

Bernard Quaritch  
New Acquisitions  
September 2017.



25 Items

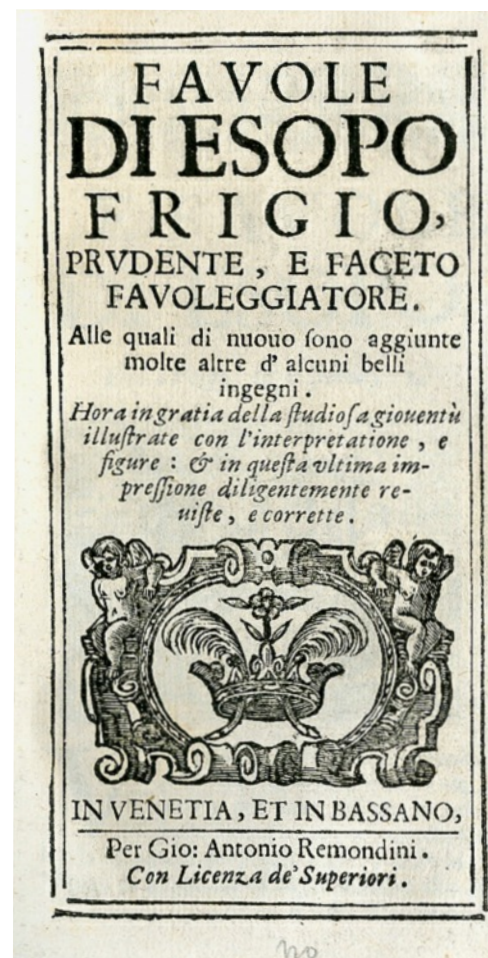
1. **AESOP, Giulio LANDI, translator.** Vita di Esopo Frigio, prudente, e faceto fauolatore. Tradotta dal signor conte Giulio Landi. Alquale di nuouo sono aggiunte le fauole del medesimo Esopo, con molte altre d'alcuni eleuati ingegni, ascendenti alla somma di 400. Hora in gratia della studiosa giouentù illustrate con l'interpretazione, e figure, & in questa ultima impressione diligentemente reuiste, e corrette. *Venice and Bassano, Giovanni Antonio Remondini, [c. 1680].*

12mo, pp. 394, [14, index]; 121 woodcut illustrations, woodcut initials, head- and tail-pieces, the 'Favole di Esopo' with its own title-page (p. 129); small paper flaw to lower outer corner of K7 (not touching text), light dampstain at fore-edge of last few leaves; a very good copy in contemporary vellum, 'Esopo' inked to spine; inscription 'Ex Bibl. Gravenegg' at foot of title, armorial bookplate to front pastedown.

£550

A handsome copy of this Remondini edition of Landi's Italian translation of the life of Aesop followed by the Fables, illustrated with 121 charming woodcuts. According to the V&A, the cuts are taken from the 1587 Venice edition of Paulinus' fables, many copied from the Lyons Aesop of De Tournes.

We have only traced a few copies in the UK and North America (at the V&A, Thomas Fisher Library, and at the University of Michigan).



UNRECORDED ARITHMETIC BOOKLET

2. [ARITHMETIC.] Libretto d'abbaco nuovamente corretto e di molti errori emendato. [Brescia], Giacomo Bendiscioli, [c. 1820].

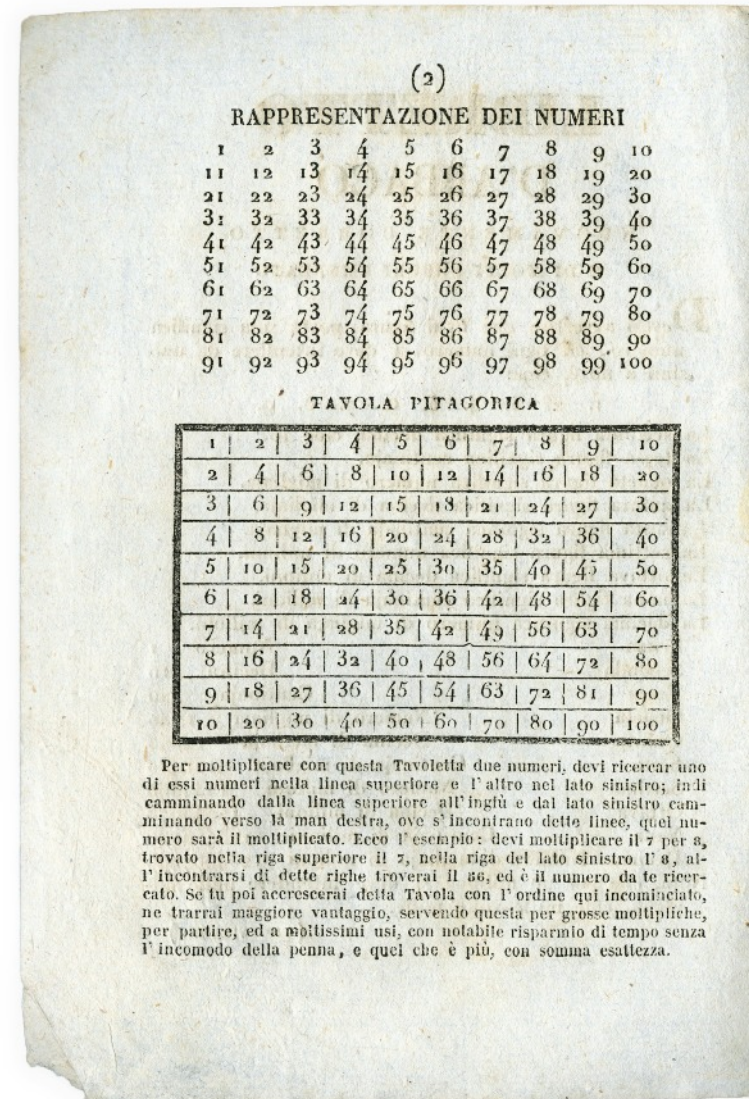
8vo, pp. 16; tiny wormhole to last three leaves and a couple of very light stains to last leaf, but a very good copy, stitched in the original plain blue wrappers, contemporary ownership inscription 'Mariano' to front cover.

£275

**Unrecorded issue** of a printed 'abacus', a short textbook of practical arithmetic, quite possibly intended for the education of children. The first part of the booklet explains numbers and their value according to their positions (units, tens, hundreds...) and contains various multiplication tables; the second part deals with mathematical operations, their rules and cross-checking calculations.

OCLC, COPAC and ICCU record no copies of the present issue; what appears to be a different issue, with the imprint 'Brescia, per N. Bettoni e soci, 1822', is recorded in a single copy at the Biblioteca comunale Teresiana in Mantua.

On the printer see Vaglia, *Stampatori e editori bresciani e benacensi nei secoli XVII e XVIII*, pp. 30-34.





## A YOUNG SELENOGRAPHER IN ALGIERS

3. [ASTRONOMY.] Unknown photographer. Young man with book and telescopes in Algiers Observatory, *late nineteenth century*.

Six albumen print photographs, approximately 4½ x 6¾ inches (11.5 x 17 cm), mounted on album pages, four captioned in contemporary hand in ink below, two images on recto and verso, others with various European views on versos; a little browning to mounts but overall good.

£225

A portrait of a young astronomer, who holds an astronomical instrument and a volume of Edmund Neison's *The Moon and the condition and configuration of its surface* (first published in London in 1876). A contemporary review remarks that it 'supplies a want which was long been felt by English selenographers... in a language which will make it interesting to general readers' (*The Geographical Magazine*, 1 August 1876, p. 220). Neison founded the Selenographical Society with William Radcliffe Birt and published in the *Selenographical Journal*.

Three prints depict telescopes: a small-format telescope on a tripod and two larger pieces. They are captioned 'Equatorial Condé. Algiers Observatory' and '9½ in. Equatorial', the latter of which shows the young man again, making adjustments.

The sitter in these photographs appears to be an adolescent, perhaps an amateur astronomer or budding student given privileged access to the Observatory. French astronomer Frédéric Sy was assistant astronomer at the Observatory from 1887 to 1918, when these photographs were likely made. Sy discovered two asteroids named after locations near the Observatory: El Djezaïr and Bouzeréah.

The other views depict the Jamaa al-Jadid mosque and Trappist monastery Abbey of Staouëli in Algiers. The third view is untitled, but appears to be another view of the Abbey, possibly an interior shot, including two figures.



**4. ARISTOTLE.** Aristotelis logica, ab eruditissimis hominibus conversa. Porphyrii institutiones ad Chrysaorium. Aristotelis Categoriae, seu praedicamenta. Peri hermeneias, id est, de interpretatione, liber. Priorum analyticorum, libri ii. Posteriorum analyticorum, libri ii. Topicorum, libri viii. De reprehensionibus sophistarum, liber. Paris, Michael Vascosan, 1555-1556.

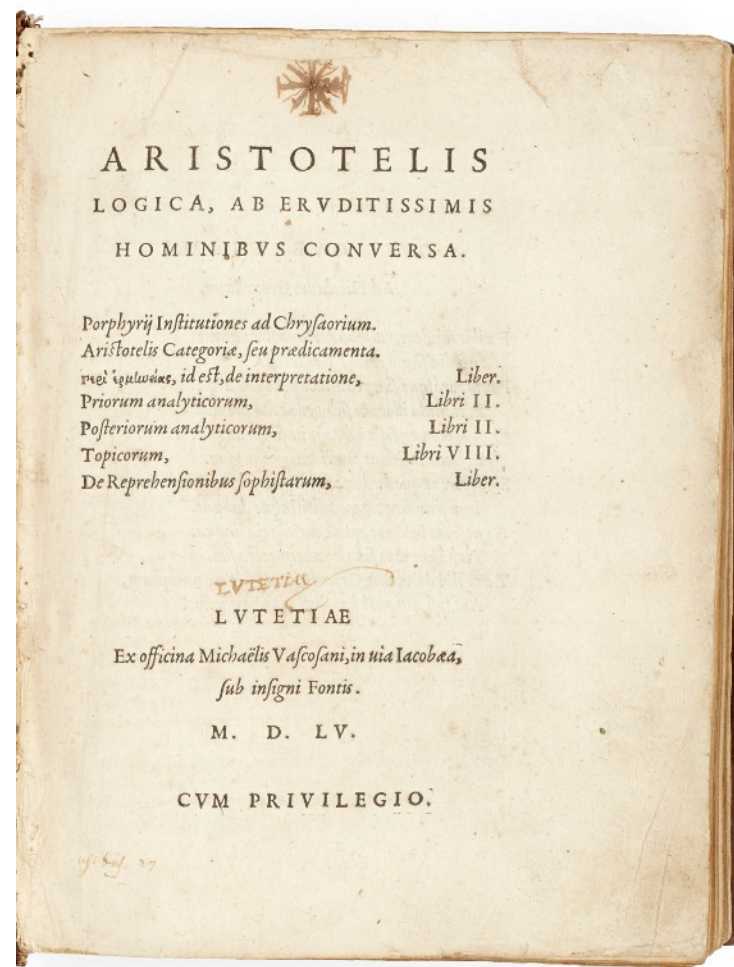
8 parts in 1 vol., 4to, ff. 14; 22; 16; 71, [1, blank]; [8]; 62; 100; 42; most parts with separate title-page, printed largely in italic, engraved initials; a little worming to inner margins at beginning and end and to endpapers, occasional light foxing, a few small stains, otherwise very good; near contemporary calf, blind filleted border and frame to covers with gilt corner and centre ornaments, later leather overlaid on spine, remains of paper spine label, 'Aristot. logica' inked to tail edge; a little worming at joints, a few marks to boards; occasional marginal and interlinear annotations in two early hands (to c.15 pages).

**£3500**

Very rare edition in Latin of Aristotle's six great works of logic, known collectively as the *Organon*, elegantly printed by Vascosan in 1555, with the last part (the *Sophistical refutations*) printed the following year. This edition, with a preface by Guillaume Guerente, was edited by the French philologist Nicolas de Grouchy (1510-1572), largely from the translations of Joachim Périon. Guerente and Grouchy both acted as tutors to Michel de Montaigne.

This copy contains manuscript notes in two early hands to passages in *De interpretatione* (on the relationship between language and logic), in the *Prior Analytics* (on deductive reasoning), and in the *Topics* (on the art of dialectic). One section on syllogisms in the first book of the *Prior Analytics* and another on questioning and answering in book 8 of the *Topics* are especially heavily annotated.

USTC 197899 (1555), 198000 (1556), both recording only one copy, at Grenoble; the last part would also appear to be at the University of Pennsylvania.





‘IL MONDO TUTTO IN UNA OCCHIATA’  
THE WHOLE WORLD AT A GLANCE

**5. BOSCHINI, Marco.** Le ricche minere della pittura Veneziana. Compendiosa informazione ... non solo delle pitture pubbliche di Venezia ma dell’isole ancora circonvicine ... [half-title:] Seconda impressione con nove aggiunte. *Venice, Francesco Nicolini, 1674.*

12mo, pp. [120], 115, [5], 78, [6], 57, [3], 77, [3], 72, [4], 63, [5] (wanting the final two blanks) **followed by [77] pages of manuscript notes**; half-title, six full-page engravings, woodcut initials, head- and tail-pieces; a few light marks, some show-through and a few small tears to manuscript notes at end; a very good copy in contemporary vellum, title inked to spine; minor worming to covers; inscription ‘Ex libris Innocentii Andreae de Ansaldi’ to front paste-down, initials ‘G.G.S.’ to half-title and title, some annotations to text.

£3750

A handsome copy of the second, enlarged edition of this guide to Venetian artworks by Marco Boschini (1602-1681), the eminent painter and engraver of the Italian Baroque, **enhanced with extensive manuscript additions by the Italian artist and architect Innocenzo Andrea Ansaldi** (1734-1816). Boschini’s guide, which first appeared in 1664, proved very popular; as the author notes in his preface, the second edition was prompted by the first rapidly selling out, snapped up by ‘amatori dell’Arte’. Divided into sections covering each of Venice’s *sestieri*, Boschini’s comprehensive work meticulously describes the ‘rich mines’ of the city’s artworks, taking in 355 buildings, consisting largely of churches and chapels, but also secular buildings such as the offices of local magistrates.

Ansaldi most likely acquired this copy between 1754 and 1772, during which time he visited many Italian cities as part of a broad education in the arts. Evidently finding Boschini’s efforts in need of updating, Ansaldi added an extensive manuscript appendix of

additional artworks not included in Boschini’s guide. The volume also features annotations by two earlier hands, including one ‘G.G.S.’, who acquired the volume in 1714. It appears that G.G.S. carried the work with him habitually, possibly as a travel guide. Not only does it include his own artistic observations, but it appears to have been the closest thing to hand in which to record significant events: in a note dated 3 March 1715, written in San Marco, G.G.S. writes that ‘on this day, the Venetians lost all of the Morea [the Peloponnese]; we will see whether they are now preparing to take Dalmatia.’

Cicognara 4351.



## HOW TO ESTABLISH A PUBLIC LIBRARY, AND THE BENEFITS OF DOING SO

6. [BRAGAZZI, Giuseppe]. Delle pubbliche biblioteche. Pensieri d'un anonimo. Foligno, Tomassini, 1843.

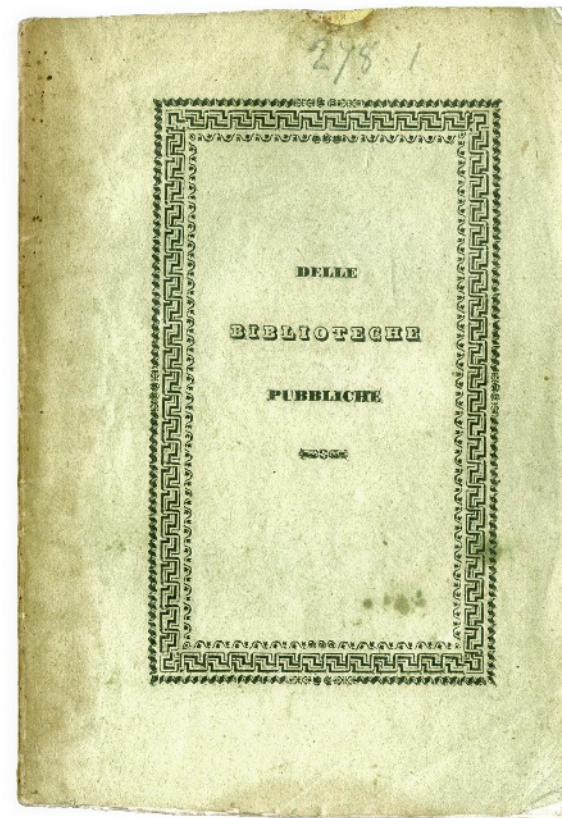
8vo, pp. 37, [3]; very small, faint waterstain to lower blank margin, but a very good copy, in the original green printed wrappers.

£450

First and only edition of an extremely rare pamphlet advocating the moral, civil and economic benefits deriving from the establishment of a public library and explaining how such institutions can be easily founded and funded, especially in a small town.

Giuseppe Bragazzi (1808 – 1884), a lawyer and writer from Foligno in Umbria, was very engaged with the local community and its welfare; he contributed personally to the foundation of the first local public library and was the author of various educational and pedagogical texts, alongside works on local history and art (including *La Rosa dell'Umbria*, the first art guide of the town of Foligno and its environs).

OCLC records a single copy, at the Bayerische Staatsbibliothek; ICCU records only 2 copies in Italy, in Turin and at the Cini Foundation in Venice.



THE RISE OF HITLER  
THROUGH THE EYES OF AN ENGLISH GIRL IN DRESDEN

7. **BROWN, Peggy Eveline.** Diary of an English girl living in Dresden in 1933. [*Dresden, County Durham, London and other locations, 1933, 1935-1937.*]

4 vols, folio; pp. 111; pp. XIV, 107; pp. [112]; pp. [112], with c. 100 pieces of ephemera loosely inserted, pasted in or secured in pockets; occasional browning from paste but otherwise very good; in plain thick printed card wrappers; joints of volume two cracked but holding.

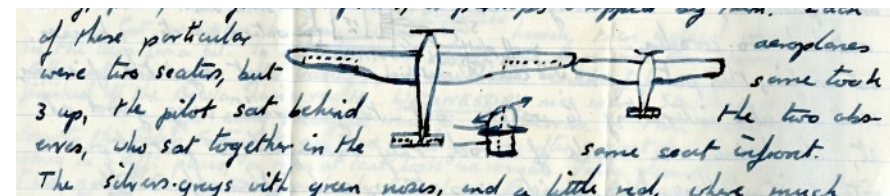
£750

A fascinating group of diaries belonging to Peggy Brown (born 21 February 1915), of Holy Trinity Vicarage, Stockton-On-Tees, County Durham. The first volume, which contains detailed entries from January 16<sup>th</sup> to October 20<sup>th</sup> 1933, vividly recounts an extended stay in Dresden to study German. Her time in the city **coincided with the beginnings of Nazi rule, offering a unique and rare insight into this turbulent period of history.**

The diary begins with Peggy's journey from England to Germany. She left Stockton-on-Tees on the 18th January 1933, travelling by train from Darlington to Harwich, catching the overnight ferry to Holland and then the train to Dresden. In Dresden Peggy lived with one Frau Werner and her daughter Rosemary. The entries give details of her daily life in the city, with German lessons, shopping trips, visits to concerts and the theatre, and meetings with friends of the Werners featuring heavily. She also gives good accounts of skiing trips to the mountains and a short visit to Prague. Peggy's interest in classical music is clear from the many entries mentioning concerts and operas such as *Die Lustigen Weiber von Windsor* and *Die Fledermaus*; the tickets from these events are often preserved alongside her description. Indeed c. 80 pieces of ephemera are preserved in the 1933 volume, including newspaper clippings and tickets to attractions

such as the Dresden races and Rialto dance hall. Also loosely enclosed is Peggy's German identity card.

The diary is especially interesting for its references to the changing political situation in Germany. On 31<sup>st</sup> January, the day after Hitler's appointment as Chancellor, Peggy writes that she stayed up until 1 am to discuss the fragile political circumstances with Frau Werner. Notes slipped within the front wrapper include a list of the significant political groups and figures of the time: '1. German Nationalists & National Socialists deadly enemies of 2. Communists (Bolsheviks)'. She lists the succession of Chancellors in the preceding months and goes on to say that Hitler 'has the young people ... Wants to take the money out of the hands of the Jews and get rid of the (Russian) Communists', also noting the similarity of his nationalist agenda to that of Mussolini. A second page of notes records the opinions of Frau Werner and 'Mr Christoffers (Merchant)'. Frau Werner's views are rather pessimistic, predicting future wars and lamenting that 'the politics are very muddled, over 20 parties, nobody knows which to join or what to do, they want one leader, or one good partie [*sic*] with a strong head'. Mr Christoffers on the other hand 'thinks that Germany will never enter, or have, another war!' and believes that Germany and England have much in common and both are threatened by the growing strength of France.





Peggy's diary entry on March 9<sup>th</sup> 1933, soon after the pivotal March 5<sup>th</sup> elections, refers to a heavily policed procession of Nazi soldiers through Dresden, and she records numerous other processions over the course of the year, for example the opening of the Reichstag (21<sup>st</sup> March), 1<sup>st</sup> May festivities, and the return of uniformed Nazis from the Nuremberg rally (4<sup>th</sup> September). Perhaps unsurprisingly, Peggy expresses little concern at the rise of Nazism, merely observing that the marches were 'a thrilling sight' and the flags 'a sight to behold'. She also mentions buying some 'books on Nazis' and admiring a 'lovely' Nazi uniform in a shop (24<sup>th</sup> May). Among ephemera in the diary is a programme for an SS riding competition in September 1933 with Peggy's pencil notes of the various events, and an 8pp. illustrated programme for the 'N.S. Grossluftschutzübung' on 7<sup>th</sup> and 8<sup>th</sup> October. She gives a very good, detailed description of the latter event, listing the various different planes, with sketches of several, as well as giving a full account of a demonstration bombing carried out using 'Brandbombens', which landed 'with a deep heavy bang ... could easily be felt as a thud to the body'. She does not seem to have been aware of much Nazi policy, merely noting on the 1<sup>st</sup> April: 'N.B. All Jews shops closed! Nazis posted outside!!!' Peggy's youth and naivety enable her to give an unusually impartial description of the early months of Nazi government and its impact on Dresden.

The other three volumes of journals, covering 1935-1937, were kept following Peggy's return to England. Many of the entries refer to her new role as a German teacher, but also recount excursions around the UK with her friends and family, including to London, Edinburgh, Ramsgate and York, and mention her varied hobbies and interests, from horse riding and dog shows to cinema-going. Again the diaries contain souvenirs such as menu cards, concert programmes and party invitations; a seating plan for a dinner of the *Industrial Welfare Society* held on 7<sup>th</sup> December 1937 shows her parents, Mr and Mrs Ernest Brown, and her brother David.

APRIL-MAY, 1933.—18th Week

ROSEMARY AWAY WITH MARY. GUY, F. WERNER, 1, 90 TO PILLNITZ.

Got up at 1.0 am All four had dinner together, then Rosemary and her young man Jean went for the day and night and following day in the car. At 4.0 pm Frau Werner and I left by tram 15 for Pillnitz, Tramed

30 Sunday for 20 mins, then bus ferry across Elbe to the river. Had tea there, beautiful garden, a wooded palace Japanese style, beautiful garden, I got fed up with Guy, so didn't spend the whole time. From Monday

MAY 1<sup>st</sup> PROCESSIONS.

Got up at 8.30 after having woken up at 6.0 am to go down into town to see the festivities for the 1<sup>st</sup> May, so I didn't. Had breakfast, then Frau Werner and I, 10.0 am, to meet the two fiancés, with the car, had long wait after all. Frau Werner's rush. Streets full of people for the great no one in to do any work. The flags are a sight to behold. Hitl with the Swastika on a circular white background, and the Nals of three stripes, black, white, and red, sometimes with the eagle sometimes the Swastika. When the car arrived we all four got in, I at the front with the man, and went for a motor drive out into →

2 TUESDAY

GERMAN LESSON. 1<sup>st</sup> GERMAN COURSE! CELLO LESSON.

Had a hectic day, just my German lesson at 10.0 am, then got home, and wrote on the balcony till dinner, after which, I had some coffee and cake at 3.0 pm, then went to my allo lesson. Herr Zenker decent, and as lively as I had ever seen him. Then hurriedly caught a tram, and met the blond Guy at the Altmarkt, took bus to the Technical High School for Dr Seemanns course. I was first to arrive, then came an Indian, and we talked a bit then the Roumanian and his adians, one quite new, other I also knew, and a married French lady

FREE DAY! CINEMA.

Got up at 10.0 am, free day all to myself, after having bought a lot to a poor old man, so I it about the dearest chap his "Ich danke." He wore awful clothes. The picture was very good about the Eskimos in N. Alaska.

Amtl. Bekanntmachung

Anordnungen für die Verkehrsregelung anlässlich 1. Mai stattfindenden Tages der deutschen Arbeiterbewegung in den Gebieten der Vogelweide

- I. Anmärke
- a) Kolonne A: Stellen: 15 Uhr Hauptplatz. Anmarsch: 16 Uhr. Weg: Gürtelstraße, Markgrafenstraße, Kurt-Uberbrücke, Sachsenplatz, Feldherrenstraße, Feld-Scharnhorststraße, Blumenstraße, Vogelweide;
- b) Kolonne B: Stellen: 14.30 Uhr Albrechtsstraße, Spitze Künstlerba-allee, Johann-Georgen-Allee, Bürgerweide, nordb-Bahn undigentkampsbahn. Anmarsch: 15.30 Uhr. Weg: Albrechtsstraße, Seidnitzer Straße, Seidnitzer niusstraße, Markgrafenstraße, Seidnitzerstraße, Blumenplatz, Pötenbauerstraße, Neudorferstraße, Vo-
- c) Kolonne C: Stellen: 14.30 Uhr Etzelsallee und Comeniusplaz. Anmarsch: 15.30 Uhr. Weg: Fürststraße, Vogelweide;
- d) Jugendverbände: Stellen: 16 Uhr auf der Westseite des südlichen B-Platzes. Anmarsch: 17 Uhr. Weg: Hauptplatz, Vogelweide.
- e) Reichsbwehr: Stellen: Königstrasse/Ode Beerstraße. Anmarsch: 17.45 Uhr.

Wednesday mews. Then a Spanish who got next to me



Tribüne

Diese Karte ist nur gegen nach Lösung der... und für... 1933

NICE OLD MAN. I met him, and then a sweets, he thorough or met he was sin but was damn called "igloo" also excit



## GRAMMAR AND METRE FOR UNCOUTH YOUTH

**8. CANTALICIO, Giovanni Battista.** Sum[m]a perutilis in regulas distinctas totius artis gra[m]matices et artis metrices ... *Pesaro, Girolamo Soncino, September 1511.*

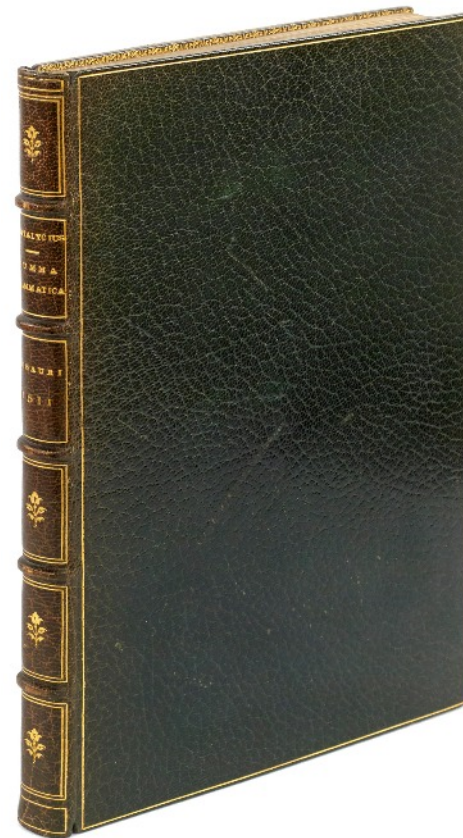
4to, pp. [108]; large woodcut to title-page surrounded by three woodcut borders; small areas of loss to first two leaves (touching woodcut and a few words) neatly repaired, neat marginal repairs to g1 and g8 and a few other discreet repairs, a few small stains; a very good copy in 19th-century green crushed morocco by Lloyd, Wallis & Lloyd, spine gilt in compartments with direct gilt lettering, gilt inner dentelles, edges gilt; a few small abrasions to upper cover; bookplate of Erich von Rath to front pastedown.

**£4250**

Extremely rare 1511 edition (first 1493) of this pedagogical work on grammar and poetic metre by the Italian humanist and bishop Giovanni Battista Valentini, better known as Cantalicio (c.1450-1515), published at Pesaro, on the Adriatic, by the important Jewish printer Girolamo Soncino (c.1460-1534). Cantalicio taught grammar, rhetoric, poetry and history across Tuscany over many years, decanting his grammatical teaching into the *Summa perutilis*, a schoolbook designed 'pro rudibus pueris' as 'clear, easy, brief, and free from nonsense'. The volume opens with verses by several of the author's contemporaries praising the work and encouraging its youthful readers to study it thoroughly. Cantalicio moved in influential circles, rubbing shoulders with the Medici and the Borgias, and receiving the bishopric of Penne e Altri from Pope Julius II.

*Provenance:* from the collection of the German librarian and bibliographer Erich von Rath (1881-1948).

EDIT 16 CNCE 8968; Sandars 1595. We have been unable to trace any copies of this edition on COPAC or OCLC. This would seem to be the only copy to have appeared at auction (last offered at Sotheby's in 1988).



## A RUSSIAN IN JAPAN

9. [CHERTOK, Isaak.] Various photographers. Photographs and ephemera from Japan. 1929-1950s.

2 photograph albums, oblong folio and oblong 8vo, approximately 250 mostly gelatin silver prints, ranging from  $2\frac{7}{8} \times 3\frac{7}{8}$  inches (7.2 x 9.9 cm) to  $5\frac{1}{4} \times 3\frac{7}{8}$  inches (13.3 x 9.8 cm), with a few postcards, sometimes captioned; bound in cloth covered boards; 43 loose photographs, some on studio mounts, many annotated by hand; 1 manuscript letter, 1 Christmas card and 1 illustrated leaflet; 2 medals, embossed with 'World Power Conference Tokyo 1929' and 'WEC Tokyo 1929'; overall very good condition.

£950

Photographic archive of Japanophile Isaak Chertok (1889–1964), chief builder and architect for the Soviet Embassy in Tokyo.

Chertok was born in Minsk. After studying liberal arts and railway engineering in Moscow, he worked at the USSR staff embassy in Tokyo between July 1928 and April 1931.

Chertok oversaw the construction of the new embassy building, erected upon an earthquake-resistant concrete foundation on the site of Mamiana Hill in the centre of Tokyo, during the five-year tenure of Alexander Antonovich Troyanovsky. The larger album records the construction of the Embassy, its clean lines combining pre-Stalinist Soviet architecture with Art Deco and Japanese architectural leitmotifs, especially visible in the light fittings and screens. Overall the building portrays an ambitious ultramodern design reflecting the political outlook of the new government. The medals, inscribed 'World Power Conference Tokyo 1929' and 'WEC [World Engineers Conference] Tokyo 1929', are testament to the professional success Chertok received when working in Japan. Several images in the archive show Chertok during this period.

This collection reflects Chertok's deep interest in Japanese life and culture (see also item no. 20) and the many connections and friendships he made when working in the country, as well as his knowledge of the language: several of the photographs are inscribed on the verso with Japanese characters in Chertok's hand. Tomo, Hideko and Yaeko Saito appear most frequently and were clearly close friends: a Christmas card to Chertok from the family is included. A group portrait of the Soviet Ambassador Troyanovsky and Embassy staff is inscribed: 'Bon voyage to the great artist Mr. Chertok, with our admirations, Tokyo 1931', with the individuals each named in manuscript below. Another note from a female friend reads 'Please, remember of me sometimes. I may never forget of our Friendship, Kimiko' and is dated April 2 1931, when Chertok departed Japan.





Some photographs were sent to Chertok many years after he left, highlighting the long-lasting connections he had made. Another Japanese woman writes '*To-Dear Chertok, sincerely yours, Famiko, 18 June 55*' and another '*To Mr. Chertok with best wishes, sincerely An's Quartet, Nov. 12, 1952.*' Particularly interesting is a letter from Hideko Saito to Chertok: 'Tokyo has changed so much, almost everything was destroyed. Our Shinmeichyo residence was turned to Ashes' – a reference to the destruction caused to Tokyo during World War Two. Indeed part of Chertok's Embassy building was destroyed during American air raids on 9<sup>th</sup> March and 25<sup>th</sup> May 1945; the remaining main office building was demolished after the Japanese surrender.

The album also contains typically 'tourist' style views, chosen and carefully annotated by Chertok himself, including a tofu seller, fortune-teller, geishas and events such as a funeral procession and tea ceremony. It also contains several architectural views, both traditionally Japanese and more contemporary in style, reflecting Chertok's personal and professional interests in architecture. Named buildings depicted in the collection are the Manrumo-uchi Business Centre and the Meiji-za Theatre.

Chertok was forced to leave Japan in 1931, after being warned by a visiting Soviet official that he would be prosecuted as a Japanese spy should he return home to the Soviet Union. Following his departure, Chertok travelled to Israel and then emigrated to the United States in 1943, where he worked in the Russian Department of the School for Oriental Languages at the University of Colorado, and taught Russian in Washington, D.C. Chertok continued teaching during his retirement in New York and translated Russian works, including Chekhov's *Late-Blooming Flowers and Other Stories* (1964), a collaboration with Jean Gardner. Chertok's time in Japan was entirely omitted from the short biography which accompanied this translation, due to fears for the safety of his family, still living in the USSR.

Some of the photographs are professional studio prints, preserved in their original sleeves: T. Konishi, S. Anakawas, Yeghi Art Studio, Esaki Art Studio, S. Matsudaira, Mutow Studio, K.Arai, J. Motokis and O. Miyagi. These images include Chertok sitting in a motorcar and standing alongside a lake.



## MINIATURE MARVEL

**10. CODEX ARGENTEUS.** Bibliothecae R. Univ. Upsaliensis [text by Arvid Hj. Ugglå]. *Uppsala, Almqvist & Wiksells, 1959.*

[housed in:]

Miniature reproduction of the silver binding of the codex. *Uppsala, K.G. Markströms Guldsmeds, 1959.*

31 x 25 mm, pp. [32], text in Swedish, English, French and German, stapled, very good; housed in a hallmarked silver box, 35 x 29 mm, being a reproduction of the binding of the Codex Argenteus, hinged lid, 2 fixed clasps, very good.

**£350**

Scarce miniature reproduction of the stunning silver binding of the Codex Argenteus – a unique 6th-century manuscript containing a translation of the Gospels into Gothic by bishop Ulfilas now preserved at Uppsala University Library – housing a miniature history of the manuscript. Taken to Stockholm as war booty after the battle of Prague in 1648, the codex, written on purple parchment in gold and silver ink, came into the possession of Queen Christina of Sweden, later passing to her Dutch librarian Isaac Vossius. In 1669 it was presented to Uppsala University by Count Magnus Gabriel De la Gardie, in the splendid silver binding reproduced here, the front cover depicting the Resurrection and bishop Ulfilas and the back cover bearing the arms of De la Gardie.

No copies traced on COPAC. Bondy P. 181; Welsh no. 1927.



**11. [DESCARTES, René *et al.*] 'Philosophiae Enchiridion'.**  
*[Northern Italy?, c. 1680s].*

Manuscript on paper in Latin, small 4to (21 x 15.5 cm), ff. 79, [9, including index]; neatly written in dark brown ink in a single hand with calligraphic chapter headings, up to 36 lines per page, illustrated with 15 pages of scientific ink diagrams at the end; a few small light stains; very crisp and clean overall in contemporary stiff vellum, 'Phil: Cart:' inked at head of spine, edges sprinkled red, bottom corners worn, a few marks; initials 'J.M.J.' at head of front free endpaper and f. 1r.

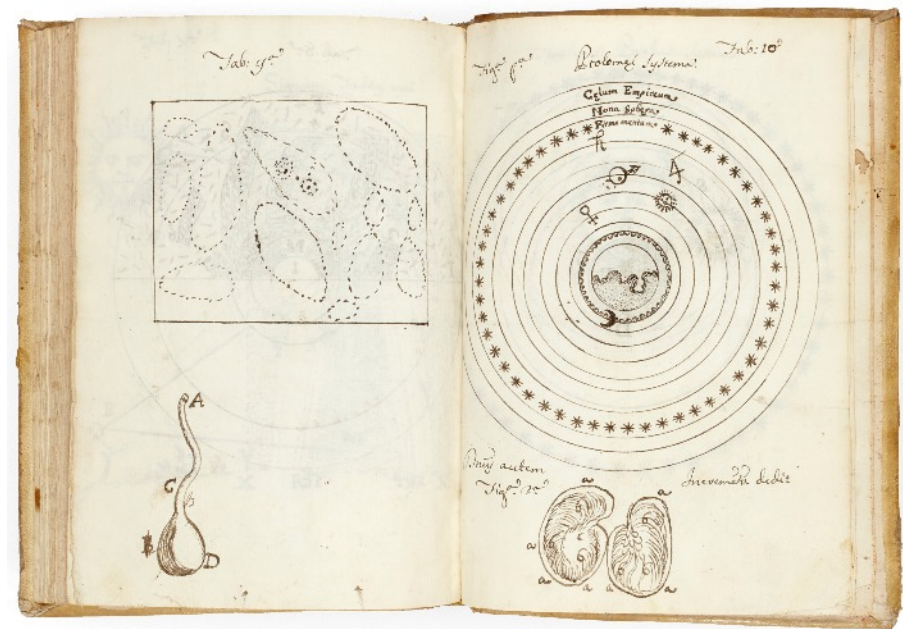
£975

An attractive, illustrated student's compendium of logic, metaphysics, physics, cosmology, and natural philosophy, based largely on the work of René Descartes, of whom the compiler was evidently a disciple. In the section on metaphysics, the writer praises Descartes' *Meditations* (first published in 1641) as having 'broken the ice' on this most important subject, and at the end exhorts the reader ('quisquis es') to reflect on Descartes' hypotheses, 'where the hidden secrets of nature are laid open', instead of filling their head 'with fog'. Having tackled perception, the human mind, and questions of existence (including that of God) and of truth, the compiler moves to physics, from the atomists and Aristotle onwards, considering the nature of bodies, space, motion and speed, and the work of Robert Boyle, Otto von Guericke, and Evangelista Torricelli in relation to vacuums.

A section on cosmology discusses the armillary sphere; the Ptolemaic, Copernican, Tyconic, and Cartesian world systems; the sun, planets and stars; the elements; the sea, tides, and earthquakes; metals, magnetism, and glass; and winds, precipitation, lightening, rainbows, and halos around stars. The final chapters on natural philosophy cover growth from bean seeds; plant nutrition, including sap and roots; animal procreation (with brief mention of Adam and Eve);

spontaneous generation, with reference to the experiments of Francesco Redi; the souls of animals; the human mind, body, and senses, with reference to the physician Thomas Bartholin; and light, colour, and vision. The accompanying illustrations at the end (referred to in the text) include an armillary sphere, bean seeds, a rainbow, various world systems, and diagrams relating to magnetism, the generation of metals, and tides.

The compiler's evident enthusiasm for philosophy and science sits alongside his strong religious belief: just as he opens his manuscript with the initials D.O.M. (Deo optimo maximo) so he ends by dedicating his 'tractatus' to the glory of God and the saints.





## PROGRESSIVE PENAL COLONY

**12. [DEMETZ, Frédéric-Auguste.]** Société paternelle. Fondation d'une colonie agricole de jeunes détenus à Mettray (département d'Indre-et-Loire). *Paris, Benjamin Duprat, 1839.*

[bound with:]

- (i) Colonie agricole de Mettray. Assemblée générale des fondateurs tenue à Paris, le 20 Mai 1841. *Tours, R. Pornin, 1841.* Troisième compte rendu des travaux de la société paternelle.
- (ii) Rapport des directeurs à MM. les fondateurs de la colonie agricole de Mettray assemblée du 25 Janvier 1842. *Paris, H. Fournier, 1842.*
- (iii) Colonie agricole de Mettray. Assemblée générale des fondateurs tenue à Paris, le 12 mars 1843. *Paris, H. Fournier, 1843.*
- (iv) Colonie agricole et pénitentiaire de Mettray. Assemblée générale des fondateurs tenue à Paris, le 12 mai 1844. *Paris, H. Fournier, 1844.*
- (v) Colonie agricole et pénitentiaire de Mettray. Sixième assemblée générale des fondateurs tenue à Paris, le 22 juin 1845. *Paris, H. Fournier, 1845.*
- (vi) Colonie agricole et pénitentiaire de Mettray. Septième assemblée générale des fondateurs tenue à Paris, le 10 mai 1846. *Paris, H. Fournier, 1846.*
- (vii) Colonie agricole et pénitentiaire de Mettray. Huitième assemblée générale des fondateurs tenue à Paris, le 16 mai 1847. *Paris, Claye et Taillefer, 1847.*
- (viii) Colonie agricole et pénitentiaire de Mettray. Neuvième année. *Paris, Claye et Taillefer, 1848.*
- (ix) Colonie agricole et pénitentiaire de Mettray. Dixième année. *Paris, J. Claye, 1849.*
- (x) Colonie agricole et pénitentiaire de Mettray. Rapports annuels adressés à MM. les membres de la société paternelle. Onzième année. *Paris, bureau de l'agence générale, 1850.*

11 works in one vol., 8vo, pp. 120, with folding plate; 88; 31; 84; 84; 87, [1 blank]; 87, [1 blank]; 85, [1 blank]; 29, [1 blank]; 16; [4], 79, [1 blank]; the last nine items with an engraved frontispiece view of the colony, engraved tail-pieces; a few small marks, occasional light foxing; very good copies in contemporary quarter black morocco over black paper boards, spine in compartments with gilt lettering, marbled endpapers; corners slightly worn.

**£900**

An important sammelband of scarce works relating to the progressive Mettray penal colony, containing its statutes and regulations, with a plate showing the layout of the colony, and annual reports for the first 11 years of its operation, many with a frontispiece view of the buildings and grounds. Situated in the small village of Mettray, just north of Tours in central France, the colony resulted from the collaboration of the penal reformer Frédéric-Auguste Demetz (1796-1873) and the architect Guillaume-Abel Blouet (1795-1853) following their joint study of American prison architecture and administration. The colony aimed to reform delinquent children and teenagers through education, agricultural work, and prayer, dividing them into *familles* and lodging them in houses around a central square flanked by a chapel. It thrived under Demetz's direction and attracted favourable notice in England and elsewhere. The regulations cover, among other matter, the pupils' food, clothing and daily regime, discipline and medical care, while the annual reports include speeches, financial data, and details of benefactors, tracing the colony's progress through to 1850.

cf. Goldsmiths' 31161.

Cic. A. de PASTORET.  
A. de TOCQUEVILLE, député, membre de l'Institut.  
Dr. VILLERMÉ, membre de l'Institut.  
VIVIEN, conseiller d'État.

COMMISSION DES FINANCES.

CH. VERNES, sous-gouverneur de la Banque.  
LEGENTH, député.  
A. d'ÉCHTAL, régent de la Banque.

A Bâtiment d'entrée.

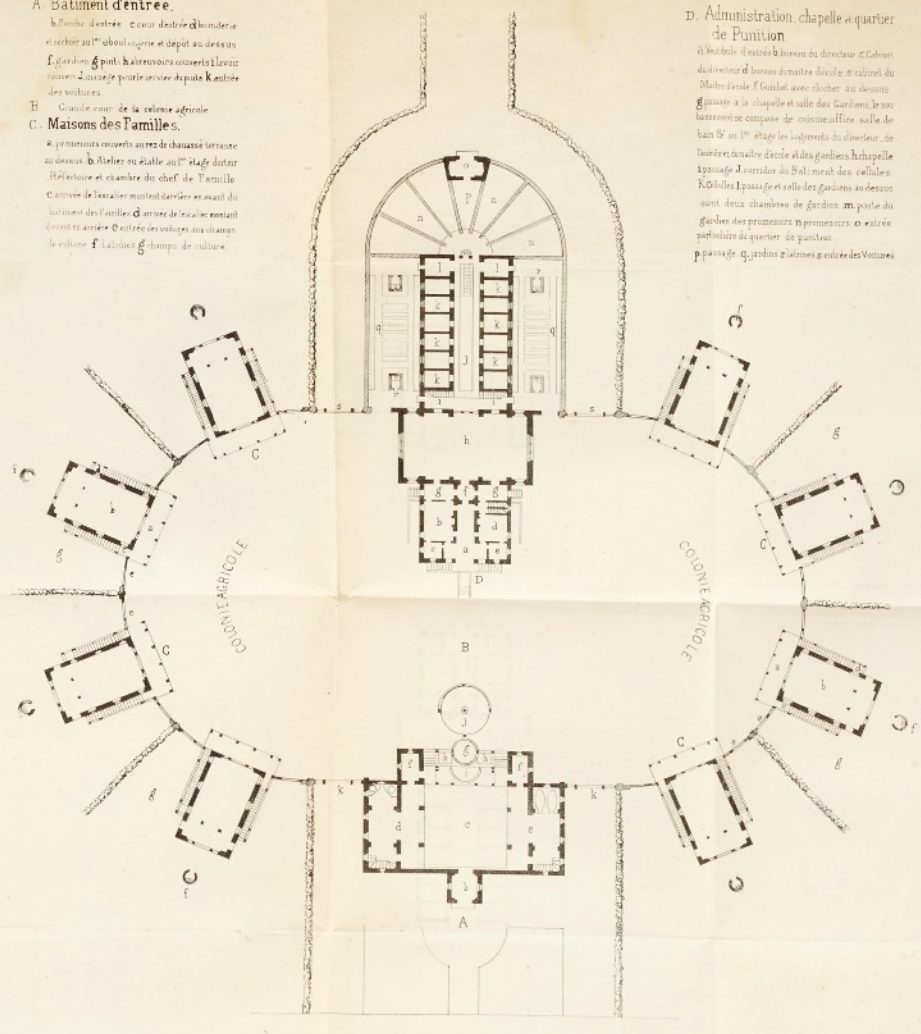
b. Ponce d'entrée c. Cour d'entrée d. Bibliothèque  
e. Salon au 1<sup>er</sup> étage f. Salon au 1<sup>er</sup> étage g. Salon au 1<sup>er</sup> étage  
h. Salon au 1<sup>er</sup> étage i. Salon au 1<sup>er</sup> étage j. Salon au 1<sup>er</sup> étage  
k. Salon au 1<sup>er</sup> étage l. Salon au 1<sup>er</sup> étage m. Salon au 1<sup>er</sup> étage  
n. Salon au 1<sup>er</sup> étage o. Salon au 1<sup>er</sup> étage p. Salon au 1<sup>er</sup> étage  
q. Salon au 1<sup>er</sup> étage r. Salon au 1<sup>er</sup> étage s. Salon au 1<sup>er</sup> étage  
t. Salon au 1<sup>er</sup> étage u. Salon au 1<sup>er</sup> étage v. Salon au 1<sup>er</sup> étage  
w. Salon au 1<sup>er</sup> étage x. Salon au 1<sup>er</sup> étage y. Salon au 1<sup>er</sup> étage  
z. Salon au 1<sup>er</sup> étage

B Grande cour de la colonie agricole.  
C Maisons des Familles.

A. promenoir couvert au rez de chaussée terrasse  
au dessus b. Atelier ou salle au 1<sup>er</sup> étage d'atelier  
Hélicène et chambre du chef de Famille  
C. chambre de travail monté derrière et avant du  
bâtiment des familles d. arrosé de l'eau au monté  
avant et arrière e. entrée des voitures au champ  
le culture f. labour g. champs de culture.

D. Administration, chapelle et quartier  
de Punition

a. Bibliothèque d'entrée b. Bureau du directeur c. Cabinet  
du directeur d. Bureau du directeur e. Cabinet du  
Maire f. Salle f. Guichet avec clocher au dessus  
g. passage à la chapelle et salle des Gardiens le son  
bassement se compose de cuisine office salle de  
ban et au 1<sup>er</sup> étage les logements du directeur de  
l'administration de la colonie h. chapelle  
i. passage J. corridor du bâtiment des cellules  
K. l'elles l'passage et celle des gardiens au dessus  
sont deux chambres de gardiens m. poste du  
gardien des promenoirs n. promenoir et entrée  
particulière du quartier de punition  
p. passage q. jardins d'entrée des Femmes



**13. HLOUCHA, Josef.** Pohádky Japonských děti s 51 obrázy dle fotografií a starých dřevorytů [Japanese fairy tales for children with 51 illustrations after photographs and antique woodcuts]. Prague, Zemědělské knihkupectví A. Neubert, 1926.

4to, pp. 86, [2 (contents, colophon), 1 folding colour plate with illustrations to the text also: Japanese-style bookblock, clean, with orange printed advertising slip loosely inserted; in original illustrated wrappers, green cord tie, in original beige card slipcase; one edge of slipcase loose, but excellent overall.

£150

First edition. A finely illustrated children's book by the renowned Czech Japanophile, writer, traveller and collector Josef Hloucha, who visited Japan in 1905 and 1926.

OCLC lists 3 copies worldwide, none in Czech Republic.

**14. [HLOUCHA, Josef.] ŠMEJKAL, J. V.** Milenec Nipponu, Tři lásky Joe Hlouchy [Japanophilia, The three loves of Joe Hloucha]. Prague, Zemědělské knihkupectví A. Neubert, 1931.

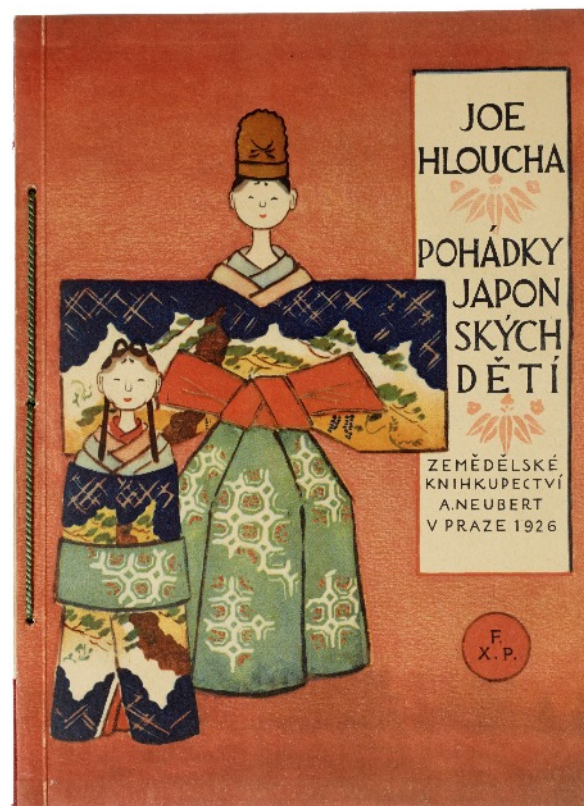
4to, pp. 104, [8 (halftone plates, printed rectos only, including frontispiece)] and 12 ll. plates (10 gravure printed both recto and verso; 2 colour lithograph with gilt highlights, rectos only); woodcut illustrations to the text; in original cloth-covered boards, highly decorated on upper boards, printed illustrated dustjacket, decorative endpapers, in red and gilt paper-covered slipcase; only extremities a little rubbed, overall very good.

£150

First edition. A tribute to Hloucha's love of Japan.

Part of Hloucha's collection was sold by Internationale Kunst-und Auktions-Haus, Berlin, on 3rd and 4th December 1930, including Japanese drawings. He would later donate another section of his collection to the Czech state, and the rest went to the National Gallery in Prague's Oriental Collection posthumously in 1976.

OCLC lists two copies only: National Library of The Czech Republic and Research Library Olomouc.





**15. [HENRY II, King of France.]** Italian intelligence report from France. [*France, c. March 1552.*]

Manuscript in Italian on paper, folio (342 x 225 mm), ff. [2], numbered '134'–'135' in an early hand at foot and paginated '259' and '261' in modern pencil, written in a clear and legible mid-sixteenth-century Italian hand in brown ink; sometime folded (presumably for sending), edges slightly frayed and dust-soiled, but in good condition; modern boards.

£800

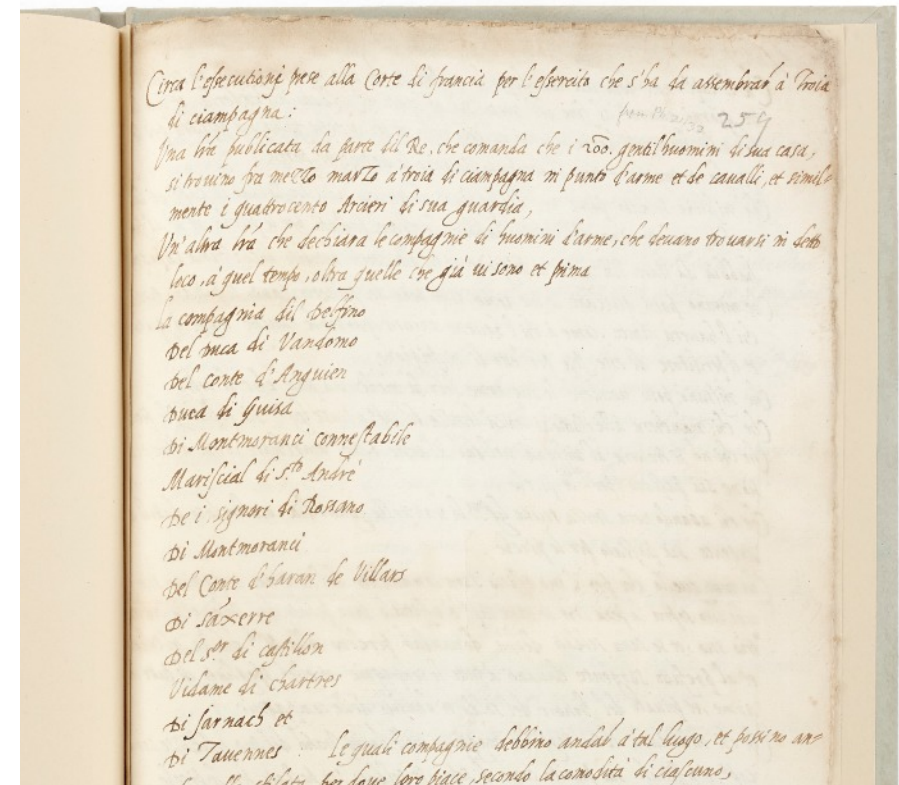
An Italian spy or envoy's report from France in the early spring of 1552, shortly after the beginning of what has become known as the Italian War of 1551–59 or Eighth Italian War.

The report begins with mention of Henry II of France's preparations for war against Charles V following the Treaty of Chambord (15 January 1552) which saw Henry's alliance with three Protestant princes of the Holy Roman Empire led by Elector Maurice of Saxony. It notes that Henry II had instructed 200 of his nobles to muster at Troyes with their soldiers and horses in the middle of March (1552) together with 400 archers, going on to cite a further royal command or decree naming various important figures who are to be among those present at Troyes (among them the Dauphin, Anne de Montmorency and the Duke of Guise). There follows a detailed list of rules for the assembled infantry, mostly concerning gambling, treachery, cowardice and conduct in general. These regulations are described as having originally been given at Blois on 20 March 1550 ('data in Bles a 20. di marzo d[e]l [15]50') and republished in February (i.e. February 1552): 'hora novellamente pub[lica]ta per lo assembramento d[e]l novo essercito francese, in Parigi et nelli altri luoghi piu segnalati, nel mese di febraio'.

The final lines of the report summarize the goals of the German Lutheran princes: acknowledgment of Protestantism, expulsion of the Spanish from the Empire, limitation of imperial privileges, the release of prisoners and restitution of their assets.

Within a few weeks of the likely date of our manuscript, Henry II obtained control over the Three Bishoprics, i.e. the French-speaking cities of Metz, Toul and Verdun formerly under imperial jurisdiction. Charles V was eventually forced to grant religious freedom to his Lutheran subjects with the Peace of Passau in August 1552.

*Provenance:* Sir Thomas Phillipps, from his MS 21133.



16. [INDUSTRY.] Humphreys-Glasgow water-gas and producer gas installation for the Mond Nickel Co. Ltd. Clydach Refinery [Cover title]. London, Humphreys & Glasgow Ltd., [n.d., circa 1940].

Square folio, ll. 20 containing introductory text + 19 gelatin silver print photographs pasted in, mounted on rectos only, each titled below in stencilled white paint, tissue paperguards (3 lacking); in good condition, a couple of areas of light foxing; in the original black sheep, with gilt lettering on upper boards; a little rubbed with some areas of loss to extremities.

£950

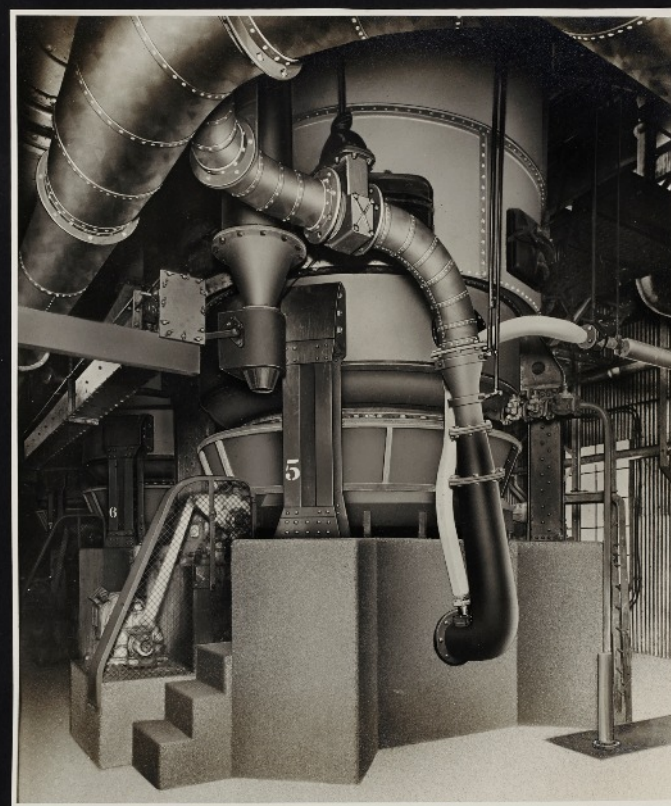
Majestic large-format studies celebrating the beauty of the industrial architecture and machinery; skilful use of pre-Photoshop airbrushing lends a surrealistic perfection to several of the massive machines and some of the curiously over-clean interiors.

The nickel refinery at Clydach, Wales was called 'The Mond' after Ludwig Mond, who invented the nickel carbonyl process and built the refinery in 1902. The initial leaf details that the contract to build these additional plants was dated September 1938 with the foundations laid in November. Construction of the building commenced in February 1939; the Water-Gas Plant opened in August that year, and the Producer Gas Plant started operating in April 1940.

The photographs are captioned as follows:

1. 'Elevation of Plant and Buildings' [reproduction of plan (intersection of the building)]
2. 'Plan of Plant and Buildings' [reproduction of plan]
3. 'Plan of site' [reproduction of plan]
4. 'General view of Installation'
5. 'Producer Gas Plant – view at ground floor'
6. 'Producer Gas Plant – view of Operating Floor'
7. 'Producer Gas Plant – view of Operating Floor'

8. 'Air Blowers for Blue Water Gas Plant and Producer Gas Plant'
9. 'Boiler Feed Pumps'
10. 'Fuel Handling Plant'
11. 'Producer Gas Plant Bunkers showing Telpher'
12. 'Diagrammatic Cross Section of Gas Producer'  
[reproduction of drawing/painting, signed A. L. Sinclair']



*Producer Gas Plant – view at ground floor.*



**17. [ITALY, Convent of St Augustine at Orte.]** Rubricella di tutte le memorie, notizie, usanze, ed antichita esistenti nel nuovo eretto Archivio del venerabil convento di S. Agostino d’Orte, fatto nel 1768. [*Orte, 1768, with some later additions*].

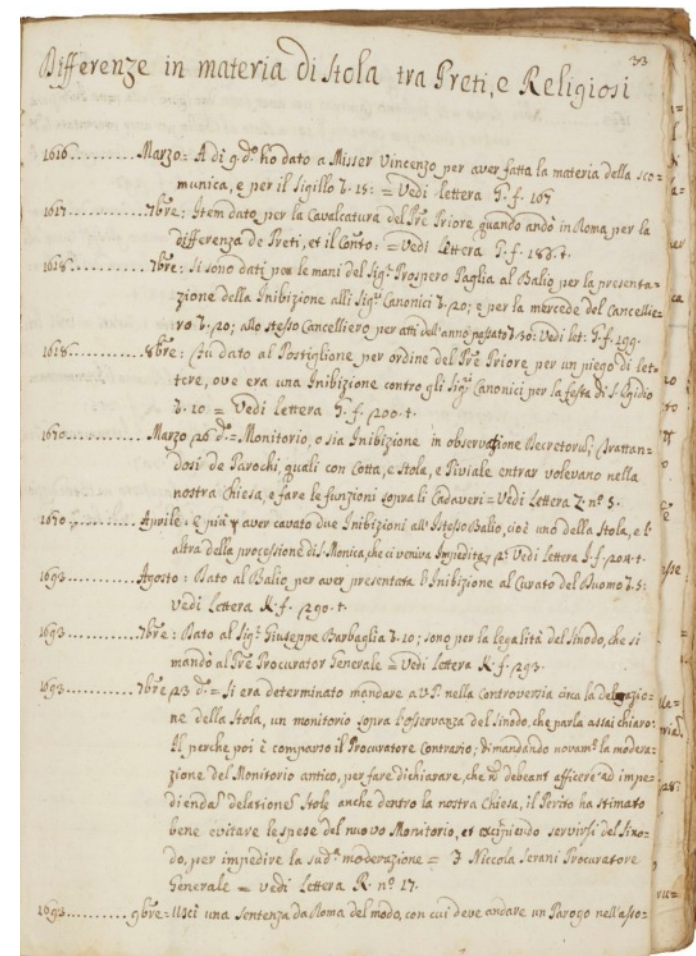
Manuscript on paper in Italian, folio (28 x 20.5 cm), ff. 134, [6 blank]; neatly written in one principal hand, with a few later additions, up to 32 lines per page; occasional light staining to upper margin/corner (ff. 18-24, 70-75); very well preserved in contemporary stiff vellum, title inked to spine; upper hinge split, split to foot of spine, corners a little worn, a few marks; very occasional underlining in blue crayon.

£500

An intriguing insight into Augustinian archival practice: an index to, and summary of, the contents of the newly reorganised archives of the convento di S. Agostino at Orte, 60 km north of Rome. Compiled in 1768 and described by the compiler as ‘la chiave’ to the convent’s surviving written record, from the sixteenth to the eighteenth centuries.

Furnished with a summary list of the contents of the archive (each tome classified with a letter of the alphabet) and several indexes, this manuscript offers a host of historical data on the convent, and on Orte more generally. Established in the 14th century, the convent was perhaps unwisely squeezed between the church and hospital of Santa Croce, the chapel of Santo Egidio, and the palazzo della Comunità. Much of the content of the volume records quarrels between the convent, Santa Croce, and the local community, over, for example, the remarkable altar of the Rosary (erected in 1571 after the Battle of Lepanto) and the procession of relics through Orte. Other interesting entries concern donations towards the organ and of torches, legacies for low and sung masses and of property, priestly stoles, episcopal visitations and interference, and the houses and lands owned by the

convent, by street and district. There are some very human touches: a note on the difficulty of deciphering a manuscript in gothic script; and a later note from 1802 conveying the writer’s frustration at delays to repairs to curb the smell (‘quasi continuo fetore’) emanating from graves in the hospital.





‘THE UTILITY OF AN INDEX IS TOO EVIDENT TO BE QUESTIONED’

**18. [JOHNSON, Samuel].** A General Index to the first twenty Volumes of the Gentleman’s Magazine, in five Parts. To which is added, an Index to the first Volume of miscellaneous Correspondence. *London: Printed for E. Cave ... 1753.*

8vo, pp. [2], ii, 4 [advertisements], [296]; sometime affected by damp (at least predating its ownership by Phillipps, see below), with loss to blank lower corners of A<sup>4</sup> and Kk<sup>3</sup>, and loss of text on Nn<sup>2</sup>, tears to inner margin of A-B<sup>4</sup>, D1-2 and E1, some mottling at front and rear, and some persistent softness to the paper; withal a useful copy, uncut, in contemporary or early quarter mottled calf and drab boards, red morocco spine labels, rubbed, covers rather soiled; from the library of the bibliophile Sir Thomas Phillipps, baronet, with his ‘MHC’ designation for Middle Hill Court in manuscript to the front pastedown.

**£1750**

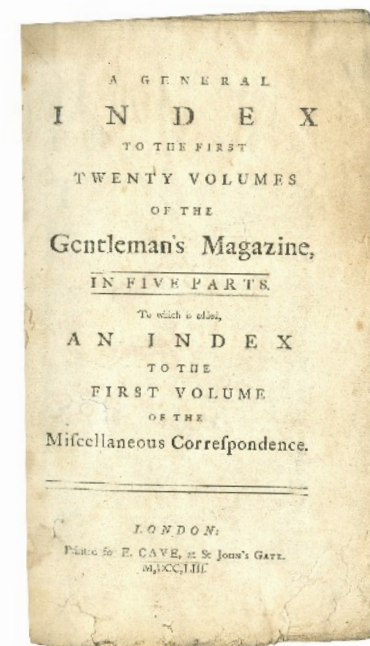
First and only edition, the very scarce *General Index* to the first twenty years of the *Gentleman’s Magazine* (i.e. up to 1751), with a preface by Johnson. The indexes, which cover ‘Essays’, ‘Poetry’, ‘Names’ (births, deaths and marriages), ‘Books’, ‘Plates and Cuts’, and ‘Miscellaneous Correspondence’, were by the journalist and novelist Edward Kimber.

By 1753 Johnson had been assisting Edward Cave on the *Gentleman’s Magazine* for fifteen years, contributing essays, reviews, news reports, and from 1739 to 1745 his illicit parliamentary reports – the stylised accounts of the senate of Lilliput which drove circulation to great numbers. However from the late 1740s his mind had been occupied with a far more momentous task, and it is ‘Dictionary’ Johnson who can be seen here:

‘This Index will not only assist the Forgetful and direct the Inquisitive; it will enable those who read for higher purposes than mere Amusement, to class many Subjects which our extensive Plan has included, and to bring together much useful Knowledge in Theology, Morality, Politics, Commerce, Mathematicks and Philosophy ... The General Index to the Books, is a complete Catalogue of the Books and Pamphlets that have been publish’d during the last Twenty Years’, while the list of historical events will allow one to determine the year and month in which it occurred, and ‘it will therefore be as useful a Common-place Book for these purposes as any extant.’

The *General Index*, almost never found with sets of the *Magazine* itself, is one of the scarcest pieces of Johnsoniana in commerce, with no copies at auction since 1992 (£2200, Christie’s 12 June, in the Johnson library of George Milne). Even in absolute terms it is scarce: ESTC records seventeen copies in fifteen locations, of which at least four are imperfect.

Fleeman 53.2GM/1.



**19. MACAULAY, Kenneth [and John MACPHERSON] (Marie-Geneviève-Charlotte Thiroux D'ARCONVILLE, *translator*).** Histoire de Saint-Kilda, imprimée en 1764, traduite de l'Anglois, contenant la description de cette isle remarquable; les moeurs & les coutumes de ses habitants; les antiquités religieuses & payennes qu'on y a trouvées, avec plusieurs autres particularités curieuses & intéressantes ... *Paris, Knapen & Fils, 1782.*

*[issued with:]*

STAHLIN, Jacob von. Relation du nouvel archipel septentrional, découvert depuis peu par les Russes dans les mers de Kamtschaka & d'Anadir ... traduite en Anglois de l'original Allemand, & de l'Anglois en François.

*[and:]*

LE ROY, Pierre Louis. Recit des aventures singulieres de quatre voyageurs russes, qui furent jettés dans l'isle déserte du Spitzbergen Oriental, auquel sont jointes quelques observations sur les productions de cette isle ... traduit en Anglois de l'original Allemand ... & de l'Anglois en François.

3 parts in 1 vol., 12mo, pp. xxiv, 336, [4, titles to second and third parts], 60, 96; half-title, woodcut head- and tail-pieces; a very good, clean and crisp copy in contemporary mottled sheep, spine gilt in compartments with lettering-piece, marbled endpapers, red edges; head- and tailbands wanting, some rubbing to extremities and boards but an attractive copy; small book label 'Eyriès' to front pastedown.

**£600**

First French edition of three travelogues owned by the renowned French geographer and author Jean-Baptiste Benoît Eyriès (1767-1846), who is remembered today as much for his translations (he spoke nine languages) as for his original contributions to geography. Eyriès was an avid bibliophile; in 1795 he began to collect works related to travel and geography, and by the time of his death had

amassed a library of over twenty thousand volumes, many now held in the municipal library of Le Havre. Due to his familiarity with geographic literature, his extensive scientific knowledge, and his ability as a translator, Eyriès not only became a founding member of the Société de Géographie, the world's oldest geographical society, but was also named its honorary president; he was also admitted to the Académie des Inscriptions et Belles-Lettres, and awarded the Legion of Honour.

A mixture of anthropological and geographical allure appears to have drawn Eyriès to this volume; the translator of the first work writes of the people of St Kilda that 'leurs coutumes bizarres m'ont engagé à sacrifier quelques heures de mes loisirs à faire passer dans ma langue une relation assez curieuse', whilst the two following parts are concerned with the Great Northern Expeditions undertaken by the Russian Navy under Tsar Peter I in the eighteenth century in the hope of identifying a northern sea route to the Americas. Their varied subject matter brings together in a single volume both the human and physical aspects of eighteenth-century geographical practice, at a time when the discipline was just beginning to be codified as an independent science, while documenting the eighteenth century's greatest cartographic efforts.



20. 廣画 大堂 版 江近八揃. **OKUYAMA, Gihachiro, after Hiroshige ANDO.** Eight Sceneries of the 'Yedo' vicinity. *Tokyo, Nippon Woodprint Studio, March 1947.*

8 colour woodcuts, measuring 8¼ x 13⅜ inches (20.9 x 44 cm), titled in Japanese in margins and in blind in English below + 1 leaf of introductory text with map; in excellent condition, with later folded leaf of 3 colour woodblocks loosely inserted; loose in original blue cloth covered portfolio, paper label on upper board; bottom folding board loose, portfolio rubbed at extremities but overall smart.

£750

A fine series of woodcuts after Hiroshige Ando, in original folding portfolio as issued.

The prints depict the traditional, pastoral Japanese landscapes of Hiroshige Ando (1797–1858), working in the Ukiyo-e tradition (literally 'pictures of the floating world'). He produced the 'Eight Sceneries' series in 1838, later reproduced by woodblock artist Gihachiro Okuyama (1907–1981) here. Okuyama established the Nippon Wood-prints Studio in 1946 to help promote the art of traditional Japanese woodblock printing, which had become less fashionable. The studio focused on reproducing the work of seminal artists such as Hokusai and Hiroshige. The explanatory text preceding the prints underlines Hiroshige's aptitude and skill, describing how the series was by far his most superior work, since the woodcuts were produced when Hiroshige's technique had most matured and developed, he was being paid well by an important patron, and the choice of subject matter was his own. The text states the reproductions are made with the 'utmost care and attention to realise the tone of the first prints of [Hiroshige's] time.' The English text, with many mistakes – a paper label covering part of the title, no doubt to rectify a typographical error – implies the prints were intended for the Western market. The studio did not do well financially and was closed around 1954.

The prints are captioned: 'No. 1. Cherry Blossom at Koganei'; 'No. 2. Evening Bell at Ikegami'; 'No. 3. Night rain at Azuma Woods'; 'No. 4. Fine View at Shibaura'; 'No. 5. Sailing Boat at Gyotoku'; 'No. 6. Autumn Moon at Tama River'; 'No. 7. Incoming Ducks at Haneda'; and 'No. 8. Snow Evening at Aukayama;.

*Provenance:* from the private collection of Isaak Chertok (see item no. 9).





**21. PLAUTUS.** M. Actii Plauti Comoediae viginti. Lyon, Sebastian Gryphius, 1549.

16mo, pp. 1078, [2 blank], complete with blank Q8; engraved criblé initials, in italic throughout; title a little dusty, a very few small marks, very clean and crisp overall; attractively bound in dark brown morocco by Chatelin, spine in compartments with gilt lettering to two, gilt board edges and turn-ins, marbled endpapers, gilt and marbled edges; binding a little tight; book labels to front pastedown recording the gift of this volume from William O'Brien to Milltown Park library.

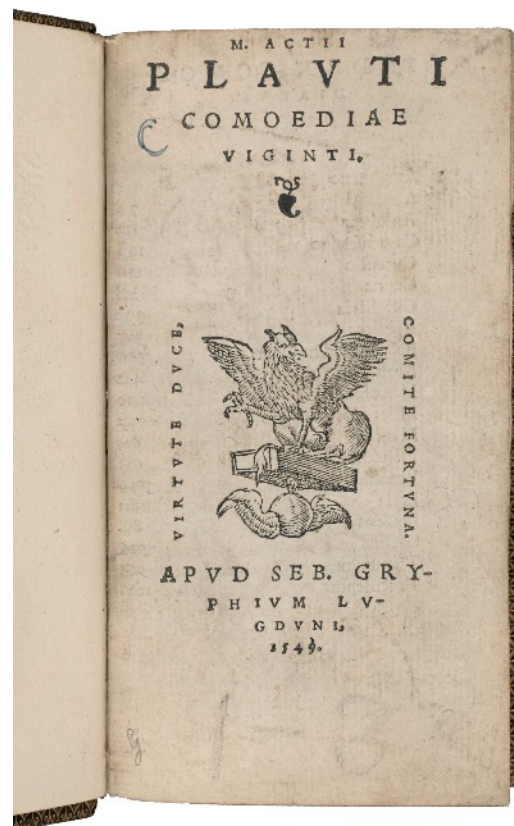
**£400**

An attractive pocket edition of Plautus's twenty surviving plays, reprinted by Gryphius ('prince of the Lyon book trade') from his edition of 1547.

This copy is attractively bound by the French binder Chatelin, who bound many books for the great collector the Duc d'Aumale, son of King Louis Philippe. Chatelin moved to England around 1850 and exhibited at the 1862 *Exposition universelle* in London.

*Provenance:* from the library of the bibliophile Irish judge William O'Brien (1832-1899); gifted by him to the Jesuit library at Milltown Park.

Adams P1496.



INTERESTING BOOKS FOR SALE IN INTERESTING TIMES

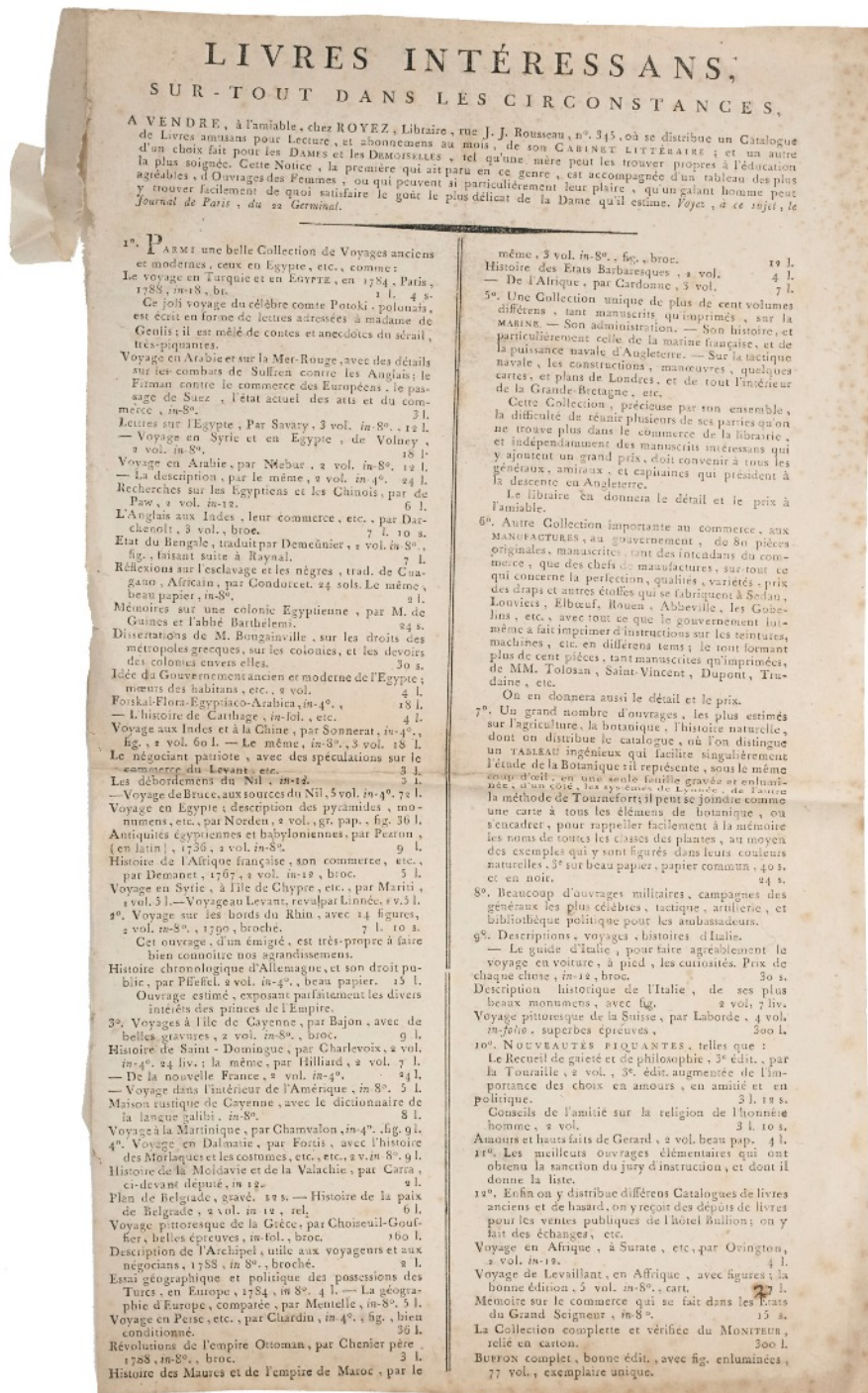
**22. ROYEZ, Jean-François.** Livres intéressans, sur-tout dans les circonstances, à vendre, à l'amiable, chez Royez, libraire, rue J. J. Rousseau, no. 345 ... [Paris, Royez, c. 1796-7].

Folio broadside (37.5 x 21.5 cm), mostly in two columns; a few chips at left edge, some light foxing at edges, good.

£275

Apparently unrecorded broadside advertising books offered for sale by the Parisian bookseller and printer Jean-François Royez (c.1757-1823), including an item seemingly alluding to Revolutionary France's planned, and partly realised, invasion of the British Isles in 1796-7. Royez, who operated from rue Jean-Jacques-Rousseau between 1792 and 1800, here offers – in good booksellerly language – ‘une collection unique’ (price on application) of over 100 printed and manuscript volumes on maritime matters, which he describes as most suitable for ‘all the generals, admirals, and captains overseeing the invasion of England’ (‘la descente en Angleterre’). During the War of the First Coalition (1792-1797) the French general Lazare Hoche planned a three-fronted invasion to support the Society of United Irishmen against the British. In the end only one front landed, under the command of the Irish-American William Tate, at Fishguard in south-west Wales in February 1797, in what has been described as the ‘last invasion of Britain’. Among Royez's other offerings are numerous works on travel and exploration, a treatise on slavery, a collection on commerce and manufacturing, books on botany, and an ‘exemplaire unique’ of Buffon's works in 77 volumes, ‘avec fig. enluminées’. His prefatory blurb also promises books suitable for the education of young ladies, and others which ‘un galant homme’ might choose to suit the delicate taste of the lady he cherishes.

We have been unable to trace any copies on OCLC or in French catalogues.



LIVRES INTÉRESSANS,  
SUR-TOUT DANS LES CIRCONSTANCES.

A VENDRE, à l'amiable, chez ROYEZ, Libraire, rue J. J. Rousseau, n°. 345. où se distribue un Catalogue de Livres amusans pour Lecture, et abourensans au mois, de son CABINET LITTÉRAIRE; et un autre d'un choix fait pour les DAMES et les DEMOISELLES, tel qu'une mère peut les trouver propres à l'éducation agréables, d'Ouvrages des Femmes, ou qui peuvent si particulièrement leur plaire, qu'un galant homme peut y trouver facilement de quoi satisfaire le goût le plus délicat de la Dame qu'il estime. Voyez, à ce sujet, le Journal de Paris, du 22 Germinal.

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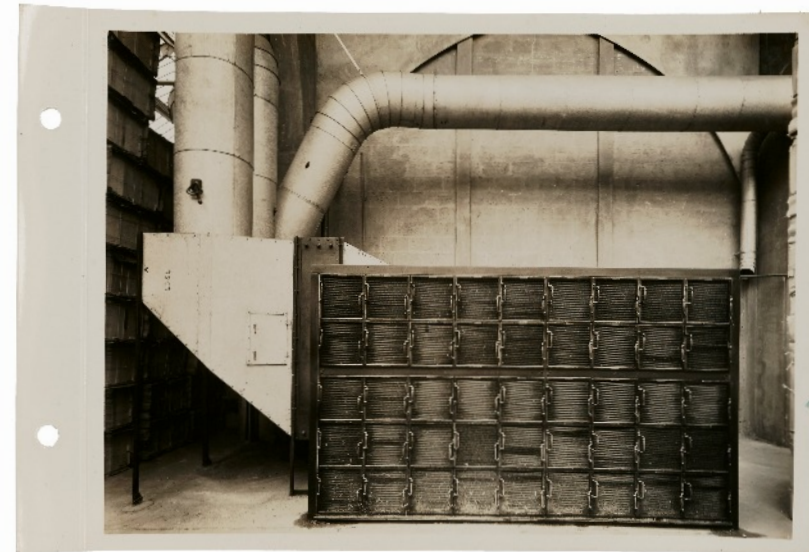
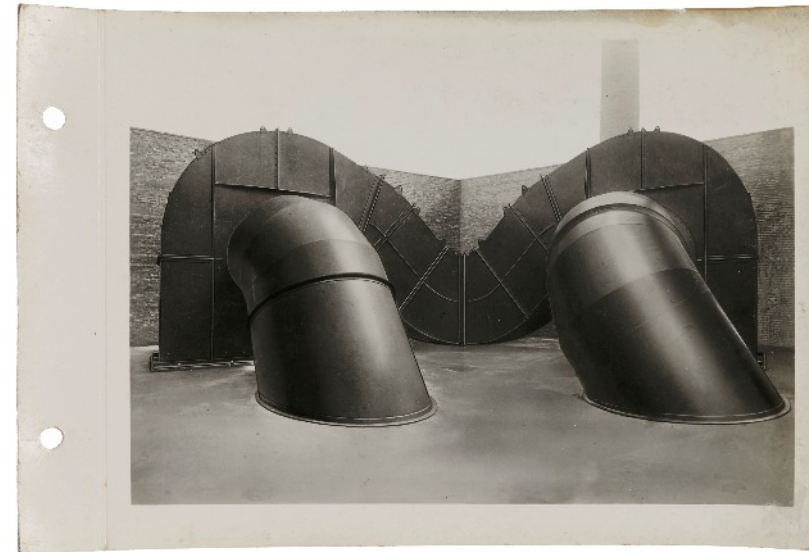
60 gelatin silver prints, ranging from 5¾ x 7¼ inches (14.6 x 8.4 cm), to 6 x 8 inches (15.2 x 20.3 cm), recto only, printed paper label on versos with negative number, description of machine and its location; residue to lower wrapper with damage to verso of final print, generally clean; in original soft brown buckram wrappers, bound with two screws; good condition.

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Examples of Sturtevant's equipment installed at various businesses across the UK including the Southern Rail Carriage and Wagon works in Slades Green, the Cornwell Press in London, Coopers jam factory in Glasgow, the Royal Bucks Laundry in Chesham, and Harrods, with six prints depicting the installation of fans on the roof of the department store. The original labels give details such as the model specifics and technical capabilities. The crispness of the high gloss silver print process is ideal for capturing the reflections, rivets, joints and details of the machinery, with the magnitude and scale of the industrial subject matter subsuming and dominating any human presence in the plates.

Sturtevant Engineering, originally founded as B.F. Sturtevant Co, was the brainchild of Boston shoemaker Benjamin Franklin Sturtevant (1833-1890). The idea for the business evolved when Sturtevant, a keen inventor, built a small rotary fan to brush dust and leather clippings away from his work area. Such was the demand for a similar contraption by other shoemakers, Sturtevant patented the design in 1867 and set up a shop in Boston dedicated to manufacturing and selling the rotary fan, employing eight men to assist with the business. The company grew rapidly, expanding to manufacture steam engines, drying apparatus and complete heating and ventilating systems. In 1876 B.F. Sturtevant Co moved to a factory in Jamaica Plains, Boston and would go on to establish bases in New York, Chicago,

Philadelphia and then in England and Germany, setting up on Queen Victoria Street, London in 1884 as Sturtevant Engineering Co.





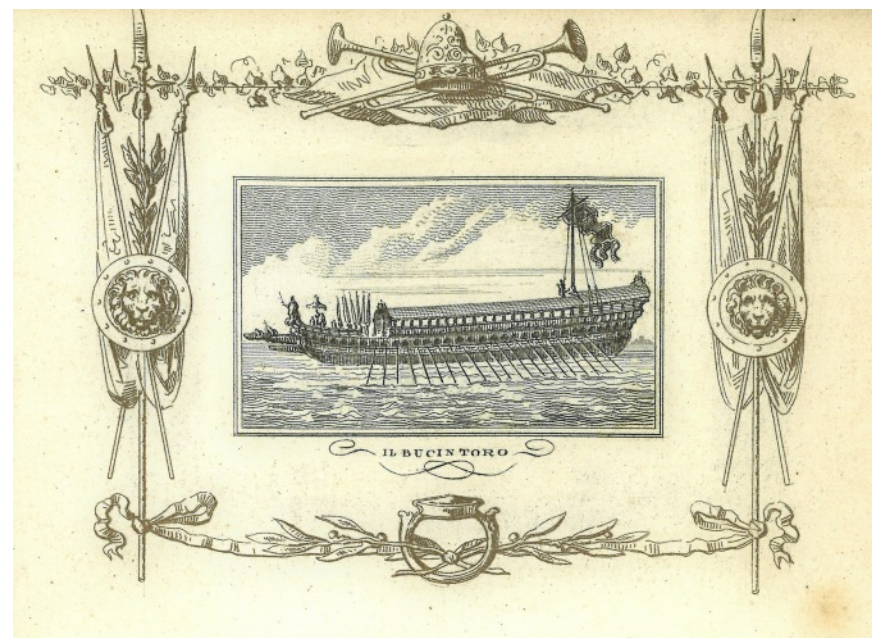
24. [VENICE.] Vedute di Venezia. [N.p., n.p., late nineteenth century or early twentieth century].

12mo (91 x 110 mm), ll. [41]; printed title, 40 plates, captions in Italian; some plates with slight marks, else a fine copy in contemporary diced russia, rubbed and chipped, title gilt to upper cover in elegant blindstamped cartouche, gilt and blind roll borders; bookplate of Irene di Robilant to the flyleaf, inscribed to Robilant on title page, dated May 1949.

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(i) *Tooneel des menschelyken Levens. Of De vernieuwde gulden winkel; waar in door poëtische, historische, morale, en schriftuurlijke leeringen, den mensche vertoont werd, hoedanig hy zijn leven, handel, en wandel, zediglijk, eerbaarlijk en vermakelijk zal overbrengen ...* Amsterdam: Willem Lamsveld, 1699. Pp. [8], 1-148, [2]; engraved additional title dated 1698, and 74 engraved emblems in the text, woodcut title-decoration, woodcut initials; p. 65 misnumbered, corrected in manuscript and erased. Seventh edition, first published in 1613. Landwehr notes that the engraved emblems on pp. 64 and 140 first appear in this edition. Landwehr, *Emblem and Fable Books Printed in the Low Countries* (1988), 882; Schuytplot, *Catalogus van werken van en over Vondel*, 51 (erroneously calling for only 73 engraved emblems); Unger, *Bibliographie van Vondels Werken*, 77.

(ii) *Vorstelijcke warande der dieren: waer in de zeden-rijcke philosophie, poëtisch, morael, en historiael, vermakelijk en treffelijk wort voorgesteld. Met exempelen uyt de oude historien, in prose; ende uytleggingen, in rijm verklaert ... door Marcus Gerards [i.e. Gheeraerts, the elder].* Amsterdam: Sander Wybrants, Jan Blom, Andries Vinck and Aart Dircksz. Oossaan, 1682. Pp. [13], [250], [1, blank]; engraved title vignette and 125 engraved emblems by and after Marcus Gheeraerts the elder, woodcut headpiece and initials. Second edition, first published in 1617. Landwehr 889; Schuytplot 55; Unger 86.

(iii) *Pascha, ofte de verlossinge Israëls uyt Egypten. Trage-comædischer-wijse een yeder tot leeringh op 't tonneel gestelt.* Rotterdam: Izaak van Ruynen, 1695. Pp. [6], p. 65 [sic], [1, blank], 64; engraved title vignette by Jan Luyken, ornamental and large woodcut initials; l. \*4 (p. 65 and final blank p.) kept conjugate with \*1 and bound with the rest of the quire before A1, rather than excised and bound at the end after H4. Fourth edition, first published in 1612. Schuytplot 414; Unger 70.

(iv) *De helden Godes des Ouwden Verbonds, met kunstige beeldenissen vertoont, en poeetelijck verklaert. Midsgaders: een Hymnus of lofzangh van de christelijcke ridder, en de heerlijkheyd van Salomon.* Amsterdam: Widow of Gijsbert de Groot, 1699. Pp. [11], [76], [9], [1], [7], 93-130, [2]; woodcut title decoration, 38 engravings in the text, woodcut initials. Third edition, first published in 1620. Schuytplot 62; Unger 101.

(v) *Koning Davids Harpzangen.* Amsterdam: Widow of Gijsbert de Groot, 1696. Pp. [8], 372; woodcut title-vignette and woodcut initials; marginal burn-marks on quire 2N. Fourth edition, first published in 1657. This can be distinguished from the third edition, which appeared in the same year with the same imprint, by the bucket hanging to the left of the chain on the title vignette, and the textual changes noted by Unger. Schuytplot 82; Unger 571.

(vi) *Bespiegelingen van Godt en godtsdienst. Tegens d'ongodisten, verlochenaers der godtheit of goddelijcke voorzienigheit ... Den tweeden druk.* Rotterdam: Barent Bos, 1700. Pp. [2], [2], 1-5, [6], 9-221, [1, blank], [8]; engraved additional title by J. Mulder after J. Goeree, woodcut title-vignette, woodcut initials. 'Second edition', first published in 1662, but apparently a composite issue – and presumably very rare thus – formed of the engraved additional title, its explanation, and pp. 1-6 from the second edition, bound with pp. 9-221 of the first edition (with a stub of the final blank l. 2E4 visible), and with quire 3\* of the second edition (printed on slightly smaller sheets) inserted between 2E3 and 2E4 stub, but without the engraved portrait and quire 2\* found in the second edition. Schuytplot 85-86; Unger 644-645.

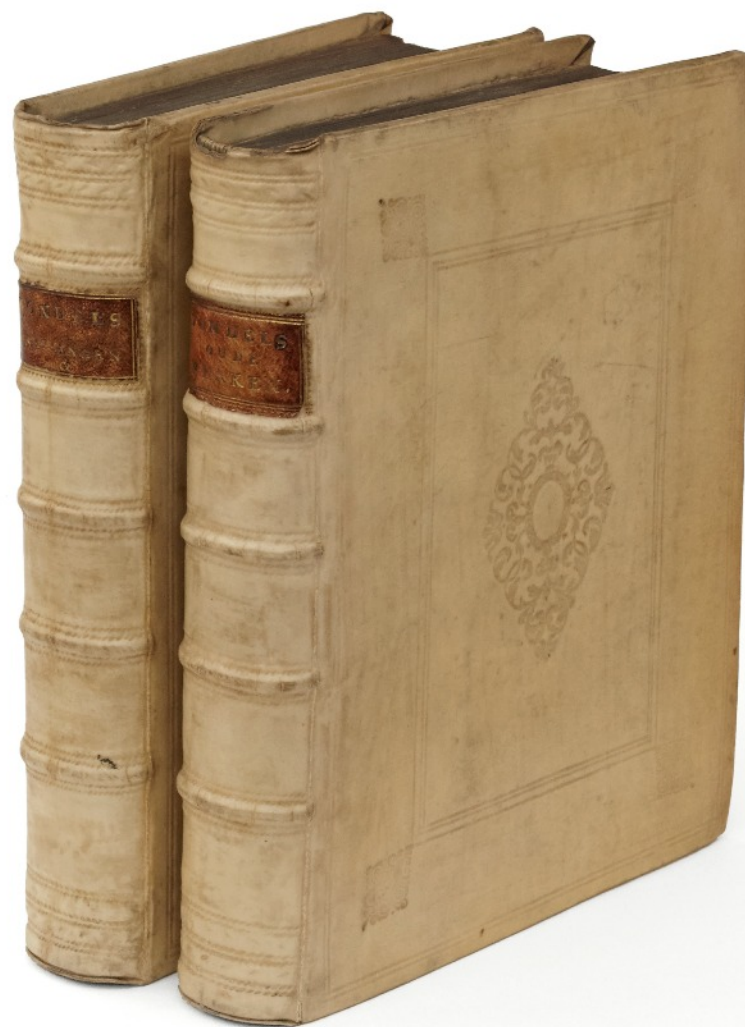
(vii) *Joannes de Boetgezant*, edited by Abraham Bogaert. Amsterdam: Widow of Gijsbert de Groot, 1696. Pp. [2], 3-123, [1]; woodcut title vignette, woodcut initials. Second edition, first published in 1662. Three issues were published under this imprint in 1696; this can be identified as Unger 649 / Schuytplot 90 by the absence of the editor's name from the *cancellans* title. Schuytplot 90; Unger 649.



7 works in 2 vols (i-iv and v-vii), 4to (200 x 155 mm); occasional very light spotting or browning, a few light marks; contemporary blind-tooled Dutch vellum, boards with central cartouche formed by foliate tools enclosed by panel of triple rules with foliate cornerpieces, borders of double rules, spines divided into compartments by raised bands, gilt maroon morocco lettering-pieces, all edges speckled; extremities lightly rubbed and bumped, head of spine of vol. I chipped with small losses, lettering-pieces slightly faded and chipped, nevertheless a very good set in a contemporary Dutch binding; *provenance*: [?]19<sup>th</sup>-century printed shelfmark labels on upper pastedowns, with manuscript notes – traces of paper labels on front endpapers.

£1750

**Early posthumous editions of van den Vondel's works.** The poet and dramatist van den Vondel (1587-1679) was born in Cologne to Mennonite parents who had fled Antwerp, and would eventually settle in Amsterdam, where the young writer taught himself French and Latin. Van den Vondel frequently used religious texts as a basis for his literary works, which often reflect contemporary events; for example, *Pascha* (iii) is based upon the Exodus of the Jews from Israel, but also stands as an allegory for the flight of Calvinists from Spanish tyranny in the southern Netherlands. As he grew older, van den Vondel's religious liberalism led him first to a Remonstrant position and finally, at the age of 54, to Roman Catholicism. One of the most important and influential Dutch writers of *De Gouden Eeuw*, who 'was by far the greatest dramatist of Holland and was highly appreciated by his contemporaries and posterity for his mastery of the language' (J.H.W. Unger, *Catalogue of Writings by Joost van den Vondel* (Amsterdam: [1907]), p. [1]), van den Vondel's fame has lasted to the present, and his works remained in print long after his death. The present collection of seven works dating from the two decades after his death is particularly notable for the closely contemporary Dutch binding, which was presumably executed for the set's first owner.





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