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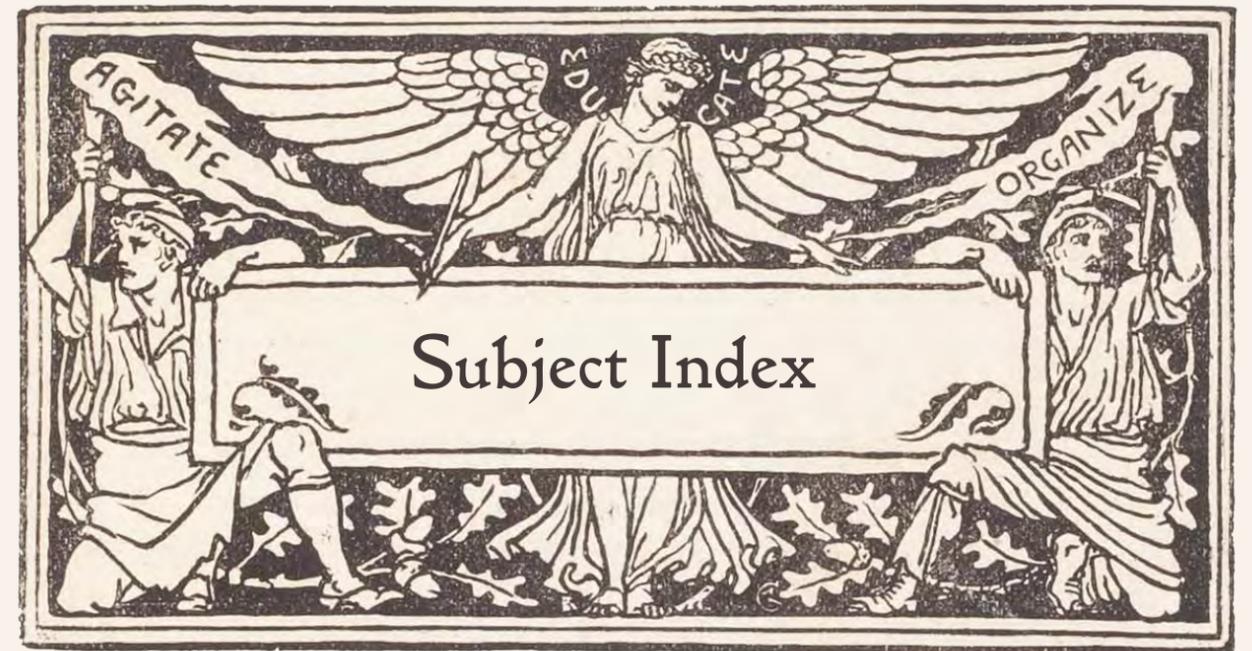
# Christmas at Quaritch

# C HRISTMAS AT QUARITCH



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## 01. EUROPE FROM A TO Z

[ABC.] *Petite géographie amusante* abécédaire nouveau offrant pour chaque lettre de l'alphabet une carte coloriée avec l'explication de chacune d'elles. Paris, P.-C. Lehuby, [1851].

Oblong 12mo, pp. [4], 73, [1 (blank)], with 25 plates comprising maps hand-coloured in outline; engraved initials; small tears to inner margins of half-title and title (not touching text), closed tear (without loss) to pp. 19-20 neatly repaired, some foxing to text leaves, occasional light foxing to plates; overall very good in original brown grained cloth, frames stamped in blind and gilt to covers, spine stamped in gilt, upper cover gilt lettered 'Petite géographie amusante', gilt edges, yellow endpapers; gilding somewhat faded, light wear to extremities, pastedowns renewed, upper hinge split but holding; ticket of 'Mlle S. Meuret, libraire ... à Nantes' to front pastedown; pencil note to p. 73.

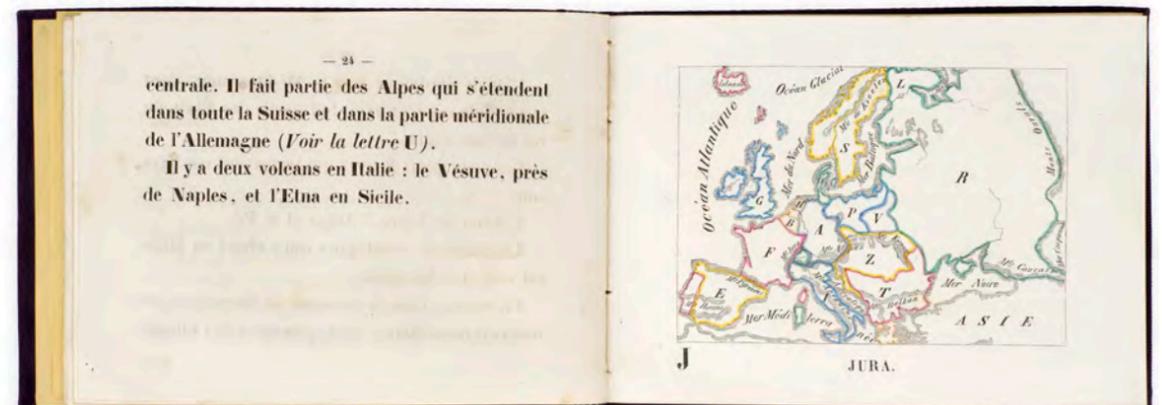
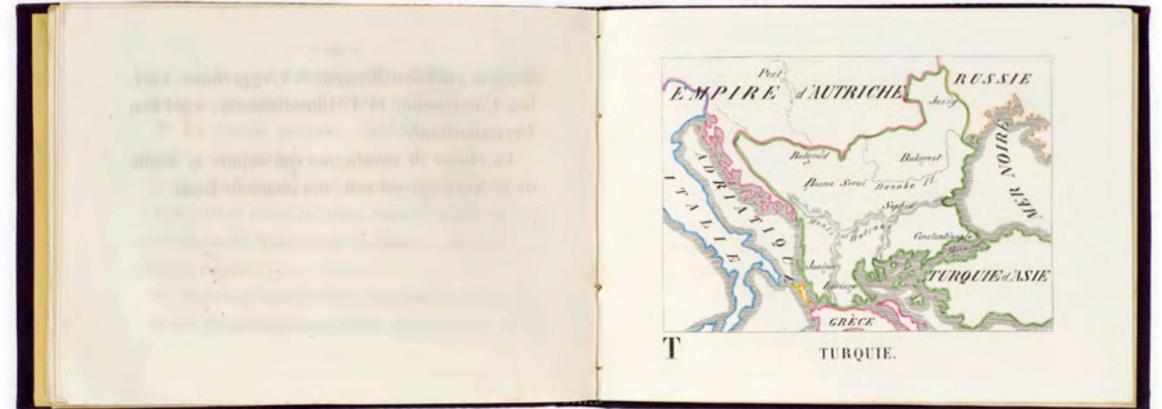
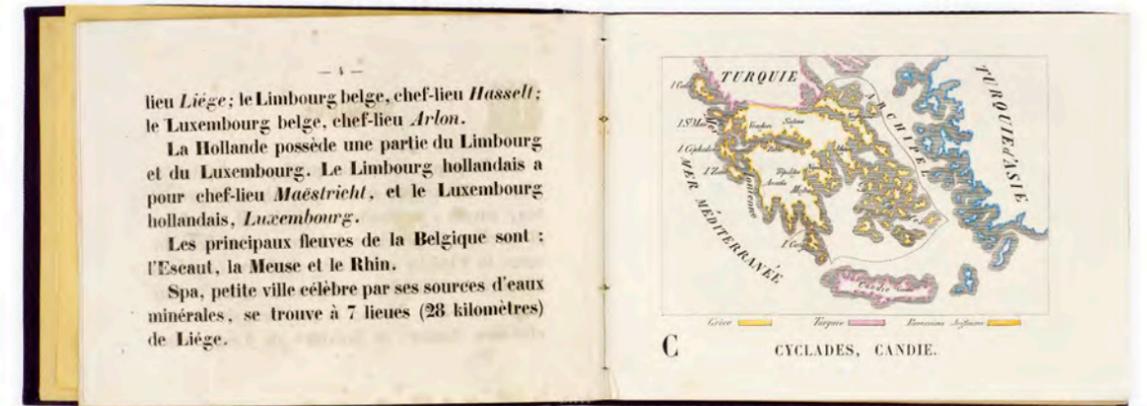
£4500

A charming and very rare ABC intended to teach children European geography, from A for Allemagne to Z for Zara in Dalmatia, published just a few years after the upheavals of the revolutions of 1848.

The twenty-five attractive plates comprise maps, with a corresponding letter of the alphabet and title, illustrating: the German Confederation; Belgium; Greece and Crete; Denmark; Spain; France; Great Britain; Holland; Italy; the Jura Mountains; the Carpathian Mountains; Lapland; Majorca, Minorca and Malta; the Kingdom of Naples; the Ural Mountains; Prussia; the points of the compass; Russia; Sweden; Turkey; the Swiss canton of Uri; Warsaw; the Júcar river in Spain; the French département of Yonne; and Zadar in modern-day Croatia. The accompanying text provides its young readers with pertinent information on politics, population, provinces and cities, rivers, mountains, and volcanoes. Entertaining tidbits are thrown in for good measure, on Spá's famous mineral springs, on the French embassy in faraway Chania, on the loftiness of Mont Blanc, on Napoleon's birthplace, and on Lapland reindeers, Cossacks, and famous Swiss lakes. As one would expect from a Parisian publication, the French capital is described as 'the centre of civilisation, the sciences, and the fine arts', while London is acknowledged as 'the most populous and mercantile [city] in the world'.

The publisher, Pierre-Charles Lehuby (1804-1866), was initially a travelling salesman but in 1833 took over the publishing business of Pierre Blanchard (1772-1856) specialising in juvenile literature. The *Petite géographie amusante* was listed in the *Bibliographie de la France ou journal général de l'imprimerie et de la librairie* in September 1851.

No copies traced in the UK; only one copy in the US on OCLC, at UCLA.



## 02. FROM JUVENILE GAIETY TO GREATNESS

**ANTOINE, Antoine.** *L'esprit des enfans, ou naïvetés, saillies piquantes, réparties ingénieuses, espiègleries, traits de bonté, de courage, etc., d'enfans qui la plupart sont devenus des hommes célèbres ...* Paris, Alexis Eymery, 1813.

24mo, pp. 212, with engraved frontispiece and additional engraved title-page; woodcut of publisher's signature to verso of half-title; very occasional light marks, engraved title cut close (just touching print); a very good copy in contemporary half calf with marbled sides, spine gilt in compartments and lettered directly in gilt; some wear to upper joint and extremities and rubbing to covers; contemporary correction in ink to p. 34, a few pencil marks.

£450



**Scarce and charming collection of amusing and edifying anecdotes relating to the childhoods of those who would later become famous**, alongside more general youthful yarns, compiled by the Parisian writer Antoine (1776–1836), who specialised in works for children.

*L'esprit des enfans* features an eclectic cast of the great and the good, including Louis XIV, Gassendi, Cato, Cyrus the Great, Ariosto, Voltaire, St Genevieve, Leibniz, Madame Dacier, Lady Jane Grey, Dick Whittington, and Hannibal. We hear of the young Frederick the Great naming his pet monkeys after his courtiers, of the infant Rousseau sent to bed without his supper, of Jean-Baptiste Lully stripping naked and posing as a statue to impress a princess (a scene delightfully depicted on the engraved title), and enjoy an exquisite put-down by Pico della Mirandola. We read of the future Edward VI treating his friends to tea in priceless silver vessels, of the youthful Alexander the Great complaining that his father has left him nothing to conquer, and of a young scholar of Westminster School caught smoking, claiming that he was doing so on his doctor's advice to keep his feet warm. Published two years before Waterloo, the text contains several references to fraught Anglo-French relations. The attractive frontispiece depicts children admiring busts of many of the 'great men' featured in the following pages.

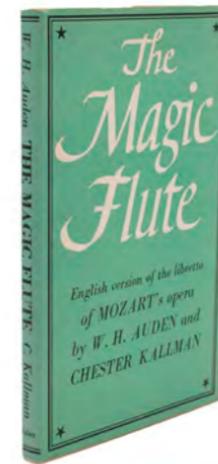
**No copies traced in the UK or US.**

## 03. THE MAGIC FLUTE

**AUDEN, WYSTAN HUGH, and CHESTER KALLMAN.** *The Magic Flute.* English version of the libretto of Mozart's opera ... London, Faber & Faber, [1957].

8vo, pp. 120; a fine copy in a fine jacket.

£125



First UK edition. Auden composed his translation of the *Magic Flute* libretto in 1956, in honour of the bicentenary of Mozart's birth, working in conjunction with his friend and erstwhile lover, the American translator and librettist Chester Kallman (1921–1975). The dialogue is written in verse, as it seemed to the translators 'the right medium for the spoken word in an *opera magica*; it obliterates any trace of *verismo*, and it keeps the comic passages within decent bounds' (Preface, p. 15).

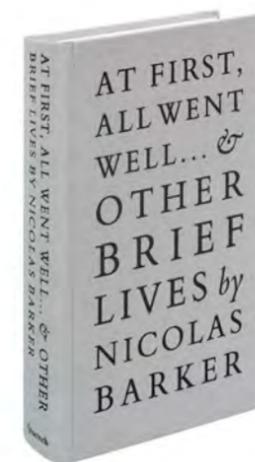
Bloomfield and Mendelson A37b.

## 04. AT FIRST, ALL WENT WELL...

**BARKER, Nicolas.** *At First, All Went Well... & Other Brief Lives.* London, Bernard Quaritch Ltd, 2019.

8vo, (230 x 145 mm), pp. 382; cloth-bound.

£40



This book brings together eighty obituaries written by Nicolas Barker, the first published in 1966 and the last in 2018. Print links them all: they were printers, publishers, librarians, booksellers, or book collectors, their lives joined by a common dedication to the printed word and all that goes with it.

*At First, All Went Well...* opens with C.H. Wilkinson and Sir Sydney Roberts and ends with Barney Rosenthal and Ian Doyle. Such people as Graham Pollard, Don McKenzie, Nicolette Gray, Mary Hyde, Bernard Breslauer, Justin Howes, and Joe Tanner are then chronicled along the way.

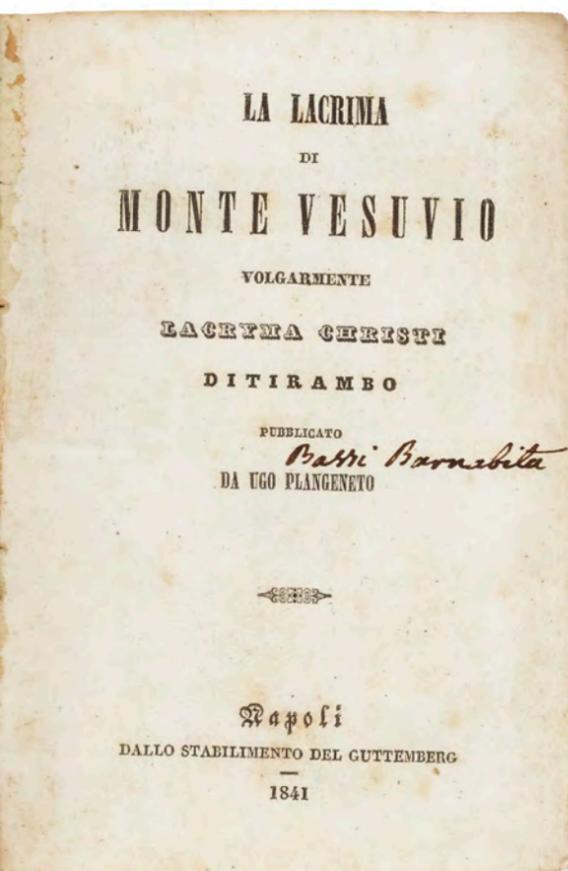
In 2013 Quaritch published *Nicolas Barker at eighty: a list of his publications to mark his 80th birthday*. As the book records, Nicolas Barker has written on an extensive range of topics including medieval manuscripts, calligraphy, forgery, the book trade, typography, bibliophily, and bookbinding.

## 05. LACRYMA CHRISTI

[BASSI, Ugo, *pseud.*]. 'PLANGENETO, Ugo'. La lacrima di Monte Vesuvio volgarmente Lacryma Christi. Ditirambo. Naples, Dallo stabiolimento del Guttemberg, 1841.

16mo, pp. 67, [1]; some light marginal foxing, small area reinforced to verso of title, but a very good copy, bound in nineteenth-century plain green wrappers; contemporary manuscript authorship attribution note to title-page.

£750



**First and only edition, very rare, of one of the earliest works entirely devoted to Lacryma Christi**, a red or white wine obtained from grapes growing on the fertile volcanic soil on the slopes of Mount Vesuvius, near Naples.

Various legends surround the origin of Lacryma Christi and its name; one has it coming from the tears shed by Christ in sorrow after Lucifer, falling from heaven, tore off a strip of paradise and with it created the gulf of Naples, finally crashing through the ground and forming a chasm in what is now Mount Vesuvius. History tells us that wine has been produced on the slopes of Mount Vesuvius since antiquity, and what is now the red variation of Lacryma Christi is the nearest equivalent to the wine drunk by the ancient Romans. In more recent times, it was produced first by Franciscan friars and later by Jesuits; it was finally awarded the DOC designation in 1983.

This 'sacred and ancient wine... fades into very sweet aromas of wild herbs, has the mysterious colour of infernal fire, the taste of lava, lapilli and ashes that buried Herculaneum and Pompeii' (Curzio Malaparte, *La pelle, trans.*).

The author of this poem, Ugo Bassi (1801–1849), was a Barnabite priest who served as chaplain in Garibaldi's army during the 1848–1849 Revolutions and the First Italian Independence War. Captured by the Austrians on 2 August 1849, Bassi was sentenced to death without trial and was executed by firing squad, raising the protests of Liberals all over Europe and adding his name to the martyrs of the Italian Risorgimento.

OCLC records only two copies outside Italy, at the Bibliothèque centrale du Muséum National d'Histoire Naturelle in France and University College London in the UK.

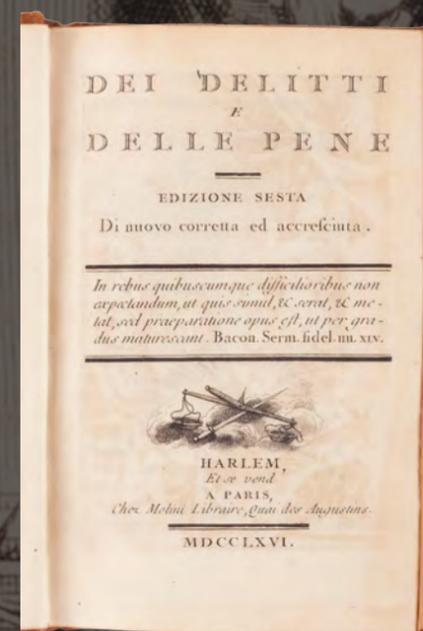
Furchheim (ed.), *Bibliografia del Vesuvio*, p. 14.

## 06. CRIME AND PUNISHMENT

[BECCARIA, Cesare]. Dei delitti e delle pene. Edizione sesta di nuovo corretta ed accresciuta. Harlem, et se vend a Paris, chez Molini, 1766.

8vo, pp. [ii], viii, 9–314, [5], [1 (blank)]; engraved frontispiece, woodcut head- and tailpieces; clean and fresh throughout, with very occasional contemporary underlining in ink; in contemporary calf, spine gilt in compartments with gilt-lettered morocco label; some light wear, but still an attractive copy, with the bookplate of Sir Edmund Antrobus on front pastedown.

£750



**Sixth edition, expanded to forty-seven paragraphs, of Beccaria's principal work, one of the founding texts of penology and an important statement of criminal law reform**, here with the additions of the 'Giudizio di celebre professore sopra il libro dei delitti e delle pene' and 'Risposta ad uno scritto che s'intitola Note, Osservazioni sul libro dei delitti e delle pene', along with Beccaria's own foreword and a frontispiece depicting Justice shunning a severed head offered by an executioner.

*Dei delitti e delle pene* saw many editions, including a number of pirates, in the years after its first publication in 1764, and the first few saw it augmented by Beccaria from its original forty paragraphs. The present edition is one of two to appear with a Harlem imprint and 'edizione sesta', one bearing the name of the Parisian publisher Molini (Giovanni Claudio Molini), with whose brother Beccaria had been staying in London, and whom Beccaria visited in the autumn of 1766. It has been suggested that the present version, with Molini's name, may in fact be a Livorno-printed pirate (as Govi notes, with this work, even the counterfeits had counterfeits); in any case, the 'edizione sesta' appears 'mechanically to reproduce the 'fifth' and have similar characteristics so marked that they appear clearly based on one another' (Firpo, cited by Santato, 385).

For an exploration of the publishing history, see Santato, 'La questione attributive del *Dei delitti e delle pene*' in *Lettere italiane* 48 (1996), pp. 360–398; cf. Govi, *I classici che hanno fatto l'Italia* 249; this edition not in Melzi.

## 07. HISTORY OF PHOTOGRAPHY IN CHINA

BENNETT, Terry. *History of Photography in China*. London, Quaritch, 2009–2013.

Three vols, small 4to, pp. I: xiv, 242, II: xii, 420, III: x, 386, with c. 1000 illustrations between the three volumes; cloth-bound with pictorial dust-jackets.

£175

First editions of the three-volume set of Bennett's comprehensive *History of Photography in China*, together providing a study and survey of the development of Chinese photography from 1842 to 1879 both by Chinese and by Western photographers. The work examines photographs and photographers from around the country, and publishes many images for the first time, accompanied by extensive research and a series of useful appendices.

*The set comprises:*

BENNETT, Terry. *History of Photography in China, 1842–1860*. London, Quaritch, 2009.

The first comprehensive history of the earliest years of photography in China, combining previously unpublished research with over 150 photographs, many of which are attributed and published here for the first time. The images are drawn from institutional and private collections from all over the world, and the text includes extensive documentary notes, valuable listings of early stereoviews, and biographies of more than forty photographers working in China up to 1860. It also introduces important new detail on the life of Felix Beato.

BENNETT, Terry. *History of Photography in China: Western Photographers, 1861–1879*. London, Quaritch, 2010.

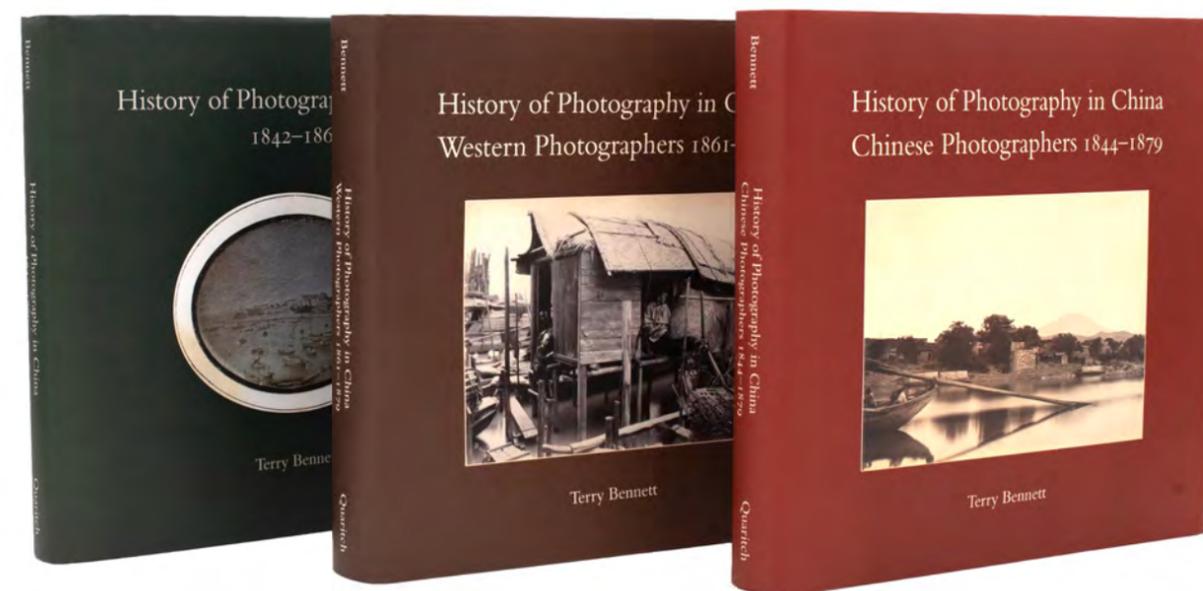
The second volume in the *History of Photography in China* provides the most extensive general survey of Western photographers working in China in the 1860s and 1870s. Over eighty different photographers are discussed – from well-known professionals to little-known amateurs – with previously unpublished biographical information. The book also includes documentary appendices of the photographers' published works, a bibliography, chronologies, and a biographical index.

BENNETT, Terry. *History of Photography in China: Chinese Photographers, 1844–1879*. London, Quaritch, 2013.

This third volume provides the first extensive survey of early Chinese photographers in any language. It is profusely illustrated with more than four hundred photographs, many of which are published here for the first time, including a fine selection of Foochow landscapes from the studios of Lai Fong, China's leading photographer during this period, and Tung Hing. Early chapters introduce the historical milieu from which the earliest Chinese photographers emerged and illuminate the beginnings of photography in China and contemporary Chinese reactions to its introduction.

Early Chinese commercial photography – both portrait and landscape – are also discussed with reference to similar genres in a more international context. Individual chapters are devoted to Chinese photographers in Peking, Hong Kong, Canton, Shanghai, Foochow, Amoy, Hankow, Tientsin, and other ports, Macau and Formosa. These are followed by a series of appendices: writings on photography in China by John Thomson and Isaac Taylor Headland, and an invaluable guide to the identification of photographs from the Afong Studio. It concludes with an extensive bibliography, general and regional chronologies, and a biographical index.

*Each volume can also be purchased individually from our website. Click each image below to learn more.*



## 08. WITH A CHINESE ITINERANT BOOKSELLER

**BRETON DE LA MARTINIÈRE, Jean Baptiste Joseph.** China, its costume, arts, manufactures, etc. Edited principally from the originals in the cabinet of the late M. Bertin; with observations explanatory, historical, and literary, by M. Breton. Translated from the French ... Fifth edition. London, for J.J. Stockdale, 1813.

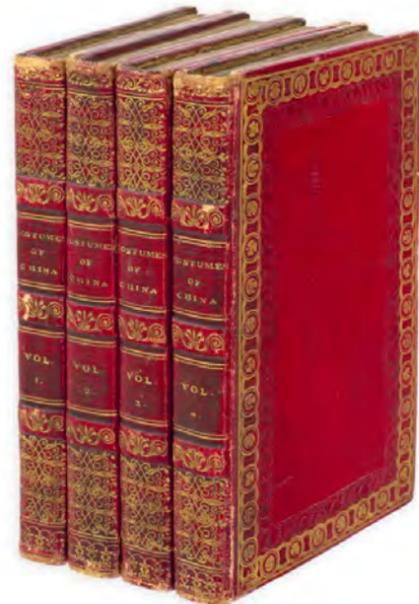
Four vols, 12mo, pp. [6], 128; [4], 125, [2 (blank)]; 135; 160; illustrated with 80 hand-coloured engraved plates; vols I and IV without half-titles, text browned and foxed throughout, plates generally clean; overall good in nineteenth-century straight-grained red morocco, covers with gilt borders incorporating roses, thistles, and clovers, spines richly gilt, lettered and numbered in gilt, gilt edges; some wear to extremities and rubbing to spines; bookplates of William John Home Mylne.

£950

**Fifth edition (first 1812) of this popular and charming work devoted to China, translated from the French (*La Chine en miniature*) and illustrated with 80 hand-coloured engraved plates, beginning with a portrait of the emperor Qianlong.**

In addition to members of the imperial family, the first volume includes depictions of mandarins, soldiers, lamas, Tartars, and bonzes. The second volume has much on the book arts, including an itinerant bookseller and depictions of writing, paper and ink making, and printing, as well as images showing the manufacture of porcelain, silk, embroidery, rope, and cotton, and a charming image of monkeys gathering tea. Volume three includes musicians and their instruments, sellers of toys and kites, and a puppet show, and the final tome encompasses Chinese ships and methods of punishment.

Abbey, *Travel* 535 (3rd ed.); Cordier, *Sinica* 65 (2nd ed.).



## 09. WITH ILLUSTRATIONS AFTER BURNE-JONES

**BRIDGES, Robert.** Eros and Psyche, a Poem in XII Measures ... with Wood-cuts from Designs by Edward Burne-Jones. [Gregynog], The Gregynog Press, 1935.

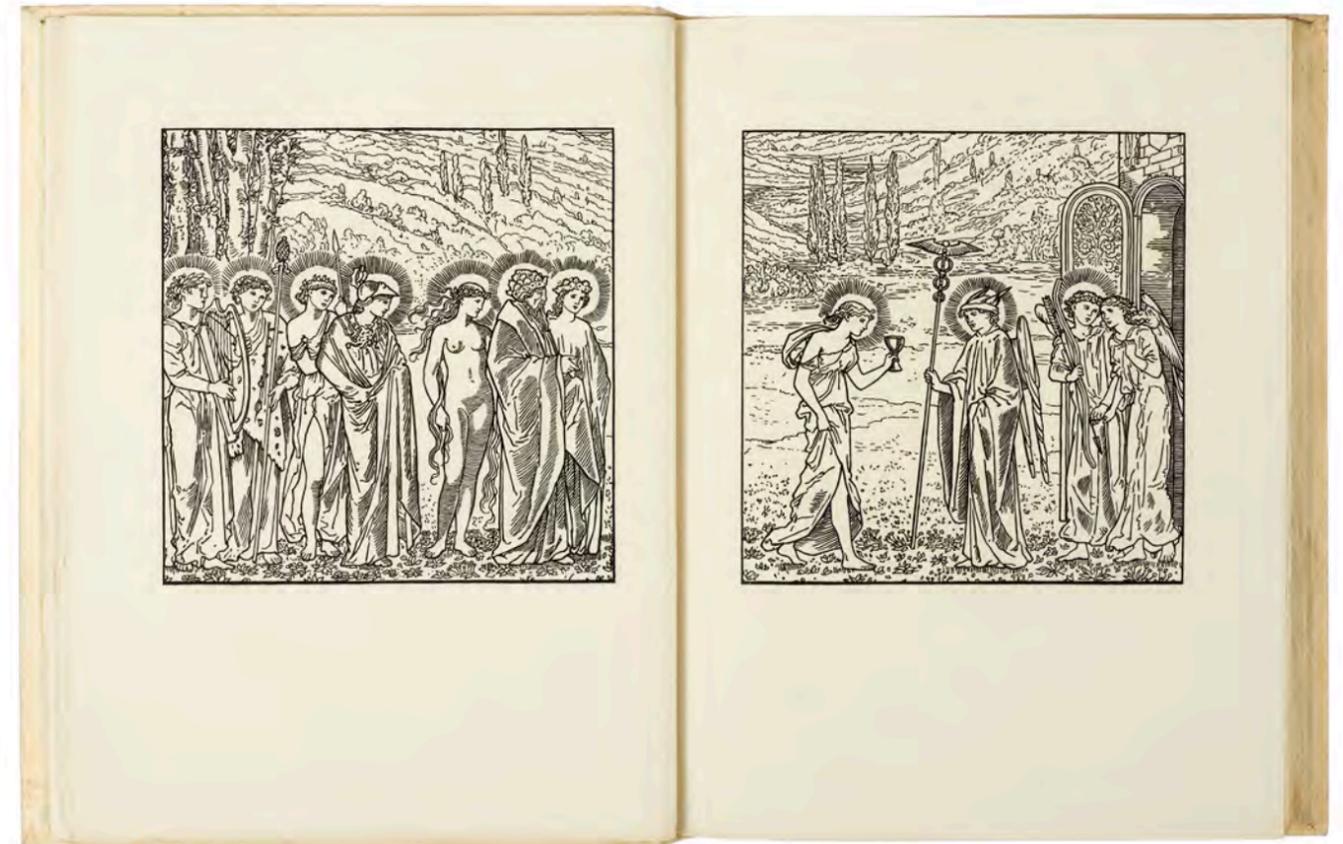
Large 4to, pp. [8], 141, [3], printed in green, red, and black, with engraved illustrations after drawings by Burne-Jones; a fine copy in the publisher's cream pigskin, gilt (covers slightly spotted as often).

£1500

**One of 300 copies, one of the most beautiful works from this press, with three-colour initials and a new typeface (used only in this volume) by Graily Hewitt.**

Burne-Jones's drawings had initially been made to accompany William Morris's *Cupid* but were never used.

Franklin p. 217.



\* Balmalow, Balow, or He Vallow, the nurses ordinary song, is usually, when, the words are "Hush! there's the Wolf." Lamb's notes on the old poem on the Battle of Flodden Field.

## 10. THE GHOST OF CAROLS PAST

**BROWN, Arthur Henry.** Autograph manuscript notebook mainly of Christmas carols. [Brentwood?, 1864–87].

Small 8vo, pp. 174; neatly written in black ink in a strong, clear Victorian hand; internally clean and fresh; bound in contemporary limp leather; spine torn but nonetheless in good condition.

£450



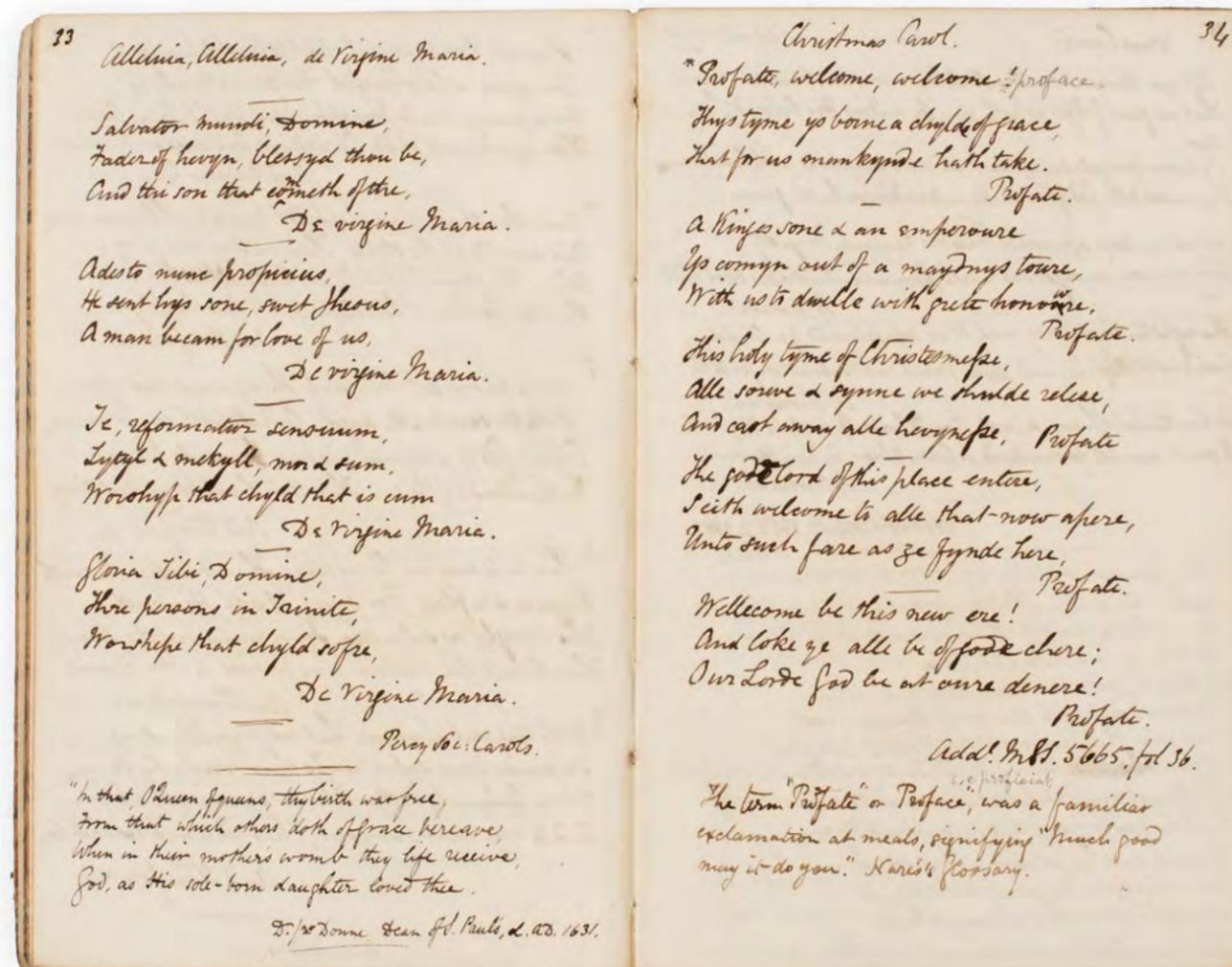
An autograph manuscript notebook composed primarily of Christmas carols, compiled carefully over some twenty-five years from various sources including manuscripts in the British Museum, early printed books, and contemporary books and periodicals.

Our compiler, Arthur Henry Brown (1830–1926), transcribes a few other poems too, suggesting that one purpose of the notebook was to identify carols and verse that he might set to music. An endleaf is inscribed 'Ascension Day 1864', and the latest dated entry is 1887. For all but five years of his long career Brown was organist at churches in Brentwood, Essex, and at Sir Anthony Browne's School in the town. He was a fertile composer of more than 800 pieces of church music, including the hymn tunes 'Ingatestone', 'Purleigh', 'Saffron Walden', and 'Tilley Abbey', named for Essex churches. Ten of his tunes figured in various editions of *Hymns ancient and modern*, including St Anatolius composed for 'The day is past and over', which is still in *H&M revised*. His setting of the traditional carol 'When Christ was born of Mary free' was widely popular, and his settings of other hymns and carols such as 'Sing we now the Christmas tiding', 'A little child is born tonight', 'Arise, and hail the sacred day', and 'O, sing we a carol all blithe and free' were published in contemporary collections and sheet music.

Something of a scholar, he took an early part in the revival of plainsong; here he has transcribed a number of carols from Sloane, Cotton, additional manuscripts in the British Museum and one from a manuscript at Cambridge. The words of the carol 'Nowell, nowell, this is the salutacion off the angell Gabriell', 'set to music by A. H. Brown & printed', come from Wright's *Percy Society Carols*. Five carols come from the unique 1540s fragment *Christmas Carolles newly imprinted* (Brown adds a note on the printer); 'The glorious Day doth now begin to dawn' comes from 'an old broadside'; the 1635 or a later edition of Donne was the source of 'In that, O Queen of queens, thy birth was free' (which is, however, by Henry Constable not by Donne); and there are further carols by Dunbar, Crashaw, Drummond, Jeremy Taylor, W. M. Thackeray ('The Mahogany Tree'), J. M. Neale, and the clergyman, stained glass designer, and protégé of Ruskin, Selwyn Image. Other sources mined by the industrious Brown are Ritson's *Ancient Songs* and Sandys's *Christmas Carols*.

Among the secular pieces are a poem on women from Dr Percy's manuscript and another from a manuscript in Sion College Library, poems by Sackville, Dekker, Suckling, Shelley ('Autumn – A Dirge'), and a well-known quip by Coleridge ('Swans sing before they die: 'twere no bad thing / Should certain persons die before they sing').

See Frost, *Historical Companion to Hymns ancient and modern* (1962); Humphreys and Evans, *Dictionary of Composers for the Church* (1997).



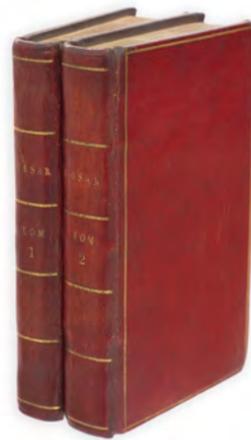
## 11. BRINDLEY'S DUODECIMO CAESAR

CAESAR, Gaius Julius. [Opera] quae extant. London, J. Brindley, 1744.

Two vols, 12mo, pp. I: [2], 192, [25], [1 (blank)], II: [2], 232, [31], [1 (blank)], with 2 folding copper-engraved maps by Richard Parr; titles copper-engraved with device (Prince of Wales's feathers); an excellent set in contemporary red morocco, borders and board-edges filleted in gilt, spines ruled in gilt and lettered directly, edges gilt, marbled endpapers, sewn on two sunken cords; light dust-staining to top-edge, minimal bumping to corners; 'S.G. Campbell' inscribed in pencil to front flyleaves, modern private collector's bookplate to upper pastedown vol. I.

£400

An attractive set of Brindley's duodecimo Caesar, edited by the Irish classicist Usher Gahagan. The Caesar is one of several small-format classics published by Brindley in 1744, for which Gahagan was employed as editor. He subsequently produced versions of Quintus Curtius and Catullus, Propertius, and Tibullus, and translated three of Pope's works into Latin, but fell into bad company and criminality and was hanged for coin-clipping in February 1749.



BERNARD QUARITCH LTD

## 12. EARLY ETCHINGS BY CHAGALL

CHAGALL, Marc, and Marcel ARLAND. Maternité. Récit orné de cinq gravures hors texte de Marc Chagall. Paris, Au Sans Pareil, 1926.

Small 4to, with half-title, and the extra suite of 5 etched plates by Chagall including frontispiece; insignificant stain to the lower edge of the text block, but a fine copy, unopened and uncut in the original publisher's blue wrappers; small marginal stain on upper wrapper, extremities lightly rubbed; preserved in custom-made blue chequered portfolio boards, lettered in silver on spine, within matching slipcase.

£2000



An exceptionally fine hors commerce copy of the first book published with a series of original images by Chagall.

His early, fine etchings interpreting 'La Honte', 'La Naissance', 'La Rixe', 'Couple au lit', and 'La Visite par la fenêtre' transform the artifact: they constitute 'more a complement to the text than illustrations' (Sorlier). The edition run was 960 copies, of which 765 were printed on Lafuma de Voiron paper.

Arland's story was one of the first commissions for visual narrative received by Chagall upon his move to Paris in 1923. The narrative develops in reverse chronology, starkly beginning with the death of the illegitimate baby of a young girl and the shame and criminalisation of the young mother by the authorities and by a shouting mob, trailing backwards through the lonely and squalid scene of the birth up to the first night which the girl had spent together with her lover. This complete copy has survived, intact and beautiful, decades in which Chagall's enormously popular etchings were taken out of sets and sold individually.

Sorlier, p.12.



### 13. VIEWING VENUS FROM SIBERIA

**CHAPPE D'AUTEROCHE, Abbé, and Stepan Petrovich KRASHENINNIKOV.** Voyage en Sibérie, fait par ordre du roi en 1761; contenant les moeurs, les usages des Russes, et leur état actuel; la description géographique et le nivellement de la route de Paris à Tobolsk; l'histoire naturelle de la même route; des observations astronomiques, et des expériences sur l'électricité naturelle; enrichi des cartes géographiques, de plans, de profils du terrain, de gravures ... Paris, chez Debure, 1768.

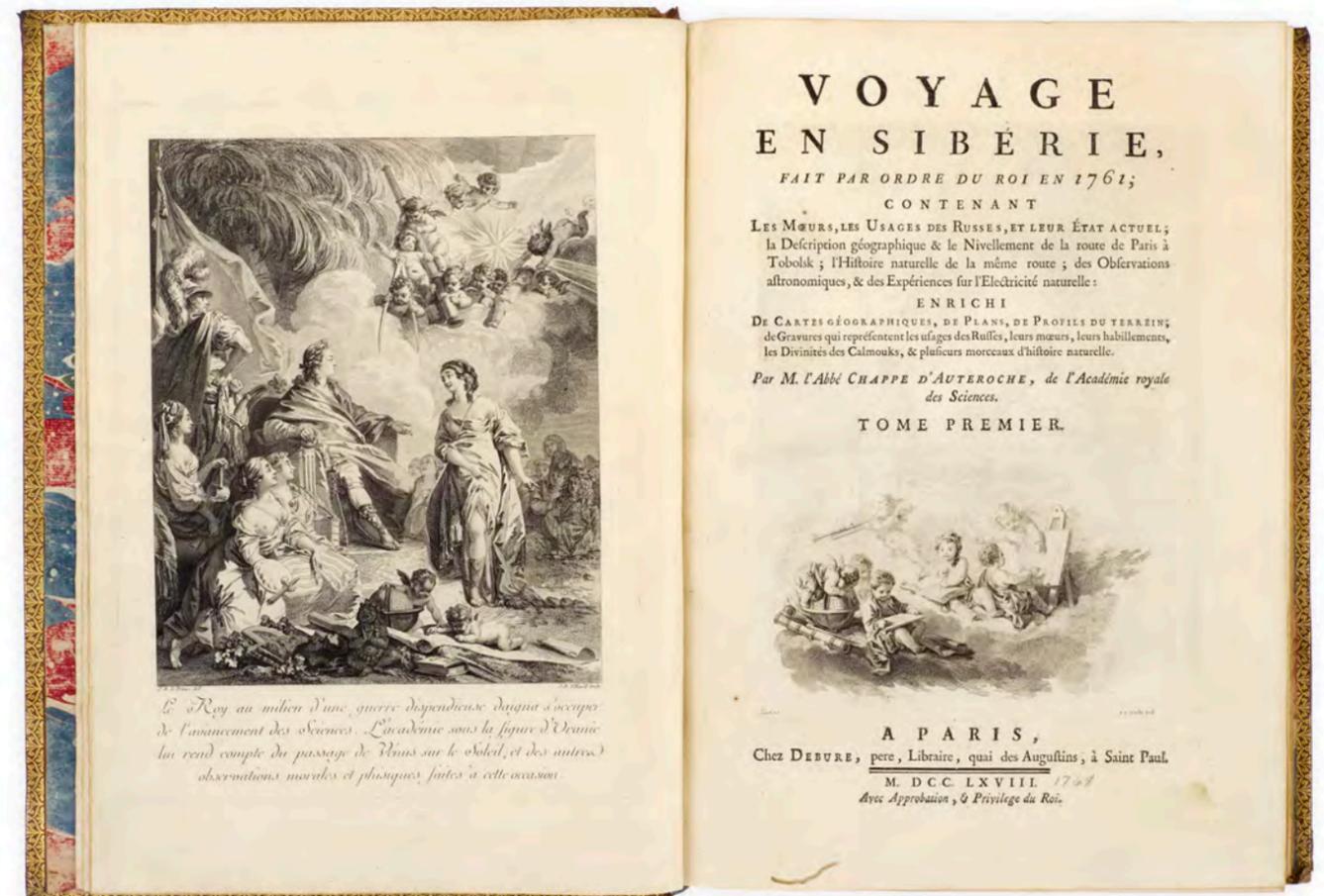
Two text vols in three + atlas vol., folio; Text: pp. [4], xxx, [2], 347, [1 (blank)], with 30 engraved plates (4 folding); [5], 348-767, [1 (blank)], with 8 plates; xvi, 627, [5], with 17 plates and 3 maps; Atlas: 1 engraved plate, 30 folding maps and plans; wormtrack to lower blank margins of first few leaves of vol. 1, browning to a few quires, a little spotting and toning, a few closed marginal tears (without loss) to maps, fore-edge of map XVI projecting and dusty; a very good copy; Text: bound in contemporary light brown calf, triple gilt fillet border to covers, spines richly gilt in compartments with red morocco lettering and numbering-pieces, gilt turn-ins and edges, marbled endpapers; a little splitting to joints, some wear to extremities, light marks to covers; Atlas: modern quarter calf, paper sides, spine decorated and lettered in gilt to style, marbled endpapers; boards bowed; old bookseller's description to front pastedown of vol. 1.

First edition of this beautifully illustrated description of Siberia and Kamchatka, a handsome copy complete with fifty-six engraved plates and thirty-three maps and plans.

The first two volumes are the work of the French astronomer Jean Chappe d'Auteroche (1722-1769). In 1761 Chappe was ordered by Louis XV, with approval from Catherine II, to undertake an expedition to Siberia to observe the transit of Venus. 'From Paris he reached St Petersburg, then sledged to Tobolsk, where in June 1761 the transit was duly observed. The expedition carried out a large number of scientific measurements en route, and reported on the geography of the region and the customs of its inhabitants' (Howgego C101). His work 'deserves attention for its attractive and accurate engravings, and for its forthright and sometimes provocative descriptions of Russian manners and character' (Hill), which inspired an indignant rebuttal sometimes attributed to Catherine the Great. The third volume contains Chappe's translation of the important description of Kamchatka by the Russian explorer Stepan Krasheninnikov (1713-1755), taken from his Russian original of 1755, which contains much material on Alaska and the northwest coast of America. The delightful plates cover customs (e.g. public baths and marriage ceremonies), costumes, local bird life, punishments, religious idols, geology, and experiments with electricity, as well as depicting views of the landscape.

Brunet I, col. 1798; Hill 277.

£7500



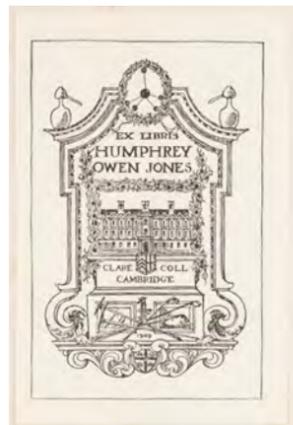
*Le Roy au milieu d'une guerre dépendante du gain s'occupe de l'avancement des sciences. L'academie sous la figure d'Orante lui rend compte du passage de Venus sur le Soleil, et des autres observations morales et physiques faites à cette occasion.*

## 14. FROM THE LIBRARY OF CHEMIST AND MOUNTAINEER HUMPHREY OWEN JONES

**COLLIE, John Norman.** *Climbing on the Himalaya and other Mountain Ranges.* Edinburgh, T. and A. Constable for David Douglas, 1902.

8vo, pp. vii, [5], 315, [1 (publisher's advertisement)]; photogravure frontispiece and 14 photogravure plates, all retaining tissue guards, after Collie and Colin B. Phillip, 3 Swantype plates after Phillip, one double-page, and 3 folding lithographic maps by J. Bartholomew & Co.; loosely-inserted flyer advertising the work, 8vo, 4pp; some light spotting on early leaves and flyer; original green cloth, spine lettered in gilt, top edges gilt, others uncut; endpapers slightly spotted, extremities lightly rubbed and bumped, nonetheless a very good copy in the original cloth; ownership inscription of 'M. Holzmann' to front free endpaper; bookplate of Humphrey Owen Jones to upper pastedown, dated 1909.

£850



**First edition, published in the year that Collie (1859–1942) became professor of organic chemistry at University College London.**

'Besides his eminence as a scientist, [Collie] acquired great fame as a climber and explorer of mountains. Beginning with the Cuillin peaks in Skye, where he discovered many new climbs, he climbed with notable success in the Alps, and went in 1895 with A. F. Mummery to the Himalayas, where they attempted the ascent of Nanga Parbat; during this expedition Mummery was killed, an episode which deeply affected Collie ... His books, *Climbing on the Himalaya and other Mountain Ranges* (1902) and (with Hugh E. M. Stutfield) *Climbs and Exploration in the Canadian Rockies* (1903), are famous records ... He was elected president of the Alpine Club in 1920 and was an honorary member of many other climbing clubs' (ODNB).

This copy was formerly in the library of the Welsh chemist Humphrey Owen Jones, Fellow of Clare College, Cambridge, and of the Royal Society. Jones was also an enthusiastic mountaineer, who climbed regularly in Snowdonia from 1907: '[he] proved to be a born rock climber, and he brought to mountaineering the same vigour and enthusiasm which he showed in his scientific work' (J. Shorter, 'Humphrey Owen Jones, F.R.S', *Notes and Records of the Royal Society of London* vol. 33 (1979), p. 272). Together with his student and (later) wife Muriel Gwendolen Edwards, he visited the Alps regularly. This interest would have doubtless made Collie's work particularly interesting to Jones, since the chapter on the Alps discusses Mont Blanc in some detail. Following their marriage on 1 August 1912, the Joneses honeymooned in the Alps, where they embarked upon an ascent of Mont Rouge de Peuteret (a peak on the south side of Mont Blanc) with their guide Julius Truffer on 15 August. During the ascent, Truffer slipped and pulled the other two, roped climbers with him to their deaths on the Fresnay Glacier, some 300 metres below.



*Provenance:*

1. Likely Sir Maurice Holzmann (1835–1909), Secretary and Keeper of the Records of the Duchy of Cornwall, Clerk of the Council of the Prince of Wales, and Extra Groom-in-Waiting to King Edward VII.
2. Humphrey Owen Jones (1878–1912), Alpine mountaineer and Fellow of Clare College, Cambridge.

NLS, *Mountaineering*, c259; Neate C94; Perret 1059; Yakushi (3rd ed.) C315.

## 15. SIGNED BY SIMONE DE BEAUVOIR

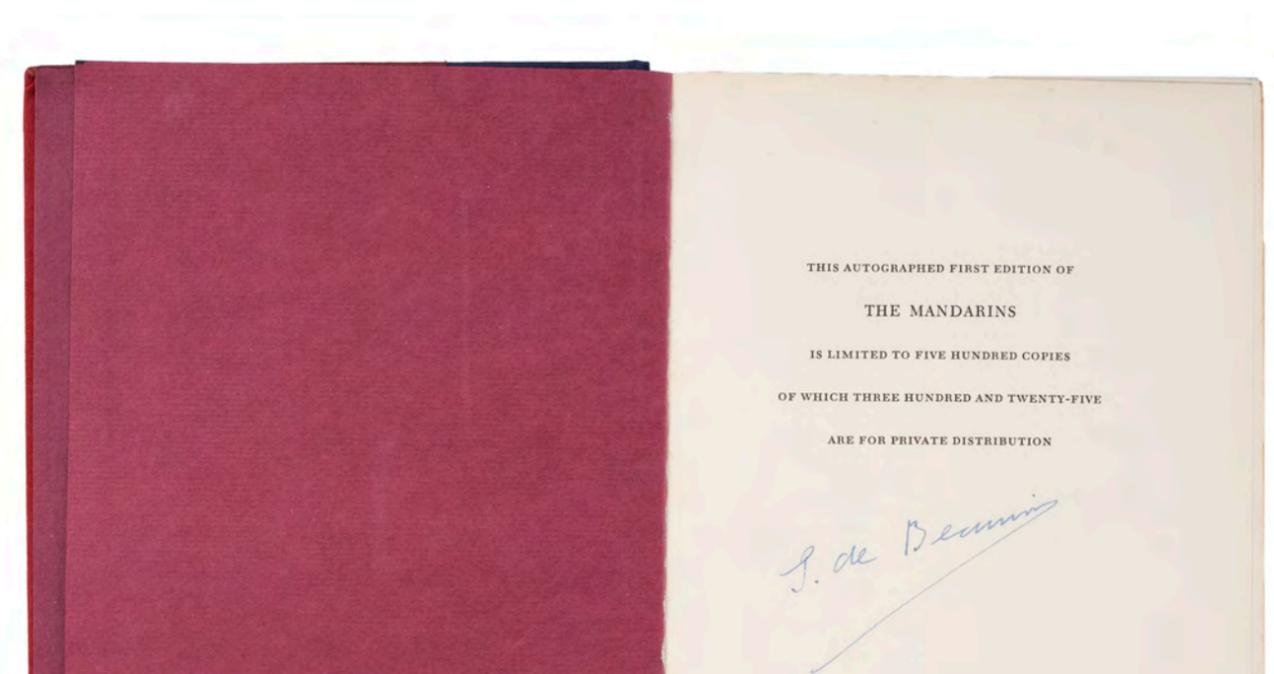
**DE BEAUVOIR, Simone.** *The Mandarins. A Novel ...* Cleveland and New York, The World Publishing Company, [1956].

8vo, pp. [8], [II]-610, [2]; a very good copy in the original red cloth, black cloth spine, lettered direct (slightly sunned), top edge stained black, without the sleeve and slipcase or dustjacket; bookplate of the poet and broadcaster D. G. Bridson, with dots under his initials in the colophon.

£750

**First edition in English, signed by De Beauvoir on the limitation leaf, one of 500 unnumbered copies, of which only 275 were for sale.**

*The Mandarins*, for which de Beauvoir was awarded the Prix Goncourt in 1954, follows a group of French intellectuals from the mid-1940s to the mid-1950s. The characters of Henri Perron, Robert Dubreuilh, and Anne Dubreuilh are thought to be based upon Albert Camus, Jean-Paul Sartre, and de Beauvoir herself, respectively. De Beauvoir, however, vehemently denied that the novel was a *roman à clef* in her later autobiography.



## 16. TWO HUGUENOT BROTHERS

DUCAREL, Andrew, and James Coltée DUCAREL. Gerard DE LISLE and Robin MYERS (editors). *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel 1732–1773*. Leicester, The Garendon Press, 2019.

4to (310 x 250 mm), pp. 240, and 21 colour plates; green cloth, pictorial dustjacket.

£85

James Coltée Ducarel's letters sent from France to his elder brother Andrew in London are a hitherto unknown resource for the study of the Enlightenment and the French Huguenots in the mid-eighteenth century.

Andrew kept James's letters and had them bound. 216 years later they came into the possession of Gerard de Lisle, a collateral descendent. The letters paint a picture of the last years of the *ancien régime* with its cumbersome bureaucracy, growing anticlericalism and increasing violence underlying surface prosperity – all ominous signs of approaching revolution. James's lively, gossipy style, his accounts of hazardous travels through France as he attempts to recover the family patrimony, his hunt for books, prints and drawings for his brother and the Archbishop of Canterbury and his visits to abbeys and cathedrals on Andrew's behalf are vivid and engaging.

Scholarly essays, by Randolph Vigne on the Huguenots in eighteenth century France and by Robin Myers on the life and times of the brothers precede the fully annotated transcript of the letters. An appendix includes family trees tracing the ramifications of the extended Ducarel family and a select bibliography. A special feature is the Who's Who compiled by Lorren Boniface giving details of the host of names mentioned, many not to be found elsewhere. There is a full name, place and subject index.

*Two Huguenot Brothers* is illustrated with fine colour portraits and miniatures from oil paintings in the possession of the family; a map of old Normandy and facsimile pages of a few of the letters. The volume is designed by Robert Dalrymple and printed by Albe De Coker, Antwerp.

Published in a limited edition of 200 numbered copies.



Edited by Gerard de Lisle and Robin Myers  
with the assistance of Lorren Boniface

THE GARENDON PRESS  
MMXIX

## 17. NEWLY PUBLISHED

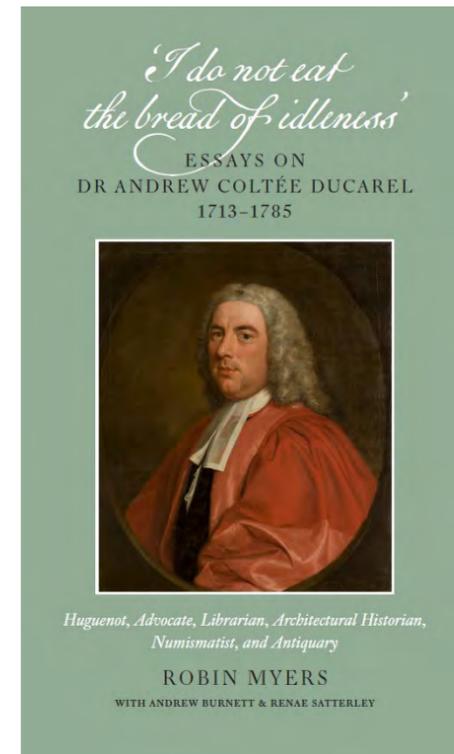
[DUCAREL, Andrew Coltée.] MYERS, Robin, Andrew BURNETT, and Renae SATTERLEY. 'I do not eat the bread of idleness': Dr Andrew Coltée Ducarel 1713–1785, Huguenot, Lawyer, Librarian, Antiquary, and Numismatist. *The Garendon Press*, 2023.

Tall 8vo, pp. xi, [1], 252; with frontispiece and illustrations; hardcover in green boards, spine lettered in gilt, with printed dustjacket.

£45

This volume brings together revised versions of four of Robin Myers's papers on aspects of Ducarel's life and work published between 1994 and 2002, and 'The Life and Times of the Ducarel Brothers,' her recent introductory essay to *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel, 1732–1773* (The Garendon Press, 2019), which has been updated with a section by Adam Pollock on the life of the Ducarel children among other Huguenot families in Greenwich. It also contains new essays by Robin Myers on the collaboration and developing friendship between Ducarel and Philip Morant (1700–1770), historian of Essex, and on Doctors' Commons, an institution whose name most know but few understand. To complement these Renae Satterley, Librarian of the Middle Temple, contributes an essay on Doctors' Commons Library, and Andrew Burnett, former Keeper of coins and Medals at the British Museum, on Ducarel as numismatist. The appendix comprises a family tree from Ducarel to the present day, an annotated list of works of Andrew Ducarel, a timeline of Ducarel's life, and bibliography. Penelope Bulloch, Christine Ferdinand, and dLorren Boniface helped to edit the work.

Dr Andrew Coltée Ducarel (1713–1785) and his two younger brothers were brought to England in 1722 as infants by their widowed mother fleeing persecution for her faith. Ducarel became a *civilian* or advocate of Doctors' Commons, the Inn of Court specialising in Roman and Canon law which dealt with ecclesiastical law, marriage, divorce, and probate, and maritime law in the High Court of Admiralty. Ducarel made a good living as an advocate, which fully occupied him in term time, while his vacations were given to his work as Librarian of Lambeth Palace from 1754. He was an active member of the Society of Antiquaries, pioneered the study of Norman architecture, and was a keen book and coin collector.



*'I do not eat  
the bread of idleness'*  
ESSAYS ON  
DR ANDREW COLTÉE DUCAREL  
1713–1785



Huguenot, Advocate, Librarian, Architectural Historian,  
Numismatist, and Antiquary

ROBIN MYERS

WITH ANDREW BURNETT & RENAE SATTERLEY

## 18. SLEIGH RIDING IN SCANDINAVIA

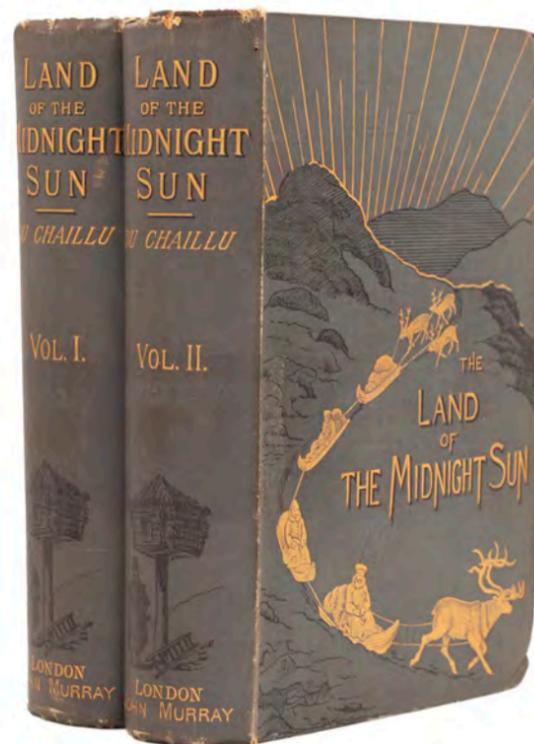
**DU CHAILLU, Paul Belloni.** *The land of the midnight sun: summer and winter journeys through Sweden, Norway, Lapland, and northern Finland. With descriptions of the inner life of the people, their manners and customs, the primitive antiquities, etc. ...* Third edition. *London, John Murray, 1882.*

Two vols, 8vo, pp. xvi, 441, [1], with folding frontispiece, 30 plates, and folding map in pocket at end (with a few small tears); xvi, 474, 32 (publisher's list dated October 1881), with frontispiece and 20 plates; illustrations within the text; some foxing at beginning and end of each vol.; overall very good in original pictorial cloth, spines and upper covers lettered and decorated in gilt and black, brown endpapers; some wear to spine ends and corners, a few light marks to boards; inscriptions of 'Arthur W. Chapman Calcutta March 1882' and his armorial bookplate, bookplate of New College Oxford recording donation by Richard William Alan Onslow, New College ink stamps and cancel stamps to front endpapers.

£175

Third edition. Du Chaillu is best known as an intrepid explorer of Africa. 'In 1871 Du Chaillu, ever restless, sought to explore an area of the world new to him and in stark contrast to equatorial Africa. He went to Scandinavia and began crisscrossing the peninsula from southern Sweden to the northernmost parts of Lapland. For most of the next seven years he observed, recorded, and lived with Scandinavian natives of all sorts, often on most familiar terms. Three years later he published *The land of the midnight sun ...* In it he combines accounts of traveling by water, coach, and even reindeer-drawn sleigh with numerous little essays on set topics, including geological formations, social ceremonies, schools, local fishing industries, Lapp habitats and costumes, and several museums' (ANB).

*Provenance:* presented to New College Oxford by the fifth Earl of Onslow (1876–1945), diplomat and politician.



## 19. PRESENTED BY THE AUTHOR

**DURRELL, Lawrence.** *Collected Poems.* *London, Faber and Faber, [1960].*

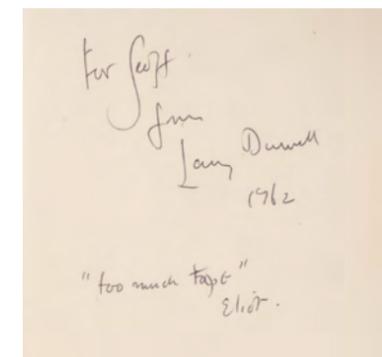
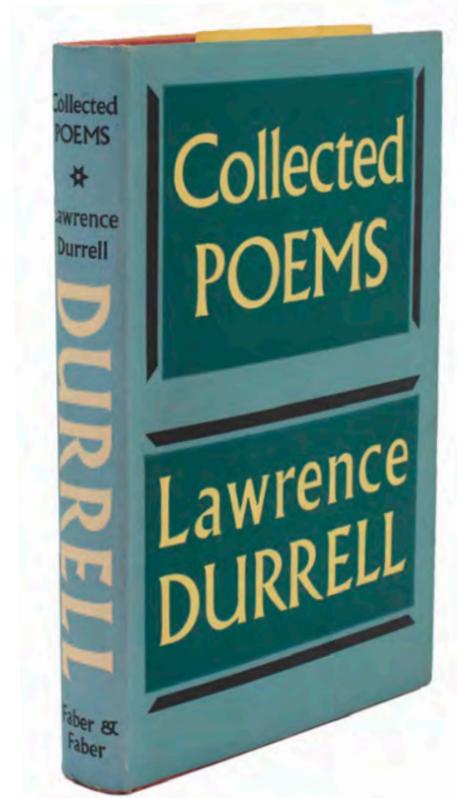
8vo, pp. 288; publisher's red cloth, yellow dustjacket printed in black, blue, and green; a fine copy in a fine jacket; bookplate of D. G. Bridson; minor autograph corrections on p. 51 and 280, the contents list numbered in pencil according to a list of Durrell's publications on the rear endpaper.

£400

**First edition, inscribed 'For Geoff from Larry Durrell 1962 / "too much tape [?]" Eliot.'** Eliot had been the editor at Faber when Durrell submitted *The Black Book* in 1937, but had only recommended publication with cuts that Durrell was unwilling to make. Eliot did however publish Durrell's poetry in 1943; we have not been able to work out what Durrell is referring to here.

The Manchester-born poet, journalist, and radio producer D.G. Bridson visited Durrell in the South of France in 1962 to interview him for the 'Third Programme'. 'We got on well together, and I couldn't have wished for a better host. After Graves, he seemed remarkably compact, and under his Provençal grizzle, his grin had the same sprightliness as the leprechaun that he sketched for me on the tablecloth of the local bistro. His farm was pleasantly tucked away against the Mistral about half an hour's drive out of Nîmes ... Comically enough, our first attempt at recording was completely wrecked by the aerobatics of the French Mystères which zoomed and cavorted, rocketed and machine-gunned away in a mock invasion practice nearby. Our only recourse was to the pastis ... Considering the quantity of it we consumed over the next few days, our conversations were remarkably lucid and unblurred. Durrell was a natural born talker ...'

They discussed time and the novel, relativity, and more. Bridson met Durrell again, along with Henry Miller, later that year in Edinburgh for a further recording, broadcast on 8 October 1962. The present volume was inscribed on the latter occasion. The French conversations were broadcast on 21 and 27 January 1963, and a selection of poems on 29 January.



## 20. SEVEN DAYS OF SURREALIST COLLAGE

ERNST, Max. *Une Semaine de Bonté ou les sept éléments capitaux*. Roman. Premier [-Dernier] Cahier ... Paris, Éditions Jeanne Bucher, 1934.

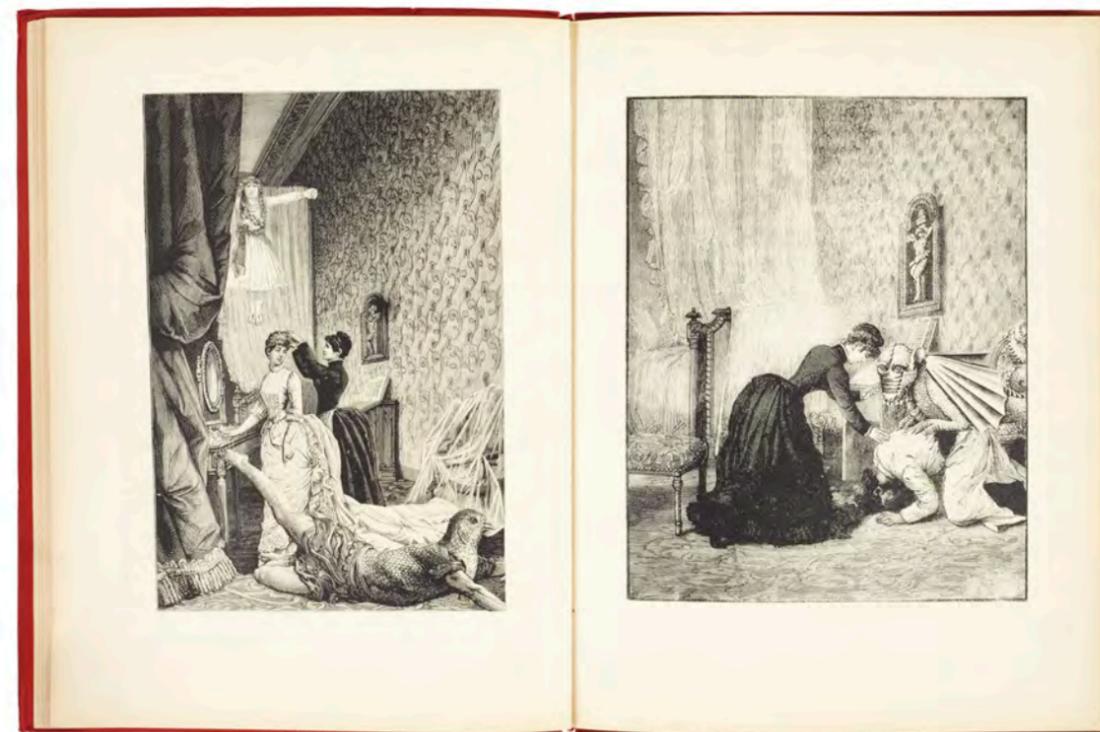
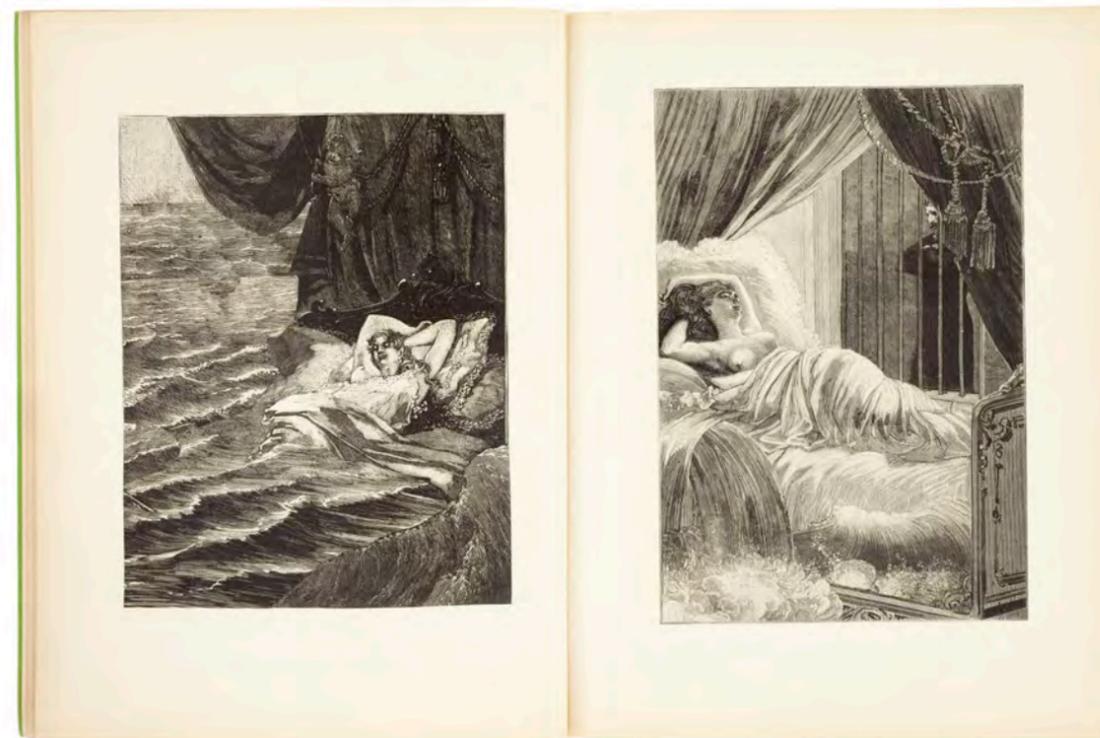
Five parts, 4to, with 182 photo-mechanical illustrations reproducing collages by Ernst; a fine set, in the original printed coloured paper wrappers (purple, green, red, blue and yellow respectively), spines sunned, card slipcase (worn and partly defective) with green illustrative cover label.

£4500

First edition, no. 706 of 800 copies on *papier Navarre* from a total edition of 816.

*Une semaine de bonté* is the most famous of Ernst's surrealist 'collage novels', composed entirely of recomposed images drawn from illustrations to nineteenth-century novels and scientific journals, with no easily discernible plot. Each of the seven 'days' in the 'week of kindness' is devoted to an element – mud, water, fire, blood, blackness, sight, and the unknown – and populated by mysterious figures, some with the heads of birds and beasts. Dark, humorous, erotic, often creepy, they seethe with repressed sexuality, violence, and anti-establishment feeling. In 'Monday' for example, the streets are stalked by the 'Lion of Belfort', while Tuesday features recurring images of drowning figures, and by the 'poemes visibles' of Friday the surrealism verges on abstraction.

The work was originally planned in seven parts, but as it was less successful than hoped the final three days were issued together.



## 21. COLOURED PANORAMA

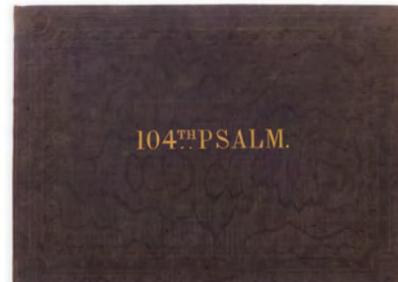
**FARINGTON, Susan Maria (illustrator).** The 104th Psalm. Illustrated by Susan Maria Ffarington. Worden. Lithographed by Vincent Brooks Day & Son, London W.C. [c. 1867].

Chromolithographic panorama on light card with text below, 10.2 x 365 cm (nearly 12 feet), formed of five strips pasted together and folded accordion style to create a small oblong volume of 24 leaves with the last leaf pasted to the lower cover and the title-page (printed in red on paper) to the first leaf; a very good, clean copy in brown moiré cloth, lettered in gilt.

£975

The Faringtons or Ffaringtons were an ancient family of Worden Hall, Leyland, Lancashire, with a substantial family archive. Susan Maria (1808–1894) edited *The Farington Papers* for the Chetham Society in 1856, and made other contributions to local history, but this unusual panorama seems to have been her only foray into illustration. Psalm 104 lent itself to some striking landscape plates: horses and oxen ('He sendeth the springs into the valleys, which run among the hills. They give drink to every beast of the field'); cedars of Lebanon ('The trees of the Lord are full of sap; the cedars of Lebanon which he hath planted'); mountain scenery ('The high hills are a refuge for the wild goats and the rocks for the conies'); sunset and daybreak; and three volcanoes ('He toucheth the hills and they smoke').

OCLC lists 23 copies, all undated, but it is not clear if these represent more than two editions, one for Henry Hering at the Religious Print Depot, the other from Vincent Brooks Day & Son. Vincent Brooks took over the goodwill of the long-established but bankrupt Day & Son in 1867, the *terminus a quo* for this edition.



## 22. TWO THOUSAND YEARS OF LITERARY FORGERY

**FREEMAN, Arthur.** Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC – AD 2000. London, Bernard Quaritch, Ltd, 2014.

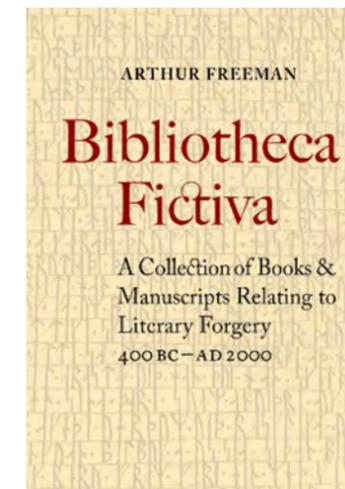
Large 8vo, (252 x 172 mm), pp. xvi, 424, with colour frontispiece and 36 illustrations in text; burgundy cloth, blocked in gold on spine, printed dustjacket.

£60

**An inventory of books and manuscripts relating to literary forgery.**

Spanning some twenty-four centuries, the book seeks also to define and describe the controversial genre it represents. Individual entries offer specific commentary on the forgers and their work, their exposers and their dupes. A broad prefatory overview surveys the entire field in its topical, historical, and national diversity.

Arthur Freeman is the author of a critical biography of the playwright Thomas Kyd, other studies of Elizabethan drama, poetry, and popular prose, and short lives of Tudor and Stuart 'eccentrics, exploiters, rogues, and failures', as well as one pseudonymous biblio-romance, nine collections of verse, and some eighty critical and bibliographical articles.



## 23. A FLORENTINE FROST FAIR AND FIREWORK FESTIVAL

[FROST FAIR.] [FRANCESCHINI, Pietro (*editor*).] Relazione delle feste fatte in Firenze sopra al ghiaccio nel fiume Arno il 31 dicembre 1604. Florence, Libreria Popolare, Tipografia Rigbi, 1885.

8vo, pp. 15, [1]; paper uniformly toned, as in all copies, but a fine copy; in the original printed green wrappers.

£275



A limited edition nineteenth-century reprint of the rare description of the festival held on the frozen river Arno in Florence in 1604, published in only fifty copies (of which ours is numbered 10).

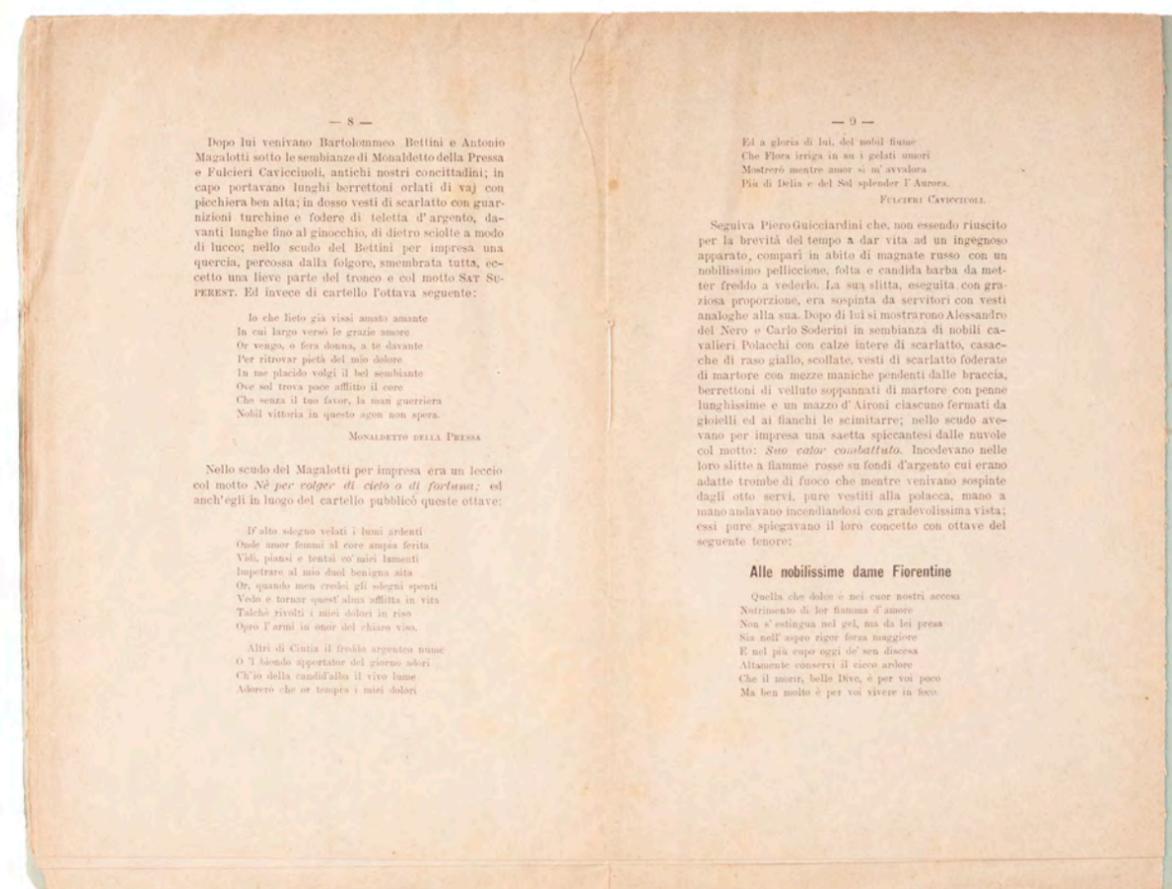
Originally published by Bartolomeo Sermartelli in 1604, and reprinted shortly after in the same year by Alessandro Guiducci, the anonymous account describes the magnificent festival on the ice organised by Don Virgilio Orsini, held on 31 December 1604, during an extremely cold winter which had resulted in long stretches of the river Arno being frozen over.

On the day, thousands of spectators crowded on the bridges of Carraia and of Santa Trinita, and on the banks between the two. At an appointed hour, from behind heavy curtains strung up beneath the bridge of Santa Trinita, a long procession emerged. The parade opened with drummers and trumpeters, followed by a series of barefoot characters wearing the strangest masks (carefully described in the account). These were followed by a group of youngsters sitting on small wooden footstools, who were to later race each other with hilarious consequences. Last to appear were a group of noblemen, each on decorated sledges shaped as chariots pulled by four men, who would take part in a mock joust following the parade, and each holding a sign with either a motto, a madrigal, or a sonnet. The description of the extravagant costumes of the noblemen is detailed and fascinating, ranging from fantasy costumes, such as magicians, to costume inspired by foreign courts, including Filippo Valori dressed like a Turkish woman, and Don Virginio Orsini, the organiser of the festival, dressed as a Pasha. Last among the jousters was Manfredi Malaspina, dressed as Pluto, holding fireworks and on a sledge in the shape of a dragon, also spewing fire. The procession was closed by the Della Fonte brothers, on a float shaped as a boat, with fireworks shooting from every corner.

After the parade had reached the bridge of Carraia, the competitions started: first the *pallio* of the barefoot characters, where the contestants kept slipping and falling, to general hilarity; next came the race of the youngsters on footstools, barely able to control their direction; and finally the Saracen joust, where the contestants on chariots would face the traditional armour-plated dummy representing a Saracen. After dusk, the whole show ended with a spectacular firework display in honour of the Medici.

Both the original 1604 edition and the 1885 reprint are exceedingly rare outside of Italy: OCLC finds copies of the 1604 edition at Tufts University, British Library, and BnF, while the 1885 reprint can be found at Illinois, BnF, and Cologne.

Early Modern Festival Books Database (University of Oxford) 1236.

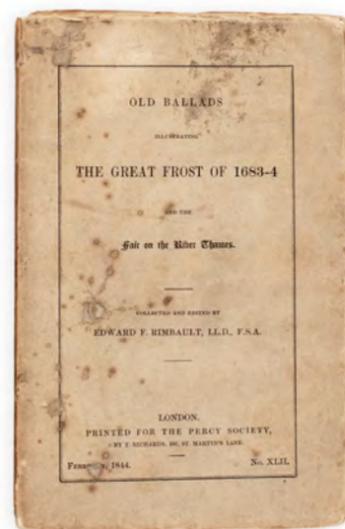


## 24. FROST FAIR BALLADS, DEFROSTED

[FROST FAIR.] RIMBAULT, Edward. Old Ballads Illustrating the Great Frost of 1683–4 and the Fair on the River Thames. Collected and edited by Edward F. Rimbault, LL.D., F.S.A. London, 'Printed for the Percy Society, by T. Richards, 100, St Martin's Lane, February 1844.

12mo, pp. xxxi, [1 (blank)], 38, with half-title; some foxing to half-title and final page, but otherwise a very good copy internally, partially unopened, in original printed wrappers; lower cover detached, covers lightly soiled; loosely inserted postcard from David Low Booksellers, dated 9 March 1965.

£250



A collection of ballads on the Great Frost of 1683–4 drawn from broadsides and manuscripts at the British Museum, the Ashmolean, and in private collections, compiled by Edward Rimbault (1816–1876), secretary and founding member of the Percy Society.

The Percy Society, in operation from 1840–53, comprised several literary critics, Elizabethan scholars, and bibliophiles, and regularly issued limited-edition collections of scarce poems and ballads, reproducing texts exactly as they appeared in the originals. It was 'the first of the British scholarly and antiquarian societies devoted exclusively to the preservation and printing of English literary texts' (Kuczynski, p. 293). The *Old Ballads*, like many of the Society's publications, include texts from the private collections of its members, bringing to light an array of newly presented material.

The eleven ballads reproduced here are preceded by a comprehensive introduction tracing the history of London frost fairs to as early as 1092 and providing extracts from contemporary accounts of the seventeenth-century frost fair, among them John Evelyn in his *Diary*: the Thames was 'planted with booths in formal streetes, even to a printing-press, where the people and ladyes took a fancy to have their names printed, and the day and yeare set down when printed on the Thames' (p. xiii).

See Kuczynski, 'John Whitefoord Mackenzie and the Percy Society' in *The Papers of the Bibliographical Society of America* 98:3 (2004).

12 FROST FAIR IN 1683-4.

FREEZLAND FAIR, OR THE ICY BEAR GARDEN.  
The Tune of "Packington's Pound."  
[From a broadside in the Ashmolean Collection.]

I'll tell ye a tale (though before 'twas in print),  
If you make nothing on't, then the devil is in't;  
'Tis no tale of a tub, nor the plotting of treason,  
But of very strange things have been done this cold season.  
You know there's a book,  
Newly printed

FROST FAIR IN 1683-4. 13

He said that the pope,  
(Pray mind, 'tis a trope)  
Would send us his bulls by the way of the Hope;  
And tho' for the sign we have all along been waiting,  
I t'other day saw on the ice a bull baiting.

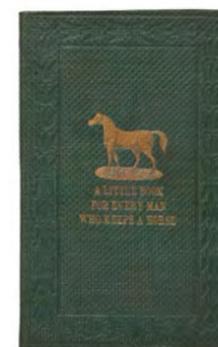
I hope you'll believe me, 'twas a fine sight,  
As ever I saw on Queen Besses night;  
Though I must confess I saw no such dogs there,  
As us'd to attend the infallible chair.  
Yet there was some men,  
When I was some

## 25. HARNESSING HORSES

[HARNESSES.] D., LI. A little Book for every Man who keeps a Horse, or Ease to Horses, and Safety to Drivers, in single and double Harness. London, Simpkin, Marshall, & Co., and Bath, R.E. Peach, 1862.

8vo, pp. 64, [2], with frontispiece and one plate, erratum slip tipped in at rear; a very good copy in publisher's green cloth, upper board blocked and lettered in gilt.

£250



36mo (84 x 53 mm), pp. viii, 229; large paper copy, entirely uncut; nineteenth-century vellum over boards, spine with two gilt black morocco lettering pieces; minimal scuffing to labels, otherwise a very good copy.

£400



First edition ('third thousand') of a very rare anonymous publication, 'written to introduce and explain my invention for improvements in apparatus for attaching horses to carriages, for which I have obtained Her Majesty's Patent'.

Library Hub records only four copies in the UK (Bodleian, BL, NLS, CUL), and only one could be traced at auction.

## 26. MINIATURE HORACE

HORACE. Opera omnia. Paris, [Didot fils for] A. Mesnier, 1828.

A scarce miniature edition of Horace's works, printed by Didot fils with type cut by Henri Didot.

'One of the typographical wonders and an unsurpassed feat as far as the minuteness and beauty of the type is concerned' (Spielmann 201). 'Édition imprimée avec les caractères microscopiques de H. Didot; elle est d'un format plus exigü encore que l'édition de Sédan et que celle de Pickering' (Brunet III, 324).

## 27. HAPPY HOLIDAYS FROM LANGSTON HUGHES

[HUGHES, Langston.] American Mission Association Race Relations Department Christmas card, featuring the poem 'For my People' by Margaret Walker, [n.d. but 1950s?].

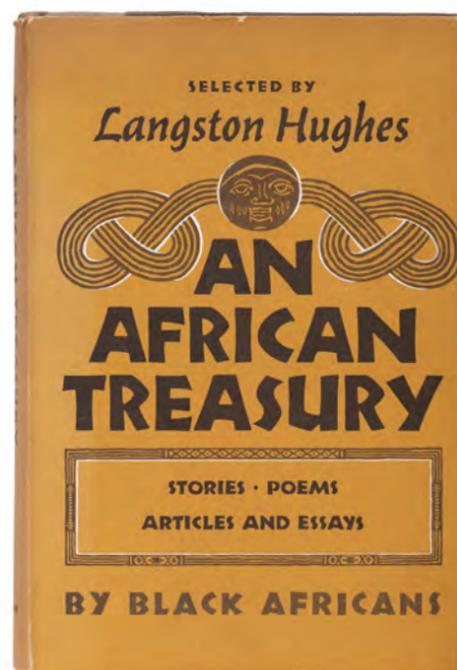
1 leaf 4to, folded into four, printed in blue; signed 'Happy Holidays - Langston'.

£100



## 28. AN AFRICAN TREASURY

HUGHES, Langston (editor). *An African Treasury*. Articles / Essays / Stories / Poems by Black Africans. New York, Crown Publishers, 1960.



First edition, the culmination of Hughes's Africanist phase.

Dedicated to the young writers of Africa, *An African Treasury* comprises articles, essays, stories, and poetry by nearly forty authors, as well as tribal proverbs and Hottentot and Efik folk tales. "This is a very personal treasury – a selection gathered from several thousands of pages of writing by Africans of color that I have read during the past six years. Most of it was in manuscript, some in newspapers and magazines, and most of it had never been published in the United States' (p. ix).

8vo, pp. xiv, [2], 207, [1]; a very good copy in a very good dust-jacket, spine slightly sunned, rear cover slightly foxed; book label and ownership inscription of D. G. Bridson.

£150

## 29. THE CHATSWORTH LIBRARY COPY

ISOCRATES. *Orationes et epistolae gravitatis et suavitatis plenae de Greco in Latinum pridem conversae, nunc recognitae, per Hieronymu[m] VVolfium Oetingensem ... Paris, Michel de Vascosan, 1553.*

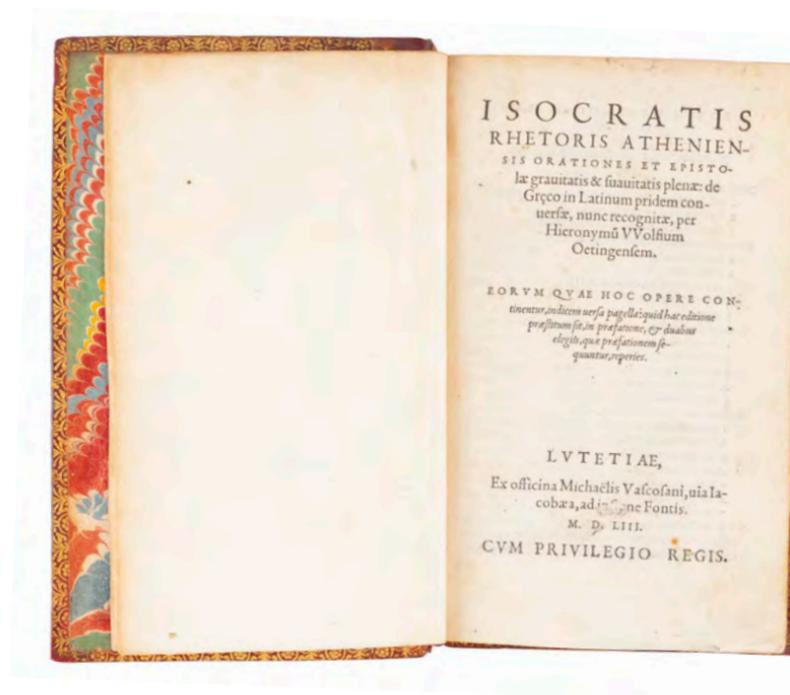
8vo, pp. [40], 509, [43]; printed in italic, some Greek text, elegant engraved initials; some light creasing to corners, small hole in title-page touching one word in imprint, a few marginal marks to pp. 125-135, closed tear to lower margin of Y2, small abrasions to pp. 406-7 touching a few words, otherwise a very good copy; eighteenth-century red morocco, gilt dentelle borders to covers, gilt board edges and turn-ins, marbled edges, rebacked with old spine label laid down, recornered; covers slightly rubbed and marked; bookplate of the library at Chatsworth.

£750

A handsome Latin edition of twenty-one works by the Athenian orator Isocrates whose work was highly influential on later education, oratory and writing. Isocrates (436–338 BC) studied under Socrates and the sophists, before establishing a famous school of rhetoric which attracted pupils from all parts of the Greek world, offering a more practical training than that offered by Plato's more theoretical teaching. A pupil of Melanchthon, Hieronymus Wolf (1516–1580) served as secretary and librarian to the wealthy merchant and collector Johann Jakob Fugger before securing his scholarly reputation with editions and translations of Isocrates and Demosthenes.

Michel de Vascosan (d. 1577), the son-in-law of Badius, established his Parisian press in 1530 and was celebrated 'for the unadorned elegance of his editions' (*Oxford Companion to the Book*).

BM STC French p. 237.



### 30. WITH TWO ORIGINAL FRONTISPIECE DRAWINGS

[JUVENILE.] [Library for Youth, or Book-Case of Knowledge, 10 vols.] London: Printed for John Wallis ... by T. Gillet or J. Cundee ... 1800.

Ten vols, 16mo, comprising: *Geography and Astronomy familiarized* (pp. 64, hand-coloured frontispiece of two hemispheres, engraved plate of the solar system); *Short and easy Rules for attaining a Knowledge of English Grammar* (pp. 64, engraved frontispiece); *A Compendium of Simple Arithmetic* (pp. 64, with half-title and frontispiece); *Mythology, or fabulous Histories* (pp. 63, [1 (ads)]); *The History of England from the Conquest to the Death of George II* (pp. 64, engraved frontispiece, 30 hand-coloured woodcut portraits in roundels); *Scripture History* (pp. 32, 32, engraved frontispiece); *A Natural History of Birds and Beasts* (pp. 32, frontispiece and 15 other leaves of engraved plates, numbered 8, 8); *A Familiar Introduction to Botany* (pp. 63, [1 (blank)], half-title, frontispiece and four other engraved plates, all hand-coloured); *British Heroism, or biographical Memoirs* (pp. 64, frontispiece); *Rewards for attentive Studies* (pp. 62, [2], half-title, engraved frontispiece, final leaf of ads); fine copies, in the original coloured boards (variously pink, red, yellow, blue, green, and grey), contrasting printed cover labels in yellow, blue and red, contrasting paper spines in red, green and blue; *Natural History* supplied from a different source, with no paper spine; contemporary gift inscription to front pastedown of all but the supplied volume: 'Wm Hopkins, the gift of Mrs. Hartley'; original pen and wash drawings for the frontispieces of *The History of England* and *Mythology*, pasted onto blue album paper.

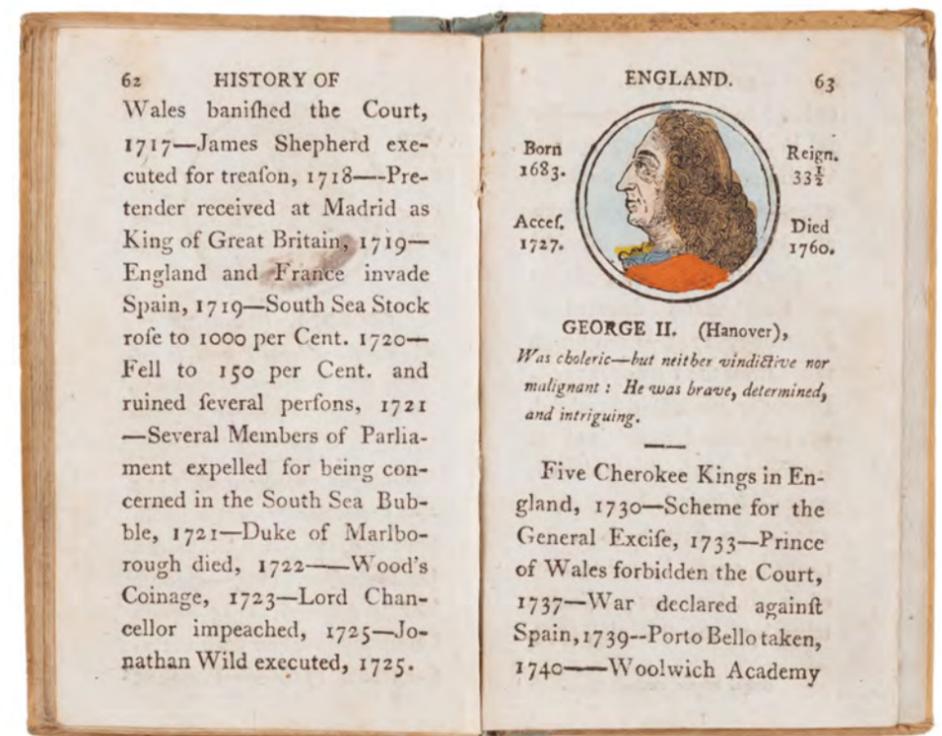
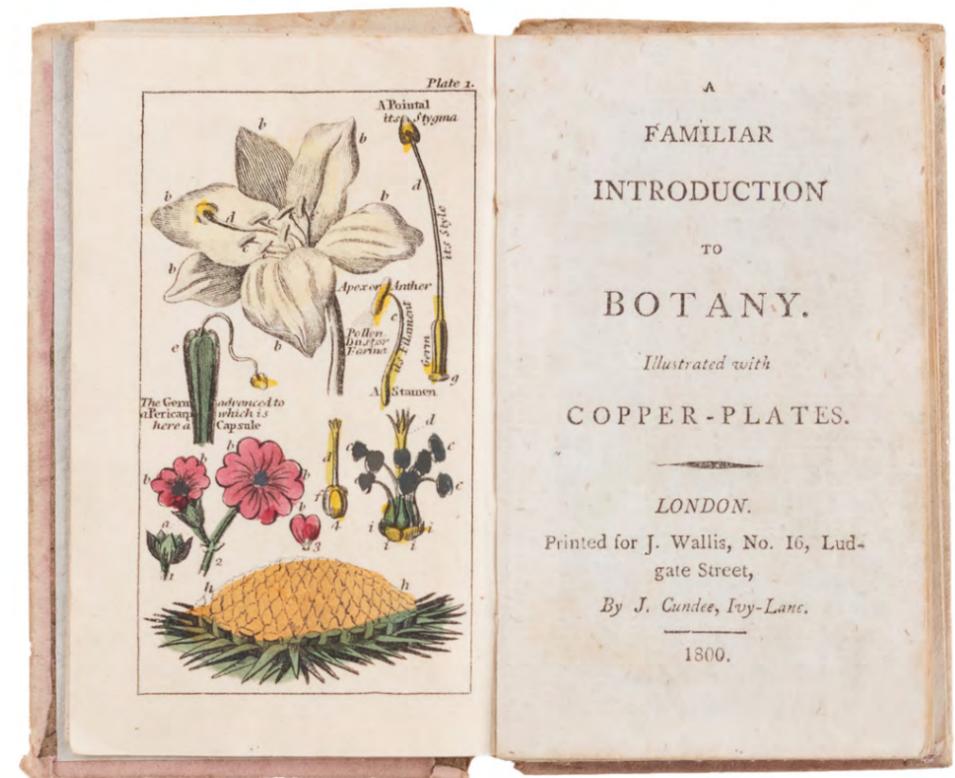
A fine complete set of Wallis's 'Library for Youth' also known as the 'Book-Case of Knowledge', with all ten volumes in the first editions, dated 1800, and with two original designs (in reverse) for the frontispieces.

1800 was the year of the miniature library. The publisher John Marshall, who was soon to corner the market, issued no fewer than three sets that year, *The Juvenile, or Child's Library* (16 vols), *The Infant's Library* (17 vols, for younger children) and *The Doll's Library*. The first of Marshall's libraries to appear was *The Juvenile Library*, advertised in *The Times* on 22 November 1800. Wallis is often spoken of as Marshall's imitator and competitor, but it is not clear to us that Marshall has precedence. The final volume in Wallis's *Library for Youth* – *Rewards for attentive Studies*, with the cover label 'Moral Tales' – has a frontispiece dated 16 June 1800, fully five months before Marshall's volumes were published; its advertisement leaves list all ten volumes in the order presented here. *Mythology* also has an advertisement leaf for the 'Library for Youth', listing nine subjects (but omitting *Scripture History* and listing *Geography* and *Astronomy* separately), in a different order, suggesting the project grew during execution. The use of two different printers (Gillet printed six, Cundee four) suggests a rushed affair – perhaps in order that Wallis could get his sets out before Marshall's? A number of volumes were re-printed in 1801, and mixed sets dated 1800-1 can also be found, sometimes in a book box in imitation of a book-case, labelled 'Book-case of Knowledge'.

Complete sets of Wallis's *Library for Youth* are very scarce, all the more so with all volumes dated 1800 – we have traced examples at Miami and UCLA only in Library Hub and OCLC, most other locations lacking at least one volume.



£3750



### 31. IN THE DELUXE VELLUM BINDING

**KEATS, John.** The Poems ... arranged in chronological Order with a Preface by Sidney Colvin. London, *The Florence Press for Chatto & Windus*, 1915.

Two vols, 4to; a fine copy in the publisher's limp vellum, gilt, green cloth ties.

£1200

No. 145 of 250 copies, in the deluxe vellum binding (for 45s); it could also be purchased in japon for a reduced price, and there was a trade edition on normal paper.

Ransom, *Florence Press* 10.



### 32. CALENDARS AND CONTINENTS

[LABOURS OF THE MONTHS.] Januarius. Februarius. Merz. April ... Nuremberg, Joh. Andreae Endterische Handlung, [second half of eighteenth century].

Copper engraving (sheet c. 428 x 343 mm, plate c. 343 x 271 mm), with 24 scenes in compartments in 4 rows of 6, each with caption at foot, 'Joh Andreae Endterische Handlung in Nürnberg N. 61' to bottom right; somewhat crude contemporary hand colouring in blue, yellow, orange, and pink; horizontal and vertical creases from folding, some light marginal dampstaining, a few tiny holes, a couple of small repairs to blank verso.

£475\*



A scarce popular print depicting the labours of the months and signs of the zodiac, four continents, the four classical elements, and the four seasons.

The top half of the engraving is devoted to the twelve months of the year, beginning with an amply clothed man warming himself before a brazier, with the sign for Aquarius above. The remaining months include a pair of jesters in February, a courtly couple in May, sheep shearing in June, hunting and gathering in September, and butchering a pig in December. The lower half portrays the four continents of Europe, Asia, Africa, and America; the four elements fire, water, air, and earth, all represented by a female figure undertaking chores in the house and garden; and the four seasons, with Spring shown as a winged and bare-breasted female figure strewing flowers from a basket with swallows in the background.

The Endterische Handlung – successors to the Nuremberg printer and publisher Johann Andreas Endter (1625–1670) – remained in operation until 1854.

We have been unable to trace any other copies.

### ODE TO A NIGHTINGALE

I

**M**Y heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had sunk:



### 33. A RUE WITH A VIEW

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

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

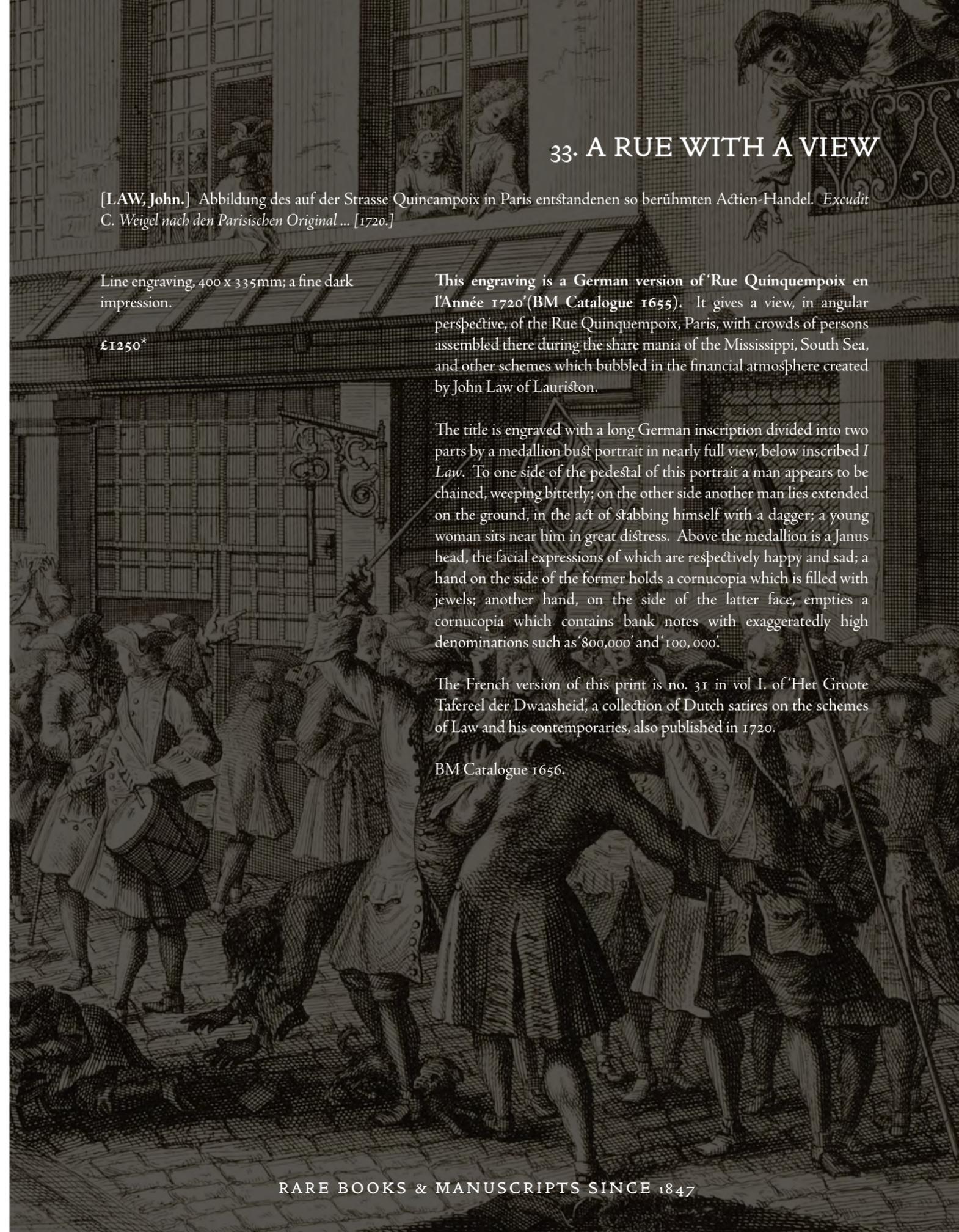
£1250\*

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

The title is engraved with a long German inscription divided into two parts by a medallion bust portrait in nearly full view, below inscribed *I Law*. To one side of the pedestal of this portrait a man appears to be chained, weeping bitterly; on the other side another man lies extended on the ground, in the act of stabbing himself with a dagger; a young woman sits near him in great distress. Above the medallion is a Janus head, the facial expressions of which are respectively happy and sad; a hand on the side of the former holds a cornucopia which is filled with jewels; another hand, on the side of the latter face, empties a cornucopia which contains bank notes with exaggeratedly high denominations such as '800,000' and '100,000'.

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

BM Catalogue 1656.



## 34. ARTS AND CRAFTS SOCIALISM

MORRIS, William, E. Belfort BAX, and Victor DAVE. *The Socialist Platform*. No. 4. A short Account of the Commune of Paris. London, socialist League Office, 1886.

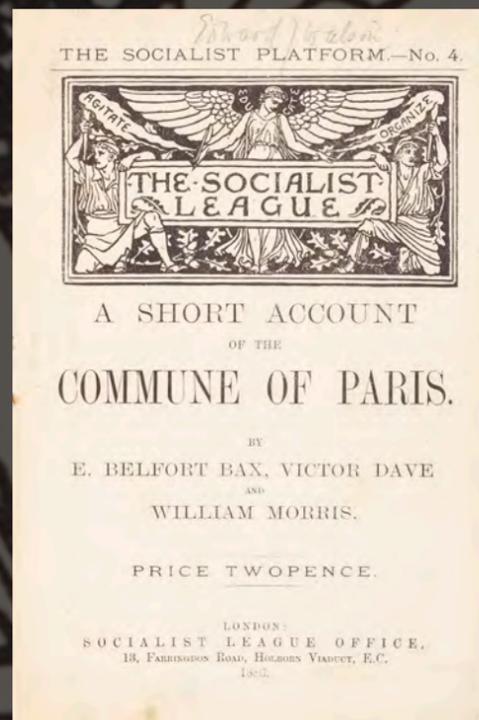
8vo, pp. [2], [59]-79, [1 (advertisement for the League's publications)]; woodcut device of the Socialist League to front wrapper; a very good copy, stapled as issued; wrapper with short splits at foot of backfold and around staple; pencil inscription 'Edward J. Walson' to front wrapper.

£650

First and only edition of Morris's, Bax's, and Dave's account of the Commune of Paris of 1871, presented as 'the starting point of the irresistible Unity of Socialism in Europe and America'.

An irregular complement to the Socialist League's journal *The Commonweal* (under Morris's editorship from its establishment in 1885 until his ousting in 1889), *The Socialist Platform* was 'intended in great measure to be a Commentary on the Manifesto of the League, which had itself been published with notes by Morris and Bax. The Platform, with its distinctive woodcut headpiece by Walter Crane (bearing the motto 'agitare, educare, organizare'), ran to seven issues, of which four were authored by Morris. Among these, the *Short Account* appears to be by far the rarest; his other contributions are *Useful Work v. Useless Toil* (no. 2), *True and False Society* (no. 6), and *Monopoly: Or, How Labour is Robbed* (no. 7).

Scott, p. 24.



## 35. BY THE FATHER OF TROLLING

[NOBBES, Robert.] *The compleat Troller, or, the Art of Trolling, with a Description of all the Utensils, Instruments, Tackling, and Materials requisite thereto, with Rules and Directions how to use them, as also a brief Account of most of the principal Rivers in England, by a Lover of the Sport*. London, T. James for Thomas Helder, 1682.

Small 8vo, pp. [19], [1 (blank)], 78, [2 (contents, advertisement)]; chipped 'E' in the fourth line of the title, 2 woodcut illustrations (with the hook on p. 37 pointing to the right), printing flaw to final line p. 39; running title trimmed in a few places, a little foxed; in a late nineteenth-century allusive binding of green calf gilt, a fish tooled to centre and corners of boards and to spine, spine lettered directly in gilt, edges gilt, blue ribbon place-marker, burgundy endpapers; a very attractive copy; booklabel of John Hely-Hutchinson to front free endpaper ('John Hely-Hutchinson, Chippenham Lodge, Ely, 1949').

£1450



First edition of 'the earliest major work devoted to pike fishing' (ODNB). Nobbes's anonymous *Compleat Troller* is the first English book substantially on 'trolling', or angling for deep-freshwater fish, especially pike, with live bait or artificial lures. Though 'trolling' now implies a fisherman's boat in motion, what Nobbes describes we would call casting, with rod and reel, from the shore; Nobbes's detailed and experienced advice would otherwise be largely recognizable to the modern reader.

After an introduction (partially taken from Venables's *Experienced Angler*) and several verses on fishing and trolling, Nobbes offers information on the anatomy and development of the pike, and advice on seasons, baits and hooks, lines and poles, landing pikes, and on English rivers and how to preserve them for trolling; included too are instructions for cooking pike.

Following a facsimile printed circa 1790 (often confused for the true first edition), the text regained popularity in the early nineteenth century, appearing in whole or in part in several editions of *The Angler's Pocket Book* and Thomas Best's *Art of Angling*.

Provenance: from the celebrated library of John Hely-Hutchinson (1881-1955), whose fine collection of historic bindings was dispersed by Sotheby's in 1956, with the booklabel designed by his wife Sybil dated 1949.

Westwood & Satchell, p. 156 ('Nobbes is commonly called "The father of trollers"'); Wing N 1193.



### 36. SCOTS BALLADS BY THE BARONESS NAIRNE

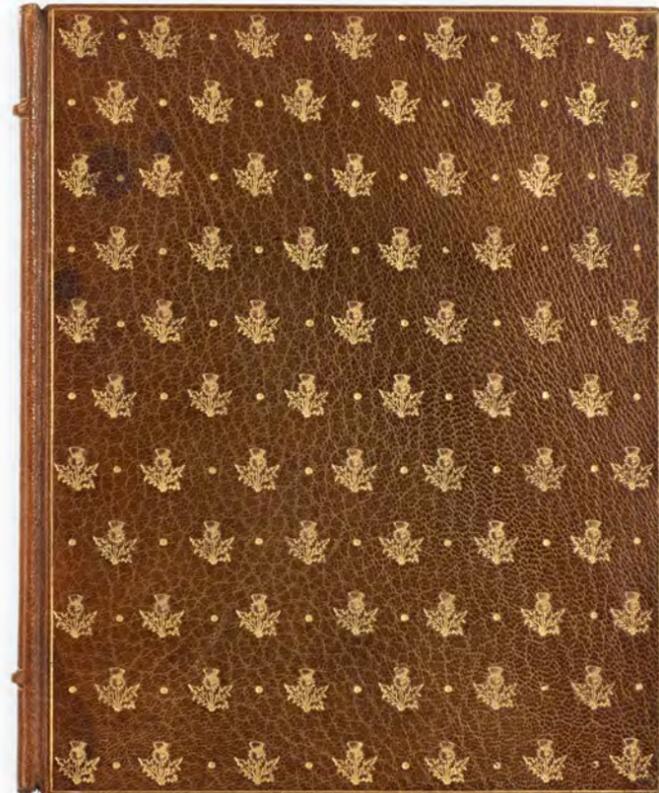
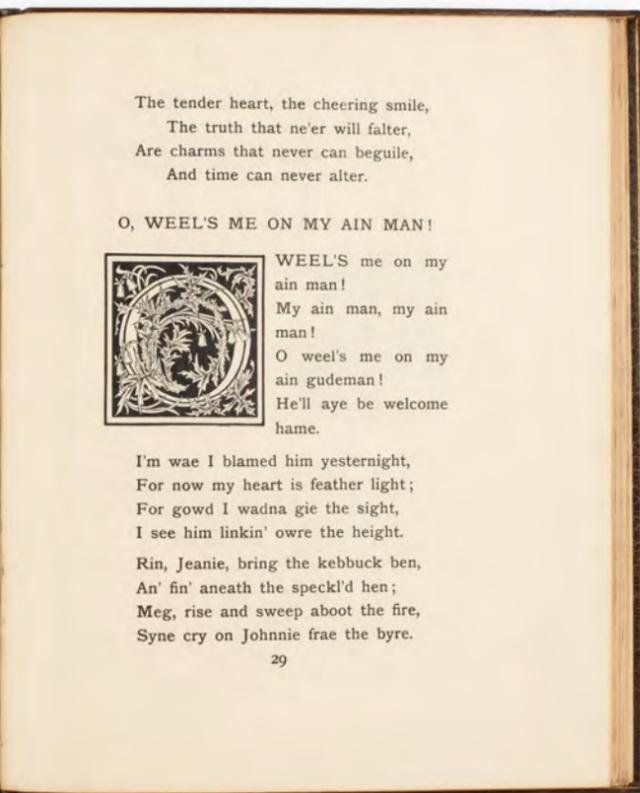
OLIPHANT, *Carolina, Baroness Nairne*. Songs by the Baroness Nairne. *Edinburgh, Turnbull and Spears for Otto Schulz and Company, 1902.*

4to, pp. [6], 55, [3]; a fine copy, in the publisher's green crushed morocco, front cover gilt with a field of thistles, upper turn-in signed 'Bound by Otto Schulz & Co., Edinburgh', spine lettered direct; inscribed for Christmas 1907 from Patrick Chalmers to Ellen M. Chalmers, book label of A. G. Chalmers to front free endpaper recto; bookplate of D.G. Bridson to front pastedown.

£250

**Deluxe limited edition, no. 23 of 25 copies on Japanese vellum, specially bound.** There was also a printing of 300 copies on Whatman.

Scottish songwriter Carolina Oliphant, Baroness Nairne (1766–1845) began writing Jacobite compositions shortly after her father's death in 1792. She published anonymously or under the pseudonyms 'B.B.', 'S.M.', or 'Mrs Bogan of Bogan' during her lifetime, concealing her identity even from her husband. Among her more famous works, all included here, are 'The Rowan Tree,' 'Will ye no' come back again?,' 'The Hundred Pipers,' and 'Charlie is my Darling.'



### 37. FRENCH-STYLE FANCY DRESS

[PARIS CARNIVAL]. Carnival 1929. *Paris, Festa, 1929.*

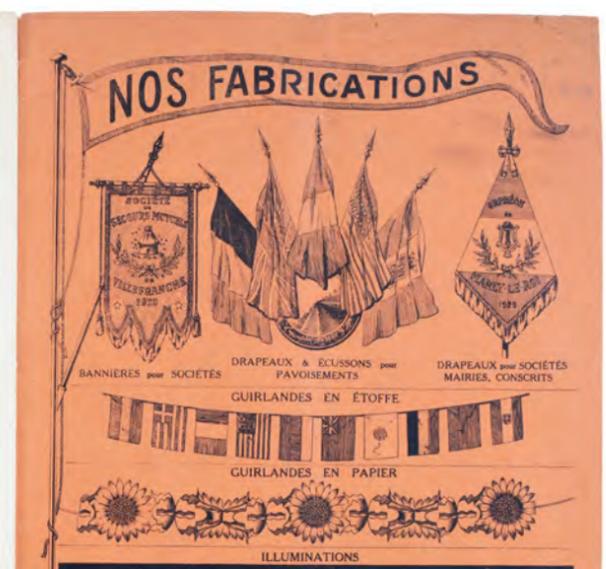
Folio (315 x 218 mm), 20 numbered plates with more than 500 individual elements in full colour; a few marks, central crease throughout; a very good copy in the original orange paper wrappers.

£950



A spectacular showcase of a costume merchant's products available wholesale for the 1929 Carnival; a rare survival from the heyday of interwar merriment, and the era's enthusiastic pursuit of the lively and the colourful in an effort to vanquish the recent memories of war.

The catalogue advertises an exciting range of costumes, masks, and decorations; typically available by the dozen and the gross, with the most luxury items available to purchase individually, the items are made variously in cardboard, wax, or linen. Beginning with simple dominos, the catalogue also includes full costumes for popular figures, including clowns, cowboys, and toreadors. A section of masks for children includes a selection of animal heads as well as human faces; adult full-face masks are divided into multiple sections, including caricatures, grotesques, and masks with hairpieces and accessories. Half-face masks, as well as a sizeable selection of false noses and hairpieces, novelty hats, and accessories (including lanterns and toy monkeys) are also available. *Colin-maillard* (blind man's buff) heads, which render the wearer wholly blind for entertainment purposes, have their own page. A stark reminder of prevailing attitudes and the easy acceptance of culture as costume can be seen in a number of racist stereotypes depicted in the full-face masks. The catalogue concludes with a selection of Christmas decorations, while the inside back cover advertises further productions, including garlands, banners, flags, and lanterns. (see below).



### 38. WITH IRISH PROVENANCE

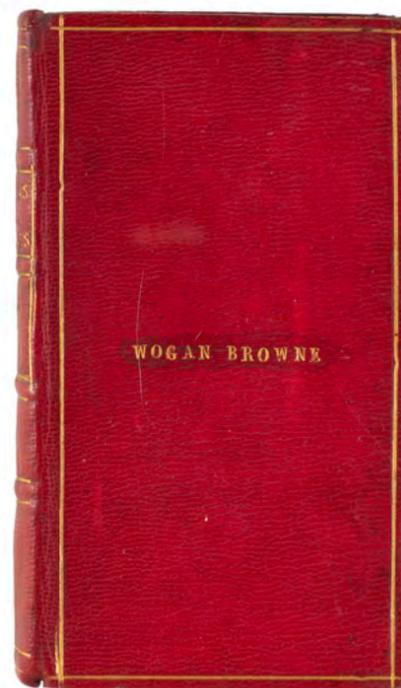
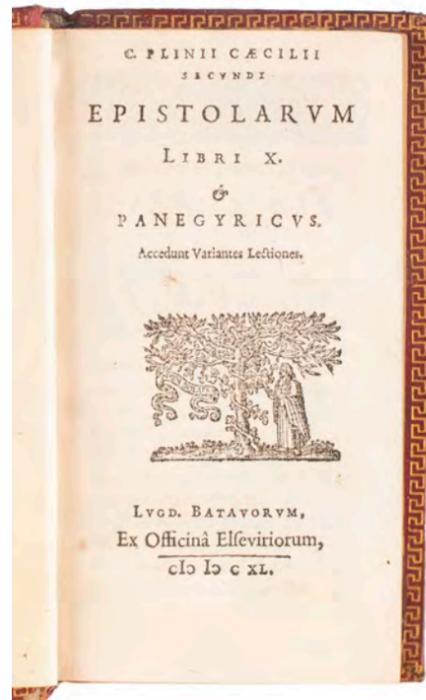
**PLINY the Younger.** *Epistolarum libri X & panegyricus.* Leiden, [Bonaventure & Abraham] Elzevir, 1640.

12mo, pp. [24], 1-289, '300-414' [i.e. 290-404], [28]; woodcut device *le Solitaire* to title, woodcut ornaments and initials; a very attractive copy in late eighteenth-century red straight-grained morocco, upper board lettered 'Wogan Browne' in gilt (*see below*), spine gilt-ruled in compartments, lettered directly in gilt, turn-ins roll-tooled in gilt with Greek-key motif, edges gilt, marbled endpapers, ribbon place-marker; small scuff to spine; twentieth-century private collector's bookplate to upper pastedown.

£450

**First Elzevir edition, handsomely bound for the Irish politician Thomas Wogan Browne.** Thomas Wogan Browne (c. 1758–1812) served as a magistrate, and twice as high sheriff of Co. Kildare. Politically a Whig and denounced as a United Irishman, pre-emptive suspicions appear to have thwarted any intended involvement in the rebellion of 1798. Among others he entertained Wolfe Tone, with whom in 1792 he toasted 'the spirit of the French mob to the people of Ireland', and Thomas Russell, whom he impressed with his 'large and well chosen library' (DIB).

Wogan Browne's library, advertised as containing six thousand volumes, included numerous Elzevirs and other examples of fine printing, several incunables and manuscripts, and an extensive collection of Boccaccio. He appears to have had several books similarly bound in red morocco, with his name gilt on the upper board. On his death in 1812, the library was auctioned by Thomas Jones of Dublin, although we have not been able to identify this volume in the catalogue.



Castle Browne, which Wogan Browne had enlarged in the gothic style from 1788, was inherited by his brother Michael Browne and sold soon after to the Jesuit Peter Kenney to become the Clongowes College described in Joyce's *Portrait of the Artist as a Young Man*.

Willems 506; see Jones, *Bibliotheca Browniana: A Catalogue of the valuable and extensive Library of the late Wogan Browne, Esq., of Castle Browne* (Dublin, 1812).

### 39. CHRISTMAS PRINTING

[PRINTING.] Large metalcut of Father Christmas operating a printing press. [*Second half of the twentieth century?*]

Large metalcut block (188 x 182 mm), pinned to wooden backing; a few light marks to wooden backing, but plate in excellent condition.

£150\*

A charming Christmas scene, showing Father Christmas operating a printing press beneath the mistletoe. Around the workshop are the tools of the trade, with scissors, a brush, and dividers hanging along the back wall, and stacks of bound books on either side.

If this unsigned illustration was ever published, it remains unknown to us; the very good condition of the block suggests it was likely never used.



## 40. WALRAS SENIOR'S SEMINAL SCHEME

**PROUDHON, Pierre-Joseph.** *Théorie de l'impôt ... question mise au concours par le conseil d'état du canton du vaud en 1860.* Paris, E. Dentu, 1861.

[bound with:]

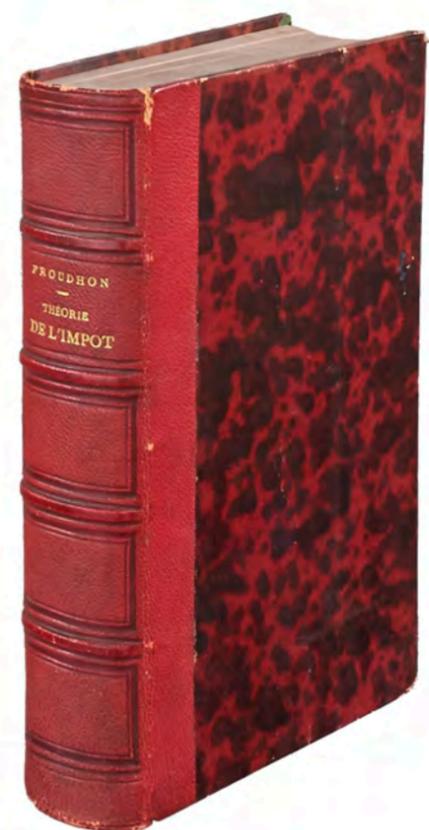
**RICARD, Émile.** *Théorie de l'impôt.* Marseille, A. Gravière, 1859.

[and:]

**WALRAS, Auguste.** *Théorie de la richesse sociale ou résumé des principes fondamentaux de l'économie politique.* Paris, Guillaumin et C.ie, 1849.

12mo, pp. [4], 100; 126, [2]; 103, [3], with half-titles; a few small dampstains; nevertheless very good copies in contemporary red roan-backed boards with marbled sides; two ink postage stamps and author's inscription addressed to Émile de Girardin on the half-title of the Ricard, further (fainter) stamps within the same text.

£1750



Three first editions, including the first appearance of the work which strongly influenced the work of French mathematical economist Léon Walras (1834–1910): his father Auguste's *Theory of Social Wealth*. Auguste Walras (1801–1866), father of Léon, studied at the Ecole Normale in Paris, where he met and worked with Augustin Cournot under the tuition of Victor Cousin. Although initially a student of philosophy and literature, Walras felt an attraction to political economy and developed his own general schemata of economics as a science. *The Théorie de la Richesse* is important for the influence it had on Léon; it is from this work that he derived his conceptual arrangement of *capitaux* as 'all goods' that serve more often than once and, in a narrower sense, as durable goods that are themselves produced (*capitaux proprement dits*). Their services he called *revenus*, no matter whether they are consumed by the owner (e.g. as leisure in the case of 'personal' capital: this leisure is still *travail*) or used productively' (Schumpeter p. 999). 'Auguste Walras' interest in and contribution to economic theory were prompted mainly by his quest for a valid theory of property. After a critical analysis of the current theories of value, he singled out scarcity as the only significant cause of value. He concluded that land was scarce in a very special sense and, hence, should belong not to single individuals but to society as a whole. This is not, however, incompatible with private ownership of non-land capital. His famous son, Leon Walras, not only adopted this theory but also proved the feasibility of a laissez-faire type of economy in which land is nationalized. His debt to his father is also evident in his analysis of general economic equilibrium in which he makes use of valuable economic ideas and tools devised or inspired by Auguste Walras' (R. Cirillo, *The Influence of Auguste Walras on Léon Walras* in 'The American Journal of Economics and Sociology' 40:3 (1981), p. 309). The idea of common ownership can be found in Proudhon's mutualist essay and Ricard's earlier work of the same title. The Ricard dedicatee Émile de Girardin (1802–1881) was a journalist and publisher of penny presses, the most successful of his era, who in his political views veered between liberal socialism and reactionary opinions, very much in the fashion described by Ricard.

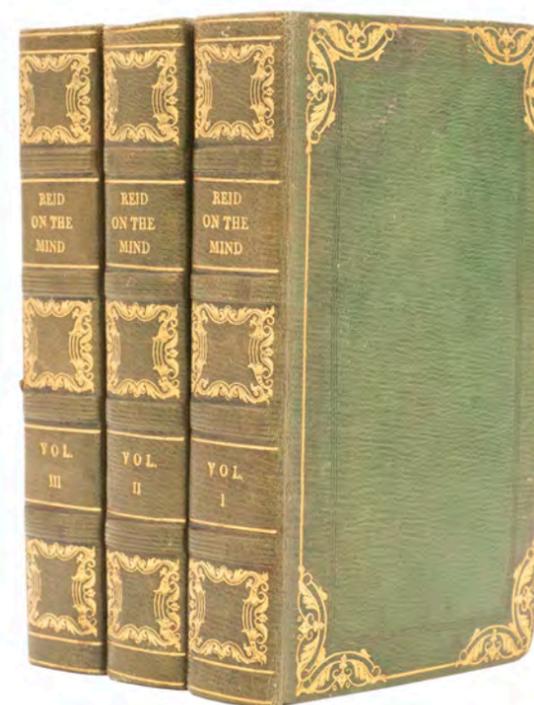
*Proudhon*: Einaudi 4576. *Walras*: Cossa 272 (83); Einaudi 5974.

## 41. THE POWERS OF THE HUMAN MIND

**REID, Thomas.** *Essays on the powers of the human mind; to which are prefixed, an Essay on quantity, and an Analysis of Aristotle's Logic.* In three volumes. [Edinburgh, W. Aitchison for] London, Ogle, Duncan & Co., and Edinburgh, J. Dick & Co. and W. Hunter, and Glasgow, M. Ogle, 1822.

Three vols, 12mo, pp. I: viii, 480, II: vi, 427, [I (blank)], III: vi, 476; with engraved frontispiece portrait included in pagination of vol. I; slight offsetting from frontispiece and a very few spots to early leaves, otherwise very good, clean and crisp throughout; attractively bound in contemporary green straight-grained morocco, borders filleted in gilt and blind, large gilt corner-pieces, spine gilt in compartments and lettered directly in gilt, all edges gilt; very light wear, nonetheless an excellent set.

£750

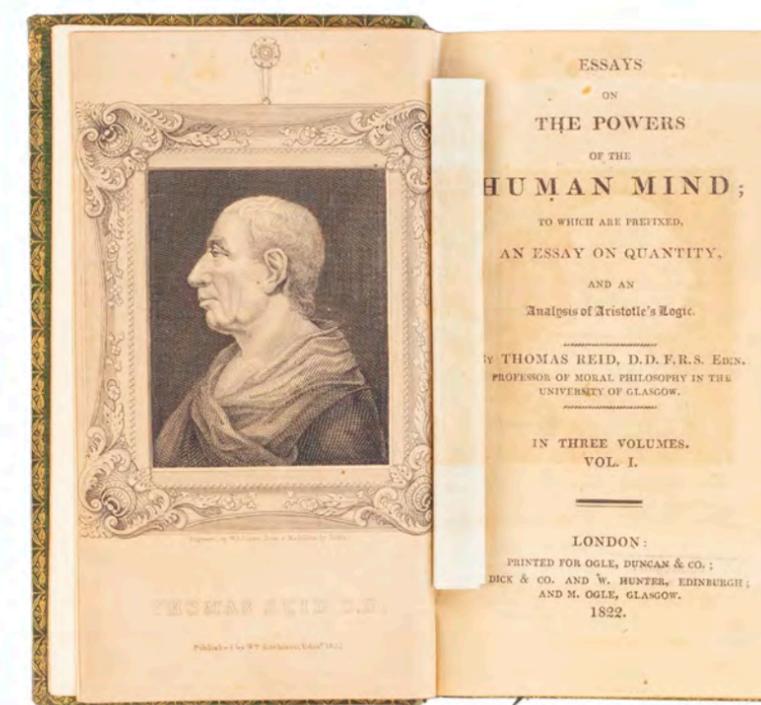


A beautiful set of this small format edition of the principal philosophical works of the Scottish enlightenment philosopher Thomas Reid (1710–1796).

The collection, which first appeared in this form in 1812, includes, besides Reid's first major work, his works on the faculties of the mind, *Intellectual* (1785), and *Active Powers of Man* (1788), together with the essay *On Quantity* and the *Analysis of Aristotle's Logic*. The *Essay on Quantity* appears here for the first time since its original publication in the *Philosophical Transactions* (1748), whilst the *Analysis* had appeared earlier only as part of *Kames' Sketches* (1806 edition).

In addition to this edition and that of 1812, a further printing appeared, also in 1822, with Tullis at Cupar.

See Jessop, p.165, for the 1812 edition.



## 42. 'A CORNERSTONE OF ANTARCTIC LITERATURE'

**ROSS, James Clark.** A voyage of discovery and research in the southern and Antarctic regions, during the years 1839-43 ... With plates, maps, and woodcuts ... London, John Murray, 1847.

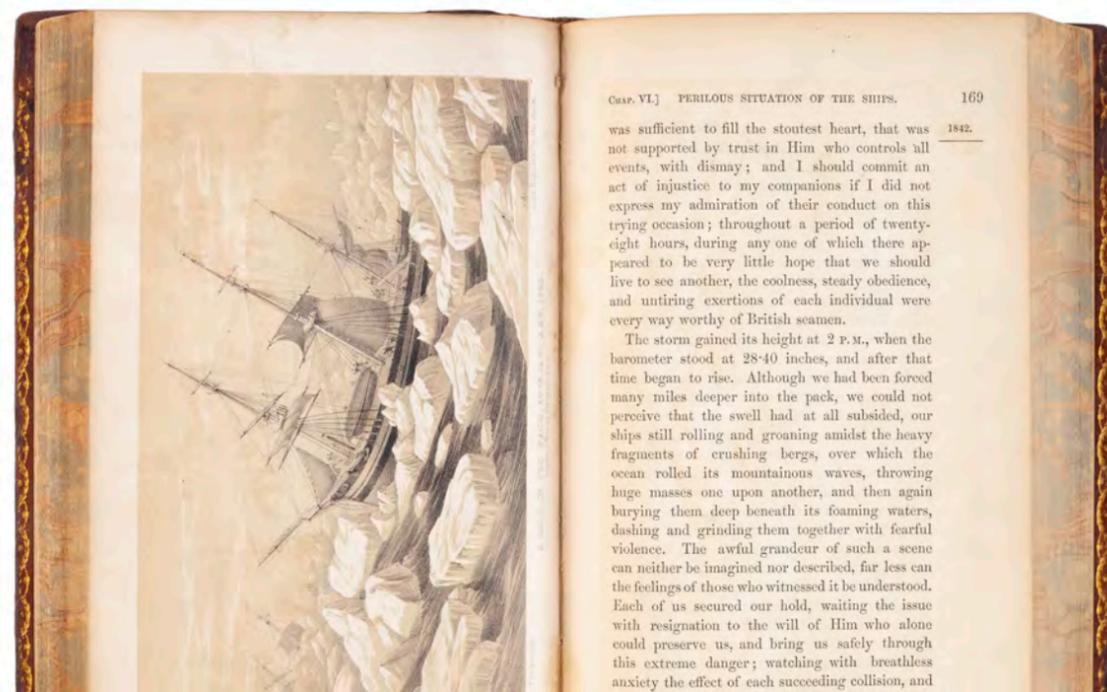
Two vols, 8vo, pp. lii, [4], 366, with 6 maps (2 folding) and 5 tinted lithographs; [v]-x, [2], 447, [1], with 2 maps (1 folding) and 3 tinted lithographs; with 23 inserted leaves with letterpress text of contents preceding each chapter, 17 of these with wood-engraved illustrations; some foxing to titles, maps and plates, closed tear to folding plate facing vol. 1 p. 232; overall very good in contemporary tree-patterned calf by Riviere, rebounded with gilt spines laid down, recent red and green morocco lettering-pieces, recorned, marbled edges and endpapers; a few abrasions to covers.

£2000

**First edition, 'one of the most important works in the history of Antarctic exploration' (Hill).**

In the course of his expedition Ross discovered Victoria Land and the twin volcanoes, Erebus and Terror (named after his two ships). The Ross Sea, which leads towards the heart of the Antarctic continent and was the natural point of entry for the great expeditions of the 20th century, was so-named by Scott in memory of Ross's achievements in the region. 'Ross returned to England in 1843 with a large accumulation of observations on magnetism and other branches of natural sciences, including geology and marine life at great depths. He had carried out in his survey the greatest work of its kind yet performed - and, remarkably, with the loss of only one man through illness. This was due in no small measure to the great attention given to the selection of supplies for a mixed diet' (DSB). The expedition's naturalist was J.D. Hooker, whose botanical summaries incorporated in Ross's text struck Charles Darwin as 'eminently well done' (see Correspondence IV, p. 169).

Abbey, 610; Ferguson, 4636; Hill, p. 260; Rosove 276.A1 ('a cornerstone of Antarctic literature and a monument to one of mankind's greatest expeditions of geographical and scientific exploration'); Sabin, 73367.



## 43. TO THE TOP OF MONT BLANC

**SMITH, Albert Richard.** The new Game of the Ascent of Mont Blanc. London, printed by Hall, 43, South Molton St., [c. 1855-57].

Coloured lithographed game sheet (440 x 570 mm), in 18 sections in 3 strips of 6, linen backed, title at foot, 'Charles Warren del' to bottom left, imprint to bottom right, 50 numbered squares in a spiral pattern, 4 vignettes to corners; some foxing, a little wear to edges, creasing to corners of some sections, a few numbers written in pencil; overall good, folding into original 8vo boards (175 x 110 mm) of green textured cloth, covers stamped in blind, upper cover lettered in gilt 'The game of the ascent of Mont Blanc', traces of green silk ties, light brown endpapers; very slightly rubbed and marked; without the accompanying printed rule booklet, tetotum, game pieces, and box; formerly in the possession of Albert Smith's sister Laura Eady.

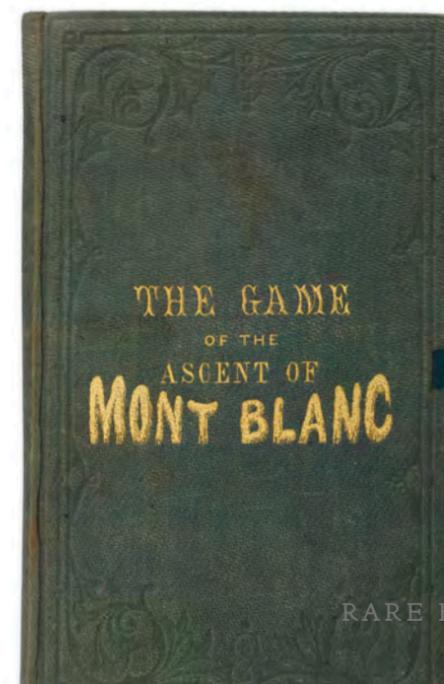
£3750

**Rare first edition of this attractive board game based on Smith's ascent of Mont Blanc on 12 August 1851.** Upon his return, Smith opened a stage show based on his experiences at the Egyptian Hall, Piccadilly, mixing dramatic description, song, illustrations, and even St Bernard dogs. It was a sensational success, running for six years and earning Smith a fortune alongside associated merchandise including games such as this one. Smith became a founder member of the Alpine Club in 1857.

This game takes players from the Egyptian Hall to Tunbridge, Folkestone, and Dover, then across the Channel to Boulogne, Amiens, and Paris (to which eight squares are devoted, including views of Notre Dame, the Arc de Triomphe, and Les Invalides). From the French capital the journey continues to Dijon, Geneva, Martigny, Great St Bernard Hospice, and Chamonix, with climbing starting in earnest with the Aiguille du Midi, the Bossons and Tacconnaz glaciers, the Grands Mulet Hut, the Mur de la Côte, and finally the 'summit of Mont Blanc'. There is plenty of charming detail along the way: a cup of coffee; a warm bath; the dungeon at Chillon Castle (complete with prisoner), St Bernard dogs, wading through waist-deep soft snow, and several slides backwards.

Piero Nava, formerly of the Alpine Club, gives a good account of the four different editions of this game (see [giochidelloca.it](http://giochidelloca.it), catalogue no. 2211), describing this as the first and dating it to between 1855 and 1857. The second edition of 1861 also bears the names of Hall and Warren, adding 'From C. Adler's printing establishment Hamburg', while the third and fourth editions carry the imprint of A.N. Myers of Oxford Street.

**This edition not on OCLC or Library Hub.** See Cox 11 ('The first to reach the summit of Mont Blanc took the pool, built up by fines in the game'); Gumuchian, *Les livres de l'enfance du XV<sup>e</sup> au XIX<sup>e</sup> siècle* 3375.





## 44. THE SHAKESPEARE HEAD SPENSER

SPENSER, Edmund. *The Works of Edmund Spenser*. Oxford, *The Shakespeare Head Press*, 1930 [– 1932].

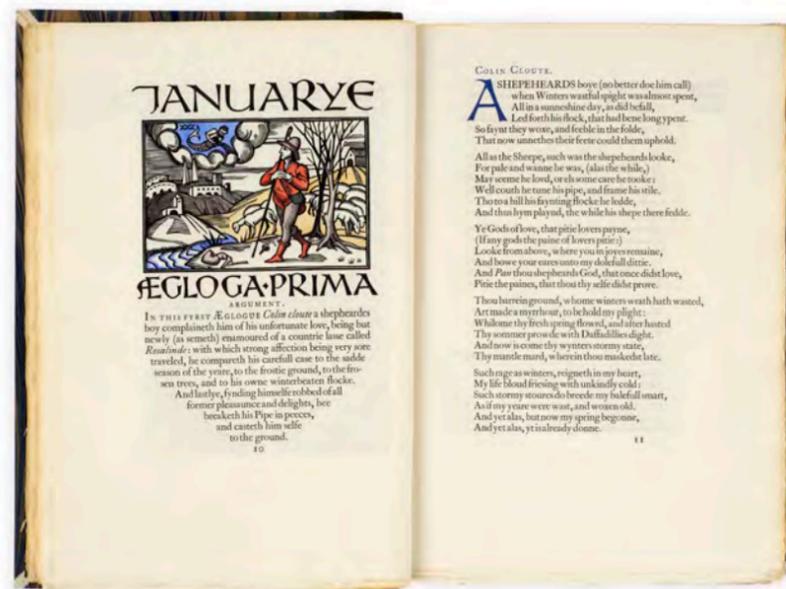
Eight vols, tall 4to; with hand-coloured woodcut illustrations and ornaments by Hilda Quick throughout; title-pages printed in red and black, initials and headings in blue (from woodcuts by Quick after designs by Joscelyne Gaskin); printed on handmade paper bearing the Shakespeare Head watermark; a small number of spots to edges, but an excellent set; uncut and largely unopened in the original quarter green morocco by Douglas Cockerell with marbled sides and vellum tips, spines lettered directly in gilt; boards a trifle rubbed, a few corners slightly bumped.

£1250

**Limited edition, numbered 123 of 375 copies, of the handsome Shakespeare Head Spenser, one of the most significant works of the press.**

The edition was prepared by the Spenserian W.L. Renwick, following the texts of the first editions and manuscripts, including those held at the Bodleian and the British Museum, and designed by the typographer Bernard Newdigate, working in the English tradition of William Morris. The woodcut decorations were designed by the Cornish artist Hilda Quick, an early student of Noel Rooke, the great revivalist of British wood-engraving in the twentieth century. Quick's designs for *The Shepherdes Calender* are based on the woodcuts in the original editions. In addition, *A Vewe of the Present State of Ireland* contains a hand-coloured pictorial woodcut title-page border and a woodcut frontispiece map of Ireland by Macdonald Gill, one of the foremost graphic artists and cartographers of the early twentieth century.

The Shakespeare Head Press was established in Stratford-upon-Avon in 1904 by the Elizabethan scholar A.H. Bullen, and acquired after his death in 1927 by Basil Blackwell.



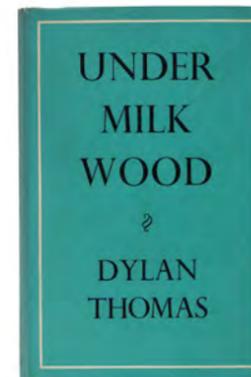
BERNARD QUARITCH LTD

## 45. A PRIG'S COPY OF A BUM'S BOOK

THOMAS, Dylan. *Under Milk Wood*. A Play for Voices ... London, J. M. Dent & Sons, 1954.

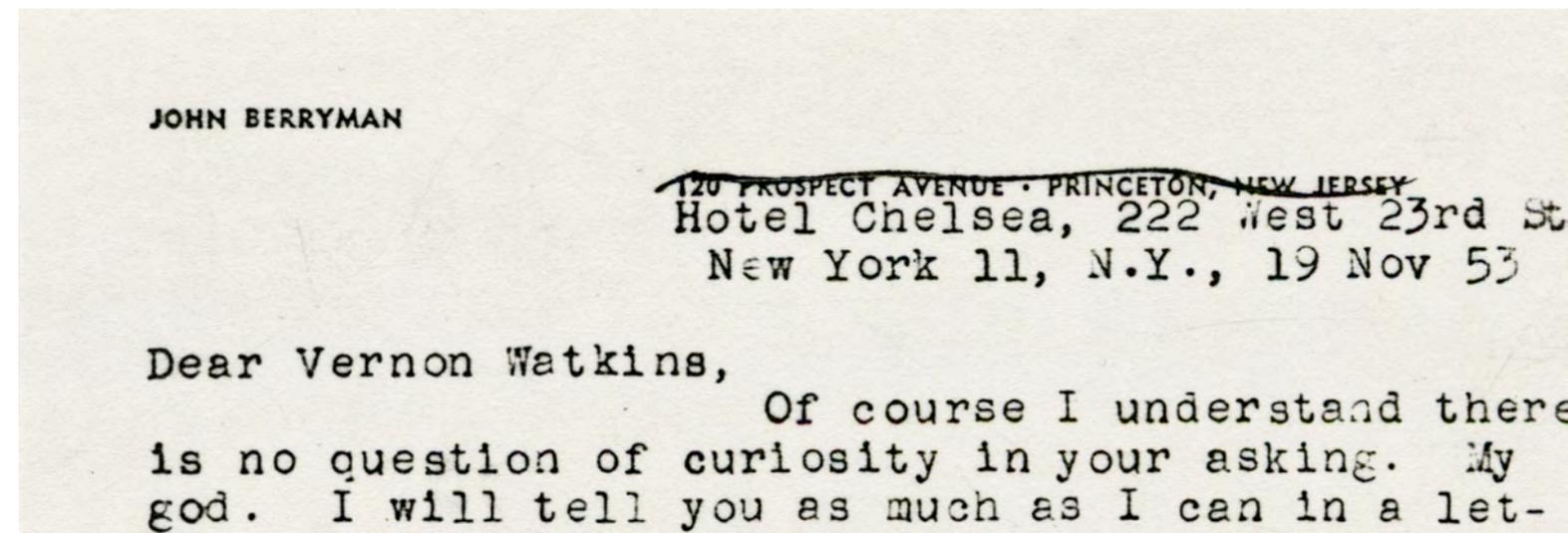
8vo, pp. ix, [1], 101, [1]; a fine copy in a near-fine, unclipped dust-jacket, short tear to head of rear cover; ticket of Bourne & Hollingsworth Ltd., bookplate of D. G. Bridson; offered with a programme for the New Theatre production of *Under Milk Wood* in 1956, and a **stereotype copy of a three-page typed letter from John Berryman to Vernon Watkins, 19 November 1953, about the last days and death of Dylan Thomas.**

£1500



First edition, first impression. The poet and broadcaster D.G. Bridson first met Thomas in 1933, but they did not get on; their tastes in poetry clashed and Thomas dumped a pot of tea over the eiderdown while staying with the Bridsons in Manchester. So Bridson passed the Welshman on to the radio producer Rowland Hughes, and thus began the germ that would result in *Under Milk Wood*. "Though we were never particularly close, over the twenty years I knew him, I have no doubt at all that for more was done by Dylan Thomas to revive interest in poetry speaking than by anyone else of his time." They met for the last time at a pub in September 1953: "After the fifth pint, conversation was getting a lot more cordial. "You've improved," he said to me: "you used to be an unutterable prig." "You've improved yourself," I conceded: "You used to be an intolerable bum." We both guffawed ..." (Bridson, *Prospero and Ariel*).

Berryman's letter, written shortly after Thomas's death, is heavy with shock and grief. 'He had been working too hard at rehearsals, was depressed, and of course drinking. He was talking about the Garden of Eden. The last time I saw him conscious (not very) was Saturday at Harvey Breit's: he was loaded & hardly able to speak ... Wednesday night he was having mild DT's in his room, here in the Chelsea, and went into a coma ... By a piece of the worst luck in the world ... I was the only one there when he died.' Bridson met Berryman in Washington DC in 1964, and the topic of conversation was Dylan Thomas – see next item – perhaps Berryman gave the copy letter to Bridson as evidence of his closeness of Thomas?



## 46. TOASTS FOR EVERY OCCASION

[TOASTS.] Raccolta di brindisi per tutte le occasioni; apostrofi al vino; inni in lode di Bacco, canzoni da tavola; ringraziamenti per regali di bottiglie; scherzi sul vino e sui bevitori; ecc., ecc. *Milan, Emilio Croci, 1875.*

8vo, pp. 132; small woodcut ornament to title-page; light browning and spotting throughout, partially uncut, several pages trimmed at foot, not affecting text; bound in original printed wrappers with printer's advertisements to back and vignette of a jester to front; some staining and creasing, corners repaired.

£200



First edition of this compact font of inspiration for all partygoers, containing odes to Bacchus, endless praise of the merits of wine, drinking songs, and toasts for every occasion, including a party of printers.

The anonymous compiler supplies a collection of material spanning centuries, aimed primarily at those who are not poetically inclined themselves, so that they might have no shortage of eloquent toasts to draw upon at their own parties. As readers are reminded in the preface, drinking is an integral component of human existence: bottles are ubiquitous at every celebration, and a glass of wine filled to the brim is proposed as a cure for all manner of woes (p. 5).

Among the collection are toasts to doctors, lawyers, and poets, a diatribe against water, and a rather inventive rendition of *Dies irae* written, naturally, in praise of wine. The more unusual toasts are perhaps the most intriguing. No. 69, 'Brindisi per una festa d'operai tipografi', presents an impassioned call for fraternity and goodwill among printers: 'We sons of Castaldi and Gutenberg, of the heirs of Cennini, Aldus, and Bodoni, let us leave all our bitterness at the door' (*trans.*).

OPAC SBN finds a single copy, in Pesaro. Not on Library Hub; this edition not on OCLC, recording only the rare second edition of 1899 (at UC Davis and Torino only).

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## 47. POLITICAL ECONOMY AS A SCIENCE

VALERIANI MOLINARI, Luigi. Discorsi concernenti la pubblica economia il gius pubblico e l'antico gius romano. *Bologna, Masi, 1809.*

8vo, pp. [2], xli, [3 (errata)], 252; with one folding printed table at the end; title-page skilfully repaired at gutter, a few pinholes in the inner margins, some occasional light marginal waterstaining, but a very good copy, uncut in contemporary printed patterned wrappers.

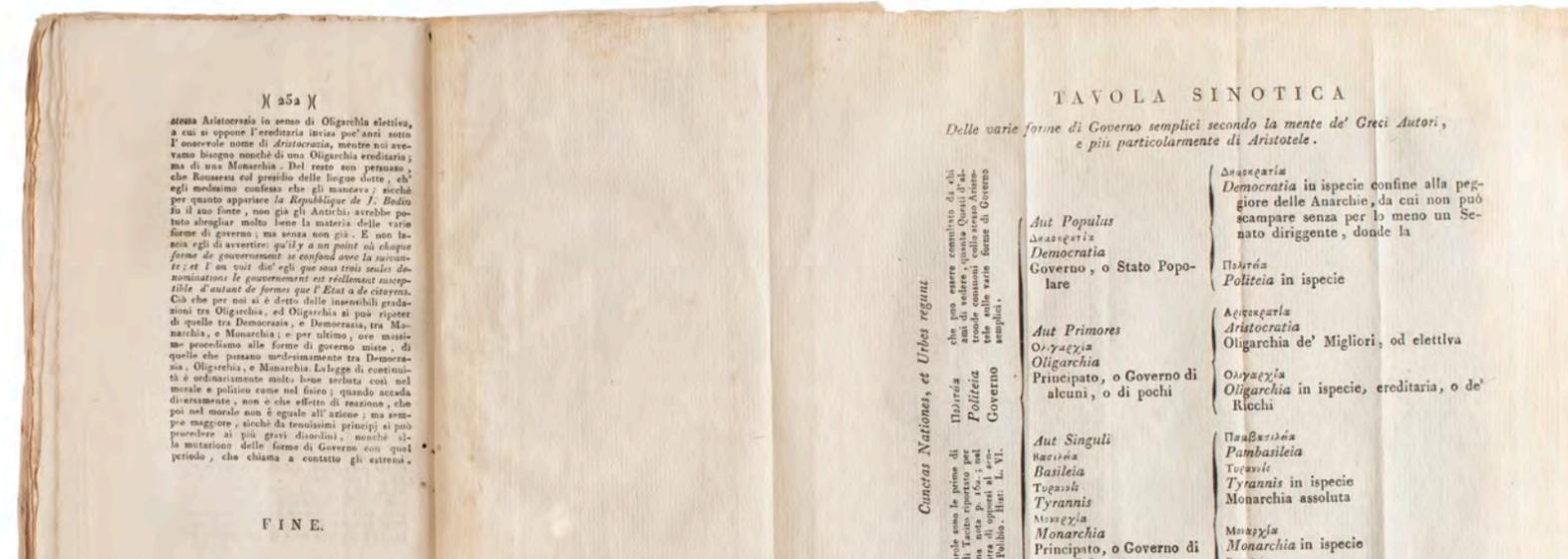
£750



First edition of Valeriani's (1758–1828) rare work of political economy presented as a science which stands as an organic complement to a nation's set of legislation. The main elements of the Western tradition of political and thought, from Plato and Aristotle through to Justinian, Hobbes and Locke to the theorists of jusnaturalism, are gathered and examined with respect to their incorporation of economic elements within a legislative body.

'In his day Valeriani was widely known; he wrote many works, some of which were never published ... Trained both as a lawyer and an economist, his writings bear especially on the relation between economics and law. He devoted himself with assiduity to the theory of value and wrote a book on the subject. He maintains that the law of value depends on supply and demand, supporting this theory with a geometrical illustration from the relative quantities of both; he combats the theory of cost of production and engaged in a controversy on this question with Melchiorre Gioja. In illustrating the theory of value he employs mathematical formulæ. These are, however, not employed as a means of investigating the phenomena of prices, but are only symbols employed to express in mathematical language economic laws already known – as Montanari justly said' (Palgrave III, 605f).

OCLC finds a single copy outside Italy (Universiteit van Amsterdam).

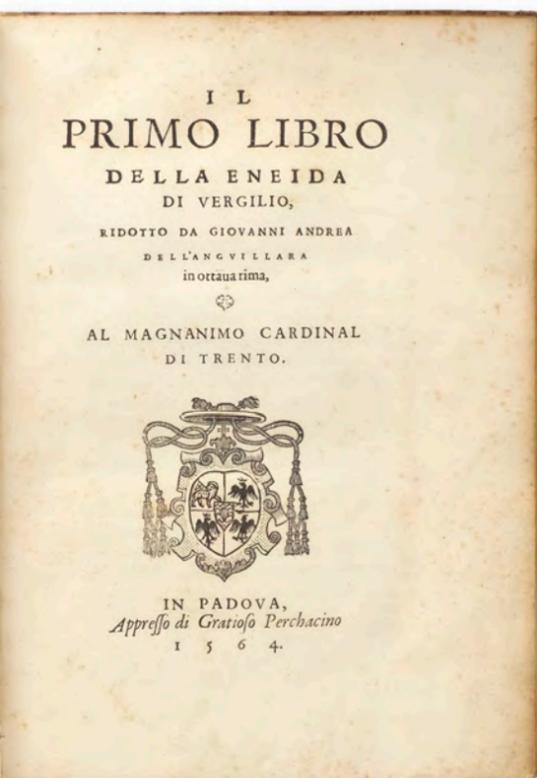


## 48. PRESENTED BY THE TRANSLATOR

**VIRGIL Maro, Publius, and Giovanni Andrea dell'ANGUILLARA (translator).** Il primo libro della Eneida di Vergilio, ridotto da Giovanni Andrea dell'Anguillara in ottava rima ... *Padua, Gratosio Perchacino, 1564.*

4to, ff. 47, [1]; printed in italic type, woodcut arms of dedicatee (Cristoforo Madruzzo Cardinal of Trento) to title, large woodcut historiated initial to f. 2; light foxing to early leaves, a few spots elsewhere, but a very good copy; in eighteenth-century Italian vellum-backed boards with patterned paper sides, gilt red morocco lettering-piece to spine; author's ink inscription to title verso 'Giovanni Andrea dell'Anguillara dono di propria mano'.

£2500

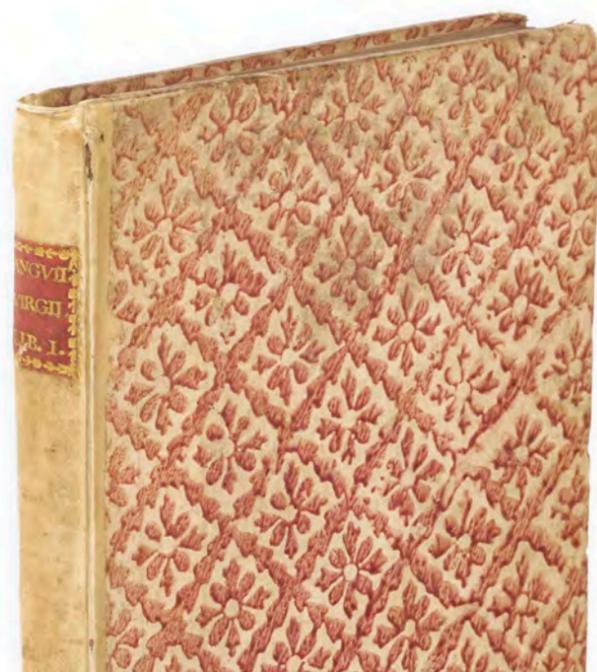


**First edition of the first book of Anguillara's verse translation of the Aeneid, a copy printed on strong paper and inscribed by the author.**

The humanist, poet, and successful translator of Ovid Giovanni Andrea dell'Anguillara (1517–1572) undertook to translate into Italian *ottava rima* the first four books of Virgil's *Aeneid*, but only printed two. According to Argelati, Anguillara left his *Aeneid* unfinished on purpose in order not to stand in competition with his friend, the translator Annibal Caro; 'Had he finished it, it would have been more pleasing to read than any of the above named [Caro and Domenichi as well as others] if we can judge by this specimen' (G. Baretti, *The Italian Library* (London, 1757), p. 132).

A number of copies are known to have been printed on strong paper and to bear the same authorial inscription – further evidence of this being intended as a special, non-trade issue is to be found in the last leaf, which bears the somewhat threatening printed valediction 'All those who thank the author for this gift, with words or letters, will be met by Aeneas in the Elysian Fields and praised by Anchises; the others might find themselves in Hell, and not without guilt. Let replies be addressed to Venice, to the Siren Bookshop' (*trans.*).

EDIT16 33755; F. Argelati, *Biblioteca dei volgarizzatori* IV, p. 149; Haym, *Biblioteca italiana* II, 206; Schweiger II, 1232.

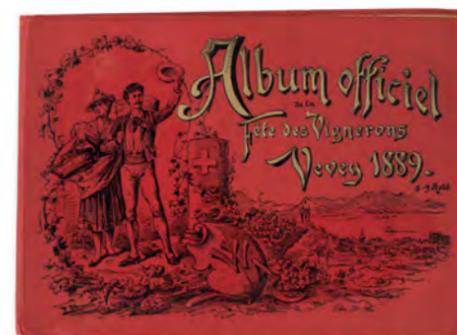


## 49. A SWISS WINEMAKING FESTIVAL

[WINE.] *Album Officiel de la Fête des Vignerons, Vevey 1889, 5-9 Août.* Lausanne, F. Payot, Vevey, Loertscher and Fils and Jacot Guillarmod, 1889.

Oblong octavo, 6 lithographic colour plates by S. Krakow, joined and folded (in 24) concertina style (17 x 600 cm); sporadic light foxing, a few folds reinforced, but a very good copy bound in the publisher's red cloth by Hug Frères, bookbinders of Zurich, front cover illustrated in black with gilt title, rear cover with imprint within single fillet frame; contemporary ownership inscription 'Yersin' to rear pastedown.

£450



**A beautiful souvenir album of the 1889 traditional Winegrowers Festival of Vevey, in Switzerland.**

The striking six-metre-long lithographic panorama shows the festival parade, and includes the winegrowers, vineyard workers, and villagers in full traditional costumes, including representatives from all 22 Swiss Cantons, the Abbé (president of the winegrowers association), brass bands and musicians, the Roman goddess of agriculture Ceres and Bacchus on their respective chariots, Swiss guards, and various characters in traditional costumes.

Organised by the Confrerie des Vignerons de Vevey, the festival, which was the first Swiss tradition included on the UNESCO list of intangible cultural heritage, is held 5 times per century. The 1889 Fete was presided over by Abbé-Président Paul Cérésolle, Swiss politician and Supreme Court Judge, and directed by Ernest Burnat, with music by Hugo de Senger.



## 50. THE DOVES PRESS WORDSWORTHS

**WORDSWORTH, William.** *A Decade of Years. Poems ... 1798–1807.* [London, Doves Press,] 1911. [with:]  
[—.] *The Prelude, an autobiographical Poem ... 1799–1805.* [London, Doves Press,] 1915.

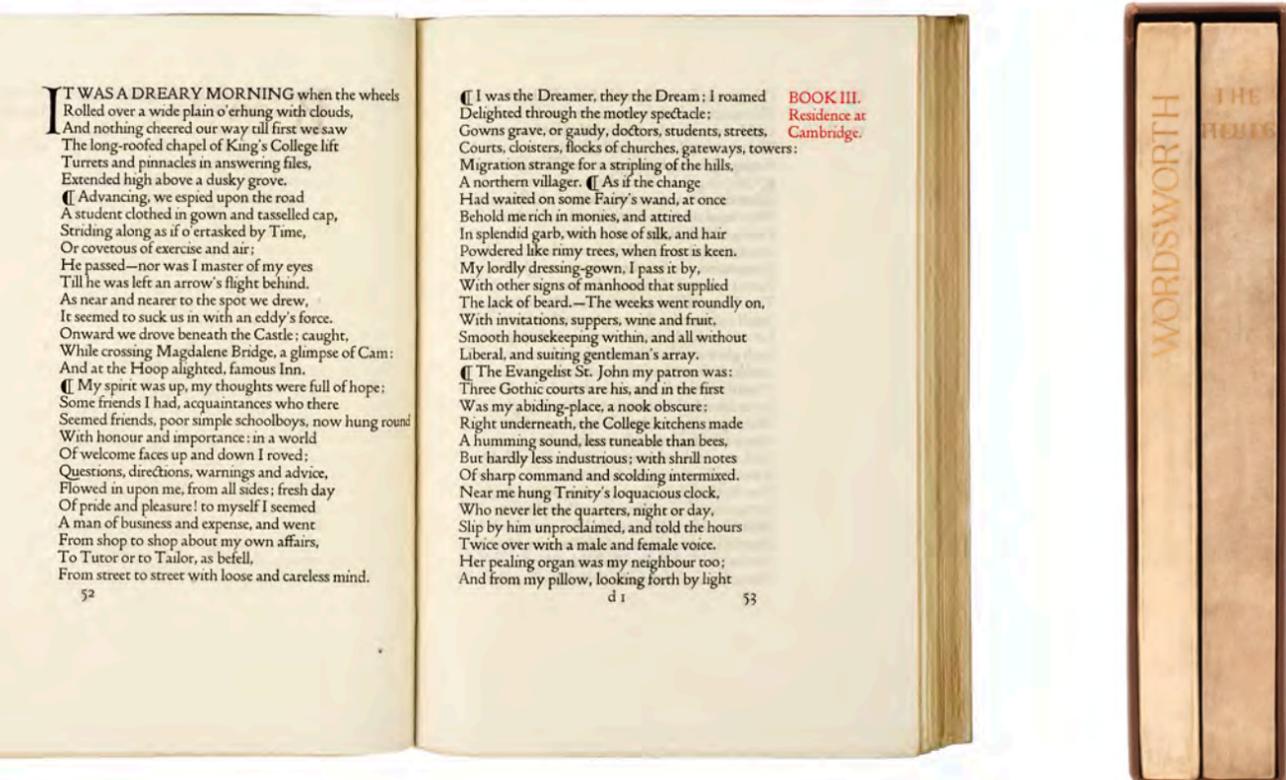
Two works, 4to, pp. 230, [2]; 301, [1];  
printed in red and black; fine copies, in  
the publisher's limp vellum, preserved in  
a brown cloth slipcase.

£2500

**The two fine Doves Press Wordsworths:**

*A Decade* is one of 200 copies on paper (12 on vellum); *The Prelude* is  
one of 155 copies on paper (10 on vellum).

Tidcombe DP25 and DP38. Tomkinson 27 and 47; Franklin p. 211  
and p. 213.



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