my happiest moments when I tried to describe them later. I only needed to arrive early at the field of play before any spectators had gathered, and see the whole picture in readiness for play, and I became wholly absorbed in the event that was to unfold during the ensuing afternoon.

Now I find great satisfaction in my attempts at writing for pleasure, which is

high praise indeed for my new found enthusiasm.

I remember me a schoolboy in the village school, sitting at the request of the teacher, an account of my visit to Buckingham Palace where along with my father I witnessed the investiture at which my brother received the D.P.M. from the late King George VI (who was ill and unable to go and I took his place). The teacher sent the description to the local newspaper in which it was duly published, and I was quite pleased with my efforts.

Many years have passed by since that event but it is still regarded as my proudest day interest in writers and writing that I would like to see your advice as an experienced and established author.

There are 'writing schools' in the country which claim to be of great assistance to anyone who has an interest in writing. Would you be of the opinion that it was advisable to enrol with such a school and that writing may be made even more enjoyable by doing so?

I trust you may be able to offer me a little guidance in this matter, which readers to say would be much appreciated.

Meanwhile I remain  
Yours sincerely,  
Jim Lancaster.

THE HOGARTH PRESS LTD  
DIRECTORS: LEONARD WOOLF - IAN PEARSON - NORAH SMALLWOOD  
PETER RAYMOND - PETER CALVOGHAN  
40-42 WILLIAM IV STREET LONDON WC2  
Telephone: TEMple Bar 5549 Cable: Hogarth London

987 today! HM the late QM.  
will have to look to her crown.

NS

Laurie Lee Esq.  
49 Elm Park Gardens,  
Lans - SW1

DIRECTORS: LEONARD WOOLF - IAN PEARSON - NORAH SMALLWOOD  
PETER RAYMOND - PETER CALVOGHAN  
THE HOGARTH PRESS LTD  
40-42 WILLIAM IV STREET LONDON WC2  
Telephone: TEMple Bar 5549 Cable: Hogarth London

19/58 2nd December, 1958

Dear Laurie,

I read your manuscript over the weekend and I must write to you at once to say how much I enjoyed it and how extraordinarily good I think it is. Recollections of childhood are so often boring, at least to me, but your book is the opposite of boring, it is intensely alive, real, and at the same time poetry.

Yours,  
p.p. Leonard Woolf

(Dictated but not signed by Leonard Woolf)

Laurie Lee Esq.,  
49 Elm Park Gardens,  
Lans. SW1

W. H. SMITH & SON, LTD.  
Publishers  
HOLBORN 4343

STRAND HOUSE  
LONDON, W.C.2.

22nd November 1960

Laurie Lee Esq. M.B.E.,  
49 Elm Park Gardens,  
London, S.W.10.

Dear Mr. Lee,

As you have indicated to Mr. Ryan that you would like to keep the gold cheque as a memento of the occasion of winning our award, I have the pleasure to respond to your request.

In order that we may keep our Accounts correct, will you please be good enough to sign the enclosed form of receipt and return to me in due course? Sorry to trouble you.

Yours sincerely,  
T.C. Spencer,  
Chief Accountant

Enclosure

Penguin Books Ltd  
HARMONDSWORTH, MIDDLESEX  
SEKT07 8PA

30 November 1961

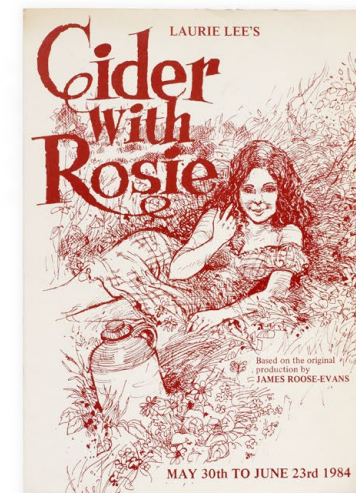
Dear Laurie Lee,

Thank you very much indeed for having signed my copy of CIDER WITH ROSIE. We have only met twice and then all too briefly. I am off to America next week but in the New Year let's foregather.

Yours sincerely,  
Allen Lane

Laurie Lee Esq. MBE  
49 Elm Park Gardens  
London SW10

AL/JB



Strand House,  
LONDON, W.C.2  
Telephone: 4343 HOLBORN

11. XI. 60

Dear Mr. Lee,

I was so pleased to get your charming letter. It is a tremendous pleasure to us to know that our award has gone to someone who was so unaffectedly delighted to receive it, & I hope that in the future it will go to equally worthy & grateful recipients - well



# Corrected Broadcast Script

## 23. LEWIS, Wyndham, and D. G. BRIDSON. 'Satiric Verse ... The Text of a Lecture delivered at Harvard University in January, 1940'. *Transmitted 9 July and 23 August 1957.*

Typescript, folio, ff. [3, billing notes and text of intro and outro, with corrections in blue pen], 29 [carbon copy typescript with corrections in blue pen]; ff. 29 [typescript in carbon copy, with cuts indicated in red pencil, Bridson's closing remarks rewritten in pencil], [1, broadcast notes, details of fees paid etc]; stapled in upper left corner, folded, booklabel of the radio producer D. G. Bridson to first leaf.

£1200

Typescript for broadcast of a lecture delivered by Wyndham Lewis,

The poet, journalist and radio producer Douglas Geoffrey Bridson was responsible for over 800 broadcasts in his career at the BBC, 1933–1969, which culminated in his appointment as Programme Editor for Arts, Sciences, and Documentaries in the mid-1960s, when he was known as 'the cultural boss of the BBC'. His tireless and democratic promotion of modern British and American literature on the airwaves led to correspondence and then friendship with nearly all the major literary figures of his day, but most notably with Wyndham Lewis, T.S. Eliot, Hugh MacDiarmid, Ezra Pound, and Langston Hughes, many of whose works he brought to a wider audience through

his radio productions. He published three of his own collections of poetry, a memoir of his years at the BBC, *Prospero and Ariel* (1971), and a study of the politics of Wyndham Lewis, *The Filibuster* (1972); his archive of papers and correspondence is now at the Lilly Library.

Bridson first met with Lewis in person in 1950, when he contacted Lewis to adapt *The Childermass* (1928), Lewis's radical work of theological science fiction, for radio. On the back of strong reviews for the adaptation, Bridson managed to secure BBC sponsorship for Lewis to finish the long-awaited trilogy which *The Childermass* had begun, on the condition that the resulting work, *The Human Age*, would premiere on radio before it appeared in print. 'Critical reaction ... was immediate and enthusiastic, many of the critics particularly commenting on the novelty of such a major work by a major writer making its first appearance over the air'.

Bridson went on to produce radio-adaptations of *Tarr* and *The Revenge for Love*. All the dramatizations 'were the joint work of Wyndham Lewis and D.G. Bridson. In each case, first draft was written by Bridson which indicated

FROM THE LIBRARY OF  
D.G. BRIDSON

FROM: Asst. Head of Features 25th June 1957

TO: Editor, R.T. H.A.R.  
Sub-editors, R.T. Miss Wakeham, Copyright  
Art Editor, R.T. Mr. L. Stokes, Third Prog.  
C.T.P. Miss Orr, Third Prog.  
H.F.; P.O. Miss Amos  
Features Clerk Mr. Hardwick, Publicity  
O/S Features Clerk

THIRD PROG. B I L L I N G

SATIRIC VERSE  
by  
Wyndham Lewis

The text of a lecture delivered at Harvard University in January, 1940.

Reader: Walter Allen

With illustrative passages from "One-Way Song" including recordings made by the author.

Introduced by D. G. Bridson.  
(BBC Recording)

TRANSMISSION: 7.30 - 8.00 p.m. 9th July, 1957.

DES



the kind of additional narration of dialogue which would be required to bridge the gaps created by necessary cutting and condensation of the original work.' (Bridson 'Checklist', in Pound & Grover).

Bridson and Lewis spoke for the last time in January 1957 after a second broadcast of *Tarr* (first aired in July 1956), Lewis asking the same questions as he had after the first – was the actor who played Bertha really German (no), and was Anastasya really drunk (no). Lewis died on 7 March, and Bridson was one of only 30 guests at his funeral on 13 March – 'depressingly flat and uninspiring ... Most of those that one would have expected to attend ... were conspicuously absent'.

Although a recording of Lewis reading from 'One Way Song' was made at Harvard in 1940, the lecture that accompanied it, 'Satiric Verse', was not then recorded. For the 1957 broadcast it was read by Walter Allen 'from Lewis's own manuscript notes'. Several other sections were read by Stephen Murray. Bridson produced, and provided an introduction and some linking remarks between sections.

'It is a great pity that so little survives from this reading by Wyndham Lewis. As he says himself, it was undertaken when he was not in very good voice, and the recording was obviously dashed off in a rather perfunctory way. Even so, it preserves the drive and speed and panache of the *Enemy* in a way that posterity may be happy about'.

Bridson 'Checklist' H10, in Pound & Grover.

## 'I don't know how we shall get on without you'

**24. LISTER, Joseph.** Three autograph letters, signed, to Sir John Evans. *London, 12 Park Crescent, Portland Place, 19 April 1896 and 18 February 1898, and Bath, York House Hotel, 20 November 1898.*

8vo bifolia (181 × 115 mm), pp. [9] in total; written on paper headed '12, Park Crescent, Portland Place'; paper watermarked 'ORIGINAL TURKEY MILL KENT'; sometime folded, in excellent condition.

£750\*

Three letters by the great surgeon Joseph Lister to the archaeologist and geologist Sir John Evans (1823–1908), who was treasurer of the Royal Society during Lister's presidency.





In the first letter, Lister, having invited to dinner 'Professor Lippman, whose lecture at the Royal Institution on Friday was most interesting', asks Evans if he would like to attend also: 'If you happen to have no engagement ... & can excuse so short an invitation, your company would give great pleasure'. 'Professor Lippman' is the Franco-Luxembourgish physicist and inventor Gabriel Lippmann (1845–1921).

In the second letter, Lister thanks Sir John for his letter and mentions a 'Catalogue' regarding which 'I do not feel competent to be of any real service, and I have a sort of instructive feeling that the project is too gigantic to be practicable'. He goes on: 'I have just received your telegram with its welcome news. I am very glad that Robertson as well as Glazebrook has got in – Foster was here this morning and told me that you will be good enough to take my place in presenting the three Secretaries on Monday, for though I am much better today, my "doctor" thinks it would be wiser for me not to attend. You make me melancholy when you refer to the approaching conclusion of your term of office as Treasurer. I don't know how we shall get on without you; if indeed I have any right to say we'.

In the third letter, written from Bath, Lister regrets that he will not be able to attend the next meeting of the Royal Society, saying that he has asked 'Harrison' to arrange for Story-Maskelyne, or Russell or Clifton to take his place; 'in the unlikely case of all the three other Vice Presidents failing, I trust you would be so very good as to be my substitute. With more regret than I can express that your tenure of office is so near its close [...]'.  
  
[...]

'One of the greatest of British surgeons, Lister was educated at the Universities of London and Edinburgh, and was professor of surgery at those Universities as well as at the University of Glasgow. His early research on inflammation and suppuration after injuries and surgery, coupled with his interest in Pasteur's demonstration that pus formation is caused by the action of live bacteria, lead him to search for a chemical means of preventing infection. He found this in carbolic acid. His system was widely and immediately adopted, thus beginning a new era in surgery leading to the universally accepted asepsis in all modern surgery. Lister was elevated to the peerage in 1897, the first medical man to be so honored' (*Heirs of Hippocrates*).

for your letter.  
I am quite of your  
mind with regard to the  
idea of a second dinner.  
As to the Catalogue, I  
feel myself to be a  
terrible defaulter.  
But the subject is one

York House Hotel  
Bath  
12, PARK CRESCENT,  
PORTLAND PLACE. 20 Nov 1898  
My dear Evans  
I find that I  
shall not be able to  
attend the meeting of





**25. MANTELL, A. M., *attributed*.** Views in North Wales, *circa 1880*.

Thirty platinum print photographs, each approximately 280 × 365 mm (except first print, after an engraving 72 × 112 mm), approximately half vignetted, mounted on rectos of 30 ll. thick card, each titled and one dated 'June 17th 1880' in red ink on mount, verso of final leaf dampstained (not affecting print), all edges gilt; bound in brown morocco with gilt and blind decoration and lettering on boards, metal studs to lower board, metal clasp attachment on upper board only (lacking lower attachment and clasp); some rubbing to boards but overall very good. **£3500**

**A magnificent album of large-format views of North Wales and Chester**, likely produced in celebration of the new harbour and hotel at Holyhead, which was opened by Edward, Prince of Wales in June 1880 – a group portrait of the event is depicted here.

Our attribution is based on a comparison with another platinum print, acquired from a separate source, showing the River Conway and printed in the same format and process which has the pencil credit to the photographer along with his processing details on the verso. The print process is there described as cold-bath platinum. Mantell was the Honorary Secretary of the Photographic Society of Great Britain in 1892.









Clifton Suspension Bridge.



Caernarfon Castle, the largest tower.



In this album he has captured manmade architectural achievements alongside the natural splendour of North Wales in celebration of Holyhead's recent renovations and its future as an important port. In particular the bridges, viaducts and waterways of the region are represented, as well as three views of Chester including the Roodee racecourse.

*A full list of the images is available on request.*



# The Blue Room

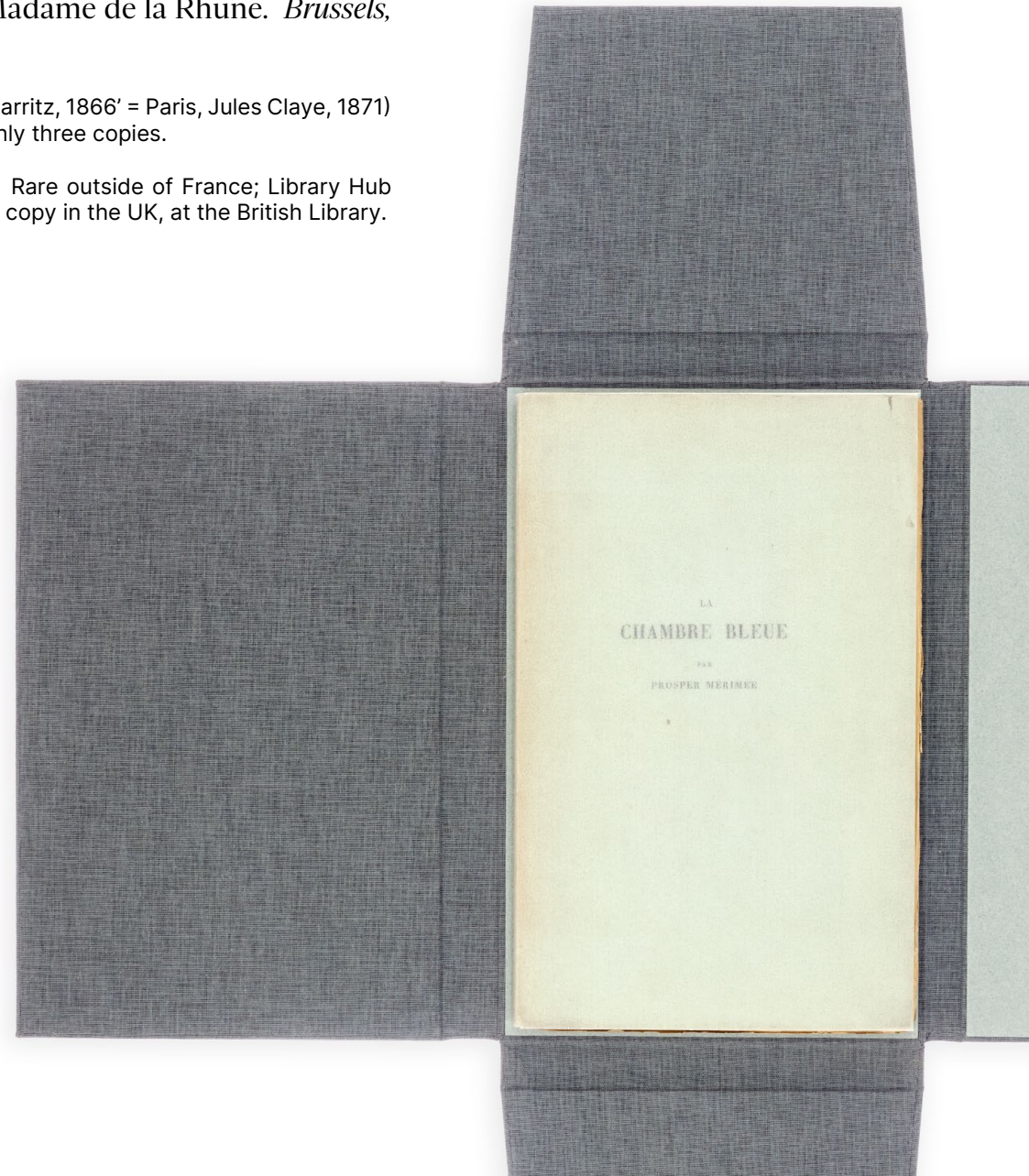
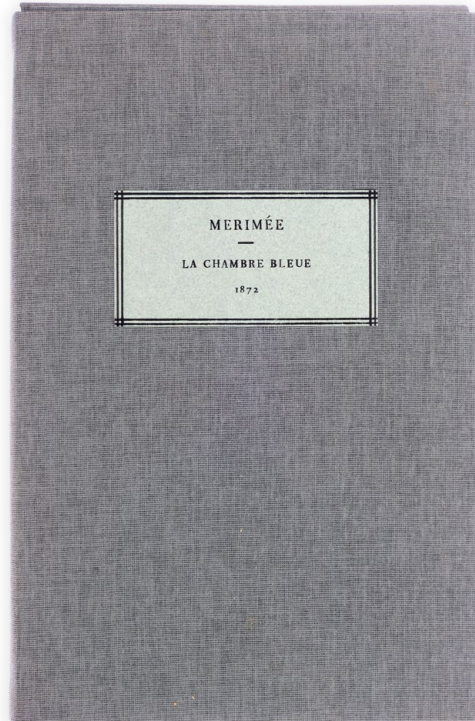
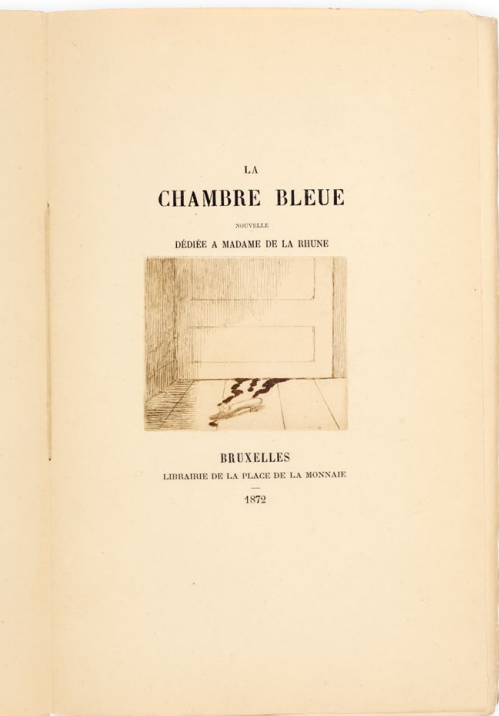
**26. MÉRIMÉE, Prosper.** *La Chambre bleue. Nouvelle dédiée à Madame de la Rhune. Brussels, Librairie de la Place de la Monnaie, 1872.*

8vo, pp. [iv], vii, 59; etched vignette by Bracquemond on title; a very good copy in the original pale blue printed wrappers, some cracking and discoloration to spine; in a folding cloth box. **£500**

**Very rare first procurable edition of Mérimée's novella *La Chambre bleue*, one of 129 copies printed.**

The first edition ('Biarritz, 1866' = Paris, Jules Claye, 1871) was published in only three copies.

Carteret II, p. 154. Rare outside of France; Library Hub and OCLC find one copy in the UK, at the British Library.







# LE BŒUF SUR LE TOIT

ou

## THE NOTHING DOING BAR

FARCE IMAGINÉE ET RÉGLÉE  
PAR JEAN COCTEAU — COSTUMES  
DE G. P. FAUCONNET — DÉCORS ET  
CARTONNAGES DE RAOUL DUFY.  
ORCHESTRE DE 25 MUSICIENS  
DIRIGÉ PAR WLADIMIR GOLSCHMANN

Représentée pour la première fois, à Paris,  
le Samedi 21 Février 1920, en matinée,  
à la Comédie des Champs-Élysées,  
et à Londres, le 12 Juillet 1920, au Colisée.

### DISTRIBUTION à PARIS

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| <i>La Dame rousse</i> . . . . .               | FRANÇOIS FRATELLINI |
| <i>La Dame décolletée</i> . . . . .           | ALBERT FRATELLINI   |
| <i>Le Policeman</i> . . . . .                 | BUSBY               |
| <i>Le Boxeur nègre</i> . . . . .              | CYRILLO             |
| <i>Le Bookmaker</i> . . . . .                 | ROBERTS             |
| <i>Le Monsieur en habit</i> . . . . .         | PINOCCHIO           |
| <i>Le Nègre qui joue au billard</i> . . . . . | Le nain BODA        |



# 'Faire le Boeuf'

**27. MILHAUD, Darius.** *Le boeuf sur le toit*, ou *The nothing doing bar*. Farce imaginée et réglée par Jean Cocteau – costumes de G. P. Fauconnet – décors et cartonnages de Raoul Dufy. Orchestre de 25 musiciens dirigé par Wladimir Golschmann. Représentée pour la première fois, à Paris, le samedi 21 Février 1920, en matinée, à la Comédie des Champs-Élysées, et à Londres, le 12 Juillet 1920, au Coliséum. *Paris, Editions de la Sirène, 1920.*

Folio, pp. [viii], 56, **with full-page lithographed frontispiece illustration by Raoul Dufy**; plate no. E.D. 24 L.S.; paper very lightly browned, one or two small marginal repairs, but a very good copy in the original printed grey wrappers; edges slightly discoloured, a few losses along spine; preserved in a cloth folder with slipcase; price stamp of Paris music-seller on end leaf, contemporary ownership inscription on upper cover and on title-page.

**£750**

**First edition of Milhaud's *Le boeuf sur le toit*, Op. 58 (*The ox on the roof, or The nothing-doing bar*), a surrealist ballet-farce which became extremely popular in 1920s Paris.**

The scenario is provided by Jean Cocteau, and the work is arranged for two pianos by the composer. This is one of Milhaud's most frequently performed and recorded orchestral works. Milhaud had originally intended the piece to accompany a silent Charlie Chaplin film, but he was persuaded by Cocteau to let it be staged as a pantomime for acrobats and clowns. The first actors were clowns from the Medrano circus, the Fratellini. Raoul Dufy provided the stage designs, and the costumes and large masks were by Guy-Pierre Fauconnet.

The première was given in February 1920 at the Théâtre des Champs-Élysées with an orchestra of twenty-five, in a programme which also included *Trois petites pièces montées*, written by Erik Satie for the show, the ballet *Adieu New York* by Georges Auric, and Francis Poulenc's *Cocardes*. The action was performed in slow motion like a dream sequence, while the music rushed full speed ahead. The stage set is that of a bar frequented by a number of characters: a boxer, a dwarf, a lady of fashion, a red-headed woman dressed as a man, a bookmaker, a gentleman in evening dress, a policeman who is decapitated by the blades of an overhead fan before being revived, and a number of others. A London production ran for two weeks in July 1920, although *The Times* reported that 'a Coliseum audience could make nothing of it'.

The title of the piece is taken from an old Brazilian tango, and the composition is strongly influenced by Brazilian music. The overall structure, however, is a *rondeau-avec-reprises* in the spirit of Couperin or Rameau. In 1921 *Le boeuf sur le toit* gave its name to a Parisian cabaret-bar, formerly La Gaya, which was a meeting place for Cocteau, Milhaud, and their circle: Milhaud could often be heard playing a six-handed version of the piece on the piano there, with Georges Auric and Arthur Rubinstein. The new club became a very popular centre of Paris cabaret society; jazz musicians from other Paris clubs would gather there after hours and play long into the night, giving rise to the expression 'faire le boeuf' – still used today in French to describe a jam session.





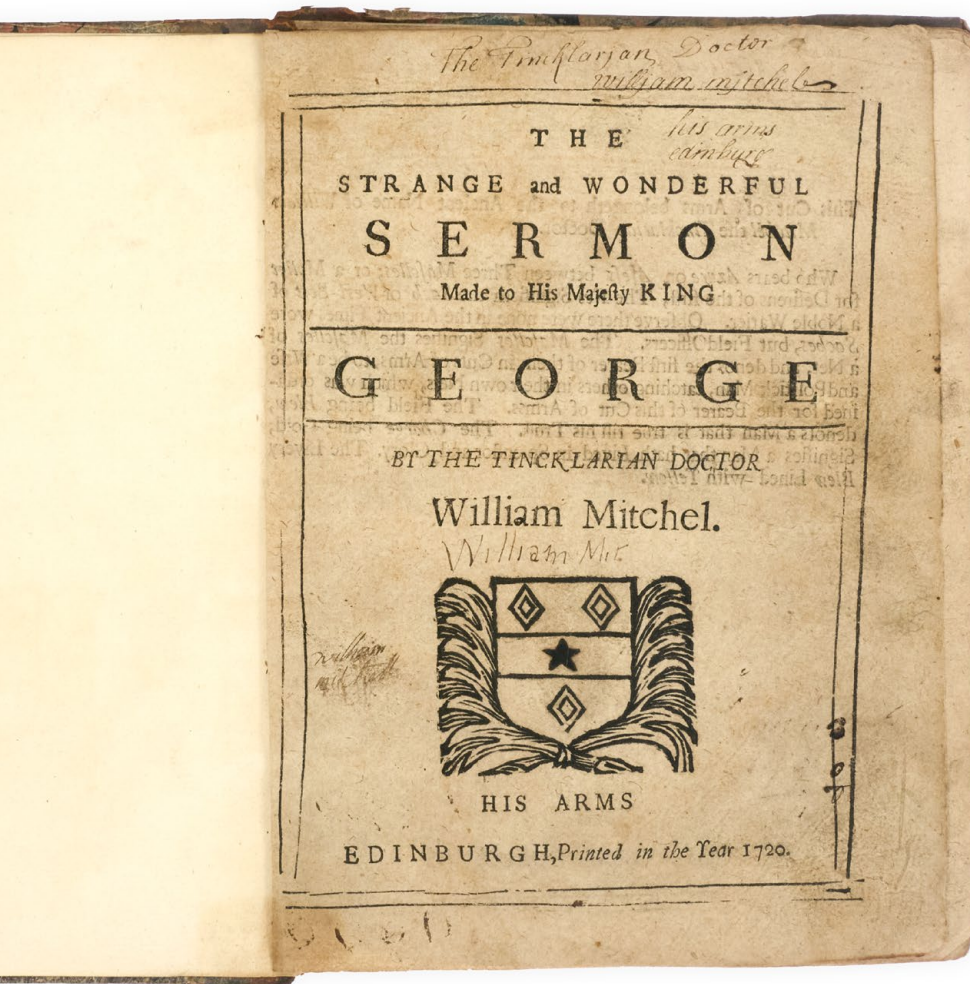
# Down with the Kirk, Up with John Law, and Out with the Witches of Calder

**28. MITCHEL, William.** A tract volume of fifteen works, including five very rare broadsides. *Edinburgh and Glasgow 1711–1720.*

Ten 4to pamphlets and five folio broadsides, bound together; somewhat toned throughout from poor quality paper, occasional pen-trials or manuscript marginalia, the broadsides folded in half and bound in along the upper left-hand edge, trimmed close below, somewhat thumbled; withal, generally in very good condition, some lower edges untrimmed, bound together in late eighteenth- or early nineteenth-century half calf and marbled boards, covers detached (the first and last leaves in the volume consequently detached). **£7500**

**A fabulous tract volume of works by the 'odd half-crazy varlet of a tinsmith' and pamphleteer William Mitchel (1670–1740?),** author of some fifty 'books' sold from his shop in Edinburgh (and briefly, in 1719, Glasgow). **Of the fifteen works here, ten are known in three copies or fewer in ESTC. Only two are recorded outside the UK.**

From obscure origins, Mitchel moved to Edinburgh in 1696, and earned a living as a tinsmith and superintendent of the town lamps. 'He occasionally preached on the streets but was better known for writing over fifty pamphlets and broadsheets on diverse subjects but concerned mainly with church government and what he considered to be the religious derelictions of his time. These barely literate writings were badly printed on shabby paper and were sold in his shop. They contain a "strange mixture of fanaticism, humour and low cunning" (*ibid.* [Chambers], 53) and are full of characters, both real and fictitious, who speak in glowing terms of the author or, on occasions, are used to advertise his wares' (*ODNB*). Most are published under his self-assumed title *The Tinclarian Doctor* ('tinkler' being a Scottish variant of 'tinker').

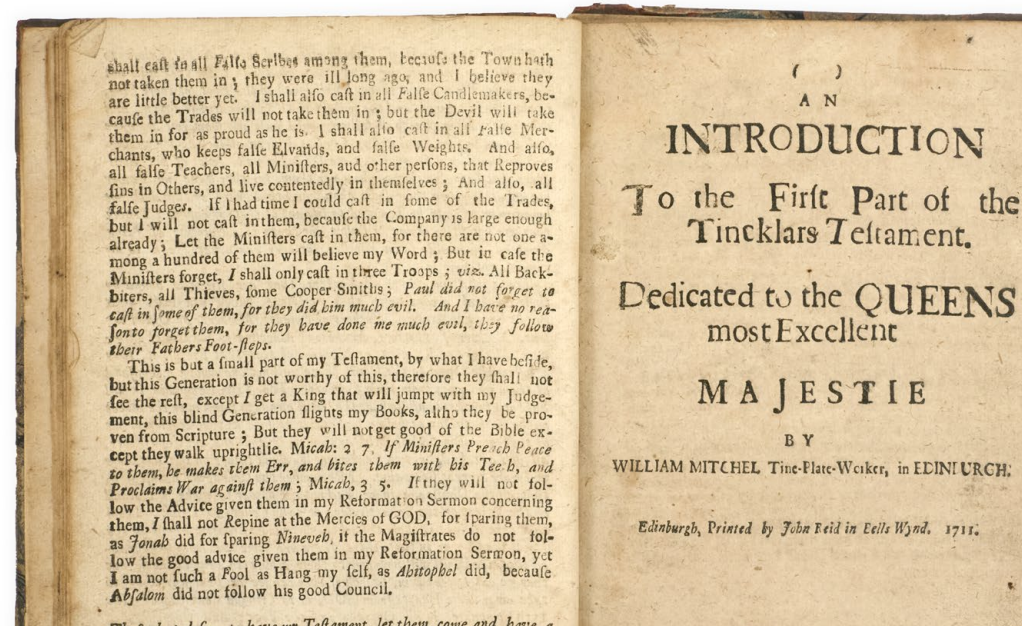
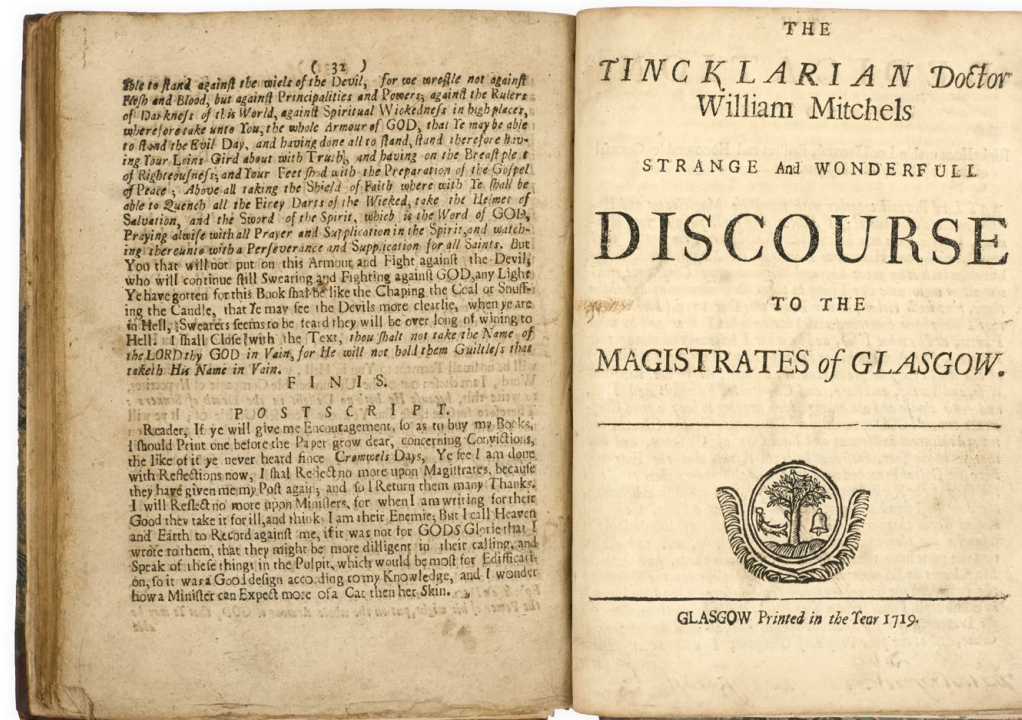




Apart from the Kirk and the abuses of its ministers, Mitchel's recurring bugbears include his own bad luck (the loss of his house and money in a fire) and ill-treatment (by deacons, magistrates, tradespeople); the Devil and his cohorts (out to bring Mitchel down with the use of various Edinburgh citizens); Quakers; and women who wear wide 'fart-ing-gales'. His printed output included numerous open letters to public figures (Queen Anne, George I, the King of France, and John Law feature here), which often tread an odd line between satire and bizarre, messianic self-aggrandisement.

The present collection covers the first ten years of Mitchel's writing career, from his earliest works - *An Introduction to the first Part of the Tinklars Testament* and *A Part of the first Part of the Tinklars Testament* (both 1711) - up to his brief stay in Glasgow in 1719 and return to Edinburgh in 1720. The *Introduction* sets the scene - dedicated to Queen Anne it laments Mitchel's lack of funds to print the *Testament* itself due to the afore-mentioned house fire. The *Testament*, 'which I wrote long ago; I have a mind to Print ... in small pieces, for Love to the Poor'. Execrations against the Kirk ministers give way to the airing of more personal grievances: 'The Laird of Cramond hath laid down a great Kearn of Stones before my Shop door, which takes away my Light, they have Iyen near these two Years, (because he is Rich,) upon the High Street'. In *The third Addition of the Tinklars Religion enlarged* Mitchel describes the sixteen companies of the Devil's army: swearers, the proud, drunkards, the envious, the lustful, the unclean, liars etc etc. The 16th company is of 'Witches and Warlocks', but also false scribes and false candle-makers, 'All Back-biters, all Thieves, some Cooper Smiths'.

In 1719, Mitchel left his wife and children behind and relocated to Glasgow. His very rare *Strange and wonderfull Discourse to the Magistrates of Glasgow*, apparently his only work printed and in Glasgow and sold from his shop in the Calton without the Gallowgate Port, contains extravagant praise of his new home city and an explanation for the move: 'the Reason I came from Edinburgh was because of Oppressions': due to a pact with the Devil with 'that man in Cannongate ... I was laid in Prison, only upon his Word, no other Accusers nor Witnesses to be seen. Our Deackon sicklike threatened me to Prison, and fined me, and took my Goods from me, all upon a Womans Word ... When they laid me in Prison, all the Crime that I was guilty of at that Time, if it be a Crime (for saying that Womans Fart-ing-gales was Whorish like) but she was a Ministers Daughter'. But Glasgow was not the Utopia Mitchel imagined and three months later he was back in Edinburgh, cursing the Glaswegians in his *True Discription of the People of Glasgow concerning Justice*: 'some of them Stole my made Work, and some of the Robed me of it; Some of them Stole my Lantron Horns, and some of them Robed me of all my Brandy ...'. The printers claimed they had no paper for him but were happy to reel off ballads, and the town called his 'Strange and Wonderful Discourse' blasphemy. 'I think the People of Glasgow hath as much Wit as I had when I was eight Years of Age'.





W I S E M A N O F S C O T L A N D ' S ,  
A D D R E S S ,  
T O  
M A J O R F E L L I D , I N T H E K I N G D O M O F F R A N C E .  
M A J O R F E L L I D , N O B L E S I R J O H N L A W , D A K E O F  
T H E G R E E N I S L A N D , W I L M O T H E R O F S C O T L A N D , F E L L O W

[illegible][illegible]

The penultimate work in the collection is ***The Tincklarian Doctor Mitchel's strange and wonderful Discours to the Witches and Warlocks in Calder*** (January 1720), in which he recounts a trip to Calder 'before Day Light, long 8 Miles in ill weather fasting on my foot ... to cast the Devil out off my Lord Tarphichan's Son'. The said unfortunate, the twelve-year old Patrick Sandilands, was said to have been bewitched into trances by some locals. Having earlier launched a petition *To the Right Honourable, Lord Provost, Baillies, and whole Council of the good Town of Edinburgh* to let him to cast out Devils, Mitchel hoped to cure the boy; **he met and conversed with two witches and a warlock, who confessed to him their affiliation with the Devil.**

Bound first in the volume, though printed last is Mitchel's ***Strange and wonderful Sermon made to his Majesty the King George*** (1720), which also includes letters to the Duke of Argyle and to Parliament, as well as a complaint 'That my Woman Barbary Polston (who was born a Sutor's Daughter in Inverness,) has run away with a great Cargo of Money of mine'.

All of Mitchel's publications, poorly printed, given away nearly free, and ephemeral in nature, are scarce or rare, his broadsides particularly so. ESTC lists only three locations which hold more Mitchel pamphlets than are found here (BL, NLS, and Advocates Library); and a total of only thirteen examples in the USA.

*A complete listing is available on request.*



**29. [MONROE, Marilyn.] DIENES, André de.**  
*Marilyn. Cologne, Taschen, 2002.*

Large folio, pp. 233, [7], with colour and black & white photographic plates throughout; text, in English, printed in silver; pictorial binding of silk over boards; rear cover slightly stained (as often); in the original large cardboard box designed in imitation of a box of Kodak film, with the two accompanying 8vo volumes: a pamphlet of colour magazine covers, and a facsimile reproduction of De Dienes's diary with numerous black & white images and contact sheets. **£200**

**First edition of this celebratory book on Marilyn Monroe**, collecting photographs by her friend (and briefly lover) André de Dienes, who met Norma-Jean in 1945 and helped launch her career.

The photographer's diary of the time was only discovered after his death in 1988, along with his photographic archives. This is copy number 16,295 of a worldwide edition of twenty thousand.





# 'Indispensable for the History of Discovery in the Northern Pacific'

**30. MÜLLER, Gerhard Friedrich.** Voyages from Asia to America, for completing the Discoveries of the North West Coast of America. To which is prefixed, a Summary of the Voyages made by the Russians [*sic*] on the frozen Sea, in search of a North East Passage ... Translated from the High Dutch of S. Muller, of the Royal Academy of Petersburg. With the Addition of three new Maps ... By Thomas Jefferys, Geographer to his Majesty. The second Edition. *London, T. Jefferys, 1764.*

4to, pp. viii, 120; with 2 folding maps by Jefferys (with some outline colouring) and 2 further small engraved maps; occasional light marginal damp-staining and foxing, closed tears (without loss) to folding maps (neatly repaired to versos); a very good copy in mid-twentieth-century half dark blue morocco over light blue cloth, spine in compartments lettered and filleted in gilt, edges gilt, pale blue marbled endpapers; extremities very slightly rubbed, small abrasion to upper cover; ink inscription (1983) to front free endpaper. **£4500**

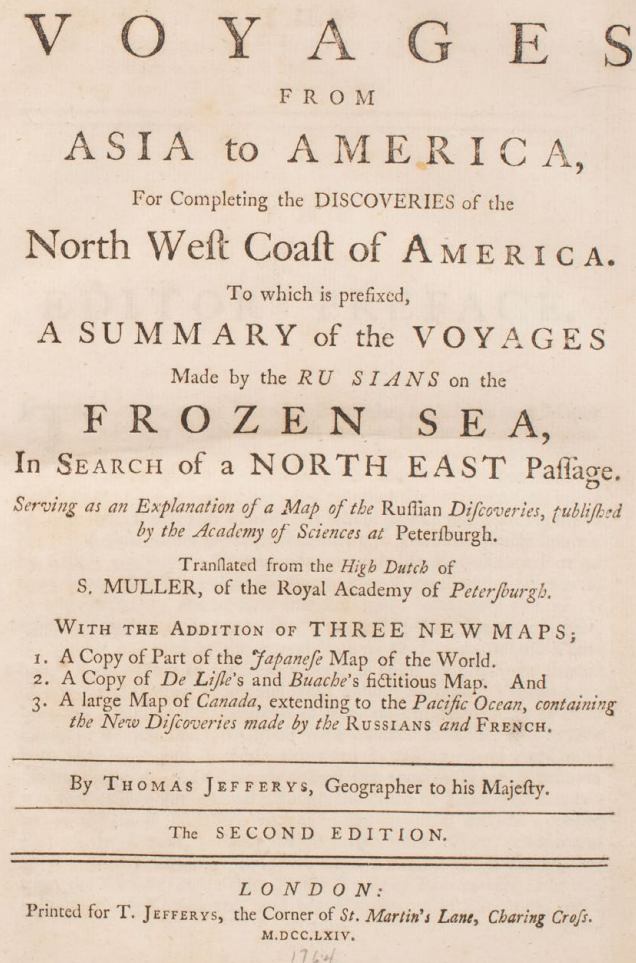
**Second edition (first 1761) of this key work devoted to discoveries in northeastern Asia and northwestern America, including the Bering Strait,** published by Thomas Jefferys, geographer to George III, 'remembered in particular for some of the most important eighteenth-century maps of the Americas' (ODNB).

'This important book is indispensable for the history of discovery and explorations in the northern Pacific. It is a sometimes

incomplete translation of *Nachrichten von Seereisen, und zur See gemachten Entdeckungen*, which forms the third volume of Müller's *Sammlung Russischer Geschichte*, published at St Petersburg, 1758, and **it represents the most extensive account in English of Bering's polar expedition and of the discovery of Bering Strait and the western limits of North America'** (Hill). This second edition makes some corrections to the first and adds an index.

The two folding maps by Jefferys comprise 'a map of the discoveries made by the Russians on the north west coast of America', and 'a map of Canada and the north part of Louisiana', while the two smaller maps depict 'the N.E. parts of Asia, and N.W. parts of America ... taken from a Japanese map', and 'the discoveries of Admiral De Fonte, and other navigators ... in quest of a passage to the South Sea'.

ESTC T90483; Hill 1200; Sabin 51285.







V O Y

ASIA to

For Completing

North West Coast

To

A SUMMAR

Made by

FROZ

In Search of a N

Serving as an Explanation of

by the Academy

Translated

S. MULLER, of the

WITH THE ADDITION

1. A Copy of Part of the J

2. A Copy of Dr Lefk's a

3. A large Map of Canada,

the New Discoveries m

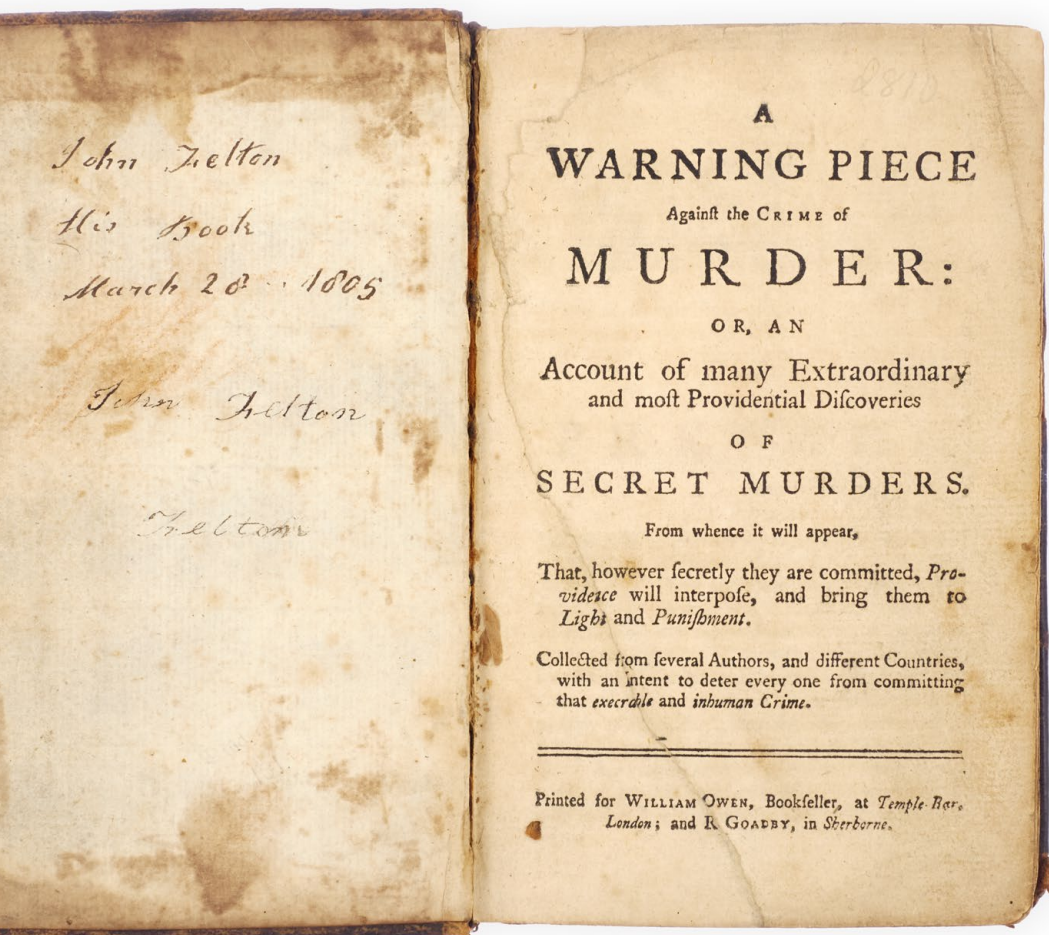
By THOMAS JEFF

The SEC

L

Printed for T. JEFFREYS, the





## Murder Will Out

31. [MURDER.] A Warning Piece against the Crime of Murder: or, an Account of many extraordinary and most providential Discoveries of secret Murders. From whence it will appear, that, however secretly they are committed, Providence will interpose, and bring them to Light and Punishment. Collected from several Authors, and different Countries, with an Intent to deter every one from committing that execrable and inhuman Crime. [London,] Wiliam Owen, and Sherborne, R Goadby, [1752].

8vo, pp. [2], ii, v-vi, 280, wanting A3 (in the Preface); title-page torn through and repaired, some spots and stains; in contemporary sheep, front joint cracked, lower cord holding. £300

**First edition, very scarce, a fascinating compendium of grim crimes both real and clearly fictional,** many 'providentially

discovered' in a dream, revealed by returning ghosts, or uncovered 'after many years concealment', published in the context of the Murder Act of 1752 which introduced harsher punishments for those convicted.

ESTC T90425, **listing three copies in the UK** (BL, Bodley, CUL) and five in North America.



**32. [NORTON, John Bruce.]** [*Drop-head title:*] The Hon'ble J. B. Norton. [*Madras, c. 1871.*]

An extraordinary and striking testimonial presented to the influential Madras-based judge and educator John Bruce Norton (1815–1883) prior to his return to England in 1871, signed by hundreds of his Indian colleagues, expressing their ‘deep sense of the manifold and lasting benefits ... conferred on our community during a career of well nigh 30 years’.

Educated at Harrow and Merton College, Oxford, Norton went to Madras in 1842, serving as sheriff and then as clerk of the crown in the supreme court. His 1853 attack on the East India Company's judges and the Madras government, entitled *The Administration of Justice in Southern India*, sparked a long process of legal reform in which he played a prominent role. In 1855 he became the first professor of law at Presidency College 'and thus became the architect of formal legal education in south India' (ODNB). In 1863 he was made acting advocate-general of Madras, remaining in post until his resignation in 1871.







## NUOVO METODO P E R

Introdursi ad imitazion de' Geometri con ordine,  
chiarezza, e brevità nelle piu sottili questioni

### DI FILOSOFIA

Metafisiche, Logiche, Morali, e Fisiche  
D I

ALESSANDRO PASCOLI  
PERUGINO

Lettore in Filosofia nell' Università di sua  
Patria, ed in Notomia nell' Arciliceo  
Romano.

### LIBRO PRIMO

Si da un Saggio di Metafisica su lo stil

Cartesiano.

*All'uso semplice di Fra Giancamillo  
Pettorano, Religioso  
del Convento di S. Onofrio*



IN VENEZIA, M. DCCXXI.

Per Andrea Poletti.

CON LICENZA DE' SUPERIORI, E PRIVILEGIO.

## Philosophy and Physic

**33. PASCOLI, Alessandro.** Nuovo metodo per introdursi ad imitazion de' geometri con ordine, chiarezza, e brevità nelle piu sottili questioni di filosofia metafisiche, logiche, morali, e fisiche ... libro primo si da un saggio di metafisica su lo stil Cartesiano. *Venice, Andrea Poletti, 1721.*

[bound with:]

—. Osservazioni teoriche, e pratiche di medicina inviate per lettera agli eruditissimi signori di sua privata accademia ... Si disaminano i sintomi di un mal di petto, che il volgo chiama pleuritide cieca ed occulta ... *Venice, Andrea Poletti, 1721.*

Two parts in one vol., 4to, pp. I: [16], 96, II: 62, [2, index]; woodcut printer's device to titles, woodcut initials and headpieces; a few light marks; very good in contemporary vellum, manuscript lettering to spine, edges speckled blue; some wear to spine and corners and a few marks to covers, neat repair to foot of spine; contemporary inscription to title 'All'uso semplice di Fra Giancamillo di Pettorano, [added subsequently:] e spetta al Convento di S. Onofrio', early marginal annotations to part I p. 5 and part II pp. 28-29. **£450**

**Scarce second edition (first 1702) of this work of philosophy and medicine by the Perugian scholar Pascoli (1669-1757).**

Pascoli lectured in philosophy and medicine at Perugia university and in 1702 was appointed professor of anatomy at Rome by Pope Clement XI. He is perhaps best known for his anatomical treatise *Il corpo-umano* (1700). Inspired by Descartes, the *Nuovo metodo* comprises a series of discourses in which Pascoli

discusses cognition, materiality, body and spirit, being, God, causality, intellect, will, ideas, and the immortality of the soul. In the second part, his *Osservazioni*, Pascoli turns to medical matters, considering blood and bloodletting, the medicinal virtues of the plant *Dorstenia contrajerva*, the work of Francesco Redi, and pleurisy and its treatment.

The marginal annotations discuss free will, with reference to the Council of Trent, and highlight passages on plague and smallpox. The owner whose name appears on the title-page is likely the Franciscan friar Giancamillo Picardi da Pettorano sul Gizio recorded in N. Petrone, *Francescanesimo in Abruzzo* (2000) as writing an unpublished 'Corsa di filosofia e teologia' in the early 1740s. Our book then passed to the Convent of Sant'Onofrio, presumably that in nearby Vasto.

**No copies of either part of this edition traced in the US. Only one copy found in the UK, at the Wellcome Library.**

## OSSERVAZIONI

Teoriche, e Pratiche di Medicina

Inviata per Lettera

AGLI ERUDITISSIMI SIGNORI  
di sua Privata Accademia

DA ALESSANDRO PASCOLI  
PERUGINO

Lettore di Filosofia nell' Università di sua Patria,  
e di Notomia nell' Arciliceo Romano.

Si disaminano i Sintomi di un mal di Petto, che il  
Volgo chiama Pleuritide cieca ed occulta.

All' Illustrissimo, e Reverendissimo Sig.

MONSIEG. ANTON FELICE  
MARSIGLI

VESCOVO DI PERUGIA.



IN VENEZIA, M. DCCXXI.

Per Andrea Poletti.

CON LICENZA DE' SUPERIORI, E PRIVILEGIO.



# Gravity's Rainbow

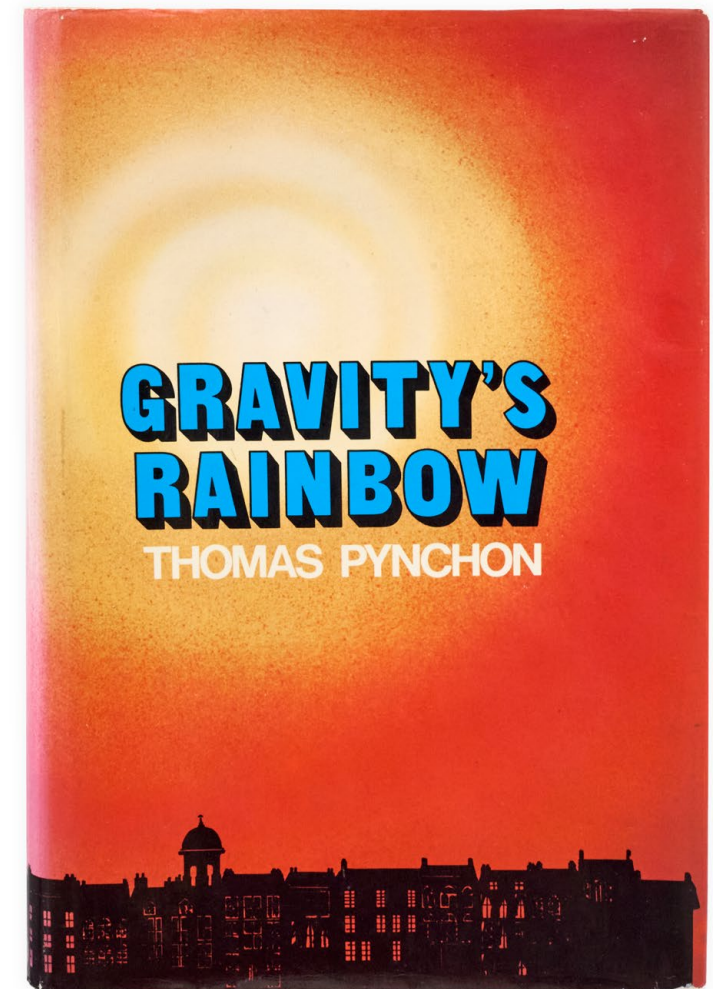
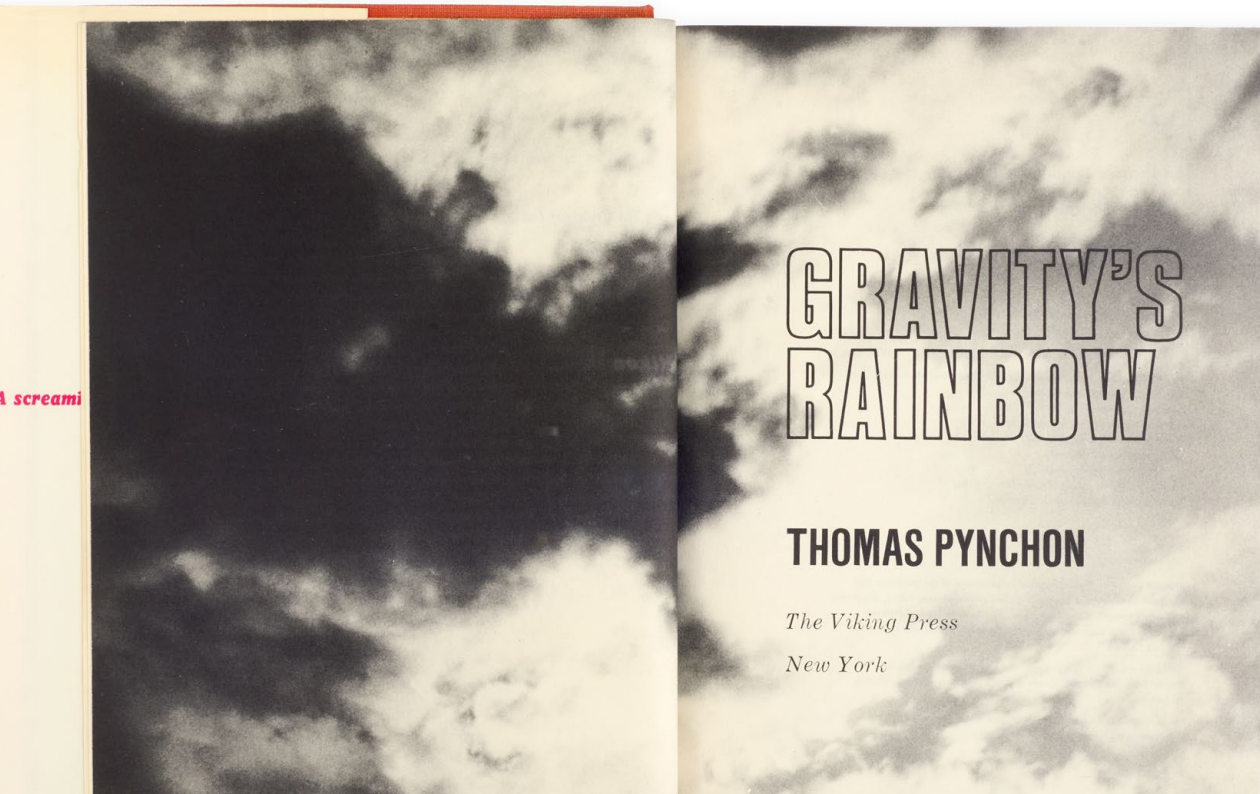
34. PYNCHON, Thomas. Gravity's Rainbow. New York, The Viking Press, [1973].

8vo, pp. 760; original orange cloth, lettered in red on spine, top edge stained orange; an excellent, almost-fine copy in a clean, bright dust-jacket with a slightly sunned spine.

£900

**First edition of Pynchon's *magnum opus*, 'literally indescribable, a tortured cadenza of lurid imaginings and total recall that goes on longer than you can quite believe' (Michael Wood).**

'It is crowded, technical, serious, self-indulgent, frivolous, and very heavy going. It doesn't let up. [And yet] Pynchon's mind is so fertile and engaging that it doesn't matter if his books seem stilted now and again. The mind is plainly not stilted, indeed I wonder whether it could ever find a book to fit it, whether it is even, in the end, a writer's mind at all, and not a mind of some general, undefined brilliance which has happened to find itself writing' (*New York Review of Books*, March 1973).



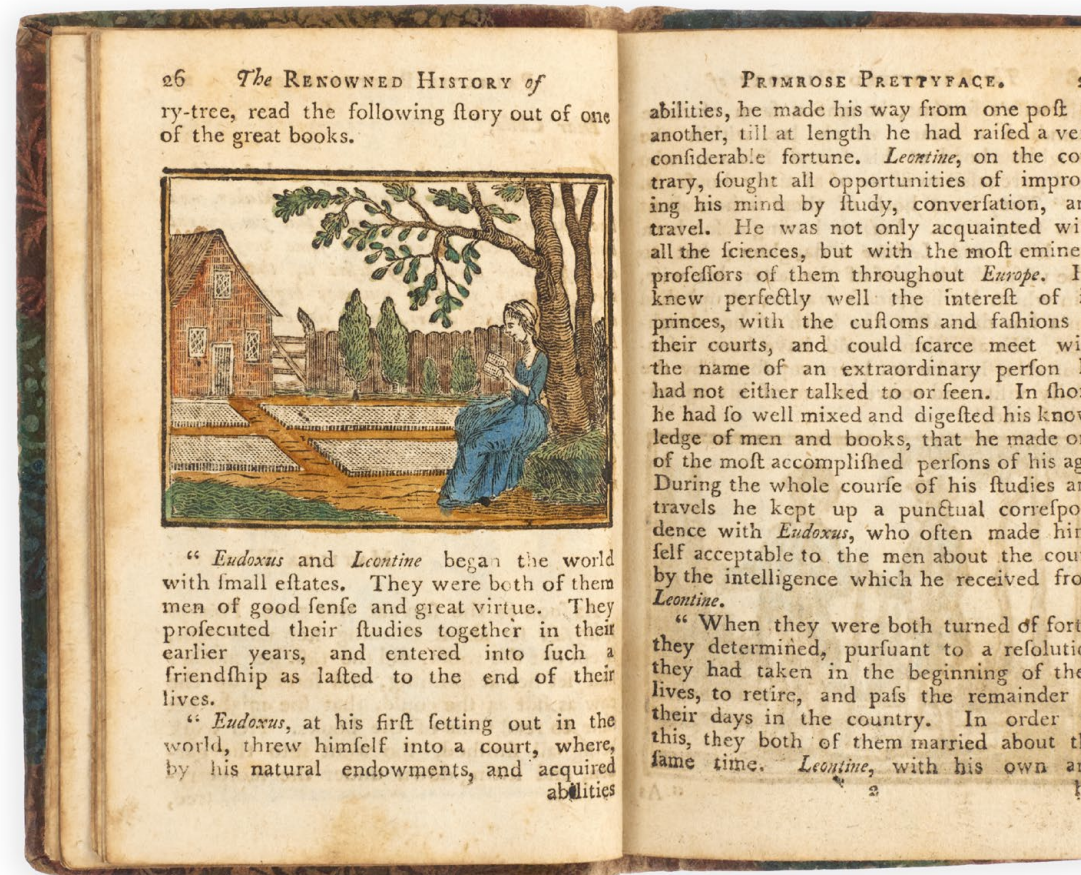


# Not just a Prettyface

**35. RENOWNED HISTORY (The)** of Primrose Prettyface, who by her Sweetness of Temper, & Love of Learning, was raised from being the Daughter of a poor Cottager, to great Riches, and the Dignity of the Lady of the Manor. Set forth for the Benefit & imitation of those pretty little Boys & Girls, who by learning their Books & obliging Mankind, would to Beauty of Body, add Beauty of Mind. *London, Printed & sold by J. Marshall & Co. ... (Price 6d in Gilt Paper – 9d bound in Red.) [1788?].*

24mo, pp. 88, [2], with an engraved title-page and frontispiece; wanting two leaves of terminal advertisements, but with, as a paste-down, a singleton with an advertisement for *The Juvenile Magazine* (not in ESTC but found in one copy we have previously handled); numerous woodcut vignette illustrations (all with contemporary amateur hand-colouring); title-page slightly soiled but a very good copy in the original Dutch floral boards, spine neatly restored; ownership inscription 'Mary Heald 1796', later gift inscription dated 1853. **£950**

**One of three undated editions, probably the last (adding Marshall's Cheapside premises at 17 Queen Street to the imprint), but the only one with an engraved title-page and frontispiece.**





It is a classic rags-to-riches story in the mould of *Little Goody Two-Shoes*, in which Primrose earns her social upgrade (courtesy of a baronet) not just by her moral uprightness but also by her industrious scholarship. Inset narratives, such as that of 'Eudoxus and Leontine', reinforce the message of the importance of study and the possibility of social mobility. There is also much verse, all uncredited, but including Richard Jago's 'Elegy on a Black-Bird shot on Valentine's Day' and Isaac Watts on sibling love.

ESTC records editions of pp. 105 (5 copies) and pp. 98 (Bodley, Indiana and Toronto), as well as the present, which it dates to 1789. However, the presence of an advertisement for a 'New Publication' – *The Juvenile Magazine* – which ran from January to December 1788, implies it may have been issued in 1788.

ESTC (T120222) shows eight copies: BL, Cambridge; Free Library of Philadelphia, Indiana, Pierpont Morgan, UCLA, Wayne State, and Yale.



Primrose furrounded by her  
little scholars.

The  
RENOWNED HISTORY  
of  
*Primrose Prettyface,*  
who  
By her Sweetness of Temper, & Love of  
Learning, was raised from being the  
Daughter of a poor Cottager, to great  
Riches, and the Dignity  
OF  
Lady of the Manor.  
set forth  
For the Benefit & Imitation of those  
pretty little Boys & Girls,  
Who by learning their Books & obliging Mankind,  
Would to Beauty of Body, add Beauty of Mind.



Printed & sold by J. Marshall & Co. No. 4,  
Aldermay Church Yard in Bow Lane;  
& No. 17, Queen Street, Cheapside.

(Price 6<sup>d</sup> in Gilt Paper. — 9<sup>d</sup> bound in Red.)



# Miniature Psalms in Shorthand

**36. RICH, Jeremiah.** *The Whole Book of Psalms in Meter. According to the Art of Short-Writing ... London, 'Printed and are sold by Samuel Botley Teacher of the said Art ... and nowhere els', [1660?].*

64mo (59 × 39 mm), pp. [4], 8, 215, [1], engraved throughout by T. Cross, comprising a frontispiece portrait, an engraved title-page (verso blank), a dedication (8 pp.), the last page blank except for the border), the Psalms in shorthand (215 pp.), and a final page listing the scholars that were his 'first encouragers'; a fine copy; bound in contemporary panelled black morocco, gilt; with an eighteenth-century gift inscription on a loose paper (formerly a wrapper). **£3500**

**First edition, the issue with Samuel Botley in the imprint, of an extremely attractive miniature Psalter in shorthand by a 'skilled and celebrated' practitioner whose work was known to Pepys** (though Pepys himself employed a rival system).

**'Amongst the most extraordinary volumes [among seventeenth-century miniature books] are the all-engraved editions of the *Whole Book of Psalms in Meter* and the *New Testament* in the shorthand of Jeremiah Rich**, a leading stenography specialist of the period (c. 1660) who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention ... All the copies we have seen are extremely well engraved, showing hardly any signs of wear and must have taken years to produce. Their manufacture did evidently require a very steady hand and infinite patience. Most copies are beautifully bound in contemporary black morocco and are finely gilt-tooled. They were obviously prized possessions and have remained most desirable collector's items to this date' (Bondy).



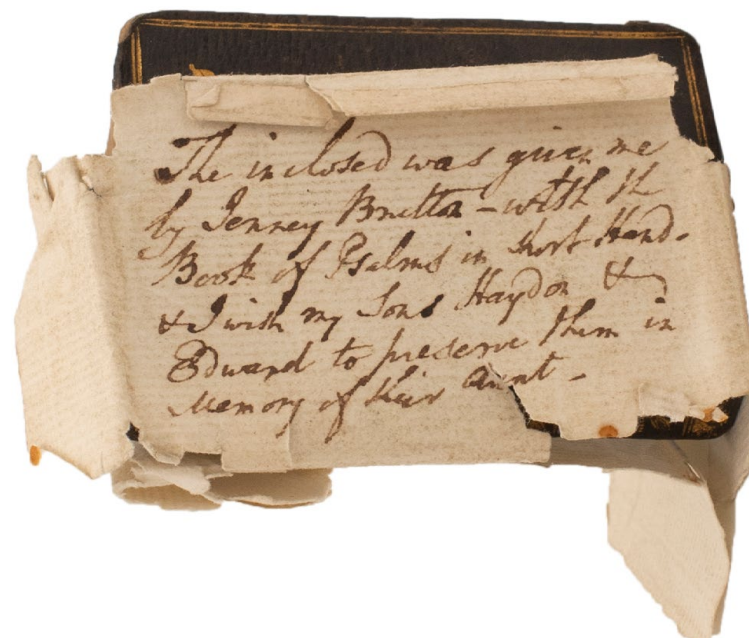
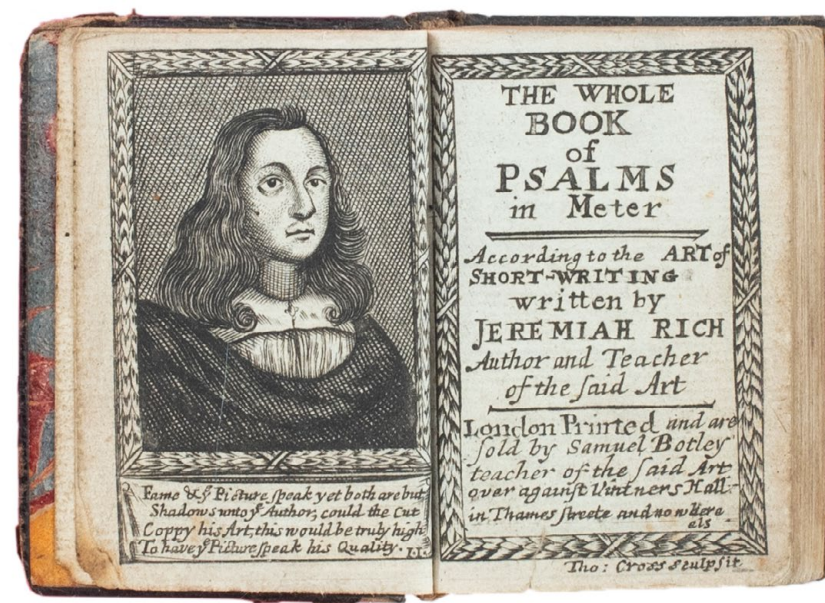


Rich's first publication was his *Semography* in 1642, presenting an updated version of the system of shorthand invented by his uncle – the work reappeared several times under different titles. 'Rich was himself a skilled and celebrated shorthand writer, claiming to have recorded the trial at the Old Bailey of John Lilburne in August 1653 (no copy has survived). A tiny volume only 5/8 inch square in the Bodleian Library (MS Eng. misc. g.2) contains his own shorthand notes of a contemporary sermon. Rich may at one time have been employed as a writing-master at the free school in the Old Jewry, London. However, he was also active in other fields. By 1648, if not earlier, he was a cavalry trooper in Colonel Nathaniel Rich's regiment of the New Model Army', and he then served on a frigate during the First Anglo-Dutch War (ODNB). As well as his works on and in shorthand, Rich published a number of other original works including poetry.

On 16 April 1661, Pepys recorded: 'So soon as word was brought me that Mr. [William] Coventry was come with the barge to the Tower, I went to him, and found him reading of the Psalms in short hand (which he is now busy about), and had good sport about the long marks that are made there for sentences in divinity, which he is never like to make use of' – these were probably the present Psalms, as the ones produced according to Shelton's system were not published until later.

There are three issues, all undated, the others bearing the imprint 'London Printed for the author ...' and 'Sould by ye author ... John Clarke ... and Dan:l White'; of the present issue, **ESTC records seven locations, five in the UK (Bodley, British Library, Cambridge, NLS, Senate House), and two in the US (Harvard and NYPL).** Samuel Botley later published his own version of Rich's guide to shorthand as *Maximum in Minimo* (1674), adding signs for law terms.

ESTC R170645; Wing B2805; Bondy, pp. 17–20 (mistakenly illustrating a *New Testament* as the *Psalms*), as does Pistner, *A Matter of Size*, 44; Westby-Gibson, *Bibliography of Shorthand*, p. 190 (version b).





# The Great Plague of Seville



37. SALADO GARCÉS Y RIBERA, Francisco. Varias materias, de diversas facultades, y sciencias politica contra peste, gobierno en lo espiritual, temporal, y medico, essencia, y curacion del contagio del ano passado de 1649. Cuyos docume[n]tos serviran de reglas para todos los siglos futuros, para contagios, y pestes: assi para su curacion, como para el gobierno politico para todas las republicas, comunidades, familias, y particulares personas ... *Utrera, Juan Malpartida, 1655.*

Small 4to, ff. [7], 249, [1], without the first leaf (with woodcut arms) present in the Wellcome copy; text mostly in two columns per page, woodcut initials, head- and tail-pieces; leaf 14 (dedication) loose with small loss at inner margin and fore-edge slightly frayed, small loss to blank corner of f. 119, some worming to blank upper margins of quires 3E-3O, a few quires slightly browned; overall very good in contemporary limp vellum, title in manuscript to spine, remains of ties; small cuts to spine, a few marks; ownership inscription to title verso dated 1723, marginal notes to ff. 122<sup>v</sup> and 123<sup>r</sup>. **£1950**

**Very rare first edition of this highly interesting work on plague, viewed from medical, religious, and political standpoints**, by a lawyer from Utrera in southern Spain, written in the wake of the devastating epidemic that struck the city and province of Seville in 1649 as part of the Great Plague of Seville (1647-52) that claimed an estimated 600-700,000 lives.



VARIAS MATERIAS;  
DE DIVERSAS  
FACULTADES,  
Y SCIENCIAS:  
POLITICA CONTRA PESTE,

GOBIERNO EN LO ESPIRITUAL, TEMPORAL;  
y Medico, esencia, y curacion del Contagio del año passado  
de 1649. Cuyos documetos servirán de reglas para todos  
los siglos futuros, para contagios, y pestes: así para su cura  
cion, como para el gobierno politico para todas las Repu  
blicas, Comunidades, Familias, y particulares personas.

CON SVS MARGENES COPIOSAS  
De Autoridades de letras divinas, y humanas, que confirman los  
Assumptos de que se tracta, y en ellas, y sus paginas, y contextos, las  
cosas mas prodigiosas sucedidas en el mundo desde su Creacion, co  
las Fundaciones de todas las Religiones, y de muchas Ordenes Mi  
tares, y muchos Reynos, Yslas, y Ciudades, y de algunas sus descrip  
ciones, y la de Sevilla, y sus grandezas, y memoria de algunos insig  
nes ingenios Andaluces, con grandes noticias de diferentes curio  
sidades.

AUTHOR

El Lic. Don Francisco Salado Garcés, y Ribera, Abogado  
de la Villa de Vtrera, Q. L. O. D. y C.

AL REVERENDISSIMO  
P. M. FR. A LONSO ENRIQVES  
DE SANCTO THOMAS, de la Orden de Predicadores,  
Lector de Prima de Theologia, en el Real Convento  
de San Pablo de Sevilla, &c.

Có privilegio Real. En Vtrera, Por Juan Malpartida. Año. 1655.

After defining plague and contagion, and considering divine and human remedies against them, Salado gives a brief life of St Roch, who gained renown for healing plague victims, and of St Sebastian. He then examines the 1581 outbreak in Utrera, discusses plague in relation to sin, and details historic plagues from Biblical times onwards. Turning to the events of 1649, Salado gives an account of the plague in Seville and Utrera, discussing effective governance during times of pestilence, in particular relating to hospitals, and care of the sick by priests, doctors and surgeons. Following a brief digressionary account of the history of medicine, he ends with a thorough analysis of the nature of the 1649 plague, of how it spread, its causes, signs of its coming, and possible treatments, during which he discusses air, sex, baths, food and drink, sleep, exercise and rest, bloodletting and purging, buboes and pustules, nausea, and fainting.

Provenance: formerly in the possession of the monastery of St Augustine in Seville, with inscription to title verso reading 'Pertinet ad conuentum Hispalensem dei parae del [sic] populo Discalceatorum S.P.N. Augustini die 20 Junij anno 1723 Fr. Ferdinandus ab incarnatione'.

Krivatsy, NLM 17th century 10156. OCLC finds only one copy in the US, at the NLM (without first leaf), and one copy in the UK, at the Wellcome (lacking quire 12). We can trace no copies at auction since 1985.

*Pertinet ad conuentum Hispalensem dei  
parae del Populo Discalceatorum S. P. N. Augus  
tini die 20 Junij anno 1723*

*Fr. Ferdinandus  
ab incarnatione*



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a este Tribunal, p  
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cisco Salado Ga  
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## Francesco di Antonio del Chierico

### 38. [SPINELLI.] Illuminated arms of the Spinelli family of Florence. *Italy (Florence), c. 1460s.*

Cutting (90 × 270 mm) from the foot of an illuminated manuscript comprising the lower border of (probably) the opening page, central wreath borne by two delicately painted winged putti and enclosing the Spinelli arms, the border of lush scrolling foliage amidst which two animated birds perch, all painted in shades of green, blue, dull orange and grey and with both shell and burnished gold; some rubbing resulting in small losses of pigment and burnished gold, some light soiling, but in very good condition; in an old card mount and within a late nineteenth- or early twentieth-century English frame stamped 'Kensington Art Framers' on the back.

**£2750**

**Florentine border decoration of very high quality from what must have been a luxurious manuscript produced for a member of the wealthy Spinelli family.**

Sadly there is no indication of the contents of the parent manuscript, nor have we been able to identify a likely candidate, but ruling just visible at the top of the cutting indicates that the manuscript was written in double columns (a Breviary perhaps?), each column 75 mm wide and with a total text width of 170 mm.



The style of the decoration, with its sensitively modelled putti, exuberant blue and green foliage and sprightly dun-coloured birds, is characteristic of the workshop of Francesco di Antonio del Chierico (1433–1484) in the 1460s and 1470s. The putti, in particular, are extremely close to the hand of Francesco di Antonio himself.

Francesco di Antonio del Chierico 'worked for the most important patrons in Italy and abroad, beginning his artistic career under Cosimo il Vecchio and Piero I de' Medici, and continuing it under Lorenzo the Magnificent. Vespasiano da Bisticci was his contact with patrons outside Florence, who included Federigo II da Montefeltro, Ferdinand I, King of Naples, Louis XI of France and Matthias Corvinus, King of Hungary. Francesco decorated texts of all kinds – literary, historical, scientific, religious – and of all sizes, from small Books of Hours to huge choir-books ... Francesco's miniatures show a subtle understanding of the Antique, acquired through an interpretation of Classical texts and through his knowledge of, for example, ancient cameos and sarcophagi. All his work shows an experimental, anti-academic approach. Even the borders of his decorated pages show a high level of creativity: in the innumerable putti, the arrangements of flowers and elegant candelabra' (Grove).

Given the probable date of the present cutting the most likely first owner of the manuscript is Tommaso Spinelli (1398–1472), wealthy silk merchant and papal banker. Although we have been unable to identify any manuscripts bearing Spinelli's arms, surviving inventories of his possessions taken in the 1440s demonstrate the extent and nature of his taste in books. The earliest inventory, from 1445, lists a *cassone* which 'contained six leather-bound books, including Boccaccio's *Fiammetta*, a *Roman de Troie* ("Troiano"), the *Epistles* of Saint Paul, and the vulgate of Saint Jerome. Another chest contained a parchment manuscript of Ovid's letters ... Less than a year later ... there were a few noteworthy additions: a "*libro di ciento novelle*", Donatus's Latin grammar, the *Liber Taxarum* entrusted to him by [Pope] Eugenius [IV], the *Epistolae* of Seneca, Petrarch's *Canzoniere* and *Trionfi*, Dio Cassius, and a "*libretto de' pensieri di Christo*". Whatever Tommaso's schooling in Latin, his increasing contact with humanists at the Curia must have stimulated an interest in the classical authors. Although Tommaso branded his *stemma* on many of his more valuable possessions – chalices, cutlery, and salt-shakers – this seems not the case with the manuscripts he owned. Frequently Tommaso withdrew four or five florins from the *conto di cassa* to purchase a particular book that caught his eye. One codex in the Vatican library containing *Ad Atticum* among other Ciceronian texts passed into Tommaso's possession in 1452. According to the colophon, the scribe received in exchange for the manuscript a yard of spun cloth valued at 3½ florins, plus additional cremise and fur lining' (Philip Jacks and William Caferro, *The Spinelli of Florence. Fortunes of a Renaissance merchant family*, 2001, pp. 59–60).

## English Quaker and Abolitionist

### 39. STACEY, George, *et al.* Daguerreotype and ambrotype portraits of Stacey and members of his family. *London, 1850s.*

A collection of 12 cased daguerreotypes (ninth to half plate), 7 framed/cased ambrotypes (ninth to quarter plate), and 1 cased hand-painted salt print photograph; some colour tinting; occasional tarnishing or spotting, some cases chipped, a few with hinges split; very good overall. **£4500\***

**A handsome set of photographs of the English Quaker and abolitionist George Stacey (1787–1857), his second wife Mary née Barclay (1797–1876) and members of their extended family, taken by some of the finest portraitists in England at that time.**

A partner in the London firm of chemists, Corbyn, Beaumont, Stacey & Messer, Stacey became a leading member of the Anti-Slavery Society following its foundation in 1823, and in the 1830s and 1840s served twelve times as clerk of the important yearly meeting of Quakers in London. He played a significant role in the 1840 Anti-Slavery Society Convention and appears in the front row next to Thomas Clarkson in Benjamin Haydon's famous painting of the occasion, and two years later was one of four British delegates sent to help resolve a schism within the Society of Friends in Salem, Iowa. Stacey married his cousin Deborah Lloyd (1796–1841), of the famous banking family, in 1818, and they had several children. Following her death, he married Mary Barclay in 1846.





Stacey and his family clearly embraced the daguerreotype portrait and sought out portraitists of good repute. **Timothy Edmund Le Beau** was only the second person to be granted a license by Richard Beard to use the daguerreotype process in England. He had a studio in London from 1846 to 1852 and was awarded a medal for daguerreotypes exhibited at the Great Exhibition in 1851. Works by him are remarkably scarce institutionally. It is interesting to find here different portraits of George and Mary Stacey apparently taken at the same sitting with Le Beau. **Antoine François Jean Claudet** (1797–1867) took lessons from Daguerre himself before opening his first portrait studio on the roof of the Adelaide Gallery in London in 1841. He remained there until 1851, and two years later was appointed Photographer in Ordinary to Queen Victoria. **William Edward Kilburn** (1818–91) produced his finest daguerreotypes between 1852 and 1855 at his Regent Street studio, showing remarkable skill in his use of light and tinting. **Richard Beard** (1801–85) is justly remembered for his entrepreneurial activities promoting the early development in England of the new art of photography. **John Jabez Edwin Mayall** (1813–1901) was one of the most enduringly successful professional photographers of his day. His *cartes de visite* of Queen Victoria, Prince Albert and their children were the first set of royal photographs that were widely available.

*The photographs comprise:*

i. **STACEY, George (Timothy LE BEAU, photographer).** Half-plate daguerreotype portrait of George seated in leather chair facing right, some colour tinting to face. Oval mount, original velvet-lined leather case with gilt stamp of 'Le Beau 8 London Terrace Hackney Road', hinge split.

ii. **STACEY, George (Timothy LE BEAU, photographer).** Half-plate daguerreotype portrait of George seated in wooden chair facing right, hands clasped, faint colour tinting to face. Oval mount, original velvet-lined leather case, hinge split.

iii. **STACEY, George and Mary (Timothy LE BEAU, photographer).** Half-plate daguerreotype portrait of George (seated, facing front) and Mary (standing, book in right hand, spectacles in left), faint colour tinting to faces. Arch top mount, original velvet-lined leather case with gilt stamp of 'Le Beau 8 London Terrace Hackney Road'.

iv. **STACEY, George and Mary (Timothy LE BEAU, photographer).** Half-plate daguerreotype portrait of George (seated, facing right) and Mary (standing, right hand resting on table), some colour tinting. Arch top mount, original velvet-lined leather case with gilt stamp of 'Le Beau 8 London Terrace Hackney Road', paper label with note in ink 'George & Mary Stacey of Lordship House, Tottenham taken about 1854–56, he died 1857, she died 1876'.

v. **STACEY, George and Mary (Timothy LE BEAU, photographer).** Half-plate daguerreotype portrait of George (seated, facing front) and Mary (standing, spectacles in left hand), faint colour tinting to faces, a little tarnishing at top of plate. Arch top mount, original velvet-lined leather case with gilt stamp of 'Le Beau 8 London Terrace Hackney Road'.

vi. **STACEY, Mary (Antoine CLAUDET, photographer).** Quarter plate daguerreotype portrait of Mary seated facing front, book in right hand, left arm resting on table, some colour tinting. Arch top mount, original velvet-lined leather case with gilt stamp 'Claudet's daguerreotype Royal Adelaide Gallery'.









vii. **UNIDENTIFIED (Antoine CLAUDET, photographer).** Quarter plate daguerreotype portrait of young woman facing front, slight tarnishing at edges. Arch top mount, original velvet-lined leather case with gilt stamp 'Claudet's daguerreotype Royal Adelaide Gallery'.

viii. **UNIDENTIFIED.** Sixth plate daguerreotype portrait of the same young woman seated facing right with elbow of right arm resting on table, colour tinting, some tarnishing and spotting at edges. Arch top mount, original velvet-lined leather case, hinge split.

ix. **UNIDENTIFIED (Antoine CLAUDET, photographer).** Quarter plate daguerreotype portrait of young man seated facing front, faint colour tinting. Arch top mount, original velvet-lined leather case with gilt stamp 'Claudet's daguerreotype Royal Adelaide Gallery'.

x. **UNIDENTIFIED (William Edward KILBURN, photographer).** Sixth plate daguerreotype portrait of middle-aged woman seated facing right, right arm resting on table with book, colour tinting, some spotting to plate and mount. Arch top mount, original velvet-lined leather case with gilt stamp 'Mr Kilburn 254 Regent Street'.

xi. **UNIDENTIFIED.** Sixth plate daguerreotype portrait of elderly man seated facing left, some tarnishing to edges. Rectangular mount, original velvet-lined leather case.

xii. **[?BARCLAY, William; ?Richard Beard, photographer.]** Ninth plate daguerreotype head and shoulders portrait, facing right. Decorative gilt rectangular mount (probably Thomas Wharton) housed in original velvet-lined leather case.

xiii. **BARCLAY, William.** Sixth plate ambrotype portrait of William seated facing front, edges slightly tarnished. In original gilt frame, pencil note to back 'taken Aug 1856 W.B. aged 66 6 mo'.

xiv. **HOWARD, Ellen and Effie.** Quarter plate ambrotype portrait of Ellen seated facing left holding baby Effie. Arch top mount in original gilt frame, small paper label with note in ink 'Ellen Howard & Effie Howard' to back.

xv. **STACEY, Henry George and John Barclay.** Quarter plate ambrotype portrait of Henry and John as children in a hand-painted rural setting, a few spots. Oval mount in original gilt frame, small paper label with note in ink 'H.G.S. & J.B.S.' to back.

xvi. **STACEY, John Barclay.** Quarter plate ambrotype portrait of John as child standing facing front, some colour tinting, some spotting to plate. Oval mount in original gilt frame, small paper label with note in ink 'J.B.S.' to back.

xvii. **STACEY, John Barclay.** Ninth plate ambrotype portrait of John as young man seated facing front, right arm resting on ledge, left hand holding scroll. Arch top mount, original velvet-lined leather case, hinge split, remains of small paper label with note in ink 'John Barclay ...' to back.

xviii. **STACEY, John Barclay.** Ninth plate ambrotype portrait of John as child seated facing front holding book, some crude colouring. Original frame, faint pencil note to back 'John Barclay Stacey'.

xix. **UNIDENTIFIED.** Sixth plate ambrotype portrait of elderly woman seated facing front, some colour tinting. In original gilt frame.

xx. **UNIDENTIFIED (John Jabez Edwin MAYALL, photographer).** Hand-painted salt print portrait (115 × 90 mm) of middle-aged woman, seated facing left, holding letter, spectacles resting on table. Under glass in arch top mount in velvet-lined leather case with gilt stamp of 'Mayall 224 Regent St Argyll Place London'.



# Stein in Central Asia

**40. STEIN, Aurel.** Sand-buried Ruins of Khotan. Personal Narrative of a Journey of archaeological and geographical exploration in Chinese Turkestan ... Cheaper Edition. With a Map from original Surveys and numerous Illustrations. *London, Hurst and Blackett, 1904.*

8vo, pp. xl, 503, [1]; with photogravure frontispiece and large coloured folding map, title in red and black, illustrations throughout; some light foxing; very good in original orange pictorial cloth, spine and upper cover lettered in gilt and with vignettes; very slight wear to extremities, small marks to upper cover, spine a little faded; inscription to front free endpaper.

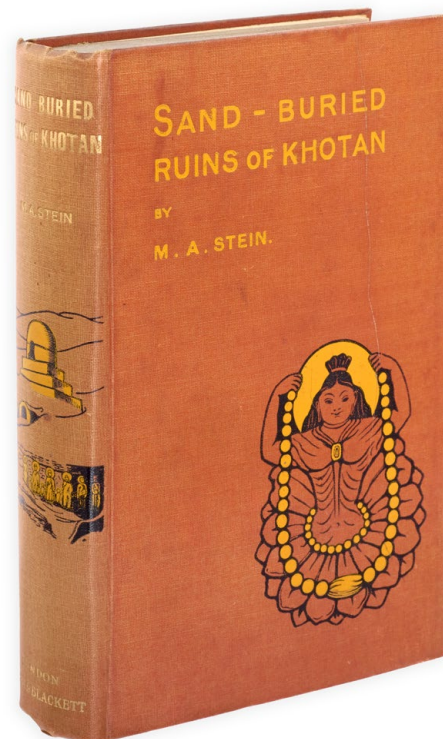
£500

**'Cheaper edition' (published a year after the first of Stein's account of his first expedition to Central Asia in 1900–1901.**

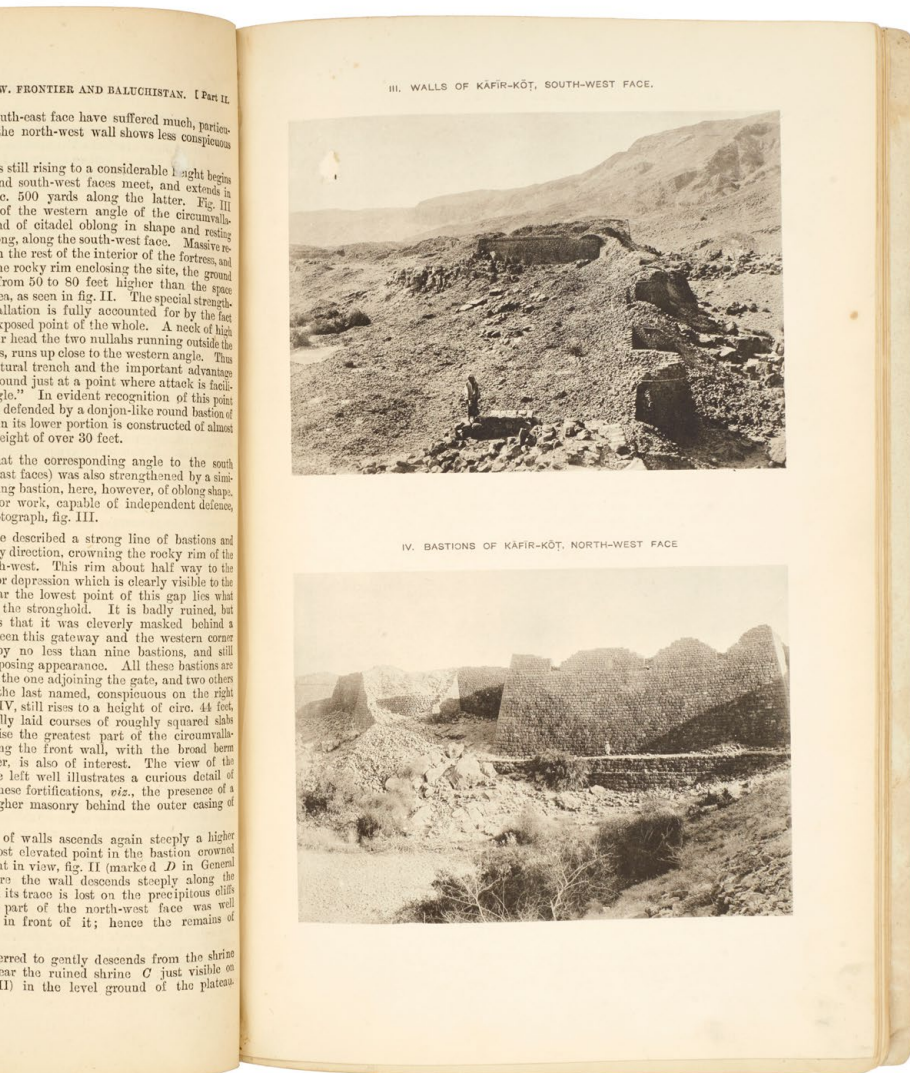
'In May 1900 Stein set out on the first of several expeditions to the deserts of Chinese Turkestan which were to make him famous. His curiosity had been stimulated by the explorations of the Swede Sven Hedin and by the arrival in India of manuscripts from the Taklamakan Desert ... Stein's great achievement, during this and two subsequent expeditions (1900–01, 1906–8, and 1913–16), was to establish the existence of a hitherto lost civilization along the Silk Route in Chinese central Asia. Despite the fact that better-financed expeditions from Germany and France ... worked in the same area, Stein was the first archaeologist to discover evidence of the spread of the Graeco-Buddhist culture of north-west India across Chinese Turkestan and into China itself. Excavating the lost cities of the Silk Road, he found wooden, leather, and paper documents, painted wall panels, sculpture, coins, textiles, and many domestic objects' (ODNB).

Stein's discoveries 'caused a sensation among European scholars, and at the 13<sup>th</sup> International Congress of Orientalists the following year a special resolution was passed congratulating Stein on his achievements' (Howgego).

Cordier, *Sinica* col. 2865; Yakushi S328a.







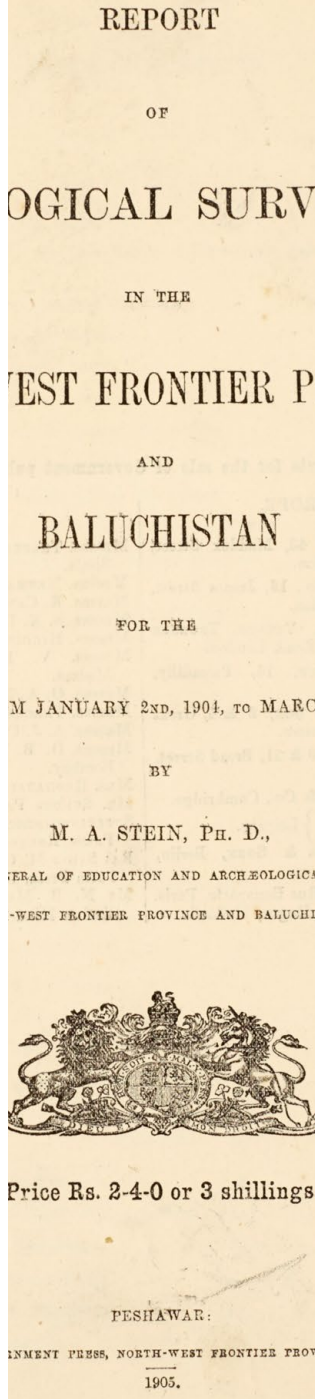
# Discoveries at Mahaban and Banj

**41. STEIN, Aurel.** Report of archaeological Survey Work in the North-West Frontier Province and Baluchistan for the Period from January 2nd, 1904, to March 31st, 1905 ... *Peshawar, Government Press, 1905.*

Folio, pp. [6], v, [3], 56; with 13 photographic illustrations on 6 plates and 5 plans; a very few light marks; very good in printed blue paper boards, neatly rebacked, hinges repaired; some wear to corners and edges; pencil inscription of J. A. Boyd, Glasgow, to front free endpaper, some marginal pencil marks; preserved in a clamshell box. **£6000**

**Scarce first edition of this significant report from Stein's period as Inspector-General of Education and Archaeological Surveyor of the North-West Frontier Province and Baluchistan, to which combined post he had been appointed in July 1903.**

During his 1904-5 survey, Stein became the first European to visit Mahaban, accompanied by Rai Lal Singh of the Survey of India, who made a survey map under Stein's supervision. Stein concluded that the identification of Mahaban as the Aornos of Alexander the Great's time was invalid, and discovered on Banj mountain, south of Mahaban, ruins which he identified as the site of the Buddha's Body-offering, where, according to Chinese pilgrims, the Buddha, in his former life, was believed to have offered his body to feed a tigress. Stein also made a survey of the remains of a mountain stronghold known as Kafirkot, on the Khasor range south-east of the Kurram valley. In all, Stein recovered over 200 pieces of Gandharan sculpture during his survey.





# The First Proper Spatial Model

## 'The First to Develop an Exact Definition of Marginal Productivity in the Modern Sense'

**42. THÜNEN, Johann Heinrich von.** Der isolirte Staat in Beziehung auf Landwirthschaft und Nationalökonomie ... [Part I and part II/1]. *Rostock, G.B. Leopold, 1842–50.*

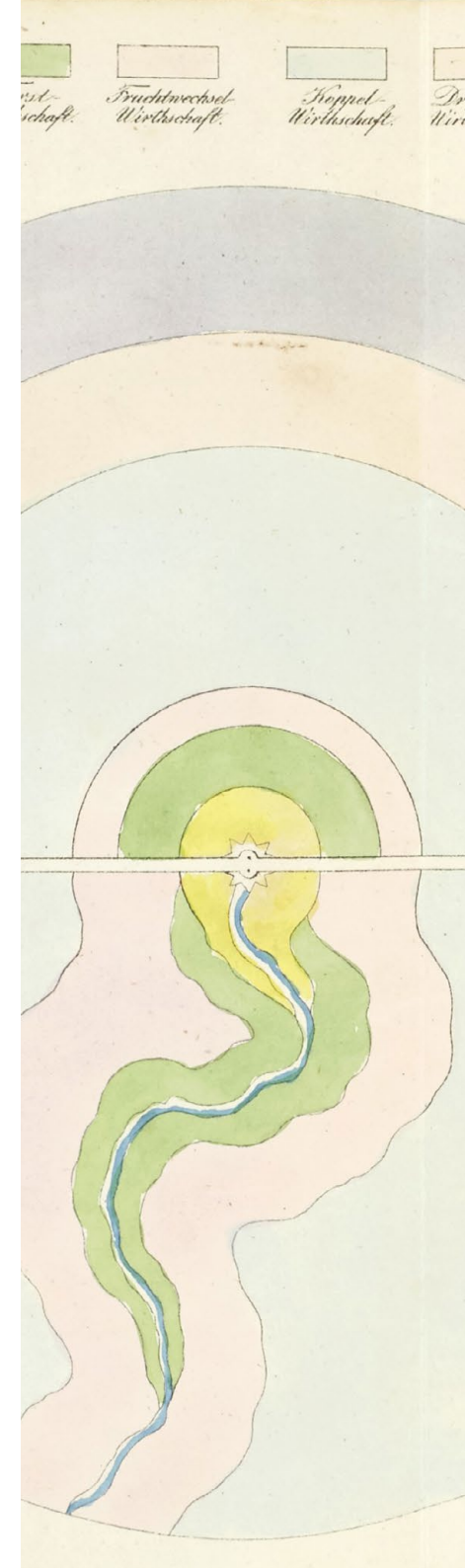
Two parts in one vol, 8vo, pp. xv, [1, blank], 391, [1, imprint]; vi, 285, [1, imprint]; with 3 folding tables, and 4 hand-coloured diagrams on one plate at the end of the first part; some light foxing and browning in places, but still a very good copy, complete with the half-titles; in contemporary cloth-backed boards, flat spine lettered gilt, marbled edges; very lightly rubbed at extremities; ink stamp 'Dr. Feilen' to front free endpaper. **£1750**

**Scarce second edition of the first part, revised and enlarged, being the repository of Thünen's major theories, and the edition used by Roscher in his *Geschichte der National-Oekonomik*, here bound with the first edition of part II/1, the last to be published during the author's lifetime; he died in 1850; all four parts would only be first published together in 1875.**

The second edition of the first part—subtitled *Untersuchungen über den Einfluss, den die Getreidepreise, der Reichtum des Bodens und die Abgaben auf den Ackerbau ausüben*—contains Thünen's analysis of rent, location, and resource allocation. As Thünen states in the preface, important additions had been made, particularly to the 'statics of the soil' and the 'theory of rent', which form two central ideas of his theory (see *The New Palgrave*). **'What a book it is! ... only Thünen had the vision to postulate an abstract spatial model that highlights the role of distance and area by its very construction'** (Blaug, p. 247).

**It is in the second part – *Der naturgemäße Arbeitslohn und dessen Verhältniß zum Zinsfuß und zur Landrente* (1850) – that Thünen reveals his marginal productivity theory of distribution.** 'He was the first to develop an exact definition of marginal productivity in the modern sense (although he did not use the term) and to apply the principle generally in the theory of production and distribution. He was a founder of mathematical economics and of econometrics, combining systematic empirical research with a genius for abstract reasoning and generalization ... Von Thünen's book won him considerable recognition during his lifetime. According to Schumacher (1868), Rodbertus credited von Thünen with bringing to economics the rare combination of a most exact method and a human heart, and the British Parliament used von Thünen's calculations of the grain production of the European continent in its deliberations on the corn laws ... Alfred Marshall acknowledged a major debt to von Thünen' (IESS). Marshall wrote: 'I had come into economics out of ethics, intending to stay there only a short while; and to go back, as soon as I was in a position to speak with my enemies in the gate, that is, with those men of affairs who dashed cold water on my youthful schemes for regenerating the world by saying "Ah! you would not talk in that way, if you knew anything about business, or even Political Economy." And I loved von Thünen above all my other masters. Professor Fisher has cared for Cournot. I wish someone would care for von Thünen' (*Memorials of Alfred Marshall*, p. 360).

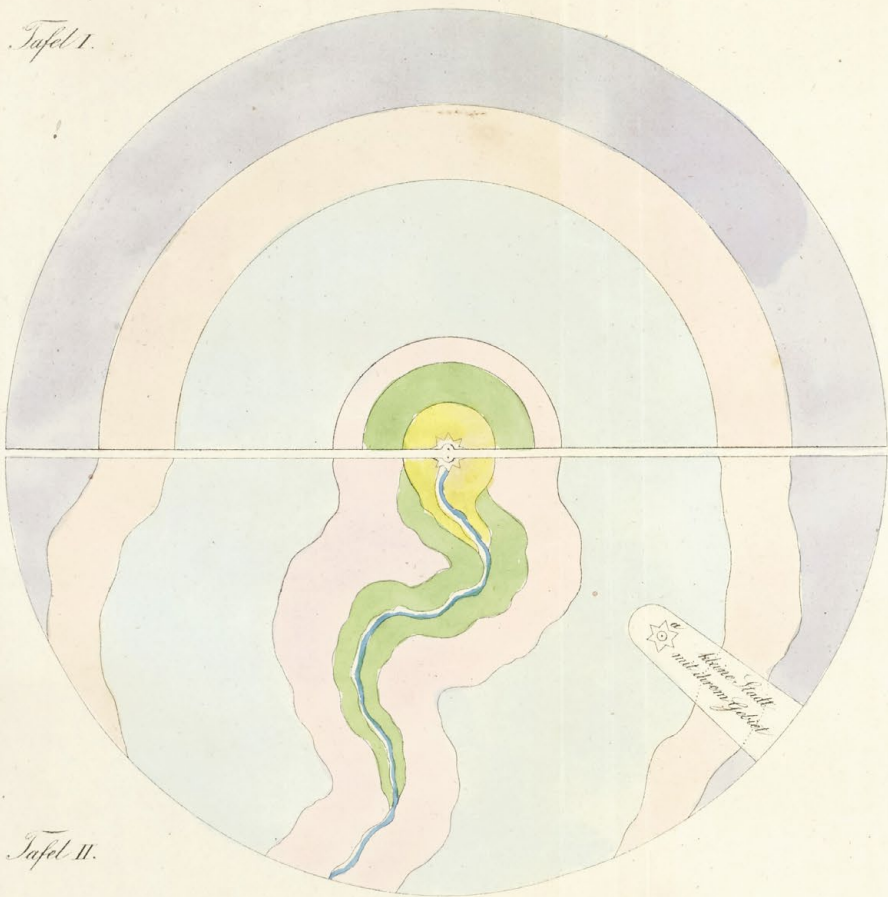
Goldsmiths' 32592 and 36776; Humpert 7984; Kress C.5974; Menger, cols 99 and 1013.





Freie  
Wirtschaft.  
 Forst-  
Wirtschaft.  
 Fruchtwechsel-  
Wirtschaft.  
 Fegget-  
Wirtschaft.  
 Dreifelder-  
Wirtschaft.  
 Viehzucht.

Tafel I.

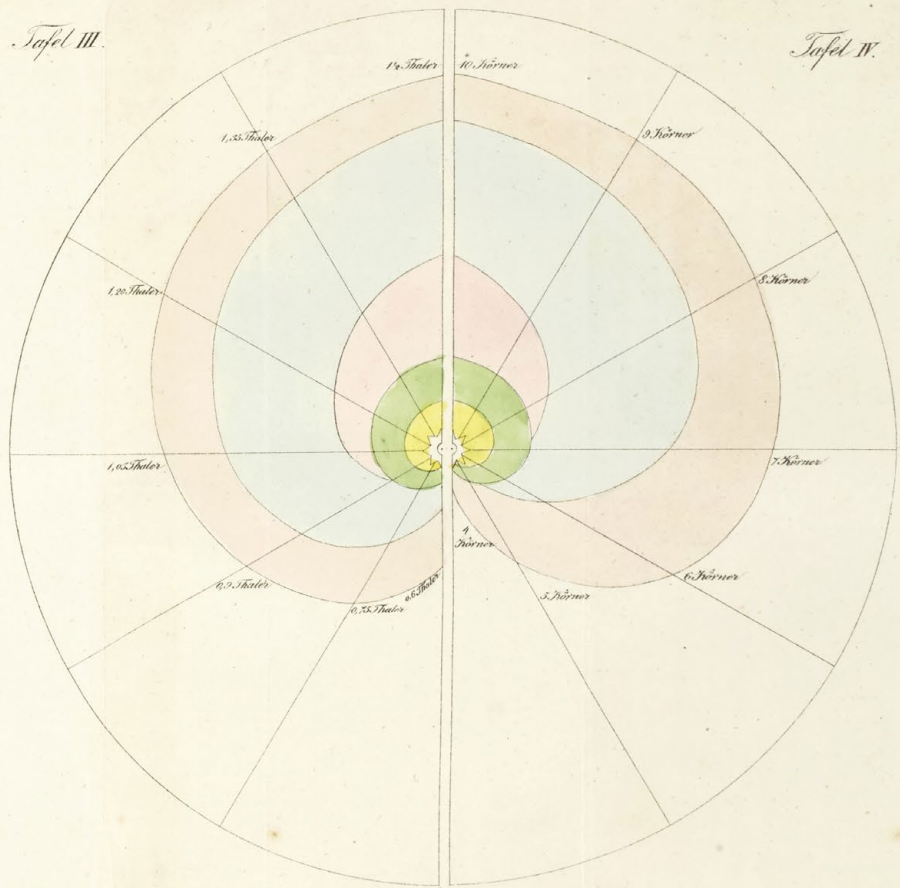


Tafel II.

1 5 10 15 20 40. Meilen.

Freie  
Wirtschaft.  
 Forst-  
Wirtschaft.  
 Fruchtwechsel-  
Wirtschaft.  
 Fegget-  
Wirtschaft.  
 Dreifelder-  
Wirtschaft.

Tafel III.



Tafel IV.

1 5 10 15 20 40. Meilen.



# The Archive of a Scottish Soldier

## 43. TULLOCH, James Dundas Gregorie. Small archive relating to his military career. 1826–1854.

Seventeen items (letters, account book, certificates); in good condition overall. **£2000**

**An interesting set of documents tracing the military career of James Dundas Gregorie Tulloch (1804–1879), from his initial struggles to obtain a commission to his promotion to Major under Queen Victoria.** Tulloch was the younger brother of the statistician Major-General Sir Alexander Murray Tulloch (1803–1864), famous for his controversial report on the Crimean War. He served in India, Burma and North America, and rose to the rank of Lieutenant-Colonel.

The collection includes a most interesting letter written by Tulloch around 1828, providing a potted autobiography. Having detailed his studies at the 'Academy of Perth' and then at Edinburgh, where he attended 'the Natural History Class', Tulloch describes his frustrated attempts to obtain a commission in the army, despite support, he claims, from Lord Viscount Melville, Sir John Hope and Sir Herbert Taylor. Only able to obtain a position as a volunteer in the 45<sup>th</sup> Regiment, he trained at Chatham before sailing to Calcutta 'in a private ship at a very heavy expense', only to find that his contact there, Colonel Macdonald, had died.

This letter is complemented by a small account book kept by Tulloch when serving as a volunteer in Calcutta in 1828 and 1829, recording sums spent on, for example, wine, haircuts, boots, chairs, servants, billiards, a grass cutter, tailoring, 'shoeing and bleeding pony', and 'Hindoos wages'.

Letters to Tulloch include one from his brother Alexander Murray offering him the post of Staff Officer of Pensioners in North America in 1849.

### Contents:

i. **TAYLOR, Herbert, Sir.** Autograph letter signed to Tulloch. [London] Horse Guards, 5 July 1826. 4to, p. 1; creases from folding. Assures Tulloch that his application for a commission has not been forgotten.

ii. **[TULLOCH, J.D.G.]** Autograph letter signed Cowles(?) to the commander of the steam vessel 'Irawaddy'. [N.p.], 18 June 1828. 4to, p. 1; crease from folding. Requests the commander to receive Tulloch and his servant on board for passage to Moulmein (Mawlamyine) to join the 45<sup>th</sup> Regiment as a volunteer.

iii. **[TULLOCH, J.D.G.]** Letter signed from unidentified sender to Lieut. Col. Casement. Fort William, 21 June 1828. Folio, pp. 2; creases from folding. Notes that the commander of the 'Irawaddy' requires 200 Rupees for Tulloch's passage.

iv. **TULLOCH, J.D.G.** Autograph(?) copy of letter to unidentified recipient. [Calcutta?, c. 1828–29.] Folio, pp. 4; creases from folding. Details his education, struggles to obtain a commission, and arrival in Calcutta.

v. **TULLOCH, J.D.G.** 'Private account book belonging to James Tulloch'. [Calcutta?], July 1828 – July 1829. 8vo, pp. 15, ruled and written in brown ink; toned, central crease.



vi. **[TULLOCH, J.D.G.]** Manuscript note recording Tulloch's appointment as Ensign to the 1<sup>st</sup> Regiment of Foot on 27 October 1829, with additional note to reverse. [Calcutta?, c. 1829.] 4to, pp. 2; creases from folding.



vii. **BUTLER, W.H.** Autograph letter signed to Tulloch. *Moulmein*, 10 December 1829. 4to, p. 1; creases from folding. Tulloch should consider himself a guest of the Regiment during his stay in Moulmein.

viii. **[TULLOCH, J.D.G.]** Letter from unidentified sender to Tulloch. [N.p.], 17 March 1830. Folio, p. 1; loss to upper corner, creases from folding. Permits an advance of 385 Rupees to pay for passage to Madras.

ix. **EAST INDIA COMPANY.** Printed promissory note completed in manuscript, with various signatures, for 152 pounds and 5 shillings payable to Major W. Strahan 'in satisfaction for interest due on promissory notes of five per cent Bengal Loan'. *Fort St George*, 14 September 1830. p. 1, paper with East India Company watermark, ink note to verso 'of no use JDGT'; creases from folding.

x. **[TULLOCH, J.D.G.]** Printed certificate completed in manuscript appointing Tulloch Ensign in the 26<sup>th</sup> Regiment of Foot. *London*, 9 November 1830. 240 × 345 mm, on vellum, signature of William IV at head, seals and stamps; creases from folding.

xi. **[TULLOCH, J.D.G.]** Printed registration of baptism completed in manuscript for James Gregory McDonald Tulloch, son of 'Lieut. James Dundas Gregory Tulloch of the 26<sup>th</sup> Regiment of Foot'

and Anne Stainton. *St Cuthberts*, 20 April 1833. p. 1; creases from folding.

xii. **[TULLOCH, J.D.G.]** Printed certificate completed in manuscript appointing Tulloch Lieutenant in the 26<sup>th</sup> Regiment of Foot. *London*, 25 March 1834. 240 × 345 mm, on vellum, signature of William IV at head, seals and stamps; creases from folding.

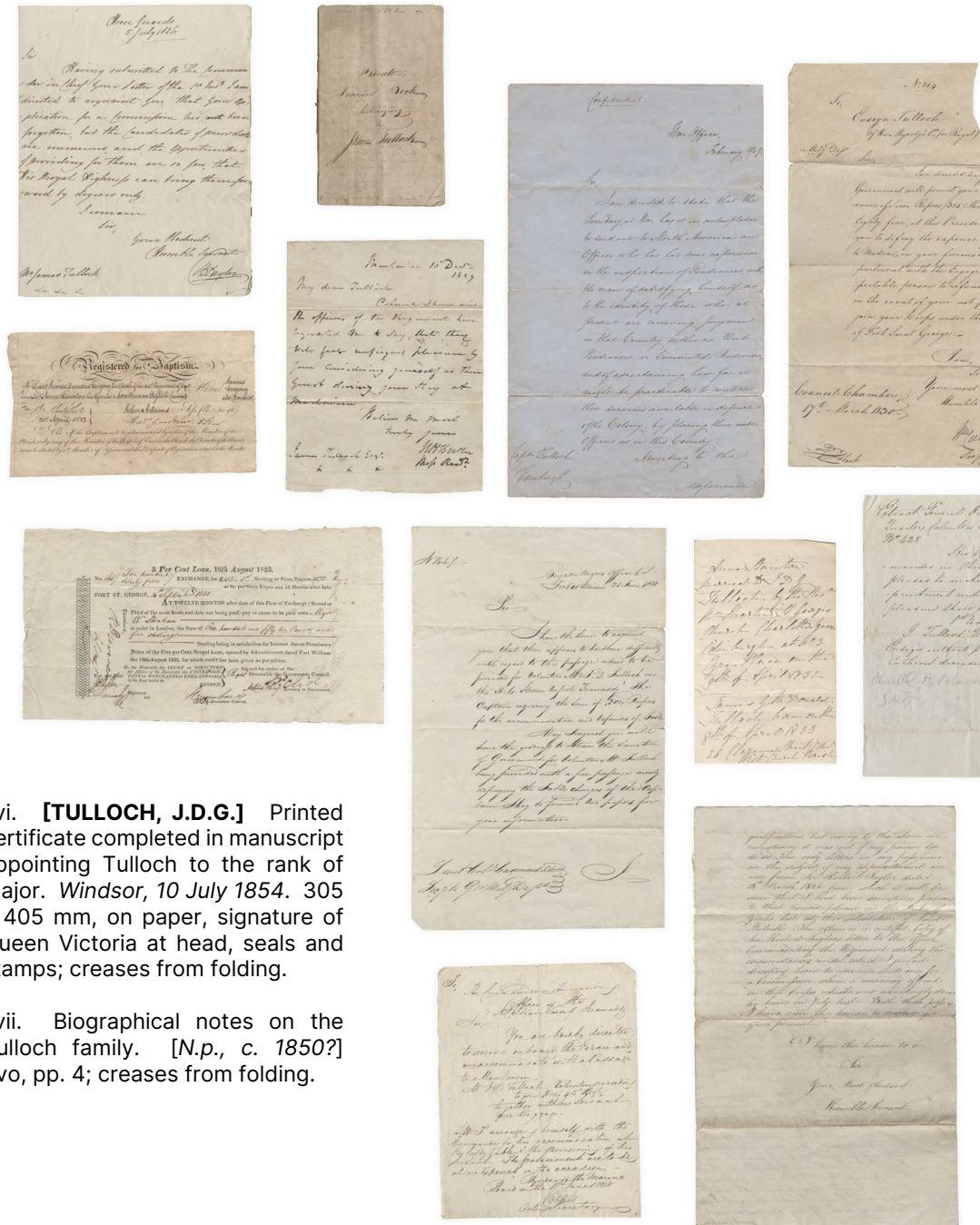
xiii. **[TULLOCH, J.D.G.]** Printed certificate completed in manuscript appointing Tulloch Lieutenant in the 19<sup>th</sup> Regiment of Foot. *London*, 1 May 1834. 240 × 345 mm, on vellum, signature of William IV at head, seals and stamps; creases from folding.

xiv. **[TULLOCH, J.D.G.]** Printed certificate completed in manuscript appointing Tulloch Captain of the 19<sup>th</sup> Regiment of Foot. *London*, 18 August 1842. 305 × 390 mm, on vellum, signature of Queen Victoria at head, seals and stamps; creases from folding.

xv. **TULLOCH, Alexander Murray.** Manuscript letter signed to 'Captn Tulloch Edinburgh', marked 'Confidential'. [*London*] *War Office*, February 1849. Folio, pp. 4; creases from folding, some tears along creases, light foxing. The Secretary at War wishes to employ Tulloch as a Staff Officer of Pensioners in North America, on a salary of one guinea per day, for five to six months.

xvi. **[TULLOCH, J.D.G.]** Printed certificate completed in manuscript appointing Tulloch to the rank of Major. *Windsor*, 10 July 1854. 305 x 405 mm, on paper, signature of Queen Victoria at head, seals and stamps; creases from folding.

xvii. Biographical notes on the Tulloch family. [N.p., c. 1850?] 8vo, pp. 4; creases from folding.





# Unpublished Tales in Translation

## 44. UGARTE, Manuel, and Georges FOUCART, *translator*. 'Contes de la Pampa'. Paris, [c. 1923–5].

4to, in total c. 448 pages in a neat clear hand (written on rectos only) in 14 fascicules, each with a blue paper wrapper, plus a general contents page with Foucart's stamp at the head; held together between stiff marbled card covers secured with cloth ties, manuscript label to front cover. **£950\***

**A fine, largely unpublished manuscript, with French translations of all fourteen stories from Miguel Ugarte's *Cuentos de la Pampa* (1903, here translated from the 1920 edition).**



MANUEL UGARTE  
  
CONTES  
DE LA PAMPA  
  
—  
TRADUCTION  
DE  
GEORGES FOUCART

*Coleccion universal .309 à 311*  
*Calpe, Madrid 1920*

MANUEL UGARTE

### CONTES DE LA PAMPA

|   |                                           |          |
|---|-------------------------------------------|----------|
| A | La chonette . . . . .                     | 40 pages |
| B | + La légende du gaucho . . . . .          | 85       |
| C | L'attaque du village . . . . .            | 37       |
| D | Les chevaux sauvages . . . . .            | 13       |
| E | + Le tigre de Macuzá . . . . .            | 20       |
| F | "Costura" . . . . .                       | 19       |
| G | Rosita Gutierrez . . . . .                | 18       |
| H | + La vengeance du contre maître . . . . . | 12       |
| I | La guérison . . . . .                     | 20       |

CART, 11, rue Lebon Paris XVII



1. Bahia Blanca compte maintenant 7000 habitants; cette ville située à 680 kil. de Buenos Aires et desservie par plusieurs lignes de chemin de fer dispose d'un grand port, surtout muni d'un armement naval du Naposta Grand.  
2. Domaine rural où l'on fait de la culture et de l'élevage. Hacienda est presque synonyme.

## LA CHOUETTE

Originnaire d'Espagne et possédant une grande fortune, la famille Jiménez avait beaucoup de prestige parmi celles qui vivaient aux environs de la ville insignifiante qu'était alors Bahia Blanca. L'« estancia » des Jiménez était une des plus belles de la région; leur maison la mieux construite, leurs voitures les plus élégantes. C'est qu'à l'époque commençait à régner dans l'Amérique du sud ce goût du luxe qui, plus tard, a causé tant de mal. Les familles riches dont, au début, l'existence avait été modeste et laborieuse, devenaient depuis quelque temps dépensières et s'éprenaient de toutes les sortes de splendeur; elles étaient gagnées par les habitudes modernes que les voyageurs rapportaient des pays européens et particulièrement de la France. Pour figurer convenablement

The Argentinian writer and socialist activist Manuel Ugarte (1875–1951) was a proponent of South American unity, and a friend of Miguel de Unamuno and Rubén Darío. From 1897 to 1903 he was living in Paris, where he wrote these stories of contemporary Argentine life – literary responses to the tempestuous politics of the time and the onset of modernity. A selection was translated by Pauline Garnier and published as *Contes de la Pampa* (Garnier frères, 1907) – recently republished. He was later ambassador to Mexico, Nicaragua, and Cuba. Foucart's contents list here notes that five of the stories (indicated with an asterisk) are translated here for the first time into French, while one more had only appeared in *La Revue Blanche* in 1923 'Le tigre de Macuzá' (as 'Le sergent Linch'). At least two of these translations would later be published by Foucart in the *Revue de l'Amérique latine* – 'Les chevaux sauvages' (1926) and 'Le tigre de Macuzá' (1931).

Georges Foucart is likely not the coeval Egyptologist of that name, but rather his uncle, the Valenciennes-born artist, explorer, and engineer (1853–1928), who in 1889 travelled with Louis Catat and Casimir Maistre to Madagascar.









## A Fighting Fan

### 45. [VILLAMENA, Francesco.] A fan leaf drawing of a street fight in Rome. [*Italy, late eighteenth century.*]

Drawing, fan shaped (c. 165 × 510 mm), in pen and grey ink on wove paper, together with contemporary wooden backing board, with inscription on backing board 'Brought over from Italy by Thomas Fonnereau Esq., esteemed very valuable'; very good condition; mounted in fan-shaped green mount. **£1650\***

**A fine fan leaf drawing, Italian school, late eighteenth century, copied from a print by Francesco Villamena of c. 1601.** It depicts a street fight between Spanish and French factions in Rome with a view of the villa Mattei in the background. The original copper engraving by Villamena was dedicated to the patron of the arts, Cardinal Mattei. The drawing captures the dynamic energy of the fighting men.

The drawing was purchased by the writer and artist Thomas George Fonnereau (1789–1850) while on tour through Italy in 1838/39. Fonnereau was for nearly twenty years a lawyer before he inherited a fortune which enabled him to live

a life of pleasure dedicated to his interest in the arts. 'While still a lawyer he occupied chambers in the Albany and as a "great lover and liberal patron of the art" he entertained a distinguished set of artists and wits at "choice little dinners" which are commemorated in the pages of J. R. Planche's *Recollections* (1872)' (ODNB). With one of these friends, the artist Clarkson Stanfield, Fonnereau travelled in Italy; and on his return he published for private distribution thirteen of his sketches of Italian scenery. In 1840 he built, with the assistance of the architect Decimus Burton, 'a bachelor's kennel, an Italian villa with colonnade and campanile' at Haydon Hill, Bushey in Hertfordshire where he lived out his life among his art collection.

The drawing appeared in Christie's South Kensington sale, *Fans*, 17 September 1996, lot 173, sold for £1035.



# Revolutionary Accounts

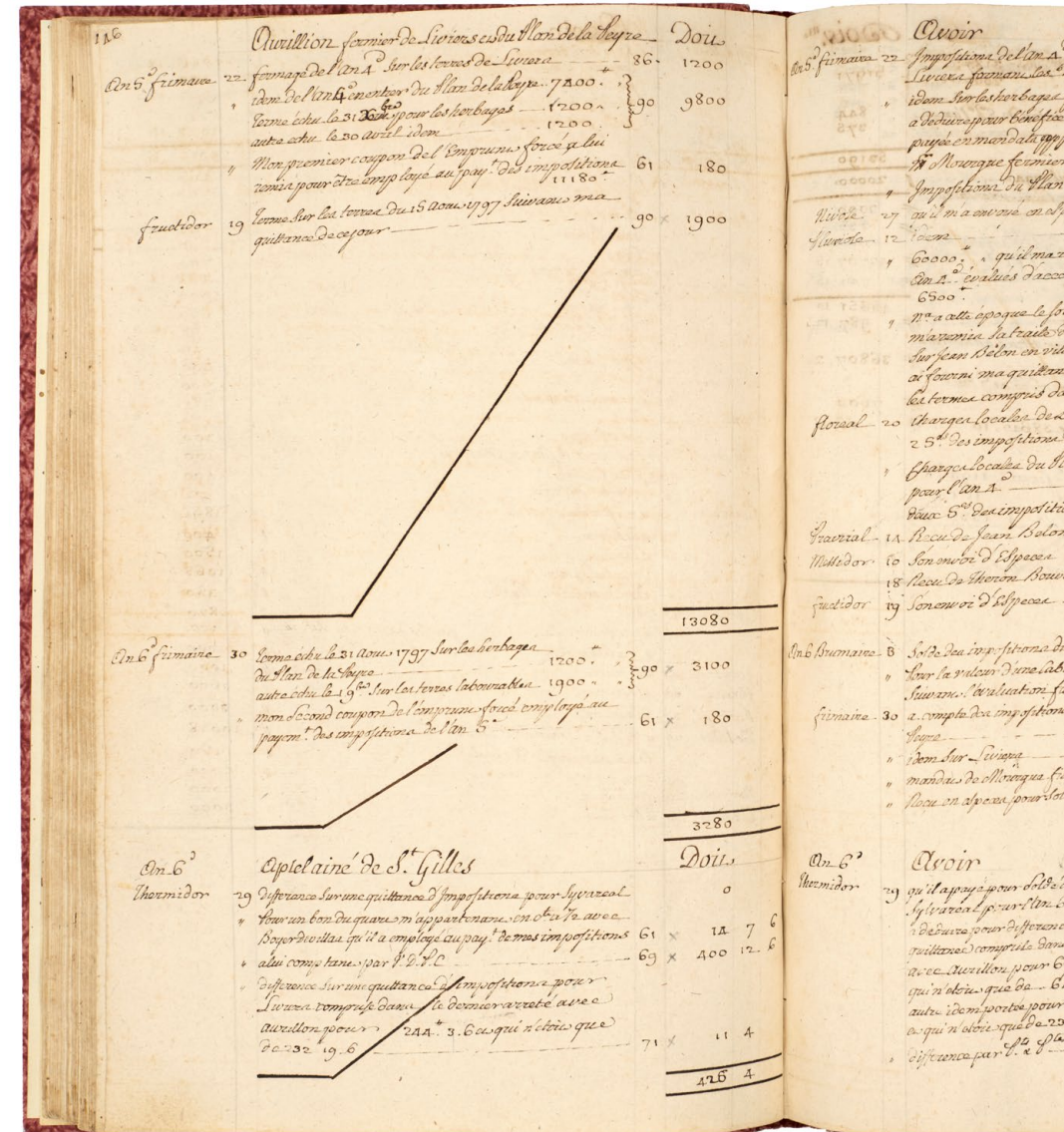
## 46. VINCENS, Jean Alexandre. Account book. Nîmes (France), 1783–1800.

Manuscript on paper, in French, folio (340 × 230 mm), ff. [2], 94, [4, mostly blank]; very neatly written in brown ink; very well preserved in modern red decorative paper over boards, label to upper cover with manuscript note 'Grand livre de nous ...'; light wear to extremities. **£4250**

**A unique record of the financial transactions and business dealings of a leading Protestant family of bankers and merchants in Nîmes, in the south of France, prior to and during the French Revolution, covering the period between May 1783 and Fructidor year VIII (i.e. 1800).**

Jean Alexandre Vincens (1760–1840) was the son of Alexandre Vincens (1725–94), writer and professor of rhetoric, and Madeleine Devillas. His siblings included Jacques Vincens-Saint Laurent (1758–1825, soldier, noted singer, politician and historian) and Jean-César Vincens-Plauchut (1755–1801, politician). In 1789 Jean Alexandre married Madeleine, daughter of Louis Mourgue (1735–1810), receiving – according to this manuscript – a dowry of 25,000 francs in specie and 75,000 livres in notes.

The Vincens family were major players: 'A Nîmes ... le banquier Jean Alexandre Vincens-Mourgue sous la raison Vincens, Davillas, Pascal et Cie, reste la première maison du Gard, avec dix millions de chiffre d'affaires annuel' (Louis Bergeron, *Banquiers, négociants et manufacturiers parisiens du Directoire à l'Empire*). In 1793 Alexandre Vincens purchased the Ursuline convent in Nîmes for the use of Protestants, subsequently known as the Petit Temple.





|                                         |    |       |    |    |
|-----------------------------------------|----|-------|----|----|
| Sur les terres de<br>1/3                | 86 | 227   | 15 | 6  |
| formant le 1/3 - 265.15                 | 46 | 175   | 7  | 6  |
| Sur la partie<br>autonome               |    |       |    |    |
| Des herbages - 90.7.6                   | 90 | 1362  | 13 | 2  |
| De la Seyre pour l'an 1                 |    |       |    |    |
|                                         | 68 | 1200  |    |    |
|                                         | 68 | 1429  | 2  | 10 |
| emise en assignats le 30 Pluviose       | 61 | 285   | 1  |    |
| et de                                   |    |       |    |    |
| 4680                                    |    |       |    |    |
| De l'ann. de 6500. Buvillon             | 86 | 238   | 18 | 10 |
| appareille femme a mon ordre            |    |       |    |    |
| le 15 Prairial 1793. Je lui             | 90 | 661   | 2  |    |
| ai en date de ce jour pour tous         |    |       |    |    |
| mes arr. 1793                           | 68 | 2586  |    |    |
| livrée par l'an 1                       |    |       |    |    |
| De l'an 5 <sup>e</sup> - 197.6.10       | 68 | 1785  |    |    |
| De la Seyre                             |    |       |    |    |
| 116.2                                   | 68 | 3128  | 19 | 2  |
| De l'an 5 - 545                         |    |       |    |    |
| 1228                                    | 68 | 13080 |    |    |
| 557                                     |    |       |    |    |
| Plan de la Seyre del'an 5 <sup>e</sup>  | 90 | 817   | 10 |    |
| me qui il a baillé hors le domaine      | 90 | 949   |    |    |
| ite par la capote                       |    |       |    |    |
| Del'an 6 <sup>e</sup> sur le Plan de la | 90 | 673   | 6  | 3  |
|                                         | 68 | 244   | 3  | 6  |
| De la Martellargues sur moi             | 68 | 462   |    |    |
| De                                      | 71 | 134   | 0  | 3  |
|                                         |    | 3280  |    |    |
| De composition de                       | 46 | 424   | 3  | 11 |
| sur une                                 |    |       |    |    |
| le d'armes                              | 30 | 109   | 9  |    |
| 73.6.30                                 |    |       |    |    |
| 12.10.3 - 20.16                         | 61 | 2     | 1  |    |
| 244.3.6                                 |    |       |    |    |
| 2.19.6 - 11.4                           |    | 416   | 4  |    |

This detailed record of Jean Alexandre's income and expenditure shows his dealings with Boyer, Devillas, Vincens et Cie.; Vincens, Devillas, Pascal et Cie.; Boudon et fils; Pomier de Montpellier; and with his brothers (including Emile Vincens), wife, and father-in-law. In year III, Jean Alexandre and his brothers made a significant real estate purchase in acquiring the commanderie of Plan-de-Peyre, close to Nîmes, a property formerly held by the Grand Prior of the Knights of Malta, and this manuscript records numerous transactions relating to the estate.

While our manuscript records income from lottery tickets, interest, annuities, rents, agios, and trade in all manner of goods, from cloth to furniture, some of the most charming detail lies in the records of expenditure. Here can be found payments, for example, for hairdressing, 'bonbons', scissors 'pour rogner les ongles', 'un moulin à café', 'une table a tric trac', books and maps ('Histoire de Don Quichotte', 'Gil Blas', 'une carte géographique de France'), a picnic on New Year's Day 1787, subscriptions 'à la comédie', a 'spectacle de Pinetti' (i.e. the magician Joseph Pinetti), dental care ('au dentiste pour m'avoir nettoyé la bouche', 'pour une dent fausse'), and sums 'perdu au jeu dans le courant de cette année'. In the midst of the Revolution there are also references to payments such as 'contribution pour la prime accordée aux boulangers' (in 1792), and 'pour le recrutement de l'armée' (1793), and several accounts are referred to as being 'abandonné à cause des assignats'.



England had a war in 1665, 1666, the burning of London, 1666. Accidents that has happened in the World; to this I answer, that the Principal foretew the Plague, was the Comet that appeared, as was very well noted by Mr. Lilly, in his words are these, London, said he, is more continuance or Portents, than the effects of more or Sickness upon Man, or Death of her Inhabitants; there have not been greater changes in, or any City in particular, then will happen, London, before 1672. a great part, if not the Comet designs, being to fix upon that City in 1672, of the Comet 1652. who is he that is the truth of this prediction? But were it the time of any Conjunction, there might be as to the measure of time, when any Accident directing the Ascendant and Midheaven, all in years, that falls between Conjunction and that is altogether impossible, we will use the Full-Moon, preceding this Conjunction, preceding the Conjunction 1682. By which the time allowed for the measure of time, find which, you must subtract the time of Full-Moon preceding the Conjunction 1663, to this, the Sign Ascending, the Full-Moon preceding 1682, and that difference of time divide Quotient will be the measure of time for a

In the Full-Moon, preceding the Conjunction, 1663, is Conjunction 26 51. to which answers in the Latitude of London, 21 h. 33 and in the Full-Moon, preceding the Conjunction 1682. Capricorn 11. 0. to which answers 14 h. 58 of time in the Latitude of London, now by reason subtraction cannot be made, add 24 h. H. H. H. 14 58 with 24 added is 38 58 from which subtract 21 33 the difference of time is 17 25 which being turned into Minutes is 1045, that being divided by 20 giveth 52 15 for the measure of time for a year, and according to the Nature of those Aspects, as the Ascendant and Midheaven, meets with, such shall the Accidents be, the Speculation of the direction from 1663, to 1683.

The Comets appearance in 1305  
Added 75  
The Comets appearance in 1380  
240 again 1456  
Added 75  
1531  
240 again 1607  
75  
1682  
75  
1757  
or 58  
Rep pag 43. 46. 47

**47. [WALL, Thomas].** A Second Christian Warning-Piece; wherein is shewed the first and chief Cause of Englands present Misery ... Humbly presented to the Parliament. [London, c. 1681?]

[bound after:]

**HOLWELL, John.** Catastrophe Mundi: or, Europe's many Mutations until the Year, 1701. Being an astrological Treatise of the Effects of the Triple Conjunction of Saturn and Jupiter 1682 and 1683, and of the Comets 1680 and 1682, and other Configurations concomitant ... Whereunto is annexed the Hieroglyphicks of Nostradamus (published by Mr. Lilly, in the Year 1651.) Rightly placed and in order, (formerly misplaced) with the Addition of many more .... London, Printed for the Author ... 1682.

**ARTISEMENTS.**  
Mathematically professed and taught by the Author  
at his House on the east side of Spittle  
cet street, next door to a Glaziers, (viz.) A-  
Gaging, Surveying of Land, Trigonometry,  
Py, Dyalling, Geography, Fortification and  
any one, having the most Experience in Surveying  
the Pref, and will shortly be made publick, a  
Clavis Horologie, wherein shall be shewn  
Regular Dyals, and how to reduce all Irregu-  
lar, by means of a new Latitude and new Declin-  
ation of the Sun for every hour of the day  
from one degree of Latitude to ninety, and  
of the Furniture in all manner of Dyals; how  
of making the Dyals that was in the Kings  
Varieties that were never before made publick  
Practical Surveyor, in two Parts. The first shew-  
manner of Grounds, whether small Inclosures, or  
od-Lands, Mountains, and Dales, by the Se-  
d Chain. At also, how to find the Area, or  
manner of Protracting, Reducing, and Dividing  
Inclosure a Manor lying in a common Field, with  
a Map thereof, and how to deck, and  
likewise how to convey Water from any Spring-  
see. The second shewing how to take the Ground-  
ation: At also the Musification of Roads, High-  
re manner of making a Map of any County or  
before extant. By John Holwell, Platonist.

Two works, 4to, Wall: pp. 8, with a drop-head title; Holwell: pp. [2], 80, 73-91, [1], with five [of six?] leaves of plates (containing vignettes numbered 1-12 and 18-34), wanting A2 ('To the Reader'); eighteenth century manicules, several annotations including one suggesting Howell predicted the Glorious Revolution, inscription to blank verso of first plate ('These are the Hieroglyphicks of Nostradamus mentiond in the Title page of this Book of Commets'); characteristic ownership inscriptions of Job Lousley of Hampstead Norris, dated 1845, to p. 5 of Wall and title-page of Holwell ('I never saw another copy of this book / very rare book / curious plates worth £15.0').

£1750

First edition, very rare, of a vehement anti-Catholic tract published in the context of the Exclusion Crisis; bound with the principal astrological work of John Holwell (a slightly imperfect copy).

According to Wall, the 'cause of Englands present misery' is, in short, is that it is too tolerant of Popery, the blame for this lying squarely with King and Parliament. He argues in particularly against imprisonment for non-payment of tithes; against the veneration of altars in churches; and for an act to allow Protestants to arm themselves against any Catholic uprising. The identity of the author is not certain but he is possibly the Thomas Wall referred to in *Advice to a Painter*. In a *Poem to a Friend* (1681) – 'a Godly Presbyterian of that Name ... [and] a Bookseller by Vsurpation', in the city of Bristol.

ESTC records four copies only: BL, Boston Athenaeum, Huntington and Yale.



(5)  
 These are the Hieroglyphicks of  
 Hofstadamir mentioned in the  
 Title Page of this Book of  
 Comets,

John Holwell specialized in bold political predictions. 'In his major astrological work, *Catastrophe mundi, or, Europe's many Mutations until the Year 1701* (1682), he explored the likely effects of the triple conjunction of Saturn and Jupiter in the fiery trigon in 1682-3. Holwell explained that the two great planets entered the fiery triplicity (the three 'hot' houses of the zodiac), where their conjunctions had the greatest effect, only after intervals of 794 years. Extraordinary results might therefore be expected' (ODNB). His predictions of rebellion against tyrannical leaders led to his indictment for seditious libel in May 1683 – he confessed to the charge and was fined. Holwell also practiced as a surveyor, was a friend of Halley; according to family tradition he was sent to survey New York in 1685 where he died after drinking poisoned coffee.

These two works have been bound together since at least 1758 when the same annotator added manicules to both; the Holwell also had '5 Cuts' at this date, as per a note on the title-page.

ESTC R218348 and R228910; Wing W 487 and H 2516.







## Ettal Binding in Red Vellum

**48. WEBER, Johann Adam.** *Discursus curiosi et fructuosi [ad praecipuas totius litteraturae humanae scientias illustrandas accommodare ...].* [Salzburg, Johann Baptist Mayr, 1690.]

8vo, pp. [14], 916, [34]; bound with the half-title but without the title )(2 and one leaf of the index Nnn8; a little foxed throughout, short tear upper margin C4, old repaired paperflaw to Kkk1 (touching a few letters); bound in near-contemporary red vellum, boards richly gilt to a floral design within a black stained border, with central block of the Virgin and Child to front board (within legend 'Fundatrix Monastery Ettalensis') and the arms of Ettal Abbey to rear board ('Bernardus Abbas Ettalensis'), green ribbon ties to fore-edge, spine gilt in compartments, gilt edges, floral paste paper pastedowns; spine and edges a little sunned, ties frayed and one lost, else very well-preserved. **£4750**

**Third Salzburg edition of Weber's wide-ranging discourses, in a handsome Bavarian binding for the Abbot of Ettal, Bernhard I Oberhauser, attributable to the monk Brother Gregor, a trained bookbinder from Hungary.**

Ettal Abbey, situated on the *via imperii* route between Augsburg and Verona, was founded in 1330, with a dodecagonal Gothic church and a carved Madonna which soon became a pilgrimage site and the emblem of the Abbey. Ettal rose to its greatest prominence under Abbot Placidus Seitz (r. 1709–1736), who rebuilt the monastery with a large baroque library and made Ettal a centre of education with the establishment of the *Ritterakademie* in 1710.



The brief flourishing of bookbinding at Ettal during this period can be identified with the arrival in 1720 of the monk Ignaz Michael Kuen (or Khien), under the religious name Brother Gregor, who had previously worked as a bookbinder in Tyrnau (now Trnava, Slovakia). He developed an 'unusually opulent' style characterised by a '*horror vacui*' (Schäfer, *trans.*), with a unique design for each binding made up of rich, dense tooling covering both boards and spine, and central blocks with the Ettal *Gnadenbild* and the arms of the Abbot; the arms of Placidus's successor Bernhard I Oberhauser, previously Professor of Philosophy at Salzburg, makes this one of the 'few, but fine' volumes (Brunner, p. 41, *trans.*) bound between Bernhard's election in 1736 and Kuen's death the following year.

On the death of Abbot Placidus, the library and its 'beautifully bound books' were considered a significant enough achievement to be mentioned in his eulogy (Manhardt, 1736, quoted by Schmalzl, p. 180, *trans.*), and Brother Gregor's entry in the Abbey's death roll records that, in addition to his laudable life as a monk, 'he rendered outstanding services to our library as a bookbinder, acclaimed and artistically experienced as few others are' (quoted by Brunner, p. 36, *trans.*).

**The destruction of the monastery by fire in 1744, however, left very few of the bindings executed for the library**, with surviving examples disproportionately being *Prachteinbände* prepared for presentation to the Abbot, to donors, or as prizes in the *Ritterakademie*.

The majority of Brother Gregor's bindings are in polished calf, with some distinction between a paler calf for library bindings and a redder calf for liturgical bindings. **Examples of stained vellum, as here, are far scarcer**; Schmalzl notes that this decorative technique originates from Hungary and was likely brought by Gregor from Tyrnau, 'but he very rarely employed it' (pp. 186-7, *trans.*). It is distinguished also by the preservation of its ties, lost from all of the bindings seen by Schmalzl (p. 189).

VD17 23:726082X. See Brunner, 'Der Ettaler Bucheinband' in *Sankt Wiborada* 2 (1934), pp. 32-46; and Schmalzl, 'Ettaler Einbandkunst' in *Festschrift zum Ettaler Doppeljubiläum 1980* (1981), pp. 171-205; for further examples see Fletcher, *Foreign Bookbindings in the British Museum* (1896), pl. LIII (misdated as a 'German binding of the end of the seventeenth century'); Foot, *Henry Davis Gift ... North European Bindings* 360; Gumuchian, *Catalogue des reliures* (1929) 189; and Quaritch, *A Catalogue of English and Foreign Bookbindings* (1921) 325.



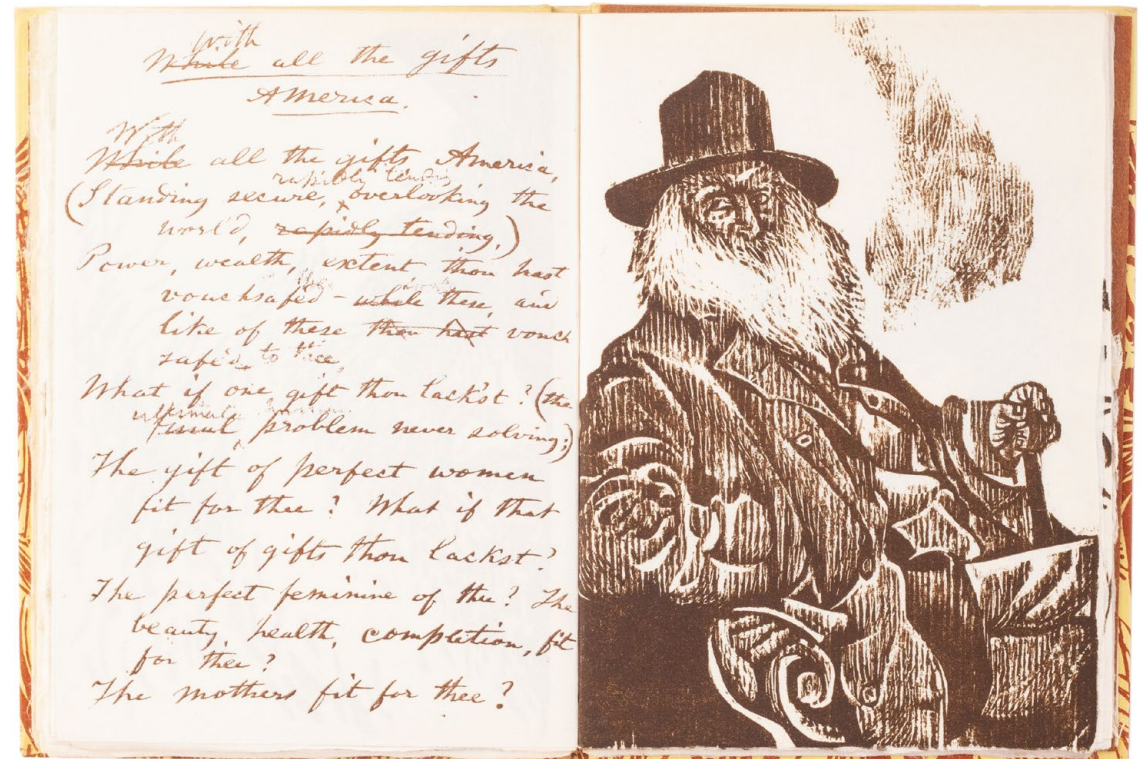


# Woodcut Whitman

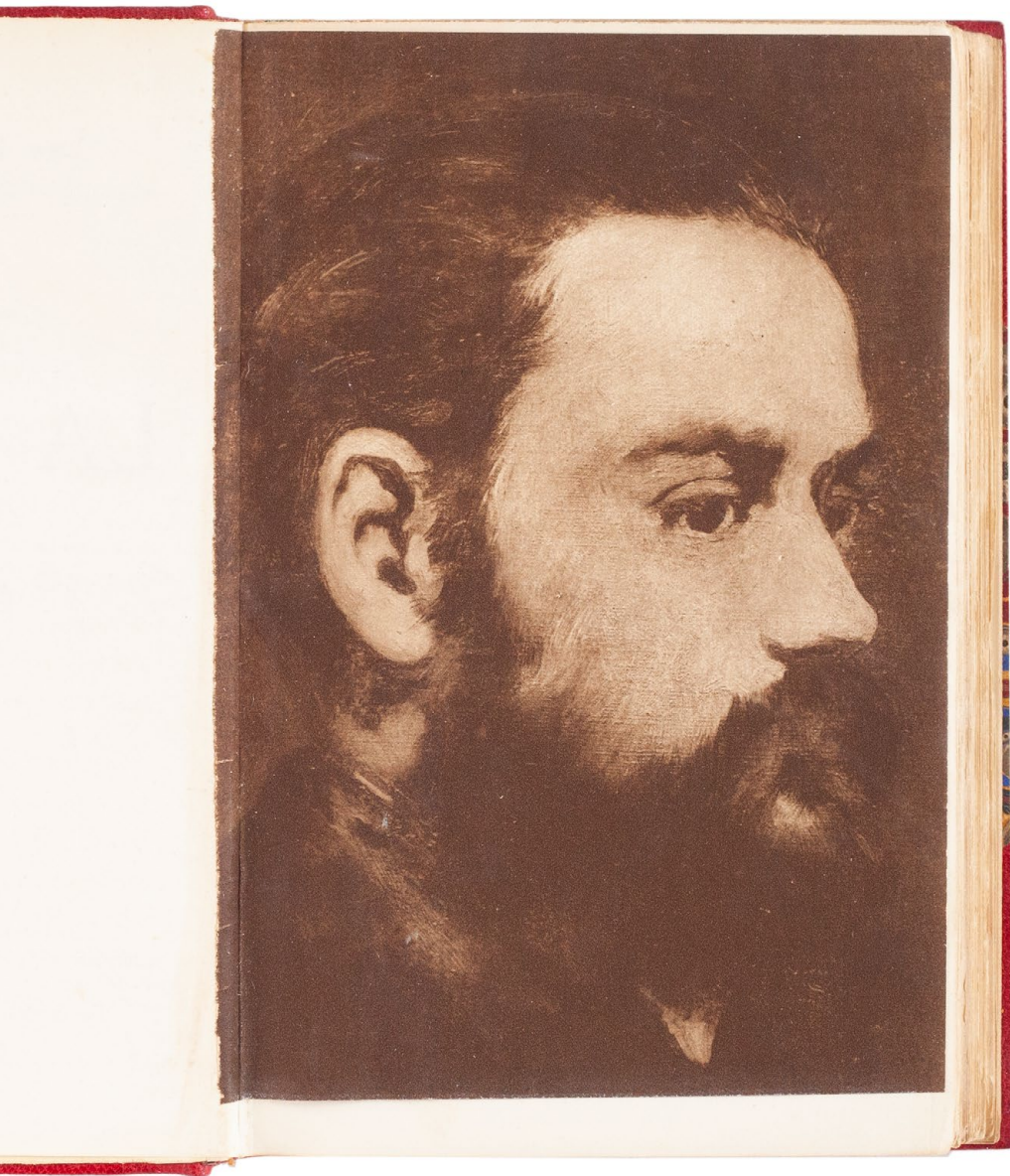
## 49. WHITMAN, Walt, and Antonio FRASCONI, *illustrator*. A Whitman Portrait. [New York, Spiral Press, 1960.]

Small squarish 8vo, unpaginated; with 17 woodcut illustrations in various colours and printed on various papers; publisher's illustrated yellow boards, spine slightly sunned; bookplate of D. G. Bridson, gift inscription presenting him with the book in 1960.  
£250

**First edition, comprising extracts from *Leaves of Grass*, facsimile letters and a selection of woodcut 'portraits' by Frasconi.** Numbered 149 of 525 copies signed by Frasconi, printed on Japanese Goyu paper.







## With a Portrait of Zola

---

**50. ZOLA, Émile.** *La Curée.* Paris, A. Lacroix, Verboeckhoven et Cie, 1871.

8vo, pp. 360, with a photogravure portrait of Zola after Manet bound in; in very good condition, edges uncut, in contemporary or near-contemporary half red morocco signed by Émile Carayon (1843–1909), flat spine lettered in gilt; the original pale yellow wrappers (dated 1872 as always) and spine bound in.

**£1500**

**First edition of the second novel in Zola's Rougon-Macquart series, *La Curée*.** The first six volumes of the series were printed on ordinary paper only (no *grand papier* issue) and are all very rare.

Carteret II, 480.



LES ROUGON-MACQUART

*Histoire naturelle et sociale d'une famille sous le second Empire*

II

LA CURÉE

PAR

ÉMILE ZOLA

PARIS

LIBRAIRIE INTERNATIONALE

A. LACROIX, VERBOECKHOVEN ET C<sup>e</sup>, ÉDITEURS

45, boulevard Montmartre et faubourg Montmartre, 43

MÊME MAISON A BRUXELLES, A LEIPZIG ET A LIVOURNE

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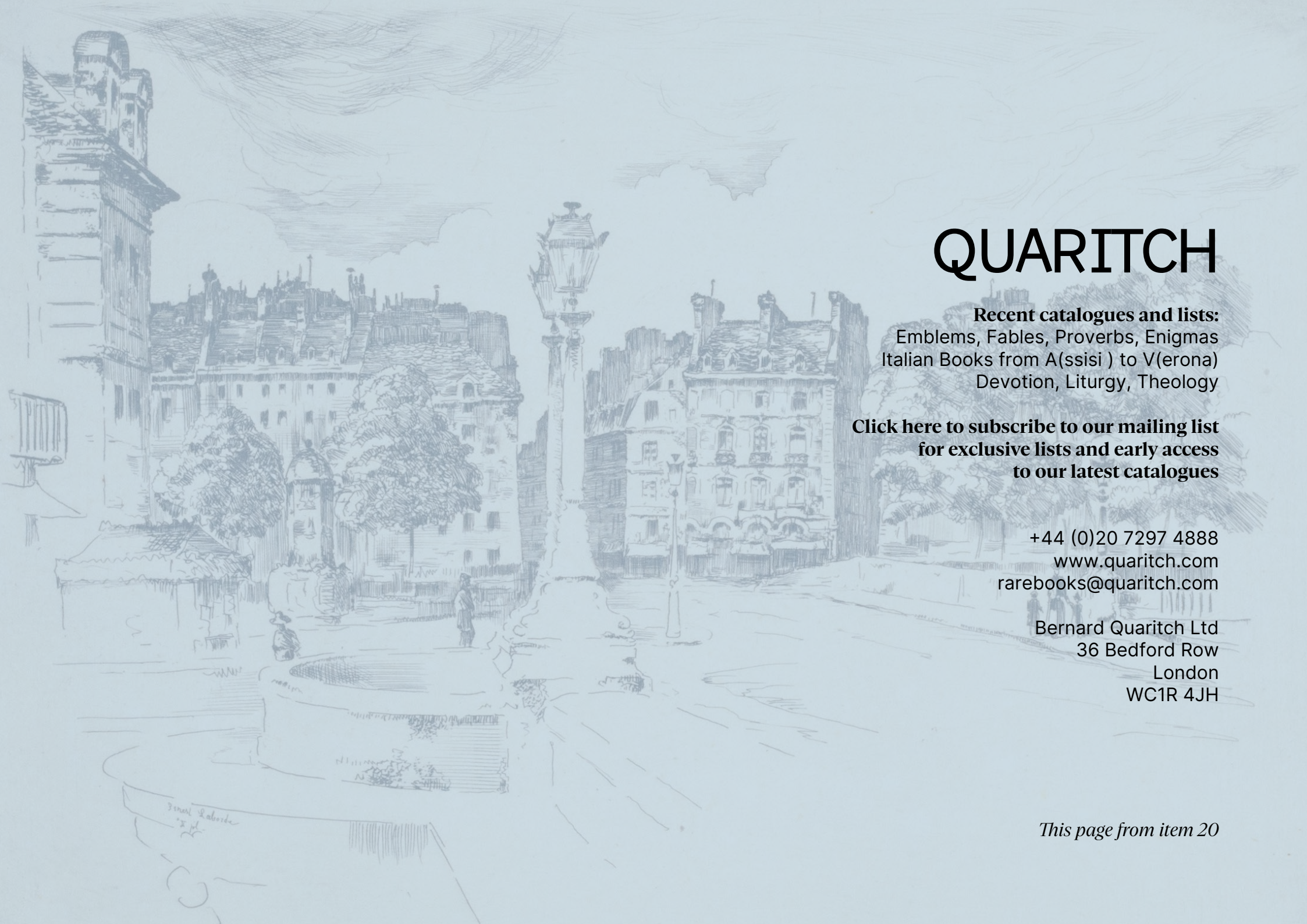
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*This page from item 20*



The background is a dense, abstract pattern of organic, flowing shapes in various shades of orange and white. The patterns resemble stylized leaves, feathers, or perhaps a microscopic view of a material. The colors range from a light, creamy orange to a deep, dark burnt orange. The overall effect is a textured, almost painterly quality.

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