

A detailed botanical illustration in a sketchy, hand-drawn style. It features various green leaves and stems in shades of olive and sage green, set against a light beige or tan background. The lines are dark and expressive, giving it a naturalistic yet artistic feel.

QUARITCH

August

NEW ACQUISITIONS

New Acquisitions

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Covers: item 22; right: item 5



PORTRAIT D'ÉSOPE.



La vertu, le bon sens, l'esprit et la prudence
 Tombèrent en partage au plus laid des mortel.
 Ne jugeons plus sur l'apparence :
 Tel que nous méprisons mérite des autels.

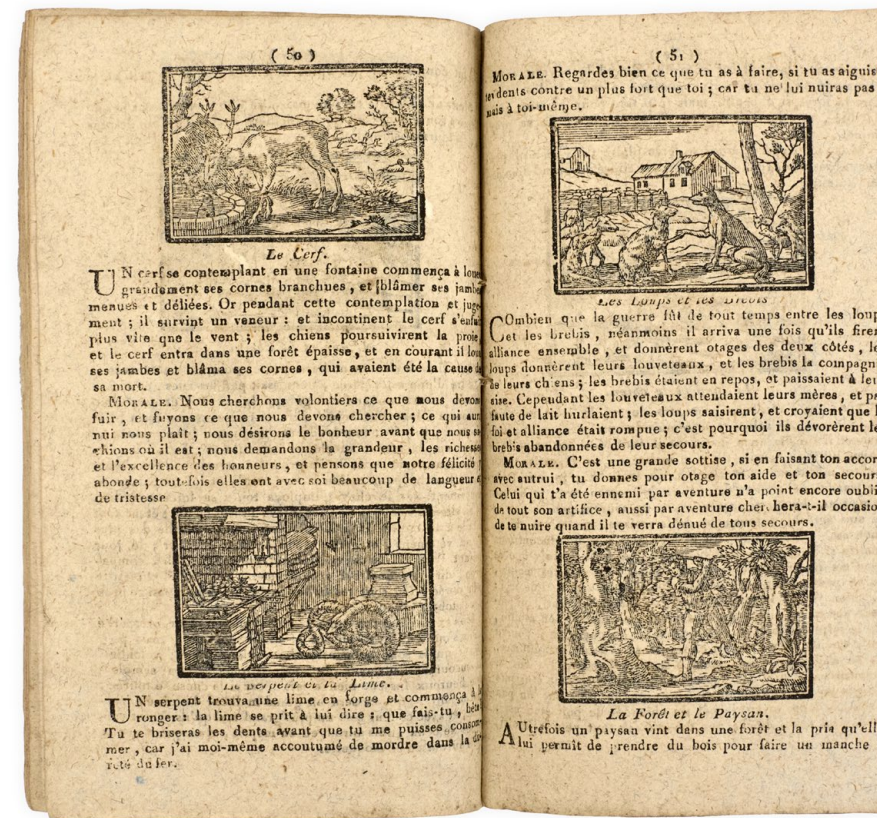
Aesop in Caen

1. **AESOP.** Les fables et la vie d'Ésope, composée par Planudes le Grand, traduites du Grec en Français, selon la version Grecque, avec le sens moral. Caen, Pierre-Théodore Chalopin, [between 1822 and 1832].

8vo, pp. 79, [1, blank]; woodcut vignette to title, woodcut portrait of Aesop to verso of title, numerous woodcut illustrations, of which the last signed 'Godard Grav. à Alençon'; small area of worming through most of volume with loss of a few characters, otherwise a very good copy; stab-stitched in its original blue wrappers. £250

An uncommon provincial edition of Aesop's Fables, illustrated by Pierre-François Godard, stab-stitched in its original *Bibliothèque-bleue* wrappers.

The printer, Pierre-Théodore Chalopin, was the last of a printing dynasty long active in Caen. Established in the mid-seventeenth century, it became the most significant publishing house in Caen by the later eighteenth century, only ceasing with the early death of Pierre-Théodore at the age of thirty-two in 1832. The Chalopin specialised in almanacks, devotional works, and schoolbooks, from 1788 expanding into chapbooks, often known as *la Bibliothèque bleue* from their characteristic blue wrappers.



The lively illustrations by Godard (1768–1838) were originally devised for a Paris edition of 1798, loosely deriving from Bernard Salomon's sixteenth-century woodcuts in Lyon and Paris editions of Aesop's life and fables, and used for several editions by the Chalopin press.

OCLC records only two copies in the US (Columbia, Newberry); no copies traced in the UK.

Le Roc'h-Morgère, 'La politique éditoriale des Chalopin, des livres d'école à la «Bibliothèque bleue», *Annales de Normandie* (2021), pp. 79–103.



Prompt-Cards for Priests

2. [ALTAR CARDS.] Two altar cards with Latin text and images of Christ and St John. *Paris, Vanheck, [early eighteenth century].*

Two printed cards (c. 314 × 234 mm); each printed in letterpress in red and black with a large hand-coloured woodcut at head, within hand-coloured woodcut borders incorporating the monograms IHS and MA, outer border hand-painted in two shades of blue; a few minor stains, pinholes to borders, but generally bright and fresh. **£1750***

Two seemingly unrecorded hand-coloured prompt-cards for priests with prayers for the celebration of Mass, with woodcut illustrations and lively wheat-and-vine borders.

Carrying essential Latin texts for the celebration of Mass, such altar cards – known as *canons d'autel* in French and *cartaglorie* in Italian – were intended as a memory aid for priests officiating at the altar, and may also, given their essentially visual aspect, have served a secondary function for the purposes of private devotion.

The first card bears an image of Christ washing the feet of the Apostles below which are two offertory prayers, *Deus qui humanae substantiae Dignitatem mirabiliter condidisti* and *Lavabo inter innocents manus meas*, under the heading 'Cibavit illum Dominus pane vitae et intellectus'. The second shows St John receiving divine inspiration for his Gospel, writing with a quill and inkpot in an open book with his eagle at his feet; the text below comprises the first fourteen verses of his Gospel under the heading 'Initium sancti evangelii secundum Joannem'. Both cards are printed within a border of intertwined wheat and grapevines, representing the bread and wine of the Eucharist.

Despite the use of letterpress text in the two cards, the publisher – Vanheck on rue St Jacques – appears to have been a print-seller rather than a bookseller.



CIBAVIT ILLUM DOMINUS PANE VITÆ ET INTELLECTUS.

Sacerdos infundit vinum, postea aquam miscendam in Calice bened. dicens:

Deus † qui humanæ substantiæ dignitatem mirabiliter condidisti, & mirabilius reformasti; (& *infundens parum aquæ in Calicem prosequitur,*) da nobis per hujus aquæ & vini misterium, ejus divinitatis esse consortes, qui humanitatis nostræ fieri dignatus est particeps, Jesus Christus Filius tuus, Dominus noster. Qui tecum vivit & regnat, in unitate Spiritûs sancti Deus. Per omnia sæcula sæculorum. **A**men.

Sacerdos lavat manus, id est, extremitates digitorum pollicis & indicis, dicens:

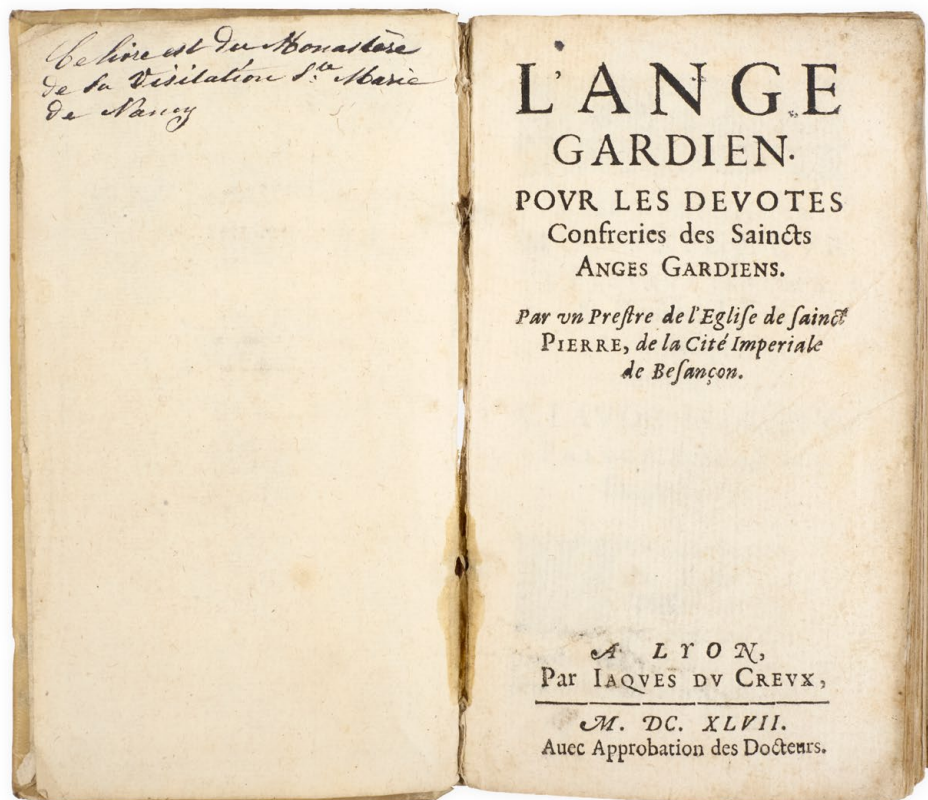
Lavabo inter innocentes manus meas, & circumdabo altare tuum, Domine. **U**t audiam vocem laudis: & enarrem universa mirabilia tua. **D**omine, dilexi decorem domus tuæ: & locum habitationis gloriæ tuæ. **N**e perdas cum impiis, Deus, animam meam: & cum viris sanguinum vitam meam. **I**n quorum manibus iniquitates sunt: dextera eorum repleta est muneribus. **E**go autem in innocentia mea ingressus sum: redime me, & miserere mei. **P**es meus stetit in directo: in Ecclesiis benedicam te, domine. **G**loria Patri, &c.



INITIUM SANCTI EVANGELII

IN † principio erat Verbum: & Verbum erat apud Deum: & Deus erat Verbum. **H**oc erat in principio apud Deum: **O**mnia per ipsum facta sunt: & sine ipso factum est nihil, quod factum est. **I**n ipso vita erat, & vita erat lux hominum: & lux in tenebris lucet, & tenebræ eam non comprehenderunt. **F**uit homo missus à Deo, cui nomen erat Joannes. **H**ic venit in testimonium, ut testimonium perhiberet de lumine: ut omnes crederent per illum. **N**on erat ille lux: sed ut testimonium perhiberet de lumine. **E**rat lux vera, quæ illuminat omnem hominem venientem in hunc mundum. **I**n mundo erat; & mundus per ipsum factus est: & mundus eum non cognovit. **I**n propria venit: & sui eum non receperunt. **Q**uotquot autem receperunt eum, dedit eis potestatem filios Dei fieri: his qui credunt in nomine ejus: **Q**ui non ex sanguinibus, neque ex voluntate carnis; neque ex voluntate viri: sed ex Deo nati sunt. **ET VERBUM CARO FACTUM EST** & habitavit in nobis, (& vidimus gloriam ejus: gloriam quasi unigeniti à Patre) plenum gratiæ & veritatis.

A PARIS, chez VAN HECK, rue S. Jacques.



Guardian Angels

3. [ALVISET, Jean Antoine.] L'Ange gardien. Pour les devotes confreries des Saints Anges Gardiens. Par un prestre de l'eglise de Saint Pierre, de la cité imperiale de Besançon. Lyon, Jacques du Creux, 1647.

[bound with:]

[Drophead title:] Regles et statuts pour la confrerie du S. Ange Gardien ... [Lyon, Jacques du Creux], [(chronogram:)] 1646].

Two parts in one vol., 12mo, pp. [36], 1–16, 21–143, [1]; 8, [2, blank]; bound without leaves B3–4; woodcut initials, head- and tailpieces; occasional light foxing, some small damp-stains to outer margins towards the end; in contemporary vellum over boards; spine worn with minor loss; early ownership inscriptions to front pastedown 'Ce livre est du monastere de la visitation Ste Marie de Nancy' and 'pour rester a l'oratoire des Sts Anges', the first repeated in a later hand facing title. **£350**

Very rare devotional manual for female and male members of the Confraternity of the Guardian Angels established in the church of St Peter in Besançon, in eastern France, in 1643, with a separately published and seemingly unrecorded appendix detailing its rules.

According to the regulations at the end, members were expected to 'charitably' reprimand 'blasphemies, swearing, curses, and insolent and scandalous words and actions', provide edifying conversation, and give alms to poor children and orphans. The Confraternity's funds were to be kept under lock and key in a 'boëtte' and its goods inventoried. Various indulgences (plenary, of seven years, and of sixty days) are listed at the end.

The prefatory matter includes an address by the author to St Michael, and **Latin verses to the book itself** ('I liber, liber: i libelle belle').

No copies in OCLC; CCfr records two copies at BM Besançon (one, presented by the author, has an engraved frontispiece and an engraved title vignette), and only a 1645 edition of the *Regles et statuts* (likewise BM Besançon only).

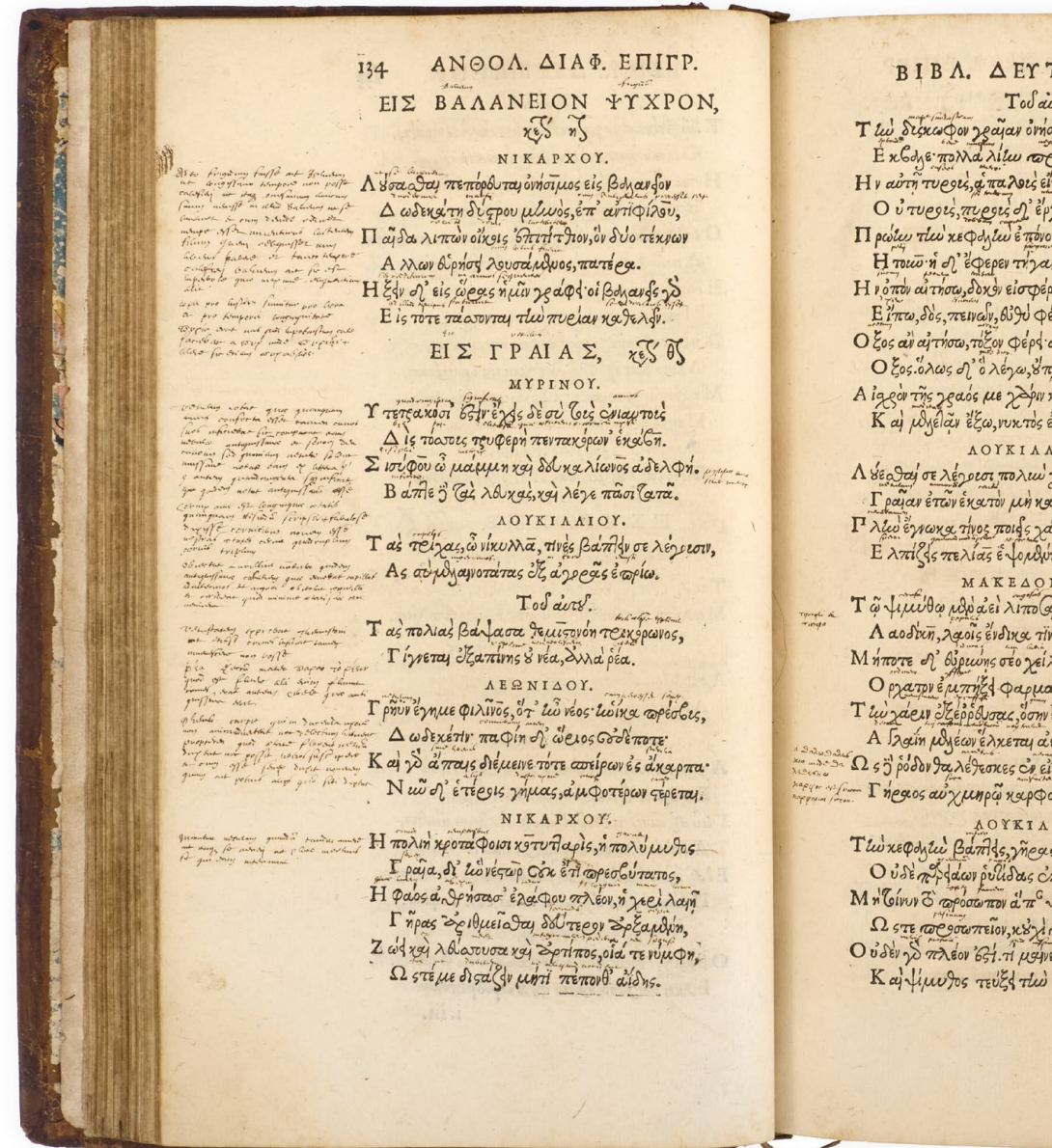
Annotated Anthology

4. [ANTHOLOGIA GRAECA PLANUDEA.] Ανθολογία διαφορων επιγραμμάτων παλαιων, εις επτα βιβλια διηρημενη. Florilegium diversorum epigrammatum veterum, in septem libros divisum, magno epigrammatu[m] numero et duobus indicibus auctu[m] ... [Geneva], Henri Estienne, 1566.

Tall 4to in 8s, pp. [iv], 288, '283-539' (i.e. 289-545), [35]; woodcut printer's device to title-page; occasional light foxing, slight marginal damp-staining to first leaves, nonetheless a very good copy; in late eighteenth-century tree calf, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; wear to extremities, repairs to joints and corners; near-contemporary ownership inscription to title 'Ex libris Jo. Ludouici [?]ucharmesii', modern ownership inscription to front free endpaper verso of René Johannet (1884-1972); extensive contemporary marginal and interlinear annotations in Greek and Latin in a small, neat hand to pp. 101-171. £3750

First Estienne edition of the Planudean Anthology, a substantial collection of classical Greek poems and epigrams which proved a fertile source for scholars, poets, and artists, with extensive contemporary annotations in Greek and Latin.

'The Greek Anthology is one of the great books of European literature, a garden containing the flowers and weeds of fifteen hundred years of Greek poetry, from the most humdrum doggerel to the purest poetry' (OCD). Assembled (and partially bowdlerized) by the scribe, scholar, monk, and poet Maximus Planudes (c. 1255-1305) around 1300 from the tenth-century manuscript now known as the Palatine Anthology, the Planudean Anthology was first printed in Florence in 1496, expanded twice by the Aldine press (1503 and 1521), and reprinted in Paris by Josse Badius in 1531. It is here subjected to a careful revision of the text and expanded with extensive scholarly notes by Henri Estienne. 'For this edition Henri devised a system of diacritical marks "peculiar to himself" ("notae sibi peculiares") to denote various classes of proper nouns: e.g. persons and famous animals, nations and cities, mountains, and bodies of water' (Schreiber, p. 143).



ΑΝΘΟΛΟΓΙΑ ΔΙΑ

φόρων ὀπρξαμμάτων παλαιῶν, εἰς
ἐπτά βιβλία διηρημένη.

Florilegium diuerforum epigrammatum ve-
terum, in septem libros diuifum,

Magno epigrammatū numero & duobus indicibus auctū.

Henr. Steph. de hac sua editione distichō,

Pristinus à mendis fuerat lepor ante fugatus:
Nunc profugæ mendæ, nunc lepor ille redit.

Ex libris Jo. Sudovici iussu auctoris.



ANNO M. D. LXVI

Excudebat Henricus Stephanus, illustris viri HVL

DRICHI FVGGERI typographus.

The remarkably thorough contemporary annotations in this copy cover the end of book I and the majority of book II. The interlinear notes provide Latin renderings of the Greek text while the marginal notes – likely written down by a student from lectures given by a teacher – constitute a scholarly commentary in their own right. They explain Greek words and names, and discuss meaning, word play, and ambiguity (e.g. ‘hoc duobus modis intellegi potest ...’, p.155). Indeed, the explanations are sometimes longer than the verses themselves. Our annotator begins on p.101 with Duris of Eleaea’s verses on the flooding of Ephesus, and for the remainder of book I displays a close interest in the epigrams on philosophers (he describes Heraclitus as ‘a very obscure writer’) and in those relating to time and the months of the year (one of his notes describing how the Greeks determined hours). The annotations to book II comment on satirical verses targeting old women, grammarians, physical imperfections, doctors, thieves, those of little and large stature, drunkards, poets, the wicked, and orators, our annotator ending with the anonymous epigram ‘You will sooner find white crows and winged tortoises than a Cappadocian who is an accomplished orator’, (trans.).

USTC 450543; Adams A 1187; Schreiber 159.

Φαρμακίησι ῥόδων λεῖπραν καὶ χοιραδαί.
Τὰλλα δὲ πύρτ' ἀρῶ καὶ δίχα φαρμ

ΑΓΑΘΙΟΥ.

Κὶ ποτὶ ἄλκιμδῆς κεκαυμένος ἐκ

Καὶ πάλιν λαοκλήν βραχὺ λαρυγ

Νυατοῦρος τὸ πλῆθὺν, ἀτε εἰφέων

Καὶ ταμαὶ δις κελεύεις ἀσθμασι πν

Ηλθε δὲ κακλήρωτος ὁ καίος, ὁ πλατυ

Τῆς παιωνίδος πληθύνους ἱφίης,

Γᾶσαν ἔχων παρρησίαν ἐν ἀλγεσιν οὐ,

Αλλοπαρὰ τῶν ἡδὺν, ἢ δὲ γυναικῶν

Αλκιμδῆς δ' ἐδοκεν ἀνὰ κλῖν, ἐκ τ

Φαίετο, καὶ παλάμης ταύην ὄπισθε

Καὶ τὸ πάλιν κροῖσμον φαέων ἐλθόντι

Γὰρ ἀναπεριπαῖζον, ὅχ' ἐκασίπατοι

Καὶ τότε τὴν παρρησίαν ἐς ἀλκιμδῆν

Σεμνοπροσώπῃσιν καὶ θαρσύναν

Εἶπε φάρυγγ' βομβῶσα, καὶ ἀγρία τιμῇ

Καὶ πυρετῷ ληξέει πνῆμα δασυέμ

Οὐκ ἐπὶ τεθνηῇ πλῆθει πνῆμα

Σύμβολον ἑσπέρους ἐστὶν ἀπρημοσύ

Θαροῦ, τὸν νομὸν δὲ καλῶς ἐχρηματ

Εὐδαιμονίᾳ, βίοντι ληγε μερμηροπ

Καὶ μετὰ τὴν ἡδὺν, παρρησίᾳ εἰνεκεν ἑσθ

Εν τελευτῇ μοῖρῃ καὶ κλίπε κληρονομ

Τοῦ αὐτοῦ.

Ἰνὴρ πᾶσι μοῖρῃ τὸν εὖ φίλον ἦν ἐπεμψ

Ὡστε ματὴν πᾶσι μοῖρῃ τῶν ταχ

Ὡς δὲ δὲ, μὲν ἄνδρα, καὶ ἀλγεα με

Εἰρω, καὶ τὸ τελευτῇ δὲ ἀκλουθ

Γολλας δ' ἰφίμοις ψυχῇ διδὼ παρρη

Οὐκ ἐπὶ μιν πέμπει παρρη με ματ

Love and Death – Presented 'With the Author's Love'

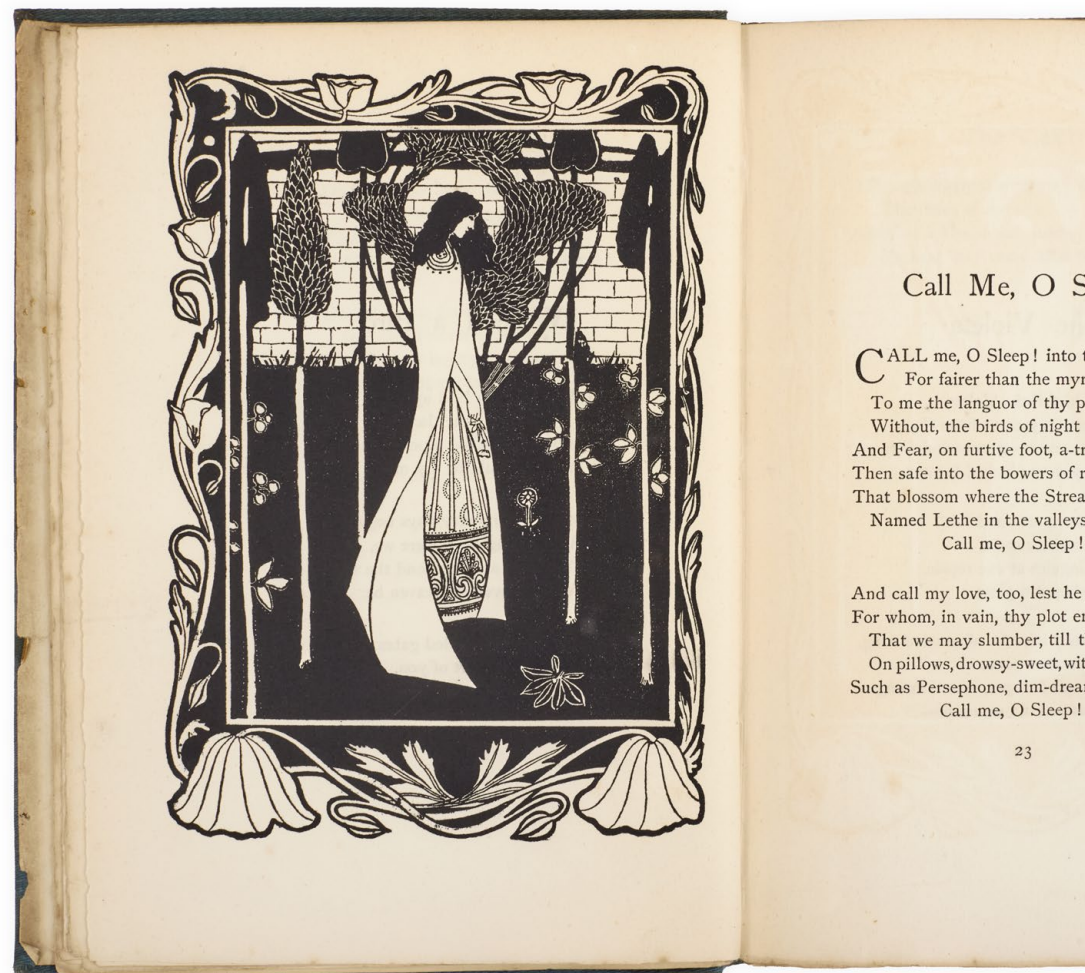
5. **ARMOUR, Margaret; William Brown MACDOUGALL, illustrator.** *Songs of Love and Death.* [Edinburgh, Turnbull and Spears for] London, J. M. Dent & Co., 1896.

8vo, pp. 135, [1]; lithographic frontispiece and title (printed in-text), 10 full-page illustrations by William Brown Macdougall; lightly foxed and toned, else a very good copy; in the original blue silk over boards, spine and front board blocked in gilt, top-edge gilt, others uncut; a little sunned, light wear to endcaps and corners; presentation inscription 'With the Author's love. | London | Dec. 2' 96' to front free endpaper, book label of Robin de Beaumont to front pastedown and his notes to front free endpaper.

£1200

Rare first and only edition of this collection by the Scottish poet Margaret Armour, illustrated in Beardsley-esque style by her husband, William Brown Macdougall; a presentation copy inscribed 'With the Author's love'.

Writer and translator, the West Lothian-born Armour (1860–1943) published English versions of the works of Heine and Wagner and of the *Nibelungenlied* as well as her own prose and verse. The present collection contains more than fifty poems on love and death, including works in memory of Matthew Arnold, Browning, Tennyson, Christina Rossetti, and John Stuart Blackie. The Art Nouveau frontispiece, lithographic title, and ten full-page illustrations are by her husband William Brown Macdougall (1868–1936), contributor to *The Yellow Book* and *The Savoy* and much influenced by Beardsley and Morris.



With the Author's love.



And sweeter there, though wan,
The night that changes not, than suns that shone.



From the Library of Graham Pollard

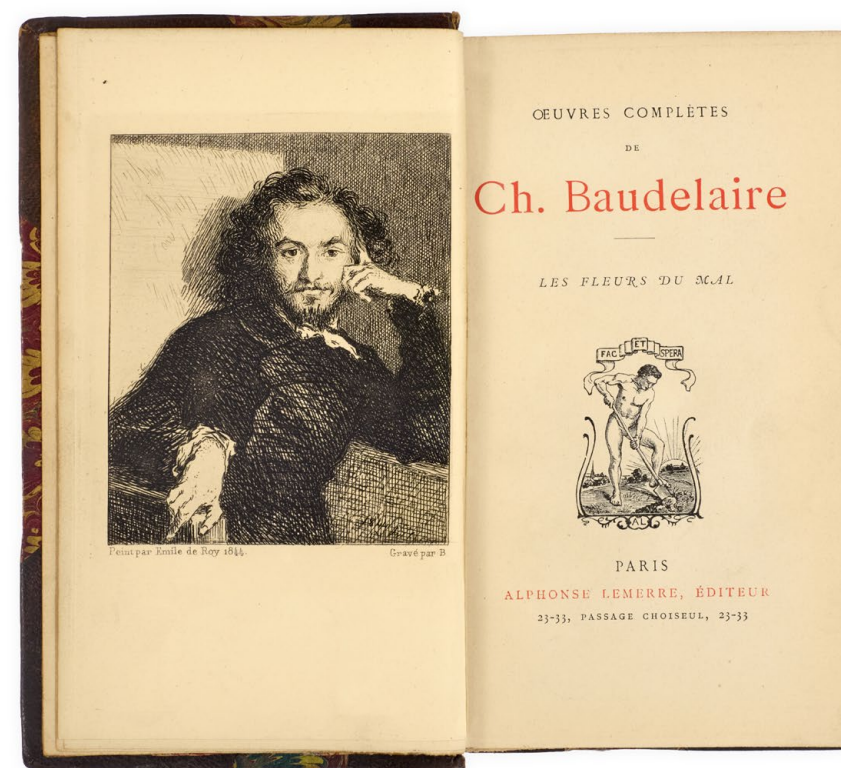
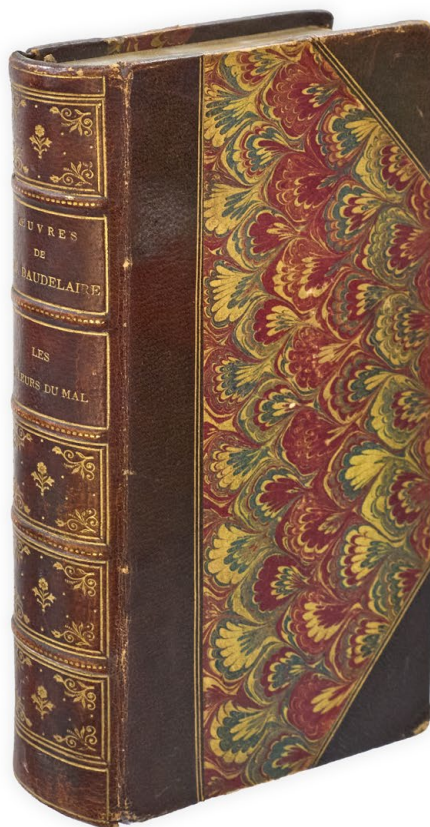
6. BAUDELAIRE, Charles. Oeuvres complètes ... *Les Fleurs du mal*. Paris, Alphonse Lemerre, [1917?].

12mo, pp. [4], 382, [2], with etched frontispiece portrait with tissue guard; title printed in red and black with woodcut device; a very good copy; in contemporary brown half morocco with marbled sides, spine gilt in compartments and lettered directly in gilt, top-edge gilt, marbled endpapers; inscription 'Ex Libris | H. Graham Pollard. | April 1920.' to front flyleaf, later book label of Graham Pollard to front pastedown. **£250**

An attractive early twentieth-century edition of *Les Fleurs du mal*, owned by the young Graham Pollard before going up to Oxford in 1921.

Pollard (1903–1976) would, after leaving Oxford in 1924, take up bookselling with Birrell and Garnett in London before accepting a lecturing position at University College London in 1939. In 1934 he published, with John Carter, *An Enquiry into the Nature of Certain Nineteenth-Century Pamphlets*, exposing T. J. Wise's forgeries through meticulous research, and in 1965, with Albert Ehrman, *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800*; his Sandars lectures, published as *The English Market for Printed Books* (1959) are among his many significant contributions to the history of the early English booktrade.

Ex Libris —



H. Graham Pollard.

April 1920. —



Unfinished Hours

7. [BOOK OF HOURS.] Parts of the Hours of the Cross, Litanies, and Office of the Dead. *Northern France (?Loire Valley), late fifteenth century.*

Four complete vellum leaves from the same manuscript (c. 145 × 105 mm, text area c. 70 × 70 mm), two being consecutive, Latin text written in an elegant *bâtarde* bookhand in brown and red ink in single columns of 13 lines, ruled in pale red ink, capitals touched in pale yellow, four two-line leafy initials in gold and red on blue grounds, two one-line initials and two paragraph marks in blue with red pen flourishing or gold with blue flourishing, fore-edge borders to each page enclosing acanthus leaves in blue and gold, and flowers in blue, green, pink, and gold; six lines to verso of first leaf and nine lines to verso of second leaf left blank for miniatures; hole to blank margin of second leaf, slight rubbing, toning, and cockling, but overall in very good condition. **£1250***

Four leaves from a small and elegant Book of Hours, with attractive initials and borders and with spaces left blank for small miniatures.

The text comprises part of the Office of the Holy Cross for Matins, with the prayer *Domine Iesu Christe fili Dei vivi*; part of the Litanies, with the prayer *Deus cui proprium est misereri semper*; and a portion of the Office of the Dead for Matins, first nocturn, with readings from Job 10.

Two blank spaces have been left for illustrations which were never executed: one at the opening of the Hours of the Holy Spirit for a depiction of the Pentecost, and another at the beginning of the Office of the Dead for a burial/funeral scene.

peccata mundi miserere nobis et dona nobis pacem.

Pater noster. Kyrieleyson. Kyrieleyson.

Pater noster. Kyrieleyson. Pater noster.

Et ne nos. Sed libera nos. **V.**

Domine exaudi orationem meam.

R. Et clamor meus ad te veniat.

Oremus. Oratione.

Deus cui propitius

est misereri semper

et parere suscipe deprecationem nostram. ut quos

delictorum cathena constituit

nunc impulsere domino

et si manere me quiescens

non subsistam. **R.** Credo

quod redemptor meus vivit

et in novissimo die de terra

surrecturus sum. Et in car-

ne mea videbo deum salu-

tozem meum. **V.** Quem

visurus sum ego ipse et non

alius et oculi mei conspexerunt

tua sunt. Et in carne. **Scilicet.**

Tedet animam

meam vite mee

etis domine et lux perpetua lu-

ceat eis. Tu eis domine dona re-

quiem et locum indulgentie.

Manus tue **scilicet.**

domine fecerunt

me et perasperaverunt me to-

tum in circuitu. et sic repete

precipitas me. **Memorato quod**

scilicet. sicut lutum feceris me.

et in pulverem reduces me.

Domine sicut lac nullasti

me: et sicut caseum me

coagulasti. Pelle et car-

Sterneian Journey

8. **CARACCIOLI, Louis-Antoine, *Marquis*.** The Travels of Reason in Europe. Translated from the French ... London, J. Johnson, and W. Charnley and Vesey and Whitfield, Newcastle, 1778.

12mo, pp.vi, 300; first and last leaf with light offset from the turn-ins, else a very good copy; in contemporary sheep; rubbed, corners worn, rebacked. **£1200**

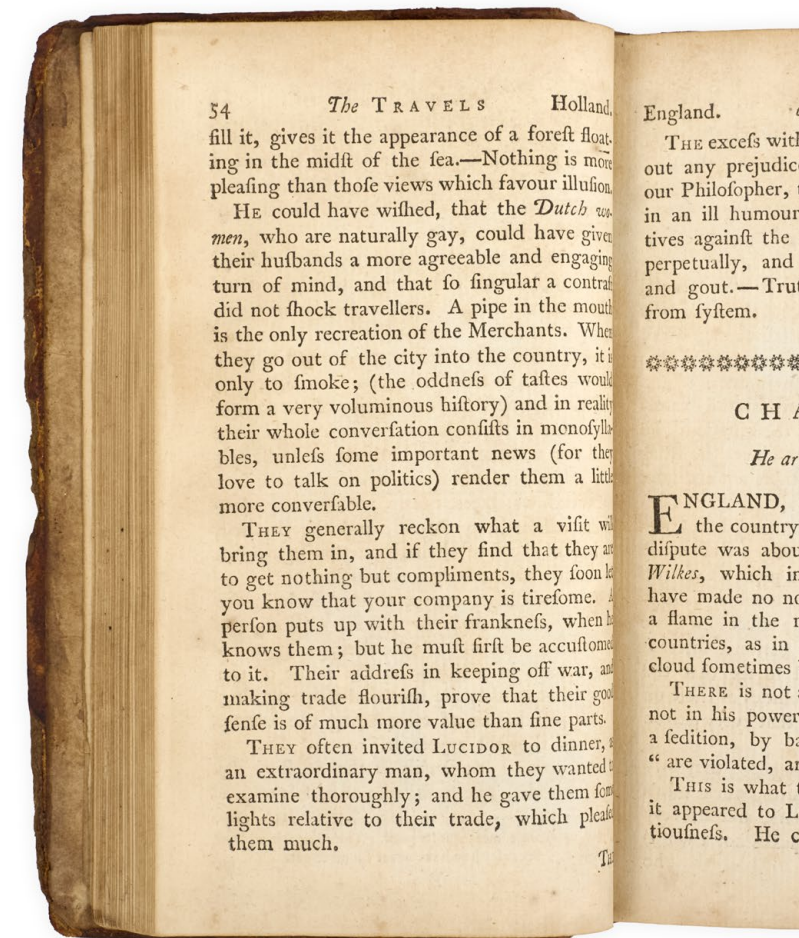
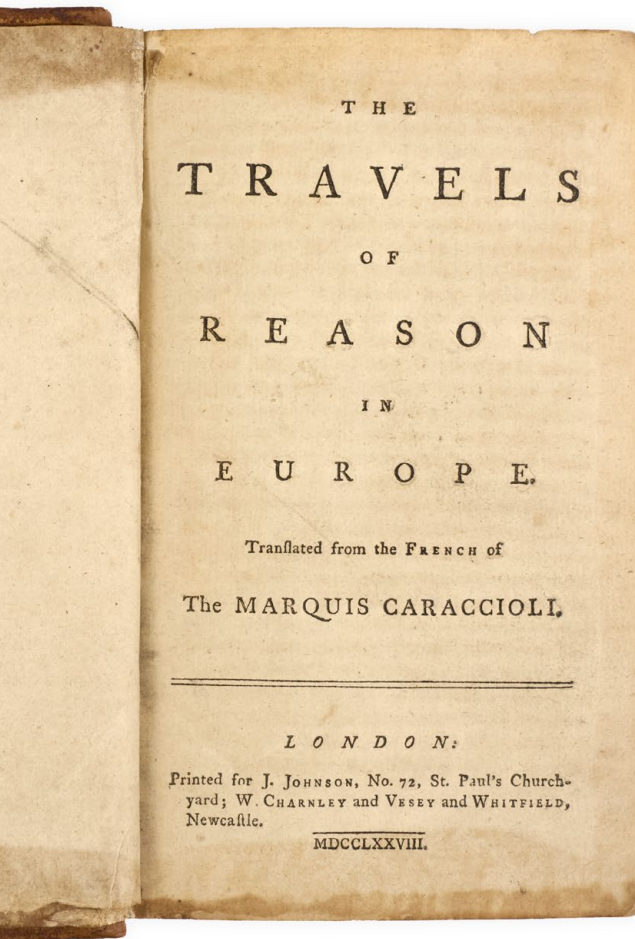
First English edition, very rare, of this Sterneian philosophical voyage through Europe, first published at Paris in 1771 according to Quérard, though we cannot trace any copy before 1772.

In the year 1769 Reason chooses to journey through Europe disguised as the amiable philosopher Lucidor, passing comment on manners, fashions, national temperament, theatre and coffee-houses. The short section on Parisian libraries praises King Louis's collection for its manuscripts; applauds the librarian of St Genevieve's 'conservation'; and describes *nouveau-riche* collectors who bind all their books in morocco, when 'they had better be bound in a plainer manner, and oftener turned over.'

Louis-Antoine Caraccioli is probably now best known for his *Livre a la mode* or *Livre de quatre couleurs*, a social satire and a famous example of conceptual book design, printed at first in green and red and then in four colours.

ESTC shows only three copies: BL, Bodleian (wanting A3, contents); and Cornell. A second edition appeared in 1780.

ESTC T110354.



Quinine of Queens

9. CASSANDRE, A.M. Dubonnet. *Copenhagen, Axel Andreasen & Sonner*, [c. 1956].

Lithographed poster (c. 480 × 660 mm), in full colour; edges very slightly bumped, but generally very well preserved. £750*

A fine example of Cassandre's now-iconic publicity image for the wine-based aperitif Dubonnet, originally invented in 1846 in response to a government competition for delivering a palatable anti-malarial dose of quinine to French foreign legionaries serving in North Africa.

Dubonnet's medicinal properties have since been mostly forgotten, but the drink was favoured by both Her Late Majesty Queen Elizabeth II and the late Queen Mother. Cassandre was one of the most influential advertising designers of the early twentieth century, co-founding the advertising agency Alliance Graphique, which was responsible for many of the classic and quintessentially French designs of the time.



LE BORDEL,
OU LE
JEAN-FOUTRE PUNI.
COMEDIE
EN TROIS ACTES, EN PROSE.



A ANCONNE,
Chez LA VEUVE GROSSE MOTTE,
aux desirs.

M. DCC. XXXVI.

'I Care as Little for That as for the Pope's Balls'

10. [CAYLUS, Anne Claude Philippe, *Comte de, attributed.*] Le bordel, ou le Jean-Foutre puni. Comedie en trois actes, en prose. *À Anconne, chez la veuve Grosse Motte, aux desirs*, 1736.

8vo, pp. x, [2], 67, [1, blank]; woodcut ornament to title, woodcut headpieces and initials, typographic tailpieces; a very good copy; in modern marbled boards, title lettered in gilt to spine, edges red; some wear to corners; with a tipped-in (faded) albumen print of a nineteenth-century drawing of a woman masturbating with a candle. **£750**

Uncommon edition of this popular bawdy comedy, attributed to the Comte de Caylus, with a suitably irreverent fake imprint, and with an erotic albumen print tipped in.

Set in a Parisian brothel, the play revolves around the efforts of Jean-Foutre Valere, a notorious debauchee, to seduce his innocent cousin Isabelle and embarrass her loyal and equally innocent lover Clitandre. Valere's valet Valentin merrily, and graphically, enjoys the company of several prostitutes in the meantime. Happily, Valere's scheming comes to nothing, and he is duly arrested when the brothel is raided by the police and sent to For-l'Évêque prison; the brothel is closed and its sex workers scattered. The language is, as one would expect, fruity: 'I care as little for that as for the Pope's balls' is a representative example.

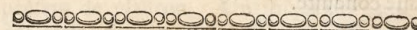
ACTEURS.

VALERE, Jean-foutre debauché.
 CLITANDRE, Amoureux.
 ISABELLE, Amoureuse.
 MADAME DRU, Maquerelle.
 MARGOT, Servante.
 BEL-AIR, Croc.
 VALENTIN, Valet de Valere.
 TONTON,
 DESPREZ, } Putains.
 POIRIER, }
 FANCHON. }
 UNE FILEUSE du Curé de St.
 Sulpice.
 UN COMMISSAIRE.
 ARCHERS de sa Suite.

La Scène est à Paris au Bordel.



LE BORD EL; OU, LE JEAN-FOUTRE PUNY.



ACTE I.

SCENE PREMIERE.

MARGOT, DESPREZ. (*en guenilles.*)



MARGOT.
 Qui en voulez vous, ma fille?

DESPREZ.
 Je voudrais faire la révérence à Madame
 Dru, une Demoiselle en Province m'en a
 dit tant de bien que je viens m'adresser à
 elle.

B

MAR-

In his preface, the author *claims* that his intention is to provoke an abhorrence of vice among his readers, and to deter young men from visiting brothels 'where money, health, and honour are lost so disgracefully'. If he uses obscene language and coarse comedy, he does so to sweeten the bitter pill of his moral message, he states. All very noble, but the false imprint alone (to be had of 'widow Large Pubic Mound') suggests more frivolous and commercial objectives.

No copies traced in the US; Library Hub finds only two copies in the UK (Bodleian, John Rylands) and one further copy in Trinity College Dublin.

Gay-Lemonnyer I, cols 421-2.

'A going! A going! For nothing 'tis going'

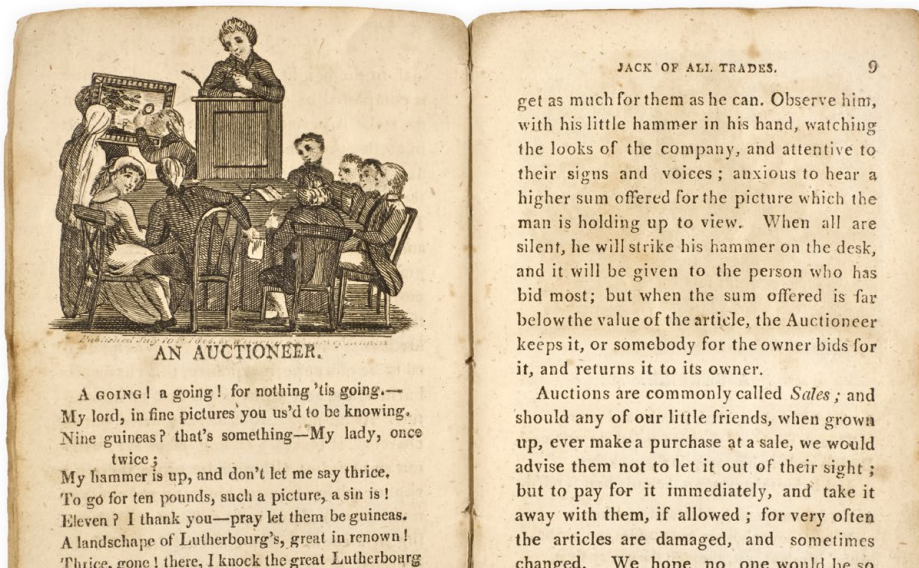
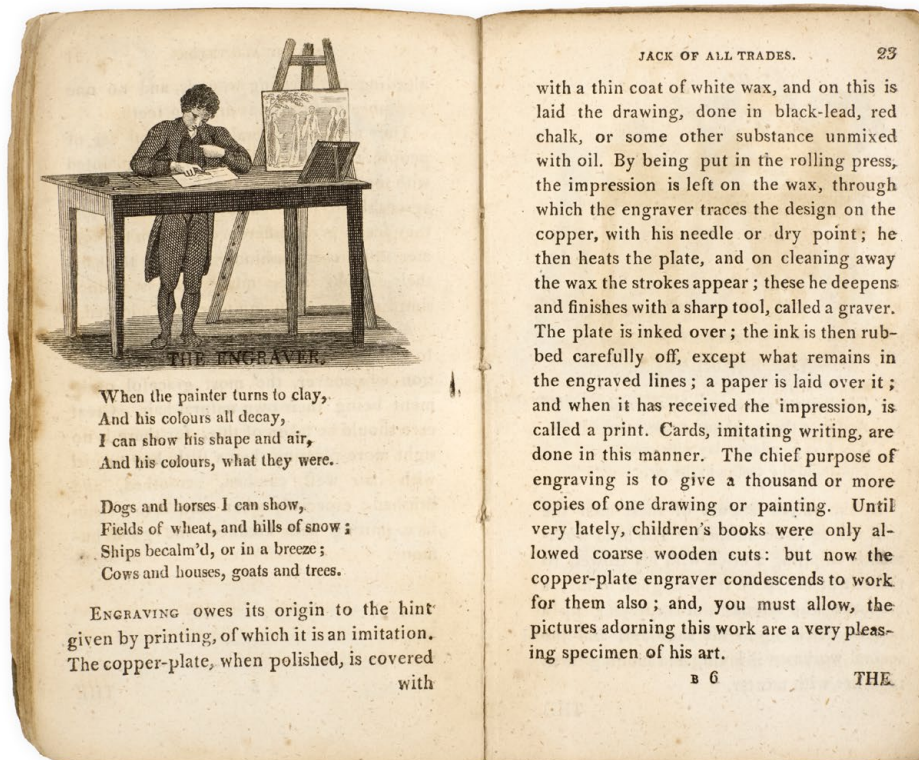
11. [DARTON, William.] Little Jack of all Trades, with suitable Representations. Part I [- Part II]. *London, printed and sold by Darton and Harvey, 1809 [- printed for Darton, Harvey, and Darton, 1812].*

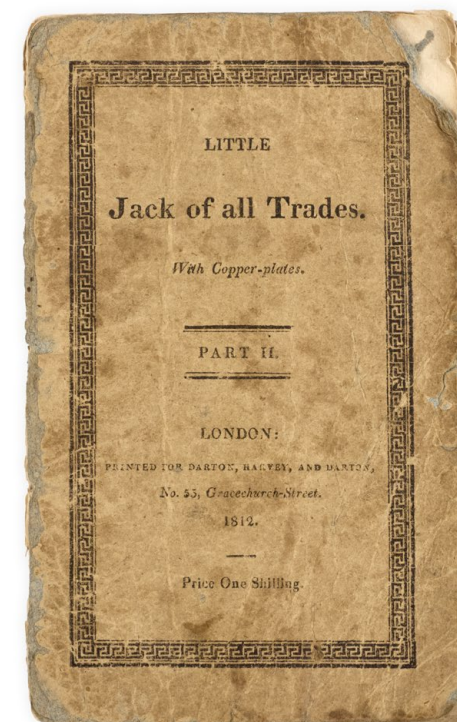
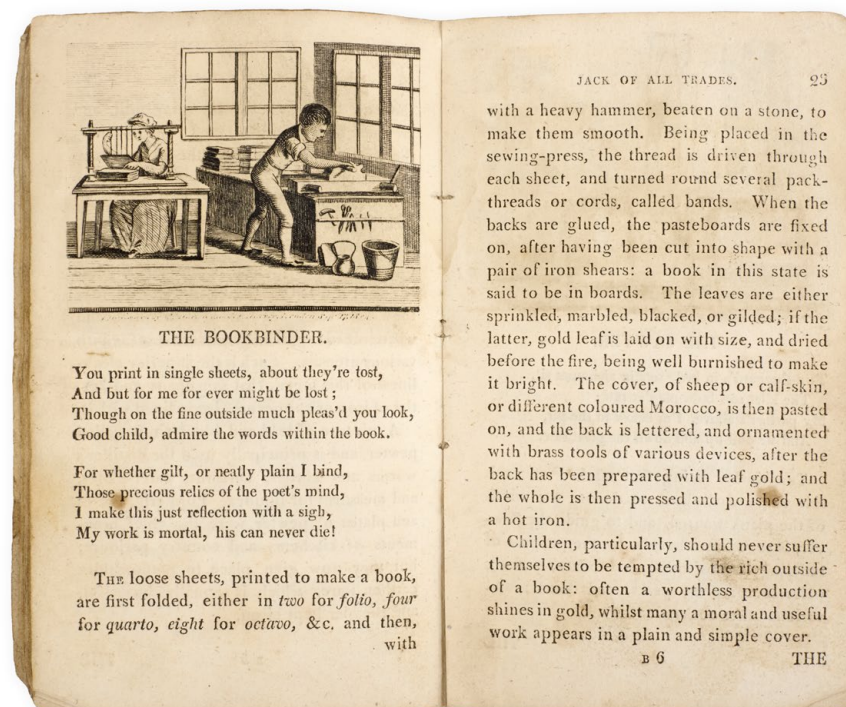
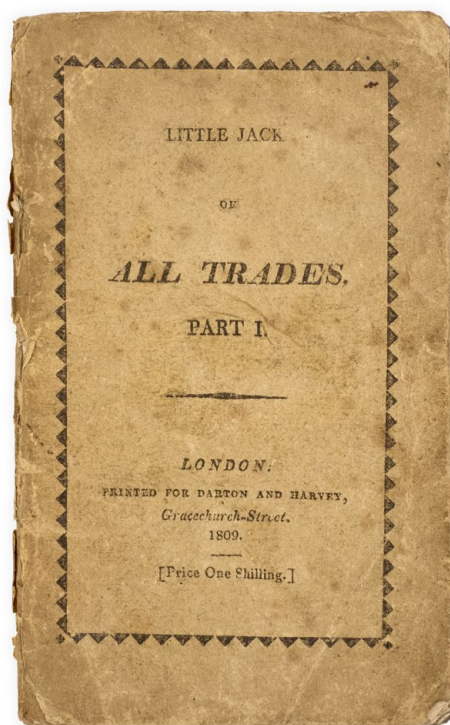
Two vols, 8vo, I: pp. 47, [1]; II: pp. 48; each part with 23 copper engraved illustrations printed in the text; some creasing to corners and light staining, a little foxing, short tears (without loss) to first two leaves of part II; good copies in original printed wrappers; worn and marked, losses to spines and to corner of front cover of part II, part II loose.

£750

Extremely rare early editions of this popular introduction to trades for children, likely written by the printer William Darton, with forty-six illustrations.

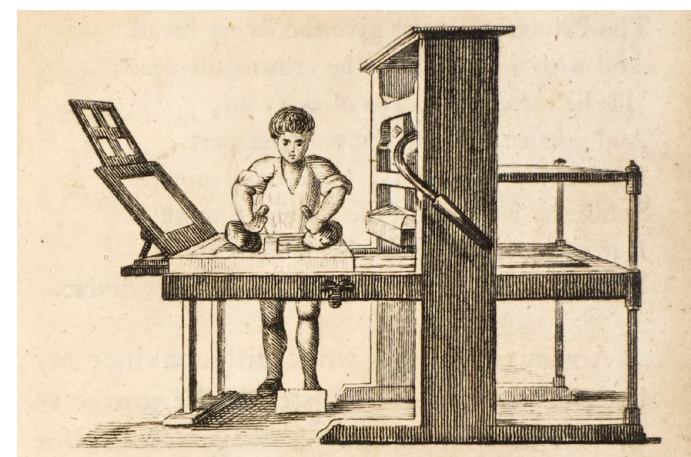
Darton opens with an 'address from the printer to his little readers' in which he proudly notes that 'Guy's noble hospital was founded by a bookseller; and that great and immortal Dr Franklin was once, like me, a journeyman printer'.





Several of the descriptions and accompanying illustrations relate to the production and sale of books. Part I features two printers – one pulling on a rolling press, and another inking the forme in a flatbed press – and a bookbinder ('You print in single sheets, about they're tost; And but for me for ever might be lost'). In part II we find paper makers in a busy paper mill; an auctioneer ('A going! a going! for nothing 'tis going'); and an engraver ('Dogs and horses I can show; Fields of wheat, and hills of snow'), the accompanying text containing the following interesting remark: 'Until very lately, children's books were only allowed coarse wooden cuts: but now the copper-plate engraver condescends to work for them also; and, you must allow, the pictures adorning this work are a very pleasing specimen of his art.'

Part I: **only one copy traced in the UK (CUL) and one in the US (Florida University).** Part II: **two copies located in the UK (Bodleian, V&A) and two in the US (Rakow Research Library, Princeton).**



Anti-Establishment Erasmus

12. ERASMUS, Desiderius; Nicolas GUEUDEVILLE, translator; Gerard LISTRIUS, commentator. *L'Eloge de la Folie*, composé en forme de Declamation par Erasme de Rotterdam. Avec quelques notes de Listrius, & les belles figures de Holbenius: le tout sur l'original de l'Academie de Bâle. 'Leiden, Pieter van der Aa' [i.e. Paris?], 1713.

12mo, pp. [xxxii], 312, with engraved title, frontispiece, and 6 folding plates; numerous engraved illustrations printed in-text, engraved armorial headpiece to dedication, title-page in red and black, woodcut initials, head- and tailpieces; a few minor stains, repairs to the lower corner of the plate after B8 and of I5, otherwise a very good copy; bound in twentieth-century half vellum with marbled sides, spine lettered in black; etched bookplate of Frédéric Lachèvre to front pastedown. **£375**

First counterfeit printing of the first French translation of *In Praise of Folly*, written by a radical ex-Benedictine monk.

Nicolas Gueudeville (1652–c.1721) once had a considerable (and notorious) reputation as part of the 'Radical Enlightenment'. A former Benedictine monk, he turned to Calvinism and wrote satires against the Catholic Church and the French court in the wake of the revocation of the Edict of Nantes, giving full rein to his anti-monarchical and anti-Catholic opinions. This was his first published translation, which proved a bestseller, with more than twenty editions in the eighteenth century alone; he subsequently translated Erasmus's *Colloquies* (1720) and More's *Utopia* (1715) into French and was responsible for the revival in interest in Erasmus and More in the eighteenth century.

Gueudeville's translation was first published in 1713 by Pieter van der Aa; this counterfeit is described by him in the *avis du libraire* of his 1715 edition, describing how the counterfeiter has not only included his name on the title-page but even his list of publications (on pp. 297–312) in order to uphold his deception. He describes how the typeface is crude and worn, with lots of errors in the printing, and whole lines of text omitted.



The frontispiece depicts Erasmus, Thomas More, and Holbein, whose interconnections are explained by Gueudeville in his preface. Holbein had drawn some illustrations into a copy of the text in Basel, on which these engravings are (very loosely) based. The original frontispiece was signed by the artist Frans van Bleiswyck, but this close copy does not contain the artist's signature.

Provenance:

Frédéric Lachèvre of La Vésinet (1855–1943) was a French critic and bibliographer, specialising in French libertine literature of the seventeenth century.

Because of the similar appearance of the genuine and counterfeit 1713 editions, it is difficult to establish whether recorded copies are one or the other. Rosenberg (see below) states that this counterfeit is found in Toronto, Cornell, and the British Library, and the true first edition is in Iowa, Toronto, and Johns Hopkins.

STCN 317327461 (not mentioning the false imprint, but STCN 240070836 is the true Van der Aa edition); *Bibliotheca Erasmiana* I, 125 (not mentioning the counterfeit version); Rosenberg, *Nicholas Gueudeville and his work (1652–172?)* (The Hague, 1982), appendix F, no. 2; cf. Cohen-De Ricci 348 (the 1731 Amsterdam edition, using the Van der Aa frontispiece and illustrations).



127
SYLVA,

Or a DISCOURSE of

FOREST-TREES,

AND THE

PROPAGATION of TIMBER

In His MAJESTIES Dominions.

As it was Deliver'd in the **ROYAL SOCIETY** the xvth of October,
MDCLXII. upon occasion of certain *Queries* propounded to that *Illustrious*
Assembly, by the *Honorable* the Principal Officers, and Commissioners of the Navy.

TERRA,

A

Philosophical Essay of **EARTH**, being a *Lecture* in Course.

To which is annexed

POMONA:

OR, AN

Appendix concerning *Fruit-Trees* in relation to **CIDER**;
The *Making*, and several ways of *Ordering* it.

Published by express Order of the **ROYAL SOCIETY**.

ALSO

KALENDARIVM HORTENSE;
OR, THE

GARD'NERS ALMANAC;

Directing what he is to do *Monthly* throughout the Year.

All which several *Treatises* are in this **THIRD EDITION** much *Enlarged*, and *Improved*.

BY

JOHN EVELYN Esq; Fellow of the **ROYAL SOCIETY**.

—Tibi res antiquae laudis & artis
Ingredior, tantos anisus recludere fontes. Virg.

LONDON,

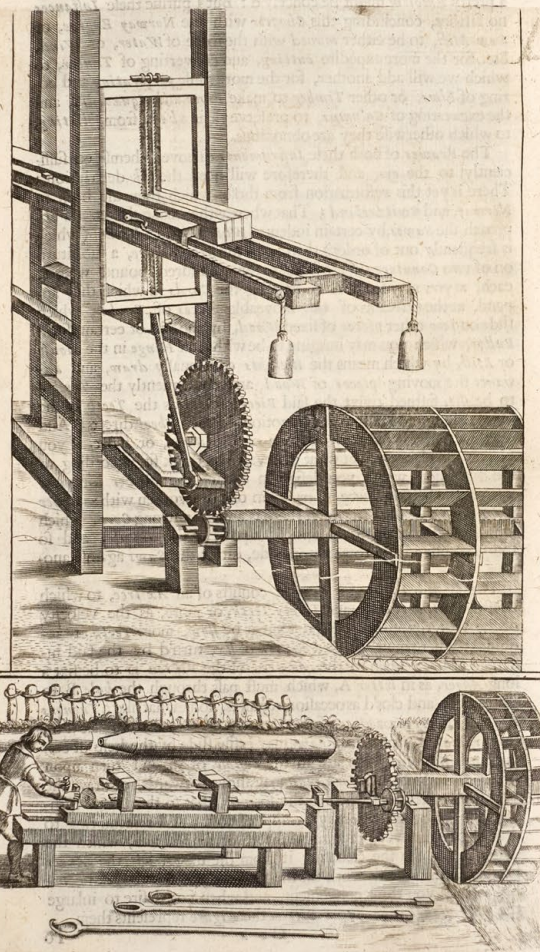
Printed for *John Martyn*, Printer to the *Royal Society*, and are to be sold at
the *Bell* in *St Paul's Church-Yard*. MDCLXXIX.

Planting for Posterity

13. **EVELYN, John.** Sylva, or a Discourse of Forest-Trees, and the propagation of Timber in His Majesties Dominions. London, John Martyn, 1679.

Folio, pp. [lxxii], 412, 38, [2], with a preliminary blank; five large or full-page engraved illustrations and a woodcut of a cider vat (new to this edition); title printed in red and black, part-titles to *A Philosophical Discourse of Earth* (second edition) and *Pomona* (third edition) each dated 1678, part-title to *Kalendarium Hortense* (fifth edition) printed in red and black with woodcut device; marginal paper-flaw to lower outer corner of i2, but a very good copy; contemporary mottled calf, rebaked, manuscript fore-edge title; ownership inscriptions of George Musgrave to the title page, and of his son, also George Musgrave, to front endpaper, with the former's notes on cider making to the preliminary blank. £1500

Third, enlarged edition of Evelyn's *Sylva*, the foundational work of English forestry that remained the standard English treatise on the subject well into the nineteenth century.



To these we might add several more, as they are described by *Besson, Ramelli, Causse*, and others; as likewise *Cranes*, and *Machines* for the easier *Elevation, Moving, and Transporting* of *Timber*, but they are now become familiar, and therefore I omit them.

CHAP. XXXI.

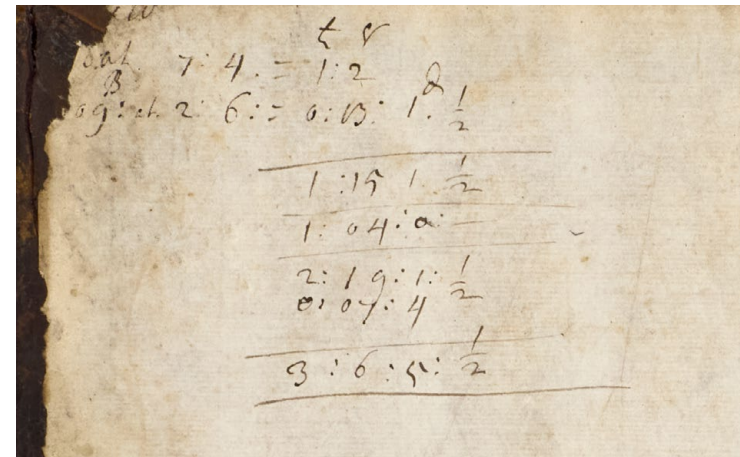
Of Timber, the Seasoning and Uses, and of Fuel.

Since it is certain and *Demonstrable*, that all *Arts and Artisans Seasonings*, whatsoever, must *fail and cease*, if there were no *Timber and Wood* in a *Nation* (for he that shall take his *Pen*, and begin to set down what *Art, Myserie, or Trade* belonging any way to *human life*, could be maintain'd and exercis'd without *Wood*, will quickly find that I speak no *Paradox*) I say, when this shall be well *consider'd*, it will appear, that we had better be without *Gold*, than without *Timber*: This contemplation, and the universal use of that precious *Material* (which yet is not of universal use 'till it be duly prepar'd) has mov'd me to design a solemn *Chapter* for the *seasoning*, as well as to mention some farther particular *Applications* of it. The first, and chiefest use of *Timber* was doublets for the building of *Houses*, and habitations to shelter *Men* in: It is in his 1. *chap. 2. lib.* where *Vitruvius* shews, in what simple, and plain manner, our first *progenitions* erected their humble *Cottages*; when like those of *Choleos* and *Phrygia*, they began to creep out of the *subterranean*, and *Cavernous Rocks*, and laid the first *Grounds* upon which they plac'd the upright posts, and rudely fram'd a pointed roof, *Arboribus perpetuis planis* (on which the *Critics* have vext their researches) and from which mean beginning, all the superb, and pompous effects of *Architecture* have proceeded: But to pursue our *Title*, we have before spoken concerning some preparations of *standing Trees* design'd for *Timber*, by a half-cutting, disbarking, and the seasons of *drawing*, and *using* it.

2. Lay up your *Timber* very dry, in an airy place (yet out of the *Wind* or *Sun*) and not standing upright, but lying along one piece upon another, interpoling some short *blocks* between them, to preserve them from a certain *mouldiness* which they usually contract while they *sweat*, and which frequently produces a kind of *fungus*, especially if there be any *sappy* parts remaining.

3. Some there are yet, who keep their *Timber* as moist as they can, by *submerging* it in *Water*, where they let it imbibe to hinder the *cleaving*; and this is good in *Fir*, both for the better *stripping* and *seasonings*; yea, and not only in *Fir*, but other *Timber*: lay therefore your *Boards* a *Fortnight* in the *Water*, and then setting them upright in the *Sun* and *Wind*, so as it may freely pass through them,

First delivered before the Royal Society in 1662 at the request of the Commissioners of the Navy, Evelyn's treatise sought to remedy England's dwindling timber reserves. The work advances a persuasive case for the cultivation and preservation of woodland by drawing together practical arboriculture, classical learning, and natural philosophy in an encyclopaedic survey of Britain's trees, their cultivation, soils, medicinal properties, and uses. The economic and arboreal success that emerged out of the work was attested to by Evelyn himself, who claims in this edition's address to Charles II, 'I need not acquaint your majesty how many millions of Timber-Trees (beside infinite others) have been propagated, and planted through your vast dominions, at the instigation and by the sole direction of this work'.



This third edition is described as 'much enlarged, and improved' and incorporates the revised second edition of *Terra*, Evelyn's philosophical discourse on soils; the enlarged third edition of *Pomona*, on fruit trees and cider; and the fifth edition of the *Kalendarium Hortense* with further additions.

Provenance: George Musgrave (1648–1721) of Nettlecombe, Somerset, brother of the physician and antiquary William Musgrave (1655–1721, Fellow of the Royal Society, for which he acted as secretary, and editor of the *Philosophical Transactions* in 1685). George, who studied at Exeter College, Oxford, and then qualified as a barrister, was a friend of Edward and Mary Clarke, the friends and correspondents of John Locke. A contemporary recipe for clarifying cider is written on the front endpaper under which Musgrave has noted that the recipe is 'probatum sed non approbatum' and has crossed it through accordingly. A second recipe follows below, as well as a list of quantities and measurements on the front pastedown. The front endpaper also bears the later inscription of his son, George Musgrave.

ESTC R5987; Wing E3518.

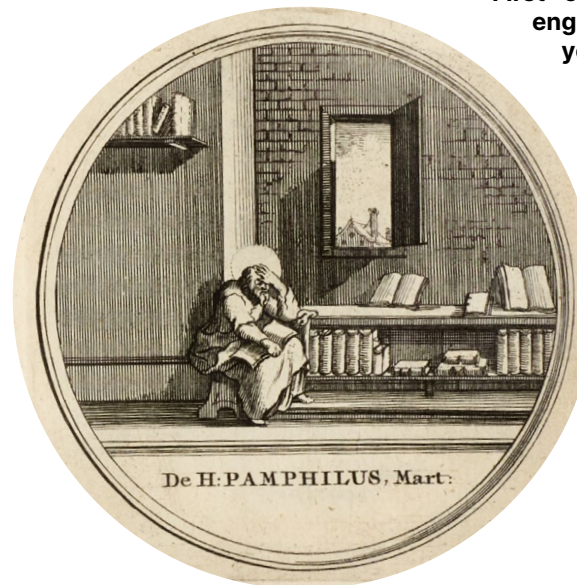
Calendar of the Canonised



14. **GOEREE, Jan, engraver.** Godtvrugtige Almanach, of Lof-gedachtenis der Heyligen, op ijder Dag van't Jaar. *Amsterdam, 1730.*

Three parts in one vol., 4to, ff. [371], comprising 3 engraved titles, 366 engravings for each day of the year (including leap year) and 2 additional plates for the Feast of Corpus Christi and for the Feast of the Ascension; 3 blank leaves, before August, before the title page of part III, and before November; a very good copy; bound in early nineteenth-century russia, borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges speckled red and blue, blue endpapers; somewhat rubbed, headcap chipped, neat repairs to front joint; armorial bookplate of the Duke of Sussex to front pastedown. **£1250**

First edition of a calendar containing an engraving of a saint for every day of the year, from the library of the Duke of Sussex.



The plates were engraved by Jan Goeree (1670–1731) after designs by Sébastien le Clerc, Pierre le Pautre and Jean Dolivar, originally rectangular but here reshaped into roundels, which were made for *Les figures des saints, avec un abrégé de leurs vies* (Paris, Gantrel, 1689). The two additional engravings are bound at the end of April, representing the Feast of the Ascension and Corpus Christi.



Copies are also recorded with two plates per leaf, making a folio-sized volume. The plates were later reused to accompany a 1770–1771 Amsterdam printing of the calendar of saints by the Jesuit Giovanni Battista Mascolo.

Provenance: From the substantial library of Prince Augustus Frederick, Duke of Sussex (1773–1843), the ninth child of George III and a renowned book collector, who amassed more than fifty thousand books over his lifetime. His library was sold by Evans in five sales across 1844–1845; this volume was lot 4783.

STCN 242359876; Cohen-De Ricci 612.



Fleming's *Faust*

15. GOETHE, [Johann Wolfgang von]. Goethe's Werke. Vollständige Ausgabe letzter Hand. Eilfter [- Zwölfter] Band ... Stuttgart & Tübingen, J. G. Cotta, 1828.

Vols XI and XII (of LX) bound in one, 16mo, pp. XI: [iv], 378, XII: [iv], 313, [1, blank], with engraved frontispiece to each volume; some very slight foxing, but a good copy; bound in contemporary red glazed paper-backed boards with tree-marbled sides, gilt green paper lettering-piece to spine, edges stained red; rather worn; early inscriptions 'Fr. Schliephacker' and 'J. A. an E. Diederichs' to front free endpaper, twentieth-century bibliographical notes to front pastedown; housed in a black cloth box with the Fleming crest blocked in gilt to front board and gilt green morocco lettering-piece to spine. **£3500**

First edition, first impression, of the first appearance of any part of *Faust part two*, published as the twelfth volume in Goethe's *Werke ... Ausgabe letzter Hand*, from the library of Ian Fleming.

Begun as early as 1775 and continually revised, *Faust part one* first appeared as a fragment in 1790 but only appeared in a complete version in 1808; a major revision, adding the lines 4335–4342 to the Walpurgis Night's Dream, is the version included here. *Faust part two*, however, occupied Goethe's final years: he sent a draft of the first 6036 lines to his friend and publisher Johann Friedrich Cotta (1764–1832) in 1827, who included it in the collected *Werke* of the following year as **the first and only part of *Faust part two* to be published in the author's lifetime**; the remaining lines were only finished in 1831 and published posthumously the following year. The *Werke* were reprinted 'quite carelessly' and reissued with the same date sometime soon after 1830 (Hagen, p. 73).

The twelfth volume is here bound with the eleventh, which contains a number of Goethe's *Singspiele* (*Jery und Bätely*; *Lila*; *Die Fischerin*; *Scherz, List und Rache*), the libretto of *Der Zauberflöte* (part two), the pageant *Palaeophron und Neoterpe*, preludes to the opening of theatres in Weimar, Bad Lauchstädt, and Halle, and a number of 'Theaterreden'. The frontispieces to the two volumes are the work of the painters and printmakers Johann Heinrich Ramberg (1763–1840) and Carl August Schwerdgeburth (1784–1878).





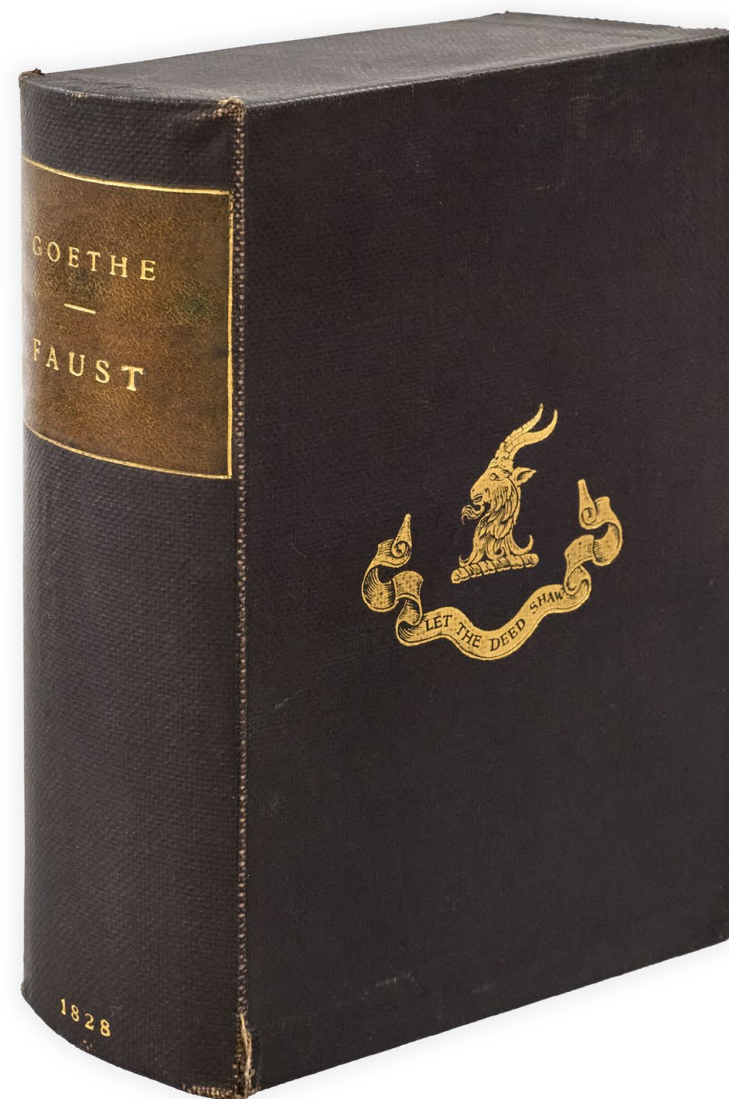
Provenance:

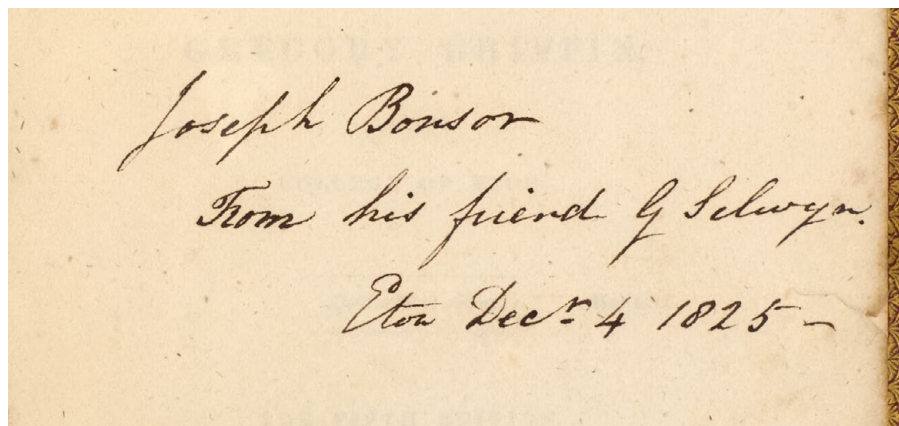
From the library of Ian Fleming (1908–1964), bibliophile and writer, in the fleece-lined box with his supralibros as commissioned for all of his books. Despite his activities as a book collector, including establishing *The Book Hand-Book* and *The Book Collector* and lending a substantial portion of the exhibition 'Printing and the Mind of Man', Fleming is better known for his fiction. He would have known the works in the present volume well: a gifted linguist, Fleming had had good German from a young age, studying at Kitzbühel and the University of Munich. During his stay in Geneva thereafter he came to know one Gisela von Stoltenberg and 'used to sit with her discussing Goethe and Schiller in the Cozy Corner café' (Lycett, p. 45).

Fleming's admiration for Goethe continued in later life. In an interview of 1963 he noted that 'Goethe, I think, was the only *homme complet* in history. You can't fault him. Psychologists say that most geniuses are suffering from some kind of physical inferiority or physical defect. I mean Beethoven was deaf and so on. But they've never been able to find anything wrong with Goethe. He was healthy, he lived a full life, his sex life was normal, he covered an enormous range of interest – even the pollination of flowers' ('The World of Bond and Maigret: Fleming meets Simenon' in *The Sunday Times*, 15 September 1963, pp. 25–26).

For an extensive account of Fleming's library's formation and the acquisition of the majority of it by the Lilly Library, see Silver, 'Books that had started Something: Ian Fleming's Book Collection' in *The Book Collector* 66, no. 1 (Spring 2017), pp. 94–138.

Goedeke IV/3, §235 A.4 C¹; Hagen 23. See Bell, 'Three Recent Editions of Goethe's Faust: A Review Article', *The Modern Language Review* 98 (2003), pp. 634–658; *The Oxford Companion to German Literature* (ed. Garland & Garland, 1997); Lycett, *Ian Fleming* (1995).





Inscribed by George Selwyn

16. 'GRIFFIN, Gregory' [pseud. George CANNING, et al.]. The Microcosm; a periodical Work ... London, Charles Knight, 1825.

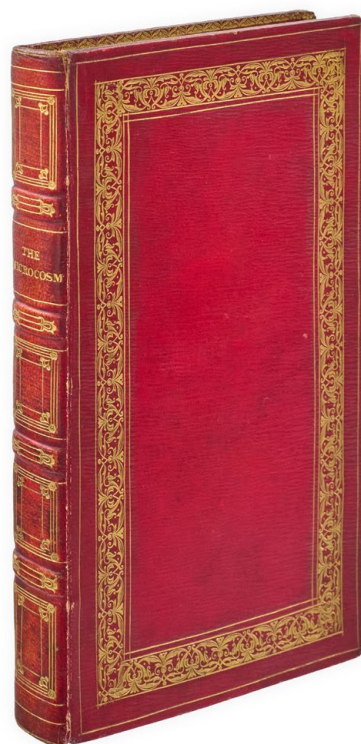
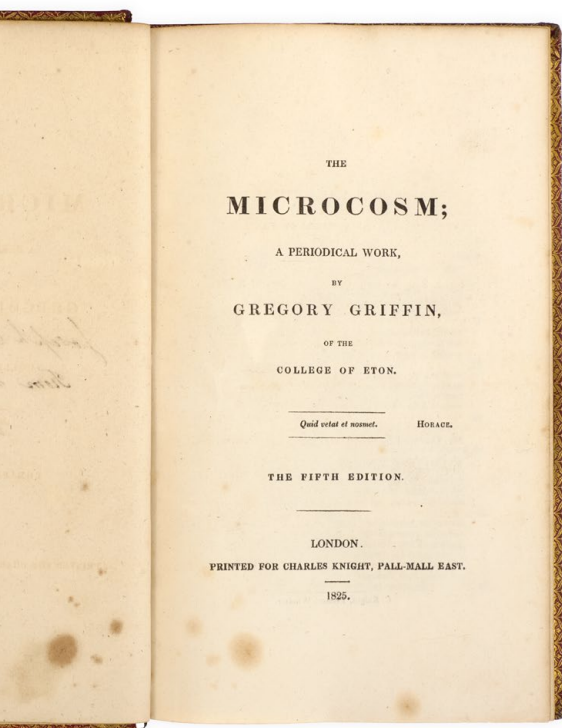
Large 12mo, pp. viii, 295, [1]; a very good copy; bound in contemporary red straight-grained morocco, roll-tooled in gilt to a panel design, spine gilt in compartments and lettered directly in gilt, edges gilt, green endpapers, blue silk placemaker; extremities lightly rubbed; gift inscription 'Joseph Bonsor | From his friend G Selwyn. | Eton Dec^r 4 1825' to front flyleaf, Bonsor's armorial bookplate to front pastedown. **£350**

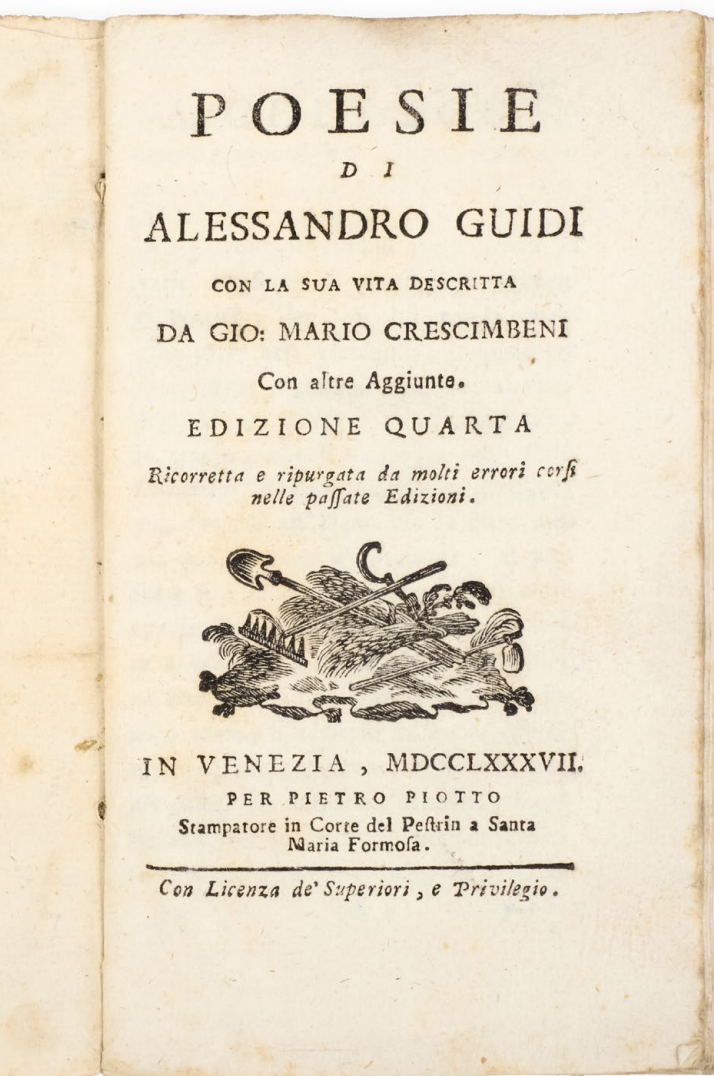
Fifth edition of this short-lived periodical authored by Etonian schoolboys including the future Prime Minister George Canning, an attractive copy presented to a fellow Etonian by George Selwyn, later first Bishop of New Zealand and a major figure in the colony's early history.

First published in forty numbers in 1786–7, *The Microcosm* consists of anonymous or pseudonymous contributions by a group of Etonian friends that included George Canning (1770–1827), future statesman and Prime Minister; John Hookham Frere (1769–1846), diplomat and author; and the radical Whig lawyer Capel Lofft (1751–1824), whose opposition to the death penalty saw him struck from the list of magistrates in 1800. The articles include 'Scheme for teaching the Art of Swearing', 'Misapplication of the word antediluvian', 'From Ironculus, a poem on the art of lying', 'Enumeration of some of the quizzes of antiquity', and 'Billet from Narcissus, a dead lounge'.

Provenance:

Presented in the year of publication to Joseph Bonsor, later a partner in the leading brewing firm of Combe Delafield and Co., by his Etonian schoolmate George Augustus Selwyn (1809–1878). A strong student and athlete at Eton, Selwyn would return to the college as an assistant master after university, subsequently entering the church. **In 1841, aged just thirty-two, he was consecrated the first Bishop of the new diocese (and colony) of New Zealand, where he spent the next twenty-seven years and played a leading role in public life.** Instrumental in the establishment of the Anglican church there, he also learnt Māori and advocated for indigenous rights, earning the ire of many settlers. Selwyn College, Cambridge was founded in his honour shortly after his death.





Pavian Poetry in Polychrome Patterned Paper

17. GUIDI, Alessandro. *Poesie di Alessandro Guidi con la sua vita descritta da Gio: Mario Crescimbeni...* Edizione quarta. Venice, Pietro Piotto, 1787.

12mo, pp. 382, [2, blank]; woodcut vignette to title; a few spots, else a very good copy; cut flush in *carta rustica* with patterned paper spine and sides (sides block-printed in three colours), paper spine label with manuscript lettering; spine chipped; inscription 'Savoldi' to front free endpaper verso. **£200**

Fourth edition of Guidi's poetry, bound in near-contemporary polychrome patterned paper.

Guidi (1650–1712), a poet from Pavia in search of patronage, dedicated many of his poems to notable people, eventually obtaining the favour of Queen Christina of Sweden. Guidi composed a libretto for a celebration in Rome of the accession to the English throne of James II, which had music by Bernardo Pasquini, conducted by Arcangelo Corelli.



No Tilting at Cambridge

18. HARMER, Ken, *calligrapher*. 'No Tilting at Cambridge'. 'February 1980'.

Manuscript broadside on paper (652 x 347 mm), calligraphically written in blue, black, and red inks, with two-line illuminated initial, title on a banner at head, large gouache scene of two knights jousting, and at foot five gouache escutcheons with foliage beneath; framed and glazed (frame: 822 x 517 mm, not examined out of frame). **£275***

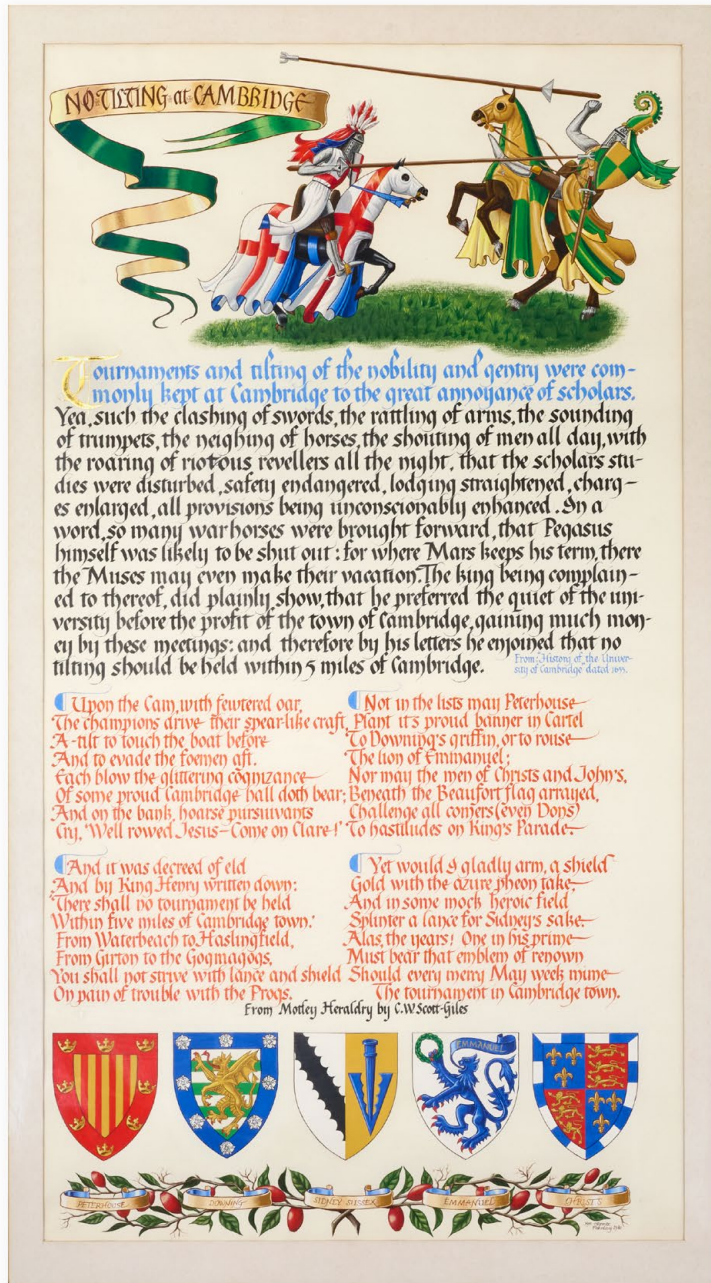
A large very illuminated manuscript broadside on tilting at Cambridge, illustrated with a large gouache scene of two knights jousting.

The text comprises an account of the history of jousting at Cambridge from Fuller's *History of the University of Cambridge* (1655) and a playful poem lamenting its prohibition, from

Motley Heraldry (1962) by the heraldic writer and Fitzalan Pursuivant Extraordinary Wilfrid Scott-Giles (1893–1982):

And it was decreed of eld
And by King Henry written down:
There shall no tournament be held
Within five miles of Cambridge town;
From Waterbeach to Haslingfield,
From Girton to the Gogmagogs,
You shall not strive with lance and shield
On pain of trouble with the Progs.

At the foot are the arms of five Cambridge colleges: Peterhouse, Downing, Sidney Sussex, Emmanuel, and Christ's.



LE FABLIER
FRANÇOIS,

OU

ÉLITE DES MEILLEURES FABLES
depuis La Fontaine.

Tout parle en mon Ouvrage, & même les poissons;
Ce qu'ils disent s'adresse à tous tant que nous sommes.
Je me fers d'animaux pour instruire les hommes.

LA FONTAINE.

par M. L. T. Hérissant



A PARIS,

Chez LOTTIN LE JEUNE, Libraire, rue Saint
Jacques, vis-à-vis la rue de la Parcheminerie.

M. DCC. LXXI.

Avec Approbation, & Privilège du Roi.

Post-Fontaine Fables

19. [HÉRISSANT, Louis Théodore.] Le fablier françois, ou élite des meilleures fables depuis La Fontaine. *Paris, Lottin le jeune, 1771.*

12mo, pp. xviii, [2], 556; woodcut ornament to title, woodcut headpiece, typographic decoration; light spotting in places, but largely clean and fresh throughout; bound in nineteenth-century half navy morocco with marbled sides, spine gilt in compartments and lettered directly in gilt, edges marbled; very slight rubbing to joints and extremities. £650

First edition, rare, of what has a claim to be the first comprehensive collection of French fables from the period after La Fontaine, assembled by the diplomat, lawyer, and historian Louis-Théodore Hérissant (1743–1811).

Collecting together fables from writers both famous (Voltaire, Boileau, Rousseau) and obscure, the work includes many hitherto unpublished fables, in many cases offered to Hérissant by their authors for this anthology, as well as others that had appeared in publications such as the *Mercure de France*. In all, there are 323 fables, divided into sixteen sections, including a final section of 'Apologues Orientaux', kept separate as a comparatively recent genre (although there is little of the Orient about them). The volume concludes with brief biographical sketches of the (known) authors.

Hérissant was the author of various works including a biography of Malebranche, an essay on taste, a comedy, and an historical survey of German literature; he studied German law and was appointed secretary of the legation to the Diet of Regensburg in 1772.

Outside continental Europe, OCLC finds only three copies in the US (Brown, Duke, Stanford), and one in the UK (London Library).

faits, de trois mille livres d'amende contre chacun des contrevenans, dont un tiers à Nous, un tiers à l'Hôtel-Dieu de Paris, & l'autre tiers audit Expofant ou à celui qui aura droit de lui, & de tous dépens, dommages & intérêts; à la charge que ces Présentes feront enregistrées tout au long sur le Registre de la Communauté des Imprimeurs & Libraires de Paris, dans trois mois de la date d'icelles; que la réimpression desdits Ouvrages sera faite dans notre Royaume, & non ailleurs, en beau papier & beaux caractères, conformément aux Réglemens de la Librairie, & notamment à celui du 10 Avril 1725, à peine de déchéance du présent Privilege; qu'avant de les exposer en vente, les Manuscrits qui auront servi de copie à l'impression desdits Ouvrages, seront remis dans le même état où l'Approbation y aura été donnée, es mains de notre très-cher & féal Chevalier, Chancelier, Garde des Sceaux de France, le Sieur DE MAUPEOU; qu'il en fera ensuite remis deux Exemplaires dans notre Bibliothèque publique, un dans celle de notre Château du Louvre, & un dans celle dudit Sieur DE MAUPEOU, le tout à peine de nullité des Présentes; du contenu desquelles vous mandons & enjoignons de faire jouir ledit Expofant & ses ayans cause, pleinement & paisiblement, sans souffrir qu'il leur soit fait aucun trouble ou empêchement. Voulons que la copie des Présentes, qui sera imprimée tout au long au commencement ou à la fin desdits Ouvrages, soit tenue pour dûment signifiée, & qu'aux copies collationnées par l'un de nos amés & féaux Conseillers-Secrétaires, foi soit ajoutée comme à l'Original. Commandons au premier notre Huissier ou Sergent sur ce requis, de faire, pour l'exécution d'icelles, tous Actes requis & nécessaires, sans demander autre permission, & nonobstant clameur de Haro, Charte Normande, & Lettres à ce contraires: CAR tel est notre plaisir. DONNÉ à Paris le dix-neuvième jour du mois de Novembre l'an de grace mil sept cent soixante-dix, & de notre règne le cinquante-troisième. Par le Roi en son Conseil.

Signé LE BEGUE.

Registéré sur le Registre XVIII de la Chambre Royale & Syndicale des Libraires & Imprimeurs de Paris, N° 399, fol. 363, conformément au Règlement de 1723. A Paris ce 22 Novembre 1770. Signé J. T. HERISSANT, Syndic.



LE FABLIER FRANÇOIS,

OU

ÉLITE DES MEILLEURES FABLES
depuis La Fontaine.

LIVRE PREMIER.

FABLE PREMIERE.

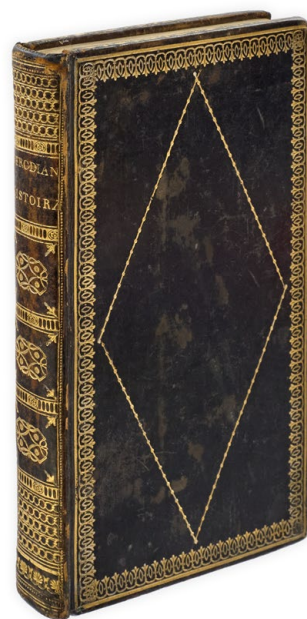
Le Soleil & les Grenouilles.

LES filles du limon tiroient du roi des astres
Assistance & protection;
Guerre, ni pauvreté, ni semblables défastres
Ne pouvoient approcher de cette nation:
Elle faisoit valoir en cent lieux son empire.
Les reines des étangs, grenouilles, veux-je
dire,

(Car que coûte-t-il d'appeller
Les choses par noms honorables?)
Contre leur bienfaiteur oserent cabaler,

A

LE



Kings and Tyrants

20. HERODIAN; [Angelo POLIZIANO, *translator*; Thomas SPARK, *editor*]. Ηρωδιανου ιστοριων βιβλια η. Herodiani historiarum libri 8. Recogniti & Notis illustrati. *Oxford, Sheldonian Theatre, for G. West and Anthony Peisley, 1704.*

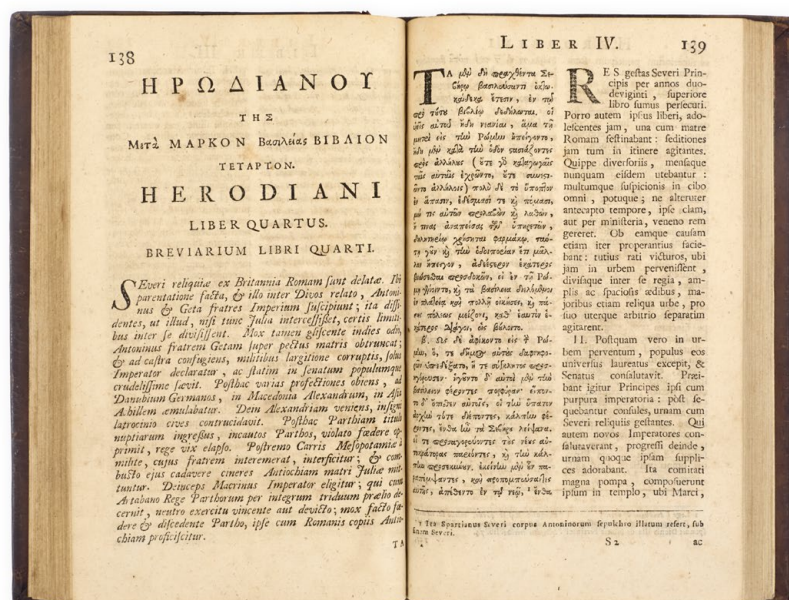
8vo, pp. [viii], 288; engraved device of the Sheldonian Theatre to title-page, text printed in Latin and Greek in parallel columns; some light foxing or browning, but a good copy; bound in early nineteenth-century navy calf, borders and lozenge-panels roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, gilt board edges, marbled pastedowns; later free endpapers, binding very slightly rubbed; small purple ink stamp of the letter K to rear flyleaf, pencil notes in French to head of rear flyleaf. **£250**

A finely bound copy of Herodian's moralising history of Rome, from Marcus Aurelius to Gordian III.

Herodian of Antioch, a minor bureaucrat living in the first half of the third century, compiled a history covering the years 180–238AD, including the beginnings of the Third Century Crisis during which the Empire came close to collapse. He had personal knowledge of some of the events as they took place during his own lifetime. He wrote in Greek, his native tongue, and carefully distinguished in his narrative between a βασιλεύς ('king', such as Marcus Aurelius) and τύραννος ('tyrant', such as Commodus and Caracalla).

This bilingual edition, with the Latin translation of Angelo Poliziano, follows the Oxford editions of 1678 and 1699 Oxford editions. It was edited by Thomas Spark (died 1692), of Christ Church, whose scholarship was not held in high regard (see ODNB).

ESTC T127172; cf. Madan, *Oxford Books* 3177 (1678 edition).



S. P. Q. V.
A SURVAY
OF THE
SIGNORIE
OF
VENICE,

Of Her admired policy, and method of
GOVERNMENT, &c.

WITH
A Cohortation to all Christian Princes to resent
Her dangerous Condition at present.

By JAMES HOWELL Esq.



LONDON,
Printed for Richard Lowndes at the White Lion
in S. Pauls Churchyard, near the West end.
M. DC. LI.

The Venetian Republic as a Model for the Commonwealth

21. **HOWELL, James.** S·P·Q·V·A Survay of the Signorie of Venice, of her admired Policy, and Method of Government, &c., with a Cohortation to all Christian Princes to resent her dangerous Condition at present. *London, Richard Lowndes, 1651.*

Folio, pp. [viii], 55, [3], 57–198, '175–210' (i.e. 199–234), [8], with engraved frontispiece by Robert Vaughan and one engraved plate; title printed in red and black with a woodcut Marcian lion printed in two colours, woodcut and typographic headpieces, woodcut initials; lightly toned with occasional spots, long paper-flaw to inner margin of frontispiece, but a very good copy; bound in contemporary English sheep, a little rubbed and scuffed, headcap lost; occasional old pencil annotations, armorial bookplates of J. H. Smyth-Pigott of Brockley and Charles Joseph Harford, ink stamp of University College London with duplicate stamp to title verso. **£1500**

First and only edition of James Howell's influential account of the history and government of Venice, proposing the Venetian republic as a model for aristocratic rule during the British interregnum.



Re: Vaughan sculp.

Upon the City and Signorie of VENICE.

*C*ould any State on Earth Immortall be,
 Venice by Her rare Government is She;
 Venice Great Neptunes Minion, still a Mayd,
 Though by the warrlikst Potentats assayd;
 Yet She retaines Her Virgin-waters pure,
 Nor any Forren mixtures can endure;
 Though, Syren-like on Shore and Sea, Her Face
 Enchants all those whom once She doth embrace;
 Nor is ther any can Her bewty prize
 But he who hath beheld Her with his Eyes:

*These following Leaves display, if well observd,
 How She so long Her Maydenhead preservd,
 How for sound prudence She still bore the Bell;
 Whence may be drawn this high-fetchd parallel,*

*Venus and Venice are Great Queens in their degree,
 Venus is Queen of Love, Venice of Policie.*

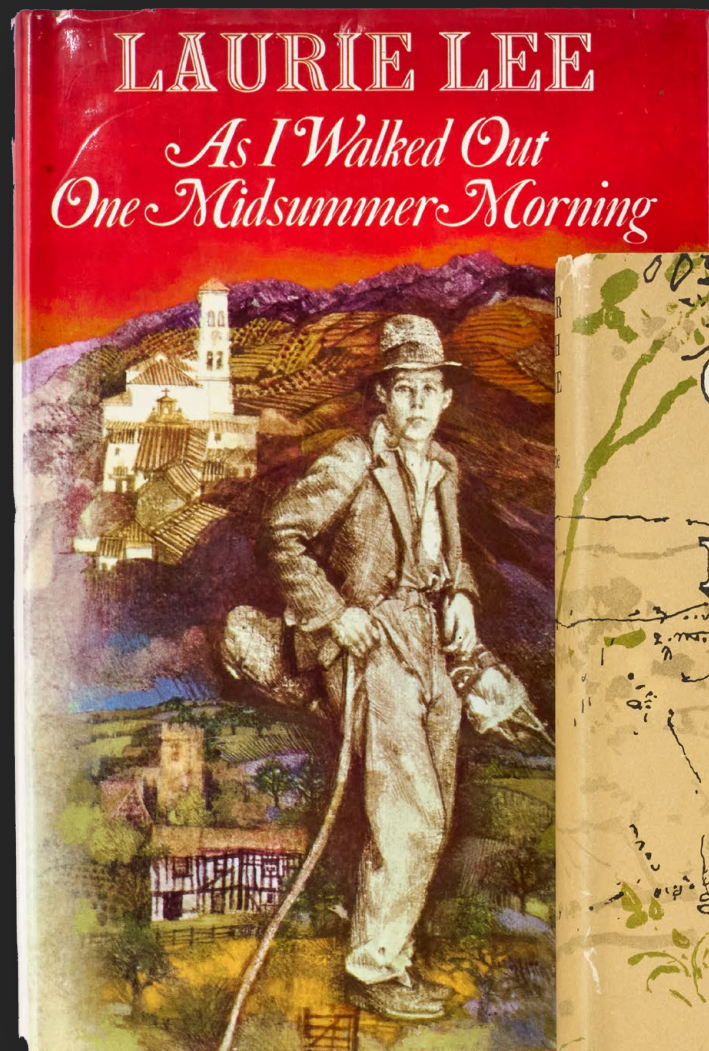
J. H.



A well-read and well-travelled writer whose circle had included Jonson and Digby, Howell (1594?-1666) published his *Survey of the Signorie of Venice* on his release after eight years' imprisonment in the Fleet, at least in part for his well-known royalist sympathies; the dedication to the Rump Parliament is no doubt an attempt to curry favour with the new regime and to deflect Prynne's charge that he was 'no friend to Parliaments, but a malignant' (ODNB). No doubt informed by his travels accompanying royal embassies under Charles I, his account of Venice heralds the city as a constitutional model for the Commonwealth, arguing for an aristocratic republic as a stable form of government.

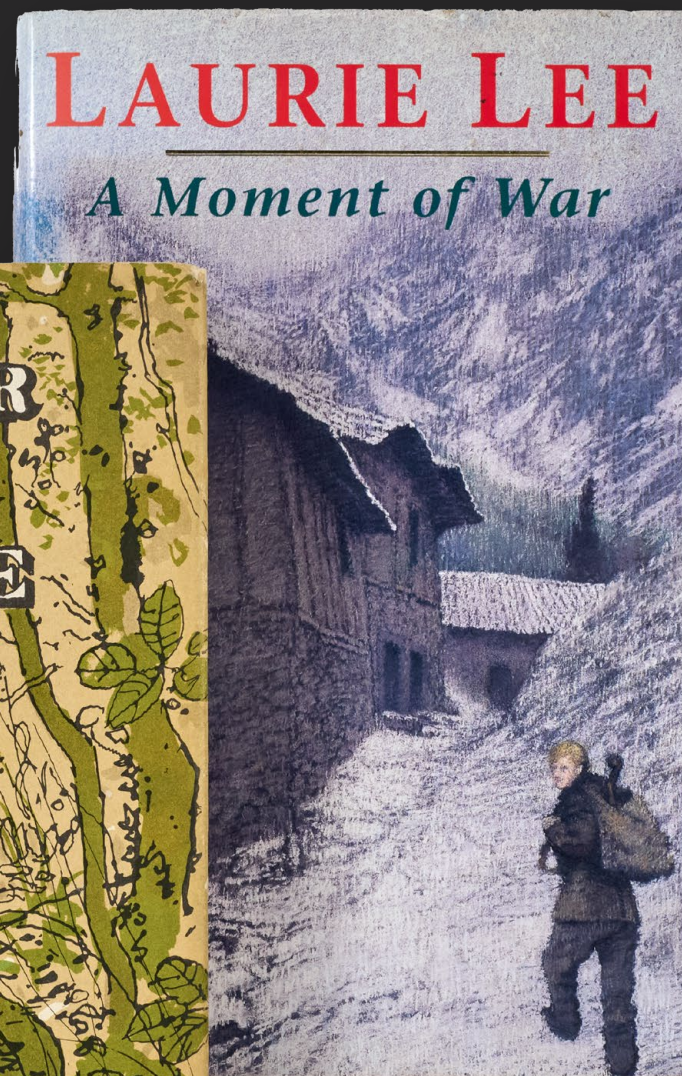
The engraved frontispiece by Robert Vaughan depicts the allegorical figure of Venice, leaning upon Neptune, emblematic of the Republic's maritime power, with a view of the city below.

ESTC R14157, Wing H3112.

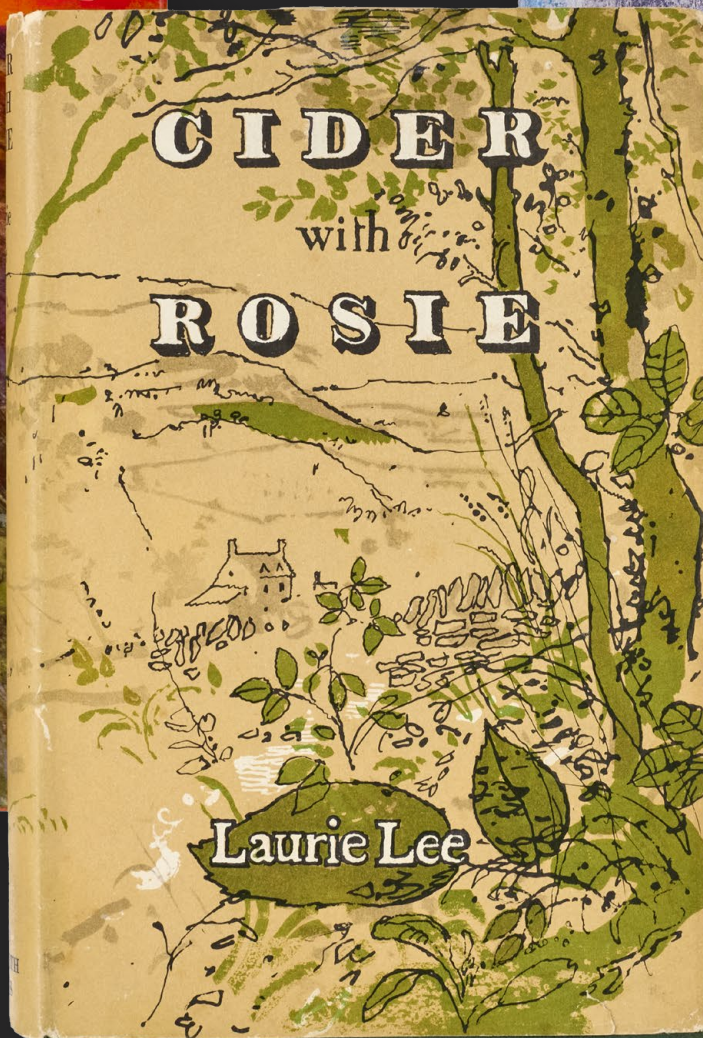


No. 23

No. 22



No. 24



22. LEE, Laurie. *Cider with Rosie.*
London, the Hogarth Press, 1959.

8vo, pp. [ii], 280, [1], [1, blank]; 17 full-page and 10 in-text illustrations; in the original green cloth, spine lettered in gilt, pictorial dust-jacket by John Ward with price unclipped; spine slightly bumped at head and foot, jacket a little nicked at edges, small losses to front turn, inoffensive repair to interior of jacket; a very good copy in a good jacket. **£185**

First edition, first impression of Lee's memoir of English village boyhood, recounted in mellifluous, rustic detail.

Preserved here and in the subsequent two impressions is the famous passage on p. 272 suggesting that a fire at a piano factory had been an insurance fraud, a claim that brought a libel suit against Lee and his publishers and was suppressed in later issues.

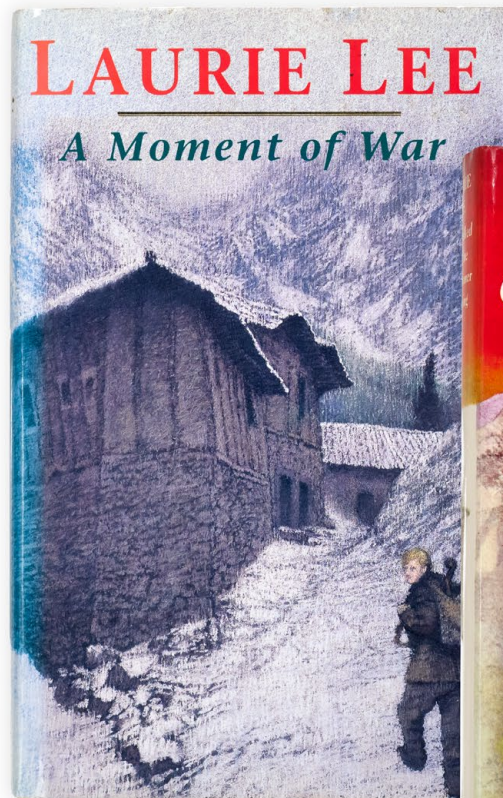
Oliver-Jones A.10(b).

23. LEE, Laurie. *As I walked out one Midsummer Morning.* *London, André Deutsch, 1969.*

8vo, pp. 252; in-text illustrations throughout; a few slight spots to leaf-edges, minor scuffs to top-edge; in the original orange cloth, spine gilt, top-edge stained green, pictorial dust-jacket by Shirley Thomas; very slightly cocked, price clipped, flaps a little creased; a very good copy in a very good jacket. **£95**

First edition of Lee's sequel to *Cider with Rosie*, in which he leaves his Gloucestershire home and ventures to Spain on the eve of its Civil War.

Oliver-Jones A.14(b).

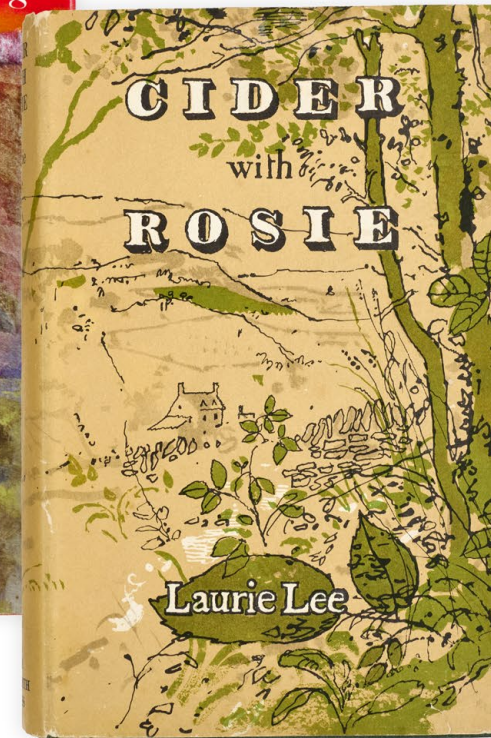
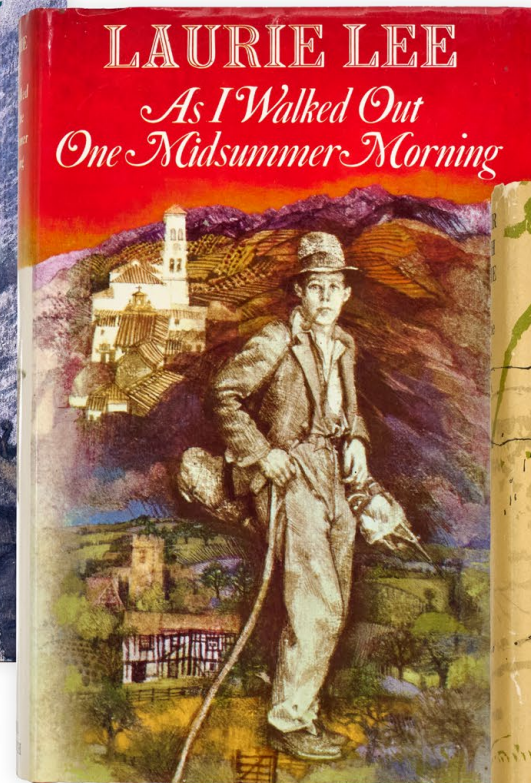


24. LEE, Laurie. *A Moment of War.*
London, Viking, 1991.

8vo, pp. [vi], 178; full- and double-page illustrations throughout; some foxing to edges; in the original black cloth, spine lettered in silver, pictorial dust-jacket by Keith Bowen; jacket a little sunned at spine, price clipped, foxing to inside of jacket; a very good copy in a good jacket. **£50**

First edition, first impression of the last volume in Lee's autobiographical trilogy, in which he returns to Spain in 1937 to fight for the Republican cause.

Oliver-Jones A.22(b).



THE LEO McLAGLAN JIU-JITSU CORSET

Designed to allow that perfect freedom to every muscle of the body, which is so absolutely necessary for true development, and at the same time supply the required support to the abdomen and back. All girls and women who make Jiu-Jitsu a study, and all who play Tennis, Golf, or other Athletic Games, will obtain wonderful benefit from the **Leo McLaglan Jiu-Jitsu Elastic Corset**. Made in three depths. White or Flesh-Pink.

The only perfect support
for Sports
Wear.



Every pair is stamped 'The Leo McLaglan Jiu-Jitsu Corset.'

Refuse all worthless imitations.

6 in. 8 in. 11 in.
5/11 8/6 10/6

If any difficulty in
procuring, write

Leo McLaglan

c/o C. Arthur Pearson
Ltd.

17 Henrietta St.
London, W.C. 2



Jiu-Jitsu for Girls

25. **McLAGLAN, Sydney** [Temple] Leopold, *Captain*. Jiu-Jitsu for Girls ... Illustrated with 53 Photographs. London, C. Arthur Pearson, 1922.

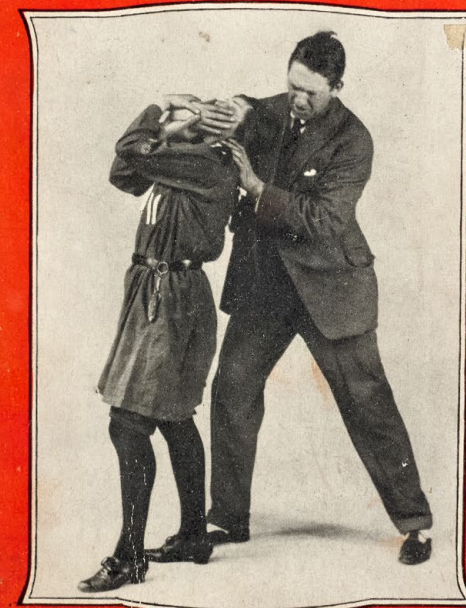
12mo, pp. 46, [2]; halftone portrait of McLaglan and his daughter printed as frontispiece to half-title verso, halftone illustrations throughout; a few very slight stains; stapled in publisher's illustrated red wrappers; a few light creases, staples a little rusty, remains of sticker to front wrapper, but a very good copy.

£650

First and only edition, very rare, of this illustrated introduction to jiu-jitsu for girls, with an advertisement for the author's Jiu-Jitsu Corsets, by a (self-proclaimed) World Champion in Jiu-Jitsu.

JIU-JITSU FOR GIRLS

THE BEST MEANS OF SELF DEFENCE



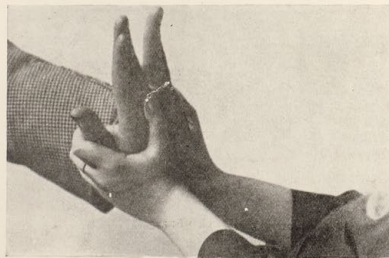
CAPT. S. L. McLAGLAN
CHAMPION OF THE WORLD

PRICE
1/6
NET

SERIES H.



SERIES G. FIG. 4.



SERIES G. FIG. 5.



SERIES H. FIG. 1.



'We often hear that the pen is mightier than the sword. Jiu-jitsu is also mightier than brute force and physical strength, and it teaches us that the small and apparently weak must not always be despised.' (p. [5]) The book opens with a series of strength-building exercises, followed by 'the Leo McLaglan system of resuscitation which is taken from the ancient Japanese theory' (p. 13). The various jiu-jitsu holds appropriate in different defensive situations are illustrated by stylised photographs of girl-guides tackling tall 'ruffians'. Appended are advertisements for the 'Leo McLaglan Jiu-Jitsu Corset', apparently in high demand ('Refuse all other worthless imitations'), and for McLaglan's Jiu-Jitsu training for 'Girls' Schools or Members of the Girl Guides'.

Little is known of the author, Leopold McLaglan (or McLaglen, 1884–1951), other than the details given in his published works: he styles himself 'Jiu-Jitsu Champion of the World', published other titles including *The Manual of Jiu-Jitsu* and *Police Jiu-Jitsu*, and dedicates the present work to his 'beloved daughter', Phoebe Narcissus McLaglan.

OCLC records no copies in the US, and only two copies in the UK (Bodleian, CUL).

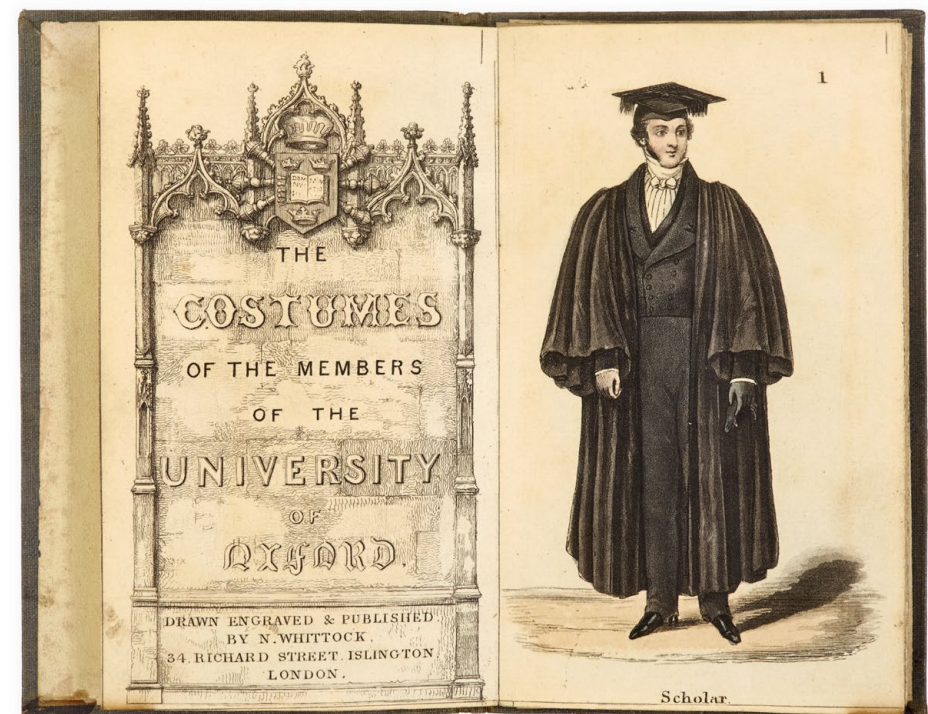


Oxford Outfits

26. [OXFORD, *University of.*] WHITTOCK, Nathaniel. *The Costumes of the Members of the University of Oxford ... London, N. Whittock, [c. 1848–1852].*

18mo (113 × 67 mm), ff. [1, title], 17, printed on a single sheet and joined as a continuous panorama; lithographically printed and hand-coloured, printed on rectos only, hand-coloured; very small brown stain to lower outer corner, else a very good copy; concertina-folded in original dark green cloth boards (final leaf pasted to rear board), front board lettered 'Costumes of Oxford' in gilt; very slightly rubbed. **£450**

A lovely pocket-sized guide to Oxford academic dress, consisting of hand-coloured lithographic illustrations by Nathaniel Whittock, here with the Duke of Wellington as Chancellor.



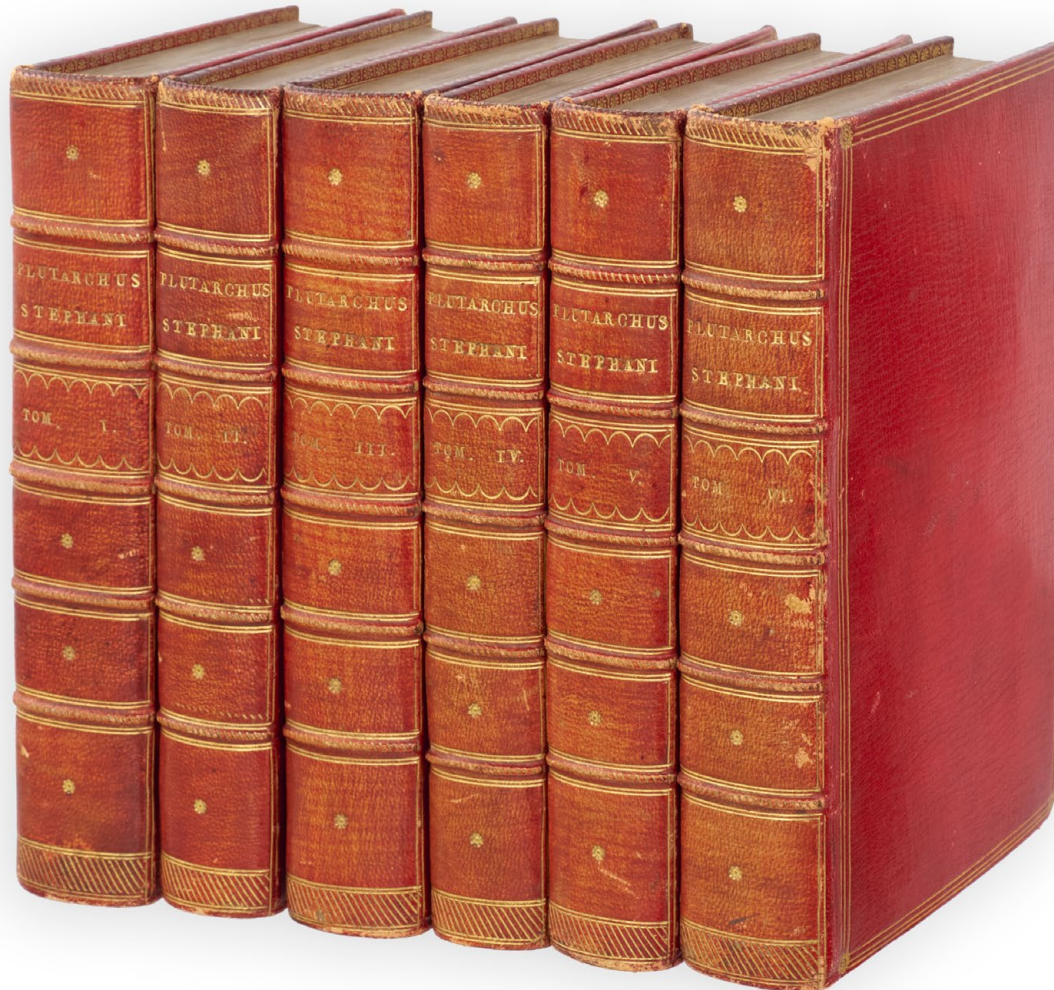


Nathaniel Whittock (1791–1860) was born in Westminster and between 1824 and 1828 lived in Oxford, styling himself ‘teacher of drawing and perspective, lithographist to the University’. He resided at 34 Richard Street, Islington – the address given here – from 1848 until his death. He is particularly noted for his bird’s-eye views, including one of Oxford. The plates here run from a simple Oxford Scholar, via Commoners, noblemen, Bachelors, Masters, Doctors, and Proctors, to the University’s Chancellor. According to Library Hub, the work exists in at least two states, one, as here, showing the Chancellor with his right hand resting upon a pile of books on a table (‘possibly the Duke of Wellington’), and another showing him holding a piece of paper in his left hand, without a table (‘possibly Edward Smith-Stanley, 14th Earl of Derby’). Wellington served as Chancellor from 1834, being succeeded by Derby in 1852. The hand-colouring here brings out the splendour of the ‘Nobleman, dress gown’ and of the Chancellor’s robes in particular.

Cordeaux, *Bibliography of printed works relating to the University of Oxford* 1318 (dated to c. 1840).



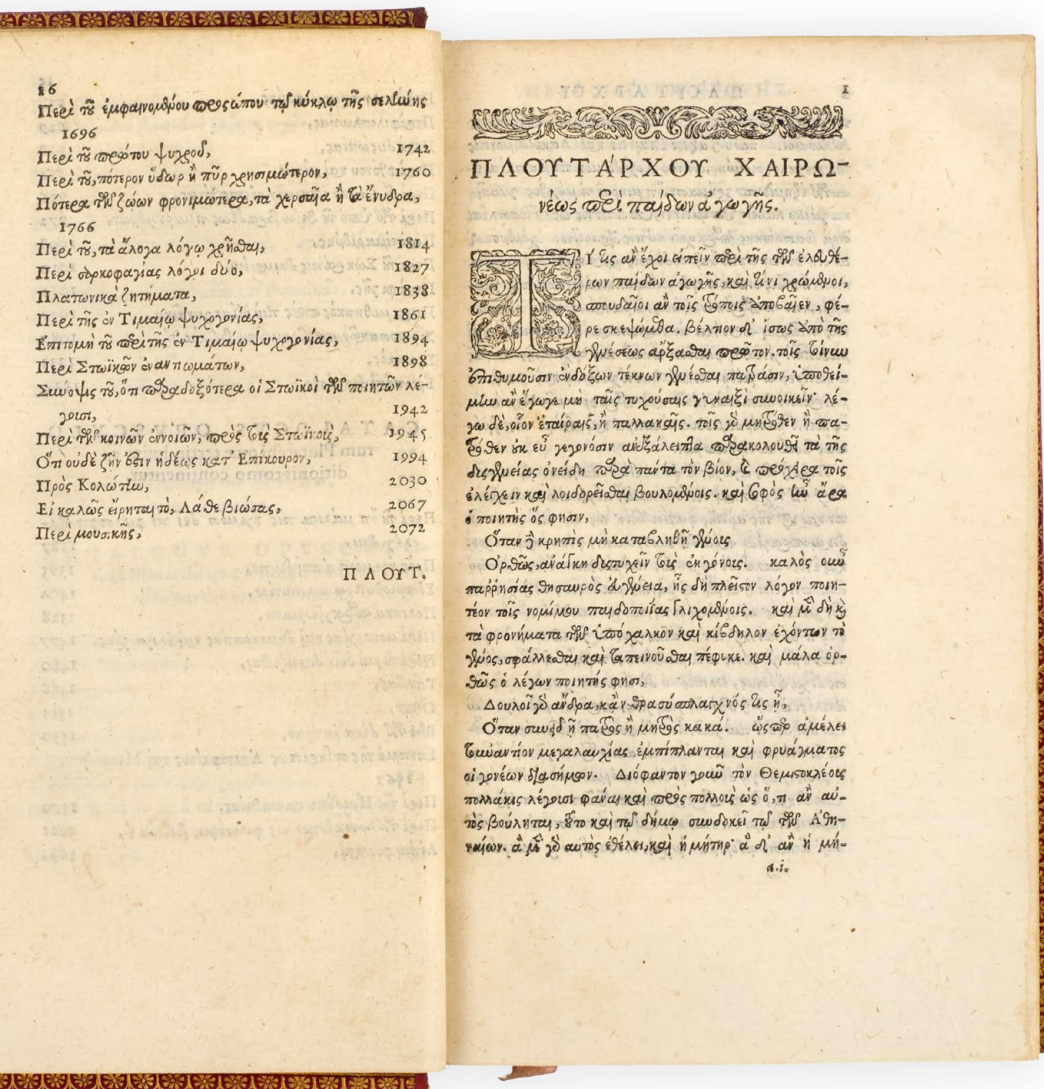
Claude Fleury's Copy



27. PLUTARCH. Πλουταρχου Χαιρωνεως τα σωζομενα συγγραμματα. Plutarchi Chaeronensis quae extant opera, cum Latina interpretatione. Ex vetustis codicibus plurima nunc primum emendata sunt, ut ex Henr. Stephani annotationibus intelliges: quibus et suam quorundam libellorum interpretationem adiunxit. Aemylji Probi de vita excellentium imperatorum liber. [Geneva], Henri Estienne, 1572.

Six vols (of thirteen), 8vo, pp. I: 16, 778, [6, blank]; II: [779]–1381, [3, blank]; III: [1387]–2101, [3, blank]; IV: 568, 573–579, [1, blank]; V: [581]–1213, [3, blank]; VI: [1217]–1923, [1, blank]; bound without vol. IV N5–6 (see below) and without terminal blanks II Pp8 and III YYY8; woodcut Estienne device to vol. I title, initials, head-pieces; short marginal paper-flaw to vol. IV D5, very occasional light marks, but a beautiful set; bound in late eighteenth-century crushed red morocco, spines gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers, pink silk placemarkers; a little wear to extremities, spines very lightly sunned; title to *Parallel Lives* (vol. IV) inscribed 'Franciscus de Martigny' (crossed through) and 'Claudius Fleury abbas Loci-Dei' (see below). **£950**

A handsome set of the 'editio princeps of the complete works of Plutarch' (Schreiber), comprising the six volumes containing the entire Greek text, edited, printed, and published by Henri Estienne in Geneva. Volumes VII to XII contained the Latin translation by Estienne himself, Xylander, Erasmus, Budé, Turnèbe, Pirckheimer and others, and the final volume XIII comprised an appendix. The four parts – the *Moralia* and the *Parallela*, each in Latin and in Greek – were evidently sold separately from the time of their publication onwards, and sets are therefore very rarely found with all thirteen volumes.



Claudius Fleury abbas Locj-Dej.

The first three volumes here contain the delightfully eclectic collection of 78 works known as the *Moralia*, opening with a treatise on the education of children (very influential in the Renaissance) and ending with one on music (one of the principal sources of knowledge of the history of Greek music and lyric poetry). In between we find, *inter alia*, advice on profiting from one's enemies and staying healthy, tips to a bride and groom, sayings of Spartan women, love stories, and pieces on talkativeness, the face of the Moon, the relative cleverness of land and sea creatures, and Stoic self-contradictions. Volumes III to VI contain Plutarch's famous *Parallel Lives*, full of interesting anecdotes and memorable historical passages. 'Although Plutarch distorts the truth in order to exemplify virtue or vice, in general he is as reliable as his sources, and sometimes very valuable. He shows no bias or unfairness in his treatment of Greeks and Romans, no flattery of the now dominant power of Rome or vanity in the past glories of his own nation' (*Oxford Companion to Classical Literature*).

In order to avoid the need for an additional sheet and a large number of unnecessary blanks – the other volumes include an uncommonly profligate eight terminal blanks between them, of which three in vol. I alone – a single additional bifolium was printed for insertion in the final quire of vol. IV to make ten leaves. Evidently, however, this did not go to plan: many copies (among them two of the Cambridge copies described by Adams, like ours) are found without the additional bifolium, while in others (such as that in the Bayerische Staatsbibliothek) the bifolium is inexplicably bound within the first quire of the following volume.

Provenance: the title-page to vol. IV bears the signature of the French ecclesiastical historian Claude Fleury (1640–1723). For his work as a royal tutor Fleury was awarded the Cistercian abbey of Loc-Dieu by Louis XIV. He would later write his famous *Histoire ecclésiastique*, the first large-scale history of the Church, and serve as confessor to the young Louis XV.

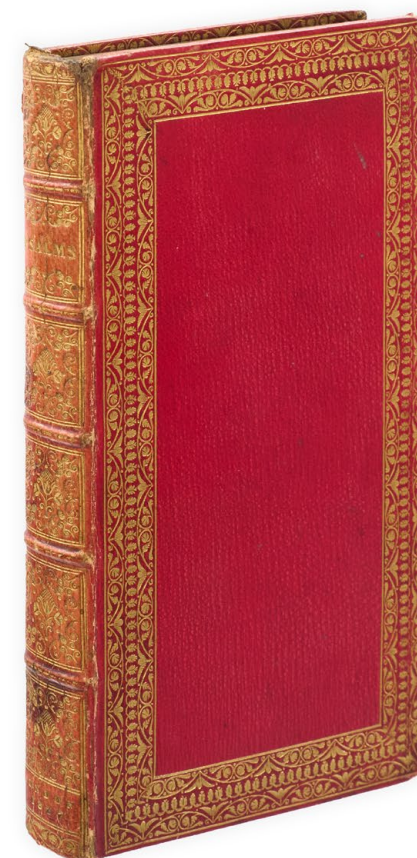
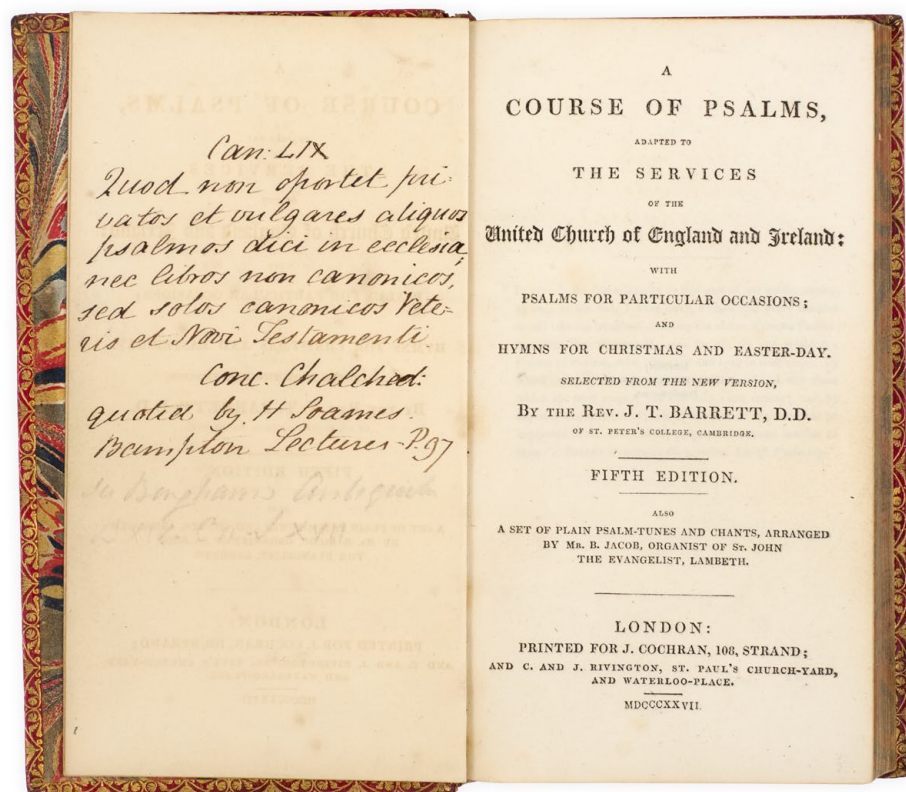
Adams P 1607; Renouard, *Annales de l'imprimerie des Estienne* p.134; Schreiber 179.

12mo, pp. viii, [1], 246, [8]; very occasional minor foxing, but a very good copy; bound in contemporary red morocco, borders roll-tooled in gilt, spine richly gilt in compartments, edges marbled and gilt, marbled endpapers; very slightly rubbed, minor chip to headcap; near-contemporary inscription to front flyleaf (*see below*), cross-referenced page numbers in a later hand to lower margins of some pages. **£175**

The Psalms are intended to accompany a separate book of *Psalm Tunes*, with the musical setting for each shown in the index at the end of this book. They are arranged in line with the Church calendar, running from the first Sunday in Advent and to the twenty-sixth Sunday after Trinity. At the end are a selection of Psalms for occasions such as the anniversary of the Gunpowder Plot and the 'Restoration of the Royal Family', in addition to two hymns for Christmas and Easter.

A note on the flyleaf refers to the 1830 Bampton Lecture, 'An Inquiry into the Doctrines of the Anglo-Saxon church', delivered by the clergyman and Church historian Henry Soames (1785–1860).

OCLC records only one copy of the fifth edition (Emory).



Farce with Contributions by Garrick

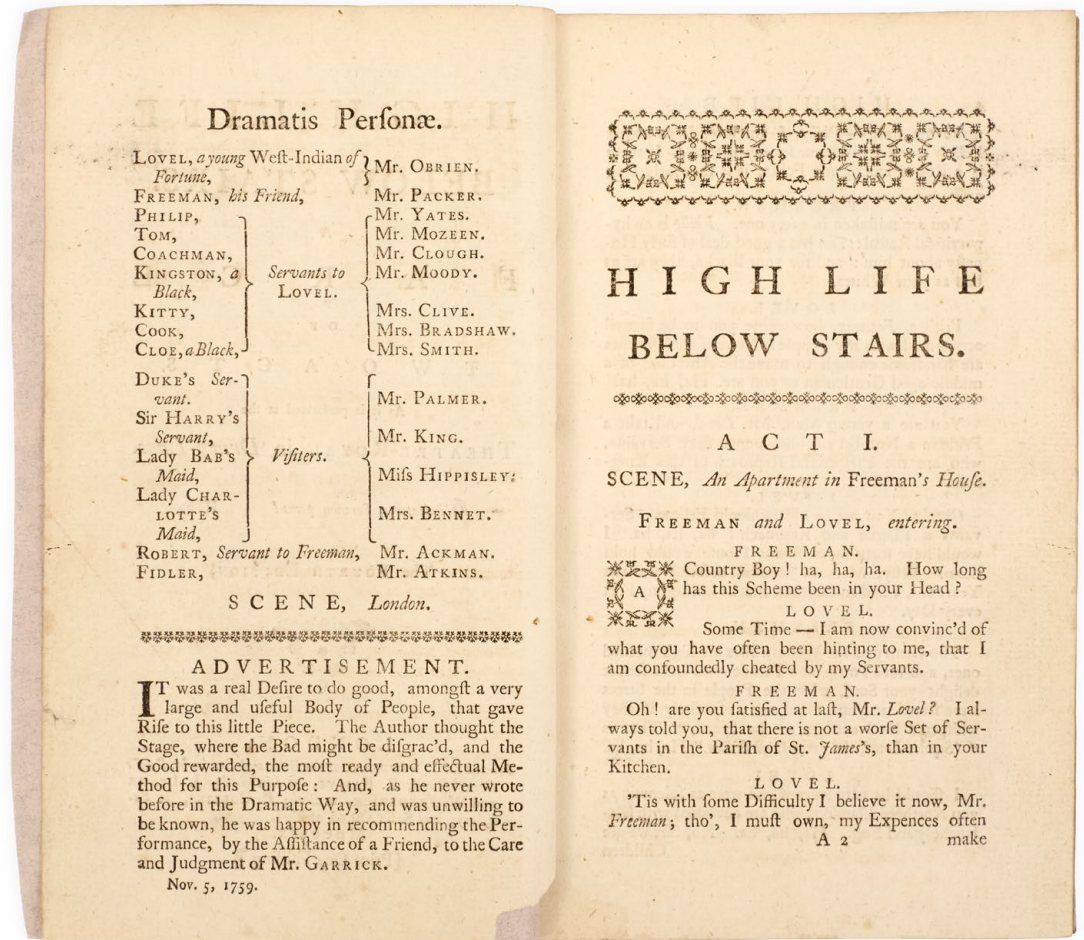
29. [TOWNLEY, James.] *High Life below Stairs*. A Farce of two Acts. As it is performed at the Theatre-Royal in Drury-Lane. *London, John Newbery, 1759.*

8vo, pp. 54; title a little soiled with small marginal loss to lower inner corner, light foxing and a few stains, closed paper-flaw to C1, else a good copy; in modern marbled wrappers, printed label to front wrapper; contemporary ownership inscription 'Ruth Speeds' to title. £100

Rare fourth edition of this highly successful Drury Lane farce by James Townley, with editorial contributions by his friend Garrick, and contemporary female provenance.

Authored by the clergyman and headmaster of Merchant Taylors' James Townley (1714–1778), *'High Life below the Stairs'*, a two-act farce first staged at Drury Lane on 31 October 1759, garnered immediate public and critical acclaim, although some believed the play to be the work of Garrick. Further research and review unequivocally establishes that Townley wrote this piece and that Garrick probably contributed editorial assistance – as Townley did in turn for Garrick, most notably on *The Clandestine Marriage*. Regardless of the question of authorship, *High Life* emerged as a smashing popular success; the standard plot of a master who dons the functional yet humorous disguise of a servant to witness and to assess the behaviour of his employees received a great deal of attention – and protest – from its audience, since it became a prominent attraction for all of London society. The play appeared in many editions, was translated into German and French, and was performed on a great many of the world's stages' (ODNB).

ESTC T127589 (BL, Bodleian, and Rice only); Roscoe A592(5).



Dogal Document

30. [VENICE]. Girolamo PRIULI, Doge. Document regarding the sale of land at Rimini. *Venice, 6 November 1561.*

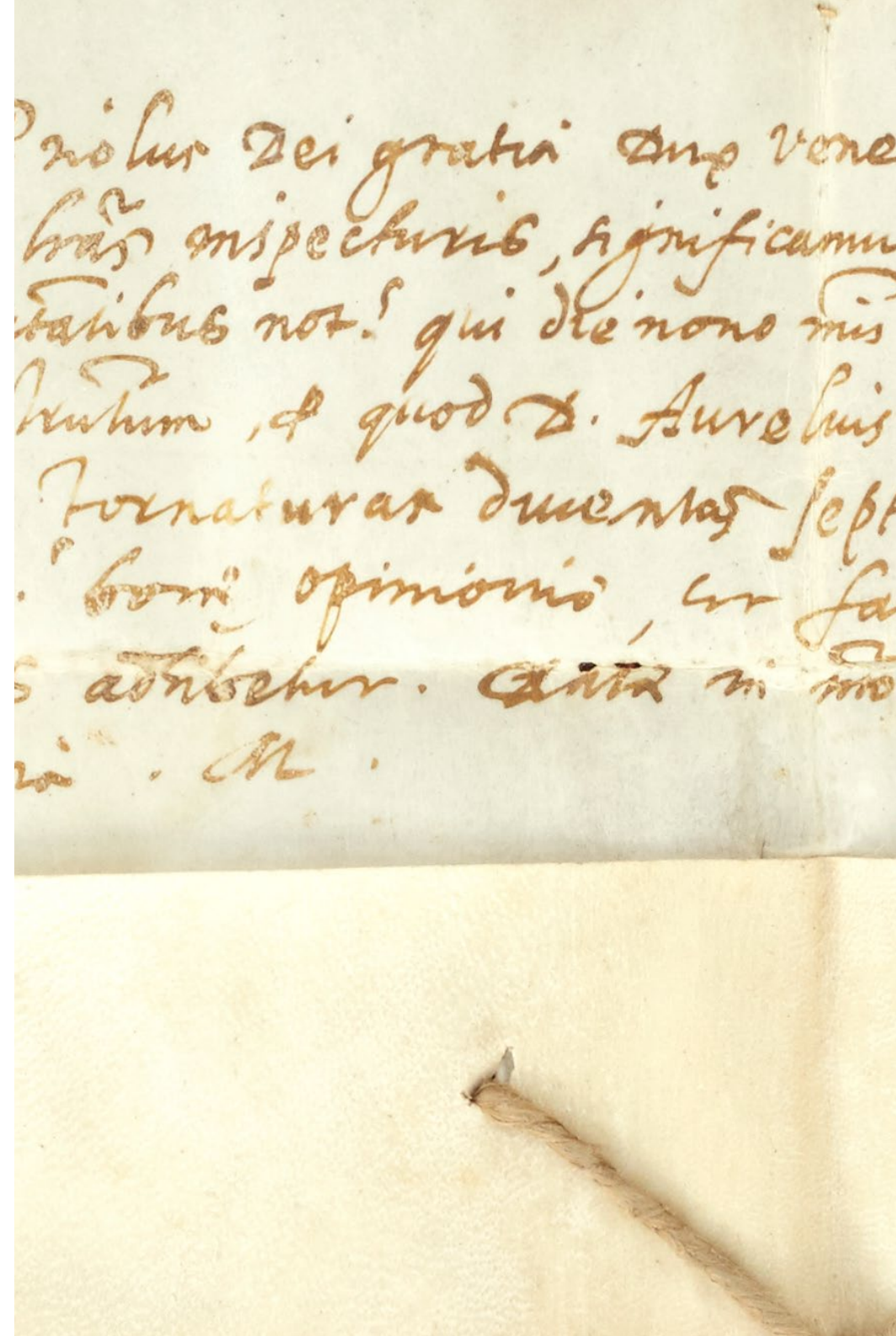
Manuscript on vellum, in Latin (c. 120 × 300 mm), mounted on red embroidered cloth in glazed wooden frame (c. 250 × 420 mm); 8 lines of text in cursive hand in light brown ink, notarial signature to bottom right; lead bulla on two cords depicting St Mark and the Doge; a few small wormholes, creases from folding, very good; newspaper cutting (detailing provenance) pasted to back of frame.

£450*

A document issued by Girolamo Priuli (Doge of Venice 1559–1567) approving an instrument of sale executed by the notary Marco Antonio de Cavaneis, on 9 October 1546, transferring 270 'tornaturas' (a measure of land) at Rimini ('Arimino'), on Italy's Adriatic coast, from doctor Aurelio Superchio to Simone Bonamini.

Simone Bonamini (1503–1579) served as the majordomo of Guidobaldo II della Rovere, Duke of Urbino and patron of Titian.

Provenance: from a collection of documents presented in 1939 by count Decio Bonamini-Pepoli to the archives of the Ca' Granda Ospedale Maggiore in Milan, and later dispersed.

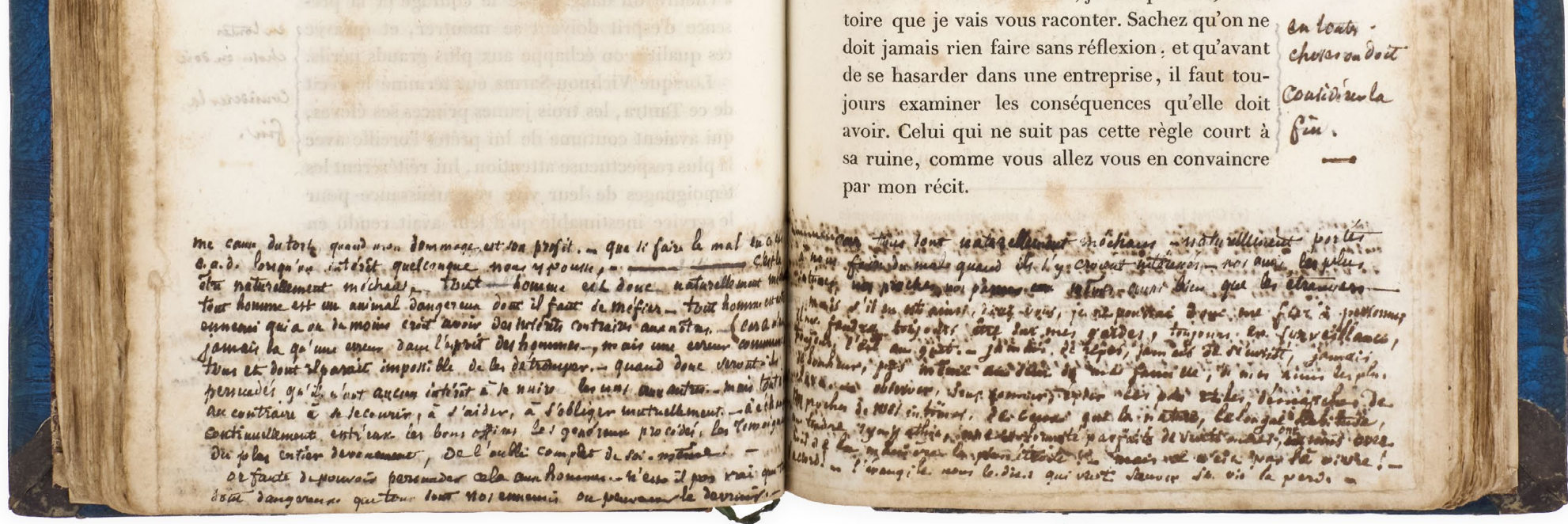


Hieronymus Priuli Dei gratia Dno venetiarum re. universis, et singulis tam amicis, quam
 fidelibus prius hanc inspecturis, significamus, quod Marcus Antonius de Cananis per litteras
 in veneta auctoritate not. qui die nono m. octobris 1581. scripsit, et publicum quoddam
 venditionis instrumentum, et quod D. Aurelius Superbis doctus vendidit Simoni q. Fiori
 et bonominis Fornaturae ducentas septuaginta taximine in circa pio, in m. co
 re. est not. boni opinionis, et famul, cum inscriptis, et scripturis q. in
 pleno libris adhibetur. data in m. d.uali palatio die sexta novembrio.
 Jno. Curia. M. D.

LF OH



DOGE PRIULI
 VENEZIA-1581



Annotated Indian Animal Fables

31. VISHNU SHARMA, attributed, et al; Jean Antoine DUBOIS, translator. Le Pantcha-tantra, ou les cinq ruses, fables du Brahme Vichnou-Sarma; Aventures de Paramarta, et autres contes, le tout traduit pour la première fois sur les originaux indiens ... Paris, J.-S. Merlin, 1826.

8vo, pp. xvi, 415, [1]; some foxing throughout, show-through from marginal annotations, otherwise a good, uncut copy; in contemporary half black calf with marbled sides, spine gilt-ruled in compartments and lettered directly in gilt, marbled endpapers; endcaps lost, short split to rear joint, some wear to spine and board edges, covers rubbed; contemporary ownership inscription to half-title 'ex libris Ferdinand Lefevre', his marginal annotations in ink and occasional pencil to c. 110 pages. **£1850**

First edition of this French translation of the *Panchatantra*, an ancient Indian collection of animal fables, of *The Adventures of Guru Paramartha*, a Tamil compilation of satirical stories, and of other oriental tales, by the French Catholic missionary Jean-Antoine Dubois, with remarkable annotations by a contemporary reader.

toire que je vais vous raconter. Sachez qu'on ne doit jamais rien faire sans réflexion, et qu'avant de se hasarder dans une entreprise, il faut toujours examiner les conséquences qu'elle doit avoir. Celui qui ne suit pas cette règle court à sa ruine, comme vous allez vous en convaincre par mon récit.

me came d'autorité, quand mon dommage est son profit. - que si faire le mal en a...
 a. d. l'ouïr un intérêt quelconque non y pour...
 être naturellement méchant. Tout homme est donc naturellement méchant.
 tout homme est un animal dangereux dont il faut se méfier. - tout homme est un
 animal qui a en lui-même une source de malice et de cruauté. - Les hommes
 jamais la gloire d'une œuvre dans l'esprit des hommes, mais une œuvre commune
 tous et dont il paraît impossible de les déloger. - Quand donc devrions-nous
 persuader qu'il n'est aucun intérêt à le nuire les uns aux autres. - mais tout
 au contraire à se secourir, à s'aider, à s'obliger mutuellement. - à être
 continuellement en train. les bons offices, les bons procédés, les bons
 des plus entiers dévouement, de l'oubli complet de soi-même.
 de faire de pouvoir persuader cela aux hommes. - le cas il paraît vrai que
 sont dangereux, qu'on doit se méfier de tout homme, de tout animal, de tout être.

Dubois (1766–1848) served for many years as a missionary in India before working for the Society of Foreign Missions of Paris; his published output included an influential work on the manners and customs of the Indian people. Two important oriental works are translated by him here. The *Panchatantra*, the most famous collection of fables in India and a significant influence on the *Arabian Nights* and the *Fables of La Fontaine*, teaches the principles of good government and public policy through the medium of animal stories. *The Adventures of Guru Paramartha*, composed in Tamil by the Italian Jesuit missionary Costanzo Giuseppe Beschi (1680–1747), satirises the foibles and conceited ignorance of gurus and their disciples, and 'is the most entertaining book in Tamil literature, bubbling over with wit and humour' (*Catholic Encyclopedia*).

136 AVENTURES DE SANDHIVACA.
 reur, il hérisse sa crinière, se bat les flancs avec sa queue, court au-devant de ce prétendu ennemi, et lui livre bataille.

Le pauvre Sandjivaca, ainsi attaqué sans raison et sans motif, se mit sur la défensive, soutint quelque temps avec courage un combat inégal; mais ses forces furent bientôt épuisées, il succomba enfin à la rage et aux forces supérieures du lion, qui, après l'avoir tué, se rassasia de sa chair, et livra à Carataca et Damanaca le reste à dévorer.

Après s'être ainsi défaits de Sandjivaca par la ruse, les deux renards reprirent auprès du roi lion tout l'ascendant qu'ils avaient auparavant, et vécurent long-temps tranquilles à son service.

SECOND TANTRA.

L'unim fait la force.

Lorsque Vichnou-Sarma eut fini de raconter ces apologues, et qu'il en eut bien développé le sens, ses élèves, qui avaient prêté une oreille attentive à son récit, ravis d'admiration de sagacité de leur précepteur, dont l'esprit d'intelligence se manifestait si bien par le choix des exemples qu'il avait employés pour les instruire en les amusant, se levèrent, et se prosternèrent tous trois à ses pieds. Ils le remercièrent des sages leçons qu'il venait de leur donner pour leur former le cœur et l'esprit, l'assurant qu'ils le reconnaîtraient désormais pour leur *gourou* (1), et que, résolus de se conformer à ses instructions et à ses avis, ils espéraient, avec son secours, pouvoir sortir de l'état d'ignorance dans lequel ils étaient restés jusqu'alors, et profiter de la bonne éducation qu'ils recevraient de lui. Ils le prièrent en même temps d'achever l'ouvrage qu'il

(1) Guide ou directeur spirituel et temporel. Voyez *Mœurs de l'Inde*, tome I^{er}, page 164.

Mieux à leur service qu'à leur profit. — L'usage de leur ins-
 truction, leur éducation, l'instruction même, peut être employée à briser
 leur simple et libre équilibre. — Une fois connue, leur en-ferme-
 te à table. — ou, avec l'écriture, comme par les autres, —
 leur usage leur paraît, leur rendant, leur volonte. —
 leur usage. — Sans doute, cela leur a fait
 un bien, en ce que leur apparence à l'égard
 de leur usage, leur a fait, — malheureusement, à l'égard

Après ces premières démonstrations d'amitié et d'attachement, voyant que son ouvrage était heureusement terminé, il conduisit les trois jeunes princes auprès du roi leur père. Celui-ci fut transporté de joie à la vue de la réforme entière qui s'était opérée dans l'esprit et les manières de ses trois fils. Il admira de plus en plus l'esprit d'intelligence et les autres grandes qualités qu'ils faisaient paraître, et combla d'éloges Vichnou-Sarma, à qui il était redevable de ce service si important.

Voulant ensuite honorer ce sage précepteur comme il méritait de l'être, il convoqua une assemblée générale de tous les illustres brahmes Vitou-vansa de son royaume, et lorsqu'ils furent tous réunis, il introduisit ses trois fils au milieu de l'assemblée, et leur fit voir de quoi le sage Vichnou-Sarma avait été capable.

[illegible]

LE BRAHME, SA FEMME, ETC.

« Vichnou-Sarma, en finissant, ajouta quelques réflexions : Jeunes Princes, dit-il à ses élèves, qui continuait de lui prêter l'oreille avec admiration, reconnaissez dans ces exemples frappants les suites terribles de l'imprudence et de la précipitation. L'imprudent tarde peu à éprouver les effets presque toujours funestes de son imprévoyance. Le sage se conduit toujours avec réflexion, et n'agit jamais sans avoir bien considéré les conséquences de ses actions.

CONCLUSION.

Arrêtés que Vieilnou-Sarna eut fini le récit de tous les apologues qu'il avait inventés pour l'instruction de ses élèves, ceux-ci se sentirent des hommes tout nouveaux. Éclairés maintenant, sages et polis, on ne pouvait plus reconnaître en eux ces princes insensés que leur ignorance, leur déraison et leur grossièreté rendaient jadis l'objet du mépris public. Ils comprirent alors l'importance du service que leur précepteur incomparable leur avait rendu en réformant leurs manières basses et leur esprit grossier, et en les rendant dignes d'occuper avec honneur le rang

[illegible]

CONCLUSION.

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THE
DANISH LAWS:
OR, THE
C O D E
OF
CHRISTIAN the Fifth.
FAITHFULLY TRANSLATED
For the Use of the English Inhabitants
OF THE
Danish Settlements in America.



L O N D O N :
Printed for N. GIBSON, in Charles-street.
M.DCC.LVI.

European Laws in the West Indies

32. [WEST INDIES – DENMARK.] The Danish Laws: or, the Code of Christian the Fifth. Faithfully translated for the use of the English Inhabitants of the Danish Settlements in America. *London, N. Gibson, 1756.*

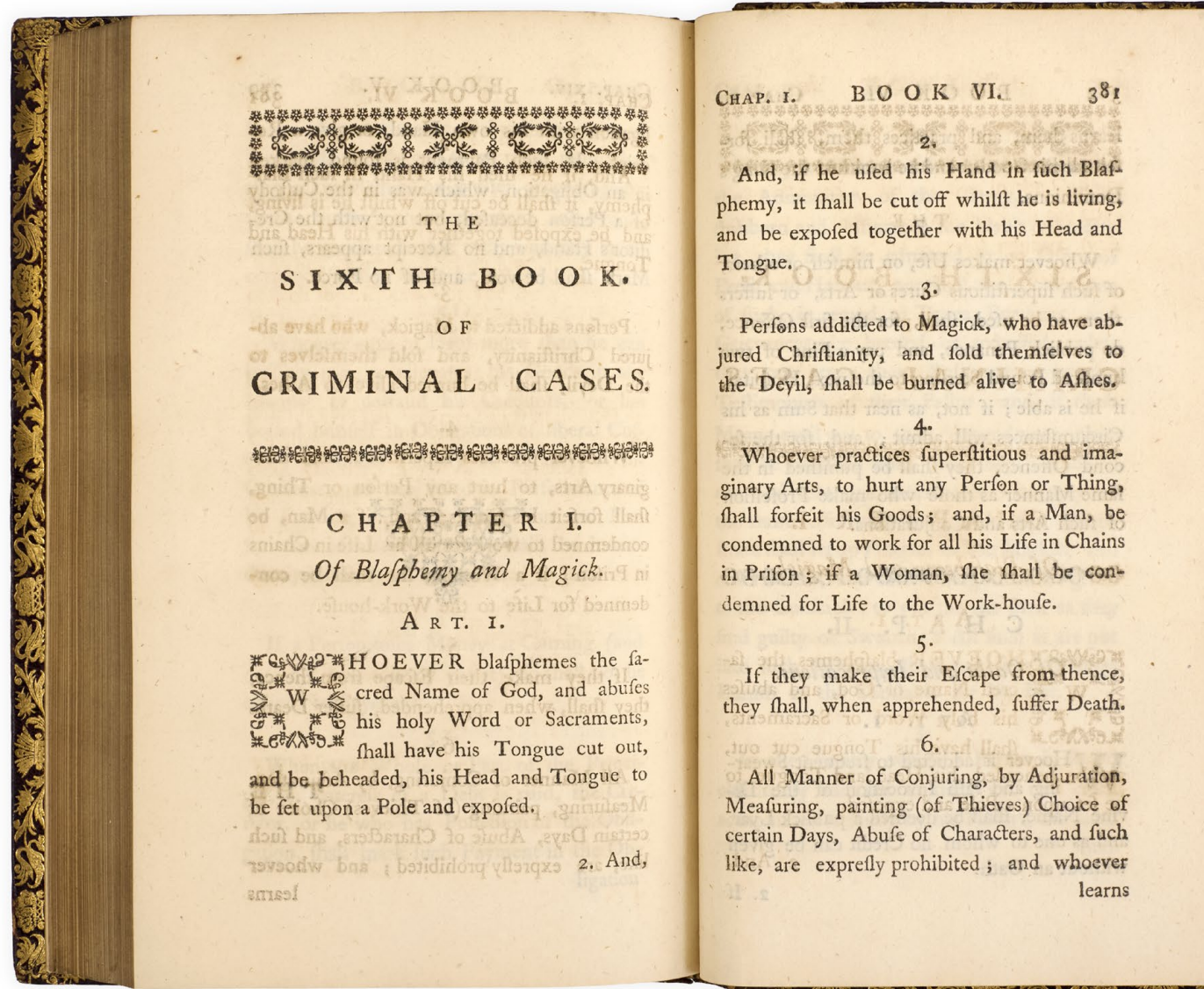
8vo, pp. viii, 476, [4]; woodcut headpieces and initials; slightly toned, otherwise very good; nineteenth-century burgundy pebbled roan, spine lettered in gilt, gilt turn-ins and edges, marbled endpapers; spine sunned, joints and extremities rubbed; ticket of Stevens and Haynes 'law publishers, booksellers & exporters' of London to front endpaper, stamps (including one marking it as withdrawn) of the Middle Temple Library on front and rear free endpapers, title-page, p. iii, and final page of index. **£850**

First English translation of the parts of Christian V's *Danske Lov* of 1683 that were relevant to the inhabitants of the Danish West Indies (the present-day U.S. Virgin Islands, plus the islands of St Thomas, St John, and St Croix).

The publisher explains that much of the original is omitted, including the whole of the second book, which had dealt with canon law, and anything that only applied to the territories of Denmark and Norway. 'The inserting of them would only have swelled the volume, without any real emolument to the English inhabitants of the Danish Territories in America ... The numbers of the articles, for uniformity, are continued in order, tho' articles are omitted; it might have been better to have followed the numerical order of the original; but as it seldom happens, and the articles omitted will be perhaps scarce ever found of any use in America, the inconvenience cannot be great.'

Among the laws that are included are regulations on marriage (marriages contracted by someone who is drunk, mad, or a minor are invalid; a widowed man cannot marry a woman with whom he committed adultery while his wife was still alive; rules of consanguinity; causes for marriage dissolution and prohibitions on divorce, such as a ban on divorce in cases where one spouse goes mad, and a rule that infectious disease is only grounds for divorce if the diseased party was aware of their illness prior to marriage and culpably infected their spouse; a law prohibiting torture (except in cases of treason); a section on maritime regulations, including how to deal with shipwrecks and the salvage of goods; a ban on itinerant sellers; laws on inheritance, succession, and estate management; laws concerning animal ownership and wild animals (including bees), and more. Book VI deals with criminal cases, including blasphemy and magic ('persons addicted to Magick, who have abjured Christianity, and sold themselves to the Devil, shall be burned alive to ashes'...), oaths and imprecations; Sabbath-breaking; treason, murder, infanticide, wounding, duelling, robbery, theft (first offenders, if the crime is small, shall be whipt; at the second offence, they shall be whipt and branded on the back; at the third offence, they shall be whipt and burnt in the forehead...), self-defence, lewdness, rape, arson, and slander.

ESTC T200850 ('In this issue, p. 106 misnumbered 06; pp. 59, 91 numbered correctly'); Sabin 18501.





Type Specimens on Textile Samples

33. [WILD & C^o.] Large sample book of printed textiles. [Turin, c. 1920?]

Printed textiles, folio, ff. [119]; erratically numbered to 141; a few minor creases or stains; fastened into a green cloth binding with brass pins, front board lettered 'WILD & C. | TORINO'. £1250

A large collection of samples of printed textiles, displaying a wide variety of techniques and applications.



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682

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79

MP 5
92972



MARCA REGISTRATA

ESPORTAZIONE



683





583



584

The samples, which include printing in various colours and various metals, half-tone photographic illustrations, and embroidery in coloured and metal threads, range from simple patterns and specimen alphabets to commercial applications – including many iterations of Wild & C^o's own logo – and religious examples, with many devotional images towards the end of the volume.

Owned by the Swiss textile-industrialist Emilio Wild (1857–1944), the Wild & C^o. cotton mill was established in 1894, with factories at Novara and Piasco di Saluzzo (both in Piedmont) employing around two thousand workers, for whom model villages were built at both sites.



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IN† principio erat Verbum : & Verbum erat apud Deum :
& Deus erat Verbum. **H**oc erat in principio apud Deum :